



Heritage Statement

Barclay House,
Manchester

October 2020 | Project Ref 4765A

Project Number: 4765

Authored by: Khrystyna McPeake

Reviewed by: Chris Griffiths

Revised by: Jody O'Reilly

Date: October 2020

Document version: M: C:\Users\jodyo\HCUK Group\Projects - Documents\Projects 4501-5000\4701-4800\04765
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Contents

SECTION 1: INTRODUCTION	4
SECTION 2: LEGISLATION, POLICY AND GUIDANCE	7
SECTION 3: ASSESSMENT OF SIGNIFICANCE	12
SECTION 4: PROPOSALS AND IMPACT ASSESSMENT	25
SECTION 5: SUMMARY AND CONCLUSIONS	29
Appendix 1: List Descriptions	32
Appendix 2: GPA 3 Assessment Tables	37
Appendix 2:Additional Site Photographs	39

1.0

Introduction

1.0 Introduction

1. This Heritage Statement has been produced by Heritage Collective, on behalf of Power Living (Barclay House). The report provides an assessment of heritage significance pertaining to Barclay House, Manchester (the 'Site') and in and nearby designated heritage assets, in this case listed buildings. The purpose of the report is to provide proportionate information on heritage significance as required by paragraph 189 of the National Planning Policy Framework in order to assist Manchester City Council (MCC), the decision making local planning authority in considering an application to alter and extend the building.
2. The proposals include roof extensions that would affect the external appearance of the existing building (**Figure 2**) .

Heritage Assets

3. There are no designated heritage assets (as defined in the National Planning Policy Framework, or NPPF) within the application site; Barclay House has not been included on any local list, however, it is understood that MCC consider the building to be a non designated asset. Designated assets within the vicinity of Barclay House are: 1) Oxford Road Station; 2) The Rochdale Canal Lock Number 89 (Tib Lock); 3) the Viaduct; and, 4) The Ritz Dance Club. It is considered that Barclay House forms part of the setting of these assets and they are assessed in order to determine whether the proposals, giving rise to change within their settings, will cause any harmful effect on their significances. The location of the application site and the relevant heritage assets is shown in **Figure 1**.

Purpose, scope and structure of the statement

4. The purpose of this document is essentially twofold. It firstly provides an assessment of the significance of the four listed buildings identified as having the potential to be affected through change within their settings. It also considers and presents the significance of the non-designated heritage asset Barclay House. Secondly, the potential impacts are then assessed in relation to the significance of each heritage asset identified in accordance with NPPF paragraphs 189 & 190. According to paragraph 190 "*Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal [...] They should take this assessment into account when considering the impact of a proposal on a heritage asset [...]*".



Figure 1: The location of Barclay House is overlaid in red, with the location of nearby listed buildings marked with blue triangles. Based on a map extract from Historic England's National Heritage List.

1.0 Introduction

5. The assessment of significance was underpinned by desk-based research into the history of the area and the relevant heritage assets, as well as a site visit on 15 January 2019. Only an external inspection was carried out. The photographs included in this report were taken during the site visit (unless otherwise indicated).
6. The remainder of this report is structured into four sections, each with a separate heading but with continuous paragraph numbering throughout:
 - Section 2.0:** Legislation, national policy framework, local heritage policy and guidance;
 - Section 3.0:** Significance;
 - Section 4.0:** Potential impacts; and
 - Section 5.0:** Summary and conclusions.
7. The scheme's design seeks to provide a high quality extension which will preserve heritage values embedded at the site and within nearby listed buildings, adding a new layer of architectural response to this multi-period area to facilitate viable ongoing uses.



Figure 2: Photograph showing Barclay House from the far end of the platform of Manchester Oxford Road Station (MORS), looking west.

2.0

Legislation, Policy and Guidance

2.0 Legislation, Policy and Guidance

Legislation

8. Legislation relating to listed buildings and conservation areas is contained in the Planning (Listed Buildings and Conservation Areas) Act 1990. For the purposes of this application, the relevant consideration is Section 66 of the 1990 Act, which states:

"In considering whether to grant planning 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."

The National Planning Policy Framework

9. The National Planning Policy Framework (the NPPF) was published in March 2012 and revised in February 2019; it constitutes guidance for local planning authorities and decision makers. Applications for planning permission must be determined in accordance with the local development plan, unless it is silent, or material considerations indicate otherwise. The NPPF is a material consideration.
10. Section 16 of the revised NPPF deals with conserving and enhancing the historic environment, in paragraphs 184 to 202. The NPPF defines heritage assets in Annex 2 as:

"A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing)."

11. The NPPF places much emphasis on heritage "significance", which it defines in Annex 2 as:

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

12. Paragraph 184 of the NPPF encourages local planning authorities to recognise that heritage assets are an irreplaceable resource and conserve them in a manner appropriate to their significance. One of the factors to be considered is the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation. Paragraph 185 recognises the fact that new development can make a positive contribution to local character and distinctiveness.
13. Paragraph 189 of the NPPF requires applicants to describe the significance of any heritage assets affected by a proposal to a proportionate level of detail. Paragraph 190 requires essentially the same from local planning authorities: to identify and assess the "particular significance" of any heritage asset. It is the significance of the heritage asset that should be taken into account when considering the impact of a proposal.
14. According to paragraph 192, several considerations should be considered, first of which is the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation. The paragraph reiterates the well-established concept that new development can make a positive contribution to local character and distinctiveness.

2.0 Legislation, Policy and Guidance

15. According to paragraph 197, the effect of an application on the significance of a non-designated heritage asset should be taken into account in determining applications. A balanced judgement is required, having regard to the scale of the harm or loss, and the significance of the heritage asset.

Local Plan

16. Manchester's Core Strategy (2012-2027), adopted in July 2012, is the key document in the Manchester Local Plan. Section 12 on Environment contains heritage policy EN3, which states:

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.

17. Paragraph 12.21 of the Core Strategy emphasises the Council's view of the heritage value of historic sites and areas, stating these "should be both safeguarded for the future and, where possible, enhanced both for their own heritage merits and as part of wider heritage regeneration proposals". The Council also stipulates the requirement for the developers to carry out an appropriate appraisal of issues relating to heritage assets.

Historic Environment Good Practice Advice in Planning Note 3 (GPA 3)

18. "The Setting of Heritage Assets: Historic Environment Good Practice Guidance in Planning Note 3" (Historic England, Second Edition (December 2017)), also referred to as "The Setting of Heritage Assets" was produced by Historic England in collaboration with the Historic Environment Forum. The second edition updates an earlier 2015 document and also supersedes and incorporates Seeing History in the View: a Method for Assessing Heritage Significance within Views (English Heritage 2011). The Note provides information on good practice, but it does not constitute a statement of Government policy itself, nor does it seek to prescribe a single methodology or particular data sources.
19. Part 1 covers 'Settings and Views'. In paragraph 10 it is explained that the contribution of setting to the significance of a heritage asset is often expressed by reference to views: a purely visual impression of an asset or place. These can be static or dynamic, and include a variety of views of, across, or including the asset, and views of the surroundings from or through the asset, and may intersect with, and incorporate the settings of numerous heritage assets. Greater emphasis is placed, throughout the document, on the experience of an asset, and where that experience is gained as forming a part of setting.
20. Under the heading "Setting and the significance of heritage assets" paragraph 9 starts by making a fundamental point: setting is not a heritage asset, and neither is it a heritage designation. Instead its importance lies in what it contributes to the significance of the heritage asset. This will depend on a wide range of factors and each case has to be considered on its own merits.
21. The next paragraph then explains the importance of understanding changes to the settings of heritage assets over time, which will help to determine how further development within the asset's setting is likely to

2.0 Legislation, Policy and Guidance

affect the contribution to its significance. Settings which closely resemble the original setting are likely to contribute to significance. However, the guidance recognises that settings which have changed may also themselves enhance significance, for instance where a place has been shaped through cycles of change and creation over the long term. This concept must also be equally applicable to the present-day and/or future developments, in which new development or changes within the setting of a heritage asset could be capable of enhancing its significance.

22. Paragraph 11 then describes views “*which contribute more to understanding the significance of a heritage asset*” and the examples listed are:

- I. *those where the composition within the view was a fundamental aspect of the design or function of the heritage asset;*
- II. *those where town- or village-scape reveals views with unplanned or unintended beauty;*
- III. *those with historical associations, including viewing points and the topography of battlefields;*
- IV. *those with cultural associations, including those views which have become historically cherished and protected; and*
- V. *those where relationships between the asset and other heritage assets or natural features or phenomena such as solar or lunar events are particularly relevant.*

23. Paragraph 12 highlights the importance of views in which heritage assets were intended to be seen from one another for aesthetic, functional, ceremonial or religious reasons. Paragraph 13 highlights that views may also be identified and protected in local planning policies and guidance documents.

