liverpool
regeneration of a city centre
Liverpool

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It's very rare to lead an undertaking that transforms the fortunes of a great city. It's even more unusual for that city to be your home town and place of birth. Because of my personal familiarity it has been a great privilege for me to have led the Liverpool One masterplan team, on behalf of Grosvenor, from the first day of the project. This publication is the story of the masterplan's evolution and the subsequent design development process.

In the summer of 1999 when the Paradise Street Development Area (PSDA) competition was launched, Liverpool was undergoing its first significant regeneration programme for many years. To the south, in Speke, Liverpool Land was progressing major improvements to one of the city's main arrival routes and in the city centre BDP was planning the Ropewalks regeneration initiative. However, prior to these undertakings, the city had witnessed a difficult 20 to 30 year period when its reputation was sadly forged not by the status of its wonderful heritage but by strikes, unrest and political upheaval. However, all that was to change with the council's drive for regeneration, the selection of Grosvenor as the development partner and their subsequent contribution to the city's remarkable recovery.

The challenge for the project team was enormous; to effectively rebuild a 42 acre swathe of the city centre through a 2.4m sq ft mixed use retail led scheme thus leapfrogging the city's position in the retail hierarchy from a lowly 17th national ranking to a top five position. At the same time, to develop the project in such a way that seamlessly linked the development to the existing grain and street pattern of the city's remarkable heritage. All this to be ultimately conceived, designed, approved, constructed and fitted out in an eight year period plus, of course, all the enormous infrastructure works required for such an initiative.

The public support for the project was evident from the outset. So many disappointments over so many past years meant that the public’s appetite for change was tangible. Grosvenor's exemplary consultation process engaged with the community at every level. The overarching public mood was supportive, despite the recognised challenges and inevitable disruption that lay ahead.

By any standards the Liverpool One project has been a huge team effort, not least across BDP. Over 60 architects from BDP have worked on the project across four locations, plus the partnering with our French associates - Groupe 6 SA. Our role has included developing and monitoring the masterplan through the life of the project, producing concept designs for six buildings and progressing the executive delivery of nine buildings through to completion; in total well over half of the project. Many successful collaborations were formed, not least through BDP and Pelli Clarke Pelli on the development of the 'Pool and the Park'. The many technical challenges that faced the teams are not encompassed in this design led story but BDP’s collaboration with Laing O’Rourke was key to delivering a large part of the western side of Liverpool One with Balfour Beatty also playing a significant role to the east. In addition, BDP’s landscape and lighting colleagues led a similar process across virtually the entire public realm, on the masterplan, concept and executive delivery fronts.

Ten years since the launch of the city’s initial brief, Grosvenor and the team can look back with pride at the achievement and the undoubted impact that Liverpool One has had on the city, its visitors and proud inhabitants. However, more importantly in these uncharted times of birth, the challenge to the industry is how to maintain the regeneration of our towns and cities under a quite different set of circumstances which mean that for the UK at least the scale of Liverpool One’s achievement will not be repeated for many years to come. Aspiration levels, partnering agreements, delivery mechanisms, planning and phasing strategies will undoubtedly be rescaled to address the next chapter of development. BDP, with half a century of experience and thought leadership, is well placed to respond to the new challenges ahead and we look forward to working in partnership with local authorities, developers, institutions and contractors to continue our success in the regeneration of cities, towns and public places.
Liverpool's history has been shaped primarily by its geography. For centuries, the city has capitalised on its natural position at the mouth of the Mersey - from the port activities which catapulted its economy into prosperity, right through to its latter-day regeneration at the water's edge.

Indeed, one of the major natural advantages Liverpool has is that it sits on the Mersey tidal estuary. The historic centre of Liverpool - the former site of the castle, where the crown courts are now located - was on a high point overlooking the estuary. Beneath it was a small creek. This was called, from the Old English, ‘Lifrigor pool’ or ‘muddy creek’ - the origin of the city's name - where small ships would take refuge from the huge tidal surge. And so it began.

Much of the city's history is well documented, but there are a few key early milestones that are worth repeating. The first record of Liverpool as a settlement was 800 years ago on its foundation as a borough in 1207, when it was established by King John as a place from which he could embark to Ireland on his military forays. Connections to the country have stayed strong ever since.

It remained a relatively small place until the mid-seventeenth and eighteenth century, up until which point, in the age of exploration and maritime expansion, Bristol had been the major western port of Britain. Liverpool, though, was a focus for Atlantic trade - the triangular run between Africa, America and back again, and was also fundamental to Britain's growing Empire. All of which meant that Liverpool started to establish itself very rapidly as a major seaport, expanding initially to the south.
A key date in Liverpool’s rapid upward economic movement came with the development of its Old Dock. In 1708, Liverpool’s port authorities set up a committee to develop the port, and appointed Thomas Steers to advise on the building of a dock system. Steers was one of the first of England’s major civil engineers, having designed a series of canals, but his first recommendation was to abandon the idea of a canal system, and put forward the proposal to convert the Pool into a commercial wet dock controlled by floodgates.

BDP architect director Ken Moth takes up the story: ‘Historically, if ports are affected by tidal range, then a lot of the time they can’t operate because all the ships simply get grounded on the mud. So on the site of this muddy creek Steers proposed to build an impounded area, a masonry basin with a gate - it was the world’s first commercial wet dock.’

It was also a brave step on the part of the city fathers. ‘The burghers of Liverpool basically had to mortgage the town to pay for this to be built’, says Moth. ‘It was a very bold stroke, but it paid dividends.’

The site of that old dock, the Liverpool Old Dock, sits within what is the Paradise Street Development, or Liverpool One, today - some of the remains of its old wall are still visible through a special viewing window set into the ground on site. The line of the old creek was where Hanover Street winds down to meet the Strand. Subsequently, more docks were built, until by the 18th century, four wet docks were in operation. Warehousing was also built, and as a direct result the trade in the city grew exponentially, along with the rise of Empire and aided by the fact that Liverpool was an Atlantic-facing port.

But it was the involvement of the city in instigating these improvements, says Moth, which proved to be the major catalyst. Midway through the nineteenth century a separate body was set up - the Mersey Docks and Harbour Board - which built some 13 miles of wet docks out into the river. The entire major dock infrastructure, starting with the Albert Dock, the Pier Head and all the docks north and south, are all built out into the river on timber piles and feature massive masonry walls. ‘It was an absolutely stupendous piece of engineering, the like of which was not seen anywhere else in the nineteenth century’, adds Moth. ‘But it started off on the Paradise Street site.’
This page: Top: View from Canning Half Tide Dock looking towards Custom House, 1890. (LRO / LCC)
Right: Albert Dock crowded with Schooners and other vessels, 1924. (Black & White Picture Place)

Opposite page: Top: View from Salthouse Dock to the Custom House, 1890. (LRO / LCC)
Bottom: Romantic view of the Liverpool Waterfront, 1865. (LRO / LCC)
It is worth pausing here to reflect on the historical context, and look graphically at some of the retail precedents and Liverpool’s urban grain; to turn the clock back a little. The medieval picture was essentially of a city laid out on six main streets – said to have been designed by King John himself - in an ‘H’ shape leading down to the river. Liverpool was one of the very few planned towns in the north-west, with this grid of six streets set out on a sandstone ridge alongside the tidal creek of the Mersey. A seventh street, Castle Street, probably came about following the creation of the castle in around 1235 to the south west of the centre. This street pattern remained largely unchanged from the late thirteenth to the late seventeenth century.

But it was in the period between 1680 and 1800 that the city was transformed from having a port that was dwarfed by London’s bustling wharves and quays to become the leading provincial port in England. Largely this transition came about through the mercantile elite dominating and establishing a firm grip on urban government. Mercantile networks provided the commercial revolution, the city capitalising on growing sugar and tobacco trades with the West Indian and north American colonies. Moving on, Horwood’s map of 1803 shows a detailed layout of the Georgian port, showing the street layout of roughly rectangular blocks, the frequency of street varying between 30 metres to 150 metres, with the Old Dock occupying an area some 100 x 200 metres to the south west. During the nineteenth century, the general trend was for rear garden courts to be gradually eroded by in-fill development, and for a substantial proportion of Georgian domestic plots to be amalgamated to make way for banks, theatres, office chambers and shops, but on a relatively small scale.

To the south east of the old castle site was the area where all the ropes and rigging were made to serve the maritime industry. ‘Ropewalks’ were long, external stretches of land where ropes were made, and that is still the name of the wider area today. This Liverpool district was laid out in the eighteenth century on a formal Georgian grid with merchants’ houses and warehouses. This was the real Georgian heart of Liverpool.

These historical precedents and street patterns - the city’s urban grain - have driven the layout of the Liverpool One site and enabled BDP’s designers to look to stitch together the urban fabric and create a masterplan with distinctive urban ‘quarters’, but more of that later.

It was, in short, becoming a global destination - for trade, people, and culture.
The physical environment, however, was under pressure from so much rapid expansion, so that the rather pleasant eighteenth-century ambience of the place was beginning to give way to a densely packed and dirty environment. Population growth was spectacular - moving from only around 5,000 people in 1700 to almost 80,000 a century later, but mostly through in-migration rather than natural growth (mortality rates were high). People were coming from inland, Ireland and foreign lands - drawn by the port's maritime and trade connections.

In the second half of the nineteenth century, Liverpool's prosperity was being driven primarily by its becoming a great steamship port. This tied it to economic booms in globalisation as it related to the import and export of textiles, mass migration from Europe to the Americas and the globalisation of food supplies - bulk staples as well as long-distance luxuries.
The twentieth century, however, brought wartime - and both the first and second world wars were to greatly impact on the port activities of the city. The former was the first to pose serious risks to large numbers of seamen and ships rather than simply disrupting trade routes temporarily or serving as a source for government contracts. And the latter - the Second World War - involved Liverpool playing a significant part in the subsistence of the country, acting as the chief conduit for supplies from North America. Liverpool was the headquarters of the Western Approaches Command, guiding all the convoys in and out of Britain. But it paid a heavy price, with over 80 air raids on Merseyside during the war. ‘Liverpool got absolutely battered during the Blitz and the area of Paradise Street was pasted, over some very intensive raids’, says Moth.

Almost the whole of the area to the west of Paradise Street was affected, with many buildings destroyed or damaged and subsequently demolished. In fact between 8 and 15 May 1941, Liverpool experienced a blitzkrieg: 2315 bombs, 119 landmines and countless incendiaries were dropped on the city. Consequently, for many years after the war the area was made up of cleared sites, half ruined buildings or ill-considered, piecemeal development that destroyed the permeability of the area. Even the important Custom House building, which had been built on the site of the old dock once it was filled in, did not escape the bombs.
There had been a brief flurry of activity, however. The period following the war involved the city moving rapidly to rebuild itself after its bombardment. An entire new urban infrastructure was laid out (though never brought into reality) with modern civic buildings, shops and transport links, and the economy moved from a maritime basis to one influenced by manufacturing. As the 1950s became the 1960s, the city became a magnet for youth culture. A viable picture of the city moved from the crazed support for The Beatles - arguably the city’s finest and longest-lasting export after the Fab Four had found fame in another major European port, Hamburg - to, for a short time, a booming local economy. The Merseybeat sound was forming and extending the identity of the city, worldwide. The Mersey poets followed. Tourism was consequently given a major boost and is still a large constituent of the city’s economy today. In the built environment, latter-day manifestations were emerging too. The Roman Catholic Cathedral was consecrated in 1967 and the famous Anglican Cathedral was not completed until 1978.

