Paul Butler Associates
Planning, Development & Heritage Consultants

Bruntwood Estates Ltd

Tib Street Horn, Northern Quarter, Manchester

Heritage, Design and Access Statement

September 2023

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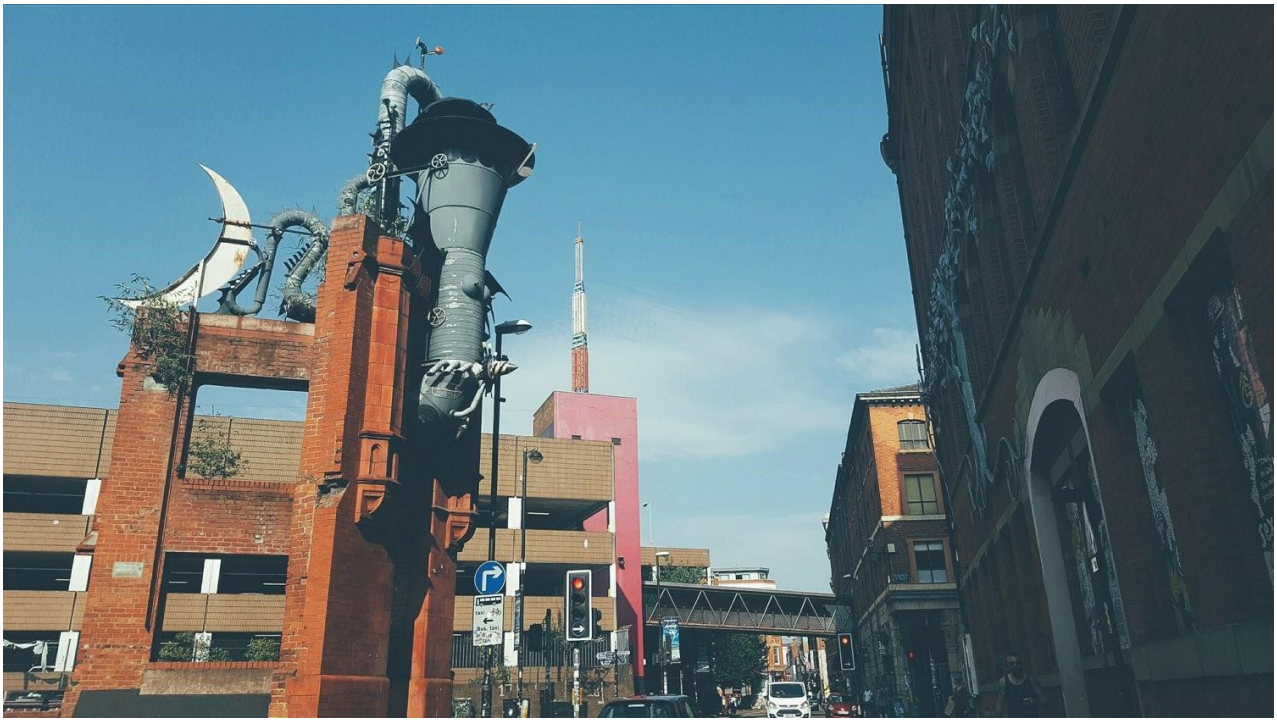
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1. Introduction

1.1 This Heritage, Design and Access Statement has been prepared by Paul Butler Associates on behalf of Bruntwood Estates Ltd. The statement has been provided in support of a planning application for the installation of the former 'Big Horn' sculpture on the external elevations of the Afflecks building. The description of development is:

1.2 'Erection of former Tib Street Car Park 'Big Horn' sculpture at 1st and 2nd floor level at junction of Tib Street and Short Street.'

1.3 The application is a resubmission of application 118552/FO/2017 which was approved on 1 February 2018.

1.4 The application site is located within the Smithfield Conservation Area.

Structure of the Statement

1.5 In order to provide a clear understanding of the proposed scheme and its relationship with the surrounding area, this statement includes:

- A description of the application site and surrounding area;
- A review of the application site's planning history;
- An overview of the proposal;
- A review of the relevant national and local planning policy guidance;
- An assessment of significance of heritage assets and an appraisal of the proposal against its planning and heritage policy context;
- A design and access statement, and;
- A conclusion.

Supporting Information

1.6 In addition to this Heritage, Design and Access Statement, the application is supported by the following information:

- Completed Planning Application Forms and Certificates.
- Application Covering Letter (prepared by Paul Butler Associates).
- Application Drawings (prepared by DW Consulting Engineers LLP):
  - Red Edge Site Location Plan (Ref: DW1490-02 REV A).
  - Existing and Proposed Elevations to Tib Street & Short Street (Ref: DW1490-01 REV B).
  - Fixing Details to Existing Brick Façade (Ref: DW1490-03).

2. The Application Site and Surrounding Area

The Application Site

2.1 The application site relates to the external elevations of Afflecks, which is a five storey building above half-basement and is constructed of red/orange brick with slate roof. It is bounded by Church Street to the north, Oldham Street to the east, Tib Street to the west and Short Street to the south. This application relates to south west corner of the building fronting onto Tib Street and Short Street.

