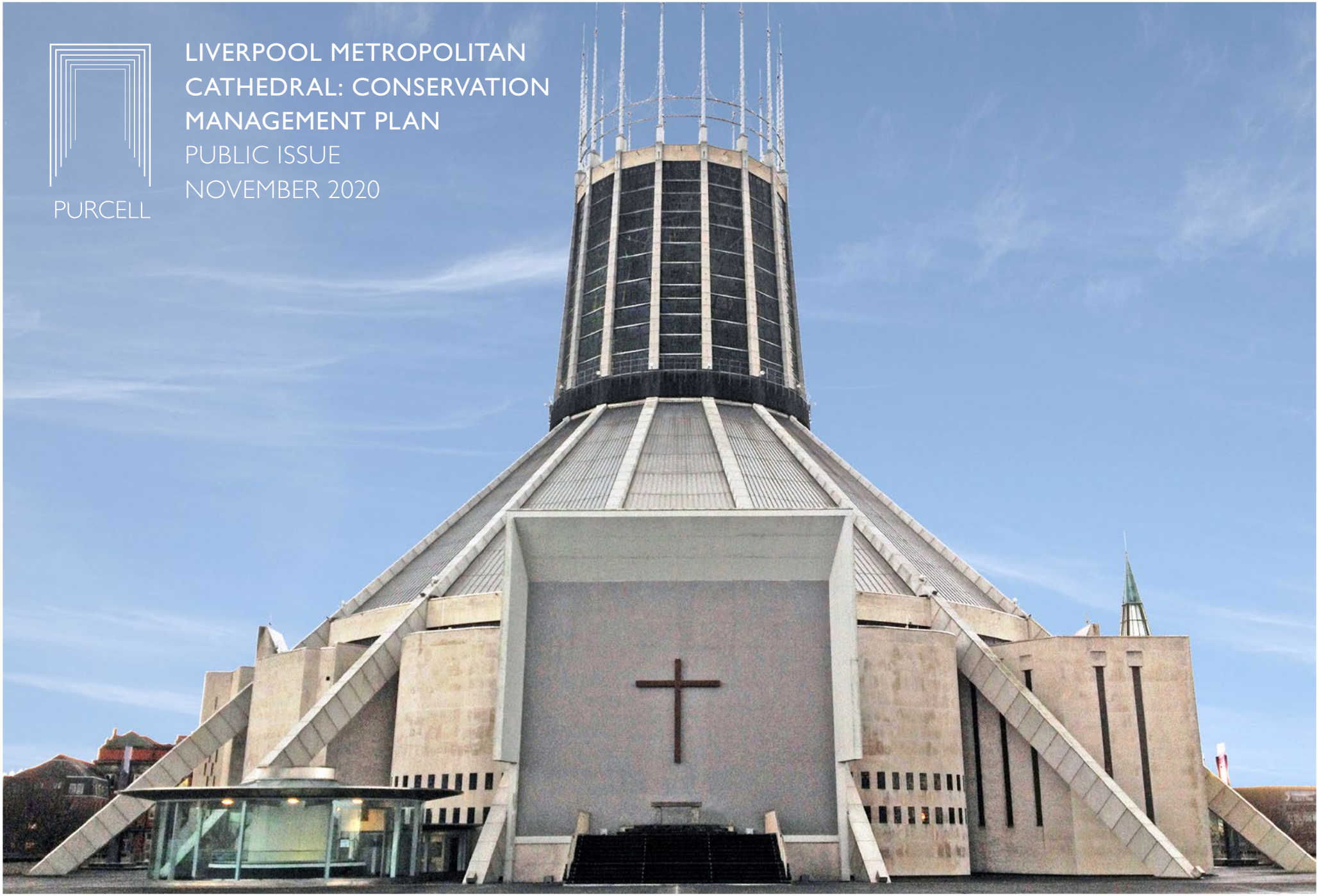
PURCELL

LIVERPOOL METROPOLITAN CATHEDRAL: CONSERVATION MANAGEMENT PLAN

PUBLIC ISSUE

NOVEMBER 2020



Jon Wright / Rebecca Burrows
On behalf of Purcell ®
rebecca.burrows@purcelluk.com
www.purcelluk.com

PURCELL

This publication was made possible by support from the Getty Foundation through its Keeping It Modern initiative.

Getty Foundation

013-236105

Issue 01
October 2017
The Dean of Liverpool Metropolitan Cathedral, Christ the King

Issue 02
November 2017
The Dean of Liverpool Metropolitan Cathedral, Christ the King

Issue 03
December 2017
The Dean of Liverpool Metropolitan Cathedral, Christ the King

Issue 04
January 2018
The Dean of Liverpool Metropolitan Cathedral, Christ the King

Issue 05
March 2020
The Dean of Liverpool Metropolitan Cathedral, Christ the King

Issue 06
November 2020
The Dean of Liverpool Metropolitan Cathedral, Christ the King

LIVERPOOL METROPOLITAN CATHEDRAL: CONSERVATION MANAGEMENT PLAN

CONTENTS

FOREWORD

`To build a Catholic Cathedral for our times'. That was the rationale behind the building of the Metropolitan Cathedral in 1967. The building is now a major feature on the Liverpool skyline and one of the significant buildings of the twentieth century. The unique architecture of the building, along with the vitality of the activities within it, express the relevance and importance of faith and the Christian Gospel for our times. It is not only the spiritual home of the Catholic community within Merseyside and the North West region and the seat of the Archbishop of Liverpool, but is also involved in every aspect of the life of the city and welcomes hundreds of thousands of visitors a year.

This Conservation Management Plan has been drawn up to safeguard the important features of the Cathedral for the foreseeable future and to ensure that it continues to fulfill its primary function to be a Catholic Cathedral of our time and for our times – a place where we `worship with devotion, witness out of concern for the needs of others and welcome all in the name of Christ'.

This report and the associated investigations into the building have been funded by the Getty Foundation under their 'Keeping It Modern' initiative. The Cathedral wishes to thank them for their support and recognition of the international significance of this building.

Canon Anthony O'Brien,
Dean of Liverpool Metropolitan Cathedral

EXECUTIVE SUMMARY

'It is his [the designer's[task to produce a unified work of art which communicates his feeling about the nature of the building. He will solve the functional and constructional problems by analysis and synthesis and, in doing so, will exercise his intellect; but reason is not enough, for only if the solution is fired with imagination, only if the architect uses his intuition, can the building be a work of art.'

Sir Frederick Gibberd

THE BUILDING

Liverpool Metropolitan Cathedral of Christ the King is the Roman Catholic Cathedral of Liverpool. It is a Grade II* listed building of 1967 by Fredrick Gibberd and was originally listed in 1975 for the crypt (1933–1940) by Sir Edwin Lutyens (see Appendix B). The listing was amended to include the post-war Cathedral (1962–1967) by Sir Frederick Gibberd in 1994. The Cathedral is one of the most significant post-war buildings in the world and utterly unique in the UK. The building has long been an iconic structure in the cityscape of Liverpool and lies on axis with the Anglican Cathedral by Giles Gilbert Scott (1904–1978), a building with which it has a powerful and contrasting relationship.

The structure represents a total synthesis of architecture, design and art, with all the components designed as separate pieces of a larger whole. Liturgical design was changing in the post-war period, and the design for the cathedral was innovative and experimental. Unfortunately, there have been inherent problems with the structure since construction, due to the untested techniques and small budget.

THE PROJECT

This Conservation Management Plan (CMP) has been commissioned by the Metropolitan Cathedral of Christ the King (Liverpool Metropolitan Cathedral) to inform maintenance and repairs to the Cathedral. The vision of the Roman Catholic Cathedral of Liverpool (RCC) is to sustain the worship space of Liverpool Metropolitan Cathedral, enhance the visitor experience and ensure long-term strategies are in place for the future upkeep of these spaces.

Modern architecture is one of the defining artistic forms of the twentieth century. Set free from traditional structural requirements, architects and engineers used experimental materials and novel construction techniques to create innovative forms and advance new philosophical approaches to architecture. Modern architecture is also one of the building types most at risk from decay, deliberate neglect and demolition. The cutting-edge building materials and structural systems that define the modern movement were often untested and have not always performed well over time. Heritage professionals do not always have enough scientific data on the nature and behaviour of these materials and systems to develop the necessary protocols for conservation treatment.

At Liverpool Metropolitan Cathedral, a comprehensive programme of research and investigation is being carried out to the glazed concrete lantern that crowns the building to inform potential options for repair. This project is critical to ensuring that future repair and maintenance is informed by a clear conservation framework and understanding the needs of the building.

The Cathedral has been awarded Getty Foundation funding as part of the '*Keeping It Modern*' initiative to guide the long-term maintenance and conservation strategy for the building. Together with investigative works, environmental monitoring and analysis of materials, this CMP will address the challenges the building faces and serve as a model of conservation for other buildings internationally.

CONSERVATION MANAGEMENT

Despite the building only celebrating its 50th anniversary in 2017, the Cathedral faces a number of unique challenges, many of which will require bespoke approaches. The foundation of decision-making will be the detailed component-based significance plans and analysis within this Plan. The Cathedral is a complete work of art in which components work as an ensemble and have a series of distinct and complex interrelationships with each other. The unique conservation challenge is to evolve an understanding of how those components contribute to the Cathedral as a whole, for deficiencies in one element inevitably have impacts on the significance of others.

To support the conservation philosophy for the building, a methodology of repair, improve and reform has been recommended as a standardised process for future change. To complement this, it is recommended that the management and responsibilities for the Cathedral be strengthened within a procedural document, a collections management plan and marketing strategy be produced, and a holistic five to ten year action plan for the building be commissioned.

The information contained within this document is the starting point for any conservation or repair action and will be of interest to strategic and operational users alike.

HOW TO USE THIS DOCUMENT

An overview of this CMP, what its aims and objectives are and how it has been structured, can be found on pages 08-09. The document is of considerable size and for ease of use has been produced to be read on-screen as a PDF. It contains a series of features that make it easier to use and navigate between the sections.

- The contents page allows users to navigate directly to the required section by clicking on the required section.
- The descriptions section for each component allows you to navigate directly to the significance for that component.
- Clicking on either the circular symbols or the key on the component plans will link you to the relevant descriptions text.
- The significance plans have been layered within the PDF to allow comparisons. Each layer can be turned on or off from the navigation bar on the left-hand side.
- The buttons along the bottom of each page will allow you to navigate around the document as follows:
  - **Back:** This will take you to the previous page viewed.
  - **Contents:** This will take you to the contents page which is also hyperlinked, so you can jump to a different section.
  - **Component Plan:** This will take you to a plan showing the list of components labelled on the floor plan.
  - **Descriptions:** This will take you to the Descriptions section.
  - **Significance:** This will take you to the Significance section.
  - **Conservation Framework:** This will take you to the Conservation Framework section.
  - **Action Plan:** This will take you to the Action Plan and the individual actions ordered by priority.

ABBREVIATIONS

- **CMP** Conservation Management Plan
- **WHS** [Liverpool Maritime Mercantile City] World Heritage Site
- **RCC** Roman Catholic Cathedral
- **LCC** Liverpool City Council
- **ERDF** European Regional Development Fund
- **NWDA** North West Development Agency
- **GRP** Glass-Reinforced Plastic
- **CFCE** Cathedral Fabric Commission for England

INTRODUCTION

PURPOSE OF THE CONSERVATION MANAGEMENT PLAN

This CMP has been commissioned by the Metropolitan Cathedral of Christ the King (Liverpool Metropolitan Cathedral) to inform maintenance and repairs to the Cathedral. The vision of the Roman Catholic Cathedral of Liverpool (RCC) is to sustain the worship space of Liverpool Metropolitan Cathedral, enhance the visitor experience and ensure long-term strategies are in place for the future upkeep of these spaces.

The Cathedral has been awarded Getty Foundation funding as part of the '*Keeping It Modern*' initiative to guide the long-term maintenance and conservation strategy for the building. Together with investigative works, environmental monitoring and analysis of materials, this CMP will address the challenges the building faces and serve as a model of conservation for other buildings internationally.

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

- strategic staff including the Dean, Chapter and Clergy;
- operational staff including visitors, interpretation and maintenance staff;
- specialist repair and conservation staff or consultants;
- The Getty Foundation; and
- other post-war cathedrals nationally and internationally.

METHODOLOGY

This CMP forms a foundation of understanding of the Cathedral building, including its management, use, significance, issues and opportunities. Each physical component has also been considered individually to understand the specific importance and needs of these physical elements. For example, the lantern has been assessed for its contribution to the Cathedral, its significance as a component and then broken down further to understand its construction of structural components such as the dalle de verre glass and epoxy resin.

Understanding of the Cathedral and its components has allowed strategic conservation policies and detailed actions to be set out as part of the final conservation framework. These should be viewed alongside the investigations and monitoring that are being carried out to inform the repair process. Trial repair solutions will be used to inform the final repair methodology. To date, this conservation process has been carried out in detail for the lantern. It is anticipated that this process will be repeated for other components as resourcing and repair needs arise.

CONSERVATION MANAGEMENT PLAN

This CMP is intended as a strategic document, contributing to the successful future management and use of the Cathedral. It is a baseline document that sets out the significance of a place in order to inform its future management through appropriate, conservation-led policies for the repair and restoration of the building. At the simplest level a CMP describes:

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

A CMP must be a living document, having a clearly defined purpose, to be used and updated as required. The preparation of this document is not an end in itself, but will inform and shape future decision-making through understanding and specifically, the assessment of significance. Having a robust CMP will pay dividends in the long-term by providing a firm foundation for management and expenditure decisions.

The objectives of the Liverpool Metropolitan Cathedral CMP are:

- to identify the heritage significance of the site;
- to set out strategic policies for the management and conservation of those physical components that contribute to that significance; and
- to identify a set of actions, drawn from a clear understanding of the site that will inform future change and decision-making for ongoing repair and maintenance strategies.

UNDERSTANDING

The understanding section of this CMP sets out the current situation at the Cathedral, providing a baseline of information from which to make informed decisions. Included here is information on the management and use of the site, its location, setting and views, internal and external descriptions of the components and relevant legislative constraints. Here, a visual plan allows navigation of each of the individual component descriptions.

HISTORY AND CONTEXT

The history and context section provides an understanding of the historical development of the Cathedral, and the wider local, national and international context it sits within. A timeline and text on the evolving design of the Cathedral sets out its phases of development. In particular, the subsequent development of the building and previous repair history are covered in detail.

Contextual analysis of the Cathedral considers how it fits into the wider narrative, geographically, architecturally and relating to changes in religious liturgy. The influences on the design of the Cathedral can be tracked through other post-war buildings and the liturgical movement.

SIGNIFICANCE

The significance section articulates the significance of the Cathedral beyond its national recognition as a listed building, by breaking it down into individual components and placing the site within its wider international context. The process of assessment is set out in this section and is grounded in the key values that embody the Cathedral. Significance is articulated within an overarching statement of significance and within a significance matrix for each individual component. Significance is also represented visually on layered significance plans.

CONSERVATION FRAMEWORK

The conservation framework is composed of three elements: the conservation philosophy; overarching policies; and a methodology for implementing change, which aim to sustain and enhance authenticity and integrity through different levels of intervention.

- The Conservation Philosophy is an overarching approach to conservation management planning.
- The Conservation Policies (1-6) provide the foundation for a pragmatic, incremental process for managing change.
- The Methodology for Implementing Change – Repair; Improve; Reform – standardises decision-making at all levels

The conservation framework also sets out the overarching risks and opportunities identified at the Cathedral, followed by risks and opportunities relating to individual components. These are linked to pragmatic actions, which will be adopted and fulfilled.

ACTION PLAN

The action plan comprises a series of prioritised actions, as identified in the earlier sections of the report. It provides an indication of priority, timescales, responsibilities and relevance to the conservation policies. Information on maintenance, consultation, dissemination and adoption are also included.

INVESTIGATIONS INTO LANTERN REPAIRS

A detailed repair methodology for the lantern has been developed and trialled to inform not only the conservation of the lantern, but the knowledge and conservation of dalle de verre in epoxy resins on an international stage. The dalle de verre glazing is currently the cause of significant water ingress. While the repair of dalle de verre set in concrete is currently being heavily researched in Europe, little is currently understood regarding the conservation of dalle de verre set in epoxy resin. The development of a successful methodology will not only inform the future repair of the lantern,

but will assist in the development of the wider field through the publication of articles documenting the works. The current project stage includes environmental monitoring such as the installation of a remote environmental monitoring system and the creation of a model for Computational Dynamic Fluids simulation. The environmental studies will be used to monitor and assess the performance of the building to inform its conservation needs.

RESEARCH FINDINGS

In the writing of this CMP, there has been a considerable amount of primary research conducted that has improved understanding of the building and many of its component parts. Ongoing monitoring works on the lantern have yielded much about how the structure is performing and likewise the study of William Mitchell's East and West Doors, in collaboration with the artist himself, has uncovered new information about their structural make-up and pointed the way for more tailored conservation solutions in the future. This CMP has taken a full, detailed survey of the interior spaces and how they are utilised – which has allowed the first objective assessment of how the building is functioning as regard the original intentions of the architect. A thorough assessment of all the later conservation works has also been an important part of the work and an assessment of what changes have been successful has, for the first time, been possible.

Of equal importance is a fresh perspective on the architectural history and significance of the building, setting it within its rightful national and international context as a piece of Roman Catholic architecture from the post-war period by an architect who was highly-regarded at the time, but who had disappeared somewhat from critical commentary until recently. Positioning the building in this context has been an important part of the research for this CMP and lies at the heart of the assessment of significance. That the building was an internationally important icon of post-war architecture in the UK is already understood, but the study for this CMP has deepened, considerably, the reasons why that is so. This enhanced understanding of the building is vital if we are to conserve it and repair it successfully in the future.

As part of the wider Getty-funded project, this CMP makes up a body of work, with the investigations and repairs, that will inform national and international conservation practice for post-war buildings and cathedrals. Many of these building types, material components and works of art that come together to create the whole have not yet been fully understood. This report forms a crucial foundation of this process of better understanding our post-war architecture.

EXISTING INFORMATION

This report has been prepared with reference to original plans of the building, archives and photographs, which are held in the Cathedral archive. Plans and information held in the archive of The Gibberd Garden in Harlow, Essex have also been consulted. Secondary sources and online research also informed the report. All sources consulted are listed in the Bibliography.

GAPS IN KNOWLEDGE

ARCHIVES ON LEGAL CASE

A legal case relating to the Cathedral building was filed by the Archdiocesan Trustees of the Cathedral against the Architects of Frederick Gibberd and Partners and Gibberd himself on 26 January 1981. The case in general will be discussed, however the detailed papers associated with the litigation have been sealed and require special permission by the Liverpool Metropolitan Cathedral Archives. These have not been viewed.

SIR FREDERICK GIBBERD

The work of Sir Frederick Gibberd has arguably not had the level of academic attention that his oeuvre warrants. There are nine structures that represent his work on the National Heritage List, including four at Harlow New Town, where he was the master-planner. His impressive architectural legacy includes other important commissions including the first three Heathrow terminals and the Central Mosque in Regent's Park. In the course of trying to understand the significance of the building, it must be seen in the context of Gibberd's wider work and his uncompromising brand of Modernism. There is a lack of architectural history regarding this and a full sweep of all potential sources was beyond the scope of this study, however, for its consideration of the architectural concept for the building and its execution, this document relies heavily on contemporary views of the building.[01]

AUTHORSHIP

This CMP has been prepared by Jon Wright, heritage consultant at Purcell with support from Rebecca Burrows, associate heritage consultant. Information on the recent repair history and technical issues relating to individual components have been provided by Rob Chambers, partner; Matthew Dyer, architect; and Gareth Richings, architect. Purcell is a firm of conservation architects and heritage consultants. Unless stated, all photographs are copyright to Purcell and were been taken between 2016 and 2017.

01 This has been addressed somewhat by Christine Manley's book on Gibberd, published in October 2017

PART A:
UNDERSTANDING

A1 MANAGEMENT AND USE

A1.1 MANAGEMENT

A1.1.1 VISION AND MISSION STATEMENT

The Cathedral describes its position and role as follows:

'The Metropolitan Cathedral of Christ the King is a dramatic icon of faith, architecture, and human endeavour. An awe-inspiring landmark on the Liverpool skyline that you will not want to miss. The Cathedral is the mother church of the Roman Catholic Diocese of Liverpool and the seat of the Archbishop of Liverpool, the spiritual leader of the whole Northern Province of the Catholic Church in England.'

Dean and Chapter, Liverpool Metropolitan Cathedral

The Cathedral does not currently have an adopted mission statement, but makes use of the Diocesan mission statement which is as follows:

'Taking to heart the last works of Lord Jesus, we will go into the world to proclaim the good news to the whole of creation.'

A1.1.2 MANAGEMENT STRUCTURE

The day-to-day running of the Cathedral is under the control of Canon Anthony O'Brien BA. Canon O'Brien has a staff team beneath him which includes a head of security with five staff, a director of music with four staff, and a gift shop manager with three staff. There are a further 18 members of staff including management, HR and marketing. All staff report to Claire Hanlon (assistant to the Dean), who reports to the Dean.

A1.1.3 HISTORIC CHURCHES COMMITTEE

Listed church buildings belonging to Roman Catholic religious orders in England fall within the scope of the Ecclesiastical Exemption on the assumption that they are subject to the relevant Diocesan (or multi-Diocesan) Historic Churches Committee.

At Liverpool Metropolitan Cathedral, the Historic Churches Committee covers the north-west of England and a number of Diocese. The Bishop's Conference has agreed a format for maintaining its church buildings and safeguarding the patrimony of their churches and cathedrals nationwide. This is formalised by the Patrimony Committee, which seeks to encourage the appreciation, care and enhancement of the patrimony of the Church, as a resource for the vitality and continuation of the Church's mission.

A1.1.4 DEAN AND CHAPTER

Within the Roman Catholic management structure, the Dean is responsible for the Cathedral, while the Chapter has responsibility Diocesan-wide. The Cathedral is not a separate charity in its own right, but encorporated into the Diocesan charity.

A1.1.5 SUPPORT AND MAINTENANCE STAFF

The Cathedral are supported by the Archdiocese Surveying Department on building and construction related matters. Specialist consultants and contractors are drawn on when necessary. There is a permanent maintenance staff of three people which report to Claire Hanlon and the Dean. They maintain the building on a day-to-day basis and have an office in the Gibberd undercroft which is accessed through the car park.

A1.2 CURRENT USE

A1.2.1 WORSHIP AND OPENING TIMES

The Cathedral is normally open from 7.30am to 6.00pm, but closes at 5.00pm on Sundays during the winter. The Sunday evening mass at 7.00pm is celebrated in the crypt chapel.

Holy Days which occur on Saturdays or Mondays are celebrated on the nearest Sunday. Mass times on Holy Days occurring on other weekdays are as normal; the 5.15pm mass is then a choral mass.

A1.2.2 THE CHOIR AND CHOIR STAFF

Historically, music has played an important role in the life of the Catholic Church. In 1958, a Men's Choir was formed by Canon Edward Murphy to sing in the Cathedral crypt. In 1960 a Boys' Choir was established under the direction of Christopher Symons and amalgamated with the Men's Choir. Since then music has been at the heart of the worship in the Metropolitan Cathedral. A Choir School was established by Archbishop John Carmel Heenan, and in 1974, St Edward's College became the Choir School. Today, the Cathedral Music Department is responsible for providing music at eight services every week in term time, plus many other extra services when called upon to mark a particular occasion. This work is shared between the Cathedral's three choirs and four organists under the guidance of the director of music, Christopher McElroy.

A1.2.3 SECULAR USES

The crypt is constantly in use for a number of secular uses including corporate events, beer festivals, wine fayres, university graduations and receptions. There are regular prize-givings, exams for Liverpool University and John Moores University, gala dinners, awards evenings, concerts, lectures and other public events and community groups. The Cathedral is more restricted in the range of secular uses that can be accommodated, due to the need to respect the sacred space.

A1.2.4 VISITORS AND TOURISM

Unlike many cathedrals in the UK, Liverpool Metropolitan Cathedral does not charge non-worshippers an entrance fee, although it welcomes voluntary contributions via donation boxes present at the south porch entrance.

A charge of £3 is made for individual admission to Lutyens' Crypt and treasury via tickets which can be purchased inside the Cathedral, however, the crypt chapel can be viewed for free through attendance of any of the daily services. Guides are on duty throughout the day to provide free tours to individuals, answer questions and to explain the mission of the Cathedral. Tours offer some elements of a behind the scenes experience, but this could be improved. Free formal group tours can be booked in advance and the Cathedral also has an educational service for those who wish to arrange visits for study purposes.

The cathedral has worked hard to ensure that inclusive access has been possible since its inception. Prior to the completion of the monumental flight of steps to the south porch, the main access was via a ramp from Mount Pleasant. Additionally, and owing much to its post-war ethos when the car was seen as the future, the Cathedral has always had level access to the lower ground-floor parking garage and lift access from there into the Cathedral.

Following the completion of the external steps and the construction of the new café and visitor centre in 2003, the external ramp was replaced with a garden path on the roof of the centre, manipulating the natural fall in gradient of the adjacent street.

Since 2009, the crypt has been accessible from the Cathedral via stairs and a lift. These are housed in a new glazed rotunda connected to the Cathedral via a breakthrough in the east apse. Public toilets are situated in the south porch on the lower ground floor as well as at the base of the new crypt rotunda. A hearing loop system is fitted in the Cathedral and in the crypt chapel to assist those with hearing impairments. Large-type service sheets are available at Sunday services and all choral and special services.

A2 LOCATION, SETTING AND VIEWS

A2.1 LOCATION

Liverpool Metropolitan Cathedral is the seat of the Archbishop of Liverpool and the mother church of the Roman Catholic Archdiocese of Liverpool. The Archdiocese covers the Isle of Man and part of the north-west of England (west of Lancashire, south of the Ribble and parts of Merseyside, Cheshire, Derbyshire and Greater Manchester), covering an area of 1,165km^2. The Cathedral is the mother church for a Catholic population of 520,000 and 172 parishes.[01]

Liverpool is the fifth-largest metropolitan area in the UK with an estimated population of 2.24 million people (2011). The city is located on the eastern side of the Mersey Estuary and is located on the Liverpool Bay of the Irish Sea. The Cathedral is located to the east of the city centre and the historic docks, within the university quarter.

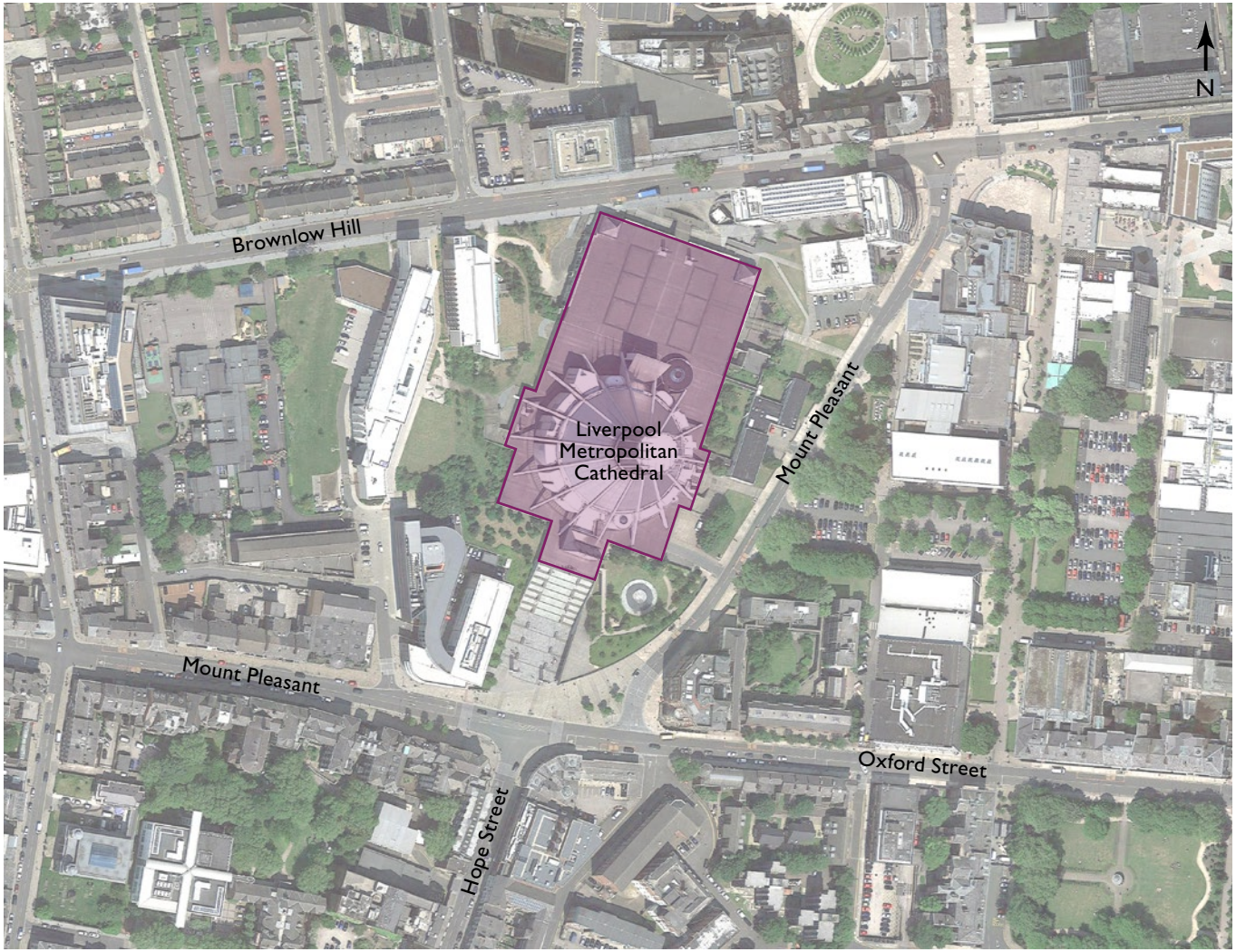
The Cathedral is surrounded by the University of Liverpool, Liverpool John Moores University, and the Liverpool Science Park. The main entrance to the Cathedral is from the south off Mount Pleasant. It is approached by a wide walkway and steps up to the Cathedral, which were completed in 2003 following the demolition of the University's temporary nuclear science building.

The cathedral shop sits just at the foot of the steps and the area has been landscaped to highlight the new cathedral entrance. The Cathedral can also be accessed by another set of steps from Brownlow Hill to the north.

Location of Liverpool Metropolitan Cathedral within Liverpool. (Base map © Google Earth 2017). This plan is not to scale.

01 Wikipedia, accessed 1 December 2017

A2: LOCATION, SETTING AND VIEWS



Site boundary of the Cathedral podium, excluding the steps, café and cathedral house, which are outside the scope of this report. (Base map © Google Earth 2017). This plan is not to scale.

A2.1.1 HISTORIC ENVIRONMENT CONTEXT

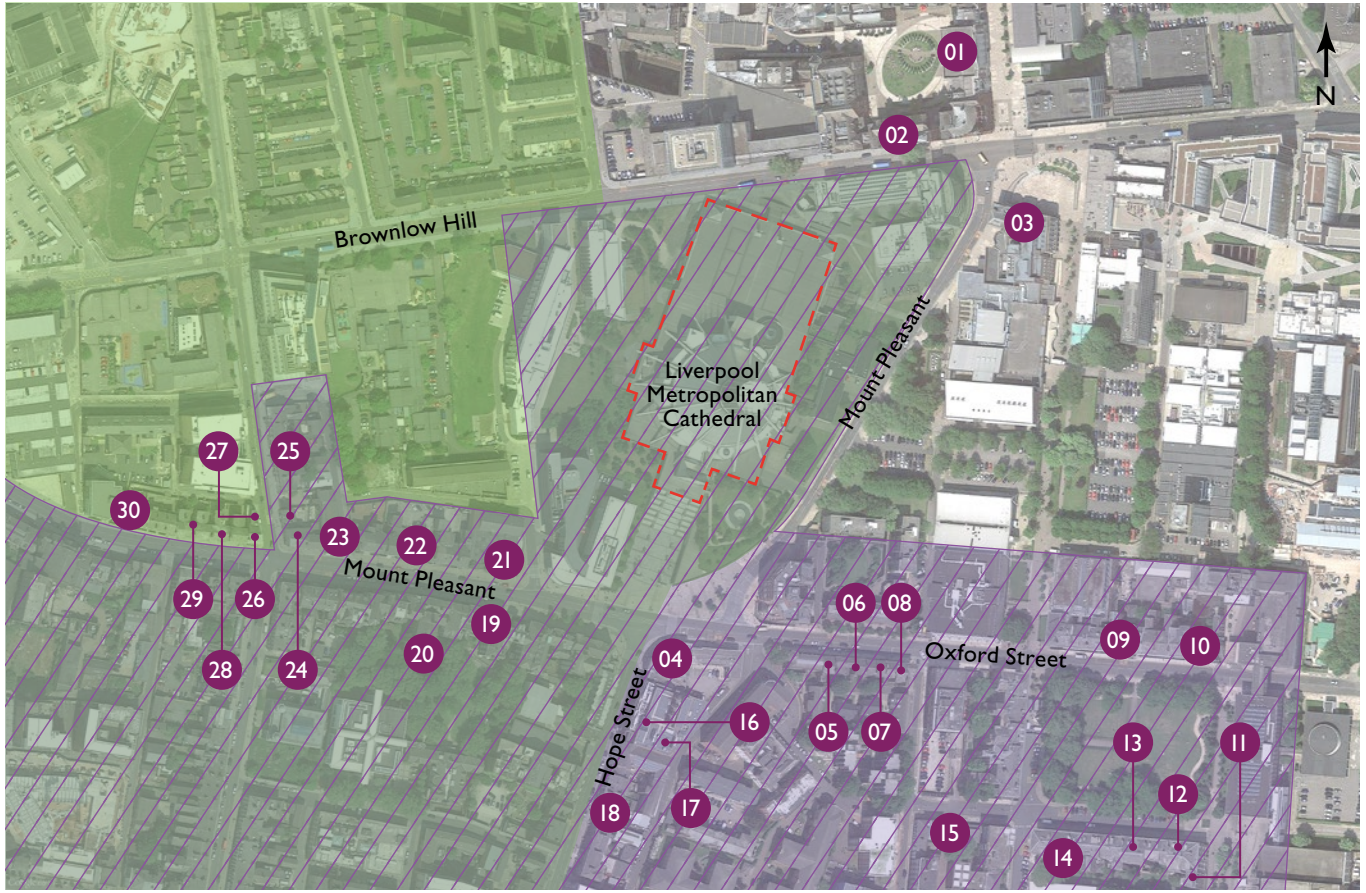
Liverpool Metropolitan Cathedral is situated within the World Heritage Site (WHS) buffer zone and the Mount Pleasant Conservation Area. It is also within the setting of a number of listed buildings. The listed buildings are generally located on Mount Pleasant and Oxford Street to the south, although there are some designations to the north associated with the University.

Key: Listed Buildings Within the Setting

01 Ashton Building – Grade II (List UID: 1205352)
02 Victoria Building, Liverpool University – Grade II (List UID: 1205699)
03 Students Union (old part only) – Grade II (List UID: 1068368)
04 Liverpool Medical Institution – Grade II* (List UID: 1208429)
05 14 Oxford Street – Grade II (List UID: 1072986)
06 16 and 18 Oxford Street – Grade II (List UID: 1072987)
07 28 Oxford Street – Grade II (List UID: 1072988)
08 30 Oxford Street – Grade II (List UID: 1072989)
09 20–27 Abercromby Square – Grade II (List UID: 1205092)
10 17 Abercromby Square – Grade II (List UID: 1205089)
11 90 Chatham Street – Grade II (List UID: 1068313)
12 14 Abercromby Square – Grade II (List UID: 1068437)
13 13 Abercromby Square – Grade II (List UID: 1205086)
14 8 Abercromby Square – Grade II (List UID: 1068436)
15 2 and 4 Cambridge Street – Grade II (List UID: 1068358)
16 17 and 19 Hope Street – Grade II (List UID: 1075192)
17 15 Hope Street – Grade II (List UID: 1207563)
18 23 Hope Street – Grade II (List UID: 1207569)
19 96 Mount Pleasant – Grade II (List UID: 1070612)
20 Central Block of Convent of Notre Dame, including Chapel – Grade II (List UID: 1070611)
21 Wellington Rooms (now The Irish Centre) – Grade II* (List UID: 1208360)
22 109-125 Mount Pleasant – Grade II (List UID: 1070606)
23 101-107 Mount Pleasant – Grade II (List UID: 1070605)
24 97 and 99 Mount Pleasant (See details for further address information) – Grade II (List UID: 1070604)
25 33 Clarence Street – Grade II (List UID: 1206218)
26 36 Clarence Street – Grade II (List UID: 1068296)
27 95A Mount Pleasant – Grade II (List UID: 1070603)
28 93 and 95 Mount Pleasant – Grade II (List UID: 1070602)
29 89 and 91 Mount Pleasant – Grade II (List UID: 1070601)
30 81 and 83 Mount Pleasant – Grade II (List UID: 107060)

DESIGNATIONS PLAN

- Liverpool Metropolitan Cathedral
- Mount Pleasant Conservation Area Boundary
- World Heritage Site Buffer Zone Boundary
- Listed Building



(Base map © Google Earth 2017). This plan is not to scale.

A2.2 SETTING

The Cathedral is within the buffer zone for the WHS. The site is bounded by Mount Pleasant to the south and east, Brownlow Hill to the north and Duckinfield Street to the west. The Cathedral is adjacent to the crypt, the open worship space is over the crypt. The cathedral sits on an undercroft, giving it an elevated position compared to the surrounding streets. It is bound by the buildings of the University of Liverpool, Liverpool John Moores University and Liverpool Science Park.

There are several tall university buildings in the immediate vicinity of the Cathedral and surrounding buildings are a mixture of modern concrete and glass construction mostly relating to the universities, interspersed with older red brick municipal buildings such as the Gothic style Victoria Gallery and Museum on Brownlow Hill to the north. To the south-east at Abercromby Square into Oxford Street there are some eighteenth and nineteenth century terraces of brick houses with stone dressings that are now used as part of the University. The Mount Pleasant Conservation Area is designated for this stark contrast between this original Georgian character that has been broken up over time with contrasting modern institutional buildings.

In terms of views, the most important relationship the Cathedral shares with its surroundings is that with Hope Street to the south. There is a long view from the Cathedral down Hope Street to its Anglican counterpart, the Cathedral Church of Christ in Liverpool (more commonly known as Liverpool Cathedral). Several buildings close to the Cathedral are listed (see Section A2.1.1).

View looking up the steps towards the main entrance to the Cathedral. Approach steps were conceived as part of the original scheme but were only added in 2003

View from the roof looking down the steps to the new café on the left

View from the crown of the Cathedral across to the Anglican Cathedral and the Wirral

The relationship between the Anglican and Roman Catholic Cathedral's in Liverpool soon after construction (© Sir Frederick Gibberd, 1968)

A2.2.1 RELATIONSHIP TO THE LIVERPOOL MARITIME MERCANTILE CITY WORLD HERITAGE SITE

The Liverpool Metropolitan Cathedral sits within the buffer zone of the WHS. The buffer zone draws a line beyond the WHS boundary which includes historically significant features and major landmarks as well as areas, both visible and not currently visible from the WHS, where development needs to be sensitive to the need to preserve and enhance the character of the WHS.[02] The *Liverpool Maritime Mercantile City World Heritage Site Management Plan* (2017-2024) states that *'The views to, from and within the WHS are an important aspect of its visual character and directly contribute to its outstanding universal value.'* The document was published in 2017 and is available online.[03]

The WHS also has specific landmark buildings that are identified in the Supplementary Planning Document (SPD) for Liverpool WHS (adopted 2009) by Liverpool City Council (LCC) that are described as making a '*positive contribution to the skyline and distinctiveness of the city because of their size, architectural quality, location and/or their interrelationships.*'[04]

These landmark buildings are:

- Stanley Dock Complex
- Pier Head Complex
- Albert Dock Complex
- Town Hall
- St George's Hall
- Liverpool Museum
- Lime Street Station
- Municipal Buildings
- Anglican Cathedral
- Metropolitan Cathedral
- St Luke's Church, Beacon
- Beetham Tower West
- Unity Building
- St Nicolas Church
- Victoria Clock Tower
- Waterloo Warehouse
- Wapping Warehouse

These buildings form part of the protected views into, out of and across the WHS that are part of its Outstanding Universal Value and are to be enhanced and maintained in any development proposals. These protected views fall into three different categories:

01 Distant Views to the World Heritage Site

- **River Prospects:** These are broad views from the Wirral side of the River Mersey that have a clearly defined river edge against the backdrop of the city centre.
- **Panoramas:** These are long distance views over the city centre from high viewpoints.

02 Key Local Views

- **Defined Vistas:** These are views towards a landmark building, and are typically along streets or thoroughfares.
- **General Views/Panoramas:** These are often broad ranging views that enable the viewer to place a number of landmarks within the wider urban context.
- **General Views with Focal Point:** These views vary considerably in terms of their scope. but will have at least one focal point which is often a key landmark building

03 Views of the River

The Liverpool Metropolitan Cathedral, as a key landmark, is noted as part of the background of a number of key views. This includes two River Prospects:

- Liverpool from Magazine Promenade
- Liverpool from Woodside Ferry Terminal

It also includes two Panoramas:

- Liverpool from Bidston Hill
- Liverpool City Centre from Everton Park

Topography[05]

The landform of Liverpool created a natural pool that became the earliest incarnation of the port. This 30m contour is of particular importance to the city centre's setting, as development on the ridge above this height has far greater potential to impact upon the views of the Anglican and Metropolitan Cathedrals. The views to these buildings assist with legibility and orientation within the lower parts of the City.

02 Liverpool Maritime Mercantile City World Heritage Site SPD Evidential Report (2009)

03 http://regeneratingliverpool.com/wp-content/uploads/2017/07/PMD-486-Liverpool-WHS-Management-Plan-FINAL-VERSION-as-at-12-May-2017.pdf This document was prepared by LOCUS Consulting Ltd and Historic England

04 Liverpool World Heritage Site SPD http://liverpool.gov.uk/media/9644/world-heritage-site-spd.pdf

05 Liverpool Maritime Mercantile City World Heritage Site SPD Evidential Report (2009)

A2.3 KEY VIEWS

A2.3.1 EXTERNAL VIEWS TOWARDS THE CATHEDRAL

01 Looking south down Mount Pleasant from Brownlow Hill

- Tall university building on the corner, pass this then the lantern appears above the wide platform of the crypt.

02 Looking north up Mount Pleasant

- Building dominates this view up Mount Pleasant.
- Appears when passing from Oxford Street to Mount Pleasant.
- New shop building and entrance steps up to terrace and the open-air worship area.

03 From Great Orford Street looking east

- This is from within the campus of John Moores University.
- The surrounding buildings are of a similar concrete and glass construction.
- Green planting surrounds it, making lantern stand out above.

04 From Brownlow Hill looking east

- Pyramidal tops to crypt appear from the corner marking the building as different from the surrounding university buildings.

05 From Brownlow Hill looking to north elevation

- Lutyens crypt is dominant feature here with the lantern just peeking out above
- Distinctive view of the two building designs and phases

06 From the Anglican Cathedral

- The most important relationship the Cathedral shares with its surroundings is that with Hope Street to the south. Looking from the Anglican Cathedral the lantern is visible above the development of Hope Street.

Other Views

There are a number of other, more long-range views of the Cathedral, from other parts of the city, most notably from the descent into the City from the north

EXTERNAL VIEWS
TOWARDS THE CATHEDRAL

- Liverpool Metropolitan Cathedral
- View Point
- View Direction

(Base map © Google Earth 2017). This plan is not to scale.

A2.3.2 EXTERNAL VIEWS AWAY FROM THE CATHEDRAL

01 North from the car park entrance on Mount Pleasant

- Green mature trees line the street framing the view.
- Travelling north the trees give way to development on the street front which is an eclectic mix of modern and early twentieth century designs that are all part of the University.
- At the end of the street the view opens out and the juxtaposition of the Gothic red brick Victoria Gallery and the concrete Department of Electrical Engineering and Electronics.

02 South from Mount Pleasant entrances

- Green mature trees frame the view with a wide pedestrian pavement to either side.
- The square opens up at the end of the street. The square has a modern simple stone setted finish and is dominated by the Cathedral lantern to the north.
- The buildings around the square to the south are both brick and stone and of several different designs.

03 View west from the grassed area of the Cathedral

- Low-level view from the garden of the Cathedral, with the building behind.
- Green landscaped area in the foreground and landscaped path between the buildings.
- Four-storey building of the Liverpool School of Art and Design dominates the view beyond sitting perpendicular with a glass and pale brick frontage design.

04 Panoramic view from the Gibberd Podium looking north.

- This view offers a wide-open view over the city to the north-west with a denser area of development preventing long range views to the north and north-east.
- Residential character of red brick buildings is visible to the north-west, with the modern developments of the University dominating the north and north-east.

05 Towards the Anglican Cathedrals

- This view is channelled down Hope Street and terminates with the rising tower of the Anglican Cathedral in the distance.
- The most important relationship the Cathedral shares with its surroundings is that with Hope Street to the south. The Anglican Cathedral towers above its neighbours and the river is visible beyond.

EXTERNAL VIEWS
AWAY FROM THE CATHEDRAL

- Liverpool Metropolitan Cathedral
- View Point
- View Direction

(Base map © Google Earth 2017). This plan is not to scale.

A3 DESCRIPTIONS

A3.1 EXTERIOR

A3.1.1 OVERVIEW

Liverpool Metropolitan Cathedral, constructed in 1967, is one of the most recent cathedrals in the UK and is of a striking modern design. The building consists of a concrete frame with walls clad in Portland stone and a stainless steel roof covering. The roof is crowned by a cone-shaped tower with coloured glass, concrete 'lantern' and crowning pinnacles. The Cathedral is circular in plan form and has 16 raking concrete supports, known as ribs, which rise from the ground in the manner of flying buttresses. These supports were originally covered in tesserae but these have subsequently been overlaid by fibreglass panels. The supports are linked by ring beams, one at the eaves and one at the base of the lantern. Within the bays of the frame are 13 stone clad chapels and ancillary buildings of varying forms and sizes. Bands of blue glass divide each chapel or porch from its neighbouring concrete upright.

The lantern has 16 concrete columns that extend vertically from the supports. Each is topped by a tall metal pinnacle, linked by a delicate web of metal struts. Between the columns are 16 sections of coloured glass designed by the artists John Piper and Patrick Reyntiens. The glass is a spectrum of three colours, which represent the Trinity. Out of the 16 sections, 12 contain nine panels each, while the four sections that brace the tower, contain 12 panels.

The main entrance occupies the front bay on the south side of the Cathedral. An entrance porch of triangular section rises away from the body of the nave to form a cliff-like façade which houses four bells and is adorned with a symbolic relief of the Evangelists by William Mitchell. Mitchell also designed the sets of entrance doors on each side (east and west) of the building, which incorporate fibreglass reliefs. A large External (High) Altar for open-air services dominates the north side of the Cathedral. Sitting just to the east of that is the recently completed glazed link between the Cathedral and the crypt.

The Cathedral is raised above the surrounding ground level as it sits on top of the crypt, which is constructed of brick with granite facing and has façades to the north, east and west. On top of the crypt and surrounding the Cathedral building is a large paved area, which is approached from the piazza and wide stairway to the south or from the northern staircase on Brownlow Hill. Additional paths lead up from the Cathedral grounds from the west and from the east where the presbytery is.

Click on one of the following components to view its description:

- Lutyens' Crypt, Exterior
- Lutyens' Crypt, Interior
- Gibberd undercroft
- Gibberd podium
- Ribs
- Roof
- Lantern
- Crown
- External staircases
- External (High) Altar
- Bell tower
- Chapels and Entrances, Exterior
- Nave
- Choir and Sanctuary
- Chapels and Entrances, Interior
- Organ
- Pieces of artwork
- Building services
- Furniture

The concrete supports on the west side of the building

The entire building seen in its immediate setting atop the crypt, viewed from the north

The side entrance showing the decorative doors by William Mitchell

The front of the building viewed up the main entrance steps from Mount Pleasant

COMPONENT PLAN (EXTERIOR)

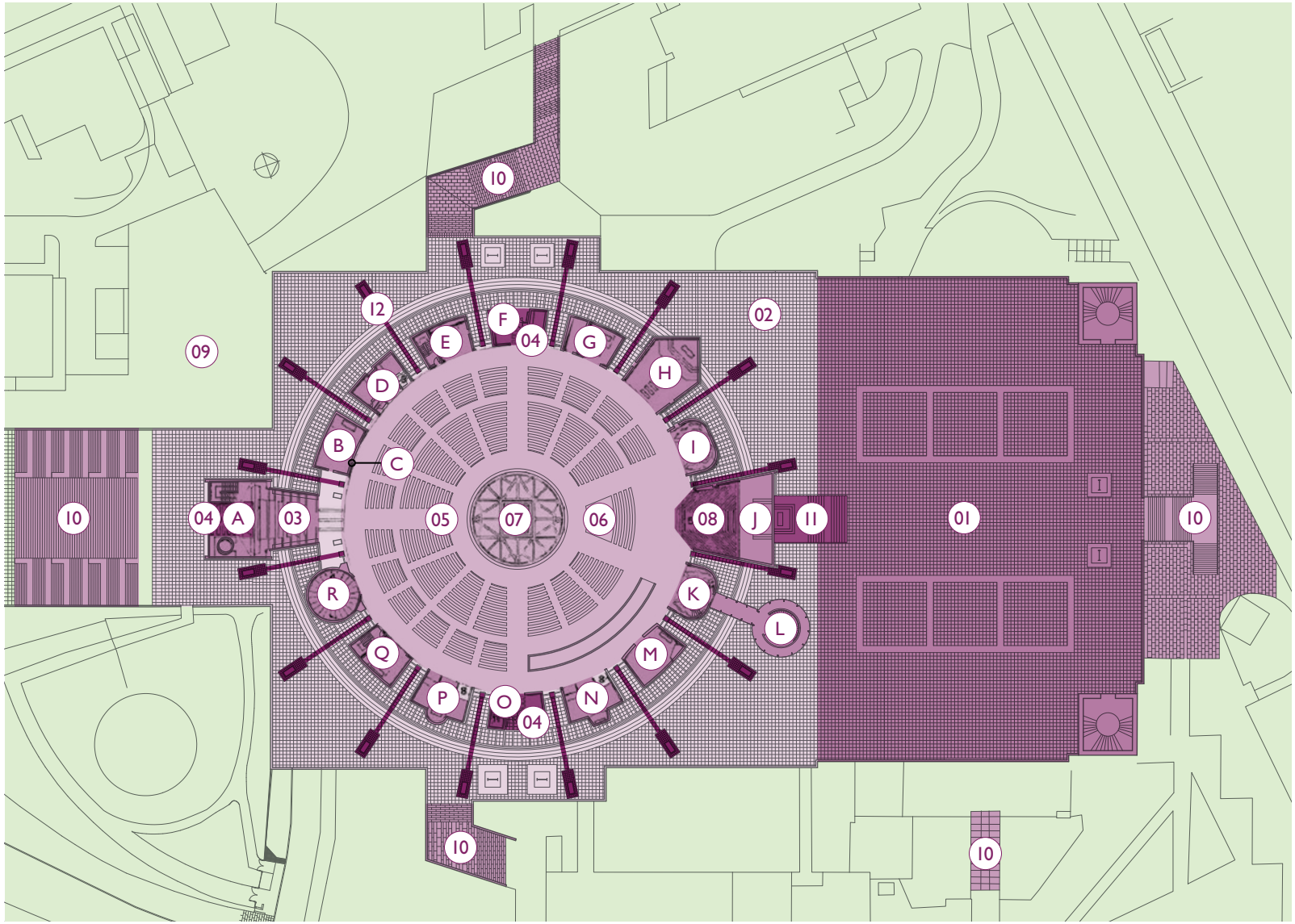
- 01 Lutyens' Crypt, exterior
- 02 Gibberd podium
- 03 Bell tower (above)
- 04 Entrances
- 05 Nave
- 06 Choir
- 07 Sanctuary

Chapels and Entrances

- A Main entrance portico
- B Education room
- C St Martin de Porres Chapel
- D Chapel of Reconciliation
- E Children's Chapel
- F West gallery and entrance
- G Chapel of St Joseph
- H Lady Chapel
- I West apse
- J Blessed Sacrament
- K East apse
- L Crypt entrance rotunda
- M Chapel of St Columba
- N Unity Chapel
- O East gallery and entrance
- P Chapel of Remembrance
- Q Chapel of the Holy Oils
- R Baptistry

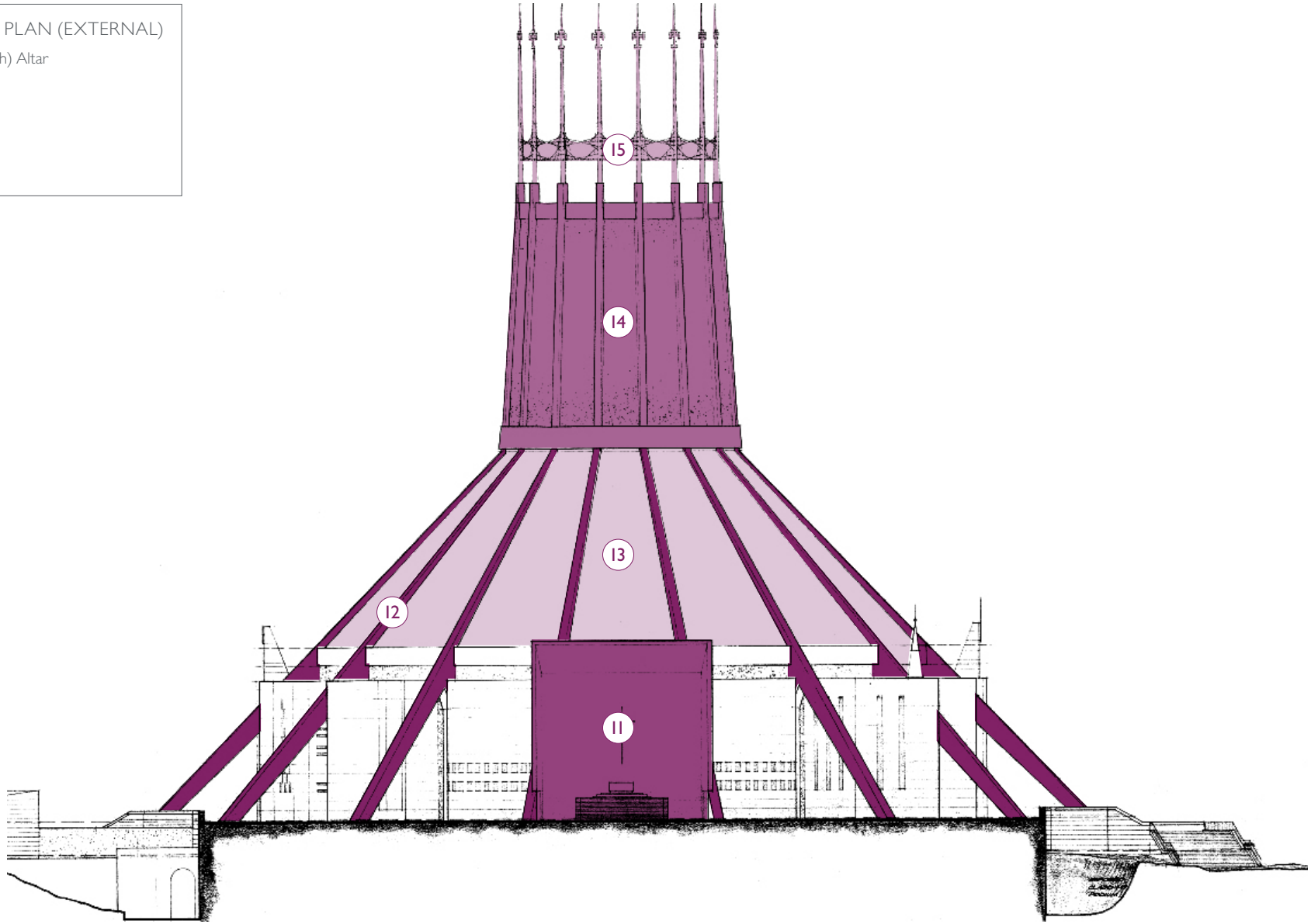
- 08 Organ (above)
- 09 Landscape
- 10 External staircases
- 11 External (High) Altar
- 12 Ribs

Please click the component name or number to navigate directly to the description for each element.
For internal elements not listed here such as pieces of artwork, please click here.



COMPONENT PLAN (EXTERNAL)

- 11 External (High) Altar
- 12 Ribs
- 13 Roof
- 14 Lantern
- 15 Crown



A3.1.2 CHAPELS AND ENTRANCES ELEVATIONS

Main Entrance Portico

The monumental main entrance portico juts vertically into the air, away from the diagonal thrust of the main body of the Cathedral. Besides the acute void of space between portico and Cathedral, formal differences between the two are reiterated by their different shapes; whilst the Cathedral is conical and rounded, the portico is angular and abrupt. A sense of continuity is, however, created by the four holes of varying scale, perforating the entrance portico, which provide glimpses through to the Cathedral behind. Furthermore, the triangular shape superimposed onto the rectangular portico is echoed in the upward emphasis of the main Cathedral and the pyramidal towers to the crypt staircases. This triangular form resembles an exaggerated pediment. A cluster of three Latin crosses form a focal point on the triangle as its only embellishment. The design was the work of the artist William Mitchell.

The portico occupies a small strip of the soaring main entrance bay; two relief sculptural doors by William Mitchell frame a glass panel which features two small portals.

Main entrance portico

Education Room

The Education Room resembles several other chapels in its linear form and lack of superfluous ornamentation; however, the room is accessed from the main entrance lobby and the space is used for visiting groups.

Education Room

Chapel of Reconciliation

The key feature of the Chapel of Reconciliation is the recession of the façade at the centre, which creates a sense of depth and invites a long strip of glass into the otherwise plain materiality of the Chapel.

Chapel of reconciliation

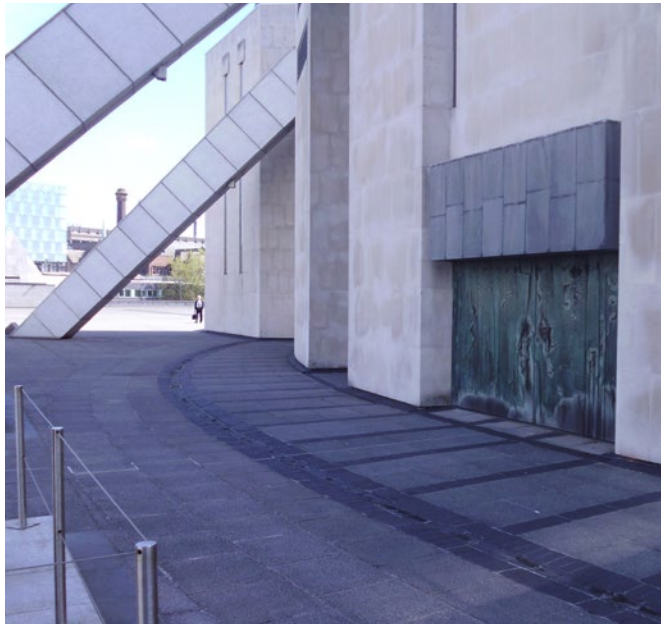
Children's Chapel

The Children's Chapel adopts the same format as various other chapels, yet the three, horizontal bands embedded at the top of the gently curving front façade are distinct only to this structure and the Chapel of St Joseph. A certain dialogue, therefore, plays out across these two chapels framing the west gallery and entrance. At the Children's Chapel the ventilation bands occupy the far left of the chapel. Windows also punctuate the left-hand side.

Children's chapel

West Gallery and Entrance

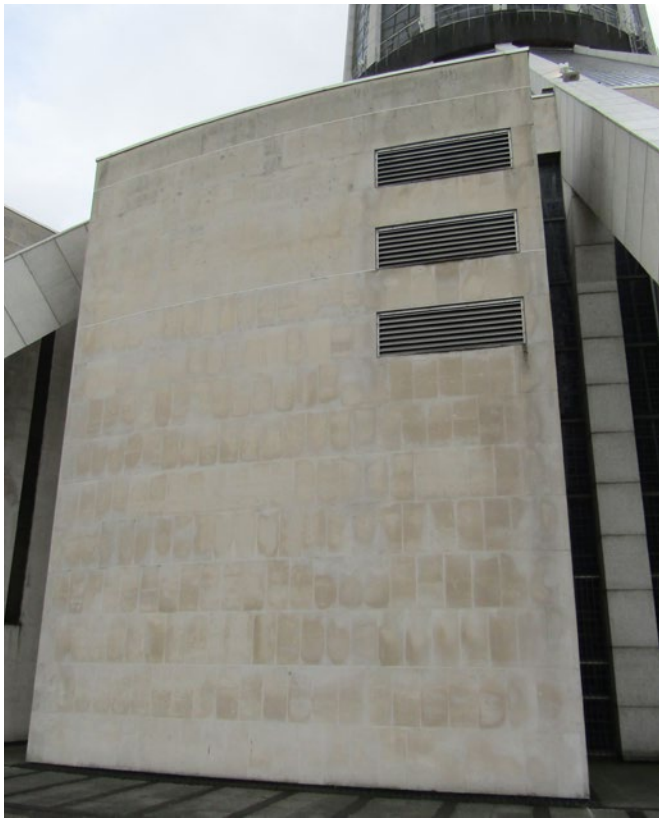
The west gallery is prominent for its variation in height as well as depth. Two narrow projecting panels frame a wider central panel which is set back to stagger the entrance and give it emphasis. The recessed bay extends above both the vertical walls of the Cathedral and the periphery chapels. The top section of this bay, housing a tall Latin cross, also recedes, revealing a light grey material. The structures and materials graduate from bulky and dense to lightweight and spindly, heightening the impression of soaring upwards towards the lantern. The entrance itself consists of a pair of doors embellished with relief by William Mitchell, above which rests a heavy entablature. The entablature forms the base of a niche area which was envisaged as a position for sculpture which was never added.



West gallery entrance portico

Chapel of St Joseph

This Chapel of St Joseph is identical to the Children's Chapel, except here the ventilation bands are positioned on the right side of the façade. In each case these formal flourishes cluster towards the west gallery structure, endowing this entrance with added prominence.



Chapel of St Joseph and west gallery

Lady Chapel

Besides the Blessed Sacrament Chapel, the Lady Chapel most disrupts the concentric shape of the Cathedral plan; the standard chapel structure is terminated by a triangular point, which extends further than the other subsidiary chapels. The diagonal walls are distinct for their long, indented lacerations, which are contained within square panels above and below. These are decorative elements.

Lady Chapel and Chapel of St Joseph

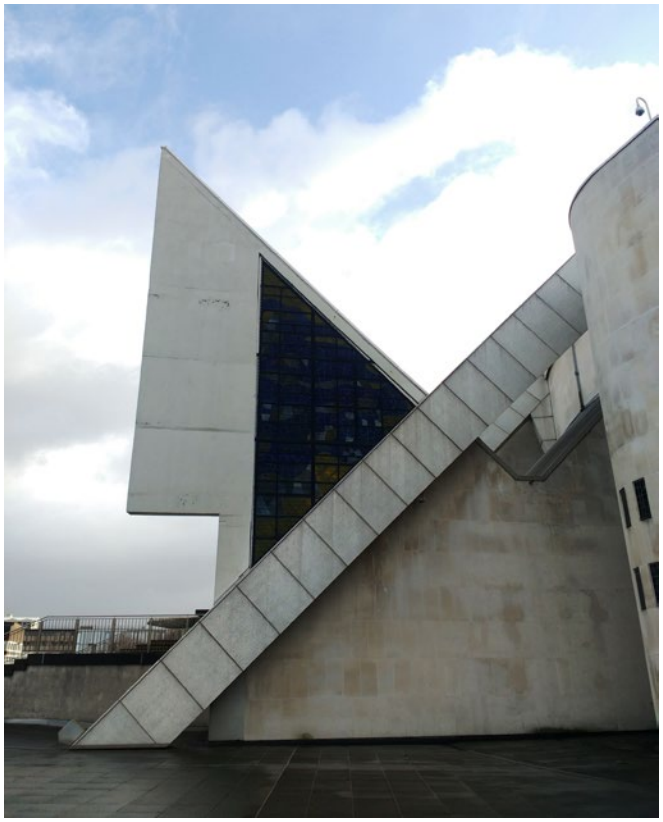
West Apse

The west apse stands to the right of the prominent Blessed Sacrament Chapel. Portland stone cladding smoothly wraps around a convex curve resulting in an organic-shaped west apse. Two layers of tall rectangular windows punctuate the lower level in an ordered grid formation.

West apse

Blessed Sacrament Chapel

The front façade to this northern chapel is a rectangular plane and vertical in emphasis like the main entrance portico. Whilst this latter portico is significantly taller, the Blessed Sacrament Chapel, which is of considerable height, still dwarves most of the other chapels. A pale Portland stone perimeter frames the façade which is made up of a dark slate and ornamented with a simple Latin cross. Gentle steps rise to a small portal.



Blessed sacrament chapel; east apse; and Chapel of St Columba

East Apse

The east apse mirrors the west apse; these two chapels frame the prominent Blessed Sacrament Chapel and adopt a mutual shape and window formation. At the east apse, a glass lift and stairs access to the crypt protrudes from the centre of the chapel; however, its materiality allows some transparency to the structure of the apse beyond. A flat roof with substantial overhang crowns the lift access.

Chapel of St Columba

Chapel of St Columba, unlike the last chapel, is governed by asymmetry and angularity. Part of the northern end is recessed from the main depth of the chapel and imprinted with an irregular scattering of small square windows.

