

Delft University of Technology - MSc Urbanism Master's thesis project P5 report

Title: A Creatively Inclusive London?

Subtitle: Nomadic urban creative clusters as drivers of socio-economic integration and

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All images, graphics, diagrams are made by the authors unless otherwise mentioned.

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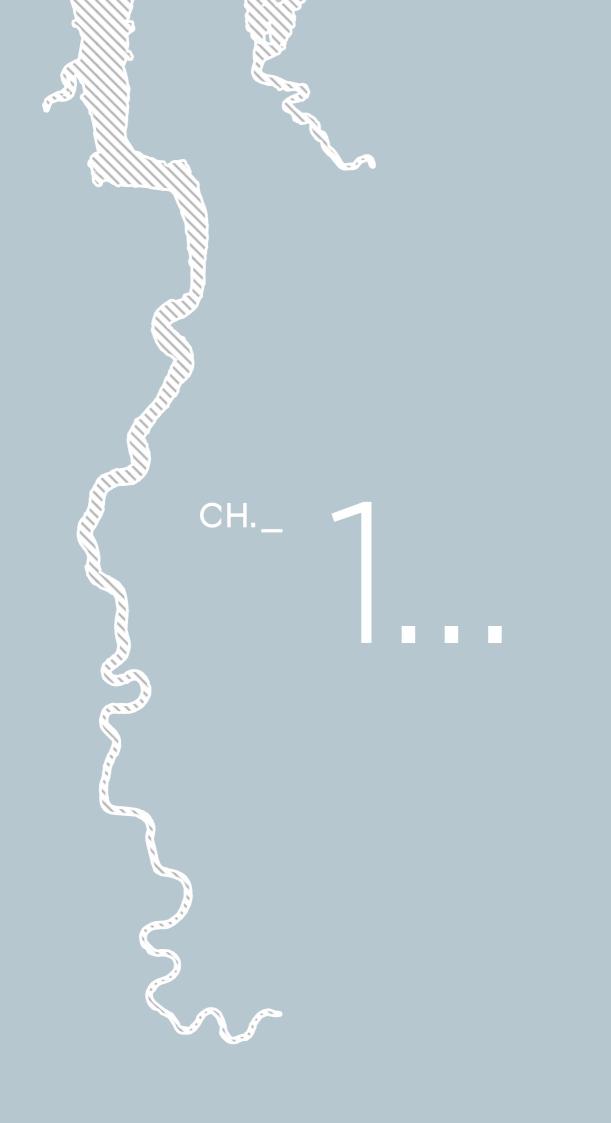


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INTRODUCTION.

1. INTRODUCTION

The globalisation process within the past century has led to booming of opportunities as people flock to cities drawn by urban promises, which are characterised as the expectations built upon the perceived advantages of cities such as jobs, amenities, socio-economic mobility, freedom and happiness. People, regardless of their backgrounds, could reinvent themselves anew by moving to cities while enjoying the economic externalities triggered by urban environment. (Cardoso et al., 2019) However, not everyone shares the same fruitful outcomes of urban agglomeration, as the rapid trend of urbanisation alongside the consequent urban competitiveness for housing, jobs and access to amenities also pose great socio-economic challenges for most.

Since the rise of creative industries in the late 1990s, their importance for a city's economic growth has gradually been recognised and brought to discussion in academia and policy field alike. (Martins, 2016) Yet such recognition does not guarantee socio-economic prosperity of the people working in these industries, especially the younger and mobile creatives which are the focus of this project. Looking at the example of global city of London, this research introduces the concept of the local Nomadic Creative Community (NCC), identified as young, higher educated, artistic employed (artists, designers and makers), low income groups that possess constant mobile quality, meaning that they have long been pushed around the city's periphery due to gentrification-caused high land value. An example to such phenomenon is Shoreditch. Two decades ago, it was packed with affordable studios for designers, musicians and artists, now it is one of the world's most expensive tech districts, according to a report issued by Knight Frank estate agents in 2017 (Figure 1.), with rents almost as high as London's prime financial district and double those of comparable areas in Brooklyn. (Khanchandani, 2018) As a result, artists moved to the north of London, primarily around Harringay and Hackney Wick, in search of more affordable working and living space options. However, these options are now gradually being torn down and turned into flats. One of the main contributors to such pressure is the globalisation process as international developers and investors pour in, alongside the local corporate giants. As the result, mono-functional and profit-oriented developments are favoured which has resulted in loss of endogenous identity and innovation capacity.

Other examples illustrate the loss of such qualities, such as the row of railway arches in Atlantic Road and Brixton Station Road, Brixton, southwest London, where shops serve various needs of the local communities: fish, Afro-Caribbean hair products, budget carpets, among other products. Many local owners of these shops were told to relocate by Network Rail so the area can be renovated, a process that will take a year or more, with the offer of £7,000 compensation and no right to return. (Figure 2; Figure 3.) With the eviction of these local businesses, people's livelihoods, a piece of area's social fabric and shops that sell good products without the flummery and high-end expense will disappear. Meanwhile, in Hackney Wick, east London, several successful creative industries are facing the prospect of removal to places unknown or possibly non-

existent. Local artists (Figure 4; Figure 5.) all expressed the same concern about loss of studios spaces which are being replaced by high-end residential developments. (Moore, 2015) With such instability, innovation capacity is undermined as artists have to constantly shift places, a condition that limits the type of works they can do as well as the type of long-term local connections they can build. These conditions also play a crucial role in the community as collaborations and exchange of ideas amongst different artistic fields are not uncommon.

With all the challenges faced by the Nomadic Creative Community (NCC), is it possible to turn some of these adversities into opportunities? Is there any potentiality waiting to emerge from the mobile quality possessed by such clusters? Can they, precisely because they are forced to move around the city so often, act as drivers of social and spatial regeneration and economic development in the new locations where they settle? And how can policies be designed to facilitate that potential contribute to the local communities?

The thesis aims, first, to validate the value of NCC concept, by defining their characterstics and distinguishing that cluster from the general 'creative sector', often taken as a single group in policy and literature. Then, the thesis attempts to design measures to facilitate the action of such clusters as a bottom-up forces for urban, spatial and socio-economic transformation. Through exploration of possible strategies that enable implementation of endogenous creative regenerations and policy interventions, the project seeks to provide potential measures to counteract the negative impact of globalisation in urban life and achieve better liveability for all - the NCC as well as the communities where they settle - in the context of global city London.

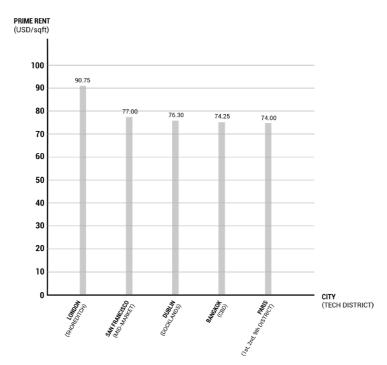


Figure 1: Report of world's most expensive tech district. (USD/sqft) Source: Knight Frank estate agents, 2017.

The thesis continues by stating the motivation, how does the personal interest affect the framing of the topic and how that topic is put into context. Following the identification of problems and opportunities that leads to research questions, they are formulated based on whether they are analysis oriented or design oriented. After the questions come the research aim and output, the goals and expected outcomes. Moving forward, the relevant theories laid out to define the conceptual framework that will guide the methodology. An elaboration on the theories, example reviews and analysis that leads to the final selection of the site will follow. It should be noted that the empirical findings play a key role on informing the site selection process for the final exemplary designs. After illustrating the deisgn results, the thesis ends with stressing the key problems and opportunities for the project alongside the conclusion and reflection.

Figure 2: Malek Menad, one of the local shop owners at railway arches area in Brixton, south London. Source: Matthew Tucker, Buzzfeed News.

Figure 3: Protesters against the gentrification of the railway arches area in Brixton, south London. Source: Guy Corbishley / Demotix / Corbis.

Figure 4: Graham Walker, left, and Luca Zoo Franzoni of Dalston Cola in Hackney Wick. Source: Sophia Evans.

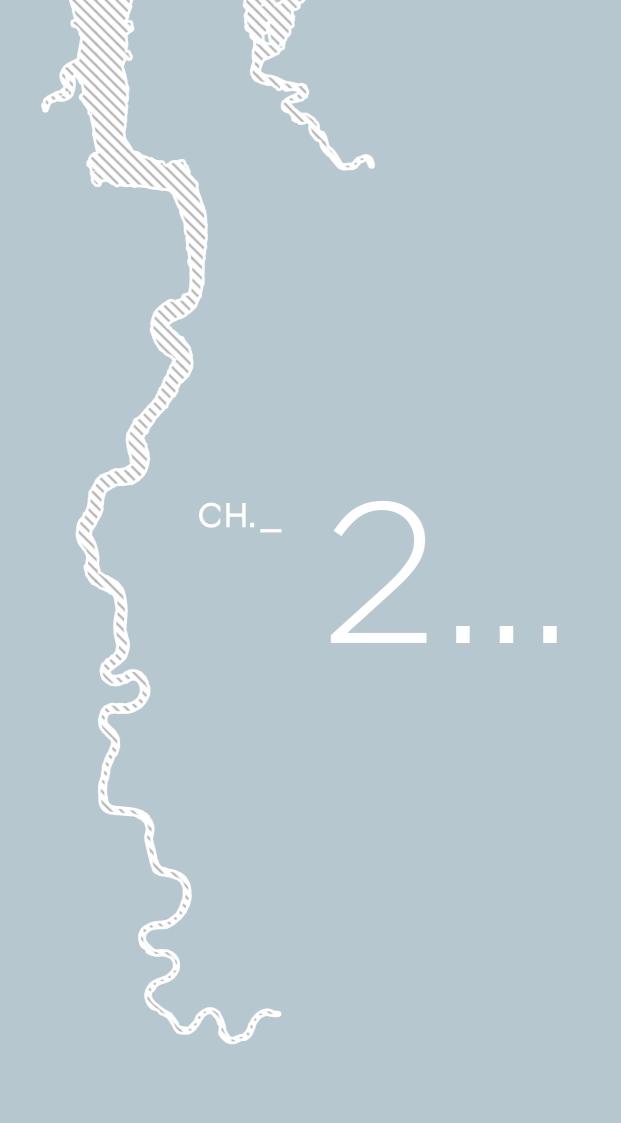
Figure 5: Artist Kentaro Yamada in his Acava-managed studio in Hoxton's Cremer Street. Source: Sophia Evans.











PROJECT DEFINITION.

- 2-1 MOTIVATION
- 2-2 PROBLEM STATEMENT
- 2-3 RESEARCH QUESTIONS
- 2-4 RESEARCH AIMS AND OUTPUTS
- 2-5 CONCEPTUAL FRAMEWORK
- 2-6 METHODOLOGY
- 2-7 SCIENTIFIC AND SOCIETAL RELEVANCE

2-1. MOTIVATION

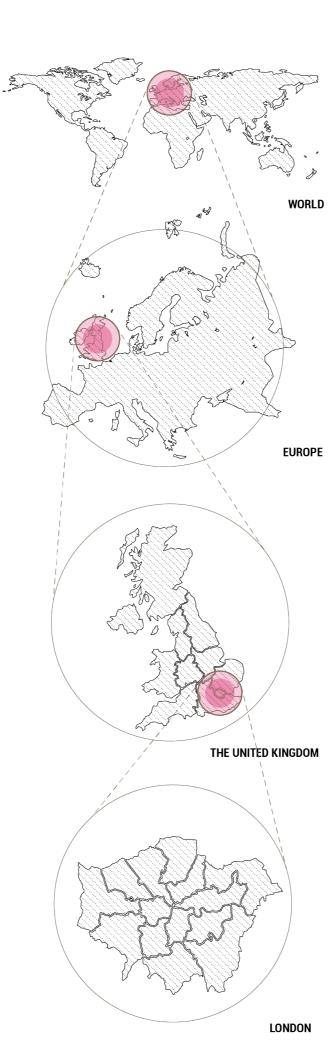
My personal interest in searching how urban design and planning approaches can help tackle social divisions, especially those between affluent groups, creative communities as well as local vulnerable groups, makes me dive deeper into looking at the causes of such divides and their embedded possibilities. In order to comprehend the complexity of the issues, the metropolitan structures and present socio-economic and territorial governance conditions that shape modern cities as they are today need to go through an analytical lens.

The project was given a concrete context as I got inspired from my brief summer stay in 2019 with a group of warehouse residents - artists, designers, makers - in the north of London. The experience has led me into reflecting on how vulnerable population groups, including ethic immigrants and the mobile creative clusters, are pushed around to the city's periphery with limited opportunities and poorer liveability due to gentrification-caused high land value.

Such phenomenon is not only happening in London but also other major cities, such as Berlin and Barcelona, creating tensions amongst different population groups. Amongst vulnerable groups fighting for economic survival in one of the world's most expensive cities, such tensions may also cause bias, stereotypes, and ignorance which will eventually lead to misunderstanding and social conflict.

An example of Brixton (Bertholet, 2013), a neighbourhood in the inner-London borough of Lambeth, has been marked by a strong Jamaican presence since the end of the Second World War. the socio-economic profile of the population has been changing, with an influx of young, mainly white, populations in managerial occupations, attracted by good public transport links and property prices that are still significantly lower than those of central areas. The trend has led to socio-spatial segregation where conflicting perception of safety of the neighbourhood arises. For instance, when the local residents are asked about the subject of riots in summer 2011, the opinions were completely opposite between a middle-class white businessman, who thought the area was still safer compared to others and simply laughed it off the topic, and a Jamaican single mother, who thought the riots were aggressive and was highly concerned about the safety of her child. While violence is a reality for the poorest in the area, as in the case of the riots, this does not affect newcomers' sense of security. The newcomer's masking on the violence of others is problematic and, by extension, is ignoring other populations not simply a means of asserting their own social superiority?

Therefore, there is a necessity for the issues to be addressed properly, and it is within my interest to seek for solutions as well as possibilities.



2-2. PROBLEM STATEMENT

London is one of the most expensive cities in the world, yet the opportunities it provides still attract highly diverse demographic groups to the city, and there is perceivable socioeconomic imbalance amongst different population groups. When we look at the demographic distribution of the city, it is evident that central London is settled with affluent groups whereas many other population groups tend to cluster in peripheral areas, including the younger and mobile creative class. (Figure 6.) Such urban demographic distribution and the enforced mobility of some professional sectors, such as young, creative groups, are closely linked with the city's high land values and the consequent unaffordability of living and working spaces driven by gentrification, which results from profit-oriented developments as well as the commodification of spaces to serve people with higher socio-economic status. Furthermore, such demographic distribution also worsens social segregation and disparities amongst different social

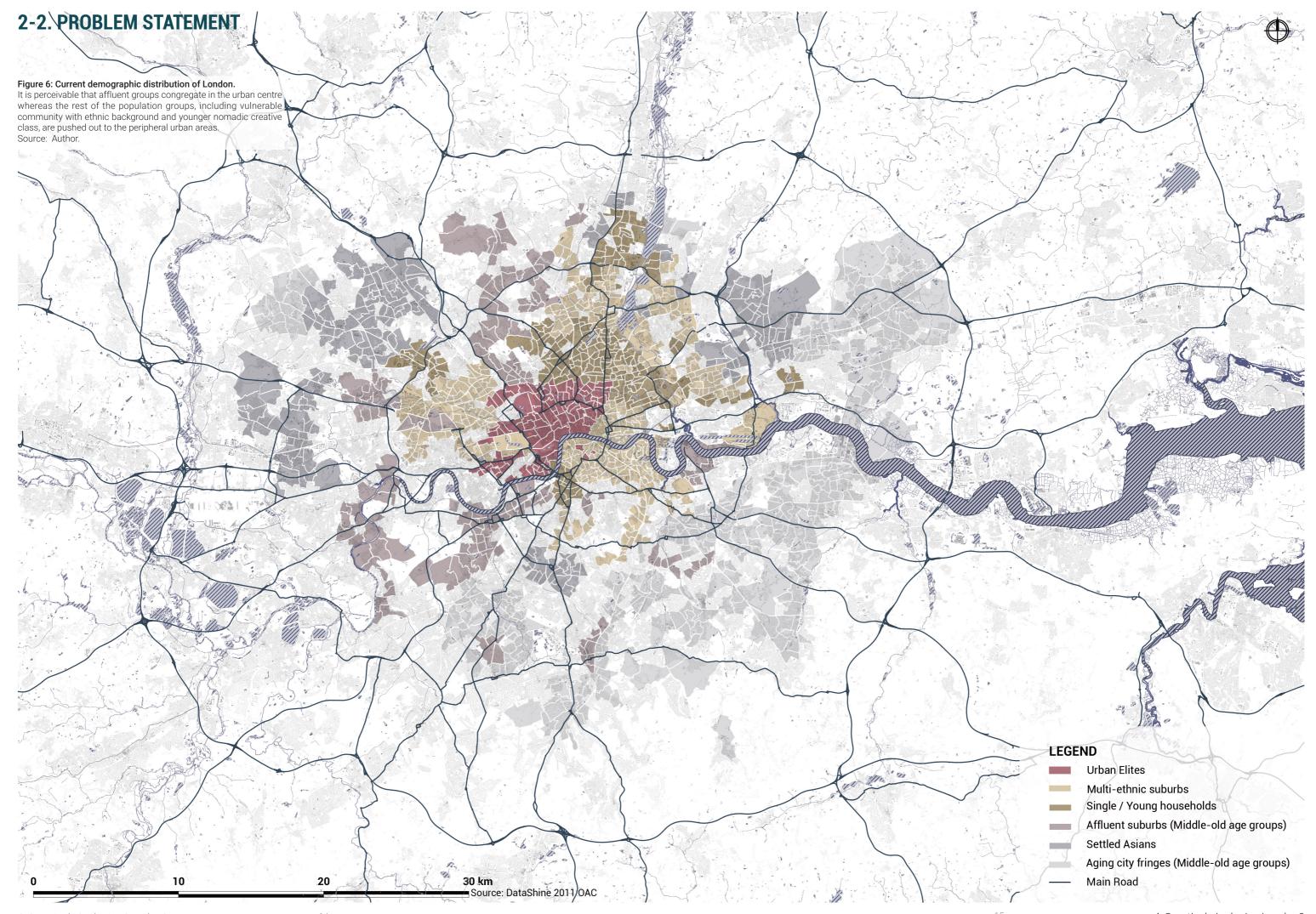
The project seeks to shed a light on the Nomadic Creative Community (NCC) in London, one of the vulnerable social groups that, since the surge of creative industries in the late 1990s, has been pushed around across the city's peripheral areas with constrained opportunities and reduced accessibility to affordable living and working spaces. This trend promotes mono-functionality in some areas of London and hinders the local innovation capacity, which, based on several studies over the past three decades, is recognised as one of the major forces for urban economic developments. (Martins, 2016, Heebels et al., 2010, Kontrimienė et al., 2017) The Nomadic Creative Community, as defined above, is an important part of the ecosystem that makes a city functional.

But not enough attention has been given to this subset of the creative economy, as academics and policymakers have often taken the sector as a whole, and assumed that their apparent economic success, measured across the whole group, implied that all professional subgroups were enjoying the advantages of major global cities. This is not so, as the creative industries include a wide spectrum of jobs, income levels, opportunities and prospects. The NCC lies at the lower end of this spectrum, and artists, freelance designers, makers, musicians often do not enjoy the same advantages as their equally creative counterparts in more solid sectors, such as advertising and the media. However, the NCC provides and multiplies innovation capacity through their networks and associated skills, and need the support of tailored policies designed to support the creative economy as a whole - for instance, they are not able to achieve their full potential if they are constantly chased around by gentrification, as the capacity of building long-term connection and types of works they can achieve are limited.

This thesis, however, also looks for opportunities emerging from these challenges: When these innovative communities settle into a new place, they also generate new local dynamics amongst themselves and with the existing population - they may form new networks without necessarily leaving behind networks previously formed elsewhere, and they may contribute

with their activities and occupations to the renewal of the social and spatial fabric of neighbourhoods. Looking at the example of Harringay Warehouse District, the former industries had moved out of the warehouses in the 1980s, leaving numerous vacant buildings behind. Provewell, a property company, identified the potentials of these warehouses and started acquiring these buildings in the 1990s, the buildings were repurposed as co-living and working spaces that have attracted numerous creative individuals - having been pushed out from east London - to settle. The neighbourhoods have now become something completely different, with mixture of warehouse and nonwarehouse residents - though interaction does not happen often - the creative newcomers brought the areas with new identity.

Therefore, this project aims to explore the possibilities for spatial and socio-economic transformation through creative endogenous regenerations and policy interventions that promote common platforms for interactions and communications amongst varied social groups in the peripheral areas of London. Ultimately, these interventions may help tone down the increased social division and disparity between the inner city and the periphery, and promote a fairer distribution of opportunities and achieve better liveability for all.



2-3. RESEARCH QUESTIONS

Informed by problem statement, the cause-effect dynamics faced by the NCC is revealed; however, the project aims to regard the problem also as an opportunity. By recognising the shift of perspective arising from looking at the problem differently, the research questions are therefore formulated following the same pattern: first, analysis oriented questions that help comprehend the current metropolitan conditions and opportunities; then, design oriented questions that help pave a clear path for development possibilities.

Main research question (analysis-oriented):

What are the forces driving the constant mobility of some creative clusters, conceptualized here as nomadic creative community, around metropolitan London, and what opportunities and options do they have as to their relocation?

Sub research questions:

- 1. What kind of spatial impact does the London's current demographic distribution have in terms of opportunities and options for the NCC?
- 2. What are the obstacles to overcome in order to ensure the NCC's survival in terms of London's governance structure?
- 3. What kind of movement pattern does the NCC have when they relocate?

Main research question (design-oriented):

Can we build upon this trend of mobility and relocation to locally capture the value of these creative clusters as bottomup contributors for urban spatial and socio-economic transformation, thus overcoming divisions between different population groups and increasing the quality of spaces?

Sub research questions:

- 1. What are the demands and spatial qualities pursued by the
- 2. How do local neighbourhoods respond to, and achieve common ground with, the NCC both in social interaction as well as urban regenerations?
- 3. How to improve the current London planning policy towards a more inclusive condition for bottom-up socio-spatial regenerations facilitated by the NCC?

PROBLEM STATEMENT





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Figure 7: Structure of research questions. Source: Author

2-4. RESEARCH AIMS AND OUTPUTS

The project seeks to minimize the socio-economic segregation amongst different social clusters in London and promote better liveability through creative endogenous spatial and policy innovation. Such innovation will be conducted in the form of regenerative interventions in the city's peripheral areas facilitated by the skills, activities and initiatives of the NCC, with consideration of necessary policy interventions and proper strategies for cohabitation amongst different scales of international and local businesses, as well as varied social groups, ultimately, achieving a creatively inclusive London. To give a proper context to the project and respond to realworld problems, a specific area of London is used as space for intervention, namely the London Borough of Haringey.

In order to conceive, develop and implement the spatial such interventions, several conditions should be considered:

- 1. Identification of current social division problems through a comprehensive policy, economic and socio-spatial analysis.
- 2. Identification of the current value and potential benefits of endogenous creative clusters in relation to local identity, innovation capacity and economic growth.
- 3. Positioning of the needs of target group: Nomadic Creative Community, and local residents, as well as involved stakeholders.
- 4. Analysis and examination of possible urban configurations and spatial qualities enabled by the presence of the Nomadic Creative Community in order to promote multi-functionality at a borough scale.
- 5. Definition of necessary policy change and regulations.

Through consideration of these conditions and an analysis of examples of Berlin and Barcelona, the final product aims to

- 1. Policy interventions that support multi-functionality and ensure the coexistence of endogenous and international businesses in the context of London, especially in what concerns the local opportunity structures available for the NCC. The policy interventions will be presented as sets of recommendations for policy makers in terms of adequate development models and subsidy requirements.
- 2. Exemplary design proposal that preserves local identity and increase innovation capacity with consideration of demographic and spatial assessments for better integration between the Nomadic Creative Community and local population groups. The design proposal will be delivered as visions for the chosen neighbourhoods, stressing design guidelines that can be adopted in the future by nomadic or community-led designers and developers.

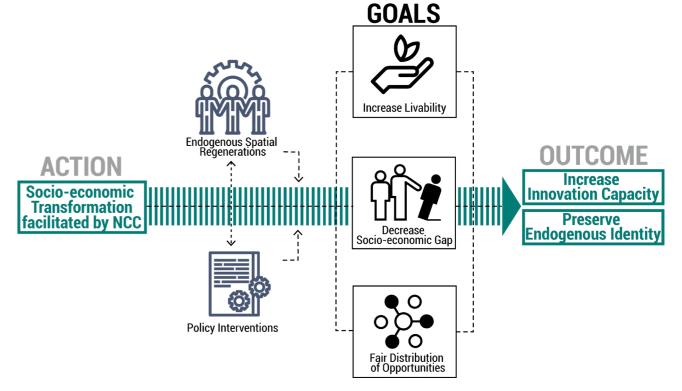


Figure 8: Diagram of research goals. Source: Author.

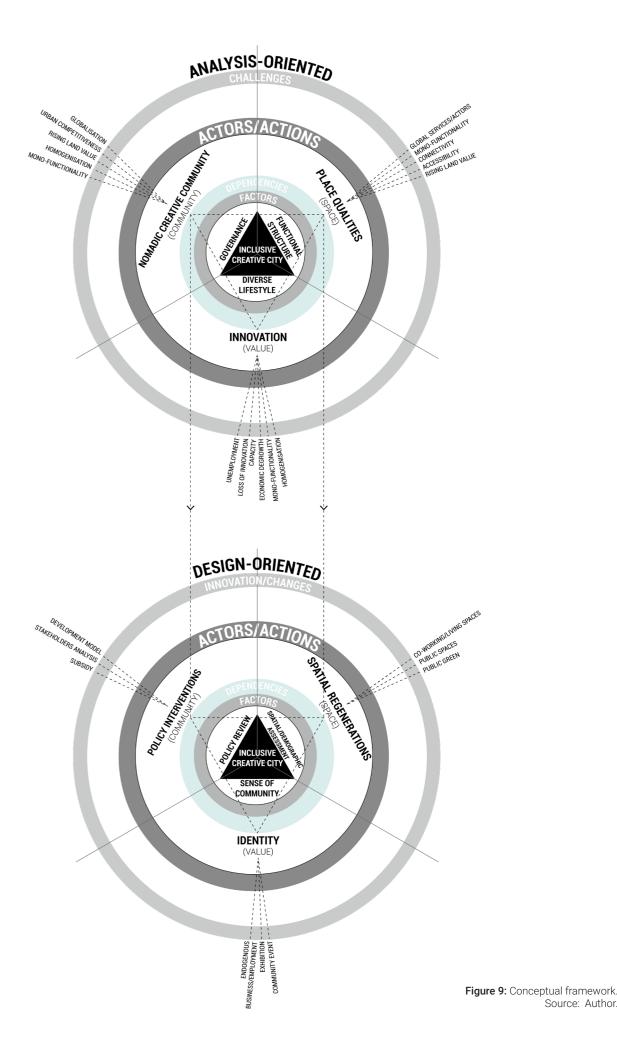
2-5. CONCEPTUAL FRAMEWORK

This section explains the conceptual framework of the thesis. Figure 9 illustrates the elements that compose the main goal, characterised as an Inclusive Creative City, identified as two interactive dimensions, visually depicted as a transmission wheel system: analysis and design, each dimension consists of three aspects: Community, Space and Value. The key actors/ actions, shown in the central tier of the diagram based on three categorised aspects, are dependent on the inner tier elements and affected by challenges or innovations shown on the outer tier. The purpose of the conceptual framework is to not only show the obstacles hampering the main goal of achieving an Inclusive Creative City, but also the potentiality to turn these obstacles into possibilities for innovation.

In the analysis dimension, the thesis identifies three main actors, one per category: Nomadic Creative Community (Community), Place Qualities (Space) and Innovation Potential (Value) for the features that an inclusive creative city should possess. Each of these actors is dependent on associated governance condition (Community), functional and spatial structures (Space), as well as lifestyles and economic models (Value). The actors are also affected by challenges depicted in the outer tier, as mentioned before: the gentrificationcaused high land value, which is triggered by globalisation, has led to homogenization, mono-functionality as well as the commodification of spaces which hinder endogenous identity and innovation capacity. Moreover, the rise of unemployment rate and the loss of connectivity and economic competitiveness are also outcomes for the decrease of local identity and innovation capacity.

The design dimension of the conceptual framework is informed by the analysis outcomes, which are later translated into Policy Interventions (Community), Spatial Regenerations (Space) and ultimately the preservation and strengthening of Endogenous Identity (Value). The aim is to build the conditions so that the creative sector can benefit the scale of local communities rather than the market-led global processes and the race for economic competitiveness where it often operates. These actions are dependent on regulations and policy reviews (Community), spatial interventions and demographic assessments (Space), and the facilitation of an increased sense of local identity and innovation capacity (Value). These actions are, again, supported by several interventions such as renovation of public spaces and public green, participatory community events and interventions on housing and workspace development models and subsidy requirements, amongst other issues that the thesis will uncover.

Keeping with the transmission wheel metaphor, two dimensions of the conceptual framework should be complementary, allowing mutual positive feedback, and a backand-forth evaluation process should be expected between the two dimensions.



Source: Author

2-6. METHODOLOGY

Informed by conceptual framework, the methodology (Figure 10.) consists of four main elements: (1) an analytical stage, including spatial, governmental and historical analysis. (2) a design stage, including spatial and policy interventions. (3) a cross-sectional theoretical framework serves as the backbone of the thesis, driven by the concept of creative city and other relevant concepts mentioned in the literature as well as examples from elsewhere; and finally (4) an empirical framework, including field work that contributes to providing empirical data to both analytical and design stages. Each methodological step is further explained as follows:

ANALYTICAL STAGE

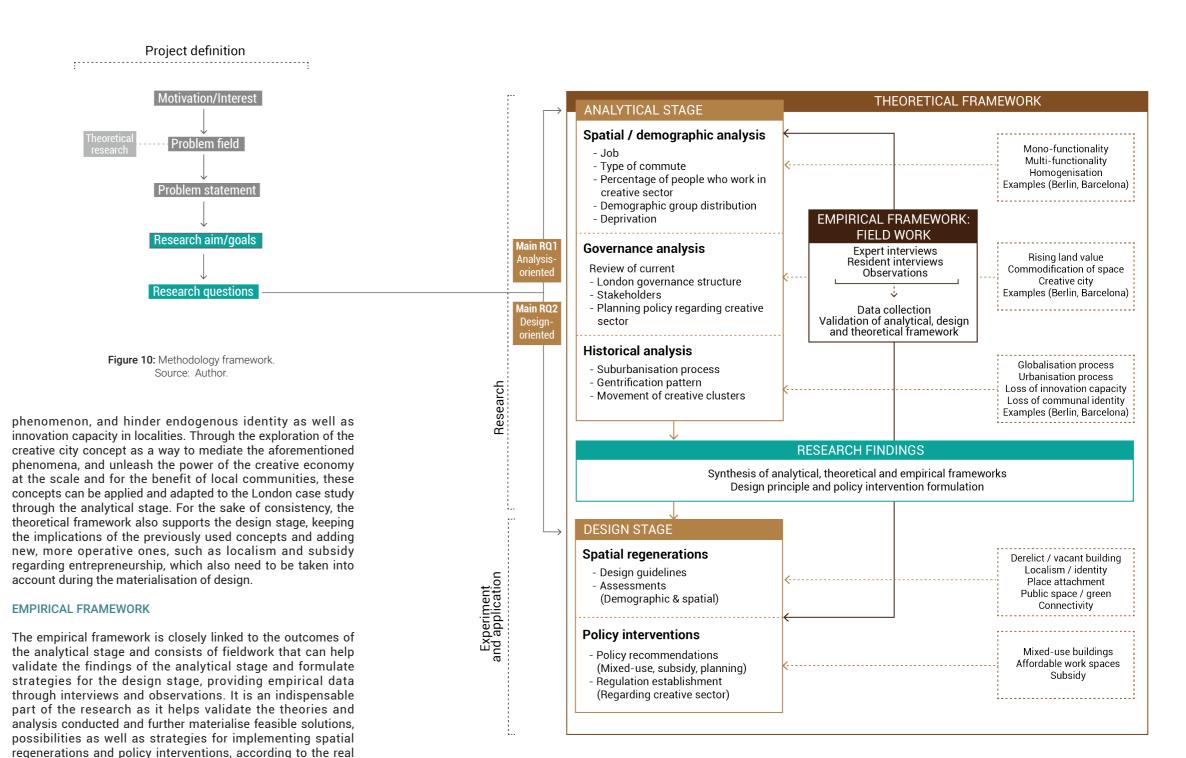
The purpose of analytical stage is to help comprehend, through mapping of neighbourhood, borough and city scales, the current metropolitan structures, which includes (1) place characterisation through analysis of job density, social deprivation conditions and percentage of people who work in creative sector; (2) demographic distribution in order to understand the social dynamics amongst different population groups and to locate the Nomadic Creative Community; (3) local and regional governance structures, including reviewing and evaluating policies affecting the creative sector, and listing potential stakeholders; (4) the driving forces of the historical patterns of movement of various social groups, supported by relevant theories with addition of case studies that compare all the conditions in London and cases with track record of working towards an inclusive creative city like Berlin and Barcelona. Problems, potentials and opportunities can be identified through these analysis and comparisons.

