The local artist involved in Bishop Street hosted workshops in both Alexander House, a residential care home situated on the interface between Bishop Street and the Fountain, and Bishop Street Youth Club, working with a group of children between the ages of 5 and 14.

Using the aerial map as an orientation device, the artist used old and new images of the extent of Bishop Street to engage with the participants and encourage discussion about their experiences. She directed the conversation based on four set questions and the participants raised issues and concerns, likes and dislikes about their experiences of Bishop Street.

Each of the participants were given A3 copies of the images and asked to use the method of ‘concrete verse’ where words are used in conjunction with image in order to emphasise a point. Participants were also invited to use creative writing as a means of expressing their experience of Bishop Street.

The Alexander House workshops hosted 12 participants. The map was laid on the floor with a semi-circle of chairs placed around it for participants to walk across as they entered the room and took up seats. The workshop took the form of a discussion, which resulted in a series of concrete verse images along with two pieces of creative writing.

The discussion followed the journey along Bishop Street from the Diamond to the Foyle Road, which was displayed by means of a series of photographs by the artist.
The team charged with working within Bishop Street were drawn to a number of different comments which had been raised in both the workshops at Alexander House and Bishop Street Youth Club. The key issues highlighted by the team were those of the interface, the lack and removal of green space and trees from Bishop Street and the vandalism of the community by means of graffiti.

Interface access
Both the children in Bishop Street and in the Fountain raised the issue of access between both communities and questioned the reason behind the interface wall having no connecting links in it. Working with the team from the Fountain, the Bishop Street team highlighted this issue by creating a visual doorway across the interface. As children had suggested the idea, they created a child-sized door with an adult frame to represent the simplicity of the idea within the larger adult context of the issue. A doormat was added on both sides to complete the picture.

Graffiti
One of the Bishop Street Youth Club workshop participants, Jordan, produced an image within the workshop depicting the word vandalism on the wall of Bishop Street Youth Club. The team found this to be a very evocative image and translated it into reality using adhesive backed plastic. After the intervention took place, it only took one and a half hours for it to be vandalised and pulled of the wall.

Green Space/Trees
Both Bishop Street workshops raised the issue of lack of green space and trees within the community, and the point was raised that recently building work has taken place which has exacerbated this point even further. Participants commented on the beauty of the Lumin Christi grounds and the fact that they are not accessible to the public. A number of the children commented on the stark tarmaced quality of the street and the lack of trees as you walk along it. The team chose to highlight these issues by providing.
The workshops took place on both an advertised and ad hoc basis with the artist running two abstract art workshops dealing with the quality of texture and material within the community, following which she used the aerial photo as the centre-point of the workshop and interviewed all of the participants and encouraged all of them to write on a series of photographs of the Fountain, finally writing their comments onto the aerial photo itself. This produced a piece of work which visually reflects the community and its enclosure within the city, and also records the concerns and hopes of all those who participated.
Within the Fountain, a number of key issues were raised, of which two echoed throughout the workshops: Car parking and accessibility - both entrance and exit to the Fountain itself and the provision of local amenities were issues frequently raised.

The team chose to make a number of interventions to highlight these issues: The lack of a general store stocking basic essentials, the access between Bishop Street and The Fountain through 'the elbow' - a corrugated steel tunnel with a 90deg turn creating an entrance through the interface between these communities at Bishop's Gate, and the number of cars belonging to the people working in the city centre.

Access at 'the elbow'
Continuing on with the concerns raised by the workshop participants regarding the intimidation felt on passing through 'the elbow', the team chose to demonstrate this by creating a lighting intervention within the tunnel at night, thus having the tunnel emit light rather than being the source of darkness as is the norm.

General Store
As the entrance to Bishop Street is closed at 8.00pm every evening, residents of the Fountain have to leave the community via Abercorn Road in order to purchase basic provisions. During the day, when the entrance is open, residents feel a level of intimidation when having to exit the Fountain through the elbow just in order to reach a shop.

Car Parking
Car Parking is an issue of much frustration among the residents of the Fountain. It was reported during the workshops that professionals working in the city centre wait in their cars within the Fountain every morning waiting for residents to leave in order to occupy their parking spaces, that he had driven onto a patch of grass.
RIVERVIEW

Working with a group of local young people, the local artist ran the workshop in Riverview in two parts. The first part involved the group making a physical tour of the immediate locale, during which they made a video of their experiences. Using the aerial map as a canvas on which to mark experience, the second part of the workshop took place in the Foyle Valley Railway Museum and the group wrote out comments regarding their experience on different coloured pieces of paper and attached them to the aerial map in the correct location.

Interventions

From the generative workshops in Riverview, a number of issues were raised by the young people who took part. Some of which were addressed by the interpretative workshops in Bishop Street as the concerns were shared. The generative workshops themselves took place in the Foyle Valley Railway Museum, which was the building which initiated this entire project. The Museum, although housing a number of trains, is closed to the public due to lack of funding. The building and the site on which it sits was raised as an issue of concern within the workshops and was highlighted as a space which could be "transformed."
What do you value in your community?

What area of your neighbourhood would you like to change?

What do you want to protect in your community and how can you do this?

What are the key issues of concern in your area?

What do you want to change?

What are the key issues of concern in your area?

The artist working within the Bogside and Brandywell set up workshops with a children’s group and the Bogside Women’s Association.

A local workshop was also run on an ad hoc basis in one of the local pubs where local residents were given the opportunity to ‘dance on the map’ and to talk about their experiences of their area.

By placing the map on the floor, it was much easier for people to not only locate themselves within the city, but also to see the relationship between all of the key icons of the city landscape. There was a very high awareness of the potential held, within the Bogside and Brandywell, to welcome tourists viewing the history of the city. The issue was raised that the lack of amenities within the community and the poor access to the community from the city centre would stifle the tourism potential.

The Brandywell football stadium was a major focal point when the map was laid out on the floor.
Of the generative responses to the Bogside and Brandywell community, the team were very aware of the comments which had been made regarding the underpass, created by the flyover taking traffic into the city.

The underpass was highlighted within the workshops as a space which was uncomfortable to walk through. It offers shelter to a number of homeless men whose occupation was unnerving for a number of the workshop attendees and was an area of anti-social behaviour, emphasising the discomfort experienced within it.

By transforming the space into one which reflected a comfortable environment. Their initial idea was to wallpaper the main wall of the underpass, however, local residents highlighted the importance of the marks already made on the underpass wall by way of graffiti, murals and logos. In light of these comments, a temporary wall structure against the original wall on which to hang wallpaper.

Following this, they lay carpet and provided a sofa, television and mirror with which to personalise the space. The intervention was well received by the local community and many watched the intervention taking place. The intervention was left in place for two days and became a place of rest for the homeless men who usually gather under the flyover.