Piccadilly Gardens Redevelopment

Heritage Assessment

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PREPARED FOR

Galliford Try on behalf of Manchester City Council



Heritage Assessment

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Executive Summary

Galliford Try on behalf of Manchester City Council has commissioned Civic to undertake a Heritage Assessment to support a full planning application for the redevelopment of Piccadilly Gardens, Manchester. The site is currently characterised by a public open space that experiences high levels of pedestrian movement that serves as a key route to the bus interchange and the nearby Metrolink stop. The proposed development site contains three Grade II Listed Buildings that are all statues associated with a former esplanade. The site also falls partly within the southern edge of the Smithfield and Stevenson Square Conservation Areas.

Piccadilly Gardens was previously occupied by Manchester Royal Infirmary and an ornamental pond. In 1854 the pond was backfilled and this area was laid out by Manchester Corporation as a public esplanade, designed by Sir Joseph Paxton. The esplanade included a fine ornamental fountain, forming a focal point within the new space and several statues commemorating prominent national and scientific figures, including Sir Robert Peel added in October 1853, John Dalton in 1855, the Duke of Wellington in August 1856, and the Watt Statue added in 1857.

The statues were deliberately positioned to frame and enhance the frontage of Manchester Royal Infirmary, acting as visual anchors which added to the formal and institutional setting of the Infirmary. The Watt and Dalton figures were arranged as a pair in front of the Infirmary's Portico, while the Peel and Wellington Statues were situated at the northern and southern ends of the esplanade. In 1901 the Queen Victoria Statue was added to complete the composition. The statue was positioned in the centre of the esplanade, halfway between the Watt and Dalton Statues and directly in front of the Infirmary. Its prominent location reflected a deliberate design choice to create a clear focal point at the front of the Infirmary. The statue was set within an area of open paving, which enhanced its visibility and importance.

Following the demolition of the Infirmary, the statues lost their intended setting. This was compounded by the removal of the Dalton Statue in the 1960s, followed by the relocation of the Watt Statue to the front of the pavement and the repositioning of the Peel Statue slightly north of its original location. More recent developments, including One Piccadilly Gardens, have resulted in the Wellington Statue feeling somewhat detached from the adjacent statues, while the recent installation of market stalls in 2021 obscures the principal view of the Peel Statue, causing harm to the significance of the statue. The current contribution of the setting to the significance of the statues is considered to be low.

An assessment of built heritage within the site and surrounding area was undertaken to define the character and significance of the historic environment within the vicinity of the site. This provided an understanding of significance in order to assess the potential impacts of the proposals, including effects on the setting of nearby designated and non-designated heritage assets. A review of the Historic Environment Record data within a 150m radius of the site recorded 12 Listed Buildings, Upper King Street Conservation Area and five locally important buildings.

The heritage impact assessment suggests that the proposed development will result in **slight (beneficial)** instances of impact on the significance of the identified designated buildings and Conservation Areas. Any adverse impacts would be limited and are assessed as being at the lower end of the spectrum of less than substantial harm, in accordance with national planning policy. Several design recommendations have been incorporated to minimise harm and enhance the setting of the listed statues and surrounding historic environment.

In conclusion, the impact on all statues would be positive, with the proposed changes to the setting of the assets enhancing or better revealing their significance in accordance with paragraph 219 of the NPPF, which states

1. Introduction

1.1. Background

1.1.1. Purpose and nature of the proposal

This Heritage Assessment has been prepared in support of a full planning application for the redevelopment of Piccadilly Gardens, Manchester. The proposals comprise the “redevelopment and reconfiguration of Piccadilly Gardens comprising works to the public realm including public open space and use of space for events, together with decommissioning and removal of the existing fountain; creation of play space, lawn area, hard and soft landscaping; lighting; and drainage and other associated infrastructure; and a severable plot for a future ancillary structure with associated interim landscaping”. The proposals make provision for a future structure within the Gardens, which will complement the ongoing investment in and refurbishment of the Piccadilly Gardens landscape. The structure does not form part of this application and will be brought forward under a separate full planning application.

The cleaning, maintenance and repairs of the three Grade II Listed statues within the Site boundary will require a separate future Listed Building Consent application, therefore this is not within the scope of this planning application.

This Heritage Assessment appraises the identified features of the historic built environment within the vicinity of the proposed development site, providing a description of their significance in order to understand the potential impact of the proposals, both positive and negative. The Heritage Assessment includes an assessment of significance and impact assessment.

1.1.2. Previous planning consent

Listed Building consent was previously approved in 2000 for the renovation and relocation of the Peel statue/Watt statue/Wellington statue and Victoria statue as part of regeneration (Planning Ref: 057537/LO/CITY1/99) at Piccadilly Gardens. No further details are available via the Council's online planning explorer.

In addition, Listed Building Consent was approved in December 2000 for the repositioning of statue "adrift" in connection with the redevelopment of ‘*Site at Piccadilly Garden, fronting Portland Street’* (Planning Ref 059751/LO/CITY2/00), however no further details are available via the Council's online planning explorer. The application is potentially associated with One Piccadilly Gardens, which lies beyond the site boundary and the relocation of the statue that was formerly in the centre of the sunken gardens.

In 2021, a planning application (Planning Ref: 126559/VO/2020) was approved for the use of the public highway as a food market and associated erection of timber chalets and waste storage and traffic management infrastructure at Piccadilly Gardens. The food markets are currently extant within the Site.

1.1.3. Location

The proposed development site comprises Piccadilly Gardens, Manchester and is bounded by Piccadilly and Market Street to the north, properties on Portland Street to the east, Piccadilly Plaza to the south and Mosley Street to the west (centred at NGR 384383, 398250; herein referred to as the ‘Site’; see Plate 1). Land within the Site is characterised by a public open space and pedestrian routes, together with a modern fountain and a mixture of hard and soft landscaping. Pedestrian routes link the surrounding area to Piccadilly Gardens Metrolink stop and adjacent bus stops/transport interchange to the south. The Site also contains three Grade II Listed statues.



Plate 1: Satellite view showing the Site boundary

Piccadilly is a bustling transport and commercial hub within the city centre, lying on the eastern edge of Manchester's shopping district. Manchester Piccadilly is the main railway station in Manchester, connected to the Metrolink, whilst Piccadilly Gardens is the central interchange for the tram network. Piccadilly Gardens functions as the main open space bordered by a dense arrangement of post-industrial buildings, including early 20th-century former banks, shops, departments stores and a cinema, 1960s concrete blocks (such as Piccadilly Plaza) and post-1999 multi-storey offices and restaurants. Many of the early 20th-century buildings and Piccadilly Plaza are Listed Buildings.

1.1.4. Description of the Site

The Site currently comprises a mixture of hardstanding and soft landscaped surfaces, including a concrete water fountain, an elevated footway and surrounding grassed areas, part of which is currently hoarded (Plate 2; Plate 3; Plate 4). Landscaped surfaces include a variety of materials. The elevated walkway has rectangular modern setts in filled with tarmac where they have been removed. Good quality square granite setts are laid around trees and lampposts (Plate 14).

The Site is situated within a prominent transport and commercial hub, adjacent to the Piccadilly Gardens tram stop and bus terminus, and is surrounded by a dense concentration of cafés, restaurants and retail premises (Plate 10; Plate 11). As a result, the area experiences consistently high levels of pedestrian activity, commercial use and noise. The tram lines run along the western edge of the Site.

In total, three Listed Buildings frame the north of the Site, including the Peel Statue (HER 8544.1.0; Plate 13), Watt Statue (HER 8445.1.0; Plate 12) and the Queen Victoria Monument (HER 8546.1.0; Plate 6 - Plate 7). The Queen Victoria Monument is currently screened by temporary hoarding through planning consent (Planning Ref: 144971/VO/2026). The statues are positioned on both sides of the pavement rather than set in a single continuous alignment. Queen Victoria is set back from the current pavement edge, while the Peel Statue is masked from view by food stalls. All three statues are in need of cleaning and maintenance. The statues are described in further detail within the report.



Plate 2: General view of the hoarded area and approximate location of the former Daube Holes, facing north-east.



Plate 3: General view of the hoarded area, facing south-west.



Plate 4: View showing the current water feature from an elevated footway within the hoarded area, facing north-east.



Plate 5: View of the Queen Victoria Statue, looking broadly south



Plate 6: View of the southern side of the Queen Victoria statue in the north-eastern corner of the hoarded area, facing north.



Plate 7: Inscription on Queen Victoria Statue base and Portland stone base in need of maintenance.



Plate 8: General view of the Site, facing north.



Plate 9: General view of the Site from the junction of Picadilly and Oldham Street, facing south-west.



Plate 10: View showing the Piccadilly Gardens from the north-western corner of the Site, facing south-east.



Plate 11: General view of Piccadilly Gardens taken from the eastern section of the Site, facing north-west.



Plate 12: View of the Watt Statue in the north of the Site, facing south



Plate 13: View of the Peel Statue, partially blocked by the current food market stalls, facing south-west



Plate 14: Granite square setts around trees and lampposts

1.2. Study Area

1.2.1. Determining the Study Area

The Study Area is based on professional judgement and was informed by a survey of the surrounding area. Factors such as topography, the degree of intervisibility between heritage assets and the proposal site, the contribution of setting to an asset's significance and historic and functional relationships between the Site and assets has been taken into account (Historic England, 2019).

The 150m Study Area provides a focus for the assessment but is not intended to be prescriptive; designated heritage assets outside of the Study Area which have the potential to be affected by the proposals have also been considered.

1.2.2. Heritage assets

The Site contains three Listed Buildings and partially lies within the Smithfield Conservation Area. In addition, the northern boundary of the site overlaps with the southern edge of the Stevenson Square Conservation Area (Table 1). The Site also lies within the 150m of 12 Listed Buildings, Upper King Street Conservation Area and five buildings of local historic value. Tables 1 and 2 list the heritage assets that will be considered within the assessment (see also Plate 15).

DESCRIPTION	DESIGNATION	HER NO	NGR
Peel Statue	Grade II Listed Building	8544.1.0	SJ 84337 98322
Watt Statue	Grade II Listed Building	8545.1.0	SJ 84388 98309
Queen Victoria Monument	Grade II Listed Building	8546.1.0	SJ 84393 98290
Smithfield Conservation Area	Conservation Area	DGM1608	SJ 84405 98598
Stevenson Square Conservation Area	Conservation Area	DGM1609	SJ 84589 98374

Table 1: List of designated heritage assets within the Site

DESCRIPTION	DESIGNATION	HER NO	NGR
Wellington Statue	Grade II Listed Building	8547.1.0	SJ 84456 98266
Rylands Building	Grade II Listed Building	12074.1.0	SJ 8425 9841
1 Piccadilly	Grade II Listed Building	8538.1.0	SJ 84299 98380
Electricity Junction Box, Tib Street	Grade II Listed Building	19660.1.0	SJ 84290 98386
15 and 17, Piccadilly	Grade II Listed Building	8539.1.0	SJ 84370 98358
47 Piccadilly including warehouse facing Back Piccadilly	Grade II Listed Building	11401.1.0	SJ 84481 98299
49 Piccadilly	Grade II Listed Building	11402.1.0	SJ 84492 98293
Gardens Hotel and shops	Grade II Listed Building	11403.1.0	SJ 84515 98292
Clayton House, 59 Piccadilly and 61 Piccadilly	Grade II Listed Building	11404.1.0	SJ 84523 98277
No. 10 Mosley Street	Grade II Listed Building	8484.1.0	SJ 84220 98290
12 Mosley Street	Grade II Listed Building	8485.1.0	SJ 84213 98270

Harvest House	Grade II Listed Building	8486.1.0	SJ 84207 98257
Upper King Street	Conservation Area	DGM1474	Centred SJ 8403 9825 (394m by 457m)
Wellington House	Local interest	19259.1.0	SJ 8445 9832
35 Piccadilly	Local interest	19258.1.0	SJ 8443 9832
19-21 Piccadilly	Local interest	19257.1.0	SJ 8441 9834
Piccadilly Cinema	Local interest	19242.1.0	SJ 8434 9836
Piccadilly Plaza	Local interest	19261.1.0	SJ 8428 9817
Former Lewis's	Local interest	9893.1.0	SJ 8419 9835

Table 2: List of designated heritage assets and buildings of local historic value within 150m of the Site (from centre point)



Plate 15: Heritage assets considered within the assessment based on proximity, topography, intervening development and viewpoints. Listed Buildings in orange, buildings of local value in yellow and the Conservation Area in brown

1.2.1. Consultation with Local Planning Authority and HER

The Historic Environment Record (HER) Team at GMAAS were contacted for the HER records, which were received on 21st May 2026.

The Heritage & Urban Design at Manchester City Council were contacted via email on 9th June 2026 to agree the scope of the heritage assessment.

2. Methodology

2.1. Introduction

The production of the assessment followed the Chartered Institute for Archaeologists (CIfA) standard and guidance for undertaking historic environment assessments (CiFA, 2020) and Historic England's guidance (HEG279) on statements of significance (Historic England, 2019) and (HEAG180 GPA3) on assessing the setting of heritage assets (Historic England, 2017). The guidance calls for a staged approach, which provides relevant and proportionate information sufficient to inform decision-making by the Council.

In addition, Good Practice Advice Note 2 (Managing Significance in Decision-Taking in the Historic Environment) (Historic England, 2015), Good Practice Advice Note 3 (The Setting of Heritage Assets) (Historic England, 2017) and Good Practice Advice Note 4 (Enabling Development and Heritage Assets) were considered as part of this assessment (Historic England, 2020). The advice notes do not constitute a statement of Government policy itself, nor do they seek to prescribe a single methodology.

2.2. Heritage significance and impact assessment methodology

The aim of a Heritage Assessment is to assess and explain the significance of heritage assets, assess the impact of the proposed development or changes to the heritage assets' significance and identify any mitigation measures necessary. The analysis of heritage significance and impact within the Heritage Assessment follows the guidance set out in Historic England's Good Practice Guides (Historic England, 2020; Historic England, 2015) and Historic England's Advice Note 12, 'Statements of Heritage Significance: Analysing Significance in Heritage Assets' (Historic England, 2019).

The Historic England guidance states that the assessment should address the attributes of the proposed development in terms of its: location and siting, form and appearance, wider effects and permanence (Historic England, 2019; Historic England, 2017). Chapter 8 is an assessment of how these attributes could potentially affect the significance of the assets assessed.

The Heritage Impact Assessment (also within Chapter 8) also comprises an assessment of both the direct and indirect heritage impacts.

- Direct heritage impacts are a primary consequence of the proposed development resulting in the physical alterations to the fabric or character of the Site. They result in a degree of change to the Site, or alterations to its setting.
- Indirect impacts occur as a secondary consequence of the proposed development, and can result in physical loss or changes to the setting of a heritage asset beyond the development footprint.

The significance of the impact of the proposed development is based on the value or sensitivity of the heritage asset and on the magnitude of the impact on that heritage asset. These impacts may be either adverse or beneficial.

The value of an asset is either considered to be **very high (international)**, **high (national)**, **medium (regional)** and **low (local)** value

2.3. Research sources

The Heritage Assessment has examined a range of existing documentary, cartographic, photographic and electronic information to understand the significance of the heritage assets. These include:

- National Library of Scotland;
- The Historic Environment Record supplied by GMAAS on 21st May 2026;
- The National Heritage List for England (NHLE);
- Historic England's Aerial Photograph viewer and Britain from above;

- Manchester Local Image Collection;
- Historic Landscape Characterisation; and,
- Historical newspapers and directories.

2.4. Site visit

A Site visit was undertaken at the Site and in the surrounding area to identify key heritage views within the locality, particularly those within Conservations Areas, and of Listed Buildings, and to define the study area.

3. Planning Policy

3.1. Introduction

This assessment accords with National, Regional and Local Planning Policies which relate to the historic environment. National planning policies relevant to heritage asset management are contained within the National Planning Policy Framework (NPPF 2024).

3.1.1. Planning (Listed Buildings and Conservation Areas) Act 1990

The Planning (Listed Buildings and Conservation Areas) Act 1990 provides specific protection for buildings and areas of special architectural or historic interest. The Site is located within 1km of seven Listed Buildings, whilst a Conservation Area lies just beyond the search area. Therefore, two sections of the act are relevant.

Section 66 (1) 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.

Section 72 (1) states that in relation to Conservation Areas "special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area".

3.1.2. National Planning Policy Framework (NPPF)

The NPPF sets out the Government's planning policies for England, which aim to achieve sustainable development (Ministry of Housing, Communities & Local Government, 2024). Sustainable development is defined by three overarching objectives: economic, social and environmental. Section 16 deals specifically with Conserving and enhancing the historic environment (paragraphs 202-221). The section states that heritage assets are an irreplaceable resource that can range from buildings of local historic importance to World Heritage Sites, that should be conserved 'in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations'.

Paragraph 203 states that "Plans should set out a positive strategy for the conservation and enjoyment of the historic environment, including heritage assets most at risk through neglect, decay or other threats. This strategy should take into account:

- the desirability of sustaining and enhancing the significance of heritage assets, and putting them to viable uses consistent with their conservation;
- the wider social, cultural, economic and environmental benefits that conservation of the historic environment can bring;
- the desirability of new development making a positive contribution to local character and distinctiveness; and
- opportunities to draw on the contribution made by the historic environment to the character of a place".

Paragraph 212 states that "when considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm".

Paragraph 215 states that "where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use".

Paragraph 216 states that "the effect of a proposal on non-designated heritage assets (designated assets are covered in paragraphs 207-210) should be taken into account in determining a planning application".

Paragraph 218 states that “local planning authorities should require developers to record and advance understanding of any heritage assets to be lost, in a manner appropriate to their importance and impact, and to make this evidence publicly accessible”.

The significance of the historical resource identified within this report has been assessed as recommended in the revised NPPF.

3.1.3. NPPF revision draft

The NPPF is currently undergoing a major reform, with the government publishing the draft reforms in December 2025. This proposes significant structural changes to how land is promoted, planned, and approved. The consultation on the revised framework closed in March, and the finalised version is expected to be published in summer 2026.

The historic environment will be covered by several new policies, the most relevant of which are listed below:

“HE1: Planning for the historic environment

1. To support the conservation, enhancement and enjoyment of the historic environment, development plans should, at the most appropriate level:

> a. Identify the main heritage features within the plan area, including those heritage assets at most risk through neglect, decay or other threats, set out the key issues facing them and create a positive strategy for their conservation and enhancement, including where these assets can be used to support sustainable growth;
>
> b. Be informed by a proportionate heritage assessment and should consider the wider social, cultural, economic and environmental benefits that conservation of the historic environment can bring;
>
> c. Take opportunities, for example through design codes and masterplans, to draw on the contribution which the historic environment can make to the character and quality of development;
>
> d. Be supported by a local list to identify non-designated heritage assets that are important to the local community”.

“HE4: Securing the conservation and enhancement of heritage assets:

1. Heritage assets, as an irreplaceable resource, should be conserved and enhanced in a manner appropriate to their significance. To achieve this, development proposals which would affect the significance of heritage assets, including any contribution made by their setting should:

> a. Maintain or secure a use consistent with their conservation, taking into account the importance of maintaining the assets, the positive contribution they can make to sustainable communities including local economies, and the positive contribution they can make to local character and distinctiveness;
>
> b. Avoid harm to the significance of heritage assets, and instead preserve and enhance this significance.

2. If harm to the significance of heritage assets cannot be minimised or avoided, there should be a clear and convincing justification in accordance with the policies in this chapter.

3. Where there is evidence of deliberate neglect of, or damage to, a heritage asset, the deteriorated state of the asset should not be taken into account in any decision relating to the asset.

4. Proposals for enabling development, which would otherwise conflict with other policies in this Framework but which would secure the future conservation of a heritage asset, should be considered on the basis of whether the conservation benefits outweigh the disbenefits of departing from the policies concerned”.

“HE5: Assessing effects on heritage assets:

1. Development proposals affecting heritage assets should be accompanied by an assessment of the significance of the assets affected (including any contribution made by their setting) and of the potential effect of the proposal on their significance. The level of detail should be proportionate to the assets' importance and no more than is necessary to understand the potential effect of the proposal on their significance. The relevant historic environment record should be consulted as a minimum, and appropriate expertise employed where necessary.

2. Assessments of the potential effects of development proposals on heritage assets and their setting should identify whether proposals would be likely to:

a. Have a positive effect, which is where a heritage asset would be enhanced, or its significance better revealed; or

b. Have no effect on the significance of the asset; or

c. Result in harm to the significance of the heritage asset, either from work affecting the asset itself or from development within its setting. The degree of harm should be identified: substantial harm would occur where the development proposal would seriously affect a key element of the asset's significance; or

d. Cause the total loss of the significance of the heritage asset.

3. In making this assessment it is the effect on an asset's significance rather than the scale of the development which should be considered.

4. Decision makers should be satisfied that this assessment accurately reflects the effects on heritage assets caused by the proposals.

