

# Edges, exchanges and events; as strategic reinvigoration of city.

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## Abstract

Liverpool is both physically born from the edge and retains an edgy disposition with all of its connotations. It's a port city that was seriously affected by containerization and political prejudice from the late 50s until the Millennium when the city's fortunes changed through a series of fortunate events associated with the City's edgy disposition. The unique and cyclical orchestration of events left a physical and psychological legacy that invigorated urban voids. These series of fortunate events were not all led by city representatives but by local personalities, groups and companies. The paper is an explanation of some of these events and their legacies catalysed through the city's edge phenomena.

Even though the world may be considered holistic, as Heidegger postulates we comprehend it through difference. This separation to distinguish can be described as 'an intent of perception' that subconsciously knows they are related "By disengaging two things from the undisturbed state of nature, in order to designate them 'separate', we have already related them to each other in our awareness" [07] Perception actively forms edges and perceptually we prefer a level of complexity in our visual field. "Humans prefer ambiguous, complex patterns in their visual field and that this seems a fundamental perceptual preference". [18] The city as a spatial and cultural maelstrom of unfolding and interpretive 'edge conditions' constitutes our perceptually desirable landscape embracing and enabling its milieu to delve into its thickness.

The edge is where happenings intensify, it is the co-location of phenomena in place that catalyses events. "All human action takes and makes place. The past is the set of places made by human action. History is a map of these places"[08] Topographic locations with dynamic edge-mental conditions tend to develop into serial places as city. The friction generated by the density of a city's edge conditions generating overlap to gathered processes enabling an intensity of events. City is event-mental reflecting an underlying structured edge condition system associated with our activities and expectancies as preferences of perception. These perceptual preferences appear to be in a "aufhebung" [26] state.

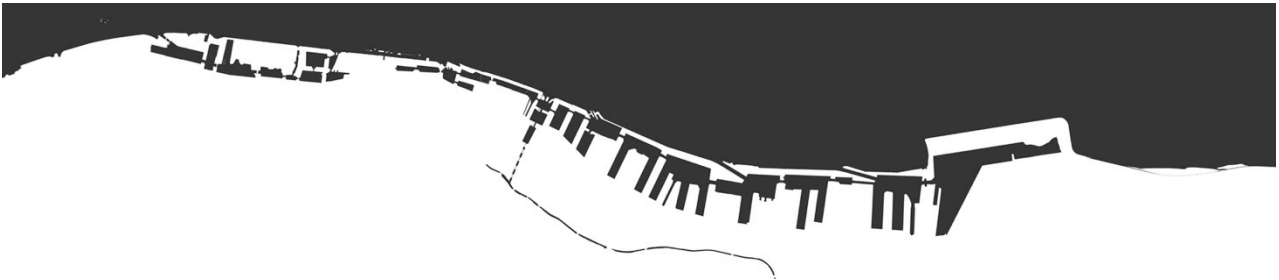


**Figure 1.** Reconstructing the city through unique and cyclical events

*Keywords; City, Reinvigoration, Edges, Exchanges, Events*

## Edges, exchanges and events; as strategic reinvigoration of city.

The closing of the docks through advances in transportation in the 1970s namely ‘containerisation’ led to mass unemployment and an unprecedented area of waste on the city’s dockland interface edge. Redundant territory from the closures constituted fourteen miles of dockland and their associated inter-reliant hinterland activities. The city whose ‘raison d’être’ and life’s blood was its edge needed to transform to adapt however the extent of the waste was so vast and so inextricably linked to the city’s existence that at this time it was a daunting, inconceivable endeavour. The extent and scale of the change required was so inconceivable that the city went into a double decade transitional state that can best be explained as a liminal defensive reaction.



