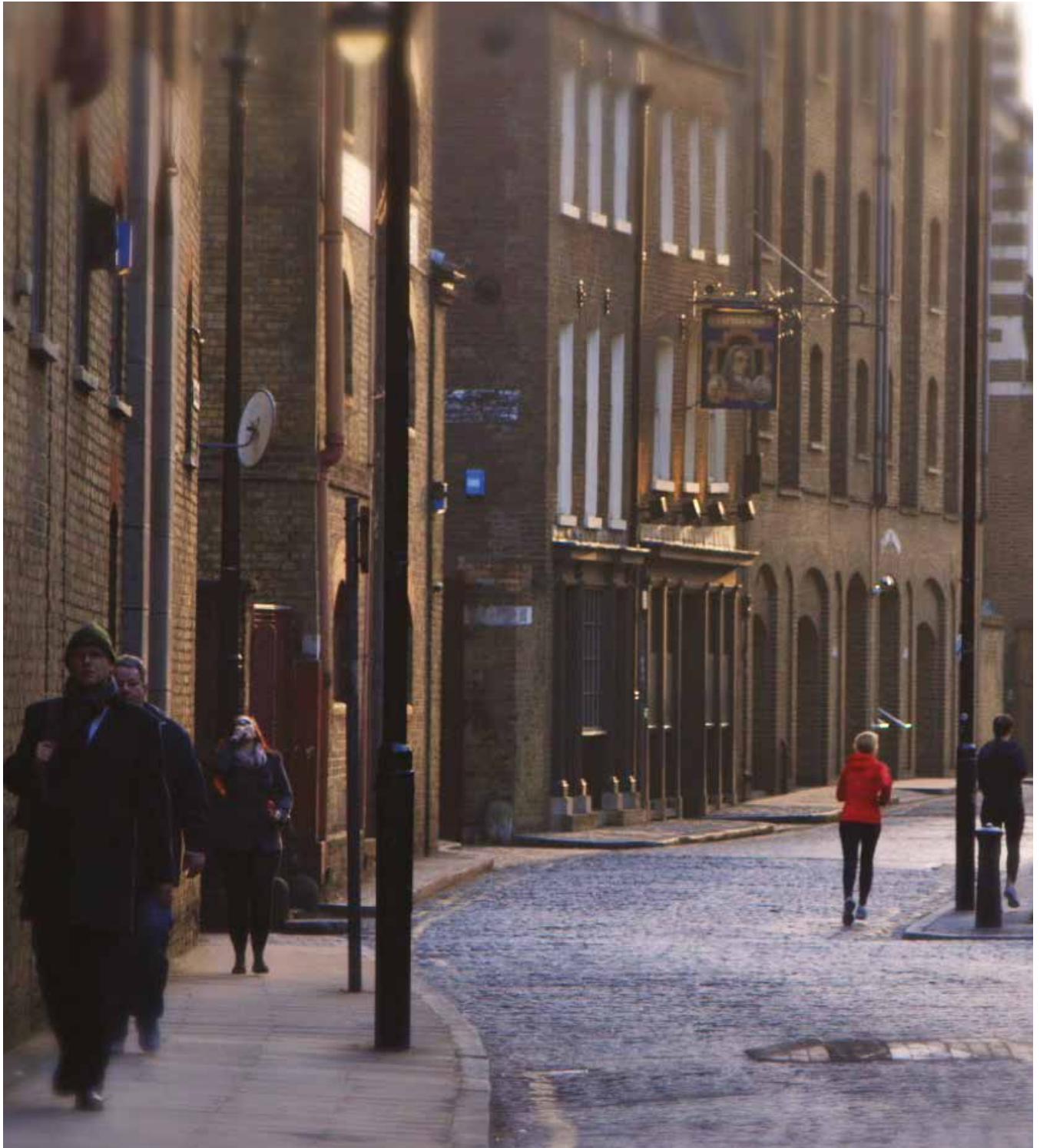
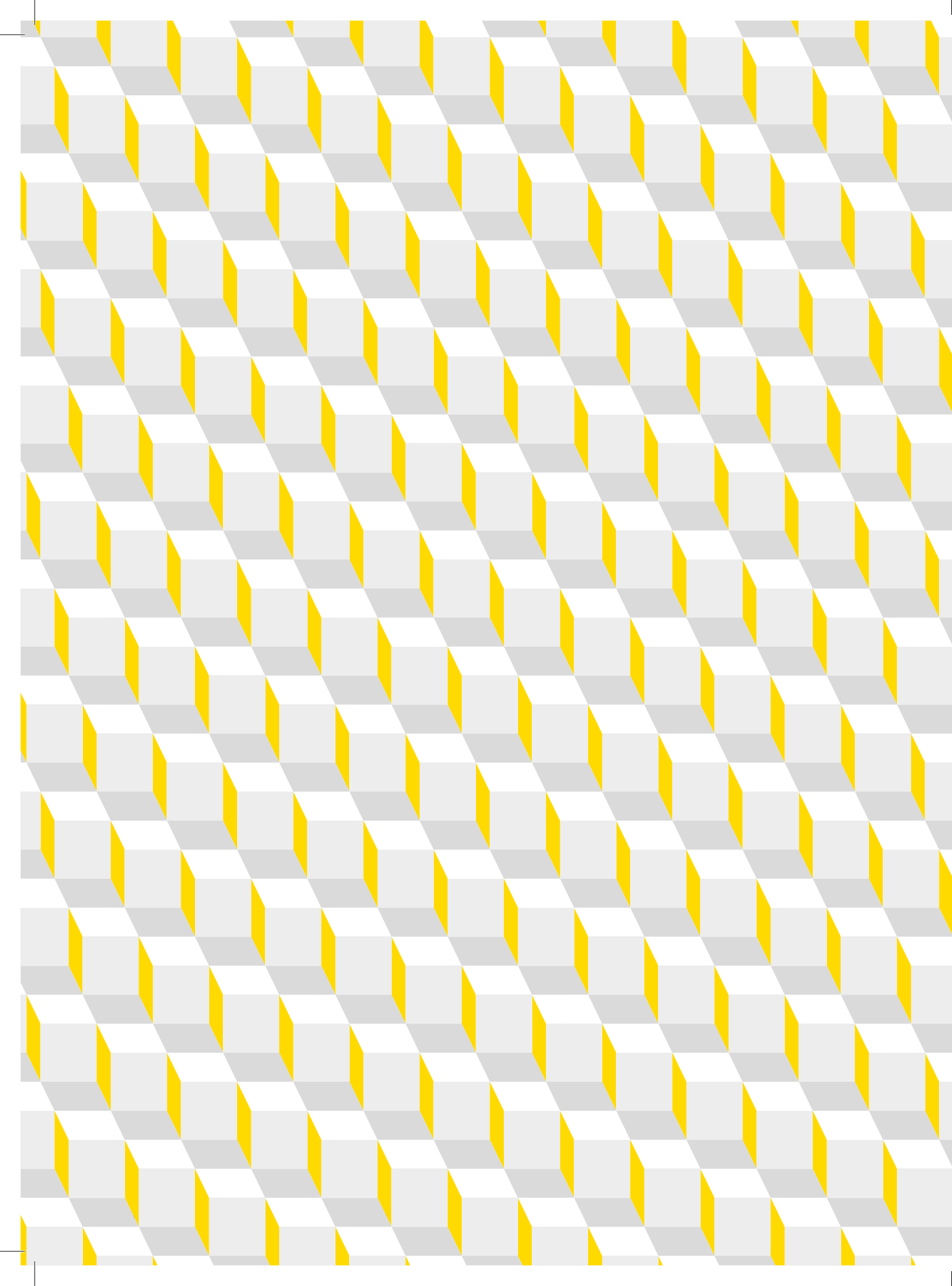


London Dock Culture and Placemaking Strategy (May 2014)

CULTURAL
PLACEMAKING
STRATEGY

FUTURE\CITY





This Document is submitted in support of the application for planning permission for the redevelopment of the London Dock site, in the London Borough of Tower Hamlets ('LBTH').

A hybrid planning application (part outline/part detailed) for redevelopment of the site was submitted to LBTH on 29 May 2013 (ref: PA/13/01276). Following submission, a number of amendments to the application were submitted in September and November 2013.

The planning application put before LBTH Strategic Development Committee on 9 January 2014 comprised:

“An Outline submission for demolition of all buildings and structures on the site with the exception of the Pennington Street Warehouse and Times House and comprehensive mixed use development comprising a maximum of 221,924 sq m (GEA) (excluding basement) of floorspace for the following uses:

- residential (C3);
- business uses including office and flexible workspace (B1);
- retail, financial and professional services, food and drink uses (A1, A2, A3, A4 & A5);
- community and cultural uses (D1);
- a secondary school (D1);
- assembly and leisure uses (D2);
- energy centre, storage, car and cycle parking; and
- formation of new pedestrian and vehicular access and means of access and circulation within the site together with new private and public open space.

Full details submitted for 82,596 sq m GEA of floorspace (excluding basement) in five buildings - the Pennington Street Warehouse, Times House and Building Plots A, B and C comprising residential (C3), office and flexible workspaces (B1), community and leisure uses (D1/D2), retail and food and drink uses (A1, A2, A3, A4, A5) together with car and cycle parking, associated landscaping and new public realm”.

A parallel application was submitted for listed building consent (ref: PA/13/01277) for works to the Grade II listed Pennington Street Warehouse both internally and externally.

Planning permission ('The Permission') and Listed Building Consent were subsequently granted together with a S106 Agreement ('The S106') on 26 March 2014.

This Document is submitted in support of a new application that is identical to the application approved on 26 March 2014. The new application does not include any material changes to the approved application.

Whilst this Document is essentially a duplication of what accompanied the approved application, it has been updated to respond to changes that have arisen to planning policy and guidance following the grant of permission. In particular, this includes the publication of the National Planning Practice Guidance, draft further alterations to the London Plan and other supplementary guidance.



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Executive Summary

INTRODUCTION: LONDON DOCK, A NEW CREATIVE NEIGHBOURHOOD FOR LONDON

With the unlocking of the Site for the first time in over 200 years, London Dock and its unique heritage assets can now be fully experienced by the public. Its long and rich trading history can be celebrated and reinterpreted through the use of artists in the look and feel of the architecture and public realm, and through the opening up of the Grade II listed Pennington Street Warehouse for creative industry, culture, leisure, commercial and community use. The arts and culture can be used as a tool for placemaking and as a catalyst in the creation of a new sense of place for London Dock.

CONTEXT: WAPPING PAST, PRESENT AND FUTURE

First settled by the Saxons, Wapping's history is long and varied. Famous for the docks and the precious cargo and peoples they received, the area was also known for traditional artisanal trades and crafts, which ranged from signwriting and candle making to cheese mongering and pottery. Today's Wapping holds onto much of its sea-faring past, but also has a new cultural ecology of its own, home as it is to creative businesses, artist communities and cultural organisations. Situated within the City Fringe and in close proximity to the Tech City network, London Dock can look to a future where its industrial past and present can come together with a new creative presence in Pennington Street Warehouse.

TEN PLACEMAKING PRINCIPLES FOR LONDON DOCK

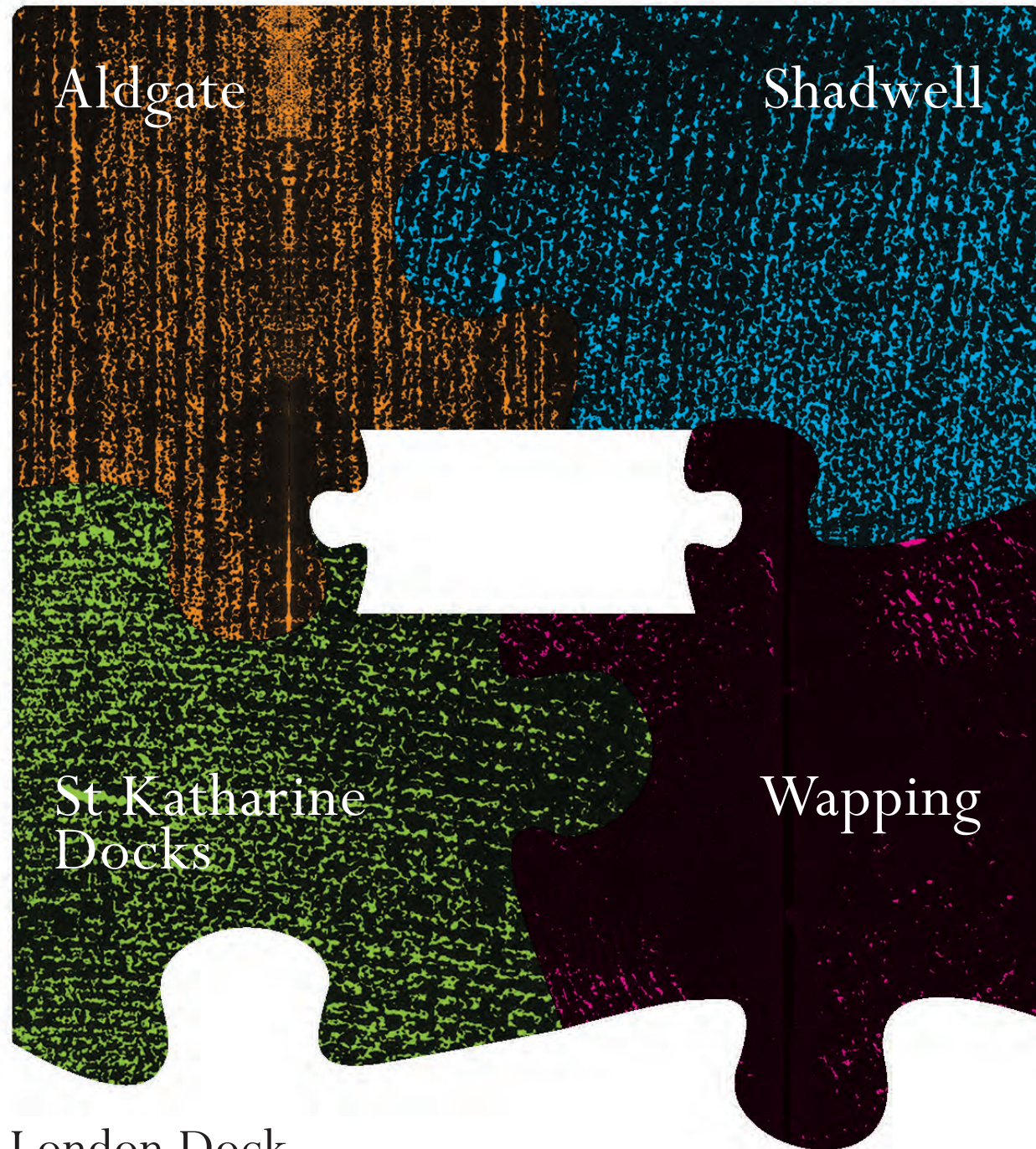
Placemaking is vital to developing London Dock as a key part of the wider context of Wapping and the surrounding neighbourhoods. The ten placemaking principles are: London Dock Experience, Revitalisation, Pennington Street Warehouse, History and Heritage, Young People, Recreation, Arts and Culture, Stewardship, Interim Programme and Connections.

PROPOSED DELIVERY PROGRAMME 1: PENNINGTON WAREHOUSE INTERIM PROGRAMME – HOUSING MODERN ARTISANS

Through a short-term high impact and longer-term curated interim programme, along with the development of partnerships with cultural and community organisations, artists and creative businesses, Pennington Street Warehouse can offer opportunities for a range of creative industry, entertainment, community and commercial uses, enabling audiences from near and far to experience this unique building for the very first time.

PROPOSED DELIVERY PROGRAMME 2: PUBLIC REALM – FOUR EMBEDDED ARTS PROGRAMMES FOR LONDON DOCK

The ambition for London Dock is to run an Embedded Arts Programme with artists and craftspeople contributing to the architecture, landscape and infrastructure of the Proposed Development. This presents a unique opportunity to embed art and culture throughout the public spaces, improving legibility, enhancing connectivity and helping create a place in which people want to live, work and play. Five embedded art commissions are proposed, establishing active physical links with the Site's surroundings and history: Text and Image trail, Playful Landscapes (including water, play and ecology), Threshold Sculptures and Lighting.



London Dock The Missing Piece of the Jigsaw

Introduction: London Dock

London Dock is one of London's hidden gems: a historic place at the centre of a cluster of small, distinct neighbourhoods – St Katharine Docks, Wapping, Shadwell and Limehouse Basin – each with its own character and community, but together making a significant contribution to London's cultural heritage and history. For over 200 years, the Site has offered a physical barrier to the public and has prevented movement through and between these areas. With the introduction of new homes, commercial, retail and cultural space, a secondary school, inspiring public realm and the reactivation of Pennington Street Warehouse, the London Dock envisioned by architects Patel Taylor will enable connectivity between these neighbourhoods for the first time.

St George Central understands that placemaking is at the heart of the provision of a rich and vibrant mixed-use development – one that can also become an indirect source of economic success for the wider area. This Culture and Placemaking strategy thus seeks to develop the character and narrative of the London Dock Proposed Development a step further. Taking key deliverables of the masterplan as a focal point - including Pennington Street Warehouse, the Quayside, Promenade, the two new civic squares and public gardens - this strategy suggests opportunities, ideas and approaches that might be developed to help animate the Site, attract visitors, and enhance interaction and movement through it.

