St Peter’s Square,
Manchester

St Peter’s Cross Heritage Statement –Part 1

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St Peter’s Cross: Heritage Statement

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1 INTRODUCTION

1.1 Introduction

The purpose of this report is to provide the required heritage information, as set out in the National Planning Policy Framework (NPPF), for dismantling and storing the Grade II Listed Memorial Cross (the Cross), St Peter's Square, Manchester. 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). It is therefore proposed to dismantle and store the Cross off site to facilitate the relocation of the Cenotaph and the proposed public realm works to St Peter's Square before reconstructing the Cross within the Square.

The proposal to dismantle and store the Cross is subject to a listed building consent application. The proposal to relocate the Cenotaph is subject to a separate listed building consent application which is submitted concurrently with that of the Cross.

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
- National Archives, Kew
- RIBA
- Victoria & Albert Museum Drawing collection
- Historic Newspapers (online)

1.2.2 Survey

Surveys of the site and surrounding areas were conducted in October 2011 and May 2012 by visual inspection, in order to map out and identify the relevant parts of the Conservation Areas, and of 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 listed building 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 St Peter's Cross 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 Cross is located centrally within the memorial gardens, with the Cenotaph located to the south end of the island 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

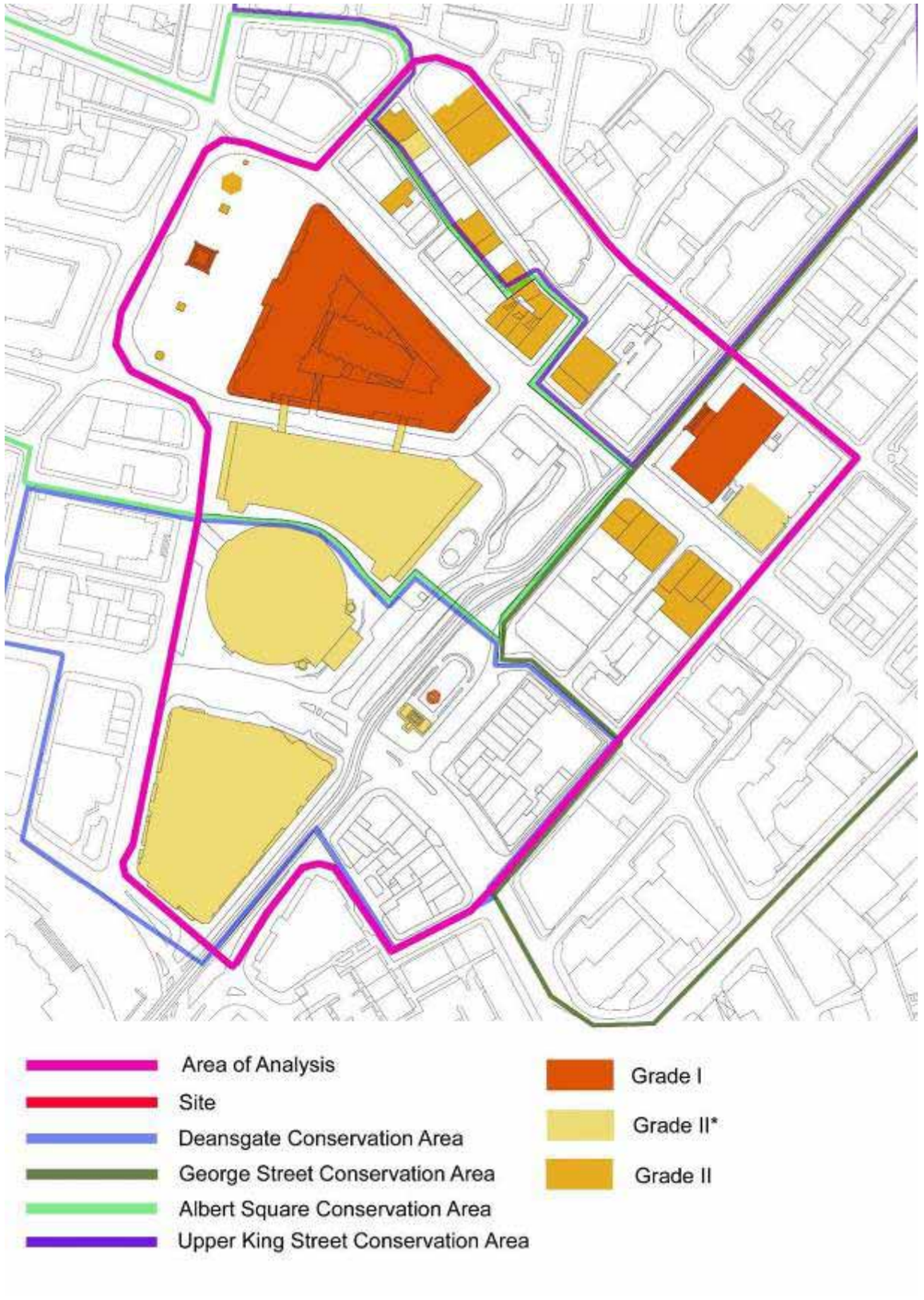


Figure 2: Heritage designations

3 HISTORICAL DEVELOPMENT

3.1 Introduction

In order to understand the heritage significance of the Grade II listed St Peter's Cross 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 Cross; 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 alongside 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 the 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 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 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.

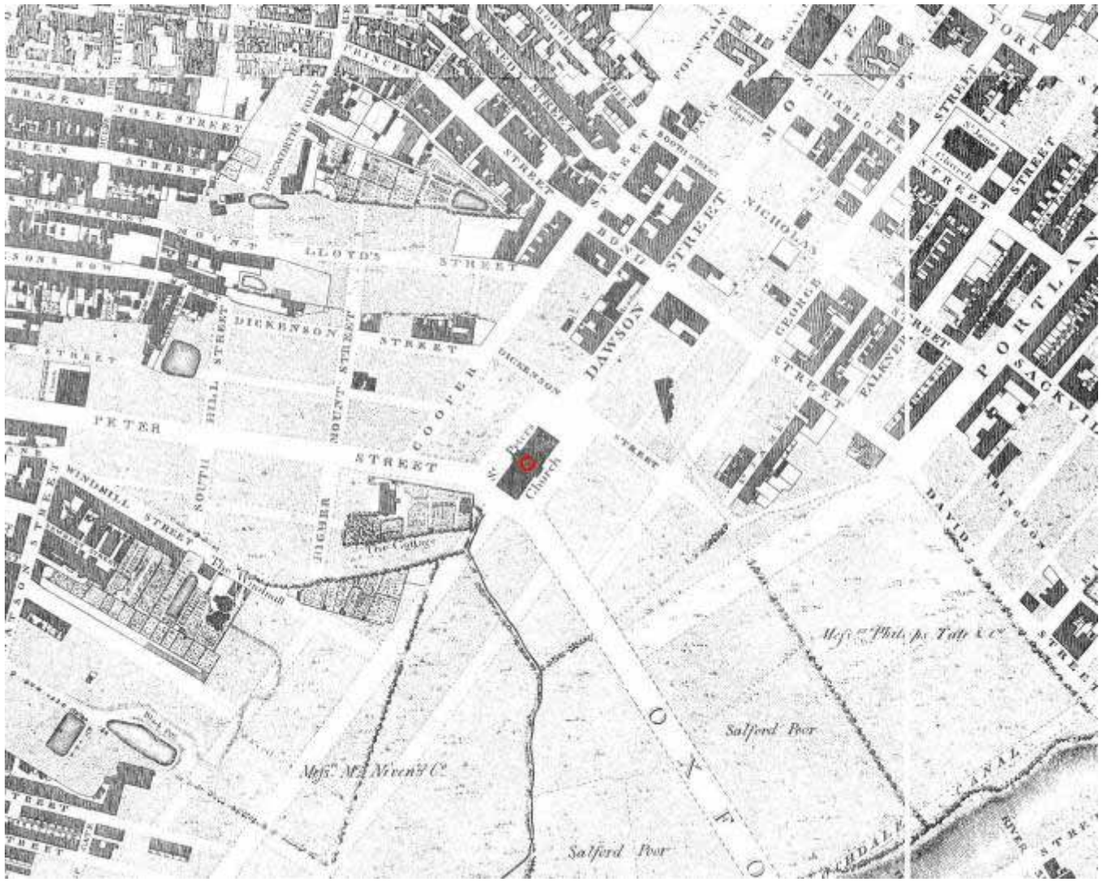


Figure 3: Green's 1794 map of Manchester and Salford, subject site highlighted in red

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.

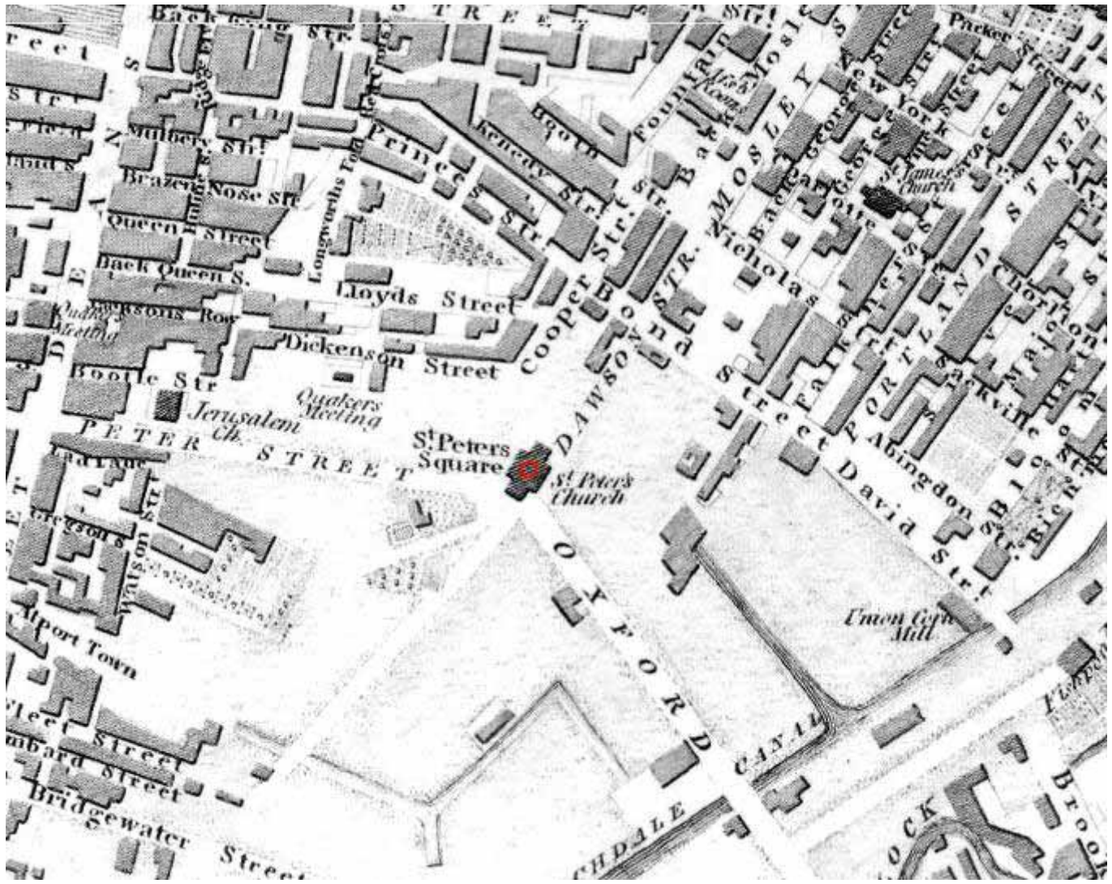


Figure 4: G Cole and J. Roper 1801 map of Manchester and Salford, subject site highlighted in a red outline.

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.

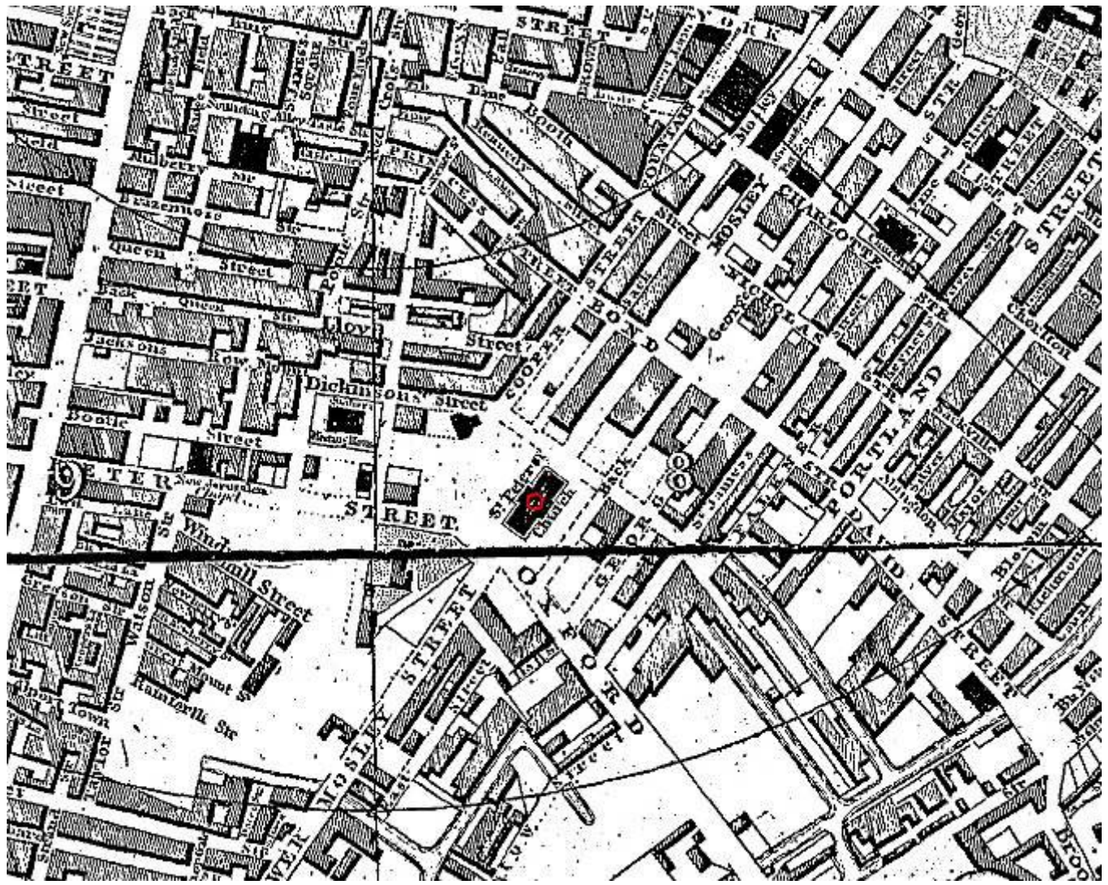


Figure 5: Pigot's 1819 map of Manchester and Salford , subject site highlighted in a red outline.

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.

