St Peter’s Square,
Manchester,

The Cenotaph: Heritage Statement - Part 1

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The Cenotaph: Heritage Statement

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1 INTRODUCTION

1.1 Introduction

The purpose of this report is to provide the required heritage information for relocating the Grade II* Listed Cenotaph, St Peter's Square, Manchester, to support applications for dismantling the structure (subject to the Listed Building Consent application) and its reinstatement within the north west side of St Peter's Square (subject to the planning application), as set out in the National Planning Policy Framework (NPPF). This Heritage Statement should be read alongside the Design and Access Statement, drawings and the other supporting statements that form the application submission.

Triggered by the need for the major redesign of St Peter's Square, as part of the transformation of the Town Hall Complex and the delivery of improved services, the opportunity to enhance the setting of the Cenotaph has been seized by Manchester City Council (MCC). Alongside the proposals to relocate the Cenotaph it is proposed to dismantle St Peter's Cross and store it off site to facilitate the works to remove the Cenotaph and its components from the site and allow the proposed public realm works to St Peter's Square to be completed before reconstructing the Cross within the Square.

The proposal to relocate the Cenotaph is subject of a Listed Building Consent application. The proposal to dismantle and store the St Peter's Cross is subject to a separate Listed Building Consent application which is submitted concurrently with that of the Cenotpah. The reconstruction of the Cenotaph is also subject to a planning permission.

1.2 Research methodology

This appraisal is the result of an extensive process which synthesises literature and documentary research, analysis and processing of information, building surveying, and professional judgment.

The methods used in order to undertake the study included the following:

1.2.1 Literature and Documentary Research Review

The documentary research was based upon primary and secondary sources, including maps, drawings and reports. A summary of the archives interrogated are:

- Greater Manchester County Record Office
- Local studies library (City Library, Manchester)
- MCC building control records (not accessible until 2014)
- National Archives, Kew
- RIBA
- Victoria & Albert Museum Drawing collection
- Historic Newspapers (online)

(See Section 12 for a full bibliography and list of sources)

1.2.2 Survey

Surveys of the site and surrounding areas were conducted between October 2011 and April 2012 by visual inspection, in order to map out and identify the relevant parts of the Conservation Areas, and the setting of the designated heritage assets that could be affected by the proposals. Consideration has also been given to the historical development, non-designated heritage assets, building types and materials, key views to the notable historic buildings which contribute to the identification of the built form and the understanding of the special interest of the area.

1.3 Legislative and Planning Policy Guidance Framework

The assessment of the designated heritage assets has been prepared taking into account the information contained within the National Planning Policy Framework (NPPF) and is in accordance with the Planning (Listed Buildings and Conservation Areas) Act 1990.

Additional guidance documents which were also considered in the preparation of this document include:

- Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment, by English Heritage, (April 2008);
- Principles of Selection for Listed Buildings (2010);
- BS 7913:1998 Guide to the Principles of the Conservation of Historic Buildings, (1998);
- Guidance on Conservation Area Appraisals (2005);
- Urban Characterisation, Improving Methodologies, by English Heritage, Draft for consultation, (2004-2005);
- Understanding Place: Historic Area Assessments: Principles and Practice, English Heritage (2010);
- Understanding Place: Historic Area Assessments in a Planning and Development Context, English Heritage (2010);
- The Setting of Heritage Assets: English Heritage Guidance, (2011);

- Seeing the History in View: A Method for Assessing Heritage Significance within Views, English Heritage (May 2011) ;
- Building in Context: New Development in Historic Areas, CABE and English Heritage (2002);
- Development Management Policy Annex: Information Requirements and Validation for Planning Applications (2010); and
- Guidance on Information Requirements and Validation (2010).

1.4 Authorship

This statement has been prepared by Stephen Levrant Heritage Architecture Ltd., an architectural practice specialising exclusively in the historic cultural environment.

Contributors:

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2 SITE LOCATION AND CONTEXT

2.1 Location of the subject site

The Cenotaph is located on an island site centrally within St Peter's Square and is bound by the Metrolink tram line to the north-west; which runs in a north-east/ south-west alignment; a road for vehicular traffic to the south-east and Peter Street to the south which runs in a east to west alignment (Figure 1). The Cenotaph is located to the south end of the island site whilst the memorial gardens form the rest of the site.

The significance of the area surrounding the subject site is dictated both by its history and architecture and by its religious, cultural and commercial role within the city.

The urban grain is characterised by the regular street pattern, open spaces and interspersed with buildings displaying civic, office and retail use.

2.2 Area of Analysis

For the purpose of this report, the area of analysis was limited to the area bounded by Booth Street/ Nicholas Street to the north, George Street to the east, Windmill Street to the South and Mount Street/ Clarence Street to the west (Figure 1). The boundaries of the area of analysis area provide an adequate study area in which to study the current context of the site, and its immediate surroundings.

2.3 Statutory Sites within the Area of Analysis

2.3.1 Listed Buildings

There are 28 statutory listed buildings within the area of analysis. Figure 2 illustrates the location of the listed buildings within the area of analysis.

2.3.2 Conservation Areas

The subject site lies within St Peter's Square Conservation Area. The boundaries of Albert Square and George Street Conservation Areas all lie adjacent to the subject site (see Figure 2).

2.3.3 Non-designated Heritage Assets

Within the area of analysis there may also be buildings which are not statutorily or locally listed but that contribute to the architectural and historic character of the surroundings of the subject site (to date Manchester City Council (MCC) has not published a list of locally listed buildings). As stated in the NPPF, paragraph 135, "*The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application."* Assessment of the buildings within the site must be made to ascertain if they could be defined as non-designated heritage assets.



Figure 1: Site plan

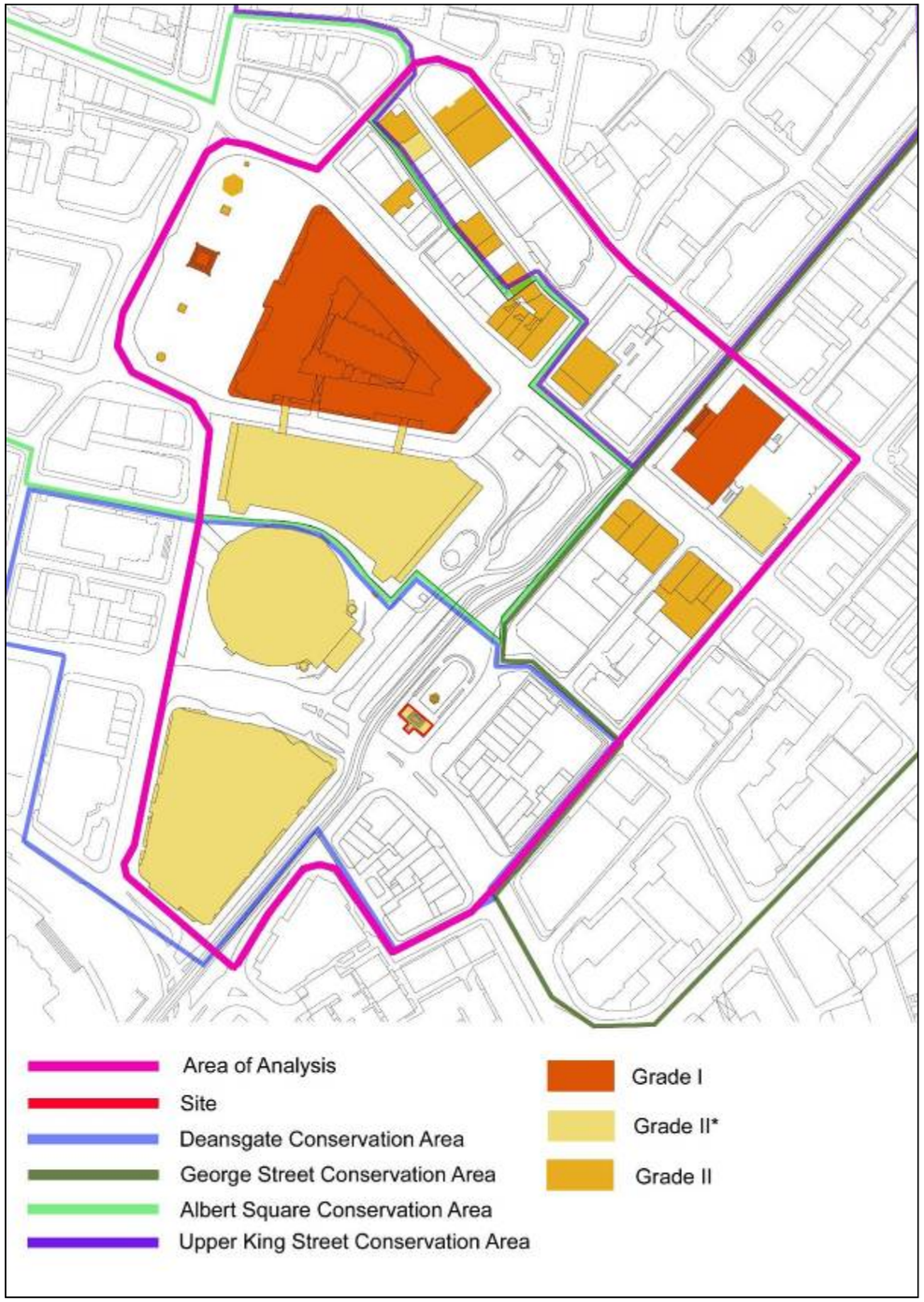

Figure 2: heritage designations

3 HISTORICAL DEVELOPMENT

3.1 Introduction

In order to understand the heritage significance of the Grade II* listed Cenotaph it is first necessary to understand the historical development of the site.

This section of the report analyses and interprets historic maps and primary and secondary information in order to:

- Provide a sound evidence base highlighting the main periods of development;
- Inform assessment of the survival and significance of the buildings, open spaces and landscape features in and around the Cenotaph; and
- Describe character areas and assess their relative historic and architectural importance.

3.2 Brief historical background

St Peter's Square was built on the southern edge of Manchester in the late 18th century. The area, which was still open fields and farmland at the time, was transformed as plans for expansion of the town were laid out in the form of grids of new streets (as illustrated in Green's map of 1794, Figure 3). The Church of St Peter was constructed in 1788 – 94, to the designs of James Wyatt, to serve the growing resident population. It is clear from early maps that the square was formed specifically to provide a generous setting for the church, in the European manner. Such an element of townscape had no precedent in Manchester at the time. The square was intended to provide townscape setting and enclosure for the church, which became a dominant landmark feature in the city. Dawson Street (now Mosley Street) was also laid out at this time, acting as a formal approach to the square and providing an entrance to it from the east.

The refined nature of the area attracted the affluent upper classes who patronised various cultural institutions in the area. The area became the focus of the town's intellectual and cultural activity in the early - mid 19th century, the vestiges of which still remain today with the City Art Gallery, Athenaeum and Portico Library. Banks' map of 1831 (Figure 6), illustrates how the area consisted of terraced housing along with a variety of business premises and public institutions. Throughout mid-late 19th-century however, as demands for commercial premises increased, residential buildings and public institutions were replaced with commercial buildings, offices and warehouses. With a dwindling residential population, the demolition of St Peter's Church in 1907 marked the end of the residential use of the area. The site was marked by a memorial cross-designed by Temple Moore. Following the First World War, Sir Edwin Lutyens designed a memorial which was sited directly south-west of Moore's memorial cross. Following the Second World War, the memorial cross and Cenotaph were incorporated within a formal garden scheme to the designs of the City Council's Architect, L. C. Howitt.

The construction of the Town Hall, 1868-77, marked not just the change in use of the buildings in the area but a change in scale of development. The construction of the Central Library in 1934 and the Town Hall extension in 1938 changed the context of St Peter's Square dramatically; the square took on a new role as an important civic space providing the setting to the civic centre of the City. The 1956 Ordnance Survey map (Figure 9) illustrates the large footprints of the Town Hall, Town Hall Extension and Central Library, and how the north side of St Peter's Square is no longer formally enclosed.

In the 20th century, the proportions and sense of enclosure to St Peter's Square were drastically altered with the demolition of the north side of Mosley Street, between St Peter's Square and Princess Street, and the adjacent street block to the east of the Town Hall (now the site of the Peace Gardens). The erosion of the historic street pattern revealed an extension of the civic space of St Peter's Square and provided a greater prominence to the Town Hall, Town Hall Extension and Central Library as the most important group of civic buildings in the city. The 2008 Andrew Taylor map (Figure 10) illustrates how the context of the site has changed and how the erosion of the historic street pattern and insertion of the Metrolink station platforms to St Peter's Square have culminated in the erosion of the formal civic space.

3.3 Map Regression

In order to understand how the site and the area around it have developed in detail historic maps are interrogated. Through discursive commentary the identification of salient features and useful contextual and interpretative information can then be analysed which will inform the assessment of any features or assets that remain today.

3.3.1 William Green 1794 Map

William Green's map of 1794 illustrates that the site was on the edge of the City at this time and occupied by St Peter's Church. The grid pattern of the streets has been established around St Peter's Church and is clearly discernible. Mosley Street is shown to end at the junction with Nicholas Street and Booth Street with what was known as Dawson Street acting as the formal approach to the Square.

