SECTION 73

HERITAGE SIGNIFICANCE

STATEMENT

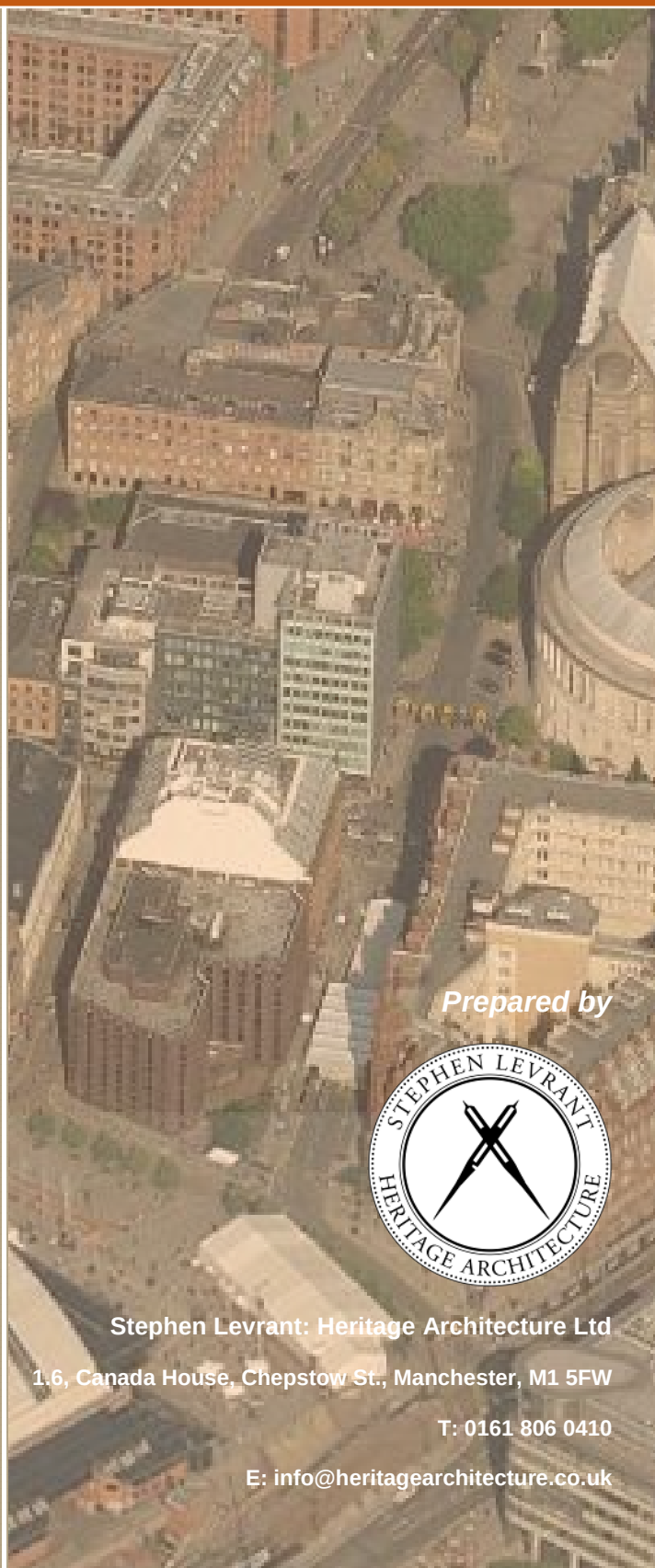
NOVEMBER 2022

This statement was submitted with the original planning application, as revised in December 2017, and was resubmitted as part of the section 73 applications in November 2019 and September 2021. It has not been altered as part of this section 73 application as it remains valid.

St Michaels

Manchester

Heritage Report: Significance



Prepared for

Jacksons Row Development Ltd

November 2017

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ST MICHAELS, MANCHESTER. HERITAGE STATEMENT

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1. INTRODUCTION

1.1 Purpose

Stephen Levrant Heritage Architecture Ltd (SLHA) have been commissioned by Jacksons Row Development Ltd to prepare a heritage report in support of the Proposed Development on the site known as the Jacksons Row Site, Manchester (the subject site). The site comprises of the area bounded by Jacksons Row, Southmill Street and Bootle Street.

The site is located within the Deansgate/ Peter Street Conservation Area and comprises of the 1953 United Reform Synagogue, Jacksons Row, the 1934 former A-Division Police Headquarters, Bootle Street, and the early 19th century Sir Ralph Abercromby public house, also on Bootle Street.

The current proposals include:

Partial demolition of existing buildings. Development up to 171.6m AOD comprising residential (Use Class C3), offices (Use Class B1), hotel (Use Class C1), place of worship (Use Class D1) and leisure/ food and drink uses (Classes A1, A3, A4, A5 and D2). Creation of public spaces and new public realm, provision of basement car parking, highway alterations, landscaping and associated works

A Heritage Statement is required to support the planning application due to the potential impact the Proposed Development could have on identified heritage assets and the wider historic environment.

This statement, and the preceding conservation advice to the project team, has been prepared in the context of relevant national and local heritage planning policy. The statement is presented to accord with the national policy requirement of NPPF paragraph 128, to describe the significance of the affected heritage assets.

A separate report by SLHA on the potential impact of the Proposed Development on the built heritage resource is provided (Heritage Report: Visual Impact Assessment, SLHA, November 2017).

This statement should be read in conjunction with the drawings and Design and Access Statement by Hodder&Partners Architects and Planning Statement by Zerum.

1.2 Research methodology and reference sources

This appraisal is the result of an extensive process which synthesises literature and documentary research, analysis and processing of information, building surveying, and professional judgment.

The documentary research was based upon primary and secondary sources, including maps, drawings and reports.

Surveys of the site and surrounding areas were conducted in April 2016 by visual inspection. Consideration has also been given to the historical development, non-designated heritage assets,

building types and materials, key views to the notable historic buildings which contribute to the identification of the built form and the understanding of the special interest of the area.

The following sources have been accessed as part of this appraisal:

- Planning (Listed Buildings and Conservation Areas) Act 1990;
- Planning Policy Guidance: conserving and enhancing the historic environment
- National Planning Policy Framework
- Manchester City Council Core Strategy Policies
- Conservation Principles Policies and Guidance, Historic England (2008)
- Seeing History in the View, Historic England (2011)
- Listing Selection Guides, Historic England
- Historic England Good Practice Advice Planning Note 2: Managing Significance in Decision-Taking in the Historic Environment, 2015
- Historic England, Good Practice Advice Planning Note 3: The Setting of Heritage Assets, 2015
- Manchester City Council Conservation Area statements for Albert Square, Deansgate/ Peter Street and St Peter's Square
- Archives within the Police Museum, Manchester
- Building control records within Archives+, Manchester Central Library
- Manchester City Council online images collection
- John Rylands Library online historic mapping resource

1.3 Structure of the report

Following this introductory section, the report is structured as follows:

- Section 2 outlines the legislative framework relevant to the historic built environment;
- Section 3 provides a description of the site's location and statutory designations;
- Section 4 details and appraises the heritage values of the individual buildings within the site;
- Section 5 sets out the characterisation appraisal of the area;
- Section 6 appraises the significance of the identified heritage assets; and
- Section 7 provides a statement of significance.

1.4 Authorship

This report has been prepared by Stephen Levrant Heritage Architecture Ltd., an architectural practice specialising exclusively in the historic cultural environment.

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2 POLICY CONTEXT

2.1 The Planning (Listed Building and Conservation Areas) Act 1990

As the site is within the Deansgate/ Peter Street Conservation Area, and adjacent to a number of other conservation areas, Section 72 of the Act is of relevance as it requires the Local Planning Authority to pay special attention to the *'desirability of preserving or enhancing the character and appearance'* of the designated area. Consequently, it is important to consider the Site as contributors to the townscape character of the conservation area, and the impact of the proposed works on this aspect of the wider historic environment.

The Site is also located in close proximity to a number of listed buildings. Section 66 of the Act requires the Local Planning Authority to "*have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses*," when considering whether to grant planning permission.

2.2 National Planning Policy Framework (NPPF) (2012)

The policies in the NPPF constitute the Government's view of what sustainable development in England means in practice. In these terms, development proposals which fail to give due weight to the conservation of heritage assets are deemed not to be sustainable development, and consequently should not be supported. This is because one of the key dimensions of sustainability is protecting and enhancing our historic environment (NPPF paragraph 7).

The focus of the Government's planning policy guidance is to ensure that account is always taken of the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses, consistent with their conservation (NPPF paragraph 126). The current proposals seek to address this policy requirement by demonstrating that the proposals will conserve the significance of the Conservation Areas and settings of surrounding listed buildings.

It will be clear that development within or adjacent to heritage assets will have some impact on their fabric or setting, and that it could be either beneficial or harmful. The fundamental design objective is to ensure that the balance of the impact on the heritage asset is demonstrably beneficial, minimising any negative impact on its significance. Consequently, development works are required to be justified by clear and convincing evidence of the impact.

Planning Policy Guidance: Conserving and Enhancing the Historic Environment (2014) provides further information on the implementation of the policies within the NPPF and has been utilised as part of this assessment.

2.3 Manchester City Council Core Strategy, 2012

It will be clear that relevant, local heritage planning policy maintains the same focus as the NPPF. The City Council's heritage policies focus on the fundamental importance of *"preserving or, where possible, enhancing the historic environment".* In particular, it notes that the Council "*will support high density and mixed use development in the City Centre, but developers must recognise the specific design challenges that must be overcome to ensure complementarity of function and form*" (policy CC9).

This key regeneration objective is tempered by the need to ensure that, *"historic sites and areas of particular heritage value should be both safeguarded for the future and, where possible, enhanced for their own heritage merits and as part of wider heritage regeneration proposals"* (paragraph 12.21, Policy EN3). This evidently also requires development proposals to be sensitive to the inherent values of the heritage asset and clarity of evidence, in order to justify the impact.

2.4 Historic England's Good Practice Advice Notes

In 2015 Historic England released three Good Practice Advice notes supporting the implementation of national policy and the related guidance in the PPG. The advice notes do not constitute a statement of Government policy itself, nor do they seek to prescribe a single methodology or particular data sources.

Good Practice Advice Note 2 (Managing Significance in Decision-Taking in the Historic Environment) and Good Practice Advice Note 3 (The Setting of Heritage Assets), and Advice Note 4 (Tall Buildings) were utilised as part of this assessment in order to gain a full understanding of the relevant issues, alongside the NPPF and PPG.

3 THE SITE

3.1 Location

The subject site is bounded by Southmill Street to the east, Bootle Street to the south and Jacksons Row to the north (see Figure 1).

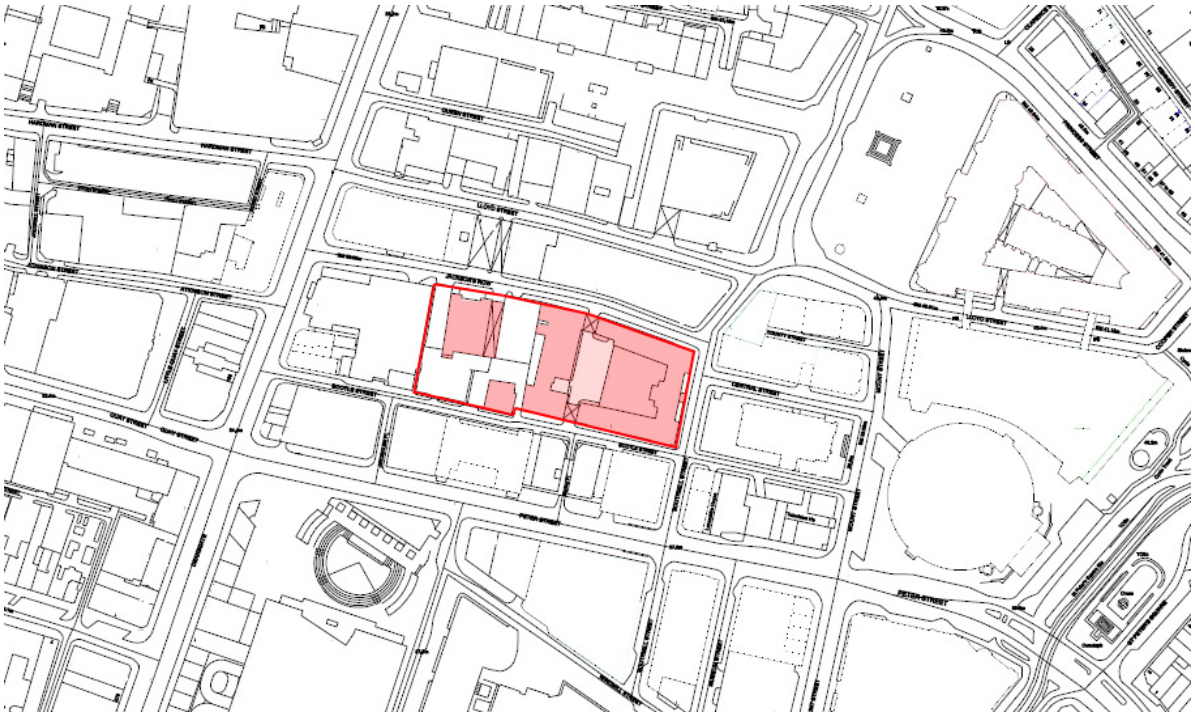


Figure 1 – site plan

3.2 Study area

For the purposes of this assessment, consideration has been given to the relevant parts of Manchester and Salford that surround the subject site. For the purposes of establishing a baseline, a study area of 250m has been used. The study area provides a focus for assessment but is not intended to be prescriptive; buildings outside this 'boundary' are considered where relevant. A zone of visual influence (ZVI) covers a much wider area and has been utilised for the purposes of the visual impact assessment (see Section 8).

3.3 Statutory Designations

Utilising the Historic Environment Record (HER), there are 72 Listed buildings and 9 Conservation Areas within the 250m radius study area of the subject site; this information is provided in full in Appendix i.

Clearly, not all the heritage assets listed within the HER will be impacted by the proposed development and professional judgment and proportionality has been applied to this assessment.

Figure 2 illustrates the location of the Listed Buildings and the adjacent Conservation Area boundaries which surround the site; a larger scale map is provided in Figure 3, which places the site within the wider context (see Appendix ii for a full list of the listed buildings identified within the plan).

Non-designated assets, such as buildings of good local character are of heritage significance but not at a level that would pass the threshold for national designation. Such assets can singularly and collectively make an important positive contribution to the built environment. Assessment of the existing buildings within the subject site must be made to ascertain if they should be defined as non-designated heritage assets.

The following Sections, on the historic development of the area and characterisation appraisal, provides a robust baseline to inform proportionate assessment of the identified heritage assets.

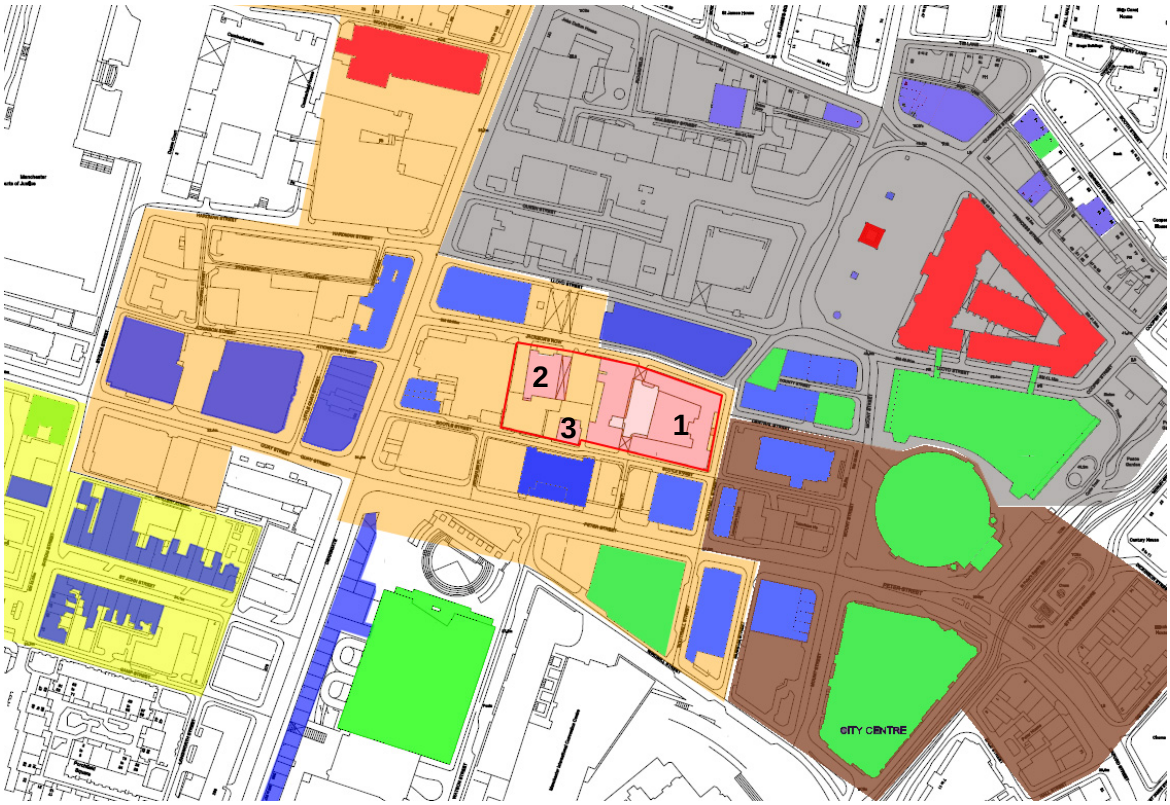


***Figure 2** – Site plan showing the subject site outlined in red; 1) Police Station, 2) Synagogue; 3) Abercromby Pub. Peter Street/ Deansgate Conservation Area shaded in orange, the St John Street Conservation Area shaded in yellow, the Albert Square Conservation Area shaded in grey, and the St Peter's Square Conservation Area shaded in brown. Grade II Listed buildings are shown as dark blue, Grade II* buildings are shown in green and Grade I buildings are shown in red.*

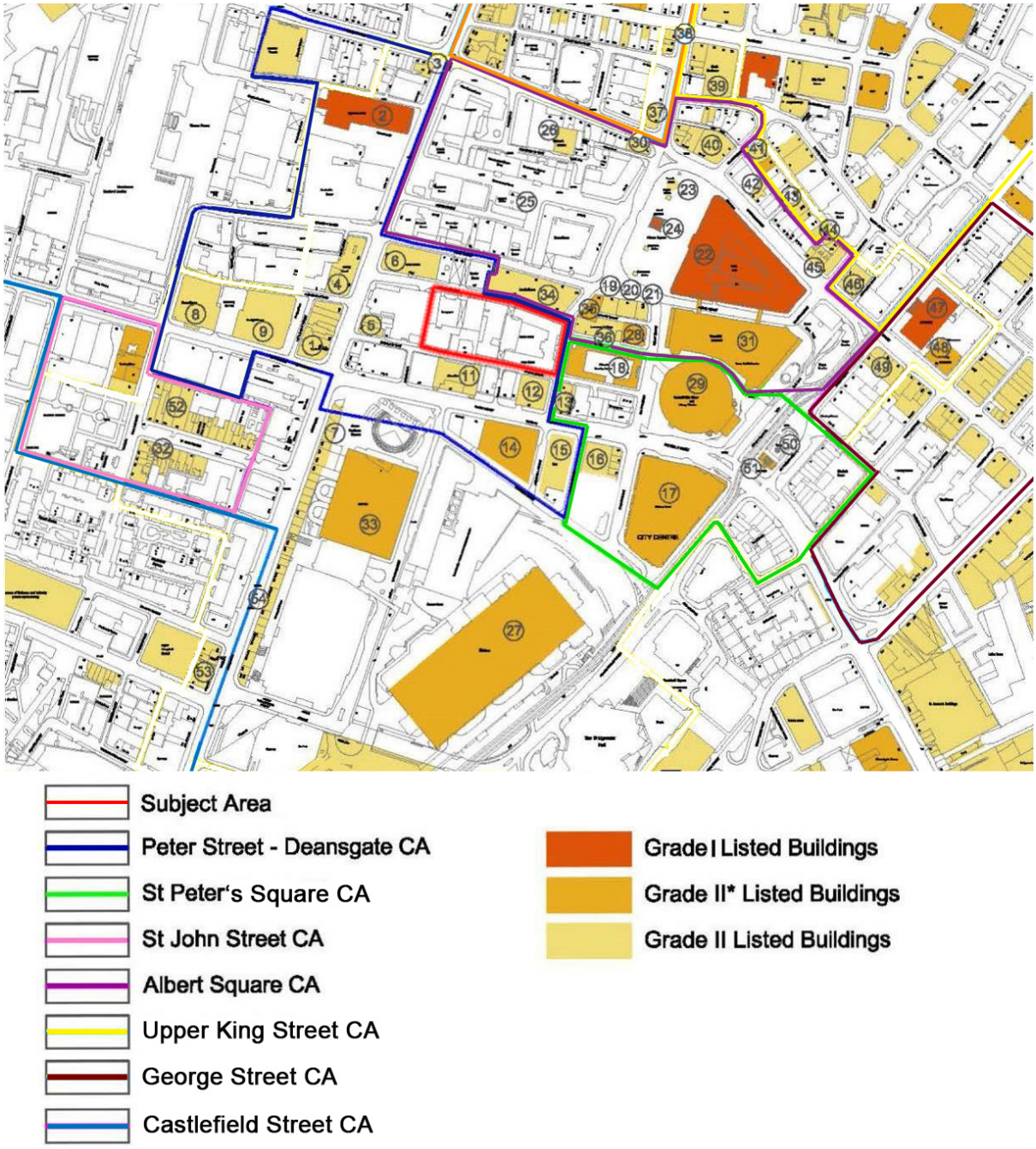


Figure 3: Heritage Assets map

4 HISTORICAL DEVELOPMENT

4.1 Introduction

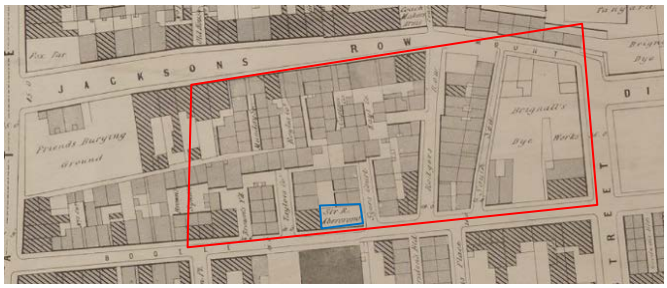
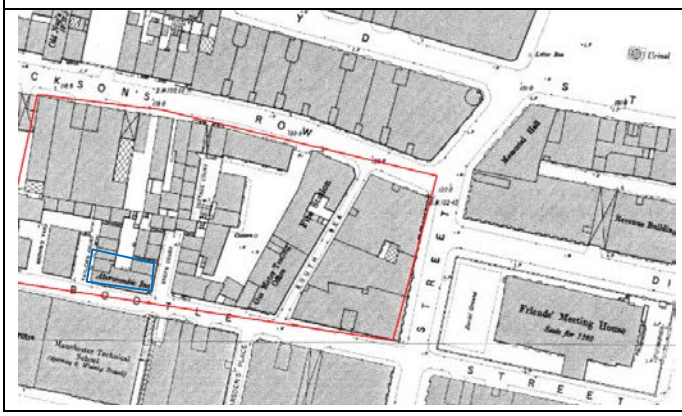
To understand the heritage significance of the subject site and the wider area of analysis, it is first necessary to understand the historical development of the area.

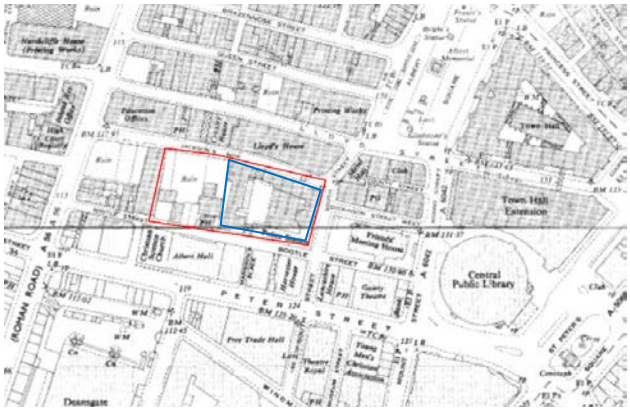
This section of the report analyses and interprets historic maps and primary and secondary information in order to:

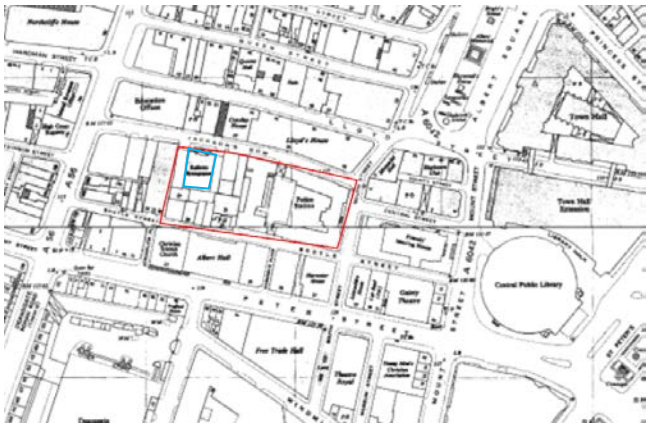
- Provide a sound evidence base highlighting the main periods of development;
- Inform assessment of the survival and significance of the buildings, open spaces and landscape features; and
- Describe character areas and assess their relative historic and architectural importance.

4.2 Map regression

Table 1: historic map regression	
Image	**Date and description**
	1797 This map from the end of the 18th Century illustrates the Georgian city centre of Manchester; a regular grid of streets has been laid out and development is focused along the streets off Deansgate. To the west of the site, between Peter Street and Lloyd Street (then called Lloyd's Street) the streets have been laid out but are largely undeveloped. Within the subject site the earliest building, the Abercromby is not present.

	1807 By the turn of the 19th Century development to the west of the subject site is progressing. Within the subject site, the blue square indicates the location of the Abercromby, which is still not present.
	1824 This map from 1824 indicates a building within the footprint of the Abercromby.
	**1850** By the mid-19th Century the site is heavily developed. The dense urban form of the area consisted of residential back-to-back housing and commercial premises. The large urban block to the east end was a dye works. **The Abercromby pub is present at this time (highlighted in blue)**
	**1891** By the end of the 19th Century the number of residential premises has been reduced as commercial pressures increased; there is now a Fire Station and Gas Meter Testing Office within the site and the former dye works site has been redeveloped. **The Abercromby pub has extended into the former commercial**

	building to the west.
	1922 By the 1920s, **the footprint of the Abercromby pub along Bootle Street has been reduced, but it is shown to now extend north into the former back-to-back houses**. This map also illustrates the wider context of the site and illustrates the established street pattern in the area.
	c.1945 This map illustrates the damage caused by WW2 bomb attacks. Although the Police Station was built in 1937, the OS mapping has not been updated and the bomb damage to the police station is illustrated to the south-east of the site. Damage to the Abercromby pub is also highlighted. The former buildings on the site of the synagogue are shown to have been completely destroyed.
	**1950** The 1950 OS map highlights the clearances to the site following the bomb damage in the 1940s. The map also illustrates the 1937 police station building for the first time (highlighted in blue).

	**1965** The 1965 OS map shows all three existing buildings within the site, alongside some additional development around these buildings which has since been cleared; the location of the synagogue is highlighted in blue.

4.3 Brief Historical Development of the Area

The area bounded by Jackson's Row to the north, Bootle Street to the south, Deansgate to the west and Southmill Street to the east was largely developed by 1787 with tightly-packed slum dwellings.

By the mid-19th century the open land surrounding the subject site had been fully developed with back-to-backs (See Figure 5). A Quakers church and churchyard occupied the western end of Jackson's Row. This southern end of Deansgate remained partially occupied by slums until the c1880s when most of the buildings facing Deansgate, and indeed some leading off into more minor roads, such as Bootle Street and Jacksons Row, were replaced with commercial buildings such as office blocks, small-scale industrial sites and shops.

The site of the Jackson's Row Synagogue is situated where the former No 1 Court, Munday's Square, Royle's Square, Brown's Yard and Cottage Court were once positioned. No 1 Court backed onto a small back lane called Bootle Alley which ran between Jackson's Row and Bootle Street. Bootle Alley was originally partially located at the rear of the Jackson's Row Synagogue site.

It is unknown when the back-to-back houses within the subject site were demolished but some of the courts had been redeveloped by the late 1880s and replaced with small-scale industrial sites, with other courts being removed during the nation-wide slum clearance programme of the early 1930s. The slum clearances would have also coincided with the construction of the police headquarters in 1934-7.

As an area within the city centre of Manchester, perhaps the key historical event proximate to the Site that took place was the Peterloo Massacre; eleven people died and over 400 were injured at St Peter's Fields on 16 August 1819 when soldiers charged through the crowd of 60,000 demonstrating peacefully for parliamentary reform. Figure 4 is a contemporary plan of the location of the crowds on the day; the demonstration and ensuing massacre took place in and around the subject site.

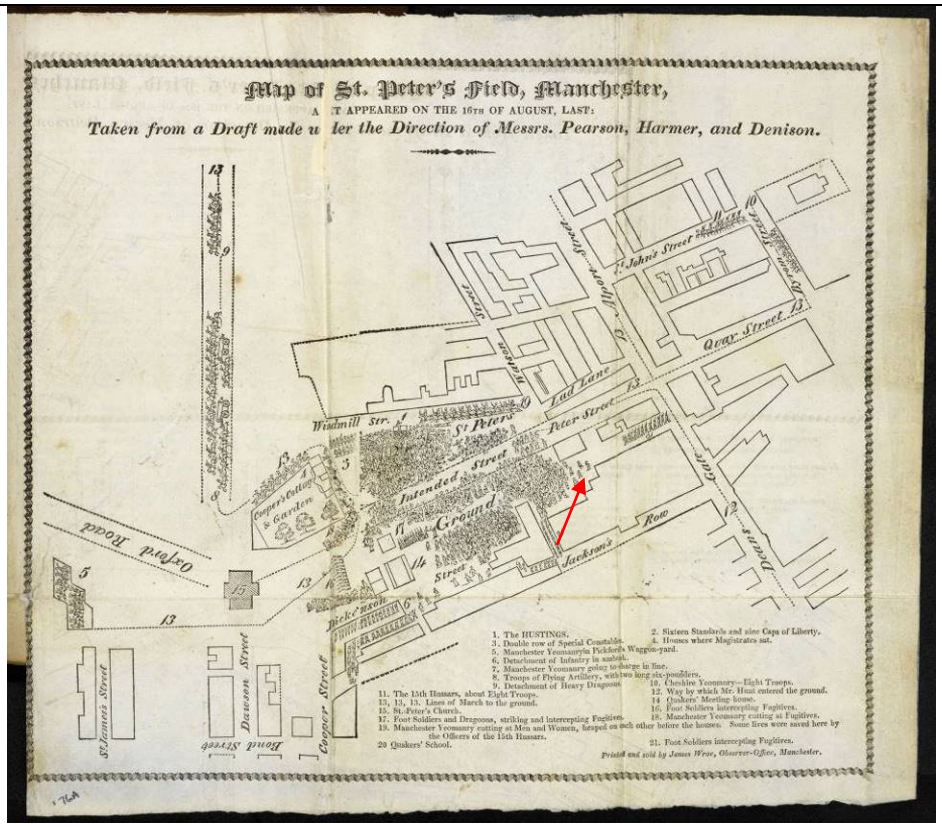


Figure 4: Contemporary map illustrating the Peterloo Massacre, c.1820. The red arrow illustrates the location of the Abercromby, which although is not shown to be present is likely to have existed by this time.

