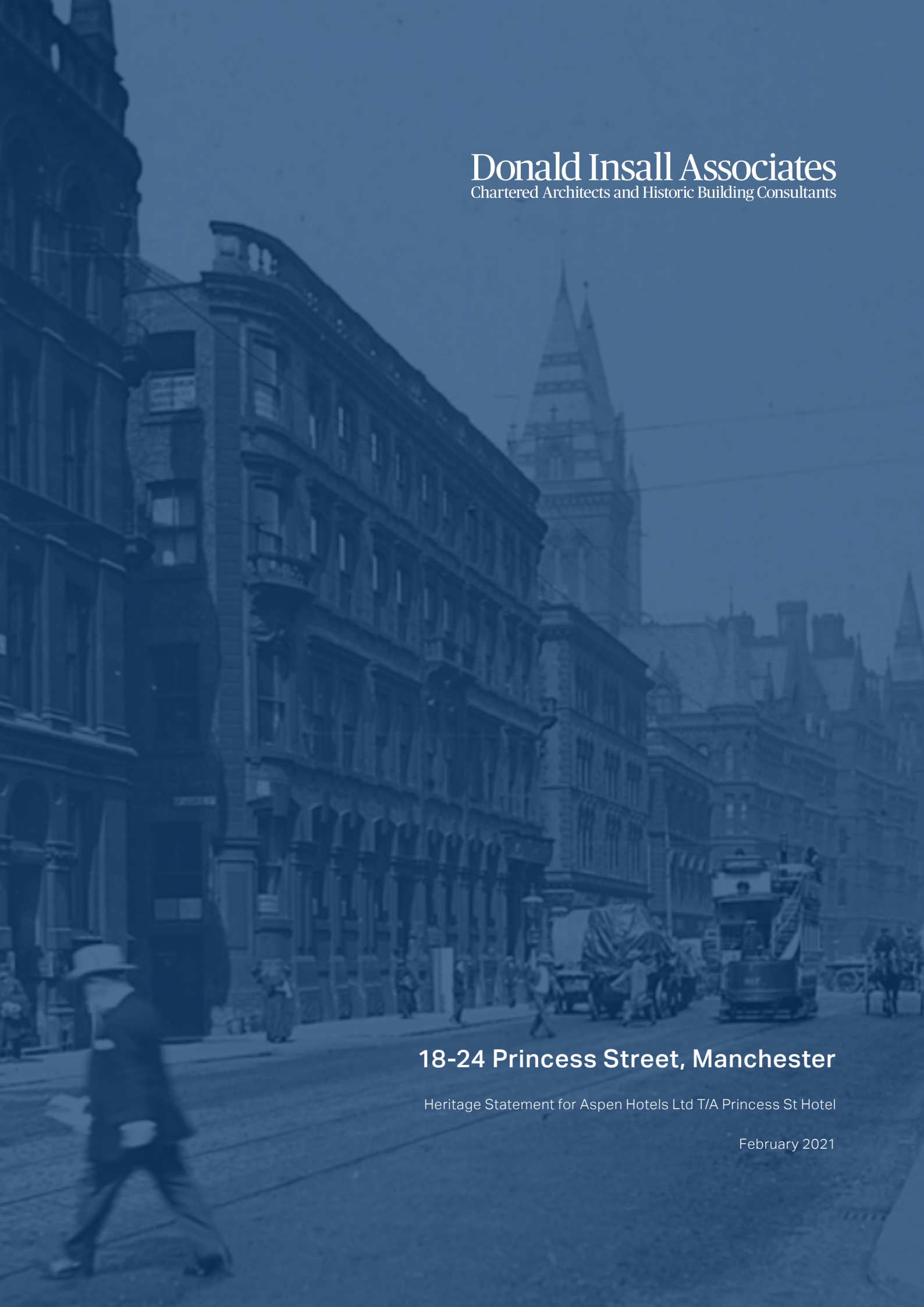


A historical black and white photograph of a street in Manchester, likely Princess Street, with a blue overlay. The image shows multi-story buildings with many windows and a church spire in the background. A person in a hat is walking in the foreground, and a horse-drawn carriage is visible on the street.

Donald Insall Associates

Chartered Architects and Historic Building Consultants

18-24 Princess Street, Manchester

Heritage Statement for Aspen Hotels Ltd T/A Princess St Hotel

February 2021



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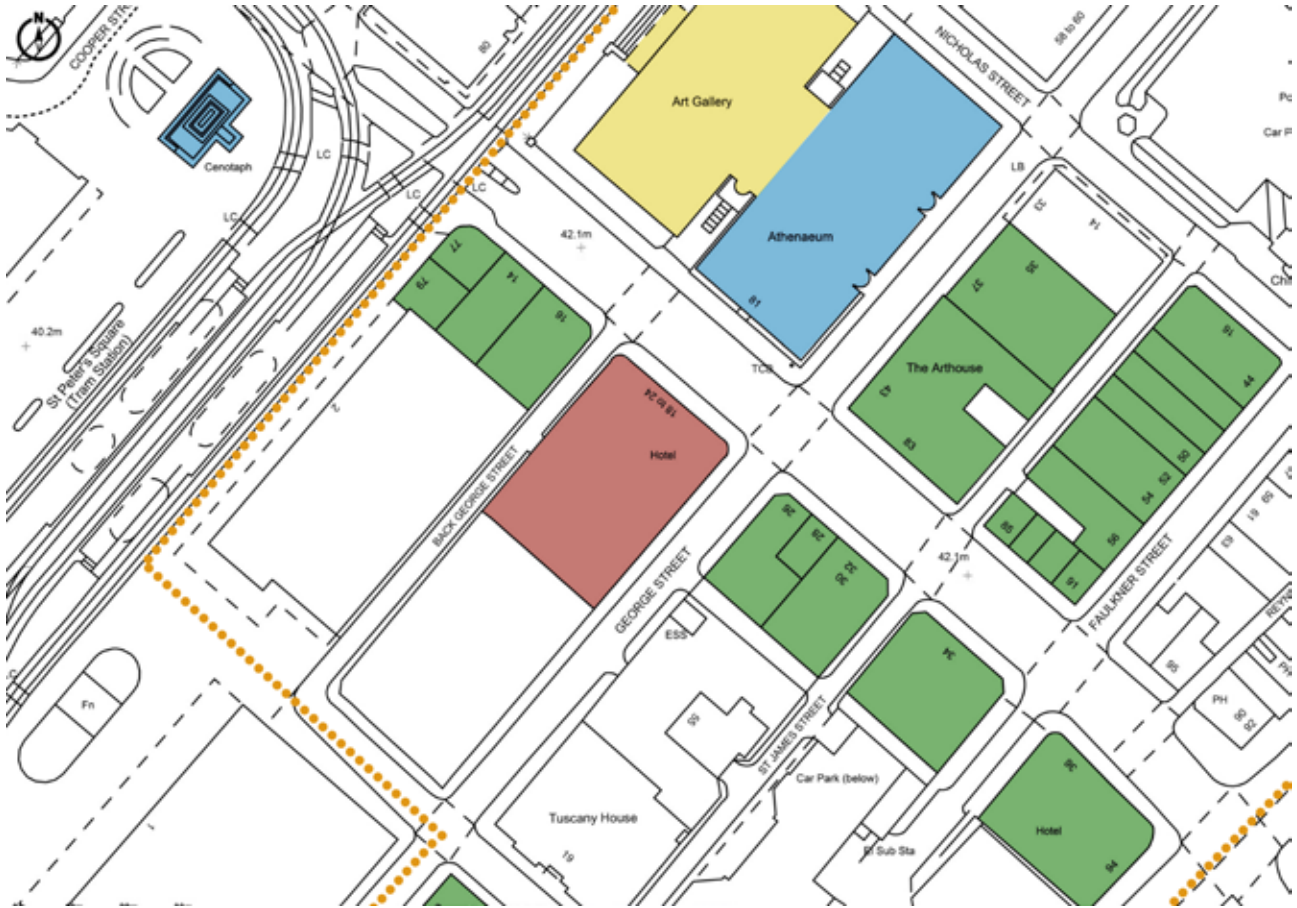
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- The Site
- Grade I
- Grade II*
- Grade II
- George Street Conservation Area

1.0 Summary of Heritage Statement

1.1 Introduction

Donald Insall Associates was commissioned by Aspen Hotels Limited T/A Princess St. Hotel in January 2021 to assist them in producing a Heritage Statement for 18-24 Princess Street, Manchester.

The investigation has comprised historical research, using both archival and secondary material, and a site inspection. A brief illustrated history of the site and building, with sources of reference and bibliography, is in Section 2; the site survey findings are in Section 3. The investigation has established the significance of the building, which is set out in Section 4 and summarised below.

The specific constraints for this building are summarised below. This report has been drafted to inform the design of proposals for the site, by Leach Rhodes Walker Architects and Red Deer so that they comply with these requirements. Section 5 provides a justification of the scheme according to the relevant legislation, planning policy and guidance.

Due to Covid-19 restrictions, access to archival material and historic planning files has been limited. Requests for information from Manchester Archives and Manchester City Council Planning have been made and the report will be updated accordingly when this information has been received.

1.2 The Building, its Legal Status and Policy Context

18-24 Princess Street is a Grade II-listed building located in the George Street Conservation Area in the City of Manchester. It is in the setting of 14 and 16 Princess Street (Grade II), Manchester Art Gallery (Grade I), The Athenaeum (Grade II*), 39 and 41 George Street (Grade II), 83 Princess Street (Grade II), 87-91 Princess Street (Grade II), 34 Princess Street (Grade II), 26-30 Princess Street (Grade II) and 63 George Street (Grade II) – as shown on the heritage assets map. Alterations to a listed building generally require listed building consent; development in conservation areas or within the setting of a listed building or conservation area requires local authorities to assess the implications of proposals on built heritage.

The statutory list description of the listed building is included in Appendix I and a summary of guidance on the George Street Conservation Area provided by the local planning authority is in Appendix II, along with extracts from the relevant legislation and planning policy documents.

The Planning (Listed Buildings and Conservation Areas) Act 1990 is the legislative basis for decision-making on applications that relate to the historic environment. Sections 16, 66 and 72 of the Act impose statutory duties upon local planning authorities which, with regard to listed buildings, require the planning authority to 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'*

and, in respect of conservation areas, that '*special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area*'.

Section 38(6) of the Planning and Compulsory Purchase Act 2004 requires planning applications to be determined in accordance with the development plan, unless material considerations indicate otherwise. The development plan applicable to the Site comprises Manchester City Council's Core Strategy (adopted 2012) and extant policies of the Unitary Development Plan (adopted 1995). The Core Strategy has policies that deal with development affecting the historic environment, whilst the extant policy of the UDP relating to listed buildings requires that regard be given to '*the desirability of securing the retention, restoration, maintenance and continued use of such buildings and to protecting their general setting*'.

The courts have held that following the approach set out in the policies on the historic environment in the National Planning Policy Framework 2019 will effectively result in a decision-maker complying with its statutory duties. The Framework forms a material consideration for the purposes of section 38(6). At the heart of the Framework is 'a presumption in favour of sustainable development' and there are also specific policies relating to the historic environment. The Framework states that heritage assets are 'an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations'.

