Paul Butler Associates
Planning, Development & Heritage Consultants

The Cat Cafe Manchester Ltd
Barton Arcade

Design, Access and Heritage Statement

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Paul Butler Associates, 31 Blackfriars Road, Salford, Manchester M3 7AQ
t. 0161 835 3530 I e. pba@paulbutlerassociates.co.uk I w. www.paulbutlerassociates.co.uk

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	Name and Qualifications	Position	Date
Prepared by:	Poppy Wilkinson BA MA Mark Clifford Bsc. (Hons) MA IHBC	Assistant Heritage Consultant Principal Heritage Consultant	22/10/2025
Checked by:	Tom Flanagan MTCP MRTPI	Director	22/10/2025
Issued by:	Mark Clifford Bsc. (Hons) MA IHBC	Principal Heritage Consultant	22/10/2025

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1. Introduction

1.1 This Design, Access and Heritage Statement has been prepared by Paul Butler Associates on behalf of The Cat Cafe Manchester Ltd [the client] in support of planning and listed building consent applications for the works at Unit 5 at the Barton Arcade [the site]. It has been prepared to consider the heritage significance and potential associated impacts on the site and surrounding heritage assets.

Approach and Methodology

1.2 This statement has been prepared to comply with the tests and requirements of the National Planning Policy Framework (NPPF: 2024), specifically paragraphs 207 and 208, under which a description of the significance of a site, including any contribution made by its setting, must be provided to support any planning and listed building consent applications to assess the effect on significance of any proposed changes. There is also a requirement for applicants to make an informed assessment of heritage significance as part of a staged approach to decision-making.

1.3 The assessment follows the staged approach to decision-making set out within *Historic England Advice Note 12 - Statements of Heritage Significance: Analysing Significance in Heritage Assets (2019):*

- Understand the form, materials and history of the affected heritage asset(s), and/or the nature and extent of archaeological deposits
- Understand the significance of the asset(s)
- Understand the impact of the proposal on that significance
- Avoid, minimise and mitigate negative impact, in a way that meets the objectives of the NPPF
- Look for opportunities to better reveal or enhance significance

1.4 The report also draws on other best practice guidance documents such as, *Conservation Principles (2008)* and *Historic Environment Good Practice Advice in Planning Note 3 - The Setting of Heritage Assets (2017).*

1.5 Research has been primarily desk-based by consulting historic mapping and written secondary sources along with a non-intrusive analysis of the site. Records held by Manchester City Council Archives were also consulted where the original building plans are held.

The Proposal / Design and Access Statement by PJH Architectural Services Ltd

1.6 The proposal comprises the refurbishment and alteration of the existing retail unit (Unit 5) into a cat café, with the main elements being: the re-configuration of first floor to include a preparation kitchen, provision of disabled toilets and the installation of a lift. The majority of the proposed works are internal, with the only external change being the removal of an existing extract in a windowpane.

1.7 The proposal seeks to sensitively reconfigure the internal arrangement of Unit 5 to accommodate a Cat Café, while ensuring that all interventions respect and enhance the architectural character of the arcade. The guiding design principle is reversibility — ensuring all new works can be removed without detriment to the existing fabric. Original features such as arched window openings, plaster cornices, decorative coving, and traditional glazing are retained in situ, with any interventions designed to be clearly legible as modern additions.

1.8 The design intent is to create a welcoming, inclusive, and contextually responsive environment that harmonises the architectural integrity and heritage significance of Barton Arcade with the functional demands and operational rhythm of a contemporary hospitality setting. The proposal adopts a principle of minimal intervention, where all new works are conceived as reversible, visually recessive, and materially sympathetic insertions within the existing historic envelope. Spatial refinements have been developed to enhance legibility, accessibility, and circulation, ensuring that the reconfigured layout supports a modern user experience while maintaining the clarity of the original plan form. Through carefully detailed junctions, restrained materiality, and a coherent hierarchy of spaces, the scheme achieves a dialogue between past and present celebrating the building's enduring civic character while ensuring its sustainable, active reuse as part of Manchester's evolving urban fabric.

Ground Floor

1.9 At ground floor level, the newly introduced internal partitions are designed as non–full-height interventions, allowing a continuous horizontal gap between the top of the walls and the underside of the existing plaster ceiling. This approach enables natural light penetration across the plan, maintaining visual openness and ensuring that the original ceiling structure remains untouched and fully legible. The retained gap visually distinguishes the new work from the historic fabric, reinforcing the principle of reversibility and architectural honesty.

1.10 To soften this transition and enhance the sensory quality of the interior, the open void above the new walls will be lightly infilled with artificial greenery attached to a netting, forming a subtle, visually permeable screen that supports the café's biophilic identity while retaining clear sightlines to the historic ceiling and still allowing services to pass through. This composition ensures that modern insertions are lightweight, visually recessive, and sympathetic in tone and texture, while respecting the spatial hierarchy and craftsmanship that define Barton Arcade's architectural significance.

Mid-Level Landing and Ancillary Areas

1.11 The mid-level landing serves as a carefully articulated intermediary zone, mediating between the public ground floor and the more intimate upper-level spaces. This level accommodates essential ancillary functions, including a staff welfare room, cat garden, and litter area — positioned to maintain clear operational zoning while avoiding disruption to the building's primary structural and spatial order.

1.12 The cat garden is conceived as a controlled yet light-touch intervention, defined by the installation of reversible containment netting softened with artificial greenery. This ensures both animal safety and visual permeability, allowing natural light and air circulation to persist while preserving the arcade's characteristic sense of openness. The design of this space emphasises transparency and reversibility, employing fixtures that can be fully removed without damage to the underlying historic fabric.

First Floor Design

1.13 The first floor forms the primary public space within the proposed cat café and has been designed to celebrate and reveal the architectural qualities and historic character of the original arcade unit. The intent is to create a light, open and coherent environment that retains and enhances the spatial generosity and ornamental craftsmanship of the existing structure.

1.14 The layout has been configured to maximise the visual connectivity with Deansgate, maintaining unobstructed views through the principal window openings and allowing natural light to define the interior atmosphere. Service functions, such as the preparation kitchen and accessible W/C, are deliberately positioned within the inner corner of the plan, consolidating back-of-house requirements into a discreet zone. This arrangement allows the principal façade to remain open, legible, and sympathetic to the building's architectural composition, ensuring the frontage continues to express the rhythm and proportion intended by the original design.

Materials and Detailing

1.15 New partitions are to be constructed from lightweight timber and plasterboard framing, set out with a shadow-gap detail where they meet original walls and ceilings. This not only visually distinguishes contemporary insertions from historic fabric but also allows for subtle expression of junctions, enabling the new elements to sit respectfully within the existing spatial composition.

1.16 All existing plaster cornices, ceiling mouldings, and decorative features are to remain exposed and intact, with careful coordination of services and fixtures to prevent any interference. The proposed repainting scheme adopts a restrained and complementary palette, with ceilings, raised cable trays, and secondary elements finished in a deep blue tone to create visual depth and unify the interior environment.

1.17 Surface finishes including commercial-grade linoleum with woodgrain and hygienic blue tones have been selected for their durability, ease of maintenance, and visual compatibility

with the period context. Signage and branding features are fixed using non-invasive, reversible methods, ensuring complete protection of the listed surfaces beneath.

Accessibility and Circulation

1.18 Accessibility and circulation have been considered as fundamental components of the spatial strategy, ensuring that the adapted use of the building remains fully inclusive and functionally coherent without compromising its historic character. The design introduces a step-free circulation route that connects the principal public levels, achieved through the integration of a lift located discreetly within the existing structural void of the stairwell. This modern intervention allows for universal access while requiring no intrusive structural alteration or loss of historic fabric.

1.19 The circulation pattern throughout the building has been rationalised to enhance clarity and legibility, following the natural hierarchy of movement established by the original plan form. Each route and threshold is designed to be intuitive and unobstructed, maintaining clear sightlines and a sense of spatial continuity between zones.

2. The Application Site and its Surroundings

Site Location

2.1 The site is located towards the north end of Deansgate within Manchester City Centre, with Unit 5 being part of the Barton Arcade.