**Figure 2.** City edge 6 miles of docklands with ‘sea-forth’ the container port at the far right

Transition is marked by rites in three phases, separation, margin and aggregation. [01] Separation is the symbolic marking of detachment from an earlier fixed point of social structure or cultural condition. There follows an intervening liminal period as a state of in-betweenness, characterised by ambiguity, uncertainty and hope, one is no longer a part of the old order and not yet a part of the new. In the third phase the passage is consummated in a celebration of acceptance. These rites of passage can be shown to relate to any distinct change of social state associated with a tribe and in this case the city was the tribe. Liverpool became a marginal territory in the late 60s 70s and early 80s, an annexed social and political territory clearly expressed through national politics and media opinion of the period. Liverpool’s inhabitants had a physical but not a social reality relative to the remainder of the country. They were the “unclear and the unclean regarded as polluting to those who have never been inoculated against them” [02] This annexed liminal state can become self-referential “The self sets itself within a hall of mirrors; it mistakes its reflection for the world, sees its own reflections endlessly, talks endlessly to itself, and, not surprisingly, finds continual verification of itself and its world view”. [03]

This liminal in-between state whilst preferentially dismissive of external context retains the potential for creativity, as a time-territory of variety and constant change in which possibilities exist. It wasn’t that there was nothing happening in Liverpool during this double decade in fact the initial period was very creative giving birth to the ‘beat’ and the Beatles who became a fleeting phenomena and whose legacy permeates the city to this day. Others of this post war baby boom generation also emerged from the now famous Cavern Club such as Gerry & the Pacemakers, Billy J Kramer and the Dakotas, the Four Most, the Swinging Blue Genes the Searchers and Cilla Black. Liverpool music dominated the British pop scene for almost a decade and generated a unique situation for the city in the early 60s. However permanent liminality is exhausting and “nothing is more boring than the permanent state of liminality where even the hope of escaping the routine is lost” [04] The swinging sixties in Liverpool were a last gasp before innumerable economic forces came to bare and initiated a closed annexed state associated with labour troubles, unemployment and social and economic depravity during the 70s and 80s. The city’s cultural events became ‘alternative creative’, art and culture were abundant within the city’s rapidly dilapidating grandeur it was just either not paid or underpaid consequently did not provide any economically sustainable employment and the ‘city’ remained poor. The edges original meaning was redundant but the city’s ‘raison d’être’ and survival had been through its edge exchange character, specifically through

exchange of goods and culture across this edge and yet the city's inhabitants seemingly continued to look to its edge for salvation?



**Figure 3.** Liminal state, the unclean regarded as polluting to those never inoculated against them

Edges as phenomena have distinctive properties many of which were now in abeyance. Edge does not exist as an entity in itself rather we perceive an entities extent and we actively search for and accentuate variations as extents in order to distinguish. Simmel described this separation to distinguish as ‘an intent of perception’ that subconsciously knows they are related “By disengaging two things from the undisturbed state of nature, in order to designate them ‘separate’, we have already related them to each other in our awareness” [05] The edge ends and intersects, presenting an impedance to penetration that contains and excludes in a membranous resistance. This resistance creates a hiatus, a drawing out along the edge transition consequently the movement patterns local to the edge transition develop optimal paths as the “lex parsimoniae” [06] catalysing parallel adjacent routes. Edges as a limits tending to co-exist with routes along their extents as promenades of anticipation associated with some form of change. Such routes can be considered as in-between zones becoming ‘a priori places’.

Edges as lines of change from ‘this’ to ‘that’ are also symbols of generic change as a liaison with the unknown, the strange and alien which is both dangerous and desirable. Temporal alien entities penetrate the edge condition in both directions and radiate characteristics of the unfamiliar and strange in alien territories similar to Simmel’s strangers. ‘They constitute a unique transitory position of mobility and objectivity’ “the stranger is freer practically and theoretically; he surveys conditions with less prejudice”. [07] The edge holds in or out encouraging overlapping and subsequent interaction, they are both resistant and porous in a selective permeability. This adaptable porosity of the edge condition is key to the success of its adjacent territories as places. An edge is in itself a ‘foci’ the extent ‘end’ we perceive, and an intersection consequently edges in their catalytic formation of routes generate places, which tend towards centralities as a kind of perceptual and conceptual holding - folding together of place and process as event. Edges generate places that catalyse events. Times action is revealed where change happens and edges, as boundaries are where changes occur. The edge is where happenings intensify it is the co-location place and phenomena. “All human action takes and makes place. The past is the set of places made by human action. History is a map of these places”. [08]