Following the Second World War, though, the port of Liverpool went into severe decline. Many of the industries that relied on bulk processing - such as sugar and flour - went elsewhere. The heavy industrial exports from the north west of England - such as textiles and locomotives - declined, and, consequently, the local economy suffered. But it was around this time and during the decades that followed - the 1970s and the 1980s - that Liverpool, like much of the rest of the country, went into a dark recession. Liverpool’s docks and traditional manufacturing industries went into sharp decline - the advent of containerisation meant that the city’s docks became largely obsolete. Then, in the early 1980s, unemployment rates in Liverpool were among the highest in the UK. The city became an unemployment black spot, and this difficult period of social problems culminated in the Toxteth riots of 1981. Originally blamed on racial tensions, it was later conceded - mainly through the Scarman report that also looked at the Brixton riots of 1980 - that wider social problems such as poverty and deprivation were part of the root cause.
The glimmers of a new path for the city, though, were just around the corner. And most of those glimpses of a resurrected prosperity for Liverpool came from one man: Michael - now Lord - Heseltine. According to an interview he gave the BBC in 2006, 25 years after his first involvement, Heseltine had taken three weeks off from being environment minister following the riots to see the urban deprivation for himself. Dubbed 'minister for Merseyside' and even 'Mr Merseyside', Heseltine aimed to persuade the private sector it was in their interests to help finance the regeneration of the inner city. He invited bosses of 35 significant financial institutions to take a bus ride around the area, then relaxed planning requirements and offered companies exemption from rates for industrial and commercial properties. As a result, millions of pounds’ worth of investment flooded into the area. The Merseyside Development Corporation, established by Heseltine again alongside many other urban development corporations in the UK, spent over £200 million redeveloping Albert Dock and in 1984 used the International Garden Festival to bring about the regeneration of acres of derelict land. 1988’s opening of Tate Liverpool further enhanced the feeling that this was a cultural city, additionally enhanced by the establishment in 1999 of the Liverpool Biennial of Contemporary Arts. More recently still, the work of Liverpool First and then Liverpool Vision has included responsibility for redevelopment of the city centre, attempting to coordinate key private and public agencies in pursuit of wide-scale regeneration and effectively paving the way for modern ‘urban living’ once more.

After many false dawns, Liverpool’s renaissance had finally begun.

Huge investment is now being ploughed back into a city which has a rich asset base of large, fine buildings - it has the greatest number of listed buildings outside London (2,500) and more Georgian houses than the city of Bath, for example. A brief look at a list of its finer works reveals many jewels, quite apart from the Maritime Mercantile City - now a UNESCO World Heritage site. They include Sir Frederick Gibberd’s 1967 Metropolitan Cathedral of Christ the King and Sir Giles Gilbert Scott’s Anglican Cathedral from the modern era, and Bluecoat Chambers - now an arts centre - from 1711 or the 1855 neoclassical St George’s Hall from further back. The latter building was part of the successful bid for Liverpool as the 2008 capital of culture, acting as a springboard from the past and into the future.

Today, Liverpool is being reborn, capitalising upon its natural advantages once more and based on its historic core. Liverpool One is well placed to lead that charge.

“...I would stand with a glass of wine, looking out at the magnificent view over the river, and ask myself what had gone wrong for this magnificent city”...
BDP’s own involvement with Liverpool goes back several decades to the early 70s and covers a number of significant commissions. The practice’s Terry Davenport vividly remembers a moment which ultimately influenced his career choice and indeed eventual position as masterplan team leader on the Liverpool One project.

‘I still recall watching a classic piece of Granada TV coverage,’ Davenport says, ‘when local architect Ken Martin, later to become my head of school at the polytechnic, argued the case for the retention of the Albert Dock. At the time, and quite remarkably, developers proposed the wholesale demolition of the existing buildings. Ken argued his case around a beautifully set out table with 12-piece dinner service and then, towards the end of his statement, proceeded to walk around it, smashing all of the plates with a hammer! This was fairly compelling viewing and struck home, I’m sure for all who watched, the importance of protecting our heritage from the irretrievable damage of the bulldozer.’

Two years later and BDP was appointed to undertake a significant feasibility commission for relocating the myriad Liverpool Polytechnic buildings into the Albert Dock. BDP architect director Ken Moth was a key member of the team and a previous campaigner against the docks’ destruction. Although the plans did not proceed, following a narrow political vote, this first major initiative set an aspiration level for the docks’ ultimate regeneration. Via Moth, BDP subsequently undertook the design of the Maritime Museum and the conversion of the Dock Traffic Office into - ironically, given Davenport’s anecdote - the Granada News Headquarters during the 1980s.

Fast forward to 1998, when BDP was appointed to lead the ‘Duke Street Bold Street’ integrated action plan. This important study examined the regeneration framework, and particularly improved linkages, through some 90 acres of the city. Devoid of significant investment over the previous three decades, the study investigated both the Ropewalks area as it is known today plus the ultimate Liverpool One site. Subsequently, through the emergence in 1999 of the city’s retail-led regeneration brief for the Paradise Street Development Area, two crucial regeneration initiatives were defined. These areas formed the cornerstone of the city’s initiatives for many years and ultimately the framework for the eventual regeneration success.
Views that typified central Liverpool in the late 90s. Poor infrastructure, undeveloped post war sites, typical seventies interventions destroying permeability, little activity or investment, yet a wonderful heritage of older buildings and glimpses towards the waterfront.
The late 90s signalled a period with BDP at the heart of the city’s regeneration activity. Winning the ‘Duke St Bold Street integrated action plan’ in 1998, the resultant report defined the overall regeneration ambition for over a hundred acres of the city centre. At the time, the city’s Millennium Project was very much an ambition focused on Chavasse Park. This remained the case through the late 90s in parallel with the emerging PSDA (Paradise Street Development Area) brief for the area defined by Church Street, Hanover Street and South John Street.

The research carried out in the late 90s by Healey and Baker identified a clear shortfall of 1,000,000 ft² of prime retail space in the heart of the city centre.

This page: Early BDP urban regeneration masterplans with PSDA boundary superimposed (BDP).


i) Movement & connectivity between the city and the new Ropewalks areas, including the Bluecoat Triangle.

ii) Masterplanning; Zoned uses and activities.
BDP’s commitment to the Ropewalks regeneration continued through the masterplanning, design and delivery of the new routes and public spaces, including St Peter’s Square, between 1999 and 2004. Urban Splash’s first development a few years earlier in Concert Square signalled the enormous potential.
But that location issue was a key driver. This was highlighted by other factors. For example, when Storey became leader in 1998, there was a proposal from developers called Intercity to develop King’s Dock. Storey’s council rejected it because it was thought that this might draw too many shoppers away from the centre and only serve to help kill it off. Healey & Baker was asked to look at possible locations, and came up with the location bounded by Hanover Street, School Lane, College Lane and Chavasse Park. At the time, this was called the Paradise Street Development Area, or PSDA.

The specialist consultant’s main conclusions then, in the late 1990s, were that, first of all, Liverpool needed to grow its retailing offer. The report, in short, had gone down well. Liverpool Vision chief executive Jim Gill said this retail plan was crucial, and became embodied into the strategic regeneration framework of his organisation - the UK’s first urban regeneration company.

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The next step was to get developers interested in taking the proposal forward. In 1999 the competition for the site was launched and drew a surprisingly ’blue-chip’ set of names. Seven made the cut from the initial tranche. Hammerson, Multi Development Corporation, Capital Shopping Centres, Landlease/Land Securities, Westfield, Peel Holdings and Grosvenor/Henderson were shortlisted. (As an aside, Storey says he was even offered an all expenses paid trip by Westfield to fly out and view some of the firm’s work in Australia - which he obviously declined, citing the UK’s tighter regulations on such matters.)

But it was apparent that the council was clear-sighted in its objectives from the outset, always a help from a client body to any development programme. ‘We made some very strict rules about what we wanted’, Storey says, ‘We said we did not want a giant mall under any circumstances. Giant malls were out. We wanted to use existing street patterns and we wanted also to ensure that listed buildings and buildings of significance were kept. We wanted to work with local architects on schemes, we wanted to try and develop and link the waterfront with the new retail area.’

Part of this motivation was against the mall principle and in favour of the notion that cities are about an all-weather experience. So the council remained obstinately against malls, even during the developer selection process, when they were urged many times to reconsider. Partially this pressure from the developers was because, to some of those firms, the mall process might have been a good degree simpler and cheaper. Storey, though, wanted the ’hustle and bustle’ of a New York or a Dublin, and feels vindicated today that he chose the right direction. ‘It’s one of those moments where I’m proud we stuck to our guns’.

Above: Produced by BDP. The cover of Grosvenor’s original expression of interest to Liverpool City Council in response to the PSDA development brief. One of over 30 submissions made to the Council in August 99 by major national and international developers (BDP).
Early Analysis Competition Submission

Opposite: One of the key diagrams produced in the first few weeks of the project. Strategic analysis examining retained buildings and streets, anchor positions, integration of public space and key linkages. Many of these initial thoughts were carried through and executed in the final scheme.

Zone of Development Influence
- Primary Urban Spaces
- ‘Hard’ Frontages
- Main Retail Anchors
- Core retail elements potentially on more than 1 level in part.
- Reinforce linkages with Mathew Street & Cavern Walks. New Department Store strengthens Lord Street.

- New Civic space created at heart of scheme.
- Development proposals and masterplan must address weakening secondary retail north of Church Street.
- Need to consider dedicated service & parking access serving below ground to both Paradise Street and Chavasse Park sites.

- Smaller retail/mixed use elements responding to Rope Walks scale.
- Bluecoat Chambers.
- Necklace of quality urban spaces created linking Rope Walks & Kings Dock.
- Reinforce linkages with Mathew Street & Cavern Walks. New Department Store strengthens Lord Street.

This page: Bottom left;
Liverpool Vision’s core strategy for the city's regeneration drivers.

Opposite page: Zones of influence, analysis of city districts. (BDP).

This page and opposite:
Extracts from the submission documents. (BDP).
Above and following pages: A core strategy within the competition proposal: a sequence of new routes and public spaces, linking the retail core with the waterfront (BDP).

This page: Early concept sketches showing potential cityscapes. (BDP).

Top: Looking towards junction of Lord Street and Castle Street from Queen Elizabeth Law Courts. (BDP).

Middle: Riverside view with Liverpool One to the right. (BDP).

Bottom: View from the Strand looking up to the head of the park. (BDP).
The early vision of the leisure focus at the head of the park, single level South John Street to the left. Remarkably similar to the final Liverpool One layout. (BDP).

