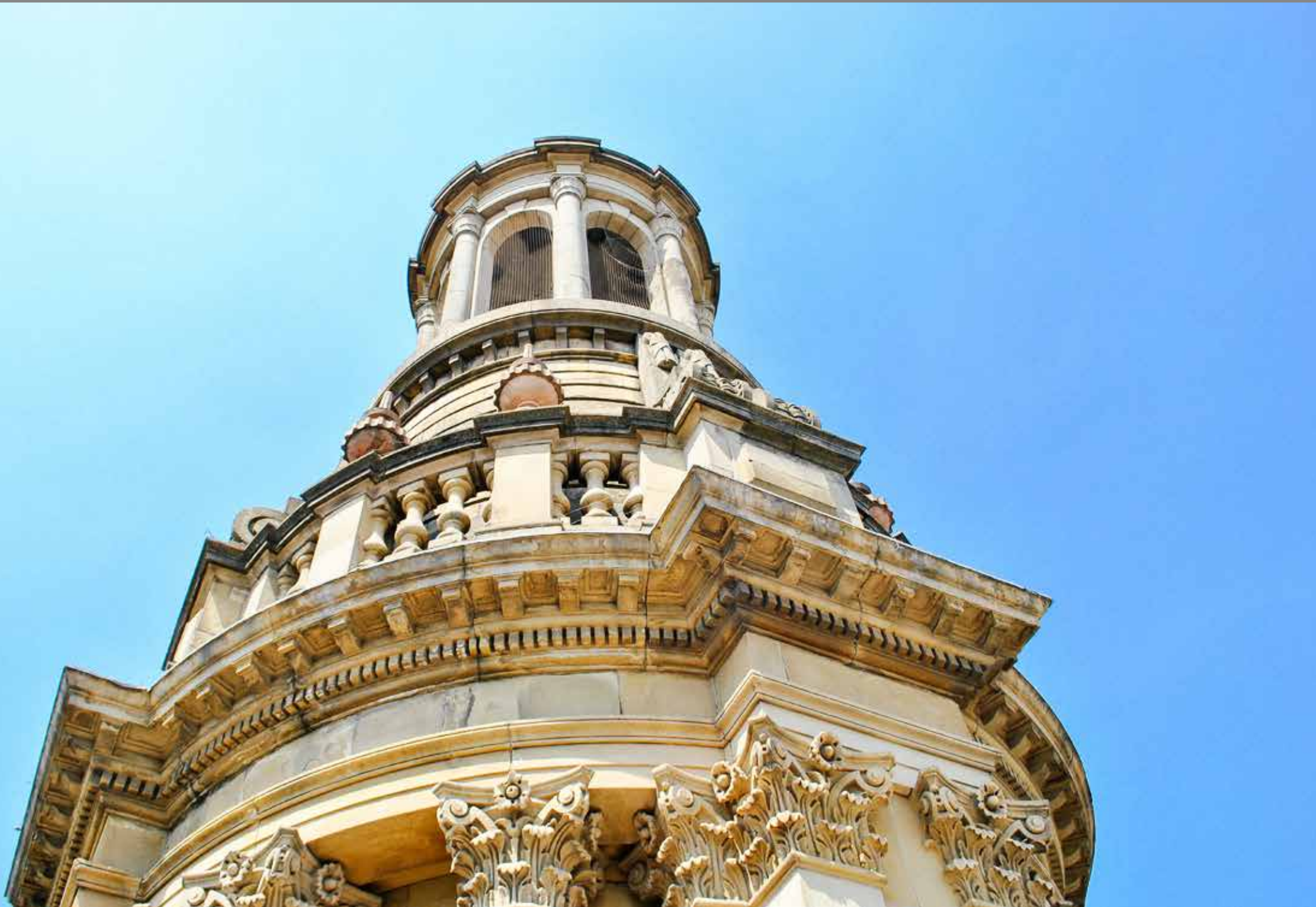


The Royal Exchange



Heritage Partnership Agreement
June 2020

AVISON
YOUNG



Version history

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Client: Hines

Rev:	Date:	Status	Name	Description
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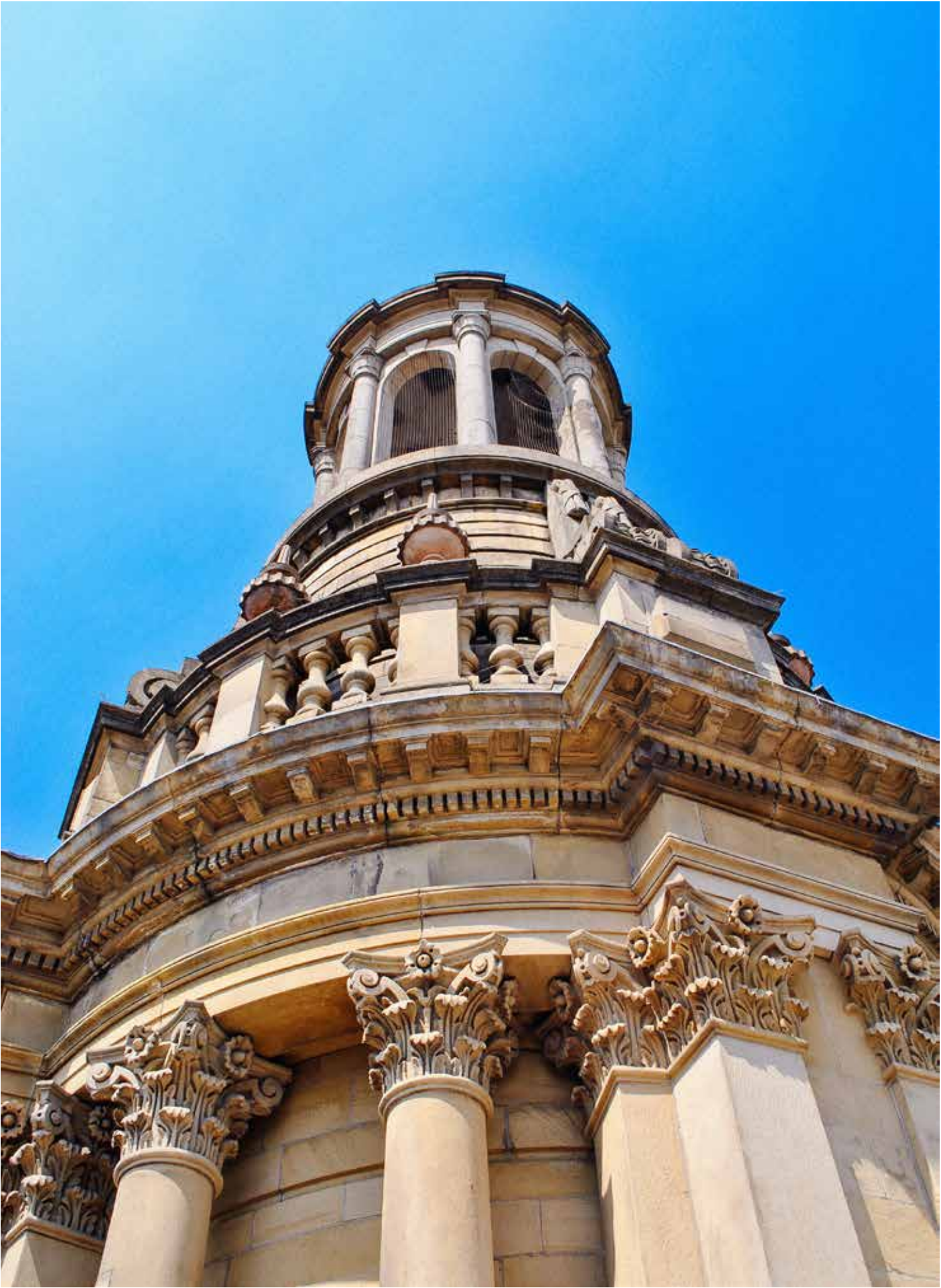
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1.0

Introduction

1.0 Introduction

The Listed Building Heritage Partnership Agreement (HPA) has been adopted on the date: _____ between the following parties:

- Manchester City Council
- Hines Interests Limited Partnership as Asset Managers for Bayerische Versorgungskammer (BVK).

The HPA is for The Royal Exchange, a Grade II listed building situated in the St Ann's Square Conservation Area in the heart of Manchester City Centre.

The building was designed by Mills & Murgatroyd between 1867 and 1874, and further extended by Bradshaw, Gass & Hope between 1914-1931.

The building was severely bomb damaged in 1940 during the Second World War.

Trading ceased in 1968 and remained empty until 1973 when a theatre company moved in. The Royal Exchange Theatre Company was founded later in 1976.

1.1 Authorship & Acknowledgements

The HPA was prepared by **Buttress**, in collaboration with **Avison Young** and **Hines** on behalf of **BVK**.

1.2 Gaps & Limitations

The HPA is based on information available at the time of writing. The drawings included within the HPA are built upon a previous building survey, which was accurate at the time of survey. Therefore, the plans may not reflect changes that have been granted in the interim.





Figure 1 3rd Manchester Royal Exchange, 1911. © Manchester Libraries

1.3 The Listed Building Covered by the Agreement

The HPA applies to The Royal Exchange building, bounded by St Anne’s Square, Cross Street, Old Bank Street and Market Street. A location plan is included in Appendix 8.3.

1.3.1 The Royal Exchange is Grade II listed. The listing description is included in Appendix 8.2.

The Royal Exchange building sits within the boundary of the St Anne’s Square Conservation Area, designated by Manchester City Council. The Conservation Area map is included in Appendix 8.4. Works affecting the Conservation Area are not covered in the HPA and will require appropriate consents, although some external works to the building are described within the HPA.

The HPA covers all areas and units contained within the boundary of The Royal Exchange building, including basements, and rooftop levels.

An Assessment of Significance has been carried out by **Buttress** to record and communicate the heritage values of The Royal Exchange. It is included in Section 4 in its entirety.

2.0

Agreement

2.0 Agreement

2.1 Purpose of the Agreement

The agreement is intended to have a beneficial outcome for the building owner, tenants, Manchester City Council, and the building. It will:

1. Assist the building owner in marketing retail and office units to prospective tenants, helping them to understand which works can and cannot be carried out without a formal Listed Building Consent application. This will allow some works to proceed without listed building consent, whilst others will remain the subject of the listed building consent process.
2. Tenants will be able to plan their fit-out programmes most appropriately. They will be better informed about the works they can carry out without consent.
3. Manchester City Council's statutory obligation to the building will be reduced, meaning fewer Council resources are required to deal with Listed Building Consent applications that may regularly be submitted as part of fit-out works, or building management and maintenance.
4. The building will be managed under the conservation principal of appropriate management of change. The ability to carry out the works contained within the HPA without a formal consents process will speed up works, limit further decay or damage, and contribute to keeping the building at a high level of repair.

2.2 Terms of the Agreement

The HPA will apply from 01/04/2022 to 01/04/2032 (10 years from the starting date of the agreement).

This period has been agreed with Manchester City Council to ensure long-term management of the heritage asset through appropriate management and maintenance of the building by the owners, and enabling review of the management and maintenance approach.

2.3 Administering of the Agreement

When works are proposed that are believed to come under the jurisdiction of the HPA, the [8.7 Works Reporting Record](#) should be issued.

Tenants wishing to carry out works under the HPA should request the Landlord's consent. The Landlord and their Agent will determine whether the works are covered by the HPA, or will require consent.

The notification (template included) should include a photographic reference, a plan reference, a description of the proposed works, a reference to the relevant HPA section, and a brief summary of why the work is covered. A detailed methodology is outlined in the Appendix, including a methodology for assessing the harm of proposed alterations.

This should be signed off by the agent and submitted to the Local Authority for their review. When required, the work should be reviewed by an appropriately qualified conservation specialist. The nature of expert advice will be agreed between the landlord and the Local Authority.

Once submitted, the Local Authority has 14 days to respond to the Works Reporting Record to confirm that the works are permitted to go ahead, or that the works are not permitted by the HPA and therefore require a separate Listed Building Consent application.

2.4 Review & Termination

The HPA will be circulated to all existing tenants and provided to incoming tenants for reference. They are obliged to read it and ensure that their proposed works are covered by the agreement or achieve the required consents separately.

The landlord or their agent will be responsible for reviewing works proposed by tenants to ensure that they are in line with the HPA. This is necessary due to the time period of this agreement, and the nature of commercial tenants taking up units within the building.

After the adoption of this document, if any revisions are proposed, the landlord or their agent is responsible for achieving consent from Manchester City Council regarding those changes.

The HPA should be reviewed annually by the landlord, their agent, and the building management team at The Royal Exchange to discuss any potential issues, keep a record of works undertaken using the HPA as guidance, and areas that may require further revision or detail depending on the previous 12 months.

Reviews may be required outside of the annual review in the event of one of the following:

- New ownership or management.
- A disaster.
- A dispute.
- A HPA breach.
- A change in understanding of the building and its significance.
- Expiry of the HPA.

An interim review can be called by Manchester City Council, the landlord or their agents.

All parties must consent to any proposed revisions.

2.5 **Signatures**

Signed by _____

on behalf of Hines as **Asset Managers** for Bayerische Versorgungskammer.

Date _____

Signed by _____

on behalf of Avison Young as **Agent**.

Date _____

Signed by _____

on behalf of Manchester City Council as Local Planning Authority.

Date _____

3.0

Understanding the Heritage

3.0 Understanding the Heritage

The Royal Exchange is a grade II listed building designated for its special historic and architectural interest. It has a large a-symmetrical rectangular plan and is bounded on all sides by public pathways, effectively making it an island. It has a commercial arcade at ground floor level that runs east-west between St Ann's Square and Cross Street. The floor plan from ground floor and above is very different in character between the north and south sides, largely as a result of post-war rebuilding works.

3.1 Local Character & Distinctiveness

The Royal Exchange building sits within the boundary of the St Ann's Square Conservation Area, designated by Manchester City Council. The map is included in [8.4 Conservation Area Map](#).

The building is imposing in size and style and exercises a significant influence over the area around it, particularly St Ann's Square. It is clearly visible on the approach from Market Street and Cross Street from Albert Square. It is situated within the central retail district of the City Centre, which is both historic and modern in character. It is a dominant feature of the streetscape.

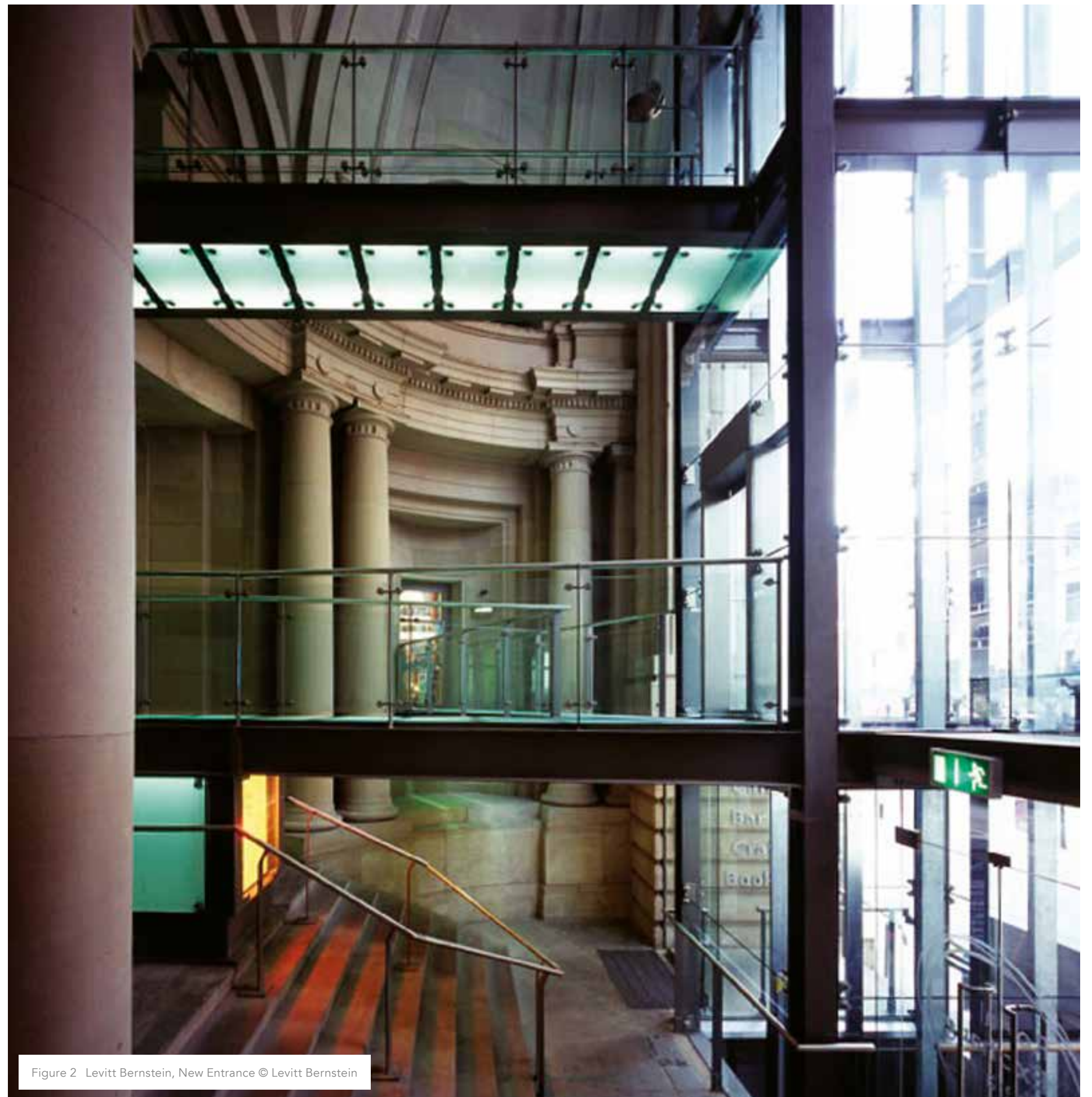


Figure 2 Levitt Bernstein, New Entrance © Levitt Bernstein

3.2 Description of the Heritage

3.2.1 Exterior

The Royal Exchange is faced in Portland stone and built in a relatively restrained Classical style. The ground floor consists of street-facing retail units that sit between channelled rusticated piers with a plain fascia band. Square and circular piers sit above this, with Corinthian order capitals, holding a simple moulded cornice. The 1-3rd floor bays are characterised by double-height round-head arches and triple lights. Above the cornice is a dentil detailing which is frequently found throughout the building. There is an additional storey of triple light windows beneath a balustraded parapet and attic storey mansard roof. The Baroque turret at the north-west corner is iconic to the building. It incorporates a clock above cornice level, and dates from an earlier period than most of the elevations. The east and west elevations have multi-storey round-headed entrance arches, the western of which has been adapted for step-free access to the Exchange floor.

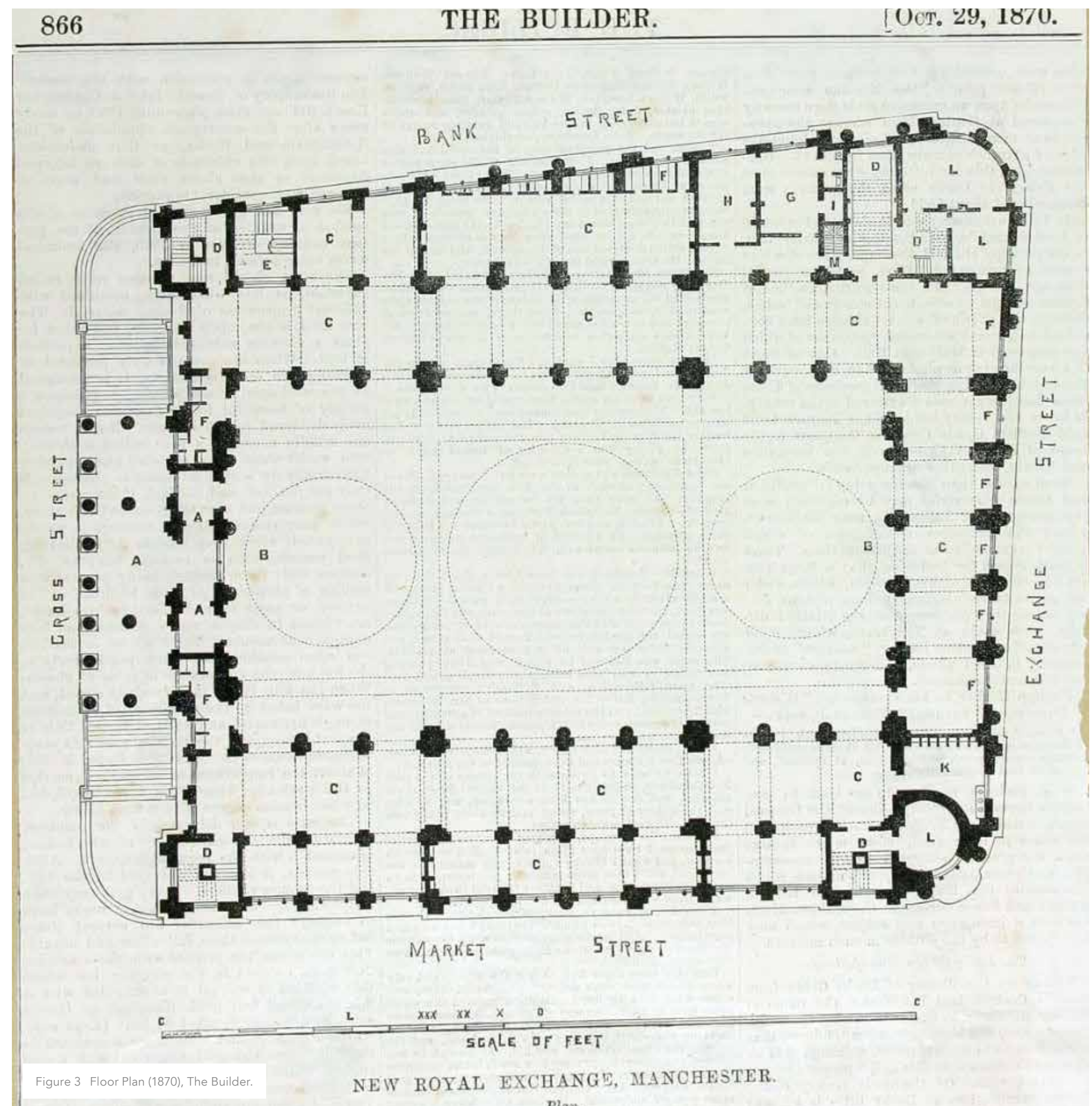


Figure 3 Floor Plan (1870), The Builder.