Topographic locations with edge-mental conditions tend to develop into constellations of places as city. The overlapping, selectivity and friction upon phenomena generated by a density of edge conditions catalyses an intensification of events. City is an edge phenomenon not only are cities edge in physical and cultural terms, they tend to be born of naturally occurring edge phenomena. Cities have historically sprung from natural edges that ‘embrace and enable’ cultures. Embrace in terms of foci or naturally occurring phenomena of beauty and ‘enable’ as some form of intersection, exchange and security.

In the midst of any activity we are in-between edges and the living body moves by what Merleau Ponty termed “corporeal intentionality” [09] that integrates body and environment in what Basso terms an “inter-animation” [10] in which the operative intentionality of a place elicits and responds

to the bodies intentionality. There is a reciprocity of influence an intertwining and folding of lived body and place. The experiential world is not so much a series of thing as it is a series of process or as Whitehead and Deluze concur ‘everything is event everything is becoming’ [11]. Stagoll writes of this Deluzian becoming as “every event is but a unique instant of production in a continual flow of changes evident in the cosmos. The only thing shared by events is their having become different in the course of their production” [12]. Event as a becoming for Deluyze is “that which has just happened and that which is about to happen but never that which is happening” [13]. Our present only makes sense in terms of a future and a past consequently the present can be considered as a flow that includes past and projected future, the present becomes an extended animated field or as Husserl suggests a “distended present as a just pastness and nearly newness” [14]. Propention is our anticipation of the next moment an anticipation that we project and plan for through patterns and we as ‘city constellation constituent’ are as much in anticipation of our futures in our present as we are in our past, we also hold the world at bay with these patterns of behaviour termed “schemata.” [15] These schemata through their automated responses create an abstracted depth to the rhythms of everyday life keeping the multifarious complexities of the environment at bay. ‘It is our body’s capacity for structuring space (perception) that insures that the world keeps its distance’. [16]



**Figure 4.** we hold the world at bay with these patterns of behaviour termed “schemata

As percept beings we possess integrated past and anticipated future trajectories in which everything is flowing as variable vectors and velocities. If we could map the multifarious activities of a place over time in one view it would reveal the reciprocal complexity of the inter-animated influences of places and lived bodies. “The city is then as Bachelard noted the poetics of multiple durees coming together.” [17] City is not just temporal it is where multiple temporalities collide and as such is the culmination of potential for both repetition and difference as a poly-rhythmic ensemble. The city is always becoming, fluxing and flowing related to an ephemeral pattern language, generating temporal forms through their convergence and condensation. City as landscape is an assemblage of related things in an intricate combination and this complexity is animated, ‘becoming’ consequently has open-ended possibilities is incomplete, indeterminate and ambiguous. City is an interpenetration of edges and domains, a complex of variable and poly-rhythmic uses over time and serial privileged thresholds influences events in a folded reciprocity of influence. City mirrors our preferences and desires “Humans prefer ambiguous, complex patterns in their visual field and that this seems a fundamental perceptual preference” [18] consequently the popularity of cities. Complexity and ambiguity are desirable traits we consistently prefer variability and uncertainty in their visual and auditory stimulation. There is also evidence that creative people seek out ambiguous situations and visual fields. The need for greater complexity in the urban environment is discussed by many urban design authors E. T. Hall: A. E. Parr, and J. R. Platt. Aldo Van Eyke talks about a gratifying sense of uncertainty and multi-phenomena. This ambiguity in art effects interpretive works that tends to develop as classics, they are controversial hence the most talked about. Art work with variable interpretations becomes well known, it is in some way incomplete and the observer participates in its completion. The artistic endeavour is to direct another’s thoughts through inferred structures to similar but not the same conclusions. Kiyoshi Sey Takeyama [20] develops spatial accretions through what he terms meaningful incompleteness.