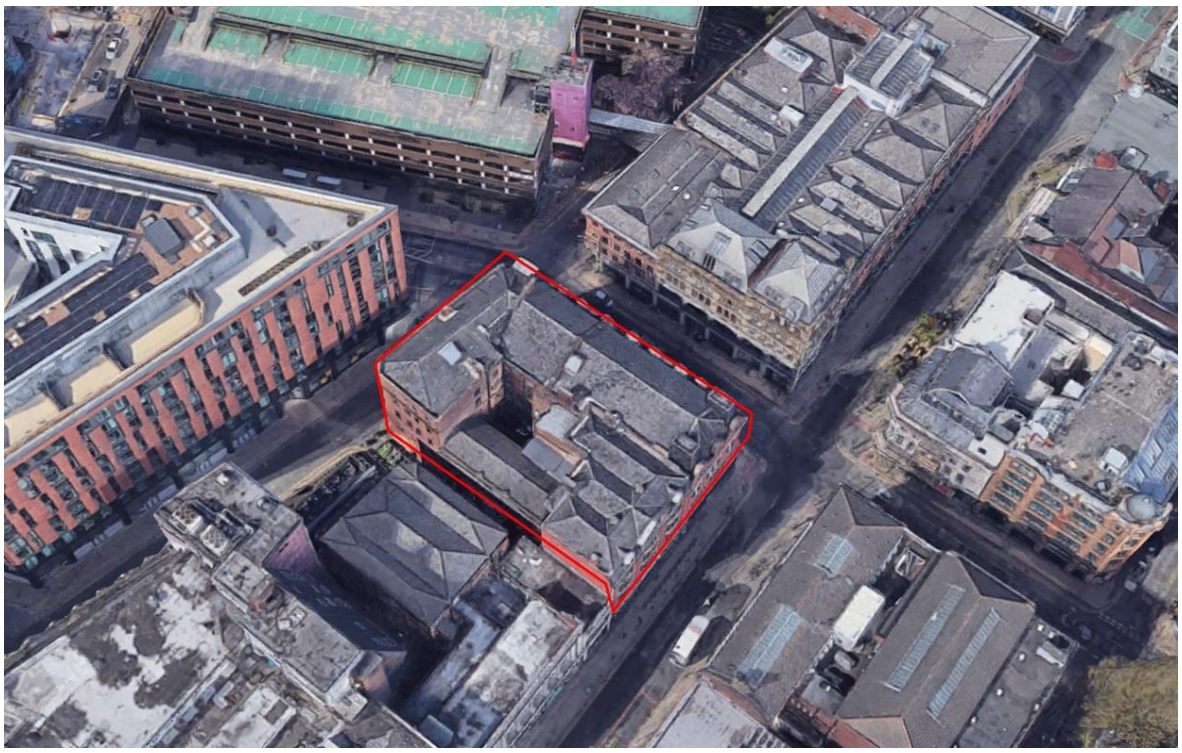


Figure 1: Aerial view with Afflecks outlined red.

2.2 Afflecks was originally a group of buildings constructed in the mid-19th Century predominantly as warehousing and ground floor shops connected with the City's textile industry. The buildings would later be amalgamated to form the Affleck and Brown Department Store. This was later to be operated by C&A and then Debenhams before closing in the mid-1970s. The building was re-opened in the early 1980s in the independent stall holder format which endures to the present day, becoming an extremely popular alternative destination, particularly during the 'Madchester' years from the mid-1980s to

mid-1990s. Threatened with closure in 2008, Bruntwood who had managed the building since 2007 took the unprecedented step of purchasing the building in order to secure its future as a Manchester icon.

2.3 Afflecks is not listed, however it is likely to be regarded as a non-designated heritage asset by Manchester City Council. The building is located within the Smithfield Conservation Area.

The Surrounding Area

2.4 The building lies within the Northern Quarter area of the City Centre, which is characterised by a mix of uses. Food and drink uses are particularly established within the Northern Quarter and have been successful in bringing activity and vibrancy to the area and providing vacant buildings with active uses. Other uses include retail, offices and residential uses.



Figure 2.2: View of Afflecks from Tib Street.

3. Planning History

3.1 Planning history research using the Council's planning application database identified a series of planning applications related to Afflecks and neighbouring sites. The relevant applications are set out in the table below for reference:

Reference	Address	Description	Decision
121343/FO/2018	Car Park To The Rear Of 21 - 31 Oldham Street Manchester M1 1JG	The use of existing private car park for the siting of tables and chairs associated with and ancillary to the existing drinking establishment (Use Class A4) within the basement of the building at 21 Tib Street/21-31 Oldham Street with external alterations comprising the erection of a canopy to cover the space and boundary treatment	Refused 26 February 2021
115878/FO/2017	Land At Short Street Adjacent To Afflecks (52 Church Street) Manchester M4 1PW	Use of Short Street for outside tables and chairs in association with and ancillary to Crazy Pedro's located within basement of Afflecks.	Approved 3 April 2018
118552/FO/2017	Afflecks Palace 52 Church Street Manchester M4 1PW	Erection of former Tib Street Car Park ' Big Horn' sculpture at 1st and 2nd floor level at junction of Tib Street and Short Street.	Approved 1 February 2018
114146/FO/2016	Surface Level Car Park Site Bounded By Tib Street, Church Street, Joiner Street And Bridgewater Place	Redevelopment of the site for a residential building (Class C3) with ground floor commercial uses (Class A1, A2, A3, A4, B1,D2 (Gym and Cinema) varying in height from 7 to 10 storeys to provide 183 apartments (8 x studio, 48 x 1 bed, 125 x 2 bed and 2 x 3 bed) with associated landscaping and other works following demolition of existing structure and artwork at junction of Tib Street and Church Street	Approved 20 February 2017
114214/AO/2016	Part Of Basement Of Afflecks 52 Church Street Manchester M4 1PW	Traditional hanging pub sign above entrance	Approved 19 December 2016
095397/FO/2011/C2	Afflecks Palace 52 Church Street Manchester M4 1PW	Installation of 10 no. mosaics into existing reveals.	Approved 17 June 2011