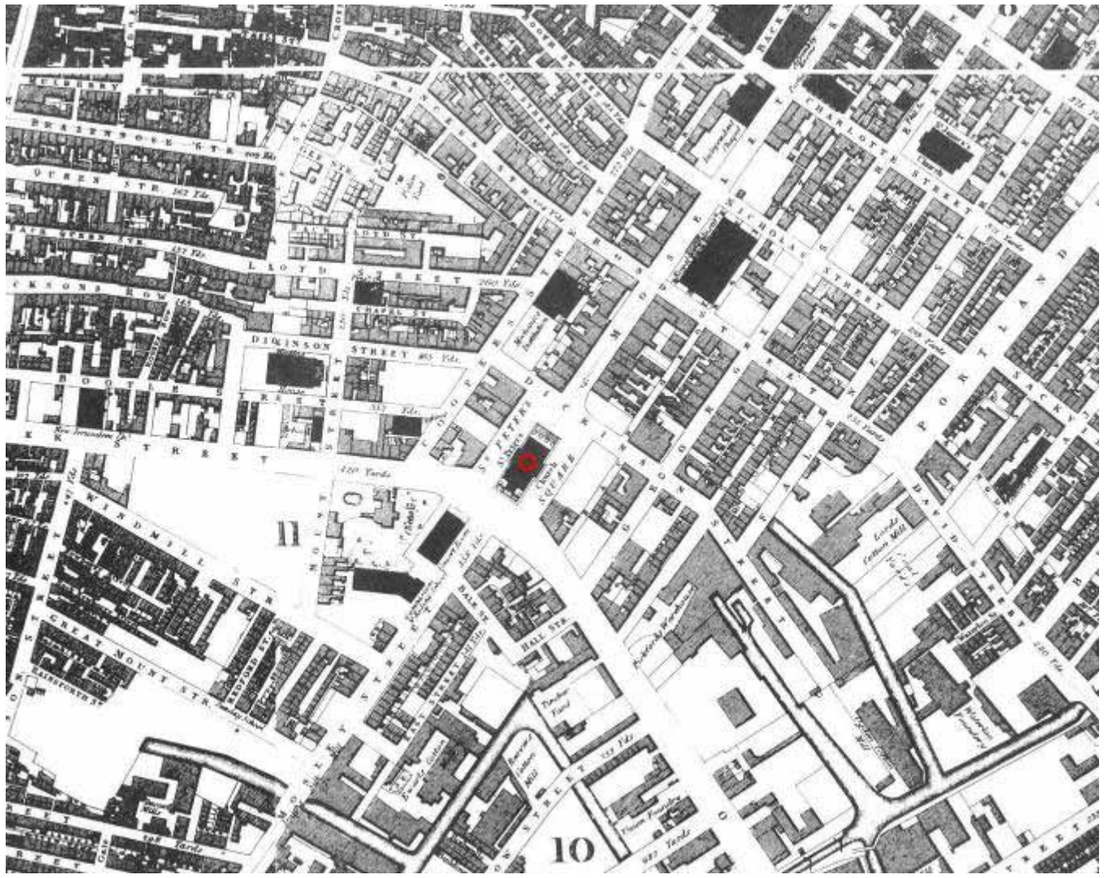


Figure 6: Banks and Co 1831 map of Manchester and Salford, subject site highlighted in red.

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.

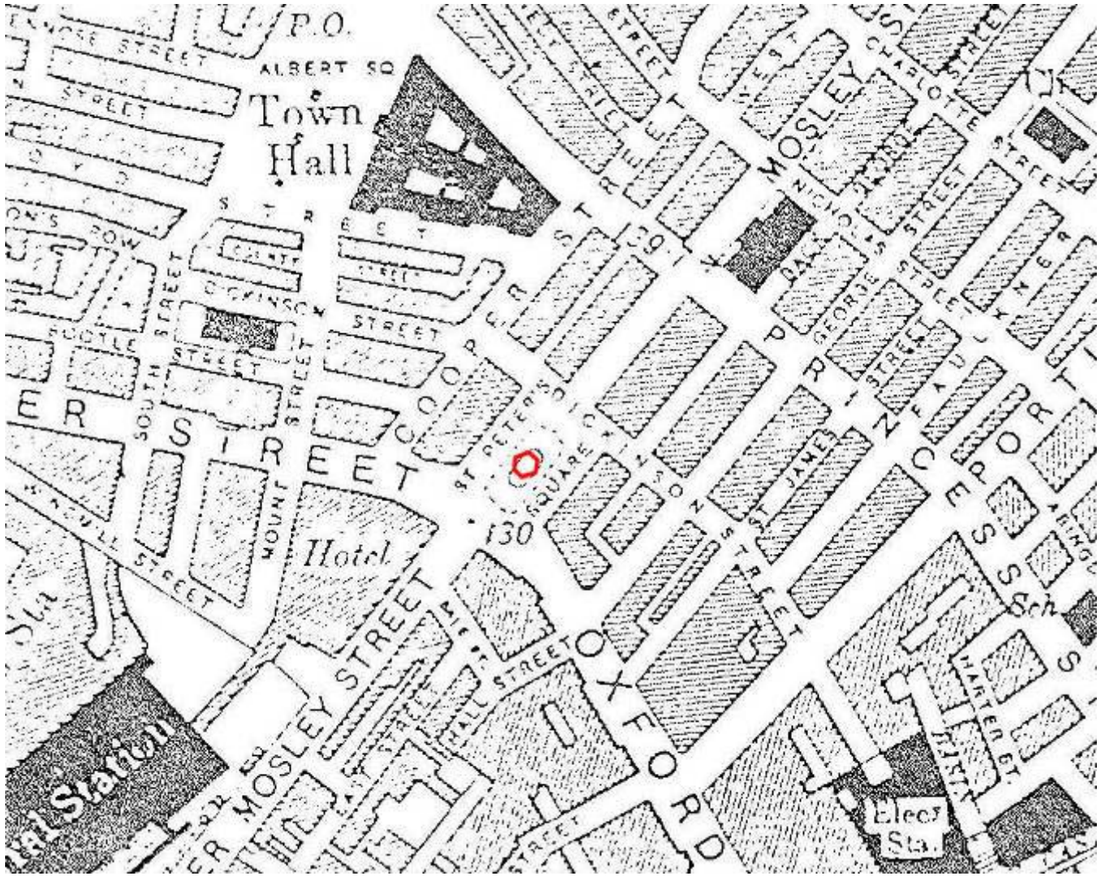


Figure 8: Ordnance Survey 1923 Map, subject site highlighted in a red outline

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.

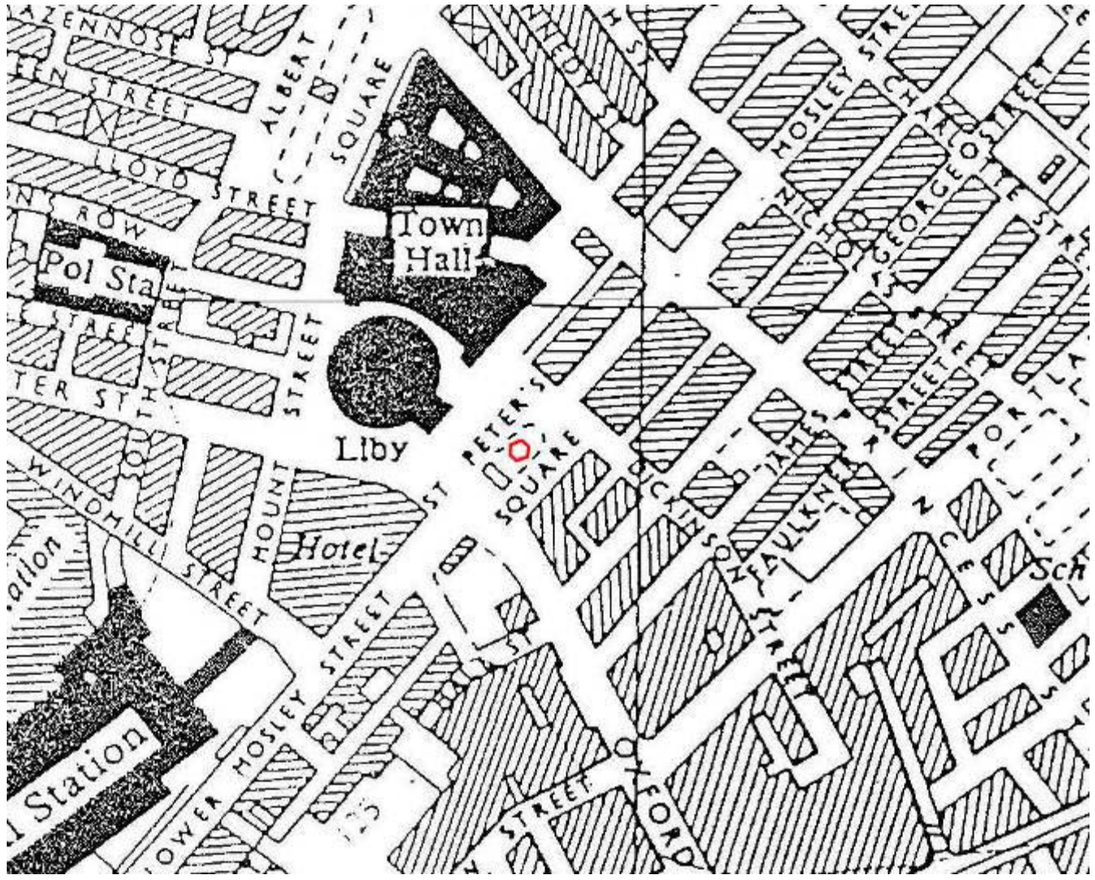


Figure 9: Ordnance Survey 1956 Map, subject site highlighted in a red outline.

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.

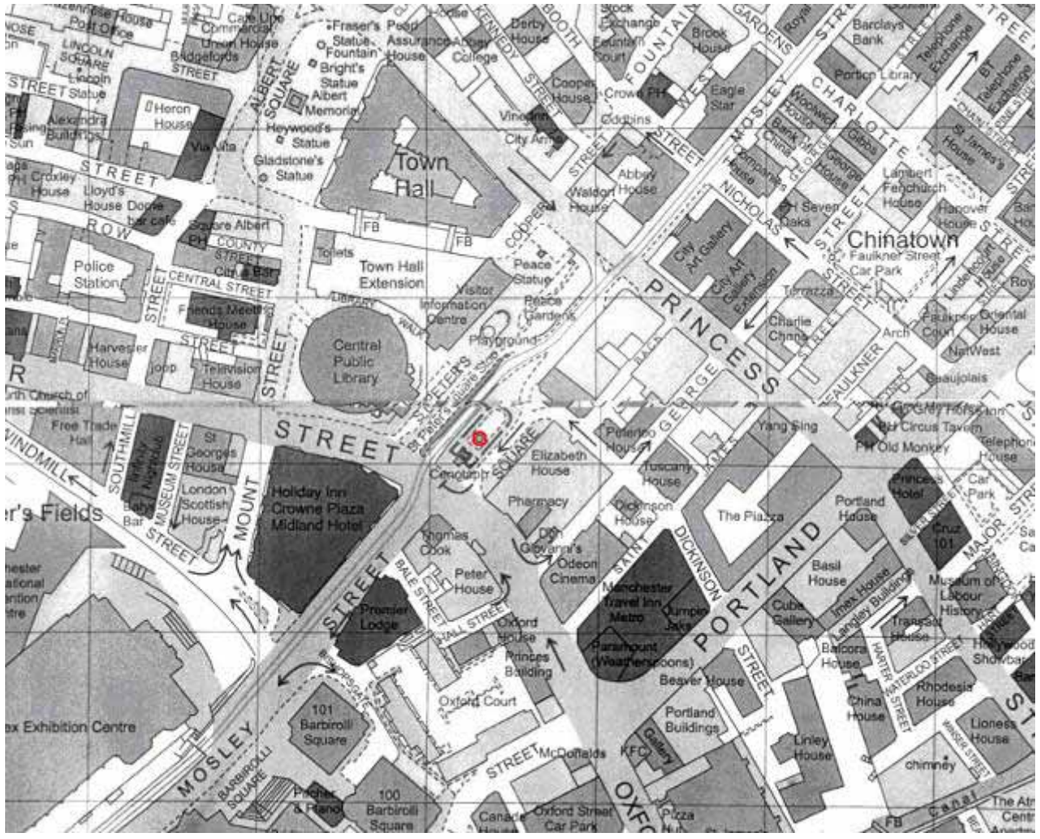


Figure 10: Andrew Taylor map 2008, subject site highlighted in a red outline.

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.

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[1].



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



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.

[1] Extract from PMSA record, see Appendix 1

[2] All images © Manchester Libraries




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.

The end of St. Peter's in 1907 aroused considerable consternation among the Manchester people. The vaults of the gentry below the church had made the crypt a catacomb and no move was made by the City authorities to remove the interred as demolition proceeded. Care had been taken to schedule each vault and then seal the whole place permanently with concrete. Fortunately a worthy solution to the critics' cry of desecration was the recommendation by the War Memorial Committee in 1923 for the erection of the War Memorial, despite the fact it contained a stone cross at its centre which commemorated the former church that had stood on the site. However, the minutes from the Committee's meeting in May reported 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.

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."[3]

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.[4]




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.

The unveiling ceremony was reported in the local newspapers under mixed reviews. Views of the ceremony were obscured by the Cross which started the debate about whether or not to remove it and relocate it again.

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. 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 the modest garden of remembrance

[3] War Memorial Committee Minute Book, GMCRO, Ref M144, 17th August 1923 entry
[4] Ibid.

around the Cenotaph and Cross was agreed. The Garden scheme formally incorporated the Cross and the War Memorial and was dedicated in 1949.

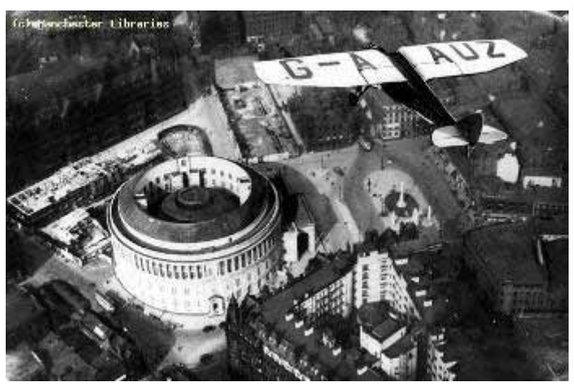




Figure 19, *Left::* Aerial view of the Square in 1934 following the completion of the Central Library. Note the change to the street pattern around the site. **Figure 20**, *Right:* construction of Howitt's Remembrance Garden scheme

During the second half of the 20th century further discussion and changes to the War Memorial and Square have 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,"[5] compromised the setting of the War Memorial, Cross and gardens. Hartwell's damning description sums up the impact of the Metro: "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."[6]







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.

