HERITAGE ASSET STATEMENT FOR INSTALLATION OF NEW DOORS TO GREGGS, 10 OXFORD ROAD, MANCHESTER, M1 5QA

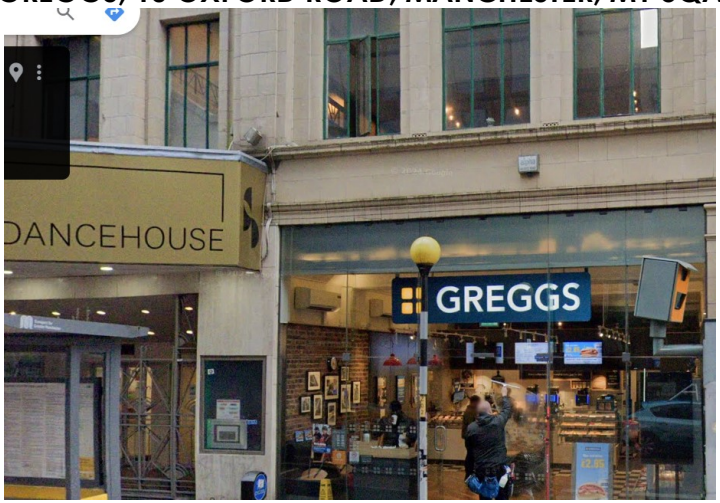

Image 001: Existing front elevation

HERITAGE STATEMENT

This Heritage Statement has been written by Greggs plc, having regard to paragraph 16 of the NPPF and Planning Policy Statement 5 'Planning for the Historic Environment', Policy HE6, of the PPS5 Practice Guide.

NPPF 16. Conserving and enhancing the historic environment

Para 202: Heritage assets range from sites and buildings of local historic value to those of the highest significance, such as World Heritage Sites which are internationally recognised to be of Outstanding Universal Value. These 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.

The shop is Grade II listed and lies within a conservation area. Having studied the history of the surrounding buildings, and the site itself we have established the important elements of the shop unit that are worth preserving and enhancing; namely to retain the original structural form of the internal plaster cornice/mouldings to the front of the shop area. Our proposed works will not affect any of these elements and they will be protected during the proposed refurbishment works – see Method Statement below.

Para 203: Plans should set out a positive strategy for the conservation and enjoyment of the historic environment, including heritage assets most at risk through neglect, decay or other threats. This strategy should take into account:
(d) the desirability of sustaining and enhancing the significance of heritage assets, and putting them to viable uses consistent with their conservation;

The heritage asset identified above is not being put at risk through our proposed refurbishment works, which is being protected throughout the refurbishment project.

Para 204. When considering the designation of conservation areas, local planning authorities should ensure that an area justifies such status because of its special architectural or historic interest, and that the concept of conservation is not devalued through the designation of areas that lack special interest.
This property is an existing retail shop, within a parade of other similar shops. However the heritage asset will remain open to public view once the shop reopens.

Proposals affecting heritage assets

Para 207. In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.

Noting the advice: "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." The works proposed are very minor, we are replacing modern shop finishes to the floors and walls and not altering or affecting the heritage asset.

Para 208. Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this into account when considering the impact of a proposal on a heritage asset, to avoid or minimise any conflict between the heritage asset's conservation and any aspect of the proposal.

Again, we stress the proposed works are very minor and will not affect the heritage asset identified in para 202.

NATIONAL PLANNING POLICY FRAMEWORK
PLANNING POLICY STATEMENT 5 Planning and the Historic Environment
POLICY HE6: INFORMATION REQUIREMENTS FOR APPLICATIONS FOR CONSENT AFFECTING HERITAGE ASSETS

LPAs should ensure that the amount of information they require of applicants about affected heritage assets is proportionate to the importance of the asset and the impact on its significance. The historic environment record (HER) should be consulted, together with any other relevant sources of information.

The shop is Grade II listed and lies within a conservation area. Having studied the history of the surrounding buildings, and the site itself we have established the important elements of the shop unit that are worth preserving and enhancing; namely to retain the original structural form of the internal plaster cornice/mouldings to the front of the shop area. Our proposed refurbishment works will not affect any of these elements and they will be protected during the proposed refurbishment works.

CHARACTER
Dancehouse Theatre, including nos. 6-14a
GV II

Also Known As: Regal Twins, including nos. 6-14a, 6-14A, OXFORD ROAD, Manchester
Former cinema, built 1929-30 by Pendleton and Dickenson of Manchester for Emmanuel Nove. Faience clad facade, with stock brick rear elevations, on steel frame; flat roof with gable ends and flat-pitched sides. Original plan of two double-height auditoria set over first-floor restaurant and waiting halls, and ground-floor foyer and shops.

