

DIRECTLY

Acknowledgements

The emphasis of DIY City is on the potential of community urban re-generation. Not all architecture is made solely by star architects; artists and others have a significant role, as does the community of neighbourhoods. Let's suspend belief, and in John Lennon's words just 'Imagine' a DIY City. Crises in government organisation and financial development could lead to more self organisation of people in urban situations. We hope you enjoy DIY City!

Many individuals have helped and inspired DIY City including Ruth Reed President of the RIBA, Belinda Irlam-Mowbray RIBA NW, Professor Mike Stubbs Director of FACT and Professor Doug Clelland. Alistair Sunderland of Austin-Smith:Lord advised the technical aspects of the exhibition scaffolding. Professor Juan Cruz the Art and Design Research Centre, LJMU financially supported the development of the prototype publication. The NWDA, NHS and the RIBA NW supported the exhibition. The launch venue STATIC thanks to Paul Sullivan. DMC exhibition photography, Jonathan Woodward. Special thanks go to Dominic Witter, Graphic Designer for his skill and application.

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FOREWORD
PAULA RIDLEY

FOREWORD

PAULA RIDLEY

Liverpool Architectural Society's timely exhibition in November 2010, while it related specifically to both sides of the water (Liverpool and Birkenhead), had a resonance far beyond its chosen geographical area, combining as it did both present activities (e.g. Growing Granby) and future opportunities (the beach at Wapping). At its heart, though, was placemaking and the public realm and the desire of communities, neighbourhoods and the general public to live in places that are on a human scale, to which they can relate and which are sustainable.

Examples like the approach to the Leeds-Liverpool Canal, pull together what is already there and provide a key theme of environmentalism, which runs through much of this book. Comtechsa's mantra of 'reuse, repair, recycle' is surely a good one.

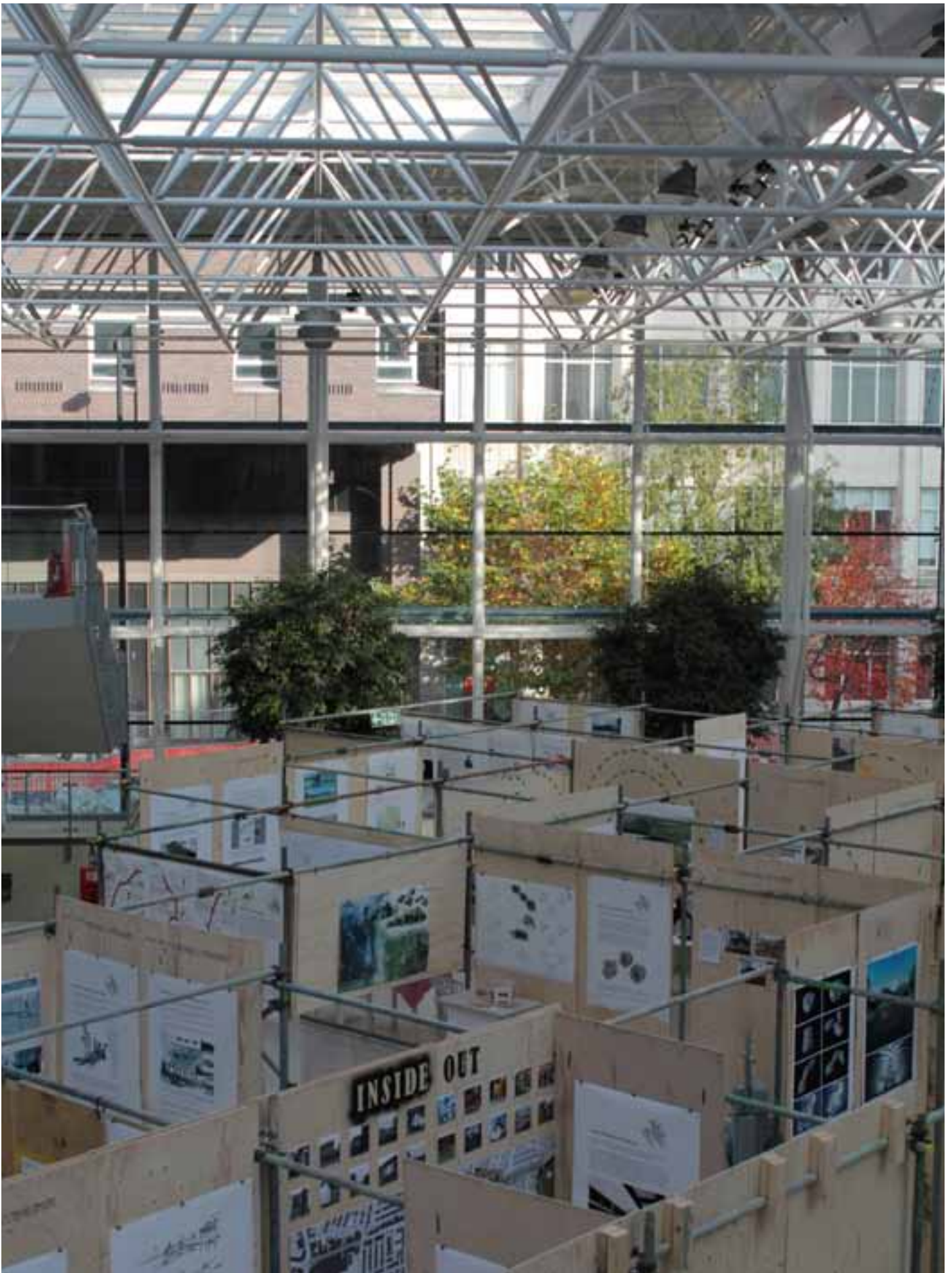
That new ways of thinking are required from civic leaders was highlighted by two particular case studies – Hartley's Village and the Welsh Streets, which really stand for many housing areas in decline. Why did they designate Hartley's Village as an area for industrial development when there exists a community with plans for the nineteenth century industrial village to become an area of mixed use and retain the existing housing? The designation might just make sense if there were queues of industrialists waiting to move there, but not only is this unlikely, it is even more unlikely now given the huge Liverpool Waters scheme and its Enterprise Zone status.

The history of housing in Liverpool of late has not been without its problems, with a vast over-supply of inner-city new-build apartments quite unsuited to any long-term demand and consequently empty (making life miserable for those urban pioneers who thought they could create new communities in the city). But disastrous handling of the Edge Lane redevelopment, of the Welsh Streets area, and the near-abandonment of whole swathes of Anfield have left long-term communities devastated and unhappy. An active citizenry requires, first and foremost, to live in decent homes they can care for and feel safe in. Then they can attend to the other matters they are always being pressed on, for example the wider environment. We saw in this exhibition several solutions to this problem – remodelling streets, the use of prefabrication, and shell-and-core housing – as well as a revival of the call for homesteading (the old sweat equity), which, while it is not a panacea and not suitable for everyone, is surely worth thinking about in a time when major capital investment is going to be in short supply. Again, one for the civic leaders to consider – the gifting of stock to those willing to invest in it themselves. (Urban Splash recently held a competition for those wishing to self-build in New Islington in Manchester, the prize being plots of land).

Liverpool has come a long way from the period when the writer Bill Bryson arrived in the city to find there was a Festival of Litter in full swing. The City Centre has been transformed (though not without a cost – the Castle Street Conservation area is a key to historic Liverpool, yet is empty as businesses move round the corner to brighter, shinier buildings in Old Hall Street. Without a community to care for it, this is one area where strong municipal intervention is required). But the exhibition's themes were not just applicable to Liverpool, but to anywhere needing to buttress earlier infrastructure development and to improve smaller pockets of urban space.

'Subtle local intervention' fits the tenor of many of the schemes described here. Many of the most successful, like that in Granby, have shown how relatively modest beginnings lead to valuable spin-offs forged with new partners, artists for instance. We have known for a long time how public art can bring communities together, not just by the big set-pieces like the Angel of the North, but by the way in which a city can take a Superlambanana to its heart, or by coming upon an unexpected Banksy which lifts the heart and makes one smile. We love guerrilla gardening. We need not be too precious about our heritage (though it is important to preserve it) – the suggestion here of a modern intervention in Birkenhead Park, for example, could be stimulating. All this is possible. We need to embrace creative ideas at the local level, trust in communities and ask that local government removes some barriers. As Richard Sennett says, a bit more anarchy is good for society and cities.

And all this is of the moment. The Localism Bill, currently making its way through Parliament, has neighbourhood planning as one of its key elements. Civic Voice is hoping to work with Architecture Centres to combine all the best elements of DIY Architecture, as well as with communities of all sorts – not just civic and amenity societies, but local people, Friends of Parks, environmentalists to facilitate the preparation of neighbourhood plans. It will be a form of DIY planning. And it will be a broad church. Because we know enough now about planning to understand that it is their own contribution to the places that people live that make places special, not necessarily big developers' visions. Civic Voice supports the approach of the Integrated City which responds to context, draws on local and recycled materials and enables individual voices to be reflected. Communities prove their value for a smallish investment and will animate their areas themselves through a sense of ownership, creating better future environments without losing touch with the past.



PREFACE

PROFESSOR

JUAN CRUZ

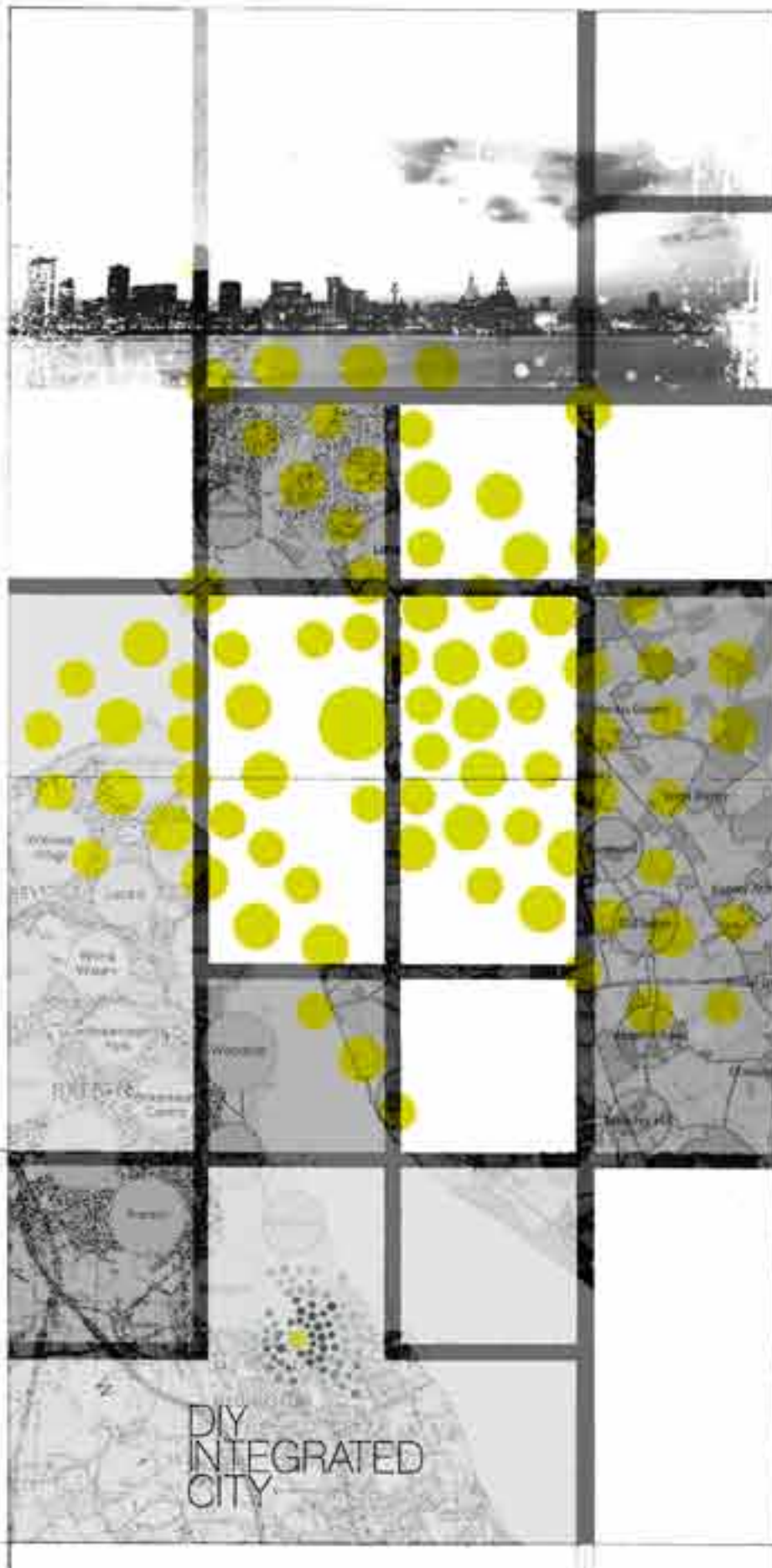
PREFACE

PROFESSOR
JUAN CRUZ

In 2009 I attended an event at Static in Roscoe Lane, at the invitation of Rob MacDonald, who was then serving as president of the Liverpool Architectural Society. A large group of people gathered on what I remember was a cold dark night to hear Rob and others talk about the city and to invite us to take part in a project to define and gain a better sense of the city through engaging in the transformation of our immediate communities. It wasn't easy to understand to what we were being asked to commit, nor what shape this would ultimately take. The provocation was to gather a group around us and select a site somewhere in our local environment for which we might develop plans. And the nature of these plans was also relatively loose; I remember going through various possibilities: a pavilion, a cycle route, a playground... And all of this from the perspective of someone who, at the time, had really spent very little time living in Liverpool and who had very little sense of what might usefully need to be done to contribute towards the place. I signed up nevertheless. At the time, we lived in a rented house on Druids Road, which seemed to be on the border between Allerton and Woolton. Because of this, I identified myself as being a resident of Calderstones Park, which was the point of reference we usually gave people who asked where we lived. Unfortunately, I did not manage to gather a group around me and my intentions to take part in the project faltered. We also moved to a house off Penny Lane a few months after the initial event, which made my first intentions somewhat redundant.

It had always been our intention to buy a house in Liverpool, but it took us longer than we had imagined to decide where exactly we wanted that house to be. Liverpool, like all cities perhaps, changes quite dramatically from street to street, and even along the length of some streets one encounters a huge range of mood and environment. The housing types too are complex, both because of the different standards to which ostensibly similar properties appear to have been built and because of the extent to which they have been knocked about by dwellers and developers. The area in which we moved was said by many of my colleagues to be quite 'studenty', which is true of many of our neighbouring streets, but our immediate neighbours, in our street and the one adjacent, have all lived in their houses for a minimum of fifteen years. We hadn't met many of these neighbours until a few weekends ago, when I spent much more time than I ought to have cutting down a massive ivy that had fiercely entombed our garden wall and which was now unsettling its structure. On seeing me struggle with this task, many of them emerged from their houses and offered me help, encouragement and bin bags for the clear up. One woman, whose husband had previously told me that it was the first time in his 26 years living on the street that he had seen the wall, even called the council for me to find out until what time the 'Municipal' would be open.

DIY Integrated City is a platform, for people who have developed a highly implicated sense of where they live, to express something about their location. Only by spending time in a place or by considering the reflections of those who have, is one able to gather the kind of intimate knowledge that displaces the broad generalisations that we are prone to make about cities and the areas that constitute them. This project celebrates the way in which an enhanced and complex understanding of our environment enriches our experience and makes us better and more productive neighbours.



INTRODUCTION

DR ROB MACDONALD

INTRODUCTION

DR ROB
MACDONALD

The DIY City exhibition was curated in September 2010. It brought together 29 exhibits representing communities and localities from across the Liverpool City Region, on both sides of the River Mersey. The exhibition was the culmination of a year of collaboration between architects, artists and local communities, exploring how architecture could transform the inner city of Liverpool, perhaps turning the spotlight away from the City Centre.

The DIY City initiative actually started in 2009 at a time when the economic crunch really began to bite. The project was launched, at a gathering of ninety Liverpool citizens, in the Static Gallery on Roscoe Lane. The outer areas and Inner City of Liverpool are long associated with urban 'shrinkage' and this is recognised in the German Atlas der Schrumpfenden Städte (Shrinking Cities Atlas). The premise of DIY City is that people with limited planning experience can become involved in the production of their own urban spaces and places. DIY City is an exhibition, a book and an electronic communication.

DIY City is about alternative ways of urban design. It raises questions about how we live in the inner city and asks can things get better? Liverpool One appears just as a place for retail, shopping and tourism. But DIY City is about places for people of the inner city, and the inhabitants of DIY City are presented with an Inventory of new ideas and narratives.

The exhibition structure was a large 'democratic' scaffolding framework located inside the transparent atrium of The Liverpool Daily Post & Echo Building on Old Hall Street.

In the North of the City, the focus was on the coastal community of Crosby. The Leeds Liverpool Canal was seen as a green artery for the twenty-first century. A Seed Masterplan was centred on Bootle, along the Canal. Its creation would enable the public to identify and engage with new positive ideas. The aim of The Kirkdale project is to redevelop, reconnect and energise communities along the canal. In Vauxhall, the focus is on habitable pavilions, follies and new spaces that serve a purpose and create lateral connections to surrounding areas. A potential future for a nineteenth century model industrial village was proposed for the Hartley's Village in Fazakerley.

Understandably there were three football related projects! An expanded historic stadium was proposed at the heart of a new Conservation Area. A proposal for long-term public and private investment in a 'Football Quarter' was suggested. A shared infrastructure, without actually sharing a pitch, was proposed.

Stockbridge Village, formerly Cantril Farm Estate was reborn and Skelmersdale was represented as an artistic fantasy History of the Future. In Old Swan and Walton, two new mental health hospitals were integrated into existing communities.

The Shield Road Circular was a series of new mini-environments around the bus stops on Shield Road circular bus route. Artists led the way in DIY City, imagining the city of the future. The visioning helmet allows the wearer to envisage their city of the future. The visioning helmet was a great source of interactive participation during the exhibition; participants made their own drawings. Backyard Commons returned to Princes Park, reclaiming derelict spaces for the community. Growing Granby and The Welsh Streets Home Group led the way in community participation in DIY City. Lodge Lane was the focus of an idea and Master Plan for community-focussed redevelopment.

There were two proposals for the Wapping Dock and Toxteth: including Life's a Beach. Two different approaches to housing were represented; self-build housing in Toxteth by Habitat for Humanity and Participation in Design based on seminal housing co-operatives. In Aigburth and Lark Lane, 'Green' ideas were central; ideas for the former Garden Festival site and competition-winning design for a suburban street near to Sefton Park. The potential for suburban prefabricated housing is considered for Allerton, and Gaston becomes a new Gateway to Liverpool.

Normally, The Wirral is seen separated from Liverpool. However, in DIY City, both sides of The River Mersey are touched. The River Mersey becomes the focus for locally-managed energy generation, using the river to drive turbines. In Birkenhead Park, a demountable experimental Pavilion brings modern architecture to the Wirral. Birkenhead Docks are developed 'In Transition', revitalising leftover industrial spaces. In Liscard, a new look shopping centre 'Turning Liscard Inside Out' tackles issues of a rundown precinct. In DIY City there is a brighter future for New Brighton and Fort Perch Rock...

Opposite:
DIY Poster designed by
Michael Otchie

Dr Robert MacDonald,
Emeritus President Liverpool Architectural Society.

LIVERPOOL ARCHITECTURAL SOCIETY
PRESENTS:

DIY

ntegrat
ed

city

28th Oct - 19th Nov 2010
The Post & Echo Building
95 Old Hall St
Liverpool



www.liverpoolarchitecture.com

MAPPING THE CITY TREVOR SKEMPTON

1.0. THE FIRST BUBBLE DIAGRAM

1.1. The original idea of the DIY City was put to the Liverpool Architectural Society, using a small map drawn by LJMU architectural student James Mellor [fig. 2], in which coloured circles, superimposed on the city, were connected to each other by dotted lines.

1.2. When designing, I'm suspicious of initial 'bubble-diagrams', seeing them as potentially dangerous over-simplifications, in which the exclusion of the third dimension, along with other qualitative factors, can inhibit the creative process before it really gets going.

1.3. Therefore, I approached this map with scepticism. However, I realised that this isn't the prelude to an imaginative grand design, but the search for a collective sense of the chaotic, exciting but dysfunctional city-region that we live in. With such a sense, we could start to agree on what actions to take. The diagram is a conceptual device [a bit like an Underground Railway Map] for communicating how our separate local initiatives relate to each other.

2.0. THE 'INTEGRATED' D-I-Y CITY

2.1. I can't remember who once described Liverpool as a 'large city with the ocean flowing through it', but I thought the idea of 'through' – not 'past one side of' to be both accurate and helpful.

2.2. When the diagram was discussed, it was agreed to expand it to include other communities, keeping within the continuous urban area on both sides of the river. Reduced to a simple line drawing, it was used as a logo on each of the exhibition displays. The version reproduced here retains the structure, but puts back two colours plus a representation of the river.

2.3. The connecting lines have been strengthened. The double lines represent Merseyrail, as the city's central nervous system. Other lines represent road links and the two remaining ferries. For the exhibition, the project title was expanded, to 'Do-It-Yourself Integrated City' [DIYC], to emphasise these connections.

2.4. The molecules of the city are gathered together around the economic centre. Improved inter-connectivity will warm them up and bring them to life.

3.0. DENSITY, PERMEABILITY AND QUALITY

3.1. Cities exist to facilitate exchange. This can be of goods, ideas, expertise and culture. The City Centre is a regional focal point, but within the matrix of the surrounding urban area, there are some basic spatial 'urban design' factors that should be understood by DIY City activists.

3.2. Characteristics of a successful urban area include sociability, quality of life and sustainability. I would argue that these three aspects can be represented as 'S' in the following simple equation, with 'D' as density, 'P' as Permeability and 'Q' as Quality:

$$S = D \times P \times Q$$

3.3. Density is the life-blood of any urban area, the number of people who are in easy reach of a particular facility or meeting point although measured as people per acre.

3.4. Permeability allows people to move around freely, providing opportunities to meet each other, for essential 'exchange'. Impermeable arrangements include cul-de-sacs, private precincts and tower blocks [vertical cul-de-sacs].

3.5. Quality is a significant factor. Higher densities can make higher quality more affordable, in terms of good materials, landscape, construction, design and management. So can the re-cycling of material and structures, as well as building conservation.



