

The Royal Exchange - Roof Replacement

Heritage Assessment
November 2023



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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 II listed The Royal Exchange, Manchester (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 II listed status and location within the St Anne’s Square Conservation Area.

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

The Royal Exchange is situated in the heart of the city centre. It is bounded by Market Street to the north, Cross Street to the east, Old Bank Street to the South and St Anne's Square to the west.

It has a large a-symmetrical rectangular plan and is bounded on all sides by public pathways, effectively making it an island. It has a commercial arcade at ground floor level that runs east-west between St Ann's Square and Cross Street. The floor plan from ground floor and above is very different in character between the north and south sides, largely as a result of post-war rebuilding works.

1.5 Designations

The Royal Exchange is a Grade II listed building designated for its special historic and architectural interest. The Site is also located within the St Anne's Square Conservation Area.

It also sits within close proximity to the Upper King Street Conservation Area to the east.



Figure 1 Location Plan

 - Indicative 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.

2.4 Conservation Area Appraisal

The site is located within the St Anne’s Square Conservation Area, the first to be designated by Manchester City Council in 1970.

The area is described as follows;

“Now the commercial heart of a large city, almost all the buildings in the conservation area are shops or offices, or a combination of both. There is a wealth of buildings of architectural quality, the majority of them being Victorian with some Edwardian and a few of more recent origin. Few properties remain from the 18th century. Many buildings are listed for their special architectural or historic interest.”

3.0

Understanding the Heritage

3.0 Understanding the Heritage

3.1 Description of the Heritage

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

3.1.1 Exterior

The Royal Exchange is faced in Portland stone and built in a relatively restrained Classical style. The ground floor consists of street-facing retail units that sit between channelled rusticated piers with a plain fascia band. Square and circular piers sit above this, with Corinthian order capitals, holding a simple moulded cornice. The 1-3rd floor bays are characterised by double-height round-head arches and triple lights. Above the cornice is a dentil detailing which is frequently found throughout the building. There is an additional storey of triple light windows beneath a balustraded parapet and attic storey mansard roof. The Baroque turret at the north-west corner is iconic to the building. It incorporates a clock above cornice level, and dates from an earlier period than most of the elevations. The east and west elevations have multi-storey round-headed entrance arches, the western of which has been adapted for step-free access to the Exchange floor.



Figure 2 Top: Northern elevation with ground floor retail units
Figure 3 Bottom: View west of the northern elevation



Figure 4 Collection of Images showing the exterior of The Royal Exchange



Figure 5 Ground Floor Retail Arcade

3.1.2 Interior

The interior character of the Royal Exchange varies. The principal historic space is the former trading hall with the modular theatre pod situated in the centre, designed in 1976 by Levitt Bernstein Associates. The area is defined by large Corinthian order piers and is lit by three glass domes which are key to its character. The Hall also contains the trading board from when the Exchange ceased commercial activity in the 1930s.

The North offices have been recently refurbished to a broadly consistent specification, suitable for adaptation by tenants to best fit their needs. They are generally open in character, punctuated with columns. They are situated around light wells with crittall windows.

The South offices date from a previous phase of fit-out, most likely associated with the scheme of refurbishment in 1953 and have a significantly different character to the North offices. The South offices have some spaces that were clearly originally intended to be such, notable through the cornice detailing, though many have been subsequently partitioned to create smaller offices. The corridors have art deco features around windows and doorframes, and later modern partition ceilings obscure some cornice detailing.

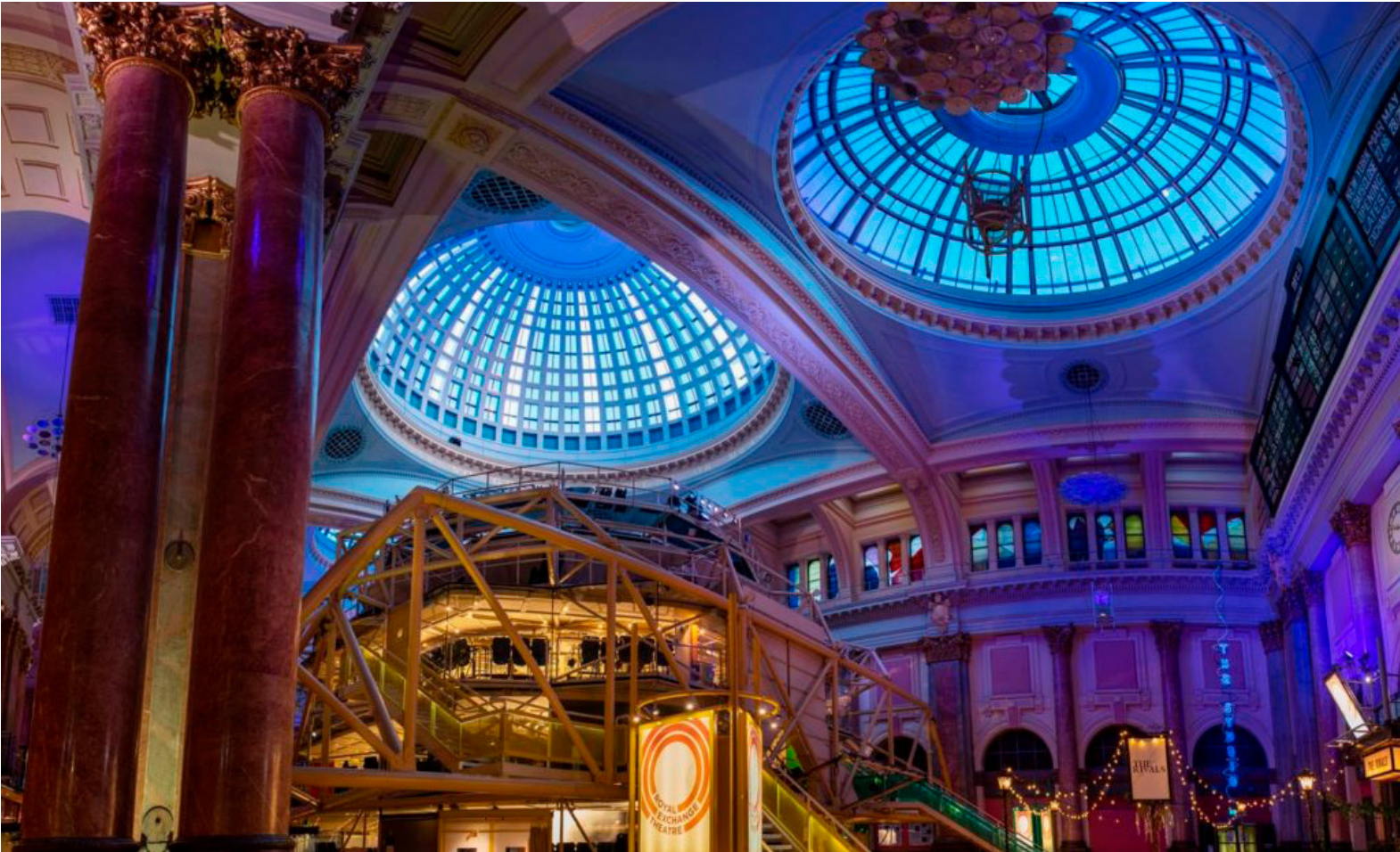


Figure 6 Collection of Images showing the interior of The Royal Exchange © The Royal Exchange Theatre

3.2 History & Development

3.2.1 The First Exchange 1729 - 1792

The first Manchester cotton exchange opened in 1729, at the intersection of St Mary's Gate and Market Street, built by Sir Oswald Mosley. It was built in the Palladian style, with Ionic columns and pilasters, an open arcade at ground level and an assembly room above. It was intended to provide better accommodation for market traders operating in the area, however, it was not popular with merchants and was out of use by 1750. It was demolished in 1792.

