



NO PARKING
FOR CHARGING OR
DISCHARGING OF
VEHICLES

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PRODUCTIVE PUBLICS

I. INTRODUCTION

In response to a growing economic dominance of the service sector, cities increasingly use their central areas to accommodate these industries, pushing production activities to the outskirts. As a result, city spaces become mono-functional, production processes are hidden, and participation in the public realm increasingly revolves around consumption. Our interventions proposed for the Barbican focus on reducing latency, improving access and reintroducing production into city centres, and apply a design approach that focuses on revaluing assets rather than diagnosing problems. This can serve as a metaphor for how localities can work with existing physical structures to diversify the functions of their cities and develop a deeper, more inclusive definition of the public city: one that reintroduces production into city centres, creates avenues for self-expression through work, and diversifies the uses of the public realm. Revealing the processes behind this production - by creating physical spaces for them in the Barbican - allows people to understand the spatial interconnections and layers behind the networks that support the city. In this way, public space becomes a place to experience and participate in the production of the city, not just to consume its products. This new vision for the public city can serve as an example for contemporary urban societies as they address challenges of how to manage complicated public-private ownership of space and rapidly growing, multicultural populations and their needs for housing, jobs and dynamic public spaces to meet as strangers.

Vision

As post-industrial cities, such as London, become larger and denser, and land values, especially in central urban locations, continue to rise, there is a tendency for governing bodies to prioritise the industries that generate the most profit and to value land in terms of market price rather than contribution to the public good. In the 1970s, the service and finance sectors emerged as the driving forces of international economies, with profits that greatly overshadowed those of industries such as manufacturing, the arts, and small and medium enterprise (Sassen, 1994). Urban spaces are increasingly used to accommodate these profit-making industries and as spaces of production take secondary importance they are often excluded from areas where service industries dominate (Turok, 1991; Sassen, 1994). While production still occurs in cities, it is being pushed out of the urban core. What remains are city centres, like the City of London, with land use dominated by services, and where streets that once hosted communal places for making things, are now lined with chain stores selling pre-made, imported, mass produced food. This decreased economic diversity contributes to "single minded urban places" where participation in the public realm is increasingly only about consumption and for many people, "the shopping experience has become the urban experience (Christopherson, 1994: 414)."

Spatially disconnecting processes of production and consumption and reducing opportunities to visualise their networks limit popular understanding of the interconnections between who makes things, where, and how they contribute to the larger urban context. It limits avenues for self-expression and does "not offer the kinds of spontaneous, unexpected, various expressions of life that were associated with 'the urban'" (Christopherson, 1994: 417). Thus, the increasing dominance of the service sector, and the emphasis on the end-state consumption it promotes, leads to a monolithic experience of the public city in which being in public often revolves around consuming. Many open spaces are now managed by the private businesses adjacent to them, whether they are commercial buildings or cafes, and as such, use and activity can be restricted by property owners, rather than, or in addition to, public sector law enforcement. While on an everyday basis many quasi-public spaces seem accessible, their limitations due to private ownership and management become apparent when people try to exercise certain rights, like the right to protest in public, and are not allowed to use certain property to do so.

Global urban citizen movements, such as Occupy, represent a growing awareness of the long-term fragility of focusing on one sector and - while not necessarily focused on production - they show how a lack of diversity in the private sector can result in a lack of diversity in public space. These movements reveal cities as complex organisms made up of networked parts and pieces, where the interconnections between places and people must be recognised and highlighted instead of hidden behind 'clean and safe' mantras that prioritise certain types of 'quality' of life over others (Warner, 1999). By urging governing bodies to foster a diversity of economic activities and social services the movements call for initiatives that strengthen economies and opportunities for citizens to participate in their cities by more than consuming. When governing bodies and leaders see that "Nothing is experienced by itself, but always in relation to its surroundings" (Lynch, 1960) they can foster a public city that offers multi-functional, collaborative use of space and facilitates a more open-ended, inclusive definition of public in which urban citizens have more agency to take part in the production of the city. They can better tolerate group difference through opportunities to participate in their cities beyond just consuming, and can use production to communicate through their own work (Young, 1990).

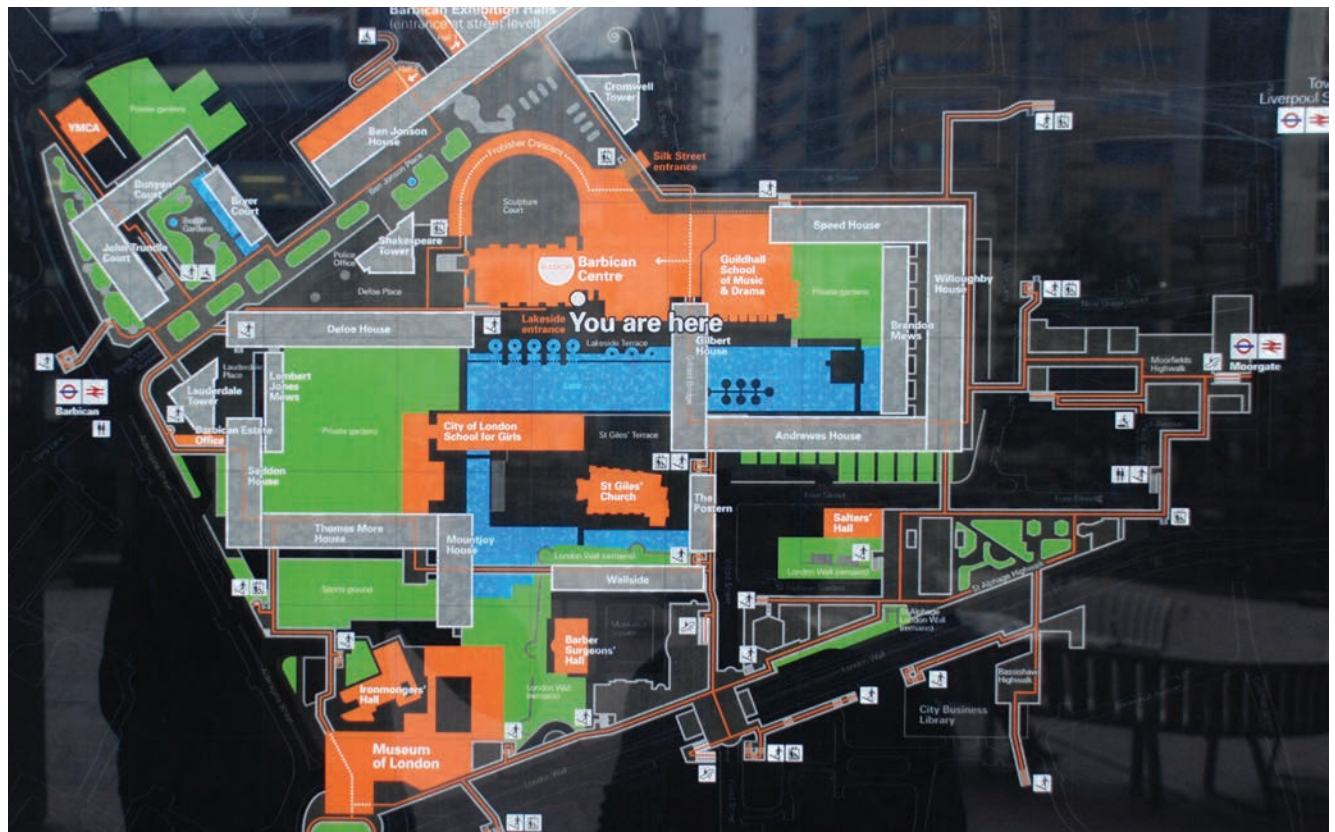
The mono-functional use of the public realm characteristic of modern cities takes on physical form in the Barbican, a 35-acre brutalist residential and cultural complex on the northern edge of the City of London and in the geographic centre of Greater London. The Barbican's separation of functions and disconnect from the street have impoverished the public city and created vast areas of underutilised space, which today offer the potential

to reintroduce complexity and production in the centre of the city and make the cultural centre more visible to London's growing population.