Placemaking is an important concept for London Borough of Tower Hamlets who would like to ensure that the distinctive character and context of each local area is 'acknowledged and enhanced'. Using the arts more generally as a catalyst for authentic placemaking resonates well with the Council's ideas for the development of the 'One Hamlet' identity borough-wide, and that of the individual 'hamlets' within it, one of which is Wapping.¹ On a city-wide level, the Mayor of London supports the 'temporary use of vacant buildings for performance and creative work' and the development of new cultural offers, particularly in areas where they contribute to regeneration and renewal.²

As demonstrated in the following pages, the area around London Dock has always had a capacity for reinvention and its long and rich history can now be celebrated and reinterpreted through the use of artists and craftspeople in the look and feel of the architecture and public realm, and through the presence of the creative industries within the restored Pennington Street Warehouse. This strategy outlines the potential scope for two programmes of activity within the Proposed Development: an artist-led Embedded Arts Programme site-wide, and an Interim Programme of activity in Pennington Street Warehouse and throughout suggests ways in which the history, community and cultural ecology of the area can and should inform cultural projects within the Site.



London Dock sits at the centre of a city which is gradually moving east along the Thames. It is not only close to London's financial district and its major tourist destinations, but also to the burgeoning cultural and creative areas of Shoreditch, Whitechapel and Bermondsey/London Bridge. It has a distinctive cultural ecology of its own, being home to a wide range of arts organisations, creative practitioners and businesses, and to a range of unique cultural heritage attractions, from London's oldest riverside pub to the Wapping Project, the Troxy Cinema and Wilton's Music Hall.

The London Dock Proposed Development offers an authentic sense of place and a clear identity that responds to its immediate and wider environment. Once unlocked, it has the potential to be a place which – through consultation, planning and the development of partnerships with the right cultural, community and institutional organisations - will be able to develop further into a newly accessible and vibrant piece of London. By taking advantage of the rich resources provided by its heritage, diverse communities and local creative activity it will have the energy and ideas required for the animation and sustainable use of the public realm - including great design, interesting street furniture, thoughtful public art and intelligent wayfinding.

Grade II-listed Pennington Street Warehouse, at the heart of the Proposed Development, was originally designed to keep private property inside and the public outside. London Dock now has the opportunity to open its doors the first time and allow the public to experience this incredible local heritage asset. Pennington Street Warehouse's history and location make it a space well suited for the creative industries, and for a wide range of

cultural, leisure, retail and community uses. Responses from a community engagement event run by the Applicant illustrate that this would be welcomed by local people, residents suggesting uses from art galleries, shops and cinemas to a media village, one stating: 'anything that enhances the community spirit and returns historic spaces for public use is a good thing'.³

The idea of London Dock facilitating a joining up of the wider area through culture, leisure and business, and the establishment of links with the creative industries and associated creative organisations would fit in well with the Council's policies on regeneration and economic growth. Emerging sectors are tourism, leisure and creative services, and the creative and knowledge-based industries are acknowledged as offering 'exciting possibilities' both for growth and diversification.⁴ The Council's City Fringe Action Plan also advocates for the promotion of creative and cultural industries, and the provision of flexible workspace.⁵

London Dock is already surrounded by creativity, community spirit and cultural heritage which can be built upon to create the buzz, vibrancy and entrepreneurial opportunities that will attract people to a unique place previously 'hidden' from public view. This document gives a flavour of the ways in which this might be done.

1. Tower Hamlets Core Strategy (LBTH, 2010)
2. The London Plan (GLA, 2011)
3. St George community engagement event, September 2012. Data provided by Soundings.
4. Tower Hamlets Enterprise Strategy (LBTH, 2012)
5. London Borough of Tower Hamlets City Fringe Action Plan (LBTH 2007)



Context: Wapping Past, Present and Future

In this article, writer and historian Andy Marino provides a graphic description of the trades and skills which permeated the 19th century Thameside docks and wharves, and which contributed to the unique identity of St Katharine Docks, Wapping, Limehouse and Shadwell.

A SHORT HISTORY OF WAPPING

It is early morning on Friday June 3, 1796. The calls of the night watch have ended and dawn light creeps through the mist. Ships' bells clang mournfully in the easterly breeze that funnels up the Thames towards the City, and soon the howls of hungry dogs vie with shouts from the decks of lighters as they signal for crews to unload. Before long the wharves and docks are alive with activity. Barrels boom and rumble as they are rolled down timber boards, and the splashes from ropes hurled and anchors weighed form an unbroken rush of noise. The rattle of shutters drawn back from shop windows echoes along the wakening thoroughfare.

Two Bengalis in turbans descend the stairs to bathe in the river and pray, passing John Pepwel's Anchorsmiths at no. 304 just as Will Tabrett and Tom White, apprentices both 12 years old, rouse themselves from the sacking they have slept beneath. Old John, breakfast pipe between his teeth, is already working the bellows at the furnace and through the open window he glimpses portly William Masters the attorney, with wig askew, trotting along the street to his office a few doors down at no. 313. A squad of redcoats, uniforms soiled from their voyage, crunches past on a march into London – after the loss of the American colonies the last troops are only now returning home, to stand idle for just a few months until war with Spain is declared. In the meantime the British have taken Ceylon from the Dutch and now its first aromatic cargoes are being landed with shouts and curses. Wafts of rich coffee, cloves and saffron do battle with ordure and open sewers, ale fresh and stale, fruit and fish; and now the street is so busy as to be difficult to pass.

Drays in harness snort and stamp; carts bang and rattle as they are loaded with bales, sacks and hides. Women wearing brightly printed calico and women in dull greasy rags stroll by as costers cry their wares and on the breeze now an innocent scent of beeswax emanates from the workshop of George Dale, sail-maker, at no. 72. A dozen men heave and grunt as they unload a new spar lashed to a wagon brought down from Dixon and Son's on Wapping Wall, and they manoeuvre it through the lane to the waterside. Ann Oram, stout, tough, the only female plumber in the area, skilfully ducks beneath and continues on her way. Sailors spill ashore, one group already drunk and singing, heading north toward the louche entertainments along Ratcliffe Highway, bypassing the chapel where John Wesley recently preached.

Out in the middle course of the river the breeze is pushing an armada of merchantmen sitting low in the water, Rotherhithe behind them now to port, towards the wharf-side. Before them bobs the forest of masts, and sails flapping like pistol-cracks, the ships assailed by smaller boats guiding them into the chaotic logjam spreading out from the docks. The cargoes will either be ferried ashore or carried off as plunder by the scufflemongers and lighthorsemen, plague of the river trade. In two years' time the Marine Police, the very first force in the country, will be created here. But for now the thieves are out in numbers, stealing over a quarter of all goods that attempt to land in London.

This is Old Wapping in its heyday: ramshackle, gregarious, coarse and chaotic. It has always been close to London but always outside it, first settled by the Saxons then populated in medieval times by an interesting

collection of people around St Katharine's Hospital, just east of the Tower: monks, itinerants, rivermen and foreigners from across the globe. It was first landfall for those seeking a new life in England, bringing with them strange customs and trades forbidden by the monopolies of guilds in the City. Here, beyond regulations and subject to maritime law, the skills and entrepreneurial talents of this almost-island were in the vanguard of culture, despite the fact that until Henry VIII, Wapping remained a marshland. The first wharf was put up in 1395, and a rickety settlement along the riverbank soon followed.

After drainage, a good deal of real estate behind the shoreline became available, the leases snapped up by landlords who improved the land for profit. In a very few years the old marsh had been transformed, and 'gardens, orchards, meadows with water-mills, ropewalks intersected by green lanes, made an agreeable back ground to the small, rough and uncouth settlement which hugged the river.' Shakespeare lived very close to this countrified idyll in the 1590s and when he wrote in *A Midsummer Night's Dream*, 'I know a bank where the wild thyme blows/Where oxlips and the nodding violet grows', it is highly probable he was thinking of these nearby 'gardens'.

On the foreshore, the trades and crafts of Wapping had until this time been marine-related: ship-rigging, mast-making and anchor-smithing. It was home to workers in forging, metalworking, woodworking and rope-making – hence Cable Street and Ropewalk Gardens: Cable Street was once the length of the standard cable measure, 600 feet.

But it was not to last. Now Wapping was a fast-growing community and its traditional artisans' trades were being augmented by a host of new skills and an increasingly diverse commercial mix. Silk-weaving Huguenot refugees from France arrived early to that part of London east of the City walls, followed by Spanish and Portuguese Jews known for their skills in metal-working and casting; then Venetian glassmakers. The West Indies trade brought sugar, which attracted brewers and sugar-bakers from Germany. The increase in shipping required ever more planks, masts and blocks which immigrant Swedes – then as now lovers and masters of wood – settled in to supply.

And amidst this commotion of trade British history was also being made. Sir Walter Raleigh's ship had been equipped at Wapping before he sailed for Guyana in 1546; Samuel Pepys as Secretary to the Admiralty would alight here from his evening river taxi to hurry home; and Daniel Defoe would chronicle the precariousness of life along the docks in his *A Journal of the Plague Year*, for here was also where disease came ashore. Captain James Cook lived in Wapping and first charted the east coast of Australia in the Endeavour with a crew including six other Wapping men. William Bligh, later captain of HMS *Bounty*, also lodged for many years in Wapping, and accompanied Cook as his sailing master.

Above all, Wapping was unique because of the broad and international set of skills it harboured – originally servicing the ships, then later serving the customers for the goods the ships carried in and out, all inter-related and concentrated in this one small area east of the Tower.



The list of trades and crafts registered in Wapping at the turn of the nineteenth century is lengthy and varied – there were lead-workers, carpenters, oilmen, candlemakers, dyers, printers, victuallers, sign-writers, coopers, brewers and distillers, cablemakers and chainmakers, gilders, engravers, clerks, sea-biscuit makers, wharfingers, clock, watch and instrument makers, grocers and provision merchants, ironmongers and braziers, warehousemen and wine merchants, cheesemongers, plumbers and glass cutters, tea dealers, brokers, pharmacists, linen drapers, coal factors, potters and hardwaremen, ships' agents, booksellers and stationers and tinplate-workers.

Yet within a very few years they had been swept away – or rather displaced to the fringes of the decrepit highways and wharves – to make way for the construction of the massive new London Docks, with its 90 acres and space for 300 ships and 200,000 tons of goods. Soon the riverfront would be unrecognisable compared to the scene just a decade before.

The expansion of trade, and pilferage, demanded a greatly enlarged area of lading and storage, with high walls to keep out the coal-whippers and 'long apronmen' who were experts at stealing from the quayside. But the business of the docks still required the expertise of local artisans and their numbers continued to grow throughout the nineteenth century. In addition, more modern specialisations and professions were added. The gilders and engravers evolved into signwriters and typesetters, and as the bureaucratic demands of business increased, the clerks and lawyers and brokers multiplied. Engineers

and surveyors proliferated and architects arrived. The Worshipful Company of Gunmakers had been banished from the City in 1675 because of its hazardous work and had found a new home in Wapping, with the expanding Empire a hungry market.

Wapping was the heart of Britain's commercial genius, trading with the entire world, and repeated influxes of immigrants added to the mix, from Irish labourers, Arabs and Africans to the Chinese who settled around Limehouse and formed the first Chinatown, with its notorious (and popular) opium dens, caricatured by Arthur Conan Doyle and Sax Rohmer.

The London Docks were also a wonder of the modern world, at the bleeding edge of technology and business in the nineteenth century. Creative minds recognised this and saw it as a laboratory of the future that held important answers for them. As such Wapping attracted some of the foremost talents of the age. Dickens was often down by the docks, where his godfather lived, and at Limehouse. Many of his stories, such as *Oliver Twist* and *Our Mutual Friend*, contain scenes set there. For Joseph Conrad the Thames docks were the backdrop to several of his novels, a way to understand the pressures of the industrial age, its forming and deforming influences.

The most 'avant garde' artists of the day were fascinated by the activity and industry along the river and by the

human types they produced. J.M.W. Turner was present so often to sketch that it is said he even bought a pub (The Turner Old Star, which remains, on the corner of Watts Street and Meeting House Alley). His own favourite work, *The Fighting Temeraire*, was painted on the Wapping foreshore. When James Whistler arrived in London after Paris, where he had absorbed the radical poet Baudelaire's modernist credo – that artists should choose ordinary, 'unheroic' subjects and seek a paradoxical beauty in the pullulating modern city – it was Wapping he was drawn to. In a sense Wapping was the future, or at least the gateway through which the future passed, as it had always been.

Until the end of the nineteenth century sail co-existed with the development of steam technology, and the docks adapted. Wapping even had its own hydraulic power station to work dock cranes, lifts and safety curtains in West End theatres. But the balance was ineluctably tipping and the greater motive power of steam led to larger ships with deeper keels laden with heavier freights of cargo. Eventually the waters around the London Docks would prove too shallow and narrow for modern haulage. The Royal Albert Docks 11 miles downstream were built in 1880 and in 1886 the deepwater docks at Tilbury opened a further 14 miles away. With the sailors now elsewhere, Wapping's riotous hinterland of brothels and hostels had been quieted by the late 1800s. Even Wilton's Music





Hall, which thrives to this day in a miraculous state of preservation, was for a time turned into a prayer hall. Commerce on the London Docks revived after World War One but it was the double knockout blow of heavy bombing during the Blitz of 1940 and the container-shipping revolution in the 1950s that turned Wapping's future into an illustrious past. The London Docks finally closed in 1968 and there followed nearly two decades as an industrial ghost town, during which the demolition of nearly the entire docks area was completed. A destiny as a boarded-up bombsite and a set for filming shoot-outs in *The Sweeney* seemed all that was left amidst the broken-toothed skyline of council blocks, junkyards and stranded pubs.

But Wapping was not dead. In the 1980s the part of the docks that survived, chiefly the still-enclosed area south of Pennington Street in which the old Pennington Street Warehouse stood, was taken over by Rupert Murdoch and

transformed into 'Fortress Wapping' as he battled the print unions to drag the newspaper business into the modern age. The Pennington Street Warehouse became the new site of *The Times* and *Sunday Times*, and a new clutch of futuristic technology and artisans – this time computer experts, typographers, designers and journalists – restored to Wapping its centuries-old role of the home of the new. Restoration, which had begun with the residential redevelopment of St Katharine Docks, continued in earnest until the old area of warehouses and wharves had taken on a new identity as a peaceful, secluded urban village.

Now that News International has vacated its former premises, there is potential for a rejuvenation of the wonderful architecture hidden behind its high walls, and perhaps for a new generation of artists and artisans to take their places in Wapping's long tradition of craft and innovation.

A Stroll Through Modern-Day Wapping

In this article, modern day 'Flaneur' Seb Emina takes a sympathetic stroll through modern day St Katharine Docks, Wapping, Limehouse and Shadwell and finds a unique series of places that reference the past glories of the area, whilst looking confidently to the future.

As one article (Charles Emmerson, 22 April 2013) reflected in the *London Evening Standard*, "London no longer has an empire, but it still has the global reflexes and wide horizons to which empire gave rise... Internationalism and adaptability are part of London's fabric far more than in Paris, or even in Berlin. They matter more to London's current greatness than the heft of the British state or the territory of the British Empire. Today, they are what make London London. "A place that quietly but surely understands and reflects these changes – this adaptability – is Wapping. When London was still an imperial city, the city's vast docks reached right up to this relatively central peninsula. Accordingly, it teemed with activity. Endless quantities of goods – rum, bananas, tobacco – saw the light of day here for the first time after months below deck. "There is scarcely a ship on the seas that does not come to anchor in the Port of London in time," noted Virginia Woolf in 1931.

Today, things have changed dramatically. The loud and odorous scrum of commerce and industry is gone. It is hard to imagine this as the place where "a thousand ships with a thousand cargos are being unladen each week" as described by Virginia Woolf. The arrival of the Overground has brought Wapping much closer to areas like Whitechapel and Shoreditch, although it will always be defined to some extent by the water. It is no coincidence that a local collective of painters, The Wapping Group of Artists, is entirely dedicated to collectively documenting the changing face of the Thames (formed in 1946, they are one of the longest established societies of working artists in the country).

Wapping is the central member of a string of eastern districts whose river-bounded geography has given rise to a highly defined – almost island-like – sense of place. There is Canary Wharf, East London's de facto city centre, and since its startling transformation in the

1980s, one of Europe's most crucial financial hubs. There is Deptford, South East London's rising creative star, blessed with a resilient sense of community and packed with independent galleries and artists' studios. And there is Wapping, historic centre of gravity for neighbouring areas such as Limehouse, Shadwell and St Katharine Docks, and infused with countless remnants of its nautical past (a greening Port of London Authority emblem here, a repainted goods winch in a top-floor window there) but whose citizens have perfected a canny knack for celebrating both past and future at the same time.

This is perfectly demonstrated by one the neighbourhood's favourite breakfast venues, The Turks Head Cafe, offering a decent fry-up in a building steeped in memory. 'This former public house has a special history,' says a board on the outside of the building. 'During World War II it was run by its eccentric landlady, Mog Murphy, and stayed open all hours for service personnel seeking news of their loved ones. After a vigorous campaign in the 1980s... the Turk's Head Company, a charity set up to improve local life, bought the derelict building from the Council and restored it. The income from the rents of the cafe and studios above pays for charitable activities'. Here is Wapping's longstanding tradition of neighbourhood pride meeting that of creativity – intact despite this being one of London's most constantly reinvented areas – the rise and fall of the docks, the bombing raids of the Second World War and a 1980s property boom all leaving their own indelible mark on the landscape.

There is a common thread from past to present, between the businesses present in today's Wapping and the craftspeople who once supported the bustle of river-borne commerce. A collection of James McNeill Whistler's etchings from the area were exhibited recently,

depicting the lives of the working people with whom he was surrounded upon moving here in 1859. They show how Wapping that was a place of hands-on creativity, an artisan haven. As the working day in modern Wapping gets going, so are revealed those workers' twenty-first century counterparts and more often than not, the workshop has been superseded by its latter day successor: the studio.