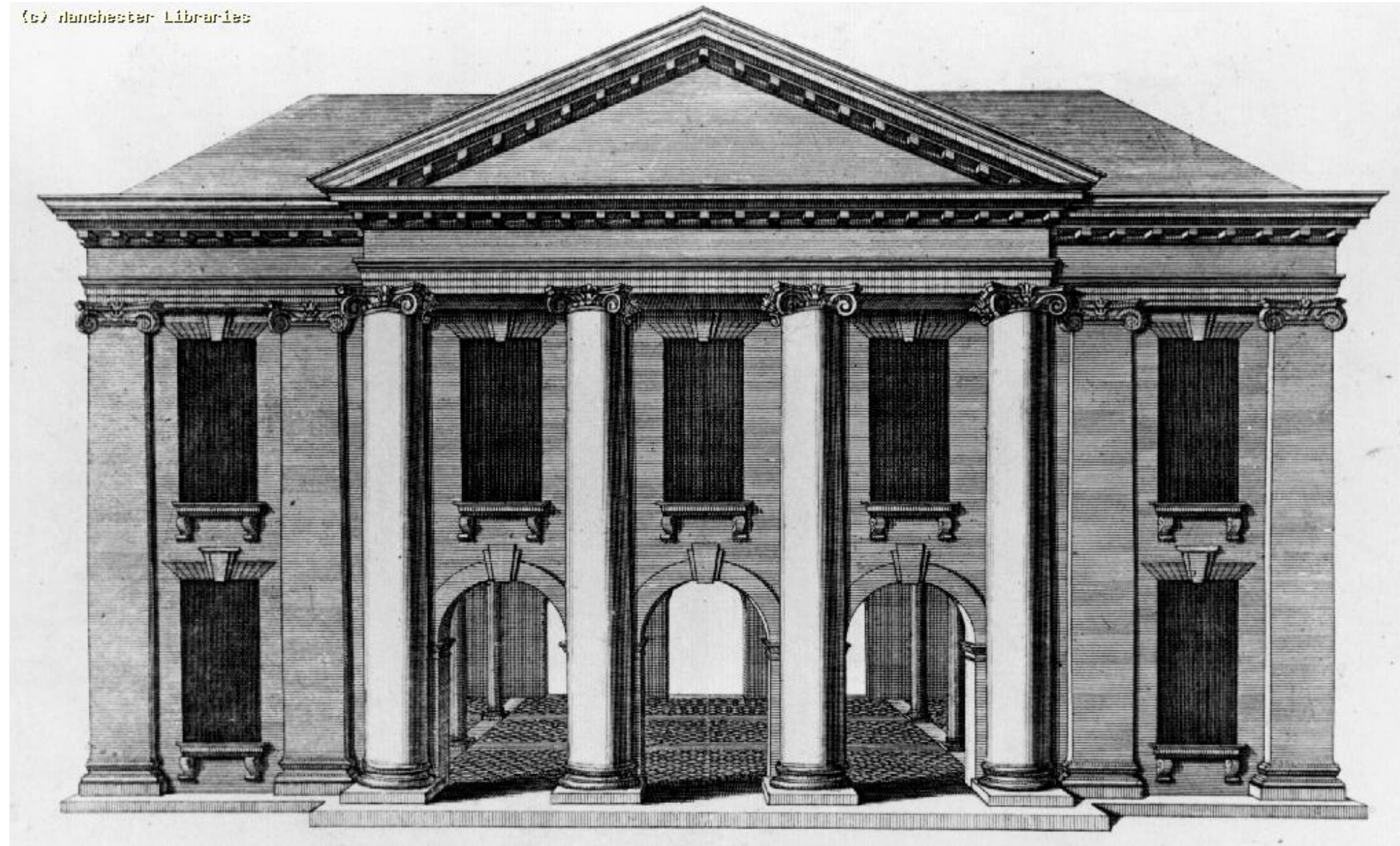
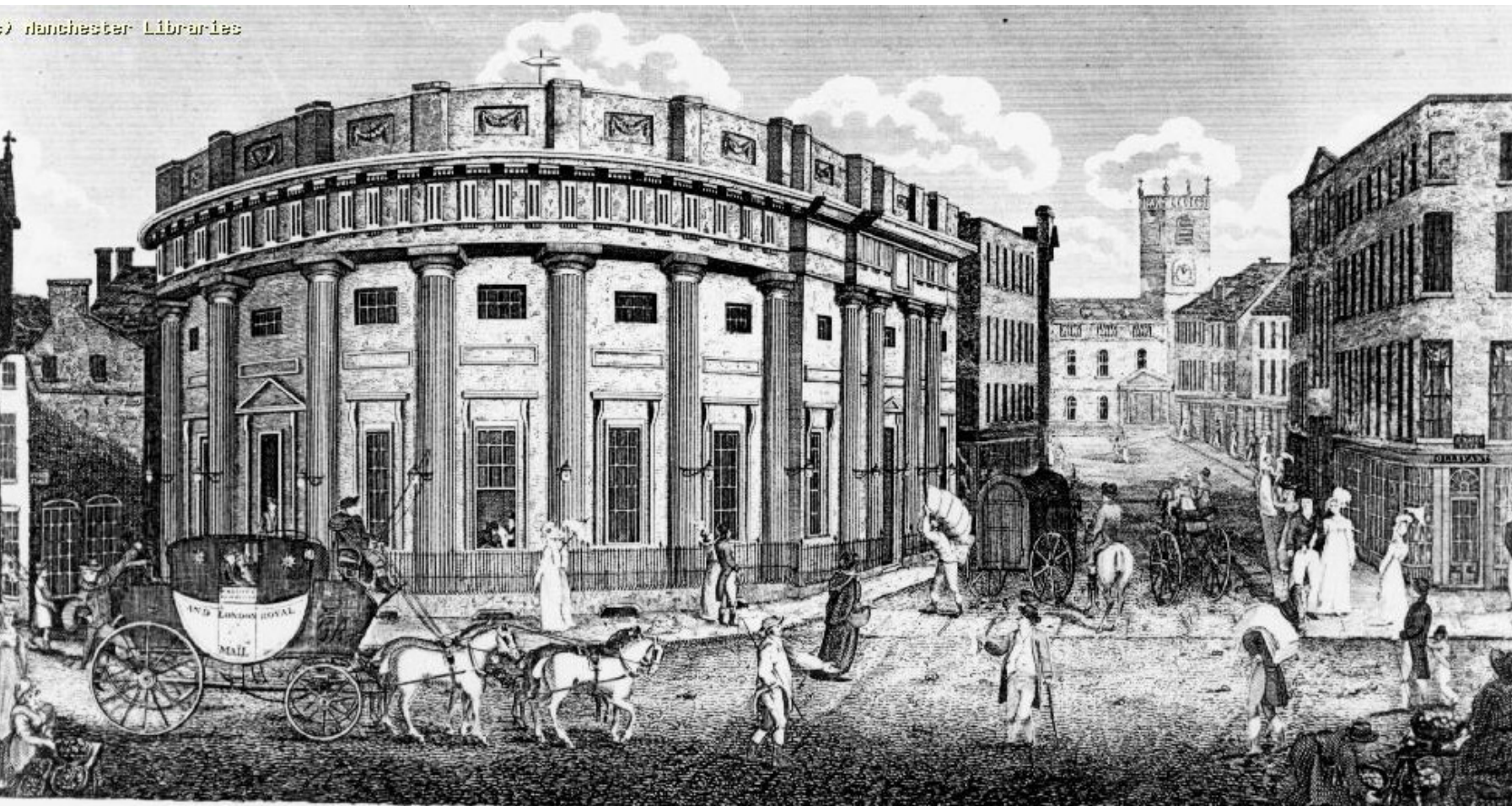


Figure 7 The First Exchange (1729) © Manchester Libraries



3.2.2 The Second Royal Exchange 1806 - 1886

The foundation stone for the Second Royal Exchange was laid on 21st July 1806, and the building was opened in 1809. Designed by Thomas Harrison, the Second exchange was built in Runcorn stone and had a distinctive semi-circular principal elevation facing north. It remained largely Classical in style, with fluted Doric pilasters. The building was extended c 1836-8, and again by Alexander William Mills in 1847-9.

Queen Victoria and Prince Albert visited the Exchange in 1851, after which it was granted its royal prefix.



