

**OUR**

**CULTURAL**

**HEART**

**HUDDERSFIELD**

**HERITAGE IMPACT  
ASSESSMENT (INCLUDING  
SETTING ASSESSMENT  
ADDENDUM**

 **CHAPMAN TAYLOR**

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**Yonder**

**JANUARY 2024**

# Heritage Impact Assessment including Setting Assessment

## Phase 1 – Kirklees Cultural Heart – Queensgate Market Hall

On behalf of Kirklees Council

Date: 24/01/2024 | Pegasus Ref: P24-0164\_HT\_R001v1\_SB\_AR

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## Document Management.

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# 1. Introduction

1.1. Pegasus Group have been commissioned by Kirklees Council to prepare a Heritage Impact Assessment to consider the proposed changes to Phase 1 of the permitted and consented<sup>1</sup> Kirklees Cultural Heart Masterplan, pertaining to the proposed library and food hall within the Grade II Listed Queensgate Market, Huddersfield as shown on the Site Location Plan provided at Plate 1



Plate 1: Site Location Plan

1.2. This Assessment should be read alongside the following:

- Submitted plans.

- Heritage Statement: Volume 5 – Queensgate Market Hall. Prepared by Fielden Clegg Bradley Studios – March 2022.
- Heritage Statement: Volume 6 – Heritage Impact Assessment. Prepared by Fielden Clegg Bradley Studios – September 2022.
- Design and Access Statement prepared by bam and Chapman Taylor, 2024,

1.3. The report assesses the impact of the proposed alterations to the previously permitted and consented scheme, on the significance of the Grade II Listed Queensgate Market. Additionally, any impact via a change to its setting, and the setting of any heritage assets within vicinity of the proposals, including the Grade II Listed Library and Art Gallery and the Grade II Listed Town Hall is considered.

1.4. This report does not re-assess the extent of harm or benefits to the building which have been considered fully by the Local Planning Authority in determining the previous schemes, although where harm or benefits have been identified previously these are referenced where appropriate to aid decision making.

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<sup>1</sup> See Planning Application Ref: 2022/48/93248/W and Listed Building Consent Ref: 2022/65/93235/W),

## 2. Methodology

2.1. The aims of this Report are to assess the impact of the proposals on the significance of Queensgate Market and any surrounding heritage assets; including identifying any harm or benefit to it which may result from the implementation of the development proposals, along with the level of any harm caused, if relevant.

### Assessment of harm

2.2. Assessment of any harm will be articulated in terms of the policy and law that the proposed development will be assessed against, such as whether a proposed development preserves the special architectural or historic interest of the Listed Building or its setting and articulating the scale of any harm in order to inform a balanced judgement/weighting exercise as required by the NPPF.

2.3. In accordance with key policy, the following levels of harm may potentially be identified for designated heritage assets:

- **Substantial harm or total loss.** It has been clarified in a High Court Judgement of 2013 that this would be harm that would *"have such a serious impact on the significance of the asset that its significance was either vitiated altogether or very much reduced"*;<sup>2</sup> and

- **Less than substantial harm.** Harm of a lesser level than that defined above.

2.4. With regards to these two categories, the PPG states:

*"Within each category of harm (which category applies should be explicitly identified), the extent of the harm may vary and should be clearly articulated."*<sup>3</sup>

2.5. Hence, for example, harm that is less than substantial would be further described with reference to where it lies on that spectrum or scale of harm, for example low end, middle, and upper end of the less than substantial harm spectrum/scale.

2.6. It is also possible that development proposals will cause no harm or preserve the significance of heritage assets. Here, a High Court Judgement of 2014 is relevant. This concluded that with regard to preserving the setting of a Listed building or preserving the character and appearance of a Conservation Area, *"preserving"* means doing *"no harm"*.<sup>4</sup>

2.7. Preservation does not mean no change, it specifically means no harm. GPA:2 states that *"Change to heritage assets is inevitable but it is only harmful when*

<sup>2</sup> Bedford Borough Council v Secretary of State for Communities and Local Government [2013] EWHC 2847 (Admin), para. 25.

<sup>3</sup> DLUHC, PPG, paragraph 018, reference ID: 18a-018-20190723.

<sup>4</sup> R (Forge Field Society) v Sevenoaks District Council [2014] EWHC 1895 (Admin).

*significance is damaged*".<sup>5</sup> Thus, change is accepted in Historic England's guidance as part of the evolution of the landscape and environment. It is whether such change is neutral, harmful, or beneficial to the significance of an asset that matters.

2.8. As part of this, setting may be a key consideration. When evaluating any harm to significance through changes to setting, this Report follows the methodology given in *GPA:3*, described above. Fundamental to this methodology is a consideration of "*what matters and why*".<sup>6</sup> Of particular relevance is the checklist given on page 13 of *GPA:3*.<sup>7</sup>

2.9. It should be noted that this key document also states:

***"Setting is not itself a heritage asset, nor a heritage designation..."***<sup>8</sup>

2.10. Hence any impacts are described in terms of how they affect the significance of a heritage asset, and heritage interests that contribute to this significance, through changes to setting.

2.11. With regards to changes in setting, *GPA:3* states that:

***"Conserving or enhancing heritage assets by taking their settings into account need not prevent change"***.<sup>9</sup>

2.12. Additionally, whilst the statutory duty requires that special regard should be paid to the desirability of not harming the setting of a Listed Building, that cannot mean that any harm, however minor, would necessarily require Planning Permission to be refused. This point has been clarified in the Court of Appeal.<sup>10</sup>

### **Benefits**

2.13. Proposed development may also result in benefits to heritage assets, and these are articulated in terms of how they enhance the heritage interests, and hence the significance, of the assets concerned.

2.14. As detailed further in **Appendix 3**, the *NPPF* (at Paragraphs 207 and 208) requires harm to a designated heritage asset to be weighed against the public benefits of the development proposals.<sup>11</sup>

2.15. Recent High Court Decisions have confirmed that enhancement to the historic environment should be considered as a public benefit under the provisions of Paragraphs 207 to 209.<sup>12</sup>

2.16. The *PPG* provides further clarity on what is meant by the term 'public benefit', including how these may be derived from enhancement to the historic environment ('heritage benefits'), as follows:

<sup>5</sup> Historic England, *GPA:2*, p. 9.

<sup>6</sup> Historic England, *GPA:3*, p. 8.

<sup>7</sup> Historic England, *GPA:3*, p. 13.

<sup>8</sup> Historic England, *GPA:3*, p. 4.

<sup>9</sup> Historic England, *GPA 3*, p. 8.

<sup>10</sup> *Palmer v Herefordshire Council & Anor* [2016] EWCA Civ 1061.

<sup>11</sup> DLUHC, *NPPF*, paras. 207 and 208.

<sup>12</sup> Including – *Kay, R (on the application of) v Secretary of State for Housing Communities and Local Government & Anor* [2020] EWHC 2292 (Admin); DLUHC, *NPPF*, paras. 207 and 209.

***“Public benefits may follow from many developments and could be anything that delivers economic, social or environmental objectives as described in the National Planning Policy Framework (paragraph 8). Public benefits should flow from the proposed development. They should be of a nature or scale to be of benefit to the public at large and not just be a private benefit. However, benefits do not always have to be visible or accessible to the public in order to be genuine public benefits, for example, works to a listed private dwelling which secure its future as a designated heritage asset could be a public benefit.***

***Examples of heritage benefits may include:***

- ***sustaining or enhancing the significance of a heritage asset and the contribution of its setting***
- ***reducing or removing risks to a heritage asset***
- ***securing the optimum viable use of a heritage asset in support of its long term conservation.***<sup>13</sup>

2.17. Any "heritage benefits" arising from the proposed development, in line with the narrative above, will be

clearly articulated in order for them to be taken into account by the decision maker.

### **Site Visit**

2.18. Site visits were undertaken by a Heritage Consultant from Pegasus Group between July 2021 and September 2022, during which the site and its surrounds were assessed.

### **Assessment Methodology**

2.19. Full details of the assessment methodology used in the preparation of this Report are provided within **Appendix 1**. However, for clarity, this methodology has been informed by the following:

- *Historic Environment Good Practice Advice in Planning: 2 – Managing Significance in Decision-Taking in the Historic Environment (hereafter GPA:2);*<sup>14</sup>
- *Historic Environment Good Practice Advice in Planning Note 3 (Second Edition) – The Setting of Heritage Assets, the key guidance of assessing setting (hereafter GPA:3);*<sup>15</sup>
- *Historic England Advice Note 12 – Statements of Heritage Significance: Analysing Significance in Heritage Assets (hereafter HEAN:12);*<sup>16</sup> and

<sup>13</sup> DLUHC, PPG, paragraph O20, reference ID: 18a-O20-20190723.

<sup>14</sup> Historic England, *Historic Environment Good Practice Advice in Planning: 2 – Managing Significance in Decision-Taking in the Historic Environment (GPA:2)* (2<sup>nd</sup> edition, Swindon, July 2015).

<sup>15</sup> Historic England, *Historic Environment Good Practice Advice in Planning Note 3 – The Setting of Heritage Assets (GPA:3)* (2<sup>nd</sup> edition, Swindon, December 2017).

<sup>16</sup> Historic England, *Historic England Advice Note 12 – Statements of Heritage Significance: Analysing Significance in Heritage Assets (HEAN:12)* (Swindon, October 2019).

2.20. Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment.<sup>17</sup>

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<sup>17</sup> English Heritage, *Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment* (London, April 2008).

### 3. Policy Framework

#### Legislation

- 3.1. Legislation relating to the built historic environment is primarily set out within the *Planning (Listed Buildings and Conservation Areas) Act 1990*, which provides statutory protection for Listed Buildings and their settings and Conservation Areas.<sup>18</sup>
- 3.2. In addition to the statutory obligations set out within the aforementioned Act, Section 38(6) of the *Planning and Compulsory Purchase Act 2004* requires that all planning applications, including those for Listed Building Consent, are determined in accordance with the Development Plan unless material considerations indicate otherwise.<sup>19</sup>
- 3.3. Full details of the relevant legislation are provided in **Appendix 2**.

#### National Planning Policy Guidance

- 3.4. National Planning Policy guidance relating to the historic environment is provided within Section 16 of the Government's *National Planning Policy Framework (NPPF)*, an updated version of which was published in December 2023. The *NPPF* is also supplemented by the national *Planning Policy Guidance (PPG)* which comprises a full and consolidated review of planning practice guidance

documents to be read alongside the *NPPF* and which contains a section related to the Historic Environment.<sup>20</sup> The PPG also contains the *National Design Guide*.<sup>21</sup>

- 3.5. Full details of the relevant national policy guidance is provided within **Appendix 3**.

#### The Development Plan

- 3.6. Applications for Planning Permission and Listed Building Consent are currently considered against the policy and guidance set out within the Kirklees Local Plan Strategy and Policies (adopted 27th February 2019).
- 3.7. Details of the policy specific relevant to the application proposals are provided within **Appendix 4**.

<sup>18</sup> UK Public General Acts, Planning (Listed Buildings and Conservation Areas) Act 1990.

<sup>19</sup> UK Public General Acts, Planning and Compulsory Purchase Act 2004, Section 38(6).

<sup>20</sup> Department for Levelling Up, Housing and Communities (DLUHC), *Planning Practice Guidance: Historic Environment (PPG)* (revised edition, 23<sup>rd</sup> July 2019), <https://www.gov.uk/guidance/conserving-and-enhancing-the-historic-environment>.

<sup>21</sup> Department for Levelling Up, Housing and Communities (DLUHC), *National Design Guide* (London, January 2021).

## 4. The Historic Environment and Statements of Significance

- 4.1. The following Section provides an assessment of elements of the historic environment that have the potential to be impacted upon by the proposed development.
- 4.2. As set out in Section 1, the site comprises the Grade II Listed Queensgate Market. With regards to other heritage assets within the surrounds of the site, Step 1 of the methodology recommended by GPA3 (see methodology), is to identify which heritage assets might be affected by a proposed development.
- 4.3. Development proposals may adversely impact heritage assets where they remove a feature which contributes to the significance of a heritage asset, or where they interfere with an element of a heritage asset's setting which contributes to its significance, such as interrupting a key relationship or a designed view.
- 4.4. It is however widely accepted (paragraph 213 of the NPPF) that not all parts of a heritage asset will necessarily be of equal significance. In some cases, certain elements of a heritage asset can accommodate substantial changes whilst preserving the significance of the asset.
- 4.5. Significance can be derived from many elements, including the historic fabric of a building or elements of its surrounds.
- 4.6. Consideration, based upon professional judgement and on-site analysis, was therefore made as to whether any of the heritage assets present within the surrounding area may include the site as part of their setting, whether the site contributes to their overall heritage significance, and whether the assets may potentially be affected by the proposed scheme as a result.
- 4.7. It has been observed that the following heritage assets have the potential to be sensitive to the development proposals and thus these have been taken forward for further assessment below:
- The application site, being the Grade II Listed Queensgate Market.
  - Grade II Listed Building – Huddersfield Library and Art Gallery.
  - Grade II Listed Building – Huddersfield Town Hall including Wall and Railings.
  - St Paul's Hall, University of Huddersfield – Grade II Listed Building
- 4.8. With regard to other heritage assets in the vicinity of the site, assessment has concluded that the site does not form any part of setting that positively contributes to overall heritage significance due to the nature of the asset and a lack of visual connections, spatial relationships or historic connections. Accordingly, the proposed development is not anticipated to result in a change that would impact upon the overall heritage significance of these assets. Other heritage assets have therefore been excluded from further assessment within this Report.

## Queensgate Market – Grade II Listed Building

- 4.9. Queensgate Market was added to the National List at Grade II on the 4<sup>th</sup> August 2005 (NHLE 1391505). The Grade II Listing of the building highlights it is a heritage asset of the less than the highest significance as defined by the *NPPF*.<sup>22</sup>
- 4.10. The building comprises a market hall, built between 1968–1970 to the designs of the J. Seymour Harris Partnership, with Leonard and Partners as consultant engineers. It is built from reinforced concrete, which is board-marked internally to the columns and partly clad in local Elland Edge stone and ceramic panels, with patent glazing. It is a rectangular building on a site that slopes steeply downhill from the town centre to the east towards the ring road, Queensgate.
- 4.11. The structure comprises 21 'mushroom' columns each supporting an asymmetrical rectangular section of board-marked hyperbolic paraboloid roof, in four rows of four, and one of five facing Queensgate, where the market is set over a delivery bay and car park. Patent glazing over natural stone walling and expressed framework are presented to the facades on Princess and Peel Streets, whence there are direct entrances into the market hall from Peel Street via steps. Ventilation is by fixed louvres.
- 4.12. The interior was designed for 187 market stalls and 27 shop units, available singly or in multiple units. In the centre, panopticon like, is a former restaurant at first-floor level, heavily glazed, reached via steps and used as market offices.
- 4.13. A copy of the List Entry is provided at **Appendix 5**. The List Entry explicitly states that the *“attached shops, mostly built 1970–4, are not of special interest.”*
- 4.14. A full **Statement of Significance** for the Market Hall has been prepared by Feilden Clegg Bradley Studios which was submitted as part of the previously approved Listed Building Consent and Planning Permission (ref: **2022/65/93235/W** and **2022/48/93248/W**).<sup>23</sup> This assessment should be read alongside the full statement of significance, a copy of which is provided at **Appendix 6**
- 4.15. The following pages are extracts from the Statement of Significance that summarise the building’s significance.

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<sup>22</sup> DLUHC, *NPPF*, para. 206.

<sup>23</sup> Feilden Clegg Bradley Studio, March 2022. Kirklees Cultural Heritage Statement: Volume 5 – Queensgate Market Hall.

### 5.3.0 - MARKET HALL - SUMMARY of SIGNIFICANCE

#### 5.3.1 - KEY ELEMENTS OF SIGNIFICANCE

Historic England has identified that Queensgate Market is listed Grade II for the following reasons:

- *innovative use of cutting edge technology in its application of freestanding asymmetric hyperbolic paraboloid shells*
- *patent glazing method is both technically innovative and visually pleasing*
- *The sculpted ceramic and metal artworks are integrated into the overall design*
- *design is imaginative and intelligent...creating a visually pleasing structure with a dramatic roofscape*

(National Heritage List for England: Queensgate Market)

In addition to these clear elements of significance, the building holds special interest for its design, structure and integration of art. This is seen through the following elements which underpin its special interest:

- 21no. Hyperbolic paraboloid asymmetric roof forms
- stepping roof forms
- visible articulation of the roof forms when seen from the south-east, east and north-east aspects
- visible terracing of the roof forms when seen from the south-west aspect
- glazing system, suspended from its head between and at the outer extent of the roof forms
- sculptural stoneware ceramic panels titled 'Articulation in Movement' by Fritz Stellar
- sculpted metal frieze titled 'Commerce' by Fritz Stellar

#### 5.3.2 - CHARACTERISTIC DESIGN FEATURES

The following are noted as components of the design which have both characterised the building and, in some instances, created problems for its operation. All will need to be understood within a design for its future re-use to ensure existing constraints can be resolved to maximise beneficial use of the building in its future form. While these are elements of the original design, not all inform its listing:

- large open volume of the Market Hall
- multiple circulation routes
- shop entrances at one level (consolidation of levels)
- public access available from three sides (via five entrances)
- arcade of shops from the north leading into the Market
- some shops with a Market Hall frontage (east edge)
- mezzanine designed to receive restaurant fit out (unrealised, with no obvious indication of how F&B offer was to be accommodated or serviced. Marsden p294).
- stair access identified as a possible design failing, limiting the commercial desirability of a first-floor restaurant
- mezzanine and external terrace providing internal and external views
- Panopticon - Market manager's office, service core and stallholders' facilities (located to offer most democratic relationship to the Market Hall floor - 1st floor poorly utilised)
- basement mezzanine floor below the Market level with staff WCs and storage space

#### 5.3.3 - ELEMENTS OF INTEREST

In addition to the primary areas of significance, there are aspects of the design that hold some interest. While not significant in their own right, these may inform the conservation philosophy and designs for renovation. In some instances, these elements may have been altered in the past and may be those that require the most change to achieve a viable future use. Whilst these are elements of the original design, not all inform its listing:

- M&E services (original) located within the Market's stall canopies (soffit kept free of services)
- terrazzo and rubber floor coverings
- underfloor heating to main Market floor and mezzanine
- Market stall plinths including terrazzo coved skirting to market plinths
- Market stall steel frames and melamine panelling dividers (187no. originally)
- uplighting contained in large containment wrapping the columns at same level as market stall canopy

### 5.3.0 - MARKET HALL - SUMMARY of SIGNIFICANCE

#### HIGH

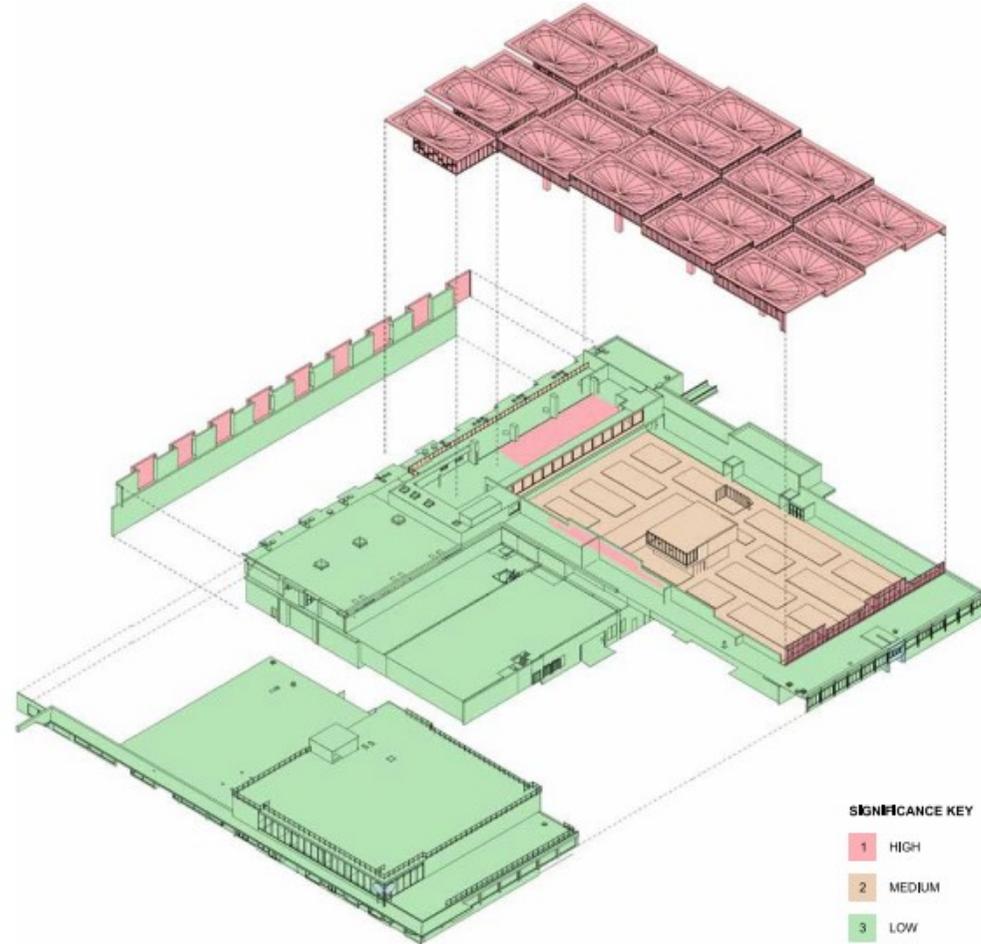
- 21no. Hyperbolic paraboloid asymmetric roof forms including supporting columns
- Fritz Steller's 'Articulation in Movement' sculptural stoneware ceramic panels – reflecting the structure, form and function of the Market.
- Fritz Steller's 'Commerce' sculpted metalwork frieze of abstract human forms – reflecting the agriculture, industry and commerce of the town.
- top hung single glazed clerestory windows

#### MEDIUM

- curtain glazing to mezzanine, both internal and external
- Market stall plinths including terrazzo covered skirting to market plinths
- terrazzo floor coverings
- brickwork elements
- Market manager's office and service core within the Market Hall

#### LOW

- west façade glazed elements
- north retail block within the curtilage
- stonework (Elland buff millstone grit) to plinth and low walls (*original but not part of the intended design which was for shuttered concrete – a departure from the design philosophy of the architect*)
- Market stall steel frames and melamine panelling dividers 187no. originally
- M&E services (original) located within the market stall canopies
- cast concrete light cases located on the terrace
- louvered windows to external walls
- metal box elements around each column intended to house up lighting
- Huddersfield former police station armorial stone



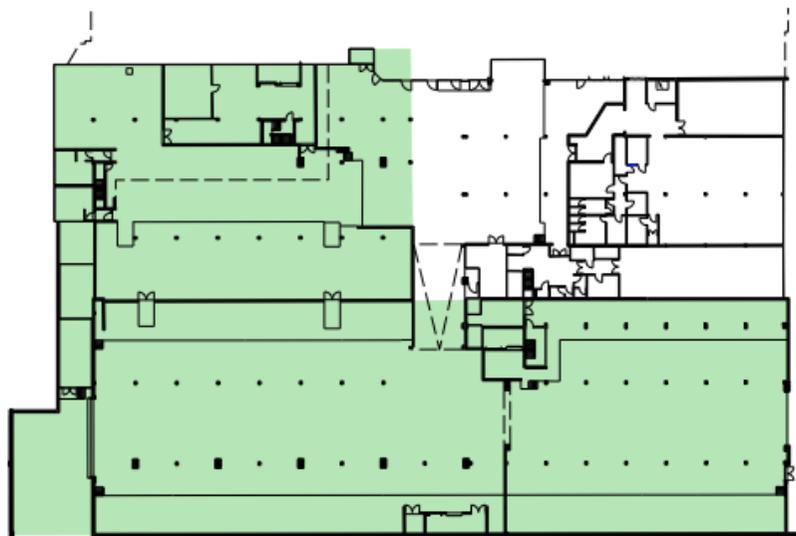
#### SIGNIFICANCE KEY

- |  |            |
|--|------------|
|  | 1 HIGH     |
|  | 2 MEDIUM   |
|  | 3 LOW      |
|  | 4 NEGATIVE |

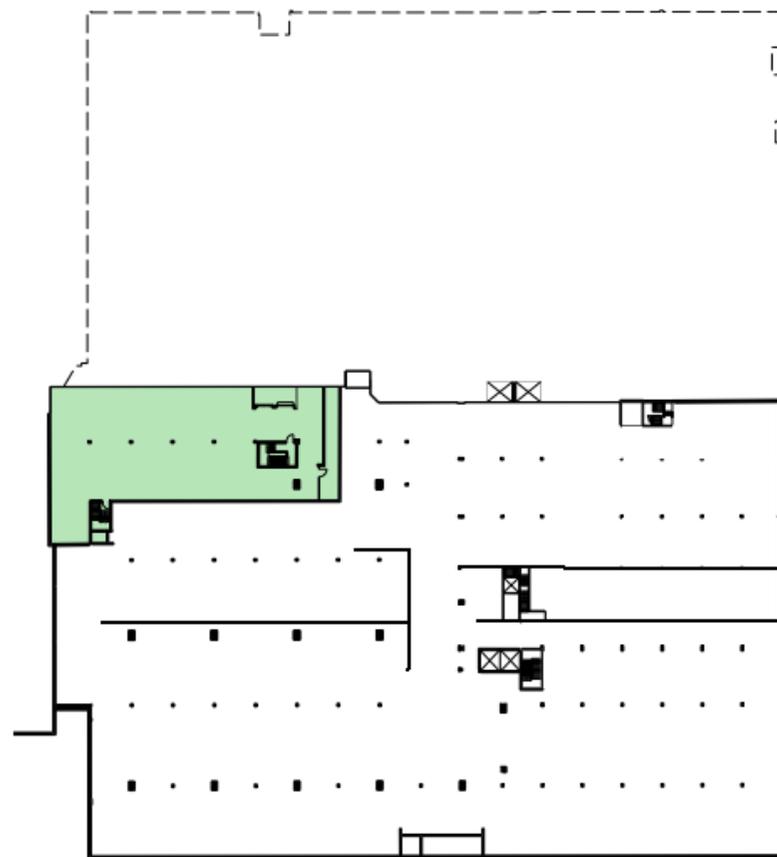
### 5.3.0 - MARKET HALL - SUMMARY of SIGNIFICANCE

**SIGNIFICANCE KEY**

- 1 HIGH
- 2 MEDIUM
- 3 LOW
- 4 NEGATIVE

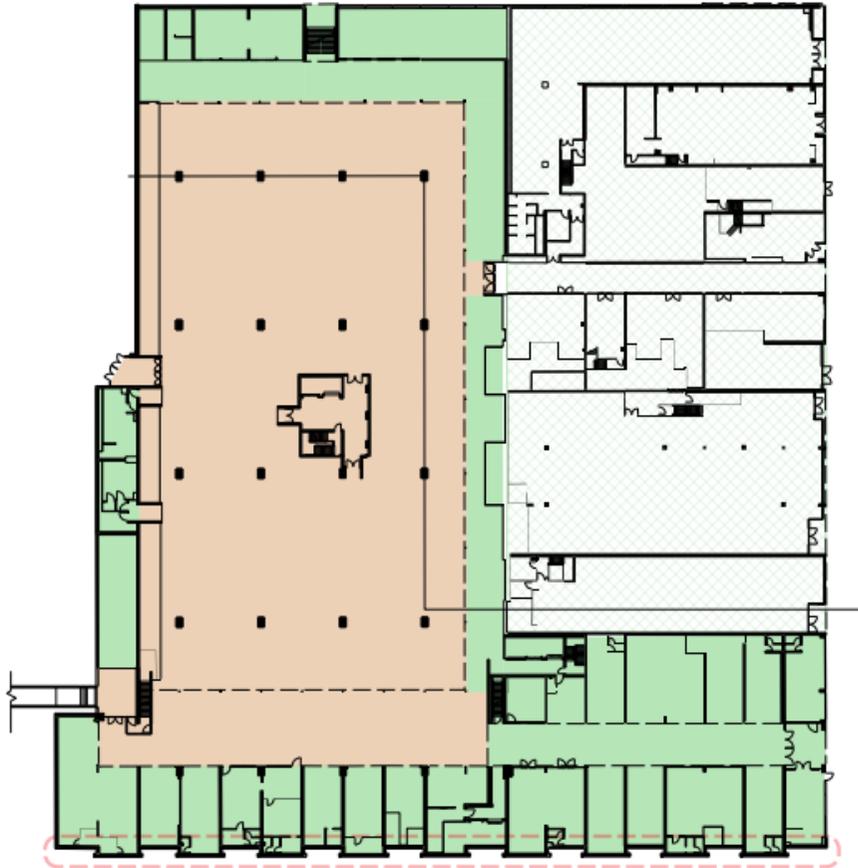


Basement Level Plan

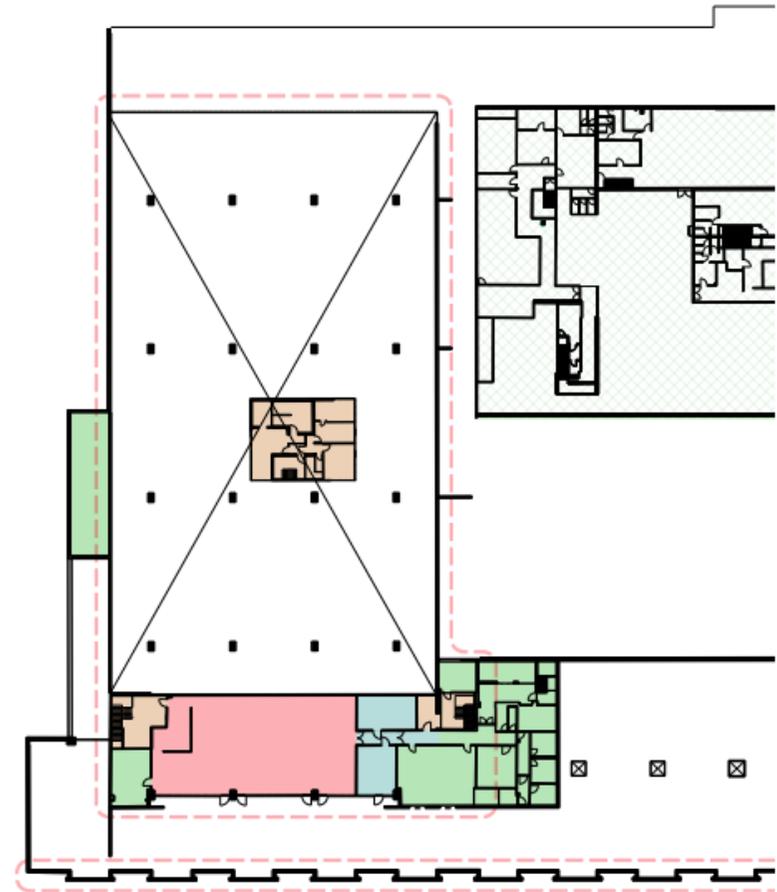


Basement Mezzanine Level Plan

### 5.3.0 - MARKET HALL - SUMMARY of SIGNIFICANCE



Ground Level Plan



First Floor Mezzanine Level Plan

### 5.3.0 - MARKET HALL - SUMMARY of SIGNIFICANCE

#### NEGATIVE

##### Mezzanine

- modern single storey window system within the mezzanine at first floor
- modern partitions

##### Ground Floor

- modern glazing enclosure to stair leading to the mezzanine
- 1980s and later floor coverings
- paint applied to concrete structure post 1970
- soffit mounted services including cable and duct distribution
- interventions into the clerestory glazing i.e. fan units

##### West and South Elevations

- modern anti-climb elements on the west elevation above the flat roof
- roller shutters externally fitted to the west elevation along Peel Street
- modern entrance doors at Peel Street, Princess Street
- modern signage at Peel Street and Princess Street entrances

##### East Elevations

- signage fitted to the 10th ceramic panel of the steps (damage to ceramic panel and some elements lost)
- mature trees obscuring the elevation (departing from the architect and sculptor's design intent)

### **Contribution of the Setting to the Significance of Queensgate Market**

- 4.17. The setting of Queensgate Market is predominantly the comprehensive Murrayfield development constructed between 1968 and 1974, which the market hall formed part of the second phase. The setting has remained largely unchanged since, except for minor additions to the Piazza complex which included extensions and canopy additions; the demolition of the multi-storey car park; and changes to the public realm layout and furniture.
- 4.18. To the north of the market hall is the pedestrianised retail precinct (the Piazza Centre) with green landscaping between the market, retail units and the Grade II Listed 1930s library building. Whilst the retail units and pedestrianised precinct retain some of its original form and appearance and allow for Queensgate market to be experienced in a setting almost contemporary with its construction, the market hall is nonetheless best experienced and appreciated from within its internal space, and with none of its significant elevations, except for the clerestory are experienced from the precinct area. Overall, the setting of the market hall in this area is considered to make a neutral contribution to its heritage significance.
- 4.19. To the south of the market hall is the site of the former car park (demolished), the appearance of the site currently is detrimental/makes a negative contribution to the heritage significance of the building.
- 4.20. To the west of the market hall is Queensgate, part of the ring road, an intervening green verge, and St Pau’s Hall, a Grade II Listed former church. Queensgate and the green

verge allow for views towards the eastern elevation of the Market Hall and the ceramic artwork panels ‘Articulation in Movement’ by Fritz Stellar which are of high significance to the building. Despite the trees at the verge limiting views of the ceramic panels the setting to its east allows for the best views of the most significant elements of the exterior of the Market Hall and thereby makes a positive contribution to the significance of the building.

- 4.21. To the west of the market hall is Peel Street and the Town Hall. Peel Street includes several bus stops, and the elevation of the market hall offers very little visual connection with the street, with the retail units within the hall being below street level. The Town Hall is a building of architectural and historic interest and is Grade II Listed, however, being a 19<sup>th</sup> century building it predates the construction of the market hall and has no functional association with it. Overall, the setting to the west makes a neutral contribution to its heritage significance.
- 4.22. The wider and extended surrounds comprise the urban built environment of the town centre, comprising a variety of commercial, retail, and educational buildings from the 19<sup>th</sup> to the 21<sup>st</sup> centuries which make a neutral contribution to the heritage significance of the building.

