

Heritage Statement for Cypress Building, University of Liverpool

1. Introduction

1.1 This Heritage Statement has been prepared to support an application for planning permission for UOL to alter and extend the Cypress Building, Chatham Street, which is within the precinct of the University of Liverpool and The Knowledge Quarter. The current proposal is restricted to the application site. The Heritage Statement aims to consider the heritage significance of the site and its setting and to assess the impact of the proposed works on that heritage significance.

1.2 This Heritage Statement has been informed by visits to the site, desk-based research and an inspection of the records on the building and adjacent sites at Liverpool Local Records Office.

1.3 In preparing this Heritage Statement, regard has been paid to the advice in Para.s 128 and 129 of the National Planning Policy Framework (NPPF) 2012:

128. 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....

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

1.4 The application site does not include any listed buildings but is in the vicinity of some listed buildings and two conservation areas and so the proposed development has the potential to affect the setting of those heritage assets.

2. Brief Description of Liverpool and the Application Site Liverpool

2.1 Liverpool is a dynamic city with a resident population of currently over 475,000 residents. The population of the city is currently stable but it has fallen dramatically from its peak of over 800,000 in the 1930s. Over 1,400,000 live in the wider Liverpool City Region, which includes the wide area of Sefton, Knowsley, St. Helens and Wirral.

2.2 Historically, the reason for Liverpool's development was its location on the East bank of the River Mersey which led to the establishment of the settlement adjacent to the river and the subsequent development of the docks in the tidal margins. The river, the dock and activities shaped the evolution of Liverpool and dominated its urban life and form, as it grew outwards from the 13th C onwards in a fan shape, centred on the historic core around Castle Street and the Pier Head. The docks and sailing activities dominated Liverpool's life and provided the major source of employment and economy, especially during Liverpool's major period of growth, from the early 18th C until the early/mid 20th C. Although more tonnage of goods now goes through Liverpool's new docks at Seaforth than ever before, the number of sailors and dock workers has dropped remarkably due to modern trans-shipment facilities, and the city can no longer rely upon the docks and associated industries to be the principal source of employment.

2.3 Liverpool now attracts people from far and wide for a wide variety of reasons: as a place of work; as a place to live; for study at the four universities or; just to visit its great sporting and cultural attractions. Liverpool is a sub-regional centre within the NW of England and for North Wales, with a variety of institutions and facilities associated with that role. It has colleges and four universities and has hospitals which are national centres of excellence. Liverpool's current cultural renaissance was illustrated by its successful tenure as European Capital of Culture in 2008 - an honour which itself increased the city's confidence and capacity for organising large and successful

Heritage Statement for Cypress Building, University of Liverpool

cultural events. The international heritage significance of Liverpool was marked in 2004 when large parts of the city, waterfront and historic docks were inscribed on to UNESCO's World Heritage list. Liverpool continues to evolve to provide employment, health facilities and educational facilities for its residents into the future.

2.4 Topographically, Liverpool is on land which rises up from the River Mersey in the W to a ridge of the underlying red sandstone, which curves in an arc around the city centre and stretches from Allerton in the S to Everton in the N, with a high point at Edge Hill.

2.5 The University of Liverpool

The University of Liverpool's main campus is separated from the Knowledge Quarter by Grove Street and from the currently expanding Royal Liverpool University Hospital by Low Hill and Mount Vernon Road, part of the principal road into the city centre from the M62 motorway to the E.

The current application site is restricted to the site which is occupied currently by the School of Law, located within the Cypress Building.

3. Brief History of Liverpool and the Site

3.1 Liverpool Origins

3.1.1 Liverpool was formally established by King John in 1207, as he needed a port in the NW of his kingdom which had easy access for voyages to Ireland and Wales. Liverpool's "Royal" connection is perpetuated in the name of the Royal Liverpool University Hospital (to the NW of the application site and currently undergoing a £330m redevelopment) and the Royal Liver Building at the Pier Head. The settlement of Liverpool actually began before the royal charter, as a landing point on the East bank of the River Mersey for the ferries across the river which were run by the monks who were based in Birkenhead Priory on the West Bank. The Priory was founded around 1150 and is the oldest building in Merseyside - its setting regrettably destroyed by industrialisation of adjacent sites. The settlement of Liverpool grew to around 500 people during the 13th Century and although no building survive from that period, the seven medieval streets laid out then, adjacent to the river in the form of a letter "H" do survive and help us to locate the starting point of the city: Castle Street, Old Hall Street and High Street, parallel to the river and Chapel Street, Water Street, Dale Street, and Tithebarn Street running towards the river. Successive redevelopments with newer and bigger buildings have transformed the area from a small fishing village to a modern city centre with many Georgian and Victorian buildings surviving. The reclamation of the tidal margins to create docks and the Pier Head has distanced the old centre from the river itself but some memory of its ancient past is evoked by wandering down the narrow cobbled alley of Hackins Hey and into the enclosed yard at the back of Thomas Rigby's Inn on Dale Street. Little evidence of Liverpool's ancient origins survives, illustrating a long-standing tradition of urban regeneration has wiped away all buildings from the city's first 500 years, with the Bluecoat School (now a centre for contemporary art) in School Lane being the city's oldest surviving building. Opened in 1717, the Bluecoat celebrates its tri-centenary in 2017. The growth of Liverpool as a port was despite, rather than because of, its natural geography of the river, which made it unsuitable for the mooring of ships and the loading and unloading of goods. Until the 17th century, the shoreline lay further inland from the present river wall: in the city centre, it was along the line of Strand Street, where the wall of St Nicholas's Church was the river wall, forming the line of the old quay and; further North, the shoreline was approximately along the line of the dock road. The Townsend Windmill, which was later on the E side of the dock road, was originally on the shoreline. The town and its maritime activities grew slowly over the first four centuries but by the mid-16th century Liverpool's ships were regularly trading with Spain, Portugal and France, in addition to coastal trading with the rest of England, Wales Scotland and Ireland. When the Spanish Armada put to sea against England in 1588, it was the Liverpool merchant, Humphrey Brooke, who brought the news of the forthcoming attack back to this country. By the middle of the 17th century Liverpool merchants were trading further afield - with America and the Caribbean. For good reason, the statue of Columbus outside the Palm House in Liverpool's Sefton Park bears the inscription: The discoverer of America was the maker of Liverpool. The first recorded American cargo to arrive was brought by James Jenkinson in The Friendship, in 1648 and consisted of 30