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

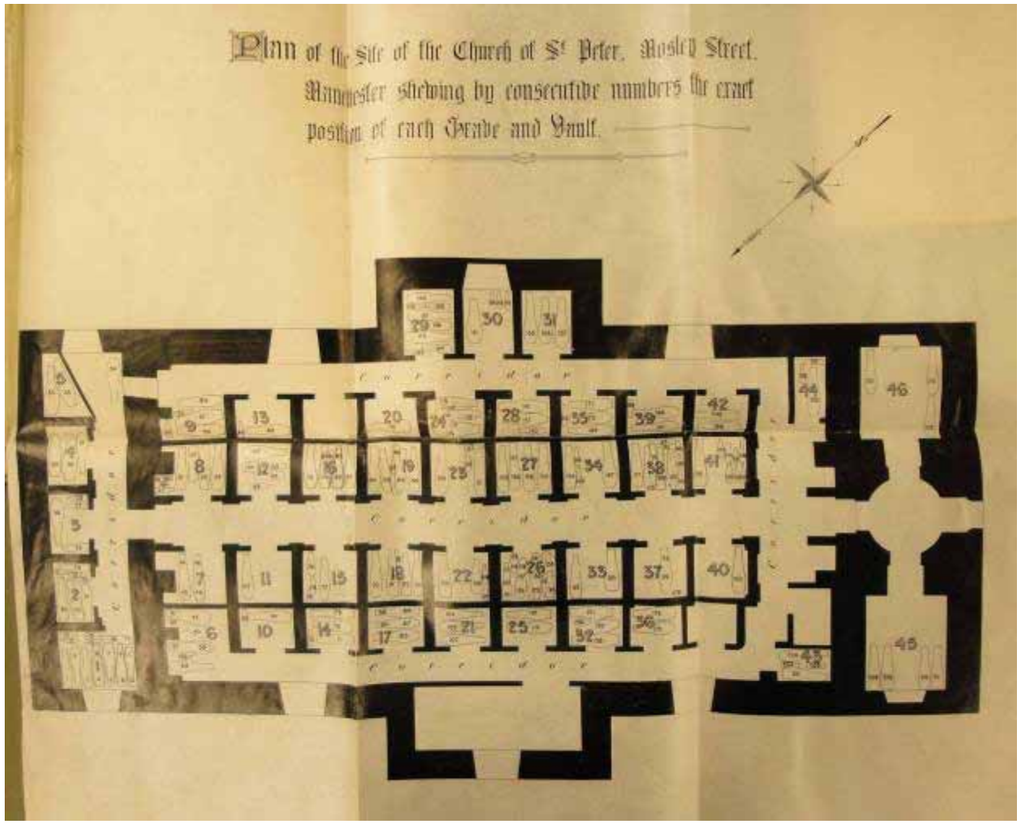


Figure 24, Archival plan of the Vaults in St Peter's Church

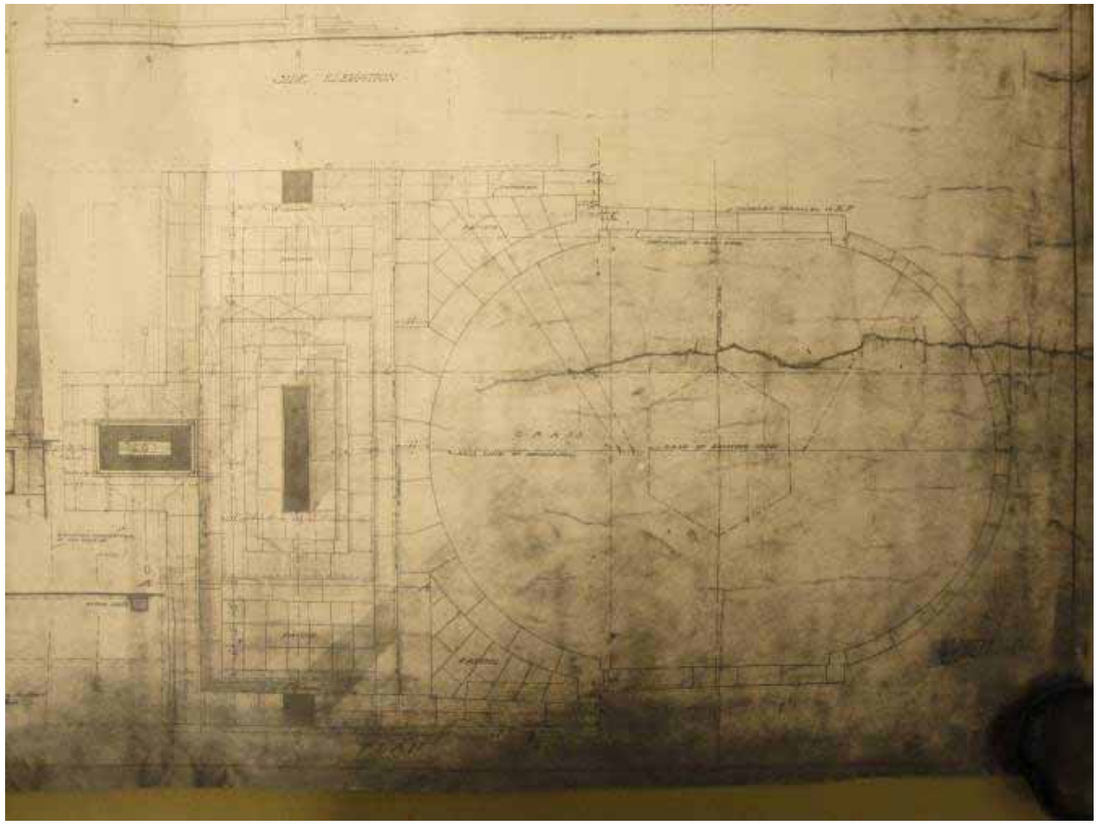


Figure 25, Archival plan of the Cenotaph where the partial outline of the Vaults in St Peter's Church is visible

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[7]). 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 Cross 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).

[7] 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**

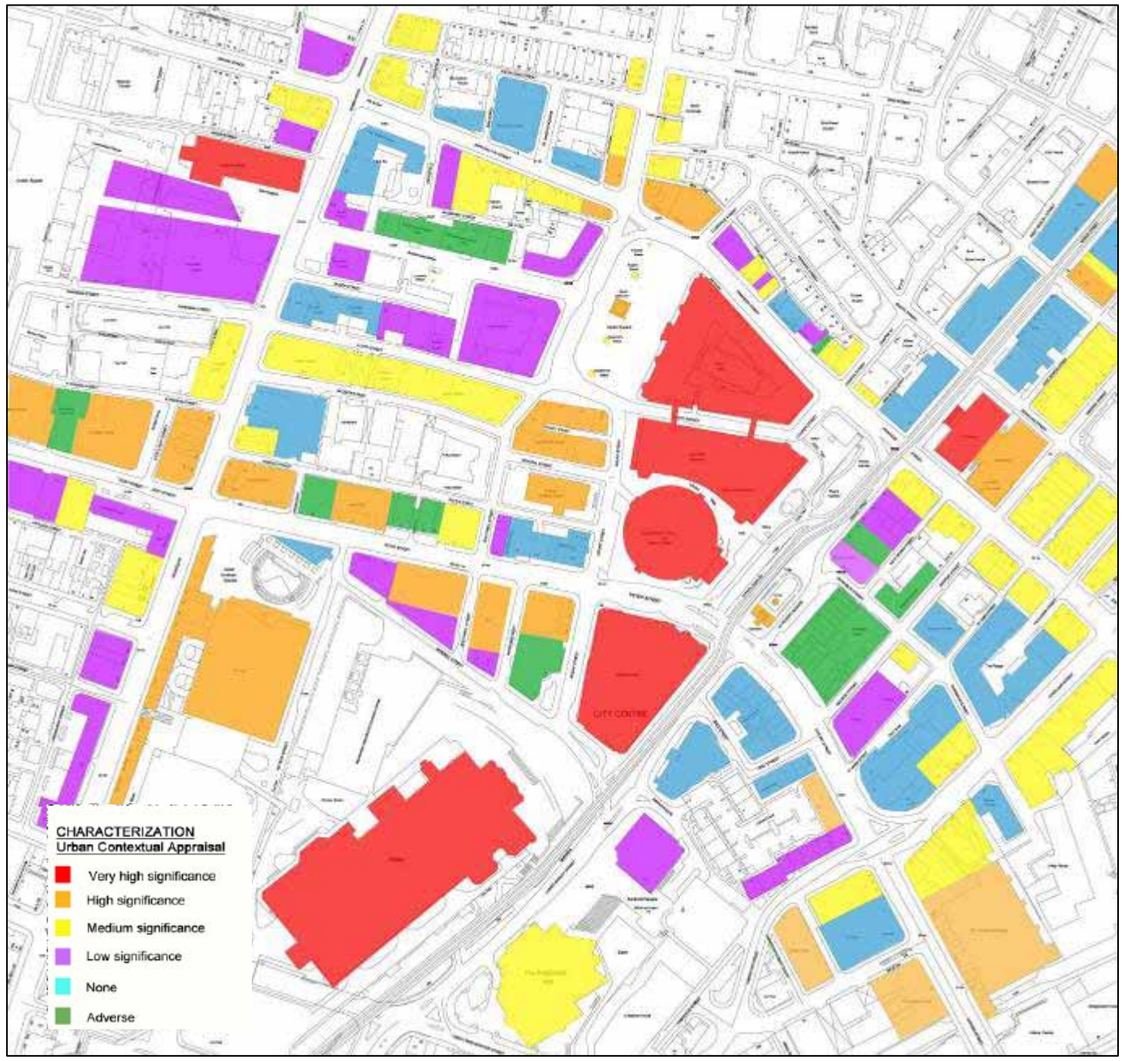


Figure 26: Characterisation appraisal of the buildings in and around the subject site.

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 storeys of the 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 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.

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 an 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. 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.[8]

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 creatied an important area of public realm.

St Peter's Square has become a focus of Manchester's civic pride. However, St Peter's Square lacks coherence, legibility and is severed by the Metrolink line which impacts permeability throughout the space.

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 subject site can be appreciated from any point in 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 along Oxford Street, to the south, passed the junction with Portland Street. These views of the subject site 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.

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

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.

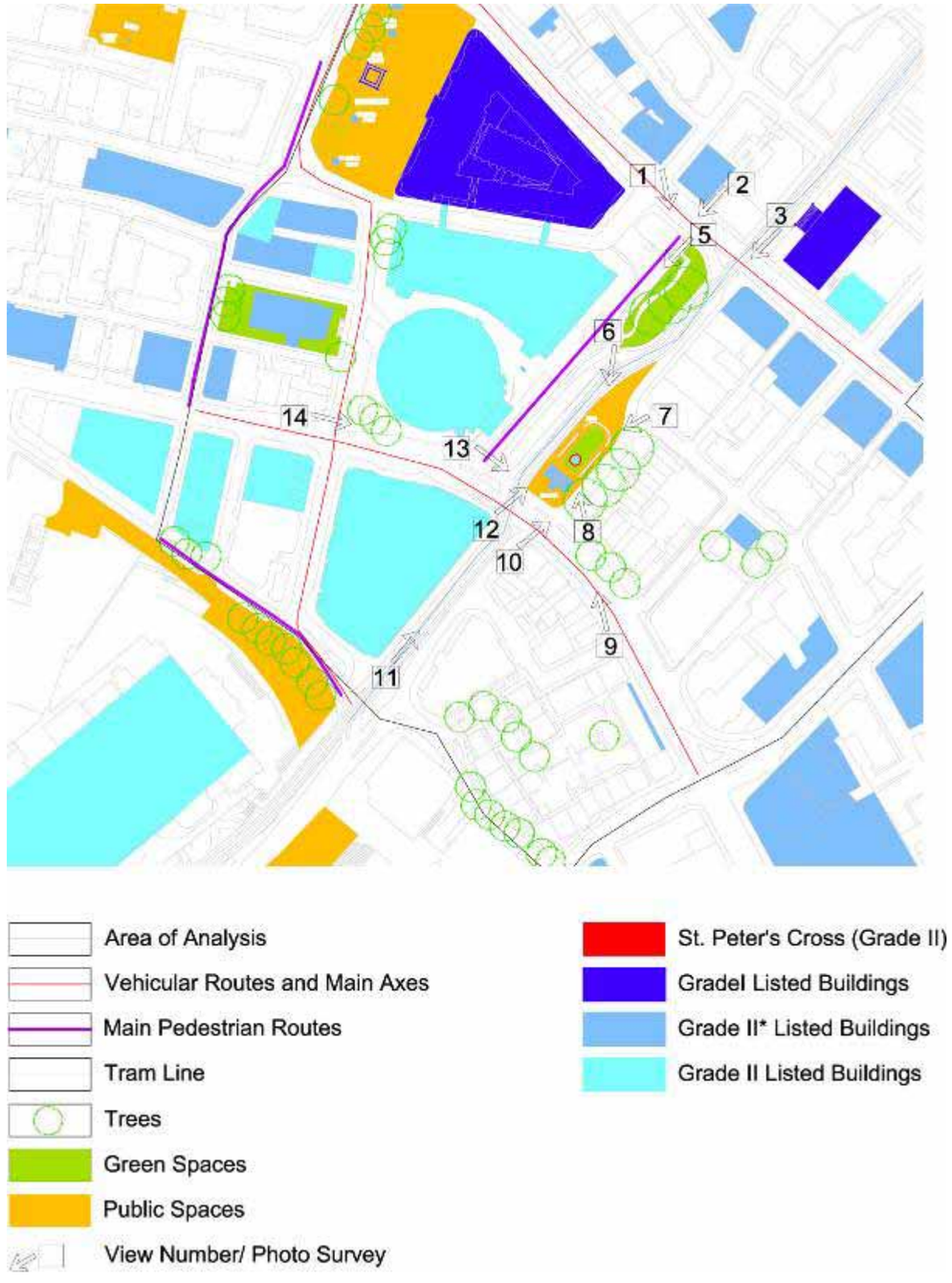


Figure 27: Spatial and character analysis map. The numbered arrows refer to the photographic survey in Section 4.3.7

4.3.7 Photographic Survey

N.B. Refer to Figure 27



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 currently being 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 currently being demolished, can be seen to the right.



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 currently being 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.



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 currently being demolished, can be seen to the right and the Grade II* listed Town Hall Extension is to the left of the view.

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.

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 Stone Cross[9]

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 28) 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 the 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 28 which overlaps with the pews is a ink stain and not part of the plan of the Church).

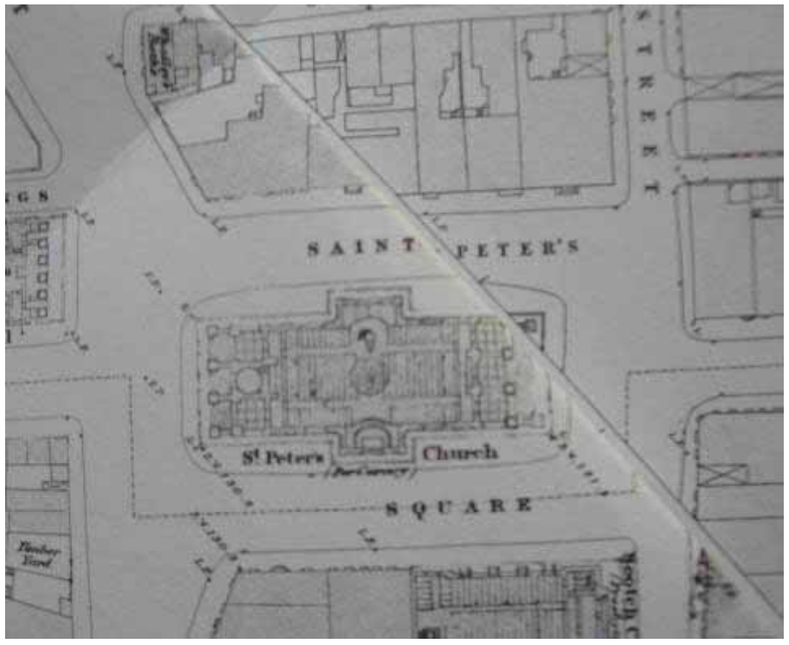


Figure 28: Detail from the 1849 OS map of the internal plan form of St Peter's Church

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 at the heart of St. Peter's Square 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

[9] Ibid.

