

Urban renewal & creative industries:

a study of five urban renewal projects in major cities where the creative industries have been used as the catalyst for change.

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Journal Series
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NSW
Architects
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Jessica Paterson was awarded the Byera Hadley Travelling Scholarship in 2011.

Cover image: "Nude", a micro coffee roaster in Spitafields, London, looking towards The Old Truman Brewery. The brewery has been renewing its vacant and derelict buildings to accommodate a range of creative disciplines, galleries, markets and events making it one of London's key cultural and artistic quarters.

Photo by Jessica Paterson



The Byera Hadley Travelling Scholarships Journal Series is a select library of research compiled by more than 160 architects, students and graduates since 1951, and made possible by the generous gift of Sydney Architect and educator, Byera Hadley.

Byera Hadley, born in 1872, was a distinguished architect responsible for the design and execution of a number of fine buildings in New South Wales.

He was dedicated to architectural education, both as a part-time teacher in architectural drawing at the Sydney Technical College, and culminating in his appointment in 1914 as Lecturer-in-Charge at the College's Department of Architecture. Under his guidance, the College became acknowledged as one of the finest schools of architecture in the British Empire.

Byera Hadley made provision in his will for a bequest to enable graduates of architecture from a university in NSW to travel in order to broaden their experience in architecture, with a view to advancing architecture upon their return to Australia.

Today, the Byera Hadley Travelling Scholarship fund is managed by Perpetual as Trustee, in conjunction with the NSW Architects Registration Board.

For more information on Byera Hadley, and the Byera Hadley Travelling Scholarships go to www.architects.nsw.gov.au or get in contact with the NSW Architects Registration Board at: Level 2, 156 Gloucester Street, Sydney NSW 2000.

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**In Sydney, London,
Barcelona and New
York, the creative in-
dustries have proved
powerful catalysts for
urban renewal. What
are their common
grounds for success?**

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Though the lens of five local and international renewal projects, this research aims to identify the organic conditions required for successful models of urban transformation.

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1

Introduction

Over the past 20-30 years, cities around the world have seen the power of using the creative industries as catalysts for change in their urban renewal strategies. Where these strategies have succeeded, they have relied on a number of organic conditions to be present: rental affordability, spatial quality, critical mass and a clustering of the creative industries.

This research project looks at five local and international renewal projects which attract and retain the creative industries, and where those industries are clearly used as the catalysts for change. The project examined this renewal process through the lens of the organic condition of urban transformation, and observed the following two strategic models at work in renewal scenarios:

1. Top-down approach – where a strategy deliberately was developed by government or council (or both) to renew a part of the city by clustering creative industries.
2. Bottom-up approach – where temporary occupation of disused city space by the creative industries was formalised by allowing short-term leases to be taken out on vacant buildings.

Both strategic models begin to cultivate the phenomena of resources moving through the urban fabric as they recognise the ability of the creative avant-garde to be a forerunner on the process through their innovative occupation of underused and under-utilised city space. This type of renewal requires a particular set of spatial conditions for its success. These conditions are either found and appropriated on site or replicated by urban actors. My interest lies in understanding the relationship be-

tween urban renewal, the creative industries and spatial conditions. The research examines five case studies:

- Queen Street Studios in Chippendale, NSW
- Renew Newcastle in Newcastle, NSW
- 22@Barcelona Poblenou in Barcelona
- The Old Truman Brewery in London
- Dumbo in Brooklyn

Each case study examines a different approach and strategy for urban renewal that leverages off the creative industries. Case studies range in scale and affect, with some strategies having more success than others.

With thanks to the NSW Architects Registration Board.

CHIPPENDALE
ACTIVATING THE EDGES



CHIPPENDALE ACTIVATING THE EDGES

The site for this renewal project is an 5.8 hectare Brewery that is slowly being transformed into a residential and mixed use precinct called Central Park in Sydney's inner urban core. The development is situated in Chippendale a small suburb located 1km North of Sydney's CBD and sits adjacent to one of Sydney's best Universities, The Univeristy of Technology, Sydney and in short walking distance to Chinatown and Central Station. The development was temporarily halted in the GFC but has since regained momentum. Immediately around the Brewery site are some small warehouses and terraces owned by the developers that were in disrepair. Some of these buildings were heritage buildings and had to be retained.



Image | Carlton United Brewery, Photo Yinhui Zhou

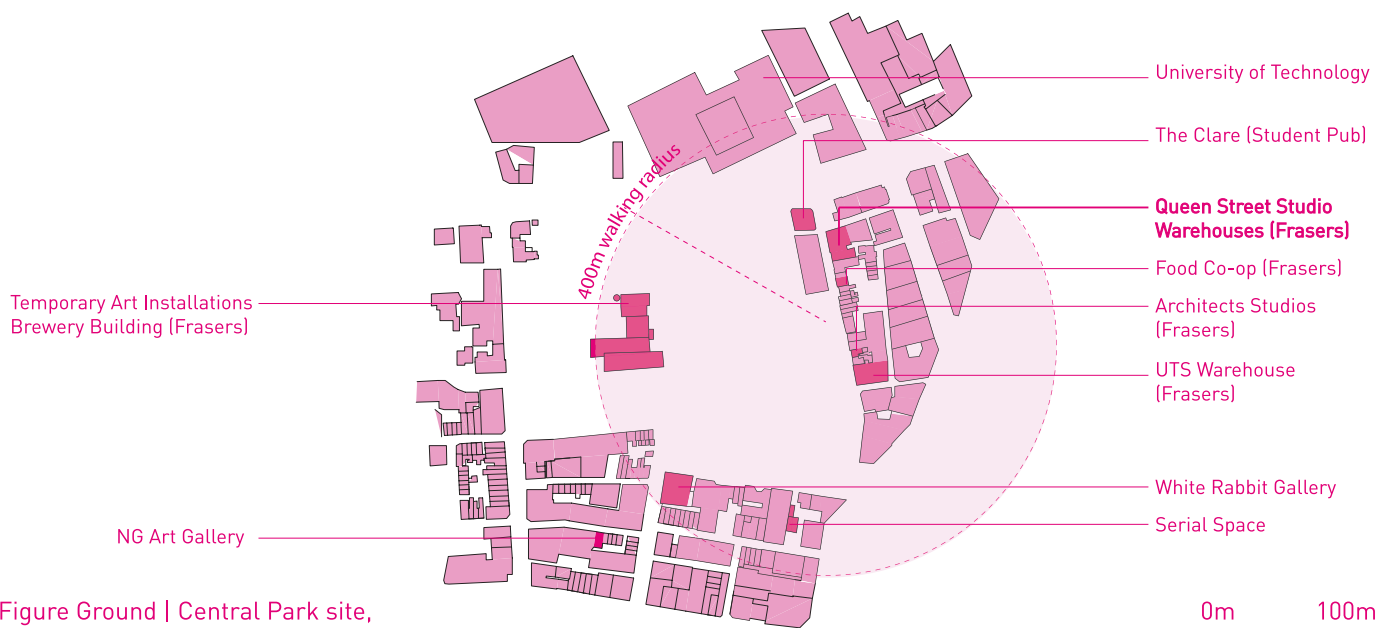


Figure Ground | Central Park site,
Chippendale

CHIPPENDALE

ACTIVATING THE EDGES



Image | Queen Street Studios, Kensington Street, Chippendale, Sydney

In 2007 Frasers Property acquired the former Carlton United Brewery site which had been zoned for residential and mixed-use development. They had inherited a contested site which had been through a prior owner, a design competition, an angry, vocal local community as well as the recent appointment of an extremely popular lord Mayor who had prior reservations about how the site should develop in the interests of the community.

The project is a decade long renewal project and Frasers instinctively knew they had to turn the negative perception surrounding the site around. Despite knowing they had approvals and could develop one of Sydney's largest urban renewal projects without community consultation they buckled the developer trend and engaged the community in a much more complex set of relationships. Frasers spent around one year talking to this community about their concerns and quickly realised that Chippendale has a buzzing creative community that was becoming increasingly displaced. At the same time Frasers were having internal conversations about the safety of the periphery of the site which due to construction hoarding would create inactive streets which they knew would end up being unsafe territory for the surrounding community. Walking the site Frasers connected the dots - they had some warehouses skirting the site, some which could potentially be used others in total disrepair. The sites that were in good shape were a series of warehouses that could be occupied while the major development was occurring.

Frasers went to the City of Sydney offering the spaces and after a series of negotiations and conversations the City put Frasers in contact with Queen Street Studios. Queen Street Studios are a not for profit art organisation run by two performing artists who are passionate about the arts - it's their life. They came to occupy the space in 2008 after complex negotiations with Frasers.

Queens Street Studios had to educate Frasers that for activation to be successful it needs to be programmed; you can't just give space and think it is enough. For space to be programmed you also require management and for management you require funding.

In an uncommon move Frasers agreed to give Queen Street Studios some funding which was to the sum of \$10 000 per year. Queen Street Studios was then able to gain a grant from the City of Sydney. Over the three and a half years they have occupied Frasers Studios they have built a successful not for profit model and reputation whereby they can now pick themselves up and relocate without too much trouble.



Image | Studio 12, Kensington Street, Chippendale



Image | Studio 10, Kensington Street, Chippendale



Image | UTS Architecture Exhibition 2011, Kensington Street | Photo Oliver Begg

CHIPPENDALE ACTIVATING THE EDGES

The warehouses and fine grain terraces formed the foundation for artistic occupation. Frasers did not need to do much to the space other than to make sure they could be inhabited safely. There were three key warehouses that lay side by side and this had a clustering effect which Sam Chester from Queen Street Studio spoke about having huge benefits to the artists as new relationships formed which strengthened some peoples work. It also helped to have The Clare, a popular student/artist pub across the road.

The occupation by Queen Street Studio got other people thinking of how they could operate within some of the other warehouses along Kensington Street as UTS architecture negotiated the corner site warehouse for their use and young architecture firm AR-MA nabbed a warehouse style office . Both learnt to capitalise on the availability of this space before it is redeveloped. The key was in developing good relationships with Frasers Property.



