



## **CultureCast: Talk**

### **Visions, Dreams and Realities.**

A series of short presentations about architecture and city planning in Newcastle.

Recorded at the Laing Art Gallery, 2nd December 2008.

(Start of episode)

(Short introductory sound effect)

Male voiceover- CultureCast, the podcast from Tyne & Wear Museums

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Visions, Dreams and Realities

Laing Art Gallery

Newcastle upon Tyne

2nd December 2008

Andrew Guest

Director, Northern Architecture

**Andrew Guest (AG)**- Good evening everybody, and welcome to the Laing (he pronounces it 'Lang'), as I call it, Laing Art Gallery. I'm Andrew Guest, I'm the director of Northern Architecture. Northern Architecture is the architecture centre for the North East of England. Our aims are to promote the importance of high quality architecture and design in the North East; or, as we often refer to it in three words, which you'll see on the banner there, 'Promoting better places'.

Part of our work is actually promoting discussion, which we like to be as broad as possible, and it's good to see such a broad range of people here tonight, about what kind of places that we want, and about how we get them.

We were very pleased to be invited by the Laing to host an event, or they're the host actually, we're putting on the event. To put on an event at the Laing at the same time as they're showing two exhibitions about architecture.

To say they're about architecture is maybe a slight oversimplification. To me they're about the sort of seductiveness of architectural utopias...and I don't whether you've seen the exhibitions yet or not, but there'll be a chance to see them afterwards, if you haven't..., and in particular the utopia of modernism. But the modernist dreams weren't just the work of architects, they were the dreams of planners, politicians, possibly artists as well. So they encompass a wide range of dreamers.

For me this is an important debate, and we were interested in, not only in continuing or conducting the debate, but in putting it in to the context of Newcastle.

Newcastle, as you know, is a pioneering city in the north, and it's been through lots of slow phases of development, but also there have been great leaps of building. Some could call them utopias; building a new future in the early nineteenth century, we're most familiar with, (and actually a third exhibition on at the Laing at the moment has watercolours by Carmichael and Parker of many of the new buildings that were created in the early nineteenth century by architects that since became famous, so that's worth seeing as well), but most recently of course in the 1960's. For me those are the periods that the two exhibitions that we've talked about already are reflecting. And you only have to step outside the Laing itself, turn around to the right and see Bewick Court on the one hand, the walkways that stretch across the road, John Dobson Street, the City Library, which has actually gone now, to see evidence of the kind of visions, the kind of utopias that people had for Newcastle in the sixties.

There are new challenges now for Newcastle. But, at the same time, there's a sense that, while there are major opportunities, new opportunities for the city, perhaps there is no unified confident, forward looking vision for the city in the twenty first century.

But should there be? What do those visions produce? We've already seen what they can produce. Does the last grand alliance between politicians, planners and architects actually warn us of the danger of visions and utopias?

If you did have a vision, and some people say that it is visions like that, that have driven the development of Manchester and Sheffield to be the cities that they've reinvented themselves as today, what would it look like? Who puts it together, and who shares it?

So that's the debate that we've set up, and I'm really pleased that you're here to take part in it.

To kick it off, and that's really our only role up the top here [referring to himself and the four speakers that are seated at a long table in front of the audience], we have four people, and they've slightly changed since we first promoted this event, but they're four people who I'm confident are gonna provoke a good debate for you to respond to.

So from...they're going to speak in the order from my left to my right, and I'll introduce them all now, and then I'll give them all a chance to say their piece.

On my far left is David Slater. He's the director of Environment and regeneration at Newcastle city council, where he's been since April this year. His portfolio includes neighbourhood services, area based regeneration, strategic housing, and planning and transportation. Previously he worked at South Tyneside Council, and he's also worked at Government Office North East, the Inland Revenue and the DHSS; there's a wide knowledge there.

