

Hull 2017 – City of Culture

Hull Blade - Planning Application

Issue | 31 January 2017



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1 Design and Access Statement

1.1 Proposed Development

- **Use** – The application is for the continued use of land for the display of a single wind turbine blade as a temporary art instalment at Queen Victoria Square. Queen Victoria Square is an existing open space of approximately 0.37ha and is identified as a civic space¹. Surrounding uses include retail, visitor destinations, office and restaurants.
- **Scale and Amount** – The single rotor blade weighs approximately 25 tonnes, is 75m (250 feet) in length, and 3.5m in diameter. The blade bisects the square from Savile Street to Carr Lane, rising to a height of more than 5.5 metres at its tip, allowing double-decker buses to pass underneath.
- **Layout and Access** – The location of the blade is dictated by existing permanent features, including the Queen Victoria statue and surrounding buildings, and street furniture. The location, position and height of the Blade and plinth has been developed to ensure there is no conflict with vehicular access underneath the Blade during its temporary installation.

The proposed location and access to the blade is identified below:

- Access to the artwork via vehicle is by Carr Lane or Paragon Street, which pass to south and west respectively of the site. Queen Victoria Square is also a pedestrianized square where a number of streets meet including Whitefriargate, King Edward Street, Paragon Street, Carr Lane, Saville Street, and New Cross Street.
- The location of the artwork is situated within Queen Victoria Square bisecting the square from Savile Street to Carr Lane. It is accessible by walking, driving or train. The train station is a 5 minute walk to the west of Queen Victoria Square.
- The location is surrounded by other visitor destinations including Hull City Hall, Ferens Art Gallery and Hull Maritime Museum.

1.2 Compliance with Planning Policy

- **National Planning Policy Framework** – The application conforms to the policies within the NPPF, particularly policy 57 in achieving ‘high quality and inclusive design for all development including individual buildings, public and private spaces...’ The provision of this temporary artwork will create a strong sense of place during its temporary instalment.
- **Hull City Council Saved Local Plan (adopted 2000)** – The artwork conforms to the following policies:

¹ As noted in the Hull Local Plan submission document.

Policy BE15 (Development providing public art in publicly visible locations)
– The application is public art in a publicly visible place and will enhance the image of the City.

- **Hull City Council Hull Local Plan (submitted for examination 16 December 2016)**

The artwork conforms to the following policies:

Policy 9 - The city centre accommodates a full range of main town centre uses and necessary infrastructure, such as this temporary artwork instalment, to make Hull a world class visitor destination supporting the UK City of Culture 2017 aims.

Policy 14 – The artwork creates an inclusive public space that encourages community interactions through providing a high quality public realm.

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2 Flood Risk Statement

2.1 Flood Risk

The temporary artwork is situated within Flood Zone 3a (ii) as noted in Hull's Strategic Flood Risk Assessment Flood Map. The National Planning Policy Guidance identifies flood risk vulnerability classifications and assesses these against appropriate development within Flood Zones. The artwork does not fall into any specific flood risk vulnerability classification but by its nature an off-shore wind turbine blade is considered to fall within essential infrastructure (when installed) or otherwise water-compatible development, and thus is considered within this classification. Subject to the sequential test being demonstrated, such categories are compatible within Zone 3a.

Given the location-specific nature of the artwork, there is no other appropriate location for this artwork to be placed. The location has been driven by the overall size of the installation and the need for installation in a location which is readily accessible by the general. This artwork also will not increase the causes or impact of flooding given its raised height, and temporary installation. The artwork will also not detract from managing flood risk through the City Centre.

3 Heritage Statement

1.1 Background to project

On behalf of Hull 2017, Arup has been commissioned to prepare and submit an application for the continued use of land for the display of temporary public artwork at Queen Victoria Square, Hull. The artwork takes the form of a 75m (250 feet) single B75 rotor wind turbine blade. Temporary planning permission is sought for a period of three months, with the blade and supports to be removed before the end of March 2017.

This temporary public artwork application forms part of Look Up, a programme of temporary artworks created for the city's public spaces and places for the UK City of Culture 2017. This artwork is made locally on Alexandra Dock at the Siemens factory. It has been commissioned by Hull UK City of Culture 2017 in partnership with Siemens with the support of Green Port Hull.

Blade is the first in a series of major art commissions that will be installed in public spaces around Hull as part of Look Up, a year-long programme for Hull 2017 that will see different artists creating temporary artworks designed to make people look at and experience the city in new ways. The Blade will be sited in Victoria Square, Hull within the site boundary shown on Figure 1.

1.2 Location and status of site

The topography of the area is flat and low-lying occupying land on the west bank of the River Hull and the north bank of the Humber Estuary. The land on which it sits is on average about 4.5m above sea level (Ordnance Datum). The underlying solid geology of the area is dominated by chalk (Burnham Chalk Formation) laid down in the Late Cretaceous epoch (10.5-66 Ma) and this is sealed by superficial deposits dating to the Devensian and Holocene.

Queen Victoria Square was created in the early 1900's to celebrate Hull's newly granted status as a City. A monument to Queen Victoria was subsequently erected in the centre of the Square and in 1922 a suite of underground public toilets was provided beneath it. They are now both listed and still occupy the centre of the Square. In 1987, as part of the City Centre Pedestrianisation Scheme the Square was closed to vehicles and allows pedestrians free access between the Old Town and the modern City Centre. As part of the works in preparation for the City of Culture the square has undergone a programme of improvements to the urban realm.

3.1 Historical and archaeological background

3.1.1 History and development of Hull

Hull is located at a strategic transport nexus, where the rivers of Yorkshire and the East Midlands meet the North Sea. Hull became the major port through which wool from the surrounding areas was exported to Northern Europe. In turn raw materials, mostly timber from the Baltics, were imported into England. Larger vessels anchored in the estuary of the Hull to transfer cargo to and from smaller vessels which then transported goods up the navigable stretches of the various tributaries of the Hull to Beverley and Nottingham, Knottingley, Selby and York.

Hull was already in use as a port in 1293 during King Edward I's military campaigns in Scotland. Kingston upon Hull was subsequently founded by the grant of a royal charter in 1299. The street layout of late medieval town and its associated defences can be traced through topographic and place name evidence, including the site of the Beverly Gate that can be seen in the south eastern corner of Victoria Square. The town also had a medieval monastic grange and chapel.

The town has evidence of well-constructed Civil War defences, which were erected in the seventeenth century.

Hull underwent a period of rapid expansion in the late eighteenth and nineteenth centuries. Within the old town, which largely retained its medieval street plan, this involved the infilling of vacant plots, whilst more dramatic expansion occurred to the west of the historic core. This was partly spurred on by a scheme of dock building and land reclamation, and was also conditioned by the arrival of the railways in the early half of the nineteenth century.

In the twentieth century, much of the residential development west of the City, was then subject to slum clearance and demolition following destruction from bombing during World War II. Across this area, although the mid-nineteenth-century street pattern largely remained, the housing was replaced by industrial and commercial premises to the south of the present A63, and large residential estates to the north.

3.2 Discussion of the Cultural Heritage resource and potential impacts

3.2.1 Cultural heritage resource

The key designated heritage assets as identified from an initial scoping that lie within or adjacent to Victoria Square (see Figure 1) are discussed here briefly. Full detailed descriptions as taken from the National Heritage List England² (NHLE) are provided in Appendix 1. Analysis of the relative significance of the monuments assessed and the impact of the proposal on these are given in Tables 1-8 (see below).