Image | Studio 12, Kensington Street, Chippendale



Image | Studio 12, Kensington Street, Chippendale

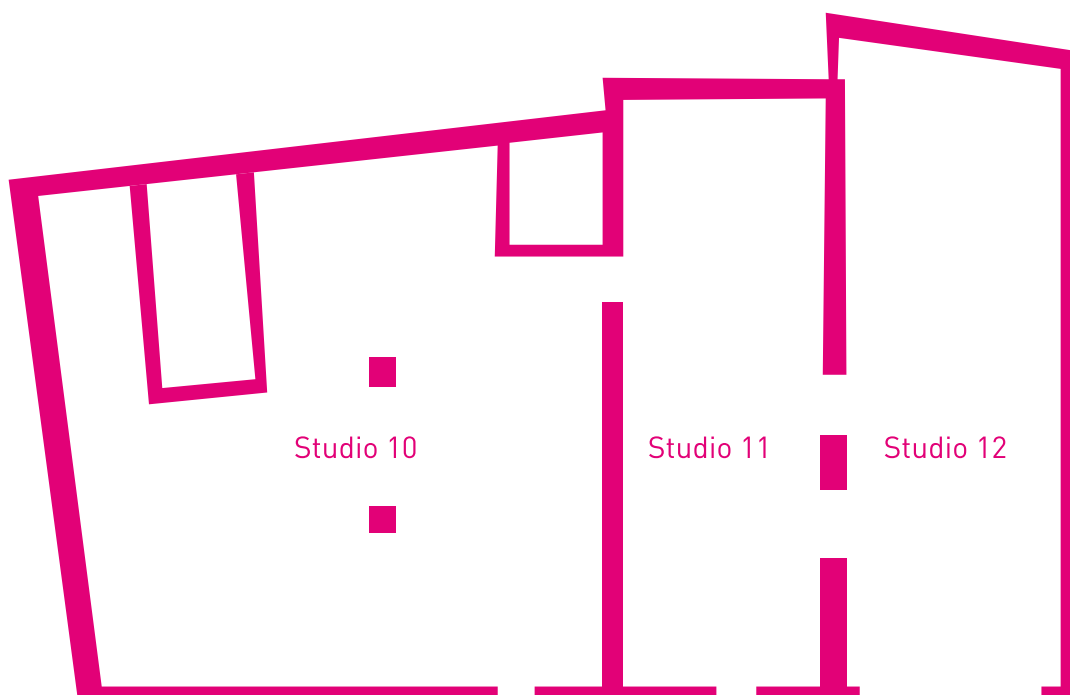


Image | Studio 10, 11 and 12 Kensington Street, Chippendale

Having seen hundreds of artists through the doors of Queen Street Studio Sam Cheester cannot believe the success and positive impact this project has had on the community. It is truly something that all parties are proud of.

This project has been hugely successful in terms of a developer tapping into an existing community and addressing their needs. This strategic use of underutilised space has become somewhat of a precedent in the Sydney landscape, which could potentially impact the way other developers think about stagnant parts of their sites.

Activating the edges of the development site has had a positive impact and knock on effect to the culture of the area especially as we see an increasing engagement from street festivals to exhibitions.



Image | UTS Warehouse, Kensington Street



Image | Studio 12, Kensington Street, Chippendale

The question remains what happens once the Central Park development is complete? Will there be room for this type of creativity and spontaneity to occur or is there only space for these types of projects and initiatives to exist in times of active renewal/change? We will have to wait and see what remains when the dust settles.



Image | Kensington Street Visualisation, Tonkin Zulaikha Greer

NEWCASTLE
OCCUPYING THE CBD



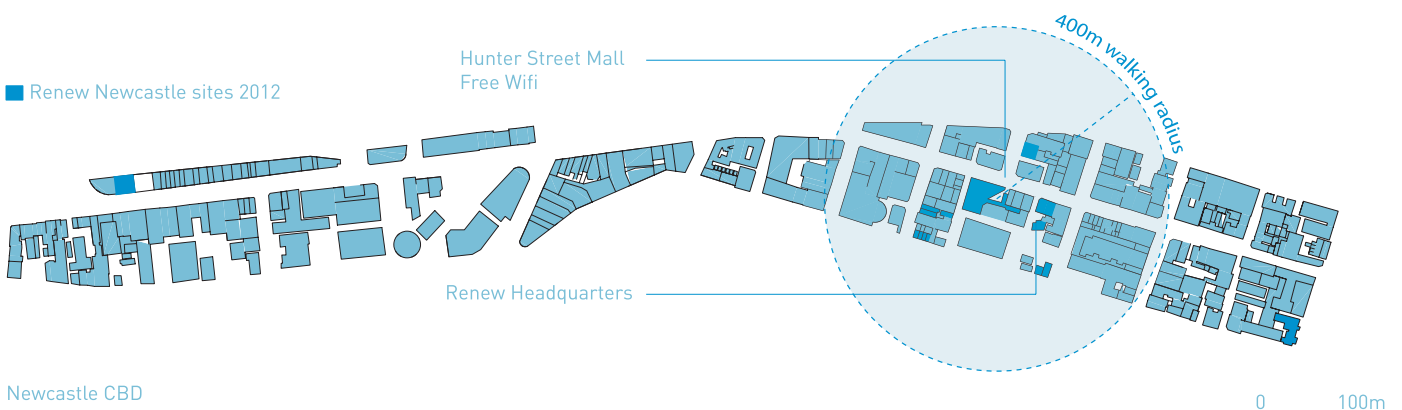
NEWCASTLE OCCUPYING THE CBD

Newcastle is a metropolitan area located 2 hours north of Sydney. For the past few decades Newcastle has been feeling the effects of decline due in part to heavy industry facing a downturn since the 70's, the Newcastle earthquake in 89 and the shift from the 'main street' to the 'shopping mall' typology which drained people away from the CBD.

The site for the renewal project is Newcastle's CBD where in 2008 there were 150 empty buildings. Marcus Westbury, an entrepreneur and festival organiser has created a grass roots strategy for its renewal.



Newcastle CBD, 2008. Image: Marcus Westbury



NEWCASTLE OCCUPYING THE CBD



Renew Newcastle Headquarters

Marcus Westbury founded Renew Newcastle in an effort to bring some life back into the CBD. The idea was to find a way that the strong creative community in Newcastle could occupy some of the empty shops and offices within the Newcastle CBD on short term leases and bring their bedroom crafts into the public sphere whilst reactivating the CBD.

Marcus states most people were under the impression that the decline in Newcastle was due to a 'hardware problem' and that Newcastle was need of new buildings and master plans - an abundance of plans and reports were done over the years and nothing happened.

Marcus redefines this 'hardware problem' in terms of it being a 'software problem', it's not the buildings it's just that the people who wanted to use them couldn't.

Renew Newcastle is not about making money, it is about imagination and experimentation. The idea is to simply lower the barriers to entry to make it easy for people with interesting ideas to do them. Some may fail and some may succeed and this is part of the process.

One of the problems was that there were too many barriers, rules and processes involved preventing easy occupation of these spaces. Marcus and his team found a way that Renew Newcastle could act as the middle man between owners and occupiers by offering vacant spaces for short term leases. By the end of 2009 Renew Newcastle had 25 formerly empty spaces under management.

NEWCASTLE OCCUPYING THE CBD

The spatial response was the core component of this project. Easy access to unused spaces proved to be a very successful strategy and Renew Newcastle is constantly inundated with expressions of interest for spaces. Short term leases is a clever strategy as it prevents the occupier becoming too attached to the space and allows owners to claim back their buildings if they became commercially viable. This occupation is not strategic in terms of location, it is based on what is available at the time.



Vacant Shops, Newcastle



Vacant Shops, Newcastle

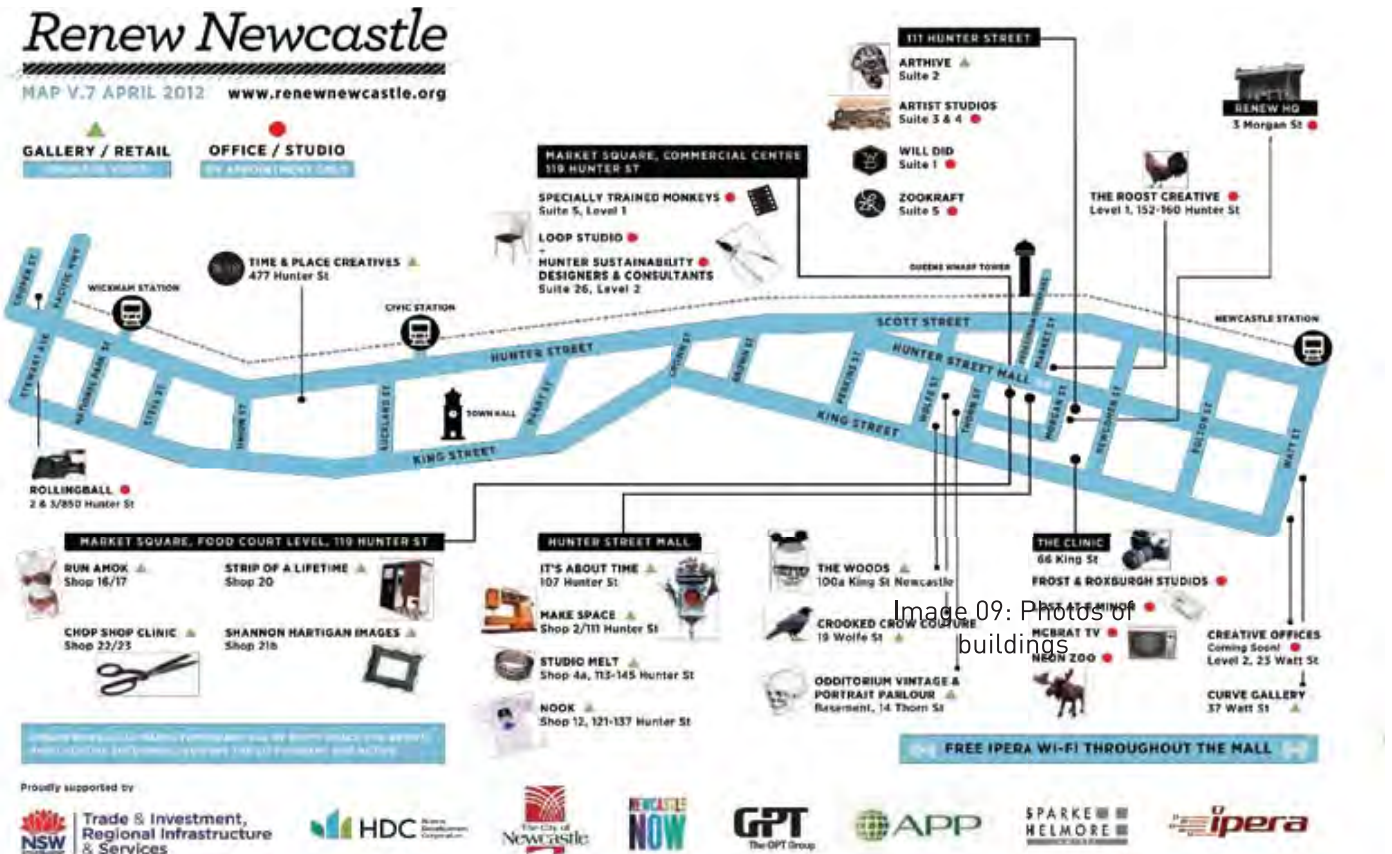


Image 09: Photos of buildings

Map of Renew Newcastle

NEWCASTLE OCCUPYING THE CBD

Examples of occupiers include Nick Nelson, a graphic designer who has recently begun to occupy a section of a former department store to showcase his design practice. He focuses on stocking a diverse range of sustainable and recycled art and design objects. He has designed the space to function as a workshop, gallery and bookshop. Nick commented on how he was appreciating this new way of working which allows him to interact with the public who come into his shop, in contrast to spending much of his time doing computer-based work. "