3.2.2 Interior

The interior character of the Royal Exchange varies. The principal historic space is the former trading hall with the modular theatre pod situated in the centre, designed in 1976 by Levitt Bernstein Associates. The area is defined by large Corinthian order piers and is lit by three glass domes which are key to its character. The Hall also contains the trading board from when the Exchange ceased commercial activity in the 1930s.

The North offices have been recently refurbished to a broadly consistent specification, suitable for adaptation by tenants to best fit their needs. They are generally open in character, punctuated with columns. They are situated around light wells with crittall windows.

The South offices date from a previous phase of fit-out, most likely associated with the scheme of refurbishment in 1953 and have a significantly different character to the North offices. The South offices have some spaces that were clearly originally intended to be such, notable through the cornice detailing, though many have been subsequently partitioned to create smaller offices. The corridors have art deco features around windows and doorframes, and later modern partition ceilings obscure some cornice detailing.



Figure 4 Trading Board in 1973



Figure 5 Example of the character of the North Offices



Figure 6 Theatre Pod



Figure 7 Example of the character of the South Offices



Figure 8 The Royal Exchange viewed from Market Street

3.3 History & Development

3.3.1 The First Exchange 1729 - 1792

The first Manchester cotton exchange opened in 1729, at the intersection of St Mary's Gate and Market Street, built by Sir Oswald Mosley. It was built in the Palladian style, with Ionic columns and pilasters, an open arcade at ground level and an assembly room above. It was intended to provide better accommodation for market traders operating in the area, however, it was not popular with merchants and was out of use by 1750. It was demolished in 1792.

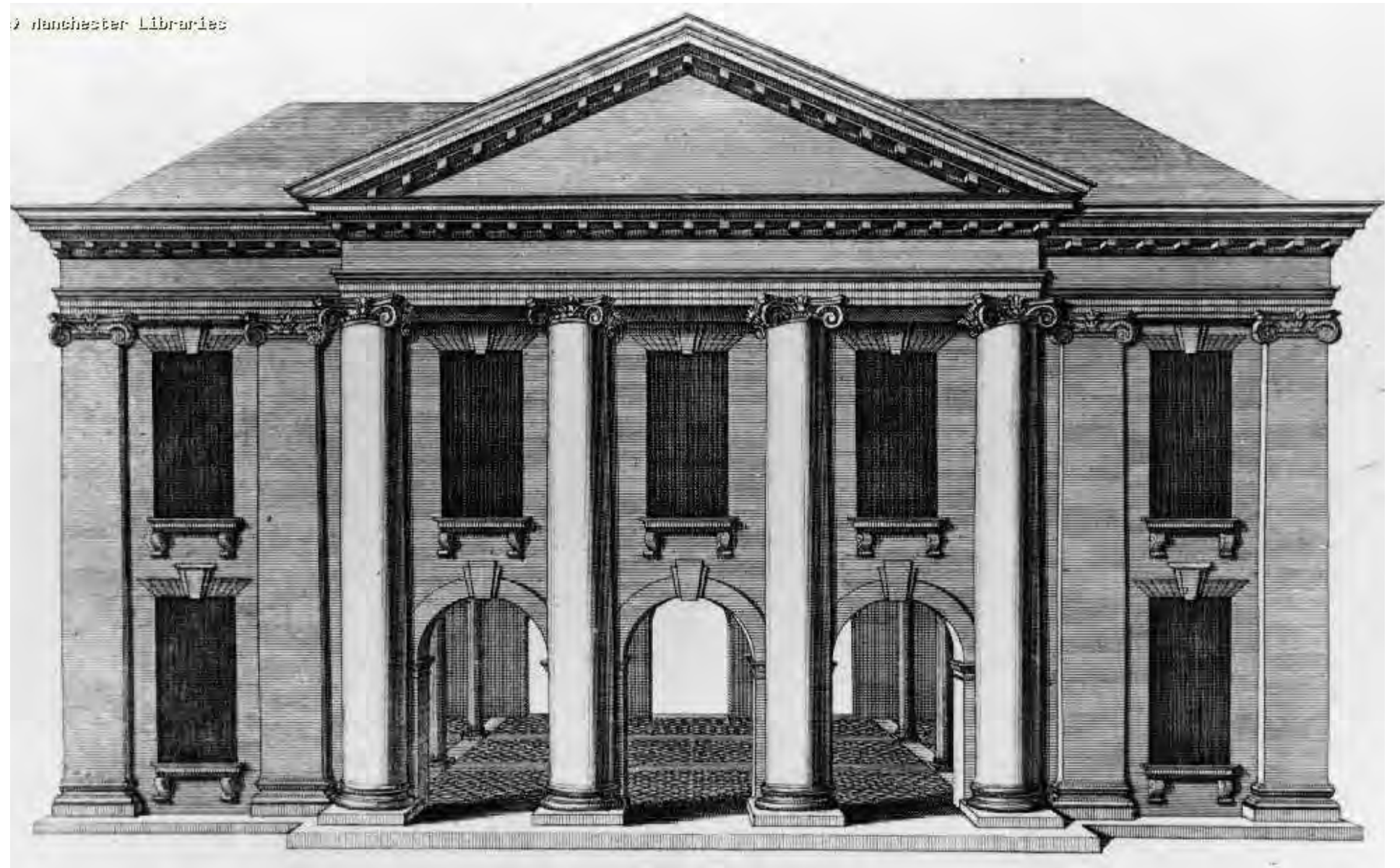


Figure 9 The First Exchange (1729) © Manchester Libraries

3.3.2 The Second Royal Exchange 1806 - 1886

The foundation stone for the Second Royal Exchange was laid on 21st July 1806, and the building was opened in 1809. Designed by Thomas Harrison¹, the Second exchange was built in Runcorn stone and had a distinctive semi-circular principal elevation facing north. It remained largely Classical in style, with fluted Doric pilasters. The building was extended c 1836-8, and again by Alexander William Mills in 1847-9.

Queen Victoria and Prince Albert visited the Exchange in 1851, after which it was granted its royal prefix.

Figure 10 The Second Royal Exchange (1817)
© Manchester Libraries

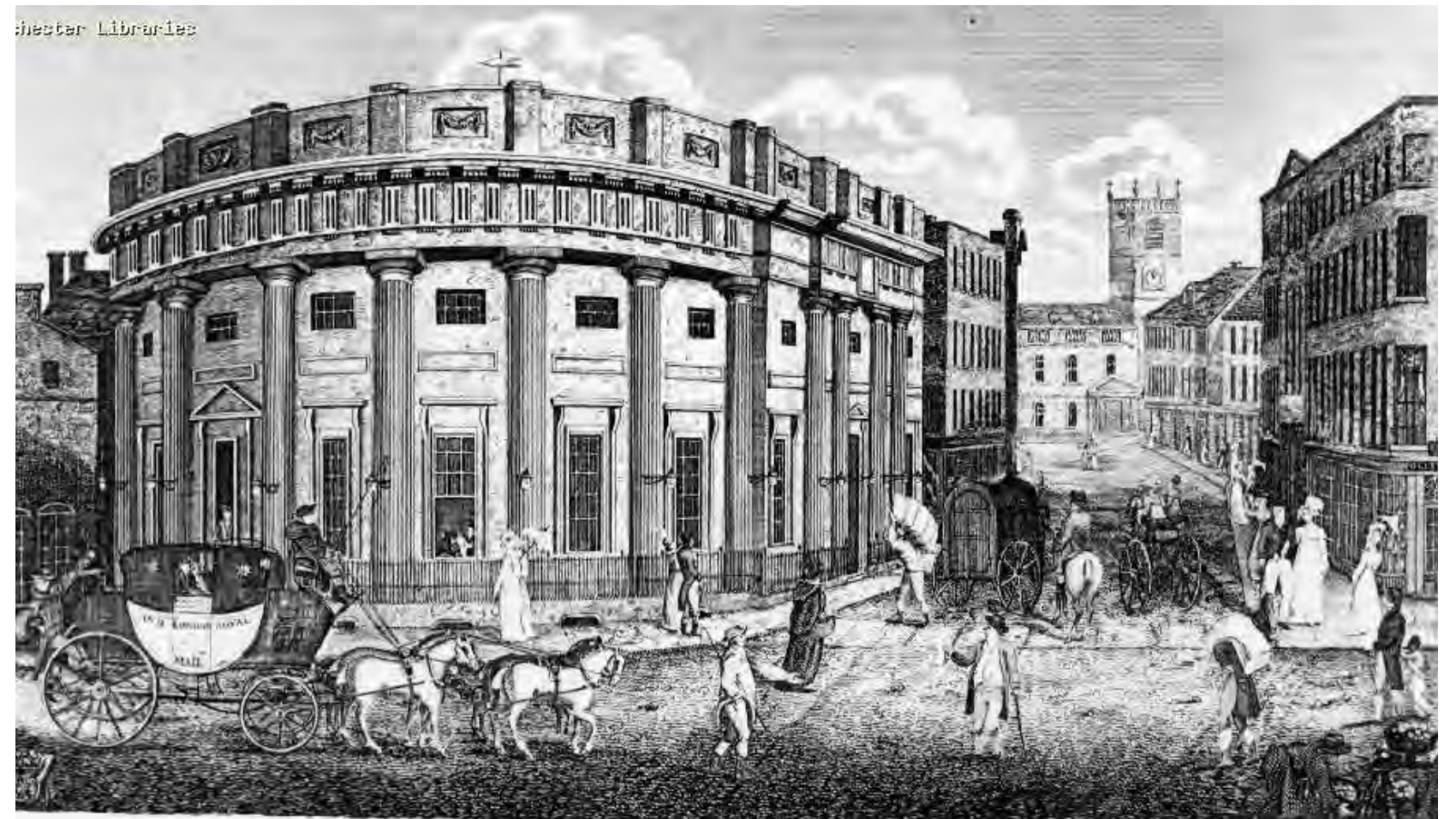


Figure 11 Queen Victoria's Visit to the Exchange (1851)
© Manchester Libraries



3.3.3 The Third Royal Exchange 1869 - Present

The Royal Exchange was quickly too small for requirements and unfit for purpose. A competition was held in 1866 to design a replacement. Mills & Murgatroyd won the competition out of 53 entrants. The building was proposed on the site of the existing Exchange, and the Newall's Buildings, the headquarters of the Anti-Corn-Law League in the 1840s, which were demolished to make way. The building was constructed in two parts between 1869 – 1874, with the old building not being demolished until the first half of the new building was opened on 2nd October 1871. The whole project was completed 3 years later.

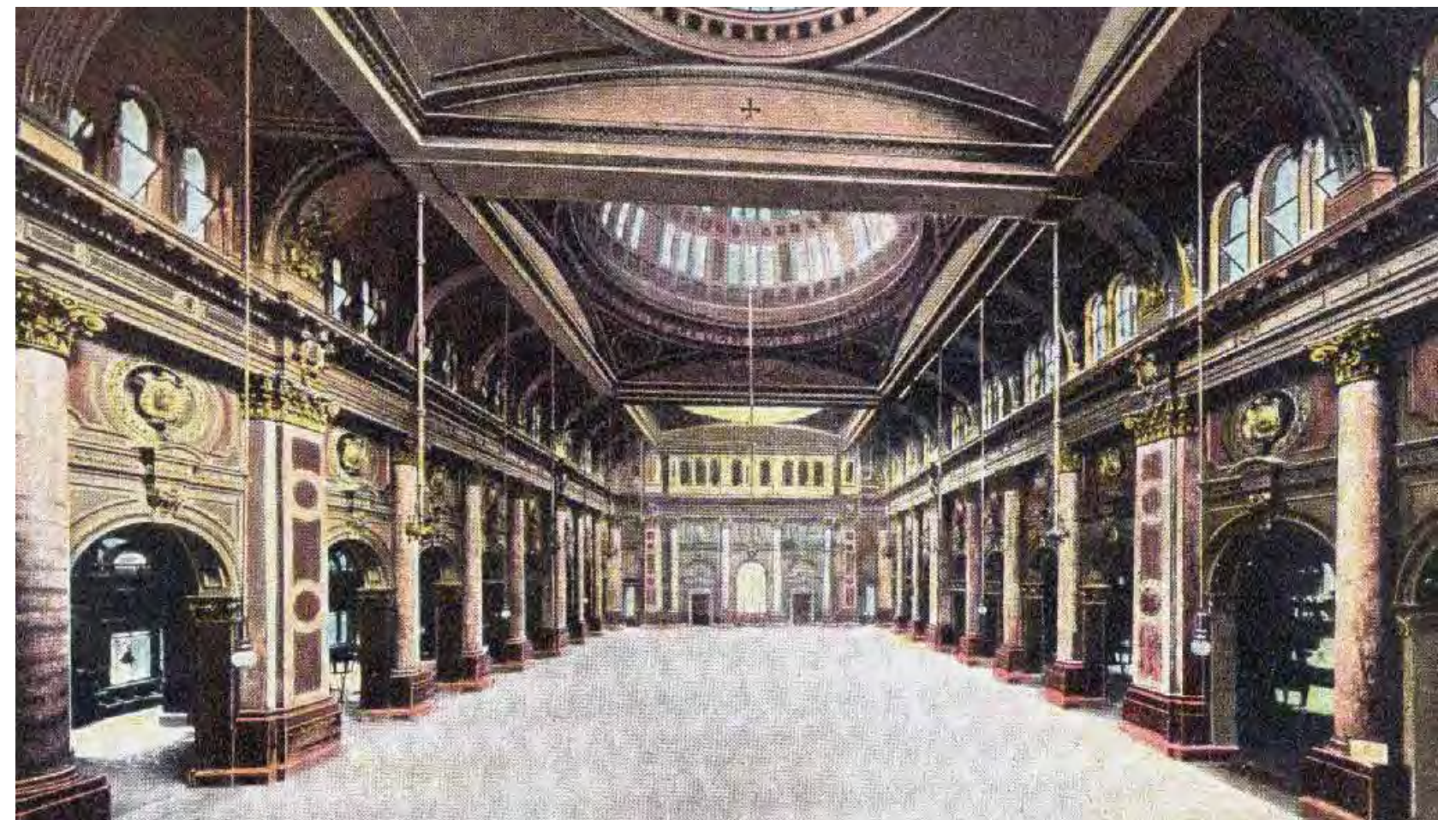
Upon its completion, the Royal Exchange boasted “the largest trading floor in the country,” reflecting Manchester’s significant commercial development in this period.

The Third Exchange was characterised by a large Corinthian portico on Cross Street, with entablature and pediment, and the Baroque clock tower.

Figure 12 The Third Royal Exchange (1885)
© Manchester Libraries



Figure 13 The Exchange Floor (1908)
© Manchester Libraries



3.3.4 Alteration & Extension
1914 - 1921

Within 4 decades of its construction, the expansion of Manchester and “Cottonopolis” meant that the Exchange was too small for purpose. It underwent a scheme of extension and alteration between 1914-21 by Bradshaw, Gass & Hope. It was re-opened on the 8th October 1921 by King George V and Queen Mary.

This scheme of work required the demolition of the large portico to allow further expansion. It appears that the road was widened, and the footpath narrowed, so that the building came to fill the entire rectangular plot, bounded on all four sides by the public pathways. The trading hall doubled in size, accommodating 11,000 members.

Figure 14 Re-Opening (1921)
© Manchester Libraries



Figure 15 Aerial View of the Royal Exchange (1922)
showing 6 domes lighting the whole of the trading hall.
© Manchester Libraries



3.3.5 Conflict Damage & Rebuilding 1940 - 1953

The Royal Exchange was hit by a conflict explosive device on December 22nd 1940. The Baroque clock tower was partly destroyed, the exchange floor was significantly damaged, including the loss of the glass domes that lit the space.

A subsequent scheme of rebuilding and repair was underway, including rebuilding the trading hall to a smaller specification, and simplifying the higher levels of the clock tower.

Figure 16 The Royal Exchange, Cross Street & Market Street (1931)
© Manchester Libraries



Figure 17 King George VI, Inspecting Damage (1940)
© Manchester Libraries





Figure 19 Collection of images of Exchange Floor, Conflict Damage (1940))
© Manchester Libraries



Figure 18 Princess Margaret re-opening the Exchange (1953) © Manchester Libraries



3.3.6 Closure & The Royal Exchange Theatre - 1996

The Royal Exchange ceased trading in 1968 as a result of a decline in the UK textile industry. The building was taken over in order to house a temporary theatre in 1973.

The Royal Exchange was listed for inclusion on the National Heritage List for England at grade II in 1974.

The permanent theatre in the round module on the Exchange floor was completed in 1976 to specifications of Levitt Bernstein Associates, Max Fordham & Partners, and Ove Arup & Partners. It won the RIBA award in 1977 and is Britain's largest theatre in the round.

It is described by Levitt Bernstein as follows:

The polygonal auditorium is suspended from four welded tubular steel trusses set in a square formation, each spanning 29.9m. They rest on four massive bases that match the scale of the room's columns bases. Secondary steel trusses make up the structural frame of the auditorium. The style is High Tech, not unlike a lunar module, with exposed mechanical and theatrical services. The auditorium weighs 150 tonnes, presumably when empty. The central section rests on sliding pads at floor level. Inside, tiered seating ranges round the seven sides of the auditorium, an arrangement that means audience members are not directly facing one another. Every person is seated within 10m of the stage. The dressing rooms, front of house areas and cafe are located elsewhere in the hall.

Figure 20 Theatre in Context © Levitt Bernstein



3.3.7 IRA Bomb + Rebuilding 1996 – 1998

On 15th June 1996, the IRA detonated a bomb on Corporation Street, approximately 50m from the Royal Exchange. The impact of the explosion moved the central dome, though it remained structurally sound.

A scheme of repair and refurbishment took place after the bomb, costing approximately £32m, with the building re-opening on November 30th, 1998.

This phase of work saw the introduction of step-free access, including the glass lift and walk way, at the west elevation of the building. It also included re-glazing the domes, the extension and upgrading of the theatre and the installation of a new 120 seat studio theatre.



Figure 21 The Royal Exchange (1996) © Manchester Libraries

4.0

Assessment of Significance

4.0 Assessment of Significance

The significance considerations for The Royal Exchange are informed by the conservation values outlined by Historic England in Conservation Principles, Policies and Guidance for Sustainable Management of the Historic Environment (2008).

It is acknowledged, however, that the significance of a place is understood in more intangible terms, and with a broad holistic understanding. The following Statement of Significance captures some of these more intangible elements to provide a more holistic view of the site.

4.1 Introduction

The following assessment of significance looks at identifying the relative significance of The Royal Exchange. These levels of significance are outlined below.

- **Exceptional:** Heritage values having national or international importance, usually found where assets are designated at grade II*, grade I, scheduled monuments and UNESCO World Heritage sites.
- **High:** Heritage values having national importance, usually found where assets are designated at grade II*.
- **Medium:** Heritage values having regional importance, usually found where assets are designated grade II. Also, generally applies to Conservation Areas.
- **Low:** Heritage values that make a positive contribution to their area, group or setting. Usually non-designated heritage assets and historic townscapes.
- **Neutral:** Historically unimportant.