Immediately to my left is Brian Ham. He's Director of the Metnor Property Group, a development company active in the North East. Brian trained as a town planner. Prior to coming to the North East he worked in London and in Merseyside. He told me earlier, he's always worked in challenging places. He was at Newcastle city council himself for four years, and then at One North East, the regional development agency, and he's been with Metnor since 2005, in the private sector.

To my right is Paul Noble. Paul is an artist, part of whose work creating the mythical city of Nobson New Town is included in the current Laing exhibition, 'Elevation'. He was born and brought up down the road in Whitley Bay, but now lives in London. And he told me he's proud to have been one of the founders of 'Stop the M11 link road group' (laughter from audience)

To the far right is Graeme Rigby. Graham is a writer, who for over twenty five years has worked with the 'Amber Film and Photography Collective' based in The Side, Newcastle upon Tyne. Amber has produced an internationally famous body of work documenting the social and cultural changes in

character, not only in the North East, but of many other places as well, and I'm sure you'll be familiar with their work.

So these are our four introductory speakers, and I've asked them to speak for no more than ten minutes and then, after they've said their bit, it's over to you. David...

David Slater

Executive Director of Environment  
and Regeneration

Newcastle City Council

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**David Slater (DS)**- Right! Good evening everybody. It's nice to see you. I'm feeling sort of...sort of rather nervous actually, because I've only been here since April. I'm not a planner, I'm not an architect, I have no professional qualifications. As Andrew said, I started life working at an Unemployment Benefit Office, and since then I've travelled through quite a lot of central government and now have started to travel through quite a bit of local government.

But I've concentrated on this, on first of all the personal perspective about what the city is, what it's starting to be, and what it could be for the future. And I'm hoping it'll throw a few questions in to the mix as well, for the debate. It's a kind of postcard format really, and I guess most of you have sent friends and relatives, or received from them this kind of postcard.

Somebody had a vision; a Richard Grainger and his various architects, for this city, and for that I count us enormously fortunate. We have more to start with than virtually any other city in the country. And thanks to the Grainger Town project and other work in the last few years we've done extremely well to keep it, and to keep its attractiveness. When I first started, I went off to Valencia at the request of the Department of Communities and Local

Government and I saw the work of Santiago Calatrava, and thought, Wow!, as I think you're supposed to think. So this is the City of Arts and Sciences, and it was a lovely June evening, and what could be nicer? Well, actually I came away from that thinking, 'the last thing I would ever want is for Newcastle to be anything like this'. Because it's kind of parked about a mile and a half out of the city centre it has, as yet, no Metro connection. It really has no ready connections of any sort. You can walk there, and there were one or two brave souls walking about there. There weren't many people in this grand vision, I have to say. And for me actually, Valencia was much more about this; (brings up a slide) small squares and public spaces. Actually, some quite grand squares, if truth be told. But I loved the intimacy of these smaller types of squares. And if I came back with something I thought, 'Well how do we get some of those into Newcastle?' Not necessarily just in the centre, but at those kinds of intimate and public spaces. And indeed the leader of the council is very much on record, John Shipley is very much on record as saying, 'How do we create a central space?' Well, I think we've done very well. I claim no credit whatsoever but, since my arrival, Old Eldon Square has been reopened, and I think that's a fabulous space now. And the leader of the council is very much on record as saying he would love to see something happen around Blakett Street and Monument, and that to be a genuine public space rather than just a place people walk across, which tends to be the case at the moment.

Of course, I think one of the other things I love about Newcastle is it's such a palimpsest of styles, of history. There's so much kind of going on, going up, coming down! And I think also it does actually have quality open spaces. As I've said, I'd really like to do more of these- shame the Heritage Lottery Fund won't really give us much money to do any of them. I particularly like this one (brings up new slide) this one on the bottom right, 'Cos I'll say a bit more about this because there's a bit of a story about this...' 'The Living Streets Project'. In fact I'm going to London on Friday to present on the Living Streets Project in terms of an innovation award. It engages people, people from local communities to feed in ideas about how places can be more 'walkable', so that helps our health. It helps the idea of developing public spaces, and it helps to form our planning policy in the city. And this particular photograph is, I think, a hundred and thirty young people that took part in a workshop at Dance City and came up with their ideas around this area outside Dance City, which is great in many ways, but still doesn't quite work as a public space.

