



COVENTRY CATHEDRAL
CONSERVATION
MANAGEMENT PLAN

FINAL ISSUE
NOVEMBER 2020

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VOLUME ONE

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PRELIMINARIES

1.1 PURPOSE OF THE REPORT

Coventry Cathedral is the cathedral for the Church of England's Diocese of Coventry. With support from the Getty Foundation as part of the 'Keeping it Modern' scheme, the Cathedral has been able to develop its first comprehensive Conservation Management Plan (CMP) for the whole precinct. This CMP is intended as a strategic document, contributing to the successful future management and use of the Cathedral, which includes the new cathedral, the ruined cathedral and the wider cathedral precinct (see section 1.1.1 for definitions of the site). The CMP will achieve this by articulating the agreed significance of the site and providing conservation-led policies governing use, function, repair, restoration and adaptation. The successful conservation and management of the Cathedral will ensure the continuing use and enjoyment of this unique place of worship.

The purpose of the CMP is:

- to understand and present a synopsis of current use and historic development of the Cathedral;
- to define and articulate the significance of the Cathedral – why it is important and to whom – in a way that will inform the management of change;
- to provide overarching guidance on the long-term conservation management of the Cathedral;
- to be useful and useable by a wide range of stakeholders at strategic and operational levels; and
- to share and disseminate the findings and new research of the CMP to support national and international conservation of Post-War architecture and places of worship in particular.

This CMP does not seek to impose a set of rigid rules and parameters on Chapter, but offers a framework for the informed management of change.

The production of the CMP is set within the context of Coventry's UK City of Culture 2021 and the need to support an increase in visitors to the Cathedral. The report will therefore focus on three areas:

- analysis of the new cathedral and its setting as a basis for assessing the impact of immediate changes such as new facilities;
- management and decision-making tools to ensure undefined future change is contained within a transparent conservation framework; and
- provision of best practice advice to support the above.

Whilst Coventry Cathedral has been the subject of historical and theological studies in the past, limited attempts have been made to place an understanding of the Cathedral within a conservation planning framework to support its future management. The CMP will be a living document, with a clearly defined purpose, to be used and updated as required. The preparation of this document is not an end in itself, but will inform and shape future decision-making through understanding and specifically, the assessment of significance. Having a robust CMP will provide a firm foundation for management and resourcing decisions.

It will integrate with the Coventry Cathedral Strategic Plan, 2017–2022 and the ruined cathedral CMP, and support future condition surveys, maintenance work, and interpretation.

The CMP will be a foundation for current and future developments, providing practical policies and actions that will help guide the Cathedral to a sustainable, educational and useful future. Identifying, assessing and analysing the current issues at the site and presenting opportunities going forward, it will also be possible to assess whether these priority objectives have been met.

The CMP is compliant with the Church of England's Church Buildings Council guidance on the production of CMPs, Historic England's *Conservation Principles Policies and Guidance* (2008, 2018 draft), the ICOMOS Madrid-New Delhi document (2017) on the conservation of 20th century cultural heritage and the *National Planning Policy Framework* (2019).

PRELIMINARIES

1.1.1 DEFINING THE SITE

Coventry Cathedral ('the site') encompasses those structures used as part of the active place of worship that are incorporated into the Grade I listing. Whilst made up of a number of different structures, the Cathedral as a whole is defined as a single building within this report. These include the structures of the new cathedral, the ruined cathedral and the precinct. When these elements need specific reference, they will be referred to by their individual names, with 'the Cathedral' encompassing all three elements. The structural components that make up the Cathedral as a whole will not be capitalised within this report unless they are proper nouns.

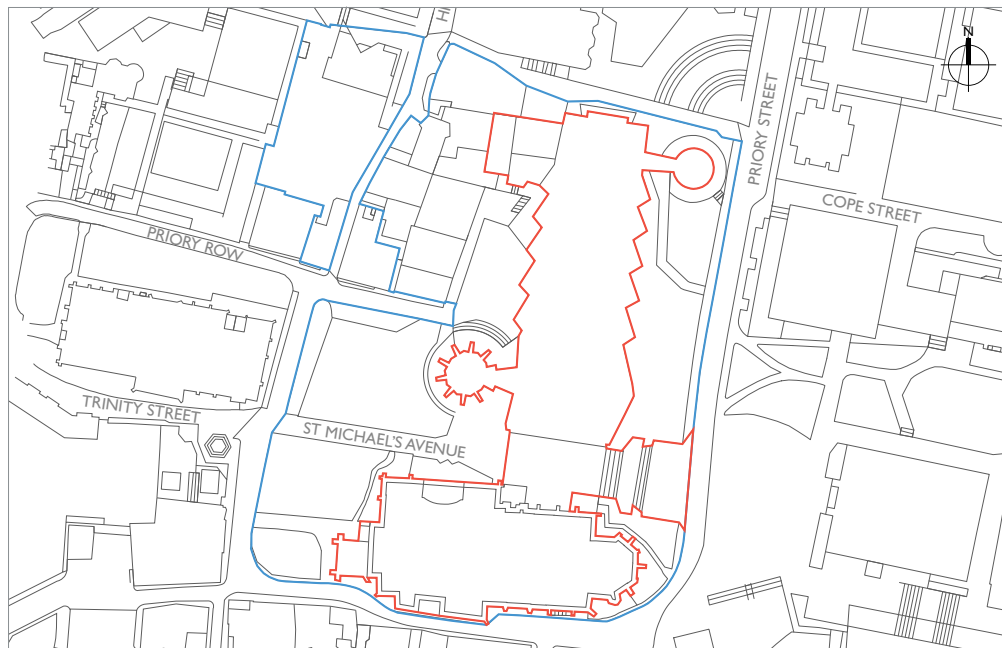
- **new cathedral:** The part of the Cathedral building designed by Spence.
- **ruined cathedral:** The part of the Cathedral building formed by the surviving remains of the bombed Cathedral of St Michael.
- **cathedral precinct:** Immediate landscape setting and ancillary buildings within the red line of Ecclesiastical Exemption.

Location

Coventry is the ninth largest city in England and the second largest in the West Midlands after Birmingham. Historically part of Warwickshire, it now forms a city and metropolitan borough in the West Midlands. It is 19 miles from Birmingham and 11 miles north of Warwick. Coventry claims the title of being the most central city in England.⁰¹

Clarifications

When the new and ruined cathedrals are discussed, the cardinal points will be used in reference to liturgical directions rather than geographical. The only exception to this is in the sections on setting and views, which will be geographical.



Extent of the Cathedral red line boundary (Ecclesiastical Exemption) and the blue line scope of the CMP (cathedral precinct)



Location of the Cathedral within Coventry. This plan is not to scale. Base plan © Landsat/Copernicus.

01 <https://en.wikipedia.org/wiki/Coventry>

PRELIMINARIES

1.2 INTERNATIONAL POST-WAR CONTEXT

No century has left us a more varied set of conservation challenges than the 20th century; a vast array of new styles, alternative technologies and materials, plus diverse intellectual and creative forces have left behind a tremendous architectural legacy. This CMP forms part of the international debate on to assess and respond effectively to 20th century buildings and their particular needs in a way that sustains significance.

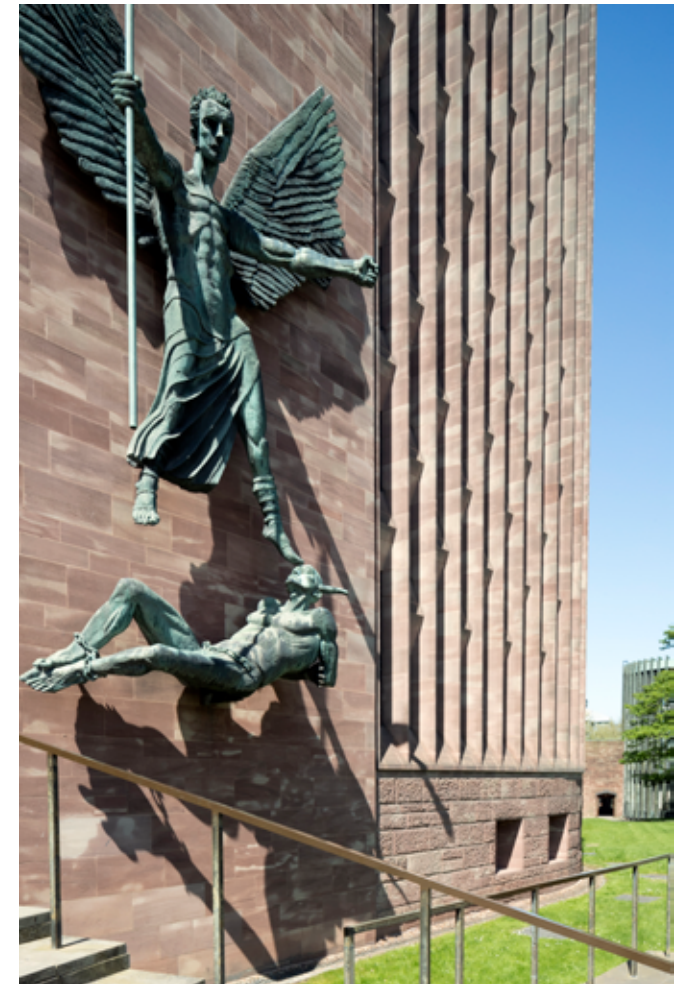
This CMP has been written within the context of a raised international awareness of the common issues and potential solutions for these buildings. In 2017, ICMOS produced their guidance document on the approach to 20th century conservation (Madrid-New Delhi document, 2017) following a number of ICMOS general assemblies.

The approach at Coventry Cathedral fits into this wider discourse on Post-War buildings and seeks to step beyond the mistakes of the past to ask fundamental questions about what is important and how.

The Cathedral has been awarded Getty Foundation funding as part of the 'Keeping it Modern' grant initiative to guide the long-term conservation strategy for the building. This CMP aims to be at the forefront of national and international conservation practice for Post-War buildings and cathedrals. Many of these building types, material components and works of art that come together to create the whole, have not yet been fully understood.

This CMP will be of use and interest to the following diverse stakeholders:

- The Dean, Chapter and Clergy;
- Operational staff, interpretation and maintenance staff;
- Specialist repair and conservation staff or consultants;
- The Getty Foundation,
- Other Post-War cathedrals nationally and internationally; and
- Other owners of significant 20th century buildings.



St Michael on the south elevation of the new cathedral

1.3 RESPECTING THE VISION

Coventry Cathedral is a unique place, where the ruins of the medieval building stand as testament to the destruction of the Second World War, and the Spence-designed 'new' cathedral represents the promise of hope. The Grade I listed building is certainly one of the most celebrated Post-War building in England and was constructed as a primary component in the wider Post-War planning of Coventry following the devastating raids by the Luftwaffe in 1940–1942. Designed by Spence, it is a witness to the destruction of the Second World War and a symbol of the reconciliation that followed. The building has international significance as a place of Christian worship and Post-War resurrection and reconciliation.

1.4 CATHEDRAL VISION AND VALUES

1.4.1 THE CATHEDRAL'S PURPOSE

God was in Christ reconciling the world to himself, and has entrusted to us the ministry of reconciliation.

—

2 Corinthians 5.18

Coventry Cathedral is:

- the seat of the diocesan bishop and mother church of the Diocese of Coventry, which represents the Church of England in Coventry and Warwickshire;
- a centre of worship and prayer;
- a place of welcome and hospitality; and
- a community of people who love God and serve the world.

Its core purpose is to glorify God, which guides all it does.

People visit the Cathedral as tourists; some come to pray, attend a service or light a candle; others seek information about the building, its art and architecture, and people who are commemorated there. Many come as pilgrims. The Cathedral hosts a range of events, concerts and exhibitions, as well as many important civic events and ceremonies of local and national importance.

1.4.2 VISION OF RECONCILIATION

The Chapter's vision is of a reconciled and reconciling Cathedral which is open and welcoming to all, which serves to glorify God in worship and reaches out to the world in their ministry of reconciliation. This is best described in their own words:

Our heritage and our future are rooted in the words of Jesus Christ, 'Father forgive', used by Provost Dick Howard on 15th November 1940 in the Cathedral ruins. Our calling is to be a people and place of reconciliation, one that marks us out in English cathedrals as having a unique role. It is this calling, embodied as it is in the architecture of the Cathedral, ruined and rebuilt, which provides the core rationale for our life and mission.

The importance of our location is the way in which it embodies our mission. Hence our emphasis on 'Reconciliation, reconciliation, reconciliation'. The whole life of the Cathedral is caught up and expressed in our work as a Centre for Peace and Reconciliation. We invite you to discover the part you can play in taking this vision forward.⁰²

⁰² Online at <http://www.coventrycathedral.org.uk/wpsite/our-vision/> [accessed 26 February 2020]

PRELIMINARIES

1.4.3 VALUES OF THE CATHEDRAL

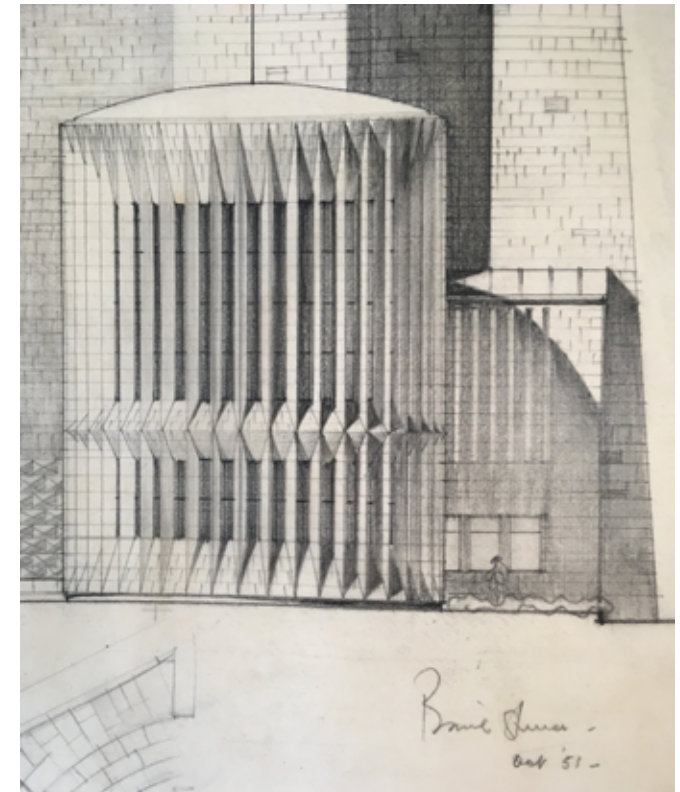
Beyond the aims of the vision previously mentioned, the values the Dean and Chapter and Worshipping Committee hold themselves to are:

- **Hospitality** – of both people and ideas;
- **Diversity** – embracing and welcoming difference in practising Reconciliation;
- **Excellence** – always reaching beyond our present practice and experience;
- **Faith and Spirituality** – being open to the challenge and resources of God;
- **Art and Creativity** – expressing the life of God amongst us in ways beyond words;
- **Risk Taking** – confidently stepping out of the familiar in the service of God; and
- **Community** – respecting and caring for one another.

1.5 DESIGN INTENT: SPENCE'S VISION

From his first visit to the ruins of the bombed cathedral in 1951, Spence's inclination was to preserve as much of the building as possible. Joining a new building to the ruins at a right angle and providing a covered link between the two, was the embodiment of the journey from sacrifice to the triumph of the Resurrection. His vision, that also featured a large west screen through which one could appreciate a nave dominated by a large tapestry of Jesus, remained, fundamentally, unchanged. He saw the new building as a *'plain jewel casket with many jewels inside'*. Some of the jewels were integral parts of the architecture, the glass and the tapestry in particular, whilst other pieces were designed for certain spaces and functions. Spence's appreciation of the relationship between architecture and art and craft was an important part of his vision for the building, Spence's overall aim was to provide a *'gesamtkunstwerk'* – a total work of art – that expressed the importance of the craft traditions of Coventry and was a set piece of Post-War art and design, bringing together the best artistic talents of the period.

Although the original vision and much of the design direction came from Spence, the Cathedral is the sum of many parts, each the focus for a range of different creative and administrative forces. It is testament to the spiritual resonance and architectural power of Spence's original concept, that it remained appreciably intact throughout the development and construction phases, but it is important to remember that the Cathedral is the work of a team or by collaborators who worked with Spencer to realise a vision for the Cathedral and for the city.



Spence's original drawings of the Chapel of Industry

1.6 RELATIONSHIP OF THE CMP TO OTHER DOCUMENTS

This CMP represents one toolkit in the suite of documents used by Coventry Cathedral to aid the management of this special place. The CMP should be read in conjunction with a number of other documents in order to fully understand the site and any implications for decision making. The following documents have informed the policies in this CMP:

1.6.1 ADOPTED DOCUMENTS:

- Coventry Cathedral, *Coventry Cathedral Strategic Plan 2017-2022*, 2017
- Coventry Cathedral: *Scoping of long-term development masterplan, A Different View*, August 2019
- Coventry Cathedral *Interpretation Plan*, 2019
- Coventry Cathedral, *Liturgical Plan*, 2018
- Coventry Cathedral, *Visual Arts Policy*, 2018
- Coventry City Council, *Hill Top Conservation Area Appraisal*, 2014
- Coventry City Council, *Coventry Historic Landscape Characterisation Final Report*, 2013
- Coventry Cathedral *Quinquennial Inspection*, 2018

1.6.2 SUPPORTING REFERENCE DOCUMENTS:

- Alan Baxters, *Coventry Cathedral: Conservation Plan draft*, 2018
- Buro Rauch, *The Five Swedish Windows at Coventry Cathedral: Statement of Significance*, 2019
- J & L Gibbons, *Coventry Cathedral Conservation Management Plan draft, Landscape and Urban Design section*, July, 2018
- FAC paper, *St Michael's Coventry, Medieval Glass*, 2019
- Buro Rauch, *Survey of the Stained Glass installed in the windows at Coventry Cathedral*, 2017
- George Demidowicz's, *Conservation Mangement Plan for the ruins*
- Chris Burgoyne's article on *pre-stressed concrete at Coventry*

1.7 RESEARCH FINDINGS

The architecture of Britain's Post-War period is currently under a period of re-assessment and the CMP for Coventry Cathedral is at the forefront of this research. Coventry Cathedral is committed to sharing the findings of this CMP, which sheds light on the legacy of the period and offers ways to address new conservation challenges. Sharing this knowledge is desirable and a communications strategy for this is set out later in the report. Events that have been used to share this message include:

- Conference – *The Phoenix Renewed: Sustainability of Post-War Churches and Cathedrals*, March 2019
- *Making the Most of World Heritage - World Heritage UK Annual Conference*

1.8 GAPS IN KNOWLEDGE

Gaps relating to understanding of significance:

- Further research into the international context of Coventry Cathedral, both in terms of its architecture and liturgical form, could be beneficial.
- Archaeological assessments of the ruined cathedral have not yet been as complete as those that have taken place at the priory.
- Greater certainty on those components of the Cathedral that may, or may not be, Spence designed.
- Better connections to the Spence national archives are needed and would bring with it many benefits in terms of understanding and research.
- Systematic interrogation of the Cathedral archives would be beneficial to draw out and shape further research questions.
- More research should be carried out into people's perceptions of the place, including what value they place on it and why.
- Understanding of how different audiences, including staff, use the building, interact with it and move through the spaces, which will also inform how spaces may be repurposed.
- Research into what the concept of Reconciliation means to people and how is it understood internationally.
- Recorded valuable oral history of those who lived through the Blitz and reconstruction.

Gaps relating to understanding building performance:

- The long term performance of post-tensioned concrete components is not fully understood. This is an international challenge for many 20th century buildings.
- Further research into conservation solutions that have been successfully trialled on similar Post-War buildings nationally and internationally.
- Monitoring and research into how the built fabric has been, and will, perform over time. There has been little evaluation of the original construction methods. Understanding these construction issues must inform the report philosophy in the future.
- A good deal of work has been done (Tobit Curteis, Max Fordham and others) on environmental issues and how these affect both the fabric of the building and the works of art in the building.

1.9 CONSULTATION

This CMP has been produced in consultation with staff and external stakeholders to capture a wide variety of specialisms and perspectives. This has ensured that the CMP fully articulates what is special about the place, identifies conflicts and challenges and provides a conservation framework to inform future decision-making.

Consultation is considered to be an essential element of the CMP process and has been carried out at various stages throughout the production of this report. Engagement with the client; stakeholders; interested parties; and statutory bodies has ensured that the information contained within this report is accurate and represents a wide number of views.

A concise number of workshops, one-to-one meetings, presentations and formal consultations were used to focus engagement on the key questions and key audiences to achieve high-quality responses.

1.9.1 WORKSHOPS

The aim of the workshops was to speak to stakeholders face-to-face in an informal environment and capture understanding that might not be achieved through an electronic consultation. These included:

- **Workshop on 6 March 2019:** Internal stakeholders to share information and capture expertise and views.
- **Workshop on 28 March 2019:** External engagement workshop for all stakeholders to capture knowledge, views on significance, issues and opportunities.
- **Site walkaround on 15 May 2019:** Internal staff with the interpretation consultants to consider significance.
- **Moderation panel in late July 2019:** Fabric Advisory Committee (FAC) steering group to discuss significance.
- **Workshop on 14th October 2019:** Internal staff to consider the issues and opportunities for the sustainable future of the building.

Minutes from each of the meetings held were provided to stakeholders following the event and the information captured was used to inform the relevant sections of this CMP.

PRELIMINARIES

1.9.2 ONE-TO-ONE MEETINGS

- **March 2019:** Louise Campbell, Spence and cathedral specialist
- **March 2019:** FAC steering group
- **April 2019:** Chris Patrick, archaeologist
- **June 2019:** Clergy
- **June 2019:** J&L Gibbons, landscape consultants
- **October 2019:** Anthony Blee, architect who worked alongside Sir Basil Spence

1.9.3 CONSULTATION DRAFTS

Electronic consultation represents a formal way of requesting information following workshops and meetings. It allows stakeholders to gather their thoughts on the previous event, or to review a piece of text and provide their comments in good time. Each round of consultation had a specific purpose and was carried out throughout the programme:

- Consultation on draft up to the significance section: internal stakeholders.
- Consultation on draft policies: internal stakeholders.
- Direct consultations with key contributors.
- Consultation on final draft: internal and external stakeholders.

1.9.4 SITE VISITS

A number of site visits were conducted to consult with specialists and engage directly with the Cathedral and its issues, opportunities and significance.



Stakeholders at the external consultation event in March 2019

1.10 AUTHORSHIP

This CMP has been prepared by Purcell, a practice of architects, masterplanners, and heritage consultants, on behalf of Coventry Cathedral. Specifically, it has been prepared by Rebecca Burrows (BA(Hons) MSc, IHBC) Associate, Jon Wright (BA(Hons) MA Design History) Heritage Consultant, Heather Jermy (BSc(Hons) MA(Hons) CiFA IHBC) Partner, with advice from Michael Morrison (BA BArch RIBA IHBC) Partner and Ben Stoker (BA(Hons), MPhil) freelance Arts and Heritage Consultant.

Input has kindly been provided by J&L Gibbons on the landscape and setting, Buro Rauch on the stained and etched glass, Louise Campbell on the history of the new cathedral and George Demidowicz on the archaeological history. Particular thanks are given to J&L Gibbons for their input into the project. The landscape and setting section in this report is heavily derived from their draft Landscape and Urban Design section, produced in 2018 for the earlier iteration of the Conservation Management Plan. Acknowledgement is given to the authors at Alan Baxter Associates for their production of an early draft conservation plan (2018), which has been referred to in the production of this CMP.

This CMP has been designed to sit alongside *Coventry Old Cathedral A Conservation Plan* a CMP for the ruins that was completed by George Demidowicz for the World Monuments Fund in 2013.

1.11 ACKNOWLEDGMENTS

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HOW TO USE THIS DOCUMENT

This CMP is intended as a strategic and operational document, contributing to the future management and use of the Cathedral. It sets out the significance of the place in order to inform the Cathedral's future management through appropriate, conservation-led policies for the repair, renovation and development of the building.

At the simplest level a CMP describes:⁰³

- what your heritage is;
- why it matters and to whom;
- what is happening to it;
- what the key issues are you need to be aware of to look after it; and
- what should be done to preserve and enhance it;

The CMP has been split into two volumes – the CMP and the management gazetteer. The former has a strategic and overarching function, whilst the latter offers a management tool for individual decision-making and operational maintenance.

Navigation: this document contains a series of features that are designed to make it easier to navigate on-screen as a pdf. Items that have hyperlinks - which allow you to jump to the relevant pages - will show a 'hand' cursor when you hover over them.

Further information: publications that offer additional detail on a subject are highlighted in bold and linked to the relevant webpage if available.

⁰³ National Lottery Heritage Fund, conservation planning guidance online at <https://www.heritagefund.org.uk/publications/conservation-planning-guidance> [Accessed 03 January 2020]

VOLUME 1: CONSERVATION MANAGEMENT PLAN

Understanding the Development of the Place

This section provides a summary understanding of the historical development of the Cathedral and its setting from which a well-informed assessment of significance can be made. Historic development follows the narrative of the Cathedral chronologically and is broken down into key themes. Discussion and analysis of the importance of these themes is provided and a detailed contextual analysis of the new cathedral considers how this fits into the wider national and international narrative of Post-War places of worship.

Understanding the Place Today

This section sets the Cathedral within an understanding of its current situation, providing baseline information on management, use and setting. Also included in this section is information on its management structure, use, location, setting and views, summary descriptions, archaeological potential and relevant legislative constraints.

Significance

The assessment of significance sets out a methodology that is used to articulate the outstanding cultural significance of Coventry Cathedral, placing the heritage asset within its international context. The assessment articulates the site-specific values that make the Cathedral special, whilst the gazetteer sets out an understanding of how each component contributes to this. The aim of this approach is to provide a foundation of understanding from which decisions can be made in the future.

The assessment includes:

- What is significant?
- Why it is significant?
- The relative level of significance for each component.

Conservation Framework

The conservation framework is vital to the future sustainability of the Cathedral and sets out policies to inform decision-making and includes an understanding of vulnerabilities and opportunities, strategic management policies and principles for managing future change. These principles offer a process for assessing the impact of proposals on significance, decision-making flow diagrams and best practice guidance for managing Coventry Cathedral.

VOLUME 2: MANAGEMENT GAZETTEER

The management gazetteer breaks down the Cathedral into its constituent parts in order to understand how each component contributes to the overarching significance, as well as identifying any vulnerabilities and potential opportunities. An understanding of how an individual component contributes to the site-specific values of the Cathedral will be used to inform decision-making when changes are proposed. Individual parameters relating to operational management are also provided

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SECTION 2.0

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

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UNDERSTANDING THE DEVELOPMENT OF THE PLACE

2.1 HISTORY

2.1.1 THE MEDIEVAL CITY AND THE SITE

The origins of Coventry are obscure. It was certainly in existence in the Anglo-Saxon period since its place-name is Old English, *Cofan-treo(w)*, meaning Cofa's tree. Cofa was perhaps a local lord ('f' pronounced as 'v') and the tree a boundary marker of a large single estate that not only included Coventry, the largest of its settlements, but also Allesley, Wyken, Foleshill and Stoke.

Shortly before the Norman Conquest, Leofric and Godgifu (Godiva), the Earl and Countess of Mercia, founded a Benedictine Abbey in Coventry, probably consecrated in 1043. A tradition only dating back to the 14th century states that a nunnery was founded by St Osburg, its abbess, in the late 10th century, and was destroyed by the Danes in 1016. There is no evidence, however, that these events actually took place nor, it follows, that the devastated site was chosen for the Leofric and Godiva's Benedictine Abbey.

No town is recorded at Coventry in the Domesday Book (1086) and it has been suggested that it was omitted from the survey like a number of other towns. There must have been good reason for Leofric and Godiva to establish a monastery just half a century earlier. A nascent town would help to explain why the Bishop of Chester, Robert de Limesey, transferred his seat to Coventry in about 1100. A village, even with a monastery, would not have been regarded as a fitting location for a cathedral. The bishop obtained permission from the Crown to become the titular abbot, whilst the head of the monastery was henceforth to be a prior.

The new priory also stimulated the growth of Coventry when it laid out a large market, which would have extended today from High Street to Ironmonger Row. Cross Cheaping and Bishop Street were also part of this plan. With the Earls of Chester following suit in the Earl's Half of the town, Coventry continued to grow. The demolition of the Earl's castle made way for the establishment of St Michael's parish church (c.1250) and later St Mary's Guildhall (1340s) and the Great Drapery (1340s, now demolished). By 1377, Coventry was one of England's wealthiest and most populous cities, ranked fourth after London, York and Bristol and had achieved independence from local lordship. A mayor headed the town's new governing body, later known as the Corporation. Coventry's wealth was primarily based on the trading of wool and manufacture and dying of cloth. Coventry Blue was famous for its non-fading qualities.

2.1.2 ST MARY'S – THE FIRST CATHEDRAL

The Anglo-Saxon abbey church and monastic buildings were probably demolished after c.1100 and a new cathedral priory church and monastery laid out. This was on a more formal Norman Benedictine plan, but with its cloister unusually on the north side of the church. Progress on the buildings was slow during the 12th century, interrupted by the civil war between Stephen and Matilda when the priory was turned into a fortress and the monks expelled (1140s). They were ejected again in the late 12th century when Bishop Nonant allegedly tore down monastic buildings, before building anew for secular canons. The church was unfinished and this may explain why the excavation of the nave in 1999-2000 revealed a 12th-century Norman Romanesque arcade

on the south side but an Early English Gothic style arcade on the north side (1220s). The west end was built with two flanking towers in the same Gothic style. The base of the north-west tower still survives and supports part of the former Blue Coat School, now the Holy Trinity church offices and hall. The central crossing tower was Norman Romanesque in style and unlikely to have had a spire. The final appearance of the choir and chancel is uncertain, as the evidence is buried under listed buildings in Priory Row. It was possibly remodeled later in Perpendicular Gothic style. The accidental discovery of its extreme east end, dated to the early 15th century, during the construction of the 20th-century cathedral revealed the length of the priory cathedral for the first time. This chevet-style east end, unusual in cathedrals, consisted of three chapels radiating off a semi-circular ambulatory.

St Mary's was the only cathedral to be demolished in the Dissolution. With two cathedrals in the Diocese of Coventry and Lichfield, Lichfield escaped demolition due to its more compliant secular cannons. In addition the city already had two of the largest parish churches in the country and the Corporation was unwilling to take on the expense of another great church.

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

ARCHAEOLOGICAL SUMMARY

There are considerable below-ground remains of Coventry's first cathedral (the cathedral priory church and Benedictine monastery of St Mary's) and of its second cathedral (St Michael's, bombed during the Blitz in November 1940). Much of the St Mary's site has now been excavated, particularly during the Phoenix Initiative (1999–2003) and walls up to five metres high can be seen in the Priory undercrofts. The west end of the cathedral was exposed in 1856–1857 during construction of Blue Coat School (now headquarters of Holy Trinity church) and excavations in 1999–2000 revealed the majority of the nave, now laid out as a sunken garden (Priory Gardens). The chevet east was uncovered in the early 1960s during the construction of the new cathedral and can be seen below its zig-zag wall at the end of Priory Row.

In April 1999, Time Team (Channel 4) was invited to excavate at the central crossing of St Mary's cathedral, the major discovery being the location of the north-west pier of the tower. This fixed the position of the tower for the first time since the mid-17th century, when the stumps of its massive piers were used to support a water tank. Following the excavation of the nave by Northampton Archaeology, a Phoenix Archaeology Team was established to dig where remains of the priory could be affected by the new buildings of the Phoenix Initiative. The most spectacular find was the undercrofts lying on the terrace below the cloister and the decision was made to conserve them for public access and display with the help of a National Lottery Heritage Fund grant. The foundations of the cathedral office block, Youell House, had to be redesigned to stand on a steel bridge. All the findings of the excavations were published by Rylatt and Mason in 2004 and Richard Morris and his team produced a massive catalogue of worked stone that had been found all over the site. Some of the best examples of these stones can be seen in the Priory Visitor Centre and the Priory undercrofts.⁰⁴

Within the floor of the ruined cathedral of St Michael's there are significant archaeological remains of the earlier phases of the church. It was not until the summer of 2015 that theories on the development of the church from a tiny castle chapel to one of the largest parish churches in England could be tested for the first time. John Moore Heritage Services undertook archaeological excavations in relation to work that was required to seal the two medieval crypts below the north

aisle from water penetration. Substantial walls from at least four phases were discovered confirming the validity of the theories.⁰⁵

Apart from early church fabric, the floor also contains a large number of burials in crypts, brick vaults, single stone coffins or in the ground, a few of which were encountered in the excavations. To the east of the crypts the excavation uncovered an early floor of grave slabs that once covered a more extensive area.

In the wider cathedral area there is considerable archaeological potential. Apart from St Mary's cathedral and priory and St Michael's ruined cathedral, other sites include:

- the medieval Bishop's Palace;
- medieval New Street;
- the cemeteries of St Michael's, Holy Trinity and the priory of St Mary; and
- secular buildings within the medieval priory precinct.

POTENTIAL FOR DISCOVERIES

As recorded in the Hilltop Conservation Area document the archaeological potential of the area surrounding the Cathedral is 'huge'. That it relates to a large number of individual sites so close together showing a continuous built presence on the site from the 11th century onwards is significant enough, but it is also the scale and nature of the earlier buildings that makes the contribution of archaeology to our understanding of the site, so important.

Much work has been done on the priory and the information is publicly available via the exhibits and footings of the buildings on display at Priory Gardens. However, there has been much less interpretation and public dissemination of the information about the ruins of St Michael's and it is here that the primary potential for better understanding of the medieval history of the cathedral site per se, lies.

⁰⁴ Margaret Rylatt and Paul Mason, *The Archaeology of the Medieval Cathedral and Priory of St Mary, Coventry*, (2003); Richard Morris's catalogue of worked stone from the priory excavations deposited in Coventry Archives.

⁰⁵ Paul Murray, *Old St Michael's Cathedral Archaeological Monitoring and Investigation Report*, (2016), John Moore Heritage Services

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

2.1.3 ST MICHAEL'S – THE SECOND CATHEDRAL

St Michael's church possibly originated as a small Norman Romanesque chapel situated within the bailey enclosure of the Earl of Chester's castle. Although the castle was slighted in the latter half of the 12th century, the chapel might have survived to be rebuilt in the mid-13th century in an Early English Gothic style as the new parish church of St Michael to serve the former Earl's Half of Coventry. The rapid growth and economic success of the town in the later medieval period was reflected in a massive expansion of the church from the late 14th century to the end of the 15th century. As a consequence, by 1500 St Michael's had grown into one of the three largest parish churches in England. This period had also seen the flowering of the Perpendicular Gothic and this great church presented a supreme example of the style.

Its tower and spire (1370-1450) are of equal significance, but it is curious that the tower was commenced before the great expansion, so that it is orientated in relation to the nave of the much narrower Early English Gothic church, of which only the south porch survives facing Bayley Lane. Other earlier phases of the church can be seen in the two crypts below the north aisle (c.1300, c.1350).

After the Reformation, the fabric of the church was allowed to deteriorate and strengthening work was carried out to the tower and spire in the 17th and 18th centuries. It was not until the 19th century that the crumbling exterior stonework of the main outer walls was restored (1854-1870) under the direction of Sir George Gilbert Scott and his assistant, John Drayton Wyatt.

Work had begun in 1849 on the interior with the stripping of paint and plaster in a 'tidying-up' process, typical of the Victorian period. These alterations also included the removal of all the pews and galleries, the re-siting of some of the monuments and the total removal of others. Between 1885 and 1890, Sir George Gilbert Scott's son, John Oldrid Scott, oversaw the single biggest restoration project in the history of the church, including the complete re-facing of the tower and spire, the repair and re-facing of the nave and chancel clerestoreys, and of the apse and the vestry. Roof beams also needed strengthening and metal fitch plates were inserted in about 1850. These twisted disastrously in the roof fires of 14 November 1940.



Photo of St Michael's early 1900s interior

In its cloak of new stonework the church was in prime condition for its elevation to cathedral status in 1918 on the creation of the new Coventry Diocese. Between the wars, the only major work carried out in the building was to the sanctuary, where James Murray's ornate neo-Gothic altarpiece (c.1860) was removed. The stonework behind it was restored to its present condition.

Publication reference: for a detailed history of St Michael's see [George Demidowicz, Coventry Old Cathedral A Conservation Plan for the World Monuments Fund \(2013\)](#) and a concise version in [George Demidowicz, St Michael's Coventry: The Rise and Fall of the Old Cathedral \(2015\)](#).



18th century image of Coventry Cathedral with the burial ground in the foreground

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

2.1.4 THE RUINED CITY AND THE SITE

Interwar Coventry

"In the first four decades of the 20th century, Coventry was the fastest growing city in Britain"⁰⁶

After two centuries in the doldrums, Coventry's economic prospects began to rise with the manufacture of clocks and watches and silk ribbons in the 18th and early 19th century. As these declined with foreign competition, workers transferred their skills to the new sewing machine and cycle industries. The mechanisation of wheeled vehicles by means of the internal combustion engine proved to be a boon to Coventry, with the production of the first car by Daimler in 1896. By the interwar period the city had become one of the country's leading centres of motor vehicle manufacture (both cars and bikes) allied with the production of machine tools.

Many of the factories and workshops had been constructed in the historic core of the city, which had retained its medieval street pattern. Despite these new developments, on the eve of the First World War the city remained one of the best preserved historic cities in the country. It contained many medieval and post-medieval timber-framed buildings, a great number of which were hidden behind 18th and 19th-century brick façades. This was an urban environment unfit to serve a rapidly growing 20th century city and before the Second World War the decision was made to modernise the ancient centre. The alternative of setting aside this area and building a new and modern city centre, as on the continent, was not considered. In 1937, an important part of the historic town was demolished to make way for Trinity Street. Further piecemeal re-planning was overtaken by the outbreak of the war in 1939.



Photo of St Michael's early 1900s

Donald Gibson and the Coventry of Tomorrow 1938–1955

In late 1938, Donald Gibson, a young man of 29, was appointed as the new city architect and plans for a new civic centre, library, museum, police and law courts were presented in May 1940 by means of an exhibition entitled: 'Coventry for Tomorrow'. They required the demolition of many of the historic buildings around the Cathedral and guildhall. Gibson's ideas were more radical than those proposed by his colleague, the city engineer, Ernest Ford, and it was not long before they prevailed. The bombing of the city in November 1940 during the Blitz allowed Gibson to think more boldly. Plans were produced in March 1941 for the comprehensive redevelopment of the badly damaged commercial area west of Broadgate with pedestrian-only shopping precincts – all in the spirit of what he considered humane, rational and controlled. When the plans were implemented from the late 1940s, Coventry was quickly perceived as the vanguard of new urban planning and design. The buildings of the Upper Precinct are now regarded as historic and worthy of preservation, having been recently statutorily listed (2018).

Publication reference: for a fuller assessment of Gibson's schemes – see Jeremy and Caroline Gould: *Coventry – Making of a Modern City 1939-73*, (2016); Louise Campbell, 'Paper dream city/modern monument: Donald Gibson, Coventry', in Iain Boyde Whyte (ed), *Man-made future: planning, education and design in mid-twentieth Britain*, (2007), pp.121-144.

⁰⁶ Jeremy and Caroline Gould, HE 2016 PI, *Coventry – The Making of a Modern City*, 1939-73,

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

The Bombing of the City and the Cathedral

Air raids on Coventry began in the summer of 1940 and targeted its strategically important industries, many of which had moved over to war production. Many factories and workshops remained intermixed with historic buildings in a still compact city centre. In the circumstances it was inevitable that the historic town would be badly hit. The air raids culminated in the devastating Blitz on the night of 14 November 1940. Over 500 German bombers dropped incendiaries and high explosives that laid waste to the city centre and at least 568 people were killed.



Rubble filled ruins of St Michael, 1940

St Michael's cathedral was destroyed by fire rather than high explosives. Incendiaries landed on the roof, the timbers and lead of which were soon ablaze and out of reach of the small group of cathedral firefighters keeping watch. As the fire spread below to the timber pews and screens, Provost Howard managed to rescue only a small number of treasures and his description of these tragic events is still shocking and heart wrenching:

At one point, I clearly saw the pillar by the bishop's throne, and noticed that it seemed to have shrunk at the bottom in the intense heat of the burning screen. As far as I could make out, the falling of the pillars of the main Nave arcade and clerestory walls was not due to high explosive but to the falling of the roofs and the consequent dissolution of the stresses on the slender and now weakened pillars by which the heavy masonry above was supported. The steel girders, which had been encased within the principal beams across the Nave, were twisted with the terrific heat, and must undoubtedly have helped to bring the walls down. The whole interior was a seething mass of flame and piled-up blazing beams and timbers, interpenetrated and surmounted by bronze coloured smoke.

The impact on the city was devastating. As dawn broke over a ruined city, a horrific scene of destruction greeted Coventrians. Homes and factories were flattened and many buildings were consumed by flames so intense, the city's sandstone brickwork glowed red.

The Ruins

The cathedral was destroyed and in the days following the raid, a series of important and poignant events helped define the future for the site. In Spring 1948, the ruins rubble was finally cleared and at this time, Provost Howard caused the words of the Hallowing Places to be written on plaques placed on the walls of the Cathedral ruins, and he caused the words "Father Forgive" to be carved around the altar of reconciliation.⁰⁷

In the aftermath of the Blitz, the ruins, cleared of debris, were the focus for a number of ceremonial activities and services. The War Artists Advisory Committee featured them in a number of works and the Ministry of Information used them in a number of propaganda films. Through these activities, which in themselves were part of the response to the shockwave created by an event that had no precedent in Britain, the ruins quickly acquired immense significance as Louise Campbell notes - "locally, nationally and internationally". Throughout the 1940s, the ruins acquired great importance, standing symbolically for the devastation and loss suffered by the city.⁰⁸

⁰⁷ It is important to note that there has been a significant amount of myth-making about the carving of the words 'Father Forgive', to the rear of the altar in the ruins. The romantic vision of Provost Howard writing these words on the wall, in the days following the bombing and fire has potency and power as a story, but it is not exactly as it happened.

⁰⁸ There are numerous books about the Coventry Blitz. One notable account is by Frederick Taylor - Coventry: Thursday 14th November 1940. This book is a companion volume to Dresden: Tuesday 13th February 1945. (See bibliography for full details)

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

2.1.5 THE MODERN CITY AND THE SITE

The tragedy for Coventry and St Michael's, was also an opportunity. Three weeks after the raid, Gibson addressed the Royal Society in London and having already developed a considerable amount of his redevelopment plan for the city before the raid stated: 'In one night the site is largely cleared for this regeneration'.

In December of 1940, the Coventry City Redevelopment Committee was founded by the forward-thinking City Council, who acted decisively in asking city engineer Ernest Ford and Donald Gibson to collaborate on a new city plan.

The two men could not agree and both presented their own plan. Gibson's two-stage plan, which included an intermediary stage and a second so-called Ultimate Plan, was chosen by the City Council in February 1941.

This plan set in motion a chain of various iterations of plans for the redevelopment of the city centre. These plans distinguished Coventry as a thoroughly modern city with zoning of various functional areas and a series of modern buildings defining its core. In these ideas, it is arguable that the planning of the new city was the fusion of Modern Movement ideas about city planning being overlaid on the ancient city of Coventry.

2.1.6 THE PHOENIX – THE THIRD CATHEDRAL

Donald Gibson's determination to refashion Coventry as a modern city evolved throughout the 1940s but his vision of the city, with large public spaces and the partial segregation of traffic and pedestrians, did not sit with Provost Howard's vision for a new cathedral in the city. In direct response to the destruction and rebuilding, Provost Howard later stated in response to the horrors of the bombing:

"As I watched the Cathedral burning, it seemed to me as though I were watching the crucifixion of Jesus upon his cross.... As I went with this thought in my mind into the ruined cathedral on the morning after the destruction, there flashed into my mind the deep certainty that as the Cathedral had been crucified with Christ, so it would rise again with Him. How or when, we could not tell; nor did it matter. The Cathedral would rise again"

Howard sought the views of cathedral architect Randall Blacking, who was in favour of a new building. In contrast, the Central Council for the Care of Churches recommended restoration. This central disagreement coloured the subsequent debate and the opinion of Coventry City Council remained divided. Provost Howard admired Sir Giles Gilbert Scott's Anglican Cathedral in Liverpool and indeed, the previous involvement of Scott on St Michael's put him in a good position for any work on the site. In 1942, Provost Howard and the Cathedral Council appointed Scott to draw up a design for a new cathedral.



Jock Forbes Cathedral stonemason, 1940



Construction of the new cathedral foundations

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

The arrival of a new Bishop, Neville Gorton in 1942 had a significant role to play in subsequent events. Gorton's view on the provision of a new cathedral were decidedly at odds with Provost Howards and he favoured a new building that aligned more successfully with Gibson's newly planned city. At this time, a commission was set up under Lord Harlech to explore all the options for a new building and to ask local people how they felt. There was a substantial movement within the city for the restoration of the ruins, but Gibson argued against it. Gorton too, pushed the idea of a new building that would better serve the city and indeed, attract a younger congregation.

Sir Giles Gilbert Scott's Design

Scott's design, published in 1944, sought the removal of most of the ruins of St Michael's and placed a new building to the north and east of the site – the latter area having been earmarked by the City Council for a public square. Neo-Gothic in design and with a vast, ribbed interior, the Cathedral was comparable to Scott's Anglican cathedral in Liverpool that Provost Howard much admired. Gorton's input into Scott's scheme was to request a more progressive liturgical layout with the addition of a centrally planned altar. Gorton wrote to Scott, expressing how the interior of the new building should be simple and spacious. He also requested additional elements including a Chapel of Christian Unity and a Christian Service Centre. Scott, altering his designs to accommodate Gorton's requests, proposed new buildings to the east. Scott's design, caught between opposing positions of Bishop Gorton and Provost Howard, struggled to appease either side. In addition it was criticised by the Royal Art Commission for the visual contrast between the red sandstone exterior and the concrete arched interior. In 1946, with these difficulties facing him, Scott resigned the commission. The way was now open for a competition.



Sir Giles Gilbert Scott's design for Coventry Cathedral South elevation



Interior view of Sir Giles Gilbert Scott's design for Coventry Cathedral

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

Design Competition

In 1947, the findings of the Harlech Commission⁰⁹ were published, recommending an architectural competition be set up to find a new architect. The report made recommendations for the brief, which were that any new cathedral should:

- have its architect selected by competition;
- be as nearly as practicable on the site of the old;
- be designed in the English Gothic tradition; and
- demolish the ruins.

Bishop Gorton, along with Gibson, firmly believed that the matter of style was an unnecessary restriction and asked the RIBA to challenge the stipulation about Gothic. When the competition was announced in 1950, the style requirement was not in the brief. The competition was organised and run by the Building Committee – though this was later renamed the Reconstruction Committee.

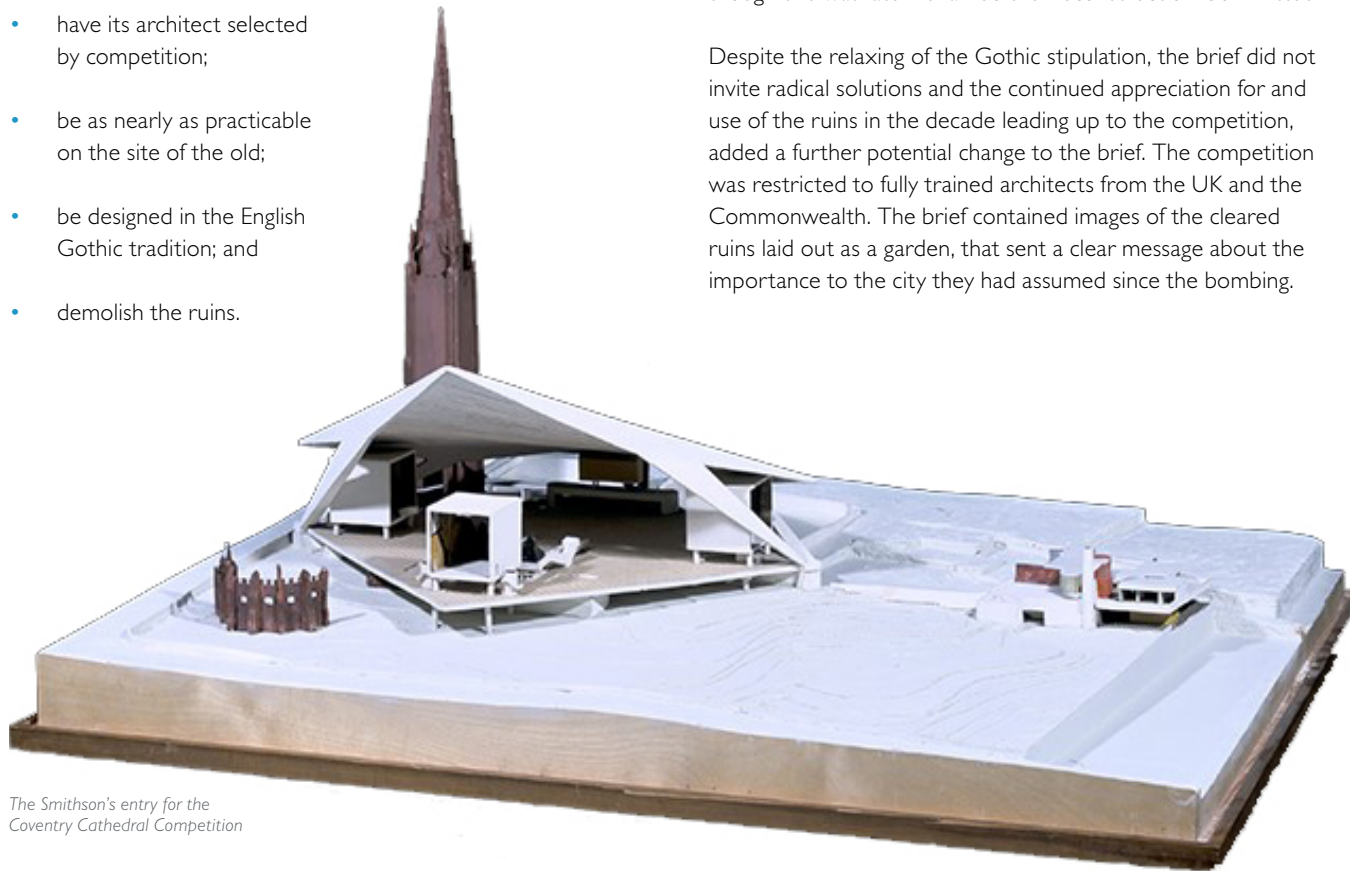
Despite the relaxing of the Gothic stipulation, the brief did not invite radical solutions and the continued appreciation for and use of the ruins in the decade leading up to the competition, added a further potential change to the brief. The competition was restricted to fully trained architects from the UK and the Commonwealth. The brief contained images of the cleared ruins laid out as a garden, that sent a clear message about the importance to the city they had assumed since the bombing.

The brief outlined a number of other design objectives that framed the possibilities for those entering. The Cathedral should seat 1,250 with space for 150 clergy and choir of 40. The lectern and pulpit should be prominent in the plan and the interior should include: a font; a Lady Chapel; a Guild Chapel; a Children's Chapel; and a Chapel of the Resurrection for private prayer. Gorton specified that a Chapel of Christian Unity was to be a separate structure attached to the building. Once again, the concept of a centrally planned altar came into focus with Gorton suggesting that it was too restrictive to the architects and the modern congregation to insist on a traditional layout. He was overruled by the Committee and by the Provost.

The assessors were Edward Maufe, Howard Robertson and Sir Percy Thomas and they sifted through 219 entries. Many of them, constrained by the rigid conditions of the brief and the site, were not considered of sufficient quality. There were a few radical entries including one from Alison and Peter Smithson who proposed clearing most of the ruins to make way for a large concrete canopy, raised on a podium, with all the various elements of the interior deconstructed into separate structures.

One entry stood out, in particular, for how it retained almost all the ruins – something of increasing importance to the assessors, particularly Maufe, who felt strongly that the Harlech Commission had misunderstood their importance. Spence's design only proposed the demolition of part of the north wall of the ruins for an opening that joined them to a new cathedral placed at a right angle to them.

Spence's entry, No.91, prevailed and Spence was told of his success by telephone on 15 August 1951.



The Smithson's entry for the Coventry Cathedral Competition

⁰⁹ The Harlech Commission was set up to provide recommendations on the rebuilding of the Cathedral and was named after Lord Harlech.

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

SIR BASIL SPENCE



Spence in Coventry Cathedral in 1962

Basil Urwin Spence was born in 1907 in Bombay, India. His early training took place in Scotland at the Edinburgh College of Art from 1925 onwards though he switched to the school of architecture soon afterwards. His tutors included John Summerson, who taught him architectural history and theory. He travelled extensively across Europe as a student and in 1929 his brilliance as a draughtsman exempted him from the RIBA intermediate examination and that same year, he worked in the office of Sir Edwin Lutyens – assisting on the designs for the Viceroy's House in New Delhi, before attending the Bartlett school of architecture in London and studying under Sir Albert Richardson.

In 1934, Spence married Joan Ferris – a partnership that lasted the rest of his life and in the same year, he was employed by a college friend and another Lutyens's alumni, William Kininmouth.

Notable from early on was Spence's ability as an artist and as a draughtsman. In 1935, Spence began to win work on exhibitions and for a time specialised in the area, first working on the Empire Exhibition in Glasgow, designing the Scottish Pavilion with pioneering modernist, Thomas Tait.

Spence and Partners was established with Bruce Robertson in 1946 and following that, Spence's career took off substantially. His leap to national prominence came with the Festival of Britain in 1951, for which he used his experience of exhibition design to design the notable Sea and Ships Pavilion. That same year, on 15 August, he was announced as the winner of the Coventry Cathedral competition.

Coventry galvanised his reputation and he became an international figure in architecture and a household name in the UK. Numerous church commissions followed Coventry but his versatility as a designer was put to use across a diverse range of typologies and he designed housing, an airport, barracks and university buildings – most notably at Sussex, where he designed 11 buildings.

Spence was elected president of the RIBA in 1958 and continued in practice until 1972. He died in 1976. His legacy remains significant and his work has attracted considerable scholarship and heritage protection.

Publication reference: For a more complete understanding of Spence's life and work see Louise Campbell's book – *Spence*. Also Spence Archive project (now archived but with a wealth of material and opinion on Spence - <https://webarchive.nrsotland.gov.uk/20170903010359/http://www.basilspace.org.uk/>)



The sea and ships pavilion designed by Spence for the Festival of Britain, 1951

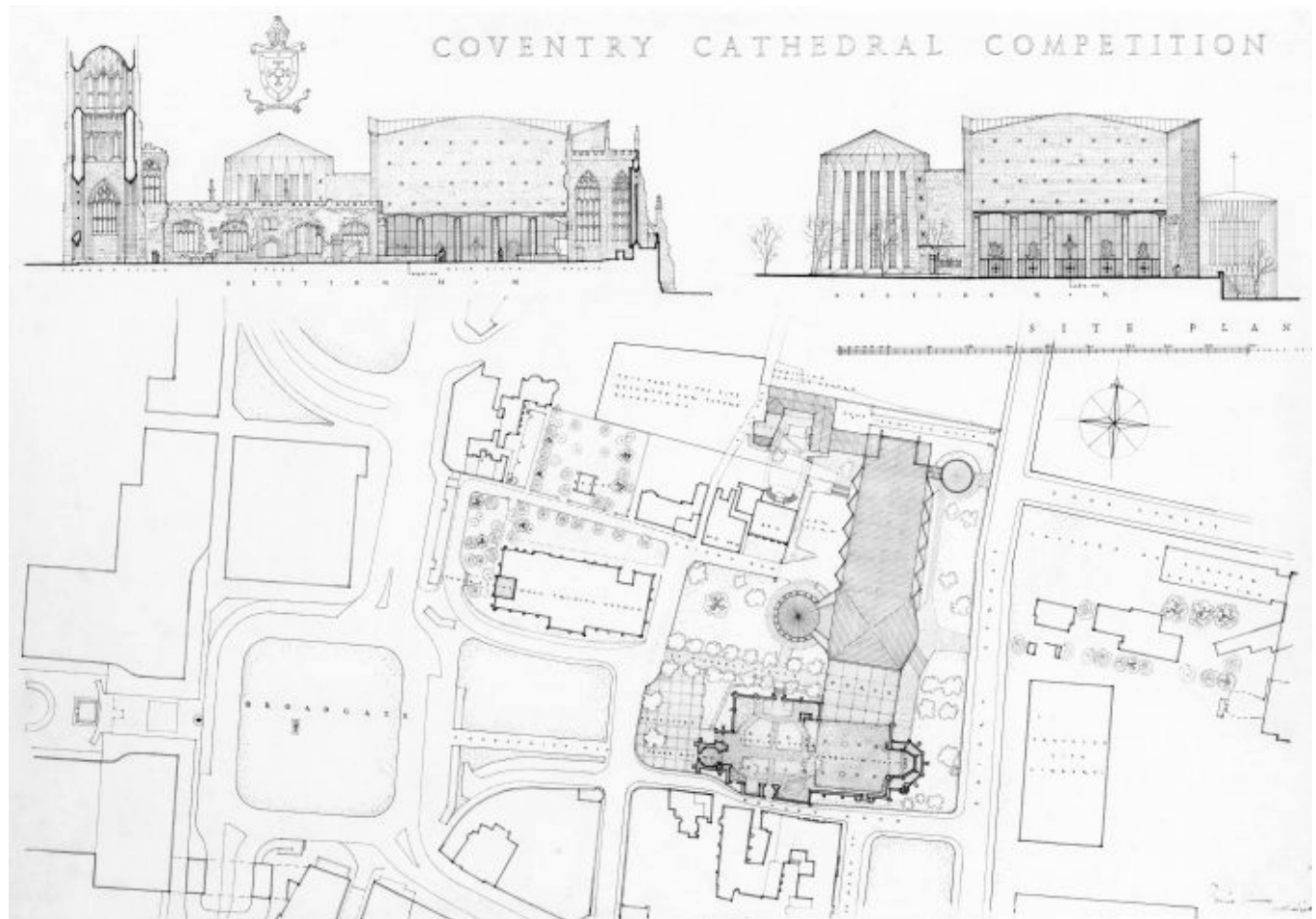
UNDERSTANDING THE DEVELOPMENT OF THE PLACE

Spence's Winning Design

Spence's winning design proposed a number of fundamental things that remained fixed throughout the subsequent development of the building. A detailed account of all the changes that were made in the design of the cathedral, and the ancillary buildings Spence designed in support of it, are beyond the scope of this document. A full and detailed account can be found in Louise Campbell's book *Coventry Cathedral: Art and Architecture in Post War Britain* (see bibliography for full details). The following sections, therefore, break down the most significant phases of development and discuss the important changes made to the design. The forces and personalities at work on the building are also only outlined as there is not the space to recount the full, complex history.

Spence had visited the site in 1951 and subsequently wrote in his book:

"I was deeply moved. I saw the old cathedral as standing clearly for the Sacrifice. One side of the Christian faith, and I knew my task was to design a new one which should stand for the triumph of the resurrection".



Coventry Cathedral competition. Sectional elevations from south; ground plan of ruins of old cathedral and new cathedral, July 1951. © Canmore DP 028423

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

2.1.7 CONSTRUCTION – THE FOUR PHASES OF THE DESIGN

The construction of the building can be broken down into four chronological phases, during which there were numerous minor changes to the design as it progressed. These changes were brought about by a range of factors, but most significant of these was the re-design of the building in 1956, brought about by financial pressures that made the competition design unfeasible.

The Competition Design – 1951

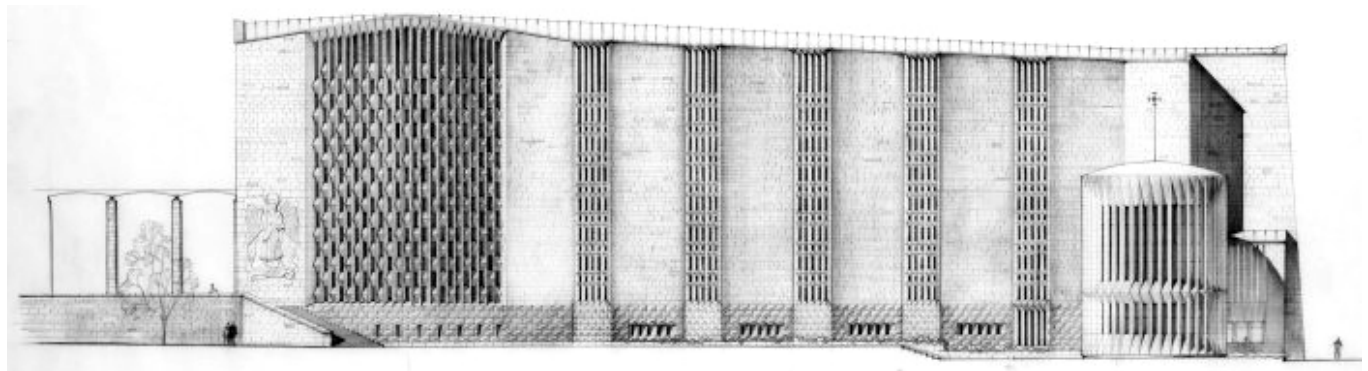
The competition design retained almost all of the ruined cathedral. To link it to his new building, Spence had removed a part of the north wall of the old nave and this defined an axial route from the nave of the old directly, via a set of steps, to the nave of the new.

A low porch, taking its cue for scale and height from the ruins, joined the two structures together and provided shelter between them. Because the canopy was subservient to the ruins in terms of height, the two buildings appeared on elevation to be distinct from one another. The new cathedral rested on a base of granite blocks with a series of angled buttresses on the north side. The two chapels were both based on a cylindrical plan and were positioned to balance each other on plan. The Chapel of Unity was designed to have a fortified, almost castellated appearance on the exterior;

to contrast with the lighter interior and echoed Robert Lorimer's National War Memorial in Edinburgh.¹⁰

The interior of the competition entry design was defined by three principle factors: an immense, long nave; a wide, concrete groin vault supported on slender columns; and a 'great picture', behind the high altar – a large tapestry.

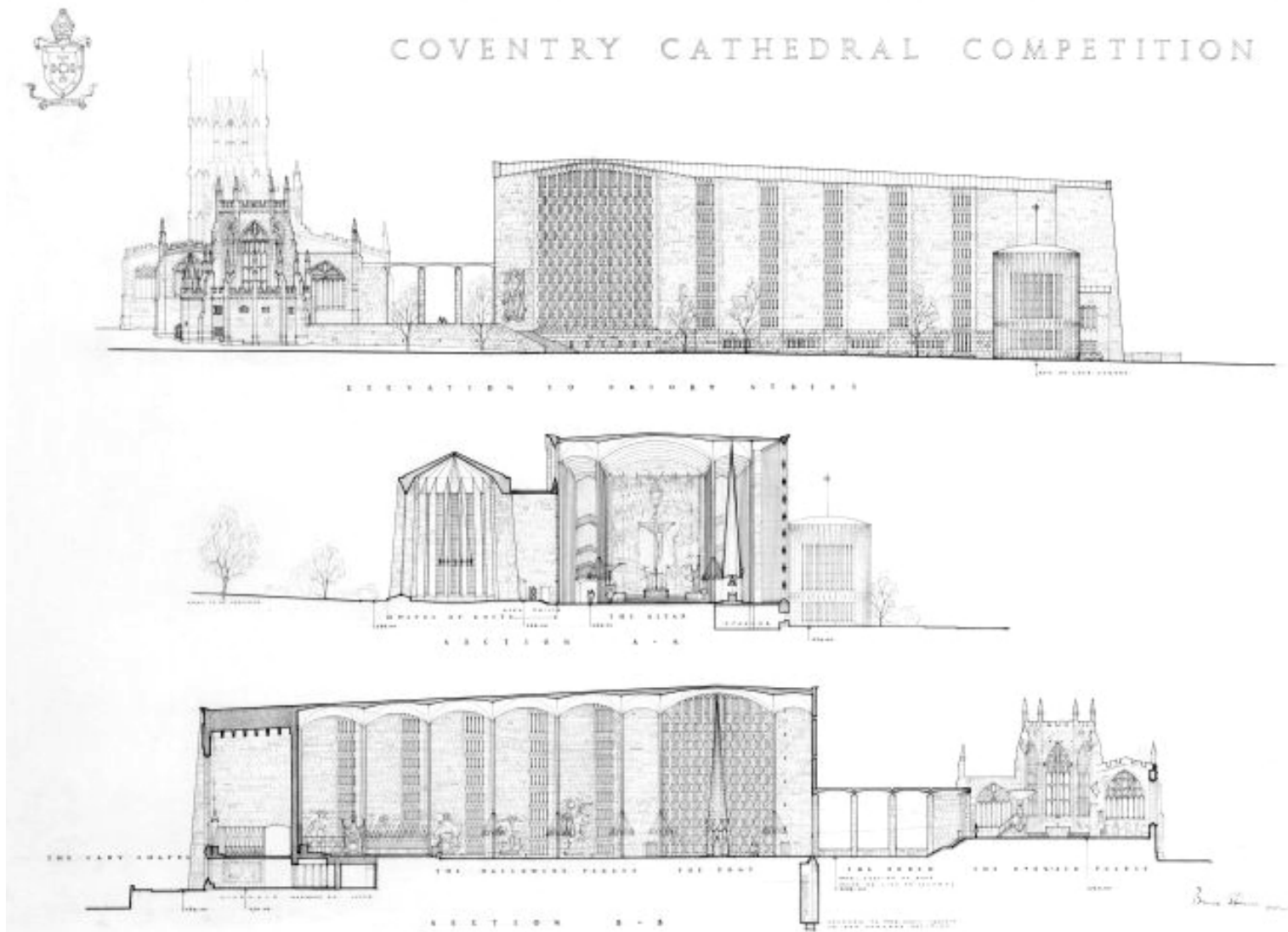
Designed to be built in red sandstone, to echo the materiality of the ruins, the Cathedral combined tradition with modernity. For the interior aesthetic, his primary source material was the Notre Dame du Raincy church by Auguste Perret of 1922-1923. A large, elegant vessel of space, light and rich colour – the latter being afforded by the expanses of stained glass.



Competition elevation drawing showing the overall composition and granite base. © Canmore DP00024477

¹⁰ Lorimer's building was completed in 1927 was an extension to Edinburgh Castle. It is a circular shrine with external sculpture and stained glass designed in the Gothic style.

UNDERSTANDING THE DEVELOPMENT OF THE PLACE



Coventry Cathedral competition. Elevation from west. © Canmore DP 028422

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

Developments 1951–1954

Spence's competition designs were widely published and scrutinised. Those qualities for which it had stood out for the assessors, were seen in a variety of ways, particularly from the architectural press. The Architects' Journal found it not radical enough, dated and anachronistic. Albert Richardson, the great church architect, compared Spence's design to an exhibition pavilion – a criticism that considering Spence's work to this point, must have hit home.

Of the assessors, the most vocally supportive was Sir Edward Maufe, an architect who had already designed a cathedral himself and whose career also balanced the traditional and the modern in architecture. In response to a wide variety of comments, Spence developed his design. Spence removed the building's base of grey granite, remodeled the porch and approach stairs and enlarged the west window. The most significant alterations, however, were made to the structure of the building. The building's interior relied on high, slender columns that formed an impression of the nave aisles and allowed for freedom of movement and clear sight through the interior – giving direction and perspective to the view of the tapestry behind the altar.

In October of 1951, Spence invited the Danish engineer and pioneering modernist Ove Arup to take up the position of consulting engineer on the Cathedral project. Arup's first major intervention into the design came in the form of his suggestion to

separate the internal vaulting from the walls – this idea allowed Spence a greater degree of freedom to develop a vault that echoed Gothic forms like lierne or fan vaulting, instead of the simple groin vault he had originally envisaged. By 1952, Ove Arup's assistant Povl Ahm, collaborating with Seppe Stockli from Spence's office, had made considerable changes to the roof that had a fundamental impact on the overall appearance of the nave. Most importantly, the changes reduced Spence's rows of nave columns from four to two. These refinements also helped to unify the roof and the elegant nave columns with the other designed fixtures of the space.

Spence's employment of a number of artists whose work would be central to the building also happened early on in the process. Graham Sutherland was the first to be approached after the competition and in 1952, Spence approached John Hutton, whom he knew from previous collaborations at the Festival of Britain. The same year, Spence invited Robin Darwin at the Royal College of Art to recruit artists for the stained-glass windows planned for the nave.

Spence was assured in his choices but subsequently relied quite heavily on other members of his office to monitor progress – particularly Roger Button. The nave windows had an important impact on the development of the design and once they were started, he could make no further fundamental changes to the nave.

THE QUESTION OF A CENTRAL ALTAR

In 1952, Bishop Gorton asked Spence to revise the design of the interior and bring the altar forward in line with the progressive liturgical ideas on church design at the time. In November, Spence's revised design, shown in sketch form to the Reconstruction Committee, arranged the seating for the clergy and the Bishop's throne around a more centrally positioned altar, placing the choir between the seating and the altar. The Committee, led by Ernest Ford, rejected the scheme, defeating Gorton's vision for a liturgically progressive cathedral. Spence reverted to his original layout, but the consideration of a central altar did change the interior in other ways.

UNDERSTANDING THE DEVELOPMENT OF THE PLACE



The first perspective drawing for publication after winning the competition, showing the visual relationship between the ruins and new cathedral. August 1951, © Canmore DP 012268

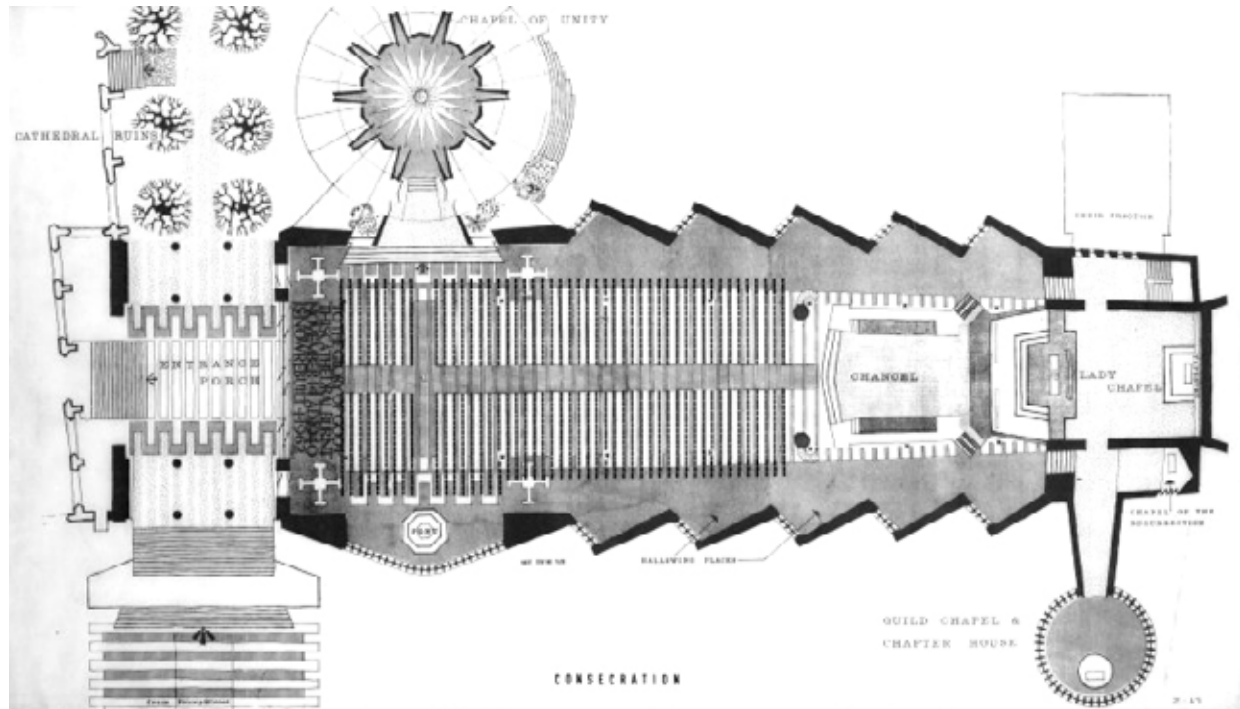


Interior perspective from north towards Great West window, Coventry Cathedral. © Canmore DP 018491

UNDERSTANDING THE DEVELOPMENT OF THE PLACE



The evolving design showing development of columns and ceiling showing early sketch of the tapestry idea, 1951



Plan of cathedral showing nave seating and proposed Lady Chapel, 1952. © Canmore DP 024537

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

Crisis and Redesign 1954–1958

The money for the new cathedral was provided by the War Damages Commission but their policy was to fund only a 'plain replacement'. Elements of Spence's design that he considered of paramount importance to the concept therefore, became superfluous under the funding rules of the Commission. Between 1951 and 1954 he was occupied both in refining the design, particularly the structural design, and raising funds. Spence embarked on a number of lecture tours one of which was a trip with the Provost and the Bishop's Chaplain to Canada. Spence also needed to generate support closer to home for whilst Gibson was a firm supporter of both Spence and his scheme, the City Council were not. They were concerned that the re-building of the Cathedral was taking precedence over the re-building of the city. But the Cathedral

was not just for the city said others, including the Minister of Works, David Eccles. The licence to build, was granted in May 1954 and the excavations commenced soon after. To add to the complexities Spence's quantity surveyor had been delayed providing accurate figures for the work. It transpired, in 1956, that the Cathedral project was going to cost more than double the original estimate. Faced with a derailed project or a seriously rationalised design, Spence wisely chose the latter.