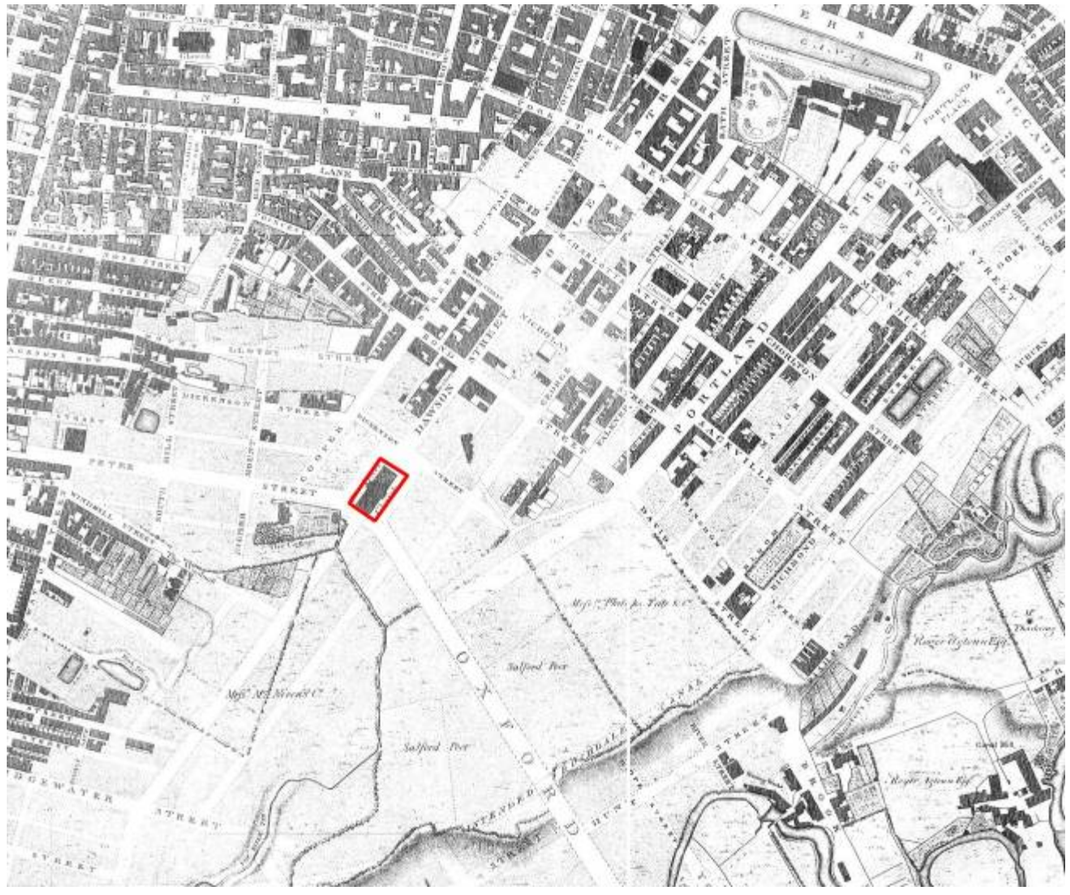

Figure 3: Green's 1794 map of Manchester and Salford, subject site highlighted in red

3.3.2 G Cole and J. Roper Manchester and Salford 1801 Map

By 1801 the rapid growth of the City centre can be seen as the area around the site becomes more developed.

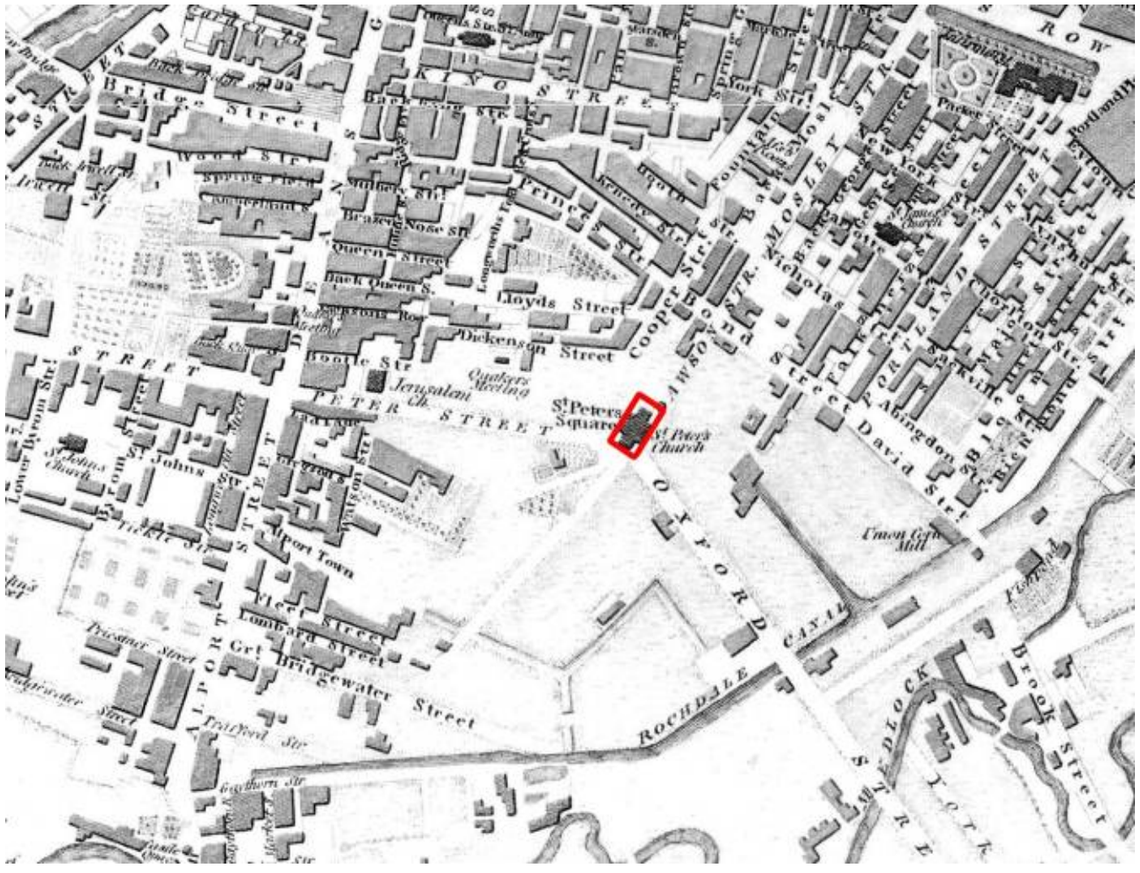

Figure 4: G Cole and J. Roper 1801 map of Manchester and Salford, subject site highlighted in a red outline.

3.3.3 Pigot's of Manchester and Salford 1819 Map

Eighteen years later, the rapid development around the site is visible in Pigot's map of 1819. In the period of 25 years, since Green's 1794 map, the fields that surrounded the site have all been developed and the area has now been consumed into the City proper.

The street to the south-west of St Peter's Church is now shown to be called Lower Mosley Street replacing the name of Dawson Street. Development to the north of the site has provided articulation to the street in providing an 'entrance' to the east side of St Peter's Square.

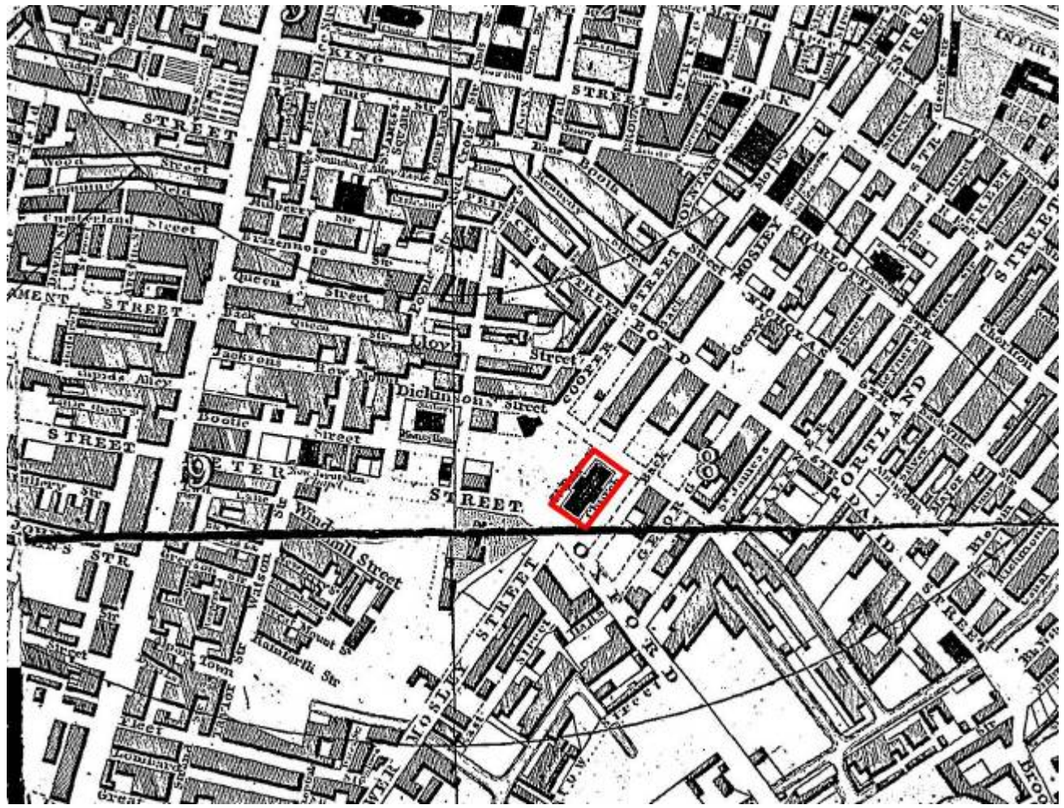

Figure 5: Pigot's 1819 map of Manchester and Salford , subject site highlighted in a red outline.

3.3.4 Banks & Co Manchester and Salford 1831 Map

11 years later, in 1831, the area surrounding the site has been largely developed. St Peter's Church still sits within the evolving St Peter's Square; plots around the Square are still to be developed which define the space. The buildings that are filled-in in black mark out the location of public buildings; to the north of the subject site is the City Art Gallery (then called the Manchester Royal Institution), then the former Mosley Street Chapel, further north on the opposite side of the road, which was opposite the Assembly Rooms on the adjacent corner. Opposite, on the corner of Charlotte Street, is the Portico Library, which is still in existence today. North of the site is the former Mechanics Institution on Cooper Street.

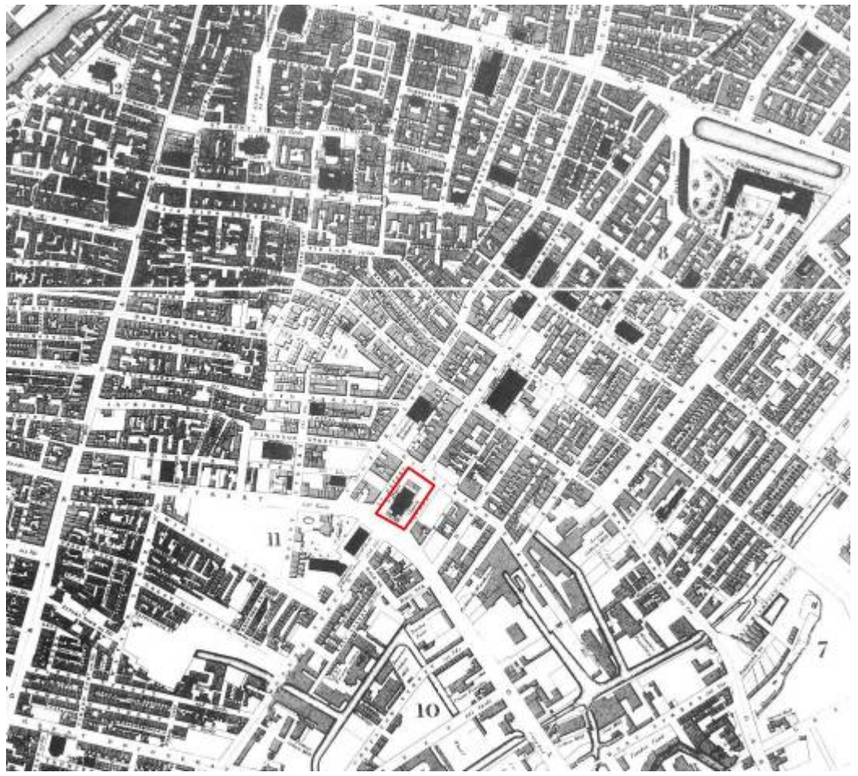

Figure 6: Banks and Co 1831 map of Manchester and Salford, subject site highlighted in red.

3.3.5 John Tallis Manchester and its Environs 1851 Map

By the mid 19th century the blocks surrounding St Peter's Square are also shown as being completely developed for the first time, 70 years after it was conceived of as a formal space. As with the 1831 map, some public buildings are highlighted in black. The Athenaeum is now shown situated to the south of the City Art Gallery (formerly the Manchester Royal Institution).

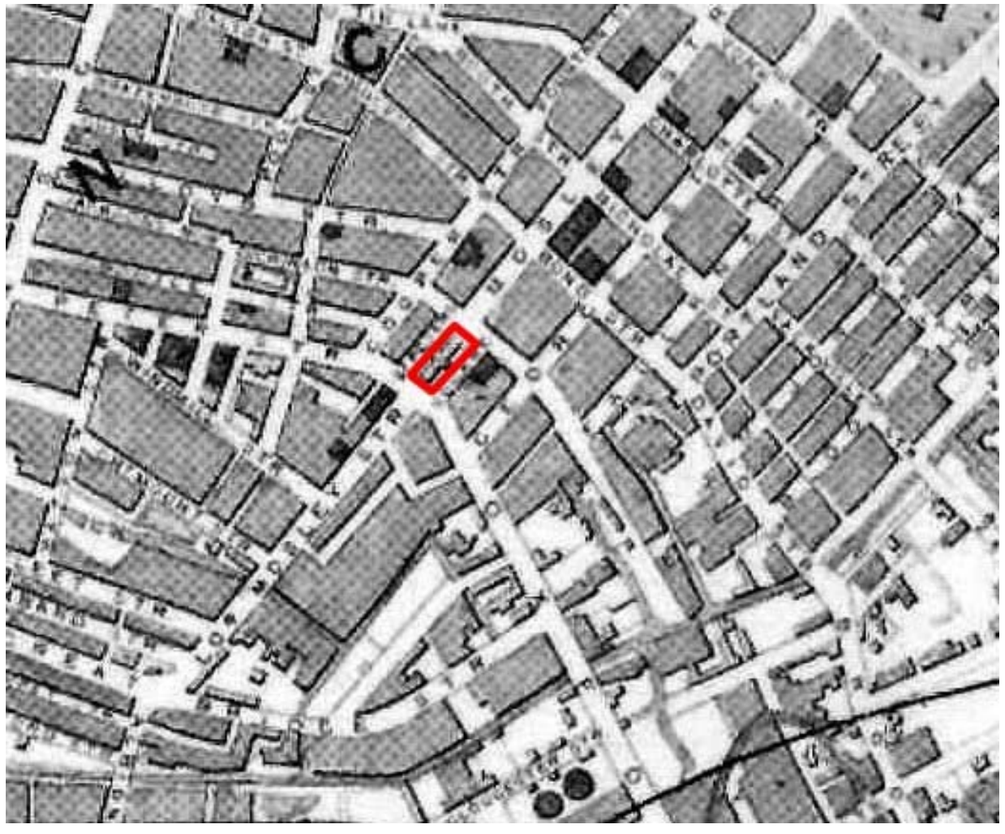

Figure 7: John Tallis 1851 map of Manchester and its Environs, subject site highlighted in a red outline

3.3.6 Ordnance Survey Map, 1923

During the first decades of the 20th century major urban transformations occurred in the area around St Peter's Square. The area became more commercial as the resident population declined to a point where St Peter's Church had no congregation and in 1907 was demolished. The 1923 OS map depicts the site as a small oval within the centre of the Square indicating the memorial cross, erected in 1908, and the grassed area that surrounded it.

