



# Economic and Temporary Use Strategy

## Bishop & Williams

December 2018

## Introduction

1. Bishop & Williams were invited to develop an economic and temporary use strategy for the Roding Creek to accompany and support the physical planning and design proposals in their current work programme. The scope of the strategy includes:
  - Assessing the work previously carried out by LBBD and information on local businesses;
  - Strategy for a locally driven creative business hub;
  - Procurement and management strategy including research and advice on possible agencies to run the hub;
  - Advise on optimum implementation phasing in relation to other developments in the area;
  - Strategy for interim uses and events including advice on management agencies;
2. There is currently substantial support, both through policy and programmes, for the development of cultural industries within L. B. Barking, with a particular focus on the Roding Creek <sup>1</sup>. The recent bid to the GLA to establish a Creative Enterprise Zone along the Roding targets any creative enterprise that involves the making of an object, performance, product or material. For this reason, our master-planning work for Barking town centre and the Roding Creek seeks to facilitate the establishment and growth of a creative hub in this area. This paper presents our initial recommendations.

## Local Cultural Sector

3. The area adjacent to the River Roding already houses a number of important resources for the local creative sector, including:
  - **Ice House Quarter** – the refurbished Granary building and adjacent Malthouse offer flexible creative studio space. The Boathouse venue linking the two buildings provides rehearsal and exhibition space, training and event space, a cafe and terrace on the river. The area will help to strengthen links between existing arts, performance, design and innovative craft-based organisations, to widen the Town Centre’s offer of creative activity. <sup>2</sup>
  - **Ice House Court Studios** - Opposite the Malthouse, Ice House Court Studios provides a further workspace for creative industries managed by Bow Arts. <sup>3</sup>
  - **Creative Barking and Dagenham (CBD)** - is funded by the Arts Council England and B&D Council. It commissions art projects, seeks innovative ways for local people to experience creative activities and promotes the creative aspects of the borough. CBD also has a network of over 150 local ‘cultural connectors’. <sup>4</sup>
  - **Studio3 Arts and the Galleons Centre** - the Galleon Centre (near the Ice House Quarter), is an established arts venue. Studio3 Arts, a well-respected arts practice based at the Galleon Centre is the lead organisation for CBD. <sup>5</sup>

---

1. Culture Everywhere 2017-22, L. B. Barking & Dagenham, <https://www.lbld.gov.uk/sites/default/files/attachments/Culture-Everywhere-LBBD-Culture-Strategy.pdf>

2. <https://www.lbld.gov.uk/sites/default/files/attachments/Barking-Artist-Enterprise-Zone-brochure.pdf>

3. <https://www.lbld.gov.uk/sites/default/files/attachments/Barking-Artist-Enterprise-Zone-brochure.pdf>

4. [www.creativebd.org.uk](http://www.creativebd.org.uk)

5. [www.studio3arts.org.uk](http://www.studio3arts.org.uk)

- **The Broadway Theatre** - The 360-seat Theatre is run by Barking and Dagenham College alongside the Barbican and Guildhall. It is home to the School for the Performing Arts and Technical Theatre and offers rehearsal rooms, a recording studio and music technology room equipped to professional standards. <sup>6</sup>
- **The Bath House Barking** - a pop-up spa offering a sauna, treatments such as massage, reflexology and kinesiology and a bar. It was designed by Something & Son working with CREATE London and the Council. It was set up as a social enterprise and operates in a temporary location in Barking Learning Centre. <sup>7</sup>
- **Barking Enterprise Centres Community Interest Company (BEC CIC)** - provides a range of offices spaces from two premises near Barking station. It also provides free business advice and support for entrepreneurs and businesses based in the borough. <sup>8</sup>
- **Linton Road** – a Council owned vacant site will be developed to provide affordable live/workspace for budding artists and creative designers. An innovative pilot scheme would create around 12 two bed apartments at affordable rents for artists.
- **Creative Industry Units** - As part of new developments the council is seeking to secure additional workspace for artists at affordable rents - two ground floor units at Weston Homes' Rivermill Lofts scheme (next to the Ice House Quarter) and space on Be: Here's Barking Wharf Scheme.



Bulgarian bar and supermarket - Barking

#### 4. Two further local assets support a creative cluster in Barking:

- **Further and Higher Education** – The University of Coventry has a campus in Barking that offers full time and part time courses, including business and IT/computing. The University of East London has its main campus nearby in Beckton and offers a wide range of undergraduate courses in applied computation (gaming, animation etc.) architecture and design, business, fashion etc. There are also two Further Education colleges in Barking. This represents a significant resource that can be tapped in this strategy and in the implementation of proposals around Town Quay.

6. [www.thebroadwaybarking.com](http://www.thebroadwaybarking.com)

7. [www.thebathhousebarking.org](http://www.thebathhousebarking.org)

8. [www.beccic.co.uk](http://www.beccic.co.uk)



- **A diverse, entrepreneurial local community** – Barking is ethnically diverse and is the home for an extraordinary range of businesses, shops and restaurants. In particular, there is a concentration of eastern European shops and restaurants that might add a unique dimension to Town Quay as a destination. There is not however a comprehensive register of local businesses in the creative and hospitality sector.



Elements of the Existing Local Creative Milieu <sup>9</sup>

Public Art and public realm			Barking Artist Enterprise Zone Proposals		
1	Ice House Quarter	9	The Catch	14	Barking 360 Creative Arts Hub and The Bath House Barking permanent home
2	IceHouse Court Studios	10	The Lighted Lady	15	Linton Road - workspace and artist living accommodation
3	Studio3 Arts and Galleon Centre	11	Barking Town Square folly	16	Vicarage Field
4	The Broadway Theatre	12	The Light Waves	17	More creative industry units
5	Abbey Leisure Centre	13	The Idol	18	Town Quay
6	The Bath House Barking			19	Barking Market improvements
7	Barking Enterprise Centres				
8	Cinema coming soon!				

9. <https://www.lbld.gov.uk/sites/default/files/attachments/Barking-Artist-Enterprise-Zone-brochure.pdf>

## **Creative Enterprise Zone Proposals**

5. In order to provide a context for our proposals, it is useful to summarise those made in the recent bid to the GLA for a Creative Enterprise Zone on the Roding (Roding-Made CEZ), the outcome of which is expected in November 2018:
  - Support Cultural Connectors and Cultural Education Partnership programmes;
  - Promotion of local creative industries;
  - Produce cultural infrastructure map;
  - Increase availability of affordable workspace through S106/CIL, particularly within ground-floor commercial space;
  - Provide live-work space for creatives (e.g. House for Artists);
  - Develop moorings strategy for River Roding;
  - Good Growth Fund bid for pilot studio project/temporary studios on Creek Road;
  - Market research into studio space;
  - Targeted business support for emerging create industries;
  - Enhanced advice and support for young creatives;
  - Mentoring programme in House for Artists;
  - Enhanced careers advice for creatives;
  - Enhanced training for creatives at HE colleges;
  - Support for creatives via business rates policy;
  - Ultra-fast broadband within CEZ;
  - Support for alternative housing models – residential boats, live/work etc;
  - Meanwhile use policy;
  - Display space to showcase talent;
  - Pilot project at Power Station Building 1 to provide cultural/community space;

The following elements of this bid will be supported by our strategy for Town Quay; direct provision of floor space and provision through S106; moorings; provision of affordable work space through taking head leases and showcasing of local talent. Although the CEZ bid is not essential to this strategy it would provide significant support were it to be successful.

