

LIVERPOOL COLLEGE OF ART AND DESIGN HOPE STREET LIVERPOOL

CONSERVATION STATEMENT



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1 INTRODUCTION

- 1.1 In 2009 the Liverpool John Moores University School of Art and Design moved from its historic premises in Hope Street to a new building off Brownlow Hill. The vacated premises have recently been acquired by the Liverpool Institute for the Performing Arts (LIPA) to form an extension to their adjoining buildings. LIPA's vision to expand and improve their educational and artistic programme involves upgrading and enhancing the former art school buildings.
- 1.2 The main parts of the property date from 1882 and 1910 and are listed Grade II, and the whole complex is situated within the Canning Street Conservation Area. Government policy and guidance on planning and the historic environment requires that proposed changes to a listed building are based on a clear understanding of the significance of the heritage asset and its setting, and provide full information so that the likely impact of development can be properly assessed.
- 1.3 It is also intended that the project will be the subject of an application for funding from the Heritage Lottery Fund, which supports projects that bring cherished historic buildings back into active use and give them a new purpose. To receive a grant from the HLF, projects must help people learn about their own and other people's heritage; conserve the UK's diverse heritage for present and future generations to experience and enjoy, and/or help more people (and a wider range of people) to take an active part in and make decisions about heritage.
- 1.4 Accordingly, this document provides a historical and architectural analysis of the former School of Art and Design buildings, and an assessment of their heritage significance so as to inform the process of design development. A number of policies and principles are proposed to guide the process of change in a way that will preserve, promote and enhance their special interest.



Liverpool Institute and School of Art, Mount Street, designed by A H Holme, engraving of c.1844

2 HISTORY OF THE COLLEGE OF ART AND DESIGN

2.1 Mechanics School of Arts 1825-32

2.1.1 The origins of the present School of Art and Design lie in the Mechanics School of Arts, which was established in 1825 with the object of providing mechanics – the artisans of the day – with ‘some knowledge of the scientific principles on which their art was founded’. It was promoted by the Royal Liverpool Institution, which had been founded in 1814.¹ A school was set up for boys in 1819, and in 1823 they formed a Mechanics’ and Apprentices’ Library.

2.1.2 At first lectures took place in an old chapel in Sir Thomas Street, off Dale Street, supplemented by spaces in the Parker Street School. Initial courses of lectures included mechanics, chemistry, ship-drafting, perspective drawing, plans, models and architectural designs.

2.2 Mechanics Institute 1832-37

2.2.1 In 1832, the school was renamed The Mechanics Institute. Evening classes were provided in mechanical drawing, landscape and figure drawing, and from 1832, the school began to build up a collection of plaster casts of classical sculptures, which were used for drawing classes. In time funds were raised to acquire land for a new building in Mount Street, and the foundation stone was laid on 20 July 1835.

2.3 Liverpool Institute and School of Art 1837-55

2.3.1 The new building, which is now the home of LIPA, was completed in 1837 to the design of A H Holme. On moving in, the Institute changed its name once again, as recorded on the lintel above the main entrance on Mount Street. School yards set behind high walls originally flanked the building on each side. Shortly afterwards, wings were added on the east and west sides, occupying part of the yards, the former providing accommodation for the casts and models for the drawing classes.



Liverpool Institute and School of Art (in black), c.1838

¹ *History of the Liverpool Institute Schools, 1825-1935*, J Tiffen, 1935

2.3.2 By the early 1840s, average attendance at art classes was 180, and included professional artists, architects, engravers, carvers, gilders, painters, cabinet makers, upholsterers, joiners, plasterers and stone masons. Competition developed, however, when the Collegiate Institution was established as the North Liverpool School of Art.² This, combined with a general depression in trade caused a difficult period for the Mechanics Institute. The numbers of students dropped and since the Institute was self-supporting, various economies had to be made. In the early 1850s the Government took an interest in the Institute, and following an Inquiry into its organisation by the Royal Society of Arts, it was formally accepted by the Science and Art Department of South Kensington as the South Liverpool School of Art.

2.4 South Liverpool School of Art 1856-1905

2.4.1 In due course the Government provided assistance, including a contribution to the salary of a new Head, John Finnie, who introduced a more formal and progressive scheme of art education. This complied with new structures being introduced at South Kensington.

2.4.2 Numbers of people attending the Institute grew considerably in the second half of the 19th century, reaching 1,145 in 1881, so that accommodation became inadequate. Art education was one of the key areas of growth, and it was decided to remove the art school altogether and place it in a new building.