Converting the Barbican's underutilised spaces into places for production - where actors can make to express themselves and the public can understand connections between production cycles, of which consumption is only one part - can serve as a metaphor for how global cities can re-work and re-value existing structures to expand a limited definition of mixed-use which perpetuates consumption by combining high-end residential, retail and office, to one that promotes a "mixed-population" (Zukin, 2010: 25). Instead of only being able to consume culture as an audience member, spaces to produce and reveal process allow one to participate as an actor or maker. Making visible the varied processes that contribute to the city, and the people behind them, expands Londoners' awareness of how they connect to each other. For production spaces to contribute to a more inclusive, public city, though, design and policy interventions must account for the social and spatial impacts

physical change has and ensure new spaces are affordable to rent and use in the long term (Zukin, 2010).

Not everyone in a city must produce, but opportunities to engage in urban life beyond consumption are necessary, as the right to the city "is not only the right to a choice of what is produced after it is produced, but a right to determine what is produced and how it is produced and to participate in its production" (Marcuse, 2011: 36). Although processes of making usually do not occur in overtly public spaces, making these spaces visible broadens the function of an area by bringing in new "actors" and showcasing diverse aspects of citizenship. It brings to light that as citizens we are not just consumers of goods, culture, and politics, but are stakeholders in the production of these elements; that we play a pivotal role in the production of the city's physical fabric and the social and material networks that support it. If as De Sola-Morales (2011) instructs we aim to see urban spaces not as singular entities but as pieces comprising a greater whole, changing just one public space, even if it is a parking lot, impacts a city's entire public realm, and therefore the public.



Map of the Barbican Estate

Built on a site bombed in World War II, the Barbican covers 35 acres of City of London land and is connected by an intricate series of highwalks.



Above: Privatised public space, City of London

The economic and political landscape create an urban environment in which security is prioritised and space is designed for efficiency rather than for lingering and spontaneous interaction.

Below: Occupy London Stock Exchange

Global Occupy movements demand government recognition for the fact that their constituents want more than opportunities to consume in and from the private sector.

ANALYSIS

Spatial and socio-demographic analysis identified mono-function, large quantities of above and ground-level latent space, and illegibility as core issues in and around the Barbican. These inform our vision to create visible production spaces where multiple new actors can make and participate in production in the Barbican.

Mono-function

Although the whole of London is increasingly service focused and economically specialised, this trend is most severe in the City of London. 88% of the City of London's 16,030 businesses relate to the service sector and 70% of residents, including 64% of the Barbican's residents, work in service-related industries, compared to 55% in London (UK Census, 2001). The service sector is also highly concentrated in the City of London: 91% of total floor space within the City is dedicated to commercial offices as compared to 35% percent in Greater London (UK Census, 2001). The open spaces that do exist in the area are often empty at night and on weekends as the City of London's large daytime, working population of 300,000 is primarily present during weekdays and is much larger than the permanent resident population of 9,000 (UK Census, 2001). The emphasis

on the trade of abstract and intangible goods, such as stocks and dividends, and the sale of pre-packaged, end-state consumer goods, such as electronics and take-away lunches to support City employees, hides the multiple people and places relied upon in global networks and leaves little room for local production or non-service sector industries.

History

The resulting emphasis on efficiency in moving through a space, eating, and acquiring goods to support the service sector is evident in the Barbican estate's built form. Analysis of land-use at the site indicates that in 1935, over 100 small-scale businesses, making goods from ladies' hats to umbrella handles, to children's toys, to mantle pieces, operated from the streets at the current Barbican site (London Metropolitan Archive, business directory). In contrast, today there are fewer than twenty businesses within the Barbican and they all relate to service and consumption, such as cafes, restaurants, and dry cleaning. The Barbican Cultural Centre is also dedicated to specialised end-state events, providing few opportunities to reveal the complex processes involved in creating consumer items.





Ladies Blouse Manufacturers
 BUTTON MAKER
 TOY MAKER
 Linen Collar Maker
 GOWN MAKER
 flower importer
 FELT MAKER
 tobacconists
 Umbrella
 Handle Makers
 STRAW HAT IMPORTER
 Furrier and Skin Merchants
 mantle manufacturers
 Linen Collar Maker
 HAIR NET MAKER
 Sewing Machine Manufacturer
 Confectionary
 Handbag manufacturer
 Juvenile Bat Maker
 Children's Frock and Coat
 ladies belt maker
 Brush Manufacturer
 PRINTER
 Costume Manufacturers
 down quilt makers
 art needle work manufacturers
 Ostrich Feather Manufacturer



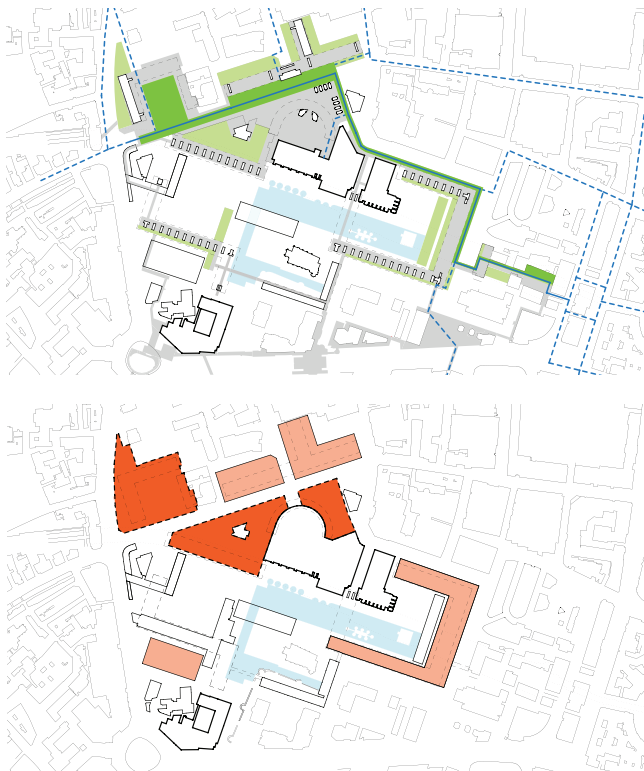
Hair Salon
 laundry
 GIFT SHOP
 record shop
 GYM
 wine shop
 Restaurant
 Supermarket
 CAFE
 PARKING

Above: Location and types of business on the Barbican site in 1935
 Pre-World War II bombing, the streets in the Barbican area were lined with hundreds of small, integrated manufacturing businesses and shops.
 Source: London Metropolitan Archives

Below: Location and types of business on the Barbican site in 2012
 Today, Barbican Estate businesses are limited in number and scope. Many operate on the elevated podium levels and are not integrated with or visible from adjacent streets.

