

to be one of indeterminacy, of discomfort with the monumental face of past institutions, revealing the elements of architecture in order ... to facilitate their dispersion into the city fabric'. Vidler is examining here Rowe's question as to the 'absent face' of the Stuttgart elevation.³⁰ He suggests that the 'face' is absent because the museum is – as Rowe himself appreciated – not an isolated object. With its climbing path across a sloping site amid neighbours, it identifies completely with the city. Yet, for all its contraposts and distracted face, to a viewer across the Adenauer Strasse, the Stuttgart museum presents definite frontality, fulfilling Rowe's provocative dialectic.³¹

In cities, one condition alone can offer this simultaneous address and reserve: that is where a port not merely flanks but fronts the water with not one but multiple 'faces'. A city which can present this countenance to the sea, no matter how compromised or distracted the landward body behind the face, will always inspire ideas of adventitious arrival. Again, the River is the key (the quays) to that recurrent provocation which Liverpool makes, and which makes Liverpool.

Liverpool located

In 1957, Stirling wrote 'Regionalism and Modern Architecture',³² observing that while architects had taken, in the wake of Wittkower, a 'neopalladian' turn, there was renewed interest in vernacular and early modern models which evidenced a return to regional resources. Indeed, Stirling himself was doing so. Yet, if he refrained from a simple call for 'the regional', it was because he was also engaged with the unlocal valencies of both technology and high Modernism – cited Eliot's *Waste Land*. This ambivalence corresponds to the case of a city like Liverpool, which from negligible to all-but global without a midway of provincial; yet now finds itself strangely *déclassé*, surrounded with monumental evidence of a distinctly local identity which, paradoxically, entrained a global scope that seems now beyond its reach.

Architectural 'regionalism' has a problem with cities, and particularly with 'provincial' cities, which today means nearly all those not in the magic circle of six or seven 'global' cities. Even Kenneth Frampton's elaborated idea of 'critical regionalism' as resistance to corporate forces, relies mostly upon maintenance of historically local – usually preindustrial – tectonic practices. This leaves at a loss cities such as Liverpool and Glasgow, whose architecture was developed by a capitalism which then forsok them as executive locations, leaving them to branch-plant and back-office roles. They are not, in the old sense 'provincial'; yet nor can they be said, at present, to compare with the likes of those German and European cities that successfully compete with the magic 'global' centres. Current revamps of the northern cities are attempts to re-attract executive powers, so that they can, actually, be cities once again, with the real vocation of cities. Whether that can happen in a UK where executive functions are so completely monopolised by London, remains doubtful. We can be certain, however, that mere 'branding' of location with facile citations of former character won't conjure the reality anew. Wherever tradition was and whatever character could be, can come only through what Adorno called 'a comprehensive substantial force'.³³ Which is to say that the real task now is to renew location through new vocation. BRIAN HATTON

Footnotes

1. Dixon Scott, *Walls, Liverpool 1907*, Newton, Warrack Gallery Press, 1979. First published as *Liverpool*, London: AAC Black, 1907.
2. Hughes, *Quarries*, *Support*. London: Land Humphries, 1964. Republished with postscript in 1993, Liverpool: Blacuant Press. See also his *Liverpool City of Architecture*, Liverpool: Blacuant Press 1999.
3. Nikolaus Pevsner included Liverpool in his 1969 *South Lancashire*, but this is now largely superseded as a guide to the centres of Liverpool and Birkenhead by Joseph Sharpley's excellent *Passer Guide Liverpool*, Yale University, 2004. The outer districts of Greater Liverpool, including the Wirral, will be covered by forthcoming new *Passer Guides*.
4. Lane, *Town, Liverpool City of the Sea*, Liverpool: Liverpool University Press 1997. First published as *Liverpool, Gateway of Empire in 1887* (London: Lawrence & Wishart), Lane's is quite the best explanation not just of Liverpool's social history, but its incoherent reality of itself.
5. Rowe, *Colles*, James Stirling: A Highly Personal and Very Disjointed Memoir', in *James Stirling Buildings and Papers*, eds Peter Arner and Ted Rickford, London: Architectural Press, 1984.
6. On Liverpool's history, the classic work is Ramsay Main, *History of Liverpool*, 1907. See also the comprehensive *Liverpool 800: Culture Character & History*, ed. John Belchem,