Below: Looking along Thomas Steers Way (Discovery Axis) over the Strand to the Pump House Pub and Albert Dock. (BDP).

Following page: the original 6 panel competition submission. A comprehensive vision for the integration of this major project into the heart of the city. (BDP).
The masterplanning process was one that engaged a lot of people and engaged the public", says Gill. "Very importantly, it engaged not just professionals in the city council but members as well.‘The approach to working, creating a ‘shared vision for what the area should be about’, was a strong one. ‘The masterplanning process was one - that engaged a lot of people and engaged the public’, says Gill. ‘Very importantly, it engaged not just professionals in the city council but members as well.‘The process set a clear agenda with regular, frequent meetings that brought about a real dialogue.‘You could say that the masterplan and the key elements that make up the masterplan - which was the way the retail area was structured - were the results of very real engagement’.Gill adds. ‘Not just consultation, but very real engagement.’

‘You could say that the masterplan and the key elements that make up the masterplan process - that engaged a lot of people and engaged the public’, says Gill. ‘Very importantly, it engaged not just professionals in the city council but members as well.’

The tri-partite arrangement of the city council, regional development agency and English Partnerships could offer a powerful context for investment. ‘I gave Grosvenor confidence’, says Gill, ‘and Grosvenor was able to transfer that confidence through to their investment partners.’

Throughout the ensuing early processes the engagement between members, Grosvenor and the architects was ‘amazing’ and unprecedented, believes Storey, with the team using design analysis and workshop sessions to determine five key objectives. These were essentially to: differentiate the development area from other parts of the city and other cities in the UK; provide a robust framework to enable architecture and landscape design of the highest quality; be inclusive to the needs of all; and to take a comprehensive approach to the regeneration of the area and its integration into the city centre.

BDP worked hard on analysis diagrams to set principles for the masterplan, evolving into a vision of different ‘quarters’ within the scheme, but all integrated with the existing fabric of the city. The result has also impressed Storey, with his belief, far-reaching implications for the city’s status.

‘I think it’s made a huge difference’, he says. ‘Never mind the whole issue of thousands of jobs during the construction, there are also thousands of jobs in retail and management and leisure that have been created. And I think the scheme for the first time ever has actually linked the waterfront with the city centre.’

local heroes
Local voices were clearly an important factor, right from the beginning, and early instincts about the correct way forward would prove decisive. As a born and bred Liverpudlian, BDP’s Terry Daverpoint is proud to have played a leading role in the development. I was involved from the first day of the project and vividly recall sitting down with John Bullock at Grosvenor in an oak panelled room to discuss the strategy for the development competition. It was an exciting time, and we quickly established a template to be the initial expression of interest forward. The core principles of the scheme - a triangular retail circuit, an intervention onto Lord Street, a sequence of public spaces, strong linkages, the principle of undercroft parking, the aspect of the sites, fine buildings and streetscape - were all established in the first few weeks of our thinking.

Following Grosvenor’s shortlisting, work continued apace on the competition submission during autumn 1999, with Rod Holmes joining the team in October. Needless to say, it was a fairly intensive period with pressure on all fronts given the significance of the project.

The shortlist was whittled down to two - Hammerson and Grosvenor. In the end the panel was split on the decision - and surprisingly - not along party lines. Storey’s casting vote sealed it for Grosvenor, but only after much thorough discussion and debate and a clear-the-head walk with David Henshaw, the then chief executive of Liverpool City Council. Storey again: ‘He said to me, “what do you want, Mike?” and I said, “I just feel that the chemistry is right” - I’m terribly impressed with what Hammerson wants to do but I just think the chemistry is right with Grosvenor.”’

The waterfront with
the city centre.

formal Liverpool council leader Mike Storey
Emerging Quarters - early concept diagram exploring the change in character across the project. (BDP).
Developing the masterplan for Liverpool One lay at the very heart of forging its success as a place - a seamless reconfiguration of the city, rather than a corporate, gated, no-go zone after dark.

BDP was central to this process, working to harness the different architects together and melding the development’s different quarters and atmospheres - using a visible city-building process, based on the experience of urban blocks, streets, spaces and no little sense of delight.

Rod Holmes, the Grosvenor director held in high regard by all concerned with the emerging scheme recalls the starting point for the masterplan was a background of the new urban agenda and Lord Rogers’ report, ‘Towards an Urban Renaissance. ‘We had a new urban agenda and Lord Rogers’ report, for the masterplan was a background of the emerging scheme, recalls the starting point held in high regard by all concerned with the views and no little sense of delight.

ethos based on urban blocks, streets, spaces, and atmospheres - using a viable city-building after dark.

rather than a corporate, gated, no-go zone lay at the very heart of forging its success as a place.

One such odd scenario was the masterplan evolution.

executive Peter Drummond joined the team for positions, along with public transport facilities of users. It was also spent locating particular circuits, working to get a good, vertical mix pattern, trying to create viable shopping atmosphere and feel, but it did not appear to down. We ended up with weird streets that didn't go anywhere. It generally created funny situations in cities.'

BDP urbanism director Richard Rees says a lot of work by himself and Terry Davenport went into preparing the bedrock for the masterplan the development which is overly deterministic, and sets too many stringent codes.

Following a hectic Christmas period, we invited Terry Farrell, Rafael Vito and a scribbly sketch of making the connections to Canning Place unlocked a number of opportunities available for you to develop further.

all the critical six months of the masterplan stage. The main problem at this time, recalls Rees, was that the design was not producing enough retail space. The competition had worked well in terms of creating the right atmosphere and feel, but it did not appear to do the job in terms of shear numbers. 'Myself, Peter Drummond and Terry got together for that period and went back to first principles on the masterplan', says Rees, 'and the little schematic principles during autumn 1999 in the first round of the competition. Going forward, it was a case of working with the city from first principles - assessing people’s aspirations and questioning athis. This was around November 1999. BDP urbanism director Richard Rees says a lot of work by himself and Terry Davenport went into preparing the bedrock for the masterplan the development which is overly deterministic, and sets too many stringent codes.

BDP director of architecture Terry Davenport reaffirmed an important notion at around this point. ‘His expression was the “discovery axis” - a direct line of sight and pedestrian movement between the pediment of the old Granada Studio on Albert Dock and the church of Our Lady, Saint Nicholas. That expression, “discovery axis”, stretched for a long time until we eventually renamed it. That’s actually the name that the engineer who designed the Old Dock.’

Peter’s firm, Pelli Clarke Pelli Architects, was selected to work on the project, principally because, as Holmes relates, it was felt that they had done more analysis than Farrell or Whyte. They had pointed out to us that there was a slight kink in the alignment of the Mersey, and that resulted in a different set of urban grids, the very rigid grid of the Three Graces waterfront from James Street and then the much more complex arrangement of the alignments of the streets around the Ropewalks and this came up with the idea of resolving them by using an elliptical shape and then, later on, inside, another, with the second different, this was based on the idea that this new park. The park was an ambiguous space because it was both ground and roof, says Rees, and forms a side to a street as well as being an edge to the park. Critically at this stage, Davenport recalls, the agreement with Mersey Travel to relocate the bus interchange to Canning Place unlocked a number of previously challenging restrictions.

all the while, though, the masterplan sought to retain the compactness of the city.

The model for South John Street, with its two big department stores, emanated from recognised European examples. Rees points to very clear examples of the Netherlands experience and the benefits that it brought to the wider project. ‘The Dutch lesson was that you could create an intense retail environment using streets as opposed to an enclosed space’, he says. It was also a mission to get as much as possible from the brief, to make the project as possible, so that really it was a city experience, rather than an architectural one. As that the result of any attempt to build a city that was built largely to the original masterplan. And the point about a good masterplan is that it sets the parameters at just the right level, Rees adds. ‘We had to get those parameters so that the architects could deal with the blocks they were given in just the right manner, and not restrict them too far’, he says. ‘The masterplan should be a neutral stage where you keep a buckethful of opportunities available for you to develop further.’ By contrast, a poor masterplan is one which is overly deterministic, and sets too many stringent codes.

Over the ensuing years of the scheme, meanwhile, development plans involved debates about whether Grosvenor should, as was originally envisaged, build a new bus interchange on the present site of the old Street in front of the Bluecoat Chambers where it connects into Church Street. Should this part be used as a linkage back into Church Street opposite Marks and Spencer’s Uniform? Ultimately this meant acquiring an old Top Shop/HMV building, a move resisted by Grosvenor for some time. ‘It was the only way we could get enough of both sides of what became Peter’s Lane’, says Holmes. ‘With the arcane, we needed trading on both sides of Peter’s Lane. The move was challenged, but emerged victorious, at public inquiry.

Sightlines to important buildings were also an important part of the emerging picture, with Terry Davenport a key driver of this process, particularly with regard to the Liver Building from across College Lane and another glimpse from School Lane. Another was to maintain views of the pedestrian on Albert Dock. Later, consultants were invited in to install a small view ‘scope' to allow views of the cupola on Bluecoat. Similarly, views of the windows from School Lane, also install a small view ‘scope' to allow views of the cupola on Bluecoat. Similarly, views of the windows from School Lane, also
46 building has a different set of grids, again contributing to a feeling of surprise and delight, he adds. The Liverpool One scheme as a whole is largely informal, with the park’s oval and the axis of discovery the only semblances of formality. Permeability was of course the other main strand, and that key early requirement from the city council. Holmes is a firm believer that Liverpool One had to be a part of the city. ‘We always knew that we would have to connect it absolutely, seamlessly, without gates, barriers, revolving doors - anything’, he says. ‘We would have to be open contiguously with the existing shopping area. People now are not entirely sure where one begins, and that is how it should be.’

