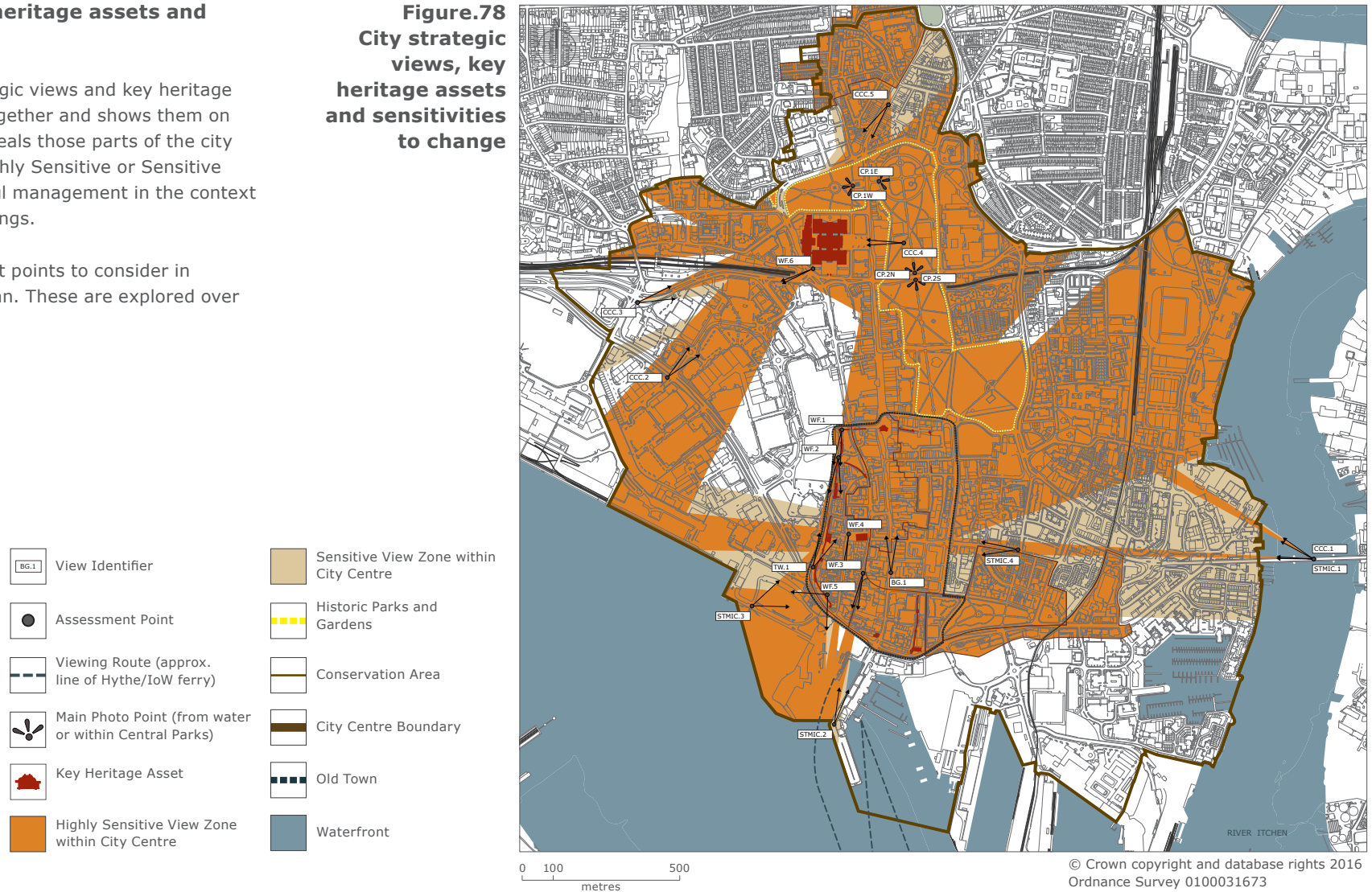


City strategic views, key heritage assets and sensitivities to change

Figure 78 brings all of the strategic views and key heritage assets identified in this study together and shows them on one city centre base plan. It reveals those parts of the city centre covered by either the Highly Sensitive or Sensitive View Zones which require careful management in the context of future proposals for tall buildings.

There are a number of important points to consider in understanding and using this plan. These are explored over the following pages.