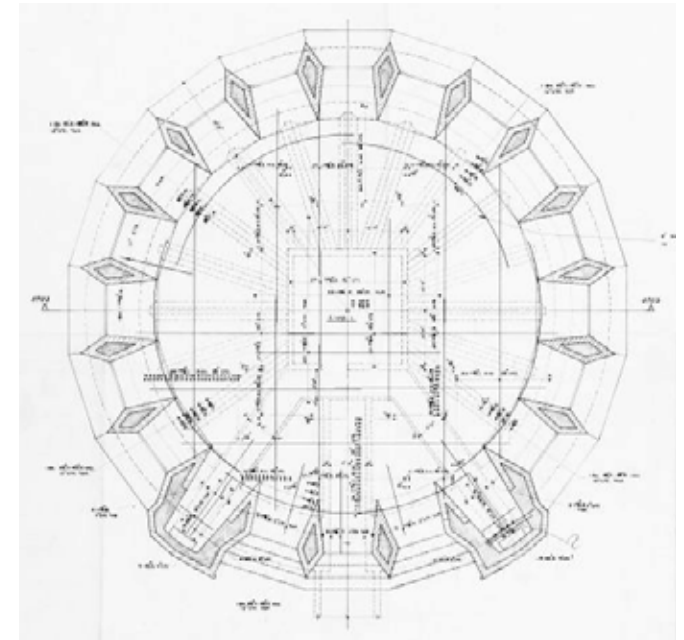


Spence's sketch of Sutherland final design for the tapestry. © Canmore DP 027561

The changes to the design were numerous and overall, represented a tightening up of the design. Seppi Stockli and Tony Jackson were responsible for the working drawings that followed. In 1957, the side walls were redesigned to rise above the nave windows, which gave rise to a series of jagged edges to the buildings profile. The most fundamental change came in the form of the substitution of concrete blocks for the originally planned stone ones in the interior of the nave. Spence's new design proposed that these blocks be roughly rendered to give texture to the walls. Spence also re-designed the Chapel of Unity, demolishing the stone linking structure and replacing it with a lighter, more transparent link – this also removed the necessity for the vertical screen that had divided the chapel from the nave. Spence reduced the scale of the chapel's footprint and re-designed the concrete fins that were to hold Margaret Traherne's dalle-de verre glasswork.

Spence looked finally to the porch as an area that could be rationalised and improved. He did this by taking out some of the stonework and re-designing the steps, which were now free of the building.

The interior of the building generally, as the decade progressed, saw refinement and increased clarity of the design. The tapering cruciform columns in the nave, the vaulting of the roof and the canopy stalls all contributed to the expression of a modern Gothic. Gone also, was the wall that separated the nave from the Lady Chapel. This decision was important for the tapestry, which now filled the entire back wall of the new cathedral. In response to comments from both Spence and the clergy, Sutherland's final design of 1957–1958 was more stylised and dramatic than previous incarnations of the design.



Structural details showing ground floor of Chapel of Unity Ove Arup 1954 © Canmore DP 027496

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

The Final Design 1958–1962

The rationalisation of the design after the disclosure of the financial difficulties in 1956 saved the project. Spence's 'streamlined new design' was well underway in 1958 with the nave walls under construction. The final phase of alterations was facilitated and partly driven, by the arrival of a new Provost, Harold Williams, in 1958. Williams was a progressive churchman whose ideas about liturgy – in particular about the relationship between clergy and congregation – informed some of the last changes to the design before completion. The impact of these changes was most acutely felt in the sanctuary. The altar was enlarged, the reredos eliminated and the altar cross was mounted on a pedestal. To balance the gap between the vast tapestry and the altar and to define the sanctuary as a separate entity visually from the nave, Hans Coper was requested to design large ceramic candleholders. The choir stall canopies and the pulpit and the lectern by Dame Elisabeth Frink also helped to re-shape the design of the sanctuary at this stage. Most importantly for the outward appearance of the new cathedral was the re-instatement of the Guild Chapel, now renamed the Chapel of Industry and Christ the Servant. Positioned to overlook the industrial workshops of the city, the chapel was finished in clear glass, for transparency – Spence's idea of inserting medieval glass into the fenestration was never realised.

Internally, the chapel benefited from the close collaboration of architect, artist and craftsmen, with Anthony Blee and Hans Coper in particular, working closely on the altar.

The impact of Williams was felt in the final design for the Gethsemane Chapel, where his desire for more figurative sculpture in the new cathedral was realised in the form of Syke's mosaic. Lastly, Williams' thoughts about the Cathedral as a performance space – particularly for music and dramatic performance – informed Spence's final alterations to the porch and his redesign of the shallow steps leading to the Chapel of Unity.



*The Cathedral completed - view of the porch and apse of old cathedral from the north-east.
© Canmore SC 1066470*

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

2.1.8 A PLAIN JEWEL CASKET

The construction history of the new cathedral was well documented as it was built and there is a large number of construction drawings and detailed images in the archives.

Spence himself described the new cathedral as a “*plain jewel casket with many jewels inside*”¹¹ and the ‘casket’ itself was predominantly constructed of concrete.

Structurally, the building rests on a large concrete foundation into which 671 steel piles were inserted to pin the foundation to the sandstone bedrock beneath. From the foundations, huge walls of concrete, finished in blocks of sandstone, rise to the roof, which is a large concrete shell. Between the internal roof and the shell, there is a void in which tie-beams cross the nave. Further buttressing to the roof is provided by the sawtooth walls. The baptistery roof is an orthogonal structure and three concrete beams that lie directly beneath the eaves take the weight of the roof, allowing less weight to rest on the curving baptistery wall beneath.

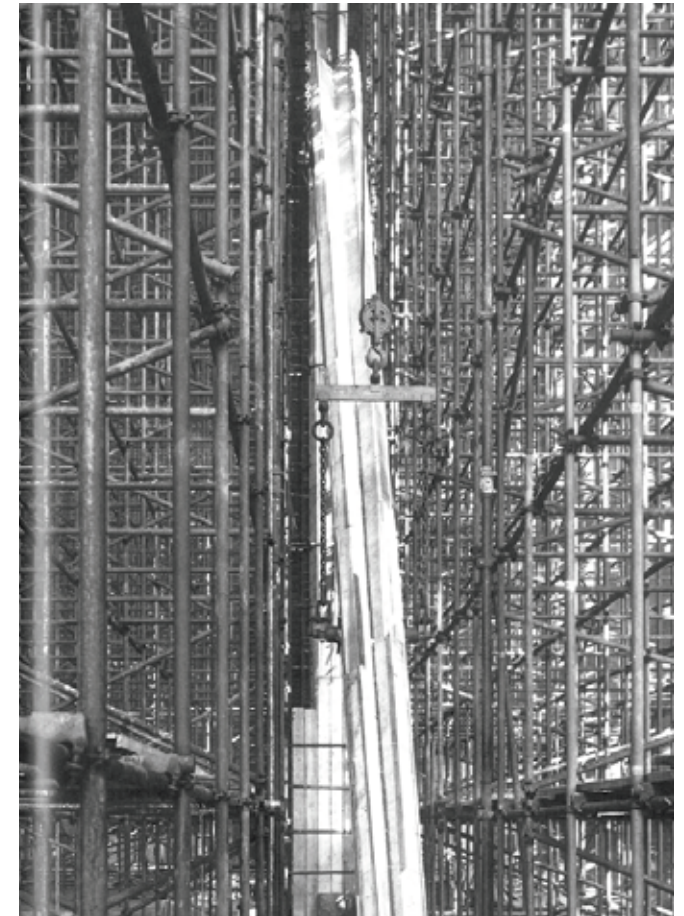
The porch roof, the most outwardly visible concrete element of the building, is supported by a large concrete frame that has its base beneath the west window – which itself is stiffened by a series of high tensile steel cables. The roof canopy is 9cm thick and it rests on a pair of stone-clad concrete walls and four circular columns that again, are concrete with stone cladding.

The chapels rely on reinforced concrete construction and are of a circular plan form that features fins inset with glass. The concrete on both chapels is clad in Westmoreland slate fixed in bronze.

Within the nave itself, 14 slender columns support the geodesic roof, which is constructed of concrete ribs inset with timber slats.



Reinforced concrete construction on site



Hoisting the precast columns into place with extensive scaffolding

¹¹ Spence, *Phoenix at Coventry*, P62.

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

2.1.9 THE JEWEL CASKET FILLED

Spence's design for the building had always prioritised a fusion of art and architecture. The manner in which the artists were chosen and the value placed on each commission originated directly from Spence's office and reflected to a large extent, Spence's vision for the building. Each piece of work went through its own design iterations and the manner in which they were made was in the hands of the individual artists. Some of the pieces are integral to the architecture, like the tapestry or the baptistry window, whilst others can be considered as stand-alone items, like the lectern or the candlesticks, but all were conceived to bring a sense of unity to the building.

A full and detailed account of the key artworks in the new cathedral can be found in *Journey into the Light*. All that is intended here is a synopsis of the works and their makers with a brief history. These artworks, each with their own design histories and artistic and spiritual provenance, are part of the fabric of the building and have been intertwined in its liturgical and physical make-up since the conception of the building. An overarching view of their relationship to the architecture of the Cathedral as a whole, and the individual liturgical, spiritual and cultural value of each will be discussed in Section 4.0, Significance.



John Hutton engraving one of the west screen angels



Organ tuner Michael Latham, 1993



Ralph Beyer carving one of the Tablets of the Word, 1950s

UNDERSTANDING THE DEVELOPMENT OF THE PLACE



1962 photograph of St Michael and the Devil by Sir Jacob Epstein

2.1.10 CONSECRATION

Coventry Cathedral was consecrated on 25 May 1962. Queen Elizabeth II, accompanied by Princess Margaret, attended the service with the Queen signing the Sentence of Consecration during proceedings. The service was conducted by the Bishop of Coventry, Cuthbert Bardsley, and was attended by eight archbishops and 56 bishops. The congregation numbered over 2,000.¹²

The service saw the Bishop and the consecration party process through the ruined cathedral before descending the steps to the new building, following the route Spence had intended all visitors to take. During the following week, Benjamin Britten's *War Requiem*, which interspersed a traditional Latin mass for the dead with poems by First World War poet, Wilfred Owen, was performed at the Cathedral for the first time.

Following the consecration, the Cathedral became a focus of national pilgrimage, with tens of thousands of visitors coming to see the building.



The Consecration of Coventry Cathedral, 25 May 1962, Terence Cuneo



Queues of visitors to the Cathedral, 1962

¹² There is a substantial number of Pathe News reports regarding Coventry Cathedral, its construction and consecration to be found at - <https://www.britishpathe.com/video/coventry-cathedral/query/coventry+cathedral>

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

2.2 HISTORIC DEVELOPMENT PLANS

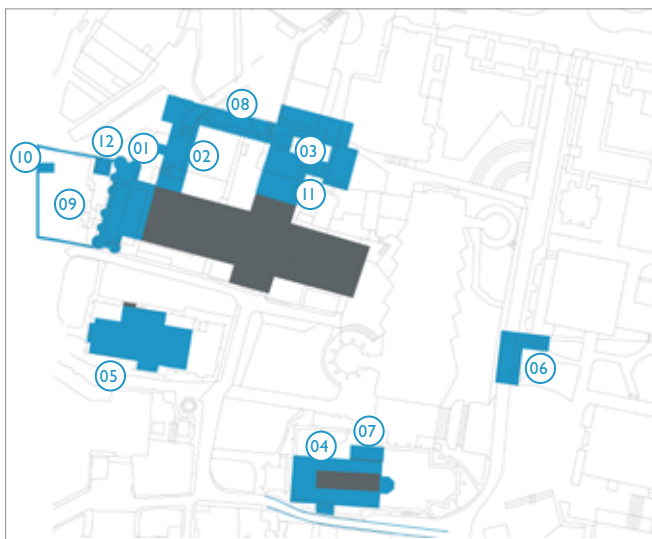
Phase 1: Phasing sequence 1100–1160



- 01 c. 1100–1160: Cathedral Priory Church of St Mary
- 02 c. 1100: Chapel of the Holy Cross
- 03 c. 1100 – Holy Trinity
- 04 c. 1100–1200: Castle Chapel in Castle Bailey
- 05 Possible line of castle ditch
- 06 Possible position of castle motte

- Built since previous phase
- /// Demolished since previous phase
- Development from earlier phases

Phase 2: Phasing sequence 1160–1300



- 01 1220s–1230s: Cathedral Priory church west end
- 02 1160–1300: Priory west range
- 03 1220s–1300: Priory undercrofts and structures above; infirmary; dormitory
- 04 1250–1270: New St Michael's, rebuilt as a parish church
- 05 c.1260s: Holy Trinity rebuilt
- 06 13th century: Bishop's Palace, plan unknown
- 07 c. 1300: Chapel of the Blessed Virgin Mary on the Hill in the Cemetery
- 08 Refectory undercroft c.1250
- 09 Cathedral priory forecourt
- 10 Priory 'Foregate' and enclosing wall
- 11 First Chapter House
- 12 Sextonry

Phase 3: Phasing sequence 1300–1400



- 01 1340–1370: Priory Refectory
- 02 1310–1330: Priory Chapter House
- 03 1370s–1390: St Michael's Tower
- 04 Extensions to Holy Trinity Church

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

Phase 4: Phasing sequence 1400–1540



- 01 1400–1450: Cathedral Priory church east apsidal chapels
- 02 Early 1400s: Priory Cloister
- 03 c.1415: Priory Lychgate Cottages
- 04 1400–1500: Major extensions to St Michaels
- 05 1526–1527: Michael's Chapel, Holy Trinity

Phase 5: Phasing sequence 1540–1860



- 01 1540s–1650s: Cathedral Priory church demolished in the Reformation
- 02 Hill Top formed
- 03 1720s: 11 Priory Row and annexe
- 04 Mid-18th century: 7 and 8 Priory Row
- 05 c.1800: 9 and 10 Priory Row
- 06 1856–1857 Bishop's Palace demolished
- 07 Priory 'Foregate'

Phase 6: Phasing sequence 1940s

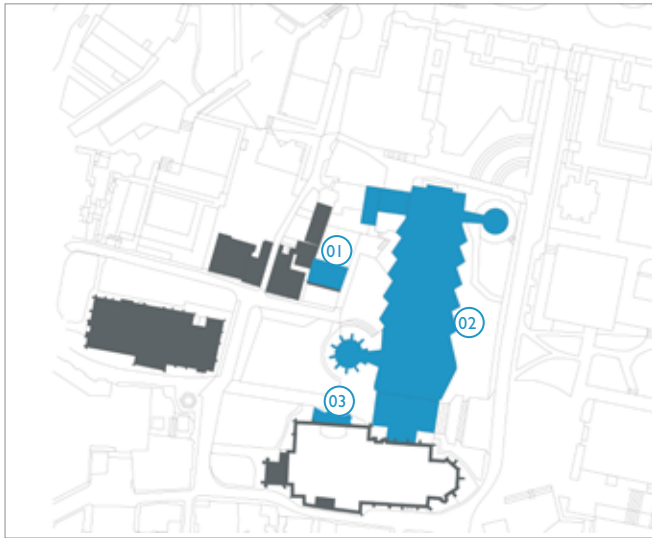


- 01 St Michael's Cathedral destroyed
- 02 No.11 Priory Row destroyed (behind front façade)

- Built since previous phase
- ▨ Demolished since previous phase
- Development from earlier phases

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

Phase 7: Phasing sequence 1962–1964



- 01 1956: No.11 restored
- 02 1962: The New St Michael's Cathedral
- 03 1964: Bookshop

Phase 8: Phasing sequence 1964–1965



- 01 1964–1965: John F Kennedy House

Phase 9: Phasing sequence 1967–1972



- 01 1967–1972: Dewis Lodge
- 02 1967–1972: Bardsley House refurbished and extended

- Built since previous phase
- ▨ Demolished since previous phase
- Development from earlier phases

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

Phase 10: Phasing sequence 1972



01 1972: Haigh Lodge

Phase 11: Phasing sequence 1984



01 1984: Refectory extension (song school) built

Phase 12: Phasing sequence 2001–2003



01 2000: John F Kennedy House demolished
02 2001: Fire in Undercroft
03 2001: Priory Visitor Centre
04 2002–2003: Youell House built

- Built since previous phase
- ▨ Demolished since previous phase
- Development from earlier phases

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

2.3 PLACING THE CATHEDRAL IN CONTEXT

This section seeks to contextualise the Cathedral in a number of ways that have relevance for its significance, future management and conservation.¹³ As one of the few large-scale places of worship built in the UK in the Post-War period, the building is both related to and reflective of, a number of important religious, architectural and artistic contexts of those years. The reasons behind the construction of the Cathedral and the manner in which the historic development of the building unfolded make the building unique. No other cathedral in the country was destroyed in the war and only three were built in the following decades. However, large numbers of churches were built and within that context, Coventry had a vital and talismanic role to play – its influence on other churches, directly or indirectly is therefore important to discuss. More so than the two other Post-War cathedrals at Guildford and the R.C cathedral in Liverpool, Coventry showed the continuum of church building and worship on the site that had begun in the middle ages and as such, has a deeper relationship to earlier forms of worship and architecture than the others.

Within the context of Post-War reconstruction more generally, the Cathedral was also an important and potent symbol, not only of the Christian response to the devastation of the war and the messages of peace and reconciliation, but also in the practical re-building of the fabric of our towns and cities. Its place therefore, in the fabric of Coventry must also be considered, as the centre was re-planned during and after the war and remains a fairly intact and important example of Post-War city planning, architecture and urban design.

The context of Spence's own architectural development and his work both preceding and following the construction of the Cathedral also add to our understanding of the building. Spence emerged from a specific and quite unique context that, simply put, fused traditional ideas about craft with modern sensibilities, design and materials. His exhibition designs and his earlier church work are particularly relevant to the new cathedral design.

The new cathedral has important links, historic and modern, to international architectural and artistic movements. Influences on Spence's original design and on some of the subsequent changes by his office to it, can be traced. Likewise, the wider context of cathedral building worldwide at the time and connections with comparable buildings can also be made.

This section does not seek to analyse all these areas in great depth. Where scholarship exists to deepen understanding of these areas, it has been noted. This section serves therefore, as an overview of the many contexts in which Coventry Cathedral can be evaluated. In time, this will inevitably be added to and expanded as new scholarship, architectural, design and art history emerges about the building and the dynamic period in which it was conceived and constructed.

2.3.1 SPENCE'S INFLUENCES FOR COVENTRY

The primary influences on the design of the Cathedral came from Spence himself and his architectural development prior to the competition entry in particular. It is important to note that as the design evolved the influences of other people in Spence's office became apparent and that the building reflects a range of different influences in its phases of construction. This fact was admitted by Spence when he acknowledged that the new cathedral was a hybrid design, and this is recalled by Louise Campbell who described the three distinct phases thus:

"From the sensitive Lorimer-like Neo-Gothic of the early 1950s, to the spiky new look produced by the redesign in 1956, and the powerfully cantilevered porch of the final phase."

In his own account of the genesis and construction of the Cathedral, Spence offers commentary on some of the buildings that he thought influenced his thinking. These influences are reflected in various ways and some are more oblique than others. Spence wrote in his book of a number of places that helped him frame his vision for Coventry and which, it could be said, inspired certain elements of the building. His travels in Europe, both prior to the competition and during the construction of the building, meant that he saw a number of buildings including the Cathedral at Albi, of which Spence remarked on the 'breathtaking simplicity' of the design, concluding *"if only Coventry could have the same quality"*. However, he singles out two other cathedrals, the Sagrada Familia in Barcelona and the cathedral at Gerona, as being of particular significance to his personal planning for Coventry.

Spence's architectural development in two main areas are important to a full understanding of the context of Spence's design. His early work on exhibition buildings and his church work prior to winning the competition for Coventry.

¹³ As set out in section 1.1.1, it is important to remember that the Cathedral encompasses both the ruined and new cathedral structures, and that Spence's design inextricably linked the two. This section therefore discusses the Cathedral as a whole, with the new cathedral referred to explicitly as necessary.

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

Country Houses and Exhibition Designs

Spence can be considered an architect who embraced the continental Modern Movement from early on in his career and was at the forefront of introducing it to a British public. His early work, which included country houses and schools, were a mixture of modern and traditional forms which demonstrated his desire to bring these forces into dialogue with each other. He arguably did this most successfully in his 1938 design for a Scottish Country House for the Glasgow Empire Exhibition and at Gribloch, a large house designed for the American John Colville and his wife in Stirling.

Alongside a number of notable domestic commissions, Spence's early career was defined by his designs for exhibitions and it is in this work that he found the freedom to explore modern forms and materials. His breakthrough design in this regard – albeit in an assistant role to Thomas Tait – was the Scottish Pavilion at the Empire Exhibition in Glasgow in 1938.¹⁴ This was a progressive, futuristic design that showed the range of Spence's capability.

Spence and his office became well-known for exhibition and pavilion design and throughout the 1940s he designed a number of temporary structures in a modern idiom. This work culminated in his vast Sea and Ships Pavilion at the Festival of Britain in 1951. The structure brought together a wide range of new and traditional materials for the purpose of displaying ships and displays about shipping and shipping technology. The building was open-sided facing the river front and featured an array of different artistic and architectural features on a number of internal levels. On plan it was a long, open box, embellished with artefacts and models and was both colourful and popular.¹⁵



View from the south of Gribloch House in Scotland © Canmore, ref SC710849

¹⁴ Designed in 1937

¹⁵ A more complete design history of the pavilion can be found in *Basil Spence: Buildings and Projects* pp.42–55. Dr Louise Campbell (Author), Jane Thomas (Author), Miles Glendinning (Author) 2012 RIBA Publishing

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

Church Designs

Fundamental to any understanding of the Cathedral's design is Spence's formative relationship to the Scottish craft traditions and his earlier work in both Scotland and England before work on Coventry began. Spence's first church design was for St Ninian and St Martins Church at Whithorn, Galloway, for the Roman Catholic church. The church was never constructed, but the model (shown right), shows Spence's sensitivity to the history of the site,¹⁶ and his overtly modern tendencies for large expanses of planar wall, large curving roof forms and sawtooth walls.



St Ninian's and St Martin's Church. (Unrealised). Photographic view of daylight study model of church and cloister from above, 1951. © Canmore SC 1117891

¹⁶ Whithorn is on a remote peninsula and is reputedly the site of the first church ever built in Scotland (495AD), the Candida Casa. St Ninian earliest place of worship was believed to be a sea cave and Spence designed the building to evoke this legend, by designing a curving, cave-like east end and by using pebbles from the nearby beach to pave the courtyard.

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

The Coventry Churches

Spence's church work in England began with three churches in the Coventry area which was funded by the War Damages Commission. These churches, St Oswald, Tile Hill; St Chad, Wood End; and St John the Divine, Willenhall, all have an important contextual and historic relationship to the Cathedral. Designed as simple parish churches by Spence's office, the buildings all have a symbolic link to the Cathedral and as they were designed and built as the Cathedral was being constructed, offered the architects the potential to explore and test ideas on a smaller scale.¹⁷

All three buildings were built between 1956–1957 and each had a vicarage alongside. In all three the proportions and interior spaciousness were dictated by a concrete portal frame and featured a fully glazed wall at one end of the nave. All the ceilings were decorative and there was judicious use of carefully placed individual artworks and in places, rich materiality. These churches led to other commissions for Spence's office,¹⁸ most notably in Sheffield at St Paul's (1959). After the completion of Coventry, Spence continued to develop the ideas from these three churches and the Chapel of Unity at the Cathedral. This process culminated in the Mortonhall Crematorium (designed 1961, built 1967) with the combination of angled exterior walls, slit windows and natural lighting that also defined his later work on buildings of all kinds.



St John the Divine, Willenhall



St Chad, Wood End

¹⁷ A full account of Spence as a church builder can be found in *Shaping the Sacred, Spence as Church Builder*, by Louise Campbell, Basil Spence, Architect pp.63–74

¹⁸ Particular note must be given to Anthony Blee for the design and detailing in these churches, Blee had been awarded a distinction for his thesis on Religious Expression in Modern Architecture by the RIBA and contributed greatly. Overall, the influence of Seppi Stockli, Tony Jackson and Roger Button on these buildings was unquestionable.

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

Analysis of Spence's Oeuvre

Coventry Cathedral is central in the career and life of Spence and the work of his office. The Cathedral design drew on a range of traditional and modern threads from his early career, and crystallised some of them. However, the brief and the symbolic functions that the building required, constrained Spence and his team more than they would be at any time in the future. The previous work on exhibition buildings is important and evident in the final designs at Coventry, particularly the spatial characteristics and the use of natural light and colour. However, the Cathedral arguably relies more on echoing earlier forms and for this, Spence reached back to his early, traditional domestic work for inspiration as well as drawing from the rich interior of the pre-war St Michael's. He used the chapels, nave recesses and liturgically important features as opportunities to showcase traditional arts and crafts. The Cathedral is, in terms of Spence's oeuvre, the culmination of his attempt to reconcile the traditional and the modern.

2.3.2 NATIONAL CONTEXT AND INFLUENCES

Only three cathedrals were built in the Post-War period in the UK, Coventry, Liverpool Metropolitan and Clifton. Guildford and the Anglican Cathedral at Liverpool were also completed Post-War, in 1961 and 1978 respectively but had been designed and begun in the first half of the 20th century.¹⁹ Coventry's relationship, both to the earlier two and the later two is important and is manifest primarily in Spence's decision to design Coventry in a modern Gothic idiom – a continuation and refinement of the buildings by Scott and Maufe that together showed the move toward a stripped-down version of the medieval form.

Each of these buildings is unique and has their own religious and design history, but together they form a context for each other in a number of important ways. The most notable difference between Coventry and the other two is that Liverpool Metropolitan and Clifton are both Roman Catholic cathedrals, developed during and after, respectively, significant changes in liturgy. They reflect a move towards a closer relationship between the clergy, the word of God and the laity, in the form of circular or semi-circular plans. Despite these differences, they collectively represent a significant architectural and artistic achievement from the Post-War years where many of the same artists, engineers and designers worked collaboratively to complete the buildings.

Coventry and Liverpool Metropolitan have a particularly strong kinship that is built partly on the continuity of artistic ideas and partly on the fact that the new buildings are both extensions of earlier buildings. Some of the artists who were involved in Coventry also went on to work on Liverpool Metropolitan including John Piper, Patrick Reyntiens and Margaret Traherne all of whom contributed stained glass or dalle-de verre to both buildings. Spence himself was called upon to help write the brief for the Liverpool Metropolitan competition and helped to assess the competition entries.

Coventry represents the continuum in English architecture of the tradition of European cathedral building in the Gothic style that flourished in the middle ages. Carried into the 20th century and modernised by Scott at Liverpool and Maufe at Guildford, Coventry is the last evocation of that thread of architectural development in England. It therefore represents both a concluding point as well as being a precursor to the more radical buildings at Liverpool Metropolitan and Clifton. Because of this, Coventry is fundamental to our understanding of the relationship between history and modernity in 20th century architecture and occupies a unique place in English architectural history as a result.

Within the wider architectural context of the Post-War period in the UK, Spence's architectural style can be seen in retrospect as neither traditional nor modern. His plurality in this regard and to some extent his age, set him ideologically and socially outside the generation of young modernist architects of the period. There were few architects that attempted in their own work to reconcile the perceived ideological and stylistic differences between traditional and modern styles, but in his picturesque version of modernism, that fused context, pluralism and traditional crafts and materials, Spence was perhaps closer in his architectural style to the modernisms developed by Frank Lloyd Wright in America and Alvar Aalto in Finland, than he was to the pioneering European architects responsible for the International Style. By valuing tradition and modernism, he lies between both camps and his oeuvre can be seen as a constantly-shifting dialogue between those primary forces.

¹⁹ There are several links in terms of artists, John Hutton worked on Guildford and Coventry at the same time and Dame Elisabeth Frink provided the sculpture above the west doors at Liverpool Anglican.

UNDERSTANDING THE DEVELOPMENT OF THE PLACE



Liverpool Metropolitan Cathedral of Christ the King, the Roman Catholic cathedral of the city



Liverpool Anglican cathedral



Clifton Roman Catholic cathedral

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

2.3.3 INTERNATIONAL CONTEXT AND INFLUENCES

To place Coventry Cathedral in its context as a church of the 20th century, it is necessary to assess the wider forces at work that had been shaping the layout and design of churches since the turn of the century. Of paramount importance in this regard were the alterations in church planning that evolved from the Liturgical Movement.

The Liturgical Movement and European Developments

The roots of the Liturgical Movement lie in France in the 19th century and can be broadly characterised as a continual dialogue within the Roman Catholic and Anglican traditions about the nature of the relationship, whether through practice, ritual or preaching, between the laity and the clergy. The Liturgical Movement sought specifically to return the church to its early Christian roots by promoting the participation of the congregation in the celebration of the Bible and in the Eucharist. Throughout the first half of the 20th century the movement generated a number of different intellectual propositions worldwide as the roots of Christian worship were reassessed and a considerable number of books on the subject were published.²⁰

European church design, particularly that of Switzerland, France and Germany, was considerably ahead of the UK in expressing the propositions of the Liturgical Movement. In the development of a modern church architecture, there was one building in particular that showed the way and which has an important place in the

context of Coventry, Auguste Perret's Notre Dame du Raincy, (1922–1923). Built of exposed concrete with an absence of Gothic ornament, it was pioneering in the manner in which the nave and sanctuary occupied a single space. It was influential across Europe, most notably and indeed monumentally in Karl Moser's St Antoniuskirche in Basel, Switzerland, (1926–1927). Switzerland in general was at the forefront of translating new liturgical thinking into built form. There were important developments in Germany too, most notably Otto Bartnings' Auferstehungskirche at Essen-Ost, a completely circular church with large amounts of glass. Developments along the lines of Notre-Dame du Raincy continued in the work of architects like Dominikus Bohm, Martin Weber and Rudolf Schwarz, whose Fronleichnamskirche at Aachen (1928–1930), marked a significant shift towards a liturgical and design purity that, even now, remains unequalled.

The Impact of this in the UK

The liturgical forces at work in the European designs were slower to catch on in the UK, although over 250 churches were built in the interwar period. The work of architects like Sir Giles Gilbert Scott, Goodhart-Rendel and N.F. Cachemaille-Day, continued (albeit in a modern idiom) the traditions of the Gothic Revival of the late 19th century. There were notable and progressive exceptions, particularly by Goodhart-Rendel and Cachemaille-Day, who both saw the importance of not separating the altar from the congregation (which echoed the European shifts). The latter's St Michael and All Angels at Wythenshawe in Manchester (1937) was a particularly potent expression. Also important was Ninian

Comper's St Philip in Cosham (1936–1938), a simple church in a stripped Gothic style that carried traditions but was a step towards a more modern, open and liturgically progressive church. It had a particular relevance for church design in the UK in the Post-War period as architects moved towards a more centralised worship space.

None of these were centrally planned and the country had to wait until the end of the decade for the first liturgically planned churches to be constructed. Of particular note in this regard was St Paul's church at Bow Common by Maguire and Murray (1958–1960). A highly significant building for the future development of Anglican liturgy, it encapsulated many of the ideas that had arisen Post-War about how to plan a modern church. Peter Bosenquet's St John, Hatfield (1958–1960) and All Saints, Hanworth by Cachemaille-Day (1951–57), were other early examples of this type. Louise Campbell has written that although these developments elsewhere were not evidenced in the new cathedral plan, Spence's 'subtle co-ordination of art and architecture' nonetheless did achieve a meaningful and intimate relationship between clergy and congregation (see Section 2.3.9 for a more detailed assessment of the symbolism).²¹

The development in liturgical thought in the 1960s moved church design into a new era of free-form planning, materiality and variety of forms. Across Europe and in the UK, church design was free to explore the relationship between the clergy and the laity and involve a wide variety of new modes of artistic embellishment for both the interior and the exterior (see Section 2.3.8).

²⁰ A short list of some of the key texts on Liturgy can be found in the Bibliography.

²¹ *Shaping the Sacred*, Louise Campbell in Basil Spence, Architect.

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

Placing Coventry Cathedral Within this Context

The Cathedral's relationship to the wider context of modern European church design is important to consider. Against the backdrop of the shift in liturgical thinking that developed in the first part of the 20th century, the position of Coventry is moot, for it was the site of a liturgical battle in this regard. As a site for which a centrally planned building was originally proposed and then withdrawn, its gestation and design history straddles a period of intense debate about the future of church design. One reading of this is certainly that the building was liturgically anachronistic by the time it was completed. Elain Harwood writes that: *"The evolution of Spence's winning design, was compromised by being the work of a committee, including more conservative thinkers who defeated (Bishop) Gorton when he attempted to bring the altar forward again in 1952."* At the time, Reyner Banham had been rather more critical suggesting that: *"the new cathedral at Coventry, illustrates no less clearly than its revivalist predecessors at New York, Liverpool and Guildford the isolation of ecclesiastical architecture from any kind of social or theological context".*

As a part of the oeuvre of a key Modernist architect, whose sensibilities were shaped by Scottish craft traditions, but who was an early advocate of the European Modern Movement, Coventry represents the culmination of a number of Spence's personal architectural ambitions and can be considered his most successful project. Evolving directly out of the twin threads of his exhibition and church work, it can be seen as unique fusion of the concept of a modern 'Gesamtkunstwerk' conceived within the framework of Christian architecture.

Within the architectural and liturgical contexts discussed previously, Coventry appears at the junction between the shifting forces in both architecture and liturgy. As part of a rich seam of European architectural history, linked intellectually and physically to the deep roots of Christian architectural tradition in Europe, Coventry marks an end point, the last great building in a Gothic mode. As the changes in liturgy took hold in the central years of the 20th century, it can certainly be said that Coventry was out of step with some of the changes, particularly in terms of the relationship between laity and clergy, but this is a context that continues to shift and which continues to be reassessed. Bridging the gap between traditionalism and modernism, between ancient and modern ecumenical practice and between the ruined cathedral and the new, is what makes Coventry so unique.

2.3.4 INFLUENCE ON POST-WAR RECONSTRUCTION

Many British cities had been devastated by German bombing raids and each one of them developed a Post-War plan to rebuild. The extent to which this was required and the quality of the plans drawn up differed considerably across the country. With specific guidance from the MCTP document,²² *The Re-Development of Central Areas*, they all featured specific components that marked them out as modern. Clearance of certain areas, functional zoning and the addition of ring roads are common to all of them. The plans for Plymouth and Coventry were particularly progressive in their proposals and this was due to the pioneering nature of the local authorities and the personnel involved. Coventry, largely because of the loss of the Cathedral and the fact that it was the first British city to be bombed during the Blitz, was afforded a special status.

The plans for the city were widely published in the architectural press from 1941 onwards and were also published internationally. Architectural Design devoted its December 1958 entirely to Coventry and featured the Cathedral. Such thorough and consistent coverage made the city synonymous with pioneering ideas and modern architectural ideals. The relationship between the city and the Cathedral in this regard was vital and Spence's building, although singled out for criticism by some, had a vital role to play in the promotion of Coventry as a 'modern' city.

An International City

Coventry's international reputation, built predominantly on its Post-War planning, was also built on its connectivity and solidarity with other war-affected cities worldwide. Stalingrad, the Russian city devastated by the battle which took place between 1942 and 1943 was first to link with Coventry in the first ever twinning of two cities, in 1944. Dresden followed and the two cities forged a link centred around the rebuilding of the Cathedral and the notions of peace and reconciliation that had emanated from Coventry since the raids. In the manner in which the Cathedral was a focus and a symbol for the re-building of the city, the Cathedral was both a component part of that rebuilding and a talisman of it. The city's international reputation, built initially on its pioneering Post-War planning, was augmented further by the important links forged through the Cathedral and these are the threads of Coventry's international standing that have endured.

²² Originally the Ministry of Works (separately the Ministry of Reconstruction), later Works and Planning, then Town and Country Planning. A government department responsible for issuing advice and guidance on planning after the war.

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

2.3.5 FATHER FORGIVE – THE INTERNATIONAL MESSAGE OF THE REBUILDING

In 1948, following the bombing of the building eight years previous, Provost Howard had the words 'Father Forgive' inscribed on the wall behind the altar of the ruined building. These words are used as the response in the Coventry Litany of Reconciliation, and throughout the world by the Community of the Cross of Nails. The Litany reads;

All have sinned and fallen short of the glory of God.

*The hatred which divides nation from nation, race from race,
class from class,*

Father, forgive.

*The covetous desires of people and nations to possess
what is not their own,*

Father, forgive.

*The greed which exploits the work of human hands
and lays waste the earth,*

Father, forgive.

Our envy of the welfare and happiness of others,

Father, forgive.

*Our indifference to the plight of the imprisoned,
the homeless, the refugee,*

Father, forgive.

*The lust which dishonours the bodies of men,
women and children,*

Father, forgive.

*The pride which leads us to trust in
ourselves and not in God,*

Father, forgive.

*Be kind to one another, tender-hearted, forgiving
one another, as God in Christ forgave you.*

The Litany expresses Coventry Cathedral's role as an international symbol of Post-War reconciliation. It is the embodiment of peace, hope and renewal in both traditional and modern Christian architecture.

The re-building itself was an act of international importance, partly funded by substantial Canadian, Swedish, British and German donations, as well as by donations from individuals across the world. Its association with the destroyed Kaiser Wilhelm Memorial Church, Berlin and of the Church of All Saints, Volgograd affords it a fraternal role within the history of European loss during, and reconciliation after, the Second World War.

In addition, the furnishing of the Cathedral included, both at the time of the rebuilding and after, work by British and international artists, encouraging the view of the Cathedral as a vehicle for the expression of universal themes.

2.3.6 FROM DARKNESS TO LIGHT – SPENCE'S CONCEPT ASSESSED

*'I explained the idea of the design...I spoke of the tapestry, which was to be the largest in the world, representing Christ in Majesty; I said that the new building would stand for the triumph of the Resurrection with the old representing the Sacrifice.'*²³

Spence's concept for Coventry Cathedral is a journey from sacrifice and suffering to salvation. Conceptually, it is both medieval and modern, old and new. The ruined cathedral represents historic destruction and hope for the future. Its message of reconciliation is translated into the building of the new cathedral, which is an extension of the ruin.

Once a visitor enters the new cathedral through the liturgical west screen, they see the Chapel of Gethsemane with its ciment fondu work by Steven Sykes illustrating the notion that Christ suffered not only for humanity but continues to suffer alongside humanity.²⁴ The window in the baptistery, the beginning of a person's spiritual journey, is the only window to be seen upon entering the new cathedral. Designed by John Piper and made by Patrick Reyntiens, it is an abstract burst of colour with a central golden orb that Reyntiens suggested should reference the alabaster sunburst at the east end of St Peter's Basilica, Rome.

Spence has angled the nave windows away from the visitor so that none of the glass can be seen initially. Executed by the then-untested artists Keith New, Geoffrey Clarke and Laurence Lee and originally conceived to have a male and female theme along the opposing sides of the new cathedral, the concept of the nave windows was later changed to represent God along the liturgical south side and Man along the liturgical north side, although the final designs drew on both themes. Spence's idea was to:

*'...represent in colour the stages from birth to afterlife, and the first pair of windows represent youth; these would be predominantly green – the young shoots. Then the age of passion – the next pair – carried out predominantly in red colours. Middle life, with all the patchwork of experience – joys and sorrows, triumphs and disasters, were planned as a kaleidoscope of colours, bright and sombre, light and dark. From these to old age and the richness of experience and wisdom. This pair in deep purple, dark blue flecked with patches of silver and gold; sombre and dignified, they would make a fitting prelude to the altar windows which I wanted mainly in golden glass. There should be a burst of golden light around the altar.'*²⁵

²⁴ There are a number of visual references to the suffering of Christ in the new cathedral, with the Crown of Thorns being a recurring motif.

²⁵ Basil Spence, *Phoenix at Coventry: The Building of a Cathedral*, London, 1962

²³ Basil Spence, *Phoenix at Coventry: The Building of a Cathedral*, London, 1962

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

This progression along the nave, through the Ages of Man in dialogue with God, leads the visitor to the altar and the image of the crucified and risen Christ woven into Graham Sutherland's tapestry. Sutherland's principal image of Christ is flanked by the symbols of the Evangelists, whose ascribed gospels are heard during worship.

The fundamental destination for any visitor, spiritually, aesthetically and emotionally, is the high altar. Upon turning around, the windows in the sawtooth reveals, each coloured to denote an age of man, are revealed along with a view of the ruins through John Hutton's giant glass screen.



John Luttons saints and angels on the west screen

It is important to note the value and significance placed on changes in level within the building and how they relate both to the Spence Route and the internal journey made between the various elements of the building today. Spence made use of steps throughout his new building. From the descent from the Ruins to the west front, to the elegant fanned steps on approach to the Chapel of Industry, the changes in level were used by Spence to accentuate the spiritual and physical journey taken by visitors.

2.3.7 OLD AND NEW – THE CATHEDRAL OF ADDITION

All cathedrals and large churches are subject to change. Material change can be the consequence of deliberate, considered decision-making or made necessary through acts of natural or man-made disaster. At Post-War Coventry, Spence had little choice but to place the act of addition as central to his concept and design for consolidating the ruined cathedral and building the new. The new cathedral would not be a replacement of the ruin but an extension of it and its message of reconciliation.

The aesthetic Spence adopted for his new cathedral was unashamedly 'of its time' but also referenced the Gothic tradition – the west screen is very much a modern interpretation of medieval examples. The main body of the new cathedral, with its large nave, two projecting chapels and porch connecting it to the ruined cathedral, also references earlier Gothic cathedrals. Spence's use of sandstone and glass utilised traditional materials, but his liberal use of concrete looked forward. Rather precariously given that he did not fully appreciate how this material would become vulnerable over time.

Spence and his collaborators were influenced by a number of sources, many of them modern and not all of them strictly ecclesial. Antony Blee described, for example, how the lettering on the Tablets of the Word was inspired by graffiti he'd seen scrawled on the base of Bourges cathedral, and the seats for the clergy were modelled on the benches of the Canonbury Tavern in London because he considered there to be nothing more comfortable than a pub stool.²⁶

Not all of Spence's ambition to reconcile old and new was realised. A plan to install surviving medieval glass in the Chapel of Industry and Christ the Servant was abandoned, for example, and not all original features of the new cathedral survived either: Geoffrey Clarke's aluminium cross blew down from the new cathedral roof and was destroyed, to be replaced by a fibreglass version. An act which did not find favour with its designer.²⁷

²⁶ 'How we made: architect Anthony Blee and artist Geoffrey Clarke on Coventry cathedral', Interviews by Anna Tim: <https://www.theguardian.com/culture/2012/feb/27/anthony-blee-geoffrey-clarke-coventry-cathedral>

²⁷ Ibid.

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

2.3.8 ARTWORKS AND STYLE – THE COVENTRY ARTWORKS AS MODERN SACRED ART

*'A plain jewel casket with many jewels inside'*²⁸

Fundamental importance to a successful reading of both the exterior and the interior of the building is the understanding that many of these pieces of art are integral and sometimes quite inseparable from the Cathedral's architecture. Spence took a collaborative approach to much of the art and design in the new cathedral, working in dialogue with artists to secure a coherent aesthetic.

The artwork, fixtures and fittings Spence introduced at Coventry following the completion of the new cathedral building are engaging examples of modern sacred art, both individually and collectively. Spence drew upon his knowledge of the Ateliers d'Art Sacré and his teaching experience at the Edinburgh College of Art to help him to pull together a range of artists and designers to complete his vision for a sacred 'Gesamtkunstwerk'. Ultimately, Spence achieved one of the most unified and harmonious collections of Post-War art and design in the UK. Artists whose work contributed to Spence's original vision include John Hutton (West Screen); Graham Sutherland (Christ in Glory Tapestry); Dame Elisabeth Frink (Eagle Lectern); Jacob Epstein (St Michael and the Devil on the exterior, along with cherubic door handles on the west screen); John Piper (baptistery windows); Margaret Traherne (Chapel of Unity windows); Geoffrey Clarke (Crown of Thorns in the Chapel of Industry and the high altar cross) and Einar Forseth (Floor of the Chapel of Unity and Swedish windows).

Later additions include, but are not limited to: 'The Czech Cross' by Czech artist Jindrich Severa (donated in 1968); 'Mater Dolorosa' by John Bridgeman (1970); The 'Plumbline and the City' by American artist Clark Fitz-Gerald (produced and donated in 1971); a crucifix by Dame Elisabeth Frink (donated in 1987); and The Peace Friede Bell presented to her Majesty the Queen Mother by the President of the Federal Republic of Germany during the service of reconciliation in 1990.

The ruined cathedral contains 'Reconciliation' by Josefina de Vasconcellos (first cast in 1977 and titled 'Reunion', then re-cast and installed at Coventry, Hiroshima and Belfast in 1995), Sir Jacob Epstein's 'Ecce Homo' (donated in 1969), Helmut Heinze Sculpture Choir of Survivors (donated by Frauenkircht in Dresden 2012). In their relative isolation and placed-in rather than commissioned-for context, these works operate differently compared with the 'Gesamtkunstwerk' of the new cathedral. They focus a viewer's attention on their form and respective messages of redemption and reconciliation.

2.3.9 SYMBOLISM AND MEANINGS ASSOCIATED WITH THE BUILDING

Coventry Cathedral can be seen as a journey from destruction to re-birth. Epstein presents a symbolic end to this journey in his dedicatory St Michael, whose triumph over the Devil is a powerful manifesto for the Cathedral.

The hope and transformational power of the new cathedral makes sense having seen the visible historic scars of conflict in the ruins. Spence's new cathedral takes the visitor from the darkness of the past to the light of the future. The art and architecture of the new cathedral is a 'Gesamtkunstwerk', with each component interlocking aesthetically and symbolically with the next. Even later additions to the art and furnishings of the new cathedral do not disrupt the unity of Spence's original scheme.

The Chapel of Gethsemane brings to mind Christ's suffering for humanity's redemption; the Chapel of Industry and Christ the Servant is a reminder that the journey to redemption means passing from darkness into the light. The Chapel of Unity extends an ecumenical hand of friendship that communicates the Cathedral's commitment to the universality of its message.

At its core, Coventry is a place to acknowledge the past and have hope for the future. This is summed up in the words 'Father Forgive'. That the Cathedral has arguably enjoyed greater public than critical success only serves to demonstrate the inclusivity of its purpose and popular appeal.

²⁸ Basil Spence, *Phoenix at Coventry: The Building of a Cathedral*, London, 1962

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SECTION 3.0

UNDERSTANDING THE PLACE TODAY

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UNDERSTANDING THE PLACE TODAY

3.1 SUMMARY DESCRIPTIONS

3.1.1 RUINED CATHEDRAL

St Michael's was one of the great medieval parish churches of England, constructed in the 14th and 15th centuries, in the Gothic style from the red-pink Hollington sandstone which was added to in the 16th century and subsequently heavily restored and altered during the 18th and 19th centuries. In 1918, it was elevated to cathedral status. In November 1940 the Cathedral was largely destroyed by wartime bombing. Only the tower, spire, outer wall and a bronze effigy and tomb of its first bishop, Huyshe Yeatman-Biggs, survived. The effigy of Bishop Yeatman-Biggs is still situated in the ruined cathedral.

Below the ruins are two crypts, known as the Wyley Chapel and the Chapel of the Cross.

At 90m, the spire is the third tallest in England and the tallest structure in Coventry. The south porch dates to around 1300 and is the oldest surviving section of the medieval cathedral. The ruins remain open to the elements and remain consecrated. The words 'Father Forgive' are inscribed on the east wall directly behind the altar.



Ruined Cathedral

UNDERSTANDING THE PLACE TODAY

3.1.2 NEW CATHEDRAL

Spence's new Modernist cathedral was consecrated and opened in 1962. It is predominantly constructed using Hollington sandstone, Conniston slate, concrete and glass. It comprises the main body of the Cathedral, with nave, baptistery and chapels, and two projecting chapels: the Chapel of Unity and the Chapel of Industry and Christ the Servant. The lower level area includes the chapter house and undercroft.

At its east end, the new cathedral houses the tapestry of Christ in Glory by Graham Sutherland and John Bridgeman's sculpture 'Mater Dolorosa'. The baptistery window was designed by John Piper. The windows of the nave were designed by Lawrence Lee, Keith New and Geoffrey Clarke. They face away from the congregation; opposite pairs representing a pattern of growth from birth to old age, culminating in heavenly glory nearest the altar – one side representing the Human, the other side, the Divine. The great west window is known as the 'Screen of Saints and Angels' and was engraved by John Hutton. The Cathedral's foundation stone, the ten stone panels attached into the walls of the Cathedral called the Tablets of the Word and the baptismal font, were all designed and carved by Ralph Beyer.









New Cathedral

UNDERSTANDING THE PLACE TODAY

3.1.3 CATHEDRAL PRECINCT

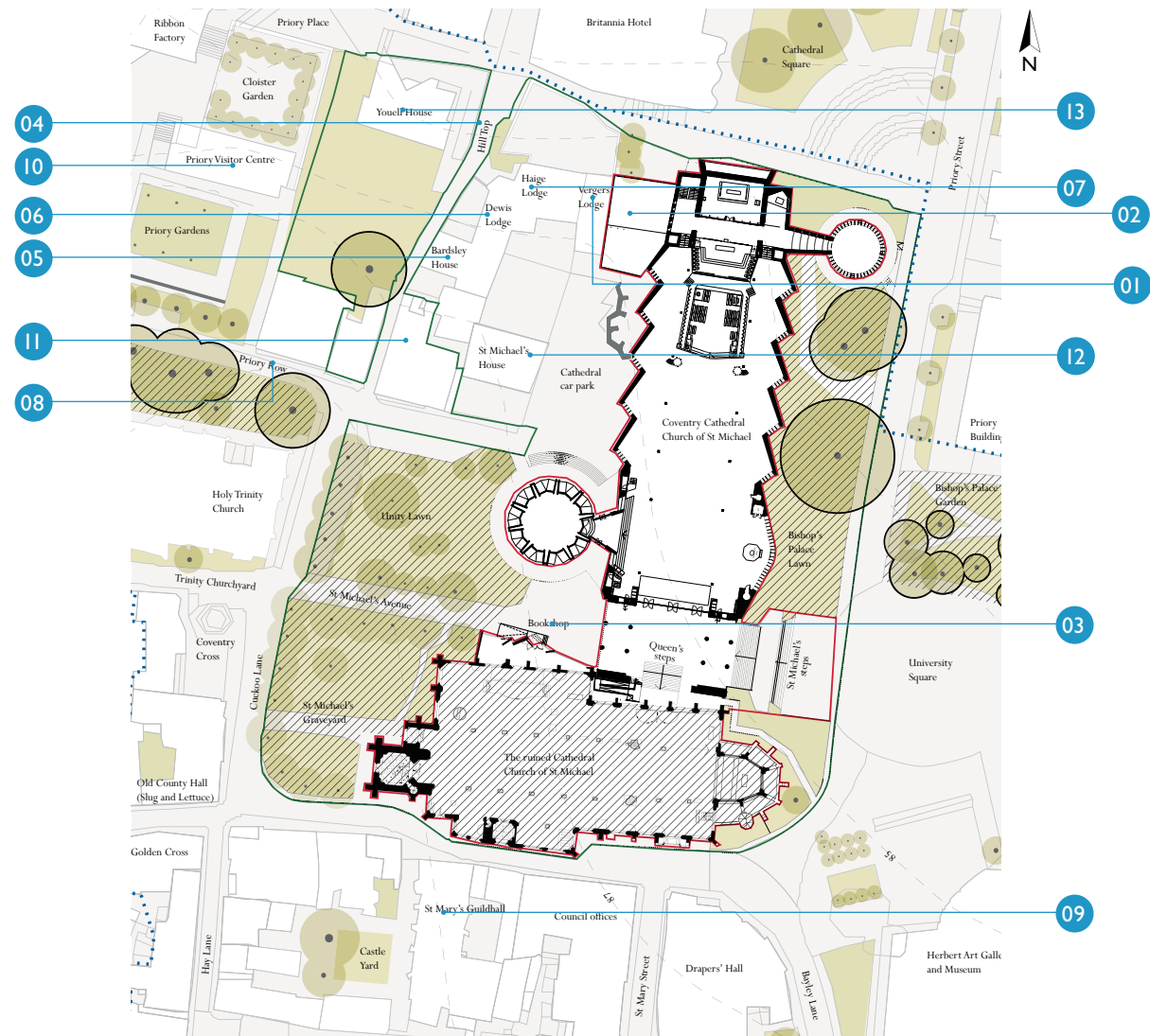
The Cathedral precinct lies on the north-west boundary of the Hill Top Conservation Area at the highest point in Coventry. The precinct comprises the ruined and new cathedrals and a group of ancillary spaces and buildings, including a song school, refectory and verger's flat.

SETTING AND TOWNSCAPE

-  Tree Preservation Order
-  Area of archaeological potential
-  Ruins of the dissolved Church of St Mary
-  Ecclesiastical Exemption
-  Cathedral Precinct
-  Hill Top Conservation Area

- 01 Refectory
- 02 Song School
- 03 The Bookshop
- 04 Hill Top
- 05 Bardsley House
- 06 Dewis Lodge
- 07 Haigh Lodge
- 08 Priory Row
- 09 St Mary's Guildhall
- 10 Priory Visitor Centre
- 11 Nos.6-10 Priory Row
- 12 St Michael's House (Nos.11 and 10A Priory Row)
- 13 Youell House

This plan is not to scale



Location of each of the component buildings within the site. Plan reproduced with permission of J & L Gibbons.

UNDERSTANDING THE DEVELOPMENT OF THE PLACE

3.1.4 BUILDINGS OF THE PRECINCT

01 Refectory and Verger's Flat

At the north-west corner of the new cathedral, and included in the Cathedral's Grade I listing, is the refectory (currently the Rising Café) and verger's flat (originally intended to be two dwellings and which have permission for demolition). These were designed by Spence in 1961 and completed between 1962 and 1964. They are clad in the same stone as the new cathedral and have copper roof coverings. Demolished 2020.

02 Song School

An extension (1984), filling in the space to the south of the Refectory, between the verger's flat and the wall of the new cathedral, is currently in use as the choir's song school. An internal wall has been added, creating a corridor which allows public access, between the car park and the vestibule of St Michael's Hall and the refectory. This angled wall possibly dates to 2000, when the space was briefly used as an art gallery. The song school, like the verger's flat, has permission for demolition. Demolished 2020.

03 The Bookshop

A bookshop was designed by Spence in 1961 and built in 1962–1963 against the northern wall of the ruined cathedral. The bookshop is included within the Cathedral's Grade I listing. Spence conceived of further designs to expand the bookshop building in 1964. In 1971, permission was granted for proposals to further extend the bookshop to the east and install a concrete ramp, and carry out revisions to window bays. The building is currently used as a drop-in community space and shop by 'St Clare's at the Cathedral', a missionary organisation.



Refectory and Verger's Flat in 2017



St Clare's Bookshop

UNDERSTANDING THE PLACE TODAY

3.1.5 WIDER PRECINCT AND SURROUNDINGS

04 Hill Top

Hill Top is a narrow lane that runs between 8 and 9 Priory Row. The lane probably dates from the 17th-century, having developed as a route for carrying contraband stone away from the demolished remains of St Mary's Cathedral and Priory.

05 Bardsley House

Bardsley House is a two-storey building which runs parallel with Hill Top to the east. Its western façade dates architecturally to the early 20th century while its eastern façade appears to be more recent. It was formerly Hill Top Bakery, also known as Harveys Bakery and was still trading in 1964 when Spence submitted an application for a new youth hostel, to be run by the Cathedral, on the adjacent site. By 1974, the bakery had closed, and the Cathedral Chapter bought the site. In 2016, funds were granted to convert Bardsley House into a Youth Homeless Hub.

06 Dewis Lodge

Dewis Lodge is a two-storey red brick building appended to the northern end of Bardsley house. It was unbuilt at the time of Spence's application for the Youth Hostel in 1964 but had been erected by 1972 when the adjacent Haigh Lodge was built. Dewis Lodge, which was at one time an 'International Centre', is unlisted. Dewis Lodge currently provides residential accommodation for international student volunteers and Cathedral interns.

07 Haigh Lodge

Haigh Lodge is a single-storey, red-brick structure with an angular outline located between the Refectory kitchen and Dewis Lodge. According to planning application documents, Haigh Lodge was built in 1972 as an 'extension to international centre and accommodation for kitchen staff' to designs by Denys Hinton and Partners. Haigh Lodge is unlisted.



Hill Top



Bardsley House



Dewis Lodge



Haigh Lodge

UNDERSTANDING THE PLACE TODAY

08 Priory Row

Priory Row is a collection of medieval, Georgian and Victorian buildings; all of which are rare survivors of Coventry's wartime devastation.

09 Cathedral of St Mary

The Scheduled Monument of the medieval Benedictine Priory and Cathedral of St Mary lies under the buildings of Priory Row. A considerable amount of St Mary's Cathedral fabric has been uncovered below the houses.

- In 1909, two pier bases of the south nave arcade were discovered below No.7 (these are no longer visible but have been recorded).
- In 1959, floor tiles and a section of what was thought to be the north-west pier of the central tower were excavated in the garden of No.8.
- Masonry in the wall of No.9 was long thought to belong to the east wall of the south transept; however, it is now thought that this may not be *in situ*, but was built of re-used material.
- The cellars of Nos.9 and 10 also incorporate medieval material.
- In 1825, works to the foundations of No.9 were said to have revealed part of the south wall of the Cathedral of St Mary, but its exact position is not now known.

The standing remains of the west end of the Cathedral are incorporated into the Blue Coat School and are Grade-I listed as well as scheduled. The substantial undercroft structures of St Mary's can be seen in the Priory Visitor Centre. Other remains are marked out in the Priory Gardens and to the west of the new cathedral.



7-8 Priory Row



Ruins of Cathedral of St Mary

UNDERSTANDING THE PLACE TODAY

10 Priory Visitor Centre

The Priory Visitor Centre, completed in 2001, was designed by MacCormac Jamieson & Pritchard. It is built over the site of the cloister of St Mary's. The remains of the Priory had been buried beneath the modern city until 1999, when Coventry City Council's Millennium Scheme (Phoenix Initiative), facilitated its excavation.

A 17th-century wall, erected on the foundations of the original nave wall, was extended to form the north wall of the garden and the south wall of the visitor centre. A sunken garden named Priory Gardens was incorporated into St Mary's Cathedral nave and is landscaped to reflect the layout of its medieval foundations.

The visitor centre is of modern design, but uses the same red sandstone employed in the original Benedictine Priory, and the adjacent Holy Trinity Church.



Priory Row Visitor Centre

11 Nos.6–10 Priory Row

Nos.6–10 Priory Row are a row of Georgian town houses, built to individual designs. Nos.9 and 10 are mid-18th-century, Nos.6–7 (now Pelham Lee House) and No.8 were built in approximately 1800. Nos.6–10 are all Grade-II listed. The cellars of Nos.6–10 incorporate elements of the demolished St Mary's Cathedral.



Priory Row viewed from Unity Lawn

UNDERSTANDING THE PLACE TODAY

12 St Michael's House (Nos.11 and 10A Priory Row)

St Michael's House (No.11 Priory Row), has a reconstructed neo-classical Georgian façade with ionic pilasters, facing Priory Row immediately to the west of the new cathedral and recessed behind a large front garden. An annexe building to the north-west (10A Priory Row), was connected and incorporated into No.11 following refurbishments in 2011. It is Grade-II listed. Separately listed Grade II are the gate and railings to the front garden. No.10A is curtilage listed at Grade II. Below ground level, the cellars of both addresses incorporate elements of the demolished St Mary's Priory.

Built in the 1720s by a David Wells, 11 Priory Row was conceived as a townhouse with a substantial annexe building (No.10A) to the north-west. It became a commercial and office space in the 1890s before being almost totally destroyed in 1940 during the Second World War bombing raids.

No.11 was rebuilt with its façade retained and reopened in December 1956. Nos.10A and 11 were separated into two dwellings: Colliers House and Gorton House respectively. Both buildings were purchased by Chapter in 1966. Initially used as office space, then as the Provost's House and then as the Deanery.

In 2011, the two buildings were refurbished, reconnected and renamed St Michael's House. No.11 is a dedicated learning and meeting space. 10A is now accommodation for the Verger. The building remains a functioning part of the Cathedral's day to day operation.



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13 Youell House

Youell House is a brick building with a large, triangular, oriel window on its north-west corner. Beneath this is a long, horizontal window at ground level, providing views onto the medieval undercroft of St Mary's Priory, which were excavated and restored in 2000–2002 as part of the Phoenix Initiative and extend below the site. It rests on a steel 'bridge' so as not to disturb medieval remains, which may be accessed from a pedestrian passage leading east from Priory Square. It is unlisted.

Youell House currently hosts the Cathedral offices. Several of its floors are let out to other organisations, such as Coventry University. Like the Priory Visitor Centre, it was designed by MacCormac Jamieson and Pritchard and built in 2002–2003 to replace the now demolished Spence's John F Kennedy House.



UNDERSTANDING THE PLACE TODAY

3.2 SUMMARY OF DEVELOPMENT SINCE THE POST-WAR PERIOD

- A bookshop was designed by Spence in 1961 and built in 1962–1963 against the northern wall of the ruined cathedral.
- Refectory and verger's flat designed by Spence in 1961 and completed between 1962 and 1964.
- The Spence-designed John F Kennedy House was built 1964–1965.
- Bardsley House was built 1967–1972 then refurbished, extended and converted into a Youth Homeless Hub in 2016.
- Dewis Lodge, a two-storey red brick building appended to the northern end of Bardsley House, was built by 1972.
- Haigh Lodge was built in 1972.
- An extension filling in the space to the south of the Refectory, between the verger's flat and the wall of the new cathedral, was constructed in 1984. This is now used as the Song School.
- John F Kennedy House was demolished in 2000.
- The Priory Visitor Centre, completed in 2001, was designed by MacCormac Jamieson & Pritchard.
- Youell House was designed by MacCormac Jamieson and Pritchard and built in 2002–2003 to replace the demolished Spence's John F Kennedy House.
- The Blitz Experience Museum tells the story of Coventry before the Blitz and how the citizens coped in the aftermath.
- The fit out of the base of the Tower for the Cathedral shop.

3.2.1 PHOENIX MILLENNIUM PROJECT

The Phoenix Millennium Project (completed 2004) was a regeneration project intended to recognise and enhance Coventry's place as the city of international peace and reconciliation. It aimed to provide an easily navigable pedestrian route from Coventry Cathedral to the Coventry Transport Museum, and connect other existing spaces in the public realm. It also created new public spaces, including two new squares, two new gardens, housing, cafés and bars and public art. The scheme included:

- Visitor Centre;
- Priory Garden;
- Priory Cloister;
- Priory Place;
- Youell House;
- Millennium Place; and
- The Garden of International Friendship

3.2.2 CITY OF CULTURE

Coventry is UK City of Culture in 2021. This status presents an exciting opportunity for Coventry Cathedral. A proposed annexe to the new cathedral provides essential facilities and a dedicated education space to support the projected increase in visitors, especially those attending special events. These permanent facilities include a passenger lift to improve accessibility between levels, a multi-purpose space and some much needed storage space

UNDERSTANDING THE PLACE TODAY

3.3 LANDSCAPE AND SETTING

3.3.1 INTRODUCTION

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.²⁹

The immediate and wider setting of Coventry Cathedral has been broken into a number of themes and landscape character areas, which are discussed individually within this report:

- Geology and topography
- Hill Top Conservation Area
- University Square and St Michael's Steps
- East end (liturgical) of the Cathedral
- St Mary's Abbey ruin
- Unity Lawn and green space adjacent to the Tower
- Key views

We thank J & L Gibbons for their plans, images and contribution to this section, which relies heavily on their initial draft section Landscape and Urban Design (July, 2018).

3.3.2 GEOLOGY AND TOPOGRAPHY

Coventry lies at the very heart of England, within the catchment of the River Avon. The topography of Coventry is described as:

Generally undulating, except in the northwest where it rises more sharply to form the Atherstone-Corley ridge (180 m OD), and to the south and east of Coventry where it is more subdued and generally below 100 m OD.

The solid formations range in age from Cambrian to Jurassic, while the superficial deposits are of Quaternary age. Concealed rocks, known mainly from boreholes, include Cambrian and the older Carboniferous strata. Most of the Carboniferous sequence occurs in an open syncline forming part of the Warwickshire Coalfield, with younger beds coming to crop successively southwards. On the west side of the Coalfield the major Meriden Fault throws down Triassic and Jurassic rocks to the west, but these are largely concealed at depth or covered by drift deposits, and they are not well known. Similar Mesozoic rocks also occur to the east of the Coalfield, but again are overlain by an extensive cover of glacial and post-glacial drift.³⁰

3.3.3 HILL TOP CONSERVATION AREA

Coventry Cathedral precinct is located in the Hill Top Conservation Area, which is the highest point in the city. This is where Coventry began, at least as far back to 1020. The Hill Top, or 'super monte' as it was described in the 14th century, has for centuries been the focus of the city's civic and religious life.

The area is marked out by the spires of Holy Trinity and the old Cathedral Church of St Michael on the south bank of the river Sherbourne and the remaining tower and spire of Christ Church on south side of the Civic Centre. It is no misnomer that Coventry is called the city of the Three Spires.

The city centre is fairly small with a significant heritage of 20th century town planning that favoured the pedestrian over the car. The precinct therefore does not readily attract significant vehicular traffic, but is a busy pedestrian thoroughfare between the city centre and the university.

The Hill Top Conservation Area Appraisal identifies the importance of the immediate setting of the Cathedral, defined by historic character; built and below ground fabric, green spaces and trees, and historic street patterns. The closed views and open vistas around the Cathedral today result from the contrasts within the Hill Top Conservation Area: meandering medieval streets with high walls; more formal open areas of the ruins and graveyard gardens; the designed cathedral landscape; the sequence of garden spaces of the Phoenix Initiative; and the immediate surroundings of the Cathedral, cathedral steps and squares to the east and north where the topography falls away to the river Sherbourne and Springfield and Radford Brooks.

The immediate setting of the Cathedral is somewhat eroded by disjointed and incremental modern development beyond this, such as hospitality and commercial development. Hill Top Conservation Area is now included within one of Historic England's Heritage Action Zones, which use the historic environment as a catalyst for sustainable redevelopment.

Key landscape features

- A medieval street and pathway pattern, including St Michael's Avenue, with surviving examples of medieval buildings.
- The rear of the Cathedral Lanes development (by Chapman Taylor) and adjacent old Court House (by architect Samuel Eglington 1783–1784).

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3.3.4 UNIVERSITY SQUARE AND ST MICHAEL'S STEPS

The public space of University Square on the geographic east side of the Cathedral along Priory Street has been recently landscaped and is a useful circulation space between the Herbert Art Gallery, the university buildings and the Cathedral. St Michael's Avenue runs up the imposing steps and beneath the porch of the new cathedral.

A key aspect of Spence's design entry for the new cathedral was to incorporate the 'beautiful ruin' of St Michael's. The landscape value of the tower and ruin was recognised from an early stage. The porch was envisaged as a transitional space between the delicate ruin and the solid new cathedral. It was seen by Spence as an 'ancient right of way between the two' and also sought to respect the medieval street pattern.

Views from this public space are of international significance, encapsulating the significance of the Cathedral and the identity of the City itself.

Key landscape features

- The new cathedral, set perpendicular to the ruined cathedral.
- A broad flight of steps connecting the porch and Cathedral entrance with dramatic effect by Spence with the open paved landscape of University Square (designed by the City Development of Coventry in 2004).
- The east-facing lawn flanking the entire east elevation that sweeps below the imposing ruins of the apse of the ruined cathedral, with several mature trees.
- The powerful, consecrated open-air 'landscape' of the ruined cathedral of St Michael, enclosed in the remnant tracery of masonry, anchored by the offset Gothic tower and soaring spire, laid to lawns in the 1940s and subsequently paved, with an altar in the open air.

- It should be noted that the area to the (true geographic) east of the new cathedral is very different now from when Spence designed this building. This area offers opportunities to change and improve the setting.

3.3.5 EAST END (LITURGICAL) OF THE NEW CATHEDRAL

Hill Top is the highest point in Coventry and the cliff-like retaining wall of the liturgical east end emphasises the Cathedral as the centre point of the city. The Cathedral's setting is impressive, and critical to the experience and appreciation of the spiritual, architectural, archaeological and artistic journey that underlies the natural and built heritage. It is geographically and culturally at the very heart of what has been an industrious city since medieval times, even though today's 'industry' is more related to education than engineering and manufacture. From this landscape area, the original industrial setting viewed from the Chapel of Industry has been replaced with university and hospitality buildings.

The public space and steps at the liturgical east end (north), sometimes known as Cathedral Square, is planted with mature trees and hard landscaping, yet does not feel well used and has a neglected and austere character. It feels cut off from the rest of the precinct.

Key landscape features

- The dramatic north retaining wall forming a cliff-like edge to the new cathedral.
- Mature trees and hard landscaping with inaccessible steps.

3.3.6 ST MARY'S ABBEY RUIN

The standing remains of St Mary's Abbey have been incorporated into a sunken public garden, with access walkway and visitor centre. The Abbey is close to the Cathedral yet feels distant and isolated, with limited views between St Mary's and St Michael's. The scheme feels dated and there are issues with anti-social behaviour.

Key landscape features

- The site of the first parish church on the site of Holy Trinity.
- Found archaeology of the eastern extent of the Benedictine Priory of St Mary preserved by Spence and the Priory Garden to the west within the extended archaeology of St Mary.

3.3.7 UNITY LAWN AND GREEN SPACE ADJACENT TO THE TOWER

The area of Hill Top surrounding the Cathedral to the west is an important green space and offers a very different character to the public spaces to the east. The gardens contain many large species of tree, particularly lime trees, which line St Michael Avenue, Cuckoo Lane and Priory Row. Garden spaces are embellished with archaeology, gravestones and memorials which enhance the special character of the place. The planting is generally low maintenance amenity planting, with a small rose bed around the Chapel of Unity.

Key landscape features

- A green infrastructure of the vestiges of a graveyard and mature trees, shrubs and rose beds, gravestones, memorial stones and plaques.
- An avenue of lime trees that lined the full length of St Michael's Avenue.

3.3.8 VIEWS ASSESSMENT

A number of key views within the immediate setting of the Cathedral have been identified by the landscape consultants J&L Gibbons. Many are iconic beyond the city itself and hold symbolic resonance on an international scale. The table that follows sets out the identified views, an initial assessment of their significance and whether the views are static (viewed from a single position) or dynamic (visible and changing as the viewer moves through a space).

