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123

CIVIC IMAGE & PUBLIC SPACE

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INTRODUCTION

This chapter is about the Public Realm. The attempt is to explore how the processes of development of private offices in the current climate of global capitalism interact with ordinary citizens at ground level. The Bankside 123 development is our test site. The three concepts most crucial to this study are Civic Image, Public Space, and Civil Society.

A two pronged approach has been taken. The first part of our study addresses the working of civil society in office developments. The focus is on the public goods provided or promised by the Bankside 123 project and a tracing of the public consultation process. The different community organisations that have an interest in the project have been examined. The second part concentrates on public space and its characteristics. Public space has been assessed from different points of view, against the general backdrop of private office development. The study describes the channels of production of public spaces at one level, while on another, it analyses the actual public spaces produced by such processes. The two threads of research, while more or less distinct, occasionally intertwine and mutually reinforce one another.

METHODOLOGY

In common usage, the term 'public space' is not specific; it can denote the open space between two buildings as well as the minutely designed and detailed atrium in a shopping mall; parks are public spaces as are office lobbies, from different points of view. For the purpose of this study, public space is defined as space that allows and expects access and usage by individuals and groups other than those that own it or habitually occupy it. The focus is predominantly on two types of public space in this study; the open, public-access space provided on the premises of privately owned, used or managed office developments and the neighbourhood park. Some case studies of different typologies have, however, been included of public space (see comparative study in this section).

The study commenced on three fronts simultaneously; perusal of documents relating to public space, some pertaining specifically to the development, others to London in general; investigation of public involvement in the development; literature review of public space issues.

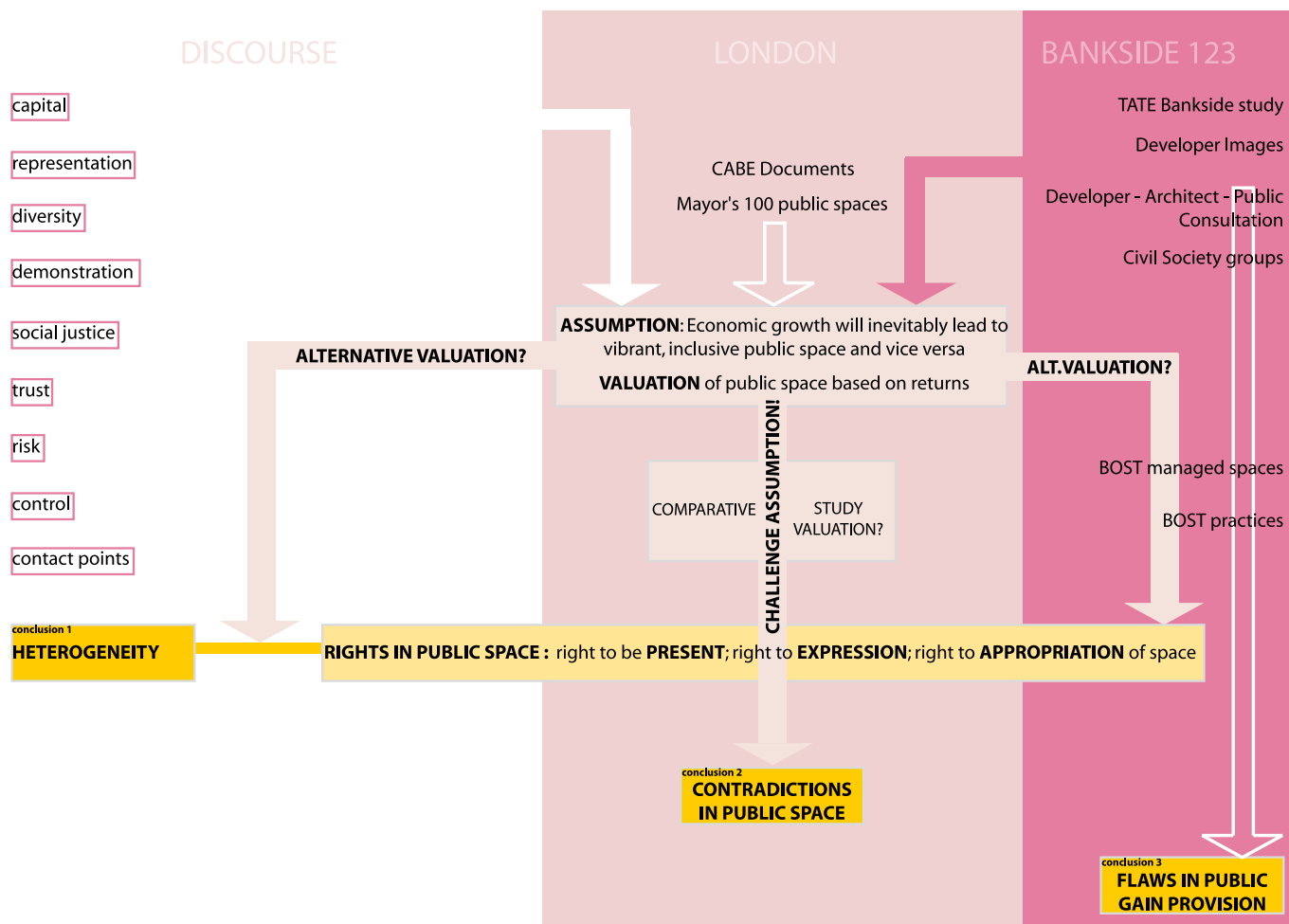
At the end of approximately five weeks, the core findings were twofold –

- Public space is evaluated only in terms of capital returns.
- There is a clear assumption that economic growth and inclusive, vibrant public spaces go hand in hand. (See documents analysis).

Based on these, two research directions were taken -

- Developing a means of valuation of public space, separate from the idea of 'capital returns'
- Challenging the assumption that economic growth and inclusive vibrant public spaces go hand in hand; this was done by a comparative study of 9 public spaces in London.

The idea of value in public space was explored through critical readings related to the topic from various authors. Readings varied from theoretical essays about space to ethnographic studies of public places. Our understanding of these texts was distilled into an understanding of public space based on rights, and an ideal for public space based on heterogeneity. The main body of research took the form of ethnographic studies of nine public spaces. Our analysis of findings from these case studies was then underpinned by the ideas of right and heterogeneity.



PROCESS

Many 'actors' are involved in the creation of public space on a development such as Bankside 123. In this section we aim to describe the involvement of a number of these individuals, groups or institutions.

Firstly we analyse a number of the key documentation that is often cited as 'best practice manuals' or have had some input into the public spaces at Bankside 123 (for example as statutory consultees within the planning process). We look at the Richard Rogers Partnership 'Urban Study for Bankside' commissioned by Tate Modern and carried out in 2001. We also analyse a number of documents produced by the Commission for Architecture and the Built Environment (CABE). CABE were a key consultee and supported the urban design principles of the scheme.

Secondly we analysed the Section 106 agreement element of the planning approval.

This agreement is a key 'leverage' that the borough has over the developer in providing wider benefits to the area from the development.

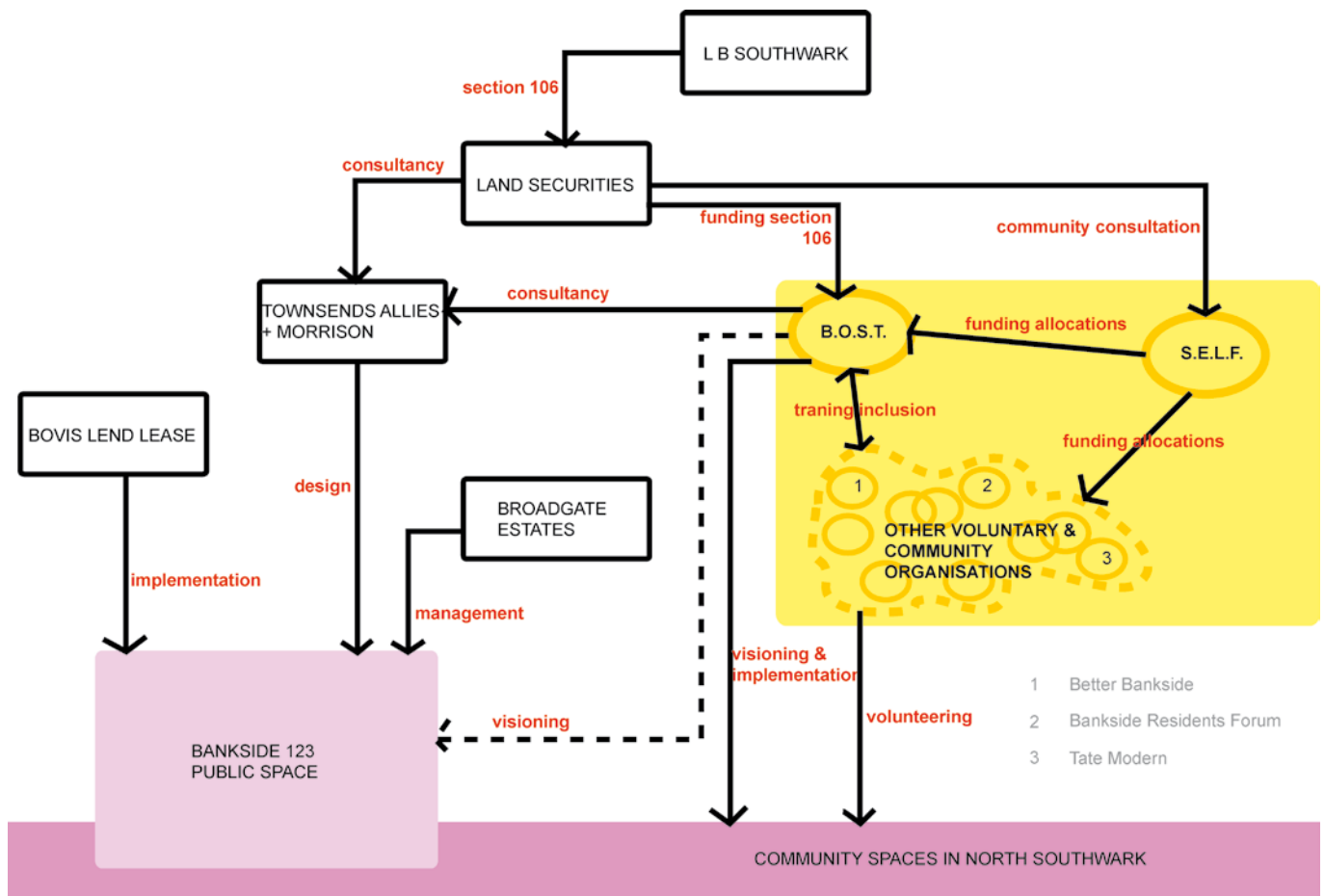
Finally we have included our consultations with a number of the key actors who have/will have a part to play in the public space at Bankside 123. These are Broadgate Estates, the appointed management company for the development, Bankside Residents Forum (BRF) and Bankside Open Spaces Trust (BOST). Included in the BOST section is an analysis of all the community spaces which they have an 'interest' in.

To commence this section, however, we present the following two diagrams to explain how public space is produced at Bankside 123 and who are the key 'actors' involved.

The first diagram shows the key actors involved in the production of the public spaces at Bankside 123 and the second details the complexity involved in local community and interest groups who may have a vested interest in the area. This diagram is by no means exhaustive or complete but is an indication of the inherent complexity that exists at local level community involvement. The proceeding transcripts of interviews and other supporting information is the evidence of how this process of either stakeholder or community involvement was enacted in practice.

HOW PUBLIC SPACE IS PRODUCED AT BANKSIDE 123

The diagram below explains how public space is produced at Bankside 123. The diagram is set up based on our understanding of the key 'actors' involved in the production of public space through the development as illustrated in the Section 106 agreement and verified through subsequent discussions with those actors we were able to set up a dialogue with. It is interesting how one of the key links, the visioning by Bankside Open Spaces Trust (BOST) on the public spaces within the development that is written into the agreement was severed under a separate agreement between Land Securities and London Borough of Southwark (this link is shown in dashed line in the diagram).



The diagram below highlights the complexity of the links between various community and voluntary organisations that work within Southwark. This is a sample snapshot of all the organisations, perhaps accounting for 20% of the total! What it illustrates is the interesting links between organisations and 'umbrella' groups that then have sub-groups with more specific and detailed interests. For example the orange 'bubble' are overall interest groups, those in the green ring relate to groups that support 'ethnic' group interests, pink refugee groups, magenta are all tenant and resident associations on the Aylesbury Estate alone and the blue bubble are the sub-groups of Better Bankside.



DOCUMENT ANALYSIS

BANKSIDE URBAN STUDY

The Bankside Urban Study, carried out by the Richard Rogers Partnership in 2001, was commissioned by the Tate Modern to produce a 'strategic vision' for the area. During the course of our research we analysed the document in terms of references to community, finance and the environment.

The urban study places the Tate as the central 'civic image' of Bankside and identifies the site currently being developed for Bankside 123 as a key element to connecting this civic space to the wider borough to the south of it. The new 'status' of the Bankside area is the promotion of economic growth, another key driver to the type of development that has taken place at Bankside 123; "the location of Tate Modern and the current open space could be sensitively developed to create an urban square that meets the needs of the community whilst reflecting the new status of Bankside".

A number of options are presented by Rogers for the development around Tate Modern. Option three - entitled 'Coordinated Development' - is closest to how the area is currently developing. The study states that this option proposes "the creation of Bankside Square, a large public space that will compliment Tate Modern and the major developments planned in the vicinity. The Square will provide the opportunity for passive recreation , public art and occasional public events".

Our comments/critiques:

- Key in Tate Modern's support of Land Securities proposal for Bankside 123 is the fact that their proposals create the routes towards Tate Modern as illustrated in the urban study to facilitate the type of public space which the Tate hope to provide to the south of their building. In fact one condition of Tate Modern supporting the Land Securities proposal is that it must continue the relationship to the Rogers urban study.
- The study attempts to place 'community' at the centre of its plans. This is done by ensuring that "community resources will be included in the facilities that are developed in the vicinity of the square, underlining that the public realm will be for all". The study also refers to leisure facilities being key to local resident satisfaction; it is interesting that one of the key leisure facilities proposed by Land Securities, a swimming pool, was omitted in the 'eleventh hour'.
- The study presents 'Bankside Square', the space between Tate Modern and Bankside 123. This space is presented as a vibrant public realm with extensive retail and a genuine civic presence. We question the success of the 'piazzettas' proposed for the Bankside 123 development should the proposals suggested in Rogers's urban study not be implemented. For his public realm 'idyll' to pay off the onus is on the new Bankside Square to make the public spaces work.

CABESPACE DOCUMENTS

CABESpace is a subset of Commission for Architecture and the Built Environment (CABE). 'Champions excellence in the design and management of parks, streets, squares and other open spaces'. Funded by the Office of the Deputy PM and support from the Dept of Culture, Media and Support

CABE produces 17 documents specifically to do with the production, value and use of public/open/green spaces. These are :

1. Start with the park: creating sustainable urban green spaces in areas of housing growth and renewal July 2005
2. Decent parks? Decent behaviour? The link between the quality of parks and user behaviour May 2005
3. Does money grow on trees? March 2005
4. What are we scared of? The value of risk in designing public space February 2005
5. Parks and Squares: who cares? January 2005
6. Policy Note: Preventing Anti-Social Behaviour in Public Spaces November 2004
7. Parks need People need Parks: The skills shortage in parks, a summary of research August 2004
8. Is the grass greener?...Learning from international innovations in urban green space management July 2004
9. A Guide to Producing Parks and Green Space Management Plans May 2004
10. Green Space Strategies: a good practice guide May 2004
11. Involving Young People in the Design and Care of Urban Spaces May 2004
12. Manifesto for Better Public Spaces March 2004
13. The Value of Public Space March 2004
14. Green Space Strategies: Making the most of your parks and green spaces January 2004
15. The Strategic Enabling Scheme - Local Authority Expression of Interest June 2003
16. Make Space May 2003
17. Thinking Space May 2003

Other key CABE Documents include:

- The use of urban design codes November 2003
- Physical capital: how great places boost public value June 2005

For this publication we have analysed three CABE documents;

1. Manifesto for better public spaces

CABE Space, March 2004

This Manifesto: Petition demonstrating public and institutional concern regarding public spaces and qualitative values associated with them.

Asks for 'national consensus' to make parks and public spaces 'a genuine political and financial priority'.

Key points

- 'High quality parks and public spaces are an essential feature of successful neighbourhoods where people would want to live, work, play and invest'
- They are vital to 'people's health and local economy'
- They help to create 'sustainable communities'
- 'Skilled designers must be employed to create places that people enjoy and respect, and which become a source of inspiration to other countries'
- Maintenance – more funding; community service
- Issue of risk to be rationalised against benefits of vibrant, interesting (potentially dangerous!) places to communities and local economies
- Pro-walking and cycling design
- Comfortable, interesting and accessible to all; element of multiculturalism
- Biodiversity and green-ness
- Good design and management as deterrents to crime
- Focus on partnership between local community, business and politicians 'looking after public spaces'

Our comments/critique:

- Nebulous concept of what makes good public space; 'good design' is unqualified.
- No distinction between parks and other kinds of public spaces
- Contradictory ideas of social inclusion versus the ability of design to enhance safety.
- Assumption that economic growth and health of population goes hand in hand.
- Parks and public spaces seen in context of neighbourhood and local community only; no reference to the translocal - commuters and occasional users; concept of space that belongs to a certain geographically defined group goes against notion of inviting, attractive multi-use space for everyone

2. Parks and Squares: who cares?

CABE Space, March 2004

A response to the manifesto for better public spaces – the subjective views of the 1500 signatories

CABESpace diagrammed the links between people's concerns regarding public spaces: the domino effect

Issues that respondents brought up;

- Maintenance and management: lack of these is seen to lead to antisocial behaviour, vandalism, under-usage, dirtiness
- Community resource: focus on shared space
- Space for nature: loss of green public spaces to building development is seen as a major threat
- Leisure and recreation: connected to health and well-being; skateboarders, among others, demand space to practice their skills; source of learning for children who otherwise have no opportunity (or space) to run and play
- Design quality and cultural heritage: issues of identity (civic image!) – 'heart and soul of a city.. a place for citizens to come together to express, and take pride in, the identity of their city'; social citizens
- Health and well being
- Local economy: fear that parks and public spaces are under threat from commercialisation. Regeneration is promoted as opportunity to improve and increase public spaces, but respondents feel that this is often overlooked. Some respondents very positive about possible boost to local economy in terms of employment, property values and general busyness of the area, as opposed to disrepair and dereliction.

Our comments/critiques

- Respondents represent the 'common people'. They often hit the nail on the head.
- By publishing the response to their manifesto, CABESpace attempts to validate their objectives, but miss some basic inconsistencies in their programme, as mentioned in the previous summary.

3. RISK "What are we scared of?: The value of risk in designing public space" CABESpace, February 2005

CABESpace document where 4 eminent theorists explain how we deal with risk in our use of public spaces. The key theme running through all 4 pieces is that the 'tolerance of risk' is important in our 'understanding, enjoying and dealing with our urban environment'.

- Charles Landry, in 'Risk and the creation of liveable cities', points to the rise of a risk profession and culture which is hampering the 'risk of creativity'. Part of this risk consciousness is due to a diminishing of TRUST; risk aversion is stifling levels of trust which is leading to apathy towards involvement in political and societal structures. "The biggest risk is to not take risks if we want to avoid creating depressing cities".

- Dorothy Rowe, in 'The assessment of risk is a very personal affair', states that each person encounters and interprets public space differently. She talks of a 'fear of helplessness' (eg being on a plane). In public spaces this fear is related to being in the hands of public institutions. This results in 2 issues; we think control is taken from us rather than given by us and we question our TRUST in the institutions with this control.

- Iain Borden, in 'Stimulating the senses in the public realm', is concerned that all the public spaces being offered in today's society revolve around consumerism. These types of public spaces lead to notions of control, privatisation and exclusivity. Borden questions - "are we losing sight of what a vital civic arena is?" He presents 4 ways that we should consider public spaces differently; space is produced by all of us; everything we do makes the public realm; different people use spaces differently; we should delight in being different within ourselves.

Borden concludes that risks taken in the creation of public spaces can pay off in terms of culture, community involvement and economics. Acceptance of difference, which involves taking risks, is key in public spaces. Borden puts forward 4 key differences; accepting that people are from different backgrounds; not all spaces should be the same; spaces are occupied and used differently at different times and; the experience we have of space should be both familiar and strange.

- John Adams, in 'Streets and the culture of risk aversion' argues that streets in British Cities are generally unattractive and unfriendly, predominantly due to increasing high levels of vehicular traffic. This is manifest in: motorists shown priority in planning and design (auto-centric aesthetic considerations) and; other users have retreated from the threat posed by increased vehicular traffic. One key factor is the fear of strangers in our public environments which has led to those both designing and using streets becoming more risk adverse.