Heritage Statement for Cypress Building, University of Liverpool

tons of tobacco. The foundation of European communities on the American continent and the formation of the British West Indian colonies heralded a new era of trade through the port and an increase in shipping across the Atlantic. English manufactured goods, coal and salt were exported and the new colonies sent back sugar, rum and cotton, much through the expanding town and port of Liverpool. In 1665 a sugar-refining business was established in a building off Dale Street, processing sugar from the West Indies - a precursor to the later and much bigger Tate and Lyle refinery. The greatest trade in any one single cargo was the import of raw tobacco, mostly from Virginia. No such "evil weed" is imported into Liverpool but for centuries its storage and transformation into smoking and chewing tobacco and snuff was a staple in Liverpool's economy. It generated the need for the construction of the Stanley Dock Tobacco warehouse in 1900 - its 27 million bricks making it the largest warehouse in the world! By the end of the 17th C, Liverpool was the third trading port in England, behind only London and Bristol. It had 24 streets, and a population of about 6,000. Celia Fiennes, described it as 'London in miniature...with long, handsome, well paved streets lined by...houses of brick and stone built high and even. It was very rich with an abundance of persons...very well dressed and of good fashion.' Contemporary paintings of the waterfront show that the shoreline, then along the Strand, was dominated by Liverpool Castle (demolished in the 18th C), the Tower of Liverpool (re-built twice on the same site but still standing in the early 20th C incarnation) and the Church of St Nicholas (also still standing but rebuilt in stages).

3.1.2 Old Dock

The world's first commercial enclosed wet dock But the port facilities in Liverpool at the beginning of the 18th C were severely restricted and could not cope with the increasing size and numbers of ships. In any event, the port had developed despite its natural geographical conditions, not because of them. The river itself is an inhospitable harbour: with the second highest tidal range in the country - up to 12 metres (twice a day); mud banks along the waterfront at low tide; swirling eddies and rushing currents of up to 8mph in the river and; prevailing cross-winds. A natural tidal pool ran inland from the river front to the South of the town, following the present route of Thomas Steers Way, Paradise Street, and Whitechapel. The Pool was a "haven" from the turbulent river but it was of restricted size and became a muddy creek at low tide. Something had to be done to enable the port of Liverpool to continue to expand. The construction of a new enclosed wet dock, where water levels were maintained constant with the level of the quayside, was the answer. In November 1708, as the newly elected borough MPs, Sir Thomas Johnson and Richard Norris Esq. were empowered by Liverpool Corporation "...to treat with and agree a proper person to come to the town and view the ground and draw up a plan of an intended dock." Liverpool's first enclosed dock was built by Thomas Steers and opened on 31st August 1715. It is recorded in Nicholas Blundell's contemporary diary that: "...The Mulberry, The Batchelor and The Robert came into the dock on that morning and that "The Mulberry was the first". The dawn of a new age for the Port of Liverpool had begun. Not only was it Liverpool's first true dock but it was the world's first commercial enclosed wet dock. Old Dock (as it later became known) was infilled in 1826 and the site has been redeveloped three times since then but much of it still stands in the heart of the Liverpool One shopping development.

3.1.3 A Georgian Town

The growth of the port was accompanied by the growth of an elegant Georgian town and despite much loss of it since, beacons of classical architecture from that period illuminate the city's streets. Initially, the Georgian buildings were built within and immediately surrounding the medieval town, close to the river. Liverpool Town Hall was built in 1754 to the designs of Bath's architect John Wood, as an expression that Liverpool was a serious rival to Bath as a "centre of high culture". The high-level friezes on its side elevations proudly display exotic people and animals in representation of Liverpool's trade with Africa at that time, transporting goods and regrettably people - by force of the gun. Liverpool was not alone in profiting from the immoral trade in enslaved Africans but in the mid 18th C it was the pre-eminent port for the organisation of that trade. Liverpool is now seeking reconciliation - it has since apologised for its role, has established the International Slavery Museum and every year on 23rd August participates in Slavery Remembrance Day.

Heritage Statement for Cypress Building, University of Liverpool

3.1.4 Victorian Glory

Liverpool is now a predominantly Victorian city and some say the country's finest example, with stupendous banks, shipping offices, palaces of commerce, warehouses by the dozen and mansion houses, many displaying technological innovation as well as glorious decoration. Perhaps the grandest street is Castle Street, which despite its medieval origins is lined with buildings of Victorian splendour which are now changing into a popular cluster of bars, coffee shops and restaurants from where the architectural grandeur can be enjoyed rather than endured. Perhaps the finest individual Victorian building is the magnificent St George's Hall- widely regarded as one of the finest neo-classical buildings in the world, designed by Harvey Lonsdale Elmes when he was only 21 - a testament to Liverpool's faith in youth. It opened in 1854, but, he initially designed two buildings - a law courts and a music hall and only later was it decided to combine them as a single building. It resulted in the bizarre occurrence of people being sentenced to death in the courts whilst on the other side of the door people were enjoying an afternoon tea dance! It has undergone a major restoration and is now open as an attraction where visitor can shudder in fright in the cells and tremble in awe at the majesty of the Great Hall and, if lucky, enjoy a performance in the exquisite Small Concert Room. In the 19th C, Liverpool was truly "Sailor Town", with many of its own population either a docker or a sailor and with an ever-changing population of sailors from around the world, enjoying the pleasures of the port whilst their ships were unloaded and refilled. The Liverpool Sailors' Home was built in 1852 to provide them with safe accommodation, away from the "...land-sharks, landrats, and other vermin, which make the hapless mariner their prey." (Herman Melville's *Redburn*). It had a curiously elaborate Tudor exterior and a cast iron galleried interior but was scandalously demolished in the 1970s. Some of the cast iron panels of mermaids found their way to Portmeirion in North Wales and some into the Malmaison Hotel in Princes Dock but the Liverpool-themed, maritime gates had been consigned in 1952 to a car park in Sandwell, near Birmingham where they were like "a fish out of water". After much campaigning by Liverpool sea-dogs, the gates were returned to their ancestral home in 2011 and now act as a gateway on Paradise Street to Liverpool One, a testament to Liverpool's pride in its maritime heritage.