UNDERSTANDING THE PLACE TODAY

VIEW NO.	VIEW DESCRIPTION	RELATIVE SIGNIFICANCE	TYPE OF VIEW
VIEWS OF THE CATHEDRAL AS DEFINED BY J & L GIBBONS			
01	The long east elevation with broad lawn and mature trees that presents itself to the University Square, providing the first experience of the Cathedral for many visitors. It is framed by the cylindrical volume of the Chapel of Industry and Christ the Servant. It is framed to the north, and to the south by the spire and impressive geometry and scale of the five-windowed apse of the ruined cathedral, one of the 'architectural masterpieces'. With the St Michael's Steps sweeping up to the porch, and cantilevered balconies (now crudely infilled), and the faceted masonry fins of the baptistery window. This perspective was drawn many times by Spence throughout the design development, and has become one of the quintessential viewpoints that encapsulates the significance of the Cathedral and the identity of the city itself.	Exceptional (international)	Static
02	The east end apsidal sanctuary of the ruined cathedral and aisle windows of the nave, with the tracery of stonework seen against the open sky, famously painted by John Piper in 1940, who proceeded to be commissioned to design the glass for the new baptistery window is one of the most iconic images. This view represents the sacrifice with the altar and the cross made from the charred, fallen roof beams. The space should be considered to be as much a part of the city landscape as it is a part of the Cathedral.	High (national)	Static
03	View from within the ruined cathedral of the south wall focused on the porch, as photographed by Henk Snoek in 1963, highlighting the way the canopy of the porch 'reaches out' over the ruined walls.	High (national)	Static
04	Beneath the porch on St Michael's Avenue, the views east and west framed by the stone columns, fully engaged with scale and magnificence of both the monumental etched glass of the (lit) west screen and the punctured opening in the north wall of the ruined cathedral.	High (national)	Dynamic
05	The view looking eastward along St Michael's Avenue giving an appreciation of the architectural composition of the medieval spire and sawtooth articulation of the new cathedral as the topography falls away, framed by the avenue of existing trees that align with the monumental scale of the porch structure.	High (national)	Dynamic
06	Unity Chapel, its finely articulated and elegant cone like structure offset from the Cathedral within the verdant landscape setting of Unity Lawn.	Medium (local)	Static
07	The balcony of St Michael's Steps projecting out below Epstein's St Michael from which mid elevated position the scale and detail of Epstein's monumental work of art and the architectural detail can be appreciated close up.	Medium (local)	Static

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VIEW NO.	VIEW DESCRIPTION	RELATIVE SIGNIFICANCE	TYPE OF VIEW
VIEWS WITHIN THE SETTING OF THE CATHEDRAL			
n/a	Views across the city of the three spires, which has been the subject of many works of art.	High (national)	Dynamic
n/a	Closed and open views within the precinct of the meandering medieval streets, with high walls that create intimacy, opening out into wider green spaces and gardens.	High (national)	Dynamic
08	The eastern 'long elevation' from the Herbert Gallery steps towards the cascade of St Michael's Steps giving the best overall single picture of the ruined and new cathedrals and linking porch as drawn by Spence as early as 1951, years before even a stone was laid: This view is held open by the University Square and resulting setback of university buildings, vulnerable to a foreground of clutter in the square and adjacent future university redevelopment of Priory Hall currently being demolished.	Exceptional (international)	Static
09	Bayley Lane meanders both westward uphill and eastward downhill alongside the high-level walls of the ruined cathedral, the lane thought to align with the former castle ditch, granite paved.	Medium (local)	Dynamic
10	Along Old Bayley Lane from the corner of Earl Street looking east alongside the Hebert Gallery corten steel artwork, framed by the Draper's Hall towards the ruined cathedral, the approach for visitors arriving by coach, vulnerable to shopfront advertising in the Herbert Gallery, redevelopment of the university tower on Priory Street and plans for restoration of the historic Draper's Hall.	Low (local)	Dynamic
11	Framed view along St Mary Street giving a layered perspective of the Cathedral, the tracery of the ruined cathedral as the foreground to the porch and roof of the new cathedral adorned with its finely detailed fleche. Hay Lane, a medieval street approach to the precinct.	Medium (local)	Dynamic
12	Intersection of Pepper Lane, Cuckoo Lane and Hay Lane looking north east over Priory Gardens toward the Chapel of Unity framed by the ruined cathedral and the former County Court, with mature lime trees, vulnerable to development and activity planned by Cathedral Lane development Pepper Lane sequence of views of St Michael's spire on approach to the Cathedral as it links into Bayley Lane, vulnerable due to open and unsightly service yards, parking and air handling units on the rear elevation of the County Court building.	Medium (local)	Dynamic

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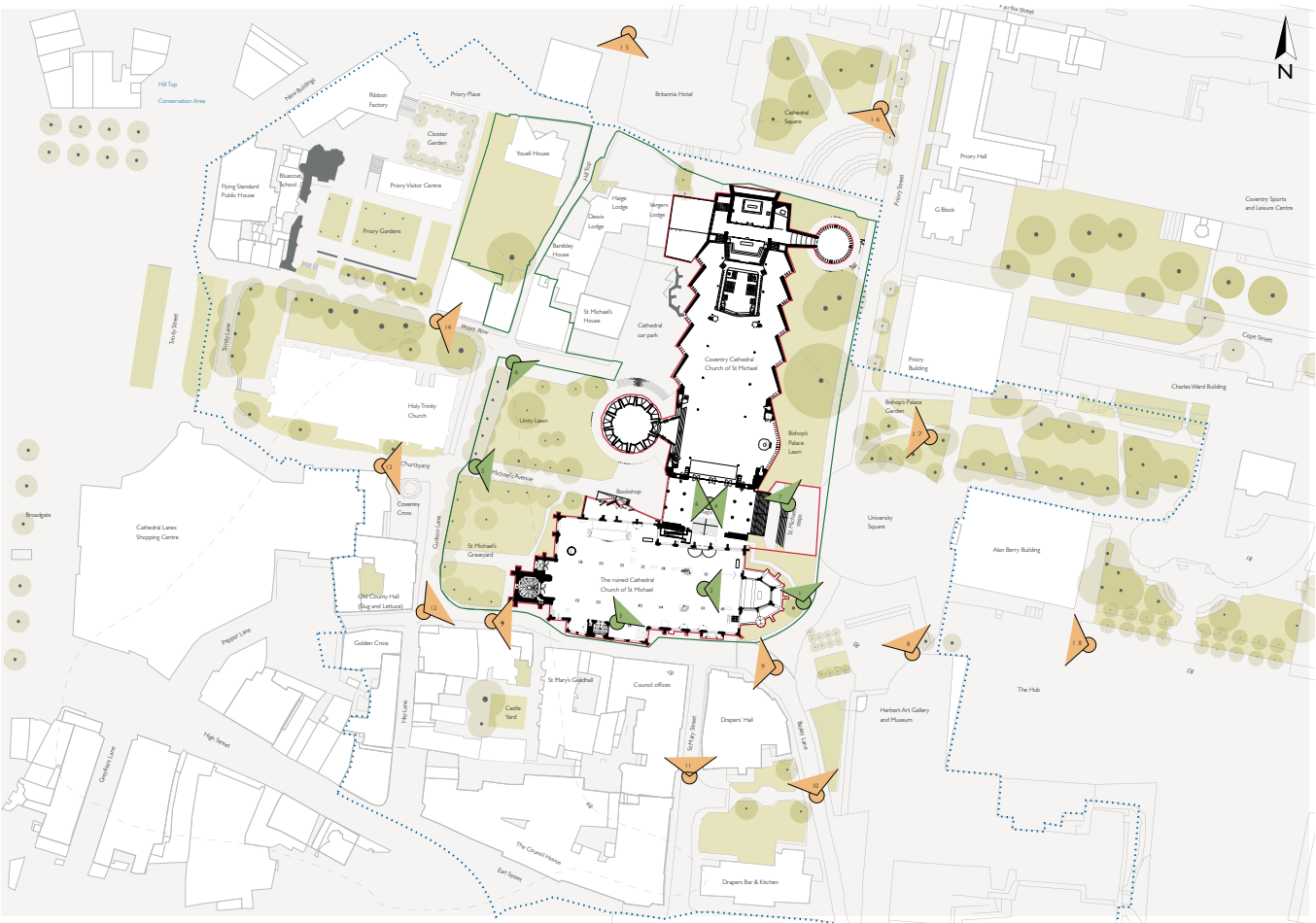
VIEW NO.	VIEW DESCRIPTION	RELATIVE SIGNIFICANCE	TYPE OF VIEW
13	The dynamic view sequence along Trinity Churchyard and St Michael's Avenue eastward towards the Cathedral Porch, framed by Holy Trinity and the residential and commercial development component of Cathedral Lanes, framed by mature lime trees and vulnerable in particular to any proposals for redevelopment or reconfiguration around the Coventry Cross or the space remaining if it is relocated.	High (national)	Dynamic
14	View eastward along Priory Row toward the west elevation of the new cathedral with mature and semi-mature lime trees, Unity Lawn and connecting views over the archaeological finds of the Benedictine Cathedral of St Mary's which forms part of the interlinked spaces of the Priory Gardens Phoenix Initiative.	Medium (local)	Dynamic
15	Hill Top looking south up the hill from Fairfax Street focused on the spire, vulnerable to poor waste management and discontinuity of historic paving, that detracts from the appreciation of the conservation area.	Medium (local)	Dynamic
16	The view from Cathedral Square looking south to the north elevation and the Chapel of Industry and St Michael's spire, vulnerable to proposals that might be bought forward by the Britannia Hotel on the west side and proposals to replace the university's residential tower on Priory Street to the east.	Low (local)	Dynamic
17	From the University of Coventry's Bishop's Palace Gardens looking across Priory Street to the east elevation of the Cathedral through the canopy of a mature plane tree.	Low (local)	Static
18	View looking up the hill westward between university buildings to the beautifully perched east apse of the ruined cathedral against the sky, vulnerable to redevelopment of any of the framing university buildings.	Medium (local)	Dynamic

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PROTECTED VIEWS

-  Views within Conservation Area
-  View within Cathedral Precinct
-  Ecclesiastical Exemption
-  Cathedral Precinct
-  Hill Top Conservation Area

This plan is not to scale



Plan showing key views within the Cathedral precinct. Plan reproduced with permission from J & L Gibbons.

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View 01: The long east elevation



View 02: The east end apsidal sanctuary and aisle windows nave of the ruined cathedral



View 03: View from within the ruins of the south all focused on the Porch



View 04: Beneath the porch on St Michael's Avenue



View 05: Looking eastward down St Michael's Avenue



View 06: Unity Lawn

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View 07: The intermediate level of the flight of steps below Epstein's St Michael



View 08: The eastern long elevation of the Cathedral



View 09: Bayley Lane



View 10: Along Old Bayley Lane looking north



View 11: St Mary Street



View 12: Intersection of Pepper Lane, Cuckoo Lane and Hay Lane looking north east

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View 13: Along Trinity Churchyard eastward



View 14: View eastward along Priory Row



View 15: Hill Top looking south



View 16: View from Cathedral Square looking south to the north elevation and Chapel of Industry and St Michael's spire



View 17: Looking across Priory Street from Bishop's Palace Garden



View 18: Looking up the hill westward between university buildings

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3.4 LEADERSHIP AND MANAGEMENT

3.4.1 STAFFING

The Cathedral employs lay staff, and clergy across nine practical departments. Lay staff ultimately report to the Dean through either the business manager or one of three Canons: the Canon Precentor with a remit for worship; the Canon Pastor with a remit for welcome and visitors; and the Canon for Reconciliation responsible for Coventry's specific ministry for reconciliation. The business manager now replaces the former post of Canon Treasurer.

Volunteers and casual workers contribute to the running of day-to-day activities. They act as vergers, technical and skilled staff (e.g. cathedral archivist) or in a customer service capacity (e.g. shop staff).

Dean of Coventry Cathedral

The Very Reverend John Witcombe is the Dean of Coventry Cathedral. He has responsibility for the overall leadership of the Cathedral's ministry, both locally and internationally.

Precentor of Coventry Cathedral

The Reverend Canon David Stone is Precentor of Coventry Cathedral. He oversees the ministry of the Cathedral's music and worship department and is responsible for all services that take place in the Cathedral.

Canon Pastor of Coventry Cathedral

The Reverend Canon Kathryn Fleming is the Cathedral's Canon Pastor with the brief is "to nurture the Cathedral community (in its widest sense) as a reconciled and reconciling people". This includes building relationships with those who work and worship at the Cathedral and fostering links between the parishes and the Cathedral, as "Mother Church" of the diocese.

Coventry Cathedral Business Manager

Isabel Merrifield is Coventry Cathedral's Business Manager. She is responsible for the day-to-day management of the Cathedral.

Director of Property and Fabric.

Tony Auty is Director of Property and Fabric and is responsible for the maintenance of the Cathedral.

3.4.2 FABRIC ADVISORY COMMITTEE

The Fabric Advisory Committee (FAC) is a statutory body of ten members five nominated by the Cathedrals Fabric Commission for England (CFCE) and five by the Chapter; all appointed by the Chapter. Work affecting the fabric or the setting of the Cathedral or associated buildings require consideration by the FAC and/or the CFCE according to the significance of the impact on the building, its setting and/or archaeology.

3.4.3 GOVERNANCE

Coventry Cathedral Constitution

A new constitution for Coventry Cathedral came into being in 2000. The constitution sets out the decision-making structures within which the Cathedral operates, defines the roles of church leaders and enables members of the community to elect lay (non-clergy) people to cathedral bodies. The community is served by the St Michael's Committee which is a sub-committee of the Cathedral Chapter.

Coventry Cathedral maintains both an Electoral Roll (just as any parish church) and also a Community Roll, which includes all those on the Electoral Roll and any other members of the Cathedral Community who wish to join it. Persons on the Cathedral's Electoral Roll are entitled to take part in the running of the Cathedral and have a vote at the Annual General Meeting.

Coventry Cathedral Chapter

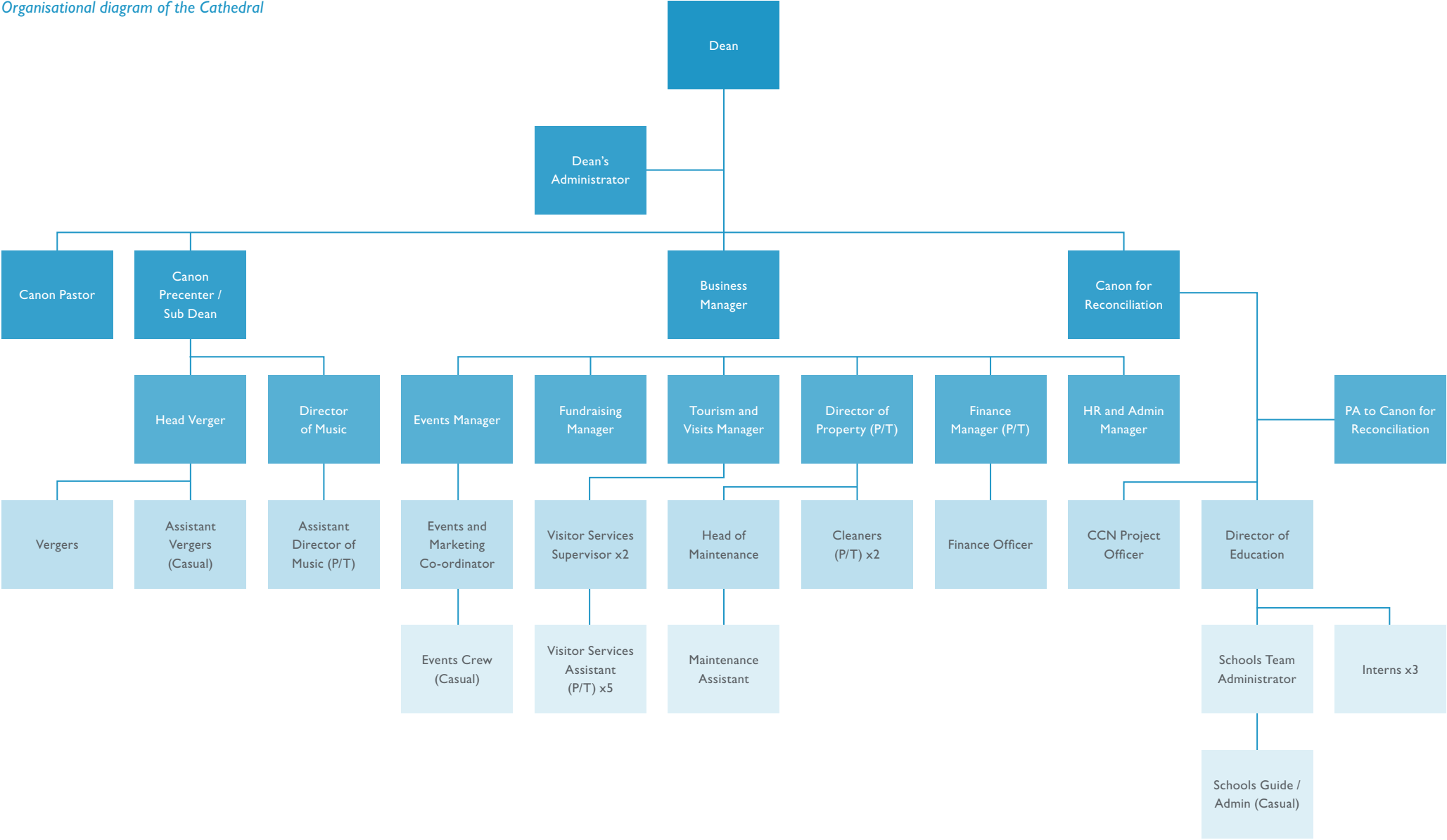
The governance of the Cathedral is as set out in the Cathedrals Measure of 1999 with the Dean acting as chairman of the Chapter. The Chapter is the legally authoritative body of the Cathedral with full financial responsibility and the primary tasks of governance of leadership.

Chapel of Unity

Although physically attached to the new cathedral, this chapel is not consecrated as Church of England place of worship. It is held on a 999 year lease by an ecumenical Joint Council. This means that in the Chapel of Unity Christians of any and all denominations may gather to worship and receive the sacraments.

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Organisational diagram of the Cathedral



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3.5 APPROVALS PROCESS

The conservation-led approach to change in the UK is championed by Historic England and is enshrined in law and planning policy.

The *Planning (Listed Building and Conservation Areas) Act, 1990*³¹ and the *Care of Cathedrals Measure, 2011*³² represent the legislative framework within which appropriate decisions should be made. At a national policy level, the *National Planning Policy Framework, 2019*³³ sets out government policy relating to the conservation and enhancement of the historic environment and how this is expected to be applied.

At a guidance level, Church Care³⁴ and the Cathedrals Fabric Commission³⁵ offer guidance specific to significant Church of England buildings. Historic England set out how to approach conservation in their 2008 publication *Conservation Principles*³⁶ and offer an advice note on dealing with the setting of heritage assets, 2015.³⁷ The government's Planning Practice Guidance³⁸ also advises on the historic environment.

3.5.1 THE CARE OF CATHEDRALS MEASURE 2011

The Measure is an integral part of the overall system providing for the care of the Church's and the nation's heritage. Under the Measure a cathedral Chapter must seek and obtain approval before implementing, or consenting to the implementation of, proposals for any of the following:

- i Any works, including works of repair or maintenance, on, above or below ground, on land of which the Cathedral's corporate body is the freehold owner, that would materially affect:
 - the architectural, archaeological, artistic or historic character of the Cathedral church, or any other building within its designated Precinct that is for the time being used for "ecclesiastical purposes".
 - the immediate setting of the Cathedral.
 - any archaeological remains in or under the Cathedral or within the designated Precinct of the Cathedral.
 - any human remains in or under the Cathedral or within the designated Precinct of the Cathedral.
- ii The sale, loan or other disposal of any object to which the corporate body is entitled that is of architectural, archaeological, artistic or historic interest. Such objects will generally, but not necessarily, be items included on the Cathedral's Inventory.

- iii The carrying out of any work to such an object that would materially affect its architectural, archaeological, artistic or historic character.
- iv The permanent addition to the Cathedral church of any object that would materially affect its architectural, archaeological, artistic or historic interest.³⁹

Under the Measure there are certain applications that require permission from the Cathedrals Fabric Commission for England (CFCE), and others that can be approved by the FAC.

Permission from the CFCE is required for work that would:

- Permanently alter the fabric of the church or any other building used for ecclesiastical purposes.
- Involve the demolition of any part of the Cathedral church or other building.
- Involve the disturbance or destruction of archaeological remains.⁴⁰
- Involve the sale, loan or other disposal of, or the carrying out of work to, any object the ownership, possession or custody of which is designated in the Cathedral Inventory as being of outstanding architectural, archaeological, artistic or historic interest.

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- Notification is also required for any application for LBC or SMC within the Cathedral site (as defined in the Care of Cathedrals Measure 1990).

Works for the approval of the FAC are:

- works that would materially alter the character of the church or other precinct building;
- works that would affect the setting; and
- works that would materially affect any archaeological remains.

For all proposed work the Cathedral Administrator must send written notification to the LPA, Historic England, and the Society for the Protection of Ancient Buildings (SPAB) on behalf of the National Amenity Societies and provide them with supporting information. Additionally, he or she must display notices inside and outside the Cathedral, where they are clearly visible to members of the public and must make full supporting information available for inspection at specified times in a specified place.⁴¹

Following receipt or display of the relevant notices, consultees and members of the public have 28 days in which to submit any written representations to the Secretary of the Commission, or the FAC concerned, as appropriate. Any such representations must be considered fully and fairly before the application is determined.

Decisions under the Measure should strike a balance between considerations of the needs for worship and mission of the church at the Cathedral and of care and conservation of the nationally significant building and landscape.

3.5.2 SECULAR LEGISLATION AND NATIONAL PLANNING POLICY

Coventry Cathedral is subject to a number of secular statutory and non-statutory measures and planning policy frameworks that seek to ensure that any change on the site takes place in an informed and appropriate manner. The following summary sets out the key legislation and planning guidance relevant to the heritage assets of the site and its management into the future.

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

Listed Buildings are designated under the Planning (Listed Buildings and Conservation Areas) Act 1990 for their special architectural or historic interest. Listing gives them protection as alterations, additions or demolitions are controlled by Listed Building Consent, which is required by local planning authorities when change is proposed.

When related to a cathedral, as discussed above, a Listed Building is subject to the CFCE's and FAC's jurisdiction rather than Listed Building Consent, however this is only the case when the building is in 'ecclesiastical use' and there are therefore times when a cathedral owned building is instead subject to Listed Building Consent. When the Ecclesiastical Exemption Order 1994 was approved, a red line of exemption was drawn around the Cathedral or church to demarcate the exemption area. If a Listed Building is outside this boundary, it is subject to Listed Building Consent, unless in 'ecclesiastical use'. The CFCE also has the power to declare that secular consents will suffice for a certain proposal.⁴²

Conservation Areas are also designated by local planning authorities in order to protect the character and appearance of areas of special architectural or historic interest. This provides a control over the demolition of non-Listed Buildings in the area as well as listed structures and is the basis for the protection of conservation of all aspects of the character and appearance of an area.

Ancient Monuments and Archaeological Areas Act (1979)

This act relates to the law surrounding ancient monuments and sets out that it is a criminal offence to disturb or cause deliberate damage to a monument. Under the 1979 Act, Scheduled Monument Consent (SMC) is required before any work can be carried out which might affect a monument either above or below ground. SMC is a statutory requirement and monuments that are scheduled are protected against disturbance or unlicensed metal detecting. An application for Consent must be made to the Secretary of State for Digital Culture, Media and Sport via Historic England. A cathedral church cannot be designated a Scheduled Ancient Monument; however, it is possible that a designation can run within the precinct or underneath the Cathedral. As such the requirement for consent can be part of any proposed works.

'Works' are defined by section 2(2) of the 1979 Act as:

- any works resulting in the demolition or destruction of or any damage to a scheduled monument;
- any works for the purpose of removing or repairing a scheduled monument or any part of it or of making any alterations or additions thereto; and
- any flooding or tipping operations on land in, on or under which there is a scheduled monument.

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Owners of schedule monuments are strongly recommended to contact their local Historic England office at an early stage if they are planning changes that might affect a scheduled site or monument.⁴³

National Planning Policy Framework (NPPF 2018)

The NPPF sets out the government's economic, social and environmental planning policies for England. At the heart of the Framework is a presumption in favour of sustainable development, which should be seen as a 'golden thread' running through both plan making and decision taking. This requires economic, social and environmental gains to be pursued jointly through the planning system.

The objectives of the policies protecting the historic environment are to maintain and manage change to heritage assets in a way that sustains and, where appropriate, enhances its significance. In order to make a sound decision, a planning authority needs to understand the significance of any heritage asset affected. The following policies relate to the future management plan of Coventry Cathedral:

Paragraph 184. 'Heritage assets range from sites and buildings of local historic value to those of the highest significance, such as World Heritage Sites which are internationally recognised to be of Outstanding Universal Value. These assets are an irreplaceable resource and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations.'

Paragraph 185. 'Plans should set out a positive strategy for the conservation and enjoyment of the historic environment, including heritage assets most at risk through neglect, decay or other threats.'

This strategy should take into account:

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

3.6 ECCLESIASTICAL AND SECULAR USE

Coventry Cathedral is a place to be peaceful, to socialise, to learn and to find, renew and express faith. It is primarily a place of worship and Christian witness. This is manifest through regular services, occasional offices and informal prayer. The fabric of the ruined and new cathedral embodies the Cathedral's ministry of peace and reconciliation, for which it has an international reputation.

As well as worship and prayer, Coventry Cathedral is a place of civic pride and welcome. Visitors from near and far visit the Cathedral for its art and architecture; history; special events, including concerts; and status as Coventry's premier tourist attraction and symbol of the modern city.

3.6.1 WORSHIP⁴⁴

The call to reconciliation at Coventry Cathedral is reflected throughout its welcome and worship and especially in the liturgical use of space. This is not restricted to formal liturgy, however, but in the entire experience of the visitor (the 'guest'), arriving as either a tourist or expressly as a pilgrim.

The buildings in Coventry embody the Christian Gospel. Provost Howard saw the ruined cathedral church of St. Michael 'sharing in the crucifixion of Christ', and the new cathedral rising alongside it embodies (as Howard anticipated) the hope of resurrection and of Christ's return in glory. The Chapel of Unity expresses the commitment of the then Bishop and Provost to healing relationships within the church and the Chapel of Industry (also known as the Chapel of Industry and Christ the Servant) a parallel commitment to the world, especially the world of work. Throughout the building art and architecture are full of meaning and significance, expressing the core purpose of reconciliation with God and one another.

UNDERSTANDING THE PLACE TODAY

Regular Services

Most of the Cathedral's services are drawn from the Church of England's Common Worship material, with extensive use of permitted variations and seasonal provisions. The 1662 Book of Common Prayer is used for Choral Evensong and the 8am service of Holy Communion on Sundays. A number of unique liturgical forms are employed, largely originating with Joseph Poole, first Precentor of the new cathedral, and reflecting the commitment to a contemporary (in 1962) servant ministry of reconciliation.

Following a review of ministry across Hill Top in 2007, a shared service pattern was introduced with the adjacent Holy Trinity Church. Ecumenical services in the Chapel of Unity are led by a team of lay people or ministers organised by the team responsible for the Chapel, which is not formally part of the Cathedral.

The ruins are used for liturgical worship on a weekly basis and also for occasional, particularly seasonal services: The Presentation, Palm Sunday, Maundy Watch, Easter Vigil, Ascension Day, Remembrance Sunday and an outdoor Pentecost celebration incorporating full immersion baptism.

A full schedule of services at Coventry Cathedral can be found here: <http://www.coventrycathedral.org.uk/wpsite/faith-community/>

Seasonal Services

Given the geographical spread of the Cathedral's regular Sunday morning congregation, festivals such as Epiphany, the Patronal Festival of St Michael, and All Saints' Day are usually transferred to the nearest Sunday. A number of these reflect Coventry Cathedral's unique and innovative liturgical history.

Diocesan and Other Special Services

The Cathedral's core purpose in supporting the Bishop gives substance to its role as the 'mother church' of the diocese. The Chrism Eucharist on the morning of Maundy Thursday and the Ordinations of Deacons and Priests are the most obvious focus of this ministry. The Bishop also leads worship in the Cathedral on Ash Wednesday, Good Friday and Easter Day, celebrating the Eucharist, preaching the gospel and teaching the faith. Confirmations are held at the Cathedral three times a year, each with a distinctive style: at the Dawn Service on Easter Day, informal contemporary worship at Pentecost and a more traditional 'Cathedral style' service at the end of November.

The Cathedral's liturgical relationship with the wider Diocese has a particular focus in the daily use of the Diocesan Prayer Cycle.

Significant use is made of the Cathedral by a number of local schools for various services.

Occasional Offices

Weddings, baptisms and funerals are held at the Cathedral, subject to Church of England protocol.

Personal Prayer and Reflection

The ruined cathedral is a space where many visitors are brought to a natural halt, where they often gravitate to the altar and the apse. It is a prayerful and reflective place.

Inside the new cathedral, visitors and pilgrims are welcome to pray and take quiet moments in any space readily accessible to the general public. However, special provision is made by the prayer circle at the Chi Rho, and other candle stands in the building. In particular, the Kiel Globe Candle Stand (presented on the 10th anniversary of the London tube bombing, by students from Kiel in Germany) provides a focus for prayer relating to contemporary events that can be connected to or addressed by the Cathedral's ministry of reconciliation.

The life of the Cathedral benefits enormously from a team of voluntary ordained and lay chaplains who make themselves available to talk and pray with visitors as required. Many of the chaplains take the opportunity to lead a short act of public prayer on the hour from the front of the nave.

Events

*'The unique element is being in the Cathedral itself. The building imposes its special character on all who take part; and the awe and wonder felt, is felt by everyone there – of all faiths, and by those with none.'*¹⁵

Coventry Cathedral has hosted some of the city's most prestigious events, including: the Godiva Awards; BBC Antiques Road Show; Songs of Praise; Question Time; and the Mystery Plays. The Cathedral is available for hire for performances and corporate events such as banquets and can accommodate up to 500 people in the new cathedral's nave. Smaller spaces, such as the chapter house and Lecture Hall, often host workshops and more modest gatherings.

UNDERSTANDING THE PLACE TODAY

A Coventry Cathedral Events Team delivers an annual programme which includes, but is not limited to:

- Awards ceremonies for universities.
- Evening and day-time concerts, both classical and rock.
- Conferences in the nave and lecture hall.
- Banquets and fashion shows in the nave.
- 'Britain in Bloom' National Awards.
- Dramatic performances in the ruined cathedral and new cathedral nave.
- Summer celebrations in the ruins.
- Meetings, workshops and lunches
- Candlelit corporate receptions with musical accompaniment in the Cathedral nave.

Affiliated activities and groups

Mothers' Union

The Cathedral has a branch of the Mothers' Union that meets in the Lecture Hall on the first Thursday of each month at 10.30am. A Corporate Communion Service is held in the Lady Chapel on the second Thursday of each month at 10.15am.

St Clare's

St Clare's is a small and friendly inclusive church community that offers a home to the spiritually seeking, to those who have wandered away from God, to those who never knew him and to those who have lost their faith in the church. St Clare's is located between the ruined and new cathedrals.

Friends of Coventry Cathedral

The Friends of Coventry Cathedral is a registered charity with its own constitution independent of the Cathedral, but working closely alongside it. Friends' membership subscriptions and fundraising campaigns provide support for the Cathedral's upkeep and activities.

Coventry Cathedral Chorus

Coventry Cathedral Chorus, formerly Saint Michael's Singers, was formed in 1963 shortly after the consecration of the new cathedral and is regarded as one of the UK's leading choral societies. The choir has a membership of around 90 auditioned singers from all ages and walks of life and promotes its own season of concerts at the Cathedral. The choir broadcasts on both radio and television.

Community of the Cross of Nails

The Community of the Cross of Nails is a worldwide network of over 200 churches, charities, peace-building centres, and educational and training organisations, inspired by the Coventry story of destruction, rebuilding and renewal. It has members in 45 countries across all continents. Members support one another, pray for one another and share with one another. All members adhere to the three guiding principles of the Community of the Cross of Nails:

- Healing the wounds of history.
- Learning to live with difference and celebrate diversity.
- Building a culture of peace.

The Community is guided by the words 'Father Forgive' and prays the Litany of Reconciliation on a regular basis.

3.6.2 VISITORS AND TOURISM

Coventry Cathedral is open to visitors throughout the year, apart from Christmas Day. Its opening times are Monday to Saturday, 10:00–17:00 and 12:00–17:00 on Sundays. The ruins are open daily from 09:00 to 17:00. The Cathedral does not charge an entrance fee to any part of the Precinct.

The number of visitors to the Cathedral is approximately:

- Sunday services: 150 per week.
- School pupils (2018): 16,000 per annum.
- General visitors (2018; clicked-in at the desk): 35,000 per annum.
- Event attendees, including graduations (2018): 85,000 per annum.
- Visitors to the ruins (2018; electronically recorded): 270,000 per annum.

The Cathedral also runs tower tours, which attract approximately 10,000 visitors per annum.

Visitor figures compiled by Coventry Council for 2015 outline that only 623,000 overnight trips were made to the city, and that less than 5% of Coventry's jobs are in the tourist trade. Coventry City of Culture (and the European city of sport in 2019) is likely to raise the profile of the city and attract considerably more visitors.

UNDERSTANDING THE PLACE TODAY

3.6.3 CITY OF CULTURE AND BEYOND

UK City of Culture is a competition run by the Department of Digital, Culture, Media and Sport every four years. Previous winners are Derry/Londonderry in 2013 and Hull in 2017. The winning city can expect a major boost in tourism and investment as they host a spectacular year of events as well as a build-up period and legacy programme. Coventry is UK City of Culture in 2021.⁴⁶

*'The Cathedral will be at the centre of our city's preparations and celebrations and we know that we have a big task on our hands to meet and exceed expectations for a world class programme that draws on our own rich arts heritage, and offers something memorable back to the world for a new generation, just as we did in the year of our consecration in 1962. This is a new beginning for Coventry, for her Cathedral, for our international role in peace and reconciliation, for our future.'*⁴⁷

Coventry's UK City of Culture 2021 status presents an exciting opportunity for Coventry Cathedral. A proposed annexe to the new cathedral provides essential facilities to support the projected increase in visitors, especially those attending special events. The extension will connect directly into the Cathedral at Lady Chapel/nave floor level, but otherwise minimise any disturbance of the Cathedral's fabric. It will be situated above the existing refectory and song school, and incorporate the upper floor of the Verger's Lodge. Proposed facilities will include a passenger lift, new WC facilities, an education room/events space with associated cloakroom and essential storage and facilities to support events. A permanent ramp will replace the temporary installation at the east end of the north nave aisle.

The annexe is part of a larger future development proposal for the north-west corner of the Cathedral Precinct.⁴⁸

The impact and legacy of Coventry's tenure as UK City of Culture is impossible to know for sure. However, Coventry Cathedral should enjoy a prominent role in delivering a high-quality programme of events throughout 2021. The associated opportunities to reach new audiences and spread the Cathedral's message of hope and reconciliation should not be underestimated.

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SECTION 4.0

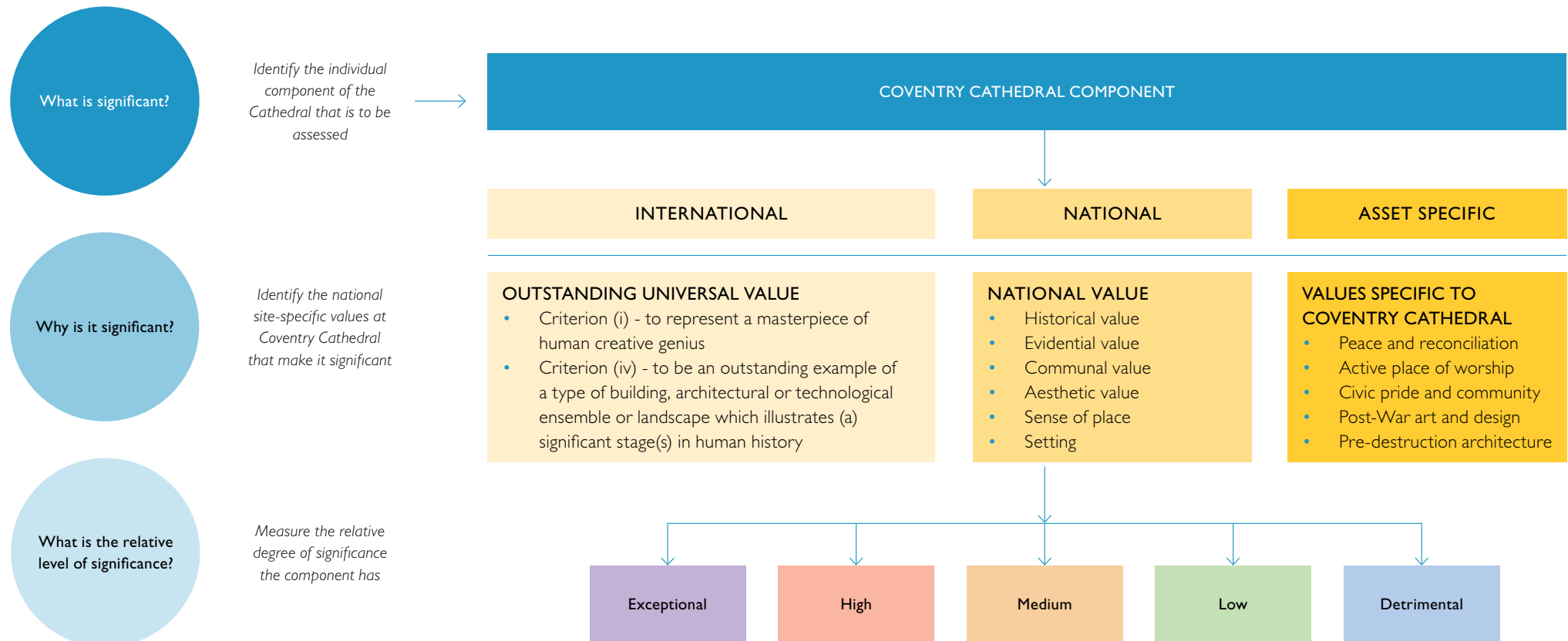
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ASSESSING SIGNIFICANCE

4.1 METHODOLOGY FOR ASSESSING SIGNIFICANCE

Methodology for Assessing Significance



ASSESSING SIGNIFICANCE

4.1.1 WHAT IS SIGNIFICANT?

Coventry Cathedral can be experienced and assessed as a series of larger and smaller constituent parts that together create a single entity. For example, it is possible to appreciate Sutherland's Christ in Glory tapestry as a work of art in its own right, an arguable masterpiece of its designer. Yet the tapestry also makes an inescapable and substantial contribution to its setting, its placement at the east end affording it an aesthetic and spiritual power akin to a great east window.

This first step identifies the extent and scope of each component that is to be assessed. These may be enclosed or partly enclosed spaces, single objects or groups of objects. The Cathedral has been broken down into its constituent parts in Volume Two of the CMP (management gazetteer) to support this process.

4.1.2 WHY IS IT SIGNIFICANT?

The second step identifies why Coventry Cathedral and its components are significant and articulates this using international, national and site-specific values. Coventry Cathedral is highly significant for its inclusion on the National Heritage List as a Grade I heritage asset, where Post-War buildings at this grade are rare. This section allows this significance to be further broken down and understood in order to support the informed management of change in the future.

The site-specific values identified here are the primary attributes that make Coventry special. These attributes can be tangible or intangible, experiences or perceptions, architectural or spiritual. They are bespoke attributes that are most often ascribed to its significance by a wide variety of people and have been identified in consultation with local stakeholders.

Each component part of the Cathedral may contribute to all, some or none of those site-specific values. These attributes articulate the uniqueness of the Cathedral and how these contribute to heritage values.

4.1.3 WHAT IS THE RELATIVE LEVEL OF SIGNIFICANCE?

Within the overall exceptional significance of the Grade I listed building, the final step involves assigning a level of relative significance to each element under consideration. These levels range from exceptional through high, medium and low to detrimental.

Exceptional significance: These elements are essential to the significance of the place. They play a crucial role in supporting this significance.

High significance: These elements are of high significance. They play an important but not necessarily crucial role in supporting the significance of the place.

Medium significance: These elements are of moderate significance and provide support to elements or functions of higher significance. They play a role in supporting the significance of the place but may be inadequate in their current configuration or use.

Low significance: These elements are of low significance. They play a minor role in supporting the significance of the place or may have been compromised by later changes.

Detrimental: This relates to an item or component that obscures, impedes, diminishes or otherwise damages the significance of an element or its component parts.

4.1.4 HOW TO USE THIS ASSESSMENT OF SIGNIFICANCE

The assessment of significance articulates what is special about a place to support the informed management of change. An understanding of the overarching Outstanding Universal Values as well as the national and site-specific values of each component should be used to support decision making at all levels.

This CMP offers a number of tools to support a significance-led approach to change:

- **Statement of Significance:** the overarching statement of Section 4.2 offers a useful overview of what makes the Cathedral special as a whole. It defines the site-specific values and helps decision-makers understand that primary attributes that could be harmed through substantial or cumulative change.
- **Summary of Capacity for Change:** this tool in Section 5.4 is a schedule that summarises the capacity for change of each component within the Cathedral. It synthesises the information on significance articulated within the Management Gazetteer for each component, offers a level of capacity for each and sets out the approvals required to make alterations.
- **Management Gazetteer:** volume two of the CMP offers a component-by-component assessment of significance and should be consulted when change is suggested to specific areas. The assessment of relative significance and level of detail provided here will help identify the most appropriate proposals and avoid harm to significance.
- **Conservation Framework:** a process for managing change is set out in Section 5.2 and offers six key principles to follow. Principle three explains how to use an understanding of significance to assess the impact of proposals on this.

ASSESSING SIGNIFICANCE

4.2 STATEMENT OF SIGNIFICANCE

The statement of significance is a summary of the outstanding cultural significance of Coventry Cathedral, placing the heritage asset within its international, national and site-specific context. This summary distils understanding from the component-by-component assessment of significance in the gazetteer.

4.2.1 OUTSTANDING UNIVERSAL VALUE

Outstanding Universal Value is an international system for articulating significance used by UNESCO. It identifies places that have cultural significance that transcends national boundaries and is of common importance to present and future generations of all humanity. It is used to select World Heritage Sites but can be applied at a relative level to Coventry Cathedral as a building of international importance.

There are six cultural criteria, of which two are relevant to Coventry Cathedral:

Criterion (i) to represent a masterpiece of human creative genius;

- Coventry Cathedral is a 'jewel casket' of Post-War art and design of which there is no rival.
- Other buildings of commensurate age and style cannot match Coventry for the integrity and quality of its design.
- Designed by Sir Basil Spence, the Cathedral offers the architectural and ecclesiastical visitor a juxtaposition of tradition and innovation in one place – fusing Festival of Britain Modernism with the traditional liturgical form.
- Inside this jewel casket, Spence gathered an exceptionally important group of art, furniture and design of a uniformly high quality.

- Spence's concept was of a journey from destruction to resurrection; from darkness to light, which resonates with Coventry's story, in the message of the Christian experience and the architecture of the building itself.

Criterion (iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

- Coventry is a place of international pilgrimage associated with its world-recognised importance as a centre of reconciliation following the bombing of the Second World War.
- The Cathedral is at the centre of this as an international symbol of peace, reconciliation and resurrection.
- The Cathedral, with its linked ruined and new buildings, is a tangible symbol of the journey from old to new, and is a physical manifestation of the Blitz of 14th and 15th November 1940.
- The Cathedral ruins are a visual reminder of the pivotal role that the bombing of Coventry and in particular the Cathedral had on the course of the second world war as this was certainly part of the decision made by the United States of America to enter the war.

4.2.2 NATIONAL VALUE

Coventry Cathedral is a Grade I listed building, which places in the top c.5% of listed buildings in the country. It holds special architectural and historic interest under the Planning (Listed Buildings and Conservation Areas) Act 1990.

This CMP articulates the significance of Coventry Cathedral under the Historic England values and well articulating its sense of place and setting value, both of which are nationally recognised concepts in the assessment of significance.

Historical value

- An active Place of Worship for almost a thousand years, with three different cathedrals that illustrate the development of medieval Coventry, social and religious changes and the later impact of world war.
- St Michael's ruined cathedral is a tangible survival of one of the great medieval churches in England, and of the city's wealth and power at that time.
- The Cathedral is an international symbol both of the terrifying destructive power of modern warfare and of Provost Howard's message of hope and reconciliation, Father Forgive.
- The new cathedral is the tangible outcome of a Post-War, and particularly Basil Spence's, design vision of a building to embody peace and renewal, using innovative techniques that express ideas of resurrection and progress.
- Spence's response to the site and the ruins has created a building of international significance that fits into the context of the wider Post-War development of architecture and art.
- The Cathedral has association with many leading and influential figures of the Post-War period including clergy, architects, musicians, artists and engineers.

Evidential value

- The ruins of St Mary's Abbey and St Michael's Cathedral retain significant archaeological survivals, both above and below ground, offering evidential value of past human activity on the site, dating back almost a thousand years. Human burials are an important part of this value.
- Whilst both sites have been subject to investigations in the past, there is still much to learn about the place, and great potential to increase our understanding further.

ASSESSING SIGNIFICANCE

- There are also modern archaeological deposits relating to wartime destruction, a layer of which survives beneath the current paving of the Ruins above the pre-bombing floor. This also holds personal relevance to the people of Coventry.

Communal value

- As an active place of worship, the Cathedral holds much personal significance to those that worship and use the space. This might relate to key events such as baptisms, weddings and funerals, or as a venue for private prayer.
- The Cathedral is important beyond its religious and spiritual function, offering community services and facilities, such as a café and pastoral services. The Cathedral nave also provides the largest space in the city suitable for civic functions.
- The role that the Cathedral plays today in the life of the city has high communal value and has evolved in parallel with Chapter's on-going Mission of Reconciliation.
- There is great civic and community pride in the Cathedral as a symbol of the city on an international stage. It offers a sense of place as a landmark or backdrop to daily life.
- The city skyline with its three spires has great significance for the people of Coventry.

Aesthetic value

- The ruined cathedral is an example of the medieval Perpendicular and still holds great value as a ruin with intact tower, which acts as a landmark in the city and as an international symbol of reconciliation.

- The way the new cathedral links to and interacts with the ruin is of exceptional aesthetic value, as part of Spence's original design vision. Spence's concept was of a journey from destruction to resurrection. The new cathedral and the treatment of the ruins is an architectural response that should be seen within the wider context of Europe's Post-War reconstruction.
- Coventry Cathedral is a 'jewel casket' of Post-War art and design of which there is no rival. It offers the architectural and ecclesiastical visitor a juxtaposition of tradition and innovation in one place – fusing Festival of Britain Modernism with the traditional liturgical form.
- The art and design contained within the 'jewel casket' is of commensurate value, including the tapestry, stained and engraved glass, carvings for the nave recesses, a monumental altar cross and candleholders from the leading artists of the period.
- The fusion of new and old, both physically, liturgically and symbolically, mark Coventry Cathedral out as uniquely special in world architecture.
- The Cathedral and its contents are an outstanding example of the collaboration between the architect, the artists and the craftsmen.

Sense of place⁴⁹

- Sense of place acknowledges the Cathedral's intangible qualities that are unique, distinctive, emotive and cherished.

- A sense of place can be a collective or individual experience. Standing within the ruins at Coventry is to experience, knowingly or not, a connection with a place resonant with over 400 years of constant change.
- The ruins are not simply those left after the destructive forces of the Second World War but are illustrative of centuries of human activity before that. They illustrate the stark reality of the ruins as a site of memory.⁵⁰
- Rather like a war memorial or a battlefield site, the ruined cathedral illustrates the impact of war on a city and its people. This sense of place may take on negative connotations for some people, as feelings around conflict, fear, revenge and devastation may arise.
- Other experiences within the Cathedral include the sense of scale, beyond the usual human-scale of the city, the spiritual power of the place, whether you are religious or not, the character of openness within the ruins and the porch, the first impression of setting eyes on the tapestry (threatening or benevolent depending on your view) and the romance and nostalgia evoked by the ruins.
- Environmental factors have an influence on our senses, which add to the sense of place. For example, the light falling through the baptistery windows at different times of the day and of the year will have an impact on a person's experience.

⁴⁹ Spirit of Place, ICOMOS Norwich Accord

⁵⁰ This is a phrase popularised by the French historian Pierre Nora as *lieux de mémoire*. Nora defines such places as 'any significant entity, whether material or non-material in nature, which by dint of human will or the work of time has become a symbolic element of the memorial heritage of any community'

ASSESSING SIGNIFICANCE

Setting and landscape

- The setting of the Cathedral is not a designated asset in its own right but has the potential to add and detract from how people experience it. The setting of Coventry Cathedral varies in its significance, from the internationally important view of the east elevations of the ruined and new cathedrals, to the northern (liturgical east) public space that is currently a detractor.
- The setting of the Cathedral forms part of the Hill Top Conservation Area, which is of national significance and is currently subject to a Heritage Action Zone in order to conserve and enhance special interest.
- Green, open spaces are formed from historic graveyards with archaeological value. Mature trees in these spaces create glimpsed and framed views towards the Cathedral.
- The medieval pattern of Coventry has survived in this area and the intimate spaces these create also frame views of the Cathedral.
- The precinct contains a varied, intriguing and interwoven narrative of ancient ecclesiastical heritage of huge interest, uniquely connected to the history of modern art and architecture of international heritage and cultural significance, as evident through the close interrelationship of that archaeology and architecture.
- The importance of landscape and setting was championed from the beginning by Spence, as an integral part of the competition concept. The immediate setting as we view it today was largely constructed by Spence and should be viewed as part of the experience of visiting the Cathedral.
- The value of urban nature and the potential for biodiversity in the city is recognised, not only for aesthetic value and a healthy environment in terms of flora and fauna, but also for the health and wellbeing of the those living and visiting the city.
- There are a number of characteristics that detract from the significance of the Cathedral's setting, including public realm clutter, poorly managed service areas, modern encroachment, loss of the original industrial setting to the east, unsympathetic 20th century development, hard and unforgiving landscaping, trees which would benefit from better management, advertising, parking issues, disabled access, and deteriorating condition of paving.

4.2.3 VALUES SPECIFIC TO COVENTRY CATHEDRAL

The values below are those specific to Coventry Cathedral. They are bespoke attributes that best define the value of the Cathedral and are those that are most often ascribed to its significance by a wide variety of people. A place can be made up of a number of site-specific values that are universally agreed upon and valued. This section seeks to articulate this significance.

Peace and Reconciliation

The city of Coventry is a place of international pilgrimage associated with its world-recognised importance as a centre of reconciliation. The Cathedral is at the centre of this as an international symbol of peace, reconciliation and renewal.

The ruined and new cathedrals symbolise both the terrifying destructive power of modern warfare and Provost Howard's immediate message of hope and reconciliation, Father Forgive. The Cathedral not only illustrates the mid-20th century Post-War belief in this message but continues to add new layers of meaning to this story, well into the 21st century.

Whilst the Cathedral is a physical manifestation of peace and reconciliation, the form that this manifestation takes is symbolic rather than tangible. Although a single-phase building, the symbolic attributes have evolved over time, for example with new art adding new layers of relevance to visitors. The building is also a site of memory, where the physical manifestations of the devastating bombing raid on the city can be seen, experienced and commemorated by visitors. In that sense, the site directly speaks to visitors not just about the impact of the Second World War on the Cathedral, but also on the city and the nation as a whole.

ASSESSING SIGNIFICANCE

Active Place of Worship

Coventry Cathedral is important as the mother church of the Diocese of Coventry and reflects continuity of the site as a centre for Christian worship for nearly 1,000 years. The continuity between the ruined and new cathedral is integral to this significance.

The archaeological significance of the ruined cathedrals of St Mary and St Michael relates to this key attribute as a continuing place of worship and the value embodied in both the standing and buried remains. The ruined cathedral holds evidential value and wider archaeological deposits in the precinct have the potential to tell the story of the earlier phases of Christianity as well as the wider development of Coventry.

Spence's decision to keep the ruins and incorporate them into a new design is not unique in Post-War architecture, but it is a notable example for the manner in which the two structures relate, physically and symbolically, to each other. There is also continuity between the two structures in the form of their materiality, plan form and in the case of the new cathedral, the interior design. The conventional planning of the new cathedral, which was arguably outmoded at the time of its consecration, carried the traditional form of the medieval cathedral into the Post-War period – the only cathedral in England to do so.

Today, the Cathedral remains at the heart of worship in the Diocese and has an important liturgical and choral tradition.

Post-war Art and Design

Coventry Cathedral is a 'jewel casket' of Post-War art and design of which there is no rival. Other buildings of commensurate age and style cannot match Coventry for the integrity and quality of its design. It holds exceptional aesthetic value. The Cathedral offers the architectural and ecclesiastical visitor a juxtaposition of tradition and innovation in one place – fusing Festival of Britain Modernism with the traditional liturgical form.

Inside this jewel box, Spence gathered an exceptionally important group of arts, furniture and design of a uniformly high quality. Each individual piece is a work of art in its own right, but together combine to create an exceptional whole. These include the tapestry, stained and engraved glass, carvings for the nave recesses, a monumental altar cross and candleholders from the leading artists of the period, many of whom had worked at the Festival of Britain. Dominating the interior is Graham Sutherland's tapestry of Christ in Glory, which is crucial in connecting the ruined cathedral to the new – reminding visitors of the Christian doctrine of sacrifice and resurrection.

Spence's concept was of a journey from destruction to resurrection; from darkness to light, which resonates with Coventry's story, in the message of the Christian experience and the architecture of the building itself. Spence's design evolved through three phases of design. The first, spanning the period between the competition and the start of building work, had a robust, ground-hugging character. That of the second, dating from 1956 and a serious financial crisis, was austere simple, with masonry pared back where possible in favour of concrete.

The third phase, dating from 1958 to 1962, was bolder and more sculptural.⁵¹ The Cathedrals represent hope and transformation, with the old and new physically fusing together at the porch. The architect used both traditional and contemporary materials that, in some cases, are now suffering from physical defects that are detrimental to the significance of this building. As the new cathedral ages and its vivid contrast to the old fades from the collective memory, this story must shift to allow new layers of relevance surrounding conflict and unification to be created that matter to people today.

Coventry Cathedral is a repository of Post-War art and design of which there is no rival. Only Liverpool Metropolitan Cathedral, with its commensurate age and artistic unity approaches Coventry for the integrity and quality of its design. The distinction between the two is discussed in Section 2.3. However it is worth noting that the overall quality of the design of the building and the nature of its contents as well as the intactness of the original concept means that Coventry is seen by many as an exemplar of Post-War art and architecture.

The anchoring of the new building to the ruins of the old, provided a new paradigm for architectural continuity and remains an international model for how new structures interact with old. The fusion of new and old, both physically, liturgically and symbolically, mark Coventry Cathedral out as uniquely special in world architecture.

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Civic Pride and Community

Coventry Cathedral represents the spirit of the city of Coventry and its people. The broken walls of the ruins and the bulky form of the new cathedral are landmark symbols associated with and representing the city as much as the event that created them.

The ruined cathedral is a place where people come to acknowledge and mark events in the life of the city and its people – celebrating and commemorating in equal measure. This significance has evolved beyond the importance of the space as envisaged by Spence. However, the new cathedral is often merely a backdrop to people's lives. A structure they passively interact with as they traverse the porch, but with which they do not actively engage.

Today, Coventry Cathedral is recognised internationally and is a source of pride to its people. The Cathedral will continue to be welcoming, open and relevant to the people of Coventry to retain this sense of pride and community.

Pre-destruction Architecture

The history of Coventry Cathedral prior to destruction in the 1940s is of exceptional significance and the tangible remains of the first two cathedrals shed light on past human activity. The ruined cathedral is of equal importance to the narrative of peace and reconciliation as the new cathedral. They are physical and intangibly connected through Spence's concept and architectural design. For people visiting, the ruinous nature of the spaces has the power to evoke a wide range of emotional responses, both personal and universal. The destructive power of conflict, the romantic picturesque and the inevitability of decay are all potential readings of the ruins that are linked to a wider worldwide set of similar sites.

The first cathedral – St Mary's – was founded as a Benedictine abbey in 1043 by Leofric and Godgifu (Godiva), the Earl and Countess of Mercia. These Anglo-Saxon buildings were replaced around 1100 by a new cathedral priory church and monastic ranges, which continued to evolve over the centuries until St Mary's became the only cathedral to be demolished during the Dissolution.

The second cathedral at Coventry was St Michael's, which originated as a small Norman Romanesque chapel. By 1500, St Michael's had grown into one of the three largest parish churches in England. The tower of the ruined cathedral is not itself a ruin, and offers an important pre-destruction landmark that formed a focus point in Coventry's Post-War town plan.

After the Reformation, the fabric of the church was allowed to deteriorate and strengthening work was carried out to the tower and spire in the 17th and 18th centuries. It was not until the 19th century that the crumbling exterior stonework of the main outer walls was restored (1854-1870) under the direction of Sir George Gilbert Scott between 1854 and 1870. Between 1885 and 1890 George Gilbert Scott's son, John Oldrid Scott, oversaw the single biggest restoration project in the history of the church, including the complete re-facing of the tower and spire.

The church was elevated to cathedral status in 1918 upon the creation of the new Coventry Diocese. In November 1940, the Cathedral was heavily damaged by incendiary bombs, leading to the creation of Coventry's third cathedral.

The archaeological and evidential value of the ruined cathedral is high, and it continues to inform our understanding of the past. Spaces such as the tower and crypts are intact, and some medieval glass has survived in storage since the 1940s. There is potential to learn more about the thousand years of history embodied in the fabric.

ASSESSING SIGNIFICANCE

4.3 SIGNIFICANCE PLAN

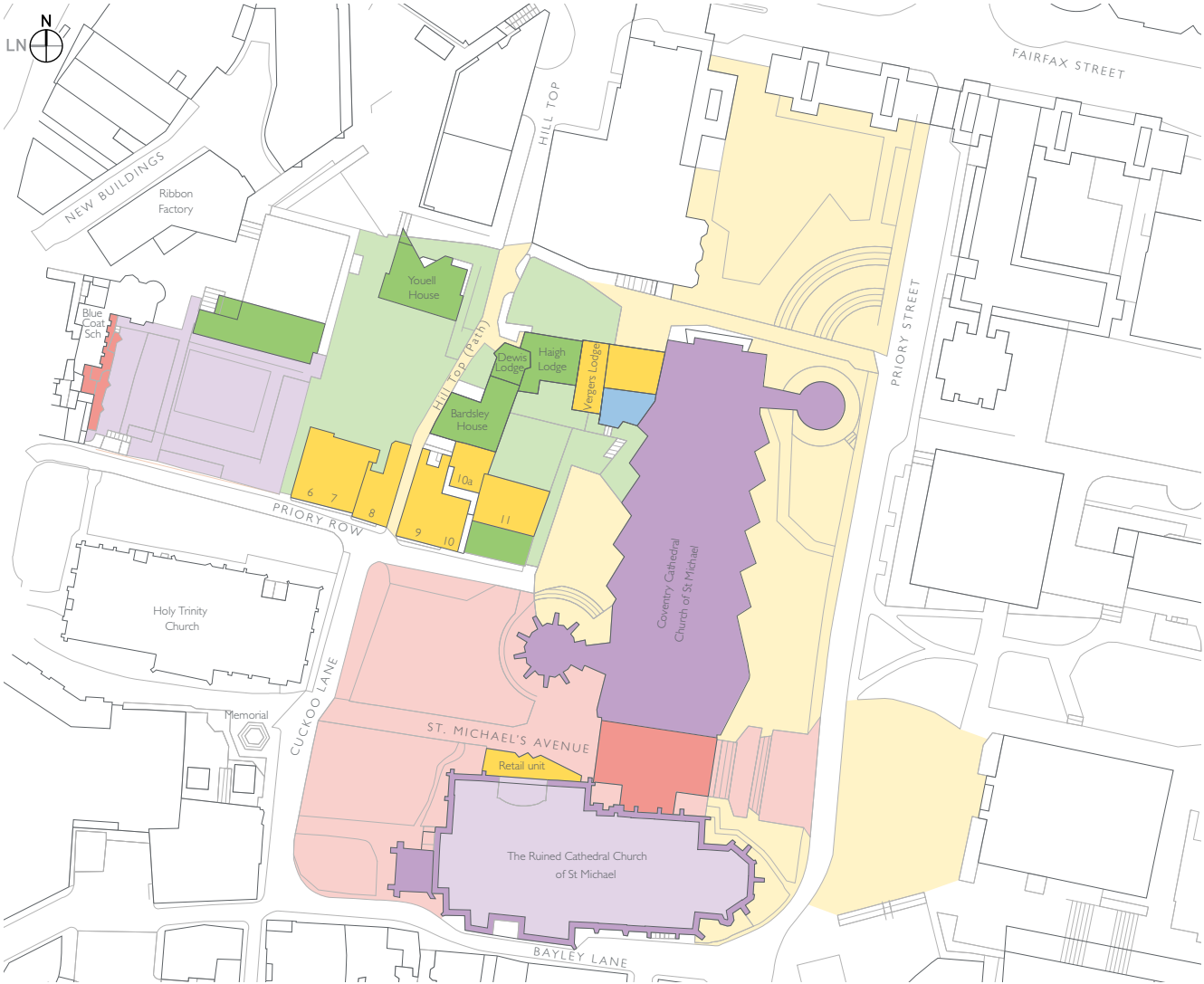
OVERALL SITE

LEVELS OF RELATIVE SIGNIFICANCE

- Exceptional
- High
- Medium
- Low
- Detrimental

This plan offers a very high-level summary of significance across the precinct. Please refer to the management gazetteer for detail of each space and structure.

This plan is not to scale



ASSESSING SIGNIFICANCE

4.4 NATIONAL AND INTERNATIONAL APPROACHES TO ASSESSING SIGNIFICANCE

ICOMOS Madrid-New Delhi Document, *Approaches to the Conservation of 20th Century Cultural Heritage*, 2017

Definition: Cultural significance (also shortened to significance) means aesthetic, historic, scientific, social and/or spiritual value for past, present or future generations. Cultural significance is embodied in the heritage place or site itself, its attributes, its setting, fabric, use, associations, meanings, records, related places and related objects. Heritage places may have a range of significances for different individuals or groups.

Approach: Article 1: Identify and assess cultural significance.

1.1: Use accepted heritage identification and assessment criteria. The identification and assessment of the significance of twentieth-century cultural heritage should use accepted heritage criteria. The cultural heritage of this particular century (including all of its elements) is a physical record of its time, location and use. Its cultural significance may rest in its tangible attributes, including physical location, views, design (for example, form and spatial relationships; colour schemes and cultural plantings; construction systems, fabric, technical equipment, as well as aesthetic qualities). Significance may also lie in use, historic, social, scientific or spiritual associations, or evidence of creative genius and/or in its intangible values.

Historic England, *Conservation Principles, Policies and Guidance*, 2008 and revised draft 2019

Definition: Significance [of a place] The sum of the cultural and natural heritage values of a place, often set out in a statement of significance

Heritage Values: communal, evidential, historical and aesthetic

Approach: Understanding a place and assessing its significance demands the application of a systematic and consistent process, which is appropriate and proportionate in scope and depth to the decision to be made, or the purpose of the assessment:

- understand the fabric and evolution of the place;
- identify who values the place, and why they do so;
- relate identified heritage values to the fabric of the place;
- consider the relative importance of those identified values;
- consider the contribution of associated objects and collections;
- consider the contribution made by setting and context;
- compare the place with other places sharing similar values; and
- articulate the significance of the place.

Consultation draft: Conservation Principles for the sustainable management of the historic environment, 2017

The 2017 consultation draft of Conservation Principles has not been adopted by Historic England and there are no current plans to do so. However, it is worth noting here a number of changes and additions in this draft:

- The consultation draft introduces the idea that 'the relative weighting of the heritage asset's interests (some parts may be more important than others)', paragraph 15.
- The four heritage values are replaced with three 'interests' in line with the NPPF, which are architectural and artistic, historic, and archaeological.

National Planning Policy Framework, 2019

Definition: Significance is 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.

Approach: Paragraph 189 – In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary.

ASSESSING SIGNIFICANCE

The Planning (Listed Buildings and Conservation Areas) Act, 1990

Definition: significance as we define it in policy now equates to buildings of special architectural or historic interest in the Act.

Approach: the Act offers little in the way of assessing significance, as it focuses on those buildings worthy of inclusion on the statutory list. It does note that parts or features of a building that are not of special interest can be excluded ((5)(a), F5, (b)), which indicates that relative levels of significance can be identified.

Consolidating different approaches to significance

The special interest or significance of Coventry Cathedral can be articulated in a number of complementary and overlapping ways, depending on the policy/guidance document in question. This table illustrates how each definition of significance relates and complements to other terms.

PLANNING ACT	HISTORIC ENGLAND	NPPF
Architectural interest	Aesthetic value	Architectural and artistic interest
Historic interest	Historical value Communal value	Historic interest
	Evidential value	Archaeological interest

Church of England (CFCE and CBC)

Definition: the definition used by the Church of England is overwhelmingly called significance but can be broken down into special architectural interest, historical interest and archaeological interest.

Approach: An assessment of significance requires applications to understand what is important and how this contributes to the character of the building. It encompasses:

- How the building has evolved over time.
- When the various parts of the building were constructed.
- And when notable additions were made to the interior.

Church Building Council guidance notes that relative levels of significance can range from high to low and are directly linked to a geographic scale – from international, to local value. The approach used for Coventry is compliant with this methodology by setting out the international, national and site-specific values.





SECTION 5.0

CONSERVATION FRAMEWORK

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5.2	Managing Future Change	101
5.3	Management Policies	113
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CONSERVATION FRAMEWORK

5.1 HOW TO USE THIS FRAMEWORK

The conservation framework is vital to the future sustainability of the Cathedral sets out policies to inform decision-making and establishes a process for managing change. The framework is founded on an understanding of the Cathedral as a whole as well as its individual component parts and includes:

- a process for managing future change;
- best practice guidance to inform decisions;
- an understanding of vulnerabilities and opportunities;
- a set of strategic and high-level management policies; and
- a component-based summary of significance and their capacity for change.

Consultation and Research

This framework has been produced following a detailed review of all existing documentation such as Cathedral accounts, mission statement, condition survey and management regimes. Workshops with operational staff have captured knowledge, which has been assessed and interpreted into narrative and policies. Ideas for future opportunities have drawn on discussions with staff and statutory consultees as well as on experiences from other English cathedrals.

Managing Future Change

The managing future change section offers toolkits and guidance on how to put the information contained within this CMP into practice. It includes principles that underpin the process for managing change, a process for assessing the impact of proposals on significance, decision-making flow diagrams and best practice guidance for managing the heritage of Coventry Cathedral.

Management Policies

The management policies section of the framework is set out thematically and includes an understanding of conservation principles, vulnerabilities and conflict, and potential for change. This is followed by a set of strategic management policies and any priority actions that have been identified.

Summary Capacity for Change

This section is a schedule that sets out the capacity for change of each component within the Cathedral. It synthesises the information on significance articulated within the Management Gazetteer for each component, offers a level of capacity for each and sets out the approvals required to make alterations.

CONSERVATION FRAMEWORK

5.2 MANAGING FUTURE CHANGE

5.2.1 THE PROCESS OF MANAGING FUTURE CHANGE AT COVENTRY CATHEDRAL

This section on managing future change offers a toolkit and guidance on how to put the information contained within this CMP into practice. Six principles have been identified that form the process for managing change. Each is set out here with an overview of the philosophy underpinning the process for managing change and assessment questions for managing change.

The following practical principles are designed to underpin any future decisions at Coventry Cathedral that have potential to impact on its significance as a Grade I listed heritage asset and active place of worship:

- **Principle 1:** Ground all change in a robust understanding of significance of the place.
- **Principle 2:** Ensure all proposals respond to a clear understanding of the need for change.
- **Principle 3:** Assess the impact of proposed change to understand the benefits or harm to significance.
- **Principle 4:** Manage Coventry Cathedral in a way that advocates sustainable change.
- **Principle 5:** Record and monitor all change to inform future proposals.
- **Principle 6:** Carry out change in accordance with this CMP and with national and international best practice.

5.2.2 PRINCIPLE 1: GROUND ALL CHANGE IN A ROBUST UNDERSTANDING OF SIGNIFICANCE OF THE PLACE.

Informed conservation is best described as the process of managing change in a way that sustains or enhances significance whilst also ensuring its long-term future. It does not seek to prevent change, nor does it aim to preserve a place in its entirety, preventing progress and use. Implicit in the concept of conservation is the acceptance of sensitive and appropriate change, as the demands we ask of heritage assets evolve over time.

As a turning point is reached in the history of Coventry Cathedral, decisions about what is important and what needs to change are being made. The single-phase building of the new cathedral in particular will evolve to remain fit for purpose. This evolution must be grounded in a robust understanding of the site-specific values that contribute to its significance. By understanding what makes the place special, decisions will be well-informed and less likely to result in harm. An assessment of the significance of any component should be made using the methodology in section 4.1 to ensure a standardised and transparent process. Any development that may adversely affect significance – as a whole or an individual component – should not be acceptable unless the benefits of the proposals to mission and ministry will outweigh the harm.

Assessment questions

- Are the international, national and site-specific values of the component that contribute to significance understood?
 - **Action:** Check the management gazetteer of this CMP.
 - **Action:** Discuss internally and engage a professional if appropriate to complete an assessment of any missing components.
 - **Action:** assess the component using the methodology for assessing significance in this CMP.
- Is additional research or investigation needed to fully understand the component?
 - What specialist skills are required?
 - Are the built fabric and the intangible values both understood?
 - Do we know who values the place and/or the component, if anyone?
- Will the proposal have a substantial impact on any one of the site-specific values?
 - **Action:** understand any conflict between different types of significance/values.
 - **Action:** consider the relative significance of each value and its contribution to that component.
 - Has setting and international/national context been considered?

Compliance with policy and guidance

Care of Cathedrals Measure 2011: Chapter must seek and obtain approval before implementing any works that would materially affect the architectural, archaeological, artistic or historic character of the Cathedral church, its immediate setting or any archaeological remains.

Church Buildings Council: A statement of significance should provide a summary of why the building is important and the contribution it makes to character. It should describe the impact of the changes proposed.

NPPF paragraph 189 2019: In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting.

Historic England Conservation Principle 3: Understanding the significance of places is vital

Historic England Conservation Principle 4: Significant places should be managed to sustain their values

Historic England Conservation Principle 5: Decisions about change must be reasonable, transparent and consistent

ICOMOS, Approaches to the conservation of 20th century cultural heritage 2017: Article 1: Identify and assess cultural significance.

Article 2: Apply appropriate conservation planning and management methodology.

CONSERVATION FRAMEWORK

5.2.3 PRINCIPLE 2: ENSURE ALL PROPOSALS RESPOND TO A CLEAR UNDERSTANDING OF THE NEED FOR CHANGE.

Conservation holds great weight within planning policy and law, so any harm to the significance of Coventry Cathedral that might arise from change should be necessary and alternatives that avoid this should have first been considered. This approach is relevant under the system for Cathedrals as well as for external changes subject to planning permission.

Overarching need, as well as the choice of specific locations for proposals should be explored and clearly articulated. For this, referencing back to the vision and values of the Cathedral as well as relevant documents such as the Mission Statement would help place the scheme within a holistic understanding of the Cathedral.

For any proposals, a statement of need, or a clear justification for why the work is needed, should be available to decision-makers. This is to ensure that risks to significance are properly managed and understood, and the potential impact of the options is tested. The use of feasibility studies or options testing is a useful way of setting out the advantages and disadvantages of a variety of schemes that provide the same solution in different locations or in different ways and will allow the necessity of any harm or benefits to be explored. As part of this iterative design process, measures to mitigate harm can also be considered.

Any proposed change should be considered in the context of the overall masterplan for the Cathedral or for that specific area to ensure that changes align with longer term objectives.

Assessment questions:

- Are the vulnerabilities of and risks to the area fully understood?
 - Is more research or information needed?
 - Do the proposals seek to respond to issues in another area?
- Is the potential and the opportunities of the area fully understood?
 - Does the summary capacity for change table offer areas for development?
 - **Action:** Check the management gazetteer of this CMP.
- What is the need for change?
 - What are the benefits of the change? Consider economic, social and environmental benefits.
 - Will these benefits ultimately outweigh any harm that might arise from the proposal?
- Is it necessary?
 - Can the need be met without making changes?
 - Are the proposed changes necessary to assist worship and mission?

Compliance with policy and guidance

Care of Cathedrals Measure 2011: Chapter must seek and obtain approval before implementing any works that would materially affect the architectural, archaeological, artistic or historic character of the Cathedral church, its immediate setting or any archaeological remains.

Church Buildings Council: A statement of needs explains your proposals having regard to your statement of significance and the impact of your proposed changes, setting out why the need cannot be met without making changes and why the proposed changes are necessary to assist worship and mission.

NPPF paragraph 194: 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.

Historic England Conservation Principle 3: Understanding the significance of places is vital

Historic England Conservation Principle 5: Decisions about change must be reasonable, transparent and consistent

ICOMOS, Approaches to the conservation of 20th century cultural heritage 2017: Article 5: Acknowledge and manage pressures for change, which are constant.

Article 6: Manage change sensitively.

Article 8: Recognise when use contributes to significance and manage accordingly.

CONSERVATION FRAMEWORK

5.2.4 PRINCIPLE 3: ASSESS THE IMPACT OF PROPOSED CHANGE TO UNDERSTAND THE BENEFITS OR HARM TO SIGNIFICANCE.

Sufficient information about proposed change should be provided to enable the impact on significance to be assessed. This is to ensure that conflicts and risks to significance are properly managed and understood, and the potential impact of options tested.

Impact does not need to be a physical intervention but can be an indirect or intangible change. It can be a major intervention or the cumulative impact of minor alterations. The impact assessment is a risk assessment tool that allows the impact of change to be objectively documented, the need for change made clear and the consequences of implementation set out. The assessment of impact is an iterative process that should be run alongside the design process. One should inform the other and proposals be revised as risks are identified and the detail developed.

A final impact report should be produced prior to submission of proposals to decision-making bodies in order to understand and test the impact on significance. In line with national planning policy, the aim will be to avoid harm, which must be outweighed by any public benefits of the proposals.

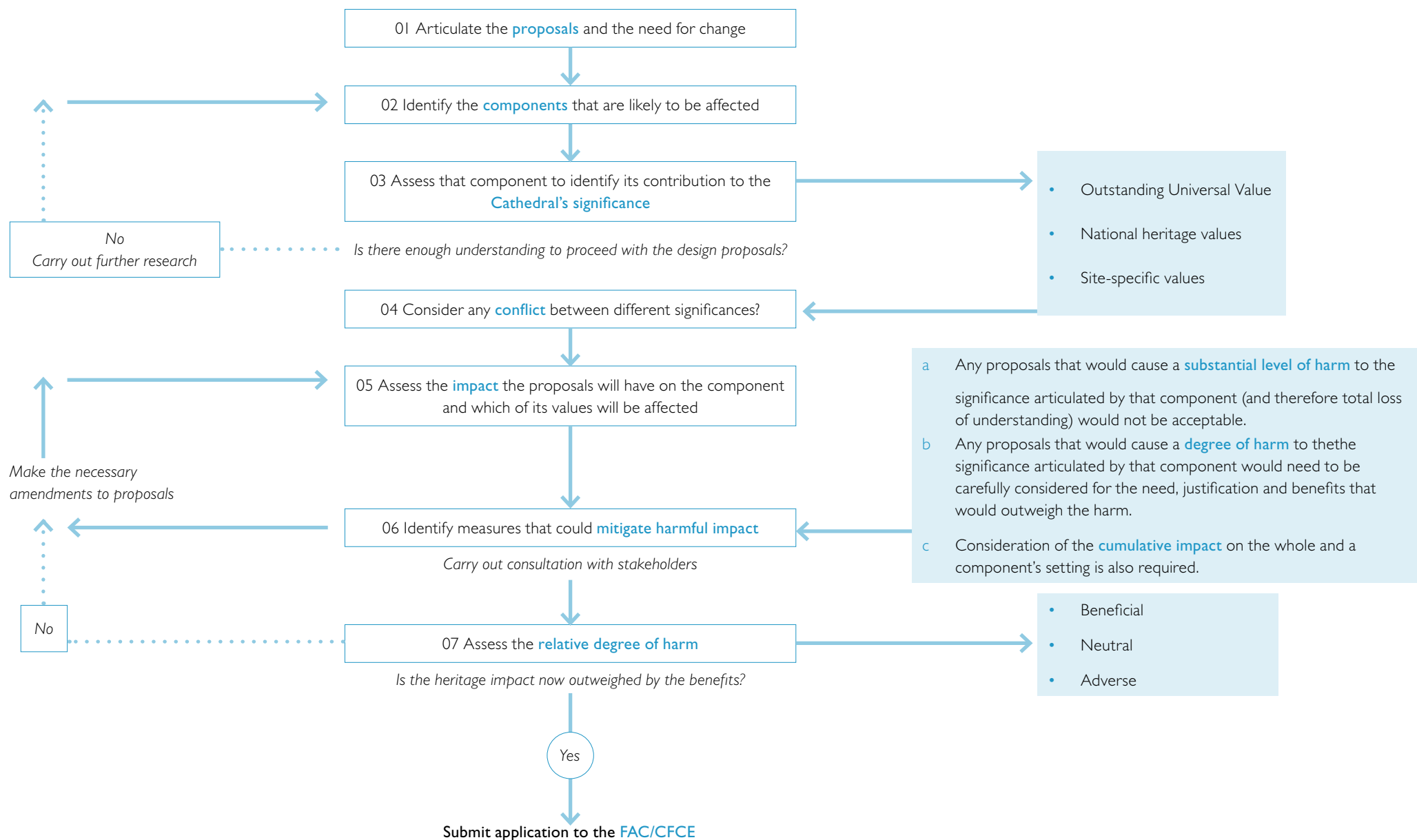
The process of assessing heritage impact is an essential means of ensuring that any proposed change will not cause harm to a heritage asset and will be carried out in the most sensitive way. It is vital that a careful balance is found between meeting the operational needs of a site and the significance of its built fabric, features, and spaces. Care should be taken to consider the cumulative effect of a series of minor changes. These may each appear trivial but over a period of time can disfigure the original design intent.

Assessment process for identifying the impact of change:

- 01 Articulate the proposals and the **need for change**.
- 02 Identify the **components** (tangible or intangible) of the Cathedral that are likely to be affected.
- 03 Assess that component to understand how it contributes to the Cathedral's significance, using the international, national and site-specific values to make a judgment. A component may contribute to all, some or none of the values. The management gazetteer may offer the appropriate level of detail or an additional assessment may be required.
- 04 Assess whether there is **conflict** between different values or aspects of significance. The identified values of a particular component that contributes most highly to its significance should take precedence when proposing change.
- 05 Assess the **impact the proposals** will have on the component and which of its heritage values will be affected. For example, replacement of physical fabric may impact on Post-War art and design, but not on its use as an active place of worship. The key will be to balancing and resolving conflict between different values or significances.
- 06 Identify measures that could **mitigate** any harmful impact as part of an iterative design process in consultation with key stakeholders.
- 07 Assess the relative **degree of harm** the proposals may have on the significance of that component:
 - a Any proposals that would cause a **substantial level of harm** to the primary significance articulated by that component (and therefore total loss of understanding) would not be acceptable.
 - b Any proposals that would cause a **degree of harm** to significance articulated by that component would need to be carefully considered for the need, justification and benefits that would outweigh the harm.
 - c Consideration of the **cumulative impact** on the whole and a component's setting is also required.