Reference	Address	Description	Decision
093016/FO/2010/C2	Afflecks Palace 52 Church Street Manchester M4 1PW	Proposed addition of metalwork sculpture to Tib Street facade	Approved 4 October 2010
092480/FO/2010/C2	Afflecks Palace 52 Church Street Manchester M4 1PW	External refurbishment of Afflecks Palace Buildings	Approved 11 May 2010
079745/CC/2006/C1	Junction Of Church Street/Tib Lane	CONSERVATION AREA CONSENT Demolition of existing wall, building remnant and removal of sculpture	Approved 2 March 2007
052921/CC/CITY1/97	Corner of Tib Street/Church Street	CONSERVATION AREA CONSENT Demolition of structure	Approved 3 November 1997
036555	Afflecks Palace and Arcade	Cleaning and restoration of all facades with added decorative features	Approved 1 August 1990
032504	28-38, Church Street, City	CONSERVATION AREA CONSENT Demolition of existing buildings	Approved 10 November 1988

3.2 The planning history relating to the Afflecks building is useful in charting its history. There are several approvals relating to the addition of decorative artworks and features to the building's facades stretching back to 1990 (Ref: 036555). These works have been essential in the creation of Afflecks is an iconic building within the City.

3.3 In terms of the adjacent site, the former location of The Big Horn sculpture, it is notable that the demolition of the remnant façade and removal of the sculpture had been planned at least since 2007 (Ref: 079745).

4. The Proposal

4.1 The application proposal is for:

'Erection of former Tib Street Car Park ' Big Horn' sculpture at 1st and 2nd floor level at junction of Tib Street and Short Street.'

4.2 The sculpture is proposed to be fixed to the southwestern corner of the building which overlooks Tib Street at its junction with Short Street – now a short service road providing access to the side of Afflecks, Crazy Pedro's Bar, and the side and rear of 21-33 Oldham Street.

4.3 The sculpture will be fixed at a height allowing clearance of at least 5.3m to ground, in accordance with oversailing licensing requirements. The sculpture will extend to 12.8m at its highest point, therefore broadly covering part of the first and second floors of the building's corner.

4.4 Submitted Plan DW1490-03 provides detailed information in terms of the proposed method of fixing the sculpture to the facade.

5. National and Local Planning Policy Context

National Planning Policy Guidance

The Development Plan

5.1 Section 38 (6) of the Town and Country Planning Act 2004 states that applications for development should be determined in accordance with the adopted development plan unless material considerations indicate otherwise. In the case of Manchester City Council the adopted development plan consists of the Core Strategy (adopted 2012) and the saved policies of the Unitary Development Plan. Due consideration in the determination of the application will also need to be afforded to national policies in the National Planning Policy Framework (NPPF) which represents a significant material consideration. The provisions of these documents are discussed in detail below.

Planning (Listed Buildings and Conservation Areas) Act 1990 as amended

5.2 Section 69(1) of the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended defines a conservation area as 'an area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance'. The site lies within the Smithfield Conservation Area.

5.3 In considering any development affecting the Smithfield Conservation Area, special attention will be given to the desirability of preserving or enhancing the character or appearance of the area (Section 72, Planning [Listed Buildings and Conservation Areas] Act 1990 as amended).

National Planning Policy Framework (NPPF)

5.4 Detailed guidance about the legislation and the Government's planning policies is given in the National Planning Policy Framework (NPPF). A revised version of the NPPF was published in July 2021, superseding the 2019 version. The NPPF continues to be a key part of reforms to make the planning system less complex and more accessible; to protect the environment; and to promote sustainable growth. It replaces all previous Planning Policy

Guidance and is a material consideration in planning decisions. Relevant sections of the NPPF are set out below:

5.5 Section 2 '**Achieving sustainable development**' of the NPPF (July, 2021) advises that:

Para. 7. '*The purpose of the planning system is to contribute to the achievement of sustainable development. At a very high level, the objective of sustainable development can be summarised as meeting the needs of the present without compromising the ability of future generations to meet their own needs.*'