3.1.5 Jesse Hartley

Old Dock began Liverpool's rise to becoming one of the world's greatest seaports and the port continued to grow over the next two hundred years with an continual programme of dock construction stretching 7 miles along the East bank of the River Mersey - a remarkable achievement of civil engineering and commercial enterprise by the dock trustees and later the Mersey Docks and Harbour Board. Perhaps the greatest praise should go to Jesse Hartley, Dock Engineer to the Port of Liverpool 1824-60. In that time, he built or remodelled all of Liverpool's docks and built monumental warehouses at Albert Dock (transformed in the 1980s from dereliction to the most-visited free attraction in the NW), Wapping Dock and Stanley Dock (itself currently undergoing restoration. He also built the Victoria Clock Tower, as a gateway landmark at the entrance to the river and the docks, and much of the great Dock Wall of Liverpool.

3.1.6 The Fall and Rise

Liverpool reached a zenith in the early 20th C and nowhere can this be better seen than in the great expression of self-confidence illustrated by the four magnificent buildings at the Pier Head, on the site of the infilled George's Dock: The Royal Liver Building, the Cunard Building, the Port of Liverpool Building and the Tunnel Ventilation Tower by Liverpool's Herbert Rowse. During the 20th C, Liverpool's fortunes faded as war-time bombing destroyed much of the city and the port. Containerisation, increased trade with Europe, poor industrial relations and a slowness to modernise left the port floundering and the historic docks were a scene of industrial obsolescence. Liverpool became a shrinking city as its population fell from 840k in 1930 to 440k in 2000. In the 1980s, some politicians and academics called for the managed decline of the city but the city refused to die. Its cosmopolitan character and collective strength created a vibrant cultural scene of music, theatre, sport and comedians. The Beatles were four lads from Liverpool who shook the world in the 1960s. Their legacy is as evident in the city today as ever, with: The Beatles Story at Albert Dock; Mathew Street a maze of Beatles bars; statues in abundance and; the homes of John and Paul open for pre-arranged visitors, courtesy of the National Trust. In the early 21st C, the port

Heritage Statement for Cypress Building, University of Liverpool

recovered and moved more tonnage of goods than ever before from its new facilities at Seaforth, in the hands of Peel Ports from 2007 and where £400m has been invested to create Liverpool 2 - a new river-side dock which opened in 2016 with facilities for the biggest container ships. Liverpool realised that its cultural strength and its maritime heritage were part of its USP and its future. In 2004, UNESCO recognised the Outstanding Universal Value of Liverpool and inscribed the historic docks and city on to its list of World Heritage Sites as “the supreme example of a commercial port at the time of Britain’s greatest global significance” - demonstrating that Liverpool is a truly historic city. In 2008, Liverpool was European Capital of Culture demonstrating that Liverpool is a truly cultural city. The designations increased the confidence and capacity of the city which is still going from strength to strength, as a unique place with high quality of life and as a visitor destination. New hotels, bars, shops, restaurants and venues are opening at a remarkable pace and, although much remains to be done to continue its renaissance.

3.2 Brief History of the Site

Up until the end of the 18th C, the site of the University of Liverpool and the application site were undeveloped land, lying a mile to the E of the town of Liverpool, on the W edge of a boggy area of land known as “The Moss Lake” or Mosslake Fields, shown on Plan 2. It was at the S edge of the township of West Derby. The Moss Lake was drained in the early 19th C, enabling: the development of the land and; easier passage between the land to the E and Liverpool. This encouraged the subsequent development of Abercromby Square and the surrounding area, as a residence for wealthy merchants who wished to escape the rapidly expanding centre of Liverpool and its unhealthy conditions. John Foster Snr produced plans for parts of Abercromby Square in 1819 and three side of the square were largely completed by 1830. The centre of the E side of the square was then developed by John Foster Jnr with his design for the Ionic St Catherines’s Church (1829-31), which was bombed in WWII and then redeveloped with the existing Senate House.

By 1848, Bedford Street South and Heath Street had been fully developed with terraced houses but Chatham Street had not (see Plans 3 and 4). However, by 1893 (see Plan 5) Chatham Street had also been fully developed, mostly with terraced houses but with a Welsh Presbyterian Chapel (1860-1 by Oliver and Lamb and now the Chatham Building) on the E side. Not much changed by 1927 (Plans 6 & 7) but during the rest of the 20th C the area changed dramatically with major losses during WWII, the growth of the University of Liverpool into the area, converting many of the surviving historic buildings and constructing new buildings on vacant sites in a wide variety of architectural styles and materials, but maintaining the predominant historic street pattern. In particular the Cypress Building was constructed in the 1960s in the then popular brutalist style with exposed rough concrete structural elements and the minimum of applied decoration and no attempt to create aesthetic appeal.