There is Smokehouse Studios, whose music facilities and expertise have been used by alternative pop grandees such as Florence & the Machine and the Kooks, but also more mainstream pop figures like Holly Valance. And on Hermitage Court, near where the Wapping riverside meets with the pleasant multi-use marina at St Katharine Docks, there is a commercial photography studio and video production company, Tower Bridge Studios, busy with a constant flow of corporate and cultural clients. Stepney-born film and theatre actor Stephen Berkoff's theatre production company is based here, along with a drama school, a scattering of dance studios, designers' offices and architects' firms.

On Cable Street, just north of The Highway, is one of London's long-established studio complexes in the red-brick form of Cable Street Studios, a former biscuit and sweet factory. Set up in 1984, and now inhabited by a plethora of artists and musicians, it is described as "a cauldron of creative living" by its popular in-house music and comedy venue, The Jamboree. Events here take in everything from Serbian folklore to 'trad' jazz, and there is an in-house recording studio used variously by swing and surf outfits attracted by the unique, warm characteristics of their analogue equipment. A similarly significant artist studio complex, present in the 1970s and 1980s in the now-residential complex New Crane Wharf, generated some truly distinguished alumni including artists Anthony Winshaw, Chris Orr and John Copnall.

A hugely popular lunch (or indeed dinner, or breakfast) venue is Wapping Food, the restaurant of The Wapping Project. Dishes involving components such as palourde clams or confit duck are served beneath the lofty ceiling of a former power station built in the 1890s. The Wapping Hydraulic Power Station was decommissioned in 1977 (when it was already long since obsolete). It began its present life as an art gallery and restaurant back in 1993 and is, if you like, Wapping's own version of that most famous art-gallery-in-a-power-station, Tate Modern. (In fact, Wapping Project has its sister Bankside Gallery just around the corner to the Tate). Except here the building's former and current lives seem more integrated somehow. The metal machinery, pulleys, chains and levers are still in place: you eat at modernist tables scattered amongst them; at one side of the enormous main hall they form a passageway that leads to the main exhibition space, 'The Boiler House'. Again, the Tate Modern comparison seems apt as this is Wapping's Turbine Hall, a space that changes completely with each commission, and has included clusters of illuminated ceramic trees by Kris Ruhs, a multimedia homage to eels by Jake Tilson, even a noir thriller-style film and photography installation by the director Jules Wright herself, in collaboration with photographer Thomas Zanon-Larcher.

Towards the western end of Wapping High Street, you'll come across a co-operative determined to ensure the continued presence of as many types of river craft as possible. At any time, The Hermitage Community Moorings is home to up to twenty historic vessels, from a 1930s Dutch river ferry ('Zeldenrust III') to a Yorkshire lightship ('Audrey'). Some of these craft are homes, others are recreational. There is the 'Cultureship' arts venue and the moorings' members include a range of established artists, designers, musicians, comedians and filmmakers. Events here are a focal point, including local history, music and aerial artists' performances in the ships' rigging, often drawing inspiration from the area's past. Few places offer a better living metaphor for the way in which Wapping – indeed London – has replaced literal cargo that was once unloaded at the tumultuous jetties, with the cultural cargo of art, words and design than this floating enclave of creativity, which also provides river access and educational facilities for local people, and has good links with the area's Bangladeshi community.

Those who are incredibly lucky might – as they stand on the boats at Hermitage – spot a porpoise, seal or dolphin, all of which have been known to pop up at the river near Wapping. They are more likely however to spot the heron that regularly perches in the middle of the river. For central London, Wapping has a strangely varied birdlife offering. Wapping Woods, which is right on top of part of what used to be London Dock, has proved a popular haunt for gold crests, woodpeckers, goldfinches, mistlethrush, wild ravens and Eurasian jays. Often you'll spot mudlarkers (the amateur archaeologists who rove the Thames beaches) on the look-out for the Tudor-era sailors' pipes which continue to wash up in huge quantities on the foreshore, as well as the occasional Roman coin or unforeseeable curiosity. Once, when local resident Helen Mirren threw her ring into the river from the garden of her Wapping flat (she flung it out accidentally, with a handful of grass clippings), it was one of the mudlarks who recovered it for her.

As the sun gets lower, the queues begin to form outside two of London's most unusual and inspiring cultural venues, each of which are found in the northern part of the Wapping area. The Troxy is a music venue and events space found on the borders with Stepney, between the stunning walls of a former art deco cinema designed by George Coles in the 1930s. Once the opulent home to a cock-a-hoop revolving stage and Wurlitzer organ, it now hosts everything from martial arts, to vintage film screenings (including a Future Cinema presentation of Casablanca), to gigs from artists such as New Order and PJ Harvey, each of whom chose this Grade II-listed building for a major comeback concert.

Another remarkable piece of East London's cultural architecture is found further to the west, not too far from one of London's heritage highlights, the Tower of London. Wilton's Music Hall offers original commissions in what the Theatres Trust has described as "the most important surviving early music hall to be seen anywhere". Having begun its life as an alehouse in 1743 or possibly even earlier, it slowly began to provide the occasional live

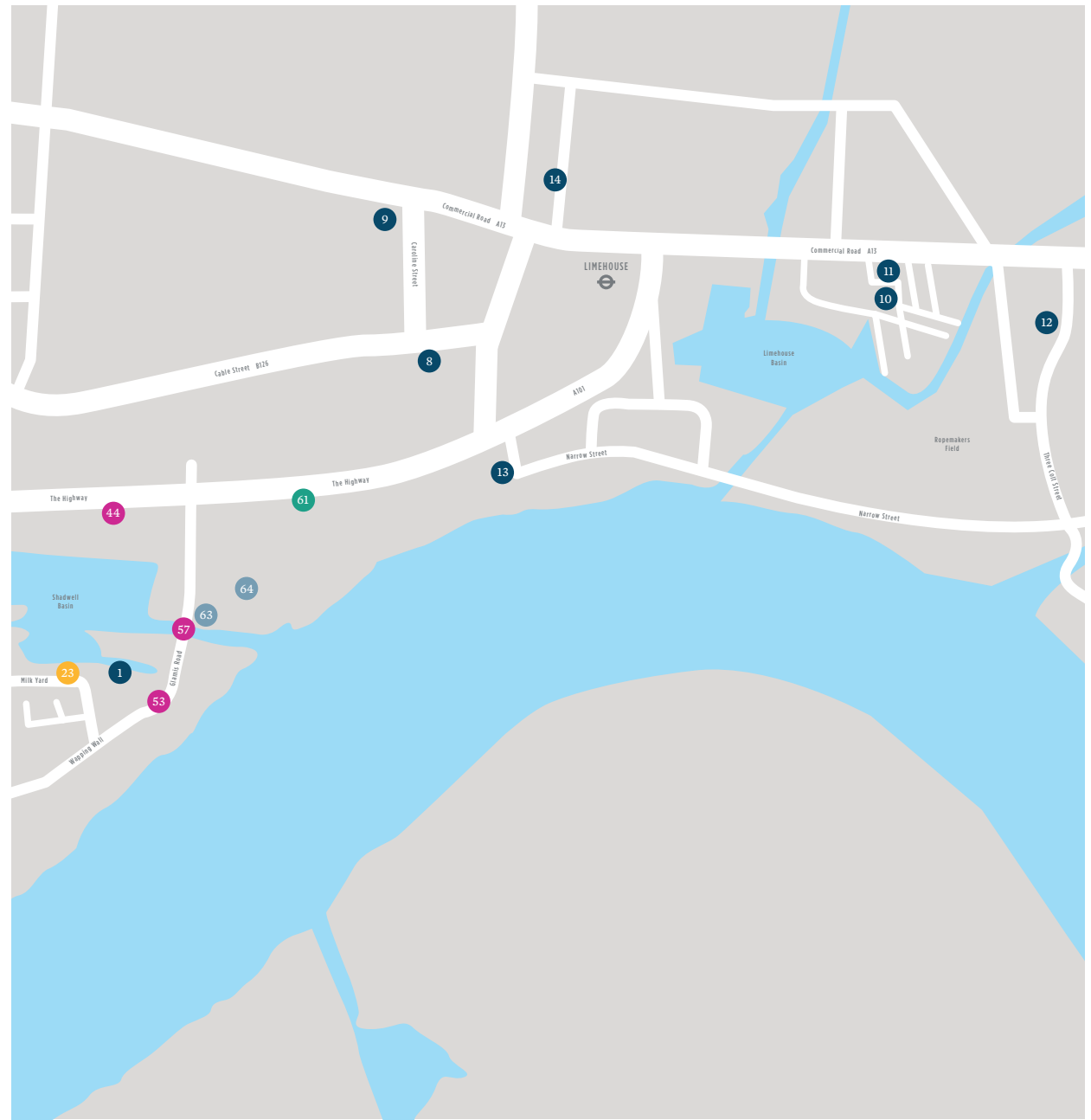
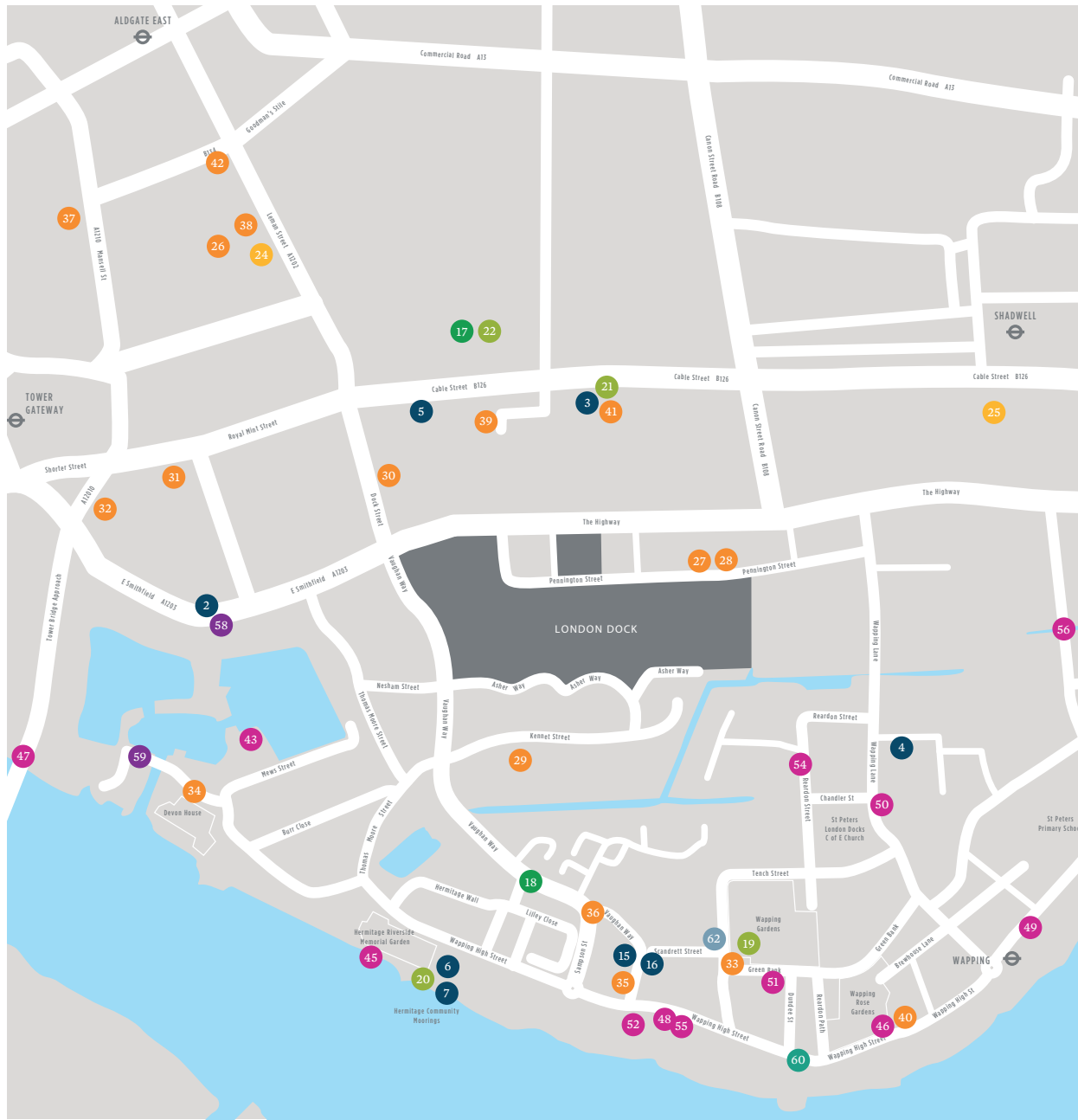


entertainment before becoming a fully-fledged music hall in the 1850s under the ownership of a man named John Wilton. Surviving the slum years of the 19th Century, the Blitz of the 1940s and the slum clearances of the 1960s, it not only stands to this day but is perhaps in the midst of one of its golden eras, offering guided tours alongside some of the most ground-breaking theatre productions of recent years, including adaptations of Joseph Conrad's Heart of Darkness and F. Scott Fitzgerald's The Great Gatsby, as well as regular, breath-taking concerts drawn from all frequencies of the musical spectrum, from chamber choirs to indie band The Magic Numbers.

As night falls, the tables are also filling up at Wapping's ancient riverside pubs. The Prospect of Whitby, founded in 1520 and claimant to the title of 'London's oldest riverside inn' offers a fine view of the river, although the hangman's noose outside is a rather sobering reminder of a darker side to the area's seafaring past (and also a handy visual prompt for passing river tour guides). Which brings us to another pub, The Captain Kidd, named after a navy man who defected to the anarchic ways of piracy before meeting his end at the gallows of the Wapping shore, not far from the pub that now carries his name. Further to the west, the Grade II-listed Town of Ramsgate has a happier etymology, gaining its name from the Kentish fishermen who used to

congregate nearby, though its history is not gallows-free: here's where Judge Jeffreys, a brutal enforcer of James II's rule also known as the 'the Hanging Judge', was captured following the Glorious Revolution in 1688. He was tantalisingly close to following his patron into the freedom of exile, and the Wapping Old Stairs he was attempting to clamber down are still there. Algae-flanked, they lead directly into the rhythmically lapping, ominous water. The day has ended by the same water at which it began.

The rise of East London as a cultural force has become clear, particularly following the 2012 Olympics. It is an area with the greatest density of creative industries in Europe (industries, remember, that contribute approximately £1 in every £10 of the UK's exports) and an area whose boundaries are widening, as testified by the inclusion of South East London areas such as New Cross, Deptford and Greenwich in the new government-and-Google backed Tech City investment hub. Key to this are these riverside enclaves that seemed, when the docks closed, as if they might face a slow fade into obscurity, but have instead reinvented themselves as formidably versatile neighbourhoods that celebrate the future while never forgetting the past. It is this ability to discover new energy within itself that makes London so vital as a world city. Wapping is the perfect example of that.



London Dock Cultural Map





PERFORMING & VISUAL ARTS

- 1 The Wapping Project
www.thewappingproject.com
- 2 Alexander Miles Gallery
thealexandermilesgallery.com
- 3 Sarah Hammond
www.sarahhammond.net
- 4 Actor Works/Wapping Great Little Theatre
www.actorworks.org
- 5 Wilton Music Hall
www.wiltons.org.uk
- 6 Culture Ship
www.cultureship.org
- 7 Hermitage Community Moorings
Community of visual/performing artists/designers
www.hcmoorings.org
- 8 Cable Street Studios & Jamboree Music Venue
www.jamboreevenue.co.uk
- 9 The Troxy
www.troxy.co.uk
- 10 Bronze Age Sculpture Foundry
www.bronzeage.co.uk
- 11 Limehouse Gallery
www.limehousegallery.co.uk
- 12 Docklands Sinfonia
www.docklandssinfonia.co.uk

- 13 East Productions
www.stevenberkoff.com
- 14 Halfmoon Young People's Theatre
www.halfmoon.org.uk
- 15 Pollyanna Training Theatre
www.pollyannatheatre.org
- 16 Dance of Life Studios
www.danceoflifestudio.co.uk

ARTISAN PRODUCE

- 17 Hand & Eye Letterpress
www.handandeye.co.uk
- 18 Wapping Sourdough
www.wappingsourdough.com

SOCIAL ENTERPRISE

- 19 Turks Head Community Café
www.whatsinwapping.co.uk/turks-head-cafe
- 20 Hermitage Community Moorings
www.hcmoorings.org
- 21 Stitches in Time
www.stitchesintime.org.uk
- 22 Cultural Cooperation
culturalco-operation.org/

DESIGN

- 23 Mot Juste
www.motjuste.co.uk
- 24 The Modelshop
www.modelshop.co.uk
- 25 Paulina Berry
www.paulinaberry.net

TMT

- 26 Dogwoof Pictures
www.dogwoofpictures.com
- 27 Studio Spaces
www.studio-spaces.com
- 28 The Smokehouse
smokehousestudios.co.uk
- 29 The Electronic Camera Co
www.electronic-camera.co.uk
- 30 The Edit Rooms
www.editrooms.co.uk
- 31 All About the Idea
www.allabouttheidea.co.uk
- 32 Truphone
www.truphone.com
- 33 Snagsta HQ
www.snagsta.com
- 34 The Gate Worldwide
www.thegateworldwide.com

- 35 d:gen
www.dgen.net/blog/overview
- 36 Tower Bridge Studios
www.towerbridgestudios.com
- 37 MACH
www.mach.com
- 38 Affiliate Window
uk.affiliatewindow.com
- 39 Project Architects
www.projectarchitects.co.uk
- 40 The London Creative
www.thelondoncreative.com
- 41 Radiance Audio
www.radianceaudio.co.uk
- 42 AltSplash
www.altsplash.com

HERITAGE / TOURISM

- 43 The Dickens Inn
www.dickensinn.co.uk
- 44 St Paul's Church
www.stpauls.co.uk
- 45 Blitz Memorial
Hermitage Memorial Park
- 46 Captain Kidd public house
www.whatsinwapping.co.uk/captain-kidd-pub-12012011

- 47 Tower Bridge
www.towerbridge.org.uk
- 48 Wapping Old Stairs
londonist.com/2010/07/londonists_back_passage_54_wapping
- 49 Thames Tunnel
www.brunel-museum.org.uk/history/the-thames-tunnel
- 50 St. Peter's London Docks Church
stpeterslondon docks.org.uk
- 51 St Patrick's Catholic Church
st-patricks-wapping.org.uk
- 52 Wapping Pier Head
www.secret-london.co.uk/Wapping.html
- 53 Prospect of Whitby
www.taylor-walker.co.uk
- 54 Captain William Bligh's House
www.exploringeastlondon.co.uk/eel/Wapping/Wapping.htm#Wappingmap
- 55 Town of Ramsgate
www.townoframsgate.co.uk
- 56 Bascule Bridge
www.shadwatch.co.uk/bascule_bridges_01.htm
- 57 Bascule Bridge (over canal)
www.shadwatch.co.uk/bascule_bridges_01.htm

MARKETS & FESTIVALS

- 58 Good Food Market
skdocks.co.uk/st.katharine-docks-good-food-market
- 59 Classic Boat Festival
www.skdocks.co.uk/the-thames-festival2

MUSEUMS

- 60 Thames River Police Museum
thamespolitemuseum.org.uk
- 61 Ideas Store
www.ideastore.co.uk

OTHER

- 62 John Orwell Sport Centre
www.better.org.uk/leisure/john-orwell-sports-centre
- 63 Shadwell Basin Outdoor Activity Centre
www.shadwell-basin.org.uk
- 64 King Edward VII Memorial Park
http://en.wikipedia.org/wiki/King_Edward_Memorial_Park



The Cultural Hotlist: Wapping and the surrounding areas

The area around London Dock has its own distinctive cultural and creative industries' ecology. Wapping, St Katharine Docks, Shadwell and Limehouse are home to a wide range of creative and cultural organisations, from small independent businesses to nationally recognised institutions, and to many cultural heritage attractions which are popular with local and international visitors alike. The area has been attractive to artist communities for many years and is incorporated within both the City Fringe and Tech City maps so is also home a range of high-tech and design (TMT) Technology, Media and Telecommunication firms.