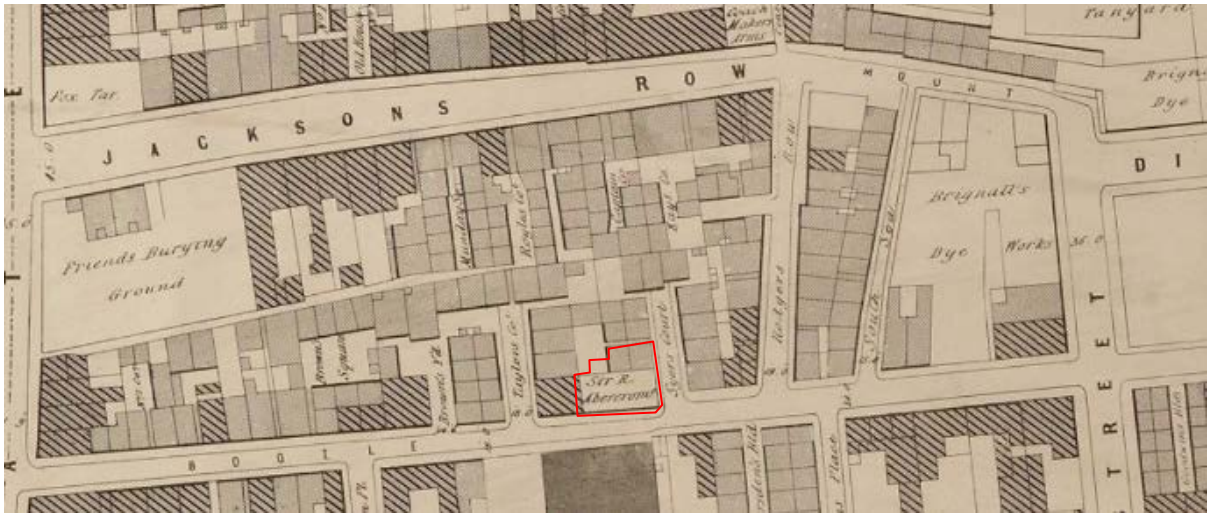


Figure 5: Adshead's plan of 1851, showing the building uses and layouts of the intimate slum dwellings and communal courtyards in and around the site. The current footprint of the Abercromby pub is highlighted in red (the original footprint of the building is to the bottom right corner)

4.4 Subject Site Building Descriptions

The following section details the historical developments of each of the buildings within the subject site.

4.4.1 The Abercromby Pub

Figure 6: Looking west along Bootle Street towards Deansgate, showing The Abercromby and City Police Headquarters to the right, 1946.

On stylistic grounds, the present Abercromby pub is thought to date to the early-to-mid decades of the 19th Century. Historically the building stood in an area of slum dwellings and small scale industrial buildings. Although it first appears marked on historic mapping as a public house in c.1851, early cartographic sources for the site are ambiguous; what is clear, however, is that the building's footprint changed throughout the early 19th century. Interestingly, an article in the Manchester Courier, dated 1 November 1905, states that the Abercromby was first licensed in 1780.

Figure 5 illustrates what is believed to be the first footprint of the Abercromby Pub, illustrated on Adshed's map of 1851. The pub is shown to sit on the junction of Syers Court and Bootle Street and is joined to the west by a commercial building (indicated by the hatched lines) and back-to-back residential buildings to the north.

Syers Court originally contained three terraced back-to-back dwellings, of one room deep. A narrow entry led from the street and into a rear paved yard which originally contained the fronts of 8 back-to-back dwellings, all facing into the yard and the rear of the Abercromby.

Cartographic sources illustrate that between 1850 and 1890 the Abercromby was extended west into the commercial building next to it. It is likely this building was a single storey building used for storage/ deliveries; in some maps this western extension is shown to exist throughout the late 19th Century into the 20th Century. However, the Goad's insurance map of c.1886 shows this extension to have been removed and a small extension to the north (possibly an outrigger housing toilets. See Figure 7).

At some point during the early-20th Century, the back-to-back that joined the Abercromby to the north, No. 1 Syers Court, was incorporated into the building. The remaining back-to-back dwellings were demolished leaving the central yard as the beer garden for the pub.

Archive plans of the pub from the 1950s exist within Manchester Central Library (see Figures 8 & 9). These plans document proposed alterations to the toilet block at the rear of the building, but allow for the different phases of the building to be clearly read; the area highlighted in blue denotes the extent of the original pub footprint; the area highlighted in orange denotes the area of the former commercial building that was next to the pub, that the pub extended out to between c.1850-1890; the area highlighted in green denotes the footprint of No 1 Syers Court, the former back-to-back that was knocked through to extend the pub in the late 19th Century; and the area highlighted in purple denotes the toilet block that was present by the late 1880s and was subject to alteration in the 1950s.

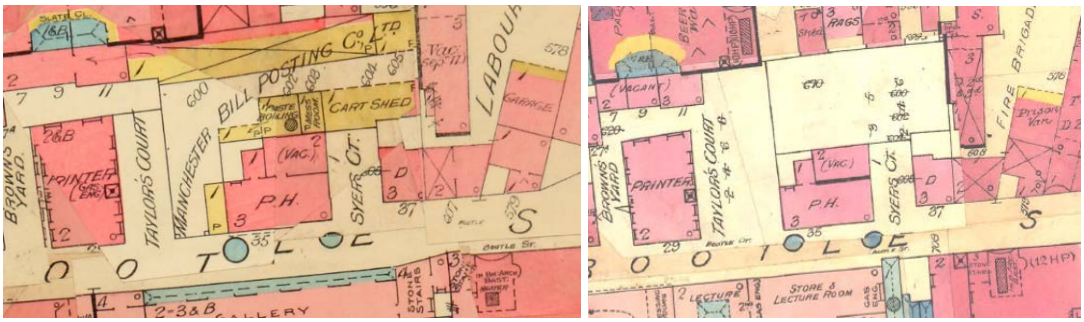


Figure 7: Goad insurance plans from 1886 illustrating the footprint of the Abercromby at this time, and the adjoining back-to-back building which is noted as being vacant. Although both plans are dated 1886, note the surrounding buildings on the left hand image have been removed on the right hand image. The yellow colouring of these structures denotes they were single storey timber structures.

Figure 8: The ground floor of the Abercromby, as existing in 1952, showing the internal layout of the parlour to the left and the vault (bar) to the right which were entered through the canted corner entrance. The area highlighted in blue denotes the extent of the original pub footprint; the area highlighted in green denotes the footprint of No 1 Syers Court, the former back-to-back that was knocked through to extend the pub. Note the early back-to-back courtyard entry at the top right.

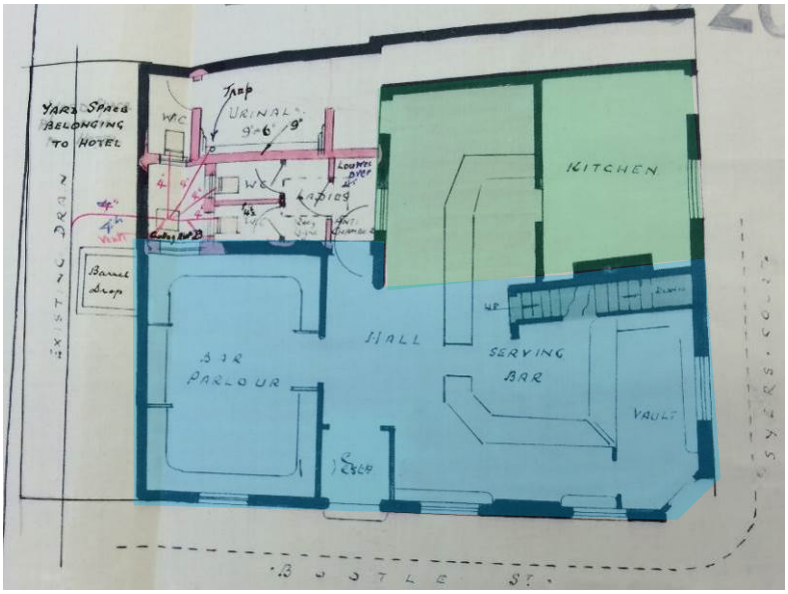


Figure 9: The ground floor of the Abercromby showing proposed toilet alterations in 1952. The rear yard toilet extensions are located in what was the yard of the former back-to-back slum dwellings.

Figure 10: A view looking west along Bootle Street towards Deansgate in the early 20th Century. The corner of the Abercromby can be seen on the extreme right, showing a member of staff sweeping out the attached barrel-run lean-to. Note the early window sills and windows on the ground floor. These have been replaced.

Figure 11: The Sir Ralph Abercromby as seen in 1970.

Figure 12: The same view as seen in October 2014, note change of spelling from Abercrombie to Abercromby.

The south elevation of the pub is constructed in red brick in a Flemish Bond. This elevation is divided into three equal bays, each containing a wide, tripartite sash window at first and second floors; these windows appear to be original to the early 1820s. Each window is set within a shallow reveal and each has a shallow round-headed arch and a stone sill. The first and second floors of the third bay, contain blind windows; this appears to have been the position of an internal chimney breast at some point. The ground floor forms the public entrance into the pub from an off-centre doorway on Bootle Street and a canted entrance on the corner of Bootle Street and Syers Court. The windows, doors and window sills on the ground floor were altered at some point soon after c1908.

The east elevation is narrow in comparison to the main frontage of the building, and consists of one bay with two tripartite sash windows to the first and second floor. The second floor tripartite window has had its central sash removed and has been replaced with two inward opening casements; this is likely to have happened before 1946. The ground floor had an original window opening which was in-filled at some point during the last ten years. The east elevation today combines the Abercromby pub building to the left, with the former No. 1 Syers Court to the right.

The former No. 1 Syers Court building now forms the rear of the pub and comprises of a single two-over-two sash window to the ground and first floors. To the right is a door opening, now blocked, which would have led into the single ground floor room of No. 1 Syers Court. To the right of this is the original narrow, round-headed entry which originally led into the rear courtyard of the surrounding 8 slum dwellings.

The west and north elevations have been substantially rebuilt, probably following bomb damage during the Second World War, which appears to have damaged the rear of the building. No original features remain on these two elevations, and later ground floor extensions accommodating a modern kitchen and toilets have also substantially altered the floor plan and any remaining original elements.

Internally the building is void of any original fixtures or fittings of note.

4.4.2 The Police Station

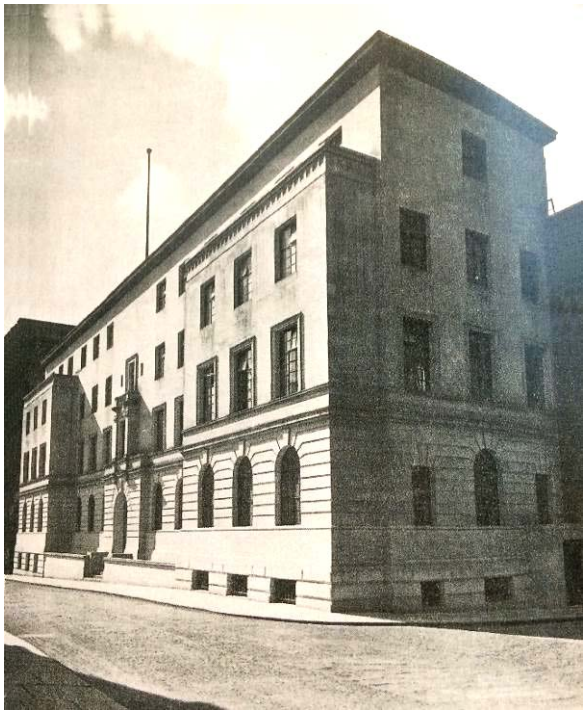


Figure 13: The newly completed City Police Headquarters as seen in 1937. **Figure 14:** City architect G. Noel Hill.

The City Police headquarters and "A" Division complex was designed by Manchester City Architect, Noel Hill, F.R.I.B.A., M.T.P.I (1893-1985). The building, along with all of its fixtures, fittings, furniture and decorative schemes were also designed by the City Architect's Department. The new City Police Headquarters was officially opened at 2:30pm on the 16th July 1937, by The Right. Honourable. The Lord Mayor of Manchester, Alderman Joseph Toole, J.P.

The site chosen for the new City Police Headquarters, was the former Manchester fire brigade station and yard, along with some warehouses facing Southmill Street (formerly South Street) which housed J. Hinmer's Packing Warehouse and Messrs Ezra Altaras & Co Ltd, which all dated to the c1860's. Prior to these buildings being on the site, this was the location of the large Brignall's Dye Works, and a number of back-to-back slum dwellings.

This site had initially been chosen by the Manchester Watch Committee in January 1931 for use as a car park; an idea that was quickly scrapped in favour of a new central police building. The site had begun to be cleared in 1933 with work commencing in earnest by July 1934. The laying of the foundation stone was on the 6th September 1934 by Councillor R. A. Larworth, the Chairman of the Watch Committee.

On its opening on Friday July 16th 1937, The Manchester Guardian commented that the new building conveyed the confidence that "*the Manchester police force has at last modern accommodation and*

adequate facilities for its important work." The article went on to say that the new building *"conforms with the prevailing Manchester practice for large buildings in the use of Portland stone".*

The building accommodated two primary uses: a home for the new headquarters of Manchester City Police, and a home for the Section "A" Division. The main front of the building faced onto South Street (now Southmill Street). This front section of the building formed the Headquarters, with the rear parts of the building forming the police station for the "A" Division.

The "A" Division building was located at the rear (west) of the headquarters building, and the building was connected to the headquarters side internally at basement and first floor levels only. The upper floors of "A" Division were separated from the headquarters building by two large, semi-circular vehicular openings from Bootle Street and Jacksons Row, into the central courtyard which separated the two buildings.

Figure 15: A view looking from South Street across the partially cleared former fire station site in preparation for the laying of the Police Headquarters, 29th October 1933.

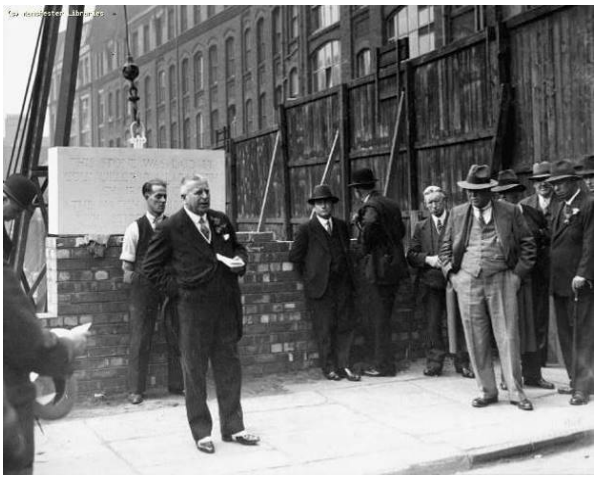


Figure 16: The laying of the foundation stone by Councillor R. A. Larworth, 6th September 1934.

Figure 17: Laying the hollow tile and concrete ground floor c1934.

Figure 18: Laying the hollow tile and concrete upper floor c1934.

Figure 19: Constructing the upper floors of the building Feb 1936

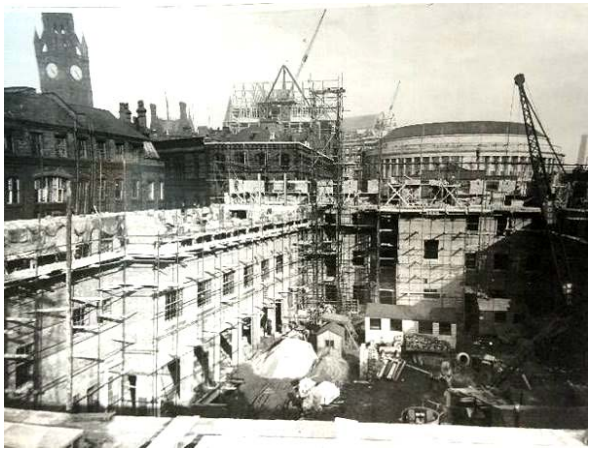


Figure 20: Constructing the upper floors of the building April 1936.

Figure 21: Looking east along Bootle Street towards South Street in 1937, showing the newly completed building to the left.

Figure 22: Looking north through the internal courtyard in 1937, with covered yard to the right. Note the entrance from Jackson's Row to the left in the location of the former street 'South Sea'.

The majority of the office accommodation faced onto the courtyard. A large 'barrier' lift was installed in the north-east corner of the courtyard in order to raise road barriers from the three vast barrier stores in the basement to the covered vehicular yard. This is still the site of a goods lift, from the basement floor, although the barrier stores have since been divided.

The rooms facing onto Southmill Street were originally fitted with metal framed windows which were installed with double glazing to lessen the noise from outside. The entire building was constructed of fire-proof construction, with all external walls being constructed from brick. The Southmill Street elevation, along with its Bootle Street and Jacksons Row returns were faced with Portland Stone

Ashlar. The courtyard elevations were constructed with, what was described at the time as being, a 'golden brown shade' brick, with a brown glazed brick to the lower parts of both the covered arched side entrances into the courtyard from Bootle Street and Jacksons Row.

With the exception of the basement and lower ground floors, all floors and roofs were constructed in hollow terracotta tile and concrete. Reinforced concrete was used in the construction of the basement and lower ground floors. The basement floor was specially designed with the expectation of the outbreak of war in Europe, and was designed to be self-contained with a movable message room/ control room, in order for emergency calls to be operable from below ground in the case of war.

4.4.2.1 Exterior

The former Manchester City Police Headquarters and combined "A" Division, was designed in a pared-down classical style, a style often afforded to civic buildings during the 1930's. The building was designed with a strong architectural style, and solid composition, with its principle frontage facing Southmill Street in Portland stone ashlar. Its ground floor rooms, which are half a floor level above street level, have deep-channelled rustication and round-headed windows. The main headquarters entrance is central to this floor level, and entered via five granite steps.

<u>East Elevation</u>

The east elevation forms the principle façade of the complex, and was designed in a strong and confident manner. A projecting central bay contains a pair of heavy cast-iron gates surmounted by a decorated, classical, cast-iron fanlight, which marks the principle entrance into the headquarters building. Above the entrance, at first floor level, is a classical-Art Deco, faux projecting balcony supported by shallow carved brackets.

To the centre of the elevation is the coat of arms for Manchester. The left and right ends of the Southmill Street elevation project out at basement, ground, first and second floor levels, leaving the third floor set back in line with the main body of the elevation. The entablature to the top of both projecting bays, uses geometric squared patterns beneath a simple dentil course.

Figure 23: *Sourthmill Street elevation, 2014*

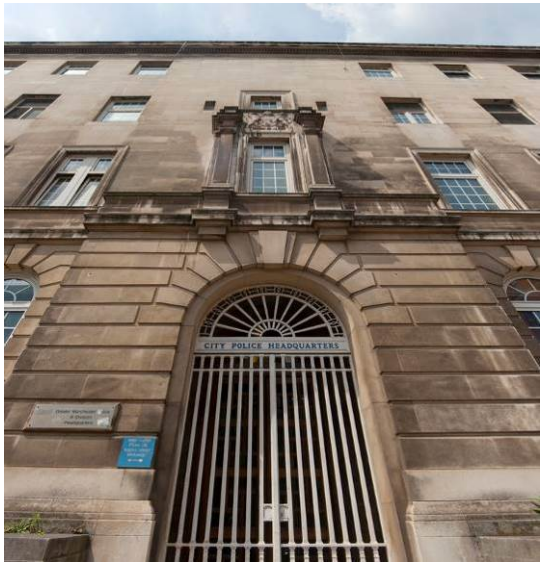


Figure 24*: Detail of Southmill Street elevation, 2014*

Figure 25*: The wrought-iron entrance gates.*

North Elevation

The north and south elevations of the building demonstrate the functionality of the building and are constructed in brick, with little architectural elaboration. The north elevation fronts onto Jackson's Row, and is almost identical to the Bootle Street elevation. This elevation illustrates the point at which

the front headquarters building meets the rear “A” Division building, with a marked change in roof level, which is also highlighted by the insertion of an oversized two-storey arched entrance.

The ground floor level emulates the high quality ashlar stone rustication of the Southmill Street façade, albeit in channelled brick with a deep, simple Portland stone plinth and cornice. Windows differ in shape and height depending on which rooms they are located in, and have simple flat brick arches and stone sills. A pair of original panelled doors to the left of the arch lead into the north staircase. The entire elevation is asymmetrical, illustrating the purely functional nature of this elevation.

Figure 26: *Looking west into Jackson’s Row from Southmill Street.*

Figure 27: *The Jackson’s Row arched entrance into the central courtyard. Note the original panneled doors to the left.*

<u>South Elevation</u>

The southern elevation fronts Bootle Street and is similar to the Jackson’s Row elevation. Matching channelled rustication in rough pale brick is used on the ground floor level, with a simple ashlar Portland stone plinth and cornice. Portland stone is also used as the door surround around the former police station entrance, in a simplified classical style. The original panelled doors remain in situ, which mark the former the public entrance. The windows to the top floor are small, and illuminate the first floor level of the headquarters building, which extends over the “A” Division building at this point. Windows have simple brick flat arches and stone sills.

Figure 28: *Looking east along Bootle Street showing the newly completed "A" Division Police Station to the immediate left, and headquarters building in the background.*

Figure 29*: The same view as seen in 2014.*

Figure 30 (left)*: The entrance into the "A" Division building, which formed the public police station entrance, and was still opperating as such in 2013.*

4.4.2.2 Interior

It is clear that the interiors of the building have been substantially altered and retain no original fixtures or fittings of note. Information about the historic interior of the building, obtained from the "*City Police Headquarters Official Opening*" booklet from 1937, held at the Police Museum, Manchester, has provided information on the original interiors of the building.

The interiors of the headquarters building, and the "A" Division building, were designed to accommodate a wide range of facilities within one building, with different parts being dedicated to different police services, some of which were relatively new procedures at that time.

The public could enter the “A” Division building from Bootle Street, which acted as a separate divisional police station and contained a public enquiry desk, along with eight cells adjoining a charge room. A range of rooms to its upper floor housed identification offices as well as offices for the inspector and sergeants. The “A” Division building was over three floors, with the basement floor being the only floor linking to the headquarters to the east, but which could be securely shut off from the headquarters building. The “A” Division building was designed in a relatively utilitarian style, and did not contain any areas of high quality fixtures or fittings, except for its two small Art Deco staircases to the north and south of the building, which matched those found within the headquarters building.

Internally, the large “A” Division parade room was originally floored in coloured asphalt and its walls had a dado in faience provided by Shaw’s of Darwen. The toilets throughout the complex were laid with Terrazzo tiled flooring and had tiled walls. The main headquarters entrance and staircase from Southmill Street was laid with Hopton-wood stone floors, which also used to line the walls and dados. The corridors were laid with varnished tile floors, to lesson passing noise; a system that was used during the 1930s and also used in the neighbouring Manchester Central Library, which had recently been completed.

The larger, and grander headquarters building was designed to accommodate the Chief Constable, his deputy and their staff, along with board and committee rooms and general offices. The building was completed to a high standard, befitting its superior use within the police force. The principle rooms were panelled and contained Art Deco detailing such as stepped plaster coving and in-built radiators and fretwork grills. The offices within the headquarters building and the “A” Division building were laid with Rhodesian teak or Burma teak wood block. Walls in offices and corridors were finished with hydrolysed hydraulic lime plaster, each with a matching incised plaster dado rail decoration. A light coloured water-based paint was applied above the dado rail, whilst an oil based synthetic paint was applied to the lower parts of the walls in order to minimise scuffing to the lower walls. All corridors were laid with varnished cork tiles, to lessen the noise of passing footfall.

4.4.2.3 Basement

The basement floor of the Headquarters building was almost entirely designed for the storage of large, heavy road traffic barriers, and included a large hoist up to the courtyard above in order to move barriers to the courtyard. Other rooms included stores and toilets.

The “A” Division part of the basement floor included a large parade room to the centre for the “A” Division police, with the north wing containing heating and store rooms. The south side of the floor contained cloak rooms and other storage rooms. The parade room was originally furnished with hardwood benches either side of the room.

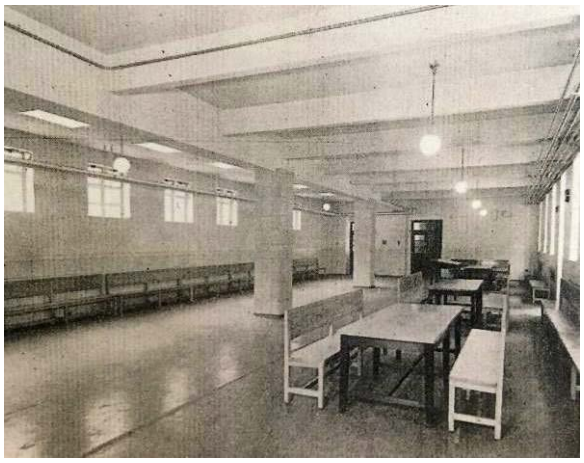


Figure 31: *"A" Division Parade Room, 1937. This space has been subdivided and was latterly used as a gym and provided changing facilities for police staff.*

The entire eastern range of basement rooms located within the headquarters building, were used throughout the Second World War as reinforced control rooms and message rooms forming the main headquarters for the Manchester Police Force, as well as the headquarters and control room for the Air Raid Precautions. The rooms along this side of the building were designed to be protected from street level via two sunken areas, each having a waist-height stone wall at back of pavement. In interiors of the rooms were installed with reinforced steel framing, supporting reinforced ceilings. The windows facing Southmill Street had steel doors installed to prevent bomb blast damage.

The reinforced structure of the basement, at the eastern side, still survives, although much of the plan form has been altered.

Figure 32: *Police switchboard staff seen in the main control room in 1940. Note the strengthened corrugated ceiling.*

Figure 33: *Police switchboard staff seen in the main control room in 1940. Note the angle-poise lamps and steel window hatch.*

Figure 34: *The message room, 1940.*

Figure 35*: The message room, 1940.*

Figure 36*: a typical room in the east end of the basement, 2015.*

4.4.3 Jacksons Row Synagogue

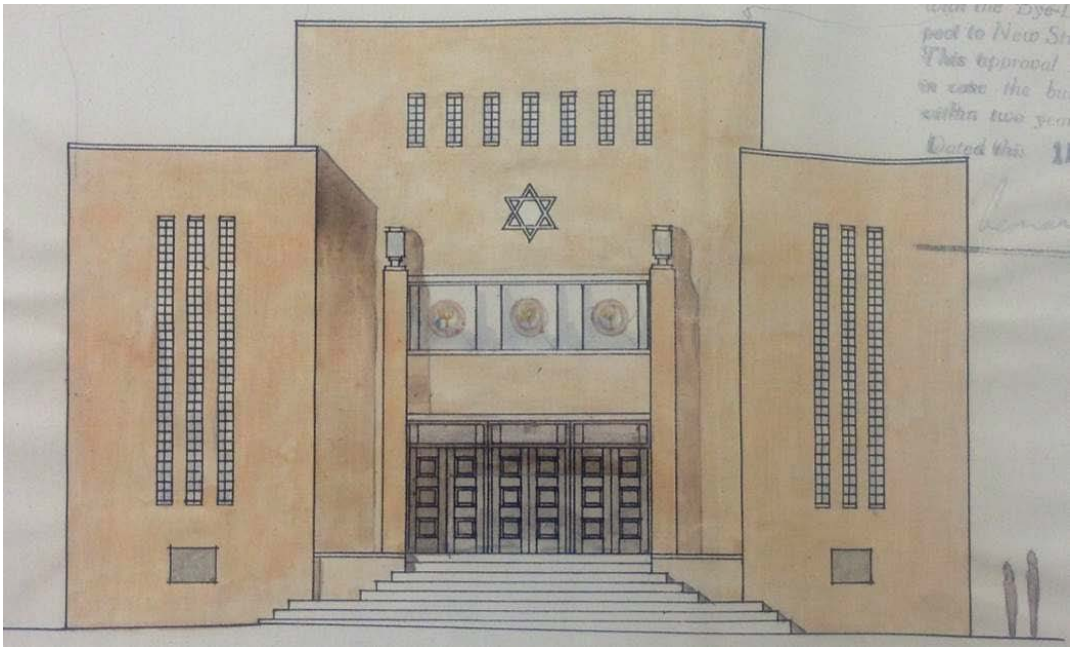


***Figure 37**: A plan dated 12th August 1952 showing the front, north elevation as built. Note the Star of David above the entrance doors was not built, and instead an open granite Torah book was installed.*

The Jackson's Row Synagogue was reportedly the first building to be built in Manchester following the end of the Second World War.[1] The building was designed in a bold, modern mid-20th Century style, with long, narrow window openings along its frontage, containing glass prism blocks. The interior of the building contained areas of terrazzo flooring, flush hardwood panelling, stylistic light fittings and purpose-built furniture and Jewish artefacts.

The need for the Jackson's Row Reform Synagogue arose from the German bombing of Manchester during the Second World War. The Park Place Synagogue was destroyed on 1st June 1940 during aerial bombing. A new site was chosen in Jackson's Row, on a plot that was also destroyed during the same enemy action.

The then Rabbi, Rabbi Percy Goldberg, made sure there was not even a break in services. By the following week the congregation had found somewhere to hold Sabbath services in the Cheetham Assembly Rooms. This was followed by the use of Houldsworth Hall in Deansgate, and in 1948, the congregation moved to a temporary prefabricated building.

The congregation negotiated for compensation from the War Damage Commission, and when a bomb damaged site in Jackson's Row became available, it was purchased in 1949 with an award, in part by the War Damage Commission.

[1] Parkinson-Bailey, J.J., 2000. An Architectural History. Manchester University Press, Manchester

The figurative stained and painted glass windows on the east and west elevations were designed by John Bradshaw and created by C. Lightfoot of Salford. On 18th May 1952 the site was consecrated in the presence of the civic heads of Manchester and Salford and the building was opened on 29th November 1953 in presence of the Lord Mayor of Manchester and the Mayor of Salford.

The congregation grew from 110 members at the time of the bombing of the Park Place Synagogue, to a congregation too large for the newly completed building. Additional classrooms were subsequently built.

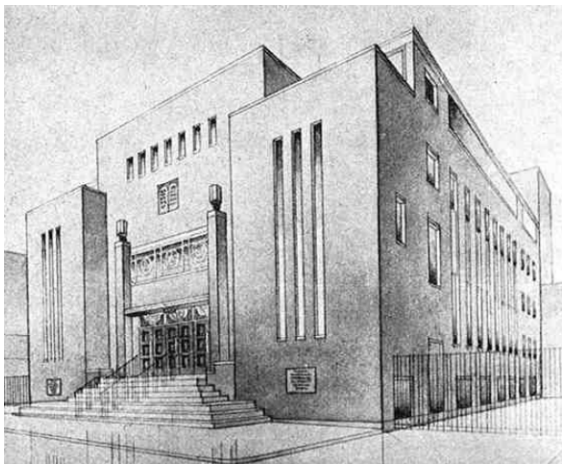


Figure 38 & 39: *An artist's impression of the top floor classroom extension, The Architect & Building News, July 15th 1960, and the same view as seen October 2014.*

4.5.3.1 The Architects

Manchester based Architects, Peter Cummings and Eric Levy F.R.I.B.A designed the new Jackson's Row Synagogue. Peter Cummings assisted in the design of several cinemas and theatres around Manchester including the Capital Cinema, Didsbury in 1931, the Tatler News Theatre, Manchester (now the Cornerhouse Cinema) in 1935, and the Grade II Listed Apollo, Ardwick in 1938. Research shows that Eric Levy & Partners were a less prolific firm; Levy built the Renslade House, Exeter (1971) as well as other synagogues around Greater Manchester.

4.5.3.2 The Exterior

North Elevation

Figure 40: *The north elevation as seen from Jacksons Row.*

The main entrance is located at the top of radiating steps on the northern elevation. The building is constructed from rough brown/red brick using English Bond, and was originally designed and constructed to be symmetrical. This was later altered with the addition of an extension to the east and west. Above the large central transom lights, which display Jewish symbolism in etched glass, is a large granite Torah to the centre.