Latent Space

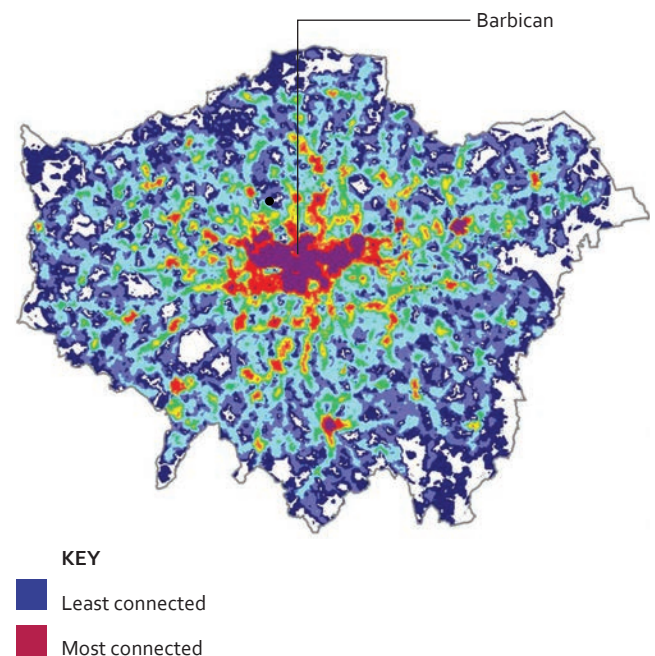
Spatial and temporal analysis of the Barbican estate revealed 915,000 ft² of underutilised space over two floors. These spaces have different qualities and serve different functions, but they are similar in that their uses are mono-dimensional and static. Given their advantageous locational and spatial qualities, these spaces have the potential to be used in more instrumental ways that add social, economic, and political value to the city, and thus, can be considered latent. The podium level open spaces currently function as public walkways, squares, and spaces of retreat but are latent in that they are often vacant. Considering the Barbican's position as a prominent cultural centre, these spaces should engage a larger and more varied audience. The ground-level spaces are currently only used for parking or storage and are disconnected from the street through blank facades. In this sense, they are latent because given the value of ground-level space in central locations for its connectivity and ability to engage large numbers of passersby, and that real estate values around the Barbican are almost double those of adjacent areas, these spaces could not just generate more revenue for the Estate, but be used in ways that add value to the public realm (www.mouseprice.com, 2011).



Above: Vacant and underutilised space at Barbican podium level
Below: Parking, storage and utilities space at Barbican ground level
 Given their advantageous locational and spatial qualities, these latent spaces have potential to add greater value to the surrounding city.

Parking



One form of latent space is in the car parks. Current London policy guidelines recommend limiting the inclusion of parking to less than one space per dwelling, if any, for residential developments located in areas well connected to transit, and reducing "the amount of existing, private, non-residential parking, as opportunities arise" (London Plan: 40). Despite being in one of the most transit accessible areas in London (Mayor of London, 2008) the Barbican estate provides approximately 1,700 residential parking spaces for 2,066 units (Barbican Estate, 2012) and 450 spaces for the cultural centre and private use. While the Barbican was constructed at a time when private vehicles were considered an efficient mode of transit in urban centres, if the Barbican were built today, the London Plan would recommend it have at least 1,162 fewer residential parking spaces, which would result in 300,000ft² that could be converted to uses that better contribute to the urban fabric. Further consideration in revaluing ground-level car parks is the fact that out of the Barbican's 4,028 residents, only 149 drive to work (UK Census, 2001).



Above: Public Transport Access Map
 EC2Y 8DS (The Barbican's post code) is one of the most transit connected in London.
 Source: Mayor of London 2008. The London Plan



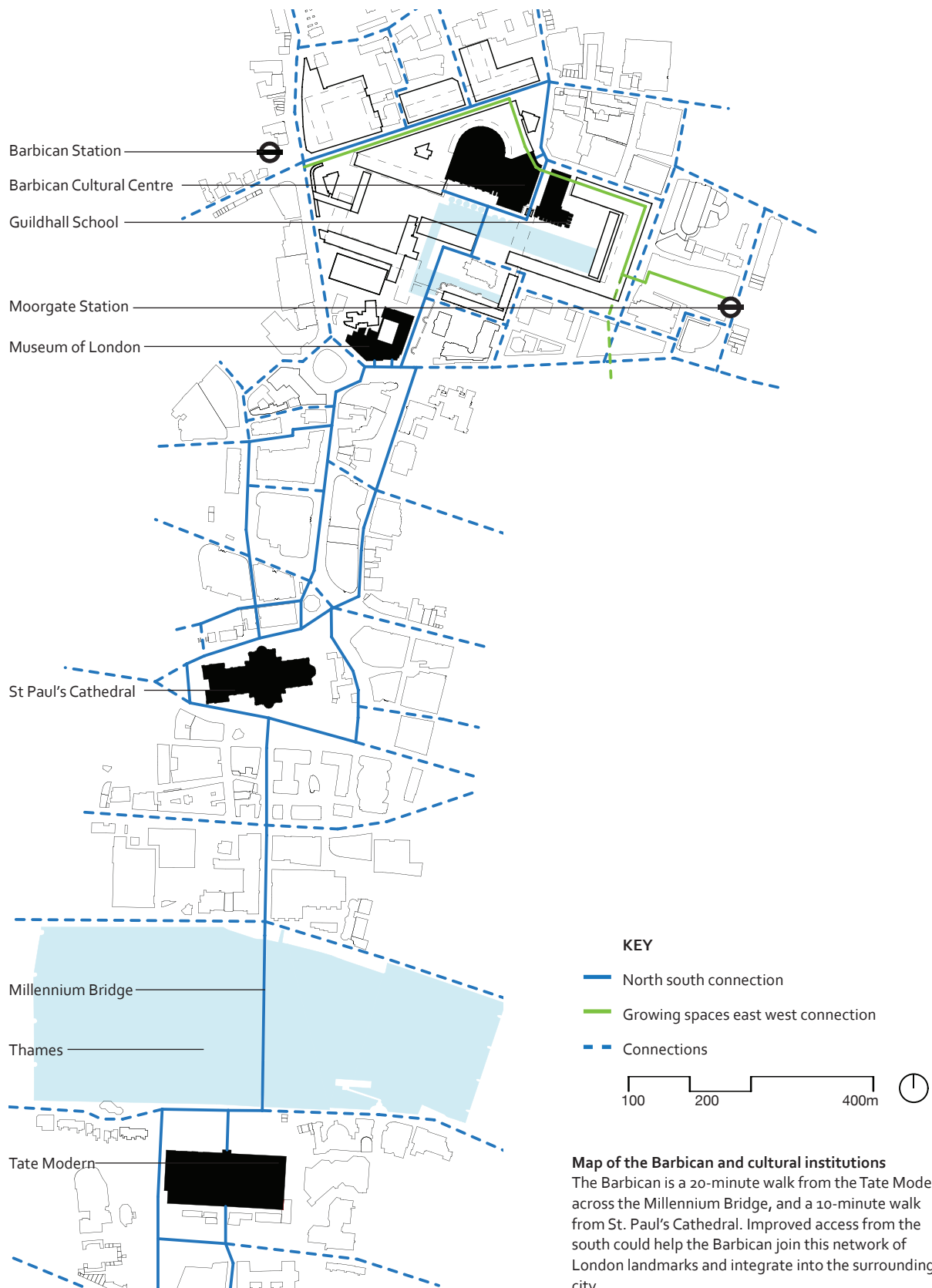
KEY

-  Residential
-  Residential / Commercial

Above: Map of physical or perceptual illegibility, Barbican vicinity
Site analysis revealed large city blocks where access is physically restricted or where buildings' blank facades contribute to overall illegibility.