Renew Newcastle inspired me to have a crack at this interest of mine because it offers both a limited risk combined with huge potential. It works on so many levels; I get to follow an interest of mine, I have a physical place to display it, I have little to risk financially, I get to meet other like minded people, and I get to be a part of an innovative new way of promoting artistic and creative endeavors by way of free shop space in an otherwise run down area."

The shop has a simple and spacious layout with exposed breeze-block walls and a concrete floor. Design books were displayed on palettes and photographic prints hung on the walls.



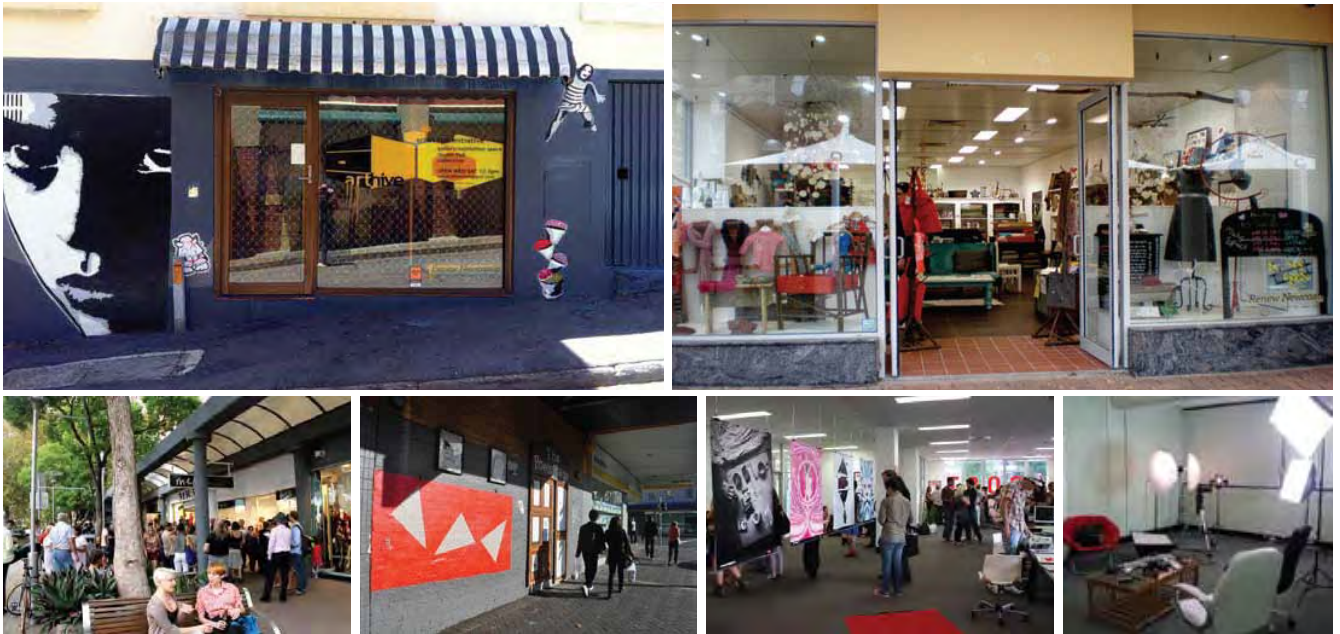
Nick Nelson's shop/studio



Renew Newcastle shop types

NEWCASTLE OCCUPYING THE CBD

As a result of Renew Newcastle Hunter Street Mall has become a buzzing Main Street again and Renew Newcastle has seen to grow into Renew Australia with several other city's or towns taking the strategy instigated by Marcus Westbury. What makes this project successful is the abundance of empty shops, creating access to these spaces for short term occupation and managing the risk involved with occupation. The project is inspiring as it cultivates an atmosphere of experimentation where it accepts that there will be projects that are both successful and projects that fail.



Renew Newcastle spaces

Renew Newcastle will never solve larger city issues but can be seen as an integral part of a larger strategy for the city. It is a project which has generated much hype and publicity from an online local and international audience through the use of social media, affective imagery, video blogs and design blogs.



Newcastle Street Life

BARCELONA
CONNECTING AN
ISOLATED AREA

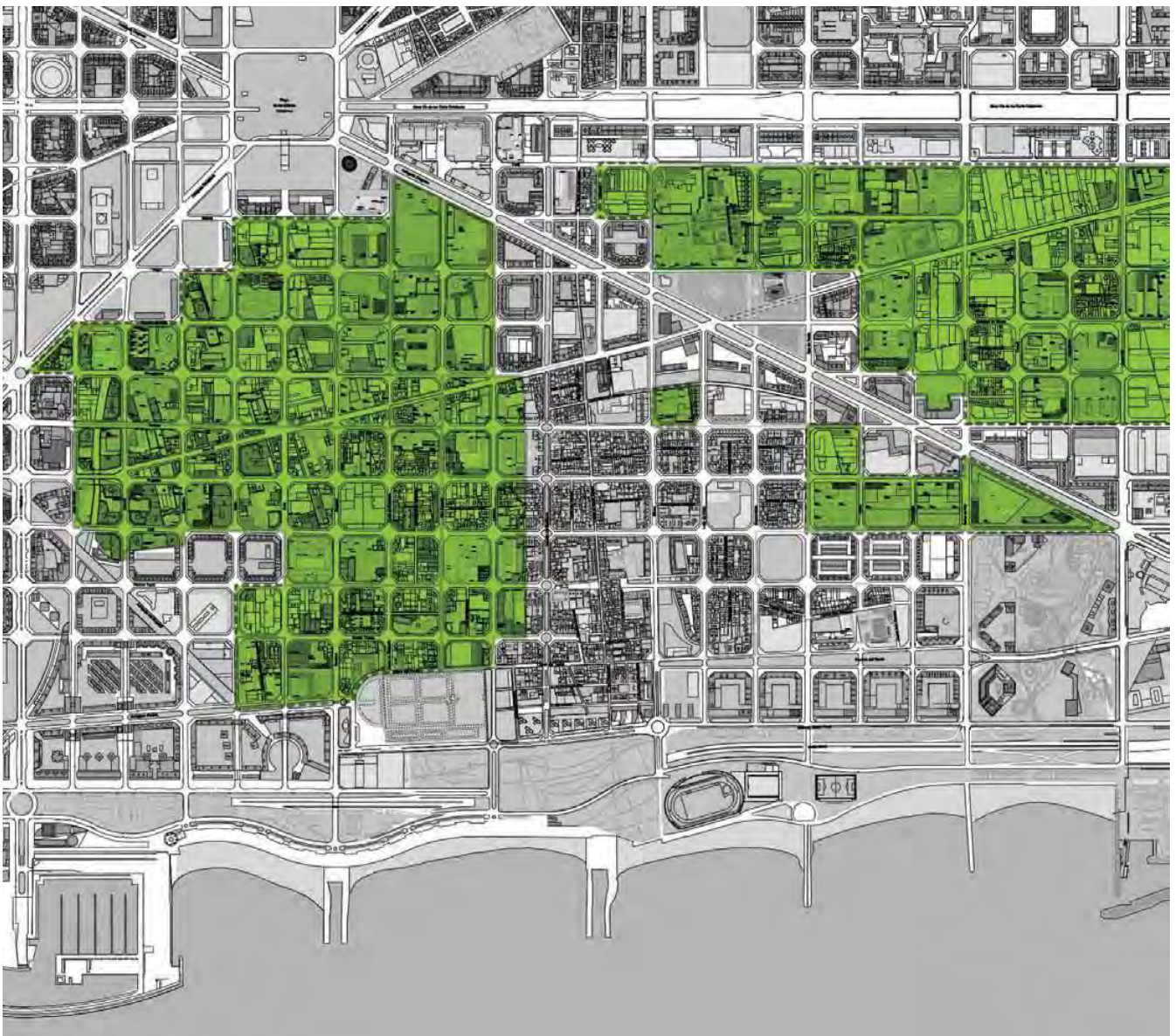


BARCELONA
CONNECTING AN
ISOLATED AREA

Poblenau, the site for the 22@ renewal project was an isolated, derelict post-industrial portion of Barcelona city that had, since the fall of industry been in an increasing state of decline.

Poblenau was surrounded by several strategic renewal projects such as Diagonal Mar, the waterfront regeneration and the Olympic village, which left it increasingly isolated.

Poblenau is geographically located east of the historic centre, the street structure in is the Cerdà Block and the existing building fabric is largely warehouse fabric with some existing residential apartments.
The size of the 22@ project is 200 hectares.