Designations

2.2 The unit forms part of the Grade II* listed 'Bartons Building including Barton Arcade.' It is located within the St. Ann's Square Conservation Area. There are a number of listed buildings within the immediate context, however, as the majority of works are internal these listed buildings will not be impacted by the proposal, so no further assessment is proposed.

The Site (Exterior)

2.3 The building consists of a cast iron frame with a mixture of sandstone and glazing to the exterior. At ground and first floor level, to the front elevation, there is floor to ceiling glass; this glazing is divided by cast iron columns. Above the first-floor level is a cast iron balcony with the remainder of the building above this being sandstone. On the roof, there are two glass cupolas. There are nine bays in total, four storeys and an attic. The third and seventh bays are full height entrances.



Fig 2.1 – External front elevation of the site.



Figure 2.2 – One of the glass domes visible from the top of Black Friar's Road.

The Site (Interior)

2.4 Barton Arcade is divided into numerous units. Unit 5 was most recently a retail unit selling vintage clothing but has since become vacant.

2.5 The ground floor of the unit comprises two parts, one at ground level with the rear having a raised section of floor. The floor has modern coverings with three steps up to the raised section. The south facing elevation faces inward towards the arcade and is predominantly glazed. The plaster ceiling shows evidence of the former recessed entrance. In the centre of the room there is a modern timber staircase (see fig 2.4).

2.6 The first floor is split into three areas, again with all with modern floor coverings. The main façade is predominantly glass with a decorative iron frame; this elevation looks out over Deansgate and is present in both of the rooms.

2.7 At first floor in the centre room, the ceiling is plain with a simple plaster cornice along with cable trays and other services.

2.8 At first floor there are a series of modern stud walls comprising a small WC, a window that currently has a louvre for ventilation, a small kitchen and another small back of house room.

All appear to be modern, with laminate tiled flooring and a suspended ceiling that cuts across the sash windows.

2.9 The back of house spaces are divided from the main unit by a stud wall three quarters in height; above this the historic decorative plaster ceiling is visible. Also, in this room is an exposed patch of historic brickwork. A chimney breast is visible but with no fire grate or surround.



Fig 2.3 Ground floor of site with western elevation visible.

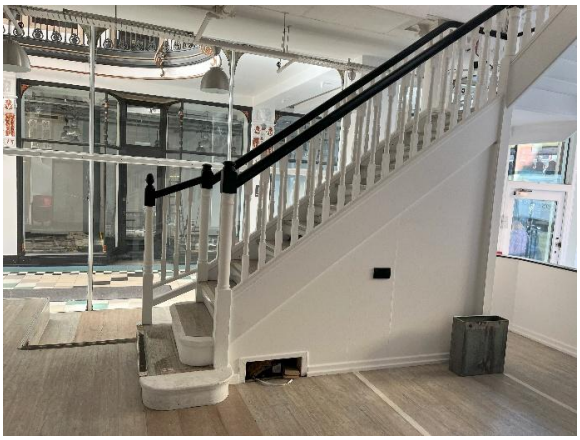


Fig 2.4 Staircase and western elevation window into arcade.

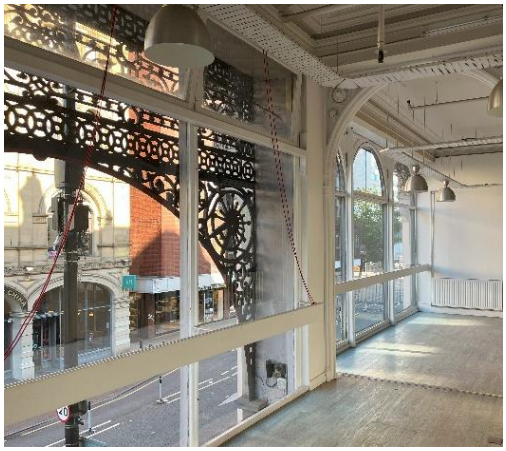


Fig 2.5 Both types of windows, with the cast iron frame to the exterior of the building also visible.



Fig 2.6 Decorative ceiling with damaged area visible. Stud wall below is also visible.

3. Historic Development

Barton Arcade (The Site)

3.1 The area that is now St Ann's square was once known as Acresfield and is first mentioned in 1222. During this period, Acresfield was granted an annual fair; the rest of the time the land was used for grazing.

3.2 In 1708 an Act of Parliament was passed for the building of St Ann's Church, this also mentioned that 30 yards wide should be left to accommodate the annual fair. This later became St Ann's Square. The church itself was most likely designed by a pupil of Sir Christopher Wren, being one of only 15 buildings in the city to be Grade I listed.

3.3 Prior to the building of the Arcade, there were other buildings on the site, with Red Lion Street running through what is now the arcade as visible on the 1851 OS Map. The alignment and layout of buildings behind Deansgate looks to have not changed between the 1851 and 1891 OS maps.

3.4 Barton Arcade was built and designed by Corbett, Raby and Sawyer in 1871. Corbett and Raby were architects, who were local to the Manchester area, and they worked in partnership during the years 1857-1874. They were known for their work on assessment valuation and sanitary works[1],

3.5 The Arcade was named after its owner, John Hope Barton Esq, who was the owner of Barton's building (1 and 3 Barton Square), which includes the Arcade[2]. Barton Arcade was the first structure to be built after the widening of Deansgate in 1870[3]. This was enabled by the Manchester Corporation Waterworks and Improvement Act of 1869, which acknowledged the need for Deansgate to be widened due to it being too narrow for traffic that it was experiencing[4].

[1] Architects of Greater Manchester 1800-1940, William Raby.
[2] Official List Entry, Historic England.
[3] The Builder, Aug 12, 1871 pg 262.
[4] Warnaby, G (2019). 'The Victorian Arcade as contemporary retail form.'

3.6 The design is said to be based on the Galleria Vittorio Emanuele in Milan (see fig 3.1). Pevsner goes so far as to describe it as being '*the obvious influence*[5].'However, it is also said to have been influenced by Crystal Palace, which was designed by Joseph Paxton for The Great Exhibition of 1851[6].

3.7 The structure of the Arcade is cast iron; this was sourced from Macfarlane's of Glasgow. Macfarlane's has been described as '*the most important manufacturer of ornamental iron work in Scotland*'[7]; the cast iron was made at the Saracen Foundry in Possil Park. There appears to have been a deliberate attempt to ensure the building was constructed with fire-proof floors, roofs, and staircases.



Fig 3.1 Galleria Vittorio Emanuele in Milan

3.8 The building of the Arcade was mentioned in 'Building News' on Friday 11th August 1871, it describes the layout of the site and its cost -

> '*Above the shop or ground floor storey, three storeys for offices and show rooms are to be built… The roof generally will be flat, and the rooms in the attic or upper central*

[5] Hartwell, C. Hyde, M and Pevsner, N. (2004). 'The Buildings of England, Lancashire: Manchester and the South-East.
[6] Architects of Greater Manchester 1800-1940, William Raby.
[7] Glasgow Sculpture, 'Walter Macfarlane & Co (fl. 1850-1965).'

portion are intended as residencies for the office keepers and their families… total cost of the building is estimated to be about £25,000.[8]'

3.9 Pevsner also describes the layout of the unit, being unusual for a British Arcade for there to be 'shops below and offices above'[9], and that it is 'probably the best example of this type of cast-iron and glass roofed arcade anywhere in the country.' Evidence of this layout is shown on the 1886 Goad Fire Insurance Plan (see fig 3.2).

3.10 The building was also featured in 'The Builder', where the ground floor plans and original measurements were given.

3.11 The Arcade at street level is described as being: '*226ft in length, by a width of 15ft, with shops on each side, having two entrances from Deansgate and one from Red Lion-street, St Ann's Square*[10].'



Fig 3.2 Fire Insurance Map Goad C.E 1886.

3.12 Manchester City Archive contain plans for the building, whilst the ground floor level plans survive, those at first floor do not. The current Unit 5 is that identified as Shop No.2 on the plan. It shows the upper floor was accessed by a small stair adjacent to the fireplace, it also shows the original bowed shape recessed entrances which have since been lost.

[8] Building News, Friday 11th August 1871.
[9] Hartwell, C. Hyde, M and Pevsner, N. (2004). 'The Buildings of England, Lancashire: Manchester and the South-East.
[10] The Builder, Aug. 12, 1871, pp. 626.