Para. 8. '*Achieving sustainable development means that the planning system has three overarching objectives, which are interdependent and need to be pursued in mutually supportive ways (so that opportunities can be taken to secure net gains across each of the different objectives):*

a) ***an economic objective*** *– to help build a strong, responsive and competitive economy, by ensuring that sufficient land of the right types is available in the right places and at the right time to support growth, innovation and improved productivity; and by identifying and coordinating the provision of infrastructure;*

b) ***a social objective*** *– to support strong, vibrant and healthy communities, by ensuring that a sufficient number and range of homes can be provided to meet the needs of present and future generations; and by fostering well-designed, beautiful and safe places, with accessible services and open spaces that reflect current and future needs and support communities' health, social and cultural well-being; and*

c) ***an environmental objective*** *– to protect and enhance our natural, built and historic environment; including making effective use of land, improving, using natural resources prudently, minimising waste and pollution, and mitigating and adapting to climate change, including moving to a low carbon economy'.*

Para. 9. '*These objectives should be delivered through the preparation and implementation of plans and the application of the policies in this Framework; they are not criteria against which every decision can or should be judged. Planning policies and decisions should play an active role in guiding development towards sustainable solutions,*

but in doing so should take local circumstances into account, to reflect the character, needs and opportunities of each area'.

Para 10. *'So that sustainable development is pursued in a positive way, at the heart of the Framework is a presumption in favour of sustainable development'.*

5.6 Section 4 '**Decision-making**' of the NPPF (July, 2021) advises that:

Para. 38. '*Local planning authorities should approach decisions on proposed development in a positive and creative way. They should use the full range of planning tools available, including brownfield registers and permission in principle, and work proactively with applicants to secure developments that will improve the economic, social and environmental conditions of the area. Decision-makers at every level should seek to approve applications for sustainable development where possible'*.

5.7 Section 12 '**Achieving Well Designed Places**' of the NPPF (July, 2021) advises that:

Para. 127. '*Planning policies and decisions should ensure that developments:*

a) will function well and add to the overall quality of the area, not just for the short term but over the lifetime of the development;

b) are visually attractive as a result of good architecture, layout and appropriate and effective landscaping;

c) are sympathetic to local character and history, including the surrounding built environment and landscape setting, while not preventing or discouraging appropriate innovation or change;

d) establish or maintain a strong sense of place, using the arrangement of streets, spaces, building types and materials to create attractive, welcoming and distinctive places to live, work and visit; and

f) create places that are safe, inclusive and accessible and which promote health and well-being, with a high standard of amenity for existing and future users; and where crime

and disorder, and the fear of crime, do not undermine the quality of life or community cohesion and resilience'.

5.8 Section 16 **'Conserving and enhancing the historic environment'** of the NPPF (July, 2021) deals with conservation and heritage matters:

5.9 Para. 194 advises that *'In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting'*.

5.10 Para. 195 advises that *'Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal'.*

5.11 Para. 197 advises that *'In determining applications, local planning authorities should take account of: a) the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation; b) the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and c) the desirability of new development making a positive contribution to local character and distinctiveness'*.

5.12 Para. 199 advises 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 (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance'.*

5.13 Para. 200 advises that *'Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification. Substantial harm to or loss of a) grade II listed buildings, or grade II registered parks or gardens, should be exceptional; b) assets of the highest significance, notably scheduled monuments, protected wreck sites, registered*

battlefields, grade I and II listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional'.*

5.14 Para. 201 advises 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, unless it can be demonstrated that the substantial harm or total loss is necessary to achieve substantial public benefits that outweigh that harm or loss'.*

5.15 Para. 202 advises 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'.*

5.16 Para. 203 advises that *'The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. 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'.*

5.17 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.'*

5.18 Para. 207 confirms that '*Not all elements of a Conservation Area or World Heritage Site will necessarily contribute to its significance.'*

Historic England Guidance

5.19 Historic England has published guidance to assist with the management of the historic environment. This assessment has been prepared having regard to the following Historic England Guidance.

Historic England Advice Note 2: Making Changes to Heritage Assets

5.20 Published in February 2016, this advice note illustrates the application of the policies set out in the NPPF in determining applications for planning permission (and also listed building consent).

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

5.21 This document was published in March 2015 and provides advice to local authorities, planning and other consultants, owners, applicants and other interested parties. It sets out practical guidance to assist interested parties in making an assessment of the impact of proposals on the significance of heritage assets.

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

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

Historic England: 'Conservation Principles Policies and Guidance'

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

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

5.24 This Guidance was publishedin October 2019 and covers the National Planning Policy Framework requirement for applicants for heritage and other consents to describe

heritage significance to help local planning authorities to make decisions on the impact of proposals for change to heritage assets.

Local Planning Policy Guidance

The Development Plan for Manchester

5.25 The Development Plan for Manchester comprises the following documents:

- The Core Strategy Development Plan Document (July 2012);
- Saved policies of the Unitary Development Plan for Manchester (July 1995);
- The Guide to Development in Manchester Supplementary Planning Document and Guidance (April 2007); and
- Smithfield Conservation Area Appraisal.

5.26 This documents are considered in further detail below. The Smithfield Conservation Area Appraisal is considered within Section 6 of this Statement.

The Core Strategy Development Plan Document (July 2012)

5.27 The Core Strategy, adopted in July 2012, is the key Development Plan Document against which proposals should be judged. Heritage-related Core Strategy objectives and policies of particular relevance to the proposed scheme include:

- Spatial Objective SO6 'Environment' seeks to protect and enhance the natural and built environment of the city, and secure a high standard of design in all development proposals.
- Policy SP 1 'Spatial Principles' states that the Regional Centre will be the focus for economic and commercial development, retail, leisure and cultural activity; and, that development should create well-designed places that enhance or create character; protect and enhance the built and natural environment.