The lack of perpetual phenomena along the edge extent as repetition and rhythm meant that little difference developed from the overlapping activities resulting in a dearth of events. In effect the edge no longer enabled. The constant arrival of the strange and strangers along the edge stagnated, as did the synthesis of their unique cultural qualities into the social fabric of the city. The edge became an end but not a threshold it became the place to dream of a new world rather than an actual threshold to the rest of the world. Business and Industry deserted the city as did the population. Between 1971 and 1981 Liverpool's population fell by 100,000. City is however event-mental as an underlying structured edge condition system reflecting and influencing our activities and expectancies as preferences of perception as complexity and ambiguity. Liverpool's edge redundancy removed 'event' as repetition and consequent difference ie 'the unique'. This led to the only event possible for a socially, economically and event deprived underclass 'Riot'. The Toxteth riots erupted in early July of 1981. Tension through inequality, unemployment and underprivileged status led to nine days of riots. Subsequent reports recognised the social deprivation origins of the riots and the Conservative government of the day appointed Michael Heseltine, as 'Minister for Merseyside' to set up the Merseyside Task Force, as the origins of Liverpool Vision who were to be effective in a series of initiatives to revive the fortunes of the city.

Merseyside Development Corporation was formed in 1981 to redevelop the docklands south of the Pier head, in 1988 this remit was extended to include the docks North of the Pier head. The MDC undertook environmental and infrastructural improvements to the docks which included demolition and selective refurbishment. The company was wound up in 1998. The exploitation of the city's water's edge as an activity attraction and backdrop were central to their proposals which initially anticipated a mix of industry business leisure and housing developing along the edge. This was spearheaded by an ambitious refurbishment of the Albert dock by MDC and the Arrowcroft group. The first part of the Albert dock was completed and opened in 1984 in time for the tall ships and the, much publicised, garden festival site. Both can be considered successful the garden festival had over three million visitors between May and October 1984 however it left little lasting legacy. On the other hand the Albert dock quickly became a commercial success and a popular tourist destination with its mix of shops restaurants museums, accommodation and offices, despite its cut off location from the city centre. Key to the docks success and one of the distinctive 'fortunate events' was the decision of 'The Tate' art gallery to locate in Liverpool. The Tate London wanted to develop itself as a 'brand' generating a constellation of Tate galleries around the United Kingdom. In effect they chose Liverpool as a pilot scheme, the first of these galleries outside London. In 1981 Stirling Wilford were commissioned to carry out the design and the Tate Liverpool opened in 1988.



**Figure 5.** The Tate of the North first of a constellation of Tate galleries across the UK

Despite all this effort the scale of the problem meant that the regeneration efforts existed as disjointed islands of re-development around the city centre and along the dock edge there was little cohesion between schemes. Urban living did however quadruple over this decade, up to two thousand mainly through loft living conversions on the docks. Retail rent within the city almost doubled within the same period, signs of a marginal revitalisation of the inner city. Historic buildings played a key role in the strategic choices perhaps in their abundance and with little choice but refurbishment as an economic or policy option they were turned into an asset. Dockland warehouses were refurbished as light industrial office and housing there was little new architecture

and even less of quality during this period. There were of course innumerable players in this not least Liverpool Vision, English Heritage. Surprisingly the depravity of the post war years became one of the cities series of fortunate events. Lack of incentive for investment in the post war years meant that Liverpool's rich industrial architectural heritage had not been swept aside to make way for modern alternatives, even though several plans to do so had been drawn up. The city's citizens only realised their heritage in the 70s when the cleaning of buildings removed the grime of industrial poverty to reveal a rich materiality beneath. The importance of Liverpool's industrial, architectural heritage was not only championed by English Heritage but by expert historians such as Quentin Hughes [20].