Heritage Statement for Cypress Building, University of Liverpool



Plan 1. Eyes 1765



Plan 2. Extract from Yates and Perry Map 1768

Heritage Statement for Cypress Building, University of Liverpool



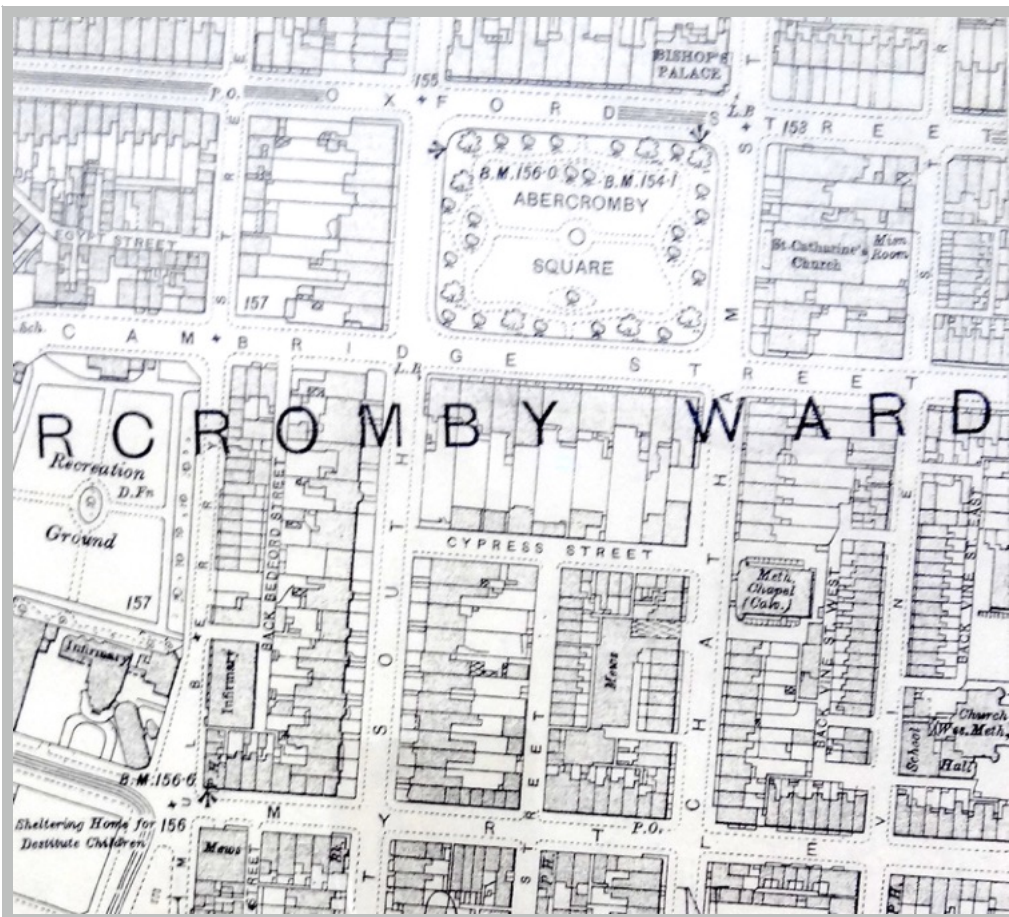
Plan 3 1848 OS Map - W side of site



Plan 4. 1848 OS Map - E side of site



Plan 5. OS Map 1893



Plan 6. 1908 OS Map



Plan 7. 1927 OS Map

4. Heritage Designations and Significance

4.1 Definitions

4.1.1 Heritage assets are defined in the glossary of the NPPF (2012) as:

A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing).

4.1.2 Designated heritage assets are defined as:

A World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under the relevant legislation.

4.1.3 Significance (for heritage policy) is defined as:

The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.

4.2 Designated Heritage Assets around the Application Site

4.2.1 Listed Buildings

The Listed Buildings in the immediate vicinity of the application site are shown in blue on Plan 8 and some listing descriptions are provided at Appendix 1:

- The N, W and S sides of Abercromby Square - these terraces are listed in various groups but all were built 1820s-1830s and are Grade II
- The Post Box in front of 14 Abercromby Square - Grade II
- The Garden House in the centre of Abercromby Square - Grade II
- 90 Chatham Street - Grade II
- Chatham House - Grade II
- 78-82 Bedford Street - Grade II
- 2 & 4 Cambridge Street - Grade II

Bigger and more significant Listed Buildings in the wider setting of the site are:

- Liverpool Metropolitan (Catholic) Cathedral - Grade II*
- Liverpool Anglican Cathedral - Grade I
- Victoria Building and adjacent former Infirmary, Brownlow Hill - Grade II

4.2.2 Conservation Areas

The application site is not within a conservation area but it is immediately adjacent to two conservation areas which are shown in green on Plan 8:

- The Mount Pleasant Conservation Area, which includes Abercromby Square is adjacent to the N boundary of the application site
- The Canning Street Conservation Area is adjacent to the S boundary of the application site.

4.2.3 Liverpool World Heritage Site (WHS)

The *Liverpool Maritime Mercantile City World Heritage Site* was inscribed on to UNESCO's World Heritage list in 2004 under the theme: "Liverpool is the supreme example of a commercial port at the time of Britain's greatest global significance". The WHS is divided into six areas of distinct townscape character which stretch from Lime Street Station to the waterfront. A Buffer Zone was drawn widely around the WHS, primarily in order to protect the visual setting of the WHS. The

Heritage Statement for Cypress Building, University of Liverpool

application site is outside the WHS and its Buffer Zone. The nearest part of the WHS to the application site is Lime Street Station which is approximately 800m W of the application site. The E boundary of the Buffer Zone of the WHS (shown as a deep blue line on Plan 8) is approximately 200m W from the application site.



Plan 8. Heritage Designations

5 Relevant Heritage Legislation and Policy National Legislation

5.1 Legislation

Planning (Listed Buildings and Conservation Area) Act 1990

This is the primary legislation for heritage assets.

S.66 of the Act places a statutory duty on Local Planning Authorities to:

“...have special regard to the desirability of preserving the (listed) building or its setting or any features of special architectural or historic interest which it possesses”.

S.72.of the Act states:

(1) In the exercise, with respect to any buildings or other land in a General duty as conservation area, of any powers under any of the provisions mentioned respects in subsection (2), special attention shall be paid to the desirability of conservation preserving or enhancing the character or appearance of that area. It has been held that this duty extends to the preservation and enhancement of the setting of Conservation Areas.

5.2 National Policy

5.2.1 National Planning Policy is provided by the National Planning Policy Framework 2012 (NPPF). On “Conserving and enhancing the historic environment” it states, inter alia:

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

5.2.2 The NPPF effectively identifies three levels of harm to heritage assets: Total Loss; Substantial Harm and; Less Than Substantial Harm. It states:

133. Where a proposed development will lead to substantial harm to or total loss of significance of a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- *the nature of the heritage asset prevents all reasonable uses of the site; and*
- *no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
- *conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- *the harm or loss is outweighed by the benefit of bringing the site back into use.*

134. Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.

5.3 National Guidance

5.3.1 Historic England issues national guidance to assist LPAs in making decisions about their own cultural heritage at a local level. The key Historic England guidance which is relevant to this proposal are listed below:

A. CONSERVATION PRINCIPLES : POLICIES AND GUIDANCE FOR THE SUSTAINABLE MANAGEMENT OF THE HISTORIC ENVIRONMENT

This is an over-arching document which seeks to establish good policies and practice.

Heritage Statement for Cypress Building, University of Liverpool

This document asserts that a tangible heritage asset can have the following values:

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 meaning of a place for the people who relate to it, or for whom it figures in their collective experience or memory.