22@ Barcelona, Poblenau, Barcelona

BARCELONA

CONNECTING AN
ISOLATED AREA



22@ Barcelona, Poblenau, Barcelona

Poblenau is an old part of Barcelona; 200 years ago the site in question was full of entrepreneurs that had resources to purchase private land in order to implement industry in the city. This included textiles, chemicals and the transport and automotive industry. At the start of the 19th century these programs were all based in Poblenau, but Poblenau wasn't just an industrial area, it was a village of both industry and residences, it was a mixed use live/work condition. The traditional industrial revolution model declined in the 1960's and 1970's which is why the area began to fail. Progress happened in areas around Poblenau, but it still remained in a state of disrepair. It wasn't until 30-40 years after its decline that the city of Barcelona started to strategise the area and the city approved the 22@Barcelona model in 2000.

It was the industrial history of Poblenau which inspired the city of Barcelona to regenerate this declining part of the city in a way that leveraged of the innovation or creative industries.

The key strategy for the renewal was to recreate another revolution by shifting focus from the industrial towards the new economy. The 22@ project would attract the knowledge and service economy – in particular four industry clusters that could bring together local and international industry, universities, public and private sector research centres and technology transfer programmes, including incubators for new firms and financial support for start-ups. The thought was that this strategy would not only put Barcelona on the map but would also attract talent, investment and knowledge creating a Mediterranean innovation hub. This model is not just an urban renewal model it is a strategic approach to the development of a district balancing the creation of new employment, mixed residential development including social housing, live-work spaces, relocation of universities and the development of leisure facilities, new green spaces and rapid transportation systems both within the district as well as connecting it to the rest of the city.

22@ is an economic renewal model leveraging off the knowledge economy.

BARCELONA

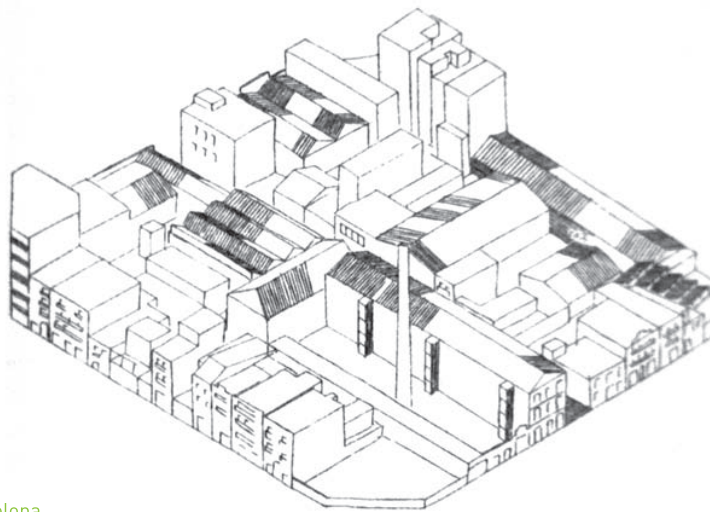
CONNECTING AN
ISOLATED AREA

22@ is an economic renewal model leveraging off the knowledge economy. The strategy can be broken up into 3 concepts, 6 elements and a complex formula.

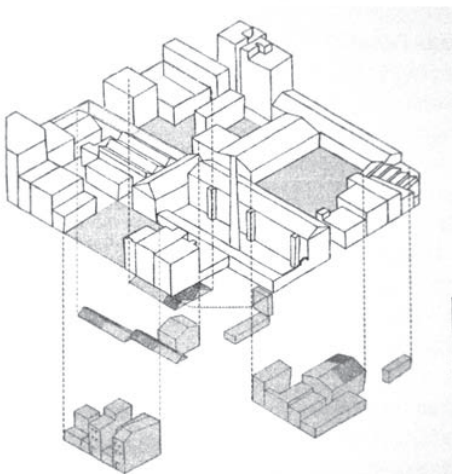
3 Concepts

The three concepts were based on areas of engagement:

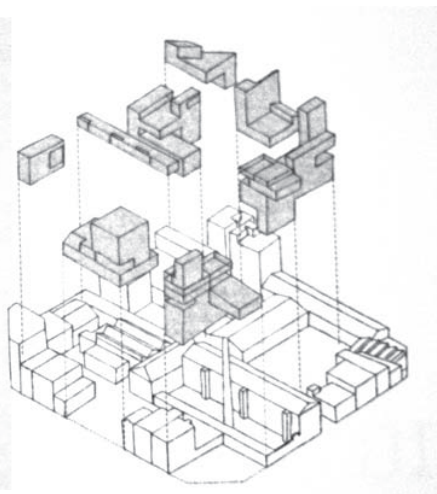
1. Urban | Physical environment – The strategy was to firstly build new buildings and plan and construct new places. The focus was on a compact city with a mix of uses and density.
2. Economic | Cluster knowledge economy – With the physical environment in place 22@ will aim to attract new activities and projects that focus on the knowledge economy. The areas of the knowledge economy they are looking to target include ICT, Energy, Med Tech, Media and Design.
3. Social | Social policies – Barcelona city believes that a mixed social fabric creates a dynamic environment, they also believe in retaining existing buildings where possible. These two factors were key policies adopted where social housing and heritage became critical concepts.



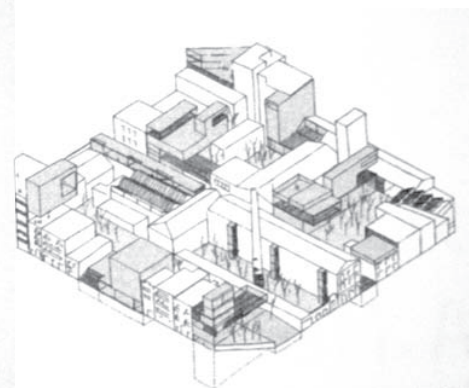
Poble Nou Before 22@ Barcelona



Demolished buildings



Additional Density Allocation



Added Density

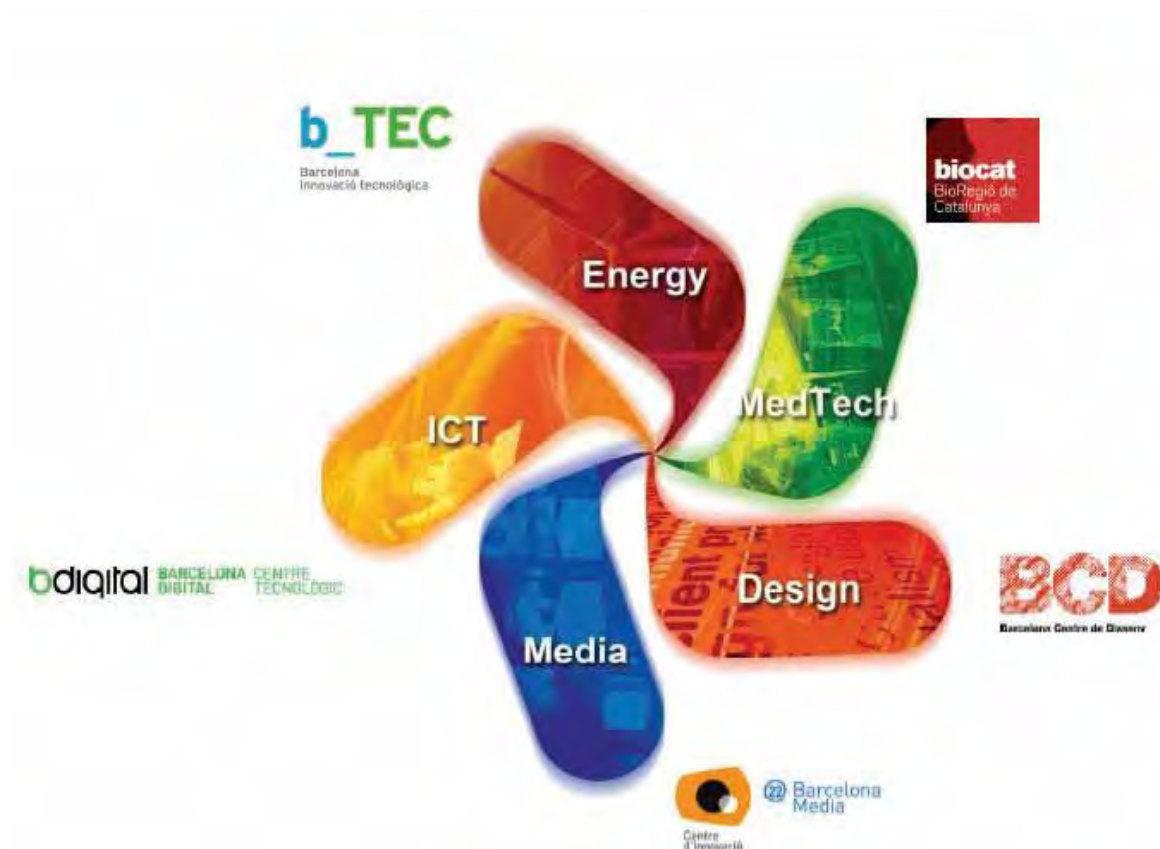
BARCELONA
CONNECTING AN
ISOLATED AREA

6 Elements

The plan itself comprised of 6 elements:

1. Industrial heritage – keep existing buildings where possible
2. @activities – 0.5 of the 2.7 density must be knowledge economy. There was an emphasis on the clustering of innovation industries in order to create a melting point of ideas, enhancing Barcelona's competitive advantage.
3. Social facilities – Programs include universities, research centres, innovation centres and must make up 30% of the development.
4. Social Housing – New and existing public housing is mandatory – these projects have gone out to public architecture competitions
5. Public space – Spaces that vary in scale plus a new hierarchy of roads across the precinct
6. Advanced infrastructure – Advanced heating and cooling water systems as well as waste systems

The shop has a simple and spacious layout with exposed breeze-block walls and a concrete floor. Design books were displayed on palettes and photographic prints hung on the walls.



BARCELONA

CONNECTING AN
ISOLATED AREA

Formula

The complexity of the project lies in the land being 100% privately owned. 22@ devised a complex formula that would set the framework for development in the area.

The formula consisted of the following:

1. Land Concession, Density Increase and change of zoning – 22@ converts the 100% private land into 70% private 30% public – there is a 30% concession. They negotiate this with the owners and increase the density from 2 to 2.7. They supply new green zones and facilities and a change of zoning. These elements are used as a bartering chip with private land owners – you give us some land and 22@ renovate it to increase its value.
2. Flexibility – 22@ had to be flexible with their negotiations, this included being flexible about the mechanism of transformation, so they were flexible about where the density could go and flexible about the timeframe – 20 year project.
3. Private/Public Partnership – The formation of public private partnerships were crucial in order to get projects off the ground.