The entrance bay is stepped back from the line of the building and extends an extra floor above the two adjoining bays. A linear concrete canopy over the entrance doors is terminated at each end by a brick pier using rounded brick to the edges and capped by rounded concrete. Originally two ornamental lights sat upon the top of each pier. The central bay, containing the main synagogue room, rises above the two smaller outer bays.

The entrance consists of six original solid timber doors, each with three-square panels and long brass pull handles which are now painted. Above each set of double doors are three fanlights, each with a stylised Menorah in etched glass.

The third floor has a row of seven small, narrow openings using glass blocks. The two projecting bays to either side of the entrance use the matching glass blocks in sets of three very tall narrow openings extending from ground floor to the second floor and being typically minimalist in their design. The set of 6 matching glass-block windows to the east extension are modern in date.

East Elevation

Figure 41: *The east elevation (to the left) and the north elevation (to the right), showing the later two storey extension.*

The eastern elevation is somewhat obscured by a later two-storey extension, which attempts to match the original building in terms of a matching design and brick, albeit in Stretcher Bond. It is of two floors above a driveway to the back of the building and conceals the original east elevation thus detracting from its original symmetry. The addition is rather crude and heavy handed, lacking the proportionality and articulation of the original.

South Elevation

Figure 42: *The rear (south) elevation as viewed from Bootle Street.*

The rear of the synagogue building is plain and unadorned and was designed not to be seen at that time. It comprises of a lesser quality brick using English Bond. To the left (west) side is a small area of painted render; the top section was constructed in c1960 and is now also covered with render. The right (east) section shows more clearly the later extension to the two top sections of the roof. To the left are two double doors which lead into a late c1970's staircase and connecting rooms that extend under the ground floor level.

West Elevation

Figure 43: *The west elevation showing the c1960 top floor extension.*

The west elevation uses rough brown/red brick in an English Bond. The largest eight metal-framed windows of the west elevation and smaller scale windows above them contain figurative stained glass designed by John Bradshaw and created by Charles Lightfoot Ltd of Salford; these are considered to be of high significance. The top floor windows were added in 1960 and form an almost continual length of metal framed windows; these are considered to be of no importance and are detrimental to the original architectural expression of the building.

Roof

The roof consists of five concealed flat roofs of differing levels with modern coverings. The position and design of the roof was altered by a rooftop extension built either side of the central roof section in c1960.

4.5.3.3 The Interior

The Synagogue building is entered by the entrance foyer, this is lined with matt, buff tiles to the walls. Buff terrazzo forms the floor, steps and walls up to bannister level. Two staircases rise from either end

of the main hallway. The main synagogue hall is lined with simple varnished flush panelling from ground to the first floor balconies, which run around the perimeter of the room. Original stained glass windows are located along the ground, first and second floors of the main room, on the eastern and western aspects. The stained glass to the ground floor has the majority of decoration depicting figurative scenes with dedications to the lower parts.

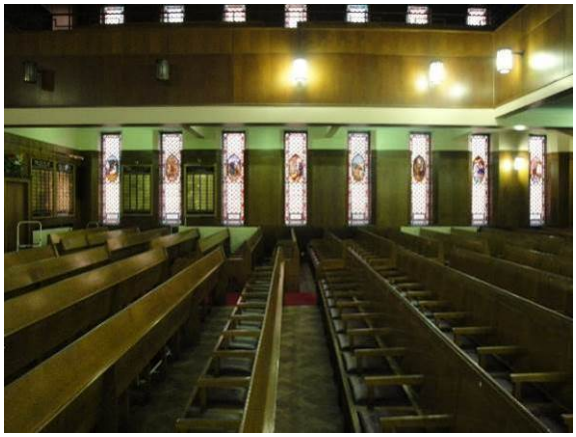


Figure 44: *Looking west across the synagogue towards the original stained glass windows.*

Figure 45: *The basement floor hall showing the terrazzo stairs and flooring.*

Figure 46*: One of two bespoke hardwood Menorah lights.*

Figure 47: *The Ark is situated to the centre of the room and is constructed of a grey/green marble with filigree iron and brass doors.*

The stained glass to the first floor is less decorative, and features simple painted shell patterns and border. The stained glass to the second floor is the plainest, having the same border and shell pattern however without any painted detail. Original geometric brass lighting is located on both the walls and ceilings of the main room. A large Ark is constructed of a grey/green marble with characteristic 1950s

filigree iron and brass doors. To either side of the central Ark are two original bespoke timber Menorim.

Figure 48: *The stained and painted glass windows designed by John Bradshaw and created by Charles Lightfoot Ltd of Salford as seen along the west elevation.*

4.6 Summary

In summary, as a city centre site, the area surrounding the subject site has witnessed dramatic changes in development and use. The area was first developed in the last half of the 18th century with dense low-quality residential development; religious institutions and pubs, such as the Abercromby, were developed to serve the working resident population.

The development of the police station and synagogue reflect the continued civic and religious uses in the area into the 20th Century.

The distinctive historic elements of the area are:

- The historic street pattern and associated building lines dating to the late-18th Century;
- Buildings of civic and religious use;
- Historic building grain; the area contains some of the earliest buildings within the city centre, including the Friends Meeting House and the Abercromby.

The next Section of this report assess how the distinctive historic elements of the area and contribute to the character of the area.

5 CHARACTERISATION APPRAISAL

5.1 Introduction

This section of the report describes character areas and appraises the area's capacity for change by taking into account some or all of the factors regarding character and distinctiveness of the study area: spaces, public realm and the landscape, diversity/uniformity in style, construction, materials, detailing, decoration and period of existing buildings and spaces, views into and from the site, green landscaping and current and historic uses in the area and the urban grain.

As the subject site is within a conservation area (Deansgate/Peter Street), and is adjoined by other conservation areas, these have been used to break down the appraisal of character into smaller 'character areas'.

These areas are (see Figure 49):

Character Area A – *Deansgate/ St Peter's Street Conservation Area*

Character Area B – *Albert Square Conservation Area*

Character Area C – *St Peter's Square*

The character of the three streets surrounding the subject site have then been appraised to provide further details of local streetscape character within the immediate area surrouning the site.

These areas are (see Figure 49):

Sub- Character Area D – *Southmill Street*

Sub - Character Area E – *Jacksons Row*

Sub - Character Area F – *Bootle Street*

Each area varies in terms of urban form, heritage, architectural and townscape values (known as characterisation analysis and in line with Historic England guidance on providing a sound evidence base).

The aim is to define the predominant characteristics of each character area, which in turn has been used to inform the design proposals.

This appraisal has been informed by the conservation area statements produced by Manchester City Council (available online).

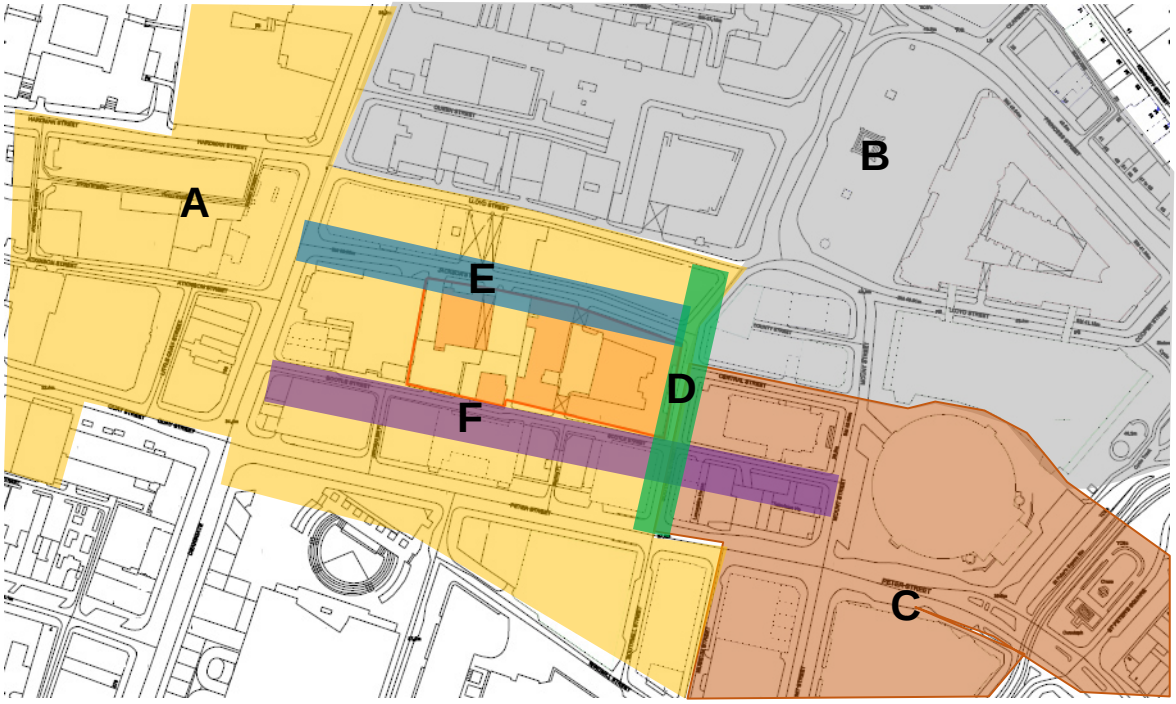


***Figure 49** – Plan showing shaded Character Areas and Subject site.*

5.2 Spatial & Character Analysis of the Area

The appraisal of each character area is set out as follows:

- Key Heritage Assets within the Character Area
- The character and interrelationship of spaces within the environs of the site
- Contribution made to the character of the area by greenery and green space
- The architectural and historic qualities of the buildings & prevalent/traditional building materials
- Form, setting and character of public realm
- Skyline, views and vistas
- The extent of intrusion or damage (negative factors) and the existence of any neutral areas

5.3 Character Appraisal Area A – Deansgate/ St Peter's Square Conservation Area

The Origins and Development of the Conservation Area

Deansgate is one of Manchester's most historic streets, and one which is celebrated as a Roman road, used during the Roman occupation of Manchester. The street was formed to link two river crossings; the River Medlock to the south and the River Irwell to the north.

Until the early 19th Century the lower, southern end of Deansgate was known as Alport Lane. This street originally linked the ancient hamlet of Alport with the more recent township of Manchester to the north. The area of Alport Town was an area of timber-framed cottages and shops situated around a small enclave to the eastern side of Deansgate. It wasn't until the later 18th Century and early-19th Century that the stretch of Deansgate between Peter Street and Great Bridgewater Street was fully developed, linking the old town with the new.

Alport Lodge was the manor house of the old town of Alport, and was situated approximately at the junction of St John Street and Deansgate. From Alport Lodge during the siege of Manchester in 1642 during the English Civil War, Royalist forces fired cannon along Alport Lane (the lower half of Deansgate), against the Parliamentarians, who were strongly supported by the people of Manchester. The siege of Manchester brought about some of the earliest bloodshed in the Civil War. Alport Lodge was destroyed by fire during the fighting.

Areas of land on either side of Alport Lane were largely open fields with some gardens to the western side during the 17th Century. Quay Street was laid out to access the original quay on the River Irwell, and was extended eastwards in 1794 to link with Mosley Street.

During the 18th and 19th Centuries, the area surrounding Alport Town was a notorious area of slums, tenements and deprivation. Many small courtyards and alleyways contained dozens of squalid inhabited rooms. In the mid-1890s the site of Alport Town and its slums, were compulsory purchased for the construction of the Great Northern Goods Depot and Warehouse.

In c1838 the Free Trade Hall had been built as a temporary wooden structure on the site of the present Free Trade Hall (Now the Radisson Edwardian Hotel). In 1840 this timber structure had been replaced by a brick building, and again replaced by its present form in 1853-6 by Edward Walters. The Free Trade Hall was virtually destroyed by a direct hit during the Manchester Blitz of 1940.

Hundreds of homes and businesses between Peter Street and Great Bridgewater Street had been demolished by 1897 to make way for the enormous goods depot which opened in 1898, and today forms the Grade II* Listed Great Northern Warehouse and leisure complex (developed in 2000). The buildings fronting Peter Street, associated with the Great Northern Warehouse, were demolished to create a new area of public realm known as the Great Northern Square, complete with sunken amphitheater and water features. The long continuous range of shops shielding the Great Northern Warehouse from Deansgate is considered to be the longest Victorian terrace in Great Britain and was completed in 1901.

By the 1890s the John Rylands Library (Grade I Listed) had been built at 144 Deansgate by Basil Champneys to house the book collection of John Rylands; Manchester's first multi-millionaire and owner of its largest cotton manufacturers.

The Edwardian period (1901-1910) saw a number of large buildings being constructed along Peter Street, Quay Street and Deansgate, including the Albert Hall (Grade II Listed) on Peter Street, which

was designed in 1910 by W. J. Morley in an eclectic Edwardian Baroque/Gothic style using glazed buff terracotta for the Wesleyan Mission. The Opera House was erected on Quay Street in 1912 as 'the New Theatre', by Richardson & Gill with Farquarson and is Grade II Listed. The building is heavily detailed with banded, rusticated stucco in the classical style.

During the inter-War period, the monumental Masonic Hall on Bridge Street (Grade II Listed) had been constructed, designed by Thomas Worthington and Son built of Portland stone ashlar in 1929. The building formed the grand lodge for the Freemasons and was designed in the stripped classical style with many areas of Art Deco decoration internally. In 1932, Sunlight House was constructed to the eastern side of the Opera House and was the tallest building in Manchester at the time.

During the mid-20th Century, many later Victorian and Edwardian buildings were demolished. The Manchester & Salford Hospital for Skin Diseases (1904-6) on Quay Street was demolished in 1999 and replaced by Direct Line House. The Victorian buildings on the corner of Quay Street and Deansgate were demolished in the late 1970s and replaced by the concrete and brown-brick Overseas House by Leach Rhodes Walker. This period of redevelopment reflects the predominance of commercial use within the area.

Prevailing Former Uses within the Area

The period before the 19th Century, the area surrounding Deansgate also contained many dwellings and small shops, interspersed by open fields and gardens. The area became fully developed by the early-19th Century and was largely in residential use.

As with St Peters Square Conservation Area, this area also contains a number of places of religious focus and friendly society institutions such as the Jacksons Row Synagogue, the former Wesleyan Albert Hall, Peter Street and the Masonic Hall, Bridge Street.

During the 20th century the area along Deansgate became increasingly commercial with many of the city's largest department stores located there. Side streets contained smaller shops and office buildings and some residential properties.

Today the area is largely dominated by commercial use alongside pockets of leisure and residential use.

The Architectural and Historic Qualities of the Buildings and the Contribution they make to the Conservation Area

The focus of the Conservation Area is the busy intersection of Peter Street, Quay Street and Deansgate. These streets make up a large portion of Manchester City Centre's commercial district which was heavily developed during the late-Victorian and Edwardian periods with the construction of many large, tall, highly decorative office buildings. Some smaller Victorian and Edwardian buildings along Deansgate occupy older building plots.

Many buildings of architectural interest are located within the Conservation Area, with a large portion of these consisting of late Victorian and Edwardian buildings. Bridge Street, in particular, is a well preserved example of a Victorian and Edwardian shopping street primarily of small grain late 19th century red-brick buildings. The completeness of the street wall with individual buildings of architectural quality, especially along Deansgate is a prominent feature. Deansgate is a good example of a multi-phase streetscape, with individually elaborate buildings sitting harmoniously side by side. The choice of building materials along Deansgate and its side streets is noticeably varied. Each building has differing roofscapes, architectural detailing and building materials illustrating the different former building uses and owners. Materials range from red-brick, red terracotta and red sandstone, to glazed buff terracotta, Portland stone and lime stone. Developments during the late-20th Century have tended to use modern materials such as glass. Building heights vary from fourteen-storey office developments such as Sunlight House on Quay Street, to the three-storey shops on Bridge Street and the properties backing on to them in Wood Street.

The Character and Relationship of Spaces within the Area

The character of the Deansgate area is historically one of commercial development. Today this character continues with redevelopment and expansion to adjoining areas such as Spinningfields. Deansgate represents the centre for shopping in Manchester and this historical use has influenced the surrounding building types, which contain larger Victorian and early-20th Century departmental stores along with smaller businesses.

The long, straight and broad nature of Deansgate has resulted in subsequent roads being joined to it containing medium-rise and high-rise buildings upon large footprints, regularly occupying entire blocks. The principal streets comprise of largely enclosed complete street frontages. Developments from the mid-20th Century until present day sometimes have staggered building lines which break up the street frontage and add interest.

Deansgate forms the intersection of the pedestrian spaces and urban realms in, and immediately outside of the Conservation Area. Spinningfields to the western side of Deansgate contains several small pockets of open space, grassed areas and tree-lined avenues. Across Deansgate, Brazennose Street directly east of Spinningfields, opens onto the pedestrianized Lincoln Square and further east into Albert Square.

Great Northern Square is entered from the Deansgate, Peter Street junction and comprises of a large sunken, grassed amphitheatre with seating and water feature. The configuration of Great Northern Square encourages pedestrians over Watson Street and along the tree-lined Windmill Street to reach Central Piazza and Barbirolli Square beyond. There is a lack of interconnection between these spaces, with no real focus or activity provided within Great Northern Square and Central Piazza.

Prevalent and Traditional Building Materials

Historically the building materials used within the Conservation Area were of red-brick with stone dressings to window sills and quoins/door surrounds. Later buildings used buff limestone ashlar in either classical or Gothic styles. The John Rylands Library was constructed in red sandstone, an unusual material for the immediate area. Edwardian buildings used red-brick with terracotta dressings or entirely terracotta facades. Late-20th Century developments, primarily from the 1970s to the later-1980s, used a variety of new and modern materials which were non-existent in the area historically, such as reflective expanses of plate-glass, brown-brick, concrete and steel.

The Contribution made by Green Spaces and other Natural Elements to the Conservation Area

Historically the area was open fields and gardens before the 18th Century. The surrounding streets were quickly developed by the start of the 19th Century and until recent developments had no areas of green space. The area has several small areas planted with mature trees which have been planted along pavements and to areas of late 20th Century developments where buildings were constructed set back from the original pavement. Other areas towards Spinningfields contain mature trees planted in large free-standing planters.

Negative & Neutral Factors: The Extent of Loss, Intrusion or Damage to the Area

One possible negative factor within the area is examples of unsuccessful and intrusive office-block developments dating from the 1970s which can jar against heritage assets and well-designed recent developments. Some later 20th Century developments removed the original building line back from the pavement leaving an undulating street wall and breaking the historic line of Victorian and Edwardian commercial buildings.

5.4 Character Appraisal Area B – Albert Square Conservation Area

The Origins and Development of the Conservation Area

Albert Square and the site of Manchester Town Hall originally were open fields which sloped towards the River Tib, known as Hall Field. By the late 18th Century the immediate area had been laid out, and with a few exceptions, this layout of streets remains largely intact today. The area of the Town Hall was roughly triangular in shape and its earliest form included buildings with adjoining fields to the rear.

John Dalton Street, to the west, originally did not meet with Deansgate and instead its eastern end was called Tastle Street and led from Longworth's Folly into the cul-de-sac, Ridge Alley. Cross Street to the north had been laid out but was originally known as Red Cross Street at its southern end. By 1811 Lloyd Street had not been fully developed and it appears the triangular site now containing the Town Hall was still largely market gardens with small individual buildings on each garden plot.

By 1824 Longworth's Folly had been renamed Poole Street and the eastern end of Lloyd Street had been developed. By 1865 John Dalton Street had been laid out and joined with Deansgate to the west. By 1850 the triangular site containing market gardens had been taken over by the Corporation for use as the Towns Yard, containing a weighing machine and firefighting department. Any early Georgian buildings that originally occupied the streets surrounding the Towns Yard, were demolished leaving only a small pocket of early townhouses at the eastern end of Princess Street.

The decision to locate the new Manchester Town Hall in Albert Square, was taken in 1863. The former Town Hall was located at the junction of King Street and Cross Street, and by the 1860s the bourgeoning city of Manchester was outgrowing the former, classical town hall building. The design for the new Town Hall was obtained by a two-stage architectural competition. In August 1867 the winner was chosen from the 137 entries, and the winning architect, Alfred Waterhouse was appointed on the 1st April 1868.

The area now comprising Albert Square, was offered by the Corporation in 1863 in order to create a public space providing a memorial to the recently deceased husband of Queen Victoria, Prince Albert. The space was subsequently cleared of buildings in 1864 to make way for the new square. The Albert Memorial was erected under public subscription and opened in 1869.

The New Manchester Town hall was a Gothic masterpiece, a style befitting the mid-Victorian period in which it was conceived; Waterhouse's design perfectly fitting the awkward triangular site. The building dominated the skyline when opened in September 1877. Albert Square was pedestrianized in 1987 when the eastern roadway of the 'island site' was closed to traffic and paved in granite setts.

Albert Square still retains the majority of its late Victorian, Gothic buildings fronting onto the Square. The western range of former shops and offices were demolished in c1980 and replaced with two brick-built office buildings named Heron House (1982) and Commercial Union House (1983). Brazennose Street and Lincoln Square to the west, were conceived during the same period and were originally planned as a processional route leading from the law courts in Spinningfields, through Lincoln Square, directly to Albert Square.

Prevailing Former Uses within the Area

The foremost use of the area was originally one of residential use. By the mid-19th Century the principal roadways, such as Princess Street, had been developed with a high number of Georgian townhouses. However, by the middle of the century these had largely been converted and or replaced by warehousing for commercial and industrial uses. Once Albert Square had been laid out, closely followed by the completion of the Town Hall, the area gained new status which attracted commercial use and increased land values; this resulted in the decline in residential use within the area. Today the main use of the area is still commercial with a large office provision.

The Architectural and Historic Qualities of the Buildings and the Contribution they make to the Conservation Area

The area to the east of Albert Square contains the largest density of buildings of high architectural and historical quality. The majority of these buildings are of a high-Gothic style and include Manchester Town Hall, Town Hall Extension, Lloyd's House, and Lawrence Buildings along with 7 listed statues. Albert Square is the focus of civic events and creates the focal point of the area, with Manchester Town Hall dominating this space, creating exciting views of its clock tower, tall gables and turrets from surrounding streets. The prominence of Manchester Town Hall's clock tower within the urban landscape, can be fully appreciated looking east along Brazzenose Street, where the full height and scale of the tower can be appreciated from the long, pedestrianized and tree-lined avenue.

Building heights vary, with the majority being of 4 storeys plus attics around Albert Square and Princess Street. Manchester Town Hall represents the dominant tall structure with other recent tall developments, outside the Conservation Area boundary, being viewed from Albert Square, such as the Beetham Tower, Deansgate, Great Northern Tower, Watson Street and The Lexicon (formally Television House), Mount Street.

The Character and Relationship of Spaces within the Area

The large open, public realm of Albert Square links surrounding streets, such as Princess Street, Cross Street and Mount Street, with prominent Victorian and Edwardian buildings fronting these main thoroughfares. The character of Albert Square is predominantly Victorian and Gothic in style, emulating the Town Hall, albeit on a lesser scale. The western aspect of the square, and leading further westwards to Deansgate, comprises of largely dark-brick early 1980s office buildings, with small shop units behind areas of brick colonnades. This space, including Lincoln Square to its centre, is void of any historical context except for two small later 19th century buildings which were incorporated into the design. This late-20th Century pedestrianized space, along with the mid-Victorian Albert Square adjoining it to the east, creates a strong and enjoyable pedestrian-friendly link from Deansgate to the Town Hall, in an area which is largely fully built up to back of pavement.

Prevalent and Traditional Building Materials

Early building materials in the area were predominantly red-brick with stone detailing such as window sills and door surrounds. Buildings were generally of 2 to 3 storeys with slate pitched roofs. The construction of Manchester Town Hall in a buff limestone saw a range of later Victorian buildings surround Albert Square in matching stone. Other Victorian and Edwardian buildings surrounding the Town Hall are constructed of red-brick with stone or terracotta dressings. Later buildings during the late-20th Century returned to the use of dark brickwork with imitation stone dressings.

The Contribution made by Green Spaces and other Natural Elements to the Conservation Area

Historically, the Conservation Area did not contain any green spaces. Albert Square was formed in the mid-1860s and did not contain any planting originally. The area of Lincoln Square and Brazennose Street contain the largest area of open space in the area which was formed during the

construction of Heron House and Commercial Union House during the early 1980s. Lincoln Square provides a semi-hidden urban space concealed behind buildings on all sides.

Negative & Neutral Factors: The Extent of Loss, Intrusion or Damage to the Area

Brazennose Street and Lincoln Square are spaces within the Conservation Area where there is a high level of loss of historic fabric. The loss of historic buildings during the 1970s and 1980s eroded the significance of the western aspect of Albert Square. The contemporary buildings are of mediocre/ poor quality and are detrimental to the settings of adjacent listed buildings.

5.5 Character Appraisal Area C – St Peter's Square Conservation Area

The Origins and Development of the Conservation Area

At the turn of the 19th century the immediate area surrounding St Peters Square was still largely undeveloped farmland. The area contained only a small collection of small gardens, St Peters Church, the New Quakers Meeting House (precursor to the Friends Meeting House on Mount Street) and two other small buildings. Oxford Street, to the east, and Peter Street to the west had been laid out, but had not yet been developed as far as the junction with St Peters Square.

By 1819 only one small building had been built in the vicinity, located on the south-west corner of what is today the Midland Hotel site. The area also achieved notoriety on 16 August 1819, when at St Peter's Field, around Windmill Street and Peter Street, Henry Hunt addressed a meeting of 60,000 people to demand radical reform of the House of Commons. The size of the crowd so alarmed the City Magistrates that troops were called in to disperse it. Eleven people were reported killed and 140 injured in the resulting chaos. The incident is now remembered as the 'Peterloo Massacre'.

By the 1820s the southern side of Windmill Street had largely been developed. The eastern side of St Peter's Square, along with a few plots approximately where Central Library is positioned today, had begun to be developed piecemeal with Georgian townhouses. The classical Greek Friends Meeting House was built in 1828-30 by Richard Lane, replacing the earlier structure on the site which dated to before 1800. Lane also designed a gymnasium and riding school to the rear of the classically designed 'Gentlemen's Concert Hall' in 1831. The concert hall faced north onto St Peters Square on the site of what is now the north-east corner of the Midland Hotel site. By 1837, a classically styled natural history society/museum had been constructed in stone facing Peter Street occupying the northernmost end of the block.

The Central Station in Manchester opened in 1880 and became the terminus for the Midland Railway's route from St. Pancras in London. The railway commissioned their architect Charles Trubshaw to design the adjacent Midland Hotel 18 years later, which was built on the site of the Gentlemen's Concert Hall and two streets which divided the site north-south called Concert Buildings

and Concert Place. The Midland Hotel contained a covered link corridor which passed over Windmill Street at the Hotel's southern entrance and to the station.

By 1891 the former Museum of Natural History, which fronted Peter Street, had been converted into the Young Men's Christian Association (YMCA). By 1907 St Peters Church, with its dwindling congregation had become surplus to requirements and was demolished. The church was replaced by a commemorative stone cross signifying its former location and the open square was created. In 1924 the area to the south of the cross was the site chosen for Sir Edwin Lutyens' First World War cenotaph. In 1949 the area surrounding the cross was redesigned to incorporate Portland stone edgings and seating in memory of the Second World War (now relocated to the north-west side of St Peter's Square).

By the early 1930s, Manchester was in need of a purpose-built city library, a site was chosen immediately to the west of St Peters Square, and fronting onto it. The new Central Library was designed by Vincent Harris and completed in 1934. This required the clearing of several streets, the foreshortening of Bootle Street to its eastern end and the removal of Cooper Street which ran north-south through the site. In 1938 Vincent Harris had designed the large new extension to the Town Hall, which was subsequently constructed in another area of cleared streets and buildings to the south elevation of the Town Hall, and linked at first floor level to the Town Hall by two decorative bridges.

The process of constructing both Central Library and the Town Hall Extension cleared the entire eastern side of Mount Street and dramatically changed the historic small urban grain of the area into a predominantly large urban grain. Vincent Harris's Town Hall Extension cleverly formed the visual link between the Gothic Town Hall and the Classical Central Library and created a new public realm for civic focus.

By the mid-20th Century the eastern range of low-rise Victorian, commercial premises and offices had been replaced by the modernist Elisabeth House in 1959 (now redeveloped), closely followed by Peter House to the south-east of the square and the curtain-wall construction of Television House on the junction of Mount Street and Peter Street in 1959. The late 20th-Century saw no exceptional developments until the restoration of the former Central Station for use as the G-MEX Convention Centre in 1986 (now known again as Manchester Central). This large-scale redevelopment of the southern end of the Conservation Area became the catalyst for further successful adjacent developments.

Along with the Metrolink tram system, which opened in 1992, other large cultural developments were constructed to the south of the area, such as the Bridgewater Hall in (1990-1996), the International Convention Centre, adjacent to Manchester Central, and the conversion of the former Great Northern Goods Depot, for leisure use (both opening in 2000). These large public venues invited further interaction with the formation of new public realms to the north front of Manchester Central, forming Manchester Central Piazza, the construction of the Bridgewater Hall on Lower Mosley Street, allowing the creation of Barbirolli Square and the restoration of the former Manchester and Salford Junction

Canal and Bridgewater Canal basin, and the creation of the Great Northern Square to the north of the Great Northern Warehouse and Cinema complex.

Prevailing Former Uses within the Area

The initial former uses within the Conservation Area began in the late 18th Century with the religious and friendly institutions of St Peters Church and the Friends Meeting House which were surrounded by open fields with the nearest housing to the west towards Deansgate. Peter Street became increasingly developed with impressive, classically styled public buildings facing St Peters Square, St Peters Church and Peter Street, such as the Gentlemen's Concert Hall, The Free Trade Hall and the Museum of Natural History. The area became a cultural and musical hub. Housing had developed to the south of the area by the 1840s and by the end of the 19th Century the immediate area had a number of concert halls, theatres and clubs.

The prevailing former uses changed when Manchester Central Railway Station was opened in 1880, occupying all former residential streets to the south of Windmill Street, followed by the construction of the sprawling Great Northern Goods Depot to the south-west and the neighbouring Central Goods Depot. These large-scale modern developments created a new transport quarter to the south.

By the 1930s further housing and commercial premises had been cleared to allow for the construction of the new Central Library and Town Hall Extension. These developments removed the last remnants of former residential buildings, creating an area of public buildings, institutions and commercial properties. These early-20th Century changes altered the dynamics of the area and shifted its predominant use from one of a cultural/ residential use, to one of an almost entirely civic and commercial focus.

The Architectural and Historic Qualities of the Buildings and the Contribution they make to the Conservation Area

The St Peters Square Conservation Area is today dominated by a series of large, early-20th Century civic and commercial buildings such as the Midland Hotel and Central Library, which occupy large footprints. This phase of construction dominates St Peters Square, creating a varied and exciting mix of buildings of various heights and materials, which are further complimented by the Town Hall (Grade I) immediately to the north and within the Albert Square Conservation Area.

The early-20th Century buildings were complimented by height and matching Portland stone with the addition of developments such as Peter House in 1958. Peter House's large scale, on the corner of Oxford Street and Lower Mosley Street, respects the densely-built urban form and materials of its neighbouring buildings and creates a sense of enclosure to the southern aspect of the Square, in a location where previously there were low-rise 19th century red-brick shops and warehouses.

The heights of buildings and their roofscapes vary considerably throughout the Conservation Area, from the modestly scaled 2 storeys seen at the Friends Meeting House, Mount Street; which is the oldest building within the Conservation Area and the only remaining in a domestic scale; to the

exaggerated, monolithic 4 storeys plus attic construction of the Central Library along with the adjacent 8 storeys plus attic of the Town Hall Extension (part of the Albert Square Conservation Area) making up the western range of St Peters Square.

The eastern aspect of the Square has been redeveloped with a 13-storey office building (No1 St Peter's Square), which enhances the sense of enclosure of the eastern aspect of the square, adding to the dense urban grain and creating a landmark building to match the scale and confidence of its neighbouring predecessors.