Our comments/critique:

Taking 'measured' risks is presented in this document as one way to create truly democratic, stimulating, successful public spaces. However, as urban design professionals, our abilities to take these RISKS depend on the levels of TRUST that can be fostered with citizens, both individually, through voluntary organisations and through the public institutions that represent them. For this reason it was interesting for us to analyse 2 documents, written from completely different perspectives, that deal with these issues that we feel are key to the creation of 'successful' public space.

THE SECTION 106 AGREEMENT

A Section 106 Agreement, often known as either 'Planning Obligations' or 'Planning Gain' is a legally binding agreement between the developer and the local authority. The Deed, referred to as 'Schedule 2', then forms part of the planning approval for the building. Our reason for analysing the Section 106 for Bankside 123 is that we feel it is a key element in the production of the public space within the development. It is the key process of how the quality and elements of public space provision are negotiated between private concerns and civil servants representing members of elected institutions. All quotes in this section are taken from Schedule 2 of the planning approval.

The diagram to the right illustrates the main elements as scheduled in the Agreement. As you can see we estimate that the ratio 'gain' from the Section 106 to Southwark is in the region of 4% of the total build costs for the scheme; a not insubstantial amount. All the planning gain elements relate to some form of benefit to the local community or potential visitors to the borough. For example many involve local training initiatives such as work placements on site or customised training programmes for local job seekers. Others refer to direct 'community' benefits being accrued from the development, such as the inclusion of a community centre within the development.

Under the agreement the majority of items refer to the public realm. The public realm works can be split into those that are site specific and those relating to a wider context. The plan on the next spread 'maps' all the elements of the Section 106 Agreement and their proximity to Bankside 123. For the wider area projects such as a street lighting strategy, gateway improvements and coordinated signage project were agreed. These projects, it could be argued, are aimed as much at the tourist visitor to the Bankside area as it is to the local resident or shopowner; in fact tied into these wider projects is the provision of a tourist information centre in the area.

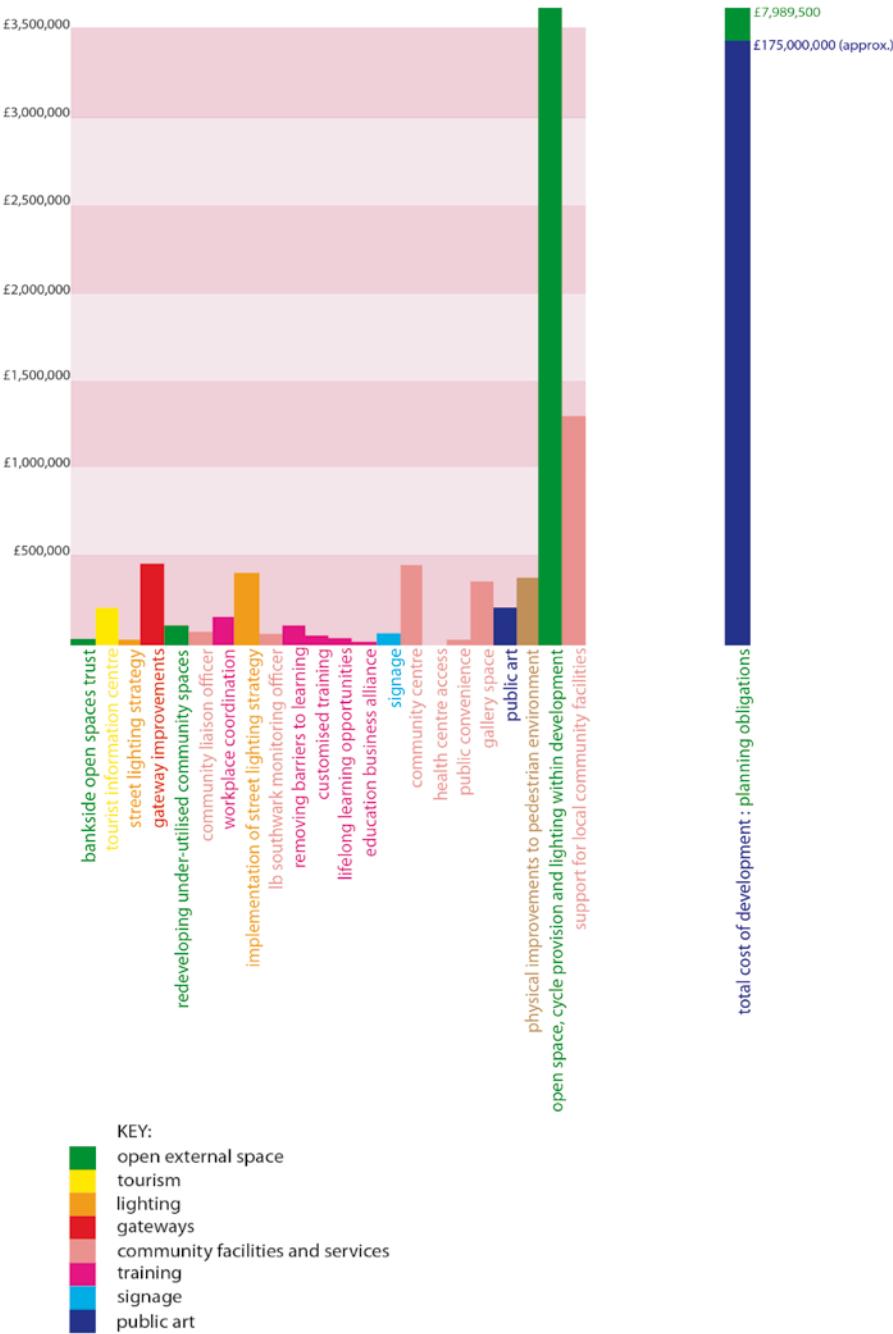
In terms of public space works the Section 106 reveals some interesting coalitions. Three main elements of open space works agreed are of interest to us here. Schedule 2.A1 refers to 'Bankside Open Spaces Trust' (BOST). Land Securities were to liaise with BOST "in connection with the detailed design of the open space to be provided on the Site". Schedule 2.A1.1.3 goes on to state that Land Securities are "(t)o procure that BOST is included on the tender list for the contract to manage and maintain the Community Square to be provided in the Development". In conversations with BOST it is our understanding that this clause of the agreement did not proceed due to the omission of any form of 'community type' space within the development.

Schedule 2.A5, and 2.C6 refers to 'redeveloping under utilised community space'.

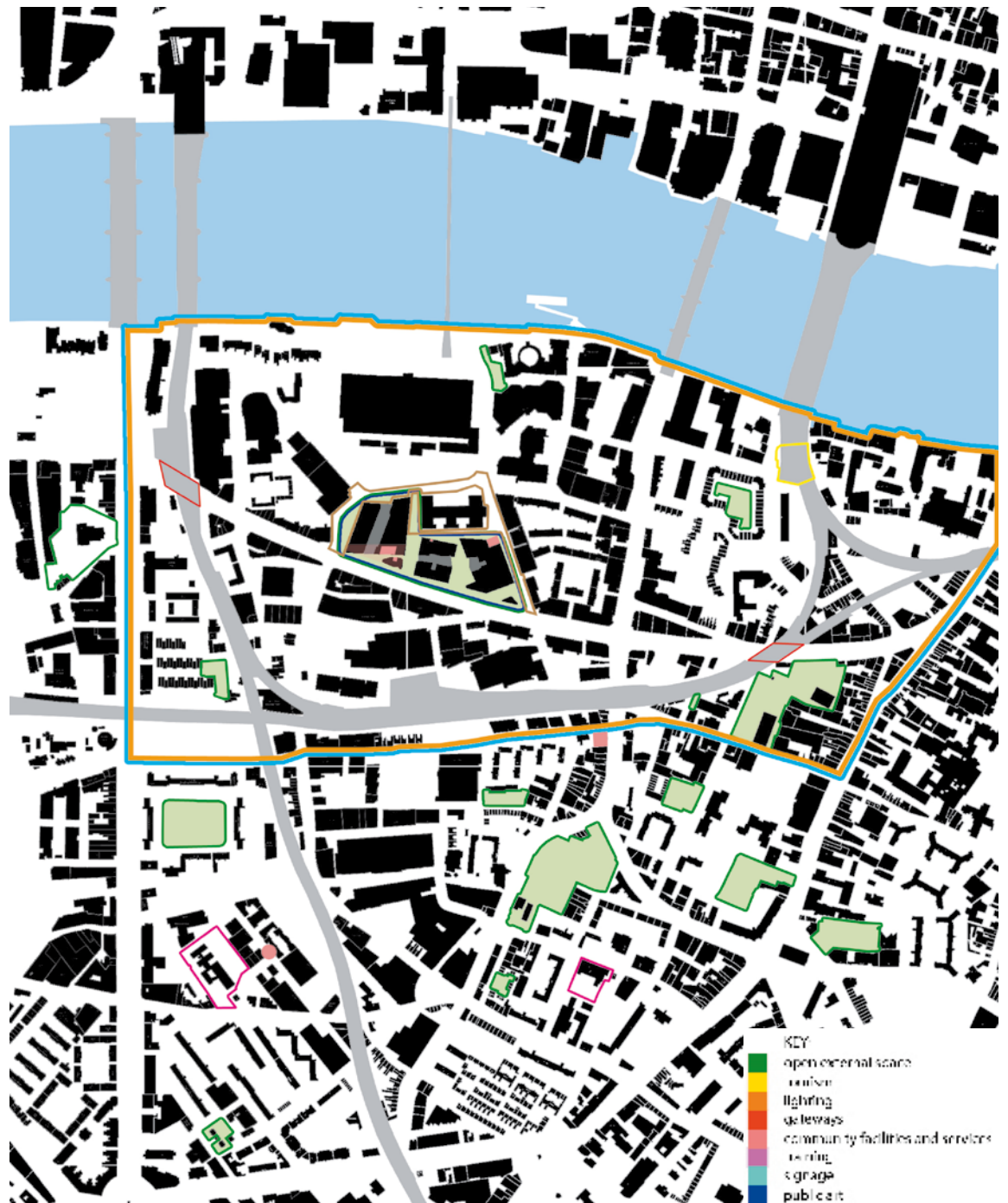
Again BOST is the recipient of funding from the developer via Southwark for "works to community open spaces in the vicinity of the development such as ...Mint Streetand the redevelopment of the Marlborough Playground". The diagram to the right shows the location of all BOST spaces and the BOST interview section follows this section. We understand that this funding has now been allocated and BOST are awaiting receipt. This funding allocation is a huge bonus for BOST. We understand in our consultation with BOST that these monies will allow the charity to continue for the next five years as these works are implemented. Finally Schedule 2.D6 and D7 refer to 'Physical improvements' and 'Open space, cycle provision and lighting' respectively. The physical improvements works refer to pedestrian road crossing adjacent to the site and additional pedestrian footway works on the opposite footway from the site. This work is to be designed, managed and implemented by Southwark. D7 comprises the major element of the Section 106 Agreement. We found it interesting that a financial figure, of £3.6M for Bankside 123, is agreed and that Land Securities have 'legally bound' the quality of the space they are producing. Although again it is interesting to bear in mind comments made by Sue Page of Bankside Residents Forum (see interview notes in this section) that the timescale of these projects is immense; what will the value of £3.6M be when the public space works are finally implemented in 2008?

This section is interesting as the space adjoining the development is referred to as "publicly accessible space". Details of the rights of ownership and use of the space are paramount in this clause of the agreement. For example 2.D7.7.3 states that "(t)he site is to be managed and maintained by the Estate Management Company which will consider requests from the Council for use of the Open Space for appropriate activities and events twice a year". We now know that Broadgate Estates will manage Bankside 123; we can now predict how the space will be managed and the type of events that will be put on. The agreement also states that "...no public rights of way shall be created or acquired over the Open Space".

FINANCIAL BREAKDOWN OF THE SECTION 106 AGREEMENT



The Section 106 Agreement 'mapped' onto Bankside



According to Land Securities website for the development (www.bankside123.com) additional community benefits, totalling £50,000 have been allocated to numerous community groups working in south London. Additionally Land Securities is also funding the construction of the £2.5M Architecture Foundation Headquarters which is being built within the site on the corner of Southwark and Great Guildford Streets. Land Securities have been working with the South-East London Community Foundation (SELF) to develop and earmark initiatives for the allocation of funding.

In conclusion we find the distinction made in the agreement between 'publicly accessible space' and 'community space' interesting. Community space implementation is given over by the developer to be carried out by a local charitable organisation (BOST) and to be managed by local government (Southwark) whereas control of the public realm works around the development is retained by Land Securities. We feel this reveals interesting notions of ownership and control over different types of environments which are then invested with different 'values'.

We also find it interesting that there is no evidence of 'concerted' protest against the redevelopment of the site. In our analysis of the planning approval documentation we could only find two letters of objection to the proposals. We conclude that one possible reason for this is that Bankside 123, in the eyes of local people, is infinitely better than what stood on the site before. However we also know that from the outset of potential proposals for this site, as presented through the Richard Rogers 'Urban Study for Bankside' commissioned by Tate Modern in 2001, that the 'community' had always been lobbying for a leisure centre with swimming pool on part of the site. Although the scheme does include a health centre, which local residents will pay "concessionary rates" to access, the swimming pool proposal was omitted from the Section 106 after the agreement had been signed. This 'mirrors' the omission of BOST's input into the spaces created on site within the development; how can a legally binding agreement be altered after it has been signed? Perhaps this is a sign of which 'actors' in the process hold the genuine power.

INTERVIEWS

BROADGATE ESTATE MANAGEMENT

Based on telephone interview with Barry Winfield, Managing Director dated 06 03 06

Broadgate Estates are an estates management company owned by British Land, the property development company. Set up in 1986 to manage the Broadgate development it has since expanded to manage other developments such as Paternoster Square, More London and most recently will be managing the completed Bankside 1 development. Barry Winfield, Managing Director of Broadgate Estates, was originally Project Director for Rosehaugh Stanhope on the Broadgate Project before moving to Broadgate Estates.

Barry Winfield commented that Broadgate was an interesting project, in 'public space' terms, for two reasons. Firstly, the space did not exist before. The development in part replaced the original Broad Street Railway Station and part also 'hovers' over the railway tracks leading from Liverpool Street Station. Secondly it is one of the first and largest commercial developments where the space between the buildings is private but is publicly accessible. Full public access is granted to the development except that every 25th of December Broadgate is gated off and access to the public denied. This is to maintain the private ownership status of the space between the buildings and to deny the legal 'right of way' which would have to be granted following 12 years of unrestricted access. This contrasts with Paternoster Square, also managed by Broadgate Estates, which is a public space (part of the City walkways network) with some private management.

Legally Broadgate is made up of 4 separate estates; the management lease cannot change in any material sense for the 999 year period. The development is wholly private so is not covered by any statutory Byelaws. However Mr Winfield commented that the development would have had to comply with the terms of the Section 106 agreement originally negotiated for the development. Developments such as Paternoster Square will have to abide by the City Walkways agreements. At Broadgate, as private property, Broadgate Estates can do what they want under the law of the land. For example, recording of images is permitted but they have to respect the data protection and freedom of information acts.

Broadgate Estates also manage the events programme at Broadgate which includes ice skating in the winter and outdoor jazz festivals in the summer. At More London they also have a communications officer. They also act as consultants delivering 'applied experience' to other organisations hoping to set up estates management companies.

Mr Winfield stated that Broadgate Estates 'vision' was to not be exclusionary with those allowed to access the public areas at Broadgate. However this relies on respect in both directions; trouble makers are identified and excluded, and at times members of their family are employed to deter the abuse happening again! Although Mr Winfield stated his interests in wanting to provide an inclusionary environment he did raise the issue that if 85 tramps descended on Broadgate Arena they would be quickly moved on!

Each of the buildings at Broadgate is owned by different companies/individuals; some have changed ownership four times since the completion of the estate in 1988. Each building may be managed by a different management company. Broadgate Estates prepare budgets and structures for the forthcoming service charge year and present it to the building owners who then have to split the charge between them. Building owners pay their charge for the upkeep of the 'public space' immediately adjacent to their building (therefore making sense of Broadgate as four separate estates). In mixed tenanted and use buildings the costs are split on a gross, and not nett, area basis. External chairs and tables are dealt with under separate licences.

In conclusion it is interesting how a development such as Broadgate is separated into four separate estates; it is almost as if the management of the spaces strongly dictates the ownership and the design of the buildings and public spaces. Also by analysing the Section 106 agreement for Bankside 123 we can see some similarities to Broadgate. For example the management company is 'to consider requests from the Council for use of the Open Space for appropriate activities and events twice a year' and 'temporary closure not exceeding one day a year to prevent public or private rights of access or use from being acquired'. Therefore both developments involve private spaces with public accessibility and private management.

BANKSIDE RESIDENTS FORUM (BRF)

Based on e:mail interviews with Sue Page, Coordinator BRF between 15-20 02 06

Bankside Residents Forum (BRF) are a residents group representing residents living in and around north-west Southwark. BRF's funding from Southwark is currently under threat and the group may cease to function after March this year. 50-75 local residents attend BRF Open Forum Meetings where all local developments being undertaken are always on the agenda. The Forum also provides an information surgery for residents to view planning proposals and assists in the formation of letters of support or objection for these applications.

In e:mail interviews with Sue Page, the BRF's coordinator, dialogue was established over a number of e:mails through posting a number of initial questions. We were interesting in establishing the involvement a group such as BRF had in the consultation and following genesis of the project and whether their views were either taken on board or ignored. The below is her responses to our key questions interspersed with some critiques of the responses by ourselves.

The BRF were actively involved at all stages and levels of consultation on the Bankside 123 development. BRF produced a series of newsletters throughout the course of the consultation; a community 'wish-list'. The BRF were heavily involved in negotiations with Land Securities for the provision of a community space and swimming pool on site and the agreement for special rates to local residents for access to the health centre. Consultation events held by Land Securities and their architects Allies & Morrison were located in the Mercure Hotel, opposite the site on Southwark Street. These were held in an exhibition format to update local people on the proposals.

BRF feel that Land Securities and Allies and Morrison have been very engaged with the local community and still conduct regular liaison meetings. Sue Page alluded to a number of issues that have been disappointing in Bankside 123. The key disappointment was the omission of the swimming pool from the proposals on cost grounds. This seems interesting to us on a scheme of such high value where health centre provision is being made; how much more difficult would it have been to provide the swimming pool? In fact the swimming pool was still included within the Section 106 Agreement but was omitted from the scheme under a separate negotiation (see 'Policy' section of this publication for details).

Sue Page also points to inherent problems with the whole consultation process; "As with all developers residents need to be aware that they may agree and listen to requests/changes in the plans but that does not necessarily mean it is agreed and will happen. There is a considerable time gap between the consultation and the planning application being live. Then the actual building is sometimes years later" (Sue Page, e:mail 15 02 06). However BRF did point to having a good working relationship with architect and developer which they valued. More generally BRF are interested in more participatory planning in key developments in Southwark rather than consultation as the dissemination of information once decisions have already been made. Their key objections to current plans within Southwark are to do with massing and density (BRF helped facilitate Southwark's Tall Building Strategy) and the lack of green space in the area. The involvement of BOST in the consultation over green space within the development should help provide further green space. However we know that this item was 'agreed out' of the Section 106 agreement by developer, Council and architect. The BRF lobbied extensively for the on site community space and are detailed in the Section 106 agreement as one of the key users of the space; it seems particularly ironic then that Southwark, managers of the agreement, are currently threatening the funding, and therefore existence, of BRF. BRF believe that their style of 'promoting working in partnership' is the way forward between voluntary organisations and developers.

BANKSIDE OPEN SPACES TRUST (BOST)

Based on interview 10 02 06 with Peter Graal and Leah McNally, Community Garden Facilitators BOST

E:mail interview with Helen Firminger, Director BOST

'In my Backyard; Growing a sense of place in Bankside' BOST publication 2002

BOST Annual Report 2004-05

Bankside Open Spaces Trust (BOST) is an environmental charity working with local communities in and around north Southwark maintaining and improving parks and open spaces. Their vision statement is;

"Bankside Open Spaces Trust (BOST) is a charity supporting and inspiring local communities to improve, create and enjoy the parks and open spaces in north-west Southwark. This area has few parks and open spaces and BOST works to make sure that they meet the needs of the local communities".

Source: www.bost.org.uk

BOST currently looks after 14 different sites in the Borough. These range from parks (Mint Street) to church 'forecourts' (The Church of the Precious Blood). Their work in these sites involve carrying out consultations, organising gardening volunteers and events, carrying out environmental improvements and negotiating with LB Southwark over additional funding for carrying out individual projects.

BOST were formed out of the Bankside Residents Forum (BRF) in 1999; at approximately the same time as consultations commenced for the Bankside 123 development. Most of BOST's funding comes from London Borough of Southwark. However on projects such as Mint Street Park £250,000 funding was allocated from the ODPM with additional funds from Southwark. BOST acts as an environmental pressure group; they liaise with the council and draw their attention to potential projects or spaces that need and could be improved.

