

An Attempt to Discriminate the Styles of Liverpool University's Buildings

Walk A: South Campus – Abercromby Square to the Victoria Building

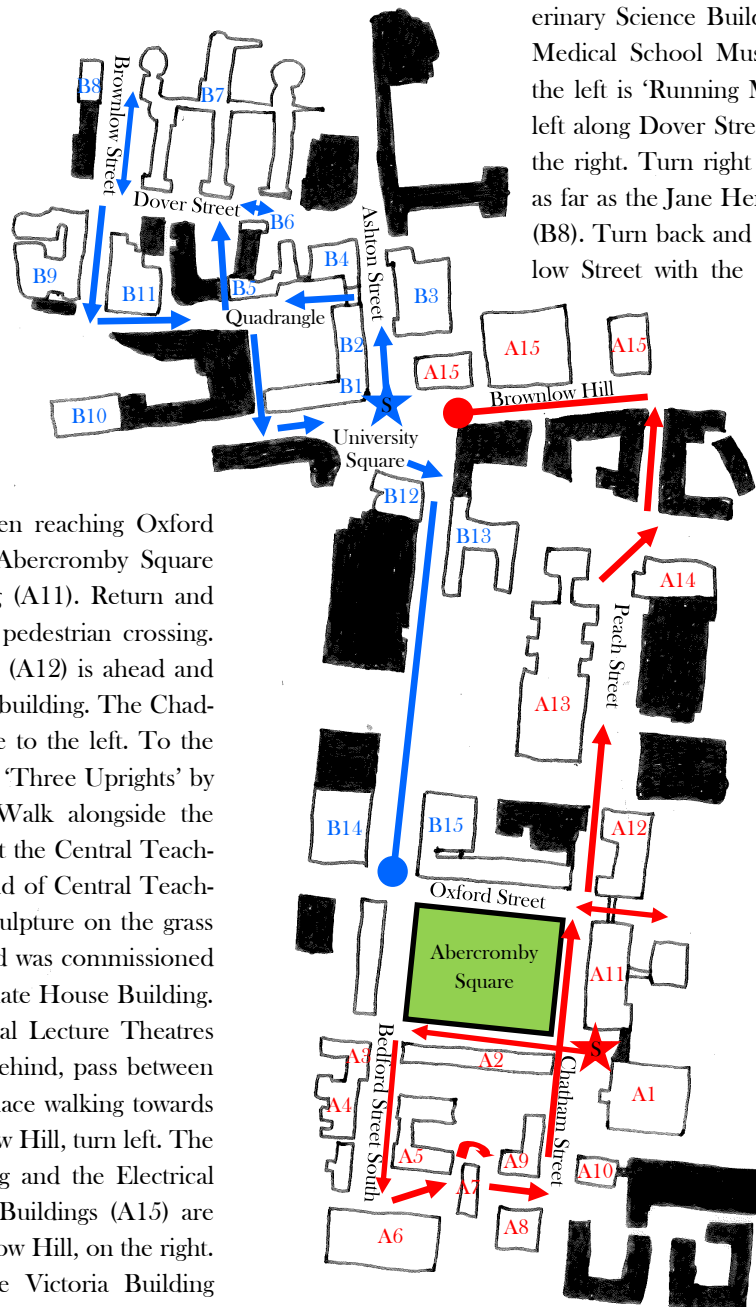
Start at the Grove Wing (original building) of the Sydney Jones Library (A1). Walk along the south side of (A2) Abercromby Square. The Gordon Stephenson Building (A3) is on the corner with Bedford Street South. (A4). Turn left. Pass the Rendall Building (A5) on the left, with the Eleanor Rathbone Building (A6) straight ahead. Turn left. The Roxby Building (A7) is straight ahead. Pass in front of the Roxby Building and turn right. The South Campus Teaching Hub (A8) is ahead on the right. Pass between this and the Cypress Building (A9) on the left. The Chatham Building is ahead (A10). Pass in front of the Chatham Building and the original Sydney Jones Library and along the east side of Abercromby Square. The former Senate House building (A11) is on the right. When reaching Oxford Street, detour behind the Abercromby Square block to the Brett Building (A11). Return and cross Oxford Street at the pedestrian crossing. The Oliver Lodge Building (A12) is ahead and to the right. Pass under the building. The Chadwick Laboratories (A13) are to the left. To the right are three sculptures - 'Three Uprights' by Hubert Dalwood (1959). Walk alongside the Chadwick Laboratories, past the Central Teaching Hub on the right. At end of Central Teaching Hub, turn right. The sculpture on the grass is by Barbara Hepworth and was commissioned to stand in front of the Senate House Building. On the right are the Central Lecture Theatres (A14). With this building behind, pass between the two blocks of Crown Place walking towards Brownlow Hill. At Brownlow Hill, turn left. The Computer Services Building and the Electrical Engineering & Electronics Buildings (A15) are on the other side of Brownlow Hill, on the right. The tour concludes at the Victoria Building (B1).