Left and Top: Illegibility

The boundary conditions of the Barbican - its brick walls and blue steel facades along with restrictive signage in and around the complex - result in a sense of exclusion from the space.



INTERVENTIONS

Intervention tools

The principal of emphasising the opportunity to participate in diverse processes of production over end-state consumption can also be applied to spatial design, considering it the result of a process rather than an end-state product with a specific function. Thus, proposed interventions focus on revaluing the latent spaces within the Barbican by measures other than just economic demand, such as by ability to engage new audiences and actors and to complement activities happening in adjacent areas. New production activities and improved access are used as tools for the three proposed interventions to increase multi-function, decrease latency and improve legibility to create more potentials for interaction between different urban citizens.

The intervention in purple creates street-level access via an entrance at the southern edge of the Barbican, at London Wall, that links together St. Giles Square and the Lakeside Terrace and new production spaces, and integrates these spaces into the surrounding urban fabric. The intervention in green illustrates how production, in terms of growing food and plants, can be a guided route on the podium level, diversify use on the highwalks, and improve way-finding and connectivity. The intervention in orange identifies latent spaces at street level that can change from parking or storage space to production areas.

Access for urban integration

A street-level entrance at London Wall would integrate the Barbican into its greater surroundings by increasing connectivity with major London cultural institutions - the Tate Modern, St. Paul's Cathedral, the Roman Wall ruins, and the Museum of London - that lie on a linear path to the south and are within walking distance, but that are currently physically and visually separated from the cultural centre. It would also draw in new visitors by capitalising on the success of Millennium Bridge (an instrumental design that connects north and south London and draws visitors into the City of London, especially during the weekend) by extending its impacts north from St. Paul's, to the Museum of London and through the Barbican Estate.

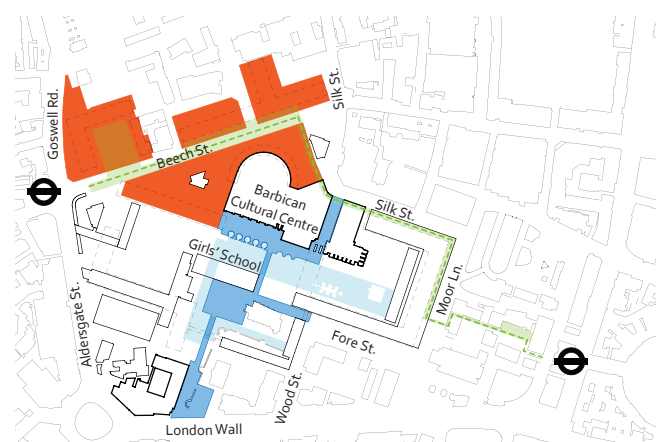
Despite its central location, the Barbican is separate from the surrounding urban fabric. Access interventions mitigate this isolation with a more legible entrance that integrates the Barbican with surrounding streets. Two access points were identified for initial improvement based on their importance as principle routes onto the site, potential to reach a broad audience, and physical characteristics: one along London Wall between Foster Lane and Wood Street, next to the museum of London, and one along the highwalks connecting the Barbican and Moorgate station.

Locally, the new entrance and route leads people north into the Barbican and creates two bridges that link two prominent, but currently separated public spaces, the St. Giles Church plaza and the Lakeside Terrace, the Barbican's main public plaza in front of the Cultural Centre. While the Barbican and its on-site institutions are surrounded by open spaces with fountains, seating and art work, they are not equally accessible because they are not visible to the typical passerby and a route between these new spaces improves "equality of access" (Tonkiss, 2005: 72) by inviting new actors into the cultural centre, to the new spaces for production in the car park adjacent to the terrace, and through the Barbican north into Islington.



Greater context

The Barbican in relation to key London sites



KEY

- Access route
- Growing spaces
- Production spaces

Intervention

Plan of key intervention locations

Access and production growing spaces

A second access intervention is along the Cromwell, Speed, and Willoughby highwalks near the Moorfield entrance, a principle entrance for commuters from Liverpool Street and Moorgate Stations. Near this entrance, the highwalks extend beyond the boundaries of the estate into the City. However, it is difficult to identify where they meet the street among the dense street-grid of office buildings. To facilitate access, the intervention introduces growing plots on the highwalks beginning at Moorgate station and leading to the Barbican Centre. This intervention builds on the concept of production to improve access by creating a legible route into the complex. The space will be subdivided into plots of various sizes for residents, Guildhall students and commercial growers. Irrigation infrastructure will define the route's spine. The plots and route soften the divide between the street and podium levels, and create situations for increased interaction between passersby, growers, residents and tourists.

Production Spaces

The parking and utility areas along Beech Street are divided into blocks of various sizes and have different spatial qualities, such as different ceiling heights and access to natural light, which lend them to various, distinct uses in different areas.

750,000 ft² of latent space at street level can be used for production activities. Of these, about 350,000 ft² are located along Beech Street, between Goswell Road and Silk Street.

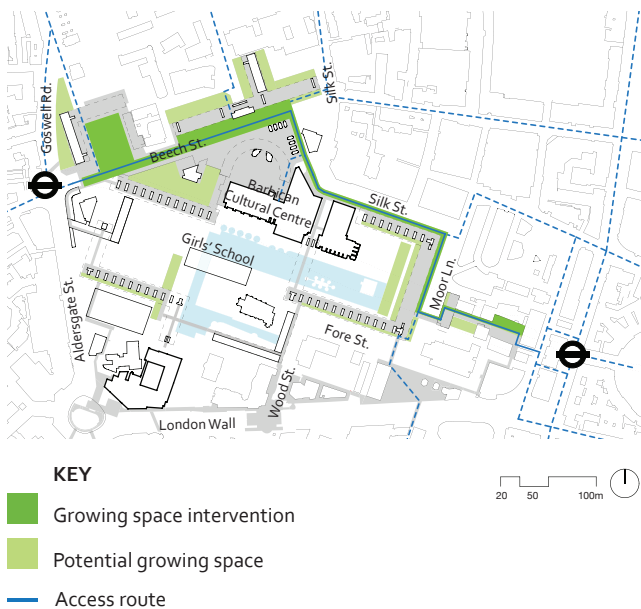
In the largest space, the privately managed car park along the south side of Beech Street, we propose introducing creative workspaces. In the southeast corner of the tunnel, at Whitecross and Silk Streets, there is a clear connection north to vendors at Whitecross Street Market, two blocks away, and we propose an industrial kitchen. In the northwest corner of the tunnel, there is access to loading bays and truck corridors, and we propose a paper recycling plant. Each production space will have street-level entrances and facades that make uses visible and incubate both businesses and desires for London to produce more in its urban core.

Creating spaces for visible production in the Barbican challenges the political and economic dominance of the service sector and invites new actors into the space to declare their right to London as a place to make and engage in production, not just consumption. Production is not a nostalgic reintroduction of industries pushed out of the city for efficiency's sake (Industry in London, 2006) but is a way to demonstrate how the ability to produce and express oneself through work, and understand where consumption items come from, is a form of being public.