Conservation Principles also clarifies that;

The significance of a place embraces all the diverse cultural and natural heritage values that people associate with it, or which will prompt them to respond to it.

These values tend to grow in strength and complexity over time, as understanding deepens, and people's perceptions of a place evolve.

In order to identify the significance of a place, it is necessary first to understand its fabric, and how and why it has changed over time; and then to consider:

- *who values the place, and why they do so*
- *how those values relate to its fabric*
- *their relative importance*
- *whether associated objects contribute to them*
- *the contribution made by the setting and context of the place*
- *how the place compares with others sharing similar values*

Understanding and articulating the values and significance of a place is necessary to inform decisions about its future. The degree of significance determines what, if any, protection, including statutory designation, is appropriate under law and policy.

Conservation Principles goes on to say that:

Change on the historic environment is inevitable, caused by natural processes, the wear and tear of use, and peoples responses to social, economic and technological change.

Conservation is the process of 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 is achieved by all concerned with a significant place sharing an understanding of its significance, and using that understanding to :

- *Judge how its heritage values are vulnerable to change*
- *Take the actions and impose the constraints necessary to sustain, reveal and reinforce those values mediate between conservation options, if action to sustain one heritage value could conflict with action to sustain another ensure that the place retains its authenticity – those attributes and elements which most truthfully reflect and embody the heritage values attached to it.*

Action taken to counter harmful effects of natural change, or to minimise the risk of disaster, should be timely, proportionate to the severity and likelihood of identified consequences, and sustainable.

Intervention may be justified if it increases understanding of the past, reveals or reinforces heritage values of a place, or is necessary to sustain those values for present and future generations, so long as any resulting harm is outweighed by the benefits.

New work should aspire to a quality of design and execution which may be valued both now and in the future. This neither implies nor precludes working in traditional or new ways but should respect the significance of a place in its setting.

In Historic England's *Informed Conservation*, Kate Clark advises that;

Significance lies at the heart of every conservation action, which for the historic environment means the recognition of a public value in what may well be private property. Historic buildings and their landscapes are significant for many different cultural reasons: for their architecture, for their archaeological significance, for their aesthetic qualities, for their association with people and memories, beliefs and events or simply because they are old. They can tell us about technology, innovation, conflicts and triumphs. Their interest may lie in the materials used or in the decorative finishes, in the grouping of landscape, building and place. That significance may be personal, local regional, national or international; it may be academic, economic or social...

B. *The Setting of Heritage Assets: Historic Environment Good Practice Advice Planning Note 3. (Second Edition)*

i) This document reinforces the importance of the setting of heritage assets and provides guidance on managing development that may affect the setting of heritage assets. It begins by stressing the importance of setting and its careful management:

The significance of a heritage asset derives not only from its physical presence and historic fabric but also from its setting – the surroundings in which it is experienced. The careful management of change within the surroundings of heritage assets therefore makes an important contribution to the quality of the places in which we live.

ii) It defines setting: ...as

'the surroundings in which [the asset] is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral'.

iii) It sets out key principles for the understanding of setting:

- *Setting is the surroundings in which an asset is experienced... - The extent and importance of setting is often expressed by reference to visual considerations...*
- *Setting will, therefore, generally be more extensive than curtilage...*
- *The setting of a heritage asset can enhance its significance whether or not it was designed to do so. The formal parkland around a country house... may...contribute to the significance.*
- *The contribution that setting makes to the significance does not depend on there being public rights or an ability to access or experience that setting.*

The way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places.

iv) It provides guidance on assessing proposed and past changes:

11 Protection of the setting of heritage assets need not prevent change; indeed change may be positive, for instance where the setting has been compromised by poor development. Many places are within the setting of a heritage asset and are subject to some degree of change over time. NPPF policies, together with the guidance on their

Heritage Statement for Cypress Building, University of Liverpool

implementation in the Planning Policy Guidance (PPG), provide the framework for the consideration of change affecting the setting of undesignated and designated heritage assets as part of the decision-taking process (NPPF, Paragraphs 131-135 and 137).

v) In providing guidance on the management of development affecting the setting of heritage assets, it recommends the following broad approach:

Step 1: identify which heritage assets and their settings are affected;

Step 2: assess whether, how and to what degree these settings make a contribution to the significance of the heritage asset(s);

Step 3: assess the effects of the proposed development, whether beneficial or harmful, on that significance;

Step 4: explore ways of maximising enhancement and avoiding or minimising harm;

Step 5: make and document the decision and monitor outcomes.

C. Making Changes to Heritage Assets Historic England Advice Note 2

This document provides information on repair, restoration, addition and alteration works to heritage assets to assist local authorities, planning and other consultants, owners, applicants and other interested parties in implementing historic environment legislation, the policy in the National Planning Policy Framework (NPPF) and the related guidance given in the Planning Practice Guidance (PPG).

5.4 Local Policy

Unitary Development Plan, Core Strategy and Local Plan

Planning applications in Liverpool are currently decided upon primarily by using the “saved” policies of the Liverpool Unitary Development Plan (UDP) (2002), a statutory document which is one of the documents that sits within the emerging Local Plan. The UDP will gradually be replaced when the Liverpool Local Plan is adopted and until then the UDP policies will still be used to determine planning applications. Liverpool City Council is now working on the Local Plan for Liverpool. The Core Strategy DPD which has been under preparation for a number of years will not be submitted as a separate DPD, but will instead, form the framework for the Local Plan for Liverpool. The Local Plan will set out a spatial vision, spatial objectives and strategic policies (based on those in the Core Strategy).

The Submission Draft of the Core Strategy (2012) includes the vision for the future that:

The internationally significant UNESCO WHS will have been sensitively managed, providing a catalyst for future economic regeneration within the city centre and the waterfront.

Strategic Objective One - Strengthen the City’s Economy, includes the objective to:

...maximise the contribution of the city’s assets, including its architectural, historic and cultural heritage.