The Framework, in paragraph 189, states that:

In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. 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.

Section 4 of this report – the assessment of significance – meets this requirement and is based on the research and site surveys presented in sections 2 and 3, which are of a sufficient level of detail to understand the potential impact of the proposals.

The Framework also, in paragraph 193, requires that:

When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

The Framework goes on to state at paragraph 194 that:

Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting) should require clear and convincing justification.

Section 5 of this report provides this clear and convincing justification.

The Framework requires that local planning authorities categorise harm as either 'substantial' or 'less than substantial'. Where a proposed development will lead to 'substantial harm to (or total loss of significance of) a designated heritage asset', the Framework states, in paragraph 195, that:

... local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a) the nature of the heritage asset prevents all reasonable uses of the site; and*
- b) no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
- c) conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- d) the harm or loss is outweighed by the benefit of bringing the site back into use.*

Where a development proposal will lead to 'less than substantial harm' to the significance of a designated heritage asset, the Framework states, in paragraph 196, that:

...this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

The Framework requires local planning authorities to look for opportunities for new development within conservation areas and within the setting of heritage assets to enhance or better reveal their significance. Paragraph 200 states that:

Proposals that preserve those elements of the setting that make a positive contribution to the asset (or which better reveal its significance) should be treated favourably.

Concerning conservation areas it states, in paragraph 201, that:

Not all elements of a Conservation Area...will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area...should be treated either as substantial harm under paragraph 195 or less than substantial harm under paragraph 196, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area...as a whole.

1.3 Summary Assessment of Significance

A detailed assessment of significance with guidance on the relative significance of elements of fabric and plan form and the extent to which these elements may be altered is included in Section 4.0 of this report. The following paragraphs are a summary explaining why the listed building and conservation area considered of nationally-important architectural and historical interest.

18-24 Princess Street (including 72-76 George Street) is one of a number of warehouse buildings by Clegg & Knowles and was completed in 1878. It was originally subdivided into a number of units providing printing warehousing with entrances on Princess Street and George Street with some connections internally. Externally, their symmetrical principal façade spanning a full townscape block was designed to give the appearance of a single building. Clad in sandstone ashlar it differs from the neighbouring red brick warehouses; otherwise they share an eclectic style, scale and architectural grandeur as an uninterrupted group flanking this part of Princess Street. Built up against the rear line of the pavement and occupying full townscape blocks, they collectively build up a Victorian industrial townscape of high significance which underpins part of the historic identity of Manchester.

The conversion of the building to a hotel, consented in 1998, brought about the total loss of its internal character creating a single building, subdivided for hotel use with modern stairs, atrium, roof extension and supporting structure. Minor alterations including blocked openings, signage and canopies detract but otherwise it retains its significance externally.

1.4 Summary of Proposals and Justification

The proposed scheme is outlined in detail in the application drawings and Design and Access Statement by Leach Rhodes Walker Architects and Red Deer which this report accompanies. It seeks to refurbish 66 hotel guestrooms and corridors at ground to third floor levels and remodel the ground floor communal areas and connection to the lower ground floor. The external canopies and signage would be removed and new signage installed.

The impact of the proposals on the significance of 18-24 Princess Street and the George Street Conservation is outlined in detail in Section 5 below. It is the conclusion of this analysis that the proposals would preserve and enhance the significance of the listed building and its contribution to the significance of the conservation area and would not result in any harm to heritage assets; they would therefore meet the tests for sustainable development insofar as they relate to the historic environment and accord with relevant national and local policies and law.

2.0 Historical Background

2.1 Historical Development of the Area

2.1.1 Industrial Development of Manchester

The city of Manchester is well known for its cotton mills and robust 19th century commercial buildings – ‘Cottonopolis’ – with the sheer number of textile warehouses and mills making a unique townscape. The origins of the textile trade reach back as far as the 16th century, when merchants and traders settled in Manchester but by the 18th century the city was the regional centre for textile manufacture and commercially second only to London. However, much of the industry was small scale; the immediate area around the application site, for example, was still largely open land at this time. It was the completion of a network of canals in the early 19th century, including the Rochdale Canal and the Ashton Canal which connected the 1760s Bridgewater Canal to a wider hinterland, together with the widespread adoption of steam power, that led to Manchester’s rapid industrialisation.¹

Raw materials from American plantations worked by enslaved populations and Britain’s overseas colonies, brought to Britain by boat, and coal from the hills to the north could now be transported cheaply. As a result, Manchester’s cotton industry rapidly expanded, leading to a boom in the construction of mills and warehouses. Old buildings were demolished and new grand streets lined with warehouses and offices like those found on Princess Street were created. The ornate and imposing elevations often housed the offices, with the rear of the buildings used for storage with large windows to provide natural light for the inspection of goods. The buildings were six to seven storeys in height with deep, modelled façades often in red brick, with terracotta embellishments or stone. Rear elevations were often entirely glazed. The traders who marketed their goods to the British Isles, known as “home based”, had large architecturally bold warehouses which functioned as wholesale showrooms, with the upper floors used for light goods and the lower floors for heavy goods and plant.²

The disruption of the shipping trade caused by the two world wars and subsequent increase in competition from Asia had a profound effect on the city’s economy. By the mid-20th century Manchester’s industry was in decline and the city and many of its buildings were falling into disrepair; compounded by the heavy bomb damage the city sustained during World War II. Large swathes of housing and land were cleared in the city centre to facilitate the construction of new offices and hotels. In contrast, the latter part of the 20th century and into the 21st century saw a growing interest in industrial heritage and the gradual regeneration of the area with many industrial buildings repurposed as offices, hotels, restaurants and apartments.¹

1 English Heritage, *Manchester: The Warehouse Legacy* (English Heritage, 2002).

2 ‘Whitworth Street Conservation Area’, Manchester City Council, https://secure.manchester.gov.uk/info/511/conservation_areas/970/whitworth_street_conservation_area/2 [accessed July 2019].



2.1 Detail of 1800 map of Manchester (University of Manchester)



2.2 1851 Ordnance Survey town plan (University of Manchester)

2.1.2 Princess Street / George Street Area

This area was laid out in a regular grid pattern towards the end of the 18th century as the city expanded to the south-east. An 1800 map shows the piecemeal development of the area with the streets laid out and buildings beginning to be constructed [Plate 2.1]. These streets were developed as a fashionable residential area, including buildings for the Scientific and Medical Society, Literary and Philosophical Society and the Portico Library – reflecting the cultural and scientific achievements of the time. Manchester Institute of Fine Arts (now Manchester Art Gallery) was built fronting Mosley Street from 1824-35 and in 1837 the Athenaeum was added to the rear, fronting Princess Street (then called New Bond Street).³

The vast social and economic changes of the Industrial Revolution led to further change in the area as residents moved out to the developing suburbs and the residential buildings were adapted for industrial use as textile warehouses. The 1851 Ordnance Survey town plan provides an impression of this development, showing urban blocks retaining individual houses and yards, along with other buildings which now had single structures stretching the full width of the blocks [Plate 2.2]. By the mid-19th century depopulation resulted in the replacement of these buildings with warehouses and offices, creating grand streetscapes [Plate 2.3].

By far the most significant change in the area was the construction of the Town Hall (completed 1877) at the western end of Princess Street. The grand Gothic structure by Alfred Waterhouse dominates views along the street and provided a visual representation of the city's status, in close proximity to the warehouses which provided much of its wealth. St. Peter's Square itself saw gradual development over the course of the early-20th century, firstly with the demolition of St. Peter's Church (1907) and the construction of Lutyens' Cenotaph in 1924. From 1930-4, the Central Library was built at the south-west corner of the square, shortly followed by the Town Hall Extension (1938), completing this civic core of the city.

The decline of industry in the early and mid-20th century saw a number of the warehouses become disused and neglected, however this was somewhat reversed from the 1960s with the growth of the Chinese community in the area – now one of the largest in Britain.⁴ A large-scale redevelopment of St. Peter's Square was approved in 2013 involving the demolition of inter-war buildings on the south-east side for replacement with two office blocks. The scheme also required the relocation of the Cenotaph to the rear of the Town Hall and an expansion of the Metrolink station platforms.⁵ Immediately to the rear of 18-24 Princess Street, the mid-20th century Peterloo House was demolished in 2018 to be replaced with a 20-storey building for hotel and apartments.

3 Manchester City Council, *George Street Conservation Area*, https://secure.manchester.gov.uk/info/511/conservation_areas/1048/george_street_conservation_area [accessed January 2021].

4 Manchester City Council, *George Street Conservation Area*, https://secure.manchester.gov.uk/info/511/conservation_areas/1048/george_street_conservation_area [accessed January 2021].

5 Waite, R, 'Critics hit out at Ian Simpson's St Peters Square office plans', *Architects' Journal*, 16 May 2013.



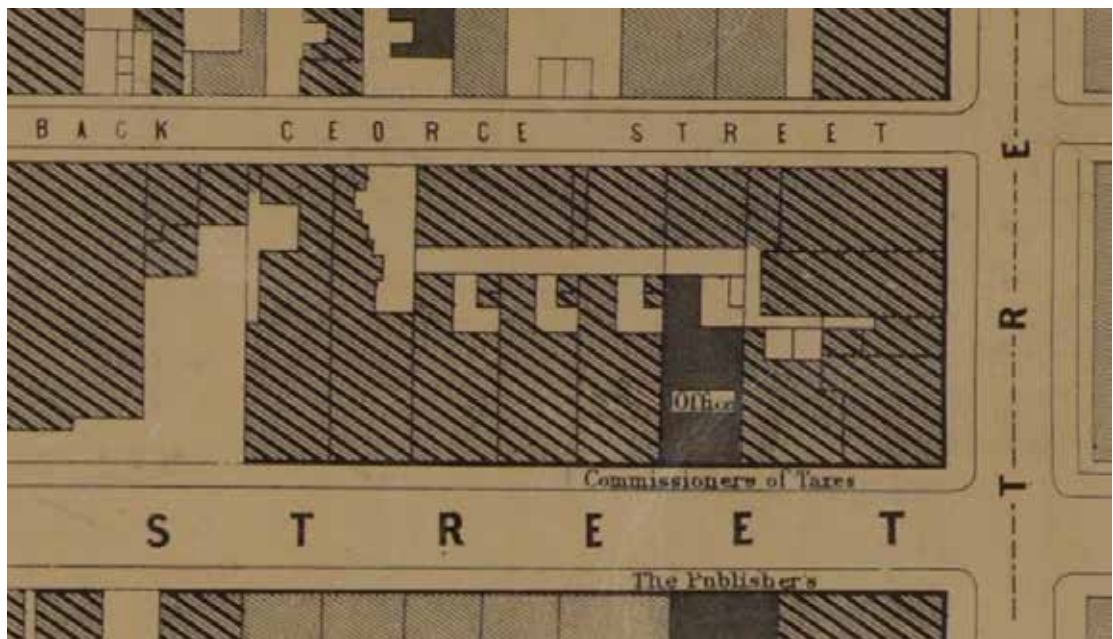
2.3 *Princess Street looking north from the canal bridge, 1904 (Manchester Local Image Collection).*

2.2 The Building: 18-24 Princess Street

Adshead's 1851 town plan of Manchester shows the layout of buildings which previously occupied the site **[Plate 2.4]**. These consisted of individual residential buildings fronting George Street, Bond Street (now Princess Street) and Back George Street, with small yards and closet wings to the rear. These houses likely date to the early-19th century and formed part of the residential neighbourhood but do show how the area was adapting to the growing industrial activity – with one house in use as offices for the 'Commissioners of Taxes'.