London Dock is strategically placed in close proximity to the creative hotspots of Whitechapel, Shoreditch and London Bridge/Bermondsey across the river – areas in which some of the city's major and influential creative companies and institutions are located.

With these factors in mind, London Dock is well placed to provide further space for creative artisans, digital entrepreneurs and cultural producers, and will be close enough to a host of organisations – large and small, both locally and further afield – with which to develop potential collaborations and ideas.

PERFORMING ARTS

WILTON'S MUSIC HALL

wiltons.org.uk
The world's oldest surviving music hall and London's best-kept secret. This atmospheric building is home to an exciting programme of imaginative, diverse and distinct entertainment including theatre, music, comedy, cinema, magic and cabaret.

DOCKLANDS SINFONIA

docklandssinfonia.co.uk
The Docklands Sinfonia is an exciting young symphony formed in 2009. Already, they have performed at Buckingham Palace for the Queen and with Grammy-award winner Imogen Heap at the Royal Albert Hall.

JAMBOREE

jamboreevenue.co.uk
An atmospheric and eclectic performance venue in the trendy Cable Street Studios, at Jamboree you can hear musicians from all over the world performing anything from Celtic music and traditional polkas to indie rock.

THE CULTURE SHIP (+ VISUAL ARTS)

The fully functional sailing ship named De Walvisch is the brainchild of artists Zatorski & Zatorksi. An interactive and innovative performance and visual arts space, it has taken part in the Thames Festival and the Queen's Diamond Jubilee.

EAST PRODUCTIONS (STEPHEN BERKOFF)

stephenberkoff.com
Stepney-born theatre and film actor Stephen Berkoff's production company is based on Narrow Street.

WAPPING ARTS (ACTOR WORKS & OFFCUT FESTIVAL)

wappingarts.co.uk
Wapping Arts is home to the Offcut Festival, a yearly festival showcasing new talent in all aspects of theatre, and ActorWorks, a drama training school.

POLLYANNA TRAINING THEATRE

pollyannatheatre.org
The Pollyanna Training Theatre is a drama school for children offering afterschool and summer performance classes in both musical theatre and drama.

DANCE OF LIFE STUDIOS

danceoffifestudio.co.uk
A performing arts dance academy with locations across Wapping. Dance of Life Studios offers classes in Ballet, Ballroom, Contemporary, Street, Flamenco, Tango and Tap for all levels, from beginners to professionals.

HALFMOON YOUNG PEOPLE'S THEATRE

halfmoon.org.uk
One of the leading disability and youth theatres in London, Halfmoon Young People's Theatre is both a professional theatre and a participatory social enterprise empowering the young and the disadvantaged through performance.

VISUAL ARTS

THE TROXY

troxy.co.uk
A state of the art multi-purpose arts venue with a regular programme of live music, cinema, club night, corporate and community events.

HERMITAGE COMMUNITY MOORINGS

(+ PERFORMING ARTS)
hcmoorings.org
A sustainable co-operative river community that preserves and promotes Wapping's historic ties to the river. Most of the boats are owned by visual artists, performing artists, designers and arts educators.

WAPPING GROUP OF ARTISTS

thewappinggroupofartists.co.uk
The Wapping Group of Artists has been collectively recording the changing face of the Thames since their creation in 1946, painting everything between Henley in the East and the Thames Estuary in the West.

WAPPING PROJECT

thewappingproject.com
Formerly the Wapping Power Station, director Jules Wright repurposed the abandoned space in 1993, turning it into a gallery devoted to film, photography and new media. The result is a unique and dynamic arts space with a restaurant and small bookstore.

BRONZE AGE SCULPTURE CASTING FOUNDRY

bronzeage.co.uk
One of London's largest established bronze foundries, works by artists such as Anthony Gormley have been cast here.

LIMEHOUSE GALLERY

limehousegallery.co.uk
A new contemporary gallery committed to showcasing the works of established and emerging artists in the United Kingdom and Europe. Associated with the Bronze Age Sculpture Foundry, there is a unique relationship between viewing sculpture in a gallery next to its place of making.

SARAH HAMMOND

sarahhammond.net
Visual artist Sarah Hammond has worked on art projects for the Victoria & Albert Museum, the Tate Gallery and created public artworks for hospitals, schools and parks.

CABLE STREET STUDIOS

(+ PERFORMING ARTS)
A labyrinth of artists workshops and recording studios and live/work spaces in this former sweet and biscuit factory. Also home to the Jamboree music venue.



TMT & MEDIA

STUDIO SPACES

studio-spaces.com

Studio Spaces on Pennington Street, is a state-of-the-art photographic studio and event space with top-end clients. This is the sister studio to their Dalston branch.

THE ELECTRONIC CAMERA CO

electronic-camera.co.uk

Economically priced video filming company with 30 years of experience in and around central London.

ALL ABOUT THE IDEA

allabouttheidea.co.uk

An award-winning creative marketing consultancy who have run campaigns for Coca-Cola, T-Mobile, Orange and BMW.

SOUP STUDIOS

soupstudio.co.uk

An affordable and well-loved analogue and digital recording studio at Cable Street Studios.

SNAGSTA HQ

snagsta.com

Tech company Snagsta have a headquarters in Wapping. Their list-sharing website provides users with recommendations of things they'll love!

THE GATE WORLDWIDE

thegateworldwide.com

Worldwide communications agency with offices in London, Edinburgh, New York, Isle of Man, Guernsey, Shanghai, Hong Kong and Singapore.

D:GEN

dgen.net

D:gen realize commercial projects across the realms of web, science, music, space and art.

BUTCHER ROW STUDIOS

butcherrowstudios.com

A 24-track recording studio within Cable Street Studios catering to single musicians, bands and spoken word projects for both recording and post-production work.

SMOKEHOUSE

smokehousestudios.co.uk

A medium-sized, well respected recording studio in Wapping who have recorded artists such as Ellie Goulding, Fun, Birdy, Bastille, Florence and the Machine, The Kook and Holly Valance.

TOWER BRIDGE STUDIOS / CHERRY DUCK PRODUCTIONS

towerbridgestudios.com / cherryduck.com

Tower Bridge Studios consists of 5 photographic and video studios under one roof. Cherry Duck Productions is a full motion agency that generate ideas, create films and still and distribute them online: innovation, film and marketing.

THE EDIT ROOMS

editrooms.co.uk

A modern recording and rehearsal studio whose clients include The Guardian, E4, Channel 4 and the Barbican Centre.

DESIGN

PROJECT ARCHITECTS

projectarchitects.co.uk

An innovative design-driven bespoke architectural practice designing buildings of varying sizes and scales

MOT JUSTE

motjuste.co.uk

A one-stop shop communications agency of copywriters and graphic designers who specialize in marketing, photography, design, editing and publishing.

INCREATION

increation.co.uk

Increation are an interior design company offering complete design and build services. They create stunning spaces full of craftsmanship and quality.

PAULINA BERRY

paulinaberry.co.uk

Designer, creative art director, artist and photographer, Paulina Berry produces a range of artworks across disciplines and styles.

STITCHES IN TIME / FABRIC WORKS

(+ SOCIAL ENTERPRISE)

stitchesintime.org.uk

A participatory arts organization that design and deliver education and community development arts programmes, public commissions and training courses in visual and textile arts.

IMPRESS MEDIA & DESIGN

impressmediauk.com

A strategic design and print consultancy based in Cable Street Studios.

HAND & EYE LETTERPRESS

handandeye.co.uk

An artisan letterpress print company who create beautifully handcrafted stationary and books as well as printing bespoke items for clients such as Artangel and the British Library.

CREATIVE INDUSTRIES IN TOWER HAMLETS: OPPORTUNITIES AND CHALLENGES¹

The creative industries offer one of a number of solutions for retail, business, leisure and cultural uses in the Proposed Development.

The creative industries play a significant role in the Council. It has one of the highest numbers of cultural institutions, museums and heritage sites in the capital² and more street markets, festivals and resident artists than any London borough.³ The Cultural Industries Development Agency (CIDA) – which supports thousands of creative businesses, organisations and individuals – is also based in the borough.

The Council's Enterprise Strategy (4) suggests that the creative industries sector now accounts for about 25,000 jobs in the borough – more than the health, education and care sectors combined. It states that creative industries in the borough have grown rapidly in the last few years and at a faster rate than average for London. The Strategy argues they represent a 'second plank of transition', along with financial services, towards developing a high-skilled knowledge economy in the borough.

The most recent breakdown of creative employment by borough from the Greater London Authority dates back to 2009. At that time, the Council had a medium-level proportion of creative employment by London standards. It suggested that there were 1,890 creative firms in the borough, employing 17,000 people (this figure does not include self-employed/freelance creatives).

There seemed to be two broad trends:

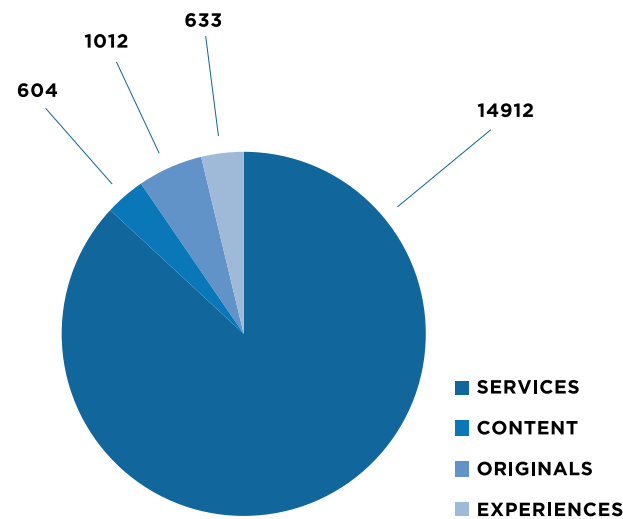
- The growth of visual art, design and fashion employment in areas to the west of the borough, such as Spitalfields/ Brick Lane, Whitechapel and Bethnal Green attracted artists and associated creative industries displaced from Shoreditch and Hoxton by higher rents and lack of space. There were possible overflows from the Tech City cluster of digital and creative tech companies that emerged in the Old Street area.
- In the East of the borough the creative sector was led by a handful of major firms often with close connections to the financial services sector.

Figure 1: Creative firms and jobs, Tower Hamlets
Source: GLA (2010)

SECTOR	FIRMS	JOBS
Advertising	90	1029
Architecture	70	315
Arts and Antiques	50	193
Fashion	260	819
Film and Video	85	244
Leisure Software	825	3301
Music and Performance	335	633
Publishing	110	10267
Radio and TV	65	260
Total	1890	17061

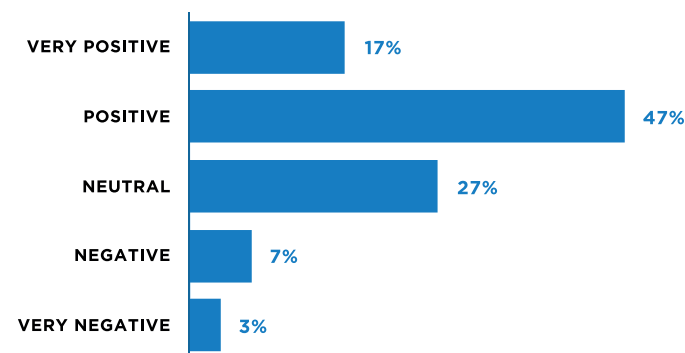
In research carried out for Futurecity by Burns Owens Partnership in 2012, illustrated in the diagrams below, the overwhelming majority of creative jobs (87%) in the Council were in creative services, reflecting the links between creative services businesses and their customers – often, in the Council's case, from the financial services sector. While creative services typically provide the majority of creative jobs in any London locality, the percentage in the Council is unusually high. This suggests that creative services could be considered as part of London Dock's commercial offer.

Figure 2: Number of Tower Hamlets jobs by creative category - Source: Burns Owen Partnership (BOP 2012)



The creative sector remains relatively optimistic about its prospects despite the credit crunch and slow growth since. For example, research with clients of the Workspace Group – a major provider of office space for creative firms in London, with five of its sites in the Council – showed that the majority of creative firms renting office space from Workspace in 2010 were positive about their future.

Creative customers' attitudes to the future of their businesses



Interviews with tech-focused companies indicated four key characteristics of such firms, which in turn had implications for the spaces they would be likely to use:

TECH-FOCUSED COMPANY CHARACTERISTIC	IMPLICATIONS
• Uses cloud computing to work with geographically spread workforce	• Digital connectivity
• Rapid expansion (and contraction)	• Flexibility in a space
• Talent management	• 'College' style atmosphere – more interest in social spaces
• "Partnering" (or collaboration) is crucial	• Need for communities

These insights may prove helpful in identifying the mix of commercial spaces that London Dock could provide.

However, there is a lack of small premises for small and medium/sized enterprises in the Council, and a lack of clearly defined centres around which businesses can cluster. These problems are partly driven by the pressures on land use in a relatively small borough.

POLICY CONTEXT

The Council's Core Strategy⁵ emphasises the need to develop the identity and character of each of the smaller, individual hamlets – one of which is Wapping, within which London is situated – in order to develop the identity of the borough as a whole.

The Council recognises that the creative industries can help form the distinctive character of an area, and that more generally the arts can raise an area's profile to attract visitors, change residents' perceptions and instigate the development of sustainable communities³.

The Council wants to promote mixed-use and multi-purpose town centres with a mix of unit sizes and types, and facilitating and promoting culture and leisure uses.

ECONOMIC CONTEXT

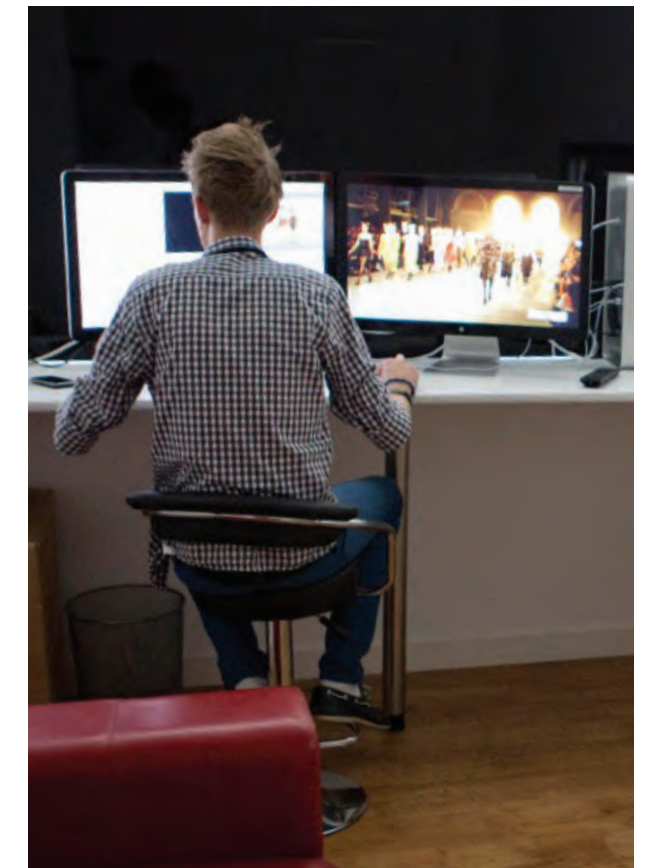
The Mayor of London's Economic Development Strategy⁶ states its intention to 'promote London as the world capital of business ... and the world's leading centre of learning and creativity'. The Strategy also states that boroughs should try and boost the creative sector by, for example:

- Enhancing and protecting creative work and performance spaces and related facilities;
- Supporting the temporary use of vacant buildings for performance and creative work ;
- Designating and developing cultural quarters to accommodate new arts, cultural and leisure activities, enabling them to contribute more effectively to regeneration; and

• Providing arts and cultural facilities in major mixed use developments. The Council's economy is dominated in value terms by the banking and financial services sector. However, as their Enterprise Strategy⁴ notes, the majority of its enterprises lie outside the financial sector.