Strategic Policy 23 - Key Place-Making and Design Principles, includes the commitment that:

Development proposals will be required to demonstrate:... Protection and enhancement of the character and identity of the city’s historic fabric including the wider setting of heritage assets

The Core Strategy intends to implement “saved” policies from the existing Unitary Development Plan (adopted November 2002). The relevant “saved” policies from the Unitary Development Plan 2002 were:

Heritage Statement for Cypress Building, University of Liverpool

GEN3 Heritage and Design in the Built Environment

HD1 Listed Buildings

HD5 Development Affecting the Setting of a Listed Building

HD8 Preservation and Enhancement of Conservation Areas

HD11 New Development in Conservation Areas

HD17 Protection of Archaeological Remains

HD18 General Design Requirements

6. The Current Proposal and Assessment of its Impact

The Proposal

6.1 The long term plan of The University of Liverpool is to continue investment in the South Campus in a manner which will be informed by a Strategic Masterplan for the area, which is currently being prepared. This will involve a comprehensive campus-wide investment plan over the next ten years. Concepts for development and public realm works are currently being shared with Liverpool City Council.

6.2 Many of the schools on the campus have now been brought together. The School of Law and Social Justice is currently based in three buildings which are distributed over three sites, making a poor student experience and creating logistical difficulties. The current proposal is to reconfigure the fragmented school, providing all facilities in the refurbished and extended Cypress Building in a vibrant environment.

6.3 The Cypress Building has already been vacated as part of the strategic realignments and the proposal to refurbish and extend the existing building for the new School of Law and Social Justice. It is proposed to utilise the space released following the consolidation of the Law school for the Psychology School which currently has major space pressures. The proposal to refurbish and extend the existing Law school which occupies the Cypress Building involves re-cladding the existing building and extending the current building to the rear. The overall proposal would be six storeys and the extension would not increase the overall height of the existing building. A detailed description of the proposed design and the factors which have influenced it are provided in the Design and Access Statement.

6.2 The Significance of the Heritage Assets

In the absence of Conservation Area Appraisals for the Mount Pleasant Conservation Area and the Canning Street Conservation Area and with only cursory listing descriptions (for identification) of the listed buildings, a brief assessment of the significance of these heritage assets has been prepared below.

Both conservation areas are based on early-mid 19th street patterns and are strongly characterised by grids of elegant mid-status terraced houses of two, three and occasionally four storey houses in restrained “Georgian” neo-classical style.

Liverpool Corporation took the lead in the planning of the town expansion up Mount Pleasant and further S around Canning Street. John Foster Snr designed a grid of streets centred on Abercromby Square in 1800 but little progress was made until 1816 and another plan was drawn up in 1819. Restrictive covenants prevented the lower status court housing, cellar dwellings industry and warehouses in this area. However, the construction of religious and cultural buildings was allowed. From 1827, the adjoining larger area between Falkner Street and Upper Parliament Street was similarly laid out, with Falkner Square in the middle. The majority of the buildings in these areas were constructed in brick (including those on Chatham Street and in Abercromby Square) but a few were stuccoed (such as those on Bedford Street South) and in the 1830s stone was used in Gambier Terrace and Percy Street.

Heritage Statement for Cypress Building, University of Liverpool

Some of the principal religious and cultural buildings have been demolished but many remain to punctuate the skyline and townscape and they act as focal points in the street scene. These buildings were also central to the social life of the residents, such as the Wellington Assembly Rooms, the Medical Institution, the (later) Metropolitan Cathedral, Chatham House and St Brides's Church.

As the name "Mount Pleasant" suggests, a key attribute of the Mount Pleasant CA is that its elevated position, on rising ground and overlooking the busy town below, enables pleasant views over the town. The Canning Street Conservation Area is on flatter ground but still enjoys good views at its W end over St James's Cemetery and along its straight wide streets.

Some of the original buildings in and between both conservation areas have been demolished and/or altered but during the late 20th C, they were the subject of successful conservation grant schemes and so, after decades of decline, both areas now display a high degree of authenticity and integrity.

The conservation areas and listed buildings embody **Evidential Value** – as they yield evidence about the past homes, places of worship and cultural activities of middle class residents in Liverpool's rapidly expanding town in the earl-mid 19th C

The conservation areas and listed buildings embody **Historical Value** – as they yield evidence about the ways in which the people, events and aspects of life have evolved. The street layout represents a work of civic design by John Foster Snr and the influence of municipal intervention. The houses bear witness to how their occupation has evolved from middle status dwellings to more working class dwellings and educational and commercial buildings. They illustrate the changing fortunes of the area and the beneficial impacts of sustained investment in heritage.

The conservation areas and listed buildings have **Aesthetic Value** – as their regular, ordered classical simplicity and proportions and classical detailing generate admiration and sensory pleasure. The public squares and wide streets illustrate the benefits of open space for expansive views as well as recreation. The religious and cultural buildings are generally more decorative and have aesthetic value as landmarks.

The conservation areas and listed buildings have **Communal Value** – as places where thousands of people have lived, learnt and prayed and have shared in being part of their society

6.3 Assessment of the Impact of the Proposal on the Significance of the Heritage Assets

6.3.1 The application site was consciously excluded from the conservation areas, does not include any heritage assets and so the proposal has no direct impact on any heritage assets. However, the proposal has the potential to have an impact on the setting of heritage assets.

6.3.2 The main part of the application site is Cypress House which is a six storey building of the 1960, in brutalist style with exposed concrete and a dominant horizontal emphasis created by the bands of solid spandrels and fenestration. The concrete is spalling in many places and has a worn, decaying and depressing appearance. Its colour and general appearance is in sharp contrast to the mellow red/brown bricks of Abercromby Square and the red bricks and painted stucco of Chatham House. Whilst the University of Liverpool's campus is an eclectic mix of buildings and spaces, and has been described by Pevsner as 'an architectural zoo', Cypress House must generally be regarded as the least popular exhibit in that "zoo" and as an audacious example of post-war modernism. Cypress House thus has minimal architectural value in its own right and detracts from the setting of the surrounding listed buildings and conservation areas. Its saving grace is that it was built on the historic building line of Chatham Street and contributes to framing the views along the street in both directions.

Heritage Statement for Cypress Building, University of Liverpool

6.3.3 The proposals involve a substantial extension but this is at the rear of the building and does not intrude into the key views down Chatham Street or any other important views. It would not increase the perceived mass of the building when viewed in either direction when looking along Chatham Street (Plates 4 and 7) as the rear cannot be seen in those views. The proposal does not increase the existing maximum height of the building and the extension will not be seen from Abercromby Square, as the existing building cannot be seen over the top of the S side of Abercromby Square (Plate 3). Even when viewed directly along the rear of the S side of Abercromby Square, the proposed extension will have minimal impact due to the street-wide separation (Plate 5) and the prevailing variation in height of surrounding buildings. The proposed re-cladding and extensions are on the opposite side of the road from the Chatham Building and although they will be seen together in some views, the improved facing materials and articulation will enhance rather than detract from its setting. The building will be only marginally wider than at present but not right on the street frontage.