² The National Heritage List for England (<http://list.historicengland.org.uk/advancedsearch.aspx>)

The assets considered are those in the immediate vicinity of Victoria Square with a direct view of the Blade. There are seven listed buildings, two are grade II* and five are grade II. There is one scheduled monument.

3.2.2 Setting effects from the proposed development

The methodology adopted to assess the possible impact on setting is that outlined in the Historic England (HE) guidelines ‘The Setting of Heritage Assets Historic Environment Good Practice Advice in Planning: 3, March 2015’ and the guidance in the DMRB Vol. 11 for the assessment of impact on Cultural Heritage. The assets affected are all designated (either Scheduled Monuments or Listed Buildings) and of at least medium significance. They all have a direct view onto Victoria Square, and in the case of the Queen Victoria statue and toilets, occupy a central position within it.

The degree to which the temporary installation of a piece of public art will have an impact on the significance of the designated assets affected is assessed as being no more than slight. This is because, despite the Blade being 75m in length, and occupying a central position in Victoria Square, its undoubtedly high visual impact is largely negated because it is a temporary installation that will be removed after three months. There is therefore no permanent direct impact on the cultural heritage resource.

Table 1: Heritage impact assessment: Queen Victoria statue and public toilets

NHLE site number	Name	Designation	Period	Summary Description	Significance of asset	Change to setting	Effect on significance of asset
1197686	Queen Victoria statue	Grade II	20 th Century	Queen Victoria statue and public toilets	Medium	Minor (Temporary)	Slight
Brief description: Statue and public toilets. Statue 1903, by C Fehr. Toilets c1925, restored 1989.							

Table 2 Heritage impact assessment; Maritime Museum

NHLE site number	Name	Designation	Period	Summary Description	Significance of asset	Change to setting	Effect on significance of asset
1219019	Hull Maritime Museum	Grade II*	19 th Century	Former Dock offices, now a museum.	High	Minor (Temporary)	Slight
Brief description: Hull Maritime Museum and adjoining railings.							

Table 3: Heritage impact assessment: Monument Buildings

Table 4: Heritage impact assessment; Ferens Art Gallery

Table 5: Heritage impact assessment; Punch Hotel

NHLE site number	Name	Designation	Period	Summary Description	Significance of asset	Change to setting	Effect on significance of asset
1218995	Ferens Art Gallery	Grade II	20 th Century	Art Gallery	Medium	Minor (Temporary)	Slight
Brief description: Art gallery. 1924-29. By SN Cooke and EC Davies							

NHLE site number	Name	Designation	Period	Summary Description	Significance of asset	Change to setting	Effect on significance of asset
1291699	Punch Hotel	Grade II	19 th Century	Hotel	Medium	Minor (Temporary)	Slight
Brief description: Public house. 1898. By Smith, Brodrick & Lowther							

Table 6: Heritage impact assessment; Hull City Hall

NHLE site number	Name	Designation	Period	Summary Description	Significance of asset	Change to setting	Effect on significance of asset
1197685	City Hall	Grade II*	20 th Century	Hull City Hall	High	Minor (Temporary)	Slight
Brief description: City hall, former art gallery and shops. 1903-09 By JH Hirst, City Architect							

Table 7: Heritage impact assessment; Former Yorkshire Bank

NHLE site number	Name	Designation	Period	Summary Description	Significance of asset	Change to setting	Effect on significance of asset
1219032	Former Yorkshire Bank	Grade II	19 th Century	Bank	Medium	Minor (Temporary)	Slight
Brief description: Former Bank. 1898. By BS Jacobs.							

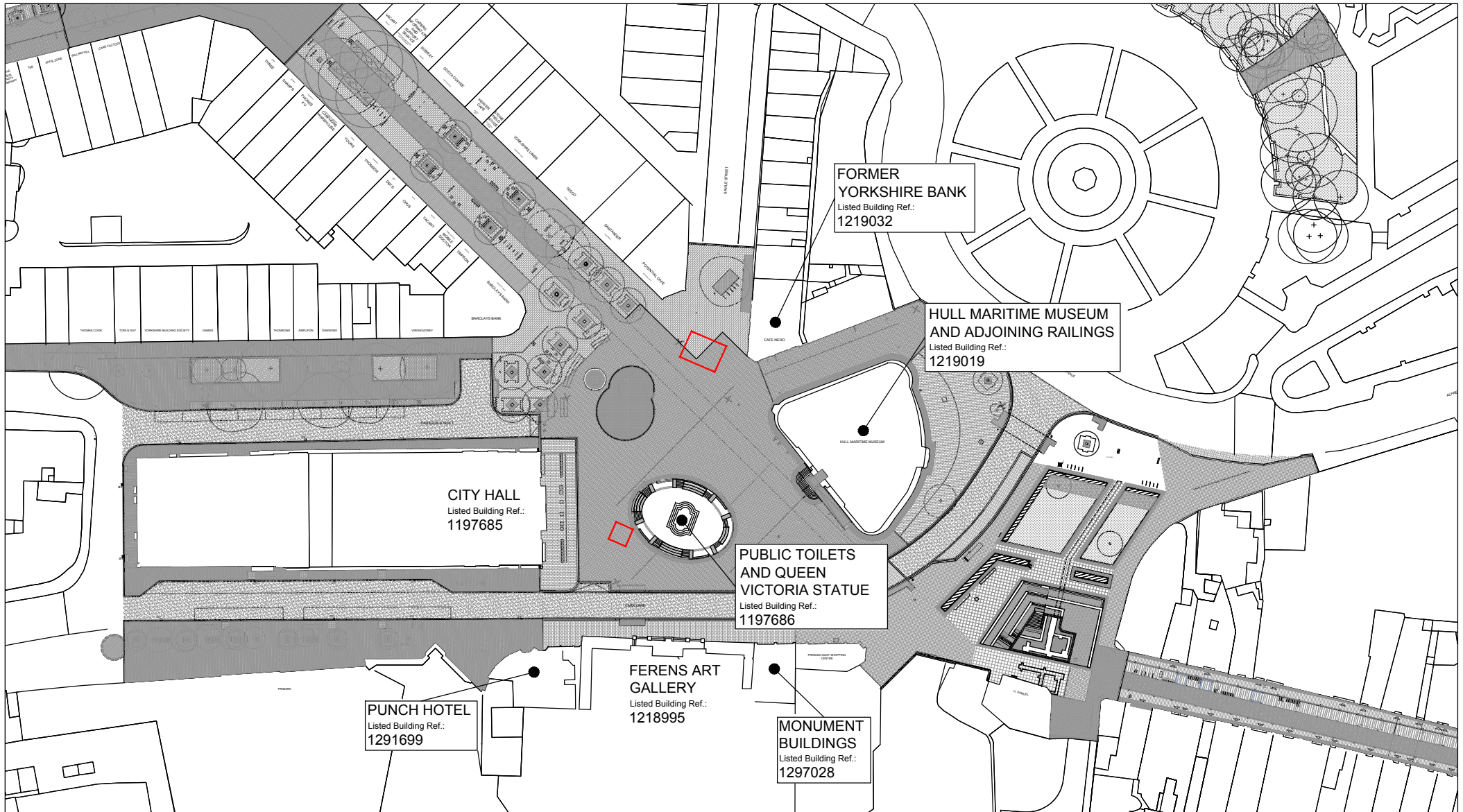
Table 8: Heritage impact assessment; Beverley Gate

NHLE site number	Name	Designation	Period	Summary Description	Significance of asset	Change to setting	Effect on significance of asset
1430250	Beverley Gate	Scheduled Monument	19 th Century	Medieval town gate	High	Minor (Temporary)	Slight
Brief description: The remains of the medieval town gate							

3.3 Conclusion

Victoria Square is a central public space in the centre of Hull, and is a key part of the public realm. The buildings and public art that are sited within and around the square lend it an air of grandeur derived from the values of civic pride, architectural endeavour and public amenity embodied in them. The Blade represents a new chapter in the history of Hull as an innovative city celebrating its ability to reinvent itself. As the installation is temporary, the fact that there will be a visual impact (assessed as being no greater than ‘slight’) on the setting of the designated assets discussed above is largely negated.