24. Part 2 of the document, from paragraph 17 onwards, advocates a stepped

approach to assessment of setting and its role in significance. The stepped approach makes the heritage asset the object of the assessment, and not the proposed development. The steps advocated are explored in detail, including non-exhaustive checklists of information that may be helpful.

25. Paragraph 18 states that conserving or enhancing heritage assets by taking their settings into account need not prevent change. This acknowledges clearly that change can be accommodated within the setting of assets, and it is further recognised that changes can have positive effects where they better reveal assets, remove harmful aspects of the built environment or enable new opportunities to experience a heritage asset.

26. The stepped approach to assessing potential effects on setting is set out at paragraph 19:

27. Paragraph 25 highlights that heritage assets are sometimes best appreciated while moving, i.e. in kinetic views in designed landscapes. Paragraph 26, which describes Step 2 of the assessment process, notes that is necessary to assess: i) whether the setting of an affected heritage asset makes a contribution to its significance; and ii) the extent and/or nature of that contribution. Views which form part of a setting is experienced may be assessed additionally “*for the degree to which they allow significance to be appreciated*”.

28. Paragraph 27 identifies potential attributes of a setting that may need consideration and notes that it will generally be useful to consider, insofar as is possible, the way these attributes have contributed to the significance of the asset in the past, particularly when the asset was first built. Also, it is necessary to consider the implications of changes over time, and their contribution in the present.

2.0 Legislation, Policy and Guidance

- Step 1:** *Identify which heritage assets and their settings are affected.*
- Step 2:** *Assess the degree to which these settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated.*
- Step 3:** *Assess the effects of the proposed development, whether beneficial or harmful, on that significance or on the ability to appreciate it.*
- Step 4:** *Explore ways to maximise enhancement and avoid or minimise harm.*
- Step 5:** *Make and document the decision and monitor outcomes.*

29. The "Assessment Step 2 Checklist" on page 11, under the heading "Experience of the asset" notes the relevance of the 'surrounding landscape character'.
30. Paragraph 32 explains Step 3 of the assessment process. This step considers the effects of the proposed development on the significance of the heritage asset or on the ability to appreciate it. It is not an assessment of the degree of change to a particular view, or an assessment of the conspicuousness of the proposed development in a particular view. Rather, it is an assessment of how, and to what degree, the archaeological, artistic, architectural or historic interest of the heritage asset (i.e. its heritage significance) would be affected.
31. This is taken further within Step 4 (paragraph 39 onwards). Step 4 makes it clear that the maximum advantage can be achieved in respect of heritage assets if effects arising from development are considered from the outset. Early assessment of setting can provide the basis for agreeing the scope and form of development minimising the risk of challenge later in the planning process. Good design may reduce or remove harm, or provide enhancement or increase the setting of an asset enabling new or

improved opportunities to experience an asset. Indeed this is so important that design quality may be the main consideration in determining the balance of harm and benefit.

32. The guidance notes that options for reducing the harm arising from development may include the repositioning of a development or its elements, or changes to its design. However, it also recognises that for some developments affecting setting, the design of a development may not be capable of sufficient adjustment to avoid or significantly reduce the harm, for example where impacts are caused by fundamental issues such as the proximity, location, scale, or prominence of a development. In other cases, good design (and this may include masterplanning) may reduce or remove the harm, or provide enhancement.

3.0

Significance

3.0 Significance

Relevant Historical Background

33. The Site lies within an area which remained rural until Oxford Road was laid out in the 1790s. The Laurent map of 1793 (not included in the statement) shows the main axis of Oxford Road and the early street network which is traceable today. This urban layout of the earliest origin is contained within the eastern section of Whitworth Street West (originally named Gloucester Street), now designated as Whitworth Street Conservation Area, but the western arm, which contains the Site was largely undeveloped. The River Medlock meandered through fields, with the only group of buildings near the location of the later Tib Lock, assessed in this report. The Rochdale Canal opened in 1800 being crucial to the area's development as a '*rapidly advancing frontier of Manchester's industrialisation*'.
34. By the 1820s the area became home to a number of textile mills, iron foundries, food processing factories, slaughterhouses, coal and timber yards. The Ordnance Survey (OS) Map of 1848 (**Figure 3**) shows the area fully developed, with the section to the north of Whitworth Street West between the junction with Gloucester Street and the Albion Street junction occupied by dye works and mills along the canalside and the area west of Albion Street being a dense area of housing. At this time gas works occupied the site which was later developed as Oxford Road station, with coal wharf located to the north of Gloucester Street, later renamed Whitworth Street West.
35. Major changes in the area, which weren't reflected on the 1848 OS Map were centred around the construction of the railway, opened in 1849. The arrival of Manchester South Junction (MSJ) & Altrincham Railway Company (AR) is shown in 1896 OS Map (**Figure 4**); the railways had a significant impact on the layout and character of the area, which became more urban



Figure 3: 1848 OS Map, 6 inch, Lancashire CIV (includes: Manchester; Salford.)



Figure 4: 1896 OS Map, 6 inch, Lancashire CIV.SW (includes: Manchester; Salford; Stretford.)

3.0 Significance

and ever more densely developed at the turn of the twentieth century. In 1899 Gaythorn Street was widened and merged to form Whitworth Street West. The infrastructure of canals and railways gave the area its special character, this is particularly apparent in the rhythm of railway arches that run along Whitworth Street West (**Figures 8 & 9**).

36. The most notable buildings and structures in this area, which is reflected in their inclusion on the statutory list, include the Ritz Dance Hall, a sequence of the locks and the Lock Keeper's cottage, located some distance from the Site. Key listed buildings are described in more detail in the following paragraphs. The Ritz Dance Hall opened in 1927 and was the performance venue for most of the well-known dance-bands of the 1930s and 40s.
37. The only reference Pevsner makes to Barclay House is to say that down the street from the Ritz dance hall there is, " ... *another white-faience-clad block .. a warehouse of 1914, by Harry S. Fairhurst..*". The building backs on to the Rochdale Canal. The sides and back of the building are typically made up of wide bands of windows capturing the light. Manchester Road Oxford station is not visible in most views due to the railway arches and its elevated position. The existing building, listed at Grade II is a replacement of an earlier station built in 1874.

Significance of the Manchester South Junction and Altrincham Railway Viaduct

38. The significance of the railway viaduct arises from its historic and architectural interests. The following is an extract from the list description (the full list description is provided at **Appendix 1**):

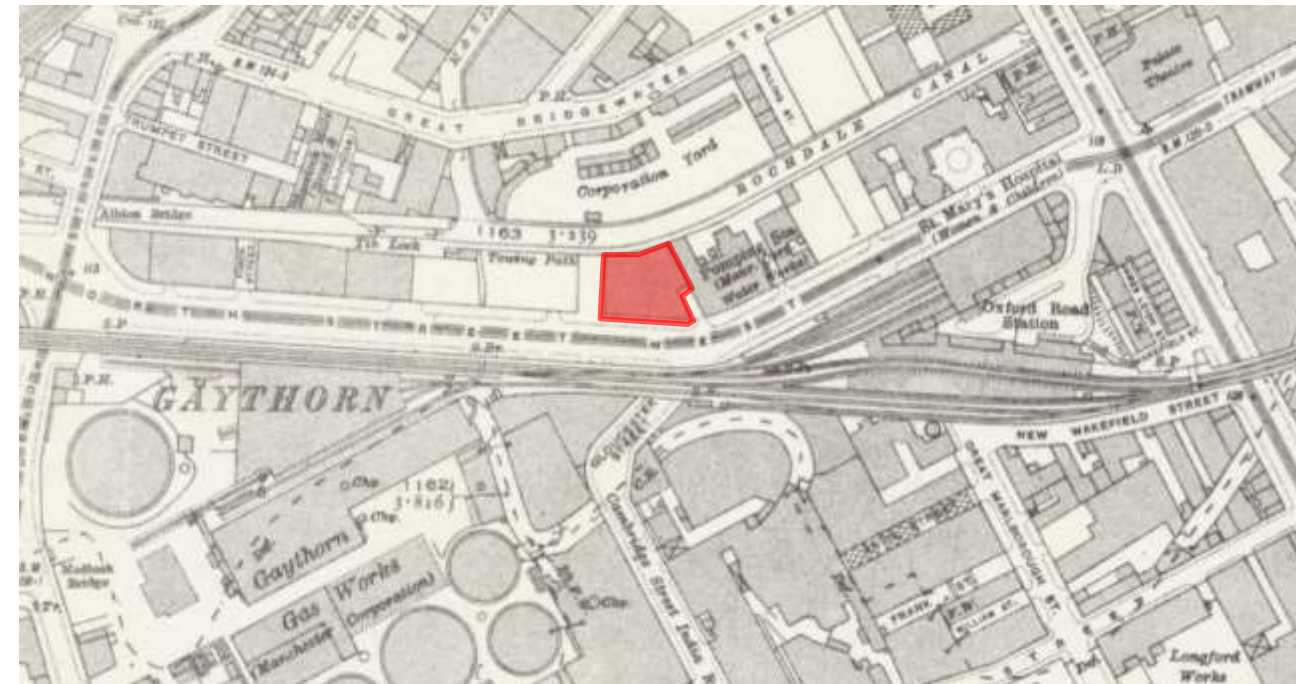


Figure 5: 1922 OS Map, 25 inch. Lancashire CIV.10 (Manchester; Salford; Stretford)