## **Other Related Proposal**

6. In parallel two other cultural industry-related projects were announced recently:
  - 'Made in Dagenham – a 22-acre film and TV production centre on former industrial land in the east of the Borough with potential for over 700 full-time jobs;
  - Thames Estuary Production Corridor Vision to transform Thames Estuary into a 21st century industrial hub, announced by GLA and South East LEP's Creative Economy Network.

## Background: Creative Industry Strategies

7. In recent years culture and creativity have been recognised as essential components of the vibrant, competitive post-industrial city.<sup>10</sup> In consequence, many cities now have policies aimed at protecting, attracting or stimulating such cultural industries, often through trying to create a creative zone (see Appendix 1 for case studies). It is worth examining the characteristics of ‘natural’ creative zones before considering the elements of a possible strategy.



Market in Copenhagen

### *Characteristics of a Creative Quarter*

8. The “Creative Milieu” that have developed spontaneously across the world share a number of characteristics. Many businesses in the creative sector are small (< five employees). They are also highly reliant on networking, co-operation and face-to-face contact since they often work freelance or on project-based assignments; therefore, they tend to form clusters, or “creative milieu”. Many operate on limited budgets and need cheap space on flexible terms to gain a foothold. They are naturally attracted to urban fringe areas where such space is available. The “edginess” of such areas and the fact that they may be less regulated than more established business districts are additional attractions.<sup>11</sup>
9. As pioneers, creative entrepreneurs may have to contend with unclear planning or zoning issues, poor infrastructure and difficult access as well as the costs of basic refurbishment. But they do so because the rents are low, and the spaces are large and offer the kind of flexibility that art-making, craft-production, performance, installations or exhibitions require. Artists also value the process of remaking a space or area.
10. However, creative milieu, if they are successful tend to stimulate “gentrification”. The typical gentrification process might see clubs, bars, cafes and galleries moving into the area, followed by art dealers,

---

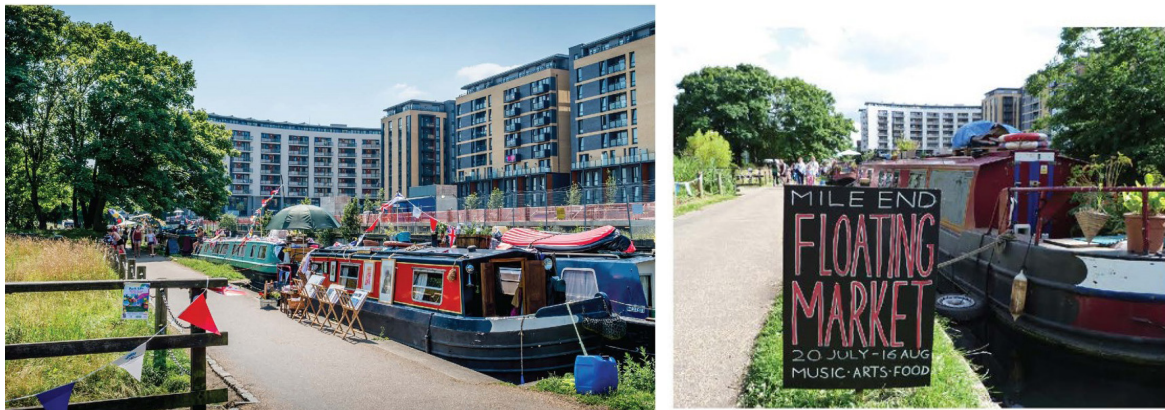
10. NESTA/Creative Industries Council, 2018, Creative Nation: How the Creative Industries are Powering the UK's nations and regions. <https://www.nesta.org.uk/report/creative-nation/>

11. P. Bishop and L. Williams (2012) *The Temporary City*, Routledge



designer shops and other creative small businesses. In other words, the cluster of creative producers evolves into a place for creative consumption. Property developers, recognising the increasing commercial success of the area follow, together with more affluent residents and established creative companies and cultural institutions. At this point the ‘alternative cachet’ of the area diminishes and lower income generating activities are forced out by the process of gentrification<sup>12</sup>.

11. The Roding Creek is at a crossroads. There is a small cluster of creative industries on the creek and elsewhere in Barking. There is some vacant land and underused space of the water. The environment is poor. But there is already growing development pressure for residential uses. Therefore, the fledgling creative quarter is already under pressure, and the scope to stimulate the sector may be constrained.



Canal-side uses - London

12. BeFirst is clear that the primary aim of the proposals in both the masterplans, design guidance and the economic and temporary use strategy should be the long-term establishment of a vibrant creative industries sector in Barking. The strategy must therefore balance pressures for gentrification, if possible, and take steps to ensure the long-term availability of affordable space for creative industries.

## Measures to Stimulate Creative Quarters

13. There is a dilemma for those interested in promoting economic development through the creative industries, since the evidence suggests that creative industry zones are not created through top-down initiatives but happen in absence of formal planning<sup>13</sup>. Nevertheless, numerous local authorities are promoting initiatives that aim to produce or strengthen some or all of the common criteria that creative quarters share:<sup>14</sup>

- Attract creatives – by providing the right environment, primarily a range of cheap flexible work-shop/studio space and a creative ‘buzz’;
- Encourage interaction, both social and visual e.g. providing transparency between public and private spaces (workshops with shopfronts and exhibition space), open creative events in workspace, multi-purpose spaces mixing uses;
- Create internal, external, formal and impromptu opportunities to exhibit;
- Nurture an atmosphere that encourages freedom of expression e.g. street art, self-build, squatting, minimal administration, easy-in easy-out terms, pop-ups and meanwhile uses etc;

12. Bishop and Williams

13. P. Bishop and L. Williams (2012) *The Temporary City*, Routledge

14. [https://www.haringey.gov.uk/sites/haringeygovuk/files/cultural\\_quarter\\_document\\_low\\_res\\_red.pdf](https://www.haringey.gov.uk/sites/haringeygovuk/files/cultural_quarter_document_low_res_red.pdf)

- Draw in visitors through offering a vibrant cultural and social scene;
- Provide a range of residential space including live/work space;
- Encourage and facilitate temporary uses;



Spitafields market - London

14. These broad programme areas suggest a number of specific interventions, which BeFirst might consider. Many of these relate to affordable workspace:

## Workspace

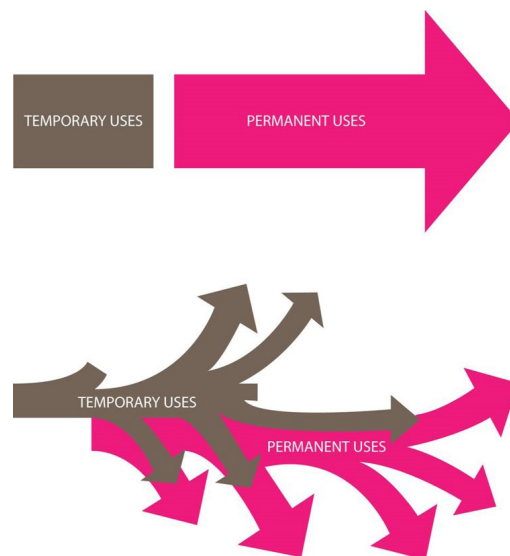
- Direct provision by the local state of affordable workspace for creatives to replace that lost to gentrification;
- Securing the provision of affordable workspace through planning gain;
- Private/public partnerships to provide affordable workspace;
- Supporting charitable organisations and trusts to provide affordable workspace;
- Toleration of squatting/encouragement of short-term tenancy arrangements;
- Permitting temporary workspace schemes (e.g. Boxpark, Containerville Studios, LondonE2);
- Rent subsidies;
- Identifying underused office space and entering into temporary leasehold arrangements in order to sublet to start ups.<sup>15</sup>
- Encouraging workspace occupants to purchase their properties and providing funding mechanisms;
- Supporting the provision of flexible/mixed-use spaces through planning policy;

