St Peter’s Square,
Manchester,

The Cenotaph: Heritage Statement - Part 3

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The Cenotaph: Heritage Statement

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9 NPPF CONSIDERATIONS

9.1 Introduction

This statement addresses the relevant policies within the NPPF concerned with the historic environment (principally Section 12 - see also the supporting planning statement by Nathaniel Lichfield & Partners).

The National Planning Policy Statement (NPPF), 2012, sets out the Government's planning policies for England and how these are expected to be applied. The relevant local plan policies contained within the Manchester Unitary Development Plan and guidance within the Manchester Guide to Development SPD (April 2007) have also been considered.

The heritage assets potentially affected by the proposals are the fabric and setting of the Grade II* listed Cenotaph, the setting of the Grade II St Peter's Cross, Grade II* Central Library, Grade II* Town Hall Extension, Grade I Town Hall, Grade II 65 - 71 Princess Street, Grade II 73 – 75 Princess Street and the character and appearance of the St Peter's Square and Albert Square Conservation Areas. The structure of the memorial garden wall is considered a non-designated heritage asset and as such will also be affected by the proposals.

The overall impact and significance of effects of the proposed development on the historic environment has been assessed as beneficial.

9.2 NPPF policy considerations

The NPPF does not contain an express presumption in favour of the conservation of designated heritage assets as PPS 5 did, but the presumption in favour of sustainable development is a presumption in favour of development that meets the objectives and policies of the NPPF, which has as one of its 12 core principles the conservation of heritage assets.

The policies contained within the NPPF seek to attain the Government's aim of achieving sustainable development. Resolution 42/187 of the United Nations General Assembly defined *sustainable development* as meeting the needs of the present without compromising the ability of future generations to meet their own needs.

One of the twelve core principles that should underpin both plan-making and decision-taking is that planning should "conserve heritage assets in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of this and future generations" (paragraph 17). The proposals to relocate the Grade II* Cenotaph aim to not only enhance the memorial's setting but seek to conserve the fabric of the structure by proposing a series of repairs and a maintenance programme that will ensure the monument can be understood and appreciated by future generations.

The information contained within the Heritage Statement, and supporting statements which form the application submission, demonstrate that the current proposed works to dismantle and relocate the Cenotaph are necessary to enhance the setting of the Grade II* listed structure and are a important element of St Peter's Square transformation project.

The refurbishment of the Central Library and the Town Hall Extension buildings is driven by a Service Improvement Strategy to support the City Council's aspiration of better access to improved services to the public, driven by the implementation of the Council's Customer Services, People, Information and Technology strategies. At its heart is a vision of providing excellent customer service within a modern and efficient working environment for its staff. By preserving yet transforming the historic complex, a new dynamic civic complex will be created for the benefit of future generations of Manchester's citizens. The transformation project will revitalise the civic heart of the city and improve the setting of St Peter's Square, which forms a major public space within the city. The transformation of St Peter's Square will be realised by a public realm project which is the result of an international design competition. The opportunity to improve public spaces within the city is part of the objective of creating a connected network of linked public spaces of world class quality, to be enjoyed by workers, residents, visitors and shoppers in the city centre, but also to host events throughout the year.

Redevelopment of St Peter's Square will seek to realise its full potential as one of Manchester's most significant urban spaces. The need for St Peter's Square to be of the very highest quality will become more significant as the critical mass of activity expands beyond the existing core, through St Peter's Square, linking to the Southern Gateway and the Corridor Manchester. The redefined public spaces will be a focus for major investment by the private sector, forming the next generation of mixed use buildings. The redevelopment of St Peter's Square will enhance the public realm, improve pedestrian permeability and increase connectivity between the city core, Manchester Central and the Southern Gateway. Investment in transport and connectivity, driven by the proposed Manchester Central Interchange and the Metrolink Second City Crossing, will ensure that the objectives for the sustainable growth in the civic, leisure, and cultural attractions.

Following consultation on the transformation project for the Town Hall Complex it was communicated to MCC that there was a desire to improve the setting of the Cenotaph. Following the commissioning of SLHA, in September 2011, as conservation architects and heritage consultants, a series of meetings with the MCC

and key stakeholder groups was held. During these early discussions it became clear that the relocation of the Cenotaph offered an exceptional opportunity to improve the setting of the memorial, in connection with the proposed redevelopment of St Peter's Square, and a vision for the Cenotaph was thus shaped; the existing setting and fabric of the Cenotaph has been adversely impacted by the presence of the Metrolink tram stop along the west side of the memorial thereby preventing appropriate use during ceremonies (especially the Remembrance Day parade).

The proposed relocation of the Grade II* listed Cenotaph to the area formally covered by the Peace Gardens will not only provide the opportunity for an enhanced setting to the War Memorial but will enhance the setting of the Grade I listed Town Hall and Grade II* listed Town Hall Extension by creating a more emphatic civic connection between the War Memorial and its designed setting.

Associated with the proposal to relocate the Cenotaph is the proposal to dismantle and store the Grade II listed St Peter's Cross and the reuse of the low-rise memorial garden wall/ seating, by L. C. Howitt, elsewhere within the city. In order to mitigate against the risk of damage to the Cross it is proposed to dismantle and store the structure off site. The Cross is a much more slender and therefore more fragile structure than the Cenotaph and its close proximity to the Cenotaph has resulted in the decision to remove it from the site first to enable the proposed disassembly of the Cenotaph to take place. The removal of the Cross will also allow for the public realm works to take place within St Peter's Square without risk of damage to the Grade II Listed structure. The proposals to the Cross will be subject of a separate Listed Building Consent application which will be submitted concurrently to that of the Cenotaph.

The proposed works to St Peter's Square will make a positive contribution to the local character and distinctiveness by creating a unified public and civic space befitting of the City (in response to paragraph 131).

It is considered that the proposed works will cause "less than substantial harm" to the significance of the identified heritage assets which is outweighed against the public and heritage benefits of the ensuing proposals to the area (paragraph 134). The cumulative public benefits of the transformation project and the relocation of the Cenotaph can be summarised as:

- The opportunity to conserve the fabric of the Grade II* Cenotaph and Grade II Cross;
- The enhancement of the setting of the Grade II* Cenotaph;
- Allowing for the improvements to the conducting of ceremonies;
- Facilitating the wider aspirations for the proposed works to the St Peter's Square public realm to create a coherent, high quality public space which will enhance the setting of the heritage assets within the immediacies of the square.
- It will make a positive contribution to the economic vitality and sustainability of the city; and
- It will be of an appropriate design for its context and make a positive contribution to the appearance, character, quality and local distinctiveness of the historic environment.

A strategy for the dismantling, storage and a later re-assembly of the Cross will ensure its historic, aesthetic and communal value will be protected and maintained.

An archaeological desk-based assessment and watching brief will mitigate against the potential adverse impacts on below ground archaeology. The archaeological DBA and Heritage Statement will present a record and advance understanding of the cultural heritage resource in and around the site, in support of paragraph 141.

10 CONCLUSION

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).

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.

It is considered that the proposed works will cause "less than substantial harm" to the significance of the identified heritage assets which is outweighed against the public and heritage benefits of the ensuing proposals to the area. The cumulative public benefits of the transformation project and the relocation of the Cenotaph can be summarised as:

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- Allowing for the improvements to the conducting of ceremonies;
- Facilitating the wider aspirations for the proposed works to the St Peter's Square public realm to create a coherent, high quality public space which will enhance the setting of the heritage assets within the immediacies of the square.
- It will make a positive contribution to the economic vitality and sustainability of the city; and
- It will be of an appropriate design for its context and make a positive contribution to the appearance, character, quality and local distinctiveness of the historic environment.

The information contained within the Heritage Statement, and supporting statements which form the application submission, demonstrate that the current proposed works have been fully considered and informed by established conservation principles and that they are necessary to facilitate the proposals for the St Peter's Square transformation project.

11 APPENDICES

11.1 Appendix 1: Public Monument and Sculpture Association Record

CENOTAPH

Region ID	MR
Work ID	212
Manual Reference	MR/MCR07
Type	War Memorial, World War I
Title	CENOTAPH
Architect	Lutyens, Sir Edwin
Date of design	1922-24
Year of unveiling	1924
Unveiling details	12 July 1924
Road	St. Peter's Square
Precise Location	Memorial garden opposite Central Library
A to Z Ref	p.162 F8
OS Ref	SJ835975
Postcode	
Work is	Extant
Listing Status	II
Duty of Care	Manchester City Council