DESIGN STAGE

The design stage also plays a crucial part in the project as it transforms problems identified by the analytical stage into potentials for transformation and regeneration. In order to facilitate the presence, activities and skills of the Nomadic Creative Community as bottom-up regenerative forces for socio-economic transformation, the assessment of their added value is necessary, which can be revealed by the analytical stage. As a result, policy interventions can be designed, including recommendations and regulations regarding local economic development models as well as urban planning strategies favouring the presence and enhanced interaction with the creative sector. Spatial design guidelines, which will be put into context through exemplary design interventions at the neighbourhood scale, can therefore be formulated through those findings.

THEORETICAL FRAMEWORK

The theoretical framework is comprised of relevant concepts depicted in conceptual framework, which is heavily focused on how gentrification and high land value caused by globalisation and commodification of space have led to mono-functionality and homogenisation of space and people, which may further segregate vulnerable groups, who cannot adapt to the



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needs and demands of communities explored in the field.

2-7. SCIENTIFIC AND SOCIETAL RELEVANCE

SCIENTIFIC RELEVANCE

The project contributes to the field of study on urban creative industries under the impact of globalisation, one of the major up-and-coming driving forces for cities' economic growth in the 21st century, and their relations with the neighbourhoods with the context of global city London. It is noticeable that there have been numerous of researches on the spatial quality of places where the creative industries tend to congregate, in short, the static quality of the spaces; however, there have not been many discussions on the mobile quality of such communities. The communities, as the thesis evaluates the categorisation of the creative sector, is derived from the creative industries as a sepecific subgroup defined as the NCC.

To investigate further, the analytical field the thesis aims to explore can be described as follows: (1) The demographic distribution in London from the past to present and its causes and patterns; (2) The forces behind that drive the NCC's movement and the kind of options and opportunities they have for their relocation; (3) The vulnerability of the community compared to other vulnerable groups socio-economically; (4) The kind of change they desire; (5) The possibility to facilitate the NCC for spatial, socio-economic transformation.

The project aims to explore these questions in quantitative and qualitative approaches through mapping, interviews as well as policy reviews; trying to identify the current social tensions and opportunities amongst the NCC and local residents, and to seek for alternative spatial and governance possibilities on tackling the increasing social segregation in the city centre and the peripheral areas.

SOCIETAL RELEVANCE

The current trend of urbanisation and globalisation has led to problems in major global cities. London is one of the most expensive cities in the world where loss of control on skyrocketing land values can be perceived. The phenomenon has forced those with lower socio-economic status, including the Nomadic Creative Community and vulnerable local residents, to move to the city's periphery. One of the main contributors to this phenomenon is the rise of profit-oriented developments, in another word: gentrification. The former residents of the gentrified areas are forced to relocate to other relatively affordable locations, resulting in loss of endogenous communal identity and innovation capacity. The lack of understanding and different lifestyles amongst different social groups have also led to social division.

The project seeks to focus on the Nomadic Creative Community, by positioning the problems faced by the community as opportunities, facilitating their innovative quality in urban peripheral areas for spatial interventions. Furthermore, the thesis will take into account the involved stakeholders and policy makers, in hopes for better common public platforms enabling the participation of people from different population groups to interact and communicate, and consequently steering the city towards fairer opportunity distribution and a more harmonious and liveable urban environment.





THEORETICAL FRAMEWORK.

- 3-1 GLOBALISATION AND THE CREATIVE SECTOR
- 3-2 LONDON AS AN INCLUSIVE CREATIVE CITY
- 3-3 NCC FOR INCLUSIVE CREATIVE CITY
- 3-4 NCC AND URBAN REGENERATION

INTRODUCTION

they can do are constrained.

While people praise the convenience and connections globalisation has brought us, the shift in economy as well as social and technological progress do not necessarily benefit everyone equally. When we look at the global city of London, a metropolis that attracts streams of tourists, immigrants as well as international corporations and businesses, the pressure caused by such heavy international socio-economic influx has led to gentrification, the process through which, as there are striking and growing demands for new housings and working spaces. In return, land value rises and people with lower socioeconomic status are forced to relocate to city's periphery. These population groups tend to be ethnic immigrants, bluecollar workers struggling to adapt to the shift to the service economy, retired people with small incomes, as well as young artists, designers and makers that possess higher education background but low income and no job security - this is the group this thesis focuses on. Such relocation processes also result in loss of endogenous identity, as small local shops with history and social bonds to the neighbourhood are gone; as well as innovation capacity, as these artists, designers and makers cannot build long term relationships amongst themselves and with the local communities and the types of innovative works

As the globalisation process proceeds, the sector of creative industries is often mentioned as having a crucial importance amongst the new types of economic activities that strive under globalisation, benefiting from, and contributing to cultural and technological progress. (Kontrimienė et al., 2017) With the sector's tendency towards innovation and creativity, it aligns with the prospects and challenges in public life under the condition of constant change. Since the rise of creative sector in late 1990s, it is evident that they are gaining recognition for their cultural and economic values throughout the fields of academia and urban planning policy. (Martins, 2016) Based on statistics from Greater London Authority (GLA), London's creative industries boost the capital's economy by spending £40bn per year within their supply chain, and every job in London's creative industries supports an additional 0.75 job in the wider economy. (GLA, 2019) And yet the challenges that certain communities in the creative sector are facing remain. This thesis identifies a specific group of people within the creative industries, and introduces the concept of Nomadic Creative Community (NCC). These are, the young and mobile people with higher education and low income who possess artistic occupations. (artists, designers, musicians, artisans, performers and makers, mostly working in freelance conditions.) Figure 11 summarises their defining features.

While this group is part of the creative sector, they are certainly not in the same socio-economic position as their counterparts working in secure, large and well-paid industries such as advertising, information technologies and the media. It is therefore important not to look at the 'creative sector' as a single group, especially in a complex and diverse city like London, but rather to analyse the different groups and industries that build the sector, and assess how they differ regarding their needs and expectations, as well as working

and living conditions. When policymakers argue that their city values and protects the creative industries, it is important to ask which ones, and which subsectors are neglected by the existing policies. Hence the relevance of introducing the NCC as a novel concept in this thesis.

This group, alongside other vulnerable groups, are under constant pressure of relocation due to gentrification-caused high land value - their working and living spaces are increasingly bought and transformed into high-end real estate aimed at other markets and this creative community is forced to move to other, more affordable parts of the city. In London, the creative city concept is actually part of the problem rather than part of the solution - areas like Shoreditch, for example, have been transformed into ultra-expensive and desirable 'creative districts' for the few, while the many that used to occupy that area have been pushed out to other peripheral parts of the city.

However, could this problem also become an opportunity? That is, can we build upon this trend of mobile quality and relocation to locally capture the value of creative clusters, as they settle in new neighbourhoods, as bottom-up contributors for urban socio-economic transformation in those places?

To frame these questions, this chapter aims to explore the impact the globalisation has in the context of creative sector, as mentioned before, with the increased recognition of the importance of a city's creativity and innovation capacity. It is built around a theoretical review asking, what does being a 'creative city' mean and how can it be made to avoid the constant gentrification pressure imposed on people with lower socio-economic status and increase socio-economic inclusivity. And after identifying the NCC as a specific subgroup in the creative sector, which is arguably closer to local communities and to the city's daily life - spatially, socially and economically - what type of urban regenerations can we facilitate through such group?

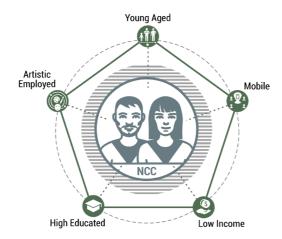


Figure 11: NCC definition.

A diagram that shows the elements comprising NCC.

Source: Author.

3-1. GLOBALISATION AND THE CREATIVE SECTOR

Creative industries and their development, including globalisation conditions, is a relatively new area of both practical activity and scientific knowledge and research. There have been many papers discussing and analysing the sector of creative industries. However, there is also a variety of definitions and understandings on the growth of creative industries based on scientists and experts form different fields. (Kontrimienė et al., 2017) In order to further define the term 'creative industries,' Valerija Kontrimienė, suggests that being creative means showing the ability and involving the use of skill and imagination to produce something new or a work of art. In other words, creativity is a part of human identity, something which most people consider as a part of their nature. Describing the term industry, we deal with the concept from a totally different sphere, namely the economy. Thus, industry is the production of goods from raw materials, especially in factories as well as the people and activities involved in producing a particular thing. Kontrimienė further points out the contradiction between the two words and connects them with the saying 'creativity is the power to connect the seemingly unconnected.' (Kontrimienė et al., 2017:13) With the surge of creative sector in the 1990s, the first attempt to use the term 'creative industry' was by the newly elected British Labour government, headed by Tony Blair who was ready to invest in creativity because, as Blair claimed "Our aim must be to create a nation where the creative talents of all the people are used to build a true enterprise economy for the 21st century- where we compete on brains, not on brawn." (Kontrimienė et al., 2017:13) From there on, as the sector gained recognition and popularity, clearer definitions emerged to be discussed and framed; in 2008, the UNCTAD (United Nations Conference on Trade and Development) released the Creative Economy Report, which suggests the definition of creative industries based on multiple creative sectors throughout heritage, arts, media and functional products:

- The cycles of creation, production and distribution of goods and services that use creativity and in-tellectual capital as primary inputs.
- A set of knowledge-based activities, focused on but not limited to the arts, potentially generating rev-enues from trade and intellectual property rights.
- Tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives.
- At the cross-roads among the artisan, services and industrial sectors; and comprising a new dynamic sector in world trade (Flew, 2012).

Through these definitions, we can therefore identify how creative industries interconnect with the economy through the cycle of creation-production-distribution as well as the activities and services that go around with it, and look into the future where this kind of dynamic forms a new era of world trade. On top of the economic value the sector generates, it is worthwhile to note the importance of social and policy aspects behind that facilitate the process. Kontrimienė suggests that in order to form coherent economic policies that include relations between creativity, culture and international trade policies, a standardised set of definitions and common classification of

creative industries should be clarified as the basis. She also concludes that the 'innovation activity' and 'synergy activation' qualities that creative industries possess would help us understand the importance and viability of the sector in a global context.

When we look into globalisation, a concept that became one of the centres of discussion in academia as well as economy and policy in 1990s and 2000s, it is hard to grasp the wide range of its definitions but as Flew suggests the three most commonly used are the ones supported by sociologists Roland Robertson, Anthony Giddens, and David Held and Anthony McGrew (Flew, 2012):

- Globalization as a concept refers both to the compression of the world and the intensification of consciousness of the world as a whole ... both concrete global interdependence and consciousness of the global whole. (Robertson, 1992: 8)
- Globalisation can ... be defined as the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa ... Local transformation is as much a part of globalisation as the lateral extension of social connections across time and space. (Giddens, 1990: 64)
- Globalization ... denotes the expanding scale, growing magnitude, speeding up and deepening impact of transcontinental flows and patterns of social interaction. It refers to a shift or transformation in the scale of human organization that links distant communities and expands the reach of power relations across the world's regions and continents. (Held and McGrew, 2002: 1)

In short, globalisation manifests the compression in sense of scale and consciousness of the world with increased social interconnections worldwide; and that events are not only shaped and affecting locally but regionally to globally. To further elaborate the effects of globalisation in human life, several aspects have been taken into discussion by multiple scientists and sociologists (Flew, 2012): in the economic aspect, as corporate giants outsource operation and production outside their home nations; in social and cultural aspects, as the prevalence of World Wide Web that enables almost instant transmission of information, news media and other forms of cultural assets such as films, music and sports; in the political aspect, as actions taken by one nation also affect others, in worldwide problems such as climate change, migration regulation...etc.

3-1. GLOBALISATION AND CREATIVE SECTOR

Having understood the ubiquitous effect globalisation can bring to our daily life, what does it mean in the context of creative industries? As Kontrimienė mentioned, two aspects should be considered:

- The importance and the current issues regarding the development of creative industries.
- The complexity and multiplicity of globalisation process. (Kontrimienė et al., 2017)

We can summarise the five factors and circumstances of globalisation in relation to creative industries categorised by Kontrimienė based on a number of scientists, (Lapinskienė et al., 2015; Peleckis, 2016; Lankauskienė, 2016; Tvrdikova, 2016; Yih-Chang, 2016; Melnikas, 2016) First, the factors and circumstances regarding the global ongoing process of standardisation and convergence, which affects how interactions between different groups, society, countries and regions are linked to certain type of common identical norms and standards; second, the ongoing internationalisation that leads to new forms of international politics, economy, culture and value; third, the potential to initiate aspirations for synergy that ensures the revitalisation and improvement of quality in life; fourth, the new competitiveness that triggers additional opportunities and innovation developments; last but not least, is the significance of an increase in innovation, creativity and entrepreneurship.

With the all the aforementioned factors and circumstances, it is evident that the changes triggered by globalisation process are vast in the societal, economic and political sense, and this type of shift often requires and generates innovation and creativity. As a result, it could be mutually beneficial in a way that globalisation process fosters creative industries and vice versa.

As we conclude that the globalisation process and creative industries can be mutually beneficial however, there is still a knowledge gap when we investigate the NCC in London. The community is part of the creative industries, but they tend to fall as victims within the globalisation process due to several gentrification-related factors. Therefore, there is a necessity to further classify the creative industries itself and how the globalisation process affects each sector differently.

3-2. LONDON AS AN INCLUSIVE CREATIVE CITY

London, as one of the world's major financial, cultural and political centres, is home to almost 9 million people with diverse ethnic and professional backgrounds, brimming the city with vibrant cultural assets and creativity. (Figure 12.) In 2016, the creative industries sectors in London offer about 622,600 job opportunities, equivalent to 11.9 per cent of total jobs in the capital, compared to 4.9 per cent in the rest of the UK. Furthermore, a relatively high share of creative economy jobs are held by workers born outside of the UK - 33.5 per cent of jobs in London in 2016, compared to 12.8 per cent of creative economy jobs in the rest of the UK. (Rocks, 2017) As a result, London dominates the British creative industries with a highly diverse background of international talents. It is evident that under the globalisation process, people across the world are drawn to global cities like London by the so-called urban promises, characterised as expectations built upon perceived advantages of cities such as jobs, amenities, socio-economic mobility, freedom and happiness. (Cardoso et al., 2019) People, regardless of their backgrounds, expect to enjoy the economic externalities triggered by the urban environment. It is not hard to imagine that the concept of creative industries took off quickly in London as it both played to the city's strengths as well as broadened London's base of appeal. (Flew, 2012)

However, is it enough for London to become an inclusive creative city based on all these aforementioned qualities that draw creativity and creative talents? The concept of 'creative city' refers to a mobilisation of 'creativity' inherent in art and culture to create new industries and employment opportunities while also tackling environmental problems in a form of urban regeneration. Scholars like Charles Landry and Masayuki Sasaki have put the issues of minorities, homelessness, and social inclusion at the centre of their respective visions of the creative city. (Sasaki, 2010) As we discussed before regarding creative industries in the context of globalisation process, it is important to note the significance of future prospect of creative industries as we move away from mass production industrial society towards a creative society of cultural-based production and, to incorporate creative city theory as the activator towards such change.

However, there is a knowledge gap when we look into a specific group of people in the sector of creative industries in London, as this thesis identifies as NCC; these nomadic artists, designers and makers have not been in the centre of the discussion since the creative industries came into notice in 1990s. It is noticeable that the NCC, alongside other vulnerable groups in London, are more often victims than benefiters under this wave of globalisation as such phenomenon also results in gentrification and high land value which eventually push them away from places to places in the city's periphery. Therefore, the perspective of considering social inclusion aspect into creative city theory suggested by Charles Landry and Masayuki Sasaki should play a crucial role within the discussion, not only to enable the creative sector to work towards general inclusivity in global cities but also to improve the prospects of specific subgroups of this sector which have often been neglected by a vision of creative industries as engines of international competitiveness and high-end services and amenities.

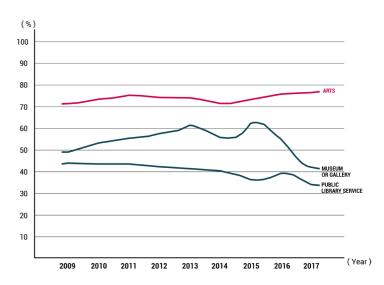


Figure 12: Percentage of Londoners engaged/accessing cultural events. It is noticeable that the percentage of Londoners who participated in cultural events especially in arts sector has increased over the years.

Source: ONS data.

3-2. LONDON AS AN INCLUSIVE CREATIVE CITY

Masayuki Sasaki, a professor at Osaka City University in Japan, suggests six requisite conditions of a creative city as follows:

- A city equipped with an urban economic system in which not only artists and scientists can freely develop their creativity, but where workers and craftspeople can also engage in creative, flexible production, and in the process withstand the threats of global restructuring.
- A city equipped with universities, vocational colleges, and research institutes which support scientific and artistic creativity in the city, as well as cultural facilities like theatres and libraries. It also has a very active non-profit sector featuring cooperative associations and establishments through which the rights of medium—small craftsperson's businesses are protected. Such a city would also have an environment where new businesses can be set up easily and creative work is well supported. Above all a creative city will have the necessary social infrastructure to support creative individuals and activities.
- A city in which industrial growth improves the 'quality of life' of the citizens and provides substantial social services. Therefore, it stimulates the development of new industries in the fields of the environment, welfare, medical services, and art. In other words, it is a city with well-balanced development of industrial dynamism and cultural life, where production and consumption are also in harmony.
- A city that has a right to stipulate the spaces where production and consumption develop, and where the urban environment is preserved. It is a city with beautiful urban spaces to enhance the creativity and sensitivity of its citizens.
- A city that has a mechanism of citizen participation in city administration that guarantees the versatility and creativity of its citizens. In other words, it is a city with a system of small area autonomy supported by large-area administration that can take charge of large-range management of the region's environment.
- Finally, a city equipped with its own financial administration that sustains creative, autonomous administration along with personnel who excel in policy formation.

To sum up, an inclusive creative city should possess a balanced multi-layered governmental and policy system that ensures the livelihood of creative individuals at any of the broad spectrum of the creative sector, encourages citizenry participation in creative and cultural activities, and these should all be supported by creatively inclusive urban, social and educational infrastructures to maximise the quality of life not just for specific elite groups but for all.

As we look into the case of London, the city already possesses the qualities to attract creative minds with different backgrounds for the opportunities it offers, but in order to become an inclusive creative city, the significance of the prospects of creative industries should be stressed, and there should be clearer definition for each sector within the creative industries, as this thesis points out and identifies one example – the NCC, which arguably suffers more than benefits from the wave of globalisation and the surge of creative industries

as a whole. It is important to analyse the different conditions of different sectors within the creative industries themselves. On top of that, and constant communication and collaboration between different levels of governmental authorities, from Greater London Authority, varied boroughs to local community-led organisations as well as local residents, individual artists, designers and makers should be encouraged to ensure the market does not solely favour profit-oriented corporate giants and developers, but also endogenous communities.

To further focalise on the interrelation of factors that comprise an inclusive creative city not just for creative industries as a whole but also consider its sub-group NCC, we need to take the social aspects into account, which are mentioned before in order to define NCC - young, mobile, higher education, low income and artistic occupations. The UK government Department for Culture, Media and Sport (DCMS), categorises creative industries into nine sectors - advertising/ marketing, architecture, crafts, design (product, graphic, fashion), film/TV/video/radio/photography, IT/software/ computer science, publishing, museum/gallery/library, and music/performing/visual arts. (DCMS, 2001) If we combine these sectors alongside the five aforementioned social aspects as well as the six requisite conditions suggested by Masayuki Sasaki, together we can have a better understanding of the interrelation of all the factors that make an inclusive creative city in the context of NCC. (Figure 13.)

To elaborate on how the interrelation of the elements work in figure 13, each condition (dark blue icons) from the environment ring supports certain social aspects (people ring/dark green icons) that define the NCC; for instance, if the city has spaces that stimulate production and consumption, as well as creativity, it will positively benefit the mobile quality of the NCC because there are affordable studio, shopfront or exhibition space options for the NCC to choose from, it could also contribute to their artistic occupations as spaces are available and accessible for the NCC to materialise their artistic creations. The highlighted creative sectors from the inner ring specifies what are the common artistic occupations the NCC has.

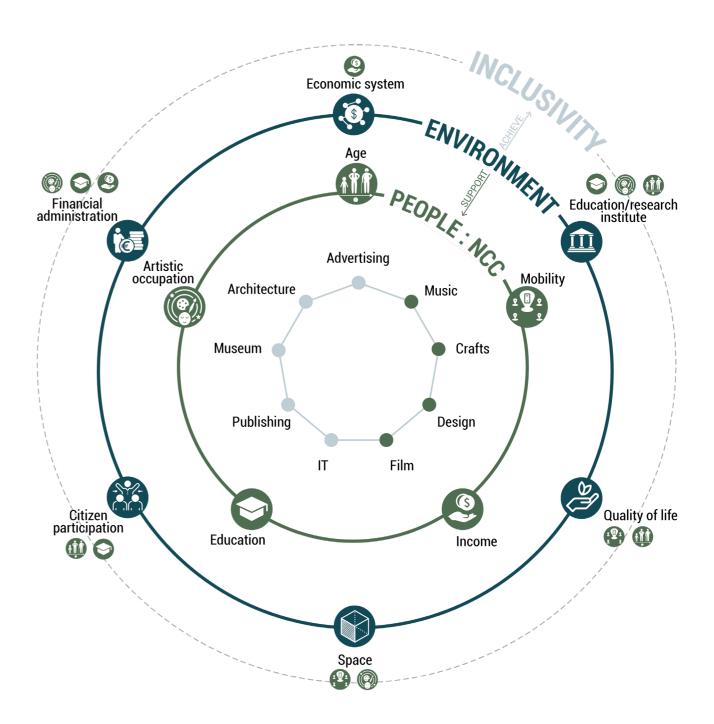


Figure 13: An interrelation of factors that form an inclusive creative city with context of NCC.

Source: Based on Sasaki 2010 and DCMS 2001, with author's addition. (Sasaki, 2010; DCMS, 2001)

3-2. LONDON AS AN INCLUSIVE CREATIVE CITY

Derived from figure 13, figure 13-1 illustrates the status quo of how six requisite conditions of Creative City are reflected differently on each sector of creative industries. Icons marked in dark colour means the condition is well served in the sector, and the icons marked in light colour means the opposite. For instance, if we want to know how well the Economic System is currently serving the creative industries, we can investigate the contribution of each creative sector for the economy as the indicator. (Figure 14.) The greater the contribution the sector provides, the better the economic system serves the sector, in another word, there is higher demand for production, distribution and consumption of the creative products the sector provides, and the system allows the process to grow. To name another example, the criterion to assess the Quality of Life in relation to each sector is based on the growth of creative sectors over the years. (Figure 15.) The fastest growing sector of creative industries indicates that it provides more jobs, and it has higher demand in the markets which will likely lead to higher revenue, therefore, higher income. And this type of financial stability can be served as a base to assess Quality of Life in this context. In retrospect, it helps recognise the obstacles each sector faces on achieving an Inclusive Creative City, and paves way for the formulation of design guidelines that can tackle the problems by identifying how the actions affect the conditions, the NCC qualities and each sector of creative industries.

Another important aspect to be noted as we look at the impact globalisation process has brought to creative and cultural industries is that oftentimes the sectors are family-operated and small-sized businesses; therefore, in order to survive on world market especially in a global city like London, it is imperative for these industries to have a network of horizontal cooperation with each other. (Sasaki, 2010)

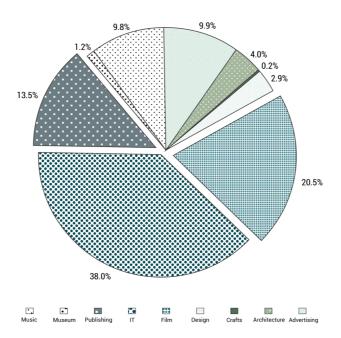


Figure 14: Contribution of each creative industries group to total creative industries GVA, London, 2015 Source: London's Creative Industry - 2017 update. (Rocks, 2017)

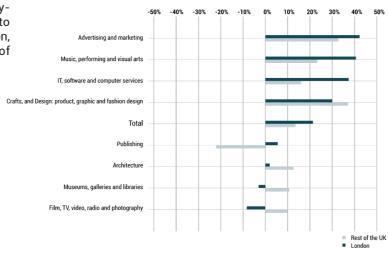


Figure 15: Jobs growth (%) by creative economy sub-group, London and the Rest of the UK, 2012–2016

Source: London's Creative Industry - 2017 update. (Rocks, 2017)

SIX REQUISITE CONDITIONS FOR CREATIVE CITY

ASSESSMENT CRITERIA PER CREATIVE SECTOR



6. FINANCIAL ADMINISTRATION

- Governmental policy and funds for each creative sector



5. CITIZEN PARTICIPATION

- The number of community-led organisations per creative sector.
- The amount of citizen-involved activities and process.



4. SPACE

- The amount of affordable workspaces.
- The availability for cultural venues.



3. QUALITY OF LIFE

- Job growth of the creative industry sectors.
- Accessibility to cultural facilities.



2. EDUCATION / RESEARCH INSTITUTIONS

- The amount of creative industry related university programmes.
- Accessibility to cultural facilities.
- The amount of enterprises and start-ups.
- Contribution of each sector of creative industries to toal creative industries GVA.



1. ECONOMIC SYSTEM

 Contribution of each sector of creative industries to total creative industries GVA. (Gross Value Added)

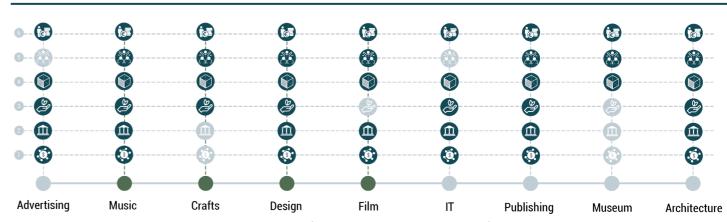


Figure 13-1: Indicator of how well the six requisite conditions for Creative City serve the sectors of creative industries.

Source: Based on Sasaki 2010 and DCMS 2001, with author's addition.

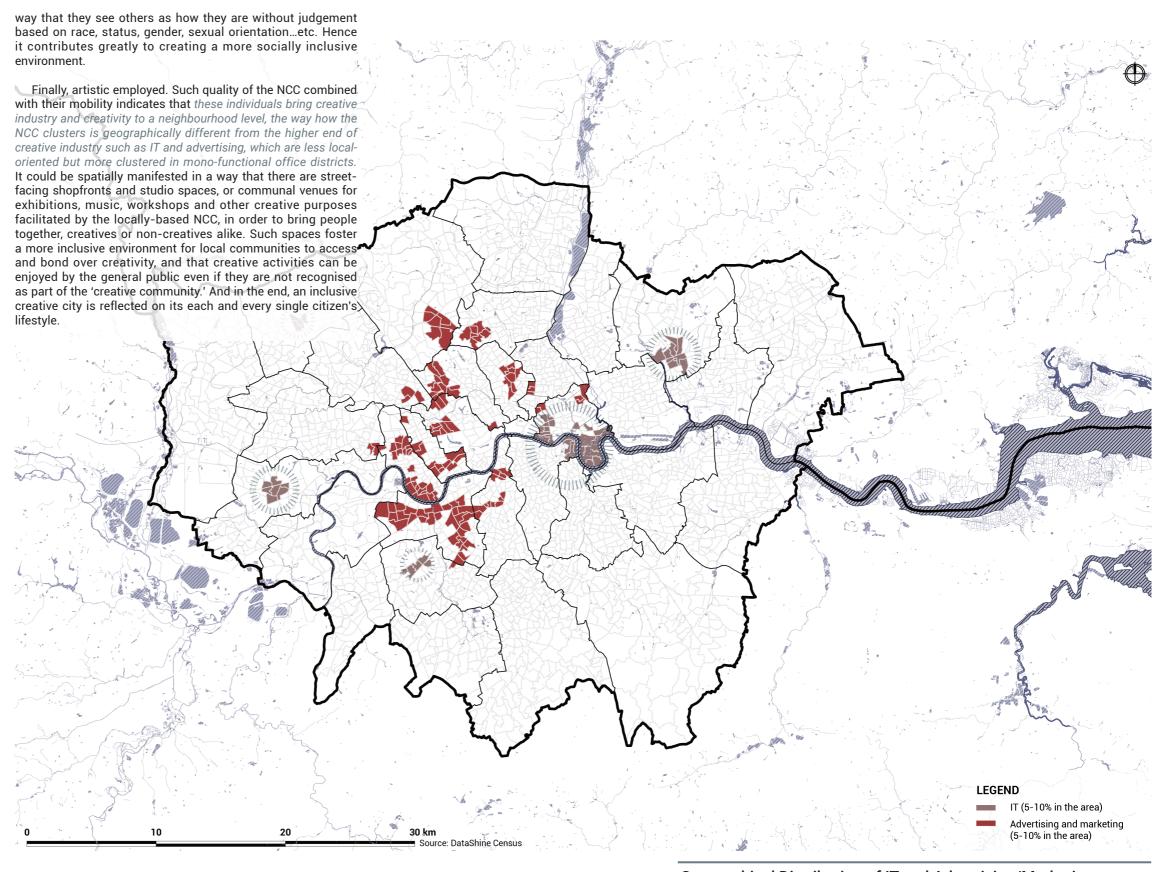
(Sasaki, 2010; DCMS, 2001)

3-3. NCC FOR INCLUSIVE CREATIVE CITY

We have talked about what it means to be a 'Creative City', but to better define an 'inclusive creative city', we must further identify what does inclusivity mean in this context. As we adopted the social inclusion aspect to the Creative City concept suggested by Charles Landry and Masayuki Sasaki, it paves way for what type of inclusivity we attempt to bring to the table here: the people, more precisely, the NCC and the local communities. When we look at the creative industry, it is noticeable that it is rather niche-oriented with specific type of demography who would devote themselves into creating their artistic creations, alongside the specific type of public who would appreciate it. It is not extensively accessible to the general public, there is a gap between the creative community and the general public triggered by lack of interaction and cultural awareness. The introduction of the NCC proposed by the thesis can be a medium to bridge that gap, as it is locally based, with potentiality to bring creativity to the neighbourhoods and the local communities through active engagement via various community projects and spaces, such as community cafes or creative centre for recreation and workshops, shopfront exhibition spaces, music venues, community gardens...etc. A creative environment on a neighbourhood scale driven by the NCC is thus fostered, consequently, the accessibility for local communities to creativity increases, be it directly or indirectly.