## Huddersfield Library and Art Gallery – Grade II Listed Building

- 4.24. Huddersfield Library and Art Gallery was added to the National List at Grade II on 3<sup>rd</sup> August 2005 (NHLE 1391504). The List Entry describes the building as follows:

*"04-AUG-05 II Library and Art Gallery built in 1937, designed by E H Ashburner, steel framed and faced with local sandstone. The plan form is square with a central atrium containing the main staircase through three storeys plus basement.*

*Main entrance facade has protruding central section with central entrance doorway with ogee-curved consoles supporting a cornice, flanked by two tall metal-framed rectangular windows with slightly recessed architraves, plus five at first floor level with cornice above. Decorative panel above cornice. Three windows on each side on ground and first floors. Second floor has no external windows. Bas-relief frieze in classical style between ground and first floor windows on either side. Windows continue in same style throughout, including basement windows to sides. Two free-standing statues in classical style with modernist influence flanking entrance steps, representing *Spirits of Literature and Art*, by James Woodford. Right return has similar facade with a projecting centre of eight windows, those on the ground floor have moulded stone surrounds and hood moulds, the eight windows above have flush surrounds.*

*INTERIOR: entrance hall with original coffered ceiling and lights, marble lined. Fine Imperial staircase to all*

*floors with brass handrail. Floor paved with chequer design (hidden by carpet). Landing walls panelled in wood veneer, landing floor with original cork tiles. Meeting room also fully panelled in wood veneer with original doors and fittings. Some original bookcases in library and original doors throughout.*

*Built 1937, opened as a library and art gallery in 1940, still in original use."*

- 4.25. A copy of the List Entry is provided in **Appendix 5**.
- 4.26. The library opened in 1940 and was built at a time of great national enthusiasm for public libraries but rather than adopting a fully open plan reading room layout that was becoming more common, the library was designed with several separate rooms including a Lending Library; General Reading Room; Newspaper Room; Reference Library; Ladies Room; Student's Room; Patent Library; Children's Library; Music Room; Stack Rooms and several staff rooms. The top floor was given over for an art gallery.
- 4.27. Externally the library is largely original, but the surrounding area has substantially changed since 1940.

### Setting and Surrounds

- 4.28. The immediate and wider setting of the building comprises an area that is hard surfaced within its associated stone boundary walls. This area, along with elements to its south and west, including the Town Hall

and Victoria Lane and its 19<sup>th</sup>-century buildings form part of the building's original setting when it was first built. Other elements of its immediate and wider setting, including the Piazza Centre, Nelson Mandela Square, the Queensgate Market and the soft landscaping are all modern interventions in its setting mostly from the Murrayfield redevelopment of the late 1960s and early 1970s, following widespread demolition of the area, including a pub to the rear of the library.

- 4.29. The extended setting of the building comprises Huddersfield town centre itself, including the Town Centre Conservation Area.

### Views

- 4.30. Views of the building are largely obtained from the grassed and paved area of the Piazza Centre within the application site from Princess Alexandra Walk; Peel Street; Princess Street; and Victoria Lane. Views of the building from its north generally focus on elevations that are less architecturally detailed, this is due to the pub that was formerly located on the north side of the building and thereby obscured views of this elevation, and also the fact that the original architect, Ashburner, envisaged this elevation to be extended at a later date when he first designed it.
- 4.31. Views from within the building are confined to its windows on each elevation and focus on the surrounding buildings. The principal south elevation allows for views towards Queensgate Market and the Town Hall.



Plate 2: Left: View of the Library from the north. Right: View of the Library from King Street.



Plate 3: Left: View of the Library from Princess Street and Peel Street. Right: View of the Library from Victoria Lane.

### Heritage Significance

- 4.32. As a Grade II Listed Building it is a designated heritage asset of the less than highest significance as defined by the NPPF. The heritage significance of this Listed Building is principally embodied in its **architectural interest** through being largely original in its appearance externally and retaining its original layout and much of its original fixtures and fittings, enabling an understanding of how the building was designed to function and operate. There is also architectural interest in the fact that it is recorded that the fixtures and fitting of the library were very carefully chosen for this site to be a reflection of the latest developments in this area. Its **historic interest** is related to the needs of the town, having outgrown its

earlier library; the desire of the Corporation; and a national enthusiasm for libraries at the time of its construction. The library is also associated with its architect, E H Ashburner who regarded himself as an authority on library design, writing a book on the subject ten years later, and the sculptor James Woodford, an Associate of the Royal Academy, the sculpture and artwork provide the building with **artistic interest** too. As a building that was built for the people of Huddersfield and is still in its original use, the building has high communal value to the local community.

#### **Contribution of the Application Site to the Heritage Significance of the Library and Art Gallery**

4.33. The setting of the Library and Art Gallery also contributes to its significance, although the significance derived from the setting is less than that from its historic fabric. The principal elements of the physical surrounds and experience of the Listed Building (its 'setting') which are considered to contribute to its heritage significance comprise:

- **Ramsden Street and Peel Street:** The front of the building was designed to address the main visitor approach from Ramsden Street and Peel Street. It is from these streets that the principal elevation and entrance can still be partially experienced in the original context and townscape as first built.
- **Victoria Lane:** This lane remains largely as it was in 1940, save for the more recent Poundland development at the junction of Albert Yard, and as such the building can still be partially experienced in the original context and townscape as first built.

4.34. The majority of the immediate and wider setting of the Library and Art Gallery makes no contribution to its heritage significance. The Murrayfield redevelopment of the 1960s and 70s, including Queensgate Market (the application site), and its aspirational public realm is disconnected from the library building and the designs were not fully integrated with the library and its setting, thereby the application site makes a **neutral contribution** to the significance of the Library and Art Gallery.

## Huddersfield Town Hall Including Wall and Railings – Grade II Listed Building

- 4.35. Huddersfield Town Hall Including wall and railings was added to the National List at Grade II on 28<sup>th</sup> September 1978 (NHLE 1231723). The List Entry describes the building as follows:

***"RAMSDEN STREET 1. 5113 (South Side) Huddersfield Town Hall, including wall and railings to area SE 1416 SW 3/1133 II 2. Built in 2 parts, the lower part (to Ramsden Street) 1875–6, the higher part (to Princess Street) 1878–81. Architect of the latter: J H Abbey. Ashlar. 2 storeys, and basement. Earlier part. Moulded eaves cornice, taken on stone brackets along facade. Parapet along facade, with panelled dies, the 2 central ones taller and crowned with urns: they flank the Borough Arms. Ground floor horizontally rusticated and surmounted by entablature. Continuous moulded impost band on 1st floor. 7 window ranges, those on 1st floor round-arched, with keystones and moulded voussoirs, those on ground floor segment-headed and set in recessed panels, with fielded panels in aprons. Steps up to door. Porch in antis, flanked by paired columns taking full entablature with parapet. Area has cast iron railings with ornamental finials at either end, but low wall in front, and piers with fielded panels, moulded cornices and urns on top. Later part. Full entablatures to ground and 1st floors, both modillioned, eaves cornice dentilled as well. Panelled parapet with moulded coping. Ground floor has horizontally rusticated angle piers. 1st floor has a giant Corinthian order. 3 ranges of windows, round-arched with sculpted masks on keystones, moulded voussoirs and impost bands. Ground floor windows and central***

***1st floor window are sub-divided by a slender colonnette taking 2 round arches with oculus in spandrels. Sculpted panels above flanking 1st floor windows. Central bay breaks forward and is crowned with segmental pediment. Round-arched porch in antis, flanked by paired pilasters taking consoles to cornice. 9 ranges of sashes in side elevations, end bays breaking forward and crowned by segmental pediments. Interior. Concert Hall (in later part) decorated in monumental style, viz, giant pilasters, coved ceiling with moulded stress beams, apsed organ recess, gallery on iron columns, 2 upper galleries, windows with large keystones with masks. Extremely lavish stucco ornament on front of balconies, spandrels of windows, in frieze and on soffits of ceiling beams. Lavish stucco ornament to ceilings and arches elsewhere in building, and elaborate wooden door surrounds. Staircase with elaborately twisted iron balusters. The Town Hall opened in 1881 with a 3 day festival in which Sir Charles Halle said that the Huddersfield Choral Society was the best he had ever conducted. "***

- 4.36. A copy of the List Entry is provided in **Appendix 5**.

### Setting and Surrounds

4.37. The immediate setting of the Town Hall comprises the roads and pavements of Ramsden Street, Princess Street, Corporation Street; and Peel Street, including the elements of public realm and bus shelters. Its wider setting comprises the buildings along all of these streets including Queensgate Market (the application site), which is seen alongside the Town Hall in all views along Peel Street, and the Art Gallery and Library which is also seen in views along Peel Street and from its main entrance on Ramsden Street.

4.38. The extended setting of the building comprises Huddersfield town centre itself, including the Town Centre Conservation Area.

### Views

4.39. The topography of the town centre and the slope of the land down to the ring road ensure that the Town Hall appears elevated in the townscape in views across the application site from the southeast. From here the east and south elevation of the Town Hall are prominent in the view, but this view was largely bcreated as a result of the demolition of the multi-storey car park adjacent to the application site (Plate 4).

4.40. There is no evidence to suggest that the Town Hall was designed to be prominent in views from the south, it is simply a result of its scale and elevated position. Prior to the redevelopment of the application site in the 20<sup>th</sup> century, the site was developed with buildings which would have reduced the ability to see the Town Hall, albeit probably not to the extent that the multi-storey car park did.



*Plate 4: Right, view of the Town Hall from the ring road. Left: same view before the demolition of the car park with no view of the Town Hall.*

4.41. Views from within the application site are obtained from the open public realm at the Piazza Centre, from here the Town Hall is prominent above the market hall (Plate 5).



*Plate 5 The view of the Town Hall from the public realm at the Piazza within the application site.*

4.42. Views from the Town Hall are limited to views from the windows and the south and north entrances and will be of the application site and wider townscape. There is no identified designed view from the Town Hall.

### Heritage Significance

- 4.43. As a Grade II Listed Building it is a designated heritage asset of the less than highest significance as defined by the NPPF. The heritage significance of this Listed Building is principally embodied in its **architectural interest** as a Victorian Town Hall built in two phases with a concert hall within, from traditional materials with classical detailing. The building also has **historic interest**, being a building that represents the growth and wealth of the town in the latter quarter of the 19<sup>th</sup> century and its association with J.H Abbey architect.
- 4.44. The setting of the Listed Building also contributes to its significance, although the significance derived from the setting is less than that from its historic fabric. The principal elements of the physical surrounds and experience of the Listed Building (its 'setting') which are considered to contribute to its heritage significance comprise:
- The immediate surrounding streets from where the building can be appreciated and experienced at close range.
  - Other late 19<sup>th</sup>-century buildings on the surrounding streets provide for some understanding of its original context and setting.

### Contribution of the Application Site to the Heritage Significance of the Town Hall

- 4.45. Although the Town Hall can be seen from several vantage points within the town, the building is not understood to have been purposefully designed to be experienced from one place and its setting has changed and evolved throughout the 20<sup>th</sup> century, including the development of the application site. Whilst the surrounding streets contribute positively to how the building is appreciated and experienced, the application site, including Queensgate Market, is an area that was largely redeveloped throughout the 20<sup>th</sup> century resulting in the loss of much of the earlier street pattern and is considered to make a **neutral contribution** to the significance of the Town Hall.

## St Paul's Hall, University of Huddersfield – Grade II Listed Building

- 4.46. St Paul's Hall, University of Huddersfield, is a former church and was added to the National List at Grade II on 3<sup>rd</sup> March 1952 (NHLE 1231471). The List Entry describes the building as follows:

**1829. Architect; John Oates or Joseph Kaye. Ashlar. Pitched slate roof. Nave and aisles, chancel, vestry, west tower. Parapets. Buttresses, diagonal at corners, with pinnacles. Five-bay nave, three-bay chancel with polygonal end. All windows plain chamfered untracery lancets, some with hoodmoulds. Three-stage tower with diagonal buttresses and crenellated parapet. Octagonal spire with two stages of gabled lucanes. Aisle west doors have ogee mouldings with delicate sculpted ornament.**

**The chancel was added in 1883, its foundation stone laid by Lady Gwendolen Ramsden.**

**Interior; Octagonal piers; tall arcade blind triforium arcade: clerestory lancets with colonettes. Flat roofs. Chancel has quadripartite rib vault. West gallery. Good neo-classical marble tablet to Edward Learoyd, d 1857"**

- 4.47. A copy of the List Entry is provided in **Appendix 5**.

### Setting and Surrounds

- 4.48. The immediate surrounds of the former church comprise the church yard, with its grassed areas, and trees. Its wider and extended setting comprises the ring road, and buildings alongside, including the former Hippodrome, Queensgate Market (the application site) and the Joseph Priestley West Building, together with other university buildings.

### Views

- 4.49. The spire of the building can be seen from several vantage points within the town and application site. The spire can be seen alongside the roof of Queensgate Market from the southwest and across the site of the demolished car park (Plate 6).



*Plate 6: Views of the spire from the southwest and across the former car park site.*

- 4.51. The spire is also visible above Queensgate Market from Princess Street and from Peel Street, although from Peel Street its visibility varies and from some parts it is mostly hidden by the market hall (*Plate 7 and Plate 8*).



*Plate 7: Views of the spire from Princess Street and Peel Street.*

- 4.52. From Ramsden Street more of the tower, together with the spire is visible alongside the Piazza complex (*Plate 8 and Plate 9*).

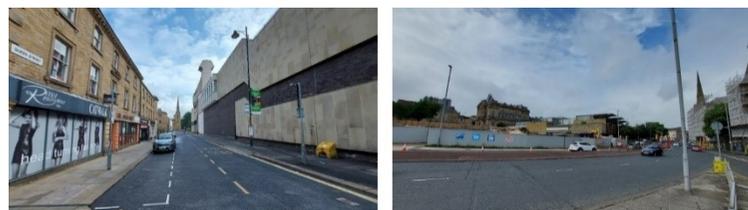


*Plate 8: Views of both the tower and spire from Ramsden Street and glimpsed views of the tower only from Peel Street.*



*Plate 9: Views of the top of the tower and the spire from the public realm of the Piazza centre.*

- 4.53. From Queen Street the tower and spire terminate views towards the south, and from the ring road the tower and spire form a prominent point on the bend of the ring road (*Plate 10*).



*Plate 10. View of the tower and spire from Queen Street together with the tall flue at the Piazza Centre. and view of the spire from the ring road looking east.*

4.55. Views from the building are limited to being from its surrounding area rather than from within the building and are of the ring road; Queensgate Market, Queen Street; St Peter's Church and surrounding university buildings.

### Heritage Significance

4.56. As a Grade II Listed Building it is a designated heritage asset of the less than highest significance as defined by the NPPF. The heritage significance of this Listed Building is principally embodied in its **architectural interest** as a church from the early 19<sup>th</sup> century, built in the English style and with an embattled tower and spire. Its **historic interest** is derived from its original use as a church, and that it was funded by the Church Commissioners, which was usually in response to the threat of growing non-conformism in areas.

4.57. The setting of the Listed Building also contributes to its significance, although the significance derived from the setting is less than that from its historic fabric. The principal elements of the physical surrounds and experience of the Listed Building (its 'setting') which are considered to contribute to its heritage significance comprise:

- Its churchyard which is associated with its former use and provides an area for the church to be appreciated and experienced at close range.
- Queen Street – from here the Church is experienced as being a planned element in the townscape and terminating views along the street.

### Contribution of the Application Site to the Heritage Significance of St Paul's Hall

4.58. Whilst the churchyard and the alignment of Queen Street and its 18<sup>th</sup> – and early 19<sup>th</sup>–century buildings contribute positively to the significance of the church it is recognised that its setting has changed and evolved since the church was first built. The ability to see the church from vantage points in the town, including the application site is, in many cases, the result of demolition and redevelopment which has either incidentally or purposefully enabled the views. Despite its tower and spire being seen from parts of the application site, St Paul's Hall has no functional association with the application site and overall it is considered the application site makes a **neutral contribution** to its significance from being within its setting.

## 5. Assessment of Impacts

- 5.1. This Section addresses the heritage planning issues that warrant consideration in the determination of the application for Listed Building Consent and Planning Permission. This Section should be read alongside the proposed plans, the Design and Access Statement, and the previously consented scheme.
- 5.2. In determining the previous Listed Building Consent<sup>24</sup> the Planning Officer's report confirmed that Historic England considered the proposals amounted to less than substantial harm, whilst the Council's Conservation and Design Team considered that the *"that the public benefits arising from such changes outweighs the minor harm arising and in tandem, other aspects of the scheme seek to ensure that the overall character of the building is maintained, with architectural elements restored, enhanced and its significance better revealed."* Overall, the Planning Officer concluded the proposals would result in less than substantial harm, but the public benefits greatly outweighed the harm.<sup>25</sup>
- 5.3. This Section only considers the proposed changes, to the previously consented scheme to Queensgate Market, and within its setting, and any impact on the Grade II Listed

Library and Art Gallery and the Grade II Listed Town Hall from changes within their setting.

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<sup>24</sup> Application Ref: 2022/65/93235/W

<sup>25</sup> See Officer's Report for Listed Building Consent ref: 2022/65/93235/W dated 21<sup>st</sup> July 2023.

## Impact on Queensgate Market

### Lower Ground Floor

Alterations to the Consented Scheme	Significance	Assessment
Retention of more fabric/less demolition.	Formerly classed as 'Basement', the Statement of Significance considered this area to be of low significance.	The amendments to the previously consented scheme will involve less intervention to the space, with walls, columns, foundations, and slabs being retained. Overall, the impact is considered to be less harmful than previously consented, which had been considered to be less than substantial. The proposals are thereby at the lower end of this scale.
<b>Library:</b> Relocating public services from this floor including the Makerspace and Staff Workspaces to the Upper Ground Floor and keeping library storage and relocating WYAS storage to this level.	Formerly classed as 'Basement' the Statement of Significance considered this area to be of low significance.	As a result of changing the uses at this level, including relocating the storage to this level, the need for an accessible public entrance from Queensgate and requirement to introduce glazing is negated, therefore the number of new openings required in the Queensgate elevation is reduced to one single door for staff access. This results in better preservation of the Queensgate elevation and a lower degree of less than substantial harm arising from the loss of original fabric.
<b>Food Hall:</b> Although the configuration has been adjusted to retain more of the existing fabric, the Food Hall accommodation at this level remains largely as per the approved scheme, housing storage, M&E plant and refuse areas, accessible via a new service lift and stair.	Formerly classed as 'Basement' the Statement of Significance considered this area to be of low significance.	The reconfiguration of the space from the consented scheme results in no greater harmful impact and remains as previously considered to be at the lower end of less than substantial harm.

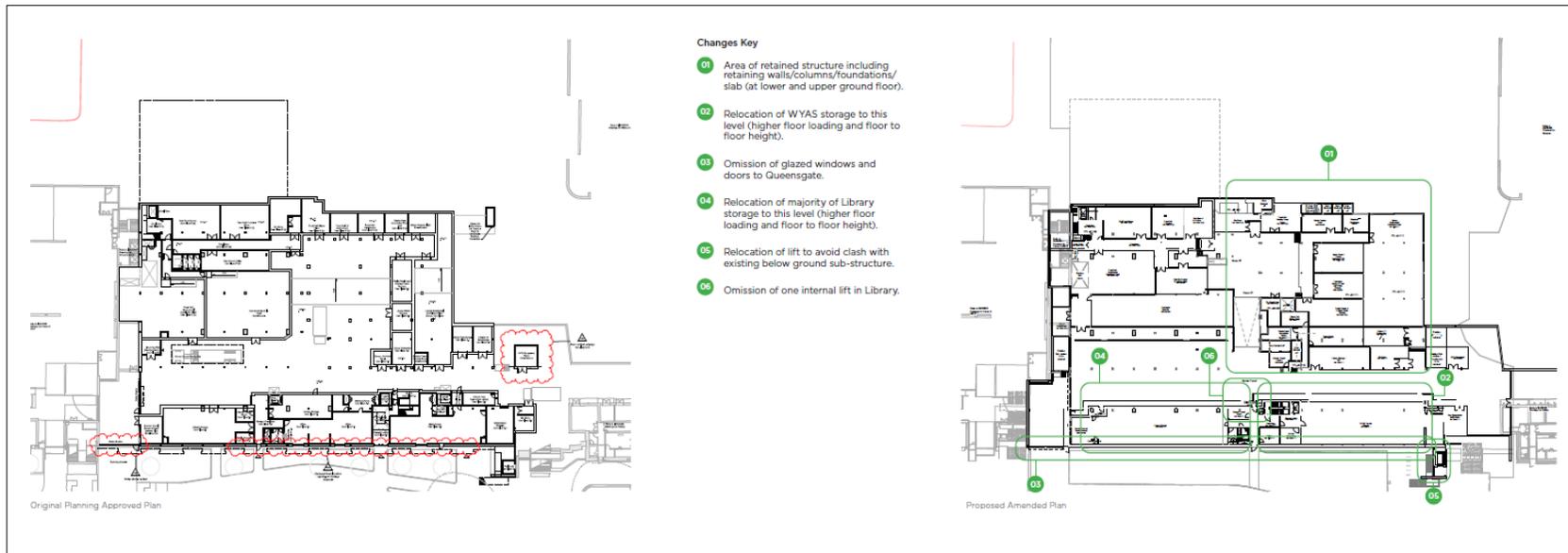


Plate 11: Lower Ground Floor – Comparison of amendments to the previously consented scheme as presented in the Design and Access Statement.

## Upper Ground Floor

Alterations to the Consented Scheme	Significance	Assessment
<p><b>Library:</b> The majority of the library’s public services are still located at this level, which will be level with the new public square, with the Makerspace and staff workspaces now relocated to this floor, occupying the southern end of the library footprint backing on to Queensgate</p>	<p>Formerly classed as ‘Ground Level’ in the Statement of Significance. This area is considered to be a mix of low and medium significance.</p>	<p>The alterations are mainly contained within the areas of low significance. The areas of medium significance, including the stair cores, will still be retained ensuring the original points of circulation between floors are retained. Overall, the reconfiguration of the space from the consented scheme results in no greater harmful impact and remains as previously considered to result in less than substantial harm.</p>
<p>Proposed lift positions have been rationalised from three positions to two within the library. The lift at the Queensgate stair has been repositioned to avoid a clash with the substructure below ground.</p>	<p>The ceramic art panel to the stair is considered to be of high significance in the Statement of Significance</p>	<p>The previously consented scheme allowed for a lift in the areas of the existing entrance to the offices of the Piazza centre close to the staircase to Queensgate. The proposed amendment is to relocate the lift slightly to the west. This amendment will not result in any impact on the ceramic art and overall will have a neutral impact on the heritage significance of the building.</p>

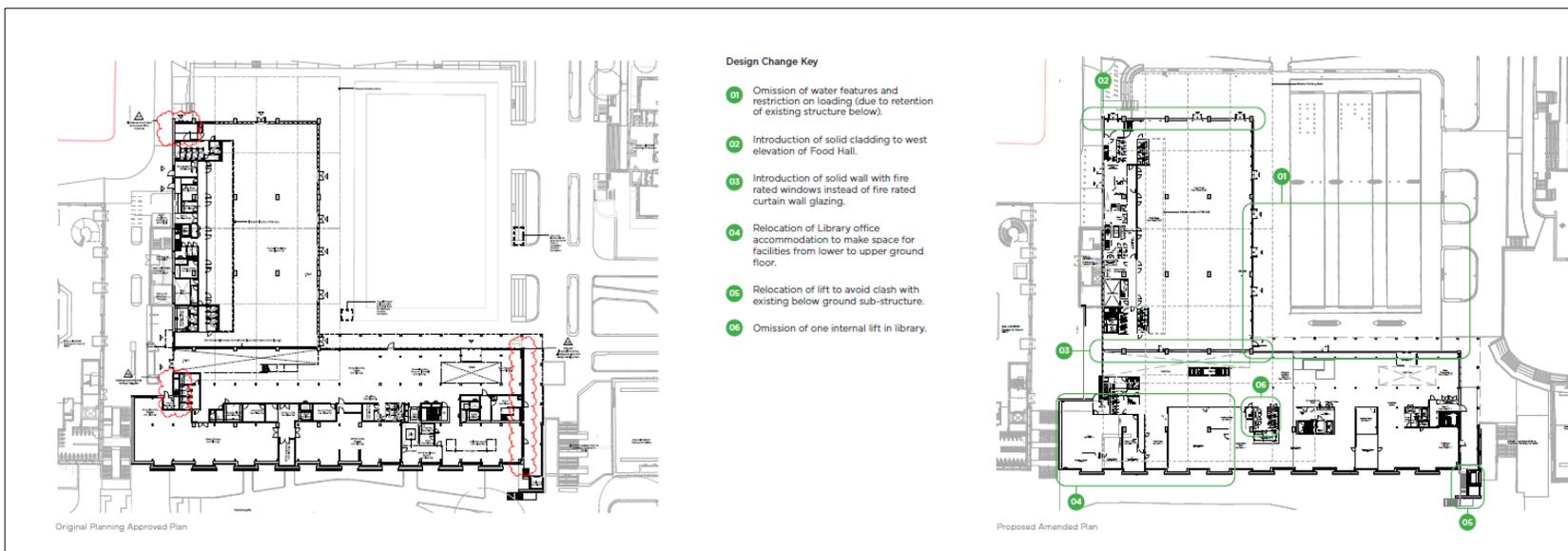


Plate 12: Upper Ground Floor – Comparison of amendments to the previously consented scheme as presented in the Design and Access Statement.

## First Floor

Alterations to the Consented Scheme	Significance	Assessment
<p>In addition to the changes to the lifts and separating wall (see below) the amended proposals at first floor level have revised the approach to the space directly accessible from the main feature staircase at the southern end of the library. Arrival at the top of the feature stair has been revised from a 'gallery' style circulation with cellular spaces to an open plan arrangement, catering for quiet reading, research, and study areas</p>	<p>Formerly classed as 'First Floor Mezzanine Level' in the Statement of Significance which considered this area to be of high significance.</p>	<p>The omission of the glazed partitioned spaces (and their associated ceilings) as was previously consented to an open plan approach will allow users to appreciate the height of the space and the character provided by the concrete roof structure, echoing the proposals for the food hall. The previously consented alterations in this area were at the upper end of less than substantial harm (including the removal of the shop units below).<sup>26</sup> However, the amended proposal is more aligned with the original design of the largely open plan restaurant area (although the space is understood to never have been used for this function). Overall, the amended proposals has a less harmful impact than that previously consented and is thereby considered to have a neutral impact on the significance of the building.</p>
<p>The cellular spaces accommodating the WYAS Archive Search Room and staff functions have been relocated to the northern section of the library, accessible from the main lending library area.</p>	<p>Formerly classed as 'First Floor Mezzanine Level' in the Statement of Significance and is considered this area of low significance.</p>	<p>This is an area within the extension that was previously consented, thereby changes to the internal layout will have no impact on any original or historic fabric, and as such is considered to have a neutral impact on the significance of the building.</p>

<sup>26</sup> In Heritage Statement: Volume 6 – Heritage Impact Assessment. Fielden Clegg Bradley Studios- September 2022

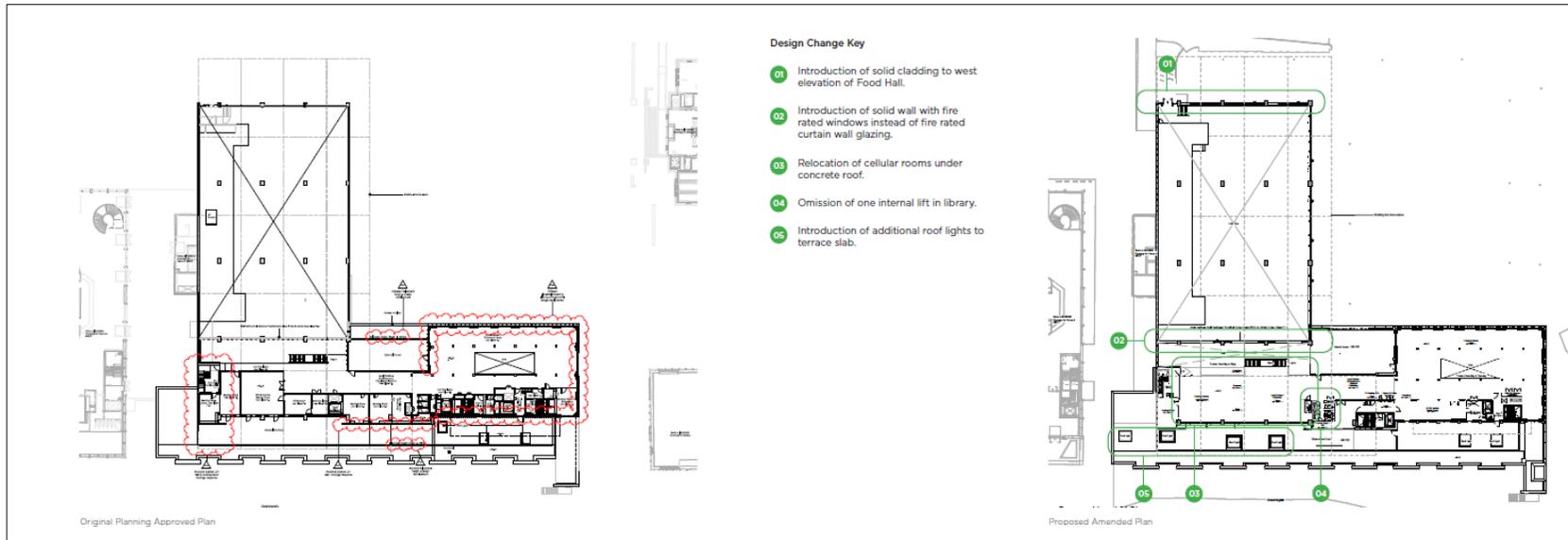


Plate 13: First Floor – Comparison of amendments to the previously consented scheme as presented in the Design and Access Statement.

## Second Floor

Alterations to the Consented Scheme	Significance	Assessment
<p>The main change to the amended proposals at Second Floor is the omission of the events space</p>	<p>Formerly classed as 'First Floor Mezzanine Level' in the Statement of Significance which considered this area to be of low significance.</p>	<p>The omission of the second-floor extension from the previously consented scheme alleviates the required strengthening works to the existing structure below. Overall, no harm will arise to the significance of the building from the removal of extension.</p>

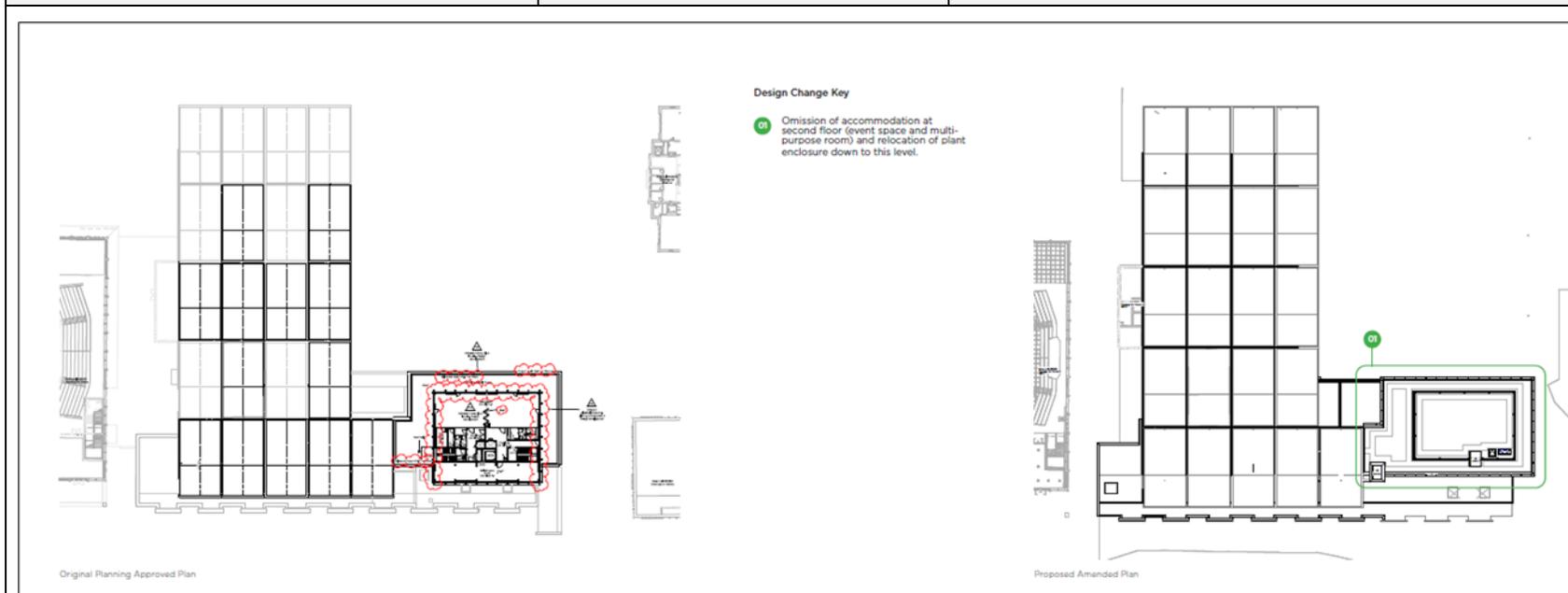


Plate 14: Second Floor – Comparison of amendments to the previously consented scheme as presented in the Design and Access Statement.