Fig 1.
The final DIYC diagram



Fig 2. (left)
First map by James Mellor

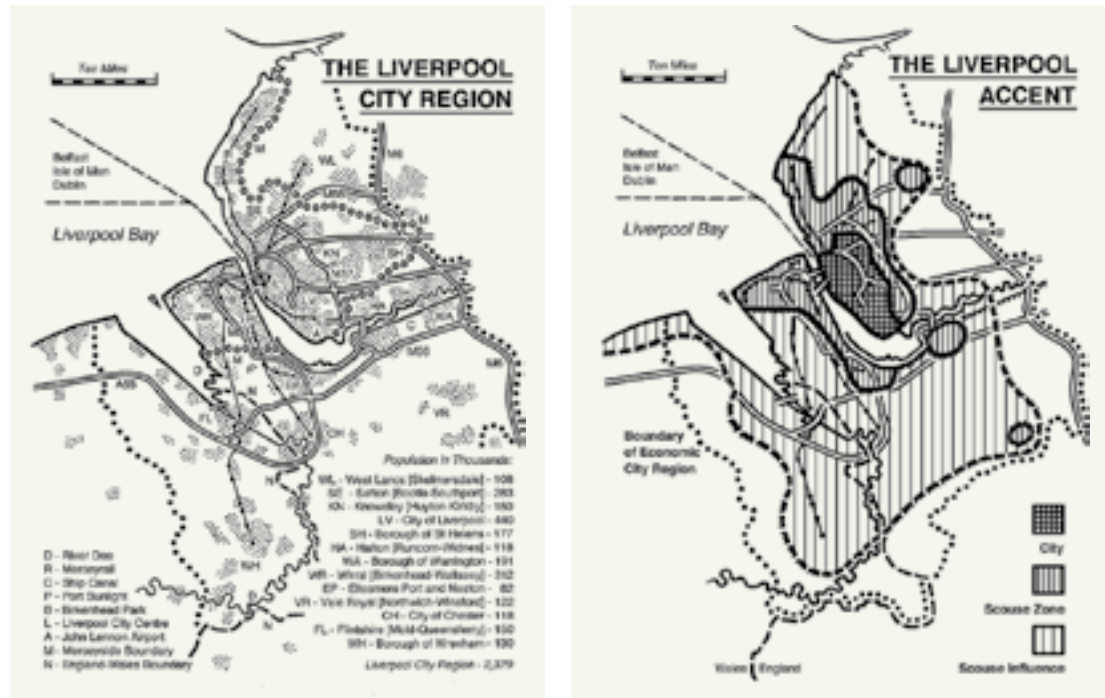
Fig 3. (right)
Possible DIYC communities

4.0. THE CULTURAL CITY-REGION

4.1. The Do-It-Yourself City prompts questions of identity. What holds the different communities together? How do they communicate and cooperate with each other? How do they relate to the outside world?

4.2. I have drawn a sketch map, using anecdotal evidence, to suggest the extent of the Liverpool [Scouse] Accent. Perhaps something like this should define the city-region. The suggested 'Scouse Influence' zone fits neatly inside the economic city region, recognised by several organisations concerned with housing and transport issues, stretching roughly between the M6 and the crest of the Clwydian Hills. On the basis of this map, the 'Scouse Zone' would include a million people [either using the accent or engaging with it daily], and the zone of 'Influence' would double that figure.

Fig 4 and 5.
City-Region and
Liverpool Accent



4.3. Research into dialect spread and change is often very narrowly-focused. I would commend a broad sweep for some ongoing research, based on recording and analysis of secondary-school students, who are at an age when accent is defined, and when the self-conscious search for group identity, and the related peer-pressure, is at its most intense.

4.4. In the 1950s and 1960s, three hundred thousand people were moved out of Liverpool to 'overspill' estates or new towns [I'm amazed how many people speak of the city's population loss as though it was the result of a geographical accident or some kind of gradual drift away]. I've indicated several 'hot-spots' of 'Scouse' within the outer zone of 'Influence' - in Ellesmere Port, Skelmersdale, Runcorn and Winsford. Research could explore the modifications to their original Scouse identity, over the two generations since the exodus.

5.0. THE COMMERCIAL CITY-REGION

5.1. There is a yet wider community, which focusses on Liverpool's cultural activities. For example, a map showing the zone in which the majority of Premiership Football allegiances were to Everton or Liverpool would spread beyond the 'Scouse Influence' zone. As another example, research into ticket sales for symphonic music would surely yield similar results, with the RLPO [Liverpool] reaching out to meet the spheres of influence of the Hallé [Manchester] to the East and the CBSO [Birmingham] to the South.

5.2. Commercial spheres of influence respond to both informal cultural and formal governmental structures. There was some surprise when Grosvenor announced a catchment area for their Liverpool One development of 4.9

million people. This equates to the North-West Region, excluding Greater Manchester but adding North Wales [and perhaps the Isle of Man]. Similarly, the 'Daily Post' circulation doesn't extend far into Lancashire, but includes the whole of North Wales. The 'Daily Post' chose not to expand to the East, when the Guardian left Manchester for London. Although the 'Daily Post' now produces distinct separate editions for Liverpool and North Wales, they share a considerable amount of material, including regional advertising.

5.3. Commercial organisations often include Liverpool and North Wales together, a long-standing example being the Merseyside and North Wales Electricity Board [MANWEB], which covers an area between Liverpool and Aberystwyth.

6.0. THE FORMAL CITY-REGION

6.1. City-Region Government is being taken seriously, after years of confusion, decline and inactivity. In terms of the region's prosperity and quality of life, this cannot be sorted out quickly enough.

6.2. The first modern attempt to define a structure that would propel the City-Region forward was the Redcliffe-Maud Report of 1972. This proposed a new County of Merseyside based on four large unitary authorities working together. The authorities were: [1] Chester, Wirral and West Cheshire, [2] Liverpool, Bootle, Kirkby and Huyton, [3] Southport, Crosby and Skelmersdale, [4] St Helens, Prescot, Widnes and Runcorn. The proposal was broadly accepted by Harold Wilson's Government, but there was a furious backlash, notably from Cheshire County Council and its Chief Executive John Boynton. Their counter-attack saw former Lancashire towns, Widnes and Warrington, incorporated into an expanded Cheshire County Council, and the new Merseyside had to bear its inner-city burden without growth points, such as Ellesmere Port and Runcorn.

6.3. The truncated Merseyside County was eventually abolished by Margaret Thatcher's Government, along with the Greater London Council and the other five English Metropolitan County Councils. London has regained its powers under the Mayoral system. But city-region functions on Merseyside, such as transport, police and emergency services, lack comparable democratic accountability.

6.4. Moves towards a City-Region structure have seen Halton join the five Merseyside Boroughs in a Multi-Area Agreement. If these six councils can create effective partnerships with the 'outer-ring' of boroughs [West Lancashire, Warrington, Cheshire West and Chester, Flintshire and Wrexham] over issues such as transport, employment, housing and health, the City-Region could be brought into life, by pressure from below rather than Government decree.

6.5. This leaves two important outstanding issues: the cross-border relationship between Liverpool and Wales, and the prospect of a Mayor for the City-Region.

7.0. LIVERPOOL AND WALES

7.1. Liverpool's history is bound to Wales as surely as it is to Ireland or Northern England. One of the founders of modern Welsh Nationalism, the writer Saunders Lewis, was born in Wallasey and studied at Liverpool University. He reminisced about growing up in a city with 100,000 Welsh speakers. The Liverpool-Welsh consciously assimilated themselves into the commercial life and physical development of the city, possibly feeling more secure than the Irish immigrants, who arrived in even greater numbers, but many of whom were desperately poor.

7.2. The main cultural event in Wales is the annual National Eisteddfod. This has been held in Liverpool and Birkenhead several times, but Liverpool 1929 was the last time it crossed the Welsh border. An attempt to bring it to Sefton Park in 2007, to celebrate the city's 800th birthday, was rebuffed by the National Eisteddfod Council. Another attempt might be made to bring the Eisteddfod back to Birkenhead Park in 2017, to mark the centenary of a notable occasion, when the bardic chair was awarded post-humously to Hedd Wyn, who was killed a few weeks earlier in Flanders; Cadair Ddu Penbedw – the Black Chair of Birkenhead.

7.3. There have been many arguments between Wales and Liverpool - over wartime evacuees, over the drowning of villages for water supply, and over the long struggle between the Liverpool-Welsh and the London-Welsh to create a modern capital city [won by London; they backed Cardiff, which became the Capital City of Wales in 1955].

A new Liverpool City-Region could enter into an economic and cultural partnership with the Welsh Assembly Government.

7.4. Lille was one of Liverpool's predecessors as European Capital of Culture. Its own city-region [with 1.75 million people] straddles the border between France and Belgium, and seems happy to celebrate this duality.

8.0. A MAYOR FOR THE CITY-REGION

8.1. The most obvious example is London, where Boris [Johnson] has succeeded Ken [Livingstone], allowing people to consider the question 'Is a poor Mayor better than no Mayor at all?' Giving accountable leadership to issues such as transport, police, emergency planning, etc., is no small thing. And the Mayor meets the most basic of democratic principles – the possibility of removal by the expressed will of the people. The same can hardly be said for the obscure joint boards that run similar functions within the Liverpool conurbation.

8.2. It is worth looking at two international examples of city leadership, in which two relatively unattractive and controversial politicians were able to exercise genuine communal leadership, when their cities faced times of crisis.

8.3. Former Mayor Rudolph Giuliani of New York is a controversial Republican, as likely to divide opinion as to unify people. But, following the attack on the Twin Towers, he stepped forward to give essential community leadership in a traumatised city.

8.4. Former Mayor Yuri Lushkov of Moscow is a similar controversial figure. At the end of the Cold War, faced with the calamitous fall of the Soviet Union's employment, ownership and pensions structures, he ensured that, in his city, the light-bulbs were still changed and the streets swept as usual.

9.0. PERCEPTIONS OF THE CITY

9.1. People's perceptions of the city, its shape and its size, reflect their functional and emotional links to it. Where do they live? Where do they work? Where do they study? Where do they go to hospital? Where do they shop? Where do they watch football? Where do they listen to music? Where do they meet their friends? What do they show their visitors? How does their city relate to, connect to and compete with, other cities and regions, in terms of economy and culture?

9.2. With respect to the above, present local government boundaries are derived from an earlier era; they are hopelessly anachronistic. They frustrate the proper functions of a forward-looking city. The 'Do-It-Yourself' spirit could – I would say should - embrace grander perceptions of the city as a whole [see the City-Region sketch maps, above] and its place in the World [see the Upside-down Map, opposite], as well as focussing on the details of everyday life within its diverse local communities.

10.0. CONCLUSIONS

9.1. These observations may seem to have moved far away from the original notion of the Do-It-Yourself City. But, architecture and engineering, health and education, planning and governance, all depend on professional and technical expertise. The 'Do-It-Yourself City' must exercise control over this expertise, ensuring direct accountability, whilst also giving communities confidence to act for themselves.

9.2. The practice of urban design should not be held and administered by any elite professional group. Basic concepts, such as density, permeability, quality and sustainability, should be understood, debated and utilised by all concerned with the built environment, including community activists.

9.3. In the emerging Liverpool City-Region, there is a need to develop stronger democratic structures at both regional and local levels. Effective leadership of the City-Region [such as a Mayor or similar] should be allied with genuine accountability at a local community level. The methodology of the DIY City Map, with its tight network of connected circles, would be a good starting point.

Fig 6. (right)
This Upside-Down Map addresses perceptions of Liverpool, in a light-hearted way, but with a serious intent - that others may be encouraged to put forward their own 'Do It Yourself' maps, depicting Liverpool's place in the World. This example is topographically accurate, but emphasises the links with Ireland, Wales and Scotland. It can be contrasted with the current BBC weather-maps, which by adopting a skewed 'perspective' view from the South, give a distorted London-centric view of the British Isles.



12 STRANDS OF LIVERPOOL DOUG CLELLAND

"LET ME GET IT RIGHT. WHAT
IF WE GOT IT WRONG? WHAT
IF WE WEAKENED OURSELVES
GETTING STRONG"

LEMN SISSAY (EARTH EXHIBITION 2010)

INTRODUCTION

The genetic revolution has enabled us to trace the steps that have shaped the evolution of biological forms. Codes are identified that give us certainty about the main mutations or paradigm shifts that have altered species, often over hundreds of millions of years.

In Albert Einstein's sense, we begin to understand the mind of 'God'.¹

The idea that there are cultural memes that share attributes with biological genes suggests that there may be codes to understanding the totality of human presence on the planet and this may apply to the inhabitation of cities.²

These two notions do not demote freedom of consciousness.³ They need not imply reductionism ad absurdum, but do suggest that genes and anatomy rule our evolution, rather than belief and psychology, although this is clearly not self-evidently the case with memes. In both instances however, the future lies in the development of the past.⁴

So if all biological and cultural phenomena have codes, knowing these codes could help us manage the squeeze through the bottleneck that we now inhabit. This bottleneck, created by our cultures, may well result in a radical culling, or indeed the extinction of our species.⁵ It would appear that it is likely only to be through a self-serving altruism that this bottleneck will be successfully negotiated.⁶

So, what of a **Liverpool** code or meme? This exploratory piece considers this question and for the sake of brevity, is limited to only three of the many paradigm shifts per cultural strand, which we will call P1, P2 and P3. The notion is that there may be **deep memory** existing as memes and that this memory could have value in shaping the future of Liverpool as a territory, the forming of the next paradigm, which we will call P4. This notion is analogous to that of genes shaping the future of biological forms.

I suggest that there may be twelve cultural strands to such a meme that, when engaged, indeed entangled, with one another, allow us to commence a discussion about the philosophy and the utility of a Liverpool 'code'.

Notes to Introduction

1: Since 'The Selfish Gene' by Richard Dawkins in 1976, a reductionist, inadequate thesis, the discipline of genetics and the associated understanding of evolution have advanced markedly. An instructive, less mechanistic, source by the same author is 'The Ancestor's Tale – A Pilgrimage to the Dawn of Life', Weidenfeld & Nicolson, London, 2004.

2: Early work on memes can be found in Richard Semon's 'The Mneme' of 1904 (English translation in 1921) and 'Mnemic Psychology' of 1909 (English translation in 1923). See pages 16 to 25 of Flannery, T 'Here on Earth', Allen Lane, London, 2011, where the phenomenon of mnemes is discussed at length, and one useful notion is discussed on page 18, where Flannery offers the thought that "Genes and ideas share at least one similarity: both reproduce and the occasional error in reproduction provides variation. Thus both are potentially subject to

evolution by natural selection." Dawkins uses the word meme to communicate his contribution to the idea, while Flannery prefers the word mnome. I have chosen the former, with its link to memetics, the study of self-replicating units of culture.

3: Science suggests that this is an illusion, but one we cannot live without.

4: 'The Tell-Tale Brain: A Neuroscientist's Quest for What Makes Us Human' by V. S. Ramachandran / NYRB VOLUME LVIII, Number 5, page 34 / 'Can the Brain Explain Your Mind?' Colin McGinn in a recent piece goes as far as claiming that, "Mirror neurons enable us to absorb the culture of previous generations."

5: The 'Bottleneck Hypothesis' is of long standing and has been recently used by James Lovelock in 'The Vanishing Face of Gaia – A Final Warning' and James Martin in 'The Meaning of the 21st Century'.

6: Altruism is the belief in or practice of self-serving concern for the wellbeing of others. It represents a major cultural paradigm shift, which may occur as a result of the failure of individualism to bring meaning or quality of life to the individual. By extension into the physical and urban world, altruism will be manifested as the century progresses in the steady increase in the significance and care of the commons over the significance and care of the private.

THE RIVER: STRAND ONE



Fig 1.
The Sweep of the
River Mersey

*"Regarding **Liverpool**, all must commence with the Mersey"* Brian Hatton

P1: The river, in existence for millennia, yet only known to humans since the hunter-gatherers of the Neolithic era, is the essential genius loci for the city.

P2: Following the creation of the docks, the river contributed greatly not only to the fate of the city but to the fate of Britain as a whole, some 80% of all imports coming through its gates during the war of 1939-1945.¹

P3: Recent change and current plans indicate a river that is seeing increased numbers of small ships, the possibility of Post-Panamax size container ships ², more residential life on the river banks as redundant docks are recycled and scrap piles are removed, energy generation from the powerful tidal race, and even living on the river itself.

Notes to Strand One

1: In terms of this second paradigm shift, 'Seaport' by Quentin Hughes remains the one peerless work available to us, where the photographs of Graham Smith and David Wrightson are wonderfully animated.

2: Ships constructed larger than the critical dimensions of the Panama Canal.

TOPOGRAPHY: STRAND TWO

*"Most people know that **Liverpool** is built on sandstone. This sandstone was formed during the Triassic period ... when Britain probably lay somewhere on the tropics."* Jim Moore

*"**Liverpool** has the most splendid setting of any English City"* Joseph Sharples

Fig 2.
Play on Everton Ridge (P2)



Notes to Strand Two

1: Hobbes, T 'Leviathan',
Oxford World Classics, 2008,
Chapter 13, Paragraph 9

P1: Grassed sandstone flats where flora and fauna nourished nomadic bands, where fish were caught, eaten, smoked and dried, where for Thomas Hobbes at least "the life of man (was) solitary, poor, nasty, brutish, and short." 1 For other commentators however, life was more benign during the relatively very long pre-agricultural era of humans, where our genes (and souls) were forged. It was lived in mixed groups, with a natural diet.

P2: The city was built over these fields expanding north, south and east as well as west across the river. Asphalt, soot, odours and grime attended the advance of industry, education and democracy. This city, as seen from the Everton ridge, included children's imaginative play before its replacement by machines of the imagination, the current phenomenon of the preference of the virtual over the real.

P3: Liverpool's topography today is as much articulated by built form as by land formations and the fragmentary quality of this built form, although often mediocre in design and innovation terms, separates the city from many, more regulated, others.

Notes to Strand Three

1: This narrowing of the River is very significant indeed, the last episode being in the 1960s with the creation of Seaforth Container Terminal and all the attendant lakes and promenades of Waterloo. The narrowing also increases the natural dredging of the deepwater channel.

RECLAMATION: STRAND THREE

"The boundaries between sea and land are perennially changing" Encyclopaedia Britannica

P1: The river swept in and out and, with its high tidal range, was occupying areas that, after King John's gift of cityship, were ripe for habitation.

P2: The extent of reclamation from the river, for the creation of the Liverpool and Birkenhead docks, is immense by any standards, and stands as a testament to the ability of engineering to modify the 'natural condition' without long term detriment to the ecology of a place.¹

P3: The proposed island adjacent to the existing Seaforth container terminal, to handle post-Panamax container ships, continues this tradition of creating land for the purposes of human prosperity, where once the river spread freely.



Fig 3. (left)
Dock Landscape (P2)

Fig 4. (right)
The proposed Seaforth
Terminal Reclamation (P3)

IMMIGRATION: STRAND FOUR

"Remember, remember always, that all of us, and you and I especially, are descended from immigrants and revolutionists" Franklin Roosevelt

"We must be mad, literally mad, as a nation to be permitting the annual inflow of some 50,000 dependents, who are for the most part the material of the future growth of the immigrant-descended population." Enoch Powell (1968)



Fig 5.
Chinese Gate on
Nelson Street (P2)

P1: Early settlers came from what was then far and wide, including Ireland, Scotland and Wales. There is likely to have been no concept such as 'this is mine' for those who stopped, needing as they did collaboration to survive, and therefore there were the beginnings of a 'this is ours' altruism, a respect and husbanding of commons.¹

P2: The Chinese community is reputedly the oldest in Europe, from the second half of the nineteenth century, an early indication of Liverpool's openness to outsiders.

Notes to Strand Four

1: The commons is terminology referring to resources that are collectively owned, shared or husbanded between or among people. These resources are said to be – held in common – and can include everything from natural resources, common land and even, in our times, software.

2: This is the name given to the new shopping area in the city. A commercial and altruistic co-existence can be viewed as the 'One' that will prove a necessity for a sustainable future.

Fig 6.
The Architectural
Internationalism of
Water Street (P2)

Notes to Strand Five

1: For a discussion of Liverpool's significance to the international markets, see for example Federal Reserve Bank of Atlanta, Working Paper 2003-29a, March 2004 **"Bulk Commodities and the Liverpool and London Markets of the Mid-19th Century"** by James M. Nason, Federal Reserve Bank of Atlanta and Donald G. Paterson, University of British Columbia, where we can find that, "The authors study British commodity markets and the extent to which prices in these market were integrated in the short run and converged in the long run. Their historical data are new. It consists of five price indices for identically described goods—iron products, wood products, processed foods, red wheat, and flour—in **Liverpool, the bulk commodity port of mid-19th century Great Britain, and London.**" (author's highlight)

Notes to Strand Six

1: There has been nothing equivalent of the Overhead's searing newness since, the recent debacle of the tram system being an indicator of an incipient cultural sclerosis that is only gradually being shaken off.

P3: Recent immigration from Africa and other continents has added to the city's rich mix and the current evolution from multiculturalism to an integrated, multi-faceted urban population is refreshing. 'Liverpool One' is not just a call to shop.²

INTERNATIONALISM: STRAND FIVE

*"Where is the sense that **Liverpool** did not merely copy what went on elsewhere, it led the world"* Sean Griffiths



P1: Since the city is sited on a river, the people of Liverpool and those from elsewhere who owned trading ships, established the city's international connections.

P2: In the heyday of the city's commercial growth and prosperity, the architecture was international in character. Florence, Chicago, Holland, to name three of many places whose presence is visible in the city. Even the Liver Birds were made by the German master carver Carl Bartels. Then there is the architecture emanating from Liverpool such as the incisive Oriel Chambers, just as the setting of prices for commodities also emanated globally from Liverpool.

P3: Recent internationalism can be seen in the commercial cluster of Liverpool One, with its global brands. The influx of students from China gives another current dimension to the city's global connections, Shanghai being a twinned city of Liverpool.

INNOVATION: STRAND SIX

"It is better to have enough ideas for some of them to be wrong, than to be always right by having no ideas at all"
Edward de Bono

P1: Early innovations were concentrated on the control and management of the river banks.

P2: During its industrial period, the 'Overhead' raised railway became the first electric public transport system of its type, remnants still discernible on the Dock Wall, examples of its clones still operating in Berlin, Chicago and other cities.¹

P3: As a knowledge city, Liverpool now hosts important centres for research, notable for a provincial city emerging from its long sleep, while in manufacturing industry, the international move to electric cars will have a significant presence throughout the UK, when current plans for automotive engineering on Merseyside bear fruit.



Fig 7.
The 'Overhead' Railway (P2)

TRADE: STRAND SEVEN

"Liverpool was a major slaving port and its ships and merchants dominated the transatlantic slave trade in the second half of the 18th century" International Slavery Museum, Liverpool

"Trade is vital to the success of a civilisation" Social Studies for Kids



Fig 8.
Container Trade at
Seaforth Dock (P3)

Notes to Strand Seven

1: An interesting topic for an unwritten television short on the issue of morality and trade would be a speculation on the breakfast conversations between Lord Thomas Ismay, chair of the White Star Line and Friedrich Engels, sponsor of Karl Marx, who were both recuperating from illness at the same time in the Waterloo Hotel (now the Royal Hotel) on Marine Terrace.

P1: Early trading, using the river, was to Ireland, Scotland and northern Europe.

P2: The Americas, although not discovered from ships leaving Liverpool, were exploited by Liverpool. Few scruples impacted on the slavery industry, extraordinary numbers of ships and people emigrated from the docks of the city, and half the working population for decades relied for their employment on trade.¹

P3: Recent involvement with the globalization of trade has been notable but limited, the port still trading the same tonnage as it did when 50,000 men toiled and spun their yarns and 'liberated' the vicarious benefits associated with their work.

PROSPERITY: STRAND EIGHT

"Liverpool emerged from insignificance in the 17th Century to become the country's third port by 1700. A century later, it was second only to London and was Europe's foremost transatlantic port." Sir Nikolaus Pevsner

Fig 9.
Liverpool Visions from
the Interwar Era (P2)



Notes to Strand Eight

1: I use the term 'prosperity' rather than 'growth' quite intentionally and in the service of sustainable thinking. See T. Jackson 'Prosperity Without Growth: Economics for a Finite Planet', Earthscan, London, 2009.