CONSERVATION FRAMEWORK

ASSESSING IMPACT OF PROPOSED CHANGE



CONSERVATION FRAMEWORK

5.2.5 RELATIVE LEVELS OF IMPACT

RELATIVE LEVELS OF IMPACT	DEFINITIONS
High Beneficial	The development considerably enhances the Cathedral and its setting, or the ability to appreciate their significance.
Moderate Beneficial	The development enhances to a clearly discernible extent the Cathedral and its setting, or the ability to appreciate their significance.
Minor Beneficial	The development enhances to a minor extent the Cathedral and its setting, or the ability to appreciate their significance.
Neutral, negligible or no impact	The development does not affect the Cathedral and its setting, or the ability to appreciate their significance.
Minor Adverse	The development harms to a minor extent the Cathedral and its setting, or the ability to appreciate their significance.
Moderate Adverse	The development harms to a clearly discernible extent the Cathedral and its setting, or the ability to appreciate their significance.
High Adverse	The development severely harms the Cathedral and its setting, or the ability to appreciate their significance.

Compliance with Policy and Guidance

Care of Cathedrals Measure 2011: Chapter must seek and obtain approval before implementing any works that would materially affect the architectural, archaeological, artistic or historic character of the Cathedral church, its immediate setting or any archaeological remains.

Church Buildings Council: A statement of significance should provide a summary of why the building is important and the contribution it makes to character. It should describe the impact of the changes proposed.

NPPF paragraph 193: 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).

Historic England Conservation Principle 4: Significant places should be managed to sustain their values

Historic England Conservation Principle 5: Decisions about change must be reasonable, transparent and consistent

ICOMOS, Approaches to the conservation of 20th century cultural heritage 2017: Article 2: Apply appropriate conservation planning and management methodology.

Article 4: Develop policies to conserve significance.

Article 5: Acknowledge and manage pressures for change, which are constant.

Article 6: Manage change sensitively.

Article 7: Ensure a respectful approach to additions and interventions.

CONSERVATION FRAMEWORK

5.2.6 PRINCIPLE 4: MANAGE COVENTRY CATHEDRAL IN A WAY THAT ADVOCATES SUSTAINABLE CHANGE AND IN COLLABORATION WITH KEY STAKEHOLDERS.

Management and use

Coventry Cathedral is managed by a traditional structure of a Dean and Chapter supported by the Cathedral Administrator (Business Manager), Canons and a number of paid employees with different specialisms. The FAC and CFCE are statutory bodies that approve and advise on change.

Those responsible for the care and management of Coventry Cathedral should work collaboratively to monitor and manage change in an informed way. This management will need to be timely and intelligent, using this CMP as a baseline. A holistic and long-term plan for the Cathedral, supported by informed managers, will be beneficial to avoid *ad hoc* change.

Consultation with stakeholders

Public and stakeholder consultation is also vital to understanding the needs of users; it helps to foster a sense of local ownership in the process of change. Consultation with interested parties, internal departments, experts and the general public provides an opportunity to inform audiences about what is happening and why. This is the only way in which proposals can adequately reflect the needs and desires of the building's users within the parameters of sustainable conservation and care of the building.

The statutory approvals process

Early and on-going consultation with the FAC and CFCE will be highly beneficial to successfully obtaining permission for the proposals. These and other bodies such as Historic England, and amenity societies (such as the SPAB, Victorian Society, Twentieth Century Society, Ancient Monuments Society and Council for British Archaeology) can offer a wealth of advice and information. Their advice will be invaluable in shaping proposals as they evolve and engaging early with statutory authorities will help ensure a smooth journey through the planning system.

Assessment questions:

- Do the necessary governance and management skills exist in-house or does external expert advice need to be sought?
- Should the decision be subject to wider consultation and engagement?
 - Should this be internal or external?
 - Will it have an impact on users?
 - What form will the engagement take?
- Do proposals require statutory consent?
 - Scheduled monument consent
 - FAC/CFCE consent
 - Listed building consent
 - Planning consent
 - Conservation Area consent

Compliance with policy and guidance

Care of Cathedrals Measure 2011: Chapter must seek and obtain approval before implementing any works that would materially affect the architectural, archaeological, artistic or historic character of the Cathedral church, its immediate setting or any archaeological remains.

NPPF paragraph 193: 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).

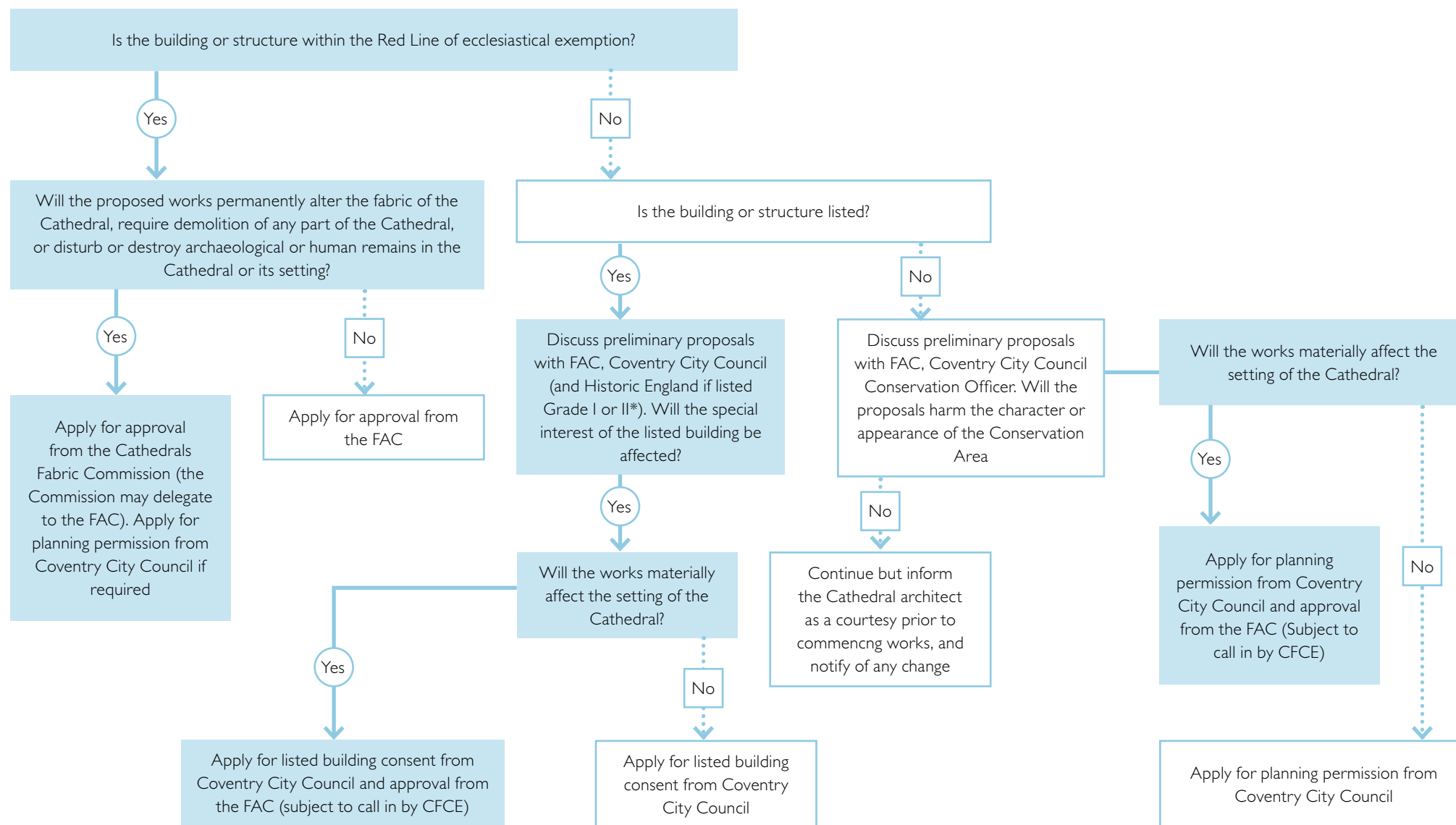
Historic England Conservation Principle 4: Significant places should be managed to sustain their values

ICOMOS, Approaches to the conservation of 20th century cultural heritage 2017: Article 6: Manage change sensitively.

Article 10: Give consideration to environmental sustainability.

Article 11: Promote and celebrate twentieth-century cultural heritage with the wider community.

CONSERVATION FRAMEWORK



Approvals process to determine when and where to apply for statutory permission within the Cathedral precinct.

CONSERVATION FRAMEWORK

5.2.7 PRINCIPLE 5: RECORD AND MONITOR ALL CHANGE TO INFORM FUTURE PROPOSALS.

This CMP seeks to ensure all change is carried out in a transparent and repeatable way, and that all change is recorded and monitored for the future. An understanding of what was done and why is essential to the long-term conservation of the place. At this crucial point in the life of the new cathedral, there is an opportunity to set out a robust process for recording and archiving, as information is created.

The appropriate level of recording for each intervention should be agreed on a case-by-case basis but should follow best practice set out by Historic England in *Understanding Historic Buildings* (2016). At a minimum, the recordings should be deposited in the Cathedral's internal archives and with the local Historic Environment Record maintained by the Council.

Beyond this, there is an opportunity to further our understanding of Post-War buildings on a national and international scale, by disseminating findings to wider audiences to improve understanding, interpretation, and scholarship. Many professional consultants or contractors will be involved in the care of the Cathedral and it will be vital that their knowledge is also captured, and their records archived.

Assessment questions:

- Has the change been recorded (before and after works) to the appropriate level of detail?
 - **Action:** review Historic England levels 1-4 for proportionate recording.⁵²
- Are the processes for archiving fit for purpose?
 - **Action:** assess the existing cathedral archives and to what extent they are accessible and useable.
- Have research and outputs from external contractors been requested?
- Has the final report been deposited with the local Historic Environment Record?
- Have additional gaps in knowledge or research questions arisen from the recording exercise?
 - Can questions be answered through student placements?
 - Should an expert be employed to carry out research?

Compliance with policy and guidance

Care of Cathedrals Measure 2011: Chapter must seek and obtain approval before implementing any works that would materially affect the architectural, archaeological, artistic or historic character of the Cathedral church, its immediate setting or any archaeological remains.

Historic England Conservation Principle 2: Everyone should be able to participate in sustaining the historic environment

Principle 4: Significant places should be managed to sustain their values

Principle 6: Documenting and learning from decisions is essential

ICOMOS, *Approaches to the conservation of 20th century cultural heritage* 2017: Article 2: Apply appropriate conservation planning and management methodology.

Article 3: Research the technical and planning aspects of twentieth-century cultural heritage.

⁵² <https://historicengland.org.uk/images-books/publications/understanding-historic-buildings/heag099-understanding-historic-buildings/>

CONSERVATION FRAMEWORK

5.2.8 PRINCIPLE 6: CARRY OUT CHANGE IN ACCORDANCE WITH THIS CMP AND WITH NATIONAL AND INTERNATIONAL BEST PRACTICE.

CMP

This CMP is in compliance with national and international best practice at the time of publication in 2019 and should be used to manage change to Coventry Cathedral. The CMP sets out an understanding of the significance of the place, based on an assessment of historical development and consultation with stakeholders. It explains how these international, national and site-specific values are applied to the Cathedral as a whole and to each individual component.

The methodology for assessing significance and impact should be used to inform proposals for development and alteration. Decisions should also be taken in line with the management policies that have been adopted by Chapter. The short-term actions associated with these policies should be carried out as a priority to sustain significance and function.

Approach to conservation and change in listed buildings in the UK

The conservation-led approach to change in the UK is championed by Historic England and is enshrined in law and planning policy.

The *Planning (Listed Building and Conservation Areas) Act, 1990*⁵³ and the *Care of Cathedrals Measure, 2011*⁵⁴ represent the legislative framework within which appropriate decisions should be made. At a national policy level, the *National Planning Policy Framework, 2019*⁵⁵ sets out government policy relating to the conservation and enhancement of the historic environment and how this is expected to be applied.

⁵³ <http://www.legislation.gov.uk/ukpga/1990/9/contents>

⁵⁴ <http://www.legislation.gov.uk/ukcm/2011/1/enacted>

⁵⁵ <https://www.gov.uk/government/publications/national-planning-policy-framework--2>

At a guidance level, Church Building Council⁵⁶ and the Cathedrals Fabric Commission⁵⁷ offer guidance specific to significant Church of England buildings. Historic England set out how to approach conservation in their 2008 publication *Conservation Principles*⁵⁸ and offer an advice note on dealing with the setting of heritage assets, 2015.⁵⁹ The government's Planning Practice Guidance⁶⁰ also advises on the historic environment.

The approach to conservation in the UK can be summed up under Historic England's six Conservation Principles:

- **Principle 1:** The historic environment is a shared resource.
- **Principle 2:** Everyone should be able to participate in sustaining the historic environment.
- **Principle 3:** Understanding the significance of places is vital.
- **Principle 4:** Significant places should be managed to sustain their values.
- **Principle 5:** Decisions about change must be reasonable, transparent and consistent.
- **Principle 6:** Documenting and learning from decisions is essential.

⁵⁶ <https://www.churchofengland.org/more/church-resources/churchcare>

⁵⁷ <https://www.churchofengland.org/more/church-resources/churchcare/cathedrals-fabric-commission>

⁵⁸ <https://historicengland.org.uk/images-books/publications/conservation-principles-sustainable-management-historic-environment/>

⁵⁹ <https://historicengland.org.uk/images-books/publications/gpa3-setting-of-heritage-assets/>

⁶⁰ <https://www.gov.uk/guidance/conserving-and-enhancing-the-historic-environment>

The approach taken within the CMP aligns with the guidance set out in *Conservation Principles*, including the approach to assessing significance and impact.

Approach to the conservation and management of Post-War buildings internationally

The international approach to significant Post-War buildings is led by the ICOMOS International Committee on 20th Century Heritage, with the publication of the Madrid – New Delhi Document: Approaches to the Conservation of Twentieth-Century Cultural Heritage, 2017.⁶¹ The work of the Getty Foundation as part of their Keeping it Modern grant initiative is equally valuable in better understanding the architectural conservation of these important places.⁶² The Getty Foundation have supported more than 64 grant projects, including Coventry Cathedral.

⁶¹ <http://www.icomos-isc20c.org/madrid-document/>

⁶² https://www.getty.edu/foundation/initiatives/current/keeping_it_modern/

CONSERVATION FRAMEWORK

The ICOMOS approach to 20th century buildings is set out in 11 articles:

Article 1: Identify and assess cultural significance.

Article 2: Apply appropriate conservation planning and management methodology.

Article 3: Research the technical and planning aspects of 20th-century cultural heritage.

Article 4: Develop policies to conserve significance.

Article 5: Acknowledge and manage pressures for change, which are constant.

Article 6: Manage change sensitively.

Article 7: Ensure a respectful approach to additions and interventions.

Article 8: Recognise when use contributes to significance and manage accordingly.

Article 9: Respect the authenticity and integrity of the place or site.

Article 10: Give consideration to environmental sustainability.

Article 11: Promote and celebrate twentieth-century cultural heritage with the wider community.

The importance of developing a conservation management strategy for the Cathedral that is site-specific, but grounded in best practice cannot be overstated. Post-War buildings should be cared for within existing frameworks of conservation best practice; however, it must be acknowledged that there are some differences between these modern buildings and those constructed in traditional materials and methods that require a somewhat modified approach.

The obvious differences between traditional and modern buildings are those relating to building technology, construction methods and materials, resulting in the need for a different set of repair techniques. Modern materials do not age in the same way as traditional building techniques and earlier obsolescence of, often innovative materials and services, is more common in Post-War buildings. Despite the relatively short life-spans to date, very few Post-War buildings have survived in their original form with no alteration.

While modern materials may hold lesser significance than ancient fabric for the layers of history they have built-up, they hold value for other reasons, particularly the vision of the original architect technological value, their use by key artists of the time, and as part of the aesthetic ensemble they create as part of the wider whole.

It is hoped that the conservation framework for Coventry Cathedral will add to the wider international discourse on caring for 20th century buildings around the world.

Compliance with policy and guidance

Care of Cathedrals Measure 2011: Chapter must seek and obtain approval before implementing any works that would materially affect the architectural, archaeological, artistic or historic character of the Cathedral church, its immediate setting or any archaeological remains.

NPPF paragraph 184: Heritage assets are an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations.

Historic England Conservation Principle 1: The historic environment is a shared resource

Principle 5: Decisions about change must be reasonable, transparent and consistent

ICOMOS, Approaches to the conservation of 20th century cultural heritage 2017: Article 2: Apply appropriate conservation planning and management methodology.

Article 11: Promote and celebrate twentieth-century cultural heritage with the wider community.

CONSERVATION FRAMEWORK

MANAGING FUTURE CHANGE POLICIES

POLICY 01:

The informed management of change at Coventry Cathedral will be underpinned by the conservation planning process.

POLICY 02:

Change will be grounded in a clear understanding of significance and the impact of change, both negative and positive, on this.

POLICY 03:

Any harm to significance will be balanced against the clear and convincing justification of its environmental, social, cultural, missional and economic benefits.

PRIORITY ACTIONS

Action	Priority level	Owner
Follow the 'assessment of impact' process in this Conservation Plan as part of the current development project	A	FAC
Use the 'assessment of impact' process as a starting point for discussions on the conservation of the tapestry and the repair approach to the Chapel of Industry and Christ the Servant.	B	FAC
Test the initial recommendations in A Different View (August 2019) for viability	A	Chapter

Priority levels: A – within 6 months, B – within 1 year, C – within 2 years

CONSERVATION FRAMEWORK

5.3 MANAGEMENT POLICIES

5.3.1 INTRODUCTION

The management policies section of the framework is set out thematically and includes an understanding of the heritage considerations that underpin change, vulnerabilities and conflict identified following site analysis and consultation with stakeholders, and potential for positive change in the future. These are followed by a set of strategic management policies and priority actions.

5.3.2 KEY FINDINGS

- The Cathedral is supported by a dedicated group of clergy, staff and volunteers. They are committed to the Cathedral as a place of worship, as well as its role as a wider resource for visitors. However, their efforts are constrained by a lack of resources – financial, human and professional – which restricts their ability to apply innovative solutions and achieve the best outcomes for people and the building.
- To deal with the lack of resources, the importance of partnership-working has become clear, both internally and externally. There are opportunities for internal departments to share tasks and resources wherever they overlap; for example, in the events and liturgical teams. Externally, there are opportunities to draw on existing networks, partner organisations, shared funding, volunteers and archival facilities. Any form of partnership-working provides an opportunity to add value when resources are limited.
- An awareness of different perceptions of the Cathedral is needed to shape interactions in a positive way. Understanding how people think and feel about the place will be vital to its sustainable future. This will inform key changes such as strengthening the welcome, improving the intangible connection between the two structures, capitalising on reconciliation and nostalgia, formalising terminology and presenting a clear vision to the outside world.
- The Cathedral currently suffers from a lack of useable and flexible space yet there are many spaces that are underused. Future development of the Cathedral should be considered holistically across the ruined and new buildings to ensure the best use is made of each space, clutter is reduced, and significance enhanced.
- Climate change and environmental conditions will continue to have an impact on the building and its contents. This is becoming more urgent and there is a requirement to weave mitigation and solutions into all future projects.
- Equally, repairs and maintenance are starting to become more urgent. Whether these are the managed conservation of a ruin or the substantial renewal of Post-War fabric reaching the end of its life, solutions must be considered now for the Cathedral's long-term future.
- The character of the Cathedral as part historic ruin and part single-phase building is fragile. To preserve the sense of place embodied within the Cathedral, even small additions or minor repairs, will need to be carefully considered due to cumulative or unintended impacts. For example, even a new fire sounder, paint colour or display stand may have a substantial impact on the Cathedral's unique tangible and intangible qualities.
- Finally, the vulnerabilities and conflicts identified within this report indicate that off-the-peg or quick and easy solutions are unlikely to ever meet the needs of the Cathedral. To sustain the significance of this Grade I listed building, high-quality and well-designed solutions are required. These could range from employing traditional craft skills to an innovative technological response to a problem. A bold and creative approach will be needed in the future to ensure the building remains of local value and international significance.

CONSERVATION FRAMEWORK

5.3.3 DESIGN VISION

See also:

- 5.3.4 Ruined cathedral
- 5.3.5 New cathedral
- 5.3.7 Restoration and new works

HERITAGE CONSIDERATIONS

There are several different strands for the original and on-going design vision of Coventry Cathedral that must be considered when seeking to manage change appropriately:

- The Cathedral's unique purpose as an active centre of worship, welcome and prayer.
- The Cathedral's vision of reconciliation and the building's embodiment of this.
- Spence's original vision (see Section 1.4.1).
 - The Spence Route (see Section 6.3), including the connection between the ruin and the west door to the New Cathedral under the Porch.
 - The Cathedral's Precinct, immediate setting and the landscaping (see Section 3.4).

These aspects of the vision for Coventry Cathedral are embodied in the site-specific values that make the place significant: (see Section 4.3).

Any proposal for management or future change should consider the relative contribution of each primary attribute to significance and decide the degree to which the proposal will affect it. By better understanding the design vision and attributes of the Cathedral, informed decisions about the solutions to specific problems or the requirement for change can be made.

CONSERVATION FRAMEWORK

VULNERABILITIES AND CONFLICTS

Coventry Cathedral's uniqueness lies in the design vision that unified the ruined and new Cathedrals to create a symbol of hope, redemption and reconciliation. This design intent remains clearly visible and intact. The symbolism inherent in the design vision is vulnerable to insensitive changes (including small additions or minor repairs) that are made without considering their potential for cumulative or unintended detrimental impacts. The lack of interpretation about the relationship between the ruined and new cathedrals also hinders the understanding of the Cathedral's symbolism and its conception as a single entity.

The setting, views and vistas from and to the Cathedral are vulnerable to large scale developments in the City Centre and surroundings.

Coventry Cathedral is vulnerable to ad hoc and insensitive change that may be carried out without due consideration of its impact. Agreement and adoption of a clear set of site-specific values that contribute to significance will frame these decisions in a way that will help avoid this in the future and inform opportunities to rectify earlier insensitive changes.

Where there is conflict between a number of different site-specific values, an assessment of the relative levels of significance should be made using the management gazetteer and methodology in this Conservation Plan.

POTENTIAL FOR CHANGE

Coventry Cathedral is still a place of worship and a symbol of reconciliation both locally and internationally. The Cathedral will need to continue evolving to meet the changing needs of its users. There is great potential for change at the Cathedral, providing this is set within an understanding of the design vision and the frameworks of best conservation practice set out in:

- The Coventry Cathedral Conservation Plan
- National policy and guidance such as the NPPF and Historic England Conservation Principles
- International best practice such as the ICOMOS Madrid-New Delhi document for 20th century buildings

MANAGEMENT POLICIES

POLICY 04:

Seek to promote, record, preserve and realise key views of Spence's original vision as part of an agreed management strategy.

POLICY 05:

Before proposing change, first seek to understand the primary attributes and design vision of Coventry Cathedral as detailed in this Conservation Plan.

POLICY 06:

Requirements and proposals for change must respect, conserve or enhance the design vision and primary attributes of Coventry Cathedral.

POLICY 07:

The unique design intent of the new cathedral as a fusion of traditional and modern materials, form, architecture, space and functions should be respected and an appreciation of it enhanced wherever possible.

PRIORITY ACTIONS

Action	Priority level	Owner
Sign off and adopt the attributes, policies and toolkits set out within this Conservation Plan	A	Chapter, FAC
Seek agreement on the content of this Conservation Plan from statutory and other consultees	A	Historic England, CFCE, Coventry City Council, C20 Society

Priority levels: A – within 6 months, B – within 1 year, C – within 2 years

CONSERVATION FRAMEWORK

5.3.4 RUINED CATHEDRAL

See also:

- | | |
|--------|--------------------------------------|
| 5.3.5 | New cathedral |
| 5.3.6 | Repair, maintenance and conservation |
| 5.3.12 | Landscape and setting |

HERITAGE CONSIDERATIONS

The ruins of St Michael's Cathedral are an important reminder of the pre-1940s architecture of Coventry. In the 1950s the Restoration Committee and the architect Spence made a conscious decision to retain St Michael's as a ruin open to the elements, as a memorial landscape and place for reflection.

The building should continue to be managed in line with conservation best practice for ancient ruins, and as an archaeological structure of national heritage value commensurate with that of a scheduled monument. A strategy for the managed decline of the ruin will be necessary to ensure that conservation and repairs are carried out, whilst acknowledging that renewal or restoration may not be suitable, or necessary and that there will inevitably be some loss of fabric as the place continues to weather and erode over time.

Whilst it is acknowledged that the ruin should remain as such, this does not preclude its use as an important part of religious activity or secular events. A wide variety of uses are possible but consideration should be given to potential damage such use might incur - the loading from heavy vehicles for example.

VULNERABILITIES AND CONFLICTS

The ruined cathedral (including the ruined nave, the complete tower and several intact crypt spaces) is physically vulnerable. As this building is a largely a ruin, the issue of constant and accelerated weathering and erosion of fabric is unavoidable but still ultimately harmful. Fine structural elements and monuments that were intended to be internal are now subject to greater weathering. The appropriate level of intervention will slow the rate of decay without appearing to 'restore' the building.

High-quality spaces such as Bishop Haigh Chapel and the Cappers Room are used for ad hoc storage which is highly detrimental to their significance.

Tours of the tower are only available during limited opening hours and accessibility is an issue. There is a small shop in the tower which conflicts with the tower's significance.

Other spaces such as the Blitz experience offer a good visitor experience but are only open to school groups.

CONSERVATION FRAMEWORK

POTENTIAL FOR CHANGE

The potential for change within the ruined cathedral relates largely to its increased use as a key religious and visitor space. This increased use must rely on an understanding of viability, market need and the impact on significance. There are great opportunities to create a space central to the worshipping life of Coventry, as well as a high-quality landscaped space for visitors. As part of a business plan, thought could be given to the question of temporary roofing of the nave.

Improvements needed within the space include more coordinated approaches to signage, lighting, interpretation, furniture and artworks.

To support use of the ruined interior and to better reveal significance, there is great potential for the ancillary chapel spaces to be brought back into appropriate uses.

Following on from the scoping exercise on the long-term development masterplan (A Different View, August 2019), the shop in the tower has been identified as one area requiring improvement. Access and use of the chapels are also mentioned as a priority.

MANAGEMENT POLICIES

POLICY 08:

A strategy of conservation-led, long-term managed decline should be implemented for the ruined cathedral.

POLICY 09:

The ruined cathedral should be viewed not as an individual entity, but as a vital and connected part of the Cathedral as a whole, fulfilling many of the same functions in different ways.

POLICY 10:

A holistic review of the landscape within the ruined cathedral should be carried out to improve the public space.

POLICY 11:

Initial recommendations for new uses for spaces across the Cathedral (including the ruined cathedral) should be tested to provide new facilities where required and enhance significance.

POLICY 12:

Activities and use of space within the ruined cathedral should be assessed as part of a wider business plan to holistically understand need, impact and opportunity.

PRIORITY ACTIONS

Action	Priority level	Owner
Seek ways of altering perceptions of the ruined cathedral as separate from the new cathedral, for example providing interpretation boards showing them as integrated.	B	Interpretation manager
Commission a business plan for the ruined cathedral to assess the viability and impact of existing and proposed activities.	B	Chapter
Periodically review the long-term repair and maintenance schedule for the ruined cathedral.	B	Cathedral architect
Simplify the presentation of the internal area of the ruined cathedral to remove the present clutter and to enhance the 'sense of place'	C	Chapter and FAC
Generally, improve interpretation across the site, including areas not readily accessible to visitors	B	Interpretation manager

Priority levels: A – within 6 months, B – within 1 year, C – within 2 years

5.3.5 NEW CATHEDRAL

See also:	
5.3.4	Ruined cathedral
5.3.6	Repair, maintenance and conservation
5.3.7	Restoration and new works
5.3.8	Operations, management and use
5.3.9	Visitor facilities and access

HERITAGE CONSIDERATIONS

The uniqueness of the new cathedral building lies in its architectural form, which juxtaposes tradition and innovation in one place by fusing Post-War Modernism with the traditional liturgical form and materials. As a principle, this unique character should be preserved.

The building has tangible and intangible qualities which must be retained or enhanced, regardless of the nature of change proposed:

- Spence's design vision which reflects post war architectural thinking should be preserved.
- The new cathedral must remain an active place of worship.
- The message of international reconciliation must be preserved.

Understanding the intent of the original designers and patrons is vital to our ability to preserve and enhance the building in line with good conservation practice. As a single-phase structure, this intent remains clearly visible and intact. To preserve the sense of place embodied within the building, even small additions or minor repairs will need to be carefully considered due to cumulative or unintended impacts. Equally, a substantial addition or change that embodies the original design intent could be acceptable within the new cathedral, providing it improves function or enhances the existing architecture.

A key principle will be to ensure all change is high-quality, sensitive and well-designed to conserve the new cathedral's significance.

VULNERABILITIES AND CONFLICTS

As a single-phase building with a clear design intent, the new cathedral is vulnerable to inappropriate additions or removals that have a substantial impact on its heritage significance. Minor or cumulative changes and large additions may both have an equally negative impact. This does not mean that the new cathedral should remain static, but change will need to be carried out thoughtfully and sensitively. The resources required to create appropriate and high-quality change must be factored into any decision-making process.

As an example, the new cathedral has an issue with access due to the use of single or shallow steps internally. These are a vital part of Spence's vision, but they are detrimental to inclusive access. Provision of appropriate access without interfering with Spence's design intent will be difficult and may require technological solutions such retracting steps and concealed scissor lifts.

There are several areas where new facilities are needed, including WCs for visitors, and a goods lift for staff and volunteers. These will need careful placement so they aren't detrimental to the Cathedral's significance.

Lighting in the new cathedral should be reconsidered as it is currently poorly designed. The lighting rigs cast shadows which detracts from the simplicity and readability of the space. The current lighting scheme is not effective, and staff are not trained in its use.

Operationally, the new cathedral suffers from inconsistent and inefficient heating, poor acoustics and declining fabric.

CONSERVATION FRAMEWORK

The sense of place of the new cathedral can be defined by its subtlety, with vast plain surfaces punctuated by art, quality of light and surprising areas of colour and delight. This aesthetic is extremely vulnerable to change and relates to both small and large spaces.

Cluttered spaces in the new cathedral (such as St Michael's Hall, the shop and welcome area at the west end) result in a loss of visual clarity and detract from the openness and simplicity of the nave. Clutter has long been an issue and there is an opportunity to review what is actually needed and whether it is of a quality commensurate with that of the Cathedral as a whole.

The underuse of the west screen as an entrance is detrimental to significance and impacts on the visitor's experience of key sightlines and spaces.

There is a conflict between the types of events held in the new cathedral, their requirements and the inflexibility of the space. Large concerts or religious services are well served. However, the size and acoustics of the nave aren't appropriate for smaller services. There can also be an incompatibility between religious services and other events. Two events cannot be held at the same time in the nave and attempts at physical and acoustic sub-division have been unsuccessful. The artistic vision of this space as a place of worship is subtle and fragile, and events can sometimes detract from this.

Whilst the Spence processional route is not the only way to experience the Cathedral, it is a vital part of the original design intent and is currently not presented or interpreted for visitors. There is a need to draw visitors into this route as much as possible, as a key aesthetic as well as a liturgical experience.

POTENTIAL FOR CHANGE

There is an opportunity to consider the new cathedral holistically as part of a business-planning exercise to understand the full extent of potential, need and areas with capacity for change. This would be best carried out following adoption of the CMP. A substantial addition or change that embodies the original design intent could be acceptable within the new cathedral providing it improves function or enhances the existing architecture.

Following on from the scoping exercise on the long-term development masterplan (A Different View, August 2019), the following areas are noted as being priorities for change:

- Song school – relocate the song school to the lecture room in the short-term and consider converting the chair store and archive room into a single space for the Song School in the long-term.
- Choir vestry – consider converting the current Choir Vestry into a multi-use space for staff and volunteers.
- Archive room – long-term, consider co-location of the archive in an off-site location such as the Herbert Art Gallery and Museum, the University of Coventry or the University of Warwick.
- Café – extend the café into the song school for 2021 and consider long-term solutions.

- St Michael's Hall – reinvent this space as a flexible display and exhibition area that better enhances the architecture of the space as well as the presentation of exhibits.
- Retail and visitor welcome – consider moving the shop and welcome area to the south-west door and commission high-quality shop fittings.
- Porch and west screen - Investigate options for replacing the existing railings in front of the west screen. Consider opening the central doors on a more regular basis.

CONSERVATION FRAMEWORK

MANAGEMENT POLICIES

POLICY 13:

Activities and use of space within new cathedral should be assessed as part of a wider business plan to understand need, impact and opportunity holistically.

POLICY 14:

Recommendations for new uses of spaces across the new cathedral should be tested thoroughly.

POLICY 15:

Ensure every proposed fixture, addition and change – however small – is of the highest quality and will either preserve or enhance significance.

POLICY 16:

Use high-quality and bespoke solutions to problems to avoid harm to the subtle and fragile sense of place inside the new cathedral. Technologically innovative solutions to solve complex problems should be considered wherever appropriate.

PRIORITY ACTIONS

Action	Priority level	Owner
Commission a business plan for new cathedral to assess the need and functionality of spaces and where there is capacity for change.	B	Chapter
Ensure all operational staff are aware of the impact small, cumulative changes can make on the building and its significance.	A	Cathedral Administrator
Conduct a furniture and clutter audit, removing clutter wherever possible.	A	Cathedral Administrator

Priority levels: A – within 6 months, B – within 1 year, C – within 2 years

5.3.6 REPAIR, MAINTENANCE AND CONSERVATION

See also:

- 5.3.4 Ruined cathedral
- 5.3.7 Restoration and new works
- 5.3.11 Environmental Sustainability

HERITAGE CONSIDERATIONS

Coventry Cathedral is a Grade I listed building of exceptional significance. As such the Chapter has a duty to ensure the structures remain in good condition. The conservation of significant places is founded on appropriate routine management and cyclical maintenance, supplemented by periodic renewal and repairs.

Maintenance and Monitoring at Coventry: Maintenance should be carried out regularly and periodic monitoring will inform continual improvement of planned maintenance regimes, identifying the need for periodic repair or renewal at an early stage.⁶³ Monitoring and investigations into Post-War materials will be particularly important as less is understood about their performance over the long term. Systematic, methodical recording as part of the monitoring process, before and after alteration, will be of vital importance.

Periodic renewal at Coventry: Periodic renewal of elements of a significant place, is normally desirable unless any harm caused to heritage values would not be recovered over time. This relates to structural and built fabric such as roof coverings, rainwater goods and mortar joints, which are designed to have a finite lifespan. Renewal is required when that component becomes incapable of fulfilling its intended function through more modest interventions.

Repair of Coventry Cathedral: Repairs necessary to sustain the heritage values of a significant place such as Coventry are normally desirable if:

- There is sufficient information to understand comprehensively the impacts of the proposals on the significance of the place.
- The long-term consequences of the proposals can, from previous experience, be demonstrated to be benign, or the

proposals are designed not to prejudice alternative solutions in the future.

- The proposals are designed to avoid or minimise harm, if actions necessary to sustain particular heritage values tend to conflict.⁶⁴
- The repairs have been considered essential and necessary to ensure the functioning of the Cathedral as an active place of worship.

The underlying causes of decay and need for repair, as well as any long-term consequences should be fully understood before work commences. Only proven methods of repair should be used, and treatments avoided that may cause damage to historic fabric and cultural significance. Repairs should be undertaken using the least invasive means possible.

The materials and craftsmanship used in the new cathedral are generally traditional. Techniques and materials that are understood through past performance, and that match the existing, should be used in order to reduce risk in the future. While techniques of the Post-War period may have been experimental or used low quality materials, those that have stood the test of time and can still be sourced should be used in like-for-like replacements. Those that are inherently defective should be substituted for a better-designed alternative if one is available. Whatever the technique used, it is vital to ensure repair methods are appropriate to the type of construction.⁶⁵

Traditional techniques for consolidating and repairing historic masonry should be employed at the ruined cathedral.

⁶⁴ Ibid

⁶⁵ ICOMOS, *Approaches to the Conservation of Twentieth-Century Cultural Heritage Madrid* - New Delhi Document, 2017

⁶³ Historic England, *Conservation Principles, Policy and Guidance*, 2008

VULNERABILITIES AND CONFLICTS

Under the Care of Cathedrals Measure 2011, Chapter is required to carry out a Quinquennial Inspection (QI) of their building every five years, which identifies condition and repair needs. The most recent quinquennial inspection was completed by the Cathedral architect in 2019. Overall, the general condition of the Cathedral is reasonably good but there is a significant backlog of essential maintenance, repair and preventative conservation projects. Much of this backlog is linked to a lack of financial resources to carry out the required works. Whilst maintenance is carried out with diligence by the operational staff, there is no dedicated works department at the Cathedral. On-going issues - such as repairs to the Spence chairs for example - place a burden on the existing team.

New cathedral

A repair exercise is required similar to that recently completed at the Chapel of Unity for the Chapel of Industry and Christ the Servant, which has failing slate cladding fixings, spalling of slender pre-cast concrete mullions, and failure of the glazing units between these, as well as environmental and acoustic problems.

Externally, Spence's decision to use traditional materials in a modern, innovative way has led to a particular pattern of excessive weathering. Without projecting copings to parapets and stringcourse mouldings, rainwater is saturating the stone at high level, leading to microbiological growth, staining and mortar being washed out of joints.

Water ingress has historically been, and continues to be, a problem. Below the porch roof, water laced with de-icing salts may be percolating through the open joints in the paving and affecting the pre-stressed concrete beam buried beneath the Queen's Steps. The action of salts, moisture and steel cables is potentially catastrophic and the structural integrity could be compromised. The integrity of the pre-stressed concrete roof structure is also unknown.

In the nave, the underfloor heating system has failed, the acoustic render contains asbestos, the baptistery and nave windows require conservation to prevent water ingress and the sound system requires upgrading.

When considering the glass in the new cathedral, the Swedish windows are at greatest imminent risk of loss. It is recommended they are conserved in a workshop environment then reset within a protective glazing system. The nave and baptistery glass have issues with water ingress and the recommendations set out in the Buro Rauch report should be implemented. Finally, the glass in the Chapel of Christ the Servant urgently requires repair or replacement as part of a wider scheme to repair and reuse this space.⁶⁶

⁶⁶ Buro Rauch, Survey of All of the Stained Glass Installed in the Windows at Coventry Cathedral, 2018

CONSERVATION FRAMEWORK

Ruined cathedral

Spalling masonry will continue to be an issue of concern and any repairs should seek to slow down this rate of decay.

As a publicly accessible space, understanding the rate and locations of decay will be vital to ensuring safe access. Such an understanding will also inform safety parameters for the greater use of the space.

General

Many of the maintenance and repair projects identified in the QI entail significant cost, disruption to the daily life of the Cathedral and potential loss of original fabric.

An important consideration is the impact that repair and renewal may have on the significance of the Cathedral, as different solutions may impact on different combinations of site-specific values. For example, the redesign of a defective component such as rainwater goods will result in some harm to the Post-War Art and Design attribute but is vital to its function as an Active Place of Worship. These conflicts should be identified at an early stage and a balanced approach developed.

POTENTIAL FOR CHANGE

There has historically been no conservation management strategy at the Cathedral, which means that informed decisions for change cannot be measured against precedent or placed within the wider historical narrative of the site. This CMP represents the opportunity to avoid the mistakes of the past and to create a clear future direction. The principles within this report should be used to underpin future decision-making.

The QI recommends that a practical management and maintenance strategy is produced, to cover the full Cathedral Precinct. This would build on the principles set out in the CMP and would inform operational staff of their maintenance duties and the substantial impact that small, cumulative changes can make. This should be fully costed, and a realistic budget set out by Chapter to complete the required works.

Overall, there are opportunities to use existing knowledge and to gain further understanding so as to better maintain the Cathedral for future generations. Opportunities include repairing known defects, monitoring for future change, representing historic fabric (such as medieval glass within the Chapel of Christ the Servant) and improving condition to coincide with City of Culture 2021.

Choosing the appropriate methodology for conservation works:

- Does the chosen methodology respond to existing understanding about a component?
- Have previous interventions been understood as fully as possible?
- Have lessons been learnt from previous known changes to the component?
- Has adequate monitoring been carried out to inform the current proposals?
- Are the short and long-term outcomes of the proposed interventions fully understood?
- If an untested technique is proposed, is the procedure in place to properly record this to inform future practice?
- When recording interventions, has the following information been included:
 - the reason why it was needed, and the process used to reach that decision;
 - what materials and methods were trialled, and why those discarded were unsuccessful;
 - what materials and methods were ultimately used; and
 - any additional findings made during the course of work.
- Will proposals be recorded to an adequate degree and deposited in the relevant archive?

CONSERVATION FRAMEWORK

MANAGEMENT POLICIES

POLICY 17:

Technologically innovative solutions to problems may be appropriate where they are proven to be successful and do not impact on significance.

POLICY 18:

Carry out the work recommended in the current QI within the timescales set out in the QI.

POLICY 19:

Produce a practical management and maintenance strategy for the Cathedral precinct following the principles set out in this CMP and recommendations of the QI.

POLICY 20:

Address the maintenance and repair needs of the Ruined and New cathedrals appropriately with a clear understanding of the techniques, materials and skills used in their construction.

POLICY 21:

Keep a record of all tests, monitoring and repairs as a resource for the future.

PRIORITY ACTIONS

Action	Priority level	Owner
Take action to conserve the Swedish windows, which are at risk of loss	A	Cathedral architect
Begin to explore options for the repair of the Chapel of Industry and Christ the Servant	B	FAC

Priority levels: A – within 6 months, B – within 1 year, C – within 2 years

CONSERVATION FRAMEWORK

5.3.7 RESTORATION AND NEW WORKS

See also:

- 5.3.3 Design vision
- 5.3.6 Repair, maintenance and conservation
- 5.3.9 Visitor facilities and access

HERITAGE CONSIDERATIONS

Restoration

Restoration is the principle of returning a place to a known earlier state, on the basis of compelling evidence and without conjecture.⁶⁷ It represents a much more substantial change compared to that of repair or renewal. Restoration is sometimes necessary for conservation and/or economic reasons.

At Coventry Cathedral, restoration may be acceptable if:

- The heritage values of the elements that would be restored decisively outweigh the values of any that would be lost.
- The work proposed is justified by compelling evidence of the evolution of the place, and is executed in accordance with that evidence.
- The form in which the place currently exists is not the result of an historically significant event.
- The work proposed respects previous forms of the place.

- The maintenance implications of the proposed restoration are considered to be sustainable.⁶⁸

Authenticity and integrity are important concepts and the Cathedral is significant for the intactness of these values. Restoration should therefore be a last resort, with stabilisation, consolidation and repair of significant elements being preferable to restoration or replacement. The long-term viability, sustainability, heritage impact and cost implications of each option would need to be carefully considered.

New works

New-build additions or those within the immediate setting will need to be designed in line with the processes set out in the CMP. They should respect the scale, siting, composition, proportion, structure, landscape, materials, texture and colour of the Cathedral. Additions should be discernible as new, identifiable upon close inspection, but work in harmony with the existing; complementing not competing, interpreting not imitating.⁶⁹

New work or alteration to a significant place should normally be acceptable if:

- There is sufficient information to comprehensively understand the impacts of the proposal on the significance of the place.
- The proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed.
- The proposals aspire to a quality of design and execution which may be valued now, and in the future.

- The long-term consequences of the proposals can, from experience, be demonstrated to be benign, or the proposals are designed not to prejudice alternative solutions in the future.⁷⁰

At the Cathedral, a principle of removing intrusive, modern additions is acceptable. However, some later changes or additions at the Cathedral also hold value and the significance of these changes or additions should be recognised and respected (see Management Gazetteer and Significance Plans for details).

Any new work to improve the performance and functionality of the Cathedral should not adversely impact its primary attributes or significance.

VULNERABILITIES AND CONFLICTS

The Cathedral is vulnerable to detrimental, low-quality, poorly designed, aesthetically incongruous new works within its setting. Early extensions by Spence's studio (St Clare's bookshop) or later (1980s café and song school) have so far been small scale, ancillary and in discrete locations. However, the location of the song school near the café is not ideal as it is inaccessible and functionally inefficient.

The Chapel of Industry and Christ the Servant needs major repairs. However, the cost of repairs may be prohibitive and other solutions (such as restoration or replacement) may need to be considered. This CMP does not advocate a way forward for the chapel but recommends the approach to managing change is used to begin formal discussions with stakeholders.

⁶⁷ Historic England, Conservation Principles, policy and guidance, 2008

⁶⁸ Historic England, Conservation Principles, Policy and Guidance, 2008

⁶⁹ Madrid-New Delhi document, ICOMOS, 2017

⁷⁰ Historic England, Conservation Principles, Policy and Guidance, 2008

CONSERVATION FRAMEWORK

POTENTIAL FOR CHANGE

There is potential to create high-quality new facilities within extensions or new spaces within the precinct in order to best fulfil the mission and ministry of the Cathedral. This will initially capture new and exciting audiences as part of the 2021 City of Culture but will have a long-term positive impact on the place.

The requirement for new work encompasses the need for high-quality design. This is fundamental to change at Coventry Cathedral due to the fragility and significance of its existing character. There is an opportunity to set clear design expectations of any consultants working with Chapter, as well as articulating how these would be tested and measured. An important aspect of this will be a design that respects the site-specific values of significance for the component or area affected.

MANAGEMENT POLICIES

POLICY 22:

Restoration or new works should only occur if there is a compelling justification, the heritage impact(s) is understood, and significance is retained or enhanced.

POLICY 23:

Restoration may be justifiable if it reveals a more significant or important aspect or phase in the Cathedral's history. This must be carefully balanced against the loss of the history and significance of the element as it is.

POLICY 24:

New works should respect the scale, composition, proportion, setting and materials of the Cathedral and be of the highest quality to avoid harm to significance.

PRIORITY ACTIONS

Action	Priority level	Owner
Begin discussions on the best course of action for the Chapel of Industry and Christ the Servant.	B	FAC
Carry out a process of design review and development for any proposals for new works.	C	FAC

Priority levels: A – within 6 months, B – within 1 year, C – within 2 years

5.3.8 OPERATIONS, MANAGEMENT AND USE

See also:

- 5.3.4 Ruined cathedral
- 5.3.5 New cathedral
- 5.3.9 Visitor facilities and access
- 5.3.10 Interpretation
- 5.3.11 Environmental Sustainability
- 5.3.12 Landscape and setting
- 5.3.13 Research and understanding

HERITAGE CONSIDERATIONS

Coventry Cathedral is primarily a place of worship, with reconciliation at the heart of its mission and ministry. This must be considered as the overarching function of the place, and a site-specific value of its significance. However, the practice of welcoming a wide variety of visitors and accommodating secular events should be recognised as one that locates the Cathedral at the heart of the community.

Successful and efficient operations, management and use of the Cathedral is vital to the preservation or enhancement of its significance. The governance structure of the Cathedral includes Chapter, the Cathedral Council, the College of Canons and a Senior Leadership Team, all of whom play an important role in overseeing the everyday operations of the Cathedral, as well as supporting its strategic direction. Each group should take some time to become familiar with the CMP and what it says about the management of this special place.

VULNERABILITIES AND CONFLICTS

The Cathedral has a robust governance and management structure with a will to create greater sustainability into the future. However, resources are now required in order to invest in the future. A lack of resourcing – both human and financial – can stifle or suppress ambition and lead to decisions that are often short-term and reactive. From an organisational perspective there are issues around capacity and organisational readiness. There are also the underlying financial challenges and resource constraints of the Cathedral and a key objective of the masterplanning work is to help secure a more sustainable financial future for the long-term.⁷¹

⁷¹ A Different View, August 2019

The most immediate impact of limited financial resources is on the built fabric. The Cathedral is effectively supporting not one, but two Grade I listed structures, which places an increased burden on repair and maintenance budgets. Annual maintenance and renewal tasks require a defined budget and major repair works have a substantial impact on resources. Repairs – or even understanding the causes and need for repairs – is not a straightforward process and sources of major external funding will generally be needed. For example, the Chapel of Unity repair project cost £900,000 and took three years to complete. A similar exercise is now required for the Chapel of Industry and Christ the Servant. Funding applications, repair works and business planning all need specialist consultant input which involves up-front costs.

There is also a need to become more commercially astute as Coventry becomes City of Culture in 2021, with the potential to draw on bold and entrepreneurial ideas in retail and events to generate income and widen audiences.⁷² This does not need to be at odds with heritage significance, but can draw upon the Cathedral as a tool to support greater resilience and viability.

In terms of governance and succession planning, there is a need to fully catalogue and digitise the archives, the inventory requires updating and converting into a useable document, and a disposals/retentions plan could be created to deal with, for example, unused modern office furniture, which is spread out across the undercroft. Back-of-house spaces are complex and not efficiently used and the lack of defined storage restricts the ability to delineate spaces for specific categories of objects. From a management perspective, this issue highlights the impact of small but cumulative actions or inactions that can inflict harm on the Cathedral as a whole.

⁷² Ibid

CONSERVATION FRAMEWORK

There are several issues with the Cathedral that impact on its ability to function efficiently and effectively:

- The nave was not designed to be a multi-functional space and yet it is used as one. It accommodates tours, worship, events and catering, often concurrently. This has resulted in ineffective partitioning, unsightly clutter and unfunctional spaces. This lack of flexibility is an issue.
- The archives are stored within the building and are potentially at risk of loss. Ideally these should be moved off-site to a location where access and safety could be guaranteed. Better connections to the Spence national archives would bring many benefits in terms of understanding and research.
- Events such as concerts in the ruins are popular and profile-raising, yet they could conflict with the historic fabric and the sanctity of the space if not sensitively managed. Solutions are required that carefully balance conservation and use.
- Vehicular access along St Michael's Avenue is inappropriate and detrimental to the experience of visitors. It would be desirable to rationalise deliveries to avoid this. The provision of a new lift should assist with this.
- More operational facilities for the nave could be moved to the southern undercroft. A new lift will make this more feasible.
- There are several different departments responsible for events in the nave. These roles can often overlap but equally there is no one group responsible for its upkeep or keeping it free from clutter.
- The bookshop in St Clare's is highly visible but is not connected to the Cathedral offer. There is potential to better use this space to emphasise the mission of the Cathedral and generate income.

POTENTIAL FOR CHANGE

The key to creating effective change will be to ensure that the wider Cathedral vision is clearly articulated and cascaded to all staff and volunteers at all levels. Communication and defining clear roles and responsibilities will be required to support a sustainable use now and in the future. Limited resources can be used in the most effective way by forging partnerships with other organisations to add value.

Income generation will be vital to sustaining the Cathedral and does not need to conflict with mission and ministry. Opportunities to increase donations and giving from visitors could include staging more events that capture broader audiences; increasing awareness of the repair needs; specific funding drives for individual projects; and partnering with wider initiatives in the city. The impact of, or need for, admission fees should be regularly reviewed.

There may be significant opportunities relating to management and use that the leadership teams could explore:

- Seek to capitalise on the major new investments in Coventry including improvements to transport infrastructure.
- Focus on City of Culture 2021 as a major partner and opportunity.
- Work with local partners and organisations such as the Cathedral Quarter Alliance, the Herbert Art Gallery and Museum, the university and other neighbours.
- Build capacity and grow an active, trained volunteer base to take pressure off existing staff.

- Improve the retail and events offer to increase viability and audience-building across the Cathedral.
- Consider partnering with the National Archives or university to manage and fund an archivist.

CONSERVATION FRAMEWORK

MANAGEMENT POLICIES

POLICY 25:

Regularly review communication channels, structure, roles & responsibilities.

POLICY 26:

Commission a business plan for the Cathedral to focus on income generation and assess the functionality of spaces and where there may be capacity for change.

POLICY 27:

Implement an events strategy that is sensitive to the Cathedral's material heritage and core purpose.

PRIORITY ACTIONS

Action	Priority level	Owner
Implement a plan to engage volunteers.	B	Cathedral Administrator
Devise a collections management plan including a retentions and disposals policy	C	Cathedral Administrator

Priority levels: A – within 6 months, B – within 1 year, C – within 2 years

5.3.9 VISITOR FACILITIES AND ACCESS

See also:

5.3.8	Operations, management and use
5.3.10	Interpretation
5.3.12	Landscape and setting
5.3.13	Research and understanding

HERITAGE CONSIDERATIONS

The Equality Act 2010, includes a requirement to do what is 'reasonably possible' to provide an equal experience to all. This legislation holds equal weight to listed building or Ecclesiastical Exemption legislation. Chapter is committed to providing inclusive, universal access.

The potential impact on significance and historic fabric means it is not always possible to integrate access into the architecture and interpretation of a building. For example, steps were an important part of Spence's original design intent for the Cathedral.

Following the change management process will allow sensitive design approaches to balance the need for access against any negative impact on significance and heritage fabric.

VULNERABILITIES AND CONFLICTS

Thought has been given to improving inclusive access in the past; however, improvements to access have not been undertaken as part of an overall plan for access across the entire site.

- Many of the more historic spaces, such as the ruined cathedral chapels and the tower, are not accessible to those with mobility issues.
- Whilst there is step-free access into the ruin, the steep steps into the porch are a physical barrier between the two buildings.
- The new cathedral is particularly problematic for visitors, with no appropriate lift into the undercroft spaces. This should be dealt with in the proposed work in 2020 which will include a new lift.
- There is no accessible WC in the ruined cathedral. There are very few WCs in the new cathedral that are open to the public and additional toilets under the porch are not in use.
- The steps into the Chapel of Industry and Christ the Servant are particularly difficult for people with reduced mobility. The contrasting light level moving from dark to light can also create difficulties. The Chapel of Unity steps and ramp are also problematic.
- Acoustics in the nave cause issues for deaf and hearing-impaired visitors.
- The large, open nature of the nave makes it difficult to navigate for the blind and partially sighted.

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- Barriers to intellectual access include the 'fear of crossing the threshold', different languages and different cultural backgrounds.
- Signage and wayfinding are currently poor and routes around the site are not obvious.
- There is no step-free access to the High Altar, from where the best views of the Cathedral's windows are available.
- The current lighting scheme is not effective, and staff are not trained in its use.
- Vehicles parked and loading in the porch negatively impact upon the ability for visitors to access the new cathedral.
- There is limited car parking for disabled visitors.
- Access for maintenance, for example to the roof, is dangerous. Items are stored on the stairs and a clip on, clip off harness system for high level work. Access for maintenance is an important issue which is currently not meeting the required health and safety standards. Improvements are limited by the substantial financial costs involved in altering existing systems. Some areas are no longer accessible as safety standards have changed, rendering these places too dangerous to access.
- Whilst there is level access to the refectory the spacing of the tables make access difficult for anyone with impaired mobility.

The disparate nature of the site, spread as it is across two structures, occasionally necessitates a duplication of visitor facilities and services, resulting in additional cost and potential harm to historic fabric and/or other significances. The shop, for example, is located at the new cathedral welcome desk and also at the base of the tower in the ruined cathedral with limited opening hours. The refectory is very popular for its 'nostalgic British' character but perhaps more could be done to create a tangible link between the café offer and the mission of the Cathedral. Income generation could also be improved within the café. There are no appropriate facilities for external caterers to service large events. This may necessitate a review of the lease.

POTENTIAL FOR CHANGE

Welcome and hospitality is a key feature of the mission of Coventry Cathedral and could be enhanced by improving access and visitor facilities, by incorporating this into interpretation. Improving the offer and welcome will also likely increase visitors' propensity to donate and increase dwell time.

The recommendations in the recently commissioned Access Audit should now start to be implemented and discussion should focus on where there is conflict with significance. The best approach to integrating physical interventions for accessibility will seek to find bold and innovative solutions where more traditional options have failed. Temporary, moveable ramps, for example, are unsightly and inappropriate, but high-quality solutions such as stone steps that turn into ramps, or hidden lifts could be considered.

A conservation principle that should be applied to the Cathedral is a graduated approach to accessibility. A study should be made to identify those spaces that must be made accessible to all, followed by those where inclusive access is a preference and those where the impact on the visitor would be much less if they cannot access the space. This could also inform a phased approach to change, starting with the key spaces. Key spaces might include the High Altar, Quire, Chapel of Unity and the section of Spence's Route between the ruined cathedral and the new cathedral.

The visitor offer in St Michael's Hall could be improved by extending the exhibition space into the chapter house and opening up the historical spaces to visitors. Improvements to wayfinding would also support visitors' ability to locate facilities and orientate themselves in the Cathedral.

Opportunities to improve and add new visitor facilities could include:

- Open up the ruined cathedral, undercroft and chapels to visitors.
- Consolidate the shops within a single space, possibly within the St Clare's bookshop.
- Lighting and acoustics should be improved in the ruined and new cathedrals.
- Restrictions on vehicular access along St Michael's Avenue should be considered.

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- Consider the possibilities for removing the railings outside the west end of the new cathedral and resiting them to restrict vehicular traffic but not pedestrians.
- Consider the installation of a new glass porch at the west end of the new cathedral to allow the doors in the screen to be used every day.
- The form and function of the song school and refectory should be considered as part of improvements to the visitor offer.

MANAGEMENT POLICIES

POLICY 28:

Regularly review the visitor welcome and associated facilities to ensure these meet current needs and are in sympathy with the mission of the Cathedral.

POLICY 29:

Seek to improve intellectual access as part of improved interpretation and as part of an access audit.

POLICY 30:

Ensure improvements to physical access are carried out as part of recommendations in the access audit and management strategy.

POLICY 31:

Bold and innovative solutions to improving access may be required to balance this against any harm to significance.

POLICY 32:

Improve access for safe maintenance, particularly at high-level.

PRIORITY ACTIONS

Action	Priority level	Owner
Identify key spaces where access is essential and use this to phase a programme of alterations.	B	Cathedral Architect
Review the heating and lighting systems at the Cathedral and seek improvements.	A	Cathedral Architect
Discuss solutions to steps, stairs and accessibility as a priority. Consider bold, bespoke or technological solutions to ensure a high-quality response.	B	Cathedral Architect
Carry out a space audit to determine what additional spaces may be added to the visitor routes	C	Interpretation manager

Priority levels: A – within 6 months, B – within 1 year, C – within 2 years

CONSERVATION FRAMEWORK

5.3.10 INTERPRETATION

See also:

- 5.3.9 Visitor facilities and access
- 5.3.13 Research and understanding

HERITAGE CONSIDERATIONS

The interpretation of Coventry Cathedral is vital to ensuring all audiences can understand and engage with the place on a deeper level. The Cathedral has many stories to tell, with diverse and overlapping narratives. The interpretation plan⁷³ identified four strands of interpretation:

- The Cathedral as a special place and an everyday space.
- The Cathedral as one cohesive place of community and worship.
- The Cathedral as a place of active reconciliation.
- The Cathedral as a platform for cultural creativity.

As the audiences are, to an extent, unknowable, an overarching principle of the plan should be to have multi-layered and self-directing interpretation, allowing users to choose their own path at a level they feel comfortable with, but which encourages and challenges them to explore a variety of themes and areas.⁷⁴

Interpretation will equally be required to address those site-specific values that make the place special:

- Active place of worship – this will rely on the translation of the Cathedral's mission and ministry statement in ways that makes sense to visitors. Both the Christian use of the building and the interpretation of iconography and liturgical spaces will be necessary. Concepts such as the Spence route can be included here.
- Peace and Reconciliation – attributes unique to Coventry Cathedral should be interpreted, as well as how these manifest in the building itself.
- Post-War art and design – interpretation should be specific to Coventry Cathedral but could also engage audiences in the appreciation and understanding of 20th century architecture and its conservation.
- Community and civic pride – interpretation that appeals to local people and draws an understanding of the Cathedral back into its context of Coventry as a city.

VULNERABILITIES AND CONFLICTS

Currently there is no unified interpretation scheme offering key stories to visitors at the Cathedral. The Cathedral does not exploit the local, regional, national and international audiences that could visit the site.

There is also a lack of volunteers to support a more varied interpretation plan and greater visitor numbers. Management of volunteers requires an investment in time and finances, which is currently restricted by staff workloads.

The main challenge and conflict relates to perceptions of the new cathedral and the ruined cathedral – which are viewed by visitors as two separate entities. Secular and ecclesiastical visitors are often split by which specific building they visit. These two audience types are often at odds with one another and it is the Cathedral's role to reconcile these as far as possible.

The narrative of reconciliation is not currently engaging wider audiences and there is a need to communicate better the Cathedral's position as a place of active reconciliation and what that means, or can mean, for individuals and communities today.⁷⁵

⁷³ Coventry Cathedral Interpretation Plan, August 2019

⁷⁴ Ibid

⁷⁵ Ibid

CONSERVATION FRAMEWORK

The cost of a substantial interpretation strategy is also a consideration, as is any physical impact this might have on the fabric of the Cathedral or the sense of place. A scheme that is sustainable in the long-term would be most cost-effective, for example it should respond to changing visitor needs by being easily updateable.

POTENTIAL FOR CHANGE

There is an opportunity to create a unified scheme of interpretation that runs across the ruined and new cathedral, and the Precinct. This will welcome, engage and enlighten all visitors. Opportunities centre on:

- Multi-layered and self-directing interpretation.
- Ability to encourage visitors to explore wider themes beyond their understanding.
- Information that is open, simple and aimed at the widest possible audience.

Presenting the Cathedral as both 'special' and 'everyday' would invite and encourage multiple visits. A scheme focused on this would place the Cathedral within its context of Coventry, particularly in relation to City of Culture in 2021. The ruined cathedral is central to this narrative. There are opportunities to capture visitors who enter the building for one reason by engaging them in another area of interest. For example, those visiting for the 20th-century architecture may also be encouraged to engage on a spiritual level.

Another theme with potential is that of a single, cohesive Cathedral, not two buildings. This is vital to understanding of the place and the indoor and outdoor spaces. Interpretation on this will strengthen meaning and lead people through both structures as originally envisaged. The porch will be vital to this.

The opportunity to engage new audiences in the appreciation of 20th-century buildings is great and should focus around education and training. There is potential to publish research or investigations that have been carried out to further our understanding of the building. Any repair works should be seen as a potential learning tool for visitors. On a more informal level, visitors engage with the building through 'experiences' and social media such as Instagram. The Cathedral is eminently photogenic and engagement on this level should be encouraged as a way into potentially capture new visitor groups.

Interpretation should be dynamic and designed to appeal to a wider audience. Physical interpretation should offer visual cues rather than lengthy explanations, which can be supplemented by the guidebook and the website as narrative tools.⁷⁶

⁷⁶ Ibid

The reconciliation narrative holds international significance and relates also to 20th-century history and Second World War. The Cathedral ruins and the artwork within their walls are a key space for the articulation of this story. This narrative could also enable some of the smaller and more private spaces of the Cathedral to be repurposed.⁷⁷

The Cathedral is a platform for cultural creativity and there is an opportunity to build on this existing interest through a number of different activities, initiatives and changes:

- Create a visitor wayfinding trail.
- Interpretive ideas include reflective surfaces, a prayer wall, donation points and enhancements of the baptistery as a key space.
- Each chapel has a specific character or theme, which could be clearly interpreted.
- The outdoor space could be used to greater advantage.
- An arts strategy and exhibition programme could be developed that reaches out to a wider audience and encourages repeat visits.
- More could be made of the Cathedral's archive and collections, including a potential digitisation project or celebration of the Spence competition designs.

⁷⁷ Ibid

CONSERVATION FRAMEWORK

MANAGEMENT POLICIES

POLICY 33:

Implement an interpretation strategy that increases understanding and dwell time for visitors. Recommendations in the Interpretation Plan (August 2019) should be enacted where feasible. Review this strategy at regular intervals; at least every five years.

POLICY 34:

Present and publish research on the building in relation to Post-War conservation and repair, making it accessible to a variety of audiences and in a variety of formats.

PRIORITY ACTIONS

Action	Priority level	Owner
Trial a wayfinding visitor trail	A	Cathedral Administrator
Start to implement the interpretation programme (Interpretation plan, August 2019)	A	Cathedral Administrator
Develop a focused events and exhibition strategy for the Cathedral, programming up to three years in advance wherever possible	B	Cathedral Administrator

Priority levels: A – within 6 months, B – within 1 year, C – within 2 years

CONSERVATION FRAMEWORK

5.3.11 ENVIRONMENTAL SUSTAINABILITY

See also:

- | | |
|-------|--------------------------------------|
| 5.3.4 | Ruined cathedral |
| 5.3.5 | New cathedral |
| 5.3.6 | Repair, maintenance and conservation |

HERITAGE CONSIDERATIONS

Coventry Cathedral has a responsibility to future generations to play its part in cutting carbon emissions. Even small actions as part of day to day building management can have an impact on the climate crisis and thought should always be given to whether there is a more sustainable way of achieving the same goal. Climate change also has a direct impact on the Cathedral. Weather events are getting more dramatic and more frequent, putting additional pressure on all building types.

The environmental conditions inside the Cathedral are also considered here, as they can be affected by the external weather conditions and any changes to these.

Pressure for 20th-century buildings such as Coventry Cathedral to become more energy efficient will continue to increase, particularly as existing building services reach the end of their useful life and options for their replacement are considered. The reuse and retrofitting of historic buildings is inherently sustainable but thought must be given to how this can be achieved in a way that does not negatively impact on significance, which includes understanding how Spence originally designed the building to function.

Solutions to heating and lighting the building in the 1960s were innovative and very much of their time, which paves the way for new responses to be equally innovative, where appropriate.

VULNERABILITIES AND CONFLICTS

There is potential for conflict between the significance of the Cathedral for its Post-War art and design and the requirements to upgrade or replace original building services. The most pressing issue is heating. This is partly due to the progressive failure of the original system, and partly due to the inefficiencies of the building, with large expanses of glass and extreme fluctuations in temperature. The scope for reducing the Cathedral's carbon footprint is also hampered by this.

At Coventry Cathedral, the following are potential risks to environmental conditions, built fabric and its associated significance:

- Rainwater laced with de-icing salts is percolating through the open joints in the paving in the porch and potentially effecting the pre-stressed concrete beam buried beneath the Queen's Steps.
- Water ingress may also have an impact on the integrity of the pre-stressed concrete roof structure.
- More extreme cold periods causing freeze/thaw damage to stonework.
- Increased extreme weather can impact on the distribution of pests that threaten the integrity of fabric (e.g. woodworm or beetle infestations).

- The Sutherland tapestry is not protected from extremes of the heat or UV from sunlight and, at times, is known to significantly expand and contract due to changes in mature humidity. Moths are also a problem.
- Increased rainfall can be beyond the capacity of rainwater goods, resulting in saturation of the stonework.
- The internal rainwater drain pipes are potentially vulnerable to blockage or failure with potentially serious consequences.
- Inefficiencies in the heating system reduce the ability to heat the nave space to a level of 'conservation heating' appropriate to the historic fabric.
- The external envelope of the new cathedral is inefficient, and the micro-climates found in many of the interior spaces are often inhospitable.
- Chapel of Christ the Servant – the building envelope is leaking and offers almost no environmental buffering. This coupled with the failed heating system renders it largely unusable.
- The ruined cathedral is exposed to weather externally, with areas that were designed to be internal also exposed. This has resulted in increasing deterioration of organic growth in those exposed areas.
- Environmental conditions in the undercroft and exhibition spaces may be having a harmful effect on the displayed and stored glass from St Michael's Church (parts of which are medieval).
- The impact on current environmental conditions on fixtures, monuments, furniture etc is not completely understood but the detrimental effect on the organ is known.

CONSERVATION FRAMEWORK

POTENTIAL FOR CHANGE

There is potential to improve the energy efficiency and environmental conditions within the Cathedral, but this process must begin with a clear understanding of the problems, not just the symptoms. Environmental monitoring has been carried out by Tobit Curteis Associates to better understand the link between the micro-climates within the Nave, the mechanical ventilation system and the mechanisms of decay which have been identified with Graham Sutherland's great tapestry. This will be vital in discussing and agreeing on a conservation approach to the tapestry, as well as other fixtures and fittings.

Climate change and extremes of weather should be considered as part of every repair and redesign of the external envelope to ensure that any future harm can be reduced.

Opportunities to address the impact of climate change and increase sustainability/energy efficiency at the Cathedral include modernising lighting; improving insulation and draught proofing; and investigating sources of renewable energy such as bio-fuels, ground source heat pumps, and solar panels. There is an opportunity as part of a comprehensive rehabilitation and environmental upgrade of the external envelope to the Chapel of Christ the Servant to increase thermal performance of the glazing installation with double or triple glazed units with new glass specified to have UV-filtering qualities.⁷⁸

There is an opportunity to replace the underfloor heating in the nave with a zonal-system that is more efficient and can be better maintained without damaging the floor in the future. Improving insulation and draught proofing would improve the efficiency of heating systems.

There may also be improvements that can be undertaken to the West Screen to reduce draughts and dust ingress into the interior of the new cathedral. This exercise should be undertaken in tandem with ideas to bring the central double doors back into use as part of the Visitor Route and to also provide physical protection to the lower glass panels.

This is particularly relevant following the vandalism in January 2020. In the long term the bronze barriers should also be removed with alternative arrangements for controlling vehicular access.

There is an opportunity to replace the underfloor heating in the nave with a zonal-system that is more efficient and can be better maintained without damaging the floor in the future.

Where original materials have failed, there is an opportunity to explore the potential to replace or repair materials with more energy efficient alternatives, where this will not adversely impact cultural significance.

MANAGEMENT POLICIES

POLICY 35:

Make use of the data which has been collected to make decisions about the future heating of environmental control requests

POLICY 36:

Ensure the existing energy performance of the building is understood prior to proposing new efficiency measures. Monitor the efficiency of the building before, during and after the implementation of any measures.

POLICY 37:

Consider more energy efficient replacements for failed original systems. Ensure that replacements will have no, or minimal, adverse impact on.

PRIORITY ACTIONS

Action	Priority level	Owner
Implement the chosen option for the nave heating and assess the impact on the environment before considering further options	B	Cathedral architect

Priority levels: A – within 6 months, B – within 1 year, C – within 2 years

⁷⁸ Kelley Christ, Coventry Cathedral, Report following the Quinquennial Survey 2016-18, Volume II - The New Cathedral

CONSERVATION FRAMEWORK

5.3.12 LANDSCAPE AND SETTING

See also:

5.3.4	Ruined cathedral
5.3.7	Restoration and new works
5.3.9	Visitor facilities and access
5.3.10	Interpretation

HERITAGE CONSIDERATIONS

Setting is the surroundings in which a heritage asset is experienced. Setting may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the experience and significance of an asset, may affect the ability to appreciate that significance or may be neutral. Its definition goes beyond views, to the intangible aspects such as smells, sounds, sights and experiences.

The setting of Coventry Cathedral, within the City of Three Spires, extends beyond its immediate setting of Hill Top, to include long distance views across the city. Whilst these views are an important consideration, the focus of this section is on the immediate setting within the Precinct and Hill Top Conservation Area. The parameters of the Cathedral's setting can be extended more widely in the future. The Cathedral will work with the CPA to protect long distance views as far as this is in their power

When considering change within the setting of the Cathedral, it is recommended that Historic England's guidance (Advice Note 3) is referred to, which sets out the following steps for assessment:

- Step 1:** Identify which heritage assets and their settings are affected.
- Step 2:** Assess the degree to which these settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated.
- Step 3:** Assess the effects of the proposed development, whether beneficial or harmful, on that significance or on the ability to appreciate it.
- Step 4:** Explore ways to maximise enhancement and avoid or minimise harm.
- Step 5:** Make and document the decision and monitor outcomes.⁷⁹

The setting of Coventry Cathedral is anchored by Spence's vision and Donald Gibson's intent for the spire of St Michael to connect the Cathedral quarter with the wider city.

VULNERABILITIES AND CONFLICTS

There is a general concern that the setting of Coventry Cathedral is being eroded in character and in condition. The original intent of Gibson and Spence has been compromised by the Cathedral Lanes development, which blocks physical and visual connections. Over time, development has moved away from the Post-War vision for the city and has become incremental, low-quality and lacking understanding of how areas of the city connect with one another. Other issues include a lack of maintenance, intrusive advertisements and signage, lack of material continuity, issues with parking and generally poor-quality street furniture.

Issues identified by J&L Gibbons as part of their assessment of setting include:⁸⁰

- The ruined cathedral's consecrated ground is cluttered so that the character feels municipal in the worst sense, compromising the inherent symbolic beauty of the ruins and consequently their spiritual impact.
- The gardens, including the Unity Lawn and green space adjacent to the tower, provide vital greenspace but require an overall landscape vision for rejuvenation. This should be approached with caution. There are no known burials but these could exist. The green space has been used in the past for the scattering of ashes.
- Surrounding streets paved with traditional materials are significant to the charm and distinctiveness of the Cathedral Precinct and Conservation Area, but do not extend sufficiently to aid wayfinding to the heart of the Cathedral quarter.

⁷⁹ The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3, Historic England, 2017

⁸⁰ J & L Gibbons, Coventry Cathedral Conservation Management Plan draft, Landscape and Urban Design section, 26 July, 2018

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- The outdoor area adjacent to the former County Court (now the Slug and Lettuce pub). This was identified in the Area Action Plan as a proposed 'open space/node' with proposed direct access from Broadgate related to Cathedral Lanes development.⁸¹ It faces directly onto the Cathedral Precinct itself, currently of inappropriate pseudo-rustic character, and with inappropriate furniture and lighting in the external space.
- Pepper Lane which leads to the Cathedral is compromised in terms of townscape quality by open refuse and service yards and low-quality paving.
- University Square is cluttered with planters and lighting that no longer functions adequately. The adjacent stepped space to the Herbert Gallery is suffering damage and disintegration. It is surrounded by an 'eclectic architectural mix' including the University's Alan Berry Building which impacts on the setting of the (eastern) 'long elevation' of the Cathedral.
- The former Cathedral shop, now managed by St Clare's, with its recent window dressing, fit out and decoration that gives no due consideration to its original architectural character.
- The pathway condition between Priory Street and Priory Place, linking attractions such as the Rising Café and the Priory Visitor Centre.
- The liturgical east end of the new cathedral (sometimes known as Cathedral Square), which, despite investment in 1994, is in a poor state and in need of improvement; the large Plane trees being the only asset which helps to screen the brutalist architecture of the Britannia Hotel, an unfortunate juxtaposition to the fine north elevation of the Cathedral.