15. [http://www.cross-innovation.eu/wp-content/uploads/2013/04/2012-beleidskader\\_2012\\_2016\\_english.pdf](http://www.cross-innovation.eu/wp-content/uploads/2013/04/2012-beleidskader_2012_2016_english.pdf)



## General

- Supporting creative industries' community groups to coordinate creative activities and networks;
  - Funding small scale incremental interventions to consolidate emerging cultural districts such as environmental works;
  - Encouraging, supporting or promoting cultural events;
15. One danger of attempting to create a cultural quarter is that can lead to a focus on investment in physical improvements rather than long-term social infrastructure and the education required to produce talented, entrepreneurial individuals locally. Non-physical aspects of the strategy must therefore have equal priority, as spelt out in the bid for Enterprise Zone status.

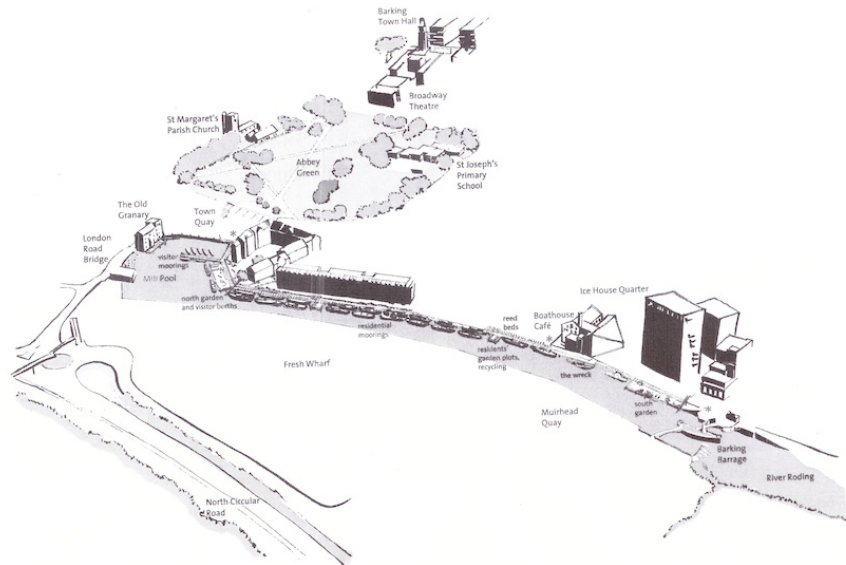


Temporary uses as part of a long-term strategy

## Affordable Workspace for Creative Industries on the Roding Creek

16. There is considerable evidence that the availability of cheap studio and living space is one of the key foundations for a creative industries zone to develop and flourish. Consequently, our proposals consider the type, means of procurement and long-term management of appropriate accommodation for the creative industries, and relate these to the urban design studies.
17. As already noted there is already a clear Council strategy to support the local creative sector. A range of initiatives is underway and there are already clusters of creative industries, particularly in the Town Centre and around the Roding. The London Plan and emerging local plan contain supportive policies and a bid has been submitted to the GLA for a Creative Enterprise Zone.
18. The River Roding is currently used for living, live/work and exhibitions space although there is not a clear strategy for use of the water space. More intensive use of the river would be a highly cost-effective means of increasing the presence and visibility of creative enterprises. There are currently some initiatives to intensify use of the Roding:
- **The Barking Creek Trust Ltd** represents existing residential boat owners and has put forward proposals to establish Barking Creek Community Moorings on the eastern side of the Roding, be-

tween Town Quay and the Ice House <sup>16</sup>. It would provide up to 30 berths for residents and visitors, with floating gardens and access to the River via a boardwalk. If this scheme were to go ahead the boardwalk should be publicly accessible to fill a gap in the existing riverside walk. This proposal would not be inconsistent with proposals set out below for Town Quay and both schemes could be implemented with minor design changes.



Proposal from Ash Sakula Architects for Barking Creek Trust Ltd

- **Vriendschap Community Project** – Paul Powlesland is leading a not-for-profit project to convert a 50m Dutch barge into a co-housing and events space and is seeking a permanent mooring for his barge on the River Roding;
- **Fresh Wharf** – The current proposals for the development at Fresh Wharf include the reintroduction of residential moorings. There is scope to improve the numbers (and positioning) of shops and restaurants around the main space in the north of the scheme and the positioning of the residential moorings amenity building and bike store. This is in one of the most prominent positions on the open space and active retail or leisure uses would be more appropriate here such as a restaurant/bar/public facility. There is also scope to animate the riverside walkway and create a point of destination before the proposed new bridge. In order to strengthen the character of the creative hub at Town Quay, it would be desirable to approach the developers of Fresh Wharf, to discuss whether they would be willing to allocate land within their site for creative industries.

19. Permission for moorings for floating structures requires consent from both the adjacent landowner and from the Port of London Authority (PLA). The policy of the PLA towards such moorings needs to be clarified. The priority of the PLA is to maintain navigable water and open water for recreational activities such as canoeing, rather than encourage new moorings. At present, we have been informed that there are existing permissions in Town Quay that might prevent the establishment of new moorings there. Adjacent landowners (with the exception of B&D Council) might also resist new moorings. Although Fresh Wharf have planning consent for 6 residential moorings, a licence from the PLA would still be necessary for this to be implemented. It is highly unlikely that the PLA would agree moorings on both sides of the river. Joint negotiations between the Council, Fresh Wharf, the PLA and Barking Creek Trust would be necessary to resolve this issue.

16. Barking Creek Trust – Proposal to build 'Barking Creek Community Moorings' – a residential and visitor moorings scheme on the River Roding at Barking Town Quay