P1: The cycle of prosperity began with the activities of the early hunter-gatherers, when the pursuit of a happy and peaceful life was sustained by a river teeming with life.

P2: Trade provided the engine for the city's greatest sustained period of prosperity. Following the decline of slavery, the subsequent trade in non-human commodities gave rise to the Liverpool of its commercial heyday, followed by an interwar utopianism.

P3: Recent signals of increasing prosperity are grounded on the twin towers of tourism and shopping.¹

DECLINE: STRAND NINE

"At another level is the post-war destruction by planners of magnificent 19th-century cities – Liverpool, Glasgow, Newcastle – all in the name of 'progress'" Sir James Stirling

Fig 10.
Ruin Fascination (P2)



P1: The cycle of decline following on from prosperity began when the activities of the early hunter-gatherers were curtailed by the natural impact of river flooding, and when the pursuit of a happy and peaceful life was rendered futile through the destructions wrought by marauding bands.

P2: Following on the heels of Liverpool's dominance of Atlantic trade and its peerless role in sustaining Britain throughout the Second World War, the port and therefore the city declined through continental competition, German bombing and the return to normality following 1945.

P3: The vandalism of the post-war planning process, the steep decline of core industries and the mindlessness and naivety of the Militant Tendency have left a still predominant collage of ruin, bravado and insularity.¹

COMMUNITIES: STRAND TEN

"Yet Liverpool did not die. It survived because certain myths sustained whatever life the city had in the dark decades between 1970 and the millennium." Professor David Dunster



P1: Early communities were strangers to the land and as such brought 'foreign' notions to bear.

P2: The 'scouser's' heart was forged in the meeting of Lancastrians, Irish, Scottish and Welsh people – a collage of 'edge people', on the edge of Europe and on the edge of survival where once was home.

P3: The only dialect that is growing in Britain, 'scouse' English resists as much as it welcomes, a sign of introversion as well as identity. A recent map identifies the urban districts of the city area, where the resolution of the local and the global takes on sometimes fractured form, where ignorance and wisdom are but two pulses of the city's soul, where music and theatre play a huge role in the city's persona.¹

Notes to Strand Nine

1: This legacy of decline since the end of World War Two is difficult to over-estimate in terms of its psychological impact on the city's sense of 'Oneness'.

Fig 11.
The Liverpool and Birkenhead
Communities Map (P3)

Notes to Strand Ten

1: This map very clearly shows in white the extent of reclamation – of the significant reordering – of the river on both banks.

PLACES: STRAND ELEVEN

"Placemaking is a dynamic human function: it is an act of liberation, of staking claim, and of beautification; it is true human empowerment."... "Placemaking is the art of creating public 'places of the soul', that uplift and help us connect to each other"... "Placemaking is making a Public Space a Living Space." Making Places

Fig 12.
Albert Dock (P2)



Notes to Strand Eleven

1: This is the nettle most difficult to grasp by authorities, made more difficult of course by the recent cosmetics of surface and street furniture. Yet as many cities have shown, not least Liverpool's counterpart port city of Barcelona, radically revisiting such a road can release enormous amounts of positive urban energy. Compared with the Champs Élysées, which handles more traffic per day, the difference in the urban volume and the clarity of the cross section could not be more marked.

P1: The landscape has been modified by humans for over 10,000 years and displays some evidence from prehistoric periods. Remains of habitation and placemaking are void, although the archaeology of Merseyside as far as bits and pieces is concerned is rich and diverse.

P2: The heyday of commerce and the docks have left urban places of great quality.

P3: Recent improvements to the public realm have bound together some of these commercial and dockside fragments with their more recent antecedents. However the main city place, apart from the river, remains incoherent. This is the A5036 running parallel to the river, in part King Edward Street, New Quay, George's Dock Gates, Strand Street, The Strand, Wapping and Chaloner Street. Despite recent cosmetic investment, it remains a failure, cutting the core city in two. Replacing its number with a single name (like Champs Élysées / Kurfürstendamm / Fifth Avenue etc.) would be a starting point and a single concept, long overdue, could be created.¹

BUILDINGS: STRAND TWELVE

Liverpool "... the finest city of architecture in the country." Quentin Hughes

P1: Although there are no key early structures, the Town Hall of 1754 gives a sense of the scale of the small 18th century city that lay on the banks of a large river.

P2: Liverpool neo-classicism is renowned. 'Customs House' acted as the 'cathedral' of trade before the cathedrals of religion were built. The latter have survived, the former was swept away in the post war fever of the new. Thankfully many splendid buildings from before this madness remain.

P3: For some critical onlookers, recent architecture remains second rate, the 'Three Graces' being neighboured by the soon-to-be completed 'Three Disgraces', while the 'Unity' building is broken into two, the 'Disunity' building. Nonetheless, there are some good recycled projects such as The Matchworks and after the architectural nadir of the period 1960 to 2005, there now begin to appear some better quality contemporary pieces.¹

Notes to Strand Twelve

1: The late Quentin Hughes' book 'Liverpool: city of architecture' and Joseph Sharpley's 'Liverpool' in the Pevsner Architectural Guides series remain useful summaries of the city's architectural heritage.



Fig 13.
Liverpool before the Blitz (P2)



Fig 14.
The Architecture of William Brown Street (P2)



Fig 15.
The Innovations of Peter Ellis
at 16 Cook Street (P2)

INTERWEAVING THE STRANDS OF THE MEME

These twelve strands of a Liverpool meme have been considered here only as paraphrases, depth needing to be offered elsewhere, perhaps in book form. There also may well be further cultural strands that warrant inclusion and consideration in order to unlock the full Liverpool code. Nonetheless, let us speculate on where this line of thought may lead us. What could be the next paradigm shift P4?

CONTEXT

*"On a per capita basis, **the U.K.** is more responsible for the climate problem than any other nation"* James Hansen

"Soon people will be migrating again, but this time because their comfort, even their life, is threatened by devastating climate change" James Lovelock

"We can only hope that those nations responsible for the changing atmosphere and climate will provide immigration rights and property for the people displaced by the resulting chaos of sea level rises" James Hansen

*"Looking again at the world two or three decades ahead ... the largest areas of land possible for habitation are in the north and south ... in addition to islands such as **the British Isles**"* James Lovelock

THE RIVER P4: Spring tides already push against the limits. Inevitable sea level rises will radically reduce the landmass of the city and its hinterlands by 2100. During the life of a baby born today, it truly will become 'Another Place'.



Fig 16. (left)
Following a 2-metre
Sea Level Rise (P4)

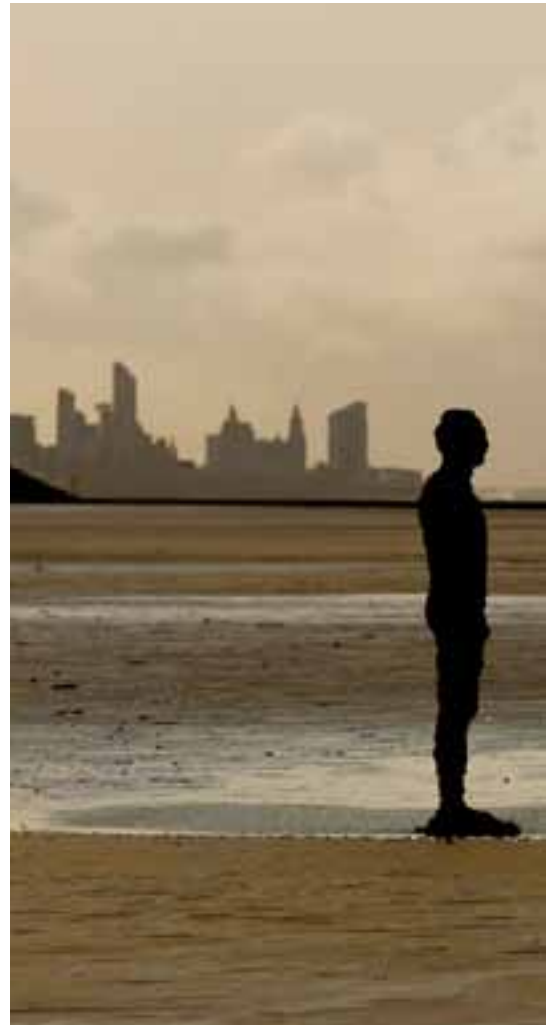


Fig 17. (right)
Antony Gormley's
'Another Place' (P3)

TOPOGRAPHY P4: One can already detect significant interest in using the river as a tidal energy machine. In years ahead, the urban area may well be bounded by intensively farmed countryside, reducing the carbon imprint of feeding the population, while the motorways will define the lines of wind turbines.



Fig 18. (left)
Energy from River and
Motorways (P4)

Fig 19. (right)
Perimeter Food
Landscapes (P4)

RECLAMATION P4: The needs of an increased population, for more local agricultural land and the impact of sea level rises will reinvigorate this essential strand of Liverpool's cultural meme – to gain land from the river.



Fig 20. (left)
Sketch for Narrows Island (P4)

Fig 21. (right)
Infrastructure to and from
Narrows Island (P4)



Fig 22. (left)
Districts of Narrows Island (P4)

Fig 23. (right)
Reclamation in the
Netherlands

IMMIGRATION P4: Liverpool could continue its tolerant past and attract the many as the world heats up. To do this successfully, long term planning would need to start now, for a vital river city of 5 million people linked to the world.

INTERNATIONALISM P4: If the city continues to emerge from its decades-long ostrich posture, maintaining the best of its 'scouser' identity, it could aspire to becoming a hub for the knowledge and information future. Yet as T. S. Eliot reminded us – information is not knowledge and knowledge is not wisdom. The city needs the notion of 'Liverpool the One' and 'Liverpool the Wise'.

INNOVATION P4: Conditions are far from poor and the city's very fragmentation omens well, with many small enterprises minimally restrained by corporate control.

TRADE P4: New forms of trading exist and are changing the skyline of Liverpool. From Shanghai connections to regular cruise visits, Liverpool is now on many people's maps.

Fig 24.
Continuing Changes to
the Skyline (P4)



PROSPERITY P4: This phenomenon is part of the inevitable cut and thrust of genetic evolution, and therefore of memetic evolution. With an incisive clarity and a wisdom-led lightness of governance, the recent relative prosperity of the city can be made resistant to the forces of decline, as seen currently in the higher education sector.

DECLINE P4: Yet this is a city that has often suffered the twin phenomena of control by outsiders, (who withdraw their capital when times are hard), and foot shooting (on an almost unparalleled scale). Resisting these aspects of the city's code will be ringside viewing in the years to come.

COMMUNITIES P4: There will be a need for significant changes in terms of psychological as well as physical change should the forces of prosperity be grasped in the long term; immigration, internationalism, innovation and trade. One community that has been tested for change is that of Edge Hill, where a scenario of creating a development area centred on a high-speed rail terminal, and with high rise, street-based architecture well away from the World Heritage Site, was postulated. Such evolutionary steps could never be taken without new communities.

PLACES P4: The creation of places of quality is now an obvious necessity given the success of Williamson Square and other public realm achievements.

BUILDINGS P4: Liverpool should actively seek to change the fact that there is not one world class building in the city created in the past 70 years.

Fig 25.
The Edge Hill Towers (in the
distance to the right) and High
Speed Railway Station seen
from Birkenhead (P4)

INTO THE CRYSTAL BALL

Looking at the twelve Strands as interacting and interweaving strands of the meme that is Liverpool, perhaps even the **Pool-of-Life**, three of many possible new overall paradigms, which I will call NP1, NP2 and NP3 for the future of the city can be postulated. These three paradigm shifts are three different scales at which the city might evolve. They are **S** (small), **M** (medium) and **L** (large).

NP1: If a 'business as usual' model is assumed, the twelve strands of the meme would call for an **S**-evolution of its code.

The river would barely change and would rise; topography would be articulated by some further corporate 'phallics'; reclamation would affect the port; immigration would be minimal; internationalism would be cosmetic; innovation would be modest; trade would be steady state; prosperity and decline would edge towards decline; communities would protect; places would increase in their creation, while buildings would remain second rate.

NP2: If a 'regional boom' model is assumed, where Liverpool participates fully in a London / Brussels-promoted growth scenario, the twelve strands of the meme would call for an **M**-evolution of its code.

The river would become increasingly dynamic; topography would alter in many community cells; reclamation would intensify the relevance of the river; immigration would be significantly higher leading to a population of a million; internationalism would involve multiple languages; innovation would be subsidised; trade would increase; prosperity and decline would maintain prosperity and spread it more altruistically; communities would change; places would be the lifeblood of much of the city's fabric, while buildings would be in some cases world class.

NP3: If Liverpool as a coastal and trading city takes its due part in performing as a 'safe haven' scenario for Britain, in the face of catastrophic climate change, the twelve strands of the meme would call for an **L**-evolution of its code.

The river would be the location for a new island for a million people; topography would intensify as the edges became productive landscapes; reclamation would alter the river's width in line with the spirit of the heroic era of dock building; immigration would increase year-on-year in a planned manner to a population of 5 million; internationalism would abound; innovation would be endemic; trade would be truly global; prosperity and decline would enter a new scale as a cycle; communities would transform; places would be everywhere, while buildings would be a reflection of a new era of prosperity for a city in an altering planet.

Whatever comes to pass, Liverpool's memetic evolution will remain anchored to its river, its genius loci, either fertile to a new humanism or reverting to decline.



Fig 26. (left)
Approaching the Site for
Narrows Island

Fig 27. (right)
Mersey Ferry – Symbol of
Past and Future

ACKNOWLEDGEMENTS

I would like to profoundly thank Paul Sutton for his decisive help in what has been a process of reducing a long text to a very short one without it becoming overly trite, Richard Hamilton and Bernard Stein for comments on the resultant text, Chris Jackson for his help in developing my idea for 'Narrows Island', for my students at LJMU for putting flesh on the idea of Edge Hill becoming a new Liverpool hub, and Paul McMullin for permission to use a few of his superb photographs of Liverpool.

DIY EDUCATIONAL PROJECTS /AIN W/ROOT

LJMU STUDENT PROJECTS 2009 - 2011

DIY Integrated City brings together activities that strive to take a holistic over-view of urban growth and decline alongside activities that engage with the real micro socio-economic energy that should drive meaningful change.

Post Graduate design units at Liverpool John Moores University have, for many years, engaged with notions of the integrated city in various urban design propositions. In this context the term integrated is used to describe a desegregated city, made up of distinctive parts, but where processes or functions that are often separated are brought together to create a layered and connected whole. Propositions presented here for the densification of Everton Brow and the regeneration and reinterpretation of the Leeds / Liverpool canal, both completed in the year of the DIY Integrated City exhibition, explore this theme.

On a smaller scale we have also explored notions of 'DIY' urban regeneration in various community engaged projects. The Lark Lane, Granby Triangle and TIBER projects presented later are examples of such engagement.

EVERTON BROW

This project looked at the underutilised potential of Everton Brow. Currently dominated by an abandoned park, this urban void was once the location of Everton village which was, in the 18th Century, a highly desirable place to live. Since then the area has been developed with tightly packed terraced housing and then with high rise slab and point blocks, which were demolished in the mid 1980's leaving mounds of rubble that became the undulating landscape of today's Everton Park.

The first project featured here (fig 1) recognises Everton Brow as untapped city asset offering unsurpassed panoramic views over the city and across the Mersey Estuary to the Welsh Hills. The students proposed to carve a Haussmann-like boulevard through a fractured part of city fabric to link a transformed Everton Park directly to Lime Street station and the cultural quarter around St Georges Hall. A pedestrian oriented high street is laid out as a strip of cultural and commercial activity posited as an alternative to the supermarket dominated district centre currently being proposed nearby.

The second project (fig 2) proposed to greatly increase the density of the area, whilst transforming Everton Park into a productive urban landscape. Alternate strips of intensive agriculture and densely packed buildings are proposed that introduce new ecological research facilities and industry to the area. Each agricultural strip is themed around the landscape and produce of various regions of the world.

The third project team was inspired by the success of Liverpool's bio-medical industry (fig 3). They proposed that the redevelopment of the Royal Liverpool Hospital offered the potential for an expansion of the region's research and development offer, building on the international standing of the School of Tropical Medicine. Everton Park would become a new district focussed on health and wellbeing, fully in tune with Liverpool's 2020 Dcade of Health and Wellbeing initiative.

The final Everton Brow project featured overleaf (figs 4 - 5) proposes the highest density development of all the student propositions put forward. A warped grid of new blocks housing 4,500 new homes and related amenities, that weave into the surrounding fabric of the city, strengthening existing connections and forming new routes that flow through a new active park at the centre. The new district would manage its own waste and produce its own electricity with an algae fuelled combined heat and power plant. This would be fed by high density algae farms that tower over the central park with waste heat utilised for high yield food production.



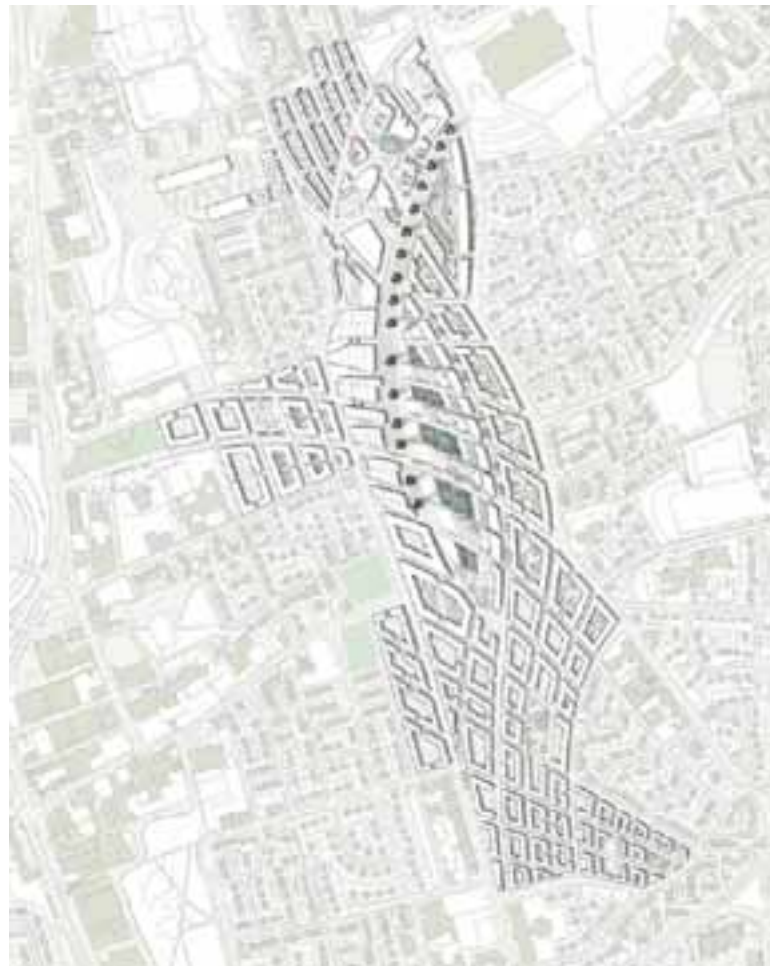
Fig 1.
Anthony Crowley, Elgan Jones,
Jason Laity, James Tartt



Fig 2. (right)
Kyle Chong, Jack Johnson,
Zaynib Khan, Adam Morgan

Fig 3. (left)
Peter Fisk, Victoria Rice,
Stephen Walker, Philippa
Woodhead

Fig 4,5.
Lee Atherton, Jimmy Heer,
Stephen McCullagh, Tom
Shenton

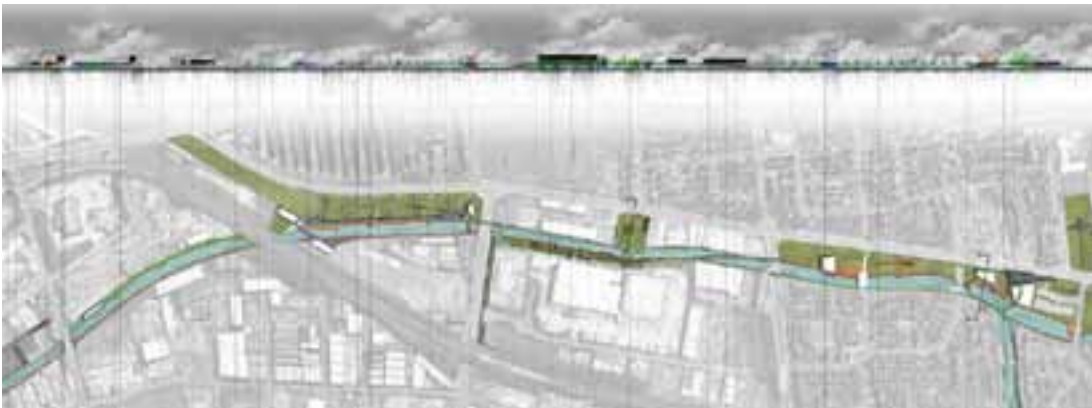


LEEDS / LIVERPOOL CANAL

In this project, students were briefed to look at the potential for reinvigorating the Leeds / Liverpool canal as a low energy and ecologically sound transport corridor through the city. The challenge was to unearth some of the numerous place-enhancing opportunities along a 10-mile stretch of the canal that passes through some of the most deprived areas of North Liverpool. Some of the students embraced the idea of an alternative traffic and junction-free route through the city and its hinterland. The first project featured proposes a fabric of threaded routes punctuated with a series of follies that each service an activity proposed for that route (figs 6 - 7). The threads are based upon new and existing recreational uses of the canal; walking, running, cycling, canoeing and the introduction of a sequence of acoustic and visual art installations. Each thread has its own distinct rhythm of events that determine the spacing of the follies. Some of follies house utilitarian functions related to specific recreational activities, whilst others have the simple function of creating a pause in the journey, enhancing a sense of place that is woven into the existing fabric of the city.



Fig 6, 7.
Elizabeth Ashcroft, Kyle
Chong, Lucia Frondella,
Jason Laity



The second project featured looks at a rundown area in the heart of Bootle. This project embraced the notion that a shrunken city could enhance its dormant industrial wastelands with the introduction of wildflower meadows, 'injecting' the benefits of a natural environment into a post industrial urban context. Three mutually beneficial interlaced segments of accommodation are proposed that benefit directly from the wildflower context. These would house health education, health care and pharmacological production facilities.

The third project explores the industrial legacy of the canal and the potential for it to once again become an active transport corridor for the city (figs 8 – 10). One aspect of this could be the introduction of intensive, vertical farming on vacant pockets of land adjacent to the canal, with produce transported on floating markets that travel near district centres along its length. The other aspect was to create a modular buildings factory that could use the canal to transport a range of temporary structures and facilitate 'pop-up' commercial activity and cultural events across North Liverpool.