- Lower part of Hill Top approaching the Cathedral from Fairfax Street, marred by the open, poorly managed service area and refuse provision for the Britannia Hotel, Priory Place and its multi-story car park.
- Overall, there are two strategic considerations that have a substantial impact on the Cathedral quarter and its conservation: waste management and views management.

POTENTIAL FOR CHANGE

Strategic objectives:

- Strategic visioning – there is potential to reemphasise the Cathedral's place at the heart of the city's public realm, reflecting its significance in the city. This should be carried out in conjunction with partner organisations.
- Whole journey experience – consider the circulation and navigation across the Cathedral quarter and city as a whole, particularly the route from the station, through the city centre and towards the Cathedral.
- Developing an integrated landscape strategy for the long-term benefit of the Cathedral and the city⁸² – take an ambitious, holistic and creative review of setting to better reveal and enhance significance.
- Both the City Centre Area Action Plan and the Hill Top Conservation Area Management Plan contain recommendations and actions for improvements to preserve and enhance the character and appearance of the Cathedral's setting.

Opportunities identified by J&L Gibbons as part of their assessment of setting include:

- A holistic strategy for the management and design of the surrounding landscape is required, including a green infrastructure strategy for tree conservation and biodiversity enhancements.
- A wayfinding strategy that rationalises the existing signage, advertisements and street furniture (retaining historic features).
- A lighting and after-dark review to consider safety and security.
- An improved waste strategy to reduce significant visual impact.
- Traffic management strategy and consideration of existing car parking and loading zones.
- Integration into any events programme and strategy and interpretation strategy.
- Improvements to pavements and surfaces, including identification of the historic and Post-War schemes that require conservation.
- Consideration of protected views across the city as part of future local planning.⁸³

There is also a potential opportunity to consider turning parts of the ruined cathedral interior floor to lawn, as originally envisaged by Spence. This would reduce the municipal character and create a high-quality landscaped space for visitors to spend time in, but would, increase the maintenance burden.

Overall, there is an opportunity following production of this CMP to partner with key stakeholders to discuss the future of the Cathedral quarter public realm, particularly with regard to the City of Culture 2021 and the Heritage Action Zone.

⁸¹ City Centre Area Action Plan, CCC, Adopted December 2017

⁸² J&L Gibbons, Landscape and Urban Design draft document for Coventry Cathedral CMP, 2018

⁸³ Ibid

CONSERVATION FRAMEWORK

MANAGEMENT POLICIES

POLICY 38:

Seek to promote, record, preserve and realise key views of Spence's original vision as part of a management strategy developed with all other local stakeholders.

POLICY 39:

Produce a landscape strategy management & maintenance plan for the Precinct to address intrusive features and improvements to streetscape. Include arboriculture within this strategy.

POLICY 40:

Seek to improve the landscape within the ruined cathedral. This should also address issues of accessibility, way finding and interpretation.

POLICY 41:

Contribute to the development of policy documents specific to the Conservation Area and city centre.

POLICY 42:

Ensure landscape and setting are taken into account as part of any interpretation, public art, wayfinding and events strategy.

PRIORITY ACTIONS

Action	Priority level	Owner
Start discussions with the City Council regarding the protection of key views as identified in the work of J&L Gibbons.	B	Cathedral Administrator
Commission a landscape management and maintenance plan.	B	Cathedral Administrator
Continue discussions with partner organisations on the City of Culture and HAZ to improve public realm.	A	Cathedral Administrator
Focus on traffic management as a rapid way to reduce visual impact on the Precinct	A	Cathedral Administrator

Priority levels: A – within 6 months, B – within 1 year, C – within 2 years

CONSERVATION FRAMEWORK

5.3.13 RESEARCH AND UNDERSTANDING

See also:

- 5.3.9 Visitor facilities and access
- 5.3.10 Interpretation

HERITAGE CONSIDERATIONS

The Cathedral has been well researched and continues to be the subject of in-depth publications. This CMP has not sought to replicate this knowledge, but to synthesise the essence of this into a useful tool to support the management of change.

Where necessary, this CMP has set out key texts for further reading but has also been clear on where gaps in our understanding lie. As proposals move forward and further understanding is gained, there will be an opportunity to update this CMP to incorporate new knowledge.

Research is a dynamic process and should not end here. It is also true that this CMP could never capture everything one would wish to know about the Cathedral. The research questions posed by this report should be taken as starting points for future academic study or practical investigation to delve further into the detail of specific components or spaces.

Chapter has the opportunity to engage with, adopt and implement the policies set out within this CMP as a working tool for future decision making. The CMP should be made available to all the relevant staff to ensure they are familiar with its contents and the principles that underpin its use.

VULNERABILITIES AND CONFLICTS

There are many areas of research still to address and gaps in knowledge that should be prioritised within future research initiatives. These research questions relate both to the condition and performance of the building as well as a greater understanding of its significance.

Increasing understanding of significance:

- Further research into the international context of Coventry Cathedral, both in terms of its architecture and liturgical form, would be beneficial.
- Archaeological assessments of the ruined cathedral have not yet been as extensive as those at the priory.
- Archaeological investigation at the site of the new cathedral is not extensive.
- Greater certainty on those components of the Cathedral that may, or may not be, designed by Spence. Further research into Spence's studio practice.
- Systematic interrogation of the Cathedral archives would be beneficial to draw out and shape further research questions.

- More research should be carried out into people's perceptions of the place, including what value they place on it and why. These are likely to change over time and in response to local and national events.
- Understanding of how different audiences engage with the Cathedral, which will help to inform how spaces could be repurposed.
- Research into what the concept of Reconciliation means to people and how it is understood both locally and internationally. This could be considered alongside how successfully the Cathedral articulates its own perception of reconciliation.

Increasing understanding of building performance:

- Further research into conservation solutions that have been successfully trialled on similar Post-War buildings nationally and internationally.
- Monitoring and research into how the built fabric has been and is likely to perform over time. There has been little historic evaluation of repair or original construction methods, which is likely to be detrimental to understanding.
- A good deal of work has been completed to understand the environmental conditions in the building and it is generally understood what needs to be done - but ongoing monitoring of environmental conditions should continue.

CONSERVATION FRAMEWORK

POTENTIAL FOR CHANGE

The above gaps in knowledge and research priorities represent an opportunity to increase understanding. This does not need to be resource-heavy or onerous but can be carried out as part of wider initiatives, providing research is integrated into and prioritised within future strategies. For example, student placements or internships could be used to support archival research; monitoring of condition should already be carried out as part of project investigations; and the expertise of interested parties such as the 20th Century Society could be used to support wider research.

Engagement with local universities or history/archaeology groups would be a beneficial first step, and there is an opportunity to explore new methods of sharing information more widely, including publishing the final reports and opening up works-in-progress for public viewings. There is also an opportunity (possibly as part of a student or volunteer project) to digitise the archival records and artefacts, providing wider intellectual access and seek answers to outstanding research questions.

Partnerships with universities, local or national archives will potentially provide a safe, accessible place to house the Cathedral's archive material, whilst also creating research opportunities for academics, independent researchers and Cathedral staff and volunteers.

MANAGEMENT POLICIES

POLICY 43:

Address the gaps in knowledge and research questions as and when resources allow. These should be prioritised based on volunteers and staff resourcing, proposals in specific areas and opportunities for change.

POLICY 44:

Research should also be carried out whenever a specific proposal will impact upon any aspect of the heritage significance of the Cathedral.

POLICY 45:

As part of initiatives to improve partnership working, build relationships with local universities or interest groups to encourage student placements.

PRIORITY ACTIONS

Action	Priority level	Owner
Review the appropriateness of holding the archival collections within the building and seek partners to support a more sustainable solution.	C	Cathedral Administrator

Priority levels: A – within 6 months, B – within 1 year, C – within 2 years

CONSERVATION FRAMEWORK

5.3.14 ADOPTION, ADVICE AND APPROVALS

Adoption of the CMP

It is important that the policies and principles within this CMP are adopted by Chapter, with a commitment to implement the recommendations. Periodic review of these policies should be made; either five-yearly or following a major project. The conservation and management of the Cathedral will continue to evolve, and regular review will ensure the document remains useful. It is also important to ensure all key stakeholders are familiar with the document and are committed to adopting the policies contained within it.

Consultation and Advice

As set out in Principle 4 (Section 5.2.6), public and stakeholder consultation is vital to understanding the needs of users and it plays a role in fostering a sense of local ownership in the process of change. Consultation with interested parties, internal departments, experts and the general public provides an opportunity to inform audiences about what is happening and why. This is the only way in which proposals can adequately reflect the needs and desires of the building's users within the parameters of sustainable conservation and care of the building.

Equally, early and on-going consultation with the FAC and CFCE will be highly beneficial to gaining invaluable, early-stage advice, and ultimately, obtaining permission for proposals. Bodies such as Historic England, and amenity societies (such as the SPAB, Victorian Society, Twentieth Century Society, Ancient Monuments Society and Council for British Archaeology) can additionally offer a wealth of advice and information.

Approvals

Under the Care of Cathedrals Measure 2011, the Cathedral is required to seek and obtain approval before implementing or consenting to the implementation of specific proposals.⁸⁴ Generally, proposals that will have a material effect on historic character require consent. It is the level of alteration/harm to that historic character that dictates which body is applied to for approval or advice. The table that follows sets out the level of approval needed for different types of works. This has been utilised in the Capacity for Change table (Section 5.4.4) to understand the level of approval needed for specific components and should act as a guide to those seeking to make changes in the Cathedral.

⁸⁴ More advice can be found in the Care of Cathedrals Measure, User Guide, 2019. https://www.churchofengland.org/sites/default/files/2019-03/CCB_UserGuide_CareOfCathedralsMeasure0319.pdf

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Type of works defined under the Care of Cathedral Measure	Level of approval needed	Specific examples at Coventry Cathedral <i>(Examples are not exhaustive, seek advice)</i>
Works (including repair or maintenance) that will have no material affect on historic character.	No approvals needed.	Minor maintenance and repair work such as, redecoration of secondary areas or temporary reordering. Any major scheme of repair is likely to require discussion with the FAC.
Works (including repair or maintenance) that may have a material affect on historic character.	Cathedral Administrator or Architect to assess whether approval is required.	Works that may have an impact on significance but where the impact is not clear and requires assessment. For example, minor additions such as lighting or fire systems that could ultimately have a cumulative impact.
Works (including repair or maintenance) that will demonstrably have a material affect on historic character.	Apply to the FAC for approval.	Change that would impact on anything relating to the original design intent i.e. Spence designed fabric, fixtures or furniture will need to be approved by the FAC.
Works (including repair or maintenance) that will permanently alter, demolish or disturb archaeological remains.	Consult FAC and apply to the CFCE for approval.	Likely to be required for below ground disturbances within the ruined cathedral or within the setting of the new cathedral, within the Precinct.
Works that may affect setting or archaeological remains.	Secular approvals (dual control) needed (PP/LBC/SMC).	Likely to be required for works within the ruined cathedral and Precinct. It may also relate to new extensions, alterations to existing extensions, such as St Clare's bookshop, change of use, or major alterations to a material finish, such as a roof covering.

CONSERVATION FRAMEWORK

5.3.15 SUMMARY OF POLICIES

Policy Description	Update on Progress
Managing Future Change	
01 The informed management of change at Coventry Cathedral will be underpinned by the conservation planning process.	
02 Change will be grounded in a clear understanding of significance and the impact of change, both negative and positive, on this.	
03 Any harm to significance will be balanced against the clear and convincing justification of its environmental, social, cultural, missional and economic benefits.	
5.3.3 Design Vision	
04 Seek to promote, record, preserve and realise key views of Spence's original vision as part of an agreed management strategy.	
05 Before proposing change, first seek to understand the primary attributes and design vision of Coventry Cathedral as detailed in this Conservation Plan.	
06 Requirements and proposals for change must respect, conserve or enhance the design vision and primary attributes of Coventry Cathedral.	
07 The unique design intent of the new cathedral as a fusion of traditional and modern materials, form, architecture, space and functions should be respected and an appreciation of it enhanced wherever possible.	

Policy Description	Update on Progress
5.3.4 Ruined Cathedral	
08 A strategy of conservation-led, long-term managed decline should be implemented for the ruined cathedral.	
09 The ruined cathedral should be viewed not as an individual entity, but as a vital and connected part of the Cathedral as a whole, fulfilling many of the same functions in different ways.	
10 A holistic review of the landscape within the ruined cathedral should be carried out to improve the public space.	
11 Initial recommendations for new uses for spaces across the Cathedral (including the ruined cathedral) should be tested to provide new facilities where required and enhance significance.	
12 Activities and use of space within the ruined cathedral should be assessed as part of a wider business plan to holistically understand need, impact and opportunity.	
5.3.5 New Cathedral	
13 Activities and use of space within new cathedral should be assessed as part of a wider business plan to understand need, impact and opportunity holistically.	
14 Recommendations for new uses of spaces across the new cathedral should be tested thoroughly.	

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Policy Description	Update on Progress
15 Ensure every proposed fixture, addition and change – however small – is of the highest quality and will either preserve or enhance significance.	
16 Use high-quality and bespoke solutions to problems to avoid harm to the subtle and fragile sense of place inside the new cathedral. Technologically innovative solutions to solve complex problems should be considered wherever appropriate.	
5.3.6 Repair, Maintenance and Conservation	
17 Technologically innovative solutions to problems may be appropriate where they are proven to be successful and do not impact on significance.	
18 Carry out the work recommended in the current QI within the timescales set out in the QI.	
19 Produce a practical management and maintenance strategy for the Cathedral precinct following the principles set out in this CMP and recommendations of the QI.	
20 Address the maintenance and repair needs of the Ruined and New cathedrals appropriately with a clear understanding of the techniques, materials and skills used in their construction.	
21 Keep a record of all tests, monitoring and repairs as a resource for the future.	

Policy Description	Update on Progress
5.3.7 Restoration and New Works	
22 Restoration or new works should only occur if there is a compelling justification, the heritage impact(s) is understood, and significance is retained or enhanced.	
23 Restoration may be justifiable if it reveals a more significant or important aspect or phase in the Cathedral's history. This must be carefully balanced against the loss of the history and significance of the element as it is.	
24 New works should respect the scale, composition, proportion, setting and materials of the Cathedral and be of the highest quality to avoid harm to significance.	
5.3.8 Operations, Management and Use	
25 Regularly review communication channels, structure, roles & responsibilities.	
26 Commission a business plan for the Cathedral to focus on income generation and assess the functionality of spaces and where there may be capacity for change.	
27 Implement an events strategy that is sensitive to the Cathedral's material heritage and core purpose.	

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Policy Description	Update on Progress
5.3.9 Visitor Facilities and Access	
28 Regularly review the visitor welcome and associated facilities to ensure these meet current needs and are in sympathy with the mission of the Cathedral.	
29 Seek to improve intellectual access as part of improved interpretation and as part of an access audit.	
30 Ensure improvements to physical access are carried out as part of recommendations in the access audit and management strategy.	
31 Bold and innovative solutions to improving access may be required to balance this against any harm to significance.	
32 Improve access for safe maintenance, particularly at high-level.	
5.3.10 Interpretation	
33 Implement an interpretation strategy that increases understanding and dwell time for visitors. Recommendations in the Interpretation Plan (August 2019) should be enacted where feasible. Review this strategy at regular intervals; at least every five years.	
34 Present and publish research on the building in relation to Post-War conservation and repair, making it accessible to a variety of audiences and in a variety of formats.	

Policy Description	Update on Progress
5.3.11 Environmental Sustainability	
35 Make use of the data which has been collected to make decisions about the future heating of environmental control requests.	
36 Ensure the existing energy performance of the building is understood prior to proposing new efficiency measures. Monitor the efficiency of the building before, during and after the implementation of any measures.	
37 Consider more energy efficient replacements for failed original systems. Ensure that replacements will have no, or minimal, adverse impact on.	
5.3.12 Landscape and Setting	
38 Seek to promote, record, preserve and realise key views of Spence's original vision as part of a management strategy developed with all other local stakeholders.	
39 Produce a landscape strategy management & maintenance plan for the Precinct to address intrusive features and improvements to streetscape. Include arboriculture within this strategy.	
40 Seek to improve the landscape within the ruined cathedral. This should also address issues of accessibility, way finding and interpretation.	
41 Contribute to the development of policy documents specific to the Conservation Area and city centre.	

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Policy Description

Update on Progress

- 42** Ensure landscape and setting are taken into account as part of any interpretation, public art, wayfinding and events strategy.

5.3.13 Research and Understanding

- 43** Address the gaps in knowledge and research questions as and when resources allow. These should be prioritised based on volunteers and staff resourcing, proposals in specific areas and opportunities for change.

- 44** Research should also be carried out whenever a specific proposal will impact upon any aspect of the heritage significance of the Cathedral.

- 45** As part of initiatives to improve partnership working, build relationships with local universities or interest groups to encourage student placements.

5.4 SUMMARY OF CAPACITY FOR CHANGE

5.4.1 INTRODUCTION

This schedule is a tool that sets out the summary of capacity for change of each component within the Cathedral. It synthesises the information set out within the Management Gazetteer, which should be referred to for more detailed information. The component number referenced in the following table refers to those in the Management Gazetteer. The schedule is comprised of three parts:

- A quick reference table summarising the relative level of significance of each component – overall and by site-specific value.
- A summary of the capacity for change – this articulates a relative level of capacity (from 1-3) for constituent parts of each component.
- Advice and approvals required – the approvals needed will depend on the types of works carried out, and will be articulated here.

5.4.2 CRITERIA FOR CAPACITY FOR CHANGE (1-3)

- 1 **Minor capacity:** highly fragile character; vulnerable to change and neglect. A minimum intervention approach for repairs or alteration is required and any change must be highest quality to avoid compromising significance.
- 2 **Moderate capacity:** Capacity to accept a number of changes without compromising significance providing the cumulative impact has been considered and the response is high quality. Significance must inform the proposals.
- 3 **Major capacity:** Substantial interventions that enhance the existing context will be possible without compromising significance. Change must still be high quality to provide a sustainable solution.

5.4.3 CRITERIA FOR ADVICE AND APPROVALS (A-E)

Types of work A-E have been taken from the Care of Cathedrals Measure and set out who should be consulted on individual proposals for change.

- A Works (including repair or maintenance) that will have no material affect on historic character – no permissions needed.
- B Works (including repair or maintenance) that may have a material affect on historic character – Cathedral Administrator or Architect to assess whether approval is required.
- C Works (including repair or maintenance) that will demonstrably have a material affect on historic character – Apply to the FAC for approval.
- D Works (including repair or maintenance) that will permanently alter, demolish or disturb archaeological remains – Apply to the CFCE for approval.
- E Works that may affect setting or archaeological remains – secular approvals needed (PP/LBC).

CONSERVATION FRAMEWORK

5.4.4 SCHEDULE BY COMPONENT

	SIGNIFICANCE SUMMARY OF SITE - SPECIFIC VALUES							CAPACITY FOR CHANGE (1-3)					
Component	Overall significance	Peace and reconciliation	Active place of worship	Post-war art and design	Pre-destruction architecture	Civic pride and community	Landscape and setting	Historic fabric	Later additions	Fixtures and fittings	Furniture	Advice and approvals required (A-E)	Further considerations
Ruined Cathedral												All may apply	As below
6.2 Spence Route								3	3	3	3	A-E apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Opportunity to clarify and present this route to the public as one of significance that represents the original architect's design intent
6.3 Cathedral interior								1	3	2	3	A-E apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Seek to identify and standardise the range of appropriate activities that can be carried out within the ruined interior in order to increase community and religious use
6.4 Tower								1	3	3	3	A-E apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Consider increasing the role of the tower as part of liturgical services and as an interpretive vehicle to explore/understand pre-destruction Coventry
6.5 Blitz experience								1	3	3	3	A-D apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	The Blitz experience could be modernised as part of a wider interpretive offer. Ensure the medieval fabric of the structure is appropriately managed and maintained and any alteration is recorded

SIGNIFICANCE ■ Exceptional ■ High ■ Medium ■ Low ■ Detrimental CAPACITY ■ Minor ■ Moderate ■ Major ■ Not applicable

CONSERVATION FRAMEWORK

Component	SIGNIFICANCE SUMMARY OF SITE - SPECIFIC VALUES							CAPACITY FOR CHANGE (1-3)				Advice and approvals required (A-E)	Further considerations
	Overall significance	Peace and reconciliation	Active place of worship	Post-war art and design	Pre-destruction architecture	Civic pride and community	Landscape and setting	Historic fabric	Later additions	Fixtures and fittings	Furniture		
6.6 Bishop Haigh Chapel and Cappers' Room								1	2	2	3	A-D apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is an opportunity to improve accessibility and review the current use of these spaces. Its important medieval fabric requires appropriate management
6.7 Wyley Chapel and West Crypt								1	2	2	3	A-D apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Consider the use of these spaces as a place of private prayer or intimate exhibitions and seek to improve access/condition
6.8 St Clare's								2	3	3	3	A-C, E apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Review the potential for this space to be better used by the Cathedral and for a more appropriate (welcoming, accessible, signposted) space to be offered to St Clare's
New cathedral								1	2	2	2	All may apply	A costed management and maintenance plan should inform all requirements for repair and conservation works at the Cathedral. Engagement with the local and wider communities will ensure the Cathedral remains a symbol of Coventry and what this represents
6.9 Porch								1	3	3	3	A-E apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is potential to rationalise the protective barriers to improve pedestrian flow reduce vehicular access. Consideration should be given to re-opening the main entrance into the west screen

SIGNIFICANCE Exceptional High Medium Low Detrimental CAPACITY Minor Moderate Major Not applicable

CONSERVATION FRAMEWORK

Component	SIGNIFICANCE SUMMARY OF SITE - SPECIFIC VALUES							CAPACITY FOR CHANGE (1-3)				Advice and approvals required (A-E)	Further considerations
	Overall significance	Peace and reconciliation	Active place of worship	Post-war art and design	Pre-destruction architecture	Civic pride and community	Landscape and setting	Historic fabric	Later additions	Fixtures and fittings	Furniture		
6.10 Nave								1	2	1	1	B-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Solutions for removing clutter and catering from the nave should factor into any major development project for the Cathedral. Bold and high-quality solutions such as a new lift could be considered. The requirement for new heating should utilise sustainable technologies
6.10.1 Liturgical furniture								2	3	1	1	B-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Existing modern furniture and any new proposals should be assessed for its suitability within the Cathedral and in relation to significance existing pieces
6.10.2 Non-liturgical furniture								3	3	2	2	A-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is an opportunity to improve management of furniture, such as chairs, through better processes for staff, as well as improved storage options in the future
6.11 Baptistery								1	3	1	2	B-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Any future proposals must consider the significance of this space and how change will enhance it. Ensure regular maintenance of the rainwater goods and roof structure in this location as it would have serious consequences if tie-beams failed here
6.12 Baptistery window								1	3			B-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Seek to preserve prominence and significance of this space and the window as a focal point

SIGNIFICANCE Exceptional High Medium Low Detrimental CAPACITY Minor Moderate Major Not applicable

CONSERVATION FRAMEWORK

Component	SIGNIFICANCE SUMMARY OF SITE - SPECIFIC VALUES							CAPACITY FOR CHANGE (1-3)				Advice and approvals required (A-E)	Further considerations
	Overall significance	Peace and reconciliation	Active place of worship	Post-war art and design	Pre-destruction architecture	Civic pride and community	Landscape and setting	Historic fabric	Later additions	Fixtures and fittings	Furniture		
6.13 West screen								1	3	3		B-C, E apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Consideration should be given to re-opening the main entrance into the west screen and more interpretation and interaction with the screen on tours would be beneficial
6.14 Nave windows								1	3	3		B-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Ensure the liturgical journey and relevance of the windows can be interpreted for visitors and users. To aid conservation, any future repairs should be recorded appropriately
6.15 Quire								2	3	1	2	B-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There may be potential to consider lightweight or less intrusive solutions to improving acoustics, providing these do not harm aesthetics. There are opportunities for the choir to also use other spaces in the Cathedral for services
6.16 Sanctuary and High Altar								1	2	1	2	B-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Change should only be considered as part of any liturgical plan rather than any changes required to improve visitor facilities
6.17 Lady Chapel								1	2	2	2	A-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is potential to increase religious use of this space and changes to non-fixed furniture to accommodate this could be possible

SIGNIFICANCE ■ Exceptional ■ High ■ Medium ■ Low ■ Detrimental CAPACITY ■ Minor ■ Moderate ■ Major ■ Not applicable

CONSERVATION FRAMEWORK

Component	SIGNIFICANCE SUMMARY OF SITE - SPECIFIC VALUES							CAPACITY FOR CHANGE (1-3)				Advice and approvals required (A-E)	Further considerations
	Overall significance	Peace and reconciliation	Active place of worship	Post-war art and design	Pre-destruction architecture	Civic pride and community	Landscape and setting	Historic fabric	Later additions	Fixtures and fittings	Furniture		
6.18 Chapel of Unity								1	3	3	3	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Improved access into the space and interpretation of its current/former uses would be beneficial. Proposals should be developed in collaboration with the ecumenical group who manage the Chapel
6.19 Chapel of Industry and Christ the Servant and former chapter house								2	3	2	2	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is a major opportunity to enhance and address the repair needs of this space as part of a wider feasibility study into improved heating, lighting and acoustics, its future uses and associated internal layout. The conservation (and associated economic) debate around how this structure should be conserved is of interest on an international level to Post-War buildings. There may be an opportunity to incorporate medieval glass into any new design
6.20 Chapel of Christ in Gethsemane								1	2	2	2	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There are opportunities to increase the use of this chapel for worship, and possibly consider rededicating it to reconciliation to strengthen this attribute
6.21 Swedish Stairs								2	3	3	3	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	The stairs could be altered as part of a wider project to improve access and circulation There may also be an opportunity to re-display the Charred Cross and the Swedish window in a way that does not rely on the stairs

SIGNIFICANCE ■ Exceptional ■ High ■ Medium ■ Low ■ Detrimental CAPACITY ■ Minor ■ Moderate ■ Major ■ Not applicable

CONSERVATION FRAMEWORK

Component	SIGNIFICANCE SUMMARY OF SITE - SPECIFIC VALUES							CAPACITY FOR CHANGE (1-3)				Advice and approvals required (A-E)	Further considerations
	Overall significance	Peace and reconciliation	Active place of worship	Post-war art and design	Pre-destruction architecture	Civic pride and community	Landscape and setting	Historic fabric	Later additions	Fixtures and fittings	Furniture		
6.22 Swedish Windows								2	3	3	-	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is an opportunity to re-present the Swedish glass to improve interpretation (link between Coventry and Sweden) and better manage its condition. Its location is not integral to its significance and could be moved as part of a well-considered scheme if necessary
6.23 Millennium Chapel								2	3	3	3	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is potential to redesign or refurbish this space if required
Undercroft								2	3	2	3	All may apply	These spaces are historic and many contain significant fixtures and fittings, which could be enhanced through a careful scheme of disposals and repurposing of spaces
6.24 St Michael's Hall								2	3	2	3	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is a major opportunity to reconsider the use of this space or the exhibitions contained within it to offer a better visitor experience. There is also an opportunity for this space to be used for events, relieving pressure on the nave above
6.25 Lecture Hall								2	3	3	3	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Modern office furniture and unused library furniture should be removed from this space and thought given to its representation and function

SIGNIFICANCE Exceptional High Medium Low Detrimental CAPACITY Minor Moderate Major Not applicable

CONSERVATION FRAMEWORK

Component	SIGNIFICANCE SUMMARY OF SITE - SPECIFIC VALUES							CAPACITY FOR CHANGE (1-3)				Advice and approvals required (A-E)	Further considerations
	Overall significance	Peace and reconciliation	Active place of worship	Post-war art and design	Pre-destruction architecture	Civic pride and community	Landscape and setting	Historic fabric	Later additions	Fixtures and fittings	Furniture		
6.26 Muniment room								2	3	2	3	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is scope to conserve historic features, review appropriate uses of this space and to re-present it in a way that enhances significance
6.27 Provost's vestry								2	3	2	3	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is scope to conserve historic features, review appropriate uses of this space and to re-present it in a way that enhances significance
6.28 Choir vestry								2	3	2	3	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is scope to conserve historic features, review appropriate uses of this space and to re-present it in a way that enhances significance
6.29 WCs								2	3	3	3	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Provision could be increased and upgraded to meet access and inclusivity requirements as part of a wider project across the Cathedral
6.30 Refectory								3	3	3	3	A-C, E apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is an opportunity to consider this extension and its use as part of wider masterplanning proposals for the Cathedral, including a new structure if required
6.31 Song School								3	3	3	3	A-C, E apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is an opportunity to consider this extension and its use as part of wider masterplanning proposals for the Cathedral, including a new structure if required

SIGNIFICANCE Exceptional High Medium Low Detrimental CAPACITY Minor Moderate Major Not applicable

CONSERVATION FRAMEWORK

Component	SIGNIFICANCE SUMMARY OF SITE - SPECIFIC VALUES							CAPACITY FOR CHANGE (1-3)				Advice and approvals required (A-E)	Further considerations
	Overall significance	Peace and reconciliation	Active place of worship	Post-war art and design	Pre-destruction architecture	Civic pride and community	Landscape and setting	Historic fabric	Later additions	Fixtures and fittings	Furniture		
6.32 Navy Room								2	3	3	3	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is scope to conserve historic features, review appropriate uses of this space and to re-present it in a way that enhances significance
6.33 Verger's Lodge								3	3	3	3	A-C, E apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is an opportunity to consider this extension as part of wider masterplanning proposals for the Cathedral, including a new structure if required
6.34 Back of House								2	3	2	3	A-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is scope to review appropriate uses of these spaces and to re-present it in a way that enhances significance. The first step may be to carry out a detailed inventory and a disposals plan to assess furniture
Founding art, fixtures and fittings								1	2	1	1	All may apply	These key objects and components require careful management and conservation as part of their on-going care
6.35 Tapestry								1	2	-	-	B-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Discussion and engagement with a wide body of stakeholders is required as a priority to begin to understand options for conservation. The chosen conservation route must make reference to the site-specific values of the tapestry
6.36 Ceiling vaulting								1	3	3	-	B-C apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	A greater degree of maintenance and inspection would be preferable if access could be made easier

SIGNIFICANCE ■ Exceptional ■ High ■ Medium ■ Low ■ Detrimental CAPACITY ■ Minor ■ Moderate ■ Major ■ Not applicable

CONSERVATION FRAMEWORK

Component	SIGNIFICANCE SUMMARY OF SITE - SPECIFIC VALUES							CAPACITY FOR CHANGE (1-3)				Advice and approvals required (A-E)	Further considerations
	Overall significance	Peace and reconciliation	Active place of worship	Post-war art and design	Pre-destruction architecture	Civic pride and community	Landscape and setting	Historic fabric	Later additions	Fixtures and fittings	Furniture		
6.37 Tablets of the Word								1	2	-	-	B-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There are opportunities to better light and present the tablets to visitors
6.38 Organ								1	2	1	2	A-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is potential to improve the sound of this instrument as part of wider acoustic improvements in the Cathedral
6.39 Nave Floor								2	3	-	-	B-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Discussion and engagement with a wide body of stakeholders is required as a priority to begin to understand options for conservation/replacement/repair. Replacement of the failing underfloor heating has potential to improve energy efficiency and comfort for users
6.40 St Michael and the Devil								1	2	-	-	B-C, E apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is potential to provide better interpretation on the sculpture as part of the wider thematic stories of the Cathedral and in relation to its artist
6.41 Charred Cross								1	3	-	-	B-C, E apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	An assessment of the conservation needs of the cross will define any future requirements
6.42 Later artworks								2	3	2	3	A-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	The first step will be to carry out a detailed inventory and understanding of the significance of these items. Components may be relocated or represented providing this is part of a wider project with clear justification

SIGNIFICANCE ■ Exceptional ■ High ■ Medium ■ Low ■ Detrimental

CAPACITY ■ Minor ■ Moderate ■ Major

■ Not applicable

CONSERVATION FRAMEWORK

Component	SIGNIFICANCE SUMMARY OF SITE - SPECIFIC VALUES							CAPACITY FOR CHANGE (1-3)				Advice and approvals required (A-E)	Further considerations
	Overall significance	Peace and reconciliation	Active place of worship	Post-war art and design	Pre-destruction architecture	Civic pride and community	Landscape and setting	Historic fabric	Later additions	Fixtures and fittings	Furniture		
6.43 Glass from St Michael's Church/Cathedral								I	I	-	-	B-C apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	The glass should be assessed regularly to understand significance better and any factors of deterioration. There is an opportunity to incorporate the glass into new designs for the Cathedral, providing this fits into a coherent design vision and can support long-term conservation
Landscape character areas												All may apply	N/A
6.44 University Square and St Michael's steps								I	3	-	3	A-E apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is an opportunity to engage in discussions with the university and art gallery regarding future development within the setting of the Cathedral. University Square has potential to be enhanced as a public space and St Michael's Steps are significance and require on-going maintenance. A holistic landscape strategy could be commissioned as part of a major project at the Cathedral in the future
6.45 East end of the Cathedral								I	3	-	3	A-E apply , dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Great potential for Cathedral Square to be enhanced as a public space, including accessibility. A holistic landscape strategy should be put in place as part of any major project at the Cathedral in the future

SIGNIFICANCE Exceptional High Medium Low Detrimental CAPACITY Minor Moderate Major Not applicable

CONSERVATION FRAMEWORK

Component	SIGNIFICANCE SUMMARY OF SITE - SPECIFIC VALUES							CAPACITY FOR CHANGE (1-3)				Advice and approvals required (A-E)	Further considerations
	Overall significance	Peace and reconciliation	Active place of worship	Post-war art and design	Pre-destruction architecture	Civic pride and community	Landscape and setting	Historic fabric	Later additions	Fixtures and fittings	Furniture		
6.46 St Mary's Abbey (first ruin)								2	3	-	3	A-E apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	Opportunity to engage in discussions with the local authority regarding future development within the setting of the Cathedral. There is an opportunity to discuss the future use of the visitor centre and how this could also support the Cathedral's offer
6.47 Unity Lawn and green space adjacent to Tower								1	2	-	3	A-E apply, dependent on proposals Consult Cathedral Architect for advice and to assess whether approvals are needed	There is an opportunity to engage with local businesses to ensure future development is sensitive to its setting and improve lighting

SIGNIFICANCE ■ Exceptional ■ High ■ Medium ■ Low ■ Detrimental CAPACITY ■ Minor ■ Moderate ■ Major ■ Not applicable

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VOLUME TWO

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MANAGEMENT GAZETTEER

6.1 HOW TO USE THIS GAZETTEER

This gazetteer is a conservation planning and decision-making tool for Coventry Cathedral. It breaks down the Cathedral into its constituent parts in order to understand how each component contributes to the overarching significance, as well as identifying any vulnerabilities and potential opportunities. An understanding of how an individual component contributes to national and site-specific values of the Cathedral will be used to inform decision-making when changes are proposed.

Each component section contains the following information:

SUMMARY HISTORICAL DEVELOPMENT

A short timeline of the historic development of the specific component, including how it fits into the wider cathedral development where appropriate. Detailed historic development information is set out in Volume I.

SIGNIFICANCE

The significance section for each component first articulates the component's national heritage value in a summary box. It then articulates the contribution it makes to the four site-specific values of the Cathedral as well as providing a visual representation of the relative level of significance of that contribution.

The methodology set out in Section 4.1 of the CMP illustrates the overarching approach to assessing significance.

VULNERABILITIES AND CONFLICTS

This section sets out where the significance of the individual component has been identified as being vulnerable. These are articulated as issues, risks and conflicts between different components or other site-specific values.

POTENTIAL FOR CHANGE

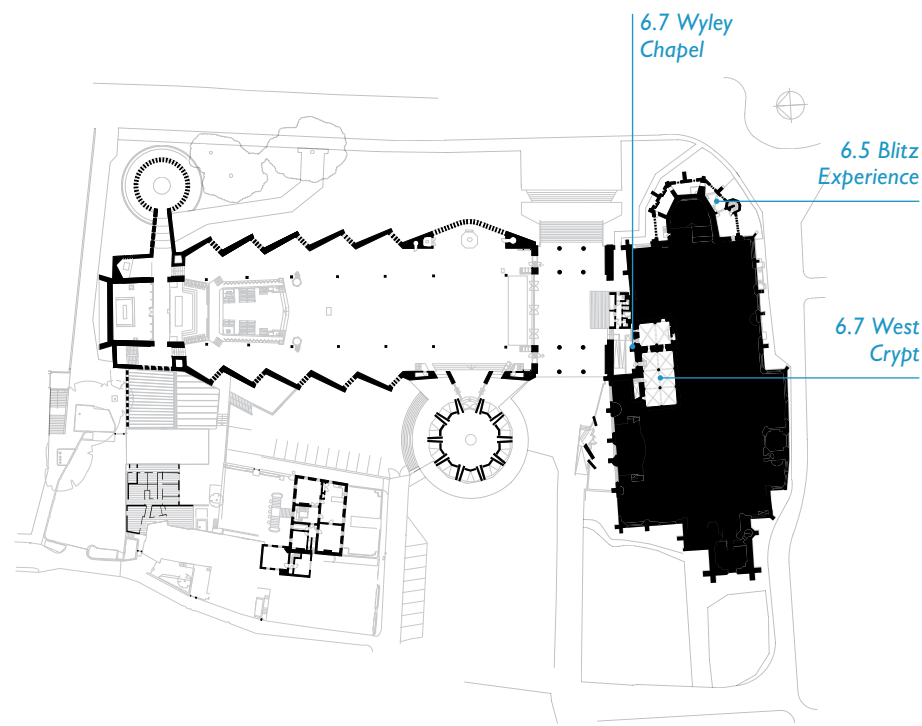
Individual parameters that offer opportunities or constraints within which to frame development and future change are provided in this section, as an operational management tool.

PHOTOGRAPHS

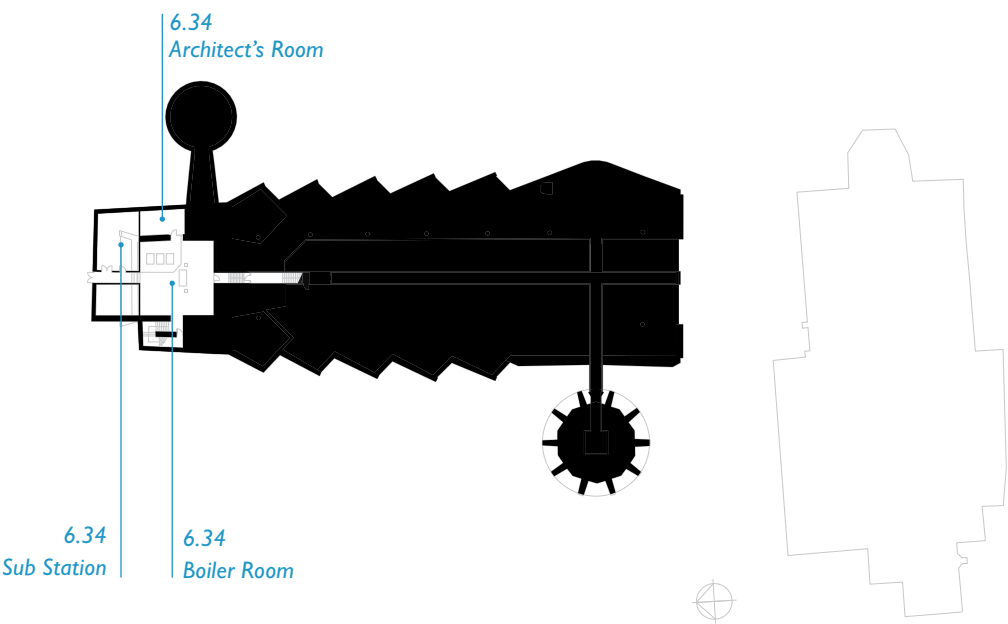
The photographs in this section have kindly been supplied by Coventry Cathedral to support production of this CMP. They were produced for an earlier iteration of the report led by Alan Baxters Associates. We therefore kindly acknowledge to contributions of Alan Baxters Associates, Buro Rauch and J & L Gibbons.

IDENTIFYING THE COMPONENTS

RUINED CATHEDRAL UNDERCROFT



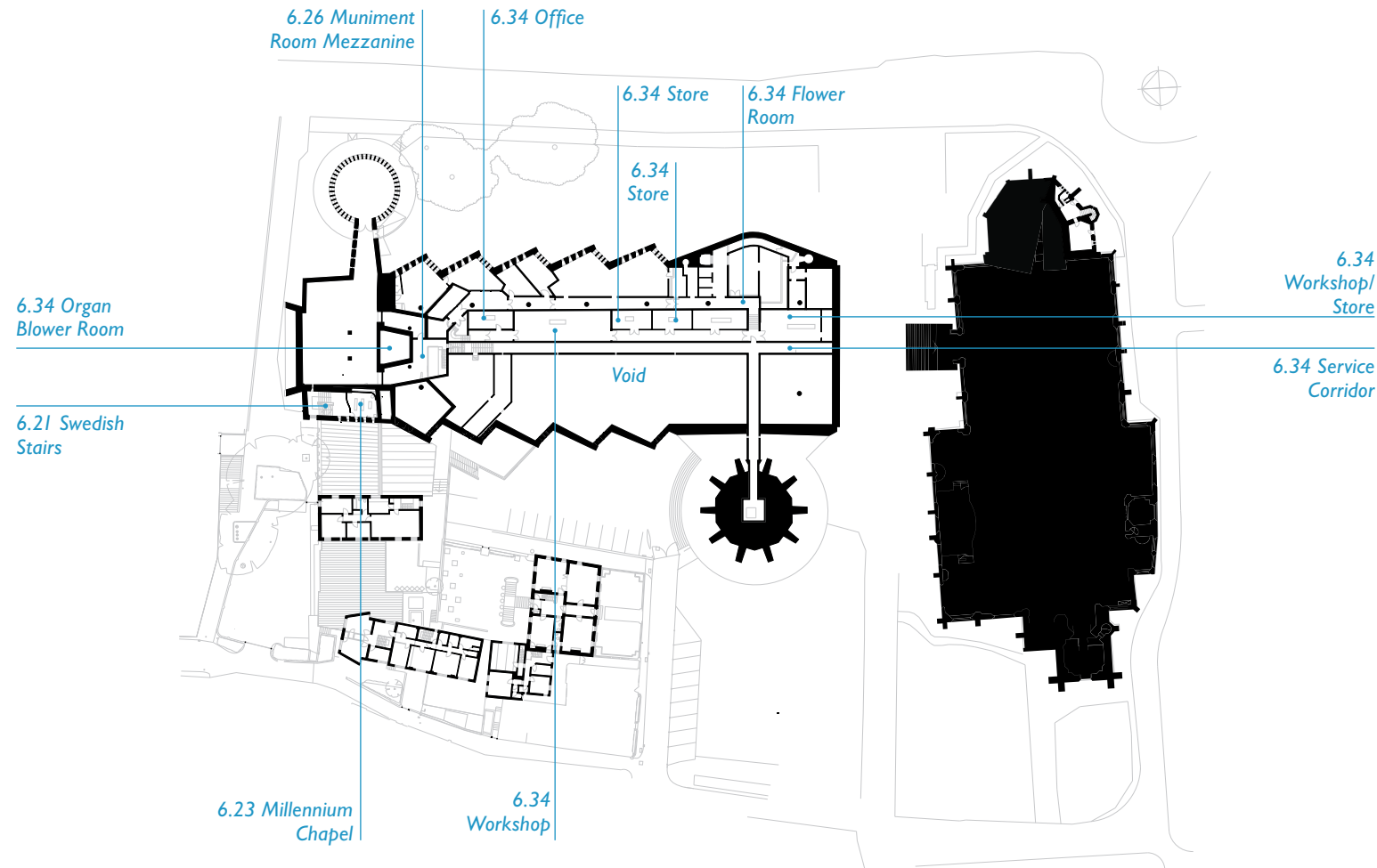
NEW CATHEDRAL BASEMENT



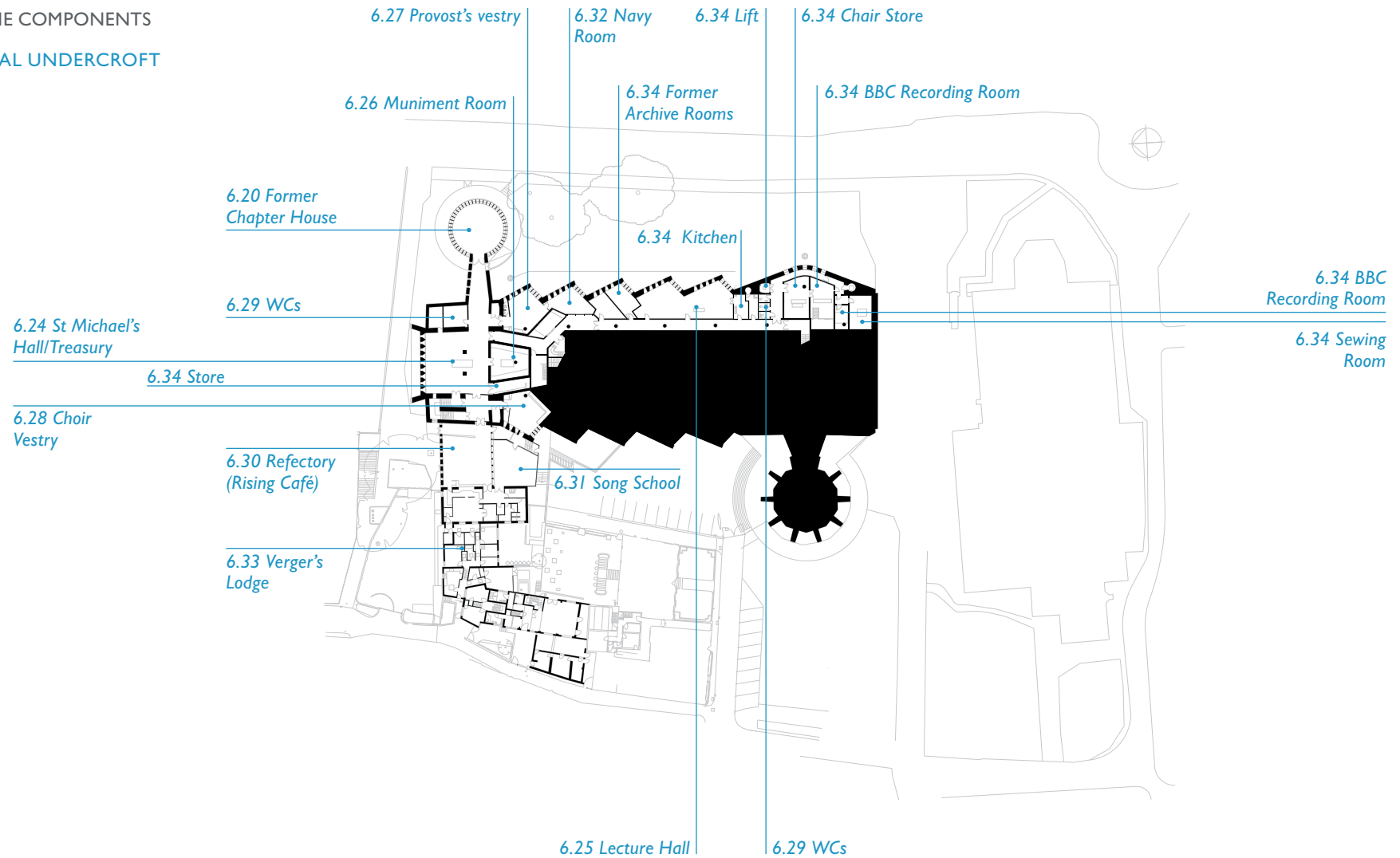
MANAGEMENT GAZETTEER

IDENTIFYING THE COMPONENTS

NEW CATHEDRAL CRYPT

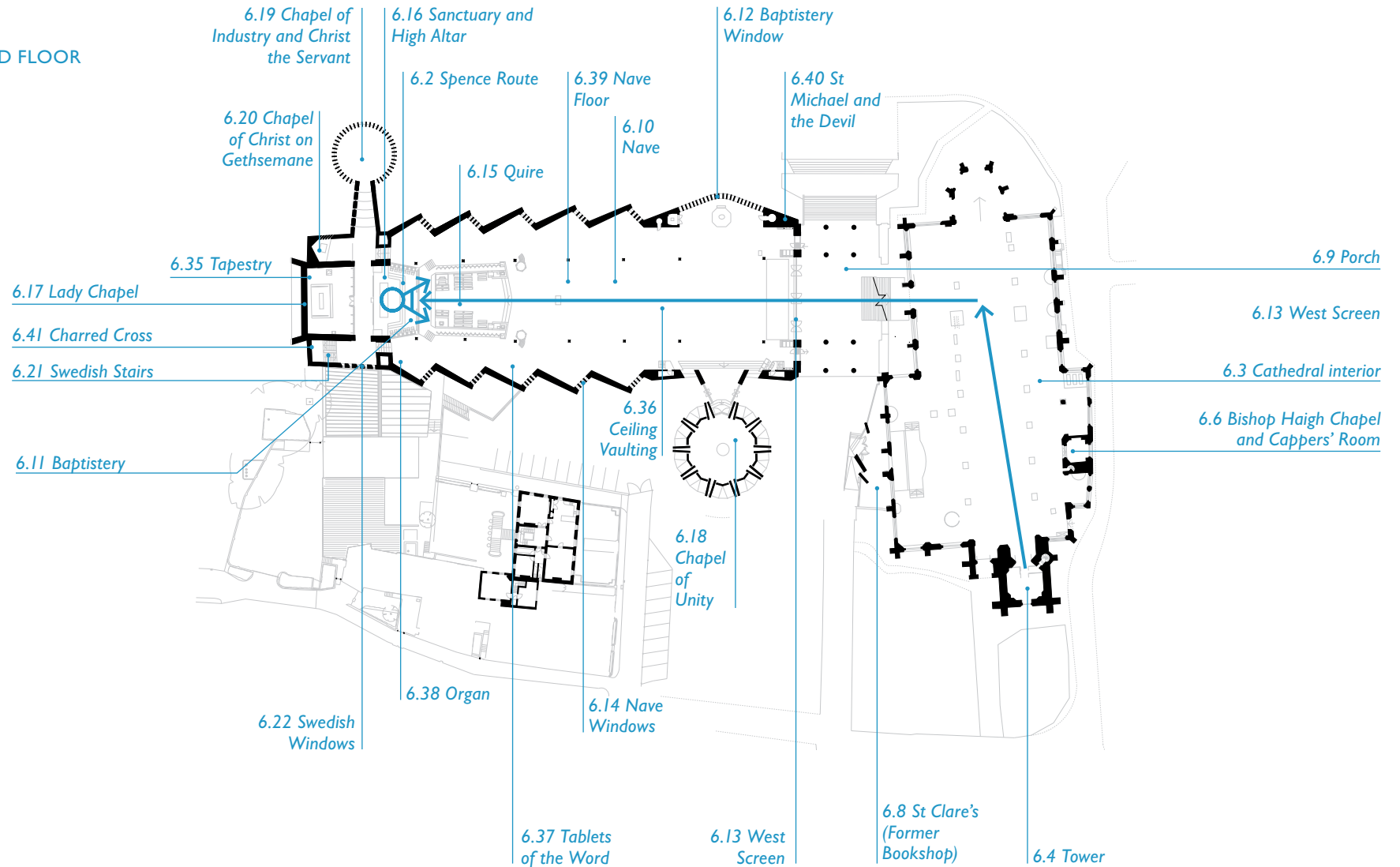


IDENTIFYING THE COMPONENTS NEW CATHEDRAL UNDERCROFT



IDENTIFYING THE COMPONENTS

RUINED AND NEW CATHEDRAL GROUND FLOOR



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6.2 SPENCE ROUTE

SUMMARY HISTORICAL DEVELOPMENT

- **1951:** Spence is selected as architect after an international competition and proposes a design for the new cathedral that will incorporate the ruined cathedral in a unifying scheme. He envisages a journey from the west end of the ruined cathedral is the new liturgical east end of the new cathedral. A journey from darkness to the light.
- **1950s–1962:** Spence's notional route from the west of the ruined cathedral to its east end, through the connecting porch and into his new cathedral via the west doors becomes crystallised.
- **Post-1962:** Spence's route exists as a notional concept rather than a prescribed route. The Cathedral Lanes shopping development blocked the originally conceived connection between city centre and Cathedral precinct (such that visitors arrive almost on axis with the tower entrance, not St Michael's Avenue).

SIGNIFICANCE

Significance Assessment: Spence Route

Ruined tower, ruined nave, porch, west screen, nave, high altar, communion, return.

National Heritage Value: High

The Spence route has high historic value for its physical manifestation of Spence's design intent for the site from the competition onwards. It is aesthetically of very high significance because it visually links the ruined cathedral, the west screen and the tapestry in one symbolic thread. This is a carefully choreographed sequence of movement and views which is embedded in Spence's original masterplan for the precinct. Historically it is important as a founding principle of Spence's design in keeping the ruined cathedral and linking them to his new cathedral. As part of that design intent, it has little evidential value as it has been well documented and understood and its communal value is limited due to a lack of visitor knowledge about it.

6.2 SPENCE ROUTE (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The Spence route is a facet of the Cathedral's significance, but one which is integral to the overarching concept of linking the ruined cathedral to the new one. Whether fully understood by visitors or not, any journey from the ruins, through the west front and into the nave follows this route. The concept of the route was the unifying principle that connected the new and old cathedrals from the start of the design process, and is a physical representation of the idea of peace and reconciliation at the site.	High	<i>Pre-Destruction Architecture</i>	The Spence route is embedded within the environs of the historic fabric of the ruined cathedral. It engages traditional liturgical and theological symbolism to orientate a progression from the west of the ruined cathedral to the east, before initiating a change of direction to the new cathedral. The surviving pre-destruction architecture of the ruined cathedral provides context and a symbolic aesthetic for this journey from the darkness of destruction to the light of material and spiritual renewal.	Medium
<i>Active Place of Worship</i>	Whilst called the Spence route, the journey as a design concept was rooted in religious procession. From the point when it was taken by the consecration party in 1962, to today, the route has a fundamental value to the manner in which the place is used for worship. It holds significance as a modern interpretation of the traditional Christian journey from Sacrifice to the Triumph of the Resurrection.	Medium		The Spence route is, however, intangible. There is no sense that the surviving pre-destruction architecture is dependent upon the route in order to be appreciated or understood, either materially or symbolically. However the route is meaningless unless the ruined and the new cathedral are appreciated together.	
<i>Post-War Art and Design</i>	The route is not physically manifest in the same way as other components and is part of the conceptual make-up of the architecture. This is Spence applying picturesque landscape theory to a modern (Post-War) masterplan to heighten the architectural/artistic experience of moving through the site and experiencing its story.	High	<i>Civic Pride and Community</i>	The route is not expressly articulated or communicated to the casual visitor, despite the fact that many may take it, at least in part, either inside or outside. It is not widely published or accessible as a route round the building and therefore its value is minimal in these terms.	Low

6.2 SPENCE ROUTE (CONT.)

VULNERABILITIES AND CONFLICTS

- The integration of the ruined cathedral with the new cathedral was a fundamental concept of Spence's design. However, the Spence route is not clearly defined or marked as a route and the concept of procession is not explained to the visitor.
- The Spence route is most relevant to those seeking to worship in the new cathedral, as it requires that person to process to the high altar and turn back having received the eucharist. This has an impact on other visitor's understanding of the new cathedral.
- Despite the initial intentions of the architect, Spence's route has become abstract and conceptual. This may well be more to do with a change in the circulation pattern in this area of the city and perhaps to people's change of attitude to visiting a cathedral. There are, in fact, a number of potentially successful routes through and around the ruined and new cathedrals. Many visitors will likely be unaware there is or was a Spence route at all, with some happening upon it by luck or intuition.

POTENTIAL FOR CHANGE

- The Spence route should be articulated and a critical review of its efficacy and practicability conducted. Other visitor routes should also be considered.
- It is probably neither desirable or indeed possible to proscribe a single 'route' through the Cathedral. Ideally the visitor should be guided to the right place to enter and then be encouraged to experience the progression from the ruined cathedral to the east end of the new cathedral.
-

6.2 SPENCE ROUTE (CONT.)



The culmination of the Spence route at the High Altar, looking west

6.3 CATHEDRAL INTERIOR

SUMMARY HISTORICAL DEVELOPMENT OF THE NEW CATHEDRAL

- **1940:** The Luftwaffe bomb Coventry on the night of 14 November. Much of the Cathedral and city is destroyed. Stonemason Jock Forbes finds two pieces of charred timber, binds them and raises what will become known as the charred cross.
- **1940:** Provost Howard has a route through the rubble cleared to the eastern apsidal end and the words 'Father Forgive' inscribed on the wall of the apse.
- **1941:** Provost Howard charges Jock Forbes to assemble an altar to be installed in the apse.
- **1944:** Cathedral architect Sir Giles Gilbert Scott proposes the almost total removal of the ruined cathedral.
- **1947:** Remaining rubble is cleared from the ruined cathedral.
- **1962:** A heavy goods vehicle collapses the ruined cathedral floor.
- **Post-1962:** The ruined cathedral continues to be used as a principal area for public gatherings in the city of Coventry.
- **1980s:** The grass in the ruined cathedral interior is removed and the current hard surfacing installed. The date of flood lighting is unknown but is likely to have been late 20th century.

SIGNIFICANCE

Significance Assessment: Cathedral Interior

National Heritage Value: Exceptional

The nave of the ruins has high historic, aesthetic and architectural value as the primary space of the ruined cathedral. Remaining legible as a nave and laid out with hard landscaping, it is open to the sky. Evidentially, the space is exceptional and has the potential to yield much about the past of the site. It has been impacted by a number of interventions and a number of artworks, but these contribute to the high communal value of the space as it is used by a wide range of visitors and is an important amenity space for the city.

6.3 CATHEDRAL INTERIOR (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	<p>The devastation of the Coventry Blitz created the impetus and necessity to rebuild the Cathedral. Through this event, the purpose and function of the original cathedral changed as it became unified with the new cathedral. It is therefore the ruined cathedral more than any other element of the building that speaks directly of the sacrifice from which the original message of peace and reconciliation comes, particularly 'Father Forgive', the Charred Cross and altar.</p> <p>The ruined nature of the building, and the openness of the landscape within it, are powerful and forceful reminders of the devastating impact of war. Like other war-damaged ruins, it speaks clearly of the need for reconciliation and peace in the future. For these reasons the ruined cathedral is to be afforded the very highest significance. However, as memories of the Second World War fade it will become increasingly necessary to ensure that the destruction is understood to be the result of an act of war and not just the passage of time.</p>	Exceptional	<i>Post-War Art and Design</i>	The medieval fabric has been subject to numerous interventions and repair works but these do not constitute art or design. Some spaces in the ruins and all of the sculptural work, such as the Ecce Homo by Jacob Epstein, contribute to the significance of the nave as a Post-War amenity space, set out at the time of rebuilding but most of the art post-dates that period - so does not contribute to the significance.	Low
<i>Active Place of Worship</i>	The ruined cathedral interior remain an important religious space for the Cathedral. The litany of reconciliation is held in the ruined cathedral and at other Cross of Nails sites around the world. The nave forms part of the processional way for many major events and it is the site for a number of commemorative occasions.		<i>Pre-Destruction Architecture</i>	<p>The ruined cathedral interior offers a fascinating and important insight into the development of St Michael's church (later cathedral), principally from the medieval to Victorian periods. The extant masonry provides evidence of medieval construction and Victorian intervention, as well as Spence's mid-20th-century approach to conservation.</p> <p>Whilst a ruined building is not unique, the experience of being within Coventry's ruined cathedral, with its surviving elements radiating a material and symbolic power, is arguably without comparison in the British Isles. It remains a wartime ruin left as a monument to that event.</p>	Exceptional
<i>Archaeology</i>	There is still a great deal to learn from the archaeological investigation of the material beneath the modern paving. This is potentially of high significance.	High	<i>Civic Pride and Community</i>	The ruins are valued by the city and the community in a number of important ways. Primarily, they are a potent and highly visible reminder of the importance of Coventry in the medieval period and, along with Holy Trinity Church and the Priory ruins nearby, form a unique triumvirate of medieval Coventry that illustrates the power and scale of the city at that time. They demonstrate the loss and unity in rebuilding as part of the Post-War recovery of the site. The ruins are also an important part of the cityscape and has value as a thoroughfare and amenity space for Coventrians and visitors alike.	Exceptional

6.3 CATHEDRAL INTERIOR (CONT.)

VULNERABILITIES AND CONFLICTS

- The ruined cathedral is exposed to the elements and vulnerable to weather and pollution damage, as well as deliberate or accidental damage by visitors. There is also the risk of falling fragments of stone creating a potential hazard for visitors.
- Increased use of the ruined cathedral could increase visitors and income but may put additional strain on the fabric of the structure and its sacred and memorial character.
- The lack of facilities and utilities in the ruined cathedral limit the number, type and frequency of activities that can be held here.
- The ruined cathedral is a place for visitors to reflect in quiet and gather as a community. The shifts between purpose and atmosphere when hosting some events can be challenging to manage.
- The ruined cathedral is referred to as 'the ruins'; 'The ruin'; 'ruined nave'; 'old cathedral' and other names interchangeably. No short description can be absolutely accurate or necessarily satisfactory; however, settling upon a single name would help to avoid confusion.
- Some types of events hosted in the ruins are seen as inappropriate in a consecrated place which is also in effect, a war memorial, and where people are buried (at the time of the Blitz, the floor was covered in ledgers, now all lying below the Yorkstone paving).
- Any visible deterioration of the fabric of the ruined cathedral could be perceived, no matter how erroneously, as neglect: the fabric that survived the Second World War bombing succumbing to 21st-century indifference. The appearance of managed decline does not seem adequate, yet it is a ruin.
- The aesthetics of the ruined cathedral are arguably compromised by the presence of furniture and artwork that is not always consonant with the significance of the space. However, it could be argued that a number of these artworks connect successfully with visitors.
- The ruined and new cathedrals are conceptually parts of a unified whole. However, the ruined cathedral has different conservation and maintenance needs.
- The ruined apse, with its replica of the Charred Cross and words 'Father Forgive' is arguably the heart of the whole Cathedral precinct. To draw too much attention to it may undermine its message and potency; not to draw attention to it seems equally perverse.

POTENTIAL FOR CHANGE

- The ruined cathedral is arguably the principal gathering place in Coventry. More could be done to acknowledge and communicate the centrality of the space in the life of the city.
- The ruined cathedral offers an enclosed but outdoor space. Theoretically, the range of activities, (from the religious to the secular), that can be held here is limited only by issues of avoiding damage to the historic fabric and ensuring that the consecrated nature of the space is observed.
- The use of the ruined cathedral for liturgical use, separate from or connected to the new cathedral, could be expanded almost limitlessly if desired.
- The ruined cathedral (including potential subterranean archaeological remains) could be used more fully to explore and understand pre-bombing Coventry.
- Improved orientation points within the ruined cathedral could be of benefit to visitors regardless of whether or not they wish to follow a prescribed route.
- It is desirable that the rather municipal character of the landscape within the ruined cathedral be changed to provide a special place of memory and reflection.

6.3 CATHEDRAL INTERIOR (CONT.)



The interior of the ruined cathedral, seen from the Cappers' Room



The replica Charred Cross in front of the words Father Forgive, at the east end.

6.4 TOWER

SUMMARY HISTORICAL DEVELOPMENT

- **c.1370–1390:** The disproportionately large, freestanding tower and spire of St Michael's are constructed, funded by the wealthy Botoner family of Coventry.
- **c.1390s:** The nave of St Michael's is enlarged, reducing the scale-disparity between it and the tower. Some of the east face of the tower is removed to allow for the alterations, which also include connecting the tower to the nave.
- **c.1430s:** An octagonal belfry is added to the tower, raising its height to 90.2m.
- **1674:** The tower's six bells are recast and increased to eight.
- **17th century:** Repairs are carried out following lightning strikes.
- **1774:** The towers eight bells are recast and increased to ten.
- **1794:** The condition of the tower is deteriorating, perhaps because of the additional weight of the extra bells it houses. James Wyatt and James Potter are appointed to remove the stone vault at the top of the tower and build an interior wooden frame to bear the weight of the bells, which are lowered. Decayed stone is reinforced with iron bands set into the stonework.
- **18th century:** Repairs are carried out following lightning strikes.
- **1818:** The entire tower is repointed and the upper 9.75m of the span is rebuilt.
- **1869:** Sir George Gilbert Scott, acting as church architect, assesses the tower and declares it to be in a parlous state. Little if any remedial work is carried out.
- **1885–c.1890:** John Oldrid Scott is appointed church architect and carries out investigations on the tower's structure, causing some masonry to crack, which he attempts to remedy by underpinning the tower structure. Scott expels the 18th-century timber structure installed by Wyatt and Potter and removes the upper 16.4m of the spire to maintain the stability of the tower. The interior and exterior of the tower is re-faced in red Runcorn stone, including detailing and figurative sculpture.
- **1940:** The tower survives the Second World War bombing relatively intact.
- **c.1950:** The Cathedral design competition specifies that the tower must be retained 'separate or as part of the new cathedral'.
- **c.1951:** Spence decides he will retain the crypts, tower and spire in his proposed new cathedral design.
- **1987:** The bells are re-hung
- **20th–21st century:** The base of the tower is used as the Cathedral's shop. Guided tours to the top of the tower are given to visitors.

SIGNIFICANCE

Significance Assessment: Tower and Spire

National Heritage Value: Exceptional

The tower is an important city landmark that has stood for hundreds of years and has exceptional historic, architectural and aesthetic value. It is the most complete surviving part of the ruins and is a popular destination for visitors in its own right. The tower has high communal value as the most visible part of the ruins. The tower has potential to yield more information about its past history and importance to the city and so has high evidential value as well.

6.4 TOWER (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	As the most visible intact part of the ruins, the tower is a potent symbol of resistance against the total destruction of the Cathedral. The tower acts as a beacon of Christianity and Coventry's commitment to peace and reconciliation. The tower is recognisable as part of the ruined cathedral, which adds to the narrative of resurrection.	Low	<i>Pre-Destruction Architecture</i>	<p>The tower was one of the pre-eminent structures of medieval Coventry and still dominates the city today. A massive structure built in the Perpendicular Gothic style, it is notable for its scale, elegance and decorative embellishment. There is likely a wealth of archaeological potential beneath the tower.</p> <p>The tower was underpinned and re-faced in the late 19th century, which provides great insight into Victorian restoration practices.</p> <p>The tower, which survives largely intact, aids an understanding and appreciation of the scale and aesthetic of the Cathedral prior to the wartime bombing.</p>	Exceptional
<i>Active Place of Worship</i>	The tower has some function as an active place of worship today, symbolic as the bell tower of St Michael's Cathedral. Today, it forms part of the key route between the ruins and the new cathedral.	Low	<i>Civic Pride and Community</i>	The tower has immense local significance as a symbol of medieval and contemporary Coventry and is a very important local landmark. As a visitor attraction it draws tourists and Coventrians alike. The views from the tower are an important component of its significance and enable an appreciation and understanding of the urban centre. An icon of Coventry that is reproduced in books and on an array of merchandise, the tower and its spire is one of the most recognisable and appreciated structures in the 'city of three spires'.	Exceptional
<i>Post-War Art and Design</i>	The tower has value as a part of the Post-War reconstruction and rebuilding of the Cathedral but is not a Post-War construction. The spire is the civic marker of the start of the Spence route - though recent town planning means that the spire is no longer approached from the direction Spence anticipated.	Low			

6.4 TOWER (CONT.)

VULNERABILITIES AND CONFLICTS

- The tower is the most prominent part of the ruined cathedral, yet it is not itself a ruin. To perceive it as such could unduly influence approaches to its conservation, use and marketing.
- The tower is exposed to the elements and therefore vulnerable to weather, pollution damage, and deliberate or accidental damage by visitors.
- Increased use and accessibility of the tower could increase visitors and income, but will put additional strain on the fabric of the structure.
- Trees in relatively close proximity to the tower could arguably affect its setting if not properly controlled.
- The use of the tower to house the Cathedral shop might not maximise the potential of the tower to engage visitors.
- The medieval and 19th century fabric of the ruined cathedral is significant and requires a clear management and maintenance plan to aid its long-term conservation.
- An assessment of archaeological potential and recording should be carried out prior to alteration in these areas.
- The 19th century refacing included ferrous metal cramps which damages the stonework as they corrode.

POTENTIAL FOR CHANGE

- The tower and spire of the ruined cathedral is a symbol of Coventry. Marketing should capitalise on this but with the clear message that the tower and the ruined cathedral are an integral part of the Cathedral as a whole.
- The current use of the tower could be reviewed to ensure its visitor engagement and offer is commensurate with its iconic status. As well as offering tower tours, other uses of the structure could be maximised and/or explored. A specialist conservation and maintenance review will inform the parameters for introducing a greater number or range of uses.
- The tower could be more regularly incorporated into the liturgical life of the ruined cathedral.
- The tower could be used more fully as a vehicle for exploring and understanding pre-bombing Coventry, including potential subterranean archaeological remains.
- Better pedestrian routes through the precinct towards the tower could be created to mark the start of the Spence route.
- The west doors to the tower shop could be opened to provide a more attractive welcome to visitors.

6.4 TOWER (CONT.)



The tower, seen from the ruins.

6.5 BLITZ EXPERIENCE

SUMMARY HISTORICAL DEVELOPMENT

- **c.1962:** A copper-covered awning to shield the stairs in the south-east corner of the ruined nave is erected by German volunteers via the charity Aktion Suhnezeichen. The stairs lead to an International Centre, which was first established in 1940 and aims to promote reconciliation between young German and other European nationals from countries that had suffered damage during the Second World War.
- **c.1962:** The International Centre is accessed via two sets of stairs from the ruined cathedral. It is built over two levels. A subterranean level contains WCs and a room, while the ground level contains a series of rooms curving around the exterior of the ruined Cathedral's apse.
- **2008:** The International Centre ceases to exist as a separate entity and its work is absorbed into the wider ministry of Coventry Cathedral.
- **c.2008:** The Blitz Experience moves into the former International Centre, beneath the ruined nave. The Experience is fitted out with replica 1940s interiors.

SIGNIFICANCE

Significance Assessment: Blitz Experience

National Heritage Value: Medium

The Blitz Experience has historic and architectural significance as a part of the ruins. Reconstructed as an interpretation space, its aesthetic value has been impacted by the changes. It has high communal value, both for the involvement of Aktion Suhnezeichen and for its continued educational importance as a site of interpretation of the Coventry Blitz.

6.5 BLITZ EXPERIENCE (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	Housed in the ruined cathedral, the Blitz Experience is an educational exhibition that tells the story of Coventry's pre-Blitz history and of the events of the devastating raids on the city. As such, it represents a modern, interpretive take on these events. Its relationship to the Aktion Suhnezeichen organisation demonstrates the reconciliation work that was done to rebuild relationships with Germany.	High	<i>Pre-Destruction Architecture</i>	As part of the original fabric of the ruined cathedral, the space has considerable architectural and historic significance. The space has been re-configured twice and is currently presented as replica school rooms, an interwar kitchen and a mock-up air-raid shelter. The current use of the space arguably makes an appreciation of its pre-destruction architecture and purpose more challenging than it would otherwise be.	Medium
<i>Active Place of Worship</i>	The Blitz Experience is not a functioning space for worship.	Low	<i>Civic Pride and Community</i>	This space is an important visitor attraction within the Cathedral and provides a wealth of information about the history of the site. Communally important as a space of interpretation for younger visitors and staffed by local volunteers, it has an important communal role to play in interpreting the site.	High
<i>Post-War Art and Design</i>	Designed initially as the International Centre, the rooms which now house the Blitz Experience were funded and constructed by volunteers organised by the German charity Aktion Suhnezeichen. The copper canopy is a distinctive example of modern design and is the only obvious modern architectural statement visible in the ruined cathedral. There is little architectural value in other modern interventions.	Low			

6.5 BLITZ EXPERIENCE (CONT.)

VULNERABILITIES AND CONFLICTS

- The Blitz Experience is aimed at schoolchildren and only open to the public when school groups are not visiting it.
- The Blitz Experience can be accessed via doors at the lower ground level, which open onto University Square and Bayley Lane. However, it is not accessible by disabled people from the ruined nave.
- The aesthetic, approach and subject matter of the Blitz Experience may need to be reviewed from time to time.
- The medieval and 19th century fabric of the ruined cathedral is significant and requires a clear management and maintenance plan to aid its long-term conservation.
- An assessment of archaeological potential and recording should be carried out prior to alteration in these areas.

POTENTIAL FOR CHANGE

- The Blitz Experience could be reviewed to determine if it is the best use of the space.
- A modernisation of the interpretation and displays of the Blitz Experience offer could be undertaken.
- There may be scope for combining the Blitz Experience with the similarly themed exhibits in the Herbert Art Gallery. This should be explored.

6.5 BLITZ EXPERIENCE (CONT.)



The main two rooms of the Blitz Experience



The small office space below the Blitz Experience rooms

Ruined Cathedral

6.6 BISHOP HAIGH CHAPEL AND CAPPERS' ROOM

SUMMARY HISTORICAL DEVELOPMENT

- **c.1300:** The south porch is constructed.
- **19th century:** The entrance to the south porch of St Michael's Cathedral (now the ruined cathedral) via Bayley Lane is sealed by low doors.
- **c.1860s:** Some window restoration is thought to have taken place.
- **1940:** The timber door to the west of the south porch entrance and a spiral staircase to the Cappers' room are badly damaged in the Second World War bombing, but the structure largely survives.
- **c.1940s:** The south porch is converted to a chapel, known as the Chapel of the Resurrection.
- **1955–1957:** The damaged Cappers' room staircase and door are reconstructed to designs by Basil Spence. A slate war memorial is installed in a former window opening in the outer wall. The Edinburgh Tapestry Company is commissioned to design and weave a commemorative tapestry featuring the coat of arms of the Cappers Company.
- **1965:** The south porch of the ruined cathedral is converted into a chapel dedicated to Bishop Haigh. The arched entrance set in the north wall of the porch is enclosed by a glazed screen and timber door. The screen contains fragments of medieval painted glass originally removed from the ruined cathedral in 1939. A modern altar is installed in the chapel.

Client note: A sentence is needed referring to the new memorial. More information needed please.