BOST works with a number of steering groups for its sites. One concern for BOST is that those on their steering groups come from a single demographic; many are white and middle class. Gardening volunteers are more varied; from St. Mungo's 'putting down roots' project for homeless gardening projects in Mint Street to corporate staff volunteers from Goldman Sachs Investment Bank in the City.

BOST were placed in a privileged position under the terms of the Section 106 for the planning approval for Bankside 123. They are mentioned twice in the Section 106 agreement. BOST were to be paid £15,000 for consultation with local people over the open space proposals to be provided within the development. The agreement also states that 'BOST is to be included on the tender list for the contract to manage and maintain the Community Square to be provided within the development'. Also Land Securities were to provide £100,000 funding to Southwark to pass onto BOST for the redevelopment of under-utilised community spaces within north-west Southwark, including Mint Street and The Marlborough in particular.

In contact with Helen Firminger, Director of BOST, it appears that although the funding for carrying out consultation with local people was undertaken this work was widened to include a range of community spaces within north-west Southwark and ties in more with the second element of BOST's work. She says that "The consultation on green spaces within the development was not undertaken by the desire of LB Southwark, the architects, and Land Securities (we remained neutral), because there was very little green space within the development and the details of what there was had already been agreed at Planning Committee" (e:mail interview, 13 02 06). This immediately makes sense of the architect's statement that the public spaces at Bankside 123 will not be 'grass and daffodils'! The monies received from Land Securities via Southwark for under-utilised community spaces have been allocated to BOST and the works are planned over the next 5 years. BOST are also under threat from the Elephant and Castle regeneration; their offices on St James Street are within the affected area. Therefore the money to be received from Land Securities will allow BOST to operate for the next 5 years and to find a new 'home' to operate from.

BANKSIDE OPEN SPACES TRUST - MATRIX OF COMMUNITY SPACES

St. James Street

Christ Church Gardens

BOST image



BOST description

"For the past century this garden has been a green oasis by the side of the busy Blackfriars Road. The garden was renovated by the Christ Church Garden Group for its centenary in 2000 through designs drawn up by Marcus Beale Architects. We have fundraised for more plants and a children's area."

See BOST: 'Local people looking after and making decisions about their parks'

Quotes

(from 'In my Backyard: Growing a sense of place in Bankside' by BOST)

"In Bangladesh everyone has a little garden. Everyone has some land, even the not very well off, and grow their own fruits and vegetables. So it made sense to try to continue the tradition in England".
Saleha Ahmed

"I originally became part of BOST in a spirit of anger rather than hope. My anger was directed at what I saw as the destruction of our community through some pretty ruthless regeneration".
Anne Critchley, volunteer

Written observations

- vegetables growing
- 2 old ladies live on site
- Pre-fabs

- site of the Burning Cross
- part Pub Garden
- place of refuge
- no through access on Sainsbury car park

Observed image



Interest groups

(Location for meetings)

- Bangladeshi Women's Group
- Bangladeshi Women's Health Group
- After Schools Group
- Connect
- Pecan Refugee Group

- Christchurch Gardens Group
- Connect
- Marcus Beale Architects
- Pecan Refugee Group

Gambia Street



"This site is a road which has been closed through Southwark's Traffic Management Scheme. Eger Architects have drawn up plans for the site which include a cycle path, new planting and an improved children's play area."

See ibid

The Marlborough



"We are working in partnership with Groundwork Southwark and the two primary schools next to this site to consult children and young people on their ideas for an integrated youth and play facility."

See ibid

Nelson Square



"This square has been improved using a design by Jennifer Coe Landscape Architects. There is new play equipment, new fencing and better surfacing. BOST raised money through the Cross River Open Spaces Fund for plants and supported local people to plant up the rose garden area. BOST now runs a gardening club in this site."

See ibid

"I cross through the square when I have to go out and I also use the park by looking at it. ..I appreciate it and look after it, from my window."
Arnold Fioretto, local resident

- former street pedestrianised
- Italian Women on mobile phone
- odd 'bloid' planters
- stainless steel chic

- Artwork on gate
- Guarded by Budha
- Derelict site

- No Dogs, No ball games
- short cut
- spot to make a call
- long shadows
- 'Dutch' feel



- Southwark Highways Department
- Connect
- Eger Architects



- Groundwork Southwark
- St. Saviour and St. Mary Overie C of E Primary School
- St. Joseph's RC Primary School



- Nelson Square Residents Association
- Nelson Square Residents Gardening Group
- Jennifer Coe Landscape Architects
- Cross River Open Spaces
- Connect
- Pecan Refugee Group

(Nelson Square Tenants Hall)

	Cooperfield Gardens	Red Cross Gardens
BOST image		
BOST description	<p>"This garden has been looked after for over 30 years by a committed group of local residents. It is a much loved garden and an inspiration to BOST."</p> <p>See ibid</p>	<p>"This garden was first laid out in 1887 by Octavia Hill, a founder of the National Trust. The garden was an oasis in a very crowded Dickensian Southwark. BOST is working with the Red Cross Garden Group and Chris Blandford Associates to restore the garden to its former glory and (has received a grant from) the Heritage Lottery Fund for the works."</p> <p>See ibid (supplemented updated text)</p>
Quotes (from 'In my Backyard: Growing a sense of place in Bankside' by BOST)	<p>"The garden was an opportunity for me to put something back. I believe that if you are fit and able you should put something into the community".</p> <p>Ted Bowman, garden volunteer</p>	
Written observations	<ul style="list-style-type: none"> • peace & tranquility • student arts project 	<ul style="list-style-type: none"> • shuts 4.30pm • no cycling • pond, sun dial and fountain
Observed image		
Interest groups (Location for meetings)	<ul style="list-style-type: none"> • Copperfield Volunteers • Connect • Pecan Refugee Group 	<ul style="list-style-type: none"> • Red Cross Garden Group • Connect • Chris Blandford Associates • Heritage Lottery Fund • Pecan Refugee Group <p>(Red Cross Gardens Community Room)</p>

Park Street Estate



"The Park Street Estate lies close to the Thames and has three small open spaces within it. BOST has been working with local children and Southwark Council to chose and install new play equipment for one of these areas. BOST has funded different gardening projects on this estate and hopes to set up a gardening club in the future."

See ibid

"We have had very little vandalism in the park since it was completed. I think it is because the children feel that the park belongs to them and they want to keep it nice." Barbara, Malone, local resident

- no 'public' access



- Park Street Residents Association
- LB Southwark Leisure Services

Gable Cottages



"This garden is a sister site to Red Cross Garden but is not a public open space. It is owned by Octavia Housing and Care and looked after by some of the local residents."

See ibid

- no 'public' access



- Octavia Housing
- Care
- Pecan Refugee Group

Church of the Precious Blood



"This tiny little church garden on O'Meara Street is a delight to the eye all year round. BOST has funded a water system and new plants and the garden is lovingly tended by members of the congregation."

See ibid

"The garden brightens up a really dark street, a dull street. I think people like to just come by and say a little prayer." Pauline Sollis, garden volunteer

- the Virgin Mary
- railway arches
- miniscule



- Congregation of the Church of the Precious Blood
- Pecan Refugee Group

BOST image

Little Dorrit Park



BOST description

"Local mothers have worked very hard to make this park into the best playground for children in the area. There is a drinking fountain and an annual children's event in the park run by the Little Dorrit Park Group. The group is now working on creating a Peace Garden adjacent to the site, with new seating and white flowers"

See ibid

Quotes
(from 'In my Backyard: Growing a sense of place in Bankside' by BOST)

"I am delighted to see the fantastic improvements, due to patience, perseverance and huge commitment of the group. Thank you for all the work - it is making a real difference to the children".
Sylvia Morris

Written observations

- shuts 4.30pm
- lovers on bench
- brass rubbings

Observed image



Interest groups
(Location for meetings)

- Little Dorrit Group
- Connect
- Pecan Refugee Group

Mint Street Park



"We worked with the Mint Street Park Group to carry out initial improvements to the park, including new landscaping, new access, lighting and community raised beds. We run a gardening club in the park in partnership with residents from the Peabody estate and 'Putting down roots', a St Mungo's Project. This means that local people and homeless people are looking after the garden area together".

See ibid

"I use the park every day to walk through or look out on - it's like our front garden really. I also like to watch the birds or come out and chat to people."
Robert, retired local resident

- lunchtime football
- pigeons
- guy having lunch
- models doing auditions



- Mint Street Group
- Peabody Estate
- St Mungo 'putting down roots'
- Mint St Adventure Play Group
- Connect
- ODPM
- LB Southwark
- Pecan Refugee Group

(Adventure Playground)

Tate Community Garden



"We are working with Tate Modern and local people to design and create a new community garden in the area to the east of Tate Modern".

See *ibid*

"It is planned that a space be created where local people can escape the hustle and bustle of traffic, tourists and everyday life." Donald Hyslop, community initiatives coordinator, Tate Modern

- work in progress
- high railings
- isolated



- Tate Modern
- Connect
- Volunteers (eg Goldman Sachs Employees)
- Pecan Refugee Group
- Magic Me Community Artists

(Tate Modern)

St. George's Garden



"This secluded garden was once the churchyard of St George the Martyr, and a wall of the old Marshalsea Prison sits on one side. Local people have come together to make improvements, such as restoring paths and creating a medicinal herb garden. BOST runs a gardening club on this site and Walworth Garden Farm use the garden for horticultural training."

See *ibid*

"Over the years I'd often passed ..and thought how sad and neglected it looked. Then I saw a notice in a local shop asking for people to join a group to help restore it. So I did."

Angharad Rhys, BOST volunteer

- shuts 4.30pm
- former Marshalsea Prison Wall
- legs don't touch the ground!
- place to contemplate



- St George's Garden Club
- Walworth Garden Farm
- LB Southwark
- Connect
- Pecan Refugee Group

(Local Studies Library)

Summary notes by images

The images produced by BOST for their promotional literature envision their spaces in a certain light; community, neighbourliness, natural, coloured. Scale also seems to be important in these images; those spaces that are small the image focuses on an element; the petals of a flower. Larger spaces with greater capacity for activity are shown as spaces full of people.

The reality of the spaces is somewhat different from the image portrayed by BOST. A number of the spaces, especially the larger ones such as Mint Street, Little Dorrit Park and St. George's Gardens, feel very much like key open spaces for north-west Southwark. Other spaces such as The Church of the Precious Blood or the Peter Street Estate are spaces that are very localised and therefore contextual.

VALUE

The concept of public space as a site of accumulating capital has been observed in current discourses of public space in London. There seems to be a preoccupation with Exchange value¹, i.e., the ability to generate revenue for those who invest in the space as opposed to use value, or an intrinsic value of public space.

This section explores alternative perspectives from which public space might be judged, rather than just its potential to generate returns. Public realm and public space are contested ideals. The meaning of public space changes with changing viewpoints. The study refers to texts by a variety of authors, who bring up interesting ways of assessing public space. In each reading, the value placed on public space is different from the prevalent ideal of capital return.

*"From the analytic standpoint, the spatial practice of a society is revealed through the deciphering of its space"*²

Henri Lefebvre's analysis of space as produced through social practices is a key theme in our understanding of public space. According to Lefebvre, spatial practice is the spatial manifestation of social formulations. He discusses the difference between representations of space and representational spaces. Representations of space refer to the conception of a space in the minds of planners, architects and other urban practitioners; these conceptions have a certain symbolism and meaning to those that imagine them, prior to their production. Representational spaces on the other hand are the lived experience of users of space; these can coincide with physical spaces, but take on dimensions and colour of their own in the minds of the user. Lefebvre's triad of perceived, conceived and lived space is an important tool for analysing the production of public space in office developments today as it traces the relationship between the intentions of the producers of space in a top-down process, with its appliance in the daily lives of its users.

Lefebvre addresses the issue of authorship of space, by positing that people are producers of space through spatial practices. Hanna Mattila draws on this for her piece on 'aesthetic justice', where she contends that citizens should be allowed to physically alter their urban environments in order that the design of cities is 'just'. She refers here to interactive public art, but the concept can be extended to a more general understanding of a citizen's rights to interact with her built environment.

Lefebvre critiques the urban designer's role in space production³. Richard Van Deusen Jr reads Lefebvre as suggesting that "urban designers avoid political reflection on their work because they accede to systems of consumption"⁴, i.e., the economic and political pressures they work within, thereby contributing to the loss of use value from the products of urban design. Lefebvre is joined in this by Van Deusen, who did an ethnographic study of the recently redeveloped Clinton Square, Syracuse, NY⁵. The main import of his work on our study is his commentary on the role of the urban designer in a valuation of public space. In terms of rights to the city, Van Deusen feels that urban designers today play a determining part in the disfranchisement of certain groups from public space. He introduces the notion of 'legitimate publics'. He contends that since public spaces are produced for profit, it is now legitimate to 'remove' people who do not share in this vision of profit, homeless persons for instance, from public places. A section of the producers of space is hidden away to make the consumers more comfortable. This is a form of public space which is for certain legitimate publics only, i.e., publics that can pay.

According to both Lefebvre and David Harvey⁶, the use value of public space lies in its capacity for public expression, whether cultural or political. Participation in public space is key; the level of political representation, to what degree people can be seen contesting social relations protesting injustice & appropriating space, is a means of valuation of public space implied by their work. Don Mitchell corroborates this viewpoint forcefully in his work on the highly contested People's Park in the University of California Berkeley Campus⁷. Mitchell suggests that the importance of public space in democratic societies is as a space of representation; space for demonstration against established order; highly political space, where a collective right to the city is fought for and recognized. He believes that the 'right to the city' cannot be established in the abstract. It is only achievable by the practice of democracy by the people in their public space. This sort of practice is inherently a struggle. The ideal of public space as a site for struggle finds resonance with Richard Sennett's outlook, regarding the healthfulness of forced interactions and direct conflict in everyday life⁸.

1 Harvey, David; *'The Limits of Capital'*; 1991

2 Lefebvre, Henri; *'The Production of Space'*; 1991

3 Lefebvre, Henri; *'Writings on Cities'*; 1996

4 Van Deusen Jr, R; *'Public space design as class warfare: Urban design, the 'right to the city' and the production of Clinton Square, Syracuse, NY'*; 2002

5 ibid

6 op cit

7 Mitchell, Don; *"The Right to the City: Social Justice and the Fight for Public Space"*; 1991

8 Sennett, Richard; *"The Uses of Disorder: personal identity and city life"*; 1973

Sennett's idea of the public realm is a zone of 'contact points', whereby different individuals acknowledge each other's presence and co-habitation of the same urban environment. According to him, this is a means of reducing social distance between different groups, so that they can deal with each other and their mutual differences in social terms, rather than through rigidly policed channels. Facilitation of 'civility' is Sennett's chief requirement from public space.

The commonality between these approaches seems to be a discussion of rights and an emphasis on heterogeneity in public space. Our belief, reinforced by these readings, is that the true value of public space lies in its potential to sustain our present-day complex and heterogeneous metropolitan society. Public space has the power to help vastly different people co-exist in the city, and the capacity to enrich an individual's life by exposing her ways of life to different from her own.

Based on this understanding, a framework of three rights can be suggested with regard to public space.

- the right to be present
- the right to expression; this right deals with issues from dress and behaviour to speech and demonstration in public space
- the right to appropriate space; this right covers a range of activities, from ways of sitting on surfaces, to art and skateboarding

It can be argued that these 'rights' can easily be mistreated, to harmful effect. However, the key issue is that each and every citizen should have these three basic rights. If and only if this is accomplished, the overlaps between the sphere of influence of each empowered individual in public space would be a zone of social proximity. In practicing their rights over the same space, citizens would interact with each other, and through social contracts, regulate each other's influence over the space. This would prevent privatisation of public space by any group or individual. Privatisation here can mean the appropriation of an entire bench by one person to sleep on, or the presence of one person or group preventing the presence of another in a public space.

COMPARATIVE STUDY

The fact that our test site, Bankside 123, is still under construction (expected completion date 2008) prompted us to do a comparative analysis of public space in London. Three 'piazzettas' have been designated as 'public space' at Bankside 123; our knowledge of these comes from the architect's and landscape architect's drawings, the developer's visuals as well as the language of the promotional publications of each of these actors.

We compared nine public spaces, in three sets of three each, to the public space at the test site in an attempt to understand how public space works. Each of these sets of public space allows us to focus on one aspect of the piazzettas.

The first set is a comparison of typology. These projects have been selected as representing generic types; the square, the street, the pedestrian route. We chose a paved square, Paternoster Square, a busy high street, Kensington High Street and Peter's Hill, the pedestrian route between St Paul's Cathedral and Millennium Bridge.

The second set critiques the development process and touches on the issue of management; Broadgate Arena, Tower Place and Bishop's Square are all developer-led office developments, managed by corporate estate management companies.

The third set addresses the notion of rights to public space. These projects are selected to demonstrate different levels of ownership and control over spaces and how this may affect an individual's right to be present within a space. Plantation Place is a private office development with a philanthropic bent; it contains a free public art exhibition between two wings of offices. The BBC media village at White City is a public institution campus with a contained public realm; it provides a large public area with retail and leisure facilities. Mint Street Park is a neighbourhood level initiative; it is geared mainly towards local residents, but attains a more public usage due to the severe lack of space for similar facilities in north Southwark. Each of the last set of case studies offers a specific configuration of rights to the public; while this is true of all our case study sites, this last set was chosen to highlight the dynamic between a projected set of usage rights (leading to a certain character of space) and the actual grounded reality of the public space.

Our method was ethnographic; we visited the sites, over a period of five weeks, at different times of day, on weekdays and holidays, and in different weather conditions. We then tied our observations to the space itself using the medium of still photography.

BREAKING COMPOSITE IMAGES

In this section, we look at typical perspectival views of our case study sites with the objective of separating the components of these images. Constitutive elements of these images (and thereby, these spaces) have been highlighted; we comment on them from different perspectives. As a result of our interest in various user groups and their negotiations with public space, our comments lean slightly towards the view of the user; this has helped to bring out contradictions in the meaning of different elements in public spaces. The same element can connote completely different values when viewed from the perspective of the developer as opposed to the casual bystander.

We believe that current design methods for public space use coherent narratives, such as security, income return, environmental friendliness, diversity etc. Each of these narratives is similar to a layer of design in public space. Ingredients of these layers may overlap, i.e., the layers may coincide in a single piece of the public space. However the different values associated with each layer may require the coincident element to have different attributes. This method helps us to emphasise the resulting incongruities in public space.

PATERNOSTER SQUARE

TPOLOGY : SQUARE

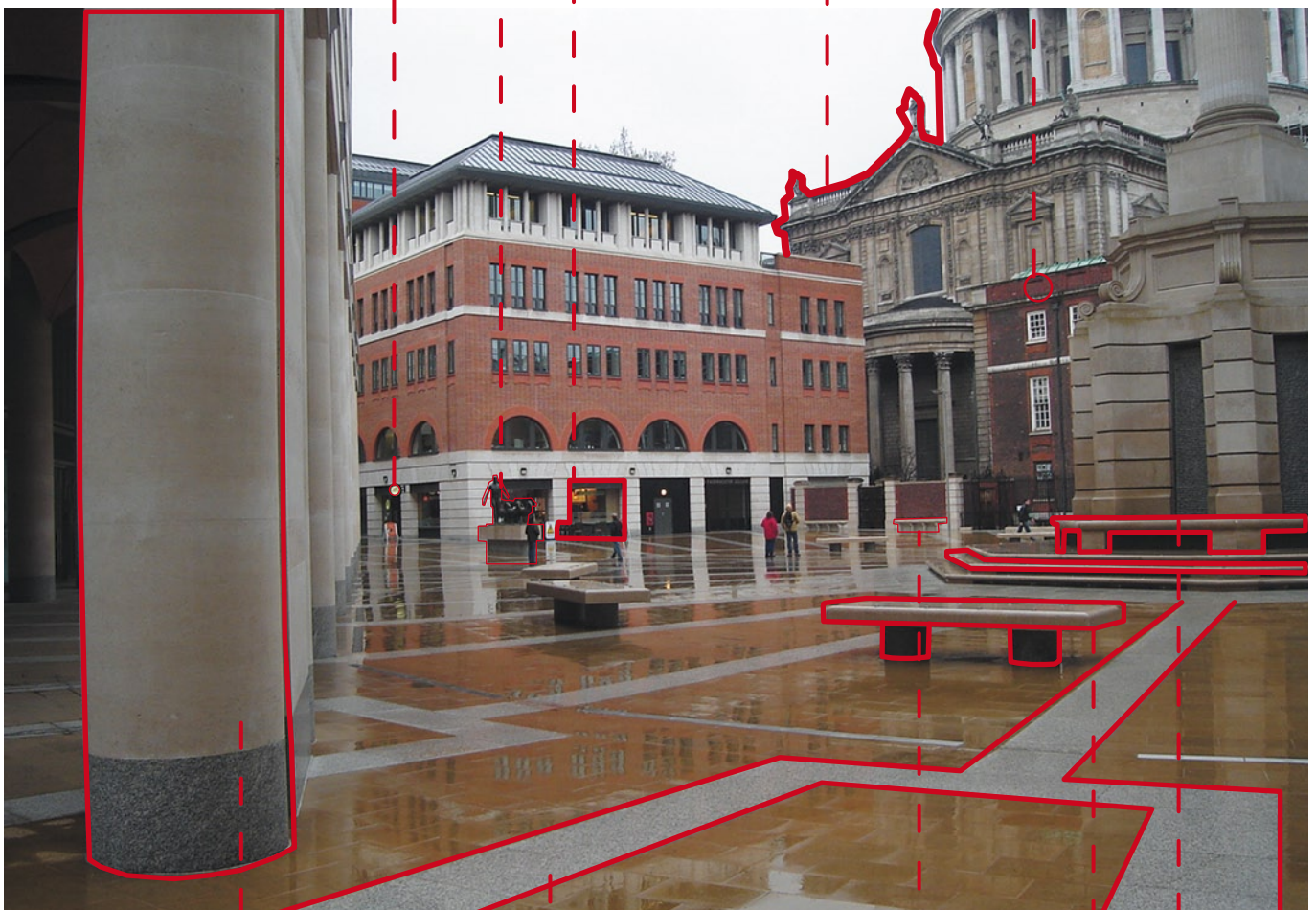
public art; historical reference; strategically placed at one of the entrances to square; hard to view due to awkward height

retail signage; low visibility due to design controls?

