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## NEW DEVELOPMENTS IN THE LIVERPOOL WATERFRONT<sup>1</sup>

### NOWE REALIZACJE W NADBRZEŻNEJ STREFIE LIVERPOOLU

#### Abstract

In the present article, we focus on the changing face of the revitalised parts of the city of Liverpool. We present the successful, consistent implementation of a comprehensive vision for the renewal of the city's port area – neglected and dangerous still at the end of the last century. We indicate the importance of determining the elements of the space that crystallise the urban layout of the city, and skilfully applying those in future concepts. We refer to the main issues related to the renewal process, including the economic and social aspects of the city, as well as to the use of art in the humanisation of the place and the importance of social participation in the approval of design solutions.

**Keywords:** Liverpool, docklands, revitalisation, vision, concept, participation, public space

#### Streszczenie

Artykuł koncentruje się na zmianie oblicza rewitalizowanych części miasta Liverpool. Prezentuje sukces konsekwentnej realizacji całościowej wizji odnowy zaniedbanej i niebezpiecznej, jeszcze pod koniec ubiegłego wieku, strefy portowej miasta. Wskazuje na znaczenie ustalenia elementów przestrzeni krystalizujących układ urbanistyczny miejscowości i umiejętne ich wykorzystanie w koncepcjach przyszłościowych. Nawiązuje do głównych zagadnień związanych z procesem odnowy, obejmujących stronę gospodarczo-ekonomiczną i społeczną miasta, odnosi się do wykorzystania sztuki w humanizacji miejsca oraz znaczenia partycypacji społecznej w akceptacji rozwiązań projektowych.

**Słowa kluczowe:** Liverpool, doki, rewitalizacja, wizja, koncepcja, partycypacja, przestrzeń publiczna

<sup>1</sup> The article was written in reference to the monograph (in preparation for publication) *Przemiany przestrzeni miast na wybranych przykładach* [Transformations of urban space, illustrated with selected examples] by Elżbieta Kaczmarska and Małgorzata Kaczmarska at the Andrzej Frycz Modrzewski Kraków University (research task WaiSP/DS/5/2017). All photographs included herein were taken by the authors during their field visits in 2017.

## 1. Introduction

Many towns in the north-west and central provinces of England, close to Liverpool, such as Manchester, Chester, Blackwood, Leeds, and Stafford, were associated with industrial development in the late eighteenth century and throughout the nineteenth century, and its gradual decline since the 1950s. During this period, the search for new functions began, albeit without rejecting the tradition of the place. The aforementioned cities, especially Liverpool, are often referred to as “textile cities”. In the past, they have grown rich in sea trade, including cotton and wool, as evidenced by the port buildings, and the number of docks on the right bank of the Mersey River Valley; and later on, a revolutionary, industrial-scale production of textiles, which provided Britain with wealth, and the local population and the largely immigrant community from the neighbouring Ireland, with jobs. Due to the declining significance of this industry in the twentieth century, the need to improve environmental conditions, and the promotion of new social ideas about a better and more comfortable life, these cities have gradually evolved into tourist resorts and “people-friendly places”. The English city of Liverpool, selected as the European Capital of Culture in 2008, has been undergoing its revitalisation process since 2004.<sup>2</sup> Nowadays, the results of this renewal can be traced in the spatial changes within the Mersey river embankment. Renovated historical dock facilities with service functions such as shops, bars, restaurants, galleries, and museums, already in 2004 were entered on the UNESCO World Cultural and Natural Heritage List, which became an impulse for ordering the entire space. A spectacular example of the transformation is the functioning and the image of Albert Docks, so far the key investment and historical testimony to tradition, and to the spatial metamorphosis occurring throughout the city and its social history<sup>3</sup>.

In this process, a particular role is played by the urban and architectural concepts, developed by the outstanding personalities of this world of “creation and magic”, producing the suitably attractive atmosphere of novelty and modernity at the highest level. One cannot fail to mention the significant role of the adopted spatial strategy, the entire process of management, implementation and maintenance of the transformed public spaces and their icons, as well as the participation of the community in their approval. Each of these factors contributes to the creation of a beautiful space.

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<sup>2</sup> The article omits the mention of the definitions of the “revitalisation” concept being in circulation and the models of this process, referring to the author’s publications, including: [5, 6]. It is worth emphasising, however, that in the case of the city of Liverpool, the native, British model of renewal was applied in the revitalisation process, which means significant financial involvement of private partners. This model assumes the creation of ventures, which include the public sector and private investors selected in the tender procedure – the public-private partnership (PPP). The PPP model has also been successfully applied in Manchester, Belfast and London.