Figure 8 Top: The Second Exchange (1817) © Manchester Libraries

Figure 9 Bottom: Queen Victoria's Visit to the Exchange (1851)
© Manchester Libraries

3.2.3 The Third Royal Exchange 1869 - Present

The Royal Exchange was quickly too small for requirements and unfit for purpose. A competition was held in 1866 to design a replacement. Mills & Murgatroyd won the competition out of 53 entrants. The building was proposed on the site of the existing Exchange, and the Newall's Buildings, the headquarters of the Anti-Corn-Law League in the 1840s, which were demolished to make way. The building was constructed in two parts between 1869 – 1874, with the old building not being demolished until the first half of the new building was opened on 2nd October 1871. The whole project was completed 3 years later.

Upon its completion, the Royal Exchange boasted "the largest trading floor in the country," reflecting Manchester's significant commercial development in this period.

The Third Exchange was characterised by a large Corinthian portico on Cross Street, with entablature and pediment, and the Baroque clock.

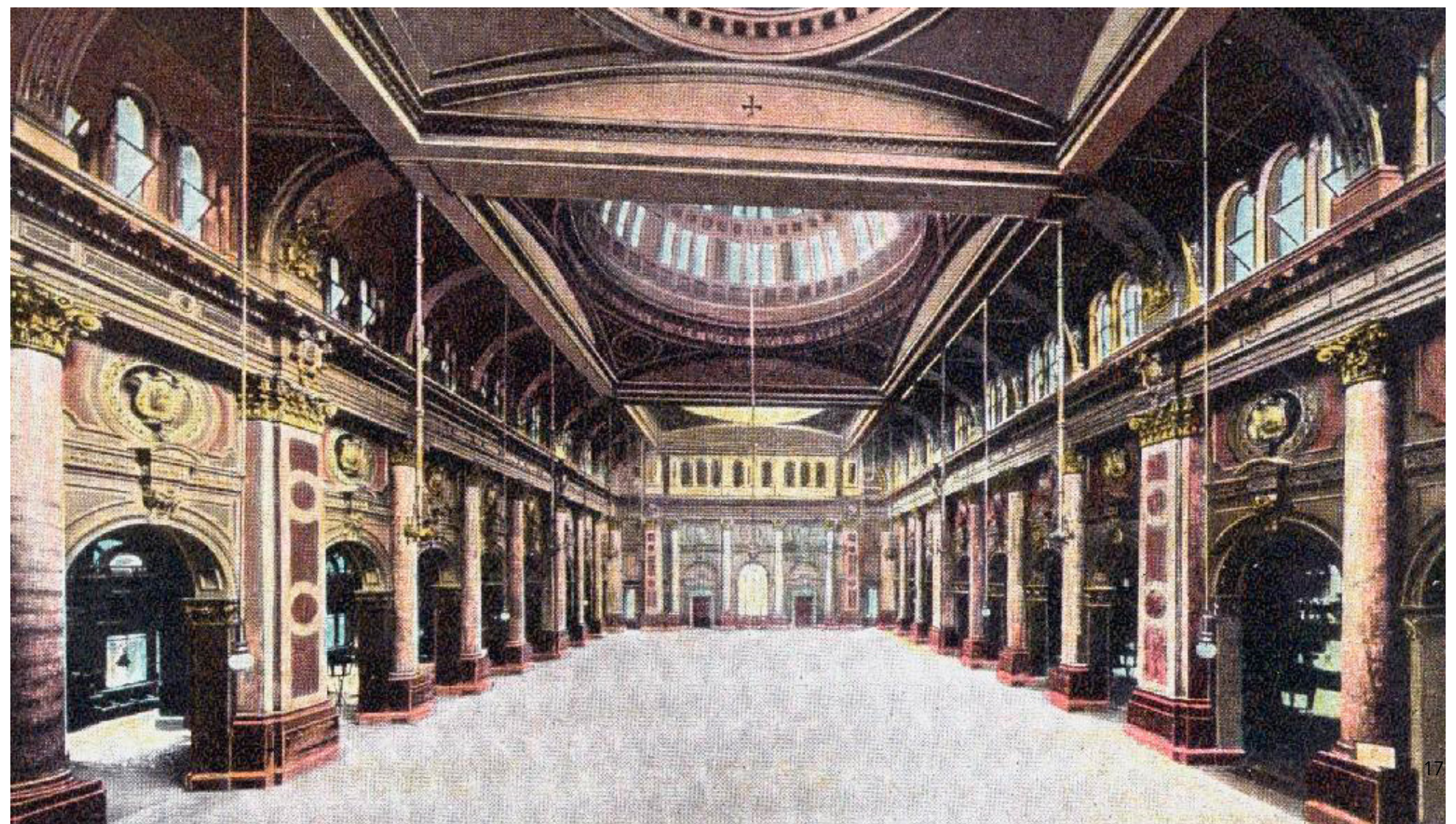


Figure 10 Top: The Third Royal Exchange (1855) © Manchester Libraries

Figure 11 Bottom: The Exchange Floor (1908) © Manchester Libraries



3.2.4 Conflict Damage & Rebuilding 1940 - 1953

The Royal Exchange was hit by a conflict explosive device on December 22nd 1940. The Baroque clock tower was partly destroyed, the exchange floor was significantly damaged, including the loss of the glass domes that lit the space.

A subsequent scheme of rebuilding and repair was underway, including rebuilding the trading hall to a smaller specification, and simplifying the higher levels of the clock tower.



Figure 12 Top: The Royal Exchange, Cross Street & Market Street (1931) © Manchester Libraries

Figure 13 Bottom: King George VI, Inspecting Damage (1940) © Manchester Libraries



Figure 14 Collection of Images of Exchange Floor, Conflict Damage (1940) © Manchester Libraries

3.2.5 Closure & The Royal Exchange Theatre - 1996

The Royal Exchange ceased trading in 1968 as a result of a decline in the UK textile industry. The building was taken over in order to house a temporary theatre in 1973.

The Royal Exchange was listed for inclusion on the National Heritage List for England at grade II in 1974.

The permanent theatre in the round module on the Exchange floor was completed in 1976 to specifications of Levitt Bernstein Associates, Max Fordham & Partners, and Ove Arup & Partners. It won the RIBA award in 1977 and is Britain's largest theatre in the round.

It is described by Levitt Bernstein as follows:

The polygonal auditorium is suspended from four welded tubular steel trusses set in a square formation, each spanning 29.9m. They rest on four massive bases that match the scale of the room's columns bases. Secondary steel trusses make up the structural frame of the auditorium. The style is High Tech, not unlike a lunar module, with exposed mechanical and theatrical services. The auditorium weighs 150 tonnes, presumably when empty. The central section rests on sliding pads at floor level. Inside, tiered seating ranges round the seven sides of the auditorium, an arrangement that means audience members are not directly facing one another. Every person is seated within 10m of the stage. The dressing rooms, front of house areas and cafe are located elsewhere in the hall.



3.2.6 IRA Bomb + Rebuilding 1996 – 1998

On 15th June 1996, the IRA detonated a bomb on Corporation Street, approximately 50m from the Royal Exchange. The impact of the explosion moved the central dome, though it remained structurally sound.

A scheme of repair and refurbishment took place after the bomb, costing approximately £32m, with the building re-opening on November 30th, 1998.

This phase of work saw the introduction of step-free access, including the glass lift and walk way, at the west elevation of the building. It also included re-glazing the domes, the extension and upgrading of the theatre and the installation of a new 120 seat studio theatre.

Figure 15 The Royal Exchange (1996)
© Manchester Libraries

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.

4.1 In assessing the significance 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.

Archaeological

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.

Architectural & Artistic

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.

Historic

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.

4.2 Archaeological Interest

The development, expansion and rebuilding of The Royal Exchange reflects the context of how the building evolved, particularly economically. The evidence of this development is included within the fabric of the building, where it has been expanded, and where it has been rebuilt. However, the building's history and reasons for its development are well understood, therefore the evidential value of The Royal Exchange is **low**.