Unity Chapel

The Unity Chapel protrudes in a symmetrical form. The main polygon shape of the chapel is extended at the central third by a protruding spine. Narrow strip windows slash the stone walls: vertically on the central spine and horizontally on the sides of the main chapel body.

Lift access to the crypt

Unity Chapel and Chapel of St Columba

Unity Chapel

East Gallery and Entrance

The east gallery takes the same format as the west gallery. The entrance at its base occupies a small strip, with doors of two relief sculptures by William Mitchell, the design of which is different to the west gallery.

Chapel of Remembrance

The Chapel of Remembrance shares a similar spatial organisation to the Unity Chapel but softens the shape of the central spine from a sharp polygon to a smooth semi-circular curve. No windows or ornaments interrupt the stonework.

Chapel of the Holy Oils

Unlike the chapels either side of it, the Chapel of Holy Oils is linear in form. The only formal features ornamenting the rectangular block are the horizontal strip windows on the side façades.

East gallery

Chapel of Remembrance

Chapel of Remembrance; Chapel of the Holly Oils; and the Baptistry

Baptistry

The Baptistry is wholly round and features no detailing except a panel of vertical strip windows at ground level.

Baptistry

A3.1.3 LUTYENS CRYPT

North-West Crypt Elevation

The north-west crypt entrance at the north-west corner of the Cathedral is of Classical design. A semi-circular elongated lunette window with seven lights occupies the central position, which is framed by a thick band of voussoirs of alternating lengths, giving the structure a rusticated appearance. The keystone, seemingly extends down into the lunette, dividing the glass panels, and its prominence is further emphasised by an T-shaped extension above. Two niches, with doors, frame this central ensemble; each consists of a pair of columns, which unusually taper in width towards the top, supporting broken segmental pediments. Next to the niches lie two simple round-arches filled with glass. The upper level features small square windows, blank panels, an entablature and a recessed cornice. Of particular interest is the section of brick and stonework that shows the materiality of an incomplete section of Lutyens' Crypt and the junction at which it meets the Gibberd Cathedral above. The Lutyens Foundation Stone can be found in the north-west crypt court.

Lutyens' designed entrance at north-west corner of the Cathedral

A3.1.4 GIBBERD PODIUM

The Gibberd podium constitutes the entire elevated platform that runs from the main staircase to the T-Shaped staircase to Brownlow Hill. Formed of concrete and finished with prefabricated panels to the eastern and western elevations, the podium adjoins Lutyens' Crypt to the north. The podium is a large exterior space that forms the immediate setting of the Cathedral and which elevates it above the surrounding street level.

Gibberd podium

A3.1.5 RIBS

The ribs are the main structural component of the Cathedral by Gibberd. There are 16 of them in all and they all rise from Gibberd's podium to the base of the lantern where they continue to form the upright members that support the dalle de verre matrix of coloured glass. They are a defining characteristic of the building. Each of the ribs is covered in large, plain panels of glass fibre.

Ribs

A3.1.6 ROOF

The roof cone is a major structural component of the Cathedral and has recently been re-covered in sheets of steel between the ribs. The roof is arranged in ridges that run down the roof cone itself. The roof forms a major component of the exterior elevation of the building, linking the lantern to the chapels below and contributing to the overall form of the architecture.

Roof

A3.1.7 LANTERN

The lantern has 16 vertical concrete columns that extend up from the raking roof supports, or ribs. Each is topped by a tall metal pinnacle linked by a delicate web of metal struts. Between the columns are 16 sections of dalle de verre coloured glass designed by the artists John Piper and Patrick Reyntiens. The glass is a spectrum of three colours, which represent the Trinity. Out of the 16 sections, 12 contain nine panels each, while the four sections that brace the tower contain 12 panels.

Lantern

Structure of the Lantern

The main structure of the Cathedral and lantern is an *in situ* reinforced cast concrete frame comprising 16 concrete ribs bound by three ring beams – a lower ring beam at the junction of the Nave wall and roof, a middle ring beam at the junction of the roof and lantern and an upper ring beam at the lantern roof level.

The overall form of the lantern is that of a tapered drum sitting on the Cathedral roof, surmounted by a crown. Alongside the tapered form, the lantern appears to have greater weight at its base, this is achieved through the cladding of the middle ring beam in the same slate aggregate-faced concrete panels that envelope the podium structure. From the middle ring beam the ribs extend to an upper ring beam. The upper ring beam is clad in Portland stone recessed from the face of the ribs giving it a lighter appearance. The ribs visually extend above the upper ring beam/roof line to terminate in 16 pinnacles braced by diagonal stainless-steel bars forming the 'crown' allowing the lantern to 'dissolve' as Gibberd intended. The voids between the ribs are infilled with pre-cast concrete tracery panels overlaid with epoxy resin bonded dalle de verre glass. These dark vertical bands originally contrasted the white Swedish glass mosaic clad ribs accentuating the verticality of the Lantern. This has been somewhat diluted by the more recent cladding of the concrete with granite-effect glass reinforced plastic (GRP) panels and the application of horizontal aluminium flashing strips between the glazing panels.

The lantern, which is approximately 21m in diameter and 22.5m in height, consists of 16 bays, each containing varying numbers of tracery panels., Each bay is approximately 3.6m in width, rising to a reinforced shallow domed concrete roof with a covering of a synthetic membrane. The glazing, which was designed by John Piper and Patrick Reyntiens, is constructed of sections of coloured glass, framed overlaid on concrete tracery panels, with individual panels between 1.2m and 2.4m in height. The glass sections, which are up to approximately 30mm in thickness, are resin bonded in place, in a variation of the dalle de verre technique. The construction process, which is documented in a contemporary film, consisted of the glass sections (or dalles) being cast in squares and then crudely cut to shape, leaving some smooth and some broken edges. The reinforced concrete frame was laid horizontally and plastic sheeting was applied over polystyrene supports in the openings, onto which the glass dalles were laid out to form a skin on top of the frame. A resin mixture comprising Epikote epoxy resin, carbon black and sand was then applied in the thin gaps between the glass using a piping bag and over the concrete section using a trowel. It was noted that the individual glass dalles were carefully cleaned before being laid out, presumably to ensure that there was a clean surface for the adhesion of the resin.

The resin between the glass dalles is applied in two layers and reinforced with strands of fibreglass, while the thick section on the concrete appears to have been applied in a single layer without reinforcement. Once complete, the panels had the polystyrene and plastic facing removed and were winched into position within the main frame of the lantern. They are held in place by concrete hooks on the panel, with corresponding openings on the frame and are secured with steel bolts with neoprene washers. The panels sit on top of each other with a joggled junction, with a neoprene seal between the two sections. The panels were finished with slate dust, to give them a matte appearance.

Dalle de verre

The technique used for constructing the lantern at Liverpool Metropolitan Cathedral can be described as a variant of the dalle de verre technique and particularly in terms of scale, there is nothing quite like it anywhere else in the world. It remains a unique and bespoke construction driven by a singular architectural and artistic vision.

Dalle de verre (French for 'slab of glass') is a type of stained glass with thick, coloured glass set in a concrete or epoxy matrix. Instead of the quarter inch thick glass sheets used in traditional lead-came stained glass, the glass or dalles are cast as slabs of about one inch thick. Due to the thickness, the armature must be heavier and stronger.[06]

Frenchman Jean Gaudin is credited with developing dalle de verre in 1929 when he exhibited the earliest known glass in concrete window in Paris. Dalle de verre became more widely used in post-war Europe when there was a great demand for rebuilding but a scarcity of metal and skilled artisans. The robust design and departure from traditional glass art also matched well with the modernism vocabulary of the post-war years.[07]

The most prolific exponent of dalle de verre in Britain was the Benedictine monk and artist Charles Norris who set up his workshop at Buckfast Abbey. He not only supervised the rebuilding of Buckfast Abbey, including its east window in the Blessed Sacrament Chapel but also worked on schemes for numerous Roman Catholic churches such as Lillington in Warwickshire, Tintagel in Cornwall and Harlow in Essex.

The formulation of epoxy resin meant that dalle de verre reached the height of its popularity in the 1960s and early 1970s. Epoxy appeared to eliminate the cracking and thermal expansion problems that had been commonplace and was easy to use, particularly for those inexperienced in using concrete. It quickly replaced concrete as the matrix of choice and led to the expansion of dalle de verre in the United States as well as its widespread use in modern religious and institutional structures.[08]

Dalle de verre became unfashionable by the end of the 1970s and structural problems have occurred in many (but not all) cases. It is now no longer widely employed with only a few American studios using the technique. Insufficient research has been conducted to determine the causes of deterioration in dalle de verre windows (and indeed why some have fared much better than others).

The lantern glass

06 Van den Heuvel, Dirk, The Challenge of Change: Dealing with the Legacy of the Modern Movement, 2008

07 ibid

08 ibid

A3.1.8 CROWN

The crown is a steel structure formed of a series of high pinnacles and sections of cross-bracing that form the uppermost section of the tower. Each pinnacle stretches high into the air above the lantern and when combined, the pinnacles and bracing gives the impression of a crown atop the Cathedral. The ribs visually extend above the upper ring beam/roof line to terminate in 16 pinnacles braced by diagonal stainless steel bars forming the crown, allowing the lantern to 'dissolve' as Gibberd intended.

Crown

A3.1.9 EXTERNAL STAIRCASES

Front Stairs (Hope Street)

The front stairs of the Cathedral rise to the main doors on axis with Hope Street. A piazza to the base of the steps is fronted to the pavement by a row of eight steel bollards, the center two of which are taller with yellow bands at the top.

Either side of the bollards are two large steel and glass sculptures which form the southern most structures of a line of marble-clad blocks (seven on each side) that define a visual axis with the south doors of the cathedral. The first three of these blocks are in the paved area south of the steps and are surmounted by high steel banner masts. They are of varying heights but feature lower sections of seating on their northern sides.

To the eastern sides of the Piazza a set of shallow steps rises to a terrace that fronts the gift shop and café and to the west, a small path leads from the piazza to the entrance to the Liverpool Science Park building. The café and steps on Hope Street are a modern addition, following demolition of a temporary university building. The steps are wider than Gibberd's original design for the space.

The stairs are arranged over seven flights with a wide central section defined by railings and granite clad blocks on the third, fifth and seventh levels. Large walls of stone mark the boundary of the staircase on either side.

The general view of the paved area at the base of the front stairs, showing the flagpoles and the terrace to the front entrance of the gift shop and piazza café.

Northern Staircase (Brownlow Hill)

The northern staircase links the podium to Brownlow Hill. The staircase is of a distinctive T-shape design and thus dog-legs east and west to the pavement from a central staircase. This had been re-clad in modern materials, which began to fail in the 2010s. The steps were restored in 2017 and now exhibit their original concrete appearance.

To the rear of the staircase, the façade of the Lutyen's crypt continues. Predominantly composed of a run of large scale Diocletian windows that are arched with a string course and which feature emphasised voussoirs.

Northern staircase seen from Brownlow Hill

East Stairs (Mount Pleasant)

The east stairs are formed of a simple dog-leg structure that is comprised of two flights, the first descends west from the podium and a second leads north-east to an area of hard-standing that lies to the front of the entrance into the administration rooms in the east of the podium. The staircase has a simple black steel handrail.

The east stairs shown in the context of the entrance to the administration rooms beneath the podium on the eastern side of the building.

West Stairs (Service Access)

The west stairs are comprised of three separate flights, arranged over two sections which descend west and then north-west to join the narrow path which leads to the front door of the Liverpool John Moores University School of Art and Design. The uppermost section of the staircase is formed of narrow, shallow steps with a large stone wall on either side, whilst the lower section features a steel handrail.

Stair Turret to Crypt

There are two stair turrets to the crypt; these are incorporated within the boundary wall and are capped by pyramidal structures. The stair turrets are part of Lutyens' Crypt phase, whilst the pyramids are an intervention by Gibberd to cap and support the cantilevered staircases as part of the podium design. Gibberd described them in his book as being designed to 'stabilise' the stair turrets.

Stained Glass Wayfinders

There are eight seperate stained glass wayfinders situated on the main axial approaches to the building. They were designed by the German glass artist Raphael Seitz, who designed a number of other internal pieces for the Cathedral and they were added to the building in 2010.

A view of the west stairs showing the variation in the handrails and the relationship of the staircase to the podium.

Nor-west stair turret to crypt

The glass wayfinders at the base of the main stairs

A3.1.10 EXTERNAL (HIGH) ALTAR

The External (High) Altar is an external altar looking out towards Brownlow Hill across the Gibberd podium. It consists of a concrete canopy over a concrete altar. The back wall or 'reredos' of the altar is a large flat surface, finished in mosaic tesserae with a large cross. The External (High) Altar is used for worship. For example, in 1989, a Requiem Mass held after the Hillsborough Disaster, with 3,000 people inside the Cathedral and a further 6,000 people on the podium.

A3.1.11 BELL TOWER

The bell tower is a large, steep-roofed structure above the main entrance aperture into the Cathedral. It is adorned on its southern elevation by a large-scale stone carving featuring three crosses. The bells are hung in open apertures at the top of the structure. The bell tower is an extension of the entrance porch that lies to the rear and has its own pitched roof and clerestory windows.

A3.1.12 ENTRANCES TO THE NAVE

There are three main entrances to the nave, which all feature doors by William Mitchell. The main entrance lies at the top of the main steps underneath the bell tower and there are two further entrances on the east and west sides of the building. All feature large-scale sculptural doors by the artist, and the front doors are in very deep relief and feature sculptural elements, figures and abstractions. The east and west doors are less figurative but are nevertheless high-quality, carved artworks.

High Altar

Bell Tower

Entrances

A3.2 INTERIOR

A3.2.1 OVERVIEW

The interior of the Cathedral is dominated by a large circular nave, an unbroken space off which all the chapels are arranged. The building has no upper floors, as such, though there are gallery spaces to the nave and bell tower and access to the lantern. The majority of interior space is in the crypt areas, which lie beneath the nave and extend right through the podium, linking to the Lutyens' building to the northern end.

The interior of the Cathedral is one continuous space extending out from the Sanctuary to the chapels which surround it, linked by the geometrical floor design, which was produced by David Atkins.

The organ is situated over the Blessed Sacrament Chapel at the north of the Cathedral and anchors the primary axis through the choir and Sanctuary as viewed from main entrance from the south porch. A secondary axis crosses the Cathedral between the East and west porches which are surmounted by tribunes or balconies. Gibberd intended the positioning of the organ and the choir behind the Sanctuary to anchor the circular form of the Cathedral. Views from the baptistery are provided to the lobby from the south porch and to the Sanctuary forming tertiary axes. There are features of note such as a crucifix by Elisabeth Frink and Altar Cross and Candlesticks by PY Goodden. The Nave seating is made of Douglas Fir and Ash and is organised in sections that radiate concentrically from the Sanctuary. The position of the seating conforms to and echoes the geometric floor pattern of the nave, which in itself is an artwork by David Atkins.

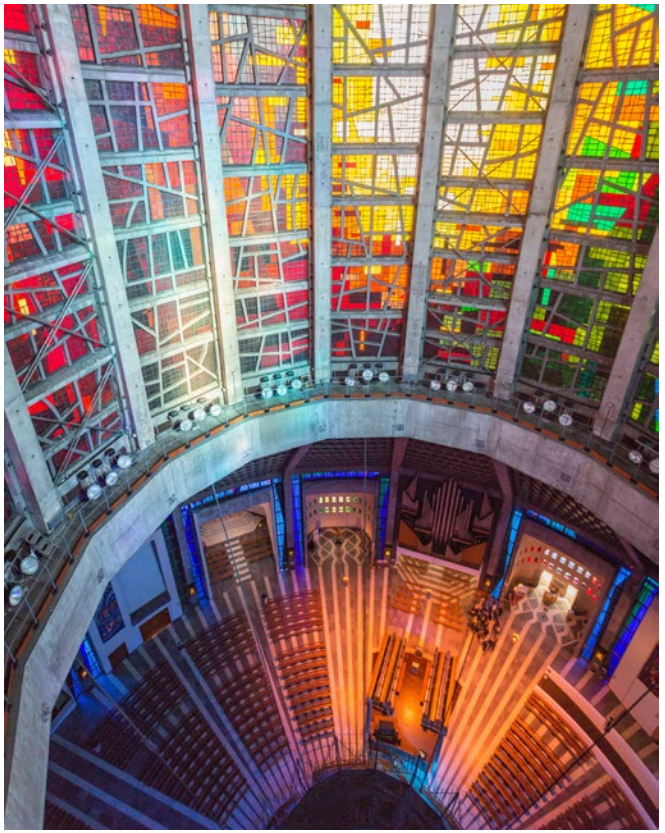
A ramp follows the curve of the Cathedral in the north-east providing a processional route up to the choir from the sacristies below.

Beneath the Cathedral podium there is a parking garage, maintenance office, storage areas, the Cathedral song rooms, sacristies and public toilets. The parking garage and public toilets are connected to the Cathedral via a lift and stairs in the south porch. The sacristies and song rooms connect to the Cathedral both via the ramped processional entrance to the Cathedral and via a staircase entering the east porch. Former tea rooms located off the south porch at lower ground floor level are now used for meetings and conferences.

At lower ground floor level, there are further connections to Lutyens' Crypt, the Cathedral archives, cathedral house which houses the Dean's office and residential accommodation and the former Convent of Christ the King, which now houses a student residence run by the Chemin Neuf Community.

The interior of Lutyens crypt is predominantly of blue brick with red brick vaults and granite dressings. The two central circular spaces are flanked by the concert hall to the west and chapel to east. Both have double aisles and end in three apses. To the north is the crypt hall and to the south is the pontifical hall. The chapel of Relics to the south has three round headed recesses faced with marble containing Doric aedicule supporting chest tombs.

The internal plan form of the crypt links these spaces together through a series of vaulted space and chambers. The central portion of the crypt is a circular space circled by narrow-vaulted corridors.



View from the lantern ring beam down into the nave of the Cathedral

COMPONENT PLAN (INTERIOR)

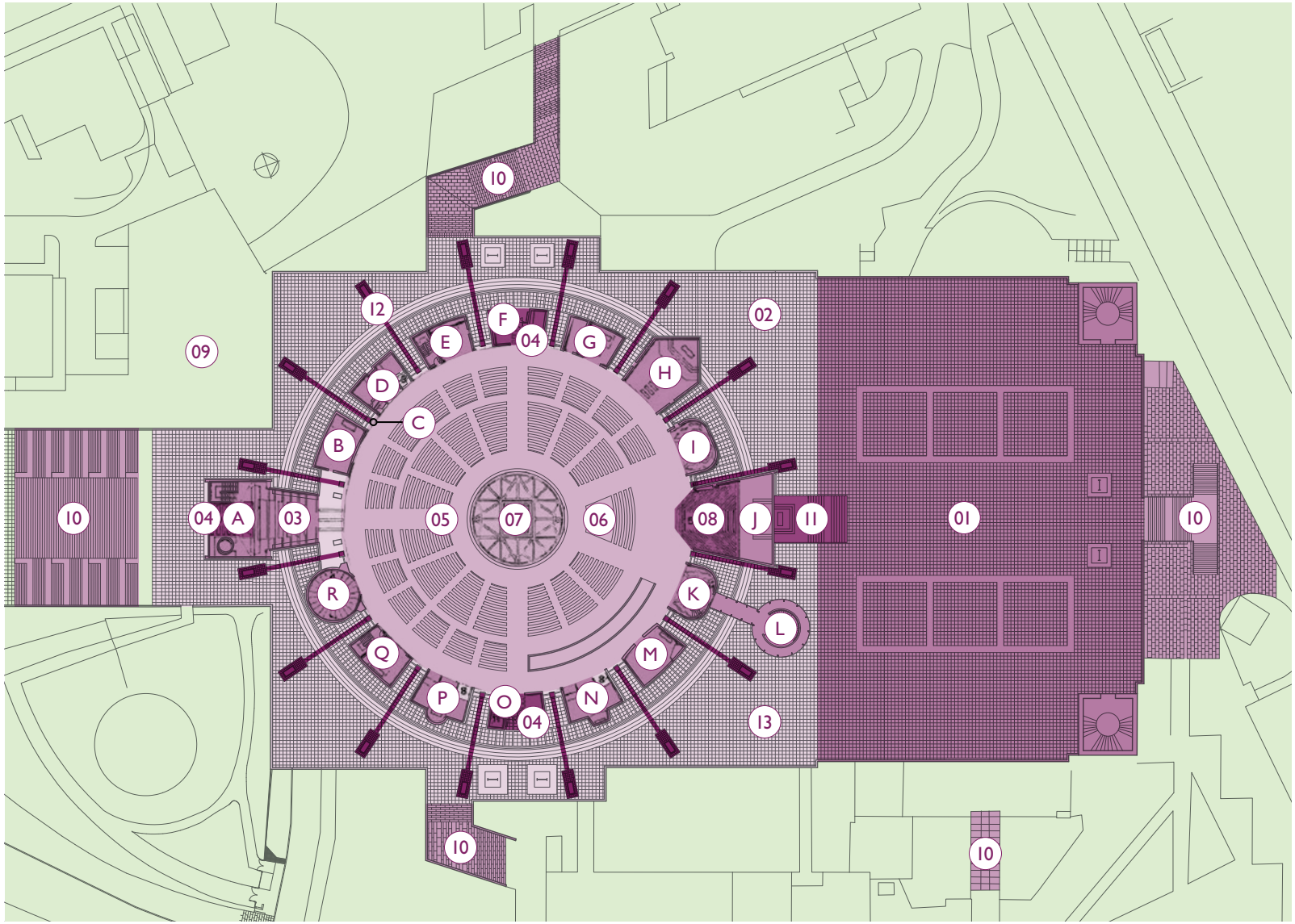
01 Lutyens' Crypt, exterior
02 Gibberd podium
03 Bell tower (above)
04 Entrances
05 Nave
06 Choir
07 Sanctuary

Chapels and Entrances

A Main entrance portico
B Education room
C St Martin de Porres Chapel
D Chapel of Reconciliation
E Children's Chapel
F West gallery and entrance
G Chapel of St Joseph
H Lady Chapel
I West apse
J Blessed Sacrament
K East apse
L Crypt entrance rotunda
M Chapel of St Columba
N Unity Chapel
O East gallery and entrance
P Chapel of Remembrance
Q Chapel of the Holy Oils
R Baptistry

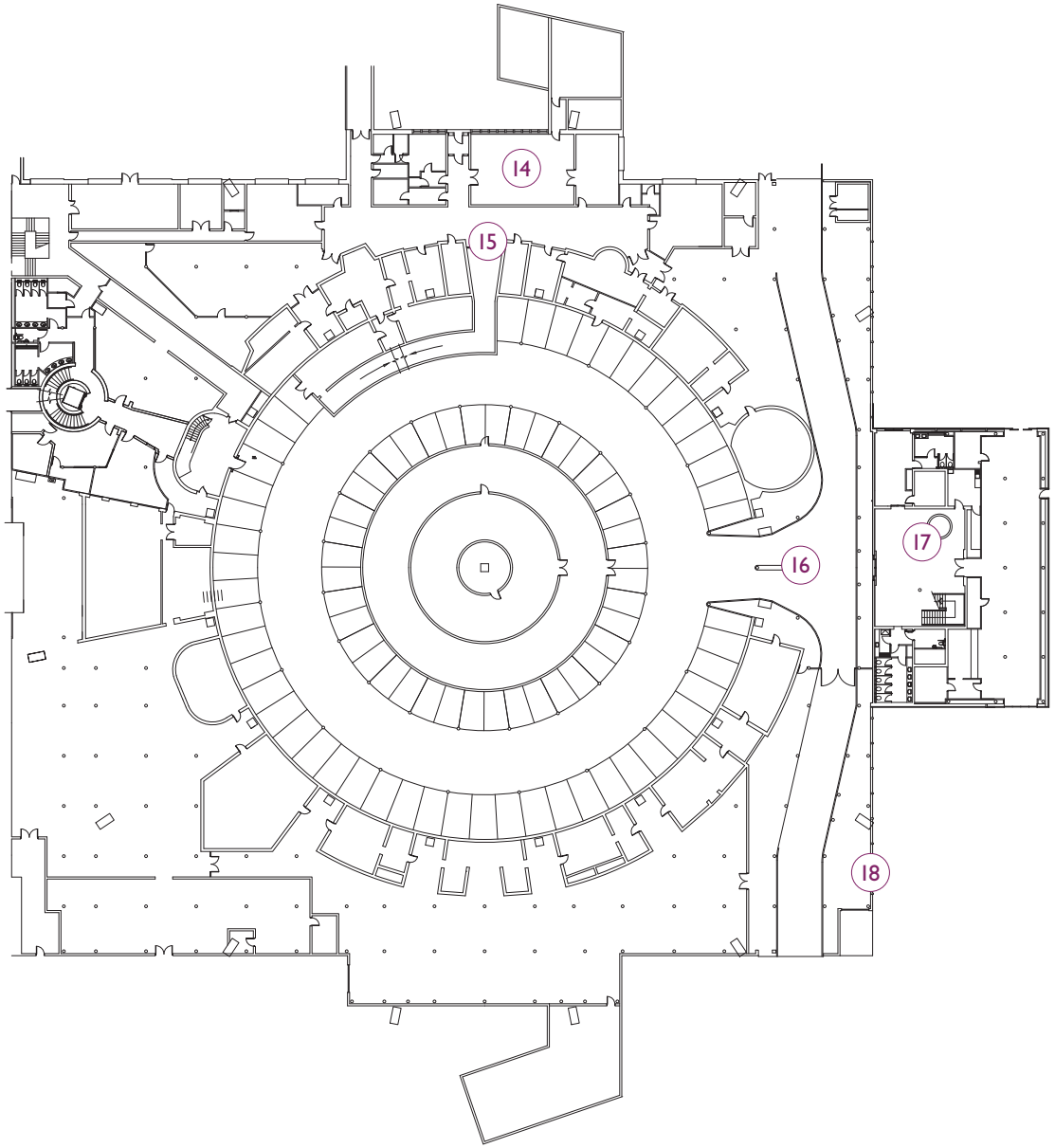
08 Organ (above)
09 Landscape
10 External staircases
11 External (High) Altar
12 Ribs
13 Gibberd Undercroft

Please click the component name or number to navigate directly to the description for each element.
The following components are not shown on the plan. Click here to navigate to them; Pieces of Artwork, Furniture, Building Services.



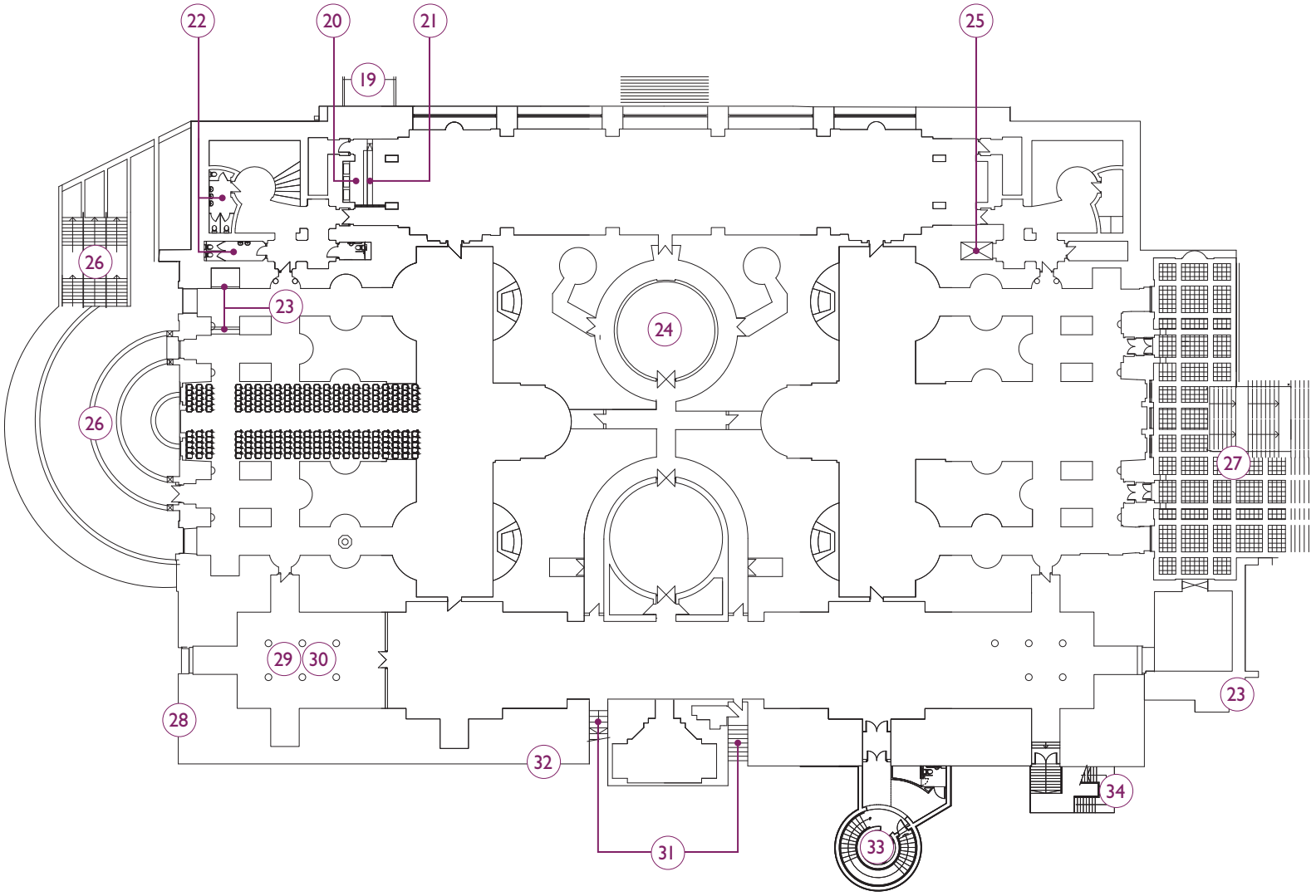
COMPONENT PLAN
(GIBBERD UNDERCROFT)

14 Sacristy and music room
15 Processional route
16 Circular plan form
17 Modern lift
18 Outer walls



COMPONENT PLAN
(LUTYENS CRYPT)

- 19 Exterior steps
- 20 Later alterations
- 21 New partition
- 22 WC areas
- 23 New partitions
- 24 Kitchen
- 25 Lift
- 26 Modern staircase and semi-circular courtyard
- 27 Exterior courtyard
- 28 Outer wall for mixed fabric
- 29 Display area for later alterations
- 30 Cabinets, display cases and spiral staircase
- 31 Blocked stairways
- 32 Junction with Gibberd crypt
- 33 Modern staircase
- 34 Connecting staircase by Gibberd



A3.2.2 LUTYENS CRYPT

Lutyens' Crypt is accessed in a number of ways, both from inside the Cathedral and, directly, from the public realm.

Exterior Entrances

The main entrances to the crypt spaces from the exterior are the two stepped entrances from Brownlow Hill and the entrances to the central chapels on the east and west sides of the crypt.

The northern entrances are approached via a set of steps from Brownlow Hill and lead to a semi-circular area of hardstanding that fronts the classical door architraves and large semi-circular stained glass window.

The southern entrance is located at the end of an extensive pathway from Mount Pleasant, that traverses an area of planting to the rear of cathedral house, in front of the southern façade of the crypt itself. The doorway is well signposted from the road.

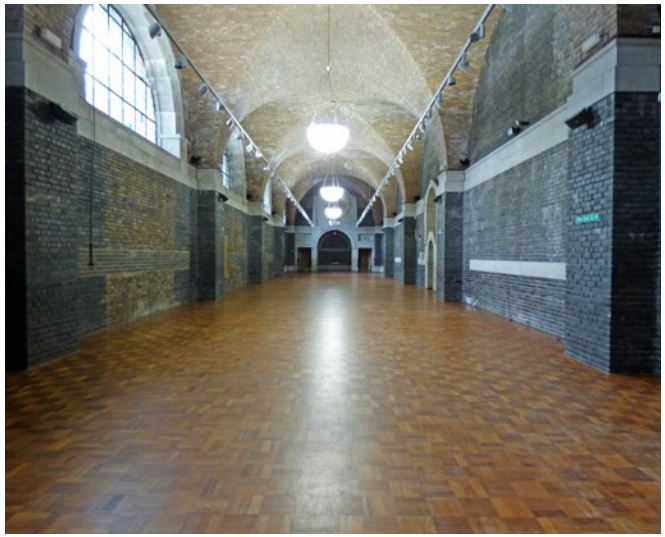
Internal Description

Lutyens' Crypt is a series of brick-vaulted interior spaces that are a mixture of large-scale, open spaces and the sacristies, on either side of two chapel spaces, one to the north and one to the south. In the centre of the crypt are two large circular spaces with curving walkways surrounding them and a number of ancillary rooms and spaces adjacent and above them. To the west of the crypt, adjacent to the Gibberd cathedral undercroft, there is the Archbishops Chapel, an impressive set-piece Lutyens interior that is approached by the rolling gate, a large piece of stone that acts as a doorway to the chapel interior from the western sacristy.

Throughout the interior of the crypt, the predominant character of the building is Classical, with large expanses of brick and brick-vaults dressed with granite. Around the main doorways there are extensive and elaborate stone dressings. The floors are a mixture of stone and wood and there are a number of leaded windows, some of which are highly decorative.

The Tomb in the Archbishops Chapel

A view through the chapel showing the brick arches



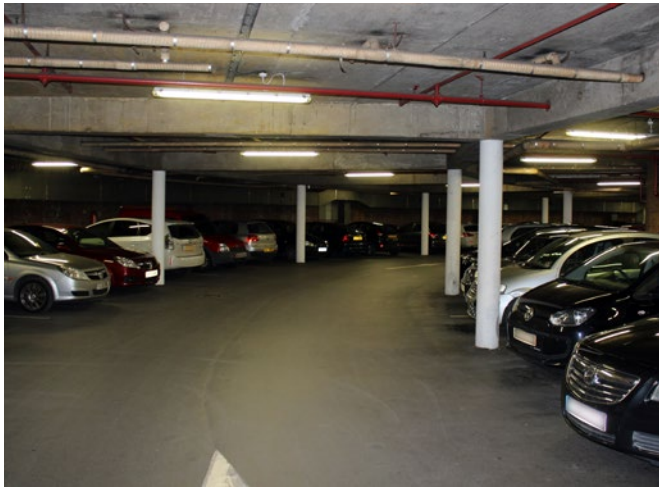
The entrance to the main hall, showing the decorative stonework

The main hall in the crypt

A3.2.3 GIBBERD UNDERCROFT

Car Park

The car park for the Cathedral, which is also a public car park, is accessed via a short access road from Mount Pleasant and in general shape, mirrors the circular plan of the nave above in that it is circular. Originally, the car park had one-way access, entered from the west and exited to the east. The former entrance has now been blocked off for storage and the Science Park buildings. There is a central drum in the centre of the car parking area. The entrance is a wide, low opening into the car park on the eastern side of the podium and immediately to the south, beyond the opening are the double doors that link the car park to the lobby and main entrance of the Cathedral. The car park is a large area with a concrete floor and a moderately low ceiling height. Exposed concrete beams, supported on slender piloti run around the space and the parking bays themselves are arranged between them. The space occupied by the car park is bounded by brick walls and, likewise, the central drum structure is also constructed of brick. On the western side of the car park, in the ceiling, the steel rods of the organ workings are visible as part of the other service ducts and pipework that are spread across the ceiling.



Looking into the car park from the entrance showing the exposed concrete beams and the arrangement of the piloti

Gibberd Crypt

Accessed from the car park directly, there are a number of spaces that are not publicly accessible that are used by staff for maintenance and storage. Of particular note are the rooms within the central drum structure, these are currently used to store cathedral and diocesan records. The rooms are arranged concentrically with the main outer room being the largest. There are interconnecting doors that link the circular spaces to each other but these must be accessed progressively – one leading to the other.

Central Drum (Outer Room)

The outer room is the largest space of the rooms within the central drum and is a wide circular room that contains a large amount of plant to the ceiling and has a bare concrete floor. The room is full of cathedral artefacts and is used for the storage of a wide variety of items, including a number of war memorials.

Central Drum (Intermediate Room)

The intermediate room of the three that make up the central drum is narrower and smaller than the previous room and is accessed through a set of double doors. The room is ordered with freestanding racking running round both the inner and outer walls. These racks contain storage boxes.

Central Drum (Inner Room)

The inner room is accessed by a single door from the intermediate room but was not available for inspection at the site visit.

The outer room of the central drum showing the service ducts to the ceiling and the storage

The intermediate room showing the racking containing the storage boxes

Basement Areas (West)

Maintenance Room

The maintenance room, accessed off the car park, is a simple space with painted brick walls. A subsidiary maintenance room leads off it, with exposed brick walls and pipes and ducts visible in the ceiling.

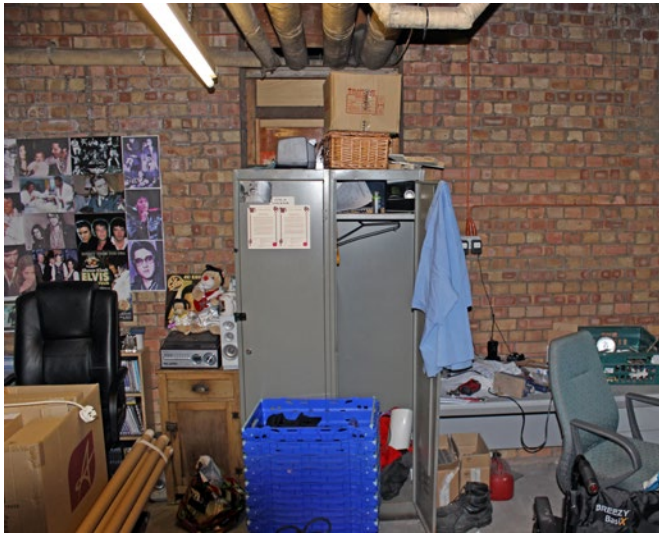
Basement Level Entrance

The basement level entrance is accessed from the car park and occupies the space under the main Cathedral entrance. A stairwell, on the right-hand side and a circular lift shaft on the left-hand side, connect these two spaces. The entrance also leads into the Gibberd room. Steel columns support the ceiling, from which strip lights hang and the floor is patterned with yellow and brown tiles.

Passageway

A passageway extends from the basement level entrance to an exit out of the Cathedral, which is located to the right of the main entrance. This space has two sets of glass sliding doors and a cream tile floor with red detail around the edge.

A view looking into the maintenance office from the doorway to the car park



A rear office, used for storage, in the maintenance office

The lower foyer, showing the decorative floor by David Atkins and the dog-leg staircase that leads to the entrance porch above

The circular lift tower in the lower foyer, accessible directly form the car park

Sacristies, Music Rooms and Other Ancillary Spaces

The eastern range of rooms at basement level comprise some of the important ancillary spaces for the functioning of the worship spaces above and are correspondingly important as support spaces to the primary function of the building. There are a variety of functions to the rooms which are all connected to each other by a long corridor and to the nave via an elegant, curving ramp.

The kitchen at this level, which serves the sacristy spaces, has extensive fitted period furniture of good quality woodwork and this is echoed in the vestry, where there are extensive timber cupboards and drawers for the vestments. These areas have high quality parquet floor. The music room spaces have a more modern fit-out and a range of large cupboards that are not historic.

The kitchen in the eastern range, showing original furniture and fittings

The rehearsal room space, showing the modern fit-out

The Sacristy showing the timber fitted furniture

Another view of the Sacristy, showing the parquet flooring

Storage and Maintenance

Storage Space

An expansive storage room reaches along the west basement area. Reinforced concrete columns break up the open space and curved concrete coffers articulate the ceiling. The walls are exposed brick. The room houses furniture, sports apparatus and building equipment.

Gibberd's original concrete panels intended for the crypt are stacked at the end.

At the rear, the storage space graduates into a more spacious, uncluttered warehouse. On one side, one of the Cathedral's vast concrete structural fins punches through the ceiling and floor.

Further Storage/Maintenance Rooms

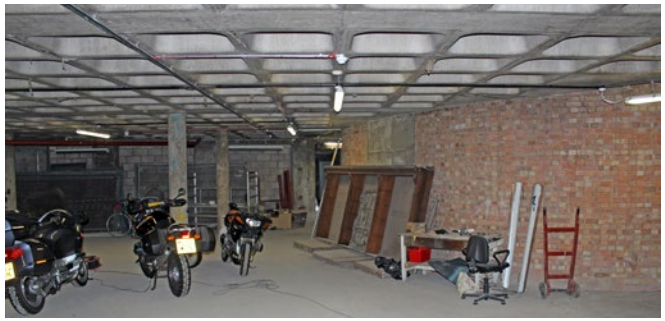
The main storage area leads on to a sequence of rooms; one of these has scars on the floor, suggesting walls have been removed. The walls and floors are in poor condition; fittings have been removed or partially removed.

These rooms lead to a room with a pair of double doors leading outside.

Main Maintenance Workshop

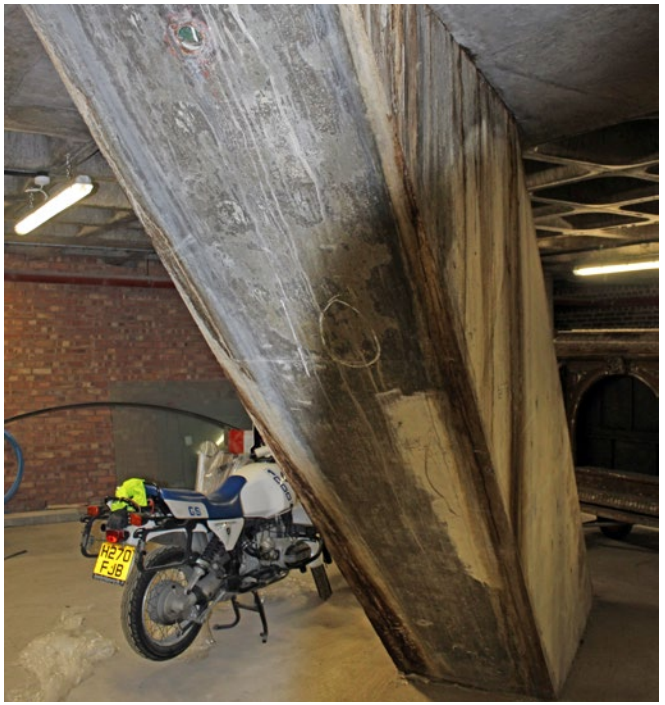
The main workshop for the maintenance crew is utilitarian in appearance; the walls are made up of exposed brick or breezeblocks and pipes and ducts are visible. The floor and ceiling are rough concrete.

Area of the Gibberd podium used for the storage of the outer facing concrete panels of the building

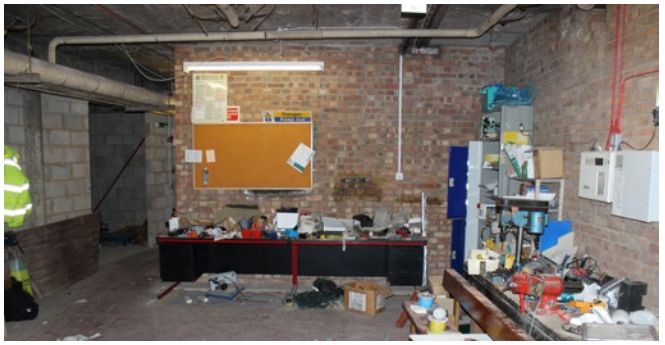


A view of the large scale open areas in the Gibberd podium, accessed off the car park, that are used for storage

Part of the large scale spaces on the western side of the Gibberd podium



A view of one of the ribs coming through the podium ceiling to the north.



The maintenance workshop in the Gibberd podium

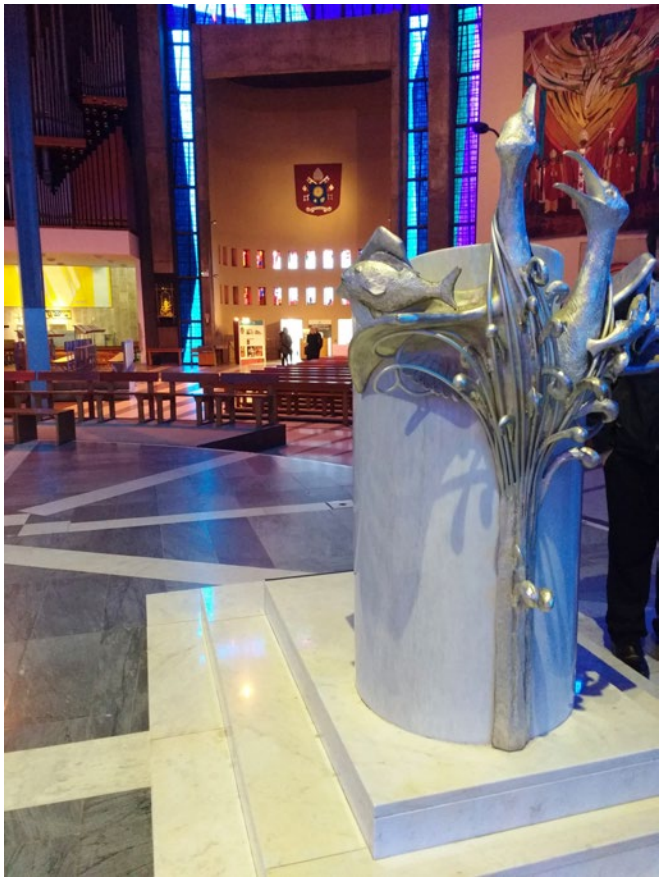
A3.2.4 NAVE

The nave of the Cathedral is one continuous space extending out from the sanctuary to the chapels which surround it. The concrete frame is evident and does not have a surface finish while the walls of the chapels vary in finishes, some of which have been altered through overpainting. The high altar is made of white marble and is raised two feet above the floor. Above the altar hangs the baldacchino (designed by Gibberd), which is a crown-like structure composed of aluminium rods and incorporates lights. It acts as a canopy, which symbolically protects the altar and hangs from the lantern, the Sanctuary's final crown. There are features of note such as a crucifix by Elisabeth Frink and Altar Cross and Candlesticks by PY Goodden. Curved benches of waxed oak encircle the sanctuary. The ambo is a more modern structure and is decorated with eaglets.

The floor of the nave is an individual artwork in its own right and was designed by the artist David Atkins. A geometric pattern in the shape of a radiating cross, it accentuates the main elements of the Cathedral's plan form through its design. It also has a distinct relationship with the positioning of the fitted furniture in the nave. Although the whole design is not appreciable from anywhere on the ground floor it can be gleaned from the gallery spaces and from the lantern gallery. The nave wall is made up of the individual chapels and entrances, (see Section A3.2.6) and these are defined by narrow ribbons of blue glass that run vertically each side of them. A clerestory of the same glass, runs round the entire nave and is broken only by the organ.

The interior looking from the lantern, showing the general layout of the space and the arrangement of radiating chapels

General view of the interior of the Cathedral looking towards the east doors, across the Sanctuary, with the choir on the left



The pulpit in the nave, with its decorative embellishment of the eaglets

A3.2.5 CHOIR AND SANCTUARY

The choir and Sanctuary form the central components of the nave space and are physically linked. The choir is formed of raised rows of wooden seating to the rear of the Sanctuary, beneath the organ. The Sanctuary itself is also raised above the level of the rest of the nave and features the High Altar to its centre. Behind the altar, is another raised section that features the Bishop's Chair and behind this there are two large, narrow speaker stacks, which are relatively recent additions to the nave.

The High Altar is the centrally placed altar stone and surrounding raised area in the centre of the Sanctuary. The altar itself is a large, marble structure that lies on an east–west access in the nave. It surmounts a set of three marble steps that form a rectangle beneath it and is centrally positioned in the design of the floor. The whole Sanctuary itself sits on a large circular podium of two steps, and above the large baldacchino defines the High Altar from above.

The raised platform in the Sanctuary showing the Bishops' Throne

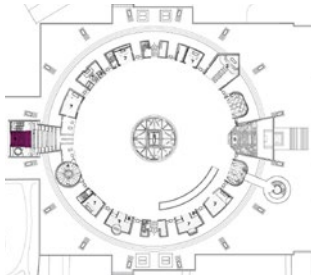
The choir stalls in their current arrangement

View across the Sanctuary and altar

A3.2.6 CHAPELS AND ENTRANCES

The chapels and entrances are a series of spaces that are structurally independent of the structure of the Cathedral, but which are integrated into the main interior space of the nave. Gibberd conceived of these spaces as, '*one of the most significant elements of the total design*'.[09] All the chapels and entrances have evolved since construction and have had new additions to them in the form of furniture, floor treatments and panelling and artwork. This section looks at each one of these spaces in turn and describes the current situation of each.

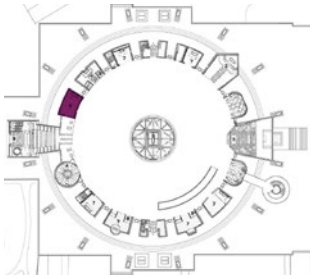
Main Entrance Portico



This is the main entrance porch to the Cathedral, an important exhibition space. It is reached via the main approach steps from Hope Street and Mount Pleasant.

Main entrance portico

Education Room

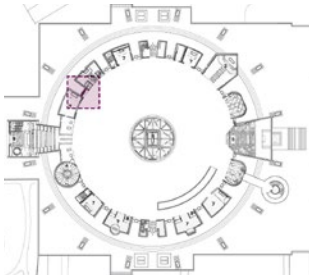


This is the only chapel to have two entrances, one from the porch as well as the entrance from the main space of the Cathedral. This led it to being used as the Cathedral bookshop and this was superceded by the new café and gift shop completed in 2009. It is the largest, by area, of the subsidiary chapels.

Education room

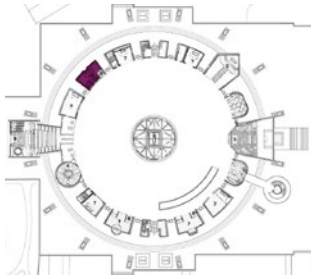
09 Metropolitan Cathedral of Christ the King, Liverpool, Gibberd, 1968, p.125.

St Martin de Porres Chapel



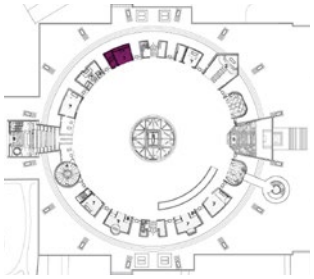
This is a shallow space or niche, in front of the education room. It is thought to be in its original layout. It features a carved statue of St Martin de Porres, a Catholic saint to whom this area is dedicated. It also contains a new bust of Archbishop Oscar Romero which was a gift from Archbishop Malcom McMahon.

Chapel of Reconciliation



The chapel contains confessionals either side of the entrance from the nave. The chapel is adorned by a low relief sculpture by Stephen Foster which includes representations of Liverpool's two cathedrals. The glass in this chapel is by Piper and Reyntiens and it has a distinctive ribbon of red glass that contrasts strongly with the blue of the surrounding chapels. The overpanel to the chapel, which creates a porch-like entrance, has the word RECONCILIATION engraved on the wooden facing and is not original.

Children's Chapel



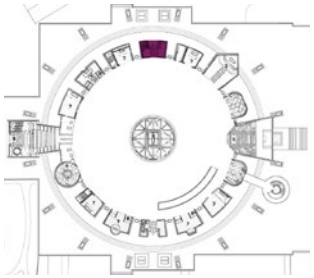
The chapel is open to the nave. It contains a sculpture by Stephen Foster. Part of the space of the building is taken up by a staircase and television gallery. The glass is by John Piper and Patrick Reyntiens.

St Martin de Porres Chapel

Chapel of reconciliation

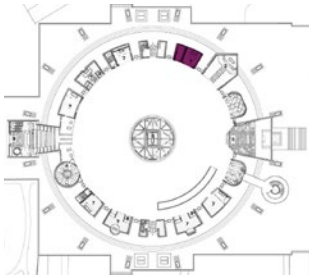
Children's chapel

West Gallery and Entrance



The west gallery includes the eastern entrance into the Cathedral and provides a raised seating area, accessed via a narrow staircase. Two narrow lancets light the space above. The amnesty chapel has been inserted into the west entrance. It contains a wooden sculpture by Peter Ball and a candlestick designed by Lutyens for his cathedral church. Above is a gallery space with two slender lancet windows, accessed by narrow stairs.

Chapel of St Joseph



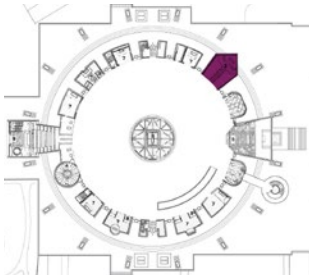
The chapel is lit from above by a roof light which concentrates light on the centre of the chapel. The place of the altar is occupied by the black slate tomb of Archbishop Worlock Bishop (from 1976 until 1996). The vertical pine boarding of the chapel is part of Gibberd's original scheme, into which has been carved a number of scenes by Stephen Foster. The niche above the chapel opening, formed by the sloping lightwell above the chapel, was intended by Gibberd to hold a large sculpture group.

West gallery and entrance

Amnesty chapel

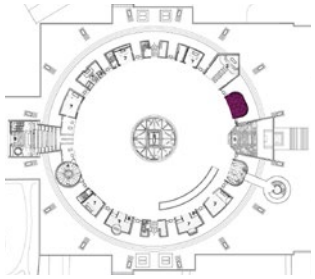
Chapel of St Joseph

Lady Chapel



The chapel is one of the larger and more complex spaces in the Cathedral. The walls of the Sanctuary meet at right angles and are parallel to the two main axes of the Cathedral. The focal point of the chapel is a terracotta sculpture by Robert Brumby and this is framed by tall strips of leaded, coloured glass by Margaret Traherne. The cross and candlesticks are by David Mellor, working with Elisabeth Frink.

West Apse

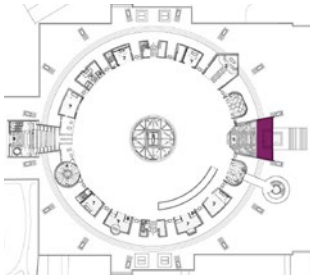


The west apse contains a bronze sculpture of Abraham by Sean Rice. The external wall is punctuated by a series of rectangular windows with dalle de verre glass and contains a continuation of the nave floor design.

Lady Chapel

West apse

Blessed Sacrament

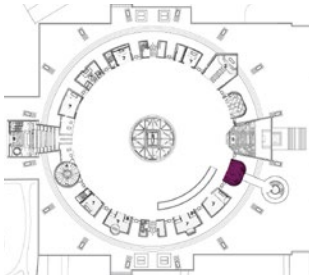


The chapel of the Blessed Sacrament is the largest of the subsidiary chapels and placed in an axial relationship with the High Altar in the centre of the Sanctuary. The stone altar canopy is a particular feature. The windows, tabernacle and reredos were designed by Ceri Richards.

The candlesticks, ambo and altar cross are all by Raphael Seitz.

The altar in the chapel is made of the same stone used for the High Altar. The rear wall is of a distinctive and textured stone that features a high number of fossils. In contrast, the floor and raised area to the Altar is of a highly polished stone.

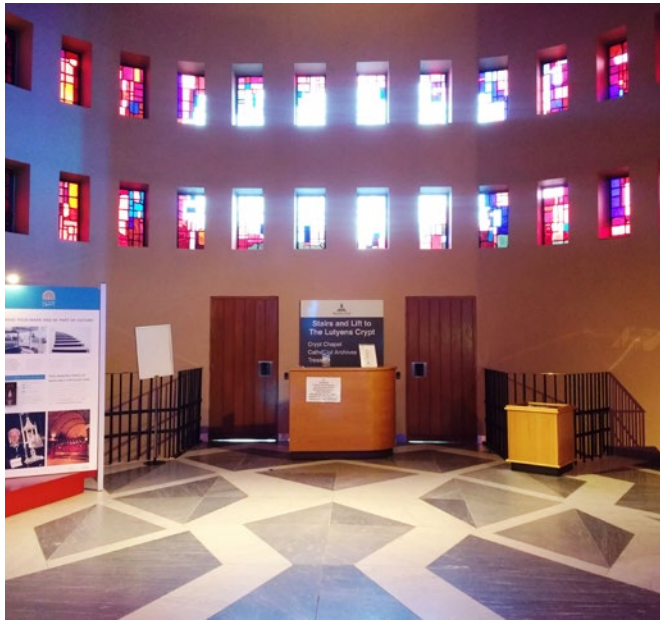
East Apse



The east apse has been converted to a new entrance into the Rotunda extension, which gives access into Lutyens' Crypt. Modern furniture includes a welcome desk and signage. The external wall is punctuated by a series of rectangular windows with dalle de verre glass and contains a continuation of the nave floor design by David Atkins.

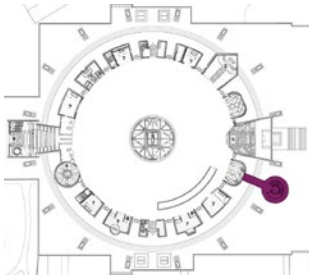
Blessed Sacrament

The Tabernacle



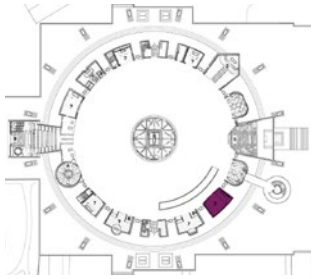
East apse

Crypt Entrance Rotunda



The entrance rotunda was constructed in 2009 as part of the refurbishment of Lutyens' Crypt. It consists of a glass rotunda accessed from the east apse. It has a spiral staircase and lift which links the Cathedral with the crypt below.

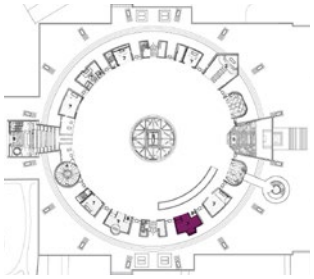
Chapel of St Columba



The chapel is a self-contained, silent and dimly-lit space, lit by small square windows designed by David Atkins and rooflights.

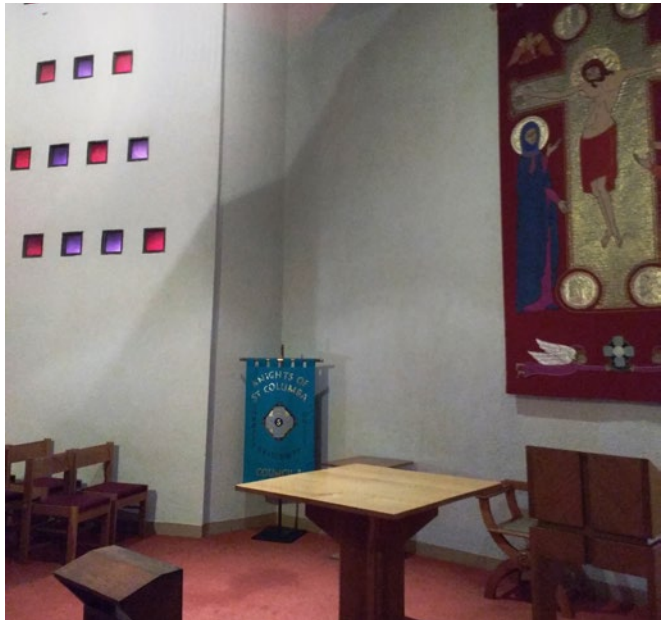
The chapel is separated from the nave by a large wooden door by Richard O'Mahony, who also designed the furniture and the canopy.

Unity Chapel



The chapel is open to the nave, but screened by confessionals on either side of the entrance. The glass is designed by Margaret Traherne. The chapel contains a mosaic panel depicting Pentecost by George Mayer-Marton (1897–1960) moved to the Cathedral in 1988 and a font gifted to the Cathedral by Pope Paul VI.

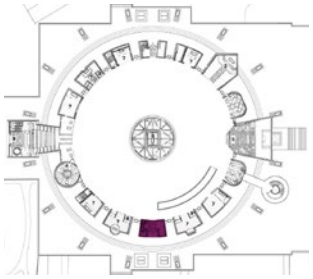
Crypt entrance rotunda



Chapel of St Columba

Unity Chapel

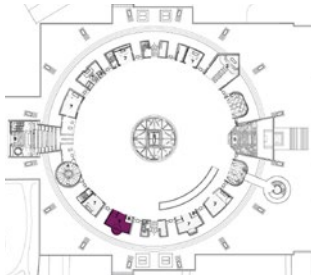
East Gallery and Entrance



The east gallery includes the eastern entrance into the Cathedral and provides a raised seating area, accessed via a narrow staircase. Two narrow lancets light the space above. A painting is permanently on display here, depicting the visitation of Pope John Paul in 1982.

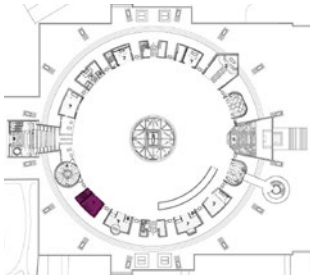
Above the Entrance porch, there is a gallery space, accessible via a staircase from the vestibule area.

Chapel of Remembrance



The chapel is open to the nave, but separated by confessionals either side of the entrance. The semi-circular apse is lit by a rooflight. A large display case showing the Book of Remembrance separates visitors from the chapel interior. A manned ticket booth here is used to sell tickets to the crypt.

Chapel of the Holy Oils



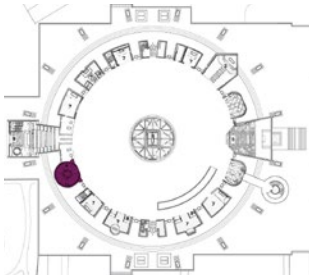
Part of the chapel is occupied by a stair and television gallery, thus mirroring the Children's Chapel on the other side of the Cathedral. It is distinct from the Children's Chapel, however, in not being fully open to the nave but having a low, wide opening instead. The embroidered panel was designed by Robin McGhie. The chapel contains the Holy Oils used for worship.

East gallery and entrance

Chapel of Remembrance

Chapel of the holy oils

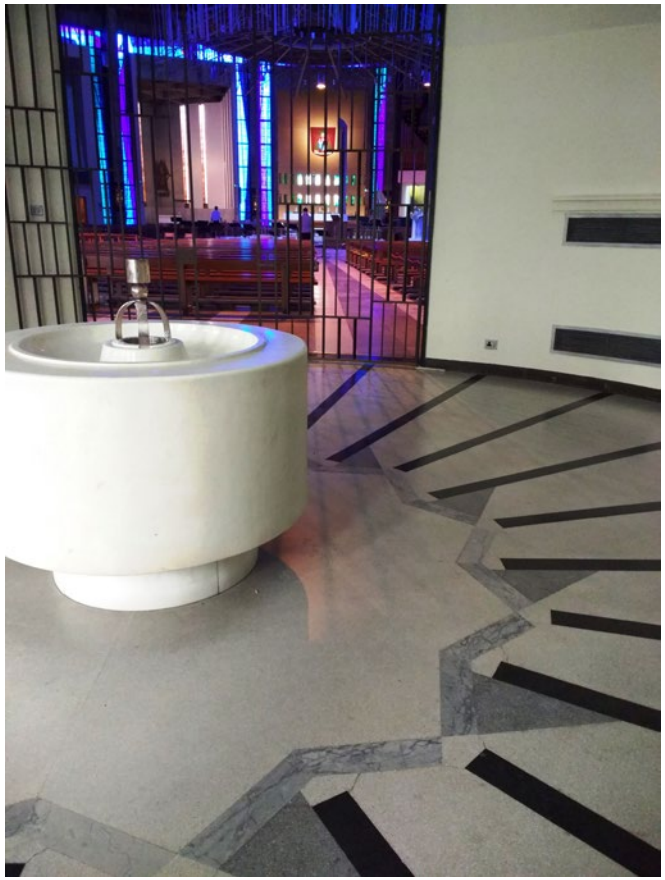
Baptistry



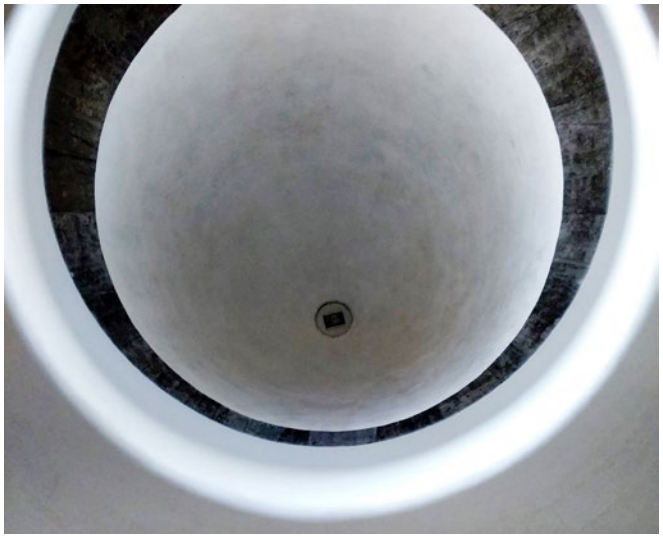
The Baptistry is unique among the chapels in having a circular plan. The gates were designed by David Atkins and are a gift to the Cathedral from the City of Liverpool. The font is made, like the High Altar, from white marble quarried near Skopje, Macedonia. Several pieces of sculptural art have been installed in here but are not part of the original design intent.

The roof of the Baptistry is highly distinctive and features a large conical pendant that hangs directly over the font. This is a sprayed cone of asbestos that is backed by electric lights and surrounded by a lantern above, formed of bronze.

The Baptistery gates are a gift from the City and the lock panel is inscribed with the City of Liverpool coat of arms.