<sup>3</sup> In 2014, Liverpool counted about 467,000 inhabitants as was the ninth largest city in the United Kingdom; the Liverpool region with the population of Warrington, Wirral, Flintshire, Chester was estimated at 2 million inhabitants; the metropolitan zone of Liverpool with several cities in Cheshire and Lancashire has reached a population of 1.38 million inhabitants [10] In 2014, the number of temporary users spending at least one night in the city was 608 thousand; Liverpool being the sixth UK city most visited by tourists in that year [11].

The article focuses on the visual side of the revitalised space on the River Mersey, turned into a lively walking boulevard, a place offering an array of attractions, music events, sports and social activities. The presentation of the revitalisation of the Mersey waterfront between Prince's Dock and Queen's Dock does not omit references to changes in the structure and image of other districts of the city, because they are the result of the principle of spreading the good practice in the process of renewal.

Transformations in the urban space of Liverpool, regarding the adaptation of the degraded historic docks to new functions, initiated the process of creating the image of the city and its new investment projects, which are noticeable and significant – and which go beyond the public spaces associated with many promenades in the waterfront part of the city.

Other parts of the city have also been transformed, including:

- ▶ a shopping district with predominantly commercial function,
- ▶ a cultural area with museums (UNESCO World Heritage Area) and central library, the quarter of taverns and music, related to rock-and-roll and The Beatles (The Cavern Club),
- ▶ a University district on the east side of the city, and
- ▶ a zone between sacred buildings: the Metropolitan Cathedral and the Liverpool Cathedral, which brings together adapted objects of the historical industry for artistic purposes, transformed into clubs, cafés and places for performance activities.

In its vicinity, the planned and heavily promoted China Town brings new services and residential facilities with avant-garde architectural features.

In the central part of the city, with predominantly residential and production functions in the south-western zone from the very centre, we find industrial transformations (the Baltic Triangle) and a significant number of altitude objects, housing residential and office space. The scale of the objects is clearly visible in the panorama and the silhouette of the right bank of the Mersey River.

## **2. Key investment projects in Liverpool waterfront**

The advantageous location of Liverpool city at the Mersey estuary to the Irish Sea, the expansion of the ocean port and its operation, have ensured in the past a favourable, versatile connection between the city and the continent of the Americas. Nowadays the accessibility of the centre of Liverpool and its coastal zone is provided via road connections and new facilities of the John Lennon airport about 15 km from the centre, as well as the proximity to the city of Manchester – much larger than Liverpool, but alike in character – and Manchester airport. The metro line, and the bus station located along the Albert Dock walking route, provide the internal connections.

The city has maintained the status of the UNESCO Maritime Mercantile City; yet currently, due to the spatial changes, it has been associated mostly with new urban and architectural creations in the waterfront, the place of art and artistic activity, the place of sports – thanks to its football teams – and, above all, of “rock” music, thanks to The Beatles. The history of the famous four, the souvenirs and the memorabilia associated with the band are exhibited in every zone of

the city, and penetrate it in various ways; also, a new building at the revitalised boulevards (The Beatles Story) is devoted to this tradition.

In the city system, the waterfront boulevard is a linear element along the river. In relation to the city, the line runs from north to south, slightly twisted towards the east, and it forms the western border of the central area. It is well connected with the rest of the city by the already functioning East-West walking routes. Spatial development of the boulevards area southwards, through the preserved historic urban layout, indicates the possibility of providing good walking connections with new districts and revitalisation in the area of sacred buildings and music-club facilities.<sup>4</sup>

In the boulevard zone, the existing facilities are highly significant in the organisation of the space, due to the functions and representative style of architecture of buildings from the beginning of the last century. The monumental character is found in the Liver Building, Cunard Building, and Port of Liverpool Building. Their presence is of particular importance, as it indicates the continuity of the tradition of the place, its character and the undeniable riches of the past.

The zone of the main – and the most important – connection between the centre and the area of the boulevards is determined by the first revitalisation in that place: Albert Dock buildings, signalled by two port basins of Canning Dock and Salthouse Dock, and preceding tourist information and modern facilities of the Hilton hotel centre. The objects, which – by themselves – constitute a modern solution of a hotel function in the form of a complex of two buildings on a plan of a curve, and of a significant height, highlight the entrance to the much lower Albert Dock buildings.

The zone north of Canning Dock, functionally connected with music and art, boasts numerous buildings with a remarkable, modern architecture, and the arrangement of “magical places”, the accumulation of objects with an individual expression, aspiring to the works of art, as well as an experimental combination of various shapes, directions and designers’ aspirations for individual artistic expression. These are the Museum of Liverpool (with an interesting interior and stairway solution), the RIBA, the Open Eye Gallery and the Beatles Story, the latter slightly further to the north<sup>5</sup>.