Some traditional industries are in decline, but there are a number of sectors where there is potential for growth, including creative and cultural industries, and tourism, leisure and retail. The creative industries are an area of particular importance to the Council as they contribute to a more sustainable 'knowledge-based economy' and play a significant role in the borough's two key emerging sectors – tourism and leisure, and creative services.

The Strategy suggests that there may be opportunities in the high tech/ICT sector related to Tech City. It argues that 'media and creative' firms are part of the support infrastructure for the financial sector that clusters around the big firms.



1. Unless otherwise stated, the facts within this article are sourced from research carried out by Burns Owens Partnership (BOP) for Futurecity (2012)
 2. The Mayor's Cultural Strategy (GLA, 2010)
 3. Tower Hamlets Cultural Strategy Report (LBTH, 2008)
 4. Tower Hamlets Enterprise Strategy (LBTH, 2012)
 5. Tower Hamlets Core Strategy (LBTH, 2010)
 6. The Mayor's Economic Development Strategy (GLA, 2010)



London Dock – Home to the New Maker Revolution

In this article, social commentator Andrew Missingham sets out the opportunities for a new period of growth driven by the creative industries, the knowledge economy, Technology, Media and Telecommunications (TMT) and a new wave of highly skilled makers.

London Dock is a place with a well-documented history of artisans and trades, which fed every aspect of life and work in the docks of the 19th century. The idea that this place was connected to new technology and trades continued into the late 20th century with the arrival of skills connected to the print industry. So it is fitting that a whole new set of trades and skills have appeared in the 21st century: “TMT” (Technology, Media and Telecommunications).

The TMT sector is centred on London Dock’s doorstep, in Tech City, bookended to the east by Stratford’s Olympic Park and to the west by Old Street and with a presence in Wapping itself, with several Tech City companies based there. With close to four in ten TMT jobs in the capital and the number employed rising quickly (up 8% between 2010 and 2011 alone (1)) it’s not just job numbers that are rising fast - revenue is increasing rapidly too. A 2013 report for Barclays (2) put tech businesses’ growth outstripping the rest of the country by a staggering ratio of 50 to 1 (11.4% over the last three years, compared to just 0.2%).

According to a recent government-commissioned survey (3) TMT comprises businesses that provide telecoms services and those that provide digital content, from video games companies to social media, to music and computer software. They employ over 530,000 people in the UK and contribute over £50 billion to our economy every year. As one of the fastest growing industry sectors in the UK, the government and investors are keen to spot and back the next big thing in TMT.

NEW MAKER CULTURE – AN EXCITING OPPORTUNITY FOR LONDON DOCK

One of the fastest growing trends in TMT is Maker Culture. London Dock is well placed – both historically and geographically – to make the most of this moment

and provide some space for Maker Culture, helping East London’s continuing rise as a tech hub.

“New Maker” businesses, that use technologies like 3-D printing and “smart devices” are the new manufacturers. They blur the line between software and hardware development and are at the forefront of the development of TMT. Maker Culture will not only attract the best in this growing sector, it could attract investment from funding bodies such as the government’s revamped Enterprise Investment Scheme (SEIS), designed specifically to make it easy and highly tax-efficient to invest in small to medium sized new businesses. Perhaps most importantly, it will also create a distinct identity for a new creative place.

An early clue to the type of business and industry that might be attracted to London Dock sits with one of the original fifteen Tech City TMT companies: Moo, a pioneer of a Maker Culture that brings together digital tools and innovation with physical products.

Operating from a base in Tech City since 2004, Richard Moross’s Moo has revolutionised and revitalised the otherwise prosaic craft of business card manufacture. Built upon the website, Moo.com, Moo allows anyone to quickly and easily create customised business cards and other stationery. With Moo’s tag line, “we love the Internet, but you can’t put it in your pocket”, Moross was one of the first in the UK who saw that in a digital, virtual world, real stuff is highly valuable. Moreover, working with digital tools, Moo shows how it’s possible to create even better real things: stuff that’s customised for the user and way more attractive than standard mass manufacture. Moo now has 85 members of staff in the UK and US; it’s one of the fastest growing print businesses in the world, with customers in over 150 countries and annual revenue counted in the tens of millions of pounds.



WHAT KIND OF SPACE DO NEW MAKERS NEED?

The TMT “Maker Revolution” takes the baton from the Docks’ early trades and carries it into the 21st century. However, this growing industry is currently housed in improvised and ad-hoc accommodation. London Dock has an opportunity to use some of its commercial offer to accommodate and attract the best makers. When asked, makers say that a space needs to be: Flexible, Networked and Nurturing.

FLEXIBLE

Players in the Maker Revolution come from all walks of life and make things of beauty from jewellery to textiles. They also solve practical challenges from making musical instruments to better homeware, to smartphone apps, like Truphone - with offices in the US and six countries around the world, but born and based behind St. Katharine Docks. Maker businesses need flexible spaces to spread their wings and explore the new world they’re creating.

In addition to workspaces that makers can call their own, a maker-friendly flexible space should have somewhere creative businesses can display or showcase their wares (be it retail spaces, catwalk shows, event venues or trade fairs). This is essential if the businesses are to flourish: the provision of a platform where new work can be prototyped, tested, shared and sold.

NURTURING

Education institutions are great seedbeds for nurturing talent and London Dock has two on its doorstep. The London Metropolitan University has a wide range of undergraduate degrees in the creative industries, including architecture, computer games programming, digital media, events management, furniture and product design, graphic design, jewellery and silver smithing, music industry, sports science, textiles and fashion. Queen Mary University’s school of Electronics, Engineering and Computer Science is one of the most respected in the world. The secondary school planned for the London Dock Site could also provide a rich source of resources.

NETWORKED

New scenes thrive if the people within them are able to meet, share and spend time together. A maker-space should include not only eateries and coffee shops, but also the provision of a diverse range of commercial, retail and wider cultural offers. It should also provide community-building programmes such as seminars, talks and events so that a sense of community is created, allowing businesses to interface not only with other like-minded entrepreneurs, but with blue-chip brands.



MEET THE MAKERS

The conventional wisdom is to see the UK as a post-industrial nation, where manufacture plays a smaller and smaller part. But culture-preneurs like BleepBleeps’ founder Tom Evans point the way to the UK being a manufacturing powerhouse again; this time in a quite different, digitally-enhanced maker economy. Every year, courses that bridge the UK creative industries, technology and science disciplines produce tens of thousands of savvy, hungry, connected new entrepreneurs. The following young business people will form the backbone of the UK’s economy in years to come.

IMOGEN WETHERED

Whilst a student at London’s School of Communication Arts, Imogen attended a hack weekend ran by O2/ Telefonica. Imogen mapped out a business idea aimed at making queuing a pleasure, not a chore. Telefonica liked her idea so much, they invested £40,000 to buy a share of her start-up. She and her team were hosted in O2’s Central London Wayra Academy, alongside over twenty businesses that Telefonica have invested in, where she began prototyping her new business at the O2 in Docklands, and O2 shops around London, before setting up her own offices in Tech City.

“The beauty of what we’ve created is that it can be applied to absolutely anywhere a queue forms – from a sports event, through to a gallery, or a retail store. The challenge we face as makers is creating intuitive tools that may be complex to create, and super smart on the inside, but are so simple to use, they require no training and no instruction manual

”

TOM EVANS

Tom Evans venture is BleepBleeps: “a family of little friends that make parenting easier” that includes an ovulation tester, an ear thermometer, and a baby alarm. With BleepBleeps, Tom aims to take a piece of the lucrative childcare products sector, worth close to 3 billion per year across Europe.¹ Born out of the quest for “smart devices”, sometimes called “the internet of things”, BleepBleeps gather data and communicate with mobile phones via Android and iOS apps. The manufacture of his BleepBleeps will be completed locally in the UK, using 3-D printing technology, with the components open-sourced, to ensure that BleepBleeps designs can be customised and built upon, ensuring greater market penetration.

“The 3-D revolution is post-globalisation, not just in terms of a rejecting mass-production and embracing bespoke, locally-specific making, but also in terms of how businesses will be able to manufacture locally and respond far quicker to customer demands. Waiting twelve weeks for new designs to return made in China is going to start looking very old fashioned, very quickly”

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1. Employment statistics by SIC code, accessed from ons.gov.uk 29.04.13
 2. www.cityam.com/sites/default/files/Cityam%202013-04-22.pdf
 3. Wilson & Homenidou, Working Futures, 2012-2020, UKCES
 4. EU baby products size source: <http://www.thebpa.eu/bpa-org/NewsArticle.asp?Id=69>



Ten Placemaking Principles for London Dock

5

The Applicant sees placemaking as vital to developing London Dock as a key part of the wider context of Wapping and the surrounding neighbourhood and this is the fundamental principle of the London Dock masterplan. Like many other London boroughs, the area is a mix of trades, religions, customs and cultures. The Applicant sees the opportunity for delivering a real community development and will establish 10 Placemaking Pledges for London Dock.

1. London Dock Experience
2. Connection
3. Revitalisation
4. Pennington Street Warehouse
5. Young People
6. Recreation
7. Arts and Culture
8. Interim Programme
9. History and Heritage
10. Stewardship

1 LONDON DOCK EXPERIENCE

For hundreds of years people in the neighbourhoods of Wapping, Limehouse, Shadwell and St Katharine Docks have been unable to access the former London Docks and print works. The Applicant will unlock London Dock and allow the public to enjoy the Site for the first time.

We will:

- Transform the former brownfield Site into a new piece of City
- Offer the public a unique opportunity to experience the history and heritage of the former London Dock

- Set out a programme of temporary and permanent cultural projects in the Pennington Street Warehouse and public realm
- Create a vibrant retail offer to attract local independent businesses
- Deliver a new Quayside street with a retail and commercial offer, and a new public realm including two main civic squares – Gauging and Market Squares – a Promenade and series of Market Gardens
- Provide a major new civic square for the area – Gauging Square – early on in the Proposed Development
- Commission artists and craftspeople to use the area's history and heritage as a catalyst to help define the identity of London Dock
- Open up London Dock to the public for the first time in over 200 years, using both land and buildings for 'interim' uses
- Help bring economic growth to the wider area
- Produce a destination strategy to encourage visitors to see London Dock as part of the wider neighbourhood of Wapping, Shadwell, Limehouse and St Katharine Docks
- Provide a promenade experience that will encourage opportunities for leisure, play, wellbeing and fitness, cycling
- Provide the opportunities and conditions for live events and markets to encourage the animation of the public realm, including within Gauging and Market Squares
- Explore the application of an embedded arts strategy throughout the Proposed Development to influence the design of seating, lighting, wayfinding, entrance thresholds, playful landscapes, water features and information points explaining the history, heritage and ecology of the Site

2 CONNECTION

London Dock sits between St Katharine Docks to the west, Shadwell and Limehouse to the east, Wapping to the south, and Aldgate and Whitechapel to the north and London Dock will act as a link between these areas for the very first time.

We will:

- Provide new transition points and connectivity between these formerly disconnected neighbourhoods and through the Site itself
- Create routes through Pennington Street Warehouse for the first time in both north/south and east/west directions
- Provide clear pedestrian routes through the Proposed Development
- Develop historic, fitness and ecology trails leading into the Site from the wider Green Grid and canal system
- Promote cycling, walking, running through the Site into the wider area
- Provide connection and engagement with the local community and schools through imaginative use of the public realm and the amenities across the Proposed Development
- Through an Embedded Arts Programme, develop public art commissions to encourage exploration, interaction and wayfinding throughout the Site
- Encourage movement through the Site east to west via the Quayside and Promenade and public squares, and north to south via the gardens to enable connectivity with the wider areas
- Develop a range of partnerships with local businesses, cultural and community organisations
- Support a new set of connections between people and organisations locally and in the wider areas of the City, Whitechapel, Shoreditch and Bermondsey/ London Bridge
- Celebrate London Dock's history and heritage, and connect it to the heritage assets of the wider area

3 REVITALISATION

The Applicant's vision for London Dock requires an ambitious placemaking approach to every aspect of the Proposed Development, including its architecture, landscape, amenities and potential future engagement with the local communities surrounding it.

We will:

- Provide up to 1,800 new energy efficient private and affordable homes
- Provide up to 21,469 square metres of flexible non-residential floorspace including retail (A1-A5); business (offices and flexible workspace, B1); and other leisure and community (D1 and D2) uses
- Deliver up to 1,464 new jobs across a range of sectors including retail, estate management, leisure, construction

- Deliver a site for a new secondary school for up to 1,200 local children between the ages of 11 and 18 with approximately 250 staff
- Partner with the Council to deliver up-skilling, mentoring and employment training and provide local apprenticeships
- Set out a strategy for a site-wide mix of leisure, retail, cultural and amenity use
- Open up Pennington Street Warehouse and its vaults to the public for the first time, animating both the building and Pennington Street
- Provide a high proportion of publicly accessible open space for London Dock including two new civic squares, a 400m Promenade, a Quayside and series of public gardens
- Develop a commercial strategy for Pennington Street Warehouse and other commercial spaces
- Bring new pedestrian and cycle routes to the area
- Set out an Interim Programme of temporary uses for the Pennington Street Warehouse
- Encourage the use of water, planting and art to enhance the public realm

4 PENNINGTON STREET WAREHOUSE

The Applicant is aware of the valuable contribution the Grade II-listed Pennington Street Warehouse makes to the heritage and potential offer of London Dock.

We will:

- Provide public access to the Pennington Street Warehouse for the first time ever
- Provide a diverse retail, culture, leisure and commercial offer, and a range of flexible workspaces and studios
- Activate Pennington Street through the opening up of the Pennington Street Warehouse and the activity within it
- Provide opportunities for education and community use and work with cultural organisations with existing community engagement programmes
- Work with local businesses, employers and community groups to develop and promote a useful commercial offer and encourage employment
- Develop the heritage character and offer of Pennington Street Warehouse
- Work with key local cultural providers to develop spaces for creative and knowledge-based businesses
- Promote the use of the vaults for a wide range of leisure activities, including festivals, theatre, performance, film screenings and art installations
- Encourage 'pop-up' opportunities for food and drink companies to create enjoyable social environments
- Work with local universities and cultural organisations to help seed temporary uses and business ideas for Pennington Street Warehouse
- Work with local cultural providers e.g Wilton's Music Hall, Troxy Cinema, Wapping Project or Whitechapel Gallery and other local creative industries



5 YOUNG PEOPLE

Any vision of London Dock needs to be able to deliver for young people. The Applicant will deliver a place that allows young people to feel part of its future.

We will:

- Work with the Council to deliver a site for a secondary school for up to 1,200 pupils, accommodating up to 6 forms of entry and a sixth form
- Reflect London Dock's position in a borough with one of the most diverse and youngest populations in the country in collaboration with the Council
- Seek to employ locally based staff, offer apprenticeships, internships and other opportunities for skilling-up
- Support the activities of charitable groups and communities working with young people
- Explore ideas of how young people can get involved in the look and feel of London Dock via lead-artist commissions
- Develop a strategy for playful landscapes that encourages the participation of children and young people of all ages
- Work with local education providers, local authorities and employers to find opportunities for work, education and skills for young people
- Develop programmes that raise aspirations and support achievement
- Develop an Interim Programme with the local community to encourage youth partnerships

6 RECREATION

There are key recreation and leisure themes running through the Applicant's plans for London Dock that respond to changing live and work patterns.

We will:

- Explore a range of leisure uses for the commercial spaces and public realm, and encourage commerce, entrepreneurialism and innovation
- Provide access to a range of new public spaces, including the Quayside, Promenade, Gauging Square, Market Square, and Market Gardens
- Provide opportunities for healthy lifestyles, social interaction and places to work, play and relax
- Offer a range of themes and activities throughout London Dock including the provision of ecology and history, cycling, running and walking trails
- Encourage the use of the Site's history and heritage to provide ideas for events, site information and cultural projects
- Encourage festivals and other public events in Pennington Street Warehouse, Gauging and Market Squares and the Promenade
- Use the Interim Programme to encourage leisure and recreation projects from the outset and engage with local and London-wide festivals such as the London Design Festival and the Thames Festival
- Engage with local cultural organisations including the Wapping Project, the Whitechapel Gallery, Troxy Cinema and Wilton's Music Hall and the large number of creative businesses which contribute to the wider area's character

7 ARTS AND CULTURE

The Applicant sees culture as the creative glue for London Dock, helping to connect it to the immediate neighbourhoods of Wapping, Limehouse, Shadwell and St Katharine Docks.

We will:

- Deliver an Embedded Arts Programme, which uses the arts and crafts to influence every part of the Proposed Development, from the architecture to street furniture, play equipment, lighting, public art and wayfinding
- Encourage the provision of a range of cultural and leisure activity, including creative industry work and studio space and a diverse programme of performance, gallery, pop-up and live events throughout London Dock
- Use the arts and culture to animate Gauging Square, curating a programme of seasonal activity from a winter ice-rink to summer outdoor festivals
- Use the arts to develop a contemporary interpretation of the heritage and history of London Dock
- Use the arts to create a wayfinding system for interactive navigation through the Proposed Development
- Use public art as a placemaking and community building tool at neighbourhood level, engaging with the local community as part of the development of cultural projects
- Use local and specialist knowledge to contribute to artists' briefs and creative ideas
- Work with professional creative practitioners across a range of disciplines: film, photography, music, dance, theatre, visual arts, new media, graphic design or creative writing
- Develop the idea of the arts as a catalyst to address issues of sustainability and biodiversity
- Enable people of all ages to explore London Dock and develop their own understanding of this unique Site
- Engage with local cultural organisations including the Wapping Project, the Whitechapel Gallery, Troxy Cinema and Wilton's Music Hall and the large number of creative businesses which contribute to the wider area's character
- Develop relationships with the local universities providing arts and creative industry courses

8 INTERIM PROGRAMME

London Dock will have a creative identity, clearly conveying the message that this place is different and is a place to spend time discovering new things both during and after the development of the Site.