The other point I really want to make on this is that it shouldn't just be about city centres. If we're going to make a great Newcastle, if we're going to have

a real urban vision for Newcastle, it actually has to be about the communities on the outskirts of the city, and I want to say a bit more about the way that those connect with the heart of the city shortly as well.

This (brings up slide) is a kind of idealised version of Scotswood. I was just saying to Andrew it's an irony in a way, because when we launched the architectural competition for the new Scotswood, that was the first time we met...at Dance City, as it happens, and today I was doing the judging of that competition. We had local residents there, we had architects there. It was a really interesting exercise because there seemed to be a complete inverse relationship between places that were nice to live in on the inside, and places that look fabulous from the outside. But we actually did come to quite a strong consensus about what would be, a) good for Scotswood, b) affordable, in terms of the end price of the house and so constructible, and c) would actually give some kind of real innovation and focus to the idea of the Scotswood Expo.

So that's kind of visions and pictures at this stage. But we are starting in the east end of the city, Walker, to create different types of communities, slowly albeit, because it does take an awful long time to construct these new communities. It takes an awful long time to get the funding together and of course, in the current economic climate, it's going to take a great deal longer. Hopefully we can develop an idea, a vision that rides out economic cycles, and providing we get the right partnership arrangements in place, we can actually develop for the long term.

Again, coming back to Living Streets, the heart of Walker, getting a heart to the community in the east end of the city is really important to us, and we've done a lot of work Living Streets to try and develop how the retail, the leisure, the Lightfoot Centre, other services facilities, the new schools, would all fit together and be attractive places, not just to live, but to walk through, to exercise in, to visit etc. etc.

This again is the idea of the palimpsest. These are a couple of pictures off the website. But I think I took a couple of pictures on Saturday, which are these two, and actually, if you look at it from a slightly different angle it's pretty hideous; the juxtaposition of the old and new, in Newcastle. And in terms of how we design places for safety, how we design places for economic benefit, and how we design places for straight forward enjoyment is still a bit of a conundrum, I think, and one of the really important things for me.

We do have a vision as a city. It's going to be a modern, vibrant, European city and it's set out in a sustainable communities strategy, and that strategy addresses issues like health and safety, economic development, social inclusion, and tackling climate change. So how does our built city, how do the buildings we put up, how do the communities we develop actually contribute directly to those wider aims of making a better city for the people who work in it, who visit it but, most of all, who live in it?

This again, sorry to use the Living Streets example but as I say, I'm preparing for Friday and pitching on this, is very fresh in my mind. What you have here is an exercise that took place in the west Road, and really just a whole host of views about how you make the west Road a better place to use if you're on foot, if you're a local resident. And we spent a huge amount in the city, an absolutely huge amount on things like planters and railings and all sorts of other infrastructure. It would be great if, as well as making the place better, we could actually reduce some of that spending whilst still keeping roads safe, people segregated where they need to be segregated, etc.


Now, I've said that I would just say something quickly about the connectivity between the wider city and its heart. The sort of red? (he points to the slide) I'm not very good at colours, is that red? That sort of red, this line here? Yeah, that's the medieval city wall, the blue bit is actually what's left of it. Largely that's what defines what the city is still, or the heart of the city. And you know the sixties kind of had ideas about distributor roads and there's the A167M. But that line down to the Redheugh Bridge comes round pretty tightly around that as well. So you have in a way a kind of double physical barrier between the city and the rest of its city. The city centre action plan works very hard to develop is a bit wider but it's still quite focused. What we do have is a number of schemes within that, that will radically change the shape of that particular area, whether it is the student developments that Brian and others are involved in, student related developments, the infrastructure around the quayside and opening that up, our ambitions for the city as an economic powerhouse, jointly with the RDA and the University of Newcastle on the Science Central site and the brewery, or whether it's actually expanding the retail offer- the current work on Eldon Square and East Pilgrim Street. There's a whole host of kind of economic and other ambitions wrapped up in that city centre area action plan. But for me, the key is actually how do we get beyond the idea of a medieval city wall? How do we get beyond the idea of a 1960's motorway network, to really get some of those communities like Walker and Scotswood to connect with that city centre?