The Square was soon dominated by the erection of large commercial buildings, which replaced former houses. The Midland Hotel can be seen to the south-west of St Peter's Square, linked to Central Station. The Town Hall can also now be seen to the north of the subject site, providing a civic focus to the area. The streets immediately adjacent to the subject site have not changed and still provide a defined streetscape.

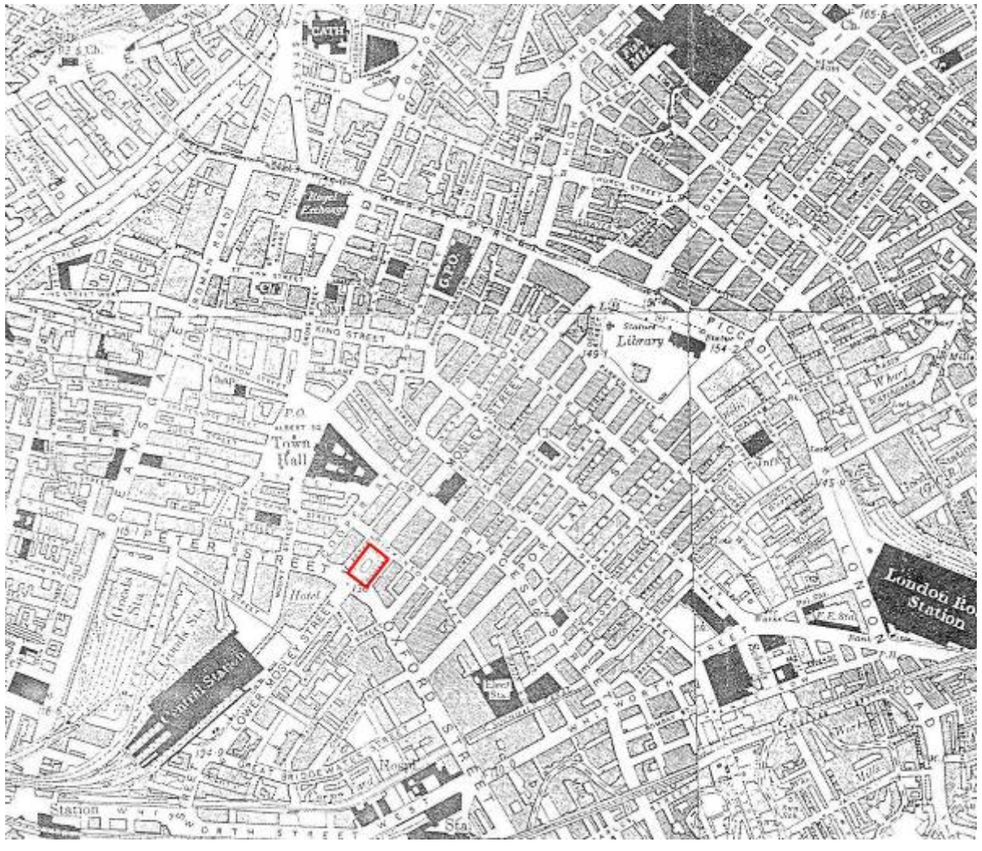

Figure 8: Ordnance Survey 1923 Map, subject site highlighted in a red outline

3.3.7 Ordnance Survey Map, 1956

The development of the Town Hall extension and the Central Library have created landmark buildings to the north and cemented the civic use and focus of the area. The location of the Cenotaph is shown as a rectangle within the boundary of the formalised garden that was laid out in 1949. The 'entrance' into St Peter's Square, from the north- east, is still present although the definition of the north side of the Square has been extended with the construction of the Central Library. Due to the development of the Town Hall extension and Central Library, plots to Cooper Street have been demolished diluting the street grid in this location.

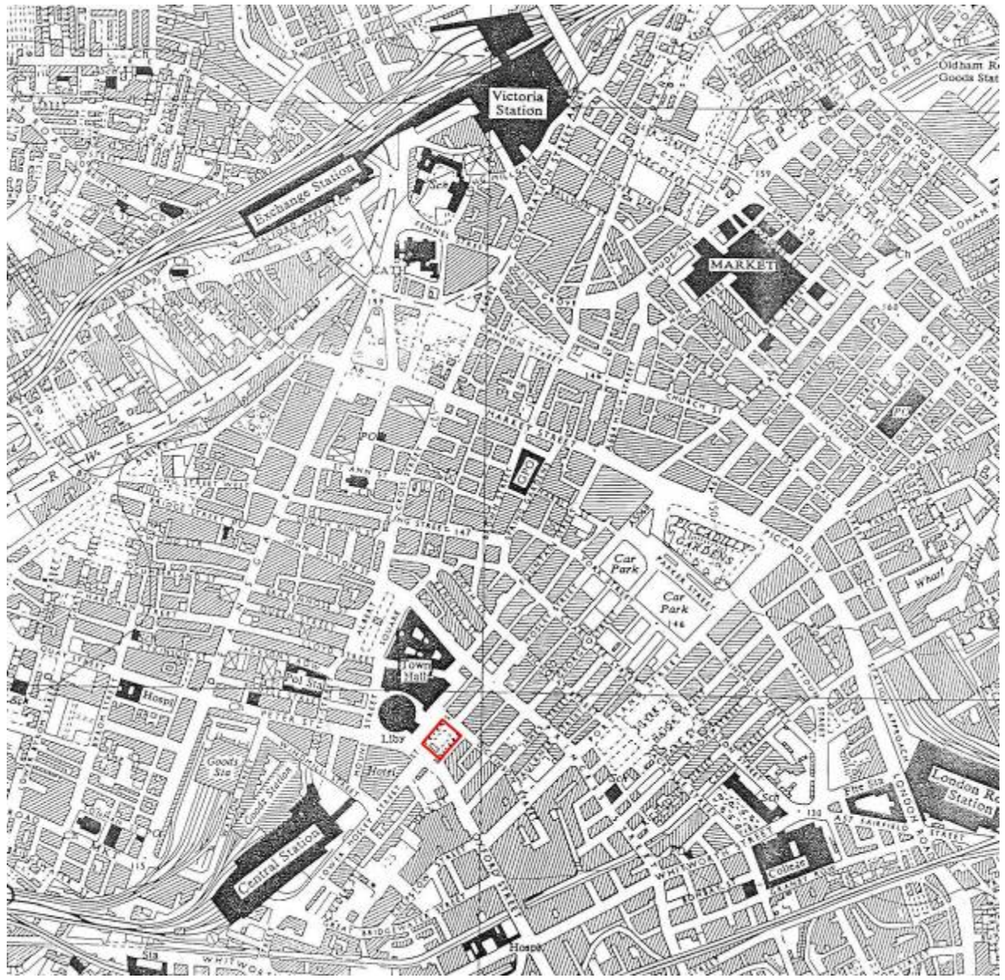

Figure 9: Ordnance Survey 1956 Map, subject site highlighted in a red outline.

3.3.8 Andrew Taylor map, 2008

By the first decade of the 21st century, development has resulted in the erosion of the original street pattern. The plot at the north side of the west end of Mosley Street, at the junction with Princess Street, has been demolished and a playground area and Peace Gardens has been created. The west end of Cooper Street has also been redeveloped as part of the Peace Gardens. Large commercial developments around St Peter's Square reflect the focus of much of the development seen in the mid - late 20th Century; Elizabeth House to the south of St Peter's Square and Peter House to the south-east are two examples of purpose built commercial office premises. Financial institutions still occupy many of the buildings to the east end of Mosley Street.

The Town Hall, Town Hall Extension and Central Library still dominate the area around St Peter's Square. The former cultural and intellectual focus of Mosley Street is still visible – the City Art Gallery is now shown linked to the former Athenaeum and the Portico Library is still in existence further east along Mosley Street. The Metrolink tram lines can be seen running along the north side of the site.

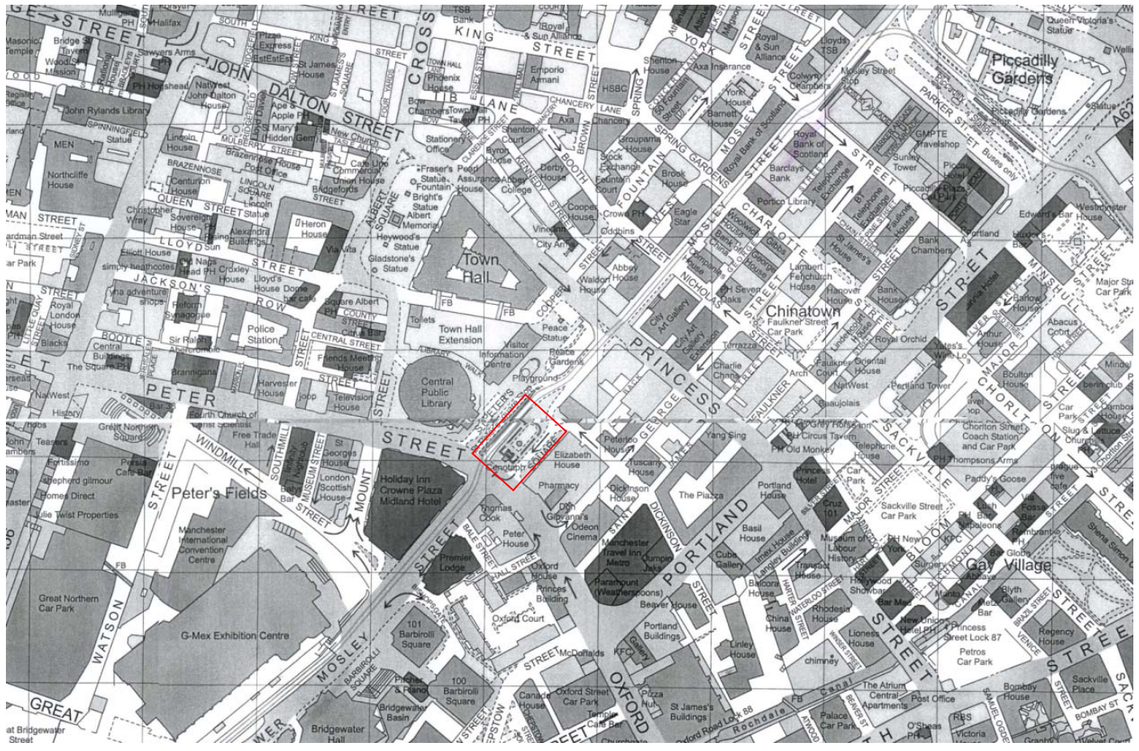

Figure 10: Andrew Taylor map 2008

3.4 History of the site

Under the Second Schedule of *The Manchester Churches Act, 1906*, which provided for the disposal of the former St. Peter's Church, by the Diocese of Manchester to the City Corporation, the demolition of the Church by the City Corporation, the vesting of the land in the Corporation and its successors, its use for road-widening and as 'an open space for the benefit of Manchester' and the erection of 'a cross or other memorial of the church at a cost of £500 as may be approved by the Bishop', the City Corporation was required to 'wholly demolish the said Church of St. Peter within twelve calendar months of the passing of the Act'. In 1908, following the demolition of St Peter's Church the year before, a stone cross to the design of Temple Moore was erected in the centre of St Peter's Square.

Following the Boer War a number of memorials had been constructed which recognised individuals and or regiments, but this was not commonplace and up until this time there wasn't a precedent for commemorating those who had died at war. Following the unprecedented numbers of troops who died as a result of World War I there was a desire to commemorate them as individuals. In 1919 there was an exhibition at the Victoria and Albert Museum, organised by the Royal Academy, which displayed designs for proposed memorials and suggested appropriate materials.[1]




Figure 11 Above left: St Peter's Church before (left) and during (right) demolition, 1907, *Figure 12*[2]




Figure 13, Above Left: October 1907 following the demolition of the Church – original footprint of the Church is still discernible. *Figure 14, Right:* the stone Cross in 1908

Throughout the United Kingdom War Memorial Committees were formed which set about raising funds for local memorials. As Skelton and Gliddon note "the success of the fundraising therefore governed the speed with which the memorial could be built, and this could in turn cause a change in the design of the memorial if insufficient money was raised."[3]




Figure 15, Above Left: by 1913 the area around the stone cross has been reduced to an oval grassed area. This is seen more clearly in the photo on the right, dated 1917, *Figure 16*. Note that the poles for the tram mark the periphery of the original Church site.

[1] Skelton & Gliddon, p.49
[2] All images © Manchester Libraries
[3] Ibid.

In 1922 the Manchester branch of the British Legion initiated a project to erect a memorial in the city. At a meeting on 30th June 1922 the Lord Mayor "received a deputation consisting of Alderman Turnbull, and Messrs J. H. Markendlae, Chairman, and F. H. Copley, Secretary, representing the British Legion, regarding the erection of a Cenotaph or Memorial to Manchester men who died as a consequence of Army, Navy or Air Service in the Great War."[4] The notes from the meeting state that the Lord Mayor was asked to open a fund to raise money for a memorial but that the Lord Mayor was concerned that there would be difficulties raising the money and finding an appropriate site. Whilst the British Legion had identified the "Infirmary site" (now Piccadilly Gardens) as being a suitable location for a public memorial the Lord Mayor stated that "the Infirmary site was not available for the reason that the Committee concerned, and the City Council, had not made up their minds as to what was to happen to [the] site."[5] It was also noted that the City Architect had recently been engaged on behalf of the Manchester Regiments to select suitable sites for a Manchester Regiment Memorial but had failed to indentify a suitable site.

Following a presentation to the Council it was agreed to appoint a committee of 12 members to consider the memorial and fund. The committee consisted of "Aldermen and Councillors [and] representative men connected with different aspects of Manchester business, with the military forces and other sections of Manchester life."[6] It is interesting to note that despite referring specifically to a "Cenotaph," within the War Memorial Committee's Minute Books, no discussion regarding the design of the memorial had reportedly taken place.

Partly due to the earlier issues that had been encountered with the proposed siting of a memorial commemorating the Manchester Regiment, discussions regarding the proposed site for the war memorial feature heavily in the early meetings of the War Memorial Committee's minute book. On the suggestion that Albert Square would be a suitable location for the memorial it was quickly pointed out, by Francis Jones, President of the Manchester Society of Architects, that the cost of relocating the Albert Memorial was prohibitive. Jones was of the opinion that a War Memorial "designed today would probably not harmonise with the Town Hall" and that the Albert Memorial had historical associations with the Square.[7] A special sub-committee, that were specifically appointed to explore the issues regarding finding an appropriate site, reported back to the War Memorial Committee on 29th November 1922 that three (3) sites had being considered; Albert Square, the Royal Infirmary Old Site (Piccadilly Gardens) and St Peter's Square.