St Paul's Cathedral; awe-inspiring presence; shares a wall; dictated development of square at planning level; layout of square not integrated with churchyard - many visitors by pass the square in favour of the churchyard; attracts visitors to the square for unique photo-op

retail with outdoor seating; dwarfed by scale of square

flood light; appearance discordant with aesthetic of square; makes square safer at night



monumental scale of elements; aesthetically suited to design of square; column not comfortable to lean against

bench against church wall; carved stone; high maintenance; metal studs prevent skate-boarding; backrest makes bench comfortable to sit on; only 4 in number

sloping floor; flooring patterns and slope oriented towards (off-)central edifice; re-inforce impression of large scale

historicist icon; steps and benches around underground parking vents; stone; design suitable to overall aesthetic of square; small sittable area in huge square; metal studs prevent skate-boarding

bench; stone; design suitable to overall aesthetic of square; radial placement around off-centre edifice looks good in plan; not integrated with circulation lines; not comfortable for long periods of time

KENSINGTON HIGH STREET

TYOLOGY : STREET

clear, standard signage

street light; incorporated into central verge; effectively controls vehicular vs pedestrian movement

long continuous shopping frontage; movement; activity; wide sidewalk; shop sizes, functions, affordability mixed - reasonably varied clientele; no non-retail activity; no homogeneous aesthetic of buildings; organic development over time; heterogeneity of character

tree lined sidewalk; provides shade & shelter; softens the hard surfaces

regularly placed standard street lights; makes street safer at night; bi-directional lighting - greater height for carriageway, lower for footways



telephone booth; public amenity on sidewalk; mix of uses on street

cycle parking; welcomes cyclists; gives air of inclusivity; far from pedestrian crossing at some points - encourages cyclists to jay-walk

pedestrian crossing; clear definition of circulation path;???

PETER'S HILL

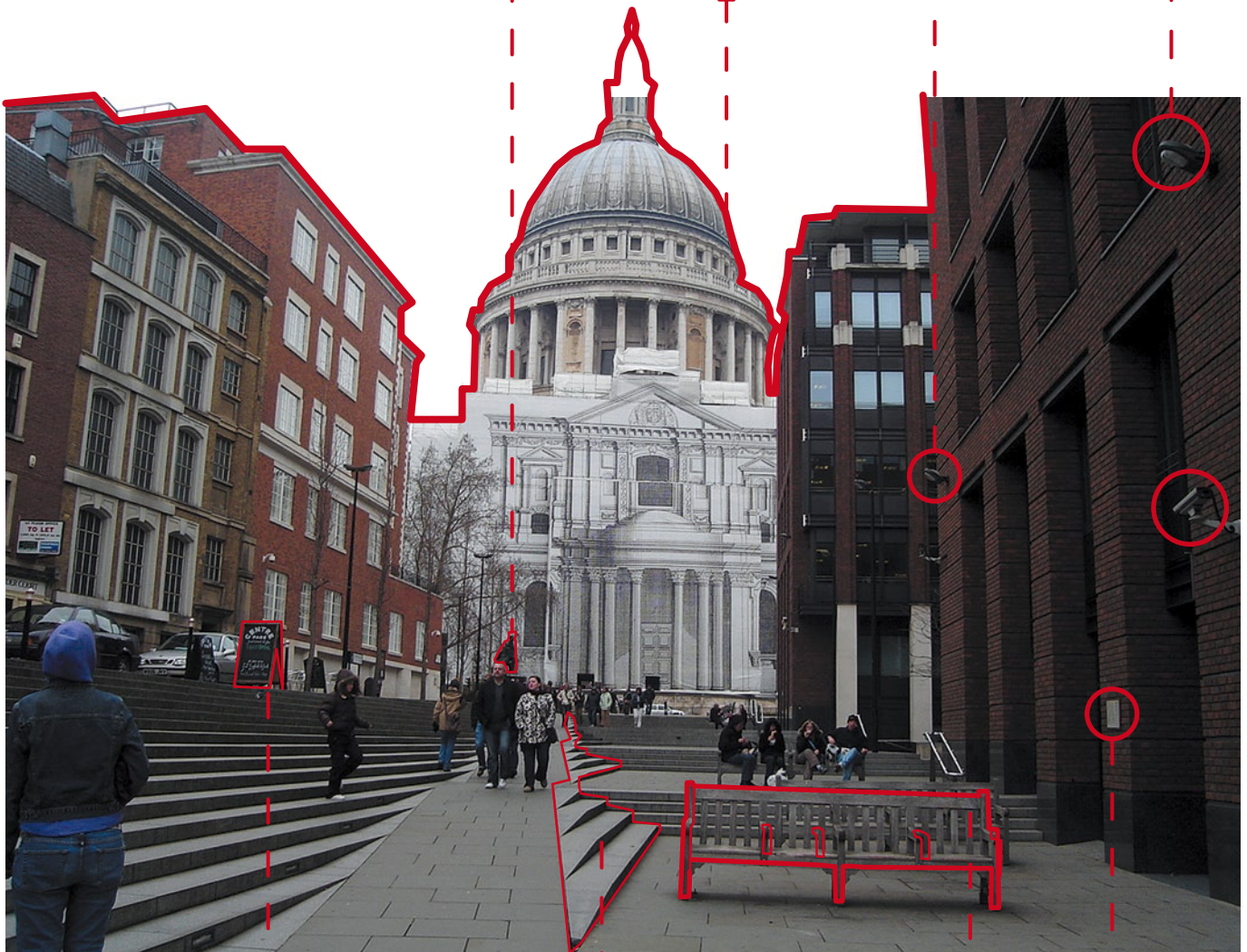
TPOLOGY : PEDESTRIAN ROUTE

memorial to firemen, engraved with names;
art with public meaning; decorated with
bouquets on special days

existing national icon as a visual focus
- lends recognisability and relatability by
public; boundaries of the space are loose
and fluid; building envelope not continuous

lighting; brightly lit at night; sense of safety

CCTV Cameras; sense of control; sense of
safety



pub sign; informal, not part of design
scheme; only one - does not give the place
an overt sense of consumerism

crooked steps; ideal for skateboarders;
cumbersome for circulation; makes
geometric sense on landscaping plan

plaque stating bye-laws; small but centrally
placed; forbids skateboarding

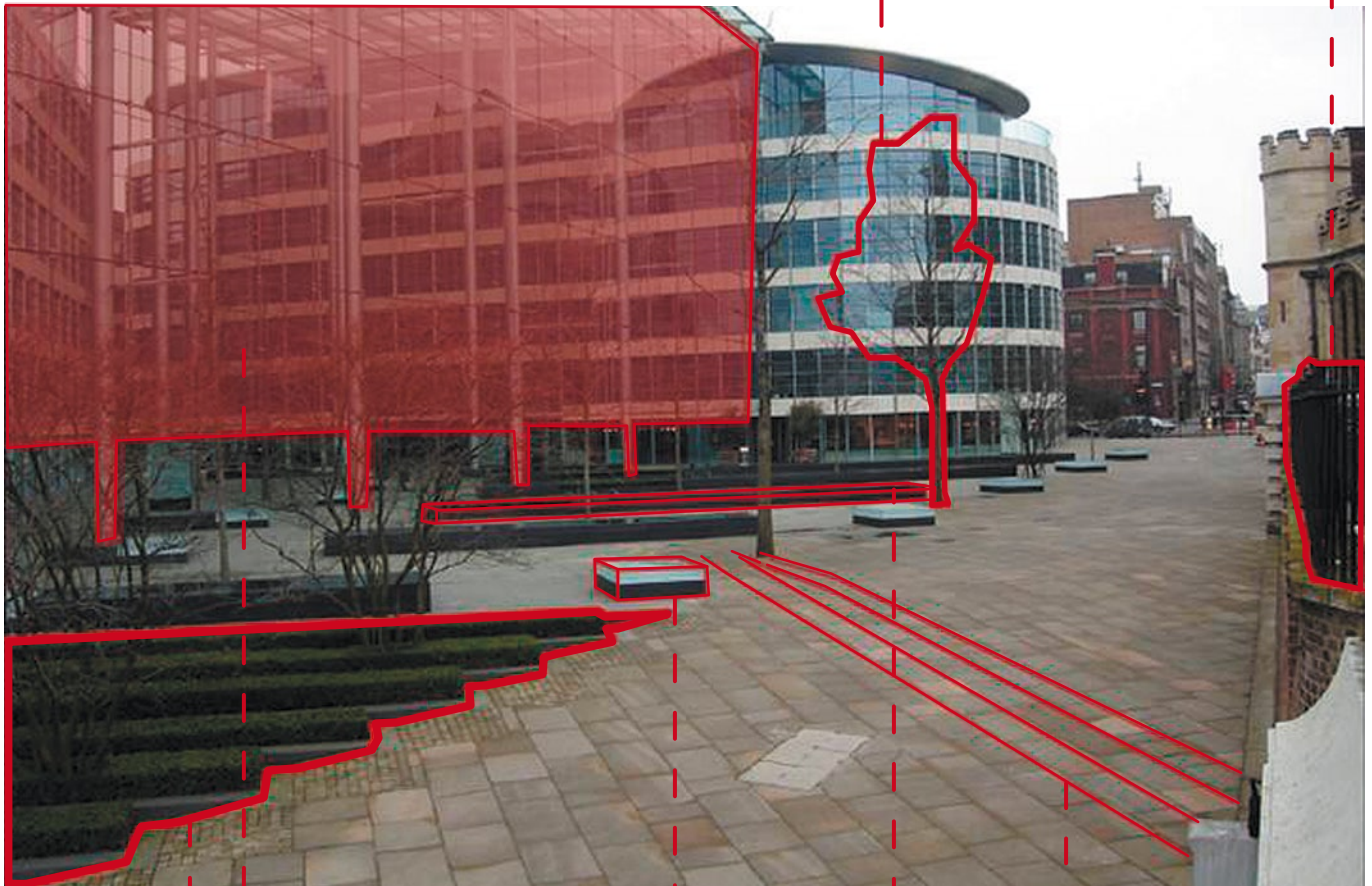
bench; 4 placed in a column at different
levels; divisive armrests - not conducive
to sleeping in; not fixed - fun to move
around; can be stolen; face the river, not the
cathedral or the walking path; simple design;
low maintenance

TOWER PLACE

PROCESS: DEVELOPER-LED OFFICE
NEXT TO HISTORICAL TOURIST
ATTRACTION

Trees planted in rational rows; looks good in plan; breaks down scale of space; not very leafy in winter; prevents use by shady groups - safe at night; increases environmental friendliness of development

Iron grill on boundary wall of All Hallows church; safety precaution; controls access; demarcates clearly the extent of 'tower place' property; prevents wall from being used to sit on, play on, use as ledge; spoils view of church behind



Glass curtain wall with portals; high design costs - expensive looking building; invisible boundary within plaza - clear sense of entering a private realm beyond it; similar seating and lighting 'inside' and 'outside' - ostensible 'publicness'; security guards patrol the 'inside'; photography is not permitted beyond the curtain wall

Granite seating; long, no back-rest - uncomfortable seating configuration; diagonal placement looks good in plan; can sit facing building or tower of London spill out area - interesting views; weather-wise; easy to maintain; no studs - can be skated on; water channels divide each slab into 2 longitudinal halves - cold in winter

Stepped planter; angular geometry looks good in plan; environmentally friendly; manicured - well kept aura to plaza; high maintenance - expensive looking landscaping; not sittable or touchable; marks boundary (in addition to bollards shown later) between plaza and Tower of London spill-out spaces

Seating cum lighting cum exhaust from basement; regular placement & shape looks good in plan; isolated seating islands; demarcates circulation path from 'seating area'; lights path at night - safety feature; slippery surface, no backrest - uncomfortable seating configuration

Diagonal flooring lines; orientates towards building and plaza

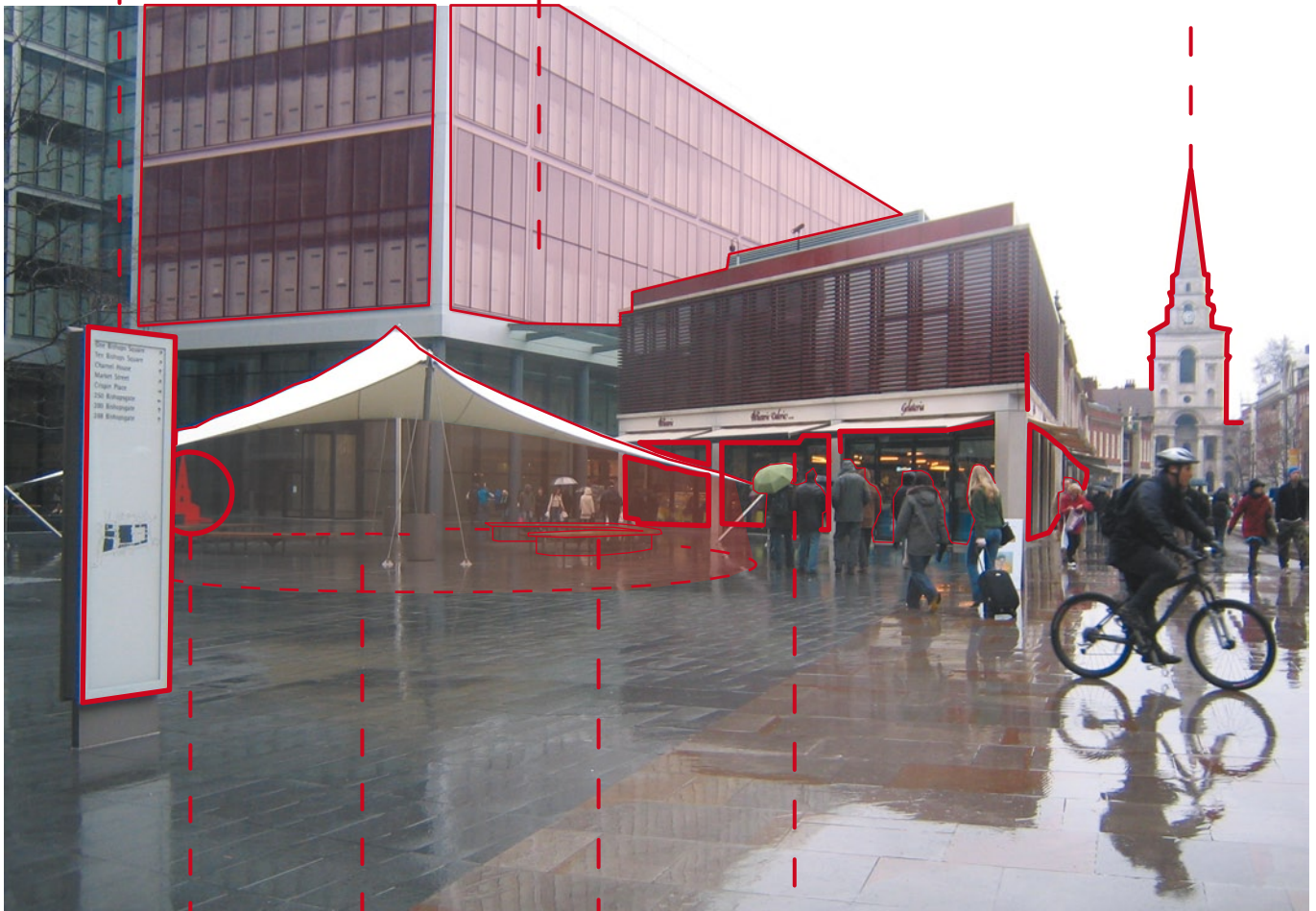
BISHOP'S SQUARE SPITALFIELDS

PROCESS : DEVELOPER-LED OFFICE IN EXISTING MARKET

map and signage; directs visitors; corporate looking; no relation to the character of spitalfields market, a popular public space which is part of the complex and shown on the map

glazed office facade; view onto square from offices; monotonous building envelope for public space; continues at ground floor level

existing civic icon as one of visual focii - lends recognisability and relatability by local community



public art; condensed image of spitalfields church as a flat red metal cut-out; representation of local built character; reductive; small - easy to miss; placed away from circulation paths; fulfills section 106 public art requirement for developer

tensile structure over circular bench arrangement; used for occasional flower market; provides shade; demarcates sittable area

circular benches; timber; high maintenance; not conducive to 'being alone in a public place'; shaded from rain and sun by tensile structure

shopping frontage; attractive from street; high end retail stores - looks designer, exclusive and expensive, inaccessible to large section of local community; convenient for relatively new gentrifier population; drastically different character from old spitalfields market, half of which is extant, adjoining this public space

BROADGATE ARENA

PROCESS : DEVELOPER-LED
DEVELOPER-OWNED OFFICE WITH
PUBLIC FUNCTION

floodlights; safe at night; high energy costs;
feeling of 'performance' in arena

circular glass facade; offices overlook public
space; feeling of being watched without
seeing the watcher

stone seating; uncomfortably high; invisible
from across the arena; only one entry point;
cumbersome circulation; wall obstructs view
lines between shopping area and skating rink



best-practice in stonework award; possible
point of civic pride in the arena

stone rubbish bin; award-winning design;
looks expensive

high parapet wall around rink; safe for
skaters; uncomfortable for watchers below a
certain height; opaque; rigid demarcation of
uses and circulation

stone-clad circular steps; no studs; sittable;
face offices and shops, not arena activities

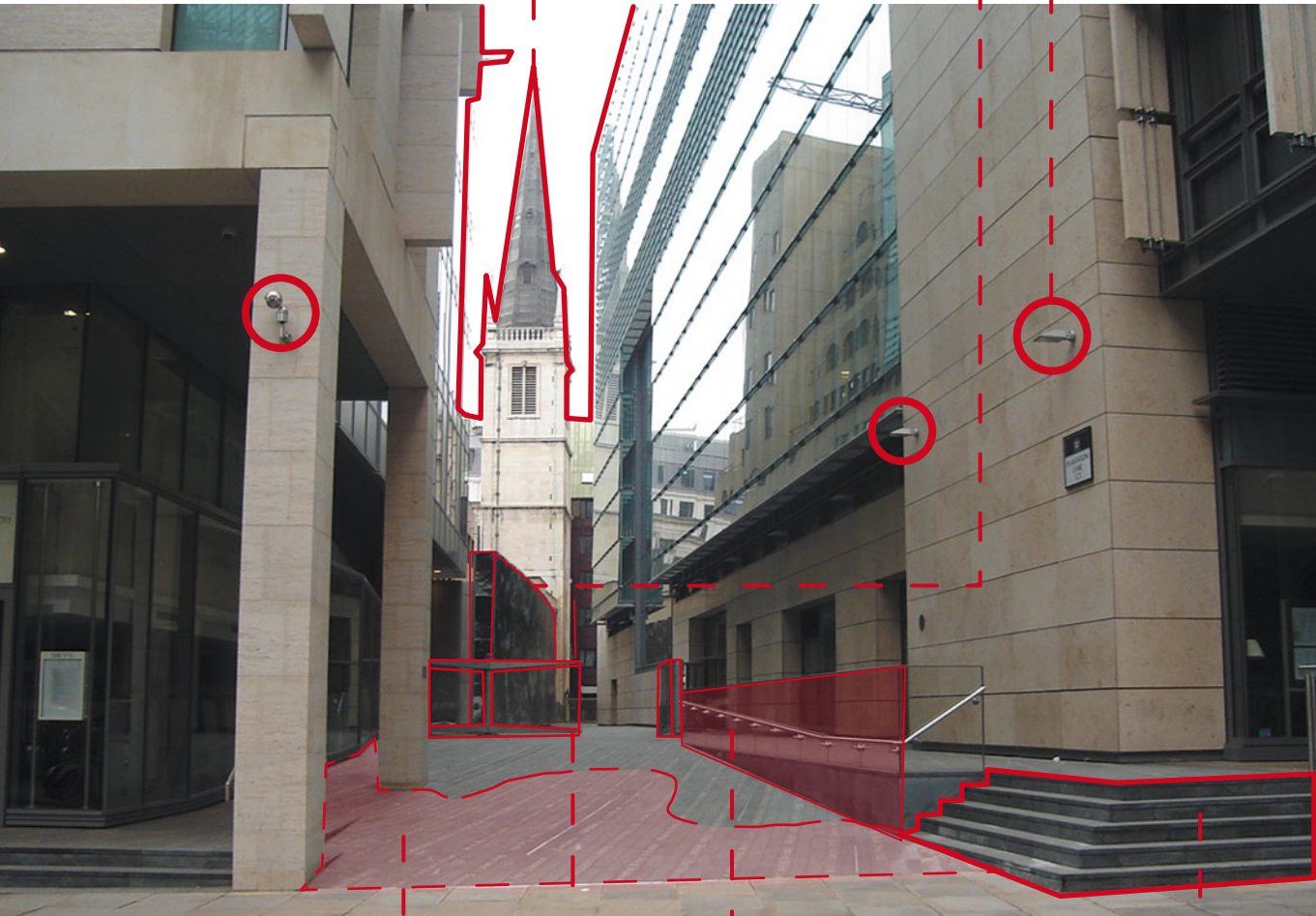
lockable gate before seating area; rigid
demarcation of circulation and seating

