

Manchester Art Gallery



Heritage Impact Assessment
June 2023

**Buttress is a leading
design studio providing
architecture, urban design,
interiors and conservation
design services.**

Version history

Project name: Manchester Art Gallery
Document number: MAG-BUT-XX-XX-RP-A-XX-0001
Client: Manchester City Council

Rev:	Date:	Status	Name	Description
P01	23-06-23	ISSUE	Hannah Bellerby Architect	LBC Issue

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

Manchester Studio + Registered Office

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

T: 0161 236 3303
www.buttress.net

Leeds Studio

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

T: 0113 539 7965
www.buttress.net

Buttress

Contents

1.0 Introduction	5	5.0 Summary of Proposed Works	18
1.1 Purpose of the Heritage Assessment	6	5.1 Aims	19
1.2 Methodology	6	5.2 Proposals	19
1.3 Authorship & Acknowledgements	6	6.0 Heritage Impact Assessment	21
1.4 Location & Site Description	7	6.1 Methodology	22
1.5 Use & Management	7	6.2 Impact on Significance of Manchester Art Gallery	23
1.6 Designations	7	7.0 Justification Statement	27
2.0 Policy Context	8	7.1 Conservation & Repair of Historic Fabric	28
2.1 National Planning Policy Framework	9	7.2 Materials & Design	28
2.2 Historic England Guidance	10	7.3 Sustainability	28
2.2 Local Development Plan	10	7.4 Public Benefit	28
2.3 Conservation Area Appraisal	10	7.5 Summary of Impact	28
3.0 Understanding the Heritage	12	8.0 Bibliography & Sources	29
3.1 Description of the Heritage: Manchester Art Gallery	13	9.0 Appendices	31
3.2 George Street Conservation Area	14	9.1 Listing Description: Manchester Art Gallery	32
4.0 Assessment of Significance	15		
4.1 Assessing the significance of heritage assets	16		
4.2 Significance of Manchester Art Gallery	17		
4.3 Significance of the George Street Conservation Area	17		

1.0

Introduction

1.0 Introduction

1.1 Purpose of the Heritage Assessment

This Heritage Assessment has been prepared to capture the understanding of heritage significance and heritage impacts of proposed works to the Manchester Art Gallery, Manchester, on behalf of Manchester City Council.

This document is intended to support the submission of a Listed Building Consent application. This assessment has been prepared as works are proposed both within the confines of, and within the curtilage of, the Grade I listed Manchester Art Gallery.

A number of the works also fall within the curtilage of the Grade II* listed Athenaeum, which forms part of the group of buildings all operating as part of the art gallery, and is therefore also referenced in this report.

This report has been written in accordance with the National Planning Policy Framework (2021), Historic England's Statements of Heritage Significance (2019), Conservation Principles, Policies & Management for the Sustainable Management of the Historic Environment (2008), and BS 7913 - British Standards Guide to the Conservation of Historic Buildings.

1.2 Methodology

This document outlines the heritage of the building, providing an overview of important information to foster a better understanding of the asset and its significance. Significance is assessed in relation to heritage interests outlined by Historic England.

The methodology is explained in further detail in 6.1 Methodology. It is informed by ICOMOS and British Standards guidance in order to provide a robust framework for assessment.

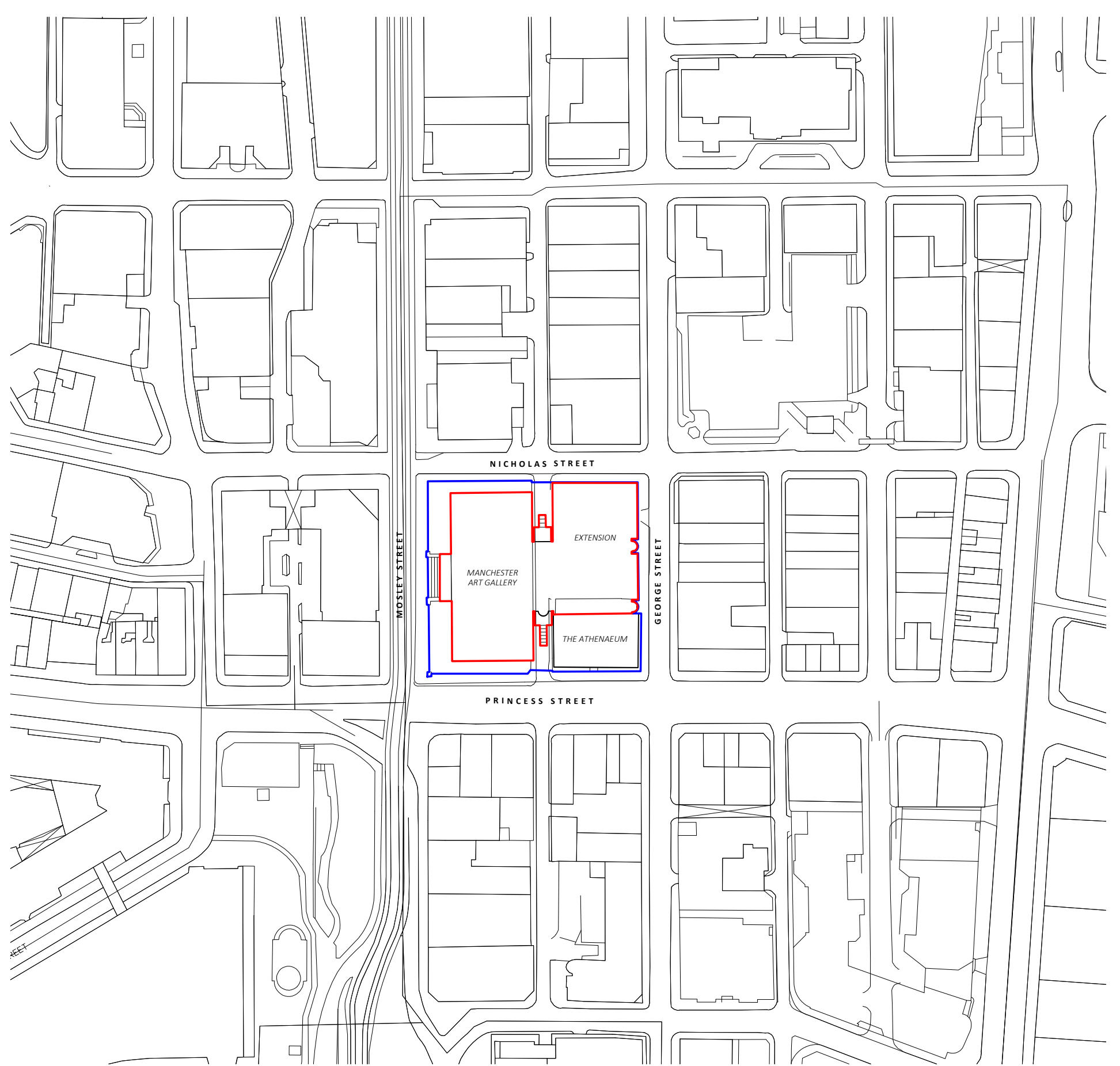
1.3 Authorship & Acknowledgements

This document has been prepared by Hannah Bellerby BA (Hons) MArch ADPPA, Architect at Buttress.

