

Manchester Art Gallery



Heritage Assessment
January 2024

Version history

Project name: Manchester Art Gallery
Project number: 9518

Rev:	Date:	Status	Name	Description
6	January '24	Revision	Freya Needham Heritage Consultant	QA + Issue
5	December 23	Revision	Freya Needham Heritage Consultant	Revision
4	May 23	Issue for Planning	Freya Needham Heritage Consultant	Issue for Planning
3	May 23	QA + Issue	Neal Charlton Director	QA + Issue
2	April 23	Draft	Freya Needham Heritage Consultant	Drafting
1	April 23	DRAFT	Jenna Johnston Associate Heritage Consultant	Initial Draft

This document has been prepared for the titled project or named part thereof and should not be relied upon or used for any other project without an independent check being carried out as to its suitability and prior written authority of Buttress being obtained. Buttress accepts no responsibility or liability for the consequences of this document being used for a purpose other than the purposes for which it was commissioned. Any person using or relying on the document for such other purpose agrees and will by such use or reliance be taken to confirm his agreement to indemnify Buttress for all loss or damage resulting therefore. Buttress accepts no responsibility or liability for this document to any party other than the person by whom it was commissioned.

Buttress

Manchester
Studio +
Registered Office

Buttress Architects Ltd.
41 Bengal St.
Manchester
M4 6AF

T: 0161 236 3303
www.buttress.net

Leeds Studio

Buttress Architects Ltd.
Clockwise, Yorkshire House, Greek St.
Leeds
LS1 5SH

T: 0113 539 7965
www.buttress.net

Contents

1.0	Introduction	5	7.0	Justification Statement	31
1.1	Background	5	7.1	Conservation & Repair of Historic Fabric	31
1.2	Methodology	5	7.2	Materials & Design	31
1.3	Authorship & Ownership	5	7.3	Public Benefit & Safety	31
1.4	Location and Description	6	7.4	Sustainability	31
1.5	Use & Management	6	7.5	Summary of Impact	31
1.6	Designations	6	8.0	Bibliography & Sources	33
2.0	Policy Context	8	9.0	Appendices	35
2.1	National Planning Policy Framework	8	9.1	Listing Description	35
2.2	Historic England Guidance	9	9.2	Endnotes	36
2.3	Local Development Plan	9			
3.0	Understanding the Heritage	11			
3.1	Description of the Heritage	11			
3.2	History & Development	13			
4.0	Assessment of Significance	17			
4.1	Manchester Art Gallery	18			
4.2	George Street Conservation Area	23			
5.0	Summary of Proposed Works	25			
6.0	Heritage Impact Assessment	27			
6.1	Methodology	27			
6.2	Impact on Manchester Art Gallery	28			
6.3	Impact on the George Street Conservation Area	29			

1.0

Introduction

1.0 Introduction

1.1 Background

This Heritage Assessment has been prepared to support the application for Planning and Listed Building Consent for proposed works to the Grade I listed Manchester Art Gallery (i.e. the 'Site'). The following report provides an understanding of the heritage significance of the asset and assess the potential impacts of the proposed development on this significance.

This Assessment has been prepared as acknowledgement of the Site's Grade I listed status and location within the George Street Conservation Area.

The application for listed building consent addresses the Grade I listed Art Gallery Building exclusively.

NOTE: The proximity of the Art Gallery to the adjoining Grade II listed Athenaeum is also acknowledged. The proposed scheme will have no material impact on the Athenaeum, and due to the small scale and confined nature of the proposals, will not have an impact on the setting or character of the asset overall. Consequently, the potential impact of the scheme on the Athenaeum is not considered further within this report.*

1.2 Methodology

The document surveys the heritage, providing an overview of important information to foster better understanding of the site and its context. This is done through an assessment of historical development and the surrounding area. This is followed by an assessment of significance, based on the information gathered. Significance is assessed in relation to the heritage interests outlined by Historic England. The aim of the assessment is to understand the site through analysis of physical evidence and desktop research. A description of the site and its history will help to provide context for this significance assessment and inform the basis for heritage impact judgements.

This report has been written in accordance with the *National Planning Policy Framework (2021)*, *Historic England's Statements of Heritage Significance (2019)*, and *Conservation Principles, Policies & Management for the Sustainable Management of the Historic Environment (2008)*, and *BS7913 - British Standards Guide to the Conservation of Historic Buildings*.

The Historic Environment Record (HER) has been consulted as standard and the results of the HER search have been used to inform the contents of the report.

1.3 Authorship & Ownership

This document has been prepared by Freya Needham MA, Heritage Consultant at **Buttress**, and reviewed by Jenna Johnston MA (Hons) MSc IHBC, Associate Heritage Consultant at **Buttress**.

1.4 Location and Description

Manchester Art Gallery is situated in the heart of the city centre. It is bounded by Mosley Street, which is the site's principal entrance, Princess Street, George Street, and Nicholas Street. It occupies a whole city block, without direct neighbours. The Art Gallery is composed of 3 connected buildings, with the City Art Gallery facing onto Mosley Street, The Athenaeum along Princess Street and the later extension, connecting the two.

1.5 Use & Management

Manchester Art Gallery is the city art gallery, with the Athenaeum serving as an annex following a previous remodelling. Both buildings are owned by Manchester City Council, and are currently in use and open to the public.

1.6 Designations

The Art Gallery is Grade I Listed, and the Athenaeum is Grade II* Listed, and is located in the George Street Conservation Area. It also sits within close proximity to the Whitworth Street and Princess Street Conservation Area, St Peter's Square Conservation Area, Albert Square Conservation Area, and Upper King Street Conservation Area.