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 WarMemorial 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. The deleterious impact of the Metrolink platform on the Cross and its setting is unquestionable. The presence of the abutting platform has caused damage to the balance of the memorial's architectural composition with the Cenotaph, has damaged its fabric and has interfered with the processional requirements of ceremonies around the memorial.

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.

Temple Moore

Temple Lushington Moore, born 7th June 1856 at Tullamore, sixty miles west of Dublin, was the eldest child of Irish parents. His father was Captain George Frederick Moore (1818-84) and his mother was the captain's third wife, Charlotte Reilly (1826-1922). From the ages of sixteen to eighteen Moore was privately educated by the Revd. Richard Wilton, Rector of Londesborough in the East Riding, who was something of a poet. Moore's great break came when George Gilbert Scott jnr. was restoring a church two miles from Londesborough in 1872-3 and the architect met and was impressed by Moore and his skill at drawing. At eighteen Moore went as Scott's pupil from 1st February 1875 for three years and moved to London. On completing his articles he stayed on as Scott's assistant. He had the advantage of being ambidextrous, writing with his right hand and drawing with his left.

He designed the reredos for Hartley Wespall Church in 1894. In the 1890's he also did a lot of work for Sir Tatton Sykes of Sledmere, East Riding. From 1897-1918 he regularly showed his designs at the Royal Academy. Moore was architect for the complete church of All Saints, Tooting Graveny (built 1904-6).

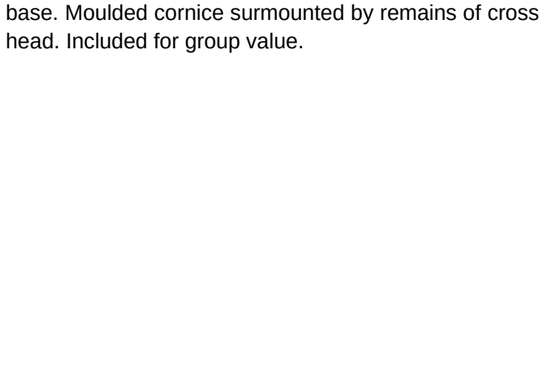
Moore was very well respected as an ecclesiastical architect and had a prosperous practice, but the First World War (1914-18) saw the virtual collapse of his business with no large contracts coming in, except for All Saints' Church, Basingstoke (1915-17) and St Mary Sculcoates, Hull (1915-16). Temple Moore had been in ill health from 1915, probably with cancer, and had nearly died in 1916. Leslie Moore (his son-in-law) carried on the firm after Moore's death in 1920.[10]

Other examples of Moore's designs for memorial crosses are provided in Table 2. The use of stepped bases and octagonal/ hexagonal forms is a common theme in Moore's designs. The design of St

[10] "Temple Moore" by Geoffrey K. Brandwood

Peter's Cross takes the highly decorative language Moore used on the Eleanor Cross, 10 years before, in a much more elegant form.

Table 2: Examples of other Temple Moore's Memorial Crosses

	
CHURCHYARD CROSS, STEPS AND WALLED PLATFORM, THE CHURCH OF ST ANDREW, VILLAGE STREET – GRADE II (1878) KIRBY GRINDALY THE VILLAGE STREET (north side, off) Churchyard cross, steps and walled platform approximately 10 metres south of the Church of St Andrew, 1878; cross probably c1912. By G E Street with cross probably by Temple Moore, for Sir Tatton Sykes. Cross base, steps and walling dressed standstone; cross grey stone. Steps on north and south sides of walled platform, extended to cross base to east, and incorporating seat to west. Walls approximately 0.5 to 1 metre high with roll-moulded sloped coping. Cruciform cross base with shallow steps filling the angles, forming an octagon on plan. Octagonal shaft on moulded base with broach spurs; embattled top over fleuron necking. Cross is a crucifix beneath a gabled canopy.	ELEANOR CROSS, Sledmere, East Yorkshire – GRADE II (1895) Cross and subsequently First World War Memorial. 1895 by Temple Moore for Sir Tatton Sykes, 5th Baronet, with additional brasses of c1919 for Sir Mark Sykes, 6th Baronet. Magnesian limestone ashlar. A copy of the Northampton (Hardingstone) cross of 1291. Octagonal on plan, 4-stage cross on base of 8 steps. To first stage are 2-light blind traceried panels with brasses mainly representing local men who died in World War I and Sir Mark Sykes d 1919. First-stage band decorated with flowers and beasts. Above statues of Eleanor in elaborate niches, one to each of the 4 sides, above again further blind traceried panels. To fourth stage are 4 further figures of Eleanor in similar niches, surmounted by pinnacle with finial and cross. Base of cross is inscribed with the Lord's Prayer.
 CHURCHYARD CROSS – GRADE II (1898) Churchyard cross. c1898. By Temple Moore for Sir Tatton Sykes, 5th Baronet. Sandstone ashlar. Approximately 2 metres high. Square plinth with stepped octagonal shaft ornamented with quatrefoils to base. Moulded cornice surmounted by remains of cross head. Included for group value.	 MEMORIAL CROSS, ST PETER'S SQUARE, MANCHESTER. - GRADE II (1908) Memorial cross marking position of former Church of St Peter (demolished 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.



VILLAGE CROSS, SHERBURN - GRADE II (1912)

SHERBURN VICARAGE LANE, Village Cross, c1912. Probably by Temple Moore. Limestone ashlar. Octagonal on plan. Raised on 3 moulded steps. Tapering shaft on moulded plinth carved in low relief with scenes from the lift of St Hilda. Shaft has a high-relief carving of St Hilda in a trefoil-headed niche with a moulded shelf on ammonite brackets and crocketed canopy. Clover-leaf cross with carved ammonite in the centre. The cross was given to the village by Sir Tatton Sykes in thanksgiving for the restoration of the Church of St Hilda.

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5.2.2 The Cenotaph[11]

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 WarStone' 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

[11] 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

(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 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.

5.2.3 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 popular and familiar the term had become.

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 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. 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 these aren't 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 and which 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 29).

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*.

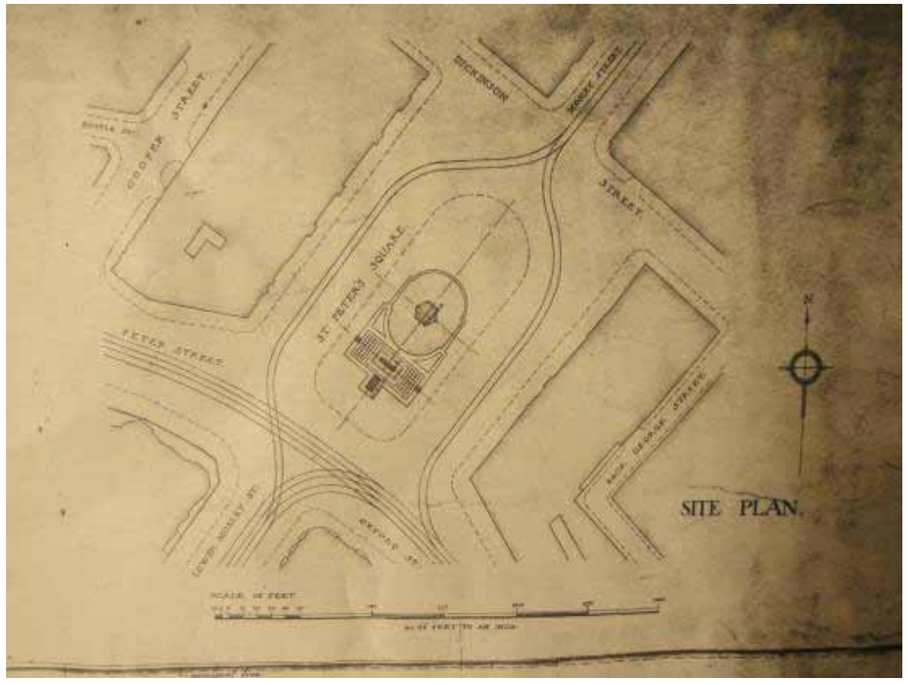

Figure 29: Lutyens' drawing for the site of the proposed Cenotaph in Manchester illustrating the former building lines which would have reduced long-range views of the memorial from Oxford Road and the western reaches of Peter Street.

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

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5.2.4 Surrounding Listed Buildings

The listed buildings identified within the Section 2.3, the setting of which could be affected by development within the subject site, 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. Alongside 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 alongside 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.

Table 4

Listed Building Name	Grade	Summary of significance	Significance of setting
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. Alongside 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 in plan, of 4 storeys, with a rectangular 5	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 alongside the Town Hall Extension and Town Hall. Important views of the library are seen from Oxford Street and Peter

Table 4

Listed Building Name	Grade	Summary of significance	Significance of setting
		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.	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	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.

Table 4

Listed Building Name	Grade	Summary of significance	Significance of setting
		building within the streetscape aesthetic and communal values are high.	
The Athenaeum, Princess Street	II*	Designed and built as a cultural club, promoting adult education, 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.	The Athenaeum is experienced today as the annex to the City Art Gallery and this 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 alongside 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.
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	Adjacent to the 18th century row of townhouses (discussed above), the building is read as part of the historic streetscape

Table 4			
Listed Building Name	**Grade**	**Summary of significance**	**Significance of setting**
		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.	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 civic grandeur 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 alongside 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.

5.4 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[12]

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

[12] Ibid.

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 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. 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 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 modernist style. Despite a thorough search of archives and documentary sources, no information has been located which provides further details on Howitt's 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 style 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 St Peter's Cross is not challenged. The high architectural and historic significance and heritage values of the memorial are well established.

Unlike the Cenotaph, the stone Memorial Cross has a symbolic connection to the site being that it marks the former St Peter's Church which formerly stood on the site. 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 otherwise done as it has become an integral symbol of remembrance. The significance of the relationship between the Cross and the Cenotaph was dramatically altered in 1949 with the loss of Lutyens Cross setting, replaced by Howitt's Memorial Garden in 1949. Although the listing description for the Cross refers to group value the significance of the Cross which pre-existed any other structure, transcends the importance of group value.

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 (Fig 28) which depicts the Church's internal plan and the archival Cenotaph plan (Fig 25) 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 all four streets converging on the square.

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 and it is know that Lutyens was not fond of religious symbolisms.[13] 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.

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.

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

6 PROPOSAL – DISCUSSION

6.1 Introduction

This section summarises the work surrounding the development of the proposals for dismantling and storing the Cross off site.

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 consultant, 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 proposal to relocate the Cenotaph east of the Town Hall, on the site of the Peace Gardens, provide a dignified setting to the Grade II* listed structure but will also form a clearly defined north boundary to St Peter's Square, strengthening the cohesiveness of this major public space.

The proposal to dismantle and store St Peter's Cross is in order to mitigate against the risk of damage to the listed structure whilst the proposed works to the Cenotaph are underway; therefore it is proposed that the dismantling of St Peter's Cross is undertaken before works to the Cenotaph commence. 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. Also the existing low level wall and seating structure currently forming the memorial garden is to be dismantled and placed in storage by Manchester City Council, whilst consideration is given to its future relocation elsewhere in the city.

6.2 Supporting research and survey work

Despite extensive archive research no details have been found pertaining to the construction of the Cross.

A condition survey has been undertaken by SLHA to clarify the scope of the conservation works, to indicate if or which conservation procedures are required prior to dismantling (i.e. consolidation of potentially friable sculptural elements) and which should be performed post-relocation. The condition survey will also indicate areas of deterioration that might require replacement (i.e. severely damaged sections, or re-carving of damaged sculptural features and lettering).

Minimally intrusive opening-up works focusing on the base steps and inner Cross cavity have been outlined. These will consist of trial pits to confirm the sub-surface conditions of the structure.

6.2.1 Conservation and Repair Philosophy

The 'Conservative Repair'[14] philosophy is adopted for the Cross repair and conservation works. An ethos following minimum intervention and prioritising conservation over replacement is paramount.

Selective replacement of severely deteriorated decorative carvings and lettering is prescribed (or re-carved) where the aesthetic merit of the monument was deemed to be impaired.

[14] The concept of 'conservative Repair' has been central to best conservation practice in England and other countries for over a century. This philosophy is set out in the Manifest for the Society for the Protection of Ancient Buildings (SPAB), written by William Morris (1877).

Replacement (re-carving) will only be based on clear evidence (based on similar carvings in good condition on the same monument).

Extreme care has been taken to avoid any level of guessing or conjecture, through a series of non-destructive investigative works (for more details see documents: Non- Destructive Investigation of Cenotaph & St. Peter's Cross Construction by GBG and Geophysical Report by RSK-Appendix 7).

The conservation of the historic fabric is of paramount importance therefore the careful disassembly of the structure and storage off site during the proposed works to the Cenotaph and St Peter's Square public realm is the preferred route (Refer to the Threats and Opportunities Document within Appendix 6). Reassembly of the Cross is then proposed to commence following the completion of the public realm works to St Peter's Square and is subject to the submission of further details and a separate planning application.

6.3 Precedents

Research of previous proposals and methods for moving historic memorials have been reviewed in order to inform the current proposals.

Although not a favoured conservation approach, there are several precedents for dismantling listed buildings, especially monuments and statues. Listed buildings are dismantled but only rarely and normally only as a last resort where demolition is the only other option, there are some situations where it might be justified or even perhaps positively encouraged.

Features such as market crosses and monuments have often been moved in the past for road schemes and are perhaps the simplest and most common examples where this can be done at relatively little cost. Of interest in this context are examples of the relocation of the similar monuments. Research of different previous proposals and methods for moving historic memorials have been reviewed in order to inform the current proposals.

Of particular reference are the Memorial Cross at Lancaster Gate, London, Usher Hall Clock Tower, Edinburgh and other Lutyens War Memorials, particularly the memorials at Bury, Rugby and Norwich which have all been relocated in recent years. The memorial at Norwich was relocated because of the poor condition of its existing site. Bury's Fusilier memorial was relocated to a more prominent position within a newly designed setting after the Barracks it was associated with were redeveloped. The British Thomson Houston Ltd monument at Rugby was relocated due to the proposed route of a new link road. All three proposals were for the dismantling and reconstruction of the memorials and were dealt with by a Listed Building Consent application for the dismantling and a planning application for the reconstruction.