The proposal does increase the density of development over what is there at present but the site is within a dense urban location and the historic maps illustrate that the area was even more densely developed from the mid-19th C until war-time bombing. Even so, the landscaping plan illustrates that the campus will retain full pedestrian-permeability and that important trees and open spaces will be retained.

As illustrated in the illustrations in “Aerial Views and Context” on Page 27 of the D&A Statement, the form and mass of the proposed building will sit comfortably within its context. English Heritage issued its *The Setting of Heritage Assets Historic Environment Good Practice Advice in Planning Note 3 (Second Edition)* in December 2017. The document acknowledges that:

Settings of heritage assets change over time. Understanding this history of change will help to determine how further development within the asset's setting is likely to affect the contribution made by setting to the significance of the heritage asset

The proposed design has been informed by an understanding of the history of the site and the setting of surrounding heritage assets. The guidance recommends a staged approach to decision taking which has been followed with this proposal, including at Stage 3:

Assess the effects of the proposed development, whether beneficial or harmful, on that significance or on the ability to appreciate it

In this case, the D&A Statement and this Heritage Statement make the case that the proposal will in fact be beneficial.

6.3.4 The proposed alterations and extensions retain the building line on Chatham Street but introduce contemporary design elements which will introduce both vertical and horizontal articulation as well as some muted focal points. The proposed design has a glazed plinth on the frontage, a regularly-pierced principal frontage and a recessed capping which will introduce a contemporary version of classical design principles. Importantly the unsightly concrete will be re-clad with bronze/copper coloured materials which will refresh the appearance of the buildings and better assimilate it into its historic context. In this way, the design follows the guidance of Historic England in *Conservation Principles*:

New work should aspire to a quality of design and execution which may be valued both now and in the future. This neither implies nor precludes working in traditional or new ways but should respect the significance of a place in its setting.

Indeed Historic England accepts the principle that change and new work in the historic environment is inevitable and advises in *Conservation Principles* at 138

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

Heritage Statement for Cypress Building, University of Liverpool

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

The proposed new works at Cypress House are acceptable because these criteria are met. The D&A Statement and this Heritage Statement illustrate that there is sufficient information to understand the impacts. The proposals would not harm the values of the place. The proposals aspire to a high quality of design. The long-term consequences are benign.

6.3.5 The proposals would not harm the setting of any heritage assets and so comply with all relevant heritage policies in the emerging Liverpool Local Plan, including *Policy HD5 Development Affecting the Setting of a Listed Building* and *Policy HD8 Preservation and Enhancement of Conservation Areas*.

7. Conclusion

In conclusion, the D&A Statement and this Heritage Statement make the strong case that the proposal will: not cause any harm to the setting of heritage assets; enhance the appearance of the existing Cypress House and the setting of the nearby heritage assets and; contribute positively to the quality of urban design within the university campus and the wider city.

1.3.18

This Heritage Statement was prepared by Dawn Coward of Ryder Architecture, with input from John Hinchliffe, BA (Hons). BPI. MSC (Bldg Her & Cons). IHBC. RTPI, of Hinchliffe Heritage.

Heritage Statement for Cypress Building, University of Liverpool



Plate 1. N side of Abercromby Sq



Plate 2. NW corner of Abercromby Sq



Plate 3. S side of Abercromby Sq



Plate 4. View from Abercromby Sq down Chatham St



Plate 5. Separation between Cypress House and 90 Chatham St



Plate 6. Cypress House



Plate 7. View from Myrtle St up Chatham St



Plate 8. Chatham House

Appendices

Appendix 1 Listing Descriptions

1. *CHATHAM STREET, L7, UNIVERSITY OF LIVERPOOL, The Chatham Building*

(Formerly listed as: Communication Studies and T.V./Audio Unit University of Liverpool)

II

University Communications Studies Studios and Offices when surveyed, formerly Welsh Presbyterian Chapel. 1861, Oliver and Lamb, with C20 alterations. Ashlar limestone and red brick, with ashlar dressings beneath a Welsh slated roof.

West entrance front of two storeys above a basement, five bays, 1:3:1, the bays defined by giant composite pilasters. Central three bays advanced beneath a pediment define a three door entrance, approached by lateral flights of six steps, set behind low flanking wall ramped at ends, and incorporating intermediate and end piers which rise above brickwork

Heritage Statement for Cypress Building, University of Liverpool

walling to support metal railings. Triple semi-circular arched doorways between pilasters, the central opening wider than flanking secondary doorways, all with panelled double doors, those to centre with carved decoration to base panels, those to centre of north side doors glazed. Outer bays have semi-circular arched window openings with glazing bar sashes without horns. All arched heads to ground floor have attenuated keystones rising from moulded arch surrounds to link with a deep, moulded storey band, which deviates as a segmental arch above principal doorway. Above, the semi-circular headed principal first floor window is accommodated within the pediment base by a similar indent. This window, with margin-glazed sashes, is flanked by semi-circular arched window openings, with glazing bar sashes. Above, a frieze and boldly projecting cornice supports a shallow brick parapet, with plain ashlar intermediate and end piers. The second and fourth piers surmounted by decorative finials. Above the central pediment is set an open bell-cote, itself topped by a miniature pediment. South side elevation of seven bays, that to the west end the return bay of the entrance front, defined by pilasters and a parapet. Within this bay, a single storey semi-circular stair turret beneath a half dome roof, with basement doorway, two first floor narrow glazing bar sash windows. Ashlar window and eaves bands, both moulded. Remaining six bays with stacked glazing bar sash windows, and two plain pilasters giving an arrangement of 2:3:2 keys. Basement window beneath a plain lintel band, ground floor openings beneath shallow band with segmental indents to window heads, and semi-circular gallery windows with keystones linked to parapet cornice flight of steps to basement doorway defined by railings, and rear doorway with massive lintel integral keystone and hood mould. North side wall identical, but without doorways.

