

## POLICY REPORT

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"They call it Sunny Rhyl." —Sonya

- 1 // Brief + Overview
- 4 // History and Regeneration of Rhyl
- 7 // Twinning: History and Regeneration  
of Greenwich
- 10 // History of Brickmaking
- 13 // Social Inclusion  
Brickmaking Council
- 17 // Royal Alexandra Hospital Policy
- 19 // Workshop Set-Up
- 21 // Toolkit
- 23 // Bibliography



## Brief + Overview

### Brief

#### Part 1: GREETINGS FROM RHYL -----

##### **'Design your vehicles'**

The initial stage of this project is concerned with researching and understanding Rhyl and its citizens. You are asked to identify spaces or communities of interest (fashion culture, mobile shops, community groups) within Rhyl and design an expanded 'vehicle' to allow you to engage with them.

The 'data' generated by your vehicle can be reviewed, altered and revised before, during and after the initial 'ride'.

The 'drive' (direction, destination and passengers) of your vehicle can be reviewed, altered and revised before, during and after the initial 'ride'.

##### **Field trip and deployment; Design in the wild**

Once you have designed your vehicle, it's time for a test drive. Your trip to Rhyl will allow you to understand the town and its occupants. But remember; things may go wrong. Have a plan B (C and D). Be prepared to react when plans collapse.

#### Part 2: TWIN TOWNS -----

##### **'Underdogs and industries'**

During this section of the project you are asked to locate and identify a 'twin town'. Twin Towns were used after the Second World War to "foster friendship and understanding between different cultures and between former foes as an act of peace and reconciliation, and to encourage trade and tourism". What does this mean in a global, networked, post-BREXIT world? How do we form new relationships to prepare us for a troubled future?

## Part 3: FUTURE STRATEGIES -----

### Designing schemes and possibilities

The final phase of the project asks you to design, visualise and represent new possible futures for Rhyl and your twin town. The proposals must be clearly linked to the communities and people you met during your initial stage. Your design process should demonstrate how you've listened, evolved and imagined a set of scenarios that materialise the ambition and dreams of your chosen communities. The aims of these proposals is to give a voice (and a level of visual resolution) to ideas that normally don't get taken seriously.

## Part 4: REINSERTION INTO REALITY -----

As an additional stage to the project, the most successful projects will be asked to return to Rhyl and present their work to the communities that inspired them. By tracking and assessing their response to your work, we hope to build a greater understanding of how we represent the most diverse futures possible.

### Overview

Our initial research of Rhyl led us to Rhyl's previous brickmaking industry and history. We were very interested in the disappearance of the industry and its replacement with the tourism industry, which eventually faded as well.

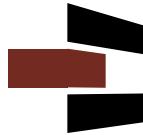
The irony of the missing brickmaking industry is that with all the regeneration, old buildings are being renovated and new buildings are being built, but any bricks used, are being outsourced.

Using "bricks" as our vehicle, we conducted an amateur brickmaking workshop where we had people imprint their names or thoughts on Rhyl into a brick, and later developed this idea into a social engagement template that is plausible for contractors to include in actual building projects (with a physical outcome that is something along the lines of a cornerstone).



"The seafront, we love walking on the seafront.  
When we get nice weather, it's perfect...  
otherwise it's really rubbish." —Lauren





## History and Regeneration of Rhyl

Rhyl had a population of just over twenty five thousand people. Once an elegant Victorian resort, there was an influx of holiday makers from Liverpool and Manchester after World War II that changed the face of the town. Due to more disposable income, the influx in package holiday deals and the way people holiday, the town has fallen into a state of disrepair during the 1990s. In recent years investment in the town has seen new developments and an underlying hope amongst its population.

While Rhyl is more known for its tourism industry, Brickmaking was Rhyl's first major industry. Rhyl had four clay pits in the area, one of which (Buckley Brickworks) had 200 chimneys. Between 1860 and 1940, the majority of Rhyl's red brick buildings were built with locally-made bricks, including bricks made by Cefndy Brickworks, another large brickmaking factory on the southwest end of Rhyl. Currently, all the pits are now filled in, and clay is no longer sourced from these areas. One of these pits is now the Brickfields Pond, a natural reserve where Cefndy Brickworks used to be. Efforts have been made by the council to celebrate this history of brickmaking in Rhyl. Recently the council held a heritage workshop to connect the older generation with memories of the brickmaking heritage to the younger generation who may not appreciate this history.