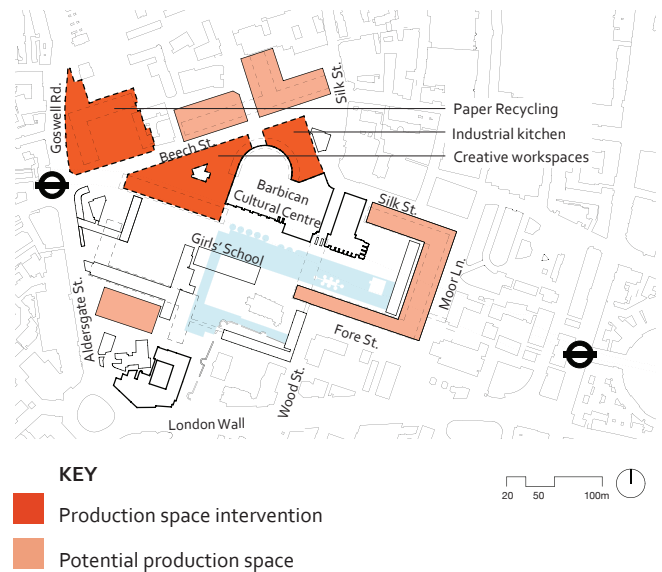
Above: Southern access route plan

A new street-level access at London Wall would create a path leading north through the Roman ruins in the Barbican, over a bridge to St. Giles Square, and then over a second bridge to the Cultural Centre's Lakeside Terrace.



Above: Growing route

An initial growing route will be established to improve illegible boundary conditions and connect important transit stations to the Barbican Centre. A total of 220,000 ft² of gross surface area on the podium level could be used for growing.



Above: Spaces for production: the Beech Street tunnel

Interventions at three core areas are identified along Beech Street: the private car park along the southern side that faces the street and the Lakeside terrace; the southeast lot that connects to the intersection of Whitecross and Silk streets; and the northeast storage area.

Production processes

Essential to fostering multi-functional use of space as a way to invite new activities and forms of participation in the public realm are not only the forms of production themselves, but visibility of the stages and cycles behind them. In *The Craftsman*, Richard Sennett emphasises “the value of asking ethical questions during the work process” (Sennett, 2008a, 296) and the importance of the way things are made and crafted. This questioning can more easily be done when people can participate in production, and the Barbican’s latent spaces can help to do this. Paired with increased visibility due to new access routes, production interventions position “public space as the activity of making” and, by inviting new actors into the space, improve what it means for a space to be public (Sassen, 2005: 1-2).

Production Activities

While identifying the exact production activities to incorporate into the Barbican’s latent spaces should occur with a wide range of stakeholders from the area, the following cases provide an overview of production the Barbican can initially phase in based on contextual uses and demand, why they are important to cities, and how they contribute to the Barbican. All seek to support employment and education opportunities, especially for areas of Islington to the north of the Barbican that have job training initiatives.

Recycling plant

A paper recycling plant can be located in the storage space on the northwest corner of the Beech Street tunnel, which has a side street entrance off Fann Street for trucks and loading docks to accommodate incoming waste. The facilities would be on permanent display in the cultural centre to highlight the large quantity of paper waste produced in London, how it is disposed of, and possibilities for use in its afterlife. The intervention aims to push the boundaries of acceptable uses of city spaces in central areas and illustrate how it can be not only logical, but also favourable, economically and environmentally, to allow more industrial uses back into city centres.

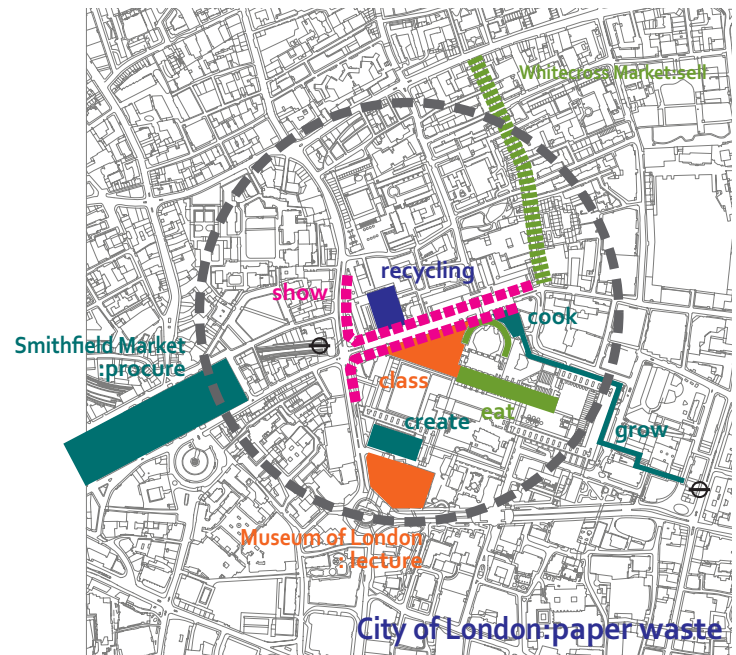
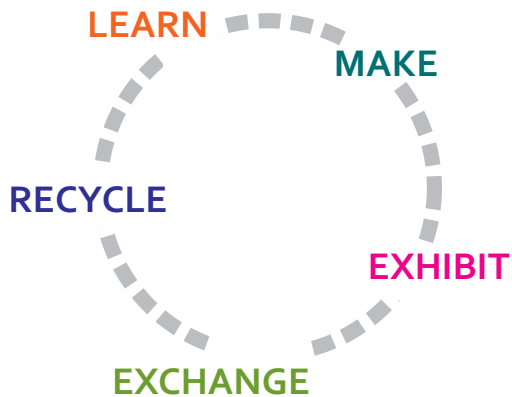
The plant will recycle paper waste produced by the business in the Barbican and the City of London and sell the recycled product back to these businesses at reduced rates. The City currently collects paper to recycle from approximately 1,200 businesses, yet has no recycling facilities within its borders (AEA Energy and Environment, 2008). Introducing a closed-loop system, where paper is recycled and sold locally, can reduce transportation impacts by 88%, significantly reducing recycling costs and negative environmental impacts (BioRegional, 2006). The recycling scheme could reduce the ecological footprint of paper use by 92% compared to imported virgin paper (BioRegional). Politically, the recycling plant could help the

City meet objectives outlined in its Municipal Waste Strategy Plan and EU Directives to improve the efficiency of waste management, facilitate recycling of commercial waste, and minimise waste produced through education and awareness (AEA Energy and Environment, 2008).

Industrial kitchen

A licensed kitchen that provides industrial equipment to independent businesses, caterers and chefs to make products on an hourly, daily, or weekly rental basis can meet growing demands from established organizations and start-ups to places to process and produce food (Interview with Olga Astaniotis, founder, The Olive Grows, 2012). The proximity of the Whitecross Street Market (two blocks north of Beech Street) make the southeast section of the car park an advantageous location to support the market vendors and this growing sector. An interview with the Islington Council Street Trading Manager, Houriyeh Dervish, and Whitecross Street Market vendor surveys, in person and online via their Facebook group, found unilateral support for a kitchen to prepare and store food, reduce transport costs, and grow businesses. Interested vendors range from a woman-led Thai food business that cooks and sells food from a truck and wants a more hygienic space to prepare food, to Eat My Pies, a new company being evicted from their current kitchen in Hackney Wick that seeks a new space to expand their business at additional central London markets.

Kitchens in other parts of London, such as Park Royal and Hackney, and in other cities, including New York, have helped recent immigrants and the recently laid off, start new careers (Louie, New York Times, 2010; Wallop, London Telegraph, 2012; Santos, New York Times, 2010). In addition to increasing daily foot traffic, an industrial kitchen could generate revenue lost from parking.