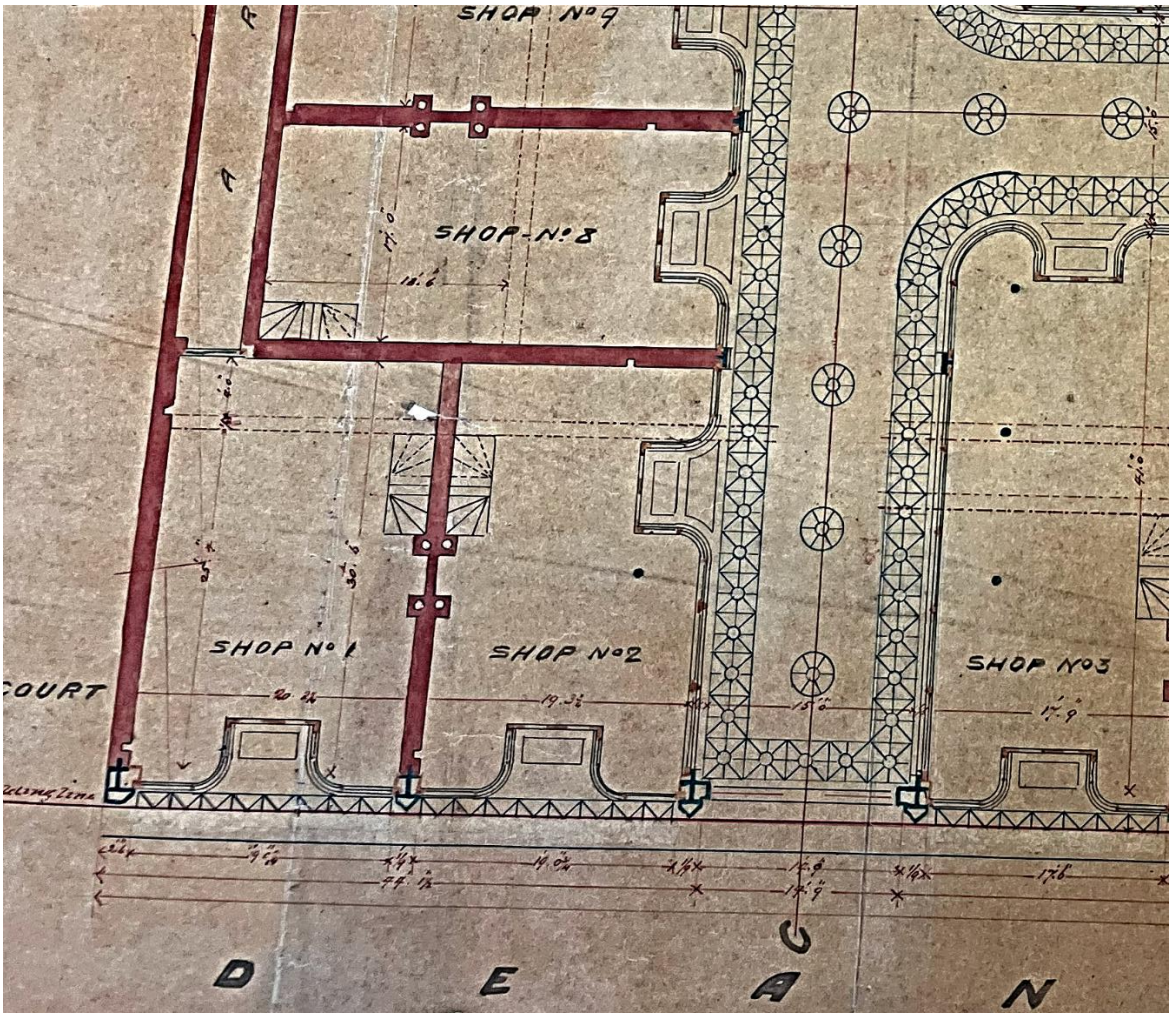


Fig 3.3 Ground Floor Plans of Barton Arcade (Manchester Archives)

3.13 The Arcade suffered damage during WW2, and the 'Christmas Blitz' of December 1940; whilst it wasn't directly hit, it was subject to the force of explosions, which badly affected it. This destroyed the glass dome and parts of the original façade, resulting in some of the businesses closing and not reopening until after the war.

3.14 In the post-war period and into the second half of the twentieth century, there were multiple renovations to the Arcade. Most notably in the 1980s, when the historic shopfronts were replaced.

3.15 Today, the Arcade still retains lots of historic features and its characteristic decorative cast iron frame, as well as its repaired glass domes. It remains in its original use, with the ground

floor, and some of the first floor, units being used for retail purposes, some for-office space, and the top floor being rented out as a luxury apartment[11].

[11] Manchester Evening News (2022). 'Striking Photos capture Manchester hidden gem in the 1960s.'

4. Assessment of Significance

4.1 Significance can be defined as the value of a heritage asset to this and future generations because of its heritage interest. The interest may be a combination of archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting. The understanding of the significance of a place is vital to inform sensitively managed change. In accordance with Historic England Advice Note 12 – Statements of Heritage Significance: Analysing Significance in Heritage Assets the following criteria are employed within this report to assess significance:

4.2 Archaeological interest – Where the heritage asset holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

4.3 Architectural and artistic interest – These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.

4.4 Historic interest – An interest in past lives and events (including pre-historic) which heritage assets can illustrate or be associated with. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

4.5 The criteria for relative levels of significance of each asset is outlined below.

Significance	Criteria
Very High	Attributable to those themes, features, buildings or spaces which are the most valuable. These elements are considered to be essential to the understanding and appreciation of the place and are contributors to its significance. Large scale alteration, removal or demolition of these values should be avoided.
High	Attributable to a theme, feature, building or space which has a high cultural value greatly contributing towards its significance. Large scale alteration, removal or demolition should be avoided.
Medium	Attributable to a theme, feature, building or space which has some cultural importance and helps define the significance of the site. Efforts should be made to retain these features, though a greater degree of flexibility in terms of alteration would be possible.
Low	Attributable to themes, features, buildings or spaces which have minor cultural importance and which might contribute to significance in a small way. A greater degree of alteration or removal would be possible, though a low value does not necessarily mean a feature has no interest.
Neutral	Themes, spaces, buildings or features which have little or no cultural value and neither contribute to nor detract from significance. Considerable alteration or change is likely to be possible to these elements.
Intrusive / Detrimental	Themes, features or spaces which detract from the values of the site and its significance. Efforts should be made to remove these features.

Summary of Significance

4.6 Barton Arcade was built and designed by Corbett, Raby and Sawyer in 1871. Corbett and Raby were architects, of local importance to Manchester. The Arcade cost £25,000 to build in 1870, being a considerable sum for the period, with the Arcade representing the growing status and prestige of the City as an industrial and commercial centre.

4.7 Barton Arcade was said to be inspired by the Galleria Vittorio Emanuele in Milan, which is one of the world's oldest shopping arcades. The similarities include the arcading and extensive use of glazing and the glass domes which feature in both buildings in the neo-

renaissance style. The Arcade is also likely influenced by Joseph Paxton's Crystal Palace of 1851, which was considered groundbreaking at the time due to its extensive use of glazing.

4.8 Pevsner felt that the layout of the building was unusual for a British arcade, with offices above retail units, and thought it was probably the best example of this type of cast-iron and glass roofed arcade anywhere in the country.

4.9 Despite some alterations both internally and externally, the building still retains its architectural integrity with this intricate ironwork representative of the Macfarlane's factory in Glasgow, which was known worldwide for its detailed and precise work, during the Victorian Period.

4.10 The building is the only remaining Victorian shopping arcade in Manchester, with the other two being lost during WW2 and in the second half of the 20th century, respectively.

4.11 Barton Arcade is considered a well-preserved example of a Victorian shopping arcade of an exceptional architectural quality

5. The Heritage Planning Policy Context

Town and Country Planning Act 1990

5.1 Section 38(6) of the Planning Act states that the determination of planning applications must be made in accordance with the Development Plan unless other material considerations indicate otherwise. This establishes the Development Plan as the primary decision-making document when considering planning applications.