- CC 9 'Design and Heritage' states that development in the City Centre should preserve or enhance heritage assets including listed buildings and conservation areas.

- Policy EN 1 'Design Principles and Strategic Character Areas' sets out that opportunities for good design to enhance the overall image of the City should be fully realised. In the City Centre, consideration should be given to the City's heritage; there will be opportunities to contribute to the experience at street level.

- Policy EN 3 'Heritage' states that new developments must preserve or enhance the character and setting of areas and buildings of acknowledged importance.

- Policy DM 1 'Development Management' sets out various issues that development should have regard to, including: appropriate siting, layout, scale, form, massing, materials and detail; impact on the surrounding areas; effects on amenity; accessibility; community safety and crime prevention; effects relating to built heritage.

- Policy EN 3 'Heritage' advises that 'Throughout the City, the Council will encourage development that complements and takes advantage of the distinct historic and heritage features of its districts and neighbourhoods, including those of the City Centre. New developments must be designed so as 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 listed buildings and conservation areas'.

5.28 The detailed assessment of the scheme within Sections 5 of this Statement confirms that the proposal accords with the above Core Strategy policies.

Saved Policies of the Unitary Development Plan (UDP) for the City of Manchester (adopted 1995)

5.29 The Unitary Development Plan (UDP) was superseded by the Core Strategy. However, a number of UDP polices have been 'saved'.

5.30 Policy DC14 'Shop Fronts and Related Signs' of the Plan seeks to ensure that the frontages and signage of commercial premises are in keeping with the character of the building and

the surrounding area. Policy DC18.1 'Conservation Areas' seeks to protect, preserve and enhance the character of the city's conservation areas.

Other Relevant Policy Documents

Guide to Development in Manchester Supplementary Planning Document (April 2007)

5.31 The guidance identifies the City's heritage as an asset. Paragraph 2.6 states that buildings and areas of architectural and historic importance together with their setting will be preserved and enhanced; and, paragraph 12.7 states that developers are encouraged to look positively at the role that older buildings can play in delivering a sense of place within the City Centre, and that the need for old buildings to have an economic use is recognised.

6. Statement of Significance and Heritage Appraisal

6.1 In accordance with the NPPF and English Heritage's 'The Setting of Heritage Assets' guidance document, this section assesses the heritage significance of any heritage assets that apply to the site or are in proximity to the site. This follows a site visit and photographic survey.

6.2 The application site is located within the Smithfield Conservation Area, which is a designated heritage asset. There are no listed buildings in proximity to the application site, therefore this assessment will focus on the heritage significance and potential impact to the Smithfield Conservation Area (designated heritage asset) and the application building (non-designated heritage asset).

Statement of Significance

The Smithfield Conservation Area

6.3 The application site is located within the Smithfield Conservation Area adjacent to the western boundary. This conservation area was originally designated in 1987 (at the same time as the Shudehill and Stevenson Square conservation areas which lie to the north-west and south-east respectively).