Currently, Rhyl's tourism industry employs around 67% of all their workers. It's an important aspect of the town's economy. In the past it was a bustling industry, Rhyl had many attractions, like the Sun Center which was the first indoor surf pool, tropical lagoon, rooftop monorail and iconic slides in the entire UK. John Newsome a business owner in Rhyl for over fifty years spoke about Rhyl, "The 60s and 70s was the heyday. Nobody went abroad because it was too expensive - people came in their hundreds every day."

Like many other seaside towns, Rhyl suffered from the decline in domestic holidays. As visitor numbers decreased, businesses in the town began to suffer which consequently increased unemployment rates while low property values led to poor standards and conditions. The first Strategy for Rhyl was adopted in 2004 when Denbighshire County Council recognised that these problems needed specific intervention. Regeneration of Rhyl has continued to be a public sector priority for a number of years, with almost half of Rhyl's neighbourhoods still in the top 10% most deprived in Wales with one area ranked as second most deprived in Wales.

There have been numerous regeneration plans in recent years, the latest one being the North Wales Regeneration Plan 2018-2035, which evaluates progress to date and layouts next steps. The ethos underpinning the Rhyl Regeneration Programme is to increase footfall to and through the town, increasing spend in the local economy, stabilising businesses and increasing jobs and income opportunities. In 2016, Denbighshire County Council approved proposals for a next phase of cohesive regeneration activity in Rhyl to lead it towards becoming a place where people choose to live, work and visit.

Starting from East Parade to West Parade, the Waterfront project includes numerous major developments due to be completed over the course of the next two years. Rhyl's new-look Pavilion Theatre will boast a new restaurant overlooking the seafront while the adjoining Sun Centre has been demolished. The development of a 73-bed Travelodge hotel and Marston's family pub/restaurant on East Parade car park is to be completed by September 2018. A new 70-bedroom Premier Inn hotel will be developed at the former Honey Club site. A new £15m waterpark is currently in planning with on site work due to start in late September 2018 with the facility due to open early 2019.

Denbighshire County Council, Rhyl Town Council and Welsh Government have all invested heavily in these projects. As mentioned in the North Wales Regeneration Plan 2018-2035, North West Wales currently has access to significant sums of money from the EU regional development fund, however European funding has done little to arrest the decline thus far.

50,000

RNLI.org/RhyAppeal

The RNLI is the charity that saves lives at sea

caffi Hwb  
Th



"I want to live here. We're going to live here!"  
—Anonymous tourist and her dog, Paddy



## Twinning: History and Regeneration of Greenwich

Greenwich Peninsula, formerly known as Greenwich Marsh, has been the subject of development plans for the past two hundred years undergoing radical changes since the early 19th century. After 1800, thanks to the embanking and draining of the remote fields, the Peninsula became a highly prized grazing land. But by the end of the 19th century, when widespread industrial development took place in the lower Thames, most of the open marshland had been developed—the landscape was dominated by vast industrial complexes. Industrialisation of the Peninsula was instigated by the introduction of gas and chemical works. The South Metropolitan Gas Company's East Greenwich Gas Works became the largest in Europe, dominating the area for some time. Subsequently, a flourishing community of industrial workers grew up on the Peninsula with its own church, school, and transport system that was enhanced by the opening of the Blackwall Tunnel in 1897.

A flourishing industry on Thames-side was brickmaking. It thrived in localities where there were suitable supplies of clay and thus there were numerous brickfields on both sides of the river. At the end of the 19th century three brickworks were in full operation in that area, producing the distinctive yellow London stock bricks: Wickham Lane (also known as Gregory's), South Metropolitan and Cemetery, and Brickfield on the Peninsula (Coles Child & Co.). Each had its own deep chalk mine. Due to the proximity to the river, brickmaking was a thriving industry in the Greenwich area, shaping the development of the urban site that Greenwich was starting to become.

As the manufacturing industries declined after World War II, so did the area. The number of residents decreased dramatically until the peninsula became a contaminated derelict gasworks land. But the Peninsula maintains its appeal, and in the late 00s the building of

the Millennium Dome and the North Greenwich underground station on the site of the gasworks has led to major new developments. Since the building of the Dome the Peninsula has been subjected to massive changes spreading controversial discussions that last until the present days.

Today, Greenwich Peninsula is shaping to be one of London's most redeveloped areas. Some of the press welcomes it has a promising regeneration for the future London. For others, the line between regeneration and gentrification is a fine one. The phenomenon of gentrification is taking place in "opportunity areas" all over London, such as Vauxhall, Hackney, Nine Elms, and Greenwich peninsula. The focus for Greenwich now is developing its under-utilised waterfront from Deptford to the North Greenwich Peninsula, around the O2. The emerging high rise skyline, along what was until recently industrial wasteland, is starting to mirror Canary Wharf.