Prevalent and Traditional Building Materials

Late-18th and early-19th Century buildings were predominantly of red-brick with stone dressings and slate roofs. Public and cultural institutional buildings at this time were constructed using limestone, with concealed roofs. The Midland Hotel (1898-1903) represents an unusual break from the traditional stone and brick materials of the area, into the new and advanced use of highly decorated, glazed brown faience, highly polished pink granite and red stock-brick. The hotel was built with two large internal courtyards constructed entirely of contrasting white glazed-brick.

The use of Portland stone in the area started with Central Library and Century House during the 1930s. Portland stone, which is bright and off-white in colour, was ideally matched for 'modern' construction, in a distinct move away from the darker 'heavier' materials of the 19th and early 20th centuries. By the end of the 1930s the large Town Hall Extension had been constructed using a slightly contrasting, muted-buff sandstone to create a middle-ground between the darker stone of the Town Hall and the much brighter stone of the Central Library. The use of Portland stone carried on into the mid-20th Century with the construction of the 12-storey Peter House in 1958, and the intended use of Portland stone upon the exterior of Elizabeth House in 1959-60 (not realised due to lack of funds).

An entirely new form of curtain wall construction took place in the Conservation Area with the construction of the ten-storey ABC Television House in 1959-60 on the corner of Mount Street and Peter Street. The building has recently been re-clad with coloured blue glass panels and metal framing and is now known as The Lexicon. Later unsuccessful buildings towards the end of the 20th Century, primarily along Mosley Street, consisted largely of Georgian pastiches, which used red-brick and concrete detailing imitating stone.

Recent developments, to the south of Lower Mosley Street and along Windmill Street, has seen new materials used for the first time, such as red sandstone ashlar and rusticated sandstone, which can be seen in the entrance to Manchester Central, the International Convention Centre constructed in 1999-2000, and the Bridgewater Hall in 1990-1996.

The Character and Relationship of Spaces within the Area

The most successful examples of the relationship between buildings and spaces within the area is around St Peter's Square itself. The juxtaposition of differing scales, masses and designs of buildings, create an exciting contrast from street-to-street, allowing short and long-range views into and out of the Square. Recent developments such as One Peter Square and Manchester Central, have enhanced a sense of vitality around St Peter's Square with such varied landmark buildings being an exciting contrast to other, less ambitious examples in a Conservation Area which has historically accommodated interesting and unique buildings. The large developments of Manchester Central, the Bridgewater Hall and the Great Northern Warehouse have facilitated several small areas of public realm around them, which creates a corridor from the restored canal basin beside the Bridgewater Hall on Lower Mosley Street, along Windmill Street, to the landscaped area of Great Northern Square, Peter Street.

The Contribution made by Green Spaces and other Natural Elements to the Conservation Area

The area has not historically contained areas of green space. Its first green area was the small garden surrounding the newly erected St Peters Church cross c1907. During the 1920s the centre of the Square was added to by the construction of Lutyens' cenotaph and then a formal memorial garden in 1949.

St Peter's Square is currently in the process of being reconfigured and redesigned with an emphasis on areas of mature trees and shrubs, opening up the Square and creating a more useable, pedestrian-friendly environment. Other areas of a somewhat more limited green space can be found along Windmill Street, where a long avenue of mature trees is planted to the perimeter of Manchester Central Piazza, linking it with similar planting arrangements at Barbirolli Square and Great Northern Square.

Negative & Neutral Factors: The Extent of Loss, Intrusion or Damage to the Area

Negative factors to the area focus largely on the area of Windmill Street. A distinct lack of active street frontages is obvious here, with the backs of buildings facing Peter Street contributing to this. The derelict former Royal Hotel is located to the left of the subject site. Its current condition has a negative impact on the streetscape and further detracts from the lack of activity along the street. The large expanse of the Manchester Central piazza is largely underutilised and mainly used as a pedestrian thoroughfare. The adjacent Barbirolli Square is another underutilised open space which is only occasionally used for large university graduation events at the Bridgewater Hall. The two public spaces are noticeably severed from one-another by the Metrolink tram route and Lower Mosley Street which runs parallel to it.

5.6 Character Appraisal Sub- Area D – Southmill Street

Southmill Street runs north-to-south from Albert Square (north), across Peter Street, to Windmill Street (south).

The street is within the Albert Square Conservation Area (north Side) and the Deansgate/ Peter Street Conservation Area (south side). Key heritage assets within the street are: Grade II* Memorial Hall; Grade II 1-5 Central Street; Grade II Lloyds House; Grade II Friends Meeting House; Grade II Harvester House; Grade II Lancashire House; Grade II* Free Trade Hall; and the Grade II Theatre Royal.

Moving along the street, north to south, the Grade II* Memorial Hall and Grade I Lloyds House building present a 'gateway' into the street (Figure 50). These buildings represent the transition from a grand Victorian, open, civic space (Albert Square) to the dense urban form of the surrounding streetscape. From this point in the street the classically styled white Portland Stone façade of the Police Headquarters building presents a juxtaposition against the highly decorated Gothic brick buildings marking the entrance to the street.

Moving south, there is a slight curve in the road which straightens to reveal a clear vista all the way along to the southern end of the street (Figure 51). It is from this point in the street that the character and interrelationship of spaces is understood; to the west side of the street is a continuous building line which encloses the view. The Police Headquarters dominates the streetscape and can be seen as a continutation and evolution from the civic buldings within the Town Hall complex to the east. Looking east along Central Street, towards the Grade II* listed Central Library, presents a clear visual link between the buildings.

Views are afforded due to the open nature of the space to the rear of the Grade II Friends Meeting House which is the only point along the street where the sense of enclosure is fragmented.

From the south end of the street, after crossing the principal thoroughfare of Peter Street, the status of the street, as a secondary route, is understood.

The Victorian warehouses to the south end of the street are something of a bookend to the north end, and reflect a clearly legible evolution of commercial and civic development within the city centre.

The character of the Southmill streetscape is consistent and legible, contributing significantly to the character of both conservation areas.

Figure 50: *north end of Southmill Street*

Figure 51: *Middle of Southmill Street*

Figure 52: *south end of Southmill Street*

5.7 Character Appraisal Sub-Area E – Jacksons Row

Jacksons Row runs west-to-east from Deansgate (west end) rising gently up to Southmill Street (east end). The street is within the Deansgate/ Peter Street conservation area and key heritage assets within the street include: Grade II Elliott House; and Grade II Lloyds House.

Moving along the street west to east (see Figure 53), the street is presented as an enclosed streetscape of multi-phased commercial buildings. The north side of the street presents a coherent group of early-to-late 19th century commercial and industrial buildings, whilst the south side reflects the mid-to-late 20th Century redevelopment of the area following World War II bomb damage.

The 201 Deansgate building dominates the historic scale and roofline of the street, although the use of brick allows for a synergy between the two sides of the street. Figure 54 demonstrates the fragmentation to the sense of enclosure to the south side of the street, around the synagogue. This building is set back from the back of pavement line. The austere modernist style of the building is in stark contrast to the other buildings on the street and appears incongruous. The surface car parking areas around the synagogue are a negative element to the character of the street and wider conservation area.

Moving further east, towards Southmill Street, the coherence and enclosure to the streetscape returns.

The multi-phased streetscape of Jacksons Row reflects the evolution of civic, religious and commercial uses within the area over the course of the 19th and 20th centuries. As such its character contributes to the Conservation Area.

Figure 53: *West end of Jacksons Row*

Figure 54: *Middle of Jacksons Row*

Figure 55*: East of Jacksons Row*

5.8 Character Appraisal Sub-Area F – Bootle Street

Bootle Street runs west-to-east from Deansgate (west end) to Mount Street (east end). The west end of the street lies within the Deansgate/ Peter Street conservation area; the east end is within the St Peter's Square conservation area. The key heritage asset within the street is the Grade II Onward Buildings which marks the entrance into the street from the west. Additional heritage assets such as the Grade II Albert Hall, Grade II Harvester House, and Grade II Lancashire House have their rear or secondary elevations to the street, which alongside other elements, contribute to the character of the street as a 'back street' or tertiary route within the city.

Moving along the street, from west to east, the western end of the street presents an enclosed vista which is interspersed with areas of greenery (Figures 56 & 57). On moving east, it becomes clear that the areas of greenery are around negative areas such as poor quality surface car parks. The lack of active street frontages along the street is another negative element but is understood to allow the servicing of the surrounding streets and buildings. The exception to this is the presence of the Abercromby pub and Police Station, the latter of which is set back from the general building line and allows for a more open feel to the enclosed street character (Figure 58).

Figure 56: *West end of Bootle Street*

Figure 57: *east end of Bootle Street*

Figure 58: *Middle of Bootle Street*

5.9 Summary

The characterisation appraisal has disaggregated the character of the area surrounding the subject site by appraising the Deansgate/Peter Street, Albert Square and St Peter's Square Conservation Areas. Appraisal of the character of the streets surrounding the subject site; Southmill, Jacksons Row and Bootle Street; has demonstrated that they all contribute to the character of the conservation areas in which they lie.

6 ASSESSING HERITAGE SIGNIFICANCE

6.1 Introduction

This section of the report considers the significance of the buildings within the subject site as well as the heritage assets surrounding the site that could be impacted by redevelopment within the subject site.

Due to the nature of the urban development within the study area, and in order to provide a proportionate level of assessment, this section assesses only the Heritage Assets it is considered could be impacted by the proposals. Any additional heritage assets will be identified through the Visual Impact Assessment in Section 8.

Statutory criteria, as set out in the '*Principles of Selection for Listing Buildings*', Department of Culture Media and Sport (DCMS), 2010, provides a list of principles for assessing significance based on architectural and historic interest, age and rarity, aesthetic merits, selectivity and national interest. Historic England's criteria outlined in 'Conservation Principles, Policies and Guidance,' have also been considered.

Historic England guidance: *Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment*, 2008, describes a range of heritage values, arranged in four groups, which may be attached to a place. These criteria have been utilised in the assessment of significance:

Evidential Value – relating to the potential of a place to yield primary evidence about past human activity;

Historical Value – relating to ways in which the present can be connected through a place to past people, events and aspects of life;

Aesthetic Value – relating to the ways in which people derive sensory and intellectual stimulation from a place;

Communal Value – relating to the meanings of place for the people who relate to it, and whose collective experience or memory it holds.

In regards to assessing the contribution of setting to a heritage asset's significance, Historic England's '*The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning: 3*' has been utilised; a characterisation appraisal of the area has also been prepared to inform discussion.

The assessment of the significance is based on both desktop research and on-site visual surveys.

High significance *relates to those parts or elements of the structure deemed to be of particularly special interest. These components are fundamental to the understanding of the*

architectural design concept, and play a major role in reflecting their evidential, historic, aesthetic or communal values. The loss of such elements (through demolition, removals, or alterations) could potentially cause a highly adverse impact on the special interest of buildings/ areas.

Considerable significance *relates to those components of the structure deemed to be of special interest. They are important to the understanding of the architectural design concept, and play a considerable role in reflecting the buildings' evidential, historic, aesthetic or communal values. The loss of such elements (through demolition, removals, and/or alterations) could potentially cause a moderate adverse impact on the special interest of buildings/ areas.*

Low significance *relates to those components deemed to be of more modest interest. They provide a minor contribution to the understanding of the architectural design concept and a modest role in revealing the buildings' evidential, historic, aesthetic or communal values. The loss of such elements (through demolition, removal, or alteration) may cause a minor adverse or neutral impact on the special interest of buildings/ areas.*

None/Detrimental *features and elements that do not contain any special interest. These can detract from the significance of the building and maybe evidence of poor craftsmanship or ad-hoc refurbishments. The loss of such elements (through demolition, removal or alteration) could potentially have a beneficial impact on the special interest of buildings/ areas.*

6.2 Appraisal of Existing Buildings within the Site

Sir Ralph Abercromby Public House (refer to Section 4.4.1)

Designation

Non-Designated Heritage Asset

Description

On stylistic grounds, the present Abercromby pub is thought to date to the early-to-mid decades of the 19th Century. Historically the building stood in an area of slum dwellings and small scale industrial buildings. Although it first appears marked on historic mapping as a public house in c.1851, early cartographic sources for the site are ambiguous; what is clear, however, is that the building's footprint changed throughout the early 19th century. An article in the Manchester Courier, dated 1 November 1905, states that the Abercromby was first licensed in 1780.

Discussion

- The rear of the early-19th Century Inn retains a former slum back-to-back dwelling from the same period. This forms the last fragment of this former slum area of Manchester City centre and is of historic value but retains no plan form.
- The building occupies a prominent position in the streetscape, projecting forward from the back of pavement line of Bootle Street, consequently it is of local townscape value.
- The rear and west elevations have been much altered following bomb damage during the Second World War, and subsequently reconstructed.
- The ground floor internal plan form has been much altered with the extension into the former No. 1 Syer's Court to the rear and the construction of modern kitchen and toilet facilities.
- The internal spaces retain no fixtures and fittings of note.
- The rear of the building is largely modern in date and of no significance.

	• The pub may be of some local architectural and historic interest, but is considered not to be of sufficient national interest to warrant listing. • However, it should be considered to be a non-designated heritage asset and a positive contributor to the character and appearance of the conservation area. • Within the Deansgate/ Peter Street Conservation Area
	Heritage Values
	Evidential – **low** • Evidential value of the building is restricted to external fabric Historic - **considerable** • It is likely there has been a pub on this site since 1780 • A pub was operational on this site during the Peterloo Massacre Aesthetic – **considerable** • The building is considered to be a positive contributor to the character of the Deansgate/ St Peter Street Conservation Area Communal - **high** • The building is considered to have high communal value as a source of identity to the people of Manchester

City Police Headquarters (refer to Section 4.4.2)

Designation

Non-Designated Heritage Asset

Description

The former "City Police Headquarters" was designed by Manchester City Architect; G. Noel Hill and constructed between 1934 and 1937. The building combined a new headquarters building with a purpose-built "A" Division quarters, which were located at the rear (west) of the building, The Bootle Street and Jackson's Row elevations contained large, semi-circular vehicular archways which led into the large central courtyard. The new building was designed with an advanced level of modern policing technology and equipment, including an advanced chemical laboratory and optical laboratory which could be used for the minute examination of crime exhibits.

Discussion

- Designed by City Architect G. Noel Hill. Hill also designed the Grade II Listed Charles Street Police Station in Leicester, and the Grade II* Listed Wythenshawe Bus Depot, Manchester, which are considered to be more complete examples of the architects' work. The Manchester Headquarters and Police Station building is therefore considered to be of local architectural interest at best.
- A multi-purpose building, which was advanced in its state-of-the-art design, functions and capacity for future aerial wars; it is of historic and communal interest.
- The elevations are of quality in terms of design and materiality, however, the building does not retain its original windows, plan form or any internal fixtures or fittings of note.
- The building has a high streetscape value to Southmill Street.

	• Rear "A" Division building was designed to be utilitarian in design and materials and has no notable streetscape value. • The building is of local historic and architectural interest and is therefore considered to be a non-designated heritage asset due to its position within the Conservation Area and relationship with the Town Hall complex. • The building should be considered as a positive contributor to the character and appearance of the conservation area. • The building is within the Deansgate/ Peter Street Conservation Area. • Occupies a pivotal site in the city centre which may provide opportunities of greater public benefit.
	Heritage Values
	Evidential – **low** • Evidential value of the building is restricted to its plan form and external fabric; this allows the building and its former use to be understood and appreciated. Historic - **considerable** • The building reflects a key moment in policing and led the way in innovation through technology and police practice. • The building played a key role in World War 2, deploying Air Raid Patrols. • The building is considered to have high historic value Aesthetic - **considerable** • The building is by a named architect; Noel Hill, and has high aesthetic value. • The Southmill façade is a response to the civic architecture of the Town Hall Complex; the rear, utilitarian facades reflect the functional requirements/ uses of the building. • The building is considered to be a positive contributor to the character of the Deansgate/ St Peter Street Conservation Area Communal - **considerable** • The building is considered to have considerable communal value as a source of identity to the people of Manchester

Jacksons Row Reform Synagogue (refer to Section 4.4.3)

Designation

Non-Designated Heritage Asset

Description

The Jackson's Row Synagogue was built following the urgent need for a new synagogue to replace a synagogue that was destroyed during the Blitz. The new building was built in an austere, modern 1950s style, and retains a high level of its original bespoke fixtures and fittings, including lighting fixtures, built in and free standing furniture and a large amount of stained glass by Lightfoot's of Salford.

Discussion

- An example of an early 1950s modernist religious building.
- The building retains almost all its original fixtures and fittings and its original plan form. The fittings are considered to be of greater significance than the building.
- The building has been extended at roof level and to the east with low quality c1960s extensions which has undermined the architectural value of the building.
- The authoritative "*Jewish Heritage in England*", by Sharman Kadish (2nd Edition), does not accord any meaningful significance to the building.
- In February 2017 the building was subject to a spot listing application. Assessment by Historic England confirmed that the building does not fulfil the criteria for listing.
- The building is considered to be a non-designated heritage asset due to its local historic and architectural interest.
- The building is within the Deansgate/ Peter Street Conservation Area.

	Heritage Values
	Evidential – **considerable** • Evidential value of the building is considerable; the building fabric and its interior is intact. Historic – **low/ considerable** • The building is reportedly the first building to be built in the city centre after World War 2, reflecting a key point in the development of Manchester. Aesthetic - **considerable** • The building is by named architects; Eric Levy and Peter Cummings, and has high aesthetic value. • The interior of the building is complete and of high quality. • The building is considered to be a positive contributor to the character of the Deansgate/ St Peter Street Conservation Area Communal - **considerable** • The building is considered to have considerable communal value as a source of identity to the people of Manchester

6.3 Listed buildings

Statutory listing of buildings means that a building is of special architectural or historic interest and is therefore of heritage significance. Grading of listed buildings reflects their architectural and historic interest; Grade I buildings are of exceptional interest; Grade II* buildings are particularly important buildings of more than special interest; and Grade II buildings are of special interest.

The listed buildings which are located within close proximity to the subject site, the setting of which could be affected by development within the subject site, will be discussed here in detail, so that the nature of interest or significance can be understood.

6.3.1 Significance of the setting to the surrounding listed buildings

A summary of the contribution of the buildings' settings to their significance is provided below in Table 2. Appendix II provides further detailed information regarding the significance (including setting) of the key highly listed (Grade I and Grade II*) listed buildings surrounding the site.

Table 2 presents a proportionate analysis of the significance of the setting of the identified heritage assets surrounding the subject site, which it is considered could be impacted by the proposed

development. This assessment of setting has utilised the characterisation appraisal and analysis of the conservation areas (Section 5). Refer to Figure 3 for the location of the buildings discussed below.

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
1	Royal London House, Deansgate (west side) Nos.188 to 202,	Grade II 3.10.7	Peter St CA	The Royal London House is a purpose built office building, designed in 1904 by Charles Heathcote. The building is of iron frame construction clad in sandstone ashlar. The fifteen bay, 5-storey elevation is of high architectural value and its group value is also of interest.	Yes	Royal London House forms a striking and robust Baroque building, which holds the corner of Deansgate and Quay Street. The building's height and scale, along with its varied roofline and landmark raised corner turrets, allow for its setting to be fully appreciated from the wide, open junction of Deansgate, Peter Street and Quay Street, whilst closer, more intimate views of the building are experienced when viewed from its principal frontage on Deansgate. The former loading and service elevation to the rear of the building is only experienced from the immediate environs of Little Quay Street.
2	Rylands Library, Deansgate (west side),	Grade I. 25.1.52. (Upgraded 6.6.94.)	Peter St CA	Library. 1890-99, by Basil Champneys, for Enriqueta Augustina Rylands in memory of her husband; with back extension 1912, also by Champneys. Red sandstone (roof not visible). Rectangular plan at right-angles to street, plus back extensions. Decorated Gothic style with Arts and Crafts accent. Two unequal storeys with the appearance of 3 storeys, designed like a church raised on a crypt, the facade composed of a 2-storey 3-bay centre (like the gatehouse of a monastery) flanked by square 2-storey 2-bay wings, with an embattled parapet to the whole and large octagonal lanterns	No	

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Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				over the wings; and, set back behind these, the east window of the reading hall flanked by square towers.		
3	Sawyers Arms Public House, No.138 Deansgate (west side),	Grade II 3.10.	Peter St CA	Late C19. Stucco on brick, with glazed terracotta dressings, slate roof. Public house. Irregular plan with rounded corner to John Dalton Street. Eclectic style with some classical features. Three storeys over cellars, 5, 3 and 2 bays round the whole faced; ground floor has pilasters of heavily ornamented deep red glazed terrcotta linked by a dentilled frieze of the same material; upper floors have raised bands, sashed windows in moulded architraves some with pediments and the centre pair of the Deansgate facade linked by balustraded balconies and a single pediment. Cornice and blocking course; hipped roof.	No	
4	Nos.184 & 186 Deansgate (west side),	Grade II. 3.10.74	Peter St CA	1896. Ashlar, with slate roof. No.184 was formerly the Inland Revenue office and No.186 the High Court Registry (renovation or conversion in progress at time of survey). Trapeziform plan on end-of-block site. Three storeys and basement, 18-window range; with sill-bands, modillioned cornice surmounted by balustrading and small pediments, one with carved Royal Arms; ground floor has arched windows with hoodmoulds and rusticated pilasters, doorway to left with voluted pediment on consoles within arched recess, and doorway to right with coupled pilasters and entablature surmounted by blind balustrade. Upper floors have sashed windows with moulded architraves. Interior not inspected.	Yes	The building is located on the western side of Deansgate, and although it is located adjacent to the modern Spinningfields development, it is still understood as forming an important element of the late-19th/early-20th century streetscape of Deansgate, forming part of a group of buildings of a similar date and size with the neighboring Royal London House, Onward Building and Elliot House, where the established heights of the 3-4 storey buildings is a key characteristic of the street. The building is fully expereinced when moving north and south along

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
						Deansgate, where its principal elevation can be appriciated, whilst its two smaller, side elevations are located along secondary side streets leading west into Spinningfields.
5	Onward Buildings, Nos.205 to 209 Deansgate (east side),	Grade II. 6.6.94	Peter St CA	1903-5, by Charles Heathcote. Band of Hope building, now shop and offices. Red brick with dressings of yellow terracotta, slate roof. Rectangular plan at right-angles to street, with rounded corners. Free Baroque style. A 4-storey 5-window facade, symmetrical, with banded ground and 3rd floors, prominent bracketed cornice, hipped roof with banded chimneys to the front and sides. The ground floor has a central round-headed entrance arch with cavetto surround and keystone enriched with foliation, mask, and raised lettering "BAND OF HOPE", a curved balcony over the arch with wrought-iron railings, and a wide segmental-headed window each side; the 1st floor and 2nd floors have cross-windows, those at 1st floor taller and with eared architraves and triple keystones, and those at 2nd floor with shouldered architraves and single keystones; the 3rd floor has keyed oculi; and above the cornice is a flat-roofed dormer between the chimneys. The corners are chamfered at ground floor and curved above, with similar windows at 1st and 2nd floors only and applied lettering "ONWARD BUILDINGS" between these windows. Returned sides similar but simpler. Interior reported to have meeting hall with plaques or tiles of Lancashire Temperance Societies. History: built for federation of	Yes	The buildings' tall scale, and back of pavement position on the eastern side of Deansgate, allows for its setting to only be fully experienced from the intimacies of its decorative entrance frontage, whilst the neighboring modern 101 Deansgate office building to the north, and Central Buildings to the south largely conceal the lesser significant side elevations from view. Where the south (side) elevation is viewed, it is experienced from the enclosed streetscape of Bootle Street. The building forms part of a group of buildings of a similar date and size, including the neighboring Royal London House, 184-186 Deansgate and Elliot House, where the established heights of the 3-4 storey buildings is a key characteristic of the street.

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				Temperance Societies.		
6	Elliot House, Deansgate (east side)	Grade II. 3.10.74	Peter St CA	1878, by Royle and Bennett, extended 1904 and 1914. School Board offices. Sandstone ashlar at ground floor, red brick with sandstone dressings and red terracotta above, slate roof. Large rectangular plan on end-of-block site. Queen Anne style. Three storeys with cellars and attic, 8-window facade to Deansgate but stylistically divided 3:5. The left portion has a large shaped gable, pilastered upper floors with moulded sill-bands and sashed windows with keystones, and those at 1st floor with moulded terracotta panels above and below. The right-hand portion has a doorway to the 1st bay with moulded architrave, cornice, and gablet containing a 3-light overlight; 1st-floor windows with moulded architraves and floating pediments; and a pilastered 2nd floor with windows like those in the left portion, and a balustraded parapet above the cornice. The left corner has a shaped window in a richly foliated aedicule with putti, and above this the moulded corbel to an oriel with rounded corners which has a cross-window with ornamented pediment at 1st floor, a narrow sash at 2nd floor and pedimented upstand above the parapet. Most windows have glazing bars in the upper leaf only. Various tall chimneys. Long returned sides in similar alternating styles.	Yes	The robust size, scale and varied roofscape of the building allow for it to be read and understood as part of the late-19th century development of this part of Deansgate, which saw large and imposing buildings terminating long street blocks runing east from Deansgate, collectivily forming an imposing streetscape scale. The lesser significant settings of the side elevations of the building are experienced within the tighter urban grain of Jacksons Row and Lloyd Street.

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Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
7	Former entrance to Deansgate Goods Station Nos.223 to 233 Deansgate (east side),	Grade II. 23.11.79	Peter St CA	1899.Former entrance to Deansgate Goods Station including Nos 223 to 233 Red brick with sandstone dressings. A screen wall comprising 7 bays of blank arcading divided by giant pilasters. Stone bands, frieze, cornice and blocking-course. In the left bay is the former station entrance (now pedestrian access to car park) with twin segmental vaults to the covered way which is set at an angle and fronted above by a massive blind segmental arch of 4 moulded brick rings with pedimented stone keyblock and radiating stone blocks of similar design; splayed pilasters at either side of covered way which is now blocked on right-hand side. The tympanum has raised block lettering "L.N.E.R. GOODS DEPOT". The remaining 6 bays (including a half-bay to right of entrance) have blank arches of similar character, with C20 shop- fronts at ground floor, and the tympanum of each arch with raised lettering giving the destinations of the railway. Forms group with Nos 235 to 291 (odd) which form a very long continuation to the right	Yes	The building's long and continual street frontage along much of the southern part of Deansgate, forms a constant building height, which is punctuated only by occasional chimneys, pinnacles at the upper floor levels. The long and robust appearance of the building characterises and dominates the towscape to this part of Deansgate, resulting in its setting being wide-reaching, and appreciated when viewed looking south and north along the entire southern length of Deansgate.
8	Opera House Theatre, Quay Street (north side)	Grade II. 3.10.74	Peter St CA	1912, by Richardson and Gill with Farquarson; altered. Theatre, now opera house. Stucco on brick, slate roof. Rectangular plan at right-angles to street. Classical style. Front block of 3 storeys with attic, 1:1:11:1:1 bays, symmetrical, the first and last bays set back; with plinth, banded rusticated stucco to all levels; giant order to 1st and 2nd floors, consisting of a 5-bay centre with engaged fluted Ionic columns, the 1st and 5th bays breaking forwards and each containing a lettered pedestal at the foot and a mask roundel at the top, flanked by 3 pilastered bays each side, these and the 3 centre bays having windows at	No	

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				the top with geometric glazing; entablature with frieze lettered "THE PLAY MIRRORS LIFE" in the centre and decorated in Wedgwood style in the other bays, dentilled cornice carried round and surmounted in the centre by a large semi-circular tympanum with allegorical relief; pedimental gable with moulded cornice on brackets. Five-bay wide entrance at ground floor, with later C20 canopy.		
9	Sunlight House, Quay Street (north side)	Grade II. 20.6.88	Peter St CA	1932, by Joseph Sunlight. Steel frame with cladding of Portland stone, slated 3-tier mansard roof with glazed centre. Office block. Large square plan with central light-well. International Modern style with classical elements. Ten storeys plus 4 attic storeys successively set back, 8 bays plus wide canted corner to right rising to octagonal turret with domed lantern and apex finial; ground and 1st floors treated as plinth, 6-storey 5-bay pilastrade to centre, with moulded frieze over 7th floor and enriched cornice over 8th floor, plain parapet over 10th floor. Very regular fenestration with casements of 3 lights to the 5-bay centre and 2 lights to the end bays, metal panels between floors; 3-light attic windows, those of the first 3 tiers set in individual projected rectangular dormers. Shop windows and a round-headed archway at ground floor. Canted corner treated as tower, given strong vertical emphasis by narrow 3-light mullioned windows in each face tiered continuously from 2nd to 10th floors, with carved decoration over 10th floor, a 1-storey drum over this, set-back 2-storey continuation, and set-back lantern; square-headed doorways to entrance porch at ground floor.	Yes	Although the two corner turrets and raised roof of Sunlight House can be seen from wide-range views, the building is only truly experienced and understood when traveling east or west along Quay Street and its junction with Deansgate/Peter Street, where the building comes fully into view. Secondary views of the building can be experienced when traveling west along Bootle Street, where the building is understood as being a skyline feature in the distance.