Figure 6: 1934 OS Map 25 inch. Lancashire CIV.10 (Manchester; Salford; Stretford)

3.0 Significance

The Manchester South Junction & Altrincham Railway viaduct was constructed in 1846-9 by David Bellhouse junior for the Manchester South Junction & Altrincham Railway (MSJ&AR) Company; Bellhouse was also responsible for laying the track. Several of the cast-iron bridges situated along the viaduct were built by his son, the engineer and iron-founder, Edward Taylor Bellhouse, along with others by the line's Chief Engineer, William Baker, and William Cubitt.

The MSJ&AR line is one of the country's earliest suburban railways and was the first in Manchester.[...]

300,000 cubic feet of stone (91,440 cubic metres), 50 million bricks and 3000 tons (3048 tonnes) of cast iron were used in the viaduct's construction. The MSJ&AR line opened on 20 July 1849, although sections of the viaduct were not opened until 1 August 1849. The line ran for 8 1/2 miles from London Road Station via Oxford Road and Deansgate Stations to Altrincham, with the viaduct forming a 1 3/4 mile (2 3/4 km) long stretch: the northern branch terminating at the north-west bank of the River Irwell, and the southern branch terminating at the east side of Dawson Street.

39. The architectural interest of the viaduct derives from its relatively early construction achieved by the combination of the genius of Victorian engineering and architecture where pride in this technical achievement was illustrated in the attention to detail and aesthetic quality of materials and forms. Some arches have been filled in and the brick parapet altered and rebuilt in places; some later repairs have been carried out to some of the arches, according to the list description. The only part of the viaduct which was inspected during the site visit was the nearest stretch to the Site and the arch opposite the site, shown in **Figure 8**.
40. The viaduct consists of a series of predominantly arched, cast-iron bridges by Edward Taylor Bellhouse, William Baker and William Cubitt that cross various streets, the Rochdale Canal, and the Bridgewater Canal. Some of these bridges incorporate highly decorative Gothic-style ironwork and detailing and castellated towers (referencing the location of a Roman fort at Castlefield), whilst others, such as the bridge over Gloucester Street, located in close vicinity of the Site, is more classically detailed.

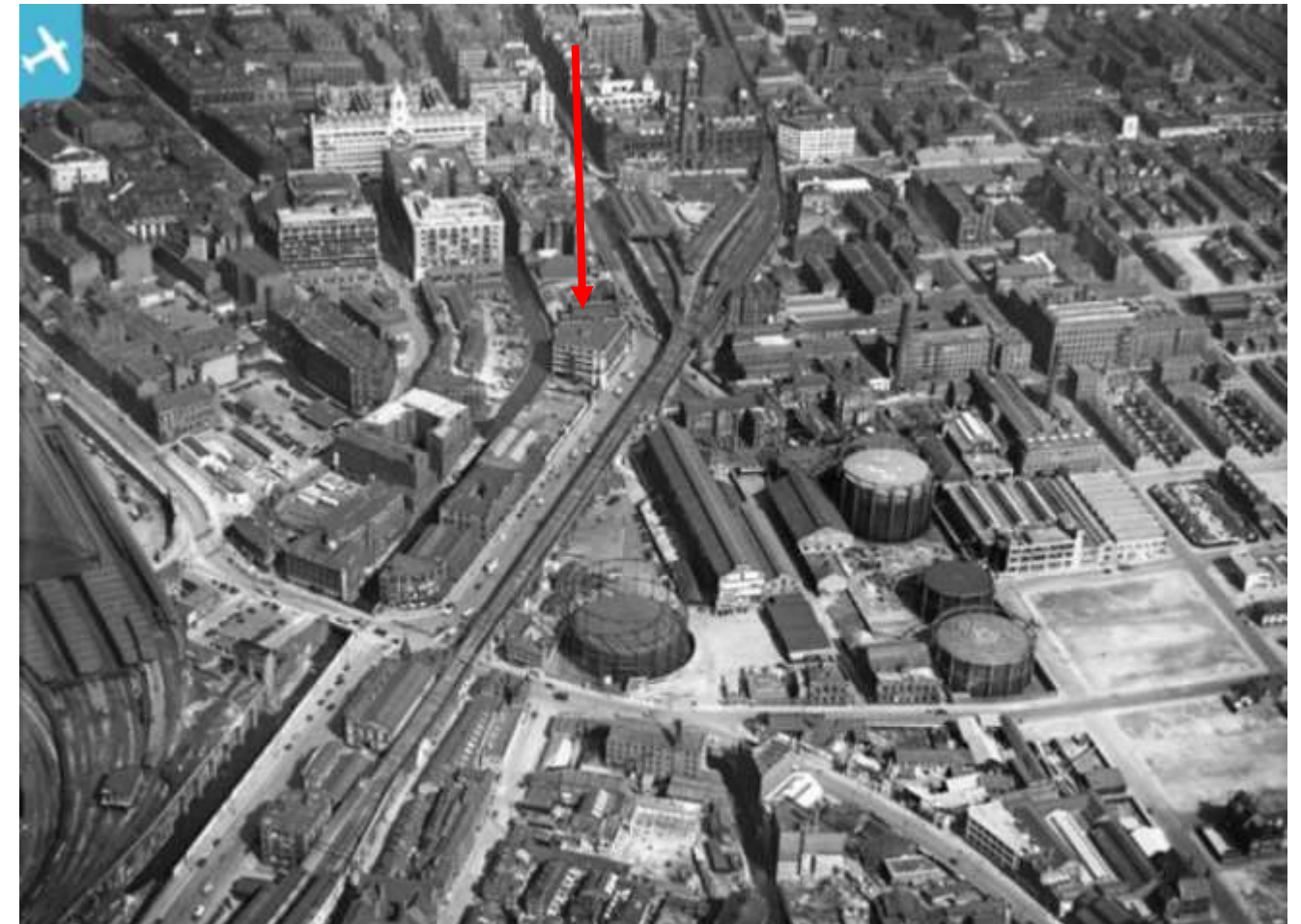


Figure 7: 1939 photograph showing the Gaythorn Gas Works, Manchester. The Site is indicated by the red arrow. Ref. EPW062708 ©Historic England

3.0 Significance

41. The historic interest of the viaduct is derived from its important role within the early development of the country's suburban railways, as well as its associative values via its creators, whose names are stated above. It illustrates directly the growth of the city and the important role that the railways (and closely proximate canals) played in this growth.
42. Both historic and architectural values have been subject to changes with the alterations and recent developments which include a number of attached or abutting buildings, most of which are un-related to the viaduct's transport use. The list description states that these structures and buildings are excluded from the listing, which relates solely to the viaduct.
43. The artistic and archaeological interests of the viaduct are limited. Aesthetic values of the structure are intimately tied up with its structural



Figure 8: Photograph showing the railway arches over Gloucester Street at the junction with Whitworth Road West, opposite the Site.

architecture. There may be some potential to increase our understanding through industrial archaeology but this is not considered a major element of the viaduct's values which reside overwhelmingly in its physical survival as an early railway structure.

44. The setting of the viaduct is highly varied and urban and includes many new high-rise buildings or relatively recent date. One of these buildings is located adjacent to the Site - a block of flats which replaced the Manchester Hydraulic Power Station shown in the OS maps of 1922 and 1934 (**Figures 5 & 6**). This varied setting can be viewed at different levels, from the platforms of the stations as in **Figure 2**, to the streetscape as in **Figure 9**, and is primarily of interest to the significance of the viaduct in enabling an understanding of how the urban surroundings have changed over time whilst still maintaining the transport infrastructure established in the 19th century.