## Internal Separating Wall

Alterations to the Consented Scheme	Significance	Assessment
<p><b>Separating Wall:</b> The proposed layout of the Food Hall remains largely the same as the approved scheme, however, the key change to proposals at this level is the treatment of the separating wall between the library and the food hall.</p> <p>A full height, fire rated, glazed screen was proposed in the original approved scheme, however further review presented the following technical issues:</p> <ul style="list-style-type: none"> <li>Limited suppliers of fire rated curtain wall systems to provide the fully glazed approach.</li> <li>Lack of fire test certification for junction detail where curtain wall system abuts the concrete soffits.</li> </ul> <p>To alleviate these technical issues, the amended proposals include for a solid fire rated construction with fire rated window systems integrated to achieve the desired visual connectivity between the spaces. A pair of vertical windows is proposed to either side of the existing columns to frame views of the existing roof structure and emphasis the height of the space. These pairs of windows will be introduced across the width</p>	<p>The location of the separating wall spans areas considered in the Statement of Significance to be medium and high significance, with high significance attributed to the first-floor level.</p>	<p>The amendment to the separating wall will reduce the intervisibility between the new library and food hall, especially at the upper ground floor where the original curtain glazing allows for views between the spaces. It was previously concluded<sup>27</sup> that the loss of the original glazing and introduction of a new fully glazed curtain wall spanning the ground and first floor would result in less than substantial harm at the lower end of the spectrum. It is considered that the amendment, whilst of a different design, does still allow some intervisibility between the spaces and the level of harm is no greater than previously concluded. Further, the amendment is justified by the technical issues associated with the implementation of the previously consented scheme.</p>

<sup>27</sup> In Heritage Statement: Volume 6 – Heritage Impact Assessment. Fielden Clegg Bradley Studios– September 2022

<p>of the separating wall to capture multiple aspects.</p> <p>The introduction of a fire rated window approach provides a number of available solutions and avoids fire test certification issues by removing the direct interface detail with the existing concrete soffit that have led to the development of a solid wall approach with windows to maintain visual connectivity.</p> <p>In response to the vertical nature of the space, and its external glazing fenestration, the window form and approach of the panelling of the separating wall aim to enhance the verticality.</p>		
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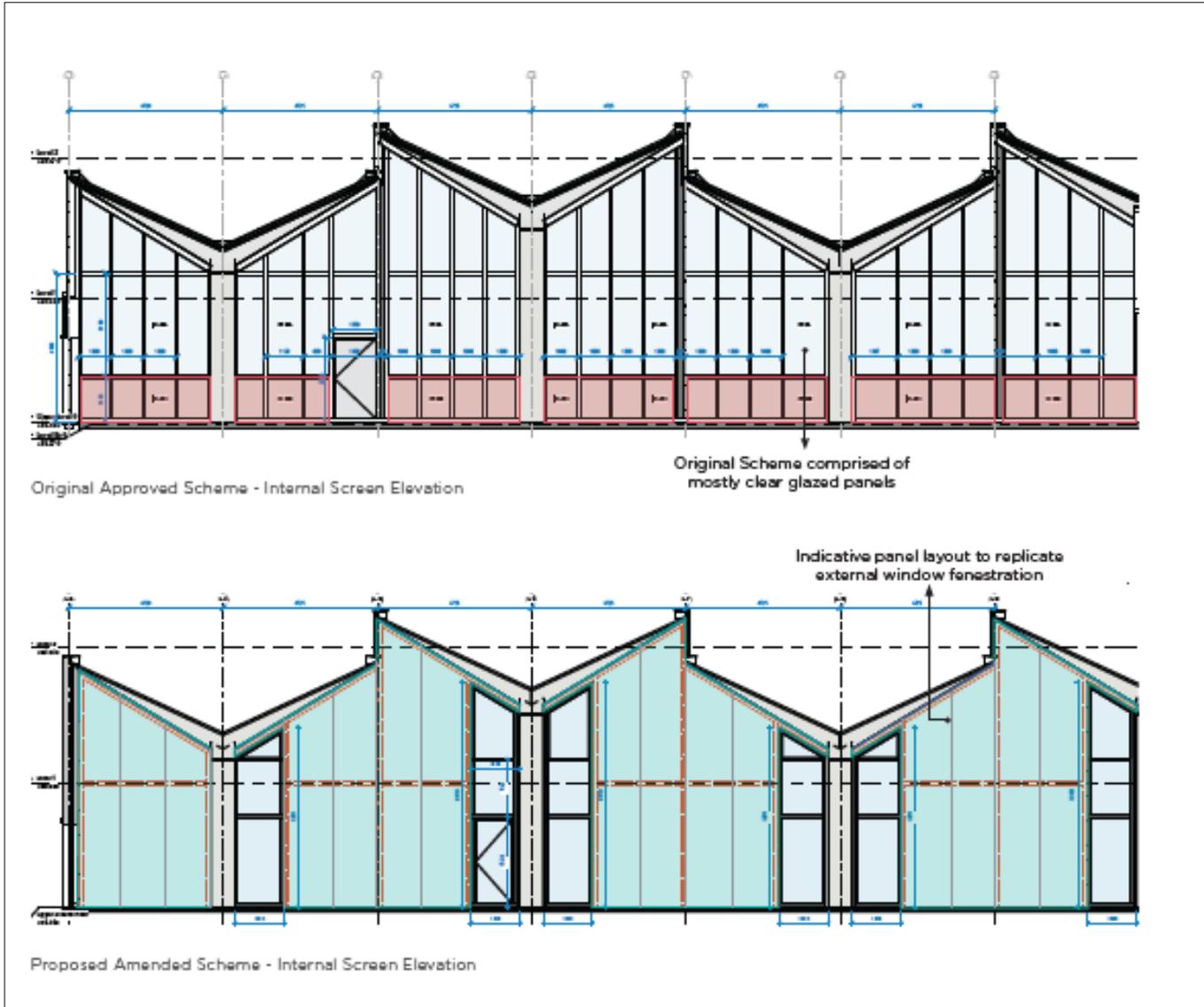


Plate 15: The proposed amended internal wall compared with the consented scheme.

## Scale, Mass, and Elevational Changes

### Omission of Level O2 Event Space

Alterations to the Consented Scheme	Significance	Assessment
<p><b>Omission of Level O2 Event Space:</b> The proposals omit the previously approved Event Space at Level O2 of the modern library extension. The omission of the event space and decrease in height overall left the library with a squat appearance, thereby the design has been altered to reintroduce verticality via breaking up the horizontal banded appearance of Level O1. Whilst the main horizontal bands remain, piers have been introduced to reflect the rhythm of the colonnade columns below to enhance verticality. These are supported by the slim, rectangular proportions of the facade panels.</p>	<p>Formerly classed as 'First Floor Mezzanine Level' in the Statement of Significance which considered this area to be of low significance.</p>	<p>This element of the previously approved scheme had no direct impact on original or significant fabric of the Listed Buildings and was considered not to be harmful<sup>28</sup>. The proposed redesign has suitably considered the elevational design of the new library and again results in no harmful impact on the Market Hall in co-visible views. This is explained in greater detail in the accompanying Design and Access Statement.</p>

<sup>28</sup> In Heritage Statement: Volume 6 – Heritage Impact Assessment. Fielden Clegg Bradley Studios- September 2022

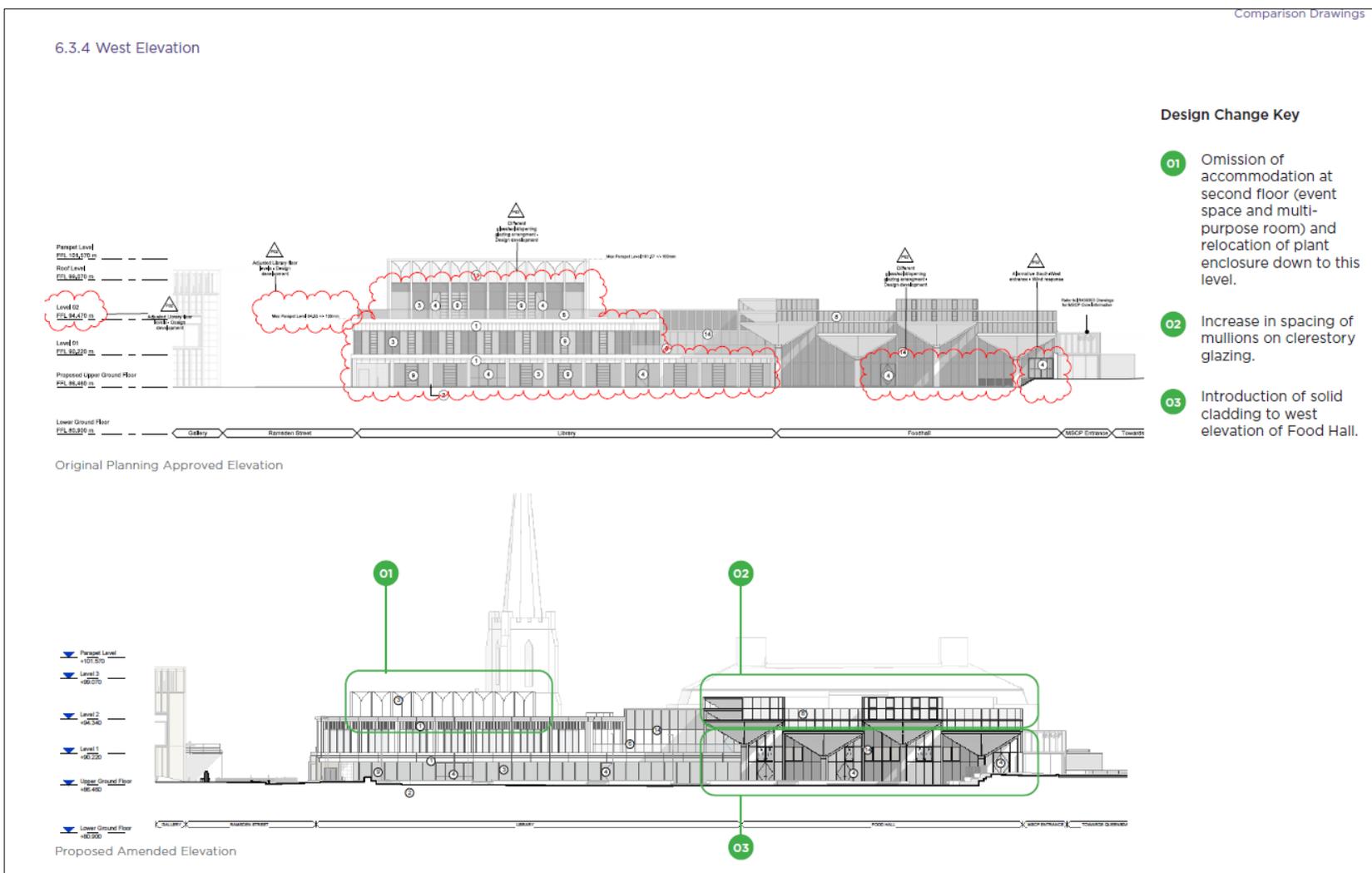


Plate 16: Comparison of the west elevation showing the scheme with the second floor removed from the consented scheme, as presented in the Design and Access Statement.

### Curtain Wall Fenestration

Alterations to the Consented Scheme	Significance	Assessment
<p><b>Curtain Wall Fenestration:</b> The design of the Consented new curtain wall glazing has been amended together with the clerestory glazing to ensure that there is greater continuity in width and appearance between the two parts.</p>	<p>This is a new element to be added to the building thereby has no existing significance.</p>	<p>The introduction of new curtain walling to elevations, in place of existing shops and the revealing of the concrete ‘umbrellas’ was considered to be an alteration which resulted in less than substantial harm at the lower end of the scale as part of the previously consented scheme.</p> <p>The proposed design of the of the curtain wall glazing provides greater continuity with the clerestory framing than was originally proposed as part of the consented scheme and thereby visually is beneficial.</p> <p>Overall, given the impact described above, there will be no greater level of harm than that already consented.</p>

### West Elevation Solid Cladding

Alterations to the Consented Scheme	Significance	Assessment
<p><b>Solid Cladding:</b> The main alteration to the west elevation comes via the introduction of bays of solid cladding, to improve the thermal performance of the external envelope and reduce dependence on the MEP services. The placement of the solid elements across the elevation is regularised to alternate bays. The look and feel of the external panel system is to be reflective metal to appear closer to the adjacent glazed bays. The sizes of the metal panels themselves are proposed to replicate the glazing modules for consistency</p>	<p>The elevations, except for the ceramic panels and clerestory glazing are considered to be of low significance in the Statement of Significance.<sup>29</sup></p>	<p>The removal of the shops from the west elevation and replacement with glazed curtain walling and exposing the concrete ‘umbrellas’ was considered to be an alteration which resulted in less than substantial harm at the lower end of the scale<sup>30</sup> as part of the previously consented scheme. The proposed amended elevation, with the inclusion of solid clad panels, is still largely consistent with the consented scheme but will provide the public benefit of better thermal performance. Overall, there will be no greater level of harm than that already consented.</p>

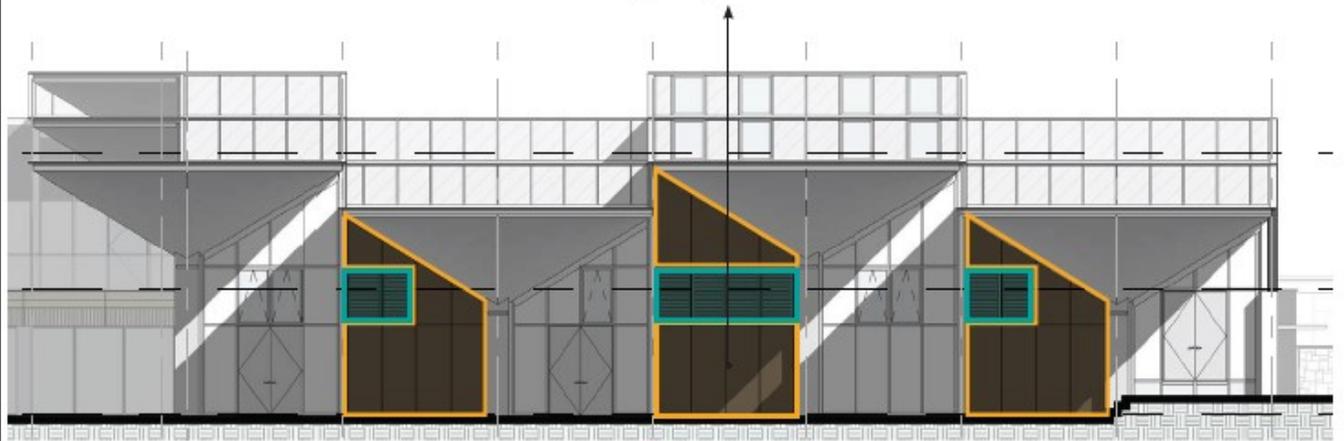
<sup>29</sup> In Heritage Statement: Volume 6 – Heritage Impact Assessment. Fielden Clegg Bradley Studios- September 2022

<sup>30</sup> In Heritage Statement: Volume 6 – Heritage Impact Assessment. Fielden Clegg Bradley Studios- September 2022



Development View - North & West Elevations

Placement of solid elements maintain  
regularity in the facade



Proposed Amended West Elevation

Plate 17: The proposed amended west elevation as presented in the Design and Access Statement.

## Roof

Alterations to the Consented Scheme	Significance	Assessment
<p>In order to avoid the introduction of windows to the Makerspace and staff workspaces which are proposed to be relocated to the upper ground floor and backing on to Queensgate, and any impact to the existing elevations; additional roof lights are proposed to provide natural light within the terrace above.</p>	<p>The terrace is considered to be of low significance in the Statement of Significance, but it is acknowledged that it allows for panoramic views from it.<sup>31</sup></p>	<p>The insertion of rooflights into the terrace will negate the need for windows to the elevation but will result in the minor loss of original fabric and change in appearance to the terrace surface. However, it is recognised that rooflights have previously been inserted within the terrace and thereby the impact will result in no greater degree of harm than existing, and thereby will have a neutral impact.</p>  <p><i>Plate 18: The terrace in 2022.</i></p>

<sup>31</sup> In Heritage Statement: Volume 6 – Heritage Impact Assessment. Fielden Clegg Bradley Studios– September 2022



## Impact to Queensgate Market via Changes to its Setting.

Alterations to the Consented Scheme	Significance	Assessment
<p><b>To the north and west of the market hall:</b>            The previously permitted scheme allowed for new public realm between the new façade of the west elevation of the market hall and Peel Street, and the creation of a new public square between the Grade II Listed library, occupying the area of the exiting retail units attached to the library hall which were permitted to be demolished. The permitted square comprised a mix of hard and soft landscaping, water features and steps, and accessible ramps to Peel Street. The square also provided spill out seating for the permitted food hall within Queensgate Market.</p> <p>The proposed alterations comprise a reduction in the number of steps between the new square and Peel Street; a reduction of water features within the square, with water features being retained to the western end only; and the omission of a stepped seating area between the square and area in front of the Listed library building.</p>	<p>These area within the setting of the market hall to its north and west makes a neutral contribution to its significance.</p>	<p>Substantial alteration to the public realm and setting of Queensgate Market has previously been permitted and new public realm works will be necessary following the demolition of the existing retail units that form part of the market hall.</p> <p>The proposed alterations to the setting and public realm to the permitted scheme are minor, and will still result in a public square, with spill out areas, be accessible, and constructed from high quality materials. Overall, the proposals will enhance the setting of Queensgate Market and the Grade II Listed Library building, resulting in no harm from a change to their setting.</p>

Alterations to the Consented Scheme	Significance	Assessment
<p><b>To the east of the market hall:</b> The previously permitted scheme allowed for new public realm between the façade of the market hall and Queensgate, with new paving, new pathways to the new entrances and retention of a green verge with trees.</p> <p>The proposed alterations comprise minimal change, with this being the omission of the new paved paths to the various new doors which have also been omitted, with only a single path retained for the one entrance door. Overall, the setting and public realm in this area will predominantly be a green verge with trees.</p>	<p>The area to the east of the market hall is considered to be an area that positively contributes to the significance of the building by allowing views of its east elevation, especially the ceramic panel artwork.</p>	<p>The proposed alterations to the setting and public realm to the permitted scheme are minor. The new paved areas will enhance the area and provided trees are located so as to not directly block views of the ceramic panels on the elevation. The revised proposals will result in no harm to Queensgate Market from the change to its setting.</p>

Alterations to the Consented Scheme	Significance	Assessment
<p><b>To the south of the market hall:</b> This area is outside of the site boundary and is not being considered as part of these proposals.</p>	<p>The area to the south is an area that is detrimental in the setting of the market hall.</p>	<p>This area is outside of the site boundary and is not being considered as part of these proposals.</p>

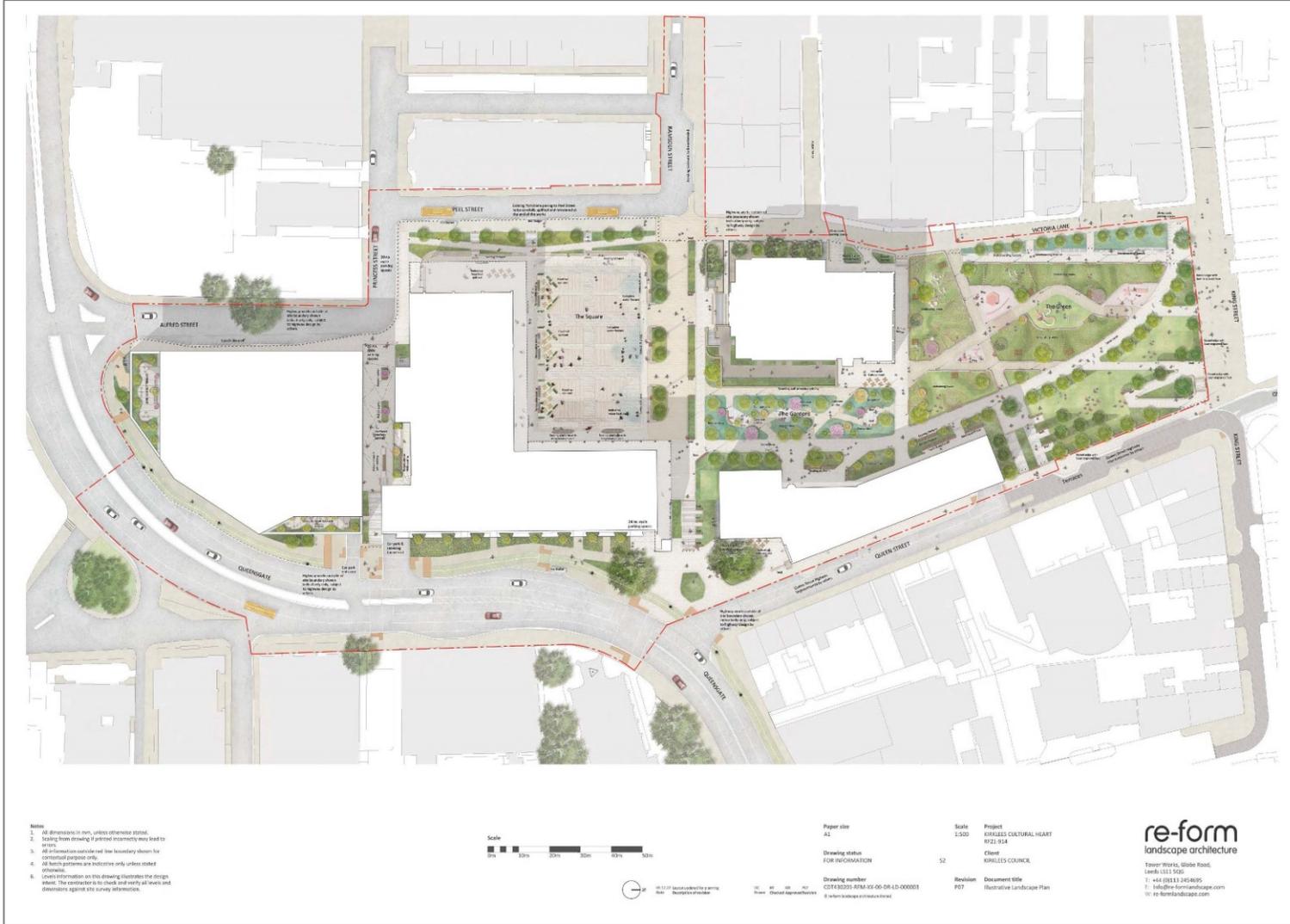


Plate 20: The previously permitted landscaping scheme (planning ref: 2022/48/93248/West).

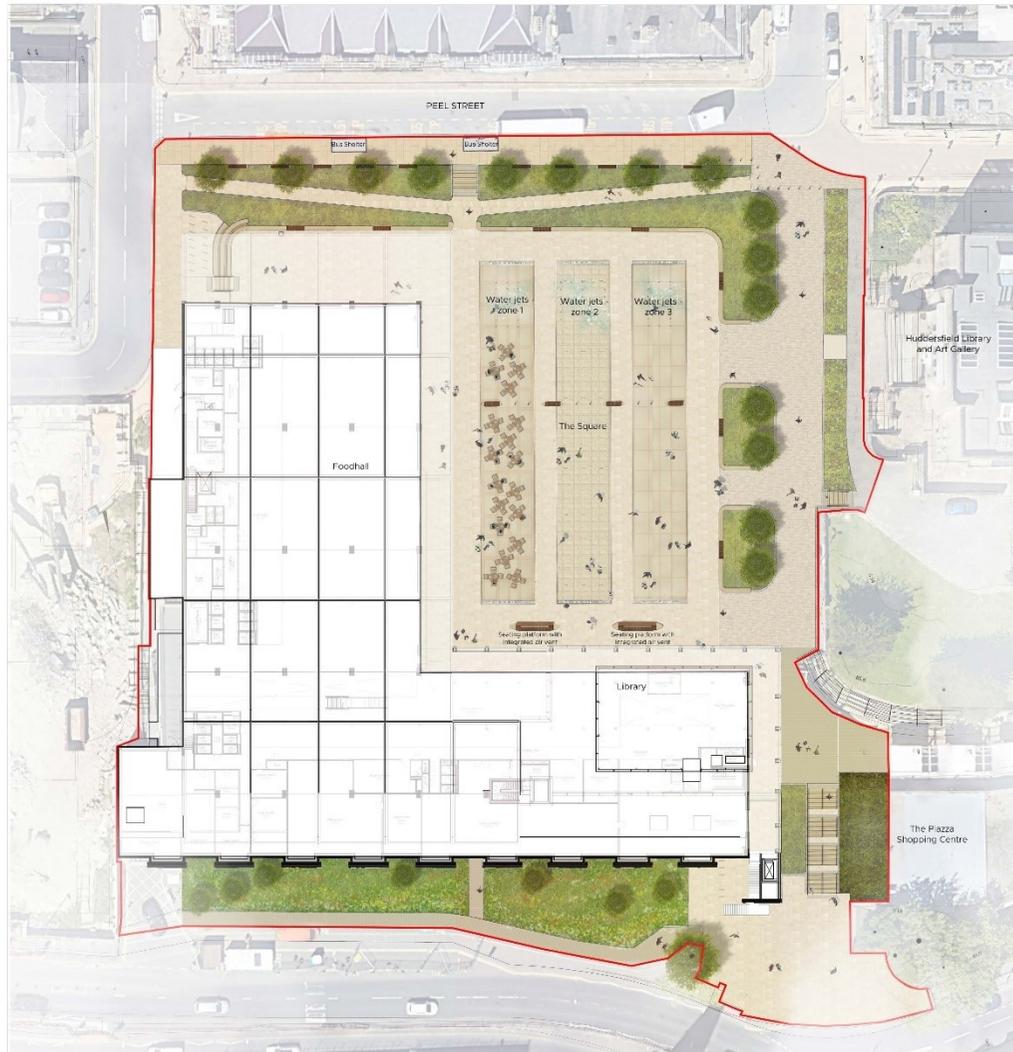


Plate 21: The proposed, amended, landscaping scheme.

## Impact to the Grade II Listed Huddersfield Library and Art Gallery via Changes to its Setting.

- 5.12. The setting and surrounds of the Library and Art Gallery have evolved and changed since it was first built with most of the application site not contributing positively to its heritage significance.
- 5.13. The proposed demolition of the shops attached to Queensgate Market, including those along Peel Street, and the creation of a new public space – 'The Square' will create a new larger space to view, experience and appreciate the building, and especially its principal most significant front elevation and statues. The creation of the proposed Square will also strengthen the visual connection with the Grade II Listed Town Hall and relationship between these civic buildings in a positive way.
- 5.14. The proposed works to the Queensgate Market and the 'peeling back' of fabric to reveal the most significant architectural elements of this building, and the proposed new curtain glazing will also enable the Library and Art Gallery to be experienced from within the market hall space which again will enable the building to be experienced in a new positive way.
- 5.15. The proposed new library extension to the market hall is at sufficient distance from the building and will not detrimentally impact on any significant view of the existing Library and Art Gallery
- 5.16. Overall, the proposals, including the amendments to the previously approved scheme will have no harmful impact

on the heritage significance of the Library and Art Gallery from the proposed change within its setting but conversely have a beneficial impact through the creation of new ways of experiencing and viewing the building within the town, the greater pedestrian connectivity, and its central position within a new cultural quarter.

## Impact to the Grade II Listed Town Hall including Wall and Railings via Changes to its Setting.

- 5.17. The setting and surrounds of the Town Hall have changed and evolved several times since it was built, and historic Ordnance Survey maps shows that the east side of Peel Street was largely an undeveloped street with large areas of open space and with an additional street extending from which aligned with the east elevation door of the Town Hall until at least 1907. The removal of elements of the west side of Queensgate Market and the introduction of a tree lined street and landscaped area will enable the east elevation of the Town Hall to be better appreciated and experienced from both the street and from within Queensgate Market through the proposed curtain glazing.
- 5.18. The removal of the least significant elements of Queensgate Market will create new views of the Town Hall from the new public square and the front entrance of the existing Library and Art Gallery. This will create a 'civic like square' square befitting to the civic status of the Town Hall and again allow for the Town Hall to be experienced in a new way within the town.
- 5.19. Overall, the proposals, including the amendments to the previously approved scheme will have **no harmful impact** on the heritage significance of the Town Hall from the proposed change within its setting but rather is likely to beneficially create new ways of experiencing and viewing the building within the town.

## Impact to St Paul's Hall, University of Huddersfield via Changes to its Setting.

- 5.20. The setting and surrounds of St Paul's Hall have evolved and changed since it was built, especially with the building of the ring road which, together with Queensgate Market, severed several connections to and from the building to the town centre to the west and north.
- 5.21. The demolition of parts of Queensgate Market will be to areas of the building that are hidden behind the ceramic panels in views from the Listed Building. The proposed roof top plant enclosure that will form part of the proposed new Library building is likely to be visible in views from the immediate surroundings of St Paul's Hall, but it has been designed to ensure that the ceramic art panels remain the focus of views in the direction of the application site with the upwards proposed Library extension being stepped and set back from the ring road elevation. Any view of the proposed new building will thereby be seen within the context of a built urban environment but will not detract or be detrimental to the existing visual relationship between the building and Queensgate Market.
- 5.22. The proposed Library will change views from the west towards St Paul's Hall, especially from Ramsden Street, but the view of the tower and spire of St Paul's Hall is currently seen in conjunction with the Piazza Centre; Queensgate Market; and the modern university buildings. The proposed library will replace elements of the existing Queensgate Market building and whilst the demolition will open-up views temporarily the resulting impact of the proposed library will result in no greater impact than the current Queensgate Market does, or that of the approved

scheme (Application Ref: 2022/48/93248/W and 2022/65/93235/W) (Plate 22 and Plate 23). Overall, the creation of the new public square, greater openness in the view and setting, and the appearance of good design and materials in the view is likely to beneficially enhance the setting of St Paul's Hall.



Plate 22: The proposed library – showing the reduction in height compared to the previously approved development below.

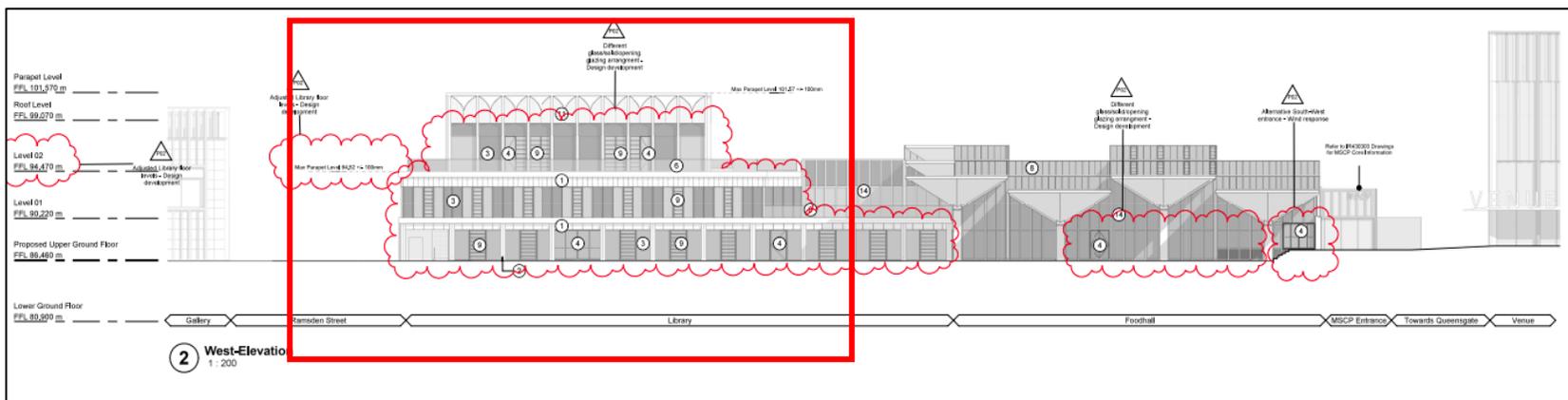


Plate 23: The previously permitted new library building or greater height (Application Ref: 2022/48/93248/W and 2022/65/93235/W)

## 6. Conclusions

- 6.1. This assessment suitably identifies the designated heritage assets that are potentially affected by the proposals via development within their setting, along with the Grade II Listed Queensgate Market and recognises that Planning Permission and Listed Building has already been granted for substantial alterations, including demolition and extension to the market, and new public realm work recently, in 2023.
- 6.2. The proposed changes to the previously approved scheme are largely design and layout alterations and whilst the resulting appearance will be different, for example with the glazed curtain walling and the internal partition wall, the overall design ethos largely remains unchanged, and the overall direct impact on the Listed Building remains unchanged, that being a scheme which results in less than substantial harm to the significance of the building.
- 6.3. The redesign of the proposed library extension will result in a structure of lesser height and mass than previously approved and is likely to result in more of the spire and tower of St Paul’s Hall (formerly a church) remaining visible in views from the new public square and Ramsden Street. This might be considered to be more favourable.
- 6.4. The proposed development within the setting of heritage assets, including the Market Hall, Library and Art Gallery, Town Hall and St Paul’s Hall largely relates to public realm works, much of which will be necessary following the partial demolition of Queensgate Market. The changes to the previously approved scheme are minor and will still result in public spaces of high-quality design and materials which will benefit all heritage assets through an enhancement of the space.
- 6.5. The less than substantial harm identified to Queensgate Market will engage paragraph 208 of the NPPF which requires the public/heritage benefits to be considered as part of a balancing exercise.
- 6.6. The benefits that will be delivered by the proposals will remain the same as previously considered by the Council, these being:
- The proposals will still secure a long-term viable use;
  - The proposals will secure repairs and restoration to aid its long-term preservation; t
  - The elements to be demolished will enable and better reveal the original fabric of highest significance to be appreciated and enjoyed by the public;
  - The proposed extension and alterations to the building will provide a modern and efficient space for a public library; and
  - The alterations will result in improvements to its energy efficiency and reduce its carbon footprint as part of tackling climate change.
- 6.7. These benefits were considered previously to greatly outweigh the less than substantial harm identified, and thereby the proposals are considered to comply with the



duty of the Planning (Listed Buildings and Conservation Areas) Act 1990, the requirements of Local Plan Policy, and those contained in Section 16 of the NPPF.

# Appendix 1: Assessment Methodology

## Assessment of significance

In the *NPPF*, heritage significance is defined as:

*“The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting. For World Heritage Sites, the cultural value described within each site’s Statement of Outstanding Universal Value forms part of its significance.”<sup>32</sup>*

Historic England's *GPA:2* gives advice on the assessment of significance as part of the application process. It advises understanding the nature, extent, and level of significance of a heritage asset.<sup>33</sup>

In order to do this, *GPA 2* also advocates considering the four types of heritage value an asset may hold, as identified in *English Heritage’s Conservation Principles*.<sup>34</sup> These essentially cover the heritage ‘interests’ given in the glossaries of the *NPPF* and the *PPG* which are archaeological, architectural and artistic, and historic.<sup>35</sup>

The *PPG* provides further information on the interests it identifies:

- **Archaeological interest:** As defined in the *Glossary to the National Planning Policy Framework*, 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 pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation’s history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.<sup>36</sup>

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<sup>32</sup> DLUHC, *NPPF*, Annex 2.

<sup>33</sup> Historic England, *GPA:2*.

<sup>34</sup> Historic England, *Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment* (London, April 2008). These heritage values

are identified as being ‘aesthetic’, ‘communal’, ‘historical’ and ‘evidential’, see *idem* pp. 28–32.

<sup>35</sup> DLUHC, *NPPF*, Annex 2; DLUHC, *PPG*, paragraph 006, reference ID: 18a-006-20190723.

<sup>36</sup> DLUHC, *PPG*, paragraph 006, reference ID: 18a-006-20190723.

Significance results from a combination of any, some, or all of the interests described above.