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				Return to right and rear elevation similar, but with slated attic and extruded dormers. Forms group with Royal London House to right.		
10	Masonic Temple, Bridge Street	Grade II. 20.6.88	Peter St CA	Masonic temple. Dated 1929 below centre of parapet, by Thomas Worthington and Son. Portland stone (roof not visible). Large rectangular plan with slightly projecting wings. Stripped classical style. Three storeys, a 3:5:3-window facade, symmetrical, the wings slightly lower, with channelled rustication to ground floor, the centre with low forecourt walls between the wings, a corbelled balcony over 1st floor, and an enriched frieze to the parapet, with lion masks. The centre has a square-headed doorway with moulded architrave and panelled double doors, single-light windows to the inner bays and tripartite windows to the outer, and tall sashed windows at 1st and 2nd floors, the lower with plain reveals and the upper with architraves and cornices, all these windows with small panes, 5 small square ventilation grills above, and the dated "MCMXXIX" in the centre above these. The wings have similar fenestration at ground and 1st floors (those at ground floor with voussoirs and keystones), and at 2nd floor one tall tripartite sash in a round-headed arch, with a corbelled balcony and enriched tympanum. Single-storey extension at right-hand end, with round-headed archway. Rear and interior not inspected.	No	
11	Albert Hall, No.27 Peter Street (north	Grade II. 30.4.82	Peter St CA	1910, by W.J.Morley of Bradford, for the Manchester and Salford Wesleyan Mission. Probably iron or steel framed, with cladding of yellow terracotta. Rectangular plan parallel to	Yes	The Albert Hall is located on the northern side of Peter Street. Although the building adjoins two late-20th century buildings it still

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
	side),			street. Eclectic style with Baroque and Gothic elements. Three storeys and 1:5:1 bays including a 6-stage tower at the left end and an entrance bay at the right-hand end; with channelled rusticated piers, segmental arched openings and cornice to ground floor; 5 tall gabled bays to the main range, each with pilasters and large round-headed 5-light windows of 2 stages, with traceried panels between the stages, leaded glazing, tracery in the heads and shaped gables, all with corner turrets and that in the centre with traceried spandrels and an enriched pediment. Wide entrances at each end, with shallow segmental pediments; that to the right has a 3-light bow window at 1st floor and a Baroque-style 2-light window with a pediment at 2nd floor; that to the left (in the tower) has similar bow windows tiered through 1st and 2nd floors, window of 2 and 3 lights on the upper floors, a set-back top stage and an octagonal cupola with domed roof. Interior (as reported 30.04.82): much of the original remains, including large meeting hall at 1st floor with horseshoe gallery and elaborate carved mahogany organ case and rostrum.		forms a significant element within the streetscape of Peter Street as it is sited close to Lancashire House and opposite the Free Trade Hall and Theatre Royal. The materiality, form and scale of the building can easily be understood as part of the Edwardian development of the street. The building's high glazed buff terracotta façade and tall tower with cupola forms a local landmark which can be appriciated when experienced within the tighter urban grain of Peter Street and when looking east and west into Peter Street from Deansgate, Quay Street and St Peters Square.
12	Harvester House, No.37 Peter Street (north side)	Grade II. 3.10.74	Peter St CA	1868, by Clegg and Knowles; altered. Probably merchant's warehouse, now office. Sandstone ashlar (roof concealed but probably slate). Square plan on corner site. Italian palazzo style. Five storeys and basement, 8 bays, with vermiculated plinth, channelled rustication to ground floor and cornice over this, rusticated quoins, moulded sill-bands to all floors, plain frieze, modillioned cornice and balustraded parapet. The ground floor has a round-headed	Yes	Harvester House is located on the corner of Peter Street and Southmill Street. The building forms a significant element within the streetscape of Peter Street as it is sited alongside Lancashire House and opposite the Free Trade Hall and Theatre Royal. The materiality, form, scale and massing of these buildings can all be read as forming

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Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				doorway to the right (altered as window), with enrichment including shafts and a cornice on elaborate consoles, an inserted C20 garage entrance to the left, and between these 2 pairs of round-headed windows with stepped voussoirs flanking a square-headed doorway (perhaps inserted) with moulded architrave and cornice. The fenestration of the upper floors is very regular, all the windows having moulded architraves, those at 1st floor with segmental pediments on consoles, those at 2nd floor with shouldered architraves and alternately triangular and segmental pediments, and those to the top 2 floors with cornices, and all these windows sashed without glazing bars. The 8-bay return to Southmill Street has a continuous arcade of round-headed windows at ground floor with linking impost bands, and is otherwise in matching style. Interior not inspected.		part of the mid-19th century development of this part of the city centre. The alignment of Harvester House and the surrounding group of listed buildings is key to the urban townscape character and setting of the building. The setting of Harvester House extends to Southmill Street where it is experienced within a tighter urban grain.
13	Lancashire House, No.47 Peter Street (north side), (Includes No.9 Southmill Street)	Grade II. 3.10.74	St Peter CA	c.1860-70, altered. Probably merchant's warehouse, now betting shop and offices Sandstone ashlar at ground floor, red brick with sandstone dressings above (roof not visible). Rectangular plan on corner site. Four storeys and basement, 4 bays to Peter Street and 9 bays to Southmill Street; basement and ground floor of front and of 1st bay of return side altered as shop, but Southmill Street facade otherwise of sandstone ashlar, with plinth, raised rusticated bands and plain frieze; sashed windows without glazing bars, and segmental-headed doorway to 3rd bay with enriched surround. Upper floors: bracketed cornice over 1st floor, sill- and head-bands to 3rd floor, dentilled and modillioned	Yes	As with Harvester House, Lancashire House is located on the corner of Peter Street and Southmill Street. Despite having a later altered ground floor, the building forms a significant element within the streetscape of Peter Street as it is sited alongside Harvester House and opposite the Free Trade Hall and Theatre Royal. The materiality, form, scale and massing of these buildings can all be read as forming part of the mid 19th century development of this part of the city centre. The alignment of

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				cornice, all carried round; all windows sashed without glazing bars, those at 1st and 3rd floors with moulded architraves, and those at 2nd floor round-headed with hoodmoulds and linking impost band carried round. Narrow chamfered corner, slightly set back. Interior not inspected. Forms group with No.37 (Harvester House) on opposite corner of Southmill Street (q.v.).		Lancashire House and the surrounding group of listed building is key to the urban townscape character and setting of the building. The setting of Lancashire House extends to Southmill Street where it is experienced within a tighter urban grain.
14	Free Trade Hall, Peter Street (south side)	Grade II*. 18.12.63	Peter St CA	1853-6, by Edward Walters; largely reconstructed 1950-51, following war damage, by L.C. Howitt, City Architect. Public assembly hall, now concert hall. Sandstone ashlar (roof concealed). Trapeziform plan. Renaissance style. Monumental 2-storey 9-bay facade; arcaded ground floor with modillioned cornice, colonnaded upper floor with arcaded tympana, frieze enriched with swags and roundels, prominent dentilled and modillioned cornice with balustraded parapet. The ground floor has rectangular piers with enriched imposts and moulded round-headed arches with richly carved spandrels including shields of the Lancashire towns which took part in the Anti-Corn Law movement. The piano nobile has coupled Ionic columns with corniced entablatures, each bay containing a tall window with pedimented architrave and balustraded ornamental balcony, emblematic carved figures in the tympanum (representing the Arts, Commerce, Manufacture, the Continents, and Free Trade) and richly-carved spandrels with roundels. Plaque attached at left end of ground floor	No	

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				recording that this was the site of the "Peterloo" meeting in 1819. The returned sides have 3 bays in matching style (but blank arches at ground floor), and a continuation of sandstone rubble in much simpler style. The rear wall (rebuilt c.1950-51) has tall pilasters surmounted by relief figures in Portland stone, representing various forms of entertainment which took place in the old Hall. Interior reconstructed and remodelled 1950-51.		
15	Former Theatre Royal, Peter Street (south side) (now listed as Royale Club)	Grade II. 3.10.74	Peter St CA	Theatre now night club, 1845 by Irwin and Chester, altered 1875 by Edward Salomons. Exterior restored and interior remodelled in 1989. Two storeys and attic; monumental façade of 3 unequal bays, symmetrical with plinth, modillioned cornice, attic treated as a parapet and gabled centre. The centre which breaks forward is treated as a giant recessed portico with fluted Corinthian columns distyle in antis. This is Manchester's oldest surviving theatre.	No	
16	Former Young Men's Christian Association, No.56 to 58 Peter Street (south side), [Includes: Nos.14 to 18 Mount Street]	Grade II. 21.9.73	St Peter CA	1911, by Woodhouse, Corbett and Dean, rebuilt except for the facade 1991-3. Former club, etc. Facade of brown and buff terracotta. Free Baroque style with Art Nouveau accent. Five storeys and attic, 5 bays (articulated only above ground floor); heavily banded dark-brown terracotta to ground floor, channelled 1st floor with string-course, festoons to 3rd and 4th floors, massive bracketed cornice over 4th floor, banded attic storey and high parapet. The ground floor has (inter alia) a massive semi-circular arched entrance to the 2nd bay, with run-out banded voussoirs and a scrolled keyblock with roundel above, a large rectangular window to the left and various rectangular windows to the right.	No	

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				On the upper levels the 2nd bay is slightly recessed but with a raised centre which has (inter alia) a reproduction of Donatello's St George in a niche at 3rd floor, and a raised attic storey including a tall niche with a shield under a canted canopy; the 4th bay is also recessed, under a wide segmental arch at attic level, and flanked by canted oriels to the 3rd and 5th bays which rise from 1st floor to attic; the windows at 1st and 2nd floors are small vertical rectangles, but those at 3rd and 4th floors of the 1st, 3rd and 5th bays are treated as vertically continuous slots divided by transoms, while those under the arch of the 4th bay are staggered. History: the first important building in Manchester to be built in re-inforced concrete; internal arrangement modelled on New York YMCA.		
17	The Midland Hotel, Peter Street (south side)	Grade II*. 3.10.74. (Upgraded 6.6.94)	St Peter CA	1898-1903, by Charles Trubshaw, for the Midland Railway Company; altered. Steel frame, with cladding of brown polished granite, red brick and much buff and brown glazed terracotta (roof not visible). Very large tapeziform plan on island site. Elaborate eclectic Baroque style. Five diminishing storeys with cellars and attics, the principal element of the facade to Peter Street 2:4:2 bays, symmetrical, plus a 3- bay portion to the left slightly canted back, and 3-sided corners to both ends; the paired bays bounded on the inner side by fenestrated 3-sided pilasters finished as turrets, and surmounted by elaborate attic gables; with cornice and balustraded parapet over ground floor, giant round-headed arches to the next 3 floors, small coupled round-headed arches to the 4th floor, a bracketed cornice and pierced parapet, and gabled attic dormers over	Yes	The Midland Hotel forms a highly significant free-style Edwardian railway hotel, and one which is heightened by its association with the adjoining former Central Station. The building forms a giant island site, with all four of its elevations being highly decorated with glazed terracotta and faience. The Midland is viewed from many prominent positions including the wide and open St Peters Square to the north-east, Peter Street to the north and Central Plaza to the south-west. The varied and whimsical roofline with its many turrets, gables and pinnacles, can be appreciated from

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				the centre. The ground floor, of polished granite, has a recessed central entrance under 2 massive semi-circular arches (like shipping holes of neighbouring canal warehouses), a roundel between containing a griffon, and a convex frieze above with raised lettering "MIDLAND HOTEL"; and coupled round-headed arches to the outer bays with terracotta mullion-and-transom windows, the basement areas below these protected by bowed wrought-iron railings in Art Nouveau style. The windows of the upper floors are mostly coupled, those at 3rd and 4th floors round-headed, all with wrought-iron balcony railings and much terracotta enrichment. The canted portion to the left, the longer side walls (to Lower Mosley Street and Mount Street) and the shorter rear wall (to Windmill Street) are in generally similar style, but the Lower Mosley Street facade has segmental curved balconies to the 1st floor and bow-shaped balconies to the 2nd floor, and the rear facade has domed corner turrets.		its immediate environs
18	Friends' Meeting House, Mount Street	Grade II. 18.12.63	St Peter CA	1828-30, by Richard Lane. Brick carcase with sandstone ashlar facade, slate roof. Rectangular plan set back and at right-angles to street. Classical style. Two-storey 5-bay facade, symmetrical, with plinth, corner pilasters, frieze, cornice and blocking course, and central parapet; engaged 3-bay pedimented Ionic portico with frieze inscribed "FRIENDS' MEETING HOUSE", central doorway with C20 glazed double doors and overlight with margin panes flanked by large 2-light windows also with overlights (flights of 3	Yes	The Friends Meeting House forms a very early example of classical city centre architecture of a domestic scale. The rear of the building still retains its original high brick perimeter garden walls which together form an entirely different appreciation of the building's domestic setting when viewed from Southmill Street, the eastern

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				and 4 steps to centre and flanking bays respectively); 12-pane sashed windows at 1st floor and on both floors of the outer bays.		continuation of Bootle Street and Central Street. The low-rise domestic scale silhouette of the classical principal frontage on Mount Street can still be fully appreciated when viewed looking west from the immediate environs of Mount Street towards the four-storey former Bootle Street Police Station building directly behind, and when viewed from Library Walk where it becomes fully revealed through kinetic views moving westward into Mount Street.
19	Albert Chambers, 16 Albert Square (South Side)	Grade II 03.10.1974 Last amendment: 06.06.1994	Albert Square	1873, by Clegg and Knowles, for Manchester Corporation Gasworks; Offices. altered. Sandstone ashlar, slate roof. Rectangular plan. Venetian style. Basement and 4 storeys, a 5-window facade horizontally divided between 1st and 2nd floors, the lower portion treated as a regular 5-bay arcade of round-headed arches with pilasters which have carved caps, and the upper portion with windows grouped 1:4:1 in panels, a Lombard frieze to each panel and another over the whole, with a moulded cornice and embattled parapet. The doorway in the 5th bay has lion-mask brackets to the lintel, a semicircular fanlight, a 2-centred arched extrados and a carved tympanum including mask, lion and unicorn. All the windows are sashed without glazing bars, those at ground floor segmental-headed, those at 1st floor round-headed with foliated sills, imposts	Yes	Albert Chambers forms a significant group of late-Victorian, ashlar stone fronted gothic buildings together with Carlton House, St Andrew's Chambers and the Memorial Hall which make up the southern side of Albert Square. This group of buildings form a significant foil to the neighbouring Grade I Listed Town Hall to the western side of the square, and were all built during the same period and to the same style. The setting of the building is fully appreciated and experienced looking south across Albert Square where the building forms a significant backdrop and interesting roofscape of decorated embattlements against the sky. The

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				and hoodmoulds; above this level, the 3-bay centre has an unusual prominent sill on brackets and most of the windows have rounded trefoil heads except those in the centre of the 2nd floor which are square-headed and have shafts with foliated caps. Interior not inspected. History: formerly occupied by Manchester School of Music.		building is also experienced looking south-west from the western end of Princess Street and when viewed from the corner junction of Albert Square, Southmill Street and Lloyd Street.
20	Carlton House, Nos.17 and 18 Albert Square	Grade II 3.10.74	Albert Square CA	1872, by Clegg and Knowles. Club and offices. Sandstone ashlar, slate roof. Rectangular plan. Free Venetian Gothic style. Basement and 4 storeys plus attic, 4 unequal bays, with 3-storey canted oriels in the outer bays, a bracketed cornice and gabled attic dormers over the oriels. Two-centred arched doorway in 3rd bay, with trefoil intrados, shafts and imposts with knobbly foliation; sashed windows throughout, grouped 3:3:2:3, variously segmental-pointed, shouldered, trefoiled and square- headed, and with various forms of enrichment, including shafts with foliated caps and carved panelled aprons. Interior not inspected. History: formerly offices of Bridgewater Canal Company, and premises of Manchester Arts Club.	Yes	Carlton House forms part of a significant group of late-Victorian, ashlar fronted gothic buildings together with Albert Chambers, St Andrew's Chambers and the Memorial Hall which make up the southern side of Albert Square. This group of buildings form a significant foil to the neighbouring Grade I Listed Town Hall to the western side of the square, which were all built during the same period and to the same style as the town hall. The setting of the building is fully appreciated and experienced looking south across the open public Albert Square where the building forms a significant backdrop and interesting roofscape of tall, pointed gabled dormer windows and tall chimneys against the sky.
21	St Andrew's Chambers, Nos.20 and 21 Albert Square	Grade II. 3.10.74	Albert Square CA	1874, by G.T.Redmayne, for Scottish Widows Fund Life Assurance Society. Sandstone ashlar, slate roof. Rectangular plan on corner site, with splayed corner. Gothic style.	Yes	St Andrew's Chambers forms the highly gothic corner of a significant group of late-Victorian, ashlar fronted buildings to the southern

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
	(South side)			Four storeys and basement, an assymmetrical 2-window facade to Albert Square, a 1- window corner, and 5-window facade to Mount Street; string-courses to all floors, corbel table to balustraded parapet between gables at ends of both facades and at corner. The Albert Square facade has coupled round-headed entrance arches which have shafts with carved capitals, and a carved roundel with figures in a cinquefoil, all under a pointed arch with nail-head enrichment, flanked by roundels (that to the left containing a carved shield and date "1872"); the upper floors have arched single-light windows to the left, and large 2-light windows to the right with Gothic enrichment and the upper with a 2-centred arched head rising into a gable. The splayed corner has chamfered corners and a round-headed window at ground floor, the upper floors corbelled out and containing 2-light Gothic windows (variously enriched), and a crocketed gable flanked by tourelles. The Mount Street facade, 3+2 windows, has a gabled end breaking forwards slightly, the gable flanked by tourelles, windows which are round-headed at ground floor, 2-centred at 1st floor, trefoil-headed at 2nd floor, and square-headed at 3rd floor, those of the gabled portion arcaded, and those at 1st floor to the right also arcaded, with a carved niche in the centre containing a statue. Steeply pitched gables and roof; ridge chimneys. Interior not inspected.		side of Albert Square. This group of buildings form a significant foil to the neighbouring Grade I Listed Town Hall to the western side of the square, which were all built during the same period and to the same style as the Town Hall. Because of its prominent corner position, the buildings' setting from both the north and south, along Mount Street, is experienced most when looking south across Albert Square where the building forms a significant backdrop and interesting roofscape of tall dormer gables, chimneys and pinnacles. Kinetic views of the building are also revealed when walking west along Lloyd Street.

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
22	Manchester Town Hall, Albert Square	Grade I 25.2.52	Albert Square CA	1868-77, by Alfred Waterhouse. Sandstone ashlar facing to brick carcass, slate roofs. Triangular island site, with 3 main ranges enclosing a triangular courtyard mostly filled by a rectangular Great Hall. Gothic style. Three storeys and attics. Building of major importance.	Yes	Manchester Town Hall is one of the most important historical, and architectural buildings in Manchester, being understood and appreciated as a historic structure with strong communal and historic values. The building is regarded as architect Alfred Waterhouse's finest work. The town hall forms a highly important civic group with the adjoining Town Hall Extension and Central Library, which are experienced from Albert Square and St Peter's Square. The building dominates the skyline from many parts of Manchester, with its tall central clock tower which is historically thought to signify the centre of the city.
23	Fraser's statue, Bright's statue, Heywood's statue, Gladstone's statue & Jubilee Fountain, Albert Square	Grade II 3.9.74	Albert Square CA	Statue of James Fraser DD (1818-85), former Bishop of Manchester. 1888, by Thomas Woolner. Polished marble [?granite] pedestal, bronze statue. Square pedestal with broad moulded plinth, bronze relief panels in 3 sides, prominent moulded cornice; statue of standing figure. Statue of John Bright, the Liberal Quaker statesman. 1891, by W.Theed. White marble statue on polished brown granite pedestal. Square pedestal on base of 2 steps, with moulded plinth and concave tapered sides and moulded cornice; standing figure in long coat.	Yes	The four Victorian statues and fountain form a line of statuary along the western side of Albert Square, which helps to separate the vehicular road from the wider pedestrianised square. The small-scale statues and fountain are almost exclusively experienced from the immediate environs of the large and open public Albert Square.

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Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				Statue of Oliver Heywood, a Manchester banker and benefactor. 1894, by Albert Bruce Joy. Polished granite pedestal, marble statue. Square pedestal on base of 2 steps, with concave tapered sides, inscription on east side, moulded cornice; statue of standing figure in top coat. Statue of W.E.Gladstone (1809-1898), Liberal statesman and Prime Minister. 1878, by W. Theed jun. Polished granite pedestal on sandstone base, with bronze statue. Octagonal base of 2 steps, moulded octagonal plinth to straight-sided pedestal with large inverted consoles at the corners, carved frieze; standing figure in attitude of declamation with raised pointing hand. Jubilee Fountain. 1897 to designs by Thomas Worthington, with sculpture by John Cassidy. Restored in 1997. Grey and red granite, sandstone, bronze. Gothic style, hexagonal plan with three basins reducing in size as they ascend. The large hexagonal bowl at the base is of red granite with moulded sides and square piers with moulded caps at each of the six angles. The smaller second hexagonal basin is of sandstone and stands on six colonettes comprising triple engaged shafts of red granite with carved capitals supporting the overhanging corbelling of the bottom of the basin. This basin has deep sides with a moulded band at the bottom running round the six faces and carrying an inscription in raised		

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				letters which says 'ERECTED IN THE SIXTIETH / YEAR OF THE REIGN OF HER / MOST GRACIOUS MAJESTY / QUEEN VICTORIA ANNO / DOMINI EIGHTEEN HUNDRED / AND NINETY SEVEN'. Above the inscription the six faces have blind tracery panels, with two of the faces having a raised central panel. Rising from the centre of the bowl is a central finial comprising four engaged, red granite shafts with a sandstone cap surmounted by a bronze dolphin.		
24	Albert Memorial, Albert Square	Grade I. 18.12.63	Albert Square CA	Large stone memorial to Prince Albert dating to 1862-5, by Thomas Worthington, with central statue in white marble of Prince Albert by Matthew Noble. It was the first major Albert Memorial to be completed; and perhaps a prototype for the Albert Memorial in Kensington, by Sir George Gilbert Scott. Structure In the form of a large Gothic ciborium or canopy, to a design derived from the C13 church of Santa Maria della Spina in Italy. History: first major Albert Memorial to be completed; perhaps a prototype for the Albert Memorial in Kensington, by Sir George Gilbert Scott.	Yes	The Albert Memorial stands proudly in the centre of Albert Square and forms a tall, striking feature within its immediate environs including Albert Square, Princess Street, Brazennose Street and Lloyd Street. The monument is highly significant in its setting with the Grade I Listed Town Hall, which result in creating a highly significant public civic square. The significance of the Town Hall is fully appreciated when viewed alongside the adjoining Town Hall Extension and Central Library, and when viewed from Albert Square, St Peters Square and from the main city centre streets surrounding the building.
25	Abraham Lincoln statue, Brazennose Street	Grade II. 3.10.74	Albert Square CA	Statue. 1919. By George Gray Barnard. Bronze. Over-life-size statue on high late C20 plinth. This statue by the American sculptor George Gray Barnard (1863-1938) is another cast of that installed in Lytle Park, Cincinnati, Ohio, in 1917	No	

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Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
	(formerly in Platt Fields park)			and was given to the City of Manchester in 1919 by Mr and Mrs Charles Phelps Taft, of Cincinnati, the Sulgrave Institution, and the Anglo-American Society. Since a suitable city -centre site could not be found it was set in Platt Fields Park and then was resited in Lincoln Square in 1986.		
26	Roman Catholic Church of St. Mary (The Hidden Gem) Mulberry Street .	Grade II. 18.12.63	Albert Square CA	Roman Catholic church. 1848, by Weightman and Hadfield. Red brick with sandstone dressings and slate roofs. Debased Romanesque style. Basilican form on north-south axis, with aisles and south-east tower. Stone plinth, Lombard friezes to gables and across centre of tower. Painted portal with round-headed doorway moulded in 2 orders and scuptural tympanum, 3 round-headed lancets above, and wheel window in gable. Aisle to left with window of 2 round-headed lights with central shaft, and simple rose window above. Three-stage tower to right with 2 round-headed arches containing very small lancets, a round-headed niche to the 2nd stage, belfry stage with coupled round-headed blank arches each containing small coupled windows with cast-iron diamond lattice grills, and steeply-pitched helm roof with 3 stepped round-headed lancets in each gable. Banded heads to all windows. Interior: 6-bay basilica with green marble columns, very elaborate reredos (etc). Known as "the Hidden Gem".	No	
27	G-MEX, Windmill Street. (Formerly listed as former Central	Grade II*. 18.12.63	Not in CA	The former station is positioned upon a vast brick undercroft, with a single segmental-vaulted shed of 15 bays and a 210-foot span. The station closed in 1967 and was used as a car park until it was converted into the Greater	Yes	Due to the typology, scale and form of the building, it is clearly understood as a former railway station. The building is experienced at different levels around the site;

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Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
	Station.)			Manchester Exhibition & Events Centre (G-MEX) in 1982-86. It is now called Manchester Central and has been extended to the west side for its use as an international conference centre.		most prominently from the Piazza at street level to the north. However, the inactivity experienced along Windmill Street and the presence of the Metrolink tram line along Lower Mosley Street, combined with the changes of level of these streets, affects the ability to understand and appreciate the monumental form of the building in these areas. Appreciation and understanding of the significance of the setting of the building from the south side are yielded from longer distance views from Chester Road and Medlock Street. The experience of the building from the Metrolink tram stop is compromised by the poor pedestrian environment and visual clutter associated with the building's service yard. The architectural interest of the building is best represented from within the building itself where the sheer scale of the structure can be understood and appreciated fully. The special historic interest of the building is yielded by its group value alongside the Castlefield viaduct and remaining lines and viaducts. As has been described, the existing setting of the building is largely limited to the streets within the immediate area of the site and that the altered nature/ poor quality

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Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
						environment of these adversely affects the ability to understand and appreciated the heritage values of the building.
28	Lawrence Buildings, No.7 Central Street, and 2 & 4 Mount Street	Grade II* 03.10.19 74	Albert Square CA	Offices (formerly Inland Revenue). 1874, by Pennington and Bridgen; altered. Sandstone ashlar, slate roof. Rectangular plan on end-of-block site. Gothic style with much elaborate detail. Four storeys and attics, an assymetrical 5-window facade to Mount Street (including chamfered corner to left), with sill- bands, 3-sided corner with corbel-table, tourelles and slated spirelet, tall crocketed gable to right of this also with tourelles; central doorway under steeply-pitched canopy with 2-centred arch, flanked by altered windows; 2-centred arched 1- and 2-light windows to the upper floors with cusped lights and hoodmoulds, 2nd-floor niche with statue and crocketed canopy; at the left corner a 2-centred arched doorway with shafts, carved surround and hoodmould, flanked by lions on pedestals holding shields of arms; and immediately over the door the traceried corbel of an elaborately decorated 2-storey canted oriel. Five-bay left return wall to Central Street in similar style, with central gable. Steeply-pitched roof with low box dormers and tall chimney stacks. Interior not inspected. Forms group with St Andrew's Chambers, 20 and 21 Albert Square, in similar scale and style to the right (q.v.).	Yes	Lawrence Buildings commands a prominent corner site which forms a group with St Andrew's Chambers, 20 and 21 Albert Square, in similar scale and style to the right. The building forms a highly decorative gothic building which contributes greatly to the setting of Albert Square and Manchester Town Hall beyond, which was built during the same period and to the same style as the building. The varied and highly decorative roofscape adds much interest to this group of buildings. Because of its prominent corner position, the buildings' setting can be experenced from the intimacies of Mount Street, from views looking north along Mount Street from Peter Street, which open out at the Friends Meeting House, and also from medium-range views from Albert Square looking south and looking west into Central Street. Kinetic pedestrian views are also revealed when walking west along

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
						Library Walk.
29	Central Public Library St Peter's Square (west side)	Grade II* 03.10.19 74	St Peter CA	1930-4, by Vincent Harris. Portland stone, slate roof with concealed glazed lantern light. Circular plan with rectangular portico on east side. Classical style. Four storeys with basement and attic (surrounding a large central reading room); with a chamfered plinth, rusticated masonry to ground and 1st floors with a Greek-key frieze, a continuous Tuscan colonnaded screen to set-back 2nd and 3rd floors, with a plain frieze, cornice and parapet concealing a low set-back attic storey. The east side (to the square) has a rectangular 2-storey projection with a central 5-bay portico of giant Corinthian columns tetrastyle in antis, with round-headed arches in the returned ends, and entablature with dentilled cornice. Otherwise, the ground floor has tall round-headed windows with keystones, the 1st floor has tall square-headed windows, and the 2nd and 3rd floors have smaller rectangular windows; all these windows with metal- framed small-paned glazing. Interior: domed circular reading room surrounded by giant Tuscan colonnade.	Yes	Manchester Central Library forms one of the finest and most recognisable structures in Manchester. Its unusual cylindrical form, in a classical style is unique. The building forms a commanding and bold statement with views and vistas across the expanse of St Peter's Square, Peter Street and Cross Street. The library forms a highly important civic group with the adjoining Manchester Town Hall and Town Hall Extension. The significance of the library is fully appreciated when viewed alongside the adjoining Town Hall Extension and Town Hall, and where viewed from Peter Street and St Peter's Square.
30	No.1 Albert Square	Grade II	Albert Square CA	c.1900, by Percy Worthington. Portland stone (roof concealed). Narrow, slightly tapered plan on end of block site, with narrow semicircular front. Classical style. Four storeys; 3-window convex semicircular facade with ground floor treated as a rustic and containing a chamfered round-headed doorway with keystone; giant Corinthian pilasters to the upper floors framing 3 curved bays with 12-pane sashed windows, those at 1st floor with moulded architraves and cornices, and all with wrought-iron	Yes	Unusually narrow footprint with rounded corner forming the junction of Albert Square and John Dalton Street. The buildings' slender corner position, which mostly extends westwards along John Dalton Street, means it is only fully experienced at the junction of Princess Street, John Dalton Street

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				balconies; entablature, plain frieze, dentilled cornice with modillions; high parapet with balustrades. Five-bay north side wall (to John Dalton Street) with round-headed windows at ground floor, windows at 1st floor with moulded architraves, the 3 in the centre with pediments and the others with cornices. Interior not inspected.		and Cross Street looking south-west, and from more intimate views within the immediate surrounds of John Dalton Street.
31	Town Hall Extension	Grade II* 03.10.1974	Albert Square CA	Large extension to Manchester Town Hall 1938, by Vincent Harris. Steel frame with cladding of sandstone ashlar and steeply-pitched lead roof. Large irregular plan with long concave south side which creates a sweeping walkway between this building and Harris's Central Library. Eclectic style with Gothic accent. Eight storeys and attic, the 7th and 8th storeys set back behind a parapet.	Yes	The Town Hall Extension is a large, looming structure designed to fit harmoniously with the extant Town Hall and Central Library. The building is bold and confident in its setting, and heightens the sense of a civic group of buildings. Its irregular shape results from the close relationship it has with the adjoining Town Hall and Central Library and the requirement for it to fit in seamlessly with them. Important views and vistas can be seen along Lloyd Street, and through its colonnade in St Peters Square. Library Walk, which forms the passageway between the Extension and the Library, is a highly important public space. The significance of the Town Hall Extension is fully appreciated when viewed alongside the adjoining Central Library and Town Hall, and where viewed from Peter Street, St Peters Square and Mount Street.
32	11-17 St John	Grade II	St John St CA	Terrace of 4 town houses, now offices. Late C18; altered. Red brick in Flemish bond with some	Yes	The collection of townhouses also including No. 15 A Byrom Street

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
	Street (south side)	25.02.1952 Date of last amendment: 06.06.1994		sandstone dressings, slate roof. Double-depth plan, No.11 double-fronted and the others all single-fronted; with various back extensions. Three storeys over cellars, a symmetrical 14-bay facade with a plinth, 1st-floor sill-band, plain frieze and modillioned cornice, No.11 forming 5 bays and the others 3 bays each, the doorways regularly spaced between pairs of windows. The doorways are round- headed, and have set-in doorcases with slender engaged Ionic columns and Greek-key friezes, and semi-circular fanlights (those at Nos 11 and 13 with elegant curvilinear tracery and the others plain); the windows are 4-pane sashes (except those at 2nd floor which are 6-pane sashes with shallow upper leaves), those at 1st floor with shallow panelled aprons and otherwise all with raised sills and flat-arched heads. The roof has large lateral chimney stacks crossing the ridge. Rear: No.11 has a curved stair-turret lit by a large round-headed window with intersecting glazing bars. Interiors not inspected. Matches Nos 21 to 25 (q.v.).		and No. 28 form two of the few surviving Georgian terraces in Manchester and demonstrate the smaller scale of the central middle class dwellings. The buildings therefore create a more intimate setting despite their proximity to contemporary buildings. The presence of St Johns Gardens, which was designed to be part of the formal composition of the street scene forms an important part of the setting of the listed buildings. Formerly the site of St John's Church and largely open in nature, the area has now become screened by mature trees which aid in concealing the proximity of contemporary buildings and provide a space of high amenity value.
33	Great Northern Warehouse	Grade II* 04.05.1979 Date of last amendment 02.04.1996	Not in Conservation Area	Goods station and warehouse, and attached carriage ramp, now car park. 1885-96, and 1899, for Great Northern Railway Company. Steel-framed construction, cladding of red brick with blue brick bands, slate roof. GOODS STATION; Rectangular plan, 267 feet long and 217 feet wide. Five storeys, with 27-window east and west sides and 17-window north and south ends; segmental-headed windows with cast-iron glazing bars; frieze with lettering in white brick:"GREAT NORTHERN RAILWAY COMPANY'S GOODS WAREHOUSE" (on all 4 sides); and brick bracketed painted cornice with blocking course.	No	

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Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				The east facade (to Watson Street) has 5 wide cart entrances at ground floor with deep iron lintels, and the north end has 3 similar entrances. The west side and south end have similar entrances at 1st floor level: 2 where the carriage ramp enters at the north end of the west side, and 3 offset to the left in the south end where the former railway viaduct enters. In addition, the west side has 4 bays of tiered segmental-headed loading doorways with cast-iron surrounds, separated by 2 pairs of windows. The interior is of brick jack arch, fire-proof construction. To the west side at its north end, CARRIAGE RAMP to the upper floor of the goods station completed 1899. Brick, iron and steel, and paved with granite setts. 3-sided ramp extends west, then north, then east. The lower portion is carried on 4 semi-circular vaults of blue engineering brick. The western portion and short return to the building has an iron deck supported on the open side by 4 steel staunchions with a blue brick parapet. Forms groups with Nos 235-92 Deansgate (q.v.). For the original construction and full details of its working see "The Railway Engineer" for January 1899 and "The Engineer" for September 2nd, 1898. A unique survival of a 3-way railway goods exchange station, serving the railway, canal and road networks of the Manchester region, incorporating a complex system of hydraulic haulage between the subterranean canal access to the building, the street level access, and the other storage levels. Built to be fully fire proof, it was considered in its day to be one of the most advanced railway goods exchanges in the country.		