Figure 22 View towards the Royal Exchange (1870) © Historic England

4.2 Evidential Value

Derives from the potential of a place to yield evidence about past human activity.

The development, expansion and rebuilding of The Royal Exchange reflects the context of how the building evolved, particularly economically. The evidence of this development is included within the fabric of the building, where it has been expanded, and where it has been rebuilt. However, the building's history and reasons for its development are well understood, therefore the evidential value of The Royal Exchange is **low**.



Figure 23 Building trade workers at The Royal Exchange (1870) © Manchester Libraries

4.3 Historical Value

4.3.1 Illustrative Value: Development of the Manchester Textile Industry

Derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative.

The Royal Exchange reflects the rise and fall of the Manchester Textile Industry. It exists at its current size as previous incarnations were rapidly outgrown by the scale of local industry. The building consistently had to adapt to meet the needs of the building users.

During the decline of the textile industry, and its subsequent economic impact on the city, The Royal Exchange closed as it was significantly surplus to requirements. The building was then adapted into temporary uses, and increased retail use, demonstrating the change in the character of the city centre to a commercial focus. The establishment of the theatre has made the building a significant part of the cultural life of the city, further demonstrating how features of the industrial and textile revolution in Manchester have been adapted so they can continue to play a significant role in the development of Manchester.

The illustrative value of The Royal Exchange is **high**.

4.3.2 Associative Value: Mills & Murgatroyd

Mills & Murgatroyd were prominent local architects that have left a significant footprint on the city's streetscape. There are 20 items on the National Heritage List for England that directly reference Mills & Murgatroyd across the North West, including many works in Halifax. Some of their key buildings are included below.

Mills & Murgatroyd were responsible for the Royal Exchange building modifications in 1869, before subsequent remodelling by Bradshaw, Gass & Hope, and later repairs and alterations as a result of bomb damage in World War II, and the 1996 IRA bomb.

Situated in the heart of Manchester, The Grand Hotel was constructed in 1868 as a warehouse for Messrs A Collie and Co until it was converted for hotel use in the late 1880s. Ian Simpson Architects re-purposed the building for residential purposes in the late 1990s.

In 1866, Mills & Murgatroyd designed the railway station that replaced the Store Street station. The building was visible at street level until the 1967 extensions and forms part of what is now Piccadilly Railway Station with an annual rail passenger use number of 27.807 million.

The associative value is **high**.



Figure 24 Grand Hotel, Chatham Street side, from Aytoun Street, Manchester (1973) © Manchester Libraries



Figure 25 Railway Stations, London Road Station, Manchester. 1905 © Manchester Libraries

4.3.3	Associative Value: Thomas Harrison	4.3.5	Associative Value: Bradshaw, Gass & Hope
	The early building has an association value with prominent local architect Thomas Harrison, but as this building has been lost and is not clearly legible, the value is low.		Bradshaw, Gass and Hope are Bolton's oldest firm of architects, having been established by Jonas James Bradshaw in 1862. John Bradshaw Gass joined the firm in 1882 followed ten years later by Arthur John Hope. The architectural practice is noted for a number of distinctive and prominent works, realising a variety of structures throughout the Country. Their work, which is recorded extensively and held at Bolton History Archive provides an exceptional insight into the historiography of the practice and their buildings that survive enhance evidential significance substantially. Bradshaw, Gass and Hope initially specialised in the design of cotton and textile mills during the Victorian and Edwardian periods, examples of such work are Eagley Mills, Croal Mills and Sir John Holden's Mill at Astley Bridge. The practice received several commissions for private houses and villas, churches and many public buildings. At the time of the firm's involvement, they were moving away from a strict Classical revivalism, and moving more towards an art-deco modernism. This is reflected in the restrained ornamentation of their alterations.² The associative value is high.
4.3.4	Associative Value: The Royal Exchange Theatre Company		
	The Royal Exchange Theatre Company, founded in 1976, operates from the Exchange Floor of the Royal Exchange building, and uses significant amounts of the building to support their programme of activities. The Company is a well-respected cultural institution, putting on approximately 350 performances a year, including award-winning plays starring respected actors. The company also has a reputation for supporting young talent, including many that go on to become well established. The associative value is high.		



Figure 27 Thomas Harrison (1870) by W.G. Baxter
© Manchester Libraries

4.4 Aesthetic Value

Derives from the ways in which people draw sensory and intellectual stimulation from a place.

The Royal Exchange was evidently designed with its purpose in mind, demonstrated with the grand trading hall, half of which has been lost. The restrained Classical style that dominates the building reflects the style of Bradshaw, Gass & Hope at that stage in the practice's development, as well as the Classical origins of the original Exchange, which is appropriate for buildings of commerce and finance. The baroque corner tower is an iconic feature in Manchester's streetscape and is a reminder of the building's earlier, more decorative appearance, which is also hinted in the retention of Corinthian order capitals. The building plays a significant role in the streetscape of Manchester and is of high visual amenity within the Conservation Area.

The aesthetic value of The Royal Exchange is **high**.

4.5 Communal Value

Derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory.

The Royal Exchange has always had a function in the local community, as a place of trade and commerce, work, retail and leisure. The many businesses that operate on the premises mean that members of the public are regularly using all aspects of the building. The theatre use on the Exchange floor has opened the most significant part of the building up to leisure use and tourism, serving both local and international communities.

The Royal Exchange also has a symbolic value. It is a prominent building within the Manchester streetscape, visible from many key vantage points. It is imposing in scale and design and contributes to the historic layout of its immediate context. Additionally, the story of wartime damage is well known in the local community, therefore it has symbolic value in its destruction and resurrection.

The communal value of The Royal Exchange is **high**.

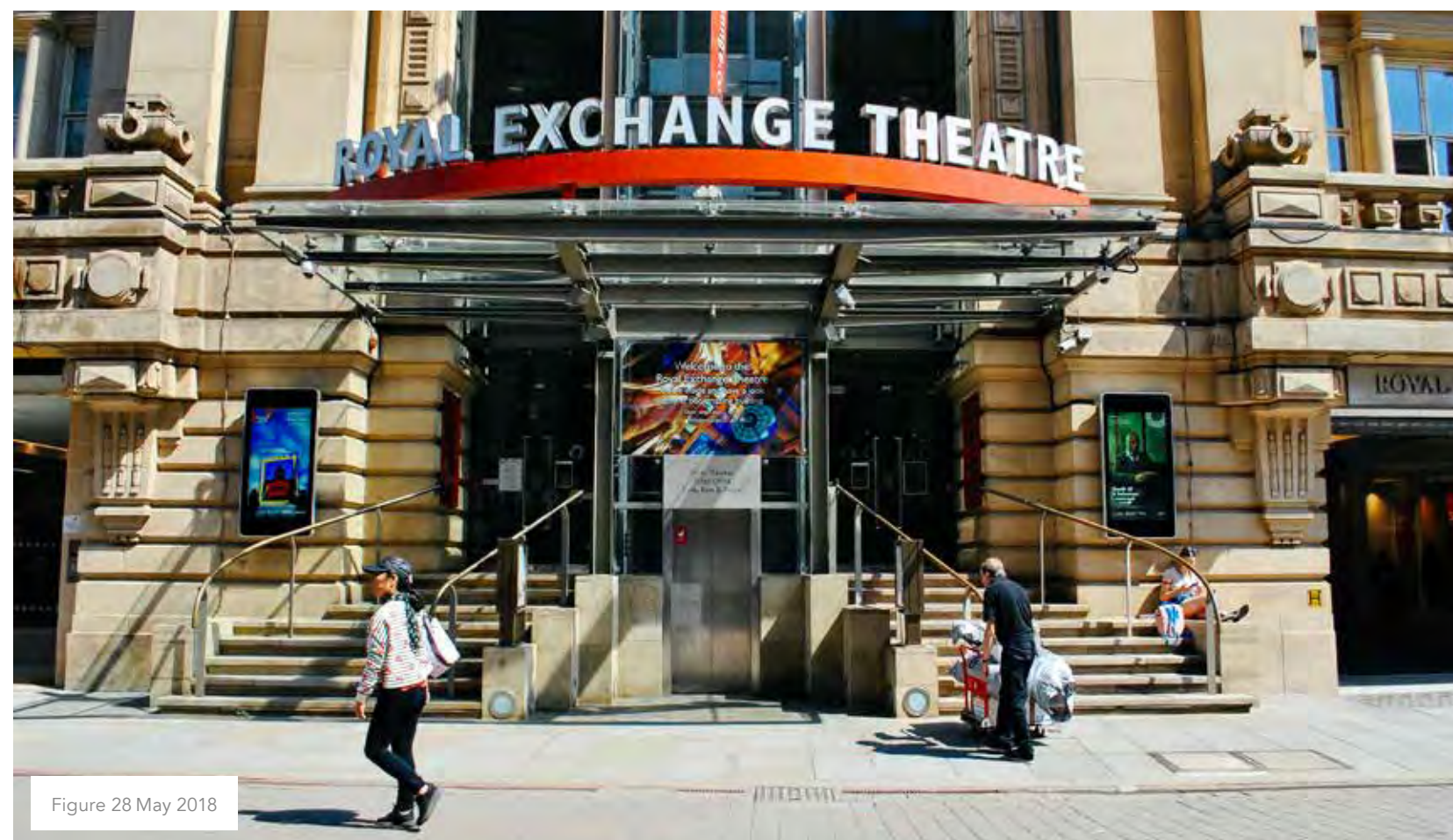


Figure 28 May 2018

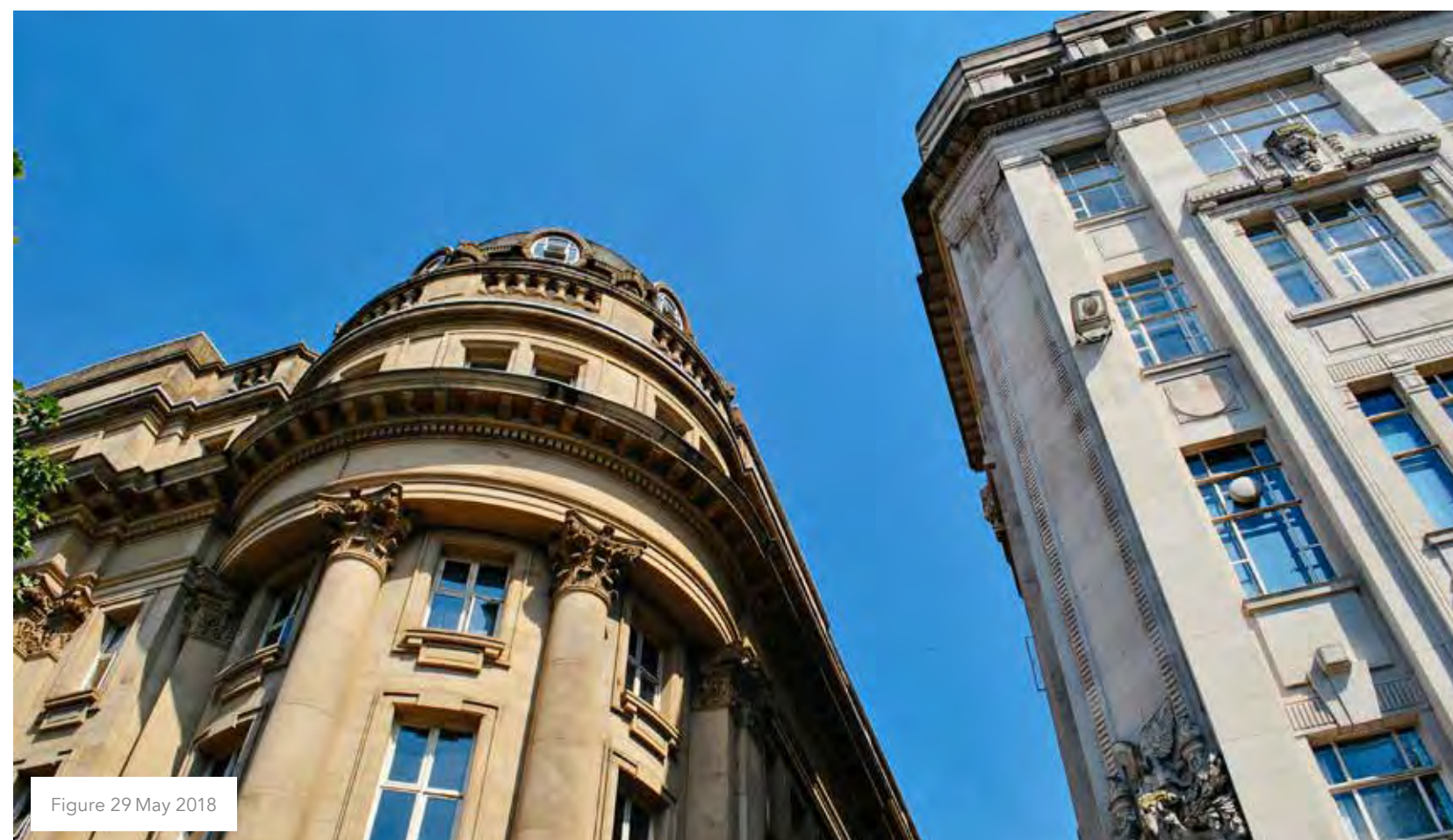


Figure 29 May 2018

4.6 Summary

The assessment of heritage values reveals that the grade II listing of The Royal Exchange is appropriate in relation to its significance. The building has a prominent presence in the history of Manchester, and the current streetscape, and it reflects both the rise and decline of Manchester's fortunes through the centuries. However, due to extensive loss and damage, the building is by no means complete, and is a composite of many different phases. The Royal Exchange as an important feature of the City, and houses dozens of businesses, hundreds of workers, and large numbers of theatre goers. It is associated with two prominent architects that were very active across the North West and who designed other buildings in the City and Greater Manchester. It is part of a local architectural milieu.

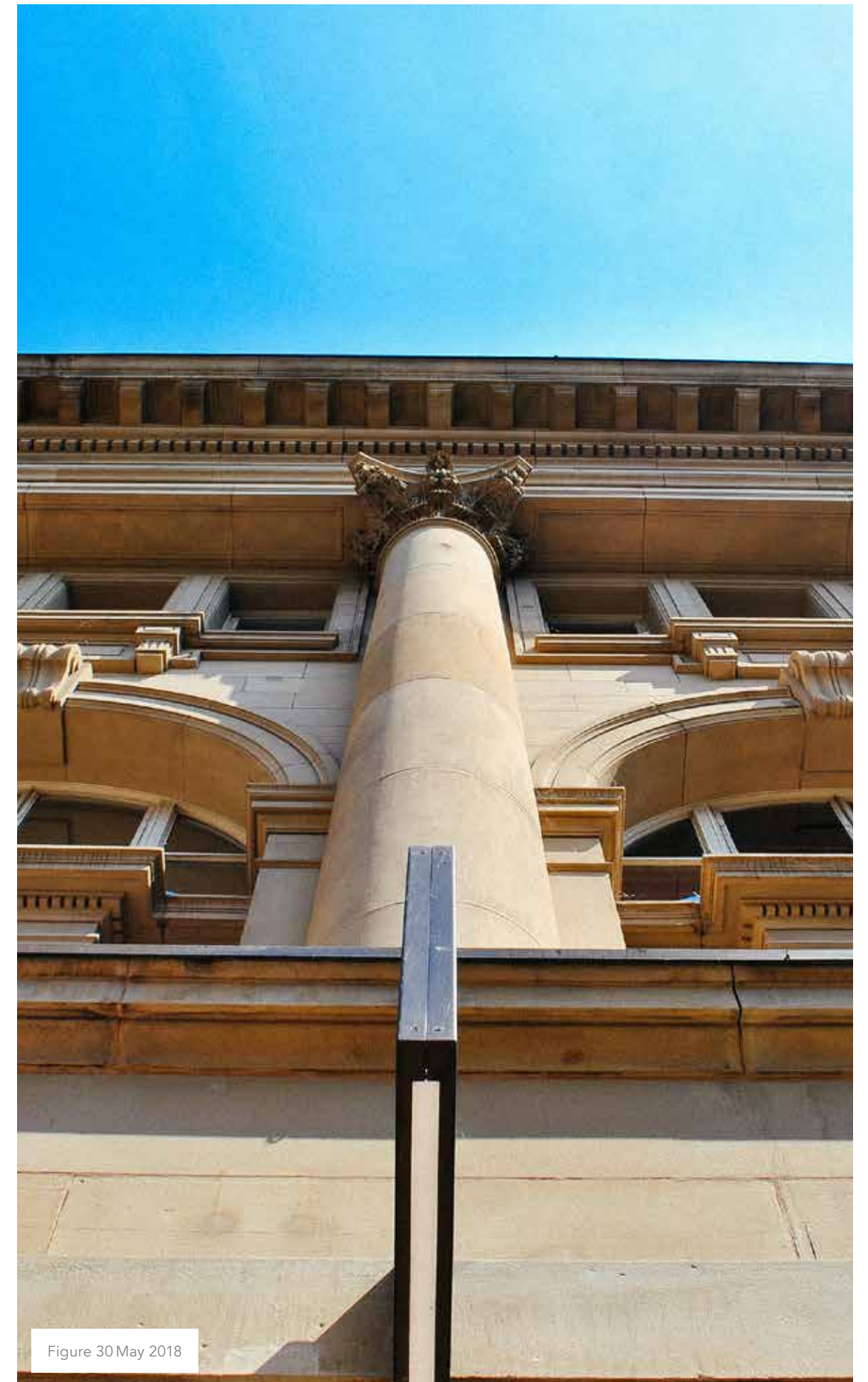


Figure 30 May 2018

5.0

Significance Plans

5.0 Significance Plans

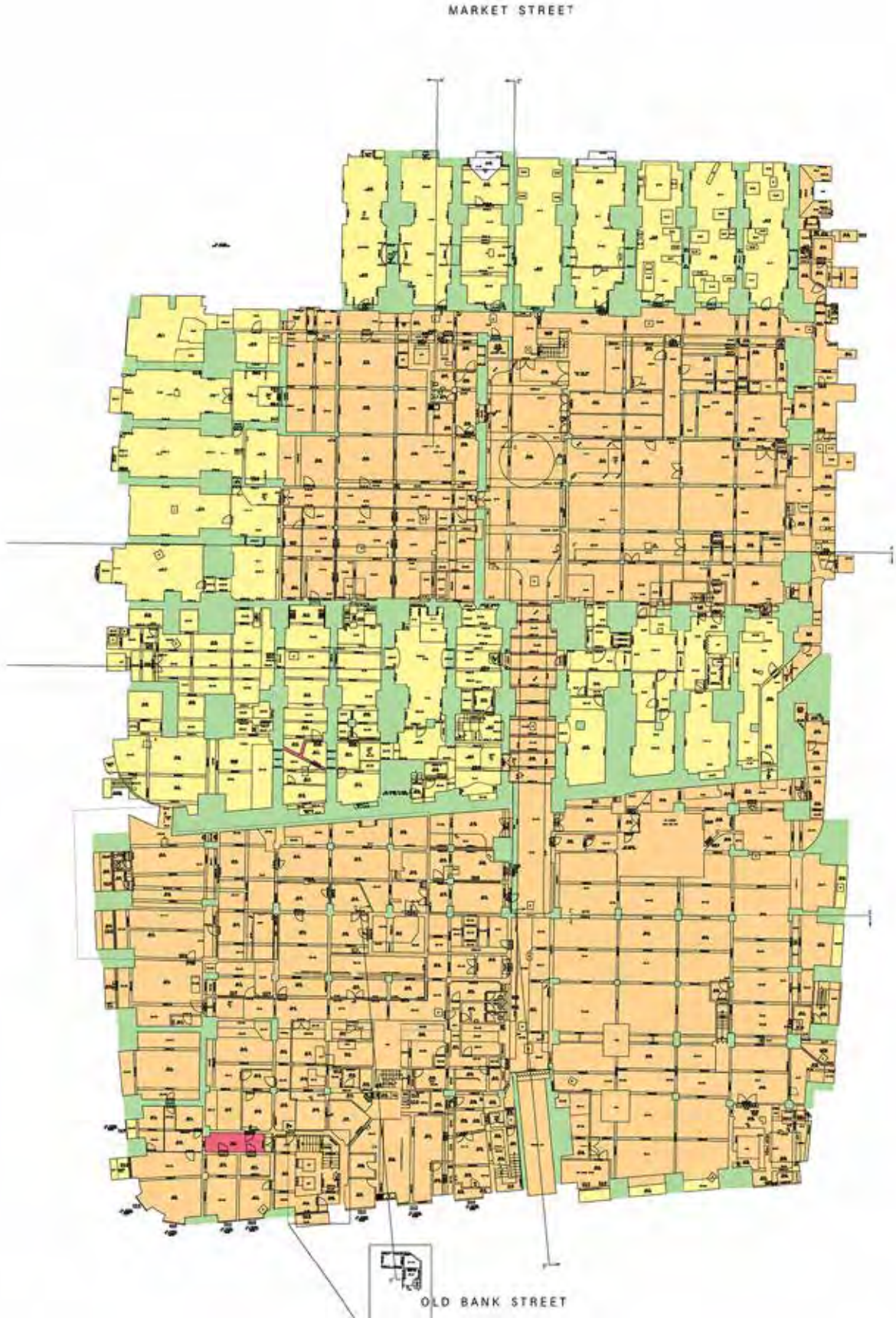
Significance plans are included here for illustration. A complete set of large-scale significance plans are included in Appendix 13.7 for reference.