Occasionally policy changes can amend social edges in terms of perceived status. Under the further and higher education act of 1992 thirty-eight former polytechnics became fully-fledged universities in England, Wales and Scotland, these were termed the new Universities. It soon became evident that the new Universities were the main exponents of making University education available to all and where the institutions which grew more rapidly over the next decade. Whereas the name change should make little difference it soon became clear that the increased status on a majority of students in the city conferred much more confidence related to their aspirations at college and beyond. It soon became apparent that the transient population which was formerly associated with the docks had returned in a transient University student population. A new edge was formed and what had been an exchange of goods became an exchange of skills and knowledge. Today there are approximately seventy thousand students in Liverpool linked to four universities. Liverpool is a University city; education is both business and its market.

In 1992 a bar called Baa Bar opened up in a converted warehouse it was the first continental style bar in Liverpool. It was the venture of a young developer called Tom Bloxham who had approached Jonathan Falkingham of Shed to design the refurbishment. The aesthetic was one of modernity occupying an existing stripped back and accentuated historic shell creating a tension between the two yielding a particularly temporal effect heightened by the 'acrow' props retained as integral to the façade. Baa Bar was the anti-thesis of the 'dark pubs' that surrounded it, this was where the trendy set hung out and best of all you could buy tapas, unheard of in Liverpool previously. Drinks flowed in one direction and finance flowed in the other it was boasted that a Friday night alone paid all the expenses associated with running the Bar through the week. This was the turn around a tiny project but a new order of things, it didn't oppose the existing order of things rather it invited you into a new order of 'can do' confident, enthusiastic, enjoyment. In a city with so much waste, the attitude was no longer 'what a problem'! rather 'what a potential'! A small group interested in promoting Liverpool's regeneration called the 'urban forum' managed to convince the then head of Liverpool's planning Mike Hayes to bid for the European City of Architecture. What was there to lose the city was magnificent in its dilapidation. Mike Hayes led the preliminary bid stage with a group of creative's that surrounded 'Splash and Shed'. With graphics by Miles Falkingham, Liverpool's bid made it into the final round of UK of three cities. Glasgow Edinburgh and Liverpool were to be pitted together in a final round for the mega event prize of City of Architecture 1999. Creative enterprise was however afoot and Mike Hayes was enticed away from Liverpool by Glasgow in the final year of the bid to help with Glasgow's bid. Although Liverpool went through with the final stage of the bid Glasgow's tactics had worked. Liverpool's bid in effect fell apart it lacked co-ordination and authority Glasgow won? Could Liverpool have built on a winning mega event from 1993 to 1999?..... probably!

Urban Splash is a development company founded in 1993 by Tom Bloxham and Jonathan Falkingham. Their association with the design of Baa Bar found an alliance in terms of their aims for urban living and mixed use development and Urban Splash was confirmation of their mutually beneficial association. The company was formed to undertake a refurbishment within a few metres of Baa Bar however 'Splash' were to produce something quite different to the other developers of

this period. The project completed in 1995 made 'urban space'. Splash made a square, with a series of bars, basement clubs and urban living units along one side of the square. This urban space rapidly became the centre of the bar clubbing culture and the surrounding area known as Rope Walks was increasingly becoming a popular cultural hub. Concert Square is historically seen as the initiation of the revitalisation of this area at that time Liverpool's creative quarter and Urban Splash are now considered one of the UK's most innovative developers.