Figure 17 Building Trade Workers at The Royal Exchange(1870) © Manchester Libraries

4.3 Historic Interest

4.3.1 Illustrative Value: Development of the Manchester Textile Industry

The Royal Exchange reflects the rise and fall of the Manchester Textile Industry. It exists at its current size as previous incarnations were rapidly outgrown by the scale of local industry. The building consistently had to adapt to meet the needs of the building users.

During the decline of the textile industry, and its subsequent economic impact on the city, The Royal Exchange closed as it was significantly surplus to requirements. The building was then adapted into temporary uses, and increased retail use, demonstrating the change in the character of the city centre to a commercial focus. The establishment of the theatre has made the building a significant part of the cultural life of the city, further demonstrating how features of the industrial and textile revolution in Manchester have been adapted so they can continue to play a significant role in the development of Manchester.

The illustrative value of The Royal Exchange is **high**.

4.3.2 Associative Value: Mills & Murgatroyd

Mills & Murgatroyd were prominent local architects that have left a significant footprint on the city’s streetscape. There are 20 items on the National Heritage List for England that directly reference Mills & Murgatroyd across the North West, including many works in Halifax. Some of their key buildings are included below.

Mills & Murgatroyd were responsible for the Royal Exchange building modifications in 1869, before subsequent remodelling by Bradshaw, Gass & Hope, and later repairs and alterations as a result of bomb damage in World War II, and the 1996 IRA bomb.

Situated in the heart of Manchester, The Grand Hotel was constructed in 1868 as a warehouse for Messrs A Collie and Co until it was converted for hotel use in the late 1880s. Ian Simpson Architects re-purposed the building for residential purposes in the late 1990s.

In 1866, Mills & Murgatroyd designed the railway station that replaced the Store Street station. The building was visible at street level until the 1967 extensions and forms part of what is now Piccadilly Railway Station with an annual rail passenger use number of 27.807 million.

The associative value is **high**.



Figure 18 Top: Grand Hotel, Chatham Street side, from Aytoun Street, Manchester (1973) © Manchester Libraries

Figure 19 Bottom: Railway Stations, London Road Station, Manchester (1905) © Manchester Libraries



Figure 20 Thomas Harrison (1870) by W.G Baxter © Manchester Libraries

4.3.3 Associative Interest: Thomas Harrison

The early building has an association value with prominent local architect Thomas Harrison, but as this building has been lost and is not clearly legible, the value is **low**.

4.3.4 Associative Interest: The Royal Exchange Theatre Company

The Royal Exchange Theatre Company, founded in 1976, operates from the Exchange Floor of the Royal Exchange building, and uses significant amounts of the building to support their programme of activities. The Company is a well-respected cultural institution, putting on approximately 350 performances a year, including award-winning plays starring respected actors. The company also has a reputation for supporting young talent, including many that go on to become well established.

The associative value is **high**.

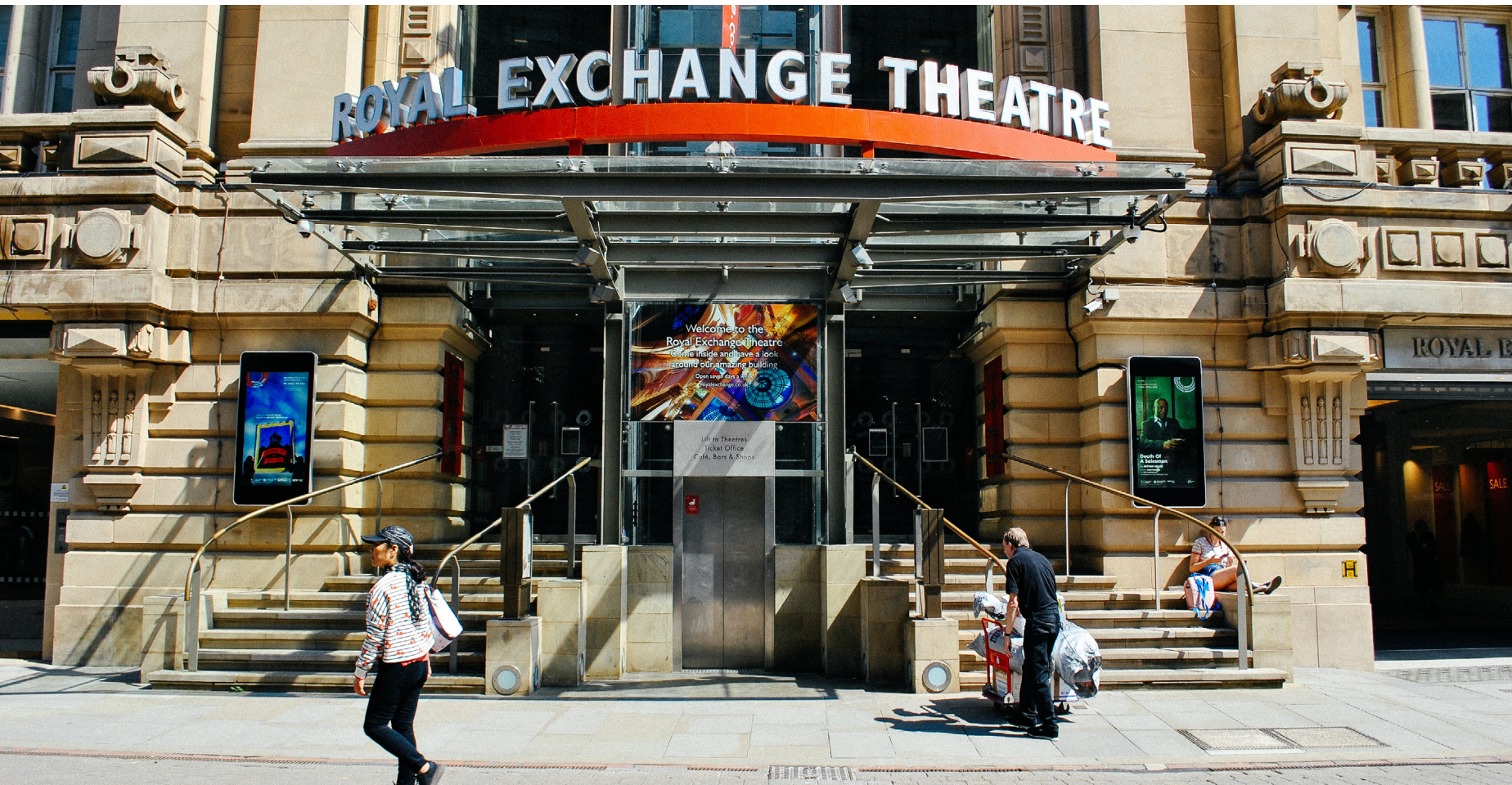
4.3.5 Associative Interest: Bradshaw, Gass & Hope

Bradshaw, Gass and Hope are Bolton's oldest firm of architects, having been established by Jonas James Bradshaw in 1862. John Bradshaw Gass joined the firm in 1882 followed ten years later by Arthur John Hope. The architectural practice is noted for a number of distinctive and prominent works, realising a variety of structures throughout the Country. Their work, which is recorded extensively and held at Bolton History Archive provides an exceptional insight into the historiography of the practice and their buildings that survive enhance evidential significance substantially.

Bradshaw, Gass and Hope initially specialised in the design of cotton and textile mills during the Victorian and Edwardian periods, examples of such work are Eagley Mills, Croal Mills and Sir John Holden's Mill at Astley Bridge. The practice received several commissions for private houses and villas, churches and many public buildings.

At the time of the firm's involvement, they were moving away from a strict Classical revivalism, and moving more towards an art-deco modernism. This is reflected in the restrained ornamentation of their alterations.

The associative value is **high**.



4.3.6 Communal Interest

The Royal Exchange has always had a function in the local community, as a place of trade and commerce, work, retail and leisure. The many businesses that operate on the premises mean that members of the public are regularly using all aspects of the building. The theatre use on the Exchange floor has opened the most significant part of the building up to leisure use and tourism, serving both local and international communities.