At the Committee's meeting in February 1923 it was reported that not only had £10,061 been raised by subscription in 5 months but that the King had approved of the removal of the Albert Memorial from Albert Square and that it was "resolved unanimously" that the "proposed Cenotaph be erected in Albert Square."[8] All of the other statues and monuments within Albert Square were proposed to be removed. However, the Committee were quickly made to reconsider the plans to locate the proposed memorial to Albert Square; whilst the Manchester Art Federation, which included the Manchester Society of Architects and the Manchester School of Art, led the protests against the proposed removal of the Albert Memorial and other statues, it was reported that the cost of relocating the Albert Memorial would be in the region of £8,400, which would have somewhat decimated the fund. The Committee had no choice but to reconsider the proposals.[9]

With the choice of Albert Square firmly crossed off the list the second most favoured option was the site of the Old Infirmary, at Piccadilly. By May of 1923 the City Council was still no further forward in deciding what was to happen to the Piccadilly site and in order not to delay the erection of the proposed War Memorial further it was decided to cross this option off the list too. St Peter's Square was the only viable location left, despite the fact it contained a stone cross at its centre which commemorated the former church that had stood on the site. The minutes from the Committee's meeting in May report that arrangements had been made with the Bishop of Manchester for the Cross to be removed and that the proposed War Memorial would be erected in its place. Having decided on a site for the proposed Memorial another sub-committee was appointed to "obtain designs, whether by competition or otherwise, for the War Memorial."[10]

Despite inviting designs for the War Memorial through open competition the sub-committee couldn't arrive at a "satisfactory decision" and decided that the matter be once again brought before the general committee. The open competition was abandoned and the sub-committee was appointed to "consult a recognised authority and make arrangements for him to submit designs."[11] Considering that the proposed War Memorial had been referred to as the Cenotaph from the beginning there was really only one architect that was a "recognised authority" in terms of War Memorial designs; Sir Edwin Lutyens who had invented the concept of the 'Cenotaph' as a symbol to commemorate the War dead and had

[4] War Memorial Committee Minute Book, GMCRO, Ref. M144 30th June 1922 entry.
[5] Ibid.
[6] War Memorial Committee Minute Book, GMCRO, Ref. M144 , 9th October 1922 entry.
[7] ibid

[8] War Memorial Committee Minute Book, GMCRO, M144, 6th February 1923 entry
[9] War Memorial Committee Minute Book, GMCRO, M144, 23rd March 1923 entry
[10] War Memorial Committee Minute Book, GMCRO, M144, 4th May 1923 entry
[11] War Memorial Committee Minute Book, GMCRO, M144, 2nd July 1923 entry

previously designed War memorials including Cenotaphs at Southampton, 1920, Whitehall, 1920, Derby, 1921, Maidstone, 1921, Reading, 1921, and Rochdale, 1922.

At the Committee's meeting in September it was reported that in the months since the July meeting communication with Lutyens had been made and he had submitted a sketch for the proposed War Memorial along with a letter describing it:

> "I place the Pylon or Cenotaph on the foundations of the old Church, and flank it by obelisks which, with the podium wall on which they stand, embrace the Great War Stone – the same as is being erected in our cemeteries in France, and indeed in all fighting areas, and with the same inscription. On the Cenotaph encircled in wreaths the Arms Coat of the City of Manchester, and on the Cover of the Cenotaph, I propose the effigy of a dead fighting man, sufficiently high up so that no features are recognisable, and so represent any mother's son.
>
> The podium will serve as a place on which wreaths may be deposited.
>
> The old cross, I should like to retain, marking as it does the site of the old church, and consecrating the site, without having real religious significations attaching to the monument itself, which must commemorate the sacrifice made by men of every creed."[12]

Although the Dean of Manchester had welcomed the suggestion that the stone Cross be moved and relocated within the grounds of the Cathedral it was decided to review the situation once the War Memorial had been erected.[13]

The construction of the memorial proceeded, following the recommendation from Lutyens that the Nine Elms Masonry Company be awarded the contract, and the foundation stone was laid in November 1923. Whilst construction was underway, the Committee focused its attentions on the details of the unveiling ceremony which was set for 12th July 1924. Due to the lack of space for the unveiling ceremony it was ticketed and wives and "lady friends" were not allowed to attend. It was also decided in the interests of providing a maximum number of seats that the ground around the memorial (and the Cross it must be presumed) were not to be turfed until after the ceremony.[14]





Figure 17, Above Left: Photo illustrating the inclusion of the Cross and the former oval grassed area into Lutyens' scheme for the War Memorial and the treatment of the periphery of the site which has been enlarged again akin with the footprint of the former Church. Note the tram tracks present around the site. Figure 18, *Right:* the setting of the Square in 1925

Other details such as "illuminating the Memorial at night" and the laying of permanent wreaths were also discussed, and in both cases passed to Lutyens and the City Architect to deal with (no details have been found to suggest that lighting and or permanent wreaths were considered and or discussed).

Debate regarding the inscription on the War Memorial was also considered, Councillor Barclay proclaiming that " 'Their Name Lives for Evermore', excellent as it is, is now somewhat hackneyed, and one would like to see on Manchester's War Memorial something more original and words that might be calculated to make a personal appeal to those that read them."[15] It was so decided that 'Their name Live For Evermore' be inscribed on to the Great War Stone whilst "To the Honoured Memory of those who gave their lives for their country 1914 – 1919" and "Oh Lord God of our fathers, keep this for ever in the imagination of the thoughts of the heart of they people" also be inscribed.

The unveiling ceremony was reported in the local newspapers under mixed reviews. Views of the ceremony were obscured by the Cross which initiated subsequent debate about whether or not to remove it and relocate it. In 1925 discussions regarding the proposed art gallery in Piccadilly were raised again and it was suggested that the War Memorial should be relocated in Piccadilly Gardens.

During the ensuing years the setting of the Memorial and the Cross changed drastically with the erection of the Central Library in 1934 and the Town Hall Extension in 1938 which resulted in the demolition of the blocks of buildings to the north-west side of the Square giving the Cenotaph a more

[12] War Memorial Committee Minute Book, GMCRO, Ref M144, 17th August 1923 entry
[13] Ibid.
[14] War Memorial Committee Minute Book, GMCRO, Ref M144, 14th May 1924 entry
[15] War Memorial Committee Minute Book, GMCRO, Ref M144, 24th April 1924 entry

prominent position within the townscape. Following World War II elaborate schemes for a Hall of Freedom, at All Saints Church, were discussed as a memorial to the fallen, but a scheme by the City's Architect, Leonard Howitt, for a the modest garden of remembrance around the Cenotaph and Cross was agreed. The Garden scheme formally incorporated the Cross and the War Memorial and was dedicated in 1949.

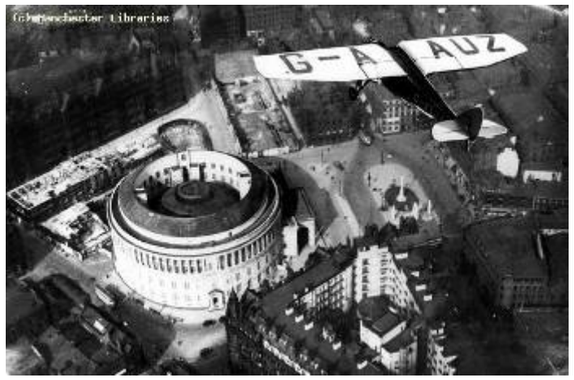



Figure 19, Left:: Aerial view of the Square in 1934 following the completion of the Central Library. Note the change to the street pattern around the site. Figure 20, *Right:* construction of Howitt's Remembrance Garden scheme

During the second half of the 20th century further discussion and changes to the War Memorial and Square occurred. In 1973 it was proposed to move the War Memorial to Crown Square whilst the construction of the Metro tram line in 1992 which, as Wyke believes, should have "reignited the debate about whether St Peter's Square was the most appropriate site for the City's principal war memorial,"[16] compromised the setting of the War Memorial, Cross and gardens. Hartwell's damning description sums up the impact of the Metrolink tram station: "As a public space the square does not work and the lack of coherence is exacerbated by the visual mess and physical barrier created by the Metrolink stop and the graceless stanchions for overhead wires."[17]







Figure 21, Top Left: The War Memorial, Cross and Remembrance Garden in 1950. Figure 22, *Top Right:* the construction of the Metro, 1992. Figure 23, *Bottom Left:* The tram platforms adjacent to the War Memorial and Remembrance Garden today.

[16] Wyke, T., 2004. *Public Sculpture of Greater Manchester*.Liverpool University Press, Liverpool. P.132
[17] Hartwell, C., 2002. *Manchester: Pevsner architectural Guides*. Yale University Press, London. P.202

4 CHARACTERISATION APPRAISAL

4.1 Introduction

This section of the report describes character areas, within the area of analysis, and assesses their relative historic and architectural importance (known as characterisation analysis and in line with English Heritage guidance on providing a sound evidence base[18]). Assessing and appraising an area's capacity for change – by taking into account some or all of the factors regarding character and distinctiveness of the study area (spaces, public realm and the landscape, diversity/ uniformity in style, construction, materials, detailing, decoration and period of existing buildings and spaces, views into and from the site, green landscaping and current and historic uses in the area and the urban grain) may influence the proposed relocation of the Cenotaph and will inform the impact assessment to determine how proposals may enhance or detract from the heritage significance and character of the area(s) and the ability to appreciate it.

4.2 Urban characterisation analysis

The Government's policy statement "*The Historic Environment: A Force for Our Future*" (2001) commended the concept of characterisation that is now firmly established as a valuable way of approaching the protection and management of the overall historic environment.

The concept of 'character' is strictly linked to the 'experience' of being in a place. The city is a developing place; the perceived character of the urban environment is therefore given by the connection and relationship between the heritage texture and the changes that occurred and are occurring within it.

The 'characterisation analysis' therefore brings together as many aspects of a place as possible, in order to understand it better, and to capture the feeling for the totality of the place. The aim is not just to collect facts about the heritage values of a single building or area, but to understand as the place in its entirety and how it is perceived by its users and the experience of being in it.

The approaches and methodologies of the characterisation tool are still developing while a wide range of urban characterisation projects are in progress in England. Manchester City centre has not yet, to our knowledge, been subject of this level of research and there are currently no publicly available documents related to it.

However, recent English Heritage guidance documents indicate that assessments of this nature should be undertaken using the new methodology. Following the guidelines adopted by previous case studies, we have therefore applied the characterisation study to the study area of this report.

4.2.1 Methodology

The principle of the characterisation involves the identification and interpretation of the historic dimension in the modern day landscape within the area. The urban landscape has, therefore, been analysed in six ways (refer to Table 1 below):

1. in terms of the values of the building itself;
2. in terms of how much it contributes to significant areas;
3. in terms of its framework of streets and plots;
4. the degree of which each building contributes to the aspect of the present townscape (streetscape and urban grain);
5. in terms of contribution to views/vista and skyline; and
6. in terms of its relationship with green spaces and greenery.

Numerical scoring systems have been provided to enable a "significance" ranking - a guide to help rationalise the data. They have been assigned to each building within the area of analysis and summarised in a map that defines the significance of the character of each building (see Figure 24).

[18] PPS5 Historic Environment Planning Practice Guide, paragraph 27

TABLE 1	1	2	3	4	5	6
1 - Listed Building Status / Heritage Values	Grade I	Grade II*	Grade II	Locally / Some Value	None	Adverse
2 - Contribution to character of Conservation Areas / WHS	Very High	High	Medium	Low	None	Adverse
3 - Contribution to Streetscape	Very High	High	Medium	Low	None	Adverse
4 - Contribution to Urban Grain	Very High	High	Medium	Low	None	Adverse
5 - Landmark or Backdrop Building	Very High	High	Medium	Low	None	Adverse
6 - Relationship with Green Spaces / Public Realm	Very High	High	Medium	Low	None	Adverse

From 5 to 10	**Very High Significance**
From 11 to 15	**High Significance**
From 16 to 20	**Medium Significance**
From 21 to 25	**Low Significance**
From 26 to 30	**None**
From 31 to 36	**Adverse**

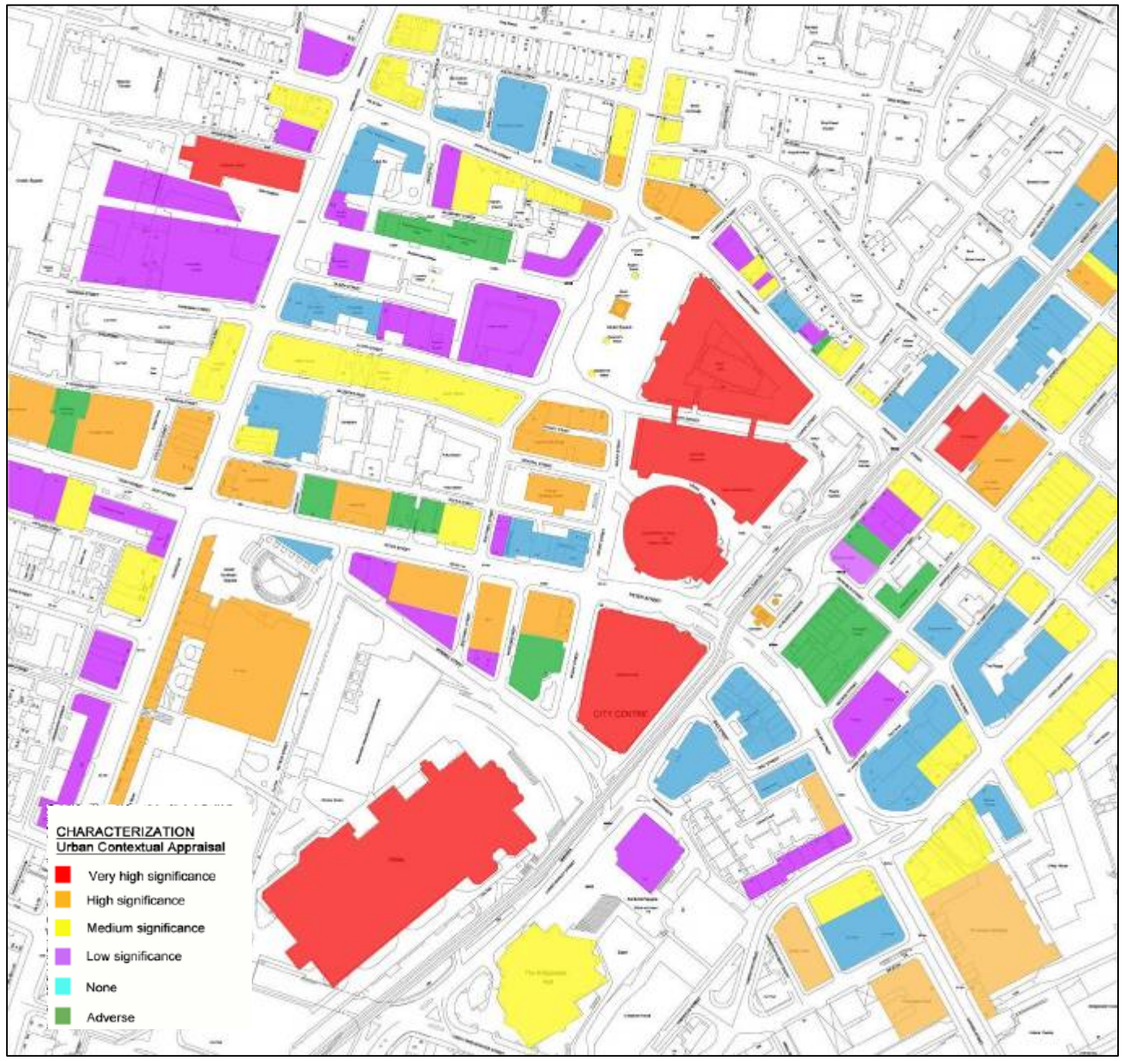

Figure 24: Characterisation appraisal of the buildings in and around the subject site.