INTERIOR: Entrance vestibule with tripartite window with semicircular headed lights with glazing bars and margin glazing. Arched flanking doorways lead to meeting hall, and to staircases serving gallery and basement. Staircases have elaborate newel posts with carved finials and two bobbin balusters per tread. Ground floor arcades now infilled by C20 partitions, but arcade columns with volute capitals remain visible, and support gallery columns and panelled and embellished gallery frontage. Gallery arcades with tall semicircular arches supported by slender columns with Composite capitals. Shallow vaulted roof to nave, the junction of the roof and arcades defined by projecting cornice. Gallery tiers remain, but benches have been removed.

2. 90 Chatham Street

G.V. II

House. 1820s. Brick with stone dressings, slate roof. 3 storeys with basement, 8 bays, with 3-bay return to Abercromby Square. Basement lintel band; 1st and 2nd floor sill bands and top frieze to Abercromby Sq; cornice and blocking course. 1st 3 bays break back with mansard roof. Windows have wedge lintels and are sashed with glazing bars, some are blind to end bays. Entrance has angle pilasters and entablature. Plain iron area railings and 1st floor iron balcony to Abercromby Sq.

3. 14 Abercromby Square

G.V. II

House. c.1830. Brick with stone dressings, slate roof. 3 storeys with basement, 3 bays. Basement lintel band, sill bands and top frieze, cornice and blocking course. Windows have wedge lintels and are sashed with glazing bars, except 1st floor windows, which have

Heritage Statement for Cypress Building, University of Liverpool

casements. Entrance has angle pilasters, entablature complete overlight and 6-panel door. 1st floor iron balcony and plain iron area railings.

4. *Also listed in this terrace: 8, 9-11, 12 & 13 and the Post Box*

5. *78, 80, and 82 (formerly listed as Nos. 78 to 82 (even)) BEDFORD STREET SOUTH (west side) L7*

G.V. II

Terrace of 3 houses. 1840s. Stucco with slate roof. 2 storeys and basement, 3 bays to each house. No.80 breaks forward under open pediment and has flanking panelled pilasters, windows have architrave, those to ground floor are eared, and are sashed with glazing bars. Central canted porch has architraved windows and entrance; frieze and cornice, and iron balcony to 1st floor canted wooden bay window with casements and cornice. Nos. 78 and 82 have sashed windows, no glazing bars and rectangular porches which are panelled and have iron balconies over. No.78 has an iron verandah over. No.82 has ground floor canted bay windows. No.78 is attached to No.76 by narrow C20 bay.

6. *2 and 4 CAMBRIDGE STREET L7*

G.V. II

2 houses. 1820's. Brick with stone dressings, slate roof. 3 storeys with basement, 2 bays to each house. 1st floor sill band; top cornice. Windows have wedge lintels and are sashed with glazing bars. Round-headed entrances have Doric doorcases with fluted columns, complete fanlights and 6- light panel doors. C20 railings.

7. *Roman Catholic Cathedral, MOUNT PLEASANT (north side), L3 (Formerly listed as: Crypt to Roman Catholic Cathedral)*

GV II*

Roman Catholic Cathedral of 1962-67 by F Gibberd and earlier Crypt, adjoining.

Crypt: 1933-40. Sir E Lutyens. Brick with granite facing. Facades to north and east and west. East facade is symmetrical, with 3 round headed windows, the central one mullioned and transomed and with large keystone. 2 entrances have Tuscan aedicules with open pediments. West facade similar. North facade has 5 lunettes, round-headed entrances to ends. Interior of blue brick with red brick vaults and granite dressings. 2 central circular spaces are flanked by the concert hall to west and Blessed Sacrament Chapel to east. Both have double aisles and end in 3 apses. To north is the Community Hall and to South is the Pontifical Chapel. Chapel of Relics to south has 3 round headed recesses faced with marble containing Doric aedicules supporting chest tombs; pierced round stone serves as door (the "Rolling Gate") -The Crypt was the only completed part of Lutyen's design for the Cathedral, and would have lain across the main axis, at the north (ritual E) end. An impressive fragment of what Lutyens thought would have been his greatest achievement.

Heritage Statement for Cypress Building, University of Liverpool

Cathedral (added to List Entry in 1994):- competition held for its design 1959-60. Constructed 1962-67. Architect Frederick Gibberd. Concrete frame with ceramic mosaic cladding; walls clad in Portland stone; aluminium sheet covering to roof. Circular plan with central altar and perimeter chapels. Conical form with sixteen raking concrete supports linked by ring beams at the eaves and at the base of the stained glass and concrete lantern which crowns the building. Within each bay of the frame, except at the front, is set a stone clad chapel; these are varied in form, some with squared corners and some with rounded corners. They are separated from the frame by strips of stained glass. The front bay is occupied by an entrance porch of triangular section which rises away from the body of the church to form a cliff-like facade which houses four bells and is adorned with a symbolic relief by William Mitchell. To each side of the entrance are doors incorporating fibreglass reliefs, also by Mitchell. The sixteen vertical concrete members of the central lantern are each topped by tall metal pinnacles, linked by a delicate web of metal struts. Internally the walls are plastered. The interior contains various fittings and fixtures of note, including the following:- The central lantern or 'corona' is filled with stained glass by John Piper and Patrick Reyntiens, cemented together with epoxy resin and pre-cast within tracery of thin concrete ribs, a technique invented for the job. The Sanctuary:- canopy by Gibberd; Crucifix by Elizabeth Frink; Altar Cross and Candlesticks by P Y Goodden. The nave space:- Piper and Reyntiens stained glass framing the side chapels; curved benches by Frank Knight; geometrical floor pattern by David Atkins. The Chapel of the Blessed Sacrament:- stained glass, reredos and tabernacle by Ceri Richards. The Baptistry:- grey and black floor and bronze gates by David Atkins. The Lady Chapel:- Madonna statue by Bob Brumby; stained glass by Margaret Traherne. The Chapel of St Paul of the Cross:- stained glass by Margaret Traherne. The Archbishop's Throne was designed by R D Russell. Sources:- N Pevsner, South Lancashire; F Gibberd, Metropolitan Cathedral of Christ the King, Liverpool (1968); Architect and Building News 1960, 31 August, pp 265-70+ 228-9; Architectural Review, 1967 June pp 436-448.