5. Where a development proposal involves, or has the potential to involve, heritage assets with archaeological interest, an appropriate desk-based assessment should be employed and, where necessary, a field evaluation".

"HE6: Proposals affecting designated heritage assets:

1. When considering the potential effect of a development proposal on a designated heritage asset, substantial weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential effect amounts to a positive effect, harm, substantial harm, or total loss of its significance.

2. Development proposals which would have a positive effect on designated heritage assets should be approved. The use of "substantial weight" here is to be applied in line with statutory tests so as to discharge the duties which require considerable importance and weight to be given to harm to the relevant designated assets.

3. Where a development proposal would harm the significance of a designated heritage asset the effect on the asset and its significance should be weighed against any public benefits resulting from the proposal. Important public benefits can include securing the long-term re-use of a vacant or underused listed building, and enabling energy efficiency and low carbon heating measures to be employed.

4. Where a development proposal would cause substantial harm to, or the total loss of, the significance of a designated heritage asset, consent should be refused unless it can be demonstrated that the development is necessary to achieve substantial public benefits that outweigh the harm or loss, or if all of the following apply:

a. The nature of the heritage asset would otherwise prevent all reasonable uses of the site; and

b. No suitable use for the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and

c. Conservation by grant-funding or some form of not for profit, charitable or public ownership is not possible; and

d. The harm or loss is outweighed by the benefit of bringing the asset back into use.

5. Within this context, development which would cause substantial harm to, or the total loss of, the significance of grade II listed buildings, or grade II registered parks or gardens, should be exceptional; while development which would cause substantial harm to, or the total loss of, assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional".

"HE9: Conservation areas:

1. Development proposals within or affecting the significance of conservation areas should:

a. Retain and restore buildings and other features which make a positive contribution to the character or appearance of a conservation area wherever possible; and

b. Consider the area's special architectural or historic interest (as identified as part of the designation of the conservation area) in the design of development.

2. Not all elements of a conservation area will necessarily contribute to its significance. Where a development proposal would result in the loss of a building or other element which contributes to the character or appearance of a conservation area that is desirable to preserve or enhance, the assessment of impact should take into account the relative significance of the element affected and its contribution to the significance of the conservation area as a whole, and the effects of this considered in accordance with policies HE5 and HE6.

3. Proposals that preserve those elements of a conservation area that make a positive contribution to it (or which better reveal its significance) should be approved".

3.1.4. Local Development Framework

The NPPF outlines the need for local planning policies to create local plans and frameworks to implement the NPPF at a local level. Manchester City Council adopted a Core Strategy in July 2012. *Policy EN 3 – Heritage* sets out the approach to the Historic Environment.

Policy EN 3 states:

Throughout the City, the Council will encourage development that complements and takes advantage of the distinct historic and heritage features of its districts and neighbourhoods, including those of the City Centre.

New developments must be designed so as to support the Council in preserving or, where possible, enhancing the historic environment, the character, setting and accessibility of areas and buildings of acknowledged importance, including scheduled ancient monuments, listed buildings, registered parks and gardens, conservation areas and archaeological remains.

Proposals which enable the re-use of heritage assets will be encouraged where they are considered consistent with the significance of the heritage asset (Manchester City Council, 2012, p. 172).

An addendum was produced in 2024 to be read in conjunction with the Core Strategy. The addendum states that the second paragraph of Policy EN 3 is to be replaced by Places for Everyone (PfE) policies (see below).

3.1.5. Places for Everyone

Places for Everyone (PfE) was adopted in March 2024 and forms part of the development plan for nine districts in Greater Manchester. Places for Everyone Plan is a strategic plan, and it does not cover everything that a local plan would, therefore Local Plans set out more detailed policies (both strategic and non-strategic).

In relation to the historic environment, Policy JP-P2: Heritage: '*We will proactively manage and work with partners to positively conserve, sustain and enhance our historic environment and heritage assets and their*

settings. Opportunities will be pursued to aid the promotion, enjoyment, understanding and interpretation of heritage assets, as a means of maximising wider public benefits and reinforcing Greater Manchester's distinct character, identity and sense of place. Local Plans will set out the key elements which contribute to the district's identity, character and distinctiveness and which should be the priority for conserving and enhancing in the future and demonstrate a clear understanding of the historic environment and the heritage values of sites, buildings or areas and their relationship with their surroundings. This knowledge should be used to inform the positive management and integration of our heritage by:

1. Setting out a clear vision that recognises and embeds the role of heritage in place-making;

2. Ensuring that the heritage significance of a site or area is considered in accordance with national planning policy in the planning and design process and opportunities for interpretation and local engagement are optimised;

3. Integrating the conservation and enhancement of heritage assets and their settings, with creative contextual architectural responses that contribute to their significance and sense of place;

4. Delivering positive benefits that sustain and enhance the historic environment, as well as contributing to the economic viability, accessibility and environmental quality of a place, and to social wellbeing; and

5. Exploring opportunities to reduce greenhouse gas emissions that restoration of historic buildings offer.

Particular consideration will be given to ensure that the significance of key elements of the historic environment which contribute to Greater Manchester's distinctive identity and sense of place are protected from harm. These include historic town centres, places of worship, historic transport routes including the canal network, industrial buildings and structures including textile mills, farmsteads and other sites, buildings, and areas of identified archaeological, architectural, artistic and/or historic value. Development proposals affecting designated and non-designated heritage assets and/or their settings will be considered having regard to national planning policy. Where heritage assets have been identified as being at risk, Local Plans should identify specific opportunities for them to contribute to regeneration and placemaking, and they should set out strategies for their repair and re-use. Development proposals which will help safeguard the significance of and secure a sustainable future for Greater Manchester's heritage at risk will be supported in principle, provided they are not contrary to national policy or other policies in the development plan. Proposals should be informed, as necessary, by the findings and recommendations of the appropriate heritage assessment(s) in the development plan evidence base and/or any updated heritage assessment submitted as part of the planning application process" (Greater Manchester combined authority, 2024, pp. 192-4).

Manchester City Council is advised on archaeological matters by the Greater Manchester Archaeological Advisory Service (GMAAS).

4. Historical Background

4.1. Introduction

The historical background provides context for the Site.

4.2. Brief history of Manchester

There is very little archaeological evidence in the region as a whole that represents the period between the end of the Roman occupation and the Norman Conquest of 1066. Edwin took control of Manchester in AD 620, and it is believed that this may have marked the beginning of a settlement near the site of the present-day cathedral (Farrer & Brownbill, 1908). Later, in AD 919, Edward the Elder established a fortified stronghold known as a burh in Manchester, which at the time was part of Viking-controlled Northumbria.

After the Norman Conquest, William I granted most of the territory between the Ribble and Mersey rivers to Roger of Poitou, who retained the manor of Salford demesne (Tupling, 1962, p. 116), but divided his other newly acquired land into several fiefdoms (Kidd, 1996, p. 13). The substantial of these was the estate centered on Manchester, created by the grant of extensive lands in the hundreds of Salford, Leyland and West Derby to Albert Grelley (Tupling, 1962, p. 116).

By the 13th century, the Grelley family had established a manor house at the confluence of the rivers Irwell and Irk, where they governed both the manor and the extensive barony (Hartwell, Hyde, & Pevsner, 2004, p. 256). In 1222 Manchester was granted an annual fair, and in 1301 Thomas Grelley was granted the Great Charter of Manchester by Edward I, and thus it became a free borough (*ibid*). A survey of the Area of Medieval Manchester (HER 16050.1.0) was undertaken by GMAU in 1980 (Morris, 1983).

The Site lies *c.* 600m to the south-east of Manchester's medieval core, within open fields. Springs were also known is this area, giving rise to the street names Fountain Street and Spring Gardens (DGM1474) *c*. 90m and 160m, respectively to the west of the Site.

By 1539, John Leland was able to describe Manchester as the 'finest and busiest town in the whole of Lancashire, with the best buildings and the greatest population' (Chandler, 1993, p. 263), at a time when the textile industries in South Lancashire were beginning to flourish. Manchester emerged as a centre for the textile finishing processes, as woollen cloth was brought in from outlying areas for bleaching and dyeing. Most importantly, however, Manchester expanded its role as a market centre for textiles produced in the towns and hamlets of the surrounding district (Frangopulo, 1964, p. 26).

Manchester underwent a rapid expansion during the post-medieval period. The population of Manchester increased from approximately 1800 people in 1563 to just over 3000 people in the year 1642 (Willian, 1980, pp. 38-9). The Hearth Tax Returns of 1664 listed 820 households, which suggests a population of approximately 3690. The population of Manchester roughly doubled between 1563 and 1664, despite an outbreak of plague in 1645 (Phillips & Smith, 1994, p. 7). By the census of 1773, the town's population had dramatically increased even further, with approximately 24,937 people living in the township of Manchester, 23,032 of which were living in the town itself. During the post-medieval period, Manchester changed from what had been a small market centre into the largest town in Lancashire (Nevell, 2003) (DGM1609).

The 1650 map of Manchester shows the layout of the medieval town, centred on St Mary's Church (Plate 16). The Market Place lay to the south of the church, with Market Lane (presently Market Street) extending south-east, away from the centre, with development on either side of the street. The south-easternmost property was a timber-framed house owned by Mr Lever situated *c*. 5m north of the Site (HER 11261.1.0). The plan also shows the location of a conduit (labelled 'H' on the plan) within fields on the south-west of Market Lane. In 1557 a pipe was laid to carry the water to the marketplace near the present location of the Old Shambles. This was the principal water supply for the town for over 200 years (DGM1474). The Site lies beyond the extent of the plan, on the fringe of the growing town.

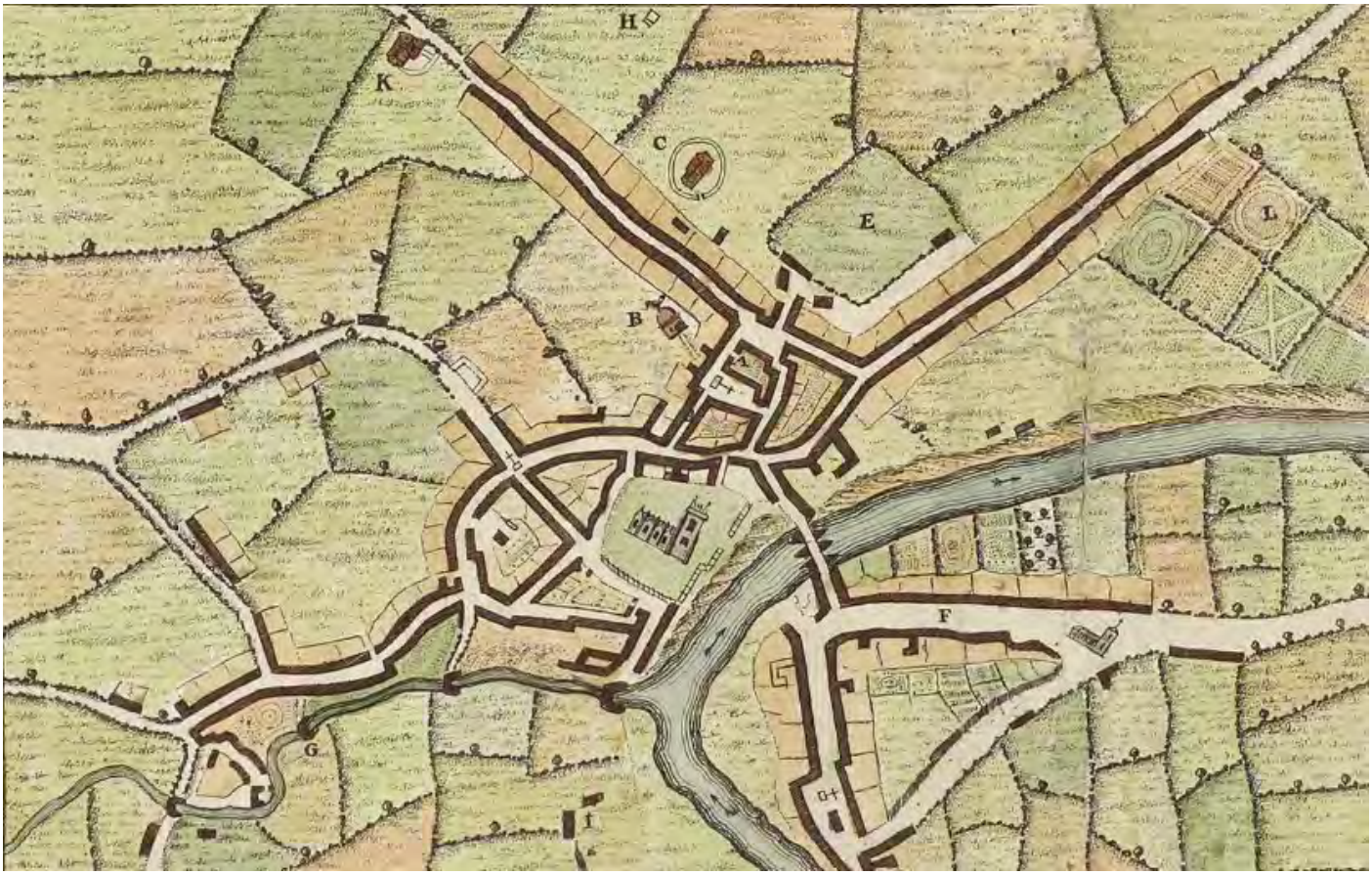


Plate 16: 1650 Town Plan published in Berry's 1750 Plan of the Towns of Manchester and Salford; the map is not orientated north.

Casson and Berry's map of 1745 captures the rapid expansion of Manchester at the beginning of the industrial period (Plate 17). The plan shows that the Site seems to have lay within an area labelled *Daube Holes*, where clay was extracted and used for the construction of wattle and daub buildings (see 4.3). This was situated on the outskirts of the growing town during the post-medieval period.

In the mid-18th century, the area to the north-east of the daube holes was owned by Sir Ashton Lever, before the land was sold to William Stevenson (DGM1609). Stevenson sold the land on to entrepreneurs, many of whose names are commemorated in the local street names, as the area became largely commercially orientated. In addition, a privately owned track which is now known as Oldham Street was given to the public in 1772, taking its name from Adam Oldham, an acquaintance of John Wesley, who founded a Methodist Chapel on the street (DGM1609). The junction of Oldham Street and Market Street lies immediately opposite the Site. Gradually the streets around the Stevenson Square (*c.* 225m north-east of the Site) became lined with private houses and small businesses, including a dry-salter, hat block maker, cork-cutter and tin-plate worker (Manchester City Council, 2012).

By around 1750, pure cotton fabrics were being produced, and cotton had overtaken wool in importance. Textiles were generally manufactured in domestic-based workshops or weavers' cottages as part of the putting-out system, whereby merchants employed textile workers and supplied them with raw materials, later manufactured in purpose-built factories and mills. The River Medlock was utilised for early industry, and several industrial premises associated with the textile production and associated finishing industries had been established along its banks. These included mills, dye works and printworks.

Advances in transportation were vital to the growth of the textile industry in Manchester. The first key development was the opening of the Mersey & Irwell Navigation Company in 1734, which provided a navigable route from the Mersey estuary in Liverpool to Salford and Manchester (George & Brummond, 2002, p. 22). The next development was the construction of the Bridgewater Canal, the first true canal in the world, which was completed between the Duke of Bridgewater's coal mines at Worsley and Castlefield by 1765.

The Manchester end of the Bridgewater Canal was fed by the River Medlock, which was navigable as far as India House (HER 8654.1.0) on Whitworth Street. The success of the Bridgewater Canal acted as the catalyst for canal construction throughout the country.

The advent of the railway network in the early to mid-19th century gradually replaced the earlier canal system as the main means of transporting goods and people. While canals like the Bridgewater Canal had been crucial during the early Industrial Revolution, they were slow and limited in capacity. Railways offered faster, bulk transport, allowing industries to move raw materials and finished products more efficiently.

The opening of the Liverpool and Manchester Railway in 1830, the world's first inter-city passenger railway, marked a major turning point. The earliest railway station in the vicinity of the Site was the Store Street Station (renamed London Road in 1847), which was opened on the 8th May 1842 by the Manchester and Birmingham Railway (HER 1391.1.0, 260m south-west of the Site). The railway station was built on the site of the current station complex at Piccadilly and was the terminus for the Manchester and Birmingham Railway line.

4.3. Development of the Site

One of the earliest maps to depict the Site was Casson and Berry's 1745 map (Plate 17, Figure 3). The map captures the Site lying at the south-eastern extent of the medieval Market Street, which defined the outskirts of the medieval town. Most of the Site was occupied by *Daube Holes*, a series of pits formed from the extraction of mud and clay, which was used in the construction of wattle and daub/timber-framed buildings (HER 9133.2.0). The pits are documented as early as 1555 when a court leet ordered Robert Holme to make a stile over the daube holes, but would have been in use much earlier (UMAU, 1999; Archaeology Collective, 2017).

Casson and Berry's plan also shows that a series of field boundaries to the south of the Daube Holes, representing agricultural land owned by Sir Oswald Mosley, 2nd Baronet of Rolleston, lord of the manor of Manchester. During the 18th century, Sir Oswald Mosley, donated the land to the city on the condition that it remained in public use in perpetuity, subject to reversion to the Mosley family if this condition was not upheld (Hartwell C. , 2002, p. 188).



Plate 17: Casson and Berry's 1745 map, with Site boundary

The Manchester Royal Infirmary was initially established in 1752 in a house on Garden Street (Lane), Shudehill under the direction of surgeon Charles White and cotton manufacturer Joseph Bancroft, with an initial capacity of just 12 beds (Hartwell C. , 2002, p. 188). The institution was subsequently relocated to purpose-built premises on the Site in 1754-6 (HER 9133.2.1). The original Infirmary building, built in 1754, was a symmetrical Georgian building, nine bays long with a lower wing at either end (HER 9133.2.1 (UMAU, 2001). The Manchester Royal Lunatic Asylum was constructed adjacent to the Infirmary in 1763 (HER 9133.2.4), accepting its first 22 patients in 1765 (Brockbank, 1952, p. 161). Both institutions are first depicted on Tinker's 1772 map (Plate 18). The main infirmary building had a rectangular footprint and partly occupied the Site, whilst the lunatic asylum seems to be represented by a much smaller L-shaped building that lay beyond the Site boundary.

By this date, the Daube Holes were no longer labelled, although the former pit seems to have turned into an ornamental lake. This requirement was stipulated by Sir Oswald Mosley as a condition of his grant of land

for the construction of the Infirmary (Bradshaw, 1985, p. 39). The pond is said to have been cleaned and extended to 615 feet, serving as one of the main water supplies in the town, with water fed in pipes laid under Oldham Street from Shudehill (Swindells, 1907, pp. 69-70). The pits may have functioned as a pond much earlier as historical accounts associate the pond with the use of the ducking stool, employed as a form of public punishment for women accused of scolding or other moral misdemeanours (Barlow, 2018). A single stool was installed in 1602, later increased to six by the 1620s. Although the stools were reportedly removed by 1673, when the moat surrounding the nearby Radcliffe Manor House was infilled. A knot and bridle is said to have hung from the door of a stationer's shop on Market Street into the following century as a "reminder for the towns womenfolk to behave" (Barlow, 2018).

The map also shows Market Street Lane, annotated as 'to London', highlighting its role as a principal route within post-medieval Manchester. A further route labelled 'The Intended Street' is shown running north-south indicating planned urban expansion within the area.