SIGNIFICANCE

Significance Assessment: Bishop Haigh Chapel and Cappers' Room

National Heritage Values:

Bishop Haigh Chapel - High

The chapel is an important survival in the context of the ruined cathedral and has high significance as a partially intact area of this. Its architectural and aesthetic values are also high and are derived from the medieval fabric within the chapel, particularly the vaulting and the re-used medieval glass. It has some communal value as a worship space, but is detrimentally impacted by clutter and its use as storage.

Cappers' Room - High

The Cappers' room has high significance for its duality as a designed modern space within the medieval fabric of the ruins. It has high significance for its completeness as a modern set-piece design that includes woodwork, furniture and textiles and remains largely intact. Its communal value, due to its lack of public use, is low.

6.6 BISHOP HAIGH CHAPEL AND CAPPERS' ROOM (CONT.)

SIGNIFICANCE (CONT.)

BISHOP HAIGH CHAPEL:

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The Bishop Haigh Chapel performs no direct function in the overall mission of the Cathedral, But the chapel is named after Bishop Haigh, himself a significant individual and it was the first place available for prayer in the ruined cathedral after its destruction.	Medium
<i>Active Place of Worship</i>	The chapel is no longer an active place of worship. It is now used as a storage space.	Medium
<i>Post-War Art and Design</i>	The Bishop Haigh Chapel contains some modern features in the form of a small cross of nails, the candlesticks and the altar and as a chapel designed in a pre-destruction part of the Cathedral with Post-War features, it is historically and aesthetically important. In a small, but vital manner, it echoes the uniqueness and value of the wider Cathedral.	High
<i>Pre-Destruction Architecture</i>	The Bishop Haigh Chapel sits within the ruined cathedral and carries exceptional significance as a surviving above ground part of the building. It also houses a surviving medieval memorial.	Exceptional
<i>Civic Pride and Community</i>	The Bishop Haigh Chapel carries some significance for those who have used it for prayer. The space is not publicly accessible.	Low

CAPPERS' ROOM

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The Cappers' room supports the Cathedral mission as a meeting room.	Medium
<i>Active Place of Worship</i>	The Cappers' room is not a place of worship	Low
<i>Post-War Art and Design</i>	The Cappers' room is a set piece of Post-War art and design within a pre-destruction space and as such carries historic significance for both. Almost unaltered since construction and valuable as the first design by Spence at the Cathedral.	Exceptional
<i>Pre-Destruction Architecture</i>	The Cappers' room is a modern construct within the ruined cathedral but carries significance as a space within them. It also allows, from its vantage, a view of the ruined cathedral and Spence's building together that is not possible from elsewhere.	High
<i>Civic Pride and Community</i>	The Cappers' room will have communal and civic value for those involved with or interested in the history of the guild in Coventry, but that interest is limited as the space is not publicly accessible. It carries further value for those cathedral staff who use it on a regular basis for meetings or events.	Medium

6.6 BISHOP HAIGH CHAPEL AND CAPPERS' ROOM (CONT.)

VULNERABILITIES AND CONFLICTS

- The Bishop Haigh Chapel and Cappers' room are usually locked and therefore largely inaccessible to visitors. Even when open, the Cappers' room is only accessible via a steep, narrow and dark spiral staircase.
- The condition of the Cappers' Company tapestry should be determined by a specialist conservator and conservation advice followed accordingly.
- The condition of the medieval glass fragments currently on display in the Bishop Haigh Chapel should be determined by a specialist conservator and conservation advice followed accordingly.
- The environmental conditions in the Bishop Haigh Chapel are very poor with damp and condensation. This needs to be addressed both for the protection of the building fabric and to make the space more useable.
- The current use of the Bishop Haigh Chapel is inappropriate and the space has currently lost its identity.

POTENTIAL FOR CHANGE

- A review of the use and accessibility of the Bishop Haigh Chapel and Cappers' room should address the appropriate use of these spaces in line with the liturgical plan for the whole Cathedral.
- The Bishop Haigh Chapel could be considered as a private prayer spaces within the ruined cathedral.
- The south porch, which houses the Bishop Haigh Chapel and Cappers' Room is amongst the oldest extant fabric in the ruined cathedral. More could be made of this.
- Fragments of medieval glass housed in the Bishop Haigh Chapel could be reunited and displayed with the remainder of the glass from St Michael's church. Though due consideration should be given to the 1960 display of the medieval glass which has some significance as an exemplar of thinking at that time.
- An assessment of archaeological potential and recording should be carried out prior to alteration in these areas.
- The medieval and 19th-century fabric of the ruined cathedral is significant and requires a clear management and maintenance plan to aid its long-term conservation.

6.6 BISHOP HAIGH CHAPEL AND CAPPERS' ROOM (CONT.)



The altar in the Bishop Haigh Chapel



Interior of the Cappers' room, showing the tapestry

6.7 WYLEY CHAPEL AND WEST CRYPT

SUMMARY HISTORICAL DEVELOPMENT

- **c.1300:** The West Crypt is constructed.
- **c.1350:** The east crypt is constructed, and a small window is cut between this and the west crypt.
- **Mid-15th century:** The east crypt, a former ossuary to All Souls chapel (?), is converted into a chapel. A double-niche sacrarium or piscina is installed in the south wall, along with an aumbry and stone altar.
- **c.1932:** The east crypt is cleared and becomes known as the Wyley Chapel, in memory of Sir William Wyley, Mayor of Coventry and Church Warden at St Michael's.
- **1940:** The crypts survive the Second World War bombing largely intact.
- **c.1940s:** Both crypts are capped with concrete.
- **1940–1958:** The west crypt is used as the Cathedral's primary place of worship following the bombings.
- **1947:** All but two (the west crypt and Wyley Chapel) of 11 known subterranean crypts are filled with rubble, including those spaces immediately to the east of the Wyley Chapel. This will impede future maintenance of the crypts.
- **c.1951:** Spence decides he will retain the crypts, tower and spire in his proposed new cathedral design.
- **c.1950s:** A concrete fuse box is installed in the West Crypt and both this crypt and the Wyley Chapel have electric lighting installed.
- **1958:** Worship is moved from the west crypt to a new but temporary Chapel of the Cross
- **1958–1962 (?):** The west crypt is used as a Chapel of Unity or Chapel of the Cross (?).
- **1962:** A heavy goods vehicle falls through the floor of the ruined cathedral into the crypts space below.
- **20th century:** Floodlights are installed in the ruined cathedral, puncturing of the waterproof membrane of Wyley Chapel and west crypt and leading to their becoming waterlogged.
- **21st century:** Due to damp and subsequent deterioration of historic fabric, a drying and waterproofing process is undertaken in the Wyley Chapel and west crypt.
- **21st century:** The west crypt particularly is used to store furniture, equipment and goods used to stage and cater for events in the ruined cathedral.

SIGNIFICANCE

Significance Assessment: Wyley Chapel and West Crypt

National Heritage Value: High/Exceptional

These spaces are currently non-public spaces within the ruined cathedral and so have low communal value. However, as some of the oldest surviving parts of the ruins they have exceptional historic, evidential and aesthetic value and this historic value is enhanced by the use of the space following the bombing raid.

6.7 WYLEY CHAPEL AND WEST CRYPT (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	These spaces are contained in the crypt, beneath the ruined cathedral and are not publicly accessible. Apart from their survival as spaces of significant original fabric, they do not contribute to the contemporary Cathedral mission in this regard. However they do retain some significance as the site of the first Chapel of Unity after the destruction of the ruined cathedral.	Medium	<i>Pre-Destruction Architecture</i>	<p>The west crypt is the oldest extant part of the Cathedral and has very high evidential, historic and artistic value as such. The crypt is supported by a ceiling of quadripartite rib vaults of sandstone.</p> <p>Similarly, the Wyley Chapel offers valuable insight into the pre-destruction architecture and use of the subterranean spaces within the site. In particular the connecting stone staircase.</p>	Exceptional
<i>Active Place of Worship</i>	The crypts are no longer part of the active worship spaces of the building but have value historically and evidentially as part of the previous cathedral. They may still be consecrated spaces.	Medium	<i>Civic Pride and Community</i>	The crypts are currently used for storage and are not publicly accessible spaces except by special arrangement. As part of the fabric of the medieval cathedral, they have value to the city but are not well known.	Low
<i>Post-War Art and Design</i>	The spaces largely predate the war. However between 1947 and 1962' the west crypt was used as the Chapel of Unity and retains its 20th-century floor and altar, a reminder of its use after the Cathedral's destruction.	Low			

6.7 WYLEY CHAPEL AND WEST CRYPT (CONT.)

VULNERABILITIES AND CONFLICTS

- Any use of the Wyley Chapel or west crypt as casual storage facilities poses a risk to historic fabric that has suffered in the past the effects of water ingress.
- Damp is evident in the walls of the Wyley Chapel and west crypt, posing a risk to historic fabric. The rubble-filled walls could make the process of drying them challenging. Saturation of the sandstone has been a particular issue in the north-west corner and west walls of the west crypt.
- Despite employing ramped access, the Wyley Chapel is not fully accessible, especially to wheelchair users. The West Crypt is only accessible via steep steps. Neither is open to the public regularly.
- References to the 'east crypt' and 'Wyley Chapel' and to the 'West Crypt Chapel' as the 'Chapel of Unity' and 'Chapel of the Cross' are confusing and require clarification.
- The medieval and 19th-century fabric of the ruined cathedral is significant and requires a clear management and maintenance plan to aid its long-term conservation.
- An assessment of archaeological potential and recording should be carried out prior to alteration in these areas.
- Both spaces contain a considerable amount of clutter, most of it relating to the use of the ruined cathedral for events. This affects the visual appearance and ability to navigate both spaces.
- Access to these spaces will remain a challenge and may affect decisions on appropriate future uses.
- The relatively private nature of these spaces does increase the potential problems of anti-social behaviour.

POTENTIAL FOR CHANGE

- The west crypt is the oldest extant part of the ruined cathedral and more could be made of this.
- The Wyley Chapel, due to its more intimate size, could be used as a place of private prayer. The west crypt could be used for worship and/or exhibitions. All options for future use are predicated upon suitable environmental and structural conditions being achieved.
- There is an opportunity to settle upon a single name for each of the crypts to enable clarity of communication and understanding.

6.7 WYLEY CHAPEL AND WEST CRYPT (CONT.)



The Interior of the Wyley Chapel



The west crypt - the Post-War altar is situated in the far corner

6.8 ST CLARE'S (FORMER BOOKSHOP)

SUMMARY HISTORICAL DEVELOPMENT

- **1961:** Spence designs a bookshop with an elevation onto St Michael's Avenue. It will have pronounced buttresses; sawtooth forms; and deeply recessed windows and doors finished in naturally stained wood.
- **1962–1963:** The bookshop is constructed.
- **1964:** Spence designs an extension to the bookshop. This is among his last acts at Coventry Cathedral.
- **1971:** Plans to extend the bookshop further are drawn up by cathedral architects Denys Hinton and Partners. Approved proposals include an extension to the east; the flattening-out of some sawtooth bays by enlarging windows; the installation of a concrete-slab ramp; and the colouring of internal wood sections.
- **2017:** The St Clare's at the Cathedral initiative is established in the bookshop.
- **c.2017–2018:** Wooden window frames and fascia boards are painted blue.

SIGNIFICANCE

Significance Assessment: St Clare's (former bookshop)

National Heritage Value: Medium

St Clare's has historic and aesthetic significance as a building by Spence that was designed as a bookshop for the Cathedral. However, it was not a part of original design for the site. It has been aesthetically impacted by later change. It has communal significance as a space for spiritual focus and is connected with the ruins. It has low evidential value due to its date and well-recorded recent history. It is slightly detrimental in that it obscures the original north entrance into the ruins.

6.8 ST CLARE'S (FORMER BOOKSHOP) (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	St Clare's has an important role in the Cathedral's mission of reconciliation as it focuses on the ruins as a place of new hope and worship. Physically attached to the ruins, it is reflective of the 'newness of the Post-War development in its juxtaposition with it'.	High	<i>Pre-Destruction Architecture</i>	Although physically attached to the ruins and therefore affecting the setting, St Clare's is a modern construction.	Low
<i>Active Place of Worship</i>	St Clare's uses the ruins as an active place of worship, but prayer meetings and smaller services are conducted within the former bookshop.	Medium	<i>Civic Pride and Community</i>	St Clare's is a specifically community-based faith organisation that has an important role to play in the relationship between the Cathedral and the city. It has historic value to many as the original bookshop of the Cathedral and is a highly visible component of the precinct.	High
<i>Post-War Art and Design</i>	Designed by Spence as the Cathedral bookshop and completed in 1963, it is a building that mediates, both in materials and form, between the ruins and new cathedral. Spence's original design has been altered somewhat since completion and this has had a negative impact on its architectural and aesthetic significance.	Medium			

6.8 ST CLARE'S (FORMER BOOKSHOP) (CONT.)

VULNERABILITIES AND CONFLICTS

- The 1971 and later additions, adaptations and re-decorations arguably obscure Spence's original design conception and comprise the significance of the building and its setting.
- The community-focused activity of St Clare's requires a community-friendly character and an inclusive, accessible building. The current configuration and appearance of the former bookshop provides this to a degree, but arguably to the detriment of the building's aesthetic and its setting.
- Signage is inadequate.
- The prominence of the shop outside the new and ruined cathedrals can cause confusion for visitors who may mistake it for the Cathedral gift shop.

POTENTIAL FOR CHANGE

- St Clare's (the former bookshop) is located prominently within the Cathedral precinct and has the potential to increase its engagement with the local and wider communities.
- Inappropriate and/or dated adaptations could be renewed in order to meet the accessibility requirements of St Clare's, or any future occupant, whilst also addressing the current harm being done to the significance of the building.
- The interior configuration of St Clare's could be reviewed to ensure maximum efficiency, efficacy and appropriateness.
- Improved signage would increase footfall of visitors past St Clare's.
- The building could clearly be put to other uses - either as a bigger shop or as a welcome centre or Café.

6.8 ST CLARE'S (FORMER BOOKSHOP) (CONT.)



The interior of St Clare's



The exterior of St Clare's

6.9 PORCH

SUMMARY HISTORICAL DEVELOPMENT

- **1951:** The porch is included in Spence's competition design.
- **c.1951–1952:** Spence modifies the design of the porch, raising it by a flight of stairs to make it appear less 'mean and puny'.
- **1955:** Cost savings require Spence to modify the design of the porch again. The porch design becomes more open and less solid, with the intention that it will mark the transition from the ruined to the new cathedral.
- **c.1955–1962:** Spence uses blue granite bands interspersed with red sandstone to demarcate the floor area beneath the porch. A very thin, reinforced concrete shell forms the porch's roof. The roof is supported by two stone-clad columns, and two stone-clad concrete walls. The partially reinforced walls, tied together below ground level form an inverted portal frame which provides stability through their buttressing action.
- **c.1962:** The two large oak crosses which hang from the roof are donated by a local man, 'Mr Grunau'.
- **c.1962:** Soon after the Cathedral is consecrated, the barrier beneath the porch is erected to control crowds and protect the glass of the west screen.
- **2004:** The disabled ramp is installed by the steps to connect the new cathedral entrance with the open, paved landscape of University Square. It is designed by the City Development of Coventry.
- **c.2012–2015:** The two large oak crosses donated by 'Mr Grunau' are painted white.

SIGNIFICANCE

Significance Assessment: Porch

National Heritage Value: High

The porch has high historic, architectural and aesthetic value as a designed link between the ruins and the nave. Architecturally modern, with a shell canopy that oversails the ruins themselves, it is a landmark structure in its own right. Its communal value comes from its capacity as a porch, a protective shelter and entrance to both sections of the Cathedral for visitors and part of a thoroughfare that connects to the city.

6.9 PORCH (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The porch is architecturally and symbolically the physical link between the ruined cathedral and the new, resonating with the fundamental theme of peace and reconciliation that underpinned Spence's design. It is central to the understanding of the Cathedral as a site of peace, reconciliation and memory.	High	<i>Post-War Art and Design</i>	The porch was always an important component of Spence's concept design and has important historic precedents, linking it to porch and narthex structures at cathedrals worldwide. It is notable architecturally for being raised to the full height of the nave ceiling. Its roof, which partially over-sails the ruins is outwardly illustrative of the modernity of the new cathedral and echoes earlier forms of the ruined cathedral in its delineation of three bays. It visually and physically unifies the new and the old.	High
<i>Active Place of Worship</i>	The porch is a secular space but the large crosses of oak carried on the north and south (liturgical) elevations of the structure are powerful Christian symbols. It is the intersection between the sacred and secular worlds. The porch is part of the religious processional route from the ruined cathedral to the new and from the city into the Cathedral. It has the opportunity to perform a narthex-like function as a place from which to contemplate the ruined cathedral and look into the new cathedral. Its value as a site of worship and point on a processional route is currently not as well understood or utilised as it could be.	Medium	<i>Pre-Destruction Architecture</i>	The porch was a key component of Spence's design concept as the intersection between the ruined and new cathedrals. The success of the design can be debated, yet its powerful presence and effect on the setting of the ruined cathedral cannot be denied.	Medium
			<i>Civic Pride and Community</i>	The porch is one of the most visible elements of the Cathedral and provides a through-route from Hilltop in the city to the university. This use (traversing from liturgical north to south) is at odds with the original intent but is possibly of greater significance for this communal re-appropriation. It is part of a thoroughfare that links the two areas of the city together and is an important component in the landscape setting of the building. In these terms, the porch is a fulcrum structure between the city and the Cathedral and carries a commensurate level of civic identity.	High

6.9 PORCH (CONT.)

VULNERABILITIES AND CONFLICTS

- From the ruined cathedral, the visibility and dominance of the porch's concrete barrel vault, in contrast with the reduced visibility of the new cathedral structure, arguably creates a tension within the overall design.
- The symbolic link between the ruined and new cathedrals is implied rather than made explicit, with little to indicate that it represents the beginning of the physical and spiritual journey through the new cathedral.
- The porch represents an intersection between the secular and sacred worlds but currently has no clear identity within either.
- The barrier beneath the porch, which narrows the thoroughfare, has a protective function but its appearance from the ruined cathedral and much of St Michael's Avenue suggests it is a barrier to access. It is colloquially known as the 'sheep pen'. In 2019, it did not stop vandals destroying one of the etched panels.
- The barrier also detracts from a clear appreciation of the logic of the coloured floor beneath the porch, which has been compromised as a result of replacement and repair of the adjacent cobbles over a number of years.
- The central west doors are not used as the main entrance to the new cathedral. Visitors enter through an adjacent but partially obscured side door. This is not consistent with the scale of the porch structure and the intended symbolism of entering the new cathedral through it.
- The porch functions as a pedestrian route from the city centre to the university and it is not necessarily clear to people that they are moving through the Cathedral. They traverse the space in the opposite way to that intended.
- It is unclear that the Queen's Steps to the ruined cathedral have any meaningful relationship with the new cathedral on the other side. The Queen's Steps are often used as a place for people to pose for photographs and pause, away from the flow of people through the porch, compromising it as an access route.
- Parked cars on St Michael's Avenue can obscure views through the porch and impede pedestrian access to it.
- Little use is currently made of the porch as a liturgical space.
- Standing water under, and water run-off into, the porch from St Michael's Avenue presents maintenance issues.

POTENTIAL FOR CHANGE

- The ruined and new cathedrals are connected by the Queen's Steps and porch. The porch is fundamental to the understanding of the unity of the two structures, yet there is potential for its significance to be articulated more clearly.
- The logic of the coloured floor and how it relates to the ruined and new cathedrals could be enhanced.
- Steps to prevent water passing through or settling under the porch could aid its medium-long-term maintenance.
- More liturgical use of the porch could be made. There is an opportunity for it to perform a more narthex-like role.

6.9 PORCH (CONT.)



The wall of the ruined cathedral casting a shadow on the wall of the porch



Pedestrians traversing the porch

6.10 NAVE

SUMMARY HISTORICAL DEVELOPMENT

- **1951:** Spence includes the nave in his competition drawing but does not consult with structural engineers to determine the feasibility of his concept. The original design remains, however, largely unaltered.
- **c.1951:** Structural engineers Arup and Ahm work with Spence to produce the mathematical grid for laying out the nave, columns and roof and the narrowing of the nave to give further emphasis to Sutherland's tapestry.
- **c.1952:** Arup and Spence work together to amend the design of the nave roof following criticism of the original in the *Architectural Review* which re-enforced Spence's own reservations about his design. It becomes a faceted concrete web, akin to Gothic vaulting, supported on slender columns within the nave, with the concrete roof resting on the nave's outer walls.
- **1952:** The organ is designed by Spence in collaboration with Dr Sidney Campbell and Cuthbert Harrison of Harrison & Harrison Organs. The design is not finalised until 1959.
- **1955:** Spence modifies the relationship between the nave and the Chapel of Unity, replacing the stone link with a more transparent link structure in his design.
- **c.1958:** Due to budget restrictions, Spence decides the nave walls are no longer to be made of stone and are to be finished with rough-textured acoustic plaster. The ceiling of the nave is to be changed from concrete vaults into the more sound-absorbing oak slats.
- **c.1959:** Spence and Anthony Blee design the hexagonal bronze pulpit and lectern for the nave. Ove Arup designs the accompanying staircases.
- **1959:** A series of painted cork boards, to be attached to the underside of the concrete roof above the ceiling slats, are ordered and installed.
- **c.1950s–1961:** The stackable oak chairs are designed by brothers Professor Dick Russell and Sir Gordon Russell.
- **c.1950s–1962:** Anthony Blee designs six kneelers: Alpha and Omega; Chi-Rho; dove; fish; the circle of eternity; and the tree of life. They are hand-embroidered.
- **1962:** Spence commissions Dame Elisabeth Frink to make a bronze eagle for the new cathedral's nave lectern.
- **1962:** Rockwall acoustic panelling is installed above the nave roof when it was found that the cork panelling deadened sound.
- **c.1962:** The floor of the nave in the area for the congregation is laid in black Kellymount limestone banded with the grey Hadene limestone. Bands of black Kellymount limestone are crossed with the cream Derby Dene to delineate the interior space. Two Coventry crosses are set into the de facto aisles of the nave.
- **2001:** A fire breaks out below the baptistrey and fills the nave with smoke. It is subsequently cleaned.
- **2006:** Spence's original copper roof is replaced.
- **2010:** The lighting system in the nave is upgraded.

SIGNIFICANCE

Significance Assessment: Nave

National Heritage Value: Exceptional

The nave has exceptional historic, aesthetic and architectural value as the primary space of the Cathedral. A unified artistic vision facilitated by a collaborative effort between architects, artists, craftsmen and clergy, it is an internationally significant example of Post-War art and design. An awe-inspiring religious space of immense power and sophistication, the nave has an aesthetic significance related to its character as a *Gesamtkunstwerk* – a complete work of art. All elements combine to give a rich vision that is both modern and reassuringly traditional at the same time. Few fundamental changes have taken place, but the internal ramps, stacked furniture and other minor additions detract from the aesthetic significance of the space.

The Nave has high communal value for its use as a space for a wide range of services and events, both for the city and for the nation, but holds a relatively low evidential value as a Post-War space that has been well documented and studied.

6.10 NAVE (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	As the largest interior space of the new cathedral, the nave is a forum within which to receive and contemplate Coventry Cathedral's message of peace and reconciliation.	Medium	<i>Pre-Destruction Architecture</i>	Once inside the nave of the new cathedral the pre-destruction architecture of the ruined cathedral is inaccessible, other than as a view through the west screen (see west screen component entry). There is some potential for further archaeological discoveries beneath the site of the new cathedral in the future.	Low
<i>Active Place of Worship</i>	The nave is the largest public worship space in the Cathedral, and is where the majority of services take place. Its configuration is traditional for Church of England worship. Significance is somewhat harmed by instances of clutter, which are arguably caused in the past by storage issues elsewhere in the building.	Exceptional	<i>Civic Pride and Community</i>	To those who regularly visit the nave, it is likely to be central to their sense of the Cathedral community. More widely, the nave and the dissemination of images of it, are likely to be a source of civic pride for Coventrians. The interior has an international profile that is important for the city and its people. However, many local people do not actively engage with the interior of the building, preferring to treat it as a symbolic backdrop to their daily lives, reducing this element of significance.	High
<i>Post-War Art and Design</i>	The nave is a unified architectural space that is a foil to the openness of the ruins. It is the largest interior space of the new cathedral and contains a multitude of Post-War works of art and design, most of which are of the highest order. Conceived as a grouping of individual elements within a large open space designed to accommodate them, the nave interior is one of the most important works of ecclesial design of the Post-War period in Europe, and as such has international significance.	Exceptional			

6.10 NAVE (CONT.)

VULNERABILITIES AND CONFLICTS

- The grandeur of the nave makes it suitable for large-scale services and events, but it can be an overwhelming space for smaller activities.
- Access to and from the nave can be problematic for physically impaired or disabled people, with those unable to use stairs having to utilise a goods lift to reach the undercroft from the nave.
- The nave's acoustics do not work well and have long been acknowledged to be unsuccessful. The Cathedral often relies upon amplified sound, which requires audio equipment. The poor acoustics can impede smaller choirs.
- Levels of comfort (heating, environment, chairs) in the nave reportedly do not meet congregants' or visitors' expectations. The facilities for the serving of refreshments in the nave are somewhat ad hoc.
- The area immediately beyond the entrance to the nave can appear confusing and cluttered to visitors. Legibility is compromised by not using the central west screen doors.
- Visual clutter can compromise the nave's appearance and readability. Poorly stored items could pose a risk to fixtures and fittings.
- Spence's original chair store in the undercroft has been reduced in size resulting in many chairs being stacked in the nave by staff and volunteers who regularly move heavy furniture to accommodate services, visitors and events.
- The nave's fixtures and fittings form a complete scheme along with the structure of the space itself. Fragmented approaches to maintenance and conservation could lead to loss or harm being done to individual facets of the scheme, to the detriment of overall significance. Conversely, if individual facets are prioritised over the unity of the scheme, significance could again be compromised.
- The nave floor has cracks and the underfloor heating is progressively reaching the end of its life. Sections of the floor are no longer heated but cannot be repaired without a large-scale intervention.
- There is a lack of plug sockets in the nave, reducing its capacity to accommodate electricity-hungry events.
- The roof uses a minimal amount of structure to cover the nave. Therefore, any maintenance or repair issue is a potential threat to the integrity of the whole Cathedral.
- Spence's original furniture is mixed with later additions of varying merit, making it difficult to comprehend the unity of his original aesthetic.
- The Frink work is vulnerable to deliberate or accidental damage and condition should be subject to ongoing conservation assessment, with actions taken in response to specialist advice.
- The Russell stackable chairs are usually stored around the nave and moved regularly, creating risks and threats to people and the fabric of the Cathedral. The time taken for staff and volunteers to move the chairs is also substantial.

6.10 NAVE (CONT.)

POTENTIAL FOR CHANGE

- The nave is recognised as an arts performance venue. Its use as such could be expanded within the parameters of appropriate use acoustic capabilities and space configuration.
- Improving acoustics, if practicable, could create a multitude of opportunities for expanded liturgical, arts and entertainment use.
- A holistic conservation strategy for the nave, its fixtures and its fittings should be devised and implemented.
- Additional storage, properly used and configured, would reduce clutter and many of its associated risks.
- Improved refreshment facilities in the nave would improve the Cathedral's welcome.
- There are 780 chairs in the nave when it is 'at rest'. As all 780 are very rarely used at the same time, the number could be reduced.
- Great care should be taken when altering or suggesting alterations to lighting schemes, especially given the symbolic significance and meaning of light and dark in cathedrals. Of equal importance, is Spence's design concept of moving from sacrifice to redemption, from darkness to light, and the significance of light to Gothic architecture and to Christian theology.
- The renewed lighting scheme of 2010 has not been wholly successful. Improved lighting would significantly enhance the space (perhaps lending the possibility of colour to the grey walls which confront the congregation on both sides, the windows being deliberately set to only be seen from the front) – and encourage an atmosphere of welcome.
- Further exploration of the use of the small nave altar could lead to long-term liturgical changes being effected in the nave.
- A furniture audit followed by rationalisation of the furniture collection and storage provision could mitigate risks to people and cathedral fabric, and improve the efficiency and productivity of staff and volunteers.
- All actions should be informed by the Coventry Cathedral Arts Policy (2017).



The nave

6.10.1 NAVE LITURGICAL FURNITURE

SIGNIFICANCE

Significance Assessment: Liturgical Furniture

National Heritage Value: High

The nave liturgical furniture is of varying quality, but does contain some of the finest furniture designs in the new cathedral, which elevates the collection's design and rarity values to high. The finer pieces afford great insight into Spence's holistic design concept for the new cathedral, and elevate the collection to high associative value. The collection's local value is also high given that it is regularly used by visitors.

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The furniture has a practical role to play in the delivery of the mission but is not specifically related to it.	Low
<i>Active Place of Worship</i>	The furniture is a vital component in the working life of the Cathedral and is used on a daily basis by clergy and visitors alike. The nave chairs negatively impact the quality of the space as a place of worship when they are stored there rather than arranged for worship. The fixed furniture of the choir and the seating in the Hallowing Places are some of the most important pieces of designed furniture in the building and are historically, and aesthetically significant as a result. The nave chairs are also, despite the practical difficulties of storage, symbolic of the building and have been replicated in replacements.	Medium
<i>Post-War Art and Design</i>	The furniture across the building, while all individually having their own design histories, are nonetheless a unified set for the purpose of practical use in the new cathedral. Collectively, the furniture represents a consistent and coherent whole that is aesthetically, historically and communally valuable to the building. An array of designers, some who worked with Spence and others who did not, created unique, bespoke forms for the new cathedral, some of which are works of art in their own right.	Exceptional
<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Civic Pride and Community</i>	The furniture will carry communal memories for all those who have used them during services. The 'Coventry Chair' has been replicated but is not widely recognised.	Medium

6.10.2 NAVE NON-LITURGICAL FURNITURE

SIGNIFICANCE

Significance Assessment: Non-Liturgical Furniture

National Heritage Value: Neutral/Detrimental

Although often acquired and used out of practical necessity, the unsympathetic amassing of furniture within the new cathedral is detrimental to an appreciation and understanding of the nave and undermines Spence's holistic design concept. Such furniture has no design, rarity, associational or local value.

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	This has little role to play in the direct mission of the building except to facilitate events and meetings that help the building deliver its mission.	Low
<i>Active Place of Worship</i>	The furniture is a practical consideration for the building and is a necessary component of its working life.	Medium
<i>Post-War Art and Design</i>	Most of this furniture was not designed for the building and has no relationship to the original concept of the building. Consequently, many pieces are detrimental aesthetically and historically to the interior.	Detrimental
<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Civic Pride and Community</i>	In facilitating communal events and assisting the various local groups that use the building's spaces, this furniture does have a communal value. However, these are not important historical items, and they are not linked to the building specifically or the people who use them. This perception may change over time as certain quality pieces (especially specific benches in the ruins) may become favoured or remembered by individuals or groups.	Low

6.11 BAPTISTERY

SUMMARY HISTORICAL DEVELOPMENT

- **Pre-1951:** Spence experiments with a range of different forms for the baptistery, including a mandorla-shaped window and a large, straight-fronted bay.
- **1951:** Spence includes the baptistery in its current form in his competition design. It is to have the only window visible upon entering the new cathedral. Spence describes it as being of 'vital importance.' Spence's design locates the baptistery so that the font – an item of sacred furniture common to most Christian denominations – can be seen by the users of the Chapel of Unity.
- **1954:** Spence abandons his specification that the baptistery window should have pale glass with only hints of blue and rose.
- **1955:** Following a visit to Oundle School chapel to view the work of John Piper and Patrick Reyntiens, Spence commissions the pair to design and manufacture Coventry Cathedral's baptistery window.
- **1955:** Budget constraints lead to the baptistery window commission being temporarily suspended. Discussions about the design continue between Piper and Provost Howard.
- **1957:** A new estimate for the design and manufacture of the window is requested. Piper suggests a more abstract design, which is accepted by the Reconstruction Committee.
- **1957–1959:** Piper produces sketches and cartoons in paint, wax and collage, working in a converted barn in the grounds of his home. Reyntiens builds a 12ft high scale model of the baptistery window.
- **1959–1961:** Piper passes his cartoons to Reyntiens, who applies glass paints and adds lead lines to Piper's drawings. He manufactures the baptistery's glass panels to Piper's designs and in accordance with templates provided by stonemasons. Reyntiens is assisted by David Kirby and Derek White.
- **1961:** The completed baptistery panels are installed by the glaziers G. King and Sons of Norwich. The window consists of 576 panels in total, spread across 195 sections.
- **c.1959–1960:** Spence requires a boulder to be adapted for use as the new cathedral's font and discusses his trip to Iona (an early Christian site in Britain) with the architect Frankland Dark. Dark misunderstands Spence, believing he is talking about Ionia, in present-day Turkey. Dark suggests that Spence should source his boulder from Bethlehem.
- **1960–1962:** A boulder is transported from the Holy Land to Manchester by a network of Christian, Jewish and Muslim volunteers. After its arrival in Coventry it is unveiled in the ruined cathedral on 22 December by Henry Sumner, the seven-year-old son of a local carpenter. Keen to keep the boulder as natural as possible, Spence commissions Ralph Beyer to carve a simple scallop shell into the top of the boulder to function as the font's bowl. A drain for the bowl is bored through the rock.
- **c.1962:** The baptismal font is installed in the baptistery.
- **2001:** A fire breaks out in below the baptistery and fills the nave with smoke. It is subsequently cleaned.

SIGNIFICANCE

Significance Assessment: Baptistery

National Heritage Value: Exceptional

The Baptistery is one of the most important internal areas of the Cathedral and forms part of the wider context of the new cathedral nave. A set-piece of design in its own right, with the sculpted boulder and vast, high window behind, it is one of the defining spaces of the Cathedral. On axis with the Chapel of Unity it has an important visual relationship with it and is perhaps best seen from a central position between the two. A powerfully spiritual and holy place within the building, it carries exceptional historic, aesthetic and communal significance.

6.11 BAPTISTERY (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The baptistery is a highly visible and accessible part of the Cathedral which has a sacramental function, tangentially related to peace and reconciliation. The provenance of the font adds to this by materially linking it to the Holy Land. Notwithstanding these wider relationships, the baptistery does not stridently communicate Coventry's Post-War conception of peace and reconciliation.	Low	<i>Post-War Art and Design</i>	Connected on an axis to the stepped entranceway and projecting canopy of the Chapel of Unity, the baptistery occupies part of the western end of the nave. Formed of the only curving section of nave wall, which is punctuated with hundreds of regular-shaped apertures filled with coloured glass, it is one of the most impressive visual elements of the interior. It is Spence's iconic composition, fusing art and architecture. Reaching the full height of the building, the baptistery window is one of the most important works made by the partnership of John Piper and Patrick Reyntiens. Each pane is an enclosed abstract design. Taken together, the individual lights coalesce to form a unified design. The font, a huge boulder from near Bethlehem, provides a visual note of age, solidity and permanence.	Exceptional
<i>Active Place of Worship</i>	The baptistery is a site of the sacrament of baptism, the first sacrament, which marks a person's formal entry into the communion of the Church of England. Its position near the entrance and on the main processional route is important in this respect. Its window, unlike the others in the building, is visible upon entering the new cathedral, which contributes to the implied narrative of a journey to Christ through incremental revelation. Views into the Chapel of Unity are also important as baptism links all Christian faiths.	Exceptional	<i>Pre-Destruction Architecture</i>	Once inside the baptistery the pre-destruction architecture of the ruined cathedral is inaccessible, other than as a view through the west screen. There is some potential for further archaeological discoveries beneath the site of the new cathedral in the future.	Low
			<i>Civic Pride and Community</i>	The baptistery itself has importance as a site of baptism for the Christian community of the Cathedral, and for anyone who has been baptised or attended services there. There will also be considerable civic pride and a sense of Coventry's identity attached to the baptistery as one of the most recognisable and reproduced images of the building. Perhaps second only to the tapestry, the baptistery window is the most recognisable, high-quality and well-known of the artworks in the Cathedral.	High

6.11 BAPTISTERY (CONT.)

VULNERABILITIES AND CONFLICTS

- The ends of the reinforced tie-beams of the roof and the beams that run along the top of the baptistery are situated directly adjacent to the roof gutters. Any water ingress could undermine the pre-stressed, post-tensioned beams, with potentially serious consequences for the structural integrity of the building.
- A carefully planned maintenance routine and adherence to conservation principles when cleaning will minimise the threat to the aesthetic and material integrity of the windows.
- The font is vulnerable to deliberate or accidental damage, particularly due to clutter and the movement of furniture in the nave.
- The baptistery is open to the nave and is fluid as a space, defined only by the window. Encroachment of furniture or uses into this area is detrimental to its significance.

POTENTIAL FOR CHANGE

- There is an opportunity to establish a rigorous decision-making process, informed by specialist advice,⁸⁵ to plan the conservation and ongoing protection and maintenance of the baptistery and its windows.

⁸⁵ See Büro Rauch (2018) Survey of all the stained glass installed in the windows at Coventry Cathedral, for example

6.11 BAPTISTERY (CONT.)



The baptistery and font, seen from above



View of the font within the baptistery

6.12 BAPTISTERY WINDOW

SUMMARY HISTORICAL DEVELOPMENT

- **Pre-1951:** Spence experiments with a range of different forms for the baptistery, including a mandorla-shaped window and a large, straight-fronted bay.
- **1951:** Spence includes the baptistery in its familiar form in his competition design. It is to have the only window visible upon entering the Cathedral. Spence describes it as being of 'vital importance.' Spences' design locates the baptistery so that the font – an item of sacred furniture common to most Christian denominations – can be seen by the users of the Chapel of Unity.
- **1954:** Spence abandons his specification that the baptistery window should have pale glass with only hints of blue and rose.
- **1955:** Following a visit to Oundle School chapel to view the work of John Piper and Patrick Reyntiens, Spence commissions the pair to design and manufacture Coventry Cathedral's baptistery window.
- **1955:** Budget restrains lead to the baptistery window commission being temporarily suspended. Discussions about the design continue between Piper and Provost Howard.
- **1957:** A new estimate for the design and manufacture of the window is requested. Piper suggests a more abstract design, which is accepted by the Reconstruction Committee.
- **1957–1959:** Piper produces sketches and cartoons in paint, wax and collage, working in a converted barn in the grounds of his home. Reyntiens builds a 12ft high, scale model of the baptistery window.
- **1959–1961:** Piper passes his cartoons to Reyntiens. Reyntiens applies glass paints and adds lead lines to Piper's drawings. He manufactures the baptistery's glass panels to Piper's designs in accordance with templates provided by stonemasons. Reyntiens is assisted by David Kirby and Derek White.
- **1961:** The installation of the completed baptistery panels by the glaziers G. King and Sons of Norwich begins. The window consists of 576 panels in total, spread across 195 sections.

SIGNIFICANCE

Significance Assessment: Baptistery Window

National Heritage Value: Exceptional

The Baptistery Window is one of the founding artworks of the new cathedral and holds exceptional value artistically, aesthetically and historically. Conceived and designed by the foremost partnership in Post-War stained glass design, the window is an internationally significant piece of sacred art. It holds high communal value for its position as one of the most recognisable elements of the interior of the new cathedral, but it is not fully appreciable as an artwork from the outside. Its abstraction and use of colour across the separate panes of glass make it one of the most impressive and ambitious examples of Post-War glazing. It pre-dates the larger work the designers completed at Liverpool Metropolitan Cathedral.

6.12 BAPTISTERY WINDOW (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	<p>The baptistery window dominates what is a highly visible and accessible part of the Cathedral. It has therefore a function, tangentially related to peace and reconciliation.</p> <p>Notwithstanding these wider relationships, the baptistery window does not stridently communicate Coventry's Post-War conception of peace and reconciliation, but provides a backcloth for the contemplation of these themes for visitors, particularly when seen together with the font.</p>	Medium	<i>Post-War Art and Design</i>	<p>Connected on an axis to the stepped entranceway and projecting canopy of the Chapel of Unity, the baptistery is a designed space occupying a part of the western end of the nave. Formed of the only curving section of nave wall, which is punctuated with hundreds of regular-shaped apertures, each filled with coloured glass, it is one of the most impressive visual elements of the interior. It is Spence's iconic composition, fusing art and architecture. Reaching to the full height of the building, the baptistery window is one of the most important works made by the partnership of John Piper and Patrick Reyntiens. Each pane is an enclosed abstract design. Taken together, the individual lights coalesce to form a unified design.</p>	Exceptional
<i>Active Place of Worship</i>	<p>The baptistery is a site of the sacrament of baptism, the first sacrament, which marks a person's formal entry into the communion of the Church of England. Its position near the entrance and on the main processional route is important in this respect. Its window is visible upon entering the Cathedral, unlike other windows in the building, which contributes to the implied narrative of a journey to Christ through incremental revelation. Views into the Chapel of Unity are also important as baptism links all Christian faiths.</p>	Exceptional	<i>Pre-Destruction Architecture</i>	<p>Once inside the baptistery of the new cathedral the predestruction architecture of the ruined cathedral is inaccessible, other than as a view through the west screen.</p>	Low
			<i>Civic Pride and Community</i>	<p>The baptistery window is one of the key artworks in the building and defines one of the most significant religious spaces within it. As a highly recognisable image of the building that has been widely reproduced and disseminated, it has substantial resonance as a symbol of the building. Consequently, it has a high level of civic value for Coventry itself.</p>	Exceptional

6.12 BAPTISTERY WINDOW (CONT.)

VULNERABILITIES AND CONFLICTS

- Although the window paint is well-adhered, it is not recommended to continue to regularly clean the baptistery window. The lower sections of the window seem to have been cleaned more regularly than the upper sections, and soon this will create an aesthetic disparity between the extremely clean lower parts of the window and the dirtier upper sections.
- Although the window suffers from water ingress, protective glazing is not recommended. While this would relieve the window from its function as a barrier from the elements, the implementation of this system would be extremely disfiguring. Other methods of controlling and managing the water ingress should first be explored, and developed alongside advice from a stone conservator.
- It is preferable to leave the cracked glass pieces untreated. Many are not at imminent risk of coming loose and show no signs of further movement. It is even possible that some were cracked during the manufacturing or installation process, and have been historically stable since the initial damage has occurred. Intervening may cause more problems, practically and ethically, than it would solve.
- The checkerboard design of the baptistery window is such that it appears to contain as much stone as it does glass. It is therefore an inextricable part of the architectural narrative of the new cathedral, and is both an important piece of architecture and glass. The undulation of the window, and the alternation of stained glass and stone, has a strong rhythm that would be entirely broken and entirely changed by the installation of a protective glazing. A protective system, composed of large expanses of sheet glass, would produce a different exterior appearance than currently experienced. A leaded, protective glazing mirroring the forms of the original leaded matrix would create a strong parallax issue, especially apparent as a result of the way the window curves and undulates.
- A stone specialist should assess mortar joints and cracks in the sandstone, and address any issues. These will provide channels for water to enter the interior of the building. If deemed appropriate by a stone conservator, a breathable, hydrophobic layer (such as those manufactured by KEIM) should be carefully applied to the sandstone to prevent the stone from drawing in moisture via capillary action. Investigations by a stone specialist with probes is first recommended, before a more developed plan is implemented. Although a mineral paint water-repellent barrier should not drastically discolour the sandstone, it may lead to a slight colour change, usually having a darkening effect.

POTENTIAL FOR CHANGE

- Visual monitoring of the internal environment after this intervention is highly recommended, in order to assess the efficacy of these techniques at arresting the issue. It is possible that regular and properly applied applications of putty and a suitable mineral layer will remedy the problem to a satisfactory level. Otherwise, bringing the glass into a protected environment, or devising a water management system, should be explored as a long-term solution.
- The baptistery window would benefit from more substantial visitor orientation and interpretation. It is usually the first major artwork of the building seen by visitors and it has an important axial relationship with the entrance to the Chapel of Unity that could be more comprehensively explained.
- The window would benefit from de-cluttering the spaces around it so it is fully appreciable and visible from all areas of the nave, including the entrance.

6.12 BAPTISTERY WINDOW (CONT.)



Close-up on one of panels of the baptistery window



The baptistery window seen from the steps to the Chapel of Unity.

6.13 WEST SCREEN

SUMMARY HISTORICAL DEVELOPMENT

- **1951:** Spence designs the west screen to be a link between the ruined and new cathedral. He intends it to be moveable; a notion he will abandon.
- **c.early 1950s:** Spence revises his design for the west screen, raising its height.
- **c.1953:** Spence commissions John Hutton to design and manufacture the west screen. Hutton begins a dialogue with Provost Howard to determine the imagery that will be used. Spence details the scale, type of figure and opacity he requires.
- **c.1953–1959:** Hutton works with the structural engineer Ove Arup to determine a method of execution and installation that will provide the requisite stiffness. The solution is to hang the screen from the roof, stiffening it by making tie rods, which are clearly visible from the porch and nave. Hutton revises his design to accommodate the frame. The screen will include alternating banks of Old Testament figures, saints and angels.
- **c.1953–1959:** Hutton designs each figure at a quarter of the requisite size and pastes the designs into a book. The Reconstruction Committee accepts Hutton's preliminary design and the artist develops the figures in more detail, eventually producing full-sized cartoons for 66 figures. Marigold Dodson poses for the figures of the angels and Hutton occasionally uses himself as the model for other figures.
- **c.1955–1959:** Hutton requests that Provost Howard recommend more female saints to be included in the design. Provost Howard discusses the proposal with Canon Morre Darling and Canon Proctor before suggesting several.
- **c.1955–1959:** John Hutton develops new engraving techniques for use on the west screen.
- **1959:** Hutton employs the London Sand Blast Company to create the initial outline on each of the panels.
- **1959–1961:** Hutton engraves and polishes the glass panels.
- **1961:** The glass panels are installed, placed in a suspended bronze frame manufactured by Crittall of Braintree, Essex.
- **1961:** Spence is unhappy with the opacity of the engraved figures and requests that Hutton polishes the panels again, *in situ*.
- **1962:** Hutton completes work on the west screen.
- **1962:** Jacob Epstein's ten cherub doorknobs are affixed to the west screen's doors. They are re-casts of the doorknobs made for the Convent of the Holy Child Jesus, Cavendish Square, London, which were themselves remodelled portraits of the artist's granddaughter, Annabel.
- **1962:** Soon after the Cathedral is consecrated, the barrier beneath the porch is erected to control crowds and protect the glass of the west screen.
- **2001 and 2002:** The west screen is vandalised and sustains some mechanical damage. Hutton's engraved panels are unaffected.
- **2006–2016:** The tension rods in the screen (thought to be part of Ove Arup's original design) have to be retensioned.
- **January 2020:** Vandals smash one of the lower angel panels, causing serious damage.

SIGNIFICANCE

Significance Assessment: West Screen

National Heritage Value: Exceptional

The west screen has exceptional aesthetic and historic significance. The work of one of the foremost glass artists of the 20th century and a modern interpretation of a medieval west front of a cathedral, it is an exceptional work of sacred art. Its transparency and relationship to the ruins and the nave of the new cathedral make it communally important as a part of the building that is seen by all visitors. Extensive knowledge of its creation, despite its pioneering techniques, mean its evidential value is low. Its aesthetic qualities have been detrimentally impacted by the bronze railing in the Porch and the furniture in the entrance area.

6.13 WEST SCREEN (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The west screen, through its images of a heavenly host, represents ultimate divine peace and reconciliation. Its position as the fulcrum between the ruined cathedral and the nave of the new cathedral, enabling views of both, arguably signifies the permeability of temporal and spiritual peace and reconciliation through the medium of God's grace.	Medium	<i>Pre-Destruction Architecture</i>	The glass west screen was a key component of Spence's design. It depicts a heavenly host and enables views of the ruined cathedral from within the new cathedral's nave and of the new cathedral's nave (reflections permitting) from the ruined cathedral and porch. These views are mediated through the Christian symbolism of Hutton's design and retain the ruined cathedral's contribution to a holistic appreciation and understanding of the Cathedral.	Medium
<i>Active Place of Worship</i>	The transparency of the glass and partial transparency of the engravings enables a view of the interior of the nave both from the ruined cathedral and from the porch; although, this is occasionally compromised by reflections. Its symbolism echoes that on the west fronts of the European cathedrals of the medieval period, linking it to a long-held Christian symbolic tradition. An important visible component in the religious life of the Cathedral, the west screen plays a role in all journeys through the site.	High	<i>Civic Pride and Community</i>	There is significance attached to the communal value of the west screen as a highly visible and recognisable element of the building. Its reproduction in books, articles and journals means it has a cultural cachet that extends beyond the city and, like the tapestry and the baptistery window, often stands as a symbol for the whole building. For the casual visitor, it can represent a physical barrier to entering the building.	High
<i>Post-War Art and Design</i>	The west screen was conceived by Spence as the fulcrum between the ruined cathedral and his new nave. As such, it carries considerable importance as the decorative lens through which the two elements of the Cathedral are seen from the viewpoint of the other. It is arguably John Hutton's finest work, made more notable for his close collaboration with both Spence and Ove Arup. The depictions of angels, saints and figures from the Old Testament is a modern re-interpretation of the sculptural embellishment found on the west fronts of many medieval cathedrals. Aesthetically distinctive and impressive in scale, it is one of the defining artistic features of the building, merging art, architecture and engineering to powerful effect.	Exceptional			

6.13 WEST SCREEN (CONT.)

VULNERABILITIES AND CONFLICTS

- As with most glass doors and screens, the west screen can be quite reflective from the exterior. This can act as a visual barrier to the Cathedral's welcome, contrary to the design intention to allow people to see into the new cathedral from the outside. It does, however, reflect the ruin back to visitors, which is positive.
- The barriers beneath the porch visually detract from the west screen and reduce legibility of the entrance(s) to the new cathedral. They were installed to protect the west screen from damage, but are not always successful in this..
- The barriers prevent the west screen being used as originally intended. It could be argued that the barriers are both physical and psychological, impacting negatively upon the Cathedral's ministry of welcome. It makes 'crossing the threshold' more intimidating.
- Any increased use of the west screen as an entrance to the Cathedral will likely pose a risk to its condition, which is currently sound.
- Furniture and clutter immediately inside the nave detracts from an appreciation of the west screen, both within and without the Cathedral. More seriously, it poses a threat to the condition of the west screen, with any damage caused by heavy furniture likely proving catastrophic.
- There is relatively high airflow through the west screen due to gaps in the screen in excess of 10mm created by the doors not closing 'flush'. This causes temperatures and humidity fluctuations near the screen.
- Anecdotally, schoolchildren are encouraged to touch the screen's etchings, which explains the presence of grease deposits on the glass at lower levels.

POTENTIAL FOR CHANGE

- There is an opportunity to re-consider the use of the existing barriers beneath the porch. These could be replaced with moveable or fixed alternatives, removed altogether or retained. Proper consideration should be given to the risk/cost/benefits of the current and any future use of barriers.
- There is an opportunity to review the entrance/exit at the west end of the Cathedral with a view to the possible reinstatement of the original intended principle entrance and exit. Any such consideration should take into account the possible wear and tear caused by increased use of the west screen.
- There is an opportunity to reduce clutter and rearrange furniture near the west screen to mitigate the risk of accidental damage to the screen. This reconfiguration would improve the Cathedrals' sense of 'welcome' to visitors.
- There is an opportunity to review how members of the public and tour groups interact with and learn about the glass. This could be done through supervised access to Hutton's cartoons.

6.13 WEST SCREEN (CONT.)



The west screen as seen from the balcony of the roof access stair - showing the steel ties that support it.



The west screen (C) Flickr Commons, John Gearson 2018

6.14 NAVE WINDOWS

SUMMARY HISTORICAL DEVELOPMENT

- **1952:** Spence commissions ten nave windows from the Royal College of Art's Head of Stained Glass, Lawrence Lee, and two students, Geoffrey Clarke and Keith New. The artists designed three windows each and collaborated on the 10th.
- **1954:** Designs for the windows are submitted to, and approved by, the Reconstruction Committee.
- **1954:** Robin Darwin of the Royal College of Art asserts that the college will judge the quality and suitability of the artists' designs for the nave windows. Spence appeals to the Reconstruction Committee to be given authority over approving all artworks commissioned for the Cathedral, including the windows.
- **1956:** Six of the 10 windows are completed in the artists' studios at the Royal College of Art.
- **1956:** The six completed windows are displayed in the Cast Court at the Victoria and Albert Museum.
- **1958:** The remaining four nave windows are completed.
- **1960–1961:** The nave windows are installed.
- **2000s:** Norgrove Studios install grills on some of the lower windows.

SIGNIFICANCE

Significance Assessment: Nave Windows

National Heritage Value: High

The nave windows hold exceptional aesthetic value for their contribution to the overall character and appearance of the central worship space but are varied in their artistic quality. Historically important as part of the original concept for the interior, they were produced by a group of nationally recognised artists, some of whom were students at the time. The artistic concept and manufacturing process has been well documented and so their evidential value is low. Communally they represent part of the nave and are seen less as individual pieces of art so their communal value is also low.

6.14 NAVE WINDOWS (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The nave windows, as a founding artwork, are an important element of the spiritual message of the building and part of the finale of the Spence route when looking back towards the west screen. Their relationship to the wider message of peace and reconciliation is couched in a symbolic visual language that expresses mankind's relationship with God.	Medium	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	The strong visual symbolism and the manner in which the windows convey religious themes through colour and imagery, contribute to the nave as a worship space. The Christian symbolism can be both allusive and elusive, making it quite challenging to comprehend beyond its aesthetic qualities.	High	<i>Civic Pride and Community</i>	The windows are an important component of the nave but are less well known as individual works of art than the west screen, the baptistery window or the tapestry. Not appreciable until at the high altar facing west, nor from outside, the windows contribute strongly to the sense of place for visitors who commit to journey to the high altar, but not for others. Images of the windows – most famously in the painting of the consecration by Cuneo – mean they are famed as a prominent component of the interior of the new cathedral. It is worth noting that the 'children's window' was paid for, at least in part, by pennies collected by the children of the city. There is therefore some community and civic value to the particular window.	Low
<i>Post-War Art and Design</i>	The nave windows represent one of the most important visual spectacles the building offers. Seen together, the array of coloured light when viewed from the high altar is arguably one of the most impressive visions in coloured and stained glass in the UK. Up close, the symbolism and figurative designs are aesthetically accomplished and well-crafted. The artists were largely unknown at the time of the commission and this adds to the progressive spirit of the building, as does the fact that new techniques were used in the artistic process. Historically significant for the continuation of a medieval craft, they also represent the modernisation of ecclesial glass on this scale.	Exceptional			

6.14 NAVE WINDOWS (CONT.)

VULNERABILITIES AND CONFLICTS

- The stained glass at Coventry is inseparable from its architectural envelope, simultaneously a work of architecture and glass. Any considerations of the nave and/or its windows must take this into account.
- The general environment around the windows is cluttered, with chairs often stacked in large quantities next to the glass, partially blocking views of several of the lower sections. There is also the possibility that such clutter will cause accidental damage to the windows.
- Some of the glass post-dates the windows' date of manufacture. Repairs are likely to have been undertaken in the last decade.
- Dust, dirt and cobwebs have accumulated on and around many of the nave windows. There are some soot deposits on the glass. The exterior side of the windows is extremely clean, suggesting they are cleaned regularly, perhaps without adherence to conservation principles.
- The manufacture and construction of the windows varies in quality from window to window.
- The nave windows have suffered an arguably poorly executed attempt to address water ingress in recent years through the application of unsuitably mixed putty. It is not clear if these repairs have been recorded or monitored.
- The dim light of the windows does not necessarily complement the Tablets of the Word. Beyer had expected clear windows to be installed, which would have illuminated the tablets with pale light.
- The windows can only be fully appreciated once a journey to the high altar has been completed and the visitor turns to face the liturgical west. If visitors do not complete this journey, or are directed away from turning to face the west, the climactic effect of Spence's vision will be lost to them. This is therefore an experience that many visitors will miss and even those taking the Eucharist tend to be directed back to their seats down the side aisle so also miss the full experience which Spence intended.
- There is a great deal of symbolism in the windows that will not be easily comprehensible to many visitors without guidance.

POTENTIAL FOR CHANGE

- There is an opportunity to establish a rigorous decision-making process, informed by specialist advice⁸⁶, to plan the conservation and ongoing protection and maintenance of the nave windows. This will need to take into account the effect any change, restoration, removal or loss will have on the overall significance of the nave.
- There is an opportunity to reduce risk and visual barriers to the windows by removing clutter from around them.
- New, appropriate interpretation of the windows and their symbolism could increase intellectual accessibility.

⁸⁶ See Büro Rauch (2018) Survey of all the stained glass installed in the windows at Coventry Cathedral, for example

6.14 NAVE WINDOWS (CONT.)



The nave windows seen from the quire

6.15 QUIRE

SUMMARY HISTORICAL DEVELOPMENT

- **c.1951:** Spence intends the quire stalls to be moveable and their canopies to reference those regularly seen in Gothic cathedrals. He conceives them to be 'two avenues of thorns surmounting the stalls as a prelude to communion'. The proposed angular forms are inspired by a carved, geometric mirror Spence sees in Graham Sutherland's sitting room.
- **c.1950s:** Antony Blee designs the quire furniture to Spence's concept specification, including a Bishop's Cathedra, Provost's stall, Dean's stall and quire stalls. Blee is assisted by Gerald Brasted. The furniture is made by John Higgin of Bury, Lancashire.
- **c.1962:** Dame Elisabeth Frink makes a gilt copper *Flame of the Holy Spirit* to be mounted above the Dean's stall and a gilt copper Mitre to be mounted above the Bishop's Cathedra.

SIGNIFICANCE

Significance Assessment: Quire

National Heritage Value: High

The quire holds exceptional aesthetic value as a component part of the nave and for its expressive modern adaptation of earlier medieval forms. It is highly visible and holds high historic value as part of the original concept despite being completed relatively late in the scheme. Its evidential value is low due to its design and construction being well-documented and understood.

6.15 QUIRE (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The quire has some significance in reconciliation, but this is limited to its associative value to the nave only. It has value as the site of a number of historically important performances and services, not least the War Requiem which was performed following the consecration in 1962.	Low	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	The quire plays a prominent and active role in the life of the Cathedral and, along with the organ, is at the heart of its musical tradition. The quire explicitly defines and separates the sanctuary and high altar from the nave's congregation.	High	<i>Civic Pride and Community</i>	The quire has an important role in the musical and life of the Cathedral, as well as for secular events and concerts. It therefore holds value to local, national and international audiences and musicians. It is the centre of the choral life of the Cathedral, led by the Choral Foundation and the Chamber Choir.	High
<i>Post-War Art and Design</i>	Reminiscent of the quire canopies found in many Gothic cathedrals, the stalls themselves were designed to evoke two rows of thorns – a prelude to the high altar's resurrection symbolism. Bold, geometric and highly visible within the nave, the quire is a fundamental design component which frames the tapestry and is viewed in conjunction with the organ. Raised above the nave and in a robust and aesthetically unifying design, the quire is one of the most recognisable parts of the Cathedral interior.	Exceptional			

6.15 QUIRE (CONT.)

VULNERABILITIES AND CONFLICTS

- The rear panels to the quire stalls are zigzag in plan and quite low, at less than three metres high. The result is that they reflect the sound towards the tapestry, the nave, and up into the air, but there are no surfaces to reflect the sound back to the choir. Therefore, when the choir sing, the sound is dispersed and dissipated. Choristers cannot hear themselves or their colleagues and are often drowned out by the organ. Large choirs fare better than smaller groups.
- The quire stalls partly compromise views of the eastern-most Tablets of the Word.
- The aesthetic, symbolic and practical viability of the quire stalls has been called into question. However, the furniture and its design are arguably as integral to the quire as the quire is to the new cathedral.
- The quire is largely and prescriptively a liturgical space, which can seem remote or intimidating to casual visitors.

POTENTIAL FOR CHANGE

- It might be possible to improve the acoustics of the quire and the nave which would improve the sound of the choir. Specialist advice would be needed to explore options that wouldn't be detrimental to the significance of the quire or the nave.
- Expanding the Cathedral's music offer has the potential to increase the use of the quire area. However, any plan to do this will have staffing and therefore financial implications.
- The quire stalls and other furniture located in the quire are part of Spence's original design concept. Any change to the current content and/or configuration of the quire should be considered with the utmost care and sensitivity.

6.15 QUIRE (CONT.)



The quire, showing the organ in the background



The southern side of the quire, showing seating and stalls.

6.16 SANCTUARY AND HIGH ALTAR

SUMMARY HISTORICAL DEVELOPMENT

- **1961:** Following the rejection of an earlier design by Robert Gooden for being too Byzantine, Spence commissions Geoffrey Clarke to design and make a cross for the high altar. Clarke carved a cross from polystyrene, from which a mould was made. It was then cast in silver.
- **1961–1962:** Clarke produces design sketches in monotype.
- **1962:** Clarke produces a small maquette of his high altar cross, which is accepted by the Reconstruction Committee.
- **1962:** Clarke's high altar cross is installed and gilded *in situ*.
- **1962:** Hans Coper is commissioned to make six sanctuary candlesticks. They are to be seven feet high, with three placed on either side of the high altar. Coper gains the approval of the Reconstruction Committee after he produces two one-foot maquettes. The two darker candlesticks are hand-thrown in seven pieces; the four lighter in six pieces.
- **2018:** At least one section of Clarke's high altar cross is re-gilded.

SIGNIFICANCE

Significance Assessment: Sanctuary and High Altar

National Heritage Value: Exceptional

The sanctuary and high altar hold exceptional aesthetic, historic and communal value for the Cathedral. As the most important part of the nave and the focus for all services the components that make up the space are all of modern design but they echo and continue early Christian traditions. In the plan form of the spaces, they provide a continuum with English church liturgy of over a thousand years. Designed by a number of notable artists who worked with Spence, these spaces contain an historically important series of Post-War, 20th century sacred art. Well documented and studied, their evidential values are low.

6.16 SANCTUARY AND HIGH ALTAR (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The sanctuary and high altar are the most important religious spaces in the nave and are fundamentally important to the Christian message of the building. The services delivered from these spaces emanate the messages and values of the Cathedral and have done so since it was constructed. They are historically and communally the focus of the core messages and activity relating to the mission of peace and reconciliation and the wellspring from which these messages echo across the world.	Exceptional	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	As the focal point of the Christian life of the building and of all the services that take place in the nave, they are the most significant spaces. Made of a conglomeration of space, art and architecture, they are historically, communally and artistically the focus of the religious life of the building and the site of numerous important services.	Exceptional	<i>Civic Pride and Community</i>	As the centrepiece of the Cathedral, there is considerable importance attached to this area for its role in the communal life of the building. Historically the focus for a number of important religious services, commemorative events and concerts, it has an important place in the religious and civic life of Coventry. As individual pieces, the artworks are not as well known as some of the other, larger pieces in the building. Visitors may not approach them to examine them closely.	Medium
<i>Post-War Art and Design</i>	The sanctuary and high altar are comprised of a number of different components that contribute to the space overall. In liturgical terms, it represents a continuum of earlier modes of worship by its position in the plan and its relationship to the nave. The altar, altar cross, altar chairs and candlesticks are all of highly individual, modern design and together, form a powerful artistic ensemble that show a range of materials and an array of modern and traditional techniques.	Exceptional			

6.16 SANCTUARY AND HIGH ALTAR (CONT.)

VULNERABILITIES AND CONFLICTS

- The sanctuary is the holiest place in the Cathedral and as such can seem intimidating to some visitors.
- The high altar is around 1.2m high and is positioned around 20m away from the congregation. It can seem rather remote to both the clergy and congregation. However, this remoteness may be as appealing to some as it is difficult for others. It is arguable that the high altar best serves its purpose during larger, formal acts of worship that benefit from a sense of gravitas, awe and atmosphere of solemnity.
- The sanctuary and high altar are the core of Spence's design and therefore there is little, if any, scope to consider re-siting it.
- Clarke's altar cross is vulnerable to deliberate or accidental damage. Its condition should be subject to ongoing conservation assessment, with actions taken in response to specialist advice. It is particularly important to consider the quality of the metallurgy of the cross and its added susceptibility to discolouration as a result of impurities in the silver. The cross needs to be cleaned every 6 months to ensure a constant state of repair. Its conservation should be discussed with metal restorers Grant Macdonald, who carried out a previous restoration.
- Large events and dinners are served from a temporary kitchen set up between the sanctuary and the Lady Chapel, which is detrimental to significance and is very incongruous within this space, as the primary place of worship.

POTENTIAL FOR CHANGE

- The high altar is the very heart of the sanctuary and the predominant focus of its public mission of Christian witness. Any change to its material, liturgical and symbolic use should be considered with the utmost care and sensitivity.
- There is scope to explore the use of the nave and other, moveable altars in a programme of complementary acts of worship that would be better expressed in more intimate or informal ways, reserving the high altar for use during festival worship and Sunday Eucharist, for example.

6.16 SANCTUARY AND HIGH ALTAR (CONT.)



The high altar showing the candlesticks and tapestry.

6.17 LADY CHAPEL

SUMMARY HISTORICAL DEVELOPMENT

- **1950:** A Lady Chapel is explicitly included in the new cathedral design brief.
- **1951:** Spence includes a wall separating the Lady Chapel from the sanctuary in his cathedral competition design.
- **c.1952:** Spence removes the chancel wall, separating the Lady Chapel from the sanctuary from his design but only after he has commissioned Graham Sutherland to design the *Christ in Glory in the Tetramorph* tapestry, which was originally intended to be mounted on this wall.
- **1956–1957:** Financial constraints see the proposed pink sandstone of the Lady Chapel replaced with painted concrete.
- **c.1962:** Hans Coper is commissioned to make two aluminium candlesticks for the Lady Chapel.
- **c.1962:** 'Mr Grunau' donates the top for the Lady Chapel altar.
- **1962:** Sutherland's tapestry is hung in the Lady Chapel.
- **1964:** The Cathedral commissions Spence to design a cast-iron lattice screen to enclose the Lady Chapel.
- **1970:** John Bridgeman's *Mater Dolorosa* is installed in the Lady Chapel.

SIGNIFICANCE

Significance Assessment: Lady Chapel

National Heritage Value: High

The Lady Chapel has high historic and aesthetic significance as a component part of the nave and as a space for worship with its own design integrity. It holds historic value as a modern interpretation of an earlier form of extended chapel to the rear of the high altar. One of the few spaces in the Cathedral to feature figurative sculpture, it echoes that historic continuum more than other areas of the nave. While communally important to visitors, it is less used than other parts of the nave and is considered of medium communal value. It is well-documented in terms of design and historic change, and therefore has low evidential value.

6.17 LADY CHAPEL (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The Lady Chapel is an important area of the building that contributes to the overall mission of the Cathedral but does not have a specific role in this value.	Medium	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	The Lady Chapel is an active place of worship within the new cathedral in its own right – it is used weekly for Mothers Union services.	High	<i>Civic Pride and Community</i>	As well as being a visible part of the interior of the new cathedral, the Lady Chapel is used for services and so has a specific role in the communal life of the building.	High
<i>Post-War Art and Design</i>	The Lady Chapel contains a conglomeration of art and architecture, some elements of which show a break from the design of the nave. The concrete ribs of the roof are visible and the punched apertures of the full-height fenestration are unique in the building. It underwent significant change in the later design phases of the building and was not completed as Spence intended. A highly successful element of the space is the manner in which the scale of the tapestry changes to become a Reredos to the Lady Chapel altar. The screen, designed by Spence in 1964 is highly distinctive and provides transparency to the high altar. Formed of high, thorn-like uprights, it echoes the Crown of Thorns motif at the nearby Chapel of Gethsemane. The chapel also contains a statue of Mary, Mater Dolorosa, by John Bridgeman – a rare piece of figurative sculpture in the building.	High			

6.17 LADY CHAPEL (CONT.)

VULNERABILITIES AND CONFLICTS

- The Lady Chapel is demarcated by a lattice screen, creating a sense of only partially private worship. It is easily viewed from the thoroughfare that runs between the sanctuary and the Lady Chapel.
- The Lady Chapel is the site of Sutherland's *Christ in Glory in the Tetramorph* tapestry, arguably the most significant artwork in the Cathedral, which impacts upon any use or proposed change in this area.
- The scale of the Sutherland tapestry means it cannot be properly appreciated from within the Lady Chapel. The image of the crucifixion at the foot of Sutherland's tapestry dominates, which can create a rather solemn atmosphere in the chapel.
- The narrow shape of the Lady Chapel makes it a difficult space to use liturgically, and this is not helped by the location of the Bridgeman's *Mater Dolorosa* statue, a work of art which provokes mixed responses.

POTENTIAL FOR CHANGE

- There is scope to experiment with different seating arrangements in the Lady Chapel, perhaps in the round and using different chairs.
- The Lady Chapel is a more intimate space than the nave and there may be scope to increase the number of services which take place here, should there be sufficient demand.

6.17 LADY CHAPEL (CONT.)



The high wall of the Lady Chapel, seen from the High Altar

6.18 CHAPEL OF UNITY

SUMMARY HISTORICAL DEVELOPMENT

- **1945-1950:** The first Chapel of Unity is established in the crypt of the ruined cathedral which remains in use until the new cathedral is opened.
- **1951:** Spence includes the Chapel of Unity in his original competition design, as per the competition instructions.
- **1957-1958:** Spence re-designs the Chapel of Unity, replacing the proposed stone link to the new cathedral with glass and removing a glass screen that would have separated the two elements. The re-design also includes: the reduction of the chapel's floor area; the use of cast concrete for the structure; the reduction of the number of projecting buttresses to 10, and the use of a strip of clear glass to divide them from the circular drum; and the exterior cladding changed to slate.
- **c.1958:** Margaret Traherne is commissioned to design 13 dalle de verre windows for the chapel.
- **1960:** Einar Forseth is commissioned to design the floor of the Chapel of Unity.
- **1961:** Traherne's 13 windows are installed.
- **1961:** Einer Forsyth's design for the mosaic floor is approved.
- **1961:** Mosaicist Trata Maria Drescha of Whiteheads produces a sample panel to Forsyth's design.
- **1962:** The mosaic floor is completed and installed.
- **c.1962:** Crittal, the firm that had produced the frame for the glazed west front, donates a glass topped table and suspended aluminium cross.
- **c.1962:** Spence installs a fan-shaped, slatted, wooden canopy over the central table.
- **1969:** *The Head of Christ Crucified* is created out of a motorcar and installed at the entrance to the Chapel of Unity.
- **2017-2018:** The chapel is subject to a substantial external repair project.

SIGNIFICANCE

Significance Assessment: Chapel of Unity

National Heritage Value: High

The Chapel of Unity holds exceptional aesthetic significance for its visual appearance both inside and out. Its plan form and architectural concept make it historically significant as a structure for Christian worship and it has an important functional and aesthetic relationship with the nave and the Chapel of Industry and Christ the Servant. Communally significant to those who visit and use the chapel in particular, it is a focus for a range of local and international activity. Evidentially low due to the well-documented and understood nature of its design and construction.

6.18 CHAPEL OF UNITY (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The chapel was conceived by a group of Christian denominations who met post-destruction in the west crypt. It is illustrative of an important continuum between the ruined and new building. It also has an important role in the reconciliation mission of the Cathedral more generally and is a focus for specific commemorations and activities in that regard.	High	<i>Post-War Art and Design</i>	Axially related to the font and designed in the shape of a star, the chapel is contiguous with the nave but with its own unique spatial and decorative qualities and characteristics. Spence's analogy for the space was a Crusader's tent. The dalle de verre glass by Margaret Traherne – the only such glass in the building – and the mosaic floor designs are a particularly expressive combination within the fabric of the building. The floor is of interest as it slopes gently to a central point intended to be symbolic of prayers coming together. Combined with the overall form the chapel is, inside and out, one of the most exuberant parts of the Cathedral in design terms and is arguably one of the most distinctive and colourful areas. This is in architectural contrast to the Chapel of Industry and Christ the Servant. The materials are representative of those used in the Post-War period but of high-quality. The exterior, clad in Westmorland Slate, is particularly noteworthy from the outside as it contrasts strongly with the sandstone of the rest of the Nave and Ruins.	Exceptional
<i>Active Place of Worship</i>	The chapel has a prominent and active role on the life of the Cathedral and a unifying role between faiths, being the site of both services and ecumenical discussions. However, it does not play a role in the main liturgical spaces of the new cathedral, as it was conceived as a separate but physical connected space.	Medium	<i>Pre-Destruction Architecture</i>	N/A	N/A
			<i>Civic Pride and Community</i>	The chapel is a focus for consistent and regular (but small) community activities, events and installations. It has a licence to conduct weddings and can be considered one of the most active parts of the Cathedral in local community terms. The chapel has its own designated access so can be used without necessarily entering the nave of the new cathedral. There is, additionally, considerable value in its role as a site of visitation and unlike some of the other areas of the building is highly visible from the entrance to the nave.	Medium

6.18 CHAPEL OF UNITY (CONT.)

VULNERABILITIES AND CONFLICTS

- The dalle de verre windows will continue to shale and delaminate under stress if water ingress continues to be a problem.
- Repair and conservation work carried out in 2017–2018 recommended the need to monitor the condition of the chapel carefully. Future planning needs to take into account the management of the interior and exterior by separate groups to avoid potential conflicts.
- The chapel's windows are vulnerable to the accumulation of dirt internally. Cleaning them would present a conservation challenge, but would considerably enhance the space.
- The Chapel of Unity cannot be accessed from within the new cathedral except via steps (a temporary ramp has been installed). Access via external doors in the 'link' between the chapel and the new cathedral reduces the need to negotiate steps but does not eliminate it. This is both physically and intellectually inconsistent with the Chapel's promotion of the concept of unity in faith.
- The small ecumenical group who manage the chapel (formally the Chapel of Unity: Ecumenical chapel serving Coventry and Warwickshire) are very politically engaged and the space is often dominated by politically charged displays, as well as by the cascade of paper cranes suspended from the screen. Some concern has been expressed at the variableness of the quality of some of the materials on display. The chapel's cluttered, transient appearance inhibits the appreciation and impact of its permanent art, fixtures and fittings.
- The chapel is very cold in the winter and difficult to heat, which can inhibit use.
- The chapel is not large enough to accommodate all the services held in it (for example, the Hiroshima Day service and occasional funeral or memorial services). The porch leading to the chapel is used in order to accommodate larger groups of people attending these services.
- Access into the chapel is very difficult for mobility impaired visitors.

POTENTIAL FOR CHANGE

- There is much more that could be done to communicate the unique significance of this ecumenical space within the new cathedral, and to draw visitors into its message of reconciliation.
- The chapel is quite dark. This could potentially dissuade people from using it. However, it also presents an opportunity to utilise its unique atmosphere liturgically.
- The Chapel of Unity's unique position of being physically attached to, and perceived as part of, the Cathedral but being managed independently of it, presents a range of opportunities and potential conflicts. Dialogue and sensitive discussion should be employed whenever change is planned. Any future amendments to approach, use or appearance should be reached by consensus between the Cathedral Chapter and the group who manages the chapel.