Above: Production processes

The closed loop below symbolises a space where multiple stages of production occur in one place, with opportunity to participate in each step of the cycle. Creative production activities, such as learning, making, teaching, and exhibiting, are stages that can occur in one space, especially by connecting to the Barbican's events. The map involves

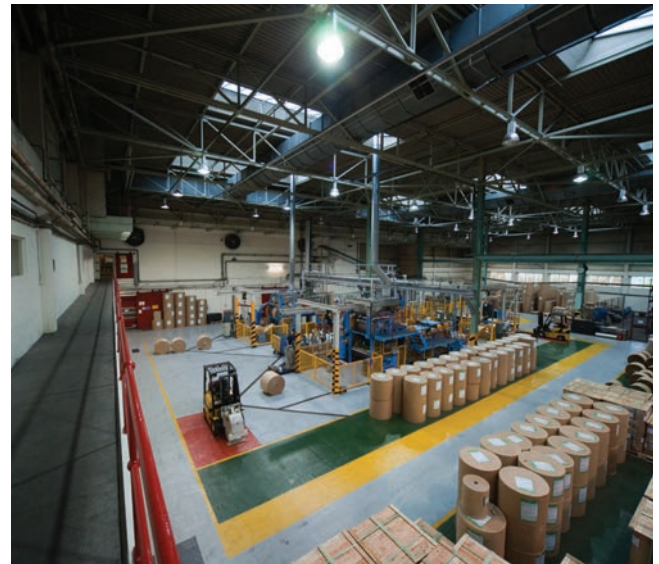
networking existing forms of production that occur separately but in close proximity to the Barbican, such as making and selling food at the Whitecross Street Market or creating tons of paper waste at offices in the City of London, and then using the latent space to highlight the interconnections between the stages.



Above: Potential production activities in Beech Street latent spaces

The different qualities of the latent spaces along the Beech Street corridor allow for different uses.

Left: The southeast latent space can host an industrial kitchen that connects with the Whitecross Street Market and vendors.



Right: The northeast latent space can host a paper recycling plant that connects to loading bays and an access road that can transport paper waste to the site from the Barbican and City of London businesses.
Sources: Imperial Herbal, photo of Tullis Russel paper mill by Ben Cooper

IMPLEMENTATION - CREATIVE WORKSPACE CASE

Overview

Creative workspaces - unfinished, flexible spaces artists, designers, and creative industry workers who require office, studio, or workshop space can rent at affordable rates paired with communal work rooms and access to workshops and training courses, for tenants as well as nearby residents and youth - are a form of production that yields greater social and economic benefits to the Barbican and surrounding city than vehicle parking.

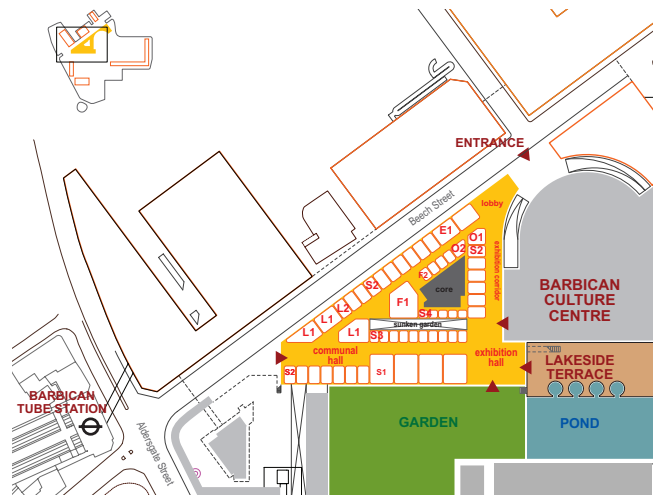
Benefits

Creative workspaces support a variety of types of employment and production, and can transition the busy Beech Street corridor into an inclusive space that introduces people to how cultural events and art is made while inviting them further into the Barbican to participate in the Centre's myriad educational and cultural events. Converting latent parking to active workspace will help the Barbican position itself as a leader of the arts, not just in terms of end-state provision, but also in terms of introducing Londoners to the whole experience of culture, from the making to the exhibiting. These spaces expand partnership opportunities for the Barbican's Creative Learning program, which aims "to deliver new approaches to engagement with the arts, involving people of all ages across a diverse range of styles, genres and disciplines" and engage new audiences by increasing the role of arts education, opportunities to experiment with "Lab" projects that look at arts outside the institutions walls (Barbican Cultural Centre). More importantly however, they enhance the public realm by creating more opportunity for difference to co-exist.

Creative Industries in London

The Creative and Arts sectors are thriving and generate substantial opportunities for employment in London. They currently make up 7.3% of London's economy, and are growing at a rate of 5% per year, almost twice that of the rest of the economy (The Work Foundation, 2007). According to GLA Economics (2010) 797,000 people were employed in creative jobs in London in 2007.

Although the creative sectors contribute to citywide economic growth, those working in these sectors often have difficulty finding space to locate their business, especially in central and transit-connected areas that are desirable to connect to clients and other creative industries, and are increasingly priced-out of developing neighbourhoods. Creative workspace in the Barbican could help counter this dispersal and provide opportunities for industry workers to liaise with nearby galleries and art institutions, many of which are located in zones 1 and 2.



Scenario - creative workspace plan, Beech Street car park

The Beech Street car park can accommodate workspaces facing the street or the interior, and larger exhibition and education halls that face Beech Street or the corridor between the Lakeside Terrace, and host activities that reflect multiple stages of production.



KEY

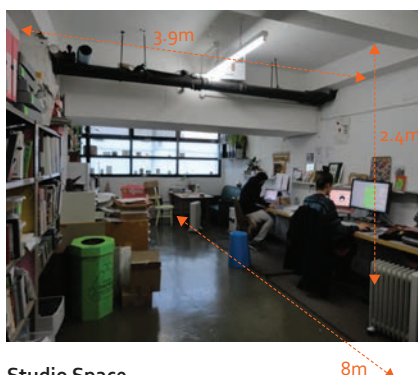
- Galleries
- ▼ ACME Studios
- ▼ SPACE Studios
- ▼ ASC Studios

Gallery and creative workspaces locations, London

Galleries are concentrated in Zone 1, while artist studios are primarily in Zone 2 and 3. Artists seek affordable spaces in proximity to galleries and arts institutions for networking and showing their work but existing affordable workspaces in Zone 1 have long waiting lists.

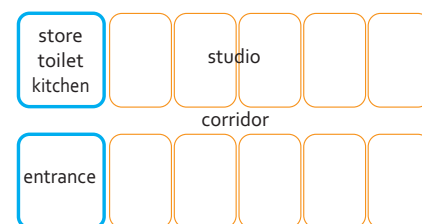
Physical condition model - Sara Lane Studios case study

Site visits to Sara Lane Studios and interviews with SPACE studio manager in February 2012 found car parks are well suited for conversion to workspaces because many artists seek workspaces without natural light, but with good wall space, and ground-level spaces are in high demand, especially among those working with large, heavy equipment. Based on the square footage and amenities provided at Sara Lane Studios, we developed a scenario to show how similar spaces could be designed in the Beech Street car park.



Studio Space
studio x 40 units
250–350 ft²/ unit
=13,500 ft²

'Artists like ground floor spaces, especially those working in big mediums like sculpture, but these spaces can be difficult to find. In general, people don't mind not having much natural light, it depends on the medium they work in.'