Trevor Skempton, formerly head of architecture at Birmingham University, was brought in to help in an urban design role on the City Centre Development Team, pushing to bring forth some of the principles on urban design that were then being espoused and adopted by the Commission for Architecture and the Built Environment (CABE) and others. Skempton relates another interesting anecdote about linkages on the project. The ‘zig-zag’ stair came about through pretty unusual circumstances. The feature occurs on the Allies and Morrison-designed building at Liverpool One. Initially the masterplan had proposed a cut at that point, and Allies and Morrison’s early proposal was for twin escalators with a staircase up each side, drawing on examples in Lisbon and in Montmartre in Paris. But, recalls Skempton, the building inspector, Keith Bold, intervened. ‘It wasn’t his remit because it is an external staircase, but he was asked about it and said, “well, I’m afraid, it may be alright in Lisbon or in Montmartre but in Liverpool on a Friday night, with a night-time economy, people tripping up and down from the park down toward the Ropewalks... it’s just not on. You need to have not only landings every so often but a change of direction on the landings”’. The architect took it on board and another feature was born. ‘But it’s a landmark that’s not contrived’, says Skempton. ‘That’s the nice thing about it. It’s actually arisen out of a collective process.’ It was also a good symbol that debate had clearly led to concerns, which had led in turn to a speedy and stylish response. And, as Rees emphasises, it showed that the masterplan was not a restriction on creativity. Permeability as a whole is successful insofar as Liverpool One basically faces in all directions, says Skempton again. ‘And within the scheme there is enough complexity so people can wander – they don’t have to follow a prescribed retail triangle or prescribed route. They can wander around and then they’re never quite sure when they’re in Liverpool One and when they’re in the rest of the city.’ It was also quite a move, says Rees, to break through a building on South Church Street after experimenting with different diagonals. The layering of the site makes it possible to go up and over buildings as well as through them, and there are thresholds and belvederes throughout the site because of that. ‘As highlighted, the decision to go to a system of multi-level shopping was another key point in the development of the masterplan. Rees points to a contretemps with CABE about the use of escalators in streets, which the commission viewed as non-natural methods of movement that were too mall-like. Holmes admits he struggled with going multi-level, and points to Healey & Baker as having driven the importance of the issue home as a way of trying to get more value out of the site. ‘When we originally started discussions with the council, there wasn’t enough residual left over at the end of the costs against the value to assemble the site’, he explains. ‘So, all the time we had to add value. The scheme grew and joined course with those discussions.’ Skempton points out that it is only...
Permeability is improved by the Castle away from the mall, reference, even though we’re all trying to get Skempton believes. ‘It’s almost like an ironic street, to reference the shopping mall’, a conscious attempt here, on that particular multi-levelled approach, too? ‘I think there was merge effortlessly into ground at one end or quite cleverly done by BDP that both levels Debenhams can be accessed at both. ‘It’s two retail levels, and both John Lewis and Skempton, since it allowed space for buildings increase activity. ‘People have been persuaded and productive. The masterplan proved robust and flexible enough to be challenged, too, says Trevor Skempton, since it allowed space for buildings of a maverick nature, such as Piers Gough’s ‘Bling Bling’ building for hairdresser Herbert, a flamboyant Liverpool character. This was a rehousing of a building that was within Paradise Street, and on the strength of his performance here Gough was invited back to compete for another on the site (which eventually went to Glen Howells Architects). ‘What we were trying to do’, says Rees, ‘was create a matrix of opportunity. And that’s what we did.’ Ultimately, the lesson of the masterplan to Skempton has been that the extraordinary complexity of having so many architects and design teams involved will be rewarded, both for the developer and the city, in the long term. ‘Because what they don’t want is for the thing to become obsolete again in 30 or 40 years and have another cycle of renewal. Liverpool doesn’t need that. City doesn’t need that, on this scale. And I think they’ve a really good chance that this is a graft into the city that will take.’ Rees agrees. Liverpool One’s main success, and the enduring success of the masterplan, is that ‘it doesn’t feel like something that’s been applied to the city in a big, gestural way. It feels like what it should be’, he says, ‘which is a mixture of different types and designs of buildings.’ It is also, he believes, lifting Liverpool’s standing on a European scale up several notches. But perhaps the main secret to achieving the masterplan’s key principles, however, has been having a committed design champion to see it through. Trevor Skempton is full of praise for Holmes’ management style. ‘Rod Holmes was a champion of quite extraordinary tenacity’, he says, ‘I can’t praise that element enough. Rod’s a control freak, tenacity’, he says. ‘I can’t praise that element enough. Rod’s a control freak, Holmes was a champion of quite extraordinary sophistication in approaching and dealing with complexity of having so many architects and architects was extraordinary.’ Holmes himself agrees that large scale projects do need a focus. ‘You always need one or two - usually one person - who is obsessive’, he says. ‘And slightly unhinged.’
Option studies for the park and surrounding streetscape. The first iterations of the masterplan accommodated a ‘like for like’ bus interchange to the west of Canning Place to replace the existing Paradise Street facilities, including full layover provision. (BDP).
This page: South John Street - Open or protected? Early studies testing design options and in particular the key desire lines and spatial relationships. (BDP).
Emerging character – development sketches exploring design options including the Church Street / School Lane link. (BDP).

Top: The old Woolworths frontage on Church Street as a gateway to the eastern side of the PSDA. (BDP).

Bottom: Massing study for South John Street and the anchor stores. (BDP).

Early thoughts on the linkage through Bluecoat Triangle. (BDP).

Paradise Street as a pedestrian and tram environment. (BDP).
Produced in June 2000, this sketch section looking north through the western side of the project defines many of the core objectives delivered in the completed Liverpool One scheme:

- Undercroft parking between the Strand and Paradise Street
- Fully concealed servicing routes
- Pavilions in the park
- Leisure focus at the head of the park
- South John Street as a two level retail destination
- A landmark building (site 6) — to the east of Paradise Street as a visual anchor to the vista from the waterfront
- The ‘discovery axis’ — a convenient and direct grade level route between the retail core and the waterfront
‘Buildings in the city’
Developed with Grosvenor as a simple block definition of the emerging masterplan, the 3D computer model proved enormously helpful.

Key landmark buildings including the Anglican Cathedral, Liver Buildings, Civic Buildings and St John’s Tower were surveyed to ensure accurate positioning within the emerging streetscape and vistas.
planning strategy
Liverpool One’s path to completion merits a closer look in terms of the sometimes fairly complex technical and financial details involved. After all, the project was not just another town centre development but an element of the overall scheme on their site, whether for retail, residential or hotel use. The UDP was finally adopted and planning permission was granted for the PSDA in December 2002, including a signed Section 106 Agreement.

The project became a prime example of an inquiry duly followed. But during that process further changes to the scheme were being developed, including alterations to the bus station and tram alignment to incorporate the proposed Merseytram scheme. A new application was required, mainly due to the change in the boundary of the overall development site and amendments to a number of the site boundaries and proposed land uses.

It was at this point that it was felt that further flexibility could be built into the scheme via allowing for a hotel north and hotel south - either on Site 11 or Site 12, either side of the park. This second hybrid application was submitted, again with full supporting information, to Liverpool City Council in February 2004. Because much of the scheme remained unchanged, the authority was able to determine the application quickly, taking it to committee four months later. The Section 106 Agreement was signed shortly after and planning permission was issued on 9 July 2004. So, as of July 2004, recalls Davenport, the team had a planning permission, a confirmed CPO and a pressing deadline for a finished development. However, despite five years of work, the development could not commence just yet.

In November 2004 though, all of the final strands - escalators, phased and site-wide strategies - came together. Planning permission had been granted for Sites 10A, 17 and 11D. The development agreement had been signed, funding was in place and an agreement with the anchor stores had been reached. So, in a blaze of publicity, a CPO digger commenced the development with Over Mike Storey and the Duke of Westminster taking turns at its controls. The earth had moved.

From this point on, an agreed construction programme was put in place, with milestone dates set for getting the details submitted on all 35 sites to allow construction to commence. Grosvenor had made its decision that it wanted a number of different architects to work on the project, ranging from internationally acclaimed firms to more locally based teams. However, they would all be working to the approved BDP masterplan, which set the framework for the detailed design to be developed. BDP, as the overall masterplanners, continued as the executive architects on the majority of the project.
Grosvenor took the decision following the granting of planning permission in July 2004 that Drivers Jonas would stay involved as planning consultants to liaise with the concept architects as part of detailed design, to co-ordinate and submit all of the future planning submissions, and to act as a single point of contact for Liverpool City Council for all planning matters.

Coordination of so many architects and consultants was clearly going to be a complex matter. So as part of the management of the planning process, regular planning updates and conditions updates were circulated to Grosvenor, its consultants, and Liverpool City Council to keep everyone in the loop. The planning update was submitted fortnightly to over 50 people between November 2004 and December 2008. It provided information on which planning submissions had been submitted and approved in the last two weeks, the current status of the planning submissions awaiting approval, and which planning submissions were being prepared. This planning update formed the basis of the planning discussions at the fortnightly Co-ordination Meetings.

A Conditions Update was also circulated to a similar mailing list on alternative weeks between January 2006 and October 2006. The purpose of this update was to summarise each of the 800 planning conditions across the main July 2004 planning consent and the subsequent 60 plus planning consents. It detailed what information had been submitted and approved in the previous two weeks and highlighted what information was still outstanding. This document proved invaluable to both Grosvenor and the council in submitting information pursuant to all of the planning conditions before the two phases of Liverpool One opened in 2008. No stone was left unturned.

Crucially, however, people relationships remained key to the smooth running of the entire process. One of the most important and effective elements of ensuring that the planning process ran smoothly was the good relationship between Grosvenor, Drivers Jonas and the planning officers at Liverpool City Council - particularly with Mike Burchall, Brian Boardman, Jenny Forshaw and Peter Jones. Both Burchall and Forshaw were involved from the very beginning of the process when the council went out to tender for the selection of a development partner.

Davenport believes this consistency of personnel and knowledge across Grosvenor, the masterplan team, and Liverpool City Council proved invaluable in helping to deliver robust planning submissions and secure the various planning permissions across the site. "The excellent relationship between developer and local planning authority is quite refreshing and in stark contrast to some experiences elsewhere in the UK," he says. Both parties sought the same end product - the delivery of a world class city centre for Liverpool - with the project planning team and planning officers speaking on a weekly, if not bi-weekly, basis to ensure that any number of planning submissions at a particular time were moving along well.

The Planning Application

- 42 acres
- 22 sites
- 2.5 million ft² total space
- 1.4 million ft² retail space
- 230,000 ft² leisure space
- 25,000 ft² office space
- 2 hotels
- Over 500 residential units
- Relocated bus interchange
- 3000 parking spaces
- Public park

Lessons Learnt

So, wonders Davenport, what if - in theory - the team was to start the planning process all over again? What lessons have been learned?

Davenport believes BDP’s experiences over the nine-year life of Liverpool One project have revealed that within any new planning process there are a number of key aspects required. The first is a strong masterplan. The second would be a parameter plan-based approach within that masterplan to allow flexibility for design development, possibly providing a footprint area, rather than precise boundary. On reflection, Davenport believes this might have reduced the number of sites having to be submitted as new ‘slot-in’ planning applications as part of the PSDA.

Thirdly, satisfying the minimum information for outline applications at the time was a major consideration. Going forward under current planning requirements, this is still very much the case, with a thorough and robust masterplan key to underpinning the outline process. Flexibility, as we have seen, was also a major component, and in terms of planning this was essentially including as much flexibility with regard to conditions as possible. This could allow changes in the design of buildings to be dealt with via conditions rather than, in the worst cases, the need for a new planning consent. Finally, and fundamentally, there was the human factor that stitches people relationships together - the forging of a good relationship with the local planning authority at all levels, each with a single common goal emphasised in its very name: Liverpool One.
Graeme Shankland was a leading British post-war architect. The Liverpool City Centre Plan (1965) was a city-wide strategy produced by the City planning department in parallel with Graeme Shankland (Shankland Cox Associates). The plan was to provide a progressive solution for reshaping the city’s central area and a template for control of development, guidance on standards, public awareness and consultation of planning the city centre. It was to be a brave, visionary design-led plan for one of the country’s foremost cities; a plan that would be used to provide a positive and inspirational model for others to follow. Indeed it is revealing to find that some of the recommendations and strategies from the plan include:

- Encouraging a return to city centre living
- Promoting cultural developments
- Permeability to the riverside
- Increasing pedestrianisation
- Creating more public space

Some 45 years later, elements of that vision have finally been delivered.
Masterplan drawing depicting the 22 individual sites. The buildings in the darker grey were submitted as detailed applications with the remainder of the sites submitted as outline under the hybrid application. (BDP).