The plans are marked up using the significance designations outlined in the table below. The significance of a space or element of fabric is related to its special interest, integrity, authenticity, and contribution to the wider understanding of the heritage asset, its wider context, or historical milieu. This table of significance is based on the British Standard BS 7913:2013, which is in turn based on ICOMOS guidance and is therefore accepted on both a national and international scale.

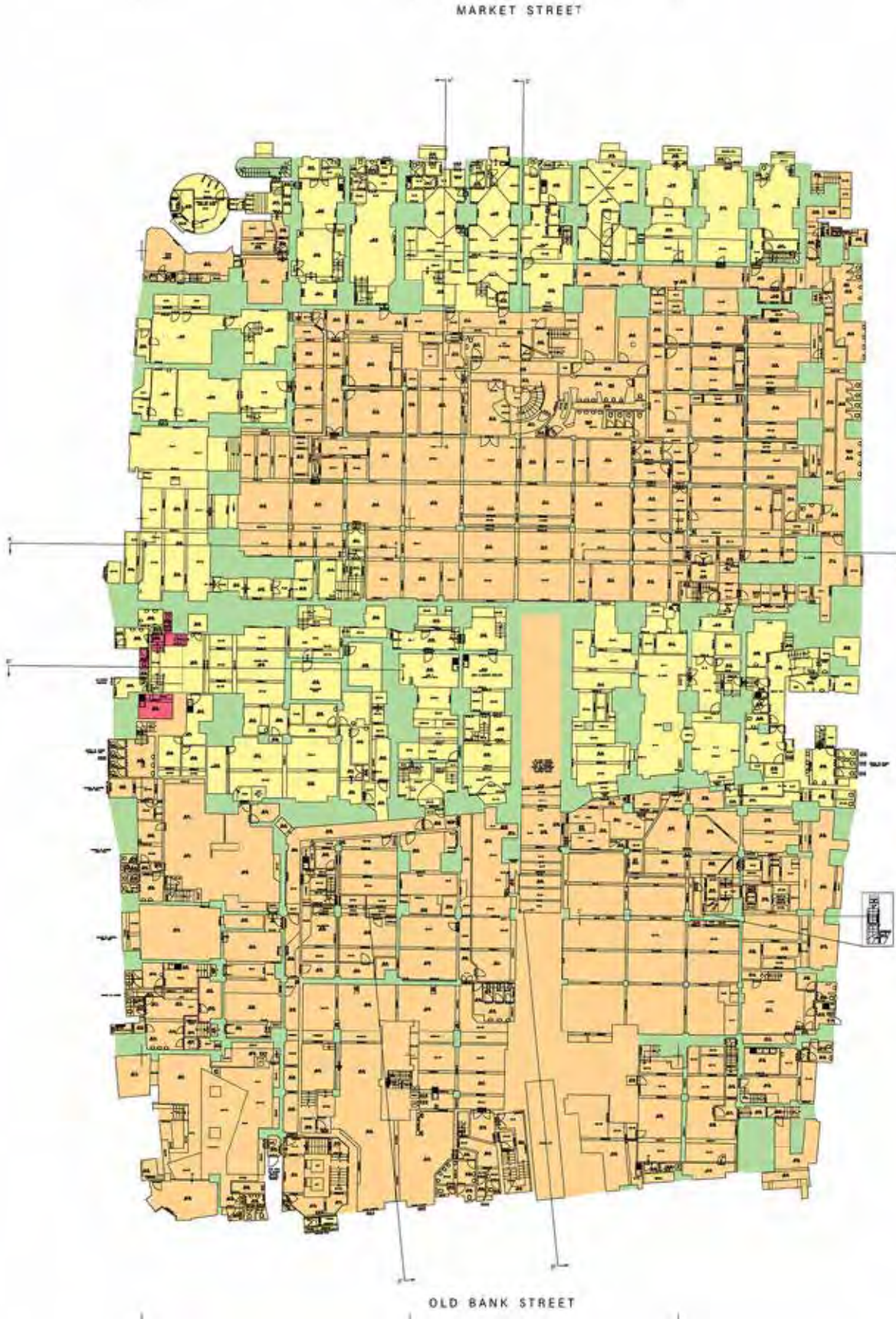
Exceptional
Exceptional historic and architectural interest that is intact and clearly legible. Making an important contribution to the wider significance and understanding of the heritage.
High
High historic interest that is intact and clearly legible. Making an important contribution to the wider significance and understanding of the heritage.
Medium
Less special historic interest, altered, with a less important contribution to the wider significance and understanding of the heritage.
Low
Lost or little special historical interest, significantly altered or largely obscured.
Neutral
Historically unimportant but having negligible impact on the heritage.
Intrusive
Historically unimportant with a harmful impact on the heritage.