The Royal Exchange also has a symbolic value. It is a prominent building within the Manchester streetscape, visible from many key vantage points. It is imposing in scale and design and contributes to the historic layout of its immediate context. Additionally, the story of wartime damage is well known in the local community, therefore it has symbolic value in its destruction and resurrection.

The communal interest of The Royal Exchange is **high**.

Overall, the historic interest of The Royal Exchange is **high**.

Figure 21 Images taken 28 May 2018

4.4 Architectural and Artistic Interest

The Royal Exchange was evidently designed with its purpose in mind, demonstrated with the grand trading hall, half of which has been lost. The restrained Classical style that dominates the building reflects the style of Bradshaw, Gass & Hope at that stage in the practice's development, as well as the Classical origins of the original Exchange, which is appropriate for buildings of commerce and finance. The baroque corner tower is an iconic feature in Manchester's streetscape and is a reminder of the building's earlier, more decorative appearance, which is also hinted in the retention of Corinthian order capitals. The building plays a significant role in the streetscape of Manchester and is of high visual amenity within the Conservation Area.

The aesthetic interest of The Royal Exchange is **high**.

Figure 22 Example of Restrained Classically-influenced Ornamentation

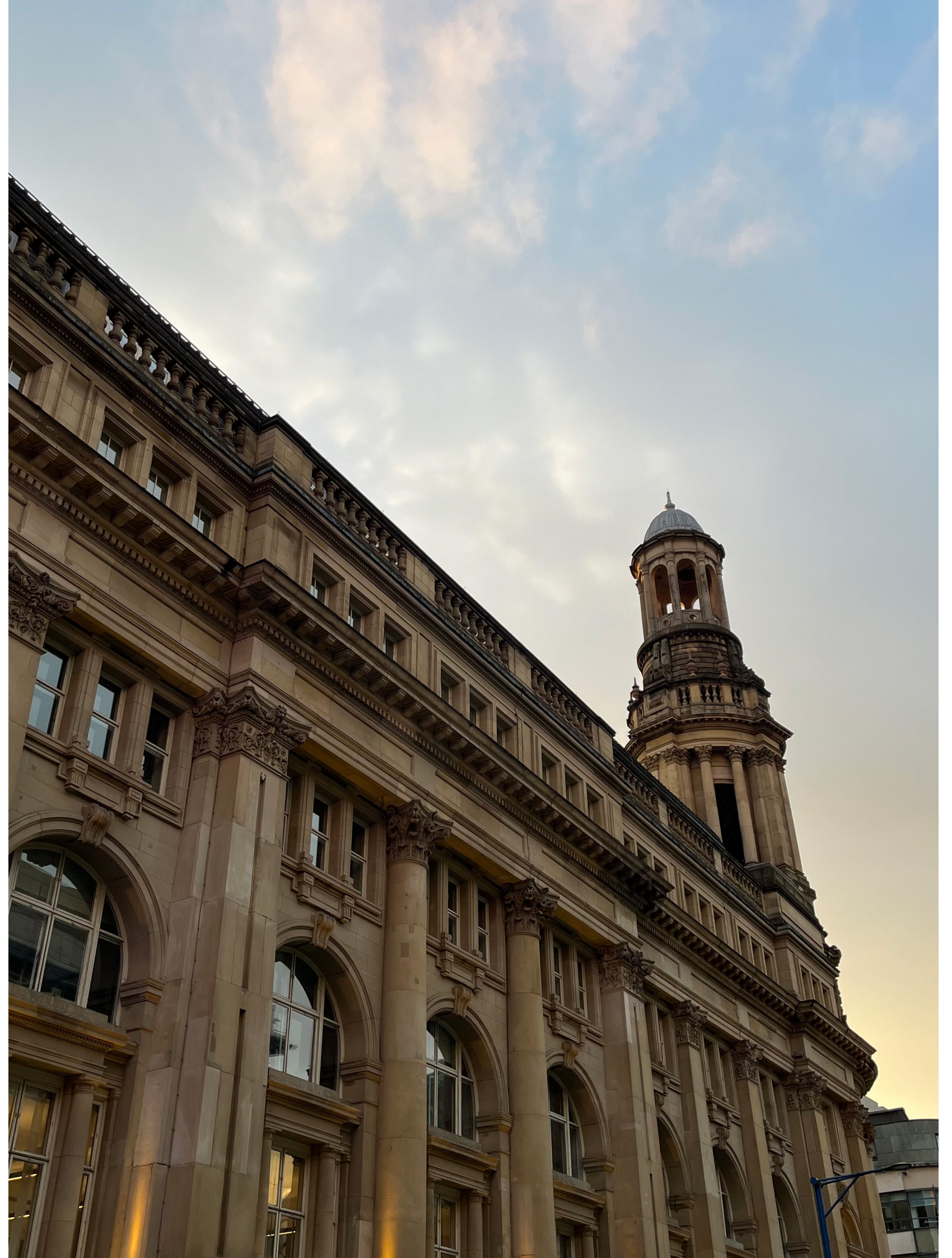


4.5 Summary of Interest

The assessment of heritage values reveals that the Grade II listing of The Royal Exchange is appropriate in relation to its significance.

The building has a prominent presence in the history of Manchester, and the current streetscape, and it reflects both the rise and decline of Manchester's fortunes through the centuries. However, due to extensive loss and damage, the building is by no means complete, and is a composite of many different phases. The Royal Exchange as an important feature of the City, and houses dozens of businesses, hundreds of workers, and large numbers of theatre goers. It is associated with two prominent architects that were very active across the North West and who designed other buildings in the City and Greater Manchester. It is part of a local architectural milieu.