Land division before 22@ and after 22@



Building use before 22@ and after 22@



Before 22@ Barcelona



After 22@ with additional density and public space concession

BARCELONA

CONNECTING AN
ISOLATED AREA



Example of building distribution after 22@

Heritage: Council strategically worked across 200 hectares to identify what buildings and heritage elements were to be retained and repurposed. These buildings formed the Heritage Protection Plan. Historic buildings and elements in the city add a spatial wealth and character that is often lacking in new developments which promotes a diverse urban model in which new buildings co-exist with historic sites.

Mixed Use Zoning + Density: The conversion of industrial zoning to a more dynamic zoning structure along with higher density allowances supports the development of a compact, dense neighbourhood which allows for more rational land use and sustainable growth.

Public Space: Public space falls under the formula for regeneration as 10% of what was previously industrial land is to be converted into new green spaces. The strategy is to extend larger city level public spaces gradually towards small squares and residential streets creating new paths through the city in order to improve pedestrian circulation.

Flexibility: There is no prescribed form complying building guidelines. Instead the morphological conditions are able to evolve freely as the client/developer requires. Attracting different stakeholders ensures building variation.

Clustering: 22@Barcelona focussed on attracting companies from the knowledge and innovation industries so that the area became known as a 'motor of economic development'. It was thought that by clustering industries such as Media, ITC, Biotech and energy puts Barcelona in an advantageous position throughout the region.

BARCELONA CONNECTING AN ISOLATED AREA

Unlike traditional urban plans the 22@ plan does not prescribe the final result of the transformation. There is no masterplan or pre-determined detailed organisation for the area rather 22@ promotes a progressive regeneration that adapts to the characteristics of each part of the district through a framework. The 22@ plan encourages interventions of varying sizes and buildings of all types which allows for variation and uniqueness to occur as part of the process.

Whilst this is a positive objective it became difficult to judge whether the ambitions of the plan correspond to the outcomes, especially when Barcelona city remains positive about the project yet the streets feel dead. Based on my experience walking through this area at different times of the day, during the week and on the weekend the main conclusion I began to draw was that yes companies were there, but, on the surface they weren't connecting to each other – they were isolated. There wasn't that kind of social glue sticking the area together, the social glue that was so apparent on the street in all the other case studies I was looking at.

Despite the efforts to attract the knowledge economy, giving companies the infrastructure and conditions which 22@ believed they would thrive they couldn't create the social atmosphere which was often the heart of renewal in some of the naturally occurring instances.

“Creative classes are highly mobile in emerging knowledge based economics and will settle in places that offer desirable socio-cultural and economic environments.”

Nick Leon

The 22@ project is still relatively new – it's just over halfway through its 20 year time frame and with increasing setbacks due to the global financial crisis perhaps this is a good time for the people at 22@ to take a step back, reflect and work on the less tangible aspects of the project - the social conditions which are the glue and the critical factor in the project standing the test of time.



Public space and new building with old buildings



Media TIC Building, 22@ Barcelona

BARCELONA CONNECTING AN ISOLATED AREA

Successful regeneration and the transformation to a knowledge economy require a multi-faceted approach. It is not enough to only build the infrastructure, or rely on a small set of linked initiatives. Rather a systematic, multi-layered approach is required.



New Building 22@ Barcelona



New Buildings and public spaces 22@ Barcelona



Criticisms of the 22@ project revolve around four key areas:

1. Basic Needs: Providing the international community with basic requirements and personal needs such as high quality international schools for their children and opportunities to make social connections with a new population.
2. Social Networks: The international professional community needs to feel connected and engaged with local firms and the existing network of highly educated people in the city. Without understanding and tapping into what already lies in the city will hold back progress when it could be excelling it.
3. International to local connections: There needs to be a two way process between international and local communities and businesses, creating spill overs and increased engagement with the work that is happening across different scales.
4. Economy: Employment targets are at an ambitious 100000 people versus the 25000 people working there today – most of these are from construction jobs. It is therefore very difficult to judge the economic impact the knowledge economy is having at this early stage.

Highly ambitious project, with many positive attributes, however work needs to be done in order to cultivate a social atmosphere that this dynamic international audience is looking for. Economic impact is obscured by construction industry

LONDON

RISE OF A CREATIVE HUB

Shoreditch

The Old Truman Brewery

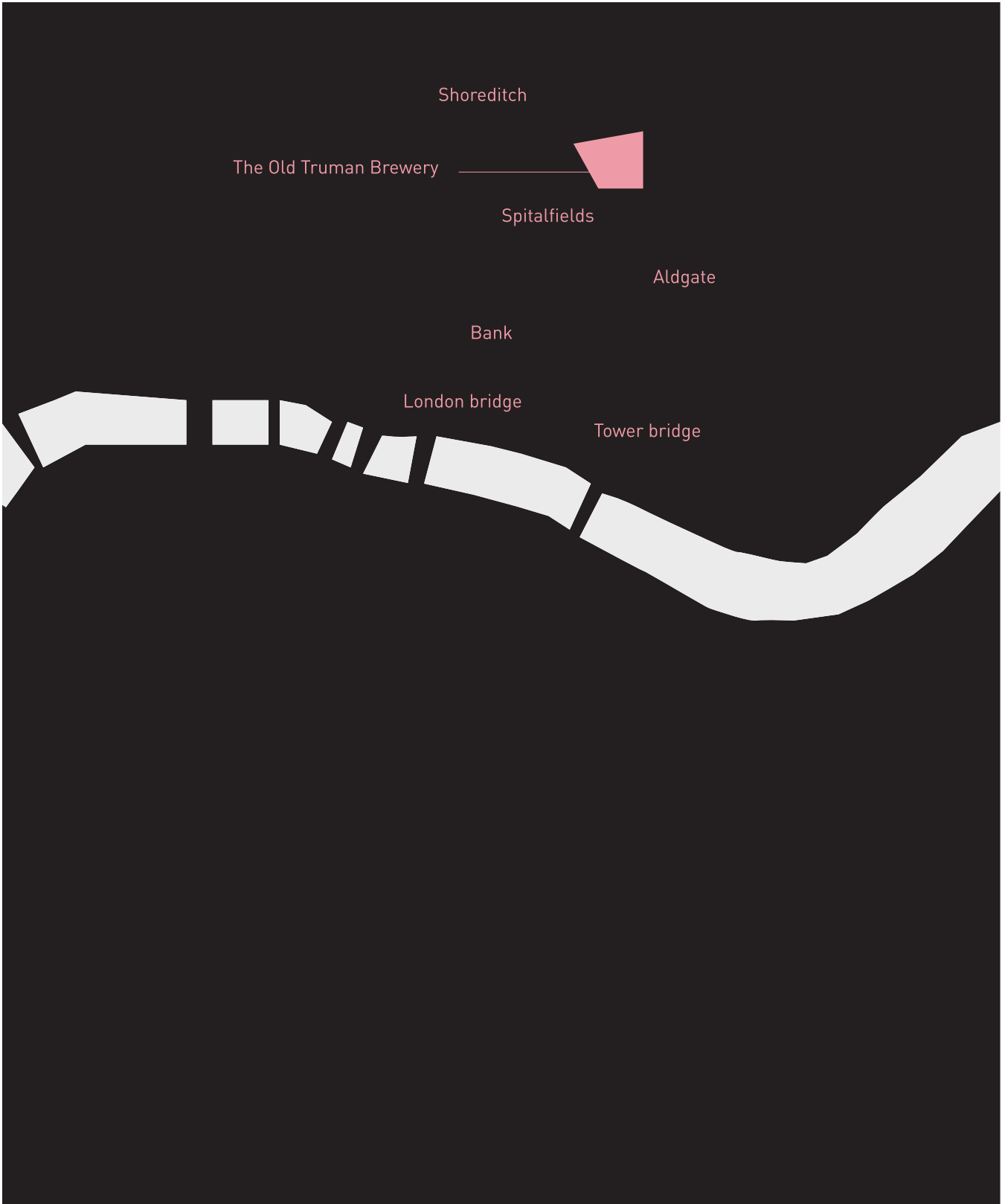
Spitalfields

Aldgate

Bank

London bridge

Tower bridge



LONDON

RISE OF A CREATIVE HUB

The Old Truman Brewery is located in London's East End, a short walk north/east of London's financial district. The sprawling brewery is surrounded by a mix of fine grain Georgian architecture, new commercial and residential developments. Two main arterial roads run parallel to each other that smaller lanes and roads extend out from in a haphazard way.



The Old Truman Brewery

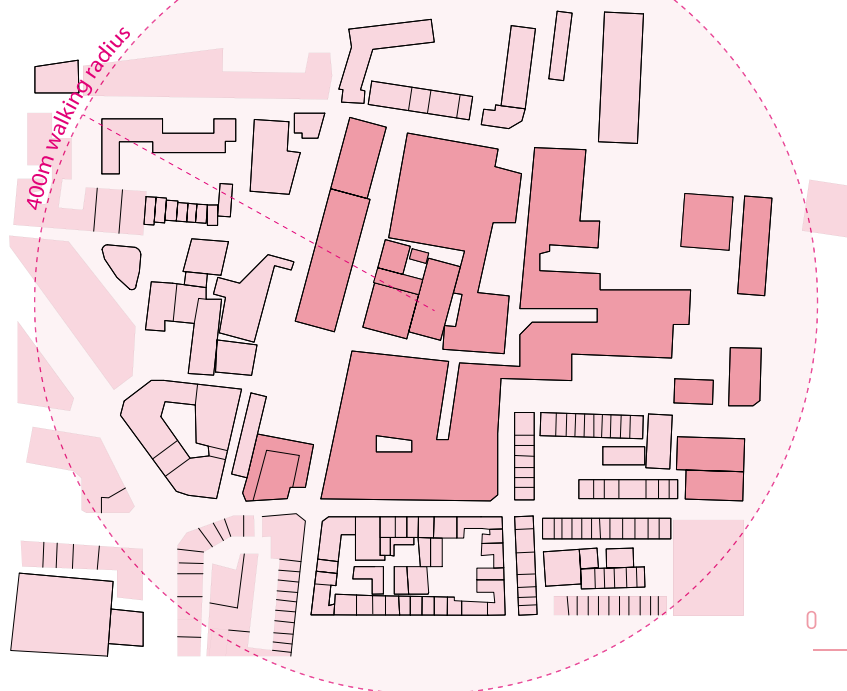


Figure Ground | The Old Truman Brewery

LONDON

RISE OF A CREATIVE HUB



The Old Truman Brewery



Brew Yard, Old Truman Brewery



The Old Truman Brewery owes its name to a former Brewery (Truman Hanbury Buxton & Co) which opened in the 1600's but closed in the late 1980's. Located in London's East End and off London's infamous Brick Lane the area surrounding the Brewery was one with serious problems of deprivation and crime. Historically it was a place where immigrants would come to live and where light industry and foreign cuisine still thrive. East London is a stone's throw from London's financial district yet is relatively under-developed with cheap rents and home to a diverse population of people from a variety of cultures – in particular Bangladeshi's and Jews. In 1995 several business owners from the textile industry purchased the Brewery site with the ambition to transform it into a creative hub.