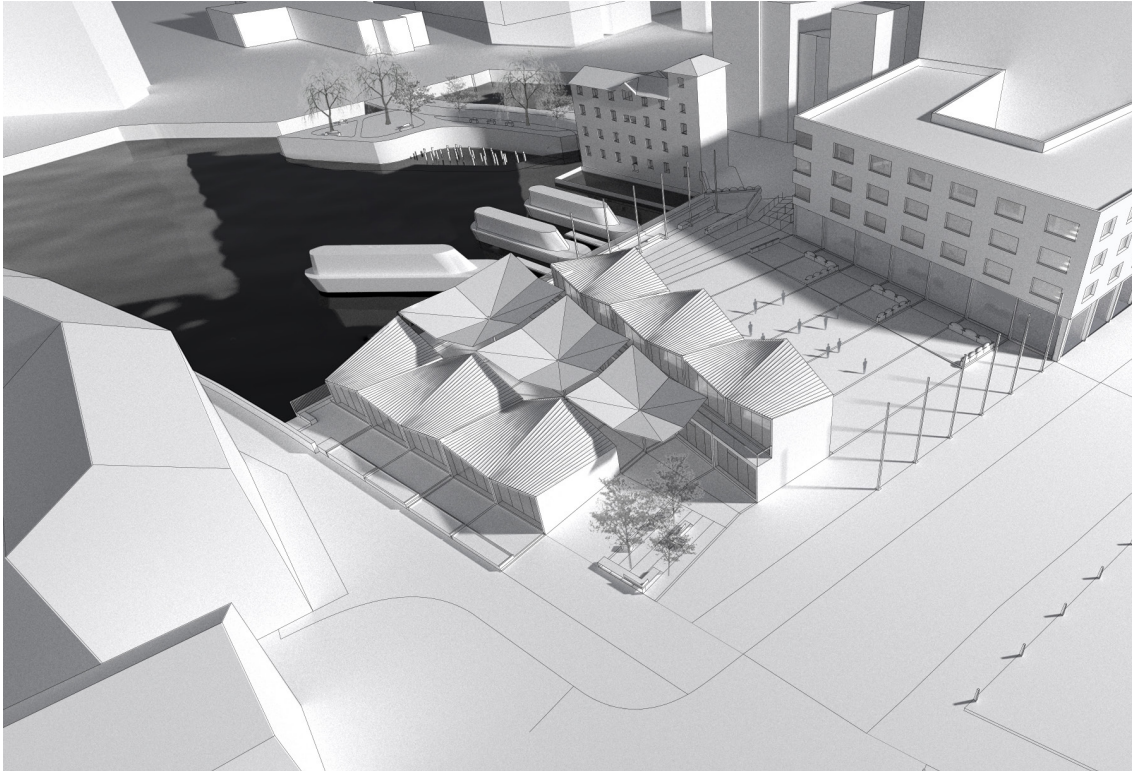
## **Proposals for Abbey Green and Town Quay**

20. The Abbey Green and Town Quay design proposals suggest that Town Quay should be established as the hub for the Creative Milieu and that this should be connected through a new landscape corridor across Abbey Green to the Town Centre. The proposals envisage Town Quay as a hub of creative activity and a leisure destination that forms a pivotal point on a series of pedestrian and cycle routes that connect along the Roding and back to the Town Centre.



Although Town Quay is in the Council's ownership there are three elements that remain to be determined:

- The ownership and development options on the development site immediately to the north - Abbey Retail Park - in the ownership of Weston Homes;
- Access to the water space in Town Quay for pontoons and moorings;
- Partial or total road closures on Abbey Road and Highbridge Road



21. It is unlikely that the resources will be available to implement proposals for Abbey Green and Town Quay in a single phase. An incremental approach would also allow the hub to grow, and for a degree of experimentation to take place. A phased approach is proposed:

#### *Phase 1 – Preliminary*

This initial Phase would establish a not for profit management company, and an enterprise fund and build a partnership with local Higher and Further Education establishments.

#### *Phase 2 – Links, connection and Infrastructure*

Along side the work on setting up the community infrastructure the first phase of works can take place on Abbey Green and Town Quay. This would involve a townscape scheme around the Abbey Gatehouse, paths across the Green, the shared surface on Abbey Road and, either a closure of Highbridge Road at The Granary or, the creation of a new road link along the south side of Abbey Retail Park phase 1. Construction of the surfaces, quay edge and pontoons. Construction of first phase of temporary work space buildings, introduction of work space boats into the Quay. Construction of an outstanding children's playground on Abbey Green. Ideally this should be built in its final exemplary form, but an incremental development would also be possible. Plans include a café pavilion near to the children's playground to provide a pleasant space for parents to relax and meet. Initially, this could take the form of a tea van with temporary seating, or another temporary structure. As the use becomes established there would be increasing scope to develop a more permanent venue;



### *Phase 3 – Development of Buildings*

The final phase would involve the development of the site on the north side of Town Quay and the final phase of temporary buildings on the south side. Pending the redevelopment of Town Quay there would be scope to establish temporary kiosks for limited periods for local events or festivals. Completion of hard landscape and lighting. Provision of full events programme on the Quay. Landscaping to Island and Highbridge Road and completion of works to Abbey Green including the pavilion.

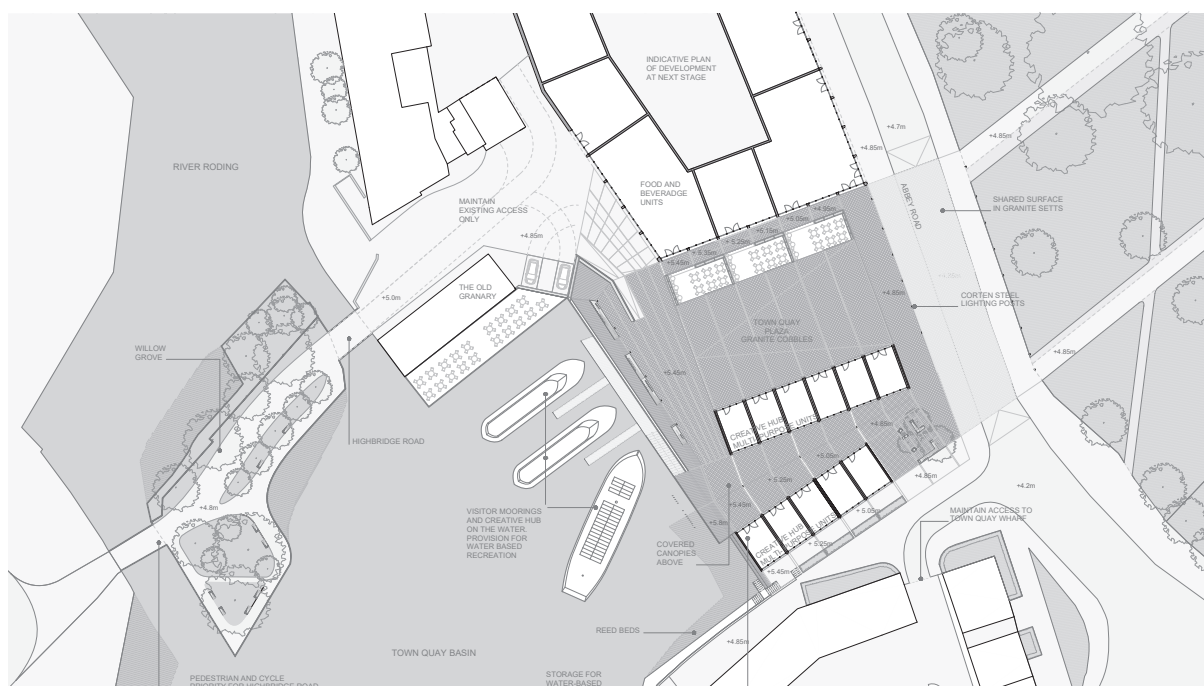
The completed project would deliver 6-8 single/double storey temporary buildings on the Quay (land owned by B&D Council) and two floors of commercial/retail work space on the northern side of the Quay. This could yield:

Phase 1 (single row of 6 units) about 225 sqm (gross), with each unit measuring 32 net sqm;

Phase 2 (p1 + second row of 5 units) 412 sqm (gross);

Phase 3 (p2 + additional 6 units on top of P1) 596 sqm, being these units slightly smaller ( 25.5 net sqm).

An indicative design for such units is set out below.