**Andrew Guest-** David, that's your ten minutes!

**David Slater-** Then I've finished!

(General audience laughter gives way to applause)

(Melodic ambient music plays for five seconds as the name of the next speaker is displayed)



Brian Ham

Director, Metnor Property Group

**Brian Ham-** Well, the question is, 'Can we have a vision for the future of a city?', and my opening observation is that really you don't have a choice these days. If you want to invest in a city and change it for the better, then you have to convince government and its agencies that you've got a game plan for how it's going to develop.

So, if you have to do it, I wanted to spend a few minutes just spelling out what I saw as the five key tensions between having a good vision and a bad vision; doing it well, doing it badly. And I'll refer to some examples at the end to try and illustrate what I mean.

First off, it shouldn't be the council's vision. It has to be broader than that. It has to involve the private sector. It has to involve the local community in some way.

Second, it's better to have a vision of what you want the city to be like, rather than what you want it to look like. Physical changes need to reflect changes in patterns of activity not lead them, not the other way round.

Third, a framework for investment works better than a blueprint. In other words it has to be able to respond to changes in circumstances. And it's okay for the framework to be a bit vague and loose. It's better to have a general sense of direction, rather than a fully formed ten year plan.

Fourth, you can't become fixated with targets and measures. You clearly want to know whether you're succeeding or not so you have to measure some things, but sometimes when you set a target as a goal you distort your actions and end up with some perverse outcomes.

And finally, it shouldn't be ruthlessly pursued to the exclusion of all else. Decisions do need to be made about resource allocation, but plant a dozen seeds and see which grows strongest.

So, if those are the five tensions let's just apply those to a couple of examples and look at what's been good and bad in Newcastle's recent past.

On the good side, the city's become an exemplar of what we brand 'culturally led regeneration'. And yet no one sat down 15, 20, 25 years ago and said "We have a vision of making Newcastle Gateshead an exemplar in this field", and if they did, they would have been laughed at!

But neither did it just spontaneously happen. Committed individuals, largely outside of local government, had the ambition to run events, events like the '*Year of Visual Arts*' (and Graeme's been involved in some of the history of this), and quite literally one success led to another. Resources were allocated to key projects; strategies for building the capacity of the sector were developed and funded, and capital investment projects were designed, and the city has physically changed as these have been built. A vision grew, and a strategy evolved as the venture proved to be a success. But crucially, the council didn't initiate it. No 'Cultural Quarter' was ever created, although at one stage I think the council tried to brand an area as a 'Cultural Quarter', although I bet no one in this room knows where it is!

So, the council didn't initiate it. No Cultural Quarter was created, no blueprint for the sector was ever written. No over-arching targets were set, and it was one of a number of things that were tried. It happened to be the one that succeeded the best.

On the bad side, the city has tried to pursue a number of physically led regeneration visions of change, and I can think of at least half a dozen around the city; some of which I was personally involved in. So this is in no

sense a criticism of others, it's a self reflection too. And these, over the years, have been pretty disappointing. And there's a couple more that are being developed now that really worry me.

The worst examples have been led by local government without broader 'buy-in'. They've tried to envisage what the end product should look like. They've ended up being part of a formal infrastructure of planning policies with very rigid parameters. They've usually been based on ambitions to attain target numbers of jobs or floor space or population. And they've usually had huge amounts of investment prioritised to them, when other things could have achieved things with a lot less resource.

So, can we have a vision for the future of a city? Well, yes, we can and we must. But just to reiterate those five points; let's make sure that it's a shared vision. That it's a vision for what we want to be, not how we want to look. Let's keep the vision adaptable. Let's not get fixated with targets, and let's make sure that we don't put all our eggs in one basket.