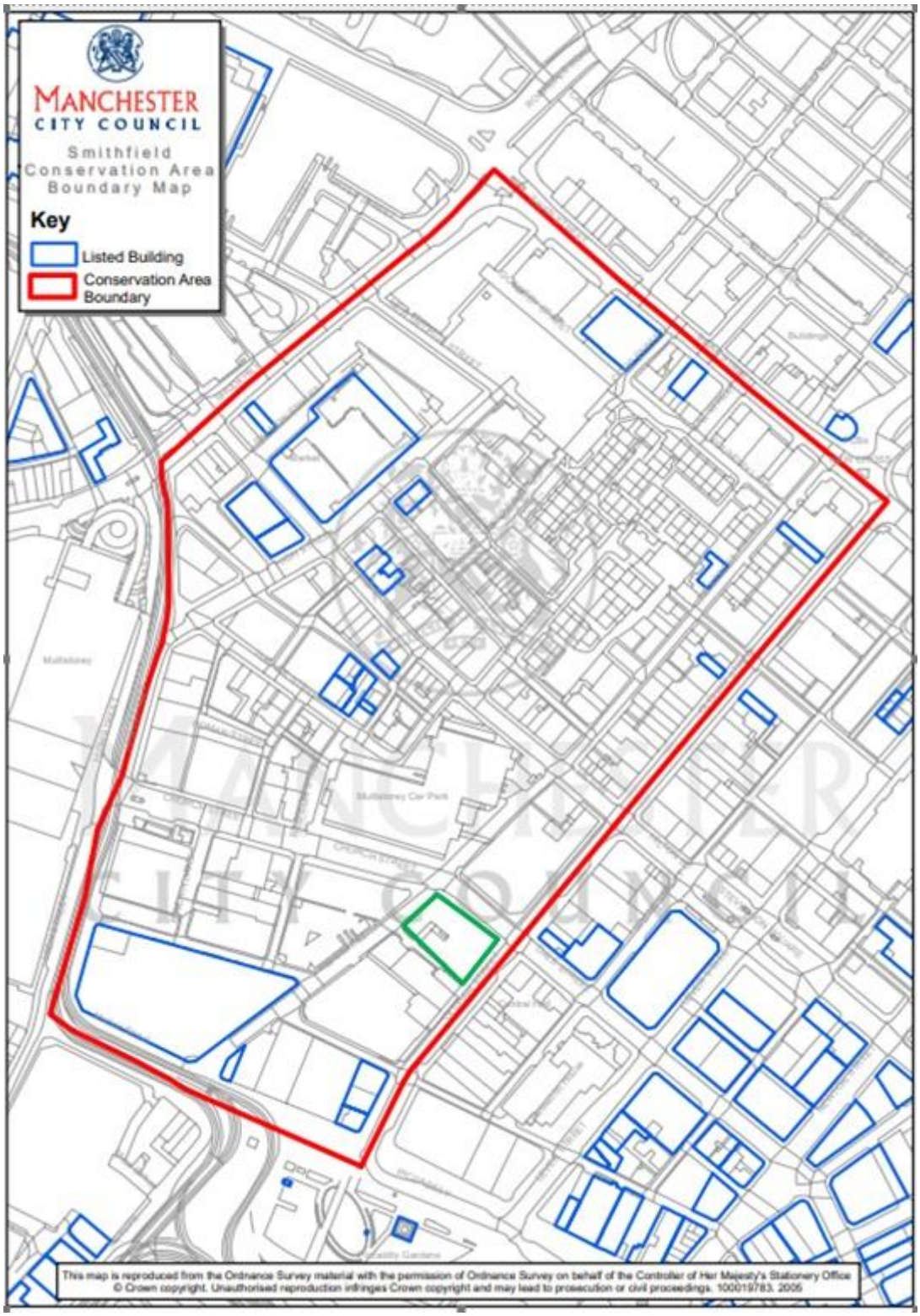


Figure 6.1: Map of Smithfield Conservation Area (red boundary) and listed buildings (blue line) in relation to application site (green boundary).

Development of the Area

6.4 The small scale and unplanned development present in this area in the eighteenth century was generally accommodation for domestic weavers and other low rise buildings. In the mid-18th century, Sir Ashton Lever conceded to pressure from local property developers and sold land to William Stevenson. In 1772, a privately owned track was converted to public use and given the name Oldham St, the road taking its name from Adam Oldham.

6.5 By the end of the 18th century, a major planned residential development scheme had been drawn up for the area. William Stevenson's residential proposal was for three storey town houses designed to front a grid-iron layout with streets of varying widths surrounding a new public space at Stevenson Square. Whilst the original intention was for the area to become a residential area, instead it became largely commercial as he sold his land on, piecemeal, to others who often went on to develop commercial and industrial buildings which were more profitable.

6.6 By the 19th century the Northern Quarter experienced a decline in domestic weaving, although the expansion of commercial and industrial uses (such as the mechanised cotton mills) softened any potential harmful effects to the area's economy. In addition to workers housing, the area developed to accommodate public houses, textile warehouses and engineering and iron works. The development of the Smithfield Market further strengthened the area's role as a central district. Food markets were a predominant building type in the area, although few of these are still standing. The growth of a transient population discouraged higher status residential uses and many of the dwellings built under the Stevenson plan were demolished or converted into commercial premises. Affleck and Brown – from which the name 'Afflecks' is based upon - was a successful drapery firm in the 1850s which redeveloped many shops in the area, including the application site, into a large drapery emporium.

6.7 A decline in commercial warehouse building in the area allowed the Northern Quarter to develop as a commercial and retail district instead. Oldham Street became a popular shopping street, as did the environs of the Smithfield Market which also became a honey pot for shopkeepers and retailers.

6.8 The viability of the Northern Quarter as a retail area suffered a sudden decline in the 1970s with the closure of the Smithfield Market and the opening of the Arndale Shopping Centre. The new centre changed the focus of retailing in the City Centre, which was consolidated by its layout which fronted onto Market Street and presented a blank tiled façade onto the Northern Quarter, which served to create a division between the two retail centres. After the development of the Arndale, the Northern Quarter became characterised with a high proportion of under-utilised floorspace and a lack of investment. In the last 30 years, the fortunes of the area have begun to revive with investment in new uses, notably cafés, bars, live music venues, restaurants, residential and visitor accommodation.

Significance of the Conservation Area

6.9 The northeastern portion of the Conservation Area is defined by a dense urban grain formed of small and narrow plots developed to back of pavement, this typology is seen along Oldham Street, Tib Street, Thomas Street and Edge Street. Historic buildings date from the 18th and 19th centuries, and are predominantly former commercial buildings, with some townhouses, which typically range from three to five stories in height. More recent development are interspersed throughout the area, although these tend to occupy more substantial plots.

6.10 The northwest of the Conservation Area was formerly occupied by a large Victorian indoor market known as Smithfield market. A cluster of former market buildings remain in this area including Smithfield Market on Eagle Street (recently redeveloped into a food hall), the remaining elements of the Wholesale Fish Market on High Street and the former fish market converted to the Craft and Design Centre on Oak Street are significant to the Conservation Area as they hold evidential value of the predominant use of this area historically.