## Letting and Managing Creative Work Spaces

22. The meanwhile sector is new, with only a small number of brokers and operators. Their role is difficult: they have to identify assets, persuade landowners to open up their land to meanwhile activity, carry the risk of investment, break even over an unknown time period, and manage relationships with tenants and users, local authorities and neighbouring communities. Local authorities, or arm's length regeneration agencies rarely have the appropriate structures or working practices to act in this capacity. The options therefore are to set up a dedicated independent body from scratch or to sub-contract the work to an existing operator. Appendix 4 provides case studies of management agents in Bremen and Riga.
23. Space management is a specialist area requiring wide networks, bespoke lettings arrangements and agility to respond quickly to opportunities and deal with problems on the ground. Space management would also extend to programming events and activities on the Quay. The management agents will need to be democratic, locally based, open to consultation, flexible and able to operate for long hours, seven days a week. This is not an area that the public sector can adapt to easily. There are a small number of not for profit organisations that specialise in this area and have extensive networks of potential occupiers. We would suggest that a specification is drawn up and tendered. Once appointed, a local management board would be set up that would contain representatives of the Council and local partners. The engagement of the management company would be open for negotiation but would probably be on the basis of an initial five-year contract (with performance break clauses) to Be First. The management company would be responsible for finding suitable tenants (with targeting to the local area) and the letting and management of all property within its remit. Ownership would remain with the Council and participating stakeholders. Bearing in mind the limited size of this venture, at least at the beginning, a level of subsidy would be required to the company on top of the rental income. A business case and estimate could be requested as part of the tendering process.
24. The objectives and operating scope of the company would be part of a contract between it and the Council; this would also cover selection of occupants, rental terms and levels and a set of performance outputs. The objective is to establish a creative quarter and the range of occupants would be carefully prescribed. There would also be an expectation that preference would be given to local businesses and that the right 'blend' of activities would be fostered in order to create a distinctive place. This would be set out in an initial business plan that would be signed off by the Board.
25. Occupants could be selected through open competition. There are various business models that could be applied, but at this stage it is suggested that occupants are selected on the basis of what they would contribute to the area rather than on a fixed rental. On this model the Council, through the management company, would make premises available on the basis of an extensive rent-free period of up to 3 years in return for a percentage of turnover. This percentage would increase year-on-year as the business grows with an option to revert to a fixed rent at any time. After the 3-year period an appropriate rent would be negotiated. In the event of an organisation wishing to terminate their lease it would revert to the management company and could not be reassigned. To compliment this approach Be First could provide grants to cover set-up and fit-out costs. All licenses would be on easy-in, easy-out terms, with a 2-month period of notice. The financial model that is to be used would need to be adjusted to minimise the impact of business rates on new start ups.
26. This model would apply to all property placed with the management company. In addition to property at Town Quay, miscellaneous properties around the Town Centre and Abbey Green, such as the pavilion on the Green, could be placed with the company. Similarly, property negotiated through S106 agreements and where the Council takes short-term leases on vacant property would also be suitable for management by the company, although in the case of premises negotiated under S106 agreements this would be at the discretion of individual land owners. The proposals for new workspace at Town Quay are based around cheap and quick to build structures. These would provide an effective model for a



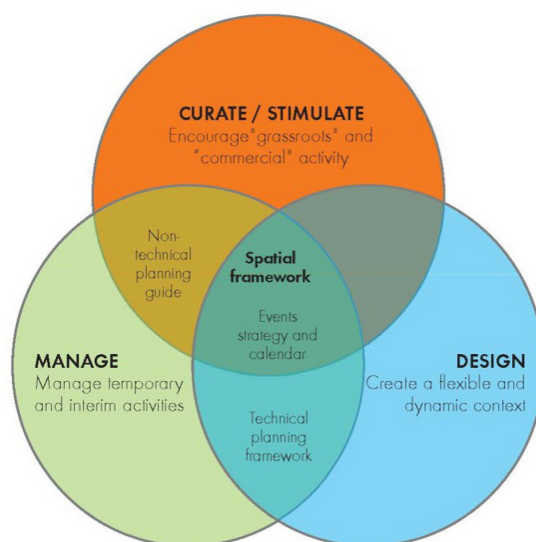
standardised structure that could be used on other sites in the Borough, or indeed be moved from one site to another.

## Community Involvement

27. As set out above, elements of the draft proposals for Town Quay and Abbey Green would be implemented incrementally, in some cases through a sequence of increasingly permanent structures/activities. (Appendix 3 reviews some of the difficulties in implementing a temporary use strategy).
28. 'Bottom-up' or community-initiated temporary uses contain more of the elements required for success than 'top-down' proposals. Therefore, we propose that the strategy should be developed further through a structured, facilitated workshop(s) with key players in the local and regional creative industries sector. This should be initiated when the draft masterplans for Town Quay and town centre are complete, and the status of the bid for a Creative Enterprise Zone is clear. On both land and water, the aim would be to encourage proposals from the local creative sector. This would be achieved through local workshops, targeted mailing etc, inviting bids from prospective tenants. Appropriate programmes of development and support could then be considered for any promising initiatives.

## Curation and Events Management

29. In order to draw in visitors and help to cement the cultural identity of the area it will be important to offer a vibrant cultural and social scene in the area. The Council's Cultural Strategy proposes that festivals and events supported through core funding should be devolved to smaller groups and organisations to increase range of voices and audiences and links made with the Parks and Open Spaces Strategy to utilise civic spaces.<sup>17</sup> The establishment of a new location/destination is difficult, especially if people have to be persuaded to alter their expectations on how their neighbourhood can be used. Case studies of Kings Cross (commercial) and Gillette Square in Hackney (public) have demonstrated the advantages of intensive events management to establish a new location. This would be one of the key tasks of the company and a grants programme would be useful to facilitate this.



Design manage and curate

17. Cultural Strategy Ref 1.IV

30. The detailed design of Town Quay allows for active use of the central space. This might be through regular festivals and markets that would engage with the occupiers. Storage has been incorporated in the proposals to enable temporary and mobile structures to be put out in the central public space as part of an events programme. The space will also be well lit to allow winter and evening use.

## **Other Vacant Sites in Barking**

31. In parallel, there may be opportunities to provide or enable the provision of additional temporary workspace units on other vacant sites adjacent to the River Roding, either in negotiation with owners/developers or on Barking-owned sites. This would entail a detailed survey of Barking's land ownership and other possible sites. Such land might be suitable, for example, for a competition for self-build workspace units. There may be opportunities for ground floor workspace in small sites within the Gascoigne Estate regeneration.
32. The Council has recently received a study commissioned from Hawkins Brown on the potential to re-release Strategic Industrial Land for mixed use development. Proposals to re-designate industrial land are likely to be incorporated into the Local Plan. This will create opportunities to restructure the Borough, create new pedestrian, cycling, public transport and green links and consolidate existing communities. This represents a major spatial planning opportunity and might be the subject of further studies. It might also identify a series of opportunities for temporary workspace either pending new development proposals or through negotiation as part of any long-term developments. This represents a significant opportunity to develop the creative sector in the Borough. Appendix 2 summarises recent research into problems of providing lasting affordable workspace through planning gain/release of Strategic Industrial land.

## **Recommendations and Future Work**

1. Open up discussions with Further and Higher Education institutions with the aim of establishing partnerships around new courses, the provision of workspace for graduates, mentoring and professional support for start up enterprises.
2. Establish a not for profit work space management agency for Barking.
3. Establish a ring-fenced enterprise support fund (that will also receive income from future lettings).
4. Set up a comprehensive register of local businesses in the creative and hospitality sectors.
5. Prioritise the provision of flexible work space as a requirement in all major residential and commercial developments. Negotiate beneficial terms to local businesses through S 106 arrangements.
6. Seek vacant floor space, enter into leasing arrangements and sublet to creative industries.
7. Develop a standard letting model based on a percentage of turn over rather than rent. This would include arrangements to increase rental returns as the businesses become established.
8. Enter into dialogue with the developers of Fresh Wharf regarding opportunities to increase the amount of restaurant/leisure and workspace floor space in their scheme including temporary pavilions.
9. Enter into negotiations with the PLA, Fresh Wharf developers and Barking Creek Trust regarding the licencing of residential moorings on the east side of the Roding including the construction of an access walkway.