**Figure 6.** Concert Square the development of a space created place of evening entertainment.

Cream emerged in 1994 also in the Ropewalks area, its just around the corner from Baa Bar, and Concert Square. Initiated as a weekly house music night at 'Nation' it rapidly became the biggest club night in Liverpool. Cream ran like this for about a decade attracting close to three thousand people every week with revellers arriving (often in bikinis) from all over the United Kingdom to be part of a mass dance fest. Cream was not just a dance night rather it became a way of life during this period. Cream's success is now a global brand. It moved to Ibiza in 1995 and continues to host one of the biggest dance nights there at Amnesia. Cream as an international company has produced a series of dance albums and introduced Cream-fields in 1998 which has become one of the largest international dance festivals. Cream currently organises over one hundred events each year on the international scene in Spain, Czech Republic, Romania, Poland, Russia, Chile, Brazil, Australia and Argentina and has a line up that includes some of the best known DJs in the world.

Liverpool secured Objective one finances in 1994 however the finances finally secured through this status were less than had been expected? The city council was in turmoil in this period and several resigned over what was termed mismanagement of the funds. The 700 million was rapidly soaked up through improvement projects along the docklands edge though there were areas of substantial benefit such as improving John Lennon Airport, refurbishing of Speke airport, the public space of the Metropolitan Cathedral the refurbishment of St Georges Hall. However there was obviously a learning curve associated with where to 'aim' the finances such that they effectively catalysed other investments. Most importantly 2.5 million of funds was set aside for a bid for the city of Culture for 2008. Liverpool had decided that it was going for it, in a never say die attitude it went for city of culture and for World Heritage status using similar bidding information edited for each specific bid. Further EU funds between 2000 and 2014 total nearly 2 billion pounds.

Its uncertain that the 'city' ever made a strategic decision to use events to revitalise and reconstruct the city rather it seemed to emerge almost organically and was obvious by the late 90s. The tall ships which accompanied the opening of the Garden Festival and the Albert Dock as an event brought in a million people over a weekend. The difference to the city was distinctive and the feedback from business in the city was very positive event meant economy. It has built on such events with the River festival the Spider and the Puppets as 'unique' events to fill the city it is also aware of the cyclical nature of event in the city and has built on these linking them to existing strengths. The Biennial for instance established by James Moores (with Jane Rankin Read, Lewis Biggs and Bryan Biggs) in 1998 held the first Biennial in 1999. The Biennial runs in parallel with the John Moore's painting prize the most prestigious painting prize in the UK still held at the Walker Art Gallery Liverpool. The Biennial as event draws in half a million visitors over a ten



week period and is the largest contemporary international art event in the UK. In a way though the city was already event-mental as a series of alternative events. These events grew and started to link and consequently multiply as they fed off each other and developed. The city has invariably been a centre of popular culture it has two cathedrals, two premier league football teams, two major art galleries and music has 'of course' always been central in this popular culture mix. The city's ethnic mix also meant that there was always some cultural celebration such as the Brouhaha Carnival, Chinese New Year, Africa Oye, Halloween Lantern Show, Mathew Street festival, The Grand National. In a sense all of this initiated what has been termed the 'festivalisation' of the city in the new millennium which has been a major factor in the boosting of civic pride and the attraction of 'creativity' back to the city.



**Figure 7.** Brouhaha Carnival procession through the city streets to Princess Park and food

The most influential event to date in its transformation of the city's social and physical environment has been the winning of the EU capital of culture in 2003. Tessa Jowell made the announcement to scenes of jubilation from the back of the room, Liverpool had not expected to win and they were ecstatic. "Ms Jowell said the competition to choose the city had been "fantastic" and all the bids had been of the highest standard..... As the decision was announced live on TV, fireworks and streamers erupted at the Empire Theatre, where Liverpool's bid team had gathered to hear the announcement. After wild cheering and applause, Sir Bob Scott, who led the Liverpool bid, said: "For the first time for too long, Liverpool will represent Great Britain and we will be the voice of Great Britain in 2008, when hopefully Liverpool will be the greatest capital of culture that has ever been seen." [21] European Capital of Culture brought £800 million into the city by 2008 and a further £900 million of proposals in the immediate few years following. Liverpool did the double with the city waterfront appointed as cultural World Heritage Site in 2004 was just an obvious addition. Liverpool's dockland, industrial, heritage was cited as the reasoning for its inscription by UNESCO. These appointments of acceptance provided a strong incentive to external investment for the city's invited bids of interest to redevelop the city centre around what was known as Chavasse Park or the Paradise Street Project. The city was on a role and the necessity to deliver was imminent and surprisingly wholeheartedly anticipated by the entire city.