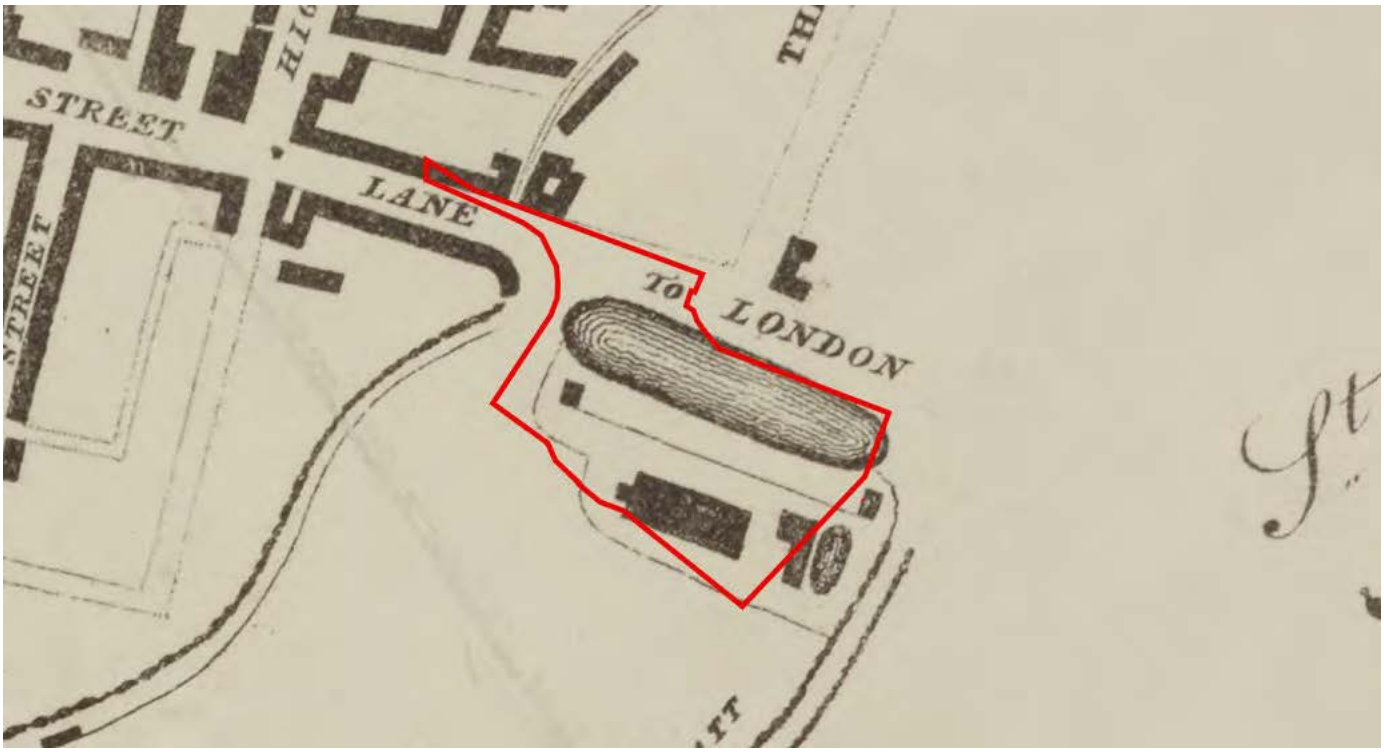


Plate 18: Tinker's 1772 map, with Site boundary

Green's 1794 map is the next available map that captures the Site, showing the expansion of the Infirmary and Lunatic Hospital, following extensions to the asylum in 1772, 1780 and 1788 (HER 9133.2.4). These are shown as two distinct but internally connected buildings (Plate 19, Figure 5). Additional, small structures had been built to the south of the infirmary, one of which lay within the south Site boundary, aligned broadly east-west. A *Dispensary* is illustrated adjoining the southern elevation of the Infirmary, forming part of the expansion of the medical complex in 1792 (HER 9133.2.1), though this lay beyond the Site boundary. A structure labelled 'New Baths', built in 1781, is depicted fronting the newly established Bath Street to the west of the Site (HER 9133.2.2).

The public baths were built by the trustees of the hospital, who charged for their use, operating at a profit to support the Infirmary. In the early 19th century, they were described as consisting of hot, tepid, vapour and cold baths, with water being supplied from a spring. It was decided that the baths would not serve the needs of patients but provide bathing facilities to those that could afford the subscription or pay the price for single sessions (Aston, 1916, pp. 126-127). The Manchester Mercury (26th June 1781) announced the opening of the baths advertising "Gentleman's & Ladies Cold Baths" at 6 pence each time, a Matlock and Buxton Bath, Almond Bath and Sweating Rooms. Persons were obligated to pay double prices on Sundays. By the 1840s,

the baths had been considerably extended to include a Baths Keepers House and a Reservoir.

The area between the Baths and the Dispensary was charactered by soft landscaping or formal gardens. The area previously identified as the Daube Holes is labelled as a ‘Canal’, referring to the ornamental pond, more commonly known as the Infirmary pond (Aston, 1916, p. 125). Aston described how the gardens included public walks noting that they 'are open to the use of all orderly persons, at proper hours. In front of the buildings, is a gravel walk, the whole length of the land, margined with grass, and partially planted with trees. The pool of water in front [i.e. the Infirmary Pond] adds considerably to its appearance and renders it a most eligible promenade. The other parts of the public garden are situated between the Dispensary and Public Baths [where gardens are clearly shown on Green's map]; they are laid out with shrubs, grass-plants, and flowers. Beside this, there is a kitchen garden, belonging to the charity, which surrounded as it now is, by high buildings, cannot be expected to be very prolific' (ibid). An illustration shows the ornamental pond and Infirmary site around 1820 (Plate 20).

Market Street Lane has been extended east-west along the northern boundary of the Site as *Lever’s Row*, named after Ashton Lever (DGM1609), before continuing further east to become Piccadilly.

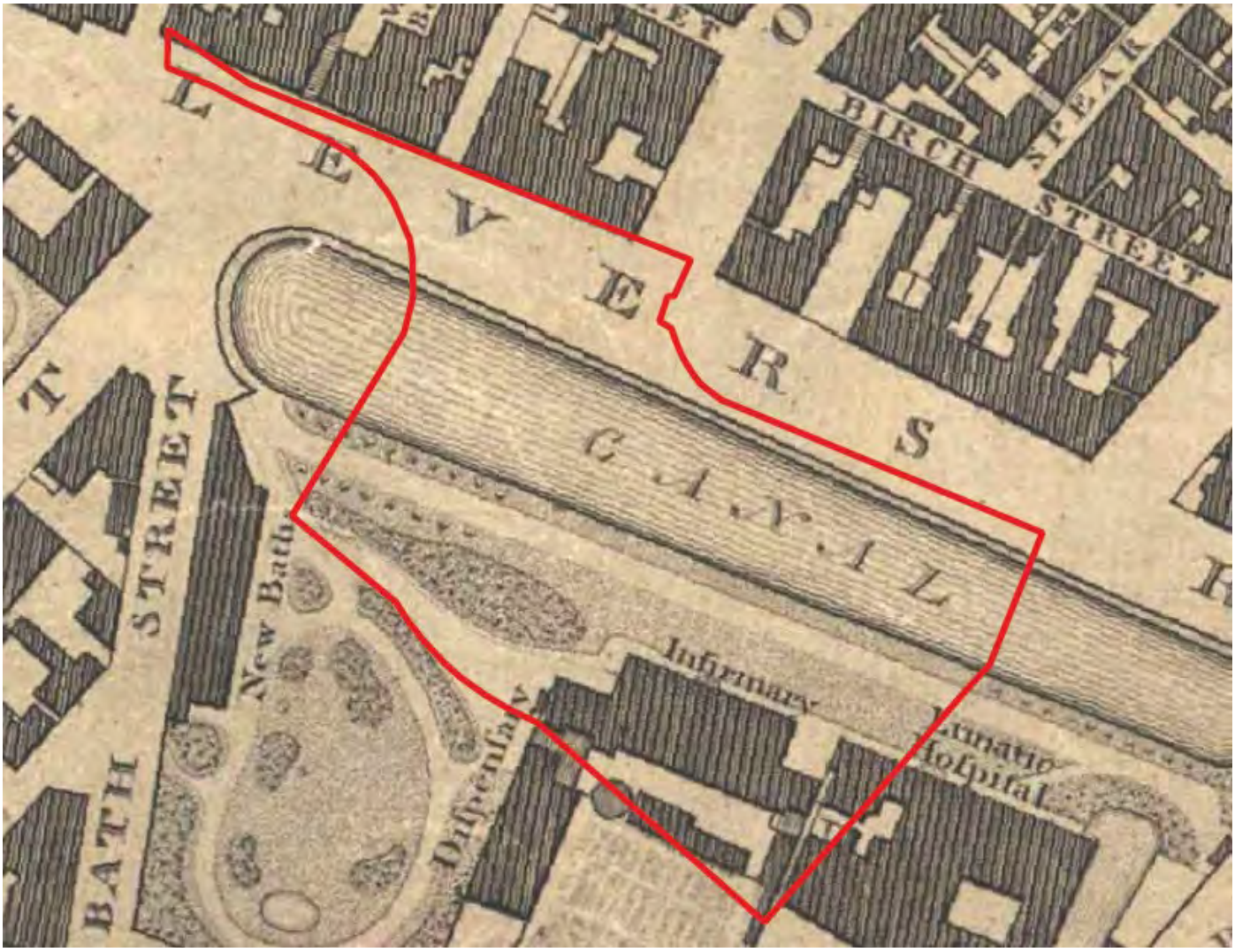


Plate 19: Green’s 1794 plan of Manchester, with Site boundary



Plate 20: The Infirmary and ornamental pond in around 1820, courtesy of Manchester Local Image Collection, m52910

During the early 19th century, the Manchester Royal Infirmary attracted notoriety in 1819 following the Peterloo Massacre, which took place approximately one mile from the Site. Casualties from the event were transported by carriage to the Infirmary's outpatients' facilities, prompting considerable political comment at the time. It was alleged that the authorities had anticipated violence, as beds at the Infirmary had reportedly been cleared in advance of the gathering. However, many of the injured are understood to have avoided seeking treatment at the hospital, fearing that staff with known loyalist sympathies might report them to the authorities (Barlow, 2018).

The next map to illustrate change within the Site is Swire's 1824 map of Manchester (Plate 21, Figure 7). This map shows that the Infirmary complex had been extended southwards, with additional buildings to the south of the Site. The surrounding street network also demonstrates notable changes. Bath Street is shown as having been renamed George Street, while the street along the northern boundary is now labelled Piccadilly, replacing the earlier name of Lever's Row.

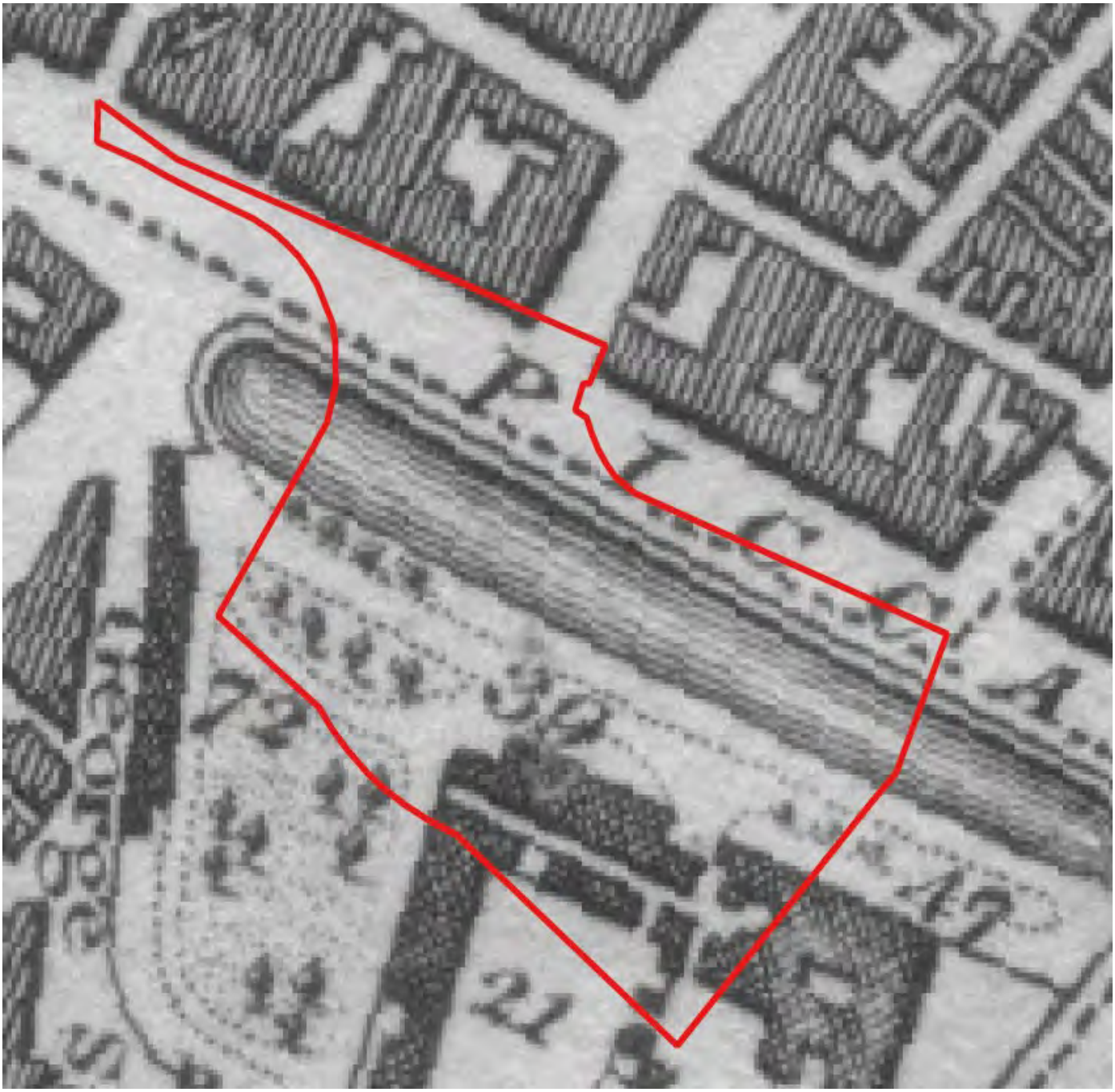


Plate 21: Extract from Swire's 1824 map with Site boundary

During the 1830s, the Infirmary was remodelled and extended to form an L-shaped plan (UMAU, 1999). This consisted of a brick structure dating to around 1835 that was faced in stone, with a classical portico that was added by architect Richard Lane. In 1850, the building was radically remodelled when a U-shaped structure with a classical portico was added on main elevations (HER 9133.2.1). A newspaper article notes that the foundation stone for the new infirmary was laid on 8th July 1847 and that the new south wing was built in Yorkshire stone (Manchester Guardian, 10th July 1847). Thomas Taylor and James Williams built the new infirmary (Manchester Courier, 10th July 1847). The building was four-storeys high with a basement of the Ionic order to match the principal façade. Each of the three main elevations were decorated within central porticos. A large domed clock tower with multiple faces was positioned above the central portico on Piccadilly.

The 1851 Ordnance Survey map is the first available map that accurately depicts the Site, capturing the layout and internal organisation of the Manchester Royal Infirmary and the adjoining Lunatic Asylum (Plate 22, Figure 8). The Infirmary complex is shown in considerable detail, with individual rooms labelled to reflect its increasingly specialised medical functions. These include the *House Surgeon's Room*, *House Physicians*

Clerks Room and *Apothecary's Room*, alongside domestic and administrative spaces such as kitchens, dining rooms, a library and Committee and Board Rooms.



Plate 22: Extract from 1851 Ordnance Survey (OS) map with Site boundary (Image courtesy of National Library of Scotland)

Since the 1830s, the ornamental pond became stagnant in dry weather, which caused a public nuisance (UMAU, 2001). In 1851, Queen Victoria visited Manchester, in which the procession passed along Piccadilly. In order to improve its appearance, the council set up three fountains, fed by the pond. Nevertheless, the problem of stagnating water persisted, and in 1853 the council and the Infirmary trustees decided to fill in the pond (Swindells, 1907, p. 70; UMAU, 1999). In 1854 this area was laid out by Manchester Corporation as a public esplanade, designed by Sir Joseph Paxton (Krieger, 1987, p. 24). The esplanade included a fine ornamental fountain, forming a focal point within the new space and several statues commemorating prominent national and scientific figures. This included Sir Robert Peel (HER 8544.1.0) added in October 1853 (18th October 1853, Greenock Advertiser), the Duke of Wellington (HER 8547.1.0) in August 1856, John Dalton in 1855, although this was relocated in the 1960s to the forecourt of the former John Dalton College and the Watt Statue added on 1857 (HER 8545.1.0).

Contemporary accounts outline the redevelopment with Joseph Perrin's account within *Perrin's Manchester Handbook* (1857): "The open space in front of the infirmary, formerly occupied by a pond of water, has lately

been given up to the corporation, and has by them been laid out as a public walk, with fountains, which were displayed at the inauguration of the Wellington Statue on the 30th August 1856."

The 1891 Ordnance Survey map (Plate 23, Figure 9) is the first plan that captures the esplanade to the north of the infirmary, including the incorporation of the statues within the north of the Site. A boundary wall runs along the northern edge of the Manchester Royal Infirmary grounds, separating the hospital gardens from the esplanade. The wall forms a long, angled frontage laid in a formal, ornamental style, with planting behind it, complimenting and framing the building to the south. The wall is punctuated by a series of evenly spaced statues set on pedestals, notably the Watt and Dalton Statues, which are positioned along the boundary wall in a symmetrical manner. Their placement helps to frame the frontage of the Manchester Royal Infirmary, acting as visual anchors along the length of the wall, adding to the formal and institutional setting of the Infirmary.

The statues of Peel and Wellington occupy different positions to Watt and Dalton, as they are not aligned along the boundary wall. Instead, they are set within an open area of hard landscaping, occupying more prominent, individual positions at opposite ends of the esplanade, again adding symmetry to the space. The two statues are situated on the same alignment but differ in their size. The overall design of the esplanade emphasises the importance of the Infirmary while also creating a formal edge, with statues arranged rhythmically.

A photograph taken in 1859 (Plate 24) highlights the visual and spatial relationship between the Infirmary and the statues positioned along the esplanade. The photograph clearly shows that the statues are deliberately positioned to frame and enhance the Infirmary itself, reinforcing its civic and institutional importance. Set within a formal esplanade and aligned in relation to the building's main frontage, the statues create a cohesive architectural composition, emphasising the carefully designed layout of the esplanade.

Other features within the esplanade include lampposts along the northern edge of the esplanade, with a continuous row of seating alongside the boundary wall, a letter box and drinking fountain. Tram tracks had been laid along Piccadilly, extending along most of the existing streets.

By 1891, the Manchester Royal Infirmary is depicted as a single unified building, remodelled into a U-shaped structure (Plate 23), with the Lunatic Asylum no longer shown, following its relocation to Cheadle in 1849. The footprint of the building had also been altered following the partial infilling of the central court between 1886-1889 (HER 9133.2.1), with a '*Dispensary for Outpatients'* extending to the south, and a '*Nurses' Home*' occupying the south-eastern corner, beyond the Site. The earlier open yard spaces had largely been built over.

A slightly later plan, published in 1908 (Plate 25), is the first available plan that shows the monument dedicated to Queen Victoria, which was added in 1901 (HER 8546.1.0). The statue was commissioned in 1897 by the Jubilee Commemoration Fund of Manchester who raised £19,000. The commission appointed Onslow Ford who was a figure within the 'new sculpture movement' of the time. It was estimated it would take two years to construct from marble and would cost between 2,000 and 2,500 guineas. However the Queen's concern was that marble would weather poorly in Manchester's smoky atmosphere, so it was decided to make the statue out for bronze (www.vads.ac.uk/).

The statue was not well received. In May 1901, the Royal Academy noted that "*The architectural setting of the sculpture is altogether unfortunate. Massive supports of three different and incongruous varieties combine to uphold over the back of the throne a broken pediment. The angle at which the halves of this are set and the meagre proportions of the mouldings give them the ridiculous appearance of the folding lids of a box, out of which one expects at any moment some preposterous climax will emerge. The utter want of continuity in the style of this hybrid structure is still further seen in the quasi-Romanesque decorations on the side of the throne. With such a basis for the sculpture few designs could be expected to succeed, and Mr Onslow Ford's figure of the Queen has surely succumbed*" (ibid)

The statue was positioned in the centre of the esplanade, halfway between the Watt and Dalton Statues and directly in front of the Infirmary's portico. The Queen Victoria Statue was the final monument that was added to the esplanade, its prominent location reflects a deliberate design choice to create a clear focal point along the route, and at the front of the Infirmary. The statue is set within the area of open paving, which enhances its visibility and importance. Its central placement allows it to be approached and viewed from multiple directions. An illustration and two photographs dating to the first decade of the 20th century (Plate 26; Plate 27; Plate 28), captures the esplanade after the statue of Queen Victoria Statue had been erected.