Fig 8,9,10.
Lee Atherton, Roy Chan,
Zaynib Khan, Tom Shenton

LARK LANE

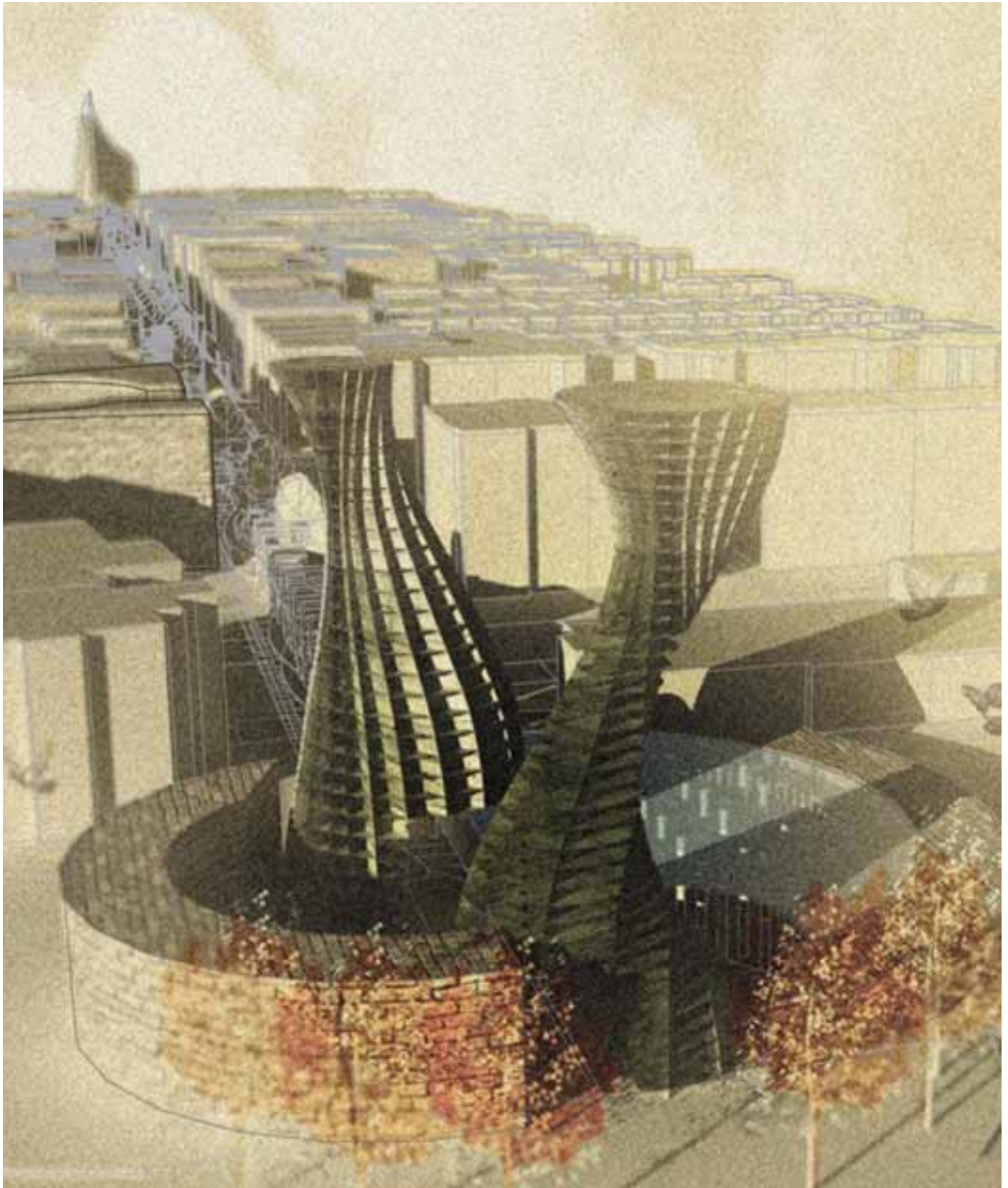
Lark Lane is a vibrant high street, that has for many years been a vibrant pocket of bohemia in South Liverpool adjacent to Sefton Park. A victim of its own success, traffic management and parking has become a major concern for local residents in recent years. This project was brought to us by two architects engaged in commercial and cultural activity in the lane, and offered to students as a design competition in their summer break.

The projects presented here typify the approaches taken by a number of entrants. The first seeks to address traffic management issues whilst enhancing street culture with a number of external micro places for bars and cafes to spill out into (fig 11). Larger interconnected spaces are also proposed allowing the increasingly popular farmers market to stretch along the lane at weekends.

The second project 'Herculaneum Potteries' seeks to celebrate aspects of the lane's history with strategically placed symbolic artworks (figs 12 - 13).



Fig 11.
Judy Ashcroft, Sarah Bassett



TIBER

The TIBER project is located on the former site of the Tiber Street School in Lodge Lane, Liverpool 8, that was closed in 1997. Soon after closing the school, Liverpool City Council passed a resolution that the site should remain for community purposes, under-taking a process of consultation with a number of community organisations. It was agreed that three organisations would move onto the site. The Greenhouse multi-cultural play and arts project moved into temporary accommodation to the south of the site, the Liverpool Somali Youth Association moved into a remaining single story school outbuilding further north and Kingsley United Football Club used the grass school sports field nearer to the western perimeter. Together as TIBER, they lobbied Liverpool City Council to sell them the freehold on the land and finally, in 2005, Liverpool City Council's Regeneration Department agreed to sell the land to TIBER with a restrictive covenant that defines the future use of the land and buildings for community use, sport, education and culture. Over 600 young people and families in the wider community of Toxteth have participated in various feasibility study consultations that have crystallised the desire for a cultural centre that would provide much needed arts and sports facilities. Unusually and most importantly this is a project conceived, developed and owned by the youth of the area.



Fig 14.
Victoria Rice

The TIBER board approached us with two options to explore. One was to sell off half of the land (1 Hectare) to a housing developer to raise capital. The other an idea put forward by the youth steering group to build and run a youth hostel on the site to generate revenue and develop entrepreneurial skills and aspiration in the youth of the area. Our students engaged in briefing sessions with the TIBER board, youth steering group and a local housing association. They drafted a range of alternative site layout proposals. Some went on to produce detailed proposals for Code for Sustainable Homes Level 6 house designs as shown here (fig 14). Others looked at how hostel accommodation could be integrated with the proposed cultural centre accommodation.

Fig 12,13. (facing page)
Graeme Winestone

GRANBY TRIANGLE

Here we explored ideas for the creative adaptation of four terraces off Granby Street in Liverpool 8 that had been earmarked for partial demolition under Liverpool's Housing Market Renewal Initiative. The students engaged with the Granby Residents Association and surveyed typical houses in each terrace. They initially developed broad proposals to challenge outdated perceptions of the area. These addressed issues related to security, the dilapidated public realm, lack of public / private external amenity space and traffic management (fig 15). They each then undertook detailed studies investigating how each house type could be creatively adapted to improve thermal and acoustic performance, reduce energy use, improve daylight levels and sustainably manage waste (figs 16 – 17).

Interestingly, one of these students James Mellor went on to write a dissertation entitled 'Creative Adaptation' in which he proposed a diagram of interconnected city regions that became the basis of the DIY Integrated City project.

Fig 15.
Thomas Taylor

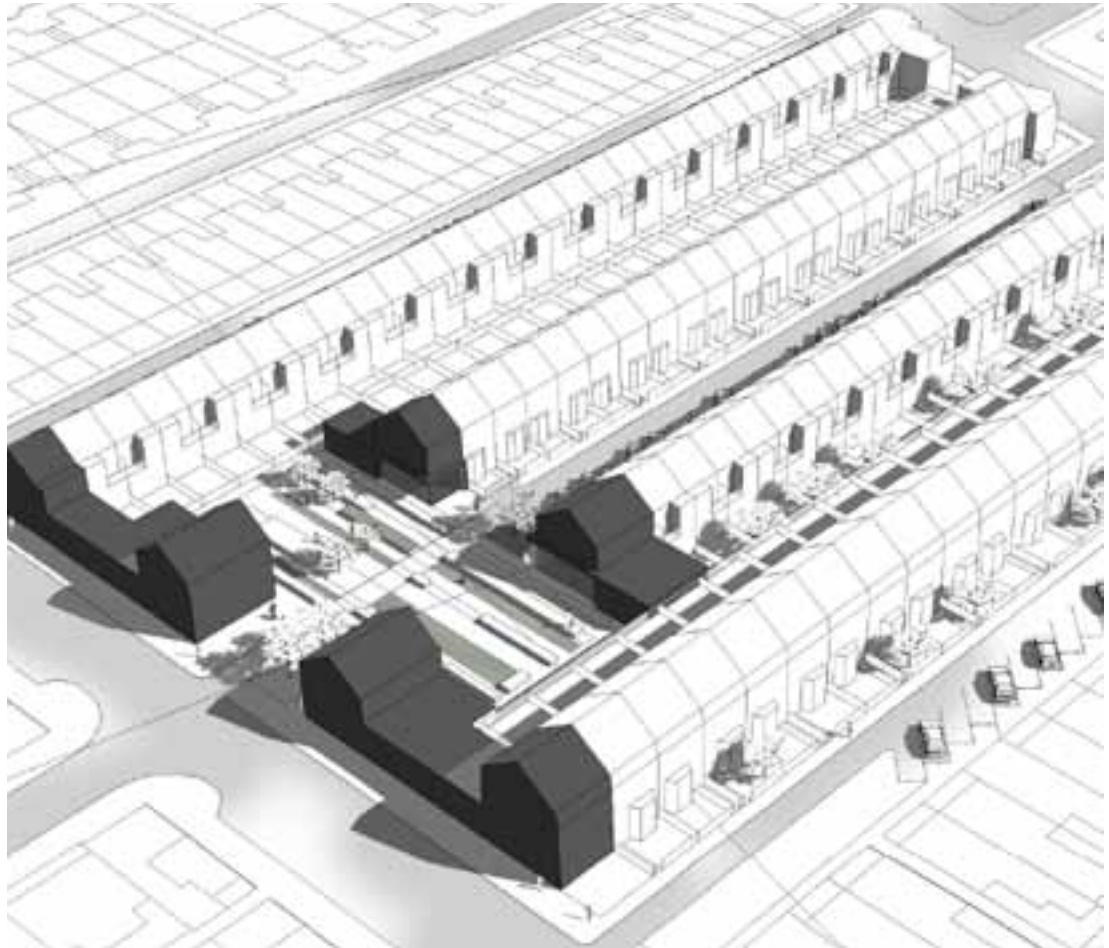
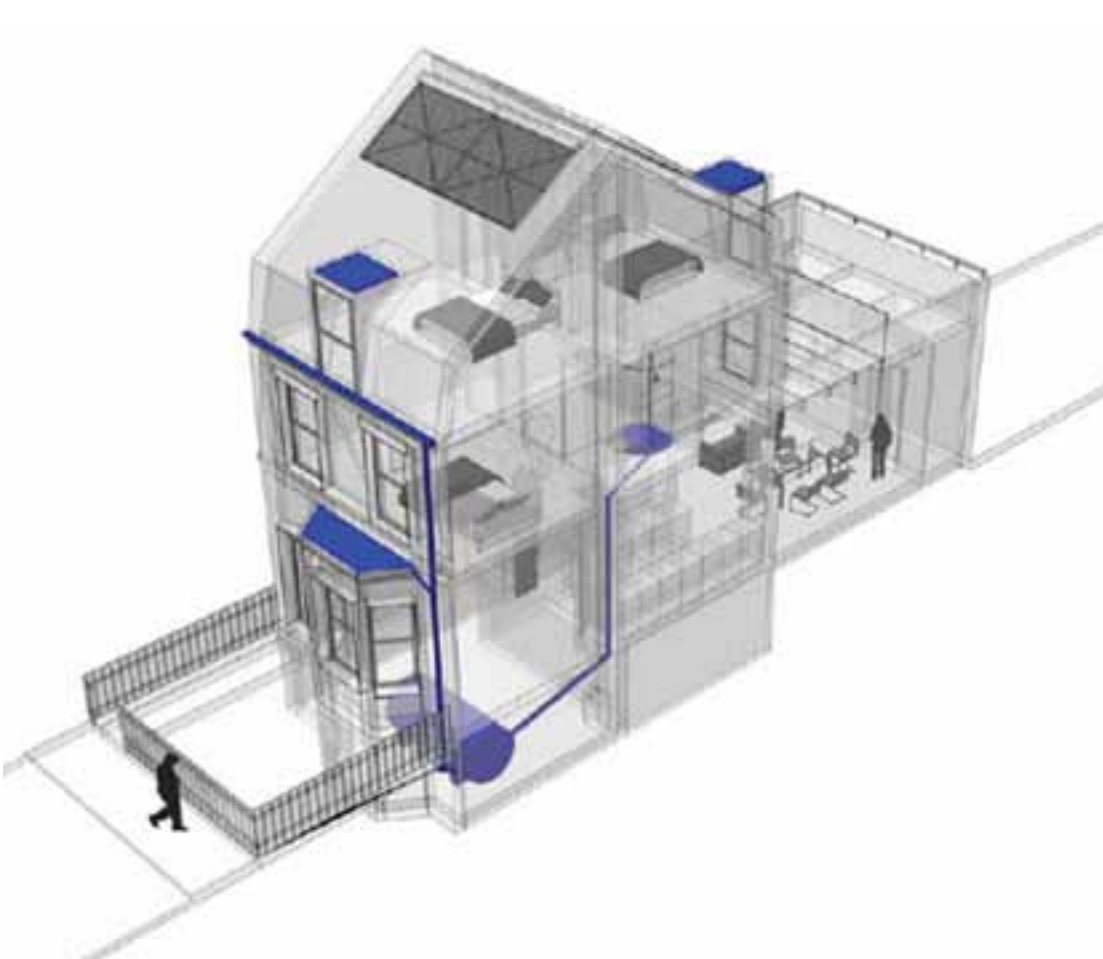




Fig 16, 17.
Thomas Taylor



BACKYARD COMMONS
JEAN GRANT
IMOGEN STILLWORTHY
NINA EDGE
ANINA RYAN
ROSA SMITH

"IF YOU KNEW YOUR HISTORY
THEN YOU WOULD KNOW
WHERE YOU WERE COMING
FROM"

BOB MARLEY

"WHAT ARCHITECTURE DOES
AS NO OTHER CULTURAL FORM
IS TO GLORIFY AND MAGNIFY
THE INDIVIDUAL AUTOCRAT AND
SUPPRESS THE INDIVIDUAL INTO
THE MASS."

DEYAN SUDJIC

Unless there is a vibrant creative tradition the history of the citizens' participation dies and with it the knowledge of creative participation.

The wealthy minority traditionally uses the common people to service their needs, to maintain lands, and to win their wars, to work in their factories and more recently, to consume their ever increasing global produce with borrowed money. Now with the current environmental and fiscal crisis we are redundant- a mass of citizens with little apparent use. How do we regain a habit of constructive, creative participation, at least within our own communities?

People are constantly involved in small often personal changes in their community, chain reactions of practical acts spread by experience rather than with great publicity and branding. Our family histories, passed on verbally, have in their own small way influenced positive change. Many such actions are ignored or ghettoed by the powers that be.

We commoners are as resilient as the blades of grass, but like the grass we can be rigorously maintained to provide a neutral lawn or allowed to grow luxuriantly into a fertile meadow

We survive by our stories, our commoners' history of activism, the history of our land is our fertilizer, much more than the battles of kings and yet our stories are down graded as reminiscence not history! Only militant action appears to be remembered.

Today consultation is encouraged, but residents are frustrated by the quality. Several years ago street parties were banned, when the political will changed, arts managers were employed to "deliver" street parties for us. Our years of experience expensively negated. If we citizens are to participate fully our stories and experiences need to be used.

MY EXPERIENCES

My oral historian was my eldest aunt; she told me my great grandfather walked with his wife and first child from lead mining in Nenthead, Cumbria across the High Pennines to find work on the railways in Newcastle,

The Nenthead lead mine has records of people walking from Russia to work in their mine. Because John Walton is such a common name, there is little chance of finding him in the Nenthead or Newcastle records.

I have mapped likely safe routes for the family, away from the gang leaders carrying lead and coal on ponies across the top of England. Without this walk my strand of the family would have died, instead they thrived,

My grandfather worked all his life for Dorman Long Steelworks, Middlesbrough. He checked the shipments of parts that were going to build the Sydney Harbour Bridge. As a child I lived surrounded by his memorabilia.

My mother was one of the many second wartime generation women who brought up a family as a female single parent. The influence of this generation on the young adults of the sixties and seventies, now retiring. Is little explored. As a child born in 1940, I was indoctrinated by radio into my rights for a Welfare State and I understood "to take a little as long as I gave a little back." I was constantly lost in the sameness of identical brick houses and hated it. My understanding was in my bones and I knew my way about the Cleveland hills, before I knew their name.

These experiences developed my interest in planning, architecture and inclusive participation. As part of a group of local parents in Liverpool, we asked our councillor Margaret Simey to help with a road safety campaign; introducing us to inclusive activism. She gave her help far beyond support at meetings; introducing us to the traffic officers and attending Town Hall hearings. She practically helped us to understand the system and enabled us to feel safe within it. The end result was one of the first lollipop crossings in the city and more importantly our understanding that we could take ideas into actions. One of the first self build housing co-ops in the country developed from this small beginning. Margaret showed us the route to informed participation.

HOW?

I was brought up during a rare period of citizen activism to understand I had the right to live in and make an inclusive society. A humanist approach was also developed by the tutors at art school who all had wartime experiences.

As an artist I was frustrated by the closed world of academia and developed a practise working with local people and direct action in areas of regeneration, often outstandingly beautiful country, but wrecked by industry. Frequently the people told of standing outside their factory dreaming of how green and pleasant their place would be without the dirt and grime. These people are the experts in their land but frequently the aim is to demolish their homes. The term regeneration has a different less sustainable meaning which brings years of dereliction and uniform development in its wake.

I was the recipient of a long term residency in a village, Skinningrove, Yorkshire. In 2000 the village was flooded with sewage and was cut off by steep cliffs and the sea. With the help of the lifeboats and sometimes carrying their loved ones chest deep through the floods we moved those that could not manage, and began the tidy-up on our own; very successfully caring for each other. We had also communicated with the press and distributed on the scene photos before anyone was allowed in. The village was the first to report direct to Downing Street; we had put together a photographic report, clearly showing why the flood had happened and making recommendations. We were complimented on the unique clarity of the report which supported the resident's verbal report. By this time the managers for the village had not even sorted out their questionnaires!

Skinningrove provided a model for 'pool, a Liverpool project to explore, reveal and celebrate the origins of the city that has forgotten its namesake. Influenced by Augusto Boal's belief that theatre should be a force for radical change. 'pool has developed a series of street based actions, Bridging the Gap, which allow for creative communication and verbal histories. Bridging the Gap was a 3 year development of events and workshops reinstating the stories of 17th century citizen activism in the streets where the actions had happened and challenging the passers by and participants to experience a different mind set. The events were developed with workshops in the Museum of Liverpool Life, Age Concern and skateboarders groups.

Fig 1.
The Master Plan, Lord
Molyneux leasehold map of
Toxteth 1754

Copyright Lancashire record
office DOM14/57 annotated
for the People Plan.



Fig 2.
The People Plan, Toxteth
residents reclaim an interest
in common ownership of their
derelict land 2010



In 2008 Liverpool City Council invited 'pool to mount The Settlement exhibition at St George's Hall to cover the transition from Year of Culture to Year of Environment. We displayed the previous body of work as stories and maps, we created a situation where the 40,000 visitors were comfortable enough to read the displays and feed back their ideas in a safe unmediated environment. The space was treated with amazing respect, the comment boards did contain intolerant comments but the ensuing discussions worked them out and the feeling was that the Liverpool citizens were really nice, thoughtful and caring; both for each other and their city. We also developed the first agricultural history of the city with visitors' reminiscences and ran a series of workshops developing various ideas of citizen participation.

Growing Granby, an on-going project, evolved from The Settlement workshops investigating land use historically and currently in the Liverpool 8 area of Granby. We cover issues of citizen ownership and action, from growing food on window ledges to developing practical people plans for short and long term use of derelict land and buildings.

Poet Colin Watts, who brought up his family on Ponsonby Street, obtained two years support from Neighbourhood Learning in Deprived Communities Fund which enabled us to meet in the Granby Adult Centre and fund practical activities. Growing Granby is now an on-going constituted project.

OUR VOICES NEED LISTENING TO

I have lived in Liverpool 8 all my adult life. Joseph Paxton built his first park, Princes Park here, and a conservation area links the park to the Georgian developments closer to the city centre. The Granby area has one of the highest levels of deprivation in the country with accompanying records in health, employment and education. Due to Housing Market Renewal schemes the Victorian terraces are now in a terrible state of decay or demolished. Despite the current condition it is an area that people want to move to. The multi cultural residents have a wonderful sense of humour and resilience; they are the experts in survival in this statistically appalling place. The area has been the focus of much research, but the developments that have taken place do not fulfil the residents' needs. Unlike Margaret Simey, there is little help towards our participation in designing the change that is consequently forced on us.

"SINGING THE LAND - THE MAP
OF A PLACE IS AS MUCH A
MENTAL MAP OF MEMORIES AND
ASSOCIATIONS AS IT IS A
PHYSICAL MAP OF STREETS AND
TERRACES, AND THE
DESTRUCTION OF THIS MENTAL
MAP IS CARELESS AND BOUND
TO BE TRAUMATIC."

ANN POWER





Fig 3, 4.
The views within and without;
above Beaconsfield Street
residents Anna and Rosa have
created the view they wish
to see of the derelict terrace
opposite reoccupied.
Below the view they would
really like to see from the
imaginary kitchen created
by Anna and Rosa for the
Backyard Commons stall

Growing Granby is developing a people plan, not a master plan. Small personal acts of ownership lead to bigger. We have collected many sorts of maps for our area, old field tenure maps, hand drawn maps of our dreams for the area, we have mapped our walking and heritage sites from the days before the terraces were demolished, we regularly walk the boundaries, and are developing what we are calling a People Plan as opposed to the Master Planning exercises which over the last twenty years have clearly failed.

Residents of one street started painting curtains vases of flowers and cats looking out onto the derelict windows facing their homes. We have learned to make planting boxes, grow seedlings on window sills and grafted an apple orchard.

Our vocabulary to talk about our needs is growing. We believe for our area to become viable we have to Do It Ourselves,

Liverpool Architecture Society invited me to “Just imagine a DIY city..” This was a wonderful invitation for me to show the work Growing Granby has done over the last three years.

Back Yard Commons takes the visitors on our journey, to inform ourselves, plan, develop and promote our ideas and sell or give away our local products. We designed a welcoming space, introducing the visitor to the DIY exhibition philosophy, Partly due to the constraints of the site, this did not happen and we tended to be accessed mid way at the back of the exhibition rather than as a welcome at the entrance. We also invited local artist activist Nina Edge to show her campaign for the Welsh Streets and Imogen Stidworthy made a sound piece using backslang local subversive language. We mounted examples of how our visits and practical experiences are giving us a vocabulary to use when talking about our area.

Anna Ryan, chairperson of Growing Granby, Rosa Smith, the secretary, Nina Edge, Imogen Stidworthy and myself, artists and residents who have lived in the area many years; collaboratively developed Backyard Commons.

Our aim is to give different understandings of the city, by experiencing what the common people do to influence the city's destiny and raise a new awareness between the city and its inhabitants by the establishment of a DIY PEOPLE PLAN as opposed to a Master Plan

Common means US

Common is mutually held or shared property or land

Common right is the right to remove by harvesting or grazing or fishing natural resources

Our common rights are the basis of our rights as citizens and our democracy

Back Yard Commons takes the visitor on our journey as residents, to inform ourselves, plan, develop and promote our ideas and sell or give away our local products.