Historic England guidance on assessing heritage significance, *HEAN:12*, advises using the terminology of the *NPPF* and *PPG*, and thus it is that terminology which is used in this Report.<sup>37</sup>

Listed Buildings and Conservation Areas are generally designated for their special architectural and historic interest. Scheduling is predominantly, although not exclusively, associated with archaeological interest.

### Setting and significance

As defined in the *NPPF*:

***“Significance derives not only from a heritage asset’s physical presence, but also from its setting.”***<sup>38</sup>

Setting is defined as:

***“The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.”***<sup>39</sup>

Therefore, setting can contribute to, affect an appreciation of significance, or be neutral with regards to heritage values.

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<sup>37</sup> Historic England, *Statements of Heritage Significance: Analysing Significance in Heritage Assets, Historic England Advice Note 12* (Swindon, October 2019).

<sup>38</sup> DLUHC, *NPPF*, Annex 2.

### Assessing change through alteration to setting

How setting might contribute to these values has been assessed within this Report with reference to *GPA:3*, particularly the checklist given on page 11. This advocates the clear articulation of “*what matters and why*”.<sup>40</sup>

In *GPA:3*, a stepped approach is recommended, of which Step 1 is to identify which heritage assets and their settings are affected. Step 2 is to assess whether, how and to what degree settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated. The guidance includes a (non-exhaustive) checklist of elements of the physical surroundings of an asset that might be considered when undertaking the assessment including, among other things: topography, other heritage assets, green space, functional relationships and degree of change over time. It also lists aspects associated with the experience of the asset which might be considered, including: views, intentional intervisibility, tranquillity, sense of enclosure, accessibility, rarity and land use.

Step 3 is to assess the effect of the proposed development on the significance of the asset(s). Step 4 is to explore ways to maximise enhancement and minimise harm. Step 5 is to make and document the decision and monitor outcomes.

A Court of Appeal judgement has confirmed that whilst issues of visibility are important when assessing setting, visibility does not necessarily confer a contribution to significance and factors other than visibility should also be considered, with Lindblom LJ stating at

<sup>39</sup> DLUHC, *NPPF*, Annex 2.

<sup>40</sup> Historic England, *GPA:3*, pp. 8, 11.

paragraphs 25 and 26 of the judgement (referring to an earlier Court of Appeal judgement):

***Paragraph 25 – “But – again in the particular context of visual effects – I said that if “a proposed development is to affect the setting of a listed building there must be a distinct visual relationship of some kind between the two – a visual relationship which is more than remote or ephemeral, and which in some way bears on one’s experience of the listed building in its surrounding landscape or townscape” (paragraph 56)”.***

***Paragraph 26 – “This does not mean, however, that factors other than the visual and physical must be ignored when a decision-maker is considering the extent of a listed building’s setting. Generally, of course, the decision-maker will be concentrating on visual and physical considerations, as in Williams (see also, for example, the first instance judgment in R. (on the application of Miller) v North Yorkshire County Council [2009] EWHC 2172 (Admin), at paragraph 89). But it is clear from the relevant national policy and guidance to which I have referred, in particular the guidance in paragraph 18a-013-20140306 of the PPG, that the Government recognizes the potential relevance of other considerations – economic, social and historical. These other considerations may include, for example, “the historic relationship between places”. Historic England’s advice in GPA3 was broadly to the same effect.”<sup>41</sup>***

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<sup>41</sup> Catesby Estates Ltd. V. Steer [2018] EWCA Civ 1697, paras. 25 and 26.

<sup>42</sup> DLUHC, NPPF, para. 206 and fn. 72.

## Levels of significance

Descriptions of significance will naturally anticipate the ways in which impacts will be considered. Hence descriptions of the significance of Conservation Areas will make reference to their special interest and character and appearance, and the significance of Listed Buildings will be discussed with reference to the building, its setting and any features of special architectural or historic interest which it possesses.

In accordance with the levels of significance articulated in the NPPF and the PPG, three levels of significance are identified:

- **Designated heritage assets of the highest significance**, as identified in paragraph 206 of the NPPF, comprising Grade I and II\* Listed Buildings, Grade I and II\* Registered Parks and Gardens, Scheduled Monuments, Protected Wreck Sites, World Heritage Sites and Registered Battlefields (and also including some Conservation Areas) and non-designated heritage assets of archaeological interest which are demonstrably of equivalent significance to Scheduled Monuments, as identified in footnote 72 of the NPPF;<sup>42</sup>
- **Designated heritage assets of less than the highest significance**, as identified in paragraph 206 of the NPPF, comprising Grade II Listed Buildings and Grade II Registered Parks and Gardens (and also some Conservation Areas);<sup>43</sup> and

<sup>43</sup> DLUHC, NPPF, para. 206.

- **Non-designated heritage assets.** Non-designated heritage assets are defined within the PPG as *“buildings, monuments, sites, places, areas or landscapes identified by plan-making bodies as having a degree of significance meriting consideration in planning decisions, but which do not meet the criteria for designated heritage assets”*.<sup>44</sup>

Additionally, it is of course possible that sites, buildings or areas have no heritage significance.

There is no definitive grading system for assessing or categorising significance outside of the categories of Designated Heritage Assets and Non-Designated Heritage Assets, specifically with regards to the relative significance of different parts of an asset.

ICOMOS guidance recognises that a degree of professional judgement is required when defining significance:

*“...the value of heritage attributes is assessed in relation to statutory designations, international or national, and priorities or recommendations set out in national research agendas, and ascribed values. Professional judgement is then used to determine the importance of the resource. Whilst this method should be used as objectively as possible, qualitative assessment using professional judgement is inevitably involved.”*<sup>45</sup>

This assessment of significance adopts the following grading system:

- **Highest significance:** Parts or elements of a heritage asset, or its setting, that are of particular interest and are fundamental components of its archaeological, architectural, aesthetic or historic interest, and form a significant part of the reason for designation or its identification as a heritage asset. These are the areas or elements of the asset that are most likely to warrant retention, preservation or restoration.
- **Moderate significance:** Parts or elements of the heritage asset, or its setting, that are of some interest but make only a modest contribution to the archaeological, architectural, aesthetic or historic interest of the heritage asset. These are likely to be areas or elements of the asset that might warrant retention but are capable of greater adaption and alteration due to their lesser relative significance.
- **Low or no significance:** Parts or elements of the heritage asset, or its setting, that make an insignificant, or relatively insignificant contribution to the archaeological, architectural, aesthetic or historic interest of the heritage asset. These are likely to be areas or elements of the asset that can be removed, replaced or altered due to their minimal or lack of significance and are areas and elements that have

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<sup>44</sup> DLUHC, PPG, paragraph 039, reference ID: 18a-039-20190723.

<sup>45</sup> International Council on Monuments and Sites (ICOMOS), *Guidance on Heritage Impact Assessment for Cultural World Heritage Properties* (Paris, January 2011), paras. 4-10.

potential for restoration or enhancement through new work.

### Assessment of harm

Assessment of any harm will be articulated in terms of the policy and law that the proposed development will be assessed against, such as whether a proposed development preserves or enhances the character or appearance of a Conservation Area, and articulating the scale of any harm in order to inform a balanced judgement/weighting exercise as required by the NPPF.

In accordance with key policy, the following levels of harm may potentially be identified for designated heritage assets:

- **Substantial harm or total loss.** It has been clarified in a High Court Judgement of 2013 that this would be harm that would *"have such a serious impact on the significance of the asset that its significance was either vitiated altogether or very much reduced"*,<sup>46</sup> and
- **Less than substantial harm.** Harm of a lesser level than that defined above.

With regards to these two categories, the PPG states:

***"Within each category of harm (which category applies should be explicitly identified), the extent of***

***the harm may vary and should be clearly articulated."***<sup>47</sup>

Hence, for example, harm that is less than substantial would be further described with reference to where it lies on that spectrum or scale of harm, for example low end, middle, and upper end of the less than substantial harm spectrum/scale.

With regards to non-designated heritage assets, there is no basis in policy for describing harm to them as substantial or less than substantial, rather the NPPF requires that the scale of any harm or loss is articulated whilst having regard to the significance of the asset. Harm to such assets is therefore articulated as a level of harm to their overall significance, using descriptors such as minor, moderate and major harm.

It is also possible that development proposals will cause no harm or preserve the significance of heritage assets. Here, a High Court Judgement of 2014 is relevant. This concluded that with regard to preserving the setting of a Listed building or preserving the character and appearance of a Conservation Area, *"preserving"* means doing *"no harm"*.<sup>48</sup>

Preservation does not mean no change, it specifically means no harm. GPA:2 states that *"Change to heritage assets is inevitable but it is only harmful when significance is damaged"*.<sup>49</sup> Thus, change is accepted in Historic England's guidance as part of the evolution of the landscape and environment. It is whether such change is neutral, harmful or beneficial to the significance of an asset that matters.

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<sup>46</sup> Bedford Borough Council v Secretary of State for Communities and Local Government [2013] EWHC 2847 (Admin), para. 25.

<sup>47</sup> DLUHC, PPG, paragraph O18, reference ID: 18a-O18-20190723.

<sup>48</sup> R (Forge Field Society) v Sevenoaks District Council [2014] EWHC 1895 (Admin).

<sup>49</sup> Historic England, GPA:2, p. 9.

As part of this, setting may be a key consideration. When evaluating any harm to significance through changes to setting, this Report follows the methodology given in *GPA:3*, described above. Fundamental to this methodology is a consideration of “*what matters and why*”.<sup>50</sup> Of particular relevance is the checklist given on page 13 of *GPA:3*.<sup>51</sup>

It should be noted that this key document also states:

***“Setting is not itself a heritage asset, nor a heritage designation...”***<sup>52</sup>

Hence any impacts are described in terms of how they affect the significance of a heritage asset, and heritage interests that contribute to this significance, through changes to setting.

With regards to changes in setting, *GPA:3* states that:

***“Conserving or enhancing heritage assets by taking their settings into account need not prevent change”.***<sup>53</sup>

Additionally, whilst the statutory duty requires that special regard should be paid to the desirability of not harming the setting of a Listed Building, that cannot mean that any harm, however minor, would necessarily require Planning Permission to be refused. This point has been clarified in the Court of Appeal.<sup>54</sup>

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<sup>50</sup> Historic England, *GPA:3*, p. 8.

<sup>51</sup> Historic England, *GPA:3*, p. 13.

<sup>52</sup> Historic England, *GPA:3*, p. 4.

<sup>53</sup> Historic England, *GPA 3*, p. 8.

<sup>54</sup> *Palmer v Herefordshire Council & Anor* [2016] EWCA Civ 1061.

## Benefits

Proposed development may also result in benefits to heritage assets, and these are articulated in terms of how they enhance the heritage interests, and hence the significance, of the assets concerned.

As detailed further in **Appendix 3**, the *NPPF* (at Paragraphs 207 and 208) requires harm to a designated heritage asset to be weighed against the public benefits of the development proposals.<sup>55</sup>

Recent High Court Decisions have confirmed that enhancement to the historic environment should be considered as a public benefit under the provisions of Paragraphs 207 to 209.<sup>56</sup>

The *PPG* provides further clarity on what is meant by the term ‘public benefit’, including how these may be derived from enhancement to the historic environment (‘heritage benefits’), as follows:

***“Public benefits may follow from many developments and could be anything that delivers economic, social or environmental objectives as described in the National Planning Policy Framework (paragraph 8). Public benefits should flow from the proposed development. They should be of a nature or scale to be of benefit to the public at large and not just be a private benefit. However, benefits do not always have to be visible or accessible to the public in order to be genuine public benefits, for example, works to a listed***

<sup>55</sup> DLUHC, *NPPF*, paras. 207 and 208.

<sup>56</sup> Including – *Kay, R (on the application of) v Secretary of State for Housing Communities and Local Government & Anor* [2020] EWHC 2292 (Admin); DLUHC, *NPPF*, paras. 207 and 209.



***private dwelling which secure its future as a designated heritage asset could be a public benefit.***

***Examples of heritage benefits may include:***

- ***sustaining or enhancing the significance of a heritage asset and the contribution of its setting***
- ***reducing or removing risks to a heritage asset***
- ***securing the optimum viable use of a heritage asset in support of its long term conservation.***<sup>57</sup>

Any "heritage benefits" arising from the proposed development, in line with the narrative above, will be clearly articulated in order for them to be taken into account by the decision maker.

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<sup>57</sup> DLUHC, PPG, paragraph 020, reference ID: 18a-020-20190723.

## Appendix 2: Legislative Framework

Legislation relating to the built historic environment is primarily set out within the *Planning (Listed Buildings and Conservation Areas) Act 1990*, which provides statutory protection for Listed Buildings and Conservation Areas.<sup>58</sup> It does not provide statutory protection for non-designated or Locally Listed heritage assets.

[only include the following if Listed Building Consent is sought]

Section 16 (2) of the Act relates to the consideration of applications for Listed Building Consent and states that:

***“In considering whether to grant listed building consent for any works the local planning authority or the Secretary of State shall 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.”<sup>59</sup>***

Section 66(1) of the Act goes on to state that:

***“In considering whether to grant planning permission [or permission in principle] for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State, shall 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.”<sup>60</sup>***

In the 2014 Court of Appeal judgement in relation to the Barnwell Manor case, Sullivan LJ held that:

***“Parliament in enacting section 66(1) did intend that the desirability of preserving the settings of listed buildings should not simply be given careful consideration by the decision-maker for the purpose of deciding whether there would be some harm, but should be given “considerable importance and weight” when the decision-maker carries out the balancing exercise.”<sup>61</sup>***

A judgement in the Court of Appeal (‘Mordue’) has clarified that, with regards to the setting of Listed Buildings, where the principles of the NPPF are applied (in particular paragraph 134 of the 2012 version of the NPPF, the requirements of which are now given in paragraph 208 of the current, revised NPPF, see **Appendix 3**), this is in keeping with the requirements of the 1990 Act.<sup>62</sup>

In addition to the statutory obligations set out within the *Planning (Listed Buildings and Conservation Area) Act 1990*, Section 38(6) of the *Planning and Compulsory Purchase Act 2004* requires that all planning applications, including those for Listed Building Consent,

<sup>58</sup> UK Public General Acts, Planning (Listed Buildings and Conservation Areas) Act 1990.

<sup>59</sup> UK Public General Acts, Planning (Listed Buildings and Conservation Areas) Act 1990, Section 16(2).

<sup>60</sup> UK Public General Acts, Planning (Listed Buildings and Conservation Areas) Act 1990, Section 66(1).

<sup>61</sup> Barnwell Manor Wind Energy Ltd v (1) East Northamptonshire DC & Others [2014] EWCA Civ 137. para. 24.

<sup>62</sup> Jones v Mordue [2015] EWCA Civ 1243.



are determined in accordance with the Development Plan unless material considerations indicate otherwise.<sup>63</sup>

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<sup>63</sup> UK Public General Acts, Planning and Compulsory Purchase Act 2004, Section 38(6).

## Appendix 3: National Policy Guidance

### The National Planning Policy Framework (December 2023)

National policy and guidance is set out in the Government’s *National Planning Policy Framework (NPPF)* published in December 2023. This replaced and updated the previous *NPPF* (September 2023). The *NPPF* needs to be read as a whole and is intended to promote the concept of delivering sustainable development.

The *NPPF* sets out the Government’s economic, environmental and social planning policies for England. Taken together, these policies articulate the Government’s vision of sustainable development, which should be interpreted and applied locally to meet local aspirations. The *NPPF* continues to recognise that the planning system is plan-led and that therefore Local Plans, incorporating Neighbourhood Plans, where relevant, are the starting point for the determination of any planning application, including those which relate to the historic environment.

The overarching policy change applicable to the proposed development is the presumption in favour of sustainable development. This presumption in favour of sustainable development (the ‘presumption’) sets out the tone of the Government’s overall stance and operates with and through the other policies of the *NPPF*. Its purpose is to send a strong signal to all those involved in the planning process about the need to plan positively for appropriate new development; so that both plan-making and development management are proactive and driven by a search for opportunities to deliver sustainable development, rather than barriers. Conserving historic assets in a manner appropriate to their significance forms part of this drive towards sustainable development.

The purpose of the planning system is to contribute to the achievement of sustainable development and the *NPPF* sets out three ‘objectives’ to facilitate sustainable development: an economic objective, a social objective, and an environmental objective. The presumption is key to delivering these objectives, by creating a positive pro-development framework which is underpinned by the wider economic, environmental and social provisions of the *NPPF*. The presumption is set out in full at paragraph 11 of the *NPPF* and reads as follows:

***“Plans and decisions should apply a presumption in favour of sustainable development.***

***For plan-making this means that:***

- a. all plans should promote a sustainable pattern of development that seeks to: meet the development needs of their area; align growth and infrastructure; improve the environment; mitigate climate change (including by making effective use of land in urban areas) and adapt to its effects;***
- b. strategic policies should, as a minimum, provide for objectively assessed needs for housing and other uses, as well as any needs that cannot be met within neighbouring areas, unless:***
  - i. the application of policies in this Framework that protect areas or assets of particular importance provides a strong reason for restricting***

***the overall scale, type or distribution of development in the plan area; or***

- ii. any adverse impacts of doing so would significantly and demonstrably outweigh the benefits, when assessed against the policies in this Framework taken as a whole.***

***For decision-taking this means:***

- a. approving development proposals that accord with an up-to-date development plan without delay; or***
- b. where there are no relevant development plan policies, or the policies which are most important for determining the application are out-of-date, granting permission unless:***
  - i. the application policies in this Framework that protect areas or assets of particular importance provides a clear reason for refusing the development proposed; or***
  - ii. any adverse impacts of doing so would significantly and demonstrably outweigh the benefits, when assessed against the policies in this Framework taken as a whole.”<sup>64</sup>***

However, it is important to note that footnote 7 of the NPPF applies in relation to the final bullet of paragraph 11. This provides a context for paragraph 11 and reads as follows:

***“The policies referred to are those in this Framework (rather than those in development plans) relating to: habitats sites (and those sites listed in paragraph 187) and/or designated as Sites of Special Scientific Interest; land designated as Green Belt, Local Green Space, an Area of Outstanding Natural Beauty, a National Park (or within the Broads Authority) or defined as Heritage Coast; irreplaceable habitats; designated heritage assets (and other heritage assets of archaeological interest referred to in footnote 72); and areas at risk of flooding or coastal change.”<sup>65</sup> (our emphasis)***

The NPPF continues to recognise that the planning system is planned and that therefore, Local Plans, incorporating Neighbourhood Plans, where relevant, are the starting point for the determination of any planning application.

Heritage Assets are defined in the NPPF as:

***“A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing).”<sup>66</sup>***

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<sup>64</sup> DLUHC, NPPF, para. 11.

<sup>65</sup> DLUHC, NPPF, para. 11, fn. 7.

<sup>66</sup> DLUHC, NPPF, Annex 2.

The NPPF goes on to define a Designated Heritage Asset as a:

***“World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under relevant legislation.”<sup>67</sup>***

As set out above, significance is also defined as:

***“The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting. For World Heritage Sites, the cultural value described within each site’s Statement of Outstanding Universal Value forms part of its significance.”<sup>68</sup>***

Section 16 of the NPPF relates to ‘Conserving and enhancing the historic environment’ and states at paragraph 201 that:

***“Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this into account when considering the impact of a proposal on a heritage asset, to avoid or minimise any conflict between the heritage asset’s conservation and any aspect of the proposal.”<sup>69</sup>***

Paragraph 203 goes on to state that:

***“In determining planning applications, local planning authorities should take account of:***

- a. the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;***
- b. the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and***
- c. the desirability of new development making a positive contribution to local character and distinctiveness.”<sup>70</sup>***

With regard to the impact of proposals on the significance of a heritage asset, paragraphs 205 and 206 are relevant and read as follows:

***“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***

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<sup>67</sup> DLUHC, NPPF, Annex 2.

<sup>68</sup> DLUHC, NPPF, Annex 2.

<sup>69</sup> DLUHC, NPPF, para. 201.

<sup>70</sup> DLUHC, NPPF, para. 203.

**substantial harm, total loss or less than substantial harm to its significance.”<sup>71</sup>**

**“Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification.**

**Substantial harm to or loss of:**

- a. grade II listed buildings, or grade II registered parks or gardens, should be exceptional;**
- b. assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II\* listed buildings, grade I and II\* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.”<sup>72</sup>**

Section b) of paragraph 206, which describes assets of the highest significance, also includes footnote 72 of the NPPF, which states that non-designated heritage assets of archaeological interest which are demonstrably of equivalent significance to Scheduled Monuments should be considered subject to the policies for designated heritage assets.

In the context of the above, it should be noted that paragraph 207 reads as follows:

**“Where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities**

**should refuse consent, unless it can be demonstrated that the substantial harm or total loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:**

- a. the nature of the heritage asset prevents all reasonable uses of the site; and**
- b. no viable use of 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 demonstrably not possible; and**
- d. the harm or loss is outweighed by the benefit of bringing the site back into use.”<sup>73</sup>**

Paragraph 208 goes on to state:

**“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.”<sup>74</sup>**

The NPPF also provides specific guidance in relation to development within Conservation Areas, stating at paragraph 212 that:

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<sup>71</sup> DLUHC, NPPF, para. 205.

<sup>72</sup> DLUHC, NPPF, para. 206.

<sup>73</sup> DLUHC, NPPF, para. 207.

<sup>74</sup> DLUHC, NPPF, para. 208.

***“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.”<sup>75</sup>***

Paragraph 213 goes on to recognise that “not all elements of a World Heritage Site or Conservation Area will necessarily contribute to its significance” and with regard to the potential harm from a proposed development states:

***“Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area or World Heritage Site should be treated either as substantial harm under paragraph 207 or less than substantial harm under paragraph 208, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area or World Heritage Site as a whole.”<sup>76</sup>*** (our emphasis)

With regards to non-designated heritage assets, paragraph 209 of NPPF states that:

***“The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that directly or indirectly affect non-***

***designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.”<sup>77</sup>***

Overall, the NPPF confirms that the primary objective of development management is to foster the delivery of sustainable development, not to hinder or prevent it. Local Planning Authorities should approach development management decisions positively, looking for solutions rather than problems so that applications can be approved wherever it is practical to do so. Additionally, securing the optimum viable use of sites and achieving public benefits are also key material considerations for application proposals.

### **National Planning Practice Guidance**

The then Department for Communities and Local Government (now the Department for Levelling Up, Housing and Communities (DLUHC)) launched the planning practice guidance web-based resource in March 2014, accompanied by a ministerial statement which confirmed that a number of previous planning practice guidance documents were cancelled.

This also introduced the national Planning Practice Guidance (PPG) which comprised a full and consolidated review of planning practice guidance documents to be read alongside the NPPF.

The PPG has a discrete section on the subject of the Historic Environment, which confirms that the consideration of ‘significance’ in decision taking is important and states:

***“Heritage assets may be affected by direct physical change or by change in their setting. Being able to***

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<sup>75</sup> DLUHC, NPPF, para 212.

<sup>76</sup> DLUHC, NPPF, para. 213.

<sup>77</sup> DLUHC, NPPF, para. 209.

***properly assess the nature, extent and importance of the significance of a heritage asset, and the contribution of its setting, is very important to understanding the potential impact and acceptability of development proposals.”<sup>78</sup>***

In terms of assessment of substantial harm, the PPG confirms that whether a proposal causes substantial harm will be a judgement for the individual decision taker having regard to the individual circumstances and the policy set out within the NPPF. It goes on to state:

***“In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset’s significance rather than the scale of the development that is to be assessed. The harm may arise from works to the asset or from development within its setting.***

***While the impact of total destruction is obvious, partial destruction is likely to have a considerable impact but, depending on the circumstances, it may still be less than substantial harm or conceivably not harmful at all, for example, when removing later inappropriate additions to historic buildings which harm their significance. Similarly, works that are moderate or minor in scale are likely to cause less***

***than substantial harm or no harm at all. However, even minor works have the potential to cause substantial harm.”<sup>79</sup> (our emphasis)***

#### **National Design Guide:**

Section C2 relates to valuing heritage, local history and culture and states:

***“When determining how a site may be developed, it is important to understand the history of how the place has evolved. The local sense of place and identity are shaped by local history, culture and heritage, and how these have influenced the built environment and wider landscape.”<sup>80</sup>***

***“Sensitive re-use or adaptation adds to the richness and variety of a scheme and to its diversity of activities and users. It helps to integrate heritage into proposals in an environmentally sustainable way.”<sup>81</sup>***

It goes on to state that:

***“Well-designed places and buildings are influenced positively by:***

- the history and heritage of the site, its surroundings and the wider area, including cultural influences;***

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<sup>78</sup> DLUHC, PPG, paragraph 007, reference ID: 18a-007-20190723.

<sup>79</sup> DLUHC, PPG, paragraph 018, reference ID: 18a-018-20190723.

<sup>80</sup> DLUHC, NDG, para. 46.

<sup>81</sup> DLUHC, NDG, para. 47.



- *the significance and setting of heritage assets and any other specific features that merit conserving and enhancing;*
- *the local vernacular, including historical building typologies such as the terrace, town house, mews, villa or mansion block, the treatment of façades, characteristic materials and details – see Identity.*

*Today's new developments extend the history of the context. The best of them will become valued as tomorrow's heritage, representing the architecture and placemaking of the early 21<sup>st</sup> century.<sup>82</sup>*

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<sup>82</sup> DLUHC, NDG, paras. 48–49.

## Appendix 4: Relevant Development Plan Policies

Applications for Planning Permission and Listed Building Consent within Huddersfield are currently considered against the policy and guidance set out within the within the Kirklees Local Plan Strategy and Policies (adopted 27th February 2019).

Policy LP35 relates to the Historic Environment and reads as follows:

### Policy LP35

#### Historic environment

1. Development proposals affecting a designated heritage asset (or an archaeological site of national importance) should preserve or enhance the significance of the asset. In cases likely to result in substantial harm or loss, development will only be permitted where it can be demonstrated that the proposals would bring substantial public benefits that clearly outweigh the harm, or all of the following are met:
  - a. the nature of the heritage asset prevents all reasonable uses of the site;
  - b. no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation;
  - c. conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and
  - d. the harm or loss is outweighed by the benefit of bringing the site back into use.

2. Proposals which would remove, harm or undermine the significance of a non-designated heritage asset, or its contribution to the character of a place will be permitted only where benefits of the development outweigh the harm having regard to the scale of the harm and the significance of the heritage asset. In the case of developments affecting archaeological sites of less than national importance where development affecting such sites is acceptable in principle, mitigation of damage will be ensured through preservation of the remains in situ as a preferred solution. When in situ preservation is not justified, the developer will be required to make adequate provision for excavation and recording before or during development.
3. Proposals should retain those elements of the historic environment which contribute to the distinct identity of the Kirklees area and ensure they are appropriately conserved, to the extent warranted by their significance, also having regard to the wider benefits of development. Consideration should be given to the need to:
  - a. ensure that proposals maintain and reinforce local distinctiveness and conserve the significance of designated and non-designated heritage assets;
  - b. ensure that proposals within Conservation Areas conserve those elements which contribute to their significance;
  - c. secure a sustainable future for heritage assets at risk and those associated with the local textile industry, historic farm buildings, places of worship and civic and institutional buildings constructed on the back of the



wealth created by the textile industry as expressions of local civic pride and identity;

- d. identify opportunities, including use of new technologies, to mitigate, and adapt to, the effects of climate change in ways that do not harm the significance of heritage assets and, where conflict is unavoidable, to balance the public benefit of climate change mitigation measures with the harm caused to the heritage assets' significance.
- e. accommodate innovative design where this does not prejudice the significance of heritage assets;
- f. preserve the setting of Castle Hill where appropriate and proposals which detrimentally impact on the setting of Castle Hill will not be permitted. .



## Appendix 5: List Entries

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# QUEENSGATE MARKET

## Official list entry

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1391505**

Date first listed: **03-Aug-2005**

List Entry Name: **QUEENSGATE MARKET**

Statutory Address 1: **QUEENSGATE MARKET**

This List entry helps identify the building designated at this address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

[Understanding list entries \(https://historicengland.org.uk/listing/the-list/understanding-list-entries/\)](https://historicengland.org.uk/listing/the-list/understanding-list-entries/)

[Corrections and minor amendments \(https://historicengland.org.uk/listing/the-list/minor-amendments/\)](https://historicengland.org.uk/listing/the-list/minor-amendments/)

## Location

Statutory Address: **QUEENSGATE MARKET**

The building or site itself may lie within the boundary of more than one authority.

District: **Kirklees (Metropolitan Authority)**

Parish: **Non Civil Parish**

National Grid Reference: **SE 14538 16360**

## Details

919/0/10061 HUDDERSFIELD 04-AUG-05 Queensgate Market

GV II

Market Hall. 1968-70 to the designs of the J. Seymour Harris Partnership, with Leonard and Partners as consultant engineers. Reinforced concrete, board-marked internally to columns and partly clad in local Elland Edge stone and ceramic panels, with patent glazing. Rectangular building on a site that slopes steeply downhill from the town centre to the west towards the ring road, Queensgate. The structure comprises 21 'mushroom' columns each supporting an asymmetrical rectangular section - each 56ft (17.07m) long by 31ft (9.45m) wide by 10ft (3.05m) deep - of board-marked hyperbolic paraboloid roof, four rows of four and one of five facing Queensgate, where the market is set over a delivery bay and car park. From north to south the rows alternate in height, and from west to east they step upwards, then down. This means that there are gaps of 4'6" (1.4m) between each roof section which is filled with patent glazing to form clerestoreys, the glazing suspended from the upper hypar to accommodate any movement which may occur and having aluminium bars. Further patent glazing over natural stone walling and expressed framework to facades on Princess and Peel Streets, whence there are direct entrances into the market hall from Peel Street via steps. Ventilation is by fixed louvres.

From Ramsden Street the two entrances to the market are through shopping arcades added between 1970-74. The façade of the market hall on Queensgate incorporates five roof sections with patent glazing and is decorated with square ceramic panels by Fritz Steller, entitled 'Articulation in Movement', set over natural stone cladding. These continue across the façade of the adjoining shops, to make nine panels in all, with a tenth larger panel added in 1972, pierced by stairs and an entrance to the market hall from Queensgate. They have representations of the mushroom shells of the market hall, turned through 90 degrees, with abstract representations of the goods available within.

The interior was designed for 187 market stalls and 27 shop units, available singly or in multiple units. In the centre, panopticon like, is a former restaurant at first-floor level, heavily glazed, reached via steps and used as market offices. It is not known if it in fact ever opened as a restaurant, admired though it was for its views across the town. The interior also incorporates a 1935 'Jubilee' K6 telephone kiosk to the designs of Sir Giles Gilbert Scott. The shops and stall units themselves are not of particular interest save that they exhibit charismatic examples of c.1970 signage with their serif italic lettering. Along the north wall of the hall is a relief sculpture entitled 'Commerce', in black painted metal with semi-abstract figures representing agriculture, trade and products, by the sculptor Fritz Steller. The Yorkshire Coat of Arms from the old police station, built on the site in 1898 and demolished in 1967, is also incorporated into the new building.

The market hall forms part of a much larger redevelopment of central Huddersfield in the 1960s and 1970s, on land owned by the Corporation, first by Murrayfield and then by Jack Cotton and Charles Clore. The novel integration of structure and glazing, developed by Leonard and Partners and refined through tests at Southampton University, on one level defines the circulation pattern through the building, but it also offers a striking link, in modern form, with the Gothic style of the old market building (1876 by Edward Hughes) on an adjacent site that the present building replaced.

The novelty of Queensgate Market is that its roof is made up of hyperbolic paraboloid shells, mushroom columns in other words but deliberately asymmetrical and rectilinear ones. The Architect in September 1972 (p.95) described Huddersfield as 'the first retail market in Europe to be covered by a roof form of this type with vertical patent glazing'. As the land falls from west to east, the effect is particularly dramatic. Another feature of Huddersfield Market which sets it apart from other post-war market buildings is its incorporation of works of art. Fritz Steller was a German-born refugee architect who had settled in Stratford-upon-Avon. He pioneered the production of large scale ceramic art, having been interested in the use of a wide variety of materials in sculpture. The development company Murrayfield had a policy of incorporating public art into their schemes, and the project manager of J Seymour Harris, the architects for the Huddersfield development, was Gwyn Roberts, a friend of Steller. One of the Borough Councillors at Huddersfield was Clifford Stephenson, an enthusiast for public art and particularly for modern ceramic sculpture. This combination led to the appointment of Steller to produce designs for the new Market Hall. The size of the panels necessitated the construction of a special kiln for their firing, and experimental mixes for the composition of the clay which was resistant to acid rain and chemicals. The difficulty and expense of the production and fixing methods for the panels led to the development by Steller of a new method of ceramic cladding of buildings, called Transform. Steller produced a number of ceramic and other artworks in the period 1969 to 1975, including a commission for the Roman Catholic cathedral in Portsmouth, the interior of the Trustee Savings Bank in Wigan (both now gone) and various private commissions. However, very little of his work survives, and Queensgate Market remains the largest and best of his sculptures.

The attached shops, mostly built 1970-4, are not of special interest.

SOURCES: - Oliver Marriott, *The Property Boom*, London, Hamish Hamilton, 1967, pp.124-30 - *Huddersfield Daily Examiner*, 6 April 1970 - *Building*, vol.223, no.6749, 29 September 1972, p.82 - *The Architect*, vol.2, no.9, September 1972, p.95 - *Glass Age*, vol.15, no.4, November 1972 - Christopher Marsden, *Journal of the Tiles & Architectural Ceramics Society*, Vol 13, 2007, pp.3-14 - *English Heritage*, *Commercial and Industrial Buildings*, 1993-4, unpub survey

REASONS FOR DESIGNATION DECISION The Queensgate Market Hall, Huddersfield, is designated at Grade II for the following principal reasons: \* It shows innovative use of cutting edge technology in its application of freestanding asymmetric hyperbolic paraboloid shells in its construction \* Its patent glazing method is both technically innovative and visually pleasing \* It incorporates very high quality decorative ceramic sculptures by a noted sculptor, Fritz Steller, both externally and internally \* The sculpted ceramic and metal artworks are integrated into the overall design and form what may be the largest ceramic sculpture in the world \* The design is imaginative and intelligent, making full use of the site and creating a visually pleasing structure with a dramatic roofscape

## Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: **492030**

Legacy System: **LBS**

## Sources

### Books and journals

Marriott, O, *The Property Boom*, (1967), 124-130

'Glass Age' in 15, no.4, November, (1972)

'Building' in 29 September, , Vol. 223, (1972), 82

'Journal of the Tiles and Architectural Ceramics Society' in *Journal of the Tiles and Architectural Ceramics Society*: Volume 13, (2007), 3-14

'Huddersfield Daily Examiner' in 6 April, (1970)

'The Architect' in 2, no. 9, September, (1972), 95

## Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.