Figure 31 City Air Terminal (1857) © Manchester Libraries



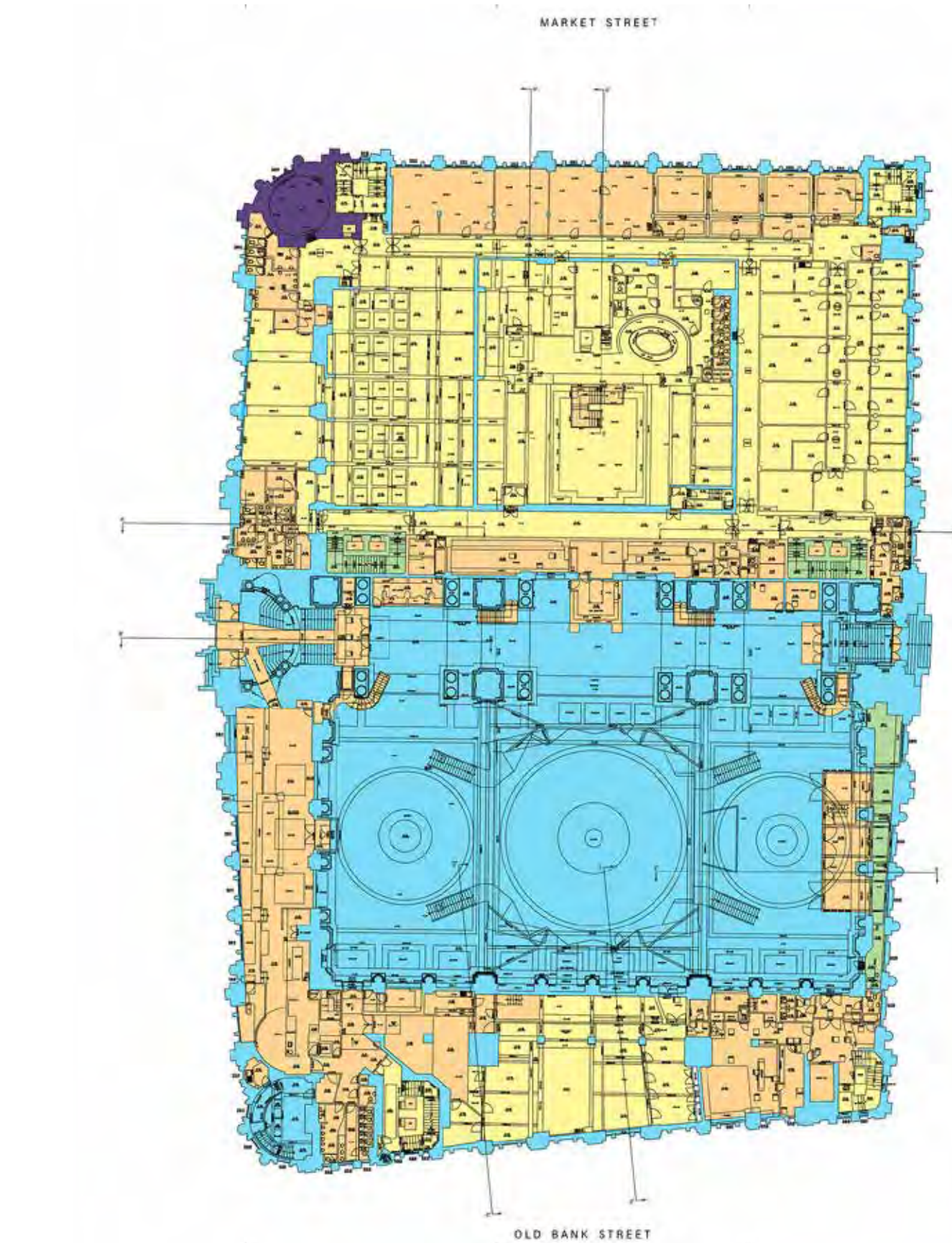
Sub-Basement Significance Plan



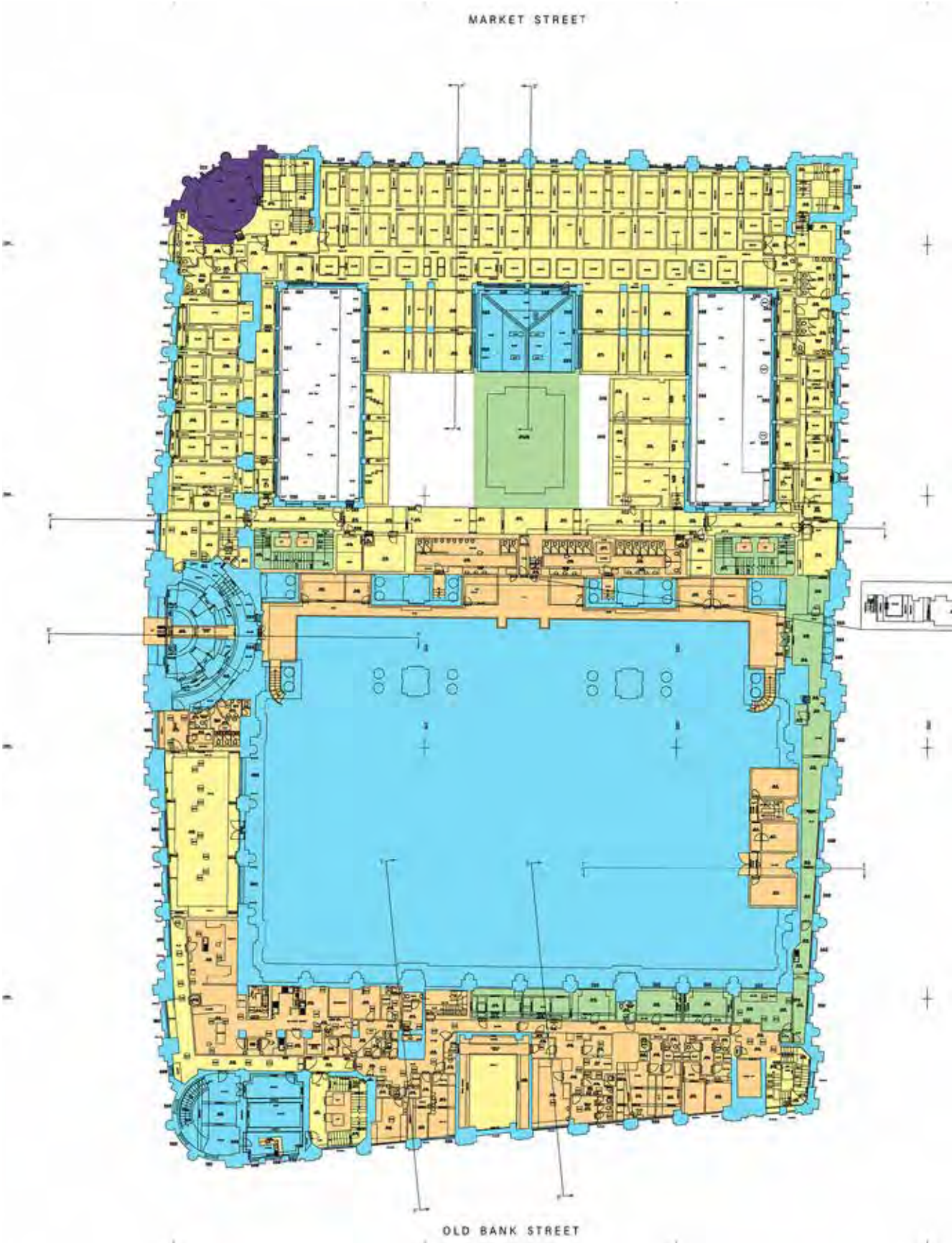
Basement Significance Plan



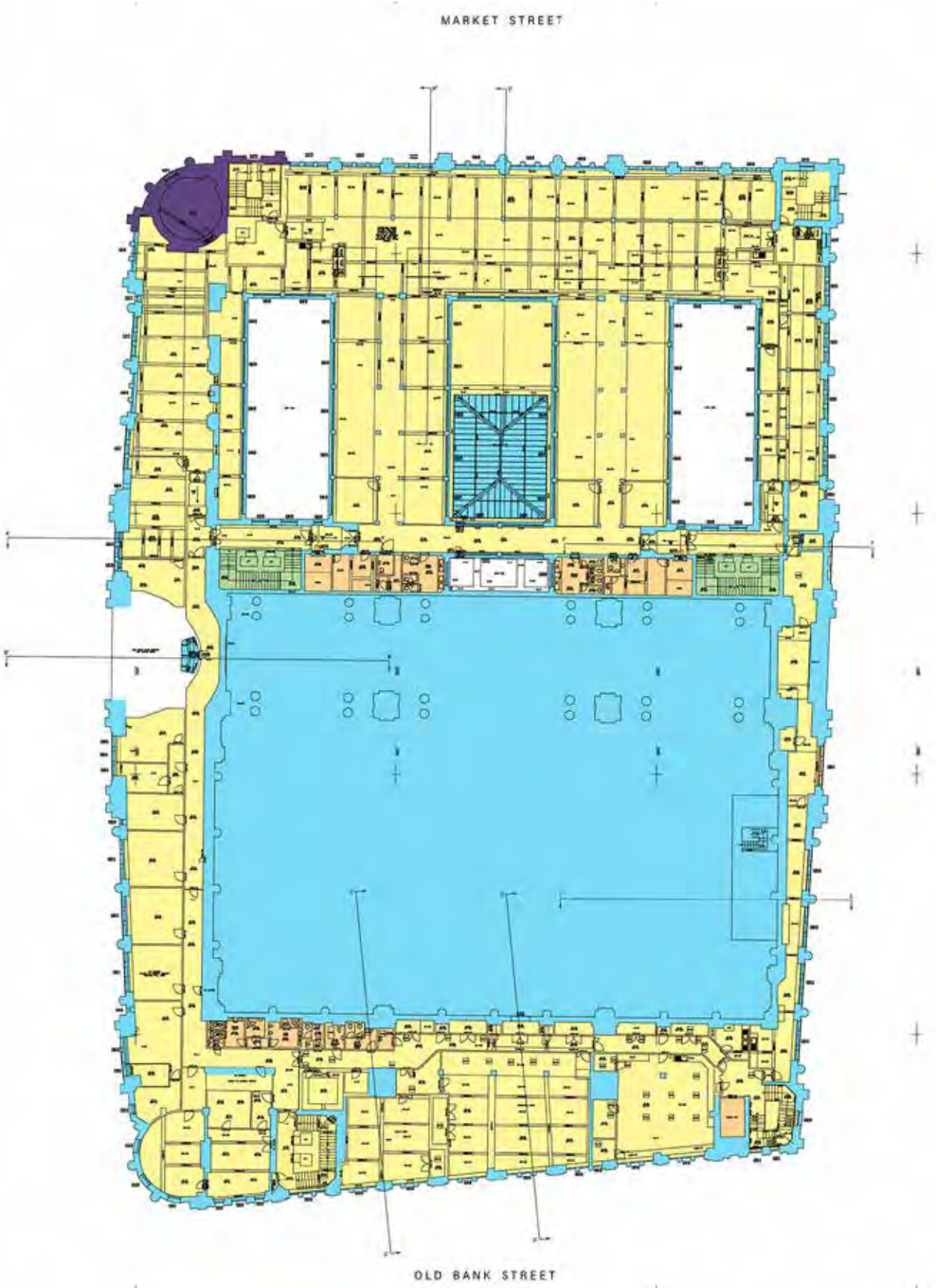
Ground Floor Significance Plan



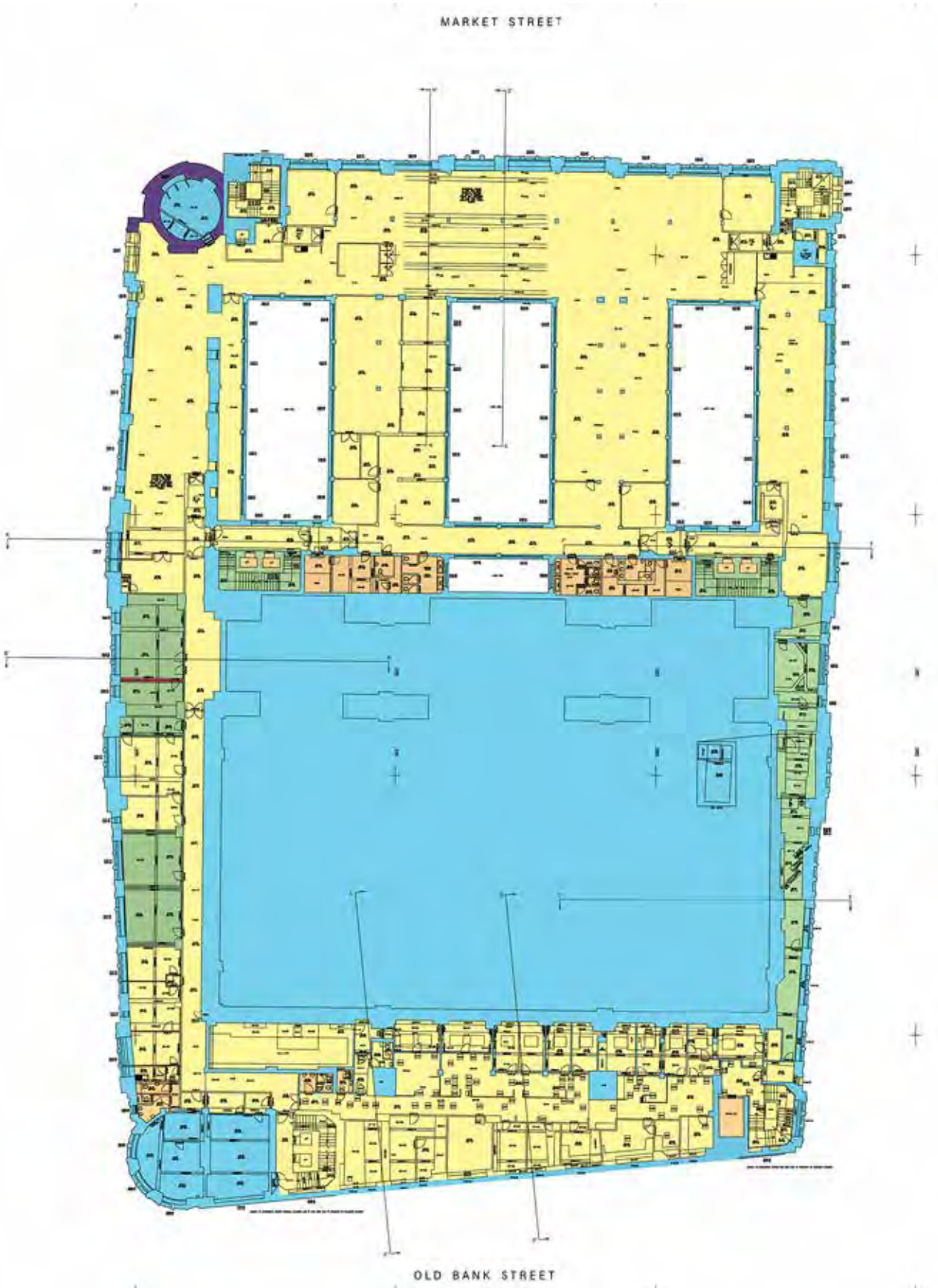
Exchange Floor Significance Plan



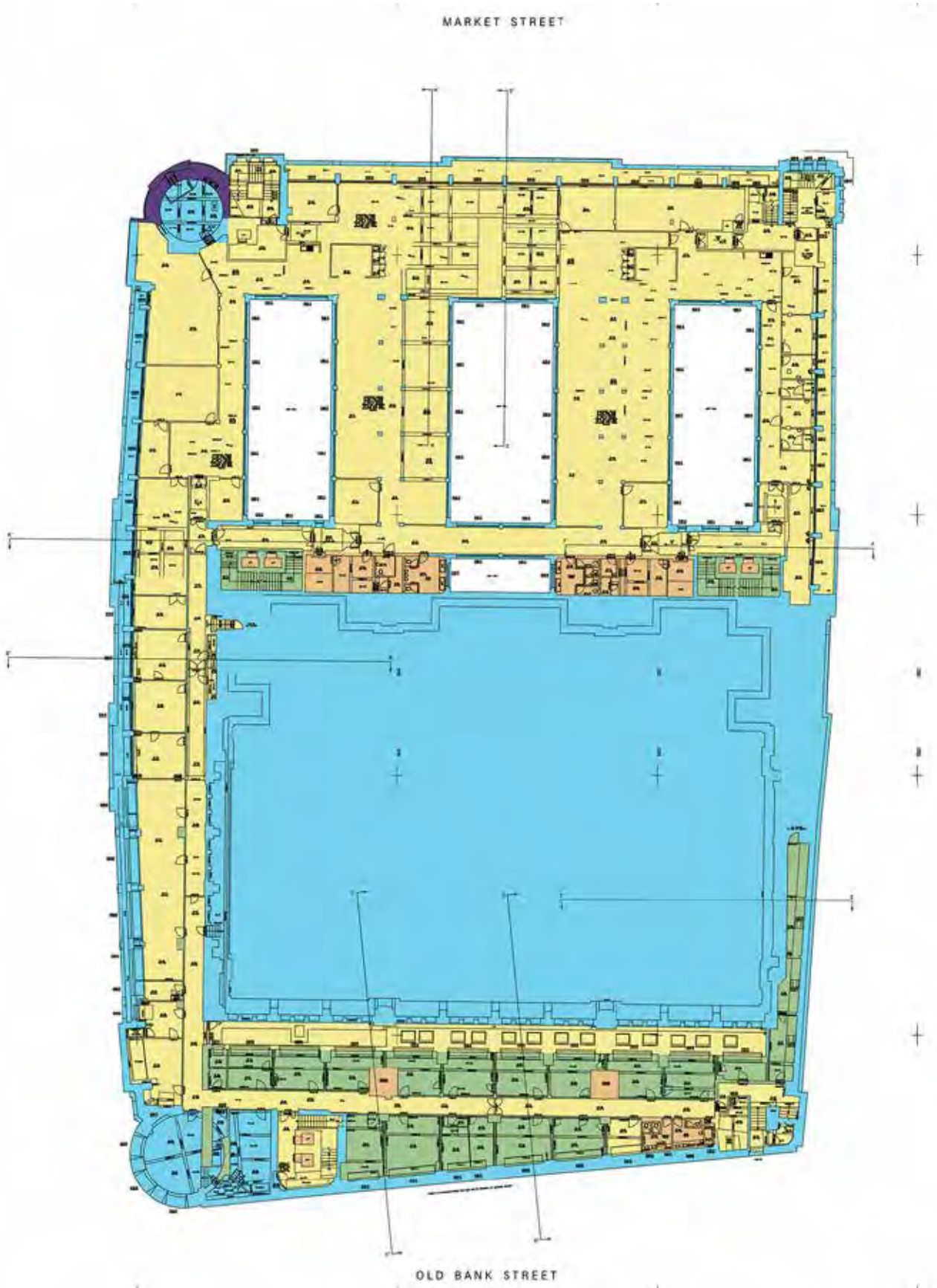
First Floor Significance Plan



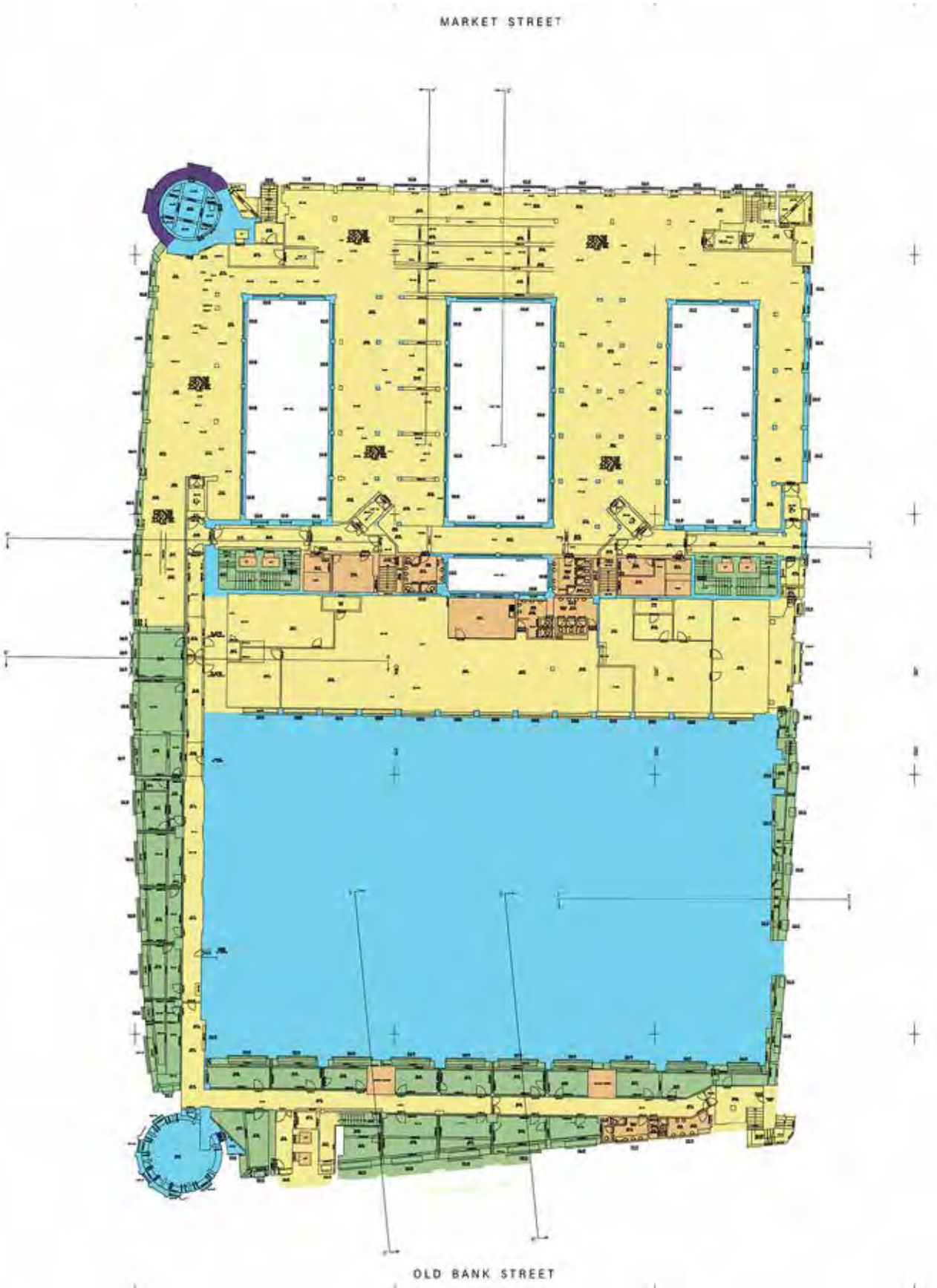
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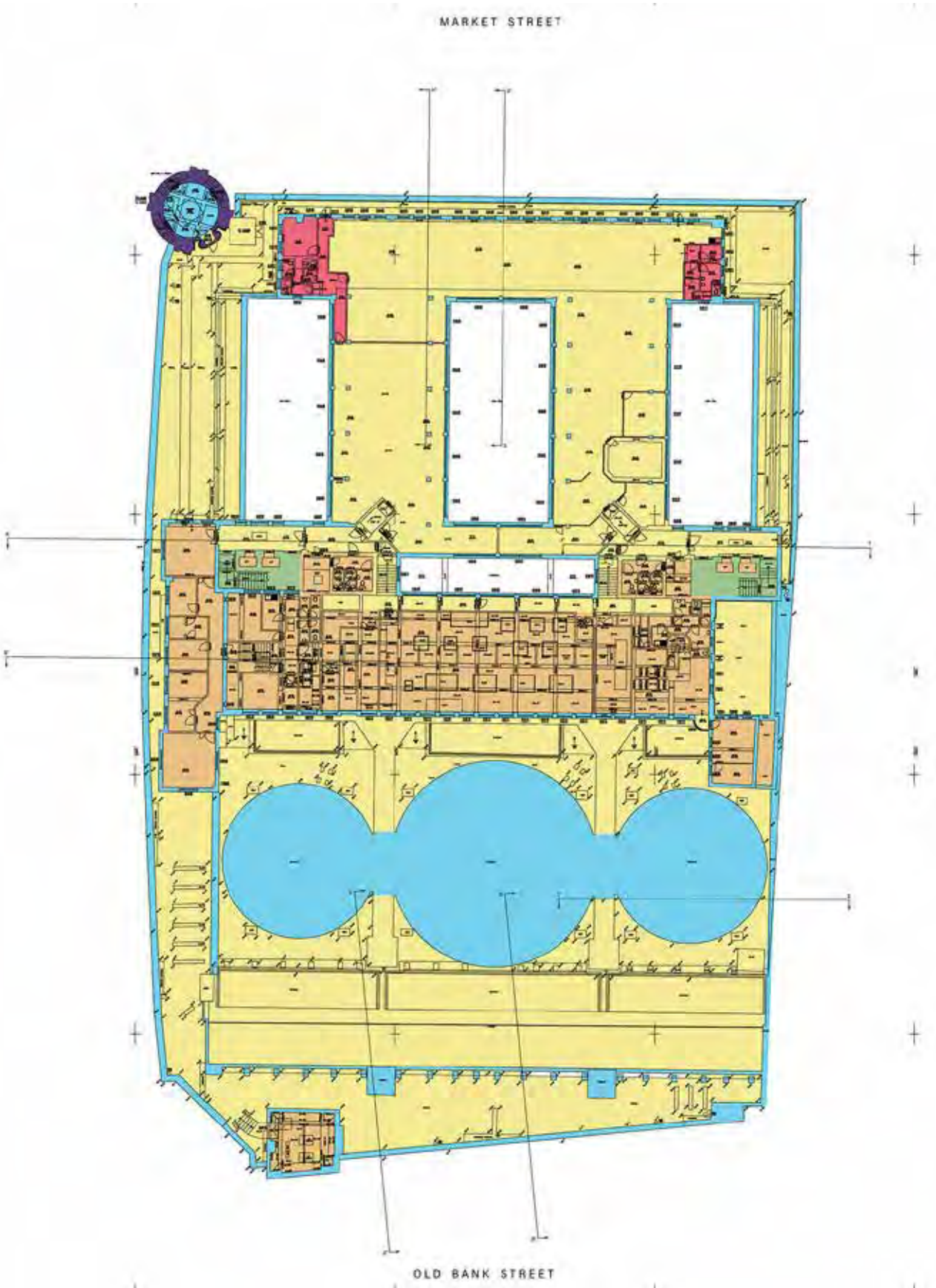
Third Floor Significance Plan



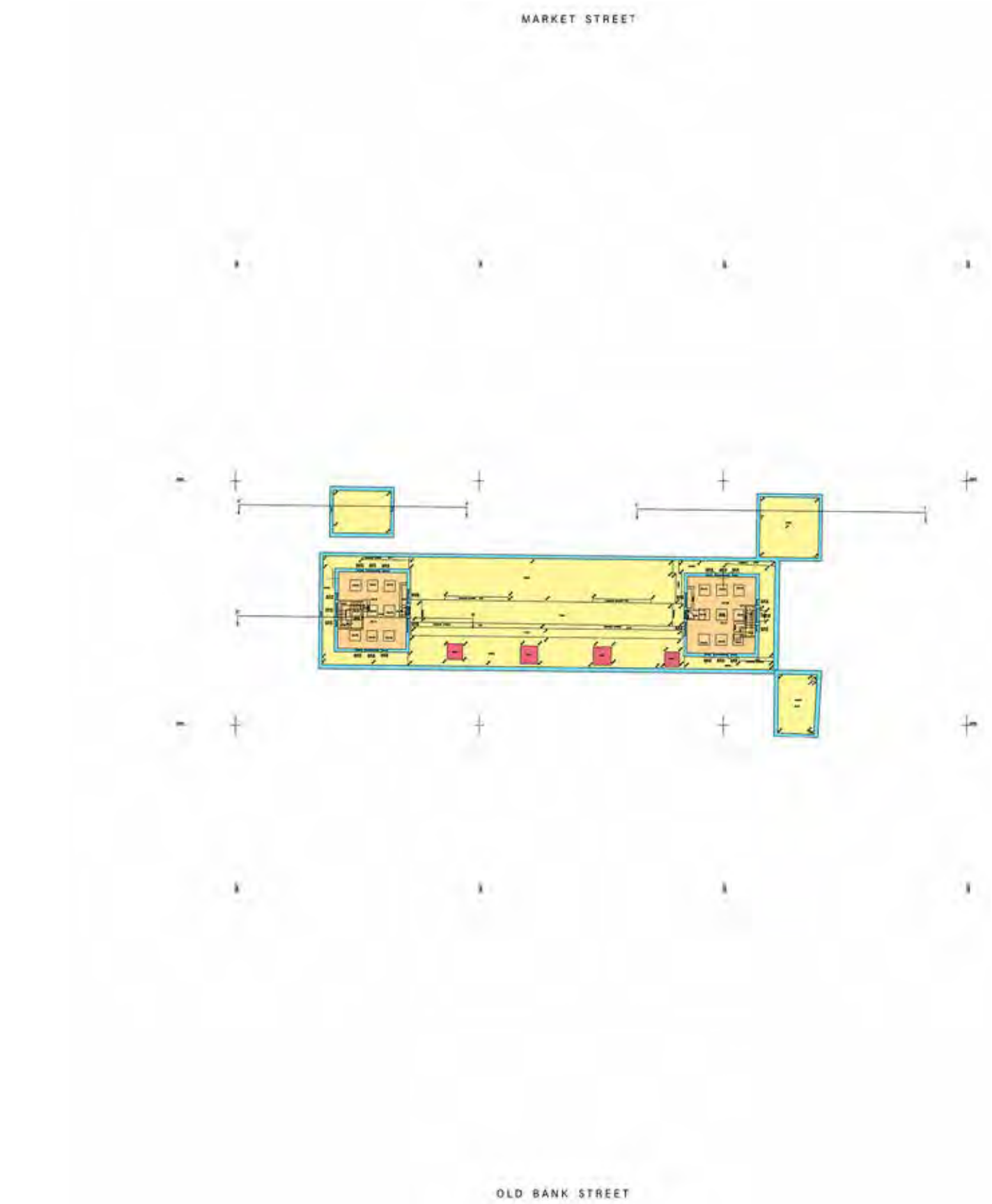
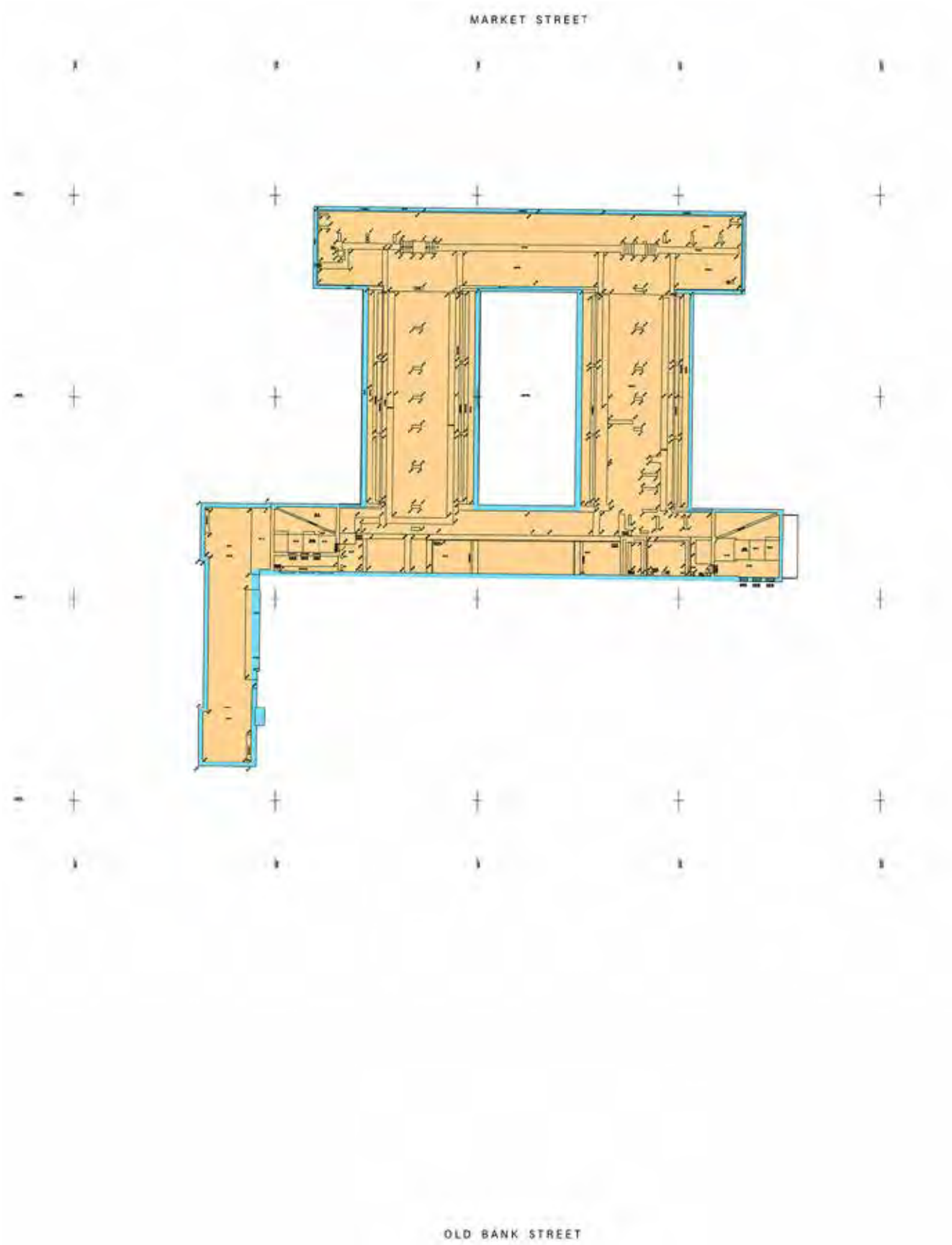
Fourth Floor Significance Plan



Fifth Floor Significance Plan



Sixth Floor Significance Plan



6.0

Description of Consented Works

Table 1: Consented Alterations

Please refer to the associated paragraph for details.

	6.1 Whole Building	6.2 Basements	6.3 Retail & Theatre	6.4 Offices (1st-6th Floors)	6.5 Roofs
In areas of Exceptional significance and below.	6.1.1 Removal of modern partitions, intrusive services, fixtures & fittings. 6.1.2 Rectification of non-consented works and inappropriate interventions. 6.1.3 Internal Re-decoration. 6.1.3 External Re-decoration. 6.1.5 Cleaning of external stone work and vegetation removal. 6.1.6 Pointing of external stone work. 6.1.7 Localised re-wiring & cabling. 6.1.8 Escape Signage. 6.1.9 Redecoration of rainwater goods and flues. 6.1.10 Asbestos removal. 6.1.11 Alteration/ removal/ replacement of floor slabs.	6.2.6 Restore pavement light-wells.	6.3.1 Removal of modern partitions. 6.3.3 Shopfront works & location of signage.	6.4.4 Internal Re-decoration	

	6.1 Whole Building	6.2 Basements	6.3 Retail & Theatre	6.4 Offices (1st-6th Floors)	6.5 Roofs
In areas of High significance and below.		6..2.3 Removal of redundant equipment (plant/ machinery).	6.3.4 Restore pavement lights. 6.3.5 Accessibility adjustments.	6.4.1 Removal of modern partitions. 6.4.2 Cleaning and re-decoration of glazed atrium. 6.4.3 Secondary glazing.	6.5.1 Removal of redundant equipment (plant/machinery) 6.5.2 Redecoration of hand rails and ladders. 6.5.3 Roof repairs. 6.5.4 Glazed dome repairs. 6.5.5 Repair and re-decoration of doors, louvres and painted masonry. 6.5.6 Bird protection measures.
In areas of Medium significance and below.		6.2.1 Removal of modern partitions, intrusive services, fixtures & fittings. 6.2.5 Non-structural fit outs/strip outs for retail units.	6.3.2 Non-structural fit outs/strip outs for retail units.		
In areas of Low significance and below.	6.1.12 Installation of new fixtures.				
In areas of Neutral significance and below.		6.2.2 Openings to facilitate duct work. 6.2.4 Provision of other mechanical ventilation.			
In areas of Intrusive significance and below.					