Thank you.

**Andrew Guest:** Thank *you*.

(Audience applauds)

(Melodic ambient music plays for five seconds as the name of the next speaker is displayed)



Paul Noble

Artist

**Paul Noble-** My presentation's a bit less focused on this region and perhaps deals a bit more with the general theme of the discussion.

I was brought up in Whitley Bay. I was brought up in the Jewish Faith. Every Saturday we'd go to Jesmond where there was a reform synagogue. As part of the service on a Saturday quite often there'd be a prayer for Israel. Part of the prayer for Israel reads,

'Even if your outcasts are at the end of the world, from there the lord your God will gather you and from there he will fetch you, and the lord God will bring you to the land that your fathers possessed, and you shall possess it. And he will make you more prosperous, and more numerous than your fathers'

The 'fathers' it refers to were the slave people. This is the prayer of people chosen by the god Yahweh to become the inhabitants of Judea and Samaria and the surrounding territories; what's called the Holy Land or the Levant.

The prayer is for a return to the strength and security enjoyed by the Jewish people before the Roman occupation and subsequent expulsion, circa 70AD, at which point the Jewish people became a wandering people, or a Diaspora. Their place had been taken away from them and they became outsiders.

There's a painting by Altdorfer in the National Gallery and it depicts a castle wall with its gate and moat, and the vantage point that the painting's made from is from the green forest. I've actually noticed that in the Laing Gallery there are two paintings that are actually quite similar. There's one by John Martin, and another one by David Roberts called 'Edinburgh Castle from the Grassmarket'. But what they show is the protective walls that define a social boundary, and which provide protection from the outlaw, or the outsider, or the unknown. We could say that the strength of a place is defined by the protections it can offer against 'otherness'.

Homeless people present the idea of otherness or, in a sense, outlaws. They've always been considered threats by the dwellers, be it the Jews, the Gypsies or even travelling entertainers who were traditionally seen as somehow outside of normal moral codes, or even troubadours and circus people. The pejorative idea of the tramp and the vagabond as well; the social outcast.

In my ideas for this presentation I kind of leap to the development of Zionism in the late nineteenth century as a response to the anti-Semitism that was

becoming stronger throughout Europe. Post Holocaust, the Zionist cause became almost morally unquestionable. During the Second World War, the Jewish people had found themselves defenceless and without anyone else to defend them. The Zionists saw reclamation of their promised land as the best defence against the threat to existence felt throughout the Jewish Diaspora.

The point I want to make is that the Zionists describe pre 1948 Palestine as a neglected land; a scarcely populated place with maybe a few Bedouin Arabs wafting across its deserts. It was described as an empty place just waiting to be repopulated, very much in the model of all new worlds; a bit like the Americas and Australia where there might be people there, but they don't really count, or they're too few, or too inconsequential to matter.

The truth of course was very different. Palestine was home to nearly two million Arabs. Between 1936 and '39 the British Army had more troops in Palestine, a country about as big as Wales, than they did in the whole of India. And they were there to suppress the so called 'Arab revolt'. The Israeli war of independence in '48 saw over 700,000 Palestinians dispossessed of their land. The ethnic cleansing wasn't just of the people, the Palestinian villages were completely erased, place names were changed; the landscape was essentially 'de-Arabised'. These were what David Ben-Gurion who was the Israeli leader referred to as facts on the ground.

I visited Palestine for the first time last year and in a sense the Zionist facts are true. The Israeli people prosper, the state grows stronger and their architecture expresses this strength. Town planning is the unlikely foot soldier of Israel's dominance. The Palestinian towns are allowed to crumble through enforced neglect. Basically town planning is seen as a passive thing, but obviously it isn't because it's how you determine how a community is able to express itself and thrive. In Palestine, town planning is totally used as one of the main weapons against the expression of the Palestinian people.