KEY

Site Application Extent

Site Ownership Boundary



1.4 Location & Site Description

The principal entrance to Manchester City Art Gallery is located on Mosley Street. The Art Gallery is housed in three connected buildings; The City Art Gallery facing onto Mosley Street, The Athenaeum along Princess Street and the later extension, connecting the former two.

1.5 Use & Management

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

1.6 Designations

This application relates to Manchester Art Gallery which is Grade I listed. The adjacent Athenaeum is Grade II* listed. Both sit within the George Street Conservation Area.

Figure 1 Location Plan

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. 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.

2.2 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 assets.

2.3 Conservation Area Appraisal

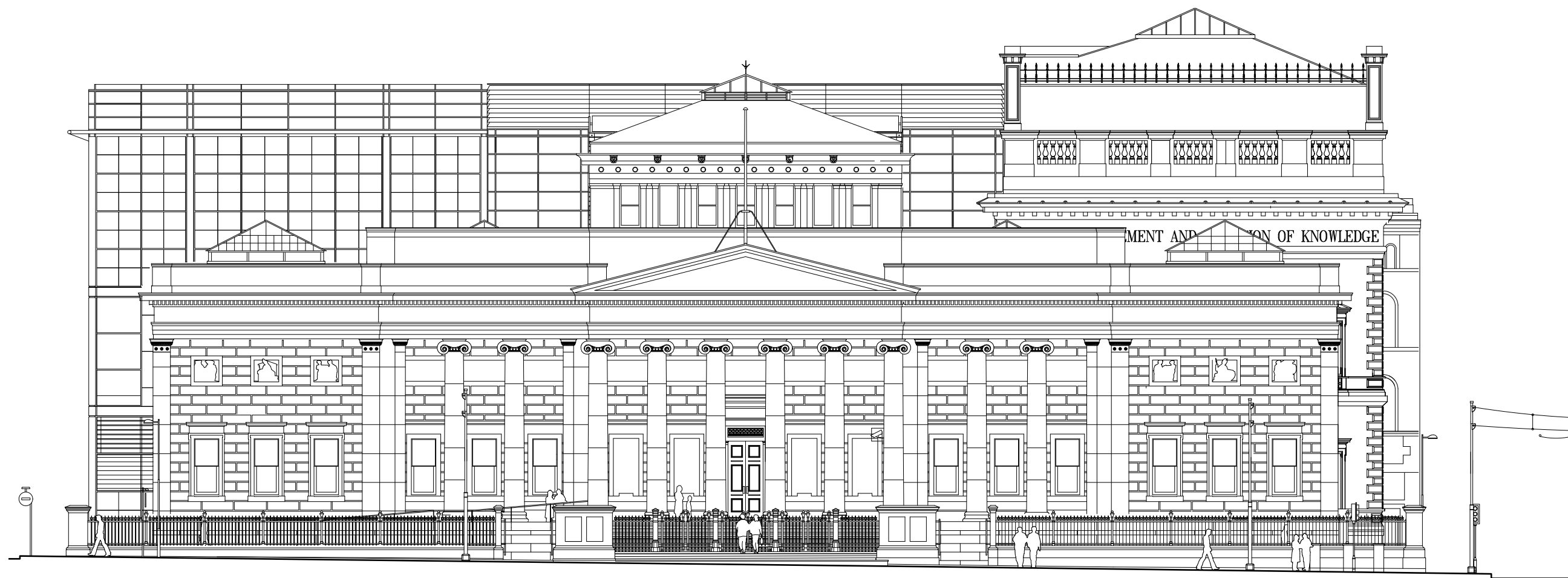
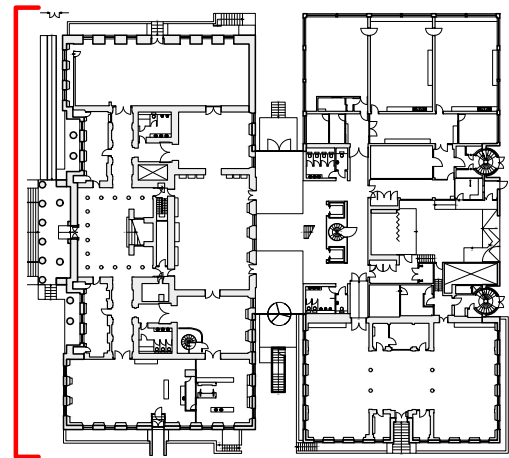
The site is located within the George Street Conservation Area. The City Art Gallery is referred to as one of Manchester’s finest buildings, being one of only twelve Grade I listed buildings in the City.

The area is described as follows;

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

3.0

Understanding the Heritage



P01 31/05/23 Stage 3 issue

Rev Date/Intis Details

© The moral rights of the author are hereby asserted.
This drawing and design is the sole property of Buttress Ltd and must not be reproduced without permission.
Buttress Ltd is Registered in England and Wales: 5362573



Buttress

41 Bengal St
Manchester
M4 6AF

T 0161 236 3303
E contact@buttress.net
W www.buttress.net

Project Title Manchester Art Gallery
Client Manchester City Council
Location Mosley Street, Manchester

Drawing Title Existing Elevations
Mosley Street

Date 31/05/23 **Scale** 1:100
Checked EK **Orig Paper Size** A1

Status Stage 3

Project: Origin: Zone: Level: Type: Disc: Code: Number: Rev:

MAG - BUT - 00 - ZZ - DR - A - 00 - 2001 **P01**

Figure 2 Mosley Street Elevation

3.0 Understanding the Heritage

3.1 Description of the Heritage: Manchester Art Gallery

Originally constructed as the Royal Manchester Institution, the main entrance building for the Manchester Art Gallery was Its Mosley Street building, designed by Charles Barry in the Greek Revival style, opened in 1835, housing concerts, lectures, a growing art collection and the newly founded School of Design, later to become the Manchester School of Art. Visitors to the Royal Manchester Institute were welcome, on payment of a 6d entrance fee. By 1882, however, the Institution’s finances were in decline and this essentially private enterprise was given over to the city, on condition that the Manchester Corporation spend a minimum of £2000 per year for the next 20 years purchasing new work for the collection.