6.0 Description of Consented Works

The works outlined in this section are accepted as appropriate interventions within the heritage asset, adopted as part of this Heritage Partnership Agreement, and therefore do not require Listed Building Consent.

Works outside those listed here, i.e. those covered under the Historic England requirements for repair and appropriate like-for-like replacement, will also not require Listed Building Consent. Further guidance on this can be found in the [Historic England guidance for Consent Requirements](#).

Any item not defined in this document as “Consented Works” will require Listed Building Consent.

Please note that works consented under the HPA may require further consents, such Planning Permission or Advertising Consent. The work required to comply with those consents may require a Listed Building Consent application in their own right, for example, the installation of a new fire escape.

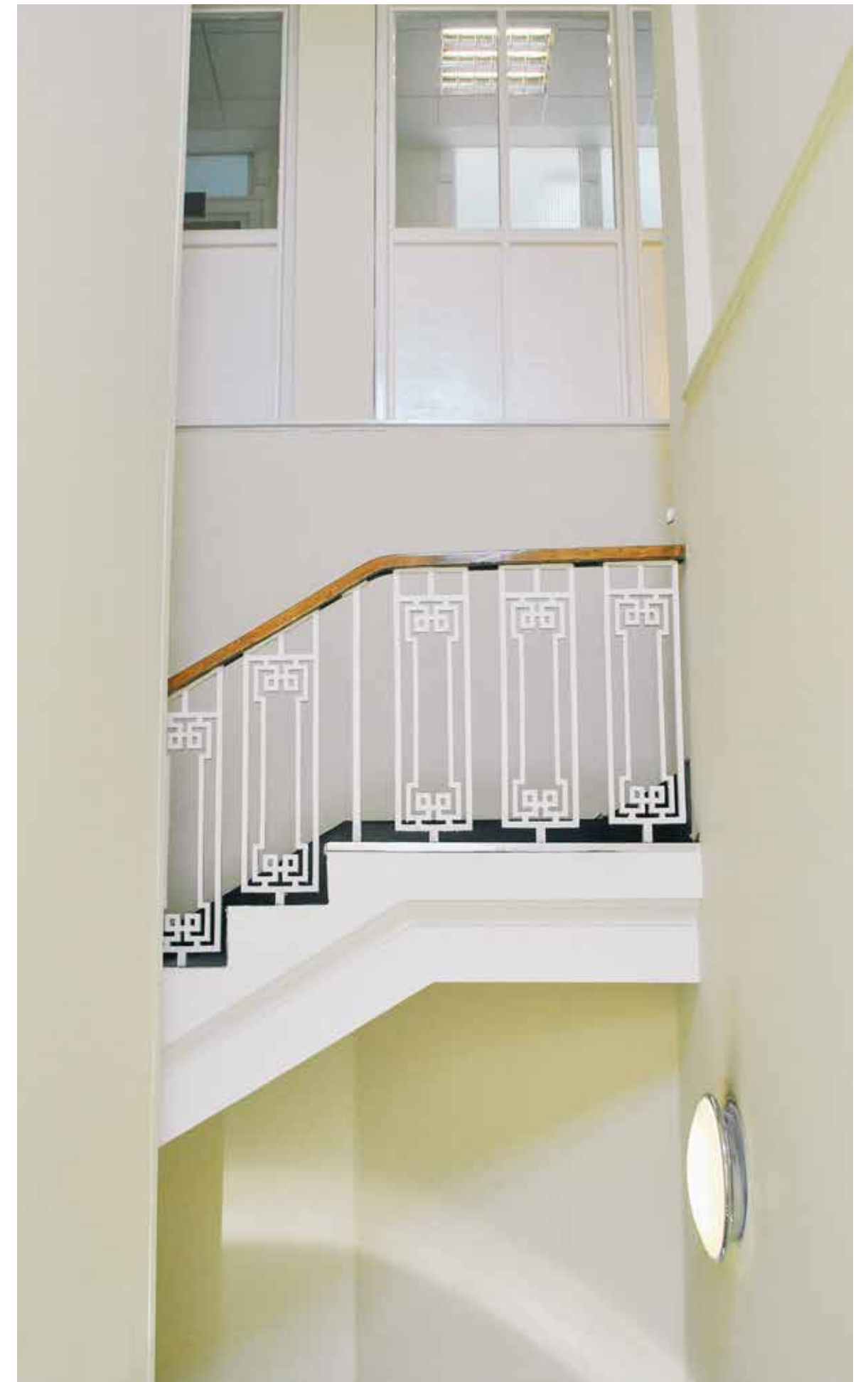


Figure 32 May 2018

6.1 Whole Building

6.1.1 Item 1: Removal of modern partitions, intrusive services, fixtures & fittings.

When opportunity arises, modern partitions that have interfered with historic features such as skirtings and cornices, should be removed, and damage made good. This is particularly relevant in the south offices.

Where possible, the significance of these insertions have been noted as **neutral** or **intrusive**, indicating that their removal is a desired outcome. Modern and inappropriate fixtures, fittings and services should still be treated as intrusive and recommended for removal.

This is especially desirable in spaces that are designated as **exceptional**, **high** and **medium**, but should be aspired to in all areas.

6.1.2 Item 2: Rectification of non-consented works and inappropriate interventions.

It is acknowledged that, during the building’s history, works have been carried out either without consent, or to a specification that would not be considered appropriate if re-visited now.

When opportunity arises, all efforts should be undertaken to remove inappropriate and non-consented works in areas of **all significance**.

Though it is not possible to create an inventory of non-consented works due to the scale of the building, and the various scale of interventions, it is possible to identify inappropriate interventions. These include, inappropriate cable and ventilation openings and poorly placed and supplied plant.

Rectification of non-consented works should be a primary focus in areas designated as having **exceptional**, **high** and **medium** significance, but should be aspired to in all areas.

Making good works should be appropriate for the significance of the space.

Any works carried out to rectify non-consented works should be recorded in the works report, and submitted to the Local Authority.

6.1.3 Item 3: Internal Re-decoration.

Any area undergoing refurbishment should seek to remove suspended ceilings, exposing historic cornices behind, with all previous damage being made good. This is of primary importance in areas of **exceptional**, **high** and **medium** significance.

Where possible, in areas of **exceptional** and **high** significance, internal re-decoration should also be like-for-like where it will not harm the character of the space. Re-decoration of these significant spaces should also be informed by paint analysis to reduce risk of harm through inappropriate materials. If no paint analysis exists, this should be undertaken by a suitably qualified professional.

Areas of **medium** and **low** significance should be re-decorated in neutral colours that are appropriate to the character of the building. The walls to the inside of office units can be more varied in colour only if they are easy to remove/paint over in the future. However, Joinery, Ceilings and Cornices should be painted from the palette of neutral internal colours. Internally, windows should be painted the same colour as the exterior of the same window. These colours are noted in the building colour chart found in the appendix.

It is important to understand the substrate to which paint is being applied to establish the appropriate finish. Poor quality modern emulsions and gloss paints should be avoided.



Figure 33 External cleaning (1971) © Manchester Libraries

Avoid repainting historic features, adopting maintenance and repair instead. Do not repeatedly repaint historic features to avoid loss of significance through illegibility of the element. When opportunity arises, effort should be made to modernise the south offices, particularly areas of neutral significance, where the character of the building has been eroded through poor quality alteration. Areas of neutral or intrusive significance should focus on making-good previous works, based on information where possible, and decorated in a manner appropriate to the space and building.	6.1.4	Item 4: External Re-decoration. External re-decoration refers particularly to painted elements such as handrails, louvres, door and window frames. This is acceptable if the alteration does not change the character of the building. It does not include stone finishes, adverts or retail units (which are covered elsewhere). External re-decoration should be carried out on a like-for-like basis, in areas of all significance, and not change the character of the building or the Conservation Area. As colours of paintwork deteriorate over time and discolour in sunlight, the colour of external windows and high level handrails etc. have been noted in the colour chart in the appendix. It is essential that the external façades are always presented to a well-maintained standard as they are of high significance.	6.1.5	Item 5: Cleaning of external stonework and vegetation removal. Localised cleaning of the external stonework is acceptable where the methods are not abrasive, especially when required to remove graffiti or localised staining, on fabric of all significances. As the building is relatively clean and is not covered in heavy deposits, methods requiring significant amounts of water are not appropriate. Trials should be carried out to establish the most appropriate cleaning method for The Royal Exchange’s ashlar elevations. This does not cover a whole-building cleaning exercise as this has the capacity to alter the character of the building, and the Conservation Area, and will therefore require Listed Building Consent. Organic growth may be removed as part of a regular cyclical maintenance regime. It is essential that all “woody” growth is removed at the earliest opportunity and repointing undertaken locally as required.	6.1.6	Item 6: Pointing of external stone work. Localised re-pointing of external stonework is acceptable on a like-for-like basis, to a mortar specification identified in Conservation Specification - section 8.1 of the Appendix. This does not cover a whole-building re-pointing exercise as this has the capacity to alter the character of the building, and the Conservation Area, and will therefore require Listed Building Consent.
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6.1.7	Item 7: Localised re-wiring & cabling. Where necessary to upgrade facilities, localised rewiring and cabling is accepted where it: - Does not require the harm of significant (exceptional, high, medium) historic fabric, and is respectful to the character of the room and building. - Is good quality and respectful to the character of the room and building in less significant areas (low, neutral). Interventions should cause minimal visual impact. Chasing out should follow existing cable routes and be re-plastered in like for like materials. - Makes use of existing openings and cable routes. (i.e. no new builderswork is required)	6.1.8	Item 8: Escape Signage. Where statutory signage needs to be installed or replaced to facilitate safe escape. Signage should meet current statutory requirements. Location of signage should be informed by statutory requirements, safe escape routes, and significance of spaces. Where signage is required to be fixed to historic fabric, particularly fabric designated as exceptional, high and medium, reversible or appropriate minimum intervention methods should be employed, i.e. fixing into mortar joints, non-decorative finishes. All out-dated signage should be removed, and areas made good to avoid creating a cluttered appearance in all areas.	6.1.9	Item 9: Redecoration of rainwater goods and flues. Rainwater good and flues should be inspected for condition, in accordance with the PPM schedule which can be found in 8.9 Planned Preventative Maintenance Schedule. When these elements are found to require redecoration, the existing finish should be scraped free of loose paint, sanded back to a firm feathered edge, applied with one layer of undercoat, and finished with an appropriately colour-matched paint. The colour of rainwatergoods and external flues is noted in the colour palate in the appendix.
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6.1.10	Item 10: Asbestos removal. An asbestos survey should be carried out in order to establish any potential locations, risk, and proposed measures for removal. Ideally, this should be removed with minimum intervention, limiting harm to historic fabric of all significance. Recommendations for appropriate removal methodologies should be included in the specialist report. Report and recommendations should be submitted as justification when notifying the City Council of works. Any asbestos removal should be followed by appropriate making-good works, in areas of all significance levels, using like-for-like materials of adjacent finishes.	6.1.11	Item 11: Alteration/removal/replacement of floor slabs (including screeds). Alteration, removal or replacement of floor slabs on a like-for-like basis is acceptable in areas that have been designated as intrusive or neutral. In areas designated as low, medium, high or exceptional, the removal or replacement of floor slabs is only acceptable if it does not alter the character of the building, otherwise it will require consent. Replacement of floor slabs with a new temporary finish, or finish intended for wear i.e. carpet, will be acceptable if it does not harm the character of the building, or obscure/harm historic fabric and finishes. The removal of floor slab for replacement with a permanent alternative such as beam and block or timber will require consent.	6.1.12	Item 12: Installation of new fixtures. Non-structural fixtures, such as those required for the installation of new light fixtures, sockets, furniture restraints, are acceptable in areas of low, neutral and intrusive significance.where no chasing out of plasterwork is required. Fixings must avoid decorative finishes, be positioned appropriately, and only when absolutely necessary. Statutory fixtures – such as fire extinguishers, should be located as best to ensure the safety of occupants, with fixings avoided in areas of high or exceptional significance. In these areas free standing fire extinguishers Where extensive chasing works etc are required for the installation of new fixtures, or fixtures are required in areas of medium, high or exceptional significance, this must be agreed with the council.
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6.2 Basements

Due to the functional nature of the sub-basement, the significance generally is not more than medium. Fabric designated as **medium** significance relates principally to structural fabric that is more likely associated with earlier phases in the building's history, and the building's extension.

The barrel-vaulted spaces are of **low** significance due to their relatively minor contribution to the function of the building, and the extent of subsequent alterations.

The car park and extensively cellular spaces within the sub-basement are of **neutral** significance, as the spaces do not contribute to the understanding and interpretation of the historic building.

6.2.1 Item 1: Removal of modern partitions, intrusive services, fixtures & fittings.

When opportunity arises, modern partitions that have interfered with historic features such as skirtings, should be removed, and damage made good. The significance of these insertions is typically noted as **neutral** or **intrusive**, indicating that their removal is a desired outcome, especially in spaces that are designated as **exceptional**, **high** and **medium**.

Amalgamation of basement units through the removal of partitions is acceptable only where the spaces have been divided by modern partitions. The removal of historic fabric, of **all significance**, will require listed building consent as changing the scale of original spaces is considered to change the character of the historic building.

6.2.2 Item 2: Openings to facilitate duct work.

Openings to facilitate duct work are acceptable where the fabric proposed for removal is **neutral** or **intrusive**, and it does not alter the character of the space. Interference with any original structure and areas designated **low**, **medium**, **high** and **exceptional** will require consent. Many works will require Building Regulation approval.



Figure 34 Sub-basement, May 2018.

6.2.3	Item 3: Removal of redundant equipment (plant/machinery). Redundant equipment should be removed at the first possible opportunity, especially in areas designated medium, and high. Damage to historic fabric should be made good. Where the equipment has interaction with modern inappropriate interventions or non-consented works, these should be made good to the best possible standard as not to have a harmful impact on the character of the space or tied in with a scheme of partition/intervention removal.	6.2.4	Item 4: Provision of other mechanical ventilation. Additional mechanical ventilation/air conditioning units should be carefully located in existing identified plant zones. Duct work should be carefully detailed to ensure it does not impact on any spaces noted as low, medium, high or exceptional. External plant will require planning permission.	6.2.5	Item 5: Non-structural fit outs/strip outs for retail units. Basement units associated with retail purposes (not storage) can be stripped of all modern features, fixtures, fittings and partitions in areas of all significance if made good to an appropriate finish. It is unlikely that at basement level any new historic fabric of significance would be revealed. However, if discoveries are made, these features should be restored and made good.	6.2.6	Item 6: Restore pavement light-wells. Light-wells for the pavement lights should be restored to a high standard as these elements are significant in the history of the building. Any intrusive fabric blocking the lightwell should be removed and the fabric made good. Repair and replacement should be carried out in accordance with 6.3.4 Item 4: Restore pavement lights.
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6.3 Retail & Theatre (Ground Floor & Exchange Floor)

The significance of the ground floor is particularly complex due to the variety of unit functions and ages of fit-outs. The area of highest significance, designated exceptional, is the circular unit at the north west corner of the building, home to Arthur Kay jewellers as it forms part of the baroque tower, has been in consistent use for over 100 years, and retains many original features.

Areas marked as high significance retain a large amount of their historic character, i.e. have not been partitioned and decorative features are clearly legible and in good condition.

Areas of medium significance have clear historic elements that have been obscured through modern intervention.

Areas of low significance have undergone extensive remodelling and have less evidence of historic features. It is possible, however, that further historic elements could be discovered during strip out works.

Areas of neutral significance are generally functional to the building's use.

Areas marked as intrusive are places where modern fit out is inappropriate for the character of the historic building and the immediate context of the area.

The exchange level has the largest

area of high and medium significance due to the retention of the historic space and its relationship with the use and history of the building. Though much of the fabric has been repaired, replaced or refurbished as a result of the two accounts of bomb damage, the layout and grandeur of the Hall is intrinsic to its heritage value.

The staircases are also of significance, and their locations have been retained, but the modern lifts are neutral as they are modern interventions to make the space more accessible.

Interventions made at Exchange level as a result of the theatre installation and refurbishment works are of neutral significance as they relate to the building's adapted function. However, the theatre pod itself is marked as high significance due to its innovative, award-winning design, and its status as the largest theatre in the round in the country. The theatre is also intrinsically linked with the building and it is therefore a key part of the building's identity.



Figure 35 Arcade, May 2018.

6.3.1	Item 1: Removal of modern partitions. When opportunity arises, modern partitions that have interfered with historic features such as skirtings and cornices, should be removed, and damage made good. The significance of these insertions is typically noted as neutral or intrusive, indicating that their removal is a desired outcome, especially in spaces that are designated as exceptional, high and medium. Where partitions are still required for retail purposes, these should be appropriate to the historic character of the unit, be reversible in nature, and cause no harm to existing fabric.	6.3.2	Item 2: Non-structural fit outs/strip outs for retail units. Where retail units are of neutral significance due to modern fit-outs, these units can be stripped of all modern features, fixtures and fittings and made good to a standard appropriate to the significance of the space. If strip out works reveal historic fabric, which is likely in almost all units that are not already exposed, these features should be considered as high significance, restored and made good on a like-for-like and minimum intervention basis. Modern ceilings should not be installed that obscure historic features. Design solutions to meet the needs of modern retail units can be found that still allow historic decorative features to be displayed.	6.3.3	Item 3: Shopfront works & location of signage. New shop fronts and signage should follow the Royal Exchange's <i>Shopfront & Signage Design Strategy</i>, included in Appendix. Works are acceptable, and do not require consent, if they have met the requirements of the strategy and been approved by the landlord through submission of specifications and samples. Works include: • Individual-letter adonised bronze signage, pin-mounted at fascia level, at a similar size to existing signage. • Maximum of one illuminated projecting sign per shop front, integrated downlight, controlled by building management. • Illuminated internal shopfront signage, centrally located. Glazing films and permanent structures or bulkheads behind the glazing will not be accepted. Roller shutters should be internally mounted and provide some transparency. If the removal of historic fabric is required for installation, this will require consent. Where external signage is removed, ferrous fixings (face fixed/ embedded) should be removed, any holes/pockets should be re-pointed, and/or stonework/masonry repaired. It should be noted that signage will still require advertisement consent.
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6.3.4	Item 4: Restore pavement lights.	6.3.5	Item 5: Accessibility adjustments.
	When the opportunity arises, the pavement lights at street level should be restored to a high-quality finish, glazed with sandblasted glass blocks. Where missing, they should be reinstated. Where individual panels require replacement, these should always be with the intention of restoring glazing for the whole panels. Panels that have previously had inappropriate interventions, or emergency measures, should be made good to enhance the significance of the building, its visual amenity, and its positive impact on the Conservation Area. Specifications for their restoration can be found in the appendix 8.10.		Ground floor and arcade retail units with stepped access may have stone threshold steps removed, provided that only one step is present. It is not considered that these steps provide any significant contribution to the significance or the understanding of the heritage asset. The shop front of the retail unit, including the step proposed for removal, should be recorded and deposited with the local Historic Environment Record for posterity. Upon removal, the threshold boundary should be acknowledged by the reinstated floor finish.

6.4 Offices (1st – 6th Floors)

The significance of the offices is generally consistent throughout all floors. The north offices have recently undergone refurbishment works. They are of **low** significance as they are a secondary function of the building. However, the light wells and associated glazing are **high** as they mark the domes lost during the war bombing.

First floor offices associated with the theatre have a variety of significance levels due to the amount they have been partitioned, or whether features have been obscured, such as the semi-circular windows looking out over the Exchange floor.

The South Office's significance is degraded due to inappropriate interventions, relating to both treatment of historic fabric, and changing the character of the space. Units that have been extensively or inappropriately partitioned since construction are of lower value as they obscure the original function of the building, and some decorative features. Areas where spaces are largely as originally intended are designated higher. Where offices retain historic corridors or layouts, their significance is **high**.

6.4.1 Item 1: Removal of modern partitions.

When opportunity arises, modern partitions that have interfered with historic features such as skirtings and cornices, should be removed, and damage made good.

Where partitions are still required, these should be appropriate to the historic character of the unit, be reversible in nature, and cause no harm to existing fabric.



Figure 36 Office Atrium, May 2018.