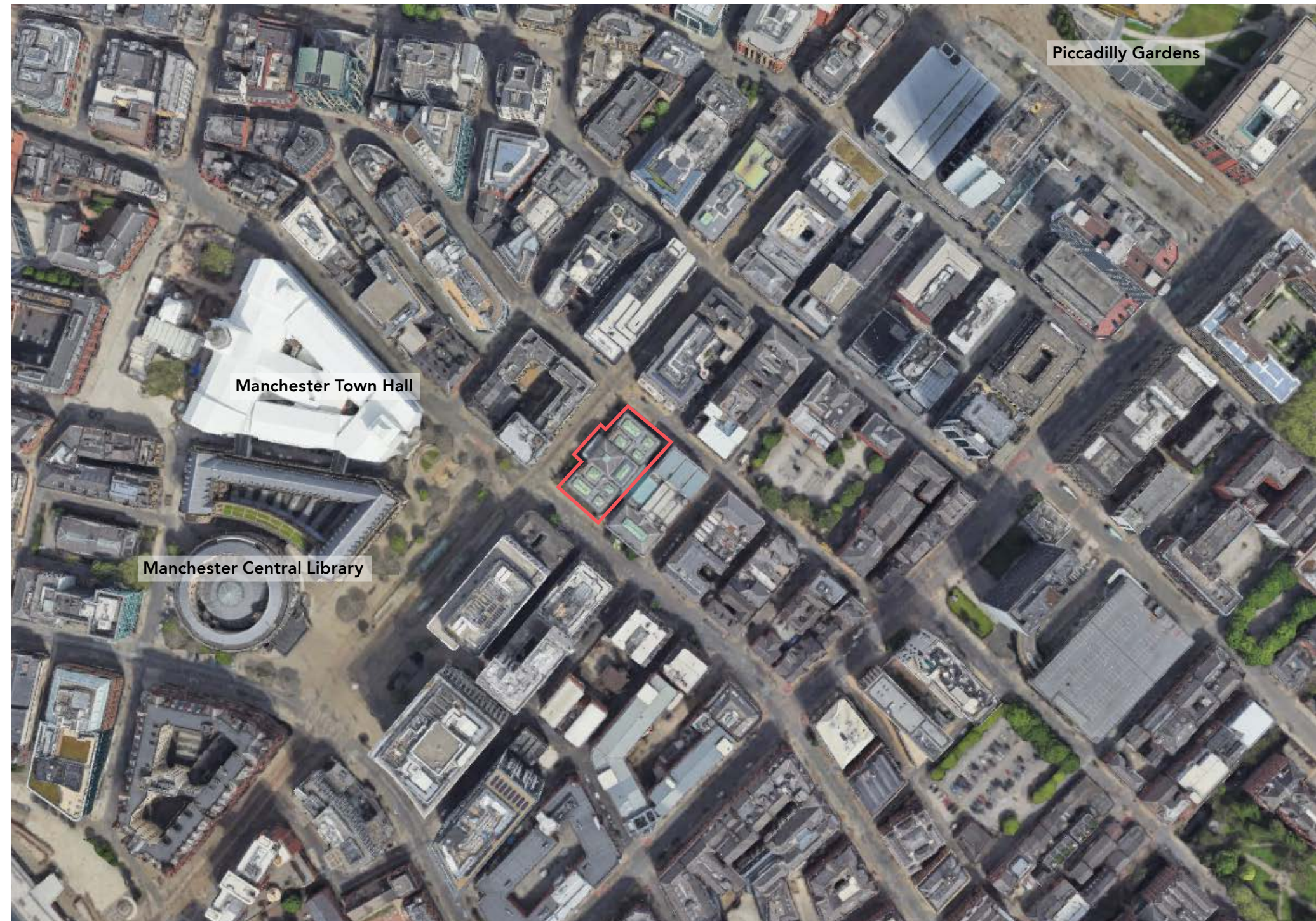


Figure 1 Location Plan

 - Site Boundary

2.0

Policy Context

2.0 Policy Context

2.1 National Planning Policy Framework

The National Planning Policy Framework ('the Framework') sets out the Government's planning policies and how these are expected to be applied. At Paragraph 7 it confirms that the purpose of the planning system is to contribute to sustainable development.¹

It identifies at Paragraph 8 that there are three overarching objectives to sustainable development:

- Economic, building a strong, responsive and competitive economy;
- Social, supporting strong, vibrant and healthy communities; and
- Environmental, protecting and enhancing the natural environment and built and historic environment.

The specific policies and considerations that relate to the core land use principles are outlined in the 17 Chapters of the Framework. The Chapters relevant to the application proposals are; Chapter 12: Achieving well-designed places; and, Chapter 16: Conserving and enhancing the historic environment.

Paragraph 130 states that planning decisions should ensure that developments will function well and add to the overall quality of the area, are visually attractive as a result of good architecture, layout and appropriate and effective landscaping and are sympathetic to local character and history.

Paragraph 134 states that development that is not well designed should be refused where it fails to reflect local design policies and government guidance on design. However, significant

weight should be given to development which reflects local design policies, and outstanding or innovative designs which promote high levels of sustainability, or help raise the standard of design more generally in an area, so long as they fit in with the overall form and layout of their surroundings.

Paragraph 194 states that decision makers 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.

Paragraph 195 requires local authorities to identify and assess the particular significance of any heritage asset that may be affected by a proposal.

Paragraph 197 requires local authorities to take account of 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 and the desirability of new development making a positive contribution to local character and distinctiveness.

Paragraph 199 states 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 (i.e. the more important the asset, the greater the weight should be).

Paragraph 201 states that where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent.

Paragraph 202 states that where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

Paragraph 203 relates to the impacts of a proposal on a non-designated heritage asset, and states that in weighing applications that directly or indirectly affect non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.

Paragraph 206 states that local planning authorities should look for opportunities for new development within Conservation Areas and World Heritage Sites, and within the setting of heritage assets, to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to the asset (or which better reveal its significance) should be treated favourably.

2.2 Historic England Guidance

This document has been informed by Historic England’s Advice Note 12: Statements of Heritage Significance (2019) and Advice Note 1 (2nd ed.): Conservation Area Appraisal, Designation and Management (2019), as Historic England are the government’s statutory heritage advising body. This has informed the understanding of the heritage and assessment of its significance.

2.3 Local Development Plan

The local development plan in Manchester is the Core Strategy (2012-2027).

Policy EN3 (Heritage) states that new developments must be designed to support the Council in preserving or, where possible, enhancing the historic environment, the character, setting and accessibility of areas and buildings of acknowledged importance, including scheduled ancient monuments, listed buildings, registered parks and gardens, conservation areas and archaeological remains. The Core Strategy also states that historic sites and areas of heritage value should be both safeguarded for the future and, where possible, enhanced both for their own heritage merits and as part of wider heritage regeneration proposals. It is expected that developers will carry out an appropriate appraisal of issues relating to heritage assets².

2.3 Conservation Area Appraisal

The site is located within the George Street Conservation Area. The City Art Gallery is referred to as one of Manchester’s finest buildings, being one of only twelve Grade I listed buildings in the City. The Athenaeum is also identified as one of the most significant buildings within the conservation area.

The area is described as follows;

“George Street and its environs is an area of great commercial vitality and the desire is to see it prosper. The continued use of existing buildings will ensure that they do not fall into disrepair. Development of businesses will be encouraged and, where appropriate, modern building proposals will be given the freedom to develop as long as they do not detract from the existing quality of the built environment.”

3.0

Understanding the Heritage

3.0 Understanding the Heritage

3.1 Description of the Heritage

Following description of the built form has been informed by the Historic England Listing Description, which can be found in full in [9.0 Appendices](#).

3.1.1 Art Gallery

The building is built of rusticated ashlar, with a rectangular plan that runs parallel to the street, but is set back from it. It features a projecting central portico and is built in the Greek Ionic style.

The building has two storeys but appears as one, with a central attic. It has a symmetrical composition with a 3:5:3-bay main range flanked by slightly-projected pavilions, raised on a plinth.

A pedimented portico of six giant Ionic columns and three-bay colonnaded side ranges with Ionic columns in antis add to its grandeur. The building also features plain corner pilasters to the pavilions, a continuous plain entablature, dentilled cornice, and plain parapet with moulded coping. The rectangular attic behind the portico is flanked by set-back parapets over the side ranges.