The present building was constructed in 1877-78 and it is thought to have been designed by architects Clegg & Knowles who were the leading warehouse firm from the late-1860s to the 1880s in the city, and indeed designed a number of the Princess Street buildings.⁶ Its design reflects the standard for warehouses and offices of the time – a high proportion of windows to aid clerical work and the inspection of goods, and tall chimneys along the frontage to comply with insurance requirements – as shown in a c.1900 photograph with nos.18-24 on the far left **[Plate 2.5]**. The 1896 Ordnance Survey map also shows another common feature, central lightwells to illuminate interior spaces. This map also shows that, while the exterior was of one uniform design, the building was divided internally into smaller units. The Goad Fire Insurance Plan of 1913 of Princess Street shows the internal arrangement of the building at that time and gives details of its construction **[Plate 2.6]**. Nos. 18-24 functioned as offices and warehouses and, although individually numbered with internal party walls dividing the units, the plan shows them to be linked internally – served by a central entrance and timber stair arranged around an open hoist with a secondary stone stair exiting on to George Street. A glazed lightwell ran the height of the buildings behind the stair, mirrored at 72 George Street - a home-trade warehouse, with a paint store in the basement. A further lightwell served nos. 74 and 76 George Street, occupied by a calico printers warehouse and a home-trade warehouse respectively. No internal stairs are shown to the George Street buildings and the demarking of the party wall of two stories or more only between nos. 76 and 78 suggests they may have also been linked internally as part of the block to a degree. Further hoists, mainly with iron shutters, were spread around the different units in the block and an array of skylights (symbolised by ^) within the mansard roof. On Back George Street, a printers workshop is shown powered by a gas engine in the location of the modern infill building.

6 Hartwell C, Hyde M & Pevsner, *Lancashire: Manchester and the South-East* (Yale University Press: 2004) pp.329-30.



2.4 Adshead's Plan of Manchester, 1851 (University of Manchester)



2.5 View north along Princess Street, c.1900 (Manchester Local Image Collection)

The 1934 Ordnance Survey map confirms the grouping of the buildings along Princess Street, albeit with no.18 appearing as a separate unit; nos.72-76 George Street are also shown as a single building **[Plate 2.7]**. Little information is currently available for the building in the early and mid-20th century, but the changing nature of the wider area is reflected in a 1980 planning application for the change of use of part of the building, no.72 George Street, to a Chinese education, cultural and community centre. Mid and late-20th century maps show that the building remained divided into separate units to a degree up to the end of the century. The planning history for the 1990s tells the familiar story of regeneration in the area, with approval granted in 1998 for internal and external alterations for the change of use to a hotel. This also proposed the insertion of new floors above and within the existing roof structure. Historic planning files are currently unavailable from Manchester City Council Planning however it is clear from an onsite survey (see Section 3 below) that the building was heavily altered at that time and fully combined into a single unit.

2.3 Planning History

The planning history below has been sourced from the Manchester City Council online planning portal, showing the decision dates and decision.

091453/LO/2009/C2 10 December 2009 Refuse & Enforce

LBC - Retrospective consent for retention of 4 No. x existing side facing signs above hotel and restaurant entrances. Also 091450/AO/2009/C2

072511/LO/2004/C2 24 August 2004 Approved

LBC - Erection of 1 x projection sign above entrance. Also 071819/AO/2004/C2.

071775/LO/2004/C2 24 August 2004 Approved

LBC - Internal alterations to remodel public areas and offices to provide larger reception area and lounge area.

066687/LO/CITY2/02 16 December 2002 Approved

LBC - Erection of 1 x 1.8m diameter and 1 x 1.2m diameter satellite dishes. Also 066686/FO/CITY2/02.

062481/LO/CITY2/01 7 August 2001 Approved

LBC - Installation of canopies at hotel and restaurant entrances. Also 062029/FO/CITY2/01.

062031/LO/CITY2/01 20 June 2001 Approved

LBC - Erection of illuminated projecting signs. Also 062030/AO/CITY2/01

054157/LO/CITY2/98 10 September 1998 Approved

LBC - Internal and external alterations, including partial demolition and rebuilding, new floors within and above the existing roof in association with the change of use of the building to hotel use. Also 054156/FO/CITY2/98.

040687 15 May 1992 Approved

LBC - Restoration and preservation of existing building, creation of retail floorspace at ground floor level, removal of internal structure, relocation of internal floors and retention of existing major divisions at ground floor level and new floor level within. Also 040686.

Application 051540/LO/CITY2/97 approved a variation to condition no.1 of this consent to extend the period of commencement to 10 years from the date of original approval.

038085 **21 February 1991** **Refused**
Development for offices, including elevational alterations, following demolition of existing building behind existing facades.

72 George Street

F13508 **24 June 1980** **Approved**
Change of use to Chinese Education, Cultural and Community Centre.

2.4 Sources and Bibliography

Manchester Archives

Published Sources

Hartwell C, Hyde M & Pevsner, *Lancaashire: Manchester and the South-East* (Yale University Press: 2004).

Manchester City Council, *George Street Conservation Area*, https://secure.manchester.gov.uk/info/511/conservation_areas/1048/george_street_conservation_area [accessed January 2021].

National Library of Scotland, *Historic Maps Collection*, <https://maps.nls.uk/> [accessed January 2021].

University of Manchester, *Online Maps Collection*, <https://luna.manchester.ac.uk/luna/servlet/s/p2ln6d> [accessed January 2021].

Waite, R, 'Critics hit out at Ian Simpson's St Peters Square office plans', *Architects' Journal*, 16 May 2013.

3.0 Site Survey Descriptions

3.1 The Setting of the Building and the Conservation Area Context

18-24 Princess Street occupies an urban block on the south side of Princess Street, between Back George Street and George Street running through the centre of the George Street Conservation Area (which extends to Charlotte Street and Oxford Street to the north and south and Portland Street and Mosley Street to the east and west). The character of this side of Princess Street is defined by the former warehouses which occupy townscape blocks defined by the regular grid pattern of streets – established in the Georgian period **[Plates 3.1 & 3.2]**.

Extending north from Princess Street lies Chinatown where the Chinese community adopted and expanded into the declining area and its buildings – with the Chinese Imperial Arch (the largest outside of China) located nearby on Faulkner Street **[Plate 3.3]**. On the north-east corner of Princess Street and Mosley Street stands the Grade I listed Manchester Art Gallery, a two storey stone building of a Greek Ionic design by Sir Charles Barry. Directly opposite the site, and also by Barry, is The Athenaeum (Grade II* - now annexed to the gallery), built in the Italian Palazzo style in 1837 it is said to have influenced Victorian warehouse design in Manchester **[Plate 3.4]**.⁷

18-24 Princess Street facing forms part of an uninterrupted linear group of Grade II listed warehouses along the south side of the road. Collectively they exhibit the inherent qualities of warehouse building in Manchester in the 1860-80s, occupying townscape blocks built hard up against the back pavement line with chamfered corners to the side streets with the architectural design continuing along the return facades. The warehouses have a shared scale, typically four to five storeys set over a basement with a raised ground floor; aside from 18-24 and 36 on the corner with Portland Street (both clad in sandstone ashlar), upper floors are red brick set over a raised sandstone ground with sandstone dressings above. Roofs are steeply-pitched and hipped with tall chimneys along the frontage puncturing the rooflines. The warehouses exhibit robust Victorian architectural styles, largely eclectic to this group with Gothic detailing, exuding status and longevity; materials are relatively consistent across the group with sash windows predominating **[Plate 3.5 – 3.8]**.

7 The area and its buildings today | George Street Conservation Area | Manchester City Council



3.1 18-24 Princess Street



3.2 18-24 Princess Street with group of warehouses lining south side of Princess Street



3.4 Manchester Art Gallery (Grade I) including The Atheneum (Grade II star facing)



3.3 Chinese Imperial Arch on Faulkner Street



3.5 14-16 Princess Street and 77-77A Mosley Street (Grade II)



3.6 26-30 Princess Street (Grade II)



3.7 34 Princess Street (Grade II)



3.8 36 Princess Street, 94 Portland Street and 75 Faulkner Street (Grade II)

To the opposite side of Princess Street at no.83, east of the Athenaeum is a similar, albeit earlier (1847/8) former warehouse, again Grade II listed **[Plate 3.9]**. Beyond is a run of small-scale Georgian terrace buildings which interrupt the townscape of warehouse blocks which continues across Portland Street and down Princess Street beyond the canal (within the Whitworth Street / Princess Street Conservation Area) **[Plate 3.10]**. The dense concentration of packing and shipping warehouses in this part of Manchester in largely uninterrupted groups creates a townscape of high architectural and historic interest. Although the nature of the area and use of the buildings has changed over the latter part of the 20th century, this part of the city still has a strong identity rooted in its industrial past and is inherently Mancunian in character. **[Plates 3.11 & 3.12]**.

By contrast, beyond the last warehouse in the townscape group at 14-16 Princess Street / 77-77A Mosley Street **[Plate 3.9]** is the civic heart of Manchester, with the Town Hall (Grade I), Town Hall Extension (Grade II*) and Central Library (Grade II*) set to the west side of St Peter's Square in the St Peter's Square Conservation Area – itself now a grand civic space remodelled to designs approved in 2013 to include the expansion of the Metrolink stop and the construction of the large commercial buildings at One, Two and Three St Peter's Square **[Plate 3.13]**. This contemporary development now forms the immediate backdrop to 18-24 Princess Street, looming above the building **[Plates 3.14 & 3.15]**.



3.9 83 Princess Street facing (Grade II)



3.10 Georgian townhouses at 87-91 Princess Street



3.11 View south-east towards Portland Street



3.12 View north-west towards St Peter's Square



3.13 St Peter's Square, Manchester Town Hall and Annexe



3.14 View down Back George Street with contemporary development on and behind St Peter's Square behind



3.15 View down George Street with contemporary development on and behind St Peter's Square behind

3.2 The Building

The site includes 18-24 Princess Street and 72-76 George Street; as well as the modern infill building at 53 Back George Street. Whilst historic maps show the buildings to have been linked to some degree internally, the scheme approved in 1998 saw them combined to form one single building. Dating from the 1878, the building was original in use as textile warehouses and offices built on an iron-frame, with cladding of sandstone ashlar and a slate roof and, despite the internal subdivision of its original design, exhibits a symmetrically single composition externally. It comprises four storeys above a basement (with a raised ground floor) and three storeys at roof level. The composition is to designs of the eclectic style.

The 1998 hotel conversion scheme saw extensive alterations to the interior of the building including a remodelled central lightwell to the front of the building, a roof extension accommodating three additional storeys with a supporting structure running throughout the building, two new principal staircases and lifts and subdivision of the interior for hotel rooms with all historic features which may have remained apparently removed (if not previously), or in the case of original columns and beams, concealed, and secondary glazing. Aside from the roof extension which replicated the characteristic form of a steep, slate-clad mansard with a recessed floor and plant on top, the exterior largely retains its historic character with alterations limited to the infilling of some openings and modern entrance doors, canopies and signage.