## Map

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# Huddersfield Library and Art Gallery

## Official list entry

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1391504**

Date first listed: **03-Aug-2005**

List Entry Name: **Huddersfield Library and Art Gallery**

Statutory Address 1: **Huddersfield Library and Art Gallery, Princess Alexandra Walk**

This List entry helps identify the building designated at this address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

[Understanding list entries \(https://historicengland.org.uk/listing/the-list/understanding-list-entries/\)](https://historicengland.org.uk/listing/the-list/understanding-list-entries/)

[Corrections and minor amendments \(https://historicengland.org.uk/listing/the-list/minor-amendments/\)](https://historicengland.org.uk/listing/the-list/minor-amendments/)

## Location

Statutory Address: **Huddersfield Library and Art Gallery, Princess Alexandra Walk**

The building or site itself may lie within the boundary of more than one authority.

District: **Kirklees (Metropolitan Authority)**

Parish: **Non Civil Parish**

National Grid Reference: **SE 14537 16465**

## Details

This list entry was subject to a Minor Amendment on 18 August 2021 to correct the building material and to reformat the text to current standards

919/0/10056

PRINCESS ALEXANDRA WALK Huddersfield Library and Art Gallery

04-AUG-05 II Library and Art Gallery built in 1937, designed by E H Ashburner, steel framed and faced with local sandstone. The plan form is square with a central atrium containing the main staircase through three storeys plus basement.

Main entrance facade has protruding central section with central entrance doorway with ogee-curved consoles supporting a cornice, flanked by two tall metal-framed rectangular windows with slightly recessed architraves, plus five at first floor level with cornice above. Decorative panel above cornice. Three windows on each side on ground and first floors. Second floor has no external windows. Bas-relief frieze in classical style between ground and first floor windows on either side. Windows continue in same style throughout, including basement windows to sides. Two free-standing statues in classical style with modernist influence flanking entrance steps, representing Spirits of Literature and Art, by James Woodford. Right return has similar facade with a projecting centre of eight windows, those on the ground floor have moulded stone surrounds and hood moulds, the eight windows above have flush surrounds.

INTERIOR: entrance hall with original coffered ceiling and lights, marble lined. Fine Imperial staircase to all floors with brass handrail. Floor paved with chequer design (hidden by carpet). Landing walls panelled in wood veneer, landing floor with original cork tiles. Meeting room also fully panelled in wood veneer with original doors and fittings. Some original bookcases in library and original doors throughout.

Built 1937, opened as a library and art gallery in 1940, still in original use.

SOURCES: Twentieth Century Society.

## Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: **490656**

Legacy System: **LBS**

## Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

## Map

This map is for quick reference purposes only and may not be to scale.  
This copy shows the entry on 30-Jan-2024 at 17:40:06.

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End of official list entry

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# HUDDERSFIELD TOWN HALL INCLUDING WALL AND RAILINGS TO AREA

## Official list entry

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1231723**

Date first listed: **28-Sep-1978**

List Entry Name: **HUDDERSFIELD TOWN HALL INCLUDING WALL AND RAILINGS TO AREA**

Statutory Address 1: **HUDDERSFIELD TOWN HALL INCLUDING WALL AND RAILINGS TO AREA, RAMSDEN STREET**

This List entry helps identify the building designated at this address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

[Understanding list entries \(https://historicengland.org.uk/listing/the-list/understanding-list-entries/\)](https://historicengland.org.uk/listing/the-list/understanding-list-entries/)

[Corrections and minor amendments \(https://historicengland.org.uk/listing/the-list/minor-amendments/\)](https://historicengland.org.uk/listing/the-list/minor-amendments/)

## Location

Statutory Address: **HUDDERSFIELD TOWN HALL INCLUDING WALL AND RAILINGS TO AREA, RAMSDEN STREET**

The building or site itself may lie within the boundary of more than one authority.

District: **Kirklees (Metropolitan Authority)**

Parish: **Non Civil Parish**

National Grid Reference: **SE 14464 16391**

## Details

RAMSDEN STREET 1. 5113 (South Side) Huddersfield Town Hall, including wall and railings to area SE 1416 SW 3/1133 II 2. Built in 2 parts, the lower part (to Ramsden Street) 1875-6, the higher part (to Princess Street) 1878-81. Architect of the latter: J H Abbey. Ashlar. 2 storeys, and basement. Earlier part. Moulded eaves cornice, taken on stone brackets along facade. Parapet along facade, with panelled dies, the 2 central ones taller and crowned with urns: they flank the Borough Arms. Ground floor horizontally rusticated and surmounted by entablature. Continuous moulded impost band on 1st floor. 7 window ranges, those on 1st floor round-arched, with keystones and moulded voussoirs, those on ground floor segment-headed and set in recessed panels, with fielded panels in aprons. Steps up to door. Porch in antis, flanked by paired columns taking full entablature with parapet. Area has cast iron railings with ornamental finials at either end, but low wall in front, and piers with fielded panels, moulded cornices and urns on top. Later part. Full entablatures to ground and 1st floors, both modillioned, eaves cornice dentilled as well. Panelled parapet with moulded coping. Ground floor has horizontally rusticated angle piers. 1st floor has a giant Corinthian order. 3 ranges of windows, round-arched with sculpted masks on keystones, moulded voussoirs and impost bands. Ground floor windows and central 1st floor window are subdivided by a slender colonnette taking 2 round arches with oculus in spandrels. Sculpted panels above flanking 1st floor windows. Central bay breaks forward and is crowned with segmental pediment. Round-arched porch in antis, flanked by paired pilasters taking consoles to cornice. 9 ranges of sashes in side elevations, end bays breaking forward and crowned by segmental pediments. Interior. Concert Hall (in later part) decorated in monumental style, viz, giant pilasters, coved ceiling with moulded stress beams, apsed organ recess, gallery on iron columns, 2 upper galleries, windows with large keystones with masks. Extremely lavish stucco ornament on front of balconies, spandrels of windows, in frieze and on soffits of ceiling beams. Lavish stucco ornament to ceilings and arches elsewhere in building, and elaborate wooden door surrounds. Staircase with elaborately twisted iron balusters. The Town Hall opened in 1881 with a 3 day festival in which Sir Charles Halle said that the Huddersfield Choral Society was the best he had ever conducted.

Listing NGR: SE1446416391

## Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: **406619**

Legacy System: **LBS**

## Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

## Map

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**Appendix 6: Statement of Significance (previously submitted with approved Planning Application ref: 2022/48/93248/W and Listed Building Consent ref: 2022/65/93235/W)**

**KIRKLEES CULTURAL HEART**  
**HERITAGE STATEMENT: VOLUME 5**  
**QUEENSGATE MARKET HALL**

CDT430201-FCB-XX-XX-RP-A-000005  
VERSION: V5 | MARCH 2022

FEILDEN CLEGG BRADLEY STUDIOS

<b>REVISION</b>	<b>DATE</b>	<b>NOTES</b>
V5	03.03.22	Revised issue
V4	28.01.22	Final draft issue

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## 5.0.0 - INTRODUCTION

### 5.0.1 - INTRODUCTION

This Assessment of Significance comprises Volume 5 of the Kirklees Cultural Heart Heritage Statement, commissioned by Kirklees Council, and produced by Feilden Clegg Bradley Studios. It seeks to provide a detailed appraisal of Queensgate Market as found in December 2021.

This detailed assessment has been developed and informed by the research contained within the 2012 Master of Arts dissertation prepared by Christopher Marsden. The following does not seek to repeat the findings of this document. Instead, it seeks to forward a series of conclusions which will aid the following:

- Definition of the extent of the listed structure
- Assessment of Significance
- Identification of aspects and elements of specific interest
- Schedule of spaces and elements of significance
- Potential for change

This Assessment should be viewed as substantially complete. However, if in the course of the project leading up to planning, further information is discovered that further informs significance or potential impact, the Assessment will be updated. It should be read in conjunction with the separate Assessments of Significance produced for the Huddersfield Library and Art

Gallery (Volume 3) and Setting (Volume 2), alongside the other accompanying volumes of the Heritage Statement as listed in Volume 1.

This information has been collated to guide the sensitive conservation of this modern listed building and inform proposals for its future development. This statement is concerned with determining the significance of the heritage asset. It will inform the designs for the building's conservation and re-use as part of a program of works for the wider development titled 'Kirklees Cultural Heart'.

This statement will ultimately be accompanied by an 'Assessment of Impact' which will set out how proposals impact the special significance of the heritage asset and what measures have been taken to avoid, minimise and mitigate against any arising harm. The scheme for proposed change will be appraised in terms of its impact and the heritage benefit or harm caused to the heritage asset, namely Queensgate Market, with justification describing the mitigation of harm where appropriate.

The detailed appraisal of the building fabric was informed by a series of building visits. Thanks are extended to the Kirklees team who helped ensure every room was accessed and the roofscape made accessible to inform the Assessment.

### 5.0.2 - METHODOLOGY

The process of assessment and its findings draw from relevant legislative, planning and heritage frameworks designed to inform appropriate development and understanding of designated heritage assets. These frameworks are discussed further in Volume 1. The report also draws from the professional expertise of its authors to inform its findings.

## 5.0 - INTRODUCTION

### 5.0.3 - STRATEGY FOR THE MINIMISATION OF HARM

The assessment of positive heritage engagement is gauged in terms of loss and impact. This can be a difficult concept to work with. In this instance, the young age of the building relative to most listed structures means that it has yet to become subject to a scope of adaption and alteration common when buildings change use, owner and/or expand and evolve. As a result, the building is largely as it was designed to be, which in most instances would imbue a high degree of significance. For this building however, the lack of phases of change does not predefine the baseline of its significance. Indeed, were it to do so it would almost certainly constrain the potential for positive change.

The value of the building and its special character is set out in this document. It is these qualities that should inform future proposals. As future designs come forward, they must seek to ensure the special character of the building is not eroded. This will ensure the potential for 'harm' is minimised.

Key to identifying how to minimise the potential for harm will be resolving a sophisticated and sensitive interpretation of what is important. This Assessment of Significance seeks to be the first major step in this process and its conclusions seek to provide the basis upon which future change can be determined. This process will guide solutions for the viable, sustainable and long-term future use while also protecting the key aspects and elements of the building.

### 5.0.4 - REASON FOR ASSESSMENT

The following detailed appraisal has been undertaken to inform the positive conservation and sustainable re-use of the Queensgate Market Hall.

The Market Hall was listed Grade II in 2005, following an earlier appraisal of 1993-94 which identified it as holding potential as a structure of significance.

Establishing the basis of the asset's significance is critical to enable the scope and scale of redevelopment to prioritise the preservation of the asset's special character.

The Market Hall and adjacent structures are part of Phase Two of the Murrayfield development. Phase Two was started in 1968 and completed in 1972. The development was constructed in at least four building phases with the majority of the Market Hall falling within Phase Two and accompanied by other parts which formed the much more expansive Murrayfield development.

Primary significance rests in the original structure and the aesthetic value of the building as well as the adornment of the structure with original sculptures conceived in collaboration with the building's designers.

## 5.1.0 - MARKET HALL - APPRAISAL OF SETTING

The current setting of the Market Hall is largely a product of the comprehensive Murrayfield redevelopment undertaken between 1968 and 1974, of which the Market Hall was formed as part of the second phase. The setting has remained broadly unchanged since, with the exception of the demolition of the adjacent multi-storey car park to the south that served the site in 2021. The setting comprises a pedestrianised retail precinct punctuated by open hard landscaping with green space to the north and west. Within the site the Piazza spine wraps around the 1939 Grade II listed Library building. To the south-east the site is bordered by the town's ring road, and there is a vacant plot of land to the south where the multi-storey car park once stood. The Grade II Town Hall on Peel Street and Grade II former Juvenile Court on Princess Street (now a hotel), as well as lesser buildings along Victoria Lane, define the west edge of the site. The form and layout of the site remains consistent with the design intent of the 1970s development (except for the recent car park demolition) while the Piazza complex has been the subject of a number of alterations. The 'Market Hall' of Queensgate Market was listed Grade II in 2005.

The Murrayfield Queensgate and Piazza development re-defined the historic street pattern. Responding to the recent ring road that defines the south and south-east of the site, the development cut traffic routes to the east and south and raised the ground level to enable the formation of a multi-storey development onto Queen Street which created a new public realm. That the Piazza development retains its original form may suggest some sense of visual unity and historic continuity that relates the Market Hall to its surroundings, however in reality its setting comprises a series of disconnected urban elements that make very limited contribution to the significance of the Hall itself, which is predominately recognised for its own

distinctive aesthetic and architectural value. Well intentioned in its day, the creation of an inward-looking Market Hall and the truncation of established routes by the wider Murrayfield development served to undermine the long-term vitality of this part of Huddersfield.

The site of the Market Hall slopes relatively steeply, from its western boundary on Peel Street falling toward its eastern edge overlooking Queensgate. The massing of the Market Hall responds to this dramatic change in level and influences the experience of the building externally. The Queensgate section of the town's ring road offers extensive vistas towards the Market Hall from the east, south-east and north-east, and it is from these aspects where the building's tallest elevation makes the greatest visual impact on its setting and the legibility of the stepped roofscape is most prominent. The 'Articulation in Movement' series of sculptural stoneware ceramic panels by Fritz Steller are also found here. However, mature trees along the landscaped verge between the Market Hall and Queensgate are a departure from the original design intent and obscure the visibility of these highly significant features from the surrounding streetscape.

To the south, Princess Street forms the boundary, part as a road and then as a pedestrian passage which drops from west to east where it emerges next to the vehicle entrance to the delivery bays below the Market Hall. This aspect of the building creates a sheer face which would have once addressed the now demolished car park. A bridge connection once linked the car park to one of the Market Hall entrances. West of the bridge is a service block faced in buff brick in which the substation, switch room and WC stack are accommodated. This windowless block separates the east and west components

of the architectural composition of the south façade. West of this service block a second, at grade entrance allows access from the south. This entrance occurs through a solid wall which ensures the market activity is hidden from the street. The lack of activation limits the potential of the Market Hall to relate to the street beyond.

The long stone-clad wall and roof forms above offer a simple, almost bland composition that has little aesthetic value and can be considered to isolate the Market Hall from its setting. Clerestory windows that face onto this elevation hold some value, but their position set back from the building's frontage means they offer little visual interest at street level. The south aspect generally has low significance.

Toward its western boundary, along Peel Street, the scale of the Market Hall become substantially reduced in scale by the slope across the site. Here the row of shop units within the Market are set approx. 1.4m below the street level, offering little active connection. While this elevation is glazed, the difference in level limits and even prevents a meaningful connection. Past shop operators have boarded some of the windows preventing any visual link. The low-rise nature of this north ribbon of the Market Hall building permits the roof form of the main Hall to become visible, adding to the interest of the building at the expense of an active street frontage. The roofscape affords aesthetic interest and the west entrance has some importance to the typology. The inactive street frontage and poor aesthetic quality of this part of the Market Hall means it has low significance.

The northern edge is fronted by a single storey of retail that looks onto Princess Alexandra Walk. This block rises to two storeys with storage and staff space at first floor. This block

## 5.1.0 - MARKET HALL - APPRAISAL OF SETTING

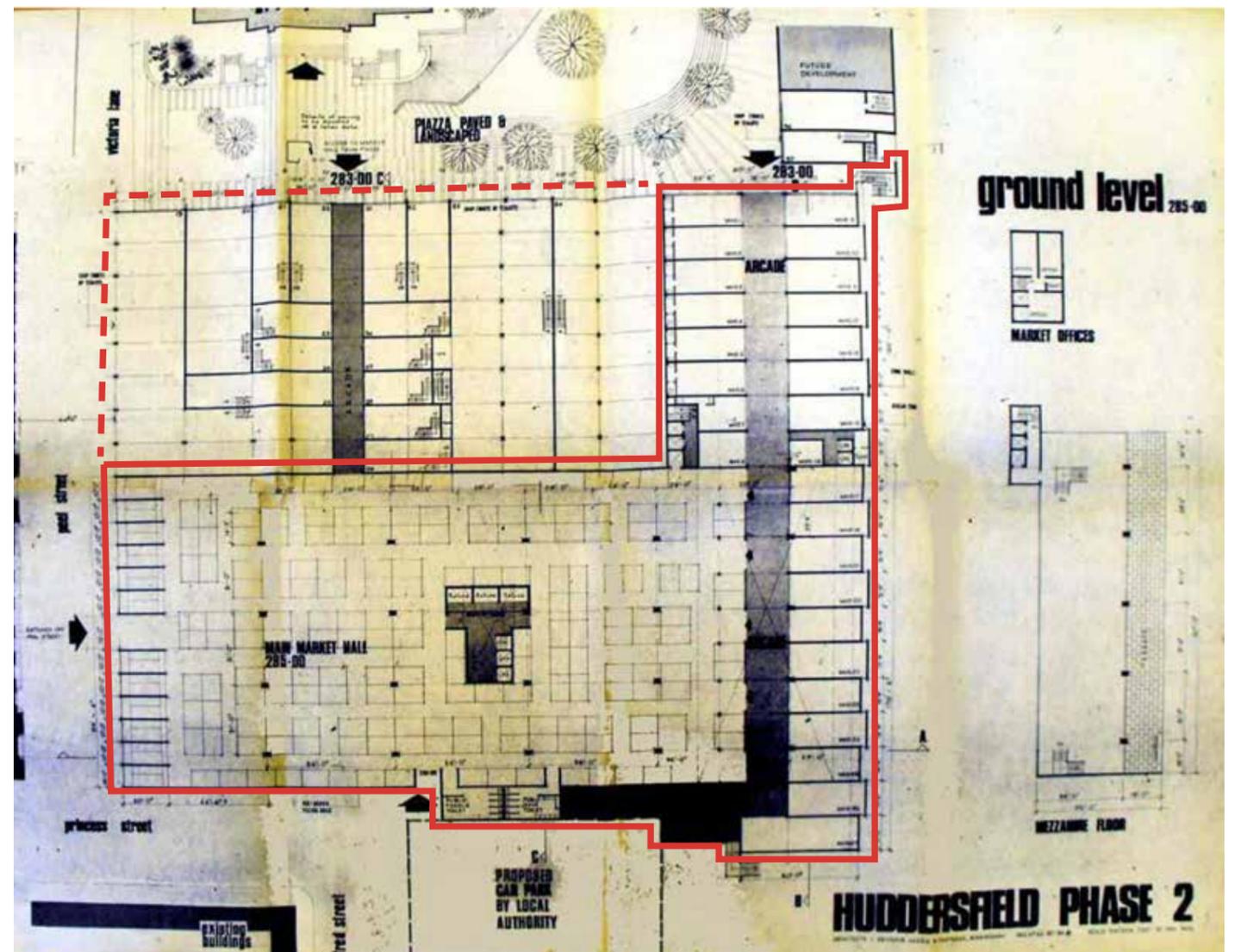
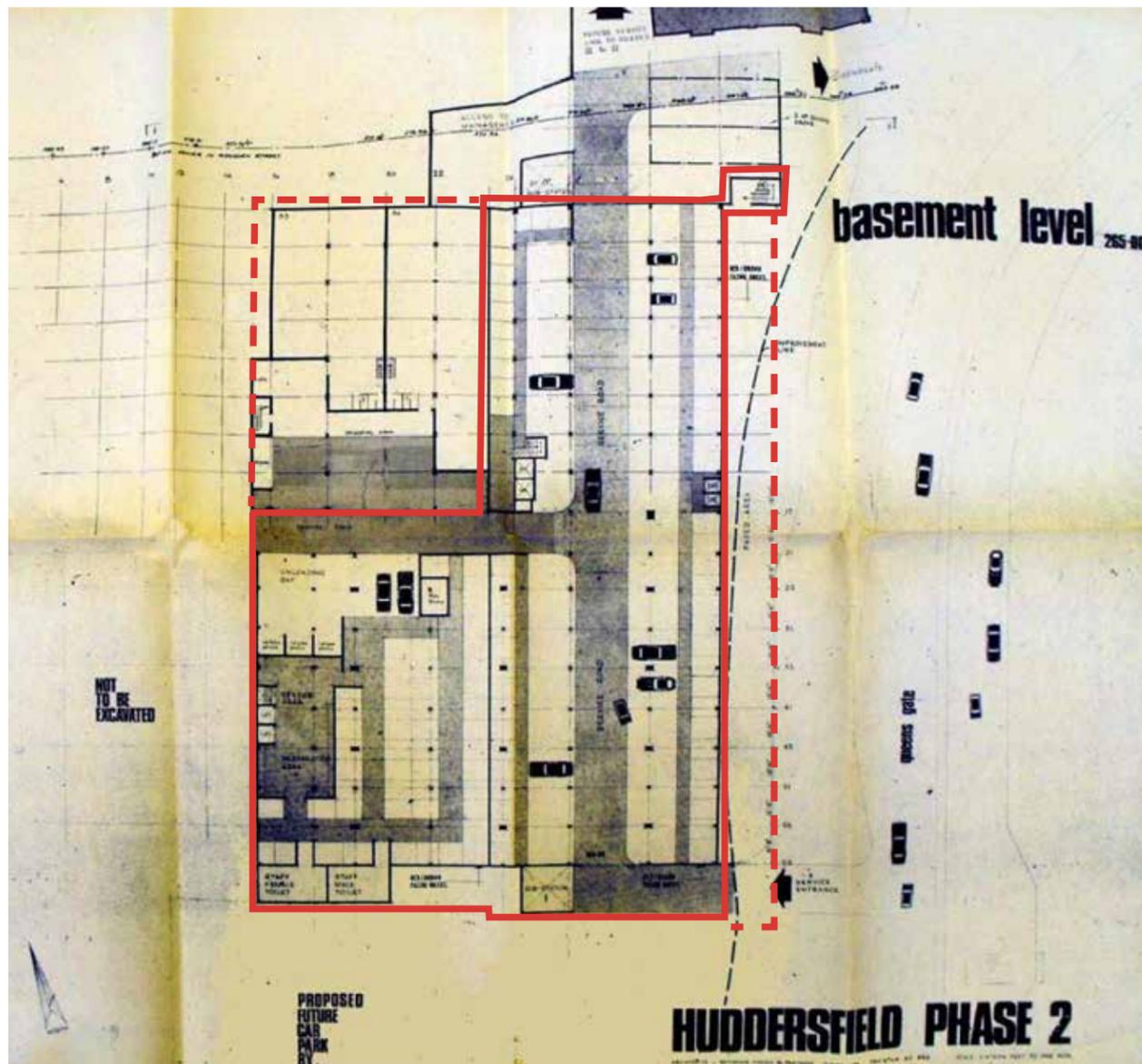
of retail abuts the northern aspect of the Market Hall, creating a distinct break between the Market Hall and public space to the north. The retail block is predominantly of large retail units that were owned and operated by a private company and not Kirklees Council, as is the case for the Market Hall. An arcade runs through the centre of this block providing further shop frontage and serving as one of the five routes into the Market Hall. The transition between the block and Market Hall is abrupt, with visitors arriving in the Market immediately within the area of the stalls. Currently the market is little populated, meaning that this access route, while operational, has little use. The retail block and the west ribbon of shops acts to isolate the Market Hall from the surrounding public realm. These elements obscure the visibility of the Market Hall. This retail block and arcade are of low aesthetic value and make little contribution to the public realm.

Overall, the Market Hall has redefined the south extent of Huddersfield town. As a dynamic structural and architectural piece, it speaks in aspirational terms and offers a bold vision of its intended use, a modern market for all people to meet, talk, trade and relax. The disconnection and separation of the Hall from the setting has ultimately served to harm both. Changing behaviours may have enhanced the erosion in activity.

There is the potential for surrounding heritage assets including the Grade II listed Town Hall, former Juvenile Court and Library and Art Gallery building to offer a positive contribution to the setting of the Market Hall. These predate the Murrayfield development and are recognised for their historic value. However, none currently exert much influence on the experience of the Market Hall itself, as the shopping arcades on Peel Street and Princess Alexandra Walk restrict any opportunity for more meaningful adjacencies and visual connections.

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### 5.2.0 - MARKET HALL - EXTENT of LISTING and SIGNIFICANCE



J Seymour Harris Planning Drawings 1967 (C Marsden Archive)

#### KEY

- Focus of listing
- - - Extent of listing

## 5.2.0 - MARKET HALL - EXTENT of LISTING and SIGNIFICANCE

### 5.2.1 - APPRAISING THE EXTENT of LISTING

To enable future proposals to be appropriately resolved it is necessary to draw a line that describes the extent of the listed building. For Queensgate Market, the extent of what informs significance and that which falls within its setting and surrounds is nuanced. This is due to matters such as the complex subterranean structure which occurs below the Market as well as below adjacent structures. The Market Hall was built as part of an expansive four phase / five-year construction project which included several other buildings. The adjoining structure of the Piazza and the public landscape are not within the listing.

The following has been drafted to identify a basis of the extent of listing and that which informs significance. When defining the extent of the listing the following aspects are of note:

HE List description - *“The attached shops, mostly built 1970-4, are not of special interest.”*

HE List description - *“From Ramsden Street the two entrances to the Market are through shopping arcades added between 1970-74.”* Confirming the definition of the above.

The Historic England List description includes a map which identifies the centre of the asset as the Market Hall.

The above indicates that while the whole block may be part of the same phase of development, the Historic England description identifies both the Piazza shops to the north and the adjoining block abutting the Market Hall as *“not of special interest”*.



This is an A4 sized map and should be printed full size at A4 with no page scaling set.

OS map of Queensgate Market with boundary of listing highlighted

<b>Heritage Category:</b>	Listing
<b>List Entry No :</b>	1391505
<b>Grade:</b>	II
<b>County:</b>	

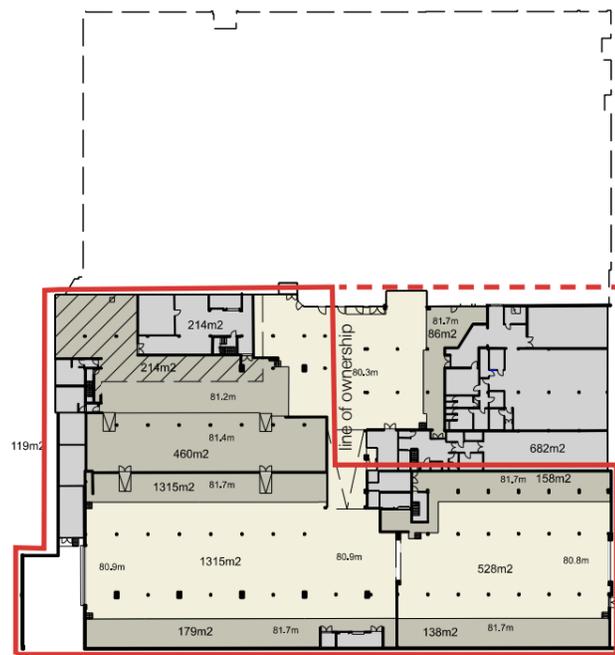
<b>List Entry NGR:</b>	SE 14538 16360
<b>Map Scale:</b>	1:1250
<b>Print Date:</b>	6 December 2021



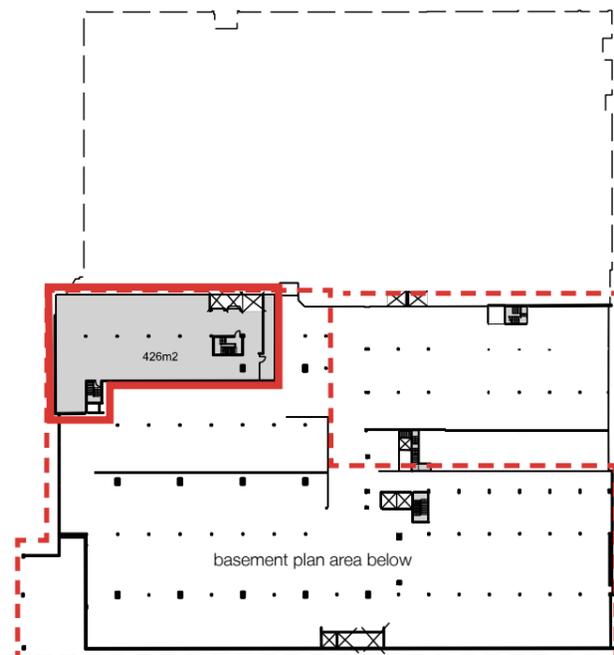
#### KEY

- Focus of listing
- - - Extent of listing

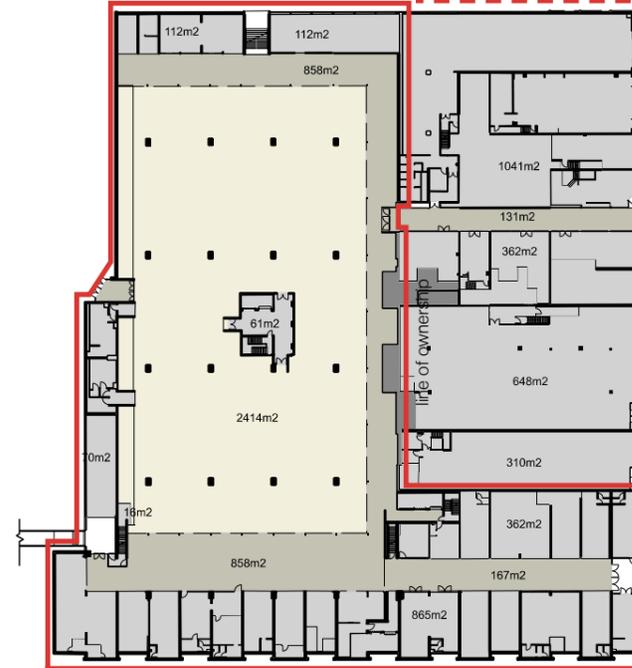
## 5.2.0 - MARKET HALL - EXTENT of LISTING and SIGNIFICANCE



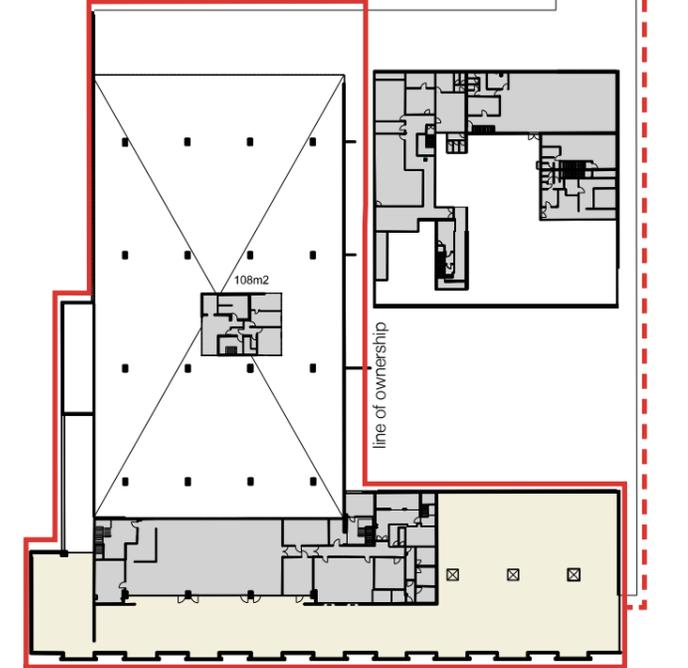
Basement Level



Mezzanine Level



Ground Level



First Floor Level

### KEY

- Focus of listing
- - - Extent of listing

## 5.2.0 - MARKET HALL - EXTENT of LISTING and SIGNIFICANCE

The combination of the list description, analysis of the building phases and the form and detail of the architecture has informed an interpretation of the extent of listed fabric.

In consideration of these points, whilst the extent of the listing extends around all of the building built in Phase Two, the element identified as significant tracks the plan form of the Market Hall at ground level and responds to the known phases of construction and design information contained in the J Seymour Harris and Partners drawings. The line identifies an area at the level of the Market Hall, which includes the Murrayfield element in which Dorothy Perkins were last tenants, as well as an area of public realm to the north and soft landscaping to the east.

### 5.2.2 - EXTENT OF SIGNIFICANCE

Ground Floor - Market Hall and eastern arcade of shops

First Floor - Mezzanine overlooking the Market Hall – as it occurs within the overall focus of listing.

Basement - Tunnels – as they occur below the Ground Floor extent of listing.

The elements which extend further than the above are defined by the following:

### 5.2.3 - MARKET HALL - FOCUS OF THE LISTING

North – the wall that divides the Market Hall (Corporation owned) from the commercial shops (Murrayfield owned). This also includes Fritz Steller’s sculpted metal frieze titled ‘Commerce’. Also extending northward around the arcade and including the entrance and then the stair and final panel of Steller’s other work titled ‘Articulation in Movement’ (panel 10, 1972).

East – the full extent of the wall from panel 10 and the steps down to and including the entrance into the basement.

South – line of the external wall that extends from Peel Street to Queensgate stepping to include the WC block and the access into the basement.

West - line of the external wall from Princess Street to the wall line at the rear of the later shops through which the more westerly of the two entrances from the Piazza extends.

### 5.2.4 - WITHIN THE SETTING AND SURROUNDS

North - external envelope from junction of Peel Street with that of Princess Alexandra Walk (formerly Ramsden Street)

East – from the steps at the base of panel 10 south across and including the soft tree-planted landscape in front of the large ceramic sculptures.

South - The hard landscape is not part of the setting and surrounds.

West – around the retail units tracking the line of the concrete / timber and ply canopy that overhangs the public realm.