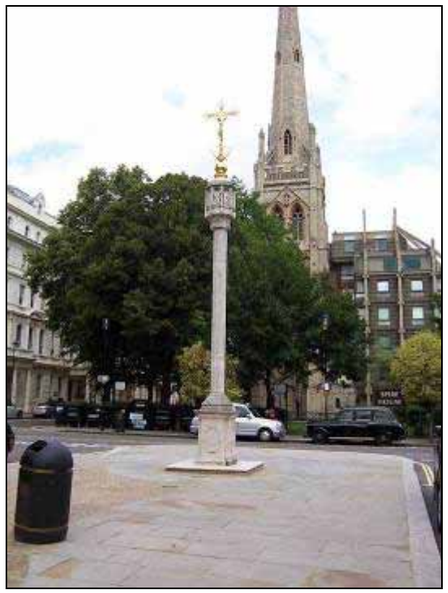

Figure 30: Memorial Cross, Lancaster Gate, London

The Christ Church war memorial commemorates those residents of the Metropolitan Borough of Paddington who sacrificed their lives during the Great War (1914 -1918). Designed by Sir Walter Tapper RA and sculpted by Lawrence A Turner, the memorial was erected on the footpath outside Christ Church and originally unveiled on 27 March 1921 by the Bishop of Kensington. The memorial is in the gothic style. Tapper (1861-1945) was a leading late Gothic Revival architect, responsible for the nearby Church of the Annunciation at Marble Arch. This is an unusual form for a war memorial, which possesses elegance and quality of execution. It was badly damaged in the 1987 Great Storm: following a considerable programme of restoration it was reconstructed on a slightly different site to the south of its original position, as part of the Lancaster Gate street improvement scheme, and rededicated on Armistice Day 2002 (Figure 30).




Figures 31 & 32: Usher Hall Clock Tower, Edinburgh

Usher Hall Clock Tower a 6m tall, 35 tonne clock tower was lifted from the North to the South side of a busy main road in Edinburgh. System of work was created that allowed the structure to be moved extremely quickly and with no adverse effects on the fabric of the building (Figures 31 and 32).

A new foundation slab was formed beneath the tower. A bespoke lifting cradle was cast into the structural slab and the clock tower protected with timber and polystyrene packers. The road was temporarily closed and a mobile crane used to move the structure from the North side of the road to the South. The moving of the structure only took 15 minutes to complete. All protective harnesses and materials were then removed from the tower to reveal zero superstructure damage and a working clock tower.

7 CONSERVATION ISSUES

7.1 Introduction

This section outlines a conservation strategy for St. Peter's Memorial Cross, a Portland stone monument composed of 104 individual stones. The monument is comprised of a delicately carved cross mounted on a column decorated with three angels. The segmented column mounted on a widened concave base atop of six carved quatrefoil panels. The lower hexagonal shaft beneath the segmented column is made up of ashlar blocks which sit onto a stepped hexagonal base set within surrounding gravel and grass.

The scope of works will include the disassembly, protection, transportation and storage of the St. Peter's Memorial Cross. The reassembly of St, Peter's Cross in St. Peter's Square and the detailed conservation works to its fabric will be subject of a future planning application.

The works subject of this application consists of:

- Recording: Numbering, cataloguing and photographing every individual stone to be marked in a corresponding drawing and data log with a description of the conditions and pathologies, to meet the requirements of a level 4 Survey (comprehensive analytical record), as set out in English Heritage's 'Understanding Historic Buildings: A Guide to Good Recording Practice' (2006) ;
- Mobilisation: site and mobilisation works required for to ensure the safe dismantling and appropriate storage of the stone blocks;
- Dismantling: careful dismantling of the Cross's existing elements;
- Upon dismantling, careful packing/protection for the safe transporting of the individual stones to a designated storage facility;
- Storage under optimal conditions.

A methodology for the disassembly and storage of the Cross was undertaken during the first quarter of 2012, lead by Laing O'Rourke (LOR) in close consultation with the design team and appointed specialist consultants (architects-SLHA, structural engineer-URS, specialist heritage consultant to LOR-Richard Baister and specialist conservation contractor-NIMBUS) [Refer to Appendix 6].

7.2 Surveys

7.2.1 Condition Survey

A visual inspection survey of the Cross was carried out by SLHA staff on the 18th of May 2012 to identify the conditions and material pathologies present on the Cross structure. Access to the upper sections of the monument was possible with the use of a mobile elevated working platform (MEWP) arranged by GBG Geotechnics Ltd. The information gathered during the condition survey has been used for identification of areas that might require replacement (i.e. severely damaged sections, re-carving of damaged sculptural features and lettering) as opposed to those which can be repaired or conserved.

The conditions and pathologies noted on the fabric of St. Peter's Cross were:

- Cracks;
- Biological growth (algae, lichens);
- Exfoliation;
- Staining or run-off (soiling and sulphate crusts or iron oxide stains);
- Previous repairs;
- Open mortar joints;
- Voids/pitting

The conditions found on each stone have been thoroughly recorded indicating the current state of the stonework.

Prior to the commencement of the works, full detailed recording of the monument shall be undertake by the contractor/sub-contractor commissioned for the dismantling of the monument to include (but not be restricted to)

- Measurement of the length, width and height of each face of the ache structure;
- Measurement of the length, width and height of each course;
- Measurement of the length, width and height of each stone.
- Measure and record the core and foundations.

Further detailed recording of the monument will be addressed through the commissioning of a full measured survey prior to the development of tender documents.

7.2.2 Investigative Works

A series of non-destructive investigative works have been submitted and approved by the MCC and agreed with English Heritage (date of approval), in order to provide further information on the sub-surface conditions and construction assembly of the St. Peter's Cross.

The scope of the proposed investigative works is detailed in the report 'Proposed Opening-up Works and Scope of NDE Survey for the Cenotaph and St Peter's Cross, St. Peter's Square, Manchester' by SLHA(31.05.2012) [Refer to Appendix 8].

The NDE Surveys consisted of Impulse Radar (IR) and metal detector surface investigations, performed by GBG Geotechnics Ltd between the 15th and 17th of May and revealed:

- St. Peter's Cross has masonry core/hearting to a height of 4m above ground (within the stepped base and lower shaft) with solid stones blocks above;
- No metallic fixings were identified in the stepped base but non-ferrous fixings (possibly slate) were detected with IR;
- Metallic or non-metallic fixings were identified in the upper shaft of the Cross (at the carved angels). However, based on sub-surface conditions observed in similar outdoor sculptures of the same period the team expects that some sort of inner rod or reinforcement exists between the shaft stones to ensure the structural stability of the monument.
- A distinctly metallic fixing was identified with a metal detector at the top of the Cross. The inconsistency in material is attributed to recent repairs;

The other non-destructive investigative works have been approved by English Heritage and the MCC and are schedule to be undertaken in early August 2012. The proposed investigative work consists of creating an opening adjacent to stepped base of St. Peter's Cross is suggested just so the foundation conditions can be assessed and recorded [for details refer to Appendix 8].

7.3 Philosophical Approach

According to recent best conservation practice International Charters and National Standards and English Heritage and other guidance, the philosophical approach to the repairs and conservation work is one of minimum intervention and maximum retention of the historic fabric.

The philosophical conservation principles followed are the following:

Minimum Intervention:

- *'Each intervention should be in proportion to the safety objectives set, thus keeping intervention to the minimum to guarantee safety and durability with the least harm to heritage values.'*[15]

Maximum retention of fabric:

- *'Conservation should involve the greatest respect for, and involve the least possible loss of material of cultural heritage value'*[16].
- BS 7913.para 7.4.3.

Reversibility:

'*Where possible, any measures adopted should be "reversible" so that they can be removed and replaced with more suitable measures when new knowledge is acquired. Where they are not completely reversible, interventions should not limit further interventions.'* [17]

Legibility:

- 'Replacements of missing parts must … be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.'[18]
- This does not mean that new work has to be radically different from that existing, which is elaborated in paragraph 7.4.4 of BS 7913.

Sustainability.

Maintenance and Monitoring have been addressed over the years with repairs and cleaning campaigns. Some conservation issues were recently recorded and repair works performed on the Cross. The 'Conservation Management Plan for the Stone Work' prepared for the Manchester City Art Galleries (November 2009), by Adriel Consultancy and the 'Treatment Report – Manchester Cenotaph and St. Peter's Cross' (April 2005), by Conservation Technologies - National Museums Liverpool were reviewed

[15] ICOMOS Charter – Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage (2003) Ratified by the ICOMOS 14th General Assembly in Victoria Falls, Zimbabwe, in 2003. Para 3.5.
[16] from New Zealand Charter 1992 (4iii).
[17] ICOMOS Charter – Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage (2003) Ratified by the ICOMOS 14th General Assembly in Victoria Falls, Zimbabwe, in 2003. Para 3.9.
[18] from Venice Charter 1964 (12).

by our team and a summary of the conditions, treatments and maintenance procedures undertaken are summarised in the section below:

7.4 Summary of Previously Documented Conditions and Repair Works

Consolidation: carried out at friable areas (upper section of the cross, fragile details of carved angels) after steam cleaning and complete drying, using Primal WS 24 acrylic suspension, applied with a brush. Small repairs with a lime based mortar were carried out to cap off friable areas (small pedestals below the angels and areas prone to trapping water such as the curved slopes and above crenellations.

Pointing: Old loose and cracked mortar joints were removed either with a chisel or grinder. The joints were grouted where necessary and repointed using a lime based mortar (Easi-Point, Historical Mortar).

Structural Stabilisation: Insertion of two channels cuts into the front and back faces of the cross running vertically approx15cm) on either side of a crack (due to a large, horizontal, shell inclusion). Two stainless steel cramps were inserted (in resin) into each of the channels with a 'staple' cramp used on the front of the Cross and a straight cramp used on the back face, as a support. The work was concealed using a lime based mortar to fill both areas along the crack.

7.5 Conservation Strategy

The Conservation Strategy outlined follows advice set out in main International Charters and National Guidance. The ICOMOS Charter – Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage (2003), Para 3.6 says that *'The design of intervention should be based on a clear understanding of the kinds of actions that were the cause of the damage and decay as well as those that are taken into account for the analysis of the structure after intervention; because the design will be dependent upon them.'*

The series of investigative works proposed and undertaken and the information gathered to date through the non-destructive investigations and the visual inspection of the St. Peter's Cross have complied with para 2 of the aforementioned report. The matrix below was prepared to summarise the current conditions and material pathologies found on the Cross, making reference to possible causes, just so the repairs proposed could address the root of the problems as opposed to symptoms. The conservation and repair of the fabric which will be undertaken in the future, as part of a future planning application that will address the reassembly and repair works to the St. Peter's Cross.

Conservation Strategy Matrix

LOSS

SYMPTOM	DESCRIPTION	POSSIBLE CAUSES
	**Pitting** Small depressions in the stone surface	- Selective erosion by acid rain, particularly on carbonate stones. - Freeze-thaw cycles. - Wind action. - Harsh abrasive cleaning. - Etching by some micro-organisms as acid secreting lichens.
PROPOSED TREATMENT Final strategy pending verification of sub-surface condition to be revealed during reassembly. Any ferrous fixings should be carefully removed and replaced with stainless steel reinforcement to reconnect the Cross with the segment below. Light steam cleaning and gentle brushing with soft nylon bristle brushes to remove algae growth, pigeon droppings and pollution staining. Possible application of final protective lime coating. Areas of stubborn suplphation accretions could be laser cleaned although, in our view, these are not extensive and do not severely detract from the overall appearance of the monument.		
	**Differential erosion** Variation in the degree of erosion either within an individual piece of stone, or between adjacent stones.	- Partial dissolution, particularly of carbonate stones, leaving harder veins or shells standing proud. - Pollution. - Penetration of acid rain into micro-cracks - Freeze-thaw cycles. This type of erosion is most prominent on the top face of the pedestal steps more exposed to the elements and water run-off.
PROPOSED TREATMENT No treatment proposed in order to avoid over restoration. In terms of appearance, the strategy will be to retain the patina and authenticity of the monument as much as possible. Steam cleaning and, for more stubborn deposits, light brushing with soft nylon bristle brush. Application of final protective lime coating (to be reapplied approximately every 3 years).		

	**Loss/void** Loss of parts of the material within an individual piece of stone.	- Partial dissolution, particularly of carbonate stones - Pollution. - Penetration of acid rain into micro-cracks. - Freeze-thaw cycles. This type of erosion is particularly seen on the pedestal/steps.

PROPOSED TREATMENT
Steam cleaning and, for more stubborn deposits, light brushing with soft nylon bristle brush. Application of final protective lime coating (to be reapplied approximately every 3 years). Mortar repair, puttying with a lime-based mix and to match the original stone as much as possible in the size and colour of aggregates and binder, porosity and resistance as close as possible to the cleaned stone.

	**Erosion – Decorative Features** Steady, even loss of material from the stone surface, resulting in softening of arrises and carved detail.	- Dissolution of binder in carbonate stones due to the action of acid rain. - Wind action. - Thermal variations. The carved figures at the upper part of the cross shaft are more suffering from erosion then other decorative features at lower levels due to weathering.

PROPOSED TREATMENT
In spite of the relevance of the special interest of the carved angels at the top of the cross no repair to the stonework is recommended in order to avoid over-restoration. The details of the carved figures are barely visible from the ground. The natural ageing and loss of the carved features has not decrease, thus far, the appreciation of the overall artistic value and symbolism attached to the memorial cross. Steam cleaning and, for more stubborn deposits, light brushing with soft nylon bristle brush. Application of final protective lime coating (to be reapplied approximately every 3 years).

	**Spalling (Minor)** Loss of small to moderately sized fragments of stone, often lens-shaped, from otherwise generally sound surface.	- Excessive compression of stone arrises. - Frost action.

PROPOSED TREATMENT
Remove spalled materials (a possible modern repair). Expose the substrate back to the original stone, making the void clear of any dust, debris or foreign material. If original material is present, retain and reattach detached piece with an adhesive resin at the centre surrounded by a grout matching the adjacent stones. Where original spalled (minor) piece has been lost, key in existing stone and patch the void with a lime-based mortar patch repair to match the adjacent stone in texture, colour, chemical and mechanical properties, as much as possible.

CRACKING OR DEFORMATION

SYMPTOM	DESCRIPTION	POSSIBLE CAUSES
	**Hairline Cracks or Micro-cracking** Fine cracks, often wavy	- Stress cracking due to movement caused by temperature differentials. - Stress cracking of stone surface treated with consolidant.

PROPOSED TREATMENT
Clear the cracks from any loose debris or durst. Infill cracks with lime-based grout to match the adjacent stone in texture, colour, chemical and mechanical properties, as much as possible.

DISCOLOURATION, STAINING & ACCRETION

SYMPTOM	DESCRIPTION	POSSIBLE CAUSES

	**Staining - Biological growth** – bright green to very dark green (almost black) - algae, lichens, bird guano	Algal growth usually indicative of high levels of dampness, nutrients or both. Usually associated with rising damp or with concentration of run-off. This type of decay is particularly seen on the pedestal steps.
PROPOSED TREATMENT Steam cleaning and, for more stubborn deposits, light brushing with soft nylon bristle brush. Application of final protective lime coating (to be reapplied approximately every 3 years). Upon trial testing in selective discrete areas, the use of a biocide should be considered in order to remove more stubborn stains and to prevent prompt growth of bio-growth. Install bird protection at concealed areas.		