PLANTATION PLACE

RIGHTS : PUBLIC ART THEME IN OFFICE SPACE

existing civic icon as a visual focus - lends recognisability and relatability by local community

lighting fixtures on wall; safety feature
art display; u.s.p. of development for community conscious tenants; attracts visitors; provides point of cultural exchange for local residents; only visual, not interactive; choice of display lies with the Director of British Land



glass and steel gate; access control; high maintenance; expensive looking

slanting floor with text-art and strip lighting; ties street to locality with words; interesting to visitors; not conducive to sitting or standing around; purpose made and designed surface

glazed partition; circulation control; high maintenance; expensive looking; can't lean against, use as ledge, or sit on

steps with studs; uncomfortable to sit on; cannot be skated on; links Plantation Street to raised circulation path along road

BBC WHITE CITY

RIGHTS : PUBLIC INSTITUTION CAMPUS

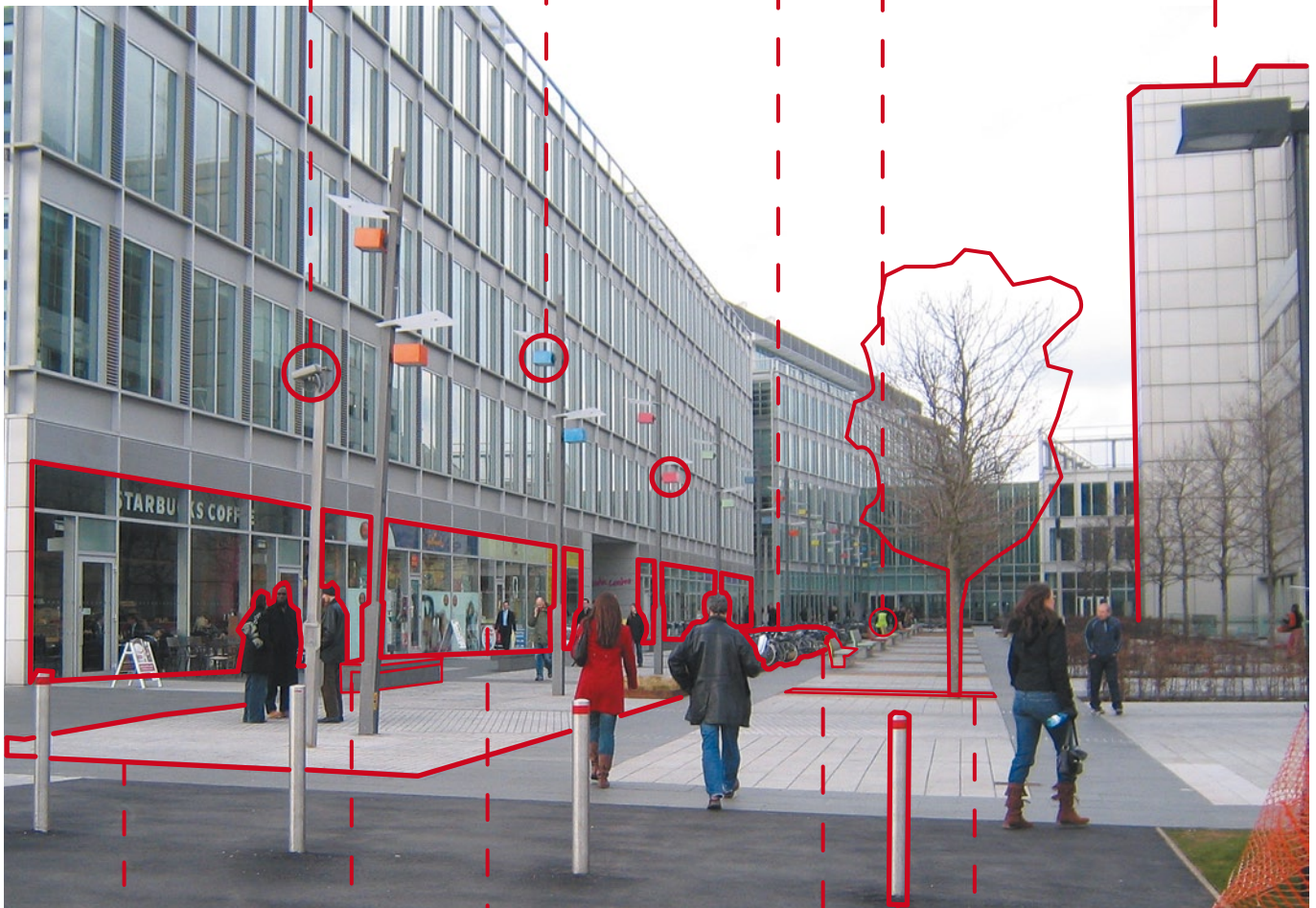
CCTV Camera; sense of control; sense of safety

colourful lighting fixtures at different heights; aesthetic design feature; expensive; gives a festive air to the public space

cycle parking; welcomes cyclists; gives air of inclusivity

solid built mass with blank facade; locally known as the 'Death Star'

security person; (ethnographer escorted off site twice - first time for illegal photography, second time for taking notes)



varying flooring patterns; helps articulate large open space; geometrical shapes look good on plan; clear circulation paths demarcate usable areas

ground level retail; attracts people to the public space - activates it

bollards; keep vehicles out; demarcate extents of ownership and control of space

bench type 1; granite; simple design; not associated to retail - free; low maintenance; not comfortable to sit on for long periods of time

bench type 2; concrete with wooden slats; not associated to retail - free; low maintenance; comfortable

rectangular planter with tree or grass; autumn look used as aesthetic design feature; good for the environment; rectangular shapes easy and cheap to construct; not sittable or touchable

MINT STREET

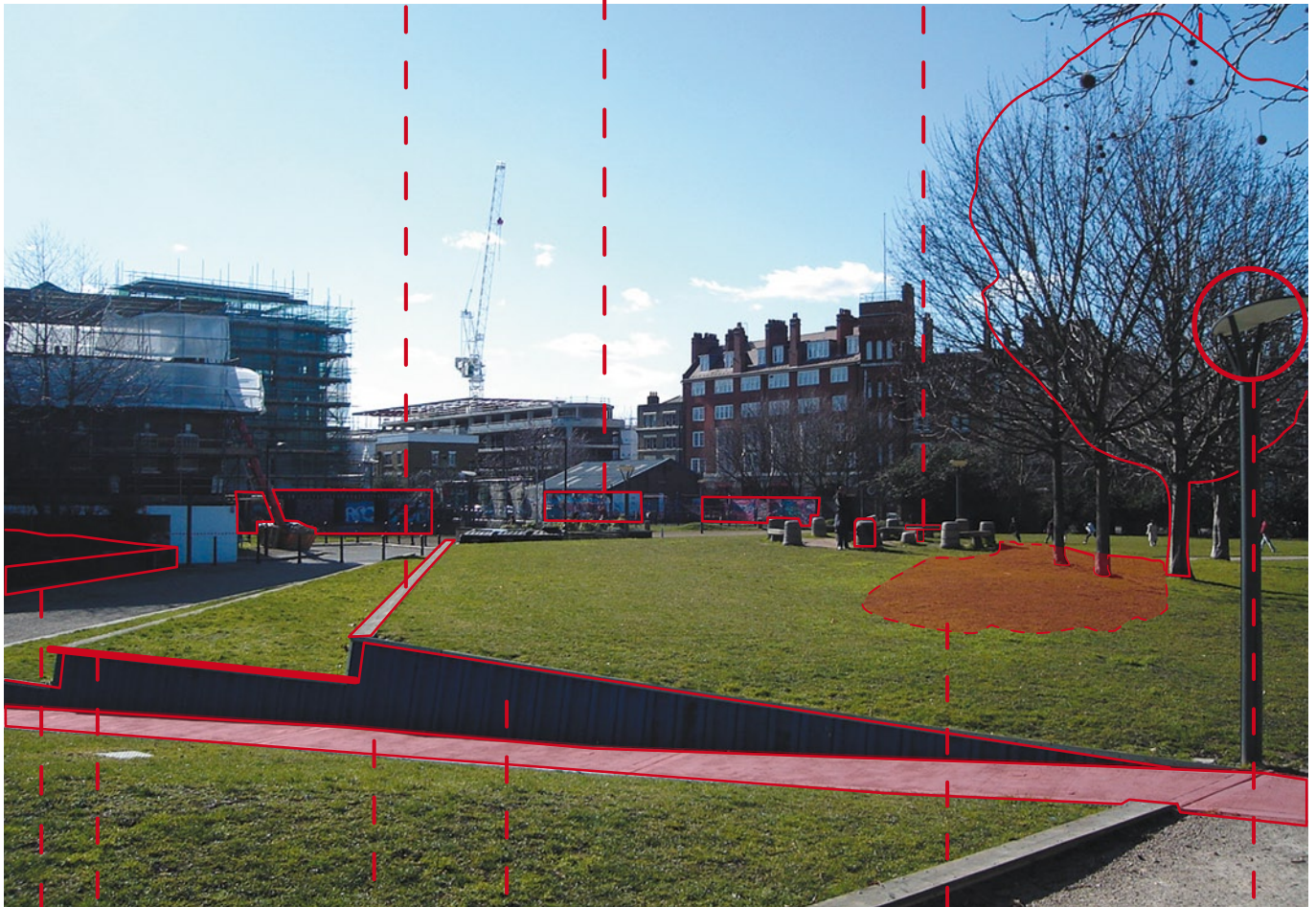
RIGHTS : NEIGHBOURHOOD PARK

timber edging; low maintenance; protects from corrugated metal retaining wall; rough-and-ready look

park boundary wall; local art; shared sense of authorship; convivial aesthetic; low maintenance; may look like graffiti to non-local visitors; links separately fenced play areas fenced play areas; safe for children

rough stone seating and table in small paved area; simple design; low maintenance; rough-and-ready look; suitable for reading, eating, people-watching, waiting

trees; shaded seating area in summer; help to articulate large area of park



Community garden plots; St Mungo's "putting down roots" programme, Peabody Trust residents' plots; sense of ownership and belonging to people involved; shared sense of authorship of the park; good for the environment; changing landscape; may look unkempt to non-local visitors

timber edging; low maintenance; protects from corrugated metal retaining wall; rough-and-ready look

cement ramp; negotiates natural slope of site effectively; no studs - suitable for skateboarding

corrugated metal sheet retaining wall edge; inexpensive; low-maintenance; rough-and-ready look

undulating topography of land; natural turf; suitable to sit on, play on, run on; good for environment; soothing to eyes; dog run

lighting fixtures; on timer settings; poorly adjusted to changing sunset timings - occasionally cause low lighting level in the park; expensive; low maintenance

BANKSIDE 123

Tree; demonstrates environmental friendliness of development

existing cultural icon as a visual focus - connects the development metaphorically to TATE Modern and South Bank cultural area; demonstrates proximity of site to 'Central' London; u.s.p.'s for tenants

abstract public art; following on from TATE motif; demonstrates cultural and leisure use of the space; street seems wider in image than in reality

high ground floor; glazed facade; demonstrates large retail frontage; u.s.p. for retail tenants

13 office floors; large scale building - powerful presence in public street; 'fins' on facade break down the scale of the elevation we suspect that the fins may facilitate a future retrofit for changing usage; possibility of a ventilated facade



people; demonstrates projected activity level; suggests mixed use

brick parapet setting; small scale urban insert; demonstrates projected user-friendliness of development

pedestrian priority crossing; demonstrates pedestrian-friendliness;

signage system for retail incorporated in elevation design; suggests central management

MATRICES

This section of our comparative work deals with examining public spaces in terms of elements or themes. Within the matrices the projects are listed vertically. The themes and elements appear along the horizontal axis. The themes and elements are also grouped into sections covering an open spread. These are as follows;

- Key information and historical details: Key information; developer's visual; figure ground; Charles Booth poverty maps 1898; Godfrey edition 1913-14 maps.
- Control: Approach; management; active surveillance; passive surveillance; byelaws and signage.
- Elements: Benches; public art; soft landscaping; hard landscaping; steps.
- Details: Lighting; bins; bollards and railings; signage; observations.
- Users; Day; night; weekday; weekend.

Each element and theme is also summarised on each page. At the end of each row the project itself is also summarised.

COMPARATIVE STUDY

- TYPOLOGIES

Bankside 123

Key information

Masterplanner: Allies & Morrison
 Date: 2004
 Client: Land Securities Plc
 Area: 920,000 sq.ft. office & retail
 Contractor: Bovis Lend Lease
 Cost: £175 million
 Description: "Bankside is now a major cultural destination. Set within a series of interconnected public spaces extending from Southwark Street to Tate Modern, the development will comprise three contemporary office buildings and will provide extensive retail and restaurant facilities at ground level".
 See www.bankside123.com

Developer's Visual



Paternoster Square

Masterplanner: William Whitfield
 Date: 1996
 Client: Stanhope Plc
 Area: 1 million sq.ft. of office & retail
 Cost: n/a
 Description: "The new Paternoster Square, linked with the landscaped churchyard of St. Paul's Cathedral, offers a pleasant environment for office users and tourists together with a series of shops and restaurants providing services and amenities"
 See www.paternosterlondon.co.uk



High Street Kensington

Masterplanner: The Project Centre
 Date: 2003
 Client: Royal Borough of Kensington and Chelsea
 Area: n/a.
 Cost: £4.8 million
 Contractor: Murphy's
 Description: "The guiding design principle for the enhancement scheme has been based on the 'less is more' philosophy of the Royal Borough's streetscape principles. The reduction of clutter and the use of high quality materials, street furniture and lighting have created an elegant and contemporary feel"
 See www.rbkc.gov.uk



before
 See www.rbkc.gov.uk

after

Peters Hill Millenium Walkway

Masterplanner: Rolfe Judd
 Date: n/a
 Client: MEPC Ltd
 Area: n/a.
 Cost: n/a
 Description: "Rolfe Judd were commissioned to create a master plan and produce legible public spaces with new routes relating to the historic streets and vistas"
 See www.rolfe-judd.co.uk

No developer's visual can be found for Peters Hill

Summary notes by theme

The project teams involved in Bankside, Paternoster and Kensington High Street were very different in their formulation. Bankside is led by one of the UK's star architectural teams, Paternoster by the former surveyor of St Paul's Cathedral and Kensington High Street by the Council's term contractor the Project Centre. In provision of accommodation Bankside and Paternoster are equitable and, as illustrated in the figure grounds, are similar in site area.

The visuals for both Bankside 123 and Paternoster Square illustrate the audience that each was aiming at. All visuals of Bankside 123 focus on the chimney of Tate Modern and this is no exception. The visual is trying to demonstrate how successfully the office development sits in with this major, national cultural institution. The visual for Paternoster Square, finished in a watercolour wash, is aimed at an audience that needed to be convinced at how such a modern scheme would fit in next to the key London landmark of St. Pauls. The photographs of Kensington High Street illustrate the practical nature of the scheme and the visual improvements shown in a 'before and after' format.

Figure Ground



The figure ground plans for Bankside, Paternoster and Peters Hill are all illustrated at the same scale. Kensington High Street is shown at 1/2 the scale of the others. The 2 developer led schemes, Bankside and Paternoster, show figure grounds dominated by large massings of buildings; Bankside with open space cut throughs to Tate Modern and Paternoster with the buildings grouped around a public space just off St Paul's churchyard. Peters Hill, to the south of St Pauls, is to the west of a developer scheme at Change Court and provides a public thoroughfare to the millenium bridge over to Tate Modern and Southwark.

Charles Booth poverty map 1898



Charles Booth's poverty maps of London did not cover the City of London



Charles Booth's poverty maps of London did not cover the City of London

Godfrey edition historical map 1913-14



The historic maps of 1913-14 show that only Kensington High Street appears largely as it had at that time today. Bankside was dominated by a previous electric power works that occupied the site of the Gilbert Scott edifice. The immediate site of Bankside 123 was dominated by small terraced houses and properties with larger units facing Southwark Street. A public square did formerly exist at Paternoster Square, linked into the extensive City Walkways network, but was located slightly to the north of the present square. The square appears to incorporate an arcaded building, perhaps a market space. Although an alley existed where Peters Hill does today it was narrow and did not lead to the river.

Bankside 123

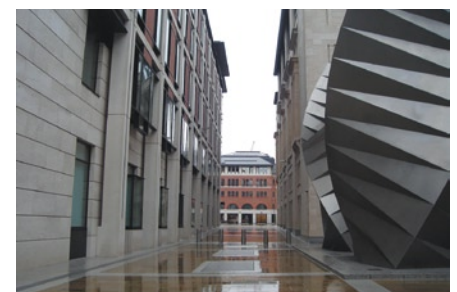
Management



Approach



Paternoster Square



High Street Kensington

Royal Borough of Kensington and Chelsea



Peters Hill Millenium Walkway



Summary notes by theme

Both Bankside and Paternoster are managed by Broadgate Estates (see interview notes). High Street Kensington and Peters Hill are managed by their respective local authorities; Royal Borough of Kensington and Chelsea and the Corporation of London. These spaces are therefore both covered by the Byelaws produced by these institutions.

Bankside 123 can be approached from a number of directions. We have illustrated here the access to the development along Southwark Street; a busy, main road dominated by heavy traffic. Paternoster Square nestles behind its buildings which form a barrier between the square and a number of busy roads that surround it. The approaches into the square are all quite narrow, reminiscent of classic City Walkways. The key pedestrian access to Kensington High Street is from the arcade between the tube station and the street. One of the key approaches to Peters Hill is along the millenium bridge framing a view of St Pauls in one direction and Tate Modern in the other.

Active surveillance

No information is currently available as to how Bankside 123 will be managed. Each of the 3 buildings has its own lobby area which will include provision for security guards who we assume will control access inside the building as well as monitor the CCTV cameras located around the development.



No security guards or other forms of active surveillance witnessed during our site visits to Peters Hill.

Paternoster Square is the only one of these projects where security guards were present in the space. This is most likely due to one of the tenants being the London Stock Exchange. Visible security in Kensington High Street appeared limited and the only surveillance witnessed were the traffic wardens patrolling the street to deter drivers from parking along the street.

Passive surveillance

All Broadgate Estates managed developments include a large catering of CCTV cameras. Signs will be located around the development stating wording similar to that noted in the 'Byelaws and Signage' column to the right.



Both Paternoster Square and Peters Hill are dominated by multiple CCTV cameras, some trained on building entrances and others on the public realm. Although we witnessed one camera on Kensington High Street the Traffic Department at RBKC told us that the camera is operated by Transport for London for monitoring traffic congestion entering London.

Byelaws & Signage

If Bankside 123 is managed like other Broadgate Estates sites then we know that;

- CCTV images will be recorded for the purposes of public safety, crime prevention and prosecution and property management.
- Cycling, roller-skating and skateboarding will be banned within the public realm of the development.

Paternoster Square Management signage notes;

"Private Property. No stakeboarding, roller-blading or cycling.

Images are being recorded for the purpose of;

- Public Safety
- Crime prevention and prosecution
- Property management

Marketing and advertising for www.vicinitee.com

Information is available from the Estates Director on 020 7505 4000"

The Highways Act 1980 including licencing under the provisions of section 115E (positioning of chairs and tables on the highway).