4.3 Spatial and Character analysis of the Site

4.3.1 The Character and Interrelationship of Spaces within the Area of Analysis

The plan form and street grid around St Peter's Square remains in various states of completeness and dates to the late 18th century when the subject site and the adjacent plots were defined. The urban grain reached its present configuration by the 1880s when the Central Station (now known as Manchester Central) was built to the south and the last remaining residential premises were replaced by commercial and civic buildings, which resulted in a larger urban grain.

The area surrounding the subject site and the wider study area are distinguished by the interrelationship among large landmark buildings around the open spaces of St Peter's Square and Albert Square. Bounded by Mosley Street, Peter Street and Oxford Street, St Peter's Square is one of the City's most distinctive open spaces. The Peace Garden is an area of public realm with seating, between the Town Hall and the subject site, adjacent to St Peter's Square. The path of the Metrolink tram is a major physical and traffic disruption between the visually linked east and west sides of the square and the areas of open space.

The north and south boundaries to St Peter's Square are busy thoroughfares connecting the east with the west sides of the City, with Princess Street to the north (running from the south-east to the north-west) and Oxford and Peter Street to the South (the first running almost in parallel with Princess Street, while the latter runs on an almost east-west direction). The resultant street pattern is a set of rectangular plots, laid out in a fairly regular orthogonal grid.

4.3.2 Contribution Made to the Character of the Area by Greenery and Green Space

The area of analysis is characterized by a densely built urban environment and thus little space is left for trees and green areas (see Figure 25). In this context, green spaces acquire even greater importance as points of relief within the dense urban grain, favouring architectural perspectives, allowing for longer views and vistas and helping to enrich the setting by contrast to the solid built forms. The green space of immediate significance is the Peace Garden adjacent to St Peter's Square, opposite the subject site.

Historic map regression (Section 3.3) illustrates how the creation of the Peace Garden has diluted the sense of streetscape and enclosure in this area and indeed the termination of the west end of Mosley Street now reveals views and vistas that did not exist historically.

4.3.3 The Architectural and Historic Qualities of the Buildings & Prevalent / Traditional Building Materials

Along Mosley Street and Princess Street, historic buildings are adjoined by larger, generally taller, contemporary developments which have become an important characteristic of this part of the City. In the northern section of the study area however, and in the immediacies of the subject site, the historic and aesthetic values of the heritage assets are expressive and remain dominant against the contrasting massing and materiality of the recent development.

The fabric of the earlier constructions varies within a wide range of high quality materials such as stone, red bricks, terracotta and faience. The fenestration in vertical, recessed sash windows is predominant. These are set back from the external face of the building, enhancing the design of the facades with characteristic shadows. The contemporary buildings are built in a range of modern materials that do not bear a strong relationship with the local or indigenous materiality.

The roofs are generally clad in slates, usually blue-grey and occasionally green. The articulation of cornices and balustrades atop some buildings often produces skylines of special interest. There is an eclectic range of roofscapes, both in material and form, which add considerable interest to long and medium range vistas.

The heights of the historic buildings varies considerably throughout the study area from the modestly scaled 2 storeys; seen at the Friends' Meeting House, Mount Street, which is almost domestic in scale, to the exaggerated 2 storeys of the City Art Gallery, Athenaeum and the 6 storey Town Hall. The majority of the historic buildings within the study area are of 4 storeys over basement or with an attic, which was the most popular arrangement for the warehouse buildings; 26 – 32 Princess Street, 36 Princess Street and 77- 79 Mosley Street are all examples. The tallest historic buildings are between 8 and 10 storeys; the 8 storeys plus attic of the Town Hall extension is clearly expressed in the building's architecture. New tall buildings of 15 to over 40 storeys also now contribute to the character of the City but are outside the area of analysis providing little impact on the subject site.

At road junctions, buildings have traditionally expressed their corner prominence by some form of architectural emphasis; curved corners are a common feature seen at Nos. 18, 20 22a & 24 Princess Street, No. 34 Princess Street, No 36 Princess Street and No. 77 – 79 Mosley Street.

The style of the buildings is also varied; from the Baroque style (the former YMCA, Peter Street) to the Italianate 'palazzo' style (The Athenaeum). Variations of the classical style (Friends Meeting House, Mount Street and the Central Library, St Peter's Square) and eclectic style (Midland Hotel, Peter Street, Nos. 18, 20, 22a, 24 Princess Buildings and No. 36 Princess Street) are also present. It is also worth

noting an example of the International Modern style (Elizabeth House, St Peter's Square), now considered to make a negative contribution to the character of the conservation area, with its soiled curtain wall and at the time of writing is being demolished.

Albert Square is dominated by the Town Hall's Neo-Gothic architecture. The Victorian buildings to the south end of Albert Square are also in Neo-Gothic in style, with relatively small footages and narrow frontages. The contemporary office blocks in front of the Town Hall were designed to create an enclosed open space and complete the Square frontage. There is much variety in the building materials in Albert Square, such as stone, brick, terracotta and slate. Generally buildings to the eastern side of the Square are built of yellow stone whilst those on the west side, opposite the Town Hall, are finished in red brick. This helps to emphasise the civic importance of the Town Hall.

St Peter's Square is characterised by the large independent buildings that surround it; historic buildings such as the Midland Hotel, Central Library, Town Hall Extension and Town Hall are sat alongside large mid-late 20th century commercial buildings such as St Peter's House and Elizabeth House (at the time of writing this building has been demolished and is to be replaced with a new commercial building). The memorial gardens, with the Cenotaph and Cross, give a central focus to the historic square although this has been severely compromised by the presence of the Metrolink tram station abutting it to its west side. The extended space of the square, to the north by the Peace Gardens, provides a fragmented space which lacks coherence (refer to photos 1,2 & 5 in Section 4.3.7).

Key buildings have played an important part on influencing the architectural style of buildings within the area. Whilst the Neo-Gothic architecture of the Town Hall has influenced the style of the buildings to the north of Princess Street, further south along Princess Street the emphasis on the Palazzo style, which has diffused into an eclectic architectural style often with Gothic references, takes it cue from the Athenaeum building.

4.3.4 Form, Setting and Character of Public Realm

The subject site is within a area of important public realm within the city centre. St Peter's Square and Albert Square form a continuum of open civic spaces which generate the most important and vital urban spaces in the city.

The pedestrian and public realms, which include Albert Square and St Peter's Square, form an important and unique network within the City's core (See Figure 25). The key public spaces adjoining Albert Square and St Peter's Square are Lincoln Square, Manchester Central Piazza, Barbirolli Square and the Great Northern Square. These linked spaces are vitally important to the functioning and character of the city centre. They define the history of the city, offer core spaces in townscape terms and command a wide zone of visual influence, both in and out of the spaces.[19]

The removal of traffic from the front of the Town Hall and the re-paving of Albert Square with granite setts transformed and restored the appearance of this space and creating an important area of public realm.

St Peter's Square has become a focus of Manchester's civic pride. However, St Peter's Square which lacks coherence, legibility and is severed by the Metrolink line which impacts permeability throughout the space (refer to photos 6, 12 & 13 in Section 4.3.7).

4.3.5 Skyline, Views and Vistas

The existing skyline of the city centre is characterised by a very rich variety of built forms, of principally 19th and 20th century buildings. The skyline's profile accommodates a myriad of forms that rise above the general level including spires, turrets, towers and the more recent taller buildings that punctuate the cityscape. The skyline of Manchester does not present a cluster of tall buildings and these when built tend to become landmarks.

The study area is characterized by two different skylines:

1- the 19th and 20th St Peter Street and Albert Square Conservation Areas

2- the modest scale of George Street Conservation Area;

The skyline of the area is also characterised by the outstanding landmark of the tower of the Town Hall (for a century this was the tallest feature within the city centre).

The skyline of the area of analysis is also continually evolving. In recent years medium-height buildings have been constructed and tall buildings have made their way through the urban texture (such as the Great Northern Tower, the Radisson Hotel and the Beetham Tower). Whilst being significant landmarks, they act as a backdrop of significant views and vistas maintaining the ability to appreciate the historical texture of the urban landscape.

Regarding views and vistas, the Cenotaph can be appreciated from most points within St Peter's Square, especially from the junction of Princess Street and Mosley Street and from the western parts of Peter Street in conjunction with the Central Library. Mid – long range views of the subject site can be seen from Lower Mosley Street, at the junction of Windmill Street, from the west end of Peter Street and

[19] Civic Quarter – Manchester Central Regeneration Framework, 2009. p.7

along Oxford Street, to the south, passed the junction with Portland Street. These views of the structure have made it a 'landmark' within the surrounding streetscape, although this status has evolved as a result of the erosion of the historic urban grain around St Peter's Square, and has been adversely affected in recent times (late 20th century) by the Metrolink route which abuts the subject site to the north side.

4.3.6 The Extent of Intrusion or Damage (Negative Factors) and the Existence of Any Neutral Areas

The creation of the Peace Gardens have eroded the urban grain but created an area of public realm and area of green space; this is therefore a neutral area. The positioning of the Metrolink station platforms, to the north of St Peter's Square, has created an impermeable barrier to the Square which weakens the formal layout of the space. To the south side of the Square, Elizabeth House is a blight on the character of the conservation area and the setting of the important buildings opposite (i.e. the Midland Hotel, City Library and Town Hall Extension), although at the time of writing this building is being demolished and the redevelopment of the site is underway.

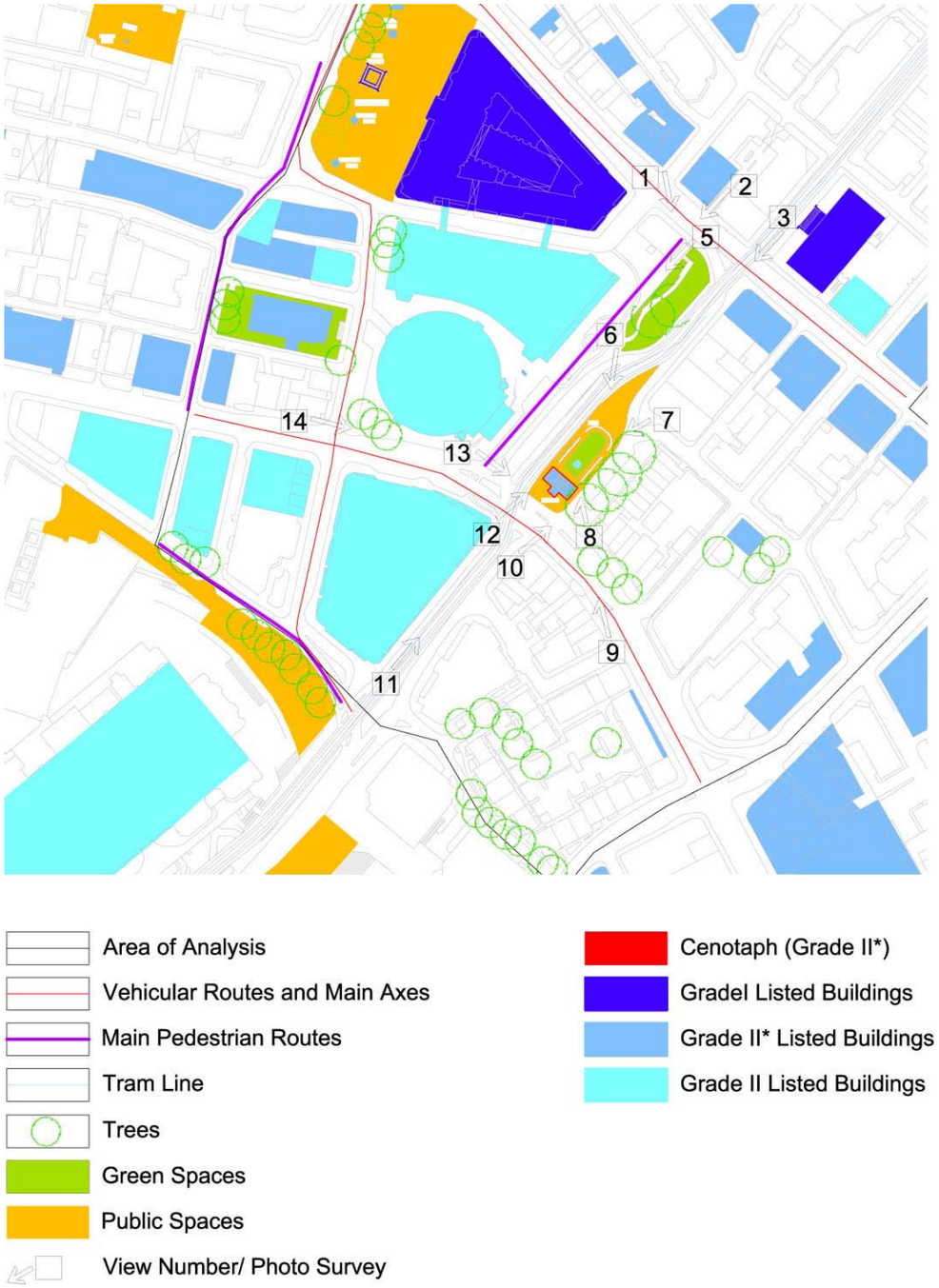

Figure 25: Spatial and character analysis map. The numbered arrows refer to the photographic survey in Section 6.3.7

4.3.7 Photographic Survey

N.B. Refer to Figure 25

Table 2: photographic survey of the area of analysis



01: This view is from the north-west corner of the junction of Cooper Street and Princess Street looking south across the Peace Gardens. The Grade II listed 77 and 77a Mosley Street & 14 – 16 Princess Street can be seen articulating the junction of Princess Street and Mosley Street in the middle ground. The Peace Gardens are surrounded with hoardings.