The settlement camps are built on top of hills within the West Bank. They resemble barracked estates, but with ramparts actually very much like the castle walls depicted in the paintings I mentioned at the Laing, or Altdorfer's painting of the castle. But they're built on top of the hills not in the valleys, like Arab architecture is, which is very much in the landscape to the point where often you don't even notice there's a house there. They're in the land, not imposing itself on top of it.

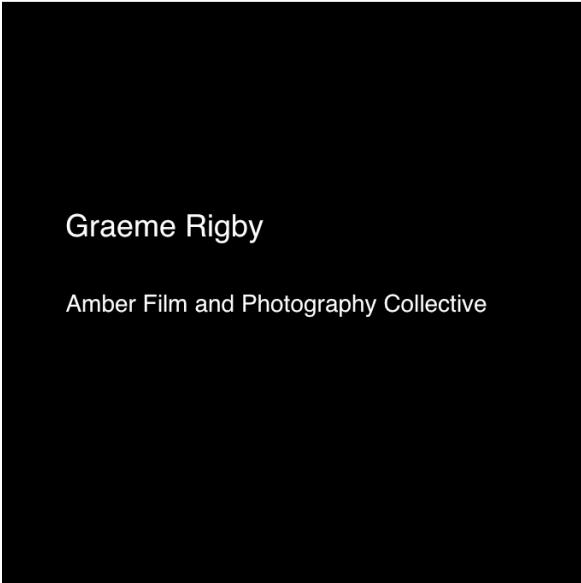
I wanted to somehow make a small presentation that started with my local upbringing. One that had roots in this area but, in terms of its imagination

projected back to this notion of a promised land. But the casual consequences of this notion of a promised land are actually destroying the indigenous people of Palestine, so it's counter to the usual notion of what is thought of as a positive thing; a vision.

**Andrew Guest-** Thank you

(Audience applauds)

(Melodic ambient music plays for five seconds as the name of the next speaker is displayed)



Graeme Rigby

Amber Film and Photography Collective

**Andrew Guest (AG)** - Graham

**Graeme Rigby (GR)** - Yes! I thought I was going to go back further than anyone else on the panel, but I can't trump Moses!

(Laughter from audience)

**GR-** I start from the point of view that I actually don't like cities! I was brought up in the country.

I don't like cities, but I've developed an enormous affection for Newcastle. And I think there is something particular about the place that generates affection.

I personally, unreasonably, mourn the loss of blackened buildings and flocks of starlings that used to sort of spread out in the sort of dusk around the

station; It was an extraordinary thing. And I think somehow Newcastle has become less extraordinary, but maybe it had to. Well certainly it had to. That's something to do with nostalgia and the passing of time.

When I was first asked to do this presentation, which was last week, I thought to myself well, have 'utopian visions' been good or bad for Tyneside, and I kind of felt well, we should be so lucky that we should ever have had one.

I think Tyneside has been built on ruthless pragmatism and need. And at times on a sense of working for the public good, which is wholly admirable, and something that I think is under-loved in our society.

Why is Newcastle here? It is here because it was the lowest bridging point on the river; it's as simple as that. The reason why Newcastle developed to be the regional capital, which it undoubtedly is, was largely to do with bribery and corruption. Sort of pushing out the other possibilities; North Shields had a chance but they paid their rents to the church and Newcastle paid its rents to the King, and that kind of trumped North Shield's claim. And the rest was down to straight bribery, as far as I can work out from history.

There was, I think, in Grainger a moment of genuine vision. The vision was not utopian; it was not entirely altruistic. Grainger was a property developer; he saw the possibility of moving a town centre away from the river up to an estate, a large estate with grounds within the city walls that could be developed. And he built what has become the prime glory of Newcastle; over-borrowing, he got caught out. He was ahead of his time. He saw the possibility of industrial development in the west and workers housings and he bought the land, but the industrial development and the workers housing didn't come quite fast enough to be able to save him, and he ended up going bankrupt, or effectively bankrupt.