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
34	Lloyd's House, 16-22 Lloyd Street	Grade II 03.10.1974	Albert Square CA	Includes: Nos.39 TO 43 JACKSON'S ROW. Former headquarters of the Manchester Shipping Offices and Packing Company. c.1887, by Speakman and Charlesworth. Red brick with sandstone dressings and slate roof. Very long range on end-of-block site, the south side slightly concave and the east end canted, forming an acute angle at the north-east corner. Eclectic style with Gothic features. Three storeys with basement and attic, with facades of 13 bays to Lloyd Street and 3 bays to Southmill Street hinged on a 5-window drum rising from the 1st floor; with sandstone ashlar plinth, recessed bays up to 1st floor, bands between 1st and 2nd floors, saw-toothed band over 2nd floor, steeply-pitched shaped attic gables, and a polygonal drum with slated spirelet. The principal entrance, under the drum at the north-east corner, is a curved open colonnade formed by short coupled columns of polished granite mounted on sandstone plinths, with heavily foliated caps supporting the base of the drum which is encircled by a panelled frieze. The drum has narrow 1-light sashed windows, those at 1st floor with a panelled stone frieze and those at 2nd floor with arched heads in a stone frieze, and an attic storey with moulded cornice. The main floors of the Southmill Street facade have 3-light sashed windows, those at ground floor with arched stone heads, those at 1st floor segmental-headed, and those at 2nd floor set behind arcades which have colonnettes with carved caps carrying round-headed arches with arched extradoses; and the attic gables have 2-light arched windows, and kneelers with tall coupled chimneys rising from them. The Lloyd Street facade has 3-light windows treated more simply, narrow attic gables, and tall	Yes	Lloyd's House forms a substantial block of former warehouses running a distance along Lloyd Street from its decoratively rounded corner with Albert Square and Southmill Street. The longitude principle elevation is experienced in its entirety when looking west or east along Lloyd Street, whilst its decoratively rounded entrance corner can be experienced with most the Lloyd Street aspect when viewed from the corner of Albert Square. Lesser views of the utilitarian rear of the building are experienced when looking east and west along Jackson's Row.

Table 2: Significance of setting to Listed Buildings within 250m study area						
Map Id.	**Building Name and Location**	**Listing and date**	**Conservation Area**	**Statutory List Description**	**Potential to be impacted by proposals?**	**Significance of setting**
				clustered chimneys. Interior not inspected.		

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Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
35	Memorial Hall 1 & 3 Southmill Street	Grade II* 14.02.1972	Albert Square CA	Meeting rooms and hall, now public house, restaurant etc. 1864-6, by Thomas Worthington; altered. Red brick with sandstone and polychrome dressings, roof not visible. Trapeziform plan on corner site. Venetian Gothic style. Three storeys over basement, a narrow 3-window symmetrical facade to Albert Square and a long 6-window return facade to Southmill Street; with sandstone ashlar basement storey treated as a plinth, sill-bands to all floors, plain intermediate stone bands, moulded band over 2nd floor, corbel table and moulded cornice. The principal facade to Albert Square has a large 2-centred arched doorway moulded in 2 orders with an inner band of dog-tooth ornament and an internal flight of steps, flanked by pointed-arched windows with shafts and polychrome extradoses; a band with raised lettering "MEMORIAL HALL ERECTED IN COMMEMORATION OF THE YEAR 1662"; windows of 1, 3 and 1 lights at 1st and 2nd floors, those at 1st floor like those at ground floor and those at 2nd floor much larger and square-headed with foliated caps to the shafts, cusped lights and quatrefoil tracery in the heads, and the outer windows with little stone balconies. The return facade to Southmill Street has an arched doorway at each end, and windows to each floor like those at the front arranged: 1, 3+3, 3+3 and 1. Interior not inspected. History: erected to commemorate the 2,000 nonconformist clergy who seceded from the Church of England in 1662 as a result of the Act of Uniformity; formerly housed the Manchester Unitarian Sunday School Union and Home Missionary Board, the Charles Halle Choir, and several societies such as the Statistical, the Photographic, Elocutionist, etc. Forms group with other items in Albert Square (q.v.).	Yes	The Memorial Hall forms an important Venetian gothic corner of a significant group of late-Victorian, gothic buildings to the southern side of Albert Square. This group of buildings form a significant foil to the neighbouring Grade I Listed Town Hall to the western side of the square, which were all built during the same period and to the same style as the town hall. Because of its prominent corner position, the buildings' setting is experienced from long-range views across the open public Albert Square, and from looking south and north along Southmill Street. A more intimate view can be experienced from the junction of Lloyd Street, Southmill Street and Albert Square, where the building can be seen in its entirety.

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Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
36	1-5 Central Street (north side)	Grade II. 03.10.19 74	Albert Sq CA	Probably a warehouse, subsequently Post Office, now offices etc. Mid to later C19, altered. Red brick in Flemish bond, with sandstone dressings (roof concealed). Long rectangular plan. Simplified palazzo style. Four storeys and basement, a 16-bay facade, very regular; with rusticated vermiculated plinth, rusticated quoins, sill-bands to the upper floors, and a frieze of roundels; an arcaded ground floor of round-headed arches which have coupled piers, moulded imposts and keyed moulded heads, containing segmental- headed windows to the basement and round-headed sashes to the ground floor, except the 8th arch which is a doorway, the 10th which has an inserted doorway, and the last, which is a wagon arch; recessed segmental-headed sashes without glazing bars on all upper floors, all with moulded surrounds and stilted hoodmoulds with keystones. Four- bay left return wall (7 Southmill Street) in matching style. Interior not inspected.	Yes	1-5 Central Street consists of two principal elevations, one narrow elevation to Southmill Street, which is only experienced from the immediate setting of the street and forms visual termination at the eastern end of Jackson's Row, and a much longer elevation extending along Central Street which is experienced when looking east from Southmill Street and west from Mount Street. The building forms a complimentary and subtle backdrop to the domestic height and scale of the Grade II Listed Friends Meeting House opposite.
37	Anglia House, 86 Cross Street	Grade II 03.10.1974	King Street CA	Insurance office. 1906, by Charles Heathcote. Brown polished granite to ground floor, red sandstone ashlar above, lead clad roofs. Narrow rectangular plan on end-of-block site, with canted corner. Free Baroque style. Three storeys and attic, a 1:3:1-bay facade to Cross Street and 1-bay facade to John Dalton Street hinged on a canted corner with turret; Ionic colonnaded ground floor with doorways at the corner and in the 4th bay and shop windows in the others, all under a pulvinated frieze and prominent cornice; upper floors with heavily moulded cornice pierced by projected outer	Yes	The building is only fully experienced in its entirety when its corner position is fully viewed looking north-west from the corner of Princess Street and Albert Square and from long-range views across the open public Albert Square. Lesser views of its two side elevations can be experienced from the immediate street level when viewed looking south along Cross Street and east along John Dalton

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				bays which have banded pilasters and emphatic steeply-pitched attic pediments, 2-light casements at 1st floor with broken pediments, coupled 12-pane sashes at 2nd floor, and round-headed casements at attic level with radiating glazing bars; otherwise, casement windows at 1st floor with enriched architraves, and sashed windows at 2nd floor recessed behind a screen with coupled colonnettes; flat-roofed dormer over centre with casement windows. Cylindrical Baroque turret over corner, with banded pilasters, prominent cornice, a round-headed window with open pediment on colonnetes, and ogival domed roof with consoles over the pilasters. Tall corniced chimneys. Facade to John Dalton Street matching the pedimented bays to Cross Street. Interior not inspected.		Street.
38	Eagle House, King Street (south side) Cross Street Nos.62 TO 68 (Even)	Grade II.	King Street CA	Insurance office over shops. 1911, by Charles Heathcote and Sons. Sandstone ashlar, slate roof. Trapeziform plan on island site. Baroque style. Three storeys and attic, 5 bays plus 1-bay curved corners, symmetrical; with banded rustication to ground floor, balcony with wrought-iron railings, giant fluted Ionic pilasters to the upper floors, pulvinated frieze, prominent modillioned cornice, and mansard roof with open-pedimented attic dormers. The ground floor has a central round-headed entrance archway with banded cavetto surround and triple keystone, flanked by cartouches, square-headed doorways in the chamfered corners, with keystones, and banded piers between large rectangular shop windows. The upper floors have central feature windows under a semi-circular open pediment surmounted	No	

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				by an eagle, the lower window with an elaborate open-pedimented architrave and the upper round-headed with radiating glazing bars and scrolled keystone; otherwise the 1st floor has large 2-light casement windows in moulded architraves with emphatic triple keystones and the 2nd floor has 2-light sashes with blocked colonnettes. The corners have curved 2-light windows with bold architraves and between the floors lettered shields with putti supporters. Tall banded chimneys. Returned ends in similar style but finished with semi-circular pediments containing 4-light windows. Interior not inspected.		
39	Prudential Assurance Buildings 76-80 King Street	Grade II	King Street CA	Office building. c.1888 to 1896, by Alfred Waterhouse; altered and reduced. Blood-red brick and terracotta, with grey granite to ground floor (roof concealed). Deep rectangular plan occupying most of island site, with splayed corner to left. Four storeys (plus modern attic), 6 bays plus the corner, the 2nd and 6th bays breaking forward very slightly; arcaded ground floor faced with granite, with round-headed arches (mostly plate-glass windows); round-headed windows to the upper floors, mostly of 2 lights (but the wider 1st bay containing single-light windows in addition), those at 2nd floor with transoms and those at 3rd floor smaller; corbel tables to the 1st bay and the 3rd to 5th; rebuilt parapet replacing original gabled roofline and tower. Corner and long left return wall similar. Interior remodelled.	No	
40	Northern Assurance Building, 9-21 Princess Street	Grade II 03.10.1974	Albert Sq. CA	Shops and offices. 1902, by Waddington, Son and Dunkerley; slightly altered. Probably iron-framed, with cladding of sandstone ashlar and some grey granite, steeply pitched slate roofs on	Yes	The setting of the Northern Assurance Building is only fully experienced in its entirety when looking north from Albert Square

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
	(north east)			several levels. Irregular plan on corner site. Elaborate building in eclectic style with French Renaissance accent. Mostly 5 storeys and attic, but with return side to Clarence Street partly 3 storeys and attic; principal facade of 3 wide bays (windows of 3, 2 and 3 lights) plus a broad curved corner, symmetrical except for this. Panelled frieze over ground floor (interrupted by central entrance arch), 1st and 2nd floors in French Renaissance style with superimposed triangular pilasters surmounted by ball finials, and enriched panels between floors, the centre feature rising to the 3rd floor and finished as a balustrade parapet with ball finials, the outer bays at 3rd and 4th floors recessed and the heads bridged by semi-circular arches with pierced spandrels, string-course over 4th floor with egg-and-dart enrichment, attic windows under richly decorated shaped gables, that in the centre 2- tiered and flanked by octagonal turrets; curved corner similarly treated and finished as a cylindrical turret which has domed roof with corona and finial, flanked by similar turrets. Central round-headed doorway recessed in a giant round-headed arch which has a 2- light window under the head. Sashed windows without glazing bars, those at 1st and 2nd floors, in centre of 3rd floor, and central gable all recessed behind colonnaded screens; mullion-and-transom windows at 3rd and 4th floors, mullioned windows to attic. Similar fenestration to the corner. Return side to Clarence Street smaller and simpler.		and Princess Street. The side (east) elevation, which is equally elaborate as its principal façade is only experienced within the tight, canyon-like environs of Clarence Street.

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
41	10 Kennedy Street (south west side)	Grade II 06.06.19 94	Not in CA	Insurance office (1905: West of Scotland Fire insurance). Late C19, altered. Red sandstone to ground floor, red brick with red sandstone dressings above. Eclectic Scottish Jacobean style. Three-storey 3-bay facade with narrow centre and wide outer gables; moulded segmental-headed doorway with gabled canopy on brackets, large rectangular windows either side (except left end which has short window over basement door, all with raked sills and ornamented margins ornamented band over 1st floor, 3-sided shafts to upper floors finished with domed finials; mullion-and-transom windows at 1st floor (8, 4 and 8 lights, the centre bowed slightly), blind arcaded band over; five 2-light mullioned windows at 2nd floor, all sashed; small-panel decoration to gables.	No	
41	Manchester Law Library, 14 Kennedy Street (south west side)	Grade II* 03.10.19 74	Not in CA	Manchester Law Library II* Law library. 1885, by Thomas Hartas. Sandstone ashlar, slate roof. Rectangular plan. Venetian Gothic style. Two-storey 3- bay facade with basement and attic; with hexagonal shafts, bands of round-headed geometrical blind tracery over ground floor openings, parapet inscribed "MANCHESTER" "LAW LIBRARY" either side of centre, full attic storey; recessed doorway to right under screen of open tracery; large 3-light sashed windows on both floors, all with trefoil lights and all at 1st floor with quatrefoils above, and that in the centre in an oriel with open-arcaded parapet; arcaded trefoil-headed attic windows, also sashed. Dentilled cornice. Interior not inspected.	No	
42	31 Princess Street	Grade II	Not in CA	Probably offices and showrooms of furnishing manufacturer, now shops and offices. Probably	No	/

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
	(north-east side)	06.06.19 94		c.1880-90; altered. Sandstone ashlar (roof concealed). Narrow rectangular plan at right-angles to street. Venetian Gothic style. Four storeys, 4:2:4 windows, symmetrical; plinth, string course over 1st floor, sill-bands to 2nd and 3rd floors, bracketed cornice, and arcaded parapet with central pierced gablet flanked by pinnacles. The ground floor has a moulded segmental-arched doorway with double doors and stained glass overlight lettered "31", flanked by large rectangular shop fronts with altered glazing and doorways; the upper floors have arcaded sashed windows, those at 1st floor with raked sills and shaped heads, and bands of squared tracery over (and those in the centre with a cornice on carved brackets); those at 2nd floor with arched heads from which rise mullions to delicately-patterned panels, over which in turn are chunky corbel-tables; and those at 3rd floor with recessed trefoil lights in 2-centred arches. Interior not inspected.		
43	32 and 34 Kennedy Street (south west side)	Grade II 21.11.19 90	Not in CA	Offices. c.1870-80, altered. Red brick in Flemish bond, with red sandstone dressings and slate roof. Irregular plan. Eclectic style combining Gothic and Aesthetic Movement features. Two-storey 3-window facade with basement and attic; stone plinth, raked 1st-floor sill-band, brick-dentil frieze, coved pargetted eaves, steeply-pitched roof with 3 hipped dormers. The ground floor has a 2-centred arched doorway offset left of centre with stone inner arch, roll-moulded outer arch, and a hoodmould, all under a steeply-pitched stone "gablet" dropped from the band above; 1 round-headed blank arch to the left and 2 to the right, those to the right containing transomed 4- and 6-light windows with arched lights (that to the	No	

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				left with altered glazing). The 1st floor has similar 6-light transomed windows with deep stone lintels which have traceried ogee arches over the lights. The coved eaves, with various forms of pargetted decoration, are broken by small windows of 2, 3 and 2 lights, with dormers above them of corresponding numbers of arched lights. Tall gable chimneys. Interior not inspected.		
44	Vine Inn, 42 and 44 Kennedy Street (south west side)	Grade II 06.06.1994	Not in CA	Nos.42 AND 44 part of Vine Inn GV II Textile warehouse, now part of public house. c.1860-70, altered. Red brick in Flemish bond, ground floor stuccoed and painted white, with sandstone dressings and slate roof. Rectangular plan. Basement and 4 storeys, a 6-window symmetrical facade, with moulded sill-bands to all upper floors and brick brackets to eaves cornice. The ground floor has a segmental-headed doorway at each end, with hollowed spandrels and segmental pediment, basement and ground floor windows of equal height, the former now part filled by tiling above bowed railings, the latter sashed without glazing bars; the windows of the 1st floor have segmental stone heads, those of the 2nd floor have flat-arched heads with keystones, and those at 3rd floor are round-headed with imposts and keystones, all these windows sashed without glazing bars. History: was used as grey warehouse c.1900.	No	
45	65-71 Princess Street (north east side)	Grade II 03.10.1974		Row of 4 town houses, now shops and offices. Probably late C18; altered. Red brick with some sandstone dressings (roof not visible). Double-depth plan, each house single-fronted, with back extensions (No.71 with rear wing). Three storeys over cellars, 3:3:3:3 windows (but No.71 wider than	Yes	The group value of the buildings is experienced from Princess Street, Cooper Street and Kennedy Street. Mid-range views of the buildings are seen from the west, moving east across the area of public realm

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				the others); with plinth and wooden modillion eaves (except Nos 65 and 67 which are plain wood). Nos 65 and 67 altered at ground floor by insertion of C20 shops. Nos 69 and 71 have Tuscan pilaster doorcases with open pediments, panelled doors (up 3 renewed steps) and fanlights with radiating glazing bars, and sashed windows with raised sills and flat-arched heads, 12-paned at ground and 1st floors and 9-paned at 2nd floor; the upper floors of Nos 65 and 67 have windows with similar sills and heads but altered glazing. Various tall chimneys on front and rear slopes of roof (with water-tabling of formerly higher roof). Return side of No.71 has 4 windows plus one blocked. Rear and interior not inspected. Rare survival of domestic buildings of this period in centre of city.		south of the Town Hall extension and Town Hall. The character of the 18th century buildings is in contrast to the Victorian grandeur of the Town Hall and surrounding buildings. The group of buildings are experienced as part of the historic streetscape. The setting of the four former townhouses is enjoyed from several locations, including short range views from the junction of Princess Street and Cooper Street, The corner of Cooper Street and Kennedy Street and the immediate environs of Princess Street. Wider range views are experienced further west and east along Princess Street. The domestic scale of these former residential buildings are the last remnants of late-18th century buildings in the immediate area, and as such their setting has been compromised since the mid-19th century, when the surrounding buildings of similar date and style were demolished and replaced with large and tall new offices and shop
46	73 & 75 Princess Street	Grade II	Albert Square CA	Shop with offices over. c.1870-80, altered. Probably iron-framed, with cladding of red brick, dressings of blue brick and sandstone, slate roof. Shallow rectangular plan parallel to street, on end-of-block site. Gothic style. Four storeys and attic, 10 bays;	Yes	Adjacent to the 18th century row of townhouses (discussed above), the building is read as part of the historic streetscape and is experienced in relation to the

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				ground floor replaced by C20 shop-front. The 1st and 2nd floors are treated as a giant arcade of segmental-pointed arches with narrow pilastered piers which rise from a weathered sill-band and have carved stone caps and stilted heads, all decorated with blue brick patterning including bands to the piers, diapering to the panels between the floors, and banded heads with saw-toothed arch-bands, the 5th bay containing 2-light windows with colonnettes. The 3rd floor has a weathered stone sill-band and windows set in a running arcade composed of pairs of small 2-centred arches with polychrome enrichment, each pair having a stone colonnette with cushion capital (except the 5th bay which has triple arches and 2 colonnettes), all under a deeply-moulded brick corbel-table. Steeply pitched mansard roof with gabled 3-light dormer window over 5th bay, flanked by coupled gabled 2-light dormers, all with similar enrichments. All windows sashed without glazing bars. Three-bay returned sides in matching style.		Victorian grandeur of the Town Hall opposite. The building is best represented within its immediate setting along Princess Street only.
47	City Art Gallery, Mosley Street (east side)	Grade I 25.02.1952	Peter St CA	Art Gallery GV I Royal Manchester Institution, now 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. 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 6 giant Ionic columns, 3-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;	No	

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				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 3 sashed windows at ground floor with simple architraves and cornices, and 3 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.		
48	The Athenaeum, 81 Princess Street (north east side)	Grade II* 03.10.19 74	Peter St –	The Athenaeum GV II* Cultural club, now annex to City Art Gallery. 1837, by Sir Charles Barry; damaged by fire 1874 and then remodelled internally, and attic added. Sandstone ashlar, slate roof. Rectangular plan plus rear extension. Italian palazzo style. Two storeys and basement, plus added attic, a symmetrical 9-window facade, with basement treated as a plinth, raised rusticated quoins, sill-bands, string-course, lettered frieze (see below), very prominent mutuled cornice, and high balustraded parapet with 4 tall chimneys. The entrance, up a flight of stone steps, has a shallow rectangular porch with Roman Doric columns, triglyph frieze, moulded cornice and balustraded parapet, and a round-headed arch to a recessed porch with coffered barrel-vaulted ceiling. Both floors have tall 2-light casement windows with moulded architraves, those at ground floor with cornices and apron sills and those at 1st floor with	No	

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				balustrades and floating pediments. Frieze lettered: "INSTUTVTED MDCCCXXXV ATHENAEUM ERECTED MDCCCXXXVIII". Slated mansard attic roof (added) with wrought-iron cresting. Five-bay side walls in matching style, also with lettered friezes, that on the right side: "FOR THE ADVANCEMENT AND DIFFVSION OF KNOWLEDGE". History; precursor of Italian palazzo style in Manchester architecture.		
49	14-16 Princess Street (79 Mosley Street)	Grade II 03.10.19 74	George St CA	Includes: Nos.77 AND 77A MOSLEY STREET. Offices and home trade warehouse, now bank and offices. c.1860-70, altered. Red brick with sandstone dressings (roof concealed). Rectangular plan parallel to street, on end of block site, with curved corners. Four storeys over basements, 4:2:4 windows, plus 3-window corners; stone plinth, pilaster strips framing the centre, sill-bands to all floors with saw-tooth courses below the windows, bracketed cornice and balustraded parapet. Arcaded ground floor with panelled pilasters, moulded imposts and stilted segmental arches with keystones, square-headed doorway to 4th bay and sashed windows to the other bays (but 2 bays at right-hand end, and the corner, now have C20 bank front). All upper floors have windows with moulded architraves, those at 1st floor with cornices, those at 2nd floor segmental-headed with keystones and cornices, and those at 3rd floor with keystones; but windows at 1st and 2nd floors of centre and corners have more elaborate treatment, those at 1st floor with	Yes	The building articulates the corner site well with its curved corner. The principal elevation to Princess Street is read as being part of the historic streetscape of neighbouring victorian shipping warehouses for which the buildings' setting is fully experieced within this established group. The historic street line of the return elevation, to Mosley Street, can still be read. Long views of the building can be seen moving west along Mosley Street, from the east, and moving south along Princess Street, from the north.

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Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				swagged cartouches and masks on the heads, and those at 2nd floor with balustraded balconies. Most windows sashed without glazing bars. Five-bay returned ends similar.		
50	Memorial Cross, St Peter's Square (south west side)	Grade II 03.09.19 74	St Peter Street	Memorial Cross GV II Memorial cross marking position of former Church of St Peter (demolished 1907). c.1907. Portland stone. Gothic style. Base of 4 hexagonal steps, hexagonal pedestal with swept top embellished with quatrefoils and brattishing, shaft of slender clustered columns with an angel displaying a shield halfway up each side, surmounted by a large Gothic cross. Recently moved marginally away from its original location to allow for the new tram network crossing.	Yes	The original setting of the cross within the centre of St Peter's Square has been consumed by the adjoining Metro tram station platforms, associated tram infrastructure and new tall office buildings to its south-east. The cross is only fully experieced when viewed within the immediate environs of St Peter's Square.
51	War Memorial, St Peter's Square (south west side)	Grade II* 03.09.19 74 Date of last amendment: 06.06.19 94	St Peter St CA	By Sir Edwin Lutyens, 1924. Portland stone. Central cenotaph advanced on a low plinth which runs out to each side at the rear with rearward returns bearing obelisks. The cenotaph is rectangular, with 3 unequal slightly battered stages, the topmost with an elaborate wreath in each side, a sword pendent from the front, and surmounted by a recumbant casualty on a catafalque. Between the obelisks to the rear, a stone sarcophagus.	Yes	The cenotaph forms a small collection of Portland stone structures, which have recently been relocated to its current position on the corner of Princess Street and St Peter's Square (relocated from from the southern end of St Peter's Square/Peter Street). The cenotaph group now include a newly designed landscaped memorial garden and stone seating to its western side and commands an open and exposed position on the corner of Princess Street and the wider St Peter's Square which allows for it to be appreciated and understood from many new viewing places around St Peter's Square

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
						and Princess Street, but is only fully appreciated from the intimacies of its immediate surroundings.
52	St John's Street	Grade II	St John St CA	Town houses, now mainly offices. Late C18; altered. Brown brick in Flemish bond; roof not visible. Double-depth plan, each house single-fronted, with back extensions. Three storeys over cellars, 7 bays, with plinth, 1st-floor sill-band, plain frieze and moulded cornice. Round-headed doorways in the 4th and 5th bays, with open-pedimented Tuscan doorcases, panelled doors and semi-circular fanlights; 12- and 9-pane sashed windows with exposed boxes, raised sills and flat-arched heads, that at the left end of the 1st floor with a shaped pediment and the one above with a cornice. Ridge chimneys. Rear and interior not inspected. Forms part of terrace on north side of street.	Yes	The collection of townhouses also including No. 15A Byrom Street and No. 28 form two of the few surviving Georgian terraces in Manchester and demonstrate the smaller scale of the central middle class dwellings. The buildings therefore create a more intimate setting despite their close proximity to contemporary buildings. The presence of St Johns Gardens, which was designed to be part of the formal composition of the street scene forms an important part of the setting of the listed buildings. Formerly the site of St John's Church and largely open in nature, the area has now become screened by mature trees which aid in concealing the proximity of contemporary buildings and provide a space of high amenity value. The established domestic heights of the 2-3 storey former dwellings is a key characteristic of the street and Conservation Area.
53	322-330 Deansgate	Grade II	Castlefield CA	Formerly known as: Nos.322 TO 330 Deansgate Free Library DEANSGATE. Includes: No.2 LIVERPOOL ROAD. Library over shops, now visitor' centre and urban studies centre.1882, by George Meek; altered. Red brick with sandstone	No	

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				dressings, slate roof. Rectangular plan with curved corners to the front. Romanesque style. Two storeys (the upper much higher), 7 bays including the corners; square stone piers to ground floor, plus cast-iron columns at the corners, frieze and cornice over ground floor, sill-band and panelled pilasters to 1st floor, plain brick frieze, moulded cornice with blocking course interrupted in the 3 centre bays by a stone frieze, bracketed cornice and enriched parapet with central carved pediment. The 4th bay at ground floor is an open entrance to a lateral through-passage, furnished with iron gates and with a segmental pediment above containing carved figures; immediately to the right is a round-headed doorway moulded in 2 orders, with shafts, and the other bays have glazed screens. At 1st floor each bay has large stepped triple window treated as an arcade of round-headed arches, with stone shafts which have carved capitals, geometrical glazing bars, and hoodmoulds, that over the main entrance with a panelled arch-band above. Quadrantal corners with 5-bay arcades carried round, and 2-bay returned ends in matching style. Rear linked to former Higher Campfield Market Hall, Liverpool Road (q.v.).		
54	235-291 Deansgate	Grade II	Not in a Conservation Area	Row of shops and offices forming screen wall to site of former Deansgate Goods Station. c.1899. Red brick with sandstone dressings and slate roofs (concealed). Very long range of 29 units. Four and 2 storeys, the 4-bay centre and ends 4-storeyed; with strong horizontal emphasis derived from continuous cornices to ground and 2nd floors, and	Yes	No's 235-291 form a long and continual street frontage along much of the southern part of Deansgate, forming a constant building height with the attached No's 223-233. The building forms a continual, and impenetrable screen

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				sandstone sill-bands, imposts bands and intermediate bands, counteracted by vertical pilasters terminating in tall chimneys or finials. Each bay has a shop or shops at ground floor, and 4 sashed windows on each floor above, the centre pair at 1st floor linked by a single pediment. Very striking feature of the street, and forms a group with Nos 223 to 233 (including entrance to goods station), from which this item continues.		wall along the eastern side of the street, and is punctuated by occasional chimneys, pinnacles and upper floor levels. The long and robust appearance of the building characterises and dominates this part of Deansgate, resulting in its setting being wide-reaching, and appreciated when viewed looking south and north along the entire southern length of Deansgate.
55	St Ann's Church, St Ann's Square	Grade I	St Ann's CA	Church. 1709-12 restored 1886-91 by Alfred Waterhouse. Sandstone ashlar, hipped slate roof. Classical style. Nave with east apse and west tower. The 2-storey 6-bay nave has coupled pilasters to both levels, the lower being fluted Corinthian and the upper plain, both with cornices, each bay containing large round-headed windows with keystones, and the westernmost a square headed doorway in a large pedimented tetrastyle Corinthian doorcase with fluted columns; and a pilastered parapet (formerly with urns). The semi-circular full-height apse has tall fluted Corinthian pilasters, a full entablature with carved emblems on the frieze, a very prominent cornice, and large round-headed windows with panelled aprons, moulded imposts and enriched keystones. The square west tower has 4 stages divided by string courses and a mid-height cornice, rusticated clasping corner pilasters to the lower half, a Tuscan pilaster west doorway, coupled round-headed lancets to the 2nd stage, an oculus in a blank arch to the 3rd stage (and clock-faces under segmental pediments in the north and south sides), a belfry stage with coupled fluted Corinthian pilasters	Yes	The church sits at the south end of a narrow, enclosed square – designed in the European tradition of providing short-to-mid-range vistas towards the church, in a formal setting. The Square was designed as the prestigious commerical quarter of the city, and the surviving buildings that still enclose the square, although altered/ replaced in part, still provide a high quality architectural, formal setting to the church. The pedestrianisation of the square, and enhancements to the public realm around the square, particulalry north onto New Cathedral Street, have widened the setting of the Church and the ability to understand and appreciate its architectural and hiatoric qualities. The Church is also expereinced within more intimate surroundings, to its south side, through St Ann's Passage through

Table 2: Significance of setting to Listed Buildings within 250m study area

Map Id.	Building Name and Location	Listing and date	Conservation Area	Statutory List Description	Potential to be impacted by proposals?	Significance of setting
				framing round-headed 3-light louvred belfry windows with keystones, and a moulded cornice and balustraded parapet (originally surrounding a 3-stage cupola). History: second oldest church in Manchester, built as part of early C18 development of St Ann's Square; formerly had strong Whig and Anti-Jacobite connections; John Wesley preached here 1733 and 1738, Thomas De Quincey was baptised here 1785.		to King Street, or St Ann's Alley through to Cross Street

6.4 Conservation Areas

Conservation areas are designated areas that are deemed to have special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance.[2]

In considering redevelopment options for the subject site, consideration must be given to the character and appearance of the surrounding conservation areas and how the site currently contributes to the setting of those conservation areas. There are 9 conservation areas within the 250m study area (see Appendix i); it is considered the proposed development could impact the following five conservation areas only:

- Deansgate/Peter Street
- Albert Square
- St Peter's Square
- St John's
- St Ann's Square

The following section provides a summary of the conservation areas surrounding the subject site, that it is considered could be impacted by the proposed development, and appraises the character of these areas and overall significance.