It is also worth pointing out the promoted symbols of the city – both those traditional ones, such as the mythical bird crowning the Liver Building tower<sup>6</sup>, also found on sports trophies and appearing in the form of tourist gadgets, and the more contemporary “eye candy”, promoted as souvenirs. Superlambanana belongs to the latter category. It is a combination of a lamb and a banana – in an artistic association – into one yellow “creature”. It is omnipresent, in various sizes, in souvenir stores, in museums, in open public places, including residential areas.

<sup>4</sup> The plan obtained from the City of Liverpool Municipal Information is the reference for the location of the discussed city zone, and the major objects mentioned in the article. Other public access cartographic and information materials were also used.

<sup>5</sup> The Museum of Liverpool was realized by 3XN office (main architect: Kim Herforth Nielsen); the “Black Granite” (as nicknamed by the authors of the text) – the headquarters of RIBA North and Open Eye Gallery, among others – was the Broadway Malyan winning competition project from 2015 [12–14].

<sup>6</sup> Currently the headquarters of the British Music Experience – an institution presenting contemporary British popular music – for more information, see: reference [15].



A special role in the entire complex of new realisations belongs to the RIBA facility, with an elegant, tranquil shape and a functional, modern interior, in its part devoted to educating children in architecture and urban-planning. Workshops accompanying this task are aimed at developing aesthetic sensitivity from an early age, and promoting spatial imagination, understanding and openness of the youngest generations to art. The RIBA object was accompanied by a particularly beautiful artistic installation. The passage to the RIBA building, from the side of the Canning Dock, encloses the square, covered with rolls of delicate muslin falling from above, forming a rectangular prism. One could wander in it, wrap oneself around it, enjoy the delicacy of the fabric and the breeze, pose for photographs, and appreciate the subtlety of this idea.

An undeniable advantage of the revitalised space is water. Its presence, the direct access, the light, the breeze, the slight wave, the reflections at different times of day and night, all create a mood, which is an added value, difficult to measure. This opportunity is certainly not wasted in the discussed city. The docks on the Mersey River, allowing the safe mooring of river and ocean vessels, as well as their repairs, have been fully utilised in the revitalised area, to enhance the aesthetic values of places; friendly to leisure activities and sports competitions. In addition, due to the number of docks, their different dimensions and different shapes of port basins, the impressions, positive feelings and moments of surprise have been multiplied – attracting both the local community and the tourists. Involvement in the organised mass events also constitutes “soft” participation<sup>7</sup>.

We should not fail to mention that the promenades are equipped with very comfortable, aesthetically pleasing and warm, wood-lined seating places stretching on several levels, places to unbuckle bicycles along the route, and sculptural accents – for example, The Beatles and local hobos made of bronze, and metal musical instruments.

The accumulation of so many objects, each with their individual, sometimes aggressive expression, can be debatable, but it can be seen as an attempt to find new forms of artistic creativity and innovative principles in urban planning and architecture.

The area south of the Albert Docks is definitely different in character from the ones previously discussed. Wapping Dock and the – not yet fully fitted out – Queen’s Dock have gained modern sports and hotel facilities, loud entertainment venues, conference facilities, as well as performance and concert halls. These functions are located in glass buildings with large cubic capacities. The buildings of ACC Liverpool, Liverpool Exhibition Centre and Pullman Hotel are restrained in their expression. It can be assumed that the next two basins in the southern zone will also receive proper function and arrangement. The latter are closing the area of new housing developments, mainly apartment buildings, office buildings, and transformed industrial facilities, mostly factory halls (the Baltic Triangle district).

In Liverpool, we have met with a new model of employment, and a method for promoting significant places in the functioning of the city; we believe it may potentially serve as an example to follow. In the areas of high tourist traffic, and the accumulation of public buildings, the confused newcomer is met by senior citizens – of the charming “type” we know from English

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<sup>7</sup> By this wording, the authors understand such actions by the authorities and the designers, which will allow – in an unobtrusive way – to perceive the acceptance of the places by their users.

films and theatre plays – who are ready to provide comprehensive information. Wearing reflective vests, they give basic information about the city. They are friendly, reliable, and very knowledgeable. This model has many benefits. It employs people of retirement age and allows them to be useful for society; through familiarity with their own social environment, it meets basic educational functions at various levels of knowledge. The seniors assist visitors from both Europe and Asia – in fact, tourists from China and Japan constitute a significant group of users of this information service.

The place becomes a theatre of a kind, where spectators and actors alternately create their roles. This only confirms that the deindustrialisation processes in Liverpool were carried out well.