The portico, which is approached by full-width steps, features a large doorway with a moulded architrave and cornice on consoles. The rear walls of the colonnaded side ranges have windows with plain reveals. The pavilions each have

three sashed windows at ground floor level with simple architraves and cornices, and three small rectangular panels above with statuary. The attic forms a lantern to the entrance hall and has small windows with pilaster jambs, and a frieze and moulded cornice with roundels, among other details.

Interior, a square entrance hall with stone imperial staircase, balustraded gallery on fluted Doric columns.

3.1.2 George Street Conservation Area

The George Street Conservation Area connects several central areas of Manchester city centre. Dating back to the Georgian period when its grid street patterns were formed, its growth centred on cultural and scientific progress throughout the 19th century, with the Manchester Institute of Fine Arts and Athenaeum built in the 1830s.

The area saw residential decline to clear the path for industrial growth throughout the Industrial Age, before encountering a lull with the decline of the cotton industry by the mid-20th century.

Throughout the latter half of the 20th century growth picked up again with the development of 'Chinatown', still popular today as the area continues to attract residential growth.

3.2 History & Development

3.2.1 Construction and Early History

The main gallery building was constructed between 1824 and 1835, designed by Sir Barry Charles, for the Royal Manchester Institution learned society.

The Manchester Art Gallery provides the following summary of its history:

Following the rapid development of Manchester as an industrial city...

...a small group of reformers pushed for the creation of a free public art gallery. Inspired by Ruskin, it was intended to provide a refuge from the toxic effects of life and work in an industrial city, to provide respite and moral education for the city's working classes through exposure to beauty.

The members of the Royal Manchester Institution for the Promotion of Literature, Science and the Arts offered its building to house the new gallery, and its own collection of 150 artworks – mostly paintings, works on paper and sculpture – to start it off. The RMI had been established in 1823 to counteract Manchester's widely held reputation as a place of commercial philistinism.

Its Mosley Street building, designed by Charles Barry in the Greek Revival style, opened in 1835, housing concerts, lectures, a growing art collection and the newly founded School of Design, later to become the Manchester School of Art. Visitors to the RMI were welcome, on payment of a 6d entrance fee.

By 1882, however, the Institution's finances were in decline and this essentially private enterprise was given over to the city, on condition that the Manchester Corporation spend a minimum of £2000 per year for the next 20 years purchasing new work for the collection.

Manchester City Art Gallery duly opened in January 1883, offering free entry for all.³

The Athenaeum building was constructed between 1836 and 1837 as a cultural club, and was later added to the gallery complex in 1838 to provide additional exhibition space.

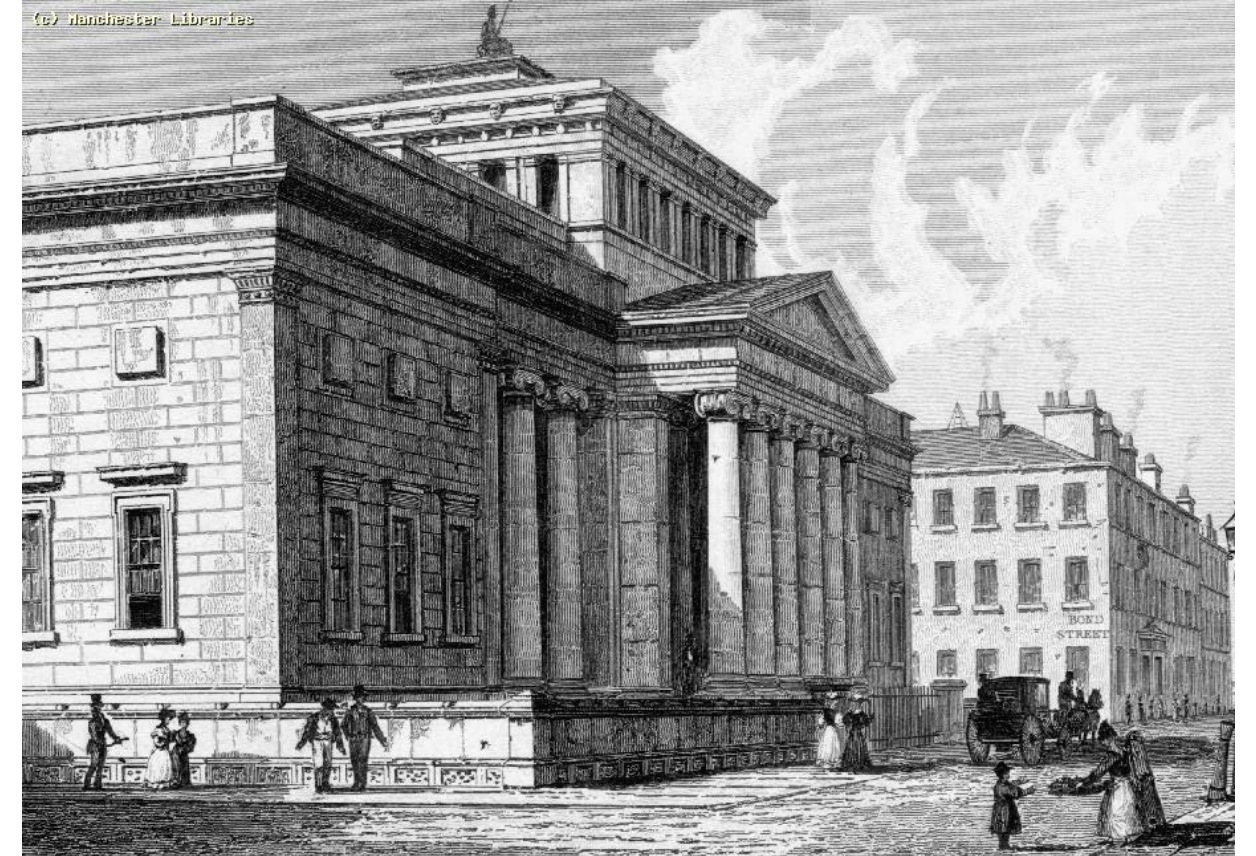


Figure 2 Top: Etching of the Art Gallery, 1936 © Manchester Libraries⁴

Figure 3 Bottom: Athenaeum Building, 1895 © Manchester Libraries⁵

3.2.2 20th Century

During the 20th Century the Art Gallery grew in popularity as the collection continued to expand.

In 1913, the Manchester Art Gallery was the subject of an attack by the Suffragettes. This was the first attack on artwork by the group.

On 3 April 1913 Lillian Forrester and Evelyn Manesta were discovered smashing the glass of paintings in Room 2. Thirteen pictures by artists such as Millais, Burne-Jones and Rossetti received damage estimated at over £100 in total.