We will:

- Develop temporary contemporary ideas for specified areas within the Site that will help make it an exciting and vibrant place to be during the phased construction process
- Create projects that encourage people to use the public realm for a broad range of social activity
- Create places for street performance or open-air theatre, markets/festivals and meeting spaces

- Establish a forum to receive ideas and proposals that appeal to the community and bring vitality to the Site throughout the life of the Proposed Development
- Provide logistical and management support for key initiatives
- Develop relationships with local creative organisations outlined in our cultural audit
- Invite the participation of local people, from schools, business organisations, societies and the cultural sector following the Applicant's three-stage community consultation and engagement process, and on-site Christmas party
- Provide a programme of available spaces and places for interim activity
- Seed ideas for future business and community projects
- Encourage specialist markets and festivals, whether food, crafts or artisan

9 HISTORY AND HERITAGE

The Applicant recognises the huge historic significance of the London Dock Site and is keen to celebrate the area's rich maritime and trading past.

We will:

- Ensure that London Dock's rich heritage provides a valuable placemaking resource
- Use the area's rich history and heritage to provide ideas for wayfinding, signage and public art
- Explore contemporary ways of exhibiting archaeological information and archival material
- Encourage the design team to reference the Site's heritage and history in their proposals
- Work with available historical archives and local experts to develop history and heritage principles to assist the project team and create a commissioning programme
- Propose artists, selected through a competition process, to work alongside the architects, engineers and landscape architects on embedded art initiatives in key areas around the Proposed Development
- Explore planting schemes that reference the international trade of the docks and the indigenous and foreign species traded over the centuries
- Develop an Interim Programme that will encourage ideas for projects that promote, celebrate and interpret the Site's history, including ideas for hoardings, live events, festivals, skills and educational projects
- Develop a naming strategy for London Dock's buildings, gardens, streets and public spaces



10 STEWARDSHIP

The Applicant believes that a development of this ambition, scale and quality requires innovative estate management.

We will:

- Provide a complete site-wide estate-management service that will deliver an environment that is safe, secure, clean and well maintained yet usable and inviting to all
- Deliver estate-management expertise to cater for the expectations of the residents, as well as the large numbers of people expected to enjoy the new access to the Site
- Provide the specialised event and cultural expertise and management needed to make Pennington Street Warehouse a success

- Maintain investment in London Dock from the outset with a promise to deliver and maintain the long-term placemaking vision throughout the life of the Proposed Development
- Set up an estate-management structure to run the leisure and recreation offer in the public realm
- Undertake a feasibility study for London Dock that:
 - maintains and manages community, land and buildings
 - manages the commercial offer
 - plans and delivers community development opportunities
 - promotes and supports training, education and local business activities
 - creates a thriving and sustainable community for all



Proposed Delivery Programme 1:

6

The following section outlines recommendations for a programme of activity within Pennington Street Warehouse during the construction of the Proposed Development, leading into its longer term future use and dual-facing position on Pennington Street and the Quayside. Interim activity within Pennington Street Warehouse will activate the space, put it on the map as a new culture, leisure, business and community destination and will help create a sense of place for London Dock in time for its completion. Recommendations include: short and long term activity; ideas for a wide range of uses suitable for this type of non-residential floorspace in this type of area; and suggestions of appropriate organisations with which the Applicant could develop partnerships.

Pennington Street Warehouse Interim Programme – Housing Modern Artisans

Pennington Street Warehouse makes up a significant part of London Dock's flexible non-residential floorspace which includes retail (A1-A5), office and flexible workspace (B1) and leisure and community use (D1 and D2). The building has the potential to provide some creative industry and cultural space which could incorporate workshops and studios for creative practitioners and makers, and programmable space for performance, immersive theatre and film, exhibitions, festivals and markets, community and corporate events.

When local people were asked about potential interim and longer term uses for Pennington Street Warehouse during one of the Applicant's community engagement events in September 2012, they were supportive of the idea. Suggestions included, 'shopping, arts, open stalls, exhibitions ... things that will bring people to the area', galleries, cultural entertainment and facilities, a library, markets, event hire space, and there was lots of support for community space where people could congregate. The transformation of the space into a 'media village' was suggested, as was a 'space for start up businesses and centre for innovation and research'. It was also noted that there was a 'need for smaller studios, business, workshops [and] small scale traders that could provide local opportunities' to the local community.¹

The Site encapsulates elements of its longer term and more recent history – in the physicality of the building (period brickwork, arches, expansive tunneled vaulted spaces and wrought iron details on windows and doors) and in the remaining offices and underground warren of former workspaces left behind by News International. These distinctive features create a fertile breeding ground for creative activity within the space, where audiences can immerse themselves in activity within the building and experience the unique space for the very first time.

A selection of high-profile creative organisations with extensive and varied experience in the temporary use of empty spaces visited Pennington Street Warehouse and identified potential uses for the space, as well as issues concerning interim activity there. The companies who visited the warehouse were: Shunt, Bow Arts, Theatre Delicatessen, the London International Festival of Theatre (LIFT), The Brick Box, the Wapping Project, the Cass School of Art, Zatorski & Zatorski and a representative from the Tech City Investment Company (please refer to organisation biographies in Appendix I at the back of this document). Other companies who have expressed interest in the space include Secret Cinema, Charcoalblue and Tower Bridge Studios/ Cherry Duck Productions.

“

This is a really fantastic opportunity to begin to bring artists and audiences and into this area ... in order to start developing a change of use of space and try and start shifting the focus away from what has been a very boarded off area.
David Rosenberg, Shunt

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Buildings such as the Pennington Street Warehouse are ripe for discovery ... Found spaces often become much-loved venues for both audiences and performers: perhaps the most celebrated in London are the Roundhouse, Union Chapel and Tricycle Theatre which have become part of the vernacular.
Gavin Green, Charcoalblue

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From a Tech City perspective, this is a hugely exciting opportunity ... also I think there's opportunity here for photographers, fashion shoots, film locations, corporate events. You're sat on the edge of the City of London and they're desperate to go somewhere 'cool' and that means re-formattable, re-programmable space”.
Juliette Morgan, Tech City Investment Organisation (TCIO) Property Specialist

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The length of the space is its unique feature ... there's a lot of very, very solid walls and foundations so it's quite robust in terms of narrative that can be created around it but also the kind of technical things you could achieve in here.
Eleanor Barratt, The Brick Box

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It was noted that the Grade II listed building was in good condition, with generous clear-span warehouse space well suited to cultural events that feature scale, environmental control and sight lines. The basement tunnel space, with its period utility features and textured, dark environment creates an atmospheric backdrop suitable for many creative and cultural events. It was also noted that there were some considerations to be taken into account in relation to potential interim activity in the building, and these included health & safety, heating and air passageways, the phasing of the construction works, site access – in particular from Pennington Street – and the current lack of visibility of the building.

The building has several different types of space, suitable for a wide range of activities. On the ground floor, the four potentially available units could serve as performance, exhibition, studio, events or rehearsal areas. The vast basement vaulted tunnels also lend themselves to uses such as performance and rehearsal/studio space, community workshop areas, wineries/breweries, data storage and temporary artisan markets. The space could be a cultural catalyst: a blank-canvas event space for commissioned and commercial cultural programming.

PROGRAMMING

A cultural programme could be designed in the short and longer term to provide a cultural profile for Pennington Street Warehouse from the outset, knitted integrally to the history and context of the London Dock Site and making it a unique bespoke venue. This profile could then feed into a wider Pennington Street Warehouse branding strategy. It is proposed that the programme could include commercial and community activities which would enable the building to provide a cultural showcase: a flexible events space and a means of bringing artisans and makers back to the area. Through a number of programmed activities, a short-

term programme would create identity and recognition of Pennington Street Warehouse through some large-scale events designed to put the building on the map. Creative clients for this phase of activity might include Secret Cinema, Shunt, Museum of Everything, London International Festival of Theatre (LIFT) or The Brick Box. The value of such high calibre creative organisations in this context is the publicity they generate, the partnerships they are able to develop and the large number of audiences and participants they engage with, both locally, city- and nation-wide. These companies create events that use the physical space around them as the creative impetus for the context and concept of their work. They have the scale to use large areas of the building and are likely to use the space in a basic state of repair.

An example of suggested short-term programme activity (subject to more detailed information about the space):

THE BRICK BOX

- Potential activity: Curating a series of large-scale multi-faceted events incorporating arts, culture, commerce and creative entrepreneurialism (including amongst the local community) underpinned by a strong social environment (food and drink offer).
- Ideal length of occupancy: Programme developed/ delivered over 1 year, ideally longer.
- Potential approach: Provide an umbrella of facilitation which would allow other proposed meanwhile activities to happen in a supportive, meaningful and realistic framework. Provide shared ownership with local groups as well as providing a cultural offer for residents and wider audiences.
- Collaborations: Every component of the curated events would offer an opportunity for partnership, and there would be ample opportunity for co-curations and guest curations with partners throughout delivery.



A PROGRAMMABLE SPACE

Throughout the duration of the Pennington Street Warehouse Interim Programme, there is potential to create a dedicated space within the building that could accommodate a range of activities including: intimate theatre, performance-based work and screenings; one-off exhibitions and installations; community and educational events; corporate and marketing events; smaller markets, festivals and bespoke site-specific pieces. This space could be designed to have the ability to shrink, grow or move location, depending on the nature and size of the event or project and the timescale in relation to the construction process.

‘A highly relevant comparative to Pennington Street Warehouse is our work with St Ann’s Warehouse in New York ... an empty warehouse for the arts which is reworked to create a bespoke setting for each production, using a simple ‘kit of parts’ stored on site. St Ann’s has been integral to the redevelopment of the neighbourhood and, through careful programming, draws audiences from across the city despite not being the easiest place to get to’.

Gavin Green, Charcoalblue

A CREATIVE STUDIO COMPLEX: CELEBRATING THE ARTISAN.

A broad range of A1-A5 retail and B1 business uses would be appropriate for mid-long term interim activity in Pennington Street Warehouse. Both the ground floors and underground vaults would lend themselves well as potential studio space for the creative industries and might include: artisan maker workshops; design, art, photography and film studios; rehearsal space for the performing arts; and technology, new media art and production suites. This would both fill a gap in the market and would bring artisans and makers back into the area once again.

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It could provide a fantastic opportunity for our students to engage with the local constituency.
Anne Markey, Cass School of Arts

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What's jumping out immediately is that [the Pennington Street Warehouse] could house so many cultural activities complementing and working alongside one another.
Roland Smith, Theatre Delicatessen

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It could be London's newest prestigious hub. The scale of the opportunity ... makes it possible to contemplate a cultural impact on the emerging neighbourhood akin to that of ... King's Cross. Bow Arts

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The rise of digital media artists and makers coming out of Shoreditch face problems finding affordable office space for growth after growing out of co-working spaces ... Juliette Morgan, TCIO Property Specialist

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Alongside this artisanal workspace, the ground floor could also house a gallery and retail outlet celebrating the on-site talent and acting as the outward facing ‘shop’ of the building’s resident makers. According to Juliette Morgan of Tech City, the ability to sell on-site is now a crucial requisite for any artist or makers’ studio space to increase the chances of sustainability and profitability.

The creative companies and organisations that could be appropriate for this phase of the Interim Programme include: artist studio provider Bow Arts, Theatre Delicatessen, Cass School of Art, Shunt, Central Working and local creative business Tower Bridge Studios/Cherry Duck Productions.

Other suggested uses for the Pennington Street Warehouse by Property Specialist Juliette Morgan included taking advantage of the cool, dark underground vaulted tunnels for the artisan production and selling of wine, cheese, spirits and beers.

1. St George community engagement event, September 2012. Data provided by Soundings.



The Quayside: London Dock's vibrant new street

A Pennington Street Warehouse Interim Programme can leave a lasting legacy that will feed into the character and make-up of London Dock's Quayside. The opportunity for Pennington Street Warehouse to offer a place for cultural events and creative industry workspace could exert a 'gravitational pull' for creative practitioners, drawing artisan companies and creative retail to locate in London Dock.

The Quayside will become a new London Dock street providing distinctive retail, leisure and cultural offer. It is well suited to a mix of A1-5, B1, D1 and D2 use, and needs to become a social, as well as a retail space; a meeting point, a hub, a route of exchange, interaction and experience. It will be the connecting route between London Dock's two new civic squares and one of the main pathways through the site linking St Katharine Docks in the west with Shadwell to the east. The Quayside will need to offer convenience, intrigue and entertainment to attract people to the area, responding both to national trends and local desires. During one of the Applicant's community engagement events, residents suggested the area needed retail – in particular independent retailers – and culture; one suggesting 'maybe site-specific theatre with coinciding shops and restaurants'.¹

Artists and makers can lead the way in generating local vibrancy as well as offering new, modern approaches to the use of space. A concentrated cluster of artist work- and showcase-spaces could bring other creatives to the Quayside. In turn this would help to market the Site to businesses and residents attracted by the vibrant, creative ambiance. It would also seed ideas for future businesses that might develop or move there. The spaces within Pennington Street Warehouse could be designed to accommodate the specific activity taking place within it. Preferred occupiers might be TMT start-ups, small architect and design firms, radical furniture designers,

artisan bicycle makers, micro breweries, musicians and photographers, as well as designer-makers like jewellery makers, silversmiths, goldsmiths, fashion designers, bespoke tailors, ceramicists and small-scale printing and publishing firms. Food and drink outlets, such as boutique cafes, bars and restaurants, should also feature as part of the boulevard experience.

Retail units might be open to the street, putting the makers and creators at the heart of the public life of the Quayside and enabling passing customers to engage both with the finished products and the making process itself. This would add a unique and personal element to the retail offer and would highlight the varied and unique skills of the makers based there. It would also resonate with Pennington Street Warehouse's past, during which merchants used to store their goods within the vaults of the warehouse before they were sold, offering samples and 'tastings' to selected customers.

The Quayside should support direct retailing to local residents, workers and visitors. It should create a genuine place that people will be attracted to, and could help boost footfall to the on-site cultural facilities and amenities and the profile of the Site as a whole.

1. St George community engagement event, September 2012. Data provided by Soundings.

Proposed Delivery Programme 2:

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The key principle of the London Dock masterplan is permeability and the new routes that will be highlighted both through the Site and into the surrounding areas. The following section outlines recommendations for an Embedded Arts Programme which would enable talented artists and craftspeople to contribute to the architecture, landscape and infrastructure of the Proposed Development to help provide local people and visitors with an imaginative, interactive, navigable and highly distinctive public realm. Embedding artist-led art into urban landscapes from the outset can add a valuable layer of character and legibility to new developments and can enhance a sense of place. Below are four suggestions for potential embedded art commissions within London Dock which will establish links both with the area's surroundings and history. They are: Text and Image Trail, Playful Landscapes, Threshold Sculptures and Lighting.

The Public Realm – Embedded Art Programmes for London Dock



London Dock presents a unique opportunity to embed art and culture throughout the public realm, improving legibility, enhancing connectivity and helping to create an environment in which people want to live, work and play.

London Dock is surrounded by in-filled dry docks and is in close proximity to London's canal system. These waterways form historic London's key trade routes, referencing an industrial past as London's main terminal for the import of foreign goods such as rum, wine, tea, port and tobacco. Clipper ships brought new cultures and narratives that helped to shape and transform the Wapping area into a thriving, multicultural quarter. Later, the area became synonymous with the print industry and the distribution of the printed word became London Dock's export trade. The history and heritage of the docks and surrounding area would directly influence the embedded art commissioning process and additional themes of ecology, crafts and materiality would help provide a unique identity for the area.

The embedded arts programme would be linked to each phase of the Proposed Development, from interim uses of the Site to project completion. Key areas within the Proposed Development have been identified as offering unique opportunities for embedded arts including the Promenade and the public space running alongside it, the Quayside, the Market Gardens, Gauging Square, Market Square and the three threshold points that connect London Dock to the surrounding communities.

The key principle of the London Dock masterplan is the permeability of the Proposed Development, which will highlight routes and pathways through the Site into the wider area of St Katharine Docks, Wapping and Shadwell. The Embedded Art Programme would support these new connections from east to west through the Promenade and the Quayside and from north to south via the Market Gardens and the new civic squares.

The embedded artworks would set out to address core functions within the public realm. This approach allows for the creation of an arts-influenced landscape, where artworks are embedded into the fabric of buildings, parks and open spaces, incorporating hard landscaping, planting, street-furniture, lighting, signage and navigation. The London Dock commissions would take the idea of connectivity as both a strategic objective and a place-specific theme.

Each commission would be underpinned by a common set of values that prioritise:

- A contextual relationship with the Site, borne out of in depth research into the history and contemporary identity of the locality, ensuring that all interventions have an integrity which goes beyond visual impact
- A dynamic relationship with viewers, allowing people to touch, feel and explore works of art using their senses, imagination and intellect in a way they are often unable to within a gallery context
- Collaboration with other members of the design team (architects and landscape architects) as well as local arts organisations, educational institutions and members of the local community

PROGRAMME 1: TEXT & IMAGE TRAIL COMMISSION

A major art and text trail could be commissioned showing the history and heritage of the former dock. The artwork will be set into the hard surfacing of the Proposed Development along the Promenade, through the Market Gardens and into Gauging Square, following the different phases of the scheme, whilst providing a major cultural landmark for London Dock and the wider area.