Walk B: North Campus – The Victoria Building to Abercromby Square

Start at the Victoria Building (B1). Walk along Ashton Street, with the Electrical Engineering & Electronics Building (A15) to the right. The Ashton Building (B2) is to the left. Keep walking north to the Harold Cohen Library (B3) on the right. Go through the vaulted passage between the Ashton Building and the George Holt Building (B4) into the Quadrangle. The red abstract sculpture, 'Red Between' by Phillip King (1971-3) was acquired to sit in front of the Sydney Jones Library. Beyond the George Holt Building is the Yates Thompson Building (B5). Go through the passage between the Yates Thompson Building and the Whelan Building. The former Royal Infirmary (B7) is ahead.

Walk towards the Infirmary - at the end of the Veterinary Science Building to the right is the former Medical School Museum (B6). The sculpture on the left is 'Running Man' by Elisabeth Frink. Turn left along Dover Street with the Royal Infirmary on the right. Turn right on Brownlow Street and walk as far as the Jane Herdman Laboratories on the left (B8). Turn back and walk southwards along Brownlow Street with the Derby Building (B9) on the

right. The Mechanical Engineering Building (B10) is straight ahead. Turn left back into the Quadrangle; the Brodie Tower/Civil Engineering Building (B11) is on the left. Walk past the Whelan Building and turn right. Walk past the Harrison Hughes Building and through the vaulted passageway between this and the Victoria Building, exiting onto Oxford Street. Turn left. The Reilly Building (B12) is straight ahead. Turn right at University Square, with the Guild on the right and the Mathematical Sciences Building (B13) on the left. Keep walking towards Abercromby Square, past the Sports Centre (B14) on the right and the School of Architecture (B15) on the left. The tour concludes at Abercromby Square.



A1. Sydney Jones Library

Basil Spence, Glover & Ferguson 1974-6
1970s British Modernism: concrete framed building with brick panels harmonising with Abercromby Square. The twin brick towers originally marked the main entrance.

A2. Abercromby Square

John Foster senior 1800-19
Georgian style with Greek Revival details: regular symmetrical brick facades with sash windows. The central house has a porch with Greek Doric columns which have no bases. Many houses built later.

A3. Gordon Stephenson Building

Gordon Stephenson 1950-1
1950s British Modernism: brick façade, horizontal bands of metal-framed windows, seaside detailing in the entrance porch and roof terrace. Same date as the Festival of Britain.

A4. Bedford Street South

Architect unknown, early 19th century
Regency style: more delicate than the imposing terraces of Abercromby Square; stuccoed façades with elegant iron detailing in the balconies to the front and pergolas to the rear.

A5. Rendall Building

Bryan & Norman Westwood, Piet & Partners 1964-6
Brutalism: Sculptural concrete panels above a brick base. Between the concrete is 'dalle de verre' stained glass by Gillian Rees-Thomas.

A6. Eleanor Rathbone Building

Yorke, Rosenberg & Mardall 1970-3
1970s British Modernism: the vertical brick pilasters punctuating the horizontal bands of brick and strip windows recall local terraced housing.

A7. Roxby Building

Bryan & Norman Westwood, Piet & Partners 1961-6
Brutalism: alternating bands of shuttered concrete and glass. The staircase on the west side is entirely glazed with prefabricated glass panels.

A8. South Campus Teaching Hub

Bryan & Norman Westwood, Piet & Partners 1961-6
Brutalism: upper block of shuttered concrete now painted white, which sits above a brick base, visually supported by concrete pilasters.

A9. Cypress Building

Bryan & Norman Westwood, Piet & Partners 1966-68
Brutalism: sophisticated use of prefabricated materials. The glazed staircase uses panels of glass staggered to match the treads of the stairs.

A10. Chatham Building

Oliver & Lamb 1860-1
Victorian Italianate style: pediment supported by giant pilasters with Corinthian capitals between round-headed windows. The building was originally a Welsh Presbyterian chapel.

A11. Ex-Senate House and Brett Building

Tom Mellor & Partners 1966-8
1960s British Modernism: proportions and materials show sensitivity to context. The Brett Building behind contains the former Senate Room, its circular drum enclosed within a square colonnade.