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Client
Hull UK City of Culture 2017

Job Title
Hull Blade

Listed Buildings

Scale at A4
1:1250

Discipline
For Planning

Job No
249697

Drawing Status
For Planning

Drawing No
249697-SK-PL4

Issue
A

Appendix A

Designated Assets: Full Listing
details

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Name: PUBLIC TOILETS QUEEN VICTORIA STATUE.

List entry Number: 1197686.

Details

KINGSTON UPON HULL

TA0928NE QUEEN VICTORIA SQUARE 680-1/22/321 Queen Victoria statue and public toilets

GV II

Statue and public toilets. Statue 1903, by C Fehr. Toilets c1925, restored 1989. Larger than life-size standing bronze figure in Imperial robes. Rectangular Portland stone pedestal with cornice and rusticated coved corners. Ends have relief panels and inscriptions. North and south sides have larger than life-size allegorical female figures on pedestals, linked to main pedestal by moulded string course. Double chamfered plinth and stepped base. Toilet, grey granite. Elliptical plan, mainly below ground, with central platform on which the statue stands. Corniced balustrade with chamfered coping, divided into 4 sections, each ending with panelled rectangular pedestals topped with a cast-iron latticework globe lamp. Between the pedestals, a plain low wall with opening to steps. Between the sections of balustrade, curved steps to the central platform. INTERIOR retains original earthenware stalls, cisterns and cubicles in Gents section. (Buildings of England: Pevsner N: Yorkshire; York and The East Riding: London: 1972-: 278).

Listing NGR: TA0963028767.

Selected Sources

Books and journals

Pevsner, N, The Buildings of England: Yorkshire - York and the East Riding, (1972), 278

National Grid Reference: TA 09630 28767.

Name: HULL MARITIME MUSEUM AND ADJOINING RAILINGS.

List entry Number: 1219019.

Details

This list entry was subject to a Minor Amendment on 24/10/2012

TA0928NE 680-1/22/322 07/01/70

KINGSTON UPON HULL QUEEN VICTORIA SQUARE (North East side)

Hull Maritime Museum and adjoining railings

(Formerly Listed as Town Docks Museum and adjoining railings)

(Formerly Listed as The Dock Offices)

GV II*

Former dock offices, now museum. 1867-71. By CG Wray. Converted mid C20. Ancaster stone ashlar with hipped slate roof and ornamental crest. Italianate C15 style. Plinth, ground floor cornice with enriched frieze, dentillated and modillioned main cornice with sculptured frieze and circular windows in fluted and scrolled frames. Chamfered blocking course. Windows are mainly round-arched wooden cross casements. 2 storeys; triangular island site with convex east front. Each of the rounded angles has a single-storey cupola with plinth and sill band, divided into 6 bays by engaged composite columns with half-pilaster

responds and dolphins in the capitals. Continuous band of relief ornament between the capitals. Entablature with dentillated cornice broken over each column and topped with an obelisk finial. In each bay, a wooden cross casement with moulded architrave, pulvinated frieze and segmental pediment. Above, a low plinth with raised panels, carrying a ribbed lead dome topped with a domed lantern with finial. The supports of the lantern are in the form of dolphins. The south cupola has at the base a clock in a round-arched stone surround with oakleaf garlands and fluting, supported by dolphins. Main south-west front, 2 storeys; 7-window range. Projecting central entrance bay has a pediment with sculptured tympanum depicting a River God, Industry and Plenty. The pediment is topped with a crest of seated male and female figures flanking a grouping of 3 baroque cartouches and 2 cornucopias, containing the Royal arms and those of Hull and Trinity House. On the first floor, a moulded round-arched window with console keystone, and spandrels with winged cherubs, flanked by paired Corinthian columns. In front of the window, a balustrade with double corner pedestals topped with ball finials. Below, entrance flanked by double Corinthian columns, with steps up to half-glazed double oak doors with fanlight. On each side of the steps, a round-arched recess containing a lamp. Flanking bays have 2 windows with pseudo-balustrades below and relief panels above, separated by paired Corinthian pilasters and flanked by similar half-pilasters. On the ground floor, similar fenestration defined by rusticated Roman Ionic pilasters, with pedestals with diapered panels below each window. Projecting end bays have on the first floor single cross casements in moulded round-arched openings with console keystones, carved spandrels, and balustraded balconies. Blocking course with obelisk finials. On the ground floor, a similar window set in a recess and flanked by rusticated Roman Ionic columns. 3 rounded angles have on the first floor a round-arched cross casement flanked by double Corinthian pilasters, with balustrade and double pedestals with ball finials. On either side, a smaller single-pane window with pseudo-balustrade. All these windows have relief panels to their heads. On the ground floor, a recessed cross casement flanked by paired Corinthian columns supporting the balcony above. On either side, a smaller single-pane window flanked by a rusticated pilaster and half-pilaster. Convex east front, has a central section of 7 windows and projecting single end bays. Similar detailing to the main front. Projecting central portico with 2 Ionic columns and rusticated corner pilasters, carrying an open pediment containing cartouches with the arms of Trinity House and Hull, topped with a crown. Above the pediment, a parapet with double pedestals and ball finials, forming a balcony. Round arched doorway with C20 glazed double doors and fanlight. Above the centre of the blocking course, a shield with the Royal arms, topped with a crown and supported by Neptune and Nereid each riding on a seahorse. North-west front, to New Cross Street, has a central section of 4 windows and projecting end bays. Similar detailing to the other fronts. All round the building, a cast-iron railing with trident heads and posts with finials. East entrance has a pair of gates. INTERIOR has central stairwell with plaster wall panels, running dog band, enriched cornice and frieze with wreathed monograms, and reticulated coved ceiling with central panel lit by a domed skylight. Branching stone stair with cast-iron and wrought-iron balustrade and ramped handrail. Ground floor has panelled cross beam with scroll brackets, and larger brackets carrying the first landing. On either side, round-arched double doors. First landing has 3 etched glass windows with moulded surrounds. Second

landing has a central pedimented doorcase flanked by double doors and at each end, round-arched double doors with overlights, cornices and sculptured seahorses. All the doors have 6 fielded panels. First floor court room has bays divided by red scagliola Corinthian columns with gilt capitals, and corniced window recesses flanked by Corinthian pilasters. Above the cornices, pairs of figures with shields, and above these, oval windows with scroll keystones. Heavily enriched cornice. Moulded panelled ceiling with lamps in round bosses. At each end, 2 doorcases with pilasters and cornices, and 6-panel double doors. Other first floor rooms have moulded cornices, some of them enriched. Ground floor wharfage office, below the court room, has moulded round-arched wall panels divided by square Doric half-columns, and at each end, a beam carried on double Doric columns. Rounded end has door flanked by half-columns and half-pilasters. Plain ceiling with latticework central boss. (Buildings of England: Pevsner N: Yorkshire; York and The East Riding: London: 1972-: 274; Town Docks Museum (handbook): Hull City Council: Hull: 1980-).