We designed a welcoming space, introducing the visitor to the DIY exhibition philosophy, Artist activist Nina Edge showed elements of her campaign against demolition for the Welsh Streets, Rosa and Anna developed the idea of the inside one of the derelict houses as a market stall for local flavours and skills, and Imogen Stidworthy made a sound piece using backslang a locally developed subversive language. We also mounted examples of how our visits and practical experiences are giving us a new vocabulary to use when talking about our area.

The idea had originally been that the Growing Granby committee would form a rota to welcome and talk to visitors and run workshops. All sides had the very best intentions, but the Growing Granby volunteers could not deliver their plans and for me it articulated the difficulty and divisions of understanding between the professional and the commoner.

We need inclusive participation and discussion to experience our memories and associations, to know our history and map both where we have been and decide where we are going.

Growing Granby suggest that all sides would benefit from another exhibition where local architects and residents shared their DIY renovations or new build that they live or work in. and share their expertise, and encouraging the possibilities of DIY architecture in the city.



Fig 1.
Posters raised issues and invited comment on activist aesthetic and planning issues



Fig 2.
The welcome participative area of Backyard Commons



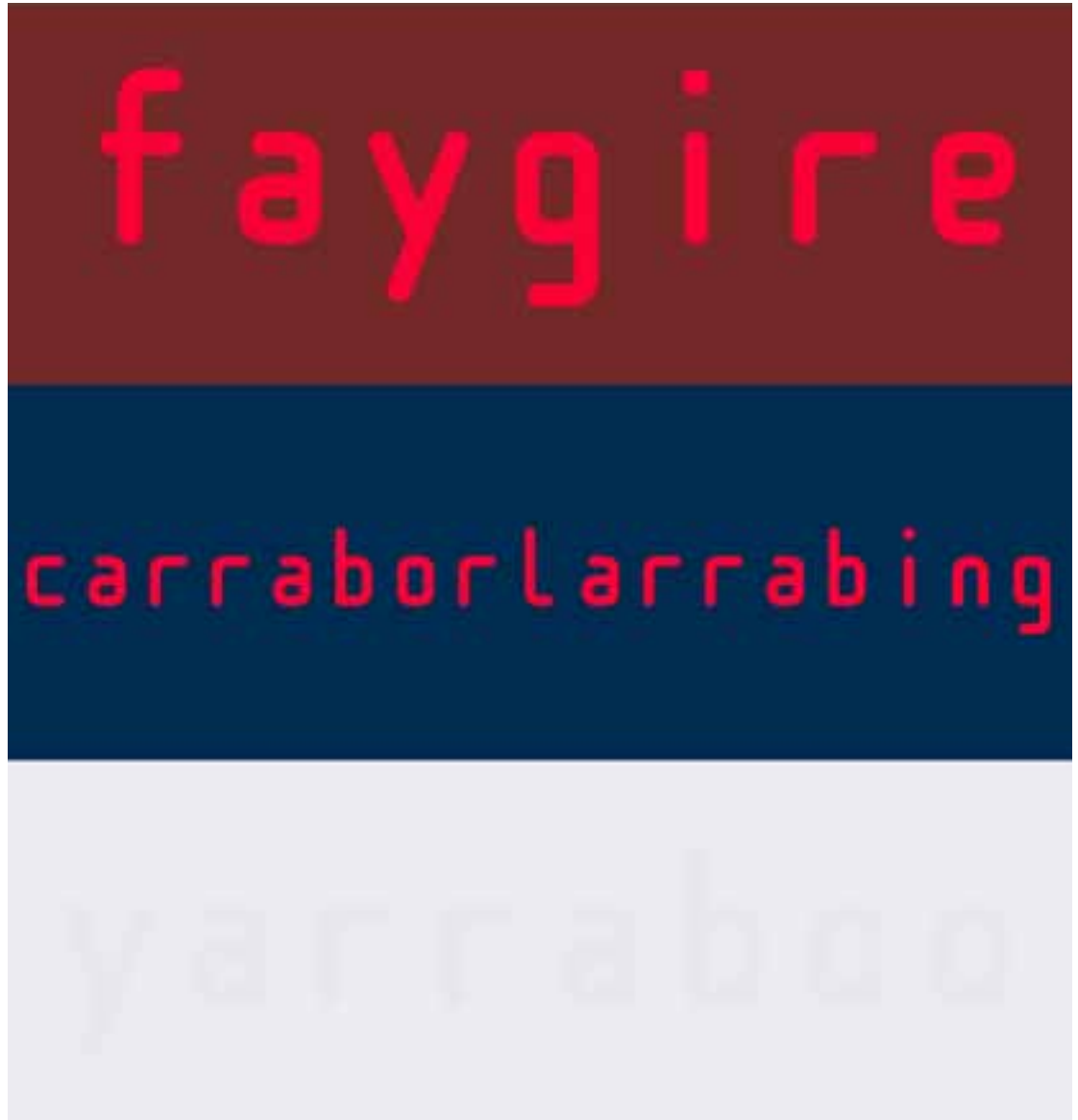
Fig 3.
One of the posters asking visitors to feed back their ideas about the DIY city

BACKSLANG

IMOGEN
STIDWORTHY

BARRABACKSLARRABANG

Transparency: visibility, accountability, translatability / promising understanding / enabling autonomy / mediating people and experience / creating dependencies / penetrating private lives and spaces. Slangs diverge from standard pronunciation, sounding a threshold where the voice becomes strange for those who don't speak them and a shared social space for those who do. Coded languages such as backslang, spoken in Liverpool, even more so. Backslang is a linguistic camouflage which creates a private space shared between speakers, especially valuable for those living under physical and economic pressures. Words are scrambled with rogue sounds to disguise content for protection against eavesdroppers. In Liverpool backslang, vowels in key words are replaced with 'ab', 'ag' or 'arrab', and further filtered by the other local slangs and language streams of the different neighbourhoods, such as Granby and Toxteth, where blackslang developed.



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waygierd

abone

WELSH STREETS HOMES GROUP



The Welsh Streets Home Group (WSHG) is a group of Liverpool 8 residents who embrace refurbishment for the regeneration of their neighbourhood in Princes Park. Selective demolition may sometimes be necessary, but isn't the best or only option in this case. Demolition comes at a high community, financial and environmental cost. Instead many houses could be retained for retro-eco refit, bringing future facing technology to this mostly Victorian area. There could be solar power generating electricity, super insulation, triple glazing, rainwater harvest and even a community heating scheme. The group is networked with others who seek alternatives to demolition, Empty Homes or Heritage campaigners and people in housing need. People who want to reclaim, renovate and re-populate, some or all of the existing Welsh Streets, are connected through WSHG. There are growing numbers of small housing co-ops, individuals, and 'homesteaders' who see co-operation and self-repair as a way of getting a foot in the door of an affordable home. Our campaign has attracted financial and technical support to deliver solid, affordable, eco-friendly homes. So hopefully the local authority will revise their plans to demolish and accept offers to provide houses economically and quickly. People who want to move in, stay in, or return to the area remain hopeful that their ideas will be implemented.

Fig 1, 2.
Kelvin Grove before
and after – In 2004
photo Mark Loudon
In 2006 photo
Nina Edge



Several architects have been involved with us, including Dai Gwynne at Comtechsa and Terry Lau who produced these drawings. We commissioned drawings to show people what was at risk, and to counter-balance the developer's pictures of their new-build proposals. Terry Lau's drawings are a reminder what the streets were like before they were emptied by the HMR scheme. At the same time they show what the houses would be like if returned to use. They help people re-imagine what is possible. We added text about our aims to the drawings for the DYIC exhibition which can be viewed in full at www.welshstreets.co.uk. with photos, press links, structural surveys and other information about the area. The photos we have taken show the decay resulting from the withdrawal of all repairs in the area from 2004. Whilst the drawings propose a way out of this blight.

Fig 3. (opposite)
Kelvin Grove from
High Park Street.

Illustration:
Terry Lau



TLArchitects

THE ROLE OF THE ARTIST IN RE-IMAGINING THE CITY ALLIE RUTHERFORD

THE ROLE
OF THE ARTIST
IN RE-IMAGINING
THE CITY

AILIE
RUTHERFORD

THE VISIONING HELMET USES A
NOISE REDUCTION AND INWARD
ATTENTION MIX TO ENABLE THE
WEARER TO VISUALISE THE
CITIES OF THE FUTURE.

AUDIENCE MEMBERS AT DIY
INTEGRATED CITIES WERE
INVITED TO TEST OUT THIS NEW
EXPERIMENTAL HARDWARE;
GENERATING PREDICTIONS OF
FUTURE LIVING SYSTEMS,
TRANSPORTATION, BUILT FORMS
AND NEW TECHNOLOGIES.

Fig 1. (right)
The Visioning Helmet in
action at the DIYC Exhibition



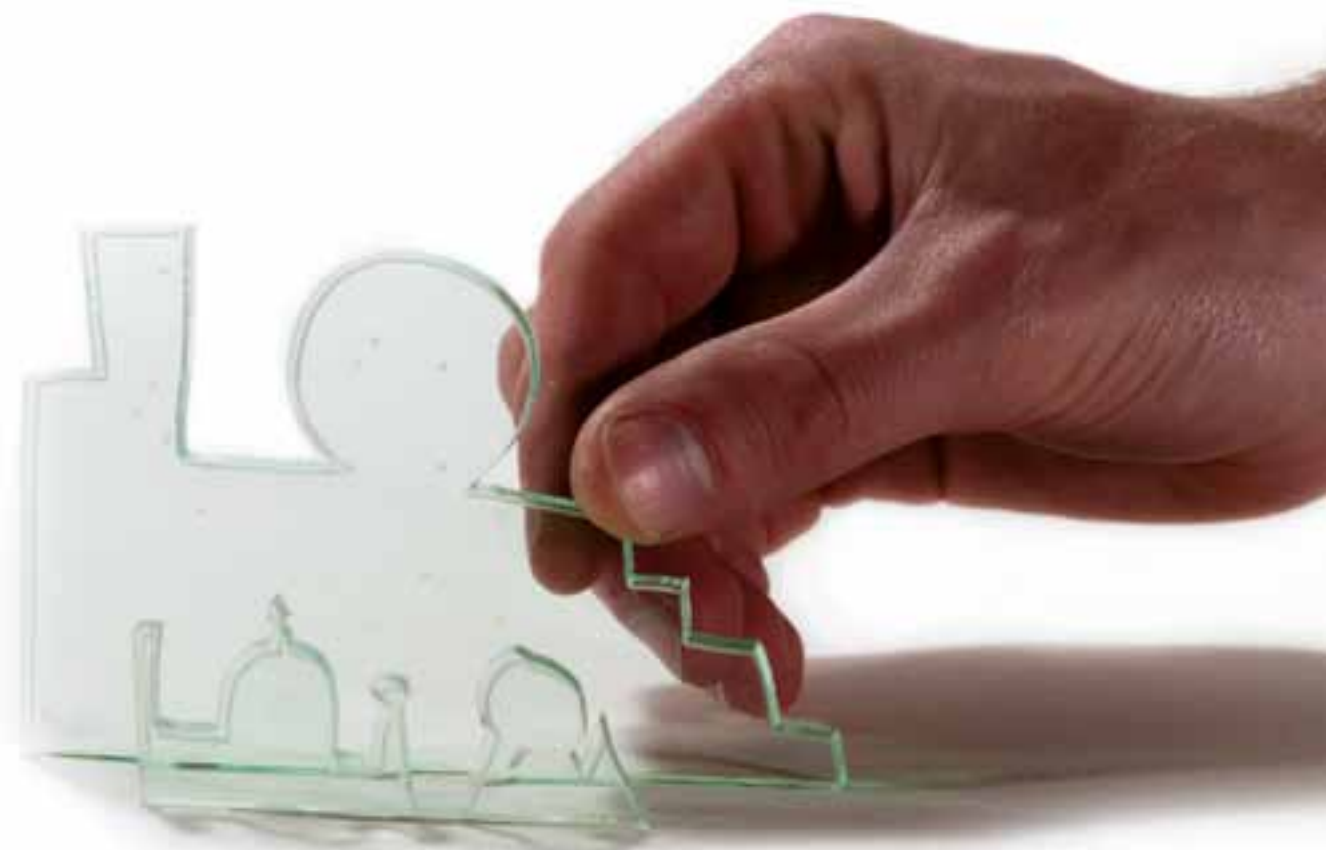


Fig 1.
3D perspex model from
audience drawings #1



Fig 2. (left)
3D perspex model from
audience drawings #2



Fig 3. (right)
3D perspex model from
audience drawings #3



Fig 4.
3D perspex model from
audience drawings #4



Fig 5.
3D perspex model from
audience drawings #5

LIVERPOOL St WIRRAL WATERS COLINDYAS

When in early 2011 I was asked to contribute an essay on the above, I knew it would be a complex topic for 2000 words. These two schemes comprise one of the biggest development proposals in any UK metropolis and are collectively called Peel Waters. This is a 40 year plan worth billions of pounds, by Peel Holdings, covering 650 acres of prime Mersey real estate. It is complex because this unprecedented opportunity is within the stewardship of one company yet, involves strategic assets once owned by public bodies. These fell derelict and were largely abandoned until Peel created its bold and original vision. Peel intends to revitalise these assets and unlock billions of pounds of value from mixed use development on land once regarded as surplus to needs.

The 500 acre Wirral Waters appeals to Wirral Council, Liverpool's regeneration and Capital of Culture benefits having largely passed it by. Liverpool Waters is 150 acres, but whether it complements or threatens a revived city centre will be interesting to see; especially given Peel's expertise in retail and office development. In truth, neither council has much choice but to support Peel, and are doing so in the knowledge that their vision will affect 770,000 people and the wider sub-region. Peel Waters will change the Mersey for ever, and turn a historically defined river into a post-modern metropolis. It is as exciting, as it is challenging.

As the name suggests, the scheme is more LiverPEEL, than Liverpool, and given the complexities of time you have to ask is it a realistic objective for one private company? It is 40 years this month, since Arsenal beat Liverpool 2-1 in the FA Cup Final; a game I recall watching on the first colour TV in our street. Later that year Everton sold Alan Ball to Arsenal for a UK transfer record of £220,000 and the 1970's saw Chelsea slip from FA and Cup Winners Cup Glory to second division mid-table mediocrity and near bankruptcy. A few weeks ago Fernando Torres was sold to Chelsea for £50 million and we twittered about it on our iPhones. 40 years is a very long time, over which values, wealth, circumstances, and priorities, change.

It's tough predicting the future. In 1971 Lehman Brothers, Woolworth's, and ICI had great futures ahead of them. Now they have great futures behind them. Climate change was about the weather; now it's about potentially catastrophic sea level rises. I admire Peel's 40-year vision and acknowledge that we will still live in great cities. But as John Lennon said; "life is what happens when you're busy making other plans." Most companies do not last 40 years and many of us will not live to see Peel Waters completed. The future is uncertain and choice is varied and circumstantial. The unity of an idea is often undone by the division of time.

Wirral Waters has Wirral Council support and received planning consent with little public protest. Liverpool Waters is not so advanced but a similar outcome will follow. To resist would be futile given the scale of Peel's aspirations and the costs and risks of adopting an alternative view, if indeed a council could. Furthermore, the local planning aspects are less relevant as Peel Waters recently attained Enterprise Zone status with special planning and tax regimes. This is a coup for Peel who have previously criticised local planning processes. They might have a point, but having made it, they must now deliver and show public sector longevity over this very lengthy process.

I see the schemes values but have views on the monopolisation of assets, and ideas, by large organisations; including the public sector. Peel can unlock such mind-boggling value from its assets, and present it as opportunity, that it could if it wanted play power politics. So if it could not develop in Liverpool it could do so in Wirral. If it could not develop on Merseyside it could do so in Manchester, and if it could not develop in the North West it could do to other areas where it has similar assets. It could also gear value from the planning processes and sell assets undeveloped or in parts. Such are its breadth of assets and choice. Councils know this and with so little finance of their own, they have little choice but to support them. But Peel has played a smart hand by giving equal status to both sides of the river and by working with the local authorities. This is unity based on economic power.

In the past, many Peel assets were important enough to have been publicly created and operated. In times of conflict, they were covered by parliamentary acts with dramatic references to emergency powers and defence of the realm. It's easy to see why, given the contributions of the docks to the UK economy. Liverpool was the operational heart to the longest campaign of World War Two - the Battle of the North Atlantic. Its docks were central to an epic struggle of national survival. Unity was different then, and I often wonder if past governments acknowledged this debt. Perhaps now they are? I hope Peel do.

In these terms, I recall comments from overseas visitors to Liverpool for the November 2008 Waterfront Expo. I was asked how one company could own so many strategic assets, like the airport, docks and ship canal. Well, they were bought in open market transactions from public bodies in processes that began with privatisation. Some visitors were American and by coincidence President Obama was elected that same day. A sub-story to his campaign involved the 2006 sale of P&O to Dubai Ports World and the transfer of six US ports from British

Fig 1. (right)
Photograph across the
wasteland that is the site of
Wirral Waters, looking towards
the Liverpool Waterfront.

Photograph: Michael Otchie



to Arab ownership. The transfer of US sovereign assets generated issues similar to defending the realm. The sale went ahead, but the assets were re-sold to a US business. Peel's situation is different, but the politics surrounding the use and ownership of strategic assets by private companies is sensitive.

However, Peel are thoroughly British with a proud Northern tradition. They have a strong vision and over many years have invested in Merseyside at a time when many disinvested. They are experts at asset management and have a broad portfolio of businesses, which they trade, expand, and develop to their full potential. They are also politically astute. Their former deputy chairman, Robert Hough, replaced Brian Gray as the chair of the North West Development Agency, whilst Mr Gray became Executive Chairman of Peel Media. They have attracted Prime Ministers and international investors to the Mersey, and Peel was the major private contributor to the Shanghai Expo. Following this, they enjoy an embedded marketing relationship with Liverpool Vision.

In political and economic terms, Peel is a uniting influence on Merseyside's public administrations. Liverpool and Wirral Councils back Peel, and so too The Mersey Partnership and Government. The local support is interesting as both councils have different political persuasions. It's a good start for Peel and evidence for a unifying argument. In fact I'd like unification to go further and see Peel Waters become a catalyst for a "super city" with both banks of the Mersey in one administration. If not, then perhaps both sides of the Mersey might "twin." Perhaps too Peel Waters can be a catalyst for re-appraising current arrangements for managing our cross-river infrastructure.

In fact Peel has its own a cross-river proposal. Its tidal barrage proposal is a bold, if controversial, idea to create renewable energy upstream of Peel Waters. If it happens, and includes a river crossing, it would be a popular idea for some. In the past, Peel's green energy aspirations were criticised. After all they owned several airports and led a campaign, as owners of the Trafford Centre, against the Manchester Congestion Charge. But Peel has sold a majority stake in its airports, and sold the Trafford Centre.

But is it right that one company has so much regional influence? My regeneration experiences included observing the high risk propositions that became Liverpool One, Kings Dock, and the Commercial District, with fears that the benefits could be lost by competition from other areas or economic change. Multiple "urban cores" present both, and tax relief influences the economics of location. Wirral has no commercial core threatened by this, but Liverpool's commercial core is in its infancy with much more to lose. One advantage of an Enterprise Zone might be to attract high value London businesses in areas of finance and knowledge, where Liverpool already has a strong base. If 100,000 jobs come to Merseyside from London, and the infrastructure supports this, I will applaud Peel. But if Liverpool loses 10,000 jobs to Peel Waters, or much of it remains empty it will be an embarrassing disaster.

I'd also like to see more debate on the docks. The Public Sector support Peel's "Ocean Gateway" as part of a capabilities vision called SuperPort. This is presented as a unique regional selling point and compares Liverpool with Singapore and Dubai. In truth the only true SuperPorts, I am aware of, comprise infrastructure projects built or proposed by China, in Yangshan, Africa, Brazil, and the Indian sub-continent. Although some Asian countries are reacting in regional terms, I'd like to see a SuperPort, defined by a new off-shore port, backed by a progressive strategy and lobbying that goes beyond private interest or public sector dependency. It should be about infrastructure and not capacity. This could create thousands of jobs and offshore renewable energy capability. It could link North Wales to Lancashire and create a blue-water regeneration lagoon, with marshalling yards in abandoned mineral workings in Wales and Lancashire. It would link the airport to Liverpool, and beyond, and use the Mersey to its full potential, and not just its banks. This would make Liverpool a true gateway to Europe, challenge Rotterdam's primacy, and be in the national interest rather than a company's interest. The scale and "beach-head" opportunity would appeal to Chinese investment. I accept it's a fanciful idea, but is no more fanciful than building a wet dock, the Zuider Zee, or Yangshan itself?

I live very close to Wirral Waters, am not a NIMBY, and I celebrate urban diversity. But I see social capital priorities where resources are needed. Birkenhead has extensive urban deprivation with a poor commercial core and areas of minimal economic activity. The same is true of Liverpool's Central Docks and other neighbourhoods. This is not Peel's fault and some will point to the benefits of trickle down economics from Peel Waters, as they did for Liverpool's urban regeneration. But the evidence of Liverpool "trickle-down" remains minimal, and it is possible that the benefits of Peel Waters will bypass many local people. It's also evident that Merseyside's population continues to fall and that work is hard to find. In this respect, Peel Waters might unite people through construction work, but divide them if its commercial and residential visions don't fit the realities of local wealth and skills. So other agencies must take a proactive involvement with Peel and work alongside them. I hope too that dissenters or people with respect, and that Peel will continue to maintain a dialogue and consultation with local people as they have to date.

I don't know if Peel Waters will unite or divide the Mersey. It has generated local, government and international interest, and created unity within the public authorities. I have seen little defiance to their vision but nor have I seen wide praise. I have mainly seen resignation. But to resist visionary change and accept having 650 acres of derelict wastelands amidst an urban core makes no sense. Unity will come from quality and equality.

If Peel gets this right and if the North of England, where Peel has its base, takes equal responsibility for addressing "the North South Divide" then maybe we can forget "The Northern Way" and hope that the resurgence of the North will one day force a future government to write a regional economic policy document called the "Southern Way"

CITY MAPPING St PARKOUR MICHAEL OTCHIE

Parkour is the art of learning how to overcome boundaries and obstacles through human mobility. It is not simply a physical discipline but a philosophy on the interpretation of surroundings. So called Traceurs, the term given to practitioners of the movement, challenge the cultural norms of sedentary lifestyles in order to test the body's complex athletic capabilities in unfamiliar settings. Although Parkour can be practiced in any type of environment, it has a growing reputation as an activity associated with the urban terrain. The movement experienced a meteoric rise over the last decade, and in doing so has become an internationally recognised discipline. Despite its humble origins as a means of recreation shared between a small community of athletes situated in the suburbs of Paris, it has been featured in a number of high profile films, adverts, and computer games as a contemporary representation of city life. The dramatic growth of the Parkour culture has largely been the result of the ubiquity of digital home film making equipment and the prominence of social media websites such as Youtube and Vimeo. In doing so, the phenomenon of Parkour demonstrates the influence that communication technology has on current forms of interaction with urban space.

In order to fully apprehend Parkour and its associations with the contemporary urban landscape and youth culture, it is important to understand its origins rooted in military traditions. In the early part of the 20th Century, the French Naval officer Georges Hébert, developed a form of physical training known as Method Naturelle, which were based on studies of human movement that he had conducted on his tours around West Africa. These teachings were widely taught as exercises to deal with crisis situations and, by way of military servicemen that returned to civilian life, the Method Naturelle values were translated to the domestic setting. As a result, it was in the French suburbs where the Parkour culture originated, as the first groups of Traceurs toured around various towns in their locality, exploring them with their athletic forms of play.