The key masterplan layouts submitted with the final planning application. The blue tones indicate different types of retail activity with a wide range of uses integrated. (BDP).
concept designs

BDP's concept sketch
section through South John Street. Site 13C to the left, Site 13B to the right, Site 13D (car park) below. (BDP)
The Liverpool One project is extraordinary in the way it has harnessed creativity from a number of separate sources, forging a new and sizeable piece of city in what many observers believe is an exemplar - albeit hugely complex - process. Happily, the whole is proving to be greater than the considerable sum of its parts.

Essentially, as we have seen, a robust, double-banded, interdisciplinary team was brought on board to design two buildings on the hybrid masterplan approach, the majority of the buildings went to outline planning; the sites around the listed Bluecoat Chambers in the Ways up area took a different approach, with the architects responsible for the individual buildings there, including BDP, taking their schemes to detailed design. But although over 20 different architects have contributed to the overall project, Liverpool One avoids the "architectural zoo". Rather, the methods adopted have fostered creativity from a number of separate sources, forging a new and sizeable piece of city in what many observers believe is an exemplar - albeit hugely complex - process. Happily, the whole is proving to be greater than the considerable sum of its parts.

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BDP’s high quality public realm and lighting design throughout. Howarth believes that in the Bluecoat triangle, where his practice completed his buildings, there are very different conditions to those in play on the other side of Paradise Street, with its larger-scale retail buildings. But there is a very strong transition between the two. Page agrees, but does not see a problem in having different characters anyway - great cities have changes in character across their urban fabric, and his firm’s BBC building is a case in point where it has been modified between different scales. Moreover, the project focused on a number of different quarters - informal Hanover Street, busy, prime shopping Peter’s Lane, city boulevard like Paradise Street, vibrant South John Street and the varied Pool and park, each with its own different character and ambience. ‘I think the ability to embrace a range of concepts for different areas of the city within one development is an astonishing act of imagination’, says Page. So what of Liverpool One as a whole? How has the masterplan performed? For Howarth it has been ‘hugely successful’. ‘It will be a fantastic honey-pot for the whole area’, he says. Where there was once a sea of cheap 60s hotels and other sundry buildings, the new landscape is one of a regenerated area stitched into the urban fabric, amongst an array of fine existing buildings. What has been built is remarkably faithful to the original masterplan visuals, with vistas revealing views of the Liver Building and the impressive diversity of architecture from the corner of Hanover Street looking down College Lane.

For Page the only mystery is why Liverpool has not quite embraced the project as an integral part of its year of culture celebrations. ‘It’s really a model of performance and I actually see this is about the art of city building’, he says. ‘It is a story that should be told of the true legacy of the European City of Culture - which is not the museums and stuff like that but this whole, decent city we have built.’

The following pages capture a variety of concept images from across the project’s 22 sites. The emerging designs were reviewed at the weekly workshops held over a 4-year period. These were led by Grosvenor and the masterplan team and attended by a wide cross section of people from the city, the planning team, the construction team, lighting and landscape teams and key consultees as appropriate. Regular wider workshops were also arranged to engage a number of the concept teams together and coordinate specific inter site relationships.
Site 1
Architect: Dixon Jones

This page: Site 1; This is a building that sets the scale and character of Peter’s Lane and forms a public space at each end. It is not a high building due to its relationship with the Bluecoat Chambers, its visual interest is in the subtlety of its form and detailing and through the manner in which the rhythm of the double height shop front is achieved. The architect for this site has responded to the brief by creating an arcade along Peter’s Lane that ties together sites 7, 7a and 1 and is asymmetrical in section to deflect light down into the shopping environment.

Opposite page: Site 2; Site 2 is located between School Lane and Hanover Street adjacent to Abney Buildings. The building reconciles the difference in scale between the relatively low Bluecoat Chambers and the tall Abney Buildings and with a new connecting space complements the fine grain and atmosphere that currently exists. The architect created a semi-circular form focusing on the Bluecoat Chambers with the resulting building stepping back from the listed building on the west. The site 2 building forms a strong edge to Hanover Street on the east and brings the scale of the street down from the Abney Buildings.

Site 2
Architect: Page \ Park
Site 4a, b & c;
Architect: Brock Carmichael Architects

Site 4a, b & c; Through the retention of the existing buildings and sensitive new infill proposals, the continuity of scale of buildings on Hanover Street is maintained and a sympathetic refurbishment of the buildings on Paradise Street achieved. The architect’s response to these sites has been considered and in keeping with the context of the development, including well mannered facades along Hanover Street and carefully designed side elevations.

Site 3 & 3a/b;
Architect: Haworth Tompkins

Site 3 & 3a/b; Located on the corner of College Lane/Hanover Street, the site presents a prominent corner, visible especially from the north and east. There is scope to emphasise this through the continuation of scale of the adjacent Stanley Buildings, although the massing on College Lane needs to respect the single storey rear of the Bluecoat Chambers and the height and width of the two listed Merchant’s Warehouses on College Lane. The site is extended to the west of these warehouses to further enable sensitive treatments in this area. The architect has responded to these issues and, in addition, has created a pedestrian link running from College Lane to Hanover Street, revealing the rear of the listed warehouses. This forms a continuation of the new pedestrian linkage created on site 2.
Site 5b: This building anchors New Manesty’s Lane and turns the corner onto Paradise Street thus linking two different scales – the intimacy of warehouse vernacular and the expanse of boulevard spaces. The striking glass lantern responds to the views and vistas informing the site with the architect making strong reference to the link with Thomas Steers Way and the Albert Dock beyond.

Site 6: A tall landmark building between Paradise Street, New Manesty’s Lane and College Lane in the very heart of Liverpool One. Physically constrained by these streets the building responds by creating a massing hierarchy that delivers the main tower facing Paradise Street and focusing on the visual axis to the waterfront.

The building comprises a three level podium of retail accommodation topped by a ten level residential tower. A rooftop courtyard and garden space provides some relief and animation at podium level above retail accommodation.
Site 7 & 7a
Architect: Haworth Tompkins with Brock Carmichael Architects

Site 8
Architect: Greig & Stephenson

Opposite page: Site 7 & 7a: A large island block between Paradise Street and College Lane also fronting Peter’s Lane and School Lane with the existing Russell Building (Site 7a).
With a long elevation onto Paradise Street, the architect has reduced the building scale by introducing a rhythm of structure and fenestration expressed through the brickwork.
A mixed-use residential and retail building, the retail units front onto Paradise Street with access from College Lane to four residential levels plus a creche facility above. The roof of the retail elements forms a private terrace for use by the residents.

This page: Site 8: Conversion of an existing pair of large retail stores fronting Church Street into one destination store and the creation of a double height arcade with shop units breaking through to Peter’s Lane at the rear.
The new connection, sympathetic to the strong symmetry of the Church Street façade, provides key permeability into Liverpool One and reinforces the public square at the entrance to Peter’s Lane Arcade. The unusual section of the original building has been used to capture an excellent quality of daylight with ‘Keys Court’.
Site 9
Architect: CZWG Architects

Site 9: This is one of the first Liverpool One buildings to be delivered and perhaps the building that has courted most debate. Referred to as the Bling Bling building, the architect responded pragmatically to difficult site constraints although with obvious design intent and flair. Situated on the corner of School Lane and Hanover Street, it is an important approach to the north eastern corner of Liverpool One. An infill corner site, the architect had to respect existing rights of light from adjacent buildings and successfully recontextualise the urban fabric.

Site 10
Architect: John McAslan + Partners

Site 10: One of two anchor stores within PSDA, this building is located on the corner of Canning Place and Paradise Street. The building responds to its pivotal position with important frontages on all four sides. The form and massing addresses the Ropewalks and Hanover Street Quarter to the south east, Paradise Street, Canning Place and the transport interchange to the west and the grand setting of the park to the north. The grid of the building is aligned with the edge of the old Canning Dock and the western elevation cantilevers out to add protection. The ellipse of the park slices through the corner of the building and is expressed on the roof in the form of a canopy. The roof is also set back to frame views across to the Cathedral from Chavasse Park.

Top: Site 10a
One of two anchor stores within PSDA, this building is located on the corner of Canning Place and Paradise Street. This building responds to its pivotal position with important frontages on all four sides. The form and massing addresses the Ropewalks and Hanover Street Quarter to the south east, Paradise Street, Canning Place and the transport interchange to the west and the grand setting of the park to the north. The grid of the building is aligned with the edge of the old Canning Dock and the western elevation cantilevers out to add protection. The ellipse of the park slices through the corner of the building and is expressed on the roof in the form of a canopy. The roof is also set back to frame views across to the Cathedral from Chavasse Park.
Site 11; On the corner of Strand Street and Canning Place, a ten-storey building forms part of the elliptical composition of the park and the southern half of a framed entrance to the park from the west. The profile steps down towards the park, offering continuous active frontage along Thomas Steers Way. The building has spectacular views in all directions, particularly to the west and north. It offers some weather protection on its north side in the form of a colonnade.

Architect: Squire and Partners

Site 12; Situated on the north west corner of Chavasse Park along Strand Street, a seventeen storey building provides a significant landmark onto the waterfront. The striking building form with its cantilevered prow responds directly to both the Strand and Chavasse Park. Along the Strand it imposes a scale synonymous with the waterfront and to Chavasse Park, its geometry reflects a curve that is part of the grand ellipse within the masterplan.

It also steps down to the east merging with the landform within Chavasse Park and ultimately the reduced scale of South John Street.

A car park structure is incorporated beneath and to the rear of the building. Modern apartments are created with balconies helping to create a safe environment by overlooking the park.

Architect: Pelli Clarke Pelli Architects
Site 13b; The elevational concept for the building has evolved to express the retail base and the large scale form of the cinema above through the introduction of different materials. The base of the building is articulated in large scale terracotta planks, with extruded terracotta corner details to the expressed column and pilasters. Contextually there are a number of fine terracotta buildings in the city, not least of which is No. 12 Hanover Street by Edmund Kirby, which forms a visual stop to the south end of Paradise Street.

The ‘plinth line’ continues through the service yard elevation, albeit carried through a more robust masonry material. Large scale, triple height shopfronts open onto Paradise Street and South John Street offering dramatic views into the stores.

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Site 13b; Of all the city blocks, this one is a landmark building of considerable scale. It is significant and expressive as it underpins and aligns the overall street character with the masterplan objectives. The urban block occupies not only the heart of the Liverpool One scheme but also provides the fundamental link between the east and west sides of Liverpool One as defined by Paradise Street.