Listing NGR: TA0967928776 .

Selected Sources

Books and journals

Pevsner, N, The Buildings of England: Yorkshire - York and the East Riding, (1972), 274

National Grid Reference: TA 09679 28776.

Name: MONUMENT BUILDINGS.

List entry Number: 1297028.

Details

KINGSTON UPON HULL

TA0928NE QUEEN VICTORIA SQUARE 680-1/22/319 (South side) Monument Buildings

GV II

Offices, now shops. 1902-08. By the North Eastern Railway Architects Dept. Ashlar with granite and ashlar dressings and gabled and hipped slate roof with a coped gable stack. Jacobean Revival style. Ground floor cornice, dentillated main cornice, coped parapet with pedestals topped with urns. Single coped gable. Windows are stone mullioned and transomed casements. Those to the first floor have arched transoms, those to the second floor have round-headed lights. 3 storeys plus attics; 6 window range. Symmetrical 5 window section, to right, has a central square bay window with a 3-light window on each floor and a cartouche between the floors. Above, a shaped gable containing a cartouche and topped with a finial. On either side, a plain square bay window with a 3-light window on each floor. Beyond, a larger projecting bay with canted 2-storey bay window with a cartouche between floors. Above, a gable containing a round window with 2 keystones and drapery, fronted by a canted balustrade. The gable is topped with a stilted segmental pediment. To left, a smaller square bay window with a 2-light window on each floor. Ground floor has a central granite doorcase with rusticated Ionic pilasters and broken segmental pediment containing a cartouche with datestone. Moulded round-arched doorway with console keystone and fanlight in the form of a Diocletian window. To left, 3 segment-headed shop front openings with keystones, separated by granite pilasters. To right, 2 similar openings. Left return has at the angle a 3-storey turret topped with a spire and lead finial. 3-light

window on each of the upper floors and a round-arched doorway with keystone and imposts on the ground floor. To left, a 3-light window on the upper floors, the first floor one blocked, and on the ground floor a round-arched opening with leaded fanlight.

Listing NGR: TA0965128726.

Selected Sources

Legacy Record - This information may be included in the List Entry Details

National Grid Reference: TA 09651 28726.

Name: FERENS ART GALLERY.

List entry Number: 1218995.

Details

KINGSTON UPON HULL

TA0928NE QUEEN VICTORIA SQUARE 680-1/22/318 (South side) 12/11/73

Ferens Art Gallery

GV II

Art gallery. 1924-29. By SN Cooke and EC Davies. Ashlar. Roof not visible. Coped external factory style side wall stack. Portland stone ashlar. Neo-Classical style. Tall single-storey central block with lower blind wings. Central block, 3 bays, has plinth and full entablature with the frieze inscribed "The Ferens Art Gallery". Pierced balustrade to recessed central bay and coped parapet to outer bays. In the centre, a portico in antis with 2 fluted Corinthian columns and flanking pilasters. The side openings have bronze railings with the monogram RF. Under the portico, a central reeded stone doorcase with open pediment on scroll brackets, flanked by single leaded windows with cornices. All the openings have a frieze of linked circles. Outer bays have large angle pilasters and a single round-headed leaded window with console keystone. Wings have frieze with linen swags, moulded cornice and coped parapet. INTERIOR not inspected. Building undergoing reconstruction at time of survey.

Listing NGR: TA0963428721.

Selected Sources

Legacy Record - This information may be included in the List Entry Details

National Grid Reference: TA 09634 28721.

Name: PUNCH HOTEL.

List entry Number: 1291699.

Details

KINGSTON UPON HULL

TA0928NE QUEEN VICTORIA SQUARE 680-1/22/320 (South West side)

12/11/73 Punch Hotel (Formerly Listed as: QUEEN VICTORIA SQUARE (South side) The Punch Bowl)

GV II

Public house. 1898. By Smith, Brodrick & Lowther. For the Hull Brewery Co. Brick with granite plinth and terracotta dressings and plain tile roof with crest. 3 large side wall stacks with quoins, double cornices and panelled tops. Tudor Gothic Revival style. Ground floor cornice, traceried corbel table. 3 storeys. Curved asymmetrical front of 5 bays. Recessed off-centre entrance bay has 2 ogee headed cross casements fronted by a coped parapet with the inscription "Punch Hotel" in raised lettering. Above, a 2-light mullioned window in a projecting

surround with a traceried ogee gable and finials. Below, 2 segment-arched entrances with traceried lintels. In the centre, a semicircular bay window with 2 cross casements, flanked by deeply recessed glazed double doors. On either side, a canted 2-storey bay window with a 4-light cross mullioned window on each floor, topped by an ogee traceried balustrade. Between floors, a terracotta relief panel on the line of the central balustrade. Above, on either side, an elaborate shaped gable with linked pinnacles and a pair of recessed elliptical-arched 2-light mullioned windows under a common ogee head. To right, a square bay window and gable with similar fenestration. All the gables have Punch head medallions. To right again, a recessed blank bay with an elliptical-arched pierced balustrade. Porch with similar balustrade and segment-headed doorway with recessed glazed double door. Left return has a 2-storey lean-to projection enclosed by a coped yard wall with a pair of gatepiers with ball finials. On the first floor, the Hull Brewery Co trademark in relief. To its right, a canted stair turret with 2 basket-arched transomed windows on the first floor. To right again, a larger cross mullioned window on each floor, and above them a terracotta panel with the hotel's name. INTERIOR, refitted mid C20, retains some original features. (Buildings of England: Pevsner N: Yorkshire; York and The East Riding: London: 1972-: 278).

Listing NGR: TA0957028714.

Selected Sources

Books and journals

Pevsner, N, The Buildings of England: Yorkshire - York and the East Riding, (1972), 278

National Grid Reference: TA 09570 28714.

Name: CITY HALL.

List entry Number: 1197685.

Details

KINGSTON UPON HULL

TA0928NE QUEEN VICTORIA SQUARE 680-1/22/317 (West side) 12/11/73

City Hall

GV II*

City hall, former art gallery and shops. 1903-09, restored c1950 following war damage, and altered 1986 and 1989. By JH Hirst, City Architect. Ashlar with copper clad mansard roofs. Baroque Revival style. Plinth, first-floor band, dentillated main cornice, coped parapet. 3 storeys and 3 storeys plus attics; 7x23 windows. First-floor windows are mainly cross casements, and second floor windows mainly narrow lights separated by square columns, all with leaded glazing. Eastern entrance front has a recessed centre, 5 windows, with a 2-storey portico with 2 Composite columns, flanked by pairs of similar columns, under a dentillated segmental pediment. In the tympanum, a cartouche flanked by swags. Under the portico, a central window with segmental pediment, flanked by single windows with cornices. Beyond, single windows, also with cornices. Above, a central 2-light window with central column, and beyond, relief panels. Above again, a drum with round-arched windows separated by engaged columns. At the 4 angles, a pair of Roman Ionic columns under a steep pitched open pediment, with large figure sculptures at the bases. Above the dentillated cornice, a copper dome with an open domed cupola and finial. Below, a Doric porte-cochere with