Traceurs' adoption of man-made environments through the practice of Parkour highlights many urban theorists' beliefs pertaining to the role of individuals in defining the values associated with the built environment. For instance, Traceurs' appropriation of the standardised elements that are ever-present within urban space is consistent with conceptual notions of Bricolage. The term Bricolage originated as a means of denoting the use of a kit of parts to create an individual environment and was incorporated by Colin Rowe and Fred Koetter in the theories they described within their text *Collage City*. Rowe and Koetter's principles were critical of the so called scientific and rational orientated master-planning methods that characterised modern architecture. Rowe and Koetter stressed the importance of developing urban theory that went beyond attempts to create idealised organisational structures. Criticising attempts to investigate cities as fixed, monolithic and predictable subjects, Rowe and Koetter instead addressed the fragmented, emotional and complex nature of cities that evolved through experience, arguing for the need to move from the collision of physical constructs to the further consideration of collision, this time on a psychological and, to some degree, a temporal plane.

Rowe and Koetter focused on the importance of memory in the process of design and investigated multi-layered systems of movement. Bricolage was used as means of demonstrating the patterns of juxtaposition that emerge within the built environment over time and through inhabitation, and emphasised the meaning of architectural elements when understood within their context. Rowe and Koetter stressed the importance of bricolage in generating holistic approaches towards the design of cities that focused on 'a sense of a whole that is larger than its parts.' Although Rowe and Koetter focused on the manner in which people interacted with their surroundings in conventional circumstances, there are parallels with the activities of Traceurs. By challenging the functionality of architecture, Parkour presents an alternative voice to speak about the value of urban spaces. Traceurs build upon the methods of examining the nature of the built environment in order to further understanding of its experiential qualities, and in doing so introduce new layers of meaning into the places which are considered residual or dismissed as being ordinary.

In contrast to figures such as Colin Rowe and Fred Koetter, Traceurs' process of reading the fragmentary spatial qualities of cities involves a full bodily engagement, provoking both great interest and controversy. Traceurs often actively challenge the boundaries of property ownership, not as an act of political defiance but as a manifestation of their child-like desire to test the limitations of exploration. Although Parkour parallels sports in many ways due to its athletic nature, it was not intended to be competitive, as the original intention of its first practitioners was for it to be used as a kinaesthetic form of learning. In the same way, the expressive nature of Parkour has aspects that are comparable to dance or theatre; however it is not intended to be scripted or choreographed as a predetermined performance. Alternatively, Parkour exists as a journey into an unpredictable series of events that reveal new truths regarding the body and the space in which it is situated.



Fig 1.
Playing with bricolage



Fig 2.
Traceurs in flow

The unplanned and spontaneous nature of Parkour has many similarities to the notion of drifting propagated by the artistic and political movement known as the Situationist International, that was active from 1957 to 1972.

The purpose of drifting was to liberate individuals from the conformity of the crowd mentality, in order to embrace more authentic and organic city experiences. The Situationists favoured exploring neglected areas of the city and their journeys were not intended to simply be alternative tours with set purposes, but flows through the built landscape that adapted in response to impulsive whims rather than fixed destinations. The Situationists transformed the representation of their drifts into an artistic and political act. As drifts dealt with an unconventional surveying of the urban terrain, they engendered a post-modernistic form of mapping as a means of static visual representation. Rather than float above the city as some sort of omnipotent, instantaneous, disembodied, all-possessing eye, situationist cartography admitted that its overview of the city was reconstructed in the imagination, piecing together an experience of space that was actually terrestrial fragmented, subjective, temporal and cultural.

Two of the key recordings of drifts around Paris are to be found in *Guide Psychogéographique* (1956) and *Naked City* (1957), which both acted as experimental compositions of fragmented urban space. Rather than presenting an image of the entirety of the city from a disembodied perspective, these documents illustrated sequential journeys augmented with arrows to show the directions of movement throughout the trip. The documentation of urban space in such a way provided a novel insight into the way in which cities were experienced. Rather than presenting the city in a formal, well ordered fashion, these cognitive maps expressed the disorientation that can come about whilst moving in an impulsive manner.

The Situationists were preoccupied with the notion that contemporary culture was increasingly controlling every aspect of individuals' lives. Guy Debord, one of the founding members of the movement wrote a critique of culture that surrounded him, entitled *Society of the Spectacle*. Debord argued, 'In societies dominated by modern conditions of production, life is presented as an immense accumulation of spectacles. Everything that was directly lived has receded into a representation.'

Debord was fascinated with revealing more authentic experiences within urban life as he saw cities as the materialization of what he described as the Spectacle, a system of processes that defined the way the general population consumed mass produced cultural artefacts. Debord believed that individuals should be more than passive spectators of city life and instead should seek to be active participants in cultural production.

The subversive ethos of the Situationist International has been the inspiration for a number of subsequent sub-cultural movements. For example, the early Punk scene was heavily influenced by their acts of *détournement*, a practice that involved taking an existing message and using it in a different context so that its meaning was rendered obsolete. Although the fashions associated with Punk are now a standard part of the iconography of youth rebellion, the aesthetic originally carried with it political sentiments. The visual characteristics of Punk were initially used as a way to encourage personal manufacturing as a reaction towards the hegemony of mainstream mass production and the rejection of conventional status symbols helped to engender a culture of *Do-It-Yourself*. These beliefs helped encourage individuals to create their own clothes, music, magazines and arrange their own concerts.

Although Parkour isn't associated with the same sort of anti-authoritarian aggression as the Punk scene, it does challenge cultural norms towards many aspects of everyday life and empowers individuals to become not simply passive consumers but also producers of their culture. Rather than passively interact with the built environment, Parkour encourages individuals to value both their mental and physical engagement with the spaces around them. The outcomes of these investigations are not intended to be planned, and consequently Traceurs are constantly turning familiar environments into a setting for unfamiliar discoveries and personal adventure. In addition, Parkour celebrates the human body's multi-sensory relationship with the city. Rather than appreciating the built environment on its visual qualities or its retail and historic significance, Parkour creates its own form of tourism based on an athletic form of consumption which requires an entirely tactile response.

In a manner akin to that of the Situationist International's psycho-geographical maps, Traceurs experiment with artistic processes to communicate their encounters with urban space. Unlike other youth subcultures such as Punk or Skateboarding, Parkour culture has grown up around the growth of the Internet as a mainstream form of communication. Additionally, the ubiquity of digital film making technology and social networking websites has provided unprecedented freedom for individuals to express their views and display recordings of their lifestyle.



Fig 3.
Parkour mapping

As a result Parkour films have emerged as the primary means of communicating Traceurs' wanderings and interactions within urban space. In a similar vein to the psycho-geographical maps of the Situationists, the Traceurs illustrate a fragmented and disorientating view of their experiences that is intended to reflect their emotional connection to the built environment rather than a scientific one. Employing the cinematic methods of montage, Parkour videos turn the conceptual notion of the bricolage into animated portrayals of the built environment. Traceurs become a part of their own fiction situated within the reassembly and juxtaposition of footage from real places. The visual language of Parkour videos is typically complemented with a soundtrack that would fittingly be regarded as an urban genre of music such as Drum and Bass or Hip Hop. The complex rhythm of the beats acts as a counterpart to the dramatic display of the Traceurs agile response to overcome considerable heights and distances with elaborate movements. The music's blend of sampled sounds and freestyle lyrics also reflects Parkour's creative spirit of being an un-choreographed yet highly sophisticated display. Traceurs' dedication to making these videos carries on the Situationist International's campaign to ensure that cities aren't simply a place of consuming culture but a place where it enables the practices for it to be produced.

The immersive nature of both the Situationists' drifts and Parkour highlight the relationship between the mental and physical connections to the city. By challenging the constraints determining what a city should be, both groups demonstrate the importance of pursuing authentic experiences that come about through chance and traditions rather than the consumption urban space as a products produced for the masses. By scrutinising the very fabric of the built environment and the prescribed way in which it is intended to be navigated, these counter-cultural movements have helped to reinforce the importance of imagining an alternative social role for architecture. By representing the fragmented elements of urban space in psycho-geographical maps and cinematic parkour videos, places are not simply documented but new poetic understandings of the emotional connection to the city-scape are revealed.

THINK LOCAL ACT
GLOBAL, LIVERPOOL-
AFRICA-CHINA
MICHAEL FARROW/HER

ALI KITAFTE MGULU (OUR FATHER IN LUGANDAN).

It was by coincidence that I visited Rob at the then Liverpool Polytechnic School of Architecture one month after stepping off the plane from Entebbe, star-struck by the gentleness and love that I had received from the Ugandan people despite their life of utter poverty and hardship.

Multiple and consecutive atrocities under the rules of Obote, Idi Amin, and the numerous examples of corruption, had left a people in turmoil, both in family community and governmental life. The family unit had been torn apart by death. Genocides and AIDS were the main causes. It was Uganda where AIDS was first discovered in a human being. Despite this the country had incredible beauty. A people united in faith and love on the whole, the largest tropical lake in the world, the largest collection of gorillas in wild habitation in the world and the constant drone of sweet African music in the backdrop of crickets and the hum of heavy diesel engines trying to cope with the ever worsening roads and climatic conditions.



Trust me, the roads of Beirut at its worse had nothing on the roads of Kampala. Men carrying 8 foot by 8 foot sheets of glass on scooters, furniture makers at the side of the street battling with the onslaught and ebb of rain storms, as transport links to retail centres were not viable due to lack of civil infrastructure.

Despite the difficulties, and I could go on, there was great faith amongst Muslim and Christian communities who on the whole lived together in harmony. Yes, there was real danger, robbery death and extortion, but when community faith was found it was true and strong and unable to be waived. This faith I can liken to a stem of corn swaying gently in the breeze. Buildings were basic but useful. Two thousand people were fed simply and honestly the day that the orphanage was opened in Mutundwe. This was a home for 200 children without parents from the age of 8 to 14, cared for and looked after by a group of Missionary Brothers from missionariesofthepoor.com. Xboxes and PS 3's they had not, but the children would look up with such love if you gave them a carrot to eat or a bottle top to play with.

Music was the source of joy. In the 1970's before the overthrow of President Obote and the rule of Idi Amin, there had been a fairly vibrant economy led on the whole by the influx of entrepreneurial Asians, both Chinese and Indian, who were bringing wealth in to the country. The different races lived together in harmony before the brutal rule of Idi Amin and, after the extradition of Asians, the economy slumped to what it is today where people, and no less the women, toil for a little as one bag of rice per month. The recent riots are a testament to this.

The day the orphanage was opened, the King and Queen were present and the whole community sat in the sun and watched a breathtaking and simple display of children, adults and traditional African dancing. Basic but dramatic events, like giving two goats to the founder, African grass skirt dancing, the thud and power of the African drum with guitar and electric piano, West Indian singers that had been flown in especially to produce an astonishing display of Reggae and Gospel added to the flavour.

The finish of the new building was simple but effective. Wave-profile metal roof tiles with solar panels were proof of this, but the plan of the new buildings with a huge central space for growing vegetables, community events and even grazing animals was dramatic to say the least. It was a space where peace and calm reigned despite the exciting events that took place within. It was also a geometrical space in 3-dimensional scale that would be worthy of any Architectural Association magazine. That fine line between today's clever digital graphics and the original purity of Gropius or Sullivan were there and fused by the constant drift by of the heavenly African sky.

The recent death of Amy Winehouse, what a talent, brought home to me how bad things have got in the western world. As Johnny Cash sang, "it echoed through the canyon like a disappearing dream of yesterday". The lack of hope causes it. What is the cause of this lack of hope in our communities? Not a lack of reality but a lack of realness and truth. If people have talent, it is a grave misdemeanour not to encourage it, in the way Amy's recent appearances showed. We all have bad days, but the western world does not allow that unfortunately in the climate of fear and suspicion.

Recently, a visit to South Western China, Guizhou and a connection that I made with the ethnic minority of the Miao population, emphasised this. It was here that I heard of the death of the 27 year old singer and I looked into the eyes of the Maian women singing proudly and without fear with their jet black hair, pink flowers, handmade Aztec-like clothes and silver ornate armour and head-gear, and I thought that maybe this is what communities are really searching for. A real contact with the ethereal, in a similar fashion to the Navaho or the Cheyenne Indians. The terracotta warrior are a similar canon at Xi'an in central China. Warriors that have passed to the next life with a fearless smile of the faces of a life lived well.

The children needed a bit of a wash, but everyone ate together on a Saturday night in the open, without the fear of how to pay for it, on one long table. People danced in different traditional costumes in dramatic fashion with traditional instruments in one bit circular piazza that was a modern day fossil of what Imre Macovecs reignited in Hungary in the 90s. Wooden structures with dramatic ski-slope like eaves. Open pergolas where adults and children could hide for that last little prayer or breath before taking the stage. No individuals, any one could perform, help or feel free to speak.

If America could find this enclave of China, maybe just maybe they could find what they were originally fighting against in that vast unforgiving terrain and find that love that originally looked like savages in the lack of communication. The crescent-shaped decoration on the ridges, a symbol of the American Indian cattle, catalysed in my mind the thought that the Chinese people did actually walk over the frozen Bering Strait into North America, and possibly the Maian Indian were brothers and sister of the Miao people.

As I turned to find my hotel that night, I thought that it is time to design a new kind of building. A sleek silver tower in the shape of an elder walking, that can pivot on a vertical axis and turn its gaze to the poor and the oppressed of our community. Remember the desperate shards of the glass that fell in 2008 when the credit crunch hit. If only those shards could be picked up and made into a ring fence of love to protect our communities on the next generation that are there but not being nurtured. I stand this morning on the Metro in Shanghai, with its shards of glass along the track edge to protect people from falling, with hope that we can build the Marley bridge in Princess Avenue, or lay the paving on Granby, coloured with every flag in the world, that we can build that pivoting tower or dare I say twin pivoting towers, or even allow people to build their swings or planters of timber where they want to. Comtechsa, keep on looking because I know it's there.

Build a city of God, Allah, Jah. Dylan sang, "I saw a wave that could drown the whole world." Let it be a wave of courage and hope that can drown fear and suspicion.

Act Local, think Global.

ELECTRIC CITY MIKE STUBBS

TOMORROW CITY

Tommorrow City, Incheon in South Korea, is a new city complete with gigabyte per second internet access. It is built close to a failed seaport with the desire to regenerate the area and accommodate demand from the snowballing IT and media industry emanating from Seoul. This 'data port' is certainly seen as part of South Korea's renaissance, but I was struck by the lack of human scale. Almost complete and partially occupied, the office blocks and innovation centres, uniformly positioned and separated by wide avenues for traffic and the creative industries to arrive, wait like CGI architects drawings. The only imperfections to this being muddy temporary footpaths, human traces of the building workers going on and off site, traces of the non-users human presence.

But is Tommorrow City already a thing of the past?

"Lighting up the fibre" is becoming an increasingly common term for switching on high-speed Internet networks. Whether dark fibre or ADSL, this infrastructure is reliant on the traffic of content before it can become alive. Can the colonisation of buildings and capillaries of exchange be enough to breed content in this new future city and is a physical city necessary?

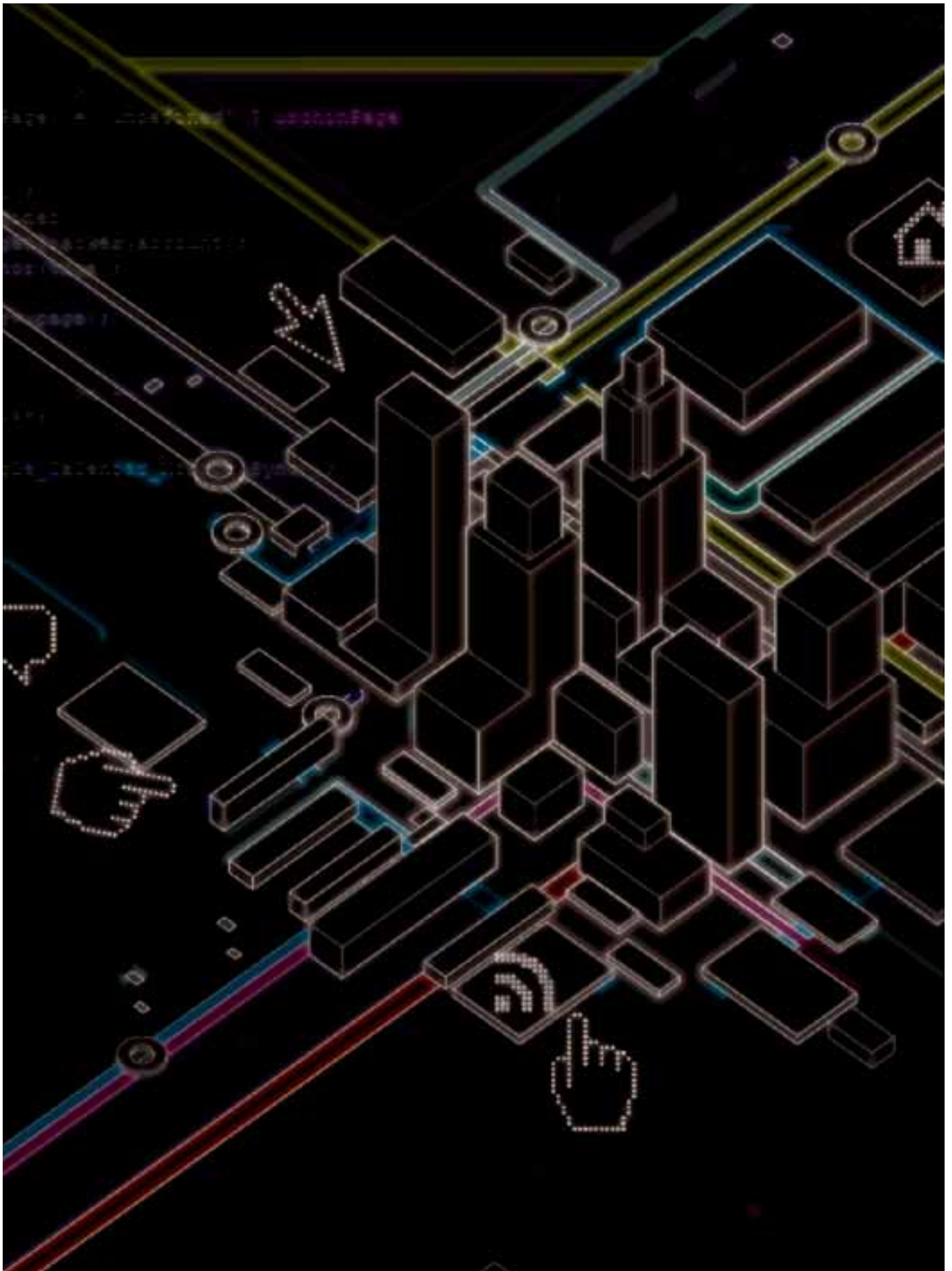
Our conception of the future city – its physical reality and interconnectedness of modern technologies – has been formed through historic representations in literature and cinema. Representation can both distort reality and effect actualities. Fritz Lang's film 'Metropolis' (1927) is one of the best-known examples of a futuristic city. It fulfils many dystopian assumptions of what the future would look like, with anthropomorphic robots and elevated high speed transport systems, beacons of communications, but within it, the human is overwhelmed by the machine and the differences between the workers and leaders is clearly delineated.

The rise of an urban model focussed on capital, drawing in a burgeoning population. The migration of people, industrialisation and cheap labour always made this possible. Electricity and the proliferation of communication media made the possible, much, much faster. In the built environment, just as in the virtual environment, materials and structure have never been the issue, tyranny and ownership, to the exclusion of the majority of the population, is. Inevitably, the birth of modernism led to a series of myths around technology, the state, power and the modern city.

What comparisons can be drawn between the architectures of the real, the virtual and the constructed worlds and their depiction? The exponential proliferation of virtual and constructed worlds, as the main source of knowledge and experience, has enabled us to visualise the invisible. We have become very familiar with notions of what 'the web' looks like; Motion graphics and CGI images of cables glowing orange with the heat from the traffic of data, created for advertising since the late 80's tasked with visualising for popular consumption and marketing the movement of information, data storage, the internet and how to sell it. Lines radiating light speeding around the globe, turning corners to illuminate the next node bring smiles to people of all nations, a linear rendition of something far more amorphous and chaotic.

It was no scientist or marketer who first applied the term, Super Highway, to electronic information, but an artist, Nam June Paik. Paik, himself a pioneering member of Fluxus and the first artist to experiment with video synthesisers, the performative, television and new media, importantly brought together new sets of knowledge and technologies. Good Morning, Mr Orwell, 1984, was a distributed electronic performance via satellite, playfully rebuking Orwell's dystopian vision. Paik, a natural collaborator and improviser, connected artists of different disciplines including John Cage and Charlotte Moorman, together through video transmission and playback across the globe, improvising in different spaces. A perverse and durational live tele-cast, which at once interfered and challenged main-stream media. What also distinguishes this from other experiments in television live broadcasts, such as the Melbourne Olympics in 1956 or the Eurovision Song Contest first transmitted in the same year, is that apart from being artwork and led by an artist, the notion of equal weighting between the originating transmissions was implicit. It was a collaborative jam, or what is currently known as a mash up, not a broadcast of a virtuoso and its message, but like much of Paik's work irreverent and haptic.

Pioneering experiments with technology, hacking basic electronics, could only de-mystify high technology as part of an emerging culture of DIY or making. Repeatedly it has been artists who have provided early warnings of the cultural, economic and political ramifications of new technologies, through a variety of media and tactics, gesture, performance and resistance.



Our knowledge that the same person was also a very early adopter of a term that would be popularised into the Information Superhighway, is tantalising, because it was an artist, who would suggest the first stages of a global phenomenon, that would transform nearly every aspect of our contemporary world through what we now know as the semantic web, a mesh of data, tagged and linked and more easily accessible to discover and make new meaning.

Cyberspace is a term initially coined by William Gibson in the classic cyberpunk novel, *Neuromancer* in 1984, It created a vision of what the semantic web might become, populated by characters in an exciting story inventing new language in a science fiction landscape populated by agents, some human and some software, but deliberately confusing the reader on this play of post-human and identity.

Significant is the fact that video, media and new media art have been forerunners in what is now termed a digital revolution – a revolution that is redefining all rules of engagement, collaboration and economy. Beyond the body, beyond biology and technology, post-human, we are dispersed across time and space, wearing multiple data-bodies in a chaotic matrix, joined as one ceramic ribbon through silicon chips and virtual memory. We now live in one world.

With new technology and the communication network, we have been more able to receive information that contradicts the biased stories and mediated images of social unrest, change and reconstruction. Brazen British Glory publishing and tele-visual spectacle provided by mainstream broadcast controlled information in the hope of strengthening nationalism disappeared except for the odd royal wedding.

What we have seen recently across the Middle-East appears different. Multiple feeds of documentation and citizen journalism have emerged alongside and as alternatives to mainstream information and this nationally uncontrolled communication can create revolutionaries and dissidents.

Recent challenges to powerbases in Egypt and other parts of the Middle-East, symbolise a mediated mass movement built on alternative sources of information distributed virally. Of course, in reading this story, we also need to dig deeper into how the platforms for social media have been promoted and can be manipulated and how political activism and the mediation of political activism have become enmeshed.