To further address the NCC's values in acting as a driver for inclusive creative city, there are some aspects of the qualities the community upholds in relation to inclusivity that should be mentioned; firstly, the mobility. Majority of the NCC are artists, designers and makers who are self-employed, and this can be backed up by the data when we look at London's creative economy by sub-group, self-employment accounts for a relatively high share of jobs in Museums, galleries and libraries, Music, performing and visual arts (55.8 per cent); followed by Architecture, Crafts, Design: product, graphic and fashion design (37.8 per cent) and Film, TV, video, radio and photography (30.3 per cent) (Rocks, 2017). As the result, there is great flexibility when it comes to the places where they work and settle, they move around due to personal reasons but the other major factor is mainly driven by the price of housings and studio spaces, and the warehouse living provides a perfect alternative to meet both needs with reasonable price. However, such affordable option is also undermined as some warehouses are being renovated by landlords or divided into more rooms for higher profit, which has led to loss of affordable studio spaces and dislocation of the NCC. Therefore, such phenomenon should be prevented or regulated by current policies to ensure that the NCC has financial inclusivity and options to live and work.

Secondly, the NCC's young, high educated and low-income qualities. When we look at how Britain voted in 2019 General Election, data shows that age and education level are key dividing factors of how people vote; younger and higher educated groups are more likely to vote for parties like Labour and Liberal Democrats (McDonnell et al., 2019), which are the parties that uphold relatively liberal values in terms of tackling socio-economic inequality. These benefit inclusivity in a



Geographical Distribution of IT and Advertising/Marketing sectors

A Creatively Inclusive London?

A Creatively Inclusive London?

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A Creatively Inclusive London?

3-4. NCC AND URBAN REGENERATION

Over the past three decades, discussions on stressing the importance of creative industries as sustainable way out for economic growth and cultural and societal inclusion have never been ceased, while talking about how globalisation process and the sector of creative industries being mutually beneficial, a specific group within the creative industries is often left out: Nomadic Creative Community. (NCC) Such group (young, heavily individual-based with higher education backgrounds but low income) are victims of globalisation process, as the consequent gentrification-caused high land value has caused their constant relocation in the city's peripheral urban areas. An example to such phenomenon is Shoreditch. Two decades ago, it was packed with affordable studios for designers, musicians and artists, now it is one of the world's most expensive tech districts; as a result, artists, designers and makers have gradually moved from the east to the north, such mobile quality hinders the innovation capacity as the type of long term connection they can build with local communities and the type of artistic works are limited due to constant pressure of relocation.

However, there is possibility to turn this type of adversity into opportunity, to facilitate NCC as bottom-up forces for urban regeneration, as when the groups settle to a new location, they also generate new dynamic with the local communities. It is important to note that it is extremely crucial for such community to make a network of horizontal cooperation not only with the artists, designers and makers, but also with the local residents to generate new opportunities as well as better liveability.

Marisol García, sociology professor at the University of Barcelona in Spain, examines two urban regeneration examples in urban peripheral districts of Barcelona: Ateneu Popular de 9 Barris (AP9B) and Fabra I Coats. With both districts being long-established working class areas which have become multi-cultural and socially mixed city areas where middle- and working-class interact with international immigrants arrived in the 20th century, and therefore, the districts possess cultural diversity and innovation potential. She concluded, through two case studies, that active citizens are crucial for social innovative strategies, and that civil society organisations should insist on public commitment to the development of these initiatives. She argues that the institutionalisation of socially innovative practices is important for social innovation projects to endure and for achieving long-term effects. (García, 2015)

The Barcelona case sets a great example when we look back into London's NCC, a community that currently congregates in the north of London where the areas possess similar qualities as Ateneu Popular de 9 Barris and Fabra I Coats. In order to facilitate NCC as bottom-up forces for urban regeneration, they, like the Barcelona projects, have to go beyond individual creativity to actually providing (facilitating) material resources (spaces) and social resources (networks) not previously available or provided by the market or the state. It is also important to consider how community-led institutions and local residents respond to innovation, to ensure that the projects

will reach consensus for the interests of involved stakeholders and have the support needed. For the case of London, in order to achieve socially, economically and environmentally sustainability in urban regeneration projects, on top of facilitating the creative resources provided by NCC, a borough to city level governance is extremely crucial to make sure that these involved social actors are financially and politically supported by these authorities.

To conclude...

It is evident that we cannot deny the importance and the prospect creative industries possess for the economic growth and social enhancement of the future, and the point is also reinforced by the current ongoing process of globalisation which brings social, cultural, economic, political and technological changes into our daily life. As creative industries adapt and benefit from such constant shifts, it is worthy of noting the exclusive and competitive side of globalisation process where it pushes out population groups with lower socio-economic status as well as certain groups in the sector of creative industries, resulting in conflicts and social divisions. For a global city like London, it is even more necessary for such issue to be addressed as a multi-culture metropolis where history of racial and ethnic conflicts can be perceived. In this regard, cultural and creative activities play a crucial role as they contribute to higher degree of social cohesion and greater social inclusion. (Flew. 2012)

This thesis sheds a light on the often-left-out and notyet-identified Nomadic Creative Community (NCC) in London in the sector of creative industries. As we discussed the potentiality to locally capture the value of their mobile quality and facilitate such community as a bottom-up forces for urban regeneration, it is crucial to reiterate the importance of multilayered cooperation from local residents, community-led institutions, the NCC to borough and city level authorities, to reach a common ground for all parties and ensure the financial and political support from the top-down. As we are about to enter a new decade of 21st century, it is important for us to keep an open mind and, as García suggests, look away from the cultural values that only underline urban competitiveness and that favour cultural elite professionals, instead we should search for alternative values that pertain to the realms of equity, intercultural interaction, democracy and empowerment, and oriented toward progressive social and economic change towards the 'just city.'





EXAMPLES.

- 4-1 BERLIN
- 4-2 BARCELONA
- 4-3 CONCLUSION

INTRODUCTION

Berlin Tempelhof airport, was once one of the largest airports in the world in early 20th century, has now been turned into a vast multi-functional culture and creative inner-city park after its close-down in 2008. It was then, and it still is today, one of the largest buildings in Europe and it had the flight capacity that was 30 times higher than other airports in 1936. (Van der Kolk, 2011) These vast buildings are also being used to host large events such as festivals and trade shows.

HISTORY

Tempelhof airport terminal opened in 1923

Tempelhof airport has been playing an imprtant role in aviation history with its history as commercial airport dating back to early 20th century. ('Tempelhof', 2019) The large parts of the form of the current terminal buildings were built between 1936 and 1941.

After the second World War

From 1948 to 1949, when Russia had blocked western Berlin, Tempelhof played an important role as an air bridge for American allies. Aircafts offered the only access to this part of Berlin. (Van der Kolk, 2011)

The close-down

Tempelhof closed in 1975 as it was replaced by Tegel Airport, and flight operations eventually closed down in 2008 despite a referendum and several protests taking place, the turnout of those entitled to vote was simply too low. However, Berlin has regained a vast inner-city park that can now be devoted to recreational use. (Figure 17.)

Figure 16: The vast airfield of Tampelhof airport has now been turned into recreational use. Source: Dan Howarth, with alteration by author.



ARCHITECTURE FEATURES AND CURRENT USAGE

The architecture of the airport is also monumental and technologically modern. The natural stone cladding and strong façade gives the building a powerful impression. Whereas on the side facing the airfield, you can see the modern steel structure of the hangar arch. The 380m long airport gate in the middle of the building is a 40m wide self-supporting cantilever construction. (Figure 18.) ('Historical Exploration', 2020)

Tempelhof airport now is a multi-functional inner-city park, with formal aircraft runways now served as recreational use such as biking, picnicking, sporting...etc. The vast terminal buildings are used for large events, festivals, exhibitions and shows. (Figure 19.) However, the government has allowed the aiport for a more controversial use as the refugee crisis broke out in late 2015, refuge shelters were built on a section of Tempelhof's vast airfield. (Figure 20.)

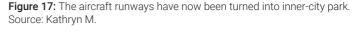


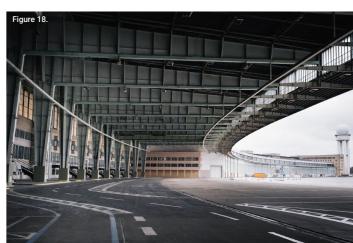
Figure 18: The self-supporting cantilever structure at the airport gate. Source: Haarkon.

Figure 19: Festivals and other large events being held at Tempelhof. Source: Avda.

Figure 20: Temporary refugee camp set up in Tempelhof terminals. Source: Sertan Sanderson.









THE SOCIAL INNOVATION OF ATENEU POPULAR DE 9 BARRIS & FABRA I COATS

INTRODUCTION

The districts of Sant Andreu and Nou Barris are longestablished working class areas which have become multicultural and socially mixed city areas where middle- and working class interact with international immigrants arrived in the 20th century. This mix creates cultural diversity and innovative potential. (García, 2015)

HISTORY

The birth of the districts

The districts of Sant Andreu and Nou Barris are located in northeast Barcelona. Both districts resulted from the growth of the municipality of Sant Andreu del Palomar, annexed to Barcelona in 1897. Population growth brought the administrative division of the area into two districts in 1986, Sant Andreu and Nou Barris.

During the second half of the 19th century Sant Andreu del Palomar became the site of some of the most important factories in Barcelona. The largest factories, the Fabra i Coats (textile production) (Figure 23.) and the Maquinista Terrestre and Maritima (MYM) (mechanical engineering) became the main production centres of the industrial neighbourhood. (García, 2015)

Creative initiatives taking over

In January of 1977 around two hundred locals occupied a derelict asphalt plant in Nou Barris. Since then the *Ateneu Popular 9 Barris*, created in the old industrial premises (Figure 21.), has become a referential cultural centre for the promotion of arts, especially circus arts. (Figure 22.)

Barcelona City Council acquired the former Fabra i Coats factory in December 2005, when the factory closed after 175 years of activity. The premises were rehabilitated with public funding. The buildings were then occupied by the Factory of Creativity cultural centre, and other civic associations and welfare services. (García, 2015)

GOVERNANCE AND SOCIAL PARTICIPATION

Ateneu Popular 9 Barris reached an agreement with the Barcelona City Council in the late 1980s after repeated conflict and negotiation. At that time the City Council acquired the part of the property belonging to the Spanish Ministry of Public Works and accepted to fund the rehabilitation of the building to become a cultural centre. The management of the building passed to a juridical entity - Associacio Bido de 9 Barris - (consisting of representatives of the neighbourhood associations).

A permanent committee is drawn from this body, elected every two years in a public assembly. The committee performs everyday decision making and consists of five people working on a voluntary basis who meet weekly. They are supported by a team of project managers who work professionally on daily tasks. The centre's budget is financed for 60% by several public administrations. The other 40% is generated by the centre, which include training and exhibitions.

The Fabra i Coats cultural centre represents innovative governance. The large industrial site accommodates and promotes the coexistence of different cultural and educational projects. (Figure 28.) The factory complex of various buildings allows the development of multiple activities with different styles of management and different types of social actors and ways of governance. Two main governance dynamics are present: (1) Staffs of the local administration (Institute of Culture of Barcelona) manage a cultural space for exhibitions and art production within a city and international context, and (2) Bottom-up and bottom-linked governance happens with local organised citizens in several associations (such as L'Harmonia) collaborating with institutions in an ad-hoc manner, within a context limited to neighbourhood or city. According to the needs of each project the governance configuration can be weighted more towards the institutions or the local associations. In both cases spaces were taken over aiming for community cohesion and social sustainability. (García, 2015)









4-3. CONCLUSION

APPLYING THEORY TO THE EXAMPLE

If we look at how well the Barcelona examples contribute to the idea of Inclusive Creative City, as shown in figure 25, it illustrates the element achieved highlighted in red circles. It is evident that the example has achieved all six requisite conditions (Environment) and therefore could contribute to the NCC quality. There are also several creative industry sectors highlighted which are the ones being actively involved in the Barcelona examples.

A summary of how the example reflects to the diagram will be described as the following:

- Economic system: The example shows that the process from production to consumption of the artistic creations highly involves the artists and makers.
- Education/Research institution: The example provides socialeducational context for the neighbourhoods and the citizens through circus art.
- Quality of life: The example utilises creativity to enrich the citizens life by providing shows, exhibitions and workshops.
- Space: The example provides a platform for artistic creations as well as interactions to take place.
- Citizen participation: The example highly involves the people from the neighbourhoods, including community-led organisations as well as citizens. A bottom-up governance measure is stressed.
- Financial administration: Huge part of the funding derives from the public; the example also has close collaboration with the city officials.

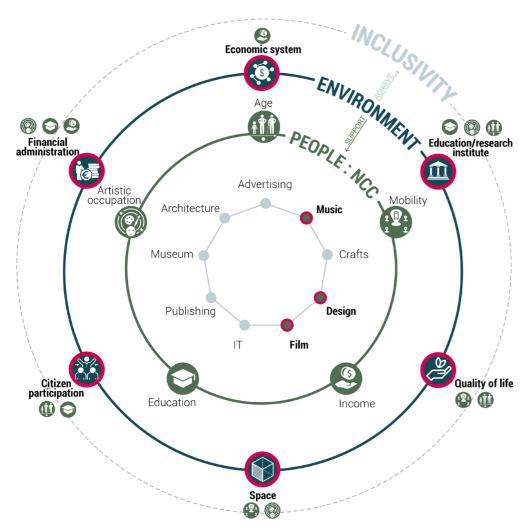


Figure 25: An interrelation of factors that form an inclusive creative city with context of NCC, an example of Barcelona case.

Source: Based on Sasaki 2010 and DCMS 2001, with author's addition. (Sasaki, 2010; DCMS, 2001)

THE CASE OF BERLIN TEMPELHOF AIRPORT

Spatial aspect

The case sets a great example for big scale urban regeneration project, the reuse of massive vacant spaces. Large airfields provide functional flexibility and enable multifunctional use for a variety of large events and recreational purpose. A large part of the urban open space was returned to the public. The airport itself possesses long history and has long been part of Berlin's urban fabric, as locals show emotional attachment to the place, people are more willing to participate in the decision-making process of the project. The closedown marks the end of an era but also leads to the growth of new spatial identity, as government and local residents come together to keep the place active. Such participation and flexibility in spatial use also foster creative activities to take place, brimming creative class with more availability for artistic creation to happen.

Governance aspect

The city government plays a major role on the decision-making process, but it does recognise the importance of civil participation, hence the referendum was held. Considering the scale of the case, multiple projects involving different designer teams and stakeholders are present, yet the city government should be the one to set the general vision. The scale and the flexibility of the space also means the tendency for national emergency use, and it can be seen in the measures taken by national government on handling the refugee crisis. However, what is lacking here is the sound communication with the local communities as such decisions are controversial and multiparty negotiation is necessary.

Reflecting back on the aim of the thesis, which is to propose regeneration plans facilitated by NCC in urban peripheral areas, it is important to note what kind of meaning does the place have for the locals, to show that the change can be beneficial for all parties. It is also crucial to make sure the city government is on the same page in terms of vision and goals, and that the participation of stakeholders involved is ensured.

THE CASE OF BARCELONA CREATIVE DISTRICTS

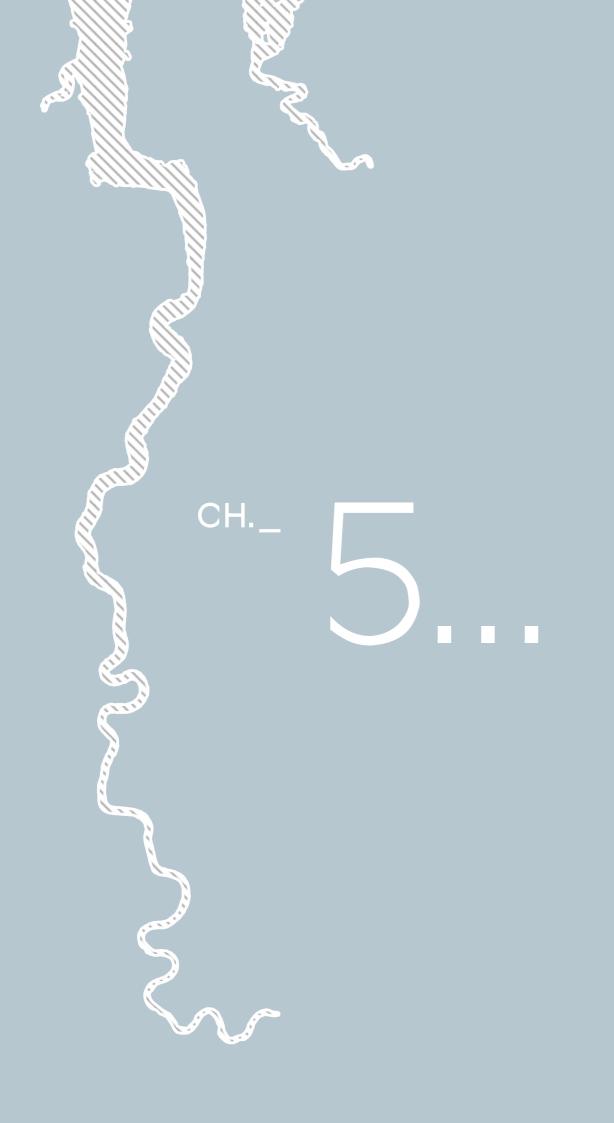
Spatial aspect

The examples present vibrant use for former factory spaces. Factory spaces can easily foster creative activities as they are spatious and flexible, and they are able to cater to different functional use for different artistic disciplines. Compared to the massive scale of Tempelhof airport, the Ateneu Popular 9 Barris and Fabra i Coats are more intimate in space and are more blended in with the city's fabric. The peripheral quality of the locations also means cheaper in price, enabling groups that possess similar quality as the NCC to settle and foster their works. The space also presents great opportunities for showcasing artists' creations, making connections and popularity amongst locals and fellow artists alike through exhibitions, talks, performances and events...etc.

Governance aspect

The cases set extraordinary examples for multi-layered governance and civil participation. In both cases spaces were taken over aiming for community cohesion and social sustainability. Both Ateneu and Fabra i Coats experience a tension between two levels of action. There is the cultural project which intends to be a reference for the entire city as a space for creativity and cultural attraction. Alongside this there is a neighbourhood project where locals work on the improvement of social needs and community relations in their immediate local context. The cases differ in their origins. The Ateneu started as an occupation driven by neighbours. Fabra i Coats is based on a negotiated decision with public authorities, encouraged by interested local citizens, but driven by public agents. (García, 2015)

The examples set out a great lesson for the thesis. When considering facilitating the NCC for urban regeneration plans, active neighbourhood participation should be highly encouraged; values of cooperation amongst the NCC, local communities and governmental bodies should be verified and acknowledged. As more participation from bottom-up agents with the support from top-down actors means that the projects can really aim for the need for those affected and better liveability can be achieved simultaneously.



ANALYTICAL FRAMEWORK.

- 5-1 PLACE CHARACTERISATION
- 5-2 TARGET GROUP
- 5-3 CHRONOLOGICAL COMPARISON
- 5-4 GOVERNANCE STRUCTURE AND POLICY
- 5-5 CONCLUSION

5-1. PLACE CHARACTERISATION

In order to comprehend the opportunities and options the NCC has under the metropolitan structure of London, we first have to look into what kind of current conditions of London that affect the NCC directly, namely the property price: dictating where they can live; living quality: revealing the overall environments where they settle; gentrification conditions: unveiling the potential risks of relocation; job density and percentage of creative related jobs per borough: showing how many opportunities the NCC has in terms of locations.

The map on the right shows the property price of London in 2015. It is noticeable that several areas, mostly city centre and the west of London, are presenting strikingly unaffordable property price; boroughs like City of London, Westminster and Camden are fully covered in dark red, meaning that no property price in these boroughs are under 450K pounds.

There is a perceivable 'price transition border' in Haringey, Hackney and Tower Helmets that shows the property price drops significantly when we compare the east and the west part of these boroughs. It is still unclear now if such unaffordability in the centre and the west of the city will continue proceeding towards east, this shall be revealed when we move on to the gentrification map later on.

It is reasonable to assume that the NCC will try to settle alongside this 'price transition border' (Figure 26.), as it is still relatively affordable compared to City of London, Westminster and Camden, yet not too far from where all the supporting facilities are, and can easily be reached through public transportation.

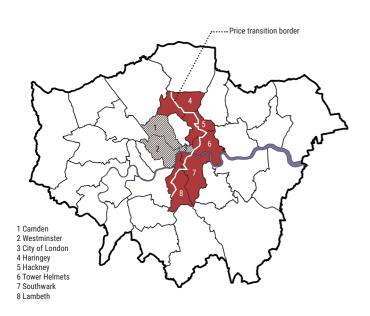
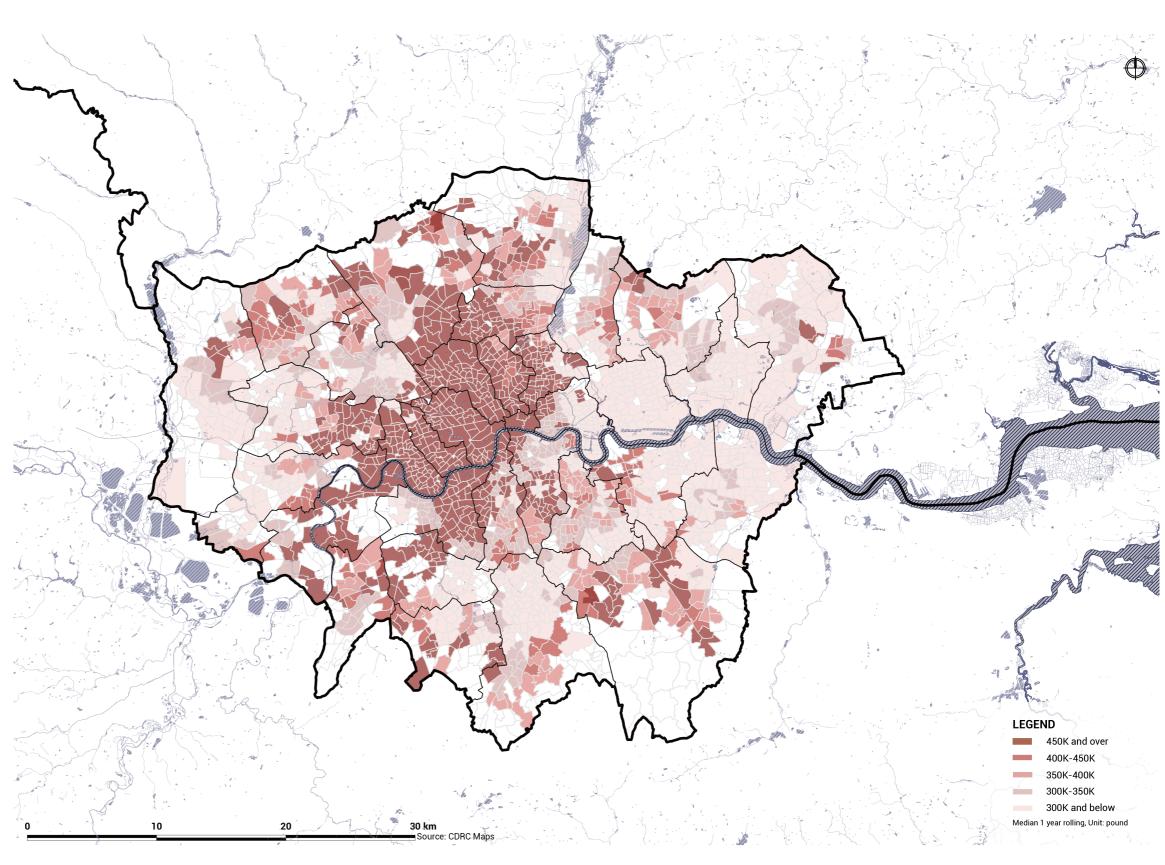


Figure 26: Dashed line areas show the extremely unaffordable boroughs whereas areas in red are the boroughs crossed by the 'price transition border.'

Source: Author.



Property Price in London 2015

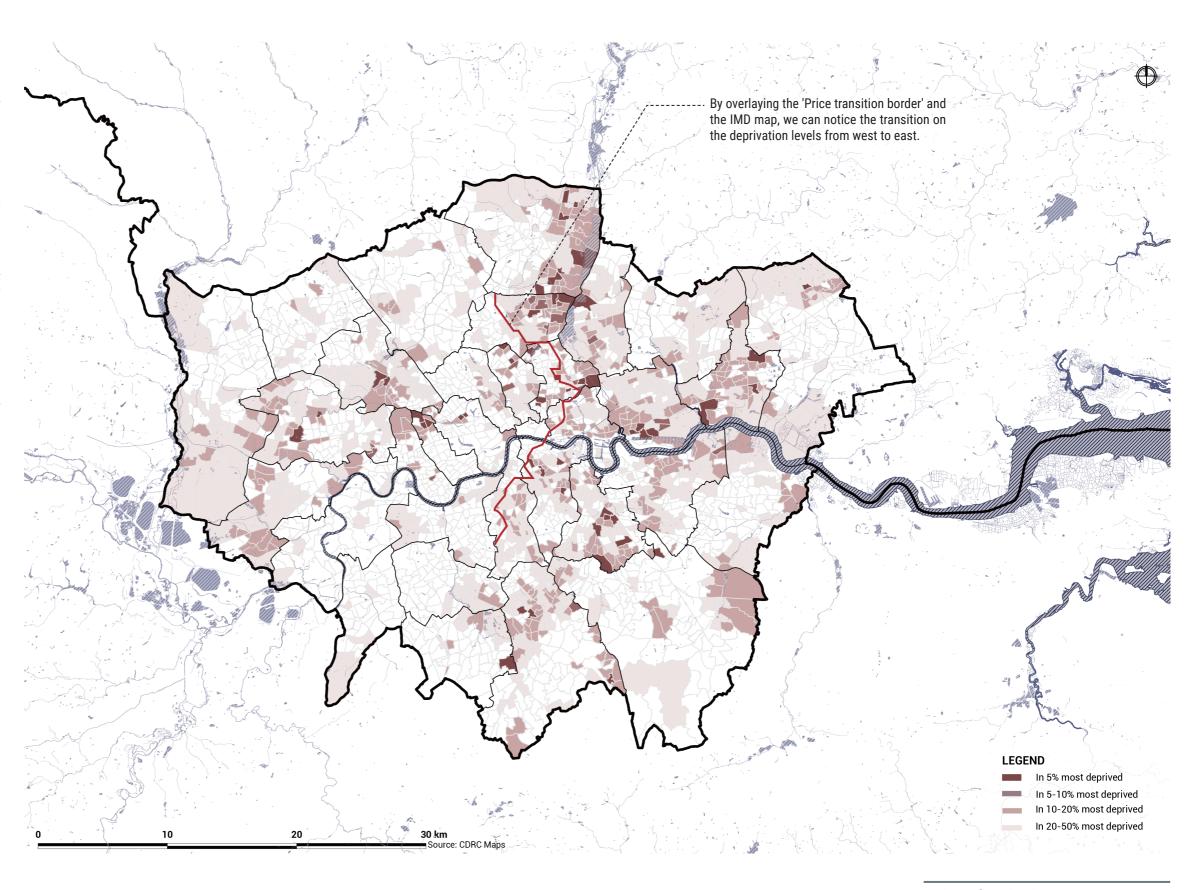
5-1. PLACE CHARACTERISATION

The Indices of Deprivation 2019 (ID2019) are the UK Government's primary measure of deprivation for small areas (known as LSOAs) in England. The map on the right shows the main index: The Index of Multiple Deprivation (IMD), which combines measures across seven distinct aspects of deprivation, including crime, income, employment, health, housing, education and living environment. It is important to note that the ID2019, though published in 2019 are based largely on administrative data from 2015 and 2016.

The number of neighbourhoods (LSOAs) in London among the most deprived 5% in England is just eight out of a total of 4,835 LSOAs in London, or 0.2 per cent of London's LSOAs, and just two per cent more (a further 99 LSOAs) are in England's most deprived 10%.

The map illustrates the areas with higher levels of deprivation, and London is showing the familiar pattern of a crescent from the eastern side of Enfield down through Haringey and Hackney and across into Newham and Barking and Dagenham. There are additional patches of higher relative deprivation around Brent/Kensington/Westminster and further pockets, most notably in Ealing, across the inner south London boroughs and into Croydon. (Leeser, 2019)

At this phase we can already notice that the pattern of 'crescent form' on the east side of London, which presents higher levels of deprivation, coinsides with the 'price transition border' that we identified in the former property price analysis. As mentioned before, the 'crescent shaped areas' might also be where the NCC settles due to their better affordability and accessibility to the city centre and amenities. However, the point should be further proven as we investigate other aspects in order to better locate the NCC.



Index of Multiple Deprivation 2019

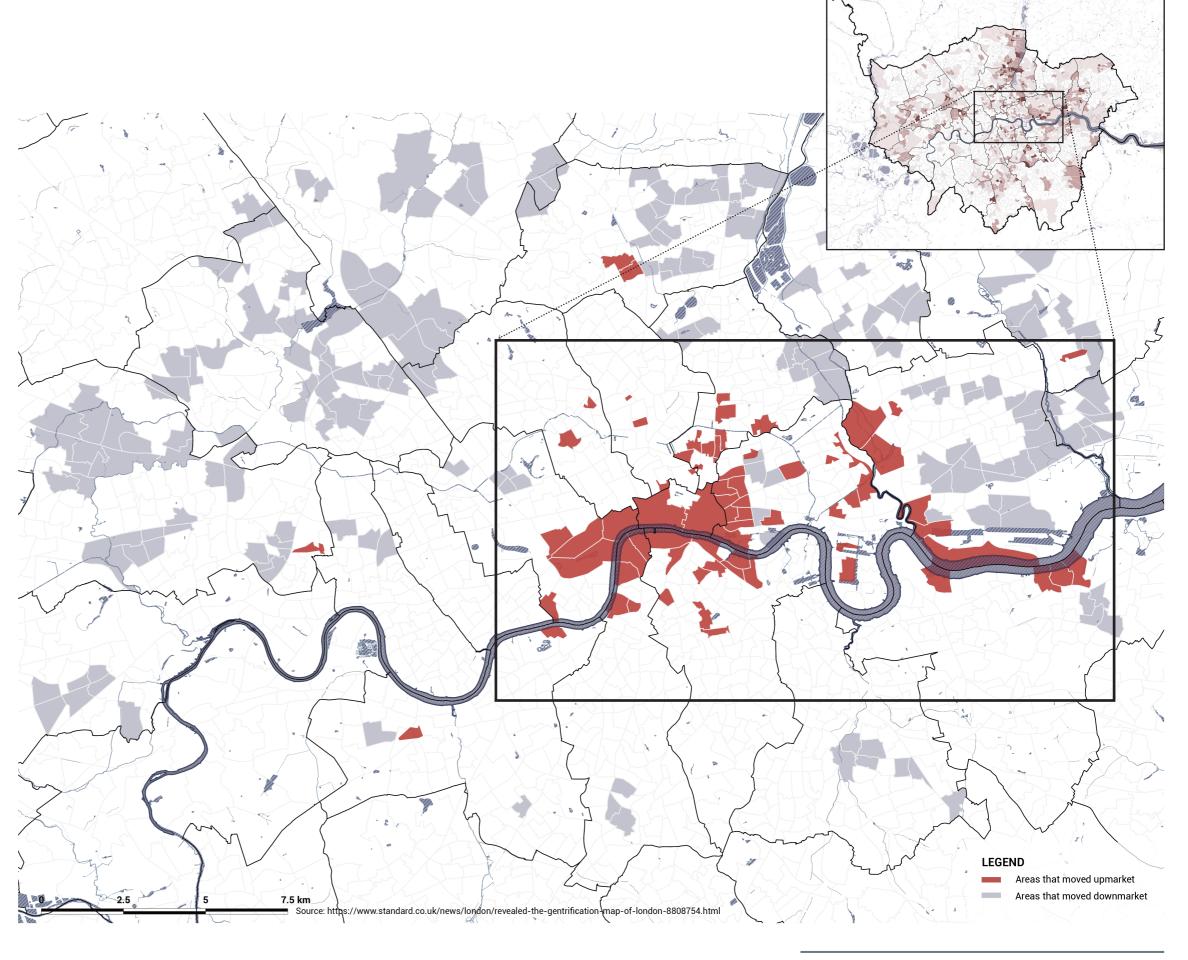
5-1. PLACE CHARACTERISATION

To further characterise the places as we identified the crescent moon shape areas, also known as 'Price transition border', we zoom in to the neighbourhoods and try to observe the socio-economic change over the past decades.