Greenwich council has been accused of pushing poor people out after allowing plans for a "polarised community" on the peninsula and repeatedly missing its own affordable housing targets. The peninsula is undergoing a 5 billion pounds redevelopment with around 10,000 new homes, but the City Peninsula Residents Association says the number of properties for poor people have been slashed, and those that are left will be hidden away from view. In 2014 Greenwich Council agreed an application from the Peninsula project's developer Knight Dragon to reduce affordable homes from 38% to 21% concentrated on 3 of the 11 plots. From the minutes of a 2013 Greenwich Peninsula Planning Board meeting, it is clear that the majority of the attendees oppose the reduction of affordable homes and to the council's missing of national and local housing targets. The board expressed numerous concerns on the project creating a gated—instead of mixed—community, exclusive to the targeted wealthy audience. The phenomenon represents not only a social cleansing, but also is eroding away London's (and Greenwich's) historical architectures and sites.

As Mary Mill—Greenwich former councillor and historian—says in her Greenwich history blog: "The landscape designer on the Dome site said that in laying out the park area that they would not adhere



"It's coming back. You know, they're developing it nicely. And it's starting to build up again."  
—“Linda,” resident

to the ‘current fashion for industrial heritage’. This comment reveals a great deal about what is wrong with the way that ‘regeneration’ tackles history. Much industrial history has been presented in what has sometimes been a very trivial way. ... A similar problem is that it is often very difficult to get decision makers to understand that people researching their family histories are ordinary folk who have become historians through choice and that their search for knowledge will often lead them far beyond the mere names and dates of their ancestors. So sources of information are cut off and destroyed because it is thought they will be of interest only to the few. The desire of people from all walks of life to know about the past needs to be taken in a serious and unpatronising way.”



## History of Brickmaking in the UK

Clay bricks have featured as a construction product for thousands of years. They are a material prevalent across the UK’s built environment today and continues to be a fundamental ingredient in modern architecture. Brick making was brought to Britain by the Romans, but fell into decline after their departure and it was not unusual for bricks to be reused from rundown buildings or excavations. The earliest known post-Roman bricks date from the early thirteenth century, when Flemish bricks were imported. The quality of British brick making eventually rose to an adequate level—especially after a large number of Flemish and Dutch craftsmen came to settle in England in the early fifteenth century—and the numbers of imported bricks declined.

From the 1380s, the craft was regulated—at first by church guilds and then later by specific guilds of tylers (brick makers). The oldest of these which still survives is the Worshipful Company of Tylers and Bricklayers, founded in 1416 and Chartered by Queen Elizabeth I in 1568. Following the Great Fire of London in 1666, King Charles II decreed that all new houses be built of fire resistant materials. The Guild did not have enough workforce so relaxed their admission regulations and trained new labourers from the provinces to make bricks for the reconstruction of London. After the completion, there was an explosion in the industry and many hundreds of new brick makers and builders went back to their towns and villages around England and set up businesses.

Improved transport infrastructure—roads, canals and later railways—gave brick makers the opportunity to establish permanent brickyards. Machinery also came to the industry in the 1820s helping speed up the process. Many thousands of bricks could be produced per day with a smaller workforce than was needed to produce them by the old hand craft system. By 1850 the majority of brick makers used mechanised brick production. Brickmaking was a family industry, involving every member of the family in carrying specific tasks. The father was the moulder/brickmaker, the mother was usually the kneader, and the children carried the clay to the work table. This industry sustained families that would produce more than a million bricks per season, and often the brickmakers were also owner of the land. The small country yards, unable to invest in machinery, were either bought out or driven to closure, and itinerant brick makers could not compete with the big factories. By the 1920s there were no more than a dozen itinerant brick makers still working and most of those being in Ireland. Post World War II brick manufacture has become streamlined and new technologies have contributed greatly to this. There are now sixteen established commercial brick manufacturers in the UK.

“...Everything we did, we brought the community with us. As you probably know, if you're involved with something. Then, you feel part of it. You look after it.”

—Garry Davies, Countryside Officer,  
Denbighshire Countryside Service



## The Social Inclusion Brick Council

The Social Inclusion Brick Council is a proposal that hopes to help encourage public participation in urban planning. The council utilises workshops to help foster conversations about the future of the built environment in any given place. We believe that public participation is an integral part of successful urban planning. Using Rhyl as the first place we want to implement our proposal, we hope to re-engage the community to help them regain their voices, so they can take part in Rhyl's new chapter of regeneration. Our workshop pulls from a cross-section of Rhyl's population and helps them engage in a making process. Throughout this process they are asked different questions about their thoughts about said project. These individuals are representatives of the public and through this workshop we hope to gain helpful insights into the concerns, needs and expectations of the public to then share with the stakeholders of the projects. We also hope that through this experience we can encourage participants to think more critically about their engagement with public space and the future of their environments.