6.4.2	Item 2: Cleaning and re-decoration of glazed atrium. Cleaning the atrium glazing and tiling should not require consent, however, temporary access including maintenance/cleaning should not be fixed to the building. In the event deck access does require intervention with historic fabric to fix the structure, this should be to mortar joints only. Redecoration of the glazing bars is acceptable if carried out to an appropriate paint finish. Finish and putty should be to agreed specification. External pint colours are to match existing, as noted in the colour chart in Appendix. All repairs should be like for like to glazing, frames, putty etc. Any replacement glazing should be on a like-for-like basis, with wholesale replacement requiring Listed Building Consent. If the tiles decorating the atrium are found to require replacement, these should be replaced like-for-like with an appropriate tile that matches the existing cladding system. These must either be sourced from an existing and appropriate supplier, or custom-made to meet the needs of the building.	6.4.3	Item 3: Secondary glazing. Any further secondary glazing to the external façades in the north or south offices, from 1st – 6th floors, is acceptable if carried out using the previously established specification. It must be appropriate in design and specification for the window in question. Any secondary glazing to the atria must be applied wholesale, and as a result would require Listed Building Consent. Secondary glazing in any other location will require Listed Building Consent.	6.4.4	Item 4: Internal Re-decoration When opportunity arises, effort should be made to modernise inappropriate interventions and alterations to the historic fabric in the south offices, particularly areas of neutral significance, where the character of the building has been eroded through poor quality alteration. Suspended ceilings should be removed, exposing historic cornices behind, with all previous damage being made good. This is of primary importance in areas of exceptional, high and medium significance.
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6.5 Roofs

The domes springing from the roof are of high significance due to their iconic nature and intrinsic relationship to the history of the building and the space below, even though it is acknowledged that these domes were not part of the original scheme and have been rebuilt and refurbished as a result of bomb damage. The rest of the lower and upper roofs are designated so as to protect against the installation of inappropriate plant, especially in areas that may be visible to the public. Generally, however, these areas are functional and are lower in the hierarchy of spaces associated with The Royal Exchange, therefore they do not carry high levels of significance.

6.5.1 Item 1: Removal of redundant equipment (plant/machinery).

Redundant equipment should be removed at the first possible opportunity, especially where it has been placed in an inappropriate location, without consent, or has a harmful impact on the historic fabric.

The removal of redundant equipment should not cause harm to the historic fabric. Where equipment has previously been fixed to the fabric, this should be made good.

6.5.2 Item 2: Redecoration of hand rails and ladders.

Hand rails, ladders, and other safety metalwork at roof level should be well-maintained to a consistent colour and finish to improve the visual amenity of the space, despite its limited accessibility. The colour of Handrails, Ladders and external louvers is noted in the colour palette in Appendix.

6.5.3 Item 3: Roof repairs.

Asphalt roof repairs should be carried out on a like-for-like basis where defects are identified. Solar protective paint should always be reapplied to areas affected by repair/ replacement. Where wholesale replacements of roofs is proposed, this should also be carried out on a like for like basis. If the detailing of the asphalt does not change, then the works do not require further Listed Building Consent.

All roofs should be well maintained to protect the internal fabric of the building from the potential of damage due to water ingress.

'Temporary' repairs, such as flashbands, are not acceptable at weathered junctions and abutments these should be repaired in asphalt.



Figure 37 Roofscape, May 2018.

6.5.4	Item 4: Glazed dome repairs. Repair and replacement of individual panes is acceptable, if the pane replacement is like-for-like glazing. Redecoration of the metal frame is also acceptable when carried out in an appropriate paint finish. A wholesale glazing replacement scheme would require Listed Building Consent.	6.5.5	Item 5: Repair and re-decoration of doors, louvres and painted masonry. When re-decoration is identified as part of the PPM regimen, wooden doors and louvres to be: • Scraped back of loose paint. • Sanded to a firm feathered edge. • Painted with 1x layer of undercoat. • Finished using 2x layers of appropriate exterior eggshell. All wooden doors at roof level are to be painted to match the handrails, ladders and external louvers as noted in the colour schedule in Appendix, in line with the redecoration specification in the Conservation Specification 8.10 .	6.5.6	Item 6: Bird protection measures. Where mounting posts have become dislodged: • Clean the base of the mounting posts of all old silicone and wipe with isopropyl cleaner. • Clean the surface where the mounts are to be positioned on the stone work using hot water. • Apply a small amount of clear low modulus silicone adhesive. • Once the mount is securely stuck back in to its original position the original bird wire is to be fed back through the mounting posts. • Once the wire is through the final fixing post it is to be crimped with a copper crimp It is important to note than any additional bird protection measures will require Listed Building Consent.
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6.6 Non-Consented Works

Heritage Partnership Agreements are structured as such that any item of work not explicitly covered within the document, or covered by existing legal exemptions, will require Listed Building Consent. Several works were discussed between **Buttress**, Manchester City Council and the landlord before the initial draft of this document. The following works were agreed that they are not covered by the HPA as they are bespoke pieces of work with the potential to impact the character of the building and will require Listed Building Consent:

- External entrances within existing openings.
- External fixtures e.g. fixtures for temporary Christmas lights.
- Formation of internal staircases.

7.0

Statement of Reasons

7.0 Statement of Reasons

The works proposed within the HPA are intended to support the integrity and authenticity of The Royal Exchange in the future, including through the removal of harmful and intrusive previous interventions to the historic fabric. The HPA is also intended to help ensure the lasting viability and sustainability of The Royal Exchange as a commercial premises through permitting sensible and appropriate adaptation.

The HPA does not support work that would substantially harm the holistic character or special interest of the historic building. Substantial changes will still require LBC, Planning Permission and Advertisement Consent where necessary.

Works supported within the HPA will be carried out, where possible, to specifications agreed between the building owner and Manchester City Council. The owner, or their agents, will inform Manchester City Council of works being carried out under the HPA in order to keep a record of incremental changes, and ensure works are carried out to the agreed standard and specifications.

The HPA is still informed and dictated by current national and local policy, outlined below.

7.1 Legislation

7.1.1 Planning (Listed Buildings & Conservation Areas) Act 1990

This act is the principal statutory protection for built heritage. Chapter II, “Authorisation of Works Affecting Listed Buildings” of the Planning (Listed Buildings and Conservation Areas) Act 1990 sets out the statutory controls over the planning process for proposed changes to be made. The Act prohibits any works to a listed building, including ‘alteration or extension in any manner which would affect its character as a building of special architectural or historic interest, unless the works are authorised.’

Sections and 16 and 66 of the Act establish that in determining applications for listed building consent and planning applications the local planning authority or the Secretary of State shall have special regard to the desirability of preserving the listed building or its setting or any features of special architectural or historic interest which it possesses.

Section 72 establishes the general duty for local authorities and the Secretary of State in exercise of planning functions in conservation areas to pay special attention to the desirability of preserving or enhancing the character or appearance of that area.

7.1.2 National Planning Policy Framework (NPPF) 2018

Section 16 of The Department for Communities and Local Government’s National Planning Policy Framework (2018) identifies policies for conserving and enhancing the historic environment. This document has been created with the awareness that ‘the level of detail should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance.’ The justification of the development is informed by Paragraph 192 which states, ‘in determining planning applications, local planning authorities should take account of:

- The desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;
- The positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and
- The desirability of new development making a positive contribution to local character and distinctiveness.’

Paragraph 193 of the NPPF states that the more important the asset, the greater weight should be given to the asset’s conservation. Harm or loss to significance is also considered relative to the weight of the asset’s designation and the nature of the proposed works. For example, substantial harm or loss can be allowed as long as that intervention is ‘necessary to achieve substantial public benefit that outweigh the harm.’

Section 12, ‘Achieving well-designed places’ focuses on achieving good quality design, engagement and

understanding of the context in question.

Paragraph 127 of the NPPF focuses on long-term, quality place-making, appropriate layouts and landscaping, taking context from local character and history. It encourages sense of place and appropriate mixed development to enhance the vitality and variety of public spaces.

7.1.3 Equality Act 2010

The Equality Act 2010 legally protects people from discrimination in the workplace and in wider society. The Act is particularly relevant in the design process due to the responsibility to make reasonable adjustments to facilitate equal access. Compliance with Part M of the building regulations will help to meet the minimum requirements of broad access, but the regulations are not enough alone to comply with the Act. The Equality Act does not override listed building or planning regulation.

7.1.4	Manchester’s Local Development Framework: Core Strategy Development Plan (2012) The Core Strategy emphasises the value of heritage in placemaking, particularly in the City Centre. Policy EN 3 encourages development to take advantage of the distinct heritage character of various aspects of the city, most particularly, re-use of historic buildings. Policy CC 9 outlines the requirement for good quality design, with development and interventions that “preserve or enhance” designated heritage assets, including listed buildings and Conservation Areas. Policy CC 10 recognises the cultural heritage of the city also lies within its musical and theatre venues, and other leisure uses.	7.1.5	Manchester City Council UDP (Saved) Policies Conservation Areas DC18.1 The Council will give particularly careful consideration to development proposals within Conservation Areas. The Council will seek to preserve and enhance the character of its designated conservation areas by carefully considering the following issues: i. the relationship of new structures to neighbouring buildings and spaces; ii. the effect of major changes to the appearance of existing buildings; iii. the desirability of retaining existing features, such as boundary walls, gardens, trees, (including street trees); iv. the effect of signs and advertisements; v. any further guidance on specific areas which has been approved by the Council. b. The Council will not normally grant outline planning permission for development within Conservation Areas. c. Consent to demolish a building in a conservation area will be granted only where it can be shown that it is wholly beyond repair, incapable of reasonably beneficial use, or where its removal or replacement would benefit the appearance of character of the area. d. Where demolition is to be followed by redevelopment, demolition will be permitted only where there are approved detailed plans for that redevelopment and where the Council has been furnished with evidence that the development will be undertaken. e. Development proposals adjacent to Conservation Areas will be granted only where it can be shown that they will not harm the appearance or character of the area. This will include the protection of views into and out of Conservation Areas. Reasons: The Council is to pursue the above policies to encourage and help ensure the protection, preservation and enhancement of its Conservation Areas, which are areas of special character representing the rise and development of the world’s first industrial city. The protection of such areas helps stimulate local pride and encourages both tourism and further investment. The policy gives effect to the obligation placed on the Council by statute to give particular attention to the quality of developments within conservation areas, and reflects the general policy objectives set out in policy E3.8.
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7.1.6	Manchester City Council UDP (Saved) Policies Listed Buildings DC19.1 In determining applications for listed building consent or planning applications for development involving or having an impact on buildings of Special Architectural or Historic Interest, the Council will have regard to the desirability of securing the retention, restoration, maintenance and continued use of such buildings and to protecting their general setting. In giving effect to this policy, the Council will: a. not grant Listed building consent for the demolition of a listed building other than in the most exceptional circumstances, and in any case, not unless it is satisfied that every possible effort has been made to continue the present use or to find a suitable alternative use; b. not permit a change of use of a listed building, where it would have a detrimental effect on the character or appearance of the building; c. not permit any external or internal alteration or addition to a Listed building where, in its opinion, there would be an adverse effect on its architectural or historic character; d. seek to preserve and enhance the settings of listed buildings by appropriate control over the design of new development in their vicinity, control over the use of adjacent land, and where appropriate, by the preservation of trees and landscape features; e. permit demolition only where there are approved detailed plans for redevelopment and where there is evidence of a firm building contract; f. not permit alterations to a listed building which would prevent the future use of any part of the building, in particular upper floors or basements, or where poor maintenance is likely to result. Reasons: The above policies are to be pursued by the Council to help ensure the protection of the City's built character and its heritage. Retention and protection of this character is important in encouraging local pride, tourism and future investment in the city. The Council recognises that listed buildings can present particular problems in respect of their continuing use. A flexible approach will be taken in determining applications for uses in listed buildings. The policy gives effect to the obligation placed on the Council by statute to give particular attention to retain, restore, maintain and continue uses in listed buildings in Manchester.
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7.2 **Guidance**

7.2.1 Historic England

Historic England is the government’s statutory body for the management of change in the historic environment. The HPA recommends that all proposed works are carried out in accordance, or informed by, Historic England guidance. This report has taken the Historic England Advice Note 5: Setting up a Listed Building Partnership Agreement as the foundation of the document.

7.2.2 British Standards BS7913 Guide to the Conservation of Historic Buildings

The British Standards guidance recognises that best practice requires the exercise of judgement based on understanding of significance, and informed by knowledge. For these reasons, the HPA recommends that works are specified and carried out by suitably qualified professionals. It also recognises the pressures between the conflicting roles of a historic building, as economic and social, cultural buildings.

It is recommended that this document is read alongside the British Standards BS7913, and that any professionals engaged with the building also take it into advisement.

8.0

Bibliography & Appendices

8.0 Bibliography & Appendices

8.1 Bibliography

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- Ministry of Housing, Communities & Local Government. National Planning Policy Framework. London: 2018.
- ‘Townships: Manchester (part 2 of 2).’ In A History of the County of Lancaster, edited by William Farrer and J. Brownbill, 230-51. Vol. 4. London: Constable, 1911.
- Levitt Bernstein. The Royal Exchange Theatre, Manchester. <https://www.levittbernstein.co.uk/project-stories/royal-exchange-theatre/>
- The Royal Exchange Theatre. Our History. <https://www.royalexchange.co.uk/our-history>

8.2 Listing Description

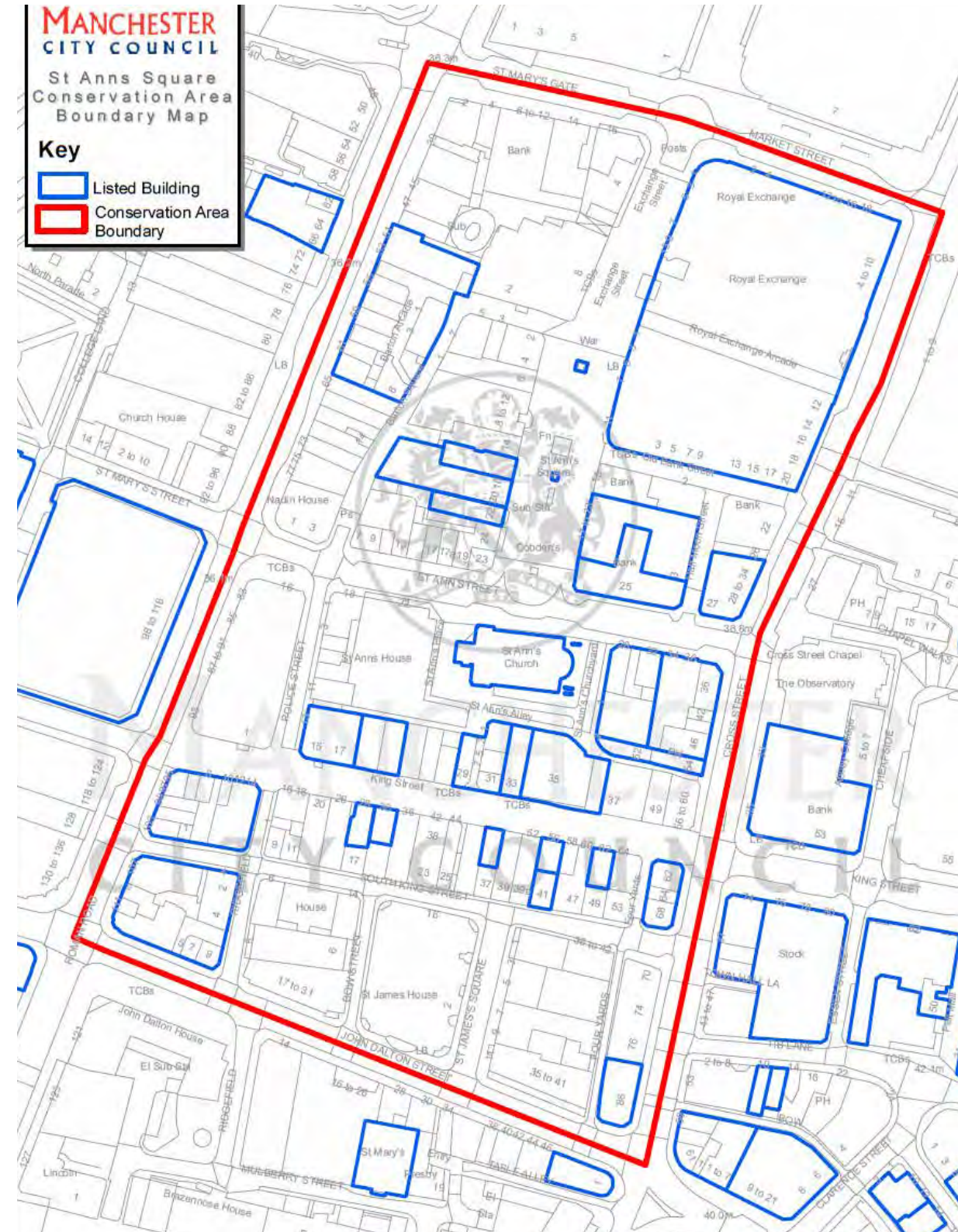
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ROYAL EXCHANGE
List entry Number: 1200826
Location
1-17, OLD BANK STREET
1-19, ROYAL EXCHANGE ARCADE
4-20, ROYAL EXCHANGE ARCADE
FORMER ROYAL EXCHANGE, 1-7, ST ANNS SQUARE
FORMER ROYAL EXCHANGE, 2-20, CROSS STREET
FORMER ROYAL EXCHANGE, 2-20, MARKET STREET
ROYAL EXCHANGE, 1-13, EXCHANGE STREET
The building may lie within the boundary of more than one authority.
County:
District: Manchester
District Type: Metropolitan Authority
Parish:
National Park: Not applicable to this List entry.
Grade: II
Date first listed: 03-Oct-1974
Date of most recent amendment: Not applicable to this List entry.
Legacy System Information
The contents of this record have been generated from a legacy data system.
Legacy System: LBS
UID: 388116
Asset Groupings
This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.
List entry Description
Summary of Building
Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation
Legacy Record - This information may be included in the List Entry Details.
History
Legacy Record - This information may be included in the List Entry Details.
Details
MANCHESTER
SJ8398SE EXCHANGE STREET 698-1/27/124 (East side) 03/10/74 Nos.1 TO 13 (Odd) Royal Exchange GV II

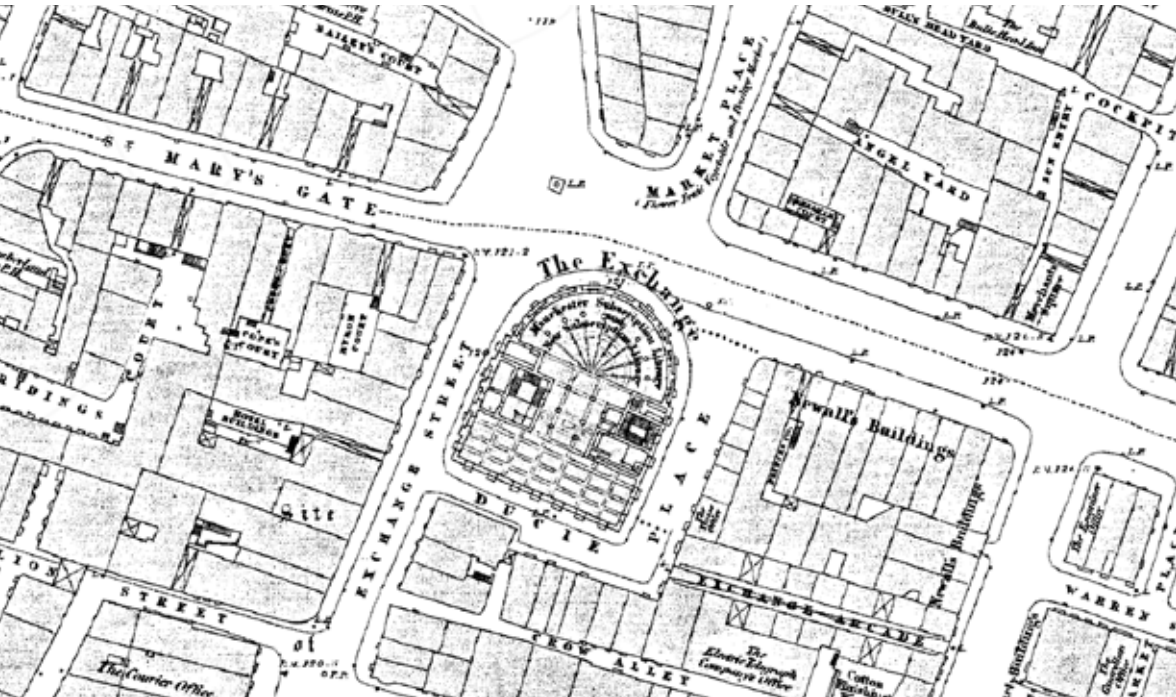
Includes: Nos.4 TO 20 ROYAL EXCHANGE ARCADE. Includes: Nos.1 TO 19 ROYAL EXCHANGE ARCADE. Includes: Nos.1 TO 17 OLD BANK STREET. Includes: Nos.1 TO 7 Former Royal Exchange ST ANN’S SQUARE. Includes: Nos.2 TO 20 Former Royal Exchange MARKET STREET. Includes: Nos.2 TO 20 Former Royal Exchange CROSS STREET. Commercial exchange, now shops, theatre, etc. Rebuilt and enlarged (for the 4th time on this site) in 1914-21, by Bradshaw, Gass and Hope. Portland stone, slate roof with 3 glazed domes. Very large approximately rectangular plan on island site penetrated by east-west arcade at ground floor and enclosing central atrium at 1st floor. Classical style. Four storeys with 2 attic storeys; ground floor treated as rustic, with channelled rusticated piers, giant Corinthian order to 1st, 2nd and 3rd floors with massive entablature and modillioned cornice; 1st attic storey with cornice and balustraded parapet, 2nd attic storey in mansard roof, Baroque turret at north-west corner, domes over other corners. Giant round-

headed entrance arch in west side with wide steps up; 1st and 2nd floor windows set in giant round-headed arches; mullioned windows to 3rd floor and 1st attic storey. Interior: very impressive trading hall (now containing modular theatre).