School of Art, designed by Thomas Cook, photograph of c.1905

² *A Short History of the origins of art and design further education in Liverpool*, C W Hale, 1977, Liverpool John Moores University Archive Collection

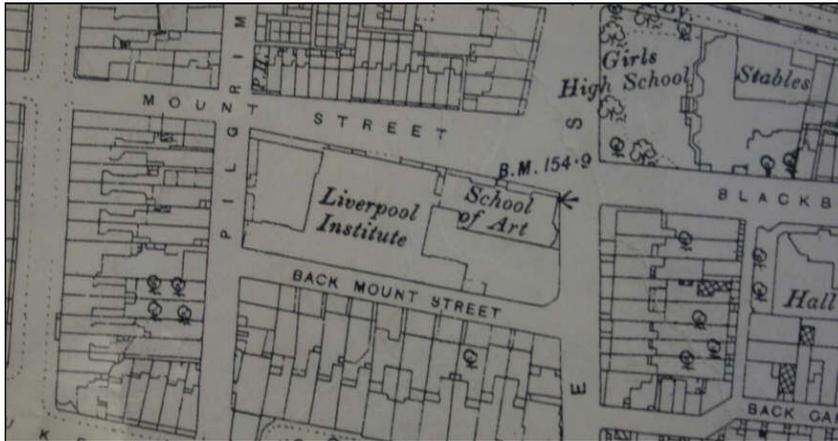
2.4.3 At the time two houses with rear gardens stood on the adjoining land between the Institute and Hope Street. These were purchased and a new building was erected – the first purpose-built art school outside London. The Liverpool architect, Thomas Cook, was chosen following a competition for which 96 designs were submitted. The cost was £12,000, most of which was provided by one of the Board of Directors.



Life drawing classes

2.4.4 The school building opened in 1883, and there was an immediate increase in numbers, reaching 393 at the end of the first year. As well as the additional classroom accommodation, part of the former Institute yard was taken by the art school, for the new building was erected on pillars with the space underneath becoming a covered yard for the high school boys.

2.4.5 In 1897 Frederick Vango Burridge was appointed Director of the Art School and initiated a major programme of modernisation. This saw the introduction of disciplines such as stained glass, metalwork, embroidery, enamelling, furniture, leatherwork, book binding, lithography and etching.



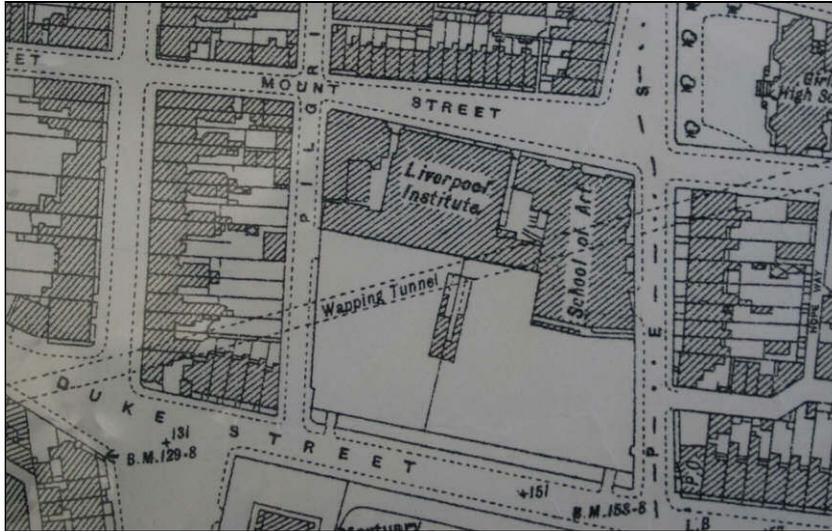
OS map 1893 showing School of Art at corner of Hope Street and Mount Street

2.5 City School of Art 1905-49

- 2.5.1 Burridge then navigated the School through a major period of restructuring in 1905 when the Institute was transferred to Liverpool Corporation. The School of Art was split off from the Institute and united with the Applied Arts Section of the School of Architecture at the University of Liverpool, which had been established in 1894 in connection with University College. This department of the University had originally been intended to serve architectural needs, but had developed towards the fine and decorative arts. The Department of Architecture thus became part of the University of Liverpool, while Applied Art, including the former Institute art classes, formed a single City School of Art, controlled by the Technical Education Committee.
- 2.5.2 The amalgamation was opposed by a group of university students who formed an independent Art School in Sandon Terrace, Duke Street. When this was demolished by the Institute a few years later, they moved into Bluecoat Chambers and out of this grew the Sandon Studios, which played a part in promoting artists and exhibitions in Liverpool in the 20th century, and continues today as The Bluecoat.
- 2.5.3 In order to accommodate the classes of the united schools, the Mount Street building was enlarged by the construction of a large extension fronting Hope Street. Burridge prepared a detailed brief for the architects Willink and Thicknesse.³ William Willink had been Direct of Technical Instruction, but resigned his position so as to carry out the commission. The extension, which opened in 1910, cost £19,852. It was largely funded by an interest free loan of £11,000 from the ship owner, Philip Holt, who had long been associated with the Institute. It covered almost the whole of the former Institute yard, and to provide a new playground for the High School, Holt purchased Sandon Terrace and had it demolished.