3.3 The Building Externally

3.3.1 Princess Street Elevation

The symmetrical façade comprises 12 bays with windows arranged in a 1:1:3:1:1:3:1:1:3:1:1:1 composition, divided by pilasters, and with 1/1 sash windows **[Plate 3.16]**. The window openings have moulded surrounds and mullions, with shouldered heads at first floor, segmental-headed at second floor, and at third floor two-centred arched heads and set-in shafts with carved capitals. To the corners with George Street and Back George are curved returns with two bays of curved sash windows and pronounced cornices at first and second floors. The façade is set on a plinth with an enriched cornice over the ground floor, repeated to the still-bands at upper floors with a bracketed cornice at roof level. An open-arcaded parapet runs across the façade, returning to the side elevations whilst the tall slender chimneys act as pinnacles projecting above the roofline and defining the bays below.

Steps with modern finishes lead up to the raised ground floors with a single entrance serving each of the original two flanking buildings (bays two and six) with pilastered surrounds including foliated imposts, glazed fanlights with modern glazing and rainwater outlets in the plinth (the left-hand opening has been lowered to provide level access). A segmental-arched double entrance with a volute keystone sits in the centre which originally served the central timber stair. Modern glazed doors have been inserted in the central and left-hand doorways whilst the right-hand door is timber panelled; the original metalwork denoting 'Princess Buildings' remains above the central opening. Glazed canopies project with hanging signage from all three entrances which detract; further small signage/menu boards are fixed to the façade flanking the central and left-hand entrances **[Plates 3.17a-c]**.



3.16 Princess Street principal facade



3.17a Raised ground floor entrances, modern glazing with metal work above to central opening and timber panelled doors to right-hand side



3.17b Lowered ground floor entrances to left-hand side to provide level access with modern glazing



3.17c Detracting projecting canopies and signage

Lightwells to the exposed basement are now infilled with pavement lights which have since been covered over in places and a number of basement openings have been infilled with blockwork and/or vents, otherwise they contain casement windows with railings **[Plates 3.18a-c]**.

3.3.2 Back George Street Elevation

On Back George Street the façade detailing returns for two bays before exhibiting a more simplified composition – typical of these secondary, service streets. The rest of the façade has eight bays, with the first six paired, framed by brickwork with simple plastered mullions and squared head window openings to all but the arched third floor openings. The basement and ground openings read as an almost single opening with stone sills between and recessed panels above whilst simple stone banding continues across the facade at each floor level. The adjoining façade at 53 Back George Street is overtly contemporary in its design, largely red brick with stone facing at part ground and third floors with the roof storeys continuing sheer with the main façade **[Plates 3.19a-c]**.

3.3.3 George Street Elevation

To George Street the parapet and chimneys continue across first seven bays whilst the architectural detailing to the façade is continued across the elevation (comprising 19 bays – 2:2:2:1:1:3:3:1:1:3) reflecting the status of this façade as a public/client facing frontage with two sets of couple arched doorways, giving access to the originally individual buildings. The first door in the return served the secondary entrance to the Princess Street buildings with a more restrained detailing to the surround and with the window openings in this part of the composition paired as per the main façade. Beyond each single window bay with a round-headed doorway at street level are three further window bays. The doorways replicate the pilastered surrounds and foliated imposts from the principal façade, doors are timber panelled with fanlights above; the first two are level to the street whilst all but the first exhibit decorative metalwork to the fanlight **[Plates 3.20a-d]**.

3.3.4 Roof

The roof was reconstructed as part of the scheme approved in 1998 and comprises a two storey slate-clad steeply pitched mansard with a recessed additional storey of a more contemporary design with plant on top. The casement windows to the fourth floor are obscured behind the parapet whilst flat-top dormers with casements set in the mansard serve the fifth; the tall chimneys which project above the roofline are tied back to the mansard roof **[Plates 3.21a-d]**.



3.18a Basement lightwell infilled with pavement lights



3.18c Basement opening infilled with blockwork and pavement extended over lightwell



3.18b Basement lightwell infilled and later covered, railings to basement casements



3.19a Back George Street elevation, plainer in detailing



3.19b Back George Street elevation, return two bays continuing principal facade detailing



3.19c Back George Street elevation, plainer rear bays



3.20a George Street elevation, continuing detailing from principal facade



3.20d Modern infill development in place of 53 Back George Street



3.20b George Street elevation, paired window bays and secondary entrance to Princess Street building



3.20c George Street elevation, entrances at street level serving the original buildings with tripartite window bays



3.21a Two storey mansard and recessed third roof storey behind



3.21b Casement windows at 4th floor behind parapet



3.22c Rear modern staircase exiting on to Back George Street and serving all floors



3.21d Modern recessed roof storey window

3.4 The Building Internally

Internally the building has lost all sense of its historic character, staircases are modern, albeit the principal stair stands in the location of the original secondary stair shown on the Goad Plan and exits on to George Street, although now awkwardly cutting across the window openings **[Plates 3.22a-e]**. Whilst on plan remaining elements of the original dividing walls between the buildings are legible, within the building it is not possible to identify these without knowledge of its historic layout whilst the large open reception area spans across the centre of the building **[Plates 3.23a-b]**; the lightwell has been entirely remodelled with a rooflight within the modern roof extension and does not retain any historic character **[Plates 3.24a-b]**. As well as the additional structure to support the new roof storeys, lifts have been inserted through the building and a platform lift serves the left-hand entrance now lowered to street level to provide level access. The nature of the subdivision required for hotel use has further eroded any sense of the internal volume and proportions associated with the warehouse uses and there is no evidence to suggest any particular features associated with this former use remain. False ceilings and partition walls are present throughout, the false ceilings awkwardly intersect with the window openings and therefore impacting on the external appearance as well as internally. External walls and structural beams/columns are predominantly lined and boxed in respectively **[Plates 3.25a-c – 3.28]**. It is telling that there is no apparent distinction in internal character between the original buildings and the modern extension on Back George Street or floors within the roof storey.



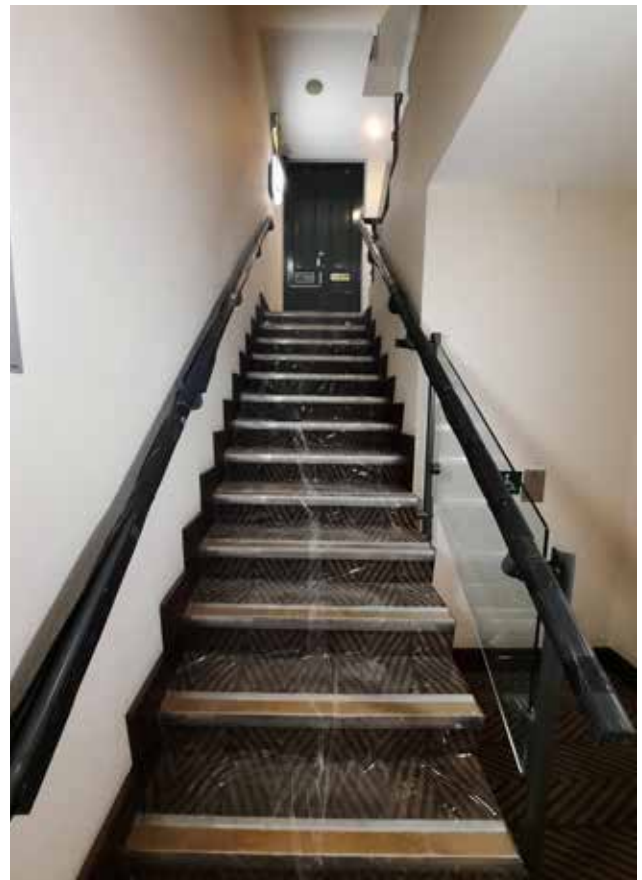
3.22a Modern stair linking to ground floor access on George Street and continuing up through roof storeys



3.22b Rear staircase



3.22c Rear modern staircase exiting on to Back George Street and serving all floors



3.22e Modern staircase between ground and lower ground floors at front of building



3.22d Modern staircase between ground and lower ground floors at front of building (2)



3.23a Modern central entrance



3.23b Open plan reception area spanning two original central buildings



3.24b Central lightwell



3.24a Central lightwell



3.25a Ground floor room with lowered ceiling



3.25c Awkward relationship between lowered ceilings and window openings



3.25b Ground floor room entirely modern aside from visible section of original beam



3.26 Typical corridor



3.27 Typical 3rd floor room



3.28 Typical 4th floor room

3.4.1 Remaining Historic Fabric

The structural survey drawings and a series of opening up works at first floor have provided evidence of remaining historic fabric within the buildings to include remaining sections of original walls, original floorboards and floor/ceiling structure, brickwork to external walls and original cast iron columns and beams which are now dominated by the more utilitarian structure inserted to support the additional roof storeys **[Plates 3.29a-c – 3.32a-b]**.



3.29a Opening up works at first floor revealing modern structure



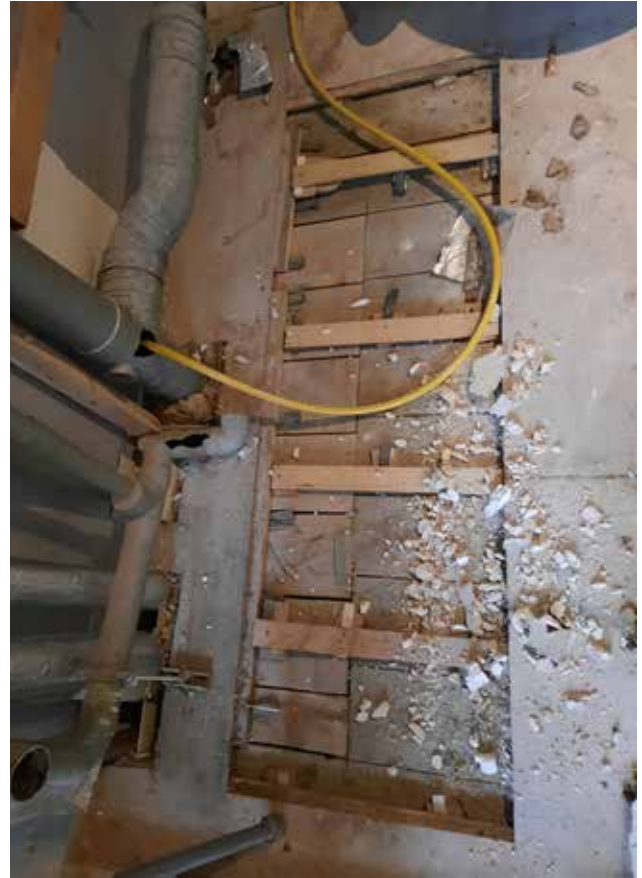
3.29b Opening up works at first floor revealing modern structure



3.29c Opening works at first floor revealing modern beam intersecting original riveted beam



3.30a Opening up works to first floor room revealing original brickwork



3.30c Original floorboards beneath bathroom overlay



3.30b Opening up works to first floor room revealing original cast iron beam and rivets, modern beam remains encased



3.31 Opening up works to front first floor room revealing original cast iron beams and rivets



3.32a Original external wall now internalised



3.32b Opening up works revealing blockwork to modern infill

4.0 Assessment of Significance

4.1 Introduction

The purpose of this section is to provide an assessment of significance of 18-24 Princess Street so that the proposals for change to the building are fully informed as to its significance and so that the effect of the proposals on that significance can be evaluated. The assessment begins with a general summary of the building's history and significance; then the various elements of the building are assessed according to a sliding scale of significance, reflecting the extent to which they contribute to the listed building's special architectural and historical interest and the character and appearance of the conservation area.