Figure 23 Northern Elevation



5.0

Summary of Proposed Works

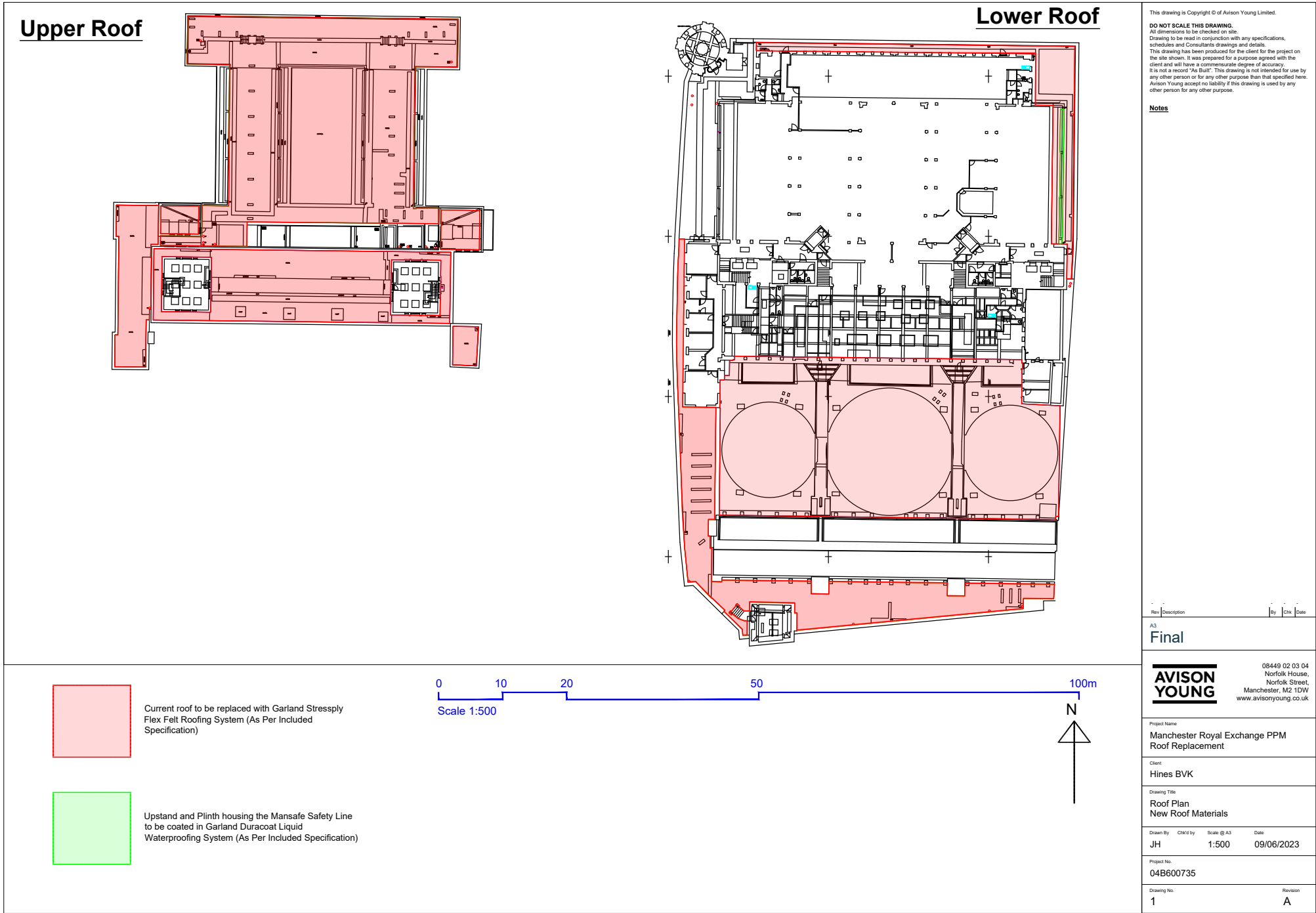
5.0 Summary of Proposed Works

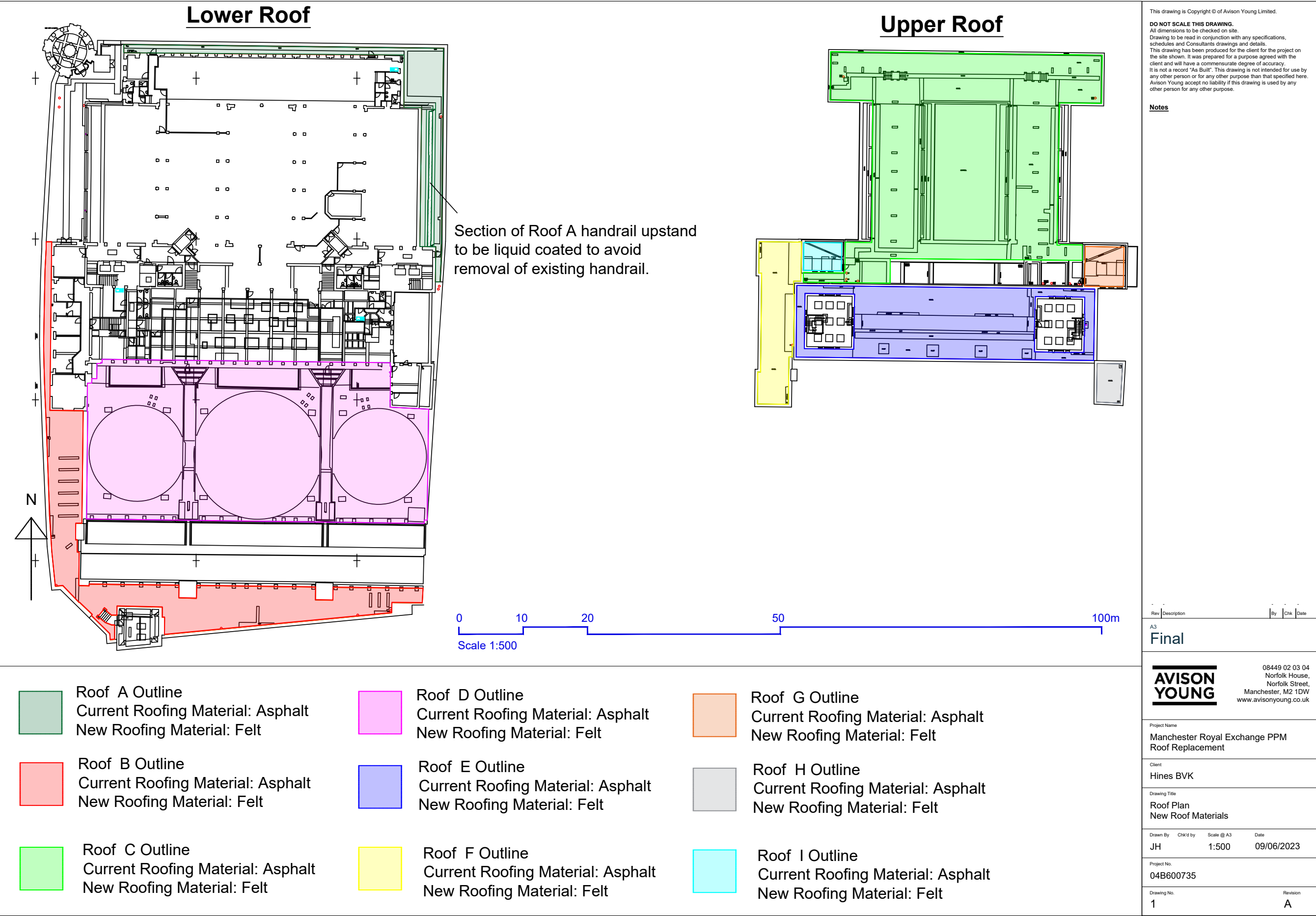
The proposed works include the replacement of the existing asphalt roof coverings with a new felt system to address damage and maintainance issues.

This process will involve:

- Existing asphalt roof to be lifted and stripped back to the deck with removal of existing waterproofing system.
- Patch repair deck and existing roof structure where necessary.
- Roof to be primed using Garland Garla-Prime primer at a rate of 0.1 – 0.3 litres per m2 followed by delf adhesive membrane.
- Vaour control layer to be installed directly to the primed membrane.
- Fully bond new PIR insulation boards with Garland Insul-Lock LR Adhesive to be laid.
- Layer of Garland Torch Evolution Base (8.0m x 1.0m roll) to be installed to the insulation boards in accordance with the approved Garland technique.
- Layer of Garland StressPly Flex Plus Cap Sheet to be installed.

All works are to be carried out in line with the specification submitted with the application. Process and materials will vary in areas of fire risk in accordance with the approved specification.





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 28](#). 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 26 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 27 Definition of types of change

Major beneficial	Moderate beneficial	Minor beneficial	Negligible beneficial	Neutral	Negligible adverse	Minor adverse	Moderate adverse	Major adverse
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Figure 28 9-point scale of impact

6.2 Impact on The Royal Exchange

6.2.1 Removal of Existing Fabric

The removal of the existing asphalt roof covering will not result in the direct loss of any significant historic fabric. Although it is unsure how old the existing covering is, it does not contribute significantly to the understanding or appreciation of the asset in its current form and condition. Its removal and replacement is not considered to be harmful to the significance of the asset as the material type does not currently form an integral part of the building’s historic or architectural interest.

The existing covering will only be stripped back to the deck. The roof structure below this level will remain untouched, with the exception of any necessary repairs required as a result of damage from water ingress.

The existing coverings, specifically on Roof A, are coming to the end of their serviceable life, and as outlined within the supporting condition survey, require full replacement or significant restoration and repair, with urgent attention, to prevent further water ingress issues and protect the asset. Consequently, the full replacement of the roofs outlined within the application over the coming 5-10 year period, is the most sustainable and effective management strategy to ensure the effective maintainance of the building and prevent futher issues.

6.2.2 Repairs

The exact location and extent of potential repair works cannot be defined until the complete removal of the existing covering once works begin.

Where areas of damage are identified, and repair works are requires, these will be carried out like-for-like with appropriate materials and finishes to preserve the significance if the asset and its fabric. Repairs will be localised wherever possible to reduce intervention with the surrounding historic fabric.

The repair works will be necessary to ensure the building is effectively maintained and structurally sound, supporting its long-term management.