The building’s elevation along Paradise Street and indeed Paradise Place extends the formal scale and influence of the Church Street/Lord Street facades. Along the western side of the block, the elevation creates a formal two level colonnade providing a protected route to the street. The south-west corner of the restaurant terrace is cut away to reveal the critical vista from the head of Chavasse Park to the Anglican Cathedral.
Site 14; Positioned opposite Debenhams, again with BDP as architect and including a Marks Barfield designed façade to the South John Street corner, the appearance of this building continues the same sympathetic scale and provides the mechanism to turn the corner from South John Street onto Lord Street. The differences in rhythm and proportion between the two streets are absorbed within the form of the building. Together with the eye catching facade the building visually anchors the corner providing the gateway to Liverpool One from Lord Street and the adjacent business district.

Site 13c; The foundations to this building have been cut into the red sandstone rock that formed the original rock outcrop on which Liverpool castle was built over 800 years ago. Elements of the building have been cut from this material and are used in a traditional though modern way with the ‘red wall’ forming the main part of the façade at grade level manifesting itself at each end of the building as stone ‘bookends’ to South John Street.

Its main façade forms the western side of South John Street and accommodates two separate levels of shopping. It provides the backdrop to a key pedestrian circulation route connecting Lord Street at one end and Paradise Place at the other. This circulation works on two levels and naturally exploits differences in level across the site to provide a space in which to promenade both within the street and on upper terraces. Its roof is Chavasse Park, including trees, planting, sails and grass which gradually reduces in height to meet The Strand on its western side.

Behind and beneath lies the subterranean multi-storey car park and, crucially, a vast array of mechanical and electrical services equipment (13d site).

Its southern side, facing the Hilton Hotel, accommodates Sugar House Steps and the bespoke terraces which accommodate the various cafés and restaurants.

At the upper level, bridges link to the various shops and restaurants on the opposite site 13b in a dynamic way. Within the theatre of this street there are clear dramatic views that visually connect each level and evoke an awareness of the presence of the park above. The canopy forms a sheltered loggia affording views both deep into the scheme and out to the Wirral across the Albert Dock.
Site 16f; Sitting adjacent to the Law Courts, this BDP design ensures a clarity of form which both reinforces the edge and extends the geometry of the park. This building is more of a perimeter block rather than pavilion and, adjacent to site 16g, its curved form is a substantial counterpoint to its neighbour’s distinctive folds. The design successfully responds to the park and the masterplan geometry helping to transform the architectural scale to the dominant site 12 tower. Its composition ensures key vistas out to the docks and the park are preserved. Technically, it also provides vital infrastructure to the park, acting to conceal both the ventilation intakes and exhaust from the 2000 car parking spaces below.

Site 15; Designed by Groupe 6, BDP’s French associate, Site 15 accommodates the new Debenhams store and as a building performs several important roles; in urban terms, it is fundamentally a landmark element of the scheme being visible outside Liverpool One from the existing city centre and serving as a key corner of the site at the junction of Lord Street and South John Street. For the pedestrian, the building provides both visual and movement links between the park and various street levels, particularly South John Street, offering welcome familiarity and orientation for the public/consumer. Groupe 6 has responded architecturally by creating a bold and animated building. The mass of this very large building is not overpowering and has been carefully realised by designing the elevations with a scale and presence compatible with existing public buildings and surrounding streetscapes.

Site 16f; Architect: BDP

Site 15; Architect: Groupe 6 with BDP
Site 17. (left): The new Liver Street car park, including a taxi rank and bus layovers between Canning Place, Park Lane and Price Street not only provides excellent facilities right in the heart of the city centre, but is an important and imposing building marking a southern gateway to Liverpool One. Architect Wilkinson Eyre has created a successful and striking design which responds to several important approaches, most significantly the north west corner facing the park and the adjacent bus station.

Site 17a. (bottom right): This remarkable single span bridge links the car park with the 2nd floor of John Lewis. A sense of drama unfolds (literally) on crossing, as the bridge reveals stunning views to both the waterfront and the city skyline.

Site 10a - Bus interchange. (bottom left): Within Canning Place between site 11 and the existing Police Headquarters. Twin 5 bay bus stands to the north and south of the space define the vehicular movement and provide enclosed passenger protection. They form simple uncluttered linear forms reinforcing the geometry of the space and, in particular, its relationship to site 11. Space for a future tram system is accommodated.

Site 16g; Located along the path leading from Derby Square into Chavasse Park and overlooked by both the Law Courts and the Debenhams building, this small but jewel-like building typifies the concept of 'pavilion in the park'. Designed by Studio Three Architects: the distinctive and dynamic architecture responds to a very prescriptive brief that includes enhancing views into the park, across to adjacent buildings and to the wider cityscape. The subtle combination of internal and external space works to create a space of familiarity, even intimacy.

Site 16g
Architect: Studio Three

Sites 17 / 17a / 10a
Architect: Wilkinson Eyre, Architects
1.0 Introduction

The proposal represented by this report is a development of the project described in the ‘PSDA Liverpool Site 19/20 Stage C report issued to Grosvenor on 23rd February 2006. This was subsequently presented to the Grosvenor Design Review Forum on 2nd March 2005, which included representation from Liverpool City Council and the Funding Group.

It was subsequently presented to the Members Working Group on 23rd March 2006 and following generally positive comment with regard to Planning and Design, Grosvenor instructed Austin Smith Lord to Prepare Planning documentation in advance of a stage D deliverables conclusion.

A formal Planning Application was submitted to LCC on 27th April 2006 by Drivers Jonas.

The February 2006 Stage C report excluded input on implementation strategy which has remained a separate Grosvenor consideration.

This stage D report has progressed on the understanding that a design and build contract would be adopted, but the Design Team has not been involved in discussion on this subject. The content of this document therefore remains based on the Stage D Deliverables schedule contained in the PSDA Liverpool Concept Brief 22nd December 2004 and the order of content in this report follows the numbering, headings and sub-headings contained in this Deliverables schedule.

Formal sign off of Stage C has not occurred, therefore the Planning Application and this Stage D report has been developed based on the structural and Services information contained in the Stage C report only. Further coordination of these elements is assumed to be a function which will take place under the proposed Design and build contract.

Site 18
Architect: Leach Rhodes Walker

Site 19/20
Architect: Austin-Smith:Lord

Site 18: This building will restore the continuity of the Hanover Street frontage and provide a complementary scale to the adjacent Gostins building. The scale of the building reduces along the Gradwell Street frontage. The corner of Hanover Street and Gradwell Street to be emphasised, possibly with the location of the building entrance and vertical circulation. The brief for this building recognises the flanking wall of Gostins and envisages a courtyard space providing a dynamic return for the hotel.

To the rear at Cumplid Street the scale is further influenced by Gostins and an adjacent warehouse structure in Gradwell Street itself. This side is the point for servicing into the rear of the hotel. The materiality of the building is very much of the Hanover Street quarter with the influence of the warmer brick palette being appropriate to its setting.

Site 19/20: The combination of a multi-storey car- and retail destination has been thoughtfully delivered by Austin-Smith:Lord in this pragmatic approach to a large urban block.

Located along Hanover Street and within the Duke Street Conservation Area, this building restores the large building scale of the street but also reduces its elevational treatment by a series of smaller distinct architectural elements and treatments including retail frontage to the ground floor of Hanover Street and School Lane.
Looking onto the World Heritage setting - An evening view along Thomas Steers Way towards the Albert Docks with the impressive Sugar House steps in the foreground. This dramatically captures the relationship between the city’s waterfront heritage and the Liverpool One development. The line of the fountain marks the southern edge of the Canalside.
Chavasse Park. Although the new masterplan gave it even greater significance.

As the BDP team developed the initial masterplan for that site, only the pier head and the maritime-led expansion, few exist. Apart from Chavasse Park, as emphasised by the story: ‘The initial BDP masterplan for that period evolved as a natural heartspace not designed, the concave and straight side, and the two-level shopping street that visualises this connection in the form of a number of urban grids meeting at this link in the alignment of the Mersey. ‘It does seem to work very well, and people feel very comfortable in it’, Holmes says.

Urban design consultant Trevor Skempton also heaped praise on elements of the park, such as the semi-circular staircases and Sugar House Steps, which he believes help it form an instant identity. It is also a testament, he believes, to the scale of project Pelli is used to working at. ‘It has a confidence that gives it a dominant form for the public space.’

Grosvenor director Rod Holmes relates a presentation at the Albert Dock alongside Butler returned to Liverpool and made a key move: ‘We created a cross-access, north-south, adjacent to the major-storey car park that was ultimately done by Wilkinson Eyre, and pulling that in began to separate that southern building. Instead of a large mega-structure, it was a concave building that had the Winter Terrace on the upper level that visually spans the canyon of South John Street but feels as though it is the same level as the upper level of the park.’

In those early iterations of the masterplan, on the southern edge of the park, says Butler, was another extremely large building - a combination of retail anchor and, adjacent to it at the lower and upper level, the bus terminal. An elliptical hotel sat on the Strand, while at the head of the park at its upper level was a concave building that had the Winter Garden Pavilion in the centre. ‘But each of the buildings was ever so slightly different’, says Butler. ‘Now, all that we did was begin to propose a stronger, dominant form for the park that would allow the buildings to find the edges in concert and begin to unite them all, so that, once designed by a different architect, they would hold together and create a domino effect for the public space. Thats the key move - in a way which was some time after this early work on the park and how it would meld with the emerging masterplan that Butler returned to Liverpool and made a presentation at the Albert Dock alongside Cesar Pelli and Fred Clarke from the practice.

The ellipse meanwhile, would, so the plan read, encourage circulation up from the Strand.

Changes began to happen quickly now. The bus station moved further south, out of the park and, to answer a growing interest in how this area would connect with surrounding districts, the team began looking at a radial hub with a very strong focus, the elliptical centre, with streets extending out in other directions to tie into them. ‘We spent quite a lot of time strengthening the axis just east of the Law Courts so that could then extend the focus on the cathedral’, says Butler. ‘We created a cross-access, north-south, adjacent to the major-storey car park that was ultimately done by Wilkinson Eyre, and pushing that in began to separate that southern building. Instead of a large mega-structure, it was a concave building that had the Winter Terrace on the upper level that visually spans the canyon of South John Street but feels as though it is the same level as the upper level of the park.’

In parallel with the emerging masterplan, BDP was already engaged in the early concept work for the park infrastructure, the 2000- space car park and service areas below. This extend the fall width between Strand Street and Paradise Street supporting, literally, the park, South John Street and the railway line beyond. ‘That was one of the most challenging areas for the masterplan team’, Davenport recalls. ‘Many hours were spent refining and further refining the emerging geometry and exploring ways of minimising the impact of the support areas on the park environment.’