Commissioned by	Manchester War Memorial Committee
Notes	
	War memorial; the central feature is a pylon surmounted by a moulded and carved bier upon which is the prone figure of a fighting man covered by his greatcoat. On each of the flank sides is carved the City of Manchester coat of arms encircled by large laurel wreaths, bound and supported by ribbons. On each of the ends are swords in enriched sheaths and the Imperial Crown in bold relief. Flanking the pylon are two obelisks, on which the dates of the Great War are carved. To the front is the Great War Stone, a replica of the stone of remembrance erected in the military cemeteries in France. It rests on a surround of three steps.
	It was not until 1922 that plans to provide a city war memorial for Manchester moved forward. The Manchester branch of the British Legion initiated the project. Ernest Simon, the serving Lord Mayor, established a war memorial committee with representatives from different military associations, the business community and the council. A subscription was opened and quickly raised some £10,000, the maximum sum it had been agreed to spend on a monument. In a city where unemployment was increasing, prospective subscribers were informed that work associated with the memorial would benefit local firms. Controversy, however, soon engulfed the memorial scheme. Identifying 'the best available site' for the memorial proved problematic. Initially, the war memorial committee considered three possible sites: Albert Square, Piccadilly and St Peter's Square. The favoured site was Albert Square, the city's principal civic space, where it was proposed to remove all of the existing statuary, including the Albert Memorial, so that the new memorial would stand alone, a powerful expression of the community's loss. The committee moved quickly, approaching the King, who indicated that he had no objection to the removal of his German grandfather's memorial from the square. The Albert Square site was also strongly favoured by the British Legion. But, perhaps anticipating opposition to this location, the committee also considered St Peter's Square as an alternative site; the Lord Mayor stating that they had also obtained the consent of the Bishop of Manchester and the trustees of St Peter's for the removal of the cross. The articles and letters which appeared in the local newspapers following the announcement of Albert Square as the unanimous recommendation of the war memorial committee suggested that many Mancunians did not share the committee's view, especially when it would involve the removal of all the statues. The Manchester Art Federation, which included the Manchester Society of Architects and Manchester School of Art, led the protests. Opposition also came from the Royal Manchester Institution which argued that the proposed removal of the statues represented a breaking of the 'sacred trust' with those who had provided them. The Manchester sculptor, John Cassidy, also doubted whether Albert Square was the best available site. When the city council came to debate the issue, the arguments against moving the statues had been well rehearsed and it was the Piccadilly site that emerged - by a vote of 71 to 30 - as the favoured location. The proposal that only the Albert Memorial would be removed to make way for the war memorial was also defeated. Placing the memorial in Piccadilly - in the open space created by the demolition of the Infirmary - found particular support from members of the Art Gallery Committee who envisaged the memorial standing in front of' the art gallery that the city council intended to build there. But uncertainties still surrounded the plans for Piccadilly, and, in May 1923, the war memorial committee anxious to see the memorial scheme move forward, agreed to site it in St

Peter's Square. It was understood that in order to make the necessary space for the war memorial that Temple Moore's memorial cross would be removed from the square. But the suitability of the St Peter's Square site, selected, as one correspondent to the Manchester Guardian put it, 'more or less casually by a number of laymen, acting in a spirit of compromise', continued to be questioned. One of the concerns remained that although St Peter's Square was a central location it was very close to the city's theatre and cinema district. The selection of the design of the memorial also proved contentious. The importance of organising an open competition for such an important memorial had been emphasised by the Manchester Art Federation and the Royal Society of British Sculptors during the discussions over the site. The war memorial committee appeared to agree, appointing the Manchester architect, Percy Worthington, as the assessor. However, controversy erupted when it was announced that the committee was unwilling to leave the decision entirely to Worthington, reserving the right to overturn his selection. The announcement of this decision prompted an understandable reaction from architects and their professional association. The decision was debated in the local press, correspondents expressing their surprise and bewilderment over the committee's apparent arbitrary and arrogant stance. The Manchester Guardian turned to Charles Reilly, Professor of Architecture at Liverpool University, to explain the principles at issue to its readers. Paul Waterhouse, the son of Alfred Waterhouse, who had recently served as President of the Royal Institute of British Architects, regretted the deadlock whilst suggesting that he knew much more about the committee's internal conflict but would not betray confidences. The Lord Mayor, Wiiliam Cundiff, was equally diplomatic, referring to 'certain insuperable difficulties' within the committee whilst confirming that it was to go ahead and select its own designer. A sub- committee was appointed and instructed to approach an architect 'who can be trusted to prepare a suitable design.' That architect was Sir Edwin Lutyens. Lutyen's design was a cenotaph, and as with the majority of those he produced for other provincial towns (including Rochdale), the essential elements of the London cenotaph could be recognised. It was a simple, well proportioned undenominational shrine in Portland stone, with a central pylon surmounted by the Unknown Soldier. The elegance and restraint of the lettering was a noteworthy feature of the design. It represented 'the triumphant end of the war as well as the sadness and sorrow it entailed.' But not all those who studied the proposed design felt that it was an entirely appropriate monument. Some reacted to its modernity, others even doubted the validity of any formal memorial. One correspondent writing to The Builder argued for a simple open space. 'Surely the creation of some fine square or some much- needed street widening would be a more fitting memorial of the recent war than any monolith, which, after all, can never convey the magnitude of the debt the city owes to its brave dead. The dedication of the Old Infirmary site to be a permanent open square would be an admirable thing, and in the future it will be of greater value as an open space than it can ever be if built upon.' But after these extraordinary debates and arguments the project finally went ahead. By the early summer of 1924 Manchester's cenotaph was nearing completion. The intention to provide work for local men appears not to have been realised as Lutyens used the London-based Nine Elms Stone Masonry Works to erect the memorial. In all, it cost £6,490, the residual funds being used to provide beds in local hospitals for the families of servicemen. The unveiling ceremony in July 1924 was an occasion of dignified remembrance. No part of the ceremony was more significant than the unveiling itself which was carried out by the Earl of Derby and Mrs Bingle - 'a citizen of the working-class district of Ancoats ' - whose three sons had died in the war. The memorial was dedicated by Rev J. G. McCormick, the Dean of Manchester. Manchester's cenotaph was generally welcomed. Henry Cadness, a Manchester artist, acknowledged its simple beauty and dignity, providing 'an environment of consolation which will be ever sacred for all.' But it could not have gone unnoticed in the packed square that some people's view of the ceremony was obscured by the presence of Temple Moore's cross. Negotiations to remove it recommenced after the ceremony but the trustees were reluctant to do so. The issue was a delicate one and after some further discussion Lutyens effectively closed the matter by stating that because of the 'susceptibilities of the donors ' he did not object to the cross remaining. But however appropriate Lutyens' cenotaph was, there still remained an uneasiness about the suitability of the site, an uneasiness evident in 1925 when renewed discussions about the city art gallery were broadened to include the question of moving the cenotaph to Piccadilly. But no action was taken and the cenotaph was to remain in St Peter's Square.

Memorial to fallen of World Wars		
circa		
raw year	1924	
Condition	Fair	
At risk	Not at risk	
Inscriptions	The north-east side of the memorial bears the inscription: TO THE HONOURED MEMORY OF THOSE WHO GAVE THEIR LIVES FOR THEIR COUNTRY On the south west side the inscription is: O LORD GOD OF OUR FATHERS KEEP FOR EVER IN THE IMAGINATION OF THE THOUGHTS OF THE HEART OF THY PEOPLE The Great War Stone stands in front of the podium . It s 12 feet long.... It is a replica of the stone of remembrance erected on the cemeteries and battlegrounds in France. On it are inscribed the words: THEIR NAME LIVETH FOR EVERMORE	
Signatures	none visible	

Elements

Element Details

Part of work	Material	Dimensions
Cenotaph	Portland Stone	975cm high
Podium	Portland Stone	426cm long x 365cm wide
Obelisks	Portland stone	701cm high

Great War Stone	Stone	365cm long

Assessment of Condition

Surface Character

Detail	Comment
Bird guano	Extensive to upper parts
Biological growth	Algae on cenotaph
Corrosion, Deterioration	Weathering of cenotaph

Structural Condition

Structural Condition	Comment
None	

Vandalism

Vandalism	Comment
Graffiti	Paint on front

N.B.- DATE OF PMSA RECORD IS UNKNOWN

MEMORIAL CROSS

Portland stone memorial cross rising from a stepped base. The column is decorated with three angels holding shields on which are carved the keys of St. Peter. This cross marks the site of St. Peter's church which stood at this location from 1794 to 1907. Designed by Wyatt, St Peter's was built to meet the demand for church accommodation at a time when Manchester's population was increasing rapidly. Even so, when it was consecrated it still looked out across open land, including what was to become known as St Peter's Fields. The church was supported by a large congregation for many years but by the middle of the nineteenth century attendances fell as middle-class families took up residence in the suburbs. The church was eventually closed and demolished in 1907. Discussions about what should be done with the site led to the decision that in a city short of open spaces, it was not to be built upon. The trustees, however, had reserved the right to erect a memorial to mark the site of their church. They commissioned Temple Moore to provide a memorial cross. Moore, who had studied under George Gilbert, was recognised as one of the foremost church architects. His response to the commission was a Gothic cross, which if not as grand as the one he designed for Sledmere, North Yorkshire, was nonetheless impressive. The idea of a Gothic cross, however, did not meet with the approval of all those who took an interest in the scheme. Two main criticisms emerged. Firstly, objections were raised over the style of the cross. A correspondent to the local press, signing himself 'An Architect who has travelled', argued that a Renaissance cross would have been a more appropriate choice for the site. Secondly, criticism was directed at the decision to place the cross on the site of the altar rather than closer to the junction of the roads in the square, where its presence would be much more obvious. Calls were made to erect a 'rough model' of the intended memorial. The church did not respond to these criticisms; Temple Moore's cross was installed on the site of the church's altar. The cross was unveiled in September 1908. Cross marks the site of St. Peter's Church which demolished in the winter of 1906-7.

Contributor details

Contributor	Role
Moore, Temple	Architect

Element details

Part of work	Material	Dimensions

Cross	Portland Stone	1000cm high approx
Pedestal	stone	210cm wide

PMSA recording information

Reference	Region
MR/MCR16	MR

Condition

General condition	Fair
Surface condition	• Corrosion, Deterioration
Structural condition	• None
Vandalism	• None

Location

Road	None
Precise location	Central garden/traffic island, next to Cenotaph
A-Z ref	p. 162 F8
OS ref	SJ835975

History

Date of design	1907-08
Year of unveiling	1908
Unveiling details	29 September 1908
Commissioned by	Trustees of St. Peter's Church
Duty of care	Manchester City Council

11.2 Appendix 2: Listed Building Descriptions

Cenotaph

MANCHESTER

SJ8397NE ST PETER'S SQUARE
698-1/31/411 (South West side)
03/09/74 War Memorial
(Formerly Listed as:
ST PETERS SQUARE
(South West side)
Cenotaph War Memorial)

GV II*

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 recumbant casualty on a catafalque. Between the obelisks to the rear, a

stone sarcphagus. Forms group with Memorial Cross to rear
(q.v.).