10. Prepare and submit a bid for Heritage Lottery funding for the area around the Abbey Gatehouse.
11. Review the Strategic Industrial Land survey, develop a Borough wide spatial design strategy and identify further opportunities for new permanent and temporary work space.
12. Fund and develop an events programme for Town Quay.



Temporary town centre in Christchurch, New Zealand



## APPENDIX

---

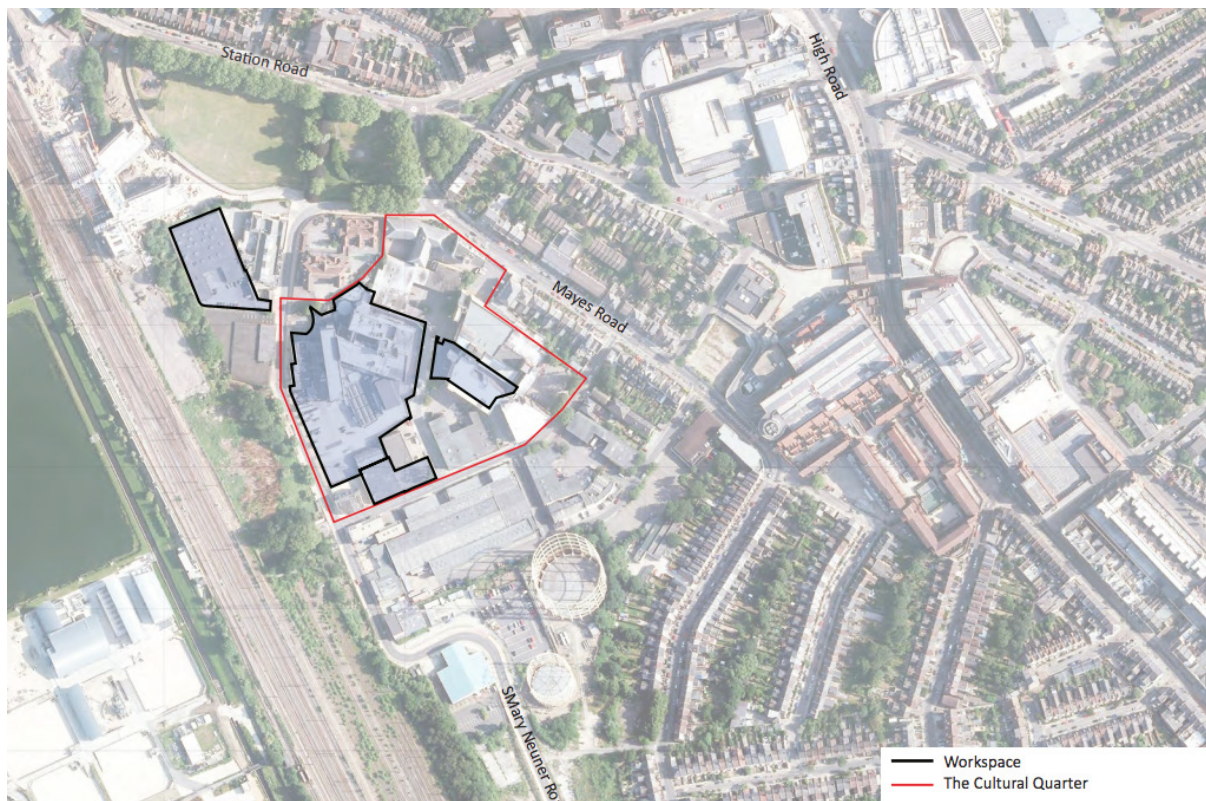
## Appendix 1 – Case Studies: Initiatives to Create Creative Quarter

### Wood Green Creative Quarter

The Wood Green cultural quarter is based around the Chocolate Factory arts complex housed in the former Barratt sweet factory building in London N22. It is home to 200 artists and creative businesses in three buildings.<sup>1</sup>

The plan is for a 15-year project to redevelop the central Wood Green shopping area with new retail, leisure and office space and new workspace for creative businesses, including those already based in Wood Green's cultural quarter. The proposals include attracting more restaurants, cafés and places to socialise, as well as redeveloping currently underused sites to create a range of new workspaces and offices for local businesses. Plans will also improve pedestrian and transport links between Wood Green town centre and Alexandra Palace, making the place the heartbeat of Wood Green's cultural hub.

Regeneration started with the opening of Green Rooms, the UK's first arts hotel, cafe, bar and exhibition space, in June 2015. Green Rooms is a social enterprise that offers affordable accommodation aimed at people working in the arts. Work has also started to turn a disused council staff car park on Station Road into a creative and artistic hub and cafe. Timber work sheds, studios and offices will be used as workshops/retail units for local businesses and a café will be opened in a converted Routemaster double-decker bus.



1. <https://www.haringey.gov.uk/news/haringey-announces-ambitious-plan-transform-wood-green>; [https://www.haringey.gov.uk/sites/haringeygovuk/files/cultural\\_quarter\\_document\\_low\\_res\\_red.pdf](https://www.haringey.gov.uk/sites/haringeygovuk/files/cultural_quarter_document_low_res_red.pdf)



## Yard House, Sugar House Yard, Stratford <sup>2</sup>

In 2011, Assemble Architects (with the London Legacy Development Corporation) retrofit Sugarhouse Studios, a light industrial shed on Stratford High Street to provide low cost, flexible workspace together with space for a café, public events, an arts cinema and workshops for local school children.



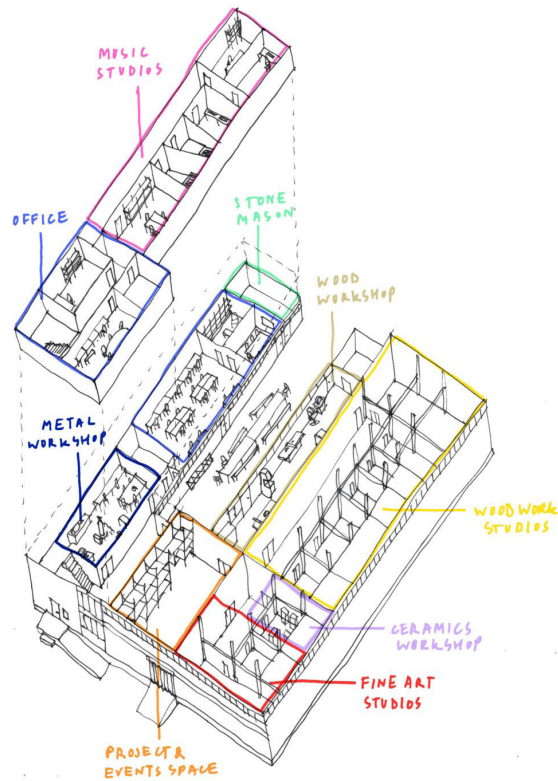
In 2016, the Studios were relocated to the former site of a school in Bermondsey, which was due to be demolished to make way for a large, developer-led housing scheme <sup>3</sup>. In the interim, Assemble aims to provide workspace for artists, designers and fabricators around a core of common facilities that enable and support co-working and collaboration. Assemble converted the former school's ground floor swimming pool and dance studios into a series of self-contained studio spaces. Tenants have shared access to a fully equipped

2. <https://assemblestudio.co.uk/projects/sugarhouse-studios-stratford>

3. <https://assemblestudio.co.uk/projects/sugarhouse-studios>



wood workshop and mill, set-up and maintained by Workshop East. Sugarhouse has provision for over 20 studios in total, which currently includes space occupied by artists, architects, ceramicists, designers, furniture makers, wood workers, metal workers, graphic designers, sound designers, record labels, music studios and a band practice room. Sugarhouse is occasionally open to the public via events, workshops and classes hosted by studio tenants.