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

Today the Manchester Art Gallery collection occupies three connected buildings, The Royal Manchester Institution and the Athenaeum were designed by Sir Charles Barry. Both Barry’s buildings are listed Grade I and Grade II* respectively. The building that links them was designed by Hopkins Architects following

an architectural design competition managed by RIBA Competitions. It opened in 2002 following a major renovation and expansion project undertaken by the art gallery.

Manchester Art Gallery is noted as Grade I Listed by Historic England. The listing description is as follows:

“SJ8498SW 698 1/28/241 MANCHESTER MOSLEY STREET (East side) Manchester Art Gallery

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

EXTERIOR: two storeys with the appearance of one, plus a central attic; a symmetrical composition with 3:5:3 bay main range flanked by slightly projected pavilions, the whole raised on a plinth, and with a pedimented portico of six giant Ionic columns, three bay colonnaded side ranges with Ionic columns in antis, plain corner pilasters to the pavilions, a continuous plain entablature, dentilled cornice and plain parapet with moulded coping; plus a

rectangular attic behind the portico, flanked by set back parapets over the side ranges.

The portico, approached by full width steps, contains a large doorway with moulded architrave and cornice on consoles; the rear walls of the colonnaded side ranges have windows with plain reveals; the pavilions each have three sashed windows at ground floor with simple architraves and cornices, and three small rectangular panels above with statuary. The attic (forming a lantern to the entrance hall) has small windows with pilaster jambs, and a frieze and moulded cornice with roundels (etc).

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

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

Forrester (who had a previous arrest) and Manesta were both associated with the

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

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

3.2 George Street Conservation Area

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

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

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

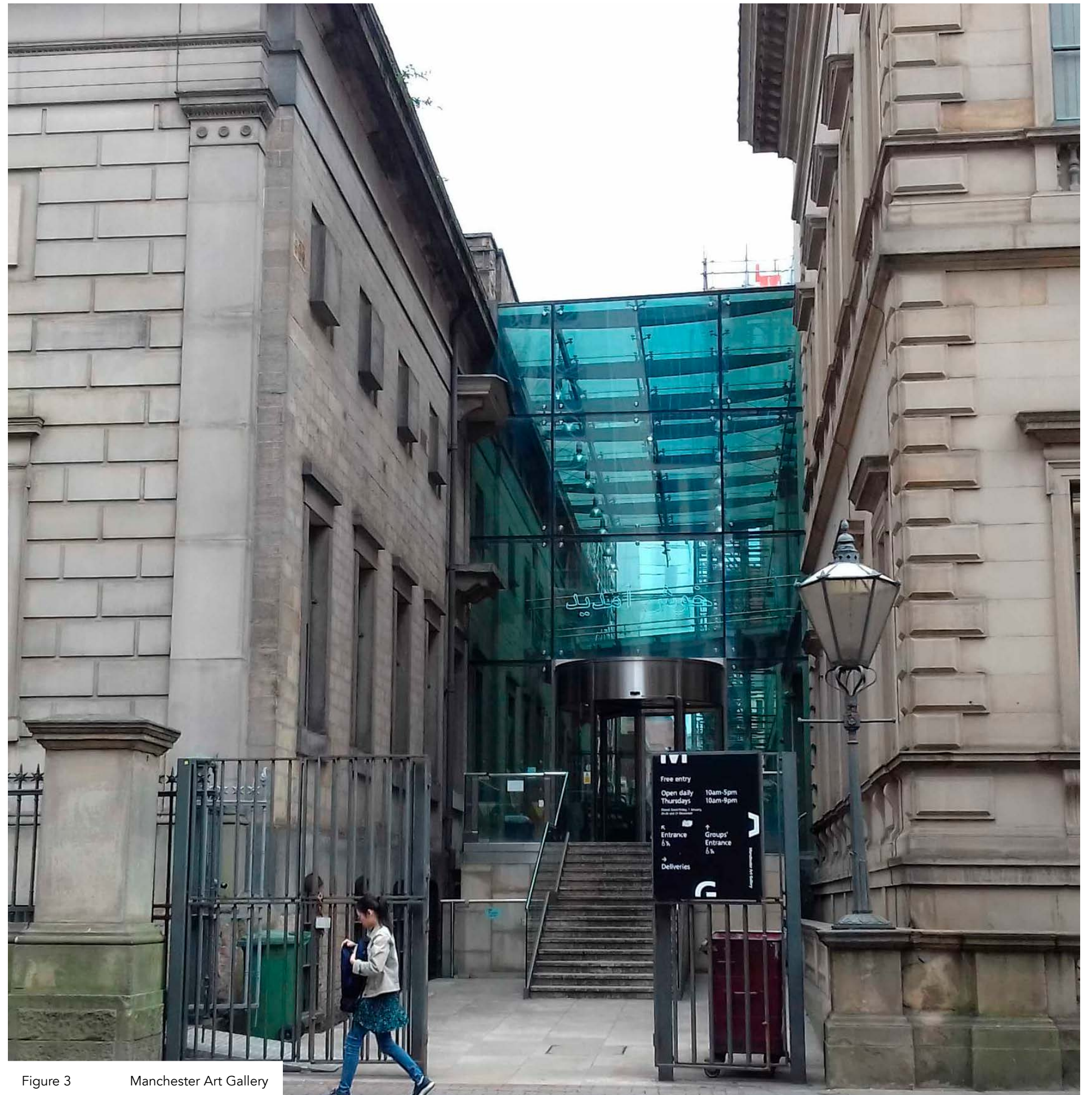


Figure 3 Manchester Art Gallery

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 Assessing the significance of heritage assets

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 Significance of Manchester Art Gallery

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

The Athenaeum is given holistic consideration as part of this application due to the historic combined use as the City Art Gallery. It's significance is considered to be high individually as a Grade II* listed asset.

Together, the buildings demonstrate high historical and evidential value through their physical form, architectural detailing and aesthetic style. The buildings also possess high cultural and communal value through their long-standing relationship with the city and as a publically accessible art gallery.