6.18 CHAPEL OF UNITY (CONT.)



Looking through the Chapel of Unity to the entrance and baptistery window beyond.



Chapel of Unity from Unity Lawn

6.19 CHAPEL OF INDUSTRY AND CHRIST THE SERVANT, AND FORMER CHAPTER HOUSE

SUMMARY HISTORICAL DEVELOPMENT

- **1951:** Spence includes a second projecting chapel in his competition design. It is intended to be simple but imposing, with circular seating within a cylinder of glass windows and concrete fins. He intends it to be a modern version of the ruined cathedral's Coventry Guild chapels. He proposes that its clear glass windows will eventually be replaced by salvaged, medieval glass fragments.
- **1951:** Spence includes a chapter house beneath the projecting chapel in his original design.
- **1957:** Due to budget constraints, the notion of a modern guild chapel is replaced by the Chapel of Industry and Christ the Servant.
- **c.1961–1962:** Geoffrey Clarke is commissioned to design a Crown of Thorns for the chapel, which he does using a monotype technique. The Crown of Thorns is cast in aluminium and pierced with three nails.
- **1962:** The chapel is completed. Its structure comprises reinforced concrete walls in the form of a series of slender ribs, which support a thin, shallow reinforced concrete dome with edge thickenings that connect the fins. Access to the chapel is via a passage which rises, and narrows, through trapezoidal steps. Anthony Blee's central oak altar rests upon legs of Hollington stone designed by Spence and beneath Geoffrey Clarke's cross and crown of thorns. The stone altar and the floor are both inscribed by Ralph Beyer. Like those in the nave, the bronze candlesticks are by Hans Coper.
- **c.2000s(?):** Some glazing panels in the chapel are replaced.
- **2008:** The chapel's concrete is connected to a cathodic protection system which requires an electric current to be permanently run through structure's reinforcing steel. This project is subsequently abandoned due to cost.
- **2014:** Repairs are carried out to the chapel's concrete fins by engineering firm Stand Consulting Engineers.
- **2015:** The fins and slate coverings continue to fail and an area around the structure is cordoned off.

SIGNIFICANCE

Significance Assessment: Chapel of Industry and Christ the Servant and former Chapter House

National Heritage Value: High

The chapel holds high aesthetic significance for its plan form, visual coherence and clarity. It has high historical significance for its evocation in the undercroft of a medieval chapter house in modern form with the step seating set out around the edge of the space. This significance is impacted by some localised failure of the building envelopes, spalling concrete fins and cracking glass. The chapel was designed to visually connect with the city's industry. However, the city has changed and that connection has been lost. Despite this, the chapel holds high communal value due to its visibility. Less visited than other parts of the Spence cathedral its communal value is only medium and its evidential significance is low.

6.19 CHAPEL OF INDUSTRY AND CHRIST THE SERVANT, AND FORMER CHAPTER HOUSE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	As a component part of the Cathedral the Chapel of Industry and Christ the Servant was conceived and designed with a specific purpose – to provide a space for the historic Guilds of Coventry and for the chapter house beneath this. In this respect, the chapel contributes to the continuity between the new and the ruined cathedrals.	Medium	<i>Post-War Art and Design</i>	<p>The subtle transition between the relative darkness and the light experienced in the chapel is purposeful and echoes the wider themes of a journey towards the light that feature throughout the building. Nowhere in the building is this designed sequence more acutely noticeable than here. While the chapel's altar, raised on a circular stone tablet, contrasts with the stark modernity of the chapel, it successfully shows the collaboration of architects and artists in a set piece that defined the Chapels' original purpose. The lettering inlaid in the floor by Ralph Beyer and Geoffrey Clarke's Crown of Thorns are aesthetically powerful when seen from the entrance. The chapel's outward appearance also echoes the medieval form of a chapter house and is an important element of the new cathedral exterior as a whole. Materials are characteristic of the Post-War period but detailing has not weathered well and the structure is now suffering.</p> <p>The chapter house is a circular room beneath the Chapel of Industry and Christ the Servant and forms part of the overall concept and fabric of the chapel. As the work of Spence, it is aesthetically and historically significant as such. Originally intended to function as a chapter house it is a modern re-interpretation of the circular or octagonal chapter houses of the middle ages. The austere seating in the interior, which is a later addition, also reflects this. There have been changes to the interior as a result of its re-purposing and this has impacted on its significance historically and aesthetically.</p>	High
<i>Active Place of Worship</i>	The chapel does not currently fulfill its original functions for worship or as an administrative meeting space due to issues with acoustics and comfort. However, it forms important sightlines from the Lady Chapel and continues the historic tradition of distinct chapels and chapter houses in Church of England cathedrals. There is an opportunity to enhance this significance by improving functionality.	Low	<i>Pre-Destruction Architecture</i>	N/A	N/A

6.19 CHAPEL OF INDUSTRY AND CHRIST THE SERVANT, AND FORMER CHAPTER HOUSE (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Civic Pride and Community</i>	There is significance attached to the important historical continuity encapsulated in the chapel's original concept – to reflect the importance and power of the Coventry Guilds. This relationship has undoubtedly dimmed over time but still remains. The chapel is one of the few elements of the new cathedral that is outward facing and holds communal value for this connection to the wider city. The external appearance as well, is an important and recognisable component of the building and has value for Coventrians in particular.	Medium

6.19 CHAPEL OF INDUSTRY AND CHRIST THE SERVANT, AND FORMER CHAPTER HOUSE (CONT.)

VULNERABILITIES AND CONFLICTS

- Corroding reinforcement is spalling the concrete fins in places and the failure of the facing system is causing the slate external covering to also fail.
- The chapel is in a poor state of repair with spalling concrete, and failing slate cladding externally. The slate cladding has come away from the exterior and some of the remaining cladding is covered in a film of moss, which traps moisture against the stone. The clear glazing cannot be removed or replaced without removing the slate cladding. Consequently, the replacement of some glass has necessitated the creation of a channel on the exterior slate cladding. This has changed the architectural fabric of the chapel. Any work on the structure of the chapel will necessitate the complete removal of the current clear glazing. The existing glazing cement is dry and brittle and has fallen away in places. T-bars divide each panel, and at these junctures two hollow, brass sections have been attached with screws. These act as support bars. The upper bar is a u-channel and seems to act as a form of crude condensation tray, allowing water to collect. Whether this was deliberately intended or not is unclear. This water has no means to escape, and any moisture collecting in these channels will likely sit in direct contact with the concrete on either side. It is unlikely that any of these panels of glass can be saved and re-used.⁸⁷
- The chapel was conceived as a Chapel of Industry, to be served by a dedicated industrial chaplain; akin to a modern version of the ruined cathedral's Coventry Guild chapels. As the chapter's wider mission shifted away from a focus on industry and toward reconciliation, the chapel lost its focus and with it, a clear plan for its use and integration into the life of the Cathedral.
- This loss of focus is compounded by the changing setting outside the chapel. Originally the clear glazing allowed visitors to view the industrial character of Coventry, which has since been replaced with university buildings.
- The chapel is often referred to as both the Chapel of Industry and the Chapel of Christ the Servant, but not the Chapel of Industry and Christ the Servant. This is confusing and impedes the chapel from developing and communicating a clear and contemporary identity, focus and purpose.
- Relatively low use of the chapel, due mostly to poor acoustics and environmental control, coupled with its physical distance from the main body of the new cathedral mean that relatively few people visit it. Its central altar arguably makes it less desirable to use for prayer than elsewhere in the new cathedral.
- Poor heating and air conditioning creates an inhospitable environment in the chapel. It is very cold in winter and very hot during the summer. Parts of the copper-piping system beneath the floor of the chapel leak, and as a result, the heating system is not used. Repair of the heating pipes would necessitate the removal of the original stone floors of the new cathedral and this will be a challenge to address as the system continues to age.
- The cleaning of the inlaid lettering in the chapel requires specialist guidance.
- Visitors with mobility issues can find it difficult or impossible to access the chapel. The low, wide steps are non-compliant by today's standards. A previous proposal to address these access issues were rejected by English Heritage (now Historic England).
- The chapter house lacks a clear identity and purpose. Traditionally, it would be the place where the Cathedral Chapter meets, the bureaucratic centre of cathedral life. However, the Chapter currently meets in St Michael's House.
- The chapter house is currently used as a projection room and for occasional meetings. School groups and choristers leave their belongings in the chapter house which prevents public use.
- The architectural and aesthetic character of the chapter house has been undermined by the curtains and screen required for its use as a projection room. The tiered seating is tired and worn, and other purpose-built furniture has been replaced with unremarkable office chairs.
- There are practical issues with the use of this room as there is no acoustic separation between the chapter house ceiling and the floor of the Chapel of Industry and Christ the Servant above, leading to noise disruption occurring in both spaces.

⁸⁷ Büro Rauch (2018) Survey of all the stained glass installed in the windows at Coventry Cathedral

6.19 CHAPEL OF INDUSTRY AND CHRIST THE SERVANT, AND FORMER CHAPTER HOUSE (CONT.)

POTENTIAL FOR CHANGE

- The appropriate philosophical approach to solve the issue of the failure of the chapel's fabric is contentious. Options include conserving and repairing the chapel or demolishing and rebuilding, either as a facsimile or a new design. A systematic and rigorous assessment of the economic costs and benefits of each option against the significance of the chapel with an appropriate level of specialist advice will be required to determine the best course of action.
- There is the potential to develop the identity and liturgical use of the chapel. This could involve re-designation (the Chapel of Reconciliation has been proposed), but this would require careful consideration. The location it offers (originally looking out onto industrial Coventry and now across the university) is distinctive, in that it enables worshippers to experience a particularly close and prayerful connection with the surrounding world. This is the only external view from the new cathedral other than the west screen. However, the appeal of this view relies on visitors finding sympathy with the aesthetics of the immediate urban environment.
- The Chapel of Industry and Christ the Servant has been successfully used for exhibitions in the past (Peter Marlow's photographic exhibition 'The English Cathedral' in 2016, for example). There is scope for increasing the use of the space for temporary exhibitions and hospitality.
- Despite its reputation for poor acoustics, the chapel is anecdotally a wonderful place to sing. It also has a curious acoustic property that amplifies the choir's voices into the nave, creating the impression of an invisible choir. This effect could be further explored for liturgical or entertainment purposes.
- The original design intention was to install extant medieval glass fragments in the chapel's windows. This never happened and would not necessarily be possible today. However, given the original intent, the chapel could be considered an appropriate space in which to display the medieval fragments, providing the requisite structural, environmental and security conditions can be met.
- The chapel is implicitly linked, both physically and symbolically, to the Chapel of Christ in Gethsemane. The symbolic link could be made more explicit, corresponding as it does with the Cathedral's core journey of darkness into light.
- The chapel does need to solve the problem of poor access for people with mobility issues and this will inevitably mean some change to the approach to the chapel. A bold or technology-based approach may be needed.

6.19 CHAPEL OF INDUSTRY AND CHRIST THE SERVANT, AND FORMER CHAPTER HOUSE (CONT.)



The chapter house



The Chapel of Industry and Christ the Servant seen from the entrance

6.20 CHAPEL OF CHRIST IN GETHSEMANE

SUMMARY HISTORICAL DEVELOPMENT

- **1950:** The cathedral competition brief includes the need to provide a chapel for private prayer, proposed to be dedicated as the Chapel of the Resurrection.
- **1951:** Spence locates the chapel adjacent to the Lady Chapel in his competition entry
- **c.1950s:** Spence and Provost Williams discuss dedicating the chapel to St Michael and St Chad, but this is not adopted.
- **c.1950s:** Spence commissions Steven Sykes to produce mosaic designs on the theme of the fight of good against evil.
- **1959:** Provost Williams suggests the theme of Christ in Gethsemane for the Chapel, which Spence agrees to. Spence intends the new chapel to be seen from the entrance to the new cathedral.
- **c.1959:** Sykes produces designs for two wall panels in low relief.
- **c.1959:** Spence responds to Sykes' design by angling the rear wall of the chapel to allow a side window to illuminate the image of the angel, whilst leaving its sleeping disciples in shade. Spence also includes a domed, glass roof light in the centre of the Chapel.
- **c.1959–1962:** Two relief panels are executed to Sykes' designs: one, in *ciment fondu* with a gilt and mosaic background and depicting an angel (interpreted as St Michael) holding a chalice and pointing to heaven; the other, retaining darker tones and depicting the sleeping disciples. They are installed in the newly constructed chapel.
- **c.1959–1962:** Spence designs and installs the screen in the form of a Crown of Thorns to separate the chapel from the cathedral chancel. The screen is manufactured in wrought iron by the Royal Engineers as a gift to the Cathedral.
- **c.1962:** Hans Coper designs the candlesticks for the chapel and Ralph Beyer carves an Alpha and Omega into the chapel's small altar.
- **c.2000s:** The chapel's aumbry is reduced in size and moved to the side of the chapel.

SIGNIFICANCE

Significance Assessment: Chapel of Christ in Gethsemane: High

National Heritage Value: High

The chapel holds exceptional significance aesthetically for its unique interior space, fittings, furniture and artwork. It holds high historic significance as part of the new cathedral that is set aside for private prayer, but because of that purpose holds a lower communal value than other areas. It is also low evidentially because of its well-documented and understood conception and construction.

6.20 CHAPEL OF CHRIST IN GETHSEMANE (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	As a chapel dedicated to private prayer and themed specifically on Christ's time in the Garden of Gethsemane, there is a strong spiritual charge to this space that connects visitors to the struggle of Christ and his message of peace and reconciliation.	High	<i>Post-War Art and Design</i>	One of the most visually expressive and exuberant spaces within the building, the fusion of art and architecture at the chapel makes it one of the most visually significant areas. A mix of materials, including iron, <i>ciment fondu</i> , gold leaf and blue tesserae and an array of symbolism, including the figurative artwork by Stephen Sykes combine to make a uniquely beautiful visual and spiritual space. A historically important space in the concept and realisation of the building, the chapel is one of the most successful collaborative areas of the building between Spence and other artists.	Exceptional
<i>Active Place of Worship</i>	As a private worship space, the chapel has a vital role to play in the religious life of the building but is not the focus for many communal services - although sometimes morning/evening prayer. However, the long view from the present entrance door and from the baptistery along the south aisle is of considerable significance.	Medium	<i>Pre-Destruction Architecture</i>	N/A	N/A
			<i>Civic Pride and Community</i>	The chapel has value to those who use it for private prayer and as a space of quiet contemplation and worship. The often reproduced Stephen Sykes artwork is a common image representative of the building to the wider community and the world.	Medium

6.20 CHAPEL OF CHRIST IN GETHSEMANE (CONT.)

VULNERABILITIES AND CONFLICTS

- The view of the chapel from the new cathedral's entrance is obscured by the entrance desk and information boards, contrary to Spence's original design intent. The chapel is still clearly visible from the nave.
- The arrangement of the furniture may make the space less private, intimate and 'safe' than desirable for a place of private prayer.
- The angel mosaic could be considered to be somewhat overbearing or distracting in a place of quiet prayer.
- The chapel's built-in benches arguably look a little incongruous in the space.
- The aumbry has been moved to a position that is heavily obscured. That it has also been reduced in size makes it challenging to reinstate in its original position, if desirable in the future.

POTENTIAL FOR CHANGE

- The chapel is physically and symbolically linked to the Lady Chapel. The symbolic link could be made more explicit, corresponding as it does with the Cathedral's core journey of darkness into light.
- The chapel could be used more extensively for its own schedule of regular or occasional worship, beyond operating as a reserve location for daily offices when required.
- The suitability of the chapel's configuration for private prayer could be assessed. The chapel could be reconfigured for use as a space for private prayer, something that is arguably lacking in the new cathedral.
- The location of the aumbry, currently out-of-sight, could be reviewed, should this help to focus the use and message of the chapel in the future.

6.20 CHAPEL OF CHRIST IN GETHSEMANE (CONT.)



The chapel seen through the Crown of Thorns ironwork

6.21 SWEDISH STAIRS

SUMMARY HISTORICAL DEVELOPMENT

- **c.1960:** Following Forseth's agreement to design the floor of the Chapel of Unity, he presented a design for a single stained-glass window for the new cathedral, which led to the acceptance of five windows in total from the artist. These would be gifts from the Church of Sweden and the Swedish community living in London.
- **1960s onwards:** The stairs in this corner of the new cathedral are colloquially named after the Swedish windows.
- **2000:** The Millennium Chapel, which can only be reached by the Swedish stairs, is constructed to the designs of the cathedral architect Michael Clews (Acanthus Clews).

SIGNIFICANCE

Significance Assessment: Swedish Stairs

National Heritage Value: Medium

The aesthetic qualities of the Swedish stairs are medium, as they are functional, of good period design and made of high-quality materials. The stairwell has contained since (approximately) 2010 the Charred Cross which has exceptional historic value to the Cathedral and this gives high historic value to the space. It has medium communal significance as it is the only point of connection between the body of the new cathedral, the Millennium Chapel and the undercroft of the east end.

6.21 SWEDISH STAIRS (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The stairs themselves are functional and link the liturgical north-east of the new cathedral to the undercroft. On the wall on the landing between the two flights is the Charred Cross, which is a powerful symbol of the peace and reconciliation message. However, this was not the original location of the cross and there is no direct relationship between the fixture and its location.	Medium <i>Should be considered as part of a group with the Charred Cross</i>	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	The stairs form part of any route taken from nave or from the undercroft, to the Millennium Chapel and so has some significance to visitors worshipping.	Low	<i>Civic Pride and Community</i>	The significance of this space rests primarily on the position of the Charred Cross and the importance of the stairs as a part of the visitor's journey past the Swedish windows to the Millennium Chapel.	Low <i>See also entry for Charred Cross</i>
<i>Post-War Art and Design</i>	The stairs and surrounding walls and floors are very simple in finish and design, but have a calm, monastic feel to them. The Charred Cross is placed in a highly visible position and dominates the space. The simplicity of the wall and floor treatments contrasts with the bronze handrail.	Low			

6.21 SWEDISH STAIRS (CONT.)

VULNERABILITIES AND CONFLICTS

- The name 'Swedish stairs' is a colloquialism which has gained acceptance overtime. The stairs were never officially named the Swedish stairs.
- Accessibility is an issue for visitors using these steps to reach the undercroft.
- At this point, visitors are drawn close to the asbestos plaster coatings to the walls. The risk of damage/disturbance may be higher in this circulation space.
- There is evidence of historic water ingress. The roof more difficult to access for regular maintenance.
- An attempt at cleaning the dirty plaster walls was attempted some years ago on the east wall of the stairs with limited success.

POTENTIAL FOR CHANGE

- The Swedish stairs are publicly accessible but rather anonymous. The inclusion of the original Charred Cross in this location appears incidental. There is an opportunity to give this area more of an identity, even if only through improved signage.
- The original Charred Cross is displayed on the Swedish stairs. Visitors may pass this without realising its significance. There is an opportunity to draw attention to the cross either here or elsewhere; and in so doing encourage more visitors to engage with one of the most powerfully significant objects in the Cathedral's collection.
- There is an opportunity to make more of the connection between Coventry and Sweden, which is embodied by the Swedish stairs and windows.
- The acquired name 'Swedish stairs' could be changed to divorce the stairs from an association with the windows.
- Access improvements should include better levels of lighting and a more sympathetic contrasting nosing on the stair treads.

6.21 SWEDISH STAIRS (CONT.)



The Charred Cross on the Swedish stairs



The Swedish stairs

6.22 SWEDISH WINDOWS

SUMMARY HISTORICAL DEVELOPMENT

- **c.1960:** Following Forseth's agreement to design the floor of the Chapel of Unity, he presented a design for a single stained-glass window for the Cathedral, which led to the acceptance of five windows in total from the artist. These would be gifts from the Church of Sweden and the Swedish community living in London.
- **1961:** Forseth's windows are fabricated by Stockholm firm N.P. Ringström AB and installed, some panels back-to-front.

SIGNIFICANCE

Significance Assessment: Swedish Windows

National Heritage Value: High

The Swedish windows hold high aesthetic value for their visual and artistic qualities. Their location is significant as the northern termination of the north-south visual axis and they are seen by all visitors moving between the main floor of the new cathedral and the lower area. The windows have high historic value for the narrative that links them to the nation and people of Sweden. Evidentially low due to their recent date and traditional materiality, they hold medium communal value for those who visit the Cathedral and as a link to communities in Sweden.

6.22 SWEDISH WINDOWS (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The Swedish windows were designed by Einar Forseth and depict missionary work in Scandinavia. The windows were a gift from the people of Sweden to the Cathedral and as such can be said to represent a bond with that country. However, they do not specifically represent peace or reconciliation beyond that contained in the wider message of Christianity.	Low	<i>Post-War Art and Design</i>	The windows are an important component of the building and represent (along with the floor in the Chapel of Unity) the work of a notable Swedish artist (Forseth is most notable for the mosaics in Stockholm City Hall). They also represent something of a contrast to the other, arguably more painterly windows in the new cathedral, as they are more obviously and recognisably, stained glass in the traditional sense. They are a relatively unusual example of Swedish glazing, and depict symbols of Scandinavian iconography. ⁸⁸ They are the only example of Forseth's work in the UK and so are rare within this context. The windows are suffering somewhat from degradation that may have been inherent in their manufacture and this has impacted their significance as artworks.	Medium
<i>Active Place of Worship</i>	The Swedish windows are not specifically part of a worship space but are on an important axis with the Chapel of Industry and Christ the Servant	Low	<i>Pre-Destruction Architecture</i>	N/A	N/A
			<i>Civic Pride and Community</i>	There is some civic pride and community significance to these windows as they form the physical basis of a relationship between Coventry and the country of Sweden and its people. In a wider sense these windows are significant of the relationship between Sweden and England.	Low <i>See also entry for Charred Cross</i>

⁸⁸ Büro Rauch (2018) Survey of all the stained glass installed in the windows at Coventry Cathedral

6.22 SWEDISH WINDOWS (CONT.)

VULNERABILITIES AND CONFLICTS

- The design and workmanship of the windows is not of the highest quality, and this may, in part, account for the poor condition of some of the panels. There are signs of the glass and lead having twisted and pieces of thicker glass are lifting out of the leaded matrix. There is pronounced bowing to the windows and numerous pieces of glass have broken. Additionally, the windows have suffered substantial paint loss.⁸⁹
- Mistakes have also been made in the way the panels were originally assembled. Some pieces have been inserted back to front, i.e. the painted surface has been orientated to the outside rather than the inside of the window. This has exacerbated the paint loss problem, as many painted pieces have been left directly exposed to the elements.⁹⁰
- Some joints have been re-soldered but these are particularly conspicuous as they, unlike the original solder joints, have not been darkened. Additionally, there has been an attempt to address the issue of cracking glass by the application of adhesive tape. Although well-intentioned, this approach will do more harm than good.
- If left unaddressed, the chronic condition of the windows could lead to substantial, irreversible loss.

POTENTIAL FOR CHANGE

- There is an opportunity to address all material and aesthetic issues associated with the Swedish windows, within the parameters of good conservation practice, by engaging a suitably qualified and experienced conservator.
- There is an opportunity to make more of the connection between Coventry and Sweden, which is embodied by the Swedish windows.

⁸⁹ Büro Rauch (2018) Survey of all the stained glass installed in the windows at Coventry Cathedral

⁹⁰ Ibid.

6.22 SWEDISH WINDOWS (CONT.)



The Swedish windows



Detail of the Swedish windows stained glass

6.23 MILLENNIUM CHAPEL

SUMMARY HISTORICAL DEVELOPMENT

- **2000:** The Millennium Chapel is built as a place of quiet prayer to acknowledge the Cathedral's benefactors. It fills the mezzanine landing of the Swedish stairs and includes a glass screen by Jane MacDonald, on which the names of donors are etched. Also included is a copy of a drawing originally made by German soldier and pastor Kurt Rüber during the siege of Stalingrad in 1942. The original of the Stalingrad Madonna is in the Kaiser-Wilhelm-Gedächtniskirche in Berlin. Coventry is one of only two places where a replica can be viewed, the other being Volgograd in Russia.

SIGNIFICANCE

Significance Assessment: Millennium Chapel

National Heritage Value: Medium

The Millennium Chapel holds low aesthetic significance and is not of the same quality as the other chapels within the building. Its value primarily rests on its communal value as a chapel that connects the Cathedral to Germany and Russia. Funded by local people, it has high communal value for these two reasons. It has low historic and evidential value due to its recent date.

6.23 MILLENNIUM CHAPEL (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The setting for the Stalingrad Madonna and featuring an image drawn by a German soldier and Pastor, Kurt Ruber, the chapel embodies the Cathedral's mission of peace and reconciliation in the manner of the relationships with both Germany and Russia.	Exceptional	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	This chapel is the only addition to the worship space in the building since the completion of the building in 1962. Dedicated as a place of private prayer and also used as a place of private contemplation for the clergy it is an important space in the religious life of the building.	Medium	<i>Civic Pride and Community</i>	Funded by members of the local community, who are recorded on the plate glass and in the interactive electronic device at the door, the chapel has considerable communal value to Coventry.	High
<i>Post-War Art and Design</i>	Fronted by a glass screen by artist Jane MacDonald and minimally furnished, this is not an original part of the building. The minimalism is of its own time and shows the Cathedral is adaptable to change and addition, though the quality of materiality and finishes does not match other chapels in the building. As a recent addition, this view of the décor and furnishing may change over time as it becomes a more historic space, but it currently appears at odds with the rest of the building in terms of its design.	Low			

6.23 MILLENNIUM CHAPEL (CONT.)

VULNERABILITIES AND CONFLICTS

- The chapel is publicly accessible and is arguably the best-placed chapel for unscheduled worship and private prayer; however, it is also used for regular morning and evening prayer and by the clergy before scheduled services in the nave.
- Through its design and execution, the chapel arguably appears visually and materially incongruous within the wider aesthetic of the Cathedral.
- The lighting design is poor and is not in sympathy with the Stalingrad Madonna.

POTENTIAL FOR CHANGE

- The chapel was funded by the people of Coventry and includes a copy of the Stalingrad Madonna, donated in 1990 by the Kaiser Wilhelm Memorial Church, Berlin (which was destroyed by Allied bombing in 1943), which in turn received a cross of nails from Coventry Cathedral. The copy of the Stalingrad Madonna was dedicated in its present location by the Russian Orthodox Archbishop of Volgograd (formerly Stalingrad) and by the Bishops of West Berlin and of Coventry. There are opportunities to use this exchange as a vehicle for appraising and potentially re-focusing the purpose of the chapel, perhaps as a chapel of reconciliation. This may require an extensive overhaul of the chapel in order to ensure its presentation is consonant with that of the wider cathedral.
- It is the only designated place of worship in the Cathedral that can be closed off yet retain full visibility through its glass screen. It is therefore useful as a place for sensitive conversation that meets safeguarding needs.

6.23 MILLENNIUM CHAPEL (CONT.)



The Millenium Chapel, seen from the staircase.

6.24 ST MICHAEL'S HALL

SUMMARY HISTORICAL DEVELOPMENT

- **c.1958:** Spence designs St Michael's hall to link with the nave via a set of stairs.
- **1960:** St Michael's hall is marked as an assembly hall and robing room for clergy on Spence's floor plan. The northern half is dedicated to robing and the southern half as a space for the choir and clergy to assemble before processing into the new cathedral. It is unclear whether Spence intended the hall to be partitioned.
- **1962:** The walls of St Michael's hall are finished in acoustic plaster interspersed with panels of timber boards. Piers are covered with sandstone and the ceiling is clad with timber boards.
- **c.2000s (?):** A permanent exhibition space is established to display art and artefacts relating to the ruined and new cathedral. It includes fragments of medieval glass from the ruined cathedral and Geoffrey Clarke's cross, which was originally designed for the Chapel of the Cross in the undercroft.
- **Early 21st century:** St Michael's hall is established as a secondary entrance into the new cathedral, often used by visitors arriving by coach.

SIGNIFICANCE

Significance Assessment: St Michael's Hall

National Heritage Value: Medium

St Michael's hall is aesthetically of medium significance due to its utilitarian, albeit high-quality interior finishes. Historically important as the principal space of the original undercroft of the new cathedral. The hall has a display of the medieval glass in the east windows. There are also displays of artefacts and some interpretation of the history of the building. It carries medium communal value for its use as a public, interpretive space but is evidentially low.

6.24 ST MICHAEL'S HALL (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The hall is an undercroft space now used for the display of some of the Cathedral's ceremonial and artistic collection. It has minimal relevance to the Cathedral's existence as a symbol of peace and reconciliation.	Low	<i>Post-War Art and Design</i>	Compared to some of the spaces above, St Michael's hall is utilitarian and although finished with high-quality, consistent materials, is not one of the set-piece interior spaces within the new cathedral. It is, however, the primary support space in the undercroft and is also a convenient space for the display of artefacts relating to the building.	Medium
<i>Active Place of Worship</i>	The undercroft is not part of the worship space and is not used for such purposes. Nonetheless, it is part of the route to the nave from the spaces beneath and has some importance as a gathering space for clergy before services with sufficient space to lay out vestments.	Low	<i>Pre-Destruction Architecture</i>	N/A	N/A
			<i>Civic Pride and Community</i>	More for the objects it contains than the space itself, the hall has considerable value as a site for visitors to learn more about the building, its construction history and current mission. Some important artefacts, including the Cuneo painting and an example of the John Piper Vestments are on display here and as a result there is considerable communal value attached to the space for regular and occasional visitors alike.	Medium

6.24 ST MICHAEL'S HALL (CONT.)

VULNERABILITIES AND CONFLICTS

- St Michael's hall is currently under-visited, despite housing many artefacts and works of art relating to the ruined cathedral, and the design and building of the new cathedral.
- The permanent exhibition could become dated and without rotation of objects and periodic re-display there is arguably little incentive for people to make return visits.
- Display cases currently obscure a number of architectural features, making it more difficult to read and fully appreciate the space.
- St Michael's hall is also known as the treasury, which could lead to confusion on the part of visitors.
- Current signage may not be encouraging people to visit St Michael's hall.
- The lighting in this area is poor and should be improved.
- The environmental control in this area is very poor. It is prone to overheating when the underfloor heating is used. Leaks from this heating system are obvious in staining on the stone skirtings.

- The use of St Michael's hall as a circulation space for clergy and choristers before services – part of the original purpose of the hall – could arguably impede visitors' access to the exhibition at these times.
- There are a number of access points to St Michael's hall, from inside and outside the new cathedral. Exterior entrances include through the café into the vestibule adjacent to the hall. This could make it difficult to know how many people visit the new cathedral and through which entrance(s).
- The panels of medieval glass (the Axa panels) in the window openings of St Michael's hall are bowing and should be monitored, with specialist advice sought.
- Specialist advice about ongoing care and display of art and artefacts in St Michael's hall should be sought.

POTENTIAL FOR CHANGE

- There is scope to use St Michael's hall for small to medium-scale events and activities, aided by level access and the close proximity of WC facilities.
- Artefacts and works of art currently on display could be reorganised to tell a number of different stories. Different methods of display and interpretation could be employed.
- There may be scope to relocate the current exhibition within the new cathedral or elsewhere, enabling a number of other uses to be introduced in the hall.
- A standard name for the hall (St Michael's hall or the treasury, for example) could be firmly established.

6.24 ST MICHAEL'S HALL (CONT.)



The display boards in St Michael's hall



St Michael's hall looking towards the refectory entrance

6.25 LECTURE HALL

SUMMARY HISTORICAL DEVELOPMENT

- **1962:** Spence includes a seminar and lecture hall immediately south of the former archive room (the northern bay of the existing lecture hall) in a design drawing of 1962. Spence describes the southern bay as a chair store.
- **c.late 20th century:** The lecture hall as it is today is established but does not include a separate corridor along its western wall. The northern wall incorporates the original sawtooth partition shelf and cupboard unit from the library and lecture hall. The lecture hall begins to be cluttered with modern furniture.
- **2001:** A fire breaks out in below the baptistery, affecting the lecture hall.
- **2002:** Post-fire compartmentalisation installs the corridor to the west of the lecture hall. It is intended as a 30-minute fire zone.
- **2002:** The kitchen to the south of the lecture hall is built. A store and WCs are installed adjacent to the kitchen to serve the lecture hall.
- **2019:** The lecture hall converted and divided to form a new song school.

SIGNIFICANCE

Significance Assessment: Lecture Hall

National Heritage Value: High

The lecture hall has high aesthetic value as an original interior but has been harmed by later minor changes. It carries high historic significance for its continuation of an earlier form of meeting space for clergy, but its communal value has been lessened by the fact that it is no longer used for this purpose. It holds low evidential value by virtue of being a recent construction that is well-documented.

6.25 LECTURE HALL (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	This room does not have a specific purpose in line with the overall mission of the building, but functions as a support space, often used for school groups. It has low historic and evidential value and so supports the Cathedral mission in this way.	Low	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	This room does not have a specific purpose in line with active worship, but functions as a support space, often used for school groups and so supports the Cathedral mission in this way. It will shortly become an essential ancillary space when it is converted to the song school.	Low	<i>Civic Pride and Community</i>	The lecture hall is not a particularly well-known space within the building but is used for communal purposes and therefore carries communal value for those who use it or attend events there.	Medium
<i>Post-War Art and Design</i>	The lecture hall lies directly beneath the east wall of the nave and it is therefore of an irregular internal shape, echoing the sawtooth profile of the building. The internal fit-out is plain and has no specific historic features apart from the lights and a bookcase at the northern end.	Medium			

6.25 LECTURE HALL (CONT.)

VULNERABILITIES AND CONFLICTS

- Chairs and tables currently used on a day-to-day basis in the lecture hall are modern, office-style and not in keeping with the high-quality aesthetics of the new cathedral's fixtures and fittings. They are stacked and stored *in situ*, creating visual clutter and reducing usable space.
- A half-height library shelf and cupboards form part of the partition wall between the lecture hall and former archive room (now office), which is arguably both inadequate and an inappropriate use of furniture.
- The lecture hall's angled, zig-zag walls make it a challenging space to organise and use.
- There is currently no heating in this room.
- The usefulness of the room has been compromised by the creation of the (essential) corridor to provide a protected escape route.

POTENTIAL FOR CHANGE

- The creation of additional storage space could lead to chairs being housed closer to the lecture hall, freeing the space for additional uses.
- There is scope to improve the aesthetics of the room further with appropriate refurbishment and redecoration.
- The use of the lecture hall has recently changed to become a new song school space. The effectiveness of the space for this use has yet to be tested.

6.25 LECTURE HALL (CONT.)



The lecture hall looking south at the windows.



The northern end of the lecture hall

6.26 MUNIMENT ROOM

SUMMARY HISTORICAL DEVELOPMENT

- **1950:** A muniment room is included in the design competition brief.
- **1960:** Spence describes the room as a sacristy in his design sketch of 1960. He outlines the locations of two safes against the west wall and two rows of vestment cupboards against the north and south walls. Spence's arrangement remains in place with two original wardrobes and at least one safe still in situ. Spence's 1960 drawing also shows spaces for server's robing below the stairs, and a boys' choir vestry upstairs, on either side of the blower room.
- **c.20th century:** The muniment mezzanine is fitted with warehouse racking which is used to store the Cathedral's collections of music.
- **c.20th century:** The muniment room begins to be cluttered with modern office-style furniture.

SIGNIFICANCE

Significance Assessment: Muniment Room

National Heritage Value: Medium

The primary importance of this space is historic and aesthetic, although the latter has been impacted in a minor way by later changes. As a suite of bespoke interior fitted furniture, the vestment cupboards contribute to a medium aesthetic value for the space. Evidentially low as the history of the space and the changes to it are well understood and it is communally of low significance as it is accessed only by the vergers.

6.26 MUNIMENT ROOM (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	As an ancillary space that supports the mission of the Cathedral, this room has some value historically and communally.	Low	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	Used as a private space by the clergy for the storage of the vestments and other items, this is an important ancillary space in the religious life of the Cathedral. The John Piper vestments are kept in this room.	High	<i>Civic Pride and Community</i>	This space has little communal value as it is used as the vergers' office.	Low
<i>Post-War Art and Design</i>	The room contains original cupboards and a safe that were designed by Spence for the keeping of vestments and which continue that function. The low ceiling makes the space somewhat claustrophobic and the decoration and furnishings are utilitarian. However, this was intentional and the space has aesthetic and historic value for the nature of the original fittings and their survival.	Medium			

6.26 MUNIMENT ROOM (CONT.)

VULNERABILITIES AND CONFLICTS

- Due to its location, the muniment room is vulnerable to water damage through flooding and fire damage.
- Two thirds of the Cathedral's music collection are stored in the organ bellows chamber/mezzanine above the muniment room. Specialist conservation advice should be sought to determine the suitability of the environmental conditions for storing manuscripts and typescripts.
- Vestments designed by John Piper are stored in wardrobes in the muniment room and remained there once they began to show signs of wear. Specialist conservation advice has been sought to determine the appropriate environmental conditions for storing textiles and vestments here.
- The room is described as a muniment room in accordance with its inclusion in the original design competition brief. However, Spence referred to it as a sacristy and it is used a place to store vestments, as well as a vergers' office. The interchangeable terminology can be confusing.
- The muniment room is somewhat cluttered with modern office furniture.

POTENTIAL FOR CHANGE

- There is scope to review the Cathedral's fire and flooding prevention measures to take into account the particular vulnerability of the muniment room.
- The muniment room is a small and private space currently used as an office by the Cathedral's vergers. Its contents could be reorganised to free space and make it a more user-friendly.
- There is scope to renew and refit the muniment room as appropriate.
- Use of the muniment room could be reviewed.

6.26 MUNIMENT ROOM (CONT.)



General view of the muniment Room



Fitted cabinets in the muniment Room

6.27 PROVOST'S VESTRY

SUMMARY HISTORICAL DEVELOPMENT

- **c.1958:** Spence designs the provost's vestry as a pentagonal room to mirror the choir vestry on the opposite side of the new cathedral. It has large south-facing windows and three small square windows facing north. The floor is of hardwood blocks and there is a small WC on the north side.
- **c.1958:** Spence incorporates the hanging Artichoke Lamp by Poul Henningsen, which is still *in situ*.
- **c.20th century:** The provost's vestry begins to be cluttered with modern office-style and domestic furniture.
- **2018:** Investigations find that leaking pipes are causing damage to the hardwood floor.

SIGNIFICANCE

Significance Assessment: Provost's Vestry

National Heritage Value: High

The provost's vestry is highly significant aesthetically and historically for its interior fittings, furniture and for its continued originally designed use. It has a low communal value as it is a private room for the Provost, now the Dean, and carries low evidential value as a space that is well-documented and understood as part of the overall concept for the building.

6.27 PROVOST'S VESTRY (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	As an ancillary space that supports the mission of the Cathedral, this room has some value historically and communally.	Low	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	This is an important room in the religious life of the building that continues to function as originally intended.	High	<i>Civic Pride and Community</i>	This is a private space for the Dean that has limited communal value to the wider community. It will be seen by visitors to the Dean and is at the heart of the Spence undercroft - but its wider communal value remains low.	Low
<i>Post-War Art and Design</i>	This room is one of the best surviving spaces in the undercroft and illustrates Spence's design of a smaller, more domestic space. The remaining original furniture is of high quality and is in good condition. The light-fitting is an original Artichoke Lamp by Poul Henningsen (still in production).	Exceptional			

6.27 PROVOST'S VESTRY (CONT.)

VULNERABILITIES AND CONFLICTS

- The woodblock floor suffered water damage from leaking copper pipes in the underfloor heating system. It and the wooden detailing in this room remain vulnerable to further damage caused by similar failings in the current heating system.
- The provost's vestry is arguably well-preserved but cluttered with modern office-style and domestic furniture.

POTENTIAL FOR CHANGE

- There is scope to review the new cathedral's fire prevention measure in this area.
- There is scope to de-clutter and appropriately re-furnish the provost's vestry.
- Use of the provost's vestry could be reviewed.
- There is the most difficult issue of a failing underfloor wet heating system. This has caused flooding in the past and is now at the end of its life. This needs to be addressed but has potential to be a major and disruptive project.

6.27 PROVOST'S VESTRY (CONT.)



View from under the timber structure in the provost's vestry



View across the provost's vestry

6.28 CHOIR VESTRY

SUMMARY HISTORICAL DEVELOPMENT

- **c.1958:** Spence designs a men's choir vestry in an irregular pentagon plan. Spence intends the choir and clergy to change in separate spaces, allocating space below the mezzanine stair for the servers, half of St Michael's hall for the clergy, and the mezzanine level for the choristers. Spence also designs robe cupboards and a kitchenette.
- **1984:** Planning documents describe the choir vestry being used as a stewards' room.
- **c.1984:** As part of a refectory extension, the row of three small, square windows in the vestry's west wall are blocked off. The southern window is converted into a door.
- **Late 20th century to 2019:** The vestry's middle window is covered with noticeboards and the northern window is obscured by a fridge and a large number of services and wires are installed. The vestry returns to its originally intended use and is used for robing by all choristers, servers and chaplains.

SIGNIFICANCE

Significance Assessment: Choir Vestry

National Heritage Value: Medium

Historically important as a space for the choir, it has high significance as an important part of the musical and religious life of the building since construction. It does hold evidential value both for the surviving original fittings and in the light of the recent changes - though the changes have meant some loss in terms of the aesthetics of the space. It has high communal value for the members of the choir past and present who will have memories of it.

6.28 CHOIR VESTRY (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	As an ancillary space that supports the mission of the Cathedral, this room has some value historically and communally.	Low	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	This is a fundamentally important room in the religious life of the building that has only changed its function slightly over time. Used by all the choristers, servers and chaplains before and after services. However it may not be fit for purpose in light of current safeguarding requirements.	High	<i>Civic Pride and Community</i>	This space has value to all who use it as a communal space for preparation before services and will be in the memories of all who have used it for that purpose since 1962.	Low
<i>Post-War Art and Design</i>	This space has been physically altered since the completion of the building and this has impacted its significance as a piece of original design by Spence. Originally the men's choir vestry, the original cupboards for the robes are still extant and in use. The windows on the western wall have been blocked. New cupboards have been added and these are not of the same quality. The original kitchen fittings are still extant but are tired.	Low			

6.28 CHOIR VESTRY (CONT.)

VULNERABILITIES AND CONFLICTS

- Spence's original robe cupboards remain *in situ* but have, over the years, been supplemented by furniture of an inferior quality.
- The vestry's kitchenette has loose doors and damaged fixings.
- The current choir vestry provision is arguably not fit for purpose. Its limited space results in choristers leaving their belongings in the chapter house. There must also be concerns over the current safeguarding requirements for the choristers.
- The vestry appears tired and cluttered.

POTENTIAL FOR CHANGE

- There is a need to improve the underfloor heating system which is at the end of its useful life.
- There is scope to renew and refit the choir vestry as appropriate.
- Use of the choir vestry could be reviewed and the space could be adapted for other uses.

6.28 CHOIR VESTRY (CONT.)



General view of the choir vestry



The original cupboards in the choir vestry

6.29 WCs

SUMMARY HISTORICAL DEVELOPMENT

- **1960:** Spence intends the space to the east of St Michael's hall to be a secretary's office, complete with a spiral staircase in the south-east corner leading to a mezzanine.
- **c.1961–1962:** The intended secretary's office is replaced with an office for the bishop, complete with high-quality and expensive finishes.
- **1968:** Spence is disappointed to find the bishop's office has been converted into a ladies' WC, with the loss of some of the finishes.

Men's toilet to the east of St Michael's hall

- **c.1968:** A simple WC is installed with no features of note.

WC beneath the baptistery

- **2002:** WCs are installed below the baptistery.

SIGNIFICANCE

Significance Assessment: WCs

National Heritage Value: Low

The WCs are low historically but carry medium significance aesthetically due to the partial survival of the original interior fit out in the former bishop's room (no significance for any other WC areas). There is some evidential value attached to these spaces as they have changed their purpose over time – albeit during construction. As functioning WC spaces they are essential to the operation of the new cathedral - but will need to be altered and repaired to keep them in good functioning order.

6.29 WCs (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	As ancillary spaces for staff, the WCs do not directly contribute to this part of the Cathedral's mission	Low	<i>Post-War Art and Design</i>	Whilst the Men's WC, accessed from St Michael's hall is not of any note in design terms, the Ladies WC was converted from Spence's original intention, as an office for the bishop. The room therefore contains a number of historic features including timber panelling and a marble-topped table. Historically important as an ancillary space, but impacted by later changes that have affected its aesthetic value, the room is a partial survival of its original Post-War design.	Low
<i>Active Place of Worship</i>	The WCs are not part of the active worship in the building and exist as ancillary spaces but are, of course, essential secondary spaces.	Low			
			<i>Pre-Destruction Architecture</i>	N/A	N/A
			<i>Civic Pride and Community</i>	There is some significance attached to these spaces as communal places but as WC's this is not substantial.	Low

6.29 WCs (CONT.)

VULNERABILITIES AND CONFLICTS

General

- WC provision is limited throughout the new cathedral and is completely inadequate for any large-scale event.
- There are no WC's at the level of the nave and at present access is difficult for anyone who has mobility problems.
- There are currently no fully accessible WCs.

Ladies' WC to the east of St Michael's hall

- The timber panelling around the basins has been damaged by the surface-mounted water pipes and through being splashed with water.
- Services to these WCs run through the rooms below, the aging services present risks of leakage and are difficult to access.

POTENTIAL FOR CHANGE

General

- There is an opportunity to repair, renew and relocate sufficient numbers of WC facilities in the preferred locations wherever possible, considering the sensitivities of a Grade I listed building.
- Increase WC provision, particularly accessible WCs.

Ladies' WC to the east of St Michael's hall

- Repair of timber panelling and marble surfaces.

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6.30 REFECTORY (RISING CAFÉ)

SUMMARY HISTORICAL DEVELOPMENT

- **1950:** The design competition brief includes the requirement for a Christian Service Centre kitchen.
- **1961:** Spence designs a kitchen for the Christian Service Centre with caretaker accommodation above.
- **1962:** The concept to extend these buildings to the west at a later date to complete the Christian Service Centre is abandoned by Bishop Gorton and the Reconstruction Committee.
- **1962–1964:** Spence designs and builds a public refectory with a verger's flat above and WCs below. They are clad in the same Hollington sandstone as the new cathedral, and have copper roof coverings. The word 'restaurant' is inscribed on the south wall of the refectory.
- **1964:** Plans to convert part of the refectory into a song school are abandoned.
- **1984:** The firm of Hinton Brown Madden and Langstone are commissioned to extend the refectory building in order to create a choir room or song school. The extension occupies a space originally conceived by Spence as a small cloistered or courtyard garden.
- **c.20th–21st century:** The refectory is largely retained as it was designed, but WCs and a number of partition walls in the kitchen are added. The refectory is tenanted out as the Rising Café.

In the fitting out of the Café the timber boarded ceiling (which is clear finished elsewhere in the Cathedral) is painted white.

SIGNIFICANCE

Significance Assessment: Refectory (Rising Café)

National Heritage Value: Medium

The primary significance of the refectory rests on its value as a communal space for visitors and local people and as a part of the public daily life of the building. For this, its communal value is high. Conceived and constructed during the building of the new cathedral, it has low evidential value but carries medium significance aesthetically as a complimentary design, in both materiality and form, to the rest of the building.

6.30 REFECTORY (RISING CAFÉ) (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	As a meeting place for many people connected to the Cathedral, the refectory (Rising Café) plays a minor communal role in the life of the building and its mission to spread the concepts of peace and reconciliation.	Low	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	The refectory is not an active place of worship, but supports the work of the Cathedral financially and by creating a welcoming, social space for visitors who take part in services and potentially draws in other patrons who may otherwise not visit the Cathedral.	Low	<i>Civic Pride and Community</i>	There is a communal significance to the refectory that rests on the fact that it has at times been a popular destination for local people and visitors to the Cathedral. The building will have memories attached to it for all those people who have visited.	Medium
<i>Post-War Art and Design</i>	The design of the refectory and the vergers' lodge above (see Section 6.33) dates from 1961, when the annexe containing them both was designed by Spence. The interior of the refectory has changed little in terms of plan form and retains its legibility as a part of the Spence design of the new cathedral – being of the same materiality externally.	Medium			

6.30 REFECTORY (RISING CAFÉ) (CONT.)

VULNERABILITIES AND CONFLICTS

- Café kitchen presents a fire risk to surrounding spaces.
- Some kitchen equipment requires upgrading.
- The refectory depends upon a tenant to operate.
- The refectory is challenging to find from the main spaces of the new cathedral building and is also difficult to find from the precinct.
- The adjacent song school extension of 1984 does aesthetic harm to the significance of the verger's lodge and to the setting of the new cathedral.
- The unprotected escape route from the undercroft that passes through the refectory needs upgrading.

POTENTIAL FOR CHANGE

- The refectory is popular and occupied by Rising Café, a Christian charity that supports vulnerable people. There is potential to review and develop the café's visitor offer in order to maximise income.
- It will be desirable to reconsider the appropriateness and presence of the 1984 extension, built as a shop, and then altered to form a song school.
- There is potential to improve signage to and around the refectory.

6.30 REFECTORY (RISING CAFÉ) (CONT.)



A view of the refectory

6.31 SONG SCHOOL

SUMMARY HISTORICAL DEVELOPMENT

- **c.1962:** Before the consecration in 1962, the song school, was for a short time, in the larger crypt chapel later known as the Chapel of the Cross. The song school was moved to the newly constructed refectory for a short period after the consecration before eventually being accommodated in a space beneath the baptistery, (currently an equipment store).
- **1964:** Plans to convert part of the original refectory into a song school are abandoned.
- **1984:** The firm of Hinton Brown Madden and Langstone are commissioned to extend the refectory building in order to create a choir room or song school in glass and copper. The extension occupies a space originally conceived by Spence as a small cloistered or courtyard garden.
- **c.2000:** The (song school) extension is used as a visitor centre. It is then refurbished and established as the Gibbs Gallery, which shows the work of local artists and designers. An angled internal wall is added in the extension, creating a corridor to facilitate public access between the car park, the vestibule of St Michael's hall and the refectory.
- **2001:** A fire breaks out in the undercroft. The song school is relocated to the refectory extension, where it remains.
- **2002:** The former song school beneath the baptistery is subdivided into storerooms.

SIGNIFICANCE

Significance Assessment: Song School

National Heritage Value: Low

The song school carries some communal value for its place in the overall mission of the Cathedral, and is visible to the public. An extension to the original refectory the song school contains some of the original features associated with it, including the signage. As a later addition, the architectural and historic value is low for the 1984 additions.

6.31 SONG SCHOOL (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The song school forms a later extension to the refectory and verger's flat building and the space has a supporting role to play in the wider mission of the Cathedral. Music is a fundamental part of the connectivity to other places that the Cathedral maintains through its international relationships.	Medium	<i>Post-War Art and Design</i>	The song school is a later addition to Spence's work completed by other architects in 1984. It is generally detrimental to the significance of the area.	Detrimental
<i>Active Place of Worship</i>	The song school is important for the worshipping life of the Cathedral but the building itself is a detrimental addition to the new cathedral.	Low	<i>Pre-Destruction Architecture</i>	N/A	N/A
			<i>Civic Pride and Community</i>	This space has some communal value for those who learn, practice and perform music within it and those who have done so in the past. The song school is also a semi-visible part of the operational working of the Cathedral. It has some civic and communal value for this but it is the activity which is significant rather than the building.	Low

6.31 SONG SCHOOL (CONT.)

VULNERABILITIES AND CONFLICTS

- The song school occupies space that Spence intended for a public cloistered or courtyard garden.
- The song school extension detracts from the new cathedral and setting due to its inferior design and execution.
- The song school is not fit for purpose due to its size (it does not easily accommodate the choir, their belongings, requisite instruments and equipment, or sheet music,) and the fact it is overlooked from the adjoining corridor.
- Sound from the song school can be heard in public areas of the new cathedral, such as the refectory.
- The song school is now in poor condition with leaking gutters.
- The design does not address many of the current requirements for adequate safeguarding provision.

POTENTIAL FOR CHANGE

- The 1984 building is in poor condition and contributes little or nothing in its present form. Removal of the building may create the opportunity for necessary and more necessary accommodation.
- The song school is a body of people, not a building; although, it currently occupies the extension of 1984. There is potential to reconsider the site and provision of a song school elsewhere within the precinct. Ideally, it should better respond to the contemporary requirement of a song school including separate robing areas for boys, girls, and adults; separate male and female washrooms; and other appropriate spaces.
- The song school is used by the choir four times a week and could also be considered for other uses, providing issues with storage and overlapping functions are addressed.

6.31 SONG SCHOOL (CONT.)



The former restaurant sign originally on the outside wall before the extension was added



The internal arrangement of the song school

6.32 NAVY ROOM

SUMMARY HISTORICAL DEVELOPMENT

- **1960:** Spence describes this space as the club room on his plans.
- **1961:** Spence specifies the location of furniture, including writing tables, newspaper rack, chairs, benches and coffee tables.
- **1963:** Birmingham Evening Post states that the room is to be a club room for diocesan clergy and their wives. Bramcote Royal Naval Air Station donates furniture to be used in the room, which is when its current moniker was probably established. The room is not subdivided at this date. Navy-related artefacts are displayed.⁹¹
- **c.1960s:** The Navy room is subdivided with good quality timber panelling to create a corridor on the western side. Consequently, two walls in the Navy room area become located outside of the newly demarcated space, in the corridor. The HMS Phoenix battle honours board is now displayed in the new corridor.
- **c.21st century:** The Navy room is used as office space by the precentor and other members of clergy and staff.

SIGNIFICANCE

Significance Assessment: Navy Room

National Heritage Value: Medium

The Navy room, in its original form (as envisaged as a club room by Spence) no longer exists. The room is now shared office space. The spaces nonetheless have fittings and fixtures that are original and so have some historic and aesthetic value. In addition, the relationship of these spaces to a branch of the armed forces is also of some historic and communal importance.

⁹¹ The Royal Navy has a significant relationship to Coventry Cathedral, both through HMS Phoenix and HMS Coventry. The latter, lost in the Falklands during combat on 25th May 1982 had carried a replica Cross of Nails, a gift from the Cathedral, that was subsequently retrieved by divers and then loaned to the new HMS Coventry until decommissioned in 2002. This cross is now carried aboard HMS Diamond.

6.32 NAVY ROOM (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	These spaces play a role in the administrative support for the Cathedral's wider mission of reconciliation and its wider message of spreading peace. Particularly through their connection to the Royal Navy.	Medium	<i>Post-War Art and Design</i>	These spaces contain some original Spence-designed fabric and although they have been altered, hold historic and aesthetic significance as a result.	Medium
<i>Active Place of Worship</i>	These spaces are not used for active worship but support the primary purpose of the building.	Low	<i>Pre-Destruction Architecture</i>	N/A	N/A
			<i>Civic Pride and Community</i>	These are not publicly accessible spaces and consequently are not well known to visitors. They hold civic and commemorative significance to groups and individuals associated with the Royal Navy and HMS Phoenix, HMS Coventry and HMS Diamond in particular.	Medium Artefacts: Medium

6.32 NAVY ROOM (CONT.)

VULNERABILITIES AND CONFLICTS

- The condition of any Navy artefacts or memorabilia should be reviewed by a conservation specialist and subsequent advice followed.
- Original furniture designed by Spence is mixed together with modern office-style furniture of inferior quality.

POTENTIAL FOR CHANGE

- The configuration and use of the space could be reviewed, along with the display of Navy-related artefacts and memorabilia.
- The significance of the artefacts on display, their significance to the Navy and their place in the Cathedral's mission all need to be reassessed. Advice should be sought from the interpretation consultant and the Fabric Advisory Committee to determine the best plan to display these items in the future and the best future use of this space.

6.32 NAVY ROOM (CONT.)



The commemorative boards and plaques in the navy room

6.33 VERGER'S LODGE

SUMMARY HISTORICAL DEVELOPMENT

- **1950:** The design competition brief includes the requirement for a Christian Service Centre kitchen.
- **1961:** Spence designs a kitchen for the Christian Service Centre with caretaker accommodation above.
- **1962:** The concept to extend these buildings to the west at a later date to complete the Christian Service Centre is abandoned by Bishop Gorton and the Reconstruction Committee.
- **1962–1964:** Spence designs and builds a public refectory with a verger's lodge above and WCs below. They are clad in the same Hollington sandstone as the principal cathedral building and have copper roof coverings.

SIGNIFICANCE

Significance Assessment: Verger's Lodge

National Heritage Value: Medium

The verger's lodge forms part of a later building that was added to the new cathedral after the initial scheme was completed. Its significance as an ancillary structure lies in its design by Spence and its historic and continued function as a support building for the Cathedral. Substantial changes have taken place inside that have impacted its aesthetic value.

6.33 VERGER'S LODGE (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	As part of the complex of buildings that make up the Cathedral it has a role in the delivery of the overall mission.	Low	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	The verger's lodge has a supporting role to play in the religious life of the Cathedral its an important part of the precinct as the head verger needs to live in relatively close proximity to the Cathedral.	Low	<i>Civic Pride and Community</i>	The verger's lodge is a private space for the occupant.	Low
<i>Post-War Art and Design</i>	The design of the refectory and the verger's flat above dates from 1961, when the annexe which contains them both was designed by Spence. The material and design is consistent with the new cathedral as a whole.	Medium			

6.33 VERGER'S LODGE (CONT.)

VULNERABILITIES AND CONFLICTS

- The current use of the verger's lodge as accommodation may present some difficulties in assessing how and for what the building should be used.
- The adjacent extension of 1984 for the song school does significant harm to the setting and character of the verger's lodge.
- The sounds from the song school impacts on the living accommodation of the verger's lodge.

POTENTIAL FOR CHANGE

- Assessment of the use of the verger's lodge as accommodation could be carried out to determine if it is in the optimum use.
- The verger's lodge is above the refectory and there is the potential to consider them as a single unit.
- The appropriateness and presence of the refectory extension should be considered.

6.33 VERGER'S LODGE (CONT.)



The verger's lodge, seen from the rear of St Michael's House.

Undercroft

6.34 BACK OF HOUSE

Ancillary spaces in the undercroft and crypt of the new cathedral have been included within this assessment;

- Architect's room
- Archive
- BBC/needleworkers' room
- Chair store
- Stained-glass storeroom
- Former archive rooms/library
- Main service corridor
- Undercroft corridor
- Boiler room
- Substation
- The void

SUMMARY HISTORICAL DEVELOPMENT

- **c.1950s:** Spence's designs include an empty space (the void) underneath part of the new cathedral nave to support ventilation of the spaces above.
- **c.1960s:** Spence designs the service areas to support the new cathedral's heating, air conditioning, electricity and plumbing. These service areas are accessible via a door leading down to a boiler room from an anteroom between St Michael's hall and the refectory. The main service corridor is held at a higher air pressure to equalise and regulate air pressure in other parts of the system. Spence also designs the cupboards, shelves and tables that furnished the spaces.
- **c.1962:** Spence includes a library in his designs and allocates a space in the undercroft for the use of the BBC for television and radio broadcasts. Spence addresses a possible underestimation of the space necessary to accommodate the largest organ pipes by installing them further into the boiler room than originally planned. This solution leads to the cramped conditions found in the boiler room today. Budget constraints result in the omission of the finishings and fittings of the building service spaces from the building programme. Spence intends that these spaces will be finished and furnished after consecration.
- **Late-20th century:** The designated BBC room is later partitioned with oak panelling, dividing it into a BBC recording room and a needleworkers' room. A soundproof window is installed in the panelling between the two rooms. The library is subdivided to create two archive rooms and a corridor is created to the west. Library furniture is used to partition the archive rooms from the Navy room and lecture hall. The electrical control system for the new cathedral is housed adjacent to what is now the architect's room and drainage pipes are routed through its ceiling as a result of changes to the plumbing of the WCs above. Two large plan chests are installed in the architect's room to house drawing and plans relating to the new cathedral.
- **2001:** A fire in the undercroft leads to the subsequent introduction of compartmentation and protected routes of escape through the undercroft. First recorded use of the crypt corridor is shown on plans by Acanthus Clews.
- **c.2002:** A corridor which was designed to lead to the mezzanine rooms and blower room above the muniment room is partitioned to create an audiovisual room and subsequently converted to a stained-glass storeroom. The undercroft corridor is completed at the southern end and acts as a safe fire-exit route.
- **2002:** The undercroft memorial level is subdivided into a corridor and a sequence of smaller rooms to be used as workshops and storage spaces. They are only accessible via a set of stairs one at either end. A space under the baptistery, originally intended as chair store, is divided to create a separate archive and chair store. A structural column designed by Spence is now enclosed in the chair store. The former archive rooms/library are converted into offices. A small corridor and fire exits are added to the BBC and needleworkers' rooms.
- **21st century:** The BBC room is used to store defunct electronic equipment and the needleworkers' room is used as a workroom in which to repair vestments. Modern heating controls and equipment to connect the new cathedral to Coventry's Combined Heat and Power (CHP) network are installed in the boiler room.

6.34 BACK OF HOUSE (CONT.)

SIGNIFICANCE

Significance Assessment: Back of House

National Heritage Value: Low

These spaces are part of the original Spence design and the significance of these spaces and the various elements of plant, furniture and finishes found within, is reflected in their original functions and changes that have taken place. However, the historical and aesthetic value of these 'back-of-house' spaces is not high and they always had a vital but subordinate role in the life of the building. Many of the finishes and fixtures in these spaces were designed to be and still are, utilitarian in nature. Where features remain however, they have significance for being part of the original concept and construction. Aesthetic value has been eroded overtime as changes move plan form and use away from the original Spence intentions for the spaces.

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	Theses areas of the building have an important role in the day-to-day life of the Cathedral and support its mission directly by keeping the building heated, lit and functioning but they do not directly contribute to the peace and reconciliation mission.	Low

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Active Place of Worship</i>	The back of house spaces are fundamental to the overall function of the building and support its life as an active place of worship.	Low
<i>Post-War Art and Design</i>	Some of the back of house spaces have surviving fixtures and fittings designed by Spence and his office, and have significance as original features. These spaces are mixed in the levels of survivals of fabric and as such significance is reduced by later alterations, sub-divisions, clutter as well as changes of use. These changes have not, broadly speaking, impacted the overall legibility of the areas as service spaces for the Cathedral and are some of the most adaptable parts of the building.	Medium
<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Civic Pride and Community</i>	These areas are not publicly accessible and will only carry significance to those who have worked or do work in them.	Low

6.34 BACK OF HOUSE (CONT.)

VULNERABILITIES AND CONFLICTS

Architect's Room

- The drawings and plans in the architect's room do not currently form part of a single cathedral archive, leaving them unmonitored and not properly catalogued.
- The drawings currently stored in the plan chest exceed the maximum number it was designed to accommodate and are therefore vulnerable to loss and/or damage.
- The architect's room and its contents, including electrical infrastructure equipment, are vulnerable to water damage should the wastewater pipes running along the ceiling fail. Water-staining on some walls point to historic leaking.
- The electrical infrastructure in the architect's room dates from 1962 and may be approaching the end of its functional life.

Archive

- The archive is reaching its maximum storage capacity. It will be difficult to provide adequate space in the present location. Also the environmental conditions of the archive are far from ideal at present.
- The archives are understaffed, which has an impact on public access to the collection. Additional human resource would allow the archive to be better serviced, and able to tell the story of the creation of the new cathedral.
- It is considered poor practice to store the archive in the building. Ideally, they would be stored in a separate building in the precinct or indeed off site.

BBC room and needleworkers' room

- The BBC room is cluttered with dated, largely unusable electronic equipment.
- The needleworkers' room has no natural light, which arguably impedes the needleworkers' ability to carry out their tasks.

Former archive rooms/library

- The use of former library furniture to partition these rooms, separating them from the Navy room and the lecture hall, is perhaps not the most appropriate use for Spence-designed furniture.

Protected escape route corridor

- The main corridor is used as an *ad hoc* storeroom and is cluttered as a result. This is detrimental to significance, a potential fire hazard and not appropriate for a fire escape route.

Boiler Room

- The boiler room contains the original control panel, which is now obsolete but holds heritage significance. It should be retained.
- Some of the system valves in the boiler room have missing springs. Some pipes/valves are known to leak.
- The relationship between organ pipes and the access to the wall-mounted heating valves in the boiler room is problematic as access to the valves is only possible by climbing over the organ pipes. Dust, heat and humidity will all negatively affect the operation of the organ as a delicate musical instrument.

- The boiler room is used for informal storage with chairs, tables and other large objects stacked around the room, creating potentially hazardous conditions in an already cramped space.

Chair store

- The chair store is inadequate and inconvenient, including poor access from the nave above via a 1960's service lift.

The void

- The void is part of the designed ventilation system - nonetheless there may be opportunities here to make more use of the space.

General

- There is an *ad hoc* approach to the use of the back of house spaces. Over time, rooms have been subdivided to create separate areas; modern office furniture has been mixed with Spence-designed furniture; and rooms have been allocated to multiple, sometimes incompatible, uses.
- The problem is the lack of ground level storage and the difficulties of moving objects and furniture between levels. The original intention was to store the nave furniture in the undercroft when the nave is cleared. This does not happen with chairs stacked in the nave aisles.
- Access constraints need to be creatively addressed including the provision of better lift access between levels to assist the moving of furniture.
- The undercroft is heated from underfloor heating above and below. The small cellular rooms overheat in winter and are too cool in summer.

6.34 BACK OF HOUSE (CONT.)

POTENTIAL FOR CHANGE

Architect's Room

- Specialist conservation advice should be sought to determine the current condition and conservation needs of the plans and drawings collection.
- The drawings and plans in the architect's room could be relocated to the new cathedral archive if the problems of location and storage space can be sorted.
- The information within the plans and drawings collection could potentially provide insight into the structural, architectural or mechanical and engineering layout of the new cathedral; alterations to the ruined cathedral; and development of the precinct.

Archive

- The location and content of the archive could be reviewed with a view to consolidating all archival collections in an appropriately sized and equipped archive room or moved off-site in partnership with a suitable organisation such as the Herbert Art Gallery or local record office.

BBC room and needleworkers' room

- The configuration and use of the partitioned BBC and needleworkers' rooms could be reviewed.
- The location of the needleworkers' room, which currently affords no natural light, should be reviewed.

Former archive rooms/library

- The use of Spence's original library furniture to partition these rooms could be reviewed. The necessity for partitioning at all could be reconsidered.

Main service corridor

- The main corridor tends to be used as a temporary holding area for events. This often makes it cluttered. Every effort should be made to keep this area clear.

Boiler Room

- De-cluttering the boiler room would reduce hazards and the likelihood of damage to organ pipes and service pipes and valves.
- A review of the configuration of service and organ pipes in the boiler room could lead to improved organisation, efficiency and safety.

The void

- The void is currently unused except for some storage and should be considered as part of any planning for the reconfiguration of undercroft and associated spaces following consultation with an MEP Engineer regarding the ventilation system.

General

- Renewal of the new cathedral's electrical infrastructure could result in a more efficient and environmentally friendly use of power.
- The recent comprehensive review of the mechanical and electrical services provide a clear view of the need for repairs and replacements. The Max Fordhams report should be considered along side this document.
- The installation of a lift from nave to undercroft to ease the movement of people and furniture between these two spaces could be explored.
- Following a furniture audit (or a disposals and retentions strategy), storage provision at ground/nave and undercroft levels could be reviewed and reconfigured.
- The use of modern office furniture throughout could be reviewed in order to bring all furniture in the new cathedral up to the high standard set by the furniture originally designed for it.
- A comprehensive review of storage areas and current and future storage requirements would assist the Cathedral to create a comprehensive storage plan to meet the new cathedral's storage requirements. There are opportunities here to accept further change to make these spaces most useful to the Cathedral today. Some of the activities that occur in these spaces may be moved to a more suitable location elsewhere (for example the needleworkers).

6.34 BACK OF HOUSE (CONT.)

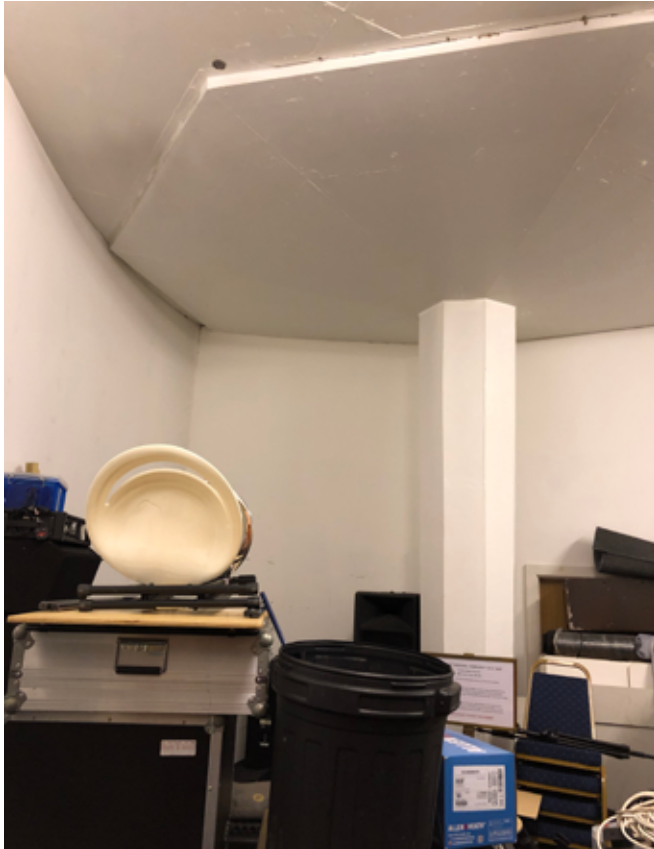


The workshop area in the undercroft mezzanine



The gantry corridor in the roof void.

6.34 BACK OF HOUSE (CONT.)



The chair store showing the central column



The protected route running the length of the undercroft which was created after the fire in 2001

6.35 TAPESTRY

SUMMARY HISTORICAL DEVELOPMENT

- **1951:** Spence includes in his competition entry a tapestry depicting the crucifixion, to be placed behind the altar. Provost Howard suggests the image should instead be one of Christ in Majesty.
- **1951:** Impressed by his crucifixion painting at the parish church of St Matthew's, Northampton, Spence invites Graham Sutherland to design a tapestry for the new cathedral. Bishop Gorton and Provost Howard agree that the tapestry should communicate the truths of the Christian faith. The themes should be: The Glory of God the Father; Christ in the Glory of the Father; the Holy Spirit; and the Heavenly Sphere.
- **1952:** Spence shares his ideas for the tapestry with Sutherland. Spence tells Sutherland that he wants a majestic Christ surrounded by the symbols of the evangelists. Sutherland has reservations about the proposed shape of the tapestry and the colour restrictions being placed upon him. In response, Spence elongates the tapestry to 79ft by 39ft.
- **1952:** Sutherland makes design studies for the tapestry. Sutherland suggests the evangelists' symbols are the result of life-studies of animals at Maidstone Zoo.
- **c.1952:** When Spence removes the chancel wall from his design, the tapestry location is changed from the chancel wall to the eastern wall of the new cathedral.
- **1953:** Sutherland begins work on his first full cartoon for the tapestry. He includes a Pietà, which he is asked to remove by the Reconstruction Committee as it considers the imagery to be out of step with the Anglican tradition.
- **1954–1955:** Sutherland produces a second, somewhat altered cartoon. The Pietà is replaced with a crucifixion. The Reconstruction Committee is impressed and only requests minor changes.
- **1956–1958:** Dissatisfied with his design, Sutherland begins work on a third cartoon, again containing significant alterations. Spence informs Sutherland that he is changing the Lady Chapel's interior colour from pink-grey sandstone to white or a very light colour. Sutherland brightens the palette of his design in response. The third cartoon is considered an improvement but the Reconstruction Committee is concerned that Sutherland has re-introduced something akin to a Pietà in the lower panel. The committee agrees to accommodate Sutherland's design. However, Sutherland produces another image of the crucifixion on brown paper, which is pasted over the offending Pietà. The cartoon is completed.
- **c.1957–1960:** Spence intends to use the Edinburgh Weaving Company to manufacture the tapestry; however, trial panels and the company's methodology are considered to be flawed. Sutherland's cartoon is enlarged photographically, in multiple bands, and the artist draws over the bands to ensure the clarity of lines.
- **c.1960–1962:** The full-size photographic reproduction of the cartoon is taken to Pinton Frères of Felletin, near Aubusson, France and production of the tapestry begins. Wool from France and Australia is used, which is dyed in over 900 different colours using water from the River Creuse. Sutherland visits the workshops in France nine times.
- **1962:** The tapestry is completed and checked by Sutherland. It arrives in Coventry for installation, which takes two days. The tapestry is marginally too long for the space.
- **1960-70's:** The tapestry shows the first signs of the discolouration of horizontal bands approximately five years after consecration. A problem which has continued.
- **2001:** The tapestry is damaged by smoke during a fire in the Cathedral.
- **2002:** The tapestry is cleaned following the smoke damage caused during the 2001 fire.
- **2012:** The tapestry is assessed by specialist conservators.
- **2015(?):** The tapestry undergoes cleaning and minor repairs.
- **2016:** The tapestry is again assessed by specialist conservators.

6.35 TAPESTRY (CONT.)

SIGNIFICANCE

Significance Assessment: Tapestry

National Heritage Value: Exceptional

Graham Sutherland's tapestry of Christ in Glory in the Tetramorph is one of the iconic works of Post-War art and design in Britain. It is arguably Sutherland's masterpiece. It was conceived and executed in close collaboration with Spence and the influential Reconstruction Committee. The tapestry is the visual focal point at the east end of the new cathedral, beyond the high altar and is analogous to a great east window. The lower section of the tapestry, depicting the crucifixion, acts as a reredos in the Lady Chapel. It is an instantly recognisable image that stands as a symbol for the Cathedral itself. For these reasons it has exceptional aesthetic and historic value, and high communal value. Its potentially parlous condition could undermine these values in the future.