The artist's brief would look at ways of incorporating the names of the hundreds of clipper ships and vessels which once called London Dock home, the goods and commodities stacked up on the quayside, the varieties of rum, beer and wine warehoused in Pennington Street, and the trades and trading nations that made the docks such an important part of London's history. By using a variety of font styles set inside the hard surfaces, the public would be able to view a rich mix of written narrative, factual accounts and designed typography set along the paving and metal detailing within the streetscape. Interspersed amongst the rich mix of written narrative, small sculptural reliefs or images could be set intermittently which could be 'collected' using the tradition of brass rubbing.

Text content could be drawn from the nearby Museum of London Docklands, the Wapping Historical Trust and other organisations that have recorded the area's history. We would seek oral histories from the local community, historic texts and commissioned stories by London authors. The Text and Image Trail would be an opportunity for residents and visitors of all ages to discover and learn about the area. The trail would guide people through the Proposed Development, encouraging them to explore the environment. It would aid navigation: establishing connections, route-ways and intersections, and creating natural meeting and orientation points through a variety of approaches and treatments. Contemporary artists/writers would be shortlisted alongside a designer/typographer with experience of working in the public realm.

PROGRAMME 2: PLAYFUL LANDSCAPES: WATER, PLAY & ECOLOGY COMMISSIONS

Artists considered for the Water, Play and Ecology commissions would have experience creating interactive artworks that are alive to the presence of a viewer or user and invite participation in the work through physical, sensory or intellectual means. They would be alert to the role that art can play in the creation of an active public realm and may already incorporate aspects of environmental design in their work. In addition, they may have a particular interest ecology or landscape within their art practice.

WATER

The Water commission would invite an artist to influence the water features within London Dock. The principle focus of the commission would be the linear garden running alongside the Promenade. Here, larger features such as fountains, rills and ponds could encourage children and



CASE STUDY: 'FLOCK OF WORDS', MORCAMBE BAY

This extensive embedded text trail, commissioned by Lancaster City Council, was installed in 2003. The scheme was developed to connect the new railway station with the sea front. The work is over 300m in length and contains poems, traditional sayings and song lyrics that all relate to birds. The content ranges from the book of Genesis to Shakespeare, from Spike Milligan to Burns and Milton. The path leads towards the town's internationally famous art deco Midland Hotel. The typographic treatments are varied and incorporate a variety of natural stones, concrete, glass, steel, brass & bronze.

Lettering was carved, inlaid and cast in a variety of metals. The project was a collaborative endeavour involving landscape architects, graphic designers and traditional letter-cutters. The artistic integrity of the work had to be maintained whilst retaining the functionality of the path. Careful consideration was given to how people would walk, stand and read the text as well as to where they might stop. Two parallel sets of poems read front to back and back to front so that the viewer can peruse them walking to the seafront or away from it.



CASE STUDY: 'APPEARING ROOMS' BY JEPPE HEIN

Jeppe Hein is an internationally renowned Danish artist whose work often combines sculpture with architecture and technology to playfully solicit the viewer's direct participation. The aquatic sculpture 'Appearing Rooms' was originally commissioned for the garden of the Villa Manin in Italy but has since travelled around the world and has become a fixture on London's Southbank during the summer months. Visitors are invited to enter the work in order to interact with the changing spaces created by rising and falling walls of water. It has become hugely popular for adults, teenagers and children alike, redefining traditional ideas of public art and water features.

adults to play within a soft, safe and secluded environment where artworks are likely to be experienced for longer periods at a time. The commissioned artist could explore creative uses of water within the streetscape and Gauging Square, where water flows may echo the movement of pedestrians through the Site. The artist may also explore areas where water is managed, such as the capture and run-off of water following heavy rain, and ways in which water within the Proposed Development could link to the external canal waterways and the wider Green Grid.

The appointed artist would undertake a consistent, site-wide, approach. They would work in collaboration with the landscape architects and other members of the design team, including specialist engineers where appropriate, to develop and incorporate their proposals.

PLAY

The concept of play and playfulness may be interpreted in a wide variety of ways: discovery and exploration; education and learning; physical activity and fitness; sensory stimulation; social interaction, visual play and imagination. Sculpture, trails, planting, water features and land art can energise open spaces, providing opportunities for residents and visitors of all ages to engage playfully with the public realm. Play does not solely have to be focussed on specific areas but should be site-wide so that people of any level of ability can encounter and engage with a 'playful' landscape that encourages participation and interaction.

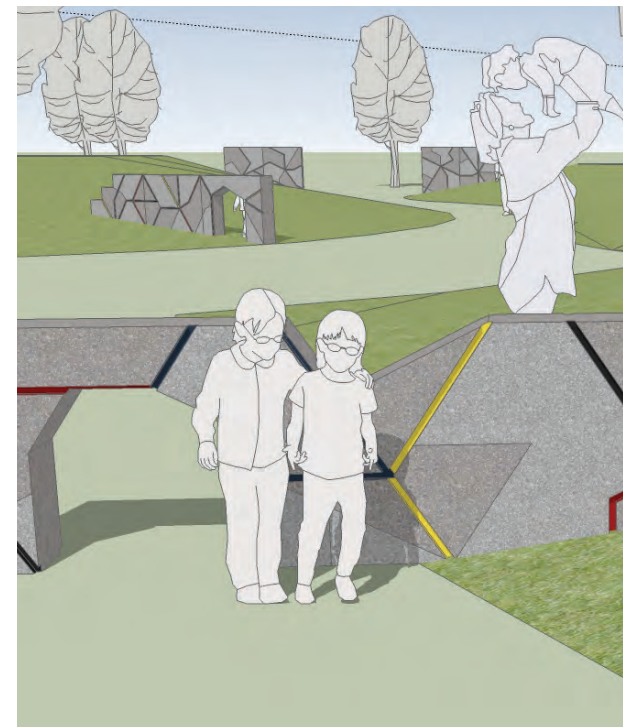
An artist would be commissioned to work with the landscape teams providing ideas and solutions for artworks that encourage play as imaginatively as possible, whilst retaining a practical and functional focus. Possible outputs might include modular units that could be fitted together in multiples to create seating. Alternatively, an artist may consider objects that can be used as play - for fitness, running, walking and cycling, and provide ideas that focus on and engage young people.

A series of small-scale sculptural forms linking the public spaces could also function as seating, play equipment, street games, bike racks and bollards. This concept offers an unconventional and visually interesting alternative to the traditional menu of urban street furniture, while being no less functional.

ECOLOGY

This commission would consist of a single artist designing an ecological feature such as a 'land artwork' through a participatory arts-led community programme. The ecology commission addresses the desire for communities to engage with green and water space, and support programmes of activity through structured landscape design. The artist would look at developing the land artwork to be located within the linear green space alongside the Promenade. They would be asked to consider:

- Artworks that utilise and influence grassy mounds, stepping and balancing elements, logs and boulders which can all help to make a more attractive and playful landscape



CASE STUDY: 'ART & PLAY' BY SIMON AND TOM BLOOR

Simon and Tom Bloor develop embedded 'Art & Play' artworks that encourage informal play and interaction for all ages. Crossing the boundaries between art, design and social history, Simon and Tom Bloor's projects develop from research into a particular location or event, adapting existing material from a variety of sources and filtering and re-presenting this information to create shifts in context that encourage new readings. They have recently been artists in residence at Whitechapel Gallery in London.

As part of Futurecity's public art strategy in Great Kneighton, Cambridge they have created an overall artistic code for their public realm proposals built around the significant archeology of the site. This ensures a site wide legibility and aids way finding and orientation around the site. From this they have created artworks that function as climbing walls, play boulders, game playing zones and imaginary environments to stimulate residents' enjoyment of the site and its rich heritage, but also open up their imagination to using their local environment in different creative ways.

These are not standalone artworks, but highly collaborative embedded projects delivered as part of the design of the scheme.



CASE STUDY: CITY ROAD BASIN BY TANIA KOVATS

Tania Kovats is interested in landscape; how people interact with and experience landscape and how that experience is culturally mediated. She regularly works in collaboration with design teams and has taken an active role in many architectural projects.

In 2011 Islington Borough Council and UP Projects commissioned Kovats to create a new environmental project for the newly developed City Road Basin. For this, Kovats created a floating garden, enhancing this hidden public space whilst also providing an organic structure attracting and supporting local wildlife.

The boat shape of the island also serves as a reference point to the commercial past of London's waterways, as well as the manipulation of nature by man to transport materials to and from the capital. These journeys trace historical lines, creating a drawing through the landscape and making connections to other industrial British towns.

Forming part of a London-wide programme of commissions entitled Secret Garden Project, free guided-walks were offered to the public for the launch of Habitat and a writer-in-residence was commissioned to create a new text to compliment the new microenvironment.

In addition to this piece, Elaine Speight held workshops in collaboration with the Islington Boat Club, which engaged local school children in the ecology of their habitat.



CASE STUDY: OLD SPITALFIELDS MARKET – ENTRANCE IDENTITIES

Futurecity developed a placemaking strategy for the refurbishment of Old Spitalfields Market and proposals looked at re-establishing the identity of the 4 main gates and 2 new gates, finding inspiration for the market's eight new gate names through an 'exposed histories' approach with architects Jestico+Whiles and client Ballymore Properties.

Punchinello Gate, for instance, was renamed because of the gun that Pepys saw fired in the Old Artillery Ground (towards which this gate would have faced), and recorded in his world famous diaries. The other gate names, are Sherrin (after the building's architect), Montagu (after the 19th century Jewish philanthropist), Wollstonecraft (after the early feminist and philosopher), Mulberry (after the fruit from which silk is made), Huguenot (after the first of Spitalfields' many waves of immigration), John Balch (after the market's founder) and Spitfire Mk. Vb W3311 (after the fighter plane purchased by traders in 1942 in aid of the war effort).

Futurecity also proposed text to be embedded in glass enclosing the new energy centre, selecting passages by Samuel Pepys, Charles Dickens, Peter Ackroyd and Jeanette Winterson. Futurecity also proposed a 'timeline', so visitors could read the stories of events that have made Spitalfields such an important part of London.

- Artworks that address planting – helping attract birds and other wildlife to bring the play space to life with wildlife exploration
- Artworks that use creative planting and growing projects and generate a 'living history' by replicating the on-site kitchen gardens and natural fauna of previous generations

PROGRAMME 3: THRESHOLD SCULPTURE COMMISSIONS

Three artwork commissions would define thresholds into London Dock, reinforcing the idea of a new place and destination, and drawing the community and visitors into the Proposed Development. The main site for the first sculpture could be the St Katharine Docks' entrance to Gauging Square, which will be used by the residents of London Dock, as well as occupants of the surrounding area for leisure, relaxation, and casual play. The second artwork could be sited in the south-eastern Promenade entranceway accessed from the canal, and the third at the entrance to Market Square from Pennington Street.

The three artworks would act as signposts for London Dock and could draw on the history and heritage of the area for inspiration. The artist's brief would encourage a range of approaches, from a subtle light-sculpture, to an imposing physical form or a direct visual reference to the Site's past. The intention is to help the public and residents become aware of the thresholds at which one element of the public realm ends and another, quite different one, begins.

The three artworks would also help signpost the offer of Gauging Square, Market Square, Pennington Street Warehouse, the Promenade, and the wider landscape programme. The three sculptures would be interrelated and considered as one commission. Artists would be invited to develop proposals for a unifying set of sculptures, with an emphasis of developing a link between the three forms and therefore between the three corners of the Site.

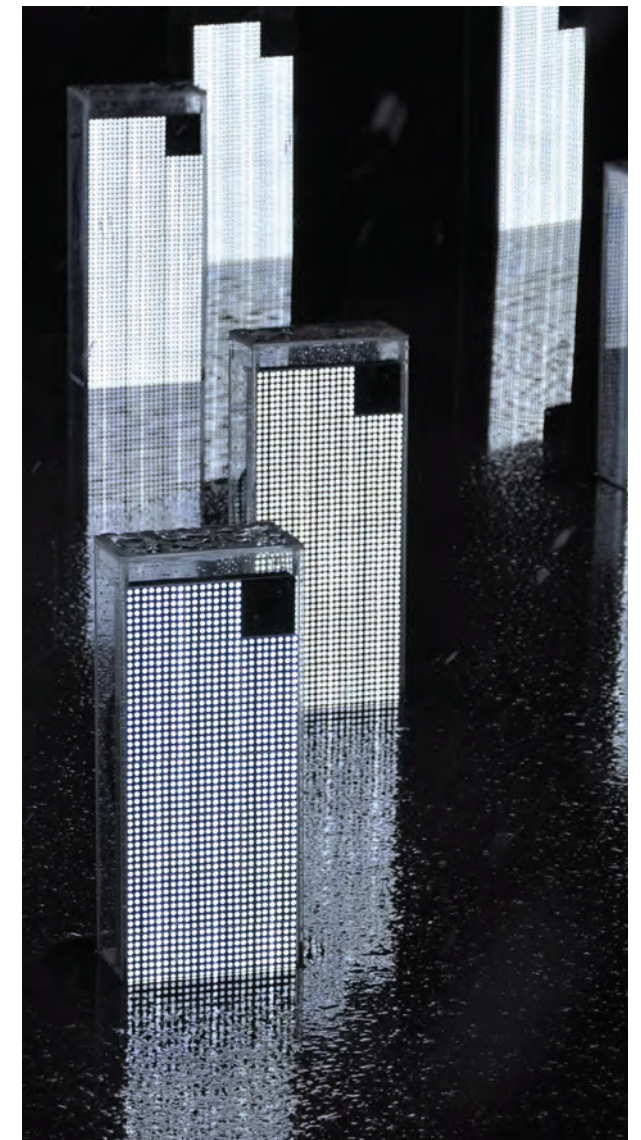
PROGRAMME 4: LIGHTING COMMISSION

It is proposed that an artist should be selected to work with the landscape architects to influence the design of the lighting for the public realm – highlighting the architecture and infrastructure of the Proposed Development, the water features, wayfinding and signage.

The tension between hard and soft, natural and stone surfaces within the landscaping design offers the potential for an ambitious lighting proposal which responds to these differing characteristics as it progresses along the Promenade and the Quayside, Gauging and Market Squares, the gardens and Pennington Street Warehouse.

The lighting commission would create imaginative and effective lighting which will make the public realm experience more attractive to visitors and residents, as well as enhancing the night-time character of the Site. The public realm would be animated with colour and movement; and light would refract and bounce off the water's surface alongside the Promenade, casting plays of light and shadow with the surrounding architecture.

The artist would work with lighting engineers to enable functional lighting to be given a creative treatment.



CASE STUDY: 'MIRROR MIRROR' BY JASON BRUGES

Mirror Mirror was commissioned by the Victoria & Albert Museum in 2009 and featured in Lancaster House in 2012. The artwork explores the concept of the individual's relationship with space and with other people.

The white dot matrix digital panels appear to float above the water, and come to life as visitors move into view. Cameras mounted in the LED panels capture activity in the garden and reflect this back to the viewer; the animated images are then mirrored back onto the surface of the water.

The playful nature of the work encourages exploration, interaction and interconnected relationships.

Embedded Arts Programme: Artist Appointment and Management

The Embedded Arts programme outlines an approach to enhancing the landscape design that can translate the Culture and Placemaking Strategy into deliverable artworks located throughout the London Dock scheme. Whilst the objectives for each project differ, the process of commissioning and managing artists and partners can be applied consistently to ensure each project is of the highest possible standard and is fully integrated within the scheme.



The lighting could potentially draw on the history of the area or could introduce kinetic elements or timed sequencing. The scope for developing the lighting could include defining the routeway, or creating an architectural display. The lighting proposal could be linked to the external environment and be responsive to elements such as temperature, wind speed, rainfall or pedestrian traffic. There may be elements of interactivity, programming or the introduction of a sense of playfulness in the lighting, engaging the public in subtle and intriguing ways.

PROGRAMME 5: SIGNAGE & WAYFINDING

The signage element of an arts-led wayfinding strategy would be an ideal tool for London Dock to use to help integrate the Site with the surrounding area. This legibility strategy would seek to use visual art interventions to address: the arrival experience; the negotiation of public areas and facilities; the quality of public space; and the history and heritage of the Site.

An integrated approach would help connect the Site to the wider local landscape and offer the opportunity to link it to other key relevant destinations, such as St Katharine Docks, the canal system, the Green Grid and the numerous heritage sites in the area. An artist and graphic designer could be asked to examine the signage within the public spaces or key buildings to signpost existing historical, cultural and geographical features and link them together.

Visual navigational tools include text or symbol based signage, or physical route markers which in the urban landscape can range from architectural features to street furniture or colour trails, flags and banner programmes. The signage provision for London Dock should be considered as a key design detail that will create a confident and consistent identity for the whole Proposed Development.

The key points that need to be considered in a brief for all signage elements are: the communication of information and route marking; advertising and high quality design; functionality; visual compatibility with existing systems; lifespan, maintenance and ease of modification.

The Embedded Art commissions include the development of four major collaborative, embedded artworks and the creation of a series of small-scale landscape interventions.

Each project would be designed to compliment the design team's thinking and support London Dock's cultural offer. These 'embedded' projects, which could be integrated within the scheme's design and subsequent marketing, would complement the architecture, infrastructure, public realm and brand identity. Where appropriate, local community engagement would be encouraged in the development of embedded art project ideas.

Collaboration with the relevant members of the design team is vital to the selection of artists and the formulation of an 'Artist's Brief' for each of the four embedded programmes. For each project, a shortlist of five artists, whose practice is best suited to the nature of the commission could be developed, perhaps through a competition process. In some instances, such as the Text & Image Trail Commission, the shortlisted artists would be required to develop an initial proposal that will then form the basis of the selection process. In others, one artist would be selected from the shortlist on the basis of an interview before going on to develop a full proposal. In cases where the brief is open to creative interpretation

or where projects can be delivered across the phasing of the scheme, appointed artists would undertake a 'Lead Artist' role, interrogating the opportunities and developing interventions in collaboration with relevant members of the design team.