### 5.2.5 - THE SETTING AND SURROUNDS DOES NOT INCLUDE THE FOLLOWING:

- Public realm to the north, including the hard landscaping and tensile structures
- The path leading up to the steps that wrap around panel 10.
- The attached shops as described by Historic England – *“mostly built 1970-4, are not of special interest.”*
- The fragment of the bridge link connecting the south entrance to the recently demolished car park
- The hard-landscaping to the north and south of the site



Top left: View of the Market Hall from the Gallery level (FCBStudios)  
Bottom left: 'Articulation in Movement' installed 1970 (Kirklees Image Archive)

Bottom middle: Stepping roof form and patent glazing, Princess Street (FCBStudios)

Top right: Site photo 1969 (Kirklees Image Archive)  
Bottom Right: Market Hall fit out 1971 with 'Commerce' visible on the right (Kirklees Image Archive)

## 5.3.0 - MARKET HALL - SUMMARY of SIGNIFICANCE

### 5.3.1 - KEY ELEMENTS OF SIGNIFICANCE

Historic England has identified that Queensgate Market is listed Grade II for the following reasons:

- *innovative use of cutting edge technology in its application of freestanding asymmetric hyperbolic paraboloid shells*
- *patent glazing method is both technically innovative and visually pleasing*
- *The sculpted ceramic and metal artworks are integrated into the overall design*
- *design is imaginative and intelligent...creating a visually pleasing structure with a dramatic roofscape*

(National Heritage List for England: Queensgate Market)

In addition to these clear elements of significance, the building holds special interest for its design, structure and integration of art. This is seen through the following elements which underpin its special interest:

- 21no. Hyperbolic paraboloid asymmetric roof forms
- stepping roof forms
- visible articulation of the roof forms when seen from the south-east, east and north-east aspects
- visible terracing of the roof forms when seen from the south-west aspect
- glazing system, suspended from its head between and at the outer extent of the roof forms
- sculptural stoneware ceramic panels titled 'Articulation in Movement' by Fritz Stellar
- sculpted metal frieze titled 'Commerce' by Fritz Stellar

### 5.3.2 - CHARACTERISTIC DESIGN FEATURES

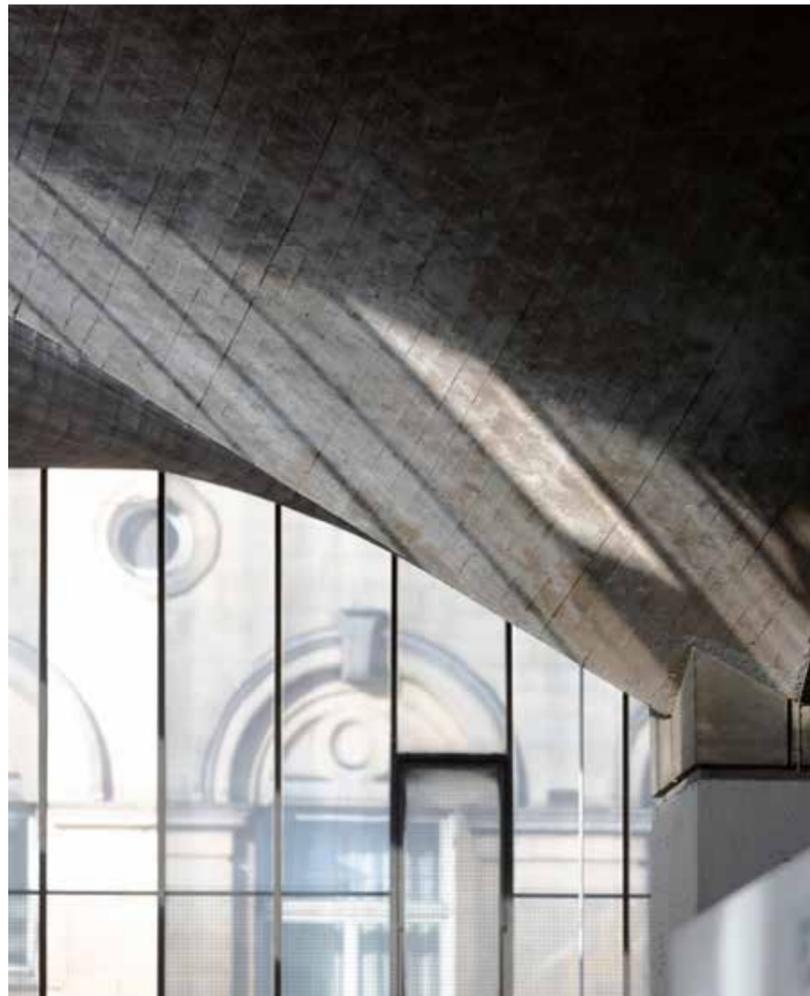
The following are noted as components of the design which have both characterised the building and, in some instances, created problems for its operation. All will need to be understood within a design for its future re-use to ensure existing constraints can be resolved to maximise beneficial use of the building in its future form. While these are elements of the original design, not all inform its listing:

- large open volume of the Market Hall
- multiple circulation routes
- shop entrances at one level (consolidation of levels)
- public access available from three sides (via five entrances)
- arcade of shops from the north leading into the Market
- some shops with a Market Hall frontage (east edge)
- mezzanine designed to receive restaurant fit out (unrealised, with no obvious indication of how F&B offer was to be accommodated or serviced. Marsden p294).
- stair access identified as a possible design failing, limiting the commercial desirability of a first-floor restaurant
- mezzanine and external terrace providing internal and external views
- Panopticon - Market manager's office, service core and stallholders' facilities (located to offer most democratic relationship to the Market Hall floor - 1st floor poorly utilised)
- basement mezzanine floor below the Market level with staff WCs and storage space

### 5.3.3 - ELEMENTS OF INTEREST

In addition to the primary areas of significance, there are aspects of the design that hold some interest. While not significant in their own right, these may inform the conservation philosophy and designs for renovation. In some instances, these elements may have been altered in the past and may be those that require the most change to achieve a viable future use. Whilst these are elements of the original design, not all inform its listing:

- M&E services (original) located within the Market's stall canopies (soffit kept free of services)
- terrazzo and rubber floor coverings
- underfloor heating to main Market floor and mezzanine
- Market stall plinths including terrazzo coved skirting to market plinths
- Market stall steel frames and melamine panelling dividers (187no. originally)
- uplighting contained in large containment wrapping the columns at same level as market stall canopy



Top left: Sculpture 'Commerce' on south wall  
Bottom left: Roof form / glazing edge between elements

Top middle: One of the 'Articulation in Movement' ceramic sculptures now hidden behind the canopy of the trees.  
Bottom middle: Top hung patent glazing 1970 (Kirklees Image Archive)

Top right: Upstand plinth of the market stall platforms visible. Some original metal market stall frames, and original terrazzo plinths with replacement terrazzo infill tiles in a number of areas

### 5.3.0 - MARKET HALL - SUMMARY of SIGNIFICANCE

#### HIGH

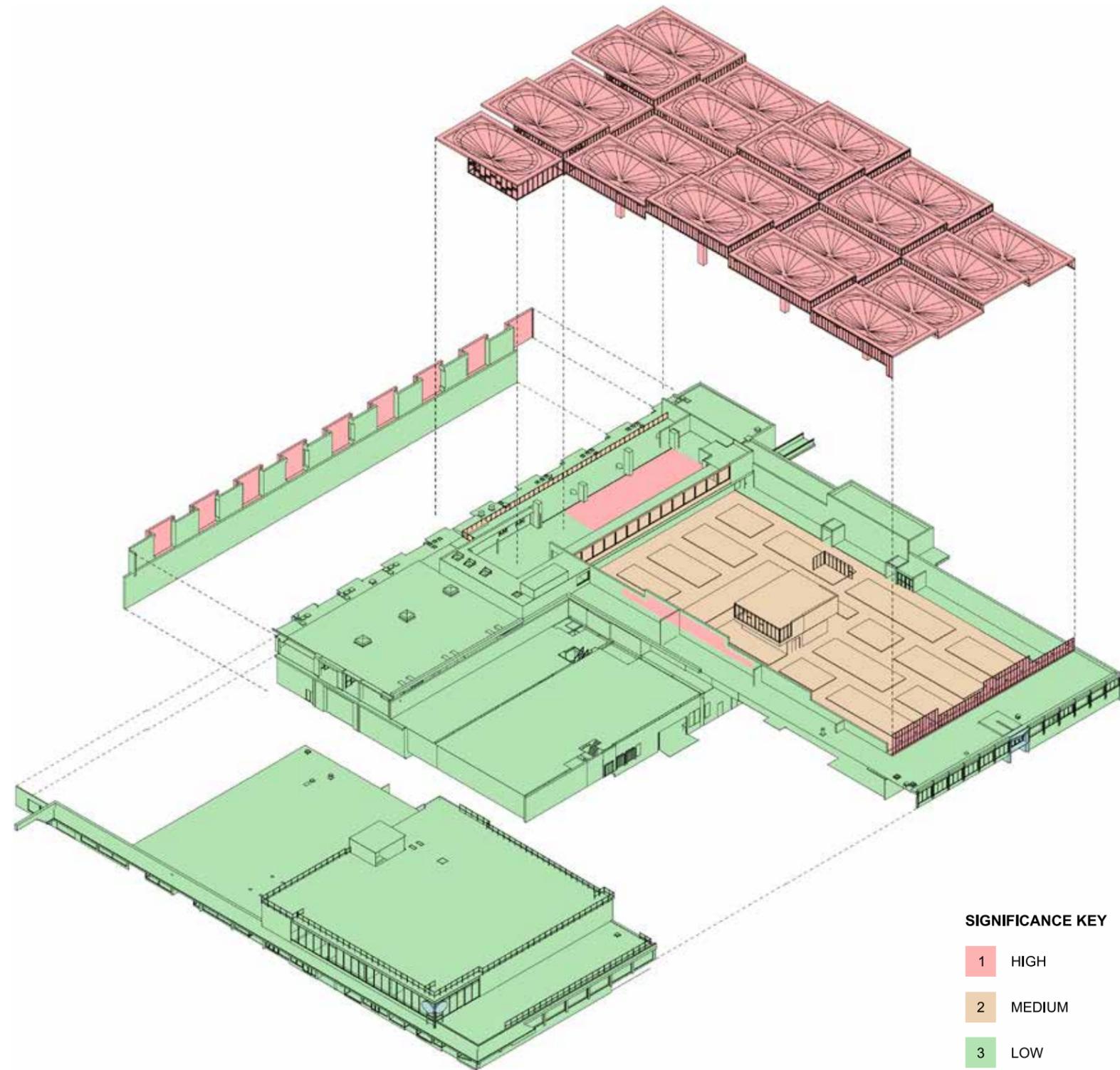
- 21no. Hyperbolic paraboloid asymmetric roof forms including supporting columns
- Fritz Steller's 'Articulation in Movement' sculptural stoneware ceramic panels – reflecting the structure, form and function of the Market.
- Fritz Steller's 'Commerce' sculpted metalwork frieze of abstract human forms – reflecting the agriculture, industry and commerce of the town.
- top hung single glazed clerestory windows

#### MEDIUM

- curtain glazing to mezzanine, both internal and external
- Market stall plinths including terrazzo covered skirting to market plinths
- terrazzo floor coverings
- brickwork elements
- Market manager's office and service core within the Market Hall

#### LOW

- west façade glazed elements
- north retail block within the curtilage
- stonework (Elland buff millstone grit) to plinth and low walls (*original but not part of the intended design which was for shuttered concrete – a departure from the design philosophy of the architect*)
- Market stall steel frames and melamine panelling dividers 187no. originally
- M&E services (original) located within the market stall canopies
- cast concrete light cases located on the terrace
- louvered windows to external walls
- metal box elements around each column intended to house up lighting
- Huddersfield former police station armorial stone



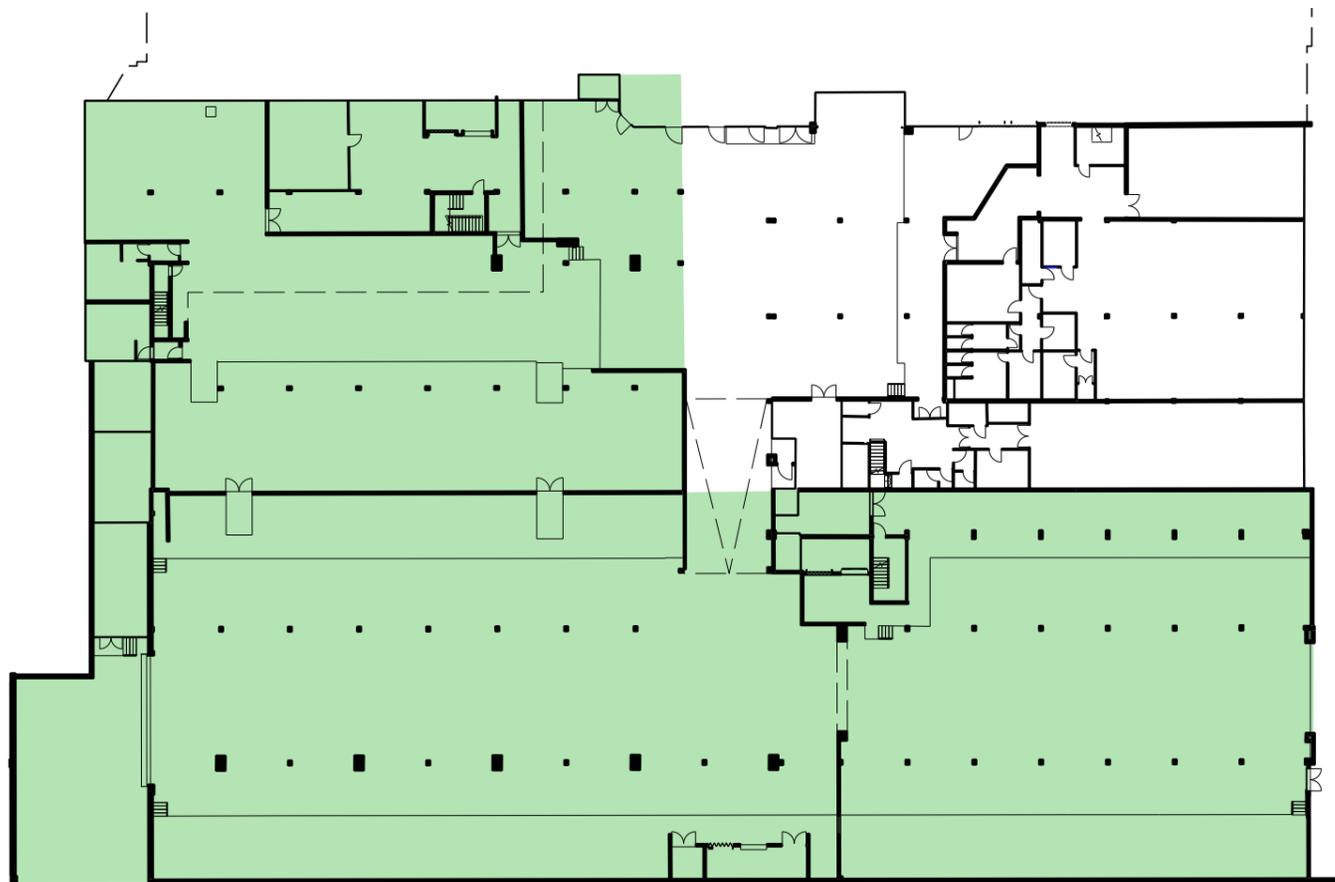
#### SIGNIFICANCE KEY

- |  |            |
|--|------------|
|  | 1 HIGH     |
|  | 2 MEDIUM   |
|  | 3 LOW      |
|  | 4 NEGATIVE |

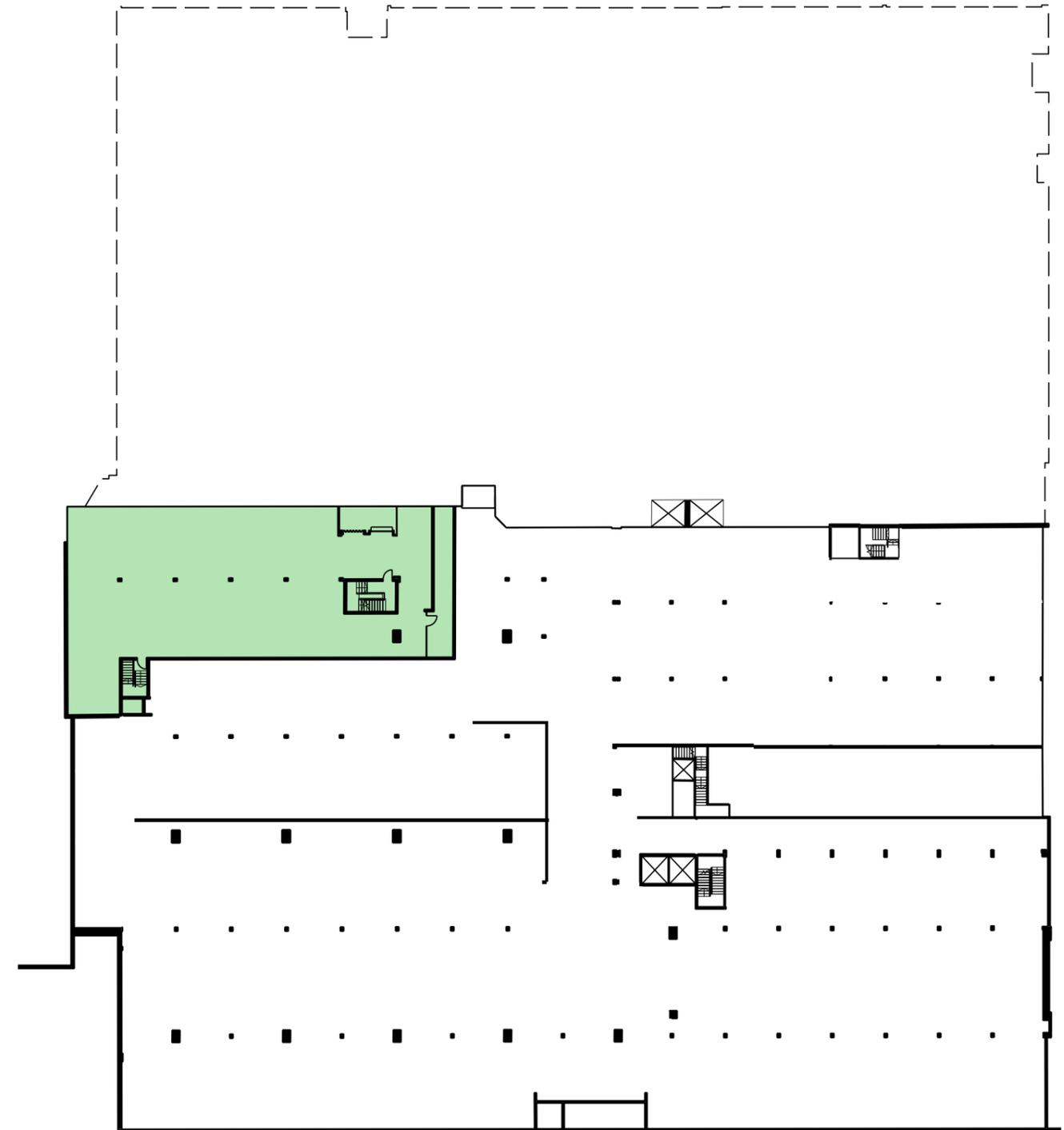
### 5.3.0 - MARKET HALL - SUMMARY of SIGNIFICANCE

**SIGNIFICANCE KEY**

- 1 HIGH
- 2 MEDIUM
- 3 LOW
- 4 NEGATIVE

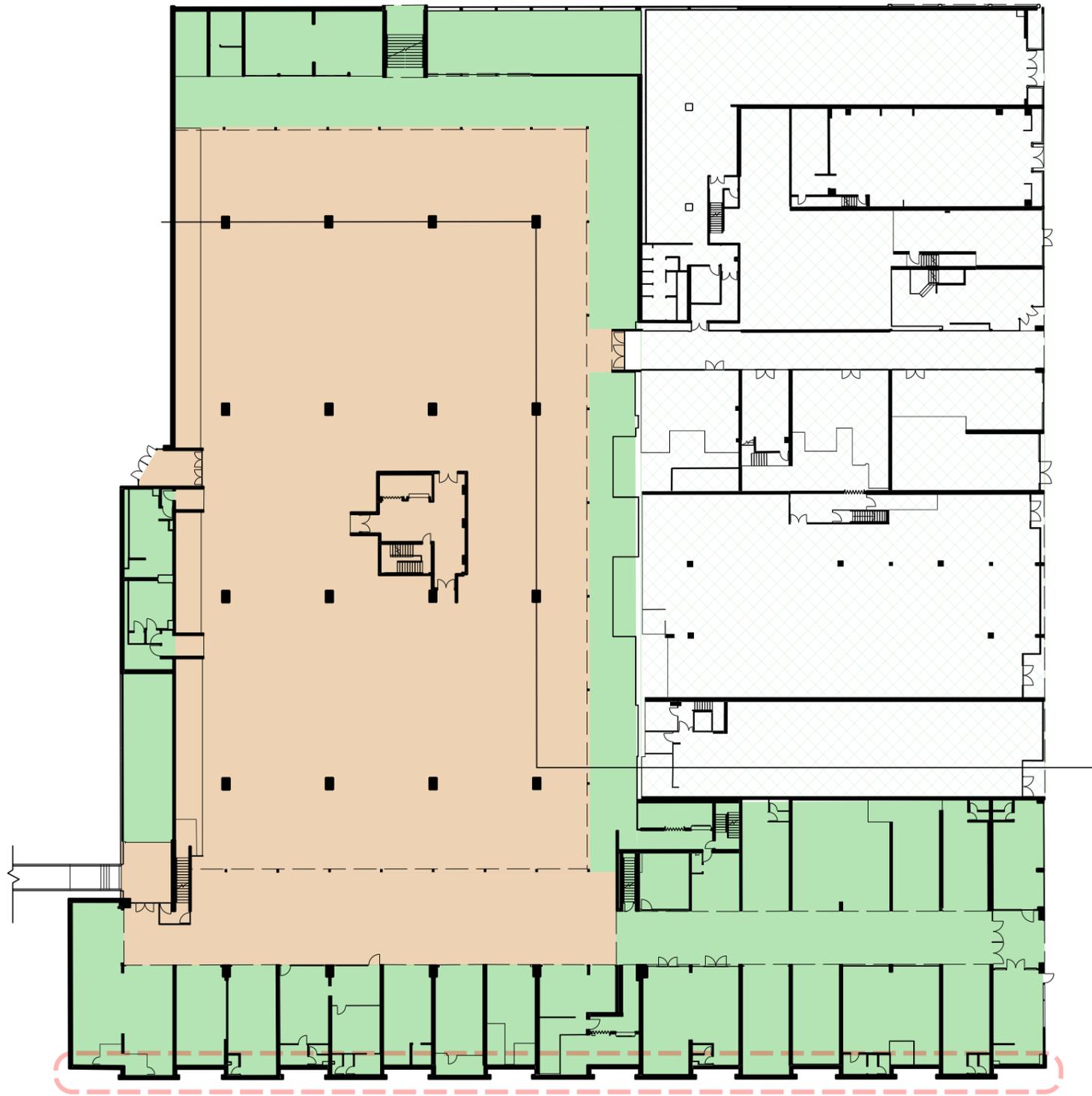


Basement Level Plan

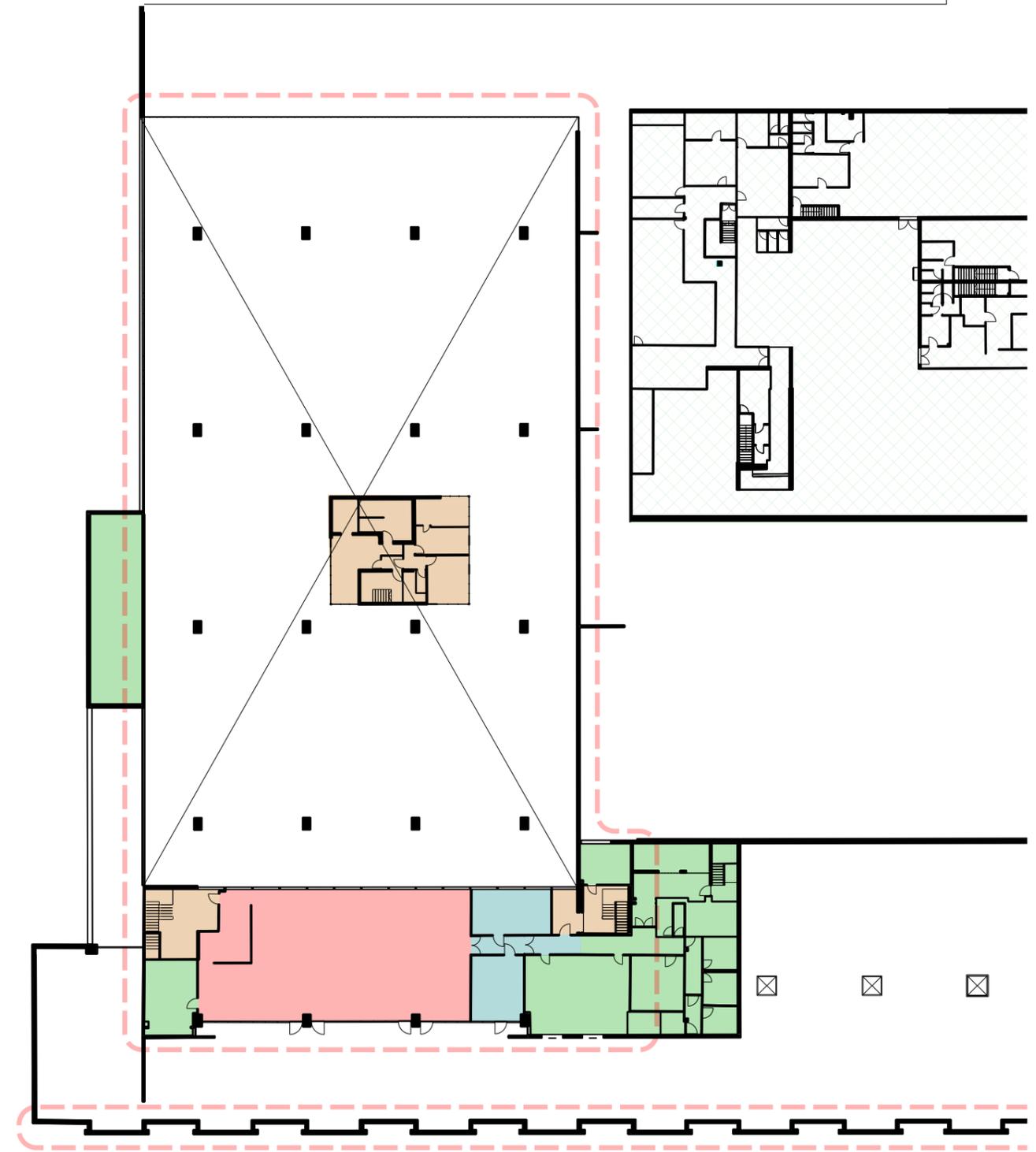


Basement Mezzanine Level Plan

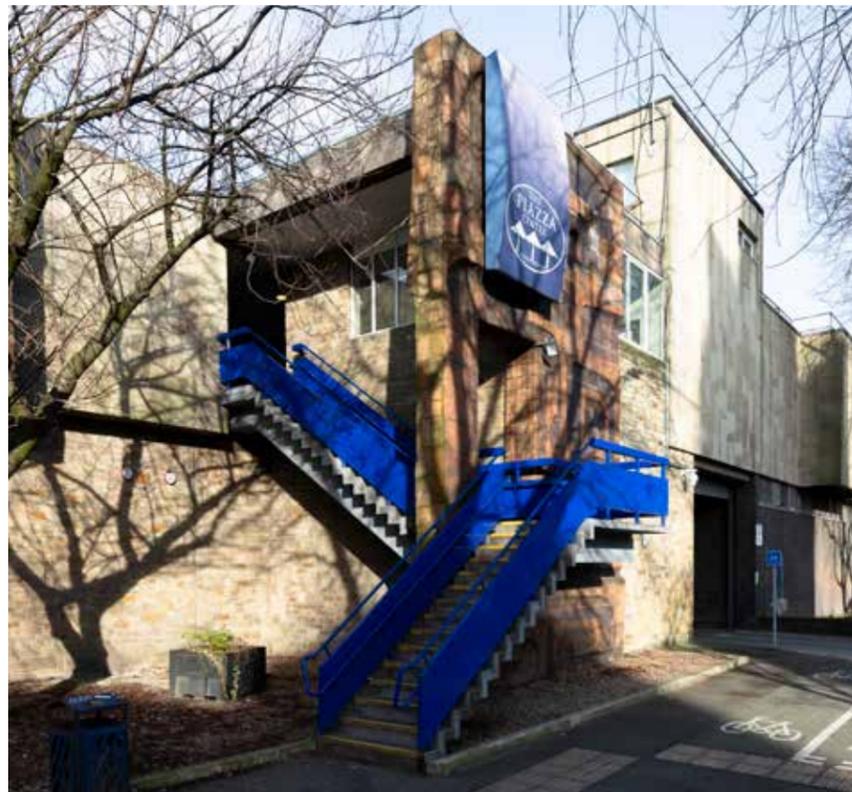
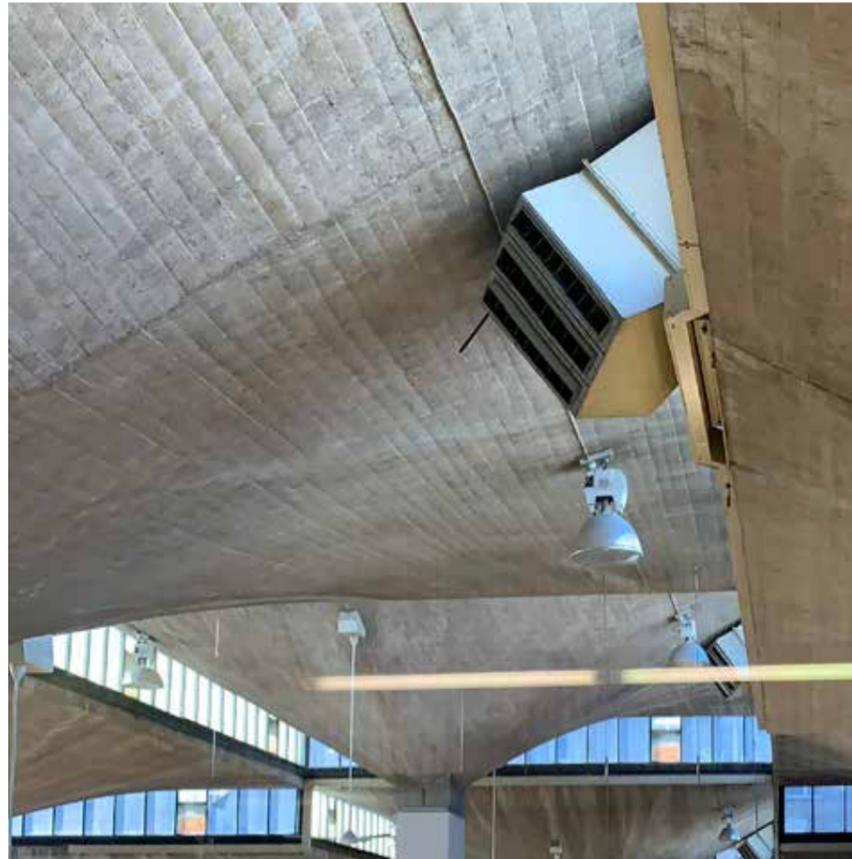
### 5.3.0 - MARKET HALL - SUMMARY of SIGNIFICANCE



Ground Level Plan



First Floor Mezzanine Level Plan



Top left: air intake fans mounted through clerestory glazing / ceiling fans / soffit lamps, all later additions to improve the internal environment  
Bottom left: Modern signage fixed to and over panel 10 of 'Articulation in Movement'.

Top middle left: anti-climb guards and roller shutters.  
Bottom middle left: Paint to original concrete which was intended to be left bare  
Top middle right: replacement entrance glazing, doors and signage to Princess Street Entrance.

Bottom middle right: Aluminium glazing system forming print space (Rm FF-29)  
Top right: Over cladding and re-signage of entrances  
Bottom right: Aluminium glazing system as partition to original curtain glazing

## 5.3.0 - MARKET HALL - SUMMARY of SIGNIFICANCE

### NEGATIVE

#### Mezzanine

- modern single storey window system within the mezzanine at first floor
- modern partitions

#### Ground Floor

- modern glazing enclosure to stair leading to the mezzanine
- 1980s and later floor coverings
- paint applied to concrete structure post 1970
- soffit mounted services including cable and duct distribution
- interventions into the clerestory glazing i.e. fan units

#### West and South Elevations

- modern anti-climb elements on the west elevation above the flat roof
- roller shutters externally fitted to the west elevation along Peel Street
- modern entrance doors at Peel Street, Princess Street
- modern signage at Peel Street and Princess Street entrances

#### East Elevations

- signage fitted to the 10th ceramic panel of the steps (damage to ceramic panel and some elements lost)
- mature trees obscuring the elevation (departing from the architect and sculptor's design intent)

## 5.4.0 - MARKET HALL - BASEMENT ASSESSMENT

### 5.4.1 - DETAILED ASSESSMENT OF SPACES

Significance lies mainly in the building's artistic and architectural values. There is historic value present in the building's form and the articulation of elements that describe a mid-20th Century market, a building typology of interest that has been in decline.

This Assessment of Significance includes an appraisal of the spaces beyond those noted in the list description. This is done in order that any potential further significance can be identified and to help offer an order of priority for the future retention and preservation of historic features.

### 5.4.2 - BASEMENT

Basement and Mezzanine - The following appraisal attributed 'low' significance to the basement and mezzanine spaces. This is in recognition of their relevance as structural elements to the building above. The content, form and detail of these spaces is utilitarian and retains minimal significance. The exceptions to this are:

- Market traders' storage cages
- Original features to the WCs
- Flooring in the sub-station

All of these have low significance which rests on their historic value as original elements of fabric.

### Basement Description

The basement space comprises a semi-subterranean network of roads, delivery bays and storage spaces. It occupies a vast area below the site and stretches through multiple ownerships and tenancies, affording access to premises both above and adjacent to the land on which the 1969-1974 development was built. The tunnels have three points for vehicle access, and enable traffic-free operation of the retail spaces above. From Queen Street, the tunnels drop down below the historic ground line and extend east up to the line of the former Bull and Mouth Street. Two tunnels extend further to the west, one to service a building west of Victoria Lane and the other to the north to service Boots which was part of the development. The creation of the podium afforded the formation of a common level above. This is a core feature of the Piazza precinct and a foundation of the scheme from its earliest conception.

This series of basement spaces is affectionately named 'The Tunnels'. For the purposes of this assessment, the area under consideration reflects the curtilage of the listed building.

The basement of the Market is divided into two parts with ancillary spaces for core services.

### B-MH-301 - Basement Tunnels

Significance - Low

Front Part - The construction of the basement area is of a reinforced concrete structure with pre-cast concrete planks forming the soffit as well as the structural deck to the level above. The base of the columns which support the asymmetric roof forms extend down through the basement. The floor is of power floated concrete. Walls are generally of common clay brick laid in stretcher bond.