Forrester (who had a previous arrest) and Manesta were both associated with the militant suffrage organisation the Women's Social and Political Union (WSPU), formed in Manchester by Emmeline Pankhurst in 1903. In court they explained that they were acting in protest at a recent prison sentence given to Mrs Pankhurst for her own suffragette militancy. While in prison, Forrester and Manesta were covertly photographed using new surveillance cameras and the pictures were circulated to art galleries across Britain to prevent further attacks. Despite this, other women followed their example and there were a spate of similar suffragette strikes on art galleries and museums the following year.⁷



Figure 4 Group of Suffragettes: Annie Briggs, Evelyn Manesta, Lillian Forrester, 1913 © Manchester Libraries⁶

3.2.3 Later History & The Gallery Today

In 1994 RIBA Competitions launched a design competition to refurbish the existing buildings and join the main gallery with the Athenaeum building with a new link block, on the site of the existing car park.

The competition was won by Michael Hopkins and Partners, and the gallery was closed in 1998 for construction. Following the £35 million development, the gallery reopened in 2002.

The Gallery collection continues to expand, currently holding over 46,000 objects, including:

- 13,000 items of fine art
- 13,000 design and craft objects
- 21,000 items of clothing⁸

The museum is open to the public Tuesday - Sunday, and offers free entry to all visitors.



Figure 5 2002 Extension, Exterior © Hopkins Architects⁹



Figure 6 2002 Extension, Interior © Hopkins Architects¹⁰

4.0

Assessment of Significance

4.0 Assessment of Significance

The following assessment of significance looks at identifying the heritage interests of the Site, as outlined by Historic England's guidance '*Statements of Heritage Significance*,' published in 2019.

These heritage interests (archaeological, architectural/artistic and historical) augment the foundation of "special historic or architectural interest" that underpin designation. Due to the intangible elements that these assessments must incorporate, it is not always possible to directly associate an interest to an element of fabric or space within a heritage asset. Therefore, the significance of fabric cannot be assessed on the same scale as the significance of a place's heritage interests.

Assessing the significance of elements of historic fabric, or historic spaces, should be directly linked to the authenticity and integrity of that which remains. The significance of fabric must be based on what we may learn or understand from how we currently see it. Building fabric can also enhance or obscure the legibility of the significance of a place. It is possible for inappropriate building fabric to obscure physical evidence of heritage interests.

The level of significance will be assessed based on the scale below:

- **Exceptional:** Heritage interests having national or international importance, usually found where assets are designated at grade II*, grade I, scheduled monuments and UNESCO World Heritage sites.
- **High:** Heritage interests having national importance, usually found where assets are designated at grade II*.
- **Medium:** Heritage interests having regional importance, usually found where assets are designated grade II. Also, generally applies to Conservation Areas.
- **Low:** Heritage interests that make a positive contribution to their area, group or setting. Usually, non-designated heritage assets and historic townscapes.
- **Neutral:** Historically unimportant.

These ratings are intended to address the heritage interests outlined below, and do not relate to specific areas of fabric.

4.1 Manchester Art Gallery

4.1.1 Archaeological Interest

There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

There are no significant archaeological finds or excavation sites associated with the Manchester Art Gallery site or building itself. The building was originally constructed in the early 19th century, and while it has undergone several renovations and extensions, there are no indications that any significant archaeological remains were encountered during these works.

Nonetheless, the city centre has a rich archaeological resource, with evidence of human activity dating back to prehistory, and the potential for archaeological activity should be considered more closely when it is deemed necessary.

The archaeological interest of the site is **low**.

4.1.2 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.

Architecturally, the Gallery is an exceptionally high-quality example of Victorian Neo-Gothic design. Constructed in the 1820/30s, the building hosts a striking facade featuring pointed arches and intricate carvings. Over the years, the building has undergone several extensions and renovations, with the most recent being completed in 2002.

4.1.2.1 Sir Charles Barry

The Gallery building and the Athenaeum both hold architectural interest due to their association with architect Sir Charles Barry. Barry was, and still is, nationally renowned for his work including major projects such as the rebuilding of House of Parliament, including the design of the Elizabeth Tower (Big Ben), the remodelling of Trafalgar Square, and the remodelling of numerous significant stately homes such as Highclere Castle, Cliveden House, and Trentham Hall. The Art Gallery is a fine example of his work.

4.1.2.2 Style and Form

Unusual within the streetscape, the Art Gallery building makes a landmark contribution to Mosley Street, with its form and design being an intrinsic part of its identity. The building is of exceptional material quality and makes a positive contribution to its setting.

The Art Gallery is Grecian in style, and is the only example of Charles Barry's public work to have been completed in this style. The building features many classical elements, including Ionic columns, pilasters, and a grand pediment, which give it a stately and imposing appearance. The architectural design reflects the cultural aspirations of the time and signifies the importance of knowledge and culture.



Figure 7 Sir Charles Barry, photographed by John Watkins¹¹

4.1.2.3 Collections

In addition to its impressive architecture, the Manchester Art Gallery is known for its diverse collection of art and artefacts, ranging from pre-Raphaelite paintings to contemporary installations. The collection includes works by many renowned artists, including, William Holman Hunt, and Ford Madox Brown. The gallery also holds objects from various periods, including Art Nouveau, Arts and Crafts, and Art Deco.

Overall, the architectural and artistic interest of the site is **exceptional**.



Figure 8 Gallery Interior, 1895 © Manchester Libraries¹²



Figure 9 Gallery Interior, 1895 © Manchester Libraries¹³

4.1.3 Historic Interest

An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. 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.

4.1.3.1 Communal Value

Funded in 1823 by a group of local industrialists, at a time when Manchester was a thriving industrial city, and the gallery was established to provide a space where local people could access and appreciate art and culture.

Since its opening, the gallery has acted as a place of social and cultural interaction and reflection. The gallery will hold memories and meaning for many of its visitors, not only due to associations with the buildings themselves, but also in association with the collections which the gallery holds.



Figure 10 View of a Busy Mosley Street, Manchester Art Gallery can be seen to the right, 1921 © Manchester Libraries¹⁴

4.1.3.2 Cultural Value

Over the years, the gallery has played a significant role in the development of the city’s cultural identity. It has hosted numerous exhibitions and events, showcasing the work of both local and international artists. The gallery has been instrumental in promoting the city’s artistic heritage, particularly in the fields of painting and sculpture.

One of the most significant moments in the history of the Manchester Art Gallery was the creation of the Manchester School of Art in 1838. This institution, which is now part of Manchester Metropolitan University, played a vital role in shaping the city’s artistic culture, producing many prominent artists and designers.

4.1.3.3 Political History

The gallery has been involved in many social and political movements throughout its history. In 1857, for example, the gallery hosted a public meeting that led to the formation of the National Association for the Promotion of Social Science. The organisation aimed to promote social reform and improve the lives of working-class people in Britain.

The site also holds historic interest due to its association with the Suffragette movement and the associated attack on the gallery in 1913.

Overall, the Manchester Art Gallery has played an essential role in the cultural, social, and political life of Manchester and the UK. Its history is closely linked with the city’s development, and it continues to be an important cultural institution.

The historic interest of the site is **exceptional**.

4.1.4 Summary

Manchester Art Gallery is considered to be of **exceptional** significance, as one of the most significant buildings within Manchester City Centre.