6.11 In the vicinity of the application site, to the south of the Conservation Area, the grid iron street layout and narrow typology of building plots becomes more fragmented, and buildings with a larger building plots are more common. Such buildings include substantial former warehouses with decorative facades, reflective of the Manchester's success as a cotton manufacturing city. An example of this is the Grade II Rylands building to the south of the application site which was constructed towards the end of the textile boom in 1932

as a warehouse for Ryland & Sons who manufactured and distributed linen. Large cotemporary developments are also present, such as the Citu NQ development on the car park where the Tib Street Horn was previously situated. A dominating feature within the setting of the application site is the multistorey car park on Tib Street, which detracts from the character and appearance of the Conservation Area.

6.12 In the vicinity of the application site, there is variation in materiality including red brick, terracotta, glazing, concrete and stone. Historic buildings vary in style, with some former warehouses having a relatively simple and functional appearance whilst others have more opulent and expressive facades. The application building is an example of this; the Tib Street and Short Street elevation of the building is relatively understated when compared to the Church Street and Oldham Street elevations of the Affleck's building, noting that this was previously separate buildings which have been amalgamated. Some parts of the Conservation Area have traditional shopfronts, however often signage and shopfronts are modern and in some cases detract from the appearance of the area.

Significance of the Application Building

6.13 Afflecks is not listed, but is regarded as a non-designated heritage asset making a positive contribution to the significance of the Conservation Area.

6.14 The Historic England Publication 'Statements of Heritage Significance: Analysing Significance in Heritage Assets' (HE 2019) suggests three areas of interest for assessing a heritage assets significance. These are to be described, following which the level of the general significance of the heritage asset should be assessed, with the particular contribution of any described features. The three areas of interest are:

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

- **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.

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

6.15 A statement of significance is set out below using Historic England's criteria.

Archaeological Interest

6.16 The archaeological interest is **low - medium**. The building provides evidence of past human activity in terms of the construction and development of warehouse and commercial buildings when the city underwent significant development in response the success of its textile industry. The application building is evidence of this growth.

Architectural and artistic interest

6.17 The building also possesses architectural merit; the Tib Street and Short Street elevations are relatively understated but still incorporate design features that are characteristic of the Conservation Area. Artistic value derives from the large metal sculpture that has been fixed to the Tib Street elevation and is considered to add interest and contribute to the eclectic and quirky nature of the Northern Quarter. The Church Street and Oldham Street elevations are more opulent in appearance. The architectural and artistic value that can be afforded to the building is **medium**.

Historic Interest

6.18 The building's original use as various subdivided warehouse buildings and shops (see figure 6.2) associated with Manchester's textile industry represents historical value, which is evidence of the development of this part of Manchester in the 19th and early 20th century. The historic interest is regarded to be **medium**.



Figure 6.2: Map showing Afflecks (red line) as block of subdivided units prior to being amalgamated. Map Surveyed: 1849, Published: 1851.

Heritage Appraisal

6.19 The Tib Street Horn was designed by David Kemp, a sculptor bases in Cornwall, and was originally erected in 1999 at the easter corner of the Church Street Car Park which is located adjacent to Afflecks. Reference Visual Arts Database Service describes the sculpture as follows:

"Out of the discussions within the Northern Quarter Association about the purpose of public art in revival and identity of the Northern Quarter, there was a recognition that alongside the smaller forms of public art - ceramic tiles, murals and poetry paving - there was a need for a gateway sculpture to help establish the identity of the district as Manchester's 'creative quarter. David Kemp, a sculptor based in Cornwall, was approached by the Northern Quarter Association with a view of providing a sculpture. He spent some time studying the history, buildings and cultural life of the area before proposing a sculpture which would be located on the corner of Tib Street and Church Street, a site dominated by the remains of an industrial building - a former hat factory. It was also opposite Afflecks

Palace, a popular shopping venue. Kemp's landmark sculpture was a massive musical instrument, to which were attached various eye-catching objects; the whole serpentine-like composition being coiled in and around the remains of the factory building. It was by far the largest piece in a series of "Unsound Instruments" that Kemp had worked on over a number of years, representations of musical instruments whose music had to be imagined from their shape. It was commissioned in 1996. Negotiations with National Car Parks, the owners of the site, secured permission for it be installed. Finance for the project came from Arts Council through the National Lottery, the City Council, National Car Parks Ltd and the Northern Quarter Association. The sculpture, which underwent some changes from the original design, was finally completed in 1999. The complex operation of fixing the different sections of the sculpture to the building took ten days. The ceremony in June 1999 to welcome the "The Big Horn" included the performance of a piece of music especially composed for the event. To the question of What is it, Kemp responded: 'It's not really a saxophone, nor a dragon, coiled on the gothic stump of a Victorian hat factory. Perhaps it's a listening device, filtering the left-over sounds from the street corner below, where the past bumps into the future, shooting the lights.' Its form, size, colour and location has made "The Tib Street Horn", within a short space of time, one of the most recognisable of the modern public art works installed in the city."

6.20 The sculpture is proposed to be fixed to the southeastern corner of the building which overlooks Tib Street at its junction with Short Street – now a short service road providing access to the side of Afflecks, Crazy Pedro's Bar, and the side and rear of 21-33 Oldham Street.