Figure 9: Photograph showing the railway arches near the Ritz Dance Hall, the Oxford Road Station is located on top of the arches, not visible from the street level in close proximity.

3.0 Significance

45. Some elements of the setting, such as the remnants of the industrial past and the historic stations, which are listed in their own right, contribute directly to the significance of the grade II listed viaduct by reinforcing the legible narrative of Victorian improvements, growth and technology. Other aspects detract from it such as later structural accretions that obscure the structure's historic form. Major changes have been proposed for the Oxford Road Station by Manchester City Council, though not yet executed. These changes could introduce substantial changes within the setting of the Manchester South Junction and Altrincham Railway Viaduct. These would also form part of the large scale redevelopment within the area, utilising the new station as a vastly improved transport hub.
46. Barclay House falls within the setting of the viaduct as a later building added to the roadside running along the railway line route. It is one of many of the multi period buildings along the length of the viaduct and reflects the early 20th century development of the area. It is not considered to contribute specifically to the heritage values of the viaduct, or to reinforce a particularly relevant experience or means to understand



Figure 10: Manchester Oxford Road Station front entrance.

the viaduct as a Victorian transport structure. Views outward from the viaduct include Barclay House along with a wide variety of other structures, all of which contribute to the multi-layered urban surroundings. Though the former warehouse function of Barclay House undoubtedly benefited from the proximity of the Viaduct and station the values of those assets are not dependent on or closely linked to Barclay House a later building.

Significance of Manchester Oxford Road Station (MORS)

47. MORS was opened in 1849 as the headquarters and principal station of the Manchester, South Junction and Altrincham Railway. The original building does not survive and little information is available about it; it was rebuilt between 1958 and 1960 and altered in 1969 and 1971. The station building, considered remarkable for its time, was listed at grade II in November 1995.
48. The listing description (available at **Appendix 1**) is extensive and provides ample information as to the historic, design, technological and architectural



Figure 11: View along the platform of MORS.

3.0 Significance

interests of the building and associated platform structures. The extract describes the reasons for the designation as:

** Architectural interest: it is one of the best post-war railway stations in the country, with a striking and highly elegant design constructed of laminated timber; * Design interest: the station's unique design employs a high level of sophistication and innovation through its use of conoid shells supported on a cruck-like frame, which not only create a dramatic aesthetic form, but endow the building with a light and spacious interior; * Architect: it was designed by Max Clendinning of British Railways' Midland Region and Hugh Tottenham of the Timber Development Association, and represents Tottenham's finest work; * Technological interest: it is the most dramatic example of the use of timber-shell roofs in England; utilising techniques pioneered and developed by the Timber Development Association; * Rarity: it is the only large station in Britain to have been re-built in prefabricated materials.*

49. The above summary makes it clear that much of the heritage value of MORS is derived from it being a rare and high quality example of post-war pre-fabricated station architecture.



Figure 12: Photograph showing the view from the lock towards the Site

50. The setting of the station includes the railway lines, the listed viaduct which supports it, and a number of buildings of multiple periods making up a tightly urban city setting. Key to the station's significance are the viaduct and lines, as well as approaching road routes that facilitated ongoing transport links in the past and today. Individual other buildings in the vicinity with different functions, dates and multitude of architectural styles make little to no direct contribution to the heritage values of the station. The station's visibility from street level along Whitworth Street West is limited due to the station's elevated position, limiting any experience of the stations mid 20th century details and architecture from street level vantage points. This is illustrated in **Figure 9**, which shows the view towards the station when standing in front of the Ritz Dance Hall. Barclay House forms part of the tight knit urban setting of the Station. Its upper floors are obliquely visible from the platforms of the station (when looking in that direction) along with a wide variety of other buildings (**Figure 2**). Barclay House is not a structure that specifically reinforces the heritage values of the mid 20th century station, or one



Figure 13: Photograph showing the lock

3.0 Significance

which affords specifically meaningful means to experience the station. The Station is about to undergo a substantial phase of renovation which will alter its forms and appearance (**Figures 12-14**).

Significance of the Rochdale Canal Lock Number 89 (Tib Lock)

51. The Rochdale Canal Lock is the sixth in the series of nine locks and forms a group with Havelock Mills and Albion Street Bridge, as interrelated waterway structures they have a strong group interest and shared context. It was listed in June 1994 for its historic interest as one of the earliest structures along the canal. The list description states:

"Canal lock. 1804-5, for Rochdale Canal Company; restored. Coursed squared sandstone, wooden gates. Chamber of 14-foot width with pairs of gates at both ends, ladder in centre of north side. Sixth in series of 9 locks on extension linking former Rochdale Canal basin at Dale Street with Bridgewater Canal basin at Castlefield. [...]"



Figure 14: Photograph showing Chepstow House from the lock.

52. The significance of the listed lock are based on its historic interest as illustrating the early 19th century development of the Rochdale Canal, which played a key role in the industrial revolution in Manchester. Architecturally the lock is an intrinsic functional aspect of the much larger canal structure itself and its interest here is wholly tied to how it can be understood and experienced as a functioning aspect of industrial history.
53. The setting of the lock has been subject to many changes in the second half of the 20th century and during the last two decades as the surrounding area has been developed to form the urban centre environment of today. The most important built elements of its setting are Havelock Mills and Chepstow House, a late Victorian warehouse which is glimpsed through the gap in the streetscape created by a short bridge on Great Bridgewater Street leading to a basin (**Figure 14**). Both of these buildings are contemporary to the lock, or close to contemporary and enable some continued understanding of this particular period of



Figure 15: Photograph showing the lock's new pedestrian bridge.

3.0 Significance

development around the lock. The immediate setting also includes a recently constructed modern bridge shaped in a horizontal semi circle (**Figures 13 & 15**), although it is a modern addition it is carefully designed and offers new means to see and understand the listed structure close to.

54. Barclay House is one aspect of the wider urban setting reflecting in general the early 20th century stage of urban development and intensification of the land use along the canal. The rear and parts of the flank elevations of Barclay House are visible (**Figure 12**) in views from the towpath running to the lock and from the lock looking back. The rear elevations are comparatively plain and have blank at towpath level with no evidence of any direct relationship between the canal and the former warehouse. Barclay House does not contribute to the significance and heritage values of the lock gate.



Figure 16: Photograph showing a close up view of The Ritz, looking towards the Site

Significance of the Ritz Dance Hall

55. The Ritz Dance Hall opened in 1927 and was the venue of most of the well-known dance-bands of the 1930s and 40s. The building continues to be used as a live music venue. It was listed in June 1994, with the list description providing essential information about the significance.
56. The building's significance is primarily in its historic and architectural interest, with limited archaeological value. Its historic interest is illustrative and associative - the dance hall is a physical reminder of the social history of Manchester. The associative interest is derived from the well-known music bands who performed at the dance hall following its opening in the 1920s. The role as a performance venue is considered to have some artistic interest, though the history of the various bands and artists who performed here are not directly embodied in the building itself, which accommodated many artists, but in the social history and documentary record of the building and its use.



Figure 17: Photograph showing the grade II Listed Ritz Dance Hall from across the road

3.0 Significance

Dance hall. 1927, altered. Brick with white glazed terracotta facade, roof not visible. Rectangular plan at right-angles to street. Free C20 classical style. Two storeys, 1:7:1 bays, symmetrical; with plinth, channelled rustication to ground floor, horizontal canopy over ground floor suspended on tie-rods (and now with C20 fascia), pilastered upper floor, cornice and stepped parapet. The ground floor has a wide central entrance with a range of C20 doors, and 3 small windows to the outer bays (all either blocked or blind) with keystones and voussoirs; the upper floor has a pilastered 7-bay panel with moulded surround including roundels, vertical-rectangular windows with moulded cornices in the 5 central bays with moulded ornament above them, and blind windows in the 1st and 7th; the end bays have paired windows in sunk panels, with similar cornices. [...]

57. Architecturally the building has a clear art deco aesthetic, referred to in the list description as 'free C20 Classical' with strong horizontal emphasis and all attention paid to the front façade, the side elevations are entirely concealed by taller adjacent properties and the rear is entirely devoid of interest as a back of house and utilitarian area. Internal survivals reflective of the function will also contribute to its values.
58. The setting of the Ritz Dance Hall has changed dramatically since its construction in 1927; The Hydraulic Power Station which used to occupy the plot between Barclay House and The Ritz (depicted on OS Maps 1890-1930s, see **Figures 4-6**) was replaced by a highrise residential block, The Lock Building at 41 Whitworth Street, which now dominates the views of The Ritz (**Figures 12, 18, 19**). Similarly a highrise development to the east replaced St Mary's Hospital which appears on the historic maps. The changes in the streetscape can be analysed by the comparison with the 1939 aerial photograph (**Figures 7**), which shows Barclay House as the tallest building within Whitworth Street West, apart from the civic buildings close to Oxford Street.