Baptistry



The domed Baptistry ceiling

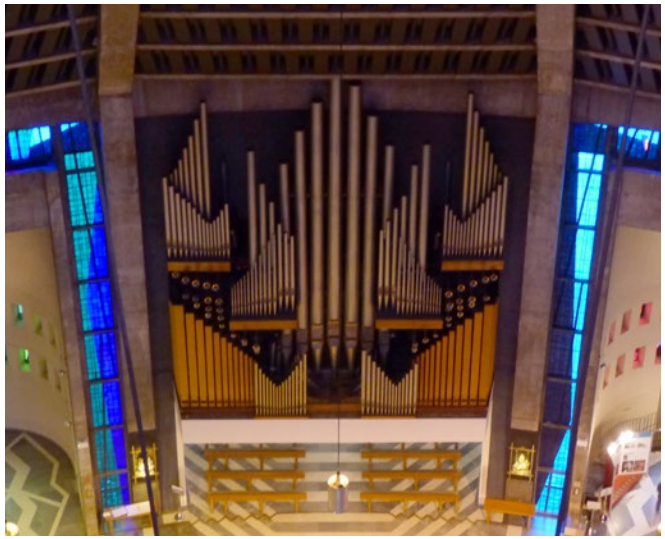
The font, with sculpture added to the space in the background

A3.2.7 ORGAN

The cathedral grand organ, designed and built by JW Walker & Sons in 1967, was conceived as an integral part of the building. It is located above the Chapel of the Blessed Sacrament and fills an entire bay of the interior. Gibberd designed the striking projecting front of the organ, which is textured by a layered composition of zinc and wooden pipes and brass trumpets. The impressive organ front provides a powerful impression when confronted from the main entrance opposite.

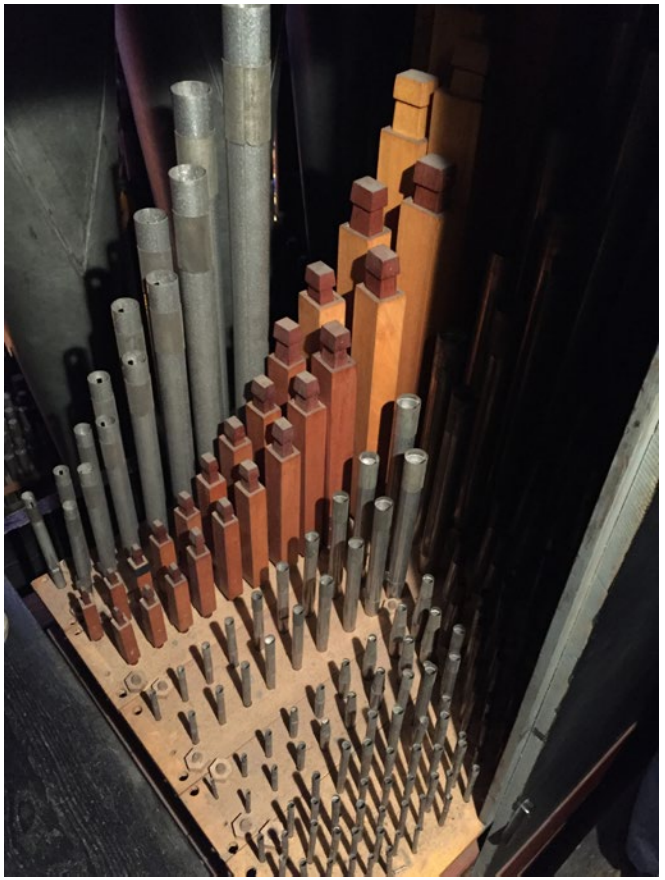
The organ has four manuals, 88 speaking stops (108 in all) and 4,565 pipes. The action is electro-pneumatic apart from the mechanical swell box links, and the console is situated at the nave level. Built as an integral part of the new Cathedral, the casework was part of the architectural brief and was designed by Sir Frederick Gibberd. Gibberd designed the striking front to the organ and his innovative use of the pipes, built on precedents at Coventry Cathedral and the Royal Festival Hall. The zinc and wooden pipes and brass trumpets are arranged *en chamade* (mounted horizontally) to contrast strikingly with the concrete pillars which surround it.[10]

Since the building of the organ there have been few changes, and it remains a complete entity of its time. Changes have been limited to the piston selection system in the 1990s. The organ exhibits many new technologies of the 1960s, such as the wind supply from two discus blowers, via two reservoirs. The playing and stop action was electro-pneumatic and the swell-pedal action was mechanical. Remarkably, this went via trace rods from the console, across the garage floor ceiling in the undercroft, back up into the organ chamber.[11]



Organ

Organ pipes within the organ chamber



Organ pipes within the organ chamber

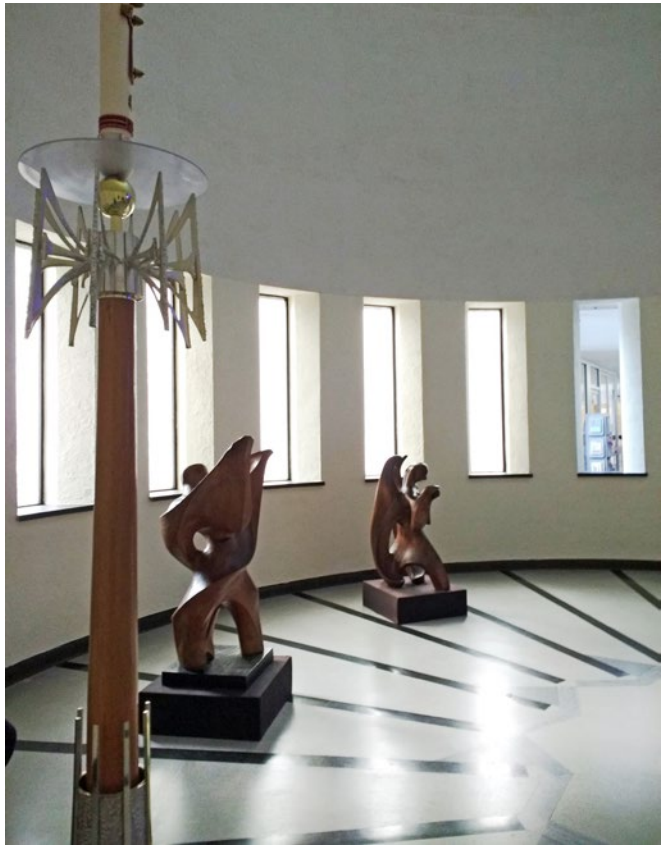
10 http://www.liverpoolmetrocathedral.org.uk/music/the-cathedral-organs/

11 Dr J. P. Rowntree, An Initial Report regarding the Organ at Liverpool Metropolitan Cathedral, 2015

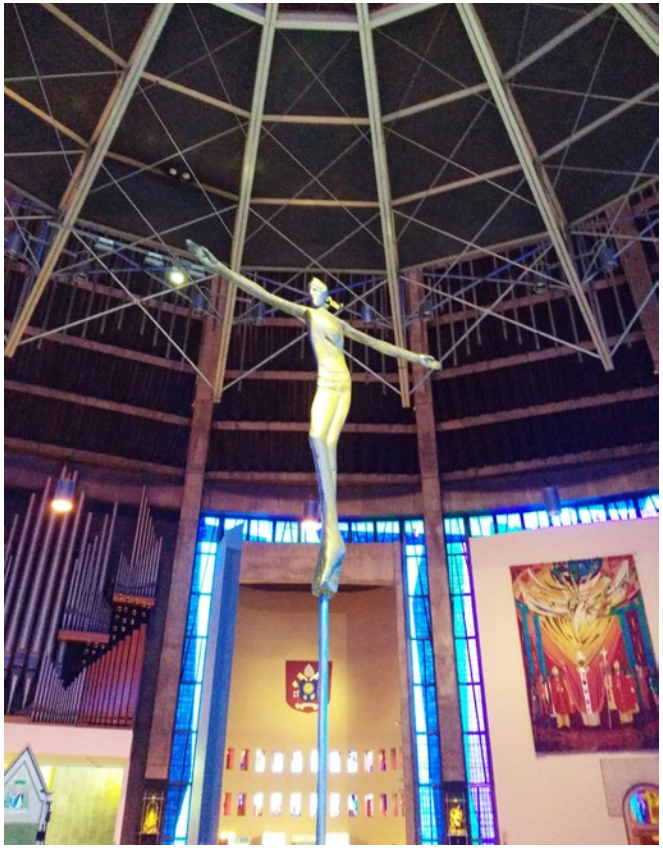
A3.2.8 PIECES OF ARTWORK

The Cathedral is a repository for many important pieces of artwork, some of these are contemporaneous with the building and others are later additions. The pieces are in a wide range of media, including: sculpture; carving; painting; textiles; furniture; flooring; and stained glass. Some are specific religious artifacts, like Elisabeth Frink's Crucifix and others are adornments in the form of the abstract painting in the Chapel of the Blessed Sacrament by Ceri Richards. Many of the pieces of artwork are integral to the building and also hold functional roles such as the baldacchino and the tabernacle. Others, such as the fabric artworks and tapestries have been produced incrementally over the 50 year lifespan of the Cathedral and hold verying degrees of significance. Of fundamental importance to a successful reading of both the exterior and the interior of the building is the understanding that many of these pieces of artwork are integral and sometimes quite inseparable from the architecture, as in the case of the John Piper and Patrick Reytiens Lantern or the three sets of doors designed by William Mitchell. In this sense, the artworks themselves are both components in the building and parts of it. The building is therefore both a repository and a set-piece of art, a complete artwork in and of itself.

The baldacchino above the High Altar



Sculpture and the Easter Candlestick in the Baptistry



Frink's Crucifix at the High Altar

A3.2.9 FURNITURE

The furniture in the Cathedral is an important component of the overall design and features individual pieces like the Bishops' Throne and the nave seating, which was designed in concentric sections in the round and positioned to correspond and compliment the floor design. The nave seating is low and made of laminated Douglas Fir timber with the seats and back units being distinct from one another but both being accurately curved to the radii of the building itself. The legs of the seats are made of Ash wood. There are a number of individual pieces in the Sanctuary, including the Bishops' Throne and the sedilia seating near the podium. The Gothic Throne from the pro-cathedral is due to soon be replaced by the refurbished Bishops' Throne designed by Gibberd.

The concentric rows of Douglas Fir and Ash seating in the nave, designed by Frank Height

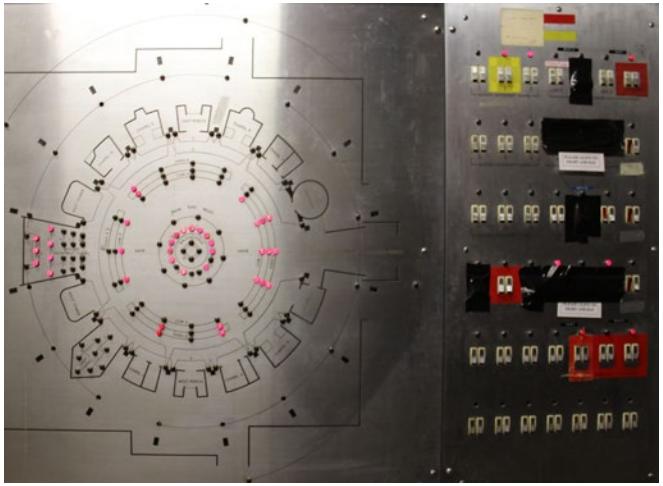
The current Bishops' Throne atop the podium in the Sanctuary, is the most visible piece of individual furniture in the nave.

The original Bishops' Throne, now in storage, was designed by Professor RD Russell

A3.2.10 BUILDING SERVICES

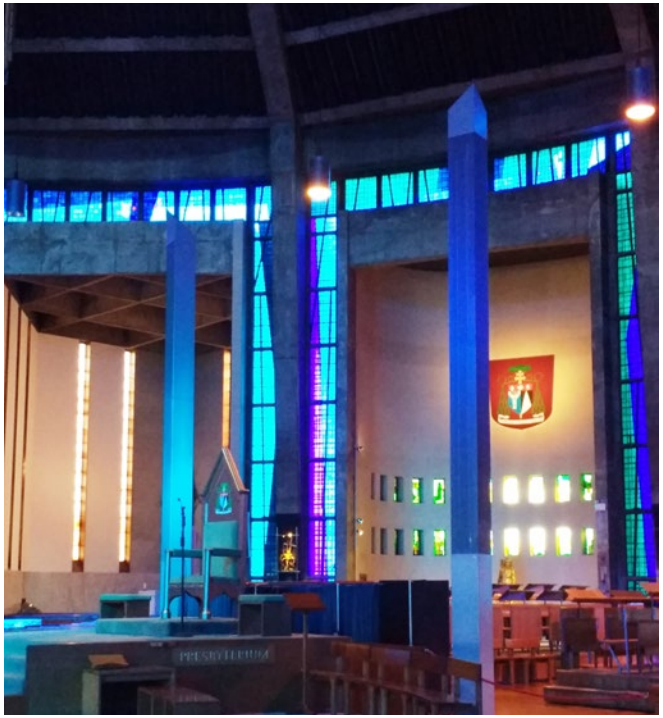
The lighting and heating services for the Cathedral were designed as a fundamental and integrated component of the architecture and many important components of those original services remain. One of the most characterful pieces is the surviving lighting console, which illustrates the plan form of the building.

The original lighting in the nave consisted of a series of pendants, hung from the roof cone and these were replaced. This lighting has been replaced. In a number of the chapels and entrance spaces, new additions to the original services have been made.

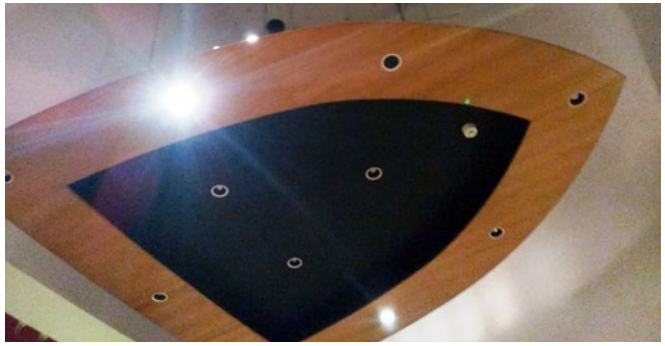


The lighting console in the basement

Original bell-ringing mechanism



View of the modern lighting and sound columns in the Sanctuary



Lighting in the Knights of St Columba Chapel which has impacted on the original scheme

Original (and now defunct) building services chased into the fabric

A4 LEGISLATION

A4.1 ECCLESIASTICAL EXEMPTION

Works to places of worship in use by one of the exempt religious denominations are exempt from the requirements of Listed Building Consent and Planning Permission, provided that they have internal procedures for dealing with proposed works to listed ecclesiastical buildings. Ecclesiastical buildings are not exempt from the requirements of planning permission.

Currently, only the following denominations qualify for the exemption:

- The Church of England
- The Church in Wales
- The Roman Catholic Church
- The Methodist Church
- The Baptist Union of Great Britain
- The Baptist Union of Wales
- The United Reformed Church

A4.2 LISTED BUILDINGS

The Cathedral is designated as Grade II* listed, placing it within the top 8% of listed buildings within the country for their heritage significance. These are defined as '*particularly important buildings of more than special interest*'. The Cathedral is described in the listing text in the following boxes. The crypt was listed in 1975 and the Cathedral above added in 1994. There is scope for the listing descriptions to be amended to better articulate the significance of the two structures.

Crypt: *1933-40. Sir E Lutyens. Brick with granite facing. Façades to north and east and west. East façade 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 façade similar. North façade 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 Lutyens' 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.*

Cathedral: *Competition held for its design 1959-60. Constructed 1962-67. Architect Sir 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 coloured 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 coloured 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 façade 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.*

A4.3 WORLD HERITAGE SITE

World Heritage Sites (WHS) are places or buildings of outstanding universal value recognised as constituting a world heritage '*for whose protection it is the duty of the international community as a whole to co-operate*'. A cultural WHS is a *'monument, group of buildings or site of historical, aesthetic, archaeological, scientific, ethnological or anthropological value'*.[12]

The Liverpool Maritime Mercantile City World Heritage Site extends approximately 4 kilometres from north to south and 1 kilometre from east to west at its widest and encompasses much of the heart of the City of Liverpool and provides tangible and coherent evidence of the city's historic character and significance.[13]

In accordance with Paragraph 17 of the Operational Guidelines for the Implementation of the World Heritage Convention (UNESCO 1999), a buffer zone was created for the WHS. The buffer zone, which Liverpool Metropolitan Cathedral is in, was developed to help to ensure that future development in the setting of the nominated site respects the values of the WHS. The significance of the Site's built heritage, including its buffer zone, is safeguarded through a range of protective measures provided under established planning legislation, policies and practice. Planning issues in respect of new buildings, changes of use of existing buildings and land and alterations to and management of existing buildings in England are controlled by the English system of land-use planning.

A WHS Management Plan for Liverpool Maritime and Mercantile City was updated for 2017 to 2024. Within this document, the setting of the WHS is identified as a key issue for its future management. The Site's setting contributes significantly to its character, form and significance and there are strong historical linkages between the Site and its environs; *'The outstanding universal value of the Site is rooted in an appreciation of its entire townscape.'*

Relevant policies are:

- Objective 4.4 – Identify and protect key visual relationships, panoramas and vistas into, out of and across the WHS.
- Objective 12.1 – monitor and manage change within the buffer zone and wider environs to ensure that the setting of the Site is adequately protected from development that is incompatible with the distinctive character and status of the Site.

A4.4 CONSERVATION AREA

A conservation area is '*an area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance*' (Planning (Listed Buildings and Conservation Areas) Act 1990). Liverpool Metropolitan Cathedral sits within the Mount Pleasant Conservation Area.

The Mount Pleasant Conservation Area is located in the east of Liverpool City Centre, adjoining the Rodney Street and Canning Street Conservation Areas. It is centred largely on the Georgian street Mount Pleasant and is characterised by a number of imposing eighteenth and early nineteenth century houses along with several fine institutional buildings.

At the time of writing (January 2018), a Conservation Area Character Appraisal has not been produced for the area.

12 Liverpool – Maritime Mercantile City World Heritage Site Management Plan

13 ibid

A4.5 NATIONAL PLANNING POLICY

A4.5.1 NATIONAL PLANNING POLICY FRAMEWORK

The *National Planning Policy Framework* (NPPF, published 2012) is the overarching planning policy document for England and provides guidance on how to implement the Planning (Listed Building and Conservation Areas) Act 1990, the legislation covering the historic environment.

Within section 12 ('Conservation and Enhancing the Historic Environment') are the government's policies for the protection of heritage. The policies advise a holistic approach to planning and development, where all significant elements that make up the historic environment are termed 'heritage assets'. These consist of designated assets (such as listed buildings or conservation areas), non-designated assets (such as locally-listed buildings), or those features which are of heritage value.

The policies within the document emphasise the need for assessing the significance of heritage assets and their setting in order to fully understand the historic environment and inform suitable design proposals for change to significant buildings. The document also requires that the impact of development proposals which affect heritage assets is assessed.

A4.5.2 LOCAL PLANNING POLICIES

Liverpool City Council is currently producing a Local Plan, which will contain the planning policy for the city. In the meantime, planning applications are currently decided upon primarily using the policies of the Unitary Development Plan (2002). The relevant policies within the Unitary Development Plan are listed below and reproduced in full in Appendix C.[14]

- Listed Buildings HD1.
- Statutory List HD2.
- Alterations to Listed Buildings HD4.
- Development Affecting the Setting of a Listed Building HD5.
- Churches and Cathedrals HD6.
- Conservation Areas HD7.
- Preservation and Enhancement of Conservation Areas HD8.

14 http://liverpool.gov.uk/council/strategies-plans-and-policies/environment-and-planning/plan-making-in-liverpool/local-plan-documents/unitary-development-plan/

PART B:
HISTORY AND CONTEXT

B1 HISTORIC DEVELOPMENT

B1.1 SUMMARY TIMELINE

16th Century
Catholics were persecuted under the reign of Elizabeth I.

1707
The first public chapel was opened in Liverpool (1707 St Marys).

1829
The Catholic Emancipation Act saw the end of Catholic persecution in England and a rapid Catholic growth in population in Liverpool.

1850
A cathedral church was proposed for Everton by Bishop Goss. The plans were abandoned due to the more urgent need for schools and churches.

1911
The Catholic Diocese of Liverpool became an Archdiocese and the desire for a cathedral was revived.

1930
The Brownlow Hill site was purchased by Archbishop Downey and the existing workhouse demolished in 1931.

1933
Lutyens revealed his design for the cathedral to the world at the Royal Academy. It was to be second only in size to St Peter's in Rome.

Construction on the crypt began.

1939
The Second World War broke out with the crypt still unfinished.

1940
An unsuccessful application was made to continue building work. Construction halted in 1941 but Lutyens continued to develop his design.

1944
Lutyens died. By this date the cost of the cathedral had escalated from £3 million to £27 million.

1953
Adrian Gilbert Scott was appointed by Bishop Godfrey to finish the crypt and advise on the main building. He attempted to scale down the original Lutyens design.

1955
Work recommenced on the crypt, but only up to £40,000 per year.

1957
John Heenan becomes Archbishop of Liverpool, launching the competition to build a new cathedral.

1958
The crypt finally opened.

1959
The design competition for a new cathedral was launched. The new cathedral could cost no more than £1 million.

Sir Frederick Gibberd won the design competition.

1962
Construction began.

1967
The Cathedral was completed and consecrated.

1979
The Cathedral had suffered issues with water ingress early on and a Dilapidation Report by Archdiocesan surveyor Richard T Edge indicated the full extent of the problems.

1980
After showing the report to the architects a discussion about responsibility for the 'failed' roof ensued which resulted in a law suit being filed in 1981.

February 1986
The Fabric Policy Committee minutes report that the settlement of litigation with Gibberd and Partners left the Cathedral with around £1 million for repair works.

July 1990
The Cathedral appointed Fairhursts, Bickerdike Allen and Partners and Ove Arup and Partners Consulting Engineers to assess the condition of the main structural elements of the Cathedral and make recommendations for the repair work.

1992–1993
With a grant from English Heritage the first phase of restoration works was carried out to make the podium surface watertight and install drains to prevent water ingress into the crypt.

1995
After securing a further £5 million from the Cathedral Millennium Fund the roof and pinnacles were also repaired including the buttresses.

2003
South steps to the Cathedral were completed following the demolition of the University Temporary Nuclear facilities. The visitor centre and café were also built at the bottom of the steps.

2003 (cont.)
Refurbishment of the crypt was carried out to improve the east and west access and locate the Cathedral archive and exhibition spaces in the crypt.

2015
Grant aid secured from the Cathedral Fabric Commission for England (CFCE) (WW1) grant scheme for the lantern investigation works (first phase) and repair/reinstatement of the east and west entrances broadly to Gibberd's original design.

2016
Successful application to the Getty Foundation for a Conservation Management Plan, and further investigation works to the Lantern, including renewal of the access to the lantern (replacing the original cradle and access ladder with new cradles).

Further funding secured from the CFCE to undertake repair works to the podium (waterproofing above the archive etc), steps and primary (south) entrance.

2017
Repair works completed to the Brownlow Hill steps, removing later additions and exposing original Gibberd concrete.

Renewal of cradles, including replacement of access ladder to lantern.

2017–2018
Repair works to the podium, south entrance and steps.

B1.2 PHASES OF DEVELOPMENT

B1.2.1 EARLY CATHOLIC CHURCHES IN LIVERPOOL

The reign of Elizabeth I ushered in a period of persecution of Roman Catholics in England which only came to an end with the Catholic Emancipation Act of 1829. The celebration of mass was prohibited and priests could only minister secretly. Lancashire was a particular hotbed of recusant Catholics who practiced their faith in secret.

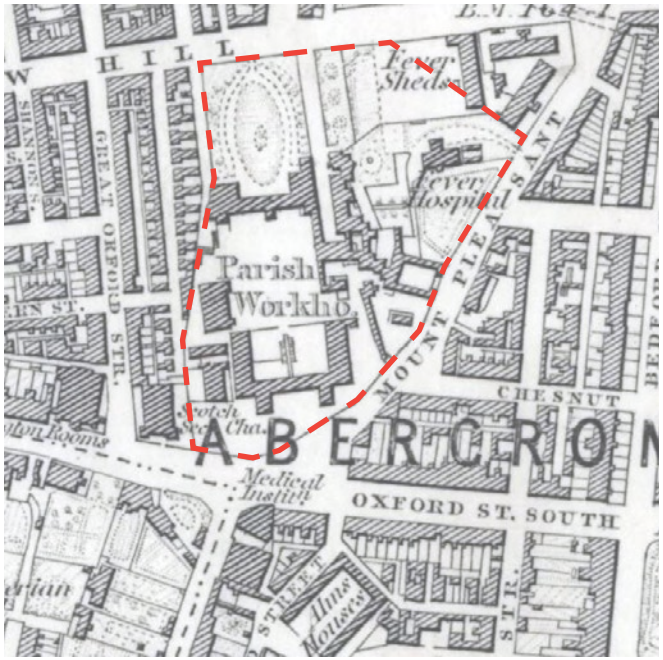
The end of the eighteenth and beginning of the nineteenth centuries saw in England a growth in confidence and self-assertiveness amongst Catholics. The first Catholic public chapels opened in Liverpool were St Mary's in 1707 (later destroyed in 1746 during rioting following the defeat of the Jacobite rebellion) and St Peter's in 1788.

Following the Emancipation Act in 1829 and in response to a rapid expansion of the Catholic population in north-west England (largely due to Irish immigration), the Bishop of Liverpool, Alexander Goss, proposed a cathedral church at Everton in the 1850s. Edward Welby Pugin produced a bold design dominated by a massive centralised steeple, which would sit at the highest point in Everton. However, the plans were abandoned as the urgent need for new schools and churches took precedence.

B1.2.2 LIVERPOOL METROPOLITAN CATHEDRAL

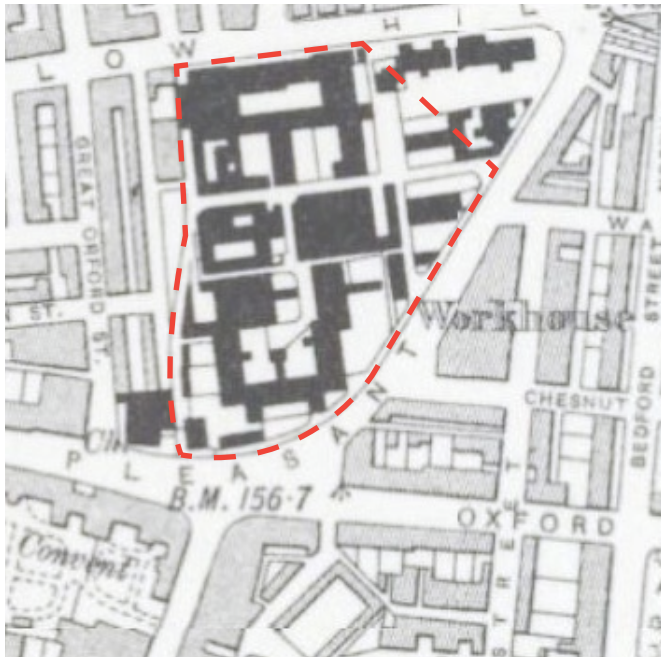
In 1911, the Catholic Diocese of Liverpool was elevated to an Archdiocese and the desire for a cathedral was revived. Archbishop Richard Downey purchased the nine acre site of the former workhouse on Brownlow Hill in 1930 on which the Cathedral was now to be built. Closer to the city centre than St James Mount, the site of the earlier Gilbert Scott Cathedral, Brownlow Hill commanded extensive views over the city towards the Mersey and beyond. The workhouse, which had been constructed between 1769 and 1772 and grew to become one of the biggest workhouses in the country was demolished in 1931 to make way for the Cathedral.

1850s



The site depicted in the first edition OS map, 1850s, with the workhouse clearly visible (© Crown Copyright 2017. All rights reserved. Licence number 100020449)

1910



The site in the 1910 OS Map with the workhouse depicted in black (© Crown Copyright 2017. All rights reserved. Licence number 100020449)

1964

The site depicted in the 1964 OS Map. The workhouse has been cleared and at this stage Lutyens' Crypt was under construction below ground. (© Crown Copyright 2017. All rights reserved. Licence number 100020449)

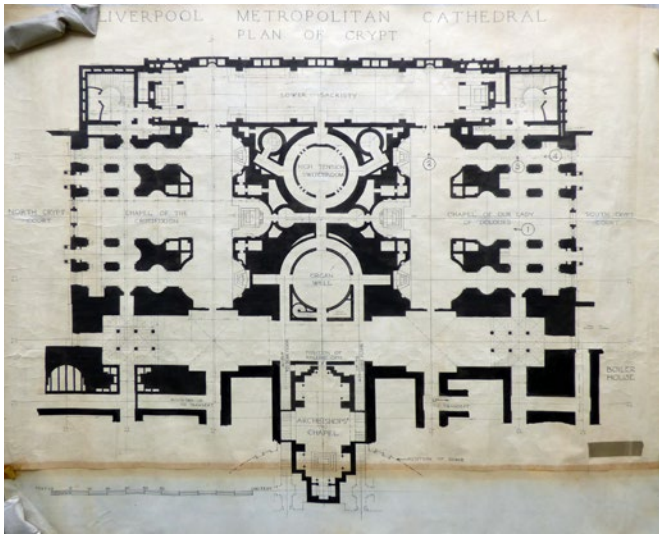
B1.2.3 THE LUTYENS CATHEDRAL

Downey commissioned Sir Edwin Lutyens to design a massive cathedral on the former workhouse site. In 1933, he revealed his concept to the world at the Royal Academy. It was on a massive scale which could not fail to challenge and dominate the Anglican Cathedral by Sir Giles Gilbert Scott, then under construction and itself one of the largest cathedrals in the world. Lutyens' proposed cathedral was to be second only to St Peter's in Rome, in length and total area, and exceed even that in the height of the nave and the size of the dome. The design contained a Lady Chapel and Chapel of the Blessed Sacrament behind the High Altar, and the whole of the liturgical east end (in fact at the north end of the site) was to be raised on a crypt.

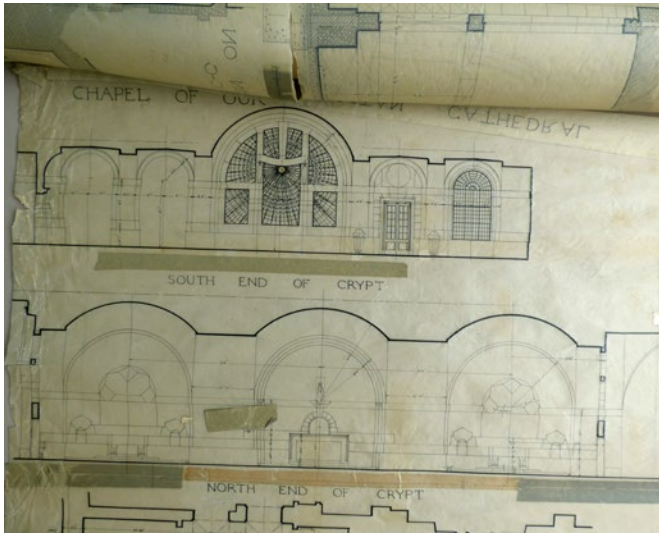
Construction began in 1933. However, due to the size of the building and the traditional construction technique, the crypt was still incomplete at the breakout of the Second World War. In 1940, an application was made to the authorities to continue building, on the grounds that the work required skilled labour and that the current progress would otherwise be lost. The application was unsuccessful and work stopped in 1941. The building was inspected and passed for use as an air raid shelter.

Although construction had paused, Lutyens continued to develop his designs for the main building, corresponding with Archbishop Downey on the decoration and furnishing of the Cathedral. After Lutyens' death in 1944, however, it became clear that the Cathedral was unlikely to be completed as planned. This was at least partly due to the escalating cost of Lutyens' design. The original estimated cost was £3 million. After the war, the estimated cost stood at £27 million.

Lutyens' Cathedral dome elevation (RIBA)



Plan of Lutyens' Crypt (RIBA)



South elevation to Lutyens' Crypt (RIBA)

Lutyens' Design

Lutyens' building would have stood as the apogee of one of the most distinguished careers in English architectural history. An imperious, domed structure, enormous in scale, the building was designed by the architect as the zenith of all he had learnt about classicism in his long career. Bold, horizontal stripes in tiers of local brick and Irish Granite, the design was boldly modern.

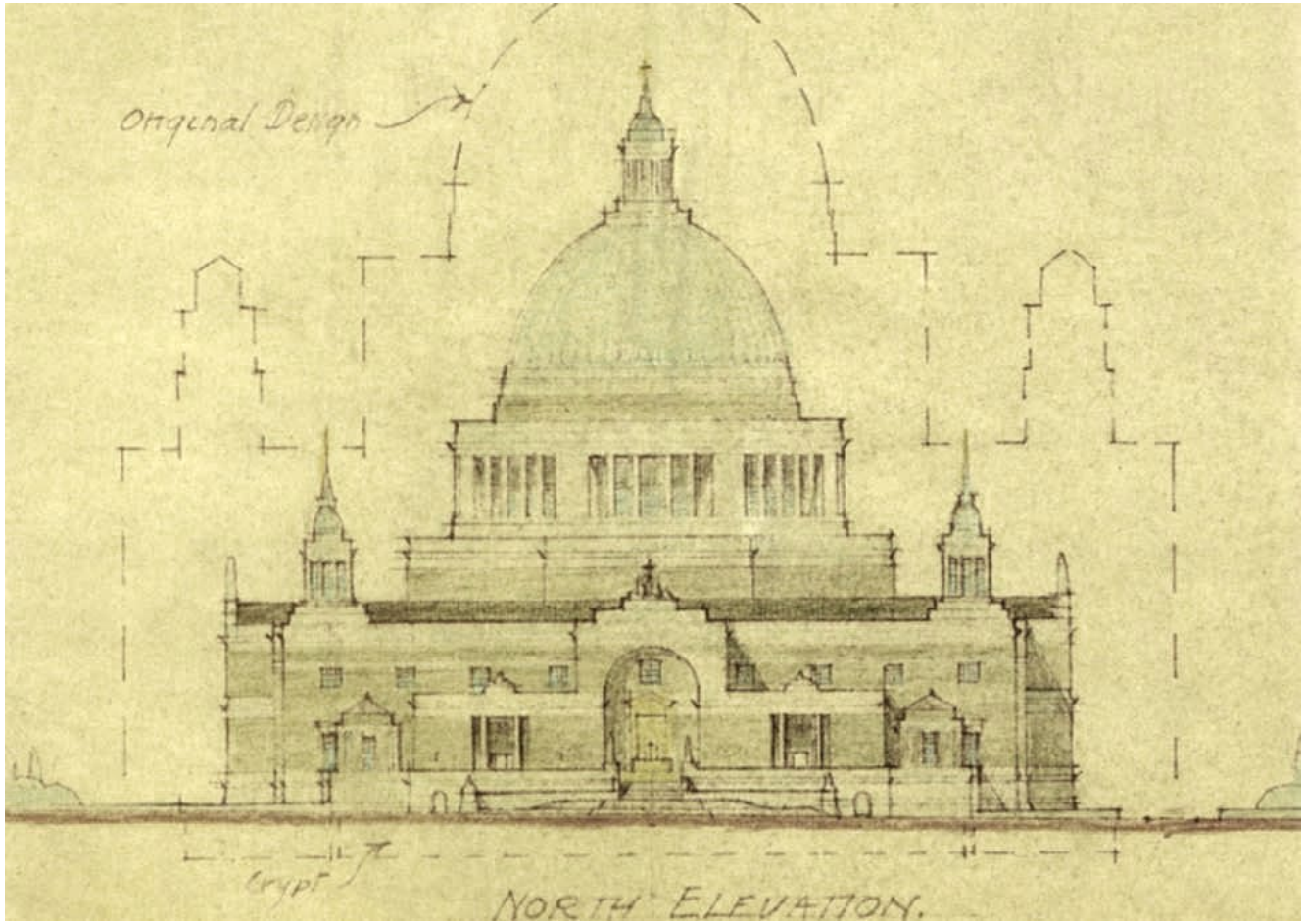
Aesthetically, the building would have had a strong relationship architecturally to Lutyens' completed Memorial to the Missing at Thiepval and his Viceroy's Palace in New Delhi. The building would have had a vast western narthex and a magnificent triumphant arch; the nave would have been 138ft long, with many chapels and 53 altars set beneath barrel-vaults. The dome would have soared to 300ft above the floor of the nave. A highly sophisticated building, despite its scale, the building is arguably the greatest building never built in the UK and would have been second only to St Peter's in Rome, in scale.

Lutyens' design (Liverpool Metropolitan Cathedral)

Adrian Gilbert Scott

Archbishop Downey died in 1953. His successor, William Godfrey, appointed Adrian Gilbert Scott in 1954 to finish Lutyens' Crypt and to advise on the completion of the superstructure. Scott decided that, not only was Lutyens' design now unaffordable, it was impractical even to build directly on the existing crypt. He suggested creating a piazza for open air services over the crypt and using the southern end of the site for a new basilica on a reduced scale, for which he provided plans.

The decision to abandon Lutyens' design was a major departure and it is noticeable that it was not taken until the arrival of the new archbishop. The announcement met with a mixed reception. At least one letter to the archbishop congratulated him on getting rid of Lutyens' 'masonic monstrosity'. The opposite reaction was represented by the Royal Fine Arts Commission which regretted Scott's 'caricature' of Lutyens. An early letter from Scott to Archbishop Godfrey actually suggested presenting his scheme as a 'modified version', crucially retaining Lutyens' iconic dome, precisely in order to head off criticism from those 'demanding another Coventry or Saarbrucken'. This position was swiftly dropped following the Commission's comments and Scott publicly declared that his scheme merely shared Lutyens' 'contemporary Classical style. In fact, Scott's scheme anticipated some of the solutions adopted by Gibberd, such as the creation of a piazza over the crypt at the north end of the site, the location of the Cathedral on a podium at the same level and the pyramidal pavilions capping Lutyens' cantilevered staircases.



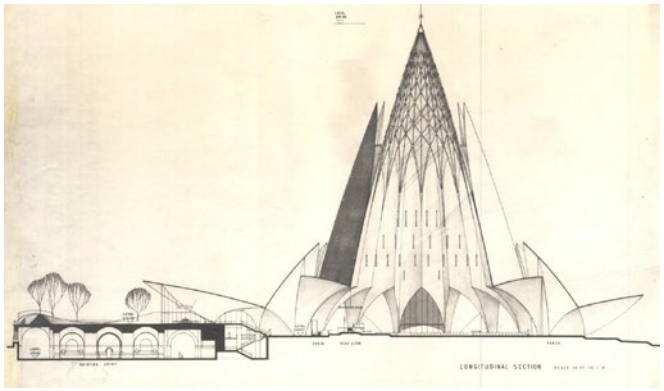
An image of Adrian Gilbert Scott's reduced proposal for the Cathedral

B1.2.4 THE DESIGN COMPETITION

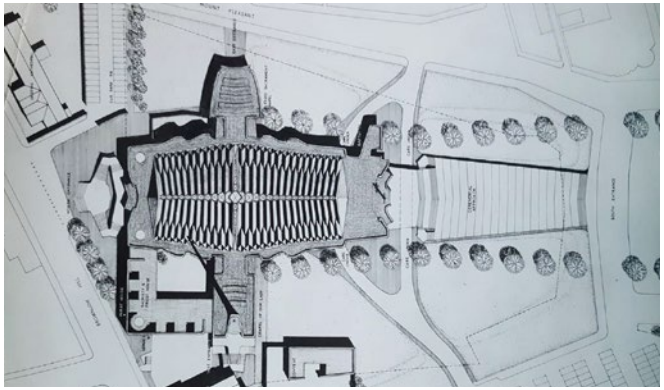
The decision to hold an international competition for the design of the new cathedral, or at least not to continue with Scott's scheme, was taken soon after the appointment of the new archbishop John Heenan. The terms of the competition, launched in 1959, were modelled on those for Coventry Cathedral.

The requirements for the new cathedral were set out in the terms of the competition. This was a formidable document, but its key requirements were for a cathedral to seat 3,000 (later reduced to 2,000), providing unobstructed views of the High Altar, a Lady Chapel, eight side chapels, a Baptistery and a Chapel for the Blessed Sacrament. The brief also stipulated that Lutyens' Crypt be incorporated into the new design – all to cost no more than £1mllion. Apart from these requirements, however, contestants were given considerable freedom. The competition received nearly 300 entries.

The competition drew entries from around the world and the variety of designs was impressive. A recent exhibition in the entrance has focused attention on the other competition designs and celebrated that variety. Gibberd was the clear winner, but the second and third place designs illustrate the range of the responses to the brief.



The second place design by CHR Bailey, which also proposed a circular plan form with radiating chapels © Liverpool Metropolitan Cathedral of Christ the King



The third place entry by Ansell and Bailey, which proposed a more traditional church layout, in line with Coventry Cathedral © Liverpool Metropolitan Cathedral of Christ the King

Frederick Gibberd and Partners

In 1965, Gibberd set out a 31 point, 14 page policy describing '*what my policy for practising architecture has been in the past and which I believe it should be for the future*', inviting his partners to adopt it for the practice. In it, Gibberd placed a firm and prioritising emphasis on '*problems of individual architectural design*', stating '*I have always refused jobs, however large, when there is little design opportunity*', giving '*a large housing estate of "consortium dwellings" and a large warehouse*' as examples. It is worth quoting his development of this point at length:

> *'In future it is probable that the building industry will divide into two broad groups and with the practice of architecture. At the one extreme there is the vast legacy of existing handcraft building that cannot conceivably be written off… At the other extreme are the large comprehensive projects such as manufactories, neighbourhoods, universities and urban renewal, to take random examples, where the full force of industrialisation, with its rationalised methods in planning, programming and management, are inevitable if they are not to remain on paper.*
>
> *The future of the practice must be in the second category.'*

Arguably, there is some tension between Gibberd's rejection of consortium housing projects and warehouses and his embrace of large scale, industrialised building including 'neighbourhoods' and 'manufactories'. What is clear is that he considered these projects as problems of design as much as infrastructure. His approach to Liverpool Metropolitan Cathedral, for example, identified and solved the practical problems (the capacity, the requirement for as many of the congregation as possible to be close to and engaged with the altar) but was driven by the design of the Cathedral as a 'crown' and particularly of the central tower.

Gibberd's policy excluded small jobs ('any job under £100,000') and focussed on town design and urban renewal whilst covering '*as wide a variety of building types as possible*'. Gibberd's keenness to avoid becoming stereotyped also perhaps lies behind his determination to remain involved with the design initiation, only handing a client's brief over to other partners for '*the realisation of the design*'. To Gibberd it was also '*obvious that we are practising in an industry which is suffering a violent change from handcraft to industrial processes… When there is a choice between an industrial building process and a traditional one, we should always go for the former*'. Throughout the document, Gibberd advocates the importance of using industrial processes, industrial materials and pre-fabricated components.

The 'image' of the practice, as imagined by Gibberd, was therefore not 'spectacular' but '*a group with a definite building philosophy*' and one which would '*through technology and art, help to make a more splendid and civilised environment for our fellows*'.

B1.2.5 SIR FREDERICK GIBBERD'S EVOLVING DESIGN

"A geometrical temple on a panoramic platform on a sacred hilltop"

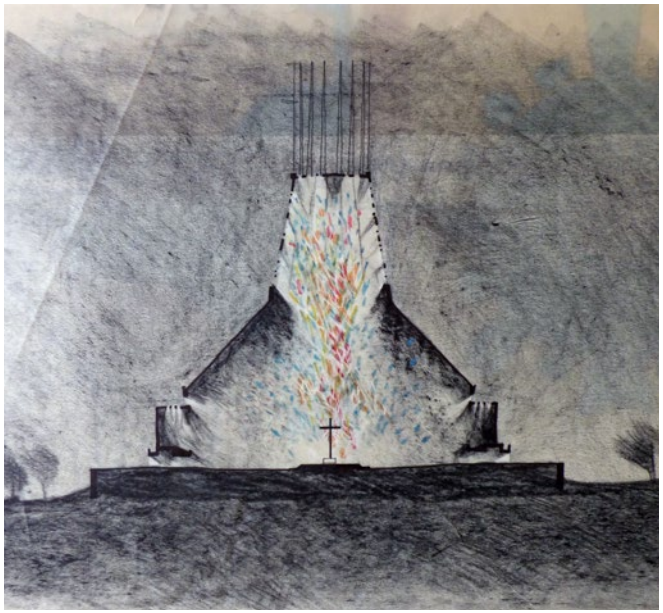
In 1958, Gerald Goalen, a noted twentieth century church architect joined Sir Frederick Gibberd in partnership and in 1959, entered a design to the competition for the new Liverpool Cathedral. This prompted Gibberd to enter and, with no church experience behind him and certainly no strong religious convictions, Gibberd's design was chosen, beating Goalens design along with 288 others. It was a clear winner, with the assessors concluding that it '*powerfully expresses the kingship of Christ, because the whole building is designed as a crown*'.

Gibberd's response to the constraints of the brief was forthright, progressive and arguably ahead of its time, certainly in terms of the scale of the ambition and in its use of Lutyens' Crypt, which he roofed, creating a huge hilltop space for open air worship. When reading the competition brief, it was the Archbishop's letter prefacing the terms of the competition which Gibberd considered most significant. In the letter, Archbishop Hennan wrote:

> *"The High Altar is the central feature of every catholic church. It must be the focus of the new building. The trend of the liturgy is to associate the congregation ever more closely with the celebrant of the mass. The ministers at the altar should not be remote figures. The High Altar is not an ornament to embellish the cathedral building. The cathedral on the contrary is built to enshrine the altar of sacrifice. The attention of all who enter should be arrested and held by the altar."*

Gibberd's practical response to this stipulation was a centralised plan with the congregation grouped round a circular sanctuary, enabling a congregation of 2,000 to be seated with every member within 80 feet of the altar. Originally, Gibberd conceived the form of the Cathedral as a cylinder, developed into a conical roof with the cone extended upwards in the form of a tapering cylindrical tower. This meant the most significant space was over the most significant liturgical place – the Sanctuary.[15] The focus of the Cathedral was therefore expressed externally in the form of the tower or perhaps, a modern interpretation of a spire. Gibberd recognised that the roof could have taken the simple form of the 'cone', but took the view that such a form would have looked 'poverty-stricken' in relation to the great cathedrals in the country. Furthermore (and of great importance to Gibberd), there was the existing urban context to consider. Gibberd believed that cathedrals were the '*crowns of the urban composition*.'[16]

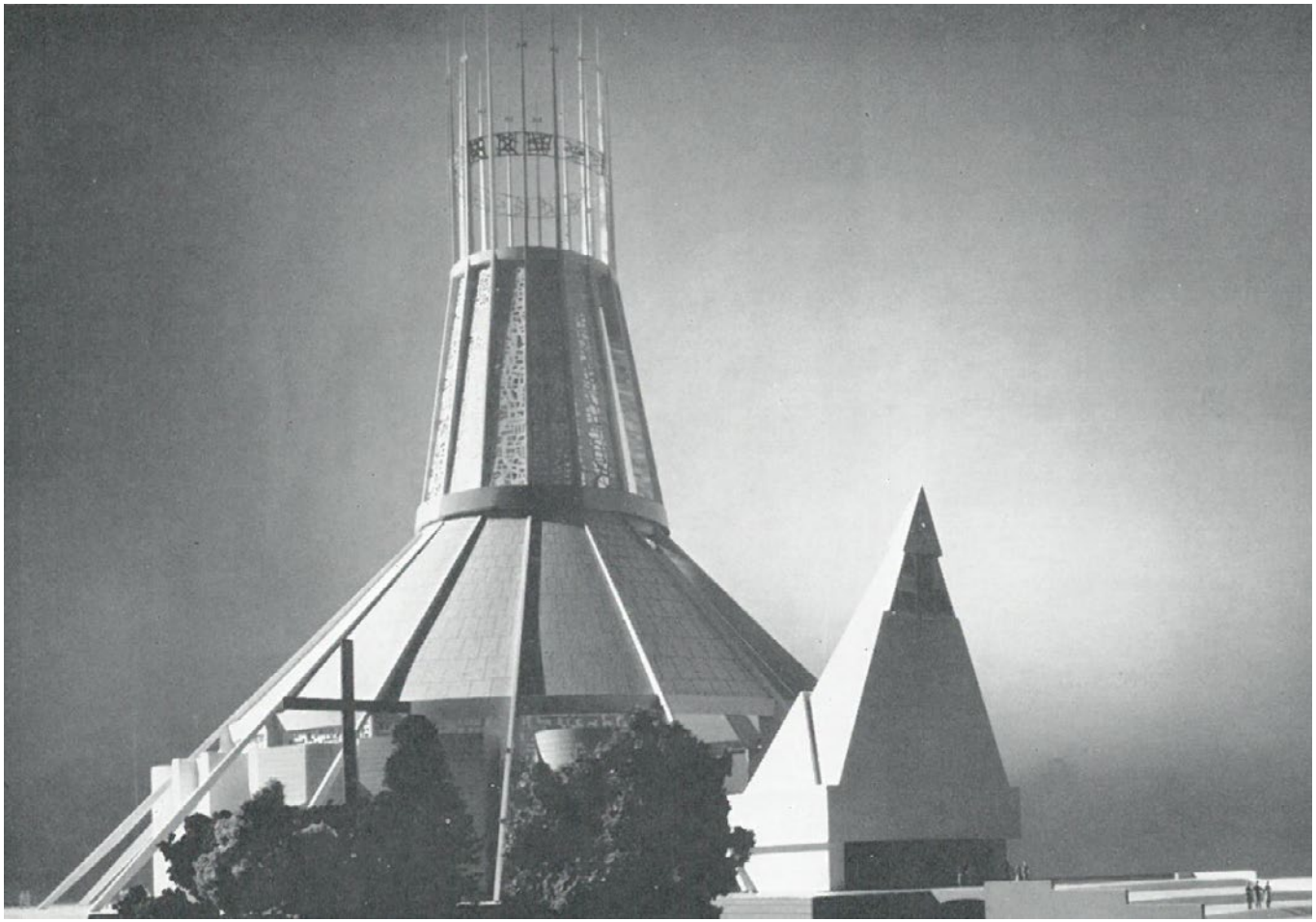
An early sketch illustrates Gibberd's conception of a dark space under the roof of the nave surrounding the central altar bathed in a well of coloured light.



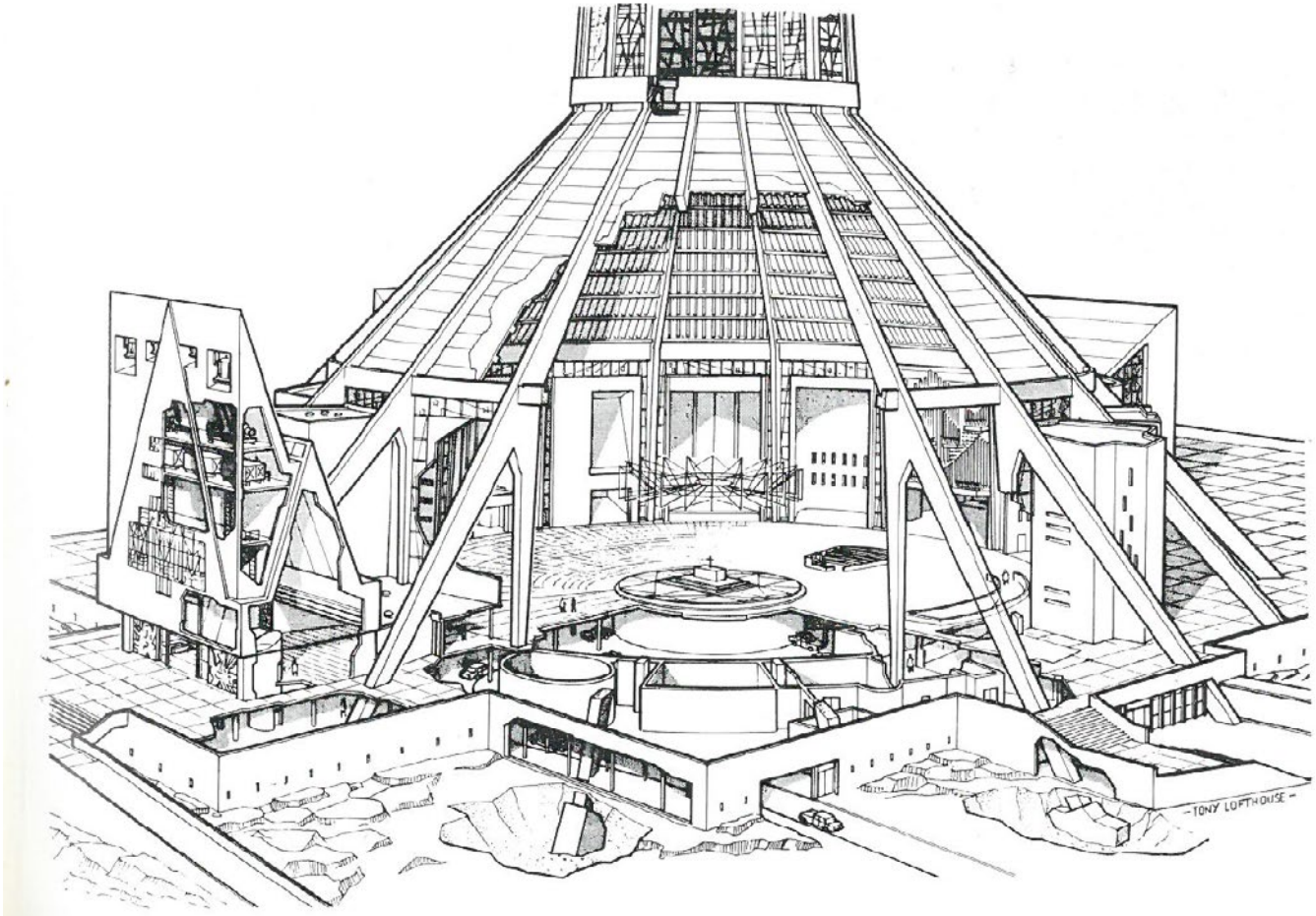
Early concept sketch by Gibberd (RIBA)

15 Gibberd, Metropolitan Cathedral of Christ the King, p. 26.

16 Quoted in Taylor, N, Metropolitan Cathedral by Frederick Gibberd and Partners AR, June 1967



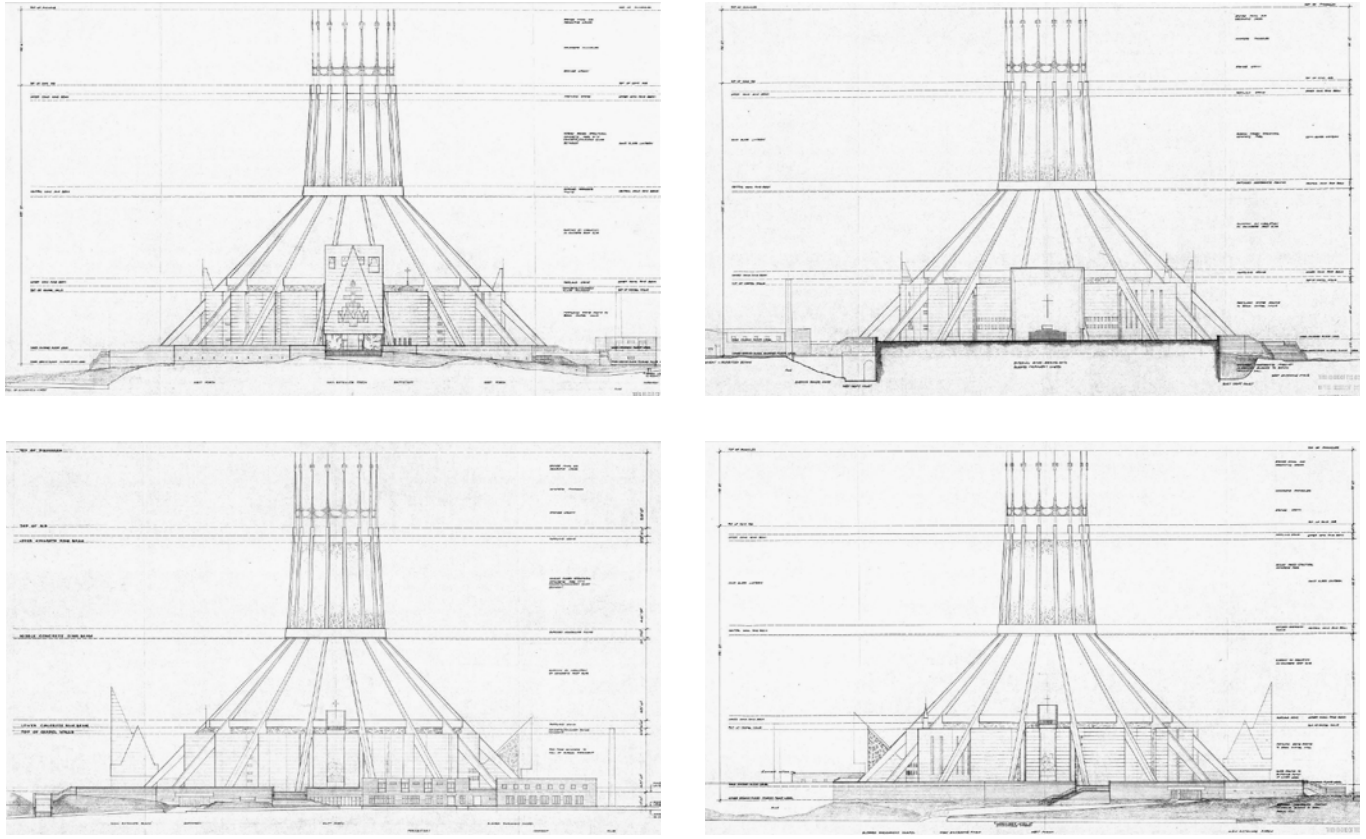
The first model of the Cathedral, with an earlier iteration of the lantern and bell tower (© Sir Frederick Gibberd, 1968)



Cutaway drawing of the Cathedral as conceived (© Sir Frederick Gibberd, 1968)

From the outset, Gibberd imagined the additional chapels and porches required by the design as free-standing, independent buildings standing between the structural ribs of the main church. The main roof would thereby appear to float above the nave, the structure being carried on the concrete ribs. Gibberd's first design for these structural ribs was a boomerang shape, allowing the uprights to rise vertically and merge with the roof ribs. However, this required a large and visually clumsy 'knee' at the junction between the roof and the walls, to take the change of direction on the load. After consulting with the engineer, James Lowe, Gibberd modified this design, continuing the roof ribs to the ground as flying buttresses. The frame, in the shape of an inverted 'y' could thereby be made slimmer and lighter. This altered the profile of the Cathedral, giving it its distinctive funnel or wigwam shape. Gibberd confessed himself uneasy with the change at first:

'I did not at first like the idea of the flying buttresses, as they appeared to make the structural expression too assertive, besides which their raking lines trace out a section of a cone which belies the drum-like form of the nave. It was not until the stage of construction was reached, when the strong vertical walls of the perimeter buildings counteracted the diagonals, that I began to feel happy about them.'

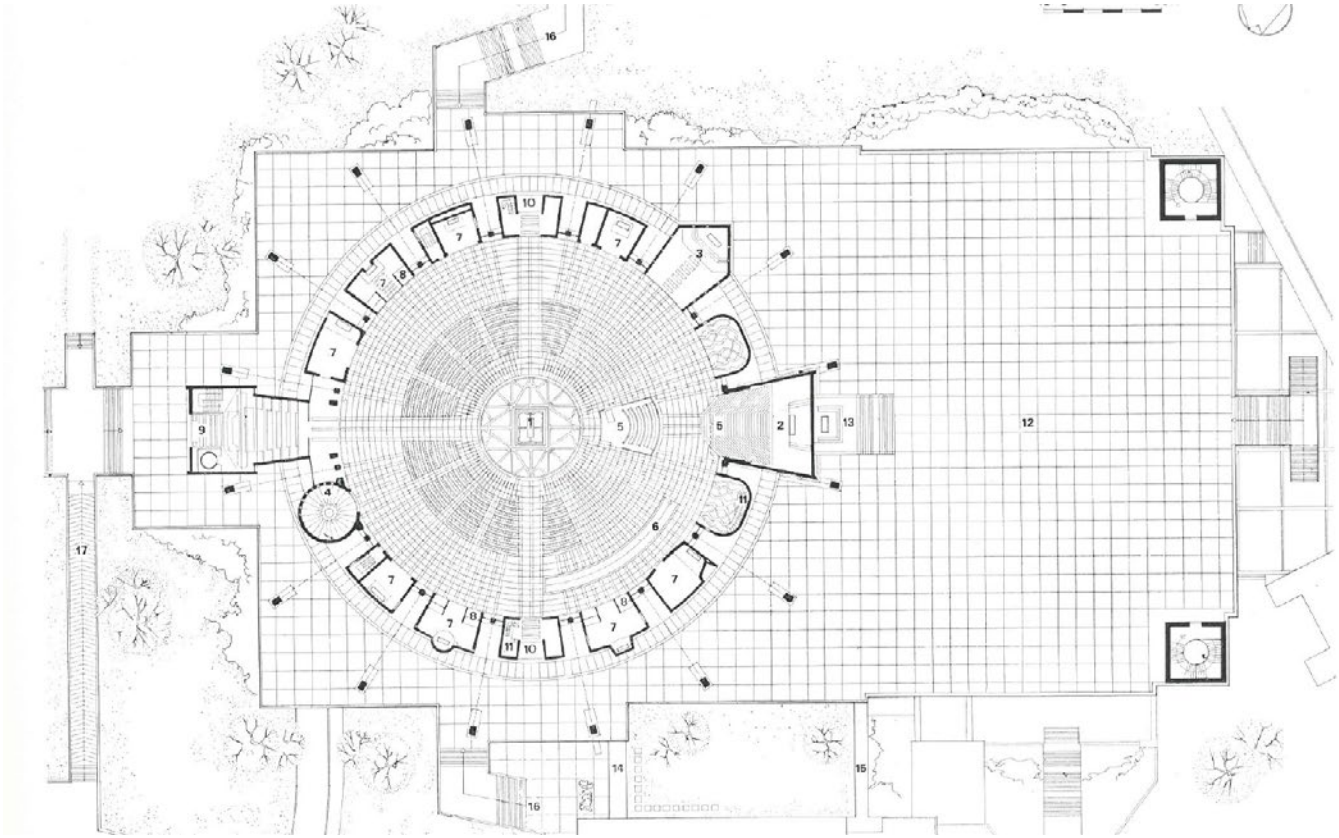


Gibberd's designs for the Cathedral, October 1962 (Liverpool Metropolitan Cathedral Archives)

Gibberd's next problem was the lack of direction in a circular plan, which he countered by giving the building two axes, intersecting at the High Altar. These run from the main porch to the Chapel of the Blessed Sacrament, and between the north and south porches. They are indicated chiefly in David Atkins' floor design and the dalle de verre glazing but are also echoed in the lines of the apse of the Lady Chapel.

Church design had been slowly changing throughout the mid twentieth century as designers like Bodley, Sir Giles Gilbert Scott, Comper and Cachemaille-Day sought to evolve the Gothic planning and form espoused by the previous generation. Although new liturgical ideas were informing new models of church design on the continent throughout the 1950s, changes here did not begin to take root until 1957, with the foundation of the New Churches Research Group which by the mid-1960s was starting to vocalise concerns that church building in the UK was predominantly backward-looking and not reflective of modern theology and emerging ways of communal worship. The Secretary of the group, Canon Peter Hammond, published his influential book *Liturgy and Architecture* (1960) the central argument was that traditional church designs distanced the congregation from the priest and the Sanctuary. Throughout the 1960s a number of inventive architectural responses by a wide range of practitioners gave rise to a large number of buildings that sought to make manifest in their design, the liturgical changes in the church. One of the most common was the idea of a centrally-positioned worship space which allowed for a larger number of worshippers to be near the Sanctuary than in the common cruciform plan.

This is not to say that Gibberd's design was informed exclusively by a modernist approach. On the contrary, his diaries contain notes on the dimensions of the cathedrals at York, Worcester, Wells, Gloucester, Durham, Canterbury and Ely and further notes on the octagon at Ely. In 1960, Gibberd visited Oslo and recorded the Gol Stave Church in his diary and it is interesting to consider whether this tiered structure, with its towering gables, centralised nave and north, west and south porches may also have influenced his design.



Ground floor plan by Gibberd (© Sir Frederick Gibberd, 1968)

The octagon at Ely and the Chapter House at Lincoln are cited as inspiration for Gibberd's design for the chapel at Hopwood Hall (the former De La Salle College), completed while Liverpool Metropolitan Cathedral was under construction. The scale and materiality and plan form are significantly different to Liverpool, but the basic composition of the open worship space, dominated by a glazed lantern makes the chapel a recognisable forerunner to Liverpool Metropolitan Cathedral. Hopwood was hexagonal on plan and the interior features a clerestorey that visually ties the lantern to the nave internally by acting as a cap of light to a continuous, low ambulatory wall. The relationship between the cathedral and the De La Salle Chapel has not been sufficiently explored in written assessment anywhere, although the building of the chapel is recorded in a book about one of the brothers of the De La Salle order.[17]

It seems fair to assume, despite the lack of documentary evidence or secondary assessment, that there is a significant design relationship between the two buildings and that at the very least, the idea of a glazed, central lantern was of paramount importance in Gibberds architectural thinking at the time, perhaps testing its viability as a model for further churches or chapels. It was adopted elsewhere too with a number of notable examples which owe much to Gibberds concept. As well as this assumption, the two buildings share other notable similarities including the reinforced concrete frame, with its exposed beams inside making a geometric pattern for the roof.