Planning (Listed Buildings and Conservation Areas) Act 1990

5.2 The Planning Act (1990) defines a conservation area as 'an area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance'. Paragraph 72 states that 'special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area'.

5.3 In considering development affecting Listed Buildings, special regard will be given to the desirability of preserving the building, its setting or any features of special architectural or historic interest (Section 66, Planning [Listed Buildings and Conservation Areas] Act 1990).

National Planning Policy Framework

5.4 The Revised NPPF which was published in July 2018 and most recently updated in December 2024, sets out the Government's planning policies regarding the conservation of the historic environment.

5.5 Section 16, Conserving and Enhancing the Historic Environment, and policies 202-221 of the NPPF sets out the heritage context. The NPPF states that heritage assets are 'an irreplaceable resource and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations'.

5.6 Paragraphs 207 and 208 require applicants to describe the significance of any heritage assets affected, including any contribution made by their setting; and that the level of detail should be proportionate to the assets' importance and no more than is sufficient to

understand the potential impact of the proposal on their significance; local planning authorities should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.

5.7 Paragraph 210 sets out three considerations which local planning authorities should consider when determining applications - the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation; the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and the desirability of new development making a positive contribution to local character and distinctiveness.

5.8 Paragraph 212 notes that when considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation. Paragraph 206 follows that any harm to, or loss of, the significance of a designated heritage asset should require clear and convincing justification.

5.9 Paragraph 214 identifies a series of criteria that must be met where substantial harm to or total loss of significance will be caused to a designated heritage asset; it has to be demonstrated that substantial loss or harm is necessary to achieve substantial public benefits that outweigh that harm or loss. Paragraph 215 states that where a development will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal.

5.10 Paragraph 214 states that local planning authorities should look for opportunities for new development within the setting of heritage assets to enhance or better reveal their significance; and, that proposals that preserve those elements of the setting that make a positive contribution to or better reveal the significance of the asset should be treated favourably.

National Planning Practice Guidance (NPPG)

5.11 The NPPG was published in March 2014 (updated 2023). The Guidance includes a section on the historic environment. Relevant paragraphs from the Guidance are set out below:

5.12 All heritage assets have a setting, irrespective of the form in which they survive and whether they are designated or not.

5.13 What matters in assessing whether a proposal might cause harm is the impact on the significance of the heritage asset. As the National Planning Policy Framework makes clear, significance derives not only from a heritage asset's physical presence, but also from its setting.

5.14 Proposed development affecting a heritage asset may have no impact on its significance or may enhance its significance and therefore cause no harm to the heritage asset. Where potential harm to designated heritage assets is identified, it needs to be categorised as either less than substantial harm or substantial harm (which includes total loss) in order to identify which policies in the National Planning Policy Framework apply.

5.15 An unlisted building that makes a positive contribution to a conservation area is individually of lesser importance than a listed building.

5.16 The National Planning Policy Framework requires any harm to designated heritage assets to be weighed against the public benefits of the proposal. Public benefits may follow from many developments and could be anything that delivers economic, social or environmental objectives.

5.17 Non-designated heritage assets are buildings, monuments, sites, places, areas or landscapes identified by plan-making bodies as having a degree of heritage significance meriting consideration in planning decisions but which do not meet the criteria for designated heritage assets.

5.18 It is important that all non-designated heritage assets are clearly identified as such. In this context, it can be helpful if local planning authorities keep a local list of non-designated heritage assets, incorporating any such assets which are identified by neighbourhood planning bodies.

5.19 With regard to assessing substantial harm, National Planning Practice Guidance advises: 'Whether a proposal causes substantial harm will be a judgment for the decision taker,

having regard to the circumstances of the case and the policy in the National Planning Policy Framework. In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset's significance rather than the scale of the development that is to be assessed. The harm may arise from works to the asset or from development within its setting.' (Paragraph: 018 Reference ID: 18a-018-20190723).

Manchester's Core Strategy (2012)

5.20 Section 38(6) of the Town and Country Planning Act 2004 states that applications for development should be determined in accordance with the Development Plan unless material considerations indicate otherwise. In this case the Development Plan comprises the following documents: Manchester's Core Strategy (2012); Addendum to Manchester Core Strategy (2024).

5.21 The Core Strategy, adopted in March 2012, sets out the long term strategic policies for Manchester's future development. The key policy in relation to heritage is outlined below -

Policy EN 3 Heritage

5.22 Throughout the City, the Council will encourage development that complements and takes advantage of the distinct historic and heritage features of its districts and neighbourhoods, including those of the City Centre.

5.23 Proposals which enable the re-use of heritage assets will be encouraged where they are considered consistent with the significance of the heritage asset.

Places for Everyone (2024)

5.24 The Places for Everyone Plan (2024) was adopted by Manchester City Council in March 2024. Policy JP-P2: Heritage states –

5.25 *We will proactively manage and work with partners to positively conserve, sustain and enhance our historic environment and heritage assets and their settings. Opportunities will be pursued to aid the promotion, enjoyment, understanding and interpretation of heritage assets, as a means of maximising wider public benefits and reinforcing Greater Manchester's distinct character, identity and sense of place….This knowledge should be used to inform the positive management and integration of our heritage by: Setting out a clear vision that recognises and embeds the role of heritage in place-making; Ensuring that the heritage significance of a site or area is considered in accordance with national planning policy in the planning and design process and opportunities for interpretation and local engagement are optimised; Integrating the conservation and enhancement of heritage assets and their settings, with creative contextual architectural responses that contribute to their significance and sense of place; Delivering positive benefits that sustain and enhance the historic environment, as well as contributing to the economic viability, accessibility and environmental quality of a place, and to social wellbeing; and Exploring opportunities to reduce greenhouse gas emissions that restoration of historic buildings offer.*

5.26 *Particular consideration will be given to ensure that the significance of key elements of the historic environment which contribute to Greater Manchester's distinctive identity and sense of place are protected from harm. These include historic town centres, places of worship, historic transport routes including the canal network, industrial buildings and structures including textile mills, farmsteads and other sites, buildings, and areas of identified archaeological, architectural, artistic and/or historic value.*

5.27 *Development proposals affecting designated and non-designated heritage assets and/or their settings will be considered having regard to national planning policy… Proposals should be informed, as necessary, by the findings and recommendations of the appropriate heritage assessment(s) in the development plan evidence base and/or any updated heritage assessment submitted as part of the planning application process.*

Historic Environment Good Practice Advice 2: 'Managing Significance in Decision-Taking in the Historic Environment' (2015)

5.28 This document provides advice to local authorities, planning and other consultants, owners, applicants and other interested parties. It sets out practical guidance to assist interested parties in making an assessment of the impact of proposals on the significance of heritage assets.

Historic England Advice Note 3: The Setting of Heritage Assets (2nd Edition)

5.29 Published in December 2017, this document sets out guidance on managing change within the setting of heritage assets, including historic buildings, sites, areas and landscapes. Building on the historic environment provisions of national planning policy, the document provides advice on the definition of 'setting' before setting out key principles for assessing the implications of development proposals on the settings of heritage assets.

Historic England Advice Note 12: Statements of Heritage Significance: Analysing Significance in Heritage Assets

5.30 This Guidance was published in October 2019 and covers the National Planning Policy Framework requirement for applicants for heritage and other consents to describe heritage significance to help local planning authorities to make decisions on the impact of proposals for changes to heritage assets.

Historic England: Conservation Principles Policies and Guidance

5.31 This Guidance was published by Historic England (then English Heritage) in April 2008. The Document is designed to provide a logical approach to making decisions and offering guidance on all aspects of England's historic environment. Guidance is provided on understanding heritage values (evidential, historical, aesthetic, and communal) and assessing heritage significance.

6. Heritage Impact Assessment

6.1 Heritage impact is defined as the potential level of harm or benefit to the special architectural or historic interest caused by a proposed development. The NPPF stresses that impacts on heritage assets should be avoided and if it cannot be avoided, it should be minimised or mitigated. The NPPF does not prescribe a format for analysis of heritage significance and/or impact.

6.2 Scale or severity of impacts or changes can be judged taking into account their direct and indirect effects and whether they are temporary or permanent, reversible or irreversible. The cumulative effect of separate impacts should also be considered. Change can be either harmful or beneficial to heritage significance.