[2] Section 69 (1) Planning (Listed Building and Conservation Area) Act 1990

6.4.1 Deansgate/ Peter Street Conservation Area

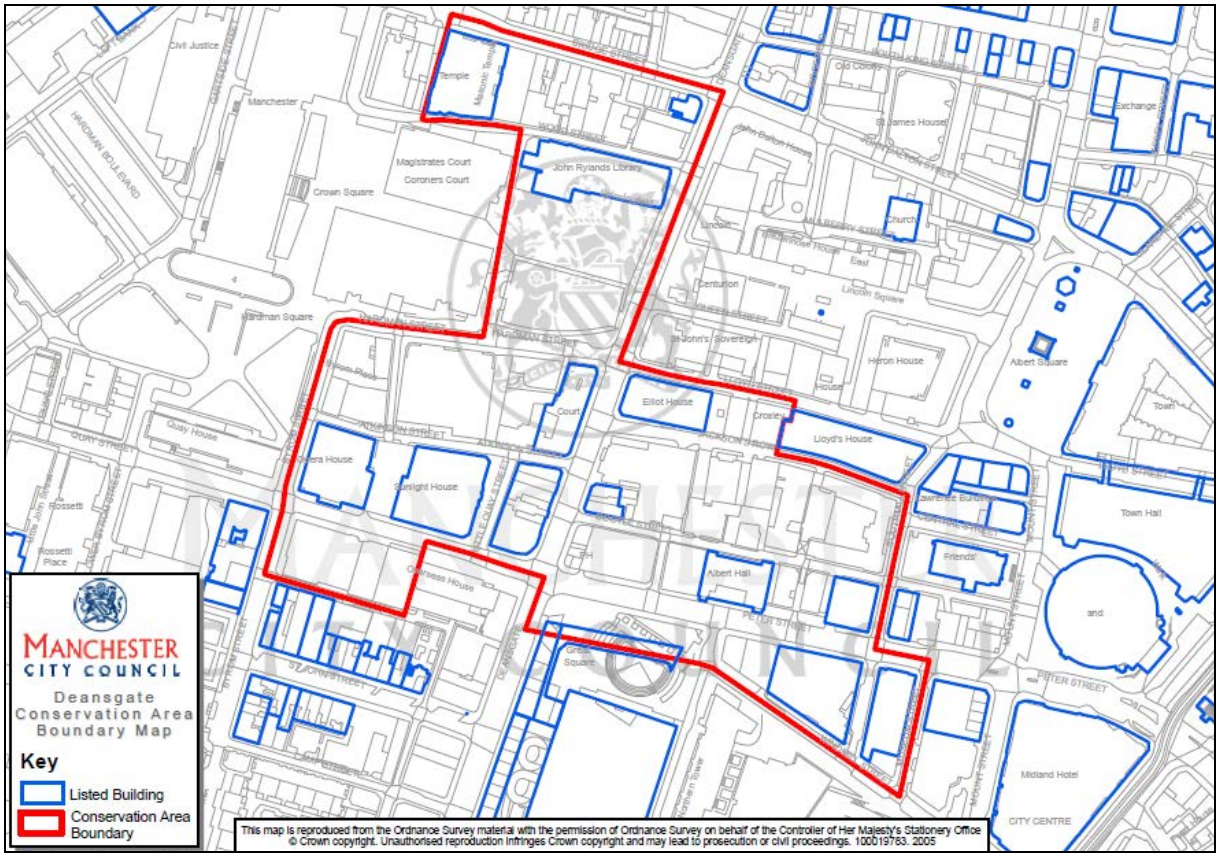

Figure 59: *plan of Deansgate/ Peter Street Conservation Area and associated Listed Buildings*

The focus of the Deansgate/Peter Street Conservation Area is on the high architectural interest of the commercial development of these two principal streets during the Victorian period.

Deansgate is one of Manchester's most historic streets, and one which is celebrated as a Roman road, used during the Roman occupation of Manchester. The street was formed to link two river crossings; the River Medlock to the south and the River Irwell to the north.

Until the early 19th Century the lower, southern end of Deansgate was known as Alport Lane. This street originally linked the ancient hamlet of Alport with the more recent township of Manchester to the north. The area of Alport Town which was an area of timber-framed cottages and shops was situated on the area now covered by the subject site. It was not until the later 18th Century and early-19th Century that the stretch of Deansgate between Peter Street and Great Bridgewater Street was fully developed, linking the old town with the new.

The centre of the Conservation Area is the busy intersection of Peter Street, Quay Street and Deansgate. These streets make up a large portion of Manchester City Centre's commercial district which was developed during the late-Victorian and Edwardian periods with the construction of many

large, tall, highly decorative office buildings. Some smaller Victorian and Edwardian buildings along Deansgate occupy older building plots.

Many buildings of architectural interest are located within the Conservation Area, with a large portion of these consisting of late Victorian and Edwardian buildings. Bridge Street, in particular, is a well preserved example of a Victorian and Edwardian shopping street primarily of small grain late 19th century red-brick buildings. The completeness of the street wall with individual buildings of architectural quality, especially along Deansgate is a prominent feature. Deansgate is a good example of a multi-phase streetscape, with individual, elaborately decorated buildings sitting harmoniously side by side.

The character of the Deansgate area is historically one of commercial development. Today this character continues with redevelopment and expansion to adjoining areas such as Spinningfields. Deansgate forms the intersection of the pedestrian spaces and urban realms in, and immediately outside of the Conservation Area. Spinningfields to the western side of Deansgate contains several small pockets of open space, grassed areas and tree-lined avenues. Across Deansgate, Brazennose Street directly east of Spinningfields, opens onto the pedestrianized Lincoln Square and further east into Albert Square.

Great Northern Square is entered from the Deansgate /Peter Street junction and comprises of a large sunken, grassed amphitheatre. The configuration of Great Northern Square should encourage pedestrian movement across to Watson Street and along the tree-lined Windmill Street to reach Central Piazza and Barbirolli Square beyond. However, there is a lack of interconnection between these spaces, with no real focus or activity provided within Great Northern Square and Central Piazza. This is exacerbated by the lack of activity within the Great Northern Warehouse.

Since the redevelopment of the Great Northern Warehouse site in the late 1990s the context of the subject site has changed and it now forms an integral part of the character and appearance of the Deansgate/ Peter Street Conservation Area. There is the potential to enhance this part of the Conservation area by increasing the streetscape to Peter Street, enhancing permeability through the site and developing alternative uses within the site.

The erosion of the former railway infrastructure to the south of the Great Northern Warehouse alongside developments such as the Great Northern Tower have had a negative impact on the ability to understand and appreciate the area's former uses and the ability to read them as a coherent group.

Heritage Values

Evidential - considerable

- The area still contains a high level of Victorian and Edwardian shops and offices, which once characterised this area. Their survival allows the area to be easily read and understood as a historic shopping district.

Historical - high

- Deansgate is the site of the 'Siege of Manchester' during the English Civil War in 1642, where cannons were fired south along Alport Lane.

- The Western side of Deansgate is strongly associated with the Roman occupation of Manchester, with the Roman remains of their fort located nearby in Castlefield.

- The southern end of Deansgate is the site of the early hamlet of Alport Town, which predates Manchester.

- The Free Trade Hall was the focal point of the Reform Movement, which changed British politics. It was also the original home of the internationally acclaimed Halle Orchestra during the 1860s.

Aesthetic - high

- The area contains a diverse mix of individual building styles, heights and materials mainly from the late-19th and early-20th Centuries, which create interesting aesthetic juxtapositions.

- The famous thoroughfare of Deansgate is a long and straight road of Roman origin, which became a major road and area of trading during the 19th Century and a draw for many leading companies and organisations to build their flagship stores.

Communal - high

- The area has long been a district for shopping and commerce, creating strong sense of identity and communal value.

- The Opera House has been a successful theatre since 1912, and has become a part of Manchester's cultural identity.

- Deansgate is the most well-known of Manchester's streets and is a well-travelled and well-used point of reference for local people.

6.4.2 St Peter's Square Conservation Area

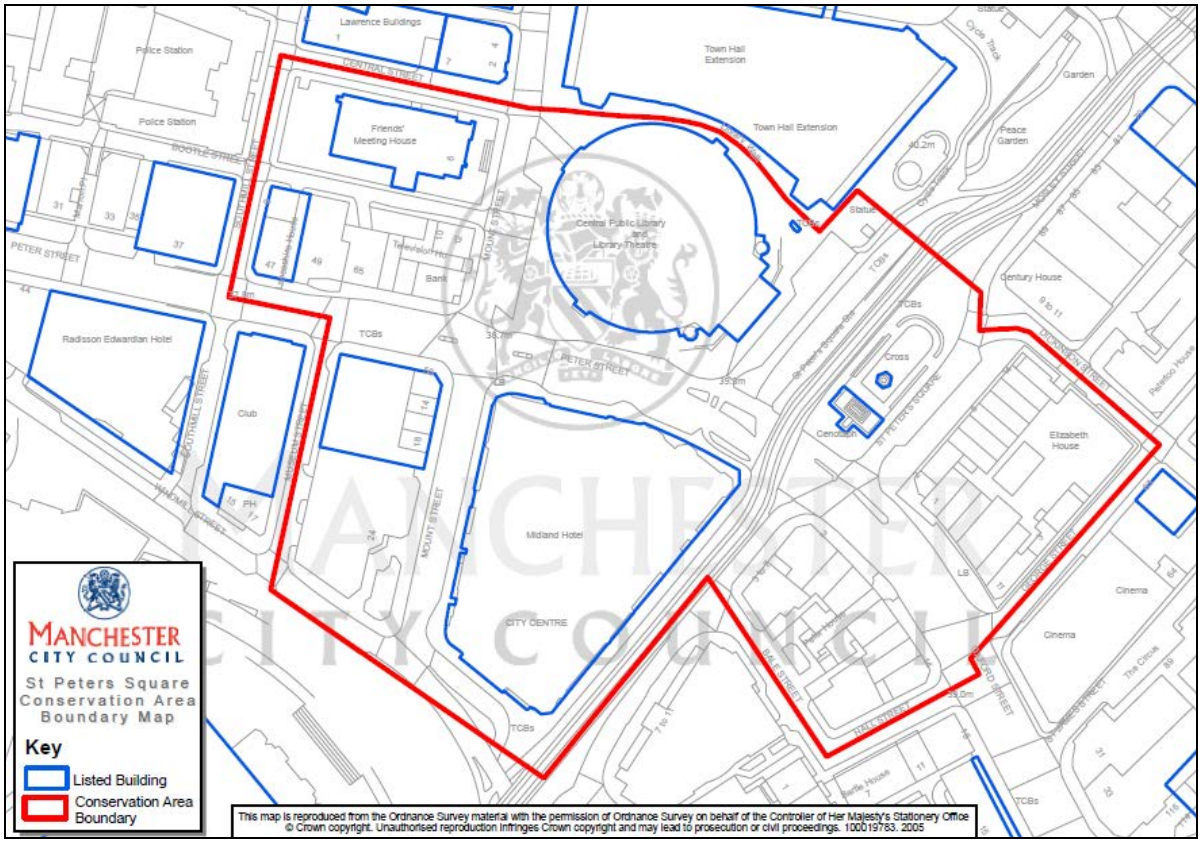

Figure 60: *plan of St Peter's Square Conservation Area and associated Listed Buildings*

St Peter's Square conservation area is an area which contains a mixture of commercial, cultural and civic buildings. The name derives from St. Peter's Church, which stood in the centre of St Peter's Square from 1788 to 1907.

Until St Peter's Church was built in 1788, the area consisted of fields on the outskirts of the relatively small Georgian town of Manchester. The church served a population which had settled in the vicinity.

The area achieved notoriety on 16 August 1819, when at St Peter's Field, around Windmill Street and Peter Street, Henry Hunt addressed a meeting of 60,000 people to demand radical reform of the House of Commons. The size of the crowd so alarmed the City Magistrates that troops were called in to disperse it. Eleven people were reported killed and 140 injured in the resulting chaos. The incident is now remembered as the 'Peterloo Massacre.'

Towards the end of the 19th century, the area assumed a more commercial character and the resident population declined to a point where St Peter's Church had no congregation and was finally demolished in 1907.

The Central Station in Manchester opened in 1880 and became the terminus for the Midland Railway's route from St. Pancras in London. The railway commissioned their architect Charles

Trubshaw to design the adjacent Midland Hotel 18 years later, which was built on the site of the Gentlemen's Concert Hall and two streets which divided the site north-south called Concert Buildings and Concert Place. The Midland Hotel contained a covered link corridor which passed over Windmill Street at the Hotel's southern entrance and to the station.

The new Central Library was designed by Vincent Harris and completed in 1934. This required the clearing of several streets, the foreshortening of Bootle Street to its eastern end and the removal of Cooper Street which ran north-south through the site. In 1938 Vincent Harris had designed the large new extension to the Town Hall, which was subsequently constructed in another area of cleared streets and buildings to the south elevation of the Town Hall, and linked at first floor level to the Town Hall by two decorative bridges.

The process of constructing both the Central Library and the Town Hall Extension cleared the entire eastern side of Mount Street and dramatically changed the historic small urban grain of the area into a predominantly large urban grain. Vincent Harris's Town Hall Extension cleverly formed the visual link between the Gothic Town Hall and the Classical Central Library and created a new public realm for civic focus.

The late 20th-Century saw no exceptional developments until the restoration of the former Central Station for use as the G-MEX Convention Centre in 1986 (now known again as Manchester Central). This large-scale redevelopment of this site became the catalyst for further successful adjacent developments.

Along with the Metrolink tram system, which opened in 1992, other large cultural developments were constructed to the south of the area, such as the Bridgewater Hall in (1990-1996), the International Convention Centre, adjacent to Manchester Central, and the conversion of the former Great Northern Goods Depot, for leisure use (both opening in 2000). These large public venues invited further interaction with the formation of new public realms to the north front of Manchester Central, forming Manchester Central Piazza, the construction of the Bridgewater Hall on Lower Mosley Street, allowing the creation of Barbirolli Square and the restoration of the former Manchester and Salford Junction Canal and Bridgewater Canal basin, and the creation of the Great Northern Square to the north of the Great Northern Warehouse and Cinema complex.

The area contains some of Manchester's finest early 20th Century buildings. The Friends Meeting House, the Free Trade Hall and former Theatre Royal all survive from the early formation of the area as a cultural and learned hub and retain their classical designs.

The main characteristic of St Peter's Square conservation area is primarily one of civic grandeur, but it also contains some commercial property. The area contains a highly diverse mix of building styles, periods, heights and materials which create interesting aesthetic juxtapositions such as the large

industrial Manchester Central building alongside the highly decorated Edwardian Baroque Midland Hotel. Later 20th Century developments have restored and reused former commercial and industrial buildings which complement the existing historic fabric of the area and enhance its public use and enjoyment.

Heritage Values

Evidential - considerable

- The considerable level of remaining railway and canal infrastructure which is still able to be easily understood and interpreted.

Historical -high

- The infamous 'Peterloo Massacre' in 1819, when 60,000 people demanding radical reform of the House of Commons so alarmed the City Magistrates that troops were called in to disperse it. Resulting in 11 people being reported killed and 400 injured.

- The meeting place of Charles Stewart Rolls and Frederick Henry Royce at the Midland Hotel which led to the formation of Rolls-Royce Limited in 1904.

- Historically, the conservation area was once the focus of many cultural/educational institutions and concert venues. These types of venues, which had all but disappeared by the early 20th Century, have in the last 20 years been re-established in the form of the Bridgewater Hall, Manchester Central and the International Convention Centre.

- St Peter's Square has been a focus of learning and education since the formation of the Central Library in 1934, and this continues following its recently successful restoration.

- The St Peter's Square Conservation Area along with the adjacent Albert Square Conservation Area contains a high concentration of Manchester's civic buildings, which are of high historical value.

Aesthetic -high

- The area contains some of Manchester's finest early 20th Century buildings.

- The Friends Meeting House, the Free Trade Hall and former Theatre Royal all survive from the early development of the area as a cultural and learned hub, and retain their high-quality classical designs.

- The area contains a highly diverse mix of building styles, periods, heights and materials which create interesting aesthetic juxtapositions such as the large industrial Manchester Central building alongside the highly decorated Edwardian Baroque Midland Hotel.

- Later 20th Century developments have restored and reused former commercial and industrial buildings which complement the existing historic fabric of the area and enhance its public use and enjoyment.

- St Peter's Square, although much altered in form, is a valuable amenity space and the alignment, form, scale and massing of the development around it has responded to the changes in this space over time.

Communal -high

- St Peter's Square has been a major focal point and meeting place since the early 1900s.

- The square has been the historic focal point for memorial services commemorating the First and Second World Wars.

- Due to the close proximity to Albert Square, the Town Hall and the Town Hall Extension, St Peter's Square has a high communal value.

- Having been originally laid out as a square in the late 18th Century, St Peter's Square has been a major inner city transport link which has changed and altered over time with the reinstatement of trams in 1992. Today St Peter's Square is a busy and well used tram destination for commuters.

- The resurgence of leisure facilities to the south of the area, along with the restoration and improvement of Central Library and its services, have generated new interest and usage by the public.

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6.4.3 Albert Square Conservation Area

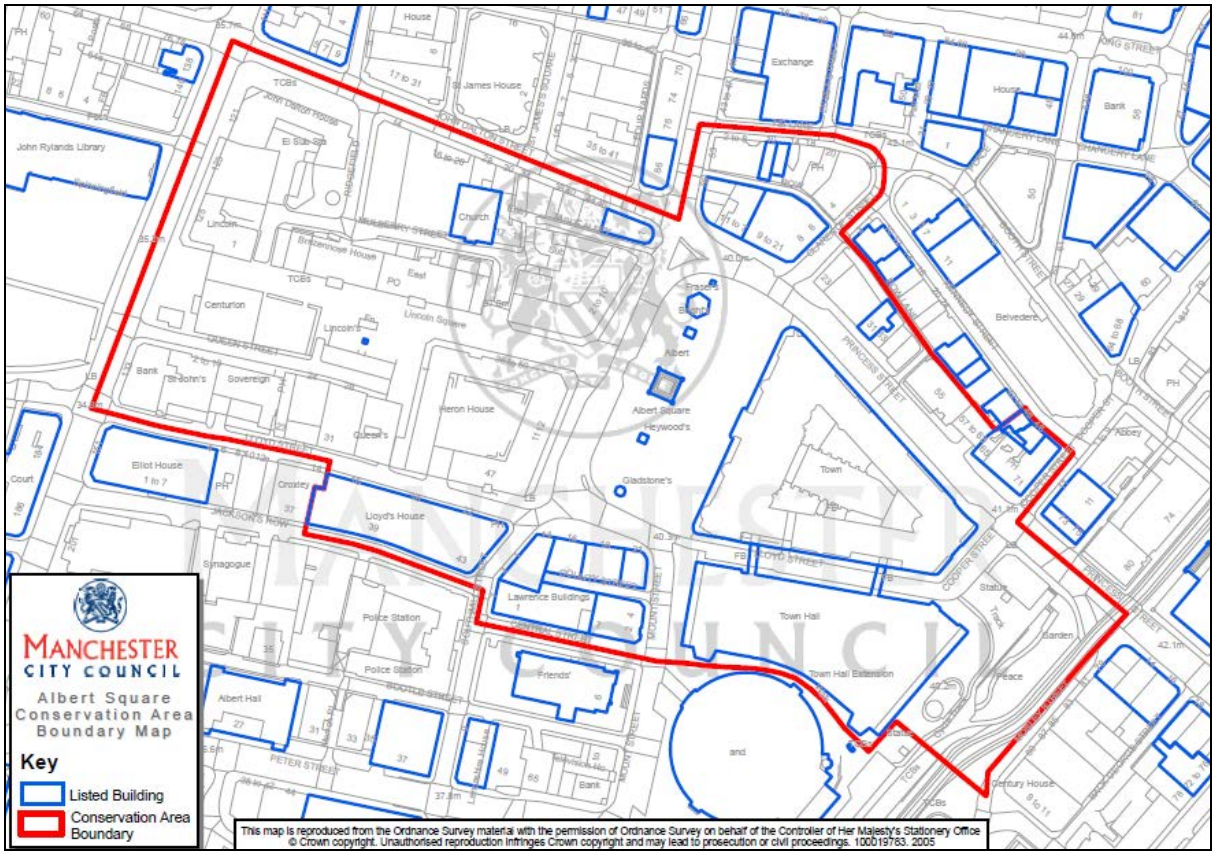

Figure 61: *plan of Albert Square Conservation Area and associated Listed Buildings*

The area now comprising Albert Square, was offered by the Corporation in 1863 in order to create a public space providing a memorial to the recently deceased husband of Queen Victoria, Prince Albert. The space was subsequently cleared of buildings in 1864 to make way for the new square. The Albert Memorial was erected under public subscription and opened in 1869.

The New Manchester Town hall was a Gothic masterpiece, a style befitting the mid-Victorian period in which it was conceived; Waterhouse's design perfectly fitting the awkward triangular site. The building dominated the skyline when opened in September 1877. Albert Square was pedestrianized in 1987 when the eastern roadway of the 'island site' was closed to traffic and paved in granite setts.

Albert Square still retains the majority of its late Victorian, Gothic buildings fronting onto the Square. The western range of former shops and offices were demolished in c1980 and replaced with two brick-built office buildings named Heron House (1982) and Commercial Union House (1983). Brazennose Street and Lincoln Square to the west, were conceived during the same period and were originally planned as a processional route leading from the law courts in Spinningfields, through Lincoln Square, directly to Albert Square.

The area to the east of Albert Square contains the largest density of buildings of high architectural and historical quality in the city. The majority of these buildings are of a high-Gothic style and include Manchester Town Hall, Town Hall Extension, Lloyd's House, and Lawrence Buildings along with 7 listed statues. Albert Square is the focus of civic events and creates the focal point of the area, with Manchester Town Hall dominating this space, creating exciting views of its clock tower, tall gables and turrets from surrounding streets. The prominence of Manchester Town Hall's clock tower within the urban landscape, can be fully appreciated looking east along Brazennose Street, where the full height and scale of the tower can be appreciated from the long, pedestrianized and tree-lined avenue. Building heights vary, with the majority being of 4 storeys plus attics around Albert Square and Princess Street. Manchester Town Hall represents the dominant tall structure with other recent tall developments, outside the Conservation Area boundary, being viewed from Albert Square, such as the Beetham Tower, Deansgate, Great Northern Tower, Watson Street and The Lexicon (formally Television House), Mount Street.

The large open, public realm of Albert Square links surrounding streets, such as Princess Street, Cross Street and Mount Street, with prominent Victorian and Edwardian buildings fronting these main thoroughfares. The character of Albert Square is predominantly Victorian and Gothic in style, emulating the Town Hall, albeit on a lesser scale. The western aspect of the square, and leading further westwards to Deansgate, comprises of largely early dark brick 1980s office buildings, with small shop units behind areas of brick colonnades. This space, including Lincoln Square to its centre, is void of any historical context except for two small later 19th century buildings which were incorporated into the design. This late-20th Century pedestrianized space, along with the mid-Victorian Albert Square adjoining it to the east, creates a strong and enjoyable pedestrian-friendly link from Deansgate to the Town Hall, in an area which is largely fully built up to back of pavement.
The large open public space of St Peter's Square is interconnected with Albert Square via Lloyd Street located between Manchester Town Hall and Town Hall Extension.

Albert Square is the civic heart of the city and the main characteristic of the conservation area is its civic grandeur. The Town Hall and Town Hall Extension are the most dominant buildings in the area, and any proposals should respect these landmark buildings.

Heritage Values

Evidential - high

- The high level of remaining historic buildings which is still able to be easily understood and interpreted.

Historical -high

- Albert Square and the Town Hall reflect and embody the confidence and power of Manchester's strength in the international cotton trading industry during the 19th Century.

- Historically Albert Square is considered to be the centre-point of Manchester.
- Strong connections to past political movements and politicians/statesmen.

Aesthetic - high

- High aesthetic values resulting from the high quality design, craftsmanship and past uses of Manchester Town Hall and Albert Square.
- A vibrant mix of mainly commercial buildings dating from the Victorian, Edwardian and later 20th Century.
- The Conservation Area focuses around Manchester Town Hall and Albert Square, a landmark building of immense proportion and presence.
- A wealth of mid to late Victorian commercial buildings are a dominant feature of the streetscape, skyline and views/vistas throughout the Conservation Area.
- High level of craftsmanship in stone carving, joinery, design and execution.
- Dramatic and exciting roofscapes and skyline featuring towers, pinnacles, turrets and tall chimneys.
- Differing heights and masses of different building eras.
- Low-to-poor quality of mid-20th century buildings.

Communal - high

- High communal value.
- Long straight tree-lined thoroughfares of John Dalton Street, Princess Street and Brazennose Street providing views and vistas towards Manchester Town Hall and Albert Square.
- Manchester Town Hall and Albert Square are powerful local landmarks associated with, by past and present residents of Greater Manchester as an emotional beacon signifying Manchester.
- A centre for ceremonies, and the focus for other major local and international events.
- The centre and 'heart' of Manchester is embodied in one building; the Town Hall and is considered to be the point of focus for any cultural or political event.

6.4.4 St John's Conservation Area

Figure 62: *plan of St John's Conservation Area and associated Listed Buildings*

The St John Street Conservation Area has been designated due to the high architectural interest of the buildings on St John Street which is the only surviving Georgian terraced street in central Manchester.

The St John's Character Area contains, at its heart, a small but almost complete example of a Georgian terraced street. St John Street's Georgian terraces do not form a unified scheme as plots were sold off piecemeal. The eastern end of the street contained a large timber and stone yard which was not built upon until the mid-20th Century.

This rare, early residential scheme is juxtaposed against subsequent large-scale developments which surround it, such as the subject site and commercial development to Quay Street. The architectural quality and detailing of the buildings illustrate the middle-class status of their early inhabitants. The original scheme was terminated by a large Gothic church, and this dominant presence found its way into subsequent architectural detailing upon nearby houses. The level of survival of the historic scheme and overall layout and composition of the whole contributes largely to the character of the area.

Whilst developments outside of the Conservation Area, such as that of the subject site, do not directly contribute to its character and appearance, the setting of the conservation area, in terms of its intimate scale, form and massing, should be considered.

Heritage Values

Evidential - **considerable**

- Georgian town planning scheme that can be easily understood and interpreted.

Historical - considerable

- Owen's College, the precursor to Manchester University, was founded in Cobden House, Quay Street, in 1851. Cobden House was then used as the County Court from 1878-1990.

- Association with medical and legal professions.

- Site of St John's Church which was built by the entrepreneur Edward Byrom in 1769 and demolished in 1931.

- 22,000 people are still buried within the former churchyard.

- Bonnie Prince Charlie used the area as a gun park in 1745 during his attempted invasion of England.

Aesthetic - high

- Formal design and group value of the Georgian townhouses and associated square.

Communal - considerable

- Amenity value of the gardens

- Street and gardens are a source of identity for the people of Manchester

6.4.5 St Ann's Square Conservation Area

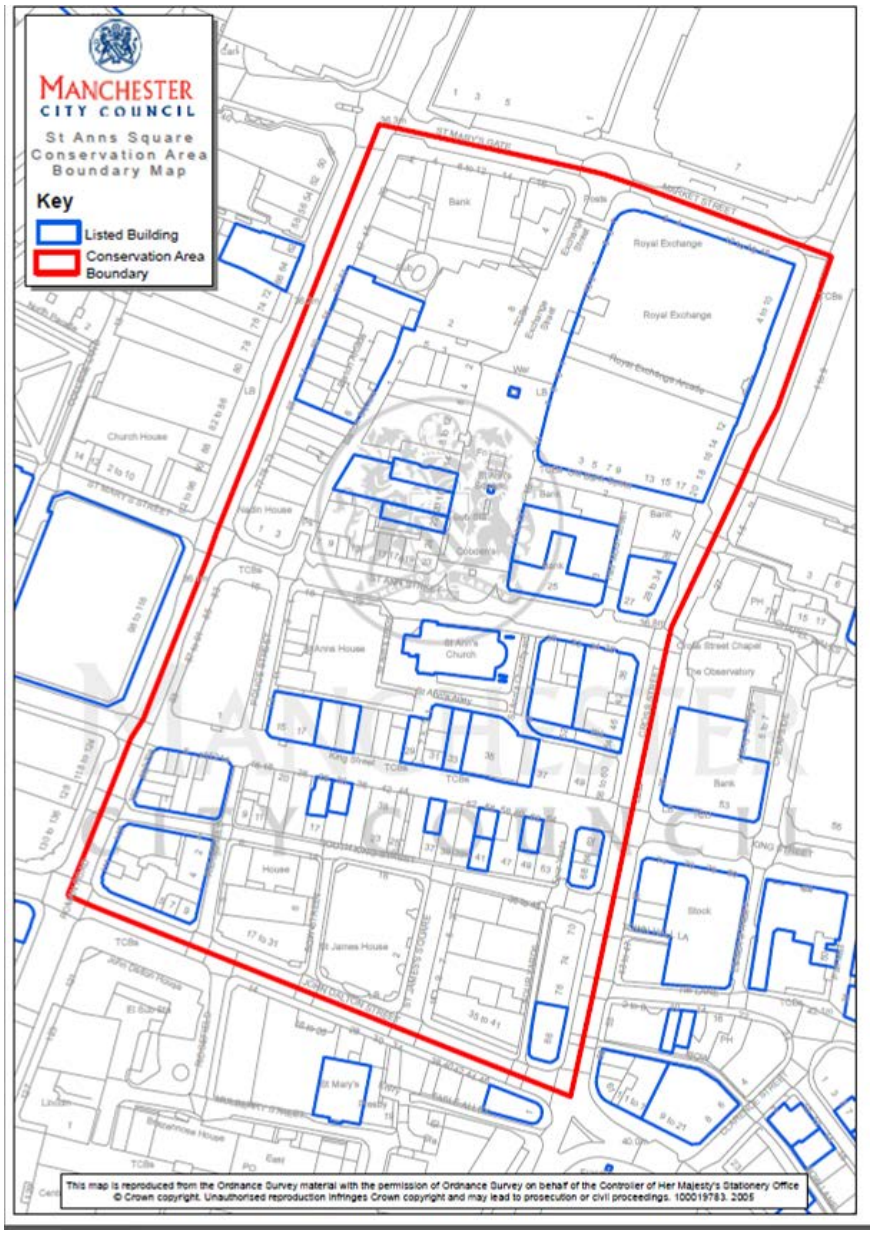

Figure 63: *plan of St Ann's Conservation Area and associated Listed Buildings*

St. Ann's Square was laid out in the Georgian period, early in the 18th century, and is one of the main public spaces in the city centre. The church, which dominates the southern end of the Square is the only surviving building of that time in the area, the remainder being later replacements which continue to enclose the Square in a satisfactory and coherent manner. As these buildings were constructed in various styles over a long period, they create a rich tapestry of built form.

Each new building has been designed with due regard and respect for the others that were already there and together they create an imposing 'street wall'. This is also true in other parts of the conservation area. King Street in particular has the rich variety that comes with renewal and repair of individual properties over a long period. Most have narrow frontages, so if one is replaced the street

still manages to retain its character. John Dalton Street, however, has been subject to more radical redevelopment, and although Victorian frontages remain, few of the buildings have the narrow frontages which characterises other parts of the city centre.

Some streets are parallel to others but there are also subtle changes of direction that give rise to irregular sites and to the non-rectangular plan form of buildings. This adds interest to the townscape and can be witnessed in this conservation area in John Dalton Street, Exchange Street and Barton Square.

The surface of St. Ann's Square has been replaced with a modern bold paving pattern that aims to reinstate the character of the Georgian original. This scheme also extends into the streets around the Square, some of which are very narrow. The conservation area is traversed by a pedestrian route which links Victoria Station with Albert Square. Along its length the narrow passage from King Street to South King Street has been brightened up by the use of incidental sculpture fixed to the walls. The route continues through an arcade in the Old Exchange, down St. Ann's Alley to St. Ann's Place on the left and St. Ann's Churchyard on the right. This route is suitable for pedestrians only.

The Royal Exchange is the dominant building in the area, by virtue of its sheer bulk, but the much smaller St. Ann's Church is also a landmark building because of its contrasting form and dominant location at the southern end of the Square. Although there are other architecturally fine individual buildings, it is the relationship of them to each other as components in the street wall that dominates the area, as in other parts of the city centre. The height of existing buildings varies between three and six storeys; generally the height of new infill buildings should respect the existing. In line with other parts of the city centre, new development proposals should generally be aligned to the back of the pavement in order to preserve the linear character of the streets.

Heritage Values

Evidential - **High**

- Georgian town planning scheme that can be easily understood and interpreted.