Grosvenor developments were eventually selected from a list of over 40 interested proposals. Grosvenor were to be granted a two hundred and fifty year lease on the forty two acre site in return for a one billion pound investment from Grosvenor and their investment partners. Grosvenor were then in a position of having four years to design, build, promote and let the proposed development. Grosvenor came up with a six core aims for the development. *Make new Rules, 'Involve Everyone, Love the City, Think Big, Create More, Be the Best'*. [22] These core values aiming to generate a quality diverse complex matrix that integrated with the city as the best in retail experience and consequently the name '*Liverpool One*' was chosen to reinforce that this was number one, the one everyone wants to be in. Local was emphasised throughout, this was for Liverpool and of Liverpool. In depth research was carried out related to the three million potential consumers within the market area. Marketing suites were opened in London and Liverpool information packs were assembled related to the consumer market, and their retail habits. Regular briefings took place which were open to the public. A model and a three-dimensional interactive flythrough were



produced to communicate the development to potentially interested retailers. Liverpool One was to be number one for retailers and consumers, the aim was to be well maintained easy to access clean and safe with five distinct zones developing diversity and depth to the experiential labyrinth as well as relinking the city with the edge specifically the Albert dock.

Grosvenor invited 'Pelli Clark Pelli' to collaborate on the master-planning with BDP developing a huge spiral feature that opened out to a view of the Albert dock. A feature parkland hill aided the topographic level changes and resolved some of the parking problems. Not quite Barcelona but learning from them and contextualising the ideas. The aim of the project was a multifarious complexity that felt human in terms of scale and composition that was so integrated into the remaining matrix of the city that it felt like a continuation of the city. The scale changes between the labyrinthine streets and the monumentality of the dockland were a distinctive challenge as the scheme needed to articulate the integration between the intimacy of the rope walks to the East and the monumentality of the three (soon to be four) graces to the West. Formal diversity and material solidity were distinctive aesthetic aims reproducing the diversity of Liverpool and reflecting its distinctive northern industrial solidity. Five zone's were aimed at in order to promote this diversity reflecting key landscape features such as Hill, Valley, Square, Street, Arcade. Twenty-six Architects were selected competitively and assigned variably complex tasks between several blocks to just a façade. Most of these architects were issued with specific instructions in terms of volumetric information and were expected to work collaboratively with neighbouring architects whose buildings they often touched. Although retail and entertainment dominate the lower levels of the site which have been developed to flow topographically ground becoming first floors and more the site is a multi use site containing 234,000sq metres of floor space Retail and restaurants 170,000m<sup>2</sup> with 130,000 of retail deployed between two department stores of 22,000m<sup>2</sup> and 17,000 m<sup>2</sup> , Leisure 21,500, 500 residential units, 377 hotel rooms in two hotels 3000 car parking spaces and 2.2hectares of open space. [23]



**Figure 8.** Five zone's were aimed at to promote this diversity; Valley

Liverpool One may have ridden in on the coat-tails of the city of culture it is however the largest legacy of this 'event'. There was some concern over the viability of forty-two acres of retail in the centre of Liverpool one of the poorest cities in the country. A concern heightened as the world economies crashed, a year prior to the city of culture and the, much publicised opening, of the largest retail development in Europe. As 'Kunzman' stated "Each story of regeneration begins with poetry and ends with real estate" [24] Liverpool One was opened in phases on 29 May 2008 and 1 October 2008, during Liverpool's year as European Capital of Culture, to a 100,00 footfall in each of the first days. The visual variation of the scheme works well it constitutes a picturesque experience of unfolding architectural features and views but what is especially gratifying is its integration with surrounding areas of the city, so much so that it is difficult to know whether you are inside or outside Liverpool One. This visual variety as complexity is overlaid with distinctive management policies of constant care. Then it is integral with the rest of the city's labyrinthine streets and open twenty-four hours with over a hundred staff maintaining the site, on a continual cleaning and repairing schedule. Events within the matrix are managed on a cyclical basis with the renewed 'Chavasse Park' hosting skating in the winter and a beach in the summer as well as a series