4.2 George Street Conservation Area

The George Street Conservation Area is considered to be of high significance as a prominent central area within Manchester area city centre, retaining strong evidential and historical value of its Georgian formation and subsequent economic development.

George Street is a busy commercial district with a range of building uses including retail, food and beverage, banking and residential. The conservation area also incorporates China Town. Associated with the cultural and scientific successes of the time, the area is defined by its grid pattern streets and larger commercial and civic buildings.

The Art Gallery makes a positive contribution to the conservation area as a high-quality, landmark building, associated with the cultural rise of Manchester.

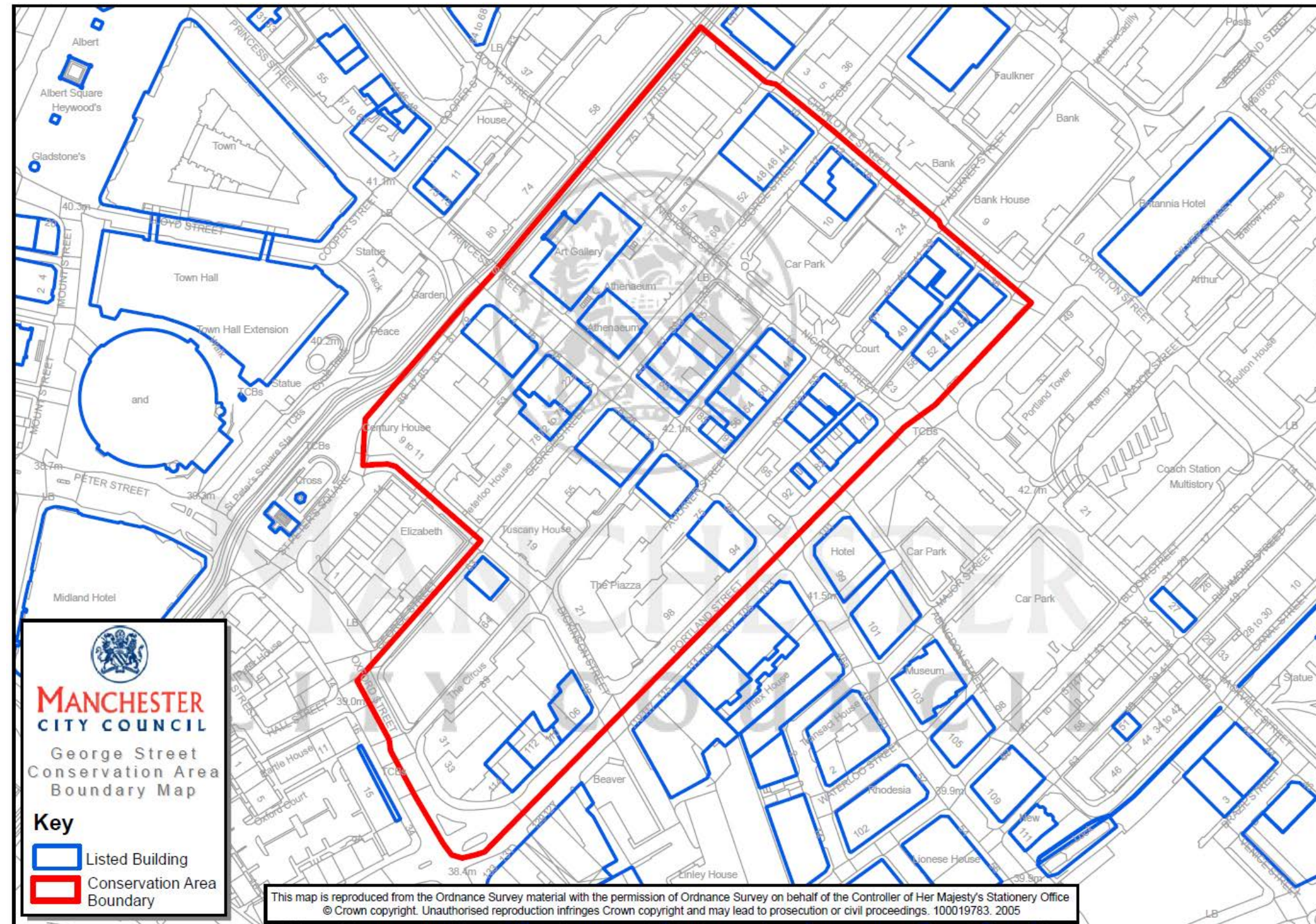


Figure 11 Map showing the boundary of the George Street Conservation Area © Manchester City Council.

5.0

Summary of Proposed Works

5.0 Summary of Proposed Works

The proposed works are for the replacement of the existing roof lantern on the roof of the main entrance hall of the gallery building to address safety and maintenance concerns.

The existing lantern will be removed and replaced by a new aluminium Lonsdale Spanguard self-supporting system with polyester powder coated finish. The glazing is proposed to be 28mm thick double glazed units comprising of a 6mm clear toughened outer pane, 16mm argon gas cavity and 6.8mm white laminated inner pane.

It is proposed to replace the existing glazed upstands and external louvres with a solid 28mm insulated aluminium sandwich panel, polyester powder coated externally and internally.