³ *History of Liverpool Regional College of Art, 1825-1970*, M Phil Thesis, 1985, Liverpool John Moores University Archive Collection

- 2.5.4 In 1928 the old entrance in Mount Street was blocked in.⁴ The museum room in the basement, which had been one of Burridge's major initiatives, was floored over in 1936 to provide ground floor exhibition space, and in 1945 the basement space below was converted to a canteen.



OS map 1927 showing School of Art extension along Hope Street

2.6 Liverpool Regional College of Art 1949-1970

- 2.6.1 In 1949 the name changed once again, though the School had in fact played the role of a Regional College of Art for over 100 years.
- 2.6.2 School numbers had declined during the two world wars, but in the 1950s they recovered and rapidly increased. In order to create additional space, further changes were made in the post war period including infilling the arcades surrounding the exhibition space and enclosing part of the entrance hall.
- 2.6.3 By 1960 the college was split into seven departments: fine art, industrial design, printing, graphic design, fashion and textiles, painting and decoration, and teacher training. With the development of its Foundation Course in the 1960s, the school played an important role in the evolution of contemporary art education. Access was widened to encourage individuals without traditional entry qualifications to study at the college. Students were encouraged by Foundation Course tutors such as Maurice Cockrill, Adrian Henri, Roger McGough and Arthur Ballard to experiment with a range of styles, media and popular art.⁵ John Lennon was one of those who were admitted on the strength of his portfolio by the Head of College.
- 2.6.4 In 1958-61 a further extension was built along Hope Street for the printing department, designed by the City Architect's Department under Ronald Bradbury.

⁴ *A Short History of the origins of art and design further education in Liverpool*, C W Hale, 1977, Liverpool John Moores University Archive Collection

⁵ *The Collection – the Liverpool School of Art and Design 1825-2008*, Liverpool John Moores University

2.7 Liverpool Polytechnic Faculty of Art and Design 1970-1992

2.7.1 In 1970 the Regional College of Art became the Faculty of Art and Design in the newly-formed Liverpool Polytechnic. Departments that were engaged on 'non-advanced work' withdrew from the Polytechnic and combined with the City Institute to form the new Central Liverpool College of Further Education.

2.8 Liverpool John Moores University School of Art and Design 1992-present

2.8.1 Then in 1992, under the terms of the Further and Higher Education Act 1992, Liverpool Polytechnic became one of the UK's new universities, renamed Liverpool John Moores University.

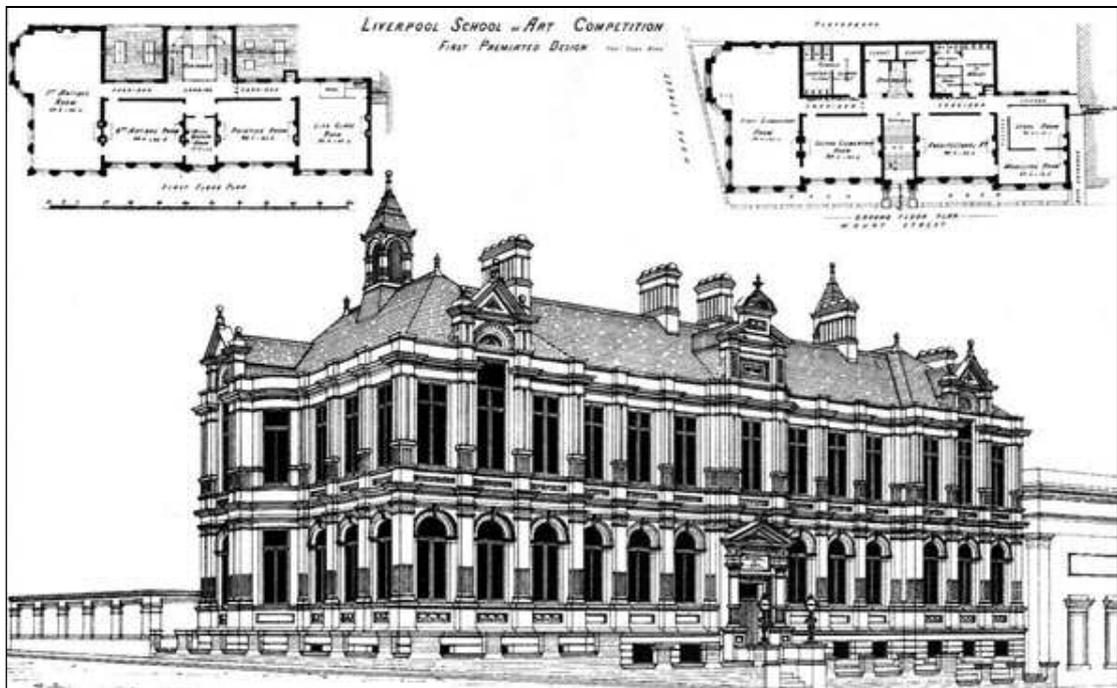
2.8.2 In 2008 the School was relocated to the new Art and Design Academy off Mount Pleasant, designed by Rick Mather. Since that time the Art School building has been used temporarily by the School of Humanities and Social Sciences. In March 2012 it was acquired by LIPA in order to expand its teaching spaces.