As the world's geo-political axis has shifted, so too have social connections to a wide range of communities and places. The fascination here is the real-time negotiation of those relationships and nuanced interchanges, which motivate communication, exchange and action. Our experience of the city is transformed and augmented through technologies combining locative media with data management and proximity preferences. Our places are as much about the meshing of custom and place online as the substantive material world as we knew it. The interplay between languages and syntax forming digital translations of social networks and made of multiple layering across time and space.

Despite the seemingly exponential potential to create multiples of personalised experiences and architectures, we still face many of the challenges of traditional place making: contesting space, shared usage, multiple functions, standardisation, power, domination of brand, mundanity and ubiquity.

Within the context of a virtualised world made of many meanings, versions and relationships, how come so much of contemporary architecture continues in a brutalist fashion, diminishes human scale and in so doing reflects little changes in human behaviour? Where are the new cities based on lines of desire?

Cities are forms of evolution and humans letting them happen, but how can machines and humans let them evolve more intelligently, mirroring the patterns we begin to see in open data systems or the modularity and connect-ability of those different elements?

The constraints of making heavy material that takes time to shape and transport is, of course, a natural answer regarding placement and construction. But what new paradigms of organisation and temporary intervention can combine with new approaches and technologies to create temporary autonomous zones which suggest a lighter touch in managing habitation?



Fig 2.
The Mighty Oz



Fig 3.
Information Super Highway

Perennial attempts to make manifest utopian alternatives to the physical city are now emerging within virtual environments. Here an interplay of customs between the virtual world and the built realm, both share issues of territory and ownership, rights of way, access and clearance. But in terms of approaches to open source culture in the data or virtual worlds - why are not we seeing more of that within the built realm?

The end of a single canon of knowledge should be something to celebrate and it's good that we could not fully anticipate the increasing intelligence of our children in a culture of learning over and above that of being taught.

We do not need more smoke and mirrors or the mighty oz and his spectacular large screen projection, just look behind the curtain and take the controls.

[D-POP] -
DIY SUMMER PAVILION
CHUNG KING LI

[D_POD] – DIY SUMMER PAVILION

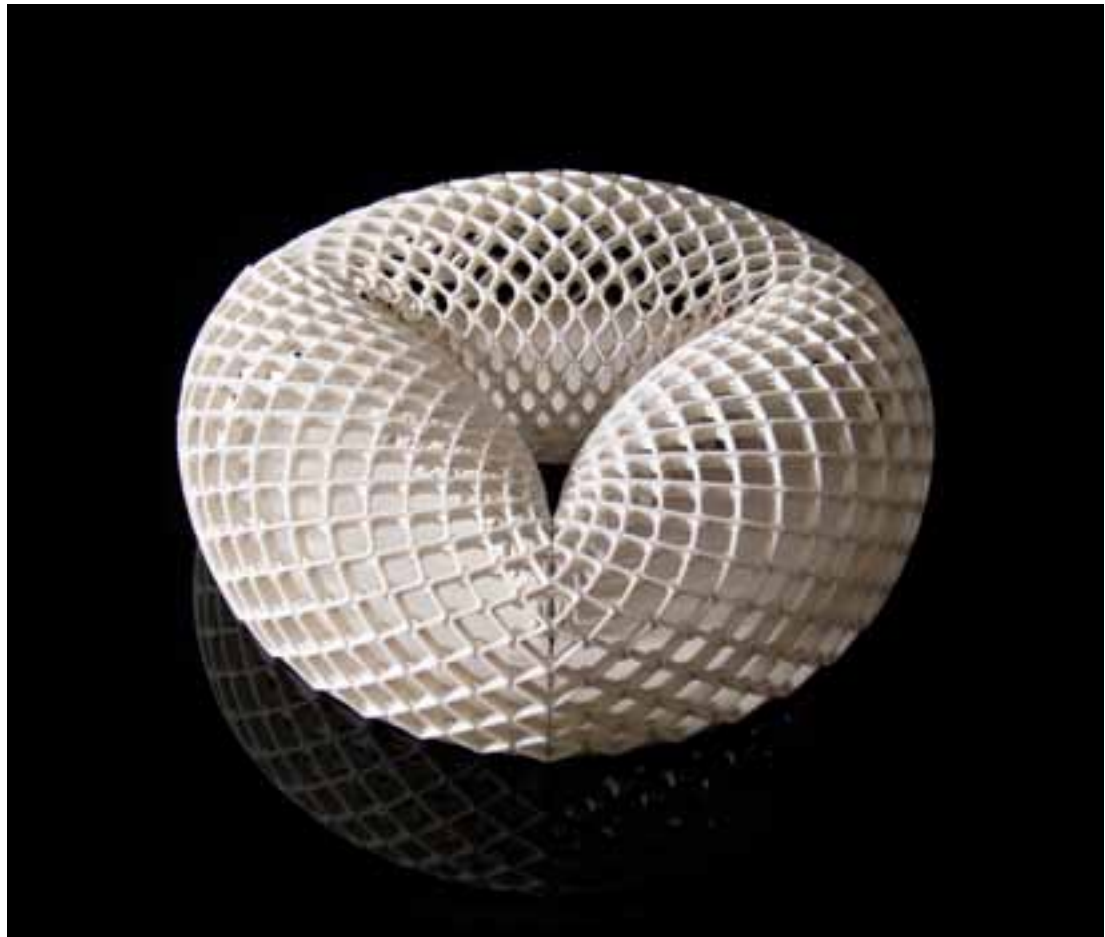
CHUN QING LI

Fig 1.
[d_pod] will sit on castors
allowing the structure to
be moved and rearranged
into different forms and
spaces during day and
night. Especially when three
elements are pushed together
to recreate a beautiful
organic form.

[d_pod] is a sustainable, ecological, portable, demountable and multi-functional temporary indoor or outdoor exhibition space. It could promote culture, wellbeing, architecture, art and design in Birkenhead Park, and act as a positive exercise for all of those involved.

The organic form is inspired by nature, resembling a seed. It celebrates new life and the power of nature.

[d_pod] addresses design opportunities with respect to the current economy - providing competitive solutions, both aesthetically and economically. Pressure for technological innovation and the threat of climate change demand a design response.



[d_pod] with its innovation and aesthetics will raise awareness of environmental, ecological, sustainable and economical issues, through the pavilion development in addition to the exhibitors' work.

[d_pod] consists of 3 compartments for different types of exhibitions and activities. The footprint is going to be 60 square metres (3 x 20 square metres), and 3 metres high. The exhibition spaces can accommodate approximately 114 A1 presentation panels, and 15 plinth-based displays (500 x 500 x 900 mm). The pavilion can also function as a formal presentation space for up to 66 seated people, an informal gathering or a party space.

The structural design aims to show a sustainable and forward thinking building method in the digital age, challenging the new way of thinking, designing, engineering, fabricating and installing.

The design incorporates practical considerations for transportation, storage, disassembly and reassembly, i.e. stackable components and modularity.

[d_pod] will consider the environment and the lifecycle of the design work. For example, the choice of material will be timber, which is sustainable, recyclable and eco-friendly. [d_pod] also could be utilised as a bicycle store or sold as a garden feature etc. in this way extending the life of the pavilion beyond the exhibition.



Fig 2. (left)
[d_pod] will sit on castors
allowing the structure to be
moved and rearranged into
different forms and spaces
during day and night.

Fig 3. (right)
Internal View of
[d_pod]'s Structure



Fig 4.
[d_pod] in Birkenhead Park



Fig 5.
Worm's Eye View of
[d_pod]'s Structure

LIVERPOOL / ALPHABET
TREVOR SKEMPTON

LIVERPOOL ALPHABET

TREVOR SKEMPTON

'Liverpool Alphabet' is a group of twenty-six prints, which were included in an exhibition by Trevor Skempton at the View Two Gallery, Liverpool, in May 2011. They are observations of the Liverpool of the last fifty years, with a number of the images based on photographs and paintings from the 1960s, and many of the drawings relating to themes explored in the DIY City.

A is for Abercromby Square and the view from the School of Architecture in 1964. Incredibly, not a single building in this photograph is still standing! Even the 22-storey Entwistle House, under construction in the distance, has long-since disappeared.



B is for Brownlow Hill and the last house resisting demolition in 1964, as the Metropolitan Cathedral rises behind.





C is for Cathedral, a drawing from 1967 showing the Metropolitan Cathedral as a megaphone.



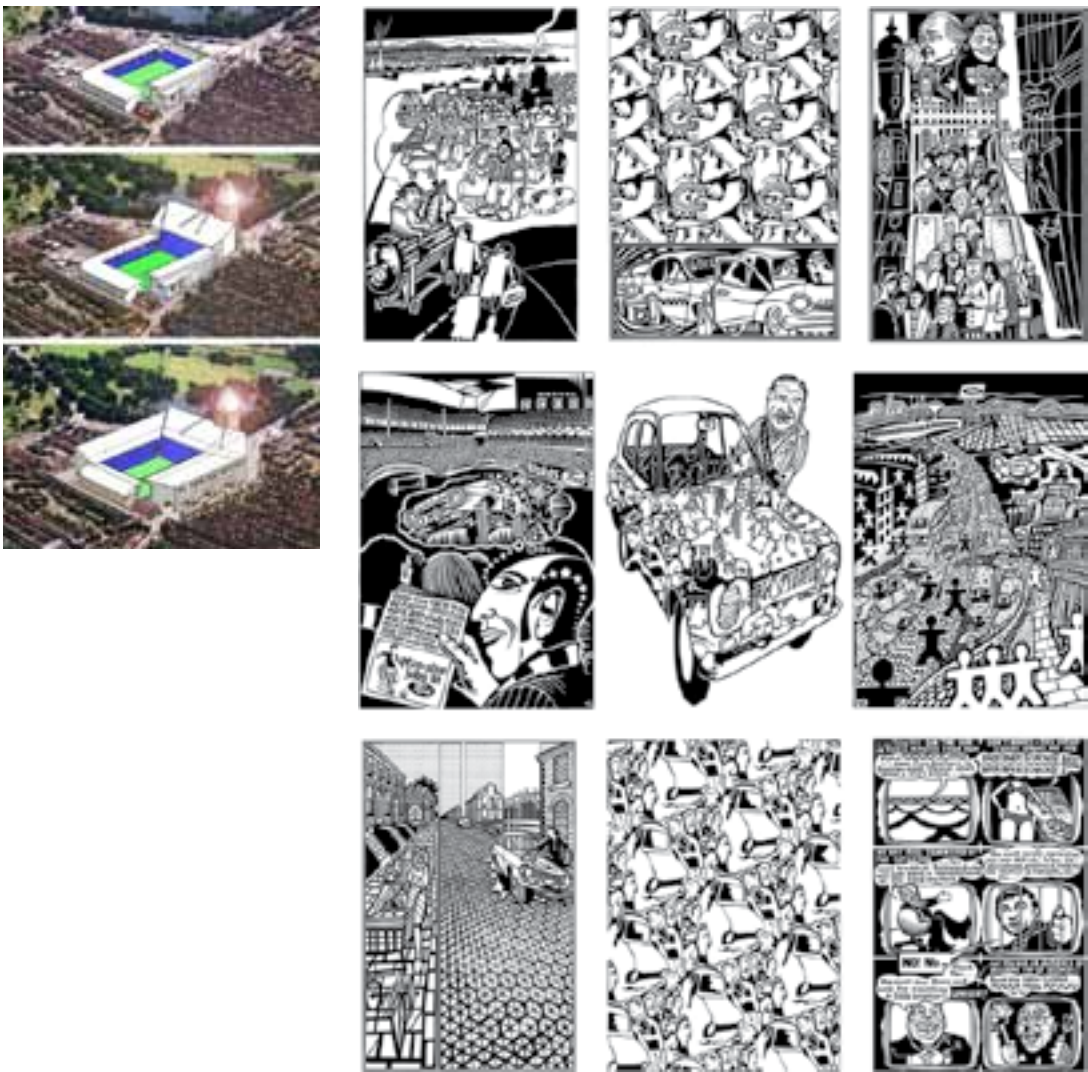
D is for the Do-It-Yourself Integrated City.

E is for the 'Gateway of Empire'. This drawing was originally commissioned as the cover of Tony Lane's book of that title [now re-released as 'The City of the Sea'].

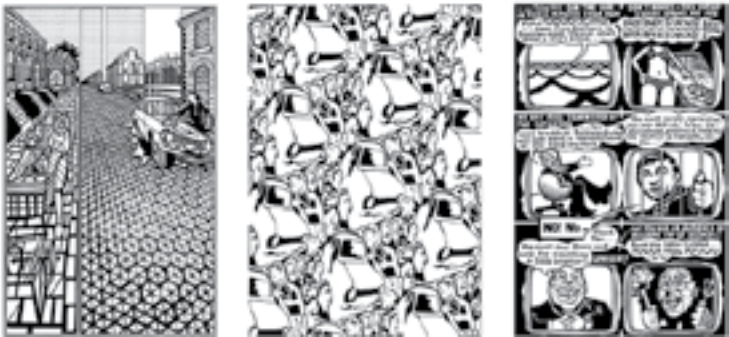
F is for Ferry, and a drawing depicting the anti-clockwise promenade of commuters around the deck, in the 1960s, when there were still daily sailings from the Pier Head to Montreal or New York.



G is for Goodison Park, and this 2007 image from the 'Keep Everton In Our City' (KEIOC) campaign.



H is for Halewood, and a compilation of nine drawings, selected from a set originally commissioned for Huw Beynon's book, 'Working for Ford'.





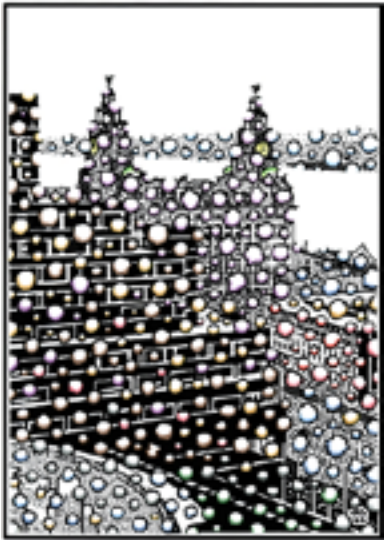
I is for the Iron Door, and a student sketch, from 1963, incorporating a rough impression of the 'Home of the Searchers' and a distant view of the old Tower Ballroom.

J is for Jim Stirling, the World-famous architect, who was brought up and educated in Liverpool.



K is for Ken Dodd, one of five images of Liverpool in this drawing from 1987.

L is for the Liver Building, seen through a snowstorm.



M is for Moel Famau, prominent in many views from Liverpool.



N is for Neighbours, and a quote from the Old Testament: This continues the theme of demolition and is a reminder of the campaign to save the 'Welsh Streets'.



O is for One. Liverpool One. The L1 Bird was commissioned by Grosvenor as a large temporary landmark one of the stores, prior to it being occupied by Habitat.

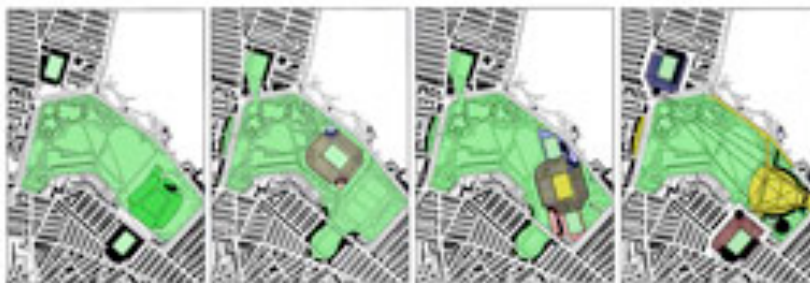


P is for the Pier Head, once Liverpool's own Speakers' Corner.





Q is for Quarter. Liverpool already has many more than four 'quarters'. However, the notion of a 'Football Quarter' (with the two Premiership clubs sharing a new infrastructure, but not necessarily a single stadium) has received widespread support, since it was put forward as a joint initiative by KEIOC and Spirit of Shankly, under the banner 'All together Now!'



Stanley Park with (left to right): (a) two existing stadia and the footprint of the proposed new Liverpool Stadium within the park, (b) a shared stadium with permanent opposing pavilions, (c) shared stadium with twin retractable pitches, (d) shared 'fan zone' and events area in the park, linked to expanded stadia. This last option could be the centrepiece of a new 'Football Quarter', which is a concept developed jointly by the rival supporters' groups Keep Everton In Our City (KEIOC) and Spirit of Shankly. They oppose sharing a stadium, but see real potential in shared transport, tourism, and communal infrastructure.



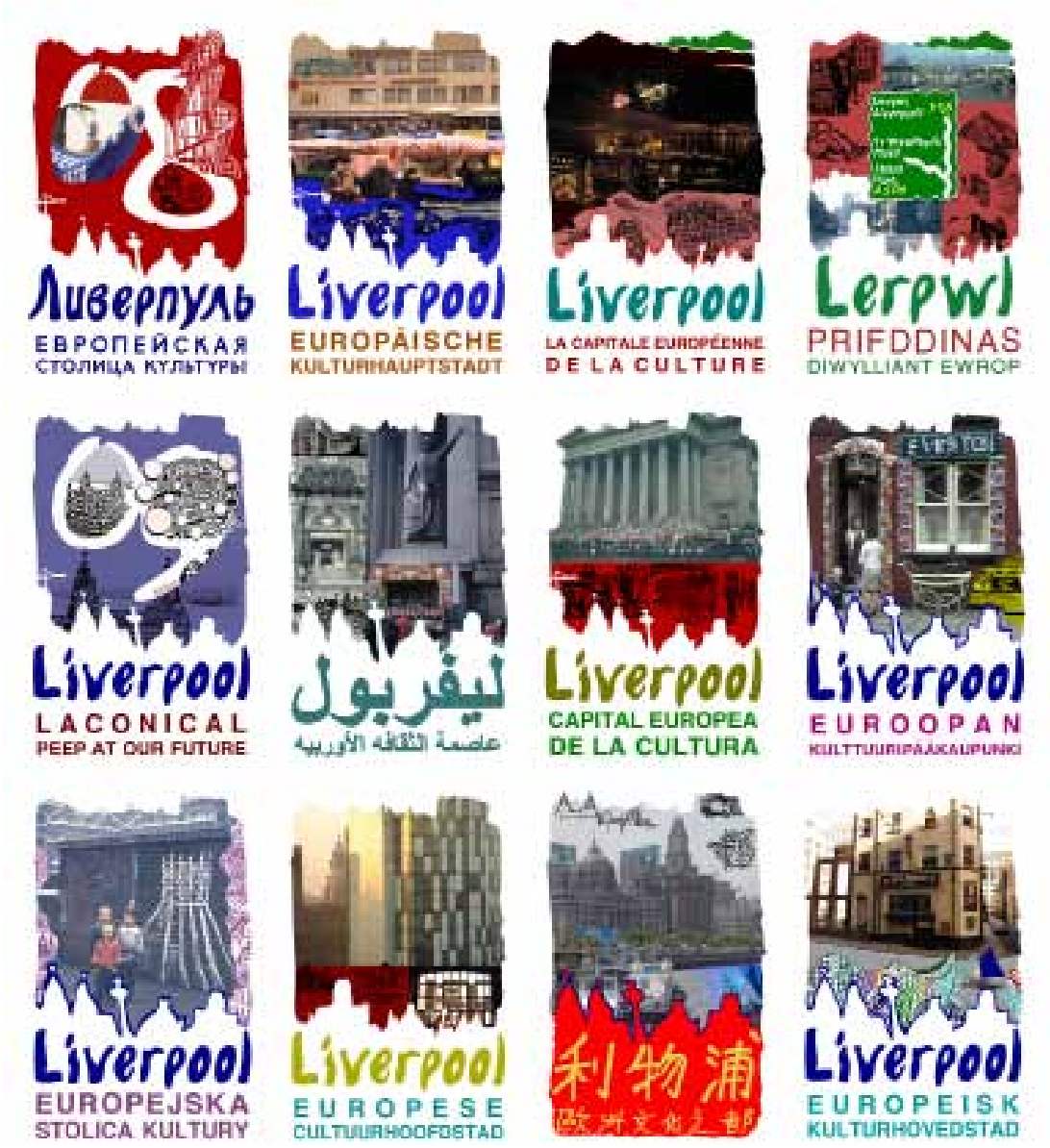
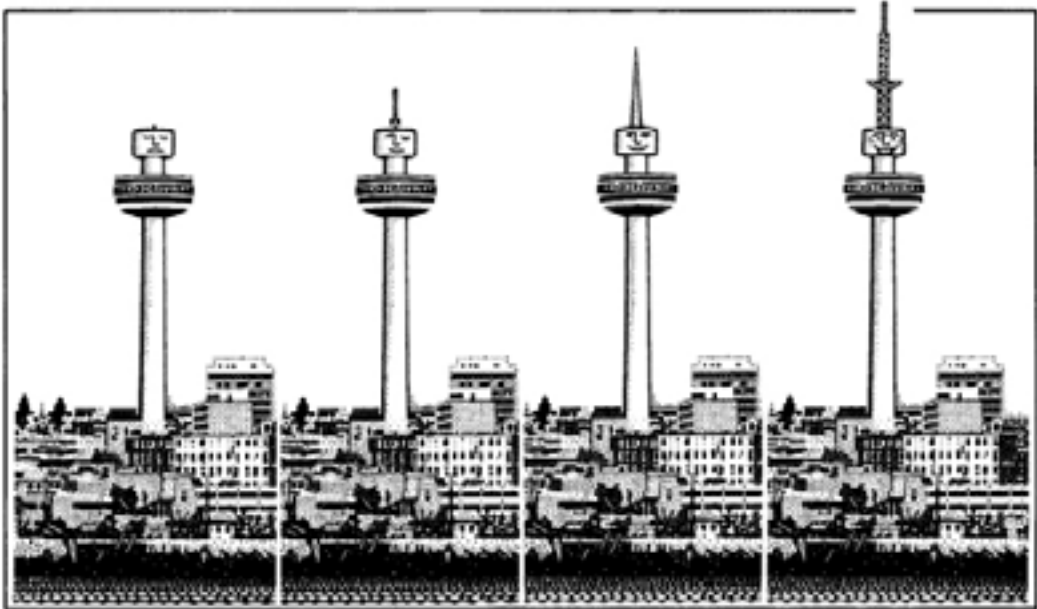
R is for Region. This drawing shows a Liverpool-centric world stretching from Mid-Wales to the Scottish border.

S is for Skyline, and a painting from 1964.



T is for Toxteth and a photo of Windsor Street in 1967.

U is for Unfinished Business and sketches of the St John's Beacon with potential extensions, that might make it look like a serious urban object, rather than a large lollipop. The original 1960s planning application for the Beacon included a tall mast, like those provided on similar structures around the World.



V is for the View Two Gallery. The 'Capital of Culture Collection' was a respectful but unauthorised response to the perceived failure of the 2008 organisers to give the festival a multi-lingual character. Starting with Welsh and Russian, the collection expanded to include two-dozen variants of the 08 logo, with two English anagrams for 2009.



W is for Woodside and a print based on a student sketch of the old ferry terminal.