The map illustrates the areas that have move upmarket in red, and those that have moved downmarket in blue. Areas that go upmarket means that the populations in these areas have greater proportion of higher-earning jobs, and vice versa.

It is noticeable that the fastest-rising property prices in the relatively affordable parts of London have been concentrated in the south and the east, and it is showing trends of moving slightly up north to Haringey.

The upmarketing on the east of London may have resulted from the rise of tech district in Shoreditch, an area where affordable studio workspaces are being replaced with high-end technology companies.



Change in Socio-economic Status Map 2001-2011

5-2. TARGET GROUP

When we investigate the percentage of people who work in creative industries by boroughs, it is noticeable that there is higher concentration along the north and the west, including boroughs like Haringey, Hackney, Camden, Westminsters and Lambeth.

The high concentration of creative industries in the south and the west coincide with the upmarket areas, such phenomenon reflects the fact that the growing popularity in creative industries also contributes to upmarketing (gentrification) of the areas. (Figure 27.)

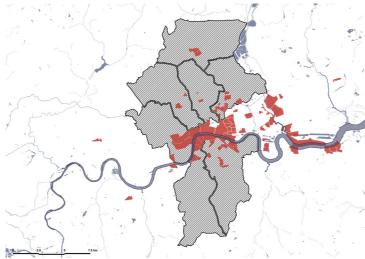


Figure 27: Upmarket areas and boroughs with high percentage of creative industries.

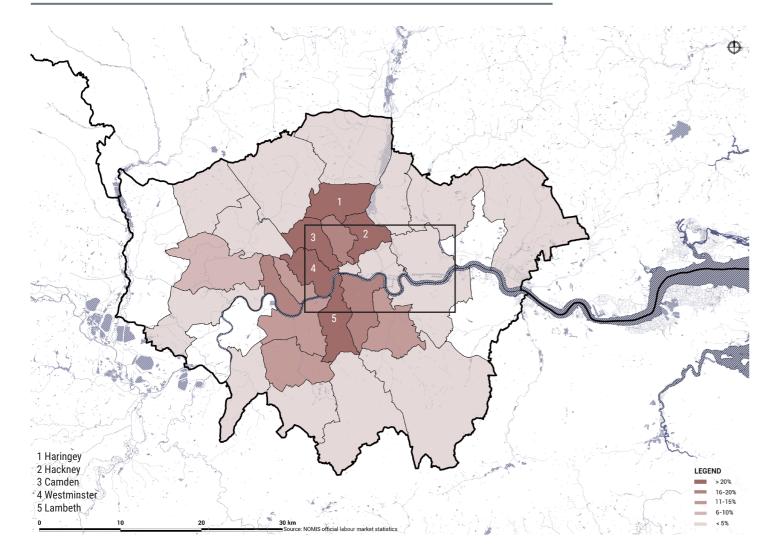
Source: Author.

To define job density, it means that the number of jobs in an area divided by the resident population aged between 16-64 in the area. For example, with 1.0 job density meaning that there is one job for every resident aged between 16-64. Considering the job density of each borough, it is easy to tell where job opportunities concentrate: City of London, Westminster, Camden, Islington, Tower Helmets and Southwark.

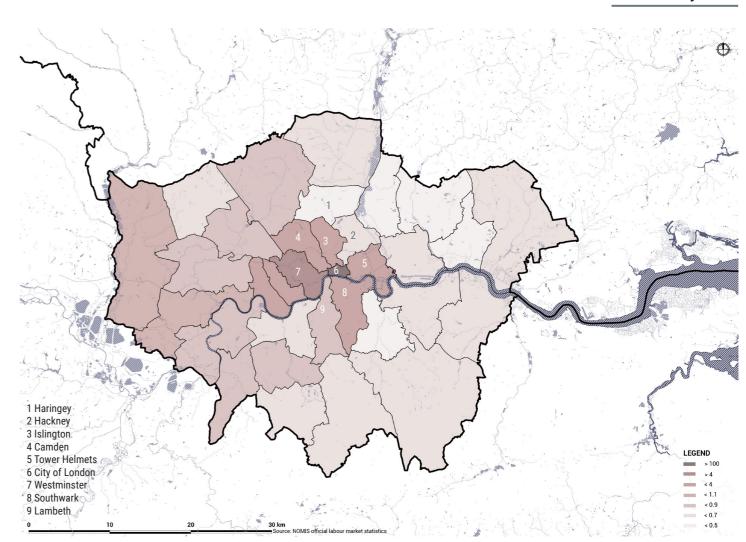
If we overlay the map with the factor of the percentage of creative industries in each borough, we can conclude that Westminster, Camden, Islington and Southwark are the boroughs with great opportunities for creative industries, yet due to their rising property prices, boroughs like Haringey, Hackney and Lambeth are rising to become more popular and affordable locations for NCC to foster.

It is extremely important to note that there is a trend of job opportunities emerging in the residential areas, which are not originally designed for such function; therefore, relevant policy and spatial measures should be taken in order to adapt to such phenomenon. Moreover, these areas are also exposed to higher deprivation levels, how can such trend help improve the liveability of the neighbourhoods should be properly addressed.

Percentage of People Who Work in Creative Industries per Borough 2018



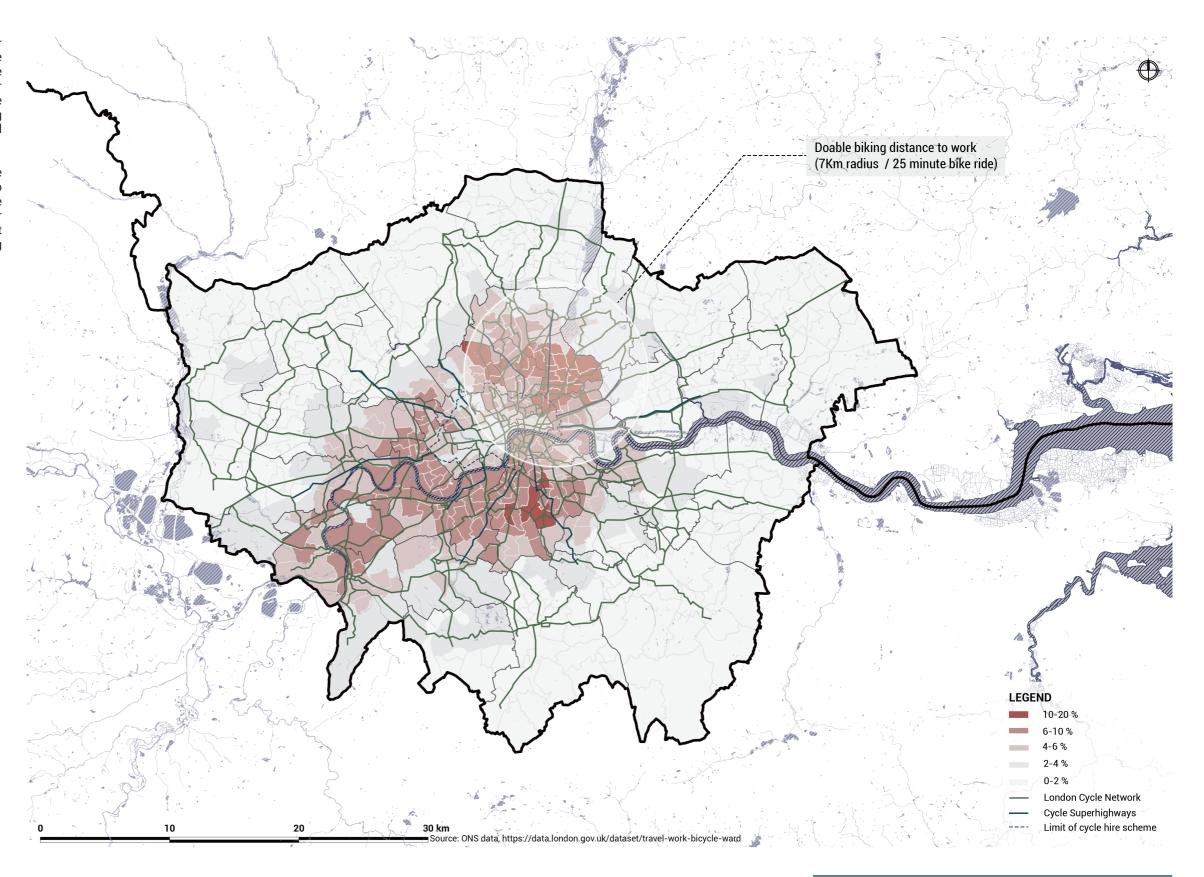
Job Density 2017



5-2. TARGET GROUP

The map shows the percentage of people biking to work per borough, it is noticeable that there is high concentration in the borough of Hackney, Southwark and Lambeth. Based on the theroy review, it is important to note that for the creative sector like NCC, local and small-sized cooperation still dominate the sphere and need to be strengthened, therefore by looking into the map, we can orient the suitable areas for optimal neighbourhood scale working environment.

Based on Holland-cycling.com, the maximum distance most commuters are prepared to cycle to their work is 7 to 10 km. (Staples, 2018) Therefore, the 7km radius circle in the map illustrates the possible working and living locations for the population in the areas as well as identifies boroughs that possess potentials on providing better local-oriented working environments.

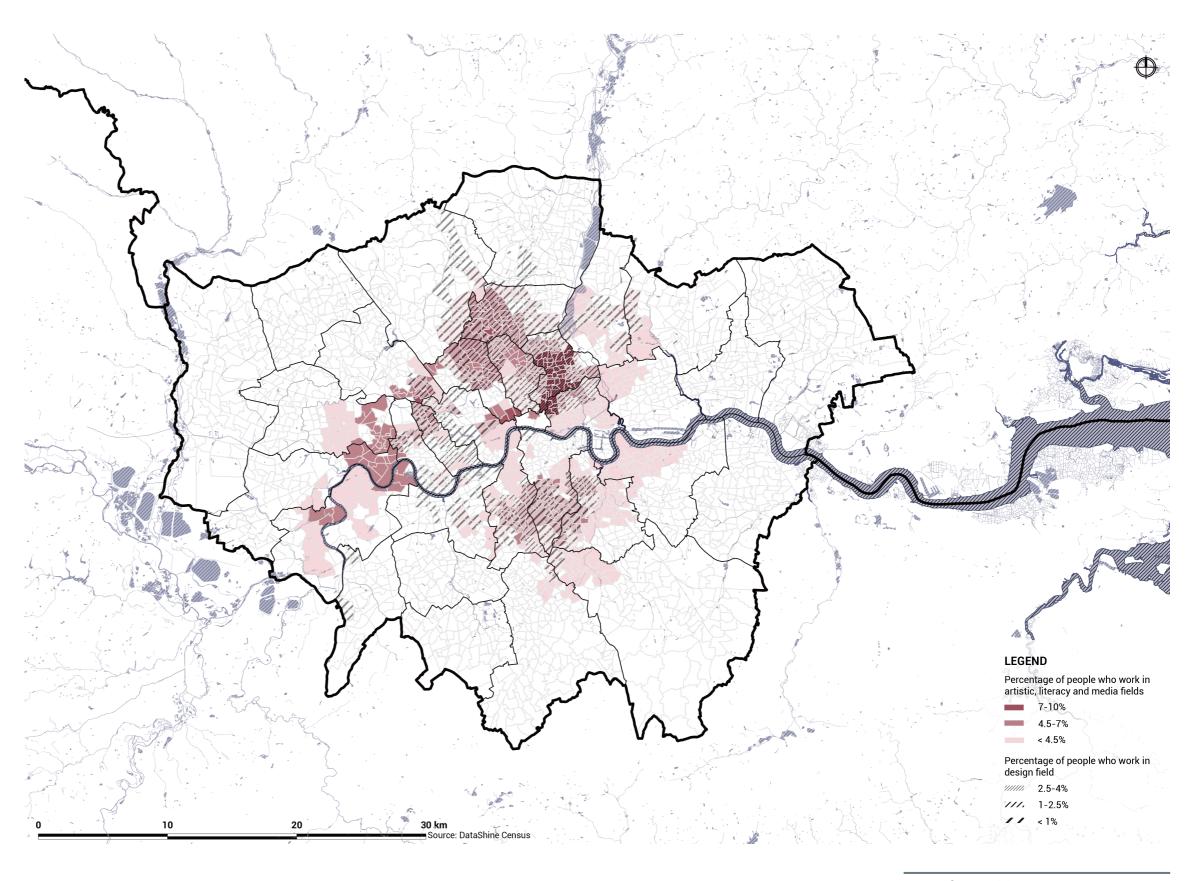


Percentage of Londoners Who Cycle to Work 2011

5-2. TARGET GROUP

The map illustrates the geographical locations of people who work in fields such as design, artistic, literacy and media, which are the sectors within creative industries that NCC are most likely employed.

It further proves the assumptions of previous analysis on where the NCC are prone to settle as well as the areas that possess most opportunities and options for such creative sector, namely Camden, Hackney and Haringey, which show high concentration; areas like south of Lambeth and Southwark as well as north of Islington, Kensington & Chelsea and Hammersmith & Fulham all present certain levels of potentials.



Map of Possible NCC Locations 2011

5-3. CHRONOLOGICAL COMPARISON

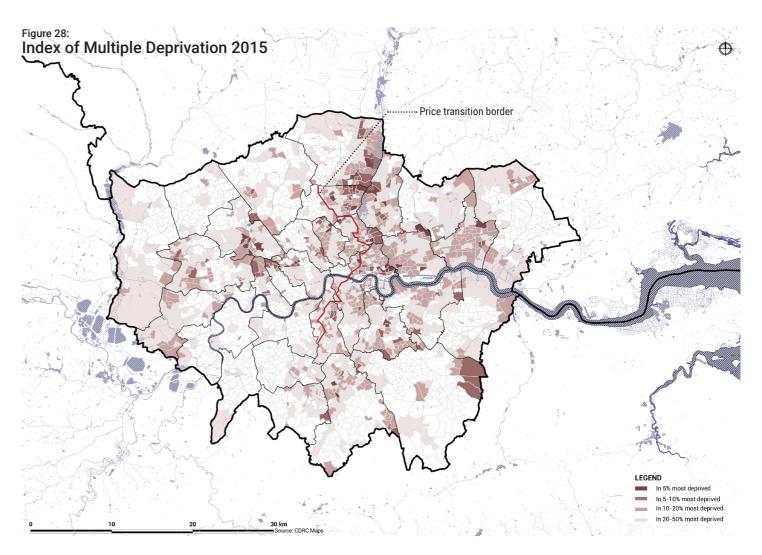
It is important to note that the ID 2019, though published in 2019 are based largely on administrative data from 2015 and 2016, while the ID2015 use data mainly from 2012.

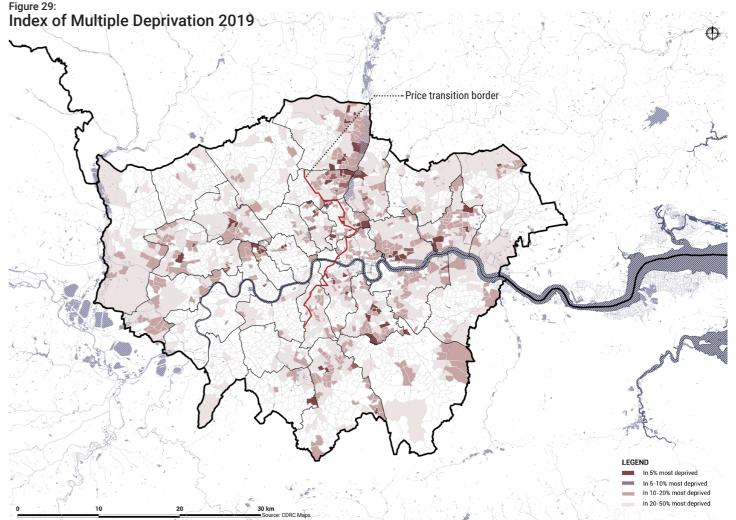
The latest IMD reveals considerably fewer areas of deprivation in Tower Hamlets than were apparent in the previous IMD (2015), illustrated in the map on the upper right. (Figure 28; Figure 29.)

London has seen a reduction from ID 2015 to ID 2019 in the number of boroughs ranked in the top 50 most deprived on each of the summary measures produced at local authority level, with some particularly dramatic changes. Tower Hamlets, for example, has fallen from 24th in terms of the proportion of LSOAs in the worst 10% nationally to 175th, while Westminster also dropped from 43rd in terms of the average rank of its LSOAs to 134th. These changes are even more striking given the fact that the number of local authorities has reduced from 326 to 317.

However, the complexity and multi-dimensional nature of the calculations mean that the story is far from simple, so while there are no London boroughs ranked in the top 50 by proportion of LSOAs in the most deprived 10% in the ID 2019, 11 of the 33 boroughs are in the top 50 for the average LSOA rank within each local authority in England, down from 13 in ID 2015. (Leeser, 2019)

It is worthwhile to mention that even though the overall deprivation level of London has decreased from 2015 to 2019, the 'crescent moon shape area', also identified as 'price transition border' remains, however in lighter severity.





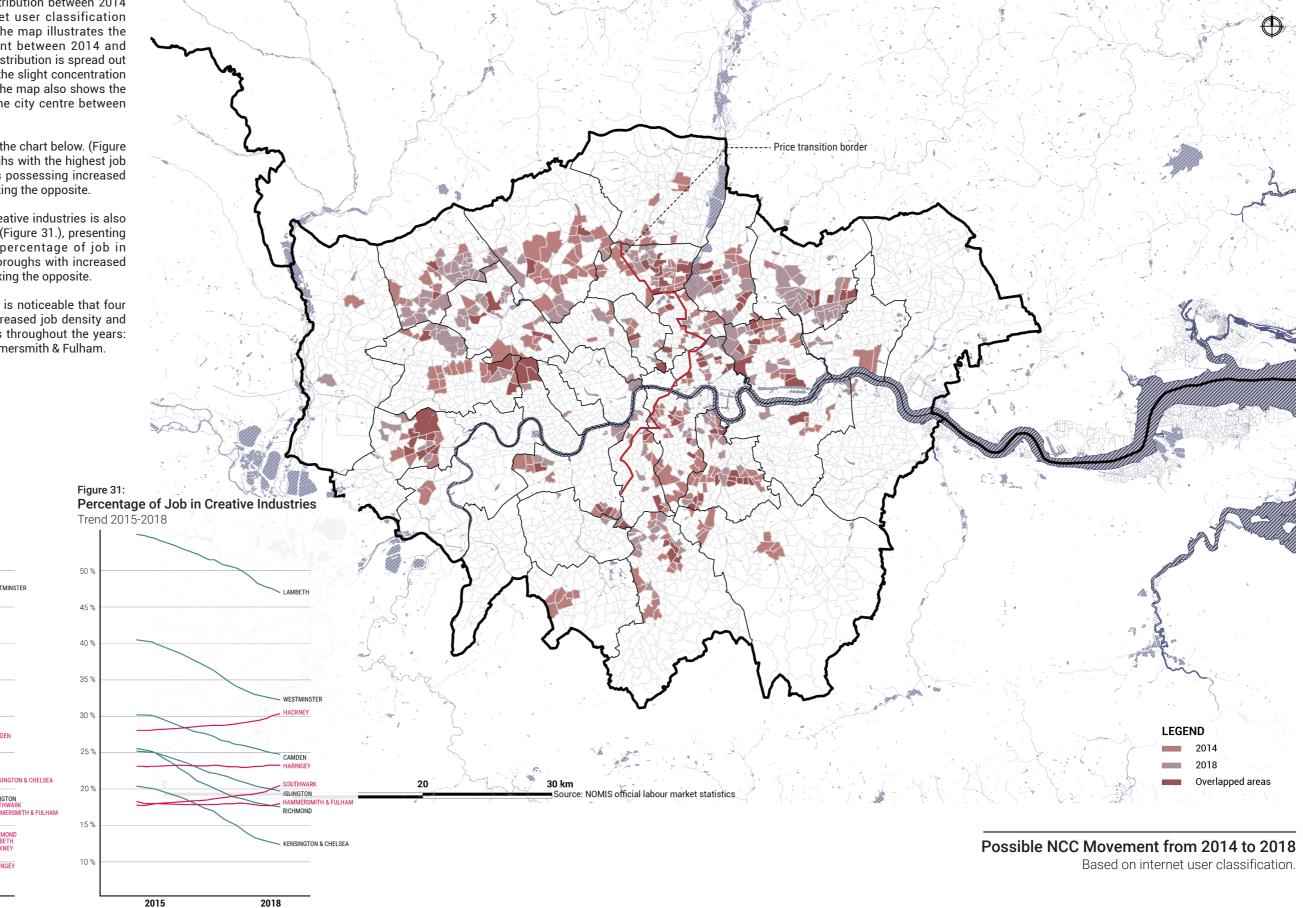
5-3. CHRONOLOGICAL COMPARISON

The map shows the population distribution between 2014 and 2018, which is based on internet user classification pre-selected to fit NCC traits, hence the map illustrates the movement of possible NCC movement between 2014 and 2018. It is noticeable that the general distribution is spread out around the urban periphery areas, with the slight concentration alongside the 'price transition border.' The map also shows the general trend of movement towards the city centre between 2014 and 2018.

The job density trend is illustrated in the chart below. (Figure 30.) The chart shows the top 10 boroughs with the highest job density, with red marking the boroughs possessing increased job density over the years and blue marking the opposite.

The trend of percentage of job in creative industries is also shown in the chart at the bottom right (Figure 31.), presenting top 10 boroughs with the highest percentage of job in creative industries. Red marking the boroughs with increased percentage over the years and blue marking the opposite.

Combining the data of the above, it is noticeable that four boroughs stand out as having both increased job density and percentage of job in creative industries throughout the years: Hackney, Haringey, Southwark and Hammersmith & Fulham.



A Creatively Inclusive London?

4.0
3.5
3.0
2.5
CAMDEN

Figure 30:

Job Density

Trend 2010-2017

CAMDEN

KENSINGTON & CHELSEA

ISLINGTON
SOUTHWARK
HAMMERSMITH & FULHAM

RICHMOND
LAMBETH
HACKNEY

HARINGEY

2017

A Creatively Inclusive London? 62

5-4. GOVERNANCE STRUCTURE AND POLICY

The London governance structure is rather decentralised, the diagram (Figure 32.) can help us better comprehend the structure. In this section we categorised it into two spheres: executive and legislative.

Under national level there is prime minister of the UK on the executive side and is scrutinised by House of Commons and House of Lords on the legislative side. The House of Commons is directly elected by UK citizens whereas House of Lords are appointed. Under city level there is directly elected Mayor of London on the executive side who is examined by London Assembly on the legislative side. Mayor of London has specific powers and duties to ensure and promote economic, social and environmental improvements in London. Together with London Assembly they form the Greater London Authority, also known as GLA. Under sub-city level there are 32 London boroughs and City of London consisting of leaders/mayors as well as councils and City of London Corporation. The councils are directly elected by citizens.

THE MAYOR OF LONDON

London has had a directly elected Mayor since 2000. The Mayor of London has specific powers and duties and a general power to promote economic, social and environmental improvements in London. The Mayor has a duty to set out plans and policies for London covering transport, planning and development, housing, economic development and regeneration, culture health inequalities and a range of environmental issues including climate change and air quality. The Mayor has a number of other duties relating to culture and tourism. The Mayor sets an annual budget for the Greater London Authority (GLA) and for the GLA Group, which includes Transport for London, The Metropolitan Police and the London Fire Brigade. ('The Mayor of London', 2020)

GREATER LONDON AUTHORITY (GLA)

The GLA is a democratically elected strategic authority, comprising two distinct parts: the Mayor and Assembly. The Mayor is elected directly by Londoners, while the Assembly consists of 25 elected members. There is a clear separation of powers between the Mayor and the Assembly. The Mayor has an executive role, setting an overall vision for London and defining clear strategies on a range of issues (including air quality, spatial development, culture and tourism, economic development, transport and waste), while the Assembly members act as scrutineers, with the power to veto the Mayor's budget plans (but only with a two-thirds majority). ('The Essential Guide', 2020)

THE BOROUGHS

The boroughs (and the City of London) run most of the day-to-day services that keep London ticking. They own and maintain nearly half a million homes (one in seven of all homes in London), run the libraries, deal with planning applications, and are responsible for waste collection and licensing the capital's pubs, clubs and restaurants. They repair and maintain 95 per cent of London's roads, deal with parking enforcement, and pay £260 million a year to allow a million older and disabled Londoners free travel on buses, tubes and trains. They also deliver environmental services, including consumer protection, and many arts and leisure services. ('The Essential Guide', 2020)

COUNCIL STRUCTURE

Each of the 32 London boroughs* are divided into wards. Each ward is usually represented by three elected councillors. Elections are held every four years. Unlike officers, who are paid employees of the council, councillors are not paid a salary. Councillors do, however, receive an allowance designed to recompense them for the work which they undertake. Under the Government and Public Involvement in Health Act 2007, each council (and its residents) must choose and implement one of two possible models it wants to use for its political structure. Meaning: a leader and cabinet or executive, which is the structure adopted by 28 out of 32 boroughs; or a directly-elected mayor and cabinet or executive, which is the structure adopted by Hackney, Lewisham, Newham and Tower Hamlets. ('The Essential Guide', 2020)

THE CITY OF LONDON

England's oldest local authority (by several hundred years), the City delivers the same services as the boroughs, but to a much smaller area. However, it has a very important role in promoting and developing London as one of the world's foremost centres of business and commerce, and its responsibilities extend beyond its boundaries. ('The Essential Guide', 2020)

Apart from the formal governance structures, there are also numerous of informal community-led organisations and projects which also play important roles when it comes to ensuring Londoners' wellbeing. St. Ann's Redevelopment Trust (StART.) which aims for 100% social housing in the targeted areas; Warehouse of Haringey Association of Tenants (W.H.A.T.) which vows to protect the right of warehouse residents, are some great examples of people coming together in order to participate in the decision making process of the development projects.

It is important to note that under such governance structure, each borough has certain powers on decision making, however, they may also have varied agendas. As a result, cross-borough cooperation is extremely important if city-wide urban regenerations were to be conducted. A joint consensus on understanding the values of creative industries and NCC should be established with the boroughs involved, the support from GLA should also be aligned.

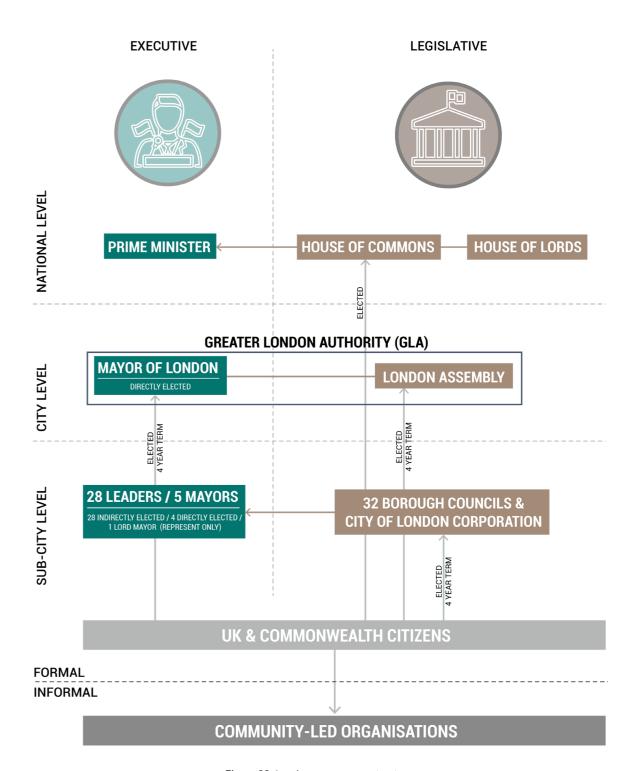


Figure 32: London governance structure. Source: London Councils and visualised by Author.

5-4. GOVERNANCE STRUCTURE AND POLICY

Apart from the governmental officials, it is worth mentioning that in order for a project to succeed, when we zoom into neighbourhood scales, it is crucial to take into consideration of the involved local community-led organisations as well as the private land owners. Several organisational and private entities concerning warehouse residents and the neighbourhoods will be introduced as the following:

COMMUNITY-LED ORGANISATIONS

W.H.A.T. (Warehouses of Harringay Association of Tenants) is a residents group open to all residents of the warehouses located in southern Haringey borough. They have formed to maintain their unique community in the face of the changes taking place across the borough and wider London. They are diverse mix of residents from across the income spectrum working in a range of employment, including a large population of people employed in a variety of creative industries. As well as a mix of residents, many of their members are small business owners. They use the warehouse to live, work or live and work. Considering the fact that the association is no longer active, it is important for the thesis to explore or suggest the re-activation of association with similar quality, as the existence of such groups is essential for citizen participation.

StART (St Ann's Redevelopment Trust) is a group of Haringey residents and workers who want to see the St Ann's Hospital site used permanently for the good of all the local communities. They have initiated a community-led and transparent process for a housing development, which puts local people in control while providing genuinely affordable homes, promoting health and wellbeing, and creating a green neighbourhood. ('StART', 2020) Such group helps give the control back to the local communities that are affected most by new developments, instead of profit-oriented developers.

PRIVATE OWNER - PROVEWELL

Provewell is a property company: they are responsible for many of the converted warehouses in the Hackney / Haringey areas of London. They started acquiring buildings in northeast London in the 1990s and they now manage a large percentage of the warehouse spaces around the area – plus a growing number of spaces in wider London. With many of their warehouse units rented by long-term tenants working in crafts or fine art, or simply interested in furniture repair and interiors, they are as individual as their occupants and the company encourages tenants to make the spaces their own. The company also has in-house architect oversees a building and maintenance team who understand how to convert the properties for warehouse living in such a way as to retain their original character, making features of exposed steel and concrete.

Provewell takes great pride in the thriving creative community which has developed over the years and transformed previously industrial buildings into a close-knit neighbourhood of warehouse living spaces affordable for artists and entrepreneurs based in London. Provewell also has well-established relationships with the local authorities in which the warehouse living spaces are located. They work closely with councils' Environmental Health, Planning and Building Control departments to ensure building and safety rules are observed at all times and that our spaces comply fully with all regulations. ('Spaces for Creatives', 2020)

However, empirical data is necessary to testify whether the on-site situation reflects what the company is aimed for. In the end with the findings of empirical data, design guidelines can therefore be formulated for the exemplary proposal.

To understand better of the power distribution of an urban regeneration project facilitated by NCC, a diagram is visualised as the following: (Figure 33.)

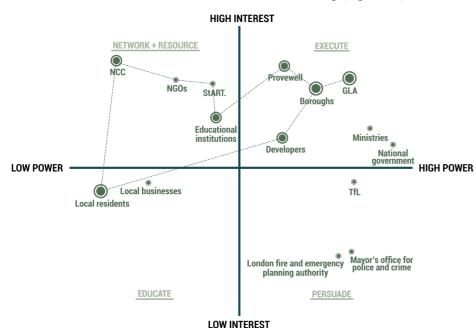


Figure 33: The power distribution of involved stakeholders Source: Author.