The inspiration for the design of this workshop began as an exploration into the brick making industry of Rhyl's past. The industry was once a thriving set of businesses, with multiple clay ponds. The clay was harvested in Rhyl with brickwork factories on site. During this time, Rhyl's golden coast beach began to spark the interest of many tourists. Soon, the tourist industry was bustling in Rhyl and overtime it took precedent over the brickworks industry, leaving many of the factories and clay ponds abandoned or demolished. Today, Rhyl has been named one of the worst places in the UK to live. People's ability to find cheap flights to travel to many different holiday destinations has left Rhyl struggling to keep afloat. The town received over 22 million pounds to help fund their regeneration from the EU. With many buildings being knocked down and new buildings and businesses being created, we believe better engagement with the public for these future structures will foster a better relationship with the council. Creating a more positive outlook on Rhyl from its inhabitants with a multitude of possible benefits such as, job creation, mental health improvement, population retention and many others.

During our research phase of this project, it was evident that the people of Rhyl felt disengaged from the future of their town. We used multiple forms of research to help shape and form our proposal, in hopes of creating an experience that was able to bring to light unique insights, thoughts and concerns about the built environment. In 1958, Henry A. Landsberger coined the phrase "Hawthorne Effect". Elton Mayo conducted research at the Western Electric's factory at Hawthorne in the late 1920s to early 1930s. The experiment was done with two groups of people working in two separate work areas. In one work area the lighting was improved and in the other work area, the lightning stayed the same. In the area that the lightning was improved, there were a series of dramatic changes in the productivity of the workers. Even when the lights returned to the way it was before, productivity still improved. It was said that this increase in productivity was due to the opportunities it gave the workers to discuss changes occurring in their workplace before they occurred. They were a part of the decision-making process and that helped them feel better and more connected to the outcome. We believe this to be an integral lesson that can be applied to urban planning.

Especially when thinking about the possible benefits of creating a system that takes the public's opinions more seriously in urban planning.

In "Modernising Planning: Public Participation in the UK Planning System" by Alan Townsend & Janet Tully they talk about the Patsy Healy's idea for Collaborative Planning. In it they say, "This draws on many strands: the realisation that when dealing with a shared space there is a need to search for effectiveness and accountability and to distribute a sense of ownership; and a recognition that public reasoning is legitimate and that expert opinions are no more valid than those expressed by the public. An aim must be, therefore, to integrate urban and regional change more closely with the processes of governance. The key to this is the desire for collaborative planning to seek a 'win-win' solution rather than an 'I win-you lose' approach." We find this idea of Collaborative Planning to be a thoughtful way to think about our proposal and pull from these thoughts in trying to create an inclusive form of engagement that benefits both the government but foremost the people living in these spaces. These are just some of the examples of research we used to help form our ideas. They are many articles and research papers that talk about the importance of public engagement and participation in urban planning. When done well it can create pride in a community and it can re-engage locals to think about the future of their spaces and take care of them. We see an example of this in Rhyl at the Brickfield Pond. After the brickworks industry ended it was left in disarray, and was notable a dangerous place that was not frequented by locals. It has now been transformed into an animal sanctuary where persons of that community contribute to the upkeep of the space and are proud of its beauty. Our proposal hopes to give developers a toolkit to create engagement with their communities. It helps bring together a cross-section of Rhyl's population to take part in a workshop that effectively implements community input. Helping developers/planners get a deeper understanding of the needs of the communities they affect.

A medium shot of a young boy with short, light-colored hair, smiling broadly at the camera. He is wearing a bright blue zip-up hoodie. He is holding a rectangular, brownish-tinted brick with both hands, positioned in the lower half of the frame. The brick has some white, powdery residue on its surface. The background is a bright, slightly overcast sky with some distant trees and what appears to be a bridge or industrial structures.

"It's a really nice place, it is."  
—The Bike Hub Employee



## Royal Alexandra Hospital Policy

In recent years, Rhyl began revamping its own narrative in order to combat the negative opinions and press the town has been getting. While there is already so much regeneration happening in town, there is still a lack of personal and community pride and connection to the town.