Liverpool Art and Design Academy

3 ARCHITECTURAL ANALYSIS

- 3.1 The former School of Art and Design consists of three buildings, erected in 1883, 1910 and 1961. The analysis relates principally to the 1883 and 1910 buildings.



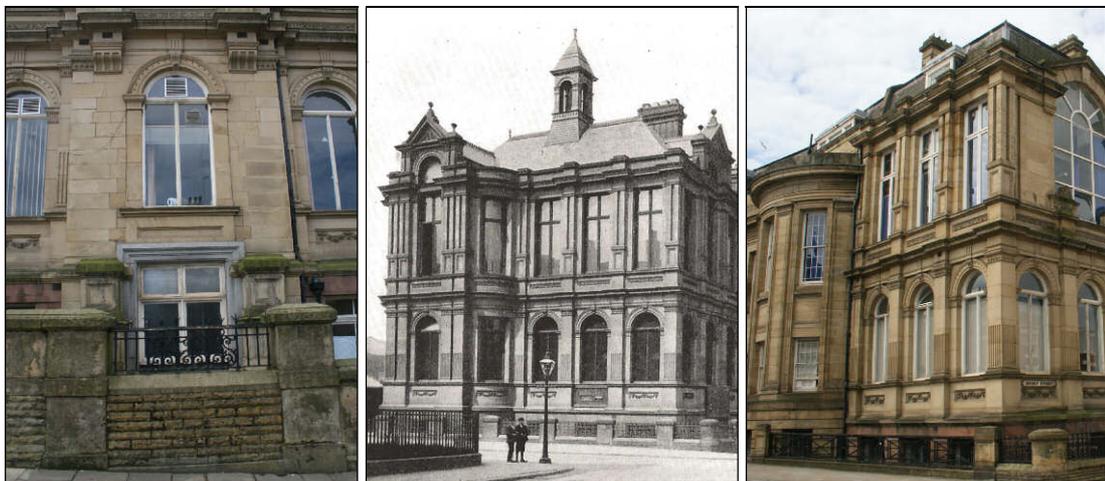
Liverpool School of Art, competition design by Thomas Cook and Son, Building News, 4 February 1881



View from Hope Street, 2012

Exterior

- 3.2 The 1883 building, designed by Thomas Cook, faces Mount Street. It is broadly symmetrical and consists of two storeys with a basement and 13 bays. The three end bays and the centrepiece break forward, and the facade is broken up by flat pilasters. The details are classical but mixed with elements of English Baroque. The building is faced in buff sandstone with rusticated red sandstone at basement level. A low wall with piers and cast iron railings surrounds the area in front of the building.
- 3.3 On the ground floor the windows have round heads and repeat in threes. At first floor there was originally a similar arrangement, as seen in Cook's drawing above, but the fenestration was altered, probably when the extension was built in 1910, to create larger north light studio windows, one window taking the place of three. In addition the former pedimented gables to the outer projecting wings were taken down and replaced with pediments of a lower and more simplified form. The intermediate pilasters were removed at first floor level, but their bases and capitals remain, the former embellished with acroteria at entablature level. Strips of horizontal roof lights were added to provide additional lighting to the studios.
- 3.4 The entrance was originally at the centre of the Mount Street elevation and was reached by a set of steps. When the extension was built in 1910 a new main entrance was created from Hope Street. In 1928 the old entrance was closed and replaced by a window, the pedimented porch was removed, and the granite doorcase was relocated from ground floor to basement level. The basement doorway was also blocked later, and the gap in the railings infilled in stone.