LONDON

RISE OF A CREATIVE HUB

The entrepreneurs formed the Zeloof Partnership and purchased the brewery site in 1995 with a specific aim to convert the old factory into a melting pot combining fashion, music and art that had its roots in London's creative scene. The owners hired professionals with experience in event management to get the ball rolling and build a critical mass of participants. The Brewery is now home to a cluster of small businesses as well as independent shops, galleries, markets, bars and restaurants and is now known as East London's revolutionary arts and media quarter.

A finely tuned mix of business and leisure types is the key strategy in cultivating this unique environment. There is a long term view to the Brewery's transformation as the owners have been slowly regenerating the ten acres of vacant and derelict buildings into a mix of office, retail, leisure and event spaces. This combination keeps the atmosphere of the site fresh as there is a regular turnover of programs from sample sales to art and design exhibitions, weekend markets and other one off yearly events.



Shopfronts, Old Truman Brewery

LONDON

RISE OF A CREATIVE HUB

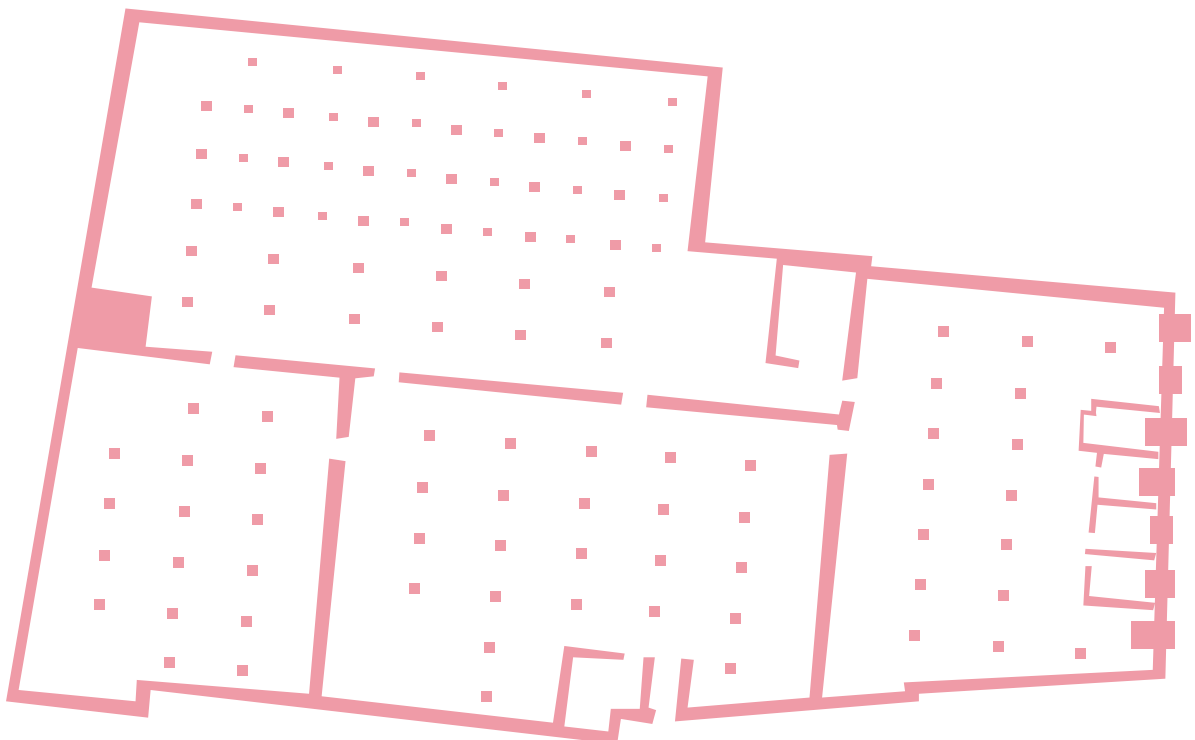
The brewery site encompasses a diverse spread of buildings, some which date back to 1740; from Georgian and Victorian offices to modern offices with floor to ceiling glazing to loft type offices in warehouses and old stables.

These buildings have been broken down into 30+ spaces both indoor and outdoor of various sizes to accommodate a variety of functions – from small events, large events, markets, exhibitions, offices, retail spaces, pop-up stores and other types of creative occupation. The Brewery works the character of the site to their advantage actively attracting film makers, photographers and the like to not only occupy the buildings but to work with the buildings.

‘From derelict roof tops and private alleyways to vast white blank spaces, grade II listed red brick warehouses and shop fronts.’
Old Truman Brewery

Renting space in the Old Truman Brewery is made as simple as possible. The partnership manages the space to offer extremely flexible letting terms, enabling tenants to move into larger spaces, for example if their business grows. They also operate at a speed which enables tenants to move in the day they find the right space for them. The team has on-site service providers which mean tenants are able to be connected to telephone, broadband and other services within that day of moving in.

The variety of small (from 14m²) and large spaces/venues (up to 4000m²) enable different groups of people to be easily attracted to the space and the grungy, cool atmosphere of the brewery buildings give it an atmosphere conducive to creative occupation. Lastly the variation between spaces allows for a dynamic clustering of the creative industries to occur forming a melting pot of ideas and activity.



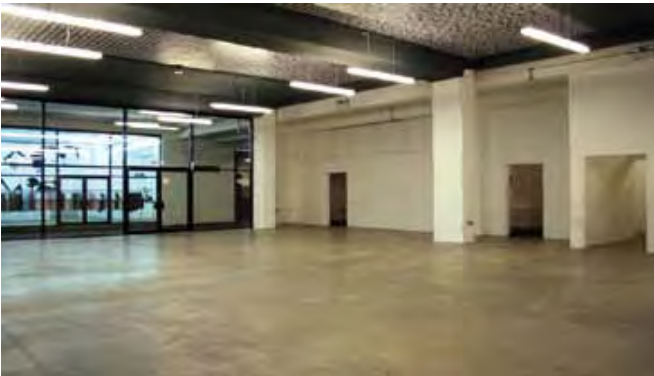
F Block spaces, Old Truman Brewery

LONDON
RISE OF A CREATIVE HUB

Small Spaces

Shop 14 | 230 sq feet

IShop 14 is an excellently positioned ground floor shopfront, white walls and cement floor. It has lots of natural light as has 2 sides of it made up of floor to ceiling large sheets of windows making it very easy to see whats going on inside so great for anything wanting to benefit from passing people traffic. Shop 14 holds a prominent position at the Hanbury Street entrance of the Old Truman Brewery estate making it very visible. It's also just a hop to Spitalfields market and right next to Sunday Upmarket so you have great footfall down Hanbury Street and into Elys Yard. Being in Elys yard makes it very easy to unload/load and also if you needed an event in the yard and a shopfront together this would be a fab location.



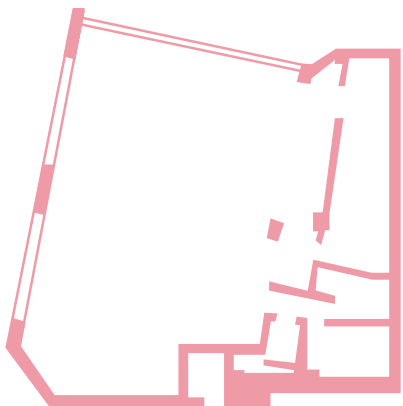
Shop 14



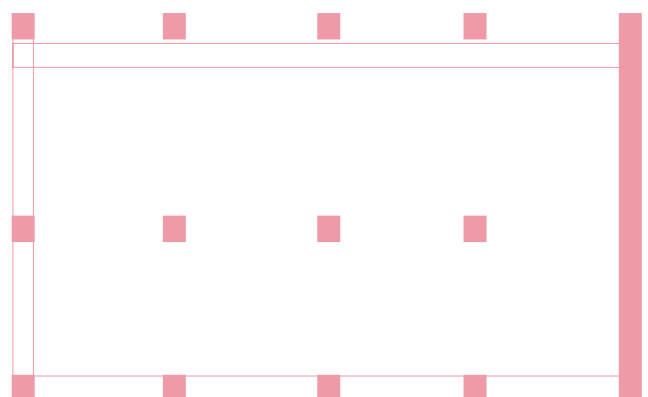
Dray Walk Gallery

Dray Walk Gallery | 245m2

The Dray Walk Gallery is a ground floor, dual aspect open plan blank canvas situated in the heart of Dray Walk, a promenade of contemporary retailers just off Brick Lane. The venue holds a key position on the pedestrianised lane, benefitting from superb natural light and excellent footfall. It is perfect for smaller exhibitions, retail sales and showrooms. On the corner of Dray Walk, opposite Junky Styling and next to The Big Chill bar, it's floor to ceiling glass on 2 sides making it a bit of a fishbowl and easily seen from Elys Yard where people hang out on the weekends on picnic benches.



Shop 14



Dray Walk Gallery

LONDON
RISE OF A CREATIVE HUB

Large Spaces | High Ceilings and Large Floor Plates

Stables: 106 Commercial St | 2000m2 | Retail / Leisure / Office

The former 19th century stable building is slightly removed from the Old Truman Brewery proper. Located a street away opposite the Spitalfields markets the building has a triple height atrium with exposed brickwork including original building elements such as the stable areas themselves. The building is of timber beam construction and spans across three floors. It is able to be leased out for retail, leisure or office purposes.