X could have been for St Francis Xavier, but the chosen print represents Xmas. The text mixes an extract from the Victorian novel 'Her Benny' and the publisher's blurb for Arthur C Clarke's novel 'The City and the Stars', with 'Liverpool' replacing the legendary city of 'Diaspar'.



It might have seemed unreasonable to ignore the contribution of LFC to the city over the last half-century, so Y is for 'You'll Never Walk Alone' and this photo of the Anfield derby game in September 1964. The Kopites held up purple hearts on sticks and sang a song 'Needles and Pills' which referred to Sunday Paper allegations of Everton drug-taking. The score? Liverpool 0 Everton 4.

Finally, Z is for Z-Cars, and the 1966 Cup Final.

CLOSING SPEECH
DR ROB MACDONALD

CLOSING SPEECH

DR ROB
MACDONALD

It's really good to see so many here tonight. A special welcome to the President of the RIBA Ruth Reed; Director of FACT Professor Mike Stubbs, Professor Doug Clelland, Belinda Irlam-Mowbray Regional Director RIBA NW, and Trevor Skempton President of the Liverpool Architectural Society; and all our distinguished guests.

In June 2009, as President of the Liverpool Architectural Society, I launched the concept of the DIYC at the Static Gallery. This was during the start of the financial recession and credit crunch. Increasingly DIYC has become more and more relevant in the context of The Big Society. My objective was very simple, to bring together groups of architects, artists, communities and Liverpool neighbourhoods; all to focus attention on the inner city of Liverpool. We all must recognise that although the city centre and Liverpool One has had much successful regeneration, the inner city and outer suburbs are still in need of regeneration. The centre of Liverpool has been transformed through a series of billion pound investments and regular cultural events. However, there is a clear polarisation and dysfunction between the city core and the inner city and outer suburbs.

I think of Liverpool as a half doughnut of urban settlements, the centre of the doughnut is well filled, but the rim is hollow; think of The Dingle, Toxteth, Granby Street, Lodge Lane, Edge Hill, Picton Road, Kensington Fields, Shiel Road, Anfield, Everton, Kirkdale, Bootle New Strand, Leeds Liverpool Canal, Seaforth, Waterloo, Crosby, Stockbridge Village, Cantril Farm, Croxteth, Norris Green, Hartley Village, Kirkby and Skelmesdale! The centre of Liverpool One has lots of cream; we need to spread the cream!

Our initial map of the DIY Integrated City included 60 fragmented neighbourhoods. Gradually, we resolved these to 30 urban projects; across the Mersey city region; The Wirral, Liskard, Birkenhead, New Brighton and even a floating project in the River Mersey itself.

The emphasis of DIY is on community urban re-integration. We believe that not all architecture is made solely by architects; artists and others have a significant part to play, as does the community of neighbourhoods. Let's suspend belief and, in John Lennon's words, just 'Imagine' a do it yourself city. Crises in government organisation and financial development could lead to more self-organisation of people in urban situations. Is Liverpool already a big society? Are there any opportunities for us in the Big Society? Will we have an elected City Mayor?

The Liverpool Architectural Society initiated the DIYC project to show how architects, artists, and residents can assist local communities through more collaboration and direct participation. A series of discussions, lectures and workshops has formed the preparation for this Independent exhibition, which happens to coincide with the later stages of the established Biennial.

The long term ambition of the LAS is to develop an alternative architectural Biennial. Will DIYC become a platform for future publications and exhibitions?

The large scale city centre model is a centrepiece or counterpoint, around which the DIYC Exhibition is arranged. The city model can be viewed through a giant periscope. Most of all DIYC is about sharing our collective imaginations, framed in an organic scaffolding structure; please discuss and debate the ideas and give the architects and artists feedback and fill in the gaps. It's important to reach out with all available new technologies and, with an open *hand build* the new Liverpool of the Future!

**Dr Robert MacDonald,
28th October 2010.**



Fig 1. (left)
DIY Exhibition



Fig 2. (right)
Dr Rob MacDonald



Fig 3. (left)
City Centre Model on the
Upper Level, to be viewed
from below through a
Periscope



Fig 4. (right)
Debate and Discussion



Fig 5.
The Scaffolding Structure as
a 'Democratic' System

END WORK

PHIL GREEN

END WORD

PHIL GRIFFIN

When Channel 4 started to broadcast in November 1982, would-be independent producers were invited to deposit all their creative capital into the accounts of a new breed of media types called Commissioning Editors. Some ideas had clearly entered the minds of several people simultaneously. Such, no doubt, had been the case since human beings first gathered around waterholes and began to discuss the sunrise. Channel 4 was brought about because BBC and ITV were keeping production all to themselves, and more independent, less establishment spirits were eager to get their ideas on screen [and because Prime Minister Thatcher was determined to break ITV's advertising monopoly].

People with no previous experience began to understand the production process, and to make telly. This was refreshing for a while, until the established broadcasters felt the impact of "Independent Quotas" and began to shed staff, some of which left with "sweetheart deals" guaranteeing them commissions. It's a messy story of good and bad. What has it to do with Do-It-Yourself Integrated City, the yearlong initiative launched by Liverpool Architectural Society culminating in the exhibition DIYIC that took place in the Daily Post and Echo building last autumn? Students, young architects, artists, community groups and established architecture practices were likewise invited to have a go at reinventing, reconfiguring or revising bits of city, and presenting them for our consideration. An imaginary schedule of programmes, independently sourced from experienced and inexperienced alike. No guarantee of production perhaps, but programmes, schemes, proposals, worked-up ideas never the less. All of the initiatives on display in the exhibition had merit, from bespoke bus stops on the Shiel Road Circular, to the conjoined Liverpool Everton stadia. I leave you to guess which of those is the more likely to go into production anytime soon.

This enjoyable exhibition has been and gone, but the exercise remains valid, particularly as people will keep talking about the Big Society. I'm bound to say that as bits of Prime Ministerial waffle go, I can at least get a handle on the Big Society more easily than ever I could The Third Way. I worry that authority bends an attentive ear to eager and inspired outsiders when there's no money to be had, and then gets back on track along more conventional routes of procurement just as soon as coffers are replenished and there is money about again. This is not cynicism on my part. Public consultation, private-public partnership, interdisciplinary approach and inter-professional collaboration are not features of the way we do things hitherto. So saying, there is evidence that things may be changing. Hence, the DIYIC initiative and this exhibition.

The Leeds-Liverpool canal was the focus of two exhibits. These demonstrate an approach that unites all the contributors; take an environmentally responsible approach that makes the most of your locale. Not surprisingly, architects want to create a series of structures, for looking at, and out of. Obviously, they want these structures to be interesting, at the same time as being a "green artery for the 21st Century". This is the big post-Industrial grail, from New York's High Line Park, to the 12,600 miles of Sustrans walking and cycle routes originated in Bristol in 1977 on 17 miles of disused railway track.

New York High Line is exemplary. Its take on industrial heritage is soft touch; chunks of dereliction along the 30 foot high railway track, seeded and left intact. This approach is espoused by a number of DIYIC contributors, from the Hartley's Village Heritage Council in Fazakerley, to Ainsley Gomon Architects careful audit of "Birkenhead Docks in Transition". I guess it's worth pointing out that making the most of what you have doesn't necessarily come cheap. The first two phases of High Line are now a 4.78 acre park. The cost to date is \$152m, of which \$44m was raised by community group Friends of the High Line. Perhaps only in Manhattan do you find a private benefactor willing to put down \$10m to convert rust to seeds and fruiting bodies, but I guess we can all dream.

Liverpool Architectural Society set people dreaming, and that's a good, though giddy thing to be doing. "Backyard Commons", "Growing Granby" and the "Welsh Streets Home Group", got their heads integrated over Princes Park. Essentially, these people tell us, loud and clear, that they like where they live, and that they have ideas that will make things that bit better. I think their activities and proposals have great merit. They, in particular, are part of a grassroots movement that has its origins in inter-war and Austerity Britain: secular belief in Community, communal belief in Society, social belief in self-improvement. It seems to me that a lot of what took place in cities over the last two to three decades was not what anybody was really asking for. There were no campaigns for the Millennium Dome that I can recall, no one I know marched down Market Street demanding that Manchester City Council build Urbis.

Three architects from Austin-Smith Lord's Liverpool office came up with ideas for Wapping and Toxteth, for Wapping a dockside beach, and for Toxteth HMRlkea. Is not the beach a commercial initiative, like the lidos on the Seine in Paris, or the Chill Factore ski slopes by the Trafford Centre? The Housing Market Renewal Initiative could well have



Fig 1.
HMR/kea



Fig 2.
Beach at Wapping Dock

done with a big-time collaborator such as Ikea, to prefabricate and market Victorian house "liners", of the sort envisaged here; Cross-laminate timber structures as modern under garments for worn out facades. The underlying message of the latter surely being, "Did you really need to knock down all those tall Victorian houses at the top of Edge Lane?"

It's all knock-about stuff, this re-imagining cities. Artists (of which there were several in the exhibition) seem to me to be particularly adept at reinterpretation, precisely because they are not about to go into production. We can all imagine cities, reorder them and spruce them up. We can sketch them a brighter future, as Ken Martin does for Fort Perch Rock New Brighton. When El Greco painted Toledo in the late 16th century he painted what he wanted to last forever. Patently, it did not. Mondrian's Broadway Boogie Woogie is New York as the artist felt it. People who want to see parkland in disused docks, open spaces replacing clapped out terraces, and electricity generated by some barely tried technology applied to the Mersey Estuary are entitled to dream. In fact, we should be invited and encouraged to. At least then we will have dreams to interpret when we all wake up from what might otherwise prove an unremitting nightmare.

BIOGRAPHIES

PROFESSOR DOUG CLELLAND

Doug Clelland is an architect, teacher and writer. He is currently Visiting Professor of Architecture and Urban Design at the Beuth University of Applied Sciences in Berlin, Emeritus Professor of Architecture and Urban Design at Liverpool John Moores University, and Lead Architect and Masterplanner at JIG Architects, an RIBA Chartered Practice.

PROFESSOR JUAN CRUZ

Juan is an artist and educator whose work has regularly concerned itself with text and translation as a metaphor for visual representation, and as an embodied and performative process. His recent exhibitions include Mensch, Edinburgh International Festival 2009, Squatters (curated by Nicholas Bourriaud) Murcia, Spain 2008, solo shows at Galeria Elba Benitez, Madrid in November 2008, Remise Bludenz, Austria 2007 and Peer, London 2005. Juan lives and works in Liverpool where he is Professor of Fine Art, Acting Director and Head of Research and Collaborations at the Liverpool School of Art and Design, Liverpool John Moores University.

COLIN DYAS

Colin is the creative chef of the third culture empathy agency; Made in Liverpool, and a Director in the Liverpool based companies Community Asset Revival (CIC) and Wired Ariel Theatre.

He is a surveyor with an MBA who worked as a Development Manager for Liverpool Vision and sat on the Merseyside Investment Team.

He has a background in complexity theory, interactive media, and refers to himself as a self-styled urbanista and dilettante.

NINA EDGE

The Welsh Streets Home Group are residents group who reject demolition where possible, preferring repair as a means of securing affordable, eco friendly homes. The core committee members have worked together since 2004 producing surveys, photos, text, images, planting schemes, political campaigns and social events in their quest to influence decision making in their district. Artist and writer Nina Edge is just one member of this active group and her interest has been in communicating widely on the issue of demolition via news media, social networks, conferences, exhibitions, guided tours and publications.

www.welshstreets.co.uk

MICHAEL FARRAGHER

Mike studied under Dr Rob MacDonald at Liverpool JMU and was elected onto the RIBA membership in 1997. He has practised in Liverpool and lived in L8 for many years and has witnessed everyday life there.

He has also witnessed how the struggles of the people in developing countries to build lasting communities can be a positive message to the people of Liverpool and funding organisations in the growth and construction of communities entrenched and founded on the grain of mingled cultures.

www.azimutharchitecture.co.uk

JEAN GRANT

Jean Grant Creative Director 'pool is an artist who has extensive experience in leading projects which enable people to explore local issues. She works with residents on heritage, ecology and design issues – past and present – to develop their imaginative solutions that will influence the future of their own communities.

PHIL GRIFFIN

Phil is a freelance writer and curator. He is a member of the editorial group of A Magazine, the RIBA's quarterly magazine for the North West. He curates Pop-Up gallery, an occasional series of exhibitions in borrowed spaces in Manchester.

DR ROBERT MACDONALD

Rob MacDonald is Editor and the Founder of The DIY City initiative. Rob is an Architect, Emeritus President of The Liverpool Architectural Society and Reader in Architecture at LJMU. Rob is passionate about many cultural issues to do with his home city.

MICHAEL OTCHIE

Michael is a PhD Candidate at the University of Liverpool's School of Architecture. Supervised by Dr Richard Koeck and part of the university-wide research group Centre for Architecture and the Visual Arts (CAVA)

CHUN QING LI

With an academic background in Art, Design and Architecture gained in the institutions in the Southeast and the Northwest of England, Chun Qing Li specialises in the architectural field. He has been fortunate to work at Foster+Partners in London; Sheppard Robson in Manchester and Static Models at the Static Gallery in Liverpool (working as a professional model maker - significant projects including the Liverpool One model).

Chun Qing Li is the founder of "Pavilion Architecture" and "ArchitectureSociety.org." He has been working on the [d_pod] pavilion, for multiple locations during and beyond the London Olympic Games in 2012.

PAULA RIDLEY

Paula is Chair of Civic Voice. She has been involved in the civic movement for over 30 years and is Honorary Vice President of Merseyside Civic Society, following many years as Honorary Secretary. She has worked extensively in urban regeneration and in the arts and is an Honorary Fellow of the RIBA.

AILIE RUTHERFORD

Ailie is a visual artist. She has been creating and initiating public and community led projects since 1999.

www.aillierutherford.com

IMOGEN STIDWORTHY

Since moving to Liverpool in 2002 Imogen Stidworthy has made several works which focus on the sounds and contexts of voices in the city, most recently a short film, Barrabacksarrabang (2009-10) with Donna Berry, Cliff Higgins, George 'Buster' Swaby and Christine Quarless. In her work she focuses on the voice, its sound, its space and the social and cultural borders marked in and by it. In 2010-11 her work (videos, sound works and installations) has been seen in solo exhibitions at Matts Gallery, London, Kunstpavillon, Innsbruck, Amolfini, Bristol and Galerie Akinci, Amsterdam, as well as various group exhibitions, and in 2007 she exhibited in Documenta 12, Kassel (2007). She is currently an Advising Researcher at the Jan van Eyck Academy, Maastricht (NL).

MIKE STUBBS

Mike Stubbs is the Director/CEO of FACT, the Foundation for Art and Creative Technology, the UK's leading organisation for the commissioning and presentation of film, video and new media art forms. Stubbs was jointly appointed in May 2007 by Liverpool John Moores University, where he is Professor of Art, Media and Curating. Previously he was Head of Program for ACMI, the Australian Centre for Moving Image.

Stubbs is part of Liverpool Biennial's curatorium and a driving force behind the Abandon Normal Devices festival.

His own work has won more than a dozen major international awards including first prizes at the Oberhausen and Locarno film festivals.

TREVOR SKEMPTON

Trevor Skempton is an architect, artist and design manager. He was City Architect in Newcastle and Head of Architecture in Birmingham, before being retained as a Consultant Urban Design Advisor to Liverpool City Council, with particular focus on the 'Liverpool One' project.

He lectures and writes on architecture. His exhibitions, publications and commissions have included graphic art and illustration as well as conventional architectural work and urban design.

IAN WROOT

Ian is Head of Architecture at Liverpool John Moores University. He has a wealth of experience working with local authorities and communities in the exploration of richer and more sustainable proposals for urban regeneration. He has spent the last fifteen years bringing 'live' urban design and architectural projects into the post graduate studio at LJMU to enrich architectural education and to engage his students and graduates with local, national and international regeneration agendas.

X|C|I|N|E|c|c|Y

MAPPING THE CITY

Notes

Fig 1. James Mellor: Diagram on Page 72 of a specialist post-graduate study, entitled 'Creative Adaptation', Liverpool John Moores University, 2009.

Fig 2. Trevor Skempton: 'D for DIYC'. This version formed part of the 'Liverpool Alphabet' Exhibition, View Two Gallery, Liverpool. May 2011.

Fig 3. Trevor Skempton: 'The Liverpool City Region'. Published in the Architectural Review, January 2008, as part of an article on Birkenhead.

Fig 4. Trevor Skempton: 'The Liverpool Accent'. Diagram prepared for this chapter, drawn from personal experience and anecdotal evidence, May 2011.

Paragraph 7.1. Saunders Lewis is quoted in the preface to 'The Welsh of Merseyside in the Twentieth Century, Volume 2' by D Ben Rees, Modern Welsh Publications, Liverpool, 2001.

12 STRANDS OF LIVERPOOL

Photo Titles and Credits

- Fig 1. The Sweep of the River Mersey – Doug Clelland
- Fig 2. Play on Everton Ridge – Newspaper source.
- Fig 3. Dock Landscape: Territories of Reclamation – Paul McMullin
- Fig 4. The Proposed Seaforth Terminal – Peel Ports
- Fig 5. Chinese Gate on Nelson Street – Paul McMullin
- Fig 6. The Architectural Internationalism of Water Street – Paul McMullin
- Fig 7. The 'Overhead' Railway – Cover to 'The Docker's Umbrella' by Paul Bolger
- Fig 8. Container Trade at Seaforth Dock – Paul McMullin
- Fig 9. Liverpool Visions from the Interwar Era – From The Architectural Review
- Fig 10. Ruin Fascination – Paul McMullin
- Fig 11. The Liverpool (bank) and Birkenhead (bank) Communities Map – Rob MacDonald after a painting by Trevor Skempton
- Fig 12. Albert Dock – Paul McMullin
- Fig 13. Liverpool before the Blitz – Newspaper source
- Fig 14. The Architecture of William Brown Street – Paul McMullin
- Fig 15. The innovations of Peter Ellis at 16 Cook Street – Paul McMullin
- Fig 16. Following a 2-metre sea level rise.
- Fig 17. Antony Gormley's 'Another Place', Crosby beach – Paul McMullin
- Fig 18. Energy from River and Motorways – Doug Clelland on Google
- Fig 19. Perimeter Food Landscapes – Doug Clelland on Google
- Fig 20. Sketch for Narrows Island – Doug Clelland and Chris Jackson
- Fig 21. Infrastructure to and from Narrows Island – Doug Clelland and Chris Jackson
- Fig 22. Districts of Narrows Island – Doug Clelland and Chris Jackson
- Fig 23. Reclamation in the Netherlands – Internet image
- Fig 24. Continuing Changes to the Skyline – Paul McMullin
- Fig 25. Edge Hill – a Transformed Community – JMU Diploma Project
- Fig 26. The Edge Hill Towers (in the distance to the right) and High Speed Railway Station seen from Birkenhead – JMU Diploma Project
- Fig 27. Approaching the Site of Narrows Island – Doug Clelland
- Fig 28. A Mersey Ferry – Symbol of Past, Present and Future – Paul McMullin

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BACKYARD COMMONS

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also p 14 -16 charts of communities needs

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Toxteth Map, Copyright and pending permission;- The Molyneux Papers for Toxteth Park 1754 ref; DDDM14/57

LIST OF EXHIBITS IN THE ORIGINAL DIYIC EXHIBITION

There were 24 exhibition spaces, with 29 separate exhibits as follows

1. Crosby

- A focus on the coastal communities to the North of Liverpool.
- by Laura Sherliker and Alan McGivern, of Austin-Smith:Lord.

2. Leeds-Liverpool Canal

- The canal as a 'green artery' for the twenty-first century.
- by Jamie Scott, of Building Design Partnership.

3a. Bootle / 3b. Kirkdale / 3c. Vauxhall

- Three different proposals for the Leeds-Liverpool Canal.
- by architecture students from Liverpool John Moores University.

4. Fazakerley

- A potential future for a nineteenth century model industrial village.
- by Tony Siebenthaler, Tony Vaccarazzi and Hartleys Village Heritage Council.

5. Walton

- An expanded historic stadium at the heart of a new Conservation Area.
- by Trevor Skempton

6. Stanley Park [1]

- Proposals for long-term public and private investment in a 'Football Quarter'.
- an initiative proposed jointly by KEIOC and Spirit of Shankly.

7. Stanley Park [2]

- One way for our two clubs to share infrastructure, without sharing a pitch.
- by Joachim Zadow, of RCP Architects, and 'Mersey Stadium Connex' consortium.

8. Stockbridge Village

- A 're-birth' for Stockbridge Village, the former Cantril Farm Estate.
- by 2020 Liverpool / 2020 Knowsley

9. Skelmersdale

- 'History of the Future'. Fantasy cities – and Skelmersdale.
- by artists, Jane and Tim Fairhurst.

10. Old Swan

- Improving Mental Health Environments.
- Proposals by the Mersey Care NHS Trust, presented in support of DIYIC.

11. Shiel Road Circular

- 'Bus Stop Go!' New mini-environments around the Shiel Road Circular
- by Dai Gwynne and Henry Sheehan, of Comtechsa.

12. Wavertree

- Artists are showing ways in which we imagine the city of the future.....
- The Visioning Helmet, designed by Ailie Rutherford allows the wearer to envisage the cities of the future. Ailie is based in Wavertree.

13. Princes Park

- 'Backyard Commons'. Reclaiming derelict spaces for community use.
- by Anna Ryan, Abeni Sheen, Rosa Smith and Jean Grant, of 'Growing Granby', with Imogen Stidworthy, Nina Edge and the 'Welsh Streets Home Group'.

14. Lodge Lane

- Ideas for a masterplan for community-focussed redevelopment.
- by architecture students from Liverpool John Moores University.

15a. Wapping / 15b. Toxteth

- Two ideas for the Inner City: Life's a Beach and HMRiKEA.
- by Gary Au, Alistair Sunderland and Laura Sherliker, of Austin-Smith:Lord.

16a. Granby-Toxteth / 16b. Participation in Design

- Two different approaches to housing in the community
- Self-building in Toxteth, by Habitat for Humanity
- Participation in design, by the Halsall Lloyd Partnership

17a. Aigburth/ 17b. Lark Lane

- Green ideas for the former Garden Festival site and a suburban street.
- by David Backhouse and Paul Hewison, with a proposal from architecture students, Jonathan Bowles and David Bates.

18. Allerton

- A potential return of prefabricated housing, designed for local conditions.
- by architecture student Anthony Delleur.

19. Garston

- 'Garston – Gateway to Liverpool'
- by Adam Sunderland, Jessie Wong, Emily Ross and Alastair Sunderland, all of Austin-Smith:Lord, in collaboration with Wayne Gales and Barbara Southern.

20. Mersey

- Ideas for locally-managed energy generation, using the river.
- by architecture student Jonathan Woodward, utilising climate change research.

21. Birkenhead Park

- A prototype demountable summer pavilion for Birkenhead Park.
- by Pavilion Architecture.

22. Birkenhead

- 'Birkenhead Docks in Transition' – revitalising leftover areas.
- by Rachel Clegg, Maria Killick, Tom McEvoy, Mike Pittman and Rachel Williams, of Ainsley Gommon Architects.

23. Liscard

- A new look at the shopping centre – 'Turning Liscard Inside Out'.
- by Victoria Alderton and David Batt, of Austin-Smith:Lord

24. New Brighton

- Sketches of a brighter future for New Brighton and Fort Perch Rock.
- by Ken Martin.