Communal Space
toilet, store, kitchen corridor, entrance
10 studios share x4
=2,500 ft²

'Tenants build networks with each other and it helps to have communal areas where they can meet up. If you can find it in the budget to design in a communal area where people can cross paths that is great.'

Financial model - Sara Lane Studios case study

Between 1994 and 2006, SPACE, an arts charity that provides 600 artists with affordable workspaces, partnered with Hackney Council to convert a two-level, ground and basement, car park beneath a residential building to 40 artists' workspaces. The diagram illustrates conversion and construction costs of the Sara Lane car parks, and costs to manage the new workspaces. SPACE earns 90% of their budget managing affordable workspaces, and receive the remaining 10% from donations for education events. Though they could cover their costs managing workspaces in the Barbican, funding to convert the site would need to come from City of London Section 106 funds or a philanthropic organisation.



Initiative Cost
Phase 1 (1994)
Budget: £500,000 (approximate)
Space: 22 Studios (9,000 ft²)
Financier: Hackney Council

Phase 2 (2000)
Budget: £400,000 (approximate)
Space: 18 Studios (7,000 ft²)
Financier: City Fringe Partnership London Development Agency + Shoreditch New Deal Trust

Conversion Construction Cost: £56 / ft²



Management Cost
Renting from Hackney Council
at 20% of Market Price as a Charity
90% of Income generated from 40 Studios
(£12–14/ ft².year x 13,500 ft²
= max. £189,000) used for Operating Cost

Funding
10% of Income from Hackney Council
(about £20,000) used for Exhibition
& Education

Managing Cost: £13 / ft².year

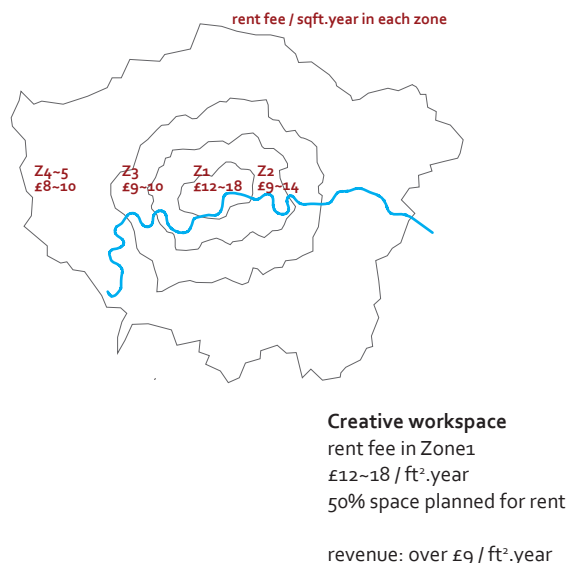
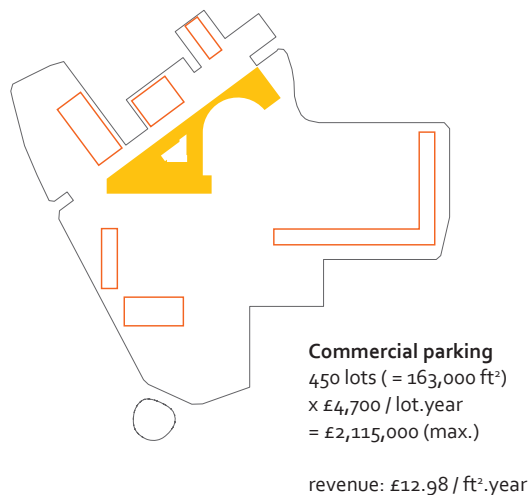
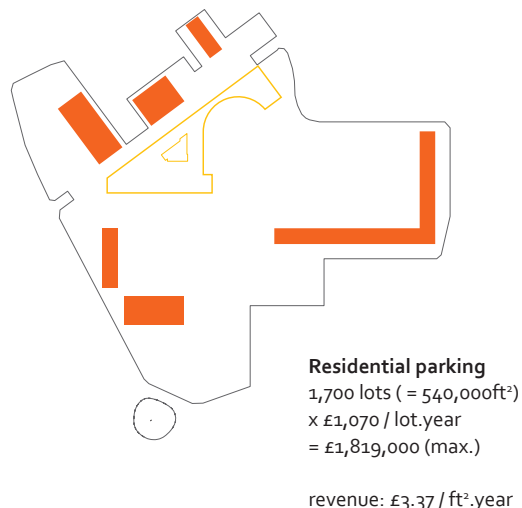
Location

Converted car park space with open facades facing Beech Street will engage passers-by and new audience members as they walk, cycle or drive through the tunnel in the processes of production that occur to create end-state consumption they can participate in at the Barbican. On its interior, southern side, the site connects to the Barbican's Lakeside Terrace Plaza, which will be opened to invite visitors to the cultural centre or pedestrians walking through the Barbican from the new southern access route. The physical condition of the parking lot accommodate workspaces ranging in size and function. For example, some artists prefer working in windowless rooms while others in rooms with plenty of light (Interview with SPACE studio manager, Fiona Furness, 2012). The layout of the parking area, with portions facing the street and others facing interior walls, allows for workspace designs that accommodate varied preferences.

Financing

Though the majority of the creative workspaces can remain in raw condition, capital investment is required to convert the workspaces from parking. Capital could be obtained from the City of London, specifically from a pool of Section 106 funds they collect and administer for targeted projects that achieve "wider benefits" related to planning objectives (Unitary Development Plan, 2002: 6). Under current planning frameworks, when a developer creates over 21,500 ft² of new floor space, they are required to contribute a minimum of £70 per square foot of created floor space to planning obligations (Section 106, Town & Country Planning Act, 1990) to offset the impacts of their development (Unitary Development Plan, 2002). Typically improvements occur on the site to be redeveloped or its immediate surroundings. However, the City of London has a pool of planning obligation funds and manages a running list of community development projects that permit improvements to be applied to the wider City.

A key component of the workspace intervention involves venues for job training and skills building and the project could fall under the umbrella of Training and Community Facilities. Currently the City of London lists "Local Community Facilities and the Environment" as their top priority and urges 50% of Section 106 funds be allocated to projects under this heading (Unitary Development Plan, 2002). Additionally, 'Community-Training' initiatives fall under the category of improvements that do not need to occur directly on the site being redeveloped. Under these provisions, this project could be added to the City of London's list of Section 106 projects with "wider benefits" and the Barbican could obtain funding to convert the car parks to production spaces.



Stakeholders

Re-imagining the parking space requires re-envisioning the management structure and while the City of London owns and funds the Barbican Centre, and its interests reflect the service sector more than the industrial sector, future interventions must be developed through strengthened partnerships between the City of London, the Barbican Estate, and the Cultural Centre. Gerald Frug (2011) explains that: "Just as buildings need to be retro-fit, governments and decision making needs to be adapted – we can't keep creating government versions of sprawl that feeds dis-function and makes reform hard to accomplish – to escape, we must think about how to redesign the architecture of governance" (Frug, 2011). Instead of creating a new governing body to redesign and manage the latent spaces, or trying to avoid working with the Council and Estate because they have different priorities, their constituents, such as the Barbican Centre, can help them see the benefits of converting the spaces to meet changing urban priorities and strategic goals of the

Barbican Centre, such as those of Creative Learning, to partner with arts organisations, such as Cheek By Jowl, which already have an office in the Estate.