5-4. GOVERNANCE STRUCTURE AND POLICY

As creative industries are gaining recognition for their importance on the city's economic growth, the current London mayor, Sadiq Khan, as well as fellow policy makers have all stressed such values and it can be seen on the several current and to-be-published policy documents. Several examples can be mentioned as below:

LONDON PLAN 2016 POLICY 4.6

It is the current London Plan under the economy scope that supports for enhancement in arts, culture, sports and entertainment. It is stated that the mayor, boroughs and involved stakeholders should support and continue the success of London's diverse range of arts, cultural, professional sporting and entertainment enterprises and the cultual, social, economic benefits that they offer to its residents, workers and visitors. Several aspects are also mentioned that are relevant to NCC, including: boroughs should enhance and protect creative work and performance spaces and related facilities in particular in areas of defined need; support the temporary use of vacant buildings for performance and creative work; designate and develop cultural quarters to accommodate new arts, cultural and leisure activities, enabling them to contribute more effectively to regeneration. (Mayor of London, 2016)

NEW LONDON PLAN 2019 POLICY HC5

It is the new London Plan supporting London's culture and creative industries, which is still under examination and revision by the panel and public, but distinct policy enhancement on fostering the creative industries and possibly the NCC can already be seen. To name a few examples: (A) Development plans and development proposals should: identify and promote new, or enhance existing, locally-distinct clusters of cultural facilities, venues and related uses defined as Cultural Quarters, especially where they can provide an anchor for local regeneration and town centre renewal; seek to ensure that Opportunity Areas and large-scale mixed-use developments include new cultural venues and/or facilities and spaces for outdoor cultural events. (B) Boroughs are encouraged to work with the Mayor and relevant stakeholders to identify Creative Enterprise Zones in Local Plans: in areas that have emerging or existing clusters of creative industries; or in areas of identified demand and more deprived areas where there is evidence that the designation of a Creative Enterprise Zone will enhance the local economy and provide facilities and workspace for the creative industries. (C) Where a Creative Enterprise Zone has been identified, Local Plan policies should: encourage the temporary use of vacant buildings (including heritage assets) and sites for creative workspace and activities. (Mayor of London, 2019)

Moreover, Mayor of London also proposed a new concept known as Creative Enterprise Zones, it is a new Mayoral initiative to designate small areas of London where artists and creative businesses can put down roots and where creative activity is supported. Based on Enterprise Zones they will offer incentives to retain and attract artists and new creative businesses to an area by offering permanent affordable workspace, business and skills support, business rates relief, super-fast broadband and a pro-culture Local Plan. To support their development the Mayor is offering ten grants of £50,000 to test the feasibility of Creative Enterprise Zones in London Boroughs. (Mayor of London, 2017)

On top of the aforementioned policies, there is also Neighbourhood Planning Act that helps engage the local residents and stakeholders involved when it comes to regeneration projects in the areas:

NEIGHBOURHOOD PLANNING ACT 2017

The Act introduced several reforms to the compulsory purchase regime that aim to make the system faster and fairer. This includes greater scope to capture the land value uplift created by public sector intervention – for example, the value created by new transport infrastructure. It also provides for the GLA Group functional bodies to exercise compulsory purchase orders (CPOs) in a more strategic way – for example, by allowing Transport for London (TfL) to undertake CPOs for housing purposes, or the GLA for transport purposes. This could have significant benefits for the delivery of housing and infrastructure in the capital. The new London Plan will take account of these changes. In the end, Neighbourhood Planning Act enables local communities to help shape and promote development in their area. ('Neighbourhood Planning Act', 2017)

All in all, we can see positive supports for the creative industries from GLA and policy makers, the question now is how to utilise these policies and resources with the context of NCC.

5-5. CONCLUSION

To summarise, several conclusions can be made:

PLACE CHARACTERISATION

- 1. A 'price transition border' can be identified based on the London land value map, where property prices become relatively affordable across the northern to eastern and to southern London boroughs. (Haringey, Hackney, Tower Helmets, Southwark, Lambeth.)
- 2. The 'price transition border' coincides with the 'crescent moon shape' areas when we look at the deprivation map, where such areas present higher levels of deprivation.
- 3. Central London (Westminster, City of London.) and some parts of east London are going through major upmarketing, which results in certain sectors of creative industries moving towards relatively affordable locations on the city's periphery, where the areas are predominantly residential.

TARGET GROUP

- 1. Boroughs like Hackney, Southwark and Lambeth show high percentage of population that bikes to work, meaning that people may be relatively locally employed.
- 2. The aforementioned boroughs also coincide with the locations brimming with creative industies and NCC.

CHRONOLOGICAL COMPARISON

- 1. There is a significant improvement on the deprivation level in London, yet the critical 'crescent moon shape' areas remain.
- 2. There is a trend of possible NCC clusters moving closer to the city centre.
- 3. Boroughs like Haringey, Hackney, Southwark and Hammersmith & Fulham present increased job opportunities in creative industries over the years.

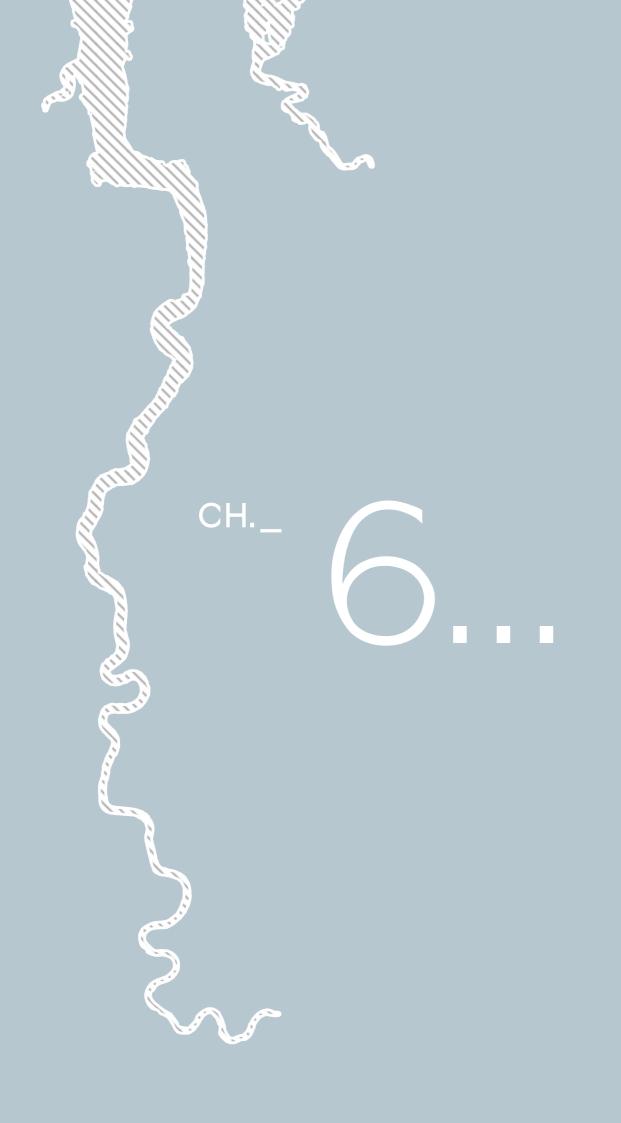
GOVERNANCE STRUCTURE AND POLICY

- 1. Considering the decentralised quality of London's governance structure, a cross-borough cooperation is crucial for city-wide urban regeneration.
- 2. Mayor of London and policy makers recognise the importance of creative industries in city's economic growth and it can be seen on the recent amendments of policy documents.

In short, we can identify several boroughs and critical areas that possess spatial and economic qualities suitable for the NCC, some areas may already be where the NCC is located whereas some with high potentiality for urban regeneration that can be facilitated by the NCC. As the eventual aim of the thesis is to scout for exemplary locations for urban regeneration projects, the analysis helps paint a clearer picture with the opportunities and options catering to such aim, with the knowledge of current trend, governance as well as policy environment, in the end we can ensure the utmost feasibility of the proposal.



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EVALUATION AND FIELDWORKS.

6-1 INTRODUCTION AND OVERVIEW

6-2 NEIGHBOURHOOD POTENTIALITY EVALUATION

6-3 EMPIRICAL FINDINGS

6-1. INTRODUCTION AND OVERVIEW

INTRODUCTION

The chapter is served as a transition part of the thesis, as to help select the final site for the exemplary design proposals. It can be summarised in three steps: first, concluding the results of city-scale analysis, a borough will be chosen as the outcome. Second, conducting a neighbourhood-scale analysis on the chosen borough, defining critical areas as potential sites for urban regeneration plans. Third, integrating fieldwork data retrieved from on-site interviews and observation into informing the final selection of the site, the site visits are based on the defined critical areas mentioned in step two.

Besides selecting the final site, the empirical findings also help formulate the design and planning guidelines for the succeeding chapter.

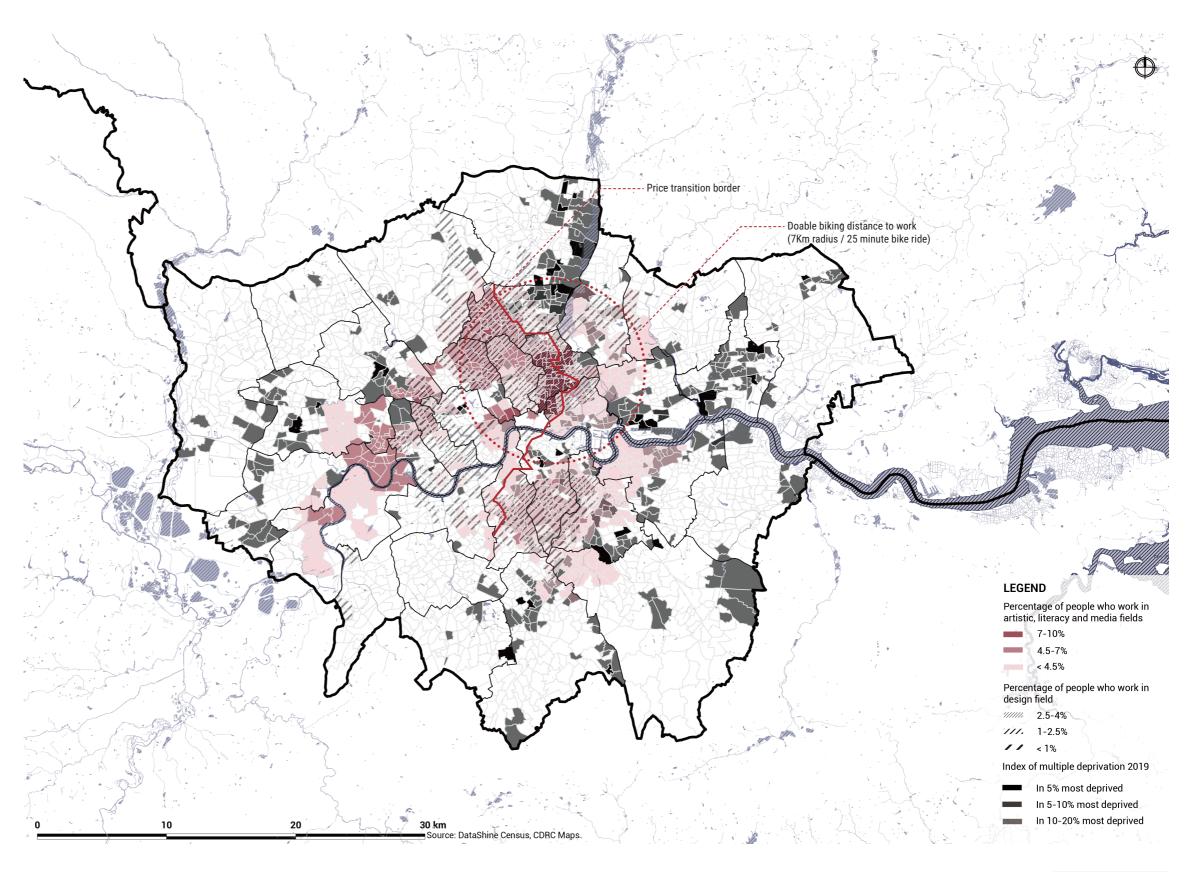
OVERVIEW

Concluded from the analysis, we identified the spatial and economic opportunities and options the city has to offer within the context of the NCC. Several critical areas and NCC locations were revealed as it shows in the map on the right, it is noticeable that locations where the NCC has the high potentiality to congregate also show higher deprivation levels with relatively low land values. These vulnerable areas, where 'price transition border' goes across, are boroughs like Haringey, Hackney, Tower Helmets, Southwark and Lambeth. These boroughs show high potentiality for regeneration and will therefore be of top priority to investigate in a smaller scale.

As we further zoom in into borough scale, several selection criteria should be established:

- 1. The borough shows relatively affordable property prices.
- 2. The borough shows relatively higher deprivation levels.
- 3. The borough shows the up-and-coming trend for the NCC's presence.

We see a concentration of certain sectors of creative industries and NCC in borough of Hackney, alongside the consideration of 7km radius circle that represents areas with a more localoriented working environment, we can conclude that the borough of Haringey will be the optimal choice for further potentiality evaluation as it not only falls under the critical areas (price transition border) but also meets all the three aforementioned criteria.



Conclusion Map

Based on several analysis conducted beforehand

6-2. NEIGHBOURHOOD POTENTIALITY EVALUATION

In order to scout for high potential areas for urban regenerations, first we need to look into what kind of qualities the neighbourhood should possess:

'Successful regeneration projects need to ensure affordability, access to facilities and involve local communities and residents.' (Forrest, 2017) In short, an area's affordability, accessibility and civil participation should be ensured.

As we selected Haringey as the targeted borough, it is important to investigate neighbourhood planning strategy for such scale. Neighbourhood strategy is about the coordination of efforts and city-wide approach for regeneration: 1. net overall economic gain and 2. avoid clustering activities in certain areas and decline in others. A series of actions should take place as urban regeneration projects proceed:

- 1. Regeneration
- 2. Partnership
- 3. Capacity building, meaning that individuals and organisations obtain, improve, and retain the skills, knowledge, tools equipment, and other resources needed to complete regeneration projects completely.
- 4. Community groups need to improve their capacity to engage in local economic development and social initiatives
- 5. They need to improve their skills, knowledge, resources and power & Influence, and thus the communities should be able to present several qualities as the following:
- A community powerful enough to take actions.
- Structured community with an established network to assess the actions.
- Skilful community able to do things properly. ('Methods and Actions', 2020.)

As a result, the following analysis will investigate several aspects, including income, education level, accessibility and liveability, in order to identify critical areas presenting options and opportunities for urban regenerations.

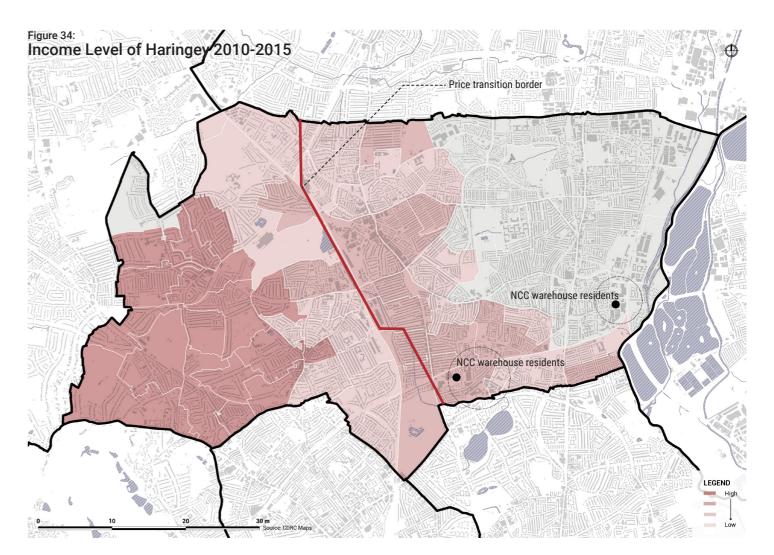
INCOME LEVEL OF HARINGEY

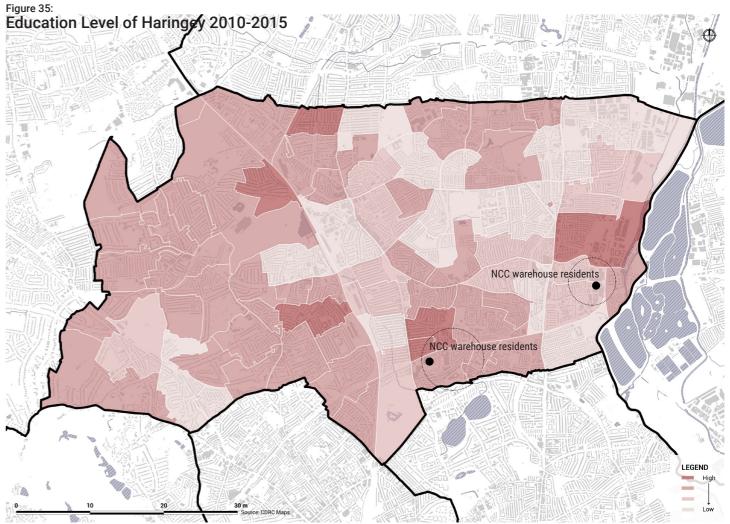
As shown in figure 35, it is noticeable that a distinct income level difference between east and west, separated by 'price transition border'. Most of the east shows a relatively low level of income whereas the west parts of the borough show the highest.

EDUCATION LEVEL OF HARINGEY

Interestingly when we compare the education level map (Figure 35.) to the income level map (Figure 34.), on one hand, some parts of the low income areas on the east present higher level of education, this phenomenon also reflects on where the NCC warehouse residents are located; on the other hand, most parts of the areas to the west presenting alignment of relatively high education level and high income.

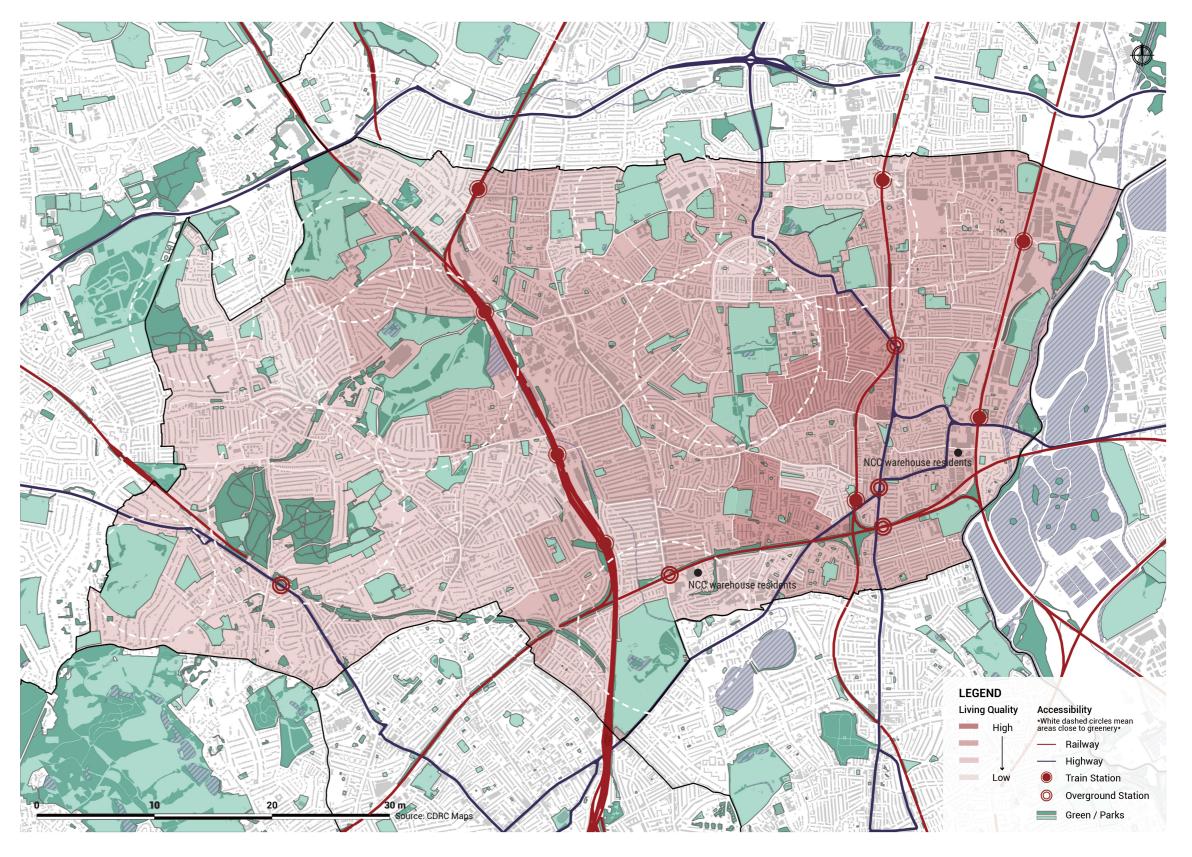
The analysis so far shows that when the location presents high education level with low income, we can assume or indicate the presence of the NCC at such locations.





6-2. NEIGHBOURHOOD POTENTIALITY EVALUATION

The map illustrates several features of the borough, the public transportation networks, the greenery distribution, and living quality. It is noticeable that the central east side shows higher levels of liveability, with concentration of public transportation and greenery. The white dashed circles shown in the map illustrate the neighbourhoods that can benefit from the green and hence, have the potential to improve the liveability even if it does not possess the best living quality based on the data.



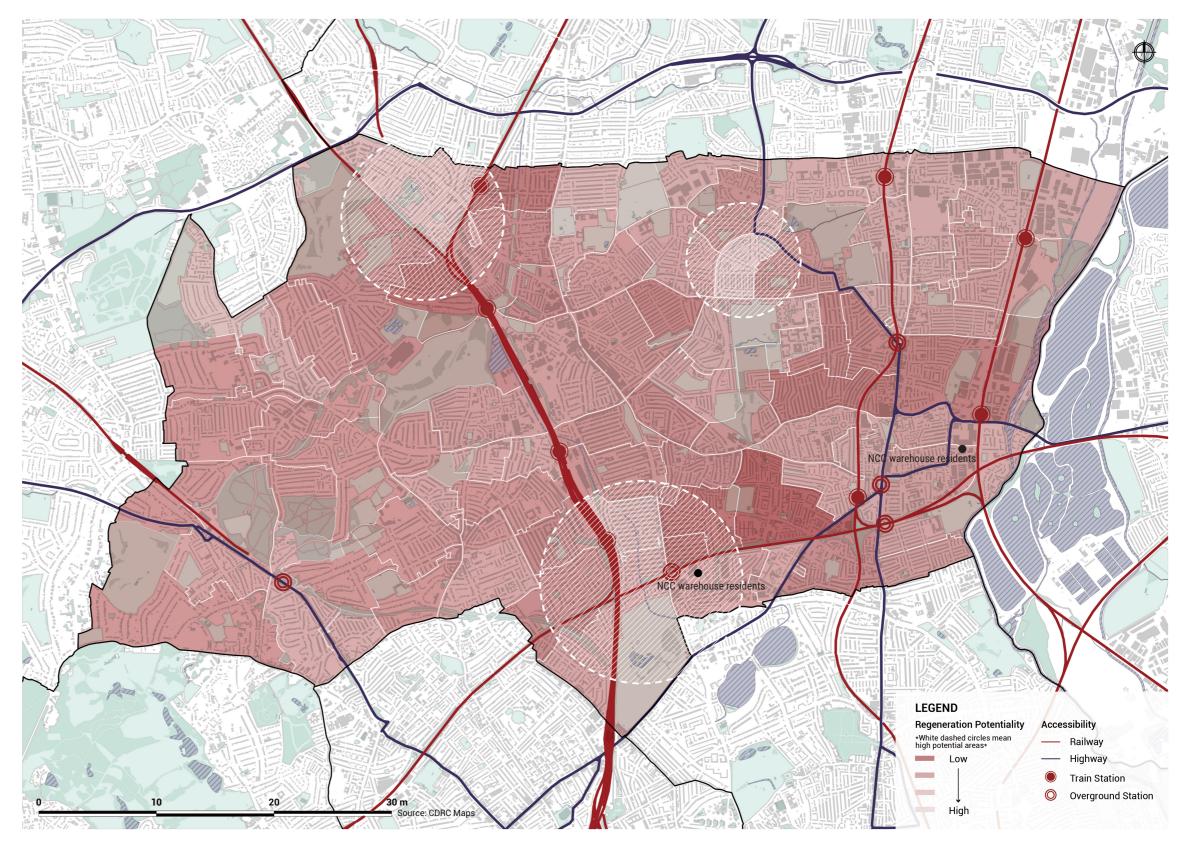
Accessibility and Liveability Map

Based on proximity to public transport and greenery, as well as CDRC Maps data

6-2. NEIGHBOURHOOD POTENTIALITY EVALUATION

Concluded from the analysis, we overlay the aforementioned aspects, and we can identify the areas marked in lighter red as critical areas as they show relatively low income, low education level and low living quality.

Considering the accessibility (close to public transportation or not), we can therefore highlight three areas (shown in the white dashed circles in the map) for having the highest potentiality in terms of improvement through urban regenerations.



Conclusion Map

Based on several analysis conducted beforehand

1 INTERVIEWS

The purpose of fieldwork is to explore the problems and opportunities that cannot otherwise be found through on-desk research. It provides detailed perspectives through the lens of involved local participants, namely the NCC, local communities and local academics as well as professionals. The empirical findings will be served as vital information, alongside the analysis elaborated in chapter 5, for the formulation of design and planning guidelines.

METHODS

The fieldwork is composed of two parts: (1) interviews and (2) site visits. The interview stage took place between 25th of January and 3rd of February 2020 and included a stay in a warehouse community in Haringey, London. For the interview, three main target groups are selected, including the NCC (current and former warehouse residents), local communities, and local academics as well as professionals. Professional and academic participants were selected and approached in advance, while the NCC members and local communities were approached on site. The aim of the interview is to probe the participants' perceptions of the current situation of the area, and their expectations for future change and their willingness to participate in that process. The interview questions are formulated under that framework accordingly: first, to understand the NCC and local communities' experiences of their living situations (the observation of spatial qualities and gentrification), their perceptions towards each other as well as the local governments. The academics and professionals are expected to provide their perceptions of current London metropolitan structures in the context of creative industries. Second, to probe for the NCC and local communities' expectations regarding improving the liveability of the neighbourhoods where they settle, furthermore, their willingness of involving in that change. The academics and professionals are expected to provide design and planning suggestions within the context of London.

The second part of the fieldwork consists of three site visits which took place in Bounds Green, the Roundway and Lordship Lane areas, and Harringay Warehouse District. Based on the three critical areas identified in chapter 6-2, the site visits help determine the final site location through an evaluation which is facilitated by the understanding of physical characteristics of the space.

FINDINGS

Figure 36 illustrates the responses from the interviewees. It can be summarised into two aspects as follows: (1) perception and (2) suggestions and willingness.

1. Perception

When asked about the perception of status quo, the NCC thinks that the co-living and working environment benefits their creative professions, in the sense that active socialising and exchange of ideas frequently take place. However, several

concerns were also perceived. For instance, the lack of maintenance for the common areas and the rising rent prices in the warehouse compounds. While good relationship with the local businesses is present, there is a lack of interaction with the local communities in general in terms of joint activities and socialisation. Regarding the perception towards the government, most are positive regarding the attention given to the creative sector, yet they are expecting improvement when it comes to materialising the policies. It is important to note that, while loss of studio spaces and rising rent prices have been major factors that "force" the NCC to relocate, findings suggest that other personal reasons such as career plans and lack of funding also play a crucial role, meaning that there is a shift from "need" to "choice" regarding the relocation. This suggests the importance of policies supporting a regular renovation of these warehouse locations, attracting new, younger NCC members as the more established creatives choose to move to other places.

The local residents have expressed mixed opinions regarding the gentrification in the neighbourhood. Some support it, as they perceive some economic advantages, some are aware while others are not. There are also concerns about new middle-class residents moving in that take up the spaces – housings as well as retail and collective amenities, creating a social gap with the locals. When asked about the perception towards the NCC, local residents are generally aware and positive about their presence. When it comes to the perception of the council, most are empathetic and positive, while some hold the opposite opinions or are unable to express much on the topic.

The academics and professionals generally confirm the results of analysis in the preceding chapters, with a few highlights mentioned: first, the incentivisation of investing in communities; second, the consideration of conditions of digital era and the way we utilise those into design and planning process; finally, the loss of locally-based cultural amenities.

2. Suggestions and willingness

Based on the interviews, the priorities of the different clusters of interviewees become apparent. For example, the NCC expects more studio space options and institutionalisation within the warehouse communities. They are also willing to participate in the process of regeneration plans of the neighbourhood if the projects serve their interests. It is noticeable that when it comes to the local residents, people generally give more importance to the improvement of societal and infrastructural problems. However, a different level of willingness dictated by age is evident regarding the participation of facilitating the change. Younger people are generally more enthusiastic on getting involved with regeneration plans than the older residents.

The academics and professionals have pointed out a few important aspects when it comes to the implementation of regeneration projects. First, the need for involvement of relevant stakeholders, as it is important to align the visions

		PROBE	
		PERCEPTION	SUGGESTIONS/WILLINGNESS
	WAREHOUSE RESIDENTS (CURRENT/FORMER)	1. The warehouse living provides great sense of community, diverse demography and artistic disciplines to interact and share knowledge and resources with, and there are always fun happenings going on. (Interview 1,2,3,4,5)	should be improved, and rules and incentives
TARGET GROUPS TARGET GROUPS	LOCAL RESIDENTS	2. It is hard to maintain the quality of common area and sometimes it is difficult to mobilise people, and it is hard to avoid noises. There is also safety concern. (Interview 1,2,3,4,5) 3. Gentrification process is also happening in the warehouses where studio spaces being divided into rooms and rents go up. (Interview 1,2,3,4,5,6,7) 4. There is not so much interaction with the locals around except when there is street party happening. (Interview 1,2,3,4,5,6) Sometimes neighbours complain about the noises. (Interview 3,4,6,7) 5. Good relationship with local businesses. (Interview 1,2,3,4,5,7) 6. There is a gap between policy and what is actually being materialised. (Interview 1,2) But the council is definitely supportive, and the community is maintaining a good relationship with the local police. (Interview 3,4,5,7) 7. The reason of moving away from the warehouses are usually due to personal reasons (career plans, lack of fundingetc.), the dynamic change in the warehouse could also be a reason to drive people away. 1. Mixed perception on the gentrification, some thinks it is necessary (Interview 11), some thinks it is not prominent in the areas (Interview 15) yet but some thinks it is (Interview 13,14). People also express concerns about newcomers taking up spaces and the social gap with the locals. (Interview 8,9,12) 2. Most people are aware of warehouse residents and are positive about them.	transient nature. (Interview 1,2,3,4,5) 2. Depends on the type of regeneration projects (For example, if it is interesting and fits with the expertise), but if it is paid and the time allowed, the warehouse residents show high interest on participating with the process. (Interview 1,2,3,4,5,7) 1. More spaces for public events and for youth. (Interview 8,9,14) 2. Drainage problem and the smell. (Interview 10,16) 3. Traffic. (Interview 15)
	ACADEMICS AND PROFESSIONALS	positive about them. 3. Most people think council lacks of funding and is doing their best on improving the neighbourhoods (Interview 8,9,10,12,13), some does not pay attention (Interview 14,15,16) and some is doubtful about where the council spent the money on. (Interview 11)	4. Poverty, homeless, night crime. (Interview 12,13) 5. Mixed expression on the willingness to participate in regeneration projects, in general, younger or people who have creative backgrounds would be keen if time allows (Interview 10,13,14,15,16), and older people show way less interest in participating. (Interview 8, 12) 1. Consider the key stakeholders in the area, i.e. local council and borough, relevant associations, educational institutions (Interview 17) 2. When it comes to community engagement, it is suggested to consider the quality of the target group, i.e. their jobs, interests, single or family, age, and to make the participation process fun and accessible, for instance the application of digital platform, workshops. (Interview 18) 3. Find where the developers' interests are, try to engage them into investing the communities. (Interview 18)

PROBE

Figure 36: Responses from the interviewees. Source: Author.