This assessment responds to the requirement of the National Planning Policy Framework to 'recognise that heritage assets are an irreplaceable resource and conserve them in a manner appropriate to their significance'. The NPPF defines significance as:

'The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological (potential to yield evidence about the past), architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting'.

4.2 18-24 Princess Street

18-24 Princess Street (including 72-76 George Street) is one of a number of warehouse buildings by Clegg & Knowles and was completed in 1878. It was originally subdivided into a number of units providing printing warehousing with entrances on Princess Street and George Street although they appear to have been linked to some degree internally. Externally, their symmetrical principal façade spanning a full townscape block was designed to give the appearance of a single building. Clad in sandstone ashlar it differs from the neighbouring red brick warehouses; otherwise they share an eclectic style, scale and architectural grandeur as an uninterrupted group flanking this part of Princess Street. Built up against the rear line of the pavement and occupying full townscape blocks, they collectively build up a Victorian industrial townscape of very high significance which underpins the historic identity of Manchester.

The buildings themselves have been subject to alteration which has detracted from their significance principally through the conversion to a hotel, consented in 1998, which saw the total loss of the internal character. Whilst the buildings appear to have had some internal links historically, it has not been possible to confirm the extent of their connectivity, or the presence of historic fabric and features prior to these works owing to the current archive closures. What now remains however gives the appearance of a single building internally, the remaining sections of party walls only apparent on plan. The interior has been heavily subdivided to accommodate the hotel use, served by a lightwell in the location of the original but with an entirely contemporary appearance; the staircases are also modern, albeit with the main stair in the location of the original secondary stair exiting onto George Street although now awkwardly

cutting across the window openings. No historic features are evident other than the boxed in columns and beams revealed through opening up works, although they themselves are compromised by the more substantial structural columns and beams inserted to support the modern roof structure. Whilst the associated roof extension follows the historic mansard form and design for two storeys, the contemporary top floor and plant contrasts – albeit only visible in very limited views – and as highlighted the associated structure required has formed a significant intervention within the building.

Externally the building has been subject to some alterations which detract, including infilling of openings, modern entrance doors, projecting canopies and signage. The modern infill extension on Back George Street stands in contrast in terms of form, materials and design and reads as an entirely separate building. Otherwise it retains its robust Victorian architectural character with detailing including enriched cornices, decorative pilasters, window dressings, sash windows and an open arcade parapet, with elegant tall chimneys extending as pinnacles from the bays below and puncturing the roofline.

The building's special interest is manifest in its fabric, which has the following hierarchy of significance.

Of the highest significance and particularly sensitive to change are:

- Princess Street elevation
- George Street elevation
- Pinnacle chimneys to all facades

Of **high significance** and also sensitive to change are:

- Back George Street elevation
- Original cast iron columns and beams

Of **medium significance** and therefore less sensitive to change are:

- Remaining internal party walls

Of **neutral significance, neither contributing to or detracting** from the significance of the whole is:

- Roof extension (the recessed top floor and plant detract in the limited views in which they appear)

Factors which detract from the building's significance and offer an opportunity for enhancement are:

- The hotel conversion including extensive subdivision and intervention internally has obliterated the building's internal character, its historic interest and its evidential value. In terms of what now remains of significance the following has had a particular impact which could be reversed to better reveal the significance of the building overall:
 - Lining to brick walls
 - Casing to original cast iron columns and beams
 - Lowered ceilings
 - Modern staircase cutting across the window openings

- Modern internal structure
- Glazed entrance doors
- Projecting canopies and signage
- Block openings / vents / covered pavement lights

4.3 George Street Conservation Area

The George Street Conservation Area lies between the Whitworth/ Princess Street Conservation Area and St Peter's Square Conservation Area, connecting the city's industrial and civic cores and reflecting its development during the industrial revolution. 18-24 Princess Street makes a significant contribution to its character and appearance as part of a continuous sequence of substantial warehouses which have a strong shared townscape character with defined building and rooflines which give this part of the city an impressive architectural and historic character. Their ornate and imposing architecture embodies the historical importance of the textile industry in the city and is typically Mancunian in character. This is enhanced further by the rise of the China Town which halted the onset of decline and triggered the now common-place celebration and reuse of these buildings. The Art Gallery and Athenaeum facing the site are key cultural buildings within the conservation area whilst the influence of the Athenaeum's Italian Palazzo design on the architecture of Manchester's warehouses can be found throughout the conservation area – principally to the group of warehouses along Charlotte Street.

5.0 Commentary on the Proposals

5.1 Description of the Proposals and their Impact on the Heritage Assets

The proposed scheme is outlined in detail in the application drawings and Design and Access Statement by Leach Rhodes Walker Architects and Red Deer which this report accompanies. They seek to refurbish 66 hotel guestrooms and corridors at ground to third floor levels and remodel the ground floor communal areas and connection to the lower ground floor. The external canopies and signage would also be removed and new signage installed. These works are discussed further below.

Hotel guestrooms

The décor of the hotel rooms is dated and the scheme of refurbishment proposes to remove the wall liners to the external walls, exposing the original masonry fabric, and to remove decorative bulkheads and lowered ceilings to expose the soffit, services and original beams. These works will reveal the remaining historic fabric and features and reinstate the industrial character of the warehouses to a degree internally, whilst the removal of the lowered ceilings would allow the window openings to be viewed in full both internal and externally. As such they would have a wholly beneficial impact on the significance of the listed building. Further redecoration works including remodelled ensuite bathrooms, new wall and floor finishes and new furniture and new finishes to the guest stair between lower ground and first floors would have no impact other than increasing the appeal and viability of the hotel use.

Ground and lower ground floor

At ground floor blockwork walls and lightweight partitions forming four guest bedrooms to the corner of Princess Street and Back George Street would be removed to open up the front of the ground floor to expand its communal areas to include a café, bar/restaurant and central entrance. Whilst a section of original wall between nos.18 and 20 would be removed, this part of the building has been subject to such a degree of intervention that there is no sense of its internal character or the subdivision between the original warehouses that the loss of this fabric would have no impact on the building's significance, indeed the removal of the partitions and revealing the remaining elements of original wall will reinstate some sense of the proportions of this former corner unit. As to the guestrooms, at ground and lower ground floor the wall liners to the external walls would be removed, exposing the original masonry fabric, alongside the decorative bulkheads and lowered ceilings to expose the soffit, services and original beams and the full window proportions. These works would better reveal the industrial character and significance of this part of the listed building.

The modern staircase and glazed enclosure to lower ground floor as well as the modern beer drop onto George Street would be removed. The platform lift providing level access would be replaced whilst the entrance stairs would be widened to improve access. Additional works at ground floor include new wall and floor finishes and new furniture alongside the installation of an open bar and kitchen. These works affect modern fabric only and would have no impact on the significance

of the listed building aside from enhancing the communal areas of the building, improving access and likely increasing the public's engagement with the building. In place of the modern staircase at the front of the ground floor a circular opening would be formed to create a visual link and provide light to the lower ground floor. Whilst this would form a new intervention into the floorplate and bring about the loss of some original fabric, when considered against the harmful impact the current staircase and enclosure this forms a discreet intervention would present an enhancement overall.

Signage

As part of the hotel rebranding the existing detracting canopies and signage would all be removed and replaced with two projecting signs, one above the main entrance to Princess Street at first floor and the other next to the secondary entrance on George Street. Both signs are a contemporary design fitting with the branding characteristic of the adaptive reuse of warehouses throughout the city and would significantly enhance the appearance of the building and its contribution to the conservation area.

5.2 Justification of the Proposals

As explained in Section 1.2, Section 38(6) of the Planning and Compulsory Purchase Act 2004 requires planning applications to be determined in accordance with the development plan, unless material considerations indicate otherwise. The development plan applicable to the Site comprises Manchester City Council's Core Strategy (adopted 2012) and extant policies of the Unitary Development Plan (adopted 1995); the relevant policies are EN 3 of the Development Plan Document and DC 18 and DC 19 of the UDP. These policies align with the requirements of the Planning (Listed Buildings and Conservation Areas) Act 1990 with which decision-makers must also comply.

Sections 16, 66 and 72 of the Act impose a statutory duty upon local planning authorities to have special regard to the desirability of preserving a listed building or its setting or any features of special architectural or historic interest that it possesses and to pay special attention to the desirability of preserving or enhancing the character or appearance of a conservation area. As a minimum, therefore, the impact of development on the listed building and conservation area should be neutral to not engage the presumption within the Act against the grant of permission.

The proposed refurbishment of the hotel would have an entirely positive impact on the special interest of the listed building; by revealing some of the original fabric and features that remain, the historic character of the building as warehousing would be reinstated to a degree which would allow its historic use to become more legible to hotel guests and the public more generally. This would in turn better reveal the special interest of the building and its important role within Manchester's industrial development to the benefit of the George Street Conservation Area and city more widely. Furthermore, the removal of the detracting canopies and signage and lowered ceilings internally would enliven the street frontage and engage passers-by with the building, enhancing its contribution to the distinctly Mancunian townscape of this part of the George Street Conservation Area. As such, overall, the special interest of the listed

building and the character and appearance of the conservation area would be very much enhanced in accordance with the requirements of the Local Plan policies and the statutory duties of the 1990 Act.

As explained above, the proposals would result in no harm to the significance of heritage assets and they would accord with the relevant policies of the NPPF which draws focus to 'the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation' and 'the desirability of new development making a positive contribution to local character and distinctiveness'. Whilst it is proposed to remove a section of the floor plate between the lower ground and ground floors and a small section of the original wall between nos. 18 and 20 it has been demonstrated that internal character in these locations would be enhanced overall through the removal of the modern staircase and enclosure and bedroom partitions respectively. Furthermore, these works form part of a wider scheme of upgrade and refurbishment which overall would better reveal the significance of the listed building and its relationship with the George Street Conservation Area as outlined above.

5.3 Conclusion

The proposed scheme would enhance the significance of 18-24 Princess Street as a Grade II listed building and its contribution to the George Street Conservation Area. As such the proposals meet the tests for sustainable development insofar as they relate to the historic environment and accord with relevant national and local policies. They are therefore considered to be acceptable in heritage terms.