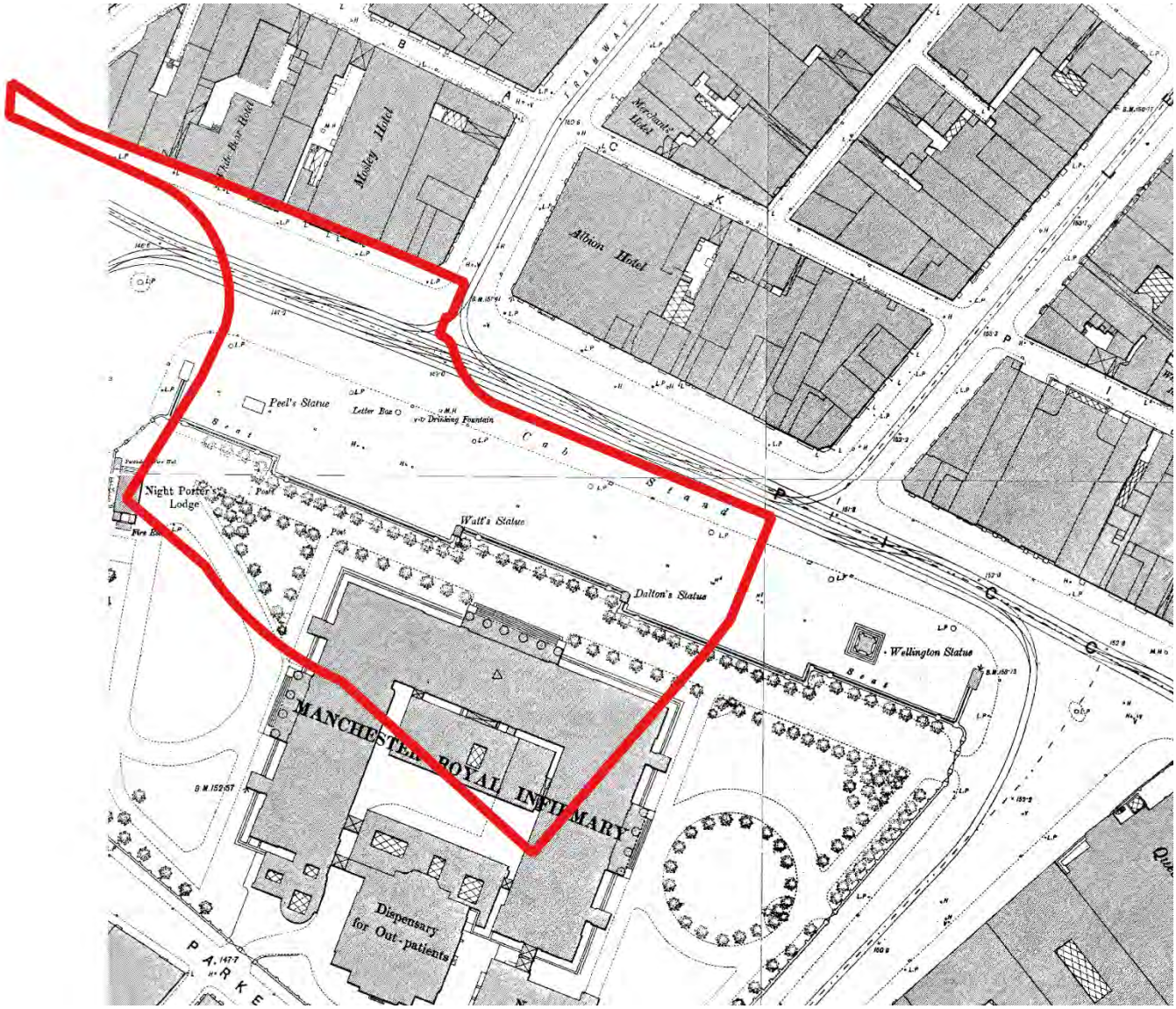


Plate 23: Extract from the 1891 Ordnance Survey map, showing the Site boundary



Plate 24: Photograph taken in 1859 showing the formal layout of statues positioned to enhance Manchester Infirmary, courtesy of Manchester Libraries, reference M52945

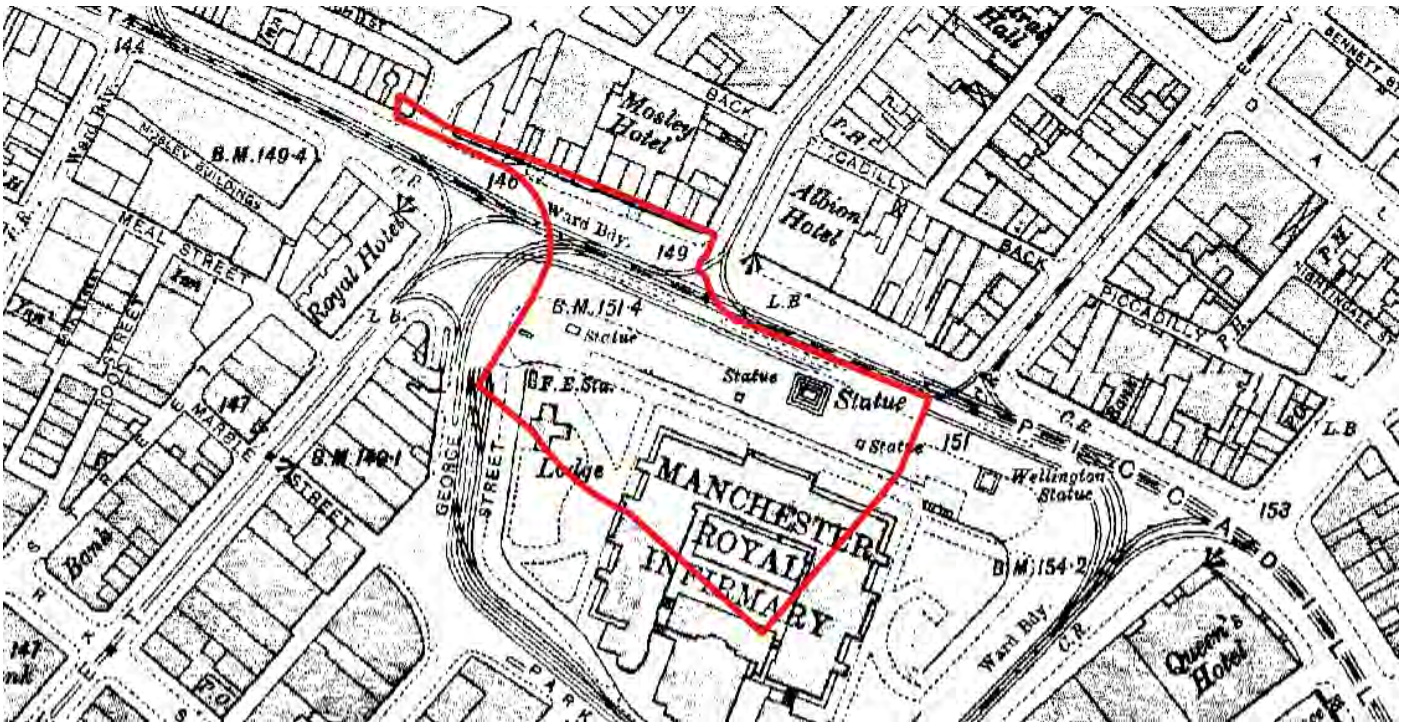


Plate 25: Extract from the 1908 Ordnance Survey map, showing the Site boundary



Plate 26: Illustration showing the esplanade with all five statues in the early 20th century, courtesy of Manchester Libraries



Plate 27: Photograph taken in the early 20th century of the esplanade, courtesy of Manchester Libraries, reference M52952



Plate 28: View showing the Queen Victoria statue along the esplanade in a prominent position central to the Infirmary's portico, courtesy of Manchester Libraries

The Manchester Royal Infirmary became increasingly constrained by its central location limiting its long-term development. Following an offer of £400,000 from Manchester Corporation for the Site, it was agreed that a new, purpose-built hospital accommodating 500 beds would be constructed at Oxford Road, which opened in 1908 (Barlow, 2018). The original buildings on the Site were almost entirely demolished by April 1910, with the exception of the outpatient department, which remained in use for minor treatment and dispensing medication until the 1930s (HER 9.133.2.1; Plate 29, Figure 10).

A photograph (Plate 30) captures the demolition of the Infirmary around 1915, resulting in the loss of the formal composition of the statues, for which the building had served as an architectural backdrop and had influenced their positioning. The statues partially lost their original context, spatial relationships, and formal setting, which had once reinforced their significance. Although the statues remained within the formal esplanade, the Dalton Statue was relocated shortly after the demolition of the Infirmary, further diminishing the significance of their setting. The largely vacant site is recorded on the Ordnance Survey (OS) maps of 1922 and 1934 (Figure 11).

In advance of the relocation, a committee of Manchester Corporation met in June 1907 to consider the future use of the Site. Proposals included the construction of a municipal art gallery and public library, as well as a scheme for a new replacement for Manchester Cathedral on the Site, put forward by architect Richard Carpenter (Barlow, 2018). Progress on any redevelopment was significantly delayed by the outbreak of the First World War, and in 1916 the Site, referred to as the “Great Hole of Piccadilly”, was temporarily occupied by a marquee, used for the recuperation of wounded soldiers (England, 2010). Ultimately, none of these proposals were realised and the Site remained largely undeveloped throughout the 1910s and 1920s. Despite this, *The Manchester Public Free Library Reference Department* lay to the east of the Site and is captured on the 1922 OS Map (Plate 29, Figure 10) and 1934 OS Map (Figure 11). In 1912, a new home was needed for the city’s central reference library and temporary accommodation was built in the Infirmary grounds (Makepeace, 1987, p. 32) .The library remained here until the opening of the new central library in St Peter’s Square in 1934.

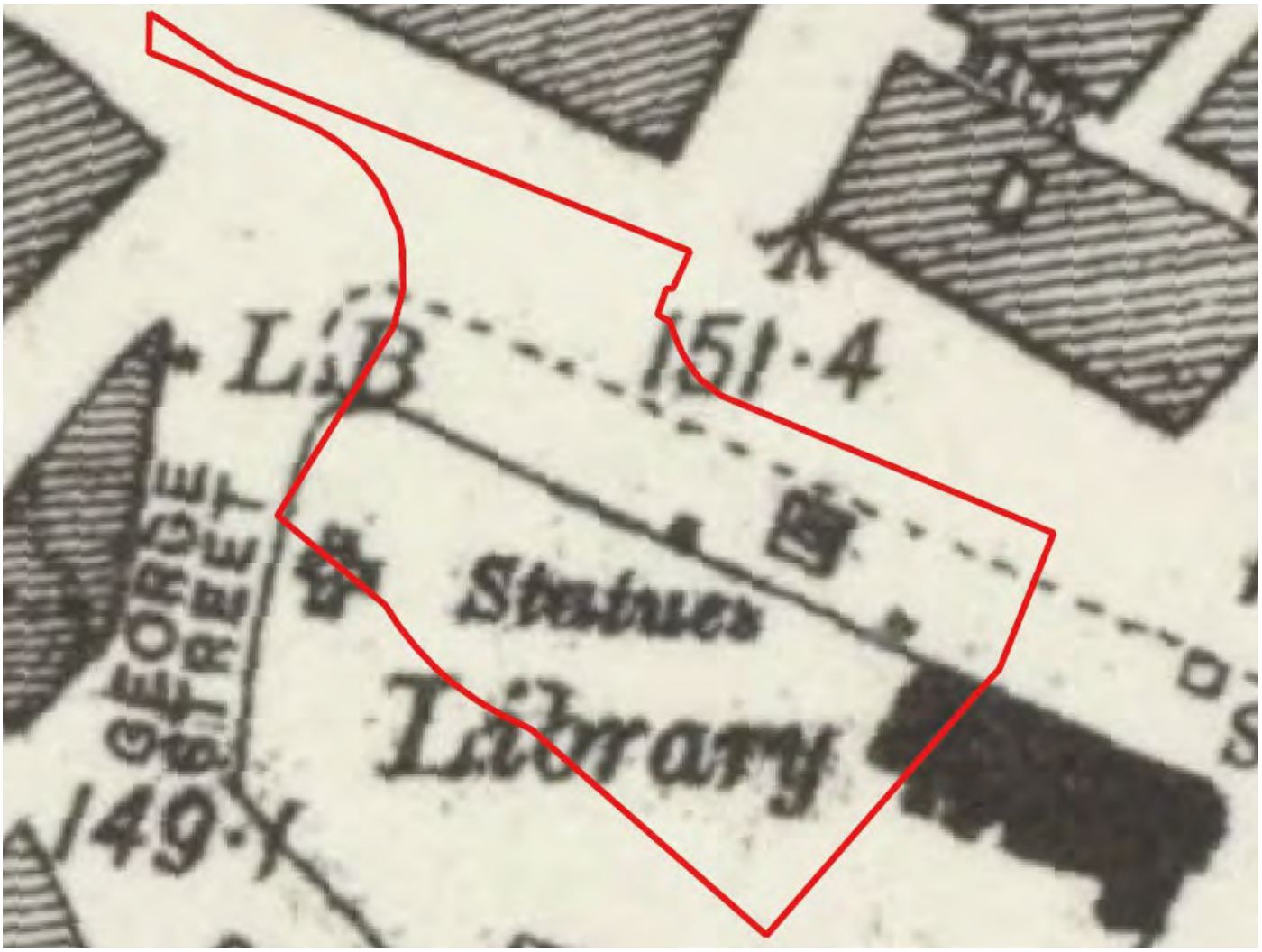


Plate 29: 1922 Ordnance Survey 6-inch map with Site boundary (courtesy of the National Library of Scotland)



Plate 30: Photograph showing the demolition of the Infirmary around 1915 that provided the formal setting for the statues. Also note the removal of the Dalton Statue, courtesy of Manchester Libraries

By the 1930s, it was definitively resolved that the Site would not be redeveloped but instead transformed into a public garden, incorporating a sunken garden within the surviving footprint of the former Infirmary basement. This design included formal flower beds, a rose garden, and ornamental planting such as flowering cherry trees (Glinert, 2008) (Plate 31). Early and mid-19th-century mapping shows that the esplanade area was largely retained, with the sunken gardens now forming the backdrop to the statues, creating a new formal garden setting.

During the Second World War, the gardens accommodated air raid shelters (Plate 32). However, the surrounding urban fabric was significantly affected by the conflict, with many warehouse buildings along Parker Street destroyed during the Manchester Blitz (Plate 33).

In the post-war period, Manchester Corporation reaffirmed its commitment to public open space, and the gardens were restored. A bronze sculpture titled “Adrift”, depicting a family clinging to a raft in turbulent seas, was installed as a central feature within the sunken garden (England, 2010). In 1953, this sculpture was relocated to the southern end of the gardens and replaced with a commemorative fountain marking the Coronation of Queen Elizabeth II. This arrangement is captured in L.S. Lowry’s 1954 painting *Piccadilly Gardens*, which clearly depicts the fountain set within the sunken garden (Glinert, 2008).



Plate 31: Postcard/illustration showing the sunken garden at Piccadilly Gardens taken c. 1930s (Modern Mooch, 2021)



Plate 32: Photograph showing air raid shelters occupying the Site during the Second World War, courtesy of Manchester Libraries



Plate 33: Photograph showing the post-war bomb damage along Parker Street, courtesy of Manchester Libraries

The 1951 OS map (Plate 34; Figure 12) captures the sunken garden, showing a landcaped layout defined by tree-lined paths. In addition, an *Omnibus Station* had been established to the south of the Site. This was Parker Street bus station, which opened in 1931 as part of the wider redevelopment and subsequently extended in 1935, providing a centralised interchange for bus passengers, as seen today. Further change occurred on land to the south of the gardens previously cleared during wartime bombing. Between 1959 and 1965, the former bombsite along Parker Street was redeveloped with Modernist buildings known as Piccadilly Plaza juxtaposing mid-20th-century modernism with the historic landscaped gardens.



Plate 34: 1951 Ordnance Survey 1:2,500 map with Site boundary (courtesy of the National Library of Scotland)

At some point after the 1970s the Watt Statue was repositioned to the front of the pavement, in front of the Queen Victoria Statue rather than set behind it. In addition, the Peel Statue also seems to have been moved approximately 7m to the north of its original location, when its current location is compared to historic mapping. This may have taken place during the late 1990s redevelopment of the gardens (potentially associated with Planning Ref: 057537/LO/CITY1/99).

More recent development within the Site includes the construction of the Manchester Metrolink, which introduced a new light rail system into the city centre (Reed, 2005). Tram lines were laid along the southern and western edges of Piccadilly Gardens, accompanied by the construction of a new tram stop consolidating the Site's status as a key transport interchange. By the 1990s, however, the sunken garden had increasingly fallen out of favour. Its below-ground level and enclosed form created a sense of detachment from the surrounding city, and it became widely perceived as an unwelcoming space associated with anti-social behaviour (Reed, 2005). These concerns contributed to growing calls for redesign of the area.

A major catalyst for change came with the 1996 Manchester bombing, prompting a city-wide urban renewal programme to modernise the city centre and improve connectivity (Byass, 2010, pp. 72-73). In response, an international design competition was launched for the redevelopment of Piccadilly Gardens. The winning scheme resulted in the removal and infilling of the 1930s sunken garden, replacing it with a level, open landscape. The new design introduced geometric pathways laid out in formal arrangements of straight lines and sweeping arcs, surfaced in sandstone and blue Welsh slate. At the centre of the redesigned space, a large oval fountain plaza was installed with programmable water jets. Along the southern edge, a modernist concrete pavilion designed by Tadao Ando was constructed, accompanied by a curving concrete wall and a

landscaping scheme incorporating tree species such as London plane, flowering pear and magnolia (Byass, 2010, pp. 72-73).

More recently, redevelopment of the Piccadilly Gardens has occurred. Following comparisons to the Berlin Wall and negative public response to the 2003 developments, the partial demolition of the free-standing curved wall along the northern edge of the gardens took place in 2020 (Britton, 2020). In 2024, further works aimed for the upgrade of the Piccadilly Pavilion with the removal of a roof structure connecting two commercial units and the installation of a new lighting feature (Whelan, 2024).

The statues along the former esplanade were retained during the more recent redevelopment schemes, however their setting was impacted by the construction of the extant office and restaurant block known as One Piccadilly Gardens, which reduced the size of the gardens. The building currently lies within the immediate setting of the Wellington Statue, which now feels detached from the statues to the north that continue to frame Piccadilly Gardens. The character of the esplanade has changed significantly in recent years, with a raised walkway and railings, and concrete walls cutting across the esplanade. Planters and cluttered street furniture are also extant in this area. There is currently limited intervisibility with the Peel Statue and the Queen Victoria Monument due to temporary hoarding (Planning Ref: 144971/VO/2026), planters and the food market stalls, which mask the Peel Statue from view.

5. Assessment of Significance

5.1. Introduction

The purpose of an assessment of significance is to use recognised criteria to assess the heritage significance of designated and non-designated heritage assets which may be affected by the proposed development, including their setting. Significance is defined as the value of a heritage asset to this and future generations because of its heritage interest. That interest may be of archaeological, architectural, artistic or historic. The Site will also be assessed, regarding its contribution to understanding and appreciating the heritage significance and setting of any surrounding heritage assets. This will provide a baseline for the relative 'magnitude of change' and 'scale of impact' which is to be assessed within Section 8.6.

This allows for the extent of "harm" upon any heritage asset incurred by the proposals to be established within the terms defined by the NPPF. In particular, the assessment of significance of setting informs the choice of heritage views which form a key part of the following Visual Impact Assessment.

5.1.1. Identification of Heritage Assets within the Site and Study Area

The Study Area is defined in Chapter 1.2, followed by a list of heritage assets that may be impacted by the proposed development (Table 1), which includes 12 Listed Buildings, three Conservation Areas and five buildings of local historic value. The settings of the surrounding heritage assets could be visually impacted upon, and this will be assessed below in the first instance, to see if they need to be considered further. The significance of heritage assets beyond the Study Area is unlikely to be affected as a result of distance, intervening built form, topography and the nature of the development.

5.1.2. Methodology

This assessment of significance follows guidance outlined within Historic England's *Statements of Heritage Significance: Analysing Significance in Heritage Assets* (2019) (Historic England, 2019), *Conservation Principles, Policies and Guidance (2008)* (Historic England, 2008) and *Setting of Heritage Assets* (Historic England, 2017). The framework for assessing the level of significance of the structures draws is set out in Chapter 2.2. The criteria for the assessment of significance as outlined in the 2019 Historic England guidance is as follows:

CRITERIA FOR THE ASSESSMENT OF SIGNIFICANCE	
INTEREST	**DESCRIPTION**
Archaeological Interest	*There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.'*
Architectural and Artistic Interest	*'These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.'*
Historic Interest	*'An interest in past lives and events (including prehistoric). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.'*

Table 3: Criteria for the assessment

The scope of potential impact upon heritage assets can involve impacts upon their setting as well as any physical impact. The importance of 'setting' lies in what it contributes to the significance of the heritage asset or to the ability to appreciate that significance.

The significance assessment allows for the consideration of the Site and its contribution to the settings of nearby designated heritage assets. The contribution of setting to the significance of any given heritage asset is considered to be either **high, medium, low, negligible, or neutral** (Table 4).