6-3. EMPIRICAL FINDINGS

1 INTERVIEWS

TIMELINE



What was the reason the NCC is at where they are now?



From mostly needing to relocate due to demolition of the studio spaces to actually having a choice of when they want to depart from the co-livning/working warehouses.

2 What is going on in the neighbourhoods now?







Space

Local community

Interaction zone

NCC'S PERCEPTION OF THE SPACE...

- Affordable
- Resourceful
- Flexible
- Acceptable living
- Sense of community

PERCEPTION TOWARDS NCC...

- Lack of interaction Close connection with
- the local businesses

POSSIBLE **INTERACTION VIA..**

- Festivals
- Street parties
- Community centres
- Cafes and shops

3 NCC: WHAT NEXT?



How do we take the organically formed warehouse configurations into something new and with better quality? (Peckham?)



External forces: policy support and funding. Internal forces: Rules should be established to raise the political consciousness and the willingness to maintain

with developers and landowners to ensure the success of the projects; second, the participation of local communities, with consideration of different engagement tactics applied; and finally, the alignment of vision with the borough and Greater

MINDMAP

In figure 37, a mindmap translating the empirical findings into the formulation of design and planning guidelines is illustrated. The figure includes a timeline demonstrating what brought the NCC to the location under analysis, to key elements describing the current situation of the neighbourhoods where they settle, and finally the next step for the NCC as we investigate future scenario.

The narrative centres around the NCC, as the findings suggest a shift of the reasons for their relocation compared to what was previously assumed. The analysis suggests that due to demolition of affordable living and studio spaces, the NCC has been pushed around the city's periphery. However, the empirical findings have revealed another layer, that even though the main driving forces are still valid, personal reasons and choices also play a crucial role to their relocation. The NCC has indeed a certain degree of agency and is more than a passive community pushed around by bigger structural forces. This is relevant both to understand the next steps of relocation of the NCC as well as to envision their potential role in improving liveability in the local communities.

Looking further into the current situation in the neighbourhoods where the NCC settles, it is evident that several qualities are pursued: affordability, flexibility, sense of community, and spaciousness. As we understand the qualities and reasons that draw the NCC's presence, it is important to observe from the other side of the lens, looking into how the local residents perceive the current situation. Local communities generally have a good impression towards the NCC, yet there is a perceivable lack of interaction between the two population groups. Henceforth, creating opportunities for the two groups to meet is vital. The concept of interaction zone is adopted as we scout for potentials through the existing and prospective public space and event options.

In the final step of the mindmap, we explore the future scenario for the NCC in order to help formulate the design and planning guidelines. Two aspects are illustarted: (1) space (design) and (2) strategy (planning).

In the spatial aspect, the aim is to focus on preserving the spatial qualities pursued by the NCC and facilitating those qualities and expectations into the design process, namely the affordability, flexibility, sense of community and spaciousness. These qualities are crucial not just within the NCC itself but also for the interaction zones which will be served as a bridge for connection with the local communities.

In the strategical aspect, it is important to recognise the need for institutionalisation within the warehouse communities, meaning that incentivisation amongst the landowners and the NCC through designs and policies is necessary. Governmental level support also plays a crucial role for the feasibility of the project, the aim is to validate the values of the NCC and community-based creative cultural assets, align with the citywide vision and urge for the-NCC-tailored policies under the framework of New London Plan. (Mayor of London, 2019)

Figure 37: Mindmap of empirical findings. A visualisation of design and planning guidelines formulation process. Source: Author.

6-3. EMPIRICAL FINDINGS

2. SITE VISITS

The second part of the fieldworks consist of on-site visits. The sites are identified in chapter 6-2 as critical potential areas for urban regenerations. To help make the final selection for the site, a comprehension on the spatial physical characters is necessary. The sites will be elaborated as follows:

Site 1: Bounds Green areas

The area is located in the northwest of Haringey. It is a predominantly residential neighbourhood with convenient public transportation connections. There are small patches in the neighbourhood that show mixed functionality of housings and warehouses. (Figure 38; figure 39; figure 40)

Site 2: The Roundway and Lordship Lane areas

The area is located in the north of Haringey. Similar to the former site, the residential characteristic makes up almost the entire neighbourhood. Bimmed with local small businesses, the area is rather quaint, but it shows low level of mixed functionality. (Figure 41; figure 42; figure 43)

Site 3: Harringay Warehouse District areas

The neighbourhood is situated in the south of Haringey, due to the vibrant presence of warehouse communities, it is officially titled as Harringay Warehouse District. The area presents high level of mixed functionality with co-living and working warehouse spaces, residential areas, and multiple local businesses. (Figure 44; figure 45; figure 46)



Figure 38: Entrance of Bounds Green tube station. Source: Author.



Figure 41: Vibrant local businesses.



Figure 44: Residential neighbourhod outlook Source: Author.



Figure 39: Mixed styles of housing and functionality.



Source: Author.



Figure 42: Local business in the midst of residential areas.

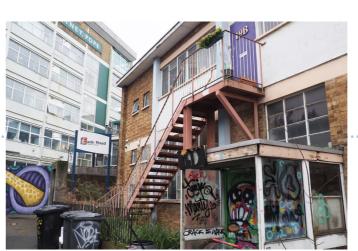


Figure 45: Tucked away within certain parts of the neighbourhood are the repurposed co-living and working warehouse spaces. Source: Author.

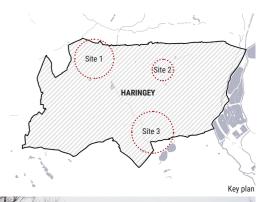




Figure 40: Residential neighbourhood outlook. Source: Author.



Figure 43: Residential neighbourhood outlook.



Figure 46: Repurposed warehouse units facing the street. Source: Author.



DESIGN PROPOSAL.

7-1 PROBLEM ILLUSTRATION AND DESIGN OBJECTIVES

7-2 VISION MAPS

7-3 DESIGN AND PLANNING GUIDELINES

7-4 ILLUSTRATION OF REGENERATION PROGRAMMES

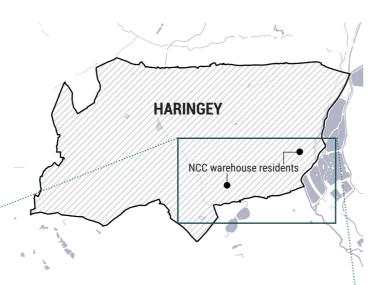
7-5 IMPLEMENTATION STRATEGIES

7-6 PHASING

7-1. PROBLEM ILLUSTRATION AND DESIGN OBJECTIVES

After concluding from the analytical framework with the consideration of the noval empirical data obtained specifically for this thesis, the site to develop an exemplary design proposal shown in figure 47 is selected due to the following reasons:

- 1. The site contains numerous warehouse communities where the NCC is present and active.
- 2. The site shows potentiality for the promotion of multifunctionality and community links, as proximity between the NCC and local non-warehouse residents can be detected. The fabric of the neighbourhood can therefore be perceived as diverse.
- 3. The site is closed to one of the soon-to-be proposed Creative Enterprise Zones (Mayor of London, 2019) located in Tottenham and Seven Sisters areas, and therefore potential collaboration and integration could be made with existing urban policies.



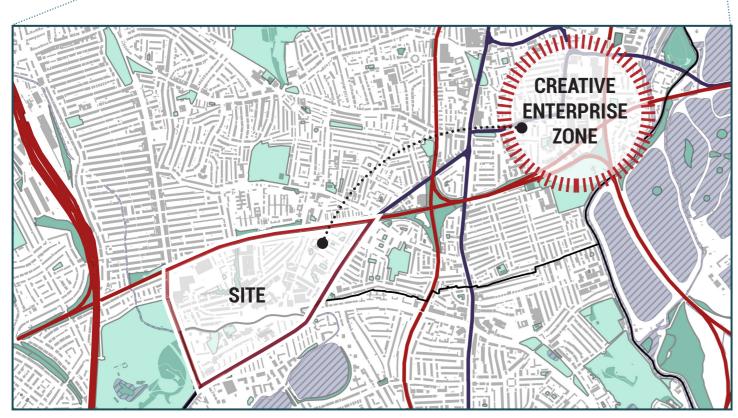


Figure 47: Final location of the selected site for exemplary design Source: Author.

PROBLEM ILLUSTARTION

Based on the empirical findings (see chapter 11.), the current problems regarding space and governance faced by the NCC in Haringey can be summarised along the following dimensions:

- 1. Real estate aspect: The gentrification process is also happening in the warehouse units: studio spaces are being turned into rooms for rent, thus reducing availability of studios; and rent prices go up after unsolicited renovation.
- 2. Economic aspect: Due to the aforementioned pressure, the NCC's innovation capacity is undermined because a second job, oftentimes non-creative, is needed to acquire sufficient wage in order to meet the rising rent.
- 3. Spatial aspect: The common areas are difficult to maintain due to lack of incentives, rules and organisation. This may lead to conflict, hindering the sense of community the warehouse residents collectively enjoy.
- 4. Social aspect: There is lack of interaction with the surrounding non-warehouse residents due to the lack of public spaces appropriate for shared uses. Bias and stereotypes may increase due to lack of understanding.
- Governance aspect: The NCC, compared to their counterparts in the higher end of creative industries, falls as victims rather than beneficiary in the globalisation process. More tailored policies regarding the wellbeing of such group should be established.

These highlighted problems shall be tackled with design and planning guidelines.

DESIGN OBJECTIVES

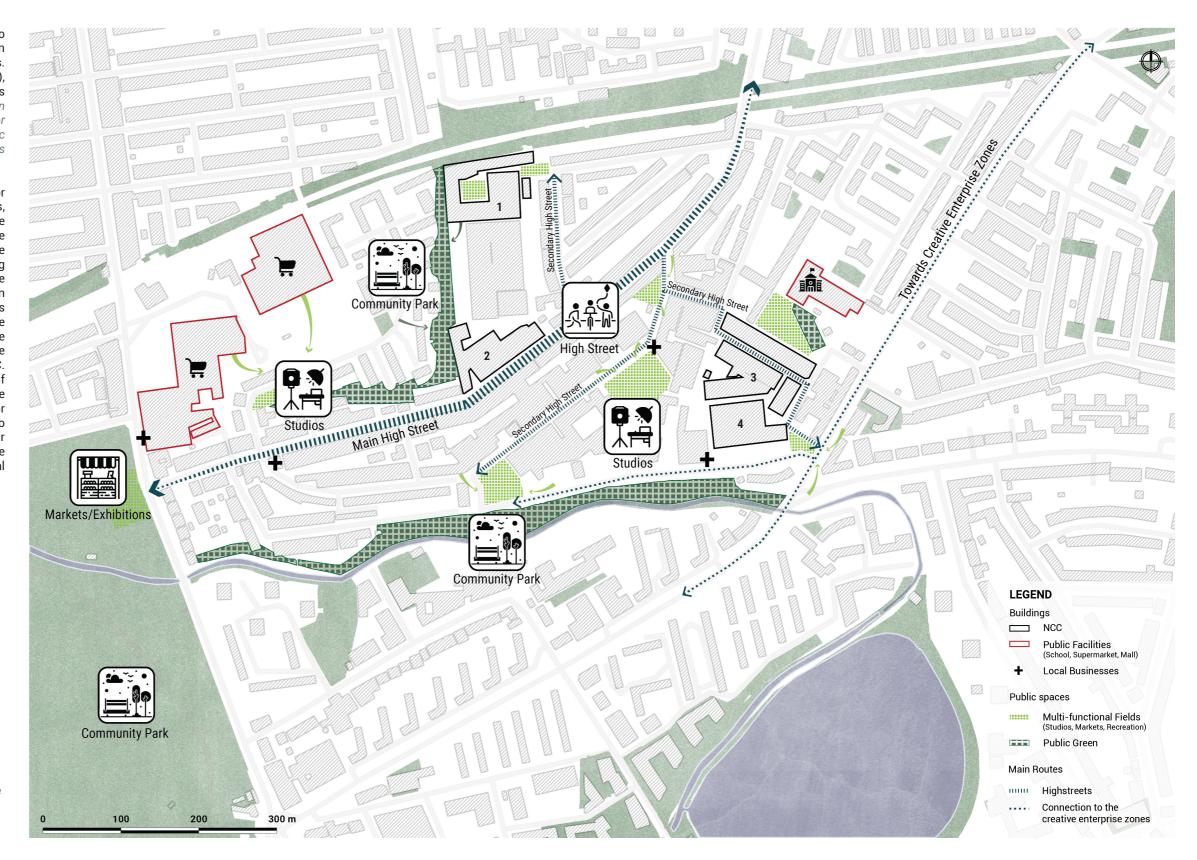
The design proposal is positioned as an example to demonstrate the possibility of a well-integrated, multifunctional neighbourhood that contributes to the concept of Inclusive Creative City. Several aspects of the design shall be expected:

- 1. Real estate aspect: The design provides possibilities for the provision of sufficient usable studio spaces for the NCC.
- 2. Economic aspect: The design promotes the innovation capacity of the NCC by providing the living and working conditions for people to focus on their creative activities.
- 3. Spatial aspect: The design shows spatial adaptability that caters to the transient quality of the tenants, namely the NCC, and allows the management and repurposing of existing spaces.
- 4. Social aspect: The design generates dynamic public spaces that allow shared uses and interactions between the NCC and the local non-warehouse residents to take place, promoting a sense of community and better liveability.
- 5. Governance aspect: The design is supported by balanced bottom-up and top-down governance structure, ensuring integration with higher-level policies as well as participation of local residents and the NCC.

7-2. VISION MAPS

The vision maps are illustrated in two scales in order to understand the spatial layout and potentials not only within the selected neighbourhood, but also in the surrounding areas. Based on the London Policy document (Mayor of London, 2017), six Creative Enterprise Zones are presented and one of them is located in the borough of Haringey. By demonstrating the vision in two different scales shows not only the design intentions for the focused neighbourhood, but what kind of creative dynamic the neighbourhood could achieve with consideration of city's policy plans as a whole.

The map on the right demonstrates the proposed vision for the selected neighbourhood. Based on the design principles, several main elements are presented: first, the Hermitage Road is envisioned to become the main high street of the neighbourhood, meaning that multi-functionality of the street and pavements is proposed, with aims of stimulating interactions between the NCC and the local non-warehouse residents. Second, the use of public green as connection between two aforementioned groups. The public green provides a perfect platform for interactive and recreational events to take place. Not only does it improve the liveability but also enable local residents and the NCC to meet one another. Third, the use of vacant lands as studio and exhibition spaces for the NCC. On one hand, it responds to the problem of undersupply of studio spaces, on the other hand, the presence of these creative spaces brings the creativity to local residents' proximity. For example, a studio or exhibition space has greater exposure to the locals if it is situated closed to the local supermarket or shopping mall, and this fosters the understanding between the two groups as well as creates opportunities of getting potential clients and audiences for the NCC.



- 1. Arena Design Centre
- 2. Omega Works
- 3. Catwalk Place
- Ex-Fed

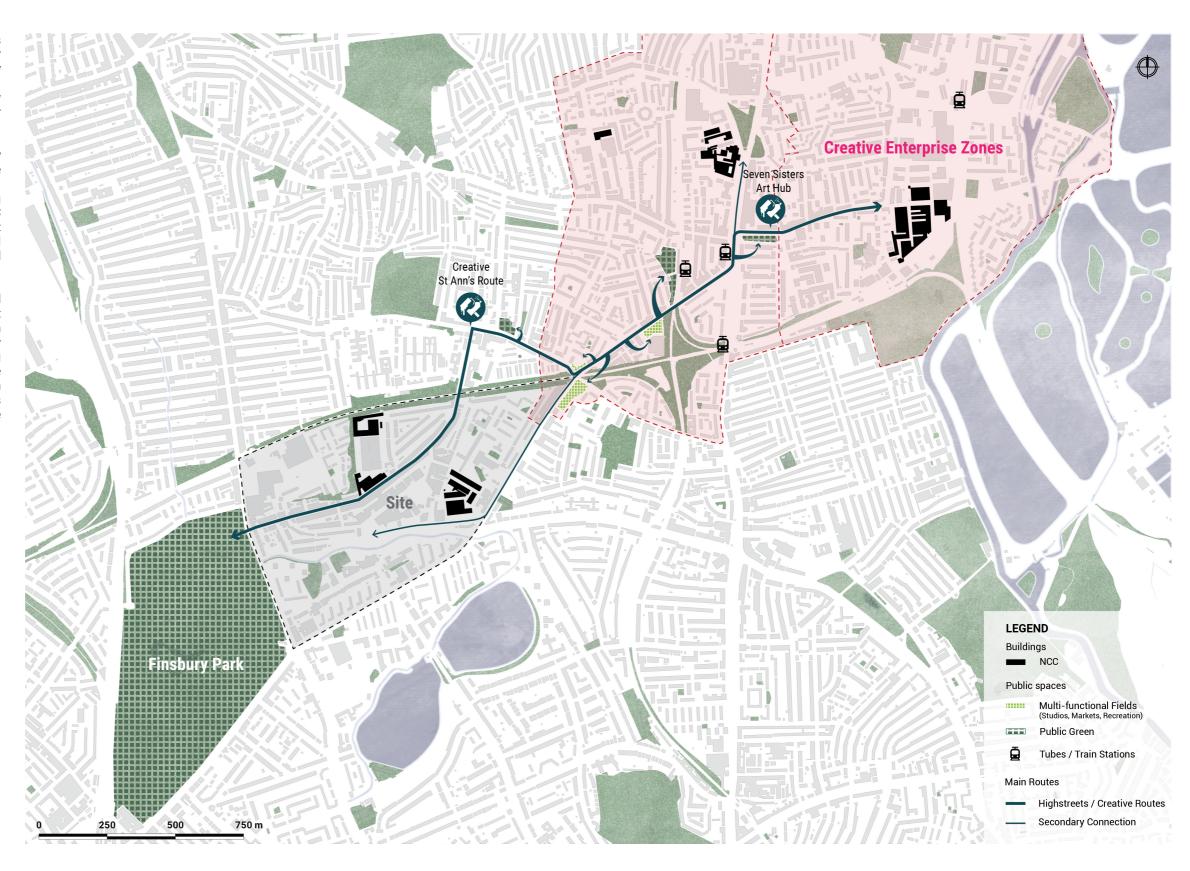
Vision Map Small neighbourhood scale

7-2. VISION MAPS

Based on the London Policy document, The Mayor has designated the first six Creative Enterprise Zones in December 2018. These are: Croydon - Croydon Creatives, Haringey - Tottenham, Hounslow - Great West Creatives, Lambeth - Brixton, Lewisham - SHAPES Lewisham (Deptford and New Cross), Tower Hamlets - Hackney Wick and Fish Island. (Mayor of London, 2019)

The selected neighbourhood in Haringey presented by the thesis demonstrates proximity to Tottenham, one of the Creative Enterprise Zones proposed by Mayor of London. Therefore, the thesis aims to propose a creative route linking the both, by doing so, not only does it benefit the different NCC clusters in the area (exchange of ideas, collaboration amongst various creative disciplines.), but it also engages the local non-warehouse residents, promoting creative lifestyles and improving liveability.

The map on the right illustrates the big scale neighbourhood vision. The proposed main creative route links the highstreet towards Finsbury park to the west, and the NCC groups on Fountayne Road (Creative Enterprise Zone) to the east. By utilising the pocket vacant spaces and public green along the route for artistic and recreational purposes, alongside the indication of street signs and technology (such as app that can be downloaded to the user's phone.), it provides opportunities for the local residents to consciously or subconciously engage in the creative activities.



Vision Map

Big neighbourhood scale

7-3. DESIGN AND PLANNING GUIDELINES

The section illustrates the design and planning guidelines, and these are informed by the findings provided by analytical framework and empirical data. The guidelines shall be able to tackle the aforementioned problems faced by the NCC, and eventually be visualised in the design proposal.

The design guidelines are here defined as adequate concepts and actions taken to tackle the identified problems through spatial development. Planning guidelines, however, are here defined as rules or measures taken in order to support the governance aspects of the proposal.

In relation to the five aspects (real estate, economic, spatial, social, and governance.) identified in problem illustration and design objectives, the guidelines proposed here aim to cover these aspects through spatial development approaches.

DESIGN GUIDELINES

1. Adaptive reuse (Cover real estate and spatial aspects)

Adaptability plays a crucial role for the type of space the NCC needs, as their professions range from film makers, visual designers to craft makers, it is important for the space to keep the availability and to have flexibility while meeting their housing needs. The renovated warehouses the NCC currently resides in set a great example for such type of adaptive reuse, as it is transformed from old structures and repurposed, it is more feasible to keep the rent price low while providing adequate spaces for artistic creations to take place. The co-living and working environment also benefit the NCC in a way that idea exchange and collaboration can happen amongst artists, designers and makers from different creative disciplines. The biggest challenges for such type of reuse, on top of physical structure of the building and land, are the legal and financial issues, therefore it is necessary for the local government and policy makers to provide incentives and align regulations, with the collaboration of the private land owners that share the same goal.

Reuse of vacant/heritage building

Repurpose of vacant buildings such as warehouses, for multifunctional use like studios, exhibition space and living space.

- + Increase innovation capacity
- + Increase liveability
- + Flexible use of space
- Complex repurposing process

Scale of action: City and Neighbourhoods. Stakeholders: Boroughs, developers, building/landowners, designers.



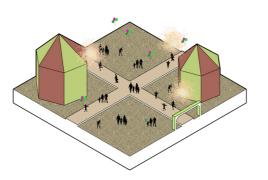
GUIDELINE 1-2

Events

Utilise vacant land for temporary purposes like events and community gardens.

- + Increase innovation capacity
- + Increase liveability
- + Flexible use of land
- + Stimulate interaction amongst different population groups
- Replicability is limited

Scale of action: City and Neighbourhoods. Stakeholders: Boroughs, landowners, local communities.



2. Interaction zones (Cover spatial, social and economic aspects)

Lack of interaction between the NCC and local non-warehouse residents can lead to problems, and therefore designing interaction zones for all the local communities to meet, be it consciously or subconsciously, can help integrate the local communities better and improve liveability while providing more studio spaces for the NCC.

GUIDELINE 2-1

High street

Revitalise the ground floor level and create street-facing shopfront or exhibition/studio spaces.

- + Improve city and neighbourhood image
- + Increase liveability
- + Increase conscious and subconscious interaction

Scale of action: City and Neighbourhoods. Stakeholders: Boroughs, developers, building/landowners, the NCC.



Gathering venues and plazas

Communities centres, cafes, music venues, restaurants...etc, places and plazas that allow diverse events/workshops/classes to take place.

- + Increase innovation capacity and endogenous identity
- + Increase liveability
- + Flexible use of space
- + Increase interaction amongst different population groups
- Maintenance cost

Scale of action: City and Neighbourhoods.

Stakeholders: Boroughs, building/landowners, enterprises, local



GUIDELINE 2-2

Public green

Allow green spaces such as parks where people can exercise or gather; community gardens...etc.

- + Increase interaction amongst different population groups
- + Increase liveability
- + Flexible use of space
- Maintenance cost

Scale of action: City and Neighbourhoods.

Stakeholders: Boroughs, conservation agencies, landowners, local



GUIDELINE 2-4

Local businesses

Strategically locate local businesses at hearts of the neighbourhoods.

- + Increase endogenous identity
- + Increase liveability
- + Increase interaction amongst different population groups
- + Increase sense of community and localism
- Consultation process

Scale of action: City and Neighbourhoods.

Stakeholders: Boroughs, developers, building/landowners, enterprises, local communities.



7-3. DESIGN AND PLANNING GUIDELINES

PLANNING GUIDELINES

1. Citizen participation (Cover governance aspect)

The importance of citizen participation when it comes to the success of Inclusive Creative City has been stressed in the previous chapters. As García (2015) argues that active citizens are crucial for social innovative strategies, and that civil society organisations should insist on public commitment to the development of these initiatives. The institutionalisation of socially innovative practices is important for social innovation projects to endure and for achieving long-term effects. (García, 2015)

Hospers (2012) also argues, the need for participation goes beyond the sharing of costs. The experience of residents is an effective way to help shape a better understanding of their needs. And engaged residents would be less likely to abandon their respective communities. This is crucial given that conflicts arise as residents feel deprived by governmental policies, and by engaging citizens in the policy-process could create more acceptance towards policies and strategies. (Hospers, 2012)

Given the context of the NCC and the local non-warehouse residents, on one hand, it is important to engage the warehouse residents and establish rules regarding sharing responsibility of maintaining common areas within the warehouse living setting, on the other hand, when it comes to neighbourhood spatial developments, by actively engaging the NCC and the local residents, not only does the plan benefit from the creative expertise the NCC has to offer, but it also reduces unnecessary resistance from the residents due to lack of consultation and understanding.

When it comes to the roles of citizen participation in design context, it should be noted that the professionalism of the designers should be respected. Citizens can participate in the design process in a way that their expectations and needs are considered, and this can be achieved through active consultations with the help of technology. For example, the Dutch company Witteveen + Bos, together with Future City Foundation, have launched a citizen participatory platform for the Municipality of Haarlem in the Netherlands. The participation platform is an online tool in which plans can be presented and visualized. Both the plan and the alternatives can be made visible. The public can comment in the form of a concern or a suggestion. Enabling public comments on (municipal) plans gives the user - often municipalities the opportunity to gain additional insight into a situation. Residents often have different and even more knowledge of an environment than the employees of that municipality. The commenting resident receives a reaction to what is done with the comment. This enables participation at an early stage of a project. ('Witteveen + Bos', 2020) (Figure 48.)

2. Governmental support (Cover governance aspect)

Apart from facilitating the bottom-up actors, it is extremely crucial to persuade as well as navigate amongst the top-down officials as these are the actors that possess political and financial advantages.

In order to facilitate this, first the values of the NCC need to be validated, as mentioned in the previous chapters, the NCC can be the catalyst of achieving Inclusive Creative City from a bottom-up level, and it is crucial for the balance of creative industries as a whole, which is identified as one of the fastest growing sectors as well as one of the biggest contributors to economic growth over the past decades.

Luckily, the Mayor of London validates the value of creative industries in the era, and is working on proposing more thorough policies as well as funds and programmes to support the sector. The job now is to make sure those policies are materialised and that the NCC has the accessibility of information about where to get spatial and financial support, which can be achieved through promotion, consultation and utilisation of modern technology and social media.

SUB-CONCLUSION

This section is informed by the good examples of balance between citizen participation and governmental support addressed in the previous Berlin and Barcelona cases. It helps us get a glimpse of the vibrant dynamic a neighbourhood could achieve, and it is important to take these experiences into account when it comes to the context of London and the Haringey areas.



Figure 48: The interface of citizen participation platform of Municipality of Haarlem.

Source: Future City Foundation.



In this part of the chapter, the detailed illustration of the design will be shown. Concluded from the vision maps, several highlights of the proposal are selected as follows:

- 1. Highstreets transformation.
- 2. Adaptive spatial use of Arena Design Centre.
- 3. Utilisation of vacant lands and public green.

The creative route is also presented here alongside the highlights in order to show the relationshop between the small and the big neighbourhood scale agendas. (Figure 49.)

It should be noted that the illustration of the design programmes proposed here is merely one of the possibilities of what the neighbouthood would look like, with the aims of tackling the problems mentioned in the former chapters. The core design value of the thesis, as elaborated in the design and planning guidelines, is to ensure the flexible use of public spaces and citizen participation in the design process. Due to the limitation of the master's thesis, the outcomes illustrated in this section are solely based on the accessible empirical findings. As a result, different interpretation of the design may emerge if larger number of interviews was conducted.

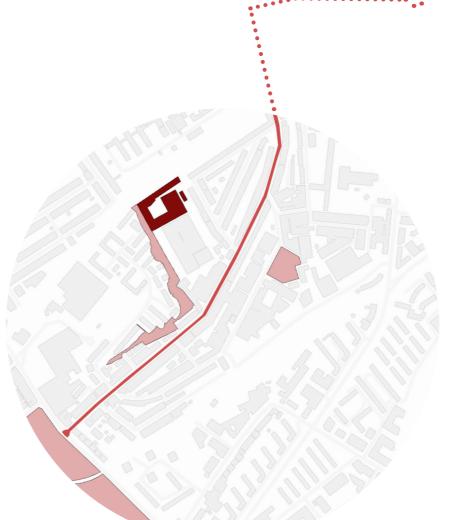


Figure 49: The highlight areas for the design proposal. Source: Author.



- 1. Highstreets transformation
- 2. Adaptive spatial use of Arena Design Centre
- 3. Utilisation of vacant lands and public green
- • 4. Creative routes

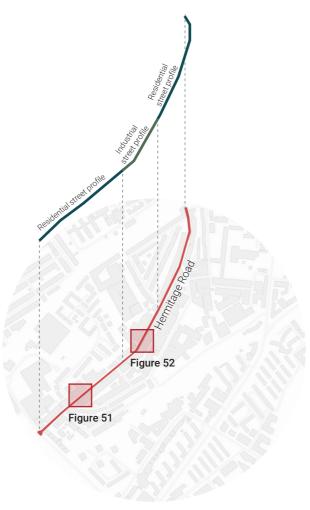
1. HIGHSTREET TRANSFORMATION

The design proposal intends to transform Hermitage road as the main highstreet for the neighbourhood. In order to do that, the original qualities of the street are explored: (1) residential street profile and (2) industrial street profile. (See key plan.)

It is noticeable that the current street profile in the more residential part of Hermitage Road presents rather narrow (approximately 2 metres.) pavements with cars occupying half of the pavement space. (Figure 50.) In light of this, the design rearranges the car park space and expands part of the pavements for a more walkable environment. With pavements being expanded, street trees can be planted as the aim for improving the liveability of the area. (Figure 51.)

In the industrial part of Hermitage road, as street-facing warehouse units are present, the pavements in front are already rather spacious. Therefore, the goal is to improve the quality of the space by introducing public seating, street trees and plantation. The facade on the ground floor of the warehouse units are also transformed into glazing with equipped studio spaces, allowing interactions between the NCC and the local non-warehouse residents to take place. (Figure 52.)

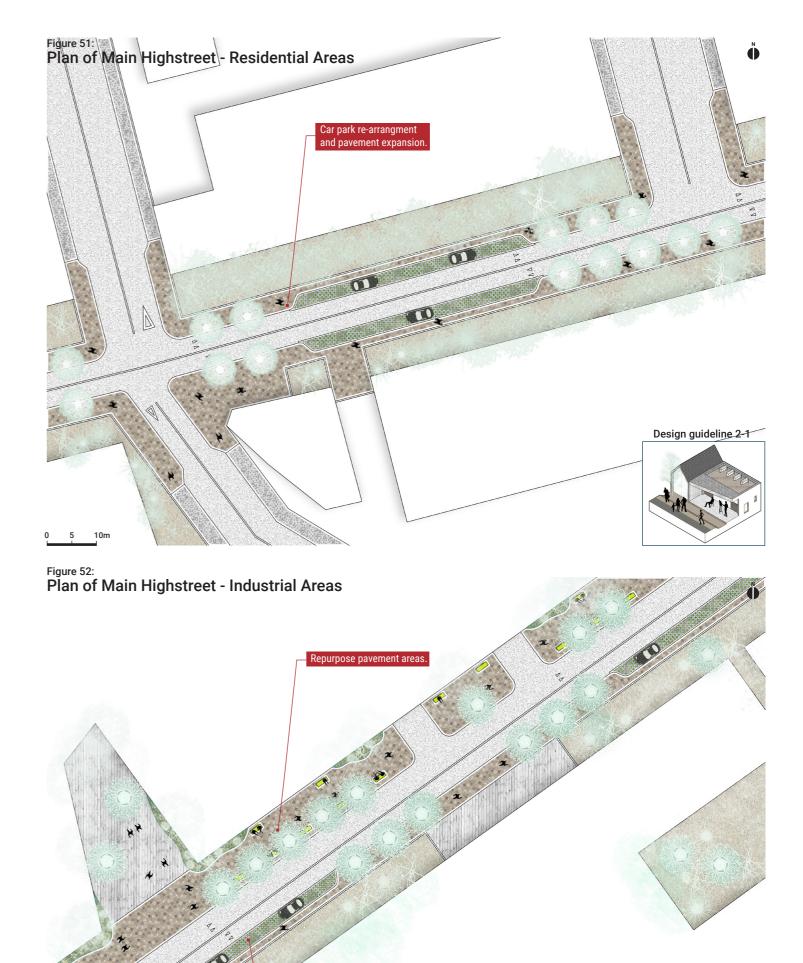
The highstreets are served as one of the important interactive elements which aim to stimulate the opportunities for the NCC and the local communites to meet. It benefits both groups in a sense that there is potentials for the NCC to enhance the visability of their works, while the local communities enjoy the type of locally based cultural and creative amenities facilitated by the NCC.