### B-MH-300 – Basement Stores

Space in General - Significance - Low

Market Cages - Significance - Low

Rear Part - To the rear (west) of the basement are cages for the market stall and shop operators. To the front of the basement the access road loops in from Queensgate, turns north and runs parallel with the ceramic-clad wall over which the market roof forms float. This forward part of the basement is used for deliveries, staff parking and more recently, the margins which are approx. 1m above the road level have been enclosed and re-purposed as store spaces.

This is a large room within which there are a series of storage units. These hold historic value as definers for the operation of the building as a market. The room is entered via red painted steel doors from the tunnels and two stair cores that link to the Market Hall above. The doorways to the tunnels have large red painted steel-lined fire doors with weighted mechanisms that trigger once the heat of a fire is sufficient.

To the west the circulation core that rises to form the panopticon provides a link up to the basement mezzanine level and then further up to the Market Hall before arriving at the former manager's office and stallholders' break room.

The storage units are of steel construction set out in bays that respond to the structural grid. Each store has solid panels to the base set slightly over the floor slab. Above the panel is open square grid mesh. Both are painted a light buff colour. Each store has a brown painted steel door with a painted number.

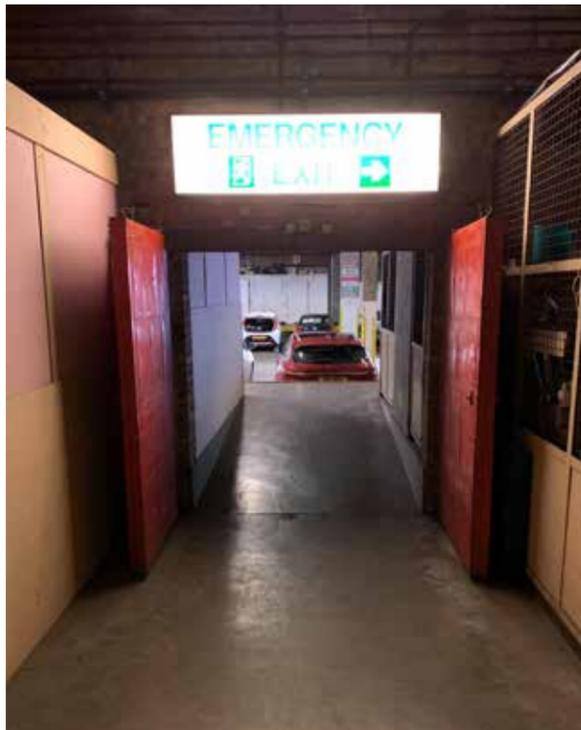
### 5.4.0 - MARKET HALL - BASEMENT ASSESSMENT



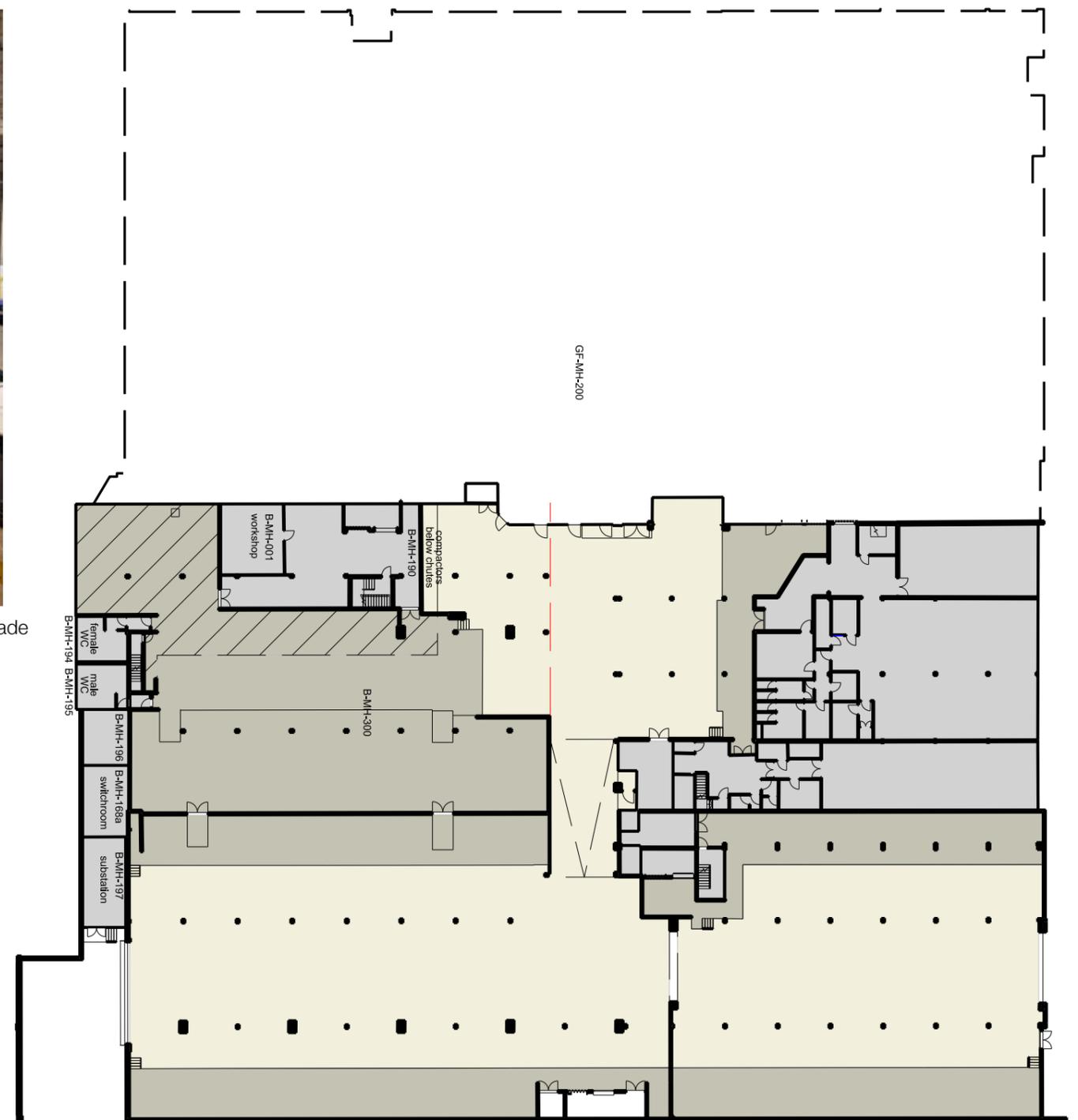
Cages in the rear part of the basement



Internal road running below the market shops and arcade



Doorway between front and rear parts of the basement



Basement Level  
Plan

## 5.4.0 - MARKET HALL - BASEMENT ASSESSMENT

### B-MH-001 - Workshop

Significance - Low

Within the rear circulation core is a room identified on the original plans as the Workshop. This continues in similar use today with a Kirklees team using it to repair electrical equipment which is used across the Kirklees market sites. The walls are of painted blockwork, the soffit a painted concrete slab and the floor lined with square cream tiles. Services are surface mounted. This space holds historic value for its use within the market typology.

### B-MH-190 - Circulation Core

Significance - Low

This core rises to form the panopticon in the Market Hall.

### B-MH-194 - Female WC & B-MH-195 - Male WC

Significance - Low

These WCs serve the staff and market traders. They retain some original features. The back-lit 'ladies' and 'gentlemen' signage over the doors to the WCs is original. The 'Tannoy' speaker in the female WC is original. The partitions to both may also be original. The male WC in the slab urinal is original. All elements are utilitarian in material and form with no design merit. These spaces hold historic value as they inform the market typology.

### B-MH-168a - Electric Switch Room

Significance - Low

A large cage at the side of B-MH-300 – Basement Stores.

This contains original electrical equipment some of which remains in use.

### B-MH-197 - Electrical Sub-Station

Significance - Low

This space retains the original dense ribbed rubber flooring largely lost from the Market Hall. There are electrical components from the past 50 years although none is of significance.

### MEZ-MH-190 - Circulation Core and Market Trader Storage

Significance - Low

Located at the mid-level between basement and the Market Hall, the mezzanine provides storage for the market traders. The soffit is low at approx. 2400mm over the concrete floor. As with the basement, storage is in the form of painted steel cages set out to fit within the structural grid. Brickwork matches that of the Market Hall. Services are surface-mounted with a green painted sprinkler system at soffit level. The services date from various periods including a new power supply installed in the last 5 years. The spaces hold historic value as part of the market typology.



B-MH-001 - Workshop space



B-MH-168a - Switch Room



B-MH-197- Original rubber flooring present in the sub-station.



B-MH-197- Electrical sub-station

### 5.4.0 - MARKET HALL - BASEMENT ASSESSMENT



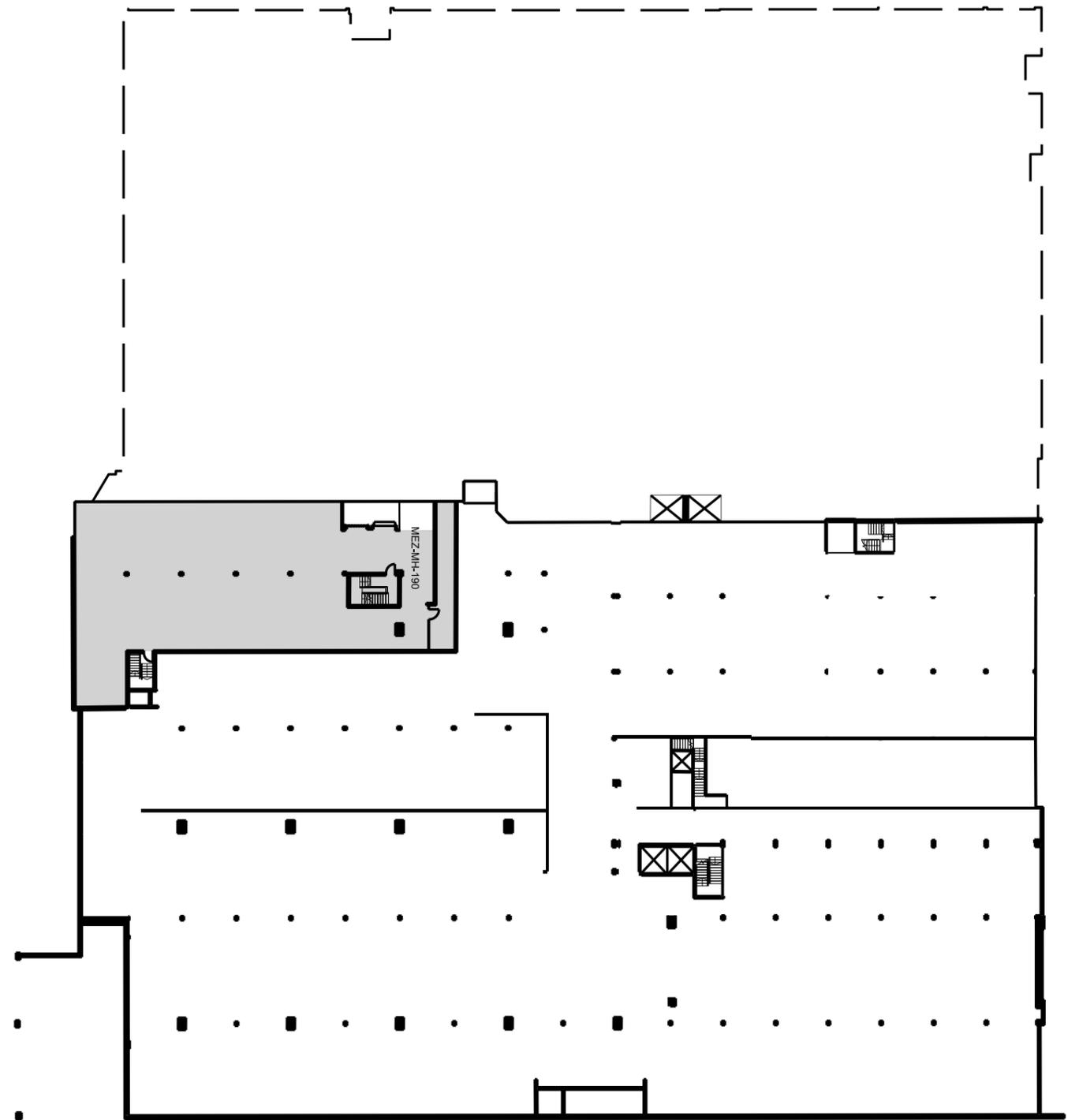
B-MH-194 and 195 - original signage

MEZ-MH-190 - Stallholders' storage cages and sprinkler system



B-MH-194 - original fitting to Female WC

B-MH-195 - original slab urinal and panel partition to WCs



Mezzanine Level  
Plan

## 5.5.0 - MARKET HALL - GROUND FLOOR ASSESSMENT

### GROUND FLOOR

**Ground Floor Generally** - The special significance of the Market Hall is largely based on its form, volume, design and the detail of its structure. How this space is experienced is an important part of its value. These have high significance and hold artistic and aesthetic value. The detail of the market stalls, the adjacent shops, the ancillary spaces and the design of the entrances to the Hall are all of low significance and hold historic value only.

**Ground Floor Arcade and Shops** - The shops that line the arcade hold 'low' significance. The form and design of the shops holds historic value as part of the typology but no aesthetic merit. The presence of an arcade as an access route into the Market Hall is of interest as it allows for access from the east.

**Ground Floor Market Hall** - This is the key space which is contained and defined by the elements described in the list description. The critical elements include the structure, roof forms, glazing and artwork. These are the elements that must be the focus of a robust conservation strategy. In addition to these elements there are the market stalls, shops to the west edge, entrances into the Market Hall, panopticon and circulation cores. All hold historic significance as original elements of the Market. They are of medium and low significance and can be considered to have substantially greater tolerance to change than those of high significance.

### GF-MH-200 - Access off Ramsden St Arcade

Significance - Low

This route enters the north edge of the Market Hall via a shopping arcade that was in the ownership of Murrayfield and more recently The Piazza. The doors are like those of the other entrances, modern glazed aluminium. The presence of access to the north edge is likely important however its form and design does not inform the overall significance.

### GF-MH-201 - Access of Ramsden St at junction with the Piazza

Significance - Low

This doorway is at the northernmost extent of the listed curtilage. It forms a junction with the covered walkway that tracks the curved frontage of the Piazza and is a key axis of the original J Seymour Harris design. The entrance doors, signage and flooring is modern with no obvious original finishes present. The signage and finishes have 'negative' significance as they do not emulate the artistic or architectural values of the listed building. The presence of an entrance in this location has historic value as part of the original masterplan.

### GF-MH-202 - Access from former Car Park

Significance - Low

Access from the south-east was once possible via a stepped footbridge from the car park. The car park and bridge were part of the Corporation's development and not designed by J Seymour Harris. The presence of access to this south edge is likely important, however its form and design do not inform the significance of the Market Hall.

### GF-MH-203 - Access from Princess Street

Significance - Low

The entrance off Princess Street ensured the Market Hall was open on all three of the sides that addressed the street. Like the other entrances, the presence of access to the South edge is likely important however its form and design has no significance. The entrance doors, signage and flooring are modern with no obvious original finishes present. The signage and finishes have 'negative' significance as they do not emulate the artistic or architectural values of the listed building.



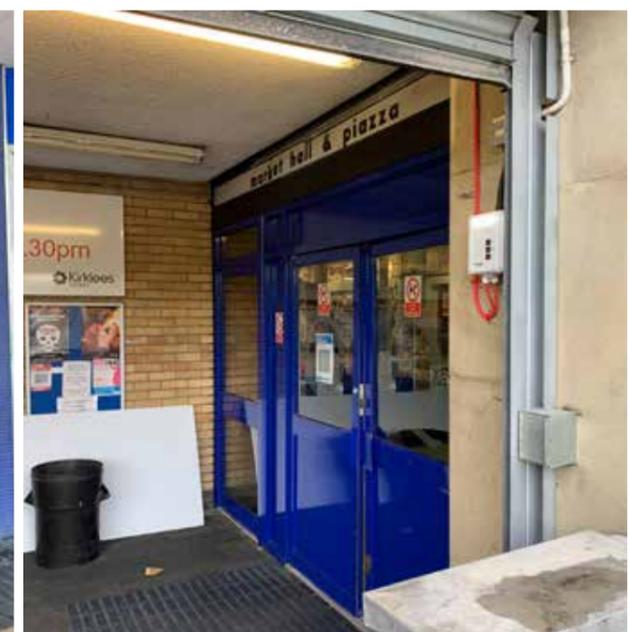
GF-MH-200 - Entrance from Arcade off Ramsden St.



GF-MH-203 - Entrance from Princess Street



GF-MH-201 - Entrance from the Piazza



GF-MH-202 - Entrance from former car park

## 5.5.0 - MARKET HALL - GROUND FLOOR ASSESSMENT

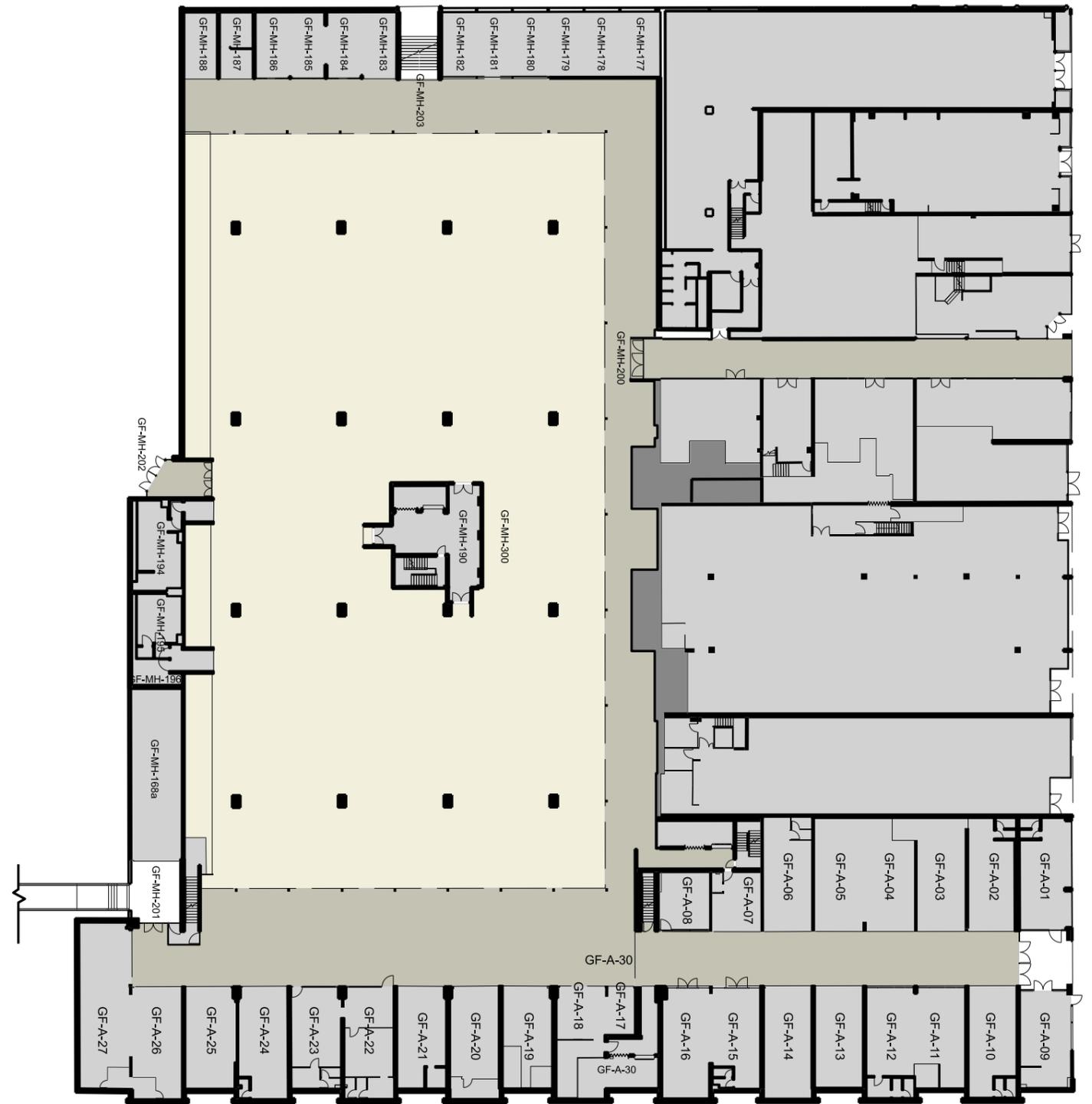
### GF-MH-204 - Access from Peel Street

Significance - Low

This entrance is approximately one storey above the floor of the Market Hall. It opens onto a landing at the head of a wide flight of stairs. The entrance doors, signage and flooring are modern with no original finishes present. The signage and finishes have negative significance as they do not emulate the artistic or architectural values of the listed building.



GF-MH-204 - Access from Peel Street



Ground Level  
Plan

## 5.5.0 - MARKET HALL - GROUND FLOOR ASSESSMENT

### GF-MH-300 – Market Hall - Significance – High

The Market Hall space is defined by its presence within the volume of the structure, which has aesthetic value. It is divided into a series of market stall pitches which are defined by raised terrazzo plinths. At the north, east and west edges the volume steps down to a domestic scale. This allows for the formation of a frieze panel to the north onto which the sculpture 'Commerce' is mounted; this holds artistic value. To the east the edge is defined by the first-floor mezzanine which overlooks the Market Hall; this holds aesthetic value. To the west the step-down forms a low roof that forms a margin between Peel Street and the parabolic roof shells of the Market Hall. The stepping down elements help reveal the dramatic roof form. This sight of the roofscape informs the aesthetic value of the building.

The significance of the Market Hall is defined as:

### High

- 21no. Hyperbolic paraboloid asymmetric roof forms including supporting columns
- sculpted metalwork frieze of abstract human forms – Fritz Steller reflecting the agriculture, industry and commerce of the town.
- top-hung, single-glazed clerestory windows

### Medium

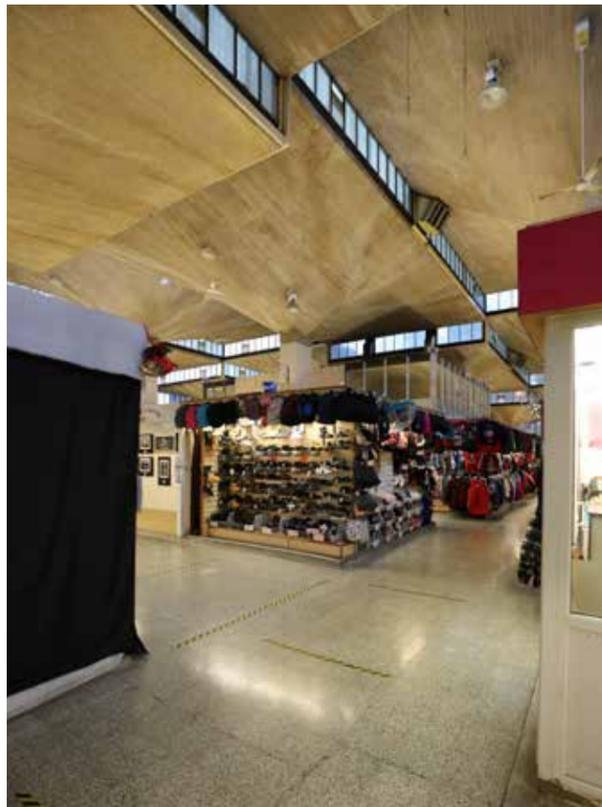
- curtain glazing to FF mezzanine / overlooking of the Market Hall
- Market stall plinths including terrazzo coved skirting to market plinths
- brickwork elements
- terrazzo floor coverings (original)
- memorial stone to the South Entrance

### Low

- west façade glazed elements
- Market stall frames
- original panels and signage to market stalls (very few identified)
- terrazzo floor coverings (replacements)
- Huddersfield former police station armorial stone

### Negative

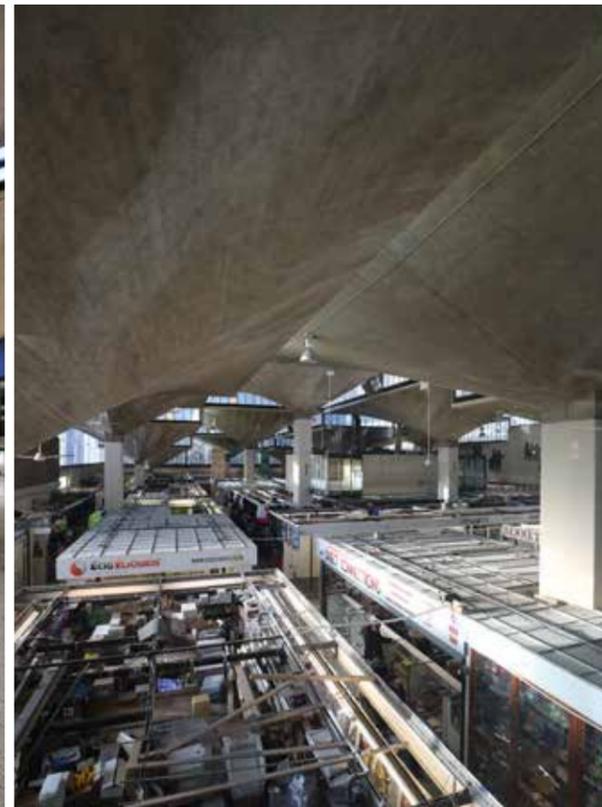
- soffit mounted services
- faux timber-frame infill to shop units to the MH-183 to MH-188 replacing earlier shop fronts
- paint applied to concrete and brick elements
- enclosed market stalls
- UV film to glazing



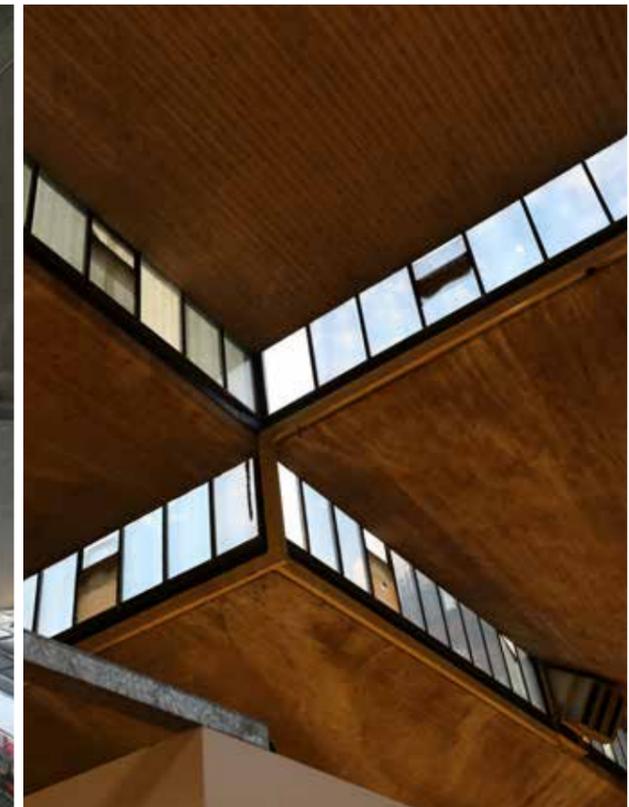
GF-MH-300 - Market Hall



GF-MH-300 - Market Hall looking east with Metal sculpture 'Commerce' visible on the north wall



GF-MH-300 - Market Hall looking west from the FF Mezzanine



GF-MH-300 - Market Hall top-hung glazing between roof forms



Photo, plans and section (Concrete Quarterly - No.88 - Spring 1971)

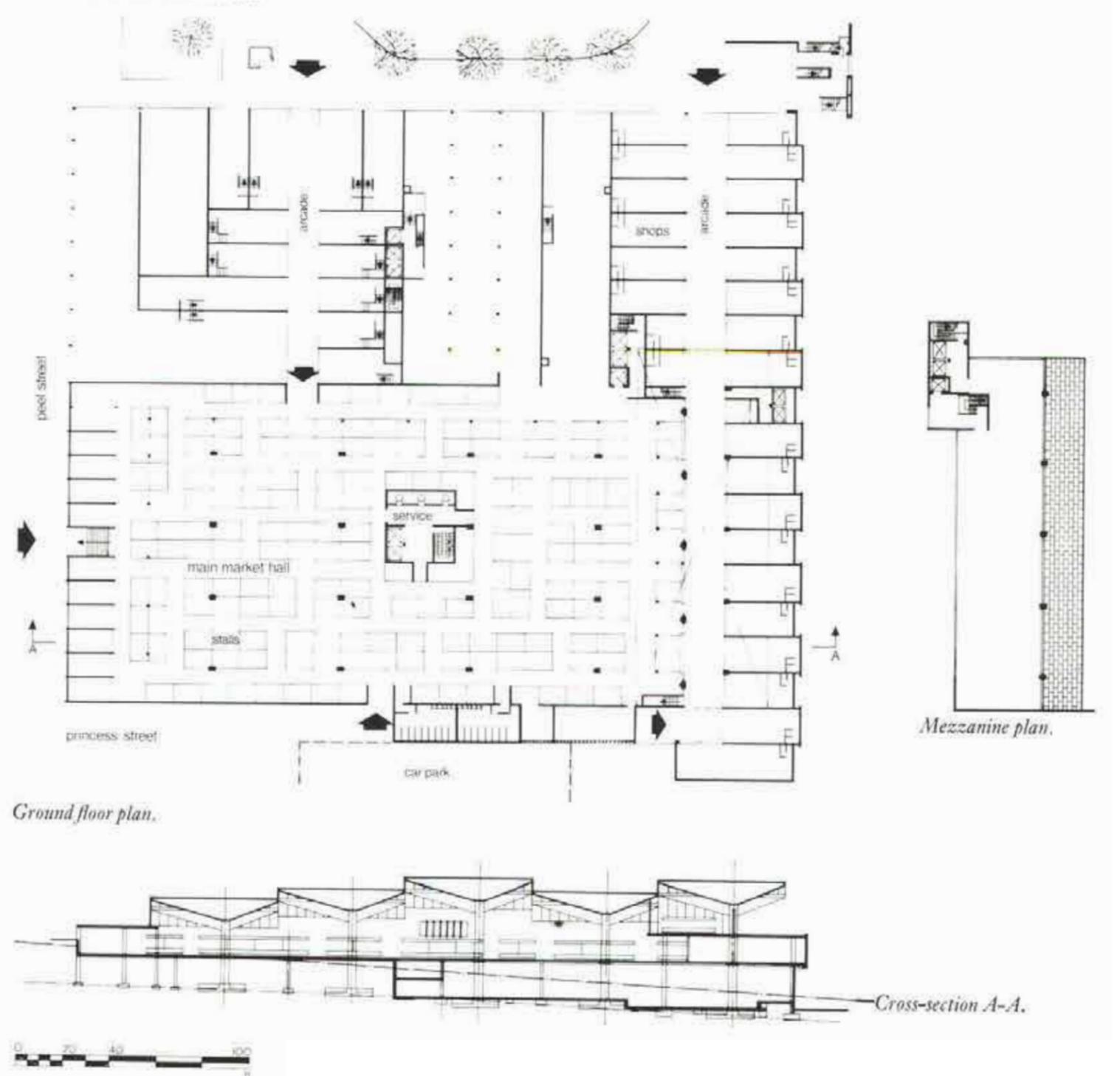
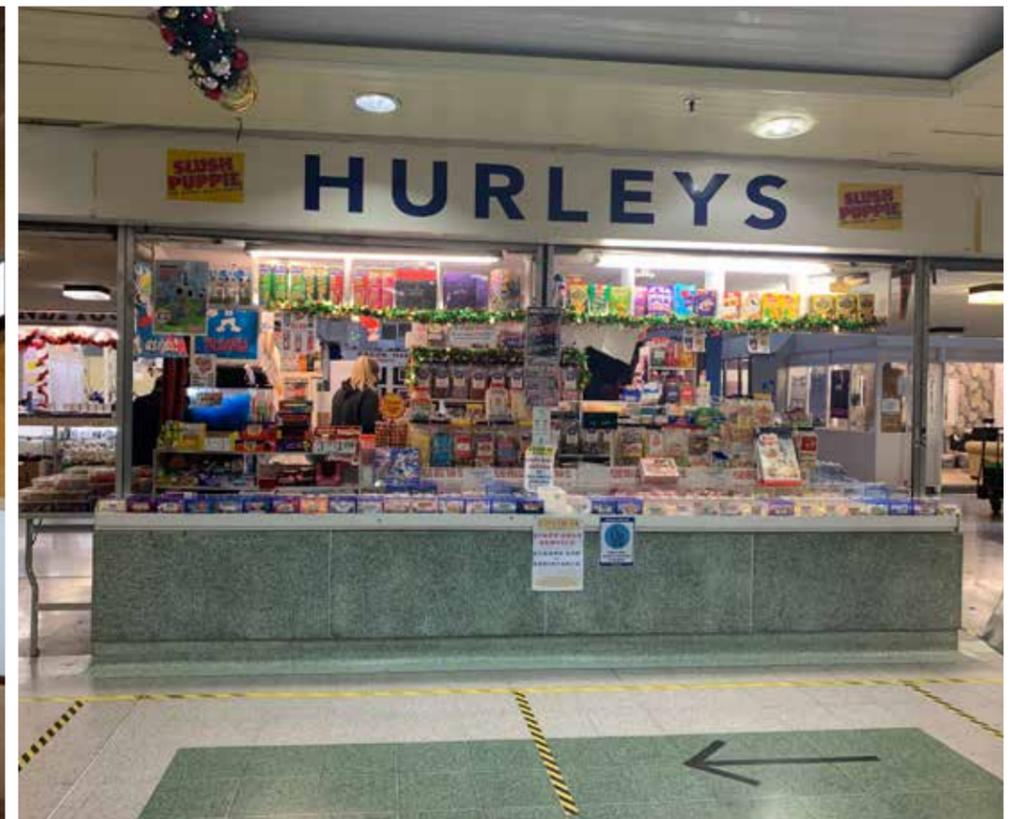


Photo (left): Concrete parabolic shells include a white concrete content to improve their reflectance and sculptural properties. The shells are designed to be seen free of services, with their soffit rising high above the market stalls.

Section (above): Illustrates the stepped form of the roof as well as the open-plan first floor mezzanine, which was originally intended to serve as a restaurant but never realised.

Plan (top): North of the plan shows the separate Murrayfield and Ravenscroft Properties Ltd schemes.