But, he brought in architects; there were architects here on Tyneside. It was a relatively new profession. They were architects, on Tyneside, themselves of remarkable ambition and talent. And I think that is one of the things upon which, if we are to move forward towards a new and stronger Tyneside then it will be about encouraging that kind of talent; not just among architects but generally. We should be developing our own talents, not excluding people coming in from outside, but our own ambitions should match those of people coming into the region and informing the general progress. I think that period in Newcastle's history was a period of vision.

The other period of vision within Tyneside's history, to me, unquestionably is that of the T. Dan Smith era. I don't think the vision was an architectural vision. He brought in experts, he liked the idea of bringing in experts (you know...have a library, let's bring in Basil Spence) where he could. He very much relied on experts, perhaps mistakenly at times. The vision that he had though, and maybe it came significantly from his Trotskyist internationalism, and it came from a regionalism that was rooted in a kind of class conflict both with the Tory party that was in power in Newcastle up until the 60's, and with the Conservative government nationally that was in power. But it was a combination of that regionalism and internationalism that led him to the sort of vision of the city state. And perhaps, although I don't think he articulated it as fully as it could have been articulated, he recognised the fact that maybe, in the modern world; there was a role for reinventing the city state. That cities internationally were in competition with each other, and that if you wished a city to succeed in the context that he was looking at, where the prime drivers of the economy were in decline (the industrial base of the region) that it was to do with public relations. The projection of modernity was the main thing that he brought to the process. He saw culture and sport and academic institutions as being a central part of that vision, and most of the infrastructure – Northern Arts, that was a 'T. Danism' – the Northern Symphonia, the Northumbria University (or as was, Newcastle Polytechnic), those kinds of things – he planned a stadium, it didn't get built in his time in Newcastle.

It is interesting I think that Gateshead starting around the eighties with the kind of money that became available with the dismantling of Tyne and Wear, started to have ambitions slowly, developing them slowly. But they developed them very much in line with T. Dan's vision. What we are doing today in terms of the projection of Newcastle and Gateshead is not significantly different from that which T. Dan developed as a plan for the city. And I think that that is important to recognise. There is a lot to learn from the mistakes that were made; the mistakes that we're continuing to make around things.

I think the key difference – I talked of T. Dan's reliance on experts. The difficulty, and it's a great flaw in Trotskyism, is that it doesn't believe in consulting people. It avoids consulting people, and experts often avoid consulting people. One of the things, if you look at the history of Grainger and Newcastle between 1820 and 1845, it coincided with a time when there is a really rich intellectual culture on Tyneside. These things didn't happen of their own, they happened because they were part of a culture. They were part of a culture that had ambitions for itself. I think if you look at somewhere like the 'Lit and Phil', that is exactly what all of that came out of. It's that ferment of ideas.

What we lack today is the confidence to share those discussions with one another. And it's not just about architects, and it's not just about planners, and it's not just about local authorities, it's drawing in a wider range of people. And they can include artists, and they can include, hopefully, people in the community in all kinds of different ways.

The city must expect better things if you are going to get better things. They don't come out of one person's vision. T. Dan achieved what he was able to achieve, and we shouldn't forget what he was able to achieve – there were some significant things. He was able to achieve it because of the hope that came out of the post war experience. I think the main problem that we have, not just here on Tyneside but elsewhere in this country, is that lack of hope and that lack of expectation. It's that that we need to find some way of developing, because that will inform all the decision making and hopefully ensure that it is done in a context that reduces the number of mistakes. I don't think you ever do developments without mistakes.

**AG-** Excellent! On that note, you've reached your ten minutes! Thank you very much.

(Audience applauds)

With thanks to:

Andrew Guest  
David Slater  
Brian Ham  
Paul Noble  
Graeme Rigby  
Northern Architecture

(Short sound effect)

Male voiceover- CultureCast, the podcast from Tyne & Wear Museums

(End of sound effect)

(Melodic ambient music plays for five seconds)

END OF EPISODE