The Highways Act determines that The Royal Borough of Kensington and Chelsea as the Highway Authority for High Street Kensington.

The Highways Act classifies areas of the highway as either carriageway (for vehicles) or footway (for pedestrians). This places restrictions on the use of the footway (for example cycling is prohibited). Additional restrictions also exist on High Street Kensington with regards to delivery times for the retail units.

Peter's Hill is covered by Corporation of London Byelaws made under section 12 of the City of London (various powers) Act 1967.

The byelaws cover, for example;

- obstructing an officer of the emergency services
- dog fouling
- play musical instruments
- drop articles or substances
- ride a horse

An additional byelaw was added in 1990 prohibiting roller-skating and skateboarding

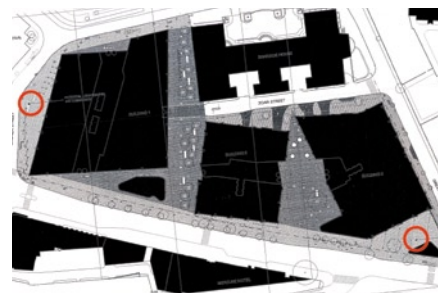
Although Paternoster is a public space with some private management Broadgate Estate signs are located around the square informing users of the activities they are undertaking. Kensington High Street is covered by the Highways Act 1980 like all streets up and down the country and has no additional byelaws attached. Peters Hill is covered by the Corporation of London Byelaws which are posted in 3 locations along the short route of the walkway.

Bankside 123

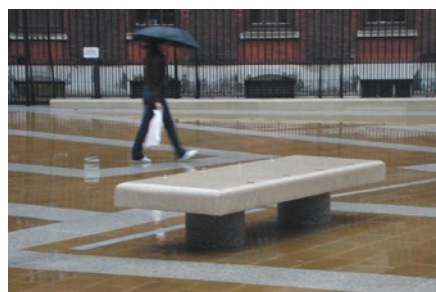
Benches



Public Art



Paternoster Square



High Street Kensington



Peters Hill Millenium Walkway

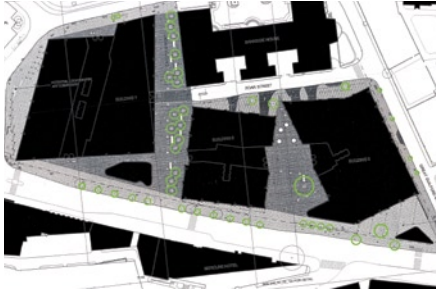


Summary notes by theme

The top plan shows the location of proposed benches at Bankside 123 as submitted for the planning application. It shows the majority located along Canvey Street leading towards the Tate from Southwark Street. The seating at Paternoster are a semi-circular arranged set of stone benches although some backrest seating is located around the perimeter and at the central monument. 3 Backrest benches with central armrests are placed along the whole length of Kensington High Street and are set well back from the footway to allow for smooth footfall of pedestrian traffic. Traditional, unfixed wooden benches are placed in Peters Hill and can be 'rearranged' by users as required.

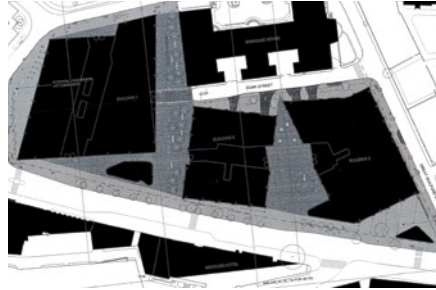
2 locations for public art have been identified at Bankside. A number of public art pieces are present in Paternoster ranging from modernist metal sculptures to the central monument; this bronze sculpture of shepherd and sheep is fairly typical and provides the square with the traditionalist ambience it is hoping to evoke. There is no public art in Kensington High Street apart from this commemorative plaque adjacent to the entrance to Holland Park. A number of modernist sculptures sponsored by HSBC are located along the southern end of Peters Hill just before the threshold to the millenium bridge.

Soft Landscaping



Soft landscaping at Bankside is limited to new tree planting although visuals showing the developments link to Tate Modern as incorporating lawned areas . Paternoster has no trees at all with some tree planting in the churchyard adjacent to the square. High Street Kensington and Peters Hill are also limited to just tree plant although the northern end of PEters Hill adjacent to St Paul's Cathedral includes an area of well tended lawn.

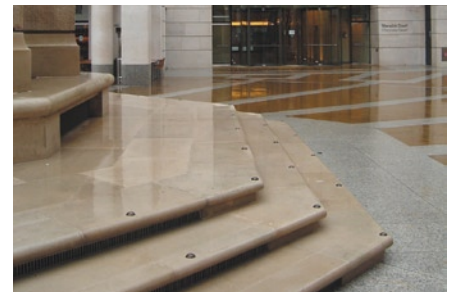
Hard landscaping



The quality of hard surfaces at Bankside is high with large areas of blue limestone and stone setts. Paternoster also has high quality materials with the placement of materials used to create a surface pattern. A simple palette of robust yet good quality materials is used at High Street Kensington with York stone slabs and granite kerb stones used throughout; metal studs are used as blister surfaces at crossings. Peters Hill uses dark granite throughout providing a good quality, homogenous surface with no articulation or difference along its length.

Steps/ramps

The development is on grade so there are no stairs or ramps.



The only steps located in Paternoster Square surround the central monument. These are studded to deter stakeboarding. There are no steps along High Street Kensington except for adjacent to the Commonwealth Institute where evidence of stakeboard use is prevalent. There is at least a 5 metre rise from the milleium bridge to St. Paul's along Peters Hill. The public thoroughfare is dominated by a ramp which slices through a staircase and landing approach along the hill. Along the diagonal slicing ramp is difficult to negotiate the walkway is well used and appropriated.

Lighting

Waste Bins

Bankside 123



Not enough information currently available to judge what the provision of waste bins within the development will be. However if Bankside 123 is managed similarly to Broadgate Estates managed sites such as Broadgate and Paternoster Square then we can assume there will be no provision for waste bins.

Paternoster Square



There are no waste bins located within Paternoster Square

High Street Kensington



Peters Hill Millenium Walkway



There are no waste bins located on Peter's Hill

Summary notes by theme

The visual for Bankside illustrates the high quality of lighting anticipated for the scheme. Lighting at Paternoster Square is predominantly low level located just above ground level on the building elevations. However a pair of column mounted 'floodlights' provide additional luminance to the square. Kensington High Street's lighting strategy was to provide high level column lighting to the carriageway with lower level to the footways mounted on the same column; the perspectival effect is pretty impressive at night. A mix of lighting was chosen at Peters Hill with low level brick lights, column mounted and wall mounted lights along its length.

Waste bins were only present on High Street Kensington. We suspect this may be due to terrorist-related fears. Purpose made 'ash and gum' bins are fixed to light columns as cigarette butts and discarded chewing gum are often key items for the road cleaners to deal with in public spaces.

Bollards &/or railings

Again, too little information currently exists on the provision of bollards and/or railings within Bankside 123.

It is also difficult to make any assumptions on the provision. For example bollards demarcate all approaches into Paternoster Square, railings can enclose off some entrances into Broadgate or Spitalfields.

We would assume that bollards will be located at all the approaches into Canvey Street but that the remainder of the public realm will be left 'unobstructed'.

Signage

There is little requirement for provision of signage within the development. However, like other developer led projects, signage is likely to be employed to direct visitors through the retail areas towards Tate Modern and other culturally important facilities located nearby.

Observations



- Uniforms: all users of the space have 'their' uniform, from the City worker (pin stripe suit), the security guards (dayglo jackets!) to tourists (waterproof jacket).
- Accessories: validate the users presence in the space (mobile phone; pret a manger bag; camera; A to Z).
- Very little 'comfort' space in a relatively large space.
- Design of the space orientated towards the new monument as opposed to the obvious existing landmark of St. Paul's Cathedral.



- Arcades: the arcade as point of arrival from the tube.
- Stainless steel studs: used as blister paving, pretty slippery!
- Barmen closed for good: will the street survive the loss of its department store?
- Benches: always positioned in front of public buildings or spaces (Old Town Hall; Holland Park entrance). Frequented by tramps on our visits.
- Cycle parking on unconnected islands: in some cases cyclists have to risk life and limb to cross the road!



- Feels 'free'. No 'obligatory' activities.
- Geometries. Diagonals, right angles, slices.
- Busy. Always well used, fast moving pedestrian traffic.
- 'Musical chairs'. The benches are unfixed and were sometimes in different locations/angles/gradients during our visits.
- 'Heterogenous' space. Not a space that is surrounded by one single development.

Bollards act as sentinels to all the entrances into Paternoster Square with the central bollards being 'drop down' to allow for maintenance or service vehicles. The central bollards also provide 'cycling prohibited' signage. There are no bollards or railings at High Street Kensington except for outside the entrance to the tube station to dissuade visitors from attempting to cross the road at this key pinch point. Corporation of London bollards are located parallel to where Peters Hill crosses Victoria Street to make users aware of the crossing.

Signage at Paternoster Square shows directional and historical information. At Kensington High Street signage is limited to directional information and at Peters Hill the only signage present is a commemorative plaque in the footway designating the route as part of the 'Silver Jubilee Walkway 1977'.

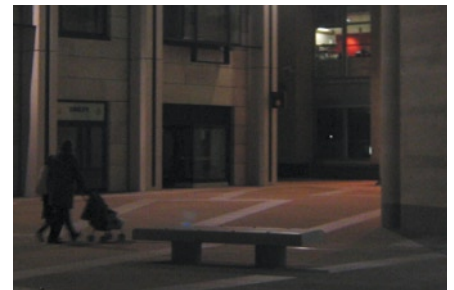
Users - daytime

Users - night-time

Bankside 123



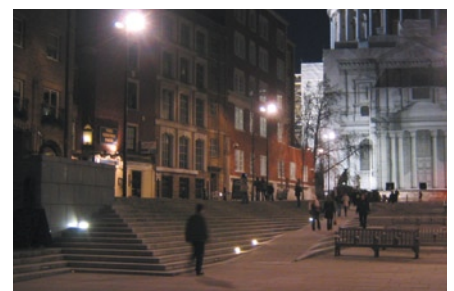
Paternoster Square



High Street Kensington



Peters Hill Millenium Walkway



Summary notes by theme

The visual of Bankside 123 shows the aspiration for the key retail spaces along Canvey Street towards Tate Modern. Daytime users at Paternoster tend to be either tourists or those using the space as a shortcut from A to B. High Street Kensington is a key shopping street during the day and is dominated by those carrying shopping bags. Peters Hill is predominantly used by tourists moving between St. Paul's in the north and Tate Modern in the South along the millenium bridge; however it is also a route for South Bank residents to access the City or Central London easily.

Bankside 123 envisages large footfall of pedestrian traffic from Tate Modern and in this visual shows an idea of how new public space adjacent to the Tate might look. Few people use Paternoster at night once the retail uses shut (and few are open at the weekend) with its only real use being as a shortcut. Kensington High Street is highly animated at night with late night shoppers and people frequenting bars and restaurants. Peters Hill is still well trafficked at night with many tourists crossing the river and viewing the sites from the bridge.

Users - week day



A number of Bankside visuals show the 'piazzetta' flooded with people arriving and leaving work during the course of the working week. Paternoster has never appeared busy during our fieldwork; during the week a few people pass through the space and limited numbers frequent the retail units surrounding the square. Kensington High Street appears busy at most times and is a 7 day a week shopping street. Peters Hill again is busy at all times as a link between the 2 major cultural institutions.

Users - weekend



Weekend use at Bankside as illustrated in the visuals focuses on both the retail and as a public access through to Tate Modern. Again there is limited use of Paternoster Square, whereas Kensington High Street is teeming with shoppers at the weekend. Peters Hill is again thronging with tourists going between St. Paul's and Tate Modern. Other 'appropriated' uses also appear at the weekend, from the stakeboarders shown above to hot dog and sugared almond sellers as shown in the daytime image on the far left hand side.

Summary notes by project

"Bankside 123 is all about the public realm" and "The public open spaces will not be grass and daffodils".
Tim Makower, Allies & Morrison

The 2 quotes noted above provide some insight into the designer's intention for the public realm works at Bankside. The 4 images in this row provide a visual focus of how this may unfold. We feel that the public realm works around Bankside 123 rely heavily on the completion and expansion of Tate Modern to provide that key 'civic' image that the developer and architect are striving for. Until this is completed we are not sure how successful these 'stand alone' spaces will be.

The initial design intentions at Paternoster Square were to produce a highly civic, public space with private management. However the space is poorly frequented both in terms of being a route and the ground floor retail units. We feel that the problems cannot be either one of location (prime site adjacent to St. Pauls) or design quality (use of high quality, natural materials). We feel that the space does not work well functionally (there is little to do in the space and it is not really a short cut from A to B) and that some of the design decisions were poorly executed (the position of benches radially in the open piazza).

High Street Kensington is an example of a busy street which has recently had huge intellectual and physical input from the Council and their term consultants to really considered what a successful street should and could be. This has been achieved by a rationalisation of materials and objects in the space by 'de-cluttering' the environment. This is an interesting project of what can be achieved on relatively modest budgets with a committed local authority managing the project. However RBKC is a wealthy borough - do we think the same principles could be applied to either Southwark Street in Southwark or Kingsland Road in Hackney?

Peters Hill is a well used thoroughfare. However we question how much this is due to the quality of the space or the fact that the space links 2 of London's major tourist and cultural attractions. We feel it is successful because it is not surrounded by a homogenous office building environment; one side is a mixture of building types. Also the space is well appropriated by non-formal functions (such as stakeboarders) who make the space feel vibrant and occupied. However certain design issues appear ill-judged; the diagonally slicing ramp is hard to navigate and the positioning of benches should have been aligned with the path. However this is obviously done to face the view of the river and the southern light.

COMPARATIVE STUDY

- DEVELOPERS

Bankside 123

Key information

Masterplanner: Allies & Morrison
 Date: 2004
 Client: Land Securities Plc
 Area: 920,000 sq.ft. office & retail
 Contractor: Bovis Lend Lease
 Cost: £175 million
 Description: "Bankside is now a major cultural destination. Set within a series of interconnected public spaces extending from Southwark Street to Tate Modern, the development will comprise three contemporary office buildings and will provide extensive retail and restaurant facilities at ground level".
 See www.bankside123.com

Developers Visual



Broadgate

Masterplanner: Arup Associates
 Date: 1988
 Client: Rosehaugh Stanhope Developments Plc
 Area: 3.5 million sq.ft. office & retail space
 Cost: n/a
 Description: "The key to Broadgate's success has been the mixture of work and social environments. The squares, retailing, places to eat and drink, open air entertainment and an extensive collection of art all contribute to creating a place in which people can relax."
 See www.stanhopeplc.com



Bishops Square, Spitalfields

Masterplanner: Foster & Partners
 Date: 2003
 Client: Hammerson Plc
 Area: 810,000 sq.ft. office & retail development (with 7 residential units).
 Cost: n/a
 Description: "Bishops Square will complete the regeneration of the area; building on the improvements which have already taken place in Spitalfields and the benefits that these have brought to resident communities and businesses. Bishops Square will bring shops, residential and large public spaces to the local community."
 See www.spitalfields.co.uk



Tower Place

Masterplanner: Foster & Partners
 Date: 1992-2003
 Client: Tishman Speyer
 Area: 142,503 sq.ft. office & retail
 Cost: n/a
 Description: "The new buildings help to restore the sites traditional urban grain, while reinstating historical views and creating a new public plaza with trees and water in front of All Hallows Church. This new space incorporates two designated City Walkways, inviting people to use it as a thoroughfare or as a sheltered place to meet friends & colleagues throughout the day"
 See www.fosterandpartners.com



Summary notes

All 4 projects set out in this matrix are developer led projects. Broadgate is the largest project with 3.5M sq.ft. of space. Bankside and Spitalfields are equitable in sq.footage. All 4 descriptions talk about cultural, social destinations and how the new space fits into the existing urban fabric.

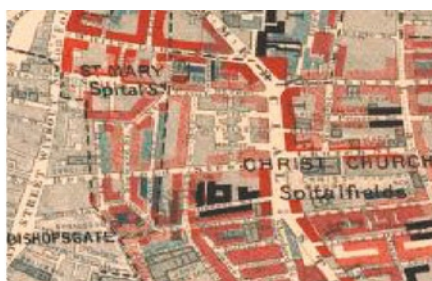
Broadgate was completed some time ago and a design visual for the project could not be found. This image taken from Arup's website links well to the description of 'social environments. The images of Bankside and Spitalfields are uncannily similar showing the public realm as a busy space with visitors moving through the space to the key cultural destinations. The visual for Tower Place is a night time shot intended to provide an atmosphere of mystery and to highlight the key design move of providing a part covered public space.

Figure Ground



The figure ground for Bankside, Spitalfields and Tower Place are all illustrated at the same scale with Broadgate shown at 1/2 the scale. All the schemes show figure grounds dominated by large massings of buildings.

Charles Booth poverty map 1898



Charles Booth's poverty maps of London did not cover the City of London

Charles Booth's poverty maps of 1898-99 did not cover the City so no mapped data is available for Tower Place. Both the Broadgate and Spitalfields Market sites are on the City Fringe and as a result illustrate contrasts in affluence; from extreme poverty to reasonable wealth. The Bankside 123 site, although at this time separated from the City through the river and without the benefit of a bridge connection, illustrates similar contrasts to Broadgate and Spitalfields.

Godfrey edition historical map 1913-14



The historic maps of 1913-14 show that none of these public spaces existed at this time, with only Spitalfields Market existing (although the western extension which Bishop's Square replaces was only built in 1928). Broadgate sits both above the railway tracks leading from Liverpool Street Station and replaced the old Broad Street Station that sat to the west of Liverpool Street. Spitalfields Market existed as a public space at this time but only as a commercial enterprise. Tower Place replaced smaller commercial buildings including 6 public houses!

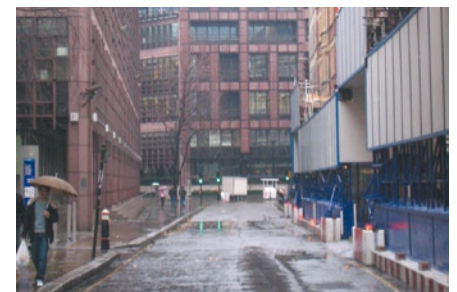
Management

Approach

Bankside 123



Broadgate



Bishops Square,
Spitalfields



Tower Place

We were unable to ascertain through our fieldwork who manages Tower Hill. However we are aware that it is managed by a private management company.



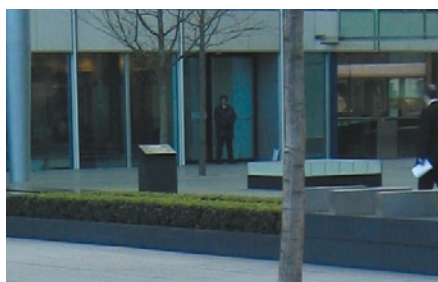
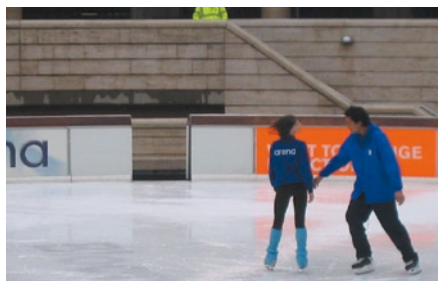
Summary notes by theme

Both Bankside and Broadgate are managed by Broadgate Estates. Both are likely to be managed in the same way with the spaces closing once a year to avoid uninterrupted access over 12 years therefore producing a public right of way and the space being open for public events. Spitalfields is managed by a similar management company called the Spitalfields Space Management Limited.

Bankside 123 can be approached from a number of directions. We have illustrated here the access to the development along Southwark Street; a busy, main road dominated by heavy traffic. Broadgate is reached from behind main roads and the public spaces are surrounded by Broadgate buildings only therefore the development is not particularly well linked to the surrounding urban fabric. Spitalfields connects well to Bishopsgate with the vista of Christ Church in the distance and retail units turning the corner into the Bishop's Square. Tower Place is formed out of a former roadway and provides a connection to Tower Hill and the main access to the Tower of London.

Active surveillance

No information is currently available as to how Bankside 123 will be managed. Each of the 3 buildings has its own lobby area which will include provision for security guards who we assume will control access inside the building as well as monitor the CCTV cameras located around the development.



On site managed security at Broadgate, Spitalfields and Tower Place is very much in evidence. At all 3 sites highly visible security guards patrol the public spaces with guards protecting all 3 main entrances to Tower Place.

Passive surveillance

All Broadgate Estates managed developments include a large catering of CCTV cameras. Signs will be located around the development stating wording similar to that noted in the 'Byelaws and Signage' column to the right.