Former entrance infilled 1928

Original facade to Hope Street

Facade to Hope Street after 1910

- 3.5 The Hope Street elevation of the 1883 building was also changed when the extension was built in 1910. Originally it consisted of three bays of windows at ground and first floors to the same pattern as Mount Street, with a gabled projecting wing to the left. The first three bays survive unaltered, but the projecting wing was taken down and replaced in 1910 in order that the extension would have a unified composition. The roof form too was changed, including the removal of the ridge top turret and incorporation of a mansard.

- 3.6 The extension by Willink and Thicknesse is a skilful design. Cook's return elevation was not parallel to Hope Street, and Willink and Thicknesse mirrored the angled outer wing at the other end of the building to create a slightly concave facade. The cranked plan form is eased by the introduction of two segmental bows, one replacing Cook's projecting wing. These also serve to frame the bold central porch and give movement to the overall composition. The roof of the extension is a mansard, which is continued over the Hope Street corner of the 1883 building creating an awkward junction when seen from the north.



- 3.7 The building reflects the refined classical style promoted by Charles Reilly, head of the Liverpool School of Architecture from 1904 to 1933. Willink taught at the art school and Reilly would no doubt have supported the commission as he favoured this style as international, modern and forward-looking. Ornamentation is applied sparingly, being integral to the compositional form, while the architectural expression is derived from scholarly understanding of classical design.
- 3.8 The rear facade of the 1883 building abuts the 1910 extension and only a limited part can be seen, and that only from within the grounds of LIPA. What is visible is a simple arrangement of sheer walls of stone, with three floors of punched windows, a cornice line and a tall parapet.

Interior – 1883 Building

- 3.9 The 1883 building has a long rectangular plan running parallel with Mount Street, with an arrangement of classrooms and studios to each side of a central corridor. The original entrance at ground floor level opened into a lobby with a staircase hall at the rear of building. Cook's description of the building states:

The principal entrance is placed in the centre of the Mount Street facade, access being obtained by three short flights of stone steps, 11 feet wide, which lead up to the ground or principal floor level. Directly facing the principal entrance is a spacious hall and staircase, at the foot of which is a row of polished scagliola columns in imitation of Verdi antique marble. The staircase is amply lighted by three large semi-circular headed windows of embossed plate-glass, having scagliola mable pilasters between. The staircase is of stone, the flights being 6 feet wide, with Spanish mahogany hard-rails, and ornamental iron balusters of very chaste design. The floor of the entrance vestibule, hall and staircase is laid with ceramic mosaic paving from specially prepared designs.

- 3.10 The original staircase was presumably replaced in 1910 with the present one at the junction between the 1883 building and the extension, and the light wells to each side shown on the original plan were converted into offices. When the ground floor entrance from Mount Street was blocked in 1928, the lobby was converted to an office. A section of coloured mosaic floor with roundels, including one with a liver bird, is preserved in the corridor. The mosaic may run on below later floor coverings within the former lobby and the staircase hall. The ground floor rooms have been altered in various ways, including subdivision, installation of suspended ceilings, removal of fireplaces and skirtings, and modern floor coverings. Original cornice mouldings, skirtings, doors and doorcases, however, remain in many areas.



Mosaic floor in corridor



Fireplace in rear first floor office

- 3.11 The generous staircase of 1910 leading to the first floor of both the 1883 building and the extension retains its original balustrading and skirtings, though the treads have been covered in vinyl sheeting. The north-facing studios at first floor level with large windows overlooking Mount Street have more recently been subdivided with modern partitions, but retain original skirtings, doors and doorcases. The timber roof with purlins supported by king post trusses is visible in some places. Rooms at the rear are set at differing levels, but the office at the west end of the corridor retains a late 19th century marble fireplace surround with a cast iron grate with aesthetic tiles.



Timber roof trusses in 1883 building



Studio with large window created in 1910

- 3.12 The staircase continues to second floor level, where attic rooms are accommodated within the rear part of the 1883 building. Apart from some original doors, these do not contain any features of special interest. When built, the frontage section to Hope Street consisted of a single open space. This has since been subdivided at each level. The basement too was originally open with two freestanding columns supporting the floor above.

Interior – 1910 Building

- 3.13 The 1910 building is deeper on plan and wraps around a large central lightwell, roofed over at first floor level to create an exhibition hall with a glazed roof. Originally the exhibition hall was two storeys high (with the floor being at basement level) and served as the museum of casts and models, but in 1936 it was floored over at ground floor level.
- 3.14 Whereas the 1883 building is of load bearing construction with a timber roof, the 1910 building is steel framed. The steel beams supporting the first and second floors are exposed internally, and latticed arch-braced roof trusses are deliberately and strikingly expressed within the tall studios.



