

8015 | Welsh Baptist Church

8015 Statement of Significance

December 2015

Buttress

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1 Introduction

This Statement of Significance covers the building of the Welsh Baptist Chapel, also known as the Upper Brook Street Chapel, the Islamic Academy, and the Unitarian Chapel, in Chorlton-on-Medlock, Manchester. It assesses the significance of the building by analysing its historical development and its contribution to the wider cultural heritage of the area, and social values. The building has been assessed using the structure established in the Historic England publication *Conservation Principles, Policies and Guidance* (2008). The building is Grade II* Listed, rated "very bad" on the Buildings at Risk Register, and was partly demolished in 2006.

1.1 Purpose of the Statement of Significance

The purpose of this document is to provide an assessment of the significance of the Welsh Baptist Chapel, in line with the National Planning Policy Framework (2012) and Historic England's *Conservation Principles, Polices and Guidance* (2008). It is intended to accompany the listed building consent application under Section 19 of the Planning (Listed Buildings and Conservation Areas) Act 1990, the planning application submitted under Section 73 of the Town and Country Planning Act 1990 (as amended), and the separate planning application for the amendments to the new build element of the project. These applications are for development that will bring the building back into viable use. The Statement explains why people value the heritage, and why it is has received its statutory protection, by exploring key areas of heritage value. It is recognised that the concept of heritage value is expansive and these areas may not capture the heritage in its entirety. Statements of Significance should be reviewed and updated in the face of change.

2 Methodology

The plan surveys the heritage, providing an overview of important information, in order to foster better understanding of the asset and its context. It does this through analysing the historical development of the building; its surviving fabric; its wider cultural, aesthetic and social heritage; its local context and its position in a broader heritage context. This is followed by an assessment of significance, based on the information provided. Significance is assessed in relation to the heritage values outlined by Historic England, which are Evidential Value, Historical Value, Aesthetic Value and Communal Value. The aim of this Statement of Significance is to understand the site through analysis of the secondary documents and physical evidence. A description of the site and its history will help to provide context for the assessment of significance.

2.1 Authorship & Acknowledgements

This Statement has been prepared by Jenna Johnston MA (Hons) MSc, *Heritage Consultant* at Buttress. It has been heavily informed by and extracted from extensive previous work on the building's history and significance found in Latham's *Former Welsh Chapel, Upper Brook Street, Manchester: Design and Access Statement* (2013). Many references and citations are taken directly from the original document in order to maintain the chain of information.

3 Understanding the Heritage Asset

3.1 Introduction

The Welsh Baptist Chapel was originally a Unitarian Chapel, built by Sir Charles Barry between 1837 and 1839. It is in the English Neo-Gothic style that was prevalent at the time, similar in style to Barry's close contemporary rebuilding of the Palace of Westminster in 1840-1870. The adjoining Sunday School was begun in 1887 by James William Beaumont, FRIBA.

3.2 Location

The Welsh Baptist Chapel is located on Upper Brook Street, Chorlton-on-Medlock, Manchester (NGR: SJ847969). To the South-West is a multi-storey car park and the University of Manchester campus, including the Manchester Museum. The immediately surrounding area is relatively industrial and the building is flanked to the north and south by car dealership lots and a show room immediately to the east. 'The surrounding area comprises a variety of different land uses, with residential and recreational open space to the east (Brunswick) and Higher Education campus (including student residences, teaching blocks and leisure facilities) to the west. The A34 Upper Brook Street is a major radial route, with the site being served by frequent public transport which links to the city centre, major rail and Metrolink networks, and road connections to the M60 orbital and national motorway network. These links give effective connectivity to universities and hospitals.'[1]

3.3 Description

3.3.1 Overview

The Welsh Baptist Chapel is built of Millstone Grit Sandstone ashlar, though the roof was made of Welsh slate but the entire structure is missing leaving the chapel open. The existing fabric is original and currently in a poor state of repair. The Sunday School is built of a similar type of stone but likely comes from a different source.

[1] Lathams, 4.

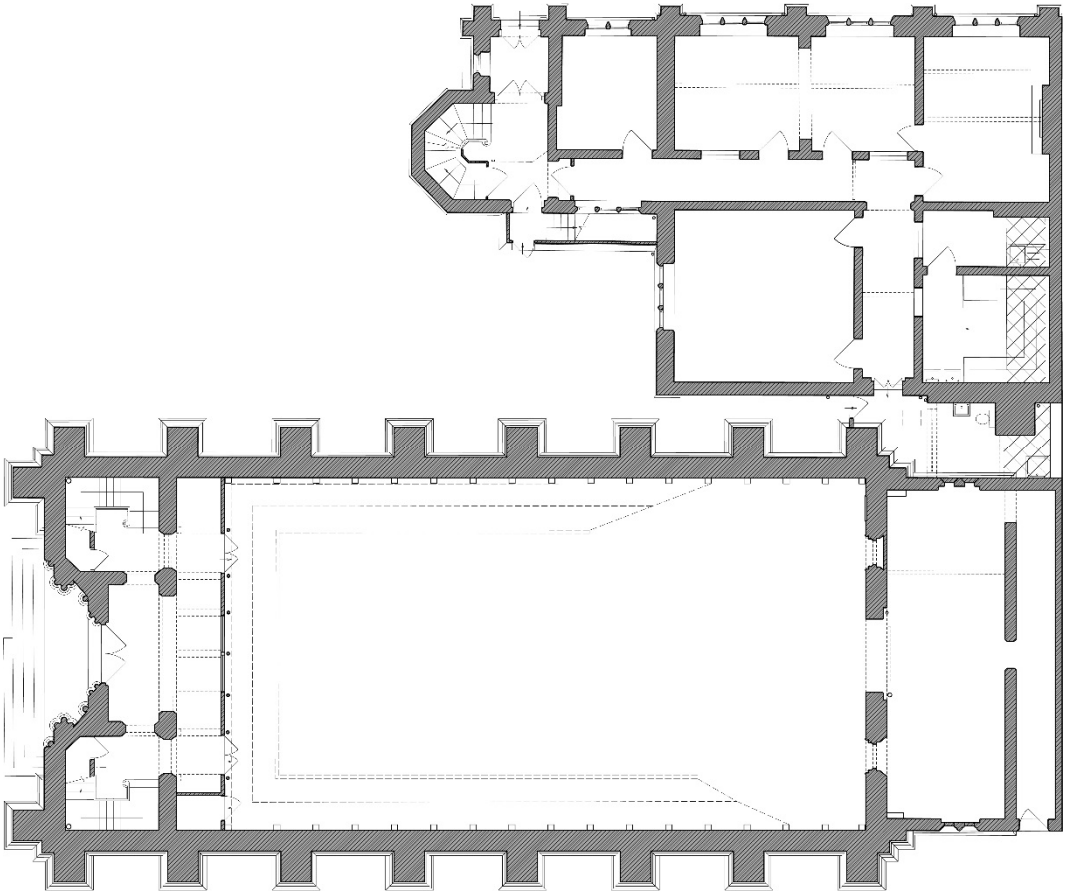


Figure 1 Buttress, *Welsh Baptist Chapel Ground Floor Plan as Existing* (2015)