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
Peace and Reconciliation	The tapestry is the culmination of the Spence route (the journey from the ruined cathedral to the sanctuary of the new cathedral - from darkness to light) and in the primary artistic component of the interior of the new cathedral. The subject matter of the tapestry clearly expresses the equanimity and grace of Christ following the suffering He endured at the crucifixion. Its proximity to the high altar links the tapestry's imagery with the culmination of the journey to salvation offered to anyone who wishes to find peace and reconciliation by following Christ.	Medium
Active Place of Worship	The tapestry is a primary component of the religious life of the Cathedral and a visual representation of its purpose that is open to constantly evolving interpretations and meanings. Sutherland presents Christ in Glory, surrounded by the symbols of the evangelists and above, an image of the crucifixion. It concentrates the message and mystery of the gospels and the purpose of the Cathedral in one large, visually arresting image. It is highly significant in creating context for the core purpose of the new cathedral and acts like an east window.	High

6.35 TAPESTRY (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Post-War Art and Design</i>	<p>The tapestry is widely revered as a masterpiece of 20th-century British art and design and arguably the most significant extant work by the artist Graham Sutherland, especially as the artist's portrait of Winston Churchill was lost. It has exceptional national significance as a museum-quality work of Post-War art.</p> <p>The tapestry is the culmination of a long design development, which can be traced through a number of studies held in different collections. As a unique object, the tapestry makes an exceptional contribution to an understanding of how Sutherland resolved the design and gives added significance to the studies which led to it. The tapestry's scale, ambition, artistry and method of execution (it was woven in France by Pinton Frères of Felletin, near Aubusson) afford it high international significance.</p>	Exceptional	<i>Pre-Destruction Architecture</i>	N/A	N/A
			<i>Civic Pride and Community</i>	<p>Replicated and copied countless times, Sutherland's tapestry is instantly recognisable as a symbol of the Cathedral, but also the city of Coventry. Its significance lies not only in its imagery, but also in its size. It was the largest tapestry in the world at the time of its installation and embodies the ambition and achievement of the rebuilding programme.</p> <p>Also as a woven art work it speaks especially to a city which has both mediaeval and 19th-century connections to cloth and weaving trades.</p>	High

6.35 TAPESTRY (CONT.)

VULNERABILITIES AND CONFLICTS

- The tapestry is generally vulnerable to unfavourable environmental conditions and should be carefully and regularly monitored with specialist conservation advice being sought and acted upon as appropriate. Its lower sections are vulnerable to accidental or deliberate damage. It is particularly vulnerable to fire/smoke damage and water ingress, should either occur in the new cathedral.
- The fabric and colour of the tapestry could deteriorate rapidly due to the current accretions of airborne particulates and the effects of UV light, affecting its stability and appearance. The tapestry is covered in an oily particulate consisting of diesel and soot, which is binding dust to the fibres of the tapestry and compromising its condition. It is possible that a fire in 2001 was at least partly responsible for this.⁹²
- The method used to hang the tapestry may be the cause of the physical 'banding' becoming apparent.
- The tapestry is a masterwork by Sutherland and a fundamental and iconic facet of the new cathedral, which informed and was informed by the new cathedral's evolving design. As it ages it becomes more vulnerable to pollution, environmental and indeed its own size and weight.
- The image of Christ in Glory in the Tetramorph is not especially accessible, and whilst it has stood the test of time, it would benefit from interpretation for many visitors.
- The tapestry will have an effect on the acoustics in the Cathedral. This has not been a problem but may become a consideration in the future.
- The tapestry's lower section, depicting the crucifixion, functions in isolation in the Lady Chapel, where it acts as a reredos. The life-size figure between Christ's feet is accessible from the Lady Chapel and emphasises the larger heavenly dimension of the tapestry above which is beyond immediate comprehension from the Lady Chapel.

POTENTIAL FOR CHANGE

- There is a philosophical discussion to be had about the preservation of the tapestry as an artefact and the preservation of the imagery it carries as a focus in the new cathedral, perhaps using a facsimile of the original tapestry to achieve this. The outcome of any such discussion should inform a rigorous and robust strategy to address the future of the tapestry.
- The conservation reports commissioned thus far offer a good baseline of information and recommended actions to begin the process of deciding the short, medium and long-term future of the tapestry.
- Improved interpretation of the tapestry could be introduced.
- All actions should be informed by the Coventry Cathedral Arts Policy (2017) which advocates a number of environmental improvements and other conservation measures such as UV film to windows.

⁹² Tobeit Curteis Associates LLP (2016) Preliminary assessment of the environmental conditions at Coventry cathedral associated with the conservation of the Christ in Glory tapestry

6.35 TAPESTRY (CONT.)



The full extent of the tapestry, seen from the roof gantry.

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6.36 CEILING VAULTING

SUMMARY HISTORICAL DEVELOPMENT

- **1951:** Spence evolves his competition design, which originally included a groin-vaulted and concrete nave ceiling supported by columns.
- **1952:** Spence and Ove Arup discuss changing the design of the nave ceiling. They design a geometric, faceted concrete web to separate the ceiling from the roof, the appearance of which Spence claimed was inspired by an image he had seen of a fly's eye.⁹³ The ceiling would be supported on 14 slender, tapering, cruciform columns within the nave itself, with the outer roof being supported by the nave's outer walls. Spence planned to raise the nave's columns above the floor by mounting them on glass spheres.
- **1958:** The design of the nave ceiling is changed from concrete vaults into the more sound-absorbent oak slats. It is not to extend to the eastern wall but terminate at the Lady Chapel.
- **c.1958:** Spence cannot be guaranteed a 500-year lifespan for the glass spheres he intends as supports for the nave columns, so he changes the design. He decides to use cruciform manganese-bronze supports instead.
- **c.1959–1962:** The columns are manufactured by Woolaway Concrete Products Ltd. of Bridport, Dorset. The columns are cast off-site, each in three sections, using blue Cornish granite as aggregate. The columns are pre-stressed and post-tensioned, and held together using epoxy resin glues. Once the columns arrive on site they are hoisted into place. The vaulting ribs and concrete web of beams are then cast (according to contemporary accounts, *in situ*, although this can be disputed) and positioned, supported by a huge scaffold. The ceiling is fixed to the concrete walls of the nave. The columns are finished using a wet, light-grinding technique.
- **1959:** A series of painted cork boards, to be attached to the underside of the concrete roof above the ceiling slats, are ordered and installed. Oil-filled lighting rigs, moveable on cables above the ceiling, are installed to provide light in the nave.
- **1962:** The painted cork boards are found to impede the sound in the nave and are replaced with cork and rockwool panelling. Some of the original cork apparently survives.
- **c.late 20th century:** The oil-filled lighting rigs are decommissioned and replaced by electric lighting. Audio speakers are added. The equipment hangs from the ceiling into the nave.

SIGNIFICANCE

Significance Assessment: Ceiling Vaulting

National Heritage Value: High

The nave's vaulted ceiling is an expression of the collaboration between Spence's creative mind and Ove Arup's engineering skill. Conceived to reference Gothic precedents using modern materials and structural solutions, it is an instantly recognisable component of the new cathedral interior. It has high aesthetic and historical value and medium communal value.

⁹³ Spence (1962)

6.36 CEILING VAULTING (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The ceiling vaulting has no specific role in this part of the Cathedral mission.	Low	<i>Post-War Art and Design</i>	The nave ceiling is the collaborative work of Spence and one of the foremost figures in British Modernism and 20th century architectural engineering, Ove Arup. It is a unique re-interpretation of a medieval vault, completed in modern and traditional materials. The final design is the result of a substantial amount of thought and effort and is aesthetically powerful. Intriguingly, the final design does not rely on the columns for support. In the final design the columns reduce the scale of the nave and concentrate the view towards the east end.	Exceptional
<i>Active Place of Worship</i>	The ceiling is part of the fabric of the nave and is a highly recognisable and visible component of the interior for all who give and attend services. It contributes acoustically to services and concerts. In its design, it evokes a historic relationship with other, earlier forms of cathedral roofs and therefore provides an important link to other places of worship.	Medium			
			<i>Pre-Destruction Architecture</i>	N/A	N/A
			<i>Civic Pride and Community</i>	A highly recognisable component of what makes the nave a unified and unique spectacle for visitors – particularly from the entrance.	High

6.36 CEILING VAULTING (CONT.)

VULNERABILITIES AND CONFLICTS

- There is dirt, dust and debonded acoustic panels deposited on the top surface of the ceiling.⁹⁴
- The wooden structure of the ceiling is vulnerable to damage, should a fire break out in the new cathedral.
- The height of the ceiling and the upper sections of the supporting columns makes them challenging to inspect and maintain.
- The lower sections of the columns are vulnerable to deliberate and accidental damage, particularly when heavy furniture is moved around the nave.
- The presence of the ceiling impedes access to the perimeter walls of the nave at high level where problems with damp from water ingress require inspection.
- There is currently no safe means of access across the nave ceiling.
- The lighting rigs which should raise up to the ceiling are not currently useable.

POTENTIAL FOR CHANGE

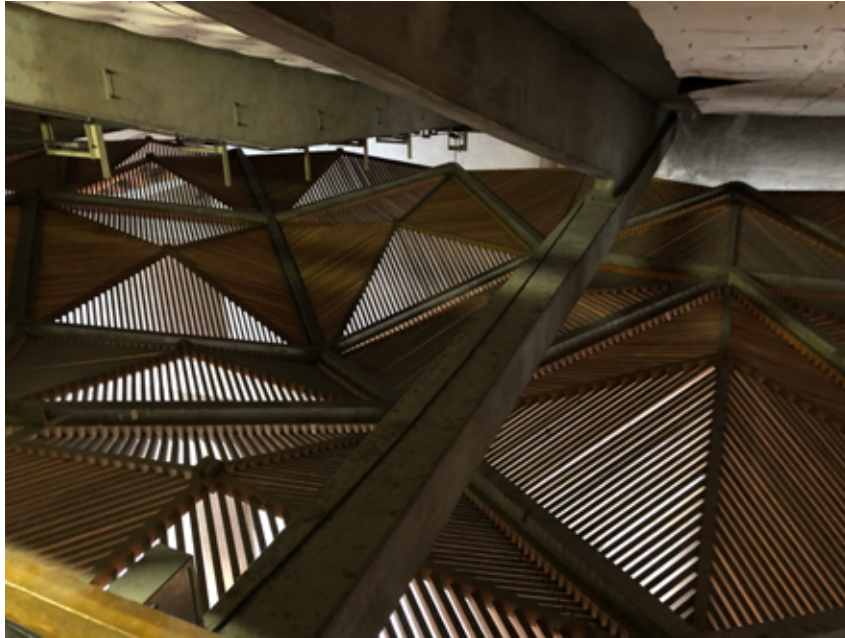
- Cleaning the nave ceiling (subject to specialist conservation advice) could reduce potential risks and damage, and improve the ceiling's appearance.
- An acoustic specialist could provide options for improving the acoustics in the nave.
- Changes to create safe access above the ceiling are necessary.
- The lighting design, light sources and the way the lighting rigs work all need to be considered for change.

⁹⁴ Tobeit Curteis Associates LLP (2016) Preliminary assessment of the environmental conditions at Coventry cathedral associated with the conservation of the Christ in Glory tapestry

6.36 CEILING VAULTING (CONT.)



The ceiling vaulting as a feature of the nave



The ceiling of the nave, seen from the gantry in the roof

6.37 TABLETS OF THE WORD

SUMMARY HISTORICAL DEVELOPMENT

- **1950:** The competition brief includes a series of Hallowing Places, with altars, to focus on different occupations. The Places are: work, the arts, education, the home, commerce, healing, government and recreation.
- **1951:** Spence incorporates the eight Hallowing Places in the nave window recesses, where he anticipates that they will be bathed in sunlight.
- **c.1955:** Spence removes the eight Hallowing Place altars from his design at the suggestion of Bishop Bardsley.
- **1956:** Spence visits Switzerland and sees simple interiors in which inscriptions and symbols are used as works of art. Upon his return he discusses with carver Ralph Beyer the possibility of using lettering instead of relief sculpture in the Hallowing Places.
- **1957:** The Reconstruction Committee removes the Hallowing Places from the design brief. A question over whether to install pictorial panels into the recesses remains.
- **c.1957:** Beyer is asked to produce a sample panel of lettered stone to Spence's specifications, which finds favour with the Reconstruction Committee.
- **c.1957:** A committee of Provost Howard and the Canon Theologian, in consultation with Beyer, agree that tablets of the word, each measuring 4.57m x 1.82m, should be installed where the Hallowing Places would have been. They are to convey aspects of Christ's life and teaching.
- **c.1957:** Spence and Beyer develop a suitable typeface for the inscriptions, which is eventually called 'Felt'. Spence requests the inscriptions' size is increased.
- **1957–1961:** The tablets of the word are carved by Beyer and an assistant, Peter Foster. Beyer and Spence continue to develop the lettering and imagery designs.
- **1961:** Beyer is dismayed to find that the coloured glass of the newly-installed nave windows makes the tablet locations darker than anticipated.
- **1961:** Beyer suggests the panels are gilded or painted to help them to stand out. He and Spence agree that the inscriptions should be limewashed.
- **1961:** The tablets of the word are completed and installed. Stone benches are installed beneath the panels.

SIGNIFICANCE

Significance Assessment: Tablets of the Word

National Heritage Value: Exceptional

The tablets of the word are arguably the most prominent of all Ralph Beyer's works in the new cathedral. They are not necessarily served as well as they might be by a change in Spence's design which saw them illuminated by the coloured rather than the originally-intended white light of the nave windows. Quire stalls also partially impede an appreciation of the eastern-most tablets. These impacts on the tablets highlight one problem of Spence's evolving-design method and provide insight into the way Spence worked collaboratively with the Reconstruction Committee and the commissioned artists. The repeated element of tablets of the word and the pilgrims benches are a great 'set piece' design. The tablets are instantly recognisable and relatively accessible in their imagery and text. They have exceptional aesthetic and historical value, and high communal value.

6.37 TABLETS OF THE WORD (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The tablets of the word are an important component of the nave and have significance as conveyors of specific pieces of scripture for thought and contemplation. As such, they are open to interpretation in numerous ways, including in support of the Peace and Reconciliation message of the Cathedral.	Medium	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	The tablets have an important role in the daily life of the new cathedral and are a source of constant inspiration and guidance for all who give and attend services.	High	<i>Civic Pride and Community</i>	<p>The tablets are well-known and highly visible parts of the new cathedral. They can be appreciated from almost everywhere in the nave except from the high altar or behind it.</p> <p>Beyer's lettering is commonly reproduced and is one of the defining features of the building for visitors. The lettering brings a unity and consistency to the visitor experience that is memorable.</p>	Medium
<i>Post-War Art and Design</i>	The tablets are the most successful and most famous works of Ralph Beyer, a lapidarist who gave the new cathedral a unique and innovative selection of work that helped define the character of the architecture through words and lettering. Beyer's Tablets reflect Post-War artistic interest in the early church and have been widely celebrated as striking examples of their kind. As individual pieces of art, they are impressive in both scale and composition but when considered together and alongside the other work completed by Beyer in the nave, they are almost elemental in their contribution to the overall significance of the Cathedral.	Exceptional			

6.37 TABLETS OF THE WORD (CONT.)

VULNERABILITIES AND CONFLICTS

- The dim, coloured light of the nave windows does not illuminate the tablets well - making them hard to read.
- The quire stalls partly compromise views of the eastern-most tablets.
- As stone objects, the tablets should be subject to routine conservation appraisal, with subsequent action taken in accordance with specialist advice.
- The clutter stored behind the pilgrims benches compromise the appreciation of both benches and tablets.

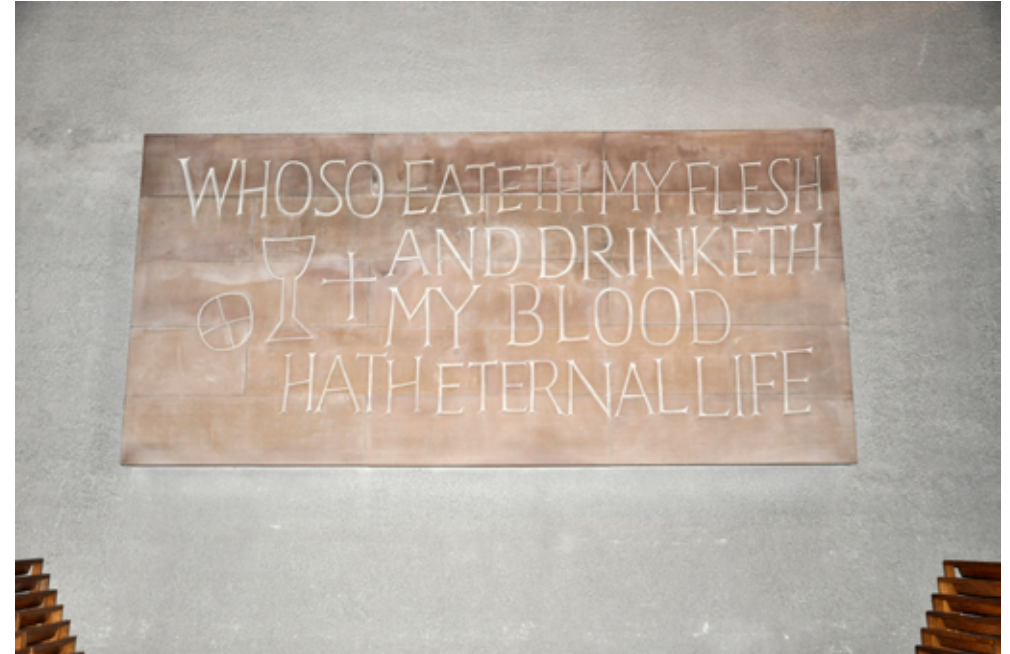
POTENTIAL FOR CHANGE

- There is scope for thinking more imaginatively about the tablets of the word bays as spaces for exhibitions, displays and places to pause for contemplation and prayer. Only one bay is currently used for prayer ministry during the 10.30am service.
- There is potential to improve the lighting of the tablets within a wider reappraisal of the new cathedral's lighting scheme. Advice from a lighting specialist should be sought.
- The tablets' words and images are intended to be overt and accessible. They should be left standing alone avoiding too much attempt to interpret. They should simply speak for themselves.
- All actions should be informed by the Coventry Cathedral Arts Policy (2017).

6.37 TABLETS OF THE WORD (CONT.)



The tablets of the word on the north wall.



One of the tablets of the word

6.38 ORGAN

SUMMARY HISTORICAL DEVELOPMENT

- **1951:** Spence includes provision for an organ in his competition design. It is possible that Spence does not allow adequate space for the organ as some of the pipes are installed in the boiler room.
- **1952:** The organ is designed by Spence in collaboration with Dr Sidney Campbell and Cuthbert Harrison of Harrison & Harrison Organ.
- **1959:** The organ design is finalised. It is designed to sound akin to a relatively delicate Georgian, neo-Classical organ as compared with the more robust sound of a 19th-century instrument.
- **1959–1962:** The organ is constructed by Harrison & Harrison.
- **1962:** The organ is tuned just weeks before the Cathedral's consecration.
- **1988:** Harrison & Harrison overhaul the organ, upgrading the analogue electrical vacuum tubes to solid-state transistors, re-tuning and cleaning the instrument. All the original 'leathers' (the bellows, valves, etc) are retained.

SIGNIFICANCE

Significance Assessment: Organ

National Heritage Value: High

The nave organ is the primary musical instrument in the new cathedral and is therefore central to worship and the Cathedral's musical life. The organ is a Post-War construction by Harrison, and Harrison, a leading firm of organ builders. It was conceived and constructed through a process of collaboration led by Spence who had a hand in the layout of the pipes in the organ case. It has high aesthetic, historical and communal value.

6.38 ORGAN (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The organ was used in the consecration ceremony and when Britten's War Requiem was performed for the first time. Its important role in the musical life of the Cathedral has a more tangential role in the wider messages of peace and reconciliation emanating from the building.	Medium	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	The organ, as an instrument that facilitates worship through music, is central to the religious life of the Cathedral, and is used to accompany services. It is highly visible inside the building and the sound of the organ is a positive intangible quality that reinforces worship and contributes to the 'spirit of place.	Exceptional	<i>Civic Pride and Community</i>	As the primary musical instrument of the Cathedral, the organ and the music it creates is experienced either at services or through recordings. This is part of the shared experience of the Cathedral and is therefore inexorably linked to the worshipping community.	Medium
<i>Post-War Art and Design</i>	The organ was built in collaboration with a number of significant figures including Harrison and Harrison, who were, and remain, eminent and respected organ builders. The pipework on the organ is particularly fine, which adds to the acoustic quality. Conceived by Spence in consultation with Dr Sidney Campbell (organist of St George's Chapel, Windsor) and Cuthbert Harrison, the chosen sound represented a compromise between the traditional English sound (linking back to the lost 'Farther' Willis organ in the ruined cathedral) and the sound of the Post-War organ reform movement. The Coventry organ is on par with that built by Harrison and Harrison for the Royal Festival Hall around this time. ⁹⁵	High			

⁹⁵ Other significant Post-War Anglican cathedral organs include Bury St Edmunds, Chelmsford, Manchester, Southwell and Portsmouth. Others such as Blackburn and Worcester are Post-War organs that have since been rebuilt.

6.38 ORGAN (CONT.)

VULNERABILITIES AND CONFLICTS

- The organ is a substantial instrument and due to the quiet acoustics of the building, Choristers often cannot hear themselves or their colleagues and can be drowned out by the organ from the quire stalls.
- There is a suggestion that Spence did not originally allow adequate space for all of the organ's pipes, which may explain why the organ pipes extend beyond the heating pipes in the basement boiler room.
- The organ's 'leathers' are judged to be reaching the end of their useful life.
- The organ is one of three in the new cathedral and its size, design history and prominence, give it primacy. If the organ is not maintained in good repair then it is at risk of losing its function as a musical instrument.
- The poor environmental control of the building, with significant swings in temperature and relative humidity, have an adverse impact on the organ.
- A major rebuild of the organ will become necessary in the medium term. This will be a very expensive project.

POTENTIAL FOR CHANGE

- There is the potential to address and possibly improve the sound of the organ as part of a wider specialist assessment of the new cathedral acoustics.
- There is potential to use an organ repair programme to attract funding to deliver a project that includes interpretation and wider audience engagement.
- There is ongoing potential to expand the use of the organ for worship and entertainment, subject to its condition.

6.38 ORGAN (CONT.)



The organ on the eastern side of the nave

6.39 NAVE FLOOR

SUMMARY HISTORICAL DEVELOPMENT

- **c.1960:** Ralph Beyer produces designs for bronze lettering and Chi Rho to be installed at the west end of the nave floor.
- **c.1962:** The underfloor to the nave is a reinforced concrete slab, spanning between reinforced concrete walls and columns. Grilles for the underfloor heating system are set into the floor, at the site of the tablets of the word and across the foot of the glass screen at the west end.
- **c.1962:** The upper nave floor is laid in black Kellymount limestone banded with grey Hadene limestone. Bands of black Kellymount limestone crossed with the cream Derby Dene mark the central nave and delineate the ostensible side aisles. Two Coventry crosses are set into the aisles.
- **1962:** As a mark of gratitude for the donations the Cathedral received from the people of Canada following a fundraising campaign by Spence in 1953, a bronze Maple leaf is set into the west end of the nave floor.
- **1962:** Pennies, minted in the year 1962 – the year of consecration – are set into the limestone floor of the nave, marking the processional route through the new cathedral for the choir and clergy.

SIGNIFICANCE

Significance Assessment: Nave Floor

National Heritage Value: Medium

Although not necessarily an artwork in its own right it is a carefully planned design. Spence conceived this as a 'landscape' which helps to choreograph the journey through the new cathedral. The west end of the nave floor is the site of inscriptions various motifs and a Chi Rho by Ralph Beyer. Pennies minted in 1962 mark the year of the consecration. The floor is heavily worn and cluttered with furniture and other items, which compromise its significance. It is, though, the most used surface of the new cathedral. It has medium aesthetic, historical and communal value.

6.39 NAVE FLOOR (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	There is no specific relevance of the floor to the peace and reconciliation message other than as a component of the new cathedral.	Low	<i>Pre-Destruction Architecture</i>	N/A	N/A
<i>Active Place of Worship</i>	The pennies, which all date from 1962, the year of consecration, were placed there to provide a straight line for choir and clergy to follow during services, so they have a practical function as a way-finding instrument during services. The inscriptions and motifs in the west end of the floor provide a welcome to worshippers.	Medium	<i>Civic Pride and Community</i>	There is some communal value attached to the floor, predominantly because of the pennies and the place they hold in collective memories about the building – particularly for those who remember the consecration. The maple-leaf motifs in the west end of the floor may commemorate specific donations from Canada (note this is not certain and more work needs to be done to verify this).	Low
<i>Post-War Art and Design</i>	Apart from the pennies and the inscription at the door, the floor is not a specific work of art (unlike the floor at Liverpool Metropolitan Cathedral for example). For the most part it is a simple, though elegant design that is in keeping with the rest of the interior. It has significance as part of Spence's overall design.	Medium			

6.39 NAVE FLOOR (CONT.)

VULNERABILITIES AND CONFLICTS

- The floor is sometimes referred to as being made of marble, yet it is limestone.
- When it was laid, the floor was a deep black, polished to a high shine. Sunlight has dulled the shine of the stone and the surface has been scratched and scuffed by the flow of people and the movement of furniture. The result is that the black limestone in use in the nave floor, particularly at the west end, now appears dark grey.
- The bronze of Beyer's inscription and Chi Rho appears to be deteriorating with some of the lettering appearing to be loose. Specialist conservation advice should be sought.
- The pennies marking the processional route through the new cathedral are vulnerable to loss and damage. The Cathedral has a stockpile of 1962 minted pennies used to replace damaged ones in the floor as required. The absence of any of the pennies reduces their symbolic impact. There is a risk that the Cathedral may run out of reserve pennies in the future.
- The general clutter in the new cathedral impedes appreciation of the floor and the nave's interior. The clutter compromises Spence's original concept of an 'open' nave, hinders circulation, potentially affects the acoustics and increases the risk to people and the fabric of the Cathedral. The issue is most pronounced at the west end of the nave.

POTENTIAL FOR CHANGE

- The nave floor will need to be conserved, repaired and potentially replaced in any area where it is damaged beyond repair. The relative advantages and disadvantages of each of these options will need to be evaluated against any proposals for the floor. This may be particularly relevant when discussing options for renewing the heating system.
- There is potential to re-assess the use of, and furniture layout on, the nave floor. A comprehensive review and rationalisation of storage areas, current and future storage requirements and a furniture audit would assist the Cathedral to create a comprehensive storage and furniture movement plan. This assessment could be integrated into a revised conservation approach to the nave floor and the new cathedral.
- All actions should be informed by the Coventry Cathedral Arts Policy (2017).

6.39 NAVE FLOOR (CONT.)



The floor of the nave at the west screen and entrance, showing floor design.



Close up on the pennies in the floor.

6.40 ST MICHAEL AND THE DEVIL

SUMMARY HISTORICAL DEVELOPMENT

c.1955: Spence conceives of a *St Michael and the Devil* sculpture to adorn the exterior of the new cathedral.

c.1955: Spence is concerned about the advanced age of Jacob Epstein, his preferred sculptor for the commission, and lobbies the Cathedral's Reconstruction Committee to commission Epstein as soon as possible.

c.1955: To allay concerns about Epstein's not being a Christian, Spence takes Bishop Gorton to view the sculptor's Madonna and Child in Cavendish Square, London. Gorton declares that 'Epstein is the man for us'.

1955–1956: Epstein is commissioned and begins work on the sculpture immediately, producing preparatory drawings.

1957: Epstein's design is approved by the reconstruction committee, possibly on the basis of a small plasticine maquette.

1957–1959: Epstein works on the figure of the Devil using life model Gordon Bagnall-Godfrey. He models the head of St Michael on a previously-completed bust of his son-in-law, the economist The Hon. Wynne Godley. The pose of both St Michael and the Devil are now different from the maquette. Epstein makes full-scale models of each part of the figures (head, arms, legs, torso etc) in clay.

1959–1960: The sculpture is cast in plaster and then in bronze by Morris Singer. It is left outside to develop a Verdigris patina. Epstein dies in 1959.

1960: *St Michael and the Devil* is installed at the south-west of the Cathedral and is unveiled in June by Lady Epstein.

SIGNIFICANCE

Significance Assessment: St Michael and the Devil

National Heritage Value: Exceptional

Epstein's sculpture is an instantly recognisable, public artwork of the highest quality. Its commissioning illuminates Spence's working method and the influence of the Reconstruction Committee, although its evolving design was the work of Epstein. It is a potent symbol of God-given military victory that is arguably unsympathetic with an ethos of universal reconciliation. And yet, despite its being the most publicly prominent of all the Cathedral's artwork, it is not obviously divisive. It has exceptional aesthetic and historical value and high communal value.

6.40 ST MICHAEL AND THE DEVIL (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	From its conception, the sculpture was meant to help unify the ruined and the new cathedral by stating clearly the continuity of the dedication. To this end it does contribute broadly to the mission of the Cathedral. However, as a artwork, it is powerfully focused on a particular event from the Book of Revelation that has little to do with either concept.	Low	<i>Pre-Destruction Architecture</i>	Symbolically, or even allegorically, the sculpture can be seen as representative of the military triumph of munitions-making Coventry over Nazi Germany. Such a reading gives a rather triumphalist Post-War narrative which may be uncomfortable in contemporary society.	Low
<i>Active Place of Worship</i>	As a figurative embodiment of the triumph of good over evil in the Christian faith, the sculpture has immense significance to the Cathedral and its function as a place of worship. Both an emblem and a landmark within the fabric of the building, it is important in the history, aesthetic quality and communal life of the building as a place of worship.	High	<i>Civic Pride and Community</i>	The sculpture is a highly visible and important landmark of the city that is representative of the Cathedral. It is also an important public artwork in its own right and has international renown. its exterior location means it is highly visible to the large numbers of people passing the new cathedral daily. For Coventrians and visitors to the city it is a symbol of the building and its purpose, but also a reminder, along with other notable pieces in the city, of Coventry's modernity.	High
<i>Post-War Art and Design</i>	One of the last pieces of work by a master of 20th century art, the sculpture is a powerful, modern interpretation of an event that has been re-interpreted and re-imaged by artists for centuries. The nature and history of the design process, the controversy surrounding the choice of sculptor and the highly personal nature of the depictions all contribute to the historical importance of the piece. The quality of the workmanship, the handling of the material and the scale and visibility of the sculpture all contribute to its aesthetic significance. However, it is for its artistic and aesthetic power that the sculpture is most important. The sculpture defines the entrance to the building and stands as an allegorical symbol of the triumph of good over evil, a fundamental cornerstone of the Christian faith. The aesthetic qualities of the sculpture have degraded over time and some of its definition has been lost.	Exceptional			

6.40 ST MICHAEL AND THE DEVIL (CONT.)

VULNERABILITIES AND CONFLICTS

- Although bronze is a relatively hardy material, it can be vulnerable to deterioration and/or structural weakening over time. The sculpture would benefit from regular conservation assessment with appropriate action being taken in accordance with specialist recommendations.
- The sculpture is mounted on the exterior of the Cathedral and is therefore vulnerable to deliberate or accidental damage. The fixing of the sculpture should be checked from time to time.
- The setting of the new cathedral has changed during the 20th and 21st centuries and the sculpture has lost some prominence, due to redevelopment within its setting.
- The uncompromising imagery of the sculpture could be considered provocative and challenging to some audiences, including other Christian denominations. It could also be perceived as triumphalist and, in part, an attempt to justify Coventry's history of munitions production through casting the city as St Michael himself.

POTENTIAL FOR CHANGE

- Its prominent position and striking imagery makes the sculpture immediately and explicitly synonymous with Coventry Cathedral. There is potential to harness the imagery for publicity, interpretation and, if appropriate, theological learning opportunities.
- The sculpture is a major work by one of the most important artists working in Britain during the early-mid 20th century and is not the only example of Epstein's sculpture at the Cathedral. There is potential to use the sculpture as a vehicle for mounting sculpture exhibitions, Epstein exhibitions and/or sacred art exhibitions at the Cathedral, perhaps attracting loans from other institutions.
- All actions should be informed by the Coventry Cathedral Arts Policy (2017).

6.40 ST MICHAEL AND THE DEVIL (CONT.)



Epstein's sculpture seen in-situ.

6.41 CHARRED CROSS

SUMMARY HISTORICAL DEVELOPMENT

- **1940:** Following the bombing of Coventry on 14 November, cathedral stonemason Jock Forbes sees two roof timbers lying in the shape of a cross in the ruined cathedral. He ties them together and erects the Charred Cross.
- **1940s–1964:** The Charred Cross stands on an altar of rubble with the words 'Father Forgive' inscribed on the sanctuary wall behind.
- **1964:** The Charred Cross is replaced by a replica in the ruined cathedral. The original is moved inside the new cathedral, mounted on the wall of the stairway leading to St Michael's hall.

SIGNIFICANCE

Significance Assessment: Charred Cross

National Heritage Value: Exceptional

The Charred Cross embodies profundity, power and mystery, and expresses the Cathedral's mission of peace and reconciliation. It is arguably the most important single object in the Cathedral's collection. Instantly recognisable, it stands simultaneously for destruction and suffering and the hope to be found through Christ's death and resurrection. Its message is universal and applies equally to all people, yet Coventry is its custodian. It has exceptional aesthetic, historical, communal and, given its material, evidential value.

6.41 CHARRED CROSS (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The Charred Cross is the physical embodiment of the specific nature of the Cathedral's mission. An historic reminder of the devastation that befell the Cathedral and which helped define its consequent and continuing mission to foster peace and reconciliation worldwide.	Exceptional	<i>Pre-Destruction Architecture</i>	The Charred Cross comprises two charred fragments of wood from the ruined cathedral, bound and fixed by a stonemason the morning after the wartime bombing, then erected on an altar of rubble alongside the words 'Father Forgive' in the ruined apse. It holds value as a tangible survival of the pre-destruction fabric.	High
<i>Active Place of Worship</i>	The cross, and its replica in the ruined cathedral are symbols of the Christian faith that are part of the active religious life of the building. These crosses carry additional historical and communal importance for the manner in which they were conceived and constructed. The replica is an altar piece in its own right and so has a specific role in services in the ruins.	High	<i>Civic Pride and Community</i>	The Charred Cross is a pre-eminent symbol of the Cathedral, its mission and the relationship between the ruined cathedral and the Spence building. The only object to be replicated in both these areas of the building, it is ingrained in the Post-War identity of the city and a publicly visible expression of what happened to the Cathedral and the city in November 1940. For the Christian community who use the ruins or who see the original on the staircase, it is an internationally recognisable symbol of their communal faith. Its powerful message, that links directly to the history of Cathedral, is memorable and helps to anchor communal and social values around the building for both visitors and Coventrians alike.	Exceptional
<i>Post-War Art and Design</i>	The stonemason, Jock Forbes, who created the original cross, created a powerful and moving object that is as symbolic and potent as any of the founding artworks created for the building. Developed not out of a pre-planned artistic concept, but out of serendipity and his own faith, the cross can be considered as a 'found' object – a moving and powerful object that has a physical, not conceptual relationship to the history of the Cathedral. The beams of the original, reappropriated as they are into a Christian symbol, have an aesthetic quality that is a stark reminder of the fire and also have a primitive quality that unifies it with some of the founding artworks.	High			

6.41 CHARRED CROSS (CONT.)

VULNERABILITIES AND CONFLICTS

- There are two Charred Crosses, the original in the stairwell leading to St Michael's hall and a replica at the original location in the apse of the ruined cathedral. In their current locations, the replica is more prominent and symbolically powerful than the original.
- Wood is potentially vulnerable to changing environmental conditions and specialist advice about ongoing care of the Charred Cross in its current or any potential future location should be sought.
- Categorisation of the original Charred Cross is problematic. It could be considered a founding artwork.
- There is less concern about the replica cross - what has been replicated once can be done again. However there is high significance in the location of the replica and its relationship to the altar and the 'Father Forgive' inscription.

POTENTIAL FOR CHANGE

- The original Charred Cross could be re-located and made more prominent within a newly-established chapel of reconciliation, or elsewhere in the new cathedral. Should this happen, the potential for it to be revered as a something akin to a relic is high, so any theological and/or liturgical sensitivities should be identified and carefully managed.
- All actions should be informed by the Coventry Cathedral Arts Policy (2017).

6.41 CHARRED CROSS (CONT.)



The original Charred Cross, on display on the Swedish stairs

6.42 LATER ARTWORKS

SUMMARY HISTORICAL DEVELOPMENT

1962: Aktion Suhnezeichen's *Bronze* is donated by the artist for the now-demolished International Centre.

1962: A crib by Alma Ramsey-Hosking enters the collection. It is displayed during the Christmas period.

1968: The *Czech Cross*, a wooden cross carved during the Second World War by Czech artist Jindrich Severa enters the Cathedral collection.

1969: Jacob Epstein's 1939 marble sculpture *Ecce Homo* (Behold the man) is donated by the artist's widow and displayed in the ruined cathedral.

1969: *The Head of Christ Crucified* is created from a motorcar and installed at the entrance to the Chapel of Unity.

1970: *Mater Dolorosa*, a resin sculpture of Mary as the 'Mother of Sorrows' by Warwickshire sculptor and conscientious objector John Bridgeman enters the collection and is displayed in the Lady Chapel.

1971: *The Plumbline and the City* – a silver and gold sculpture by American artist Clark Fitz-Gerald – is made and enters the Cathedral collection. It is displayed in a niche at the east end of the south aisle.

1987: *The Crucified Christ*, a bronze by Dame Elisabeth Frink enters the collection and is displayed affixed to the nave pulpit.

1990: On 14th November, a replica of the *Stalingrad Madonna* (an image of the Virgin Mary drawn by a German soldier, Kurt Reuber, in 1942 during the Battle of Stalingrad) gifted by Bishop Kruse Coventry Cathedral and dedicated, in its present location, by the Russian Orthodox Archbishop of Volgograd and by the Bishops of West Berlin and of Coventry.

1995: *Reconciliation* by the English sculptor Josefina de Vasconcellos is cast from a 1977 original entitled Reunion and is placed in the ruined cathedral.

2000: *Memorial to Home Front*, a large, engraved plaque, is unveiled by HM Queen Elizabeth II.

2005: On 13th February, an address is given by Richard von Weizsäcker, president of Germany, who brought with him a peace bell as a gift from the German people. He received from the Queen Mother a cross of nails which is now in the museum of German Democracy in Berlin.

2012: *Choir of Survivors* by Helmut Heinze is presented by the Dresden Frauenkirche on the 50th anniversary of the new cathedral's consecration and displayed in the ruined cathedral. It is dedicated to the civilian casualties of aerial bombing, particularly in Germany.

2016: *The Global Candlestick* is given by students of RBZ Technik technical college, Kiel. It commemorates the 56 lives lost in the London terrorist bombings in 2005, including the four men who carried out the bombings.

SIGNIFICANCE

Significance Assessment: Later artworks

National Heritage Value: Medium

The collection of later artworks is of varying quality and, whilst some have design merit or are exceptional (Epstein's *Ecce Homo* in the ruined cathedral), others are arguably detrimental to their setting (*Reconciliation* by Josefina de Vasconcellos, also in the ruined cathedral), despite ostensibly being enjoyed by visitors. As a collection, the later artworks have medium aesthetic and communal value and low historical value as they were not commissioned as part of Spence's original design concept.

6.42 LATER ARTWORKS (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	Some artworks contribute to the narrative of peace and reconciliation; others, such as de Vasconcellos' Reconciliation (called Reunion at the time of earlier castings), impose themselves upon it.	Low	<i>Pre-Destruction Architecture</i>	Some works positively or negatively affect the ruined cathedral setting, yet all are moveable so any negative impact on significance is rectifiable.	Low
<i>Active Place of Worship</i>	Some works can contribute to acts of personal prayer and acts of worship, but none are used, let alone revered, as part of formal acts of worship.	Low	<i>Civic Pride and Community</i>	The artworks (particularly those in the ruined cathedral) are easily accessible by members of the public, and some may hold personal significance. Yet, none are symbolic of the Cathedral and its message in the same way that a founding artwork such as St Michael and the Devil is symbolic. However good use is made of some of the artwork for interpretation and educational tours (especially Reconciliation and the Plumbline) and this does add to the community value.	Low
<i>Post-War Art and Design</i>	As a collection the later artworks vary dramatically in quality. The new cathedral's Lady Chapel has Bridgeman's <i>Mater Dolorosa</i> , which does not compare favourably with Epstein's <i>Ecce Homo</i> in the ruined cathedral, for example. (Technically, the Epstein is a wartime artwork, but its installation in the Cathedral occurred after the war.)	Medium			

6.42 LATER ARTWORKS (CONT.)

VULNERABILITIES AND CONFLICTS

- There is no definitive list of the founding artworks, although a working list has been developed, so as a consequence no definitive list of later artworks. The Swedish windows, for example, could be excluded from the list of founding artworks on the basis that they were not commissioned by Spence. Yet, they are contemporaneous with the Cathedral's construction and often accepted as a founding artwork.
- Frink's Crucifix could be viewed as a later artwork as the pendent to her Eagle lectern, which completes her founding artwork contribution.
- There is inconsistency in the quality of the later artworks. Some are not of the same high quality as the putative founding artworks. Others, such as the Epstein *Ecce Homo*, are of a similar quality.
- Despite lacking the quality commensurate with the Cathedral or consonant with the putative founding artworks collection, some later artworks have popular appeal and communicate their message in an accessible language. Josefina de Vasconcellos' *Reconciliation* is one such example.

POTENTIAL FOR CHANGE

- There is potential to rationalise the collection in accordance with the Cathedral's arts policy (2017).
- There is potential to add to the collection in accordance with the Cathedral's arts policy (2017).
- There is an opportunity to review the Cathedral's arts policy (2017) in accordance with the significance values assigned to the later artworks in this CMP.

6.42 LATER ARTWORKS (CONT.)



Epstein's Ecce Homo in the ruined cathedral



Reconciliation by Josefin de Vasconcellos, 1977

6.43 GLASS FROM ST MICHAEL'S CHURCH/CATHEDRAL

SUMMARY HISTORICAL DEVELOPMENT

- **1400's:** John Thornton and others, create glass for St Michael's Church.
- **18th century:** Fragments of medieval glass are made up into random kaleidoscopic panels. These contain stained, painted, plain, coloured and enamelled glass dating from the late C15, C16, C17, and C18.
- **19th century:** The kaleidoscopic panels are relocated to two outer windows of the apse and clerestorey.
- **1939:** Glass from St Michael's Cathedral is removed from their tracery and placed into storage for protection.
- **1950s:** Spence included reinstallation of the medieval glass fragments into his design concept for the Chapel of Industry and Christ the Servant. This was not executed and no designs for this survive.
- **1965:** Anthony Blee works with the glazier, Dennis King of Norwich, and the medieval stained glass historian, Dr Peter Newton, an expert iconographer, to select the best and most appropriate medieval fragments for display in the Haigh Chapel. The iconography limited the selection with the figures of donors, for example, either side of the door.
- **1980s:** The fragmentary panels are dismantled to extract the pieces of glass of iconographic interest to display in the new cathedral. In 1981, Dr Peter Newton, working with the York Glaziers Trust, creates seven more panels for installation in the windows of St Michael's hall. Six more panels are created at the expense of the Axa Equity & Law insurance company for display in their offices. These have subsequently been recovered and are on display in the nave.
- **2011:** Six 15th-century fragments are incorporated into a modern glass design for a "house" to contain a six-metre high puppet of Lady Godiva created for the 2012 Olympic Games.
- **2017:** Fragments presented to the High Sheriff in the 20th century are recovered.

SIGNIFICANCE

Significance Assessment: Medieval Glass

National Heritage Value: Exceptional

The collection of glass from St Michael's ruined cathedral is of exceptional significance overall. It holds high evidential value for its ongoing potential to further our knowledge of medieval and later glass, as well as the early narrative of glass conservation. Its historical value is great, as much analysis has been done to understand the glass and its importance. Although a single designer cannot be established, the glass illustrates the importance of Coventry in the 15th century as a patron and producer of stained glass. The styles exhibited in the Coventry fragments are of academic and wider interest. Aesthetic value of the glass is high, in both the fragments and iconographic pieces. This is somewhat diluted through the dispersed nature of the collection. Communal value is high as part of the narrative of destruction at Coventry, and as a celebration of artistic achievement over 700 years.

6.43 GLASS FROM ST MICHAEL'S CHURCH/CATHEDRAL (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	The collection of glass from St Michael's Church is a witness to the destruction of the city of Coventry but does not intrinsically connect to this attribute. There are opportunities to interpret the glass to help tell this story, as a physical reminder of the development of the Cathedral and its global message of peace and reconciliation.	Medium	<i>Pre-Destruction Architecture</i>	<p>The collection of glass from St Michael's has been the subject of analysis in a number of publications and its significance has been well established. The FAC notes that the collection provides what is possibly a unique legacy, demonstrating in one place, elements of the story of stained glass in Britain through 700 years.</p> <p>The glass holds artistic and historical values, even as fragments that have largely lost their context. There is additional knowledge that could be gained through further research into the fragments.</p> <p>The glass can provide insight into the approach of previous generations towards a collection of glass which has lost its original context and legibility. The kaleidoscopic panels made up in the 18th century from medieval fragments hold significance for both their age, aesthetic and artistic value, and their more recent leaded setting.</p> <p>The surviving medieval fragments exhibit stylistic affinities with the workshop of John Thornton (York Minster east window), but only a small amount is painted in a style fully recognisable as Thornton's and the styles of other workshops can be seen, for example Thomas of Oxford. Coventry was an important medieval centre of patronage and production of glass, however, in the absence of any documentary evidence, no specific manufacturer can be identified.</p>	Exceptional
<i>Active Place of Worship</i>	The glass is a relic of the previous church and cathedral at Coventry but currently holds no role in the religious life of the Cathedral. The iconographic fragments add to an understanding of religious use in the past and have the potential to do this again in the future.	Low			
<i>Post-War Art and Design</i>	Spence had the intention to integrate some of the St Michael's glass collection into the windows of the Chapel of Industry and Christ the Servant, which would have created a further link between the old and the new. This was not executed.	Low			

6.43 GLASS FROM ST MICHAEL'S CHURCH/CATHEDRAL (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Civic Pride and Community</i>	The collection holds communal value as part of the 700-year narrative of religious life in Coventry. The glass is part of the narrative of destruction and as an active place of worship, to which there is considerable civic pride attached. Whilst the majority of the glass is not accessible to the general public, there are important iconographic panels on display within the new cathedral, and a catalogue has been produced to enhance access. This attribute could be enhanced in the future through greater access.	Medium

VULNERABILITIES AND CONFLICTS

- The collection of glass from St Michael's is spread around the Cathedral in the Haigh Chapel, St Michael's hall, the nave, unleaded fragments, Chapel of Industry and Christ the Servant and off-site in Godiva House. This dispersal dilutes impact and understanding of significance.
- The collection is important for illustrating the history of stained glass and early conservation efforts. This narrative is not interpreted or explained to visitors.
- The medieval 15th-century glass in the collection is fragmentary and not enough evidence survives to re-create any more iconographic pieces.
- Fragments of Victorian glass survives in the tracery of the ruins and is vulnerable to environmental conditions. These should remain as part of the architectural ruins but be regularly inspected by a conservator.
- The environmental conditions of the fragments on display in the Cathedral should be monitored, for example those in St Michael's hall could be improved to reduce unnecessary heat from lighting. Display cases in the nave are considered to be inappropriate by the consultants Büro Rauch.

POTENTIAL FOR CHANGE

- Provision for the conservation of the glass collection should include policies for storage, exhibition and display, possibly as part of the Cathedral's Arts Policy.
- Any known off-site fragments should seek to be returned into the care of the Cathedral. Any opportunities to consolidate the location of existing glass should be considered as this will improve interpretation and management on-site. No further disposals should be made unless for temporary exhibitions with the appropriate loan conditions.
- Proposals for re-use must consider the glass as pieces of art in their own right, rather than merely as decorative panels to enhance a space. The glass would need to be considered as part of the wider architectural scheme for any re-use to be successful. The Chapel of Industry and Christ the Servant as part of Spence's vision could be considered - but the absence of any design proposals from Spence would make this a speculative exercise.
- The City of Culture 2021 offers an opportunity to achieve long-term gains, such as new exhibitions of the glass that tell new stories and narratives for visitors.

6.43 GLASS FROM ST MICHAEL'S CHURCH/CATHEDRAL (CONT.)



One of the stores for the glass from St Michael's Church/Cathedral

6.44 UNIVERSITY SQUARE AND ST MICHAEL'S STEPS

SUMMARY HISTORICAL DEVELOPMENT

c.1951: Spence includes St Michael's steps in his competition design.

20th century – 21st century: Ramp access is installed adjacent to St Michael's steps, below the ruined cathedral's apse.

2004: University Square is designed by the City Development of Coventry.

2004: University Square has become cluttered and some surface materials have suffered erosion as a result of vehicular access.

SIGNIFICANCE

Significance Assessment: University Square and St Michael's Steps

National Heritage Value: Medium

University Square has high communal value as a central location in the city centre which acts as both a destination and connecting space between the Cathedral, the university and Herbert Art Gallery. It also affords arguably the principal view of the ruined and new cathedral buildings, as depicted by Spence. The square has medium aesthetic value as it is currently compromised by clutter and degradation. It has low historical value as it is a relatively recent development. Evidential value is high due to its location adjacent to the ruined cathedral and at the heart of the historic city centre.

St Michael's steps shares the same overall heritage value as the square, except their historical value is high given their inclusion in Spence's original design.

⁹⁶ This section draws heavily from, quotes and paraphrases: J & L Gibbons, Coventry Cathedral CMP, Public Realm (2018)

6.44 UNIVERSITY SQUARE AND ST MICHAEL'S STEPS (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	Other than providing view of, and access to, Coventry Cathedral, neither St Michael's steps nor University Square makes an active contribution to this attribute.	Low	<i>Pre-Destruction Architecture</i>	The ramp adjacent to St Michael's steps is located beneath the ruined cathedral's apse, which although providing access to the ruined cathedral, aesthetically compromises it. The ruined cathedral can be seen and appreciated in juxtaposition with the new from University Square.	Detrimental-Low
<i>Active Place of Worship</i>	University Square and St Michael's steps are rarely, if ever, incorporated into the Cathedral's liturgy.	Low	<i>Civic Pride and Community</i>	Coaches usually arrive in University Square, so it is the place where many visitors first experience the Cathedral, with a view of the ruined and the new cathedral, with St Michael's steps rising to the new cathedral's porch. University Square also links the university with the Cathedral via St Michael's steps. The square is designed as a continuous shared surface of high-quality materials across which pedestrian, cyclist and authorised vehicles pass. The city's art gallery is also to be found on University Square, which contributes to a characterisation of the site as a central hub of spiritual, intellectual and cultural life.	High
<i>Post-War Art and Design</i>	University Square affords a substantial view of the new cathedral's design and scale. The views of the University Square from the Cathedral, however, is compromised by the arguably unattractive architecture of the square's buildings. Although St Michael's steps do not make a huge contribution to the new cathedral in this regard, they do provide a means of viewing and appreciating Epstein's <i>St Michael and the Devil</i> from closer quarters than would otherwise be available. The view of the Cathedral, including St Michael's steps from what now is University Square, is depicted by Spence as part of his competition submission drawings and repeatedly throughout the design development. It is arguably a view of international importance, as the view most commonly captured of the Cathedral.	Exceptional			

6.44 UNIVERSITY SQUARE AND ST MICHAEL'S STEPS (CONT.)

VULNERABILITIES AND CONFLICTS

- University Square is currently cluttered with planters, the fountain is no longer functional, an adjacent stepped space to the Herbert Art Gallery is suffering damage and is surrounded by an 'eclectic architectural mix', including the University's Alan Berry Building which impacts on the setting of the (eastern) 'long elevation' of the new cathedral. University Square is vulnerable to increasing visual and physical disruption.
- Although accessible to vehicles, not all surface materials used in University Square are suitable for vehicular traffic and are clearly failing.
- Potential development proposals by the University, and others, may lead to the Cathedral's setting and views being detrimentally affected.
- Ramp access adjacent to St Michael's steps allows graded access between the Cathedral and University Square. Although inclusive access is both desirable and necessary, the current configuration of the ramp and its relationship to St Michael's steps is physically and aesthetically awkward.
- As both University Square and St Michael's steps are publicly accessible at all times, they are both vulnerable to accidental or deliberate damage.
- The originally cantilevered landings to St Michael's steps should not be infilled.
- Improvements to lighting of the steps and surrounding area is very much needed.

POTENTIAL FOR CHANGE

- An open and ongoing dialogue with Coventry University, other potential developers and the Local Authority's planning department (particularly with regard to the City Centre Area Action Plan) could afford opportunities to mitigate any future threats to the Cathedral's setting and limit any current erosion of significance.
- University Square is a principal destination space within Coventry city centre. The Cathedral precinct thoroughfare out of the University Square, via St Michael's steps, could be utilised to attract people into the precinct.
- St Michael's steps could be incorporated into the liturgical life of the Cathedral, if appropriate opportunities are identified.
- University Square is a potential forum into which the Cathedral could project its mission and message, if appropriate opportunities to do so could be identified.
- There is the potential to build working partnerships with the University, Herbert Art Gallery and Local Authority to deliver a joint strategy or stand-alone projects which utilise University Square.

6.44 UNIVERSITY SQUARE AND ST MICHAEL'S STEPS (CONT.)



The Cathedral from University Square, reproduced with thanks to J&L Gibbons

6.45 EAST END OF THE NEW CATHEDRAL

SUMMARY HISTORICAL DEVELOPMENT

c.1990s: Repairs, improvements and adaptations to Cathedral Square are carried out, including the dramatic north retaining wall forming a cliff-like edge to Cathedral Square (undertaken with European funding by Coventry City Council).

SIGNIFICANCE

Significance Assessment: East End

National Heritage Value: Medium

The imposing liturgical east elevation of the new cathedral rises high above Cathedral Square, adjacent to the Chapel of Industry and Christ the Servant. The Hill Top topography is also evident from here, marked by the spire of the ruined cathedral. The north-south section of Bayley Lane affords views funnelled between the tight grain of historic buildings including the Drapers Hall, and St Mary's Hall. This orientation through pre- and Post-War Coventry from Cathedral Square furnishes it with medium historical value. Its aesthetics are compromised by poor maintenance and rudimentary planting, so is therefore of only medium value. It is not as readily used as other communal spaces in and around the precinct so has only medium communal value. Its location at the heart of the historic core of the city affords it exceptional evidential value given the potential for archaeological discoveries.

6.45 EAST END OF THE NEW CATHEDRAL (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	Cathedral Square offers little beyond views of key aspects of the new cathedral, which act as a vehicle for the message of peace and reconciliation.	Low
<i>Active Place of Worship</i>	Cathedral Square is not used liturgically.	Low
<i>Post-War Art and Design</i>	Cathedral Square was designed to offer an imposing sight of the liturgical east end of the new cathedral and Chapel of Industry and Christ the Servant.	Medium
<i>Pre-Destruction Architecture</i>	Cathedral Square offers views of historic buildings in the historic core of the city, including Drapers Hall and St Mary's Hall.	Medium
<i>Civic Pride and Community</i>	Cathedral Square is not as readily used as other communal spaces in and around the Cathedral precinct.	Medium

6.45 EAST END OF THE NEW CATHEDRAL (CONT.)

VULNERABILITIES AND CONFLICTS

- Cathedral Square, despite investment in the 1990s, is in a poor state. The large plane trees are the only asset as they help to screen the Britannia Hotel which is located close to the liturgical east elevation of the new cathedral.
- The view from Cathedral Square looking south to the liturgical east elevation of the new cathedral, the Chapel of Industry and Christ the Servant, and St Michael's spire, is vulnerable to potential development proposals by the Britannia Hotel on the west, and by the University to replace the residential tower on Priory Street to the east.
- Wayfinding can be challenging from Cathedral Square.
- Access from Cathedral Square to any part of the Cathedral is potentially challenging.

POTENTIAL FOR CHANGE

- A holistic strategy for the landscape design and management of the precinct, Hill Top and associated areas could be developed in conjunction with the Local Authority and with particular reference to the City Centre Action Plan.
- Improved wayfinding, with particular emphasis on after-dark requirements could be implemented.
- Access from Cathedral Square to the Cathedral could be reviewed and improved.
- There is potential for a comprehensive rejuvenation of Cathedral Square as part of a holistic strategy for the landscape design and management of the precinct, Hill Top and associated areas, which could be developed in conjunction with the Local Authority and with particular reference to the City Centre Action Plan.

6.45 EAST END OF THE NEW CATHEDRAL (CONT.)



The east end of the new cathedral seen from the Britannia Hotel.

Landscape Character Areas

6.46 ST MARY'S ABBEY [FIRST RUIN]

SUMMARY HISTORICAL DEVELOPMENT

1043: The Benedictine Priory of St Mary is founded by Leofric, Earl of Mercia and his wife, Lady Godgifu or 'Godiva'.

1053: Leofwine, the priory's first abbot, assumes the bishopric of Lichfield.

c.1100: The Anglo-Saxon abbey church and monastic buildings are probably demolished and a new cathedral priory church and monastery laid out.

1106: The bishopric of Lichfield transfers to St Mary's Coventry, elevating it to cathedral status.

1140s: The civil war between Stephen and Matilda leads to the priory being turned into a fortress and the monks expelled.

c.late 12th century: Bishop Nonant allegedly tears down monastic buildings before building anew for secular canons.

c.late 12th to 15th century: St Mary's continues to be built, re-built and adapted in red Bromsgrove Sandstone.

c.1536: St Mary's is dissolved and largely destroyed. It is the only cathedral to be destroyed during the Dissolution of the Monasteries.

pre -1714: The surviving north-west tower is used for many years as a house until a Coventry's Blue Coat school is established in it.

1856–1857: The Blue Coat school is rebuilt on the same site. The remains of the former cathedral's west wall are discovered.

c.1950s: Spence finds and preserves archaeological remains of the eastern extent of St Mary's whilst constructing the new cathedral. This work reveals the full length of St Mary's.

post 1964: The Blue Coat school relocates and the site is used as the Holy Trinity church offices and hall.

1999: The Phoenix Scheme, partly led by landscape architect Robert Rummey, conducts archaeological digs at the site of St Mary's. These and subsequent archaeological digs reveal historical masonry, burial(s) and fragments of what is dubbed the Apocalypse Mural.

2001: Constructed by MacCormac Jamieson & Pritchard, the Priory Visitor Centre is erected over the cloister of St Mary's. Views of St Mary's undercroft are restored.

c.2003: The Phoenix Initiative sees the redevelopment of part of the St Mary's site as a public park. A sunken garden named Priory Gardens is established on the site of St Mary's nave. The garden is landscaped to reflect its medieval layout.

SIGNIFICANCE

Significance Assessment: St Mary's Abbey

National Heritage Value: Exceptional

St Mary's has exceptional evidential and historical value, both for its recorded extant remains and the potential to reveal further archaeological evidence dating back to at least the Anglo-Saxon period, despite the extent of previous excavations. It has high aesthetic value due to the quality of its construction and the allure of its ruinous state. It has medium communal value as a result of its being a prominent, accessible and relatively rare example of Coventry's medieval history. Its contribution to the character of the Hill Top conservation area has the potential to be exceptional should its group value in the setting be fully appreciated, utilised and not compromised by disjointed planning.

6.46 ST MARY'S ABBEY [FIRST RUIN] (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?	Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	<p>St Mary's itself contributes little to this attribute beyond its visual connection to the ruined St Michael's cathedral and the overarching Christian symbolism of ecclesiastical buildings.</p> <p>The view along St Mary Street affords a layered perspective of the Coventry Cathedral and its message of peace and reconciliation as embodied by the juxtaposition of the ruined and new cathedrals.</p>	Low	<i>Pre-Destruction Architecture</i>	<p>The Scheduled remains and site of St Mary's offer valuable insight into the historic city of Coventry and its medieval ecclesiastical buildings. St Mary's masonry extends under many buildings located in the Hill Top conservation area (in the cellars of 6-10 Priory Row, for example) and Spence discovered masonry during the construction of the new cathedral. There is considerable potential for further archaeological finds across the wider site of St Mary's, despite the site having already been extensively excavated.</p>	Exceptional
<i>Active Place of Worship</i>	<p>St Mary's is not used by Coventry Cathedral, but is the base for Holy Trinity church offices and church hall.</p>	Low	<i>Civic Pride and Community</i>	<p>The visible extant fabric of St Mary's physically connects residents and visitors to Coventry's sometimes elusive historic past.</p> <p>The Priory Gardens and Visitor Centre sites have potential to be better utilised and attract a greater number of visitors to the Cathedral.</p>	Medium
<i>Post-War Art and Design</i>	<p>The ruin of St Mary's contributes little to this attribute beyond its being the site of Post-War renovation for other uses.</p> <p>The Priory Visitor Centre (2001) and Priory Gardens make some contribution to the Cathedral's setting but have been allowed to deteriorate over recent years.</p> <p>The setting of St Mary's is currently a little disjointed, compromising the potential for it to contribute to the character of the Hill Top conservation area.</p>	Low			

6.46 ST MARY'S ABBEY [FIRST RUIN] (CONT.)

VULNERABILITIES AND CONFLICTS

- There is a relative lack of documentary evidence relating to St Mary's, meaning material remains are vital to increasing understanding of the site and its relationship to, particularly, St Michael's cathedral. Any loss of extant but undiscovered archaeology could compromise an understanding of the site.
- The setting of St Mary's is vulnerable to disjointed and insensitive planning. As a consequence, views of Coventry Cathedral from St Mary Street are also vulnerable. Priory Gardens and Visitor Centre have deteriorated over recent years.
- St Mary's is not in the precinct or under the jurisdiction of Coventry Cathedral, but contributes to the wider setting and character of the Hill Top conservation area, of which Coventry Cathedral is a part. Arguably, a holistic approach to the area has not fully matured, resulting in St Mary's not being as fully appreciated or utilised as it perhaps could or should be.
- As much of the extant, visible historic fabric of St Mary's is publicly accessible, it is vulnerable to accidental and/or deliberate damage.
- All extant fabric of St Mary's is significant and requires a clear management and maintenance plan to aid its long-term conservation.
- An assessment of archaeological potential and recording should be carried out prior to any alterations.

POTENTIAL FOR CHANGE

- There is potential to utilise the Priory Gardens and Visitor Centre more effectively as recreational and learning sites, and strengthen links to Coventry Cathedral through shared initiatives and improved signage. Whilst this is essentially the responsibility of the Local Authority there is scope for cooperation to consider the presentation of the whole area.
- A more holistic approach to the Hill Top conservation area could lead to the St Mary's group value being more fully recognised and utilised, particularly its potential to contribute positively to the character of the area and the story of Coventry's cathedrals.
- There is exceptional potential to learn more about St Mary's, its environs and its contribution to the development of the historic core of Coventry through archaeological research. As this would affect the precinct there is potential for the Cathedral to influence any approach. All further work at the site of St Mary's, including possible encroachment into the precinct, should be carried out in consultation with a suitably qualified archaeologist.
- A holistic strategy for the landscape design and management of the precinct, Hill Top and associated areas could be developed in conjunction with the Local Authority and with particular reference to the City Centre Action Plan.

6.46 ST MARY'S ABBEY [FIRST RUIN] (CONT.)



The Priory site with the Cathedral in the background

6.47 UNITY LAWN AND GREEN SPACE ADJACENT TO THE TOWER

SUMMARY HISTORICAL DEVELOPMENT

1847: St Michael's graveyard and avenue was established though it is thought that there are no burials in this area.

19th century: The avenue tree planting was more extensive, linking to the graveyard trees of the Bishop's Palace Garden, east of Priory Street.

1950s: Spence removes the railings which border St Michael's graveyard and what would be Unity Lawn.

20th–21st century: The cobbles on St Michael's Avenue are inset with stone flags to improve access. Border railings are replaced around Unity Lawn and St Michael's graveyard.

SIGNIFICANCE

Significance Assessment: Unity Lawn and Green Space Adjacent to the Tower

National Heritage Value: High

Unity Lawn and the green space adjacent to the tower have high historical value due to the views it offers of the ruined and new cathedrals and views over the archaeological finds at the site of St Mary's, which forms part of the interlinked spaces of the Priory Gardens. St Michael's Avenue, including the segment that runs through Unity Lawn and green space adjacent to the tower, also has high historical value due to it predating the destruction of the wartime cathedral by nearly a century; however, the avenue could follow a much older route. The area has exceptional evidential value due to its location at the heart of the historic core of Coventry city centre. It has medium communal value, and is used as a thoroughfare to and from the Cathedral; however, it is compromised by poor wayfinding provision for after-dark hours and railings which partially restrict access. It has medium aesthetic value due to low maintenance planting and its avenue of trees, which is compromised by views of refuse, ongoing works and other urban clutter.

6.47 UNITY LAWN AND GREEN SPACE ADJACENT TO THE TOWER (CONT.)

SIGNIFICANCE (CONT.)

Site-Specific Value	How Does the Component Contribute to the Site-Specific Value?	What is the Relative Level of Significance?
<i>Peace and Reconciliation</i>	St Michael's Avenue leads to the west front of the new cathedral through Unity Lawn and the green space adjacent to the tower, from where the ruined cathedral can be viewed.	Medium
<i>Active Place of Worship</i>	Unity Lawn and the green space adjacent to the tower are not used liturgically; however, The Unity Lawn and flowerbeds are used for the interring of ashes.	Low
<i>Post-War Art and Design</i>	Spence opened Unity Lawn and the green space adjacent to the tower by removing border railings and established St Michael's Avenue as a principal path to the new cathedral. Unity Lawn provides a setting for Unity Chapel.	High
<i>Pre-Destruction Architecture</i>	Unity Lawn and the green space adjacent to the tower were demarcated in the first half of the 19th century. They continue to offer insight into the pre-destruction urban planning of Coventry and how this related to the medieval and the then-contemporary architecture of the city.	High
<i>Civic Pride and Community</i>	Unity Lawn and the green space adjacent to the tower provide an attractive, tree-planted, green recreation space through which to approach the precinct. St Michael's Avenue also leads through Unity Lawn to Holy Trinity church and so contributes to the character and orientation of the area by connecting key elements.	Medium

6.47 UNITY LAWN AND GREEN SPACE ADJACENT TO THE TOWER (CONT.)

VULNERABILITIES AND CONFLICTS

- Tree Protection Orders exist for the trees along St Michael's Avenue offering them protection.
- Unity Lawn and the green space adjacent to the tower are not easy to negotiate after dark.
- Unity Lawn and the green space adjacent to the tower incorporates part of St Michael's Avenue, which is subdivided by a busy thoroughfare between the Cathedral and University Square.
- The dynamic view sequence along Trinity churchyard and St Michael's Avenue eastward towards the porch, framed by Holy Trinity and the residential and commercial development component of Cathedral Lanes, as well as by mature lime trees is vulnerable to any proposals for redevelopment or reconfiguration.

POTENTIAL FOR CHANGE

- The railings and associated shrub planting currently bounding Unity Lawn, the green space adjacent to the tower, and part of St Michael's Avenue could be removed to reinstate the appearance of the area at the time of consecration, potentially enhancing the space. The possibility of increasing pedestrian traffic would need to be considered as it has the potential to disrupt Cathedral activities. Railings have been present several times during the 19th and 20th centuries, so their historical value should be considered as part of any redesign.
- Improved wayfinding, with particular emphasis on after-dark requirements could be implemented.
- As a principal thoroughfare to the new cathedral entrance, Unity Lawn and the green space adjacent to the tower could be utilised more effectively by giving greater consideration to lighting and planting. There is also a case for better definition of the area marking the boundaries of the secular and spiritual areas.
- There is potential for a comprehensive rejuvenation of Unity Lawn and the green space adjacent to the tower as part of a holistic strategy for the landscape design and management of the precinct, Hill Top and associated areas, which could be developed in conjunction with the Local Authority with particular reference to the City Centre Action Plan. In particular it would be good to reorder the paths in this area to connect St Michael's Avenue and the entrance to the ruins.

6.47 UNITY LAWN AND GREEN SPACE ADJACENT TO THE TOWER (CONT.)



View from Unity Lawn towards the Chapel of Unity





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GLOSSARY

Authenticity

The ability of a heritage place or site to express its cultural significance through its material attributes and intangible values in a truthful and credible manner.

Average Sunday Attendance

The average number of attenders at Sunday church services typically calculated over a four-week period in October.

Average Weekly Attendance

The average number of attenders at church services throughout the week typically calculated over a four-week period in October.

CFCE

The Cathedrals Fabric Commission for England make decisions on applications for certain types of work to cathedrals in England. The Care of Cathedral Measure 2011 sets out their powers and duties.

Components

Individual elements of a place that make up the whole, including spaces, rooms, fixtures and fittings, areas of landscape or building elements such as roofs and floors.

Conservation (NPPF)

The process of sustaining or enhancing significance (NPPF, 2018)

Conservation (Generally Understood)

Managing change to a significant place in its setting in ways that will best sustain its heritage values, while recognising opportunities to reveal or reinforce those values for present and future generations.

Conservation Management Plan

A document that is used as a framework for managing a place including any future change. It includes identifying the heritage significance of the place, any constraints, how that significance is vulnerable to change, and identifies policies to conserve that significance in the future.

Ecclesiastical Exemption

Works to places of worship in use by one of the specified religious denominations are exempt from the requirements of Listed Building and Conservation Area consent, provided that they have internal procedures for dealing with proposed works to Listed ecclesiastical buildings and unlisted buildings in Conservation Areas. Ecclesiastical buildings are not exempt from the requirement of planning permission.

Ecumenical

Representing several different types of Christian Churches.

Environmental Sustainability

Retaining and/or enhancing the quality of natural and manmade environments on a long-term basis by taking related factors and processes into account.

Fabric

The physical material of the place including elements, fixtures, contents and objects, natural elements. Fabric may define spaces and views (Burra Charter, 2013).

FAC

Each cathedral has its own Fabric Advisory Committee composed of 6, 8 or 10 members appointed by Chapter, half of whom are nominated by the CFCE. The Committee is responsible for advising Chapter on matters relating to the care, conservation and development of the Cathedral, determining applications for appropriate works and determining which items on the inventory are outstanding.

Heritage Asset

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. Heritage assets include designated heritage assets and assets identified by the local planning authority (including local listing).

Heritage Values

An aspect of worth or importance attached by people to qualities of a place.

- **Evidential Value:** the potential of a place to yield evidence about past human activity.
- **Historical Value:** the ways in which past people, events and aspects of life can be connected through a place to the present.
- **Aesthetic Value:** the ways in which people draw sensory and intellectual stimulation from a place.
- **Communal Value:** the meanings of a place for the people who relate to it, or to whom it figures in their collective experience or memory.

GLOSSARY

Interpretation

The carefully planned communication of interpretive and educational content through interpretive information, physical access, and interpretive infrastructure at a heritage site. It can be conveyed through a variety of technical means, including, yet not requiring, such elements as informational panels, museum-type displays, formalised walking tours, lectures and guided tours, and multimedia applications and websites

Intervention

Change or adaptation including alterations to a place's attributes both tangible and intangible.

Intrusive or Detrimental

Relates to an item or component that obscures, impedes, diminishes or otherwise damages the significance of an element or its component parts.

Landscape

In this context, landscape represents the combined works of nature and of humankind, illustrative of the evolution of human society and settlement over time, in response to physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.

Limits of Acceptable Change

The relative level of change that is considered acceptable to a particular component or site-specific value without leading to harm to significance. It offers a judgement on the role each component plays in contributing to heritage value and how much change can be made before there is a serious effect on this special interest. Can also be defined as the tolerances of change.

Maintenance

The continuous protective care of the fabric and setting of a heritage place or site, distinct from repair.

Management plan

A document that, like a CMP, is used as a framework for managing a place including any future change but may be broader in scope including operational issues. Management plans are commonly used for cultural landscapes where ongoing active management is a primary conservation action.

Quinquennial Inspection

A five-yearly inspection of a building's (or buildings') condition carried out by the appointed architect with prioritised recommendations for repair and consolidation work.

Reconstruction

Returning a place to a known earlier state through the introduction of new material.

Repair

May involve the restoration or reconstruction of an area of existing and/or new fabric to bring an element to a functional state.

Restoration

Returning a place to a known earlier state by removing accretions or by reassembling existing elements with the minimal introduction of new material.

Reversibility

An intervention can essentially be undone without causing changes or alterations to the basic historical fabric. In most cases reversibility is not absolute and should not be used to justify temporary or low-quality change.

Ruined Cathedral

The second St Michael's Cathedral, which was destroyed in the Second World War and has been retained as a ruin as a symbol of resurrection.

Scheduled Monument

A scheduled monument is an historic building or site that is included in the Schedule of Monuments kept by the Secretary of State for Culture, Media and Sport. The regime is set out in the Ancient Monuments and Archaeological Areas Act 1979 (1). Any work to a scheduled monument requires a specific consent. Applications are to the Secretary of State for the Department of Digital Culture Media and Sport (DCMS). The process is administered by Historic England on DCMS's behalf.

Sense of place

The intangible characteristics of a place that are not easily defined but make that place special and unique. These can include a feeling of spirituality or safety, smells, noises and personal emotional reactions.

GLOSSARY

Setting

The surroundings in which a place is experienced, its local context, embracing present and past relationships to the adjacent landscape.

Significance [cultural]

The value of a place to this and future generations. It is embodied in the heritage place or site itself, its attributes, its setting, fabric, use, associations, meanings, records, related places and related objects. Significance can be expressed under four heritage values – evidential, historical, aesthetic and communal (Historic England, 2008). Significance derives not only from a heritage asset's physical presence, but also from its setting, which is the surroundings in which it is experienced.

Site-Specific Values

The bespoke qualities of a place that contribute to its cultural significance. These can be tangible or intangible and are those that resonate most strongly with most people.

Statutory Designation

The means by which heritage assets are protected under law. These comprise: listed buildings, scheduled monuments, protected wreck sites, registered landscapes and battlefields, conservation areas and world heritage sites.

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COVENTRY CATHEDRAL ARCHIVE

Coventry Cathedral maintains an archive of written material, published and unpublished records, photos and plans from all aspects of the Cathedral's life including the invaluable minutes of the Reconstruction Committee.

COVENTRY CATHEDRAL – UNARCHIVED MATERIAL

Coventry maintains a suite of plans that detail the original construction of the new cathedral and most interventions to it and around it in the following decades (such as the construction of Youell House).

ARUP – COMPANY ARCHIVE

The engineering firm Arup maintains an extensive archive of original engineering drawings including 220 drawings relating to Coventry Cathedral.

RIBA ARCHIVE

RIBA maintain an eclectic set of materials relating to Coventry Cathedral. Including an extensive collection of drawings and models relating to the design competition for Coventry Cathedral.

THE NATIONAL ARCHIVES, KEW

Many of the original competition entries and an early set of photographs are stored at the Kew archives. In addition they keep a file of correspondence about the acoustics of Coventry, which has provided us with a detailed account of the design of the new cathedral's acoustics and its problems.

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