Listing NGR: SJ8391997905

Memorial Cross

MANCHESTER
SJ8397NE ST PETER'S SQUARE
698-1/31/409 (South West side)
03/09/74 Memorial Cross
GV II
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.).
Listing NGR: SJ8392997915
Source: English Heritage

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11.3 Appendix 3: Historic Photos

1917: following the demolition of St Peter's Church and the erection of Temple Moore's commemorative Cross.



1924: Sometime after the completion of the Cenotaph memorial – note that trams running either side of the memorial.



1925: Original context of the Square in which the memorial was constructed



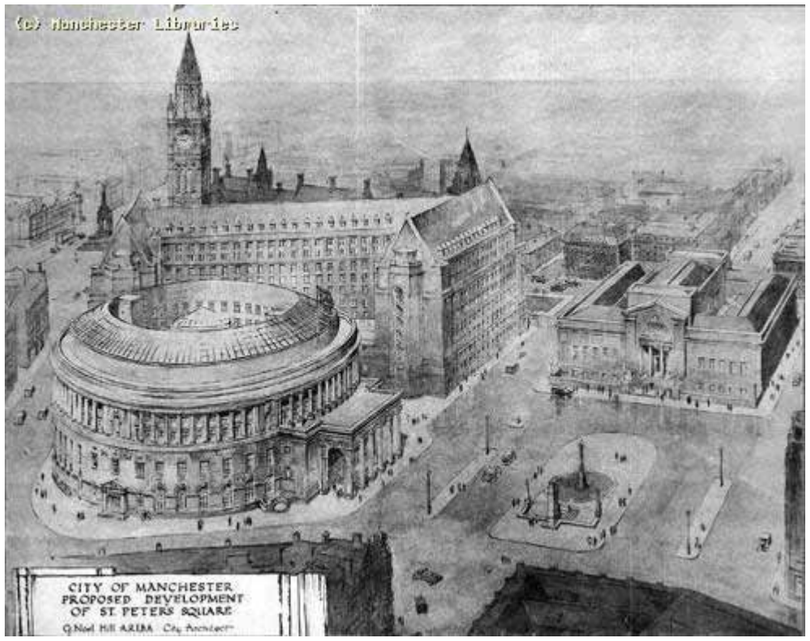
1929 Armistice Day:



1933 Armistice Day:



1933 Drawing of proposed redevelopment:



1935 Armistice Day:



1939 Armistice Day (note the barriers)



1942 Armistice Day:



1945 Armistice Day:



1949 Armistice Day:



1949 construction of Remembrance Garden:



1950:



1953 Coronation:



1954 Remembrance Day:



1956 Remembrance Day:



1957 Construction of Peter House:



1973 completed Elizabeth House:



1974 Remembrance Day outside the Town Hall in Albert Square



1974 Remembrance Day:



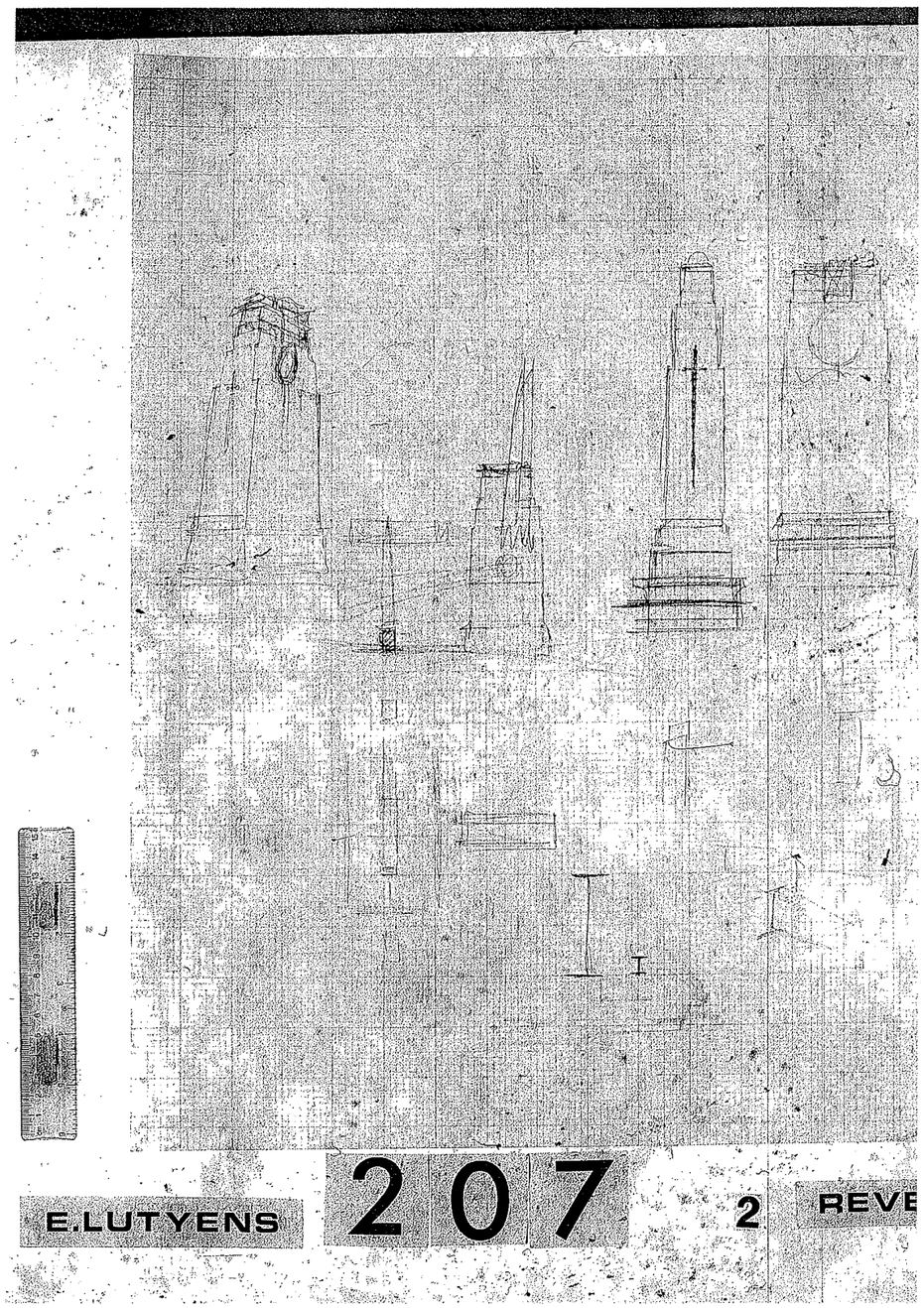
1991 Metro construction:

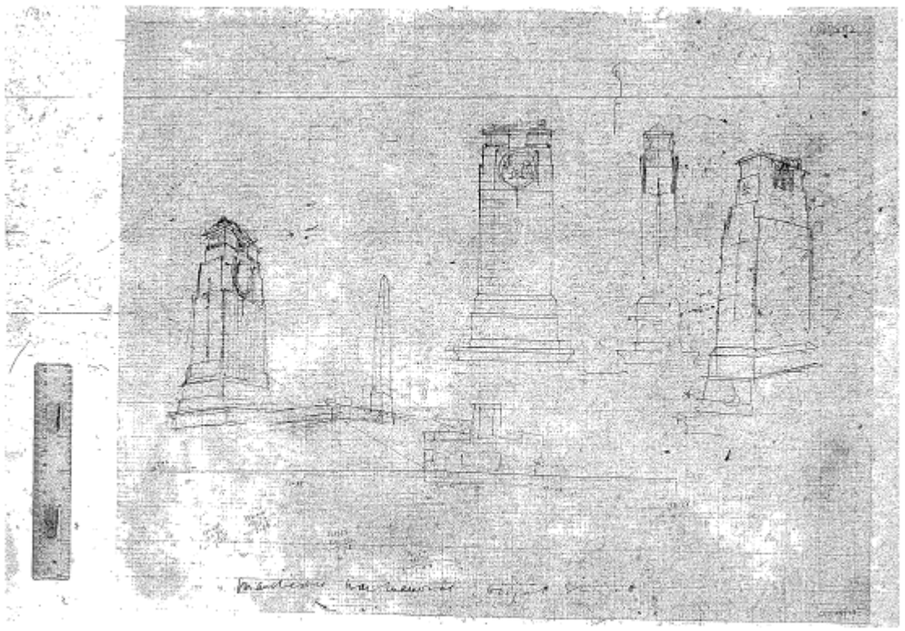


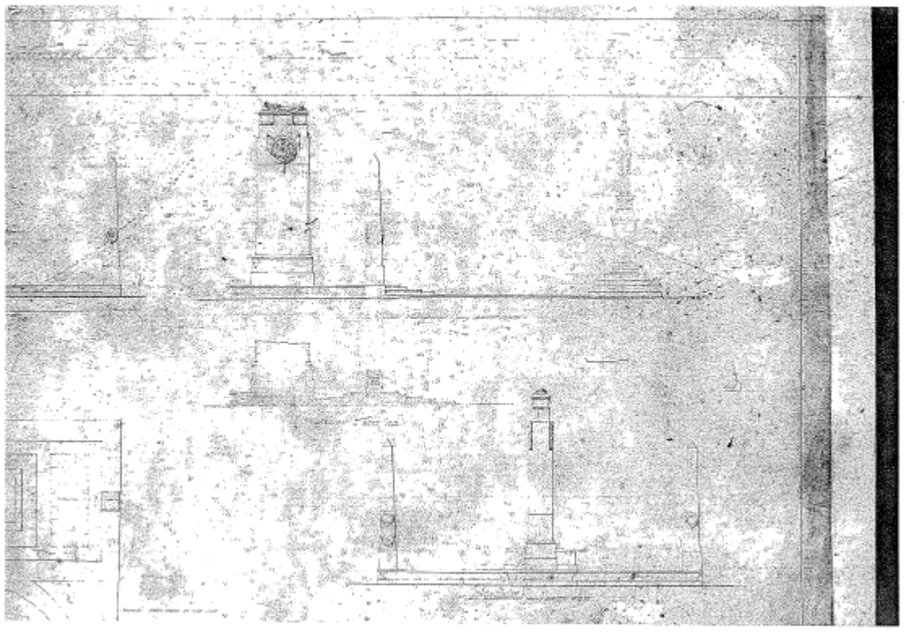
2006 aerial view:

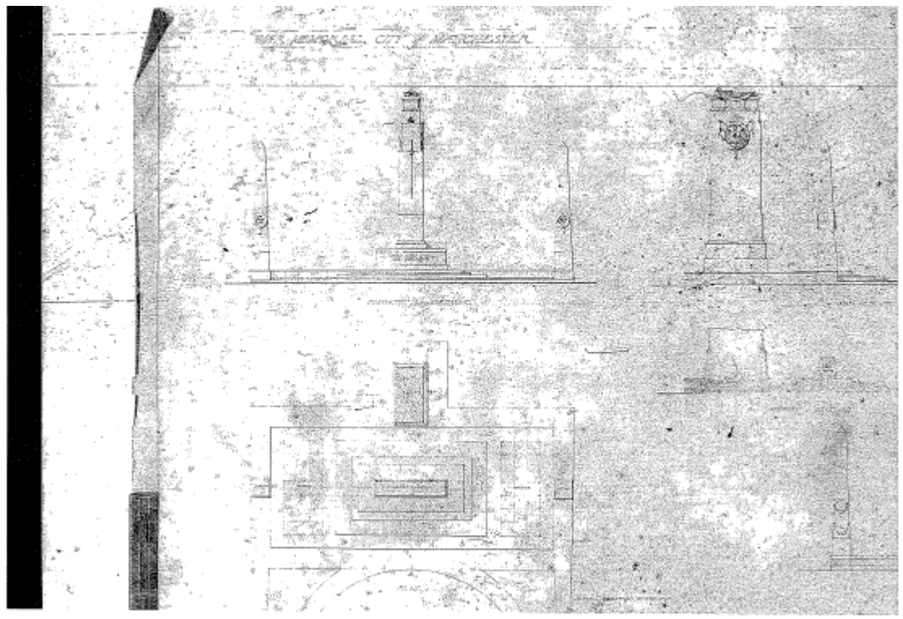


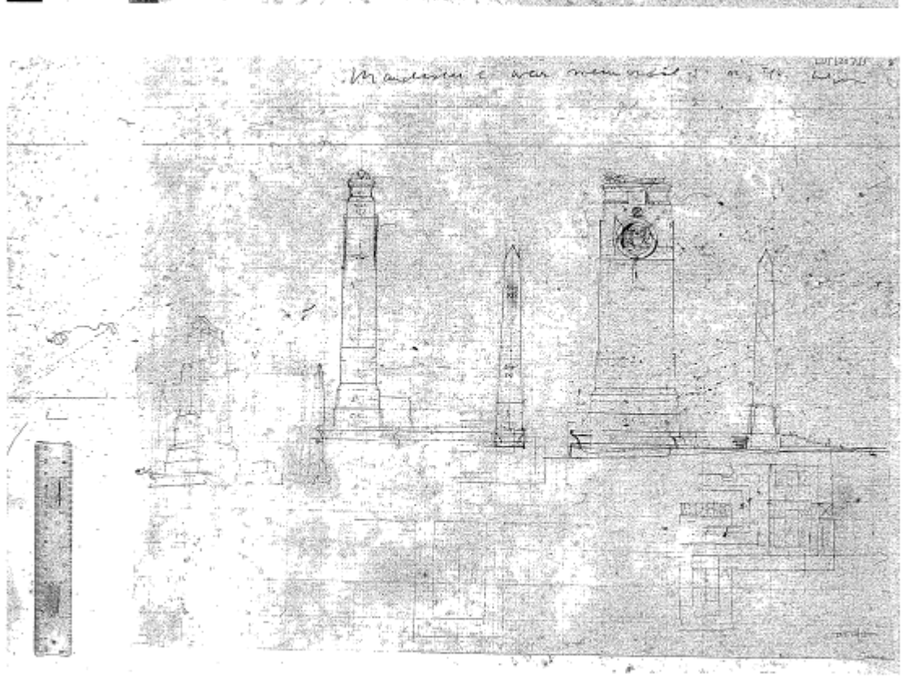
11.4 Appendix 4: Architectural drawings and sketches