Two-storey exhibition area at basement level with arcade, c.1930



Second floor studios with steel trussed roof

- 3.15 The entrance lobby off Hope Street contains a central flight of steps with marble balustrades leading up to ground floor level, and two flanking stairs descending to the basement. The entrance hall is defined by fluted columns, corresponding to the arcades opening onto the central exhibition hall. To each side are spaces with semicircular apsed ends, which were originally open to the entrance hall, but were partitioned off in 1952 to create offices. The arcades to the exhibition hall were also originally open, but were mostly blocked off in the 1950s for work spaces. A wide corridor leads along the edge of the exhibition hall to the main staircase and the lecture theatre, the latter with its original timber benches.
- 3.16 The left hand segmental bay looking from Hope Street was originally the Director's Office, with its own anti-space off the corridor. It has good plaster mouldings and a fireplace with mirrored overmantel.



Entrance lobby and marble steps



Central corridor with exhibition hall to left



Fireplace to Director's office



Lecture theatre

- 3.17 The studios and work spaces within the building are generally neutral in character, with plastered or painted brick walls, exposed steelwork and large areas of glazing. Few structural changes have been made, and most of the alterations, consisting of subdivision and partitioning of large spaces, are reversible. Original doors with a pattern of crossed glazing bars derived from Roman architecture are found throughout, but decorative finishes such as cornices, skirtings, and moulded doorcases are restricted to the principle spaces, and generally survive intact.

4 STATEMENT OF SIGNIFICANCE

4.1 Statutory Designation

- 4.1.1 The former College of Art is a Grade II listed building. The brief list description provides the following details:

SJ 3589 NE HOPE STREET SJ 3589 NW (west side) LI 57/642 College of Art (now 56/642 part of Liverpool Polytechnic) 14.3.75 G.V. II Art School. Hope Street front 1910 by Willink and Thicknesse. 2 storeys, 12 bays, centre rectangular porch, rusticated, with cornice; fluted Doric columns attached to doorway. Centre 3 bays have tripartite windows and are sashed with glazing bars. Flanking 3-bay bows with pilasters. 3 bays to left. Entablature and parapet; mansard roof with flat-topped dormers. Iron area railings. Mount Street front and 3-bay return to Hope Street 1882 by Thomas Cook. 2 storeys with basement, 13 bays. 3-bay ends and centre bays break forward. Flat pilasters and entablatures to each floor. Ground floor round-headed windows, swags on apron panels. 1st floor end windows are round-headed with flat-topped dormers. Centre pedimented panel with date.

4.2 Identification of Cultural Significance

- 4.2.1 Following the methodology for assessment of cultural significance set out in the English Heritage *Conservation Principles*, the following heritage values are identified:

Evidential Value:

- 4.2.2 The building was erected in two stages. The first phase, of 1881-3 was designed by Thomas Cook and Son. The extension by Willink and Thicknesse was added in 1910. Cook's premiated design was published in *The Building News* of February 4, 1881. Limited information about the building and its development is recorded in documents housed in the Liverpool John Moores University Archive Collections.

Historic and Architectural Value:

- 4.2.3 The Liverpool College of Art is the oldest art school in England outside London, dating from 1825. It started as the Liverpool Mechanics School of Arts, with the aim of providing arts and scientific education to working men. It has played a leading part in art and design education in the City of Liverpool and the Region ever since, and has produced a distinguished list of college alumni.
- 4.2.4 The two principal buildings are works by notable Liverpool architects, and were purpose-designed for the teaching of art and design. While the Mount Street facade of the 1883 building was altered in 1910 by the remodelling of the first floor windows, the work was done with appropriate care for the detailed design and materials. The extension of 1910 is one of Liverpool's best buildings in the refined classical style promoted by Charles Reilly, influential Professor of the Liverpool School of Architecture from 1904 to 1933.⁶ Willink taught at the art school, and the building is an example of the large scale, lucid planning and scholarly refinement found in the work of American architects admired by Reilly at the time.

⁶ *Liverpool: Pevsner Architectural Guides*, Joseph Sharples, 2004

- 4.2.5 Willink and Thicks are best known for their design for the Cunard Building at the Pier Head, in association with Arthur Davies of Mewes and Davis. They also designed the Queen Victoria Memorial in Derby Square, and a number of buildings for the University of Liverpool, including the George Holt Physics Laboratory and the Zoology Building, now the School of Biological Sciences.
- 4.2.6 The 1910 building is of interest for its steel construction, which is deliberately expressed within the building, and for the functional and well-lit character of the internal spaces. It was also equipped with the latest technology for electric lighting, heating and lifts.