The Historic England list description does mention the two buildings are related, but it goes no further than that:

List Description

Hopwood, De Le Salle Chapel, Grade II

Chapel (now deconsecrated). 1964–1965. Designed by Sir Frederick Gibberd in association with Reynolds and Scott. Reinforced concrete frame with mauve-coloured concrete block infill. Ring beam exposed at eaves has counterweights for the roof at the corners and is of board-marked, unpainted reinforced concrete; lantern ribs are of exposed, unpainted precast concrete. Copper low-pitched roof; coloured glass to lantern. Narrow, horizontal band of glazing separates the wall from the ring beam above on each side, except the entrance side and the facet opposite. Octagonal plan with low, projecting lean-to entrance to one angle, reached by a pair of flying staircases. Central altar, raised on several steps. Projecting organ gallery with organ facing the entrance (and containing former sacristy behind). Polygonal side chapel with metal railings to right of this. Ceiling has double 'Y' shaped expressed framing, with white triangular infill panels between. Original benches have been removed. Coloured glass in lantern comprises simple rectangles of red, yellow and green and was designed by D Atkins. This centralised chapel reflects the influence of the Liturgical Movement and is related to Gibberd's Liverpool Cathedral in its design.

Whatever the relationship between the two buildings, it is clear that the lanterns arose out of a desire to bring light directly into the key religious space, the Sanctuary, which had itself evolved from a Gibberd interpretation of the changed liturgy of the Catholic church and which emphasised the need for an inclusive plan.

17 Bannon, Edwin, Genial and Authoritative: The Curriculum Vitae of Brother Augustine (Hugh) Casey F.S.C, M.A, Educator.

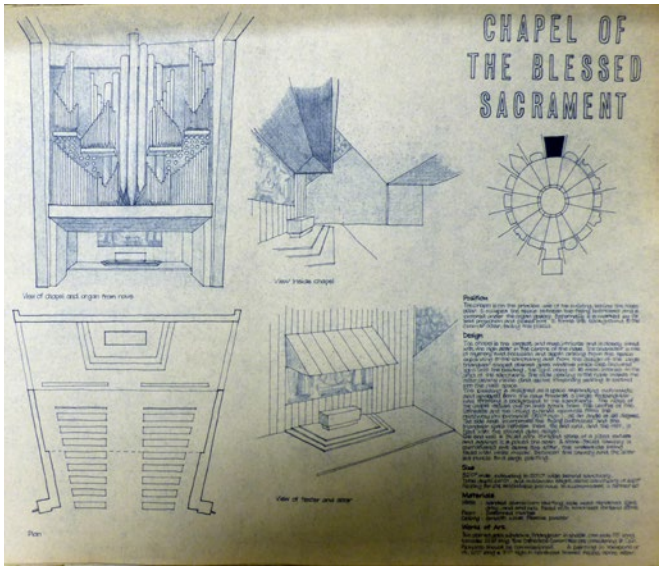
B1.2.6 CRITICAL RESPONSE TO THE NEW CATHEDRAL

The bold design and prominent location of the new cathedral ensured that it received no little attention in the public and professional media. In June 1961, Gibberd appeared on the television programme Meeting Point to discuss his 'controversial conception' with Archbishop Heenan. The progress of the cathedral was traced by the Manchester Guardian, the Times and the Daily Telegraph, cuttings from which Gibberd saved for his private diary. Archbishop Beck's declaration on the opening of the new cathedral that '*You can loathe it or you can love it – but you can't ignore it*'[18] was amply demonstrated. Gibberd wrote an account of his design, printed in Architecture North West (April/May 1967), in which he stated '*Gilbert Scott's tower already provided one crown for Liverpool and it seemed to me that, if it could be balanced by a tower of the Metropolitan Cathedral, the city would have a unique topography*'.[19]

In 1960, Keith Scott had written that Gibberd's was '*a scheme of great merit*'[20] and in 1967 he applauded its '*lithe aspiring thrust to air and sky*', although retaining doubts about its liturgical propriety. One of Scott's criticisms proved prophetic; '*The degree to which its skeleton is exposed, however, gives cause for concern, for unless the author [sic] intends to clad the concrete with more durable materials the BRS has warned us that heavy and unsightly maintenance can be expected in two or three decades*'.[21] Robert Maxwell, in Architecture Design, was less enthusiastic, dubbing its proportions 'graceless' though hailing Reyntiens jewel-like glass.[22]

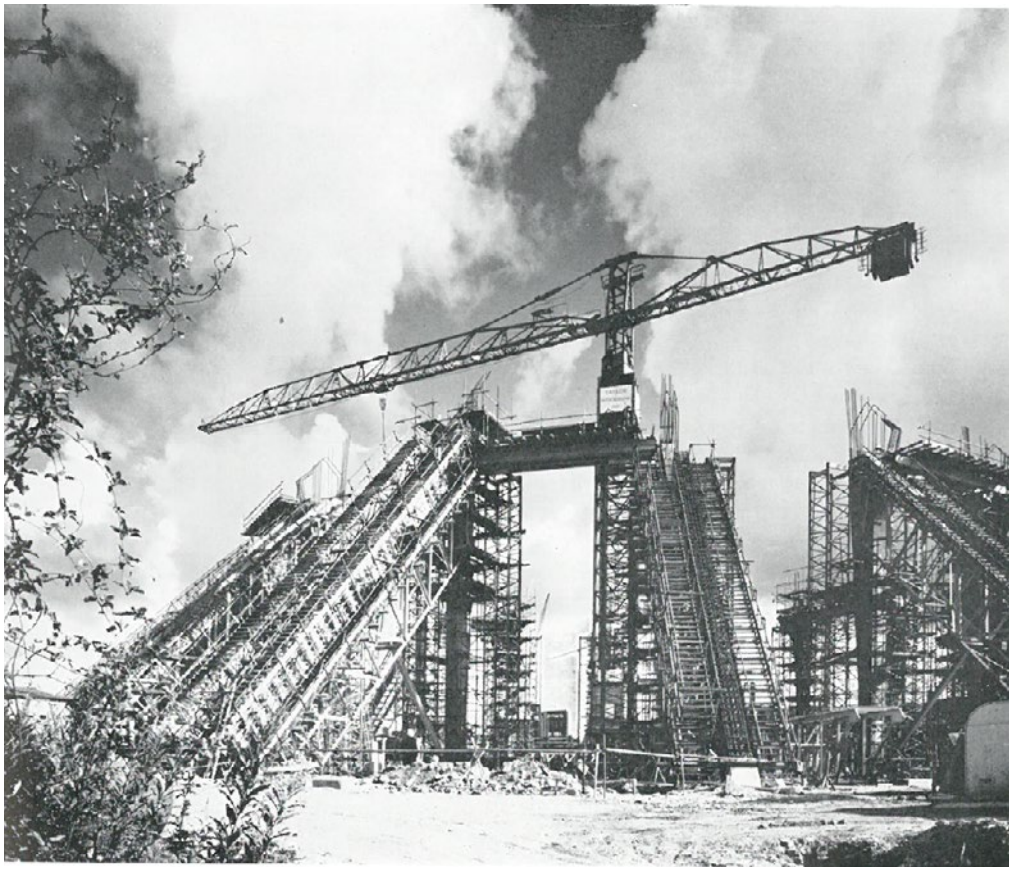
The response of the general public appears, on the whole to have been warmer. Lancashire Life expressed the opinion that '*this design of Sir Frederick Gibberd's is probably the way most churches built from now on will look*' and hailed the new cathedral as '*spectacular, dramatic, and a little theatrical.*'[23] *Country Life* carried a warm description by Michael Webb who described the building as '*light and shimmering*' and '*a great success*'. Msgr Thomas McKenna, whose enthusiasm for the Cathedral is perhaps indicated by his use of it on his Christmas cards from 1960, declared it '*A Cathedral of Vatican II*'. It was, although (just) by anticipation since the Second Vatican Council convened in 1962 and closed in 1965. The building's nickname of 'The Mersey Funnel' was widely reported, in affection or derision according to context. An undated booklet of cartoons by Bernard Atherton depicts a lighthearted, Hoffnung-like rhapsody on the resemblance of the Cathedral to, among others a lampshade, a ladies' hat, a conning tower and a flying saucer.[24]

The building was reviewed by Keith Scott, in *Architect and Building News* and Robert Maxwell (*Architectural Design*) published comprehensive reviews of both the scheme, in 1960 and the finished building in 1967.

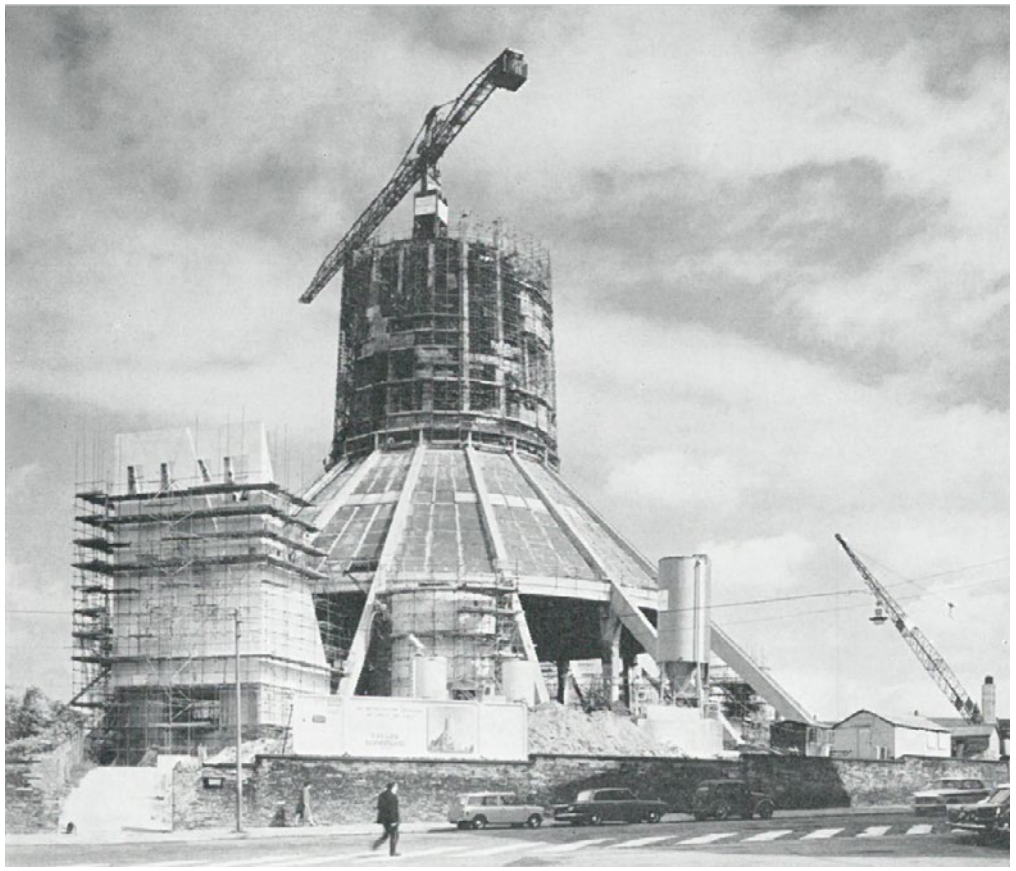


Gibberd detailed the individual Chapels by their elevations and then the interiors were fitted by the sponsors (Liverpool Metropolitan Cathedral Archive)

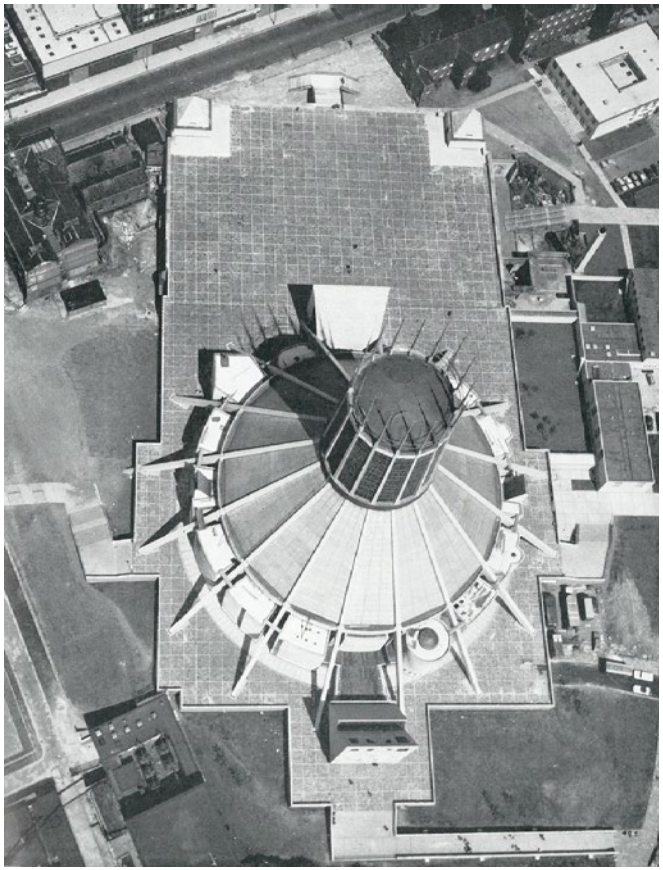
18 Widely quoted, e.g. *Lancashire Life*, May 1967, p. 37
19 *Architecture North West* April/May 1967 pp 7-12
20 *Architect and Building News*, 31 August 1960 pp 265-266
21 *Architect and Building News*, May 1967 p. 940
22 *Architectural Design*, June 1967
23 *Lancashire Life*, May 1967 pp36–51
24 *Taking the Lid Off*, Bernard Atherton (Gibberd Archive)



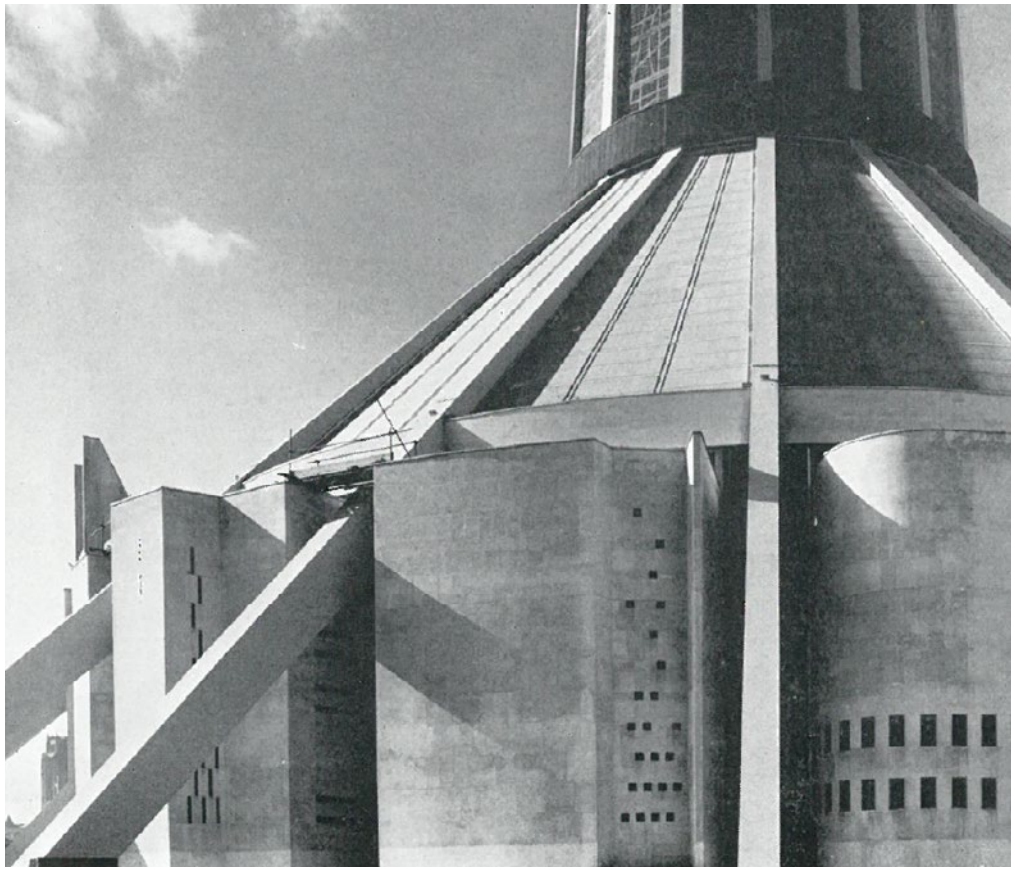
View of the tower crane building the Cathedral (© Sir Frederick Gibberd, 1968)



View of the tower and ancillary buildings being constructed.



Aerial view of the Cathedral in the late 1960s (© Sir Frederick Gibberd, 1968)



View of the ancillary buildings that make up the walls of the Cathedral (© Sir Frederick Gibberd, 1968)

Mass of Consecration, 14 May 1967 (© Sir Frederick Gibberd, 1968)

B1.3 SUBSEQUENT DEVELOPMENT

B1.3.1 CONE ROOF

Gibberd considered carefully the contemporary trend in exposing concrete, however believed the atmospheric conditions of Liverpool to be potentially harmful to the surfaces of the structural frame. He considered a '*light, self-cleansing surface would better express the precision of the structural form than one stained and mottled by atmospheric pollution*'. To this end he selected an off-white Swedish glass mosaic tile.

With regards to the cone roof, Gibberd selected an aluminium roof finish based on his experience of Hinkley Power Station. Although he believed there was a visual loss of traditional jointing which would have provided a linear pattern stretching from the eaves to the ridge, the technique of sandwiching panels to the concrete was believed necessary to withstand changes in temperature and wind suction. The aluminium was intended to weather to a soft powder-grey which was within his colour palette of white to dark-grey. To prevent corrosion caused by the local atmosphere a water pipe was provided parallel to the middle ring beam to wash down the roof.

Although Gibberd believed he had considered the local weather conditions and how they might affect the building, the Cathedral was built quickly and economically. Soon after opening, the Cathedral began to exhibit architectural flaws, the most significant being serious leaks through the aluminium roofs and the failure of the off-white Swedish glass mosaic cladding to the exterior structural concrete frame. The plastic clad mild steel crosses on the pinnacles were not suited to withstand Liverpool's maritime weather conditions and suffered corrosion. The podium leaked into the crypt, and the lantern glazing was also allowing water into the Cathedral. Following a drawn out period of litigation, an out-of-court settlement was reached with the Cathedral being awarded £1.3 million.

Legal Case Against Gibberd

The technical problems that beset the Cathedral manifested themselves very soon after completion. The leaking roof, podium and failing mosaic cladding on the ribs were serious problems and the Archdiocese took Gibberd to court with a claim for £6m in 1968. In the law suit that followed, an out-of-court settlement of £1.3 million was awarded to the Archdiocese on five counts, the two most serious being the defects in the aluminium roof and the failing mosaic tiles.

B1.3.2 1980s SURVEYS

A major survey was carried out in 1982, the restoration cost estimated at £6.5 million. Bickerdike Allen and Partners issued a report in 1985. Following the commission of Ove Arup & Partners Consulting Engineers a further report on the condition of the structure was issued in May 1991. Arup concurred with the Bickerdike report, concluding that the cracking of the resin was likely due to differential movement set up by the different coefficients of thermal expansion of the glass and sand filled epoxy resin. They reported that the glass was retained by virtue of being surrounded by mortar, the mechanical bond between the fractured faces of the glass and the resin, and the internal burrs. They reported no evidence of the resin being effected by UV radiation and that the patterns of deterioration were largely as those recorded by Bickerdike in 1985, with the rate of deterioration being slow. This work led to two phases of restoration: in 1993, monies were made available through the English Heritage Cathedral Repair Grant Scheme 1993–1994 to enact repairs to the Cathedral. These works were overseen by Vis Williams Prichard Architects in collaboration with Arup and Bickerdike Allen and Partners. The slate paving to the podium was taken up, a water proof membrane inserted and new paving and drains installed to solve water ingress into the crypt.

B1.3.3 1990s REPAIRS

In 1995, having secured a £5 million Cathedral Millennium Fund, the mild steel elements of the pinnacles were replaced with stainless steel and the aluminium cone roof was renewed with stainless steel. The asphalt roofs to the chapels were over-roofed with a Bauder system which involved the loss of roof lights which provided top lighting to some of the chapels, as was the lantern roof. The structural concrete was cleaned, repaired and the glass mosaic tiles on the ribs and buttresses were replaced with glass-reinforced plastic (GRP) cladding with a finish resembling granite.

Dilapidation Report by Archdiocesan Surveyor Richard T Edge, November 1976

The Cathedral Committees carried out several repair works referred to as 'snagging' in the early years. This lasted for around 10 years before a full survey was carried out in the acknowledgement that there was a more serious problem. The Archdiocesan surveyor produced a report in 1976 that highlighted the issues that were mainly to do with water ingress through the roof.

- **Lantern roof:** Frames to roof are inherently useless and are causing damage to asphalt around. The asphalt is also blistering and cracking. The whole dome should be covered with reflective material with a waterproofing ingredient.
- **Lantern:** number of points of water ingress and on day of inspection all elevations were damp internally.
- **Cone roof:** evidence of 'metal fatigue' in aluminium supports has been patch repaired in places especially on south facing area where temperature change is highest. Evidence also of timber upstands against ribs being saturated with water and therefore not properly sealed. The gutters are not sufficient to hold more than 20 minutes of rainfall
- **Buttresses:** expansion joint where buttress passes through concrete slab of podium floor has opened which would allow water ingress. Eight buttresses are identified as leaking. Covered flashing is recommended to prevent this.
- **Bell tower:** some pointing has come away and is leading to water ingress, lack of maintenance has led to rusting of bell mountings and moving parts.
- **Podium:** water ingress behind podium joints and numerous cracks in podium walls.
- **Internally:** staining and leaking is reported in almost every bay and chapel.
- **Crypt:** water dripping from podium above and running through barrel vaulting and wall cracks which are reportedly long standing.

The report was given to the architects at Gibberd and Partners for comment in 1979. This began the process of the legal proceedings.

Ove Arup Report, May 1991

The report commissioned by the Cathedral from Arup made several recommendations for the repair of the cathedral roof. These recommendations were:

- *replacement of steel cross, spike and steel lattice structure of pinnacles with stainless steel (long lasting) or cleaning and repainting to improve durability (cheaper);*
- *improve access to the inside of the lantern to monitor the deterioration of the epoxy resin mortar and glass;*
- *reseal perimeter joints between epoxy and glass to stop water ingress;*
- *fix netting internally to catch falling concrete;*
- *localised concrete repairs to ribs where cracking has occurred and repair to stitches between precast panels and the ribs;*
- *localised concrete repairs around chapel windows; and*
- *reconstruction of perimeter joints to podium walls to accommodate movement and tie the finishes adequately to the structure, repair cracks and loose brickwork.*

The report was used by the Cathedral to set out the repair works that followed in the 1990s. The work was phased and carried out slowly, not wanting to make further mistakes the team to carry out the work was carefully deliberated by the Major Works Committee.

During the reroofing works, it was determined that there was no membrane beneath the Portland stone clad roofs to the south porch/bell tower or the Blessed Sacrament Chapel. The Portland stone cladding was removed to both of these projections and replaced with stainless steel cladding. This altered the monolithic sculptural quality of these axial elements.

The Lantern was provided with a new access ladder to the roof, providing external access to the ring beam at its base. A new ladder with four platforms was installed on the interior to provide improved access from the ring beam to the lantern roof. The lantern glazing was secured and safety netting placed across the interior façade of each facet to prevent glass falling into the Cathedral.

In the lead up to the repairs, letters and file notes from the Liverpool Archdiocesan Archive demonstrate that extensive efforts were made to test durable cladding solutions for the concrete and to convince English Heritage to accept GRP. In a letter dated June 1993 addressed to Maxine Miller at English Heritage, it was demonstrated that various efforts were being undertaken to match the colour of the existing mosaic, while remaining lightfast. Mondial House in London was held up as a precedent where durable white GRP cladding had been utilised. However, by the time a file note on rib samples was compiled by WJ Vis in November 1993, it is clear that a pattern, based on fine axed granite from Merivale Quarry in Devon, had been settled upon to match the granite used in Lutyens' Crypt. It is this pattern that was executed.

The replacement of the failing mosaic with GRP panels has substantially altered the appearance of the ribs. Instead of the precise structural form that Gibberd intended, the panels finished to mimic the granite of Lutyens Crypt, are read as traditional masonry units. The faux granite blocks have given the structure a heavier bulkier appearance, introduced a foreign materiality to the Cathedral and appear idiosyncratic as traditional masonry could not produce this structural form. At podium level, combined with the replacement of the slate paving with concrete paviours, the appearance is no longer that of a light dynamic structure emerging from the podium, but of a heavy building sitting on it. The new stainless steel roof, while never likely to produce the intended powder grey finish of the original aluminium, may have received Gibberd's approval introducing the linearity he felt was lacking.

B1.3.4 2000s REPAIRS

In 2003, £2.6 million comprised of monies from sale of land adjacent to the Cathedral to John Moores University combined with funding from the European Regional Development Fund (ERDF) and North West Development Agency (NWDA) allowed the steps that lead up to the main entrance on the south side of the Cathedral to be completed. Designed by architects Falconer Chester Hall, in conjunction with masterplanners Landscape Projects, Bingham Consulting Engineers and Neptune Developments. This followed the acquisition and demolition of the University's temporary nuclear science building, which had been obstructing the stairway path. A visitor centre and café were provided at the base of the steps allowing the tea rooms internally to be repurposed as the Gibberd room for meetings and lectures. The roof of the new visitor centre was landscaped to provide level access from the coach drop off point to the south porch. The main entrance stair was always part of Gibberd's architectural concept and provides a grand entrance way to the building that continues the vista along Hope Street, adding to the axial relationship between the two cathedrals. This change is considered to be beneficial.

In 2009 a £3.3 million refurbishment of the crypt was completed funded again by the ERDF and NWDA in conjunction with private and community donors as well as money from the Cathedral and Archdiocese. The works included improved east and west approaches to the crypt, new offices for the Liverpool Archdiocesan archives, exhibition spaces, new WCs, catering facilities and a new chancel. A new glazed rotunda was provided to the north of the Cathedral to provide public access between the Cathedral and Lutyens Crypt – a detail which Gibberd himself had not addressed.

B1.3.5 INTERNAL ALTERATIONS

Internally, there have been alterations to the Cathedral. These are less documented than the exterior works, however can be observed by comparing photographs included in Gibberd's book *Metropolitan Cathedral of Christ the King, Liverpool* (1968) with the current arrangement. Most notable is the removal of the original Archbishop's throne designed by Professor RD Russell. The original canopy of the throne has been cut down and disposed of, although the chair itself survives in the Cathedral. The Sanctuary arrangement is pictured and described in Gibberd's book as consisting of three stools over a three stepped dais. The dais was provided with a hydraulic jacking system which brought four castors into operation allowing the whole platform to be moved into one of the elliptical stair towers when not in use. The portable system also had the benefit of allowing the throne to be located as liturgical changes required. The stools were constructed in English oak with the central stool legs extending to support a canopy over the Bishops' Throne with minimal obstruction to view as it stood in space. The stools were provided with interchangeable loose cushions in red, green, purple and white to suit the church season. A loose panel of fabric in the canopy was provided to match the cushions. The dais carpet was handwoven in wool and horsehair by Peter Collingwood incorporating the four liturgical colours. At the time of the inauguration of the Cathedral, the throne was located on the Gospel side (left) of the altar.

The present Archbishop's throne is of a traditional Gothic form and has been brought in from the pro-cathedral of the Diocese. It is placed on a much higher dais of five steps up from the Sanctuary behind the High Altar located between the Sanctuary and the choir. This has had the effect of diluting the 'in the round' effect of the Sanctuary to a more traditional linear arrangement. The original choirstalls consisted of four crescent shaped rows extending from the organ creating a wedge that sat within the geometry of the floor tiling. The choristers faced the High Altar. The organist sat with his back to the Sanctuary facing the choir, an etched perspex screen above the choir enclosure screening him from the congregation. The conductor was intended to stand beside the organ console allowing him to be seen by the choir and the organist.

The current choirstalls are in a traditional arrangement of two sets of double rowed stalls opposing one another. The original organ console sits between the choir stalls and the Archbishop's throne facing the choristers. The perspex panels have been removed and replaced with a curtain and rail. The conductor currently stands under the organ facing the choir and organist. Two large speaker systems in the forms of obelisks flank the organ and frame the dais of the Bishop's Chair. The current choirstalls being rectangular in form bear no relationship with the geometry of the Cathedral. To the Chapel of St. Columba, a glazed timber door in a traditional design has been installed to the existing opening. The original suspended light fittings to the nave, which each comprised three tungsten iodine lamps bracketed from a tubular stem and screened in a black metal casing, have been replaced with large 'can' pendants. In the Blessed Sacrament Chapel and south lobby, original fittings have been replaced with modern compact fluorescent bulkhead fittings.

The final notable change is decorative. Original photographs indicate that the walls of the nave were largely left as self-coloured render. These walls have, for the most part, now been painted white, however the structural concrete has been left in its natural state.

B1.3.6 2010s REPAIRS AND STRATEGY

By 2014, the levels of water ingress had reached such intensity during periods of heavy rainfall that architects the Finlason Partnership were appointed to investigate the issues with damning conclusions regarding the resin.

In September 2014, an application was made to the First World War Centenary Cathedrals Repair Fund for the installation of a Building Maintenance System and a programme of remedial works. The recommended remedial works involved the removal of the existing concrete framed epoxy resin and dalle de verre glass panels and the repatriation of the dalle de verre glass, silicon bedded in water or laser cut stainless steel panels. The blast textured stainless steel and glass panels were then to be re-fixed to the existing concrete structure.

The Catholic Bishop's Conference of England and Wales' Patrimony Committee and the Cathedrals Fabric Commission for England, rejected this programme of work and recommended that a more detailed understanding of the significance of the lantern glazing and the mechanism of failure of the existing panels was required.

Purcell were appointed as lead architects in January 2015 to carry out a new phase of investigations and repairs.

B1.4 ARCHITECTS AND ARTISTS

Liverpool Metropolitan Cathedral, like Coventry Cathedral that preceded it, survives as a repository of the work of some of the most notable and talented artists and designers of the post-war period. The construction of cathedrals post-war was not common and it makes both these buildings hugely significant ensembles of architecture, the arts and design. The following biographical information concerns the most notable people from these fields, whose work contributes to the importance of the concept and final realisation of the building.

As mentioned above, the design of Liverpool Metroplitan Cathedral was undertaken by Sir Frederick Gibberd following an earlier design by Sir Edwin Lutyens.

Sir Edwin Lutyens (1869–1944) is generally believed to be one of Britain's greatest architects who designed many English country houses as well as monuments and public buildings. He played a big role in the design and building of New Delhi between 1912 and 1930 and in collaboration with Sir Herbert Baker designed the India Gate and the Viceroy's House (now known as Rashtrapati Bhavan). Lutyens designed the Thiepval Memorial to the Missing of the Somme in Northern France and in Britain his most famous works are the Cenotaph on Whitehall and Castle Drogo in Devon.

Sir Frederick Gibberd (1908–1984) set up his practice in 1930 and designed Pullman Court, a low-cost housing development in London, which launched his career. Gibberd became known for similar schemes, which would earn him the nickname, the 'flat' architect. One of his greatest achievements was as the consultant architect planner for the development of the New Town of Harlow. Harlow is regarded as the most successful of Britain's post-war New Towns and Gibberd became an authority on town planning.

John Piper (1903–1992) designed the coloured glass for Liverpool Metropolitan Cathedral alongside Patrick Reyntiens. Piper was an official war artist from 1940–1942 and went on to have a long and varied career as a painter of architecture, landscape and abstract compositions; designer for the theatre and of stained glass windows, known in particular for his work in churches and monuments. When Piper was a war artist, the morning after the air raid that destroyed Coventry Cathedral, he produced his first painting of bomb damage, Interior of Coventry Cathedral. From 1950 Piper worked in stained glass in partnership with Reyntiens and fittingly they designed the windows for the new Coventry Cathedral.

Patrick Reyntiens (born 1925) is most famous for his 35-year collaboration with John Piper and this has somewhat overshadowed his own individual creativity. Reyntiens however is one of the leading practitioners of stained glass in Britain in his own right. Apart from his service during the Second World War, Reyntiens has spent his entire career as an artist, most of it on stained glass. He started as an assistant to Eddie Nuttgens and has made stained glass for buildings across Britain for over half a century.

William Mitchell (born 1925) who designed the doors to the east and west of the Cathedral (constructed of glass reinforced plastic and bronze), along with the entrance porch, which houses the bells, is an English sculptor, best known for his work in the 1960s and 1970s. He set up his own practice in the early 1960s and would become recognised nationally and internationally for his distinctive style, which was often of an abstract or stylised nature. His key works in Britain were sculptural fountains in the Civic Water Gardens at Harlow, a ceramic and glass mural at Islington Green School (now City of London Academy), the decorative interior fibreglass panelling of the Curzon Cinema in Mayfair, the large decorative cast concrete wall of the former Three Tuns public house in Coventry, the Minute Men sculptures at Salford University and the carved stations of the cross at Clifton Cathedral.

Elisabeth Frink (1930–1993) who designed the crucifix in Liverpool Metropolitan Cathedral was an English sculptor and printmaker. She was linked with the post-war school of British sculptors, including Reg Butler, Bernard Meadows and Eduardo Paolozzi, though her work is distinguished by her commitment to naturalistic forms and themes. She enjoyed a successful career and her popularity has endured since her untimely death.

Ceri Richards (1903–1971) designed the reredos, tabernacle and windows of the Blessed Sacrament Chapel. Born in Wales, Richards studied at Swansea School of Art and the Royal College of Art, where he became involved with the international modern movement. His abstract paintings were influenced by Picasso and Hans Arp. His ecclesiastical commissions included *The Deposition* (1958, St Mary's, Swansea) and *The Supper at Emmaus* (1958–1959, St Edmund Hall, Oxford) and glass for Derby Cathedral.

Margaret Traherne (1920-2006) studied at the Royal College of Art, where she specialised in murals, theatre design and stained glass. Along with John Piper, Barbara Hepworth, Stanley Spencer and Henry Moore, she was a contributor to the Art on Schools project which aimed to introduce the work of contemporary artists to the young. Her earliest work used traditional glass paint and leaded 'antique' glass, as at Liverpool Metropolitan Cathedral, and at Coventry Cathedral she made 10 dalles de verre windows for the Chapel of Unity. In the mid-1960s she studied painting with Harry Thubron, following which she produced windows for Liverpool and Manchester and synagogues in Highgate, St Louise, Missouri and the Royal Mosque in Riyadh, Saudi Arabia.

Robert Yorke Gooden (1909–2002) was trained as an architect. During the Second World War he designed ships' camouflage, after which he became a leading figure in post-war British design. In 1946 he exhibited at Britain Can Make It. He entered into partnership with RD Russell (who designed the original Bishops' Throne at Liverpool RC Cathedral), with whom he designed the Lion and the Unicorn pavilion at the Festival of Britain. As an authority on silversmithing and metalwork, he held a professorship at the Royal College of Art until 1974.

Sean Rice (1931–1997) initially studied art under the sculptor James Woodford in Brighton who encouraged his interest in mythic themes and symbolic forms. Rice was further encouraged by Maurice Lambert and his interest in birds and mythic figures and following his education he visited Italy numerous times which increased his interest in classical Italian architecture and sculpture. In 1980 after a distinguished teaching career in the sculpture department of the Liverpool College of Art he devoted his energy purely to his artwork. His 14 sculptures representing the Stations of the Cross in Liverpool were one of his last works.

(George) Stephen Foster (1951–2015) was born in Liverpool and from a young age was a keen poet and writer. He later attended a sculpture course at Wimbledon School of Art where he realised the potential to combine a love for poetry with making things. He was an integral member of a group of British artists in the 1970s who would meet in London and were the foundation of modern British art. In the 1980s he set up 'City Artists' in Hackney where new and developing artists could exhibit their work. This evolved into 'Sculpture House' in Kingston which he managed from 2001–2011.

Robert Brumby (unknown – present) was born in Yorkshire and began his training in Hull and later attended the Royal College of Art. He worked as a designer in the ceramics industry before setting up his own studio in The Shambles in York, producing sculpture, paintings, ceramics and functional stoneware. He became the head of the York School of Art and Design in 1990. His work for the Cathedral, the Virgin and Child is in the Lady Chapel.

Raphael Seitz (1958–2015) was a German stained glass artist who designed the external glass columns marking the four gateway approaches to the Cathedral, the Altar Cross, Ambo and Candlesticks within the Blessed Sacrament Chapel the Metropolitan Crozier and the glass Corona in Hope University Chapel. He was internationally recognised as a 'master of colour and light' and his glass designs, though mainly for churches, can also be seen in buildings ranging from international airports to civic and community buildings across a number of European countries and Asia.[25]

25 http://www.liverpoolmetrocathedral.org.uk/wp-content/uploads/2015/03/9-NEWSLETTER5MARCH2015.pdf

B2 CONTEXTUAL ANALYSIS

B2.1 THE CATHEDRAL IN CONTEXT

B2.1.1 INTRODUCTION

This section seeks to place the Cathedral in its historic context as a piece of architecture and design, and as a place of worship. From a design perspective, the Cathedral can be categorised and assessed in a number of different contexts and is comparable with a number of similar buildings both in the UK and worldwide. This section seeks to position the building in the broader historic canon of cathedral architecture and in the context of Roman Catholic architecture in Britain in the post-war period before going on to look at its wider context as a piece of post-war architecture in the UK.

In addition, and in relation to both of the above contexts, this section also looks at the wider context of the building as a modern worship space and seeks to understand the building in relation to the changing liturgy in the Roman Catholic church in the latter half of the twentieth century. This section therefore begins with a brief outline of the changing nature of worship in the post-war period, going on to illustrate how those new ideas manifested themselves in architectural and design language, before looking to some of the more general design influences of the period. These three elements together give a rounded historic context for the building.

B2.1.2 THE CATHEDRAL AS A HISTORIC FORM

The scope of this document does not allow for an in-depth analysis of the architectural history of cathedrals, however, to address the issue of typology and to successfully position Liverpool Metropolitan Cathedral in the correct architectural canons, it is necessary to understand some of the basic details about the nature of cathedral architecture over time.

The architecture of cathedrals all over the world is originally derived from Early Christian architecture of the Constantinian period.[26] Ancient Rome lay the foundations of the basic form of the Christian church which has, over time, branched into several distinct typologies that evolved as they spread across the world. Determined in their appearance by the traditions and skills of the local areas in which they were constructed, the development of cathedrals is part of the global spread of Christianity itself. The Cathedral is the largest and arguably the most well-known of the three large-scale building types that accompanied the spread of the religion, carried largely by travelling monastic orders. Basilicas and abbeys were also constructed as functioning parts of the Christian built environment, but it was the cathedrals[27] – the seats of the Bishops, that carried the most ritual significance for the church and the congregation.

Despite the fact that their name relates not to any particular size of building, but rather to its religious function, the word cathedral has become synonymous with large-scale structures worldwide. Their development in the medieval period is primarily the cause of this and across Europe, the raising of Gothic cathedrals in the Middle Ages has left us with some of the world's greatest and most celebrated buildings.

B2.1.3 THE GOTHIC CATHEDRAL

The Gothic cathedrals of the Middle Ages developed directly from Romanesque church architecture in France in the twelfth century, when diagonal ribs were added to the basic structure of a groin-vault. Although ribs of this sort had been used in Roman buildings, it was not until their use at St Denis Cathedral that the Gothic style fully emerged as distinct from the Romanesque.[28] As the style developed, its structural and aesthetic qualities emerged and were explored in a huge number of church buildings across Europe. Typified by three major structural components that also had strong aesthetic characteristics, the pointed arch, the rib vault and the flying buttress. New possibilities, particularly in the vaulting, allowed for an increasing complexity through the thirteenth and fourteenth centuries and an increased emphasis on decoration, colour and light. The structural developments led in turn to an increased emphasis on expanses of glass and by the fifteenth century, the late Gothic style. Peculiar to England, perpendicular architecture, placed emphasis on the lightness of the structural frame, expanses of glass and the spatial qualities of the sacred spaces of the interior.

26 The reign of Constantinian the Great lasted from 306–337 AD and it saw the development of the Christian religion as the dominant religion in the Roman Empire.

27 The word Cathedral is derived from the Latin: *ecclesia cathedralis*, Bishops' Throne

28 Abbor Suger, writing in 1144 is the first to describe the new style, calling the new rib the Arcus

As the architectural developments of the Renaissance took hold in the sixteenth century, tastes shifted back to the rationality and geometric forms of classicism but Gothic left in its wake some of the most powerful and artistic visions of what a cathedral could be and helped to define the structural and spatial characteristics of the typology.

B2.1.4 THE CLASSICAL CATHEDRAL AND BEYOND

It is the Italian architect, Brunelleschi who is credited with the first major cathedral building of the Renaissance period. Florence Cathedral (the Cattedrale di Santa Maria del Fiore) had been begun in 1296 and was in the Gothic style of the age. Brunelleschi engineered a large dome (the Duomo), still the largest brick dome ever constructed in a style that copied ancient Roman buildings and ushered in a period of Classical cathedral building which spread across Europe. They sought to rediscover and apply the rules of Classical proportion and decorative placement that had been lost throughout the Middle Ages. The primary achievement in the style is unquestionably St Peter's in Rome, the combined effort of Bramante, Raphael and Michelangelo, among others.

Rococo, a later evolution of Baroque, which is more florid and light in style, did realise some impressive Classical cathedrals, most notably the Frauenkirche in Dresden, a highly sculptural and decorative cathedral that is capped by a bell-shaped cupola, in contrast to the earlier, heavy-set domes of the Baroque age.

The nineteenth and early twentieth century saw a number of revival styles for cathedral architecture worldwide, of specific importance to many was the revival of Gothic as increased industrialisation and indeed colonisation by Western European powers all over the world, helped to spread the style that had defined the building type in the Middle Ages. In England, the Christian revival and considerable growth in the Catholic church meant that new cathedrals where needed – Westminster Cathedral, designed in a Byzantine revival style by John Francis Bentley in 1903, typified the age.

B2.2 THE MODERN CATHEDRAL

The early twentieth century cathedral, in most parts of the world, followed the historicist styles that typified the cathedrals of the late nineteenth century, but a modernity began to creep in throughout the 1920s, often by way of stripped down Classicism. Guildford Cathedral by Edward Maufe is a notable example in the UK. Writing in 1932, Maufe noted his fusion of modernity and of the lineage of past form when he wrote:

> *'The ideal has been to produce a design, definitely of our own time, yet in the line of the great English Cathedrals; to build anew on tradition, to rely on proportion, mass, volume and line rather than on elaboration and ornament'.*[29]

The interwar years too, predominantly kept to traditional or historicist forms – though these sometimes betrayed a fashionable modernity, The Sacred Heart Cathedral in Casablanca and the Basilica of the Sacred Heart in Brussels, being two notable examples of the influence of Art Deco on Roman Catholic cathedral design, in particular. There were, however, pioneering exceptions and of fundamental importance to the development of modern cathedral architecture worldwide and indeed, to the wider modern movement in architecture, was the use of reinforced concrete.

Arguably the best known and most pioneering building in this regard is Auguste Perret's Notre Dame du Raincy church, in Paris. A remarkable architectural essay in concrete and glass, the building literally replaced traditional masonry, famously for reasons of economy. The influence of the building in architectural circles was widespread and the possibilities of the new material to deliver large-scale worship spaces were apparent. It was not really, however, until the post-war period, that these ideas came to fruition.

29 Quoted in Guildford Cathedral by Sir Edward Maufe. Pitkin Cathedral Guides, 1966

The Centrally Planned Church in History

Central planning in church architecture in the UK goes back to the round churches of the Middle Ages, though round churches were popular in Scandinavian countries in the eleventh and twelfth centuries. Developed from the rotunda of one of the earliest surviving religious sites in the world, the Church of the Holy Sepulchre in Jerusalem there are four notable examples of round medieval churches in the UK, including the Holy Sepulchre in Cambridge, which dates to 1130. The nave is circular and is surrounding by an ambulatory and above the nave, an upper storey is surmounted by a conical spire – the basic model for the round church. There is one notable classical example, St Chad's in Shrewsbury, completed in 1792 by George Stuart. The interior has curved wooden seating and a circular gallery level, though as with the medieval examples, the High Altar is at one end. It is not until the modern period that the form is revisited and becomes fashionable.

Following the horror and devastation of the Second World War, traditional forms and ideas were largely abandoned as architects looked to explore new materials and technologies. Although, the rebuilding of Coventry Cathedral should be considered in contrast to the traditional approach taken to Great Yarmouth Minster; largely recreating the form it took before extensive bomb damage. In the UK, austerity measures limited building possibilities which also helped foster an inventiveness in architecture, out of necessity. Some of the most impressive global examples of the post-war period would include Kenzo Tange's hyberbolic paraboloid roofed Tokyo Cathedral, completed in 1964, which utilised concrete to form a large interior space, with the paraboloids giving the overall form of the building as a cross.

What Tange expressed in Tokyo was evidenced in a wide range of modern cathedral buildings worldwide that sought new relationships between form, structure and symbolism – sometimes evoking past forms in new ways, or by expressing religious symbolism in new materials and in entirely new forms. The Cathedral of St Mary of the Assumption in San Francisco, (PL Nervi, Pietro Belluschi[30] 1967–1971) had a relationship to Tange's building, but expanded the possibility of the paraboloid form.

Two notable projects in South America, in the post-war period, make interesting comparatives for Liverpool Metropolitan Cathedral. The Metropolitan Cathedral of San Sebastien in Rio de Janeiro, (Edgar Fonseca, 1964–1979) was based on a modern interpretation of Mayan pyramidal form. Standing at a height of 75 metres, the building is conical in its overall form, with a central sanctuary and circular seating arrangement. Internally, coloured windows reach over 200 feet up from the floor, straight to the roof. At the top, they connect to the four points of a crucifix-shaped skylight, that is set into the flat ceiling which forms the cap of the cone.

Oscar Niemayer's Brasilia Cathedral (1958–1960) is a powerful, symbolic building that was designed as part of his planned modern city. The 16 curving steel reinforced concrete columns, with glass infill between them, form the continuous exterior elevation – the ribs designed by Niemeyer to be reminiscent of hands, reaching to heaven. The cathedral lies mostly underground and has a separate bell tower which lies adjacent and is a highly sculptural form in its own right.

The conical form of The Metropolitan Cathedral of San Sebastien in Rio de Janeiro

Niemayer's cathedral in Brasilia, showing the adjacent bell tower

30 Working with local architects John Michael Lee, Paul A. Ryan and Angus McSweeney

In America, there is one more comparison to make with Liverpool Metropolitan Cathedral, that is not perhaps, the overall form of the building, but just the bell tower itself. Liverpool Metropolitan Cathedral's projecting structure bears striking resemblance to Marcel Breuer's church of St John at Collegeville in Minnesota (1958–1961). Breuer designed the structure for the Benedictine Monastery of which it is a part. A highly expressive structure of reinforced concrete, the bell-tower or 'banner' as it is known, houses five bells and rises to a height of 112 feet.

St John's by Marcel Breuer, completed in 1961. The free-standing 'banner' sits in front of the main church building.

B2.3 THE LITURGICAL MOVEMENT AND POST-WAR CHURCHES IN THE UK

B2.3.1 INTRODUCTION

A full account of the history of the Liturgical Movement and the development of modern church architecture in the UK lies outside the realms of this document. However, it is important to any reading of the Cathedral that a basic understanding of these religious and architectural forces are understood to properly contextualise the building.

B2.3.2 THE LITURGICAL MOVEMENT

Beginning in France in the 1830s, the Liturgical Movement was a wide-ranging and long-lasting attempt to re-evaluate the roots of Christian worship and bring into focus the relationship between man and God in a more communal sense. Throughout the early part of the twentieth century, these ideas took hold in Europe and began to gain widespread popularity through a number of important texts. The interwar years saw a continued development in the thinking which, simply put, was an attempt to break down the barriers between the ministry and the laity and to make the liturgy a 'living service'.

Although many kinds of Christianity were impacted by the movement, it was the Catholic Church who were most profoundly transformed and reflected in a series of decrees by Pope Pius XII from 1947 to 1955. Despite this and regardless of denomination, the Liturgical Movement came late to Britain. It began to make a significant impact on church design during the late 1950s and early-1960s, in the wake of a number of progressive, modern churches on the continent.

B2.3.3 THE INFLUENCE OF LE CORBUSIER

Of particular influence was Le Corbusier's chapel at Ronchamp, Notre Dame du Haut, completed in 1955. Designed as a pilgrimage chapel and not as a parish church, Corbusier was free to design a sacred space that was unencumbered by the requirements of liturgy. It resulted in a building that was an integration of free-form massing and works of art.

Le Corbusier's Notre Dame du Haut, Ronchamp

B2.3.4 THE IMPACT OF THE LITURGICAL MOVEMENT IN ENGLAND

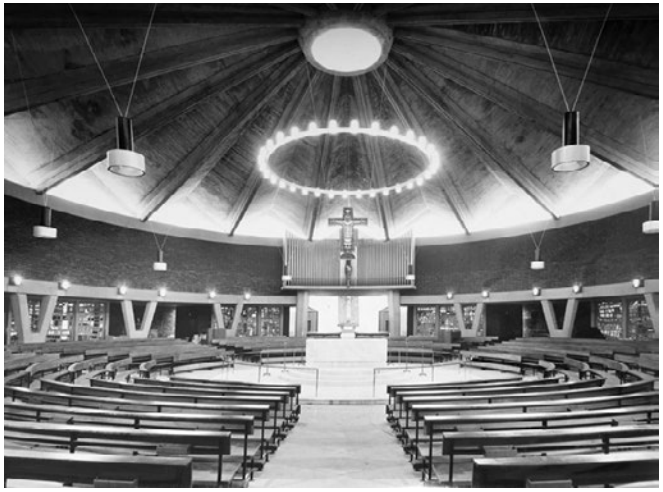
In England, church design in the 1950s showed the continental influence of churches like Ronchamp. A number of churches appeared which reflected the breakdown of liturgical spaces, or at least moved away from the traditional layout to a more informal arrangement. Even older establishment architects like Cachemaille-Day, began to be influenced by contemporary thinking; at All Saints, Hanworth, (1952–1957), Cachemaille-Day did not fundamentally alter the usual liturgical layout but gave the building a central focus.

Younger architects were galvanised by the influential books *Liturgy and Architecture* (1960) and *Towards a Church Architecture* (1962) by Canon Philip Hammond. These books established Hammond as the leading theorist on church design and were hugely influential on a generation of architects who built throughout the post-war period. A building clearly influenced by Hammond's theorising was the Church of the Holy Family at Blackbird Leys, Oxford, complete in 1964–1965. Designed by Colin Shewring, its concrete roof is a hyperbolic paraboloid and was designed with a modern interior that reflected the new liturgy.

Another church by Weightman and Bullen at St Mary's in Leyland, Lancashire, completed in 1964, went further and reflected two factors that helped define the context for Liverpool Metropolitan Cathedral; namely the progressive nature of the Roman Catholic Church in terms of architectural design, and the great need the Catholic Church had for new buildings in the post-war period.

St Mary's could be seen as a direct precursor to Liverpool Metropolitan Cathedral in many ways; circular in design, with a centrally positioned altar, the seating for the congregation is in the round. Dalle de verre glass in a concrete matrix makes up most of the nave walls and the roof is a large, ridged dome of concrete – albeit one that is supported on a circular band of brick, raised on Y-shaped concrete supports. The church is also important for the manner in which artwork was used to embellish the simple structure – another theme derived from the continental sources that had informed the new liturgy. The glass is the work of Patrick Reyntiens.

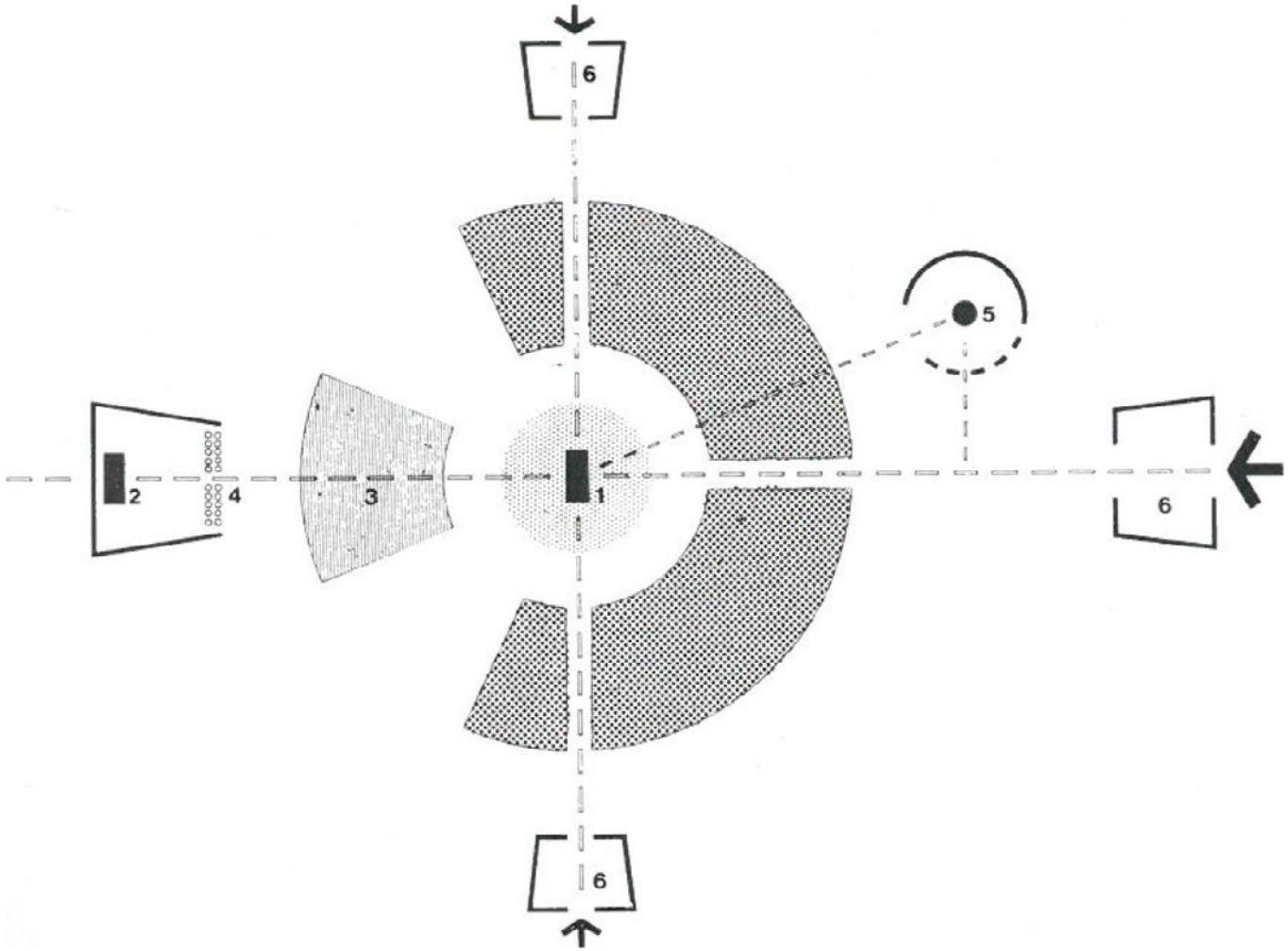
The central focus of Cachemaille-Day's church reflected the changing times, whilst not moving the worship space



Weightman and Bullens church has many material and design similarities to Liverpool Metropolitan Cathedral and was among the first Roman Catholic churches in the UK to fully express the New Liturgy by planning 'in the round'

Diagram showing Gibberd's liturgical concept for the main elements of Liverpool Metropolitan Cathedral's plan. The primary axis is indicated by the horizontal line, the secondary axis by the vertical one.

1 Sanctuary
2 Chapel of the Blessed Sacrament
3 Choir
4 Organ
5 Baptistry
6 Porches



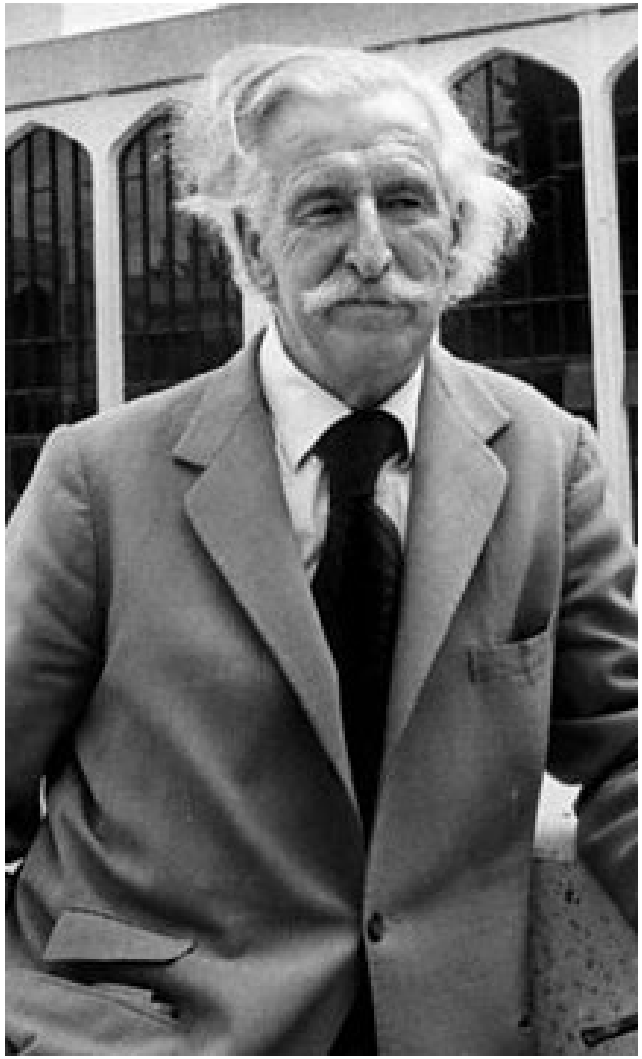
B2.3.5

The Cathedral in the Work of Sir Frederick Gibberd

Sir Frederick Gibberd (1908–1984) was one of the pioneers of modern architecture in Britain. His first major project was to design Pullman Court in 1933; one of the first International Style buildings in England. Associated with MARS, the group at the forefront of gaining a foothold for Modern Movement architecture in the UK, Gibberd's early career was focused on expressing the continental preoccupations of the time.

During the 1940s, however, Gibberd's interest shifted to the aesthetics of English market towns and Georgian streets; his diaries reveal a belief that the Modern Movement had 'done its job', allowing architects to consider the visual, rather than functional qualities of materials, colour and texture. After the Second World War, he masterplanned Harlow New Town and became an expert in town planning. He published widely on the subject and his contribution to the field was encapsulated in his book, *Town Design* (1953). His most important works in Harlow include The Lawn, Britain's first modern-style point block, consisting of nine storeys, arranged in a butterfly design on an area of open ground and a housing estate in Mark Hall.

Liverpool Metropolitan Cathedral was designed towards the end of his long career and encapsulated many of the architectural and planning ideas he had developed and evolved from his early career. Avowedly a modern architect, and not always a popular one, Gibberd has been overdue proper critical assessment and only recently has the first study of his importance emerged. Christine Manley's 2017 book Frederick Gibberd, has portrayed him as a pioneering modern architect who was, at the forefront of the development of a softer, distinctly English form of modern architecture and town planning.



B2.3.6 COVENTRY AND CLIFTON CATHEDRALS

Cathedrals, because of their nature, were few and there are two notable buildings which Liverpool Metropolitan Cathedral sits with in the context of post-war architecture. Coventry Cathedral (Basil Spence 1952–1962) and Clifton Cathedral (Percy Thomas Partnership, 1970–1973).

Coventry Cathedral 1955–1962

Coventry Cathedral was designed by Basil Spence following the devastating bombing raid on the city in November 1940. The only English cathedral to be damaged beyond repair, its rebuilding become the subject of much debate and over time, came to be symbolic, in the wider public consciousness of the post-war building project in the city. There were 219 entries to the architectural competition to replace the old building and entry No. 91, submitted anonymously by Basil Spence, won.

Spence's design kept the ruined cathedral as a memorial and connected it to a vast new cathedral by means of a high concrete canopy. The exterior of the building was radically stark with narrow window slits reaching to the roof, arranged in the sawtooth elevations on either side. The interior was comparable to Perret's 1925 church at Le Raincy. Based on a traditional, Gothic cathedral plan in modern form, much as Perret's church had done, there were both traditional and modern aspects to Spence's design. Much of the Cathedral's modernity was carried by the artwork that was introduced after completion of the main building. Acting less as an architect and more as an 'exhibition designer',[31] Spence drew on his knowledge of the Ateliers d'Art Sacré[32] and indeed, his teaching experience at the Edinburgh College of Art to pull together a range of artists and designers to help him complete his architectural vision. The results remain one of the most unified and complete collections of post-war art and design in the UK. Work by John Hutton, Graham Sutherland, Elisabeth Frink, Jacob Epstein and John Piper adorn the building and carry the symbolic power of a building that was immensely popular with the public, but which received scant recognition from the architectural establishment on completion. Grade I listed, it remains one of the most prominent, well-known and best-loved post-war buildings in the country, symbolic of the rise of the city after the devastation of the Second World War and highly important for its role as a repository of the work of some of the best artists and designers of the period.

Coventry Cathedral interior looking from the High Altar down the nave towards the west front

31 Elain Harwood, Space Hope and Brutalism p439

32 Ateliers d'Art Sacré (Studios of the Sacred Art) was an artistic movement in Paris active in the first half of the twentieth century, created partly to reconcile modernism and the church generally, but also to train individuals to design religious works in both traditional and modernist styles following the devastation of the First World War.

Clifton Cathedral 1969–1973

The Roman Catholic Cathedral Church of SS Peter and Paul in Clifton, Bristol, was commissioned in 1965 and designed by the architects Ronald Weeks, ES Jennett and Antoni Poremba.

Hexagonal on plan and centrally lit from a high, tent-like tower formed of elevated concrete fins, the building is an essay in the sculptural and textural possibilities of reinforced concrete. The interior was designed with an impressive restraint, bordering on austerity and the buildings' only real applied artworks are the Stations of the Cross, designed by William Mitchell, which adorn the walls around the Nave and are also made of concrete.

If this austerity, certainly when compared to Liverpool Metropolitan Cathedral and Coventry Cathedral had a purpose, it was manifest in the way that the Cathedral was the result of very close collaboration with Roman Catholic Church itself. In contrast to both Coventry and Liverpool Cathedrals, where competitions were held, the architects announced their intention early on to work with the future users of the building. They prepared complex diagrams of circulation routes and ceremonies and formulated their drawings with regard to the feedback. The fan-shaped nave was not an architect decision, but was decided by a clergy committee after a range of plan types had been discussed. In those terms, Clifton Cathedral was one of the world's first to fully incorporate the Liturgical guidelines following the Second Vatican Council (see Section B2.4.1).

The interior of Clifton Cathedral, looking towards the sanctuary from the fan-shaped nave

B2.4 VATICAN II

B2.4.1 THE SECOND VATICAN COUNCIL AND THE NEW LITURGY

The Second Vatican Council (1962–1965), fully titled the Second Ecumenical Council of the Vatican and usually known as Vatican II, was a council, held in the Vatican that addressed a number of issues regarding the worldwide relationship between the Catholic Church and the modern world. A number of important changes resulted from the council, including a revived focus on charism, the universal call to holiness and most importantly perhaps, intensified ecumenical efforts towards opening debates and exchanges with other religions, especially Anglicanism. The council had a wide-ranging impact on Catholic life as a series of decrees, called Schemata, were issued over a three-year period from 1962–1965. The Schemata ranged in their focus over some of the large-scale questions facing the Catholic Church in the immediate post-war period and sought to address some long-standing theological issues.[33]

The innovation and emphasis on welcome that came out of the Vatican II in the 1960s was unique to the Catholic Church and was not replicated in the Anglican community. The structures that embody these changes were expressive and highly modern for their time. The council made some changes that had an immediate and sweeping impact on the manner in which Catholic services were conducted. As a result of Vatican II, priests started celebrating Mass in the language of the countries in which they lived, and they faced the congregation, not only to be heard and seen but also to signal to worshippers that they were being included because they were a vital component of the service. One aspect of this was a levelling of the previous hierarchy and a more universal view of the relationship between the priest and the congregation.

B2.4.2 MODERNISM AND THE CATHOLIC CHURCH

Any attempt to explain the full complexity of Catholic church architecture of the period lies beyond the scope of this document. However, a brief overview of the major trends and pointers to where the most valuable pieces of further scholarship lay, is worthwhile to position Liverpool Metropolitan Cathedral in its proper historic context.

That the Catholic church was a specific and experimental force in world architecture in the modern period has been the focus of a several important studies in recent years. Of that scholarship, Robert Proctor's ground-breaking book, *Building the Modern Church* has provided the most complete picture that has yet emerged of the extensive relationship between the Catholic church and the broader developments in architecture in the post-war period. It is noteworthy that this interest has been within a broader appreciation for twentieth century ecclesiastical architecture of all kinds.

Inspired by new thinking in theology around the issuing of the Vatican II Schemata, which led to changing practices in worship, and by a growing acceptance and appreciation for modern art and architecture, architects working for the Catholic church worldwide designed radical new forms in a veritable campaign of new church buildings, often for new urban contexts.