### **3. Symbols of the city and their significance in creating Liverpool's image**

Under the heading of “Liverpool”, it is not easy to visualise one single building or engineering object. There is no equivalent to instantly recognisable and place-associated building, such as the Eiffel Tower, the Empire State Building or the Burj Dubai. It seems that the city is most often associated with The Beatles music band and the Liverpool Football Club. Both these city symbols serve for community building, and they are also used to a certain degree in creating the image of the city. All places in Liverpool related to the creation and success of The Beatles are advertised, indicated on the maps and signposted, although they lack a common, designed visual identity. There is also a monument to the musicians – in the most representative space of the city, on the boulevard along the Mersey River. Just like the others, also this statue does not surprise. It is a realistic representation of the four heroes, twice the life size – a perfect background for a selfie.

The Liverpool F. C. coat of arms boasts a curious origin [16]. In its central part, we find the Liver Bird – recognised throughout the world as a symbol of the Liverpool club – a mythical bird, a combination of a cormorant and an eagle. It was placed there, as it had been a symbol of the city for over 800 years. The symbol goes back to the first half of the thirteenth century, as a characteristic sign on a unique seal used to authenticate documents of the local trade guilds. It appeared in the city crest in the second half of the seventeenth century, and it still remains there. In addition to the omnipresent logo of the football club, it can be found at the top of the representative Royal Liver Building. In fact, the building is crowned with two birds, facing opposite directions, and seated on two opposite clock towers.<sup>8</sup> Liver Bird's silhouette was used as the logo for the 800<sup>th</sup> anniversary of the city in 2007, and it continues to play an important role in identifying the place – marking numerous buildings throughout the city. In a variety of

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<sup>8</sup> 18 feet tall each, they were sculpted by Carl Bernard Bartles. One is directed towards the river, the other towards the city. Their names are Bella and Bertie. Legend has it that one protects the inhabitants of the city, and the other protects those who are coming into the port. The building was established in 1911 as the headquarters of the Royal Liver Assurance group. It is known as one of the “Three Graces” of the Liverpool waterfront, together with the main port building (Port of Liverpool Building) and the seat of the maritime carrier (Cunard Building) [17].

materials, colour versions and forms, it draws attention to itself in every point of sale of souvenirs – as a typical “gadget”, keychain, and a graphic element on anything else. Recently, however, it has met with strong competition – from the Superlambanana.

Superlambanana has its own history and message, and it is also an art object in its own right. However, even before you get to know its history, you will have seen it all over Liverpool, in countless versions – it undoubtedly has a high image-creation potential. It is a yellow sculpture, weighing over 8-tons, 17 feet (5.2 m) high, showing the cross between a lamb and a banana, as its name suggests. It is a conscious reference to the port traditions of the city, and more specifically to the export of English wool, and the import of bananas. At the same time, the form of the sculpture is to be a warning against hasty manipulations of genetic engineering and GMOs. The main Superlambanana is currently standing in front of Liverpool John Moores University, and its numerous miniature versions and free interpretations can be found throughout the city. Superlambanana was created in connection with the ArtTransPennine<sup>9</sup> exhibition in 1998. It was designed by Taro Chiezo<sup>10</sup> – a Japanese artist living in Manhattan – and presented to the public during the opening of the Liverpool branch of Tate Gallery. Its 125 mini version (2 meters high each) were created in connection with the celebration of Liverpool as a European Capital of Culture in 2008. For 10 weeks (from June to August 2008), the mini Superlambananas, painted by local artists or groups representing local communities according to their designs, were exhibited around the centre of Liverpool, one of them in London, and another in Wales – intended as the showcase of the city. Afterwards, most of them were sold at charity auctions, obtaining high prices, far exceeding the initial estimates. Finally, in 2010, eight new mini versions were created<sup>11</sup> as permanent fixtures for Liverpool’s public space. Four of them can now be seen in front of the Liverpool Museum, that is, in the most representative part of the waterfront. They serve the users of the promenade – as objects of photographs, and for children to climb. Here they are painted in different colours and patterns, thus diversifying and cheering up the place. Superlambananas focus attention. The mini versions – as they are closer to the human scale – have become a popular “selfie material”. In the gift shops, Superlambananas boldly compete with the Liver Birds, even with those in the “club” version; and they outshine The Beatles – mainly in terms of their bright colour, and their compact, yet characteristic form. The ceramic souvenir Superlambananas constitute the “supermini” version. They are sold in a box of 16.5 × 20 × 8.5 centimetres – and they have the status – if not of art pieces (being a reproduced form), then certainly craft pieces. The sellers place the history of the sculpture on display, thereby justifying the high status of the souvenir (covered by copyright), as well as its price. For less sophisticated customers, there are more price-friendly Superlambananas – as stuffed animals, pendants or key rings.