Liverpool: Liverpool University Press, 2006, and Peter Aughton's vividly documented *Liverpool: A People's History*, Lancaster: Carnegie, 2003.
7. On the docks, see Q. Hughes *op cit*; Hyde, Francis E., *Liverpool & The Mersey 1700-1920*, Newton Abbott: David & Charles, 1971; Jarvis, Adrian, *Liverpool Central Docks 1799-1955*, Stroud: Sutton Publishing, 1991; Ritchie-Noakes, Nancy, *Liverpool's Historic Wharves*, HMSO, 1984.
8. On Liverpool politics, see Tony Lane *op cit*; also Belchem, J., *Liverpool 800*, *op cit*, and *Merseyside: From Liverpool Encampment*, Liverpool: Liverpool University, 2006; also Walker, P.J., *Democracy of Sentiment: A Political and Social History of Liverpool 1850-1939*, Liverpool: Liverpool University Press, 1981.
9. Henderson, W. O., 'The Liverpool Office in London', *Economic* vol. 42, 1935.
10. There seems to be no monograph on Foster. On St James's graveyard, see Q. Hughes, *op cit*; J. Sharpley, *op cit*, and Jim Moon's *Underground Liverpool*, Liverpool: Blacuant Press, 1996.
11. Schinkel, K. E., *Journal of Visit to France & Britain in 1828*, ed. Bindmann, D., Yale University, 1993.
12. See Macgregor, D. A., *Route of Liverpool*, Birkenhead, Country, 1996, and *The Altonham Liverpool 1797-1997*, Liverpool: Altonham, 1997.
13. See the booklet published by John Ashton and Maggie Morris at Liverpool University Department of Public Health in 1997, *The Past Of Life: A Public Health Walk in Liverpool*.
14. A collection of accounts is compiled by Gladys Mary Coles in *Both Sides Of The River Wirral: Headland Publications*, 1993. Often related his 1830 visit to Birkenhead in *Walks and Talks of An Amateur Brewer in England*.
15. Kohl's account is included in Ritchie-Noakes, 1984, *op cit*.
16. Peter, J. A., *Memorial of Liverpool 1873*; quoted in Q. Hughes *Support*, *op cit*, also Ritchie-Noakes, 1984, *op cit*. See also Ritchie-Noakes' *Just History*, Merseyside County Museums, 1980.
17. Dixon Scott, *op cit*, pp.27-8.
18. 'On the Overhead Railway', *Bolton, Paul*, *Liverpool Overhead Railway*, Liverpool: Blacuant Press, 1997; also Jarvis, Adrian, *Portrait Of The Liverpool Overhead Railway*, Hereham: Ian Allan Publishing, 1996.
19. Capel, Karl, *Letter From England*, 1924.
20. Triennale di Milano, *I Ricordi dell'Abbinco*, Milan: Editrice Abbinco Segno, 1995, two vols.
21. Jarvis, Adrian, *Liverpool Central Docks*, *op cit*.
22. de Figueiredo, Peter, 'Symbols of Empire: The Buildings of the Liverpool Waterfront' in *Architectural History*, 2003, Vol. 46, pp.225-234.
23. See the discussion in this issue by Trevor Skipton, p.36.
24. Sherman's plan was exhibited as a model for a 1947 exhibition, see illustration p.74. A memorable rendering of a Liverpool 'Minty' was Albert Finney as Eddie Greily, nightclubs compare named amateur detective in Steven Freese's 1971 film *Gandahar*.
25. Sharpley, J., *op cit*, p.54.
26. 'An Inquiry as to the Appropriateness of the Gothic Style', 1863-67, in Stamp, Gavin, *The Light Of Truth and Beauty: The Lectures of Alexander 'Gus' Thomas*, Glasgow, 1999.
27. Notably the Glasgow Institution of 1843, transformed into apartments in the 1960s by developer Unwin Sykes and architecten Sherriff KM.
28. Duffy Francis, 'Office Buildings and Organizational Change', in *Buildings and Society*, ed. King, Anthony D., London: Routledge, 1980.
29. Sharpley, J., *op cit*, p.19.