7.6 Proposed Works

Dismantling: Will require the construction of an independent sheeting scaffold with a lifting beam will allow for the careful disassembly of the monument according to the Methodology set out in the 'Review of Stonework to Cenotaph and Associated Memorial Structures – with regard to possible dismantling' (by NIMBUS Conservation) and to the pertinent sections of the report 'Cenotaph and St. Peter's Cross Methodology' (by Laing O'Rourke), within Appendix 6. After removal of the Cross from the existing site, and the subsequent removal of the Cenotaph, the remaining area will be levelled and remain hoarded off until new surface is laid.

Preparation and Transportation to Conservation workshop: The stones will be carefully palleted and boxed on site and loaded onto a lorry and then transported to a safe storage facility. Given the slenderness of some of the stone members, an inert, non-staining, cushioning material will be used to avoid breakage of delicate stone carving.

Re-erection: These will be subject to a future planning application. An appropriate water barrier should separate the monument from the ground. A core fill similar to the existing core should be prepared. The re-erection of the monument will start from the lower to the top sections to match like-for-like the original conditions found. The presence of any ferrous metal fixings that pose a threat to the future conservation of the monument shall be replaced with stainless steel fixings set in grout.

Conservation Works: These will be subject to a future planning application. It is possible to estimate that the removal of the non-ferrous and ferrous cramps or dowels will be necessary and that this might prove to be a laborious and delicate process due to the slenderness of the upper sections of the monument. The exact type and extent of conservation works can only be determined upon verification of sub-surface conditions during the dismantling process.

General proposed treatments have been outlined in section 7.5.

7.7 Storage Guidelines

The purpose of this paragraph is to provide an outline strategy for the conservation of St Peter's Cross in a designated storage facility. The proposed works for the Memorial Cross entail the dismantling from its present location, transportation of the protected individual stones to a storage facility for a limited period of time until its later reassembly within the footprint of St. Peter's Church, in St.Peter's Square.

The present storage conservation strategy is outlined to provide advice and guidance to the MCC on the appropriate requirements to store and protect the stone fragments for a medium term period prior to its later reassembly.

7.7.1 Introduction

Even though St. Peter's Cross is currently exposed to the elements, to variations of temperature, relative humidity and incidence of light, when removed from their original environment, heritage objects, should be protected from deterioration causing agents and subjected to stable environmental conditions (stable and average temperature and relative humidity). Enclosures or conditions that could create a microclimate ideal for the thriving of biological growth or strong variations of temperature and relative humidity should be avoided. Protection during transportation, shelving and the handling of the individual stones should be considered as to minimise risks of accidents and eventual deterioration of the fabric etc. Therefore appropriate planning and resources are needed to avoid damage and decay to stored heritage objects. Monitoring of the conditions of the stored object should be also considered in order to prevent decay.

7.7.2 General Requirements for a Storage Building

Following the proposed system for packing, protecting and transporting the dismantled fragments (as set out in the Reports 'Review of Stonework to Cenotaph and Associated Memorial Structures – with regard to possible dismantling' (by NIMBUS Conservation) and to the pertinent sections of the report 'Cenotaph and St. Peter's Cross Methodology' (by Laing O'Rourke), within Appendix 6) the choice of an appropriate storage facility will be of paramount importance for the best conservation of the heritage asset.

The general requirements for a storage building should include the following elements:

- A structurally sound and waterproof structure – The roof, walls and floors should be built with suitable materials and be insulated as to preserve the desired temperature and relative humidity. Doors and windows should be airtight. Damp or flood-prone basements should be avoided and floors should be designed to sustain heavy loads.

- An appropriate, secure and fire-safe internal environment for the stored objects – Security and surveillance, or both should be considered as to prevent theft and vandalism. It would be advisable to block off any windows, doors and other openings. A site perimeter security/alarm system coupled with the possible employment of security guards should be considered. The choice of neighbourhood should also be taken into account. A low profile, anonymous site is advisable whilst isolated, unsafe vandal-prone locations should be avoided.
  Fire prevention/detection requirements are similar to display spaces and must be designed and maintained accordingly.

- Stable environmental conditions (temperature, relative humidity-RH), avoiding dust, pollution, salt contamination and pests. A roofed, closed environment maintained at stable temperature and relative humidity is recommended. Basements should not be used as the RH is likely to be higher in lower levels than on upper floors. Likewise, attics are not recommended because of fluctuating RH caused by solar gain.
  Considering that the monument has been exposed to the elements for over a century, a stable baseline temperature should be the average temperature for Manchester throughout the year. Relative humidity around 50% would be considered optimal as this is a general guideline for museum environments[19]. Fluctuations are recommended to be kept at a ±5% the value of the baseline temperature and RH. However, this flexibility could be slightly expanded to relative humidity values between 40 to 60% (acceptable environmental thresholds for stone conservation)[20], keeping in mind that higher RH's favour the proliferation of biological growth and pests.
  In order to minimise the RH and temperature fluctuations, the storage should be provided with mechanical ventilation/heating system and a device to monitor the temperature and RH. Wrapping the stones with impermeable materials is not recommended as this could lead to moisture transfer between the stone and the surrounding air leading to creation of a warm, moist micro-climate that will lead to biological growth and deterioration. Any covers should consist of 'breathable' organic materials, protecting the stones from dust and particle accumulation.

- Good access, circulation and headroom – The storage area should be always easily accessible for moving objects in and out, for routine monitoring, checking and cleaning.
  The storage areas should have a simple rectilinear floor plan, at least a large opening for loading, high ceilings to allow tall storage units or mezzanines, clear internal spans to favour ease of movement, smooth flat floors with no level change. For heavy objects, such as the cross dismantled fragments, it would be ideal to place them on the ground floor, within the wooden pallets in which they were transported to ensues that the stones will be moved as few times as possible, reducing the risk of accidental damage. It would be also useful to allocate a working area within the storage building where objects could be unpacked for the monitoring their conditions and/or for the undertaken of potential localised conservation works, if required.

7.7.3 Method of Storage

The main aim of storing heritage objects is to protect them from dust and mechanical damage. If there is enough space it is preferable to store objects on shelves/racks rather than in containers. This will facilitate the access and inspection of the stored objects.

Given the weight of the Cross fragments it would be advisable to place them on low metal shelves or wooden ones with additional bearers underneath. They should not be placed directly on the floor to protect them from leaks and cleaning equipment.

7.8 Conservation, Cleaning and Maintenance Strategy

A Conservation and Management Plan for the Stonework in St. Peter's Square was prepared in 2009 by Adriel Consultancy for the Manchester City Art Galleries. This document elaborates on Conservation Principles for War Memorials, Implementation of Recommended Studies and sets out a Conservation and Maintenance Plan for the monument which is summarised below:

[19] Alcántara, Rebecca. Standards in Preventive Conservation: Meanings and Applications'. ICCROM., 2002, pgs 34 and 35.
[20] Ziad Al-Saad. 'Preventive Conservation course Outline' http://whc.unesco.org/uploads/activities/documents/activity-124-1.pdf, accessed on 27.07.2012.

TABLE 1: CLEANING & BIOCIDE TREATMENT

	MATERIALS	REMEMBRANCE DAY		EVERY 3 YEARS		BIOCIDE
		GV6 STEAM	LARGE SCALE STEAM	GV6 STEAM	LARGE SCALE STEAM	
CENOTAPH						
FALLEN SOLDIER	Portland		✓			✓
WREATH - EAST	"		✓			✓
CARVING INSIDE	"	✓				✓
WREATH - WEST	"		✓			✓
CARVING INSIDE	"	✓				✓
SWORD - NORTH	"	✓				✓
SWORD - SOUTH	"		✓			✓
LETTERING & CROWN - N	"	✓				✓
LETTERING & CROWN - S	"	✓				✓
ARCHITECTURAL STONE	"		✓			✓
SARCOPHAGUS						
STONE	Portland		✓			
LETTERED PANEL	"	✓				
WREATHS	Corroding					
EAST OBELISK						
SHAFT & PLINTH	Portland				✓	Shaft ✓
GARLAND - NORTH	"			✓		
LETTERING - EAST	"			✓		
GARLAND - SOUTH	"			✓		
LETTERING - WEST	"			✓		
WEST OBELISK						
SHAFT & PLINTH	Portland				✓	Shaft ✓
GARLAND - NORTH	"			✓		
LETTERING - EAST	"			✓		
GARLAND - SOUTH	"			✓		
LETTERING - WEST	"			✓		
ST. PETER'S CROSS	Portland					
CROSS	"				✓	
ANGEL 1 & 2	"				✓	
ANGEL 3	"				✓	
LETTERED PANEL 1 - 4	"					✓
LETTERED PANEL 5 - 6	"				✓	
QUATREFOIL PANELS 1 - 4	"					✓
QUATREFOIL PANELS 5 - 6	"				✓	
ARCHITECTURAL STONE	"					✓
STEPS TO CROSS	Portland			✓		✓
SMALL MEMORIALS	Bronze			✓		
	Marble, Portland			✓		
	Slate			✓		
SEATING - OLD	Portland			✓		
SEATING - NEW				✓		
PAVING TO SARCOPH.	York stone			✓		
PATHS	York stone			✓		

TABLE 2: RECORDING, REPAIR & MAINTENANCE

	MATERIALS	JOINTS	SURFACE RECORDING - ANNUALLY			SURFACE RECORDING		WAX	METAL STAINS	SHELTER COAT
			2010	2011	2012	2014	2015			
CENOTAPH										
FALLEN SOLDIER	Portland		✓	✓	✓	TBC				
WREATH - EAST	"		✓	✓	✓	"				
CARVING INSIDE	"		✓	✓	✓	"				
WREATH - WEST	"		✓	✓	✓	"				
CARVING INSIDE	"		✓	✓	✓	"				
SWORD - NORTH	"		✓	✓	✓	"				
SWORD - SOUTH	"		✓	✓	✓	"				
LETTERING & CROWN - N	"		✓	✓	✓	"				
LETTERING & CROWN - S	"		✓	✓	✓	"				
ARCHITECTURAL STONE	"					✓				
SARCOPHAGUS										
STONE	Portland					✓				
LETTERED PANEL			✓	✓	✓	TBC				
WREATHS	Corroding							3yrs	Annual	
EAST OBELISK										
SHAFT & PLINTH						✓				
GARLAND - NORTH			✓	✓	✓					
LETTERING - EAST			✓	✓	✓					
GARLAND - SOUTH			✓	✓	✓					
LETTERING - WEST			✓	✓	✓					
WEST OBELISK										
SHAFT & PLINTH	Portland					✓				
GARLAND - NORTH			✓	✓	✓					
LETTERING - EAST			✓	✓	✓					
GARLAND - SOUTH			✓	✓	✓					
LETTERING - WEST			✓	✓	✓					
ST. PETER'S CROSS	Portland		✓	✓	✓					
CROSS	"				✓	✓	✓			
ANGEL 1 & 2	"				✓	✓	✓			
ANGEL 3	"				✓	✓	✓			
LETTERED PANEL 1 - 4	"				✓	✓	✓			
LETTERED PANEL 5 - 6	"				✓	✓	✓			
QUATREFOIL PANELS 1 - 4	"				✓	✓	✓			
QUATREFOIL PANELS 5 - 6	"				✓	✓	✓			
ARCHITECTURAL STONE	"							✓		
STEPS TO CROSS	Portland							✓		
SMALL MEMORIALS	Bronze									
	Marble, Portland									Portland, annual
	Slate									
SEATING - OLD	Portland							3 yrs		
SEATING - NEW	Portland							3 yrs		
PAVING TO SARCOPH.	York stone							3 yrs		
PATHS	York stone							3 yrs		

8 IMPACT ASSESSMENT

8.1 Introduction

The proposed works have the potential to impact the fabric and the setting of the Grade II Cross. Furthermore, the current proposals could also impact:

- The group value of the memorial gardens, i.e. the Cenotaph, Cross and Memorial wall/ seating
- The setting of listed buildings within the immediacies of the subject site; and
- The character and appearance of the St Peter's Square and Albert Square Conservation Area;

(N.B. the proposed dismantling and relocation of the Cenotaph is subject to concurrent applications for Listed Building Consent and planning permission. Enabling works to the Peace Gardens, to facilitate the relocation of the Cenotaph, are subject to previously submitted applications for Conservation Area Consent and planning permission).

There are no standard agreed methodologies for the appraisal of impacts on heritage assets. Therefore the methodology followed in this report is a synthesis of the extent in which the proposed works are expected to enhance, alter or impair the special interest and or current state of significance of a given heritage asset.

As the proposals for the reinstatement of the Cross are yet to be developed, the impact assessment will take the form of discursive assessment which will assess the impacts of the proposals to the heritage assets related to the existing site, i.e. on the significance of the historic fabric of the Cenotaph and Cross, the group value of the memorial gardens and the impacts on the setting of listed buildings within the immediacies of the site.

Impacts can be:

• "negligible" – no material change;

• "minor" - changes that only make a small difference to the ability to understand and appreciate the historic context or setting. A minor impact may also be defined as involving receptors of low sensitivity exposed to intrusion, obstruction or change of a low to medium magnitudes for short periods of time.

• "moderate" - a change that makes an appreciable difference to the ability to understand the historic context or setting. A moderate impact may also be defined as the result of moderately sensitive receptors exposed to intrusion, obstruction or change of a medium magnitude or highly sensitive receptors exposed to intrusion or change of a low magnitude.

• "substantial" - a fundamental change in the appreciation of the resource and historic context or setting. A substantial impact may also be defined as the result of highly sensitive receptors exposed to intrusion, obstruction or change of a high or medium magnitude for prolonged periods.

The impact of proposals can also be neutral, beneficial or adverse. Mitigation measures can be put into place to reduce, remedy or avoid any potentially adverse effects, and such adverse impacts or "harm" has to be assessed against any public benefits that way accrue from the proposals.

Assessment of the impact on the heritage assets will take into account, and be proportionate to, the significance of the asset and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it.

8.2 The proposals

Further to the proposed works discussed in Section 7, in summary it is proposed to:

- dismantle and store the Grade II St Peter's Cross off site;
- dismantle and relocate the low-rise memorial wall and seating (location to be confirmed by MCC);
- temporary works to make good the existing site (details to be confirmed with MCC).

Associated works related to the relocation of the Cenotaph, subject to separate applications for Listed Building Consent and planning permission involve:

- relocate the Grade II* listed Cenotaph to the site immediately east of the Town Hall, within the immediacies of the Peace Gardens. (N.B. the enabling works required to the Peace Gardens to facilitate the relocation of the Cenotaph are subject to separate applications for Conservation Area Consent and Planning Permission;
- create a new setting for the Cenotaph including a new memorial wall and seating;
- relocate the 4 freestanding memorials (currently located at the foot of the Cross) within the new setting of the Cenotaph;

8.3 Impact on the fabric of the Grade II Listed Cross

All the stonework to the Cross and associated monuments will be protected where there is a risk of damage as a result of works carried out on or adjacent to the stonework (see also Methodology and Conservation Statement by SLHA for further details). This includes:

Temporary Works – where temporary works are being erected around the monuments then physical protection or controls systems will be established to ensure that the temporary works do not damage any stonework elements. Any temporary access platform of scaffold shall be independent from the stonework structures and not tied or braced too them.