6.3 The following methodology is based on the guidance set out by ICOMOS (2011) Guidance on Heritage Impact Assessments for Cultural World Heritage Properties. Although intended for World Heritage Sites it provides a sliding scale of impacts that can be applied to assets on all significance levels.

Impact Grading	Criteria
High Beneficial	Comprehensive changes to an asset or its setting resulting in a major enhancement of significance.
Medium Beneficial	Significant changes to an asset or its setting resulting in a notable enhancement of significance.
Low Beneficial	Modest changes to an asset or its setting resulting in a slight enhancement of significance.
Neutral	No or negligible change to an asset or its setting resulting in no or negligible change to significance.
Low Adverse	Modest changes to an asset or its setting resulting in slight harm to significance.
Medium Adverse	Significant changes to an asset or its setting resulting in notable harm to significance.
High Adverse	Comprehensive changes to an asset or its setting resulting in major harm to significance.

6.4 The following section gives a breakdown of the proposals, providing a background justification for each element and an associated impact upon significance. Any mitigation which has been undertaken or could further reduce harm has also been identified.

Reconfiguration of room layout including demolition of existing stud walls and replacement

6.5 The unit as of today does not survive in an unaltered format, historically the ground floor was open plan with a small stair to the joining wall that has since been removed. No historic plans for the upper floor survive but it is likely to have had a similar arrangement. The first floor in particular has a series of later subdivisions to the rear of the unit, with the ground floor also having the central modern stair.

6.6 The current subdivision at first floor is a poor arrangement for a number of reasons, in particular the junction with the sash windows to the rear and the low height of the ceilings does little to reflect the wider context of the spaces. The proposal will remove all the existing modern stud walls and offer an alternative arrangement better suited to the client's needs. In doing so a better arrangement is offered in terms of the ceiling height where it meets the sash windows, with the ceiling being much higher and canted to allow the full length of the window to remain uninterrupted.

6.7 In considering alternative arrangements the specific requirements of the use as a cat café call for some areas to be segregated from the open layout, such as: kitchens, WCs, the litter room, and the cat food preparation area. The rear of the first floor is considered the least harmful location to install these, and they cannot be formed without subdivision. The only alternative option would be to subdivide directly up to the plaster ceiling above; this would be less reversible and cause physical impacts on fabric of high significance so this has been discounted.

6.8 As a form of mitigation, shadow gaps are proposed where the proposed walls meet existing historic fabric. There needs to be a clear divide between the front and back of house that does not allow a cat to climb over the walls. The proposals deliberately keep views of the plaster ceiling above as open as possible and avoids physical interaction which would cause irreversible damage.

6.9 It is acknowledged that it would be desirable from a heritage perspective to not have any subdivision, however, although opportunities to better reveal significance should be explored, the test in the NPPF is one of harm. In considering if this proposal is harmful the

existing situation must be considered and that the scheme put forward will better reveal the significance of the building and is therefore not harmful.



Fig. 6.1 (above) - The existing suspended ceiling arrangement.

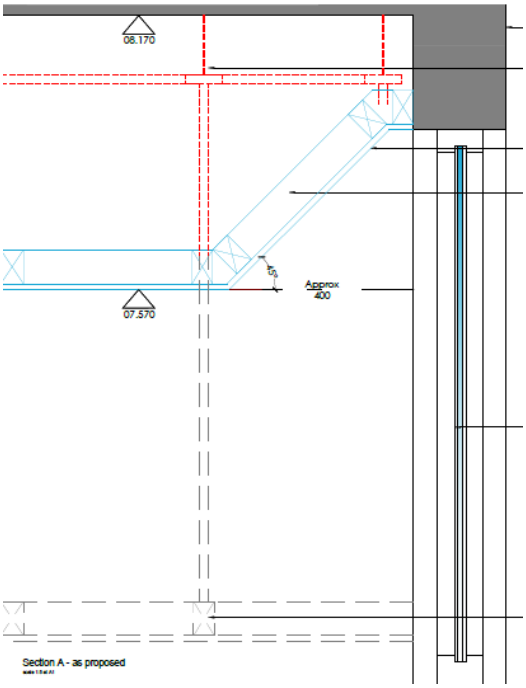


Fig. 6.2 (right) - The proposed ceiling interaction with the windows, offering a better solution.

Services

6.10 Existing services are to be utilised including existing air-conditioning units and their extracts. No major changes to the service arrangements are proposed, however, the low cable trays will have their brackets adjusted so they sit closer to the ceiling. This is to avoid cats climbing along cable runs but has the added benefit of making the services less visually intrusive.

6.11 There are visibly redundant fittings, such as strip lighting, which will be removed where no longer required / functional. All services are modern and therefore no harm will arise from their removal. The existing sprinkler system may be of some age but this is not proposed to be removed or altered.

6.12 As part of the existing room layout on the first floor, there are a series of ducting runs to an external extract in the sash window. The kitchen proposed does not require any external extracts therefore this ducting and the louvre will be removed and the glazing to the window reinstated offering an enhancement to significance.

Lift Installation

6.13 To provide for an accessible audience a passenger lift is proposed in the centre of the existing stairs. Currently the unit doesn't have disabled access and a configuration could not be created that would allow the premises to operate on the ground floor for disabled users only. There is an existing lift in the Barton Arcade stair core but this is not wide enough to accommodate a wheelchair.

6.14 As part of the proposals a section of the balustrade for the stairs will be removed at first floor level to form the opening for the lift. The stairs are not shown on the historic floorplan, are a modern feature and therefore no harm arises from this element. As the lift will sit central to the stairs no further opening up of the ceiling / floor is required.

6.15 To form the structure for the lift, two new beams are proposed running front to back that will be sat on padstones on the front elevation, the beam on the rear elevation will be hung off the existing 305 UB. There will be some loss of heritage fabric in form of the pockets in the wall for the concrete padstones. The existing circular columns in the basement will have no physical fixings / interaction with the proposed. The beams act as support below the existing slab and avoid any need to break open the ground floor/basement ceiling. The additional steelwork will all be in the basement which is a largely utilitarian spaces and makes little contribution to significance.

6.16 In part to allow step free access across the ground floor, the various level changes and built up areas of flooring will be removed. As can be seen in other units within the Arcade these are not the historic floor levels and are modern boxing-in works that it is beneficial to remove.

Summary of Impacts

6.17 Much of the proposals will not result in harm to the significance of the Grade II* Listed asset, in fact some elements of the proposal will offer some small enhancements to significance. There will be some very minimal loss of heritage fabric from the formation of the lift which is considered to have a negligible impact upon the overall significance of the asset. This impact is less than substantial at the very lowest end of the scale.

6.18 Ultimately, the unit is vacant and the proposal will bring a new use to this part of the asset, Barton Arcade itself has several empty units, particularly across the upper floors.

6.19 Existing lift provision for the building as a whole is too narrow to accommodate a wheelchair and the unit will be future proofed by ensuring compliant disabled access to the first floor of Unit 5 for all users which is considered a public benefit in favour of the proposals.

6.20 The proposals also offer some heritage enhancements from the removal of external ducting and a more sensitive ceiling arrangement offering small enhancements to significance with the conservation of heritage assets itself a public benefit.

Compliance with planning policy

6.21 As the proposals will result in some individual instances of less than substantial harm at the very lowest end of the scale, paragraph 215 of the NPPF (2024) suggests this must be outweighed by the public benefits of the scheme and that any harm to a designated heritage asset requires clear and convincing justification.

6.22 There are several public benefits from heritage enhancements to the provision of disabled access in ways that has only a negligible impact on significance that greatly outweighs this harm.

6.23 Therefore, the proposals are compliant with both local and national planning policy in relation to heritage with no areas of conflict.