6.2.3 Installation of New Roof System

The new Garland StressPly Felt System is considered to be the best option for the new covering as no like-for-like system is available due to the existing system now being obsolete. The felt system offers a durable and low maintenance solution that is light-weight and ensures minimum intervention and stress is applied to the historic fabric. The new system will help secure the long-term management and maintenance of the asset and prevent futher water ingress issues that may compromise the quality and condition of the fabric.

The appearance of the new system has been chosen to replicate the appearance, colour and texture of the existing covering to retain the character of the roofscape and reduce any visual impact.

The new system adopts a similar build-up to existing to reduce the potential visual impact of the new covering. As can be seen in [Figure 29](#) and [Figure 30](#), the build up will be of a similar depth as to not create a noticeable change in height across the roofscape. This will help to preserve the overall character of the existing roofscape.

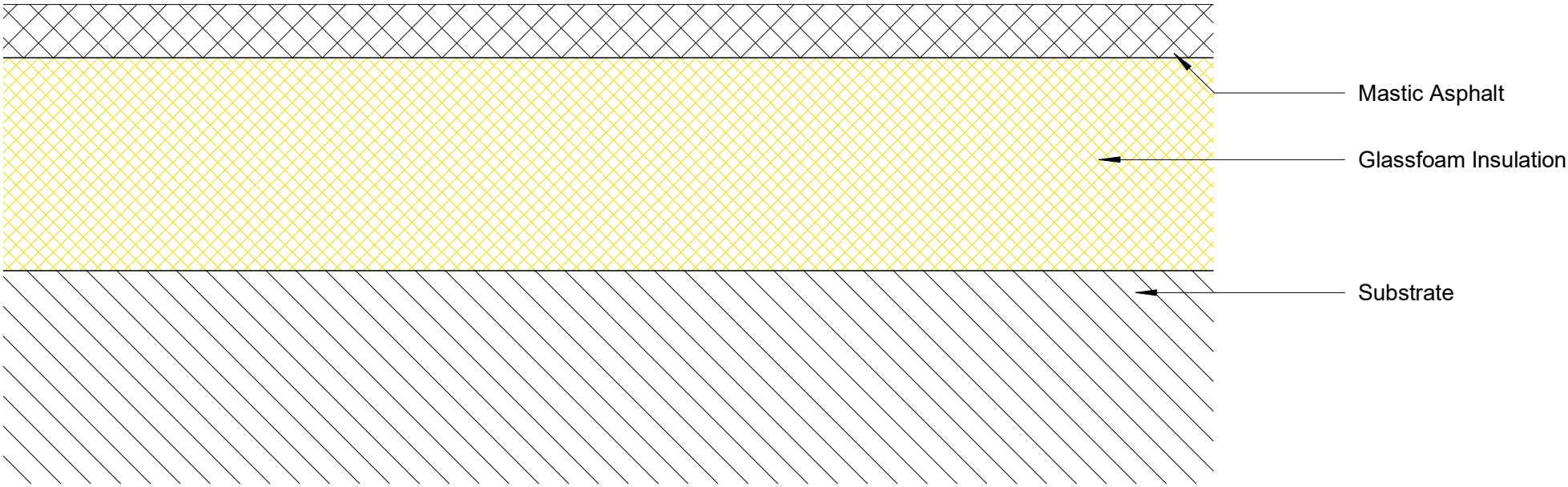


Figure 29 Existing Typical Build-up (Provided by The Garland Company UK Ltd.)

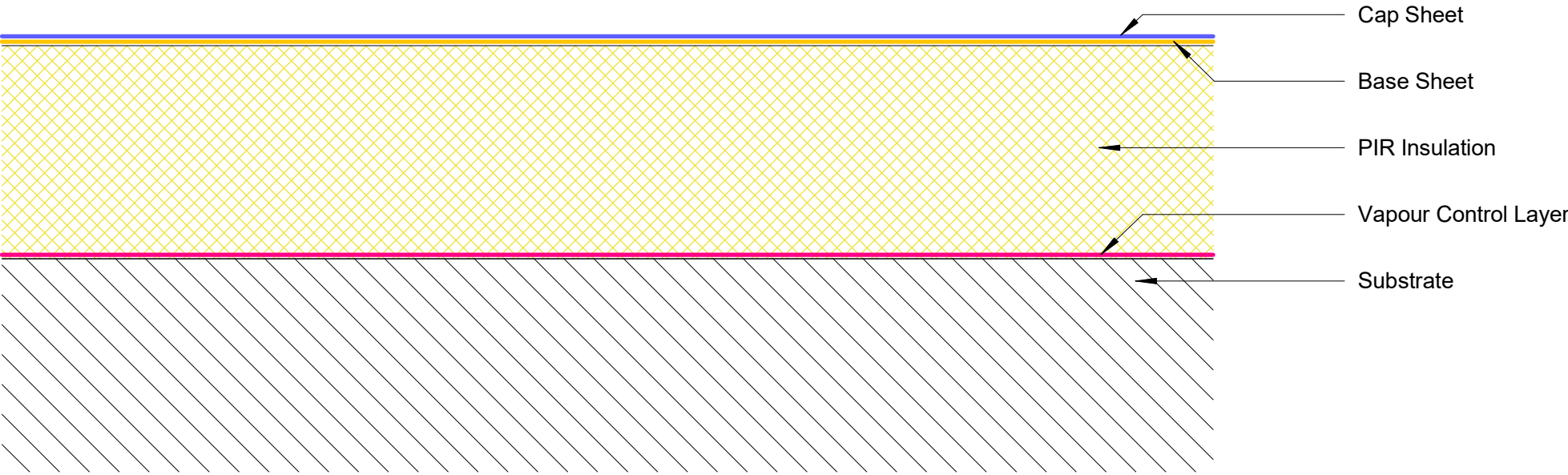


Figure 30 Proposed Typical Build-up (Provided by The Garland Company UK Ltd.)

The new covering is to be tied into existing flashings and up stand details wherever possible to maintain the existing appearance of the roof spaces, and retain as much existing fabric as possible where it remains in an acceptable condition.

Where existing flashings have failed and require replacement, new lead flashings to match existing will be used to maintain the appearance and fabric of the building.

All up stand kerb details should be raised to provide a minimum 150mm upstand height from the finished roof level to achieve affective performance of the waterproofing system. Where existing flashing prevent this, they may need to be raised to accommodate. This will be assessed on site, and any required intervention will adopt a minimum intervention approach to ensure the minimum amount of exiting fabric is removed or adapted to meet the instalment requirements.

Existing guttering and outlets are to be retained. These will be checked for blockages and leaking as part of the works.