33 A full set of documents from the Second Vatican Council, in a variety of languages, can be found here: http://www.vatican.va/archive/hist_councils/ii_vatican_council/index.htm

B2.4.3 LIVERPOOL METROPOLITAN CATHEDRAL – PERCEPTIONS

The history of the Cathedral, the progressive nature of the architecture and the issues that resulted from its construction and subsequent repair work and the unique nature of the brief and the site, have all contributed to perceptions of the building. The following section is an attempt to understand how perceptions of the building have altered over time and give some indication of how they may change in the future.

B2.4.4 PERCEPTIONS ON COMPLETION

There can be little question that the building was widely discussed upon completion. The architectural press lavished considerable attention on Gibberd's progressive and idiosyncratic design, which solved so many of the issues posed by the complex brief but from the beginning, the building faced measured criticism for a variety of reasons. Arguably the most complete assessment of the building was undertaken by Nicholas Taylor and published in the *Architectural Review*, June 1967. He celebrated aspects of the scheme but found the detail crude and concluded that the interior chapels were a not architecturally successful but praised Gibberd for leaving them the spaces bare to be embellished.

Architectural reaction notwithstanding, the popular engagement with and affection for, the Cathedral was also noticeable and was encapsulated in the affectionate monikers that became attached to the building in discussions of it, most notably Paddy's Wigwam and The Mersey Funnel. The architect Paul Monaghan, writing in the Twentieth Century Society publication *50 Architects 50 Buildings in 2016* celebrated the building as a piece of modernism that had been adopted by the people of Liverpool. '*I have learnt many things from this building, but perhaps the most powerful lesson has been that modern buildings, built with pride and integrity can be really loved by the public.*'

The writer Nicholas Murray, in 2015 recalled a visit to see the new building in 1967, *'I have never forgotten the impression it made…of newness, modernity and light'*[34].

The immediate issues that the building faced in terms of the fabric failures, clearly impacted on the public perception of the building and drew criticism from the architectural press, though it is notable that those views would appear to have dissipated over time. In the run-up to the 50th Anniversary, a wide range of articles has again focused critical attention on the building. The *Liverpool Echo* ran a lead article on 19 January 2017 entitled: 'Liverpool Metropolitan Cathedral at 50: Just 10 reasons why we love this magnificent landmark'.[35] The article listed reasons as diverse as, '*It's a modern architectural wonder*' and '*It's a cathedral with something for everyone*'.

The architectural qualities of the building also, notably, remain high on the list of reasons given by visitors who comment on TripAdvisor and some recent comments are given here as an indication of current perceptions from visitors to the building. The cathedral currently has a 4.5 rating out of 5 on TripAdvisor, and on the following page are comments that reflect both positive and negative perceptions of visitors.

34 Quoted in From Sgt Pepper to the Sublime. In Praise of Liverpool's Metropolitan Catherdal at 50, Guardian, 3 June, 2017.

35 Article to be found here: http://www.liverpoolecho.co.uk/news/liverpool-news/liverpool-metropolitan-cathedral-50-just-12457787

Amazing space

The external mono colour view of the cathedral just does not prepare you for the range of colour inside. Even on a dull day the way that the colours from the stained glass windows played around the walls was amazing. Well worth the visit

18 January 2018

This Cathedral is spectacular I feel so privileged having into [sic] my door step

I love visiting this Cathedral Ita so modern and is designed with the specifications of Vatican 2. There are lovely side altars dedicated to various saints. The Stained glass windows when they catch the sun are dazzling. The Stations of the cross are also special. You can get a guided tour of the Carhedral which is really worth doing as the stories are really fascinating. I liked the rolling stone in the crypt as I like the crypt church and seeing the original model of what the. Cathedral was supposed to be like – I am so glad on so many levels they never built it, instead favouring this current design.

15 January 2018

Great natural lighting.

Thought this had the tower giving views over Liverpool, that is the other one. Great modern architecture and the use of coloured glass gave some great effects, the main attraction is the vault but did not see as there is a charge and did not sound interesting. The restaurant attached served very good and cheap English food.

Beautiful, a place of sanctuary in a busy city

I was in Liverpool for a short stay and my hotel was just a stones throw from this beautiful Cathedral. I have always wanted to visit and I am so glad that I did. The architecture truly is amazing, it is like something that I have never seen or come across before. This beautiful Cathedral can be seen from all across Liverpool. On entering I was truly left breathless by the sheer size, design and layout of this place of worship. The stained glass is beautiful and with the sun shining through really is something special. I visited around the start of December and the Christmas Trees were up within the Cathedral and they were truly stunning. I am a practicing Roman Catholic and it really was lovely to be able to take time to pray, in the peace and sanctuary of this beautiful place. As I went round each time you looked I was really taken by the place, and the stunning stained glass changed as did the light and they colours. I was fortunate to be able to attend evening mass which was then followed by Choral Evening Prayer with the Cathedral Choir and this truly was amazing. I enjoyed my visit so much that I returned again the next day and attended mass at 12:15pm which is held in the crypt chapel. This is also very nice and is completely different to the Cathedral itself. I found everyone that I came into contact with so helpful and the Priest that I spoke with also was very kind and helpful. It is wonderful to be able to come into a place like this, away from the fast pace of busy life, and to have a time of reflection and prayer. There is also lots of information and history about the Cathedral, its construction as well as design which really is very interesting. I really loved this place so much and I hope to return again real soon. No visit to Liverpool, regardless of your faith or none is complete without a visit to the Metropolitan Cathedral of Christ the King.

Disappointed

My friend had requested to visit the crypt while she was visiting me in Liverpool. I called the day before to make sure that it was open, told it was. Arrived and purchased tickets, went in and there was a private function on, meaning literally half the crypt was closed to the public. Why didn't you tell me this when I called or at least when I got the tickets so I had the opportunity to come back another day when we could actually see it all??!! And hey still charge full price when half is closed off.

10 February 2017

Modern Cathedral

Its one of the attractions you have to see in Liverpool but unfortunately I was totally underwhelmed. Modern art and lighting and weird wire statues don't really do it for me, a Cathedral is God's house, leave the modern art stuff to the Tate

26 October 2017

B2.5 CONCLUSION

Seen in the various architectural and historic contexts, both nationally and internationally, Liverpool Metropolitan Cathedral is one of the most singular and impressive architectural achievements of the post-war period in the UK. Reflective of changes brought about by the Liturgical Movement and Vatican II, and of the progressive nature of the Catholic church that led from it, the Cathedral remains a radical piece of architecture defined by the decade in which it was constructed.

In comparison to the earlier Coventry Cathedral and the later Clifton Cathedral, Liverpool Metropolitan Cathedral appears as a midway point between the two, which evidences a liturgical movement in the Catholic Church that reached maturity at Clifton. Liverpool Metropolitan Cathedral's relationship to these other two cathedrals and to the Anglican Cathedral along Hope Street are fundamentally important to place it in its proper context in the UK. Whilst Gibberd's building has strong links with them all, it is better understood by how distinct it is from any of them. Its incorporation of an earlier building, its overall form and its conception as a singular artwork in which Gibberd himself was a major contributor, places the building in an altogether wider context.

Gibberd had, in the 1940s, been considered a radical architect and the completion of Liverpool Metropolitan Cathedral re-ignited that reading of him in the architectural establishment. It is, perhaps in the context of international modernism, that the building is best understood, having clear aesthetic links to other progressive church buildings in the USA and South America. It is a cathedral borne out of the mind of an architect, whose understanding of visual qualities of buildings became a paramount consideration for architects worldwide, after the first wave of modernism that arose in the 1930s. Thus, although Liverpool Metropolitan Cathedral is a uniquely British piece of architecture, it evidences progressive ideas about the visual, spatial and decorative possibilities for modern buildings in the post-war period that are international in origin and expression.

B2.6 THE HERITAGE CONTEXT OF THE LANTERN

This section studies the lantern in more detail, setting it in context by examining the techniques used to construct it, precedents of where similar methods were used elsewhere and where further research opportunities lie. Introductory information can be found here.

The following list summarises other notable buildings in Britain where dalle de verre was used.

Church of Our Lady of Fatima, Harlow, Essex was designed by noted post-war architect Gerald Goalen and built in 1958–1960. The stained glass windows were designed and made using the dalle de verre technique by the Benedictine monk and artist Charles Norris and take up about 60% of the church's wall surfaces. Sir Frederick Gibberd attended the opening Mass (as he was then working on the development of Harlow New Town) and was purportedly greatly influenced by the church when it came to designing Liverpool Metroplitan Cathedral.

The church was closed from 2001 to 2005 due to problems with the stained glass walls. A £500,000 programme of repairs was carried out, part funded by English Heritage and the Heritage Lottery Fund.

Christ Church, Cheylesmore, Coventry dates from 1958 and has dalle de verre panels designed by Pierre Fourmaintreaux.

Coventry Cathedral 1962. Margaret Traherne used the dalle de verre technique for the glass in the Chapel of Unity. Interestingly, John Piper, Patrick Reyntiens and Dame Elisabeth Frink, who would all go on to work on Liverpool Metropolitan Cathedral, all worked on various parts of Coventry Cathedral.

Church of the English Martyrs, Horley, Surrey was built in 1962 (architect JH Alleyn) and has 18 dalle de verre windows designed by Pierre Fourmaintreaux.

Church of Our Lady, Lillington, Royal Leamington Spa, Warwickshire was built in 1963 by Henry Fedeski and has extensive dalle de verre glass by Charles Norris, a major factor in its listing at Grade II.

The Church of the Good Shepherd in Woodthorpe, Nottinghamshire is a Grade II* listed Roman Catholic Church built between 1962 and 1964 (architect Gerard Goalen). The upper walls are filled with Patrick Reyntiens' dalle de verre stained glass in purples, mauves, greens and blues, and the panels become broader and richer in the three arched lights behind the altar.

English Martyrs Catholic Church, Hillmorton, Rugby, Warwickshire was built in 1965 (architects Sandy and Norris). The major artistic feature of the building was the enormous expanse of stained glass by noted Welsh artist Jonah Jones, executed in the dalle de verre technique. However, though the east and north windows remained in sound condition, those on the south and particularly the west failed with several of the glass pieces detaching from their resin matrix, whilst in the worst cases the resin structure itself failed. With the south and west windows unsafe, the decision was taken to remove all of the windows. Unfortunately they were not stored correctly and are now beyond repair or re-use.

Lumen United Reformed Church, Tavistock Place/Regent Square was opened in 1966 and has a dalle de verre window by Pierre Fourmaintraux

Blackburn Cathedral. In 1961, Laurence King was appointed architect to the Cathedral and he introduced the iconic lantern tower or corona placing the Sanctuary directly beneath it in the central crossing. This meant that wherever people are seated, the drama of the liturgy is visible. Artist John Heywood used coloured glass fixed using a similar technique ('applique' glass adhered to backing panels), installed in the late 1960s. It failed and was removed in the late 1990s. Only photographs remain.

Buckfast Abbey, Devon. In 1968 Charles Norris completed the east window in the Blessed Sacrament Chapel.

Sacred Heart Roman Catholic Church, Ilkley West Yorkshire was extended in the 1970s. It boasts a complete glazing scheme, all executed in the dalle de verre style. The scheme at Ilkley includes both windows with concrete and windows with resin matrixes. The earliest windows are those in the apse which utilise concrete, being the work of Pierre Fourmaintraux. The remaining windows in the nave were executed with resin and supplied by John Hardman Studios of Birmingham in the late 1970s.

Clifton Roman Catholic Cathedral, Clifton, Bristol was completed in 1973 (architect Ronald Weeks). The narthex has two large coloured glass windows which run along its length. Designed by Henry Haigh, the windows contain over 8,000 pieces of glass set in resin, which were collected from various locations around Europe. While not depicting any particular scene or Biblical tale, each window is intended to convey an expression of joy to the viewer. Specifically those associated with the natural world ("Jubilation" – left window) and with the presence of God's Spirit ("Pentecost" – right window).)

Many of the examples mentioned are church windows and while several of them are on a grand scale, none are comparable to Liverpool. These were very rare examples of architects 'crowning' their cathedrals with a dalle de verre style glass lantern. The ambition of Gibberd in placing such a feature on top of, and as part of, the structure meant that cutting edge techniques were developed to engineer the lantern and the very highest rank of artists were sought to design the glass. Most examples made use of dalle de verre set within concrete structures, rather than resin as at Liverpool. Deterioration reflects the fact that setting thick glass in epoxy resin was a very new and untried technique in the 1960s.

Church of the English Martyrs, Horley from Wikimedia Commons

Church of Our Lady, Lillington from Wikimedia Commons

East window in the Blessed Sacrament Chapel, Buckfast Abbey from Wikimedia Commons

The Narthex, Clifton Cathedral from Clifton Cathedral Grant Application, September 2014 (© Purcell)

PART C:
SIGNIFICANCE

C1 INTRODUCTION

Liverpool Metropolitan Cathedral is a Grade II* listed building and is 'of more than special interest.'[36] This section will articulate the significance of the Cathedral beyond its national recognition as a listed building, by breaking it down into individual components as defined by the architect Gibberd, but also placing the site within its wider international context. This understanding may be expanded as research continues and the special value of the Cathedral to the people using it is further defined.

C1.1 THE IMPORTANCE OF ASSESSING SIGNIFICANCE

Understanding the significance of a place to inform its future management and change is the foundation of the process of informed conservation management planning: *'Significance lies at the heart of every conservation action…Unless we understand why a place is worthy of conservation, the whole business of conservation makes very little sense.'*[37] Assessing significance also provides an opportunity to enhance said significance within proposed works – for example revealing architectural features or removing intrusive interventions. It also provides compliance with various policies, legislation and guidance.

Significance can be defined as the sum of the cultural heritage values that make a building or place important to this and future generations. The aim of conservation is to sensitively manage change to a place to ensure that its significance is not only protected, but also revealed, reinforced and enhanced at every possible opportunity.

In legislation, significance is defined as the *'special architectural or historic interest'* of a place. Within this special interest, heritage assets also have *key elements* that best reveal this special interest (Planning Practice Guide, para 17)[38]. Harm to these key elements, however indirect or small in scale, can strike at the heart of what makes a place special. For the Cathedral, these key elements have been identified as the '*structural, architectural* and *artistic*' key values.

The assessment of significance is a way of articulating the key values that contribute to the special interest of a heritage asset. The assessment of individual and overall heritage values should be graded using levels defined specially for the site (BS7913: 2013).

C1.2 COMPLIANCE WITH POLICY

This significance assessment criteria has been designed to comply with the *National Planning Policy Framework* (2012) and the associated *Planning Practice Guidance* (2014), British Standard 7913 (2013), UNESCOs World Heritage Site guidance and Historic England's *Conservation Principles* (2008).

Other guidance documents on which current conservation philosophy is grounded have also been consulted, including the Conservation Management Plan (James Semple Kerr, 2001) and Guidelines to the Burra Charter (ICAMOS, 1984).

National planning policy requires the significance of a heritage asset to be described at a level of detail proportionate to its importance (NPPF, para 128). There is a requirement for informed conservation, of which understanding significance is a crucial element. Research and assessment of the heritage values and significance of the historic building should be carried out to ensure that decisions resulting in change are informed by a thorough understanding of them (BS7913:2013).

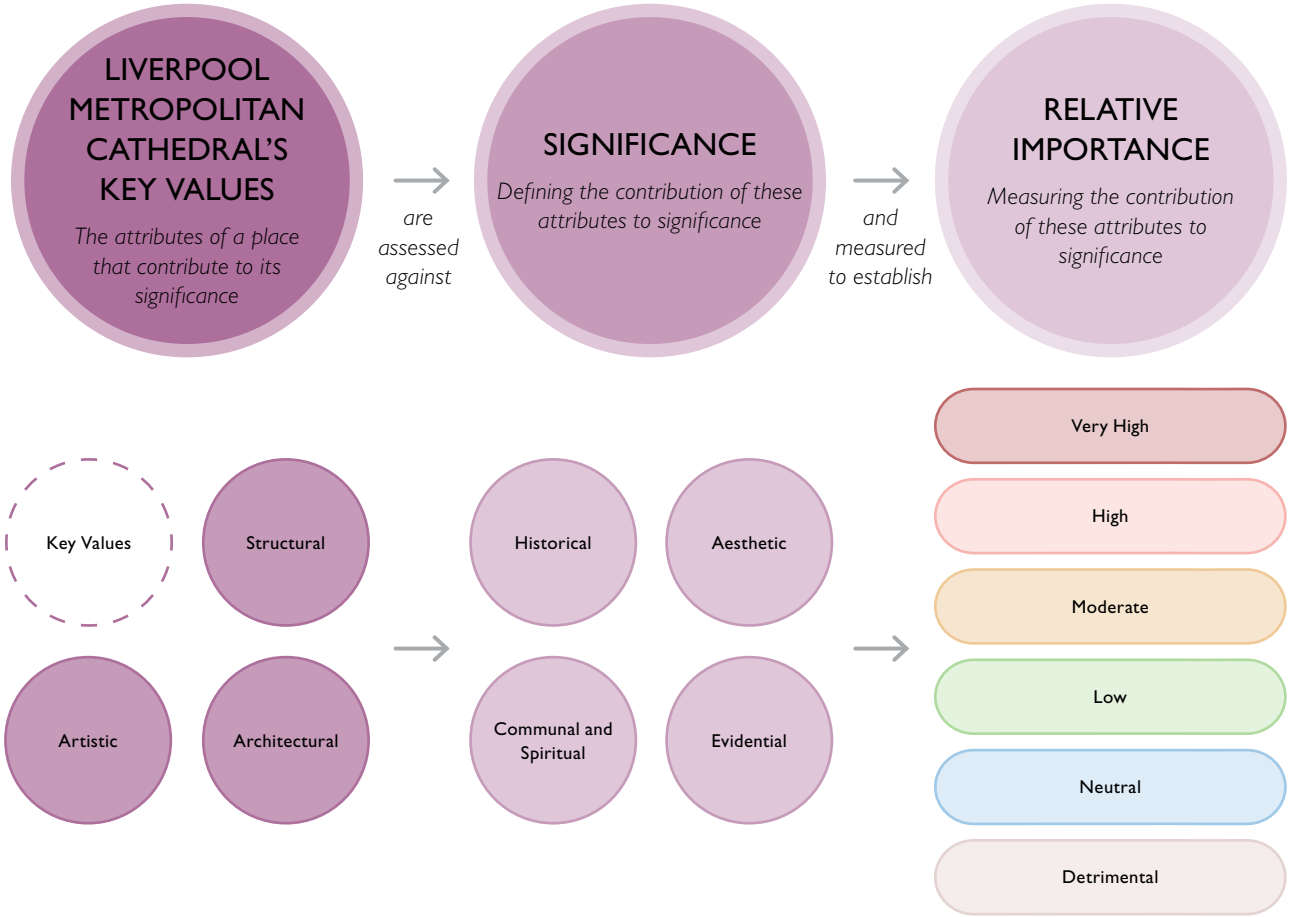
36 https://historicengland.org.uk/listing/what-is-designation/listed-buildings/

37 Clark, K Informed Conservation (London: English Heritage, 2001), p.12

38 Planning Practice Guide: Conserving and Enhancing the Historic Environment, (2014)

C2 PROCESS OF ASSESSMENT

The assessment of significance for the Cathedral has been carried out using the process set out in the following sections. This process can be used to assess the level of contribution a key value makes to significance at both a macro (the whole) and micro (a component) level.



01 IDENTIFYING LIVERPOOL METROPOLITAN CATHEDRAL'S KEY VALUES

Key values are a selection of attributes that contribute to the significance of a place. As part of the process of informed change, it is important to understand how each component (a physical space, room, elevation or fixture) reveals these key values. The key values of significance at the Cathedral have been distilled into three themes.

Structural

The physical structure of the Cathedral, the podium and the lantern and the contribution that those structural elements make to the overarching values of significance. Combined, they form the overarching architectural concept of the cathedral and are a substantial part of its exterior and interior aesthetic. They provide the framework in which the architectural and artistic elements sit.

Architectural

The overall form of the building is an architectural concept and the vast enclosing of the space is the primary, overall concept for the building. Gibberd considered the surrounding chapels to all be ancillary buildings, individual pieces of architecture in their own right that are conjoined to form the outer wall of the Cathedral. The architecture of Liverpool encompasses all the built elements of the structure that lie beyond the structural frame.

Artistic

Gibberd considered the typology of the Cathedral as the highest form of art of which man was capable and considered the building of his cathedral as a complete work of art, with all the component pieces contributing to the artistic quality of the whole. These individual works of art, very often designed by notable designers or artists, are an intrinsic part of the building's fabric.

The methodology chosen to assess significance has been developed in reference to the manner in which Gibberd himself approached the building retrospectively when he wrote his book about the design and construction of it. Having such a document – a biography of the building by the chief designer and architect – is rare in itself for any major piece of architecture and allows for an enhanced understanding of the design intent and construction narrative of the building.

02 DEFINING THE CONTRIBUTION TO SIGNIFICANCE

The following categories are the criteria under which the contribution of the key values to significance should be defined. These criteria are derived from the Planning Act (1990), Historic England's *Conservation Principles* (2008), and the British Standard for Conservation (BS7913:2013, 4.2). The criteria used to define significance are inherently interlinked and therefore may be mentioned across the key values. The interwoven relationship of these criteria serves to highlight the importance of understanding significance on various levels; as individual components, as concepts that are related, and as an overall, encompassing assessment of significance.

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 and Spiritual Value: the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory.

Evidential Value: the potential of a place to yield evidence about past human activity.

03 MEASURING RELATIVE IMPORTANCE

The significance of Liverpool Metropolitan Cathedral is assessed using a scale of significance ratings ranging from Very High through Neutral and to Detrimental:

Very High: a component, space, feature or viewpoint which is important at a national or international level, with outstanding or unique value that is fundamental to revealing the significance of the Cathedral.

High: a component, space, feature or viewpoint which is important at a national level, with high or outstanding value that reveals the significance of the Cathedral.

Medium: a component, space, feature or viewpoint which is important at a regional level, with moderate value that reveals the significance of the Cathedral.

Low: a component, space, feature or viewpoint which is important at a local level, with some value that partly reveals the significance of the Cathedral.

Neutral: a component, space, feature or viewpoint which has little or no value, but does not detract from the appearance significance of the Cathedral.

Detrimental: a component, space, feature or viewpoint which detracts from the significance of the Cathedral. Efforts should be made to remove or enhance these features.

HOW TO USE THIS SECTION

Statement of Significance

The Statement of Significance is a holistic overview of the key values and special interest of the Cathedral and how these are revealed both tangibly and intangibly.

Significance Matrix by Component

This table is primarily designed to provide a detailed understanding of the individual components of the Cathedral. The matrix has been broken down into individual components as each holds value as a separate element, with its own distinct design history. It explains in what way and to what extent each one reveals the key values of the Cathedral (*structural, architectural* and *artistic*), measured against the bespoke criteria (*historical, aesthetic, communal/spiritual* and *evidential*).

The Significance button at the bottom of each page will navigate you to Section C4 where you can further navigate to an individual component. You can also navigate to the Conservation Framework and Action Plan using the buttons along the bottom of each page. This is crucial as each component has a number of specific issues related to it that will be vital in informing future decision-making.

Significance Plans

The significance plans have been layered within the PDF to allow comparisons. Each layer can be turned on or off from the navigation bar on the left-hand side.

C3 STATEMENT OF SIGNIFICANCE

Summary of Significance

- One of only three post-war cathedrals in UK and unique internationally amongst its peers.
- Prime example internationally of the progressive architecture of the Roman Catholic Church in the post-war period.
- A conglomeration of two of the finest architects of their time; Sir Edwin Lutyens and Sir Frederick Gibberd.
- A unique building, expressive of the decade it was constructed and as an integrated repository of post-war art and design, comparable to Coventry Cathedral.
- The structure contains the largest stained glass window in world.
- An architectural landmark within the World Heritage Site buffer zone of Liverpool Maritime City.
- Enormous spiritual value embodied within the tangible building, with religious significance second only to Westminster Cathedral for Roman Catholics in the UK.

Liverpool Metropolitan Cathedral is a highly significant building, not only as the largest Catholic Cathedral in England, seat of the Archbishop of Liverpool and the mother church of the Roman Catholic Archdiocese of Liverpool, but as an important architectural landmark within the city of Liverpool. With two separate parts, each of international importance, Lutyens' Crypt and the Gibberd superstructure, the building is the outstanding British monument to the liturgical updates of the Second Vatican Council. It is furthermore, a repository for some of the finest artwork made for the church in Britain in the late twentieth century.

The Cathedral's significance as the heart of the Roman Catholic community in Liverpool cannot be overstressed. It finally filled the void that had existed for decades as one of Britain's great cities with a large Catholic population, which lacked a cathedral. The eventual realisation of this aspiration is a highly significant piece of British post-war architecture, which was designed by an eminent and influential architect and a number of celebrated artists and designers, who worked together to create the building. A fusion of architectural and artistic endeavour, designed by an eminent and influential architect working with a number of celebrated artists and designers, Liverpool Metropolitan Cathedral is to be considered of high significance overall, as both an important centre of British Catholicism and one of the major British buildings of the late-twentieth century.

C3.1 CONTEXT

C3.1.1 SETTING WITHIN LIVERPOOL

Liverpool Metropolitan Cathedral has been the subject of critical discussion since its construction and this discussion is still ongoing. An impartial historic view of post-war buildings in Britain is still being formed but there are specific aesthetic qualities, relating to its form and scale, in particular, that position it as one of the most visually impressive buildings of the post-war period. It is a bold design, and has become an iconic modern building, differing radically from those that had gone before it as well as the buildings that surround it. There is clarity and logic to the overall design, as carefully balanced composition of geometric forms which, depending on the aspect, can appear abstract. This is a quality consistent with the period in which it was built when artists, applied artists and architects were interested in abstraction as a design feature.

The chapels and ancillary buildings surrounding the Cathedral have been skilfully designed so that they are clearly visible as individual entities up close, yet when viewed at a distance, merge to form a solid wall around the building. Each of these chapels and ancillary buildings are slightly different in form, giving the outer walls of the building a strong sculptural quality. The elevated position of the Cathedral allows key vistas to and from it, the raking concrete ribs evoking flying buttresses with glimpsed views between them to landmarks across the city. The Cathedral has become a landmark in its own right in Liverpool, making an important contribution to the city's iconic skyline and offering a contrast to the Gothic Anglican Cathedral at the other end of Hope Street.

Each of the 16 structural ribs of the tower is extended nearly 60 feet above the roof in the form of a series of pinnacles surmounted by small crosses and spikes. Gibberd had intended this to be both artistic and symbolic, but primarily, he wanted to elevate the overall form of the building in the Liverpool skyline and provide a silhouette that would balance his building with the existing Anglican Cathedral, situated at the other end of Hope Street. Gibberd was also concerned that the overall form of the building would slowly merge into the haze of the Liverpool skyline. The bulk of the lantern and the elegance of the high pinnacles is therefore in contrast and response to the Anglican building and there is a significant architectural and aesthetic relationship between them. Independently and seen together, they remain a highly important part of Liverpool's skyline and visual identity.

C3.1.2 ORIGINAL CONCEPT AND DEVELOPMENT

The Cathedral provides evidence of the innovative building techniques and materials employed by Gibberd and his team of engineers and artists. In the context of post-war architecture and design, which is still being investigated and understood as a well-known and globally recognised example. Pioneering techniques in architectural conception and design, the experimental nature of some of the materials and the scale of the ambition to fuse art and architecture together, mean that the building still has much to tell us about the period. The building also possesses the potential to evidence, through pioneering conservation practices, methods for the care and conservation of other structures made of the similar materials built in the same period.

C3.1.3 ARCHITECTURAL COMPARISONS

The antecedent forms of the building are, unusually perhaps, relatively easy to trace. The relationship between Gibberd's building and other religious buildings worldwide have been discussed in the Contextual Analysis section. Illustratively, the building expresses a relationship to three key pieces of architecture in its overall form, the Hopwood Chapel by Gibberd himself, the bell tower at St John's Abbey Church by Marcel Breuer and most importantly, the Cathedral of Brasilia by Oscar Niemeyer to which the building has a powerful aesthetic relationship as a modern Roman Catholic cathedral. In addition, it has been important to consider the relationship the building has to the wider context of post-war ecclesiastical buildings in the UK.

C3.1.4 RELIGIOUS COMPARISONS

The Cathedral holds an important position within a number of religious contexts. Primarily, those of the twentieth century cathedral, the post-war church in the UK and post-war Roman Catholic architecture. The latter context outlines the importance of the building as a piece of Roman Catholic modernity in an international context. Within all these, Liverpool Metropolitan Cathedral has considerable significance and is expressive of a wide range of values associated with these contexts.

C3.2 COMPONENTS

C3.2.1 THE CATHEDRAL

Liverpool Metropolitan Cathedral is a highly significant building, not only as the second largest Catholic Cathedral in England, seat of the Archbishop of Liverpool and the mother church of the Roman Catholic Archdiocese of Liverpool, but as an important architectural landmark within the city of Liverpool. The Cathedral's design reflects not only the changing tastes and materials of the 1960s but also the changing requirements of the Catholic community in the wake of the Second Vatican Council of 1963.

First and foremost, as a place of worship, the Cathedral's significance as the heart of the Roman Catholic community in Liverpool cannot be overstressed. It finally filled the void that had existed for decades as one of Britain's great cities with a large Catholic population, which lacked a Roman Catholic Cathedral. The eventual realisation of this aspiration is a highly significant piece of British post-war architecture, which was designed by an eminent and influential architect and a number of celebrated artists and designers, who worked together to create the building. Gibberd evolved his design as a 'Gesamtkunstwerk'[39] – a complete work of art and each component part is in its very essence, part of a complete design.

A fusion of structural, architectural and artistic endeavour, designed by an eminent and influential architect working with a number of celebrated artists and designers, Liverpool Metropolitan Cathedral is to be considered of the very highest significance overall, as both an important centre of UK Catholicism and as a unique and globally celebrated piece of modern architecture.

39 Gesamtkunstwerk, literally meaning '*total work of art*', is the notion that all types of art, including painting, music, architecture, literature, etc can be collated into one interrelated subject, project and study. The use of the term in an architectural context signifies the fact that the architect is responsible for the design and/or overseeing of the building's totality: shell, accessories, furnishings, and landscape

C3.2.2 THE CRYPT

Lutyens' Crypt is an impressive fragment, and all that exists of the grandiose design, which would have rivalled St Peter's in Rome in scale. It offers a tangible link to the scheme that was never fully realised and would have been the defining work of one of Britain's greatest architects. The structure was incorporated into the Gibberd scheme, which kept all the surviving fabric and 'capped' the top to form an extended podium. The interiors are impressive in scale and materiality and have considerable importance as an example of the work of one of England's greatest architects of the twentieth century.

C3.2.3 THE LANTERN

Dalle de verre glass can be described as a rare material in UK church design of any denomination. Although there are a number of notable comparative sites, there is nothing approaching the complexity and scale of the lantern at Liverpool Metropolitan Cathedral. The concrete frames that form the lantern are bespoke to the site and were fashioned as component pieces of the large artwork. Some of the materials used in the construction were pioneered for the task of construction, including the epoxy resin, developed by Shell to hold the glass within the frame. The lantern structure is therefore evidential of those developments, particularly the joints between the glass panels, where new technologies were developed that are unique to the building. The lantern is notably the largest stained glass window of any kind anywhere in the world and was designed by two of the most notable artists in the field, John Piper and Patrick Reyntiens.

C3.3 KEY VALUES

C3.3.1 STRUCTURAL VALUE

Gibberd's structure is evidence of the post-war developments in the structural capabilities and possibilities of reinforced concrete, and an expression of a range of new materials and finishes now associated with the post-war period of architecture in the UK. The rib structures support the roof and allow the expanses of stained glass on the inside to relay the experimental nature of post-war construction techniques and the developments that had been made since the interwar period.

The design and engineering solution used by Gibberd was ground breaking for the time, with new techniques and materials being developed for the project. It must be acknowledged that these innovative techniques were not always successful and ongoing remedial conservation issues have become part of the history of the building.

The structure illustrates the strongly held architectural desire in the post-war years for structural materials to express their natural characteristics. As Reyner Banham stated regarding the 'honesty of what he termed the 'New Brutalism', '*it looks like what it looks like it's made of.*'[40] A phrase that went on to help codify the Brutalist movement.

The Cathedral building, like many of the great reinforced concrete structures around the world, illustrates the expansive and creative possibilities of the material to create vast and monolithic buildings without the need for large load-bearing walls. The clarity of this structural expression is evidence of the developments in the material. Gibberd's decision to pour the structural components *in situ* made a structural frame for the cathedral that expressed pioneering techniques, new materials and the desire to create new architectural forms.

There is also significance in the relationship of the structural frame to the design of other post-war cathedrals worldwide, including the antecedents to the design and the influences upon it. There is value in the structural form of the Cathedral as a late twentieth-century development of earlier forms of cathedral buildings. Of particular resonance is the relationship to the structural and stylistic achievements of the Gothic period in Europe in the thirteenth and fourteenth centuries. Perhaps the most significant evidence of this issue internally is the manner in which the tower is supported over the Sanctuary seemingly without the support. This technical achievement bears comparison with the lantern of Ely Cathedral and can be seen as a logical progression of the Gothic system.

The importance of the structural components of the building and the way in which they contribute to the overall composition and function of the building, means that the structure itself is of considerable importance to understanding significance.

40 Reyner Banham, The New Brutalism, Architectural Review, Oct 1966

C3.3.2 ARCHITECTURAL VALUE

The architectural value of the Cathedral is manifest in Gibberd's overall concept for the building and in the individual elements that make up the whole. The overall form was conceived as being tent-like, into which various other architectural forms would be added. Gibberd's design for the Cathedral is representative of a time in the early 1960s when the circular plan for churches and cathedrals became widespread. Although built after the Second Vatican Council decree on the liturgical worship,[41] Gibberd admitted that he had limited knowledge of the movement and viewed his circular plan form as a natural grouping to give a sense of proximity and communal worship. Nonetheless, Liverpool Metropolitan Cathedral has been held up as a turning point that marked for many architects and clergy, the Roman Catholic authority's endorsement of modern church architecture in the UK.

The association with Gibberd is highly significant given his status as one of the most important British Modernist designers of the twentieth century, renowned for his architecture, town planning and landscape design. Liverpool Metropolitan Cathedral is one of Gibberd's best known commissions, his other notable projects included the London headquarters of Coutts & Co, and Heathrow airport terminals.

C3.3.3 ARTISTIC VALUE

The Cathedral is a showcase of the work of many of the finest British artists of the post-war period. John Piper was an artist of international repute and one of the foremost British designers in stained glass. He designed stained glass windows for over a hundred buildings around the world and was particularly renowned for designing windows for Oundle School Chapel between 1954 and 1956 and the new baptistery window for Coventry Cathedral in 1958. Piper had an enduring partnership with Patrick Rentyiens and undoubtedly would not have been as successful without this collaboration. Liverpool Metropolitan Cathedral is an important example of the artistry of Piper and skills of Reyntiens, which were combined to great effect here and at other places such as Oundle and Coventry. The lantern in particular, is a unique concept whereby coloured glass and the dalle de verre technique were incorporated into a tower structure that crowns the building, offering the most amount of light and space above the central Sanctuary.

Inside, the crucifix by Elisabeth Frink is a work by an artist at the peak of her career. She is now, alongside Henry Moore and Barbara Hepworth, to be considered a modern master. Other artists who contributed include the Yorkshire artist Robert Brumby, whose highly personal style is evidenced by the Virgin and Child sculpture in the Cathedral. Work by other notable artists has continued to be added to the building since construction, making the building a repository, not just of post-war art but also art from the intervening decades up until now.

41 Vatican II saw a considerable change in church and cathedral design to allow the full and active participation of the congregation with the liturgy.

C4 SIGNIFICANCE MATRIX: INDIVIDUAL COMPONENTS

COMPONENT PLAN

01 Lutyens' Crypt, Exterior
Lutyens' Crypt, Interior
02 Gibberd podium
03 Bell tower
04 Entrances
05 Nave
06 Choir
07 Sanctuary
08 Chapels and entrances, exterior
Chapels and entrances, interior
09 Organ
10 External staircases
11 Gibberd Undercroft
12 External (High) Altar
13 Ribs
14 Roof
15 Lantern
16 Crown

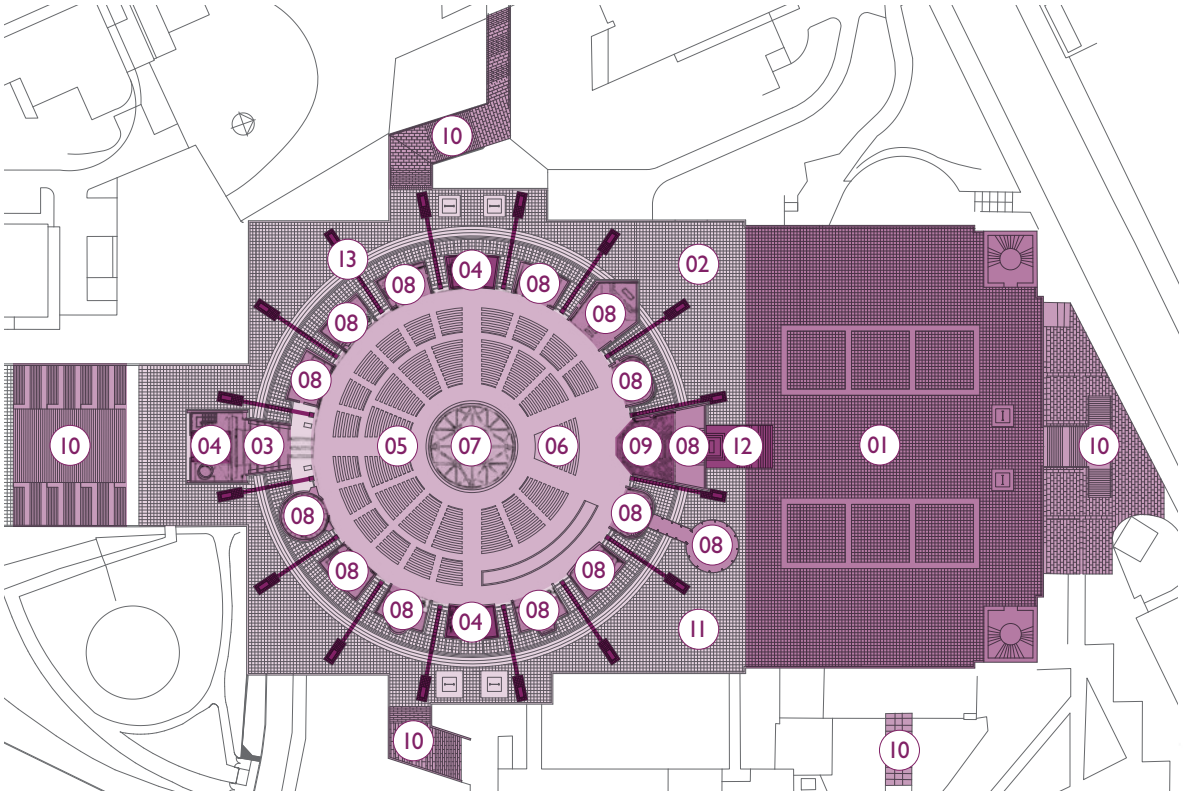
The following components are not marked on the plan. Click to navigate to the component's significance.

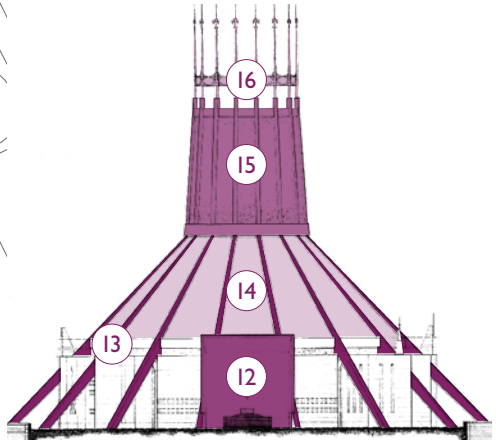
Pieces of artwork

Furniture

Building services

Please click the component name or number to navigate directly to the significance for each element.





COMPONENT: LUTYENS' CRYPT, EXTERIOR

SUMMARY OF SIGNIFICANCE

The exterior of Lutyens' Crypt is a fine piece of Classical architecture in its own right that exhibits Lutyens' individual style and flair. The building survives as a fragment of what would have been a truly magnificent building and therefore is indicative of Lutyens' vision for his Liverpool Cathedral. In the areas where the crypt adjoins the Gibberd podium, there is the fused architecture of two highly individual and important architectural designers and thinkers of the twentieth century.

Overall Significance: Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: MODERATE	
The exterior structure of Lutyens' Crypt is illustrative of the construction methods and building techniques of the 1920s. This is particularly noticeable at the north-western corner, where the structure of the crypt is more visible.	**Historical:** Moderate
Lutyens' Crypt has the potential to reveal a substantial amount of understanding about the structure of the planned cathedral and its relationship to the Gibberd building. This is particularly true where the structure abuts the Gibberd building.	**Evidential:** High
Very little of the structure of Lutyens' Crypt is visible from the exterior. The primary elevation being on the northern side to Brownlow Hill and at the north-western corner where the amalgamation of the Lutyens' design and the Gibberd podium design is appreciable. Where they meet, though the aesthetic quality is unique, it is unfinished and untidy structurally.	**Aesthetic:** Moderate

ARCHITECTURAL VALUE: HIGH	
Fundamentally, the architecture of the crypt illustrates the monumental cathedral that was planned by Lutyens. The fragmentary nature of the building as an unfinished portion of a far larger structure, which would have been Lutyens' most impressive building, evidences the ambition of the city and the architect to raise a Catholic Cathedral for Liverpool. The exterior, visible in footprint, is particularly illustrative of the scale of the unfinished building.	**Historical:** Very High
For its association with one of the most celebrated British architects of the twentieth century, Sir Edwin Lutyens.	**Associative:** High
The architectural career of Lutyens has been well-researched and studied but the crypt remains incomplete as he imagined it. It therefore represents a unique, unfinished project in his oeuvre.	**Evidential:** High
On the visible elevations, the crypt has a powerful aesthetic that is designed in Lutyens' idiosyncratic and pioneering form of abstracted classicism. On the Brownlow Hill elevation, the building now appears as a fusion of Lutyens' and Gibberd's work, with the pyramidal caps to the staircases, the T-shaped access stair and the ancillary stairs as additions at the time of the Gibberd building. This gives the exterior a unique appearance as a fusion of the 1920s classicism and post-war architectural response and addition.	**Aesthetic:** Very High
The aesthetic qualities of the original Lutyens/Gibberd crypt has been detrimentally impacted by the number of additions in the surrounding townscape, particularly to Brownlow Hill where street furniture, a bus stop and to the eastern side, a large new structure, have obscured views of the building and negatively impacted its legibility as part of the overall appearance of the Cathedral. To the north-western corner, a number of large, modern street lights have affected the legibility of the elevation and rise above the podium roofline when seen from Brownlow Hill. The repairs to the external T-shaped stairs to Brownlow Hill have also impacted on their aesthetic qualities, with obstruction of the open risers as planned and executed by Gibberd.	**Detrimental**
As part of the unfinished Lutyens building, the crypt exterior has an important role in the Cathedral's architectural history and development and stands as a highly visible reminder of the two-phases of construction. This element is one of the most widely-known and significant pieces of the buildings' history and is part of the collective memory of all those who live in the city and know the building, and all those who visit to find out about it and experience it. The entrances to the crypt itself and the T-shaped access stair from Brownlow Hill to the podium are an important wayfinder in the cityscape.	**Communal and Spiritual:** High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

C4: SIGNIFICANCE MATRIX: INDIVIDUAL COMPONENTS

ARTISTIC VALUE: HIGH	
The artistry of the exterior of the crypt is largely confined to the northern and north-western elevations, where the monolithic granite cladding and high-quality decorative finishes are visible. These elevations illustrate Lutyens' artistic vision for the building and impart a sense of what the overall artistic vision of the completed building may have been.	**Historical:** High
Lutyens completed section remains as a part of a bold, artistic vision that has the potential to continue to impart various imagined readings of what the finished Cathedral may have looked like and how it might have been experienced.	**Historical:** High

KEY TO SIGNIFICANCE LEVELS

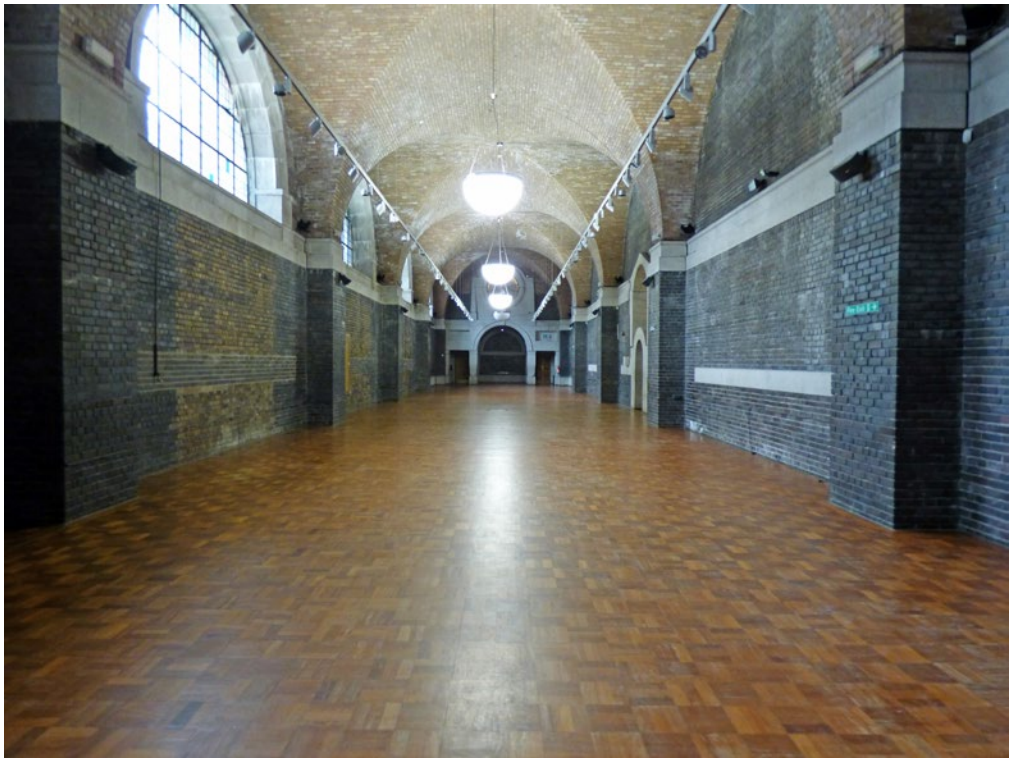
Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: LUTYENS' CRYPT, INTERIOR

SUMMARY OF SIGNIFICANCE

The interior of Lutyens' Crypt illustrates the grandeur of the unfinished Lutyens Cathedral and is an impressive architectural and aesthetic achievement in its own right. Key interior spaces would include the Rolling Stone Chapel (formerly Chapel of Relics), complete with the rolling door of stone but there is great importance in the structure's unique plan form, which illustrates Lutyens' innovative separation of functional and ceremonial space. The interiors continue to play a vital role in the religious and civic life of the city, both separately and as part of the Cathedral.

Overall Significance: Very High



KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: HIGH

The structure of the crypt is illustrative of the innovation and developments in the first part of the twentieth century for vaulting large areas in brick. The overall structure of the vault and the scale of the structural achievement also directly illustrates the vision of Lutyens as a designer.	**Historical:** Very High
There is little more the crypt can reveal about its structure that is not already fully understood due to the use of traditional building techniques.	**Evidential:** Low
The structure of the crypt is expressive and monolithic, but the detail is also finessed. It is a natural progression from the work at Castle Drogo and other later Lutyens' buildings such as the Viceroys complex in New Delhi. The final construction is not necessarily high-quality in some places, due to the incomplete nature of the building.	**Aesthetic:** Moderate
The function of the crypt is manifest in its structural make-up and has immense spiritual value as a series of monumental vaulted spaces that were designed to honour and invoke the glory of God and be used for worship and associated religious purposes. The internal structure of the building has a lasting impact on all who visit and the scale and mass of the structural fabric, which is visible throughout the building, is very much part of the experience.	**Communal and Spiritual:** Very High

ARCHITECTURAL VALUE: VERY HIGH

The crypt survives as an illustration of Lutyens' vision for a large Catholic cathedral for Liverpool. The scale of the survival, although a small part of the original scheme, survives to illustrate the enormity of the planned building and gives an impression of how the rest of the interior spaces would have appeared. In its materiality and design, the existing crypt is illustrative of the construction materials and techniques of the 1920s and 1930s.	**Historical:** High
For associations with the architect Sir Edwin Lutyens.	**Associative:** Very High
The crypt is well understood as an architectural design and has been well-documented.	**Evidential:** Low
The interior spaces have a range of powerful aesthetic qualities; the vaulted arches of brick and the contrasting stone dressings, particularly around the doorways and in important ceremonial areas like the Bishop's chamber, form a plain but undeniably elegant suite of spaces. Illustrative of Lutyens' late career, preoccupations with the abstraction of Classical architecture, the interiors of the crypt rank as some of his most impressive and are closely connected to his work at Thiepval and India.	**Aesthetic:** Very High
As a space that contains two chapels, the burial chambers of three former bishops and a range of community and event spaces, the crypt has had a long and important place in the spiritual and communal life of Liverpool. This has been further amplified by the inclusion of the Treasury and the permanent displays of the buildings' history, where watercolours of Lutyens' final designs for his Cathedral are also on show. Designed as part of a building that was never finished, the crypt is also valuable as a means of collectively and individually imagining what Lutyens' completed building would have looked like and in a more minor way, what it would have been like to experience standing inside it. The spaces are public and so the crypt is also communally important as a venue for live music, art and functions within the cultural life of the city.	**Communal and Spiritual:** Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

C4: SIGNIFICANCE MATRIX: INDIVIDUAL COMPONENTS

ARTISTIC VALUE: HIGH	
Although not designed in the same manner as the later Cathedral as a complete piece of art, there are glimpses of Lutyens' artistic vision for the whole of the Cathedral contained in the survival of the crypt interior. This is best illustrated in the rolling stone vault, where Lutyens' vision for abstracted classicism and evocations of his 'elemental mode' are most visibly evidenced.	**Historical:** High
The interior artwork in the crypt, including the interior decoration of the chapel, will continue to assist in the imagining of the completed building and there is the potential for future scholars of Lutyens to continue to re-interpret his 'elemental mode' of Classical design and to position it in architectural and art history.	**Evidential:** Moderate
As the crypt itself is part of a larger, though uncompleted, work of art it has a spiritual and communal value as such. It is also a repository for a number of important works of art that have spiritual and communal significance, not least those artefacts held in the treasury and in the permanent exhibition spaces. The artefacts are part of the spiritual and communal life of the building and the city and are related to the significance of the Catholic church internationally.	**Communal and Spiritual:** Very High

KEY TO SIGNIFICANCE LEVELS

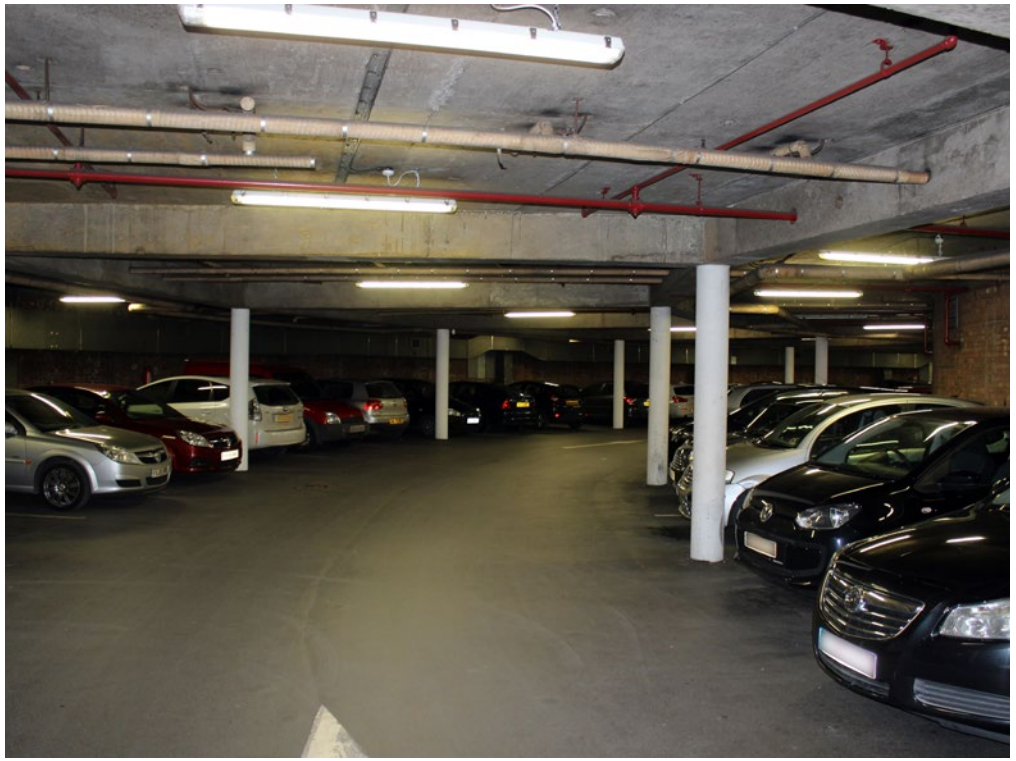
Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: GIBBERD UNDERCROFT

SUMMARY OF SIGNIFICANCE

This part of the Cathedral is largely functional and houses the foundations of the Cathedral above, as well as a number of storage rooms that lie underneath the nave in the podium. These interior spaces, which include the car park, are plain and utilitarian, and function as they were designed. In the hierarchy of spaces in the building, those areas that make up the undercroft are of lesser importance but have a range of vital functions that support the more important spaces above. The sacristies and other ancillary spaces on the eastern wing of the building have a range of good quality fitted furniture that is original and which is in continued use.

Overall Significance: Moderate



KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: MODERATE

The internal structure of the Gibberd undercroft, which is a self-supporting structure, independent of the Cathedral above, illustrates the use of new building materials and components from the post-war period in British architecture but also alongside traditional materials such as brick.	**Historical:** Moderate
The rudimentary nature of the structure means there is little that it could yield regarding future conservation or repair efforts.	**Evidential:** Low
The structure is simple in form but does have some aesthetic character in its reflection of the spaces above. This aspect is most noticeable in the central section beneath the nave, where the concentric ring of circular brick rooms echoes the overall form of the building above.	**Aesthetic:** Moderate

ARCHITECTURAL VALUE: HIGH

The interior of the Gibberd undercroft illustrates some of the architectural preoccupations and propositions of the post-war period in British architecture and the construction techniques associated with them. The manner in which the plan form and relationship between it and the surrounding townscape operates, is illustrative of the desire in the post-war period to find new ways to segregate traffic and pedestrian activity through architectural design.	**Historical:** Moderate
For its relationship to the architect Sir Frederick Gibberd and its association to the work of Sir Edwin Lutyens.	**Associative:** High
The materiality of the undercroft areas, particularly in the ancillary music rooms and vestry areas could, in future, evidence ways to conserve post-war interior built fabric.	**Evidential:** Low
As an ancillary space to the Cathedral above, the majority of the Gibberd undercroft is rudimentary in architectural character and is utilitarian in appearance. The notable exceptions are the impressive suite of rooms that form the western portion of the building. Housed here are the music rooms and the vestry which are aesthetically distinct from the rest of the undercroft and are finished in a range of materials and finishes consistent with their religious significance and their physical relationship as spaces for the preparation of services. These spaces are linked to the nave by the elegant curving ramp that leads directly to the Sanctuary.	**Aesthetic:** High
Whilst the central spaces beneath the Gibberd building hold value for those who use them for Cathedral business and storage, many of these spaces are not publicly accessible. Of considerable spiritual value are the vestry, choir rooms and music rooms to the eastern side of the undercroft (not included within the scope of this report), but are also not public spaces and do not hold a wider communal value. The car park is well used and is part of the religious and cultural life of the city as a place to link visitors to the building – this is particularly true for those visitors who benefit from easily accessible routes into the building.	**Communal and Spiritual:** High

ARTISTIC VALUE: LOW

Although part of the overall concept of the building, the undercroft contributes little to the illustrative value of the buildings artistic qualities. Of note is the floor design to the lower level of the porch, which forms part of the undercroft interior. This floor, designed in ceramic tiles in a geometric pattern, is redolent of the preoccupation of applied art in the post-war period.	**Historical:** Low

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: GIBBERD PODIUM

SUMMARY OF SIGNIFICANCE

The Gibberd podium constitutes the raised base on which the Cathedral sits and as such is an important part of the architectural concept for the building. Physically the only part of Gibberd's building that is connected to Lutyens' Crypt, it is a highly practical piece of the design that illustrates Gibberd's skill as a planner – something he was well known for. Incorporating a range of different functions including car parking, staff offices, storage facilities and an entrance into the Cathedral, the podium is a multi-purpose construct of immense importance to the functioning of the building. Its exterior is a significant contributor to the Cathedral's overall architectural and aesthetic character and the staircases make a contribution towards this. It also forms part of the civic realm in this part of the city, being a linkway from Mount Pleasant to Brownlow Hill.

Overall Significance: Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

C4: SIGNIFICANCE MATRIX: INDIVIDUAL COMPONENTS

STRUCTURAL VALUE: HIGH	
The podium is a separate load-bearing structure in its own right and illustrates common structural design of the post-war period, being supported by internal concrete columns and load-bearing brick walls on the inside.	**Historical:** Moderate
The simple nature of the podium structure and its limited materiality mean that the podium structure is unlikely to yield any substantial evidence of how to conserve similar buildings. Its previous repairs and substantial renewals reduces evidential value.	**Evidential:** Low
The podium holds aesthetic value as the primary structural component that raises the Cathedral up beyond the eye level of the surrounding streetscape and elevates the Gibberd building in a manner that positions it against the sky from all angles.	**Aesthetic:** High
As the structural element that raises the Cathedral up above the surrounding cityscape.	**Communal and Spiritual:** High

ARCHITECTURAL VALUE: VERY HIGH	
The architectural design of the podium illustrates some of the more rudimentary architectural materiality of the post-war period. It illustrates in the developments in building materials following the Second World War, particularly in the pre-cast panelling on the outside. It has illustrative importance for the manner in which it relates to the crypt. In particular, it illustrates the evolution of architectural design from the interwar period to the post-war period in the north-western section where both sections of the crypt can be viewed alongside each other. Gibberd intended the structure of the podium to be seen in contrast to the structural form of the Cathedral and its architecture illustrates this two-volume plan. This was a common pre-occupation of post-war architecture, where segregation between car and pedestrian was important for structural arrangements internally.	**Historical:** High
For its association with the architect Sir Frederick Gibberd, his response to the architecture of Sir Edwin Lutyens and his expertise as a planner.	**Associative:** High
The architectural development and completion of the podium is well understood. However, there is the potential for the building to yield more information about the relationship between it and Lutyens' Crypt. There is some potential for the podium to yield information about the preservation of this kind of architecture, particularly in the repair of the concrete of the exterior façades and the lost 'crazy' paving.	**Evidential:** Moderate
The rectangular plan form of the podium and the manner in which it forms an extension of Lutyens' Crypt is significant and provides a 'plinth' for the Cathedral itself to be appreciated and viewed. Designed as an extension of the original Lutyens' Crypt, the podium is expressive of the axial relationship Gibberd formed from the capping of the earlier building. The dark, austere, pre-fabricated panels to the east and west of the podium are in direct contrast with the Portland stone of the exteriors of the chapels and entrances and the lightness of the ribs. The podium contributes to the overall sense of the grounded nature and solidity of the base, and the soaring nature of the overall form of the Gibberd building on these elevations.	**Aesthetic:** High
The stark aesthetic qualities of the podium structure have been impacted by later additions and changes in the legibility of the structure from the surrounding streetscape. Particularly the building of the new café and cathedral shop, and the associated landscaping above and to the rear of the building. The podium paving has been altered since construction and repaved in a linear arrangement. This is at odds with the original design which featured 'crazy' paving across the surface and larger flagstones arranged around the building. This has resulted in the loss of the original aesthetic concept and the visual relationship between the pattern of the lantern glass and the capping of the podium.	**Detrimental**

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

The podium holds significance as part of the architectural language of the Cathedral, as a building whose vertical emphasis is related to its function and spiritual mission. Its development as an extension of the original Lutyens' building although out of living memory for the dwellers of Liverpool, is part of the lore of the building and at the northern end of the podium, where Gibberd's and Lutyens' work is seen together, the collective memory of the building's developmental history is evoked. Many in the city will still remember the relationship between the two buildings as the Gibberd building was constructed and the podium, in its entirety, is the most visible reminder of those events, which have had an impact on the public life of the city.	**Communal and Spiritual:** High

ARTISTIC VALUE: HIGH

The podium has artistic value as part of the overall structural form of the building conceived by Gibberd and illustrates his artistic vision in overcoming the problems of the original brief to link with Lutyens' Crypt. The structure of the podium raises the Cathedral above the surrounding townscape, a key element of Gibberd's artist conception for the building.	**Historical:** High
The podium is predominantly a structural and architectural component, though some value can be attached to the contribution it makes to the overall concept of the building as a work of art for the function of worship.	**Communal and Spiritual:** Moderate

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: RIBS

SUMMARY OF SIGNIFICANCE

The ribs are highly visible structural components of the Cathedral that are important features of its design and aesthetic. There are 16 of them, all visible both inside and outside the building. They not only support the roof cone and the lantern, but define the location of each individual chapel, which are placed between them. In their individual form, they are structures of substantial architectural and artistic significance, demonstrating the structural capabilities of reinforced concrete.

Overall Significance: Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: VERY HIGH	
The rib structures support the roof and allow the expanses of stained glass inside to relay the experimental nature of post-war construction techniques and the developments that had been made from the interwar period.	**Historical:** Very High
The ribs have the potential to evidence the structural capabilities of this kind of concrete superstructure and help develop future techniques associated with the care and conservation of similar structural components.	**Evidential:** Moderate

ARCHITECTURAL VALUE: VERY HIGH	
The Cathedral, like many of the great reinforced-concrete structures around the world, illustrates the expansive and creative possibilities of the material to create vast and monolithic buildings without the need for large load-bearing walls. The clarity of this structural expression illustrates the historic development of reinforced concrete to be poured *in situ* to create new and innovative ways of supporting buildings. The 16 separate ribs that form the load-bearing, superstructure of the Cathedral are historically without precedent in the UK.	**Historical:** High
The ribs have important associations with the architect Sir Frederick Gibberd and the structural engineer, Ove Arup.	**Associative:** High
The contribution of the ribs to the overall form and appearance of Gibberd's final design is fundamental. As the primary supporting and load-bearing mechanism, they dominate the appearance of the building from ground level, defining its architectural character in short-distance views. They are most appreciable as aesthetic pieces of design when close to the building, when their scale and relationship to the other parts of the exterior fabric are most obvious.	**Aesthetic:** Very High
Despite their high value, the ribs have been detrimentally impacted by the later GRP covering, which has obscured the original tesserae finish and given them a thicker, duller, overall appearance.	**Detrimental**
The ribs are expressive of the structural frame of the building, which is recognisable for all those who have worshipped in the building. People instantly recognise it, and connect it with the City of Liverpool and the mission of the Catholic Church in the city. The ribs are symbolic of the architectonic relationship between the Gothic cathedrals of the medieval period and Gibberd's concept for a new architectural form for worship, which relied on the 16 ribs for support. The ribs are visible expressions of the spiritual value of the circular worship space, and are part of how the building reflects the changing liturgical needs of the Catholic Church in the post-war period.	**Communal and Spiritual:** Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

C4: SIGNIFICANCE MATRIX: INDIVIDUAL COMPONENTS

ARTISTIC VALUE: VERY HIGH	
The original covering of the ribs, collectively, represents a significant decorative finish on the exterior of the building. The tiled covering to the ribs was perceived to have failed early in the life of the building and has been clad in GRP to protect it, pending further developments in conservation effort to preserve the original finish and restore it. Any development of these efforts could have substantial educative benefits in terms of the wider understanding about the materials involved in the finish and lead to new ways to repair, conserve and treat these kinds of materials on other buildings of the period worldwide.	**Evidential:** High
Gibberd conceived the building as a complete artwork of which the ribs and associated bracing and ring beams formed the skeletal frame that allowed the free planning of the interior. The mega-structure therefore, is the key contributor to the overall aesthetic of the architecture. The distinctive nature of the building's aesthetic form, which is unique in UK architecture and has few parallels worldwide, is due to the artistic vision manifest in the ribs themselves.	**Aesthetic:** High
The ribs were originally finished in an off-white Swedish mosaic or tesserae, which completely covered the ribs and unified the appearance of the ribs with the white Portland stone of the chapels. This was a specific architectural decision made by Gibberd that whilst not wholly artistic in nature, resulted in a unified aesthetic. This mosaic was covered over by the rib-cladding and is therefore no longer visible as part of the aesthetic of the building.	**Detrimental**
As part of the overall artistic vision as the foundation of the crown, which carries spiritual value for the Catholic faith and relates directly to the dedication of the Cathedral of Christ as King.	**Communal and Spiritual:** High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: ROOF

SUMMARY OF SIGNIFICANCE

The roof was conceived by Gibberd as an integral part of the main structure of the building. Originally covered in aluminium but now coated in stainless steel. The roof panels occupy the spaces between the ribs as they rise to the tower and are an important visual component of the building, particularly in long views.