Figure.78
City strategic views, key heritage assets and sensitivities to change



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A proposal for a tall building at a site located within either the Highly Sensitive or Sensitive View Zones will not necessarily be unacceptable. Factors such as distance, topography and intervening built form, as well as the height of the tall building will all come into play in determining whether a proposal will have a positive, negative or neutral impact on a particular view and key heritage asset. For instance, in respect of STMIC.3 and the view to St Michael’s Church from Mayflower Park, a proposal for a 6 storey building at the far end of the view - in the St Mary’s area to the north west of the church (in the background to the heritage asset) - will have no impact on the view. This is because of the lower level of Mayflower Park from where the view is taken, the church located on higher ground within the Old Town and the distance to the proposed tall building in the background (ie. several hundred metres away). On the other hand, a very tall building, say in excess of 25 storeys may compete with St Michael’s Church on the skyline. Taking CCC.5 London Road to Civic Centre Campanile as another example, because both the assessment point and Campanile are on higher ground compared to the land in the background behind the heritage asset, there is scope to provide a tall building before it impacts on the view in any way. The importance of the relationships between viewing location, key heritage asset, topography, distance and skylines are set out diagrammatically in Fig 79 to 81.

It should be noted that locations within the city centre not identified as Highly Sensitive or Sensitive Zones in relation to key heritage assets do not mean that proposals for a tall building will be acceptable. While it is likely that the impact on the key heritage assets will not be significant other good urban design and placemaking factors will still apply.

Figure.79 The effects on the skyline and impact on key heritage assets

(A) Key heritage asset is prominent in the view with clear sky behind it. (B) Proposed tall building in the foreground is overly intrusive in the view, partially blocks the key heritage asset and generally reduces the viewer’s ability to recognise and appreciate the key heritage asset. (C) Proposed tall building in the background harms the composition of the view by reducing the silhouette and prominence of the key heritage asset. (D) Proposed tall building in the background removes the silhouette of the key heritage asset and dominates the view. (E) Visual canyon effect created with proposed tall buildings, in the foreground in this case, reducing the clear space around the key heritage asset and limiting the area from which it can be appreciated.

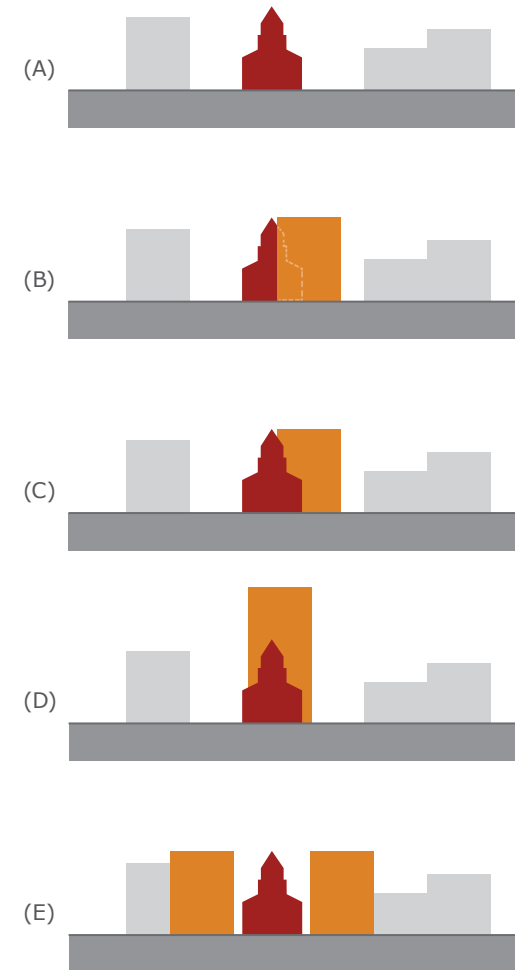


Figure.80 The effects of distance between the assessment point, the elements of the view and the proposal

All assessment points within a HAVA should be considered, tested and demonstrable in order to fully understand the acceptable height for a tall building located in the background to a key heritage asset. (F) The closer the assessment point to the key heritage asset the higher the capacity for a tall building may appear to be, when in reality this is not the case. (G) The further away from the key heritage asset within the HAVA the better the appreciation and understanding of what would potentially be an acceptable height for a tall building located behind and in some cases some distance from the key heritage asset, in order to safeguard the silhouette or clear sky behind it. (H) Area within which a proposal for a tall building has the potential to cause substantial harm.