Aesthetic Value:

- 4.2.7 The two art college buildings are different in character, but act together to define the exceptional quality of the streetscape. Hope Street links the two great cathedrals, and is punctuated by a number of fine institutional and public buildings, set within a Georgian framework. The original Mechanics Institute building, together with the former College of Art (all now owned by LIPA) form a block of impressive properties that consolidate the south end of Hope Street.
- 4.2.8 Each of the three buildings have strongly modelled facades faced in sandstone ashlar, which express their function as educational premises. The standard of construction, materials and detail is high, and the buildings have inscriptions and dates that record their history of construction.
- 4.2.9 The quality of the interiors is also good, and in spite of subdivision of original spaces, partitioning and installation of new equipment, the original character remains substantially intact. Within the main studio and workshop spaces, this relies on simplicity, honest expression of structure, basic materials, and good lighting. Unfortunately the staircase and entrance hall of the 1883 building have been lost, but the replacement entrance from Hope Street is impressive, as is the inner hall and corridor. The lecture theatre and former Director's office are also important spaces. The arcaded exhibition hall, originally two storeys in height, was floored over in 1936. Sufficient remains of its original character, however, to reinstate it at two separate levels. The main staircase and other circulation areas also have quality within a logical and easily understandable layout.

Communal Value:

- 4.2.10 The School of Art has been associated with celebrated artists and designers for over 100 years, and has acted as a catalyst for creative expression, making Liverpool a major centre for the visual and performing arts. The buildings stand in the Castle Street Conservation Area, which is one of the prime cultural quarters of the city and a source of local pride. Its influence was established in the 19th century and continues today. The potential reuse of the buildings by LIPA is a key element in the regeneration of the cultural district, which is vital for the city's future economy and well-being.

4.2.11 The chief features of significance are as follows:

- Historic association with the city's mercantile past
- Historic association with the development of the creative and visual arts
- Historic association with creative individuals such as John Lennon, Stuart Sutcliffe, Arthur Ballard, Adrian Henri, Roger McGough, Norman Thelwell, Jean Muir, James Stirling and Ian Simpson
- Pioneering technology, construction and equipment
- A high standard of architectural composition using materials and construction of good quality
- High quality craftsmanship both externally and internally
- Spacious interiors of great simplicity and luminosity
- Particular internal spaces of interest include the entrance and inner hall, the exhibition hall with its arcaded galleries, the lecture theatre, the former director's office, the main staircase and the top lit studios
- Features of interest include ornamental plaster ceilings in the principal rooms, arcading and fluted columns, the staircase balustrading, doors and doorcases, the mosaic floor, windows and joinery work

4.2.12 Negative aspects are the alterations made in the mid 20th century, including subdivision of large spaces, installation of suspended ceilings, floor coverings and service equipment, as well as temporary additions within the main light well. The blocking up of the Mount Street entrance has also had an adverse impact.

5 ISSUES AND CONSTRAINTS

5.1 Heritage Issues

5.1.1 The analysis of the buildings set out above has indicated that they have considerable significance, which is drawn from a range of historic, architectural, aesthetic and communal values.

5.1.2 The key heritage issues are:

- To conserve the historic fabric of the buildings, enhance their special character and promote their understanding and appreciation
- To ensure that development preserves and enhances their special values, contributes to their setting, and brings public benefits

5.2 Heritage Opportunities

5.2.1 Development of the site by LIPA offers the following opportunities:

Present state of the buildings

The buildings have lacked substantial investment for many years, and their closure in 2008 and subsequent temporary use caused a period of prolonged uncertainty. Their acquisition by LIPA promises a new future of major investment and beneficial reuse that will enrich the cultural life of Liverpool.

Accessibility

Since the buildings were constructed in different phases, the interiors have only partial accessibility. Refurbishment offers an opportunity for comprehensive improvement.

Repair and conservation of the listed building

Conversion and refurbishment will preserve the significant elements of the building, and restore them to good physical condition.

5.3 Heritage Constraints

5.3.1 The cultural significance of the building identified above has implications as follows:

- The primary aesthetic values are the overall external form of the buildings as constructed in 1883 and 1910 with their robust stonework and subtle detailing, and the refined character of the interior with functional spaces and simple plan form. These are the key aesthetic values that must be preserved.
- The interior is essentially well preserved and contains elements of quality and character. Its significance should not be compromised.
- The historic values are embodied in the role that the College of Art has played in the development of the creative and visual arts in Liverpool. These values should be acknowledged in the adaptation of the building.
- The social values relate to the public interest in and affection for the buildings as a centre of artistic creativity, which should be nurtured.
- The conversion must respect the cultural significance of the building, and ensure that historic fabric of special interest is suitably conserved.
- Any changes must protect the special interest of the building, whilst making their own aesthetic contribution.