Figure 18: Photograph showing the View northeast along Whitworth Street West showing the Grade II Listed Ritz Dance Hall within its setting



Figure 19: Photograph showing the View northeast along Whitworth Street West showing the Grade II Listed Ritz Dance Hall within its setting

3.0 Significance

59. Barclay House is located slightly to the west of the Ritz and is approximately a decade earlier, a warehouse representing the final stages of major industrial usage of this area, which changed shortly after. The arrival of the Ritz is associated with the early stages of the gentrification of the area; Gaythorn Gas Works which dominated this originally industrial area have now been replaced by the housing blocks of various heights. A few former cotton mills survive to the south of the viaduct, and these have been listed. There is a degree of shared material character with the smooth white faience finish of Barclay House being similar to the finish of the Ritz and they are of a similar period. To this extent Barclay House forms part of the setting of the Ritz and to a small degree reinforces a sense of the early 20th century phase of development of this part of the city, developing on from the earlier Victorian structures and transport infrastructure and prior to the later 20th century redevelopment. As a building with an entirely different function it does not actively contribute to the specific historic interest of the Ritz as a performance venue but in a shared classical style, period of development and broad aesthetic the two buildings do share some historic context.
60. Because of the slightly curved line of Whitworth Street West and the scale of intervening development there is no real opportunity to see The Ritz together with Barclay House **Figure 12** some oblique views past the Ritz westwards include the very oblique edge of Barclay House's front façade. They can be understood in terms of their forms and appearance in general passing views between the two within the urban environment. The views from the canal offer no means to really understand the links between the two structures, as both buildings have such a strong emphasis on their main street facades.



Figure 20: Photograph showing Barclay House viewed from Whitworth Street West, looking west



Figure 21: Photograph showing Barclay House viewed from Whitworth Street West, looking east

3.0 Significance

Significance of Barclay House

61. Barclay House, a warehouse of 1914, represents the last stage of industrial development of the area. Executed in classical design, it conveys the language of industrial architecture of the early 20th century, mimicking the formal composition of civic buildings. The warehouse design has an ornamental front façade but a far more utilitarian approach to the composition of the side and rear elevations. Its façade facing Whitworth Street West is full of grand gestures, with double height arches with voussours and decorative surround to the main entrance (**Figure 23**) giving a grand and considerable presence at street level.
62. The side and rear elevations demonstrate a transition to a simplified functional look with Art-Deco references, large windows in regularly repeated bays. There is a clear contrast between the main façade and the side and rear elevations as viewed from the west (**Figure 22**). The views



Figure 22: View of the west and north elevations of Barclay House from the Rochdale Canal tow path.



Figure 23: Photograph showing the entrance to Barclay House located on Whitworth Street West.

3.0 Significance

from the canal (**Figure 22**) show the building in its purely functional appearance with large windows providing ample light into the deep internal areas. The building is large scale, appearing squat when viewed from the canalside.

63. The building is considered to have local significance derived primarily from its architectural character as well as in association with its architect. The local authority identify it as a non designated asset.
64. Architectural value is most present on the most decorative front façade though the contrast to the more plain and regular side and rear elevations is of some interest. The use of faience-cladding and fire proof construction is both of architectural and historic interest illustrating these technological advances and their application to large structures of a cellular design that could be adapted to suit a wide variety of functions. The building's composition and, specifically, the contrasting treatment of the elevations form part of its architectural interest. The horizontal emphasis of the building's form is lightened by the large numbers of windows and the light coloured faience, imitating light stone. Though by the same architect this building is not of the same architectural quality, decorative character, or striking features as other buildings in the city by the same architect most specifically India House, Lancaster House and Bridgewater house, all of which are listed buildings.
65. Historically it provides illustration of the past industrial townscape of the area at the start of the 20th century. There is distinct associative interest with the architect, Harry S Fairhurst, a local Manchester Architect responsible for several large warehouse structures within the city, several of which are listed buildings today.
66. The setting of Barclay House is highly varied with the imposing front to Whitworth Street West experienced at street level between more recent buildings in linear passing views. More intimate enclosed and quiet spaces along the canal tow path afford views of the rear but no opportunity from here to see the more ornate frontage. The course of the 20th century has seen much redevelopment and the setting of the building includes a wide variety of periods of building with earlier and contemporary structures (such as the viaduct, and the Ritz) now visible alongside other developments. The Lock Building at 41 Whitworth Street (**Figures 12 and 22**), is one. Other buildings



Figure 24: Lancaster House, Manchester, Grade II* former Warehouse by Harry S Fairhurst © Stephen Richards / 67 Whitworth Street, Manchester / CC BY-SA 2.0

by Fairhurst contribute to the contextual understanding of this building, but none are experienced along side it. The setting of Barclay house makes a low contribution to its heritage values, primarily in offering means to see and experience the building's architectural front façade in a street scene which includes various aspects illustrative of the changes over time in the surroundings. It is a varied and interesting setting that speaks to urban renewal and adaptation rather than one specific function or era.

4.0

Potential Impacts

4.0 Proposals and impact assessment

Proposals

64. This chapter of the Heritage Statement examines effects on the significance of heritage assets identified in the previous section of the proposal to extend Barclay House. In addition the proposal is considered against the local values of Barclay House itself, a non-designated heritage asset. The proposal will introduce change within the settings of the grade II listed Rochdale Canal Lock Number 89 (Tib Lock); Manchester South Junction and Altrincham Railway Viaduct; Manchester Oxford Road Station (MORS) and The Ritz Dance Hall.

Proposals and effect on Barclay House

65. In brief the proposals seek an upward extension of Barclay house by two storeys within a structure designed to have the appearance of a mansard roof with projecting louvered dormers (**Figure 25**). The extension will be two storeys in height but set back from the frontage to minimise visual impact and maintain the primacy of the historic facades. The chosen materials will be dark slate with aluminium louvres.
66. Any new materials introduced are robust and industrial in their nature and based upon an understanding of the host building and surrounding industrial heritage buildings and taking some inspiration from the forthcoming unique design of the Manchester Oxford Road Station which is undergoing a large scale renovation.
67. The design has been developed from earlier schemes addressing the concerns of local authority officers. The roof is set back from the frontages. The height of the extension has a variety of different design solutions has been explored. Several of which were more striking and overt additions to the structure which have been rejected following officer resistance in favour of a scheme which is recessive and subservient to the host building.

68. The proposed roof extension is considered to preserve the heritage values of this historic early 20th century building, it does not erode or prevent understanding of the building's key facades, or the historic links between this and other buildings by the same architect. The primacy of the historic frontage is maintained as is the contrast between the simpler side elevations. In providing an extension which is visually expressed as a 'roof' not simply an increase in height the building's historic horizontal emphasis is maintained and by raking back from the upper most floor the overall architectural balance of the facades is preserved. This proposal preserves the local interest of this building.
69. This section now moves on to consider the effects on nearby designated heritage assets. Reference should also be made to Appendix 2 of this report which provides a tabulated approach to the Stage 2 and 3 assessments set out in GPA3.



Figure 25: 3D visualisation showing Option 1 of a possible roof extension ©Howard and Seddon Architects

4.0 Proposals and Impacts

Effects on the significance of the Manchester South Junction and Altrincham Railway Viaduct

70. The proposed roof extension will not erode the heritage values of the listed viaduct, nor will it limit or remove opportunities to see and experience this long linear transport structure relating to important urban transport developments within Manchester in the mid 19th century. The proposals will introduce a physical change to a building within the viaduct's setting but will not affect its primary heritage values. The visual experience of the viaduct at street level, where it passes Barclay House, will remain almost entirely unaltered with only some potential visual difference in longer views where the set back roof structure might become visible, including views from the elevated top of the viaduct. The relationship of the historic core building to the viaduct and street that passes between the two will remain fully legible and understandable. The mere visibility of a new structure at high level will have no effect on the heritage interest of the railway viaduct. The nature of the Manchester South Junction and Altrincham Railway Viaduct is such that it allows introduction of new elements in close proximity without affecting understanding of its historic and architectural values.