Overall Significance: High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: MODERATE

The interior structure of the roof cone is comprised of a series of prefabricated concrete purlins which run between the ribs. These support the panels of insulation and the dark roof finish of the interior. Combined, these elements illustrate the variety of new materials that were employed in the construction of the roof.	**Historical:** High
The exterior of the roof is illustrative of Gibberd's design of the circular cone over the nave, the structure of which is an important component in the overall frame of the building. The materiality of the cone is not original as the aluminium roof covering has been replaced with stainless steel, altering its fabric and appearance.	**Detrimental**
The structure of the roof covering is a modern alteration and its components, manufacture and construction have little potential as further evidence.	**Evidential:** Moderate
The purlins and pre-fabricated panels that form the roof have aesthetic merit in their honest display of materials and finish. Internally, they are most significant as a dark band that separates the blue and red glass of the chapels and entrance porches, and the range of apertures in the chapels, from the light of the lantern above. Gibberd's intent was to accentuate the colours of the nave, chapels and the lantern. It also serves to highlight the contrasting colour of the baldacchino.	**Aesthetic:** Very High
As part of the building that defines the overall shape and character of the cathedral as a place of worship and as a recognisable piece of the overall profile on the city skyline. It stands as a key part of the collective memory of the building's relationships to the city.	**Communal and Spiritual:** High

ARCHITECTURAL VALUE: HIGH

The roof is one of the most distinctive architectural components of the building. The sloping form that rises from the nave walls to the base of the lantern contributes strongly to the architectural character of the building and is illustrative of Gibberd's inventiveness in developing an entirely new form for a cathedral building. Internally, the dark tones of the roof structure illustrate Gibberd's original intent for a marked contrast between the lightness of the nave walls and chapels and the colours of the lantern.	**Historical:** Very High
The covering of the roof cone is not original, and the addition of the stainless-steel covering has significantly altered the appearance of the roof from the outside, making the cone far brighter in the overall appearance of the building. Gibberd had envisaged the aluminium roof weathering and having a patina of grey. It now appears more silver in colour.	**Detrimental**
For association with the architect Sir Frederick Gibberd	**Associative:** High
The replacement of the original roof has impacted on the potential of this part of the Cathedral to inform in the future.	**Evidential:** Low

ARTISTIC VALUE: VERY HIGH

The roof cone is an important component of the artistic concept of the building and is illustrative of the new architectural and artistic forms that developed in the post-war period, and which foreshadowed later developments in overall building form. The cone remains a rare proposition in and is allied through its form to some of the wider preoccupations for new, geometric forms in art and architecture of the post-war period. Internally, although the roof does not appear to be an artistic proposition in its own right, it is wholly illustrative of Gibberd's desire to unify the Sanctuary and the nave. This was achieved by using the dark coloured panels between the ribs and the purlins of the roof structure, illustrating his artistic vision for the overall space.	**Historical:** Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: LANTERN

SUMMARY OF SIGNIFICANCE

The lantern, which forms the majority of the tower at the top of the building, is constructed of a matrix of concrete, glass and resin. Important as a structural, artistic and architectural component of the building, it remains the largest stained glass window in the world. Designed by notable artists in collaboration with consulting engineers, the architect and numerous specialist technicians, the structure is a unique piece of work in many respects. The overall artistic concept has high artistic and spiritual significance and it is the central focus of the interior of the cathedral, bringing coloured light directly to the Sanctuary.

Overall Significance: Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: VERY HIGH	
The concrete frames that form the lantern are bespoke to the site and some of the materials used in the construction were pioneered for the task, including the epoxy resin, developed by Shell to hold the glass within the frame. The lantern structure is therefore illustrative of those developments, particularly the joints between the glass panels, where new technologies were developed that are unique to the building.	**Historical:** Very High
The materiality of the lantern structure had a number of issues from the start and these have been exacerbated by a number of later, incremental repairs and alterations. However, the initial failures in the matrix must be acknowledged as inherent design flaws which have led to increased water ingress into the building.	**Detrimental**
The lantern's design history, both as a separate piece of artwork and as a component of the building, has been well documented and understood. However, the manner in which the lantern has been repaired in the past and how appropriate or effective those repairs have been has yet to be fully understood and any investigative work on the structure has the capacity to assist in the future conservation of this structure and others like it, particularly dalle de verre matrices in other buildings worldwide.	**Evidential:** High
The structural aesthetic of the lantern is manifest chiefly in the legibility of its relationship to the main structural frame of the building itself. The honest use of material finishes, and the structural frame showcases the upright ribs, concrete and crown above. The matrix of the glass, which is framed by a series of abstract structural members inside each of the frames, is a highly visual element of the structure and defines its visual character, particularly in medium and near views.	**Aesthetic:** Very High
The concrete frames have been obscured by the later addition of aluminium strips that now run between the upright ribs. The condition of the structure of the lantern, the concrete frame and the matrix that forms the structural component of the dalle-de-verre is also a detrimental factor.	**Detrimental**
As the structural frame that supports the dalle-de-verre glass of the lantern, the concrete and fibre matrix has little intrinsic spiritual value. However, there is communal significance attached to the wider knowledge of the structure as pioneering and radical and indeed, its technological and structural prowess is linked to its position as the '*largest stained glass window in the world*'. Overall, as a structural component of the Cathedral, it also features heavily in many representations of the buildings, including the logo of the Cathedral and in other promotional material.	**Communal and Spiritual:** Very High

ARCHITECTURAL VALUE: VERY HIGH	
The lantern, as part of the architectural frame of the building, illustrates the pioneering developments in the structural capabilities of reinforced concrete and glass as components of large-scale buildings.	**Historical:** High
For its position as a large-scale artwork produced by the foremost stained glass design partnership of the post-war period in the UK, John Piper and Patrick Reyntiens. For its important position in the overall concept of the building designed by Sir Frederick Gibberd.	**Associative:** High
Along with the crown, the lantern forms the overall silhouette of the building on the Liverpool skyline and contributes strongly to the aesthetic qualities, not just of the building, but also the surrounding cityscape – being a dominant and powerful component of the city's skyline. The relationship between the aesthetic profile of the Anglican Cathedral and Gibberd's building is significant. The structures are hugely different but are complimentary in the way they define the Liverpool skyline from the west. The lantern forms the central section of the roof, between the crown and the roof of the nave. It appears from a distance as a dark band between the two and is the most visible part of the building.	**Aesthetic:** Very High
The lantern is of paramount importance in the spiritual life of the Cathedral, being a focus for the light entering the Sanctuary itself and the central symbol of the Holy Trinity on the inside of the building.	**Communal and Spiritual:** Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

ARTISTIC VALUE: VERY HIGH

As the largest artistic component of the Cathedral, the lantern is illustrative of the importance of art to the building and to spiritual value, by shining light directly onto the Sanctuary. It is illustrative of the value placed on artwork within the context of post-war place of worship design. The abstraction of the dalle-de-verre glass itself illustrates the broader movements in post-war art and design, particularly as relates to movements away from figurative design to a more abstracted approach in art and applied art. The boldness of the colour scheme for the glass and the careful melding of colours is illustrative of the experiential impetus for large-scale artworks of the period.

Historical: Very High

The lantern has already been the focus of a number of repair attempts that have sought to remedy a variety of structural, environmental and natural degradation issues. Whilst the lantern is bespoke as an artwork and the conservation issues that it faces are equally so, any conservation activity associated with it has the potential to uncover new methods for the conservation of similar structures. Being the largest piece of art of its kind and being part of a larger group of artworks from the period that are grouped together under the heading of dalle-de-verre, the lantern can be regarded as an internationally important artwork. Any conservation efforts to conserve or repair its fabric, therefore, could have potential importance to the care of other like structures worldwide.

Evidential: High

The aesthetic qualities of the lantern are appreciable from both the inside and the outside of the building, though it is from the inside, primarily that the unique qualities of the artwork are most appreciable. The overwhelming aesthetic quality relates to the scale and the powerful contrast the lantern has with the dark colours of the interior of the roof cone. Seen from most parts of the nave, the lantern appears obliquely and from all vantage points, the colours that are visible are different, meaning that the tone of the artwork and the relationship it has, visually to the nave, alter as one moves round the interior. The abstraction in the artwork, which manifests itself from the nave as large bands of graduated colour, also appear differently depending on where in the Cathedral the lantern is being viewed from. An impressive and powerful piece of abstract art, the lantern has unique aesthetic qualities that contribute much to the overall aesthetic of the interior of the building.

Aesthetic: Very High

The lantern is the largest stained glass window in the world. It reflects the Holy Trinity in abstract form through a blaze of fused coloured light, and has immense spiritual significance as a piece of religious art that defines an internationally renowned Catholic cathedral. Since construction, the lantern has been a focal point and a recognisable landmark in the fabric of the city and a focus for worship for millions who have attended services in the building. Raised high on the supporting structural form of the building, the lantern is symbolic of Christ as 'the light of the world' and is an artistic reflection of the spiritual mission of the building and the Catholic Church.

Communal and Spiritual: High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: CROWN

SUMMARY OF SIGNIFICANCE

The crown forms the peak of the building and was conceived by Gibberd as a series of pinnacles that would dissolve the overall form of the building into the skyline of the city. Although not the original crown, the current structure and its associated bracing are a later copy of the original, though in a different material. The structure traces out a symbolic crown that contributes strongly to the spiritual symbolism of the overall building.

Overall Significance: Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: HIGH	
As the pinnacle of the building the high, tapering structural elements of the crown define the top of the building in long views.	**Historical:** Very High
The structural makeup of the crown is very well understood. The structure is a recent replacement of the original structure.	**Evidential:** Low
The structural form of the crown is both lightweight and elegant and is in contrast to the denser and bulkier form of the lantern beneath it. The high, elegant metalwork and the bracing at its base is clearly visible atop the building and is part of its aesthetic.	**Aesthetic:** Very High
The current crown is a replacement for the original, which has not been replaced like-for-like. The use of stainless steel is brighter than the original materials used, changing its character in long- and short-distance views.	**Detrimental**

ARCHITECTURAL VALUE: VERY HIGH	
As one of the primary architectural conveyors of the dedication of the building (Christ the King), the crown carries huge symbolic and spiritual significance as it relates to the building beneath it and to the city around it. The crown also illustrates our collective understanding of Gothic pinnacles, which relates this modern form to earlier styles of religious building.	**Historical:** Very High
For associations with the architect Sir Frederick Gibberd.	**Associative:** High
Gibberd designed the crown as an architectural device that would diffuse the building into the hazy atmosphere of the Liverpool skyline, evoking the Gothic spires of the Middle Ages, and act as a counterpoint structure to the heavier, Gothic of the Anglican cathedral. As the top of the Cathedral, the crown is one of the most important parts of the visual identity of the building.	**Aesthetic:** Very High
The crown represents Gibberd's architectural design and of the attempts in the post-war period to provide large scale artworks as an integral piece of building fabric. It is a distinctive architectural element on the skyline of Liverpool.	**Communal and Spiritual:** Moderate

ARTISTIC VALUE: HIGH	
As a piece of symbolic art that both evokes the sufferance of Christ and his dedication as King, the crown is an artistic gesture that is collectively understood and valued by Christians around the world and across the city.	**Historical:** High
The artistic conception of the crown as the capital artwork of the building has been well understood and there is little the current artwork can evidence about the artistic techniques or creative process that shaped it. The current crown, whilst having the same overall form, is not the original.	**Evidential:** Low
As the artistic capital of the building, the crown has immense artistic value and is the culmination of the overall profile and artistic shape and form of the building. The symbolism, which relates directly to the dedication of the Cathedral itself carries the powerful message of the buildings purpose and mission through this singular and elegant structure.	**Aesthetic:** Very High
Illustrative of Gibberd's vision for the cathedral diffusing into the Liverpool skyline through the pinnacles of the crown as an artistic and symbolic statement.	**Communal and Spiritual:** Moderate

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: EXTERNAL STAIRCASES

SUMMARY OF SIGNIFICANCE

There are four external staircases, all of which were designed to link the podium and the entrance doors of the Cathedral to the surrounding streetscape. All except the main staircase were built at the time of the Cathedral's construction, whilst the main staircase is a more recent addition. Gibberd's original design for the stairs was for a much longer, narrower set of steps. The other steps have been little altered and retain their original functions and materiality and contribute to the overall character of the building. They are also important components in the streetscape of this part of the city. Collectively, they are vital functional components of the Cathedral that define the way most people approach the building. The stained glass entrance banners (by artist Raphael Seitz) and the banner poles should be mentioned here as part of the experience of approaching the Cathedral. The banner poles are rarely used and are somewhat detrimental to significance.

Overall Significance: Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: HIGH

The external staircases are illustrative of the materials and structural design for similar components in post-war architecture.	**Historical:** Moderate
The staircases are part of the original concept of the building and there is little they can evidence that is not already known about their construction, manufacture and structural relationship to the Cathedral.	**Evidential:** Low
The external staircases are structural components of the odium and their structural characteristics contribute to overall aesthetic appearance. The east and west staircases are formed of basic materials and retain a materiality that is simple and utilitarian. The T-shaped staircase to Brownlow Hill is distinctive and structurally different from the others and is formed of an elegant concrete structure with a dog-leg to the east and west. The modern installations of risers and surface treatments have recently been removed, restoring the staircase to its original appearance.	**Aesthetic:** High
As related to the podium and Lutyens' Crypt exterior, the T-shaped stairs have cultural resonance in the city as a structure that helps define the two-phases of the building. This is part of the collective memory of the construction of the building. All the staircase structures have further cultural and communal significance as wayfinding markers and walking up them is linked to the experience of visiting the building above.	**Communal and Spiritual:** High

ARCHITECTURAL VALUE: HIGH

The external staircases hold value as part of the public route to a building that has played a significant role in the life of Liverpool and as part of a public route through the city for 50 years. The new front stairs have completed the original vision for the main approach to the Cathedral.	**Historical:** Moderate
For associations with the architect, Sir Frederick Gibberd.	**Associative:** High
As part of the overall aesthetic of the building, the staircases are a visual link to the surface of the podium. The most aesthetically sophisticated is the T-shaped stair to Brownlow Hill and this has added value as a structure that links the post-war design of Gibberd to the 1920s aesthetic of Lutyens' Crypt, allowing for an understanding of the two distinct phases.	**Aesthetic:** High

ARTISTIC VALUE: VERY HIGH

The external staircases hold value as part of the overall concept of the building as a raised podium and as a new piece of cityscape.	**Historical:** Low
The artistic value of the staircases rests only on their part as components of the overall artistic concept for the building and as such have little intrinsic artistic merit, being overtly functional structures.	**Aesthetic:** Low

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: EXTERNAL (HIGH) ALTAR

SUMMARY OF SIGNIFICANCE

The External (High) Altar was conceived by Gibberd as the focus for open-air worship and is a vital symbolic component of the overall design for the building. It is formed of a large, projecting canopy that is finished in mosaic tile on the inside. Part of the overarching concept, architecturally, spiritually and artistically, the External (High) Altar does not perhaps have the level of usage that Gibberd intended, but it remains a vital component of the functional life of the building and a landmark structure when approaching the building from Brownlow Hill

Overall Significance: Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: MODERATE	
The large structure that forms the exterior worship space is formed of re-enforced concrete and is illustrative of the structural capabilities of the material.	**Historical:** High
The structure features a range of modern materials, including stained glass, concrete and glass-covered tesserae, all off which have the potential to yield information through future conservation efforts.	**Evidential:** Moderate
The structure of the canopy over the External (High) Altar is a fundamental part of its aesthetic character.	**Aesthetic:** Very High

ARCHITECTURAL VALUE: HIGH	
The External (High) Altar is illustrative of the architectural concept of the open-air worship space on the hilltop envisaged by Gibberd. It is illustrative of the manner in which post-war buildings rationalised and reinterpreted historic forms or evoked earlier concepts and themes – in this case the biblical 'Sermon on the Mount' and the large open-air worship spaces that Gibberd was aware of in America. It is rare architecturally to find a space with two altars back-to-back within a church; the High Altar externally and the Blessed Sacrament Chapel internally. The High Altar is also the only component that retains its decorative tesserae on display (the ribs have been clad).	**Historical:** Very High
For associations with the architect Sir Frederick Gibberd.	**Associative:** High
The architectural dynamism of the Cathedral exterior is derived from the contrast and collision of geometries of the chapels and entrances, and between the solids and voids. Where all the other chapels face inwards, the External (High) Altar projects outwards, providing further aesthetic contrast and counterpoint to the other chapels. In so doing, the External (High) Altar is the key architectural device that connects the interior of the building to the outside, even though there is no physical entrance.	**Aesthetic:** Very High
Designed as an external worship space, the High Altar is a sacred space that can be used for large scale external services. It is also an architectural device that projects the religious message and the Cathedrals mission through its design.	**Communal and Spiritual:** High

ARTISTIC VALUE: HIGH	
The artistic concept of the External (High) Altar is based on scale and geometric form. Representing a large canopy, the altar space is illustrative of the bold, expressive art of the period and the structure is illustrative of the artistic preoccupations of the post-war period.	**Historical:** High
The External (High) Altar must be considered a work of art in its own right that is aesthetically and materially distinct from the chapels and entrances and the Cathedral building itself. With a simple cross and a plain concrete altar, the aesthetic is both austere and simple, but the scale of the space and the expanse of blue tesserae to the rear adds considerable visual interest.	**Aesthetic:** High
As a piece of religious art in its own right and as a part of the Cathedral, the External (High) Altar carries a powerful symbolic and spiritual power artistically – one that is instantly recognisable and appreciable to all visitors to the building.	**Communal and Spiritual:** High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: BELL TOWER

SUMMARY OF SIGNIFICANCE

The bell tower is of tremendous architectural and artistic importance to the overall impression of the building on its main elevation and is part of its symbolic value as a religious building and place of worship. Evoking early forms of free-standing or disconnected bell towers, the structure is physically connected to the entrance porch and houses the main doors. Decorated in a large deep relief carving by William Mitchell and housing the bells themselves, the structure is an important artistic and architectural component of the overall composition of the building, being balanced on the other side by the External (High) Altar.

Overall Significance: Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: MODERATE	
As a focal and symbolic structure in the cityscape, the bell tower is one of the primary historical connections of the Cathedral to the traditional importance of cathedral and church towers, and illustrates its function as a means of the call to prayer.	**Historical:** High
The bell tower is part of the overall concept of the Cathedral and its structural make-up and construction is well-documented and understood.	**Evidential:** Low
As the defining feature above the main entrance of the building and as the repository for the means of the call to prayer, the tower has exceptional spiritual and cultural value.	**Communal and Spiritual:** Very High

ARCHITECTURAL VALUE: VERY HIGH	
As the collaborative work of Gibberd and William Mitchell, the bell tower is the result of the architecture and art respectively, of two of the most important designers of the post-war period in the UK. The overall architectural form shows the influence of the work of Marcel Breuer in the United States and therefore is demonstrative of the spread of bold architectural forms for church buildings in the late twentieth century. The dynamic architectural form of the bell tower is demonstrable of the unique number of forms which characterised their design in the post-war period. Initially, there were problems with the ringing mechanism, which resulted in the bells being silent for some years until a German company installed ringing wheels.	**Historical:** Very High
For association with the architect, Sir Frederick Gibberd and the notable post-war artist William Mitchell, whose design adorns the front. Also, notable for the association with the bell manufacturing company and the influence of Marcel Breuer.	**Associative:** High
The potential for any future conservation efforts are limited in evidential terms by virtue of the traditional building material used.	**Evidential:** Low
As the defining architectural statement above the main entrance, the bell tower is part of the set-piece aesthetic of the main view of the building from Mount Pleasant and is a stand-alone piece of architectural design in its own right. Presenting a flat, vertical face to the front steps, the structure is a large, bold geometric form that contrasts powerfully with the cylindrical shape of the Cathedral behind it and gives it a formalism in approach that establishes the central axis of the building and defines the entrance. As the formal approach to the nave from the city, the bell tower is one of the most important structures in long views of the Cathedral along Hope Street and from other angles on the east and west from the podium. It appears as a separate projecting volume of considerable aesthetic power.	**Aesthetic:** Very High
The architecture of the tower is unique, but has cultural resonance in two main ways. It is reminiscent of the west fronts of medieval cathedrals, which often had large scale decorative façades as a call to prayer and as a descriptive frieze. It is also relatable in a wider architectural context to the popularity for free-standing bell towers in the modern period. The structure carries communal and cultural significance for Liverpool in the way it relates to the Anglican cathedral along Hope Street.	**Communal and Spiritual:** Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

C4: SIGNIFICANCE MATRIX: INDIVIDUAL COMPONENTS

ARTISTIC VALUE: HIGH	
William Mitchell's bespoke carvings of the Three Crosses for the bell tower is a unique work by one of the UK's most notable post-war artists. It has historical association through its subject matter to recorded events that shaped the history of Christianity.	**Historical:** High
William Mitchell's work is little known, though appreciation of his importance to the field of post-war building decoration is now better understood. This is a key work by him and so does have some potential to uncover more information about his working practices, influences and techniques. There is some minor potential for the care and conservation of William Mitchell's artwork to inform other conservation activity on similar, largescale artworks in the future. As it is carved from a traditional material, however, this potential is limited.	**Evidential:** Moderate
The symbolism of William Mitchell's immense carvings, which adorn the front of the tower carries significant spiritual value, echoing as it does, Christ's sacrifice on the cross. The abstracted nature of the artwork has cultural value as echoing a period of recent art history that is part of our collective understanding of the post-war period. As with the doors, the artwork defines most visitors early view of the building as a repository for art and illustrates the manner and style of that art on the exterior.	**Communal and Spiritual:** High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: ENTRANCES

SUMMARY OF SIGNIFICANCE

All the main entrances to the building carry spiritual and communal significance. Axially positioned to correspond with each other liturgically and practically, the three main entrances to the building define the manner in which people approach and appreciate the main worship space. Defined by quality artwork and decorative embellishment, they also carry high individual artistic value.

Overall Significance: Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: MODERATE	
The entrances are demonstrative of the historical and liturgical positions of the entrances in traditional church buildings, connecting the Cathedral to that long and evolving history. They are also illustrative of the conceived processional and axial routes for major events and ceremonies.	**Historical:** Moderate
The structural make-up of the entrances is beginning to be understood and will inform their future repairs.	**Evidential:** Low
The structural make-up of the entrances is varied and the mechanisms by which the William Mitchell designed doors are hung and move is part of their aesthetic character. The main entrance doors slide together on runners and the east and west doors are on pivots. The structure is therefore important to the aesthetic of the doors when in motion, rather being intrinsically important to their visual appearance when either open or closed. The doors are comprised of a series of structural components that are unique.	**Aesthetic:** Very High

ARCHITECTURAL VALUE: HIGH	
The relationship of the entrances to each other is the primary architectural consideration that relates to them, illustrating Gibberd's forethought in planning the axial routes around the building. These in turn are illustrative of the traditional importance of 'the journey' in medieval places of worship.	**Historical:** Moderate
For their association to the architect Sir Frederick Gibberd and the post-war artist and designer, William Mitchell. Also for their historic association to the various ceremonies and services that have taken place in the life of the Cathedral.	**Associative:** High
The entrances and entrance ways are important architectural spaces designed by Gibberd to be preparatory for the entrance into the nave. On the interior, they are axially linked, along with the Blessed Sacrament Chapel, by the floor design.	**Aesthetic:** Very High
As spiritual, processional and experiential portals into the nave, the main entrances into the building have an immense spiritual significance. A designed sequence of spaces that was pre-conceived as a spiritual journey towards the central worship space of the Sanctuary, the entrances to the building are significant as part of the collective memory of all visitors to the building.	**Communal and Spiritual:** Very High

ARTISTIC VALUE: HIGH	
All the major entrances to the Cathedral are adorned by the work of William Mitchell, a notable post-war artist.	**Associative:** Very High
The three sets of entrance doors designed by Mitchell are aesthetically arresting pieces of abstract art in their own right which evoke a number of biblical events and scenes. The main entrance doors depict the apostles and are deep relief carvings of immense graphic resonance and potency. Their abstracted forms, decorative infill and figurative elements combine to form a powerful decorative tableau, which is also evocative of the period of construction.	**Aesthetic:** High
William Mitchell's door designs carry their own spiritual meanings and symbolism that relates to the spiritual and cultural life of the Cathedral. Illustrative of biblical events and stories, as well as containing modern, abstracted forms, the doors are both evocative of some of the oldest, culturally resonant narratives in the world, allied with modern art. In that sense, Mitchell's designs have to still challenge some perceived notions about religious art.	**Communal and Spiritual:** High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: NAVE, CHOIR AND SANCTUARY

SUMMARY OF SIGNIFICANCE

These three elements form the central components of the interior of the Cathedral and define its layout and to a certain extent, its appearance. Spiritually, the most important part of the building and the focus for the religious life of the building, these elements lie at the very heart of what makes the Cathedral special and unique. Gibberd intended all the component parts of the building to surround and support these three elements and they were central in his planning in the Cathedral's design as a complete art form. The architectural and artistic heart of the building is defined by these elements and they are central to the communal, spiritual, artistic and architectural success of the building.

Overall Significance: Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: VERY HIGH	
The seamless, circular nature of the interior space that forms these three areas is related entirely to the structural form that surrounds them and demonstrates the possibilities of the materials of which it is constructed. These areas were the main focus of Gibberd's architectural vision and it is precisely the lack of any visible structure in these areas that illustrates their high value. The load-bearing outer walls that form the circular space, ringed by the outer walls indicate the pioneering structural capabilities of reinforced concrete construction and its ability to create large, open-plan spaces with no interior supported elements.	**Historical:** Very High
There is potential for the spaces to provide new information on how to conserve the materiality of the structure, most importantly the exposed structural frame and materiality on the inside of the building. The care and conservation of the concrete frame on the inside of the building, in particular, has the ability to inform other projects where similar structural components are present.	**Evidential:** Moderate
These areas form the main aesthetic character of the interior of the building and the overall impression is of the space created by the structural frame of the building over these spaces. The fact that they intrinsically have no structure and are open-plan, is entirely due to the concrete frame of the building, which is what defines the aesthetic quality of the nave.	**Aesthetic:** Very High
The structure of the nave is what gives the Cathedral its internal worship space and carries immense spiritual importance as built fabric that defines the central focus of the religious life of the building.	**Communal and Spiritual:** Very High

ARCHITECTURAL VALUE: VERY HIGH	
The nave, choir and Sanctuary are illustrative of the changes in the liturgy of the Catholic Church in the post-war period. The expression of interior architecture as a fusion of structural and artistic components reached its zenith in UK architecture at Liverpool Metropolitan Cathedral. The unified nature of the spaces and the architectural concept that binds them are illustrative of an architectural concept developed to address a distinct brief and as a result, they remain virtually unique in UK architectural history.	**Historical:** Very High
For its association with the architect Sir Frederick Gibberd and the artists and designers who worked with him on the interior.	**Associative:** High
The methodology for conservation of the architectural concept that Gibberd developed into the finished building is a fundamental issue for the building. Despite the scale and architectural dynamism of the space and its capacity to awe the visitor, the individual elements that contribute to its unity will all need conservation in time. How that is managed across time and the various methodologies and techniques employed, could help to develop new strategies and conservation actions for other post-war interiors internationally.	**Evidential:** High
The architectural quality of the Cathedral as a 'gesamptkunstwerk' (all-embracing, total artwork) is nowhere more apparent than in the nave. The synthesis of architecture, design and artwork is an entirely unique proposition in UK architecture and is rare in post-war architecture worldwide. Unlike the nearest comparative building, Coventry Cathedral, Liverpool Metropolitan Cathedral's circular nave means a far less formal series of aesthetic possibilities when viewed from the inside. All the components, designed as separate pieces of a larger whole, contribute to give an aesthetic experience that ranks as one of the most impressive, architecturally, of any interior, ecclesiastical or otherwise in the UK.	**Aesthetic:** Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

As the main space of the interior architecture of the building, the nave has had a unique and exceptional role to play in the religious, cultural and communal life of the Cathedral. The space is the primary element of the Cathedral's mission and it has a value far beyond its walls, connecting it to those who have worshipped or visited (or who have seen images of it) worldwide. Its importance is as a sacred space that is connected to the world-wide network of Catholicism in particular, but other faiths more widely, places it as one of the most spiritually important sites in the world. Those who were involved in the construction and completion of the building, or who attended the opening ceremony will have particular memories of the space. Millions of people who have visited since will have their individual memories of being there. Standing in the nave at Liverpool Metropolitan Cathedral has a distinct spiritual quality, different from experiencing the interiors of earlier Gothic or Classical cathedrals and this could be both negative or positive – depending on individual perceptions of modern architecture. Those evocations and memories are part of the collective experience of the building.	**Communal and Spiritual:** Very High

ARTISTIC VALUE: VERY HIGH	
For the unified nature of the artworks in the nave, which has at its centre, the lantern and the baldacchino over the Sanctuary, the nave of the Cathedral is an illustration of architecture as 'Gesamkunstwerk', a complete work of art with a number of components contributing to the overall artistic concept. The nave, choir and Sanctuary are illustrative of a moment in architectural history where those ideas prevailed, and a range of artists and designers worked alongside each other to produce a large-scale set piece in a brief time period.	**Historical:** High
The various artworks that inhabit and help to form the central Cathedral space have been moderately well-documented and understood. There is the potential to understand more about development of them as individual works of art, particularly the floor of the nave and the baldacchino. The conservation of the individual pieces that contribute to the artistic unity of the nave will require the actions of specialist art conservators and materials specialists. There is the potential, therefore in the future, for that work to inform future conservation practices for other similar artworks.	**Evidential:** High
All the components of the nave and Sanctuary can be isolated and discussed as significant works of art in their own right. When seen as a set-piece, they form part of an artistic conception for the spiritual centre of the Church that ranks among one of the most artistically successful and powerful pieces of artwork in post-war architecture anywhere in the world. The aesthetic qualities of colour, decoration, range of material finish and artistic style combine to make a set piece of the period that retains the aesthetic integrity it was designed to display. The range of individual pieces of artwork that can be seen, experienced and interacted within the nave is awe-inspiring for the visitor.	**Aesthetic:** Very High
The range of individual pieces of artwork that can be seen, experienced and interacted with in the nave is awe-inspiring for the visitor and they all relate to the spiritual importance and ongoing religious life of the building.	**Communal and Spiritual:** Very High

KEY TO SIGNIFICANCE LEVELS

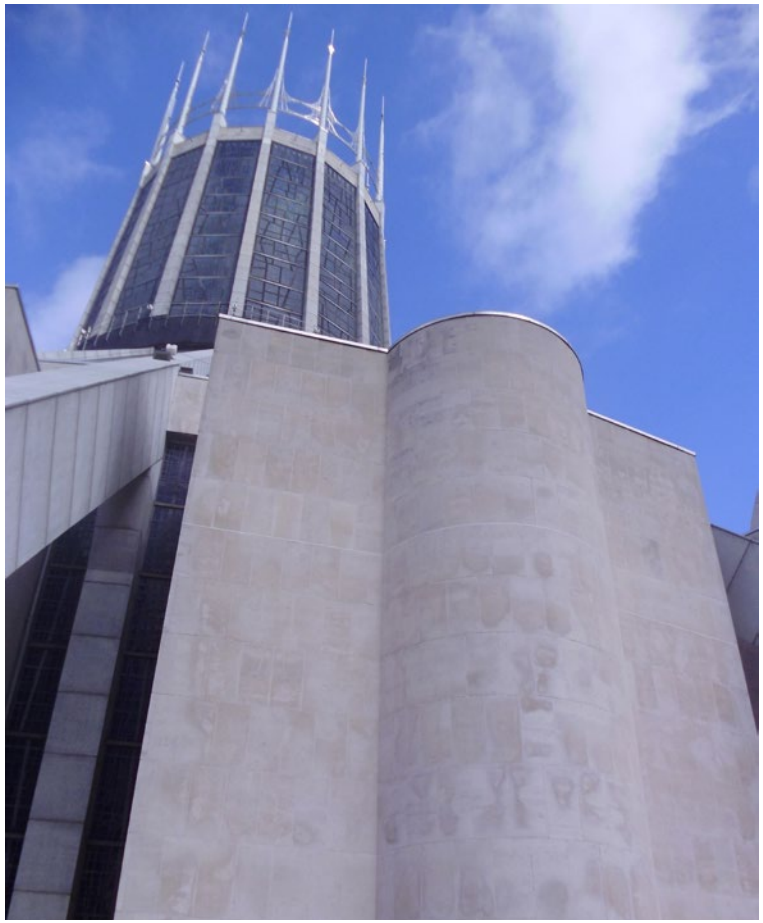
Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: CHAPELS AND ENTRANCES, EXTERIOR

SUMMARY OF SIGNIFICANCE

The primary significance of the chapels and entrances is in their formation as a series of individual structures, each with its own architectural identity and integrity; combined, however, they form the exterior walls of the nave of the Cathedral. They sit between the ribs of the structure and they define the appearance of the building at podium level. As important components in the original design that were each conceived separately by Gibberd, they are the structures that most ally the building with the historical antecedents in cathedral architecture.

Overall Significance: Very High



KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: MODERATE

The chapels and entrances are more traditional in their construction techniques than the rest of the building and so illustrate the mix of structural make-up in the building.	**Historical:** Low
As traditionally built structures, there is less potential for the ancillary buildings to yield information about future conservation techniques than other elements of the built fabric.	**Evidential:** Low
As structural components of the Cathedral that are separate from the main frame of the building, the structural aesthetic of the ancillary buildings has to be considered as part of the structure of the building overall and as independent structures in their own right. This is an important aesthetic distinction as it is possible to visually dissociate them from the main structure of the Bishops' Throne. As independent structures, they have little variety in their structural characteristics and are all formed of brick and Portland stone.	**Aesthetic:** Moderate
Although the chapels and entrances are discernible as such from outside in short-distance views, their structure externally carries spiritual value predominantly as the outer wall of the nave.	**Communal and Spiritual:** Moderate

ARCHITECTURAL VALUE: HIGH

The ancillary buildings, including the chapels, Baptistry and galleries were designed by Gibberd each as unique pieces of architecture, set integrally within the mega-structure of the building and each has illustrative value about the continuation of those techniques.	**Historical:** Moderate
For their association with the architect Sir Frederick Gibberd.	**Associative:** High
The ancillary buildings are architecturally distinct in their forms and contribute powerfully to the aesthetic qualities of the building overall. As each has a distinct geometry with a variety of wall planes and fenestration, they collectively present a constantly shifting arrangement of views of the building from various angles. The manner in which they each project from beneath the roof and between the ribs integrates them aesthetically into the overall structure, although each one has its own unique architectural character.	**Aesthetic:** Very High

ARTISTIC VALUE: VERY HIGH

Each ancillary building has a different aesthetic character inside and out and this character primarily stems from the architectural conception of the space as part of the Cathedral as a complete artwork comprised of separate elements, each contributing to the whole. The complexity of the form of the ancillary buildings in relation to the overall artistic quality of the Cathedral is incomparable in UK architecture and it results in an incalculable number of external vistas.	**Aesthetic:** High

KEY TO SIGNIFICANCE LEVELS

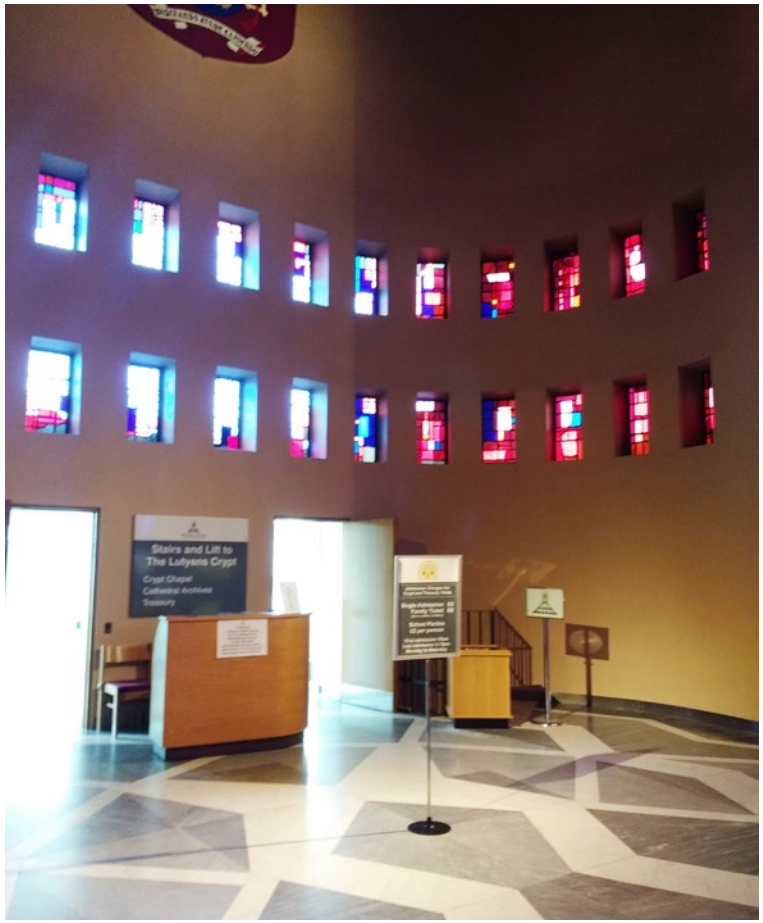
Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: CHAPELS AND ENTRANCES, INTERIOR

SUMMARY OF SIGNIFICANCE

The interior spaces of the ancillary buildings each have their own architectural and artistic character and value. Each is dedicated to a religious icon, cause or functional purpose that contributes to the overall character and operation of the Cathedral. All except two of the spaces open directly into the nave and are therefore part of the importance of that central space. Their continued use as the foci for a range of groups and individuals makes them a highly significant part of cathedral life. All have undergone some form of change which has impacted on the aesthetic value of some spaces, but has enhanced their spiritual and communal significance.

Overall Significance: Very High



KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: HIGH

The ancillary buildings, including the chapels, Baptistry and galleries are more traditional in their construction techniques than the Cathedral building and so are not demonstrative of any structural developments or modern techniques.	**Historical:** Low
As traditionally built structures there is less potential for the ancillary buildings to yield information about future conservation techniques than other elements of the built fabric.	**Evidential:** Low
As structural components of the Cathedral that are separate from the main frame of the building.	**Aesthetic:** High
Each ancillary building is responsible for the architectural worship space created within them, which are greatly varied. The relationship between the structural elements of the ancillary buildings and their interior architecture and design is valuable, and each one has a unique spiritual value that is related to its overall structural form.	**Communal and Spiritual:** Very High

ARCHITECTURAL VALUE: VERY HIGH

The ancillary buildings were designed by Gibberd each as unique pieces of architecture, set integrally within the mega-structure of the building and each has illustrative value about the continuation of those techniques. The interiors are architecturally modern and evidence the changing nature of worship spaces in the post-war period.	**Historical:** High
For their association with Sir Frederick Gibberd as the designer of the Cathedral and the notable post-war artists who conceived and designed the interior fittings, furnishings and artworks that make each one distinct.	**Associative:** High
The interior architecture of the ancillary buildings is of largely traditional construction. However, because of their individuality, they may, in the future, require a range of different conservation actions to the interior architectural finishes and artworks.	**Evidential:** Low
The distinct character of each of the ancillary buildings, some of which are more open to the nave and others which are more secluded, means that the aesthetic qualities of each were always intended to be both distinct and unique in their own right but also as part of the overall design of the aesthetic of the interior.	**Aesthetic:** Very High
Within a circular building, the variety within the ancillary buildings is vital to providing distinctive waypoints along the religious processional and visitor route around the perimeter.	**Communal and Spiritual:** Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

ARTISTIC VALUE: VERY HIGH	
Each ancillary building interior is bespoke with a different dedication and the artwork was tailored to this use. Each one reflects an integrated approach to the fusion of art and architecture common in post-war church design. Each one is a repository of its own artistic characteristics, meaning each can be viewed as an artistic set-piece.	**Historical:** Very High
The interior decorative schemes of each of the ancillary buildings are each a set piece in their own right and as such have a range of materials, some of which have the potential to yield important information about the repair and conservation of the spaces in the future which could aid similar efforts for other artworks elsewhere. This is particularly true of the individual sculptures, stained glass and fixed furnishings. These are bespoke objects whose continued conservation will need to be developed with specificity to the individual make-up and requirements of the piece in question.	**Evidential:** High
Each ancillary building has a different aesthetic character inside and out and this character primarily stems from the architectural conception of the space as part of the Cathedral as a complete artwork comprised of separate elements, each contributing to the whole. Each one is a repository of its own artistic characteristics. The artwork contained within the ancillary buildings includes a number of important works that were crafted for the Cathedral by a range of notable post-war artists and designers. The complexity of the form of the ancillary buildings results in an incalculable number of internal vistas both into and out of the chapels. The positioning of the High Altar stones and the arrangements of the stained glass, lighting and material finishes all contribute to the concept that each chapel is a complete work of art.	**Aesthetic:** Very High
The ancillary buildings originally had an individual dedication to a saint, which has been retained alongside new dedications. Both dedications are reflected in the interior art of the chapel itself, and the evolving use of the chapels since conception is significant.	**Communal and Spiritual:** Very High

ANCILLARY BUILDINGS (RELATIVE SIGNIFICANCE)			
Education room	Detrimental	Blessed Sacrament	Very High
St Martin de Porres Chapel	Low	East apse	Low
Chapel of Reconciliation	Moderate	Chapel of St Columba	High
Children's Chapel	High	Unity Chapel	Moderate
Amnesty Chapel	Low	Chapel of Remembrance	High
Chapel of St Joseph	Moderate	Chapel of the Holy Oils	High
Lady Chapel	Very High	Baptistry	Very High
West apse	Low		

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: PIECES OF ARTWORK

SUMMARY OF SIGNIFICANCE

The range of artworks in the Cathedral, most of which were completed for the building and some of which were added later, form a repository of post-war art and design that is virtually without peer in the UK. Comparable to Coventry Cathedral (many of the same artists worked on both buildings), in the quality of the individual pieces, the Cathedral's collection forms a set-piece of some of the most important and progressive artists of the period.

Overall Significance: Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: MODERATE

The make-up of the individual artworks and those that are part of the building itself embodies the individual and collective effort of those artists, designers, craftspeople, factory workers and construction workers that made them. Each piece has its own cultural resonance for those individuals and groups. The structures of each one of the works inside and outside the building reflects this.	**Communal and Spiritual:** Moderate

ARCHITECTURAL VALUE: VERY HIGH

All the original, standalone artworks in the building and all the pieces of artwork that adorn surfaces within the building (or are part of its material fabric) contribute to the overall aesthetic vision of the architect. The combined aesthetic impact of each of the individual pieces, especially those designed for particular architectural spaces have a relationship with those spaces that makes them an intrinsic part of the 'gesamtkunstwerk' and are valuable as part of the whole – even though they may not all be visually appreciable together.	**Historical:** Very High
For association with the architect Sir Frederick Gibberd and the range of notable artists who worked on pieces in the Cathedral.	**Associative:** Very High

ARTISTIC VALUE: VERY HIGH

Each object is collectively and individually representative of the tendency, in post-war ecclesiastical design, to provide a complete work of art that is the combined effort of a range of individual artists working to a larger plan. Only a handful of buildings in the UK exhibit this tendency to such a large degree and at Liverpool Metropolitan Cathedral, the fusion or art, architecture and religious symbolism is matched only by the cathedrals at Coventry and Clifton. Many of the artworks are individually significant as a work of notable post-war designers.	**Historical:** Very High
The Cathedral is a repository of post-war art and design. The artists who created this vast ensemble of pieces have not all had the level of scholarship associated with their work that artists from earlier periods enjoy. Because of this, there is the potential for all the pieces in the Cathedral to better our understanding of those artists, and the art and design movements associated with them. All the pieces of artwork in the Cathedral have unique design histories. Akin to the building fabric, the artworks all have the potential to inform future understanding about their materials, design and finishes and how to conserve them.	**Evidential:** High
Each one of the individual pieces has aesthetic merit and the variety of forms, materials and religious symbolism inherent in the pieces make a repository of post-war art and design that is aesthetically unique. Each piece is also related visually to the building that houses it and all are inexorably connected to the immediate context and wider architectural setting that they were designed for. Collectively, it can be generally asserted that all the pieces echo a wide range of aesthetic considerations that occupied artists and designers in the post-war years, and elements of international movements are also discernible in many of the pieces.	**Aesthetic:** Very High
As with the appreciation of all works of art, individuals will attach their own interpretations to the pieces that were designed for the Cathedral. Post-war art and design (or more broadly Modern art), has a range of added values, cultural layers and potential meanings that earlier, more figurative forms do not. Art in churches and cathedrals, was at an apogee in the post-war period in Britain and the range, depth and quality of the artwork at Liverpool Metropolitan Cathedral is matched only by that contained in Coventry Cathedral. As a collection of modern pieces, all of which convey the spiritual message and life of the Cathedral, the artistic works at Liverpool Metropolitan Cathedral are exceptionally important.	**Communal and Spiritual:** Very High

KEY TO SIGNIFICANCE LEVELS

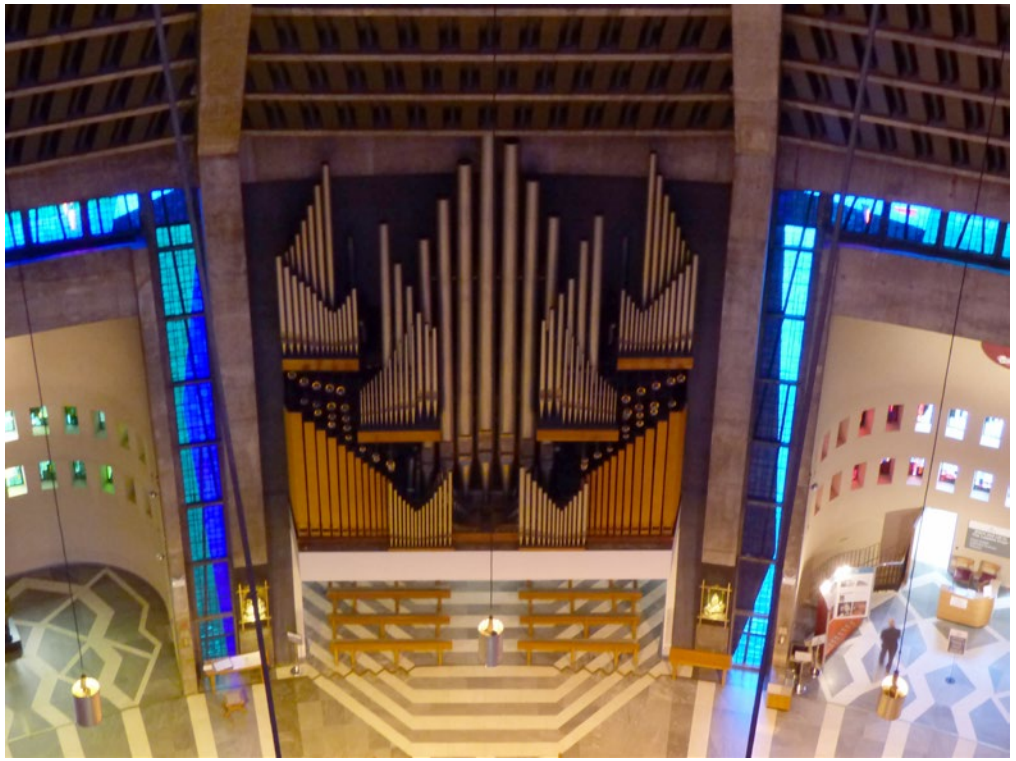
Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: ORGAN

SUMMARY OF SIGNIFICANCE

The organ is situated in a gallery space above the entrance to the Blessed Sacrament and is a visual focus in the nave. Its visual qualities are, however, secondary to its vital function as a musical instrument for the services that take place in the building.

Overall Significance: High



KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: HIGH

The organ is important as a structure made by JW Walker and Sons in 1967, a notable organ making firm in operation since 1828. It is a highly sophisticated structure which is redolent of the organ-makers art in the latter part of the twentieth century.	**Historical:** High
The organ is of a recent design, built specifically for the Cathedral and as such, its design and construction are well-documented and understood.	**Evidential:** Low
The structural aesthetic of the organ derives directly from its function as a musical instrument. Its structure is clearly expressed, and it makes a considerable contribution to the aesthetic of the nave.	**Aesthetic:** High
The structure of the organ is of significance spiritually for its contribution to choral and musical services.	**Communal and Spiritual:** High

ARCHITECTURAL VALUE: HIGH

The organ is illustrative of Gibberd's close involvement with the organ makers in the design and positioning of the instrument within the architecture of the nave. Gibberd considered the position carefully, including the scale and its relationship to his vision for the interior.	**Historical:** High
For association with the notable organ builders JW Walker and Sons and its association with the architect Sir Frederick Gibberd, who influenced the design.	**Associative:** High
The organ has no intrinsic architectural qualities, but is part of the overall aesthetic of the interior architecture of the Cathedral and was partially designed by Gibberd. It makes a significant contribution to the interior architecture of the nave in that regard.	**Aesthetic:** High

ARTISTIC VALUE: VERY HIGH

There are few post-war organs of this scale in the UK and the Liverpool Metropolitan Cathedral organ, conceived as part of a circular plan form and as part of the nave wall, is aesthetically striking and highly visible. It illustrates the artistry of the organ makers and Gibberd, and is demonstrative of the level of artistic integration that was being striven for at the time.	**Historical:** Very High
The organ is a work of art in its own right with a range of aesthetic qualities that make it unique aesthetically. The arrangement of the upright and projecting pipes and its symmetrical composition make it one of the most important individual artworks in the nave. It is also an important component of the overall artistic concept for the nave and has an important axial and visual relationships with other components.	**Aesthetic:** Very High
As a piece of religious art that was conceived, designed and built as part of the Cathedral's overall design, and as an instrument that is at the heart of the religious and cultural life of the building, the organ is exceptionally valuable to the spiritual life and collective memory of the building.	**Communal and Spiritual:** Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: FURNITURE

SUMMARY OF SIGNIFICANCE

The bespoke Cathedral furniture is an integral component of the building which carries religious, functional and artistic value of the highest order. The nave seating, which runs in concentric rings around the Sanctuary, helps to define the character of the nave. Unfortunately, some of the altar rails to the Sanctuary and chapels have been lost and a number of later additions are detrimental to the appearance of the interior of the building.

Overall Significance: Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

STRUCTURAL VALUE: VERY HIGH	
The make-up of the individual pieces of furniture and those that are part of the building itself embodies the individual and collective effort of those artists, designers, craftspeople, factory workers and construction workers that made them. Each piece has its own cultural resonance for those individuals and groups. The structures of each one of the works inside and outside the building reflects this.	**Communal and Spiritual:** Moderate

ARCHITECTURAL VALUE: VERY HIGH	
The original furniture in the building has an intrinsic value as part of the 'gesamtkunstwerk' that is the Cathedral. The furniture and furnishings throughout the building are therefore, stylistically, linked to the architecture as part of the single-phase of construction and interior fit-out.	**Aesthetic:** Very High

ARTISTIC VALUE: VERY HIGH	
Each object is collectively and individually representative of the tendency in post-war ecclesiastical design to provide a complete work of art that is the combined effort of a range of individual artists working to a larger plan. Only a handful of buildings in the UK exhibit this tendency to such a large degree and at Liverpool Metropolitan Cathedral, the fusion or art, architecture and religious symbolism is matched only by the cathedrals at Coventry and Clifton. Many of the artworks are individually significant as a work of notable post-war designers.	**Historical:** Very High

The furniture, including the Bishops' Throne (Cathedra), the nave seating and the various furnishings of the ancillary buildings are all bespoke designs for the Cathedral and are therefore, akin to the artworks as intrinsic parts of the aesthetic value of the building. The nave seating in particular, expresses the aesthetic qualities inherent in the circular plan form of the building and has a strong aesthetic relationship to the nave as a result.	**Aesthetic:** Very High
In the 50 years since completion, there has been the incremental acquisition of new pieces and commissioned furniture to meet the evolving needs of the Cathedral users. This can add positive layers of new meaning to the Cathedral, but it also has the potential to dilute the original intent of the architect through ill-conceived or low-quality pieces. Removal of original pieces from their original locations is also harmful to significance, which is sometimes carried out unintentionally without consultation, due to their portable nature.	**Detrimental**
The collection of furniture is part of the communal life of the building and most visitors will have utilised the nave seating or other furniture in the public parts of the building and this will therefore form part of their memory of visiting.	**Communal and Spiritual:** Very High

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

COMPONENT: BUILDING SERVICES

SUMMARY OF SIGNIFICANCE

The original building services and plant equipment in the Gibberd Cathedral illustrate how the building was intended to be used in the post-war period and illustrates the importance of a fully integrated system. Mid-twentieth century plant within the Cathedral may hold importance for their technical innovation and rarity as early systems.

Little investigations and research has been carried out into the building services of the Cathedral. As systems begin to reach the end of their functional lifespan, there is an opportunity to learn and increase our understanding on the building services installed in the mid-twentieth century by Gibberd, as these are renewed or replaced. These activities should be recorded appropriately to ensure any potential understanding is captured.

Overall Significance: Moderate

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

C4: SIGNIFICANCE MATRIX: INDIVIDUAL COMPONENTS

STRUCTURAL VALUE: MODERATE	
The building services hold structural significance as part of the built fabric and for being integral to the original structure. The Cathedral was built in the mid-twentieth century, at a time when building services were being fully integrated into the structure for the first time. This often means some potentially significant electrical and heating systems are difficult to renew when they reach the end of their functional lifespan.	**Historical:** Moderate

ARCHITECTURAL VALUE: MODERATE	
The building services hold some architectural value where they are visible within the Cathedral and fulfil a design function. For example, the baldacchino integrates a spiritual and practical function; supplying lighting and sound systems above the Sanctuary.	**Historical:** Moderate

ARTISTIC VALUE: LOW	
The building services largely hold a functional value and as such, have limited artistic value.	**Aesthetic:** Low

KEY TO SIGNIFICANCE LEVELS

Very High | High | Moderate | Low | Neutral | Detrimental

Delete Page in Acrobat

Layered PDF to be inserted

Sig_External.pdf

KEY TO SIGNIFICANCE LEVELS

Delete Page in Acrobat

Layered PDF to be inserted

Sig_Internal.pdf

KEY TO SIGNIFICANCE LEVELS

Delete Page in Acrobat

Layered PDF to be inserted

Sig_GibberdUndercroft.pdf

KEY TO SIGNIFICANCE LEVELS

Delete Page in Acrobat

Layered PDF to be inserted

Sig_LutyensCrypt.pdf

KEY TO SIGNIFICANCE LEVELS

PART D: CONSERVATION FRAMEWORK

Click here to navigate to the following sections:

D1 CONSERVATION FRAMEWORK: INTRODUCTION

D1.1 AIM OF THIS FRAMEWORK

The Dean of Liverpool Metropolitan Cathedral seeks to maintain and enhance the fabric of the Cathedral and to balance the needs of worshippers with those of visitors, be they tourists or pilgrims. The policies set out within this Conservation Framework will support these aims, by providing a strong foundation from which to make informed decisions for a sustainable future.

D1.2 APPROACHING THE CONSERVATION OF POST-WAR BUILDINGS

This CMP is being prepared at a time of debate surrounding the conservation of post-war buildings. Whilst the conservation of modern buildings has been given a higher profile in recent years, there remains disagreement amongst heritage professionals as to whether post-war buildings should be conserved following the approach taken for 'traditional' (pre-1945 listed buildings), or whether they should be viewed in an entirely new way and a new methodology required.[42]

The obvious differences between traditional and modern buildings are those relating to building technology, construction methods and materials, resulting in the need for a different set of repair techniques. Modern materials do not age in the same way as traditional building techniques and earlier obsolescence of, often innovative materials and services, is more common in post-war buildings. Despite the relatively short life-spans to date, very few post-war buildings have survived in their original form with no alteration.[43] This is the case at the Cathedral, where the experimental nature of the design and materials led to inherent defects.

The conservation philosophy for a structure that was technically flawed from the outset conflicts with best-practice conservation in historic buildings, where like-for-like repair of original or historic fabric is preferable. In post-war buildings, the products used were often low-value and mass produced so may not be inherently valuable in themselves, but also may be early innovative responses that are no longer manufactured.[44] Some earlier prototype materials, such as the epoxy resin used at the Cathedral, hold value as part of the innovation and evolution of that product.

While modern materials may hold lesser significance than ancient fabric for the layers of history they have built-up, in some ways, they hold value for other reasons, particularly their use by key artists of the time, and as part of the aesthetic ensemble they create as part of the wider whole. Further to this, a modern building often retains the overall vision of the architect intact where as a medieval cathedral may have been altered repeatedly and its original message diluted. Replacement of original materials with others – such as aluminium with steel, or mosaics with GRP – can fundamentally alter the appearance and character of the building.

This CMP sets out an approach to conservation that follows established principles but acknowledges the very particular issues relating to post-war building such as life span of materials and technical challenges, obsolescence and the lack of tried and tested repair methods.

The importance of developing a conservation management strategy for the Cathedral on both a strategic and elemental level, as a foundation for decision-making, cannot be overstated. This CMP considers the Cathedral both as a whole – the result of Gibberd's ability to articulate the structure as an art form – but also through its individual components – a story of successful collaboration between architect and artists. As the built fabric of a working cathedral, individual works of art are not and can never be properly understood in isolation and must be measured, assessed and treated as part of a wider ensemble.

Now that the Cathedral has stood for 50 years, there is an opportunity to consider both the future conservation of individual components, but also the strategic approach to the whole. The conservation approach set out in this section will provide a framework from which all conservation decisions should be made and will allow future repairs to be recorded in a way that will increase our understanding of post-war buildings and materials on an international stage.

42 It is also important to note that methodologies even for traditional repairs are always changing and methodologies are about being adaptable and flexible.

43 John Allan, Mending Modernism, Architecture Boston, Vol.10 No. 5, Sept/Oct 2007

44 ibid

D1.3 PREVIOUS CONSERVATION APPROACHES AT THE CATHEDRAL

Defects in the construction of the Cathedral became apparent soon after completion, partly due to its construction using pioneering and experimental techniques. These defects have defined decision-making at the Cathedral since its completion. The long history of repair attempts has been detailed in Section B1.3, with the most recent being a series of repair work that commenced in the 1990s to remedy defects, resulting in a (largely) watertight building. However, this altered aesthetic is detrimental to authenticity and significance.

The significance of the Cathedral's components, which arise directly out of the important fusion of structure, art and architecture, present very particular and unique conservation issues. Since construction, deterioration or failure of the fabric has affected the operational use of the Cathedral. Previous repair solutions have been piecemeal or consolidatory, and no attempt has been made to place individual repairs to components within a wider strategic understanding of the building. For example, material alterations to the ribs have blurred the visual contrast between clean, functional and dynamic lines of the building structure against the dark natural paving.

All these changes have had a direct and cumulative impact on significance, creating an experience that is different from the original intent. The potential to respond to original construction and to learn from the subsequent repair techniques has been hampered in the past by a lack of recording or monitoring of successes and failures.

There has been no conservation management strategy at the Cathedral in the past, which means that informed decisions for change cannot be made or placed within the wider narrative of the past and future for the site. Previous repairs are considered to have been at best ill-advised, and at worst detrimental to the fabric and long-term sustainability of the building.[45] This CMP represents the opportunity to avoid the mistakes of the past, where piecemeal and untested methods were used without a clear strategy for change. This can be achieved through:

- gaining a better understanding of previous repairs through investigation and research;
- establishing the relative significance between original built fabric and subsequent changes;
- remedying inappropriate alterations from the last 50 years at the appropriate time, based on priority and significance;
- providing guidance for appropriate future conservation planning; and
- providing a template to record all future repair works.

Conservation Framework: How To Use This Section

The Conservation Framework is composed of three key elements, which combine to create an overall conservation approach:

D2 Conservation Philosophy

D3 Conservation Policies

D4 Methodology for Implementing Change

The aim of an informed conservation approach is to ensure significance is valued and incorporated into any changes in a way that allows the building to work sustainably in terms of performance but also responds to the evolving needs of users.[47]

The conservation approach for the Cathedral recognises the inherent defects in the original design, but also appreciates that alongside architectural intent and achievement, the appearance of these materials is partly responsible for its overall character. Their replacement should be carefully considered using the process of Repair, Improve or Reform set out in Section D4.

All three elements of this methodology can be used to enhance authenticity and integrity, but the level of intervention required will depend on the original success of the component and the careful selection of new techniques and alterations that will preserve or enhance significance. No change to an individual component at the Cathedral can be considered in isolation as each component is an artistic endeavour in its own right but is also an integral part of the whole.

45 Liverpool Metropolitan Cathedral CFCE Report Second Issue, Purcell, 10 May 2016

46 Allan, J (Sept/Oct 2007) Mending Modernism, Architecture Boston, Vol.10 No. 5,

D2 CONSERVATION PHILOSOPHY

The Liverpool Metropolitan Cathedral Conservation Philosophy is an overarching approach to conservation management planning aiming to deal primarily with the inherent defects in the structure (such as water ingress), and the repair approaches to these. It should be at the centre of all decision-making and stand as a structured statement of intent for the Cathedral.

Conservation relates both to built fabric and the significances linked to and associated with that. Conservation is defined as *'the process of maintaining and managing change to a heritage asset in a way that sustains and where appropriate, enhances significance'*.[47] As such, it is a positive process as it recognises the balance between retaining significance and the necessity for heritage assets to evolve over time.

Of utmost importance to the conservation of heritage assets is the understanding, retention and enhancement of significance; *'Significance lies at the heart of every conservation action.'*[48]

To adhere to the Conservation Philosophy, it will be important to follow the practical policies and prescribed methodology when proposing any kind of change – whether to improve the overall performance of the building, reverse poor previous repairs, or adapt to suit the needs of the congregations or the clergy.

Liverpool Metropolitan Cathedral Conservation Philosophy

Liverpool Metropolitan Cathedral is one of the most fascinating and significant post-war places of worship in the UK and an iconic piece of architecture in Liverpool. The significance of the design of the building makes the preservation of its overall character and built fabric of key importance. There is a need for adaptability to improve performance, enhance or reinstate significance or meet changing functional needs. Therefore, all decisions about change should be based on the same principles:

- That all change will be grounded in a robust understanding of significance and the building.
- That the impact of change will be understood and mitigated.
- That all changes will preserve, and where possible enhance or reinstate key significances of the Cathedral.
- That the Cathedral must remain functional as a highly significant place of worship.
- That decisions taken on each individual component will also have consideration for the building as a whole and the cumulative impact of change.
- That conflict between key values arising from change will be minimised by identifying the primary significance.

The Conservation Philosophy does not seek to restore the integrity of Gibberd's original design in its entirely as there are fundamental flaws in the original scheme. However, this should be the starting point for any decision-making and proposals should seek to preserve or enhance integrity.

47 Historic England website: Heritage Conservation Defined

48 Informed Conservation, Clark (2001)

D3 CONSERVATION POLICIES

The Conservation Policies relate to a pragmatic, incremental process for managing change. These policies, along with the Philosophy and Methodology outlined in Sections D2 and D4, will form the overall strategy that sits at the heart of all decision-making.

Policy 1 All change will be grounded in a robust understanding of significance of the building.

Policy 2 The impact of proposed change should be assessed to understand the benefits or harm to significance.

Policy 3 Cyclical maintenance and periodic renewal will be undertaken proactively.

Policy 4 All change should respond to a clear understanding of the issues and lessons learnt from previous repairs.

Policy 5 Changes to built fabric will be carried out using the methodology of Repair, Improve or Reform.

Policy 6 All change will be recorded and any new techniques monitored to inform future conservation works.

POLICY 1

All change will be grounded in a robust understanding of significance of the building.

Legislative Compliance

- National planning policy requires the significance of a heritage asset to be described at a level of detail proportionate to its importance (NPPF, para 128).
- Research and assessment of the heritage values and significance of the historic building should be carried out to ensure that decisions resulting in change are informed by a thorough understanding of them (BS7913:2013).

Purpose and Recommendations

Any development that is likely to adversely affect the key values of significance – as a whole or an individual component – will not be acceptable unless the benefits of the proposals outweigh the harm. Conflict between heritage values may arise and will need to be resolved.

Assessment Questions

- What is the key element of significance?
- Do the proposals for change strike at the heart of this significance?
- What are the current issues it is facing?
- What are the opportunities to preserve or enhance it?
- Will the proposals result in conflict arising between different heritage values?

POLICY 2

The impact of proposed change should be assessed to understand the benefits or harm to significance.

Sufficient information about any proposed change should be provided to enable the impact on significance to be assessed. This is to ensure that risks to significance are properly managed and understood, and the potential impact of repair options tested. Impact does not need to be a physical intervention, but can also be an indirect or intangible change. It can be a major intervention or the cumulative impact of minor alterations.

The impact assessment is a risk assessment tool that allows the impact of change to be objectively documented, the need for change made clear and the consequences of implementation set out.

The assessment of impact is an on-going process and will inform all decision-making. A final impact report should be produced prior to submission of proposals to decision-making bodies in order to understand and test the impact on significance.

Understanding the Impact of Change

When change is proposed, the following elements should be understood, using this CMP as a baseline:

01 The significance of any components or elements that may be affected (Section C4)

02 Relevant issues relating to those components or areas (Section D6)

03 The potential level of loss of or change to significant fabric

04 The impact that change or loss will have on overall heritage values

This table provides an example of how harm can be measured as part of an impact assessment of proposals.

MAGNITUDE OF IMPACT	DEFINITION
High Beneficial	The development considerably enhances the heritage assets, views of the heritage assets, or the ability to appreciate their significance.
Moderate Beneficial	The development enhances to a clearly discernible extent the heritage assets, views of the heritage assets, or the ability to appreciate their significance.
Minor Beneficial	The development enhances to a minor extent the heritage assets, views of the heritage assets, or the ability to appreciate their significance.
Neutral	The development does not affect the heritage assets, views of the heritage assets, or the ability to appreciate their significance.
Minor Adverse	The development harms to a minor extent the heritage assets, views of the heritage assets, or the ability to appreciate their significance.
Moderate Adverse	The development harms to a clearly discernible extent the heritage assets, views of the heritage assets, or the ability to appreciate their significance.
High Adverse	The development severely harms the heritage assets, views of the heritage assets, or the ability to appreciate their significance.