With the revamping of old buildings, and construction of new buildings, we have an opportunity to include personal input into the physical infrastructure of these buildings, incurring personal pride. The inclusion of physical bricks in the infrastructure of a building, is proof of community input. "Community engagement" is often misused in a check-the-box manner, while the actual input of the public is rarely taken into account when developments carry through. We aim to combat this happening in our own developments, with a physical element. While we can never make everyone happy, the personal bricks will at the very least, hold memory and human touch, instilling pride in the people who created them, and possibly generations to come.

We understand that this is not a blanket solution to the holes in many community engagement processes, but starting to develop processes in a more humanist manner will hopefully encourage a change in direction for policy making and engagement in general.

To pilot this process, we are working with the redevelopment and expansion of Rhyl's Royal Alexandra Hospital. The current hospital building—built over several years between the late 1800s and early

1900s as a children's hospital and convalescent home—is a Grade-II listed building, and will therefore be preserved and refurbished as needed. The plans also include building a new community hospital building on the same site.



Our group contacted Liz Lloyd, Project Manager, to introduce our workshop and present our ideas for the hospital. Lloyd then directed us to Chris Evans, Principal Built and Conservation Surveyor for Denbighshire County Council, as the one to approve the brick design.

We presented pictures of the bricks from our workshop for Evans to reference, along with our workshop plans. The hospital developments are currently on standby, but Evans is connecting us with the architects who will then provide us with further detail on the renovation and new building plans.

In the meantime, because Lloyd has informed us that Ruabon bricks were used as part of the refurbishment to fill some of the holes in the current hospital building, we have modelled our next batch of bricks after the standard Ruabon red brick (215x102x65mm).

Once the development starts up again, we will conduct our workshop with Evans, or the appropriate architect/designer, depending on availability. The goal is to provide a toolkit and train people on the ground, so that workshops can continue without our presence.



## Toolkit



### CLAY

Terracotta Grogged Marl or Crank

### MOULD

Wooden Mould customised with your City/Town name



### RUBBER BANDS

Bands to hold the mould walls together



### LETTERPRESS STAMPS

Alphabet stamps for customising the wet clay

## **Step by Step Process:**

Please note that this process is a **general guideline** to reference, however, the details (times, contacts, etc) will greatly depend on your own location. The key is to be flexible and work with the timeline and participation you are presented with.

### **1. Contact**

Contact the building project Lead Officer to brief them on project as well as get all contacts needed (i.e. designers, engagement officer, etc.) Approve design guidelines with the appropriate contact.  
(allow 1 week)

### **2. Outreach**

Gather people for the workshops (allow 2 weeks)

### **3. Workshop(s)\***

Conduct to make bricks and gather input. [1.5-2 hours (15 min intro/explanation, 30 min brainstorming, 15 min demo, 30–60 min brickmaking & chatting/brainstorming) 1 or 2 different days depending on availability of sample group] Make sure to document (photos, video, sound)

### **4. Dry Bricks**

Set bricks up to **dry** in a safe space [allow 3 weeks (bricks are dry when they are no longer cold)]

### **5. Confirm**

Confirm design approval with contacts (send photos)

### **6. Fire**

Fire bricks when dry (allow 2 days)

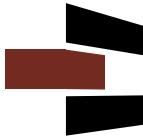
### **7. Deliver**

Deliver bricks to construction manager.

### **8. Document**

Don't forget to document installation/final outcome!

\*see "Workshop Set-Up" on following page



## Workshop Set-up

**1 Workshop leader:** organises logistics such as location, participant call and selection

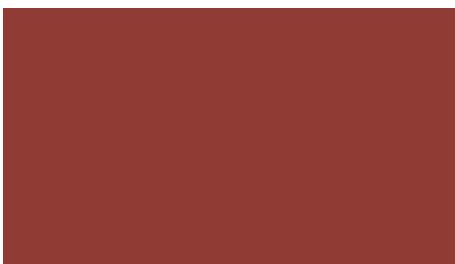
**10-20 participants:** non-homogenous cross-section of population (i.e. varying ages, genders, ethnicities, careers, extracurriculars, etc.)

**10 moulds:** People can share if more than 10 people present

**Letter Stamps** for customizing

**Template/sample brick** for example/guidelines

5 Printed sheets listing **guidelines/instructions**





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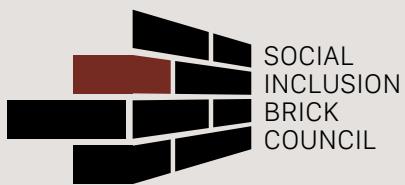
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JULY 2018

**Goldsmiths**  
UNIVERSITY OF LONDON