02: This view is from the north side of Princess Street at the junction with West Mosley Street looking south-west across the Peace Gardens into St Peter's Square. The Grade II* Town Hall Extension can be seen to the right beyond the hoardings.



03: This view is from the north-east side of the junction of Princess Street and Mosley Street looking south-east along Mosley Street into St Peter's Square. The Grade II listed 77 and 77a Mosley Street & 14 – 16 Princess Street is seen on the left and the Grade II* Town Hall Extension is to the right of the view.



04: This view is taken from the south-east corner of the junction of Princess Street and Mosley Street looking west along Princess Street towards the Grade I listed Town Hall. The Peace Gardens are seen in front of the Town Hall.



05: This view is taken from the north side of the Peace Gardens looking south-west along the public footpath that goes through the gardens into St Peter's Square.



06: This view is taken from the south side of the Peace Gardens looking south across St Peter's Square. The Metrolink tram stop can be seen in the foreground which obscures views of the Grade II* Cenotaph and Grade II stone cross. The Grade II listed Midland Hotel building can be seen in the background to the right of the view.



07: This view is taken from the north side of Dickenson Street at the junction with St Peter's Square. The view is looking south-west across St Peter's Square. The Grade II* Cenotaph, Grade II stone cross and memorial gardens can be seen in the middle of St Peter's Square whilst the Grade II* Central Library building and Grade II* Midland Hotel building can be seen beyond.



08: This view is taken from the south-west corner of St Peter's Square looking north across the memorial gardens in the middle of the Square. The Grade II* listed Cenotaph and Grade II listed stone cross can be seen in the fore-ground, within the centre of the Square, whilst the Grade II* listed Central Library (left) and Grade II* Town Hall Extension (right) can be seen beyond this.



09: This view is taken from the south side of Oxford Street, at the junction with Hall Street, looking north. The Grade II* Cenotaph can be seen in the middle ground whilst the Grade II* Central Library can be seen beyond this. The modern (20th century) Elizabeth House office block, which is now demolished, can be seen to the right of the view.



10: This view is taken from the south-east junction of Lower Mosley Street and Peter Street looking north-east across St Peter's Square. The grade II* Cenotaph is seen in the foreground whilst the grade II stone cross is beyond this within the memorial gardens. The Peace Gardens are then seen beyond this. The Grade II* listed Town Hall Extension is seen to the left and the modern (20th century) Elizabeth House office block, which is now demolished, can be seen to the right.



11: This view is taken from the north side of Lower Mosely Street, at the junction with Windmill Street, looking north-east towards St Peter's Square. The Grade II* listed Cenotaph can be seen in the middle-ground. The Grade II* listed Midland Hotel is to the left of the view in the foreground.



12: This view is taken from the south-west junction of Peter Street and Lower Mosley Street looking north-east across St Peter's Square. The Grade II* Listed Cenotaph and Grade II listed stone cross can be seen in the middle-ground, within the centre of the square. The Metrolink tram stop is seen to the left. The modern (20th century) Elizabeth House office block, which is now demolished, can be seen to the right and the Grade II* listed Town Hall Extension is to the left of the view.



13: This view is taken from the south-west corner of St Peter's Square looking south-east across the Square. The Metrolink tram stop is seen in the foreground and beyond this is the Grade II* listed Cenotaph and Grade II listed stone cross within the memorial garden at the centre of the square. The modern (20th century) Elizabeth House office block, which is now demolished, can be seen beyond this.



14: This view is from the north side of the junction of Peter Street and Mount Street looking east along Peter Street towards St Peter's Square. The Grade II* listed Midland Hotel can be seen to the right of the view. The Grade II* listed Cenotaph can be seen in the middle-ground and the modern (20th century) Elizabeth House office block, which is currently being demolished, can be seen beyond this.

4.4 Summary

The Characterisation Appraisal has explored the distinctive qualities within the area of analysis. The multiple heritage assets within the area of analysis and the variety of architectural styles, materials, scale and usage demonstrates the history of change within the setting of the heritage assets. The urban context of the area of analysis is characterised by the cycles of renewal which reflect the fluctuations in economic and social spheres.

The high architectural value of heritage assets in the immediacies of the subject site is not common in the area of analysis as a whole. The grouping of the Town Hall, Town Hall Extension and the Central Library, surrounded by Albert Square and St Peter's Square, is the most dominant feature within the area, providing the defining characteristic of civic grandeur. The City Art Gallery, of equally high architectural value, is a less dominant form but of high aesthetic value within its smaller setting. Given the high architectural, aesthetic, historic and communal values of these buildings there is a capacity for change, and an opportunity to enhance the architectural and urban qualities within the subject site.

The Cenotaph is an important feature within the townscape affording mid-long range views from Peter Street and Oxford Road. However, the setting of the Cenotaph and memorial gardens has been severely compromised by the presence of the Metrolink tram station and associated OLE poles.

5 ASSESSING HERITAGE SIGNIFICANCE

5.1 Introduction

Criteria have been established to appraise a building's significance. Statutory criteria, as set out in the 'Principles of Selection for Listing Buildings', DCMS, 2010, provides a list of principles for assessing significance based on architectural and historic interest, age and rarity, aesthetic merits, selectivity and national interest. English Heritage's criteria outlined in 'Conservation Principles, Policies and Guidance,' which partially overlap with the Statutory Criteria, have also been considered and encompass the following values:

- Evidential Value – relating to the potential of a place to yield primary evidence about past human activity;
- Historical Value – relating to ways in which the present can be connected through a place to past people, events and aspects of life;
- Aesthetic Value – relating to the ways in which people derive sensory and intellectual stimulation from a place;
- Communal Value – relating to the meanings of place for the people who relate to it, and whose collective experience or memory it holds.

5.2 Listed Buildings

5.2.1 The Cenotaph[20]

The Great War Memorial, originally listed as 'Cenotaph War Memorial' at Grade II in September 1974, is included on the Statutory List at Grade II*. (The word 'cenotaph' conveys the simple meaning of 'an empty tomb uplifted on a high pedestal'). The memorial's present listing entry dates from June 1994. The anomalously brief description accompanying the listing entry runs as follows:

> 'War memorial. 1924, by Sir Edwin Lutyens. Portland stone. Central cenotaph advanced on a low plinth which runs out to each side at the rear with rearward returns bearing obelisks. The cenotaph is rectangular, with 3 unequal slightly battered stages, the topmost with an elaborate wreath in each side, a sword pendent from the front, and surmounted by a recumbent casualty on a catafalque. Between the obelisks to the rear, a stone sarcophagus (sic). Forms group with Memorial Cross to rear (q.v.)'.

As frequently encountered in the Statutory List, there are anomalies and omissions in the description; it is neither a sarcophagus nor an altar that lies between the obelisks but 'a Great War Stone' or 'Stone of Remembrance', a distinctive and elegantly proportioned feature of many of Lutyens' Great War memorials. Used in war cemeteries in France and elsewhere containing one thousand or more graves, or at memorial sites commemorating more than one thousand war dead; the Great War Stone intended to commemorate those of 'all faiths and none'; always carrying the inscription: 'THEIR NAME LIVETH FOR EVERMORE' (a quotation from *The Wisdom of Sirach* suggested by Rudyard Kipling). Lutyens described the Great War Stone as "one great fair stone of fine proportion, twelve feet in length, lying raised upon three steps, of which the first and third shall be twice the width of the second". The Great War Stone in St. Peter's Square, and the steps on which it rests, adhere to Lutyens' fundamental concept despite the omission of any reference to them in the statutory listing description.

Photographs of the War Memorial, in the years between its completion and dedication in July 1924 and the Second World War, show the cenotaph, the obelisks, the low stone plinths extending between the obelisks and the cenotaph, the Great War Stone and its three stone-paved steps aligned on the centre-line of the obelisks, rising from a generously proportioned, rectangular stone-paved platform aligned on the centre-line of the obelisks, and extending from side to side between the obelisks and the low plinths, south-westwards to the base of the cenotaph and the low plinth running along its base, and north-eastwards towards the Memorial Cross. However, a one-step break in level separates this platform from a larger area of stone paving, one step up from the adjacent paved footway extending north-eastwards (away from the Great War Memorial) embracing the south-western end of the original, small, flattened oval of grass centred on the earlier Memorial Cross of 1907. The oval of grass is shown contained within a simple, low, metalwork fence, typical of any municipal park.

From the photographs of the area between 1924 and the Second World War, it is clear that Lutyens' composition comprised the cenotaph, the obelisks, the low stone plinths extending between the obelisks and the cenotaph, the Great War Stone and its three stone-paved steps, the low stone plinths extending around this platform, the rectangular stone-paved platform contained within and extending north-eastwards from the obelisks and the lower area of stone paving extending north-eastwards and embracing the south-western end of the flattened oval of grass. However, from photographs showing the area soon after the completion of Lutyens' Great War

[20] Extracts taken from HOK's report: "The War Memorial, the Memorial Cross and Other Memorials, Structures and Features in their Vicinity: A Report on their Heritage Status and the Extent of these 'Heritage Assets' ", July 2011

Memorial, it appears that the small, stone block, carrying the circular bronze plaque with raised lettering carrying the inscription: 'To our/ FALLEN/ COMRADES/ BRITISH LEGION/ MANCHESTER', now located close to the Memorial Cross on an extension to this lower paved area, did not form part of the original composition, but followed a little later.

The north-eastern end of this lower area of stone paving was modified when the Second World War Memorial Garden was created in 1949 and the stone-paving extended north-eastwards to form a pathway extending along the two sides of the newly created central garden containing the Memorial Cross and around the semi-circular, north-eastern end of the garden.

Lutyens

An architect of national importance, Sir Edwin Landseer Lutyens (1869 – 1944) started his architectural career with private commissions for houses. Influenced by the vernacular, Arts and Crafts and Art Nouveau, just as Lutyens had formulated his domestic architectural style commissions for commercial buildings, public buildings and town planning began to cross his desk. Lutyens turned to a more formal, classical style in response. The opportunity to design the central buildings for the new capital of India, Delhi, allowed Lutyens to exploit the use of monumental classical forms.

The start of World War I and the subsequent unprecedented scale of those killed saw the establishment of the Imperial War Graves Commission in 1917. Lutyens approached the Commission with his ideas for commemorating the dead and became involved in the designs of the French cemeteries. Central to Lutyens' designs was the 'The War Stone' which he created to be a recognisable humanist symbol to represent the fallen. He said of the War Stone that it should be:

> *"One great stone of fine proportion 12ft long set four and finely wrot – without undue ornament and tricky and elaborate carvings and inscribe thereon one thought in clear letters so that all men for all time may read and know the reason why these stones are so placed."*

With the War Stone, Lutyens was consciously designing and branding, for want of a better word, something that could become a recognisable symbol to embody national grief, pride and memory. His 'stoneology' explored no less than 40 alternative names for his stone, such was the importance of 'marketing' it and imbuing it with the recognised emotion and meaning. The War Stone was used extensively in Lutyens designs for the French cemeteries.

Following his work on the continent Lutyens' design for a War Memorial in Southampton, 1919, with its War Stone, flanking columns and recumbent figure set the context for the designs that followed. A year later Lutyens Cenotaph for Whitehall, London, was unveiled which included the chest tomb atop a rectangular pylon. This form suited a civic memorial as it was without religious symbolism. Following the public success of the Cenotaph design at Whitehall (1920), Lutyens used the Cenotaph design at Maidstone, Reading and Derby (1921), Rochdale (1922) and Cardiff (1924, the same year as the unveiling of the Cenotaph in Manchester). The Cenotaph was also used in memorials in Bermuda (1925), Hong Kong (1928) and Canada (1934) (see Table 3 for photos of the various memorials). The term 'Cenotaph', from a Greek word meaning 'empty tomb', was a name Lutyens coined that, as with the War Stone, resonated with the public; the design embodied a nation's grief and pride. The fact that Manchester's War Memorial Committee referred to their proposed memorial as a 'Cenotaph' even before a design or an architect had been chosen tells you how familiar the term had become within the public's psyche.

Lutyens' use of entasis demonstrates the intellectual approach to designing something beyond the tangible. The vertical lines of the Cenotaph are radials of a circle whose center is 1000ft above the ground. Similarly, the horizontal lines are arcs of a circle whose center is 900ft below ground level. The batter of the vertical planes, which is invisible to the eye, demonstrates the subtleties of design and consideration and the rooting of the structure at once with the earth as well as the ethereal.

In total, Lutyens designed over 52 war memorials in the UK, creating a recognisable symbol and typology that still resonates with people today. Lutyens' other War memorials used the forms of obelisks, crosses and arches.

Many of Lutyens' monuments were compromised in terms of materials, siting or design due to the nature of the committees that sought to erect the memorials. The financial and political situation regarding each committee and commission were different yet the fact that the memorials display a consistency in design ethos is testament to Lutyens vision as an architect.

Lutyens was not party to discussions regarding the site of Manchester's War memorial and the positioning of the memorial at the southern extent of the site's boundary was presumably to maximise the distance between it and the existing stone Cross. The siting of the Cenotaph is on the position of the former tower of St Peter's Church which formerly stood on the site but there is no evidence that Lutyens placed the memorial here for any symbolic reason. The quest for prominence within the site could also be the reason for the grand composition that Lutyens chose with the Cenotaph and its recumbent figure and War Stone flanked by obelisks (Lutyens had previously used the composition of the Cenotaph and recumbent figure at Southampton (1920), Derby (1921) and Rochdale (1922). The War memorials at Northampton (1926) and Norwich (1927) can be seen as developments of the composition Lutyens used at Manchester).