The Barbican Estate is home to over 4,000 residents, but it is also a cultural venue that serves thousands of visitors a year. Residents should be consulted as changes to the site are developed, but care must be made to not allow them "to dictate the uses of the urban space around them to the exclusion of other users of the city. To do so is to fail to recognize what a city is. Urban space is always a host space. The right to the city extends to those who use the city. It is not limited to property owners" (Warner, 1999: 647). All Londoners have a right the spaces around the Barbican and with a principle of co-production that consults stakeholders over time rather than just at specific moments of development, changes can be made that create opportunity to participate in production equally for Londoners.

Opposite: Revenue comparison: Parking to workspace

Creative workspaces can generate more revenue for the Barbican than residential car parks, and comparable revenue to commercial car parks. Based on the number of existing lots and their square footage and the annual cost for a space, we calculated total car park revenue, per square foot, based on 100% capacity of residential and commercial car parks. Lettable creative workspace rates were calculated using an average of existing arts organisations' Zone 1 rates and the square footage in Beech Street car park to convert to workspace. The rates are estimates.

Right: Implementation stakeholder scenario

The diagram demonstrates a potential management scenario for the implementation of creative workspaces based on three core phases: propose, develop, manage. Throughout the entire process the City of London, the Barbican Estate and Barbican Centre should strengthen existing partnerships and work together to identify new uses, acquire funding, develop designs, and outreach to new audiences. Throughout, but particularly in the management phase, the Barbican and City of London can consult and partner more directly with organisations, such as SPACE, that have experience leasing areas from councils, especially in sites converted from parking to workspaces, such as Sara Lane Studios in Hackney. They can work with the cultural centre to create events and activities that help meet strategic outreach and programming goals.



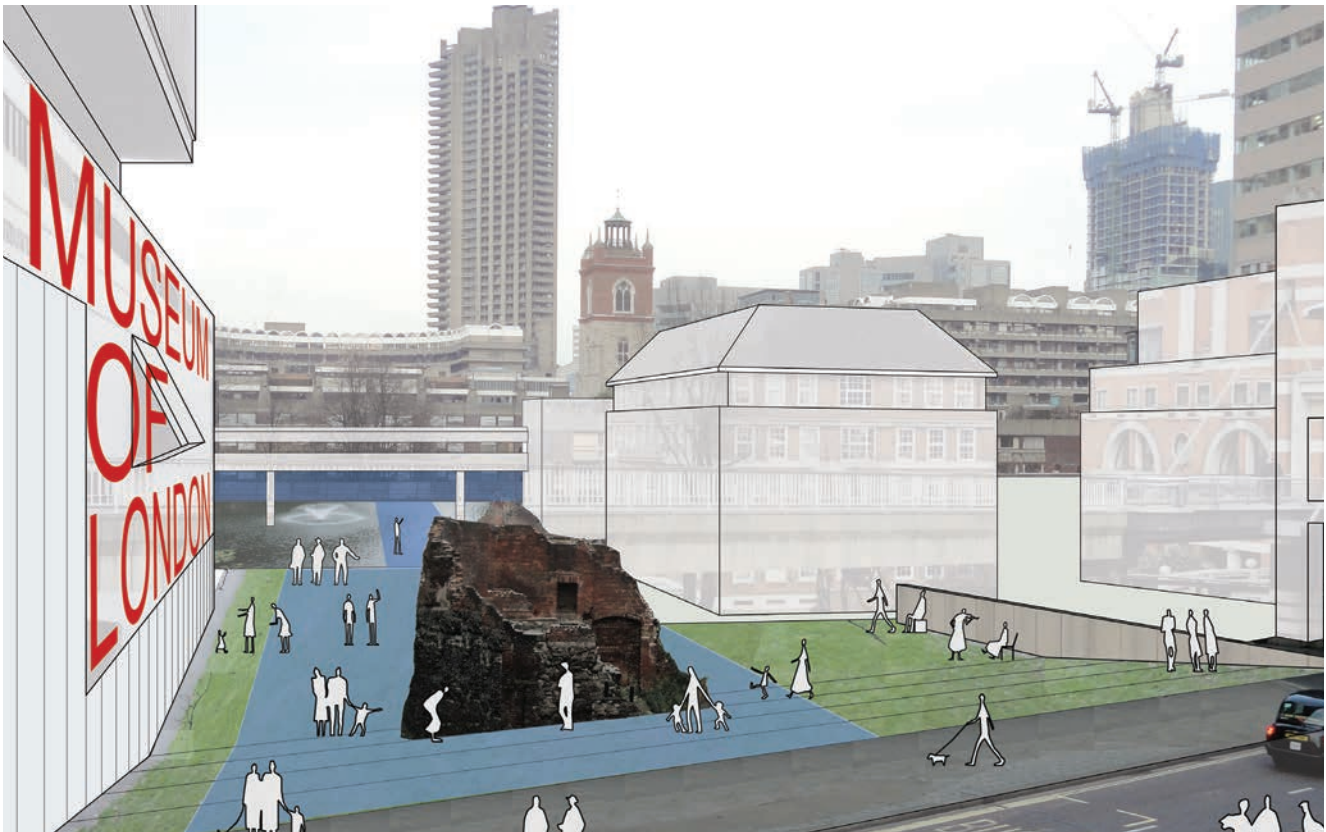
CONCLUSION

In response to growing environmental and economic pressures as their cities grow faster than ever before (Burdett and Sudjic, 2011), governing bodies are beginning to re-conceptualise the potential of their city spaces to accommodate more diverse uses, including their potential for production. Initiatives across the globe have emerged that revalue and re-work latent spaces in the central urban core and transition ex-industrial buildings to housing (Budapest, *Our Cities Ourselves*, 2010), convert public building roofs to 'green' roofs (Chicago Mayor's Green Roof Plan, 2004), or reclaim curbside vehicle parking space for parks (San Francisco's Pavement to Parks, 2012). Simultaneously, citizen movements are beginning to call for a better understanding of how things are made and function. These movements range from housing exhibitions in Mumbai to show residents how the urban poor live in slums (Appadurai, 2002) to cultural events, such as the "Power of Making" exhibition (2011) at London's Victoria and Albert Museum, that highlight small businesses and craftspeople producing functional goods locally.

Highlighting these latent spaces in the Barbican draws attention to the fact that such spaces exist across many post-industrial cities, emerging in high-value areas like the City of London. Converting them to production areas builds on global trends and allows London to lead the way in re-imagining these spaces, not just in city fringes, but in the wealthy urban cores, like the City of London. Focusing on these latent spaces as assets, not problems, revalues them beyond monetary terms, but also in terms of how they can contribute to the processes that support the city and diversify the public realm. This revaluation begins to "make truly effective the principle that the public good must prevail over private interest" (Peñalosa: 310). The changing management frameworks that go along with the interventions in the Barbican recognise the need of governments to rethink the planning process and the types of use they encourage. This is especially relevant as the public sector is challenged by economic pressure to promote uses that generate profit and provide services and spaces via partnerships with the private sector that result in ambiguous ownership and restricted use. The collaborative management framework proposed for the latent spaces in the Barbican, a bold example of a hybrid public-private space, highlights a need to recognise public space as multi-functional and city economies as multi-sectoral in order to create a more resilient urban fabric and, in the long-term, develop inclusive environments for growing, multi-cultural populations.

Southern access route

A new street-level access at London Wall would create a path leading north through the Roman ruins in the Barbican



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