Boiler House: 152 Brick Lane | Junction with Buxton Street | 900 m2 | Restaurant / Leisure / Theatre

Stunning former Boilerhouse set in the heart of Brick Lane is a landmark in itself with the Truman emblazoned chimney which can be seen for miles. Skylights flood the space with natural light and with 7.5 meter ceiling heights the building offers an incredible opportunity for restaurant, leisure or theatre operators. A must see truly breath-taking building.



The Stables, Old Truman Brewery

LONDON

RISE OF A CREATIVE HUB

The key to the success of the Old Truman Brewery lay in having the right mix of programmes and spaces to accommodate a variety of events and people. This included the ability to hold grassroots and independent organisations to large corporates after the grungy atmosphere of the Brewery site. It worked by achieving a critical mass accumulating enough people with high talent in each related field and allowing people to easily set up and start occupying the spaces. The creation of this dynamic environment has a snowball effect attracting more and more artists, designers and creatives to the site. This mix of programmes, spaces and people creates a creative cluster where artists, designers, performers, architects and film makers have the social benefit of proximity to other creatives in complementary fields. The Brewery became and remains a creative magnet. The sprawling warehouse creates a kind of creative campus where things can happen indoors and outdoors – on the street and in the spaces between.



Yard, Old Truman Brewery



The Boiler House, Old Truman Brewery

LONDON
RISE OF A CREATIVE HUB



The Boiler House, Old Truman Brewery



Shopfronts, galleries and outdoor space at The Old Truman Brewery

London's East End is truly a space for experimentation with The Old Truman Brewery asserting a zone of influence far exceeding the site itself. There is very little to criticise about the Old Truman Brewery, it is a fantastically successful project and continues to make a positive contribution to the social fabric of London's East End, so much so that the buzz around the brewery has started to spread and engulf surrounding areas.

Silicon Roundabout just up the road in Shoreditch has become known as the Silicon Valley of London with many tech start-ups locating there. Shoreditch is becoming increasingly gentrified with high density residential projects currently in construction. Experimental urban projects such as boxpark mall - a shopping mall located on a vacant lot of land is made entirely out of shipping containers and is another example of the creative influence The Old Truman Brewery has on surrounding suburbs.

DUMBO
WEDGED BETWEEN TWO
BRIDGES



DUMBO

WEDGED BETWEEN TWO
BRIDGES

Dumbo is located below and wedged between two large pieces of New York infrastructure – The Manhattan Bridge and the Brooklyn Bridge. It was a major industrial area in the late 19th to early 20th century due to its convenient location to the East River as well as the availability of large plots of land which enabled large floor plate warehouses for manufacturing purposes. In the early 20th century American engineers had perfected reinforcing concrete with iron rods which consequently had an effect on the spatial quality of the warehouses – for example walls could hold larger windows, letting more light in.

Dumbo has a gridded street structure with large well maintained warehouses. It also has fantastic outlook and views towards Manhattan.



Image | DUMBO view towards Manhattan



Image | DUMBO Figure Ground

DUMBO
WEDGED BETWEEN TWO
BRIDGES



Image | Arbuckle Brothers Coffee Storage Warehouse, Water Street, 1935

The site of DUMBO was, during the late 19th and early 20th centuries, one of Brooklyn's most important industrial hubs. The manufacturing industry started to vacate during the 70's and throughout the 80s and it was in 1979 that developer David Walentas paid \$12 million for 2 million square feet of these late 19th century warehouses. Walentas, was in his 60's when he made this enormous purchase and had many years of experience developing sites in SoHo and NoHo in Manhattan. In 2007 Walentas said of Dumbo "It's like SoHo was 25 years ago, we went from SoHo to NoHo to Dumbo". Walentas is attracted to areas where artists flock.

"I always believe in following the artists" David Walentas

DUMBO
WEDGED BETWEEN TWO
BRIDGES

Dumbo had become an attractive home to artists, who capitalised on the vacant warehouse spaces after the fall of industry in the area. Artists had come to love the large floor plate loft buildings which were ideal for large and medium scale works.

When David Walentas purchased the site the area started to gentrify with the availability of hip loft apartments, a product of the converted warehouse spaces. However, despite this gentrification Walentas retained the drawcard of Dumbo - its artistic community. He did this through his development company Two Trees, which supports artistic groups by offering them free space for studios, galleries and offices. Two Trees is also the founding sponsor of the DUMBO arts festival which presents of the best in local, national and international art.

“Artists added life to the neighbourhood” David Walentas

Walentas continues to provide free or sharply discounted retail space to creative types across several of his 11 buildings. What has resulted from combining a strategy of residential development with the cultivation of the creative industries is a vibrant, mixed use community which continues to thrive. Dumbo is continuing to transition, over the past few years it has become known as the Silicon Valley of New York due to the tech start-ups which have begun to cluster in the area, creating a melting pot of creative industries.

The urban renewal of DUMBO is not solely in the hands of the Walentas family, despite the fact they having one of the largest property portfolio's in Brooklyn and that is largely concentrated in DUMBO. The DUMBO improvement district has had a big part in advocating for the area as it cultivates creativity through its events, festivals and programmes as has Joy Gideon of the DUMBO Arts Centre, the venue St Anns Warehouse which moved into an old spice milling factory at 38 Water Street shortly after 9/11, then there is the revival and opening of new public spaces such as the development of Brooklyn Bridge Park, one of the best parks in New York with its views of Manhattan and the financial district as well as the unveiling of an iconic tunnel/arch under the Manhattan Bridge approach that was converted from a storage space into a great public space that holds events, performances and some hugely successful street food markets.



Image | Smack Mellon Warehouse, DUMBO

DUMBO WEDGED BETWEEN TWO BRIDGES

The redevelopment of DUMBO has taken time and David Walentas has struggled in his quest to rezone and get approval to develop and build this area into the burgeoning, mixed-use community it is today. It took 17 years for Mr Walentas to gain permission from New York City to begin the residential conversion of the industrial complex on Brooklyn waterfront. It took him only seven months to convert the first building 1 Main Street into loft apartments.

During the period of 17 years there was so much space and a lot of vacancies that the Walenta's would put properties at the disposal of artists as well as leasing out floor space for cheaper than Manhattan commercial and office use. He set aside over 9000m2 of rent-free space for artistic organisations. The area also began to attract professionals such as lawyers, architects and IT specialists who liked the appeal of cheaper rent which in turn created an interesting mix of people.



Image | Bliss Warehouse building, DUMBO



Image | St Ann's Warehouse, DUMBO



Image | Shoe Factory building, DUMBO



Image | Empire Store, DUMBO



Image | Gair Warehouse, DUMBO



Image | Grand Union Warehouse, DUMBO



Image | 65 Washington Street Warehouse, DUMBO

DUMBO
WEDGED BETWEEN TWO
BRIDGES



Image | Front Street Warehouse, DUMBO



Image | Acconci Studio, 60 Jay Street, DUMBO



Image | Front Street Warehouse, DUMBO



Image | Front Street Warehouse, DUMBO

One group that was given space free of charge is the DUMBO arts centre - a not-for-profit that works to preserve DUMBO's arts community. The DUMBO arts centre does not pay rent on its 3,000 square foot gallery which lies on Washington Street.

Despite this generosity Walentas takes a business-like approach to philanthropy through a lack of any kind of contractual agreement with the artists – it's a verbal commitment. "The deal with most of them is this: It's not permanent. I give them whatever happens to be vacant at the time". In spite of this there are instances where some galleries have rent-free leases which extend for up to 10 years. Smack Mellon is one of those not-for-profit galleries which still has several years left on their 10 year agreement. The investment into the arts community appeals to buyers as artists make a neighbourhood hip and desirable. However they are then forced out by conditions in the market.

Walentas is using this force to his advantage, to raise the worth of his property. Other developers have caught on asking how they can attract artists to their developments. There are of course limits and there is that point where space becomes too expensive and therefore unavailable to the artists.

DUMBO

WEDGED BETWEEN TWO
BRIDGES

The rezoning of DUMBO from industrial to residential and mixed-use has had a profound impact on the area. It is an ever gentrifying part of New York with some of New York's highest rents and apartment prices. Despite a scattering of high end residential loft conversions there is still a large creative community and this community is continually developing and changing, attracting new creative types - in particular people from the tech sector are flocking to the site. There is now such a critical mass of techies in the area that it is becoming known as the Silicon Valley of New York. These techies are attracted to the area as there is an established group of other techies and this has a snowball effect, attracting more and more start-ups, programmers, entrepreneurs and venture capitalists.