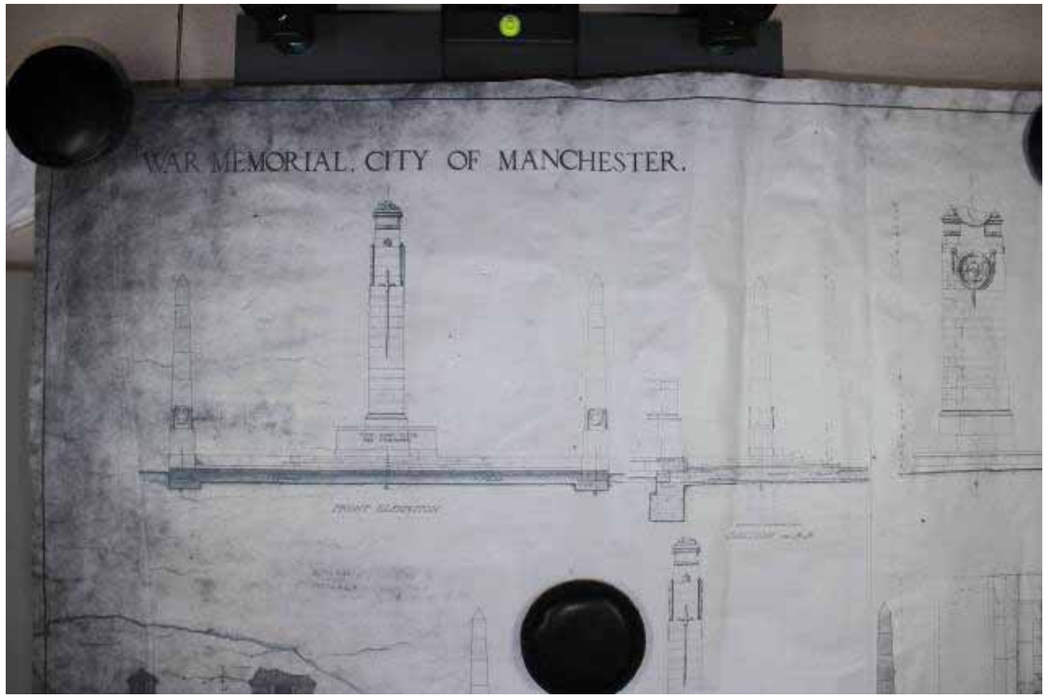




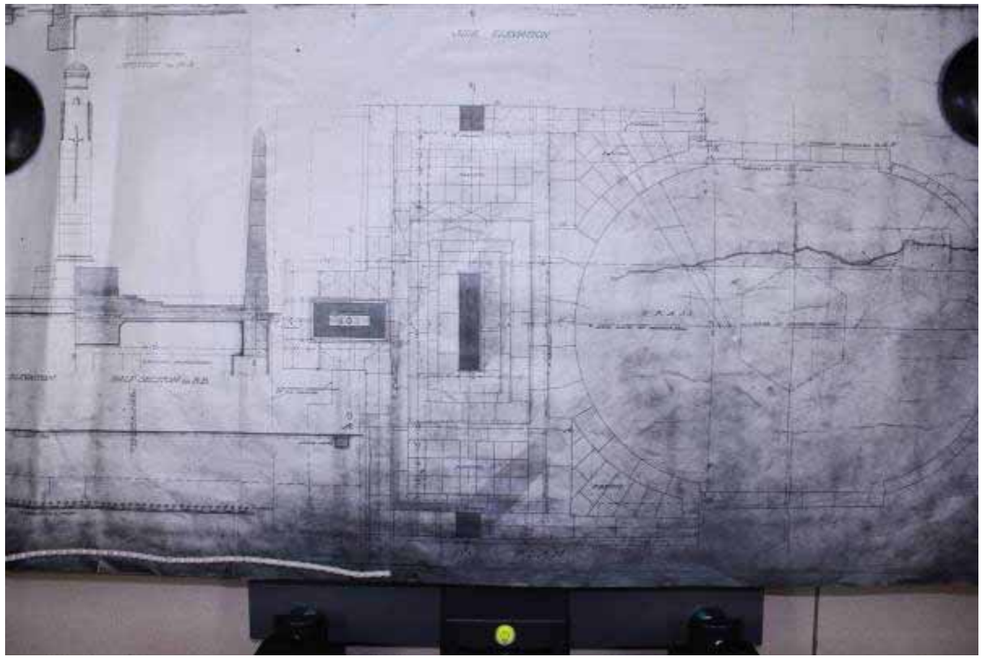


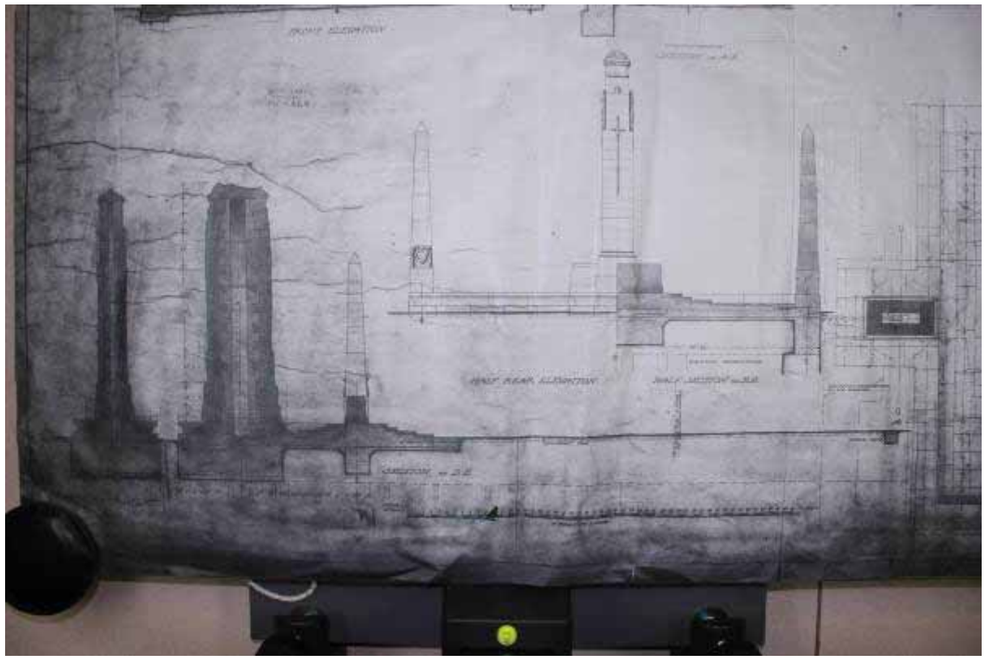


Photos of sketches held at the Royal Institute of British Architects, London









Photos of the drawing held in the Greater Manchester County Record Office.

11.5 Appendix 5: Historic newspaper articles

The Cenotaph:



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[illegible] a motor-[illegible] who tried to [illegible] as they were [illegible] of an attempted [illegible] a jeweller's shop in [illegible] near Tottenham [illegible] Station, this after-[illegible]

We [illegible] have to the [illegible]

Mr. [illegible] Baker's [illegible]

Record Pools Win—£64,450

A RECORD football pools prize of £64,450 has been won by 59-year-old William Melville, of Aberdeen. Previous record dividend was £61,459 15s., won last month by Mr. Edward Cross, also of Aberdeen.

Rubber Workers Walk Out

Because six of their members have been dismissed as redundant all Transport and General Workers' Union employes at a High Wycombe, Bucks, rubber factory, came out on strike today.

Memorial Garden

EVENING NEWS REPORTER

THIS sketch of the proposed Manchester War Memorial for the 1939-45 war shows how the present plot of grass surrounding St Peter's Cross in St. Peter's Square is to be extended and developed into a Garden of Remembrance at a cost of £3,500.

The scheme, prepared by the City Architect, Mr. L. C. Howitt, has still to be approved by the City Council. The dates "1939-1945" would be added to the cenotaph.



WAR MEMORIAL CONTRAST.

What Manchester Will Have and What Salford Has Already.

A photograph of the [illegible] for the Manchester War Memorial.

MANCHESTER'S long-delayed [illegible] memorial is now [illegible] the replanning. After the initial decision that the city should make a more special occasion of the part to be made by her seat, much time was spent in [illegible] of the plan.

The original three [illegible] were Albert Square, the old Infirmary site in Piccadilly, and St. Peter's Square. Many have [illegible] as the subject took place in the City Council, and the many and [illegible] posters at [illegible] Square was [illegible] unanimously [illegible] the present [illegible] preparing obstacles and St. Peter's Square. [illegible] Church, was chosen.

This case difficulty [illegible] a professional [illegible] and in the [illegible] design, and in the [illegible] Mr. Lucien Jacques [illegible] who was also responsible for the Wheatsheaf [illegible] memorials, was given the commission.

The idea of what the [illegible] memorial should be is seen in the accompanying illustration, and the special Committee of the Corporation, which drafted the scheme, which would be dignified [illegible] simple. The main part will be 30ft. high, [illegible] their history will be the effigy at the [illegible] of their history will be the effigy at the apex, placed out of [illegible] view so that only workers who [illegible] see, or [illegible] may imagine that he is there represented.

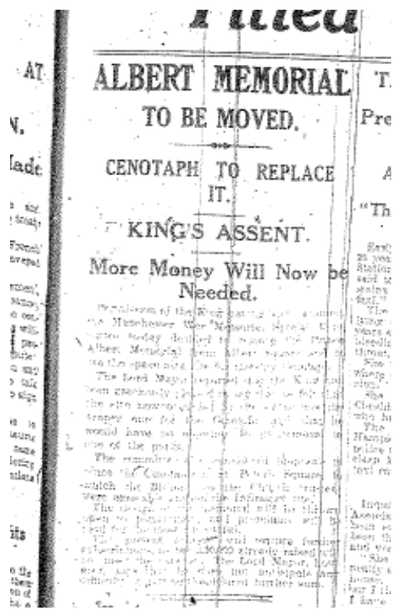
On the cenotaph [illegible] are to be [illegible]

Salford's Memorial.

[illegible] of style and the symbol.

In memory of the Officers, W.O.'s, N.C.O.'s, and men of the [illegible] Regiment, who gave their lives in the Great War, 1914-1918.

The site [illegible] permanently the wide open [illegible] Regiment. In [illegible] [illegible] [illegible] Fusiliers, Salford, Bolton, Bury, [illegible]



[illegible] Allied

AT [illegible]

V. [illegible]

[illegible] lade

ALBERT MEMORIAL TO BE MOVED.

CENOTAPH TO REPLACE IT.

KING'S ASSENT.

More Money Will Now be Needed.

[illegible] of the [illegible] Manchester [illegible] Albert Memorial [illegible] the open [illegible] The Lord Mayor [illegible] the K.C. [illegible] unanimously [illegible] the site [illegible] the memorial [illegible] would have [illegible] one of the [illegible]

The committee [illegible] Cenotaph in St. Peter's Square, [illegible] were already [illegible] the Infirmary site.

The [illegible] will be [illegible] to [illegible] the Albert Memorial [illegible] £30,000 already raised [illegible] The Lord Mayor [illegible] [illegible] [illegible]

The Cross

CORRESPONDENCE.

THE MEMORIAL IN ST. PETER'S SQUARE.

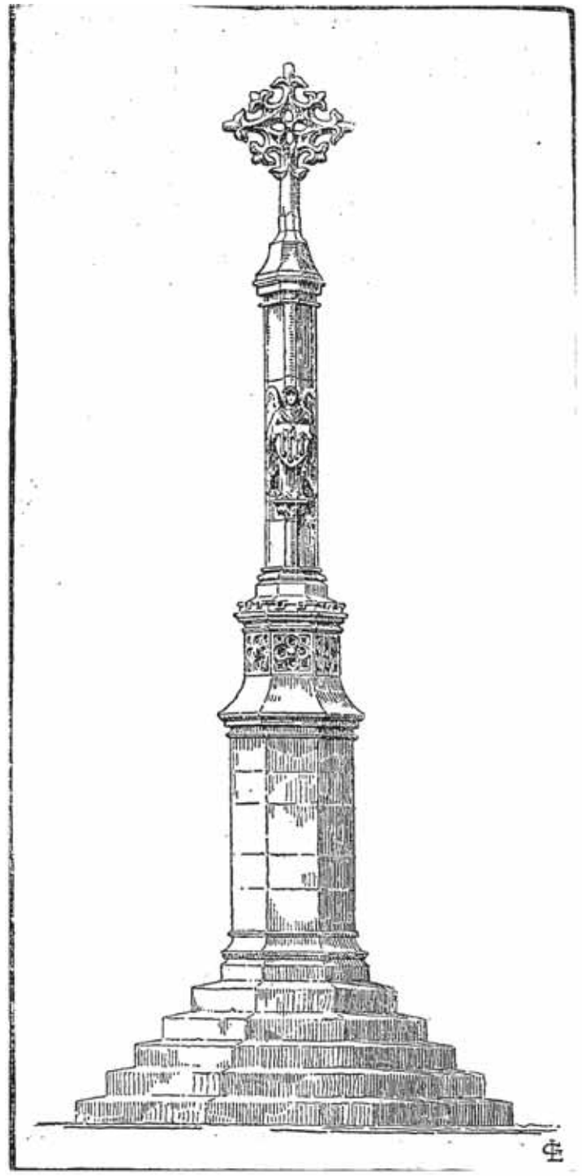
To the Editor of the Manchester Guardian.

Sir,—There were petitions in your paper and elsewhere that a rough model of the memorial in St. Peter's Square might be put up to enable the position, size, and treatment to be judged of properly. This has not been done, but the structure is being erected in what many believe to be the wrong place. Those whose business it has been for many years to judge of such matters, and who also have for months passed daily through the square—wearing their "considering cap,"—would place the obelisk or what-not nearer the west, so as to tell from all the converging streets.—Yours, &c.,

AN ARCHITECT OF MANCHESTER.

Manchester, June 24.

25 June 1908 Manchester Guardian



31st July 1908 Manchester Guardian

CORRESPONDENCE.

ST. PETER'S CROSS.

To the Editor of the Manchester Guardian.

Sir,—Mr. Temple Moore's reputation might well rest alone on "one of the finest of London's suburban churches"—viz., All Saints', Tooting Graveney (near the site of the house where Mrs. Thrale used to receive Dr. Johnson). The cross, as illustrated in the "Manchester Guardian" to-day, is a beautiful and refined design, but for all that it is incongruous and not well suited to the site and circumstances—an excellent design, but not for that place.

The memorial of St. Peter's Church should surely have been designed in the Renaissance style, or what is commonly called "Classic." With his mind so steeped and his hand so skilled in Gothic, it is not astonishing, however much to be regretted, that Mr. Temple Moore should have used his great talents in the production of a design which many of us will be very sorry to see on the site of St. Peter's Church.