pair of square columns at the corners and a balustraded balcony. Central revolving door flanked by panelled square columns, and beyond, pairs of glazed doors, all with overlights. On either side, a round-headed niche with a life-size figure sculpture. Slightly projecting end bays have first a first floor window with keystone and segment-arched hood on brackets. Above, a smaller 3-light window with stone mullions. Below, a square opening with a C20 shop front with bronze window frames, the right one with 2 lights. Returns have panelled upper floors divided by composite pilasters. On the first floor, towards the front, 2 cross casements, and to the rear, a transomed casement, all with keystones and segment-arched hoods on brackets. Above, two 3-light windows towards the front and a 2-light window to the rear. Symmetrical north and south fronts, 10 bays, have the inner 6 bays divided by pilasters which rise through the parapet to form pedestals with moulded flat caps. Above, ramped extensions, also with flat caps, forming buttresses to the attic storey. Panelled upper floors have recesses with flanking pilasters and quarter pilasters, and a second floor cornice and frieze with figures. Each bay has a window with keystone and segment-arched hood on brackets, and above, a 3-light window. Ground floor has 6 late C20 shop fronts. Slightly projecting double end bays have angle pilasters carried through the parapet to form pedestals with flat caps. Full-width dentillated segmental pediment with crested cartouche flanked by swags. Central pilaster and flanking quarter-pilasters in each recess. 2 oval glazing bar windows with segment-arched hoods, and above, two 3-light casements with sills on foliate brackets, double keystones, and half-round hoods. Below, 2 doorways with double keystones and segment-arched hoods on shaped brackets. Between them, and beyond them to the rear, a single plain window. Former art gallery, to the rear, is a windowless block, 2 storeys; 8x10 bays. Roof not visible behind parapet. Corner pilasters with cornice breaks. North and south sides have, towards the front, a single entrance bay defined by a single pilaster. First floor Diocletian window set in a recessed panel with stepped head and swag ornaments. Frieze of allegorical figures. Below, a doorway flanked by single Doric columns in antis, with glazed double door and cornice. Over the door, a coat of arms in relief. Each side has recessed panels with rectangular ornamented cartouches at their heads, inscribed with the names of artists. Above each panel, a cameo portrait of the artist flanked by allegorical figures. Ground floor has 6 square openings with late C20 shop fronts. Rear elevation is of similar design, with 8 panels above and 6 shop fronts below. INTERIOR has marble panelled entrance hall with Ionic pilasters to a round-arched blind arcade on each side. Panelled cross beam ceiling. At the inner end, a 3-bay arcade with coffered round arches, the larger central arch with paired Ionic columns on pedestals, the flanking arches with double pilasters. Branching marble main staircase has intermediate landings and round arches with Ionic columns on pedestals, and contrasting coloured marble balustrades, handrail and wall panels. On the ground floor, on either side, a 3-bay round-arched arcade with Ionic columns, giving access to side lobbies and minor stairs. Under the lower flight, a door in a half-domed recess. First landing has a 2-bay arcade on each side. Top landing has coffered coved ceiling with figure corbels and drops, and a domed stained-glass skylight. Main concert hall has a heavily enriched coved cross beam ceiling with wrought-iron pendant lamps, and dentillated cornice. At the front, a full height segment-headed recess with panelled dado and frieze with Greek figures in relief, containing a 3-tower organ case on a 3-bay round-arched wooden arcade. On

either side, 5 bays divided by full height panelled pilasters with cartouches at their heads. In each bay, at floor level, a set back round-arched triple arcade with Ionic marble columns giving access to narrow barrel vaulted corridors with wooden panelling. Above, a balustraded gallery, curved at the rear, with similar recessed arcades in each bay giving access to side corridors. Above again, a Diocletian window in each bay, with leaded glazing. At the front, a doorway with moulded tympanum. At the rear, wooden panelling with cornice and 2 pairs of glazed doors with plaster relief panels above. On the gallery, a curved panelled wooden screen and 2 glazed double doors. Victoria bar, above main entrance, has wood panelled walls and dentillated cornice and coffered ribbed glazed dome on pendentives. At each end, a dentillated cross beam carried on 2 Corinthian columns and pilasters. At each end, a corniced marble fireplace flanked by single doors. To the front, 3 iron framed French windows leading to the balcony. Former art gallery has a central rotunda with enriched round-arched arcades with Doric columns to each bay. 4 openings, one with C20 screens and doors, and 4 half-domed recesses. Vine trail frieze and dentillated cornice. Enriched ribbed dome with skylight. On either side, a hall with moulded cross beam ceiling, cornice and picture rail, and round-arched opening to rotunda. West hall has 2 pairs of doors to south, and to north-east, an opening with 2 square piers. East hall has 2 pairs of doors to the concert hall, and to north, 2 openings with square columns, the right one blocked. An important civic building and a major work of the first City Architect.

(Buildings of England: Pevsner N: Yorkshire: York and The East Riding: Harmondsworth: 1972-: 271-272).

Listing NGR: TA0955428769.

Selected Sources

Books and journals

Pevsner, N, The Buildings of England: Yorkshire - York and the East Riding, (1972), 271 to 272

National Grid Reference: TA 09554 28769.

Name: Beverley Gate and adjacent archaeological remains forming part of Hull's medieval and post-medieval defences.

List entry Number: 1430250.

Location

The monument lies at the western end of Whitefriargate, extending north from Prince's Dock to the infilled Queen's Dock, bound to the west by the infilled lock which linked the two docks.

List entry Description:

Summary of Monument

The remains of the medieval town gate which was barred to Charles I on 23rd April 1642, an event leading up to the outbreak of the English Civil War. The monument also includes sample sections of the adjacent town wall, rampart and ditch.

Reasons for Designation

Beverley Gate and the adjacent archaeological remains forming part of Hull's medieval and post-medieval defences is scheduled for the following principal reasons: * Period, documentation: being a firmly located and well understood section of Hull's nationally important medieval defences; *

Potential: partial excavation has left most of the monument undisturbed but has demonstrated that the unexcavated portions will retain significant, well preserved archaeological remains, particularly waterlogged deposits within the infilled town ditch; * Historical: being one of the four principal medieval gateways into the town, the one that was closed to King Charles I on 23rd April 1642 in the lead-up to the outbreak of the First English Civil War; * Architecture, rarity: forming a major component of Hull's medieval defences, of interest because by European standards, relatively few English towns possessed effective defensive circuits, Hull's thought to have been the single largest use of medieval brickwork in the country.

History

In 1299, Edward I created the royal borough of Kingston upon Hull. Edward II granted permission to fortify the town in 1321 with the initial ditch, rampart and timber defences (including Beverley Gate) completed by 1332. Several grants of murage (taxation levied to fund the defences) were made between 1341 and 1404 which saw the defences rebuilt using an estimated 4.7 million bricks for the walls alone, probably in excess of 5 million including the gates, representing perhaps the largest single use of brickwork in medieval England. Archaeology and early depictions show that the medieval defences extended around three side of the town, being open to the River Hull to the east. A wet moat spanned by drawbridges protected the battlemented town wall which revetted the original clay rampart. Beverley Gate was one of four defended gateways, the wall also including around 30 interval towers and at least four smaller postern gates. These formidable defences succeeded in deterring any attacks during the Wars of the Roses in the C15.