<sup>9</sup> ArtTransPennine Exhibition was part of the initiative to create the “corridor of art” through the North of England. Superlambanana was Liverpool’s contribution to the 2008 exhibition. The festival was first organised in 1998 as the largest regional arts event, covering the area from Manchester to Liverpool and the Pennines region with Leeds, Sheffield, and Hull [18].

<sup>10</sup> Chiezo created a small-scale model, while local sculptors: Andy Small, Julian Taylor, Tommy Reason and Ray Stokes, made the final version. A wire mesh frame was used to support the concrete and glass fibre shell [19].

<sup>11</sup> Known as “Eight for 08”.

The importance of objects such as Superlambanana, and symbols such as Liver Bird for the local community is enormous. All you have to do is look at any of the few tapestries that have been created in connection with the celebration of Liverpool as the European Capital of Culture. They were created as a result of embroidery workshops, open to the public, with the task of capturing the spirit of the city – its inhabitants, places and passions. Therefore, amongst the 34 embroidery pieces in one of the tapestries, as many as eight show Superlambanana; two – both Liver Birdies; one – the Liver Building; one – The Beatles; one – Tate Liverpool; one – each of the cathedrals (Anglican and Catholic); two represent ships; and the remaining ones show other objects, places or figures.<sup>12</sup> This example shows that Liverpudlians turn towards art and architecture – they notice various architectural works, note the existence of a local branch of the prestigious Tate Gallery, and finally – they notice the artworks located in the urban space. It is also clearly visible that in 2008 the city lacked a building, which by creating the city's image and improving its status would become a kind of landmark, for the locals to identify with, and for the tourists to appreciate. It should also be added that despite the existence of numerous sculptures in the urban space, it is only the Superlambanana that draws everyone's attention.

Without reflection on the pleasant Superlambanana, the city could now try to commission new art objects, the quality of which should at least match the quality of the most recently created architecture. It is possible that ambitious artistic projects have a chance to arise in connection with the new architecture. The first presentation at the Open Eye Gallery at the newly established RIBA North headquarters is a good example. The Open Eye Gallery is a space between buildings – a passage called the Winter Garden, parallel to the Mersey River, connecting the space in front of the Liverpool Museum and the “Black Granite” with the space next to the Liver Building. The installation, created by members of RIBA North – Karsten Huneck and Bernd Truempler – was meant to interpret visually and spatially the goals and tasks of the new national centre for architecture. It was built of numerous curtains of fibre mesh in red, hanging freely in the gallery space. The curtains did not touch the ground, but their distance from the ground was graded, by which a rather large “breathing space” was created inside. The whole was in the form of a cuboid, with the height of one storey in relation to the buildings between which it was located. A clearly defined block of the installation, both from the outside and inside, and its decisive colour, combined with the lightness of the mesh moving freely under the influence of wind or people walking, created the effect of floating above the ground and thus gave a weight-balanced effect, interesting aesthetically, and having a multisensory impact.

#### 4. Conclusions

The revitalisation process of Liverpool waterfront, initiated in the first decade of the twenty-first century, was clearly conducive to turning the neglected and degraded areas of the industrial city into places saturated with a modern lifestyle, tranquillity, respite and beauty. In the clearly

<sup>12</sup> 73 persons of varying ages contributed to the embroidery; 338 panels were thus created, combined into several tapestries. The event was organised by the local embroiders' guild. End result is on display at St. George's Hall.

defined functional areas of the waterfront, the following aspects were not overlooked: physical activity, sports competitions, as well as loud music events with crowds of participants. The mass nature of such events has been programmed in the spatial concept for the designated areas. Each of these zones has a clearly defined character, psychological climate, a distinct sense of place and unique architecture, arrangement of interiors, and external spaces.

The compositional values of the layout of the new boulevard refer to the planning concept of the entire city. Its most important axes connect the centre with the most spectacular places, with intriguing architecture, and with the main walking routes in the area of seafront boulevards.

The image of the place – perceived through its visual setting – clearly impacts the changing face of the entire centre and its neighbouring districts, as evidenced by the investment projects commenced in further downtown areas.

The new buildings – designed by outstanding architects, forming project teams selected in international competitions – play a special role in these activities. Modern forms of architecture, design ideas, construction materials used, despite their diversity and perhaps their experimental compositional intent, create attractive spaces that link the interiors with the external context.

The applied spatial details enrich individual spaces and define the symbols of the place, both traditional and new ones, contemporarily created.

The attractiveness of the place is evidenced by crowds of its users, benefitting in different ways from the modern spaces available to them: walking, resting, participating in various sports competitions, listening to music, looking at works of art, and learning to take advantage of numerous organised events, which is facilitated by the logical compositional principle of the whole planning scheme.