## **The Custard Factory, Birmingham**

The Custard Factory complex is set in 15 acres of factory buildings. The factory closed in 1964, and the buildings were redeveloped from 1992, in two phases. The project received £800,000 as a City Grant Award. This public sector funding levered in £1.6 million of private sector investment for the refurbishment of 100,000 sq ft (9,300 m<sup>2</sup>) of redundant buildings, providing 145 units for use by artists, designers and communicators. The first phase created around 300 jobs, half of which were previously unemployed. On completion it is anticipated that around 1,000 jobs will be created.

Phase one comprised the refurbishment of Scott House which is now home to a community of hundreds of media companies, artists and small creative enterprises. The loading bay was turned into a lake around which the developers installed around 200 studio workshops above the ground floor - plus a ground floor café, meeting rooms, dance studios, holistic therapy rooms, art display cases, a larger gallery space, a record and clothes shop, sculpture, and fountains within a central pool area which houses occasional dance music events.

Phase two - 'Gibb Square' was completed opposite the Custard Factory in 2002. It focuses on new media and media businesses. It includes a hundred studio/offices, a ring of poolside shops, galleries and restaurants.

In March 2007, the regional development agency, Advantage West Midlands, announced new funding for the Custard Factory of £9.6m, to open 100 new office and workspace units. The result - Zellig, a restored grade II listed building, opened in May 2010.

The presence of the Custard Factory has enticed two media training agencies to locate nearby. Nearby, the 'Progress Works' complex, opened in 2005 as part of the Custard Factory quarter.<sup>4</sup>

## **Paintworks, Bristol**

Paintworks is an attempt to regenerate a mixed-use district. Phoenix Wharf, as it was known, was a paint and varnish factory built in 1850 which covered 12 acres.

By the time Verve bought the site in 2003 much of it was empty, and regeneration commenced in 2004.

Paintworks<sup>5</sup> shunned slick marketing; the aim was to create something simple, with an intimate street scene, the public areas and hub spaces. Paintworks aimed to be a place where 'lifestyle living and working' was not just marketing hype, but somewhere people do actually want to live, want to work and want to interact with others."

In Phases 1 and 2, 140,000sq.ft. (13,000sq.m.) of the existing buildings were converted to provide a variety of studio/offices, live/work and residential spaces centred around cobbled streets, courtyards & café bar and an event/ exhibition venue. Phase 3 largely comprised residential and live/work units by Crest Nicholson, while Verve added 45,000sq.ft. of offices. As part of Phase 3, The Ethical Property Company are planning to establish a centre for sustainable business. In Phase 4, Verve has submitted a planning application which includes a further 30,000sq.ft. of commercial space and additional visitor parking.

There are 26 live/work units at Paintworks, and 331 residential dwellings including policy compliant affordable housing. Varying in style from lofts converted from old paint factory buildings to newly built apartments and houses. All houses face car-free streets.

---

4. <https://www.birminghammail.co.uk/news/business/birminghams-iconic-custard-factory-been-13218974>; <http://www.custard-factory.co.uk/>

5. <https://www.paintworksbristol.co.uk/what-is-paintworks/the-vision/>

## Appendix 2 – Problems Encountered in Provision of Affordable Workspace

London local authorities are moving away from simple protection of employment land to an approach that secures ‘affordable workspace’ when employment floorspace is lost through mixed-use redevelopment. This is facilitated by the negotiation of planning gain upon redevelopment.<sup>6</sup>

Often the ‘affordable workspace’ is required to be let at a discounted rent to a workspace provider who takes on the lease, fits out the space and in turn sub-lets (and manages) the units to small business occupiers. Workspace providers can be either commercial operators, social enterprises or charities. However, it has proved difficult to use affordable workspace policies to prevent commercial gentrification.

In a S106 agreement a local authority could stipulate the size of the workspaces, the type or length of lease or the type of occupier. In practice, developers and workspace providers can only agree to terms acceptable to their lenders. Buildings with three-year leases and three-month break clauses can be difficult to sell.

In Hatton Garden’s Jewellery Quarter for example, a tender process to appoint workspace providers failed initially to attract any bids because the terms of the legal agreement were too restrictive, requiring that the workshops could only be sub-let to businesses in the jewellery manufacturing industry for a term of 15 years. The concern of their lenders was that demand from this sector could subside, making the property unlettable in the future. Restrictions imposed by lenders also explain the fact that local authorities find it difficult to secure affordability in the long term, as developers cannot commit to offering long leases to workspace providers.

Another challenge in preventing commercial gentrification is that it is generally in the interests of delivery partners to attract higher-value tenants, where possible. For developers of mixed-use schemes, the core priority is ensuring that business uses are compatible with residential, which is the main income generator. The insistence that affordable workspace should be delivered and managed by workspace providers brings other problems. The first is that developers do not always secure workspace provider partners. This is often down to a clause in the S106 agreement, which allows the space to revert to market rent if no suitable workspace provider could be found within, say, six months. For developers wishing to exploit legal loopholes, the opportunity is there. In other cases, developers genuinely struggle to find suitable workspace providers. An ‘approved list’ of workspace providers and contacting potential workspace providers early in the process can overcome this.

The second problem is that the priorities of workspace providers themselves differ. For some the core purpose as a charity or social enterprise is to provide cheap workspace for their target tenants. However, there are an increasing number of workspace providers who are entering the market and expanding their property portfolios in order to fund their other charitable or social enterprise work. In order to fund their other business support or charitable work, it is in the interests of these workspace providers to maximize the rental income from their properties.

---

6. Jessica Ferm (2016) Preventing the displacement of small businesses through commercial gentrification: are affordable workspace policies the solution?, *Planning Practice & Research*, 31:4, 402-419, DOI: 10.1080/02697459.2016.1198546



## Appendix 3 – Barriers to Establishment of Temporary Uses

There are several problems in establishing temporary uses.

**Risk** - Property owners are wary of opening up sites to third party organisations. Their focus is on minimising risk, particularly when any rewards do not show on the balance sheet. They are particularly concerned that meanwhile uses might take root. Legal powers will enable them to retake control of the land, but they are concerned about possible political backlash and negative PR. Experienced meanwhile use providers have however built a reputation of smooth management and exit, on which they rely to find more sites; with the right license, there are no problems. To open up more sites to temporary activities, London boroughs can make clear in local plans that they expect landowners applying for planning permission to open up space to meanwhile activity, and can draft and promote a ‘Good practice code of exit’ to strengthen trust between landlord and occupier

Elements of the **planning and licensing system** also make meanwhile use opportunities more difficult to realise.

**Processing Planning Applications** - The statutory target for dealing with a planning application is eight weeks for a minor scheme, which is met on most schemes. But, eight weeks is a considerable wait for meanwhile uses that might just have a year on a site. Furthermore, meanwhile uses are rarely prioritised in planning departments. One solution would be for planning departments to undertake to determine applications for meanwhile uses in just four weeks.