CONTRIBUTION OF SETTING TO SIGNIFICANCE	
VALUE	**EXAMPLE OF CONTRIBUTION TO SETTING**
Very High	A defined setting that is contemporary witl its or historically and functionally linked with the heritage asset, may contain other heritage assets of international or national importance, has a very high degree of intervisibility with the asset and makes a very substantial contribution to both the significance of the heritage asset and to the understanding and appreciation of the significance of the asset.
High	*Contemporary with and historically and functionally linked with the heritage asset, with minor alterations (in extent and/or character), has a high degree of intervisibility with the asset and which makes a substantial contribution to both the significance of the heritage asset and to the understanding and appreciation of the significance of the asset.*
Medium	*Contemporary with and/or historically and/or functionally linked with the heritage asset but with alterations which may detract from the understanding of the heritage asset, and/or with a moderate degree of intervisibility with the asset and/or which makes a moderate contribution to the significance of the heritage asset and/or a moderate contribution to the understanding and appreciation of the significance of the asset.*
Low	*Largely altered so that there is very little evidence of historic and/or functional links with the heritage asset, and/or with a low degree of intervisibility with the asset and/or which makes a minor contribution to both the significance of the heritage asset and to the understanding and appreciation of the significance of the asset.*
Neutral	*A setting that is neither historically nor functionally linked with the heritage asset, or where any associations have been so altered that they no longer contribute to its significance. There is little or no intervisibility with the asset, and the setting makes no notable contribution to the significance of the heritage asset or to the understanding and appreciation of its significance.*
Negligible	*A setting that is highly altered and lacks any meaningful historic or functional relationship with the heritage asset, with very limited or no intervisibility. As a result, the setting makes a negligible contribution to the significance of the heritage asset and does not meaningfully contribute to the understanding and appreciation of its significance.*

Table 4: Table for contribution of setting to significance

5.2. Designated heritage assets within the Site

The three statues within the Site have group value, together with the Wellington Statue that lies beyond the Site boundary. All four statues were first Listed in October 1974.

5.2.1. Peel Statue, Grade II

Summary of architectural (and aesthetic) and historic interest:

The statue was the first statue to be erected within the esplanade in 1853, designed by Calder Marshall. The statue has an ashlar pedestal with bronze statuary. It is rectangular plan, with a plinth of three steps. A bronze female figure seated at each end of the top step, and a central pedestal surmounted by a standing figure of Sir Robert Peel (HER 8544.1.0; List Entry 1271114). The statue seems to have been moved approximately 7m north of its original location at some point after 1970. The statue should be assigned **high** level of significance.

Contribution of setting to significance and relationship to the Site:

The statue's original setting has been lost. It was originally located at the north-western end of the esplanade, on the same alignment as the Wellington Statue, positioned to frame the Infirmary and reinforce its formal, institutional setting. The setting of the statue was drastically altered following the demolition of the Infirmary and the removal of the Dalton Statue. Furthermore, the Watt and Peel Statues have been moved, further deconstructing the composition of the statues. The Peel Statue is currently masked from public view by the food market stalls and temporary hoarding (Plate 13, p.13; Plate 35).

Piccadilly Plaza, a Brutalist building, forms the backdrop to the statues, together with the post-1999 multi-storey block and Piccadilly Gardens, which was redesigned in the early 2000s. Poor quality street furniture clutter the setting, and the monument is obscured by the food market stalls. The former esplanade is scarcely

legible, broken up by a raised walkway, railings, concrete walls, planters and the food market stalls. Generally, the Site makes a **neutral** contribution to the setting of the Listed Buildings. The current setting of the statue causes **harm** to the significance of the statue.



Plate 35: View of the Peel Statue, looking south-east along the former esplanade, partly masked by modern markets

5.2.2. Watt Statue, Grade II

Summary of architectural (and aesthetic) and historic interest:

The monument to James Watt was erected in 1857, designed by William Theed the Younger. The statue consists of a rectangular ashlar pedestal, with a seated bronze statue. The pedestal has bowed ends, and a moulded base and cornice. The statue is a copy of Chantrey's statue of Watt in Handsworth parish church (HER 8545.1.0; List Entry 1246946). The statue should be assigned **high** level of significance.

Contribution of setting to significance and relationship to the Site:

The statue's original setting has been lost. It originally formed a pair of statues that flanked the Infirmary's portico, set against a boundary wall with planting. The Queen Victoria statue was later erected halfway between the Watt and Dalton Statues. The original setting of the statue was drastically altered following the demolition of the Infirmary and the removal of the Dalton Statue. Furthermore, the Watt Statue was moved to the front of the pavement likely during the last quarter of the 20th century, further deconstructing the composition of the statues (Plate 36).

The current setting is detailed above and is not repeated here to avoid duplication (see 5.2.1). Generally, the Site makes a **neutral** contribution to the setting of the Listed Buildings. The overall contribution of the setting to the significance of the structure is **low**.



Plate 36: View of Queen Victoria Statue and Watt Statue, looking south towards the Site from Piccadilly

5.2.3. Queen Victoria, Grade II

Summary of architectural (and aesthetic) and historic interest:

The statue was commissioned in 1897 to mark 60 years of her reign, designed by Onslow Ford, who was part of the new sculpture movement. The monument was unveiled in 1901 after the Queens death and was criticised by the Royal Academy. The bronze figure of Queen Victoria captures her wearing a lace dress with the Order of Garter, under the coronet is a veil. She holds an orb in her left hand and a sceptre in her right hand and is seated on a throne. The broken pediment is enriched with shield of arms and swags. The bronze statue is set against a Baroque architectural background of Portland stone, with a plinth of six steps. The rear of the statue has a niche with a bronze figure of a woman representing maternity and motherhood (HER 8546.1.0; List Entry 1246945).

The monument is currently in need of refurbishment and is partly masked from view due to temporary hoarding (Plate 36). The cross on the Imperial Crown was broken off before the First World War. The cords on the Queen's robe and St George's lance have also been damaged or removed throughout the 20th century. The cross on the orb has been replaced. Despite the statue's condition, it should be assigned **high** level of significance.

Contribution of setting to significance and relationship to the Site:

The statue's original setting has been lost. It was originally positioned in the centre of the esplanade, between the Watt and Dalton Statues and directly in front of the Infirmary's portico. The Queen Victoria Statue was the final monument that was added to the esplanade, its prominent location reflects a deliberate design choice to create a clear focal point along the esplanade, and at the front of the Infirmary, reinforcing the institutional setting. The setting was diminished following the demolition of the Infirmary and the removal of the Dalton Statue, which previously flanked the eastern side of the monument. Furthermore, the Watt Statue was moved to the front of the pavement, negatively impacting the composition of the statues.

The current setting is detailed above and is not repeated here to avoid duplication (see 5.2.1). The immediate setting of the statue also includes a poor-quality and inappropriate patch of astroturf with a small playground that flanks the east side of the statue (Plate 37). The Site makes a **neutral** contribution to the setting of the Listed Buildings. The overall contribution of the setting to the significance of the structure is **low**.

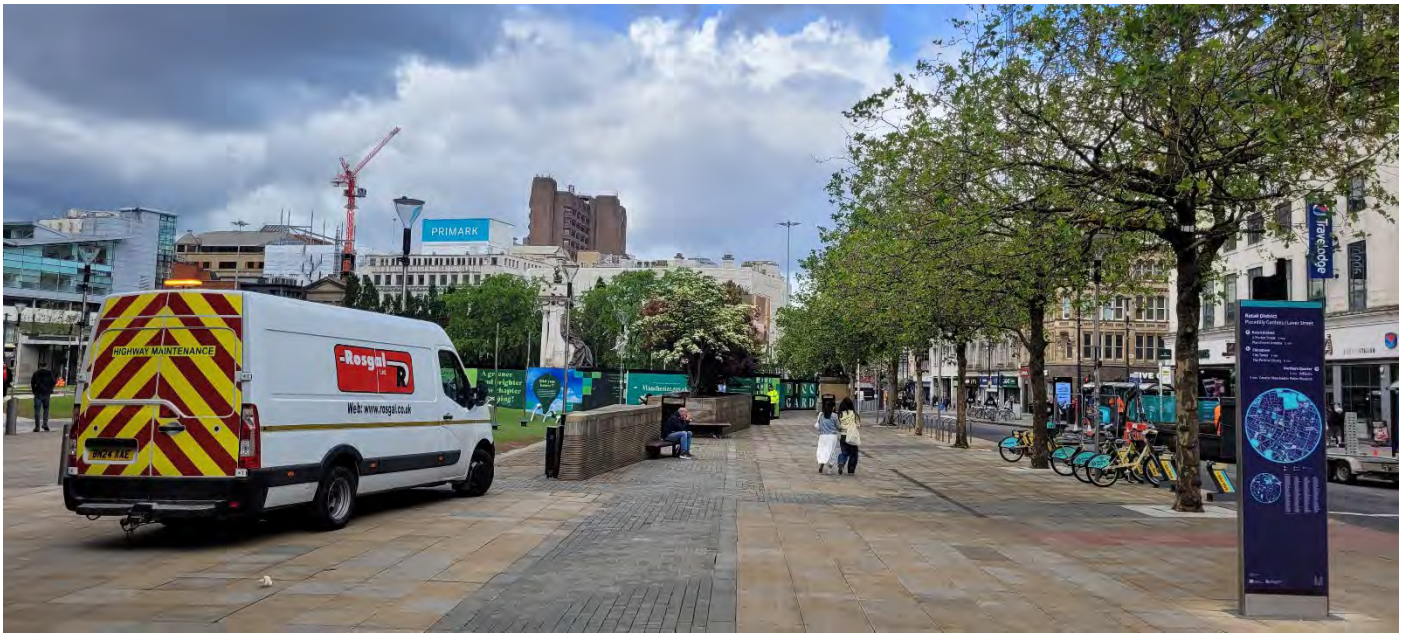


Plate 37: View along deteriorated esplanade, looking north-west

5.2.4. Smithfield Conservation Area

Introduction

The Site partly lies within the southern boundary of Smithfield Conservation Area. To help inform the design process and mitigate any potential impact of the proposed development, the character and special interest of the Conservation Area has been assessed with reference to the Historic England Guidance, 2019 Conservation Area Appraisal, Designation and Management Second edition, Historic England Advice Note 1. Elements such as the historic interest of the area, the architectural quality and built form, spatial analysis (including open spaces), and setting and views have been considered.

The historic interest of the Conservation Area

The Conservation Area was designated by the City Council in February 1987. The historic interest in the Conservation Area is focused on Smithfield as the centre of Manchester's food markets, where fruit, vegetables, meat and fish have been sold on both a wholesale and retail scale (DGM1608). At its peak, it was probably the largest market complex in Britain, occupying seven acres. The area was also home to a number of business set up by Manchester's note textile industry entrepreneurs. The area has lost several market buildings, however surviving examples include the retail fish market, the wholesale fish market and Smithfield Market Hall. The designated Conservation Area is thus recognised to be of **high** heritage significance.

Architectural Quality and Built Form

The scale of the majority of historic buildings in the Conservation Area range from between one and six-storeys high, with modern developments reaching up to 15-storeys high. Most of the buildings within the Conservation Area date from the late 18th century onwards.

The built form of the Conservation Area in general is notably varied, combining market halls of brick and stone with cast-iron frames, with small-scale Georgian houses of two and three storeys and large commercial buildings, such as the Art-deco style Rylands Building on Market Street. These structures introduce distinctive design elements such as expressive massing, detailing and craftsmanship that contribute strongly to the Conservation Area's architectural interest.

Historic building materials include such as brick, stone and stucco, though brutalist concrete buildings are also present alongside modern cladding. brick with stone dressings predominates. These solid, traditional

materials should be used in preference to large expanses of cladding, concrete and glass.

Spatial analysis (including streets, open spaces etc)

The spatial layout of the Conservation Area is focused on the late 18th-century grid of narrow streets. Development is dense and built up to the pavement. The corner emphasis of buildings is prominent and characterises the area. There are no open spaces and a limited number of trees.

Settings and views

The immediate setting of the Conservation Area is mixed including industrial-period buildings, Manchester Arndale, Metrolink stations, multi-storey car parks and modern development, together with Upper King Street and Stevenson Square Conservation Areas.

Key views include those along High Street, particularly looking south-west along the cobbled street, together with those along Thomas Street where there is intervisibility with the Stevenson Square Conservation Area. Buildings can also be appreciated when moving through Oldham Road and along tighter streets, such as Kelvin Street where 18th-century houses and weavers' cottages can be appreciated.

Contribution of the proposal site to the Special Interest of the Conservation Area

The existing Site is located partly within the Conservation Area. The Site currently makes a **neutral** contribution to the area's special character and appearance.

The proposed scheme will impact views into and out of the designated area (Plate 38).



Plate 38: View looking south-east out of the Conservation Area towards the proposed development Site

5.2.5. Stevenson Conservation Area

The historic interest of the Conservation Area

Stevenson Square Conservation Area is focused on a high density of commercial buildings that survive along a narrow grid of streets that retain the historic street pattern. The Conservation Area takes its name from Stevenson Square, which is situated in the east of the Conservation Area. The Square was originally intended to provide a serene residential area however, it became largely commercially orientated, though some 18th-century houses and public houses survive within the Conservation Area. Numbers 69-77 Lever Street form a row of five three-storey merchants' houses with Tuscan pilaster door cases and sash windows with single glazing bars. This group of houses is unique in the world, as they are the only example of their type still standing, which adds to the area's special interest.

Most buildings of architectural or historic interest in the Conservation Area are of Victorian or early-20th-century date and are mostly related to the cotton industry, often warehouses, showrooms or workshops. These buildings are taller than the earlier examples and create a varied matrix of building mass, divided by largely dark, narrow streets. The most significant street redeveloped for textile uses during the Victorian and Edwardian periods is Dale Street. It changes direction at the junction of Newton Street and Port Street, increasing the importance of the buildings at this point. In addition, millinery and clothing-related shops were established along Oldham Street, many of which remain standing. The Conservation Area contains approximately 49 listed buildings.

Architectural Quality and Built Form

Buildings within the Conservation Area display a variety of architectural styles. Two and three-storey Georgian merchants houses, and weavers' cottages (for example those at 50 to 62 Port Street) contrast with ornate terracotta warehouses and offices of six to seven storeys high (such as 34 to 36 Hilton Street). Wealth produced by the cotton industry is reflected in many of the buildings that have either stone or brick with stone dressings, many of which are elaborately decorated. Towards the end of the 19th century, terracotta became popular and was extensively used either in conjunction with brick or on its own. Terracotta buildings are visible along Stevenson Square and Dale Street.

A Jacobean-Baroque style warehouse and showroom with offices is situated at 107 Piccadilly. The building was constructed in 1899 of red sandstone and red brick, it is a typical, lively design by local architect Charles Heathcote, who developed his own, inimitable style.

Early and mid-20th-century buildings are also scattered throughout the Conservation Area expressing more modern buildings forms, such as the art deco office at 40 Hilton Street. In addition, the streets are punctuated with late 20th-century and 21st-century developments. No buildings in the area stand out as being particularly dominant.

Spatial analysis (including open spaces)

Elements of the current street layout can be traced back to the late 18th century and represent the initial development of the area. The layout of the Conservation Area comprises a dense arrangement of buildings dissected by a grid of narrow streets. The linear character of the streets is preserved throughout the Conservation Area. The routes through the Conservation Area are predominately for traffic, with pavements for pedestrians.

Most of the buildings extend to the street line, creating a dense grain of development. The scale and height of several buildings (mid-rise) add to the density of development within the Conservation Area.

There is a lack of open spaces within the Conservation Area. A degree of openness is experienced in Stevenson Square, though the open space comprises a wider section of road. The only other open spaces are around Port Street and Tariff Street where vacant plots are currently used as car-parking facilities. These do not contribute to the special interest of the area.

Trees and plants are not a dominant feature of the Conservation Area. Manchester City Council suggests that future enhancement schemes and alterations to the area should consider trees to be more important elements in the landscape.

Settings and views

Oldham Street continued as a popular shopping district until the last quarter of the 20th century. A sudden decline of the shops coincided with the opening of the Manchester Arndale Centre in 1975, which changed the focus of retail in the city centre. Some clearance also occurred around Tariff Street, which coincided with the infilling of some of the canal arms, slightly altering the setting of the area. Stevenson Square was designated in 1987.

Key views of the Conservation Area can be appreciated from within the Conservation Area, when looking along the principal streets, such as Hilton Street, Dale Street, Port Street, Spear Street and Stevenson Square. Views take in a dense arrangement of important historic and architecturally interesting buildings that tower above a very narrow grid of streets. The various styles of buildings are best appreciated whilst moving through the Conservation Area. There are no far-reaching views of the Conservation Area due to the density of buildings and the narrowness of the streets. There are also no landmark buildings as such.

Contribution of the proposal site to the Special Interest of the Conservation Area

The existing Site is located partly within the Conservation Area. The Site currently makes a **neutral** contribution to the area's special character and appearance.

The proposed scheme will impact views into and out of the designated area (Plate 39).



Plate 39: View looking south out of Conservation Area from Oldham Street towards the Site

5.3. Designated heritage assets and buildings of local interest within the study area

5.3.1. Wellington Statue, Grade II Listed Building

Summary of architectural (and aesthetic) and historic interest:

The Monument to the Duke of Wellington was built in 1856, designed by Matthew Noble. The HER entry (8547.1.0) and HE list entry (1271115) note that the statue is bronze set on an ashlar plinth, with projected corners bearing seated statues of four allegories (Plate 40). The pedestal is surmounted by a standing statue of the Duke. There are relief panels on the sides of the plinth, with inscriptions on the pedestal (HER 8546.1.0; List Entry 1246945). The statue was the second to be erected along the former esplanade and has group value with Peel, Watt and Queen Victoria and is of **high** significance.

Contribution of setting to significance and relationship to the Site:

The statue's original setting has been lost. It was originally located at the south-eastern end of the esplanade, on the same alignment as the Peel Statue, positioned to frame the Infirmary and reinforce its formal, institutional setting. The setting of the statue was drastically altered following the demolition of the Infirmary, the removal of the Dalton Statue and the repositioning of the Peel and Watt Statues. The setting of the statue was also altered following the construction of One Piccadilly Gardens, which also reduced the footprint of the gardens. The statue's immediate setting comprises a modern building as its backdrop, while the other three statues are set on the northern edge of Piccadilly Gardens.

The former esplanade remains partially legible, although its historic form has been interrupted by later interventions including the raised walkway, railings, concrete walls, planters and food market stalls (Plate 41). The Site makes a **neutral** contribution to the setting of the Listed Buildings. The overall contribution of the setting to the significance of the structure is **low**.



Plate 40: View of the Wellington Statue, looking broadly south



Plate 41: View of Wellington Statue looking south-west towards the Queen Victoria Statue (partly masked by the van) along the former esplanade, looking north-west

5.3.2. Rylands Building, 1 Piccadilly, Electricity Junction Box, Tib Street, Grade II Listed Buildings

Summary of architectural (and aesthetic) and historic interest:

The group of three Listed Buildings occupy the north side of Market Street and lie adjacent to each other (Plate 42).

The Rylands Building is the most dominant, originally functioning as a wholesale textile warehouse, later converted into a department store. The building was built in 1932, by Harry S Fairhurst, for Rylands and Sons and is seven-storeys high with 18 bays. It is a steel-frame building clad with Portland stone (roof concealed), designed in a Modernist Classical style. The building is regarded as one of the last and biggest textile warehouses built in the city (HER entry 12074.1.0; HE list entry 1219831).

The building at No.1 Piccadilly (HER entry 8538.1.0; HE list entry 1246874) largely dates to 1901, though it was initially built by James Lynde as a shop in 1879. The building is of wood cladding and stucco, consisting of four storeys and attic. The upper storeys are galleried and have a continuous range of four-light canted bay windows punctuated by round pilasters, with an extruded circular turret, three-light window and slated spirelet at the corner.

The small electricity junction box lies immediately west of 1 Piccadilly and is a rare early 20th-century example from the first age of electricity illustrating the development of mass-consumed utility and the attention given to their design. The small box is custom designed by Hardy and Padmore, a world-renowned company, and is mostly unaltered (HER entry 19660.1.0; HE list entry 1449639).

The buildings are of **high** significance.

Contribution of setting to significance and relationship to the Site:

The buildings lie within the Smithfield Conservation Area, on the north side of Market Street, which retains several late 19th and early 20th-century buildings that are associated with the redevelopment of the street as part of Manchester's commercial centre. The setting is enhanced by the former Lewis's store, which lies opposite the building. The historic setting of the building has been lost to the west, with the Arndale centre occupying the opposite side of High Street. The area is noisy and bustling.

Key views of the buildings can be appreciated when moving along Market Street and from opposite the

buildings, where they can be appreciated together. The Site lies a short distance to the south-east of the group of buildings and makes a **neutral** contribution to the setting of the Listed Buildings (Plate 43). The overall contribution of the setting to the significance of the structures is **medium**.



Plate 42: View of Rylands Building and 1 Piccadilly, looking north-west



Plate 43: View of the Rylands Building from within the Site, looking north-west

5.3.3. Piccadilly Cinema (local value) and 15-17, Piccadilly Grade II Listed

Summary of architectural (and aesthetic) and historic interest:

The former cinema was built in 1922 to the designs of Percy Hothersall. It is in a Beaux-Arts Classical style, and is four-storeys high and seven-bays wide, faced in white faience. The cinema operated from 1922 until 1937, later converted into a department store, before it was divided into multiple shops in the 1990s (19242.1.0). The building is of **low** significance.