Historical - High

- One of Manchester city centre's oldest streets/ squares dating to 1708
- Are formally known as Acresfield and dates back to 1222. An annual fair was held on the site of St Ann's Square from 1222 – 1820.
- Historically, focus of city's trade and commerce; St Ann's Square has been the home to the Cotton Exchange for two centuries (opened 1729).
- .No. 35-37 King Street is the last surviving Georgian mansion in central Manchester.

Aesthetic - high

- High number of highly significant listed building reflecting the high status of the area.
- Barton Arcade is an example of a high quality Victorian shopping arcade and is the finest in the city.
- The RBS Bank building, on the corner of St Ann's Square is an important example of the Italian Palazzo style of architecture.

Communal - high

- Site of commemorative statues and memorials, including the Boer Memorial
- Key city centre area with high amenity value
- Source of identity to the people of Manchester

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7 STATEMENT OF SIGNIFICANCE

- The subject site is within the Deansgate/ Peter Street Conservation Area.
- The existing buildings within the subject site consist of:
    - The remodelled late 18th century Abercromby Pub
    - The 1937 former Police Station by City Architect, Noel Hill
    - The 1953 Reform Synagogue by Cumming and Levy
- The existing buildings contribute positively to the character and appearance of the Deansgate/ Peter Street conservation area.
- It is considered that the existing buildings within the subject site are of sufficient historic and or architectural interest to be considered as non-designated heritage assets.
- The subject site is comprehensively surrounded by highly graded listed buildings and conservation areas, including the Grade I/ II* Town Hall complex, Albert Square Conservation Area and St Peter's Conservation Area. These buildings/ areas form the civic heart of the city and yield significant historic and architectural interest.
- Whilst the former Police Station and Southmill Street streetscape can be understood and appreciated as being part of the civic complex, the Abercromby pub and synagogue are located on tertiary streets which suffer from the presence of gap sites, inactivity and poor pedestrian environments; these are negative elements that adversely affect the character and appearance of the Deansgate/ Peter Street Conservation Area.

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8 APPENDICES

8.1 Appendix i: HER data for 250m study area

Ref	Site Name	Monument Types	Administration Areas/Description	NGR
Listed Building				
8266.1.0	Heywood's Statue	Commemorative Monument, Statue	Manchester, Manchester, Greater	Centred SJ 8381 9809 (10m by
			Manchester, Manchester,	10m)
			Manchester	
401.2.0	Town Hall Extension	Public Building, Town Hall	Manchester, Manchester, Greater	SJ 8388 9801 (point)
			Manchester, Manchester, Greater Manchester	
403.1.0	Manchester Law Library	Library, Public Building	Manchester, Manchester,	SJ 8391 9816 (point)
			Manchester, Manchester,	
			Manchester	
8260.1.0	Abbey National	Public Building, Office, Bank (Financial)	Manchester, Manchester, Greater Manchester, Manchester, Greater	SJ 8380 9818 (point)
			Manchester	
8261.1.0	Albert Chambers	Public Building, Office	Manchester, Manchester,	SJ 8377 9804 (point)
			Manchester, Manchester,	
			Manchester	
8262.1.0	Carlton House	Public Building, Office	Manchester, Manchester,	SJ 8379 9804 (point)
			Manchester, Manchester,	
			Manchester	
8376.1.0	184 & 186, Deansgate	Local Government Office,	Manchester, Manchester,	SJ 8355 9807 (point)
		Building, Office	Manchester, Manchester,	
			Manchester	
8650.1.0	Great Northern Railway Company's	Railway, Warehouse, Carriage Ramp	Manchester, Manchester, Greater	SJ 8356 9786 (point)
	Goods Warehouse and		Manchester, Manchester,	
	Carriage Ramp		Manchester	
277.1.0	County Court (former)	College, Town House,	Manchester, Manchester,	SJ 8336 9801 (point)
		Public Building, County	Manchester, Manchester,	
			Manchester	
8267.1.0	Gladstone's Statue	Commemorative	Manchester, Manchester,	Centred SJ 8380 9807
			Manchester, Manchester, Greater Manchester	10m)
8304.1.0	15a, Byrom Street	Town House	Manchester, Manchester,	SJ 8337 9796 (point)
			Manchester, Manchester,	
			Manchester	
8311.1.0	1–5, Central Street	Post Office, Office, Warehouse	Manchester, Manchester, Greater	SJ 8376 9802 (point)
			Manchester, Manchester, Greater Manchester	
8361.1.0	Anglia House	Office	Manchester, Manchester,	Centred SJ 8382 9821
			Manchester, Manchester,	10m)
			Manchester	
8375.1.0	Sawyers Arms Public House	Inn, Public House	Manchester, Manchester, Greater	Centred SJ 8362 9825 (10m by

			Manchester, Manchester, Greater	10m)
8264.1.0	Fraser's Statue	Commemorative Monument, Statue	Manchester, Manchester, Greater	Centred SJ 8384 9816 (10m by
			Manchester, Manchester, Greater	10m)
12140.1.0	10, Tib Lane	Town House, Shop	Manchester, Manchester,	SJ 8386 9821 (point)
			Manchester, Manchester,	
			Manchester	
11639.1.0	Onward Buildings	Public Building, Office,	Manchester, Manchester,	SJ 8356 9802 (point)
			Manchester, Manchester, Greater	
11669.1.0	10, Kennedy Street	Office	Manchester, Manchester,	SJ 8391 9817 (point)
			Manchester, Manchester,	
			Manchester	
11684.1.0	42 & 44, Kennedy Street (part of	Textile Warehouse, Public House	Manchester, Manchester, Greater	Centred SJ 8397 9811 (10m by
	Vine Inn)		Manchester, Manchester,	10m)
			Manchester	
12110.1.0	31, Princess Street	Showroom, Office, Shop	Manchester, Manchester,	SJ 8391 9814 (point)
			Manchester, Manchester, Greater	
12126.1.0	8 and 8a, St John Street	House, Town House, Office	Manchester, Manchester,	SJ 8346 9792 (point)
			Manchester, Manchester,	
			Manchester	
12127.1.0	12–16 St John Street	Town House, Office	Manchester, Manchester,	SJ 8343 9792 (point)
			Manchester, Manchester,	
			Manchester	
12085.1.0	10, St John Street	Town House, Office	Manchester, Manchester,	SJ 8345 9792 (point)
			Manchester, Manchester,	
			Manchester	
401.1.0	Town Hall, Manchester	Public Building, Town Hall,	Manchester, Manchester,	SJ 8388 9807 (point)
			Manchester, Manchester, Greater	
12129.1.0	22, St John Street	Town House, Office	Manchester, Manchester,	SJ 8340 9793 (point)
			Manchester, Manchester,	
			Manchester	
400.1.0	Albert Memorial	Commemorative Monument,	Manchester, Manchester,	SJ 8382 9811 (point)
			Manchester, Manchester, Greater	
12141.1.0	12, Tib Lane	Warehouse	Manchester, Manchester,	SJ 8387 9821 (point)
			Manchester, Manchester,	
			Manchester	
62.1.3	The Queen Victoria Jubilee Fountain	Fountain	Manchester, Manchester, Greater	SJ 8383 9814 (point)
			Manchester, Manchester, Greater	
121.1.0	Free Trade Hall	Concert Hall, Assembly	Manchester, Manchester,	SJ 8369 9792 (point)
		Public Building, Hotel	Manchester, Manchester, Greater	
125.1.0	Manchester & Salford Junction	Tunnel, Canal, Communications	Manchester, Manchester, Greater	Centred SJ 8338 9788 (412m by
	Canal Tunnel [prev.		Manchester, Manchester,	139m)
	SMR as Deansgate		Manchester	
	Roman Manchester)			
129.1.0	Manchester Central (formerly GMex;	Exhibition Hall, Railway, Railway Station	Manchester, Manchester, Greater	SJ 8370 9775 (point)
	former Central Station) (Area of Roman Manchester)		Manchester, Manchester, Greater Manchester	
276.1.0	John Rylands Library and attached	Library, Community Centre, Public	Manchester, Manchester, Greater	Centred SJ 8357 9821 (10m by

	gates, railings and lamp standards	Building	Manchester, Manchester, Greater	10m)
8265.1.0	Bright's Statue	Commemorative Monument, Statue	Manchester, Manchester, Greater	Centred SJ 8383 9814 (10m by
			Manchester	
12128.1.0	18–20, St John Street	Town House, Office	Manchester, Manchester,	SJ 8342 9793 (point)
			Manchester, Manchester, Greater	
8606.1.0	Pair of K6 Telephone Kiosks near	Telephone Box	Manchester, Manchester, Greater	SJ 8390 9796 (point)
	Central Public Library		Manchester, Manchester,	
			Manchester	
8563.1.0	Sculptural Group "Adrift"	Sculpture	Manchester, Manchester,	SJ 8382 9793 (point)
			Manchester, Manchester,	
			Manchester	
8600.1.0	24a & 26, St John Street	Town House, Office	Manchester, Manchester,	SJ 8338 9794 (point)
			Manchester, Manchester,	
			Manchester	
8620.1.0	Memorial Hall	Public House, Meeting Hall	Manchester, Manchester,	SJ 8376 9804 (point)
			Manchester, Manchester, Greater	
8571.1.0	Northern Assurance Building	Office, Shop	Manchester, Manchester, Greater	Centred SJ 8387 9818 (10m by
			Manchester, Manchester,	10m)
			Manchester	
8572.1.0	65–71, Princess Street	Town House, Office, Public	Manchester, Manchester,	SJ 8396 9808 (point)
			Manchester, Manchester, Greater	
8377.1.0	Royal London House	Office, Shop	Manchester, Manchester,	SJ 8353 9802 (point)
			Manchester, Manchester,	
			Manchester	
8263.1.0	St Andrews Chambers	Office	Manchester, Manchester,	SJ 8380 9804 (point)
			Manchester, Manchester, Greater	
8579.1.0	Abraham Lincoln Statue (formerly in	Commemorative Monument, Statue	Manchester, Manchester, Greater	SJ 8369 9813 (point)
	Platt Fields Park)		Manchester, Manchester, Greater	
8611.1.0	Manchester War Memorial	Cenotaph, Commemorative Monument,	Manchester, Manchester, Greater	SJ 8397 9802 (point)
		War Memorial	Manchester, Manchester,	
			Manchester	
8537.1.0	Midland Hotel	Commercial, Hotel	Manchester, Manchester,	SJ 8382 9787 (point)
			Manchester, Manchester, Greater	
8605.1.0	Central Public Library	Library, Public Building	Manchester, Manchester,	Centred SJ 8386 9796
			Manchester, Manchester,	10m)
			Manchester	
12565.1.0	19, St John Street	Town House, Office	Manchester, Manchester,	SJ 8339 9791 (point)
			Manchester, Manchester,	
			Manchester	
8581.1.0	The Opera House	Opera House, Theatre	Manchester, Manchester,	Centred SJ 8341 9804
			Manchester, Manchester, Greater	10m)
8602.1.0	11–17, St John Street	Town House, Office	Manchester, Manchester,	SJ 8340 9790 (point)
			Manchester, Manchester,	
			Manchester	
8601.1.0	28, St John Street	Town House, Office	Manchester, Manchester,	SJ 8337 9795 (point)
			Manchester, Manchester,	
			Manchester	
8582.1.0	Sunlight House	Commercial, Office	Manchester, Manchester,	Centred SJ 8347 9803

			Manchester, Manchester,	10m)
			Manchester	
8598.1.0	K6 Telephone Kiosk in Front of St.	Telephone Box, Communications	Manchester, Manchester, Greater	SJ 8349 9790 (point)
	John Street Chambers		Manchester, Manchester,	
8599.1.0	24, St John Street	Town House, Office	Manchester, Manchester,	SJ 8340 9794 (point)
			Manchester, Manchester,	
			Manchester	
8612.1.0	Memorial Cross, St. Peter's Square	Cross, Commemorative Monument	Manchester, Manchester, Greater	SJ 8392 9791 (point)
			Manchester, Manchester,	
8383.1.0	Former Entrance to Deansgate	Railway, Commercial, Goods Station	Manchester, Manchester, Greater	Centred SJ 8354 9795 (10m by
	Goods Station incl. 223–		Manchester, Manchester,	10m)
	Deansgate		Manchester	
8433.1.0	36, Kennedy Street	Commercial, Office	Manchester, Manchester,	SJ 8395 9812 (point)
			Manchester, Manchester,	
8434.1.0	Vine Inn (46, Kennedy Street)	Town House, Public House	Manchester, Manchester, Greater	SJ 8397 9810 (point)
			Manchester, Manchester,	
8435.1.0	City Arms Public House (48,	Town House, Public House	Manchester, Manchester, Greater	Centred SJ 8398 9809 (10m by
	Kennedy Street)		Manchester, Manchester,	10m)
			Manchester	
8461.1.0	Lloyd's House	Office	Manchester, Manchester,	Centred SJ 8371 9806
			Manchester, Manchester,	10m)
8570.1.0	1-7, Princess Street	Commercial, Office, Shop	Manchester, Manchester,	SJ 8384 9819 (point)
			Manchester, Manchester,	
			Manchester	
8384.1.0	235–291 (formerly 235–295)	Commercial, Office, Shop	Manchester, Manchester, Greater	Centred SJ 8350 9784 (10m by
	Deansgate		Manchester, Manchester,	10m)
			Manchester	
8432.1.0	32 & 34, Kennedy Street	Commercial, Office	Manchester, Manchester,	SJ 8394 9813 (point)
			Manchester, Manchester,	
8495.1.0	Lawrence Buildings (2 & 4, Mount	Office	Manchester, Manchester, Greater	SJ 8380 9801 (point)
	Street)		Manchester, Manchester,	
			Manchester	
8494.1.0	Friends Meeting House	Friends Meeting House	Manchester, Manchester,	SJ 8378 9799 (point)
			Manchester, Manchester,	
			Manchester	
8496.1.0	Roman Catholic Church of St. Mary	Church, Roman Catholic Church	Manchester, Manchester, Greater	Centred SJ 8374 9819 (10m by
	(The Hidden Gem)		Manchester, Manchester,	10m)
			Manchester	
8532.1.0	Harvester House	Commercial, Office,	Manchester, Manchester,	SJ 8371 9796 (point)
			Manchester, Manchester, Greater	
8382.1.0	Elliot House	Public Building, Office	Manchester, Manchester,	Centred SJ 8359 9809
			Manchester, Manchester,	10m)
			Manchester	
8533.1.0	Lancashire House	Commercial, Office, Shop	Manchester, Manchester,	SJ 8374 9796 (point)
			Manchester, Manchester, Greater	
8381.1.0	105–113, Deansgate	Office, Shop	Manchester, Manchester,	SJ 8367 9827 (point)
			Manchester, Manchester,	

			Manchester	
8534.1.0	Albert Memorial Hall	Religious Ritual And	Manchester, Manchester,	SJ 8364 9797 (point)
		Hall	Manchester, Manchester, Greater	
8535.1.0	Theatre Royal (former)	Theatre, Nightclub	Manchester, Manchester,	SJ 8373 9789 (point)
			Manchester, Manchester, Greater	
8536.1.0	St George's House (former Young	Christian Association Hostel, Office,	Manchester, Manchester, Greater	SJ 8378 9790 (point)
	Men's Christian	Shop	Manchester, Manchester,	
			Manchester	

Jackson's Row, Manchester – Conservation Areas falling within or partly within 250m of the site boundary

DesigUID	Name	Type	Preferred Ref	NGR
DGM1477	Albert Square	Conservation Area		Centred SJ 8379 9809 (442m by 323m)
DGM1554	Castlefield	Conservation Area		Centred SJ 8299 9771 (982m by 1042m)
DGM1604	Deansgate/Peter Street	Conservation Area		Centred SJ 8356 9808 (382m by 449m)
DGM1603	George Street	Conservation Area		Centred SJ 8411 9794 (317m by 387m)
DGM1605	Parsonage Gardens	Conservation Area		Centred SJ 8361 9842 (275m by 330m)
DGM1471	St Ann's Square	Conservation Area		Centred SJ 8378 9837 (282m by 363m)
DGM1473	St John Street	Conservation Area		Centred SJ 8336 9795 (224m by 192m)
DGM1479	St Peters Square	Conservation Area		Centred SJ 8387 9789 (288m by 221m)
DGM1474	Upper King Street	Conservation Area		Centred SJ 8403 9825 (394m by 457m)

8.2 Appendix ii- listed buildings within Figure 3

1. Royal London House, Deansgate (west side) Nos.188 to 202, Grade II
2. Rylands Library, Deansgate (west side), Grade I
3. Sawyers Arms Public House, Deansgate (west side) No.138, Grade II
4. Deansgate (west side) Nos.184 and 186, Grade II
5. Deansgate (east side), Nos.205 to 209. Onward Buildings, Grade II.
6. Elliot House DeansGate (east side), Grade II
7. Former entrance to Deansgate Goods Station Deansgate (east side), Nos.223 to 233, Grade II
8. Opera House Theatre, Quay Street (north side), Grade II
9. Sunlight House, Quay Street (north side), Grade II.
10. Masonic Temple, Bridge Street. Grade II.
11. Albert Hall, Peter Street (north side), No.27.Grade II.
12. Harvester House, Peter Street (north side), No.37. Grade II.
13. Lancashire House, Peter Street (north side), No.47 (Includes No.9 Southmill Street), Grade II.
14. Free Trade Hall, Peter Street (south side), Grade II*.
15. Former Theatre Royal (now listed as Royale Club) Peter Street (south side), Grade II.
16. Peter Street (south side), No.56 to 58. Former Young Men's Christian Association. [Includes: Nos.14 to 18 Mount Street] Grade II.
17. Midland Hotel. Peter Street (south side), Grade II*.
18. Mount Street, Friends' Meeting House. Grade II.
19. Albert Chambers, 16-18 Albert Square (south side). Grade II
20. Albert Square, No.16. Grade II. Nos.17 and 18. Carlton House. Grade II
21. Nos.20 and 21 St Andrew's Chambers Grade II.
22. Albert Square, Town Hall Grade I
23. Albert Square, Fraser's statue, Bright's statue, Heywood's statue, Gladstone's statue Fountain (Jubilee) Grade II
24. Albert Square, Albert Memorial. Grade I.
25. Brazennose Street Abraham Lincoln statue. Grade II.
26. Mulberry Street Roman Catholic Church of St. Mary (The Hidden Gem). Grade II.
27. Windmill Street G-MEX. (Formerly listed as former Central Station.) Grade II*.
28. Lawrence Buildings, Central Street, No.7, Grade II*
29. Central Public Library St Peter’s Square (west side). Grade II*
30. Albert Square, No.1. Abbey National. Grade II
31. Manchester Town Hall Extension. Grade II*
32. 11 – 17 St John Street (South Side). Grade II
33. Deansgate Goods Station and attached Carriage Ramp. Grade I*
34. Lloyds House. Grade II
35. Memorial Hall, 1-3 Southmill Street, Grade II*
36. 1-5 Central Street (North Side). Grade II
37. Anglia House, Cross Street. Grade II
38. Eagle House, King Street (South Side) Cross Street Nos.62 To 68 (Even), Grade II
39. Prudential Assurance Office. Grade II
40. Northern Assurance Building, 9-21 Princess Street (North East. Grade II
41. 10 Kennedy Street (South West Side). Grade II
41. Manchester Law Library, 14 Kennedy Street (South West Side) Grade II*
42. 31 Princess Street (North East Side). Grade II
43. 32 And 34 Kennedy Street (South West Side). Grade II
43. 36 Kennedy Street (South West Side). Grade II
44. Vine Inn, 42 And 44 Kennedy Street (South West Side). Grade II

44. Vine Inn, 46 Kennedy Street (South West Side). Grade II
45. 65-71 Princess Street (North East Side). Grade II
46. 73 And 75, Princess Street Grade II
47. City Art Gallery, Mosley Street (East Side). Grade I
48. The Athenaeum, 81 Princess Street (North East Side). Grade II*
49. Harvest House, 14 And 16 Mosley Street (West Side). Grade II
50. Memorial Cross, St Peter's Square (South West Side). Grade II
51. War Memorial, St Peter's Square (South West Side). Grade II*
52. St John’s Street. Grade II terrace
53. 322-330 Deansgate. Grade II
54. 235-291 Deansgate. Grade II

8.3 Appendix iii: Detailed appraisal of significance of high graded (Grade I and Grade II*) listed buildings surrounding the subject site.

8.3.1 Manchester Town Hall - Grade I

Manchester Town Hall was built between 1867 and 1877 by Alfred Waterhouse. Its towering spires, pinnacles and roofscape dominate the skyline and characterises the civic centre of Manchester.

The Town Hall was built upon the roughly-triangular, former Town's Yard. The dimensions of the site presented Waterhouse with an interesting challenge suited to his use of the asymmetrical Gothic style. Waterhouse used Gothic-style geometrical tracery with foliated capitals to create an eclectic and very highly decorated arrangement upon the building's 4 elevations. The significance of Waterhouse's design was not in his eclecticism of sources, but the skill of their assimilation into a unified design. The Town Hall is a significant and solid piece of architecture.

The principle western elevation faces onto Albert Square and this is the frontispiece for the whole architectural arrangement. The west elevation is at first glance almost symmetrical, but contains subtle differences of decoration and window arrangements throughout. It is a long and undulating façade with very deeply set fenestration within rounded-Gothic arches.

Roughly centre to the western elevation is the enormous clock tower which dominates this façade, Albert Square and the roofscape. The rest of the building's roofscape is given prominence with differing sized projecting and recessed dormer gables, each with steeply pitched roofs surmounted with decorative ironwork.

The north elevation is experienced as part of the multi-phased enclosed streetscape of Princess Street which affords long range views from the east. The south elevation of the building is experienced within the more intimate surroundings of Lloyd Street where it is joined to the Town Hall Extension by two link bridges at first floor level. It is here that the building is understood as being part of a significant grouping of buildings and their civic function is appreciated. The importance of the setting of the Town Hall, and its civic value, is further understood and appreciated by the open spaces to Albert Square and St Peter's Square. These two open areas of public realm form a unique setting to the Town Hall allowing it to be experienced in its totality and appreciated as the heart of the civic centre of the city.

8.3.2 Town Hall Extension - Grade II*

The Town Hall Extension was designed as a link between the Town Hall and the classically designed Central Library. The building was designed by Vincent Harris and constructed in 1934-8 in a curious and restrained modernist style, using an eclectic mix of Arts and Crafts, Gothic and Art Deco components. The building is built of Stancliffe sandstone ashlar from Darley Dale quarries in Derbyshire, and is of 8 stories plus attic, with the 7th and 8th stories behind a parapet. The roof is a steeply pitched lead covered roof with a series of mullioned dormer windows.

The fenestration is of bronze metal-framed top and side opening casements. To each corner of the unusually shaped building, are two projecting, cantered staircase bays with decorative tracery grilles, which rise from ground to attic floors. The west elevation received more detailed fenestration with dramatic expanses of deeply-set, stone-mullioned leaded lights surmounting a round arched colonnade.

The Town Hall Extension is a dramatic and unusually stark building which harmoniously links and sits between the Town Hall and the Central Library. The building is a highly significant component of the three dominant civic buildings set within St Peter's Square and Albert Square.

The Town Hall Extension, alongside the Town Hall and Central Library, forms a set piece of civic grandeur. This civic group is experienced in its entirety from St Peter's Square.

From the Peter Street junction, the view north along Mount Street wholly embraces the full impact of form and scale of the three civic structures. Manchester Town Hall with its tall Gothic tower, the Town Hall Extension with its solid gable end and Central Library with its classical cylindrical form, create a striking and unique view towards Albert Square.

8.3.3 Central Library - Grade II*

The Central Library was designed by Vincent Harris in 1930-34, predating the adjacent Town Hall Extension. The library is constructed using a steel frame and is encased by a circular Portland stone, ashlar exterior. The two lower storeys are rusticated with the upper two storeys set directly behind a continuous row of Doric columns. The centre of the building contains a large domed reading room which is hidden from street level. The entrance on St Peters Square comprises six giant Corinthian columns supporting a flat-roofed portico creating an impressive entrance to the building.

The Central Library is of an unparalleled and unique design, of which its form and function continues to full capacity today. The building's imposing style and bulk is of a high architectural significance.

The use of Portland Stone creates an interesting contrast when compared to the neighbouring Town Hall Extension and Town Hall. The difference in materials between the three civic buildings allows each to be appreciated in their own right, without comparison to one another. The Central Library was the second of the three civic buildings to be constructed in 1934, the completion of the Town Hall Extension in 1938 in the darker Stancliffe sandstone, effectively bridged the gap between the three buildings, linking them as one group. These buildings have a significant group value and their large footprints, mass and forms command views along Mount Street and St Peter's Square creating a sense of solid geometry.

The circular form of the library can be appreciated from the Mount Street/Peter Street junction where the view opens out southwards, revealing the elaborate architectural form of the Midland Hotel. The style and height of the Central Library also enhances the existing classical elements of the Peter Street streetscape such as the Free Trade Hall and Theatre Royal. The circular form is matched by the concaved parallel southern elevation of the Town Hall Extension and Library Walk which forms a pedestrian link between the two buildings.

The bold design and massing, along with the historically confident use of bright Portland stone, is paralleled in the material choice and scale of the recent No. One St Peter's Square development, currently under construction directly opposite the library.

8.3.4 The Midland Hotel - Grade II*

The Midland Hotel was constructed in 1898-1903 by Charles Trubshaw and consumed the footprint of several plots and roads to form a new city block. The hotel was built for the Midland Railway to serve the newly built Central Railway Station, directly to the south of the hotel. The building is built of red stock brick and glazed brown terracotta and faience which is highly decorated in the Edwardian Baroque style.

The hotel commands a highly prominent corner position at the southern end of St Peter's Square and is a good example of a high-Victorian purpose built railway hotel.
The building is of high architectural significance, and its heavily decorated whimsical towers, finials and Dutch gables provide one of few surviving examples of this style of architecture in Manchester.

The extremely expressive design, decoration and form of the Midland Hotel is key to its successful execution. The hotel's use of highly glazed components is in stark contrast to its neighbouring buildings and unparalleled in the area. The large footprint of the Midland Hotel forms an island site, with each elevation equally highly decorated. The large scale footprint of the building is characteristic of the majority of buildings along Peter Street, such St George's House, the Theatre Royal and the Free Trade Hall, and this continues into Oxford Street with such buildings as Peter House. The original use of the southern entrance was to link this to the railway station opposite via a covered walkway.

Views of the Midland Hotel from the Central Piazza, eastern end of Windmill Street and Barbirolli Square, encompass the entire southern and eastern aspects of the hotel, from where the building can be appreciated in its entirety. The crowded network of bicycle lanes, pavements, tram lines and roadways traversing the southern end of Lower Mosley Street, including the Midland Hotel's 'drive through' drop off point on Windmill Street, severely affect the appreciation and enjoyment of these open, tree-lined spaces, making it difficult for pedestrians to navigate between spaces and creating the sense of separation.

8.3.5 Free Trade Hall – Grade II*

The Free Trade Hall on Peter Street was designed as a public hall by Edward Walters in 1853–6. The building was built on the former open space known as St Peter's Fields on land given by Richard Cobden. The fields became the site for the famous 'Peterloo Massacre' in 1819, and the building was built to commemorate the repeal of the Corn Laws of 1846. Two earlier halls had been constructed on the site previous to the existing building. A large temporary timber structure was built on the site in 1840, and this was subsequently rebuilt in brick in 1842. The hall was funded by public subscription and became a concert hall and home of the Hallé Orchestra in 1858.

During the Second World War, the hall was directly hit during the Manchester Blitz in December 1940. Its interior was rebuilt and opened once more in 1951 as a concert hall and the continued home of the Hallé Orchestra. The Free Trade Hall ceased to be a concert venue in 1996 when the building was sold to be developed into the Radisson Hotel, which saw the Orchestra move into their newly built permanent home, the Bridgewater Hall. The majority of the rear of the building was subsequently demolished and a new hotel block was constructed, leaving only the front stone elevation remaining, along with statuary fragments of the 1946-51 rebuilding by Leonard C. Howitt.

The Yorkshire sandstone Peter Street elevation was built in the palazzo style. The ground floor is of rusticated stone open arcading, with the first floor containing giant arcading supported on paired Roman Ionic columns. Each bay contains a triangular pedimented casement window and above, the building is surmounted by a heavy and bold bracketed cornice with a balustraded parapet.

The Free Trade Hall is a dominant and bold building within the Peter Street streetscape. The building is now only fully appreciated from Peter Street, its Southmill Street elevation only retains three original bays which are now lost amidst the recent hotel buildings, which make up the majority of this elevation. The modern hotel structure along Southmill Street elevation includes a break in the line of pavement, setting back the hotel entrance slightly from the original line of the building, and is staggered towards Windmill Street; this adds interest to the otherwise fully built-up and enclosed nature of this short street.

The rear of the hotel, facing Windmill Street, is entirely modern, and constructed in a lighter stone to that of the original structure, with deeply recessed vertical, paired bands of glazing. This elevation does not detract from the original building as it replaces the 1951 extension and cannot be seen in conjunction with Walters building. This juxtaposition allows for the historic nature of the façade to be clearly appreciated and understood. The new building sits comfortably with the original building by using similar materials and an uncomplicated contemporary design. The rear hotel bedroom block is a tall 15-storey building by Stephenson Bell Architects which faces the Central Piazza, and is complimented by the taller, but similarly designed Great Northern Tower opposite on Watson Street, however its ground floor use as a restaurant creates further non-active street frontages along Windmill Street.

8.4 Appendix i: Historic England visual impact assessment matrices

VALUE/ IMPORTANCE	DEFINITION
HIGH	The asset will normally be a World Heritage Site, grade I or II* listed building, scheduled monument, grade I or II* historic park and garden or historic battlefield which is a central focus of the view and whose significance is well represented in the view. The Viewing Place (and/or Assessment Point) is a good place to view the asset or the only place from

Table 1: Value/ importance of individual heritage assets identified within the view.

VALUE/ IMPORTANCE	DEFINITION
High	The view is likely to be a nationally or regionally important view (e.g. views in the LVMF, a view identified in a World Heritage Site management plan or designed views within grade I or II* historic parks or gardens) and/or contain heritage assets such as World Heritage Sites, grade I or II* listed buildings, scheduled monuments, grade I or II* historic parks or gardens or historic battlefields whose heritage significance is well represented in the view and which benefit from being seen in combination with each other.
Medium	The view is likely to be of importance at the county, borough or district level (e.g. Metropolitan Views defined by London boroughs or designed views within grade II historic parks or gardens) and/or contain heritage assets such as grade II listed buildings, grade II historic parks or gardens, conservation areas, locally listed buildings or other locally identified heritage resources whose heritage significance is well represented in the view and which benefit from being seen in combination with each other. It may also be a view that contains heritage assets such as World Heritage Sites, grade I or II* listed buildings, scheduled monuments, grade I or II* historic parks or gardens, or historic battlefields whose heritage significance is clearly readable, but not best represented, in this particular view.
Low	The view is likely to be a locally valued view and contain heritage assets such as grade II listed buildings, grade II historic parks or gardens, conservation areas, locally listed buildings or other locally identified heritage resources whose heritage significance is clearly readable, but not best represented, in this particular view.

Table 2: Value/ importance of the view as a whole

MAGNITUDE OF IMPACT	DEFINITION
High beneficial	The development considerably enhances the heritage assets in the view, or the view as a whole, or the ability to appreciate those values.
Medium beneficial	The development enhances to a clearly discernable extent the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values.
Low beneficial	The development enhances to a minor extent the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values.
Imperceptible/None	The development does not affect the heritage values of the heritage assets in the view, or the view as a whole, or the

Table 3: Criteria for determining magnitude of impact on heritage significance within a view

	WITH HIGH VALUE	WITH MEDIUM VALUE	WITH LOW VALUE
With high magnitude of impact	Major effect	Major effect	Moderate effect
With medium magnitude of impact	Major effect	Moderate effect	Minor effect
With low magnitude of impact	Moderate effect	Minor effect	Negligible effect
Negligible/ neutral impact	Negligible effect	Negligible effect	Negligible effect

Table 4: Overall impact: magnitude of impact against value

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