There is no doubt that the significant role in such an interesting space is played by historical objects and their traditions, as well as well-known personalities of the art world associated with the place. By virtue of the dialogue with tradition and place, as well as the contemporary outlook, all the components mentioned here fit in well with modernity.

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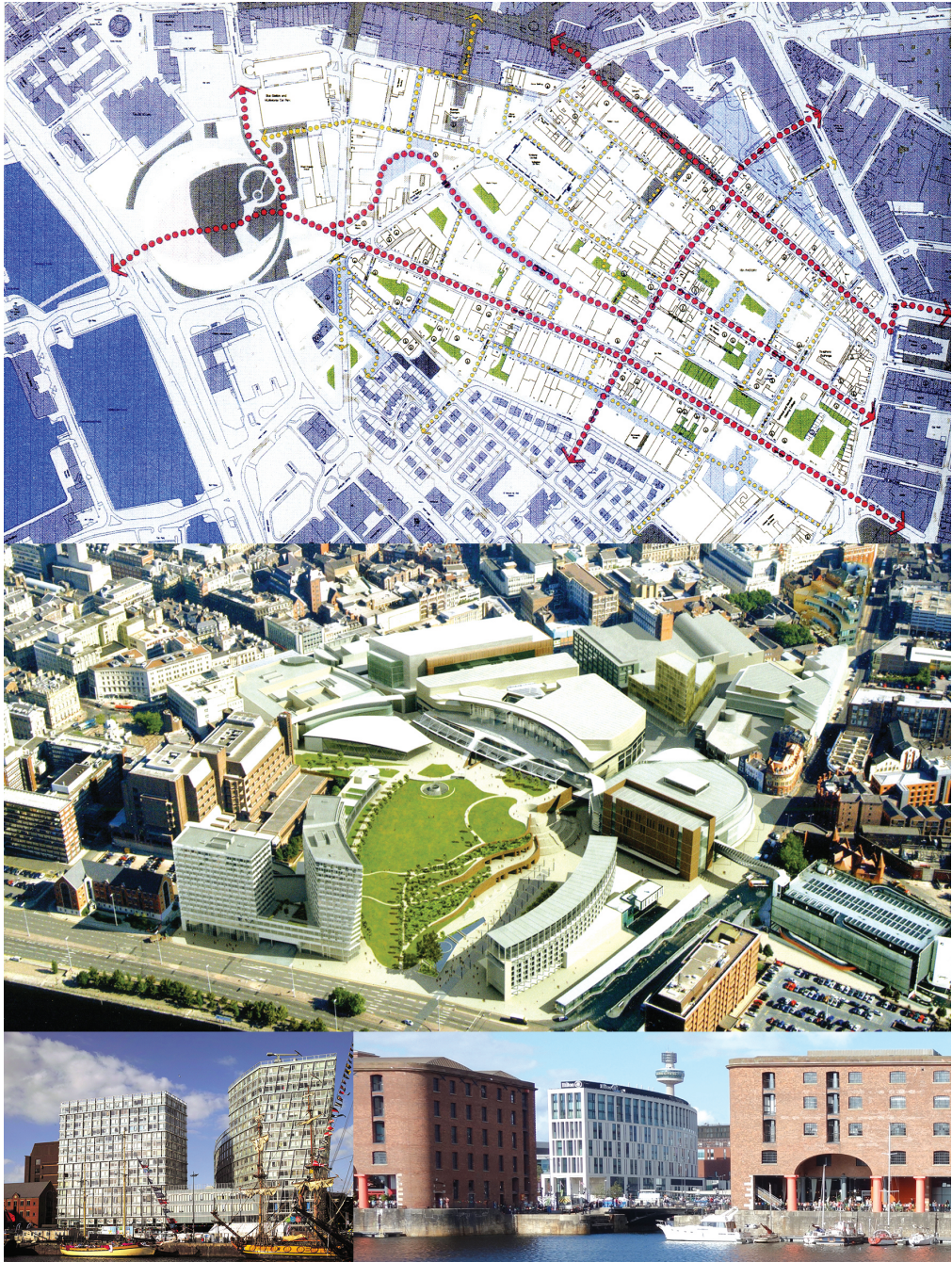


Fig. 2. The concept and visualisation for the reconstruction of the centre of Liverpool in the Canning Dock area, by the London branch of BDP. The company has prepared a development plan for the following areas of the city: Ropewalks, Liverpool One, and Northshore (plan and bird's eye view – [2])





Fig. 3. Public utility buildings from the beginning of the twentieth century: the “Three Graces” of the Liverpool Waterfront, and the later development of the city centre. The northern waterfront zone connects cultural objects, including the Liverpool Museum; objects presenting musical heritage of England, including The Beatles Story in Mersey Ferries, and the British Music Experience in the Liver Building; and objects with leisure and sports functions