Effects on the setting and significance of the Manchester Oxford Road Station (MORS)

71. **Figure 2** illustrates the view from the platform of the listed station, away from the listed building towards the Site. This view will experience a visual change through the extension of the roof form at Barclay House. This change will have no effect on the architectural, historic values of the station building and will not affect the various means to experience and understand this listed building in any way. The ability to see and understand the station building's heritage values is intrinsically tied up with the train lines and other transport infrastructure as well as its innovative and striking design. The station and train lines are surrounded by a densely developed urban environment, including buildings of multiple periods and styles. Barclay House represents an early 20th century phase of development and it has its own aesthetic merits which form an attractive aspect of the station's setting without directly contributing to its core heritage values. In offering a design that sensitively extends the building whilst maintaining the primacy of the historic building, in particular its ornamental front façade and industrially styled side and rear

elevations this building's contribution to the historic nature of the surroundings to the station will be preserved.

Effects on the setting and significance of the Rochdale Canal Lock Number 89 (Tib Lock)

72. The canal lock gate is an industrial feature best experienced and understood from close proximity on the canal and tow path where its function is clearly illustrated and it can be experienced in sequence along with a group of contemporary associated structures. The canal winds through the urban centre of Manchester surrounded by a wide variety of buildings that reflect the growth and change of the city over time. Barclay House forms part of this development reflecting the early 20th century era, and represents one of the last purpose built industrial structures in this location, albeit one which does not address or relate to the canal, facing away from it to the south.
73. Changes at roof level on Barclay house will introduce a visual change to one building within a full urban city scape alongside this stretch of the canal and around the lock gate. It will have no impact at all on the specific architectural, technological and historic interest of the lock gate. Neither will it impact upon any means or opportunity to see and understand the lock gate or its role on the canal.

Effects on the setting and significance of Ritz Dance Hall

74. The Ritz Dance Hall was built after Barclay House, and its history was not connected with the area's more industrial past. It represents the early stage of the regeneration and gentrification of the area. **Figures 16-19.** Notwithstanding this the two buildings are broadly contemporary and share, to a degree, material and aesthetic qualities. Together they have a shared context and contribute to the illustration of the early 20th century development of this part of Manchester. This shared context means that Barclay House makes a small but positive contribution to the setting of this listed building and its heritage, particularly architectural and historic, values.

4.0 Potential Impacts

Summary

75. Visual means to understand and experience the two buildings together, in the same view point, are very limited but it is possible to experience them in sequence walking along the street where one then the other is passed. The Ritz is a much lower building than Barclay House, this sequential experience is best understood at street level. From this vantage point the change proposed at roof level to Barclay House will have a negligible effect on the experience of walking past either building. The set back and raked design will not alter the ornamental qualities of the front facades, and the grand decorative aesthetic to the street level viewer will remain very much as it is today. The change to Barclay House, because it preserves and maintains the key elevations will not erode the positive contribution that Barclay House makes to the Ritz, or the historic illustration of early 20th century development in this area.
76. Overall, the assessment finds that the two storey roof extension proposed will not give rise to any harm to the significance of the listed buildings identified, though it will introduce a comparatively small visual change within their settings. The Site represents a small part of the varied and vibrant urban surroundings that surround all of the assets identified. The carefully considered design, which has responded to comments and feedback from the council and is based on an understanding of the heritage values of this and surrounding buildings preserves heritage values while at the same time securing increased viability for this large former industrial city centre building.
77. A balanced approach is required when assessing potential effects on the significance of the non-designated heritage asset. The assessment of the significance demonstrated that the building is composed of contrasting elevations; it occupies a large plot and has a substantial mass, lightened somewhat by the large quantities of glass and the light coloured faience material. Its front façade is rather fine with a formal composition using classical architectural language. The upward extension preserves clear contrast between the historic building and new extension and maintains the prominence of the historic facades by being set back from the frontage and having a subservient form and aesthetic. Overall, it is concluded that Barclay House is capable of absorbing the proposed change, that will sustain its significance as a local historic building. The proposals offer a sensitive addition for this building preserving it for future generations and securing a positive historic element of the local area.

5.0

Summary and Conclusions

5.0 Summary and Conclusions

85. The application site, Barclay House, is an early 20th century warehouse by an important Manchester architect, who has several other more important but similar warehouse buildings within the city. It is a simpler, smaller and less significant building but is nonetheless acknowledged as having architectural and historic interest. It is identified as a non-designated heritage asset by the local authority though is not formally included on any local list. The building is located between the railway and Rochdale Canal with more recent buildings of lesser interest on either side. Within the vicinity there are a series of listed buildings which include transport features such as a viaduct and lock gate, Barclay House is considered to form part of the urban setting of these listed buildings but makes only a very limited contribution to the specific heritage values that make up their significance. In particular, Barclay House in its architectural style, materials and period has contextual links to the Ritz Dance Hall.
86. Section 3 of the report described the significance of the identified heritage assets to a proportionate level of detail, including the contribution made by their setting, which is deemed to include Barclay House, in accordance with Paragraph 189 of the NPPF.
87. The proposals are to adapt Barclay house, extending its built form to include a two storey extension upwards in the form of a slightly raked mansard roof, adapted to fit the irregular footprint of the building. The proposed form preserves the key features of Barclay House itself, particularly the fine front façade and a sense of contrast between this and the more utilitarian side and rear elevations.
88. The new roof will become visible in incidental views from and towards the various listed buildings considered within this report. No harm is identified to any of the listed buildings arising from this change. The roof level extension will not change the spatial arrangement or routes to or past any of the assets. It will not intrude into any views between assets, where they exist. And the new extension is designed in such a way that it will not be more prominent or dominating over the surrounding area than the existing structure, maintaining the illustration of early 20th century growth that Barclay House already contributes.
89. As no harm is identified to any of the designated asset the provisions of paragraphs 196-7 in the NPPF are not engaged and there is considered to be preservation in respect of the decision makers duty as set down within the Act.
90. Equally, as the heritage values of Barclay house itself are found to be preserved through the proposals there is no requirement for any balance to be struck by decision makers as required by the provision of paragraph 197 covering non designated heritage assets. The proposals offer a sensitive extension to this historic building that will assist in bringing it back into active use into the future.
91. The area around the station has been subject to much change over time since the mid 19th century and the arrival of the canal and railway. New uses for the surviving historic buildings in this area undertaken with care and attention to detail will secure the preservation of the area's historic environment into the next period of growth and adaptation.

Appendices

Appendix 1: List Descriptions

Appendix 1a

Manchester Oxford Road Station (including platform structures)

Heritage Category: Listed Building

Grade: II

List Entry Number: 1255053

Date first listed: 24-Nov-1995

Date of most recent amendment: 26-Feb-2013

Statutory Address: Manchester Oxford Road Station (including platform structures), Oxford Road
Location

Statutory Address: Manchester Oxford Road Station (including platform structures), Oxford Road

District: Manchester (Metropolitan Authority)

National Grid Reference: SJ8402097475

Summary

Railway station building and platform structures, 1958-60, by Max Clendinning of British Railways' Midland Region with Hugh Tottenham of the Timber Development Association. Laminated-timber structure of three conoid shells, with hardwood strip ceilings to the shell roofs and canopies. Single-storey.

Reasons for Designation

Manchester Oxford Road Station, including platform structures, is designated at Grade II for the following principal reasons: * Architectural interest: it is one of the best post-war railway stations in the country, with a striking and highly elegant design constructed of laminated timber; * Design interest: the station's unique design employs a high level of sophistication and innovation through its use of conoid shells supported on a cruck-like frame, which not only create a dramatic aesthetic form, but endow the building with a light and spacious interior; * Architect: it was designed by Max Clendinning of British Railways' Midland Region and Hugh Tottenham of the Timber Development Association, and represents Tottenham's finest work; * Technological interest: it is the most dramatic example of the use of timber-shell roofs in England; utilising techniques pioneered and devel-

oped by the Timber Development Association; * Rarity: it is the only large station in Britain to have been re-built in prefabricated materials.

History

The creation of British Railways in 1948 amalgamated four companies: the Great Western Railway (GWR), London, Midland & Scottish Railway (LMS), London & North Eastern Railway (LNER) and Southern Railway (SR). Each company had its own architects' department, and this did not change after nationalisation. Leslie Martin established the LMS as the 'cradle of prefabrication' when he designed three stations in 1945, which was followed by his successors adopting a lightweight steel system for a series of small stations north of Crewe when the lines between London, Manchester and Liverpool began to be electrified in 1957.