No's 15 and 17 Piccadilly adjoin the former cinema and is of a similar scale and proportions. The building originally functioned as an office block, built around 1880 in an Eclectic Gothic style, designed by Royle and Bennett. The building is five-storeys high with an attic and is three-bays wide along Piccadilly with a canted

corner and tower with pointed slate spire. The corner entrance likely dates to the late 20th century. The building is likely iron framed, with sandstone ashlar cladding (HER entry 8539.1.0; HE list entry 1271118). The building is of **high** significance.

Contribution of setting to significance and relationship to the Site:

The buildings lie within the Smithfield Conservation Area, on the north side of Market Street, which retains several late 19th and early 20th-century buildings that are associated with the redevelopment of the street as part of Manchester's commercial centre. The immediate setting includes several early 20th-century shops and department stores, former offices and banks. The area is noisy and bustling.

Key views of the buildings can be appreciated when moving along Market Street and from opposite the buildings, where they can be appreciated together. There is also intervisibility with the statues from views within the Site. The Site lies opposite the two buildings and makes a **neutral** contribution to the setting of the Listed Buildings. The overall contribution of the setting to the significance of the structures is **medium**.

5.3.4. 19-21 Piccadilly, 35 Piccadilly and Wellington House (local value)

Summary of heritage values and architectural and historic interest:

A row of locally important buildings occupies the north side of Piccadilly between Lever Street and Oldham Street. No (Plate 44). 19-21 Piccadilly was built by Woolsworth in 1927-9, designed by BC Donaldson who worked for the company's architects' department (HER entry 19257.1.0). The building has a Portland stone façade with Classical detailing, and the rear elevation is of brick, with slate roofs. The elevation along Piccadilly is of nine-bays wide, with a three-bay curved corner and is four-storey high with a two-storey attic.

The adjacent building at 35 Piccadilly was constructed in 1928–30 to the designs of J Hembrow of Mills & Murgatroyd as a branch of the Manchester & County Bank. The Manchester & County Bank Ltd was established in Manchester as a joint stock bank in 1862 and they opened their first branches in Preston, Bacup and Blackburn. By 1877 the bank had acquired several other banks and continued to expand its network of branches throughout the early 20th century, before it merged with District Bank Ltd in 1935 and later became part of the National Westminster (NatWest) Bank, in 1970 (HER entry 19258.1.0). The building is five-storeys high (plus basement and attic) and is Portland stone designed in a Classical style.

Wellington House is a post-modern building, with neo-classical references, built in the 1990s as a bank. The building is four storeys, with an attic and a rounded corner surmounted by a turret at the junction of Piccadilly and Lever Street. The façade consists of a marble ground floor, with stone above (HER 19259.1.0). The buildings are of **low** significance.

Contribution of setting to significance and relationship to the Site:

The current setting is consistent with that described above and is not repeated here to avoid duplication (see 5.3.3). Key views of the buildings can be appreciated when moving along Market Street and from opposite the buildings, where they can be appreciated together. There is also intervisibility with the statues from views within the Site (Plate 45). The Site lies opposite the group of buildings and makes a **neutral** contribution to the setting of the Listed Buildings. The overall contribution of the setting to the significance of the structures is **medium**.



Plate 44: Former Woolworths building in the left, bank in the centre and post-modern building in the right, looking broadly north along Piccadilly



Plate 45: View of designated and non-designated buildings along Market Street from within the Site, looking north

5.3.5. 47 Piccadilly including warehouse facing Back Piccadilly, 49 Piccadilly, Gardens Hotel and shops and Clayton House, Grade II Listed Buildings

Summary of architectural (and aesthetic) and historic interest:

The four Grade II Listed Buildings occupy the northern side of Market Street and form a continuous row that have group value, together with properties on Lever Street (Plate 46).

No. 47 is a three-storey late 18th-century townhouse, later converted into a warehouse and shop (HER 11401.1.0; HE list entry 1271231). The attached rear warehouse forms part of the listing and includes 18th-century fabric. The surviving building provides a glimpse into what was once one of the most fashionable residential streets in the town. The building retains some of its original fabric and layout. The building is of a similar scale and date as the nearby Georgian townhouses on Lever Street.

The adjacent structures on Market Street represent the commercial redevelopment of the street in the second half of the 19th century, their scale and massing dwarfing the adjacent townhouse. No. 49 Piccadilly was

originally built as a clothiers' warehouse and is a red brick building with sandstone dressings, and slate roof, built in a simplified palazzo style. It is five-storeys high, with an attic, and a symmetrical seven-window façade by W and G Higginbotham (HER 11402.1.0; HE list entry: 1246670).

The Gardens Hotel and shops is also a mid- to late 19th-century textile shipping warehouse by W and G Higginbottom for Preston-based Horrockses, once one of the largest textile concerns in the world. The architectural interest in the building lies in its function as a warehouse and as an eclectic example of the Manchester Palazzo style, and of the well-detailed Baroque 1904 block. The building was later used as the general offices of the Manchester Corporation Tramways, probably from its inception in 1901 (HER entry 11403.1.0; HE list entry 1246920). The building is of Portland stone and is five storeys high with two bays.

Clayton House is also by Higginbottom and has a Portland stone façade with a brown terracotta ground floor. The building is six-storeys high and three bays wide, built as an office in 1907 (HER entry 11404.1.0; HE list entry 1246671). All four buildings are of **high** significance.

Contribution of setting to significance and relationship to the Site:

The buildings lie within Stevenson Square Conservation Area, on the north side of Market Street, which retains several late 19th-century buildings that are associated with the redevelopment of the street as part of Manchester's commercial centre. The small townhouse at the end of the row can be appreciated alongside townhouses on Lever Street, representing a rare survival of the area as a popular residential street. Modern development is prevalent, especially on the opposite side of Market Street, where the street has been widened and redeveloped in the late 20th century. The area is noisy and bustling.

Key views of the buildings can be appreciated when moving along Piccadilly and from opposite the buildings, where they can be appreciated together. There is some intervisibility with the Queen Victoria Statue in views from within the Site (Plate 47). The Site lies south-west of the group of buildings and makes a **neutral** contribution to the setting of the Listed Buildings. The overall contribution of the setting to the significance of the structures is **medium**.



Plate 46: View of the group of Listed Buildings on the north side of Market Street, looking broadly north



Plate 47: View looking towards 49 Piccadilly from within the Site, looking north-east

5.3.6. No. 10 Mosley Street, 12 Mosley Street and Harvest House, Grade II Listed Buildings

Summary of heritage values and architectural and historic interest:

The three Grade II Listed Buildings lie on the west side of Upper King Street and have group value (Plate 48).

No. 10 Mosley Street is a former bank, built in 1836, by Richard Tattershall, for the Manchester and Salford Bank, though it has been altered and restored. The building is four storeys high and three-bays wide. It is of sandstone ashlar, with a slate roof, built in a Classical style. The principal façade consisted of giant three-quarter Corinthian columns supporting frieze and pediment (HER entry 8484.1.0; HE list entry 1220063).

No. 12 Mosley Street (HER entry 8485.1.0; HE list entry 1197928) was built as an office in *c.* 1870-80, though it has been altered. The building has an iron frame with sandstone ashlar cladding and a slate roof, built on a corner site in an Eclectic Gothic style. The building is three storeys high with a two-storey attic. It has a three bay façade plus the canted corner; with chamfered pilasters and cornice over the ground floor.

Harvest House (HER entry 8486.1.0; HE list entry 1220153) is likely to be the first of the commercial palazzo-style warehouses in Manchester, built for Richard Cobden by Edward Waler in 1838. It is a red brick building in Flemish bond with stone dressings, four-storeys high with an attic and basement. The building has been converted into shops and includes 20th-century alterations.

The buildings are considered to be of **high** significance.

Contribution of setting to significance and relationship to the Site:

The buildings lie within the Upper King Street Conservation Area, on the west side of Mosley Street. The three buildings date to the 19th century, with much of their original setting lost to modern development, particularly on the opposite side of the street. That said, the Conservation Area contains several buildings that are linked to Manchester's civic, commercial and financial centre. The area is noisy and bustling.

Key views of the buildings can be appreciated when moving along Mosley Street and from opposite the buildings, where they can be appreciated as a group. The Site lies north-east of the group of buildings and makes a **neutral** contribution to the setting of the Listed Buildings. The overall contribution of the setting to the significance of the structures is **medium**.



Plate 48: View of the three Listed Buildings from the south-west edge of the Site, looking broadly west

5.3.7. Piccadilly Plaza

Summary of heritage values and architectural and historic interest:

Piccadilly Plaza was erected in 1959–65 by Covell Matthews and Partners for the Colman Group, built on the site of 19th-century warehouses destroyed in the Second World War. The building includes a tower block linked by a podium, noted in the HER as being 'more exciting than architecturally valuable'. The hotel rises to 24-storeys high. The building previously included Bernard House, a seven-storey building at the junction of Mosley Street, which was demolished in the early 2000s. The third element is the seven-storey Bernard House, at the corner of Mosley Street, which is to be replaced. The architectural value of the building is debatable. It is noted for taking no account of the grain of the area, and acts as a barrier across the city (HER 19261.1.0).

Contribution of setting to significance and relationship to the Site:

The building bounds Piccadilly Gardens to the south. The demolition of Bernard House has resulted in the partial loss of its original composition. The building is out of keeping and scale with development in its setting, which includes three Conservation Areas.

The Site lies to the north of the building and makes a **neutral** contribution to the setting of the building. The overall contribution of the setting to the significance of the structure is **neutral**. This building has been scoped out of the assessment based on its value and neutral contribution to the Site.

5.3.8. Former Lewis's (local value)

Summary of heritage values and architectural and historic interest:

The HER entry (9893.1.0) notes that the opening of Lewis's in 1880 introduced large-scale retailing to Manchester. The store was immediately successful, requiring multiple extensions to serve new departments, culminating in the seven-storey structure completed in 1885. The David Lewis retail empire was based on low profit and large turnover; it originated from Liverpool. In the 1880s Lewis's employed workshop craftsmen with 300 tailors and almost as many for boots and shoes. The building is currently occupied by Primark (Plate 49).

Contribution of setting to significance and relationship to the Site:

The building lies between the Smithfield and Upper King Street Conservation Areas. The setting of the former department store comprises a range of buildings that are of a similar style, scale, function and material

palette. Key views of the building can be appreciated along Mosely Street, from within the Site and from Market Street. There is also intervisibility with the Peel Statue in views from within the Site. The Site lies to the east of the building and makes a **neutral** contribution to the setting of the building. The overall contribution of the setting to the significance of the structure is **medium**.



Plate 49: View of former Lewis's store, looking north-west from the western edge of the Site

5.3.9. Upper King Street Conservation Area

The historic interest of the Conservation Area

The Conservation Area was designated in 1970 and was extended in 1985. Its historic interest lies in its development from open fields into Manchester's financial and commercial district. Development began in the late 17th century with significant buildings such as Cross Street Chapel. In the 18th century, the area became a fashionable residential quarter before emerging as a cultural hub, with theatres and concert halls supporting Manchester's social life.

By the early 19th century, it transitioned from a residential area into a commercial and financial district, with the Bank of England established in 1847. The building of banks and insurance companies progressed throughout the first part of the 20th century. The designated Conservation Area is thus recognised to be of **high heritage significance**.

Architectural Quality and Built Form

The Conservation Area is characterised by a diverse and high-quality architectural composition set along a gentle slope, which enhances the visual prominence and grandeur of its buildings. It displays a rich variety of styles, ranging from the ornate Gothic detailing of the Manchester Club to more restrained and precise Classical and later designs, alongside well-integrated modern additions.

Early and significant structures include Italian Palazzo-style warehouses on Mosley Street, while key landmark buildings such as the former Bank of England (now the Trustee Savings Bank) exemplify refined Classical architecture with notable proportions and detailing. The area also features later monumental bank buildings in both Classical and Baroque styles, often constructed in high-quality materials such as Portland stone, contributing to its sense of architectural prestige. Materials include Portland stone, variously-coloured brick, yellow sandstone, exposed aggregate pre-cast concrete, bronze-coloured glass in metal frames, clear glass in concrete frames, and various modern high-tech materials.

Spatial analysis (including streets, open spaces etc)

The spatial layout of the Conservation Area is varied, with small-scale property boundaries typical of the Georgian period evident in the west, while the upper part to the east has changed its character completely. Buildings are typically large, creating an interesting skyline of pediments, cupolas and chimneys in the Baroque style. Buildings are built up to the back of the pavement, apart from some modern developments, which impact the character of the townscape. There are no open spaces due to the density of the urban development.

Settings and views

The immediate setting of the Conservation Area is mixed including modern development as well as the adjacent Albert Square Conservation Area and Smithfield Conservation Area.

Key views within the Conservation Area take in landmark buildings such as the Bank of England. Key views also include those along King Street, Concert Lane and Kennedy Street, where there is intervisibility with a number of Listed Buildings.

Contribution of the proposal site to the Special Interest of the Conservation Area

The Site lies immediately *c* 90m to the north-west of the Conservation Area. The Site currently makes a **neutral** contribution to the area's special character and appearance.

The proposed scheme will impact views into and out of the designated area (Plate 50 and Plate 51).



Plate 50: View looking into the Conservation Area



Plate 51: View looking out of the Conservation Area towards the Site

5.4. Statement of Significance

The statement of significance provides a summary of the Site's relative architectural and historic interest.

- The Site contains a group of Grade II Listed statues (Peel, Watt and Queen Victoria) which hold group value, together with the Wellington Statue that lies beyond the Site boundary. The statues were historically arranged along an esplanade to frame Manchester Royal Infirmary, enhancing its formal institutional setting.
- The statues possess architectural and artistic interest as high-quality examples of 19th-century sculpture by noted artists, incorporating bronze statuary and ashlar or marble architectural settings with classical and baroque influences. The assets hold historic value, reflecting key national figures (Peel, Watt, Queen Victoria and Wellington). The assets are of **high** significance.
- The original designed setting of the statues has been substantially eroded, through the demolition of the Infirmary, the removal (Dalton Statue) and re-siting of monuments (Peel and Watt Statues), and late 20th-century redevelopment. This has resulted in the fragmentation of their intended spatial and visual relationships.
- The Site is currently characterised by visual clutter, including street furniture, market stalls and intrusive structures, which diminish the legibility of the historic layout and reduce intervisibility between assets.
- As a result, the contribution of setting to the significance of the statues is **low**, and the Site currently makes a **neutral** contribution to their significance.
- The Site lies partly within Smithfield and Stevenson Square Conservation Areas, both of which are of **high** heritage significance, reflecting Manchester's commercial, market and industrial history, with surviving historic buildings, dense urban grain, and strong architectural character. New development should acknowledge the characteristics of massing, proportions, colours and materials of buildings within the two Conservation Areas. Appropriate materials include red brick, terracotta, Portland stone, yellow stone and stucco.
- The Site also lies within the setting of Upper King Street Conservation Area, which is also of **high** heritage significance.

- Despite the Site's proximity, its current vacant/altered condition means it makes a **neutral** contribution to the character and appearance of these Conservation Areas, although it forms part of key views into and out of them.
- The wider site is bounded by a range of designated and non-designated heritage assets of **high** to **low** significance, which collectively reflect Piccadilly's evolution from its origins as a fashionable residential street in the 18th century, through to its transition to a mercantile and industrial hub in the early 19th century, to its later role as Manchester's principal commercial, financial, and retail centre during the late 19th and early 20th centuries.

6. Proposed work

The proposed works consist of improving the area of public realm at Piccadilly Gardens. The most recent proposals include an oval-shaped raised lawn, with clear route through, connecting Piccadilly to the bus and tram interchange. The route will be paved with Burlington stone, while the pathway that borders the raised oval lawn will consist of aggregate and concrete.

A playground will be situated in the south-east part of the Site.

The scheme will reuse granite stone setts (Plate 14) throughout the Site, a historic material that was previously used to pave Piccadilly. Infilling may consist of cube block paving. This will form the surface around the existing statues. There is also the opportunity to reuse Yorkshire flagstones from within the Site, though the viability of this is yet to be tested. The Yorkshire stone would be integrated with modern paving laid across Piccadilly in the north-west of the Site. The playground surface will consist of sand-filled carpet.

Soft landscaping works involve laying a *rain garden* along the north perimeter of the Site to the east of the Watt Statue. This will consist of shrub, herbaceous perennials and ornamental planting. Ornamental planting of a similar type will feature along the western edge of the Site.

Some existing trees will be maintained while a mixture of medium and large trees will be planted. Existing trees along Mosley Street will act as a buffer.

All of the Grade II Listed statues will be retained within the scheme, in their current locations. The statues will be cleaned by a specialist using appropriate methods.

The lighting strategy is modern and has been designed to complement the landscape and public realm rather than compete with them. Lighting will be carefully integrated with hard landscaping and key features, helping to draw attention to trees, statues and monuments. This approach can support civic identity and help create a more vibrant setting for events, leisure and the night-time economy.

The lighting design is also shaped around a safe and welcoming public space that performs effectively both day and night. A strong, uniform lighting approach can reduce dark corners, support natural surveillance and help deter anti-social behaviour, while also improving way-finding across the park. Lighting can reinforce key routes, entrances and gathering areas, helping the gardens to remain easy to navigate and comfortable to use after dark.

8. Heritage Impact Assessment

The proposed development has the potential to affect the setting of the heritage assets assessed above. The assessment of the impact of the proposed works follows established Historic England guidance on assessing the setting of heritage assets. The Historic England guidance states that the assessment should address the attributes of the proposed development in terms of its: location and siting, form and appearance, wider effects and permanence. Below is an assessment of how these attributes could potentially affect the significance of the assets assessed above.

8.1. Location and Siting of the Development

8.1.1. Peel Statue

The asset is currently masked from public view by market stalls and temporary hoarding. Key viewpoints of the statue look south-west from Piccadilly where the front of the statue can be appreciated, though this is largely obstructed. There is currently limited intervisibility with the adjacent statues when travelling north-west along Piccadilly due to hoarding, food market stalls and planting, although the trees are permeable and would likely allow filtered views if the modern obstructions were taken away.

The proposed trees and planting are situated within the immediate setting of the Listed Building and will form part of views of, from and across the heritage asset. Trees and planting will be permeable and will enhance the setting of the statue. They will not result in complete visual obstruction, and current visuals show intervisibility with the Queen Victoria statue. This will be tested in the Predicted visual impact assessment (section 8.5.1, p69).

8.1.2. Watt Statue

The principal elevation of the monument is broadly orientated north-east, with key viewpoints looking south-west from Piccadilly, where there is intervisibility with the Queen Victoria Statue and some partial intervisibility with the Peel Monument. There is also intervisibility when moving along the southern side of Piccadilly, through the statues (within the Site) where the side elevations of the statues are mostly visible.

The proposed public realm works is situated within the immediate setting of the Listed Building and will form part of views of, from and across the heritage asset. Proposed tree planting would not result in a complete visual obstruction, with intervisibility maintained with the Queen Victoria statue. The selected tree species and planting arrangement are intended to remain visually permeable, allowing views through the tree trunks, branches, and planting. The degree of intervisibility would vary throughout the year in response to seasonal changes in foliage. This will be tested in the Predicted visual impact assessment (section 8.5.1, p69).

8.1.3. Victoria Statue

The principal elevation of the monument is broadly orientated north-east, with key viewpoints looking south-west from Piccadilly, where there is intervisibility with the Watt Statue and some partial intervisibility with the Peel Monument. There is also intervisibility when moving along the southern side of Piccadilly, through the statues (within the Site) where the side elevations of the statues are mostly visible. The opposite side of the Queen Victoria Statue is also of interest, with a bronze allegorical female figure. This can be appreciated from within the Site, looking north-west from opposite the statue.

The proposed public realm works is situated within the immediate setting of the Listed Building and will form part of views of, from and across the heritage asset. Proposed tree planting may slightly reduce direct intervisibility with the Watt Statue and Wellington Statue along certain sightlines, as described above. Overall, planting will enhance the setting of the statue. This will be tested in the Predicted visual impact assessment (section 8.5.1, p69).

8.1.4. Smithfield and Stevenson Square Conservation Area

The red-line Site boundary borders the southern boundary of both Conservation Areas. The proposed scheme may impact key views looking into and out of the designated area. This includes kinetic views when moving along Piccadilly and Market Street, viewpoints looking south from Oldham Street and views looking towards the Conservation Areas from within the Site. The appropriate redevelopment of the Site presents an opportunity to enhance the setting of designated heritage assets through improvements to the public realm, including the introduction of appropriate planting and the removal of visual clutter.

8.1.5. Wellington Statue

The principal elevation of the monument is broadly orientated north-east, with key viewpoints looking south-west from Piccadilly. There is some intervisibility with the Queen Victoria and Watt Statues when moving along the southern side of Piccadilly, where the side elevations of the statues are mostly visible. The four seated allegories add interest to the side and rear elevations.