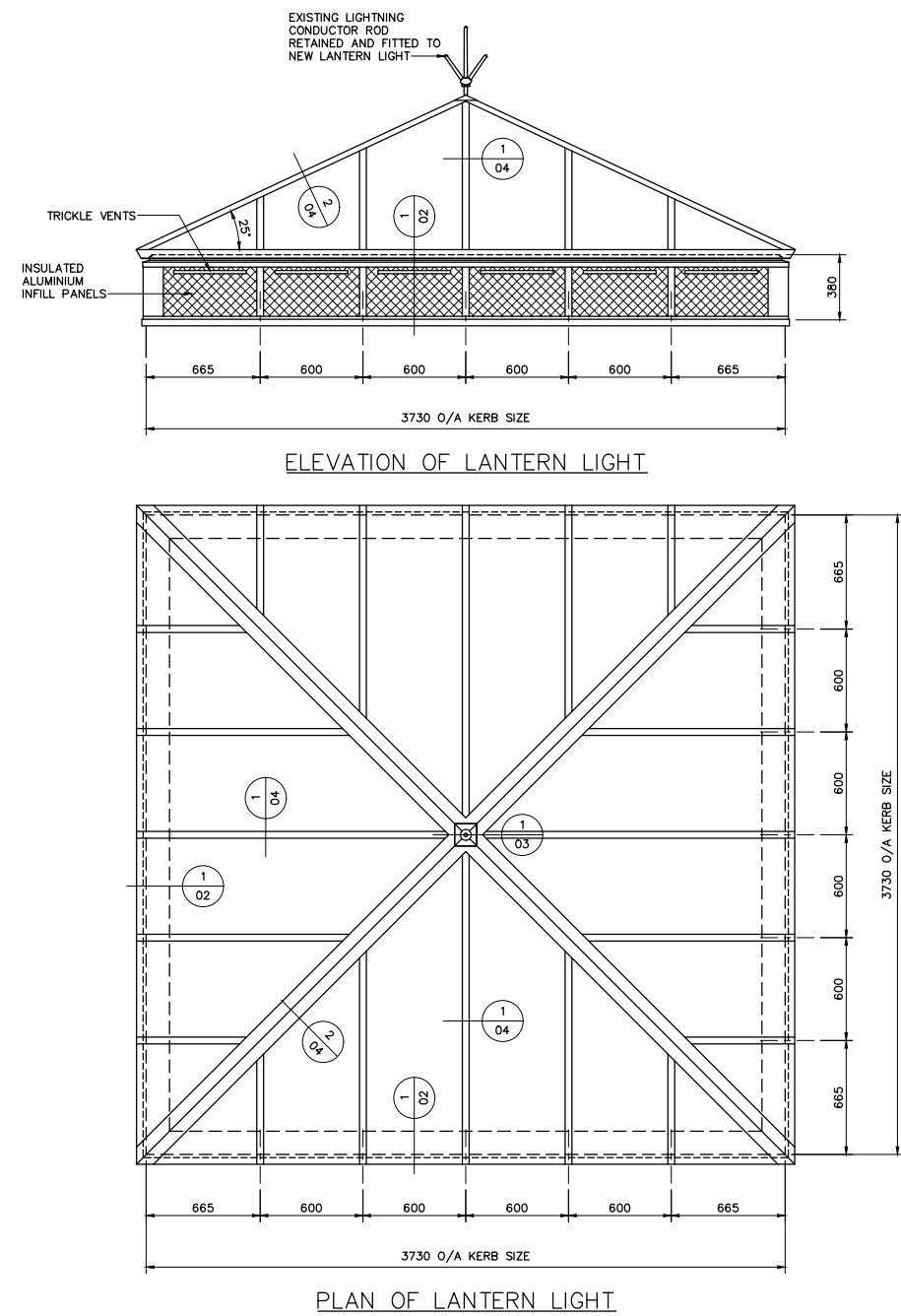
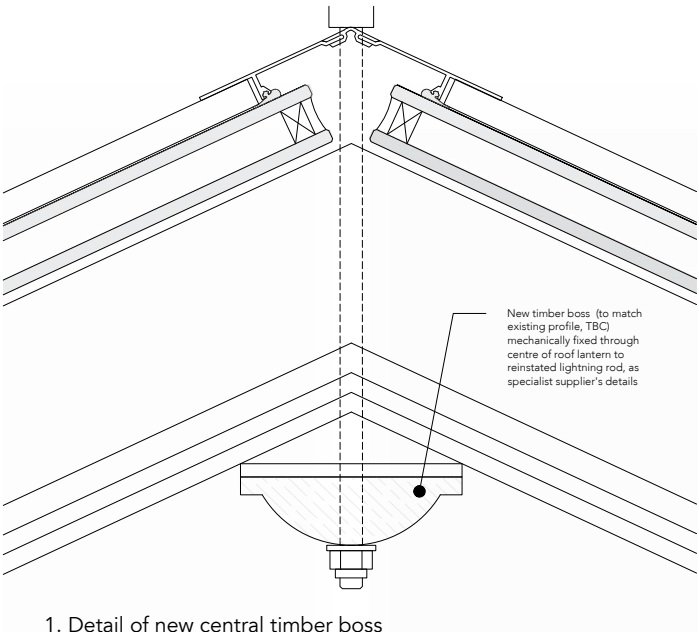
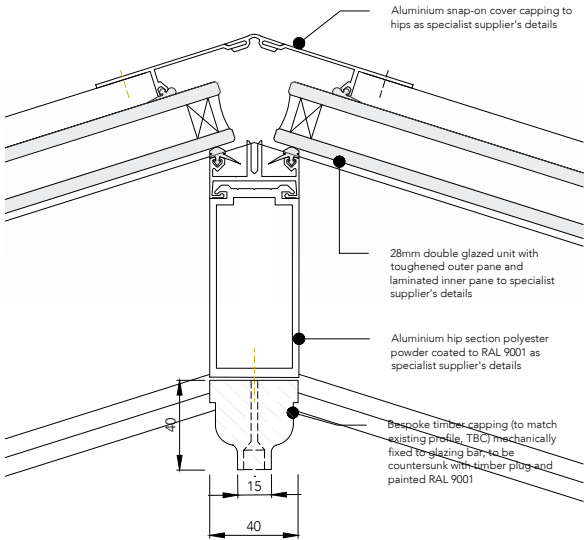


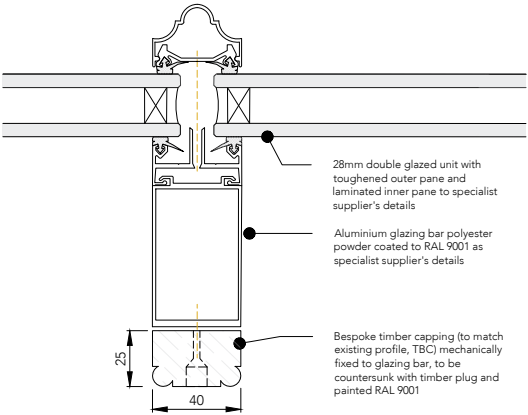
Figure 12 Proposed Aluminium Roof Lantern Design, Plan and Section
(Source: Rooflights and Atriums)



1. Detail of new central timber boss



2. Detail of new hip sections



3. Detail of new glazing bar sections

Figure 13 Proposed Aluminium Roof Lantern Section Details
(Source: Buttress)

6.0

Heritage Impact Assessment

6.0 Heritage Impact Assessment

6.1 Methodology

Impacts will be assessed and scaled per British Standards BS7913 guidance for the scale of impacts, which correlates with the ICOMOS Guidance on Heritage Impact Assessments. ICOMOS suggest a 9-point scale spectrum for defining the impacts of proposed changes, which is included here in [Figure 14](#). This scale is a useful tool within the context of the benefit and harm dichotomy of the NPPF. The scale provides the opportunity for beneficial outcomes to be quantified, balanced, and considered alongside the NPPF outcomes of: no harm, less than substantial harm, and substantial harm. Together they create a holistic approach to assessment.

6.1.1 Assessment of Scale of Specific Impact and Change

The **scale of change** is based on the level of proposed intervention and how much potential the intervention has to alter fundamental principles of significance of the asset. The scale of impact relates this to the significance of the asset in question. It is important to note that impacts can be both direct and indirect, and do not only relate to the physical fabric. Change and impact can also be primary or secondary; temporary or permanent; reversible or irreversible; and may arise as a consequence of construction or operation of the proposed development. For the purpose of this assessment, the following definitions have been applied:

Direct impacts are those that arise as a primary consequence of the Scheme. Direct impacts can result in the physical loss of part or all of an asset, and/or changes to its setting. Setting is, ‘the surroundings in which a place is experienced, its local context, embracing present and past relationships to the adjacent landscape.’