4.3 Significance of the George Street Conservation Area

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

5.0

Summary of Proposed Works

5.0 Summary of Proposed Works

5.1 Aims

The proposals for the repair and alteration of the City Art Gallery aim to:

- Conserve and repair existing historic fabric with modern intervention where appropriate.
- Enhance and modernise the facilities within the buildings without detracting from existing quality or character.
- Improve public access and security within the buildings.

5.2 Proposals

The proposed changes are detailed in the following paragraphs.

5.2.1 Revolving Door to Atrium
Location: 2002 extension

- Lifting of external concrete paving slabs to external podium at atrium entrance to allow investigation into waterproofing defects causing water ingress through existing concrete slab.
- Slabs to be carefully lifted in 3 no. sections. Where damaged they are to be set aside and numbered prior to rebedding in mortar in original positions upon completion of the works. Where damaged during lifting or otherwise, slabs are to be replaced like for like.
- Renewal of waterproofing to concrete slab with liquid applied system.
- Drainage channels and gullies to be cleaned out whilst undertaking the works and any required repairs/resetting of joints undertaken. Hoppers and RWP's to be renewed/ supplemented as required in cast iron. Slot drains to be renewed.

5.2.2 Staff Room
Location: 2002 extension

- Removal of existing finishes within room for internal refurbishment where damaged by previous water ingress.
- Full renewal of pipework insulation above suspended ceiling, and replacement of pipes only if required upon inspection for corrosion.
- Installation of new suspended ceiling tile system with 25mm perimeter shadow gap.
- Making good of localised areas of plaster damage to walls.
- Redecoration of all internal walls, colours as shown on drawings
- Renewal of painted softwood skirting to perimeter of room
- Installation of new linoleum flooring throughout
- Retained tiled splashback to kitchen perimeter to be cleaned down and regouted as required.

5.2.3 Fire Exit Door to Atrium
Location: 2002 extension

- A mirror image of the main Atrium entrance, with identical defects. Proposed works as 5.2.1.

5.2.4 Toilet Refurbishments
Location: Grade I listed art gallery building, 2002 extension

- Re-ordering and internal refurbishment to modernise existing tired finishes and sanitaryware to existing ground floor toilets in the following locations;
- Re-ordering of existing Female WC within the Art Gallery to become new Ungendered WC.
- Re-ordering of existing Male WC within the Art Gallery to become new Family WC facilities to include fixed baby change stations.
- Refurbishment of existing Male & Accessible WC facilities within the modern extension.
- Refurbishment of existing Female & Accessible WC facilities within the modern extension.
- New internal finishes inc. ceiling, floor, and walls, in accordance with the drawings. IPS system and full height cubicles, linear handwash trough basins and hand dryers to be installed throughout.

5.2.5 Gallery Ceiling
Location: 2002 extension

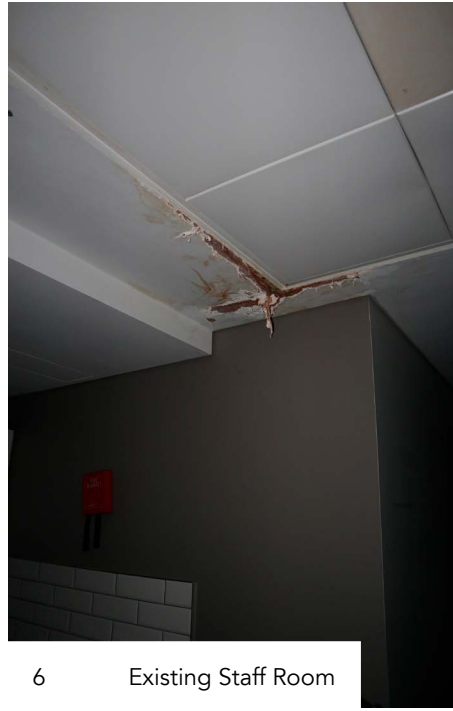
- Modification and upgrade of existing maintenance walkway and edge protection, with new galvanised steel safety gate for lanyard safety fall arrest system.
- Removal of existing steel ceiling frame and polycarbonate panels.
- New suspended ceiling to comprise plasterboard hung from new stainless steel support frame and brackets. Ceiling to have matt painted finish colour to match existing, and perimeter shadow gap formed from 25mm softwood battens, painted black.
- Introduction of 250mm insulation laid loose above ceiling.
- Replacement of lighting, controls and lighting fixtures in accordance with lighting design by others.
- New bespoke integral insulated loft hatch. Access hatch to be installed in relocated position to suit new lighting design and walkway access requirements.