Hull's defences were strengthened after 1541, possibly including work to Beverley Gate, after falling to rebels without a fight during the Pilgrimage of Grace of 1536. Works in response to invasion fears in the 1580s may date the construction of a new bridge across the town ditch at Beverley Gate, with another scare in 1626-29 thought to have prompted the construction of a pair of two storey guard chambers that were added to the rear of the gatehouse. In 1638-42 the town's defences were further enhanced with the addition of hornworks or half-moon batteries set in front of the gateways, linked by breastworks and protected by a substantial outer ditch.

Rebellion in Ireland in 1641 saw the depletion of the arsenal in London, leaving Hull with the country's largest store of arms and ammunition. In 1642 parliament installed Sir John Hotham as governor of Hull with instructions to withhold its arsenal from the king. On the 23rd April, King Charles and his escort were refused entry into the town at Beverley Gate, an act of defiance that is regarded as a key event of the outbreak of the English Civil War. Hull successfully resisted a siege by a Royalist army in July 1642 and again in September-October 1643, remaining in Parliamentary hands throughout the war.

Beverley Gate appears not to have been strengthened in the 1680s during the period that saw the construction of Martin Beckmann's Hull Citadel on the east

bank of the River Hull. The last time that the defences were put into any state of readiness was in response to the 1745 Jacobite rising, although Beverley Gate had been partially demolished ten years previously. Its drawbridge was replaced by a fixed bridge by the 1770s by which time the defences were seen as a hindrance to the prosperity of the town. In 1774 the Hull Dock Company was created and was granted the walls, moats and outer ramparts to the north and west of the Old Town. Within four years the medieval town ditch on the northern side of the Old Town between Beverley Gate and the River Hull had been deepened and enlarged, destroying much of the outer, mid C17 defences to form a 2ha wet dock linked to the river, subsequently called Queen's Dock. The upper surviving portion of Beverley Gate and the town wall with its interval towers north of the Old Town were demolished to a consistent level and buried in upcast from the excavation of the dock to form a levelled quayside. The ground level within the Old Town had risen significantly since the early C14, so this levelling of the site buried substantial remains of the defences. The western portion of the defences, to the south of Beverley Gate, were similarly demolished by 1800 leading to the construction of Humber Dock in 1809 and then Prince's Dock (originally Junction Dock) in 1826-29 providing a link via a lock cut through the western fills of the medieval town ditch in front of Beverley Gate to Queen's Dock. The lock and Queen's Dock were infilled in 1930-34, much of the area of the dock becoming Queen's Gardens.

THE DEFENCES IN CONTEXT England is relatively unusual in a European context in that few towns or cities had defensive circuits in the medieval period. Of the approximately 700 urban centres of medieval England, only between a quarter and a fifth had defences, and of those, many were incomplete or included stretches of boundary earthworks that were more symbolic than defensible. The relative importance of the settlement appears to only have had a marginal influence over the provision of defences. Beverley, the eleventh richest medieval town in England, had gateways which were impressively rebuilt in brick in the C15, but the associated bank and ditch are thought to have been relatively modest rather than effectively defensive. Important border towns, such as Morpeth and Hexham, and even strategically significant royal settlements such as Liverpool or Windsor also lacked effective town defences. However, English settlements that were defended tended to prosper. By the end of the medieval period, Hull had developed into the country's most important provincial port, second only to London. Its defences secured the town during the Wars of the Roses and denied the port and arsenal to Charles I in the English Civil War.

HISTORY OF BEVERLEY GATE AS REVEALED BY EXCAVATION In 1986-89, the northern half of Beverley Gate along with a stretch of nearly 15m of the town wall were archaeologically excavated, generally removing and analysing overlying deposits, whilst leaving undisturbed structural remains in place. These were then conserved for public display as part of a pedestrianisation scheme, presented in a sunken area likened to an amphitheatre approximately 20m by 25m.

These excavations identified oak sill beams and tenoned uprights and braces thought to be part of the early C14 timber-framed gateway. These were found to be encased by later stone and brickwork suggesting that the gateway was

originally strengthened with brickwork (but remained timber-framed) in the second half of the C14. Subsequently the timber uprights were sawn off and were overlain in later brickwork. The earliest brick gateway consisted of a passageway 7.6m long and at least 3.8m wide, its earliest depiction (late 1530s) showing it to have been a two storeyed structure surmounted by a small round embattled tower topped by a steeple, the gateway having a drawbridge to span the town ditch. The abutting town wall appears to have been built in the second half of the C14, slightly later than the brick gateway. It was cut into the front face of the early C14 clay rampart and built up on a chalk rubble foundation, the base of the wall having a marked and very neatly formed batter.

Although Henry VIII is thought to have ordered the construction of a barbican at Beverley Gate, the archaeological excavation demonstrated that no such structure was built. A new bridge across the town ditch was built using oak timbers felled after 1580, with evidence that this incorporated a drawbridge section (suggested by the survival of a brick lined pit interpreted as being for counterweights). Sometime before Hollar's map of Hull, probably drawn about 1638, two large two-storey guard chambers were added to the rear of Beverley Gate. The northern chamber was excavated and found to measure about 3.5m by 3.2m internally. Built into the rampart, the foundations of its west wall were set substantially lower than the base of the town wall to stand nearly 2.5m tall (34 course of brickwork), whilst the east wall rose from foundations set in the top of the rampart. Although no internal floor surfaces had survived the demolition in 1776, parts of a gravel track with a gutter formed from cobbles remained in situ on top of the rampart, along with the footings of a structure interpreted as a sentry box built alongside the town wall. Consolidation work following the 1986-89 investigations saw the replacement of the upper portions of brickwork exposed by the excavations with modern reproductions. Similarly, a timber upright left exposed as part of the public display was replaced with a modern timber: the reburied timbers being left in situ.

Details:

PRINCIPAL FEATURES The buried and excavated remains of Beverley Gate and an adjacent section of town wall, rampart and defensive ditch, along with related archaeological features and deposits. **DETAILS** In the 1986-89 excavations, archaeological levels were found to be covered by 0.8m-1.2m of overburden beneath the modern street surface. The uppermost archaeological levels included a gravel path set on the top of the rampart along with footings interpreted as a sentry box built against the battlements forming the top of the town wall. Similar in situ remains of the upper surface of the rampart are expected to survive within the unexcavated parts of the area of the monument. Although the town wall and Beverley Gate were levelled in 1776, substantial remains survive in situ because of the build-up in the ground surface since the C14. The town wall survives to 22 courses, built up from chalk rubble foundations to stand about 2m tall, the base being around 3m below the modern ground surface. This wall is carefully built in brick, laid in English bond, being 1m thick but widening to about 1.6m thick at the base with a neatly built batter. It was truncated in 1776 to a level slightly below the base of the battlemented parapet. Although a proportion of the brick walling exposed by the excavations was subsequently replaced with modern

reproductions as part of the consolidation, a similar level of survival is expected within the unexcavated areas of the monument. Undisturbed archaeological remains also extend below and behind the areas of rebuilt brickwork. The top of the sill beams of the timber framed gateway, the approximate early C14 ground level, were also found about 3m below the modern ground surface. These timbers uncovered in the excavation are believed to remain in situ, along with similar timbers within the unexcavated portion of the site. Excavation of a succession of road surfaces through the gateway showed how the street level rose by about 1.5m during the course of the C18 up until the construction of the C18 dock. The town ditch was also investigated, but because of the great depth, only the upper 1.6m of fills in the town ditch were excavated (down to about 5m below the ground surface) only reaching the upper fills containing post-medieval finds. The unexcavated parts of the town ditch within the area of the monument are expected to be waterlogged and are likely to retain well preserved organic material. Finds recovered during the excavation included a wide range of pottery demonstrating Hull's extensive trading links, and a wide selection of other items, including preserved organic remains including leatherwork. Similar remains are expected to survive within the unexcavated parts of the monument.