Key Plan



Figure 50: Current residential street profile of Hermitage road. Source: Author.



Design guideline 2-1

7-4. ILLUSTRATION OF REGENERATION PROGRAMMES 1. HIGHSTREET TRANSFORMATION



2. ADAPTIVE SPATIAL USE OF ARENA DESIGN CENTRE

Arena Design Centre is one of the more secluded warehouse communities compared to others in the neighbourhoods, due to its location and architectural layout. Some parts of the public common areas within the centre are currently being used as car park. The aim for the renovation is to create a more dynamic interactive public environment not just within the warehouse communities, but also with the surrounding local non-warehouse residents. On top of that, resolve the problem of undersupply of affordable studio spaces.

As a result, a street-facing studio plaza at the entrance area is introduced. This stimulates the interaction between the NCC and the neighbouring residents while providing more affordable studio options. The studio plaza is achieved through repurposing of the current car park space, and by repositioning the gate, more street-facing spaces are thus released.

The affordability and flexibility of the studio options can be realised through selection of lightweight and cheaper built materials and easily arrangeable building methods such as containers.

Having been also renovated from a car park space, Studio Courtyard is served as a more personal community space for the NCC. The setting allows exchange of ideas and recreational purposes while compensating for the loss of studio-turned living spaces in the warehouse units over the years.

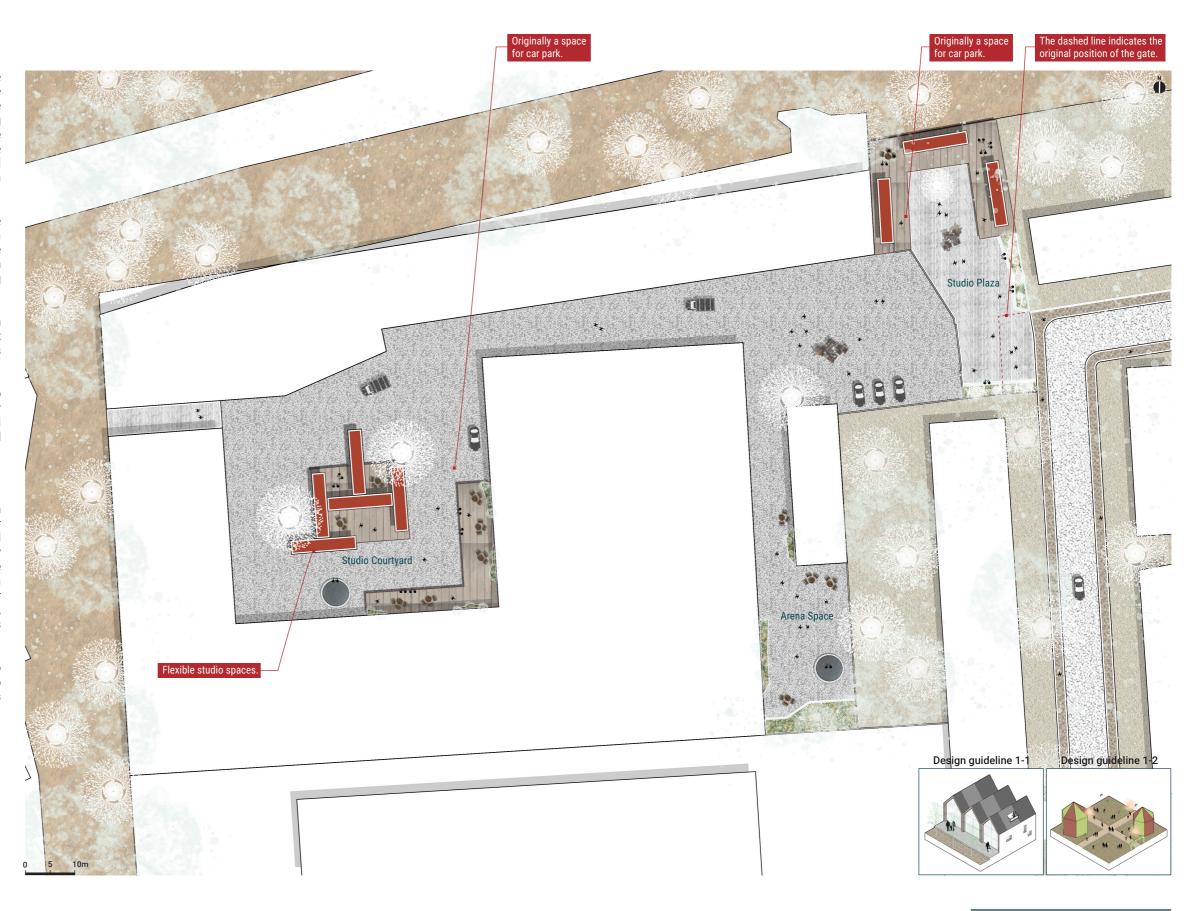
INSTITUTIONALISATION

The problem of the current poor management of the common areas in the warehouse units can be tackled through proper institutionalisation, meaning that the landowner - Provewell needs to establish rules and invests in maintaining the quality of their properties, alongside the cooperation of the warehouse residents. The design can also incentivise the tenants through providing quality shared spaces where people come together to enjoy. This allows the growth of sense of place attachment, which plays a major role on affecting people's willingness towards maintaining a place.

Apart from this, it is also crucial for Haringey council to ensure the availabilty and affordability of exisiting studio workspaces, meaning active negotiations with policymakers and landowners should be conducted.



Key Plan



Plan of Arena Design Centre

2. ADAPTIVE SPATIAL USE OF ARENA DESIGN CENTRE



3. UTILISATION OF VACANT LANDS AND PUBLIC GRFFN

In this part of the illustration, one design highlight on transformation of public green and two highlights on utilisation of vacant lands will be elaborated.

As demonstrated in the plan on the right, the formerly inaccessible green stripe between the NCC and the local communities is transformed into a community park. The action follows the design objective that aims to promote dynamic and interactive public spaces in order to encourage the encounter of the two groups. The studio space at the end of the park creates opportunities for the locals to get familiarised with the NCC, as it is strategically positioned at the proximity of the local supermarket. The NCC can benefit with better exposure for their artistic creations, and potentially new clientele.

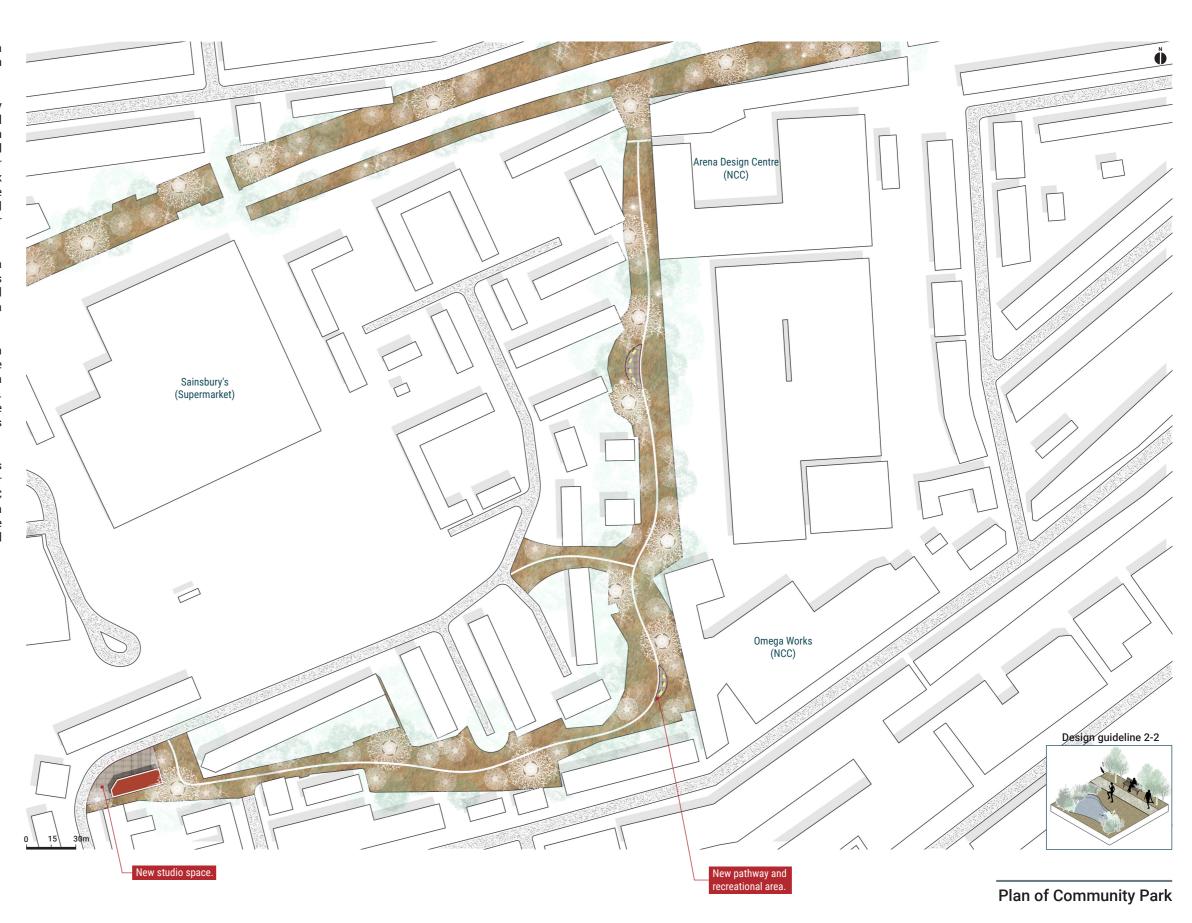
Figure 53 (See page 110) illustrates the juncture between Finsbury park and the main highstreet. The design proposes a multi-functional entrance plaza to the park, repurposed for interaction, arts and recreation. It is also positioned as a welcoming entrance image to the renovated naighbourhood.

Figure 54 (See page 111) demonstrates the utilisation of the vacant land in the heart of the neighbourhood. The proposal presents certain possibilities that can take place in the area, such as art festivals, markets, and studio spaces. The design shows potential advantage to be welcomed by the local businesses, as it provides better business opportunities stimulated by the creative events taken place here.

The interventions of the public green and vacant lands provide a common recreational and interactive platform for the NCC and different local population groups. While the NCC are given spaces to express their creativity without too much financial burden, as these interventions are expected to be materialised through urban designers, the help of the NCC and local communities, and governemental funding and support.

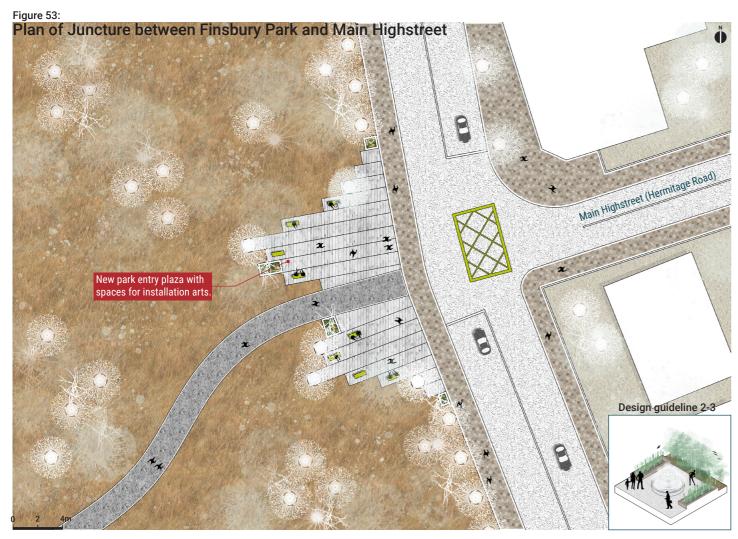


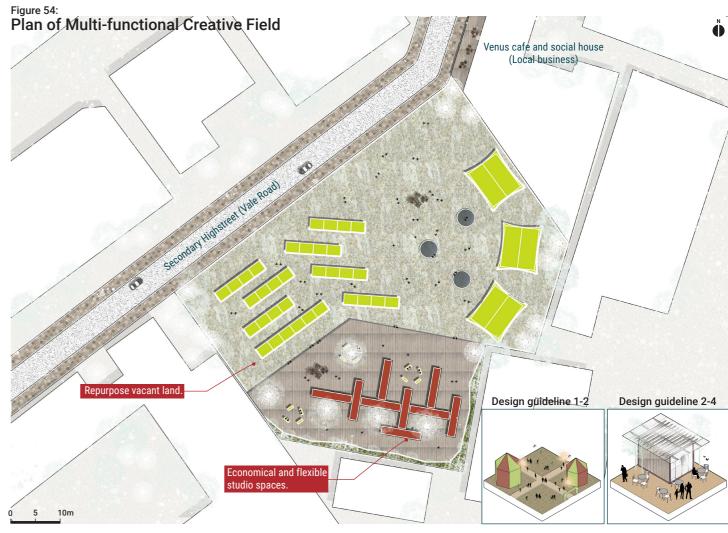
Key Plan



3. UTILISATION OF VACANT LANDS AND PUBLIC GREEN







7-4. ILLUSTRATION OF REGENERATION PROGRAMMES 3. UTILISATION OF VACANT LANDS AND PUBLIC GREEN



7-5. IMPLEMENTATION STRATEGIES

In this section of the design chapter, the implementation of the design interventions will be elaborated. It should be noted that the implementation strategies illustrated here are not so much about the construction of the project, rather it is the elaboration of integrating planning guidelines mentioned in 7-3 of the chapter alongside a comprehensive plan of involving different stakeholders in the process.

STAKEHOLDER ANALYSIS

The stakeholder analysis was briefly mentioned in chapter 5-4, here the analysis will mainly focus on the recommendations on involving relevant stakeholders in the process of implementing highlighted design interventions illustrated in chapter 7-4. For detailed description of each stakeholder's interest as well as positive and negative impacts, please refer to chapter 11-2.

As seen in chapter 7-4, all the illustrated design interventions can be categorised into three aspects: (1) warehouse units as living and working spaces; (2) warehouse units as public interaction spaces; (3) public open spaces. The table (Figure 55.) demonstrates the strengths and obstacles the relevant stakeholders present in the context of implementing the three aspects of design interventions. A set of recommended actions taken to tackle the obstacles will be elaborated as engagement strategies.

ENGAGEMENT STRATEGIES

Based on the planning guidelines proposed in chapter 7-3 as well as the stakeholder analysis mentioned earlier, the engagement strategies will be illustrated as recommended planning actions shown as follows:

1. Vision and value alignment

The thesis set out to transform the assumption of creative industries as being exclusive and only accessible to certain population groups and professions, by defining the concept of the NCC. Due to the geographical allocation of such subgroup, the project focuses on its mobile, locally based quality and values, and by exploring their relationship with the local nonwarehouse residents where the NCC settles, it is possible to promote a locally based creative lifestyle - a lifestyle that improves the liveability and is accessible for all. It is important to note that the promotion of such lifestyle cannot be achieved without governmental and other relevant stakeholders'support. As a result, the values of the NCC and the benefits they can contribute to the neighbourhoods, consequently the city as a whole, should be validated and seen by those who have pivotal power, namely the policymakers and landowners. On top of that, it is crucial to align the voices of civic groups as well considering London's planning structure. In order to achieve this, several actions will be illustrated in the coming steps.

2. Campaign

The purpose of the campaign is to raise awareness for the values of locally based creative environment with the aims of improving liveability in London's peripheral areas. The campaign is applicable for all three categories of stakeholders listed in figure 42. In order to do so, the collaboration between project designers and media industries (in forms of TV programmes, newspapers, online articles and publications.) should be established. It is important to recognise the power of media in shaping the identity of a place, and the sense of place attachment of people that grows along with it. An example of how the Swiss government promotes the idea of metropolitan Basel to its citizens: ETH Studio Basel presents its study of Basel and its tri-national region as "MetroBasel Comic." Based on a series of projects conducted by their urban research institute, the publication, in comic-book format, reveals the urban potentials of Basel's city center and it surrounding Swiss, German, and French regions, and sketches out possible future visions for MetroBasel. The comic-book is thematically structured through the adventures of the two protagonists Patricia and Michel whose experiences describe how the city and its region function as a site of living, working, learning and shopping. Through them, citizens explore how one can move through, relax and enjoy MetroBasel. Through this urban tale, citizens are not limited only to a description of the present situation of Basel, but are also presented with possibilities, visions, and designs which could change and transform the region; the comic-book illustrates how new places could be created and where architectural and urban potentials can be found. (Herz, 2009)

3. Consultation

With the foundation of the aforementioned steps, the objective of consultation is to provide a platform for interactive discussion and communication in the design process. And different target group needs different tailored approaches. For example, when it comes to the public and private parties, it is important to align their interests as well as expectations, and present statistics and evaluation on how the project can help them achieve the city's vision; with civic groups however, it is crucial to differentiate their qualities, backgrounds and availability, and provide incentives as well as various participatory approaches. For instance, role-play workshops on design and planning exercise, or digital platforms for remote participation. The former allows the citizens to understand the perspectives of different stakeholders involved when a project is conducted, consequently, they would become more informed and receptive towards the plan; the latter caters to modern occupied citizens by providing an easier, more welcoming and less committed method for participation, therefore achieves better acceptance.

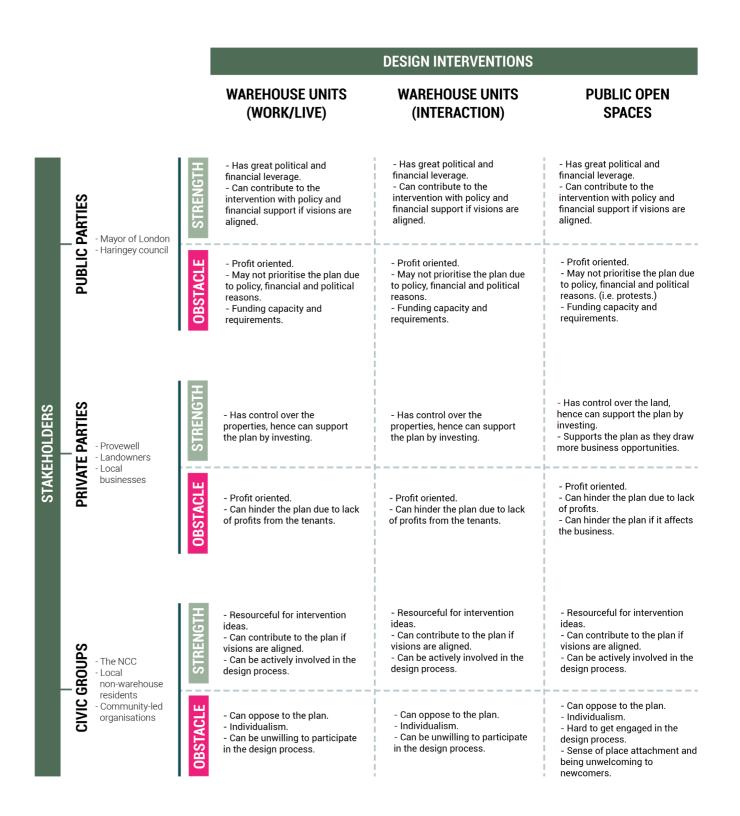


Figure 55: Stakeholder analysis in the context of design interventions. Source: Author.

7-6. PHASING

This section outlines the relevant phases which urban regeneration plans facilitated by the NCC can be implemented. The elaboration of each phase will be described as follows:

CAMPAIGN

At this phase of the design and planning, the main goal is to raise awareness about the interventions and align visions within the public (government) and private parties (landowners) as well as civic groups. (the NCC, local non-warehouse residents, community-led organisations) This can be achieved through consultations, media, publications and digital platforms. The following section shoes the different aim of actions that should be taken for each target group:

Public parties:

It is important to be aware of what the city's planning vision is. In the case of London, the proposal has the advanatge as Mayor of London is supportive of fostering the creative industries. However, it is crucial to conduct consultations with the policymakers and council frequently to ensure that the values of the locally based NCC and the dynamics they can facilitate with the local communities are validated. The goal is to make sure more tailored policies safeguarding the NCC are made, and relevant funding can be granted.

Private parties:

Provewell, as the main landowner for the warehouse units in Haringey, has pivotal power on affecting the NCC's livelihoods. The corporate has branded itself as a fosterer for the warehouse communities in the area, yet the practical actions they have taken should be evaluated. The aim is to promote the idea of investing in the quality of their properties, instead of merely treating them as financial generators.

Civic groups:

The main goal for the group is incentivisation. On one hand, the NCC and other relevant community-led organisations can be adequate facilitators on improving the liveability of the neighbourhood if proper rescources are provided, on the other hand, the local communites should be encouraged to engage in the design and planning process, and this can be done through the use of online comment platforms for example. The build of trust and understanfing amongst these groups should also be established through providing better opportunities for interactions.

KICK-START REPORT

In the second phase of the implementation, a concrete report for the proposal is published. What is important in this process is the active consultations and discussions amongst all the involved stakeholders, from city council to local communities. The goal is, through multi-faceted dialogue, a conclusion of a locally based intervention with consideration of linking the city's vision can be achieved.

SHORT-TERM TO LONG-TERM ACTIONS

LEGEND

Campaign

Design and planning

The final phase concerns the implementation of the design programmes. It is important for priority programmes to be discussed amongst stakeholders as short-term implementation plan, when first series of interventions are made, an evaluation should take place in order to inform the further steps of implementation. Moving on to the long-term actions, the intervention model in the selected neighbourhood, as presented in this thesis, should be a blueprint for furthering the adaptable possibilities of design and planning strategies in other peripheral parts of London.

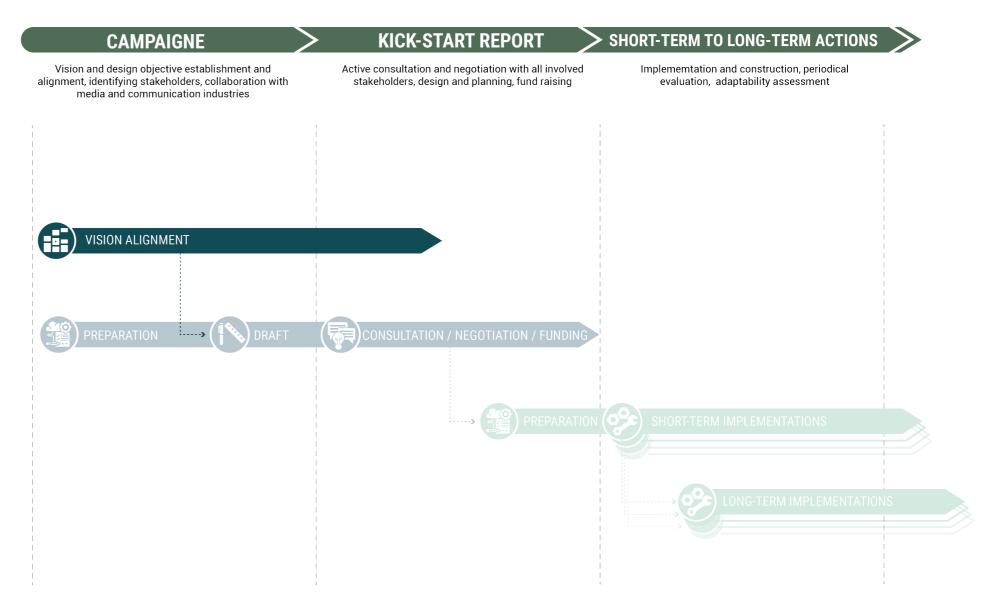
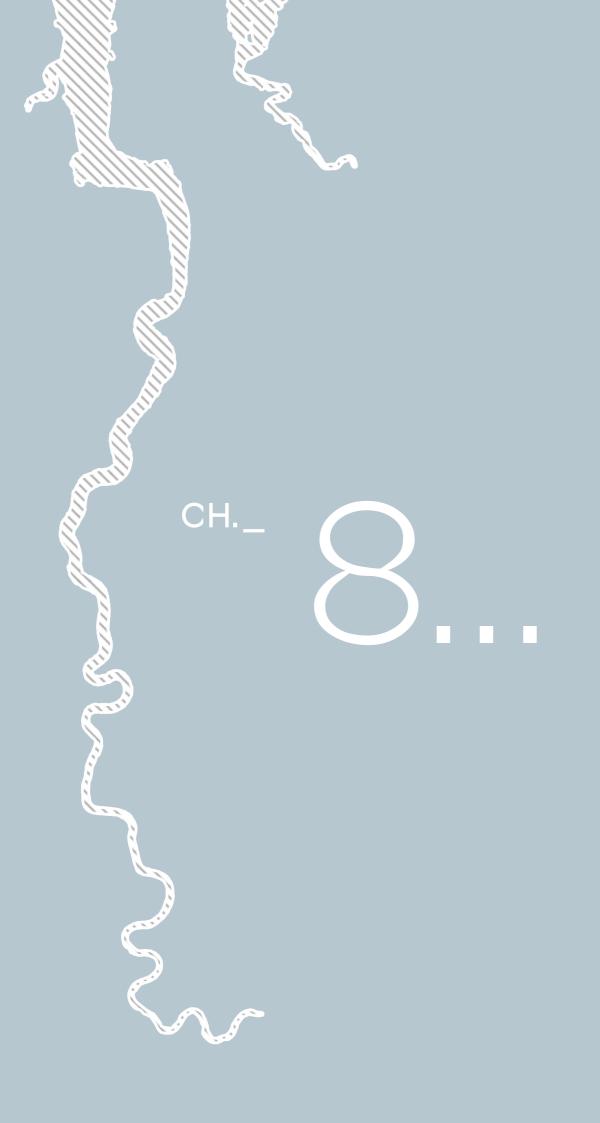


Figure 56: Phasing. Source: Author.



CONCLUSIONS.

8. CONCLUSIONS

When evaluating the current categorisation of the creative industries sector, using London as a case study. Several problems have emerged: (1) while the creative industries are often praised as being one of the main forces for a city's economic advancement, certain sub-sectors of those industries, on the lower end of income and stability, do not benefit equally compared to some of their counterparts; (2) certain sub-sectors of the creative industries are suffering from the negative impact of globalisation process, specifically in terms of stable and affordable working and living spaces in the city; (3) the current differentiations within the creative industries cannot adequately manifest how each sub-sector responds to the globalisation process.

As a result, the thesis proposed the concept of Nomadic Creative Community (NCC), defined as a young, mobile, low income, highly educated, and artistically employed subgroup within the creative industries. The project set out to transform the problems faced by the NCC - their constant need for relocation across Greater London in search of appropriate living and working spaces - into opportunities, by exploring their dynamics and relationships with the local communities as they shift their location patterns, with the aim of facilitating the role of the NCC as a driver for spatial and socio-economic transformation in the peripheral areas of London.

Five aspects of the problems faced by the NCC were summarised and illustrated in chapter 7-1, with five design objectives paired as possible solutions. In this chapter, the final design proposal will be accordingly evaluated in these five aspects, namely real estate, economic capacity, spatial repurposing, social interaction, and finally governance.

REAL ESTATE MANAGEMENT AND ECONOMIC CAPACITY

The empirical findings (see chapter 11) reveal that, on top of the undersupply of affordable studio workspaces throughout London, the studio workspaces in the warehouse compounds where the NCC typically settles have also been gradually replaced by rooms for rent, further reducing the availability of suitable space. Furthermore, rent prices have been increasing over the years, forcing young creatives to find alternatives income sources. This results in a loss of innovation capacity as the NCC struggles to achieve their full creative potentials under such pressure, both spatial and financial. The phenomenon also hinders the city's economic competitiveness as London has branded itself as one of the world's cultural and creative capitals (Mayor of London, 2019), and this can only be achieved to the extent that the creative economy should also benefit local communities alongside international competitiveness, if the NCC is able to contribute as much as possible.

The design objective was set to overcome this problem by providing a larger amount of affordable studio workspace options in the proximity from the locations where the NCC settles, and it was spatially manifested in a design approach where the reutilisation of vacant lands and the adaptation of existing public spaces in the warehouses are partially dedicated to reserving studio spaces for the artists, makers and designers alike. In order to keep it affordable and flexible, several considerations about how these new studio spaces are built were also presented, such as renovation of containers and use of lightweight materials. With the current policy support towards the creative industries in London, apart from the emerging new studio options, the proposal also recommended that the council should actively consult with Provewell (the landowner of warehouse units in Haringey) and relevant landowners, to ensure the existing studio spaces and rent prices are not further exploited.

These interventions will hopefully reduce the pressure of undersupply in affordable studio spaces, with the support of Haringey council and policymakers on safeguarding the rent prices of both living and working spaces for the NCC. It should be noted that it is crucial to align the visions and validate the importance of the city's innovation capacity with council, Provewell as well as relevant landowners, and formulate a solution that is culturally and financially sustainable, as finance and profit-oriented developments may be pivotal factors that hinder the feasibility of the project.

SPATIAL ASPECT

As illustrated in chapter 7-1, the lack of institutional organisation in the warehouses has led to poor management and maintenance in the common areas. In alignment with the design objective, the proposal demonstrated one of the possibilities of how the common areas within the warehouse compounds can be utilised, namely repurposing of the car park space and strengthening interactive common areas. Several institutional recommendations were made: (1) Provewell, as the landowner of the warehouse units, should actively engage in maintaining and investing the quality of their properties, and several rules should be established alongside the cooperation of the tenants. (2) As an urban designer, our role is to incentivise the tenants of the warehouses, namely the NCC, to take initiative on fostering a better creative environment for the community through our proposal. By providing shared spaces for work and recreational purpose, with aims of stimulating interaction and exchange of ideas as well as formulating a sense of place attachment. This kind of bottom-up initiatives are crucial for the sustainability of the urban regeneration projects. (García, 2015)

As the proposal provides spaces and environment that stimulate the growth of innovation capacity and sense of community, it will hopefully simultaneously initiate the institutional process within the warehouse units in the areas. It is crucial to keep in mind that, while the assets of organic developments from the NCC are prevalent, institutional process is necessary to demonstrate the values of the communities to higher levels of authorities and ensure their definite sustainability.

SOCIAL ASPECT

There is a perceivable lack of interaction between the NCC and the surrounding local non-warehouse residents, risking the rise of stereotypes and misunderstanding and affecting the capacity of the NCC to contribute to an improved quality of life in the neighbourhood, through the promotion of creative activities and the use of shared spaces. Consequently, the design objective aimed to promote dynamic public spaces that allow interactions between the two groups to take place, taking into account, of course, that the local residents are not a homogenous group in terms of income, age, gender or lifestyle. This can be seen in multiple design illustrations in chapter 7-4 where inaccessible green stripes separating the two groups are transformed into an interactive community park; pavements in front of street-facing warehouse units are made more amicable with street trees and seating, alongside glass windows on the ground floor studio façade of these warehouse units; vacant lands are repurposed for community art festivals, markets and studios, which should be organised in cooperation between representatives of the council, resident associations and NCC members. All these transformations are made to stimulate social interactions between the NCC and the local nonwarehouse residents, while promoting a better locally based creative environment and greater liveability.