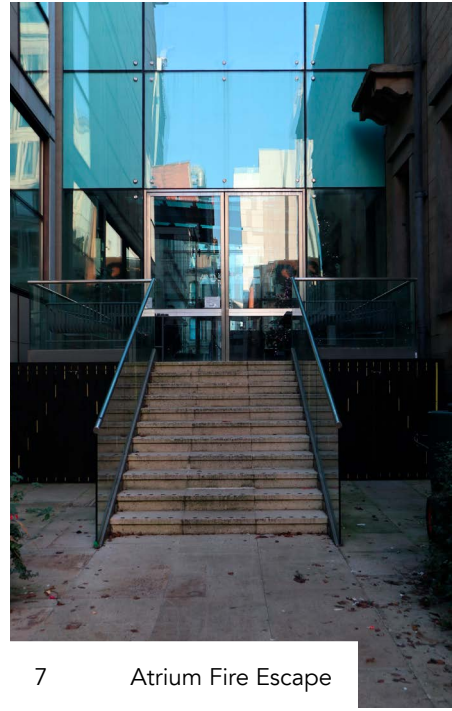
4 Existing Toilets



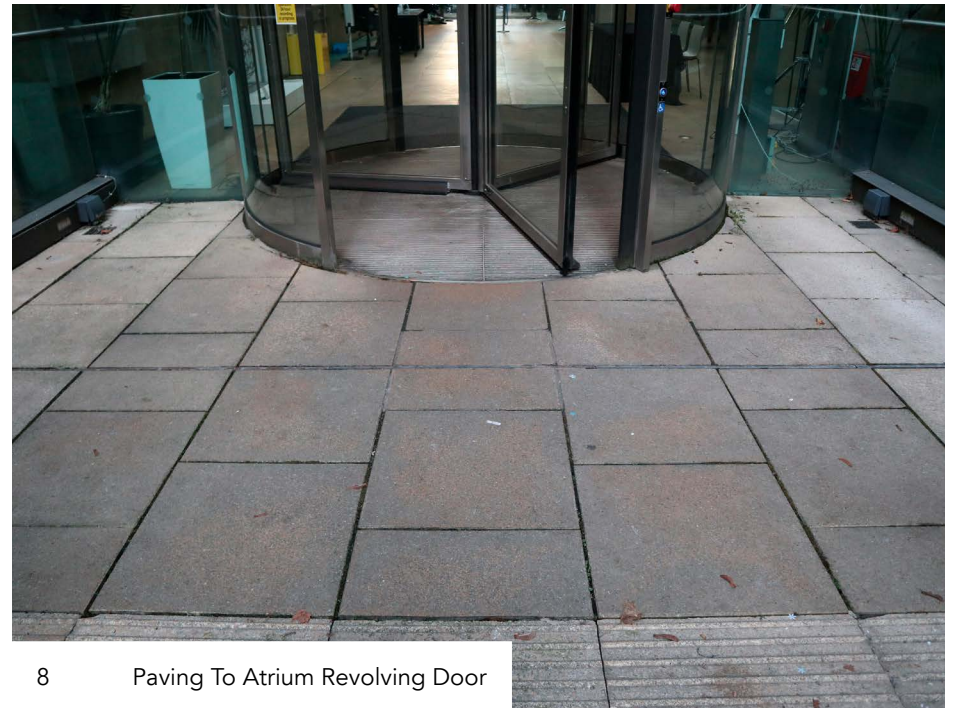
5 Existing Accessible WC



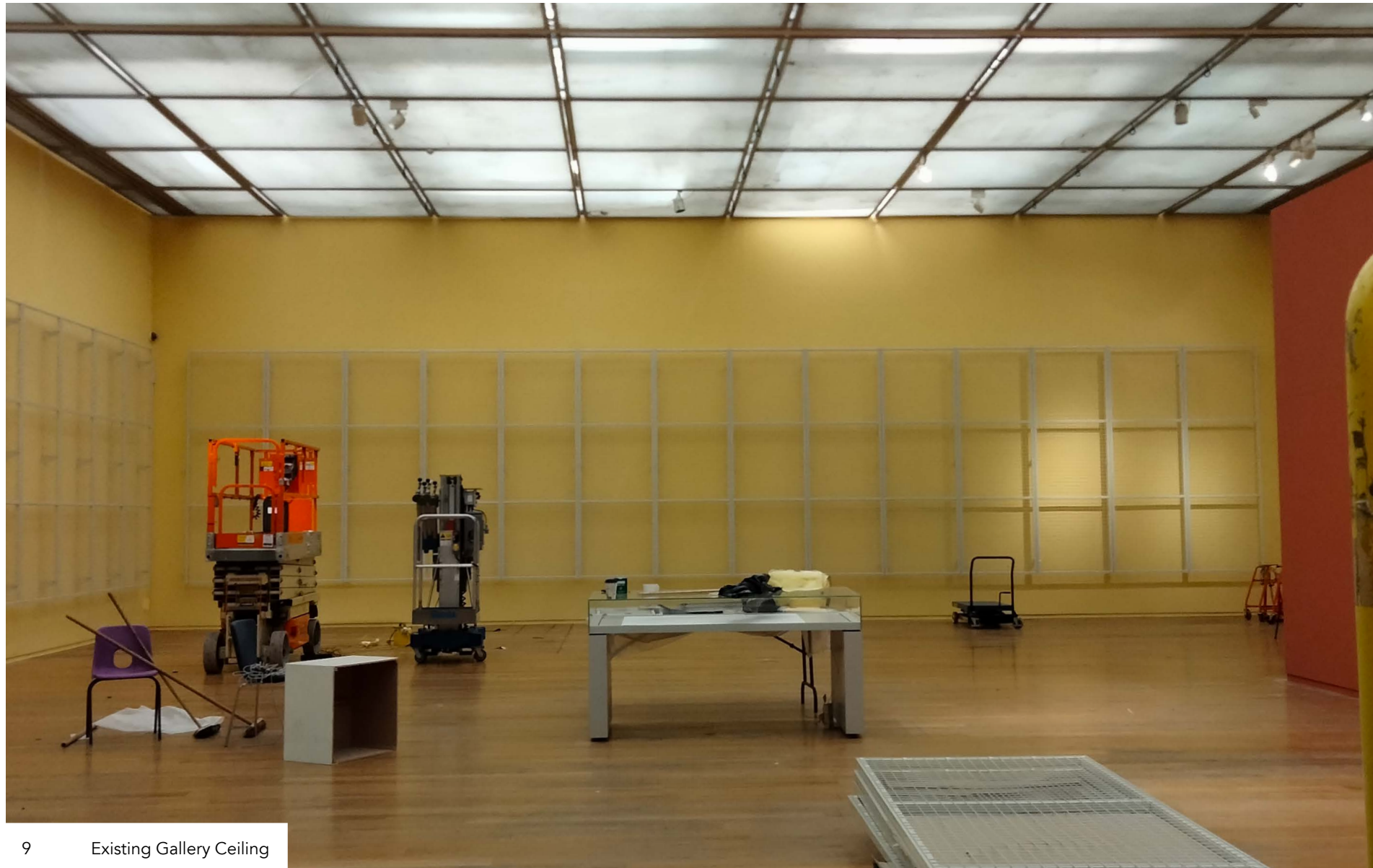
6 Existing Staff Room



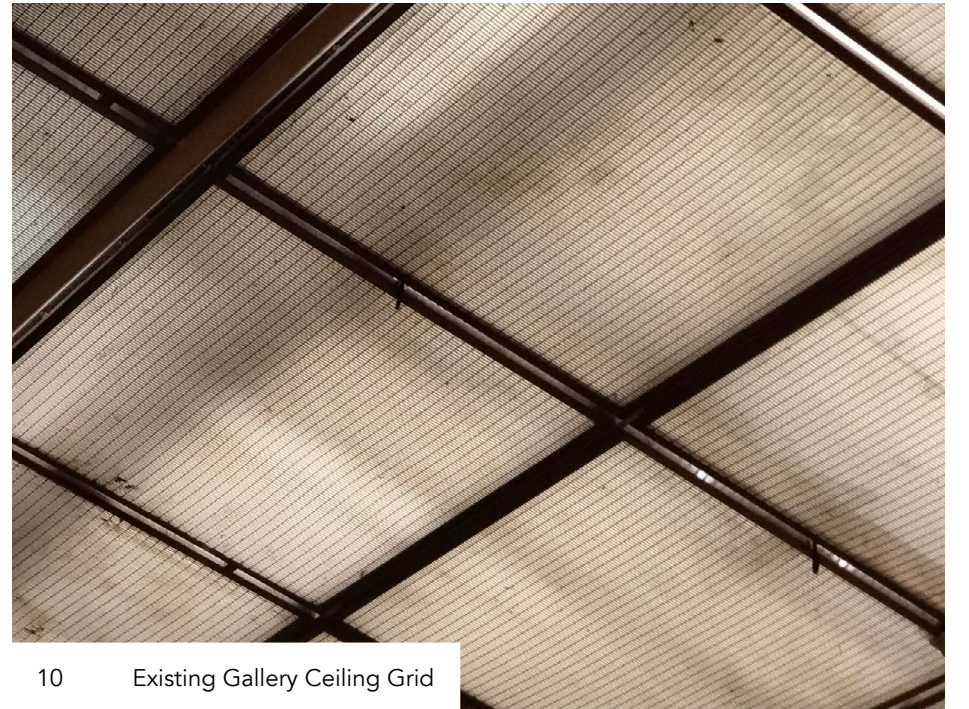
7 Atrium Fire Escape



8 Paving To Atrium Revolving Door



9 Existing Gallery Ceiling



10 Existing Gallery Ceiling Grid

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 21. 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 either 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 1 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 2 Definition of types of change

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

Figure 3 9-point scale of impact

6.2 Impact on Significance of Manchester Art Gallery

6.2.1 Revolving Door to Atrium

The existing material finishes will be reinstated, or replaced like for like, in accordance with the proposed methodology for maximum retention of existing fabric and to prevent any external visual impact.

The waterproofing system will be renewed with the appropriate product required to rectify the defect. Though this will be a modern system, with robust detailing it is considered appropriate for the concrete slab construction.

The works proposed within the vicinity of the revolving door to Atrium are therefore considered to be a negligible change, with an overall beneficial impact on the heritage asset.

6.2.2 Staff Room

The internal fabric to be refurbished is in poor condition following water ingress through the concrete slab above. Repairs to walls will be made good with plaster, composition to match existing. Removal of decayed finishes is required to prevent further deterioration,

with the floor and ceiling finishes installed considered to be reversible interventions.

Overall the proposed works to Staff Room are considered to be a minor change, with a beneficial impact on the heritage asset.