‘That was an incredible challenge’, says Butler. ‘Character, a sense of place and easy access to transportation are often difficult bedfellows in city-making. So being able to build a park that feels natural; that feels accessible and active in its use and still, benneth it, to have 2000 cars was a real challenge.’ How, then, was this resolved? Rather than drawing air from the busy Strand, Butler says, ‘The ellipse of the level changes involved across the whole of the park is considerable. The ellipse continued to become the uppermost floor of the retail building done by Allies and Morrison’, adds Butler. ‘By doing that, it created a leisure terrace on the upper level that visually spans the city out to the river’s edge’, says Butler. ‘That was an incredible challenge’, says Butler. ‘Character, a sense of place and easy access to transportation are often difficult bedfellows in city-making. So being able to build a park that feels natural; that feels accessible and active in its use and still, benneth it, to have 2000 cars was a real challenge.’
for example, was a necessarily key driver in this move, and Butler is clear that the development goes well beyond the act’s strictures. ‘One of the things we spent a great deal of time on was lacing paths from the Strand up through to the head of the park’, says Butler, ‘and I think it is done naturally. It is not a second-class citizen event but rather celebrated with plantings and furniture so that to walk is enjoyable, as it would be for anyone else.’

Davenport identifies this stage of the project and the collaboration with PCP as a particularly rewarding period. ‘Looking at the completed routes and spaces, the founding principles of the masterplan have proved robust. The lower level circuit of Paradise Street, defined by the historic inlet, the connection from Lord Street feeding the upper level circuit, and the link to Derby Square, the historic headland and the castle, have all been achieved as a natural transition.’

Indeed, Butler feels that the whole Liverpool One scheme has emerged with credit in many different areas. ‘I think it is absolutely brilliant, to be honest’, he says. ‘That Grosvenor has invested the time and the care to involve so many parties in the creation of something that feels seamless in its level of integration.’

BDP’s role as masterplanner has been no simple task in retaining this level of seamlessness. ‘It is not easy, and the other thing is that they did not mandate or have a heavy hand in making it uniform’, says Butler. ‘There is a vitality to it. Most cities evolve over time - of course you get different architects and different materials, but to build so much - 2 million square feet at once - it is rare to have it look as though it has evolved over decades.’

Top left: Aerial view over Albert Dock towards the PSQA site prior to construction. (Source unknown).

Top middle and bottom left: A pre-construction aerial of the site with Chavasse Park marked and highlighting it as the most significant piece of green space in the city centre. (Source unknown).

Far right: Extracts from Pelli Clarke Pelli concept analysis showing some of the various urban design studies that informed the emerging masterplan. (PCP).
From the outset of the masterplan the park was seen as the centrepiece of the project and the green lung of the city. The challenge for the team was to provide a stunning green space with access for all, improved connectivity, variety and continuous active frontage whilst concealing 2000 parking spaces, servicing and two levels of active shopping below.

Developed park section illustrating the 2000 parking spaces below, fully concealed servicing, the ‘cone’ as point of arrival and the retail and leisure fronting the street and park; all overlooking the World Heritage setting. (BDP).

North south section through the park (looking towards South John Street) showing the concealment of all the ventilation requirements for the car park within the adjacent pavilion. Tenant plant for South John Street is also concealed at roof level. (BDP).

This page: Top right; Critical early study examining the stepped section through the park and leisure terrace. These early BDP drawings stood the test of time with the finished park datum constructed largely as the sketch. (BDP).

Opposite: Top left; BDP and Pelli Clarke Pelli examined numerous solutions to achieve access for all throughout the park (BDP/PCP).

Opposite: Top right; The final park layout integrating private, grand, formal, informal, terraced, flat, graded, active and event spaces in a single environment. (BDP).
This page: Top left; Analysis diagram illustrating the existing and access capacity below the park. (PCP).
Top right; Further concept work to identify potential volumes and accommodation beneath the park. This ultimately created the two active leisure frontages onto the southerly facing terrace. (PCP).
Bottom; Looking northward onto the park. (PCP).

Opposite page: Context and scale of the surrounding buildings framing the new Chavasse Park. (Final image version, Uniform).
Time to relax and enjoy. A new natural landscape in Liverpool city centre.

Public & Private – the park has space for everyone.

Urban Cool – the park at night.
Contemplative Interpretation
– water feature concept is
forged in the city’s maritime
dr

Natural Environment - the
park providing strong
resonances with the city’s historic landscape.
active streets

Shoppers enjoying the new city streets in Liverpool One.
Kevin O’Donovan is the general manager of the 185,000 sq ft Debenhams store on a corner block facing Lord Street and South John Street, and had not worked in the city before he joined on the project’s long build-up in September 2007. ‘Up until then I’d never even been to Liverpool, actually,’ he admits. He admits too to not having had a particularly favourable view of the city prior to his arrival, citing negative headlines and his perception of a place with more than its fair share of crime. ‘They were very friendly and by the same token proud, passionate people, but perhaps with a reputation for crime and violence. It was maybe a city that you might not feel safe in at the wrong time or location. Having said that, my opinions 12 months on are pretty different.’

John Street, and had not worked in the city before he joined on the project’s long build-up in September 2007. ‘Up until then I’d never even been to Liverpool, actually,’ he admits. He admits too to not having had a particularly favourable view of the city prior to his arrival, citing negative headlines and his perception of a place with more than its fair share of crime. ‘They were very friendly and by the same token proud, passionate people, but perhaps with a reputation for crime and violence. It was maybe a city that you might not feel safe in at the wrong time or location. Having said that, my opinions 12 months on are pretty different.’

O’Donovan, now 50, left the store in May to take his first job in retail, which he calls ‘the biggest thing to have opened in the UK for a long, long time’, he says. ‘Sales were very good to start with; then they’ve been challenging, like they have been everywhere else. But overall we’re really pleased in the five months that we’ve been trading in Liverpool.’

Footfall has been good overall, too. O’Donovan reports that the Liverpool figures are certainly ahead of those in other Debenhams stores around the country in other big cities. ‘We’ve exceeded the target and projections we set ourselves in Liverpool,’ he says. ‘We’d put that down to a number of things: pent-up demand in Liverpool – the shopping offer was pretty poor in all sectors – and there had been no investment. With the exception of the Met Quarter, it hadn’t really changed much in 20 years.’ What O’Donovan calls the Scouse passion and desire to be loyal to Liverpool drew him to the city and Liverpool One. ‘I’ve never, ever felt threatened; I’ve only ever had good times. I now have a generally different perspective.’ Unlike many other cities, he feels that Liverpudlians are a welcoming, friendly lot, and O’Donovan believes it is a city on the up.

So much for the wider city. How about the retailing perspective of Liverpool One? The Debenhams store, designed by Groupe 6 in conjunction with BDP, employs almost 600 people on the Liverpool One site to cope with the large floorspace and shopper numbers. O’Donovan says there is always a ‘halo effect’ on opening new stores and Liverpool was no different, especially given the huge expectation, marketing and PR around the event. ‘It was the biggest thing to have opened in the UK for a long, long time,’ he says. ‘Probably since they regenerated the centre of Birmingham with the Bullring.’ This expectation and excitement translated into a ‘very, very busy first couple of months from the end of May to the end of July’, but, understandably, national and global economic pressures had an effect on performances following that period. ‘Sales were very good to start with; then they’ve been challenging, like they have been everywhere else. But overall we’re really pleased in the five months that we’ve been trading in Liverpool.’

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Taking the opportunity to reflect, Davenport sees Liverpool One quite understandably as having been the project of a lifetime. ‘It’s not too often that you are able to lead a team and a project that quite simply generates a sea change of fortune in your own town or city’, he says. Many have asked him what facet of the project he is most proud of and what one moment he recalls above all other. ‘For me it was the 29th of May 08, the day of the first phase opening’, he says. ‘Within minutes of cutting the ribbon, the streets were active and back to life, people enjoying the spaces, the city reconnected, Lord Street reinvigorated. Fundamentally, seeing the city on an upward curve once more - principally through Grosvenor’s commitment and investment - was hugely rewarding.’

One of the cornerstones of the masterplan, the project’s permeability and interaction with surrounding quarters, has been demonstrated clearly by published figures. These indicate, in addition to Liverpool One’s own success, a significant rise in footfall to both the adjacent high street and the Albert Dock as a result of the masterplan and improved city connections.

Leading lights, 24/7

Successful city regeneration cannot be just about the quality of the daytime environment but how the spaces and streets live, work and function, 24/7. Liverpool’s night-time economy is famous with particular quarters becoming magnets for social activity. ‘Although the income per head in the city is relatively low against the national average, Liverpudlians know how to spend their money and enjoy it’, says Davenport. Like so many other aspects of Liverpool One’s evolution, the approach to the lighting design has embraced not just the context of the project but its city centre environs. With so many fine buildings and landmarks framing the site, a vital role of the masterplan was the establishment of vistas and visual references in both a daytime and night-time context. The BDP lighting team set about the task by initially undertaking an assessment of the city centre’s lighting addressing feature buildings, public spaces and public highways. This evolved after several weeks of study into a comprehensive report identifying both the stronger and weaker areas and critically setting the context in which to integrate the Liverpool One lighting proposals.

The buildings and public realm areas across the entire site are connected by a lighting scheme designed by BDP and headed by lighting director Laura Bayliss. As Laura explains ‘It was important for us to create a sense of intimacy and human scale in such a large development’.

Involved from the outset, BDP’s lighting team were able to implement a design strategy that would link all aspects of the masterplan seamlessly. Part of the designers’ task was also to relate the lighting of the redeveloped area with the existing lighting schemes of the surrounding areas and take into account Liverpool City Council’s own lighting strategy.

The main theory that underpins the lighting masterplan however is based on the ‘phototropic effect’. In the same way that plants are drawn towards the light, the lighting designers at BDP saw that people are too. This theory informed decisions on which facades should be lit, which routes should have a cool brighter light over other routes and considered light in relation to people and vehicular movement.

Lighting is also used to affect and encourage movement between previously unrelated areas and to certain aspects of the scheme. An example of this can be seen on the cinema bridge link. Careful integration of lighting equipment into the undersides and perimeter of the bridge draws attention to the Liverpool One Information Centre below.

Cool and warm light were used to differentiate the hierarchy of routes through the project. The feature lighting demonstrates a sensitive use of colour to highlight the more active leisure areas and main viewpoints.
This page: Soffit treatment to cinema link bridge above Wall Street.

Opposite page: Top left: Dramatic impact of ‘the cut’, the zig-zag leisure connection from Paradise Street to park level.

Bottom left: Dramatic lighting to the lift core and Galleria leisure space, linking the park with Paradise Street.

Far right: Ever changing. The zig-zag stair from Paradise Street.
Opposite page: Top: Further views of Paradise Street and the zig-zag leisure connection. Bottom: Looking back down the cut towards Paradise Street, College Lane and ultimate Ropewalks connectivity.

This page: Looking north on the leisure terrace towards Debenhams and the wonderful North John.
Point of arrival by car. The BDP designed cone was the subject of extensive study conducted by the lighting team. Natural daylight is reflected off adjacent surfaces to reach all four levels of the car park.