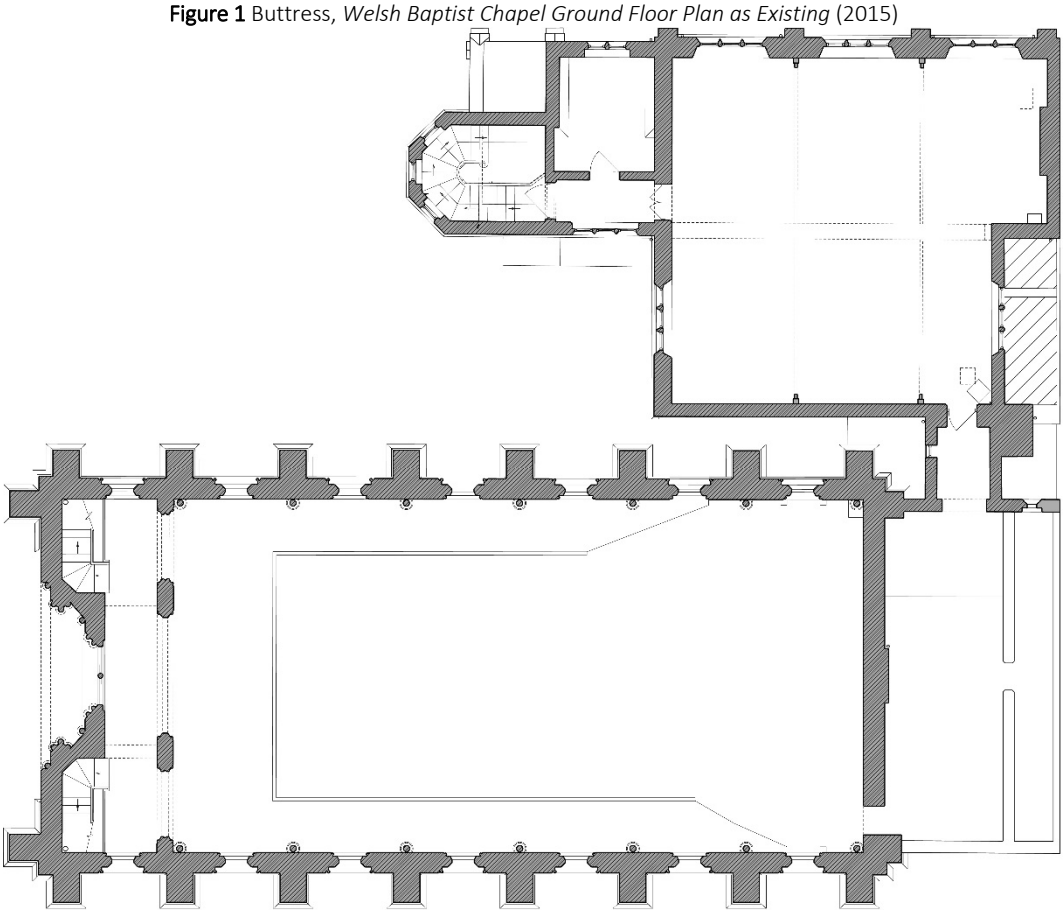


Figure 2 Buttress*, Welsh Baptist Chapel First Floor Plan as Existing (2015)*

3.3.2 Exterior

3.3.2.1 Chapel

The new Unitarian chapel was built from ashlar of Millstone Grit Sandstone of high quality, possibly brought in from Derbyshire, where several members of the Potter dynasty had interests in cotton mills.[2] The side elevations are of seven lofty bays divided by buttresses. The latter spring from tall plinths and are treated almost like pilasters, terminating in gablets above a string course which runs above the fenestration and from which rises the coped parapet, level with the tops of the buttresses. The plinth band acts visually as a sill band and the fenestration, in Decorated style, rises from sloping ribbed sills under stopped hood moulds at the top. The roof was of Welsh slate. These buttresses conjoin at the angles to embrace the turrets of pinnacles at each angle, these being panelled, of square section and topped with conical caps. The E and W ends consist of a steep gable the former containing a fine rose window. The west end contains the well-shafted recessed entrance set beneath a moulded gothic arch containing quatrefoil above a cusped double lancet window above all within a deeply recessed double-recessed arch of three orders rising into the gable. The whole, Clare Hartwell suggests, was inspired by the W end of Peterborough Cathedral, and Rosemary Hill suggests that it is an element of Pugin's involvement.[3]+ [4]

3.3.2.2 Sunday School

This was built of similar stone to the main chapel (although probably from a different source) and was more Ruskinian and fluent in its Early English Gothic. Whilst complimenting the main building it is, appropriately, less monumental and more domestic. The main school room has two storeys, with three similar gables on the north side, lit by stepped lancets set high within blind Gothic arches and between half-height buttresses, between which runs a string course, below which are rectangular three light mullioned windows.

The steep roof is surmounted by a louvered lantern topped by a conical cap. A further, smaller, gable terminates this range to the west with double rather than triple lancets and the lean-to entrance to its right is positioned in front of a tall canted apse also lit by lancets.

A similar range lies between that and the chapel with a stepped lancet west window and connected by a short cross range. It, in its turn, is connected to the chapel by a short single storey bridge link. It is possible that the eastern 2 storey extension of the church was constructed at the same time as the Sunday School.

[2] Glover (1833) loc.cit.
[3] Hartwell, C. Pevsner Architectural Guides Manchester (Newhaven & London 2002) 128; Hill (2007) 511.
[4] Lathams, 28.

3.3.3 Interior

3.3.3.1 Chapel

The interior, now largely lost had a pointed plaster ceiling divided into six compartments with bold ribs between. Three moulded arches opened into the westernmost bay, which had a similar vault, a very striking arrangement which must again surely have been a contribution of Pugin rather than of Barry. Three sides of the space contained galleries and the fenestration on the long sides rose from them. Whilst Pugin is associated with ecclesiastical interiors of great richness, the Unitarians would have frowned on such exuberance, and the decorative scheme would have been relatively sober, relying more on architectural effects. It is not clear whether the choice of Gothic reflected the progressive views of the Manchester Unitarians or the choice of Barry himself. However, Barry was much more at home with various Classical styles, and Gothic may have been the choice of minister William Gaskell and his patrons from Cross Street. It may be that they admired his two local Commissioners' churches at Stand and Castlefield. If so, the style at Upper Brook Street is less exuberant and enriched, with the detail subsumed into the whole, whereas the two earlier churches were more four-square, with towers (one with a spire) rising from tall projecting porticos made fussy by crenellations, crockets and a superfluity of pinnacles, all repeated very closely at St. Peter, Brighton. This distinct change may well have been the result of Pugin, working up Barry's instructions, in the same way that he later did at the Palace of Westminster.[5]

3.3.3.2 Sunday School

Apart from the stone spiral stair within the western apsidal bay, there is nothing of note.[6]

3.3.4 Setting

3.3.4.1 Graveyard

The building of the Sunday School removed part of the Chapel's original graveyard, upon which restrictions were placed in 1856, burials being prohibited altogether from 1882, thus making the building of the school possible.

The remaining former graveyard to the south still retains 35 tombs capped with gravestones flush with the ground level. As no large assemblages of 18th and 19th century human remains from the North West have been analysed, the contents of these graves could be particularly informative, especially if it contains some influential figures from the period.[7]

[5] Lathams, 28.
[6] Lathams, 7.
[7] Ibid.

4 History and Development

4.1 Summary History

The chapel was built 1837-1839 by Sir Charles Barry, and it is believed to be the first neo-Gothic Nonconformist chapel. The Sunday School was 'developed in 1887 at the behest of the chapel congregation in acknowledgement of the hardship suffered by local families; the construction marked the Golden Jubilee of Queen Victoria.'[8]

'The subsequent history of the chapel represents a decline from the later nineteenth century. Baptisms were performed at the chapel until 1912 and the last marriage was in 1916.[9] In 1917, demographic changes to the district and the effect of the departure of many men to the Western Front led to the chapel becoming financially unviable and the Unitarian Home Mission College Conference Sub-committee commissioned a report on the matter. Despite an up-beat submission from the minister, G Randall Jones, the Warden reported unfavourably, a position not helped by a failure of matters to improve with the termination of hostilities and the chapel had effectively closed by 1921.[10]

The chapel was advertised for sale in 1926 but it was 1928 before it found a buyer.[11] The new owners were a congregation of Welsh Baptists. The Welsh Baptist national union was organized in 1866, although the first Welsh Baptist chapel in Manchester was founded at Granby Row, SE of the city centre in 1835. This subsequently closed in 1891, but it would appear that the acquisition of the Upper Brook Street chapel represented something of a revival.[12]

The Welsh Baptist congregation soldiered on until the 1960s but thereafter the chapel was again only in sporadic use until a further sale to the Jehovah's Witnesses, becoming their Kingdom Hall for Manchester. This continued until the City Council decided in 1974 to compulsorily purchase the building with a view to clearing the NE side of Upper Brook Street in order to make room for planned urban motorway. This led to the Jehovah's Witnesses re-locating to New Bolton road and the chapel falling vacant yet again. It also led to the building being added to the statutory list grade II*.'[13][14]

4.2 Current Use

The Islamic Academy of Manchester was the last group to use any part of the site, occupying the Sunday School until February 2015. The Chapel has been vacant since 2006 when the building was partially demolished on grounds of safety. The building was under the ownership of Manchester City Council since the 1970s and has had planning permission approved to convert the building into flats, at which point it was sold to its current owners.