Appendix I – Relevant Statutory List Descriptions

PRINCESS BUILDINGS

18-24 Princess Street and 72-76 George Street

Grade: II

List Entry Number: 1247380

Date first listed: 3 October 1974

Various textile warehouses and offices, now offices. c.1860-80. Probably iron-framed, with cladding of sandstone ashlar, slate roof. Irregular rectangular plan. Eclectic style. Four storeys with basement and attic, a 12-window symmetrical facade divided by pilasters into bays of 1:1:3:1:1:3:1:1 windows, plus curved 2-window corners, with plinth, enriched cornice over ground floor, enriched still-bands to the upper floors, bracketed cornice enriched sill-bands to the upper floors, bracketed cornice, open-arcaded parapet with very tall slender chimneys treated as pinnacles between the bays, and mansard roof with flat-roofed dormers. The ground floor has a wide segmental-arched entrance in the centre, with pilastered surround including foliated imposts and volute keystone, and moulded round-headed doorways in the 2nd and 6th bays, with similar pilasters. All the windows are sashed without glazing bars and have moulded surrounds and mullions, those at 1st floor with shouldered heads, those at 2nd floor segmental-headed, and those at 4th floor with 2-centred arched heads and set-in shafts with carved capitals; and those in the corners with curved glazing and prominent cornices to 1st and 2nd floors. The left return side (with 3:2:3:3:2 windows) has coupled round-headed doorways to Nos 72 and 74 in the 2nd bay and a similar doorway to No. 76 in the 5th bay, segmental-headed windows to the 2nd floor and round-headed windows to the 3rd floor with colonettes of polished pink granite and sandstone caps. The right-hand return side is in similar but simpler style. Nos.72, 74 and 76 were added to the List 5/4/83.

Listing NGR: SJ8404197954

77 AND 77A, MOSLEY STREET, 14 AND 16, PRINCESS STREET

Grade: II

List Entry Number: 1271097

Date first listed: 3 October 1974

Offices and home trade warehouse, now bank and offices. c.1860-70, altered. Red brick with sandstone dressings (roof concealed). Rectangular plan parallel to street, on end of block site, with curved corners. Four storeys over basements, 4:2:4 windows, plus 3-window corners; stone plinth, pilaster strips framing the centre, sill-bands to all floors with saw-tooth courses below the windows, bracketed cornice and balustraded parapet. Arcaded ground floor with panelled pilasters, moulded imposts and stilted segmental arches with keystones, square-headed doorway

to 4th bay and sashed windows to the other bays (but 2 bays at right-hand end, and the corner, now have C20 bank front). All upper floors have windows with moulded architraves, those at 1st floor with cornices, those at 2nd floor segmental-headed with keystones and cornices, and those at 3rd floor with keystones; but windows at 1st and 2nd floors of centre and corners have more elaborate treatment, those at 1st floor with swagged cartouches and masks on the heads, and those at 2nd floor with balustraded balconies. Most windows sashed without glazing bars. Five-bay returned ends similar.

Listing NGR: SJ8401797998

MANCHESTER ART GALLERY

Grade: I

List Entry Number: 1282980

Date first listed: 25 February 1952

Royal Manchester Institution, later City Art Gallery. 1824-35, by Sir Charles Barry. Rusticated ashlar (roofs not visible). Rectangular plan parallel to street and set back from it, with projecting central portico. Greek Ionic style.

EXTERIOR: two storeys with the appearance of one, plus a central attic; a symmetrical composition with 3:5:3-bay main range flanked by slightly-projected pavilions, the whole raised on a plinth, and with a pedimented portico of six giant ionic columns, three-bay colonnaded side ranges with ionic columns in antis, plain corner pilasters to the pavilions, a continuous plain entablature, dentilled cornice and plain parapet with moulded coping; plus a rectangular attic behind the portico, flanked by set-back parapets over the side ranges. The portico, approached by full-width steps, contains a large doorway with moulded architrave and cornice on consoles; the rear walls of the colonnaded side ranges have windows with plain reveals; the pavilions each have three sashed windows at ground floor with simple architraves and cornices, and three small rectangular panels above with statuary. The attic (forming a lantern to the entrance hall) has small windows with pilaster jambs, and a frieze and moulded cornice with roundels (etc).

INTERIOR: square entrance hall with stone imperial staircase, balustraded gallery on fluted Doric columns.

HISTORICAL NOTE: Manchester Art Gallery was the site of the first attack on artworks by suffragettes. On 3 April 1913 Lillian Forrester and Evelyn Manesta were discovered smashing the glass of paintings in Room 2. Thirteen pictures by artists such as Millais, Burne-Jones and Rossetti received damage estimated at over £100 in total.

Forrester (who had a previous arrest) and Manesta were both associated with the militant suffrage organisation the Women's Social and Political Union (WSPU), formed in Manchester by Emmeline Pankhurst in 1903. In court they explained that they were acting in protest at a recent prison sentence given to Mrs Pankhurst for her own suffragette militancy. While in prison, Forrester and Manesta were covertly photographed using new surveillance cameras and the pictures were circulated to art galleries

across Britain to prevent further attacks. Despite this, other women followed their example and there were a spate of similar suffragette strikes on art galleries and museums the following year.

This list entry was amended in 2018 as part of the centenary commemorations of the 1918 Representation of the People Act

Listing NGR: SJ8406198025

THE ATHENAEUM

Grade: II*

List Entry Number: 1270889

Date first listed: 3 October 1974

Cultural club, now annex to City Art Gallery. 1837, by Sir Charles Barry; damaged by fire 1874 and then remodelled internally, and attic added. Sandstone ashlar, slate roof. Rectangular plan plus rear extension. Italian palazzo style. Two storeys and basement, plus added attic, a symmetrical 9-window facade, with basement treated as a plinth, raised rusticated quoins, sill-bands, string-course, lettered frieze (see below), very prominent mutuled cornice, and high balustraded parapet with 4 tall chimneys. The entrance, up a flight of stone steps, has a shallow rectangular porch with Roman Doric columns, triglyph frieze, moulded cornice and balustraded parapet, and a round-headed arch to a recessed porch with coffered barrel-vaulted ceiling. Both floors have tall 2-light casement windows with moulded architraves, those at ground floor with cornices and apron sills and those at 1st floor with balustrades and floating pediments. Frieze lettered: "INSTUTVTED MDCCCXXXV ATHENAEUM ERECTED MDCCCXXXVIII". Slated mansard attic roof (added) with wrought-iron cresting. Five-bay side walls in matching style, also with lettered friezes, that on the right side: "FOR THE ADVANCEMENT AND DIFFVSION OF KNOWLEDGE". History; precursor of Italian palazzo style in Manchester architecture.

Listing NGR: SJ8407797991

39 AND 41, GEORGE STREET

Grade: II

List Entry Number: 1218183

Date first listed: 6 June 1994

Cotton manufacturers' warehouse, now restaurants, etc. c.1845, by Edward Walters; altered. Sandstone ashlar ground floor, coursed rubble above, with rear of red brick in English bond (roof not visible). U-plan: main range parallel to street, with 2 rear wings. Basement and 4 floors, a 5-window range, the ground floor of rusticated punch-dressed ashlar with plain frieze and modillioned cornice, quoins to the upper floors, modillioned cornice to 2nd floor, string-course and parapet to top floor. The basement and ground floor are treated as a rustic with a 9-bay arcade of segmental-headed arches, those at the ends containing doorways with pilaster-and-cornice architraves and the others equally divided into basement and ground-floor windows (most of these openings altered,

and various signboards and canopies attached); the upper floors have diminishing segmental-headed sashed windows with quoined surrounds and keystones, those at 2nd floor with raised sills. Rear: 2 large wings, 4 windows long and 2 windows wide, each with a full-height loading slot in the gable wall, that to No.39 with recessed stages and loading doors but the other now blocked; large segmental-headed windows, many with original 16-pane sashes but others variously altered or damaged. Interior not inspected. An early example of this type of building in Manchester.

Listing NGR: SJ8410597973

83, PRINCESS STREET

Grade: II

List Entry Number: 1270913

Date first listed: 6 June 1994

Home trade warehouse, now shops and offices. c.1847-8, by Travis and Mangnall; altered. Sandstone ashlar ground floor, red brick with sandstone dressings above (roof not visible). Shallow rectangular plan parallel to street, on end-of-block site. Four storeys over high basement, 9 bays; cornice to ground floor, stone quoins and brick pilasters to the upper floors, sill-bands to 2nd and 3rd floors, moulded stone cornice with short square chimneys. Basement and ground floor treated as tall arcade of round-headed arches, with moulded impost band to the piers, arches with stepped voussoirs and set-in reveals which have imposts and volute keystones, the 3rd bay containing a doorway and the other bays divided equally between basement and ground floor windows. Large round-headed windows at 1st and 2nd floors, with keystones and linking impost bands; pairs of small round-headed windows at 3rd floor, also with keystones. Glazing altered. Left return wall (to George Street), 3 bays in similar style, but with one central arch to ground floor flanked by doorways under square overlights. Right-hand return wall mostly blind, with small inserted cloakroom windows. Forms group with Nos 39 and 41 George Street (q.v.), which is attached to rear.

Listing NGR: SJ8410297964

87-91, PRINCESS STREET

Grade: II

List Entry Number: 1247390

Date first listed: 6 June 1994

Row of 3 town houses, now shops and restaurant. Probably late C18, altered. Red brick in Flemish bond with some sandstone dressings, slate roof. Double-depth plan, No.89 in the centre double-fronted and the others single-fronted. Three storeys, 2:3:2 windows; C20 shop at ground floor of No.87, round-headed doorway next to this with open-pedimented Tuscan pilaster doorcase, round-headed doorway to Nos 89 and 91, both with set-in fluted-pilaster doorcases; altered windows at ground floor; 4-pane sashes to 1st and 2nd floors, those at 2nd floor square, all with

raised sills and flat-arched heads. Large multiple-flue lateral chimney stacks. Interior not inspected. Rare survival of Georgian domestic building in city centre.

Listing NGR: SJ8412297949

34, PRINCESS STREET

Grade: II

List Entry Number: 1247383

Date first listed: 6 June 1994

Shipping and packing warehouses, now shops and offices. c.1870-80, altered. Probably iron-framed, with cladding of red brick, sandstone dressings, slate roof. Rectangular plan on end-of-block site, with chamfered corners. Eclectic style with Gothic features. Five storeys over basement, 5 bays plus the corners, symmetrical; with punch-dressed plinth, ashlar ground floor with cornice, bands between floors, 2nd and 4th bays framed by semi-octagonal brick pilasters which terminate in stone pinnacles to steeply-pitched gables, tall clustered chimneys rising from inner corners of gables, and steeply-pitched roof. Chamfered piers to ground floor, 2-centred arched doorway with deeply moulded enrichment and carved crocketed gablet; sloped basement windows now painted white, square windows to ground floor, sashed windows without glazing bars to all upper floors, all with stone surrounds, those in the 3 centre bays coupled, and those at 3rd floor 2-centred arched; blank arches in the gables, with multifoil enrichment. Left return side (to Faulkner Street) similar, right-hand return simpler. Forms part of uninterrupted linear group of similar buildings on this side of Princess Street.