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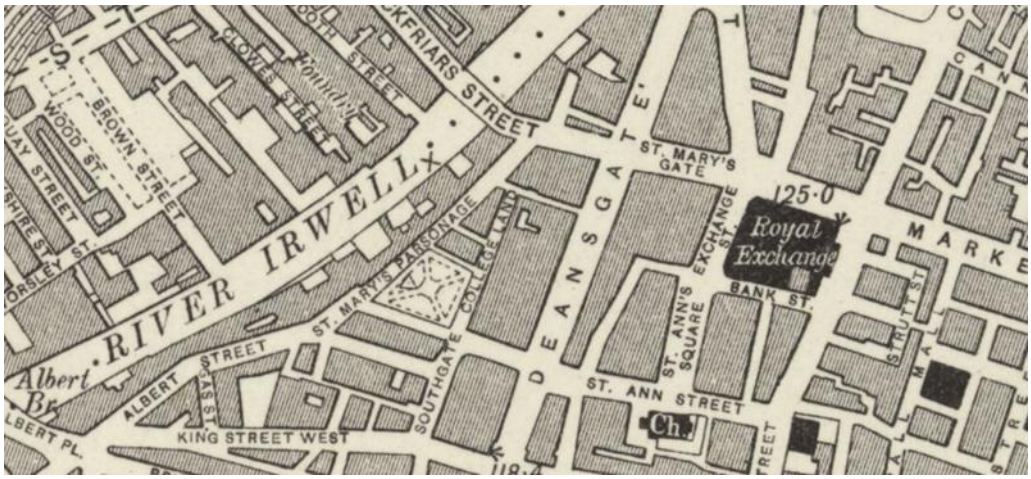
Appendix A – Historical Sources



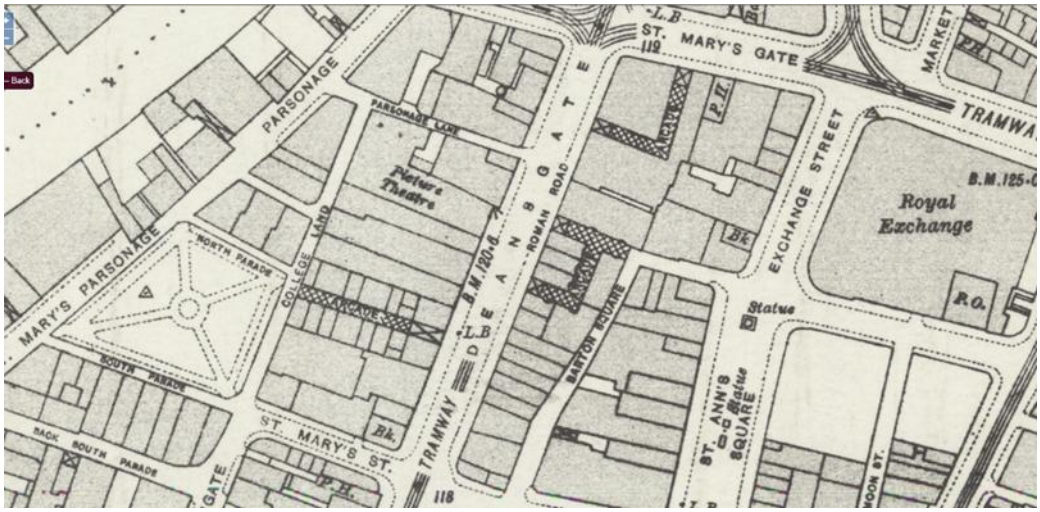
Manchester and Salford Sheet 28 Published 1851



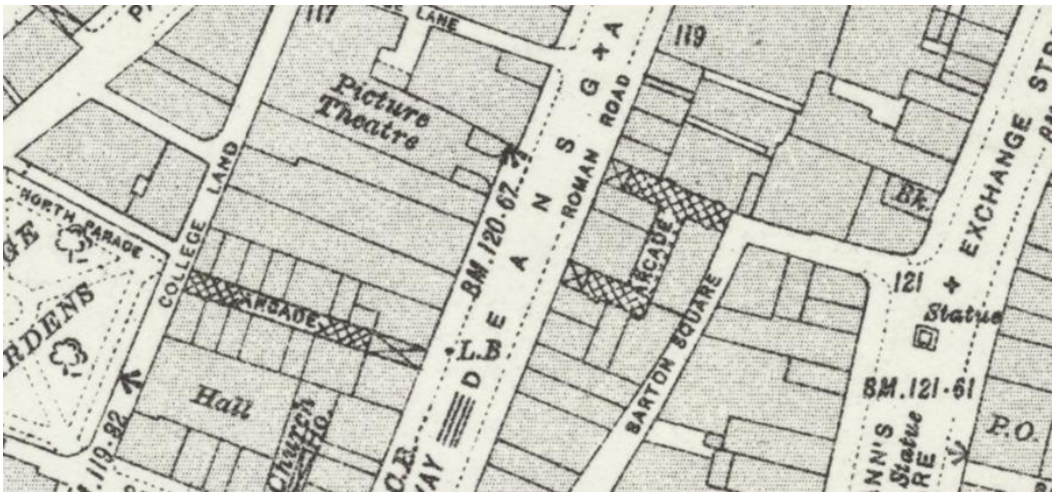
Manchester and Salford – Lancashire CIV.6.24 Published 1891