Another point of criticism is that though for sentimental and ecclesiological reasons it is well that the cross should stand over the site of the old altar, yet for artistic reasons it would have been much better had it been more to the west, so as to be effective in the approach from all the streets which there converge.

In the columns of the "Manchester Guardian" and elsewhere it has been urged that before any stone was cut a model of the design, however rough, should be made and erected in the proposed place, so as to guide the judgment as to exact site and treatment.—Yours, &c., AN ARCHITECT.

Manchester, July 31.

To the Editor of the Manchester Guardian.

Sir,—The cross ought most unmistakably to be placed about where the tower stood, so that it can be seen from all four points of approach. I sincerely trust that this will be arranged at once. It is useless to go on with the work in the present position.—Yours, &c.,

July 31, 1908. H. E. C.

"Citoyen," of Manchester, writes:—"The publication of the strikingly graceful design of the memorial cross to be raised on the site of the old St. Peter's Church renders one grateful to those responsible for its adoption, but raises a hope (not unmingled with fear) that its surroundings, when completed, will be equally beautiful. I have not seen any statement as to how it is proposed to treat the remainder of the island site on which the monument is even now in course of erection, although an ugly whisper has been abroad that the regulation pavement flags are to be adopted, 'garnished' with the more or less bedraggled plants in painted tubs which have of recent years become a feature of our public places. We have a delightful example of what could quite well be done to beautify this corner of the city in the pretty little Parsonage gardens just behind Deansgate, and I am sure I am voicing the opinion of a large number of citizens in saying that it will be a matter of great disappointment if no attempt is made to repeat in St. Peter's Square the success there attained."

1st August 1908 Manchester Guardian

ST. PETER'S CROSS.

To the Editor of the Manchester Guardian.

Sir,—Besides serving as a memorial of St. Peter's Church, the cross must satisfy two conditions—(1) it must be a thing of beauty; (2) it must be a fitting landmark from a distance, as one looks from any of the four converging streets—Mosley-street, Oxford-street, Lower Mosley-street, and Peter-street.

Whether or not the proposed cross satisfies the first condition, it certainly does not satisfy the second. Looking down Mosley-street from a distance, it will be merely an irregular pillar, without form or individuality. The cross at the top is so insignificant that it is lost in the general design, instead of dominating it, as it should do. Most of us would prefer a simple stone cross, perfectly plain, on a circular base surmounting a short flight of steps, such as may still be seen in some village market places. The arms should be long enough to be seen from a distance, and, in order to give no foothold for Manchester soot, there should be absolutely no ornamentation. The cross should be erected in the best position architecturally, in the centre of the open space.

A few bright flower beds round the cross, *without* railings, would make a little oasis of colour for which all passers-by would be very grateful.—Yours, &c.,

W. P. PRICE-HEYWOOD.

Post-office Chambers, 26, Brown-street,
Manchester, August 1.

3rd August 1908 Manchester Guardian

11.6 Appendix 6: Visual impact assessment matrices

Table 1: Value/ importance of individual heritage assets identified within the view

VALUE/ IMPORTANCE	DEFINITION
HIGH	The asset will normally be a World Heritage Site, grade I or II* listed building, scheduled monument, grade I or II* historic park and garden or historic battlefield which is a central focus of the view and whose significance is well represented in the view. The Viewing Place (and/or Assessment Point) is a good place to view the asset or the only place from which to view that particular asset.
MEDIUM	The asset will normally be a grade II listed building, grade II historic park and garden, conservation area, locally listed building or other locally identified heritage resource which is a central focus of the view and whose significance is well represented in the view. The Viewing Place (and/or Assessment Point) is a good place to view the asset and may be the only place from which to view that particular asset. The asset may also be a World Heritage Site, grade I or II* listed building, scheduled monument, grade I or II* historic park and garden or historic battlefield which does not form a main focus of the view but whose significance is still well represented in the view. In this case the Viewing Place (and/or Assessment Point) may be a good, but not the best or only place to view the heritage asset.
LOW	The asset may be a grade II listed building, grade II historic park and garden, conservation area, locally listed building or other locally identified heritage resource which does not form a main focus of the view but whose significance is still well represented in the view. In this case the Viewing Place (and/or Assessment Point) may not be the best or only place to view the heritage asset.

Table 2: Value/ importance of the view as a whole

VALUE/ IMPORTANCE	DEFINITION
High	The view is likely to be a nationally or regionally important view (e.g. views in the LVMF, a view identified in a World Heritage Site management plan or designed views within grade I or II* historic parks or gardens) and/or contain heritage assets such as World Heritage Sites, grade I or II* listed buildings, scheduled monuments, grade I or II* historic parks or gardens or historic battlefields whose heritage significance is well represented in the view and which benefit from being seen in combination with each other.
Medium	The view is likely to be of importance at the county, borough or district level (e.g. Metropolitan Views defined by London boroughs or designed views within grade II historic parks or gardens) and/or contain heritage assets such as grade II listed buildings, grade II historic parks or gardens, conservation areas, locally listed buildings or other locally identified heritage resources whose heritage significance is well represented in the view and which benefit from being seen in combination with each other. It may also be a view that contains heritage assets such as World Heritage Sites, grade I or II* listed buildings, scheduled monuments, grade I or II* historic parks or gardens, or historic battlefields whose heritage significance is clearly readable, but not best represented, in this particular view.
Low	The view is likely to be a locally valued view and contain heritage assets such as grade II listed buildings, grade II historic parks or gardens, conservation areas, locally listed buildings or other locally identified heritage resources whose heritage significance is clearly readable, but not best represented, in this particular view.

Table 3: Criteria for determining magnitude of impact on heritage significance within a view

MAGNITUDE OF IMPACT	DEFINITION
High beneficial	The development considerably enhances the heritage assets in the view, or the view as a whole, or the ability to appreciate those values.
Medium beneficial	The development enhances to a clearly discernable extent the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values.
Low beneficial	The development enhances to a minor extent the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values.
Imperceptible/None	The development does not affect the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values.
Low adverse	The development erodes to a minor extent the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values.
Medium adverse	The development erodes to a clearly discernable extent the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values.
High adverse	The development severely erodes the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values.

Table 4: Overall impact: magnitude of impact against value

	WITH HIGH VALUE	WITH MEDIUM VALUE	WITH LOW VALUE
With high magnitude of impact	Major effect	Major effect	Moderate effect
With medium magnitude of impact	Major effect	Moderate effect	Minor effect
With low magnitude of impact	Moderate effect	Minor effect	Negligible effect
Negligible/ neutral impact	Negligible effect	Negligible effect	Negligible effect

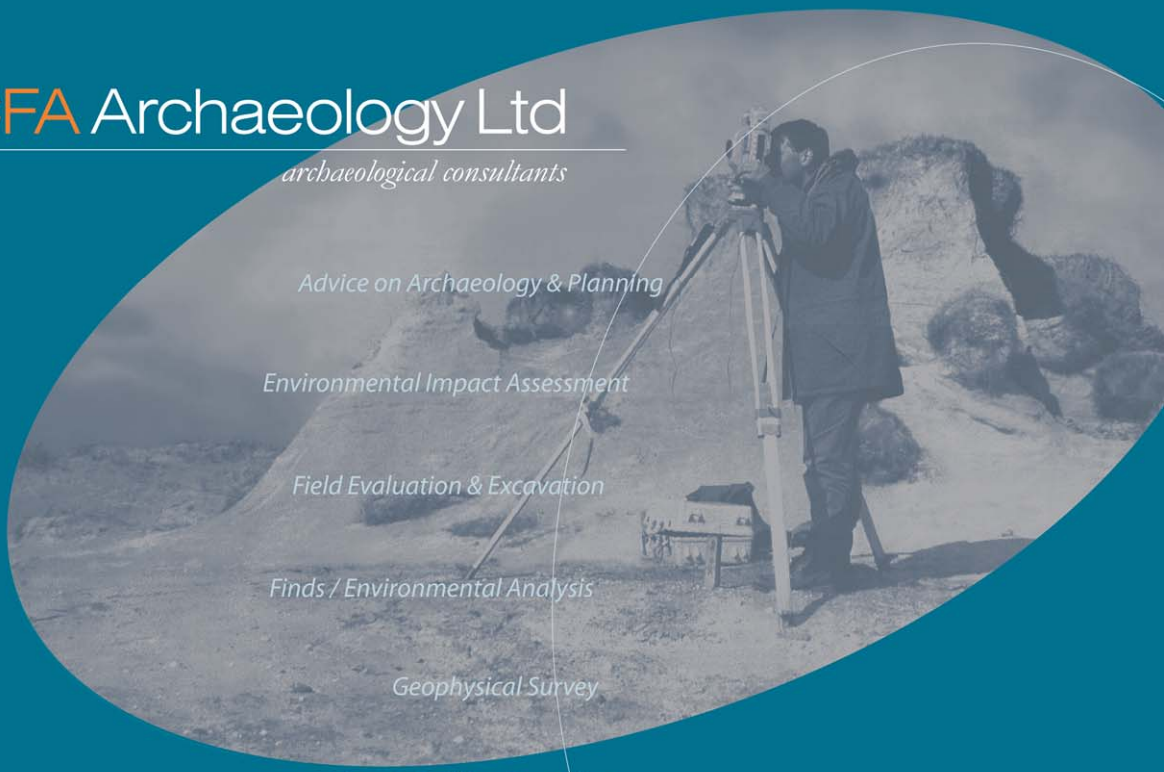
© English Heritage, 2011

Tables reproduced from English Heritage, Seeing History in the View: A method for assessing heritage significance within views, 2011

11.7 Appendix 7: Archaeological Assessment: The Relocation of the Cenotaph by CFA Archaeology Ltd

CFA Archaeology Ltd

archaeological consultants



Advice on Archaeology & Planning

Environmental Impact Assessment

Field Evaluation & Excavation

Finds / Environmental Analysis

Geophysical Survey

Historic Building Recording

Site & Landscape Survey

Interpretation, Design & Display

The Relocation of the Cenotaph St. Peter's Square Manchester: Archaeological Assessment

Report Y056/12

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This document has been prepared in accordance with CFA Archaeology Ltd standard procedures.