The current setting of the Manchester's War Memorial has been adversely affected by the presence of the Metrolink tram station which physically abuts the structure to the north-west side and the compromises regarding the location of the memorial have been outlined in Section 3.4. However, the Cenotaph element of the Memorial, in particular, has townscape value due to its prominent position. Views of the Cenotaph are afforded for some distance along Lower Mosley Street, Peter Street and Oxford Street, although the long-range views along Peter Street and Oxford Road are not historic and were never intended to be seen (see historic map regression in Section 3.3 which illustrates the original townscape in which the Cenotaph was placed that would have afforded limited views along Peter Street or Oxford Street/ Road due to the building line extending further south than it does today, see Figure 26).

War memorials are highly significant commemorative structures which have strong historic and cultural significance to the communities and groups associated with them. Memorials such as the Cenotaph have also become important landmarks within the townscape which adds to the high communal, historic, aesthetic and evidential heritage values that the War Memorial yields. As one of Lutyens more accomplished compositions, the Cenotaph in Manchester affords its listing at Grade II*.

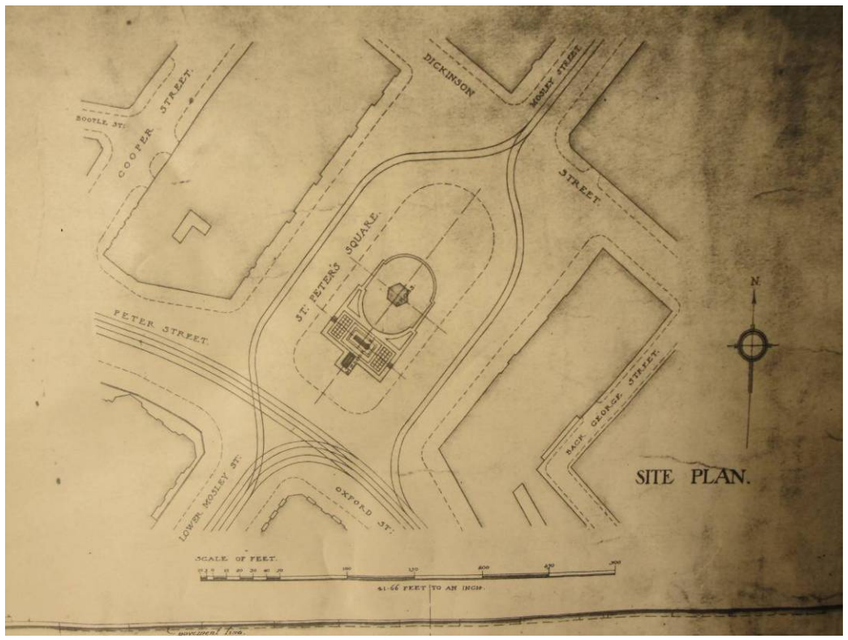

Figure 26: Lutyens' drawing for the site of the proposed Cenotaph in Manchester illustrating the former building lines which would have reduced long-range views of the memorial from Oxford Road and the western reaches of Peter Street.

Table 3: Photos of Lutyens' Cenotaph War Memorials

 Cenotaph, Southampton (1919)	 Cenotaph, Whitehall (1920)
 Brock Barracks Royal Regiment Memorial, Reading (1921)	 Midland Railway Memorial, Derby (1921)



Royal West Kent Regimental Memorial, Maidstone (1921)



War Memorial, Rochdale (1921)



War Memorial, Manchester (1924)



Northampton Memorial (1926)



War Memorial, Norwich (1927) © Geograph

© Images of England, unless otherwise stated.

5.2.2 The Stone Cross[21]

The Memorial Cross was listed September 1974, at the same time as the War Memorial and is included on the Statutory List at Grade II. The anomalously brief description accompanying the listing entry runs as follows:

> 'Memorial cross marking position of former Church of St. Peter (demolished 1907), c. 1907. Portland stone. Gothic style. Base of 4 hexagonal steps, hexagonal pedestal with swept top embellished with quatrefoils and brattishing, shaft of slender clustered columns with an angel displaying a shield halfway up each side, surmounted by a large Gothic cross. Inscription. Forms group with Cenotaph War Memorial (q.v.)'.

As frequently encountered in the Statutory List, there is a significant omission in the description – namely in respect of the designer of the cross, the distinguished late-Gothic Revival architect, Temple Moore (1856-1920).

The 1849 OS map (Figure 27) illustrates the internal layout of St Peter's Church prior to its demolition. The Cross appears to have been located within the centre of the footprint of the Church, within the centre of St Peter's Square, rather than being symbolically placed on the position of the altar as has been suggested (N.B. the circular mark to the centre of the map in Figure 27 which overlaps with the

[21] Ibid.

pews is a ink stain and not part of the plan of the Church). Accounts in historic newspapers report that it may have been intended to position the Cross on the site of the church's altar, although research has not provided any evidence of this (see Appendix 5 for historic newspaper cuttings).

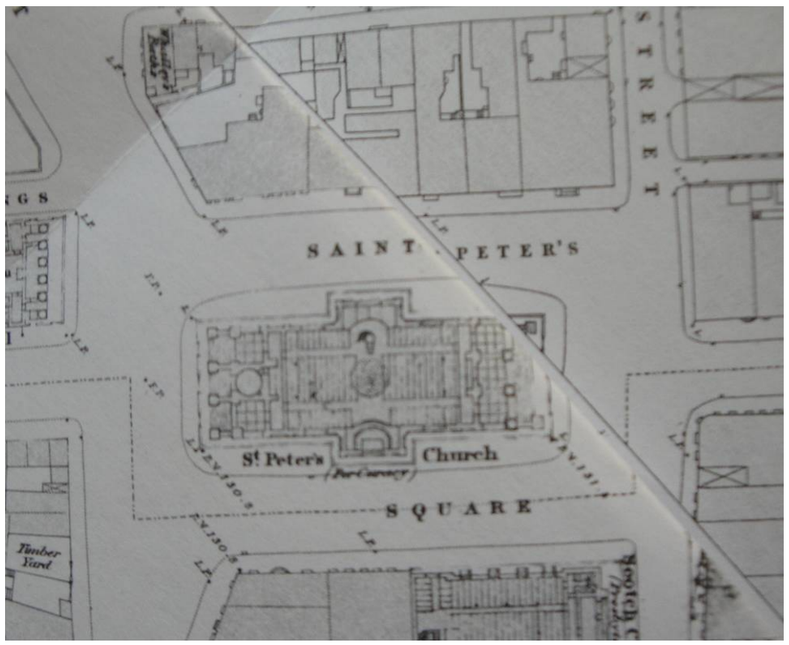

Figure 27: Detail from the 1849 OS map of the internal plan form of St Peter's Church

Photographs of the Memorial Cross and maps of the area in the years between its completion in 1907 and the present show substantial changes to its immediate setting. As first completed the Memorial Cross was located at the centre of a modestly proportioned, flattened oval of grass surrounded with a low metalwork fence, located at the centre of a very much larger, stone-paved area occupying the centre of St. Peter's Square, surrounded by wide carriageways on all sides.

The creation of Lutyens' War Memorial at the south-eastern end of the stone-paved area in 1924 substantially changed the setting of the Memorial Cross. The flattened oval of grass was reduced in length at each end and a higher metalwork perimeter fence added and the importance and centrality of the cross was substantially diminished by the addition of Lutyens' cenotaph and obelisks to the south-west. It appears that soon after the completion of the War Memorial, a small stone block was added within the re-shaped grassed area at its south-western end, carrying a circular bronze plaque with raised lettering carrying the inscription: 'To our/ FALLEN/ COMRADES/ BRITISH LEGION/ MANCHESTER'.

The creation of the Second World War Memorial Garden in 1949 involved substantial changes to the centre of the Square. The small oval of grass at is centre was removed and the entire area to the north-east of Lutyens' War Memorial and its immediate paved setting re-planned and re-landscaped within a coherent and formal scheme attributed to the City Architect, Leonard C. Howitt. In the design of the low Portland Stone enclosing wall which runs down the back-line of the footway extending around the perimeter of the 'island', containing raised planting beds along the straight sides and seating around the semi-circular north-eastern end, the architect extrapolated Lutyens' distinctive detailed design (with its deeply coved section) for the low plinths of the Great War Memorial at the south-west end of the 'island'. Within the enclosed space, and contained within a wide stone-paved pathway and a simply detailed stone-edged planting bed (now containing shrub hedges), the architect devised an enlarged grassed area, square at it is south-western end and semicircular at its north-eastern end. The planting beds running down the long sides of the grassed area were returned at the south-western end of the grassed area, but with a small stone-paved area left at the centre (of the same width as the planting beds). Adjacent to this small area of stone paving and centrally aligned within the grassed area was relocated the small, stone block, carrying the circular bronze plaque with raised lettering carrying the inscription: 'To our/ FALLEN/ COMRADES/ BRITISH LEGION/ MANCHESTER'.

Further significant changes have been effected since the completion of the Memorial Garden in 1949. The area of grass between the small area of stone paving and the base of the Memorial Cross in which the British Legion memorial is located has been stone-paved and now contains three further memorials. To the north-west of the British Legion memorial is a small, rectangular, incised, slate plaque supported on a low stone block and carrying the inscription: 'KOREAN/WAR/1950-1953/Not one of them/is forgotten/before God'. To the south-east of the British Legion memorial is a further, small, rectangular, incised, slate plaque supported on low stone block and carrying the inscription 'To the honour/and memory/of Mancunians/who have given/their lives/in other conflicts/ since 1945'. Finally, immediately behind the British Legion memorial is a rectangular, incised, Carrara marble plaque supported on a stone block and carrying the inscription: 'TO OUR/ITALIAN COMRADES/1915-1918'.

The current setting of the Stone Cross has been adversely affected by the presence of the Metrolink tram station which abuts the site to the north-west. However, the Stone Cross can still be read and understood as marking and commemorating the former St Peter's Church thereby yielding historic value. As a prominent structure within the grouping of the War Memorial and Memorial Gardens the Stone Cross has high communal and associative value.

5.2.3 Surrounding Listed Buildings

The listed buildings identified within the Section 2.3, the setting of which could be affected by the proposed location of the Cenotaph will be discussed here in detail, in order of grading, so that the nature of interest or significance can be understood (Table 4):

Table 4

Listed Building Name	Grade	Summary of significance	Significance of setting
City Art Gallery, Mosley Street	I	The City Art Gallery was built for the Manchester Institution of Science Literature and the Arts in 1824 – 35 by Sir Charles Barry. The Royal Manchester Institution, as it was known, is the only example of a public building in the Grecian style by Barry. The aspirations of the city in its patronage of the arts are embodied in the grand use of architecture. The Athenaeum which is now annexed to the building forms an important grouping of buildings along Princess Street. Together with the important architectural value of the building its historical and communal values are also extremely significant.	The building occupies the width of the block and is bounded by Mosley Street to the north, Princess Street to the west and Nicholas Street to the east. As the principal building on the site the setting is largely confined to the street grid around it. The footprint of the building does not extend beyond the line of the buildings along the streets that bound it which restrict views to it from the south. From the Peace Gardens and south of the Town Hall the building is read within its urban setting. Long views looking west along Mosley Street, towards St Peter's Square, allow the building to be read as the principal focus of intellectual and cultural activity, especially the association with the Portico Library which is further east along Mosley Street. Despite the addition of tall commercial buildings along Mosley Street the building can still clearly be read as part of the historic streetscape, its scale and architectural grandeur commanding dominance.
Town Hall, Albert Square	I	The Town Hall, 1868 – 1877, by Alfred Waterhouse, is a Gothic styled building with 3 main ranges, of 3-4 storeys and attics, enclosing a triangular courtyard. The building is a potent civic symbol and distinguished work of architecture. Separate entrances articulate the different functions of the building and the plan form of the building was conceived to provide excellent circulation routes, light and ventilation to all rooms. The plan and structure are very closely integrated and the structural system is exploited architecturally. The clock tower is a dominant feature and provides an impressive skyline, seen from various viewpoints in the City. Alongside the important architectural value of the building its historical and communal values are also extremely significant.	Of most significance, regarding the building's setting is the relationship with Albert Square and the Town Hall Extension and Central Public Library beyond. The principal elevation of the building is to Albert Square which is an important area of public realm. The grouping of the Town Hall with the Town Hall Extension and Central Library form the most important group of civic buildings within the City. The site is bounded by Princess Street to the east, which is a busy thoroughfare and Lloyd Street to the west, which is a narrow street with restrictions to vehicular traffic. The narrowest part of the building is bounded by Cooper Street to the south. Although the semblance of the former street pattern remains to the south of the building, the building is experienced in the context of the open space created by the Peace Gardens and public realm west towards St Peter's Square. The Peace Gardens act as a visual buffer between the Cooper Street elevation and Mosley Street. The sheer scale of the building is experienced perhaps most on Lloyd Street where it joins to the Town Hall Extension by two first floor level walkways.
Town Hall Extension, Albert Square	II*	Conceived of as a link between the Town Hall and the Central Library, the 1938 Eclectic style building was designed by E. Vincent Harris. The architectural style, materials and form are carefully chosen to marry the two landmark buildings either side of it. The 8 storey building is clad in sandstone ashlar and is irregular in plan. The north-east façade, to Lloyd Street, is 29 bays wide, the south-east façade, to Mosley Street, is 17 bays wide, whilst the west façade, to Mount Street, is only 5 bays wide. The architectural composition is enlivened by ornate carved tracery grilles to the staircase bays which incorporate heraldic symbols. Along with the important architectural value of the building its historical and communal values are also extremely significant.	The scale and massing of the Town Hall Extension is in response to the Town Hall to the west and the Central Library to the east. The principal façade of the building is to the south, facing Mosley Street and projects further south than the Town Hall further confirming the Town Hall's principle orientation is towards Albert Square and not the south. The south elevation is articulated by fenestration, experienced most when walking north along Dickinson Street. At street level the colonnade is an important feature of the building, extending the public realm within the boundary of the building. The relationship with the Town Hall is experienced intimately along Lloyd Street where the two buildings are joined at first floor level by covered walkways. Library Walk, between the building and the Central Library, where the curve of the west elevation is experienced, is an important urban space also where the building is experienced at close proximity. Sandwiched between the two buildings, the Town Hall Extension is read as having a subservient function to the Town Hall but linking the stand alone Central Library building as part of the grouping of civic buildings. The grouping of these buildings is appreciated most from the south west corner of St Peter's Square.
Central Public Library, St Peter's Square	II*	The steel-framed, Portland stone clad, classical styled library was designed by Vincent Harris, 1930-4. The building is circular	The principle elevation of the Library is to St Peter's Square and this is where the building can be seen in its group context along with the Town Hall Extension and Town Hall. Important