Listing NGR: SJ8384398442
Selected Sources
Legacy Record - This information may be included in the List Entry Details
National Grid Reference: SJ 83843 98442



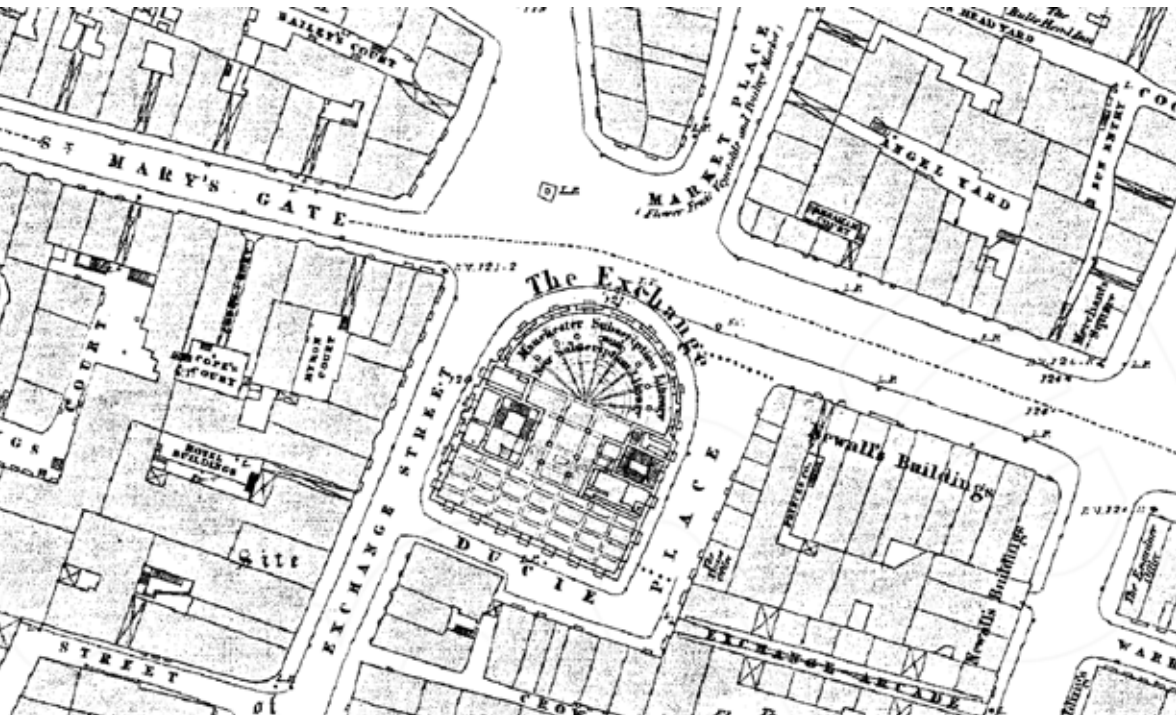
8.5 Historic Maps



The Second Exchange - 1840s



The Third Exchange - 1890s



The Second Exchange - 1850s



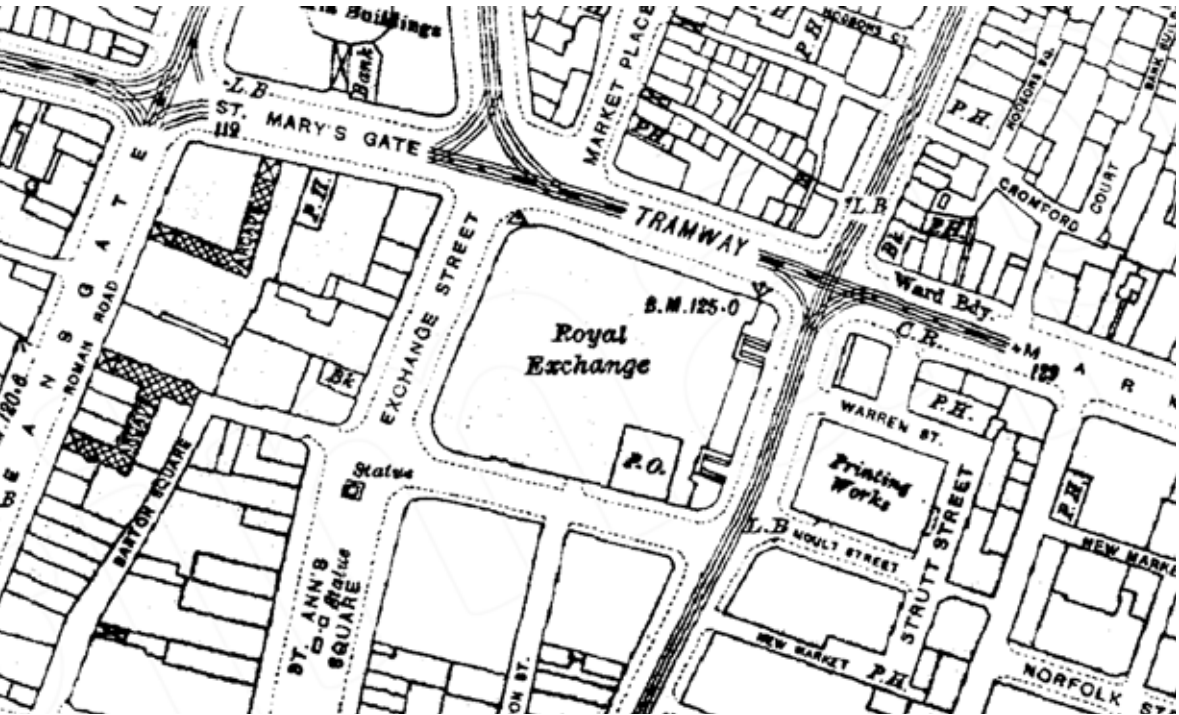
The Third Exchange - 1900s



Alteration & Extension - 1920s



Post Conflict Damage + Rebuilding - 1950s



Alteration & Extension - 1930s



Post Conflict Damage + Rebuilding - 1960s



Post Conflict Damage + Rebuilding- 1970s

8.6 Architects Profiles

8.6.1 Thomas Harrison

Thomas Harrison was born in Richmond, Yorkshire, the son of a joiner, and baptised there on 7 August 1744. Early in his life he displayed a talent for drawing which was noticed by Sir Lawrence Dundas of Aske. He went to Italy at Sir Lawrence’s expense in 1769 accompanied by the landscape painter George Cuiitt. While in Rome he submitted a design to Pope Clement XIV for converting the Cortile del Belvidere in the Vatican into a museum and the design was well received but not carried out in the end of the day. He also competed in the annual architectural competition of the Academy of St Luke which carried with it the eligibility of membership of the Academy. Harrison was not successful but after complaining to the Pope that he had been unfairly passed over, he was eventually admitted to the Academy by the exercise of the Pope’s special prerogative as patron of the Academy. The Pope later commissioned Harrison to design extensions to the sacristy at St Peter’s but he died before this could be carried out.

Harrison returned to England in 1776 and the following year he exhibited drawings (which he had made for the Academy of St Luke competition) for the remodelling of the Piazza del Popolo in a neo-classical style which was favoured on the Continent at that time. He returned briefly to Richmond but was living in Lancaster in the 1780s and by 1795 had moved to Chester.

In 1782 he obtained an important commission for a bridge in Lancaster over the River Lune. It was completed by 1788. It was the first large public bridge to be built in England with a level surface from bank to bank. Harrison’s use of elliptical arches between pairs of Doric columns influenced Rennie and was used by the latter at Kelso Bridge, Waterloo Bridge and London Bridge. The Lancaster commission led to others and Harrison made successful designs for bridges at Derby and Kendal. In 1776-8 he drew up plans for a triumphal arch bridge over the Thames where Waterloo Bridge was to be built later. This commission was not executed but his criticisms of the design by the engineer Dodd led to the employment of John Rennie. About the same time he proposed a scheme for a quay along the Thames from Westminster to the City (anticipating the Victorian Embankment). His largest commission as a bridge designer was for the Grosvenor Bridge at Chester which was begun 1827 and completed after his death. At the time it was the largest masonry span bridge in the world. The work was carried out by his pupil William Cole and the civil engineer Jesse Hartley more or less adhered to Harrison’s designs.

Harrison designed several country houses, most notably Broomhall for Lord Elgin in Fife. But he is mainly known as a designer of civic buildings, generally in the Greek Revival style, in Manchester, Liverpool and Chester. Howard Colvin considers Chester Castle to be his finest group of Greek Revival buildings; and the Anglesey Column, the Memorial Arch at Holyhead and the Jubilee Tower on Moel Famau were among the most outstanding public monuments of the time. Although his reputation lies on his Greek revival buildings, he did design in the Gothic style - for example at Lancaster Castle and at the steeple he added to St Nicholas Church in Lancaster. His work is set apart from more run of the mill Gothic and Greek Revival designs

by its bold sense of mass, his use of good masonry and his capacity to design in 3 dimensions.

Harrison was highly regarded by his contemporaries, including Cockerell who said he had ‘a spark divine’. His work is concentrated in the north west of England. The fact that this was relatively remote and that he was naturally a diffident person meant he never became a public figure like Soane or Smirke. As a person he was ‘a plain man in person and manners’ and ‘of great modesty and diffidence’.

Harrison held only one public office, the surveyorship of Cheshire.

He died at his house in Chester on 29 March 1829 aged 84. He was survived by his widow and two daughters. There are various portraits of Harrison, at least two being in the Grosvenor Museum. There is a silhouette profile in the RIBA and a marble bust was exhibited at the Liverpool Academy in 1824. A plaster copy is now in the Portico Library, Manchester.

http://www.scottisharchitects.org.uk/architect_full.php?id=408048

8.6.2 Alexander William Mills (1814-1905) / Mills & Murgatroyd

Alexander William Mills was born on 8 May 1814. He practised in Manchester, working in partnership with James Murgatroyd (born 3 January 1830). Murgatroyd died on 26 December 1894, Mills on 22 November 1905. Murgatroyd’s son Arthur James Murgatroyd also worked in the firm.

http://www.scottisharchitects.org.uk/architect_full.php?id=202487

8.6.3 Bradshaw, Gass & Hope

Bradshaw Gass & Hope was founded by Jonas James Bradshaw in 1866. Born in 1837 Bradshaw came from a liberal non-Conformist family. He was articled to the little-known Joseph Marsden in 1855 and remained with him for seven and a half years as his managing clerk before setting up on his own at 16 Nelson Street, Bolton. Living nearby was William Hesketh Lever, later to be an important client.

Bradshaw’s earliest major commissions were town workhouses, Clitheroe and Eaves Lane, Chorley, built 1868-72, the latter in association with Leigh Hall. The Clitheroe example is decent north country Italianate, Chorley much larger and French-roofed. Bradshaw’s practice was otherwise predominantly industrial but included villas and a couple of gothic country houses, Greenthorne and Watermillock, built in 1880-86, and the Spinners’ Hall in Bolton of 1880. Because of the industrial nature of the practice it was multidisciplinary from the beginning with its own structural engineer and measurer, an arrangement which was to remain a feature of the practice and which had much to do with its success. Among Bradshaw’s apprentice engineers was Joseph Parkinson (1861-1935) later to practice as an architect of skyscrapers in the USA.

Contents

Bradshaw's chief assistant for most of his career was James William Wallace (1850-1926) who formed a socialist and literary group known as the Eagle Street College at his home. It had links with Walt Whitman with whom they corresponded and with the socialist Edward Carpenter who influenced Raymond Unwin in his formative years. Wallace must have been well-paid as he visited Whitman in 1891 but he never became a partner.

By 1871 Bradshaw's practice had outgrown the Nelson Street office and moved to 19 Silverwell Street where it still remains. In that year he was joined by his nephew John Bradshaw Gass, born in 1855 at Annan, Dumfriesshire, the son of George Pool Gass and his wife Alice who was Bradshaw's sister. Gass was brought up in Bolton and educated privately. He then studied at Bolton School of Art and became a fine watercolourist, exhibiting at the Royal Academy from 1879: in his later years he was to travel North Africa, Asia and India in his search for subjects. After a short period as a teacher of mathematics and art, he was articled to his uncle, remaining with him as managing assistant from 1876 in parallel with Wallace. During that period he studied civil engineering at Owen's College, Manchester from 1874 in order to equip himself for the predominantly industrial nature of the practice. He won the Ashbury Exhibition Prize in 1878 and was Art Prizeman in 1879.

Gass then obtained a place in the office of George & Peto in London, enabling him to study at the Royal Academy Schools from July 1880. In the same year he made a study tour of Belgium, returning with superb measured drawings of the 15th and 16th century houses which had such a strong appeal for George. He passed the qualifying exam and was admitted ARIBA on 3 January 1881, his proposers being Arthur Cates, James Thomas Knowles and Octavius Hansard. His uncle then made him a partner, the practice title now being Bradshaw & Gass. Further study tours in France, Holland and Germany followed over the next few years, and in 1883 he won the Godwin Bursary. He took time out from the practice to undertake a study tour of New York, Boston, Philadelphia and Washington in 1885. In the course of it he visited the offices of H J Hardenburgh, R M Hunt, W Le Baron Jenney, H H Richardson and others, returning with a splendid collection of photographs of their work. This visit resulted in a number of papers given over the next decade, notably on the American methods of construction which were applied to the large number of four to six-storey warehouses and mills he built on his return: some of these had quite imaginative detail. He was admitted FRIBA in 1 March 1889, his proposers being Bradshaw, Knowles and William Alfred Royle: Bradshaw himself had been admitted only three years earlier on 18 January 1886, his proposers being Edward Graham Paley, Richard Knill Freeman and Ernest George.

After Gass's American tour the practice moved quickly into the national league. The Wesleyan church became a very important client commissioning large buildings in Finsbury, London, 1902, Liverpool 1904 and Wigan 1908; other major commissions were the Victoria Halls in Bolton, 1898-1900, the Royal Friendly Society, Southampton Row, London, 1902-04, the Northern Stock Exchange, Congregational Church House and Cooperative Insurance Headquarters, all in Manchester

in 1907-09. A London office opened at 31 (later 108) City Road to supervise the London commissions. These buildings were in vigorous neo-Baroque with elements drawn from George, Shaw and American practice, but there was an arts-and-crafts side to the practice in the houses and other buildings for Lever at Port Sunlight, in a large half-timbered country house at Withnell Fold, Chorley and in the Wesleyan Church, Haulgh, Bolton.

Withnell Fold was Gass's work but the simpler arts-and-crafts idiom of the smaller houses built in those years seems to have been associated with the third partner Arthur John Hope. Born on 2 October 1875 he had been brought up in less affluent circumstances in Atherton and educated at Wigan Grammar School where his aptitude for mechanics induced him to study civil engineering at the Bolton Schools of Science and Art. He was articled to Bradshaw & Gass in 1892 but thereafter he neither sought London experience nor attempted the qualifying exam. He was strong on structural engineering and quick to see imaginative solutions in the planning of buildings but had no patience with drawing them out. His assistant Ernest Wall Winks described him as one of those who 'not only wrack their own brains but utilise those of everyone else with whom they came in contact'. Presentation drawings were entrusted to Roger Oldham, as subtle a watercolourist as Gass himself. Hope was taken into partnership in 1902. The practice title then became Bradshaw, Gass & Hope. He was not admitted to the RIBA until 20 July 1911, and then only as a licentiate, his proposers being Bradshaw, Gass and Paul Ogden.

Bradshaw died at Greenmount, Heaton on 28 April 1912, the practice title being amended to Bradshaw Gass & Hope by omitting the comma. It is unlikely that Bradshaw had designed much for the previous quarter century, but with the practice that now extended to Portugal, an increase in design staff was required, even though the London office had been closed. In 1913 Gass & Hope recruited James Robert Adamson. Born in 1883 and educated at Galashiels and George Watson's College, Edinburgh, Adamson had been articled to John Burnet & Son in Glasgow 1901-05, and had studied at Glasgow School of Art and the Royal Technical College, remaining with Burnet as an assistant before moving to Newcastle as chief assistant to Graham & Hill.

In January 1914 Bradshaw Gass & Hope won the competition for the reconstruction of the Manchester Royal Exchange, their most ambitious project. At that date Gass gave the total value of the work executed since the Bradshaw & Gass partnership was formed in 1881 as being 'upwards of four million pounds sterling'. Opened in October 1921, the Royal Exchange was the last project in the full neo-Baroque idiom associated with Gass. After the First World War the lead designer in the practice became Hope, working closely with Adamson who was made a partner on his marriage in 1920. Also a partner from some time after 1914 and before 1920 was William Scott, born in 1880 who had concentrated on the industrial side of the practice since about 1900: he was primarily a structural engineer and construction manager.

In the early 1920s the most important of the assistants was the Rome scholar Frederick Orchard Lawrence whose skill in presentation for a time enabled the practice to reduce the dependence on the free-lance work of Philip Dalton Hepworth and Cyril Farey when entering competitions. A considerable number of the staff were Scottish in the 1920 and 30s: most of them, like James Maclaren Honeyman, and the Edinburgh City architect Alexander Steele, came only for experience. But in 1925 Lawrence left and an advertisement for senior architectural draughtsmen brought an application from Robert Mackison McNaught, who had been a partner in the Dumbarton firm of Denny & Blain since 1921. Articled to Denny & Blain before war service with the Royal Engineers, he had studied at the Glasgow School of Architecture under Bourdon and Fulton and had spent the years 1919 to 1920 with Campbell & Hislop before returning to Denny & Blain. McNaught took charge of the Bolton drawing office, working under Hope, and became a partner when Gass died in July 1939. Adamson, who was for a time a vice President of the RIBA, died in September 1943, the surviving partners then being Hope, Scott and McNaught. Hope died in April 1960 and McNaught, by then senior partner, in 1969.

The practice remained hugely successful throughout the inter-war years. The Methodists and Congregationalists remained loyal clients, the former commissioning several churches, most notably the ambitious church and college at Medak, India, Gass going out to supervise its completion in 1925. In terms of civic buildings won in competition, Hope Adamson and McNaught were almost as prolific as Vincent Harris. The civic square at Bolton promoted by Lord Leverhulme and first mooted in 1910 came to them without competition in 1925, but they were successful at Wimbledon, Leith, Stratford, Lewisham, Luton, Chesterfield and Padiham town halls and only narrowly lost Manchester Library to Harris. Except for the very American Manchester design which was unique in having elements of the late Bertram Goodhue and early Raymond Hord, all of these were in a cool inter-war classical which continued after the war in the police stations at Burnley and Salford. The largest work of the inter-war years was the Manchester Institute of Science and Technology, 1927-55, which was rather more in Gass's pre-war idiom with Norman Shaw-like details.

The practice opened an Edinburgh office after the Second World War to deal with the reconstruction of the bomb-damaged Leith Town Hall and other projects. It celebrated its centenary in 1962: Bradshaw's nomination paper shows that he did not in fact commence full independent practice until four years later in 1866, but may have had a small practice of his own while working as Marsden's managing clerk. In their excellent volume on the practice the Lingards state that Bradshaw completed his articles with the other Bolton architect Thomas Haselden, but that does not correspond with the information that Bradshaw himself gave in his RIBA nomination paper: there is however some evidence that Bradshaw may have taken over Haselden's clients on the latter's death in 1888.

http://www.scottisharchitects.org.uk/architect_full.php?id=200110

8.8 Shop Front & Design Guide Strategy

Attached.

8.9 Planned Preventative Maintenance Schedule

Attached.

8.10 Conservation Specification

Endnotes

- 1 Harrison also designed the Portico Library in Manchester City Centre, the Lyceum in Liverpool and the Popyleum of Chester Castle. He is considered to have a significant influence on the architectural character of cities and towns across the North West due to his Classical/Greek Revival principals.
- 2 Archive retrieval revealed that the architects introduced classical elements into their architecture based on their interest of ornament, rather than the intention to create a pastiche or re-revival.

Buttress

Architects | Masterplanners | Heritage Consultants