Direct impacts resulting in physical loss are usually permanent and irreversible; normally occur as a consequence of construction; and are confined within the development footprint. The magnitude of these impacts will depend on the proportion of the asset affected, and whether its key characteristics would be affected.

Direct impacts that affect the setting of an asset can occur as a consequence of construction or operation of the scheme and can affect assets some distance from the development. Assessment of impacts on setting refers to perceptible visual and aural effects that can be appreciated at a given time. Such impacts may be temporary or permanent, reversible or irreversible depending on the extent to which the cause of the impact can be removed. Impacts may also be transient where occurrence is sporadic or of limited duration, for example related to hours of operation or the frequency of passage of vehicles.

Indirect impacts occur as a secondary consequence of construction or operation of the development, and can result in physical loss or changes to the setting of an asset beyond the development footprint.

Severity of impacts has been 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 has also been considered. The magnitude of impact (summation of direct and indirect impacts) is assigned one of the descriptors; impacts may be adverse or beneficial.

VALUE OF HERITAGE ASSET	SCALE & SEVERITY OF CHANGE/IMPACT (EITHER ADVERSE OR BENEFICIAL)				
	No Change	Negligible Change	Minor Change	Moderate Change	Major Change
Very High (Grade I/Scheduled Monument)	Neutral	Slight	Moderate/ Large	Large/Very Large	Very Large
High (Grade II*)	Neutral	Slight	Moderate/ Slight	Moderate/ Large	Large/Very Large
Medium (Grade II/ Conservation Area)	Neutral	Neutral/Slight	Slight	Moderate	Moderate/ Large
Low (Locally Listed)	Neutral	Neutral/Slight	Neutral/Slight	Slight	Slight/ Moderate
Negligible (Non-Designated)	Neutral	Neutral	Neutral/Slight	Neutral/Slight	Slight

Figure 14 Significance/Scale of Impacts Table

No Change	Negligible Change	Minor Change	Moderate Change	Major Change
No material change to the heritage asset or its setting.	A small change or alteration, but unimportant. Having no visual or indirect impacts on the asset or its setting. Slight changes to use or access.	A small change to an element of fabric or setting that results in a noticeable difference. Limited indirect impacts or changes to character.	Changes to an element, including replacement, or insertion of a new element, where the asset or its setting has clearly been modified. Noticeable indirect impacts.	A change of great extent, including the complete removal of an element. Changes to most or all of the asset or its setting. Total alteration of the asset. Extreme indirect impacts.

Figure 15 Definition of types of change

Major beneficial	Moderate beneficial	Minor beneficial	Negligible beneficial	Neutral	Negligible adverse	Minor adverse	Moderate adverse	Major adverse
------------------	---------------------	------------------	-----------------------	---------	--------------------	---------------	------------------	---------------

Figure 16 9-point scale of impact

6.2 Impact on Manchester Art Gallery

The replacement aluminium roof lantern will improve the thermal performance, reduce water ingress and reduce the maintenance requirements.

The height and overall form of the existing lantern will remain unchanged to maintain the visual appearance of the roofscape and the amount of light let into the gallery space via the lantern.

The glazing bars will incorporate an aluminium heritage cover capping externally and new timber moulded section internally to replicate the existing external aluminium profile and internal timber sections of the existing rooflight. This will reduce the visual impact of the new lantern further. Please refer to Figure 13 for the proposed glazing bar profiles. When the internal scaffold is erected and close access can be granted internally, a measured survey will be undertaken to record the existing internal profiles to be replicated. The central timber boss will also be surveyed and replicated in the new design.

The proposed lamination to the inner pane will replicate the same opaque appearance of the existing glazing when viewed internally, and will provide a UV reduction of 99.9% to protect the artwork. The film will also protect passers-by in the atrium below in the event of a breakage.

The replacement of the timber unit with an aluminium frame is considered necessary and beneficial in the context of longevity and the long-term care and maintenance of the building. The existing timber unit is easily weathered and, due to its location, is not easily accessible for frequent maintenance. The new unit will require less frequent maintenance and is significantly more durable. Additionally, the new unit will have UV resistant double glazing to improve the thermal performance of the building.

A timber condition survey was carried out in November 2023 by Hutton + Rostron, and states that the material of the existing lantern dates from the latter half of the 20th century, and is not original.¹⁵ Consequently, the removal and replacement of the existing fabric will not result in the loss of any original historic fabric.

The unit will be finished with a polyester powder coating with a pale grey colour externally, and an off-white colour internally.

The existing glazed upstand and external louvres are proposed for replacement with an insulated aluminium sandwich panel. The impact of this alteration is low as the upstand is not clearly visible from street level, or from the interior of the building. Additionally, the existing arrangement is not believed to be original; it is thought that the lantern would have originally been open. Consequently, the removal of the existing arrangement will not result in the loss of historic fabric or design.

The existing central copper lightning rod finial is to be retained and reinstated following the works, to maintain the existing visual appearance of the lantern. The lightning rod is a key visual characteristic of the lantern and so its retention is key to maintaining the existing appearance and form.

The replacement of the lantern will result in a **minor change** to the asset, having a **moderate/large** impact that is **moderate beneficial** in nature.

Overall, the proposed works will result in **no harm** to the significance of the Manchester Art Gallery Building.

6.2.1 Summary of Impact

Overall, the proposed works will not cause any harm to the appearance, significance or understanding of the designated heritage assets.

A robust specification has been provided as part of the application, detailing the conservation approach that is to be adopted as part of the scheme. The works will result in no harm to the interior of the gallery, or to the collections held within it.

Figure 17 Roof Lantern Inspection Scaffold, viewed from St Peter's Square



6.3 Impact on the George Street Conservation Area

6.3.1 Replacement of the Existing Roof Lantern

The replacement lantern will have no impact on the significance or special character of the conservation area. The scale and form of the lantern will remain unchanged, meaning there will be no visual impact in the context of key views within the conservation area.

The proposed works will result in **negligible change** to the conservation area which will result in a **neutral/slight change**.

Overall, the proposed works will result in **no harm** to the significance of the George Street Conservation Area

7.0

Justification Statement

7.0 Justification Statement

7.1 Conservation & Repair of Historic Fabric

The proposal will address the ongoing issues of maintenance associated with the lantern and will contribute to the longevity and sustainability of the fabric.

The proposed repairs are considered urgent to halt further deterioration, and essential for the long-term conservation of the building.

7.2 Materials & Design

Materials, finishes and colours have been carefully chosen to suit the existing materials, construction, and specific requirements of the building use as gallery.

Where possible and appropriate to do so materials have been replaced like-for-like.

No loss of historic internal finish is proposed where fabric is in sound condition.

Where a revision to detail or material has been proposed or new material introduced, this is either; to rectify a known defect for long lasting repair, improve access and/or security, and improve the longevity and maintenance of the asset.

7.3 Public Benefit & Safety

The proposed works will provide public benefit through improving visitor and staff experience, ensuring that the rooms and facilities in satisfactory condition and fit for modern occupation.