Table 4

Listed Building Name	Grade	Summary of significance	Significance of setting
		in plan, of 4 storeys, with a rectangular 5 bay portico on the south-east side, facing St Peter's Square. The building provides an important landmark entrance to the city from the south. It is a tour de force, and provides the city with a potent civic symbol. The aesthetic and communal heritage values and particularly significant.	views of the library are seen from Oxford Street and Peter Street. Moving north, along Oxford Street to St Peter's Square, the Library is a landmark building marking the entrance to the city centre and important civic spaces of St Peter's Square and Albert Square beyond. Significant views of the Library and buildings beyond are also experienced moving north along Mount Street and between the Library and the Town Hall Extension, to the north.
The Midland Hotel, Peter Street	II*	Built for the Midland Railway,1898 – 1903, by Charles Trubshaw, this building was a statement of grandeur and affluence for the Midland Railway Company. It is trapeziform in plan and occupies the island site, bounded by Peter Street, Mount Street, Windmill Street and Lower Mosley Street. The 5 storeys with cellars and attics, is clad in Brown polished granite, and brown glazed terracotta in an elaborate Baroque style. It was formerly connected to Central Station (now called Manchester Central), to the west. It is a very prominent building and represents the cosmopolitan wealth and taste of the late 19th century in Manchester. The building's architectural value is reinforced by the technological value of the early use of steel-framing. Due to the prominence of the building within the streetscape aesthetic and communal values are high.	Although the south corner of the building provides articulation to the south-west side of St Peter's Square, the building is set back from the square as it is orientated more towards Mount Street. Indeed, the principal entrance faces north along Mount Street. This orientation away from St Peter's Square means the building is experienced as being part of Peter Street and Lower Mosley Street. The association with the former Central Station building is also still prevalent. From the west end of Lower Mosley Street, moving east towards St Peter's Square, the building is read as an important feature within the streetscape and marks the entrance into St Peter's Square.
The Athenaeum, Princess Street	II*	Designed and built as a cultural club, promoting adult education,	The Athenaeum is experienced today as the annex to the City Art Gallery and this

Table 4

Listed Building Name	Grade	Summary of significance	Significance of setting
		the Athenaeum, 1836 -7, is now annexed to the City Art Gallery. Built by Sir Charles Barry in the Italian Palazzo style, it became the style of choice for Manchester's warehouses in the mid-19th century, defining the Victorian City. Princess Street is arguably the most impressive Victorian street in Manchester and is lined with commercial warehouses, and the Athenaeum stands as testament to this important development in the city's architectural development. It forms an important grouping with the City Art Gallery and is therefore of significant architectural and historical value. Due to its cultural and intellectual associations aesthetic and communal values are also high.	relationship provides the principal setting for the building. The building is also experienced as part of the streetscape of Princess Street. The height, scale, massing and style have influenced the surrounding warehouse buildings. As one moves south along Princess Street from the Town Hall, views of the Athenaeum are glimpsed and the building is read as a backdrop to the lower City Art Gallery building in front of it and as part of the historic streetscape of Princess Street. The return to George Street illustrates the compact nature of the plan of the building and is read together with the modern extension to the art gallery.
77 and 77a Mosley Street & 14 – 16 Princess Street	II	Occupying the corner site to the south-east corner of Mosley Street and Princess Street, the four storey red brick building provides emphasis to the corner site with its curved 3 bay corner and balconies to the first floor windows. The 11 bay elevation to Princess Street forms part of the coherent streetscape of mid-late 19th century warehouses and is of group value. The Mosley Street return is of 5 bays. The principal entrance to the prominent corner bays has been altered with the insertion of a mid-20th century shop front. The heritage significance of the building is in its architectural value, group value and streetscape value.	The building articulates the corner site. The principal elevation to Princess Street is read as being part of the historic streetscape and the significance of the building for its group value is experienced. The historic street line of the return elevation, to Mosley Street, can still be read, although the modern 20th century buildings (within the subject site) do not contribute to the setting of the building. Long views of the building can be seen moving west along Mosley Street, from the east, and moving south along Princess Street, from the north.

Table 4

Listed Building Name	Grade	Summary of significance	Significance of setting
65-71 Princess Street	II	The row of 4 late 18th century townhouses are a rare survival of domestic buildings of this period in the city centre despite being much altered internally; No.65 has been significantly altered with the insertion of a 20th century shop front to the ground floor. Nos.67 – 69 have now all been joined internally to form a public house. The buildings hold evidential and historical value.	The group value of the buildings is experienced from Princess Street, Cooper Street and Kennedy Street. Mid-range views of the buildings are seen from the west, moving east across the area of public realm south of the Town Hall extension and Town Hall. The character of the 18th century buildings is in contrast to the Victorian grandeur of the Town Hall and surrounding buildings. The group of buildings are experienced as part of the historic streetscape.
73-75 Princess Street	II	The end of block site, despite being narrow in plan, provides a strong, lively façade to Princess Street. By Ernest Bates, 1868, the polychromatic building has been altered at ground floor level with the insertion of shop units. The decorative façade and skyline provide interest to the streetscape and are of architectural and aesthetic value.	Adjacent to the 18th century row of townhouses (discussed above), the building is read as part of the historic streetscape and is experienced in relation to the Victorian grandeur of the Town Hall opposite.

5.3 Conservation Areas

5.3.1 St Peter's Conservation Area

St Peter's Square Conservation Area is characterised principally by the open civic space of the Square itself and the Central Library but includes notably significant buildings of large footprints such as the Midland Hotel (1898- 1903), the YMCA (1909), and the Friends' Meeting House (1830), which is the oldest building within the Conservation Area. Outside of the Conservation Area are the Town Hall and Town Hall Extension which along with the Central Library form the most significant group of buildings in the City.

The street pattern within the conservation area dates to 1788 when St Peter's Church was erected to serve the growing resident population. Due to the commercial development of the city throughout the nineteenth century the church became redundant and was demolished in 1907 when the Square was laid out as it is today. The site of the former church is marked by a memorial cross and memorial gardens which has now been subsumed by the Metro station. The historic street pattern has been further eroded with the demolition of the north part of Mosley Street between St Peter's Square and Princess Street, north of the subject site, and the demolition of the street block between this and the Town Hall.

The Central Library was built in 1934 and was the largest public library in the country. Inspired by the Pantheon in Rome, Vincent Harris' Classically styled, circular plan building is fronted by a huge portico which is supported by six giant Corinthian columns terminates the vista from Oxford Street.

Although St Peter's Square is the focus of the Conservation Area, it is characterised principally by the large buildings that surround it.

5.3.2 Albert Square Conservation Area

The area surrounding Albert Square is the focus of Manchester's civic spaces. The Town Hall and the Square are the dominant features of the conservation area.

Other buildings around the Square were built during the prosperous Victorian period, and most survive to the present day. The Albert Memorial and the four later statues in Albert Square stand in the pedestrian zone of the Square, which was refurbished in 1987. By the early part of the 20th century, the city required additional administration space and Vincent E Harris won a competition to provide an extension to the Town Hall (1938), which alongside the Library (1934), also by Harris, forms the most important grouping of civic buildings in Manchester. In 1971, to the east of the Town Hall, the Peace Garden was created which saw the demolition of several Victorian buildings, including the Clarendon Club, diluting the sense of enclosure.

Although dominated by the Town Hall, the Albert Square Conservation Area is characterised by a variety of architectural styles, materials and scale. The small domestic scale of the Georgian buildings on Princess Street, together with the Town Hall, contrast to the monumental scale of the Victorian Town Hall and serve to remind us of how the area has developed. The civic grandeur of the area is its defining characteristic and what is of greatest significance.

The subject site is not characteristic of the Conservation Area, which is primarily focused around Albert Square and the immediate setting of the Town Hall.

5.4 Undesignated Heritage Assets

Within the Area of Analysis there are also buildings which are not statutorily or locally listed but that contribute to the architectural and historic character of the surroundings of the subject site (to date Manchester City Council (MCC) has not published a list of locally listed buildings). As required by NPPF, these buildings have to be considered as heritage assets. As stated in the NPPF, paragraph 135, "*The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application."* Of relevance to this report is the former undercroft below the subject site and the memorial garden by L. C. Howitt.

5.4.1 The Undercroft[22]

Under the Second Schedule of *The Manchester Churches Act, 1906*, which provided for the disposal of the former St. Peter's Church, Mosley Street by the Diocese of Manchester to the City Corporation, the demolition of the church by the City Corporation, the vesting of the land in the Corporation and its successors, its use for road-widening and as 'an open space for the benefit of Manchester' and the erection of 'a cross or other memorial of the church at a cost of £500 as may be approved by the Bishop', the City Corporation was required to 'wholly demolish the said Church of St. Peter within twelve calendar months of the passing of the Act' and 'in so doing' was not to 'interfere with the graves or vaults therein save as may be necessary to allow the same being carefully and properly covered and protected with soil or other suitable material'. A detailed plan prepared at the time under the requirements of the Schedule shows a substantially scaled undercroft corresponding to the overall shape of the church above, subdivided with thick, brick or stone structural walls into some forty-eight numbered vaulted compartments each containing several coffins. Significantly, unlike the provisions relating to the disposal and demolition of two other churches in the City covered under the provisions of the Act, the schedule required 'the graves' to be retained on site rather than the coffins and the human remains they contain being carefully removed and buried in consecrated ground elsewhere.

On the assumption that the City Corporation complied with the relevant provisions of the schedule within the Act, it would appear that the undercroft to the church or that part which remained below ground level after demolition of the church above, together with the coffins it contained remains below the War Memorial, the memorial Cross and the adjacent Memorial Garden and paved areas.

This appears to be confirmed in a report published in the local press in June, 1907, at the time that demolition of the church was taking place, referring to the discovery of 'catacombs' and bodies below the church and to the proposal that they should be 'permanently sealed over with concrete'. It is assumed that such sealing over in concrete took place before the re-planning and landscaping of the square above.

Whilst neither listed nor scheduled, the remains of the undercroft and foundations of the long demolished St. Peter's Church, which are likely to remain below the present public open space, together with the bodies that may be contained within surviving parts of the vaults, have substantial heritage significance, and will be a major factor in the consideration and determination of any proposals for major physical change that may affect their continued preservation. For these reasons, it will be important for a thorough investigation to be undertaken on site to secure as clear a view as possible as to the existence of substantial below-ground structures and their condition, and the existence of bodies within any surviving structure (see Archaeological Desk Based Assessment for further information).

5.4.2 The Memorial Gardens

Following World War II elaborate schemes for a Hall of Freedom, at All Saints Church, were discussed as a memorial to the fallen, but a scheme by the City's Architect, Leonard Howitt, for a modest garden of remembrance around the Cenotaph and Cross was agreed. The Garden scheme formally incorporated the Cross and the War Memorial and was dedicated in 1949. Howitt's low rise stone wall and seating arrangement altered Lutyens' original scheme by reducing the side 'arms' that extended out from the pylons to create an oval shaped site around the Stone Cross and created a clear demarcation arrangement between the War Memorial and the Stone Cross.

Howitt's scheme clearly incorporates the Stone Cross and War Memorial within a defined area but is not read or understood as being a memorial in its own right. What Howitt's scheme did provide for, however, was the formal idea of the centre of the square being a garden and allowed for the incorporation of additional memorials. The defined space that the wall creates is therefore what yields communal value as it represents a space for remembrance. Howitt's original scheme has been compromised with the abutment of the Metrolink platform to the north side of the site which has removed a section of the wall and seating in this area.

Howitt began his career in Manchester City Architect's office before studying at Liverpool University School of Architecture. After working as an architect in Liverpool for local firms he returned to Manchester taking the position of Deputy City Architect in 1937. In June 1946 he was appointed City

[22] Ibid.

Architect and remained in this post until 1961. The City Architect's Office was responsible for numerous schools, colleges and corporation buildings. Of greatest interest are the Grade II Listed Hollings Building and Grade II Listed Heaton Park Reservoir Pumping Station which display Howitt's use of the post-War International style. Despite a thorough search of archives and documentary sources, no information has been located which provides further details on Howitt's memorial gardens scheme or indeed if it was by Howitt himself or his office. As a piece of landscape design, the wall structure of the memorial gardens is not considered to be one of Howitt's or indeed the City Architect's Office's most relevant pieces as it does not reflect the oeuvre Howitt or his office were working in and can be seen as a compromised design, economically and spatially. The structure itself is not a rare example and examples of memorial gardens throughout England that represent a more formal architectural design are considered to make a better contribution to the national historic stock. The wall structure of the memorial gardens is considered to be of local interest and does not warrant statutory listing.

5.5 Statement of significance

The significance of the Grade II* listed Cenotaph is not challenged.

The Cenotaph is one of Lutyens' most accomplished war memorials in terms of compositions. It is suggested that the constraints of the existing site, e.g. the presence of the Cross, resulted in the more elaborate composition and the siting of the memorial to the furthest extent of the site boundary in order to ensure a suitable presence within the square. Placing the Cenotaph at the furthest point south on the site would also have been to ensure maximum visibility of the memorial within the surrounding townscape. However, it has been demonstrated that the building lines and townscape in which the Cenotaph was designed and built were very different to the one that exists today, although the subsequent development around the square has afforded greater prominence of the Cenotaph within the surrounding townscape. Even though the original design of the Cenotaph does accommodate the St. Peter's Cross, it is known that Lutyens was not fond of religious symbolisms.[23] The significance of the relationship between the Cross and the Cenotaph was dramatically altered in 1949 when the setting of the two structures was formalised within Howitt's design for a Memorial Garden.

Unlike the Cenotaph, the stone Memorial Cross has a symbolic connection to the site being that it marks the location of St Peter's Church which formerly stood on the site. Accounts in historic newspapers report that it may have been intended to position the Cross on the site of the church's altar. However, according to the 1849 OS map which depicts the Church's internal plan it seems that the memorial was positioned to the centre of the church, and indeed the square. This central position allowed better long views from the streets converging on the square. With the presence of the Cenotaph and incorporation into a formal 'memorial gardens' the Cross now yields greater communal and associative values than it might have done otherwise as it has become an integral symbol of remembrance.

The Memorial Gardens, particularly the wall structure should be considered as a non-designated heritage asset due to its role in formalising the grouping of the Cenotaph and the Memorial Cross, although it is not of sufficient architectural and historic interest to merit listing.

Due to the communal, historic and associative values of the Cenotaph, Cross and memorial gardens they have group value. However, the setting of the memorial garden and indeed the listed Cenotaph and Cross structures, have been compromised with the presence of the Metrolink tram stop adjacent to the site.

St Peter's Square Conservation Area is characterised by the large individual buildings around the square.

[23] Skelton, Tim. 'Lutyens and the Great War' (2008), pg. XX