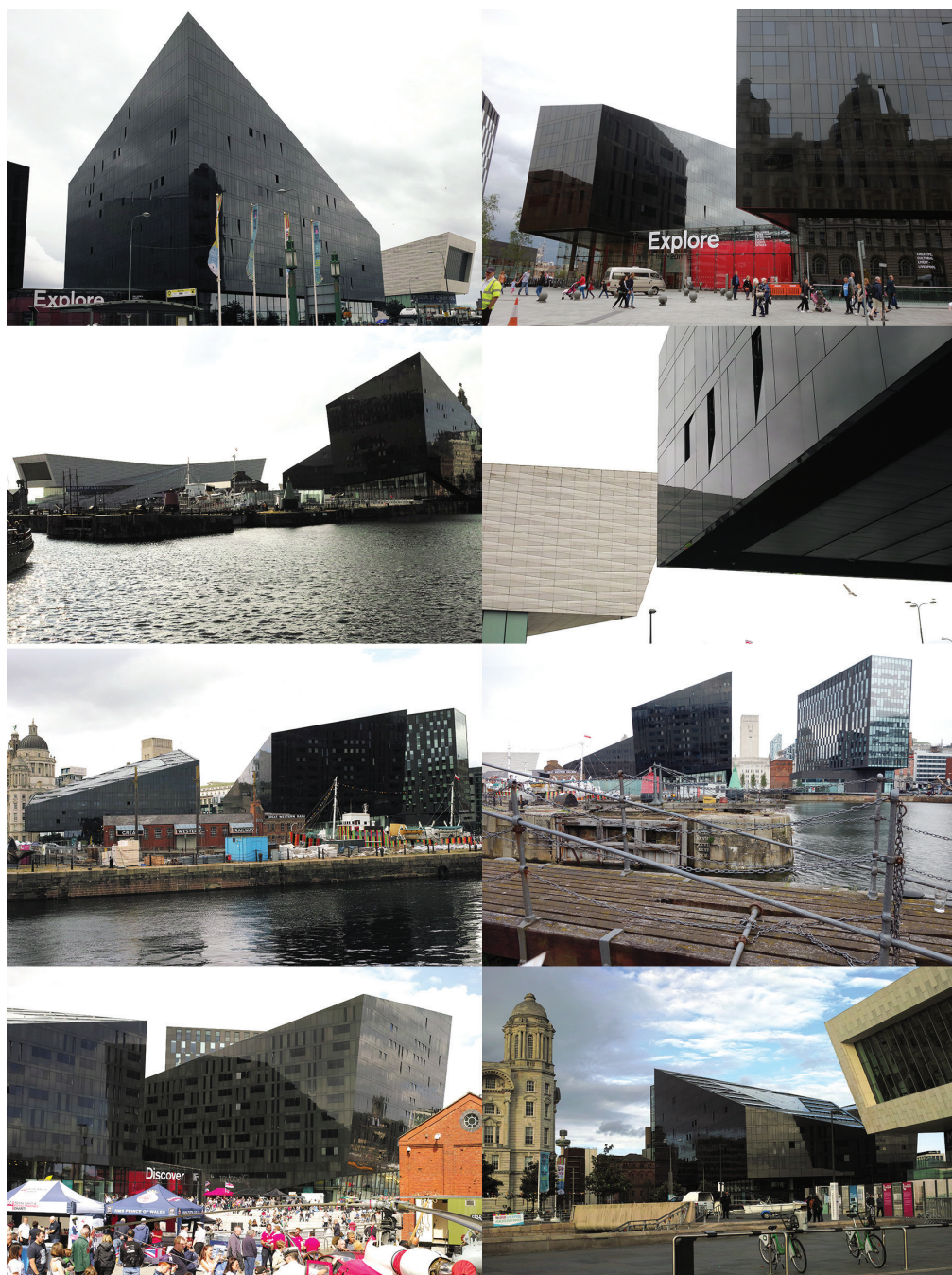


Fig. 4. New cultural objects in the Canning Dock area – RIBA North, the “Black Granite” buildings, and galleries – make up the area of art. Due to their expressive, simple shapes, saturated black colouring, and smooth facades, they dominate in this part of the boulevards, constituting the most attractive and modern part of the waterfront area