The Relocation of the Cenotaph
St. Peter's Square
Manchester:
Archaeological Assessment

Report Y056/12

June 2012

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5 CONCLUSION

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FIGURES

Figure 1 – The Cenotaph, Current and Proposed Positions

1 INTRODUCTION

This document of has been prepared to assess the physical effects of the relocation of the Cenotaph and the St Peter's Church Commemorative Cross, and the removal of the late 20th century Peace Garden, on any below-ground archaeological remains within St Peter's Square, Manchester.

The Cenotaph (Fig. 1, 8611.10) will be moved from its current position within the footprint of the former St Peter's Church and adjacent to St Peter's Square Tram Station to a position adjacent to the Town Hall. St Peter's Cross (Fig. 1, 8612.10) will be removed and stored during these works and repositioned once the removal of the cenotaph has taken place. The proposed works will involve the removal of the late 20th-century Peace Garden (MCC 2011 and Levrant 2012b).

Figure 1 shows St Peter's Square, together with the locations of cultural heritage assets in the surrounding area. Appendix 1 provides a summary gazetteer of those assets.

Background

The cultural heritage implications of the 'Manchester Town Hall Complex Transformation Programme' have been addressed in detail elsewhere:

- The effects on the area of 'The Manchester Town Hall Extension' and 'Manchester Central Library' are assessed in Mudie (2010a and 2010b),
- The effects on below-ground remains within the footprint of the former St Peter's Church are assessed in Lightfoot and Mudie (2011).
- A geophysical survey on the foot print of the former St Peter's Church has been conducted (RSK 2012),
- A 'Heritage Statement' on the Peace Garden has been produced (Levrant 2012a).
- An assessment of the effects on setting that would result from the relocation of the Cenotaph site is presented in the 'Heritage Statement' (Levrant 2012a).

The information and assessments presented in previous documents is not reproduced here. This report is concerned entirely with the physical effect on below-ground archaeological remains.

Objectives

The objectives of this assessment were to:

- Assess the potential for below-ground archaeological remains at the locations of the Cenotaph, Commemorative Cross and the Peace Garden;
- Assess the physical effect of the proposed relocation of the Cenotaph, Commemorative Cross and removal of the Peace Garden on below-ground archaeological remains, and;
- Propose measures to mitigate any adverse physical effects.

National Planning Context

The sections on the legislative context in previous documents cover policy and legislation applicable to Scheduled Monuments, Listed Buildings and Conservation Areas, Regional Planning Guidance and Legislation and guidance pertaining to the treatment of human remains (Lightfoot and Mudie 2011, Section 3). However, in March 2012 a National Planning Policy Framework (NPPF) was introduced which included the removal of Planning Policy Statement 5 (PPS 5). The 'English Heritage Practice Guide' remains as current guidance (EH 2010a). A list of NPPF policies and definitions relevant to this report appear as Appendix 2.

Standards and Guidance

All work was undertaken in accordance with relevant guidance and information documents issued by English Heritage, the Institute for Archaeologists and CFA's standard procedures. A list of relevant standards and guidance documents is presented in the bibliography.

Methodology

Historic environment data acquired for previous cultural heritage assessments (Mudie 2010a, 2010b and Lightfoot and Mudie 2011) has been used to provide an indication of the likely nature of the subsurface archaeological resource at the locations that would be affected by ground breaking works associated with the relocation of the Cenotaph and the St Peter's Church Commemorative Cross, and the removal of the late 20th century Peace Garden.

The site was visited on 28 April 2011 and 19 June 2012.

2 CULTURAL HERITAGE ASSESSMENT

Detailed descriptions of the Cenotaph, St Peter's Commemorative Cross and the Peace Garden, all of which are in St Peter's Square, are presented in Lightfoot and Mudie (2011) and Levrant (2012a). A brief statement of these monuments significance appears below.

St Peter's Square

St Peter's Square is at the heart of the city of Manchester, with Peter Street and Oxford Street to the southwest, Mosley Street to the north, and Dickinson Street to the east. The Central Library, Town Hall and Town Hall Extension lie to the west and northwest and the Midland Hotel lies to the southwest. The Metrolink Tram line runs through the square via St Peter's Square Station. A cycle track and a bus route run for a short way parallel to the metro line

St Peter's Square is in a conservation area.

The St Peter's Memorial Cross/Site of St Peter's Church

St Peter's Church was designed by James Wyatt, consecrated 6 September 1794 and was demolished in 1907. The site of the Church was marked shortly after its demolition by a memorial cross (Plate 5) which was erected on the site of the former church (Fig. 1; 8612.1.0). The cross was designed by Temple Moore and built in Portland stone. It is in the Gothic Style and is grade II listed.

The Cenotaph

In 1924 a memorial designed by Sir Edwin Lutyens was built to honour the fallen of the First World War (Plate 6). Built in Portland stone, the memorial consisted of the Cenotaph, and a pair of obelisks (Fig.1; 8611.1.0). The Cenotaph is grade II* listed.

A low stone wall surrounded with seating, enclosing a garden designed by City Architect Leonard C Howitt was later added (1949).

The Peace Garden

The Peace Garden lies adjacent to the Town Hall and Town Hall extension, and is the site of statues by Barbara Pearson, 'The Messenger of Peace' (popularly known as 'Pigeon Lady' unveiled in 1985), and by Philip Jackson, 'Struggle for Peace and Freedom' (unveiled in 1988). There are several other recent monuments and dedicated trees within the Garden (Levrant 2012a).

The Peace Garden is a relatively recent cultural addition to Manchester and to St Peter's Square, evocative of a particular period during the cold war, prior to the breakup of the Soviet Union, a period of polarised opinion regarding Britain and the United States nuclear weapons policies. The Peace Garden commemorated Manchester's commitment to 'promoting social inclusion, social justice, good citizenship and peace between the peoples, cultures and faith communities that it serves' (Manchester City Council Official Peace Policy 2005), and is a testimony to a local response to national and international issues of the day. Although the Peace Garden is now a somewhat untidy, underused and neglected space, memorial events are still regularly held here.

Although the construction and the landscaping of the Peace Garden may have disturbed archaeological remains, there is still the potential for the remains of former buildings dating to the 19th century or earlier to exist in the area.

3 ASSESSMENT OF PHYSICAL EFFECTS

Physical effects on any archaeological remains that are present could arise during ground breaking works associated with the removal of the Cenotaph from its current position and its re-erection at the proposed new location at the Peace Garden; the repositioning of the St Peter's Commemorative Cross; and the removal of the Peace Garden.

The Footprint of St Peter's Church

Geophysical survey anomalies within the footprint of St Peter's Church have been interpreted as grave vaults (RSK 2012). Vaults and human remains could be disturbed during the removal of the Cenotaph and the St Peter's Cross or any associated engineering or investigative activity.

The Peace Garden

Ground breaking works associated with the removal of the Peace Garden and re-erection of the Cenotaph could have an impact on buried archaeological remains relating to 18th-century and later buildings which are known once to have been located in this area (Lightfoot and Mudie 2011, plates 1-2; and Levrant 2012a, plates 3-9).

4 MITIGATION

Under the terms of Unitary Development Plan Policy CH 8 the Council can impose planning conditions to secure an appropriate level of recording and evaluation of any remains and, if appropriate, their excavation and preservation and/or removal, prior to the commencement of the development. Mitigation is required to remove, reduce or offset impacts on cultural heritage assets arising from proposed development plans. The preferred option is for the preservation of important remains *in situ* wherever practicable and by record where preservation is not possible.

Any requirement for archaeological mitigation works would be agreed in consultation with Manchester City Council through their archaeological advisors. If required as a planning condition, the scope of any such works would be set out in a project design, or written scheme of investigation (WSI), and submitted to the Council's archaeological advisors for approval prior to any ground disturbing or construction works commencing on site.

The Footprint of St Peter's Church

The effect on potential buried remains were extensively dealt with by a previous report which concluded that should any design plans indicate direct impacts on any potential burials, then the appropriate legislative framework should be considered along with proposals for mitigation (Lightfoot and Mudie 2011). The methodology for the removal of the Cenotaph and repositioning of the Commemorative Cross would take account of the likely presence of human and associated remains; ground breaking work would be restricted to the minimum necessary. A permanent presence archaeological watching brief would be maintained during all intrusive work within the footprint of St Peter's Church and its immediate vicinity.

If significant discoveries are made during the archaeological watching brief, and preservation *in situ* is not possible, full archaeological excavation would take place to a strategy agreed with Manchester City Council.

The results of all archaeological work would be presented in one or more reports, with post-excavation analyses and publication of the results of the work being undertaken, where appropriate.

The Peace Garden

The Peace Garden would be recorded to a strategy agreed with Manchester City Council prior to its removal. It is possible that burial remains relating to 18th-century and later buildings may be preserved in this area and, thus, a permanent presence archaeological watching brief would be maintained during all intrusive work. If significant discoveries are made during the archaeological watching brief, and preservation *in situ* is not possible, full archaeological excavation would take place to a strategy agreed with Manchester City Council.

The results of all archaeological work would be presented in one or more reports, with post-excavation analyses and publication of the results of the work being undertaken, where appropriate.

5 CONCLUSION

It is probable that below-ground archaeological remains would be encountered during ground breaking works associated with the proposed relocation of the Cenotaph and the St Peter's Church Commemorative Cross and the removal of the late 20th century Peace Garden. Taking into account the measures that would be adopted to offset the predicted physical effects, it is considered that the proposed works would conform to the framework of Local and National Policy relating to cultural heritage.