Dismantling – during the dismantling process, protection will be provided to the stonework elements to minimise any physical damage to the stonework. Additional protection and measures will be taken to ensure that adjacent stonework is not damaged during the process.

Lifting – during lifting operations soft / flat slings will be utilised where possible. Soft wadding and packing material will be used on all sharp corners or where there is the possibility of stressing exposed edges of the stone.

Transport – each stone will be packed for transport on adequately sized pallets with separating material between stone faces. Strapping will be utilised to ensure that all stone is stable on pallets and where required full crates will be provided to fully protect delicate stonework elements.

Re-erection – during the rebuilding process, protection will be provided to ensure that stonework can be re-assembled without damage to lower stonework courses and elements. Temporary works will be built to match the requirements of the stonework progress and shall be independent from the stone. All packing material will be inert non staining material so as not to leave any marking / pattern staining on the stonework elements.

Security – any dismantled stonework left on site at the end of the work day will remain within the protected site with adequate security arrangements in place to ensure that the risk from theft is minimised.

The process of dismantling the Cross, storing it off site and eventual re-erection is not intended to restore the monument to their original as-built condition. However it is recognised that some essential repairs will be necessary to address the following types of damage:

Physical damage as a result of the disassembly operation – it is intended to repair any damage resultant from the whole disassembly and storing process.

Physical (mechanical) damage existing – it is not intended to repair all existing damage to the stonework however damage which currently detracts from the display of the monument will be repaired.

Frost damage – it is intended to repair where possible any frost damaged stonework where the stonework has cracked. Conservation techniques will be adopted to retain original material where possible.

Weathering – where the monument is severely weathered and loss of definition of the stonework is deemed to detract from the overall appearance of the monument then elements of stone may be repaired / replaced in to consultation with the stakeholders and English Heritage.

Where any elements of the monument are severely weathered and a desire exists to replace rather than conserve the stonework then each stone element will be reviewed by the Project Conservator and Stone Conservator to ensure that appropriate consideration has been given to retention of the existing stonework and additional conservation / consolidation to determine the most appropriate form of treatment.

It is deemed that the proposed measures to protect the stonework of the St Peter's Cross are sufficient to mitigate against the risk of physical damage during the dismantling, storage and reassembly. The proposed conservation philosophy and suggested methodologies for the repair/replacement of the stonework, alongside a maintenance plan, will have a **beneficial impact** on the fabric of the memorial ensuring it is understood and appreciated for future generations.

8.4 Impacts on the existing site

8.4.1 Impacts on the group value of the memorial gardens

The proposals will result in the total loss of group value of the components that form the memorial gardens, i.e. the Cenotaph, the Cross and the memorial wall/ seating structure. The severity of the impact is mitigated by the proposals to enhance the setting of the Cenotaph, to reinstate the Cross

within the footprint of the former St Peter's Church and the reuse of the memorial wall/ seating elsewhere within Manchester.

The temporary removal of the Cross will have an adverse impact on the character and appearance of the St Peter's Square Conservation Area.

8.4.2 Impacts on the Surrounding Identified Heritage assets

The character and appearance of St Peter's Square Conservation Area and the setting of the listed buildings identified within the immediacies of the site will be adversely impacted by the removal of the components of the memorial gardens, i.e. the group value of the Cenotaph, Cross and memorial wall/ seating structure. The temporary works to make good the site will also have an adverse impact. However, the impact of the proposals will be temporary adverse and the impacts will be mitigated to an extent by the proposed works to the St Peter's Square public realm and the reinstatement of the Cross. The proposed enhanced setting to the relocated Cenotaph will still be appreciated and understood as being within St Peter's Square and being part of the setting of the Listed Town Hall complex. The proposals are not deemed to adversely impact the character and appearance of the St Peter's Square Conservation Area as a whole.

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 Cross, the setting of the 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 moderate beneficial (for more details see The Cenotaph: Heritage Statement by SLHA).

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 dismantle and store the Cross 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 the St Peter's Cross, and store it off site, are necessary to facilitate the proposals for the relocation of the Cenotaph and the 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 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 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;
- 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 paragraphs 141.

10 CONCLUSION

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. The presence of the abutting platform has caused damage to the balance of the memorial's architectural composition with the Cenotaph, has damaged its fabric and has interfered with the processional requirements of ceremonies around the memorial.

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.
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). It is therefore proposed to dismantle and store the Cross off site to facilitate the relocation of the Cenotaph and the proposed public realm works to St Peter's Square before reconstructing the Cross within the Square.
The proposal to dismantle and store St Peter's Cross is in order to mitigate against the risk of damage to the listed structure whilst the proposed works to the Cenotaph are underway; therefore it is proposed that the dismantling of St Peter's Cross is undertaken before works to the Cenotaph commence. The Cross is a much 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 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 of NPPF).

As such the temporary adverse impact of the proposed works to St Peter's Cross is considered to 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 of NPPF).

The information contained within the Heritage Statement, and supporting statements which form the application submission, demonstrate that the current proposed works are necessary to facilitate the proposals for the St Peter's Square transformation project, the relocation of the Cenotaph and hence the dismantling and storage off site of the St Peter's Cross.

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11.2 Archives and other sources consulted

The Greater Manchester County Record Office, The War Memorial Committee Minutes Book and copy of Lutyens' drawing for the Manchester Cenotaph (reference M1444, see Appendix 4)

The National Archives, Kew, specifications for the Cenotaph, Whitehall (reference: WORK 20/8/5 (estimate) and WORK 20/139 (plans) (refer to Section 6.2).

Manchester City Library (local studies), historic mapping and historic newspaper archive

Royal Institute of British Architects Library, sketch drawings of the Manchester Cenotaph by Lutyens (see Appendix 4).

Victoria and Albert Museum/ RIBA Drawings Collection, original copy of Lutyens' drawing for the Manchester War Memorial

Imperial War Museum, London, various archives related to the Cenotaph, Whitehall

The Times digital archive (online)

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

Southampton Archives office, information on the Southampton Cenotaph

Manchester Cathedral archive

Cheethams School of Music Library and Archive

Ecclesiology Society

Lambeth Palace Library

Manchester City Council Building Control Records (inaccessible until 2014)

Society of Architectural Historians

Society of Architectural Historians of Great Britain

The Parliamentary Archives

12 APPENDICES

12.1 Appendix 1: Public Monument and Sculpture Association Record

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

12.2 Appendix 2: Listed Building Description

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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12.3 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 memorial – note that trams running either side of the memorial.



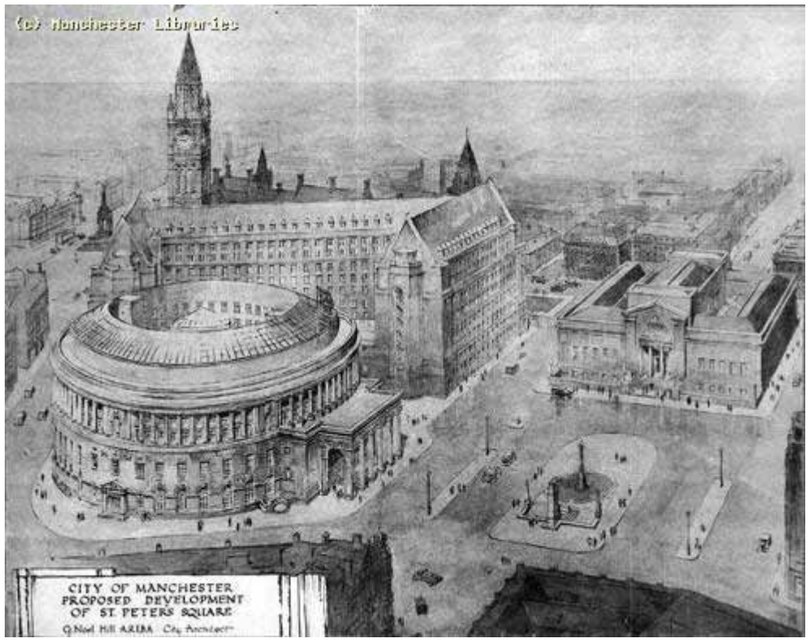
1925: Original context of the Square in which the memorial was constructed



1935 Armistice Day:



1933 Drawing of proposed redevelopment:



1949 construction of Remembrance Garden:



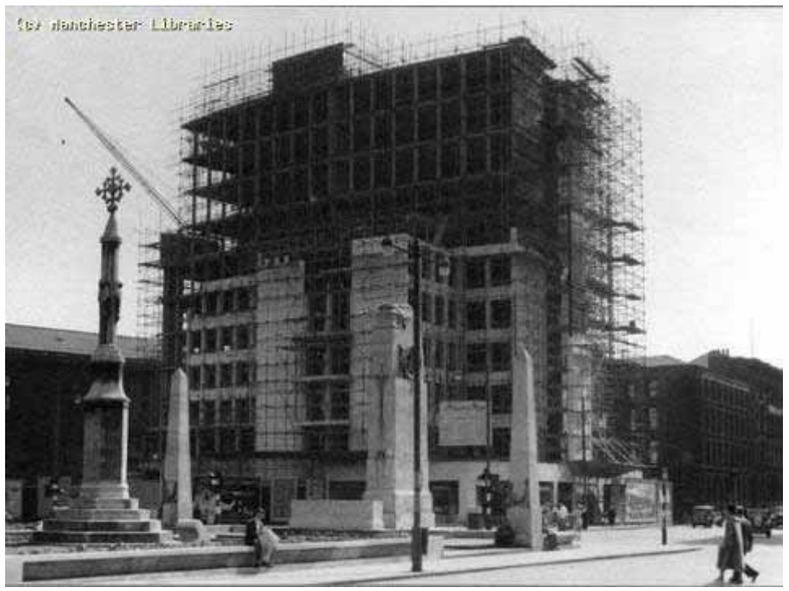
1950:



1953 Coronation:



1957 Construction of Peter House:



1973 completed Elizabeth House:



2006 aerial view:



12.4 Appendix 4: Historic newspaper articles

The Cross

CORRESPONDENCE.

THE MEMORIAL IN ST. PETER'S SQUARE.

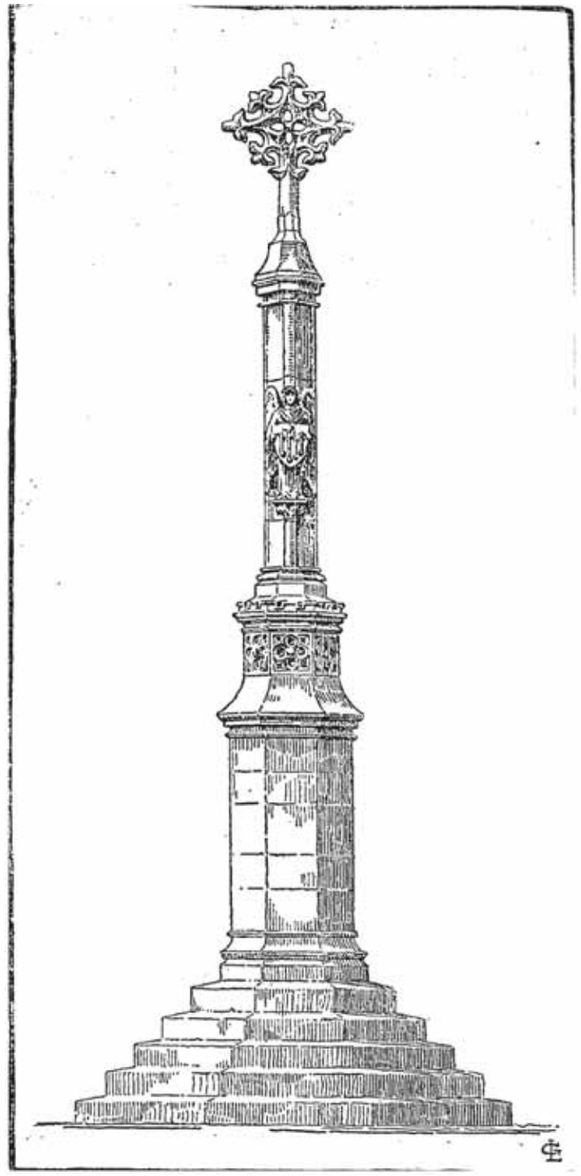
To the Editor of the Manchester Guardian.

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. G.

"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

12.5 Appendix 5: Summary Condition Survey Sheets

Stain - Run off | Biological growth | Erosion | Crack (H) | Void

The Portland stone is characterised by the presence of medium to large hard shell inclusions which make the stone prone to differential erosion. Over time the harder shells tend to become more prominent in relation to the generally eroded surrounding stone calcium carbonate based substrate.

The current condition of the stonework consists of a patinated aspect, due to the age of the monument. Pathologies are related to weathering and presence of biological growth, exacerbated by the presence of the surrounding greenery. The acidic action of air pollution, pigeon droppings, the metabolic process of the algae and moss, combined with soiling and water run off resulted in erosion, particularly of carved details and figures at the top of the Cross and decorative mouldings. The acid action of weathering and pitting has been most severe in the stepped plinth, which resulted in some areas of substantial voids and even loss of material cause by biological growth, turned stain deposits.

Generally the above pathologies are not considered to demand remedial action other than steam cleaning and possibly the application of a lime based protective coating. The deepest voids on the plinth steps might request a mortar/puttying/repair using mixes made of compatible aggregates.

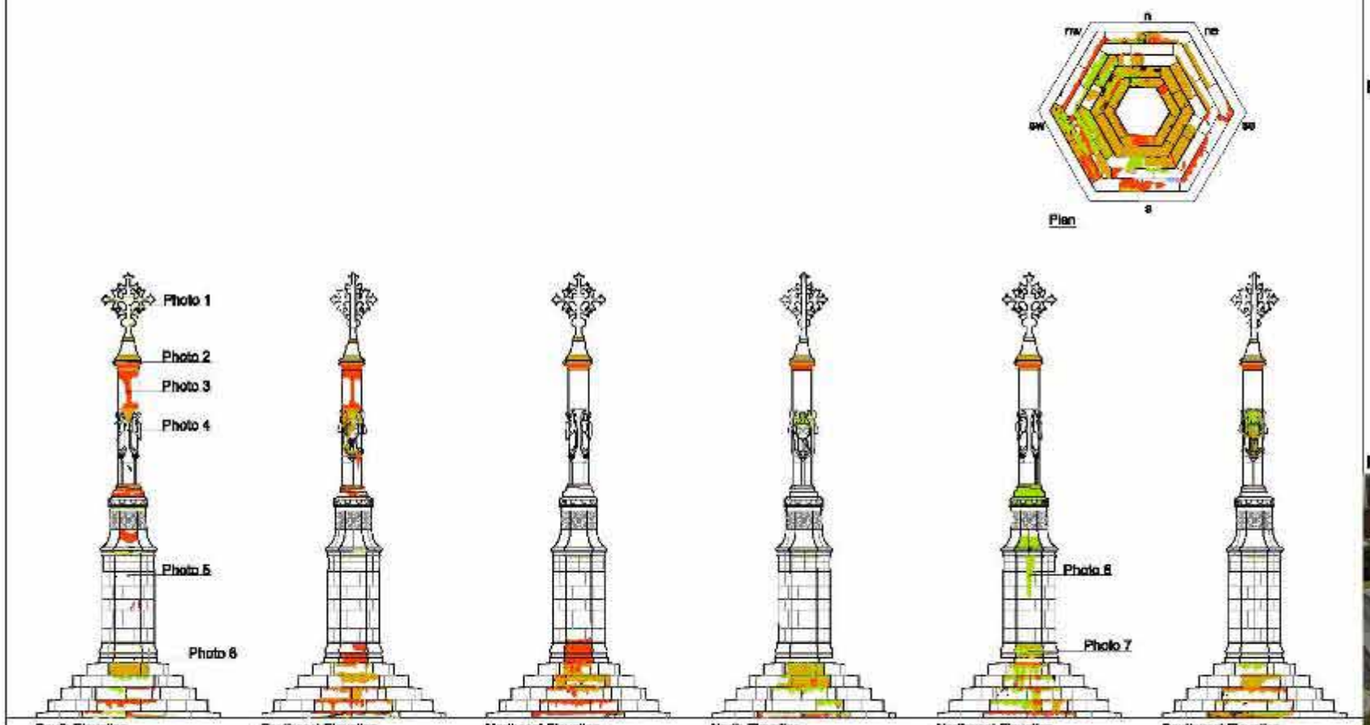



Photo 1 - Top Cross with embedded cramps.