Manchester Oxford Road Station, which was constructed in 1958-60 on top of the Manchester South Junction & Altrincham Railway viaduct and replaced an earlier station of 1874, was the only large-scale station in England rebuilt using prefabricated methods. The station building and platform structures were designed by Max Clendinning of British Railways' Midland Region in conjunction with the engineer, Hugh Tottenham of the Timber Development Association who had been researching timber-shell roofs since 1956; the building's lightweight roof structure partly being designed to reduce loads on the viaduct beneath. Following his work with British Railways' Midland Region, Clendinning went on to become a successful interior and furniture designer.

Since its construction the station has been subject to improvements works, including the installation of new passenger shelters and disabled toilets, the erection of a new customer information point, and re-surfacing of the concourse area and footbridge steps, predominantly in the early-C21.

Details

Railway station building and platform structures, 1958-60, by Max Clendinning of British Railways' Midland Region with Hugh Tottenham of the Timber Development Association. Laminated-timber structure of three conoid shells with hardwood strip ceilings to the shell roofs and canopies. Single-storey.

DESCRIPTION: the main station building is covered by three shell roofs of diminishing size (the largest being at the eastern front and the smallest at the western rear) that range between 13m and 29m in span and are supported on a cruck-like frame. The front (east) elevation is reminiscent of the styling of Sydney Opera House and has a recessed, glazed upper section, underneath which lies the main entrance and eastern end of the booking office. The station's booking office, buffet, toilets and staff facilities are constructed of timber and concrete, with the two former facilities forming a lozenge

Appendix 1: List Descriptions

-shaped island along the southern side of the main building.

The main building sits between two railway tracks with tall, curved canopies that extend out over the platforms and are supported by similarly styled crucks to the main building. Similar canopies incorporating a central spine with raised, arched glazing cover the station's two central island platforms, which, along with a far platform, are accessed via an enclosed footbridge, which is not of special interest. All the canopies have lozenge shaped skylights that echo the lozenge shape of the booking office and buffet in the main building, and deep fascias to their front edge. The main concourse incorporates an original semi-circular, concrete and timber bench and two curved, back-to-back timber benches exist to the central island platforms. Two sympathetically styled waiting shelters of c2011 located on the central island platforms and far platform are not of special interest.

Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 458646

Legacy System: LBS

Sources

Books and journals

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A Guide to Civil Engineering in Manchester. Manchester Oxford Road Railway Station, accessed from <http://maceserv.mace.man.ac.uk/apache2-default/trail/xml/Features/oxford%20road%20station.html>

Appendix 1: List Descriptions

Appendix 1b

Manchester South Junction and Altrincham Railway Viaduct

Heritage Category: Listed Building

Grade: II

List Entry Number: 1200837

Date first listed: 06-Jun-1994

Date of most recent amendment: 26-Feb-2013

Statutory Address: Manchester South Junction and Altrincham Railway Viaduct, Manchester and Salford

District: Manchester (Metropolitan Authority)

Parish: Non Civil Parish

District: Salford (Metropolitan Authority)

Parish: Non Civil Parish

National Grid Reference: SJ8382597704

Summary

Railway viaduct for the Manchester South Junction & Altrincham Railway Company, 1846-9, constructed by David Bellhouse Jnr. Red brick with some small sections of blue brick, sandstone dressings and cast-iron bridges.

Reasons for Designation

The Manchester South Junction & Altrincham Viaduct is designated at Grade II for the following principal reasons:

* Design interest: it is an impressive 1 3/4 mile long urban viaduct incorporating a series of well-detailed bridges; some with highly decorative Gothic-style ironwork;

* Date: it is an early example of a railway viaduct dating from the second phase of railway development - the period from 1841-50 often referred to as 'railway mania' - in which commercial speculation and competition for routes led to the rapid construction of lines and expansion of the railway

network;

* Historic interest: the viaduct forms an important and integral component of the Manchester South Junction & Altrincham Railway, which was one of the country's earliest suburban railways, and Manchester's first; helping to bring this form of transport to the hinterlands;

* Group value: the viaduct has strong group value with neighbouring railway structures (both contemporary and later), including two other railway bridges crossing the River Irwell (the 1830 Grade I listed stone bridge and the 1869 Grade II listed girder bridge) and their associated viaducts, the Grade II listed Castlefield Viaduct (c1880), the Grade II listed stations of Manchester Oxford Road (1958-60) and Deansgate (1896), and the Grade II listed former goods offices (c1850-60) and train shed (c1881) at Manchester Piccadilly Station.

History

The Manchester South Junction & Altrincham Railway viaduct was constructed in 1846-9 by David Bellhouse junior for the Manchester South Junction & Altrincham Railway (MSJ&AR) Company; Bellhouse was also responsible for laying the track. Several of the cast-iron bridges situated along the viaduct were built by his son, the engineer and iron-founder, Edward Taylor Bellhouse, along with others by the line's Chief Engineer, William Baker, and William Cubitt.

The MSJ&AR line is one of the country's earliest suburban railways and was the first in Manchester. It was started as a joint venture between the Manchester & Birmingham Railway (later the London & North Western Railway, LNWR) and the Sheffield, Ashton-under-Lyne & Manchester Railway (later the Manchester, Sheffield & Lincolnshire Railway, MS&LR) which operated London Road Station (known as Manchester Piccadilly Station since 1960). The aim was to create an extension of their lines, known as the South Junction line, that would be carried along the southern boundary of the city centre on a viaduct and then join the Liverpool and Manchester Railway at Ordsall Lane in Salford, providing access to the lucrative port and city of Liverpool. A branch line, leaving the South Junction line at Castlefield, would also follow the Bridgewater Canal to Altrincham. The Manchester South Junction & Altrincham Railway Act received Royal Assent on 21 July 1845.

300,000 cubic feet of stone (91,440 cubic metres), 50 million bricks and 3000 tons (3048 tonnes) of cast iron were used in the viaduct's construction. The MSJ&AR line opened on 20 July 1849, although sections of the viaduct were not opened until 1 August 1849. The line ran for 8 1/2 miles from London Road Station via Oxford Road and Deansgate Stations to Altrincham, with the viaduct forming a 1 3/4 mile (2 3/4 km) long stretch: the northern branch terminating at the north-west bank of the River Irwell, and the southern branch terminating at the east side of Dawson Street.

Appendix 1: List Descriptions

Details

LOCATION: The viaduct runs from Manchester Piccadilly Station via Oxford Road and Deansgate, following approximately the route of the River Medlock (crossing it at a number of points), and then branches into two at Castlefield, with the northern branch terminating on the north-west side of the River Irwell, and the southern branch terminating at the east side of Dawson Street.

ARCHITECTURE: The viaduct is approximately 1 ¾ mile (2 ¾ km) long and incorporates 224 brick arches that average a span and height of approximately 30ft, and a width of 28ft; many of the arches, particularly those near to Manchester Oxford Road Station and Deansgate Station, have been infilled and converted into commercial premises. The tallest arches can be found in the section between Manchester Piccadilly and Oxford Road stations where the ground level is lower. A brick parapet has been altered and rebuilt in places and later repairs have been carried out to some of the arches.

The viaduct incorporates a series of predominantly arched, cast-iron bridges by Edward Taylor Bellhouse, William Baker and William Cubitt that cross various streets, the Rochdale Canal, and the Bridgewater Canal. The bridges have an average span of 70ft, although one of Baker's bridges, which spans the Rochdale Canal has a span of 105ft. A number of the bridges incorporate highly decorative Gothic-style ironwork and detailing and castellated towers (referencing the location of a Roman fort at Castlefield), whilst others, such as a bridge over Gloucester Street are more classically detailed. A bridge over Egerton Street by William Baker was replaced in steel in 1976. Some of the viaduct's brick arches and bridges are skewed. The Irwell Bridge at the north-west end of the viaduct is of brick with two segmental arches, each of approximately 65ft span, with a central pier and cut-water. Rusticated stone voussoirs and pilaster strips exist to the central pier and abutments, and the parapet above the western arch incorporates cast-iron panelling.

Following electrification of the line in the C20 the viaduct now incorporates a series of C20 and early-C21 gantries along its course. Also along the viaduct's course are a number of attached or abutting buildings, most of which are later in date and are un-related to the viaduct's use; all are excluded from the listing, which relates solely to the viaduct. Manchester Piccadilly Station, Deansgate Station and Manchester Oxford Road Station (the two latter stations being constructed on top of and to the side of the viaduct) are all separately listed at Grade II.

Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 388146

Legacy System: LBS

Sources

Books and journals

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Appendix 1: List Descriptions

Appendix 1c

THE RITZ DANCE HALL

Heritage Category: Listed Building

Grade: II

List Entry Number: 1254888

Date first listed: 06-Jun-1994

Statutory Address: THE RITZ DANCE HALL, WHITWORTH STREET WEST

District: Manchester (Metropolitan Authority)

National Grid Reference: SJ 83969 97550

Details

MANCHESTER

SJ8397 WHITWORTH STREET WEST 698-1/31/442 (North side) The Ritz Dance Hall

II

Dance hall. 1927, altered. Brick with white glazed terracotta facade, roof not visible. Rectangular plan at right-angles to street. Free C20 classical style. Two storeys, 1:7:1 bays, symmetrical; with plinth, channelled rustication to ground floor, horizontal canopy over ground floor suspended on tie-rods (and now with C20 fascia), pilastered upper floor, cornice and stepped parapet. The ground floor has a wide central entrance with a range of C20 doors, and 3 small windows to the outer bays (all either blocked or blind) with keystones and voussoirs; the upper floor has a pilastrated 7-bay panel with moulded surround including roundels, vertical-rectangular windows with moulded cornices in the 5 central bays with moulded ornament above them, and blind windows in the 1st and 7th; the end bays have paired windows in sunk panels, with similar cornices. Interior: original features such as balcony with Tuscan columns, pilastered walls, revolving stage (no longer functional) flanked by staircases (altered). History: venue of most of the well-known dance-bands of the 1930s and 40s. Included as now rare example of its type and date, representing earlier C20 popular culture.

Listing NGR: SJ8396997550

Legacy System number: 458251

Appendix 1d

ROCHDALE CANAL LOCK NUMBER 89 (TIB LOCK), ON SOUTH SIDE OF HAVELOCK MILLS

Heritage Category: Listed Building

Grade: II

List Entry Number: 1247596

Date first listed: 06-Jun-1994

Statutory Address: ROCHDALE CANAL LOCK NUMBER 89 (TIB LOCK), ON SOUTH SIDE OF HAVELOCK MILLS

Location

Statutory Address: ROCHDALE CANAL LOCK NUMBER 89 (TIB LOCK), ON SOUTH SIDE OF HAVELOCK MILLS

District: Manchester (Metropolitan Authority)

National Grid Reference: SJ 83779 97543

Details

MANCHESTER

SJ8397NE ROCHDALE CANAL 698-1/31/360 Lock No.89 (Tib Lock), on south side of Havelock Mills

GV II

Canal lock. 1804-5, for Rochdale Canal Company; restored. Coursed squared sandstone, wooden gates. Chamber of 14-foot width with pairs of gates at both ends, ladder in centre of north side. Sixth in series of 9 locks on extension linking former Rochdale Canal basin at Dale Street with Bridgewater Canal basin at Castlefield, all in working order. Forms part of group with Havelock Mills (72-76 Great Bridgewater Street, q.v.) and with Albion Street Bridge to west (q.v.).

Listing NGR: SJ8377997543

Legacy System number: 456981

Legacy System: LBS

Appendix 2: GPA 3

In assessing the effect of the proposed roof extension on the setting and significance of identified designated heritage assets, it is relevant to consider how the following factors may or may not take effect, with particular reference to the considerations in Steps 2 and 3 of GPA3. The following analysis seeks to highlight the main relevant considerations.

Relevant Considerations	Manchester South Junction and Altrincham Railway Viaduct	Oxford Road Station	Ritz Dance Hall	Rochdale Canal Lock
<i>Proximity of the development to the asset</i>	C.30m directly across the road, the structure is 13/4 miles in total length, the Site occupies a tiny fraction of the urban environment along its length.	C.140m to the east	C.100m to the east, with intervening development between	C.120m to the west.
<i>Proximity in relation to topography and watercourses</i>	Topography is generally flat, particularly adjacent to the site.	Elevated from street level on top of the railway lines. Water courses are not relevant and are situated within surrounding urban environment.	At a comparable flat level to the site without intervening water courses. The canal runs behind both the site and this building, the proposals will not affect this relationship	The lock is a specific feature of this manmade water course. The site is an adjacent building in a varied urban context, this relationship will be preserved
<i>Position of development in relation to key views</i>	Key views in proximity to the site are linear along the length of the street where arches are viewed. The Site falls on the opposite side of the road and the development, away from and above the viaduct will not change these views.	Key views are on the approach to the station and from within the canopied area itself where the unique structural elements and form can be appreciated. Equally important views are transient on the approach along the trainlines. The development is not a major part in any of these views and does not contribute to the visual element of the listed station's setting other than being one of many surrounding buildings within the urban environment.	Key views to this building are from the front and passing street. There is no means to experience the front facades of these buildings together. Transient views at street level will remain generally unchanged.	The development will be visible as a change in a varied urban environment where large scale existing buildings run alongside the canal. This relationship will remain, as will the best visual means of understanding the lock, from the canal and its towpath.
<i>Orientation of the development</i>	Behind and above an existing building, which will remain with the same relationship.	Behind and above an existing building, which will remain with the same relationship.	Behind and above an existing building, which will remain with the same relationship.	Behind and above an existing building, which will remain with the same relationship.
<i>Prominence, dominance and conspicuousness</i>	The proposed development will not be prominent at street level where this structure is best experienced.	From the elevated position of the platforms the roof extension is potentially more visible but, it will not be overly prominent from the station and in its design will remain subservient to the host building and not overly conspicuous.	The proposed development will not be prominent at street level where this building is best experienced.	The proposed rooftop development will not be prominent at towpath level where this structure is best experienced.
<i>Competition with or distraction from the asset</i>	It will not compete with or distract from this transport structure which is over a mile long.	It will not compete with the station building which is discrete and unique in its form and materials.	It will not compete with the Ritz Dance Hall, the two are not experienced together visually, and the passing and sequential views afforded are most significant at street level which will not lead to competition.	It will not compete with or distract from this transport structure which is a specific type of functional feature.

Appendix 2: GPA 3 table continued

Relevant Considerations	Manchester South Junction and Altrincham Railway Viaduct	Oxford Road Station	Ritz Dance Hall	Rochdale Canal Lock
<i>Dimensions, scale, massing, proportions</i>	The scale of the proposed extension is proportionate to the host building Barclay House and will not affect the relationships with the viaduct structure.	The scale of the proposed extension is proportionate to the host building Barclay House and will not affect the relationships with the viaduct structure.	The scale of the proposed extension is proportionate to the host building Barclay House and will not affect the relationships with the viaduct structure.	The scale of the proposed extension is proportionate to the host building Barclay House and will not affect the relationships with the viaduct structure.
<i>Visual permeability</i>	This roof level change will not change visual permeability around this asset or within the area.	This roof level change will not change visual permeability around this asset or within the area.	This roof level change will not change visual permeability around this asset or within the area.	This roof level change will not change visual permeability around this asset or within the area.
<i>Materials and design</i>	Designed to respect the host building and preserve the current relationship with the viaduct, an earlier structure of different materials, date and function	Designed to respect the host building and preserve the current limited relationship with the station building.	Designed to respect the host building and preserve the relationship with the viaduct, an earlier structure of different materials, date and function	Designed to respect the host building and preserve the relationship with the viaduct, an earlier structure of different materials, date and function
<i>Diurnal or seasonal change</i>	Will not be affected as an urban city centre environment.	Will not be affected as an urban city centre environment.	Will not be affected as an urban city centre environment.	Will not be affected as an urban city centre environment.
<i>Change to built surroundings and spaces</i>	The footprint of Barclay House and fundamental nature of the urban environment along the viaduct will be preserved	The footprint of Barclay House and fundamental nature of the urban environment around the station will be preserved	The footprint of Barclay House and fundamental nature of the urban environment around the Ritz will be preserved	The footprint of Barclay House and fundamental nature of the urban environment along the length of the canal will be preserved
<i>Change to skyline, silhouette</i>	The viaduct is a low lying structure with taller buildings on all sides along its length. The minor change to Barclay House will not affect the significance of the viaduct as pertaining to skyline.	The Oxford Road station has a striking skyline to its main structure, which is nonetheless quite low lying that will not be affected by changes to Barclay House.	The Ritz Dance hall is a low building with much taller structures on either side. Barclay House is not adjacent and the proposals will not have any effect on the skyline aspects around the Ritz that could affect its significance.	The canal and lock gate is a low lying structure with taller buildings on all sides along its length. The minor change to Barclay House will not affect the significance of the lock gate as pertaining to skyline which is not a key element of its significance.
<i>Change to general character</i>	No change to the general urban character.	No change to the general urban character.	No change to the general urban character.	No change to the general urban character.

Appendix 3: Additional photographs