Lancashire Sheet CIV.NW Published 1909



Lancashire CIV.6 Published 1922



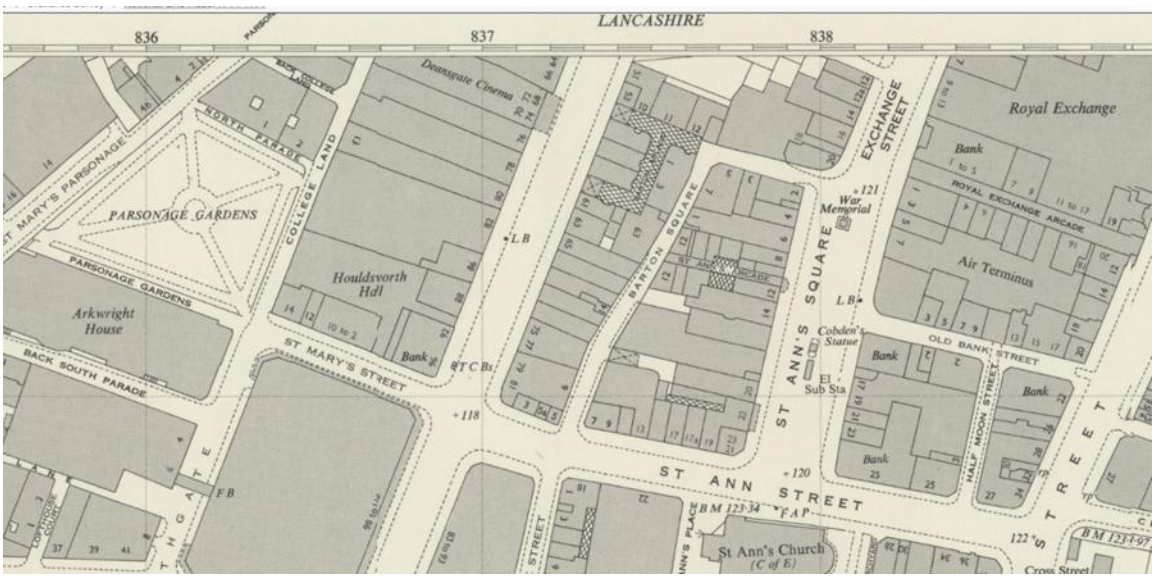
Lancashire CIV.6 Published 1933



SJ*398SE-A Published ca.1949



SJ8398-A Published 1951



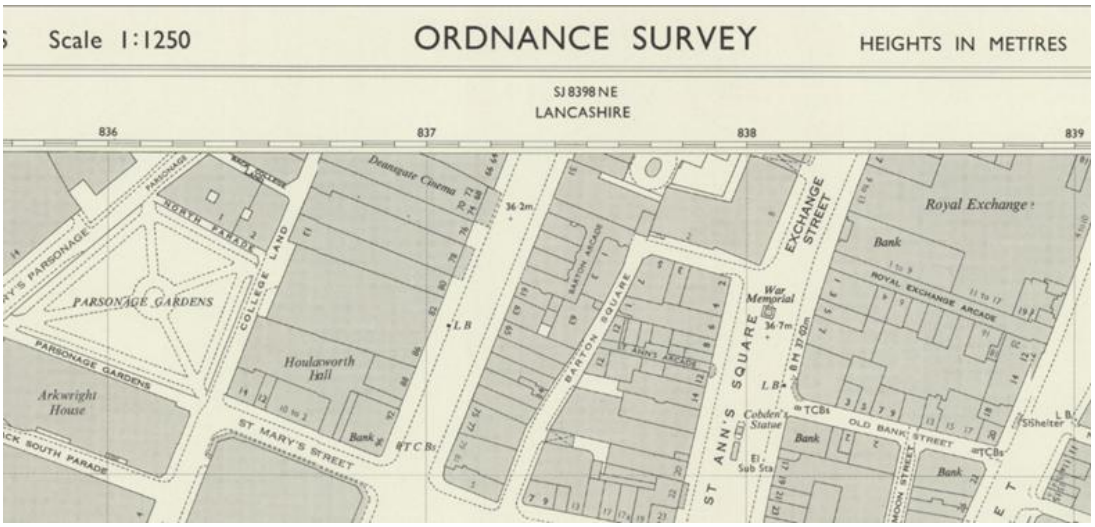
SJ*398SE-B Published 1956



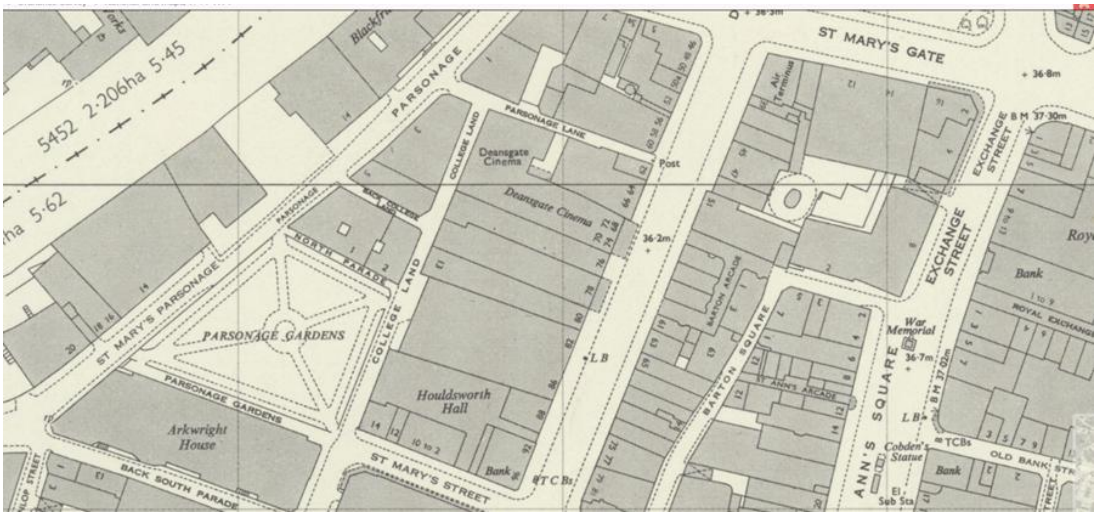
SJ8398 – B Published 1958



SJ8298-SJ8398 – CC Published 1963

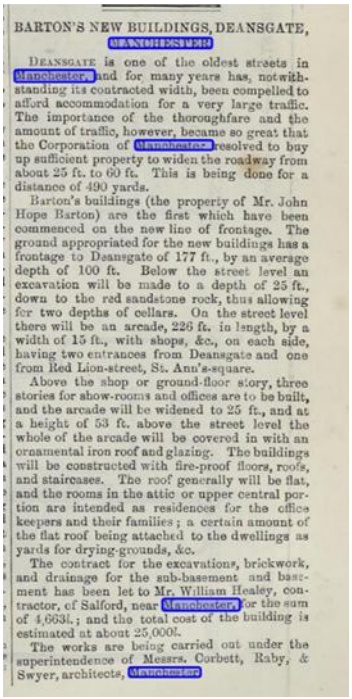


SJ8398SE – Published 1970



SJ8298-SJ8398 -DD Published 1971

Other Sources



BARTON'S NEW BUILDINGS, DEANSGATE, MANCHESTER.

DEANSGATE is one of the oldest streets in Manchester, and for many years has, notwithstanding its contracted width, been compelled to afford accommodation for a very large traffic. The importance of the thoroughfare and the amount of traffic, however, became so great that the Corporation of Manchester resolved to buy up sufficient property to widen the roadway from about 25 ft. to 60 ft. This is being done for a distance of 490 yards.

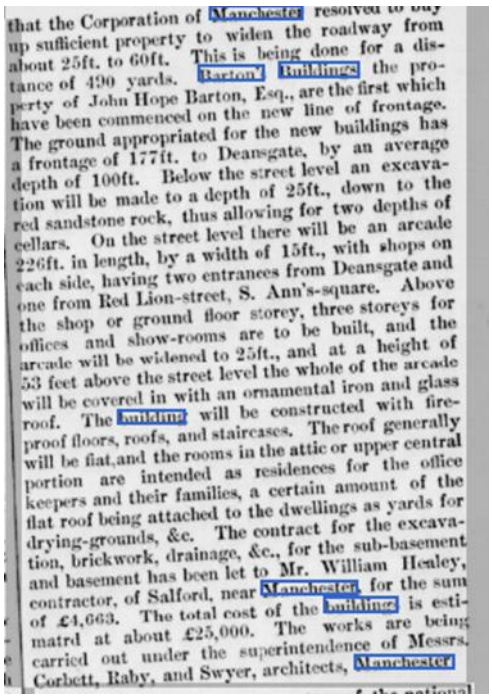
Barton's buildings (the property of Mr. John Hope Barton) are the first which have been commenced on the new line of frontage. The ground appropriated for the new buildings has a frontage to Deansgate of 177 ft., by an average depth of 100 ft. Below the street level an excavation will be made to a depth of 25 ft., down to the red sandstone rock, thus allowing for two depths of cellars. On the street level there will be an arcade, 226 ft. in length, by a width of 15 ft., with shops, &c., on each side, having two entrances from Deansgate and one from Red Lion-street, St. Ann's-square.

Above the shop or ground-floor story, three stories for show-rooms and offices are to be built, and the arcade will be widened to 25 ft., and at a height of 53 ft. above the street level the whole of the arcade will be covered in with an ornamental iron roof and glazing. The buildings will be constructed with fire-proof floors, roofs, and staircases. The roof generally will be flat, and the rooms in the attic or upper central portion are intended as residences for the office keepers and their families; a certain amount of the flat roof being attached to the dwellings as yards for drying-grounds, &c.

The contract for the excavations, brickwork, and drainage for the sub-basement and basement has been let to Mr. William Healey, contractor, of Salford, near Manchester, for the sum of 4,663l.; and the total cost of the building is estimated at about 25,000l.

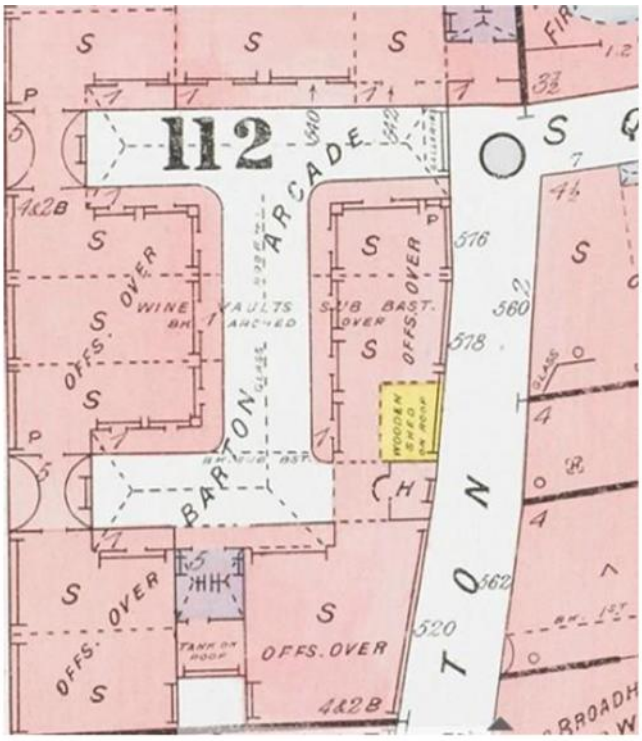
The works are being carried out under the superintendence of Messrs. Corbett, Raby, & Swyer, architects, Manchester.