[8] Lathams, 3.
[9] Church Register List, Chorlton on Medlock to Claughton, Manchester Archives 464, 14.
[10] Papers of the Unitarian Colege, Manchester, John Rylands Library, University of Manchester, Home Mission sub-committee minute books 1892-1917 (UCC/1/15/28). I am indebted to Mr. Graham Johnson the assistant archivist at John Rylands Library for his help in this matter
[11] Mickelwright (1943) 216. The style Jehovah's Witnesses was adopted in 1931, with a presence in Manchester since c. 1889
[12] University of Bangor, Liverpool Welsh Baptists MSS, GB 01222 BMSS LWP (1830-1929).
[13] English Heritage 698-1/21/621. It represented an up-grading from LGII.
[14] Lathams, 30.

5 Assessment of Significance

5.1 Introduction

The significance considerations for The Welsh Baptist Chapel are informed by the conservation values outlined by Historic England in *Conservation Principles, Policies and Guidance for Sustainable Management of the Historic Environment* (2008). The values of the Welsh Baptist Chapel will be discussed individually, and assessments of aspects of the church affected by the proposals are considered later in section 6. Each value will be assessed to a level of significance which is outlined below:

- **Outstanding:** Special historic interest that is intact and clearly legible. Making an important contribution to the wider significance and understanding of the heritage.
- **High:** Less special historic interest, less clearly legible and perhaps altered. Making a smaller contribution to the wider significance and understanding of the heritage.
- **Some:** Lost or very little special interest, likely to be significantly altered or the legibility is largely obscured. Very little historical interest and makes very little contribution to the wider significance of the site.
- **Neutral:** Historically unimportant but having no negative impact on the heritage.
- **Intrusive:** Historically unimportant but having a negative impact on the heritage.

5.2 Evidential Value

Evidential value derives from the potential of a place to yield evidence about past human activity.[15]

It is not believed that the site has any medieval or ancient heritage and therefore future works or excavations are unlikely to yield information about the development of the site from this early period. The development of the building's use illustrates the historical value which is explored elsewhere.

Evidential Significance: Neutral

5.3 Historical Value

Historical value derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative.[16]

5.3.1 Illustrative Value

The perception of a place as a link between past and present people.[17]

The location of the Chapel slightly outside the city centre demonstrates how Manchester was growing and altering in response to industrial, social and religious pressures. The Welsh Baptist Chapel is illustrative of the reforming spirit in Manchester during the growth and reform of Unitarianism. Revd. William Gaskell, husband of novelist Elizabeth Gaskell and minister of the Cotton Chapel, was determined to re-found the lost Unitarian congregation that had existed in Mosley Street, and the site of the current building was chosen to be the home of the new chapel.

[15] English Heritage, 2008.
[16] Ibid.
[17] Ibid.

'A subscription was raised towards the new building which quickly attracted sufficient money for an architect to be appointed and a start to be made.'[18] The financial investment made on a local level indicates that it had a community of support for its foundation.

Illustrative Value: Some

5.3.2 Associative Value

Association with a notable family, person, event, or movement.[19]

5.3.2.1 Sir Charles Barry (1795-1860)

From Latham's *Design and Access Statement*:

> *The architect appointed was a fashionable one, Charles Barry, later knighted for his work on the Palace of Westminster.*[20] *Barry was the son of a Pimlico stationer born in 1795, who was articled the surveyors Middleton & Bailey of Lambeth. His architecture was largely self-taught, building on his ability as a surveyor. He undertook a grand tour in 1817-1820 thanks to a legacy and set up in practice in London on his return. The Upper Brook Street commission came to Barry through his existing involvement with the grandees of Unitarian radicalism in the North West. Probably thanks to the connections with Sir John Soane of Sarah Roswell, his fiancée, Barry was recommended to the Church Commissioners, then poised to build churches to serve the burgeoning industrial cities using money voted by Parliament in 1818 and 1824. He was commissioned to build several of these and the very first he was contracted to design, in the Gothic style (as favoured by the Commissioners), included two in Manchester, St. Matthew, Castlefield (1821–22) and All Saints', Stand, at Whitefield (1822–25) - followed by two in Brighton and three in Islington.*[21] *Barry went on to win the competition to design the new Palace of Westminster, designed the Travellers' and Reform Clubs in Pall Mall, the Treasury in Whitehall, Trentham for the Duke of Sutherland and Highclere ('Downton Abbey' to TV drama lovers) for the 3rd Earl of Carnarvon. He enjoyed a long and distinguished career being knighted in 1851, elected FRS and RA and died in 1860.*
>
> *It was while building All Saints' at Stand that Barry had the opportunity of entering a competition in 1824 to design the new Royal Manchester Institution for the Promotion of Literature, Science & Arts (now part of the Manchester Art Gallery), which he duly won. This brought him into the ambit of the Potters and their Unitarian allies, who were trustees of the Institution and judges of the competition. This led to a commission from Sir Thomas Potter to design Buile Hill House in Salford for him the following year. By 1837 he had not only been asked to return to Manchester to design the Athenaeum, but had also been commissioned to design the new Unitarian chapel. Again, the hand of Cross Street grandee (Sir) Thomas Potter may be seen in both commissions.*[22]

[18] Lathams, 26.
[19] English Heritage, 2008.
[20] Civil Engineers and Architects' Journal II (April 1839) 397 & III (Oct.1839) 188
[21] Colvin, H. M., Biographical Dictionary of British Architects 1600-1840 4th edition (Newhaven & London 2008) 100.
[22] Ibid. 101.

5.3.2.2 Augustus Welby Northmore Pugin (1812-1852)

From Latham's *Design and Access Statement*:

> *A report by the Victorian Society adds "It is…believed to have been an early collaboration between Sir Charles Barry and A W N Pugin before they worked together on the Palace of Westminster"; certainly, aspects of the finished building carry overtones of the latter's work.[23] This is supported by a recent biography of Pugin, which confirms his involvement, suggesting that Pugin designed the chapel's west end for the busy Barry.[24]*
>
> *Augustus Welby Northmore Pugin (1812-1852) is generally regarded as the greatest and most important of the architects and decorators associated with the 19th century Gothic revival movement. He proved that revival would never have succeeded if the style could not have been made capable of meeting every modern requirement: entirely new structures such as railway stations and huge public buildings would test the style to its limits, and it was not found wanting.*
>
> *Pugin met Barry in 1835, probably introduced by Sir Edward Cust, Bt., for whom Barry had designed a London house and with whom Pugin dined that year.[25] Barry was then well in with the Whig intellectuals of the Holland House set – closely allied to the Manchester radicals, albeit inhabiting a more rarefied social plane - and was a rising star. Not long after their meeting in the summer of 1835 Pugin dined with Barry and as a result was invited to collaborate with him finishing and furnishing Barry's new Edward VI Grammar School at Birmingham. Barry was looking for 'designs in the Gothic style that showed a scholarly grasp of detail and a practical sense of its application in a modern building.' Barry's natural architectural idiom was Classical, and he was never entirely at ease with Gothic; Pugin was able to help him, in a subordinate role, to work more fluently in the style. Rosemary Hill adds: 'They developed a warm and friendly working relationship in which Pugin was unquestionably the junior partner.'[26]*
>
> *This association began at exactly the same time that Pugin had been accepted into the Catholic Church, a conjunction that would epitomise his all-too-short career, so his association with anything resembling a dissenting place of worship might seem all the more unlikely.[27] Yet at this stage in his career, his association with Charles Barry represented the bread-and-butter of his work, for he was only 23 and needed to become established and guarantee an income. Their most celebrated collaboration was in the design of the Palace of Westminster from 1837, the commission that in some ways defined the careers of both men. Whilst his new collaborator, Pugin, would not have been required to preside over the classical Athenaeum, his services were certainly in demand for the Chapel. The result was an important essay in archaeologically correct, scholarly Gothic revival.[28]*