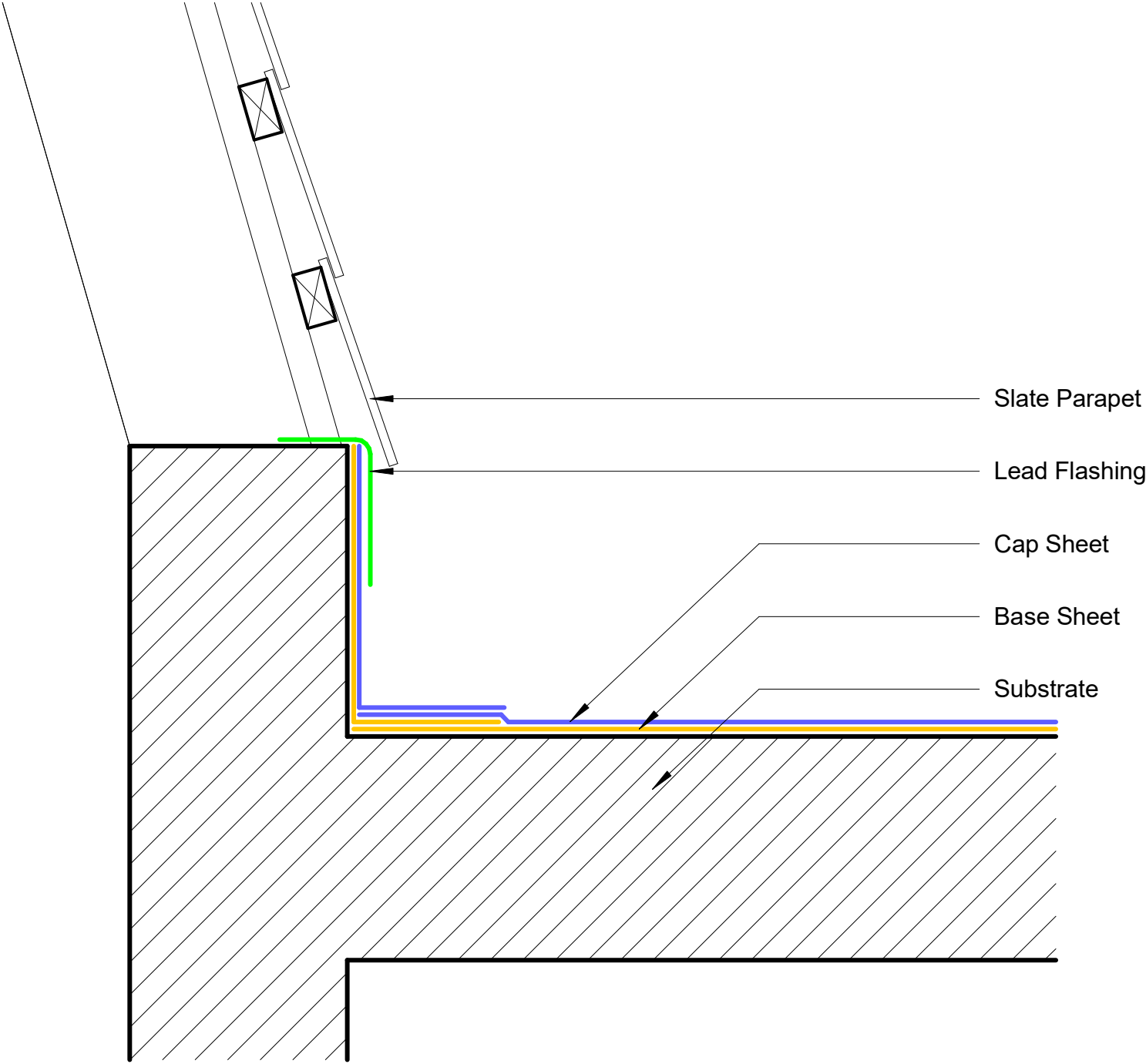


Figure 31 Typical Slate Parapet Up stand Detail (Provided by The Garland Company UK Ltd.)

6.2.4 Summary

The proposed re-roofing works are necessary to address the on-going issues being caused by the failure and degradation of the existing asphalt covering and are essential to securing the future care and maintenance of the asset, as outlined within the supporting condition survey.

The removal of the existing roof covering will not cause any harm to the significance or understanding of the asset as existing and will not result in the removal of any significant historic fabric.

The new roofing system has been chosen to match the existing as closely as possible as to reduce the visual impact of the scheme and has been chosen based on appropriateness for a historic building.

Overall, the works will result in a **moderate change** to the asset, resulting in a **moderate impact**, which will be **major beneficial** in nature.

The works will result in **no harm** to the significance of The Royal Exchange.

6.3 Impact on the St Anne's Square Conservation Area

The proposed works to the roof of The Royal Exchange will result in no harm to the setting, character or special interest of the St Anne's Square Conservation Area. The roofs in questions are not visible from street level and the proposed works will not be visible from any public vantage points. Additionally, as one of the tallest buildings within its context, the roof of The Royal Exchange is not immediately visible from the upper floors of any neighbouring buildings.

The proposed works will enhance the special interest of the conservation area through the effective management and maintenance of one of the key assets within it. The Royal Exchange makes a significant contribution to the streetscape and historic character of the area, and its maintenance and protection is integral to maintaining this positive contribution.

The proposed works will result in **no harm** to the setting, character or special interest of the 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 fabric failure, leak issues and the external appearance of the building, and will contribute to the longevity and sustainability of the fabric.

The proposed works are considered urgent to halt further deterioration, and essential for the long-term conservation of the building. The works will secure the future use of the building through the protection of internal spaces.

7.2 Sustainability

The introduction of the new insulated mineral felt system will enhance the U-Value of the building, making it more sustainable and energy efficient.

The replacement of the roof will also improve the longevity of the building and reduce the need to consistent repair works across the whole.

7.3 Materials & Design

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

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

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.

The use of the Garland StressPly Flex Plus system will safeguard the building from water ingress more securely, with less intervention and reduce the maintenance requirements for the building in comparison with a traditional asphalt system.

The new system has been designed to match the appearance of the existing roof covering as closely as possible, while providing improved performance through updated technologies that are appropriate for heritage assets.

7.4 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.

Public benefit is also sought through the continued care and maintenance of the listed asset which is protected through designation on behalf of the public, allowing it to be appreciated by current and future generations in the best condition possible.

7.5 Summary of Impact

Overall, the proposed works are considered beneficiary and will cause **no harm** to the significance or understanding of the listed building or conservation area.

The scheme provides a number of public benefits, as outlined above and will contribute to the long term conservation and maintenance of the asset.

8.0

Bibliography & Sources

8.0 Bibliography & Sources

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9.0

Appendices

9.0 Appendices

9.1 Listing Description

Official list entry

Heritage Category: Listed Building

Grade: II

List Entry Number: 1200826

Date first listed: 03-Oct-1974

List Entry Name: Royal Exchange

Statutory Address 1: 1-17, Old Bank Street, Manchester

Statutory Address 2: 1-19, Royal Exchange Arcade, Manchester

Statutory Address 3: 4-20, Royal Exchange Arcade, Manchester

Statutory Address 4: Former Royal Exchange, 1-7, St Anns Square, Manchester

Statutory Address 5: Former Royal Exchange, 2-20, Cross Street, Manchester

Statutory Address 6: Former Royal Exchange, 2-20, Market Street, Manchester

Statutory Address 7: Royal Exchange, 1-13, Exchange Street, Manchester

Location

Statutory Address: 1-17, Old Bank Street, Manchester

Statutory Address: 1-19, Royal Exchange Arcade, Manchester

Statutory Address: 4-20, Royal Exchange Arcade, Manchester

Statutory Address: Former Royal Exchange, 1-7, St Anns Square, Manchester

Statutory Address: Former Royal Exchange, 2-20, Cross Street, Manchester

Statutory Address: Former Royal Exchange, 2-20, Market Street, Manchester

Statutory Address: Royal Exchange, 1-13, Exchange Street, Manchester

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 83843 98442

Details

This list entry was subject to a Minor Amendment on 12/12/2019

SJ8398SE 698-1/27/124 MANCHESTER EXCHANGE STREET(East side) Nos.1 to 13 (Odd) Royal Exchange 03/10/74

GV II Includes: Nos.4 to 20 ROYAL EXCHANGE ARCADE. Includes: Nos.1 to 19 ROYAL EXCHANGE ARCADE. Includes: Nos.1 to 17 OLD BANK STREET. Includes: Nos.1 to 7 Former Royal Exchange ST ANN’S SQUARE. Includes: Nos.2 to 20 Former Royal Exchange MARKET STREET. Includes: Nos.2 to 20 Former Royal Exchange CROSS STREET. Commercial exchange, now shops, theatre, etc. Rebuilt and enlarged (for the fourth time on this site) in 1914-21, by Bradshaw, Gass and Hope. Darley stone, slate roof with three glazed domes.

Very large approximately rectangular plan on island site penetrated by east-west arcade at ground floor and enclosing central atrium at first floor. Classical style. Four storeys with two attic storeys; ground floor treated as rustic, with channelled rusticated piers, giant Corinthian order to first, second and third floors with massive entablature and modillioned cornice; first attic storey with cornice and balustraded parapet, second attic storey in mansard roof, Baroque turret at north-west corner, domes over other corners. Giant round-headed entrance arch in west side with wide steps up; first and second floor windows set in giant round-headed arches; mullioned windows to third floor and first attic storey.

Interior: very impressive trading hall (now containing modular theatre).

Listing NGR: SJ8384398442

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.

Buttress