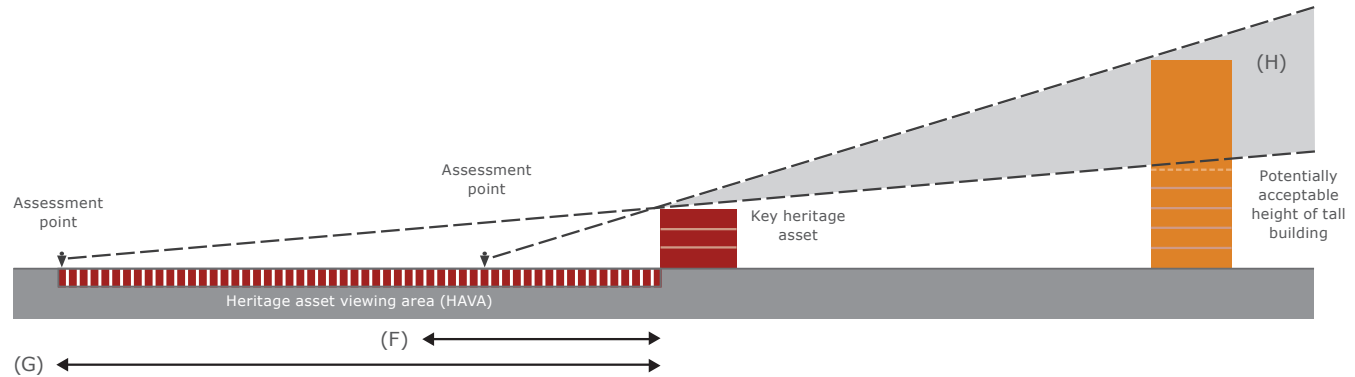
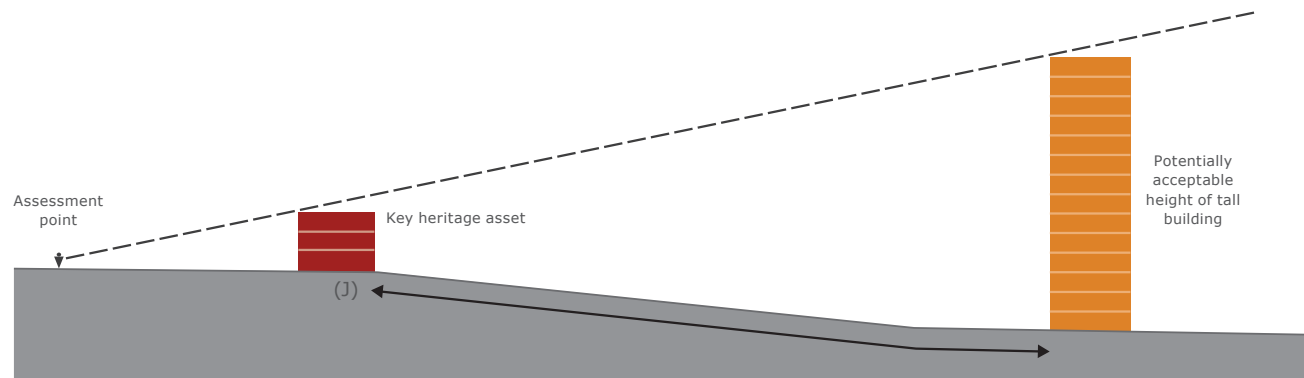
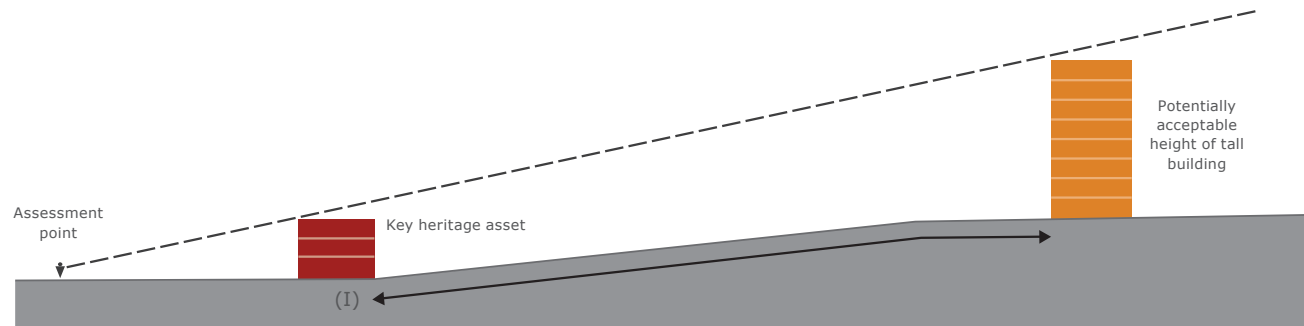