[23] Report 2006.
[24] Hill, R., God's Architect: Pugin and the Building of Romantic Britain (London 2007) 183.
[25] Hill (2007) 142.
[26] Hill (2007) 142-43,
[27] He was received in the Church 6th June 1835; ibid., 144.
[28] Pugin gained connections through Upper Brook Street,, resulting in a collaboration with Paxton on Burton Burton Closes, Bakewell, for the Allcards, who were members of the Congregation.

5.3.2.3 James William Beaumont (1848-1931)

From Latham's *Design and Access Statement*:

> *He was a very important Manchester architect (although latterly living at Wimslow) and had designed the town halls at both Hyde and Colne as well as the Stockport Liberal Club. His best known work is the Whitworth Art Gallery in Manchester. He was the son of John Beaumont of Manchester, and was articled to Sir James Allanson Picton in Liverpool before moving on to become assistant to Corson and Aitken in Manchester, setting up on his own account in 1873. He had various partners, latterly with two of his sons.22 The building of the Sunday School removed part of the Chapel's original graveyard, upon restrictions were placed in 1856, burials being prohibited altogether from 1882, thus making the building of the school possible.*

5.3.2.4 Revd. William Gaskell (1805-1884)

Revd. William Gaskell was the minister of the Cotton Chapel, the mother-chapel of the Mosley Chapel, and subsequently the Welsh Baptist Chapel. He led the charge for finding the location and foundation of the Welsh Baptist Chapel, and is therefore key to its history. Gaskell was a proactive and well known social reformer, keeping reformist company such as John Ruskin and Charles Dickens. He was also husband to now-famous Manchester author Elizabeth Gaskell, and their Grade II* Listed House at 84 Plymouth Grove underwent a massive £2.5m restoration, opening to the public in 2014. This refurbishment project indicates how significant the Gaskells were during their lifetime, but also the lasting impact their legacy has had on the heritage of Manchester.

Associative Significance: High

Historical Significance: High

5.4 Aesthetic Value

Aesthetic value derives from the ways in which people draw sensory and intellectual stimulation from a place.[29]

The Chapel's association with Sir Charles Barry, and possible influence of A.W.N. Pugin, places it within a very prestigious period of the development of British architecture, as well as providing visual links with some of the largest and most iconic buildings in the British collective memory, such as The Palace of Westminster. The style of the building is very much of its time, but it is also symbolic as it is 'generally acknowledged to have been amongst the very first dissenting chapels to have been built in that style anywhere in the United Kingdom.'[30][31]

The current sight of the Chapel within its surrounding context is very striking. The area is mixed use and the building is immediately surrounded by car forecourts, which contrast significantly with the remaining fabric of this nineteenth century Neo-Gothic religious building. In this way, the chapel is a visual representation of history in an area where it is otherwise lacking. Furthermore, the Chapel is cited on a main road that runs straight out from the city centre. Standing outside of the building presents long views both towards and away from the city, following

[29] English Heritage, 2008
[30] Glover (1833) II. 117: in vernacular classical style. Mosley St chapel was initially built as a Presbyterian one.
[31] Lathams, 28.

nineteenth century development patterns. The building is the only listed building nearby and the only representation of how this area may have previously been developed.

Aesthetic Significance: High

5.5 Communal Value

Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory.[32]

Due to the original and adopted functions of the Welsh Baptist Chapel, its communal values are linked to what would previously have been its liturgical or worship values. Though its original Unitarian roots are not likely to be remembered by contemporaries, the building was also used by Jehovah's Witnesses in the mid-twentieth century before it was compulsory purchased by the Council. The building also functioned as a mosque while on short term lease from the council, with the Sunday School building being home to the Islamic Academy. Though it has changed hands between many religious ideologies, the chapel may be remembered as a place of worship by those later caretakers of the building. The chapel itself has been closed due to its poor condition since 2005 and thus any potential contemporary communal value has been lost through its lack of use.

Communal Significance: Neutral

5.6 Statement of Significance.

The Welsh Baptist Chapel's Grade II* Listing is primarily due to its unique construction as the first Neo-Gothic nonconformist chapel in the country, as well as the prestige of its architects. The context of the surrounding area has vastly altered since the building's foundation and whilst this means that it is more difficult to understand the historical context of the Chapel, it is also more visually striking and unusual in its current setting. Its historical communal value is currently obscured through lack of knowledge, but buildings with religious purposes tend to rate highly. As the building has not been in use for a decade its communal value is stunted as it is not functioning for any audience or user group. Bringing the building back into a viable and sustainable use will vastly increase its communal significance, as well as further communicating the unique remaining features of the building to its new caretakers. Occupancy of this building will also prevent further loss, harm and decay to an interesting piece of Manchester's history.

6 Future Recommendations

Primary consideration should be given to the retention and enhancement of the building's interesting historic features whilst finding a viable and sustainable solution to bring it back into use and reintegrate it with the life of the City. Extensions, alterations and additions should seek to complement the original building in materials and scale, whilst also being identifiable as new work. The selection of materials should also take into consideration the building's position with the main road.

[32] English Heritage, 2008, 31.

7 Proposals for Discharge of Conditions

The current scheme has been developed to deal with design issues from previous design proposals. The original design development was as follows, outlined in the Latham Design and Access Statement with additional amendments from Buttress in sub-bullets:

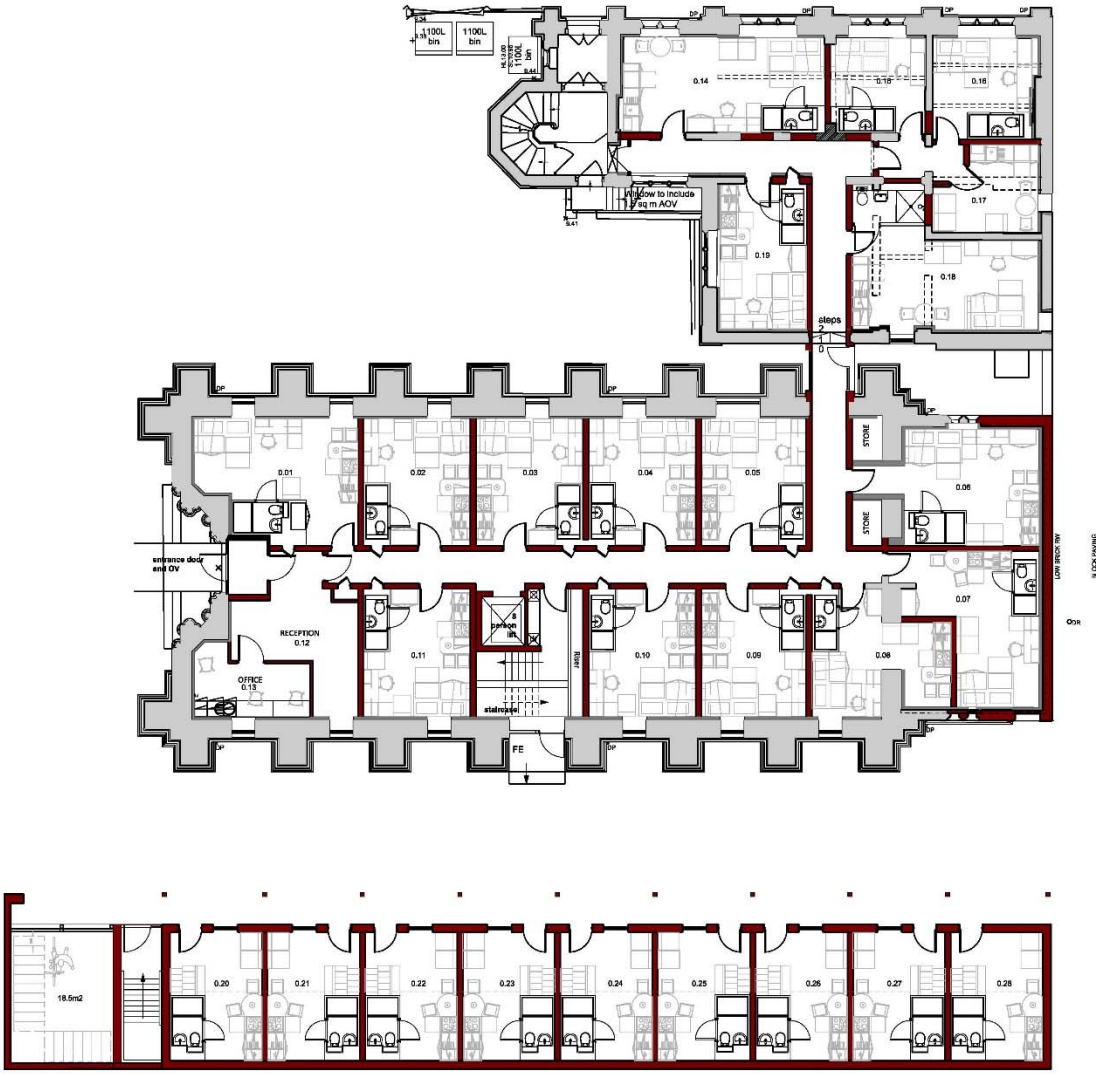


Figure 3 Proposed Ground Floor Plan

1. ***Structural approach*** *- there clearly hasn't been any movement of the main building since its construction (because it isn't cracked) and so placing a new structure inside should be fine as long as existing foundations are not undermined. Geological desk study information suggests there is likely to be sandstone about 6' down, which will provide a sound foundations for any new structure. The structure will be designed to move, for expansion and contraction, differentially to that of the existing masonry. (See Appendix F for typical structural section and further structural analysis)"*

    a. The structural approach remains largely the same with the new structure sitting within the envelope of the existing. Some minor amendments have been made to rationalise and simplify the structural grid which, along with the desire to provide a wider matrix of flat sizes, has meant an overall reduction in the amount of bed spaces from 91 to 87.

    The structural design has also been adjusted to miss the existing vaulted springers at second floor

level. All structure will be hidden within the partition as much as is possible and in the small instances where this is not possible the structure will be boxed in to comply with statutory regulations.

2. *Chapel roof re-construction - the proposal is to rebuild the roof to the original profile, including the stone parapets, parapet walling and north-east stone gable. However, the small section of existing roof that remains will be carefully dismantled, the roof covering, rafters and purlins that are still in sound condition, set aside for re-use and incorporated within the reconstructed roof.*

3. *Floors spanning across lancet windows - the intermediate floors will come to the back of the glazing, with junction incorporating an intumescent membrane to maintain fire integrity between floors. This will be achieved using a double glazed panel with a glass outer leaf and a ceramic inner leaf colour 'graphite' ie dark grey. An Illustration of the use of such a panel (colour black) at the post grad centre in Nottingham University by Lathams is shown in appendix F Structural Analysis.*

4. *Integration of vertical circulation - both stairs and lift: the lift is located towards the centre of the Chapel and serves 1st to 4th floor. The top floor is accessed by stair only, in order to avoid the lift overrun projecting through the roof line. The main stairs are designed as a protected shaft with direct egress to outside, thus simplifying the compartmentation and escape strategy. The stair does not compromise the lancet window, but head clearance to the 4th floor does require adaption of the main roof profile for this bay; this will be hidden behind the parapet, as viewed from ground level and will appear just as a slightly shallower section of roof slope*

5. *Retention of the east elevation rose window - the intermediate floors pull back from the rose window to allow views of the window from 3rd and 4th floors. Externally, the extension to the former nave is kept below the base level of the rose window.*

    a. To maximise the use of the space within the chapel building the open area that was previously proposed next to the rose window on the third and fourth floor of the chapel has been altered to studios to make the scheme more feasible. This means that the window will be contained within a studio apartment; however the requirement of fire doors in the original scheme would have meant that the window was not visible from the corridor approach.

        The rose window is a key feature of the building and the proposed scheme seeks to protect it. The rose window is currently single glazed, delicate, and a massive cold bridge within the building. The amended proposal seeks to add a secondary window set back from the rose window. This will provide a thermal barrier to the single glazed rose window and add an extra layer of protection to arguably the most vulnerable element of existing fabric in the proposed design.

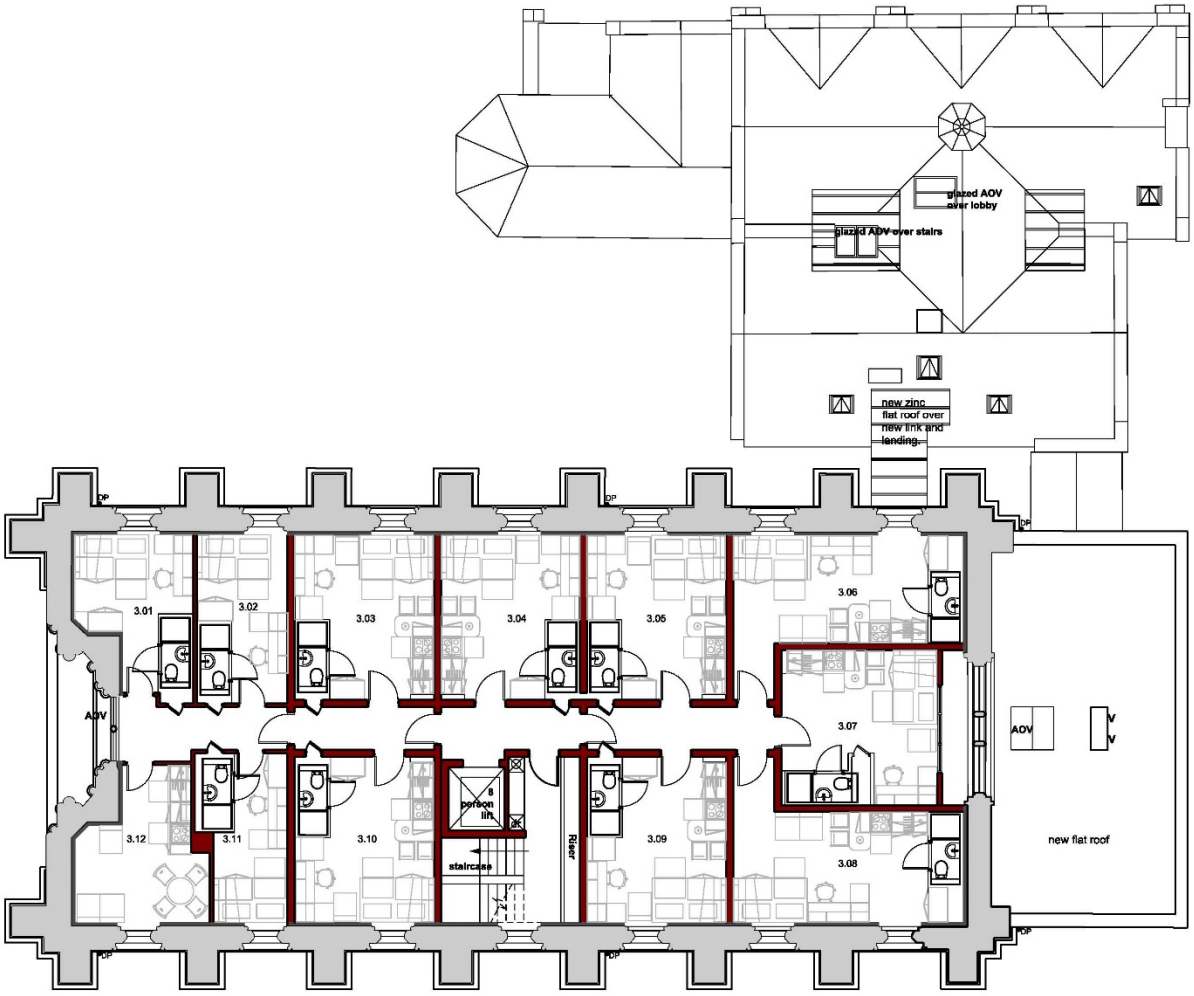


Figure 4 Proposed Third Floor Plan

6. ***Provision of windows to ground floor (below existing window cill level) -*** *the Ground floor accommodation requires windows to be cut into the north-west and south-west walls. The design intent is for these to be clearly contemporary interventions.*