6.2.3 Fire Exit Door to Atrium

The proposed works within the vicinity of the fire exit door to Atrium are as 5.2.1, and are therefore considered to be a negligible change, as a beneficial impact on the heritage asset.

6.2.4 Toilet Refurbishments

The re-ordering and refurbishment of internal finishes and sanitaryware within the four toilet areas are considered to be a moderate change. However, the works are for cyclical renewal of modern internal finishes and do not result in substantial harm to or loss of historic fabric. The impact is therefore considered to be beneficial maintenance for the continued use of the building.

6.2.5 Gallery Ceiling

The alterations to the access walkway will improve access and maintenance of the roof

void and will be concealed from public view above the new gallery ceiling. The introduction of loose laid insulation is proposed to improve thermal performance.

The removal of the existing ceiling is considered to be a loss of fabric, which will impact on the aesthetic of the room. However the polycarbonate panels are considered visually intrusive, assumed to be a later addition.

The proposed ceiling is a renewal in plasterboard with a steel suspended ceiling system utilising existing fixing points. The ceiling will be installed in a position 100mm lower to accommodate the existing tubular frame and allow a recessed detail around the retained eyebolts.

The ceiling finishes are to be matte white with lighting appropriate for the artwork. The proposed ceiling is detailed with discreet, flush, integral loft hatch and perimeter shadow gap to minimise visual impact within the room.

The proposed works are considered to be a moderate change, with a beneficial impact in terms of aesthetics as well as to the access and maintenance of the gallery.