Figure.81 The effects of topography between the assessment point, the elements of the view and the proposal

(I) There is less scope to locate an acceptable tall building in the background to a key heritage asset where it is proposed on higher ground. (J) There is increased scope to locate an acceptable tall building in the background to a key heritage asset where the levels between the asset and proposal are lower.



3.5 General factors for achieving high quality design and appropriate scale of tall buildings

All of the strategic views are 'cropped' to the city centre boundary. These views do not physically stop at the city centre boundary but extend beyond it. Depending on the nature of the view and the scale, design and form of a proposal for a tall building it may be the case that a development proposal located outside the city centre may impact on a strategic view and therefore the setting and the significance of one or more of the key heritage assets within the city centre.

Proposals for a tall building within the foreground and middle ground areas of a strategic view are much more likely to cause substantial harm to the key heritage asset involved. This is because a tall building is likely to block or partially screen views of the key heritage asset or adversely change the view's composition, such as becoming the dominant element in the view.

Given the above, Fig 78 has value in identifying in broad terms the full extent of sites that have the potential to cause substantial harm to the setting and significance of key heritage assets within the city centre. The nature of the view and tall building proposal will ultimately determine the acceptability or not depending on further detailed assessment.

This section provides a suggested checklist for assessing the design qualities of tall building proposals in the city centre. It draws upon tall building design matters contained within both this document, best practice and various Historic England Advice Notes, including Setting and Views of Heritage Assets Note 3 (Consultation draft) and Tall Buildings Note 4.

The checklist identifies the 31 general factors which applicants will be asked to address when submitting a planning application for a tall building. The factors are organised under four design themes:

- **Location and siting (LS)**
- **Form and appearance (FA)**
- **Wider effects (WE)**
- **Permanence (P)**

It is envisaged that the checklist will be presented as a Tall Building Statement to be submitted with a planning application for a tall building (see next section 3.6).

Checklist of factors contributing to high quality design and appropriate scale of tall buildings

Location and siting	Form and appearance	Wider effects	Permanence
LS.1 Proximity to key heritage asset(s) and their setting	FA.1 Prominence, dominance, or conspicuousness	WE.1 Change to built surroundings and spaces - particularly the interface at street level (active frontages, entrance, public space) and impact on adjacent development (amenity, privacy)	P.1 Expected lifetime/temporariness
LS.2 Position in relation to relevant topography and the waterfront	FA.2 Competition with or distraction from the key heritage asset(s)	WE.2 Climatic impact (light, glare, sun, wind, shade)	P.2 Recurrence
LS.3 Position/identification in relation to relevant strategic views (fixed or kinetic)	FA.3 Dimensions: form, scale and massing (slender, tower, spire, block, conical, rotunda)	WE.3 Changes to city centre skyline, silhouette	P.3 Reversibility
LS.4 Individual building or contribution/part of a cluster	FA.4 Proportions (horizontal, vertical)	WE.4 Noise, odour, vibration, dust	P.4 Sustainable (in every sense: social, economic, whole life costs and benefits, energy, water, waste management, flexibility)
	FA.5 Visual permeability (glass and relationship with solid areas), reflectivity	WE.5 Lighting effects, glare and 'light spill'	
	FA.6 Materials and appropriateness (colour, texture, reflectiveness)	WE.6 Change to general character (grain, history of place)	
	FA.7 Architectural style or design (plain, simple, articulated, expression or concealment of structure)	WE.7 Changes to public access, use or amenity	
	FA.8 Innovation and inspiration	WE.8 Changes to land use, mix, land cover, tree cover	
	FA.9 'Topping off' (distinctive, incident, sculpture, landmark, observation gallery)	WE.9 Changes to communications/accessibility/permeability	
	FA.10 Introduction of movement or activity	WE.10 Changes to ownership arrangements (comprehensiveness, fragmentation)	
	FA.11 Day, night or seasonal change	WE.11 Economic viability	
	FA.12 Re-use (re-enveloping, re-silhouetting, demolition)		