There are existing concerns over the safety of the existing lantern due to instability. The works will address these issues to make the entrance hall safe in the long-term.

7.4 Sustainability

Where possible sustainable interventions have been incorporated within the design, including improvement of thermal performance through the introduction of double glazed units.

7.5 Summary of Impact

Overall, the proposed works are considered beneficiary and will not cause harm to the significance or understanding of the designated assets.

8.0

Bibliography & Sources

8.0 Bibliography & Sources

Hartwell, Clare (2001), Manchester, Pevsner Architectural Guides, Yale University Press, ISBN 0-300-09666-6

Historic England. "Manchester Central Library." The National Heritage List for England. Updated November 25, 1998. Accessed May 2, 2023. <https://historicengland.org.uk/listing/the-list/list-entry/1282980?section=official-list-entry>.

Hopkins Architects. "Manchester Art Gallery." Last modified 2023. Accessed April 27, 2023. <https://www.hopkins.co.uk/projects/civic-and-culture/manchester-art-gallery/>.

Manchester Art Gallery. "History of the Gallery." Accessed April 27, 2023. <https://manchesterartgallery.org/about/history-of-the-gallery/>.

Manchester Art Gallery, "Explore," accessed April 27, 2023, <https://manchesterartgallery.org/explore/>.

Manchester Libraries, Information and Archives. Accessed via Greater Manchester Lives 13th April 2023 https://www.manchester.gov.uk/info/448/archives_and_local_history/7377/search_the_archives_catalogue.

Royal Academy of Arts, "Sir Charles Barry RA," accessed April 27, 2023, <https://www.royalacademy.org.uk/art-artists/work-of-art/sir-charles-barry-r-a>.

9.0

Appendices

9.0 Appendices

9.1 Listing Description

9.1.1 Manchester Art Gallery

Official list entry

Heritage Category:Listed Building

Grade: I

List Entry Number: 1282980

Date first listed: 25-Feb-1952

List Entry Name: Manchester Art Gallery

Statutory Address 1: Manchester Art Gallery, Mosley Street, Manchester, M2 3JL

Location

Statutory Address: Manchester Art Gallery, Mosley Street, Manchester, M2 3JL

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

District: Manchester (Metropolitan Authority)

Parish: Non Civil Parish

National Grid Reference: SJ 84061 98025

Details

This list entry was subject to a Minor Enhancement on 05/06/2018SJ8498SW 698-1/28/241

MANCHESTER MOSLEY STREET (East side) Manchester Art Gallery

(Formerly listed as City Art Gallery) 25/02/52 GV I Royal Manchester Institution, later City Art Gallery. 1824-35, by Sir Charles Barry. Rusticated ashlar (roofs not visible). Rectangular plan parallel to street and set back from it, with projecting central portico. Greek Ionic style.

EXTERIOR: two storeys with the appearance of one, plus a central attic; a symmetrical composition with 3:5:3-bay main range flanked by slightly-projected pavilions, the whole raised on a plinth, and with a pedimented portico of six giant Ionic columns, three-bay colonnaded side ranges with Ionic columns in antis, plain corner pilasters to the pavilions, a continuous plain entablature, dentilled cornice and plain parapet with moulded coping; plus a rectangular attic behind the portico, flanked by set-back parapets over the side ranges. The portico, approached by full-width steps, contains a large doorway with moulded architrave and cornice on consoles; the rear walls of the colonnaded side ranges have windows with plain reveals; the pavilions each have three sashed windows at ground floor with simple architraves and cornices, and three small rectangular panels above with statuary. The attic (forming a lantern to the entrance hall) has small

windows with pilaster jambs, and a frieze and moulded cornice with roundels (etc).

INTERIOR: square entrance hall with stone imperial staircase, balustraded gallery on fluted Doric columns.

HISTORICAL NOTE: Manchester Art Gallery was the site of the first attack on artworks by suffragettes. On 3 April 1913 Lillian Forrester and Evelyn Manesta were discovered smashing the glass of paintings in Room 2. Thirteen pictures by artists such as Millais, Burne-Jones and Rossetti received damage estimated at over £100 in total.

Forrester (who had a previous arrest) and Manesta were both associated with the militant suffrage organisation the Women’s Social and Political Union (WSPU), formed in Manchester by Emmeline Pankhurst in 1903. In court they explained that they were acting in protest at a recent prison sentence given to Mrs Pankhurst for her own suffragette militancy. While in prison, Forrester and Manesta were covertly photographed using new surveillance cameras and the pictures were circulated to art galleries across Britain to prevent further attacks. Despite this, other women followed their example and there were a spate of similar suffragette strikes on art galleries and museums the following year.

This list entry was amended in 2018 as part of the centenary commemorations of the 1918 Representation of the People Act

Listing NGR: SJ8406198025

9.2 Endnotes

1 Ministry of Housing, Communities and Local Government. “National Planning Policy Framework” July 2021.

2 Manchester City Council. ‘Manchester’s Local Development Framework Core Strategy Development Plan Document’ July 2012.

3 Manchester Art Gallery, “History of the Gallery,” accessed May 2, 2023, <https://manchesterartgallery.org/about/history-of-the-gallery/>.

4 Manchester Libraries, Information and Archives. “Galleries, The Royal Institution, City Art Gallery, Manchester” (GB127.m58908)

5 Manchester Libraries, Information and Archives. “Galleries, Manchester City Art Gallery, Mosley Street, Manchester” (GB127.m58923)

7 Historic England, “Manchester Central Library,” The National Heritage List for England, updated November 25, 1998, accessed May 2, 2023, <https://historicengland.org.uk/listing/the-list/list-entry/1282980?section=official-list-entry>.

8 Manchester Art Gallery, “Explore,” accessed May 2, 2023, <https://manchesterartgallery.org/explore/>.

6 Manchester Libraries, Information and Archives. “Group of Suffragettes: Annie Briggs, Evelyn Manestra, Lillian Forrester” (GB127.m08224)

9 Hopkins Architects, “Manchester Art Gallery,” last modified 2023, accessed May 2, 2023, <https://www.hopkins.co.uk/projects/civic-and-culture/manchester-art-gallery/>.

10 Hopkins Architects, “Manchester Art Gallery,” last modified 2023, accessed May 2, 2023, <https://www.hopkins.co.uk/projects/civic-and-culture/manchester-art-gallery/>.

11 Royal Academy of Arts, “Sir Charles Barry RA,” accessed April 27, 2023, <https://www.royalacademy.org.uk/art-artists/work-of-art/sir-charles-barry-r-a>.

12 Manchester Libraries, Information and Archives. “Galleries, Manchester City Art Gallery, Mosley Street, Manchester” (GB127.m58922)

13 Manchester Libraries, Information and Archives. “Galleries, Manchester City Art Gallery, Mosley Street, Manchester” (GB127.m58921)

14 Manchester Libraries, Information and Archives. “Galleries, Manchester City Art Gallery, Mosley Street, Manchester” (GB127.m81251)

Buttress