### 5.5.0 - MARKET HALL - GROUND FLOOR ASSESSMENT



All: GF-MH-300 - Market stalls within the Market Hall

## 5.5.0 - MARKET HALL - GROUND FLOOR ASSESSMENT

### GF-MH-190 and FF-MH-190 - Panopticon

Significance - Medium

This must be noted as distinct from the “panopticon like” term applied to the first floor mezzanine level which is described by Historic England as “*a former restaurant at first-floor level, heavily glazed, reached via steps and used as market offices*”. See the section on the First Floor for more detail.

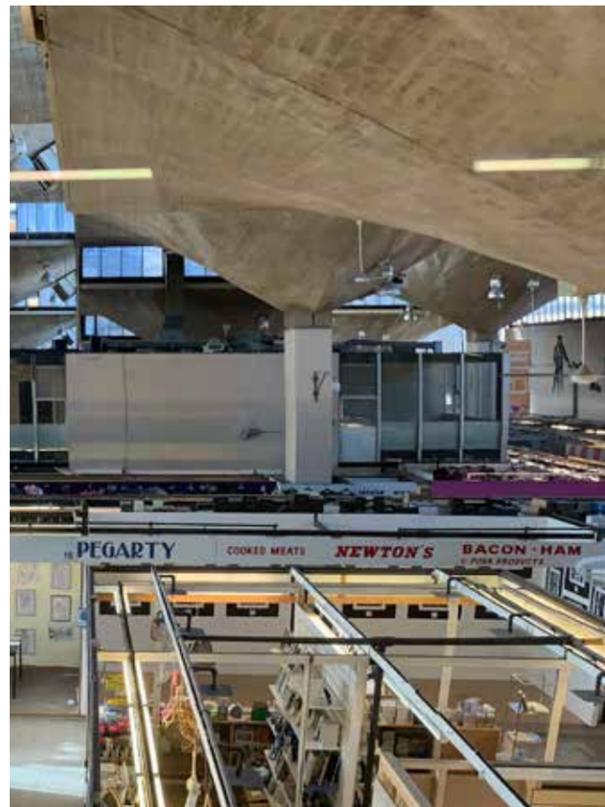
As an architectural feature, this element is rooted in the provision of a service core at the middle of the Market Hall and as a ‘watch tower’ from which the activity of the market could be monitored. Its form and presence is firmly based in its function. This feature is intentionally disguised at ‘street level’ with market stalls to all sides. It is of interest to the buildings

typology with C Marsden forwarding the observation that no other market had a “panoptical market office”. As a volume in the space, it is an anomaly to the success of the Market Hall’s volumetric design, which offers tall, open spaces with far-reaching views. Whilst the detailing is clearly in keeping with that of the Market Hall, its presence is jarring and competes with the open, cathedral-like volume of the Hall.

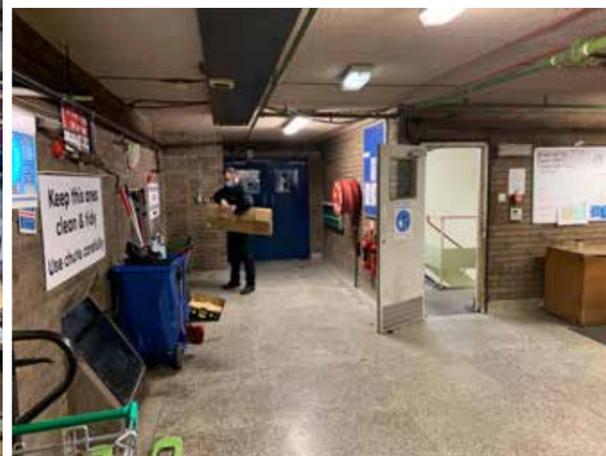
The market manager advised that the panopticon has not been used in its intended capacity for decades and has had both WC’s decommissioned to prevent their continued use. One of the first-floor rooms is still provided as a point within the market where stallholders can have lunch, although it appears to be little used. For its use it has equivalent value to that of

the other utilitarian aspects of the Market Hall, as opposed to the first floor mezzanine which is on a grander scale and affords dramatic interpretation of the building’s architecture and artworks.

The panopticon has historic significance as a component of the design that was specific to the operation of the Market of the time. By current standards, as exercised by the Market over the past 10 and more years, the first floor of the panopticon is obsolete. In addition to the lift and stairs on the ground floor of the panopticon there remain two other cores. It is of interest that these cores have varying degrees of use. The lifts to the cores of the north and east have been renewed in the recent past, indicating continued use. It is for these reasons that it has been considered to have medium significance primarily found in its historic value as part of the building’s typology.



View across from the Mezzanine at first floor



Above: FF-MH-190 view from the stall holder's rest room  
Below: the waste chutes, escape stair and lifts from GF



FF-MH-190 View from the Market Managers office



Plant room with pump set for hydraulic lift

## 5.5.0 - MARKET HALL - GROUND FLOOR ASSESSMENT

### GF-MH-194 Female WCs, GF-MH-195 Male WC and GF-MH-196 Accessible WC

Significance - Low

All spaces remain in their original use. None of the finishes or fittings are original.

### GF-MH-168a – Market Hall Shop

Significance - Medium and Low

This space is currently in use as a storeroom hidden from view behind a stud partition. The original space within includes evidence of the way the shop operators adapted the space to make units along the south edge suit their needs. The south aspect is a continuous glazed strip currently hidden from the exterior by sheet protection. Internally, this glazing has been studded over. This is likely to mitigate the impact of heat gain in the summer and heat loss in the winter. As a space, it holds some historic interest for its use as a small shop opening directly into the market. However, its finishes hold no significance.



GF-MH-194 - Female WC (no original finishes)



GF-MH-195 - Male WC (no original finishes)



GF-MH-168a - Original south-facing glazing over boarded



GF-MH-168a - space used as a store room

## 5.5.0 - MARKET HALL - GROUND FLOOR ASSESSMENT

### GF-A-30 - Arcade and Shops GF-A-01 to GF-A-27

Significance - Low

Formed as a link from the Piazza to the Market Hall, the Arcade is defined by a series of small shop units which flank each side, east and west. Several of these shops have been knocked through.

There appears to be little remaining of the original fabric save for the structure hidden below. The finishes of the Arcade are like those of the low elements to the north and west of the Market Hall. Floors are of terrazzo tile, replaced in the 1980s. The soffit

is of painted metal ceiling planks with coffered sections within which ventilation elements are mounted.

The shop fronts are formed as unit wide shutters that when open provide total access into the unit beyond. Each shop unit has a service provision to the rear, with many containing a WC and some with a kitchenette and sink. Very few are original. To the east, the rear of the shops is staggered, matching the profile of the external wall onto which the ceramic sculpture 'Articulation in Movement' is fixed.



Shop Unit 08



Shop Unit 07



Shop Unit 06



Shop Unit 05



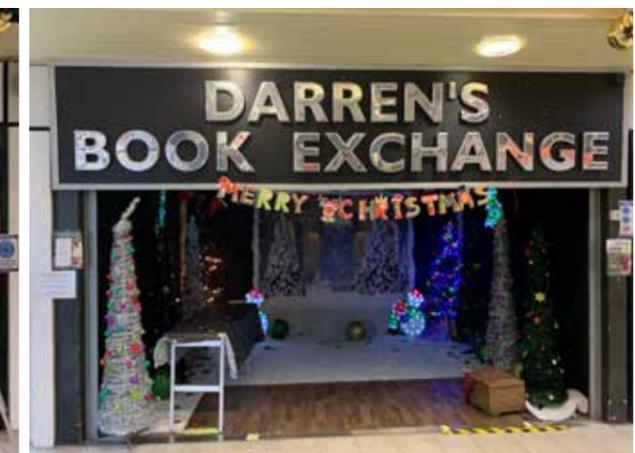
Shop Unit 16



Shop Unit 15

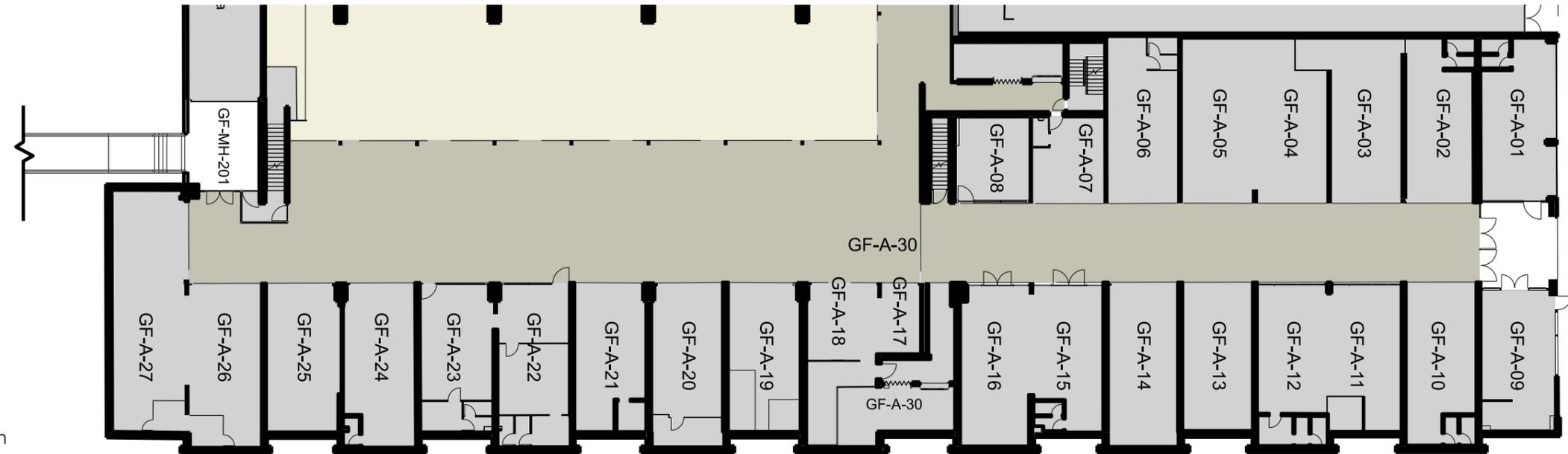


Shop Unit 14



Shop Unit 13

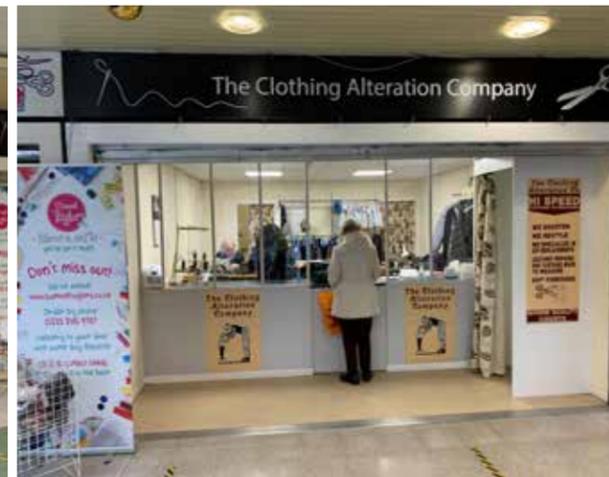
### 5.5.0 - MARKET HALL - GROUND FLOOR ASSESSMENT



Extract of Ground Floor Plan



Shop Unit 04



Shop Unit 03



Shop Unit 02



Shop Unit 01



Shop Unit 12



Shop Unit 11



Shop Unit 10



Shop Unit 09

### 5.5.0 - MARKET HALL - GROUND FLOOR ASSESSMENT



Shop Unit 17

Shop Unit 18



Shop Unit 19



Shop Unit 20



Shop Unit 21



Shop Unit 22



Shop Unit 23



Shop Unit 24



Shop Unit 25



Shop Unit 26



Shop Unit 27/1



Shop Unit 27/2

## 5.6.0 - MARKET HALL - FIRST FLOOR MEZZANINE ASSESSMENT

A mezzanine exists on the Queensgate side of the Market Hall. It is accessed via three separate routes. Stairs are located at each end with three lift shafts rising at the north edge in room FF-06.

From the mezzanine, there are views across the interior of the Market Hall to the west, and to the east are panoramic views of the city and adjacent hills via the roof terrace. The terrace is defined by the upper edge of the external ceramic sculptures which form a low edge. Set back from this is a steel guarding and handrail, which prevent people walking too close to the low edge formed by the panels. The terrace is lined with a concrete pavements intended to provide usable outside space.

Above the terrace, five of the parabolic shells extend to form a canopy. These are lit by lamps concealed in precast circular elements that have a chamfered form.

Stairs rise from the Market Hall at each end of the mezzanine with a small reception area at the head of each. Both receptions were designed to open out into the open plan space which overlooks the Market Hall. The space was intended for use as a 260 seat restaurant however this use was never realised (Marsden). The space has been used as a variety of offices since the building opened.

The mezzanine space retains much of the original detailing with

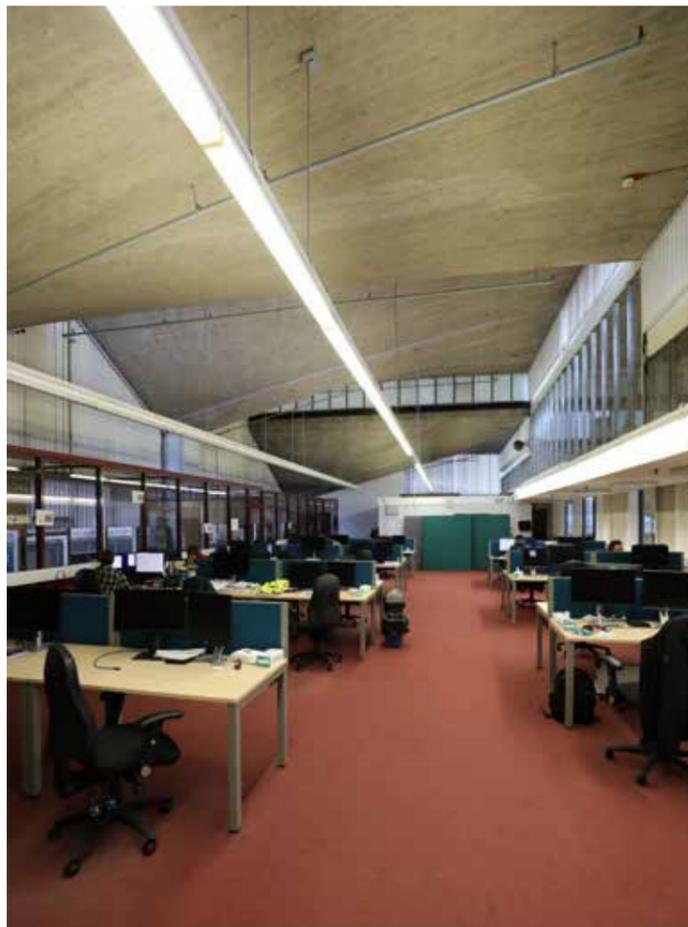
the original form still evident despite some additions and minor reordering. It holds aesthetic and historic value and has high significance.

### MAIN SPACES

#### FF-30 – Main Room

Significance - High and Medium

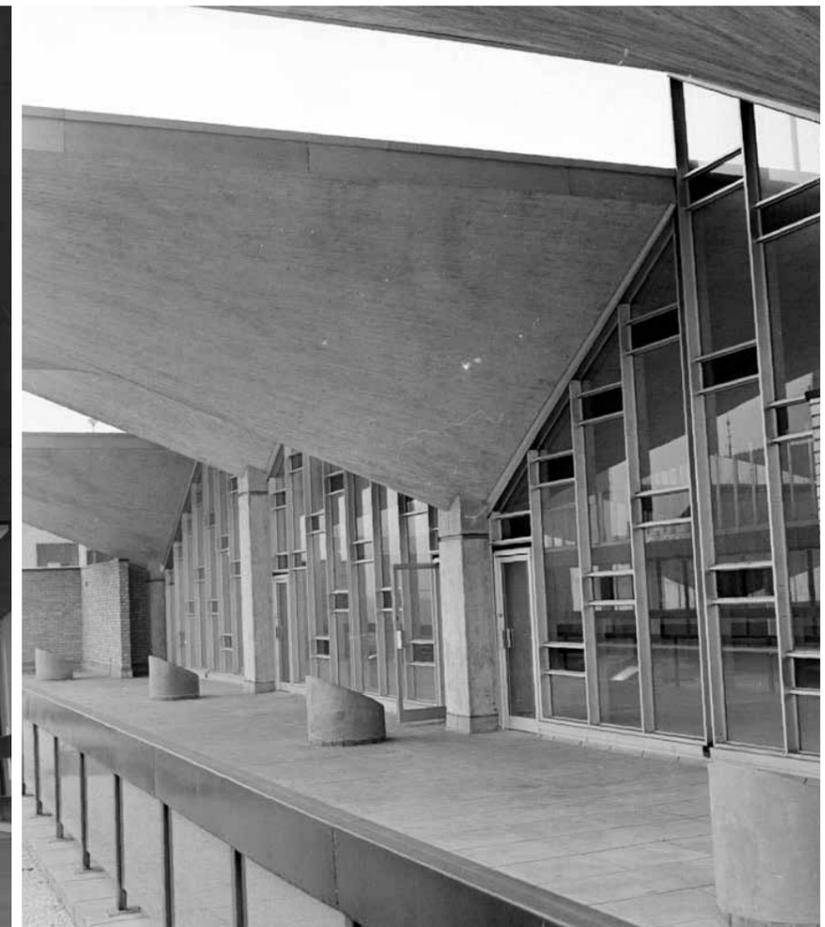
The open plan space retains high significance for its relationship to the Market Hall and dramatic dual aspect. The large volume open space responds directly to the dramatic roof forms. The original glazing systems remain in place. These hold



FF-30 - Main Mezzanine floor space looking South



Mezzanine, 1970 (Kirklees Image Archive)



Terrace, 1970 (Kirklees Image Archive)

## 5.6.0 - MARKET HALL - FIRST FLOOR MEZZANINE ASSESSMENT

aesthetic value for their form and the pattern of fenestration, although the arrangement of the access door onto the terrace is unremarkable. Toward the Market Hall, the upper glazing is like that to the perimeter of the roof shells. This has technical value for the design of the glazing system, which is top-hung with a large cill detail designed to accommodate structural movement.

The soffit-mounted services are a combination of original sprinklers and suspended lighting. Neither hold value but are recognised as a necessity of the use of the space. Original underfloor heating remains in use. The finishes are all relatively modern and unremarkable. They hold no heritage value.

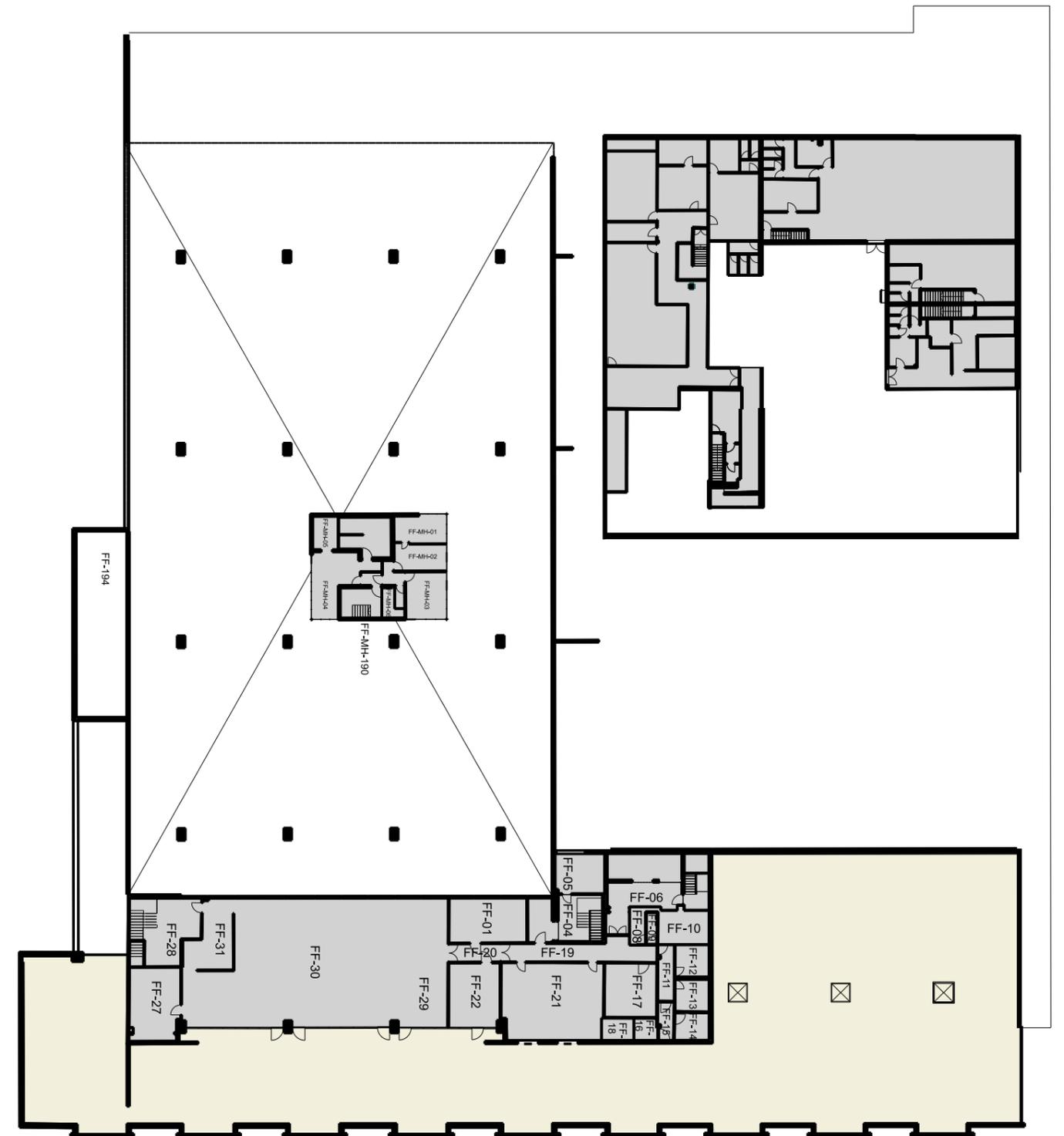
Within the space of FF-30 are two later rooms. FF-29 (Print Room) and FF-31 (Pigeon Holes) are modern additions which hold 'negative' significance.

### FF-28 – Reception

Significance - Medium

At the south end of the mezzanine is a stair that rises from the level below. This retains the form and some of finishes of the original design. The partition to the north edge appears to be later. The ceiling may also be a later addition. Both appear to be necessary elements required to create fire separation between the stair and the mezzanine open-plan floor.

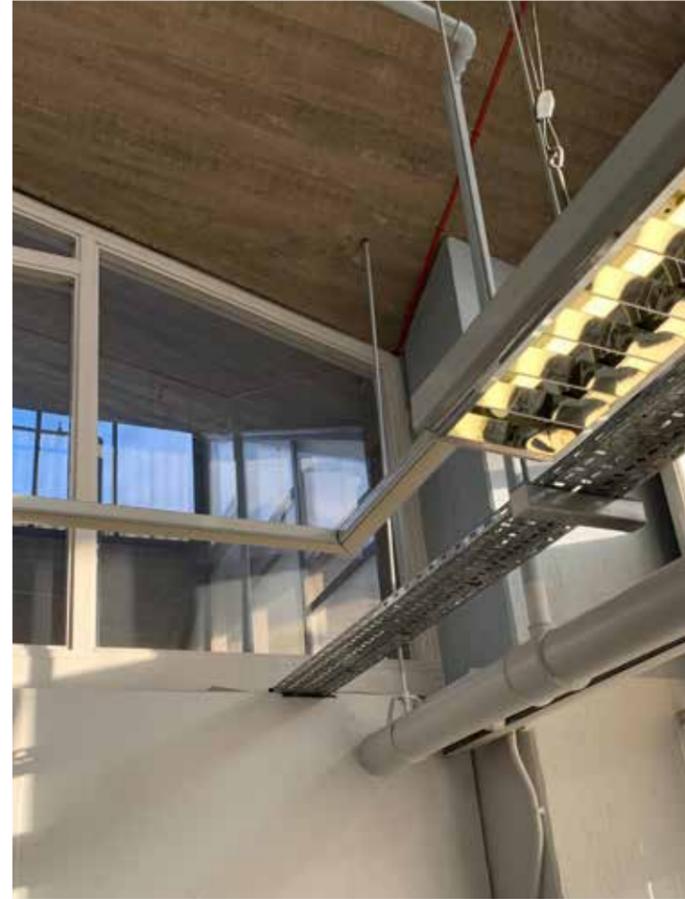
The large flat steel guarding and handrail, polished concrete / dark terrazzo stair, brown creased brick and dense rubber floor tiles at the base of the stair are original and hold historic and aesthetic value. The aluminium lobby at the base of the stair also appears to be original and also holds historic value. The white painted handrail, carpet tiles and stair nosings are later and have negative significance.



First Floor Level  
Plan



FF-22 - Partition formed abutting the curtain glazing and rising as a solid element to the concrete soffit



FF-22 - Early / original glazed partition to FF-21 that aligns with the solid element of the first floor envelope



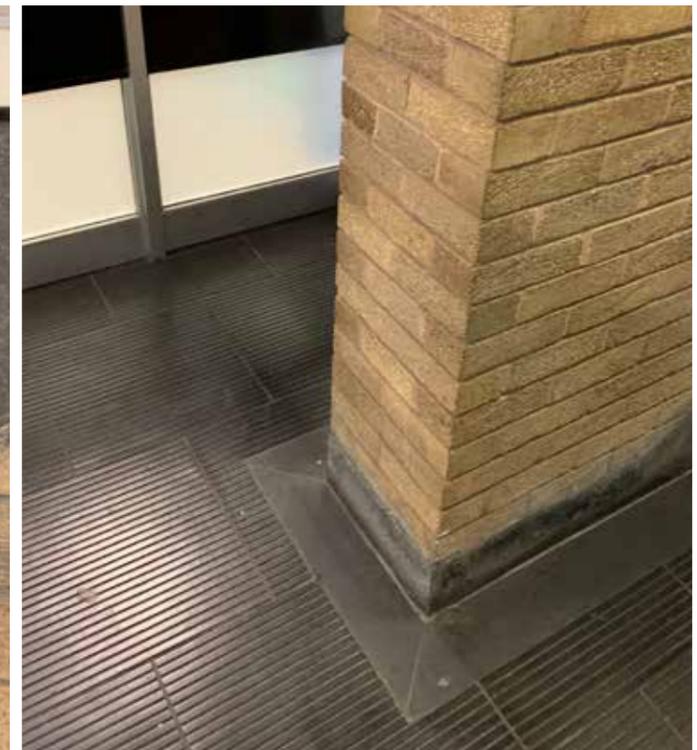
FF-28 - South Mezzanine Reception



FF-06 - Terrazzo floor with coved skirting and pocket fire door set behind a metal panelled wall



FF-28 - Black terrazzo stair string



FF-28 - Ground floor rubber flooring and original glazed lobby

## 5.6.0 - MARKET HALL - FIRST FLOOR MEZZANINE ASSESSMENT

### SECONDARY SPACES

#### FF-04 - Service Reception and Circulation Core

Significance - Medium

The space retains the form and finishes of the original design. This is understood to have been the main reception to the mezzanine. Guests would have been received in a space that offered aspect over the double-height volume across the Market Hall.

The walls are of the same creased bricks used across much of the development and are set over covered terrazzo skirting. The floor is of large panels of white terrazzo with black flecks. The substantial painted steel guarding and stair handrail matches that used elsewhere. The spaces and the original finishes reflect the design and aesthetic of the original scheme. They hold historic and aesthetic value.

#### FF-06 - Service and Access Core

Significance - Low

Intended as a back-of-house service core, this space housed the service lifts and one passenger lift. The finishes match those of FF-04 with the bricks left bare. A large sliding fire door is concealed behind a metal clad screen. This space is substantially intact and retains aesthetic value.

#### FF-01 - Meeting Room and FF-22 - Office

Significance - Negative

These two spaces have been formed as enclosures at some time in the past 20 years. The spaces are carved from the open-height volume of the main mezzanine volume. FF-01 is largely modern with plastic dado trunking. FF-22 is the market manager's office with aspect onto the terrace. Both hold no historic or aesthetic value. Their addition obscures the intended open-plan form of the mezzanine.



FF-04 - Stair landing



FF-04 - Reception with aspect over the Market Hall



FF-06 - Service Circulation Core



FF-29 - Modern print room carved out of the Mezzanine floor area

## 5.6.0 - MARKET HALL - FIRST FLOOR MEZZANINE ASSESSMENT

### FF-05 - Office

Significance - Low / Negative

This office sits north of the main Market Hall and just west of the 21st roof shell. It was once the landing service the pedestrian / guest lift that rises from the Market Hall. This lift has not been in use for decades.

The room has been refitted to serve as an office.

### FF-21 - Office

Significance - Low / Negative

This appears to have been formed at or soon after the opening of the Market Hall. High level glazed elements exist above the partition that separates FF-21 and FF-22. This room was likely formed as an office or kitchen space that would have served the mezzanine restaurant. It opens up to the underside of the roof shell above, which may indicate that it was intended to be within the original mezzanine floor plate. Its early enclosure may have occurred as part of the post-completion fit-out works to realise usable space. The room holds value for its presence as part of the mezzanine.

### FF-27 - Canteen

Significance - Low

Located to the south edge of the floor plan, this room is used as a staff canteen. It has a small staff kitchen. The walls are the same creased brick used elsewhere although they have been painted white. The floor coverings are modern carpet tiles and vinyl.

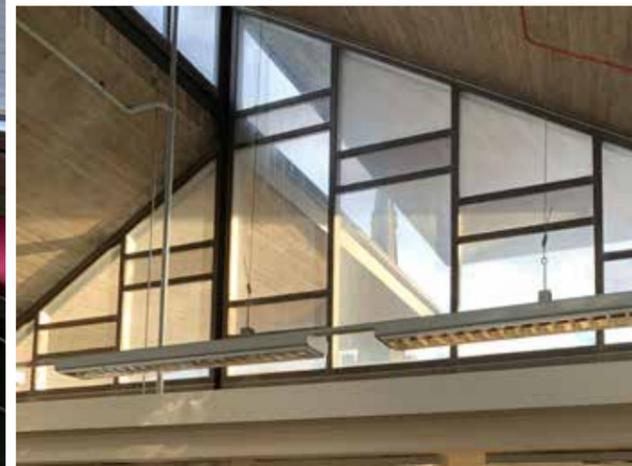
Of interest is the ceiling form. A grid of painted softwood timber joists form the soffit. This is deliberately open in form to maintain sight of the concrete roof shells above. Electric lights are supported in sections of the grid where panels are fitted. Electrical cables are clipped to the top face of the timbers ensuring they remain unseen.



Above: FF-05 - Original lift button  
Below: FF-05 - Concrete / terrazzo plinth to the wall



FF-05 - North wall of the Market Hall visible through the window



Above: FF-27 - Grid ceiling of the canteen  
Below: FF-21 - Curtain glazing visible over the solid wall rising to the concrete soffit



FF-21 - 27 - Above the grid, light stretching across the concrete soffit retained on show through the open ceiling grid

## 5.6.0 - MARKET HALL - FIRST FLOOR MEZZANINE ASSESSMENT

### ANCILLARY SPACES

Significance - Low

FF-08 – Server Room

FF-09 – Corridor

FF-10 – Stationery Store

FF-11 WC Corridor, FF-15 – WC Corridor

FF-12 – Male WCs, FF-13 – Female WCs

FF-14 – Kitchen, FF-16 – Shower

FF-18 – Electrical Store

These rooms are largely in their original layout. They have been redecorated a number of times. Like the Canteen in FF-27 several of these rooms retain the open ceiling grids. Corridors and WCs have ceiling lights that open through the flat roof to provide day light. These rooms hold historic value for their use in relation to the mezzanine but are unremarkable otherwise.



FF-12 - Male WC



FF-14 - Kitchen sprinkler



Above: FF-17 - Office with open ceiling grid  
Below: FF-18 - Switch room - original floor tiles



FF-11 - WC Corridor with roof lights



FF-08 - Server room - Grid ceiling in place



FF-10 - Stationery Store

## 5.7.0 - MARKET HALL - SUMMARY of OPPORTUNITIES

### 5.7.0.1 - SUMMARY OF OPPORTUNITIES

The following observations are made in consideration of the special qualities of the heritage asset and with reference to those elements that either harm its special significance or need careful consideration.

The redevelopment of Queensgate Market presents an opportunity to ensure its sustainable re-use as part of the wider town setting which is also the subject of development. The Market Hall is largely a hidden gem within a wider expanse of unremarkable mid-century urban development. It will require careful and focused work to ensure it can be successfully retained as an element of built heritage. By focusing on the retention, preservation, repair and positive re-use of the elements that hold higher degrees of heritage significance and ensuring that change is focused on those with least significance, it will be possible to identify solutions that sensitively re-use the building and revitalise it as a key piece of public amenity.

The assessment of significance has informed the identification of the following opportunities:

- Consider the reinterpretation of the ‘indoor market’ to reflect the contemporary role of the high street and the importance of activated street frontages as an essential part of a healthy urban environment and economy
- Create stronger visual connections to the Market Hall from the surrounding public realm by removing the perimeter shopping arcades
- Reinstate the mezzanine office as a public-facing space
- Remove later, insensitive additions such as modern partitions and linings
- Remove later, unsympathetic entrance lobbies as additions to the building facades
- Remove modern external signage that obstructs the visibility of the building’s architectural forms and public artworks
- Consider the removal of the panopticon as a means of revealing the interior volume of the Market Hall
- Carry out necessary repair works to the building fabric
- Consider the potential for environmental upgrade in fabric performance

## 5.8.0 - IMAGES, FIGURES AND REFERENCES

### 5.8.0.1 - IMAGES and FIGURES

Credited in the body of the document.

List to be developed subject to the future addition of information to this Assessment.

### 5.8.0.2 - REFERENCE LIST

*Huddersfield in 50 Buildings* - Andrew Caveney and Christopher Marsden, 2019

*An Exploration of the Development of Huddersfield's 1970 Market Hall: Architectural Decoration with Cheap Greens; an Architect's Dream?* (MA thesis) - Christopher R Marsden, 2012

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University of Huddersfield - <https://www.hud.ac.uk/non-cms/175-Years/timeline/timeline.html>

University of Huddersfield - <https://www.hud.ac.uk/our-buildings/>

Discover Huddersfield Heritage Trails - <https://discoverhuddersfield.uk/trails/>

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Planning (Listed Buildings and Conservation Areas) Act 1990  
Town & Country Planning Act 1990 (as amended)  
Planning and Compulsory Purchase Act 2004

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