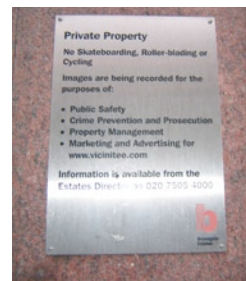
During our fieldwork we did not witness any evidence of CCTV. However we do not feel that there is no CCTV cameras on site and that they are probably well hidden. However on our visits there was always a high level of manned security within the public spaces.

Cameras at Broadgate and Spitalfields are numerous covering most spaces of the site. No cameras could be found at Tower Place.

Byelaws & Signage

If Bankside 123 is managed like other Broadgate Estates sites then we know that;

- CCTV images will be recorded for the purposes of public safety, crime prevention and prosecution and property management.
- Cycling, roller-skating and skateboarding will be banned within the public realm of the development.



Again during our fieldwork we did not see any signage relating to the recording of images or the prohibition of certain activities within the space.

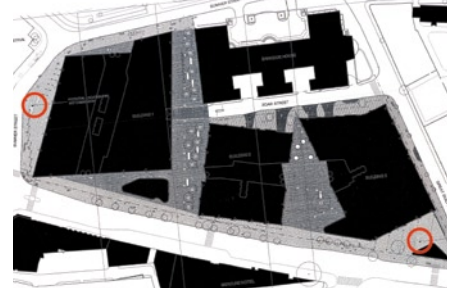
Signage at Broadgate and Spitalfields list those activities that are prohibited from the space (skateboarding and cycling for example) and state that images are being recorded for the purposes of public safety and management.

Bankside 123

Benches



Public Art



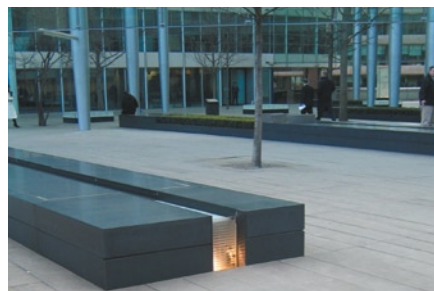
Broadgate



Bishops Square,
Spitalfields



Tower Place

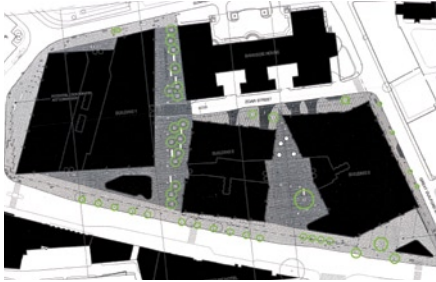


Summary notes by theme

The top diagram shows the positioning of benches at Bankside as submitted with the planning application. At Broadgate, Spitalfields and Tower Place seating is provided as benches without backrests. At Broadgate the benches are timber with those at Spitalfields and Tower Place being constructed of stone and produced as purpose built items in the space. Both Broadgate and Spitalfields benches incorporate metal studs as anti-skateboarding devices. The benches at Tower Place are the most highly designed incorporating planters, water features and lighting.

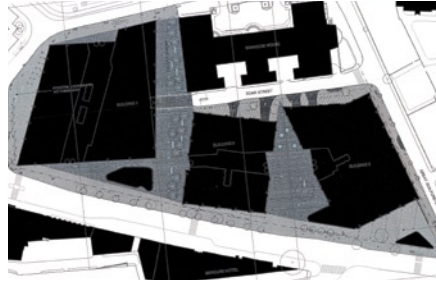
The top diagram shows the location for public art installations at Bankside 123. At both Broadgate and Spitalfields there are a number of public art installations within the public spaces, including the 2 illustrated here. These installations, predominantly sculptures, are intended to animate the spaces but do not on the whole feel as if they were purpose made for the projects. At Tower Place the only public art works appear to be the wall paintings which are intended to enliven the entrance areas to the office spaces.

Soft Landscaping



Soft landscaping at Bankside is limited to the planting of trees. At both Broadgate and Spitalfields there are areas of lawned landscaping. However both these lawns are 'elevated' above the main surfaces datum, therefore protecting the grass from potential users! However it is interesting to note that the lawned area at Broadgate only appeared in the final phases of the project. At Tower Place soft landscaping is limited only to tree planting and manicured hedging.

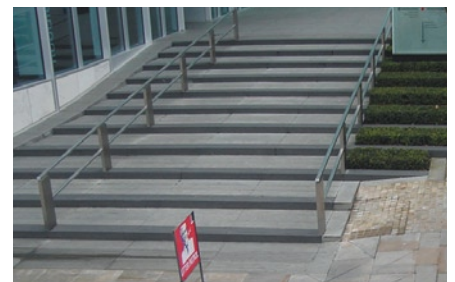
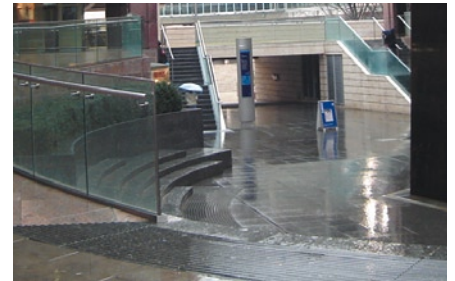
Hard landscaping



All 4 developer led projects use a palette of similar materials; natural stone (granites, limestones and yorkstone) and stainless steel fixtures and fittings. At Broadgate, Spitalfields and Tower Place a lot of fixtures and fittings have been purpose made; for example benches (all 3) and lighting (Broadgate and Tower Place).

Steps

The development is on grade so there are no stairs or ramps.



Broadgate, Spitalfields and Tower Place all include stepped areas. These steps are created in the same materials palette - including the blister slabs that warn users of the change in level. Studs are incorporated into the treads of the steps for Broadgate to dissuade skateboarders. It is interesting to note that the few steps that are present at Spitalfields do not incorporate anti-skateboarding devices so waste bins have been placed at either end to deter misuse!

Lighting

Waste Bins

Bankside 123



Not enough information current available to judge what the provision of waste bins within the development will be. However if Bankside 123 is managed similarly to Broadgate Estates managed sites such as Broadgate and Paternoster Square then we can assume there will be no provision for waste bins.

Broadgate

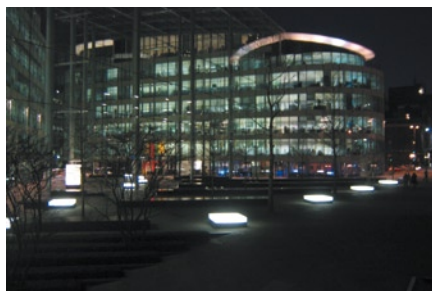


There are no waste bins located within the Broadgate development

Bishops Square,
Spitalfields



Tower Place



There are no waste bins located within the Tower Hill development

Summary notes by theme

The lighting for all these schemes is considered of high quality. Broadgate and Tower Place incorporate high levels of purpose fabricated light fittings including lighting floor grids (Broadgate) and light boxes (Tower Place). Spitalfields makes use of "off the shelf", reasonable quality fittings. From the visual for Bankside 123 the lighting is anticipated to be more to the Spitalfields specification than either of the other two.

Waste bins were only present at Spitalfields of the above case studies. We cannot find out whether bins were ever present at either Broadgate or Tower Place or whether this was a reaction to potential terrorism. Broadgate has such high levels of cleaning and maintenance staff that litter does not remain on the floor for long!

Bollards and railings

Again, too little information currently exists on the provision of bollards and/or railings within Bankside 123.

It is also difficult to make any assumptions on the provision. For example bollards demarcate all approaches into Paternoster Square, railings can enclose off some entrances into Broadgate or Spitalfields.

We would assume that bollards will be located at all the approaches into Canvey Street but that the remainder of the public realm will be left 'unobstructed'.



Signage

There is little requirement for provision of signage within the development. However, like other developer led projects, signage is likely to be employed to direct visitors through the retail areas towards Tate Modern and other culturally important facilities located nearby.

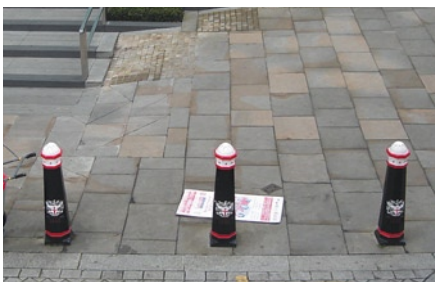


Observations

- Designed to the nth degree.
- Asked by security to stop taking photographs.
- Finsbury Avenue Square feels like a conference hotel.
- Broadgate Arena feels like a country club.
- Very visible management: armies of cleaners in Broadgate Estate's baseball caps and sweat shirts.
- Homogenous: finishes the same on walls and floors, produces a very 'corporate' feeling environment.



- Sad: replaces what was a really interesting space full of activity.
- PV cells can operate 39 televisions: 'gree' credentials
- Feels like Upper Street: the shops and restaurants are the same, the ambience aimed at is identical.
- Contrasts: the difference between stepping from the new spaces to the old market and vice-versa is significant.
- Valentine's week concerts
- The world's biggest restaurant menu (we think!)



- Reflections: All Hallows Church and the Tower of London are caught in the glass curtain.
- Security operatives as bouncers; sentinels at the main entrances and patrolling along the glass curtain.
- Highly designed: all the light fittings are specials!
- Different worlds: the bollards between Tower Place and Tower Hill separate 2 different public realms.

Bollards or railings at Broadgate, Spitalfields and Tower Place tend to demarcate the edge of the site and the entrance into the 'public spaces'. At Broadgate estate bollards sometimes appear across the street from Corporation of London bollards! Some of the entrances into the estate are also gated so that the private property status of the spaces which then cannot be reversed to a public right of way. At Spitalfields the market spaces and some of the entrances to the offices can be locked off at certain times.

Signage at Broadgate, Spitalfields and Tower Place is all purpose made and act as additional lighting at night. The signage at these 3 sites concentrates on providing directions to key buildings or places. At Broadgate the signage also has the additional layer of information of informing visitors of the tenants of the retail spaces within the development.

Users - daytime

Users - night-time

Bankside 123



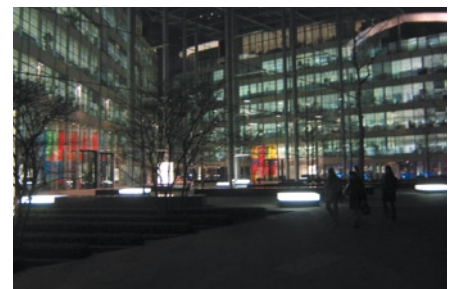
Broadgate



Bishops Square,
Spitalfields



Tower Place

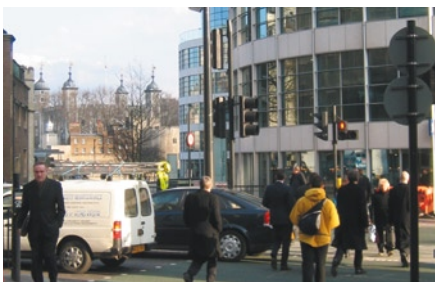
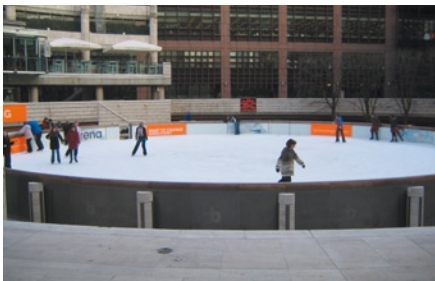


Summary notes by theme

The visual of Bankside 123 shows aspirational spaces similar to the realities as created at Spitalfields Market with large areas of retail on the ground floor. Although large areas of retail also exist in Broadgate these are centred on specific spaces; the Arena and in the arcade entrance to Liverpool Street Station. Tower Place has no retail uses and during the day acts as a key thoroughfare towards Tower Hill and the Tower of London.

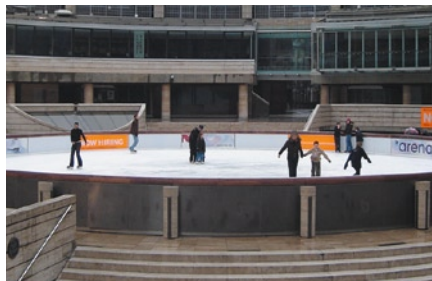
Bankside 123 at night envisages public spaces similar in feel to those that have been produced at Broadgate and Spitalfields. Users are either walking through the space to go to Liverpool Street Station or they are there to visit retail uses. At Broadgate it is interesting that some of the original retail uses are elevated to first floor level providing good views of the Arena yet disassociating these uses from the public realm.

Users - week day



During the week the 'piazzettas' at Bankside 123 will function as key thoroughfares to the office buildings - very similar to Tower Place. Additional footfall during the working week will include those attending Tate Modern and the Tower of London respectively. Broadgate and Spitalfields contain more function orientated spaces, such as events spaces or market stalls. However at Spitalfields the key day is Sunday - market day.

Users - weekend



Retail uses at the weekend in Bankside 123 would aim at the liveliness created in the market spaces of Spitalfields. However Bankside 123 has the additional 'draw' of Tate Modern. Broadgate Estates events continue all week long and appear equally popular at the weekend as during the week. Most visitors to Tower Place at the weekend are passing through on their way to the Tower of London.

Summary notes by project

"Bankside 123 is all about the public realm" and "The public open spaces will not be grass and daffodils". Tim Makower, Allies & Morrison

The 2 quotes noted above provide some insight into the designer's intention for the public realm works at Bankside. The 4 images on this foldout provide a visual focus of how this may unfold. We feel that the public realm works around Bankside 123 rely heavily on the completion and expansion of Tate Modern to provide that key 'civic' image that the developer and architect are striving for. Until this is completed we are not sure how successful these 'stand alone' spaces will be.

Broadgate is a highly successful office development with private spaces that are publicly accessible yet privately managed. Some of the spaces, such as the Arena, contain seasonal functions such as ice-skating in the winter and jazz festivals in the summer. The project, however, is very much of its time (completed in 1988). The office blocks are large in scale with large areas of stone cladding. The public areas are dressed in similar stone surfaces lending the whole space a homogeneity which provides little animation in the space and presents users with little ability to appropriate the space. Control is placed in the hands of the owners and management company and not the public.

Bishop's Square in Spitalfields is an interesting project; it is a new publicly accessible space that replaced a much loved 'genuinely' public space with what looks like public space but has private management and security. The rhetoric for the project describes creating a space for the local community yet the square sits among office buildings away from the key community focus centred on Brick Lane. The integration of office buildings with market spaces is imaginatively done yet as the market commences a process of being 'cleaned up' and 'corporate gentrification' it is losing the character and ambience that have made it a thriving destination for many Londoners during the past 15 years.

Tower Place appears 'schizophrenic'; it does not function as a genuine public space and acts solely as a thoroughfare to Tower Hill and the Tower of London. The 'inside-outside' dialectic of the space, although creating an interesting architectural juxtaposition, does little for the public realm and only serves to emphasise the private control over the supposedly public realm. This is a classic example of how, even with purpose designed, intricate detailing in terms of fixtures and fittings and the choice of high quality materials, that if the early design decisions are not carefully considered then this space will never be more than an office forecourt with a City walkway accessing Tower Hill.

COMPARATIVE STUDY

- RIGHTS

Key information

Bankside 123

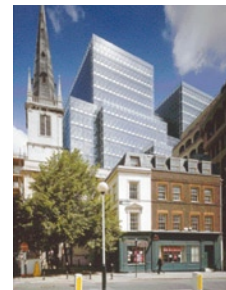
Masterplanner: Allies & Morrison
 Date: 2004
 Client: Land Securities Plc
 Area: 920,000 sq.ft. office & retail
 Contractor: Bovis Lendlease
 Cost: £175 million
 Description: "Bankside is now a major cultural destination. Set within a series of interconnected public spaces extending from Southwark Street to Tate Modern, the development will comprise three contemporary office buildings and will provide extensive retail and restaurant facilities at ground level".
 See www.bankside123.com

Developers Visual



Plantation Place

Plantation Place
 Masterplanner: Arup Associates
 Date: 2001
 Client: British Land Plc
 Area: 700,000 sq.ft. office & retail
 Contractor: Bovis Lendlease
 Cost: £75 million (Plantation Pl. 1)
 Description: "Linking Plantation Place South and Plantation Place is Plantation Lane, a new City Lane created as part of the development and featuring major new artworks by Simon Patterson."
 See www.britishland.com



BBC Media Village, White City

Masterplanner: Allies & Morrison
 Date: completed 2003
 Client: Land Securities Trillium/BBC
 Area: 1,410,000 sq.ft. office & retail
 Contractor: Bovis Lendlease
 Cost: n/a
 Description: "The disposition of the new buildings has been considered as a piece of urban planning and particular emphasis placed on the quality of the new public realm created between the buildings. The new environment introduces a sense of openness and transparency that will radically alter the current perception of the working environment on the site."
 See www.alliesandmorrison.co.uk



Mint Street Park

Masterplanner: BOST & Groundwork
 Date: 2000
 Client: LB Southwark
 Area: 1 Hectare
 Cost: £500,000 (approx.)
 Description: "We worked with the Mint Street Park Group to carry out initial improvements to the park, including new landscaping, new access, lighting and community raised beds. We run a gardening club in the park in partnership with residents from the Peabody estate and Putting down roots....(t)his means that local people and homeless people are looking after the garden area together". BOST: 'Local people looking after and making decisions about their parks'



Summary notes by theme

Bankside 123, Plantation Place and the BBC Media Village were all built by Bovis Lendlease, with Bankside and the BBC being designed by Allies & Morrison and developed by Land Securities. During the period of this study we have been surprised at the limited number of 'actors' involved in the creation of these developments and are concerned that the spaces being produced all have similarities in terms of their design, materiality and methods of management and control. Mint Street Park appears to be a completely different case; a project designed and managed by charities, implemented by the homeless and volunteers and paid for by local and national government.

The promotional image for Mint Street shows the park in summer during the Mint Street Festival; a busy space where people from all walks of life are in close proximity to one another. The visual for Bankside 123 aims at creating a similar atmosphere to Mint Street with visitors to the Tate stopping at the retail units and within the public spaces. The photograph for the BBC shows the public spaces between the buildings as an extension of the office environment and a place to conduct informal business. The visual for Plantation Place 'speaks' volumes about the power of the city as an institution over its ever changing and evolving physical environment; its buildings are a demonstration of its power.

Figure Ground



The figure grounds illustrate the bulk of large office developments such as Bankside 123 and Plantation Place. The BBC media village figure ground shows the development very much as a campus. Much discussion has been made about how the development aims to integrate the surrounding areas and provides the retail units at ground level to act as a district centre. However the development forms a 'wall' to its surroundings with only a number of highly controlled penetrations through this wall to access the site. Mint Street sits at the fork of major roads nestled between a Peabody Estate, an LB Southwark Housing Estate and a large fire station. New housing developments are being constructed to the south-east of the site.

Charles Booth poverty map 1898



Charles Booth's poverty maps of London did not cover the City of London



Mint Street, located just to the south-east of Bankside 123, shows higher levels of poverty. This is exemplified by the fact that a Workhouse occupied the site during this period. The site where the BBC media village now sits was on the edge of London in 1898 and was at this time farmland and brickfields.

Godfrey edition historical map 1913-14



We do not have the historical 1913-14 map of the BBC site. We know, however, that the White City BBC campus was also the site for the 1908 London Olympic Games. This is commemorated in a public art piece within the media village.

Rapid industrialisation and the associated expansion of the railway network in London meant that between the Booth poverty map to the left and 1913-14 the old London Road area would have been replaced by multiple railway lines for Central London Railway Company and the Hammersmith and City Railway. A number of depots and goods yards would have also sat adjacent to where the BBC campus now sits.



The historical maps of 1913-14 illustrate the continuing rapid industrialisation that continued to take place in London during these 15 years. Warehousing along the Thames at Bankside adjacent to the 123 site was replaced with a large electric power station and, although not illustrated here, the area adjacent to the BBC media village had transformed into the Olympic site adjacent to a dense network of both passenger and freight railway lines. Plantation Place was a City block of smaller commercial buildings and the Evelina Hospital now sat next to the Workhouse in Mint Street. It is interesting to note, however, that none of these public spaces existed 90 years ago.

Management

Approach

Bankside 123



Plantation Place



BBC Media Village, White City



Mint Street Park

London Borough of Southwark



Summary notes by theme

Both Bankside 123 and Plantation Place are managed by Broadgate Estates and the BBC media village by Land Securities Trillium (a sister company of the developer of Bankside 123). All these sites are managed in a similar way with high levels of cameras and manned security presence. During our fieldwork experience it was the BBC that appeared to have the most 'heavy handed' approach to security; we were removed from site for taking both photographs and notes during our fieldwork! Mint Street, although officially managed by LB Southwark, relies on a partnership and networking system where charities and voluntary groups, along with local residents, provide the visible face of management.