EXTENT OF SCHEDULING

This is focused on Beverley Gate, but extends to include sample lengths of the town wall and rampart to both north and south, as well as that portion of the town ditch to the west that was not removed by the excavation of the lock linking Prince's Dock to Queen's Dock. The two docks have been used to define the north and south extent of the scheduling, providing suitable samples of the defences to the north and south of the gate. The line of the rear of the medieval rampart, its eastern extent, is unknown and so for ease of depiction, the eastern boundary has been drawn to follow the wall of modern buildings, cutting across Whitefriargate as a straight line.

EXCLUSIONS

All modern street furniture such as railings, bollards, street lamps, signage and bins are excluded from the scheduling, although the ground beneath them is included. The early C20 building, Bridge Chambers, partially overlies the southern side of Beverley Gate, the ground under this building is thus also included within the scheduling, although the building itself is excluded. Also excluded from the scheduling are all modern paving, steps, pavements and road surfaces. For the area outside the sunken amphitheatre constructed to display the remains after the 1986-89 excavations, the top 0.5m of deposits immediately below the modern ground surface are also excluded from the scheduling. Services such as gas and water pipes, electricity and telecommunication cabling and ducting are also excluded from the scheduling, however any service trenches deeper than 0.5m are included for the support and protection of the archaeological deposits through which they may be cut. Although the late 1980s excavations found the uppermost archaeological levels to be covered by 0.8-1.2m of overburden, there is potential for undisturbed archaeological deposits to survive elsewhere within the scheduled monument at shallower depths.

Selected Sources

Books and journals

Hull City Council, Beverley Gate, the birthplace of the English Civil War, (1990)

Oliver Creighton, Robert Higham, Medieval Town Walls, (2005)

Other

D.H.Evans "Excavations at the Beverley Gate, and other parts of the town defences of Kingston-upon-Hull" 2015

National Grid Reference: TA0971028735.

Name: FORMER YORKSHIRE BANK.

List entry Number: 1219032.

Details

TA0928NE 680-1/22/323

KINGSTON UPON HULL QUEEN VICTORIA SQUARE (North side) Former Yorkshire Bank

(Formerly listed as Yorkshire Bank)

GV II

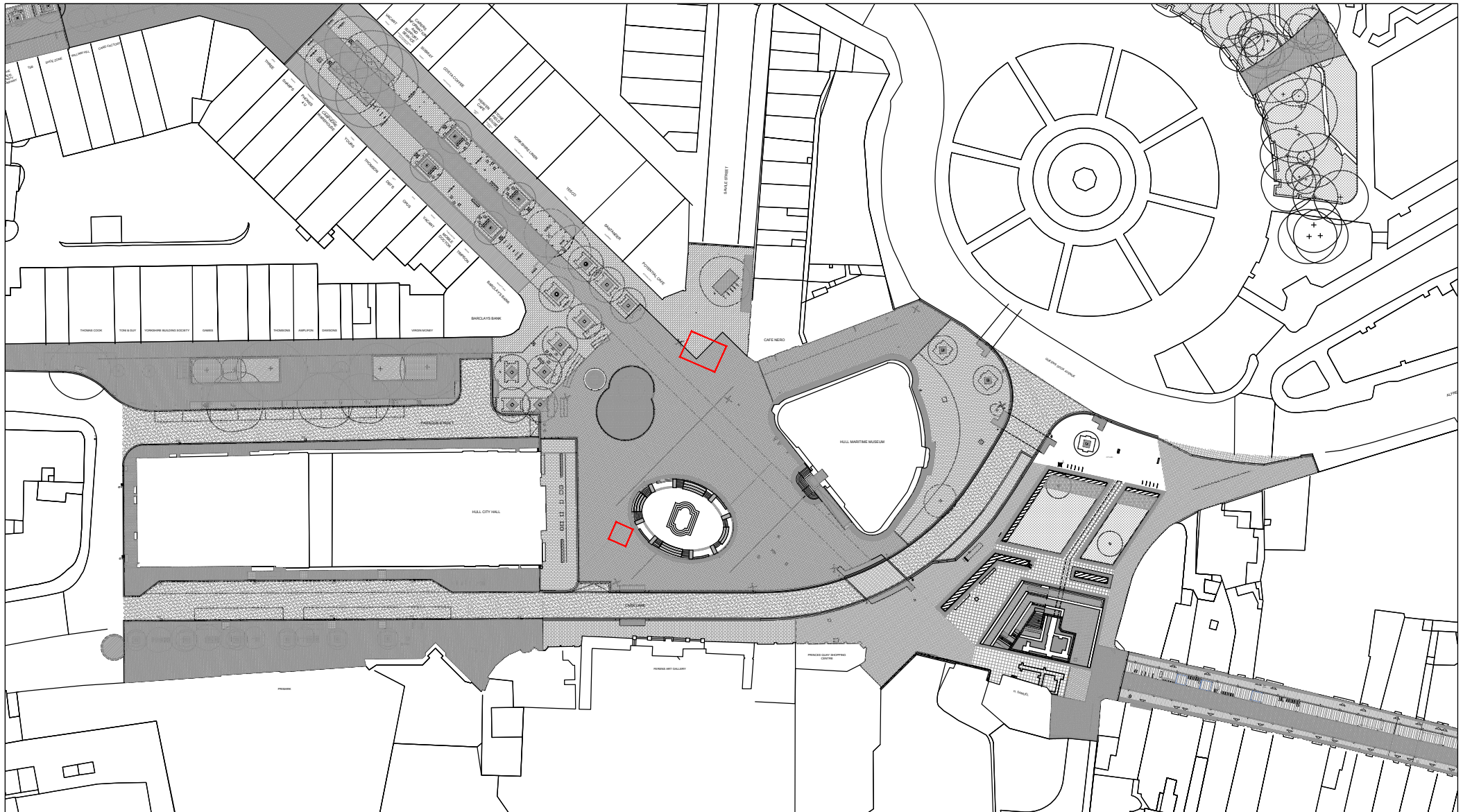
Former Bank. 1898. By BS Jacobs. Brick with faience front, terracotta dressings and granite plinth, with plain tile mansard roof and single brick gable and rear wall stacks. Renaissance Revival style. String courses, moulded main cornice, coped parapet. 3 storeys plus attics; 9x5 windows. Acute angled corner site. Corner entrance has an octagonal oriel window, 3 storeys, with 3 plain windows of diminishing sizes on each floor. Above the parapet, a drum tower with dentillated cornice, round windows and keystones, divided by strapwork pilasters. Conical tile roof with 4 gabled dormers, topped with octagonal domed lantern with ball finial. On ground floor, a round-arched doorway with grille to overlight and pair of panelled doors, set in a pilastered surround with pediment on curved brackets. Left front, to Savile Street, has round-arched single-pane windows with transoms, keystones and enriched spandrels, arranged 3:2:2:2 and divided by heavily rusticated pilasters under a pulvinated frieze and cornice. Second floor has smaller flat-headed windows similarly arranged, divided by paired pilasters and each with a triangular pediment. Attic storey has panelled parapet with pedestals topped with urns, and 4 shouldered pedimented dormers each with a 2-light casement. Ground floor has 4 moulded round-arched openings each with a transomed 3-light window with glazing bars in the upper lights. The left window is altered to contain a C20 door with sidelight. Right front, to New Cross Street, is of similar design, with 5 windows on the upper floors, 2 dormers, and 2 ground-floor windows. On the ground floor, to right, a small pedimented window with a round window above it.