6 POLICIES AND PRINCIPLES FOR CONSERVATION AND DEVELOPMENT

6.1 Exterior

Stonework

6.1.1 The original stone facades to Mount Street and Hope Street should be retained and conserved. Unsympathetic alterations such as the 1928 blocking up of the Hope Street entrance should be explored to identify a better solution.

6.1.2 Any damage or serious spalling to stone surfaces should be repaired using stone indented and plastic repairs. Cleaning of stone should be carried out in accordance with best practice and in consultation with the Council's Conservation Officer.

Roofs

- 6.1.3 The roofs should be re-slatted as required reusing the existing slates where possible. Leadwork should be repaired or renewed as necessary. Cast iron to the rear should be repaired in matching materials, including the replacement of all plastic fittings.

Windows

- 6.1.4 Windows should be repaired and refurbished as necessary, including the insertion of seals, and the addition of secondary glazing to reduce noise and improve thermal insulation.

Access and Presentation

- 6.1.5 At ground level, a better engagement might be introduced between the building and the public realm, so as to encourage access to and interest in the activities performed within. Although there is limited scope to change the external facades, consideration could be given to improving the entrance arrangements as well as temporary installations outside or attached to the building. These should be of high quality design and materials, appropriate to the character of the building and its setting. For example a system for the display of banners and publicity could be designed that complements the proportions of the facades.

6.2 Structure

- 6.2.1 The 1883 building is load bearing, while the 1910 building has a steel frame with concrete floors. While the structure is not in itself of especially high significance, structural interventions should be kept to a minimum.
- 6.2.2 Should interventions be required, special care should be taken to avoid damage to the decorative interiors of the building.

6.3 Interiors

Entrance Lobby

- 6.3.1 The entrance lobby is limited in size and is set on two levels, with steps up to the ground floor and further steps leading down to the basement. In order to control security to the building and improve access for the disabled, the basement staircases have been blocked off and a platform lift has been introduced up to ground floor. These alterations have detrimentally affected the character of the entrance. The interventions are reversible, and consideration should be given to finding a more sensitive way of providing access to the building.

Entrance Hall

- 6.3.2 The spatial character of the entrance hall was harmed in the 1950s by the introduction of partitioning between the freestanding fluted columns to create additional offices. These spaces should be restored to their original form which would have a very beneficial impact of the character of the interior.

Exhibition Hall

- 6.3.3 The exhibition hall was originally two storeys in height with the floor at basement level, and balconies set between the arcades at ground floor level. Consideration may be given to removing the inserted floor, but if this is not feasible, the arcades should at least be opened up to allow full circulation around the central space as originally intended.

Lecture Theatre

- 6.3.4 Alterations to the lecture theatre should be kept to a minimum, though the current obtrusive lighting and other servicing equipment and technology should be improved.

Director's Office

The former Director's office should be retained in its original state and left undivided.

Basement

- 6.3.6 The basement areas are mostly unexceptional. Consideration should be given to opening up the large room at the corner of Mount Street and Hope Street to expose the originally freestanding columns.

- 6.3.7 The original museum that occupied the central exhibition space at basement level has been divided up, and consideration should be given to re-opening it and the perimeter arcade.

Studios

- 6.3.8 The studio and workshop spaces are characterised by openness and luminosity. Many have been harmed by subdivision or by the introduction of small enclosures. Where possible these should be removed and the simplicity of the spaces restored. Where they survive, original doors and doorcases should be retained.

Mosaic Floor

- 6.3.9 The surviving section of mosaic floor should be retained. Investigations should also be made to see if any more of the mosaics survive below later floor coverings within the adjoining spaces that originally served as the entrance lobby and staircase hall.

Internal Features

- 6.3.10 Surviving original internal features such as fireplaces, doors and doorcases, architraves, linings, plaster mouldings, skirtings and staircase balustrades should be retained wherever possible.

Lightwell

- 6.3.11 The large open well above the exhibition hall is overlooked from the first and second floors of the building. The asphalted flat roof is surmounted by small temporary structures, a poor quality glazed lantern and safety railings. Consideration should be given to forming a covered atrium at the centre of the building which would improve the flexibility of the interior and enhance the aspect from the upper levels.

7 RECORDING

- 7.1 A detailed photographic survey of the building should be undertaken for record purposes prior to commencement of any works on site. Copies of this should be lodged with the local archives centre, the local Historic Environment Record and the National Monuments Record. Adequate records of features of decorative interest such as the significant interiors with their fixtures and fittings should also be made.

8 INTERPRETATION

- 8.1 The history of the Liverpool College of Art and Design, and its place in the social and cultural history of the city are subjects of outstanding local interest. This would justify further research and the development of interpretive displays and a programme of heritage education work within the building.