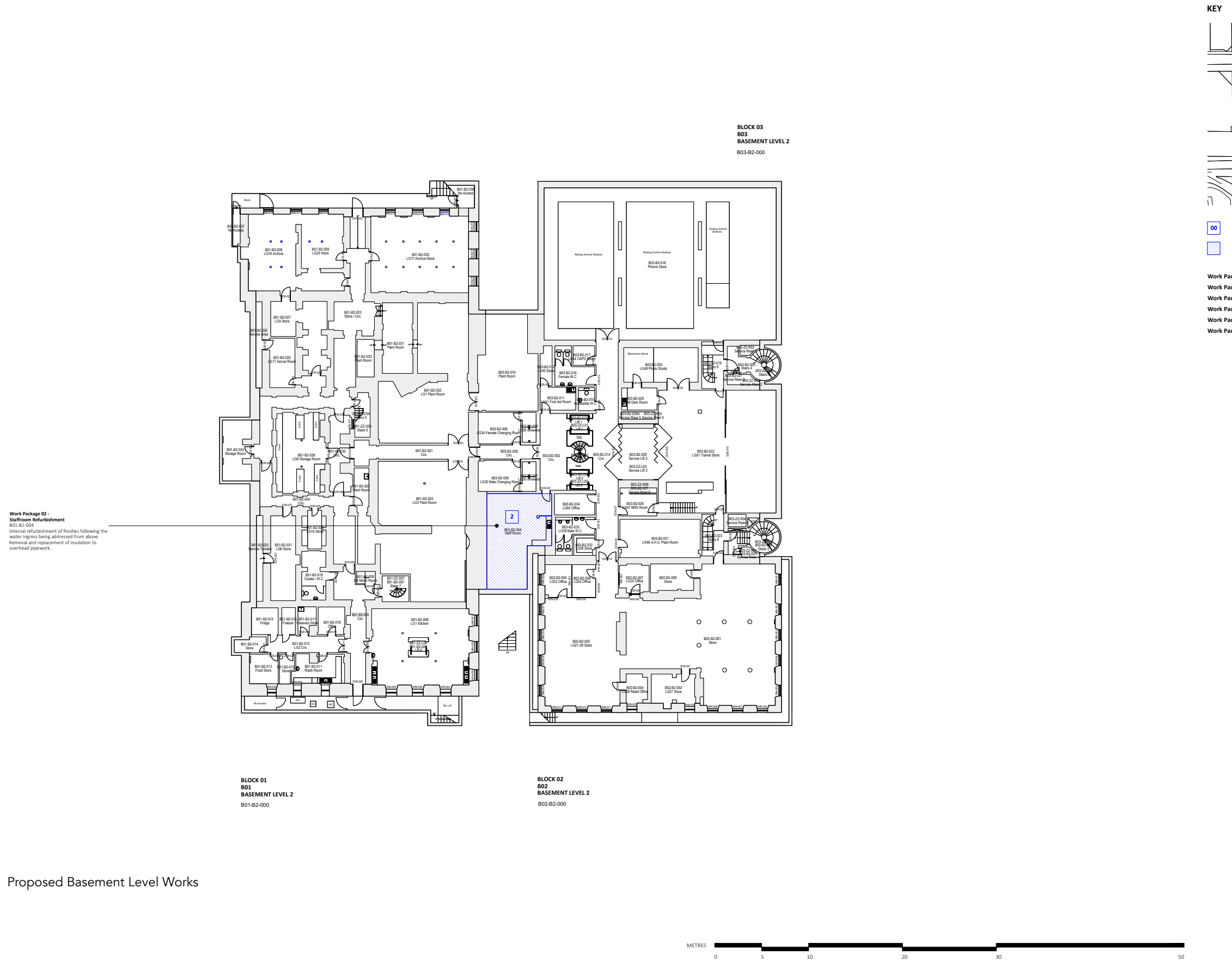
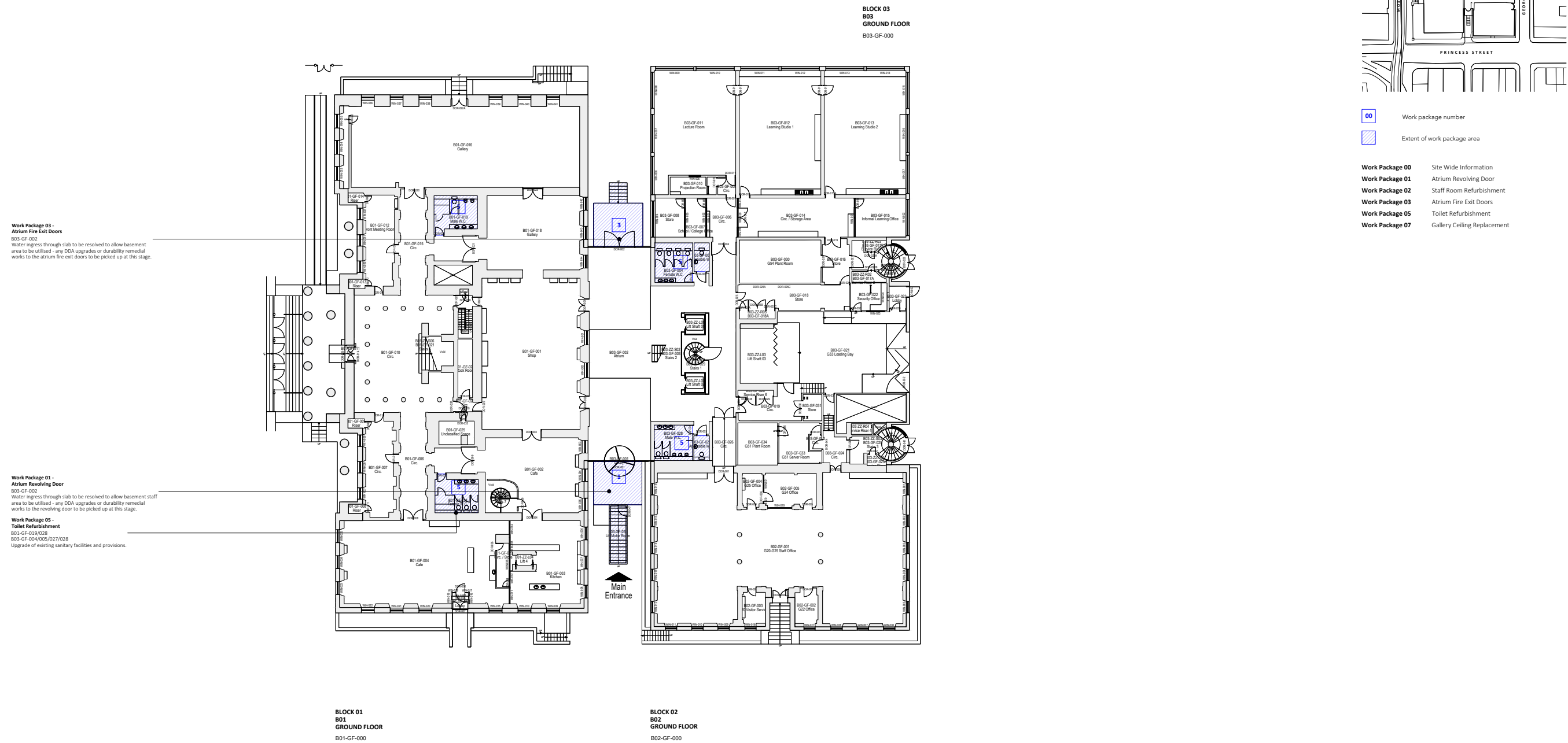