Listing NGR: SJ8410397922

26-30, PRINCESS STREET

Grade: II

List Entry Number: 1246961

Date first listed: 6 June 1994

Offices and warehouses, now variously occupied. c.1870-80, altered. Sandstone ashlar ground floor, blood-red brick with sandstone dressings above, steeply-pitched hipped slate roof. Rectangular plan on end-of-block site (now island), with chamfered corners, loading bay at rear. Eclectic style. Four storeys over basement, a 14-window facade, symmetrical, the windows grouped 1:2:3:3:2:1, plus 3-light corner oriels; with high chamfered plinth and plain frieze to ground floor, brick pilasters to the 2-window bays terminating in tall pilastered chimneys (treated as pinnacles), heavy bracketed cornice over 2nd floor, small cornice and brick parapet over 3rd floor. The 2-window bays have coupled round-headed doorways (the 4th altered as window) with much enrichment, including colonnettes with carved caps supporting large elaborate consoles to stilted open pediments which contain carved keystones and swags; the corners have square-headed doorways each with 2 semicircular overlights flanking the corbel of a cylindrical 2-storey oriel above. The windows are sashed without glazing bars, those of 2 and 3 lights with stone mullions

(except at 3rd floor) and those of the 2-window bays with stone panels between the floors. Returned sides similar. Forms part of uninterrupted linear group of similar buildings on this side of Princess Street.

Listing NGR: SJ8408997938

63, GEORGE STREET

Grade: II

List Entry Number: 1218197

Date first listed: 3 October 1974

Merchant's warehouse, now restaurant and offices. c.1860; altered. Sandstone ashlar, and red brick in Flemish bond with sandstone dressings (roof not visible). Rectangular plan, with integral loading bay at rear. Italian palazzo style. Four storeys over basement, 4 bays to George Street and 5 bays to Dickinson Street, with rusticated ashlar to ground floor, rusticated quoins above, string-courses over all floors, bracketed cornice and balustraded parapet. The basement and ground floor of each main facade is treated as a rustic arcade of round-headed arches with impost bands and voluted keystones with lion-heads, except the doorway to the right which has an enriched architrave with interlaced geometrical surround, key-block with herm flanked by swags, and moulded cornice, and the wider loading bay at the left end of the other facade which has an enriched segmental archway. The windows of the 1st and 2nd floors have shouldered architraves, the upper with swags and cornices over them; those at 3rd floor have coupled round-headed lights in round-headed architraves with eagles in the tympani and voluted keystones to the heads. Interior not inspected.

Listing NGR: SJ8401797875

Appendix II - Planning Policy and Guidance

Planning (Listed Buildings and Conservation Areas) Act 1990

The Act is legislative basis for decision making on applications that relate to the historic environment.

Sections 16, 66 and 72 of the Act impose a statutory duty upon local planning authorities to consider the impact of proposals upon listed buildings and conservation areas.

Section 16 of the Planning (Listed Buildings and Conservation Areas) Act 1990 states that:

[...] in considering whether to grant listed building consent for any works the local planning authority or the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

Similarly, section 66 of the above Act states that:

In considering whether to grant permission for development which affects a listed building or its setting, the local planning authority, or as the case may be the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

Similarly, section 72(l) of the above Act states that:

[...] with respect to any buildings or other land in a conservation area, special attention shall be paid to the desirability of preserving or enhancing the character or appearance of a conservation area.

National Planning Policy Framework

Any proposals for consent relating to heritage assets are subject to the policies of the NPPF (February 2019). This sets out the Government's planning policies for England and how these are expected to be applied. With regard to 'Conserving and enhancing the historic environment', the framework requires proposals relating to heritage assets to be justified and an explanation of their effect on the heritage asset's significance provided.

Paragraph 7 of the Framework states that the purpose of the planning system is to 'contribute to the achievement of sustainable development' and that, at a very high level, 'the objective of sustainable development can be summarised as meeting the needs of the present without compromising the ability of future generations to meet their own needs.

At paragraph 8, the document expands on this as follows:

Achieving sustainable development means that the planning system has three overarching objectives, which are interdependent and need to be pursued in mutually supportive ways (so that opportunities can be taken to secure net gains across each of the different objectives:

a) an economic objective – to help build a strong, responsive and competitive economy, by ensuring that sufficient land of the right types is available in the right places and at the right time to support growth, innovation and improved productivity; and by identifying and coordinating the provision of infrastructure;

b) a social objective – to support strong, vibrant and healthy communities, by ensuring that a sufficient number and range of homes can be provided to meet the needs of present and future generations; and by fostering a well-designed and safe built environment, with accessible services and open spaces that reflect current and future needs and support communities' health, social and cultural well-being; and

c) an environmental objective – to contribute to protecting and enhancing our natural, built and historic environment; including making effective use of land, helping to improve biodiversity, using natural resources prudently, minimising waste and pollution, and mitigating and adapting to climate change, including moving to a low carbon economy.

and notes at paragraph 10:

10. So that sustainable development is pursued in a positive way, at the heart of the Framework is a presumption in favour of sustainable development (paragraph 11).

With regard to the significance of a heritage asset, the framework contains the following policies:

190. Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.

In determining applications local planning authorities are required to take account of significance, viability, sustainability and local character and distinctiveness. Paragraph 192 of the NPPF identifies the following criteria in relation to this:

a) the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;

b) the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and

c) the desirability of new development making a positive contribution to local character and distinctiveness.

With regard to potential 'harm' to the significance designated heritage asset, in paragraph 193 the framework states the following:

...great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether the any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

The Framework goes on to state at paragraph 194 that:

Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting) should require clear and convincing justification.

Where a proposed development will lead to 'substantial harm' to or total loss of significance of a designated heritage asset paragraph 195 of the NPPF states that:

...local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a) the nature of the heritage asset prevents all reasonable uses of the site; and*
- b) no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
- c) conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- d) the harm or loss is outweighed by the benefit of bringing the site back into use.*

With regard to 'less than substantial harm' to the significance of a designated heritage asset, of the NPPF states the following;

196. Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

The Framework requires local planning authorities to look for opportunities for new development within conservation areas and within the setting of heritage assets to enhance or better reveal their significance. Paragraph 200 states that:

Proposals that preserve those elements of the setting that make a positive contribution to the asset (or which better reveal its significance) should be treated favourably.

Concerning conservation areas it states, in paragraph 201, that:

Not all elements of a Conservation Area...will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area...should be treated either as substantial

harm under paragraph 195 or less than substantial harm under paragraph 196, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area...as a whole.

National Planning Practice Guidance

The National Planning Practice Guidance (NPPG) was published on the 23rd July 2019 to support the National Planning Policy Framework (NPPF) 2019 and the planning system. It includes particular guidance on matters relating to protecting the historic environment in the section: Conserving and Enhancing the Historic Environment.

The relevant guidance is as follows:

Paragraph 2: What is meant by the conservation and enhancement of the historic environment?

Conservation is an active process of maintenance and managing change. It requires a flexible and thoughtful approach to get the best out of assets as diverse as listed buildings in every day use and as yet undiscovered, undesignated buried remains of archaeological interest.

In the case of buildings, generally the risks of neglect and decay of heritage assets are best addressed through ensuring that they remain in active use that is consistent with their conservation. Ensuring such heritage assets remain used and valued is likely to require sympathetic changes to be made from time to time. In the case of archaeological sites, many have no active use, and so for those kinds of sites, periodic changes may not be necessary, though on-going management remains important.

Where changes are proposed, the National Planning Policy Framework sets out a clear framework for both plan-making and decision-making in respect of applications for planning permission and listed building consent to ensure that heritage assets are conserved, and where appropriate enhanced, in a manner that is consistent with their significance and thereby achieving sustainable development. Heritage assets are either designated heritage assets or non-designated heritage assets.

Part of the public value of heritage assets is the contribution that they can make to understanding and interpreting our past. So where the complete or partial loss of a heritage asset is justified (noting that the ability to record evidence of our past should not be a factor in deciding whether such loss should be permitted), the aim then is to:

- capture and record the evidence of the asset's significance which is to be lost
- interpret its contribution to the understanding of our past; and
- make that publicly available (National Planning Policy Framework paragraph 199)

Paragraph 6: What is "significance"?

'Significance' in terms of heritage-related planning policy is defined in the Glossary of the National Planning Policy Framework as the value of a heritage asset to this and future generations because of its heritage interest. Significance derives not only from a heritage asset's physical presence, but also from its setting.

The National Planning Policy Framework definition further states that in the planning context heritage interest may be archaeological, architectural, artistic or historic. This can be interpreted as follows:

- **archaeological interest:** As defined in the Glossary to the National Planning Policy Framework, there will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.
- **architectural and artistic interest:** These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skill, like sculpture.
- **historic interest:** An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

In legislation and designation criteria, the terms 'special architectural or historic interest' of a listed building and the 'national importance' of a scheduled monument are used to describe all or part of what, in planning terms, is referred to as the identified heritage asset's significance.

Paragraph 7: Why is 'significance' important in decision-taking?

Heritage assets may be affected by direct physical change or by change in their setting. Being able to properly assess the nature, extent and importance of the significance of a heritage asset, and the contribution of its setting, is very important to understanding the potential impact and acceptability of development proposals.

Paragraph 13: What is the setting of a heritage asset and how should it be taken into account?

The setting of a heritage asset is defined in the Glossary of the National Planning Policy Framework.

All heritage assets have a setting, irrespective of the form in which they survive and whether they are designated or not. The setting of a heritage asset and the asset's curtilage may not have the same extent.

The extent and importance of setting is often expressed by reference to the visual relationship between the asset and the proposed development and associated visual/physical considerations. Although views of or from an asset will play an important part in the assessment of impacts on setting, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust, smell and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places. For example, buildings that are in close proximity but are not visible from each other may have a historic or aesthetic connection that amplifies the experience of the significance of each.

The contribution that setting makes to the significance of the heritage asset does not depend on there being public rights of way or an ability to otherwise access or experience that setting. The contribution may vary over time.

When assessing any application which may affect the setting of a heritage asset, local planning authorities may need to consider the implications of cumulative change. They may also need to consider the fact that developments which materially detract from the asset's significance may also damage its economic viability now, or in the future, thereby threatening its ongoing conservation.

Paragraph 15: What is the optimum viable use for a heritage asset and how is it taken into account in planning decisions?

The vast majority of heritage assets are in private hands. Thus, sustaining heritage assets in the long term often requires an incentive for their active conservation. Putting heritage assets to a viable use is likely to lead to the investment in their maintenance necessary for their long-term conservation.

By their nature, some heritage assets have limited or even no economic end use. A scheduled monument in a rural area may preclude any use of the land other than as a pasture, whereas a listed building may potentially have a variety of alternative uses such as residential, commercial and leisure.

In a small number of cases a heritage asset may be capable of active use in theory but be so important and sensitive to change that alterations to accommodate a viable use would lead to an unacceptable loss of significance.

It is important that any use is viable, not just for the owner, but also for the future conservation of the asset: a series of failed ventures could result in a number of unnecessary harmful changes being made to the asset.

If there is only one viable use, that use is the optimum viable use. If there is a range of alternative economically viable uses, the optimum viable use is the one likely to cause the least harm to the significance of the asset, not just through necessary initial changes, but also as a result of subsequent wear and tear and likely future changes. The optimum viable use may not necessarily be the most economically viable one. Nor need it be the original use. However, if from a conservation point of view there is no real difference between alternative economically viable uses, then the choice of use is a decision for the owner, subject of course to obtaining any necessary consents.

Harmful development may sometimes be justified in the interests of realising the optimum viable use of an asset, notwithstanding the loss of significance caused, and provided the harm is minimised. The policy on addressing substantial and less than substantial harm is set out in paragraphs 193-196 of the National Planning Policy Framework.