EXTERIOR: Long, four-storey principal facade in classical style, clad in white faience, the ends curving into the return walls. The facade is divided into nine bays, filled with shop units at ground level, except for the central bay which forms the entrance to the theatre, with a canopy above to attract attention. At first and second floor levels the bays are separated by giant pilasters with stylised yellow faience Ionic capitals. The cornice is ornamented with miniature arches. Each bay contains six windows. All the bays, excepting the one over the entrance, have subsidiary pilasters on the first floor and consoles on the second floor to support the cornice. The windows over the entrance are separated by giant pilasters surmounted by capitals in the form of lion masks. The third floor is set back behind a balcony, which has a simple metal balustrade in the form of cross-members and verticals. The bay over the entrance rises to form an arched portico, with a volute keystone and a shaped pediment. On the top left corner of this appear the letters EN (for Emmanuel Nove) with the date, 1930, on the top right corner. The metal balustrade also continues across the bottom of the portico. The central pilasters of the quadrant ends have capitals in the form of embellished oval cartouches. The second floor quadrant central windows have faience balustraded balconies. All the windows have six light mullion and transom glazing. The last bay on the returns is treated differently, the furthest half of each being blind and the nearest half of the left hand one only having a window at second floor level. The rear elevation has large horizontal first-floor windows and a scattering of smaller windows to light

the main stairwell, hallways and lavatories. Flat roof with gable ends and flat-pitched sides. Art Deco folding metal gates at the entrance to the theatre are not original, but were added in an appropriate style in 1992.

INTERIOR: Foyer retains a little original ceiling decoration, and was refurbished in the Art Deco style in 1992, with wall decoration inspired by that elsewhere in the building. Staircase rises through the centre of the building, with a metal balustrade with rising sun and Greek fret decoration; some of this is original, more has been renewed to the same pattern. At rear an escape stair set around 1930s metal lift cage and lift. The surviving cinema auditorium is at the second and third floor levels and has much fine Art Deco plaster decoration on the walls, a little renewed. This has an undulating profile with attenuated fluted pilasters and broader ones in the form of cascades or of the zig-zag Moderne type. Flat barrel ceiling divided into fields with plaster cruciform ventilation grilles. The other cinema auditorium and the first-floor spaces (parts of which were originally a restaurant and waiting halls) have now been converted to offices and rehearsal rooms; while the wall decoration here has gone, the Art Deco cruciform plaster ventilation grilles have survived. The windows and interiors of the shops are not of special interest; the shops' significance is only as part of the formal composition of the facade.

ANALYSIS: The cinema was built as a speculative suite of halls by Emmanuel Nove, who was a housing estate developer. After his project failed, it opened as the Regal Twins (operated by the Manchester Piccadilly Picture Theatre), closing as the Cannon in 1986, to become the Dancehouse Theatre in 1992. The Regal Twins represents an early example of a multiple cinema complex, a type which only became common some forty years later with the decline in film attendances. The exterior is a particularly handsome faience composition. Internally there is much high quality Art Deco plaster decoration to the surviving auditorium, in a surprisingly rich Art Deco idiom rare in Britain.

The building is Grade II listed, and lies within a Conservation Area. Our proposed development will not have a detrimental affect on the appearance of the retail shop and generally be in keeping with area.

PROPOSALS

No changes are proposed that will impact upon the street-scene. We are retaining the existing shopfront and re-painting in our current corporate colour, grey to RAL 7011, which compliments a listed building in a conservation area. The existing signage is to remain. All works are like for like with no major alterations being proposed either internally or externally. No works of a structural nature or to a heritage asset are proposed.

The works will be accommodated within the footprint of the existing floor space of the building and no additional development is proposed. The works are not considered to have any adverse impact to the existing appearance and amenity of the application site and that of its neighbours.

The proposed scheme is to retain the existing shopfront and internal fascia sign, and replace the existing projecting sign with a new like for like sign. Internally the modern shop finishes will be replaced with new modern finishes as detailed on drawing S1492 MANCHESTER OXFORD ROAD 04 LB PROPOSED GA. We also propose replacing the existing air conditioning condenser units with like for like condenser units.

METHOD STATEMENT FOR STRIP OUT WORKS AND INSTALL

1. Contractor to ensure that a full set of drawings are on site for reference to all contractors on site. A sympathetic approach during the strip out will be taken by all contactors, being made aware of the importance of the plaster cornice/mouldings to the front of the shop area.

2. Although most of the perimeter wall boarding and stud partitioning will be stripped out, it will have no impact on the cornice mouldings, due to the height of the wallboards. The new wallboards will be fitted to the existing softwood grounds around the perimeter; they will be finished on the top edge by an oak capping at a FFL height of 3150mm. The height to the plastered ceiling being 4590mm, the walls above the panelling, ceiling and cornice are to be painted in white emulsion.