Figure 11 Proposed Basement Level Works



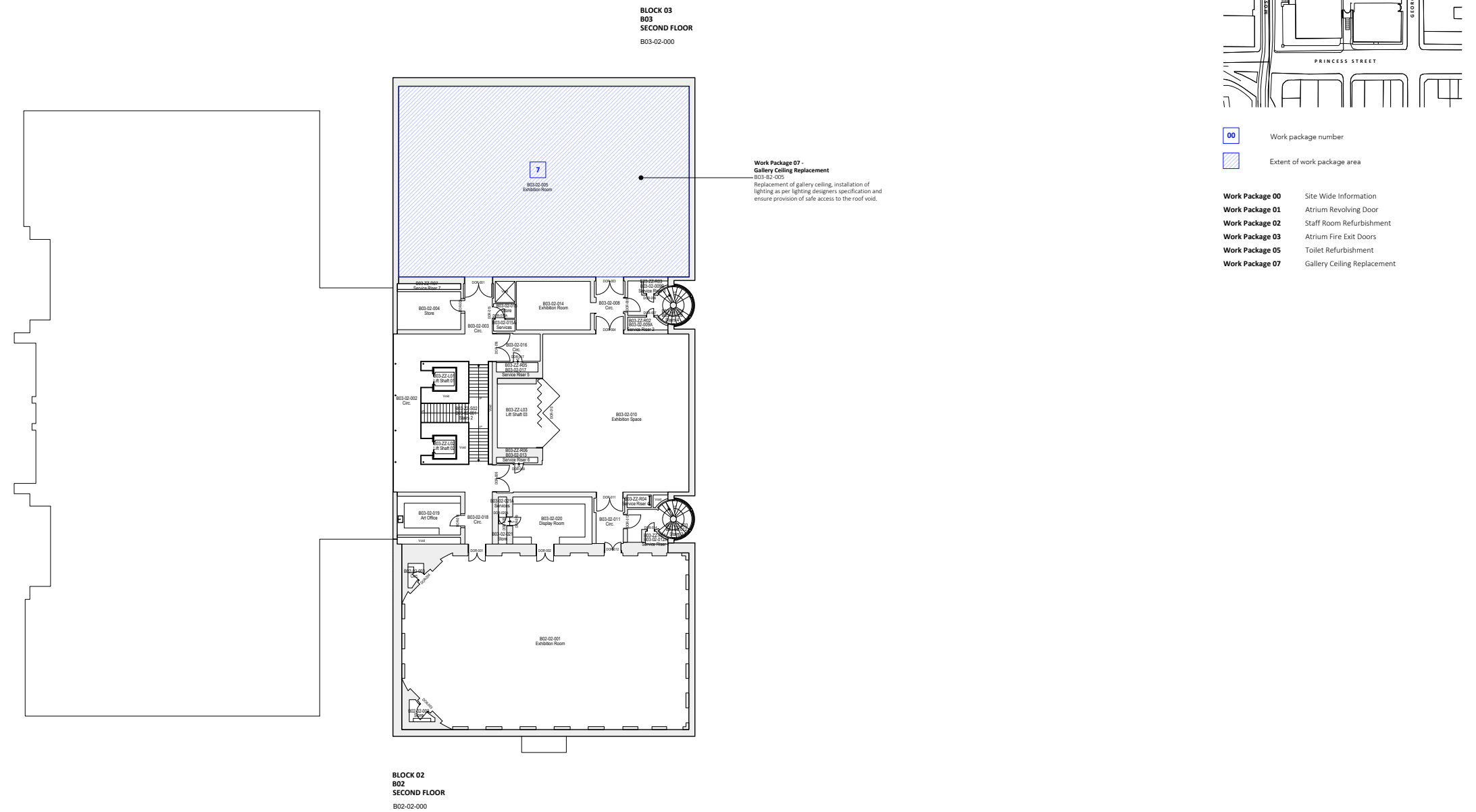


Figure 13 Proposed Second Floor Works

7.0

Justification Statement

7.0 Justification Statement

7.1 Conservation & Repair of Historic Fabric

The proposal will address the ongoing issues of water ingress within the building in the locations to which the application relates.

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

7.2 Materials & Design

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

Where possible and appropriate to do so materials have been replaced like-for-like. No loss of historic internal finish is proposed where fabric is in sound condition.

Where a revision to detail or material has been proposed or new material introduced, this is either; to rectify a known defect for long-lasting repair, to improve access and/ or security, or refurbishment of a previous modern finish considered to be of no historic merit.

7.3 Sustainability

Where possible sustainable interventions have been incorporated within the design, including improvement of thermal performance, upgrading of user controls, and provision of energy efficient appliances within the refurbishment.

7.4 Public Benefit

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

7.5 Summary of Impact

The proposed works are mostly internal, with no changes proposed to the exterior appearance of the building or its setting within the George Street Conservation Area. The proposed works are also mostly located within the adjoining 2002 extension, with the exception of 2no. WCs to be refurbished in the Grade I listed gallery building.

Overall the proposed works are considered beneficial and not causing substantial harm to the significance or understanding of the

designated asset.

Any harm is considered to be outweighed on balance to enhance and maintain the existing viable use of the buildings as the City Art Gallery.

8.0

Bibliography & Sources

8.0 Bibliography & Sources

Manchester City Council. 'Manchester's Local Development Framework Core Strategy Development Plan Document' July 2012.

Manchester City Council. "George Street Conservation Area". Accessed: February 10, 2023. https://www.manchester.gov.uk/info/511/conservation_areas/1048/george_street_conservation_area/4.

Ministry of Housing, Communities and Local Government. "National Planning Policy Framework" July 2021

National Heritage List for England. "Manchester Art Gallery". Accessed: February 10, 2023. <https://historicengland.org.uk/listing/the-list/list-entry/1282980?section=official-list-entry>.

National Heritage List for England. "The Athenaeum". Accessed: February 10, 2023. <https://historicengland.org.uk/listing/the-list/list-entry/1270889?section=official-list-entry>.

9.0

Appendices

9.0 Appendices

9.1 Listing Description: Manchester Art Gallery

This list entry was subject to a Minor Enhancement on 05/06/2018

SJ8498SW 698-1/28/241

MANCHESTER MOSLEY STREET (East side)
Manchester Art Gallery

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

EXTERIOR: two storeys with the appearance of one, plus a central attic; a symmetrical composition with 3:5:3-bay main range flanked by slightly-projected pavilions, the whole raised on a plinth, and with a pedimented portico of six giant Ionic columns, three-bay colonnaded side ranges with Ionic columns in antis, plain corner pilasters to the pavilions, a continuous plain entablature, dentilled cornice and plain parapet with moulded coping; plus a rectangular attic behind the portico, flanked by set-back parapets over

the side ranges. The portico, approached by full-width steps, contains a large doorway with moulded architrave and cornice on consoles; the rear walls of the colonnaded side ranges have windows with plain reveals; the pavilions each have three sashed windows at ground floor with simple architraves and cornices, and three small rectangular panels above with statuary. The attic (forming a lantern to the entrance hall) has small windows with pilaster jambs, and a frieze and moulded cornice with roundels (etc).

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

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

Forrester (who had a previous arrest) and Manesta were both associated with the militant suffrage organisation the Women’s Social and Political Union (WSPU), formed in Manchester by Emmeline Pankhurst in 1903.

In court they explained that they were acting in protest at a recent prison sentence given to Mrs Pankhurst for her own suffragette militancy. While in prison, Forrester and Manesta were covertly photographed using new surveillance cameras and the pictures were circulated to art galleries across Britain to prevent further attacks. Despite this, other women followed their example and there were a spate of similar suffragette strikes on art galleries and museums the following year.

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

Listing NGR: SJ8406198025

Buttress

Architects | Masterplanners | Heritage Consultants