6.21 By its very nature, 'The Big Horn' is not designed to be 'within keeping'. It is designed to be distinctive, thought provoking, unusual, and prominent. Despite this, and considering the site's sensitive Conservation Area location, the fact that the sculpture may not be within keeping, does not mean that it is 'out of context'. In fact, the relocation of the sculpture to the façade of one of Manchester's most iconic buildings is entirely appropriate.

Impact on the Application Building (Non-designated Heritage Asset)

6.22 The proposed scheme presents an excellent opportunity both to retain the sculpture close to its originally intended location, and also to further enhance the external appeal of

Afflecks, which already benefits from artwork upon its facades. The proposed fixing of the sculpture to the southwest corner of Afflecks will have a direct impact upon the building, however there will be no removal of historic fabric and the works will be reversible. The appearance of the building and its setting will be substantially altered, however this will not diminish the heritage value of the building. The historic significance of the building will still be readily understood, and whilst the sculpture will be attached to the building and span across two of the first floor windows, the architectural significance of the building will still be appreciated. Indeed, it is considered that the installation of the Big Horn to Afflecks will enhance the artistic significance of the building, whilst also restoring the communal value associated with the artwork.

Impact on Smithfield Conservation Area (Designated Heritage Asset)

6.23 The significance of the Conservation Area derives from its historic and architectural value which is allied with the area's former development in response to City's burgeoning textile industries in the 18th and 19th centuries. It is not considered that the proposed installation of the Big Horn to the external elevations of the Afflecks building would result in any erosion to this significance. It is pertinent that the sculpture was designed to be located in the Smithfield Conservation Area, only metres from the proposed location. Considering the wider area and the Northern Quarter more generally, the relocation of the sculpture to Afflecks assists in the retention and creation of communal value, as well as helping to promote the independent, subculture-oriented nature of the Northern Quarter. 'The Big Horn' is a much loved and publicly recognised piece of artwork, which expresses the idiosyncratic and creative character of the Northern Quarter.

Conclusion

6.24 Overall, it is considered that the proposal would have a positive heritage impact upon the significance of the application building through enhanced architectural and artistic value. With regard to the Smithfield Conservation Area, which is a designated heritage asset, it is considered that the proposals will have no adverse impact upon the significance of the area, in accordance with local and national policy which requires that development preserves or enhances heritage assets.

6.25 No harm has been identified to the Conservation Area, and therefore there is no policy requirement to demonstrate public benefits. Nonetheless, the relocation of The Big Horn to its proposed location on the façade of Afflecks will deliver a series of positive planning and regeneration benefits. It will:

- Lead to the retention and secure the future of a well-known and much loved piece of public artwork.
- See the retention of The Big Horn within close proximity to its original location, and again to the corner of a 19th Century building.
- Enhance the visual appeal of Afflecks – which already benefits from a number of sculptures, mosaics, and other embellishments – further contributing to the building's iconic status.
- Despite its prominence, the Big Horn is an appropriate addition to the building it will be attached to, and the proposal will not have an adverse impact upon the character of the Smithfield Conservation Area.

6.26 This Heritage Statement concludes that the proposals are wholly compliant with local and national policy, and that there is no reason on heritage grounds which would warrant refusal of the application.

7. Design and Access Statement

Design

7.1 The design is an artistic sculpture created by Devid Kemp, a Cornwall based artist in 1999. It features a large serpent–like musical instrument with various objects attached to it. It formed part of a series of Kemp's art known as 'Unsound Instruments'. The proposals are for the sculpture to fixed to the external corner of the application building. Details of the proposed fixing are shown on submitted drawing DW1490 03.

Use

7.2 The installation of the Tib Street 'Big Horn' to the corner of Afflecks will serve an artistic and cultural purpose.

Layout

7.3 The sculpture is proposed to be fixed to the southwestern corner of the building which overlooks Tib Street at its junction with Short Street. The reasoning for the proposed location of the sculpture is twofold. Firstly, this location has been chosen for structural reasons. The corner of the building that the sculpture will be applied to is chamfered, and the structural engineer has confirmed that since the walls 'buttress' each other at the corner it is the optimal location for its installation. Secondly, the proposed location and layout means the horn will face towards the site where it originally stood. This corner of the building addresses Tib Street and views of the sculpture on this corner and the Short Street elevation will be possible when entering the Northern Quarter travelling north along Tib Street. The siting allows the sculpture to act as key landmark and gateway feature, close to its originally intended location.

Scale

7.4 The sculpture will be fixed at a height allowing clearance of at least 5.3m to ground, in accordance with oversailing licensing requirements. The sculpture will extend to 12.8m at its highest point, therefore broadly covering part of the first and second floors of the building's corner.

Appearance

7.5 The sculpture will be read against the backdrop of the application building. Given the sculpture was originally fixed to the remnant of a building which was also constructed from red brick, the installation of the horn to the application building is considered appropriate. By virtue of its design, the horn will be a distinctive and striking feature on the building, however the original design intent and architectural integrity of the Afflecks building will still be appreciated.

Access

7.6 The proposals will have no impact upon access arrangements for the building. Nor will it have any impact for pedestrian or vehicular movement on Tib Street or Short Street.