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Appendix 1: HER Sites and Monuments in the Area of St Peter's Square*

Pref. Ref. No.	Site name	Easting	Northing	Site Status
11669.1.0	10 Kennedy Street (S.W. side)	383917	398184	Listed Building
11684.1.0	42 and 44 Kennedy Street, part of Vine Inn	383971	398113	Listed Building
11772.1.0	3 Cooper Street (site of)	384020	398100	Monument
12110.1.0	31 Princess Street	383915	398145	Listed Building
12140.1.0	10 Tib Lane, Manchester	383872	398220	Listed Building
12141.1.0	12 Tib Lane, Manchester	383875	398215	Listed Building
12398.1.0	53 Back George Street, Manchester	384033	397961	Monument
12421.1.0	Bale Street Glass Works	383956	397876	Monument
1379.1.0	City Art Gallery	384075	398025	Listed Building
400.1.0	Albert Memorial	383822	398116	Listed Building
401.1.0	Town Hall, Manchester	383889	398077	Listed Building
401.2.0	Town Hall Extension	383885	398015	Listed Building
403.1.0	14 Kennedy Street, Law Library	383925	398175	Listed Building
8260.1.0	1 Albert Square (Abbey National)	383815	398185	Listed Building
8261.1.0	16 Albert Square	383785	398045	Listed Building
8262.1.0	17-18, Albert Square	383795	398045	Listed Building
8263.1.0	20 & 21 Albert Square	383815	398045	Listed Building
8264.1.0	Fraser Statue	383845	398165	Listed Building
8265.1.0	Bright Statue	383835	398145	Listed Building
8266.1.0	Heywood Statue	383815	398095	Listed Building
8267.1.0	Gladstone Statue	383805	398075	Listed Building
8291.1.0	1 Booth Street	383945	398225	Listed Building
8292.1.0	6 Booth Street, Massey Chambers	383945	398195	Listed Building
8293.1.0	8 & 10 Booth Street (Former M/cr & Salford Trustee Savings Bank)	383955	398185	Listed Building
8311.1.0	1-5 Central Street	383765	398025	Listed Building
8347.1.0	9 Cooper Street, Waldorf House (Former Oscar's Public House)	384006	398086	Listed Building
8361.1.0	86 Cross Street, Anglia House	383825	398215	Listed Building
8401.1.0	66 & 68 Fountain Street	384015	398135	Listed Building
8432.1.0	32 & 34 Kennedy Street	383955	398135	Listed Building
8433.1.0	36 Kennedy Street	383955	398125	Listed Building
8434.1.0	46 Kennedy Street, Vine Inn	383975	398105	Listed Building
8435.1.0	48 Kennedy Street, City Arms Public House	383985	398095	Listed Building
8494.1.0	Friends Meeting House	383792	397986	Listed Building
8495.1.0	2 & 4 Mount Street, Lawrence Buildings	383815	398025	Listed Building
8533.1.0	47 Peter Street, Lancashire House	383743	397963	Listed Building
8535.1.0	Theatre Royal	383745	397905	Listed Building
8536.1.0	56-58 Peter Street, Young Men's Christian Association (formerly)	383785	397901	Listed Building
8537.1.0	Midland Hotel	383845	397865	Listed Building
8564.1.0	14 & 16 Princess Street	384025	398005	Listed Building
8570.1.0	1-7 Princess Street	383847	398190	Listed Building
8571.1.0	9 - 21 Princess Street, Northern Assurance Building	383875	398185	Listed Building
8572.1.0	65 - 71 Princess Street	383965	398075	Listed Building
8573.1.0	73 & 75 Princess Street	383995	398065	Listed Building
8605.1.0	Central Public Library	383865	397965	Listed Building

Pref. Ref. No.	Site name	Easting	Northing	Site Status
8606.1.0	Pair of K6 Telephone Kiosks near Central Public Library	383901	397962	Listed Building
8611.1.0	War Memorial	383925	397905	Listed Building
8612.1.0	Memorial Cross, St. Peter's Square	383929	397914	Listed Building
8620.1.0	1 & 3 Southmill Street, Memorial Hall	383775	398055	Listed Building
9911.1.0	Gaiety Theatre (site of)	383775	397955	Monument

*The above gazetteer is compiled from HER data and relates to Figure 1; further information is contained elsewhere (Mudie 2010a, 2010b and Lightfoot and Mudie 2011).

Appendix 2: Key Definitions and Policies of the NPPF (Annex 2) Relating to Heritage:

Definitions

Designated heritage asset: 'A World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area'

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

Historic Environment: All aspects of the environment resulting from the interaction between people and places through time, including all surviving physical remains and past human activity, whether visible, buried or submerged, and landscaped and planted or managed flora.

Inclusive design: Designing the built environment, including buildings and their surrounding spaces to ensure that they can be accessed and used by everyone

Original building: A building as it existed on 1 July 1948 or, if constructed after 1 July 1948, as it was built originally

Setting of a heritage asset: The surroundings in which a heritage asset is experienced, its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.

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

Policies

Conserving heritage assets is a core planning principle of the NPPF: '...Planning should...conserve heritage assets in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of this and future generations' (Policy 17). Other relevant policies are:

Policy 128: 'In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes or has the potential to include heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary a field evaluation.'

Policy 129: 'Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a

proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.'

Policy 132: 'When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation. The more important the asset, the greater the weight should be. Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. As heritage assets are irreplaceable, any harm or loss should require clear and convincing justification. Substantial harm to or loss of a grade II listed building, park or garden should be exceptional. Substantial harm to or loss of designated heritage assets of the highest significance, notably scheduled monuments, protected wreck sites battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and world heritage sites, should be wholly exceptional.'

Policy 134: 'Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.'

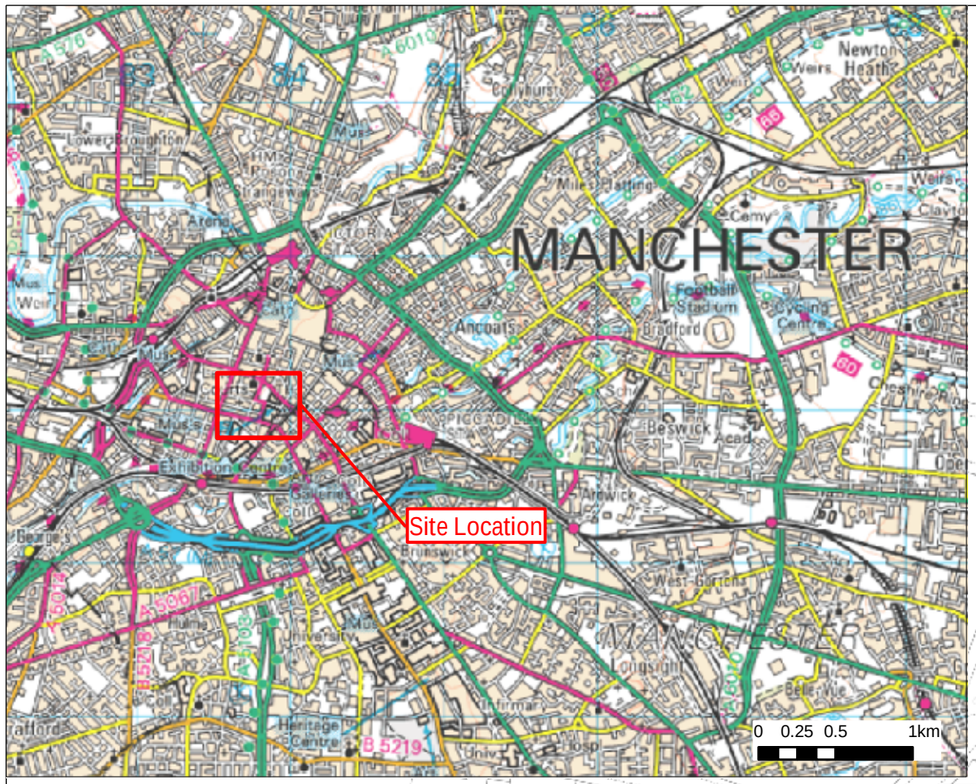
Policy 135: 'The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that affect directly or indirectly non-designated heritage assets, a balanced judgment will be required having regard to the scale of any harm or loss and the significance of the heritage asset.'

Policy 137: 'Local planning authorities should look for opportunities for new development within conservation areas and world heritage sites and within the setting of heritage assets to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to or better reveal the significance of the asset should be treated favourably.'

Policy 138: 'Not all elements of a world heritage site or conservation area will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the conservation area or world heritage site should be treated either as substantial harm (P 133) or less than substantial harm (P 134), as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the conservation area... as a whole''

Policy 139: 'Non-designated heritage assets of archaeological interest that are demonstrably of equivalent significance to scheduled monuments should be considered subject to the policies for designated heritage assets.'

Policy 141: 'Local planning authorities should make information about the significance of the historic environment gathered as part of plan-making or development management publicly accessible. They should also require developers to record and advance understanding of the significance of any heritage assets to be lost (wholly or in part) in a manner proportionate to their importance and the impact and to make this evidence (and any archive generated) publicly accessible. However, the ability to record evidence of our past should not be a factor in deciding whether such loss should be permitted.'



Key:

- Application Boundary
- HER Site

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Fig. No: 1

Revision:

Title: 'Present and Proposed Locations of the Cenotaph in St. Peter's Square, Manchester

Project: The Relocation of the Cenotaph, St. Peter's Square, Manchester

Scale at A3: 1:1,500

Client: URS Infrastructure & Environment UK

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The Guardian (1821 – 2003) and The Observer (1791 – 2003) online archive

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Manchester Cathedral archive

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Ecclesiology Society

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Society of Architectural Historians of Great Britain

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