The Builder, Aug. 12 1871 Pg 626



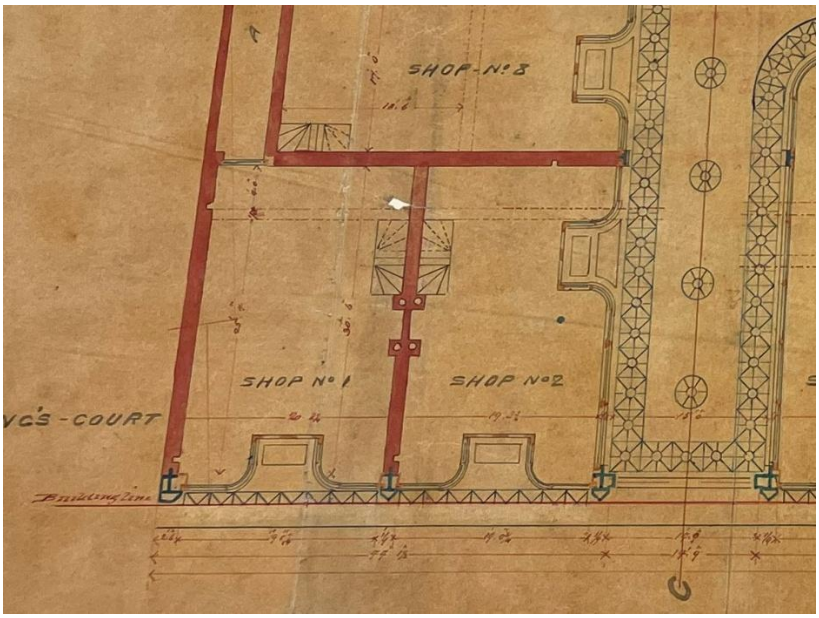
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Building News Friday 11th August 1871

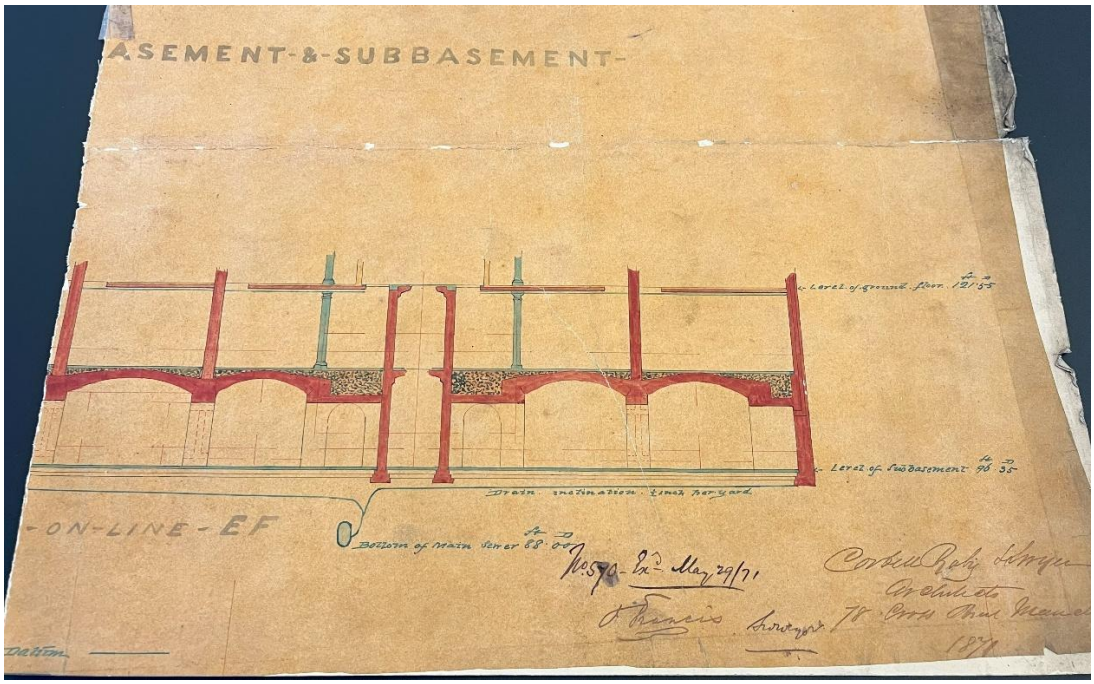


Fire Insurance Map Goad C.E 1886

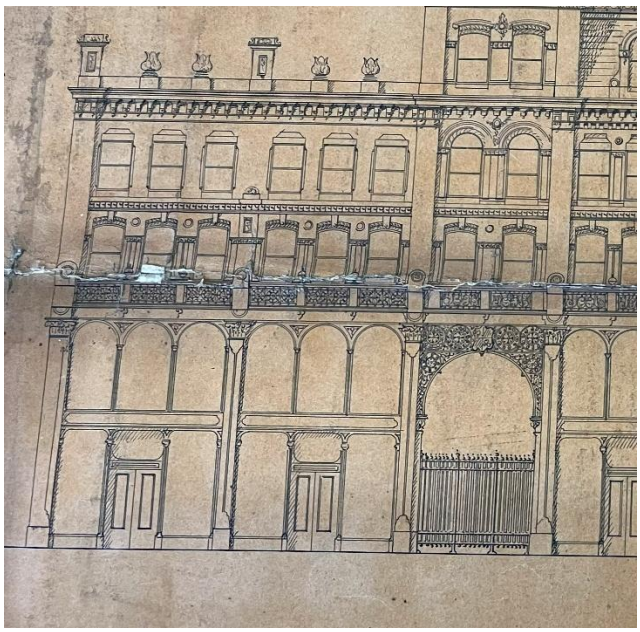
Manchester City Archives Plans



Ground Floor Plans 1870



Basement and Sub-Basement Plans 1870


Front Elevation 1871

Appendix B - List Entry

Bartons Building including Barton Arcade
Heritage Category: *Listed Building*
Grade: *II**
List Entry Number: *1200850*
Date first listed: *25-Jan-1972*
List Entry Name: *BARTONS BUILDING INCLUDING BARTON ARCADE*
Statutory Address 1: *1 AND 3, BARTON SQUARE*
Statutory Address 2: *63, BARTON SQUARE*
Statutory Address 3: *BARTONS BUILDING INCLUDING BARTON ARCADE, 51-63, DEANSGATE*

Location
Statutory Address: *1 AND 3, BARTON SQUARE*
Statutory Address: *63, BARTON SQUARE*
Statutory Address: *BARTONS BUILDING INCLUDING BARTON ARCADE, 51-63, DEANSGATE*

District: *Manchester (Metropolitan Authority)*
Parish: *Non-Civil Parish*
National Grid Reference: *SJ 83750 98469*
Details: *MANCHESTER*

Includes: *Nos.1 AND 3 AND 63 BARTON SQUARE.* ***Also known as:*** *BARTON SQUARE.*
Block of shops and offices enclosing shopping arcades. 1871, by Corbett, Raby and Sawyer; restored late C20. Cast-iron and glass with facing of sandstone ashlar, slate and glass roofs. Large almost rectangular block intersected by east-west arcade and L-shaped arcade off south side of this. Eclectic style. Four storeys and attic, a long 9-bay facade to Deansgate, divided in half horizontally by a balustraded balcony. The ground and 1st floors are treated as a single architectural storey, the bays divided by narrow piers with foliated capitals, the 3rd and 7th bays being full-height entrances with pendent semi-circular arches of cast-iron open-work and the other bays having C20 shop-fronts at ground floor and arcaded 3-light windows above with slender shafts and enriched spandrels. The upper floors have bracketed cornices, and sashed windows with stilted surrounds, except the bays over the entrances which have pilasters, coupled round-headed windows at 4th floor and square turrets above, with heavy bracketed cornices and pierced parapets. Chimneys over the outer ranges and round-headed dormers over the central range. Rear (to Barton Square), of cast-iron and glass in Crystal Palace style, round-headed top with dome and cupola. Interior: fine example of Victorian shop-and-office arcading, 4-storeyed and with balconies on 2 levels curved round at the corners and intersections, furnished with bracketed ornamental cast-iron balustrades and mahogany handrails; vaulted glazed roof raised to domes over the north and south ends of the axial arcade.

Listing NGR: SJ8375098469