7. ***Provision of windows to north-east elevation -*** *the north-east elevation of the Chapel is close to the boundary with the car dealership, and the proposed windows to 1st and 2nd floor rooms will be subject to agreement with the neighbouring property.*

    a. The amended design seeks to remove these windows from the scheme. It is felt that the previously proposed design is not complimentary to the scheme and it would be preferable to keep this elevation as simple and plain as possible. This will minimise the visual impact on the rose window with the rose window remaining the sole opening in that elevation. The windows also look onto the car garages which abut the site and it is felt that more privacy could be had by just having windows on the north and south elevations.



Figure 5 Remnants of original stain glass in lancet windows

8. ***Incorporation of glazing within roof structure*** *- 4th and 5th floors will have daylighting by conservation rooflights which are placed in line with the lancet windows below. Light tubes are also included (below parapet level) to provide additional daylight to 3rd floor rooms.*

9. ***Connection through to Sunday School at ground, 1st and 2nd floor levels*** *- this area is currently complicated by extensions to take plantrooms, boiler flues etc. It is proposed to rationalise this space between the Chapel and Sunday School, and insert a contemporary linking structure connecting Ground, 1st and 2nd floors. The boiler flue, a later addition, will be removed, but the existing link at the first floor level of the Sunday School will be retained as a small study area of the adjacent studio unit.*

10. ***Main entrance reconfiguration*** *- As the majority of the former ground floor of the chapel has rotted and collapsed under the falling masonry from the walls, it is intended to create the new ground floor level with external ground. This enables upper floor levels to correspond better with window openings, and facilitates disabled access. However to achieve this, the main entrance steps need to be modified and this is shown on detail ..... together with a new glazed door which allows daylight into the ground floor corridor.*

11. ***Rescue of some interior features*** *- Due to the dilapidated state of disrepair of the interior of the chapel none of the interior features can be used insitu. However, it is intended to reuse as many as possible of the corbels which are sound within the first floor rooms as a feature on either side if the party wall; and to reconstruct a section of the balcony and balustrade within the circulation space on the third floor, under the fourth floor balcony. Other interior artefacts found to be in a sound condition will be reused if appropriate locations can be found, or otherwise rescued and made available for reuse elsewhere through Architectural salvage.*

    a. The proposed amendments seek to preserve a larger amount of the interior features within the main chapel building. As per the approved scheme the stone corbels will be relocated to the underside of the second floor and are to sit flush with the plasterboard, highlighting that they have been moved from their original position. Due to the removal of the roof much of the timber balcony has been damaged. As such the amount to be saved will not be known until the timber has been carefully removed and checked. Where the timber can be reused it will be relocated to the stair core and to the reception area to show off the detailed woodwork that existed within the chapel.



Figure 6 Sections of timber to be saved.



Figure 7 Extensive damage to the Balcony.

In the approved design the vaulted springers clashed with the structural frame. By making minor adjustments to the internal layouts 12 of the 14 vaulted springers can remain in situ within the chapel however two springers clash with the steel structure. These will be relocated to the west end of the chapel within the living room and bedroom space in the 3 bedroom apartment (shown in figure 8). The relocated vaulted springers will sit flush to the plasterboard as with the corbels to highlight that they have been moved from their original position within the building.

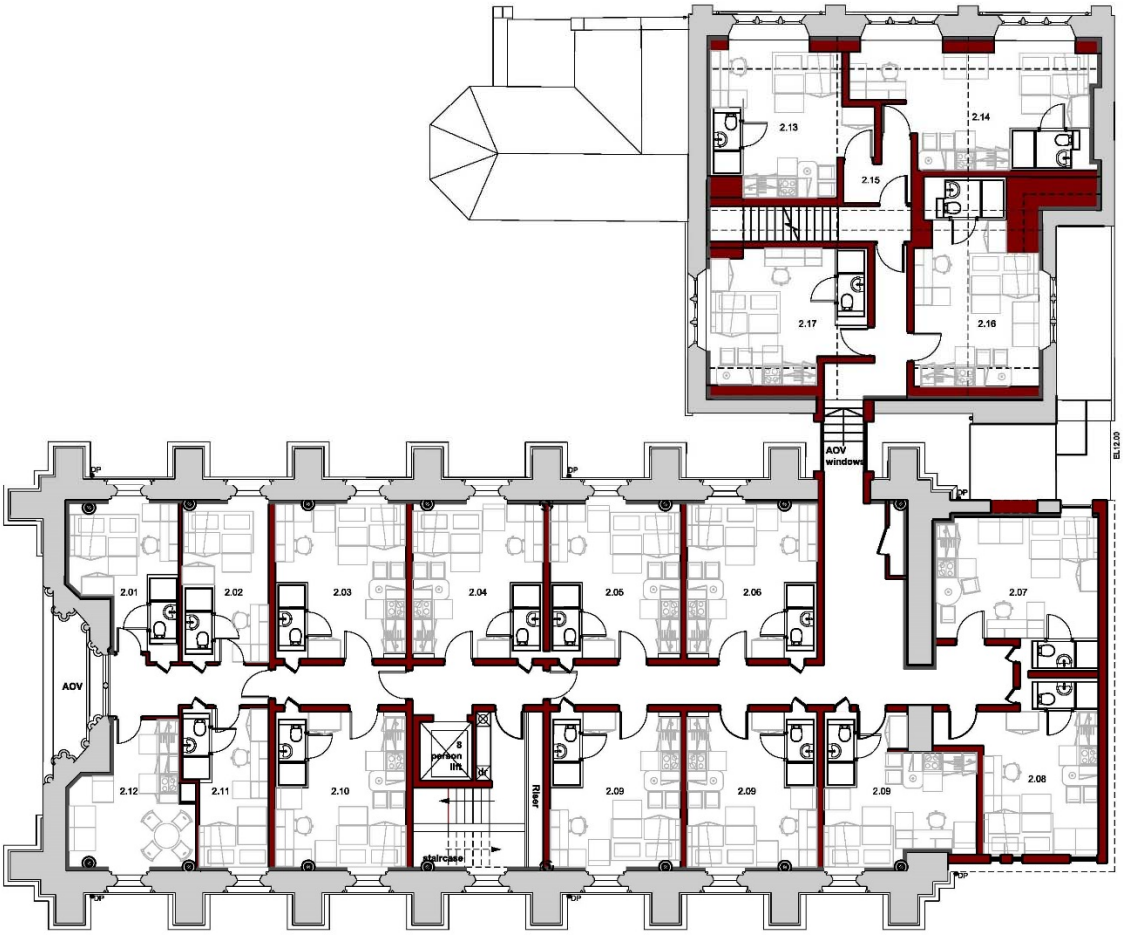


Figure 8 Proposed Second Floor Plan

12. ***Rescue and relocation of remaining sample of stained glass*** *- Similarly there is little left of the glazing that was once in the lancet windows. Nevertheless it is intended to rescue one panel of stained glass that remains in the top of one of the lancets and relocate this, in a back lit purpose built box (see photo in appendix F) within the circulation space outside of the common room as a termination of the ground floor foyer. Artificial lighting in the ground floor corridor will utilise a range of colours to give a rainbow effect to compliment the stained glass at the end of the corridor in the foyer.*

    a. In the approved scheme the intention was to save one stained glass panel that remains in the lancet into the circulation space. The amendment is to retain the stain glass element within the lancet window to the stair core and incorporate it into a double glazed window.