30. The glazed atrium of Oriel Chambers was illustrated in John Jacobus' introduction to *James Stirling Buildings & Papers 1950-1974*, London: Thames & Hudson, 1974.
31. See Rem Koolhaas' 'Delirious New York', and Michel Foucault's 'Of Other Spaces: Utopias and Hierarchies', in *Journal of Architecture*, 1977, for an analysis in modernist and Postmodernist terms, as if designing their heterogeneous programme within its hall.
32. Also Rossi cited as model for his idea of 'Analogical' a passage from C. G. Jung, who, in his autobiography *Memories Dreams Reflections* recounted his dream about Liverpool. Melly's observation was in a personal interview.
33. Hughes, Quentin, 'Before The Bauhaus', *Architectural History*, vol 25, 1982. See also Couch, Christopher, *Design Culture in Liverpool 1880-1914*, Liverpool: Liverpool University Press, 2002.
34. See *Delirious New York*, Bunker, Reinhold: Bunko Press, 1992, and Gunterberg, Christoph, *Centre Of The Gothic Universe: Liverpool and The Bauhaus*, Liverpool: Liverpool University Press, 2006.
35. See Sharpley et al, eds, *Charles Barry & The Liverpool School of Architecture 1904-33*, Liverpool: Liverpool University Press, 1996. Catalogue of an exhibition at the Walker Art Gallery.
36. Couch, *op cit*, chapter 5, *Liverpool, the United States, and the Bauhaus Art Vision*.
37. Rowe, 'A Highly Personal ...', *op cit*.
38. *Rowe*.
39. Oswald, George, 'Diary entry 27 Feb 1956' for 'The Road to Wigan Pier' in Coles *op cit*. On St Andrew Gardens, see Sharpley, *op cit*, and Sharpley et al, *op cit*.
40. Hardie, D. W. F., 'A History Of The Chemical Industry in Widnes', ICI 1950, pp.10, 202.
41. See Merrill, Linda, 'The Peacock Room, A Cultural Biography', Yale University Press, 1996.
42. Fry, Maxwell, *Anthropological Sketches*, London: Elib Books, 1975, chapter 5, 'Community'.
43. Peas, Mario, *On Modernism*, London: Thames & Hudson, 1965, chapter 5, 'Georgian Houses'.
44. However, there remain many cathedral crypts and Low Mass and Vestments.
45. Hatton, Brian, 'The Future in Ruins: Stirling's Southgate Demolished', *Blueprint* 70, 1990.
46. Gramon, Mark, *Big Time: The Life & Work of James Stirling*, London: Clamo & Windus, 1988.
47. Caragante, Alex, *The Teen Ranges*, pp.120-122, London and Cambridge MA: MIT Press, 1995.
48. Rowe's account of this exhibition is in Jacobus, *op cit*, p.14. (The 'dabber' was Bamham.)
49. *Rowe Isotome* was published as a book, but also as *dl*, Vol 39, no 3-4, 1979. Rowe was another participant, with 10 others including Brian, Rob and Leo King, and Venetia.
50. Vidler, Anthony, 'Loving Face' in *The Architectural Record*, MIT Press, 1994. Rowe's remarks on 'face' to which Vidler responds are in Rowe, 'A Highly Personal ...', *op cit*.
51. Rowe, Colin, 'The Promissive Facade: Frontality and Contrapost', in *ds* J Hu Spring, Vol 2, MIT Press, 1996.
52. Stirling, James, 'Regionalism and Modern Architecture', *Architects' Handbook* No 8, 1957, also in Maxwell, Robert, ed, *Stirling: Writings On Architecture*, Skira 1996.
53. Adorno, Theodor, 'Valéry Prose: Substantial Form', in Vidler, *Loving Face*. 'Once tradition is no longer animated by a living social force, but has to be conjured up by means of citations because "It's important to have traditions", then whatever happens to be left of it is dissolved into a means to an end'.