Identifying the Capacity for Change

Identifying the capacity for change should always be based on an in-depth understanding of the significance of the built fabric, balanced against the pressures of change on the site. As a central principle of good conservation, one should work with the grain of the building and not against it. This in practice means seeking solutions that entail minimal change and focusing on areas of lower significance.

Level of Significance	Capacity for Change
Detrimental or Negligible	Components with negligible significance or those that are detrimental to significance – their removal or replacement should be strongly encouraged at the earliest opportunity. This decision will depend on whether the component is functional or continuing to cause material harm to the building. For example, an aesthetically detrimental component that functions correctly should only be replaced when it reaches the end of its life.
Low or Moderate	Components that reveal some elements of significance should be retained where possible but have moderate capacity for change in a way that will enhance significance of the Cathedral, and provide additional uses to improve future sustainability.
Very High or High	Components of the highest value reveal the key elements of significance of the Cathedral and should be preserved and enhanced following conservation best practice. Where components of high significance are inherently defective, the stages set out in policies 3-5 should be followed in order to arrive at a sensitive but viable solution.

Assessment Questions

- Would the chosen methodology for change – repair, improve or reform – have an adverse impact on the significance of the component or Cathedral as a whole?
- Would the proposals preserve or enhance significance?
- Would the proposals amount to substantial harm?
- Does conflict arise from the proposals, for example do they enhance one heritage value, but harm another?
- Can the conflict be mitigated or resolved?
- Are the proposals based on a clear understanding of need?
- Do the proposals represent an overall benefit to the heritage and the public interest?

POLICY 3

Cyclical maintenance and periodic renewal will be undertaken proactively.

Cyclical management and maintenance regimes are vital to retaining significance. This is often linked to good management, use, stewardship and function. Periodic renewal can be identified at an early stage through this approach, reducing the need for major or costly repair in the future. Maintenance should be carried out as part of a cyclical Management and Maintenance Plan for the Cathedral and should be accounted for within annual budgets.

Maintenance links to Policy 4 and the requirement to understand the circumstances causing decay. Once issues are identified, either a permanent or temporary solution can be used to prevent problems escalating. A temporary solution may be necessary to arrest decay, when no identified solution to a problem can be found. Those solutions should therefore be effective, timely and reversible.

Periodic renewal often occurs in a longer cycle than maintenance and may have a greater impact on heritage values, which are lost temporarily when a component is renewed.

Renewal is justified through the acknowledgement that the fabric concerned is no longer capable of fulfilling its function and has reached the end of its useful life. This is likely to apply to components at the Cathedral that are not inherently defective.

Cyclical maintenance and periodic renewal of fabric should be carried out using the original materials. If these are no longer available or are inherently defective it is recommended that tried and tested alternatives are first considered. If this is not feasible, new and untested methods can be used, providing these are monitored, recorded and assessed for future understanding (see Policy 6).

Assessment Questions

- Can maintenance be carried out to prolong the lifespan of an original component?
- Can the component be renewed in its current form?
- Is the component fit for purpose and functional?

POLICY 4

All change should respond to a clear understanding of the issues and lessons learnt from previous repairs.

Many of the current issues at the Cathedral have been caused by ill-advised repairs, carried out to address inherent defects in the structure. Issues have been compounded by the lack of understanding of previous repair attempts as limited monitoring or recording has taken place and no strategic approach to materials or appearance has been followed.

The first step (linked to Policy 1) is to ground decisions in a clear understanding of the issues and current situation. Identifying the impact of previous repairs, the original techniques used and the interaction between the two is crucial, and monitoring and investigations will be carried out to inform this.

Learning lessons from previous repairs will ensure the limitations and benefits of these are understood and the same mistakes are not repeated. Equally, new conservation repair methods and products should continue to be tested and successes and failures recorded. This ability to respond to previous repairs, and to monitor creative new solutions or techniques, will be of value to the Cathedral in the future, but also to other similar post-war buildings on the international stage.

Little is known about the way modern materials deteriorate in specific situations, nor how to repair them. Diagnosing problems and systematically working through repair options is vital to illustrate to others how balanced decisions have been arrived at.[49] This stage will allow knowledge of a rational conservation approach to be transferred to a wider national and international audience, assisting in the development of shared understanding.

49 http://www.getty.edu/conservation/publications_resources/newsletters/28_1/modern_matters.html

Existing fabric, the proposed repair techniques, and results of the intervention should all be recorded to an appropriate level, as set out in the Historic England publication *Understanding Historic Buildings: A Guide to Good Recording Practice* (2017). A record of these interventions should be deposited within the Cathedral archive and the local historic environment record.

Assessment Questions

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

POLICY 5

Changes to built fabric will be carried out using the methodology of Repair, Improve or Reform.

Defects such as water ingress characterise the Cathedral, and this methodology has been produced in order to provide appropriate solutions to these. This methodology should be taken into consideration and applied in every instance where change is proposed at the Cathedral that affects its built fabric and/or the significance of its heritage assets. This ranges from major one-off projects to minor regular repairs. This is to ensure that conservation best practice is applied at all levels, thus maintaining the significance of the site. In doing this, it also ensures that the gradual erosion of character and significance does not occur over a prolonged period of time as a result of unchecked works. Change can be defined under three separate categories: Repair, Improve and Reform;

01 REPAIR

In the first instance, repair original components that retain authenticity and have fulfilled their function successfully.

02 IMPROVE

If the original form was flawed, improve original components that do not perform as intended in order to increase sustainability through alterations and upgrades.

03 REFORM

As a last resort, reform or replace components that are no longer fit for purpose by adapting, adding or replacing in order to increase sustainability for the future of the building.

The full methodology is set out in Section D4.

POLICY 6

All change will be recorded and any new techniques monitored to inform future conservation works.

Works to the Cathedral in the past have been piecemeal or consolidatory, and few attempts have been made to place individual repairs to components within a wider strategic understanding of the building. The potential to respond to original construction and to learn from the subsequent repair techniques has been hampered in the past by a lack of recording or monitoring of successes and failures.

This policy is an opportunity to avoid the mistakes of the past, and requires any future change to be recorded and their effects monitored. This will inform the day-to-day and long-term management of the building, secure an understanding of the changes during and after implementation, inform future decision-making, document the building as it evolves, assess the impact of change and provide clear, factual data for analysis. This will inform local and international research into post-war buildings.

This policy will help to achieve a better understanding of the original construction techniques, and the effectiveness of subsequent repairs.

A record should be kept of:

- the work carried out;
- the reason why it was needed and the process used to reach that decision;
- what materials and methods were trialled, and why those discarded were unsuccessful;
- what materials and methods were ultimately used; and
- any additional findings made during the course of work.

Recording of works should be carried out with reference to the Historic England publication *Understanding Historic Buildings: A Guide to Good Recording Practice* (2017).

Best practice requires a well-organised, working archive of all building records to be kept, and a copy of these to be deposited within the Cathedral and local council archives.

D4 METHODOLOGY FOR IMPLEMENTING CHANGE

01 REPAIR
In the first instance, repair original components that retain authenticity and have fulfilled their function successfully.

02 IMPROVE
If the original form was flawed, improve original components that do not perform as intended in order to increase sustainability.

03 REFORM
As a last resort, reform components that are no longer fit for purpose by adapting, adding or replacing in order to increase sustainability for the future of the building.

01 REPAIR

Repair should be carried out on original components that retain authenticity and have fulfilled their function successfully.

Repair is the action of reinstating or shoring up the original fabric of a component in such a way as to retrieve or sustain both its design and material authenticity. Repairs remedy defects caused by decay, damage or use, but do not address inherent defects in a design or material.

Following the principle of minimum intervention, repair on a like-for-like basis should be considered before proposals for improvements or alterations are put forward, as this will best preserve the significance of the Cathedral. Repair will only be effective if the material it is replacing was successful in the first place and preservation is only possible if there is sufficient information to understand the impact of the repair and the possible long-term consequences.

The principle of minimum intervention should normally be applied to any failing elements in order to make them capable of continuing to fulfil their function. Any conflict between heritage values – for example the need to change the aesthetic appearance of a component in order to make it functional – will need to be reconciled prior to a decision being finalised. The process of identifying the key elements of significance (Policy 1) will inform this decision.

The like-for-like replacement of defective components is regarded as unsustainable, so these components should be actively improved to make them more effective.

Assessment Questions

- Can the original component be repaired on a like-for-like basis?
- Is the component suffering from decay or damage, or is it inherently flawed (if flawed, review the potential to Improve)?
- Are the repairs proposed the minimum necessary?
- Will the repairs allow the component to continue to fulfil its original function?

02 IMPROVE

Improvements should be carried out to improve components that do not perform as intended and in order to increase sustainability.

Improvement is enhancing the performance of something that has become deficient or unserviceable.[50] This might include the replacement of a defective component in the same design with a new material (such as the crown, which was badly affected by the weather), or changing the design of something that was not fit for purpose (for example, a gutter detail that did not work).

Improvements to original components should be considered when repair is unviable, for example if the original form was flawed, in order to increase sustainability. Improvements to original components are only suitable if they do not strike at the heart of what makes that component significant. For example, acceptance that replacement of the resin to the dalle de verre glass may be necessary to sustain the very high significance of the lantern as a whole. Improvements to performance may include the need to increase weathertightness or better energy efficiency properties.

With traditional buildings, it is important to use tried and tested methods to ensure the long-term consequences are benign. However, while the Cathedral has been subject to inappropriate alterations in the past, it is not necessarily the case that only traditional methods of conservation should be used. Innovation characterises the Cathedral and to an extent, this should continue to define its future. If creative solutions and untested techniques are proposed with limited information on how they will react, they should be grounded in a clear rationale for trialling them and the results recorded and monitored for a sufficient period. This way, future stakeholders will be able to learn from the lessons of today.

While improvement is crucial to dealing with flawed designs and materials, care must be taken to ensure the cumulative or long-term impact of this is not harmful to significance. The decision-making process behind improving original fabric may also lead to conflict between aesthetic, historical and communal heritage values. The character of the Cathedral should be protected, as it is one of the most fragile elements of its significance and is vulnerable to change. For example, changes to materials may have unintended consequences (i.e. the sound rain makes on a different roofing material inside the building).

Assessment Questions

- Are improvements necessary to an original component to allow it to function successfully?
- Will the proposals improve performance?
- Will the proposals address an inherent defect?
- Will the improvements address aesthetic or functional issues?
- Do the proposals improve design, materials or techniques?
- Do interventions seek to improve an element of a component that will enhance significance overall, or does it strike at the heart of significance?
- Is the cumulative or long-term impact of the improvement acceptable?
- Do the improvements harm the overall character and appearance of the Cathedral?

50 Allan, J (Sept/Oct 2007), Mending Modernism, Architecture Boston, Vol.10 No. 5,

03 REFORM

Reform components that are no longer fit for purpose by adapting, adding or replacing in order to increase sustainability for the future of the building.

As the most intrusive option, and one that should be considered after Repairs and Improvements, Reform is the process of adapting or modifying something in order to make it more suitable for new or existing requirements. At the Cathedral, some components have never been fit for purpose so adapting them to finally function as intended is a valid justification for change.

The Cathedral is a living building with a defined purpose. To survive it must continue to be adapted to the needs of users and remain fit for purpose. The original form of the Cathedral is not considered to be at odds with its continued use. While the nave and Sanctuary spaces have limited capacity for change, other spaces within the complex, including Lutyens' Crypt and Gibberd undercroft have high potential to accommodate multiple uses.

New work or alterations should be designed in a way that will provide the Cathedral with reduced costs and maintenance demands in the future. It should also be high-quality and respond to its surroundings. Economic sustainability should also be taken into account and the cost of repair (and improvements) versus replacement or reconstruction needs to be balanced against the conservation of the building.

Reform may require additions, adaptions or replacement of existing components to be effective. This alteration will require a proportionately higher benefit, which should be demonstrated within the assessment of impact.

Assessment Questions

- Is this the minimum necessary to achieve the desired result?
- Have all other options been exhausted prior to the decision to reform?
- What is the need for new requirements that the intervention would fulfil?
- Do the interventions make the building fit for purpose and add to its future sustainability?
- Do they reduce maintenance needs and costs?
- Are the proposals high-quality and responsive to their surroundings?

D5 OVERARCHING RISKS, OPPORTUNITIES AND ACTIONS

This section offers an explanation of what is happening to the identified significance at the Cathedral, how it might be vulnerable and what the potential threats are to its long-term survival. There is recognition that water ingress is an inherent problem that has characterised the Cathedral since completion. As a counter to this, opportunities for enhancing the significance of the site are also identified.

Attached to the risks and opportunities are a series of actions, which should be adopted to aid in the current and on-going management, protection and enhancement of the Cathedral. The actions have been developed through a holistic review and assessment of the Cathedral including stakeholder consultation, on-site observations and a robust understanding of significance.

Overall, the Cathedral is managed by the Dean, with support from the Archdiocesan Surveyor, at all levels of decision-making. This level of involvement is to be commended but results in a high level of responsibility for all aspects of care and management. There is an opportunity, following the adoption of this CMP, to restructure or consolidate the management of the Cathedral to be more efficient, to delegate some tasks to other staff members, and to standardise the roles and responsibilities of individual positions.

The Cathedral is second only to Westminster Cathedral in the UK and as such is a large organisation, with full-time staff and substantial business concerns that require careful management. To benefit both the operational management and the conservation repair of the site, it would be advisable to produce a mission, business or action plan for the next five to ten years, setting out the strategic direction of the Cathedral.

The Cathedral has reached its 50th anniversary and there is much to celebrate in its building, its use and spiritual significance to the people of Liverpool and beyond. Visitors come from far and wide and there are many opportunities available to capture these audiences in a similar way to medieval cathedrals in the country. A marketing, communications and tourism strategy should be produced to capture both religious and secular visitors in new ways, building on the growing popularity of the structure, its architect and its iconic nature within the setting of the WHS.

The overarching risks, opportunities and actions cover the following topics. If you click on one of the below it will navigate you directly to that section.

- Management
- Use
- Repair and Conservation
- Maintenance
- Accessibility
- Tourism and Visitor Experience
- Environment and Climate Change
- Collections

Risks	Opportunities	Policy No.	Actions
Repair and Conservation	*See the individual component policies for more detailed information*		
The Cathedral has issues with water ingress and relative humidity, which has a serious, long-term detrimental impact on the fabric of the building. There is a long-term issue with water ingress in several areas.	Proactively addressing the issue of damp, water ingress and relative humidity will benefit the fabric of the building and reduce long-term maintenance and repair costs.	RC1	Continue to monitor and investigate water ingress into the building as part of the Management and Maintenance Strategy.
A long-term or overarching plan relating to repairs, conservation and maintenance for the Cathedral has not been in place since its construction, leading to inappropriate alterations and unsuccessful repair attempts.	There is an opportunity to take the research and investigations being carried out into the building, and the principles and policies set out in this CMP, to take a standardised approach to future decision-making.	RC2	Ensure decision-making follows a clear and transparent process. Comply with the conservation philosophy, policies and methodology for implementing change set out in this CMP for all repairs.
A long-term strategy for the conservation of the lantern is not in place.	The results of the materials and environmental monitoring will determine the conservation strategy for the lantern.	RC3	Put in place a strategy for the conservation of the lantern following the survey work.
Maintenance	*See the individual component policies for more detailed information*		
The historic cycle of repair has been to focus on major issues and not tackle the building systematically or holistically.	Taking a more proactive and holistic approach to repair will benefit the fabric of the Cathedral.	MA1	Draw up a holistic Management and Maintenance Strategy of short, medium and long-term priorities for the repair of the building that follows the component breakdown in this CMP.
The current Maintenance Plan does not capture the complexities of the site, the roles of those responsible or how maintenance should fit into the wider picture of the future management of the site.	There is an opportunity to improve the care and maintenance of the fabric of the Cathedral through the production of an up-to-date Maintenance Plan and ensuring this is linked to the policies and principles within this CMP. On-going maintenance is the best way to reduce long-term costs.	MA2	Draw up a structured Maintenance Plan that has an overarching short, medium and long-term schedule of maintenance, linked to the holistic repair strategy. Ensure that appropriately skilled staff are employed to oversee and carry out all maintenance and repair work.
No Quinquennial Inspection has taken place in the recent past.	There is an opportunity to improve the care and maintenance of the fabric of the Cathedral by identifying issues and addressing them.	MA3	Commission the first Quinquennial Inspection and act upon the recommendations.
There is no strategy in place for the cleaning of windows, which is carried out regularly but without an overarching program.	The opportunity exists to improve the care and maintenance of the fabric of the Cathedral and its appearance through the cyclical cleaning of the Cathedral windows in a standardised way. This also has the advantage of identifying issues of maintenance or a need for repair more promptly.	MA4	Draw up a program for the routine cleaning of windows which is broken down by area. Ensure this program is put into action. Ensure that appropriately skilled staff or contractors are employed to oversee and carry out all cleaning work.
Use	*See the individual component policies for more detailed information*		

Risks	Opportunities	Policy No.	Actions
Some areas within the Cathedral are not used to the best advantage of the building, which is detrimental to significance.	There is the opportunity to consult with all stakeholders through a collective forum to discuss the appearance of the chapels and address how the spaces might be used. In particular, the education room and Chapel of Remembrance could be improved.	U1	Commission a study focusing on usage of the chapels to utilise the spaces better and make more presentable.
Many spaces are highly significant but are harmed by issues relating to storage, circulation and access.	There is a high level of potential for change to better reveal or enhance the significance of these spaces through a coherent scheme of improvements.	U2	Survey the interior of the building to understand where storage and pinch points lie and seek to relocate or manage the areas.
Underuse of some areas of the building.	There is the opportunity to more effectively utilise areas within the building. A feasibility study could be commissioned to assess all areas, suggest changes of use and ways of maximising the use of space. The statutory consent process also offers an opportunity to engage specialists in pre-application discussion to inform the proposals.	U3	Commission a feasibility study to assess underused spaces and provide recommendations for their more effective use. Act upon these recommendations.
Vantage points in the building could be improved for an increased visual appreciation of the significance of the interior. This is particularly relevant for the internal appreciation of the floor.	The gallery areas offer the opportunity as vantage points to view the interior.	U4	Assess the suitability of opening the gallery areas up to visitors to improve views of the interior.
Additional artworks in a variety of different forms, including banner artworks and tapestries have been added to the nave and chapel spaces over time. This has impacted on the interior simplicity of the Cathedral interior.	To address the issue of accreted artworks and return some of the original simplicity and modernist purity to the key spaces of the Cathedral.	U5	To catalogue the additional artworks and to make an informed decision about removal and/or relocation of some of those additions that might be considered superfluous or which are most negatively impacting the interior.
The External (High) Altar remains an important and highly visible component of the Cathedral but is seldom utilised.	The External (High) Altar is a sacred and important space and was conceived by Gibberd as a space for large-scale exterior worship. It is a part of what makes Liverpool Metropolitan Cathedral so unique. There is an opportunity to explore ways of utilising the External (High) Altar and the exterior space associated with it.	U6	To explore new possibilities of using the exterior space for large scale worship or public events.
Accessibility			

Risks	Opportunities	Policy No.	Actions
Universal access to the main spaces of the building is fairly good but some spaces, such as the galleries and some spaces in the crypt, remain inaccessible.	Opportunities exist to improve access to all to the building and improve the visitor experience for less able visitors, volunteers and staff.	A1	Produce an Access Audit for the Cathedral to holistically consider access to all spaces.
A number of areas to the Gibberd podium have uneven paving.	Opportunities exist which will improve physical access to the podium through the repair or replacement of uneven paving.	A2	Seek to repair areas on the podium which are a hindrance to access in any way. Pursue proposals that improve the safe use of the floor to the podium, reducing trip hazards and improving access.
Access to the area around the nave seating and Sanctuary is currently roped off for visitors.	The rope barriers are intrusive additions and there is an opportunity to improve these and open up additional seating, whilst also protecting the sacred space of the Sanctuary.	A3	Carry out an assessment of the original design scheme to inform a decision to make the nave more accessible and improve appearance of the Sanctuary.
Intellectual access to the Cathedral is fair; provision includes a number of banners with information about the features of the Cathedral and a guidebook. There are also considerable displays regarding the history of the building situated in the crypt, which includes a permanent display about the design of the building. The online information about the building on the website is limited.	There is potential for the interpretation within the Cathedral to be greatly improved, providing visitors with creative, innovative and engaging solutions that widen participation and appeal to all visitor types. There is an opportunity to work with local partners to increase access and engagement. There is also the opportunity to tell the story of the repair proposals and the pioneering nature of them.	A4	Enhance the Cathedral's accessibility and wider engagement, including the reasonable and practicable removal of physical, sensory, intellectual, social, cultural and organisational barriers to access. Explore innovative interpretation methodologies increasing intellectual access to all.
Tourism and Visitor Experience			
That the building is celebrated as an icon of the city is understood, but the building is not currently making the most of this opportunity or generating the associated income that it could be from such a position.	The Cathedral is open daily to visitors and occupies a prominent position within the city. The tourism potential of the building is substantial and there are opportunities for the Cathedral to encourage more secular visitors. There are opportunities for connections between the Cathedral and the surrounding visitor attractions to be explored further. Better retail provision could be a part of this, the Cathedral now appears in a number of books about modern architecture and there is new interest in Gibberd following a recent book on his work.	TV1	Seek to make improvements to the visitor offering in order to improve the tourism potential of the Cathedral, in line with other attractions in the area, for example those within the WHS.

Risks	Opportunities	Policy No.	Actions
Entrances and wayfinding into the Cathedral require improvement, relating both to physical access and 'crossing the threshold.'	There is potential for the entrances to be utilised effectively to improve the welcome for visitors. Wayfinding, access and circulation to the Cathedral could be improved as part of future projects.	TV2	Ensure that the hospitality of the Cathedral is maintained through practical initiatives surrounding wayfinding. Undertake a survey of how the internal signage is currently operating and look at ways in which to improve legibility.
The café complex is run by an external tenant and is an asset to the Cathedral. However, this is also a risk as the Cathedral does not have oversight of this offer.	The positive relationship with the café should be maintained and the quality of the offer reviewed periodically to ensure it remains fit for purpose.	TV3	Ensure periodic review of the café offer.
Interpretation of the architectural and artistic qualities of the building could be improved in the Cathedral building itself.	The 50th anniversary exhibition focused on the competition design and the permanent information in the crypt is extremely good background on the construction of the building. However, there remains little interpretation or history of the building and its architecture, art and design, in the Gibberd building itself and there are many opportunities to improve this and the visitor experience.	TV4	Develop a permanent exhibition of the architecture and design of the building and improve understanding and knowledge about the building. Use innovative interpretation as an effective tool for increasing intellectual access for all visitors. This should make use of a variety of mediums including tours, displays, audio, digital and visual offerings. Consider seeking grant funding for this project.
The offer of the welcome desk is somewhat dated and does not provide everything visitors of all audiences require. It also lies some distance from the entrance on the other side of the building and this is disruptive to visitor flow.	There is potential to improve the initial welcome for visitors by working with the Friends of the Cathedral who staff the welcome desk. Consider locating a welcome desk within the main entrance to aid initial orientation.	TV5	Ensure that the hospitality of the Cathedral is maintained by ensuring staff and volunteer 'welcomers' or guides are trained effectively.
Visitors are unaware of the artworks and the artists who created them, this is particularly true of the smaller pieces like sculpture, furniture and paintings.	The Cathedral's artworks are a potential tourist attraction and their full interpretation has the potential to improve the current visitor experience.	TV6	Work to better interpret the artistic collections that are held in the building, improving the visitor experience.
The Cathedral does not capture, to the best of its abilities, the opportunities represented by digital and social media.	The Cathedral has an opportunity to optimise their online presence, which will allow it to capture wider and more diverse audiences. Social media, websites and new technologies should be used to 'entice' new visitors.	TV7	Maintain and optimise the online presence of the Cathedral to capture new audiences.

Risks	Opportunities	Policy No.	Actions
Unofficial branding of the Cathedral is used across Liverpool, illustrating the significance of the Cathedral to the people of the city. However, this iconic image it is not currently being used to increase visitors and benefit the Cathedral itself.	There is an opportunity to produce branding guidelines that take advantage of the iconic image of Liverpool Metropolitan Cathedral to improve literature and the narrative of the Cathedral to visitors. The Cathedral should continue to work with external tourism organisations and produce a strategy to protect the brand; setting out guidance on logos, merchandise, official photography and external events.	TV8	Review existing uses of the brand and produce Branding Guidelines for the Cathedral to take advantage of its popularity.
The building as an icon of international twentieth Century architecture is a story that remains largely untold at the site itself, whilst numerous articles and books which reference Gibberd and the Cathedral exist.	The Cathedral could capitalise, financially and intellectually, from the reassessment of Gibberd and his work and the global image of the building.	TV9	Keeping an ongoing press pack of book references and articles could help focus promotional material on the international standing of the building as an icon of Modernism. The shop could expand its remit to include books and other material and merchandise related to Gibberd, the building, modern architecture and modernism more generally.
Understanding			
Interpretation within the Cathedral is limited and more could be done to ensure visitors have an understanding of its significance.	There is an opportunity to review and consolidate the existing literature on the Cathedral and produce interpretation that also strengthens marketing.	UD1	Create an interpretation strategy that links to the branding and marketing exercises.
There are gaps in understanding that should be researched to ensure decisions are made in an informed manner.	Gaps in knowledge should be identified and a strategy implemented for their research. For example, a review of the current undercroft layout compared to the Gibberd plans would be valuable. Analysis of the legal case against Gibberd may also be of relevance to current repair works.	UD2	Produce a draft strategy for researching gaps in knowledge to inform decision-making.
Environment and Climate Change			
Climate change is an important consideration for the future protection of historic buildings, structures and spaces. The continued use of historic buildings is an inherently sustainable process: negating the energy required for the manufacture of new building materials and the disposal of waste from demolitions, thereby reducing potential carbon emissions and the impact on climate change.	Measures to future-proof the Cathedral against climate change and future weather patterns could be explored. There are opportunities to improve the energy efficiency of the site and improve the output of the whole site.	ECC1	The Dean will ensure the changing environment is considered as part of any future proposals for the building. An energy audit should be carried out to identify how to reduce the cost of heating and lighting and to identify green alternatives.

Risks	Opportunities	Policy No.	Actions
The Cathedral has long suffered from the harsh Liverpool weather; particularly the design of the lantern, crown and roof structures. There is a risk is of more frequent and more intense rainfall.	There is an opportunity as part of the current project to monitor current water ingress and environmental conditions, and ensure this informs future decision-making. The Cathedral could seek to increase the capacity of rainwater disposal systems.	ECC2	The Dean will explore setting up a monitoring scheme for the environmental use and output of the Cathedral.
Collections	*See the individual component policies for more detailed information*		
The original Bishops' Throne has been replaced and lies unused in a side chapel.	There is the opportunity to restore the Bishops' Throne to its original location and condition, which is currently being explored.	C1	Continue to investigate opportunities to restore and reinstate the Bishops' Throne.
Some areas have been impacted by later artistic additions that have lessened the integrity and significance of the key spaces. Identification of those items that are original to the spaces and those that have been added, requires articulation.	An inventory of each of the chapels as well as the nave space would help to clarify what artworks and furniture is in each space and whether they should remain – this includes vestibule areas that are currently being used for storage.	C2	Ensure that an inventory of collections is established and kept up-to-date.
There is no inventory or Collections Management Plan in place for the art and furniture collections in the building.	An inventory or Collections Management Plan should be the first step towards a disaster management strategy and ensuring improved understanding, conservation and interpretation of the collections.	C3	Undertake a Collections Management Plan to catalogue and give issues and options, with conservation advice, for the collections held in both the crypt and the Cathedral itself.
There is a lack of knowledge about missing pieces of interior fabric such as altar rails and furniture.	There is the opportunity to reinstate these items into the Cathedral fabric.	C4	Carry out research into missing pieces of interior fabric with a view to their restoration.
The raised platform between the choir and the Sanctuary is not part of the original scheme. However, its quality and appearance detracts somewhat from the original appearance and relationship between the choir and the Sanctuary.	Revision of this arrangement would visually improve the interior and reintroduce the historic relationship between the choir and the Sanctuary. This should be considered as part of a holistc review of the nave space.	C5	Review the significance and efficiency of the existing Sanctuary platform arrangement making sure that any new proposals maintain the current sound quality.

D6 INDIVIDUAL COMPONENT RISKS, OPPORTUNITIES AND ACTIONS

Beyond the overarching risks, opportunities and actions expressed in Section D5, those associated with specific physical components of the Cathedral have also been identified and articulated in this section. These can be linked back to the significance of each individual component to ensure decision-making is well informed. This section should be read in conjunction with the Action Plan in Section E2.

The individual component risks, opportunities and actions cover the following components. If you click on one of the below it will navigate you directly to that component.

- Lutyens' Crypt, Exterior
- Lutyens' Crypt, Interior
- Gibberd undercroft
- Gibberd podium
- Ribs
- Roof
- Lantern
- Crown
- External staircases
- External (High) Altar
- Bell tower
- Entrances
- Nave, choir and Sanctuary
- Chapels and entrances
- Organ
- Pieces of artwork and furniture
- Building services and management
- Landscape, setting and views

COMPONENT PLAN

- 01 Lutyens' Crypt, Exterior
  Lutyens' Crypt, Interior
- 02 Gibberd podium
- 03 Bell tower
- 04 Entrances
- 05 Nave
- 06 Choir
- 07 Sanctuary
- 08 Chapels and entrances, exterior
  Chapels and entrances, interior
- 09 Organ
- 10 External staircases
- 11 Gibberd Undercroft
- 12 External (High) Altar
- 13 Ribs
- 14 Roof
- 15 Lantern
- 16 Crown

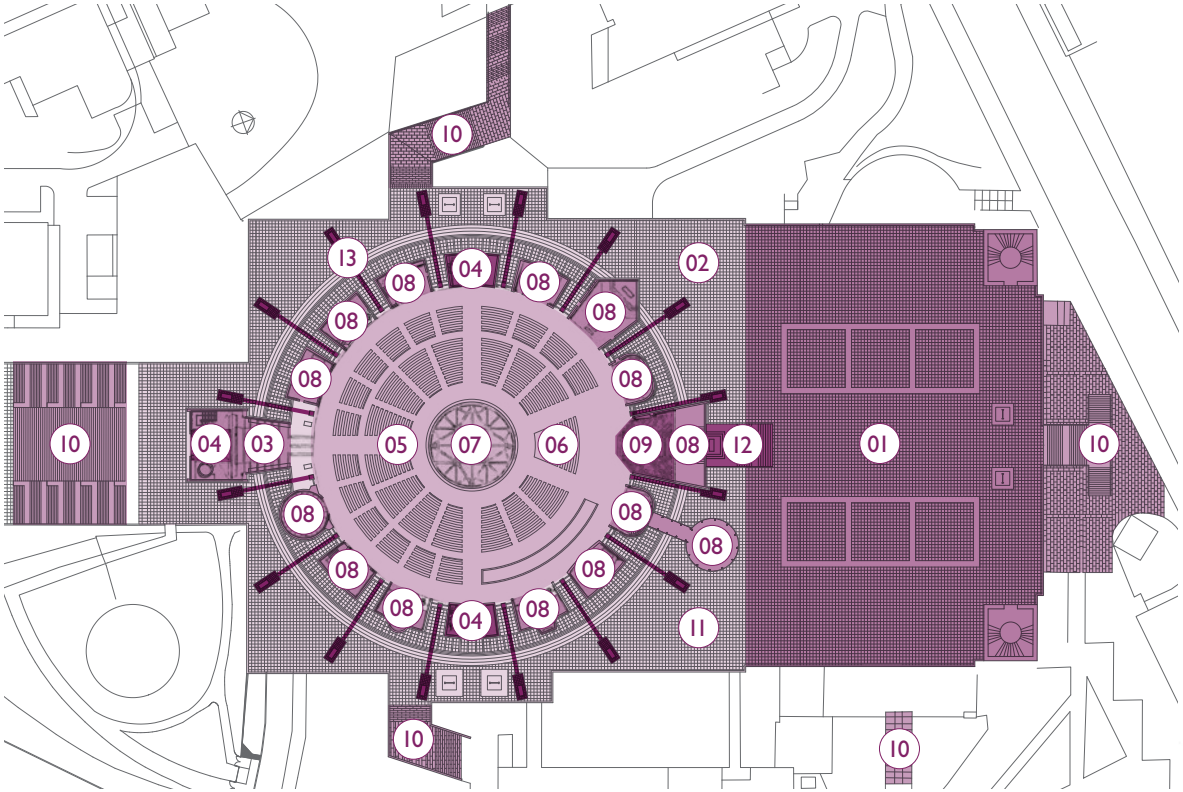
The following components are not marked on the plan. Click to navigate to the component's significance.

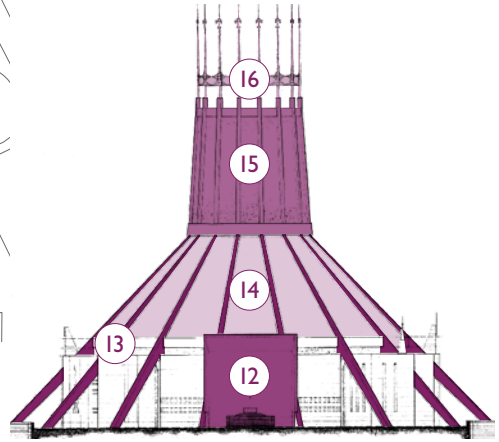
Pieces of artwork

Furniture

Building services

Please click the component name or number to navigate directly to the significance for each element.





COMPONENT: LUTYENS' CRYPT, EXTERIOR

SIGNIFICANCE

Structure: Moderate
Architectural: High
Artistic: High

Risks

- The visible exterior of the crypt is largely confined to the northern and north-western elevations, where the granite facing and decorative finishes are visible. These elevations illustrate Lutyens' artistic vision for the building and convey that vision and the grand scale of the completed building. However, there are numerous additions to the surrounding townscape, particularly to Brownlow Hill where street furniture, a bus stop and to the eastern side, a large new structure have obscured views of the building. These negatively impact its legibility as a part of the overall appearance of the Cathedral buildings, and the potential to appreciate the vision and scale of Lutyens' design.
- The junction between Lutyens' Crypt and that of Gibberd is highly significant, showing the confrontational juxtaposition between the designs of the two architects. It is unfinished, expressive, and rough. However, it is therefore vulnerable to excessive 'tidying' up, or loss of interest during necessary repair works.
- The interface between the Gibberd staircase (Brownlow Hill), the crypt, and the cappings to the two staircases are conceptually and aesthetically significant.
- Condition factors that are likely to continue to deteriorate include;
  - staining to stonework affecting the appearance (run-off and carboniferous staining);
  - some cracking and organic growth to the parapets;
  - issues at the interface with the Gibberd undercroft;
  - fissures and loose stone to the plinth stones;
  - corrosion of any embedded metalwork on the exterior of the crypt; and
  - corrosion in the protective grilles to the windows.
- The Brownlow Hill staircase treads have recently been reinstated to Gibberd's original finish. The handrails (as noted previously) are more recent, dating from the modified proposals and are not good quality or responsive to the original in terms of detail.

Opportunities

- Landscaping of the grounds around the crypt and a careful future management plan would prevent the growth and installation of invasive features. Improvement of the setting of the crypt, opening up views and a better landscape plan between the Liverpool Science Park (Building IC2) and the crypt would enhance its significance.
- There is good evidence that survives of the original design by Gibberd for the handrails to the staircase. This presents an opportunity to replace the more recent unsympathetic handrails.
- There is potential to make the top of the crypt (the external worship space) a more intensively used public area. This will require a more appropriate finish as at present the paving is not good quality.
- The window nearest the Gibberd Undercroft on the west side is currently covered over. This could be reinstated and provide natural light into the building and might also represent an opportunity for a modern interpretive addition.

- There is an opportunity to interpret the proposed layout of Lutyens' design to the external worship space to further encourage people to make use of this space. Interpretation, seating and connected views could all be considered, and it might be possible to bring back a sense of Gibberd's landscape design (including possibly a reference to the podium) which comprised dark grey-blue Welsh slate paving in a grid pattern with contrasting strips of precast concrete. These features all have a good record in the archive and might therefore be used for future design.
- The creation of a more cohesive landscape design, enabling an appreciation of the setting of the Lutyens design, including its scale and monumental magnificence is possible.
- Ways to improve public access to the crypt and increase connectivity through to Brownlow Hill should be considered for future proposals.
- Potential for an interpretation board on Brownlow Hill to illustrate the scale of the unrealised Lutyen's building.

Policy No.	Actions	Relevant Conservation Policy
LCE1	Comply with the philosophy and principles set out in this CMP.	1, 6
LCE2	Create a Landscape Management Plan highlighting the current issues and opportunities surrounding the crypt and how to improve this going forward.	2, 3
LCE3	Following the creation of the Plan, carry out work to improve the gardens around the crypt and improve views and setting.	4
LCE4	Write and follow a repair schedule to prevent any further deterioration and monitor the results.	4, 5
LCE5	Introduce interpretation and imagery of the building and especially the relationship between the Gibberd and Lutyens features.	1
LCE6	Replace the inappropriate features including the handrail to the staircase with appropriate designs that reflect the design of the original, the drawings of which are stored in the Cathedral archive.	5, 6
LCE7	Consider reopening the blocked windows to the crypt and investigate the original design of the glasswork. Following this a modern interpretation of the design could be considered.	5, 6

COMPONENT: LUTYENS' CRYPT, INTERIOR

SIGNIFICANCE

Structure: High
Architectural: Very High
Artistic: High

Risks

- The interior of the crypt is vulnerable to water penetration with the extensive paved terrace (with membrane below) above.
- Evidence of leaching of limes and salts in various locations within the crypt space.
- The crypt is the only place where the scale and material expression of the Lutyens' design is apparent, and it is very strong spatially, it is simple and therefore very vulnerable to ill-considered change.
- The crypt is constructed in traditional building techniques using brick and marble, in direct contrast to the Cathedral above. This has maintenance implications for operational staff as an understanding of both building types is needed to manage them sensitively.
- The materials of exposed brick and stone are vulnerable to fixings, drilling and general disruption which, once it has occurred, is very difficult to repair.
- The design is monolithic, simple and restrained in application of material and detail. Later alterations and over-use of the spaces risk harming the character and distracting from the sense of spacious solemnity which the design creates.
- Wide ranging uses (whilst these are very positive in terms of access and use and enhancing the communal significance), put pressure on the spaces in terms of use, wear and tear, differing and extensive servicing requirements, lots of external contractors (caterers, lighting, etc), create risk of damage.
- The Cathedral charges an entry fee of £3 for visitors to the crypt, who access it via the rotunda in the east apse. Originally, the physical access route between the Cathedral and the crypt was poor, but this has been solved by construction of the unashamedly modern glass rotunda. This is somewhat incongruous on the podium, but is clearly a new architectural addition to the site.
- The scale of the events that take place in the crypt may have an impact on the physical fabric through wear and tear.

Opportunities

- The crypt was refurbished in 2009 as part of a multi-million-pound scheme to include: new east and west approaches; archive provision; rewiring and new lighting; catering facilities; a new chancel; new WCs; and revamped exhibitions. The recent refurbishment ensures that the crypt is in good condition and thought the conservation needs of the structure are not fully understood and could be more thoroughly investigated.
- There is an opportunity to consider an appropriate strategy for servicing the spaces, routing cabling and light fittings.
- Currently, there is limited housekeeping and conservation guidance for operational staff. Guidance on how to fix items within the crypt would be beneficial (i.e. it should be fixed into the exterior, mortar joints, not into the materials themselves).
- Thought could be given to the provision of a design system for exhibitions, functions and events which is responsive and sensitive to the interior spaces.
- A palette and detailing protocol should be defined for the joinery and other additions. Some of the additions, infills etc are not of the right quality and future works could enable these to be enhanced.
- The crypt is well-used as a space and is able to incorporate the facilities, events and activities that cannot be held in the Cathedral above.
- There is an opportunity to continue the successful venue hire functions for concerts, dinners and social events.

Policy No.	Actions	Relevant Conservation Policy
LCI01	Consider an appropriate strategy for servicing the spaces, routing cabling, light fittings.	1, 5
LCI02	Produce guidance for daily and more infrequent tasks for operational staff, external contractors and guests hiring the spaces.	3
LCI03	Define standard protocols for joinery and other additions.	5
LCI04	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All

COMPONENT: GIBBERD UNDERCROFT

SIGNIFICANCE

Structure: Moderate
Architectural: High
Artistic: Low

Risks

- The Gibberd undercroft is currently an underutilised space. It is mainly used for storage, workshops and car parking.
- The areas of parking are an integral part of the original design; however, it is a risk to the structure of the building due to the ongoing impact on the fabric as well as the added risk of fire.
- Several original features have been removed or covered over by recent changes including suspended ceilings and plastered walls which do not reflect the character or aesthetic of the original design. The surviving features such as parquet flooring, signage, and original joinery should be retained and repaired where they survive, and a more sympathetic scheme should be identified.
- There are also services from the 1960s still in use including electrical and lighting panels. Some have been removed, likely due to their failure, however, these are integral to the design and any further replacement will be to lose part of the character of the back of house.
- There are concerns about the storage of furniture in the undercroft.
- There are also significant water ingress issues. This is especially important to correct due to the damage caused to archives and archive stores.

Opportunities

- The undercroft is underutilised and presents extensive opportunities spatially to increase the offer within the Cathedral.
- Enhance and develop the language of the Gibberd (1960s) detailing to define an appropriate language for change and to enhance the quality (aesthetic) of the spaces in the areas which are 'furnished' as opposed to utilitarian.
- Maintain and enhance the utilitarian nature of the other spaces, whilst making more effective use of them.
- Removal of suspended ceilings (although there are areas where original waffle slab was replaced with metal deck during the works to connect the nave and Lutyens' Crypt).
- The car parking in the undercroft is a useful function and should be retained for visitors. The other areas currently used for storage have substantial capacity to accommodate multiple new uses.
- The other spaces in the undercroft include the archives and the link between the Cathedral and cathedral house (not included within the scope of this study). There is the opportunity to make more of these areas.
- The undercroft will form the focus of a phase of repairs or refurbishment in the future. This will be an opportunity to better understand the space through research, surveys and investigations into its significance and fabric. Understanding of condition, issues and opportunities in this area will inform future decision-making.
- Works currently on-going to address water ingress issues above the archives and archive office. If successful should be expanded to other areas of podium above the undercroft.

Policy No.	Actions	Relevant Conservation Policy
GU1	Carry out a Condition Survey to highlight the areas of the undercroft that are in need of immediate repair.	3
GU2	Carry out a feasibility exercise to understand the capacity, potential and viability of using the undercroft spaces for new uses.	1, 2
GU3	Update the CMP as the condition, issues and opportunities relating to the Gibberd undercroft are investigated and become better understood.	1, 6
GU4	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All

COMPONENT: GIBBERD PODIUM

SIGNIFICANCE

Structure: High
Architectural: Very High
Artistic: High

Risks

- The original paving to the podium consisted of random sized and shaped slate slabs with sections of pebble sets around the buttress ribs. The original paving has been replaced with precast concrete slabs with blue engineering brick bands around the perimeter of the building. This has blurred the contrast between clean, functional, dynamic lines of the building structure against the dark natural paving.
- There are continuing water ingress issues through the podium slab into the Gibberd undercroft below. This is causing damage to offices and other rooms in the undercroft.
- The current proposed remedial work to the podium waterproofing, will be implemented in a limited area and will not fully address the problems that have been identified. It has been noted that there is no drainage layer in the paving build-up and no means of draining the slab at membrane level. The existing paving and insulation below will be reinstated when the remedial work has been completed.

Opportunities

- Detailed drawn and photographic records exist showing the design and layout of the original paving. The original design could therefore be faithfully reinstated in accordance with these records.
- A scheme of remedial works to the podium in the areas that are most significantly affected by water ingress has been funded by the CFCE. As well as resolving the most serious water ingress issues, the work is intended to test the feasibility and success of the proposed repairs with a view to the implementation of repairs to the rest of the podium in the future.
- More widespread remedial works are required to the podium waterproofing and drainage. Implementation of a comprehensive scheme would provide an opportunity for reinstating paving to the original design.

Policy No.	Actions	Relevant Conservation Policy
GP1	Implement current remedial works and monitor success of remedial details.	3, 4
GP2	Following a period of monitoring to establish whether the remedial works have resolved water ingress issues consider funding opportunities for implementing more comprehensive remedial works that incorporate reinstatement of the paving to the original design.	4, 5
GP3	Reinstate the original paving design when the funds are available and the opportunity arises.	1, 6
GP4	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All

COMPONENT: RIBS

SIGNIFICANCE

Structure: Very High
Architectural: Very High
Artistic: Very High

Risks

- The ribs were originally finished in an off-white Swedish mosaic which completely covered the ribs and unified their appearance with the white Portland stone of the chapels. During remedial works the mosaic was covered with GRP cladding. The ribs have been detrimentally impacted by the GRP covering, which has obscured the original finish and given them a thicker, duller, overall appearance.
- The finish of the GRP panels mimics the granite of Lutyens' Crypt, and are read as traditional masonry units with thick joints between. The faux granite blocks have given the structure a heavier bulkier appearance, introduced a foreign materiality to the Cathedral and appear idiosyncratic as traditional masonry could not produce this structural form.
- The GRP covering to the ribs was intended to be a temporary remedial measure to allow further time to understand the reason for the failure of the mosaic covering to the ribs and devise a reliable and permanent repair method for the original covering. Further research has not been carried out.
- The GRP covering was installed at the same time as the new stainless-steel roof covering. The junction between the side of the ribs and the roof covering is a critical detail to ensure that the roof of the Cathedral remains watertight. Any proposal to remove the cladding and repair the mosaic would involve alterations to the flashing details at this junction.
- Water is currently penentrating the GRP panels – most likely from the lower ring-beam level. It is likely travelling down through the podium and is contributing to general water ingress issues into the podium. This needs addressing in the short-term.

Opportunities

- The installation of the GRP cladding is reversible. Most of the original mosaic finish remains below the GRP cladding. It is protected from weathering and that may reduce the risk of further deterioration.
- Removing the cladding would allow an important element of the original design to be revealed. This cannot take place until a suitable method for conservation and repair of the original mosaic has been developed. Further research into the failure of the mosaic and repair methods would contribute to conservation knowledge that could be applied to the Cathedral and other modern buildings that have been finished using similar techniques. It may be possible to obtain grant funding based on this.
- Further research into the original rib and roof junction details would allow enhanced understanding of the original construction methods to be incorporated into the CMP to inform future decision-making.
- There is the opportunity to adress the water ingress through the ribs in both the short- and long-term by looking at the addition of flashing at ring-beam level.

Policy No.	Actions	Relevant Conservation Policy
RB1	Future remedial works should ensure that as much of the original mosaic cladding is retained.	1, 6
RB2	Initiate a research programme with the aim of understanding the reasons for the failure of the mosaic and developing a reliable method for repair and reinstatement.	4, 5
RB3	Identify funding possibilities for the research program initiative and the remedial repairs that would follow.	5
RB4	Carry out research on the Cathedral archive drawings to identify details for the original construction and the current junction between the stainless-steel roof and GRP cladding in order to plan for the future repairs that would be required if the covering was removed.	4, 5
RB5	Make a plan for future repairs incorporating the understanding gained in the research into the failure of the mosaic material as well as the required repairs to the flashing material.	5
RB6	Undertake trials to restore the mosaic finish.	6
RB7	Reinstate the original mosaic finish to the ribs. Monitor the repairs when carried out for a period afterwards and record any changes or issues.	5, 6
RB8	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All
RB9	Introduce flashing detail to ring-beam level to limit or stop water ingress into the podium.	1, 4

COMPONENT: ROOF

SIGNIFICANCE

Structure: Moderate
Architectural: High
Artistic: Very High

Risks

- The exterior roof covering is not original. The aluminium has been replaced with stainless steel, substantially altering the appearance of the roof. The aluminium was intended to weather to a soft powder-grey which was within Gibberd's colour palette of white to dark-grey. It now appears more silver in colour.

Opportunities

- Although the change in material of the external covering has affected its appearance and can therefore be considered detrimental to the original architectural concept, the new covering has eliminated the horizontal joints that were originally incorporated in the aluminium covering. Gibberd may have approved of this change as it reinforces the linear pattern stretching from the eaves to the ridge.
- Chapel roofs: There is the opportunity to reinstate the original chapel rooflights to the individual chapel roof spaces.

Policy No.	Actions	Relevant Conservation Policy
RF1	During the lifespan of the current roof covering, carry out research into other possibilities that are more appropriate and akin to the original design.	4, 5
RF2	When the stainless-steel roof covering reaches the end of its natural lifespan consider the merits of replacing it with aluminium or another more appropriate design as identified in the research.	4, 5
RF3	Record the reasoning and understanding behind any repair or replacement work that is carried out to inform future design and repair.	5, 6
RF4	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All
RF5	Assess the chapel roofs individually and investigate the possibilities of re-instating the rooflights to each.	4, 5

COMPONENT: LANTERN

SIGNIFICANCE

Structure: Very High
Architectural: Very High
Artistic: Very High

Risks

- The value of the lantern lies in its aesthetic qualities, such as the light that shines down on the Sanctuary, its structural external form as part of the Cathedral as a whole, and its innovative construction techniques. Significance is currently harmed by several factors, such as the aesthetically detrimental net across the lantern within the nave, the milky film on the glass and the perception that water ingress through the lantern is reducing the usability of the Sanctuary below.
- Conversely, the ability of the lantern to shine outwards has been hampered by the brightness of floodlighting on the exterior of the building. Coupled with a layer of dirt on the glass, and limited lighting internally, the lantern does not act as a beacon as it was intended.
- Previous repairs to the lantern have been ill-advised and have been harmful both to the fabric and appearance of the lantern.
  - In 1995 – repairs undertaken but have failed – possibly due to the continued deterioration of the original material or a defect in the repair strategy.
  - Repairs to the lantern included pressure washing of the glass and resin, flushing of cracks with compressed air and acetone, filling of cracks over 1mm thick with an elastomeric sealant, and resin repairs to cracks under 1mm thick including to the perimeter of the dalle de verre glass.
- An up-to-date condition survey of the lantern is currently underway, little is known regarding the micro failures or repairs needed to the structure.
- There is water ingress to the dalle de verre glazing, which was constructed using a pioneering technique of inch thick glass, epoxy resin and concrete tracery.
- Water ingress is having a negative effect on the environment within the Cathedral, particularly within the nave and Sanctuary. Equally, the environmental conditions in the nave may be affecting the rate of decay of the lantern.
- The resin failed early in its life, with cracks appearing and the resin de-bonding from the glass. Without a coherent strategy for repair, this decline will continue and may become a structural risk.
- The overall risk to the lantern is that lack of understanding will prevent new repairs being carried out, which will have a long-term impact on its conservation and will potentially continue to decline to the point where the lantern is no longer structurally sound.

Opportunities

- There is an opportunity to enhance the significance of the lantern by reversing the detrimental additions and by improving the original details such as the unfunctional gutter system.
- The glass should be cleaned and the lighting systems reviewed to ensure that the lantern can function as a beacon, both internally and externally.
- Understanding of the repair issues and inherent defects will ensure the continuing decay is arrested and the structure conserved.
- The reason for the failure of the 1995 repairs is currently unknown and may be due to a combination of factors. More thorough analysis of the environmental relationship between the lantern and rest of the Cathedral is needed and trial repairs are needed that respond to current understanding of the issues.
- There is an opportunity to learn more about each facet of the lantern, enabling patterns of failure to be identified and to inform the monitoring strategy.
- While there is water ingress, the structure of the lantern is essentially sound and does not pose a structural risk. More information on this ingress should be gathered to inform proposals.
- Understanding of the macro environment of the Cathedral will inform the micro investigations in the lantern. Water ingress monitoring which is now in place must be continually assessed and the results fully incorporated into the future conservation strategy.
- The visually intrusive and unsafe access cradle was removed in 2017 and replaced with a safe cradle to allow maintenance. This has been installed on a track around the ring beam of the lantern to provide a method of inspecting the internal faces of the glass.
- The long-term goal is to achieve a full understanding of the intrinsic flaws of the lantern and to remove previous, damaging repair techniques and restore the lantern to its original state.

Policy No.	Actions	Relevant Conservation Policy
L1	Undertake comprehensive research into the conservation and repair of epoxy resins worldwide to inform potential repair solutions at the Cathedral.	4
L2	Following the monitoring period, carry out trial repairs using innovative or well tested techniques, dependant on the results of the prior investigations.	3, 4, 7
L3	Carry out a full Condition Survey for the lantern including photographic survey of each facet.	1, 7
L4	Establish vertical and horizontal microclimatic stratigraphy within the lantern and obtain data to establish condensing and thermal patterns associated with different dimensional responses and correlations with weather patterns.	1, 7
L5	Measure water ingress to a specific facet over a period of time giving a benchmark against which to monitor improvements and future repair.	1, 7
L6	Following the investigations above, restore the lantern to its original state.	3, 4, 5
L7	Continue to record and monitor new repairs.	5
L8	Undertake research and analysis to determine the likelihood of further deterioration in the epoxy resin matrix.	4
L9	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All

COMPONENT: CROWN

SIGNIFICANCE

Structure: High
Architectural: Very High
Artistic: High

Risks

- The crown consists of the structural pinnacles above the lantern, which are steel replacements of the originals. They were replaced in their original form, but in an alternative material due to failure of the original material in the harsh weather conditions. This has resulted in some loss of heritage value (original fabric and architectural intent), but the process behind replacing the pinnacles followed the methodology for implementing change set out in Section D4.

Opportunities

- The crown is in good condition and there is an opportunity to learn from the process of replacing these in the 1990s, as an example of how to approach repair, improvement and reform successfully.

Policy No.	Actions	Relevant Conservation Policy
CR1	Apply lessons learnt from the process used to conserve the crown in the previous repair phase.	4, 5
CR2	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All

COMPONENT: EXTERNAL STAIRCASES

SIGNIFICANCE

Structure: High
Architectural: High
Artistic: Very High

Risks

- The original appearance of the precast concrete stairs has recently been reinstated by removing the new paving and cladding that had been installed together with the paint finish to the sides and soffit. The precast concrete steps have been repaired and a new screed, with an exposed aggregate finish matching the steps, has been installed on the landing. Unfortunately, the funding did not allow the handrail and balustrade to the T-shaped concrete stair from Brownlow Hill up to the podium to be replaced.
- The handrail and balustrade that were removed was replaced with a design that differs significantly from the original and therefore detracts from its significance.

Opportunities

- Detailed drawings of the original handrail and balustrade still exist and an original handrail remains on the steps on the east side from Mount Pleasant. This presents the opportunity to redesign the handrail in a more sympathetic form and materials.

Policy No.	Actions	Relevant Conservation Policy
ES1	Investigate the original designs of the handrail in the Cathedral archive and consider a sympathetic design.	5
ES2	Reinstate a handrail and balustrade more akin to the original design when the existing balustrade requires replacement or funds allow.	1, 6
ES3	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All
ES4	Now the work to restore the Brownlow Hill staircase has been successfully completed, similar works for the other staircases should be carried out,	1, 5

COMPONENT: EXTERNAL (HIGH) ALTAR

SIGNIFICANCE

Structure: Moderate
Architectural: High
Artistic: High

Risks

- The External (High) Altar is highly visible across the podium and is vulnerable to harsh weather.
- The reredos of the altar (which forms the outer wall of the Blessed Sacrament Chapel) is the only area externally where the mosaic tesserae survive exposed.

Opportunities

- There is an opportunity for further understanding to be gained on the construction techniques of the tesserae, and in particular how they are adhered to the concrete substrate. This would inform understanding of the ribs cladding, allowing these to be repaired and uncovered in the future.
- To increase the use of the External (High) Altar and the podium spaces associated with it.

Policy No.	Actions	Relevant Conservation Policy
EA1	Carry out investigations into the construction of the mosaic tesserae to improve understanding of this important architectural and artistic component.	1, 4
EA2	Update the CMP as the condition, issues and opportunities relating to Lutyens' Crypt are investigated and become better understood.	1, 6
EA3	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All
EA4	To investigate new ways to utilise the External (High) Altar	All

COMPONENT: BELL TOWER

SIGNIFICANCE

Structure: Moderate
Architectural: Very High
Artistic: High

Risks

- The bell tower is a highly visual and significant component of the Cathedral and is vulnerable to harsh weather. It mirrors the External (High) Alter to the rear.
- To assess the bells themselves, their current condition and operational capability

Opportunities

- The bell tower will form the focus of a phase of repairs or refurbishment in the future. This will be an opportunity to better understand the space through research, surveys and investigations into its significance and fabric. Understanding of condition, issues and opportunities in this area will inform future decision-making.
- To assess the bells and address any issues in terms of their operational capability.

Policy No.	Actions	Relevant Conservation Policy
BT1	Update the CMP as the condition, issues and opportunities relating to the bell tower are investigated and become better understood.	1, 6
BT2	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All

COMPONENT: ENTRANCES

SIGNIFICANCE

Structure: Moderate
Architectural: High
Artistic: High

Risks

- The large external pivot doors to the east and west porches have developed defects in the bottom pivot mechanism whereby the pivot bracket has become or is becoming detached from the door leaf preventing the door from being opened fully. This has also caused damage to the finished face of the door in one location as a result of the door leaf rotating independently from the bottom bracket. Investigation into these issues was carried out in 2015 and the doors repaired and reinstated.
- There are still some elements of the door construction and materials, that are not well understood. This presents a risk that following repair the same issues might arise again. Ongoing monitoring and further investigation is needed.
- During the investigation and repair works in 2015 it appeared that the oily staining that was appearing on the doors was being caused by agents in the foam filler becoming activated when the doors are wetted. Further investigation is required before a solution to this problem can be concluded. Repairs to prevent this from occurring are considered to be too invasive.
- Damage to these doors has previously resulted in them having to be permanently left locked. This detracts from the significance of their functional design, and prevents an understanding of the access design of the building as a whole, relying on the other entrances rather than the principle ones. Any further damage should be avoided through careful understanding of the materials and action of the doors.

Opportunities

- During the recent works the glass and aluminium screens were moved back which left a section of exposed wall between. The intention was that this would be infilled with new sculptural panels of contemporary design. This presents an opportunity to enhance the repaired entrances.
- There are also deep lintels to each entrance, above which there was the intention to install a sculpture. A contemporary design could be considered for insertion here also.
- Repair works to the main doors (south) is forthcoming and should be fully infomed by the works already concluded on the other Mitchell doors.
- The material test analysis on the internal core fabric and cause of the staining will allow for a proper plan for maintenance and prevent any inappropriate repairs. This will allow for a greater understanding of this little-known material.
- The new maintenance and repair programme will help to enhance their significance keeping them functioning and appearing as they were designed.
- The previous repair of the doors, to allow them to be fully functioning, will allow for a more appropriate design of the access around the building, bringing the entrances back into use as was intended. This also includes their use as a fire exit.

Policy No.	Actions	Relevant Conservation Policy
EN1	Investigate the results of the material analysis on the door fabric and from this, create a test plan to trial methods to prevent or clean the oily staining that occurs.	4
EN2	From the investigations identify the appropriate cleaning and preventative methods against the staining and add to the building management plan as required.	3, 4, 5
EN3	Update the fire safety plan to identify the repaired doors as fire exits.	4
EN4	Encourage the use of the doors and monitor the access and circulation within the building to ensure a coherent approach.	6
EN5	Following the full repairs, consider the design of contemporary sculptural panels to the reveals on the east and west doors.	5
EN6	Consider the installation of contemporary sculpture above the east and west entrances, reflecting Gibberd's original design intentions.	4
EN7	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All

COMPONENT: NAVE, CHOIR AND SANCTUARY

SIGNIFICANCE

Structure: Very High
Architectural: Very High
Artistic: Very High

Risks

- The nave, choir and Sanctuary have been subject to minor, incremental changes over time, which have eroded the significance of these spaces to a degree. While the majority of the nave seating has remained in its original configuration, rope barriers are now used to restrict access across the centre of the Cathedral.
- The Sanctuary seating arrangements in particular have been subject to alteration and incrementally the emphasis has become more linear, moving away from the circular concept that was so important to the original design. This is partly due to changing liturgical requirements but also material encroachments that could be reversed.
- The Sanctuary podium was added in 1982 and the altar rail was also removed at this time. The original Bishops' Throne designed to match the nave seating was not considered to be grand enough and was replaced with a seat from the proto-cathedral, which is 'Gothick' in style. The original lectern was removed and replaced with the existing one by Sean Rice in the 1980s.
- The nave floor is one of the key components of the artistic concept of the Cathedral and largely remains intact. Operational staff have a programme of annual and monthly tasks such as polishing, however, there is no standard methodology employed for cyclical maintenance tasks. There are few locations from which the floor can be viewed to appreciate its design.
- The tall sound columns in the Sanctuary also impact negatively on the space, even though they are much improved acoustically.
- The use of the nave, choir and Sanctuary is negatively impacted by water ingress from the lantern above.

Opportunities

- Standardise the regular cleaning and maintenance tasks into a housekeeping manual for staff to reference.
- Restore some of the original design intent of the nave by removing or rationalising late twentieth century furniture and podiums, and reinstating the original items.
- Opening up use of the west and east galleries to visitors is an opportunity to reveal the beauty and significance of the nave floor, which is best viewed from a distance.
- Gibberd's original lighting scheme in the baldacchino was unsuccessful, but there is still an opportunity to install a better scheme of lighting in the Sanctuary and to reinstate lighting in the nave that better reflects the appearance of the original pendants.
- Consider using the baldacchino for sound (as originally intended), which would enabling removal of the speaker stands.

Policy No.	Actions	Relevant Conservation Policy
NCS1	Review the layout and efficiency of the furniture of the nave, choir and Sanctuary.	4
NCS2	Standardise the regular cleaning and maintenance tasks into a housekeeping manual for staff to reference.	2
NCS3	Open up the west and east galleries to visitors	4, 5
NCS4	Consider installing a more appropriate lighting and sound system that enhances the significance of the space	4, 5
NCS5	Update the CMP as the condition, issues and opportunities relating to the nave, choir and Sanctuary are investigated and become better understood.	1, 6
NCS6	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All

COMPONENT: CHAPELS AND ENTRANCES

SIGNIFICANCE

Structure: Moderate
Architectural: High
Artistic: Very High

Overarching Risks

- The chapels have undergone some significant change, through the addition of artwork, modification of entrances etc, many of which have eroded their significance.
- There is persistent water ingress into some of the chapels and all the original skylights within the ancillary buildings have been blocked off, fundamentally changing the perception of the spaces and how they are experienced both from within and from the nave.
- The west and east galleries are not open to visitors, which prevents the nave and its floor from being viewed from high-level.
- Storage and the encroachment of additional items of furniture and artwork negatively impacts on the ancillary buildings.

Overarching Opportunities

- There is an opportunity to reinstate the quality of some of the ancillary buildings that have been more adversely affected by change. The chapels were originally conceived for private masses but these never took place in the Cathedral (following Vatican II). This fundamental change in approach has impacted on the original design intent, with each space having gained new significance and associations over the years. This significance is important and care should be taken to ensure it does not conflict with architectural significance.
- Reinstating some of the lost skylights and general lighting principles would significantly enhance the chapel spaces.
- Areas that are in poor condition, have been inappropriately altered in the past (over-painting) or have water ingress and should be investigated and repaired.

Chapel or Entrance	Risks	Opportunities	Policy No.	Actions
Education room	Currently used by educational groups as an orientation space, the education room is underutilised and has a tired appearance. The appearance of the space has been altered considerably from the original design.	Use this space more effectively as part of the visitor experience or as a space to remove clutter from the nave/chapels.	CE1	Incorporate the education room into wider strategic thinking as a space that has substantial capacity for enhancement and for new uses.
			CE2	Ensure any proposed changes take into account the original design intent of the space.
St Martin de Porres Chapel	N/A	N/A	CE3	Ensure any proposed changes take into account the original design intent of the space.
Chapel of Reconciliation	The two original confessional spaces are now used for storage.	The Steven Foster reredos was added after completion as part of the early fit-out of the space and is a positive addition.	CE4	Ensure any proposed changes take into account the original design intent of the space.
West gallery and entrance	An underutilised space, the west entrance has become an ad hoc storage area, harming the function of the Amnesty Chapel. While this was not an original conception, it has some value. The west gallery above is also underutilised. An original holy water stoup has been repurposed as a lectern.	More could be made of the Amnesty Chapel as a place for worship, by reducing clutter and making the space more welcoming. The west gallery could be reopened to visitors. The holy water stoup could be returned to its original purpose.	CE5	Reduce clutter in the west entrance to improve the Amnesty Chapel.
			CE6	Open the west entrance for occasional use.
			CE7	Make access to the gallery safe for visitors to view the nave below.
			CE8	Return the stoup to its original purpose.
			CE9	Ensure any proposed changes take into account the original design intent of the space.
Chapel of St Joseph	The skylights above the pyramidal roof structure have been blocked to prevent water ingress. The Archbishop's tomb in this location is incongruous and could be moved to a more appropriate location in the future.	The Steven Foster panelling and reredos was added after completion as part of the early fit-out of the space and is a positive addition.	CE10	Unblock and repair the skylights
			CE11	Consider a more appropriate location for the Archbishop's tomb.
			CE12	Ensure any proposed changes take into account the original design intent of the space.