Futurecity would work with artists to create high quality commissions; they would co-ordinate the commissioning process in collaboration with The Applicant and the design team and would work closely with artists' agents, galleries and cultural partners as required. A unique Artist's Brief would be developed for each project to guide the artist's proposal.

Futurecity would work with The Applicant to develop budget plans, provide tried and tested legal advice on artist contracts, maintenance, ownership and legacy issues and will manage the production, procurement and installation of projects in collaboration with the build programme and groundworks team, ensuring strong sustainable projects with low maintenance requirements.

Futurecity has long and trusted relationships with fabricators, foundries and specialist engineers. It works closely with local authorities across the UK, coordinating detailed planning documents and project components that satisfy complex planning conditions and will work closely with the Council in order to realise these commissions.



Conclusion

The London Dock Culture and Placemaking strategy sets out a clear vision for the Proposed Development and looks at the wider context of the Council's support for the growth of the borough's creative economy. The document offers a placemaking toolkit which the Applicant could use to help draw out ideas for providing engaging and meaningful experiences for the residents and visitors to London Dock, and the surrounding communities that will use the public realm, routeways and the commercial and retail offer.

The document reports on the rich historic and heritage values of the Site and the wider area and sets out some of the stories, trades and activities of the past for use in a contemporary setting. Ten placemaking principles set out a menu of core deliverables that could help to celebrate London Dock as a unique place and sets out ideas for future integration with local wards. The core purpose of the strategy is to recommend the use of the arts and culture to contribute and bring life to the Applicant's ambition to create a permeable and exciting place, with links and connectivity to the areas surrounding the Site.

The Interim Programme for the historic Pennington Street Warehouse takes a long-term view at the various activities, events, uses, ideas and partnerships which will help bring this special building into the 21st century. Continuing cultural activity throughout the life of the Proposed Development will help raise the profile of the site during the various phases of construction. It will also help to bring the public into London Dock, encouraging

local use and responding to the local people's desires for cultural, retail and community provision.

The Embedded Art commissions described in the document would introduce the arts into the public realm: in the Promenade, Quayside, new civic squares and public gardens. The arts programme could help create a narrative for the look and feel of the architecture and public spaces within the Site, and will provide original ideas for wayfinding, street furniture, naming, legibility and the overall experience of interacting and moving through it. The commissions could provide opportunities to celebrate the historic neighbourhood in a contemporary way; referencing the ships, trades, manufacturing industries, the people and the past activities of the former docks.

A cultural audit of the local and wider neighbourhoods around London Dock identifies the broad range of creative and cultural organisations and heritage sites that surround the Proposed Development, highlighting the existing cultural ecology of the area and the potentially rich source of ideas and potential partnerships on the doorstep of the Site. It also signifies an area that already possesses its own distinctive character and energy upon which it can grow.

This strategy has recommended a set of potential deliverable projects which represent a cohesive and authentic approach to culture and placemaking at London Dock, which the Applicant could pursue. It has suggested a range of clear mechanisms and potential organisations which the Applicant could develop and work with in the future to take these ideas further.

APPENDIX 1

PENNINGTON STREET WAREHOUSE: POTENTIAL CULTURAL PARTNERS

During research for this strategy, the following organisations were approached to discuss potential interim uses for the Pennington Street Warehouse. Some visited the Site and others were recommended as potentially suitable partners.

FUTURE CINEMA

www.futurecinema.co.uk

Specialising in bringing events to life through a unique fusion of film, improvised performances, design and interactive media, Future Cinema create wholly immersive worlds that stretch the audience's imaginations and challenge their expectations. Creators of the acclaimed Secret Cinema, which brings mystery movies to extraordinary locations around the UK, in New York & Athens. Secret Cinema has 151,963 Facebook 'likes' and a month-long run can attract audiences of 13,000. In 2012 their screening of 'Prometheus' grossed £720,000 and sold more than 25,000 tickets. Secret Restaurant aims to do for dining what Secret Cinema has done for film. Future Cinema Productions create bespoke corporate experiences for top names in the media industry, including: Warner Brothers/ BBC/Stella Artois/Paramount.

SHUNT

www.shunt.co.uk

Shunt is a performance collective that has enjoyed phenomenal growth both in audience numbers and artistic output. The company has occupied a series of unusual spaces, from arches in Bethnal Green to tunnels under London Bridge and a warehouse in Bermondsey. Shunt has worked in partnership with development agencies and landowners, developing a sustainable model whereby each space creates a unique environment for new site-specific theatre and provides a home for a cultural member's club, the Shunt Lounge, which has attracted audiences of 2,000-3,000 per week. The company is well known for its site-specific shows and its position at the forefront of a new wave of contemporary theatre and live performance, now accepted as part of the mainstream. Tropicana and Amato Saltone – both collaborations with the National Theatre – enjoyed long runs at the London Bridge Vaults with an audience of over 50,000.

LONDON FESTIVAL OF INTERNATIONAL THEATRE

www.liftfestival.com

For over 30 years LIFT has presented stories of the world to London audiences, pioneering new forms of theatre and setting the benchmark for internationalism in the arts. LIFT curates a year-round programme of work building to a pan-London festival of shows, special events and talks. LIFT 2012 drew in an audience of over 43,000 across the breadth of London – from the West End, to a car park in Croydon, to the London Eye. LIFT is a key player in the British arts scene and has discovered international artists who are now leaders in their field. LIFT's partners include: National Theatre, Southbank Centre, Young Vic, RSC, British Council, Barbican, Battersea Arts Centre, Delfont Mackintosh Theatres, ICA.

THE BRICK BOX

www.thebrickbox.co.uk

The Brick Box has worked with over 1,000 artists in 100 different spaces reaching tens of thousands of participants across the London boroughs. They create spaces 'where art, love and magic can flourish for as many people as possible' working with existing communities and stakeholders to create a relevant and inspiring programme. They are interested in non-traditional/unexpected locations, combined arts programming, new collaborations between 'experts' and 'novices', a welcome social gathering and immersive, participatory activities. Past projects include: Brixton Village Market, Tooting Market, Rio Occupation in London, Wandsworth Arts Festival, 354 Coldharbour Lane.

THEATRE DELICATESSEN

www.theatredelicatessen.com

A site-specific performance company who work collaboratively with ensembles of artists to produce immersive works that challenge and redefine existing boundaries between artists and audiences. Their relationship with the commercial sector has enabled them to use disused buildings as production spaces as well as rental spaces for arts organisations. They offer tiered renting options for start-ups and small companies who may not be able to afford office space in London.

Theatre Delicatessen are currently based at Marylebone Gardens – a six-storey former BBC London building - which they transformed into a 'theatre factory' – a pop-up performance/development space which became home to hundreds of artists and theatre makers who create work throughout the building. Their tenancy is about to expire.

MUSEUM OF EVERYTHING

www.museumofeverything.com

The world's only travelling museum space for undiscovered, unintentional and untrained artists from the 19th, 20th and 21st centuries. In tiny crevices and under dusty beds, there lies a secret creativity by the unknowns of society. Unexpected, delicate, profound, this democratic work has inspired the world's greatest artists and creative minds. Museum of Everything works with high profile curators and artists including Sir Peter Blake, Cindy Sherman, Damien Hirst and Anthony Gormley, and has exhibited in London (including Tate Modern & Selfridges) Paris, Moscow (Garage Center of Contemporary Culture, Gorky Park) and Turin. It has so far attracted 350,000 visitors (around 80,000 per exhibition). Also features a Café d'Everything and a boutique Shop of Everything.

ZATORSKI & ZATORSKI & THE 'CULTURE SHIP'

www.thecultureship.org

Zatorski & Zatorski are visual artists and the creative brains behind the 'Cultureship,' a fully functional sailing ship based at the Hermitage Community Moorings which is being renovated and designed as an interactive artwork and also serves as a performance, visual arts and events space. Their most recent project is the development of a Ship Opera along the Thames – the first of its kind. The 'Cultureship' took part in the Thames Festival, the Queen's Jubilee pageant, and has collaborated with artists such as Richard Wilson and Hew Locke.

BOW ARTS

www.bowarts.org

Bow Arts are based in Tower Hamlets and have 15 years' experience of providing workspace for a wide range of visual artists and creative practitioners. They manage over 100,000 sq ft of artist studios and LiveWork accommodation for around 400 artists, in over 200 studios across East and

South East London. They also manage over 70 LiveWork flats across 8 sites in East London. Bow Arts offer residencies and employment opportunities to artists, they run 'The Nunnery', a contemporary art exhibition space near the Olympic Park – which is also available to hire - and deliver Public Art commissions. They manage London Artists' Quarter – an online network and events programme promoting creativity in London – and the Artist Studio Finder website. They run educational projects and community arts programmes.

SIR JOHN CASS SCHOOL OF ART

www.thecass.com

The Cass in Whitechapel is a merger of the Sir John Cass Faculty of Art, Media and Design and the Faculty of Architecture and Spatial Design at London Met University. London Met was formerly the London College of Furniture and before that, a navigation college. The Cass is internationally recognised for its high quality teaching, facilities and interdisciplinary opportunities. Students at The Cass gain 'real world' experience in projects which engage with professionals, communities and companies with a strong emphasis on socially engaged Architecture, Art and Design. Studios are needed for graduates across the disciplines, as are event and showcase spaces. The Cass look for collaborative projects which allow students to work with professionals to design spaces for interim use.

CHARCOALBLUE

www.charcoalblue.com

Charcoalblue is widely regarded as the most innovative theatre consultancy in the UK with clients including world-famous institutions such as the RSC, Royal National Theatre and English National Opera. Their work on buildings such as the Young Vic, the Theatre Royal in Newcastle and the RSC's Courtyard Theatre in Stratford-upon-Avon have won awards and enthusiastic reviews from the theatrical and architectural press. Recent projects include the National Theatre's pop-up 'Shed' and St Ann's Warehouse in Brooklyn. From concert to community halls, galleries to multi-media centres, their experience includes the adaptation of existing buildings and the creation of brand new ones. Charcoalblue's services range from the preparation of feasibility studies and user consultation surveys to the detailed design of



auditoriums, and of bespoke systems for seating, stage engineering, lighting, audiovisual functionality, acoustics and noise control.

ASSEMBLE
www.assemblestudio.co.uk

Assemble are a design & architecture collective based in London. At the heart of Assemble's working practice is a belief in the importance of addressing the typical disconnection between the public and the process by which spaces are made. Assemble champion a working practice that is interdependent and collaborative, seeking to actively involve the public as both participant and accomplice in the on-going realization of the work. Examples of Assemble's work are: Folly for a Flyover; Theatre on the Fly and the Blackhorse Workshop.

CENTRAL WORKING
www.centralworking.com

Central Working creates co-working spaces, providing the ideal environment for growing businesses. They offer the support, infrastructure and tools needed to create the connections, momentum and recognition that help businesses grow and develop the skills of the team. Central Working is run by James Layfield (Entrepreneur of the Year in 2012) and Steve Pette (former Head of Innovation for Virgin). Central Working 'clubs' are in Bloomsbury, Shoreditch and in the Google Campus at Tech City.

TOWER BRIDGE STUDIOS / CHERRY DUCK PRODUCTIONS
www.towerbridgestudios.com
www.cherryduck.com

Tower Bridge Studios consists of 5 photographic and video studios under one roof. Cherry Duck Productions is a full motion agency that generate ideas, creates video digital media and distributes online: innovation, film and marketing.

APPENDIX 2 POTENTIAL HIGHER EDUCATION INSTITUTION PARTNERSHIPS

London Dock is well situated to develop partnerships with major Higher Education Institutions nearby.

The Council is home to several key educational institutions and recognizes the important and symbiotic relationship between higher education and the creative industries, and the role that universities can play in small enterprise growth, contribution to the local knowledge economy and regeneration. London Metropolitan University, in particular, has been noted as a 'key regeneration anchor in the City Fringe'.¹

The creative industries rely heavily on universities for their workforce and increasingly are being encouraged to exploit the invaluable research bases of these world-class institutions help them innovate².

LONDON METROPOLITAN UNIVERSITY

London Metropolitan University has campuses in the City of London and the London Borough of Islington, with their main campus at Aldgate East, a stone's throw from Whitechapel Gallery. The University is comprised of the Sir John Cass School of Arts, the London Metropolitan Business School, the Faculty of Life Sciences and Computing, the Faculty of Social Sciences and Humanities and the Faculty of Law, Governance and International Relations. Outside of the arts, collaborative community minded courses are offered in Community Development, Community Work and Social Policy.

The University is also home to an archive and accredited museum, The Women's Library Museum, which includes a detailed collection of the history of feminism and women's movements with literary, textile, photograph and ephemera elements.

SIR JOHN CASS SCHOOL OF ARTS

Known colloquially as 'The Cass,' the Sir John Cass School of Arts is a merger of the Sir John Cass Faculty of Art, Media and Design and the Faculty of Architecture and Spatial Design at London Metropolitan University. It is internationally recognised for its high quality teaching, facilities and interdisciplinary opportunities. Students at The Cass gain real world experience through projects that engage with professionals, communities and companies with a strong emphasis on socially engaged Architecture, Art and Design.

Officially launched in the fall of 2012, the Cass is located at three different sites in London: Central House and Commercial Road in the East and Spring House in the North.

The CASS Projects programme, founded in 2004 as a RIBA Chartered Practice, provides professional contexts to School of Architecture projects, many of which are locally based. In 2012, they delivered eight "Conversation Pieces" in the City of London as part of the London Olympic and Paralympic Games.

Queen Mary University, University of London
Queen Mary University is a constituent college of the University of London with 227 years of history. Their school of Electronics, Engineering and Computer Science is one of the most respected in the world. It is home to over 750 undergraduates in London and 2,200 in Beijing, 150 MSc students, over 50 post-doctoral students, over 200 PhD students and 90 teaching and research staff. Between 1964 and 1982, Queen Mary was home to a nuclear reactor, the first to be built specifically for a



UK university. A strong indication of their academic excellence in the sciences, as of 2012, the University had five Nobel Laureates among their alumni, current and former staff.

In 2012 Queen Mary became a member of the Russell Group of leading British research universities and announced a strategic research partnership with Warwick University. The University also has a variety of community engagement partnerships, undertaking research in social and economic impact, partnering with schools, and connecting with local government through their Mile End Group (MEG).

UNIVERSITY OF THE ARTS

Comprised of six constituent colleges, the University of the Arts London is one of Europe's leading art and design universities. Brought together under the banner of the London Institute in 1986 (renamed the University of the Arts in 2004), the separate colleges have a legacy of excellence in arts and design training that far exceeds their administrative joining. The university has campuses across London, with the London College of Fashion main campuses in nearby Shoreditch and Hackney.

Across all six colleges, students, staff and alumni have been recipients of a number of prestigious awards including: British Fashion Designer of the Year, BAFTA, Jerwood Drawing Prize, Academy Award, and the Turner Prize. With international affiliations like Parsons The New School for Design in New York and the Bunka Fashion College in Tokyo, University of the Arts has a broad cultural and artistic reach and is London's most popular University for international students in the creative arts. They are Europe's largest specialist arts and design university with 18,000 students from 114 countries.

Constituent colleges are: Camberwell College of Arts, Central Saint Martins, Chelsea College of Art & Design, London College of Communication, London College of Fashion and Wimbledon College of Art.

1. Tower Hamlets Core Strategy (LBTH, 2010)
2. Creative Clusters & Innovation Putting creativity on the map (NESTA, 2010)

APPENDIX 3 CREDITS

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DESIGN

www.imagistlondon.com
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ABOUT FUTURECITY

People. Culture. Place.

The burgeoning interest by world cities in culture, commerce and regeneration demands a new approach to placemaking beyond conventional masterplanning. Futurecity is the UK's leading culture and placemaking consultancy, working in our urban centres, evolving culture and placemaking strategies into deliverable outcomes. Futurecity believe that culture should be embedded in planning for new developments from the outset, in line with government strategies on sustainable communities and the rise of the knowledge and creative economies. Futurecity's culture and placemaking strategies promote the use of arts and culture to provide authentic and memorable places.

Futurecity has developed 'creative district' culture and placemaking strategies for the Earls Court redevelopment scheme (Hammersmith & Fulham and the Royal Borough of Kensington & Chelsea), Vauxhall Nine Elms & Battersea Opportunity Area (Wandsworth & Lambeth), Convoys Wharf for Hutchison Whampoa in Deptford (Lewisham), Wood Wharf (Canary Wharf Group), the

City Arts Initiative (City of London), Vision Wembley (Brent) and a ground breaking placemaking vision document for the Royal Borough of Kensington & Chelsea. Futurecity have worked extensively in Cambridge and other cities around the UK and have recently begin work on 'CreArt' (an EEC funded cultural programme) promoting cultural exchange between 12 European cities.

Futurecity are producers and curators involved in numerous public realm arts and culture projects including the Crossrail arts programme for 8 new stations, a major new sculpture by Richard Wilson RA for Heathrow T2 in Autumn 2013 and over a 100 cross-disciplinary projects involving artists and other disciplines.

Futurecity ideas on the public realm and the rise of the creative district can be seen at www.futurecity.co.uk and the Futurecity blog. Futurecity have also produced a cultural master-planning toolkit, which provides place-making and cultural advice, and is currently being promoted through the RIBA CPD programme.

Slipstream, Richard Wilson RA. The sculpture has been commissioned by BAA for the new entranceway of the Terminal 2 building 'Covered Court' at Heathrow airport. Richard Wilson was awarded the commission in 2010 following an international competition curated by Futurecity.