Listing NGR: TA0965328813 .

Selected Sources

Legacy Record - This information may be included in the List Entry Details

National Grid Reference: TA 09653 28813.



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Client
Hull UK City of Culture 2017

Job Title
Hull Blade

Location Plan

Scale at A4
1:1250

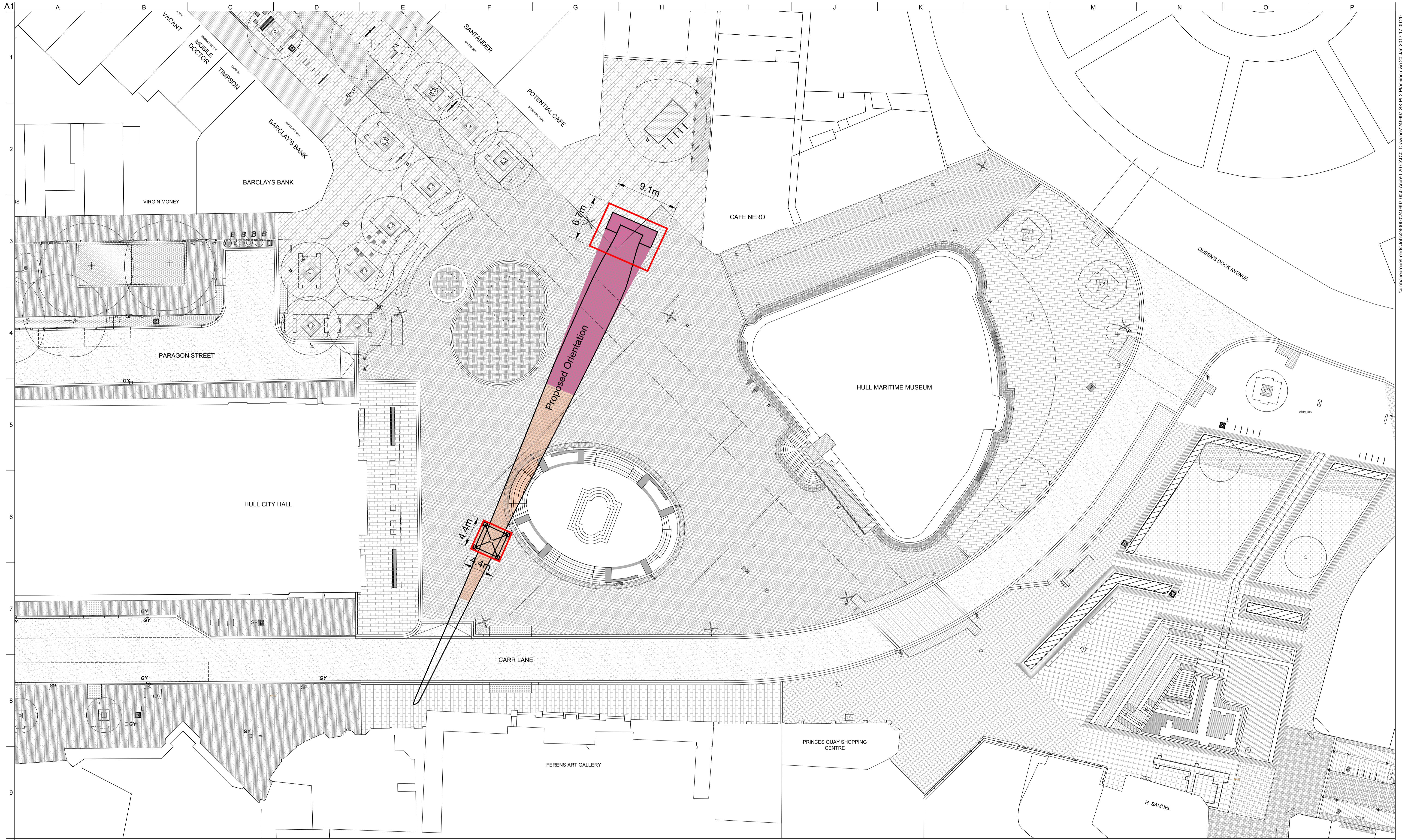
Discipline
For Planning

Job No
249697

Drawing Status
For Planning

Drawing No
249697-SK-PL1

Issue
A



- Notes:**
- Preliminary layout subject to detailed design including full CDM compliance, progress of Public Realm works and Local Authority approval.
 - Two way bus services to continue to operate along Carr Lane. Bus gates to be implemented at locations indicated.
 - Area shown to have less than 5.5m height clearance under the blade is measured from 50.07m from the edge of the blade at 'top' end. See Nayyar Kulkarni drawing ZYR-LOC-B (dated 28/06/2016).
- Background drawing:**
- Area 12 - Queen Victoria Square General Arrangement Plan (drawing no: RFM-12-DR-LA-0001 Rev. C3)
 - NA-QUESTION-0607161
 - Area 12 Planning Works (doc. ref: Hull CCPR-PHAS-06)

- Key:**
- Application Boundary
 - Area with less than 2.3m height clearance under the blade
 - Area with less than 5.5m height clearance under the blade

Issue	Date	By	Chkd	Appd
A	19/01/17	JH	RB	RB
First issue				

Client
Hull UK City of Culture 2017

Job Title
Hull Blade

Drawing Title
Proposed Arrangement
Queen Victoria Square

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Scale at A1
1:250

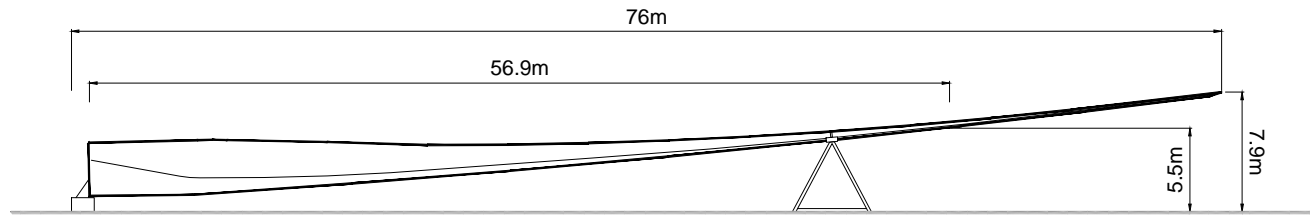
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Drawing Status
For Planning

Job No
249697

Drawing No
249697-SK-PL2

Issue
A

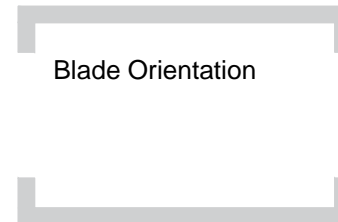


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Client
Hull UK City of Culture 2017

Job Title
Hull Blade



Scale at A4
1:500

Discipline
Planning

Job No
249697

Drawing Status
For Planning

Drawing No
249697-SK-PL3

Issue
A