Opposite page: at night-time the cone takes on a different mood and incorporates special built-in features for seasonal events.
Liverpool has the greatest density of Grade 1 listed buildings outside London and a world famous skyline. So why not celebrate it? Davenport goes on to explain. ‘I was determined from the very early days of the project to ensure that the city’s landmarks were celebrated and enjoyed as part of the project. In any urban environment, enclosed or open, a sense of orientation is vital. What better than to achieve this by views onto some of Liverpool’s most famous buildings?’

Although now simply framed, these vistas took several years of careful planning and execution across many teams to achieve.
Connecting with the city. This page: top and old framing Paradise Street.

Bottom right: Glimpse the city skyline from the park.

Bottom left: Dramatic view of the Liver Building, the ultimate Liverpool landmark, from College Lane.

You need to visit the Odeon to see this one. The Sky Bar offers views towards the Anglican Cathedral, the southern skyline and the Mersey Estuary.
beyond 2008
beyond 2008... one city: a greater city of liverpool?

Liverpool One reflects a long-term vision for the city and, like any major project, it will take time to bed in, for the landscaping to mature and for locals to get to grips with the new part of city they have inherited.

But beyond the opening, and beyond the year of Liverpool’s Capital of Culture tag, what will be the legacy? Just what is on the horizon for these areas of interest is Liverpool’s Waterfront. (BDP).

One of these areas of interest is Liverpool’s Liverpool’s Waterfront. This is the area from the edge of the Liverpool CBD or city centre, right the way North Shore. This is the area from the edge of One of these areas of interest is Liverpool’s Waterfront. This is the area from the edge of the Liverpool CBD or city centre, right the way North Shore. This is the area from the edge of Liverpool’s Waterfront. (BDP).

...on Merseyside.

One of these areas of interest is Liverpool’s North Shore. This is the area from the edge of the Liverpool CBD or city centre, right the way up to the South Sefton boundary, adjacent to the Mersey.

Andrew Teage, urbanism director with BDP, is charged with a lot of the front-end, visionary planning and regeneration work for the practice. His task has been, in part, to cement BDP’s position in the city and on Merseyside.

...one city: a greater city of liverpool?

...one city: a greater city of liverpool?

...one city: a greater city of liverpool?

...one city: a greater city of liverpool?
If you walk down Seel Street and Duke Street, you don’t get the feeling that you’re moving from a smaller-grade cultural area into a big retail development; it doesn’t hit you. It’s a gradual change. You’re then suddenly into this dramatic retail environment and then, crikey, you’re onto this fantastic waterfront.

Finally, another viewpoint from another key Liverpool fixture: David Wade Smith, a retailer in Liverpool for many years - in the 80s and 90s as part of the Wade Smith retail designer and sportswear group that was sold to Arcadia in the late 90s - is clear about the impact Liverpool One has had and will continue to have, going forward. As a founding member of Liverpool Vision and board member from 1999 until 2008, plus chairman of Liverpool Chamber of Commerce, Wade Smith is certainly well-placed. But he condenses successful city-making into only a few key constituents. ‘One of my principal expressions is that great places to visit are great places to live, work and invest’, he says. This, he believes, underpins the importance of the visitor economy. Liverpool One is the biggest single investment by financial scale that the city has ever seen’, he says. How has it been achieved?

The success of the scheme, Wade Smith believes, has been down to partnerships pulling in the same direction, but he too has his eyes on the future. ‘The great thing about the Capital of Culture bid’, he says, ‘was that it was 2008 in relation to our timing but it was again intended to be a midway point, a milestone on the way to a longer vision extended specifically to 2015 but also beyond, setting us up for the 21st century. It has been nothing short of miraculous.’

Teage agrees that regenerating Liverpool is an ongoing process and that the next step is almost as important as those that have come before. The Northern Way is one initiative that has the potential to encourage city regions to come together for the maximum benefit of the wider area and BDP’s urbanism group encourages such cross-border synergy in the regeneration and masterplanning work it undertakes in the region. Another might be the legacy of the Capital of Culture celebrations, which segued neatly with BDP’s own 10th birthday in Liverpool and the launch of Liverpool One. There is work to be done, however, in shining the regeneration light a little further afield, providing infrastructure and connecting the key district centres with the heartland. ‘Liverpool city centre has achieved a lot, but the Knowsleys, the St Helens, the Huytons, the Seftons that sit on the city boundary – they aren’t integrated with that exciting change that is happening in the city centre’, says Teage. ‘For Liverpool to take that next step there needs to be a lot more cross-boundary collaboration and partnership, sharing the benefits of the city’s success and ensuring that the suburbs and the inner cities continue that regeneration journey.’
There is work to be done in shining the regeneration light a little further afield, providing infrastructure and connecting the key district centres with the heartland. Liverpool city centre has achieved a lot, but the Knowsleys, the St Helens’, the Huytons, the Seftons that sit on the city boundary - their integration is another major challenge that lies ahead. For Liverpool to take that next step there needs to be a lot more cross-boundary collaboration and partnership, sharing the benefits of the city’s success and ensuring that the suburbs and the inner cities continue that regeneration journey...

The city’s basic infrastructure is therefore critically important. In this context the city is fortunate. Liverpool’s arteries and veins - its goods and passenger transport infrastructure stretching back to 1938 - were magnificent. With some foresight, and a little fortuitous neglect, the city has retained the basics of an infrastructure befitting a second city of Empire. But if Liverpool is to come back and stay, if the population drain is to be significantly reversed and if the city of Liverpool is to be more than a million again, the city needs it all back - and that includes the trams. It needs re-opened lines, re-opened stations, re-opened tunnels, the overhead back on the waterfront, better freight connections and, ultimately, another Mersey crossing. Amazingly, because most of the unused tunnels, stations, rail beds, loop lines, tracks and alignments are still there, the cost per capita would be lower than anywhere else in Britain. This is a huge advantage for Liverpool of which central government ought to be aware.

Ultimately, BDP is well placed to help ensure the city stays on track. “We’ve been involved with major change in Liverpool for the last ten years and we want to continue to engage with that in this exciting time, post-2008, through new initiatives, through North Shore, Liverpool’s Southern Gateway and wider masterplanning in some of these suburban authorities”, says Teage. “We want to try and push home that the city centre really needs to connect with the rest of the city region. Otherwise, it is not going to take that next step.”
In an age when the general thrust in retail is towards homogeneity - where a high street in one part of the country can look pretty much like another, many hundreds of miles away, it is heartening that the idea of ‘place’ can still be a driver in a large, city centre urban regeneration scheme. Whilst it would have almost certainly been far easier to create one large, monolithic project, carried out by a single design hand, it is much to Grosvenor and the city council’s credit – and BDP’s humility and ingenuity - to recognise that cities are in the main made up of many different atmospheres, materials and styles. So it is with Liverpool One. In the final reckoning and across this major development site, there is no loud clunking of gears. Rather, there is an admirable, slick (but not corporate), and gradual change from quarter to quarter, unified by civic, pedestrian-friendly permeability, and underpinned by technical know-how and a green lung of a park. And, whilst the crossing of the Strand is not perfect, the city is in touch with its waterfront once more, and the wartime bombings that did so much damage, dislocating and disconnecting Liverpool, look to have been replaced by a vibrant chunk of city, neatly knitted back into the urban fabric once more. In the course of researching this book it became clear to this writer the crucial ingredient of success was a design champion holding the vision together, taking the city with him, enriched by the design skills of over twenty architects under BDP’s robust - but challengeable - masterplan.

Eight hundred years on from the city’s inception, what has resulted is part of a long-term vision for the future. Liverpool, at last, looks to be back - on the very spot it embarked from.

David Taylor
### Core Masterplanning Team

#### Site

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<thead>
<tr>
<th>Site/Section</th>
<th>Site Architect</th>
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<tbody>
<tr>
<td>1</td>
<td>Dixon Jones</td>
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<td>2</td>
<td>Page Park</td>
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<td>3 / 3A / B</td>
<td>Haworth Tyasik</td>
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<td>4A</td>
<td>Brock Carmichael Architects</td>
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<td>5A Façade</td>
<td>Hawkins Brown</td>
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<td>Glenn Howells Architects</td>
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<td>7 / 7A</td>
<td>Haworth Tyasik with Brock Carmichael Architects</td>
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<td>19 / 20</td>
<td>Austin-Smith Lord</td>
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<td>21 / 22</td>
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#### Other Teams

- Craig Foster Architects
- Owen Ellis Partnership

### Executive Architect Role

#### Site/Architect

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### Acknowledgments

#### The Team

- **Executive Architect:** BDP
- **Site Architects:** Dixon Jones
- **Site Architect:** BDP
- **Site Architects:** Page Park
- **Site Architects:** Haworth Tyasik
- **Site Architects:** Brock Carmichael Architects
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- **Site Architects:** BDP
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- **Site Architects:** Studio Three
- **Site Architects:** Wilkinson Eyre Architects
- **Site Architects:** Wilkinson Eyre Architects
- **Site Architects:** Locht Rhoades Walker
- **Site Architects:** Austin-Smith Lord
- **Site Architects:** To be appointed
- **Site Architects:** Other teams:
  - Craig Foster Architects
  - Owen Ellis Partnership

#### Property / Planning Consultants

- Edmund Kirby
- CBRE
- Costgan & Wakefield
- Keppele Moires
- Stutt & Parker
- Tunbridge Wells

#### Contractors

- Balfour Beatty
- east of Paradise Street
- Kier
- Miller Rose
- Laing O’Rourke
- west of Paradise Street
- Marshalls
- Site 2

#### Engineers

- Arup
- FHP
- Hoare Lea
- Paul Moy Associates
- Pelli Freyermann
BDP’s role in Liverpool One:

- **Masterplanners**
- **Architects for sites:** 13a, 13c, 13d, 14, 15 (in collaboration with Group 6) and 16f
- **Executive architects for sites:** 6, 10 and 13b
- **Concept landscape design for all public realm areas, Chavasse Park in collaboration with Pelli Clarke Pelli**
- **Executive landscape delivery across the whole project**
- **Lighting masterplan**
- **Concept lighting design for 16 sites**
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Rolf Harris (rossover)  
Graham Haworth (Haworth Tompkins)  
Ken Muth (BDP)  
Kevin O’Donovan (Debenhams)  
David Page (Page & Park)  
Richard Rees (BDP)  
Trevor Skempton (LCC)  
Mike Storey (LCC)  
Andy Tisage (BDP)  
David Wade Smith

Planning strategy; Julia Chowings (Owens Jones)

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David Taylor is a journalist who specialises in writing about architecture, property and design. A former acting editor of The Architects’ Journal, he has curated exhibitions on subjects such as the Thames Gateway, London’s suburbs, and the office of the future at the New London Architecture Gallery, edits the London Property Review, is business editor of World Architecture News and contributes regularly to other magazines in the UK and US. He was on CABE’s writers’ panel for four years and has contributed to books including ‘1001 buildings you must see before you die’ (Cassell Illustrated), and Architecture and Commerce - New Office Design in London (Wendover)

Special thanks to my colleague Rob Shackleton, for his assistance in the production of this publication.

Terry Davenport.
Front cover of the recent HM Government publication: ‘World class places’ featuring Liverpool One and the waterfront connection.

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