8 Buttress Additional Application

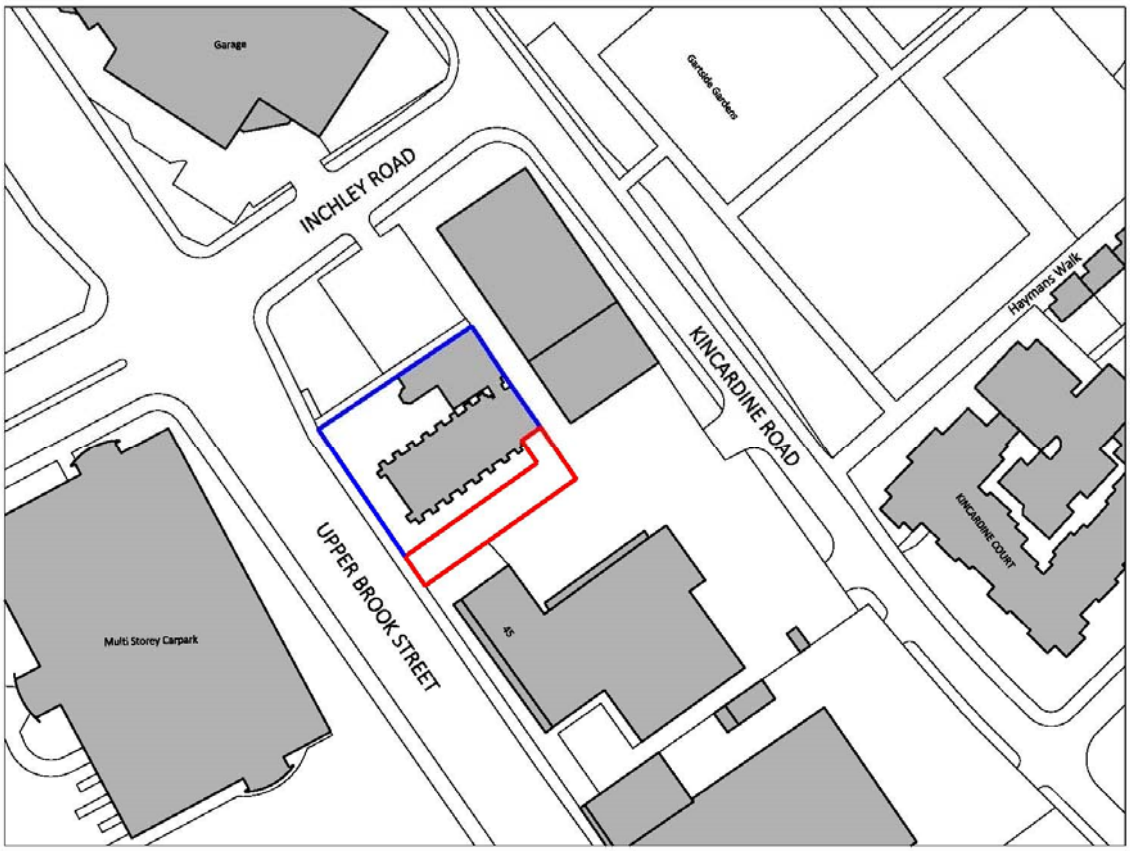


Figure 9: Location Plan

This section of the report should accompany the new additional planning application for the proposed basement and external elevation changes. Design development has resulted in minor internal layout changes and the lounge area that was proposed at ground floor level in the vestry has been changed into two apartments. This change means that the previously proposed entrance, glass canopy and large window opening in this area are no longer necessary.

The proposal is to rebuild the elevation using its original materials and reinstate the ground floor elevation as it was originally. The first floor fabric has been lost and there is no remnant of any additional stone from this part of the

building remaining onsite. The amendment to this area would be to swap the large single glass opening for 6 smaller openings, replicating a modern interpretation of the original elevation of the vestry (Figure 10), built in brick as per the approved design and set back from the stone so as to appear subservient to the original fabric (Figure 11).



Figure 10 BB72/00044 Welsh Baptist Chapel (1972), Manchester © Crown copyright. Historic England

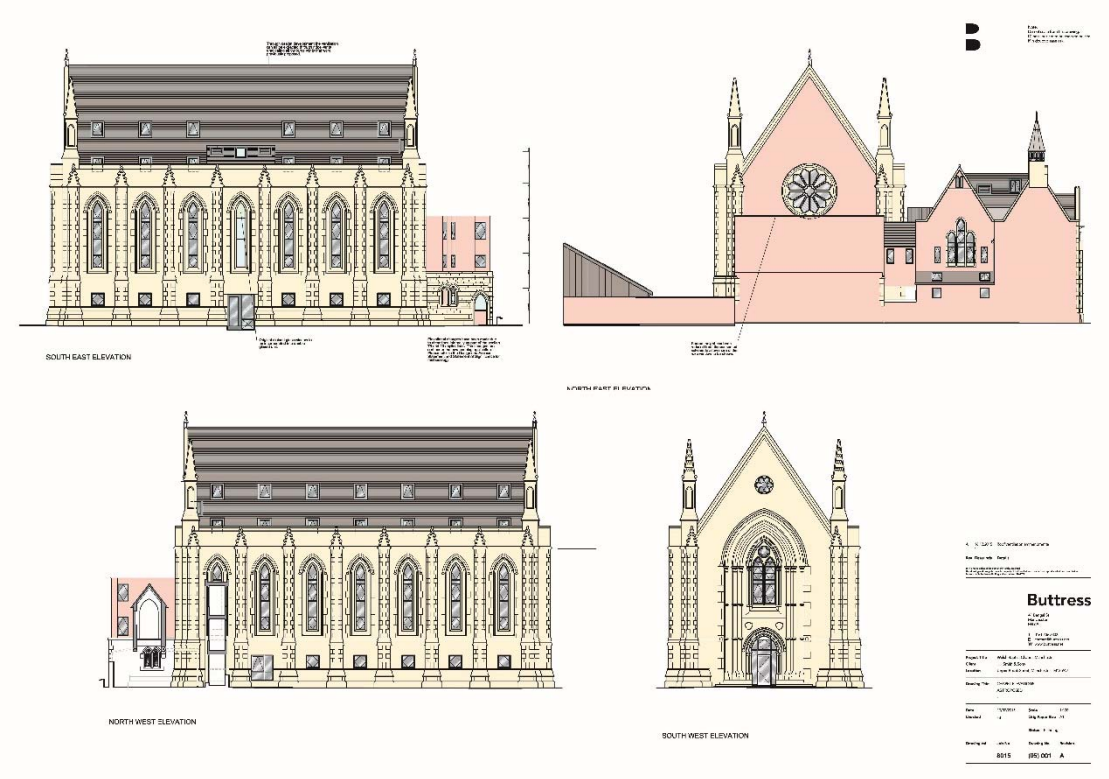


Figure 11 Proposed Elevations

8.1 Buttress Additional Basement Design

This section of the report is for a new planning application for a basement floor level and walkway to the new build element of the Former Welsh Baptist Chapel. The design has been developed to incorporate a basement level to the new building south of the chapel which was granted both planning and listed building consent in April 2014. The design will provide a communal TV room, fitness room, residents' lounge, plant room and a laundry room whilst also providing a link from the main chapel building. Access to these areas will be for the sole use of the residents and will be accessed through a fob system as per the rest of the site. Provision of these facilities will improve the marketability and differentiation of the development in the market. It is not uncommon now for residential schemes to have leisure facilities on the premises.