Photo 2 - Erosion to the top of the shaft.


Photo 3 - Soiling & water run off at shaft.


Photo 4 - Eroded carved angels with light bio-growth.


Photo 5 - Patina to the S-elev.


Photo 6 - Biological growth and stain/run off to NW-elev.


Photo 7 - Erosion and stain/run off to NW-steps.

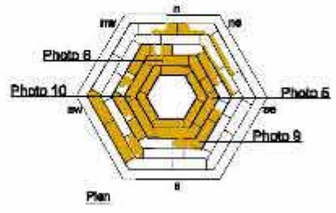

Photo 8 - Erosion and stain/run off to S-steps.

Erosion

Conditions noted/location:

1) Erosion – mostly noted to the carved figures (particularly to the south-east and south-west elevations) at the top of the cross shaft and to the carved cornices (photo 1-4).

2) Differential erosion – mostly present on the top face of the plinth steps (photo 5-10).



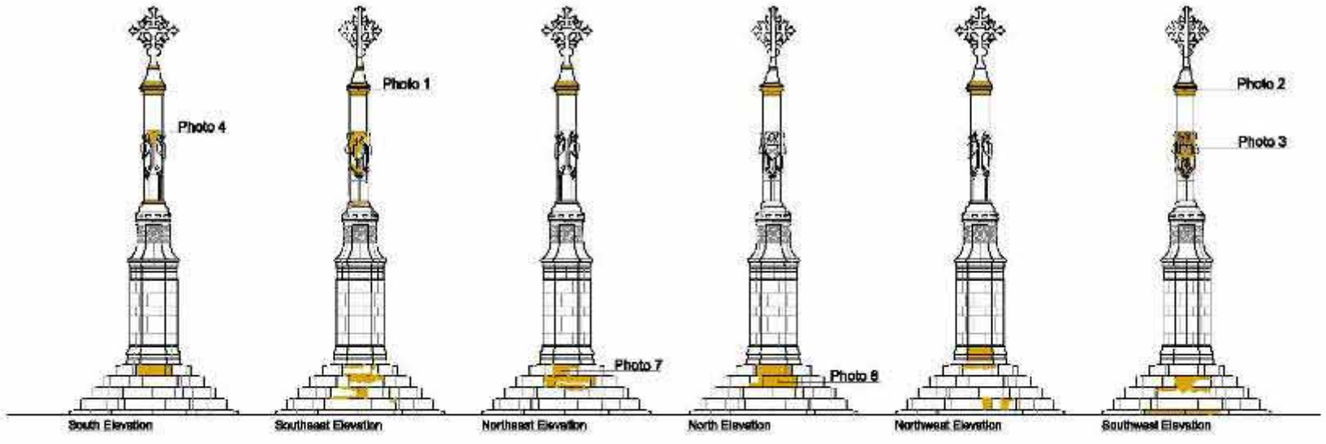



Photo 1 - Erosion and sulphation crusts


Photo 2 - Erosion to the base of the top cross.


Photo 3 - Eroded figures with light bio-growth.


Photo 4 - Eroded carved angels with light bio-growth.


Photo 5 - Erosion to the plinth steps. SE-elev.


Photo 6 - Differential erosion to the plinth steps. N-elev.


Photo 7 - Erosion to the plinth steps. NE-elev.


Photo 8 - Erosion to the plinth steps. NE-elev.


Photo 9 - Erosion to the plinth steps. S-elev.

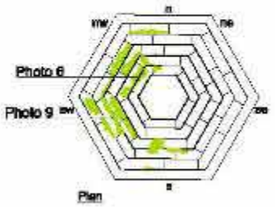

Photo 10 - Erosion to the plinth steps. NW-elev.

Biological growth

Condition noted/location:

Mostly noted on the north-west and the south-west sides of the pedestal/steps, where low exposure to direct sunlight and dampness create the favourable conditions for algae growth.

It is often associated with other pathologies, such as erosion and stain/run off. Bird guano is also present further enhancing the greenish staining and the erosion of the calcium carbonate substrate.



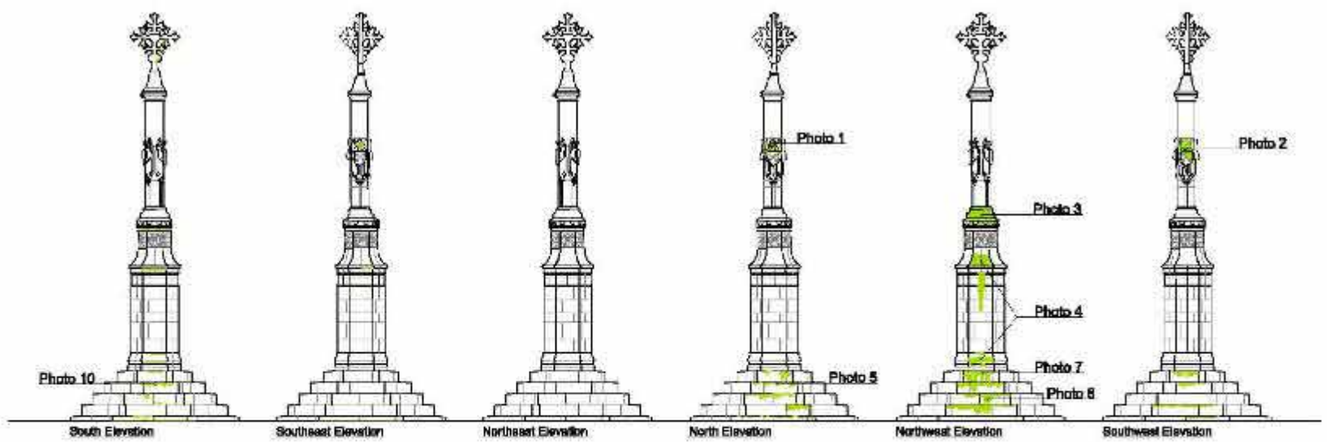



Photo 1 - Eroded figures with light bio-growth.


Photo 2 - Biological growth at carved figures.


Photo 3 - Biological growth to the carved cornices.


Photo 4 - Biological growth to the NW Elevation.


Photo 5 - Biological growth to plinth steps. N-elev.


Photo 6 - Biological growth to plinth steps. NW-elev.


Photo 7 - Biological growth to plinth steps. NWelev.


Photo 8 - Biological growth to plinth steps. NW-elev.


Photo 9 - Biological growth to plinth steps. SWelev.

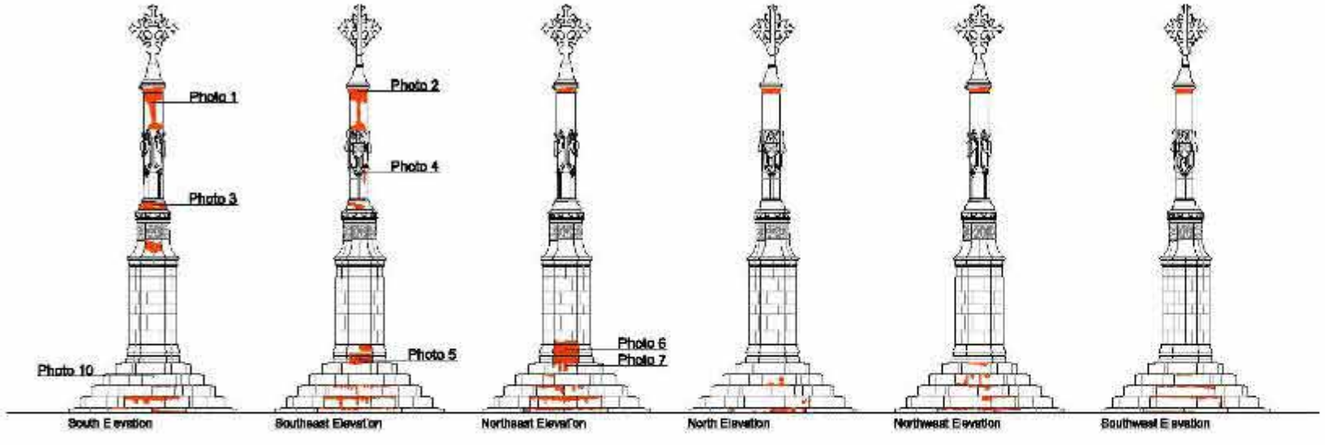

Photo 10 - Biological growth to plinth steps. S-elev.

Stain - Run off

Conditions noted/location

It is generally seen in all elevations.

Most prominent on the plinth steps, in particular at the edges, eroded/exfoliated areas. It is also seen on stone details (mouldings, cornices) where water run-off is more likely to occur.



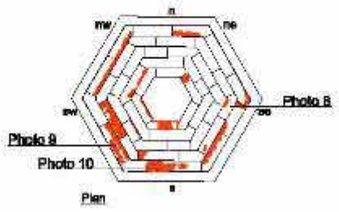




Photo 1 - Stain-run off to the shaft.



Photo 2 - Stain-dirt deposit to the carved cross base.



Photo 3 - Stain-run off to the carved features.



Photo 4 - Stain-run off to the carved features.



Photo 5 - Stain-run off to the carved features.



Photo 6 - Stain-run off to the NE-elev.



Photo 7 - Stain-run off to the NE-elev.



Photo 8 - Stain-run off to the plinth steps.



Photo 9 - Stain-run off to the plinth steps.



Photo 10 - Stain-run off to the plinth steps.

Crack (H) - Hairline < 3mm Spall Previous repairs Void

Conditions noted/location:

1) Cracks: (minor) mainly seen on the top face of plinth/steps.

2) Spall: (minor) seen only in one location on a plinth step (photo 8).

3) Previous repair: (minor) sporadic evidence of previous repairs are seen at the plinth/steps.

4) Voids: On the plinth/steps several voids are observed. Some of them are rather deep and trap dust/dirt.

Voids/losses of material are also seen at carved details (mouldings, cornices) as a consequence of weathering.

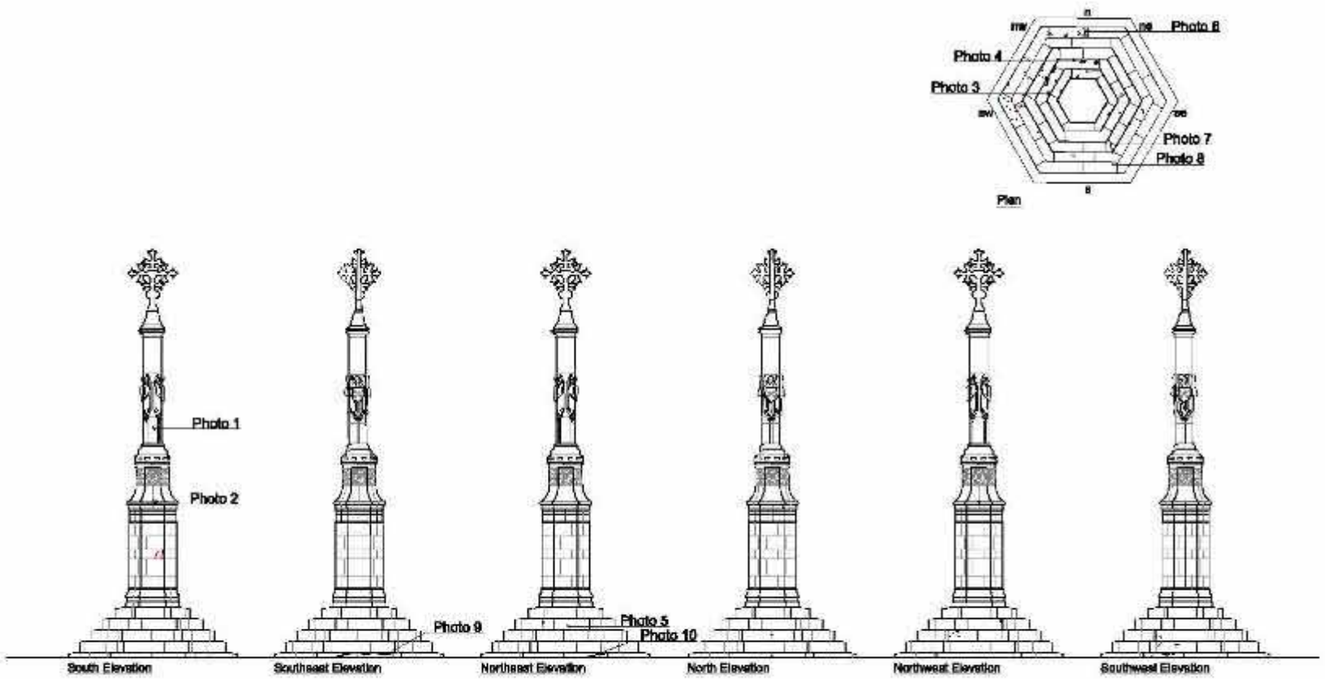




Photo 1 - Minor void/loss to the shaft.



Photo 2 - Minor void/loss to the S-elev.



Photo 3 - Voids to the NW steps.



Photo 4 - Voids to the N steps.



Photo 5 -Voids to the NE elevation.

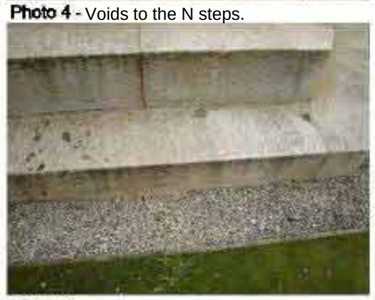


Photo 6 - Voids to the S – step elevation.



Photo 7 - Cracking to SE steps.



Photo 8 - Previous repairs to S steps.



Photo 9 - Cracking to lower steps.



Photo 10 - Cracking to lower steps.