Image | Street Art, DUMBO



Image | Brooklyn Bridge Park, DUMBO

DUMBO
WEDGED BETWEEN TWO
BRIDGES

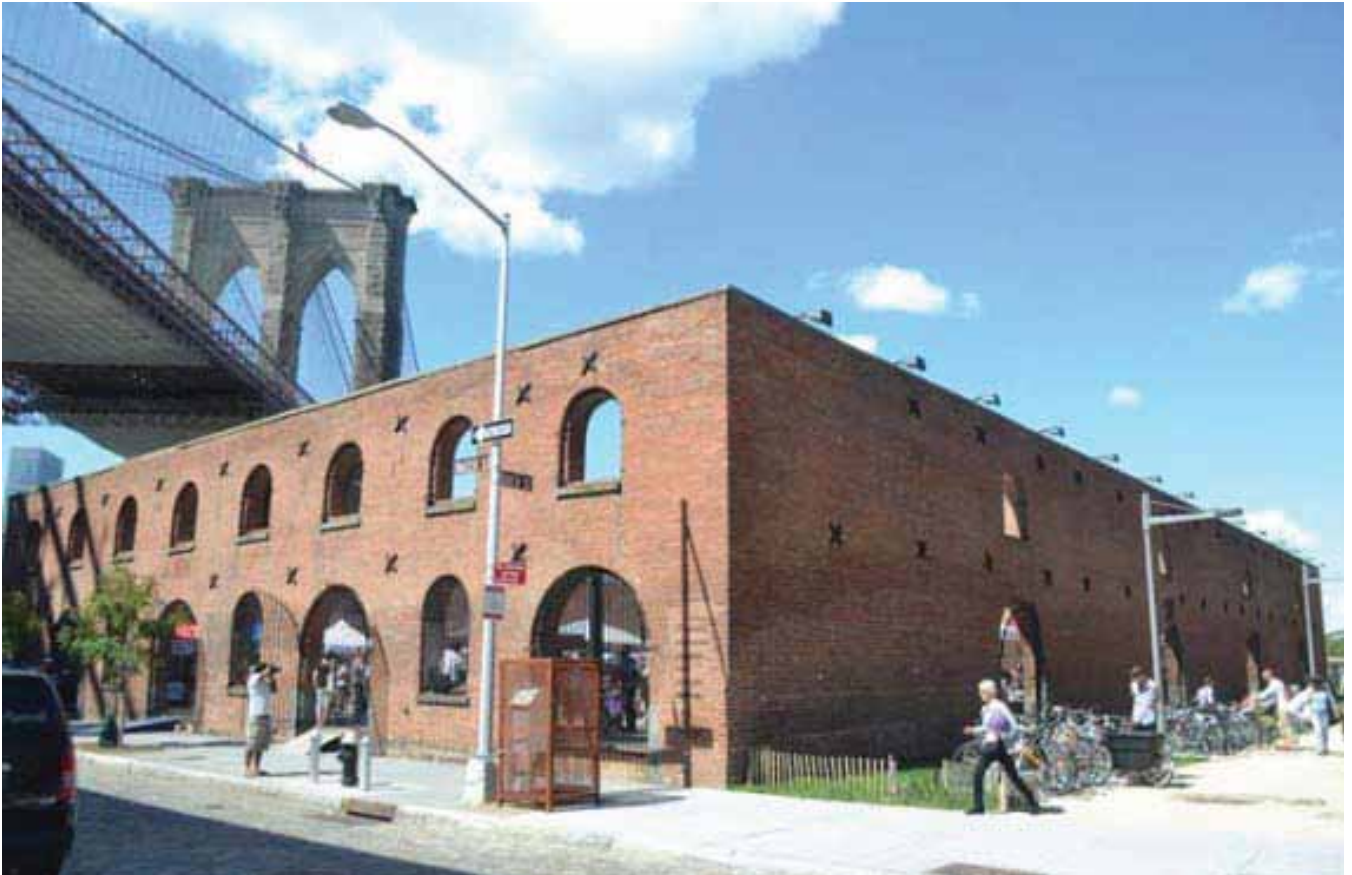


Image | Tobacco Warehouse, DUMBO



Image | Flea Food under the Archway, DUMBO

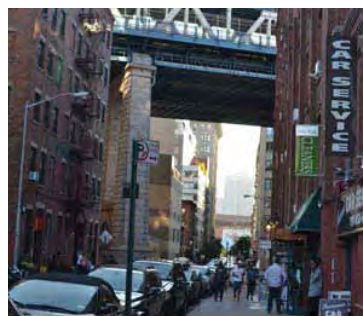


Image | Street Scene, DUMBO



Image | Brooklyn Bridge Park, DUMBO

It's not just the artistic community in DUMBO that makes it such a fantastic place to be in New York it's also the Brooklyn Bridge Park, the fact that DUMBO is on the waterfront and is incredibly quiet in comparison to Manhattan yet has great public transport connections. The Walentas purchased the old carousel close to the Brooklyn Bridge Park and restored it to become a popular attraction for families. DUMBO is a great place for all types of people, single urban dwellers, couples and families, professionals and creatives – DUMBO has been transformed from a derelict post-industrial suburb into a dynamic, mixed use community that so many people are able to enjoy.

DUMBO
WEDGED BETWEEN TWO
BRIDGES

What makes DUMBO so great is the diverse mix of people, however there are concerns that the area is becoming too gentrified and that soon there will be no place for creative office space as there rent will simply be too high. Increasingly what is happening all over Brooklyn is that creative types are getting pushed further and further south east as places like DUMBO and Williamsburg become gentrified.

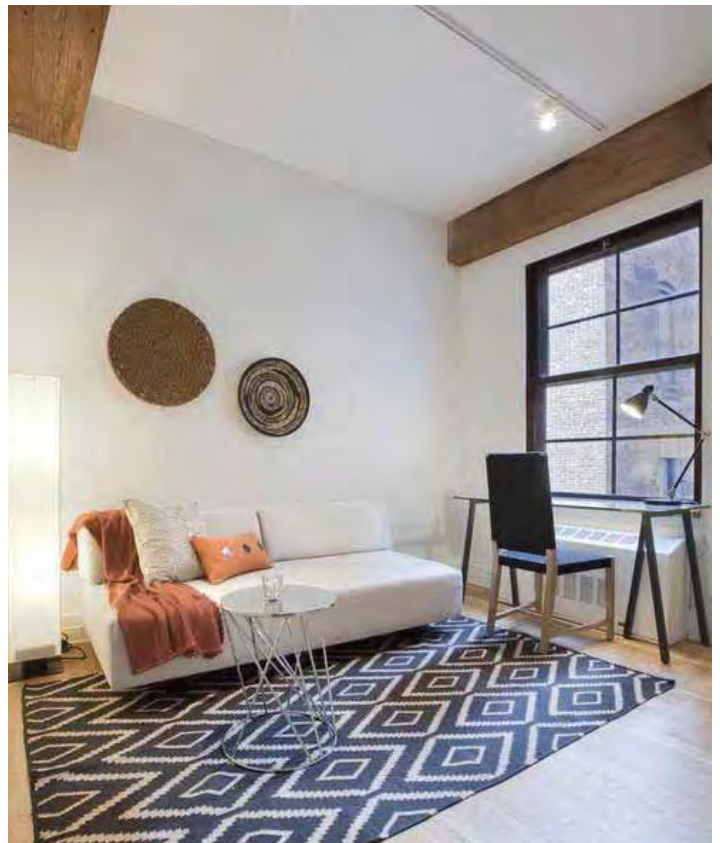


Image | Loft conversions at 1 Main Street, DUMBO

CONCLUSION

URBAN RENEWAL AND THE CREATIVE INDUSTRIES

Urban renewal involving the creative industries is a complex process that occurs in cities in a myriad of ways, what works for one city may not work for another. Despite this there are some key characteristics of the process which have become evident through this research, which are as follows:

- For renewal to occur you need an area that is in decline or not reaching its potential. This area could be a strip mall in the centre of a city like Newcastle where a draining of the urban landscape has occurred as people head to big box malls, or it could be that spaces have become redundant due to a change of industry such as DUMBO which has seen an economic transition away from manufacturing and towards the knowledge economy.
- What is also characteristic about these areas is that the physical infrastructure - the buildings - are already clustered together. The condition of warehouses clustered in a small walking radius or empty shop fronts in a row is what is inherited and there are many benefits to this condition which provides a strong backbone to certain occupation.
- In conjunction with the spatial condition of clustered empty space there is another factor which heavily influences creative occupation and this is rent. Cheap rents and empty spaces attract artists. When this condition is on a large enough scale you get a critical mass of people which has a snowball effect. As Marcus Westbury said activity spawns activity and vacancy leads to more vacancy. What the creative industries cleverly capitalise on is the lag time between the decline of a space and the ability for council to rezone that space ready for a developer to invest and redevelop into another use. This is an organic process by nature and not something that can be emulated – at least this is what I have come to believe during this research as evidenced through the Barcelona example. With the 22@ project social connections were weak and I have come to believe these social connections are a key driving force behind the process of urban renewal and the creative industries. If these are not established or maintained a successful strategic project cannot be cultivated.



Image | DUMBO tech company cluster

CONCLUSION

URBAN RENEWAL AND THE CREATIVE INDUSTRIES

There is a clear relationship between successful renewal projects and spatial conditions:

1. Presence of empty buildings
2. Compact spatial distribution of buildings
3. Clustering of buildings
4. Small walking distances – can easily walk from one side of the area to the other
5. Close to public transport connections
6. Inner city location
7. Clean open planned spaces with generous ceiling heights



Image | Tech City Map, Silicon Roundabout, London

Some elements which offer complementary support:

1. Free WIFI network
2. Coffee roaster + hip coffee shop
3. Public open outdoor space
4. Markets
5. Strong social groups and events

CONCLUSION

URBAN RENEWAL AND THE CREATIVE INDUSTRIES

Over the last 30 years there has been a shift in our thinking towards the creative industries as cities have begun to understand that their influence reaches further than their economic weight records. The creative industries contribute strongly to a sense of culture - a sense of who we are. This sense of culture is the one thing that is particular in what has become known as the modern or 'generic city'.

All case studies presented here have shown a great ability for the creative industries to have a regenerating effect on a city or part of a city. Some have been more successful than others, or perhaps that success is shown and measured in different ways. For example to experience the streets of DUMBO leaves you feeling alive and inspired, the atmosphere is convivial and welcoming and socialising is easy however in Barcelona that feeling is different as when you walk through the endless streets of the 22@ project there is no one around. Yet if you were to look at the number of businesses and employees working in the 22@ area you would find that it far exceeds that of DUMBO.

So then how do you measure the overall success of a case study? After spending weeks walking through these case studies what I did find was that for me the really successful projects were the ones that were the scale of a few blocks and I could explore within a day - I could spend hours walking from one side to the other finding something new, taking a different route or talking to someone I hadn't come across before. What became crucial was a sense of yes there is something exciting happening here and yes there will be people there to experience that with me. There was a compactness that enabled a great social atmosphere to occur which then glued all the fragments together - people were sharing ideas and feeling off one another.

What I have also realised is that anyone can have a positive impact on the city. In several of these case studies urban actors and residents alike have seen to take responsibility to cultivate the creative industries in areas they love and they believe in - whether that actor is a developer following the artists trail or an event organiser, passionate about the degradation of his home city. In the end a few activated shopfronts in a row can have a larger impact than ever imagined. And sometimes that is all you need - three empty shopfronts and three people with some ideas.

As Michael Sorkin recently noted "There must be ways to activate a more positive relationship to planning the environment - rather than simply awaiting decisions by private owners or developers and simply responding to them with our powers to block projects, how much more beautiful it would be if the city were to more rigorously plan its own destiny?" Sorkin, Michael, 2012, Background Thinking



Image | Marcus Westbury, Renew Newcastle presentation

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