The approach to Plantation Place is down narrow City roadways and if you did not know that the space existed you might miss it! On Rood Lane St. Mary Pattens Church forms a key landmark demarcating the entrance to the Place. Mint Street is surrounded by reasonably high walls; some existing walls remaining from the previous hospital and workhouse buildings and some new to provide an environmental barrier to the surrounding busy roads. The BBC, when approached from White City tube station, appears very open as access is along a wide, well lit path. There is no evidence of signage at this point to demonstrate that photography on site is prohibited. Vehicular approaches are heavily manned with security.

Active surveillance

No information is currently available as to how Bankside 123 will be managed. Each of the 3 buildings has its own lobby area which will include provision for security guards who we assume will control access inside the building as well as monitor the CCTV cameras located around the development.

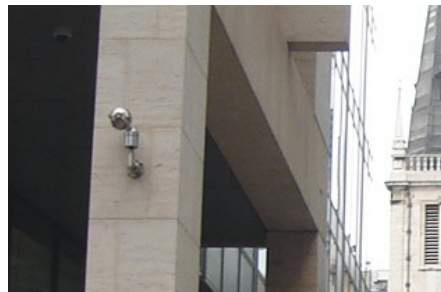
Passive surveillance

All Broadgate Estates managed developments include a large catering of CCTV cameras. Signs will be located around the development stating wording similar to that noted in the 'Byelaws and Signage' column to the right.

Byelaws & Signage

If Bankside 123 is managed like other Broadgate Estates sites then we know that;

- CCTV images will be recorded for the purposes of public safety, crime prevention and prosecution and property management.
- Cycling, rollerskating and skateboarding will be banned within the public realm of the development.



No sign of manned security within the Park.



No sign of security cameras covering the Park.

BBC security signage announces;

"No unauthorised motor vehicles. Access by appointment only. For access please contact LST. Motor cyclists please remove your helmet. LST reserve the right to remove any person from this site. LST accept no responsibility for damage or loss of personal property on this site.

This CCTV system is controlled by LST. In the event of any enquiry telephone 020 8752 4800. No photography or film recording within this site without the express permission of LST. For permission please telephone 020 8752 4800.

No Byelaws relating to Mint Street Park posted within the Park. However the Park will be covered by the Local Authorities (Parks and Open Spaces) Order 1971 relating to Parks, Gardens and Open Spaces as administered by London Borough of Southwark.

This Order will such items such as; use of vehicles; cycling on footpaths; soliciting for money; obstructing an officer of the law or the local authority; dog fouling; hanging out of washing; climbing of trees.

Active security at both Plantation Place and the BBC media village is very much in evidence. At Plantation Place the security office sits adjacent to the delivery and parking entrance and the guards monitor the CCTV cameras on site. However during any of our visits we never saw guards on patrol. At the BBC the security is overbearing; In our brief visit of 30 minutes we encountered 4 guards in person and saw 2 security stations; one at the centre of the site and one adjacent to the main vehicular entrance parallel to the Westway. During any of our visits to Mint Street we did not witness any manned security. However we can speculate that the housing areas surrounding the Park provide high levels of neighbourhood security.

Security cameras at Plantation Place, although there, do not feel overbearing and do not dominate the public realm. However the fact that the space can be cordoned off is dealt with under 'bollards and railings'. At the BBC cameras are focussed on all accesses into the site and a number in key location, such as near the Tesco Express cashpoint machine. Passive surveillance at Mint Street is again a case of 'neighbourhood watch'; the fact that residents of the Peabody Estate actually invest time in tending the park means that their sense of ownership over the space is increased.

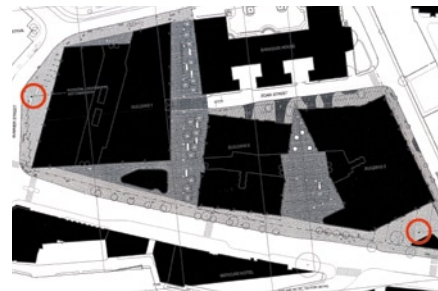
Plantation Place, managed by Broadgate Estates, has a number of the typical Broadgate signs within the development stated that images are being recorded. Although claiming to fit into the network of City walkways this space is in fact private property. At the BBC, again private property but a public institution, the signage displays a paranoia which must have been entrenched in the institution during the IRA attacks on the original White City building during the mid to late 1990's. Mint Street is covered by the Local Authorities (Parks and Open Spaces) Order 1971. It is interesting to note that the Byelaws included in this Order are as prescriptive as private rules but the design of the space allows for separation of functions.

Bankside 123

Benches

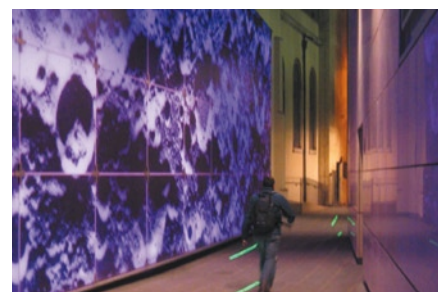


Public Art



Plantation Place

There is no provision for seating within Plantation Place

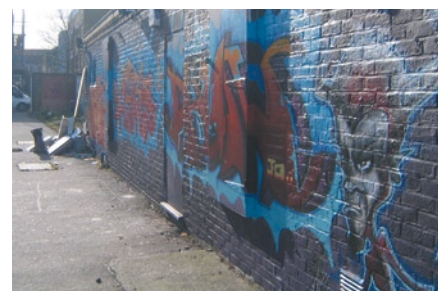


BBC Media Village, White City



We were forcibly removed from site for taking photographs without permission prior to being able to complete our observational fieldwork. There was one artwork on the site which commemorated White City as the site for the Olympic Games in 1908.

Mint Street Park



Summary notes by theme

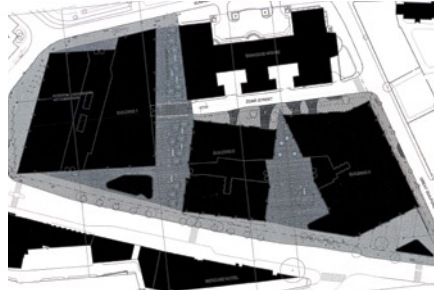
No seating exists within Plantation Place. During our observations users tend to either be passing through, smokers hovering beside service entrances or informal meetings taking place standing up. At the BBC the full range of seating is present; with or without back rest, concrete, timber or stone! Mint Street also has a range of seating from the informal terraced ledges of the lawned area, the above circle of stones to more traditional park benches with backrests.

Plantation Place is all about public art! Virtually every surface, from the walls to the flooring, are art pieces. We have been informed that the Director of British Land is an art aficionado and a number of their projects have a high proportion of art incorporated in the space. At the BBC they appeared to be little art, the only piece witnessed was the commemoration of the 1908 Olympics. Mint Street does not have any formal art pieces but the inside walls to the football court and adventure play area have been appropriated by graffiti artists. In this location this activity appears to be encouraged rather than seen as an act of vandalism.

Soft Landscaping

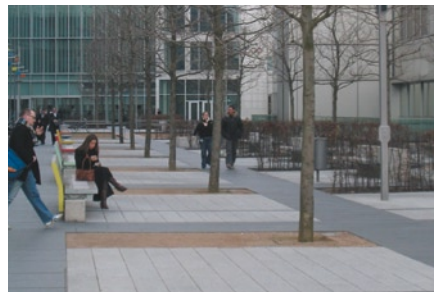


Hard landscaping



Steps

The development is on grade so there are no stairs or ramps.



There are no steps or ramps on site as the whole development is on grade



The only soft landscaping at Plantation Place is a series of purpose built stone planters with ornamental trees and shrubs. At the BBC the media village is approached through a small park space. This space appears to be well used; on our visit here, a cold yet bright day, a number of tables were occupied with people having lunch. We assume that in the summer this space is teeming throughout the day; with mothers and children intermingling with BBC staff. Mint Street is predominantly soft landscaped with large areas of lawn and shrubby planting. The planted areas is testament to the programmes run in the space, including St Mungo's 'Putting down Roots' gardening club.

By being highly individualised and purpose built Plantation Place is contrastingly different from its surroundings. Although beautifully made and installed, we wonder what would happen should a section of the flooring require replacing? Hard surfaces at the BBC are of good quality, however ever surface under the sun appears to have been introduced; stone, setts, sand, water, concrete! At Mint Street hard surfaces are limited to either activity spaces (the football court) or to the main paths that 'criss-cross' the park. Surfaces are cheap, durable and easily altered or maintainable.

Both Bankside and the BBC are on grade environments where slight changes in level can be 'designed out' through shallow ramping. At Plantation Place the whole walkway has been designed to deal with a gradient change over its length. This is done through a mixture of shallow ramping and steps. Steps are studded or protected by balustrading to deter skateboarders and other activities prohibited by Broadgate Estates. Mint Street also deals with gradient changes in shallow ramps. The only steps are the terraces created in the lawned areas which provide additional areas for seating and break up a large area into smaller zones.

Lighting

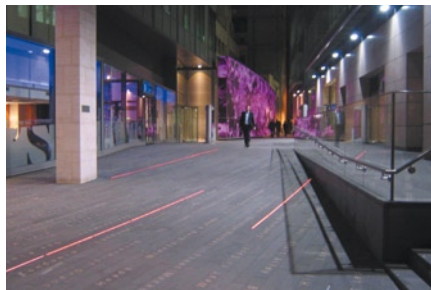
Bins

Bankside 123



Not enough information current available to judge what the provision of waste bins within the development will be. However if Bankside 123 is managed similarly to Broadgate Estates managed sites such as Broadgate and Paternoster Square then we can assume there will be no provision for waste bins.

Plantation Place



There are no waste bins located within Plantation Place

BBC Media Village, White City



Mint Street Park



Summary notes by theme

The lighting scheme for Bankside 123, as seen in the above visual, will be similar in quality to that at the BBC media village (both are by the same designer). The BBC employs a mixture of lamp columns and building fixed fittings. At Plantation Place the artworks are animated as light piece and form a large percentage of the amenity lighting. Additional lighting is fixed to the buildings at first floor slab level illuminating the main route. At Mint Street there is a mixture of high quality lamp columns and runway lights which illuminate the main route through the park. On our visits we noticed that the lights are dim and appear to be on a timer and not a photocell. The column lights, by Phillips, have been chosen for ease of maintenance.

As in most Broadgate Estates site there are no bins at Plantation Place. There are numerous waste bins at the BBC which include an additional receptacle for cigarette butts. A range of bins are 'dotted' throughout Mint Street; the above image shows waste bins and dog bins. Additional to this is a recycle station located towards the centre of the park.

Bollards and railings

Again, too little information currently exists on the provision of bollards and/or railings within Bankside 123.

It is also difficult to make any assumptions on the provision. For example bollards demarcate all approaches into Paternoster Square, railings can enclose off some entrances into Broadgate or Spitalfields.

We would assume that bollards will be located at all the approaches into Canvet Street but that the remainder of the public realm will be left 'unobstructed'.

Signage

There is little requirement for provision of signage within the development. However, like other developer led projects, signage is likely to be employed to direct visitors through the retail areas towards Tate Modern and other culturally important facilities located nearby.

Observations



- The space has a completely different feel at night compared to during the day. Animated and bright during the night, unassuming during the day.
- It is a space that you discover by chance
- City as text, paving as text!
- Does not feel overly monitored compared to the other developer projects.



- The most 'secure' of all the sites observed.
- Escorted off site by 2 security guards for taking photos without permission.
- Escorted off premises again for taking notes in my notebook whilst on the site.
- Does not have a welcoming feel despite the presence of shops.
- Feels isolated from the housing areas that surround it by creating a wall around itself
- Lots of squash and badminton rackets
- At least 8 different types of seat/bench located on site!



- Open to interpretation and appropriation: the space is USEable!
- Local but not parochial
- Pro-dog!

A set of gates at either end of Plantation Place means that the owner can shut the space off at certain times. However on our number of visits here the gates were always held open and the space open to the general public. Bollards and gates are used as ownership devices at the BBC; all entrances into the site are demarcated by either bollards and gates supplemented by signage which outlines the management regime being employed. Bollards at Mint Street tend to be left over from the former street patterns and uses of the space. Entrances into the park are indicated by staggered access control barriers to stop children running onto the street. This also helps to deter cyclists from cycling into the park. They must dismount.

Signage at Plantation Place is limited to describing the artworks within the space and to indicate the name and function of the retail and commercial spaces on site. At the BBC signage around the site gives directions to key local landmarks. Within the site only one sign provides directions to departments located within the campus; all others are warning signs telling the user of the rules of use within the space. Mint Street signage forms a noticeboard of local park activities. It provides information of how to volunteer for the gardening club and provides information on forthcoming events.

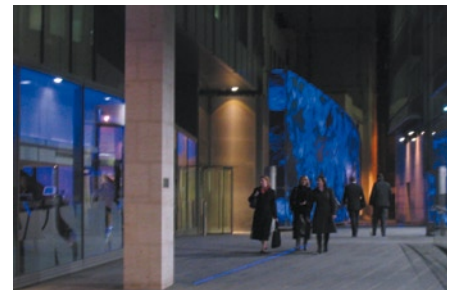
Users - daytime

Users - night-time

Bankside 123



Plantation Place



BBC Media Village, White City



We were escorted off site and decided not to return to undertake further fieldwork at night.

Mint Street Park

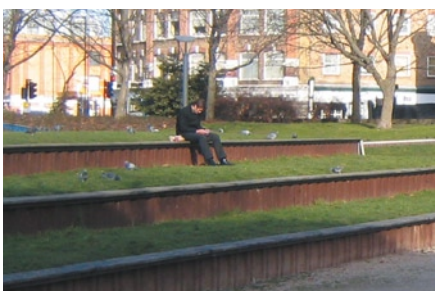


Summary notes by theme

Bankside 123 aims at a thriving use of its public spaces during the day dominated by ground floor retail uses where cafe tables spill out into the public realm. Plantation Place is essentially a through route, a shortcut from A to B. The BBC space is well used. However we noticed that it was either visitors to or staff of the BBC using the space; local residents who we saw using the space tended to be solely using the Tesco Express on site. Daytime use at Mint Street is varied; at lunch the football court is well used by local businesses. The space appears to have a good mix of those cutting through the space going to their destination and those spending time there.

At night Bankside 123 is envisaged as a lively civic space. This contrasts somewhat with Plantation Place which has the materiality of a civic space but is only really a thoroughfare. The ground floor commercial use (a Bar) relates more to Mincing Street than Plantation Place itself. Mint Street at night is a hive of activity. Dog walkers tend to be out in the park at this time. We had concerns that the lighting did not come on as it got dark - replacement of the timer with a photocell would help this problem. We felt that the lighting, although of good quality, was being underused.

Users - week day



During the week the profile of those using Bankside 123, Plantation Place and the media village would be similar; mainly office workers going to or leaving work or users of the ground floor retail units. Mint Street has been designed to accommodate a rich mix of activities; certain 'zones' are for more strenuous, physical activity, others for quiet contemplation.

Users - weekend



We were escorted off site and decided not to return to undertake further fieldwork at the weekend.



At the weekend Plantation Place appeared unanimated and empty; we never saw anyone accessing the space during our weekend visits. However we also did not see the space locked off, although we are aware that this can happen. Mint Street is a hive of activity over the weekend; we visited at a number of times during the day and all manner of activities and all the spaces within the park were used at some point or other. note - Some of the facilities, such as the Adventure playground, would benefit from inward investment. It is our understanding that some funding from the Section 106 for Bankside 123 will be provided for this.

Summary notes by project

"Bankside 123 is all about the public realm" and "The public open spaces will not be grass and daffodils". Tim Makower, Allies & Morrison

The 2 quotes noted above provide some insight into the designer's intention for the public realm works at Bankside. The 4 images on this foldout provide a visual focus of how this may unfold. We feel that the public realm works around Bankside 123 rely heavily on the completion and expansion of Tate Modern to provide that key 'civic' image that the developer and architect are striving for. Until this is completed we are not sure how successful these 'stand alone' spaces will be.

Plantation Place is 'sold' as fitting into the City Walkways network; however there is no historic precedent for a walkway in this location. The materiality of the space is highly homogenised; the choice of materials and the plethora of artworks produces an environment which provides a large notion of corporate control; the space is too richly textured to be genuinely public. This feeling is accentuated by the fact that the walkway can be closed off at certain times of the day or year.

To our surprise the BBC media village was the most overtly managed and secured space. Activities such as taking photographs are highly controlled. We found this interesting as the BBC is a public institution which we, as the general public, pay for. The fact that there are ground floor retail units on site lend the development a 'gloss' of publicness. The development has the feel of a campus site, where users of the spaces have a shared purpose and reason for being in the space. However I think it is important to understand the campus is private property and that the 'paranoia' which the security guards demonstrated towards our visit is due to actual events which took place in the 1990's.

Mint Street is a highly successful space where local groups and residents feel a real sense of ownership, and authorship, over the space. The balance of the design appears right; zones of activity are well used, connected by well placed paths and interspersed with areas of lawn or planting. The space does not feel threatening at any time of day as it is well overlooked by residential buildings. However, prescribing Mint Street as a model for all 'public' space is problematic as it implies that the neighbourhood is the only level at which the public can successfully interact. A successful public space in a metropolis needs to go beyond the issues of local community.

CONCLUSIONS

1. The rhetoric of Bankside 123 places the public realm at the heart of the scheme. The development is not unique in this. It is part of a recent trend in the development sector in which the possibility of capitalising on public space is a major item on developers', architects' and local governments' agendas. Mixed use public space in office developments is visualised as a potential 'goldmine' for economic and cultural returns. It is, however, also seen as having an emancipatory function in urban underprivileged areas that are undergoing rapid regeneration and growth. In the promotional language of these office developments, the idea of urban vitality is bundled with notions of social inclusion and facility provision for local community. Urban vitality is being valued solely in economic terms. We conclude that until the social is valued intrinsically, and seen as a priority separate from that of economic return, the concept of 'legitimate publics', as espoused in Richard Van Deusen Jr's work (see Value in this section), will continue. This falsifies all claims to social inclusion or public benefit provided by private development processes, as these benefits fail to reach those groups that need them the most.

2. The Section 106 Agreement is one of the key elements in the processes in the creation of public space. It is an agreement which is entered into by the developer (a 'private' concern) and the local authority (a 'public' institution) and is a legally binding deed. It provides the local authority with some key 'leverages' over the developer to extract planning, and therefore 'community', gains from permitting development. However the system does not seem to be working efficiently. Two conflicting outcomes from the Section 106 reinforce our belief that the developer holds the real balance of power in these negotiations. For example the developer was able to amend, and in fact ignore, two elements of the agreement once it had been signed; the omission of the swimming pool and BOST's involvement in the creation of a 'community square'. This, in our opinion, undermines the agreement and therefore the statutory authority of London Borough of Southwark. Although some resistance to the omission of the pool was made by the local authority the developer and their team 'won' out in the end. The community square was again negotiated out of the scheme under separate agreement. Both these omissions show how, either as individual citizens or as members of voluntary organisations, local people are unable to shape outcomes in their favour. The fact that resistance at Bankside 123 to the proposals was minimal is not necessarily down to a well negotiated agreement but the fact that the new development is infinitely better than what preceded it. In effect, local expectations were low and what will be delivered perhaps exceeds these expectations. For the system to work the system has to be rigorously implemented and should not be simply ignored once entered into. Planning gain should do what it claims to do; provide local amenities and services from the granting of planning permission for a development which would ordinarily provide minimal benefits to those that live, work or visit the area. It should not be a process which is reduced to the effectiveness of one set of lawyers versus another.

3. The analysis of spatial practice in nine public spaces in London, against the backdrop of conceptions of space by different stakeholders in Bankside 123, shows contradictions in spatial character. These are contradictions at the scale of individual components of public spaces. There is also often a conflict between the conceived image of these spaces and the actual reality once the spaces are completed and in use. This is best illustrated at the BBC media village. Ground floor retail units are provided as a neighbourhood focus for surrounding social housing areas. However the high levels of both active and passive surveillance, and the 'fortress' like nature of the built envelope, contradicts their rhetoric of social engagement and inclusion.

4. There were overall similarities in the developer-led projects that were analysed. It was alarming that many recent office developments in London were either financed by the same developer, designed by the same architect, built by the same contractor or managed by the same estates company. This demonstrates a homogeneity of the actors involved in the creation of the built environment through developer led projects. This then translates into a similar homogeneity in the spatial character of the city.

5. Historically the City of London has been the focus of market led processes of development. Since deregulation, the City fringe is under pressure and projects such as Bishop's Square, Spitalfields and Bankside 123, Southwark are evidence of the city expanding past its boundaries.

6. There appear to have been many successes on the Bankside project. This indicates that the idea of private bodies producing public amenities and services is workable to a degree. However the problem with public space in these developments may be the lack of authorship on the part of its users, and the public institutions that represent citizens. Under the current process the developer has exclusive decision making powers over the production of public space within their developments. If these spaces are to be sites of civic representation, as indeed they are promoted as, perhaps the power of the developer needs to be put in balance with the rights of the general public to perform spatial practices.