3. No lighting to be fitted to existing front of house ceilings or cornice. A lighting track with directional lights is to be fixed to the side walls. A series of trunking and lighting track finished in white will span the centre of the front of shop to carry lighting and fire alarm detection, none of these will be fixed to structural ceiling, they will rest on/span partitions and be fixed to side walls. Contractor to ensure exposed cornice mouldings are wrapped securely with foam for the duration of works prior to decoration. Photos are to be taken of the cornice mouldings prior to works commencing to ascertain if any damage occurs.

4. Isolate all services prior to commencement of works; ensure adequate temporary lighting throughout the course of works. Water services for welfare to remain to downstairs toilets and wash hand facilities.
5. In the event that any structure, feature or element is discovered in any void that is clearly not on the drawings, then report immediately to project manager. Ensure that no further work is carried out in that locality until the project manager has attended the site and given further instructions.

6. Floors – remove all floor finishes to existing substrate, including vinyl, safety flooring, quarry tiles and timber floors. Leave substrate clean and dry and free from adhesive and any fixings (note that existing timber floor is to be left in place and protected with hardboard).

7. Carefully remove redundant electrical and mechanical fixing from ceiling and walls – refer to fit out drawings by end user to ascertain elements to be retained, and dispose of off-site.

8. Existing wall mounted A/C units to be carefully removed and disposed of off-site. All associated pipework is to be carefully removed or re-routed where possible to suit new A/C installation.

9. Existing oven ventilation to be cut back for oven canopy position. Ventilation run will then receive new flexible ductwork to new grilles above refrigerated units placed in new position. All ventilation ductwork is above suspended ceiling in rear area.

SIGNIFICANCE

The building is an existing retail unit within the Dancehouse Theatre complex on Oxford Road, Manchester, trading as Greggs on the ground floor and basement. The front area of the ground floor is used for retail sales to the general public with the remainder of the building used for ancillary uses, ie preparation, staff room, toilets etc.

The Dancehouse Theatre has high historical and architectural significance, as demonstrated by its Grade II listing. It is a good example of its era and typology (smaller shopping units forming a parade, and larger entertainment spaces above) and is one of a limited number of Art Deco design examples in the city. The property occupies a prominent position on a busy pedestrian and vehicular route and is a well-recognised part of the street scape. The building is of a high standard of design and has good aesthetic and historical values, with substantial amounts of original fabric remaining to the external elevations.

The use of cream faience and decorative tiling across the façades is characteristic of its time and can be found in a small number of buildings along Oxford Road, though is not standard form in Manchester. Its strong and regular design with the repeating pattern of slimline windows across the facade, adds to the high level of aesthetic value. There is a degree of associative and communal value associated with the building, having been in use as a publicly accessible venue for many decades and, more recently, as a place of education and entertainment.

Its prominent position on Oxford Road gives it a wider communal value as it is experienced by a larger number of people. The Greggs unit itself has been subject to a number of changes over time. The main glass façade is a later addition from recent years and, whilst it is a sensitive addition, it has no historical value. The positioning of the openings, use of glass as a material, and the plan form of separated street-facing units are evidence of former use and design intention- the commercial shopping 'parade' as distinct from the 'venue' spaces above is particularly noteworthy.

The full depth unit volumes remain and is further valuable evidence of previous form. Evidence of the interior design of the original units has not been found, but the ground and first floor were historically linked. The layout of the units are symmetrical across the building, confirming that the first floor extending above the corner unit is the original form. The regular window pattern at first floor and its role in the street scape as well as an important feature of the building is an integral part of the original design and is of high importance to its architectural and historical value.

APPEARANCE
The appearance will not alter significantly. This shop is in a busy high street location and periodically requires refurbishment works to not only retain its attractive appearance for customers but also to ensure it is fit for purpose as a fresh food on the go outlet.
We are carrying out the works to ensure the safety of our staff, our customers and the general public passing by the shopfront.

ACCESS
The entrance will be retained, which is level with the pavement with manual swing doors locked open during trading hours that provides adequate provision for access for the disabled. As we have an Open-Door trading policy, there will be unrestricted access at all times.

We have an inclusive service policy which is available on request.

The circulation areas around the site, bus routes, and pedestrian routes are all well established facilities over which we have no influence.

SPECIAL HISTORIC AND ARCHITECTURAL IMPORTANCE OF LISTED BUILDINGS
The building is Grade II listed and lies within a Conservation Area.

CONCLUSION
The Dancehouse is a building of high heritage importance and is listed at Grade II. The Art Deco styled building was historically an entertainment venue - opening as a cinema in 1930. Independent shop units at street level were part of the original plan form.

The proposals relate to the refurbishment of the existing Greggs' unit and are considered to accord with local and national planning policy.

In conclusion, this scheme will not affect any historical elements associated with the building and will ensure an enjoyable shopping experience for all who pass by or through the doorway.

Signed applicant

……SAHumphries…….. Date: 14 March 2025