Chapel or Entrance	Risks	Opportunities	Policy No.	Actions
Lady Chapel	The Lady Chapel is largely in its original form although the altar rail was removed early on. The original arrangement of benches has survived in this area and should be preserved.	The Margaret Traherne glass and Elizabeth Frink altar furniture were added after completion as part of the early fit-out of the space and are positive additions.	CE13	Ensure any proposed changes take into account the original design intent of the space.
West apse	A skylight in this space has been blocked to prevent water ingress.	The Sean Rice statue was added after completion as part of the early fit-out of the space and is a positive addition.	CE14	Ensure any proposed changes take into account the original design intent of the space.
Blessed Sacrament	The Blessed Sacrament Chapel is largely in its original form although the altar rail has been removed and altar furniture and wall sconces have been added. The addition of a modern 'stained glass' lectern is incongruous. There is persistent water ingress through the side windows of the chapel – this may be condensation-related. The composition of the reredos, side windows and tabernacle (all the work of Ceri Richards) are some of the most significant elements in the Cathedral.	Work should be undertaken to prevent water ingress into this significant space.	CE15	Work should be undertaken to prevent water ingress into this significant space.
			CE16	Ensure any proposed changes take into account the original design intent of the space.
			CE17	Consider removing the steel lecturn from this space.
East apse	The east apse has been altered to form the entrance to the rotunda, which is somewhat detrimental to significance. Welcome desks and signage clutter the space, yet the ticket desk is in the Chapel of Remembrance, which has issues with wayfinding.	There is an opportunity to consolidate the visitor facilities in this area and improve the appearance of the apse.	CE18	Consolidate modern furniture and signage associated with the visitor experience.
			CE19	Consider moving the ticket facilities to contain these uses in one area.
			CE20	Seek to improve wayfinding in a way that does not harm significance.
			CE21	Ensure any proposed changes take into account the original design intent of the space.
Crypt entrance Rotunda	The rotunda is a modern addition to the Cathedral and is visually intrusive as the only modern addition externally on the podium.	The rotunda has allowed modern facilities such as a lift shaft to be installed without harm to the key heritage values of the Cathedral.	CE22	Ensure any proposals are assessed for their impact on heritage significance.

Chapel or Entrance	Risks	Opportunities	Policy No.	Actions
Chapel of St Columba	The skylights in this space have been blocked to prevent water ingress. The room contains pieces of original furniture but has also been installed with a large hanging service plenum. The room is very cold and additional heating could be considered here.	This remains a meeting place for the Knights of St Columba, which is positive. There is an opportunity to use the space for additional private meetings, as the only chapel with a door. The current lighting of this chapel is modern and is detrimental to the space and its historic layout.	CE23	Make use of this space as a private meeting room.
			CE24	Ensure any proposed changes take into account the original design intent of the space.
			CE25	To remove the current lighting scheme and replace with something more appropriate.
Unity Chapel	Two confessionals in this area have been converted to storage use. An area has been set aside for children's activities here, which could be better placed in the Education Room.	The mosaic reredos was gifted from a redundant church but is a positive addition to the space.	CE26	Consider future use of the confessional spaces.
			CE27	Consider moving the children's activities to the education room.
			CE28	Ensure any proposed changes take into account the original design intent of the space.
East gallery and Entrance	Although used more frequently than the west entrance, the east entrance is an underutilised space. The east gallery above is also underutilised.	The east gallery could be reopened to visitors.	CE29	Open the east entrance for more frequent use.
			CE30	Ensure any proposed changes take into account the original design intent of the space.
Chapel of Remembrance	Two confessionals in this area have been converted to storage use. The chapel interior is dominated by the Golden Book (of remembrance), which is not its original configuration. The space has issues with clutter, signage and its original simple design has been compromised to a degree.	Move the crypt ticket booking facilities and other signage from this area to improve wayfinding and reduce clutter here.	CE31	Consider future use of the confessional spaces.
			CE32	Consider moving the ticket facilities.
			CE33	Ensure any proposed changes take into account the original design intent of the space.

Chapel or Entrance	Risks	Opportunities	Policy No.	Actions
Chapel of the Holy Oils	N/A	This Chapel contains the Holy Oils, which are blessed at Easter by the Bishop and distributed across the Diocese. The visual display of these religious tools is very important and should be retained.	CE34	Ensure any proposed changes take into account the original design intent of the space.
Baptistry	The Baptistry is used regularly but several objects have been added to the space that detract from its clean, simple design.	New locations within the Cathedral should be considered for the wooden angels and Easter Candle.	CE35	Remove objects that have been introduced to the Baptistry.
			CE36	Ensure any proposed changes take into account the original design intent of the space.
			CE37	Improve visitor access to the Baptistry

COMPONENT: PIECES OF ARTWORK AND FURNITURE

SIGNIFICANCE

Structure: Very High
Architectural: Very High
Artistic: Very High

Risks

- In the 50 years since completion, there has been the incremental acquisitions of new pieces and commissioned furniture to meet the evolving needs of the Cathedral users. This can add positive layers of new meaning to the Cathedral, but it also has the potential to dilute the original intent of the architect through ill-conceived or low-quality pieces.
- Removal of original pieces from their original locations is also harmful to significance, which is sometimes carried out unintentionally without consultation, due to their portable nature.
- Modifications to the choir, Bishops' Throne, increased height of dais, addition of rear screen and the tall speaker installations have impacted negatively on the simplicity and consequently the significance of the nave and the relationships between the individual, carefully crafted, elements. They have also partially obscured views through, beneath the organ, to the Blessed Sacrament Chapel a key axial statement of the original design.
- Incremental loss of significance through additions of further artworks, removal of loose fittings and progressive change. One example being the addition of the large tapestries within the nave. A holistic review of the value of these should be carried out.
- The collections within the Cathedral are the responsibility of the Dean and there is no position dedicated to their care. The Cathedral does have an archivist, who covers the Cathedral and the Diocese.
- An issue identified in the Risk Assessment (2016) was that furniture was being stored in the Cathedral and undercroft that did not have fire retardant labels.

Opportunities

- A Collections Management Plan should be produced, which will include an inventory of assets, a photographic record, a disposals and retentions strategy and standard procedures for acquisitions. This should include information on the correct consents process for disposals/acquisitions.
- A standardised acquisitions procedure should be put in place to control the addition of new artworks and furniture into these highly significant set pieces.
- There is an opportunity to create a group of art consultants and experts as 'friends' to the Cathedral that can advise on the collections.
- Original artworks and furniture that have been removed from their original location should be considered for reinstatement.
- The Cathedral could consider employing a curator to deal with the existing collections, their future care and new acquisitions. The future of the archives should also be considered within this role.

D6: INDIVIDUAL COMPONENT RISKS, OPPORTUNITIES AND ACTIONS

The table below sets out initial risks and opportunities associated with a selection of the individual artworks and key furniture within the Cathedral. This will be updated as further consultation is taken and greater understanding achieved.

Piece of Art	Risks	Opportunities	Policy No.	Actions
Nave floor	The nave floor is a piece of art that also has a significant function. It has been replaced in one area of the choir and carpeted in several others. Alterations should not be allowed that affect the integrity of the design intent of the floor.	Ensure the nave floor remains uncovered where appropriate and that specialist conservation advice is taken in relation to its cleaning and maintenance.	PA1	Reinstate areas of the floor have that been covered or lost.
			PA2	Ensure cleaning and maintenance is taken in consultation with specialists.
			PA3	Ensure any proposed changes take into account the original design intent of the space.
			PA4	Improve access to the gallery spaces for visitors to more fully appreciate the nave floor design.
Font	N/A	N/A	PA5	Ensure any proposed changes take into account the original design intent of the space.
Sculpture	Original sculpture designed for the Cathedral should be retained *in situ* in its original location. Modern additions should be assessed as part of a holistic collections management plan and disposals/ retentions policy. There is some encroachment of later sculpture into highly significant spaces, such as the Baptistry, which detract from the simplicity of the spaces.	Ensure modern sculpture is commissioned as part of a holistic acquisitions strategy rather than on an ad hoc basis or through gifts.	PA6	Produce an acquisitions strategy.
			PA7	Ensure sculpture is in a location suitable to its significance and that of the space.
			PA8	Ensure any proposed changes take into account the original design intent of the space.

Piece of Art	Risks	Opportunities	Policy No.	Actions
High Altar	The High Altar is '*the fulcrum around which the Cathedral is formed*' (Gibberd). Changing liturgical requirements may pressure change of position, form or presentation of the altar. The simplicity of the altar, whilst meaning it is very robust, means it is vulnerable to damage or staining which would compromise its simple, stark, white aesthetic.	There is an opportunity to bring back some of the overriding simplicity of the Sanctuary as a whole, which would recover the presence of the altar.	PA9	Ensure any proposed changes take into account the original design intent of the space.
Altar furniture	The crucifix by Elizabeth Frink and candles by Gooden and other items by key post-war artists are highly significant and should be recorded and retained *in situ*.	Ensure new altar furniture is commissioned as part of a holistic acquisitions strategy rather than on an ad hoc basis or through gifts.	PA10	Produce an acquisitions strategy
			PA11	Ensure any proposed changes take into account the original design intent of the space.
Tabernacle	The Tabernacle holds high artistic and spiritual value and should be protected from water ingress in the Blessed Sacrament Chapel.	Continue to work towards repairs that prevent water ingress throughout the Cathedral.	PA12	Ensure any proposed changes take into account the original design intent of the space.
Bishops' Throne and Ssanctuary furniture	The Bishops' Throne designed for the Cathedral has been altered substantially (the canopy removed) and it is currently redundant.	There is a plan to return the chair into use and this should be carried out.	PA13	Ensure any proposed changes take into account the original design intent of the space.
Choir stalls	The choir stalls are original but have been moved from their original position, creating a more linear arrangement.	Consideration could be given to rearranging the choir stalls to return some of the circular plan form as originally conceived.	PA14	Ensure any proposed changes take into account the original design intent of the space.

Piece of Art	Risks	Opportunities	Policy No.	Actions
Nave and chapel seating	The nave and chapel seating is generally original in its formation and furniture, which should be preserved.	Ensure nave and chapel seating is not rearranged without consideration of the impact this will have on significance.	PA15	Ensure any proposed changes take into account the original design intent of the space.
Lutyens' Crypt	The furniture and artwork within Lutyens' Crypt is currently beyond the scope of this report, but should be added at a later date, when the Collections Management Plan is produced.	N/A	PA16	Produce a Collections Management Plan to encompass both the Gibberd and Lutyens' buildings.
Tapestries and fabric artwork in the nave	Too many of these designs are not original and are impacting on the clarity and simplicity of the nave.	To improve the quality and integrity of the nave by removing some of the later additions.	PA17	To undertake a catalogue of them and their provenance and making a decision on which of them may be removed or relocated.

COMPONENT: ORGAN

SIGNIFICANCE

Structure: High
Architectural: High
Artistic: Very High

Risks

- The organ continues to function on a daily basis, but there are some issues identified in the 2015 organ report that require addressing:
  - The schwimmers are functioning erratically, leading to varying wind-pressures around the organ. This can lead to the pipework sounding out of tune. The schwimmers are also difficult to access and maintain; they should be replaced.
  - The electrical wiring inside the organ chamber is in need of renewal.
  - The leather-work of the two reservoirs and electro-pneumatic action, both internal and external motors, require renewal.
  - Further investigation is needed into the slider soundboards.
  - The Swell Tremulant is ineffective in design, functions inadequately and should be replaced.

Opportunities

- The 1967 Walker organ has remained remarkably intact since its construction and is in good condition overall. The console in the choir also appears to be in its original position.
- There is an opportunity to preserve this remarkable instrument intact and avoid harming its key values through inappropriate or ill-informed repairs and alterations. Thought should be given to funding the repairs that are now required to the organ.

Policy No.	Actions	Relevant Conservation Policy
O1	Review and carry out the recommendations within the Dr Rowntree organ report of 2015	1, 2
O2	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All

COMPONENT: BUILDING SERVICES AND MANAGEMENT

SIGNIFICANCE

Structure: Moderate
Architectural: Moderate
Artistic: Low

Risks

- The Cathedral was built in the mid-twentieth century, at a time when building services were being fully integrated into the structure for the first time. This often means the electrical and heating systems are difficult to renew when they reach the end of their functional lifespan, which is applicable to many.
- The risks relate largely to the loss of original M&E systems and equipment that may hold heritage significance. Mid-twentieth century plant may hold importance for their technical innovation and rarity as early systems. They also illustrate how buildings were intended to be used in the post-war period and the importance of a fully integrated system.
- There may also be harm to significance through the process of removing redundant systems and replacing them. Decisions will need to be made as to whether existing systems should be retained *in situ* and a new system added in a less intrusive way, or whether they can be replaced.
- There is a risk of losing the original fixtures and fittings, switches, panels and sockets that relate to the original scheme.
- The internal lighting has been replaced, altering its original design within the nave, which is harmful to significance.
- Security is becoming more of a concern in a period of heightened threat levels, and CCTV has been installed to combat this. Attempts to break into the building can cause thousands of pounds worth of damage. The alarm system is linked to the Police and key holders can be notified.
- Plant equipment is contained within the Gibberd undercroft and is serviced and maintained by external contractors.
- The Cathedral produces a Health and Safety Risk Assessment each year to help understand the level of risk associated with the building (Croner, 2016). This identified that all areas of risk within the building require some action to be taken within the next three to four months.
- The Risk Assessment states there is a need for additional warning signs for visitors in some locations (such as near the lifts). This has the potential to have a detrimental impact on significance through increased clutter and signage.

Opportunities

- The fire alarm system has recently been upgraded (2017) within the crypt and there is now an opportunity to extend this to the Cathedral above.
- There is an opportunity to learn and increase our understanding on the building services installed in the mid-twentieth century by Gibberd, as these are renewed or replaced. These activities should be recorded appropriately to ensure any potential understanding is captured.
- There is an opportunity to preserve significance by ensuring that a full assessment of significance is carried out when any building services are renewed or replaced. Redundant building services such as plant equipment and operation panels/switches that are original to the Gibberd Cathedral should be retained, and new services installed in parallel. A more pragmatic judgment should be taken on wiring and pipework, as this should be replaced in their existing location to avoid harm to aesthetic appearance. New solutions should be sought where replacement of existing services would lead to substantial harm.
- There is also an opportunity, as services become redundant, to restore the original form of some services that have been altered since construction. For example, the lighting in the nave could be restored to its original appearance in the future.

Policy No.	Actions	Relevant Conservation Policy
BS1	Ensure the asbestos management plan is referred to, reviewed and updated as necessary.	3
BS2	Ensure electrical faults found in the fixed wiring installation report have been remedied.	3
BS3	Identify any modern soft furnishings which are not fire retardant (as per the Risk Assessment). Any original or historic items of significance should be identified prior to this taking place and the statutory bodies consulted.	1, 3
BS4	Ensure fire doors can be opened at all times. Remove blockages such as furniture and door mats from entrances.	3
BS5	Ensure competent people are identified to carry out Risk Assessments for hazardous activities, both for routine and non-routine work.	3
BS6	Consider producing a Disaster Recovery Plan that will set out arrangements for a variety of scenarios and seek to protect life as well as the building and its contents.	3, 4
BS7	Follow the methodology set out in the Conservation Framework when seeking to renew or replace original building services within the Cathedral.	5
BS8	Matching sockets, switches and panels should be sourced and some stock kept on-site at the Cathedral.	4

Policy No.	Actions	Relevant Conservation Policy
BS9	Seek to reinstate the original appearance of building services, where these form part of the visual concept by Gibberd, such as lighting. Maintain the appearance of existing building services identified as significant.	4, 5
BS10	Ensure any changes to the original and existing building services or plant are recorded for future decision-makers.	6
BS11	Regularly check mechanical and electrical installations such as electrical services, heating systems and lightning protection and keep them in good repair.	3
BS12	Ensure the servicing of boilers, heating systems, electrical, fire and lightning protection systems is undertaken regularly.	3
BS13	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All

COMPONENT: LANDSCAPE, SETTING AND VIEWS

SIGNIFICANCE

High

Risks

- The Cathedral is surrounded by the developing areas of the universities that are characterised by the modern concrete and glass architecture that makes up the departments and offices. The University (and University Hospital Trust) have a significant quantity of high-rise and often impenetrable developments which are and will, impact upon views to the Cathedral.
- The developments around the University and the science park, whilst generally positive, have constrained and affected more discrete and closely-held viewpoints, these continue to be eroded. Developments such as that on the corner of Mount Pleasant and Brownlow Hill must, in the future, be avoided, this closed a key view (which the previous building, the only remaining part of the workhouse) did not.
- This area is also situated within the WHS buffer zone and Conservation Areas of the city, making its character an important area to protect. The Cathedral tower is one of the Landmark Buildings identified in the WHS SPD and is part of the protected views within the area. As such, any proposals for alteration have to consider the wider-ranging impact of the changes to the views and character of the area.
- On a wider scale the city continues to grow and develop as well as on a local level where the universities continue to build and enhance their size. This leads to more and more development pressures and building work within the area surrounding the Cathedral. The small open landscape around the Cathedral allows for its dominance on the local landscape and skyline to still be felt as it was designed, however development pressure may erode this with time.
- The most important relationship the Cathedral shares with its surroundings is that with Hope Street to the south. There is a long view from the Cathedral down Hope Street to the City Anglican Cathedral Church. The relationship between the two Cathedrals is a key feature of the town skyline with the background of the river beyond, this needs to be enhanced in any future plans within the area.
- The stained glass banners and the flag-banner poles (which are rarely used) have an impact on the setting of the Cathedral as modern additions. The flag-banner poles are in need of maintenance and thought should be given to either their re-use or removal.
- The legibility of Lutyens' Crypt is somewhat lost in the overgrown greenery and the numerous additions to the surrounding townscape, particularly to Brownlow Hill where street furniture, a bus stop and to the eastern side, a large new structure, have obscured the views. These negatively impact its legibility as a part of the overall appearance of the cathedral buildings and the potential to appreciate the vision and scale of Lutyens' design.

Opportunities

- The connection between the two Cathedrals in the skyline view presents an opportunity for presentation and developing an understanding of the City development. The possibility of information presentation and guidance leaflets could be explored explaining the long-standing relationship and design of the two buildings.
- The open landscape area around the site allows for full view of the two phases of development and an increased understanding of the architectural design and significance. Improving the landscape design around Lutyens' Crypt allows for this better presentation and the understanding of the two phases of development to be viewed by all passing by.
- An understanding of the building's importance to the Liverpool skyline presents an opportunity for expressive design of any new building in the area, to enhance rather than detract from its skyline setting. Making this key feature of the building understood by all those around, will allow for it to be fully appreciated into the future.
- The recognition of the site as part of the Conservation Area and as part of the WHS buffer zone adds to its significance and gives an opportunity to enhance this relationship with the wider landscape of Liverpool.
- A key opportunity to enhance the relationship between the Cathedral and the surrounding town would be to enhance and increase use of the podium and views out from the Cathedral.
- Working with the University on their masterplan to embed the importance of the views locally will help to protect the Cathedral and its surroundings whilst allowing for the University to grow and develop. The same is true for encouraging the development of a Conservation Area Appraisal for the Mount Pleasant Conservation Area to include protected views alongside those already identified for the WHS.

Policy No.	Actions	Relevant Conservation Policy
LSV1	Work with neighbours and landowners to clearly define the boundaries around the Cathedral, particularly those to the north and west.	1
LSV2	Create a Landscape Management Plan highlighting the current issues and opportunities around the whole building.	2, 3
LSV3	Instigate a regular maintenance plan for the garden areas, this should be based on an understanding of any original design survivals and be based on the idea that the building should be fully appreciated from the public realm.	3
LSV4	Encourage the development of interpretation strategies both at the Cathedral and across the City, that appreciate the important relationship between the two Cathedral churches in the skyline.	1
LSV5	Future development within the area, including any new structures or planting must not challenge the physical and aesthetic dominance of the Cathedral building.	1, 4
LSV6	Work to create a relationship with University to help influence the masterplan for the local area.	5
LSV7	Maintain a proactive interest in the development proposals of the local area and inform to the Council Planning team when they might impact on the Cathedral setting or specified views.	5, 6
LSV8	Comply with the conservation philosophy, policies and methodology for implementing change set out within the Conservation Framework of this document.	All

PART E:
ACTION PLAN

E1 NEXT STEPS

This Action Plan contains the series of prioritised actions and next steps as set out in the overarching and individual component sections in this CMP. These actions are not set against specific timescales, but provide an indication of the urgency of each item, and whether these represent short, medium or long-term goals.

This should be considered against the priorities and functional needs existing at the Cathedral.

The Action Plan will form the basis for assigning responsibilities, tasks, resources and funding to ensure the actions are carried out. It should be reviewed and updated on an annual basis, noting where progress has been made. An update should be provided with the annual report each year.

It is essential that the Action Plan and the policies within this CMP be adopted, and have an 'owner' – someone who takes control of the plan, chases those responsible for carrying out its actions, reviews annually and updates every five years.

Beyond this, there is a requirement to disseminate this CMP to relevant stakeholders and to ensure the knowledge is shared with the relevant people, and training carried out. A protocol for record-keeping for research, monitoring and repairs should be devised in order to understand the components of the Cathedral in as much detail as possible.

Many of the priorities for repair and conservation are already being investigated – such as the lantern, entrances and podium. There are other areas acknowledged as priorities that should be considered in the next phase of works.

Beyond the repairs, there are recommendations relating to the management and use of the Cathedral that would benefit the building as a whole. A business plan, collections management strategy and formalised management structure would be invaluable in shaping the next five to ten years of the Cathedral and its decision-making.

Priority Levels

1 Items which should be carried out immediately (for completion within the next 12 months)

2 Items which should be carried out within the next two years

3 Items which are cyclical or continual

4 Items which are long-term aims and would be beneficial to carry out within the next five to ten years

5 Items which should be carried out at the end of the life cycle of built fabric

Responsibilities

- **DN:** Dean
- **AS:** Archdiocesan Surveyor
- **MK:** Marketing
- **MT:** Maintenance Team
- **EA:** Executive Assistant
- **U:** Unidentified

E2 ACTION PLAN AND PROGRAMME

E2.1 OVERARCHING ACTIONS

Component	Number	Action	Priority	Responsibility	Update on Progress
Accessibility	A2	Seek to repair areas on the podium which are a hindrance to access in any way. Pursue proposals that improve the safe use of the floor to the podium, reducing trip hazards and improving access.	I	AS	
Collections	C1	Continue to investigate opportunities to restore the Bishops' Throne.	I	D	
Environment and Climate Change	ECC1	The Dean will ensure the changing environment is considered as part of any future proposals for the building. An energy audit should be carried out to identify how to reduce the cost of heating and lighting, and to identify green alternatives.	I	D	
Environment and Climate Change	ECC2	The Dean will explore setting up a monitoring scheme for the environmental use and output of the Cathedral.	I	D	
Management	M1	Draw up an organogram with associated defined roles for the Cathedral staff, also showing volunteer group involvement.	I	D	
Management	M2	Ensure the health and safety procedures and risk assessments are kept up-to-date.	I	AS	
Maintenance	MA3	Commission the first Quinquennial Inspection and act upon the recommendations.	I	AS	
Repair and Conservation	RC2	Ensure decision-making follows a clear and transparent process. Comply with the conservation philosophy, policies and methodology for implementing change set out in this CMP for all repairs.	I	AS	
Repair and Conservation	RC3	Put in place a strategy for the conservation of the lantern following the surbey work.	I	AS	

Component	Number	Action	Priority	Responsibility	Update on Progress
Tourism and Visitor Experience	TV5	Ensure that the hospitality of the Cathedral is maintained by ensuring staff and volunteer 'welcomers' or guides are trained effectively.	1	MK	
Tourism and Visitor Experience	TV8	Review existing uses of the brand and produce Branding Guidelines for the Cathedral to take advantage of its popularity.	1	MK	
Use	U3	Commission a feasibility study to assess underused spaces and provide recommendations for their more effective use. Act upon these recommendations.	1	D	
Understanding	UD1	Create an interpretation strategy that links to the branding and marketing exercises.	1	MK	
Management	M3	Develop a strategic action plan document for the immediate to medium-term future of the Cathedral.	1 2	D/EA	
Maintenance	MA1	Draw up a holistic Management and Maintenance Strategy of short, medium and long-term priorities for the repair of the building that follows the component breakdown in this CMP.	1 3	AS	
Maintenance	MA2	Draw up a structured Maintenance Plan that has overarching short, medium and long-term schedule of maintenance, linked to the holistic repair strategy. Ensure that appropriately skilled staff are employed to oversee and carry out all maintenance and repair work.	1 3	MT	
Maintenance	MA4	Draw up a program for the routine cleaning of windows which is broken down by area. Ensure this program is put this into action. Ensure that appropriately skilled staff or contractors are employed to oversee and carry out all cleaning work.	1 3	AS	
Maintenance	MA5	Devise a routine for the long-term cleaning of the rails, door handles, floors and furniture. Ensure that appropriately skilled staff or contractors are employed to oversee and carry out all cleaning and conservation work.	1 3	AS	
Tourism and Visitor Experience	TV1	Seek to make improvements to the visitor offering in order to improve the tourism potential of the Cathedral, in line with other attractions in the area, for example those within the World Heritage Site.	1 4	MK	

Component	Number	Action	Priority	Responsibility	Update on Progress
Management	M4	Ensure the significance of the Cathedral as a post-war place of worship is understood by all, and that new staff are in sympathy with this cause.	1 5	D	
Accessibility	A1	Produce an Access Audit for the Cathedral to holistically consider access to all spaces.	2	EA	
Accessibility	A3	Carry out an assessment of the original design scheme to inform a decision to make the nave more accessible and improve appearance of the Sanctuary.	2	D	
Collections	C2	Ensure that an inventory of collections is established and kept up-to-date.	2	U	
Collections	C3	Undertake a Collections Management Plan to catalogue and give issues and options, with conservation advice, for the collections held in both the crypt and the Cathedral itself.	2	U	
Collections	C5	Review the significance and efficiency of the existing Sanctuary platform arrangement making sure that any new proposals maintain the current sound quality.	2	D	
Tourism and Visitor Experience	TV3	Ensure periodic review of the café offer.	2	MK	
Tourism and Visitor Experience	TV7	Maintain and optimise the online presence of the Cathedral to capture new audiences.	2	MK	
Tourism and Visitor Experience	TV9	Keeping an ongoing press pack of book references and articles could help focus promotional material on the international standing of the building as an icon of Modernism. The shop could expand its remit to include books and other material and merchandise related to Gibberd, the building, modern architecture and modernism more generally.	2	MK	
Use	U1	Commission a study focusing on usage of the chapels to utilise the spaces better and make more presentable.	2	D	
Use	U2	Survey the interior of the building to understand where storage and pinch points lie and seek to relocate or manage the areas.	2	D	
Use	U4	Assess the suitability of opening the gallery areas up to visitors to improve views of the interior.	2	MK	

Component	Number	Action	Priority	Responsibility	Update on Progress
Use	U5	To catalogue the additional artworks and to make an informed decision about removal and/or relocation of some of those additions that might be considered superfluous or which are most impacting the interior.	2	D	
Understanding	UD2	Produce a draft strategy for researching gaps in knowledge to inform decision-making.	2	D	
Repair and Conservation	RC1	Continue to monitor and investigate water ingress into the building as part of the Management and Maintenance Strategy.	3	AS	
Accessibility	A4	Enhance the Cathedral's accessibility and wider engagement, including the reasonable and practicable removal of physical, sensory, intellectual, social, cultural and organisational barriers to access. Explore innovative interpretation methodologies increasing intellectual access to all.	4	EA	
Collections	C4	Carry out research into missing pieces of interior fabric with a view to their restoration.	4	U	
Tourism and Visitor Experience	TV2	Ensure that the hospitality of the Cathedral is maintained through practical initiatives surrounding wayfinding. Undertake a survey of how the internal signage is currently operating and look at ways in which to improve legibility.	4	MK	
Tourism and Visitor Experience	TV4	Develop a permanent exhibition of the architecture and design of the building and improve understanding and knowledge about the building. Use innovative interpretation as an effective tool for increasing intellectual access for all visitors. This should make use of a variety of mediums including tours, displays, audio, digital and visual offerings. Consider seeking grant funding for this project.	4	MK	
Tourism and Visitor Experience	TV6	Work to better interpret the artistic collections that are held in the building, improving the visitor experience.	4	D	
Use	U6	To explore new possibilities of using the exterior space for large scale worship or public events.	4	MK	

E2.2 INDIVIDUAL COMPONENT ACTIONS

Component	Number	Action	Priority	Relevant CMP Policy	Responsibility	Update on Progress
Lutyens' Crypt, Exterior	LCE1	Comply with the philosophy and principles set out in this CMP.	1	1, 6	D	
Lutyens' Crypt, Interior	LCI02	Produce guidance for daily and more infrequent tasks for operational staff, external contractors and guests hiring the spaces.	1	3	MK	
Lutyens' Crypt, Interior	LCI03	Define standard protocols for joinery and other additions.	1	5	AS	
Gibberd Undercroft	GU1	Carry out a Condition Survey to highlight the areas of the undercroft that are in need of immediate repair.	1	3	AS	
Gibberd Podium	GP1	Implement current remedial works and monitor success of remedial details.	1	3, 4	AS	
Ribs	RB9	Introduce flashing detail to ringbeam level to limit or stop water ingress into the podium	1	1, 4	AS	
Lantern	L1	Undertake comprehensive research into the conservation and repair of epoxy resins worldwide to inform potential repair solutions at the Cathedral.	1	4	AS	
Lantern	L8	Undertake research and analysis to determine the likelihood of further deterioration in the epoxy resin matrix.	1	4	AS	
Lantern	L3	Carry out a full condition survey for the lantern including photographic survey of each facet.	1	1, 7	AS	
Lantern	L4	Establish vertical and horizontal microclimatic stratigraphy within the lantern and obtain data to establish condensing and thermal patterns associated with different dimensional responses and correlations with weather patterns.	1	1, 7	AS	
Lantern	L5	Measure water ingress to a specific facet over a period of time giving a benchmark against which to monitor improvements and future repair.	1	1, 7	AS	
Entrances	EN1	Investigate the results of the material analysis on the door fabric and from this create a test plan to trial methods to prevent or clean the oily staining that occurs.	1	4	AS	

Component	Number	Action	Priority	Relevant CMP Policy	Responsibility	Update on Progress
Entrances	EN3	Update the fire safety plan to identify the repaired doors as fire exits	1	4	EA	
Entrances	EN4	Encourage the use of the doors and monitor the access and circulation within the building to ensure a coherent approach.	1	6	D	
Nave, choir and Sanctuary	NCS2	Standardise the regular cleaning and maintenance tasks into a housekeeping manual for staff to reference.	1	2	EA	
Building Services and Management	BS1	Ensure the asbestos management plan is referred to, reviewed and updated as necessary.	1	3	EA	
Building Services and Management	BS2	Ensure electrical faults found in the fixed wiring installation report have been remedied.	1	3	EA	
Building Services and Management	BS3	Identify of any modern soft furnishings which are not fire retardant (as per the Risk Assessment). Any original or historic items of significance should be identified prior to this taking place and the statutory bodies consulted.	1	1, 3	EA	
Building Services and Management	BS4	Ensure fire doors can be opened at all times. Remove blockages such as furniture and door mats from entrances.	1	3	EA	
Building Services and Management	BS5	Ensure competent people are identified to carry out Risk Assessments for hazardous activities, both for routine and non-routine work.	1	3	EA	
Building Services and Management	BS6	Consider producing a Disaster Recovery Plan that will set out arrangements for a variety of scenarios and seek to protect life as well as the building and its contents.	1	3, 4	EA	
Building Services and Management	BS10	Ensure any changes to the original and existing building services or plant are recorded for future decision-makers.	1	6	AS	
Building Services and Management	BS11	Regularly check mechanical and electrical installations such as electrical services, heating systems and lightning protection and keep them in good repair.	1	3	MT	
Building Services and Management	BS12	Ensure the servicing of boilers, heating systems, electrical, fire and lightning protection systems is undertaken regularly.	1	3	MT	

Component	Number	Action	Priority	Relevant CMP Policy	Responsibility	Update on Progress
Landscape, Setting and Views	LSV1	Work with neighbours and landowners to clearly define the boundaries around the Cathedral, particularly those to the north and west.	1	1	D	
Lutyens' Crypt, Exterior	LCE2	Create a Landscape Management Plan highlighting the current issues and opportunities surrounding the crypt and how to improve this going forward.	2	2, 3	D	
Lutyens' Crypt, Exterior	LCE4	Write and follow a repair schedule to prevent any further deterioration and monitor the results.	2	4, 5	AS	
Gibberd Undercroft	GU2	Carry out a feasibility exercise to understand the capacity, potential and viability of using the undercroft spaces for new uses.	2	1, 2	MK	
Gibberd Undercroft	GU3	Update the CMP as the condition, issues and opportunities relating to the Gibberd undercroft are investigated and become better understood.	2	1, 6	D	
Ribs	RB2	Initiate a research programme with the aim of understanding the reasons for the failure of the mosaic and developing a reliable method for repair and reinstatement.	2	4, 5	AS	
Ribs	RB4	Carry out research in the Cathedral archive drawings to identify details for the original construction and the current junction between the stainless-steel roof and GRP cladding in order to plan for the future repairs that would be required if the covering was removed.	2	4, 5	EA	
Roof	RF5	Assess the chapel roofs individually and investigate the possibilities of re-instating the rooflights to each.	2	4, 5	AS	
Lantern	L2	Following the monitoring period, carry out trial repairs using innovative or well tested techniques, dependant on the results of the prior investigations.	2	3, 4, 7	AS	
External Staircases	ES1	Investigate the original designs of the handrail in the Cathedral archive and consider a sympathetic design.	2	5	AS	
External Staircases	ES2	Reinstate a handrail and balustrade more akin to the original design when the existing balustrade requires replacement or funds allow.	2	1, 6	AS	

Component	Number	Action	Priority	Relevant CMP Policy	Responsibility	Update on Progress
External Staircases	ES4	Now the work to restore the Brownlow Hill staircase has been successfully completed, similar works for the other staircases should be carried out.	2	1, 5	AS	
External (High) Altar	EA1	Carry out investigations into the construction of the mosaic tesserae to improve understanding of this important architectural and artistic component.	2	1, 4	AS	
Entrances	EN2	From the investigations identify the appropriate cleaning and preventative methods against the staining and add to the building management plan as required.	2	3, 4, 5	AS	
Entrances	EN5	Following the full repairs, consider the design of contemporary sculptural panels to the reveals on the east and west doors.	2	5	D	
Nave, choir and Sanctuary	NCS3	Open up the west and east galleries to visitors.	2	4, 5	MK	
Landscape, Setting and Views	LSV3	Instigate a regular maintenance plan for the garden areas, this should be based on an understanding of any original design survivals and be based on the idea that the building should be fully appreciated from the public realm.	2	3	D	
Landscape, Setting and Views	LSV7	Maintain a proactive interest in the development proposals of the local area and make a comment to the Council Planning team when they might impact on the Cathedral setting or specified views.	2	5, 6	D	
Organ	O1	Review and carry out the recommendations within the Dr Rowntree organ report of 2015.	2	1, 2	AS	
Lantern	L6	Following the investigations above, restore the lantern to its original state.	2 4	3, 4, 5	AS	
Ribs	RB1	Future remedial works should ensure that as much of the original mosaic cladding is retained.	3	1, 6	AS	
Roof	RF3	Record the reasoning and understanding behind any repair or replacement work that is carried out to inform future design and repair.	3	5, 6	AS	
Crown	CR1	Apply lessons learnt from the process used to conserve the crown in the previous repair phase.	3	4, 5	AS	

Component	Number	Action	Priority	Relevant CMP Policy	Responsibility	Update on Progress
External (High) Altar	EA2	Update the CMP as the condition, issues and opportunities relating to Lutyens' Crypt are investigated and become better understood.	3	1, 6	D	
External (High) Altar	EA4	To investigate new ways to utilise the External (High) Altar	3	All		
Bell Tower	BT1	Update the CMP as the condition, issues and opportunities relating to the bell tower are investigated and become better understood.	3	1, 6	D	
Nave, choir and Sanctuary	NCS5	Update the CMP as the condition, issues and opportunities relating to the nave, choir and Sanctuary are investigated and become better understood.	3	1, 6	D	
Building Services and Management	BS7	Follow the methodology set out in the Conservation Framework when seeking to renew or replace original building services within the Cathedral.	3	5	AS	
Building Services and Management	BS9	Seek to reinstate the original appearance of building services, where these form part of the visual concept by Gibberd, such as lighting. Maintain the appearance of existing building services identified as significant.	3	4, 5	AS	
Lutyens' Crypt, Exterior	LCE3	Following the creation of the Plan carry out work to improve the gardens around the crypt and improve views and setting.	4	4	D	
Lutyens' Crypt, Exterior	LCE5	Introduce interpretation and imagery of the building and especially the relationship between the Gibberd and Lutyens features.	4	1	MK	
Lutyens' Crypt, Exterior	LCE6	Replace the inappropriate features including the handrail to the staircase with appropriate designs that reflect the design of the original, the drawings of which are stored in the Cathedral archive.	4	5, 6	AS	
Lutyens' Crypt, Exterior	LCE7	Consider reopening the blocked windows to the crypt and investigate the original design of the glasswork. Following this a modern interpretation of the design could be considered.	4	5, 6	D	
Lutyens' Crypt, Interior	LCI01	Consider an appropriate strategy for servicing the spaces, routing cabling, light fittings.	4	1, 5	AS	

Component	Number	Action	Priority	Relevant CMP Policy	Responsibility	Update on Progress
Gibberd Podium	GP2	Following a period of monitoring to establish whether the remedial works have resolved water ingress issues consider funding opportunities for implementing more comprehensive remedial works that incorporate reinstatement of the paving to the original design.	4	4, 5	AS	
Ribs	RB3	Identify funding possibilities for the research program initiative and the remedial repairs following.	4	5	D	
Ribs	RB5	Make a plan for future repairs incorporating the understanding gained in the research into the failure of the mosaic material as well as the required repairs to the flashing material.	4	5	AS	
Ribs	RB6	Undertake trials to restore the mosaic finish.	4	6	AS	
Entrances	EN6	Consider the installation of contemporary sculpture above the east and west entrances, reflecting Gibberd's original design intentions.	4	4	D	
Nave, choir and Sanctuary	NCS1	Review the layout and efficiency of the furniture in the nave, choir and Sanctuary.	4	4	D	
Nave, choir and Sanctuary	NCS4	Consider installing a more appropriate lighting and sound system that enhances the significance of the space.	4	4, 5	D	
Landscape, Setting and Views	LSV2	Create a Landscape Management Plan highlighting the current issues and opportunities around the whole building.	4	2, 3	D	
Landscape, Setting and Views	LSV6	Work to create relationship with University to help influence the masterplan for the local area.	4	5	D	
Gibberd Podium	GP3	Reinstate the original paving design when the funds are available, and the opportunity arises.	5	1, 6	D	
Ribs	RB7	Reinstate the original mosaic finish to the ribs. Monitor the repairs when carried out for a period afterwards and record any changes or issues.	5	5	AS	
Roof	RF1	During the lifespan of the current roof covering, carry out research into other possibilities that are more appropriate and akin to the original design.	5	4, 5	AS	

Component	Number	Action	Priority	Relevant CMP Policy	Responsibility	Update on Progress
Roof	RF2	When the stainless-steel roof covering reaches the end of its natural lifespan consider the merits of replacing it with aluminium or another more appropriate design as identified in the research.	5	4, 5	AS	
Lantern	L7	Continue to record and monitor new repairs.	5	5	MT	
Landscape, Setting and Views	LSV4	Encourage the development of interpretation strategies both at the Cathedral and across the City, that appreciate the important relationship between the two Cathedral churches in the skyline.	5	1	MK	
Landscape, Setting and Views	LSV5	Future development within the area, including any new structures or planting must not challenge the physical and aesthetic dominance of the Cathedral building.	5	1, 4	D	
Chapels and Entrances	CE1 to CE37	Review the Actions and implement as required.	1 to 5	All	D	
Pieces of Artwork and Furniture	PA1 to PA17	Review the Actions and implement as required.	1 to 5	All	D	

E3 ANNUAL MAINTENANCE PLAN

This annual maintenance plan has been included as the draft plan, currently referred to at the Cathedral. This should be referred to when the Quinquennial Inspection is carried out and a full Management and Maintenance Strategy implemented at this time.

Ref.	Building Element	Maintenance Task	Responsibility	Frequency	Cost (£)	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Date Carried Out
1. Metropolitan Cathedral of Christ the King, Liverpool – occasional and regular maintenance tasks																		
1.1 Roofs																		
1.1.1	Roof areas generally	Inspect roof areas from the ground and accessible high points and report any loss or damage to roof coverings.	Maintenance staff	After stormy weather and quarterly				Y			Y			Y			Y	
1.1.2	Flexible waterproof roof coverings	Inspect for tears or hole damage and temporary repair.	Maintenance staff	Quarterly				Y			Y			Y			Y	
1.1.3	Sheet metal roofs and cladding	Inspect condition of panels, joints and clips. Make temporary repairs to cracks and splits.	Maintenance staff, when required specialist contractor	Every two months		Y		Y		Y		Y		Y		Y		

E3: ANNUAL MAINTENANCE PLAN

Ref.	Building Element	Maintenance Task	Responsibility	Frequency	Cost (£)	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Date Carried Out
1.1.4	Asphalt roofs	Apply solar-reflective paint to areas after thorough clean	Specialist contractor	Every five years						Y								
1.1.5	Lead weathering and stainless steel flashings	Inspect condition of lead flashings and weatherings. Make minor repairs e.g. Dress back clips, make good mortar fillets.	Maintenance staff, when required specialist contractor.	Every two months		Y		Y		Y		Y		Y		Y		
1.1.6	Asphalt roofs	Inspect condition of flat areas and upstands. Make temporary repairs to splits and holes.	Maintenance staff	Three times per year					Y						Y			
1.2 Rainwater Disposal																		
1.2.1	Rainwater goods generally	Inspect rainwater goods from the ground and accessible high points and report any loss or damage	Maintenance staff	After stormy weather														

E3: ANNUAL MAINTENANCE PLAN

Ref.	Building Element	Maintenance Task	Responsibility	Frequency	Cost (£)	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Date Carried Out
1.2.2	Rainwater goods	Clear rainwater goods of debris and ensure overflows are clear. Rod if necessary. Check that stainless steel guards are secure.	Maintenance staff	Quarterly			Y			Y			Y			Y		
1.2.3	Rainwater goods	Inspect rainwater goods for cracks and leaks. Repair or replace any cracked sections.	Maintenance staff	Twice per year					Y						Y			
1.2.4	Perimeter drainage channel – podium	Clear drainage channel of vegetation and debris.	Maintenance staff	Every two weeks throughout Year		Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	
1.2.5	Paved area drainage channel – north, south, east and west	Clear drainage channel of vegetation and debris.	Maintenance staff	Quarterly			Y			Y			Y			Y		

Ref.	Building Element	Maintenance Task	Responsibility	Frequency	Cost (£)	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Date Carried Out
1.2.6	Below ground drainage	Open up inspection chambers. Check that all gullies and gratings are free from silt and debris and that water discharges freely to mains sewerage or soakaway.	Maintenance staff	Twice per year			Y									Y		
Occasional and Regular Tasks																		
1.3 External Walls																		
1.3.1	External walls generally	Inspect external walls from the ground and accessible high points and report any loss or damage and signs of movement.	Maintenance staff	Twice per year					Y						Y			
1.3.2	External walls, copings and parapets	Remove any vegetation, ivy and wash down with fungicidal solution.	Maintenance staff	Twice per year					Y						Y			

E3: ANNUAL MAINTENANCE PLAN

Ref.	Building Element	Maintenance Task	Responsibility	Frequency	Cost (£)	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Date Carried Out
1.3.3	Ventilation	Ensure that ventilation grilles, air bricks, louvres etc. are free from obstruction.	Maintenance staff	Twice per year					Y						Y			
1.3.4	Bird screens	Check that tower, roofs and windows are bird-proof before nesting starts. Do not disturb bats.	Maintenance staff	Annually											Y			
1.3.5	Windows	Inspect windows and make essential minor repairs to glazing.	Specialist contractor	As required														
1.3.6	Leaded light windows	Inspect lead cames, putty, glass and wire ties and report any problems. Clear condensation drainage channels and holes.	Specialist contractor	Annually						Y								
1.3.7	Doors and windows	Check operation of hinges, bolts and locks and lubricate as necessary. Check security of locks.	Maintenance staff	Quarterly			Y			Y			Y			Y		

Ref.	Building Element	Maintenance Task	Responsibility	Frequency	Cost (£)	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Date Carried Out
1.3.8	Paved areas	Thoroughly wash down and treat with fungicidal spray.	Maintenance staff	Twice per year				Y							Y			
1.3.9	Foliage and large trees close to walls	Full ground maintenance, check trees and report any dead branches and signs of ill health, or root damage to the building or below ground drainage.	Landscape contractor	Twice monthly				Y								Y		
1.4 Internal Structure																		
1.4.1	Internal spaces generally	Inspect roof void and internal spaces, particularly below gutters. Report on any evidence of roof or gutter leaks.	Mainenance staff	During/after stormy weather														

E3: ANNUAL MAINTENANCE PLAN

Ref.	Building Element	Maintenance Task	Responsibility	Frequency	Cost (£)	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Date Carried Out
1.4.2	Internal structure and fabric	Inspect internal structure and fabric including roof timbers and bell frames, and report on any signs of structural movement or of damp, fungal growth and dry rot.	Maintenance staff	Annually						Y								
1.4.3	Exposed woodwork	Inspect exposed woodwork and surfaces below for signs of active beetle infestation. Report any beetles or fresh wood dust.	Maintenance staff	Annually									Y					
1.4.4	Service ducts and floor voids	Check ducts and floor voids and for signs of vermin and remove.	Maintenance staff	Quarterly			Y			Y			Y			Y		
1.4.5	Generally	Ventilate all areas of the crypt and cathedral chapels, offices, store rooms etc	Maintenance staff	Monthly on dry days		Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	

E3: ANNUAL MAINTENANCE PLAN

Ref.	Building Element	Maintenance Task	Responsibility	Frequency	Cost (£)	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Date Carried Out
15. Regular tasks undertaken by maintenance staff and specialist contractors																		
1.5 Building Services																		
1.5.1	Lightning protection installation	Visually inspect the lightning conductor system including spikes, tapes earth rods and all connections and fastenings	Maintenance staff and specialist contractors (annually) see attached	Quarterly		Y			Y			Y			Y			
1.5.2	Heating system	Service the heating system and update the service schedule.	Maintenance staff and specialist contractor (twice per yr) see attached	Monthly		Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	
1.5.3	Water	Ensure that all exposed water tanks, water pipes and heating pipes are protected against frost.	Maintenance staff	Annually										Y				
1.5.4	Induction loop hearing aid system	Inspect general condition and connections and report any faults.	Maintenance staff	Annually				Y										

Ref.	Building Element	Maintenance Task	Responsibility	Frequency	Cost (£)	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Date Carried Out
1.5.5	Burglar alarm system	Test system and visually inspect wiring.	Maintenance staff and specialist contractor (annually) see attached	Weekly		Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	
1.5.6	Portable electrical equipment	Inspect general condition and connections and report any faults.	Maintenance staff	Annually			Y											
2. Cyclical tasks																		
2.1 Rainwater Disposal																		
2.1.1	Rainwater goods	Re-paint	Maintenance staff	Three Years														
2.1.2	Metal handrails	Re-paint	Maintenance staff	Three Years														
2.2 External Walls																		
2.2.1	Spire	Steeplejack to inspect upper levels of spire	Specialist	Five Years														
2.2.2	Doors and window frames	Re-paint	Maintenance staff	Three Years														

E3: ANNUAL MAINTENANCE PLAN

Ref.	Building Element	Maintenance Task	Responsibility	Frequency	Cost (£)	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Date Carried Out
2.3 Building Services																		
2.3.1	Wiring and electrical installations	Inspect all wiring and electrical installations in accordance with current IEE regulations, including all wiring and electrical equipment associated with organ and all portable electrical equipment.	Electrical contractor registered with NICEIC	Four Years														

E4 CONSULTATION

This CMP has been produced in consultation with key stakeholders and partners who have a role in decision-making at the Cathedral. The report has been developed through a holistic review and assessment of the key issues and opportunities in workshops, through on-site observations and a robust understanding of significance.

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

- Strategic staff including the Dean, Chapter and Clergy.
- Operational staff including visitor, interpretation and maintenance staff.
- Specialist repair and conservation staff or consultants.
- The Getty Foundation.
- Other post-war Cathedrals nationally and internationally.

The CMP is being developed through a process of consultation with the Cathedral authorities and statutory consultees. This is helping to achieve a consensus about the Cathedral's significance, and will help to ensure that future decision-making is based on a shared understanding of the building. On adoption of this report, it is suggested that the Dean and Chapter carry out the following consultation strategy over the next two to five years, to feed into the next update of the report:

1. Stakeholders and Partners

The Dean and other key stakeholders will be given the opportunity to comment on this CMP at consultation draft stage and to add further information as required. Workshops during production have sought to capture understanding as the report is developed.

2. Statutory Bodies and Decision-Makers

Statutory authorities should be consulted formally on the CMP and written comments requested.

3. Wider Community and Visitors

Public consultation is an opportunity to continue to engage with local community and other stakeholders, to inform them of previous developments and consult them about a project's future. It also allows the project team and stakeholders to develop the proposals in detail from strategic level ideas and plans. This should be included as part of a wide and long-term public engagement strategy to inform understanding of external perceptions of the Cathedral and as part of any external funding bids in the future. This could take the form of workshops or questionnaires.

As part of the consultation process, a full records of events, meetings and feedback will be collated and written updates will ensure this CMP can be updated when necessary.

E5 ADOPTION, REVIEW AND EXPANSION

E5.1 VISION

The Dean and Chapter seek to maintain and enhance the fabric of the Cathedral and to balance the needs of the people of the parish and the diocese with those of visitors, be they tourists or pilgrims. The policies set out within the Conservation Framework support these aims, by providing a strong foundation from which to make informed decisions for a sustainable future.

E5.2 ADOPTION

This CMP should be adopted by the Dean and Chapter and all those responsible for its daily and long-term conservation. The Dean and Chapter will retain strategic oversight of the document with operative staff and specialist consultants being instructed following the policies and conservation guidance set out within it.

This CMP should be made available to all staff to ensure transparency, understanding of significance and to provide clarity on those responsible for actions.

E5.3 EXPANSION

It is also essential that this CMP remains a live, working document that can be updated and amended on a regular basis. It is therefore important for an 'owner' of the document to be established who will take responsibility for its regular update and review, as well as maintaining a database of information that can be utilised to update the document on a five-yearly basis.

E6 DISSEMINATION AND TRAINING

This CMP and the information contained within it should be disseminated to the relevant stakeholders. The means of carrying out this dissemination should be determined by the Dean and Chapter. Possible methods include:

- A training workshop with key stakeholders.
- Less detailed workshops or training sessions with wider operational staff.
- An online tutorial as an induction to this CMP.
- Posting within the Getty Foundation's Keeping It Modern Report Library, an open access repository of CMPs and other research reports made possible with Getty funds
- Articles and published research.

BIBLIOGRAPHY

BOOKS

Blake, P Le Corbusier, Architecture and Form, Pelican Books, 1960

Harwood, E, Space, Hope and Brutalism. English Architecture 1945-75, Yale Press & Historic England, 2015

Watkin, D, English Architecture, Thames & Hudson, 1979

Guerst, J Cemeteries of the Great War by Edwin Lutyens, O1O Publishing 2010

Sharp, D A Visual History of Twentieth Century Architecture, Heinemann, 1972

Fletcher, B History of Architecture on the Comparative Method 18th Ed. Athlone Press, 1975

Manley, C Frederick Gibberd (Twentieth Century Architects) Historic England, 2017

Pevsner, N, The Buildings of England: South Lancashire, (1969)

Proctor, R Building the Modern Church: Roman Catholic Church Architecture in Britain, 1955 to 1975, Ashgate, 2016

McNamara, D.R Catholic Church Architecture and the Spirit of the Liturgy, Hillenbrand Books, 2009

Gibberd, Frederick, Metropolitan Cathedral of Christ the King Liverpool, 1966

Metropolitan Cathedral of Christ the King Liverpool Souvenir Publication, 1967

Kuli, Vladimir, Parker, Timothy, Penick, Monica, eds, Sanctioning Modernism: Architecture and the Making of Postwar Identities, 2014

Osborne, June, John Piper and Stained Glass, 1997

Proctor, Robert, Building the Modern Church, 2014

Van den Heuvel, Dirk, The Challenge of Change: Dealing with the Legacy of the Modern Movement, 2008

Adler, Gerald. Robert Maguire & Keith Murray. London: RIBA Publishing, 2012

Brown, Callum G. Religion and Society in Twentieth-Century Britain. Harlow: Pearson, 2006

Campbell, Louise. Coventry Cathedral: Art and Architecture in Post-War Britain. Oxford: Clarendon Press, 1996

Delaney, Enda. The Irish in Post-War Britain. Oxford: Oxford University Press, 2007

Fenton, Clive, and David Walker. 'The Modern Church', in Basil Spence: Buildings & Projects, edited by Louise Campbell, Miles Glendinning and Jane Thomas, 104-117. London: RIBA Publishing, 2012

Lockett, William, ed. The Modern Architectural Setting of the Liturgy. London: SPCK, 1964

Pace, Peter. The Architecture of George G. Pace, 1915-75. London: Batsford, 1990

Spence, Basil. Phoenix at Coventry: The Building of a Cathedral. London: Geoffrey Bles, 1962

Turner, Garth. "'Aesthete, Impressario, and Indomitable Persuader": Walter Hussey at St Matthew's, Northampton, and Chichester Cathedral'. In The Church and the Arts: Papers Read at the 1990 Summer Meeting and the 1991 Winter Meeting of the Ecclesiastical History Society, edited by Diana Wood, 523-35. Vol. 28 of Studies in Church History. Oxford: Blackwell, 1992

BIBLIOGRAPHY

ONLINE SOURCES

Lambirth, Andrew, God in a stained glass window, The Spectator, 14 December 2013 http://www.spectator.co.uk/arts/arts-feature/9095662/patrick-reyntienss-stained glass-provides-food-for-the-soul/ accessed 13 January 2015

Taylor, Nicholas, Metropolitan Cathedral by Frederick Gibberd and Partners, Architectural Review, June 1967 http://www.architectural-review.com/archive/1967-june-metropolitan-cathedral-by-frederick-gibberd-and-partners-liverpool-uk/8603214.article accessed 9 January 2015

John Piper and Patrick Reyntiens 'Crown of Glass' taken from the feature length documentary, John Piper An Empty Stage http://www.goldmarkart.com/scholarship/john-piper-crown-of-glass/ accessed 12 January 2015

Glass News Number 16 November 2004 http://www.historyofglass.org.uk/pdfs/glass_news/glassnews16.pdf accessed 13 January 2015

ARTICLES

'The Architect and Building News' in 31 August, (1960), 265-270

'The Architect and Building News' in 31 August, (1960), 228-229

'Architectural Review' in June, (1967), 436-448

APPENDICES

APPENDIX A: FURTHER READING

English Heritage, Architectural History Practice and Patrimony Committee of the Bishops' Conference, 'Taking Stock', www.taking-stock.org.uk, c. 2012 (database of historical and architectural assessments of Roman Catholic churches in England and Wales)

Evinson, Denis. Catholic Churches of London. Sheffield: Sheffield Academic Press, 1998 (a gazetteer rather than a narrative history)

Gibberd, Frederick. Metropolitan Cathedral of Christ the King, Liverpool. London: Architectural Press, 1968 (detailed architectural explanation of this important building)

Hammond, Peter. Liturgy and Architecture. London: Barrie and Rockliff, 1960 (crucial statement of the liturgical movement in Britain, written by an Anglican priest and scholar)

Hammond, Peter, ed. Towards a Church Architecture. London: Architectural Press, 1962 (essays by members of the New Churches Research Group, including Roman Catholic theologian Charles Davis and architect Lance Wright)

Harrison, Frank. St Mary's, Leyland: The History of a Catholic Community. Preston: n. pub., 1995 (good detailed study of this important church)

Harwood, Elain. 'Liturgy and Architecture: The Development of the Centralised Eucharistic Space'. Twentieth Century Architecture 3 (1998), 'The Twentieth Century Church': 51-74 (the most important survey of C20 British church architecture so far)

Hill, Rosemary. 'Prior Commitment'. Crafts 172 (September-October 2001): 28-31 (article on Kossowski's work at the Carmelite Priory and pilgrimage shrine of Aylesford)

Hilton, J. A. The Artifice of Eternity: The Byzantine-Romanesque Revival in Catholic Lancashire. Wigan: North West Catholic History Society, 2008 (gazetteer with succinct and useful introduction)

Hornsby-Smith, Michael P., ed. Catholics in England 1950-2000. London: Cassell, 1999 (important sociological study)

Little, Bryan. Catholic Churches Since 1623: A Study of Roman Catholic Churches in England and Wales from Penal Times to the Present Decade. London: Robert Hale, 1966 (key historical survey, including good discussion of post-war developments into the 1960s)

Maguire, Robert. 'Church Design Since 1950'. Ecclesiology Today 27 (January 2002): 2-14 (good analysis by one of the most important innovators in church architecture)

Martin, Christopher and Alex Ramsay. A Glimpse of Heaven: Catholic Churches of England and Wales. Swindon: English Heritage, 2009 (well-illustrated gazetteer with significant C20 examples)

McRoberts, David, ed. Modern Scottish Catholicism, 1878-1978. Glasgow: Scottish Catholic Historical Association, 1978 (important collection of historical essays)

O'Connell, J. Church Building and Furnishing: The Church's Way. London: Burns & Oates, 1955 (guide to canon law, Vatican directives and historical precedent, with awareness of the liturgical movement, much used by church architects in this period)

Powers, Alan. Francis Pollen: Architect, 1926-1987. Oxford: Robert Dugdale, 1999 (biography of an architect who undertook significant Catholic church commissions in the 1960s-70s)

Powers, Alan, ed. H. S. Goodhart-Rendel, 1887-1959. London: Architectural Association, 1987 (detailed account of another architect to have designed significant churches in the 1930s-50s)

Read, Benedict, Tadeusz Chrzanowski, Martin Sankey, Tymon Terle Kossowski and Adam Kossowski. Adam Kossowski: Murals and Paintings. London: Armelle Press, 1990 (well-illustrated celebration of artist known for ceramic works in RC churches)

Rodger, Johnny, ed. Gillespie, Kidd & Coia: Architecture, 1956-1987. Glasgow: Lighthouse, 2007 (essays on this most innovative and prolific of church practices)

Rykwert, Joseph. 'Passé Récent et Problèmes Actuels de l'Art Sacré'. In Catholicisme Anglais, by D. Mathew et al., 291-8. Paris: Éditions du Cerf, 1958 (early argument for modern art and architecture)

Rykwert, Joseph. 'The Churches We Deserve?'. New Blackfriars, 37 (1956): 171-5 (polemical argument in favour of modern liturgically-motivated church architecture)

Sanders, John. 'Pugin & Pugin and the Diocese of Glasgow'. Architectural Heritage 8 (1997): 89-107 (includes discussion of post-war buildings)

Stamp, Gavin. '"A Catholic Church in Which Everything is Genuine and Good": The Roman Catholic Parish Churches of Sir Giles Gilbert Scott'. Ecclesiology Today 38 (2007): 63-80 (well researched historical account of this important architect)

Stamp, Gavin. 'Adrian Gilbert Scott'. In The Scott Family, by Geoffrey Fisher, Gavin Stamp and Joanna Heseltine. Vol. 14 of Catalogue of the Drawings Collection of the Royal Institute of British Architects, 184-5. Amersham: Gregg, 1981 (a short but useful essay)

Stamp, Gavin. 'The Myth of Gillespie Kidd & Coia'. Architectural Heritage 11 (2000): 68-79 (assessment of the practice's organisation and church work)

Stamp, Gavin. 'Victorian Survival or Revival? The Case of H. S. Goodhart-Rendel'. AA Files 15 (1987): 60-66 (detailed analysis of this architect's creative development)

Walker, Paul D. 'Developments in Catholic Churchbuilding in the British Isles, 1945-1980'. PhD diss., University of Sheffield, 1985 (both a crucial summary of the history of church architecture in this period and a theological assessment of church building)

Walker, Paul. 'Liturgy and Architecture: Catholic Church Building in the Twentieth Century'. Ecclesiology Today 38 (2007): 43-51 (a precis of the author's PhD thesis discussing key case studies)

Walker, Paul D. 'Prophetic or Premature? The Metropolitan Cathedral of Christ the King, Liverpool'. Theology 105 (2002): 185-93 (analysis of this building according to liturgical change)

Ward, Fiona. 'Merseyside Churches in a Modern Idiom: Francis Xavier Velarde and Bernard Miller'. Twentieth Century Architecture 3 (1998), 'The Twentieth Century Church': 95-102 (good, well-illustrated account of Velarde)

Watters, Diane. Cardross Seminary: Gillespie, Kidd & Coia and the Architecture of Postwar Catholicism. Edinburgh: Royal Commission on the Ancient and Historical Monuments of Scotland, 1997 (places Cardross in a wider historical context)

Watters, Diane M. 'Post-War Church Patronage in the West of Scotland: The Ecclesiastical Architecture of Gillespie, Kidd & Coia'. Journal of the Scottish Society for Art History 3 (1998): 44-51 (excellent account of the social and Church context)

Winkley, Austin. 'The Place of Celebration'. In Pastoral Liturgy: A Symposium, edited by Harold Winstone, 45-54. London: Collins, 1975 (committed church architect's view of post-Vatican II church design principles)

Zeidler, Cordula. 'Die Einheit des Raumes: Kirchenbauten des britischen Architekten Gerard Goalen'. Kunst und Kirche 3 (2003): 136-8 (overview of one of the most important post-war church architects in Britain)

APPENDIX B: LIST DESCRIPTION

ROMAN CATHOLIC CATHEDRAL, MOUNT PLEASANT

Grade: II*

Date first listed: 14-Mar-1975

Date of most recent amendment: 07-Feb-1994

Legacy System Information

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

Legacy System: LBS

UID: 359118

Asset Groupings
This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.
List entry Description
Summary of Building
Legacy Record – This information may be included in the List Entry Details.
Reasons for Designation
Legacy Record – This information may be included in the List Entry Details.

History
Legacy Record – This information may be included in the List Entry Details.
Details
SJ 3590 SE MOUNT PLEASANT (north side) L3

55/777 Roman Catholic Cathedral 14.3.75 (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. Façades to north and east and west. East façade 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 façade similar. North façade 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 Lutyens' 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.

Cathedral:- 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 façade 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.

Listing NGR: SJ3572090294

SELECTED SOURCES

Gibberd, F, Metropolitan Cathedral of Christ the King Liverpool, (1968)

Pevsner, N, The Buildings of England: South Lancashire, (1969)

'The Architect and Building News' in 31 August, (1960), 265-270

'The Architect and Building News' in 31 August, (1960), 228-229

'Architectural Review' in June, (1967), 436-448

National Grid Reference: SJ 35694 90204

APPENDIX C: LOCAL PLANNING POLICY

Liverpool City Council is currently producing a Local Plan, which will contain the planning policy for the city. In the meantime, planning applications are currently decided upon primarily using the policies of the Unitary Development Plan (2002). The relevant policies within the Unitary Development Plan are set out below:

LISTED BUILDINGS

HD1

The City Council will take positive action to secure the retention, repair, maintenance and continued use of listed buildings and will:
i. seek support and funding from all available sources to set up grant and repair schemes;
ii. use its available powers to take action in the case of derelict buildings;
iii. relax planning and other City Council policies in order to secure the retention of a building of special architectural or historic interest, subject to reasonable standards of health and safety being ensured; and
iv. provide guidance and advice to owners and developers.

STATUTORY LIST

HD2

The City Council will request the Department of Culture, Media and Sport to keep the Statutory
List of Buildings of Architectural and Historic Interest in Liverpool under review and will draw the Department's attention to buildings which appear to merit listing or upgrading.

ALTERATIONS TO LISTED BUILDINGS

HD4

Consent will not be granted for:
i . extensions, external or internal alterations to, or the change of use of, or any other works to a listed building that would adversely affect its architectural or historic character;
ii. applications for extensions, alterations to, or the change of use of, a listed building that are
not accompanied by the full information necessary to assess the impact of the proposals on the building; and
iii. any works which are not of a high standard of design in terms of form, scale, detailing and materials.

DEVELOPMENT AFFECTING THE SETTING OF A LISTED BUILDING

HD5

Planning permission will only be granted for development affecting the setting of a listed building, which preserves the setting and important views of the building. This will include, where appropriate:
i. control over the design and siting of new development;
ii. control over the use of adjacent land; and
iii. the preservation of trees and landscape features.

CHURCHES AND CATHEDRALS

HD6

1. The City Council will work with Church Authorities of all denominations and expects them to carry out alterations and repairs to listed churches and churches within conservation areas to the highest standards.
2. The City Council will assist Church Authorities of all denominations to secure the appropriate resources to maintain listed churches and churches within conservation areas and cathedrals in a good state of repair.
3. Where ecclesiastical exemption applies, the City Council will still expect work to be carried out in accordance with the guidelines for all listed buildings and to respect the character and integrity of the building.

CONSERVATION AREAS

HD7

1. The City Council will continue to review the boundaries of existing conservation areas and consider the designation of new conservation areas in accordance with consistent standards, and will carry out an assessment of the special interest of each area.
2. Article 4 Directions will be imposed to control permitted development in conservation areas, where appropriate.

PRESERVATION AND ENHANCEMENT OF CONSERVATION AREAS

HD8

The City Council will take positive action to secure the preservation or enhancement of conservation areas and will:
i. seek support and funding from all available sources for the repair of buildings and environmental improvements;
ii. prepare action plans for priority areas;
iii. use its available powers to secure the removal of features which significantly detract from the character of the area; and
iv. provide planning guidance and advice to owners and developers.