As explained in Section 1.2, Section 38(6) of the Planning and Compulsory Purchase Act 2004 requires planning applications to be determined in accordance with the development plan, unless material considerations indicate otherwise. The development plan applicable to the Site comprises Manchester City Council's Core Strategy (adopted 2012) and extant policies of the Unitary Development Plan (adopted 1995); the

relevant policies are EN 3 of the Development Plan Document and DC 18 and DC 19 of the UDP. These policies align with the requirements of the Planning (Listed Buildings and Conservation Areas) Act 1990 with which decision-makers must also comply.

Sections 16, 66 and 72 of the Act impose a statutory duty upon local planning authorities to have special regard to the desirability of preserving a listed building or its setting or any features of special architectural or historic interest that it possesses and to pay special attention to the desirability of preserving or enhancing the character or appearance of a conservation area. As a minimum, therefore, the impact of development on the listed building and conservation area should be neutral to not engage the presumption within the Act against the grant of permission.

The proposed refurbishment of the hotel would have an entirely positive impact on the special interest of the listed building; by revealing some of the original fabric and features that remain, the historic character of the building as warehousing would be reinstated to a degree which would allow its historic use to become more legible to hotel guests and the public more generally. This would in turn better reveal the special interest of the building and its important role within Manchester's industrial development to the benefit of the George Street Conservation Area and city more widely. Furthermore, the removal of the detracting canopies and signage and lowered ceilings internally would enliven the street frontage and engage passers-by with the building, enhancing its contribution to the distinctly Mancunian townscape of this part of the George Street Conservation Area. As such, overall, the special interest of the listed building and the character and appearance of the conservation area would be very much enhanced in accordance with the requirements of the Local Plan policies and the statutory duties of the 1990 Act.

As explained above, the proposals would result in no harm to the significance of heritage assets and they would accord with the relevant policies of the NPPF which draws focus to 'the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation' and 'the desirability of new development making a positive contribution to local character and distinctiveness'. Whilst it is proposed to remove a section of the floor plate between the lower ground and ground floors and a small section of the original wall between nos. 18 and 20 it has been demonstrated that internal character in these locations would be enhanced overall through the removal of the modern staircase and enclosure and bedroom partitions respectively. Furthermore, these works form part of a wider scheme of upgrade and refurbishment which overall would better reveal the significance of the listed building and its relationship with the George Street Conservation Area as outlined above.

Paragraph 18: How can the possibility of harm to a heritage asset be assessed?

What matters in assessing whether a proposal might cause harm is the impact on the significance of the heritage asset. As the National Planning Policy Framework makes clear, significance derives not only from a heritage asset's physical presence, but also from its setting.

Proposed development affecting a heritage asset may have no impact on its significance or may enhance its significance and therefore cause no harm to the heritage asset. Where potential harm to designated heritage assets is identified, it needs to be categorised as either less

than substantial harm or substantial harm (which includes total loss) in order to identify which policies in the National Planning Policy Framework (paragraphs 194-196) apply.

Within each category of harm (which category applies should be explicitly identified), the extent of the harm may vary and should be clearly articulated.

Whether a proposal causes substantial harm will be a judgment for the decision-maker, having regard to the circumstances of the case and the policy in the National Planning Policy Framework. In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset's significance rather than the scale of the development that is to be assessed. The harm may arise from works to the asset or from development within its setting.

While the impact of total destruction is obvious, partial destruction is likely to have a considerable impact but, depending on the circumstances, it may still be less than substantial harm or conceivably not harmful at all, for example, when removing later additions to historic buildings where those additions are inappropriate and harm the buildings' significance. Similarly, works that are moderate or minor in scale are likely to cause less than substantial harm or no harm at all. However, even minor works have the potential to cause substantial harm, depending on the nature of their impact on the asset and its setting.

The National Planning Policy Framework confirms that when considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). It also makes clear that any harm to a designated heritage asset requires clear and convincing justification and sets out certain assets in respect of which harm should be exceptional/wholly exceptional (see National Planning Policy Framework, paragraph 194).

Paragraph 20: What is meant by the term public benefits?

The National Planning Policy Framework requires any harm to designated heritage assets to be weighed against the public benefits of the proposal.

Public benefits may follow from many developments and could be anything that delivers economic, social or environmental objectives as described in the National Planning Policy Framework (paragraph 8). Public benefits should flow from the proposed development. They should be of a nature or scale to be of benefit to the public at large and not just be a private benefit. However, benefits do not always have to be visible or accessible to the public in order to be genuine public benefits, for example, works to a listed private dwelling which secure its future as a designated heritage asset could be a public benefit.

Examples of heritage benefits may include:

- sustaining or enhancing the significance of a heritage asset and the contribution of its setting
- reducing or removing risks to a heritage asset

- securing the optimum viable use of a heritage asset in support of its long term conservation

Paragraph 40: How are non-designated heritage assets identified?

There are a number of processes through which non-designated heritage assets may be identified, including the local and neighbourhood plan-making processes and conservation area appraisals and reviews. Irrespective of how they are identified, it is important that the decisions to identify them as non-designated heritage assets are based on sound evidence.

Plan-making bodies should make clear and up to date information on non-designated heritage assets accessible to the public to provide greater clarity and certainty for developers and decision-makers. This includes information on the criteria used to select non-designated heritage assets and information about the location of existing assets.

It is important that all non-designated heritage assets are clearly identified as such. In this context, it can be helpful if local planning authorities keep a local list of non-designated heritage assets, incorporating any such assets which are identified by neighbourhood planning bodies. (Advice on local lists can be found on Historic England's website.) They should also ensure that up to date information about non-designated heritage assets is included in the local historic environment record.

In some cases, local planning authorities may also identify non-designated heritage assets as part of the decision-making process on planning applications, for example, following archaeological investigations. It is helpful if plans note areas with potential for the discovery of non-designated heritage assets with archaeological interest. The historic environment record will be a useful indicator of archaeological potential in the area.

Local Policy

Manchester City Council's Core Strategy was adopted on 11 July 2012 and is the key Development Plan Document in the Local Development Framework (LDF).

Policy EN 3 Heritage

Throughout the City, the Council will encourage development that complements and takes advantage of the distinct historic and heritage features of its districts and neighbourhoods, including those of the City Centre. New developments must be designed so as to support the Council in preserving or, where possible, enhancing the historic environment, the character, setting and accessibility of areas and buildings of acknowledged importance, including scheduled ancient monuments, listed buildings, registered parks and gardens, conservation areas and archaeological remains.

Proposals which enable the re-use of heritage assets will be encouraged where they are considered consistent with the significance of the heritage asset.

The **Unitary Development Plan** for the City of Manchester (UDP) was adopted by the Council on 21 July 1995; the following relevant policies remain extant.

18. CONSERVATION AREAS

DC18.1 The Council will give particularly careful consideration to development proposals within Conservation Areas.

- a. *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.*

19. 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.*

George Street Conservation Area

Introduction

George Street conservation area is located in the heart of Manchester city centre and is bounded by Mosley Street, Charlotte Street, Portland Street, Oxford Street, George Street and Dickinson Street. The area was designated in June 1985 and effectively consolidated several conservation areas by linking those of Whitworth Street, St Peter's Square, Albert Square and Upper King Street.

It is principally a busy commercial district but the range of uses has recently expanded to include shops, restaurants, banks and housing. However, the area is best known as the location of Manchester's China Town.

The area and its buildings today

The regular grid pattern of streets established in Georgian times is still in existence. Where open spaces are created by the removal of a block of buildings, it is essential that the character of the area is retained by maintaining the street pattern. The most significant buildings, such as the Art Gallery, are situated on the wider streets at the periphery of the conservation area.

The City Art Gallery in Mosley Street was designed by Sir Charles Barry, who later designed the Houses of Parliament. It is a two-storey stone building in Greek Ionic style and is regarded as one of Manchester's finest buildings, being one of only twelve Grade I listed buildings in the City.

The Athenaeum on Princess Street is adjacent to the Art Gallery and now annexed to it. Sir Charles Barry was the premier architect in Britain when invited to design this stone building in the Italian Palazzo style. The details show the influence of the palaces of Rome and Florence, whilst the Athenaeum itself provided the pattern for many of the great Victorian warehouses of Manchester.

The Italian Palazzo style of architecture is very much in evidence in Charlotte Street, where most of the warehouses on one side of the street were designed by one architect, Edward Walters, in the mid-19th century. Late-19th century buildings may be seen on Princess Street, where the tall chimneys along the frontage reflect the insurance requirements at the time, which demanded that open fires be located at the front of buildings.

Near the junction of Portland and Princess Streets, some of the small-scale Georgian buildings still survive, many of them accommodating small shops and public houses.

Control of development

George Street and its environs is an area of great commercial vitality and the desire is to see it prosper. The continued use of existing buildings will ensure that they do not fall into disrepair. Development of businesses will be encouraged and, where appropriate, modern building proposals will be given the freedom to develop as long as they do not detract from the existing quality of the built environment.

When proposals for new buildings are being considered, the character of existing buildings should be studied. The height, massing and materials of existing buildings should be respected, particularly as this is not an area where landmark buildings can be justified. Consequently, heights of between three and seven storeys, red/orange brick with sandstone dressings, vertically-proportioned window openings with deep reveals and an emphasis on corners of buildings, are all cues to the design of new buildings. Furthermore, all new building proposals should generally be to the back of pavement.

Most development proposals will require planning permission and even minor works may also require the prior approval of the City Council. Alterations to listed buildings will require Listed building Consent. The City Centre Team will be willing to give advice on such matters, which should be sought at an early stage, as should advice on any demolition proposals in the conservation area.

As with all new development, new proposals are considered in their context. This may mean preparing designs which relate to an entire street, or to long vistas seen from the junction of two streets, rather than evolving a design which could be located anywhere in Manchester or indeed in any other city.

Improvement and enhancement

Considerable improvements have already taken place in recent years with the construction of the Chinese arch and garden and the refurbishment of numerous buildings. Where new building work is to take place any proposals should relate to the existing building context in form, scale and materials. New and refurbished buildings in the area should be neither diluted nor superficial reflections of historic buildings but should have a vitality of their own. Bland copies would make no positive contribution but would simply devalue the historic character of the area.

In both Georgian and Victorian architecture, there was great emphasis on proportion, not only of the whole facade of the building but also of the openings and the position of the openings. These techniques have been lost in the architecture of the 1960s and 1970s, but when designing new structures adjacent to such buildings, the basic design principles of an over-large ground floor, a middle portion and a top part which creates a varied skyline, must be respected if the harmony of the area is to be retained.

It will be apparent that almost all windows in Georgian and Victorian buildings are vertically-proportioned, i.e. taller than they are wide, and most are of the sliding-sash type. In cases where they have deteriorated beyond repair, replacement windows should be of a similar kind to the original windows. Care must also be taken over the design and positioning of signs and canopies.

By virtue of the area being regarded as Chinatown, demands exist for illuminated signs to be displayed over many of the buildings' elevations, but this must not be allowed to compromise the original Georgian and Victorian architecture. Signs should be designed and located so as not to compete with the architectural details of buildings.