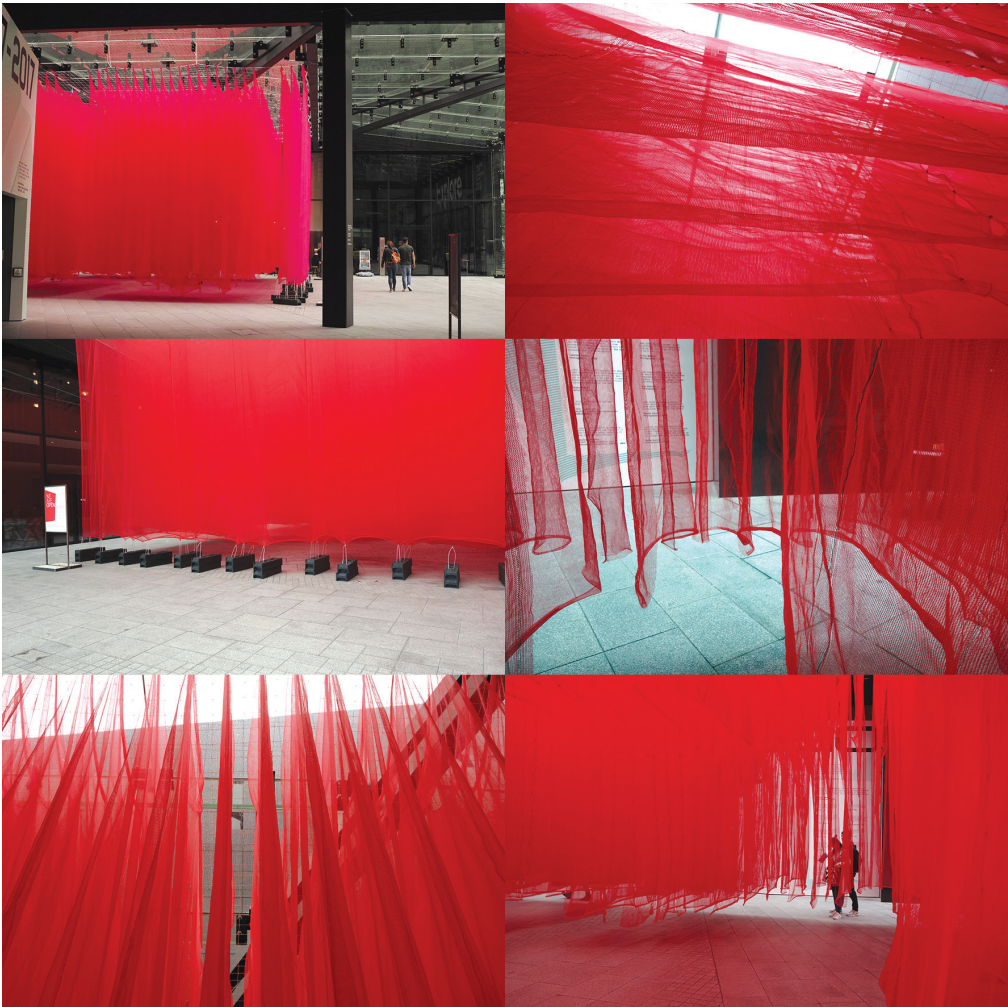


Fig. 5. The installation outside the quarters of RIBA North – expressive, intriguing, and beautiful. It emphasises the elegance of the place, and its ephemeral quality. It is light and airy; and it promotes the space in the best possible, original style



Fig. 6. Albert Dock is interesting at any time and any season – also due to its historical heritage and traditions. Simple forms of the buildings, which enclose the water basin, were built in 1846 according to Jesse Hartley's design; they went into decline at the beginning of the twentieth century, and closed down in 1972. After the revitalisation of all five surviving warehouses, they combine residential, entertainment and service functions: bars, restaurants, pubs, clubs, and boutiques. The promenade by the colonnade provides access to the service part, and is a fashionable place for socialising; you can watch yachts swaying in the dock, feel the breeze and sunlight, walk and sit in a pleasant, safe environment





Fig. 7. The area of sports, mass events and loud music concerts in the southern part of the waterfront, brings together large-sized venues and the style of architecture characteristic for its function. ACC Liverpool houses the Echo Arena and the Conference Centre, while the Liverpool Exhibition Centre serves the International Trade Fairs and hotel functions



Fig. 8. Post-industrial buildings and structures, adapted to new functions in the Baltic Triangle zone, located in the Queen's Dock area of the southern part of the waterfront. The modern office and residential district neighbours the old warehouses of historic Liverpool, transformed into avant-garde places of culture and entertainment. These include clubs, cafés, restaurants and the seat of the Contemporary Urban Centre





Fig. 9. Liver Bird and Superlambanana are the best known and well-liked Liverpool symbols. The mythical bird is a respected symbol; also acting as a trophy or a souvenir. Superlambananas, however, fit well into virtually anywhere in the city – be it a promenade, a square in front of the building, a souvenir kiosk, or a museum. They are of various sizes, yellow, painted in many colours, and performing different functions; they are watched, photographed, and collected