The proposed public realm works is situated within the wider setting of the Listed Building and will form part of views of and from the heritage asset. Proposed tree planting may slightly reduce direct intervisibility of the Wellington Statue and the Victoria Statue along certain sightlines. However, this effect would not result in a complete visual obstruction, as described above. This will be tested in the Predicted visual impact assessment (section 8.5.1, p69).

8.1.6. Rylands Building

A key viewpoint of the building is from the junction of Mosely Street and Piccadilly, where the emphatic canted corner turret and scale of the building can be appreciated in relatively short views. Similar views of the building are experienced in more distanced views from within the Site, where it has intervisibility with surrounding heritage assets. The corner turret can be glimpsed when moving north-west along Piccadilly. Views of the building along Market Street are constrained by the dense urban grain and narrow street widths, which limit opportunities to fully appreciate its scale and architectural composition at street level.

The proposed public realm works is situated within the immediate setting of the Listed Building and will form part of views from the heritage asset, though it will not physically or visually isolate views of the asset. This will be tested in the Predicted visual impact assessment (section 8.5.1, p69).

8.1.7. 1 Piccadilly

The key view of the building is from Market Street, looking south-east and north-east, where the curved corner bay and an extruded circular turret and slated spirelet can be appreciated.

The proposed public realm works is situated within the immediate setting of the Listed Building and will form part of views from the heritage asset, though it will not physically or visually isolate views of the asset. This will be tested in the Predicted visual impact assessment (section 8.5.1, p69).

8.1.8. Electricity box

Key views of the electricity box look north and south along Tib Street in short views. The proposed development will not be visible in any views of the electricity box and has been scoped out of the assessment.

8.1.9. Former Piccadilly Cinema and 15-17 Piccadilly

The principal views of the two buildings look north-east away from the proposed development Site in short views from opposite the buildings, where there is intervisibility between the two structures. The two buildings are also visible from within the Site as it is largely open, where there is intervisibility with heritage assets along Piccadilly and Market Street, notably Rylands Building.

The proposed public realm works is situated within the immediate setting of the Listed Buildings and will form

part of views from and of the heritage asset, though it will not physically or visually isolate views of the asset. This will be tested in the Predicted visual impact assessment (section 8.5.1, p69).

8.1.10. 19-21 Piccadilly, 33-35 Piccadilly and Wellington House

Similarly, the principal views of the three buildings look north-east away from the proposed development Site in short views from opposite the buildings, where there is intervisibility between the structures. The buildings are also visible within more distanced views from within the Site, where there is intervisibility with the Queen Victoria Statue and 49 Piccadilly.

The proposed public realm works is situated within the immediate setting of the Listed Buildings and will form part of views from and of the heritage asset, though it will not physically or visually isolate views of the asset. This will be tested in the Predicted visual impact assessment (section 8.5.1, p69).

8.1.11. 47 Piccadilly, 49 Piccadilly, Gardens Hotel and Shops and Clayton House

Key views of the four buildings look north-east away from the proposed development Site in short views from opposite the buildings, where there is intervisibility between the structures. The buildings are also visible from within the Site as it is largely open, where there is intervisibility with the Queen Victoria Statue and 19-21 Piccadilly, 33-35 Piccadilly and Wellington House.

The proposed public realm works is situated within the immediate setting of the Listed Buildings and will form part of views from and of the heritage asset, though it will not physically or visually isolate views of the asset. This will be tested in the Predicted visual impact assessment (section 8.5.1, p62).

8.1.12. 10 Mosely Street, 12 Mosely Street and Harvest House

Key views of the four buildings look west away from the proposed development Site in short views from opposite the buildings, where there is intervisibility between the structures. The buildings are also partially visible in kinetic views when moving along Mosely Street. The buildings can be glimpsed from within the Site between Tadao Ando's Wall and the concrete cafes to the south of the Site, when looking south-west.

The proposed public realm works is situated within the immediate setting of the Listed Buildings and will form part of views from and of the heritage asset, though it will not physically or visually isolate views of the asset. This will be tested in the Predicted visual impact assessment (section 8.5.1, p62).

8.1.1. Former Lewis's

The principal elevations of the building front Mosely Street and Market Street, when looking west and south from opposite the building. The building is partly visible from within the Site, screened by the Tadao Ando's Wall and trees.

The proposed public realm works is situated within the immediate setting of the Listed Building and will form part of views from and of the heritage asset, though it will not physically or visually isolate views of the asset. This will be tested in the Predicted visual impact assessment (section 8.5.1, p62).

8.1.2. Upper King Street Conservation Area

The proposed development is situated within the setting of the Conservation Area. The proposed scheme may impact key views looking into and out of the designated area. This includes kinetic views along Mosley Street. The appropriate redevelopment of the Site presents an opportunity to enhance the setting of designated heritage assets through improvements to the public realm, including the introduction of appropriate planting and the removal of visual clutter.

8.2. Form and Appearance of the Development

The proposed design adopts an organic, curvilinear form that contrasts with the surrounding urban grid,

creating a softer and more fluid arrangement. The layout is defined by rounded edges that enclose a series of green spaces, including a large open lawn.

The appearance of the design is characterised by expanses of grass, tree clusters, and areas of garden planting that introduce texture and seasonal variation. The surrounding planting and trees help to define edges and soften the urban setting. Overall, the scheme presents a softer, greener public realm, with a balanced composition of open space and planted areas that seek to improve visual amenity and create a more cohesive and inviting environment.

The design prioritises pedestrian movement with a clear route through the centre of the Site. The design also includes curved paths around the lawn that reinforces a sense of movement.

The space is decluttered, which enhances the area and heritage assets. Increased planting and trees will enhance the setting of the nearby heritage assets and are permeable, offering glimpses of the heritage assets within the Site and surrounding the Site.

The materiality of the hard and soft landscaping is discussed in detail above, in Chapter 6. A variety of materials will be used for hard landscaping, including the potential reuse of granite setts and Yorkshire flagstones.

8.3. Wider Effects

The space will remain an area of public realm. There will be increased tree canopy cover, which should be viewed positively.

Temporary hoardings to facilitate the redevelopment are already in place and have a separate temporary approval, which includes phasing (Planning Ref: 144971/VO/2026).

Other temporary adverse effects during the construction phase, including noise, dust and vibrations.

8.4. The Permanence, Longer Term or Consequential Effects of the Development

The proposed development would result in changes that are permanent, as alterations to the built form and public realm would endure beyond the construction phase. However, where the scheme introduces enhancements to the setting, such as improved landscaping and reduced visual clutter, these effects would provide lasting positive benefits to the appreciation and significance of surrounding heritage assets.

Piccadilly Gardens will be retained as a civic space with limited small-scale events that won't have a visual impact on the setting.

8.5. Predicted Impact Assessment

8.5.1. Predicted Visual Assessment Summary

The heritage assets have been assessed as being of **high (national)** and **low (local)** value. The works to the Site are classed as being of **negligible**, and **minor** magnitude of impact, as they constitute ‘Slight changes to the setting that hardly affect it’ and ‘Change to setting of an historic building, such that it is noticeably changed.

The significance of impact can either be:

- **Beneficial** – proposals that preserve, enhance, or better reveal the significance of a heritage asset and / or its setting;
- **Neutral** – proposals that result in no change, or there is an equal balance of benefit and harm;
- **Adverse** – Proposals that cause harm to the significance of a heritage asset or its setting, through loss, alteration, or disruption.

The resulting levels of the significance of the impact of the proposed works upon the settings of the heritage assets, and therefore the significance of the assets, is detailed in the below table (Table 5).

ASSET	VALUE OF THE ASSET	MAGNITUDE OF CHANGE/ IMPACT	SIGNIFICANCE OF THE IMPACT (EITHER ADVERSE OR BENEFICIAL)
Peel Statue	High	Minor	Slight (beneficial)
Watt Statue	High	Minor	Slight (beneficial)
Queen Victoria Statue	High	Minor	Slight (beneficial)
Smithfield Conservation Area	High	Minor	Slight (beneficial)
Stevenson Square Conservation Area	High	Minor	Slight (beneficial)
Wellington Statue	High	Minor	Slight (beneficial)
Rylands Building	High	Negligible	Neutral (beneficial)
1 Piccadilly	High	Negligible	Neutral (beneficial)
15 and 17, Piccadilly	High	Minor	Slight (beneficial)
47 Piccadilly including warehouse facing Back Piccadilly	High	Negligible	Neutral (beneficial)
49 Piccadilly	High	Negligible	Neutral (beneficial)
Gardens Hotel and shops	High	Negligible	Neutral (beneficial)
Clayton House, 59 Piccadilly and 61 Piccadilly	High	Negligible	Neutral (beneficial)
No. 10 Mosley Street	High	Minor	Slight (beneficial)
12 Mosley Street	High	Minor	Slight (beneficial)
Harvest House	High	Minor	Slight (beneficial)
Upper King Street Conservation Area	High	Minor	Slight (beneficial)
Wellington House	Low	Minor	Neutral (beneficial)
35 Piccadilly	Low	Minor	Neutral (beneficial)
19-21 Piccadilly	Low	Minor	Neutral (beneficial)
Piccadilly Cinema	Low	Minor	Neutral (beneficial)
Former Lewis's	Low	Minor	Neutral (beneficial)

Table 5: Predicted impacts of the proposed development upon designated heritage assets within the setting of the proposed development

9. Conclusions

9.1. Summary

The redevelopment scheme is for a high-quality contemporary design that respects local scale and materials, and provides an opportunity to enhance the character, appearance and setting of the heritage assets within the Site and the surrounding area.

Key elements of the scheme include landscaped gardens and planting. Tree planting may slightly reduce direct intervisibility along certain sightlines of the Grade II Listed statues within the Site however, this would not result in complete obstruction. The arrangement of planting is intended to remain visually permeable, allowing glimpsed views through tree trunks, branches, and canopy structure. Importantly, the degree of intervisibility would vary throughout the year due to seasonal changes in foliage. Overall, the statues, will maintain their spatial connection while planting will add seasonal variation and depth to the setting.

In conclusion, the impact on all statues would be positive, with the proposed changes to the setting of the assets enhancing or better revealing their significance in accordance with paragraph 219 of the NPPF, which states:

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

The heritage impact assessment finds that the appropriate new development of the Site will result in **slight (beneficial)** levels of impact upon the significance of the heritage assets. Any adverse impacts would be limited and are assessed as being at the lower end of the spectrum of less than substantial harm, in accordance with national planning policy.

9.2. Wider public benefits

The proposed scheme would deliver several public benefits by enhancing the setting of the Grade II Listed statues. The setting of the Listed Buildings, particularly the Peel Statue, will be enhanced through the removal of intrusive features and visual clutter that currently detract from their appreciation. The scheme improves legibility, enabling residents and visitors to better understand and appreciate the significance of these heritage assets.

The proposed scheme seeks to make a substantial improvement to the quality and appearance of the public realm within one of Manchester's most prominent civic spaces. This includes the removal of inappropriate and poor-quality street clutter, creating a more coherent, attractive and uncluttered townscape. Increasing the attractiveness of the space would improve the setting of current businesses, as well as the visitor experience.

The scheme also seeks to create a safer, greener and more welcoming environment for families. The inclusion of a playground will encourage greater use of the space by families and children.

The scheme would reduce anti-social behaviour through improved design, increased natural surveillance, lighting and a better-managed environment.

Recommendations to avoid or minimise harm to heritage assets

Several design recommendations have been incorporated into the scheme to minimise harm and enhance the setting of the Listed statues and surrounding historic environment.

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Ordnance Survey map of 1891

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Appendix A - Figures

Figures

Figure 1 – Site location

Figure 2 – Site boundary superimposed on modern mapping

Figure 3 – Site boundary superimposed on to Casson and Berry's 1745 map of Manchester and Salford

Figure 4 – Site boundary superimposed on to the 1751 plan of Manchester and Salford

Figure 5 – Site boundary superimposed on to Green's 1794 map of Manchester and Salford

Figure 6 – Site boundary superimposed on to Dean and Piggot's 1809 map of Manchester and Salford

Figure 7 – Site boundary superimposed on to Swire's 1824 map of Manchester and its environs

Figure 8 – Site boundary superimposed on the 1851 Ordnance Survey Town Plan

Figure 9 – Site boundary superimposed on the 1891 Ordnance Survey 25-inch to 1-mile plan

Figure 10 – Site boundary superimposed on the 1922 Ordnance Survey 6-inch to 1-mile plan

Figure 11 – Site boundary superimposed on the 1934 Ordnance Survey 25-inch to 1-mile plan

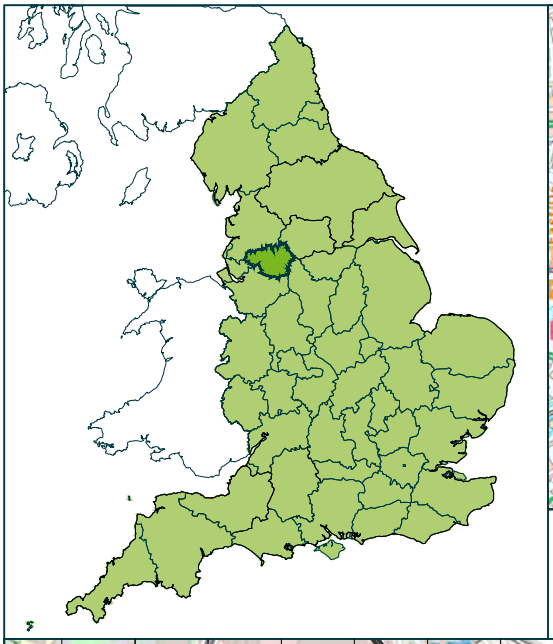
Figure 12 – Site boundary superimposed on the 1951 Ordnance Survey 1:2500 plan

Figure 13 – Site boundary superimposed on the 1969 Ordnance Survey 1:2500 plan

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Picadilly Gardens, Manchester

Project Code: 61438

Figure 1: Site location

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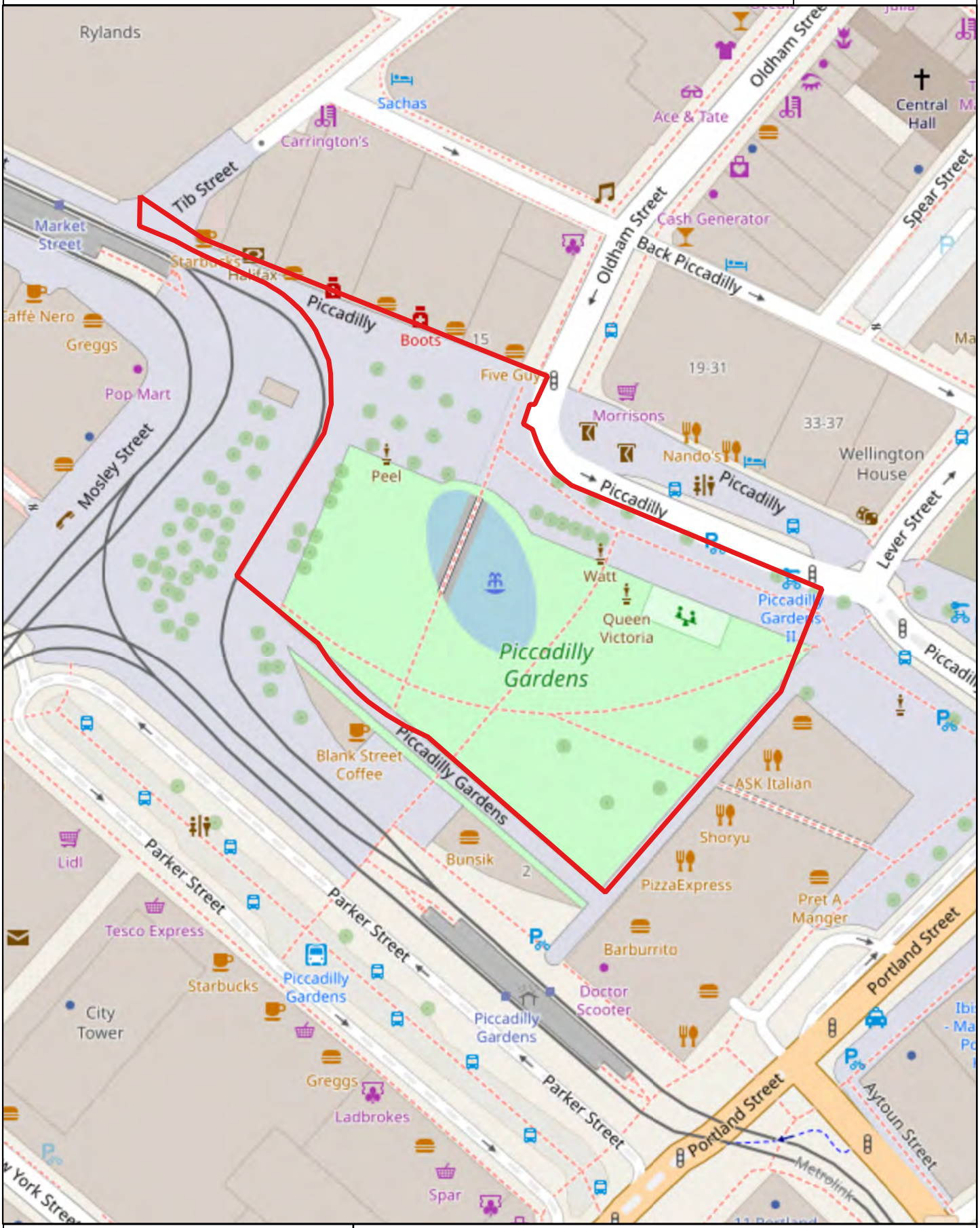
Carver's Warehouse
77 Dale Street, Manchester, M1 2HG



Map data © OpenStreetMap contributors Microsoft, Facebook, Google, Esri Community Map contributors, Map layer by Esri Powered by Esri

Piccadilly Gardens, Manchester
Project Code: 61438
Figure 2: Site boundary superimposed onto modern mapping

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Carver's Warehouse,
77 Dale Street, Manchester, M1 2HG



0 10 20 m

Key:

Site Boundary

Piccadilly Gardens, Manchester
Project Code: 61438
Figure 3: Site boundary superimposed onto Casson and Berry's 1745 map

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Carver's Warehouse,
77 Dale Street, Manchester, M1 2HG



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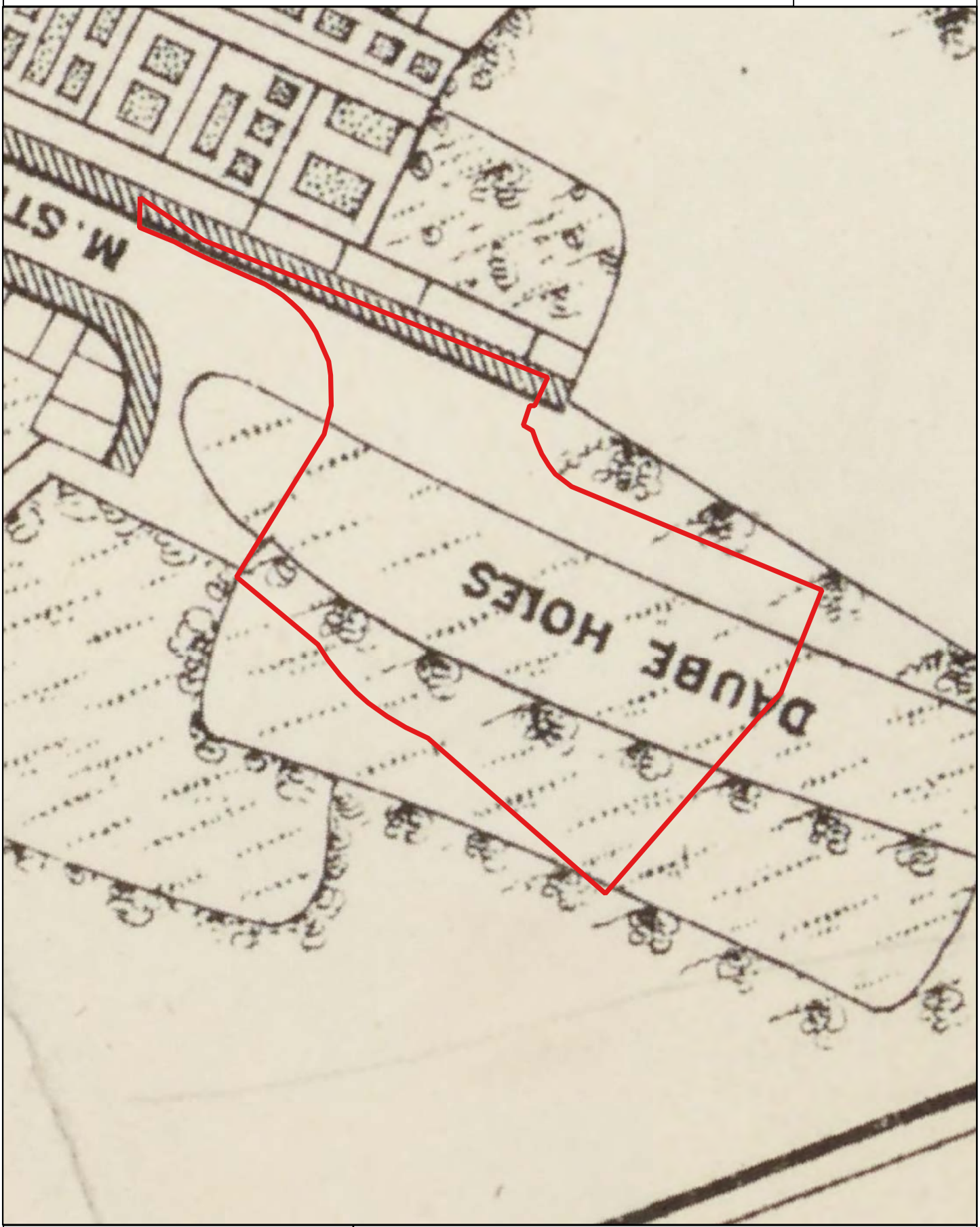
Key:

Site Boundary

Piccadilly Gardens, Manchester
Project Code: 61438
Figure 4: Site boundary superimposed onto the 1751 plan of Manchester and Salford

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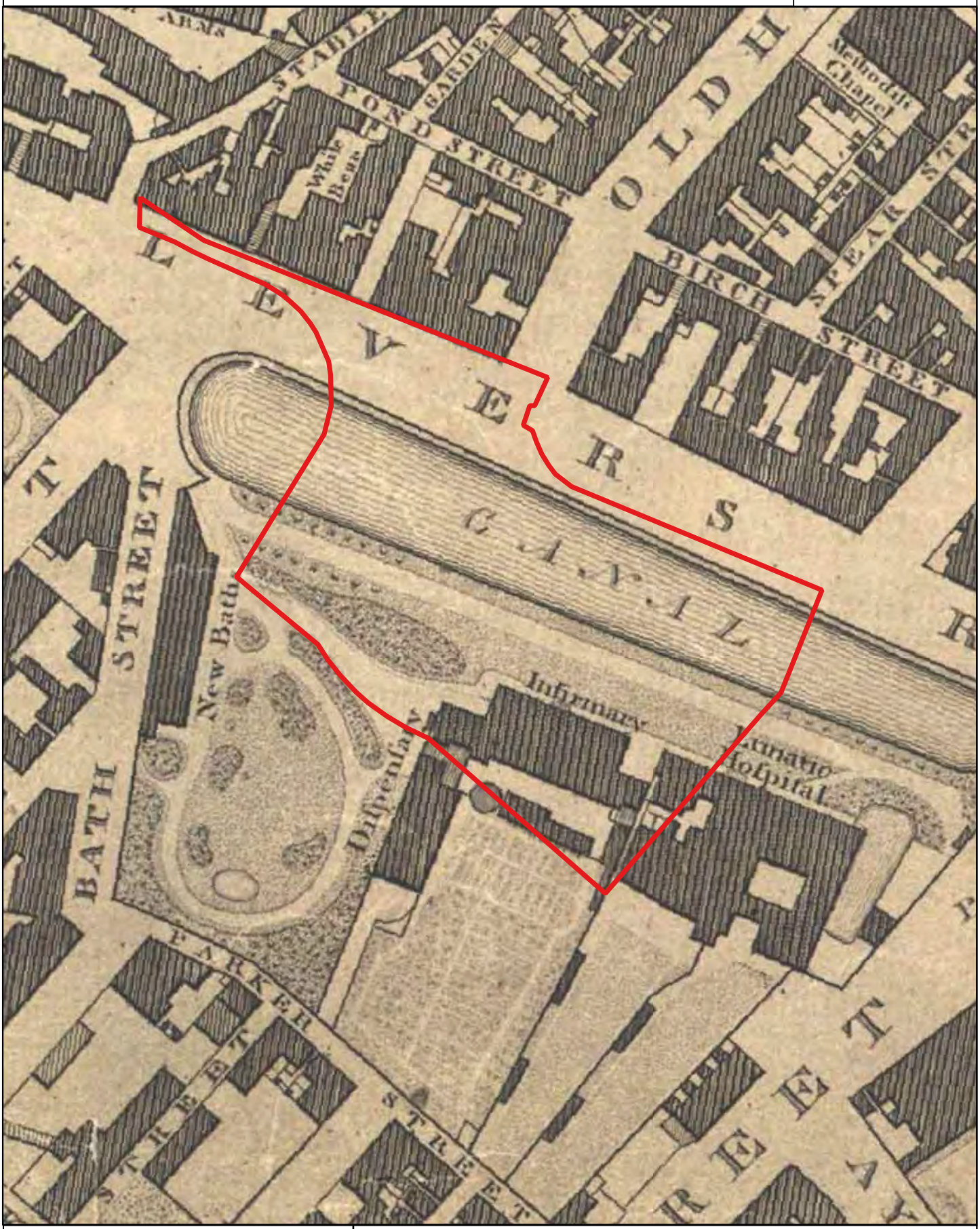
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Figure 5: Site boundary superimposed onto Green's 1794 map

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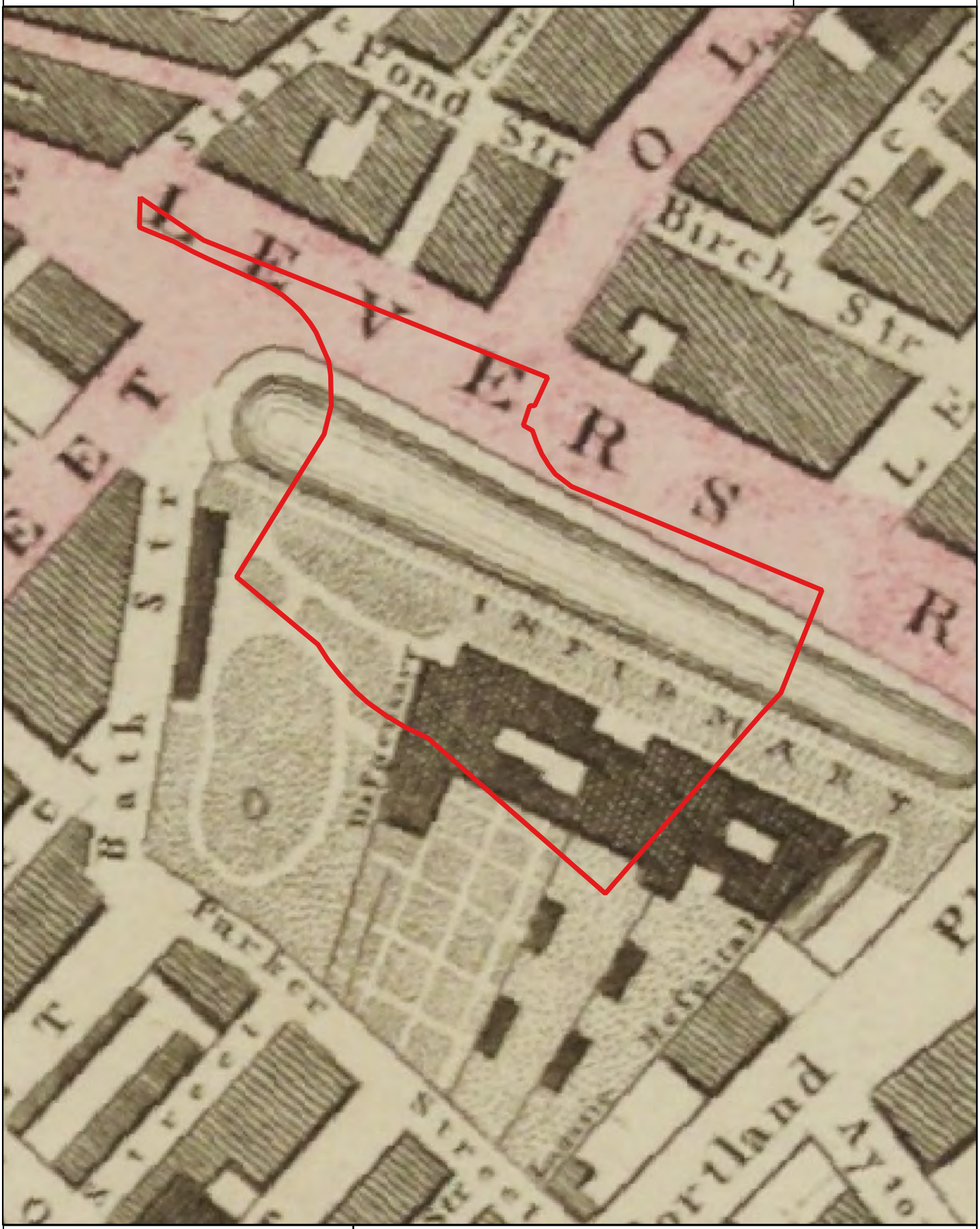
Key:

Site Boundary

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Project Code: 61438
Figure 6: Site boundary superimposed onto Dean and Pigot's 1809 map

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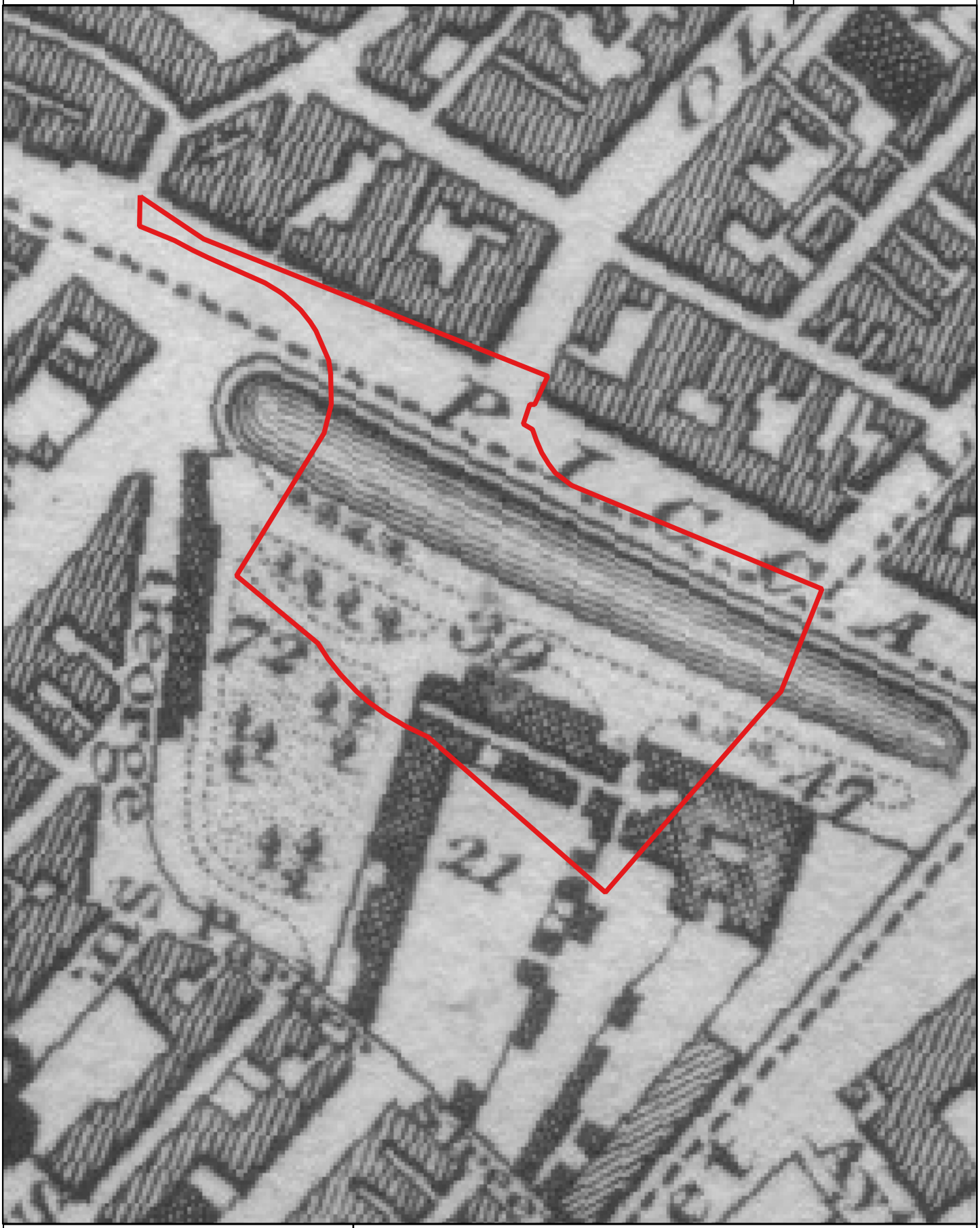
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Figure 7: Site boundary superimposed onto Swire's 1824 map

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Key:

Site Boundary

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Figure 8: Site boundary superimposed onto the 1851 OS OS Town Plan of Manchester

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Key:

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Figure 9: Site boundary superimposed onto the 1891 OS 25-inch map

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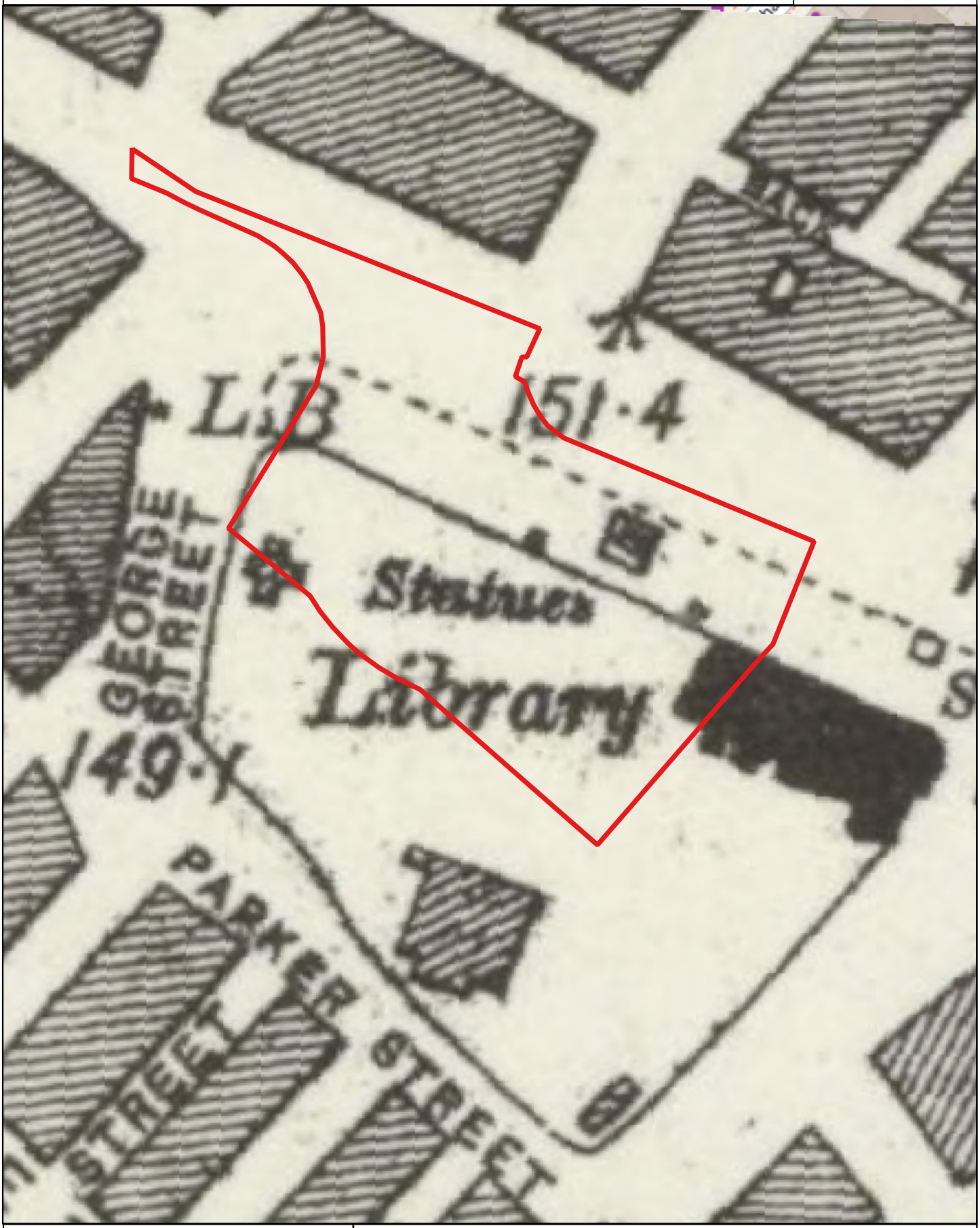
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Figure 10: Site boundary superimposed onto the 1922 OS 6-inch map

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Key:

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Figure 11: Site boundary superimposed onto the 1934 OS 25-inch map

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Figure 12: Site boundary superimposed onto the 1951 OS 1:2500 map

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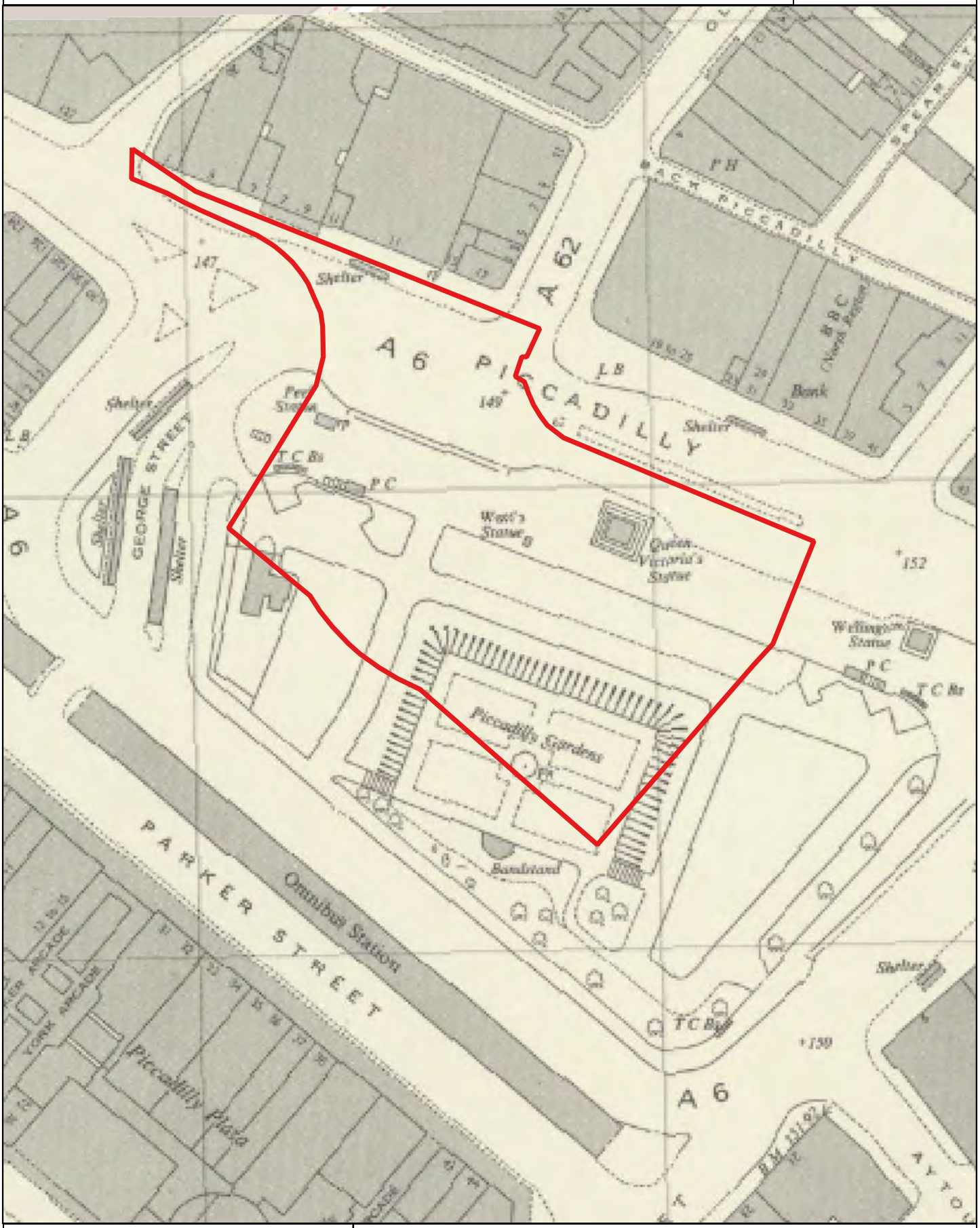
Key:

Site Boundary

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Figure 13: Site boundary superimposed onto the 1969 OS 1:2500 map

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