of other events throughout the year. The Christmas market has become a distinctive event with the stalls filled with goods from Europe and beyond generating a festive complexity to the street scene.

Liverpool One was the largest built legacy linked to the city of culture. It wasn't however alone. The Liverpool RopeWalks partnership formed in 1998 developed the RopeWalks area through a set of 'public realm' programmes orchestrated by BDP between 2003 and 2008 influencing the development of the ropewalks creative quarter as a mix of residential, entertainment and creative industries. The tea factory and vanilla factory by Urban Splash, Concert steps by Frenson and Shed KM and the Fact centre by Austin Smith Lord (a cinematic art house) reinvigorated the area. The Hope Street 'public realm' project designed by landscaper Camlin Lonsdale was initiated in 2003 and completed in 2006. The Unite building was completed in 2006 by Allford, Hall, Monaghan, Morris. Eden Square completed 2007 by Arkheion. Betham, West Tower by Aedas in 2007; The Arena and conference centre by Wilkinson Eyre 2008. Liverpool Engineering School Restructuring Sheppard Robson 2008; Bluecoat Gallery refurbishment by big architecten 2008; Victoria Gallery and Museum refurbishment 2008 by Levitt Bernstein; And has continued beyond 2008 with Liverpool School of Art Design Academy in 2009 by Rick Mather Architects. Lime Street gateway initiated in 2008 and finished in 2010 by Glen Howells. St Pauls Square completed in phases in 2008, 2009 and 2011 by RHWL Architects. Museum of Liverpool by 3XN completed in 2010; Mann Island by Broadway Malyan completed in 2011, The Titanic Hotel, original designed by Jesse Hartley and refurbished by Darmony Architects in 2013-4. The Everyman Theatre in 2014 by Haworth Tomkins, the new Royal Liverpool University Hospital under construction by NBB/HKS. Proposals for the Stanley Dock Ware House by Harcourt Development.



**Figure 9.** The Tea Factory refurbished by Urban Splash in RopeWalks, the first creative quarter

During the last two decades over £6 billion has been invested in the city! It feels like it's turned the corner. It wasn't just the mega projects and festivalisation that mattered, care policies implemented across the city such as no drinks between bars reducing glass weaponry on the streets. The alley-gating policy implemented across the city reduced unwanted access to the rear of houses and subsequently dramatically reduced the break-ins city-wide. The summation of these events and policies reflect city as a tensioned balance of care and stimulation. City is an arena of contrasts related to our perceptive preferences. We seek out patterns of ambiguity and complexity as unique experiences and we hold the world at bay through a series of patterns of behaviour termed by Piaget 'schemata'. This parallels the premise that our comprehension of environment, as urbanity, has less to do with defined territories and formal bodies and everything to do with flows, fluxes and rhythms. Form can be considered as transient, never more than a temporal illusion, the 'temporal being of things' representing a formal animation of appropriate solutions growing from one super-positioned state to another. These changes should then reveal the patterns of their strategies and consequently the programs, which constitute their 'being' (haecceity). Mapping and comprehending animated environmental changes as 'trace' patterns of existence and anticipating appropriate future patterns is inherent to our comprehension and subsequent manipulation of the environment. Pattern recognition enabling us to successfully project and intervene in the local environmental patterns for our own benefit. These perceptual preferences appear to be in a "aufhebung" [25] state.

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