**Planning regulations.** There is no use class for mixed use projects, and many meanwhile space projects are mixed use. Meanwhile operators also often want to test uses on-site rather than closing down options through planning consent. Property owners also fear that changing use classes temporarily might lock the use in the final development. One solution would be to allow permitted development between use classes for meanwhile use projects, for up to two years.

**Standards** - Getting planning permission for new temporary buildings is difficult, because schemes are held to the same standard, and go through the same process as permanent buildings. Waiving planning considerations for meanwhile planning applications – such as on impact mitigation, design or density can help. Similar steps could be taken for licensing policy.

**Licensing** - is a barrier for the meanwhile uses that need evening or late-night licenses. Like planning applications, meanwhile use operators still must go through the standard licensing process, which can delay their implementation. Since temporary events licenses last for seven days, meanwhile uses need a permanent license, which some boroughs restrict.

**Leases** - Current lease agreements (Landlord and Tenant Act, 1954) do not allow underused commercial space to be sublet without landlord consent. It is extremely difficult for a building manager to set up short-term leases for smaller units within floors or buildings. Landlords are also unwilling to sublet below market values, for fear that this will cause an overall drop in the overall value of the space.

**Business Rates** - Meanwhile activities are liable for business rates if the space they occupy used to be liable for business rates, regardless of whether the meanwhile activity is a business or not. This a disincentive to providing non-market meanwhile uses – such as an exhibition or community space, and for many meanwhile projects, the business rates bill is the main operational cost. The only exception is for commercial buildings that house property guardians; these pay council tax instead of business rates, which is significantly lower.

Vacant commercial buildings can get 3-month exemptions from business rates, and some buildings get in-

definite exemptions, such as listed buildings, or buildings owned by charities and destined to charitable use. One solution would be for not-for-profit temporary projects that generate social value to be exempt from business rates in their first two years on a site.

**Information** - on empty commercial units is difficult to access and is recorded in different ways within London.

## Appendix 4 - Case Studies of Temporary Use ‘Mediators’ in Bremen and Riga <sup>7</sup>

### ZwischenZeitZentrale (ZZZ) Bremen

The ZwischenZeitZentrale Bremen (ZZZ) is a temporary use agency commissioned and funded by the city of Bremen, Germany. It was founded in 2009 after a public tender for a citywide temporary use agency. Its roots are in the architecture collective AAA (Autonomous Architecture Atelier), which was founded in 2006 by three architecture/ urban planning students with a passion for organising participatory projects in public space.

ZZZ acts as a mediator, renting vacant spaces in Bremen from various owners on to temporary users. Its essential goals are related to connecting people, finding synergies, creating platforms and acting as a filter - translating ideas from the users to the administration.

When a new TU project starts, ZZZ uses various channels to reach people of different ages and social groups. Open invitations are sent through various media channels (social media, newspapers, TV etc), followed by a tour of the site and a workshop to encourage and explore people’s ideas. It also uses different means to connect to the surrounding neighbourhood of a TU site, such as urban walks, workshops and open doors events.

ZZZ aims to make spaces affordable for diverse groups, for example by renting even tiny spaces such as a copy room of 1.5 m<sup>2</sup>, by encouraging users to share spaces and by offering short-term contracts. At the start, the temporary users are typically offered 3-month rental contracts. Some users simply want to test their idea and move on; others may not have the financial means to plan for longer-term. The TU project itself may last several years depending on the situation. ZZZ also encourages users to organize public activities, as well as running their own private activity.

ZZZ rents empty spaces from owners and on to users at their own risk. It does not charge commission, being funded by the city. It started work with spaces owned by the municipality, but by 2018, half of its owner-partners were private, (despite difficulties in convincing private owners to rent out vacant spaces, mostly because of structural reasons in the book keeping and bank-crediting system, which make it easier for owners to keep spaces unused than to rent them for a lower price). The main arguments that convince owners to rent out empty spaces for TU, are the security of the building, positive media coverage and raising potential buyers’ interest through public TU activities.

While ZZZ is an “informal administration”, outsourced by the municipality, it is in daily contact with the administration and has monthly meetings with a steering group, which comprises six municipal departments. In the steering group meetings, the ZZZ mediates the ideas and aims of citizens to the administration and politicians, and they discuss potential risks and problems, laws and safety issues. It can be a complex task to navigate the different aims of six responsible departments, as well as the politicians.

ZZZ has a diverse team with different personalities and capabilities which helps to communicate and negotiate with different kinds of stakeholders. It is passionate about its work which it sees as “more than a job”. Its goals are to open up alternative ways of urban life and alternatives to commercially-driven urban development, as well as bringing people together and bringing diversity to the city. Building trust between owners and users is one of the most important elements of their work.

---

7. Unpublished paper (2018) Mediating Temporary Use in Cities – Accounts of selected practitioners. Proceedings of NAF/ NAAR Symposium 2018.



## Free Riga

Free Riga is an independent NGO, which offers a “house guardian” service to owners of vacant properties in Riga, Latvia. Free Riga had evolved since 2013 from a voluntary-based project into a professional guardian service. It was initiated following a campaign “Occupy me” in 2013, where stickers were put on empty buildings in order to raise concern and awareness of the high level of vacancy before Riga’s year as European Capital of Culture.

Free Riga’s offer to property owners is to maintain the spaces and reduce their costs, as well as to curate public, socially engaged initiatives that will make the space more attractive, thus potentially raising the value of the property. The users get affordable space for their initiatives, and in return they take part in small-scale renovation work. Free Riga covers handles communication and contracts between users and owners.

The users of Free Riga’s spaces “residents pay for “membership” instead of “rent” in order to emphasize the sense of community. The fee is roughly half of market rents. The residents may live or work in the spaces, but are also responsible for organising socially active projects and events in the neighbourhood. The residents also need to take part in small renovations and maintenance work in return for the cheap membership. Free Riga had learned to be very clear about the limits of the “guardian” role and the division of responsibilities, which are now made explicit in contracts. It aims to “curate, then step back”, gradually encouraging the residents to take more responsibility.

The residents of Free Riga are invited through open calls mainly via social media and Free Riga’s networks. It has tested various facilitation methods for selection process over the years and finds that one of the best approaches is for the community to self-select through demonstrating its project ideas and finding partners itself.

An important aspect of Free Riga’s role is to handle communication between users and owners. Free Riga does not have a close relationship with the administration as the post-Soviet public sector has limited resources to subsidize civic society. It mainly collaborates with private owners and does not get public funding. In Riga, many smaller-scale property owners are short of funds and thus very concerned about the costs of vacancy and looking for new solutions for their property. Some owners have turned out to be interested in culture, and therefore understand the potential of cultural projects raising property value.

A contract with Free Riga offers property owners significant cost reductions; owners can get a 90% reduction in property taxes through the public benefit status of Free Riga. Property taxes for derelict buildings can be very high in Riga, which has added to the pressure on property owners. Free Riga are aware of the potential of TU to raise the value of the property. In an attempt to ensure that temporary users also profit from the fruits of their labour, Free Riga is exploring “co-development” deals with some owners. In a co-development contract of five or more years, Free Riga profiles activities with the owner and develops ideas for the future, while also earning a share of the increased value.

Free Riga’s passion is to help people to create the city. Its social aim is to provide cheap space that allows more time for people to pursue their passions and meaningful projects with a community, thus, contributing to a “freer city”.