The design of the basement seeks to use the existing graveyard vault as much as possible to allow the building to line through with the structure above to minimise further excavation to that area. The intention is to try to utilise the existing vault walls as formwork for the basement level.

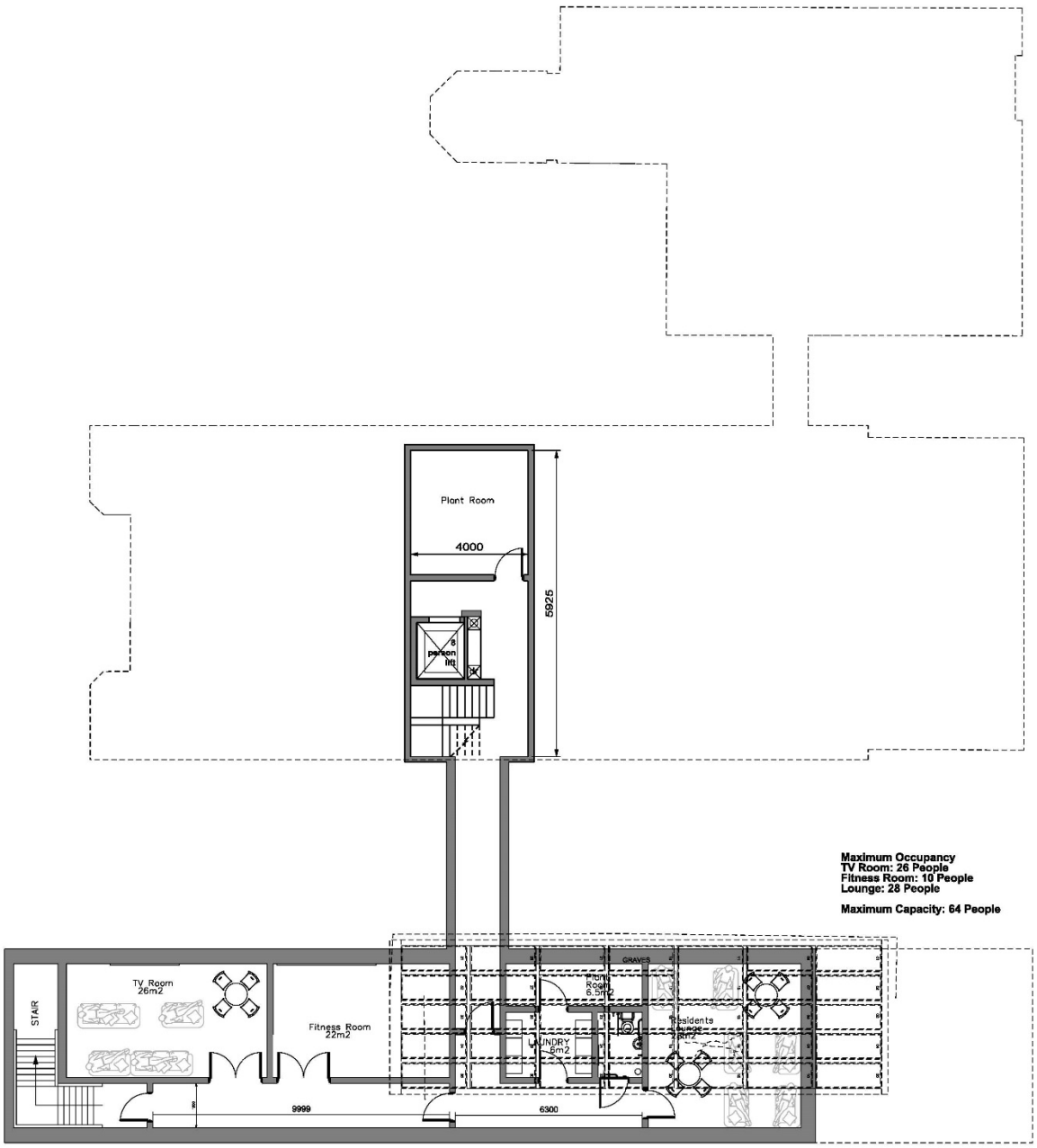


Figure 12 Proposed Basement Design

9 Potential Impact of Development

9.1 Introduction

Works to the Welsh Baptist Chapel have already been approved; the Section 73 and Section 19 applications are for interior alterations only. The Potential Impact of Development outlined here is therefore relating to the amendments made to the scheme, not the impact of the works already approved for the development.

9.2 Exterior

Rebuilding the roof to slate, at its original pitch, reinstating lost pinnacles, and consolidating the existing fabric will enhance the significance of the historic fabric by reinstating the building's profile from its original use. It will still be visibly recognisable as a place of worship despite its change of use, maintaining its aesthetic continuity within the community. The reuse of viable fabric will help the additional works to sit comfortably in their surroundings, and the extension to the vestry will echo the early scale, proportion and rhythm of the nineteenth century structure. Fragments of glass remaining in the lancet windows will be consolidated to form one feature window, although some fabric will be lost due to condition. The name stones from the graveyard are being retained and reused as part of the hard landscaping. The amended proposals largely retain more fabric than the original scheme, as well as making additional efforts to enhance the building's history and significance through lost features.

9.3 Interior

Unfortunately much of the original interior fabric is missing. It is difficult to currently understand the space as it would previously have been used. The remaining balconies will need to be removed in order to bring the site back into viable use, however the significance of the fabric has been identified and incorporated into other parts of the building, namely the reception area and the stair core. Buttress's amendments to the original design will seek to retain more original features and reduce the level of harm to the historic fabric. Vault springers will largely be retained in situ, and two that are required to be moved will be placed in a sympathetic location. The corbels will be relocated to underneath the second floor, visible to users of the building and echoing their original purpose even though they will not be structural elements in the new scheme. The roof trusses in the Sunday School will be lost but kept as ornamental. The amended scheme will also retain more of the school's internal wall fabric than the previous planning approved application.

10 Bibliography

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11 Appendix

11.1 Listing Description

Name: ISLAMIC ACADEMY

List entry Number: 1270670

Location

ISLAMIC ACADEMY, UPPER BROOK STREET

The building may lie within the boundary of more than one authority.

County:

District: Manchester

District Type: Metropolitan Authority

Parish:

National Park: Not applicable to this List entry.

Grade: II*

Date first listed: 03-Oct-1974

Date of most recent amendment: 06-Jun-1994

Legacy System Information

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

Legacy System: LBS

UID: 457776

Asset Groupings

This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List entry Description

Summary of Building

Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

History

Legacy Record - This information may be included in the List Entry Details.

Details

MANCHESTER

SJ8496 UPPER BROOK STREET 698-1/21/621 (East side) 03/10/74 Chorlton-On-Medlock Islamic Academy (Formerly Listed as: UPPER BROOK STREET (East side) Chorlton-On-Medlock Welsh Baptist Chapel)

II*

Formerly known as: Unitarian chapel UPPER BROOK STREET Chorlton-On-Medlock. Unitarian chapel with attached Sunday School, subsequently Welsh Baptist church, now Islamic Academy. 1837-9, by Sir Charles Barry. Coursed squared sandstone, slate roofs. Early English style. Seven narrow bays with buttresses, a tall lancet with hoodmould in each bay; gabled west facade with giant archway moulded in 3 orders and containing a similar recessed arch with moulded 2-centred arched doorway at ground floor and 2-light window above; rose window in east gable; square corner pinnacles. Sunday School on same axis to north, attached by a link, 2-storeyed under 2-span roof, triple-gabled north side with large 2-centred arched windows at 1st floor each of 3 lancet lights; canted apse to west end, lean-to porch in angle. Interior of chapel has galleries to 3 sides, ribbed vaulted ceiling. History: said to be the first Gothic Nonconformist chapel.

Listing NGR: SJ8474596980