A12. Oliver Lodge Building

Tom Mellor & Partners 1966-8
1960s British Modernism: horizontal bands of brickwork, glazing and copper cladding matching the domed building in the centre of Abercromby Square, which formerly had a copper roof.

A13. Chadwick Laboratories

Basil Spence 1957-9
1950s British Modernism: tower block at one end, clad in grey mosaic. Beyond this, a low block leads to lecture theatres, with seating dramatically cantilevered over a void.

A14. Central Teaching Hub

Robert Gardner-Medwin 1965-7
Brutalism: shuttered concrete now painted white, its angles reflecting the layout of lecture rooms within. Concrete frieze by David Le Merchant Brock and Frederick Bushe.

A15. Computing services, Electrical Engineering & Electronics

Yorke, Rosenberg & Mardall 1962-74
Modernism: a sequence of three blocks all clad in white glazed tiles. These determined the buildings' measurements so that no tiles were cut.

B1. Victoria Building

Alfred Waterhouse 1889-92
Victorian Gothic: pointed arches and spire-capped towers constructed in brick and terracotta over a fire-proof iron frame. The façades are deliberately picturesque, reflecting the internal arrangements.

B2. Ashton Building

Briggs, Wolstoneholme & Thornley and Frank W. Simon 1912-14
Edwardian Baroque: flamboyant Classical façade with a giant order of Ionic pilasters above a rusticated base, supporting an attic storey and pediment.

B3. Harold Cohen Library

Harold Dod 1936-8
1930s Moderne style: Symmetrical central block flanked by two pavilions (originally lower) in white Portland stone. Metal windows with horizontal panes of glass. Art Deco sculpture above the main entrance.

B4. George Holt Building

Willink & Thicknesse 1904
Eclectic style: a mix of historical motifs including Jacobean gables and oriel windows, a tower, and striped masonry / brickwork as popularised by Richard Norman Shaw (1831-1912).

B5. Yates Thompson Building

Alfred Waterhouse 1894-8
Eclectic style: here the mix includes large windows reminiscent of the Elizabethan and Jacobean styles, topped with a round-headed arcade of Romanesque derivation. Terracotta panel by C.J. Allen.

B6. Veterinary Science Building (part of)

Thomas Cook 1872-3
Neo-Classicism: originally part of the Medical School of the second Liverpool Infirmary. The main building opened in 1824 had been designed by John Foster junior in a Neo-Classical style with Ionic portico.

B7. Former Royal Infirmary

Alfred Waterhouse 1887-9
Eclectic: the three wards terminate with twin-towered facades reminiscent of Romanesque churches. Corbel tables at the top of the walls and round arches are also Romanesque. Big windows for ventilation.

B8. Jane Herdman Laboratories

Briggs & Thornley 1927-9
Neo-Georgian: brick with stone dressings using Classical motifs. All rather mannered: the central of the three bays features three windows set within blind arches with the University's arms above.

B9. Derby Building

Willink & Thicknesse 1905
Edwardian Freestyle: Baroque in feel, with the asymmetrically-placed tower flanked by wings of two super-posed giant arcades each enclosing two storeys. Dramatic alternations of brickwork and masonry.

B10. Mechanical Engineering

Sheppard Robson 2009
Modernist: retained 1960s brutalist podium, newly topped by a glass-clad structure which floats above the old building. At night it can be made to glow with a wide range of colours.

B11. Brodie Tower/Civil Engineering

E. Maxwell Fry 1958-9
Modernist: a tower rising from a podium, its grid picked out in cobalt-coloured tiles. The façade facing the quadrangle is decorated with the names of celebrated engineers cast in concrete.

B12. Reilly Building

Charles Reilly 1910-13
Neo-Georgian: an eclectic mix of Classical details. The projecting bow with elegant ironwork and lead roof has a playful Regency feel but it is supported by massive Greek Doric columns, whilst the massing is very far from the typical Georgian 'box'.

B13. Mathematical Sciences Building

Bryan Westwood 1959-61
1950s British Modernism: an elegant essay in the use of different materials including concrete and stone cladding. Low front block with walkway to tower behind. The end pavilion has a hyperbolic paraboloid roof. Screen by John McCarthy.

B14. Sports Centre

Denys Lasdun & Partners 1963-6
Brutalist: a butterfly-like plan, with sports hall to the rear, faced with concrete except for the Oxford Street front, which has a tilted glass façade lighting the swimming pool.

B15. School of Architecture

Reilly, Budden & Marshall 1933
1930s Moderne style: extension behind Abercromby Square to contain studio space. Minimalist brick façade with a horizontal band of windows signalling its modernity.