By creating dynamic public environments, the project will ensure the social interactions amongst different population groups in the areas. While the interactions are encouraged, conflicts may still arise, therefore it is important to keep the dialogues going by establishing better understanding for all. Negotiation with the relevant landowners is also a key for the success of the project in this case. On one hand, policy should protect and promote the creative values, on the other hand, proper financial incentives should be provided. Besides, it is also important for the council to maintain the quality of the public spaces, alongside the collaboration of the citizens through promotion and help of media and communication platforms.

GOVERNANCE ASPECT

The importance of citizen participation (bottom-up governance) and governmental support (top-down governance) in the design process of creative regeneration projects was constantly illustrated in the preceding chapters. Taking this idea into action, the design project proposed various approaches aimed at involving different stakeholders in the implementation strategies, ranging from Haringey council to Provewell (the property company), local resident associations and NCC representatives. As a way to anchor this intervention to higher levels of government and policy, the project explored the relation between the design interventions presented and Creative Enterprise Zones proposed in the new London Plan (Mayor of London, 2019), aiming for greater alignment with the city-wide vision while still engaging local citizens (the NCC and local non-warehouse residents alike) and landowners at the

neighbourhood level. With the consideration of stakeholders ranging from top-down to bottom-up level, and their roles and influences in the design and planning process, the proposal provides an alternative way of governance and ensures the feasibility and sustainability of the project.

With these recommendations, the project will hopefully provide a more inclusive perspective to the higher levels of governmental representatives and policymakers, while facilitating and institutionalising the bottom-up participation. It should be expected that conflicts and different opinions may arise, and that measures should be taken in order to properly incentivise the civic groups, but once the consensus is achieved, it will steer the London governance setting towards a more well-rounded and inclusive model.

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A Creatively Inclusive London?

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A Creatively Inclusive London?

8. CONCLUSIONS

REFLECTION ON THE RESEARCH QUESTIONS

To conclude this chapter and close the link with the initial questions and motivations of the thesis, a brief elaboration on how the empirical findings and design proposals reflect the research questions will be illustrated. For each research sub question, two aspects of the thesis will be explored: (1) research and (2) design:

Sub research questions (analysis-oriented):

1. What kind of spatial impact does the London's current demographic distribution have in terms of opportunities and options for the NCC?

Research:

Through the multi-scale analysis elaborated in chapter 5, it is evident that the NCC, alongside other ethnic groups, are pushed out to city's periphery due to unaffordable property prices. Such demographic distribution creates opportunities for the NCC in a sense that when they relocate to a neighbourhood, there is potentiality to generate new local-based creative dynamics. On top of that, the endogenous identity can also be preserved or renovated through involvement of the NCC in community-based projects.

Design

Following the analysis, the selection of Harringay Warehouse District for the final site of exemplary designs was made. The choice is based on the fact the site presents great potentials for mixed-use functionality, alongside its mixed demographic presence of both the NCC and local communities. From the design aspect, the proposals demonstrated adaptive reuse of public spaces within the warehouse communities as well as in the surrounding neighbourhoods, with aims of promoting locally based creative and cultural values as a mean to improve liveability not only for the NCC, but also the local communities.

2. What are the obstacles to overcome in order to ensure the NCC's survival in terms of London's governance structure?

Research

The thesis was explored under the assumption of policy support from the city government, Haringey council and Provewell (landowner of the warehouse compounds), based on the analysis elaborated in chapter 5. While the New London Plan (Mayor of London, 2019) presents much more concrete plans regarding fostering the creative industries in London, there is still space for improvement when it comes to more tailored policies safeguarding the livelihood of the NCC. Incentivising Provewell to invest and maintain the quality of their properties is also key.

Dooige

The design demonstrated several engagement strategies (see chapter 7-5 and 7-6) for the key relevant stakeholders, namely the city government, the landowners, the NCC and the local communities. The proposals here are served as a tool of incentivisation to help the institutionalisation process, and

validate the values of the NCC for local urban regenerations.

3. What kind of movement pattern does the NCC have when they relocate?

Research:

The NCC tends to cluster around the Price Transition Border (see chapter 5-1), which demonstrates qualities of having relatively affordable prices for living and studio spaces, yet it is still accessible to amenities to city centre by public transportation.

Desian:

The movement pattern of the NCC identified in the analysis has helped determine the final site for exemplary design proposal. It also affects the formulation of the design and planning guidelines, as it prioritises qualities like affordability and adaptability. This type of movement pattern also reflects design proposals in a sense that lightweight materials, economical and flexible building methods are adopted in order to cater to the NCC's transient quality.

Sub research questions (design-oriented):

1. What are the demands and spatial qualities pursued by the NCC?

Research:

Affordability, flexibility, sense of community and spaciousness are the main qualities the NCC pursues based on the empirical findings revealed in chapter 6-3. The findings also highlighted the issue of choice alongside relocation need, suggesting the importance of providing conditions for the regular renovation of the NCC community, in terms of age and life stage.

Design

Following the analytical and empirical findings, the exemplary design proposals prioritise the abovementioned qualities as design and planning guidelines. Namely adaptive reuse, interaction zones, civil participation and governmental support, as elaborated in chapter 7-3. These qualities were spatially manifested in the exemplary designs. For instance, the use of the vacant lands for creative and cultural purposes, as well as promotion of adaptable studio space options catering to transient quality of the NCC.

2. How do local neighbourhoods respond to, and achieve common ground with, the NCC both in social interaction as well as urban regenerations?

Research

The empirical findings suggest that the local communities generally have positive impression towards the NCC, yet minor conflicts are still present. The goal of the research is to establish common ground between the two communities through urban design approaches. These will be further illustrated in the design aspect as follows.

Desigi

The designs proposed several interaction zones through the

adaptive reuse of warehouse communities (Arena Design Centre as an example), highstreets, public green and vacant lands. These interventions (elaborate in chapter 7-4) are expected to be facilitated by the NCC alongside the support from the landowners and city council, with aims of stimulating the interaction between the NCC and local communities. Moreover, the local communities can benefit from the improvement of liveability and sense of community through locally based cultural amenities, as more vacant lands and public green are dedicated for community use. The use of media promotion is also key for neighbourhood scale creative lifestyle, that creative and cultural resources are something that should be easily accessible by the general public rather than a niche group.

3. How to improve the current London planning policy towards a more inclusive condition for bottom-up socio-spatial regenerations facilitated by the NCC?

Research:

In chapter 3, the thesis proposed a theoretical framework that adopts the concept of Creative City with consideration of the NCC qualities and creative industries defined by the UK government. The framework helps serve as an evaluation tool for future regeneration projects. It sheds a light back on the receiving end of the policies - the people - by exploring the interrelation between the NCC qualities and conditions of a Creative City.

Design:

In the design and planning guidelines illustrated in chapter 7-3, the importance of civil participation and governmental support was stressed. Based on the empirical findings, the local communities are generally indifferent towards the participation of the development process. In order to shift the planning system towards a more balanced top-down and bottom-up structure, the local communities need to be activated through proper incentivisation, with help of media promotion and digital platforms. The government also needs to validate the values of locally based creative and cultural assets, and provide tailored policies and funding. Again, the mentality of the general public is key to facilitate the change under London's political environment

To finalise...

The thesis has explored some of the problems faced by the NCC while negotiating their spatial and socio-economic trajectories in a global city like London, and the opportunities that may arise from these trajectories, providing spatial and governance alternatives that enable the NCC to fulfil their potential as well as contribute to broader socio-spatial transformations in the city; however, several practical obstacles and limitations still need to be overcome when it comes to implementation. The first refers to the ability of the proposal to distinguish itself from other urban regeneration plans. Extra caution should be taken while proceeding the renovations, with the aims of preserving endogenous identity, as we have seen much may be lost and sacrificed in the process that favours the profit-oriented developments - this implies both a special care with preserving heritage, morphological patterns and other built environment values, and involving the local communities in the decision-making process. Second, the amount of effort taken by those who possess pivotal power, namely the government, the council and the landowners, to validate the values and importance of the NCC within creative industries must be considered. The thesis works under the promising assumption that the attitude of the London Mayor and Provewell is positive, as both have shown the intention on fostering the creative community. However, more still need to be done regarding the alignment and policy integration problems presented in the former chapters. Here the mediating role of the council and local collectives is key.

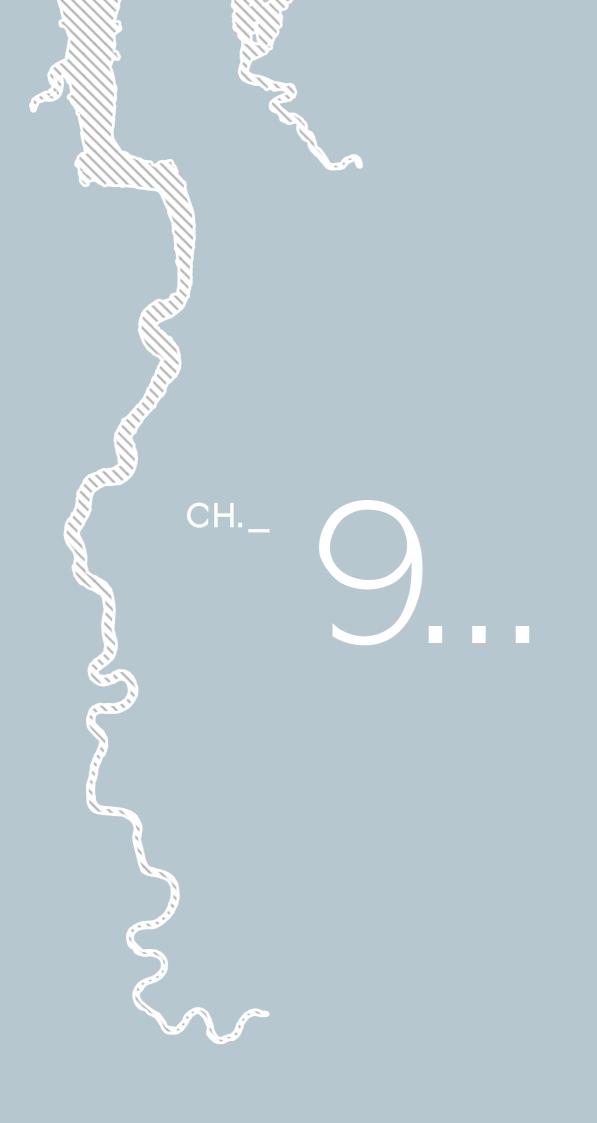
Nevertheless, the thesis has set out some of the possibilities of how we can tackle these problems with design and planning approaches, given the timeframe of a master's thesis. And it can be served as a recommendation for those who envision the possibility of a creatively inclusive London.

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REFLECTION.

9. REFLECTION

The thesis set out to unveil the obstacles and opportunities faced by the Nomadic Creative Community (NCC), a subgroup defined in the project from the creative industries as young, mobile, low-income, highly educated and artistically employed. The NCC is often neglected in the discussion where presumption of a mutually beneficial relationship between creative industries and globalisation process is made. The aim is to explore what kind of urban regenerations can be facilitated by the NCC with the surrounding local communities, in order to mitigate the negative effects caused by the globalisation process. For this reflection chapter five aspects of the thesis will be discussed: the relationship between research and design; the relationship between thesis topic and research studio; the chosen research methods and their limitations; the scientific and societal relevance of the project; and finally the ethical considerations. Apart from these, a personal reflection will be elaborated at the end of this chapter.

RESEARCH AND DESIGN

The thesis heavily relies on the back-and-forth evaluation process between research and design. The design spatially demonstrates the opportunities transformed from the concepts and findings in the research. For instance, the chosen neighbourhoods for the exemplary design proposal are based on the conclusion of the multi-scale analysis that illustrates the areas with most potentials for the NCC facilitated urban regenerations, namely the Harringay Warehouse District. While conducting the design proposal, several aspects in the research process are considered, such as example reviews, spatial and governance structure analysis, and empirical data collected from the on-site interviews. These help the formulation of design and planning guidelines that dictate the completion of design interventions in the chosen neighbourhoods, proposed as the final product of the thesis. As the proposal is proceeded with urban design perspectives, it is crucial to look back at the needs and expectations of the NCC as well as local communities collected through the empirical data.

The thesis adopts the theoretical concept of Creative City (Sasaki, 2010) in the context of London, with adaptation of integrating social aspects in order to achieve inclusivity under the Creative City framework. Under such theoretical framework, the proposal advocates for improvement on liveability in the exemplary neighbourhoods through urban regenerations facilitated by the NCC, such as community projects regarding the public spaces in the neighbourhoods. These urban regeneration plans are supported by recommended policies and regulations tailored to such sub-group of creative industries. The proposal, ultimately, reflects the theoretical concepts and solutions or alternatives to the perceived problems.

The design outcome was therefore achieved with consideration of an overview of the problems and design objectives formulated accordingly. The outcome has demonstrated multi-functional use of renovated warehouses and public spaces in an "acupunctural fashion", meaning that the proposal avoids big scale renovation but instead, makes

use of vacant spaces and existed building structures in order to stimulate interaction and improve liveability. The balance of top-down and bottom-up governance is also promoted in the proposal as planning guidelines. All these attempts align with the initial narrative of criticising the negative impacts resulted from globalisation-caused gentrification, providing a more local-based design alternative.

THE THESIS TOPIC AND RESEARCH STUDIO

The studio Planning Complex City focuses on applying spatial planning (more sustainable and inclusive alternatives.) as well as territorial governance (actors involved in the process of decision-making.) relevance to help contribute to solving the problems as cities becoming more urbanised. This focus aligns with the topic of my graduation project as it sheds a light on creative industries in London, and how the process of globalisation is having negative impacts on certain sectors of creative industries, resulting in social segregation and disparities. The thesis identifies the necessity to better define the whole creative sectors, as the existing categorisation does not properly reflect how the sectors respond to the globalisation process. The studio's focus on spatial planning and territorial governance helps me explore the sectors' potentiality for urban regenerations (spatial planning) for better liveability, and the possibility for a balanced bottom-up and top-down governance structure (territorial governance), with the context of London.

The graduation project is also highly relevant to MSc urbanism, as it aims at improving the liveability and wellbeing of people through urban design approaches on urban regeneration projects. Such approaches can only be achieved with proper consideration of the city's socio-economic, spatial, demographic and governance conditions. These are the aspects constantly brought up in the master programme and were therefore addressed in the thesis as a priority.

RESEARCH METHODS AND LIMITATIONS

The methodology of the thesis integrates theoretical concepts into multi-scale spatial analysis and example reviews. The project is set out to achieve social inclusivity in the framework of the Creative City concept, the analysis and example reviews allow the concept to be put into spatial and social context, and together with the data collected through onsite interviews, the validity of the proposed exemplary design and policy interventions can be ensured.

The research sheds a light on a specific group of people in the creative industries, that the project identifies as the NCC. As there has not been much research with such specification, the first and foremost task is to set up a clear definition and locate the group in the context of the global city of London. However, there are some challenges when it comes to data collection. Due to being a new concept, it is only possible to track the clustering and mobility of this community within the broader scope of creative industries, creative sector, and creative class, which are the terms that have been used and discussed more

prevalently. It is not easy to scout for the specific qualities that fits the definition of NCC as this thesis identifies.

Another aspect to be taken into consideration is how to minimise the resistance of local community towards recognising and commenting on the NCC, as for the local working-class residents might not be the most welcoming towards the newcomers. This may affect the quality of the fieldwork, and since the project puts its focus on how to facilitate NCC as actors for urban regenerations in urban peripheral areas, the participation and cooperation of the local communities are crucial. This initial concern, surprisingly, did not reflect on the materialisation of the fieldwork, as most local residents who expressed their thoughts show a general friendly impression towards the NCC. There were some difficulties in the beginning on getting the local residents to comment on the research, but it was irrelevant to their opinions of the NCC, rather, those were personal reasons that affected their willingness to engage.

Finally, the other limiting aspect may be how to mobilise the NCC to respond to the research, including reflecting on their life stories, demands, expectations, and the kind of policy support that they need, as their time and interest should be taken into account. While conducting the interviews however, the NCC showed an outpouring enthusiasm on discussing the topic and addressing the issues that they are facing. Many are willing to contribute to the neighbourhoods if the time and interest align and think that there should be more institutionalisation within the NCC community. This helps position their demands and further inform the design process in terms of searching proper incentives to facilitate the NCC for urban regenerations.

Figure 57: Sophia (left) and Nicky (right). Current warehouse residents and creatives in Harringay Warehouse District.
Source: Author.



9. REFLECTION

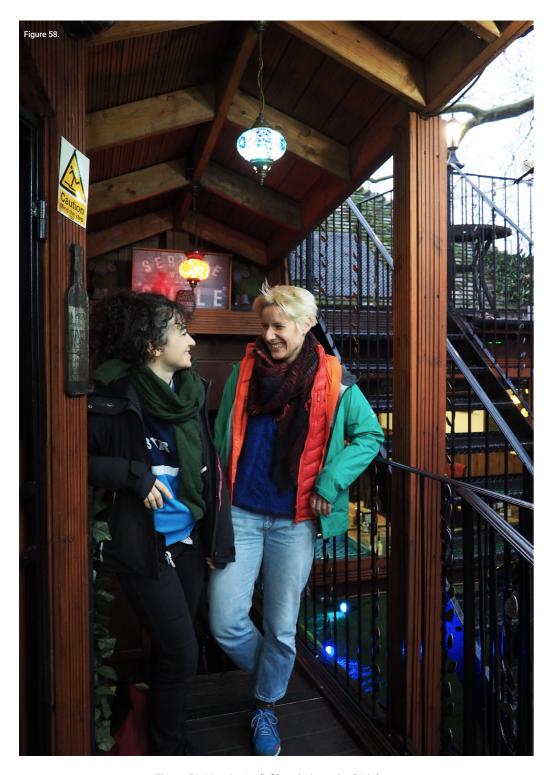


Figure 58: Margherita (left) and Alexandra (right). Former warehouse residents and creatives. Source: Author.

SCIENTIFIC RELEVANCE

The project contributes to the field of study on urban creative industries under the impact of globalisation, one of the major up-and-coming driving forces for cities' economic growth in the 21st century, and their relations with neighbourhoods and local communities in the global city of London. There have been quite some studies on the spatial quality of places where the creative industries tend to congregate, in short, on the static quality of the localisation processes; however, there has not been much discussion on the mobile quality and local interactions of such communities, which the thesis explores by introducing the concept of Nomadic Creative Communities.

The research therefore fills two important scientific gaps, as discussed earlier: first, it defines the NCC as a specific subgroup of the creative economy sector which has particular features, needs and challenges, no longer seeing 'the creatives' as a single group, generally successful in networked global cities like London, and seeking one-size-fits-all policies. Second, the thesis explores whether and how creative clusters can operate for the benefit of the local community scale rather than for the global positioning and economic competitiveness of a city, no longer seeing the creative industry as a top-level sector detached from a city's everyday life.

Furthermore, the thesis explores the forces driving their patterns of movement across London, as well as options and opportunities they have when relocating. It assesses the vulnerability of the NCC compared to other socio-economically vulnerable groups and reveals what kind of change they desire. Finally, the thesis explores whether and under what conditions NCC creative clusters can act as facilitators of urban spatial and socio-economic transformation

However, the receptiveness of the new NCC concept should also be taken into account, as many other new concepts in the academia, it needs to be further validated through testing and tailored statistics, as most researches have not yet define the subgroup of creative industries in such specification, it takes resources that are out of a master's thesis's capacity to build an original database. Nonetheless, a new research agenda has opened up towards a more inclusive and comprehensive direction in the study of creative industries.

SOCIETAL RELEVANCE

The project explored the impact the current urbanisation and globalisation have on major global cities. Taken London as the case study, one of the most expensive cities in the world with skyrocketing land values, people with lower socioeconomic status, including Nomadic Creative Communities and many vulnerable local residents, are forced to move to the city's periphery. One of the main contributors to this phenomenon is the rise of profit-oriented developments and resulting gentrification effects. The former residents of the gentrified areas are forced to relocate to other relatively affordable locations, resulting in loss of endogenous communal identity and innovation capacity. The lack of understanding and different lifestyles amongst different social groups has also led to social division.

The project focuses on the Nomadic Creative Community, by identifying the problems they face and their embedded opportunities, and utilising their innovative qualities as a bridging device to enhance the positive effects of spatial and socio-economic public interventions in the urban periphery. Alongside the consideration of involved stakeholders and policy makers, the thesis provides several public space interventions that better common platforms, enabling the participation of people from different socio-economic statuses to interact and communicate, consequently steering the city towards fairer opportunity distribution and a more harmonious and liveable urban environment.

The results of the project demonstrate dynamic use of public spaces facilitated by the NCC, with balanced policy interventions, and the proposal can be valuable as they can be delivered to policymakers and nomadic or community-led designers for practical change in other times and places.

The design proposal has demonstrated the vibrant repurposing of vacant lands and public green, in alignment with the aim of stimulating social interactions and building trust and understanding amongst different population groups in the areas. Even though conflicts may not be fully avoided, on the bright side, a platform for communication is provided and it will hopefully reduce the chance of unnecessary frictions arisen from ignorance and misunderstanding.

TRANSFERABILITY

The exemplary design and policy intervention proposed by the thesis is specifically developed for the Haringey warehouse district in London, hence the transferability of the results is highly dependent on the geographical, social and political environments of the area.

Still, the problems illustrated in the thesis are prevalent in most global cities, with artists, designers and makers who share the NCC qualities proposed by the research. Therefore, the design and planning guidelines can be adopted in other global cities if the geographical, social and political characteristics resemble the neighbourhoods proposed in the thesis. It would be interesting to see the problems the NCC in other major global cities like Amsterdam or New York City are facing and how those differ to the ones in London; furthermore, how these factors affect the formulation of design and planning guidelines. The research could be expanded through comparison of different conditions the NCC is facing worldwide.

ETHICAL CONSIDERATIONS

While the outcome of the research and exemplary design proposal will benefit both the NCC and the local community, several ethical aspects were considered throughout the process of materialisation:

The considerations while conducting the fieldworks in the research are addressed as follows: while interviewing the current NCC warehouse residents and residents of the surrounding areas, their consent as well as the confidentiality and anonymity (by default) should be guaranteed. The same rules apply to any pictures, videos and recordings during the interviews or observations.

The research aims to seek solutions or alternatives that can actually be implemented to counter the socio-economic difficulties faced by the affected groups in London, namely the Nomadic Creative Community and local residents. The intention is never to harm any participants (through establishing a negative reputation of neighbourhoods, or example.) but to state the current socio-economic problems based on the impartial analysis. The analysis is testified with its legitimacy through fieldworks.

As the outcome of the project are policy recommendations and exemplary design proposal, it is important to consider the actual needs, expectations and advices of the Nomadic Creative Community and local residents, while increasing the feasibility for policy-level change through evaluation and consultation of interest amongst involved stakeholders.

However, every urban regeneration plan comes with certain extents of demolishment and rebuild, thus it is important to consider the strategies and contingency plans within the transition period while the proposal is being materialised. For example, by repurposing certain vacant lands, streets and

public green in the residential areas, the identity of the places will transform alongside the sense of place attachment the local communities may have upheld as artists, designers, makers, and visitors blend in. As the proposal set to facilitate the NCC, it is crucial that the programmes do not specifically cater to certain party but for all, with the aim of improving the liveability of the chosen neighbourhoods. An open, active dialogue amongst the key involved stakeholders such as landowners, the NCC and the local residents should be ensured.

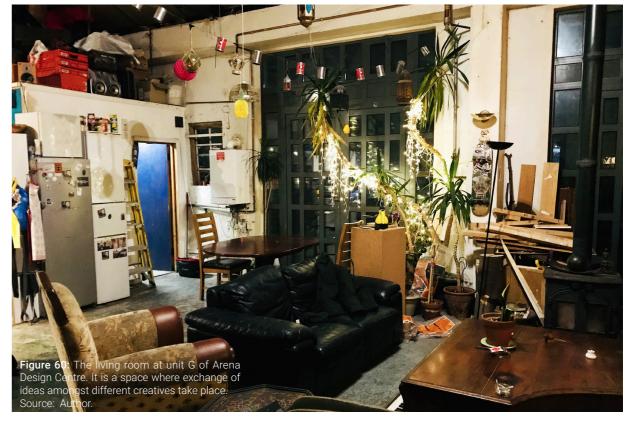
PERSONAL REFLECTION

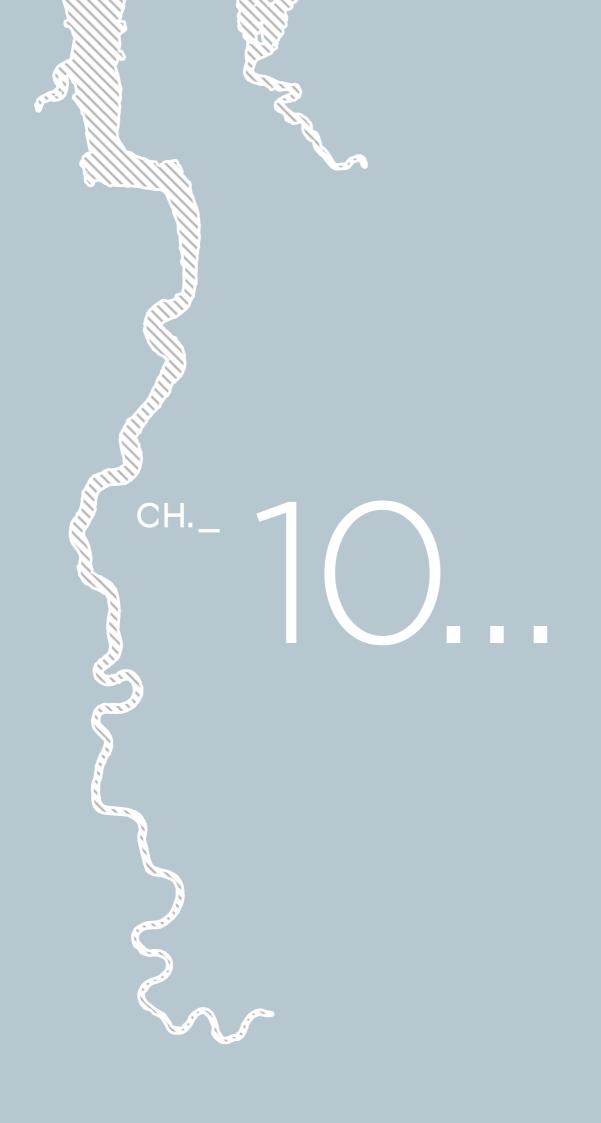
I would like to take the chance to reflect on the current global pandemic: Covid-19 and its impact on my thesis. On a personal level, it is indeed not an easy task to keep faith and continue working on the project under such circumstances, I was fortunate to have done my fieldwork in London before the lockdown, which is a crucial part to my research and my project would have had a very different outlook if I proceeded without it. On the project level, the current global pandemic has posed great threat to the NCC as the lockdown not only affects their jobs, but it also exposes them to higher risk for community spread due to their co-living conditions. For example, on a follow-up interviews with the NCC, several have expressed the fact that their jobs being put to halt because of the lockdown. This includes cancellation of filming, classes and workshops, and they cannot proceed with their commissioned works anymore as businesses and studios are closed. On top of that, it also affects the dynamic in the warehouses where the NCC live as there is a rising tension amongst the tenants affected by the current crisis. On the bright side however, the situation does provide the NCC more time for personal projects and artistic creations.

Limited to the timeframe of a master's thesis, the project cannot fully explore the effect of Covid-19 has on the design proposal, but it would be something interesting to investigate as future research agenda of how different aspects (governmentally, socially, economically, and spatially) can adapt in the time of a global pandemic. For example, the outlook of design and the way people interact in shared public spaces will completely transform.

Undoubtedly, there are more to be testified, more practical actions to be taken for those who intend to further the research. The thesis could be a blueprint as to provide alternatives for the socio-economic problems that have been existing for decades, and in times of a highly industrialised world, maybe it is the moment for us to really validate the quality in us that differentiates humanity from machines, the answers might already have lied within.







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APPENDICES.

11-1 INTERVIEWS
11-2 STAKEHOLDER ANALYSIS

11-1. INTERVIEWS

INTERVIEW GUIDE

The interview is divided into two parts; first is to understand the perception of interviewees in terms of current situation and phenomena, and the second part is to look into the future, to inquire interviewees' aspired changes for the current situations.

The interviewees consist of three different target groups: warehouse residents, local non-warehouse residents and academics/professionals, in order to gain a thorough comprehension of the on-site perception on the topic.

The list of interviewees is shown on the right, and the interview questions and responses will be displayed in the following pages.

LIST OF INTERVIEWS

Current/Former warehouse residents

- 1. Alexandra PHD student, teacher.
- 2. Margherita Theatre actress, workshop facilitator.
- 3. Rebecca Film maker, writer, illustrator artist.
- 4. Will Film editor, animator.
- 5. Rupert Artist, designer (Architecture, video editor, marketing)
- 6. Damien Graphic designer.
- 7. Nicky Architect.

Local residents

- 8. Resident 1 Woman in her 50s, time of residence: whole life.
- 9. Resident 2 Woman in her 20s, time of residence: whole life.
- 10. Resident 3 | Woman in her 50s, time of residence: 14 years.
- 11. Resident 4 Man in his 30s, time of residence: 8 years.
- 12. Resident 5 Woman in her 40s, time of residence: 28 years.
- 13. Resident 6 Man aged 29.
- 14. Christy Student, aged 24, time of residence: 1 year.
- 15. Daisy | Barista, aged 21, time of residence: 4 years.
- 16. Tom Student, aged 21, time of residence: 6 months.

Academics/professionals

- 17. Juliana Martins Senior Teaching Fellow in Urban Design at the Bartlett School of Planning, University College London (UCL).
- **18. Aisha Fisher** Graduate architecture project manager/cofounders of the community enterprise.
- 19. Ed Jones Research Officer at the City of London Corporation.

INTERVIEW QUESTIONS

Background information

Name:

Age:

Occupation:

Time of residence: Opening question:

1. Can you tell me a little bit about yourself? Name, age, job? (And how long you have been living in London?)

Probe: position, main interest, way of working, main occupation, relation to creative industries.

Part 1: Understanding/perception of the current situations

Warehouse residents

1. What brought you to the warehouse compounds? And what are the pros and cons of living here? (Living quality, spatial needs...etc.) Would you like to stay longer if you could? And if not, is there other possibility?

Probe: intention, career plans, aspired spatial qualities.

2. Can you tell me a bit about your experience regarding finding affordable studio workspaces and housings?

Probe: limitations and opportunities.

3. Based on the policy document, the city government is highly supportive of creative industries and wants to ensure the livelihood of such over the years, do you think the policy is being materialised properly based on your experience?

Probe: gap between policy and experience of those who are affected.

4. What is your experience with the non-warehouse residents nearby?

Probe: perception towards the local communities.

Local residents

1. Can you tell me about your experience over the years in terms of council flats or local businesses being turned into unaffordable housings around the neighbourhoods? And what do you think about that?

Probe: extent of gentrification, perception towards such process.

2. What is your experience with the local warehouse artists/ makers/designers?

Probe: perception of the NCC.

3. What is your experience with the city government? Do you think they are doing enough to improve the neighbourhoods? *Probe: perception towards government.*

Academics/professionals

1. Can you tell me, with your expertise, experience and knowledge, about the trend and phenomenon of the ongoing gentrification process in London and how that affects the local communities socially and economically?

Probe: gentrification trend, socio-economic impact.

2. Can you tell me about the current employment patterns of London and how that affects the small-scale local economy? Probe: employment pattern, local economy environment.

Part 2: Inquiry of needs and suggestions for change

Warehouse residents

1. What kind of improvement and changes would you like to see for the warehouse compounds?

Probe: aspired spatial qualities.

2. Would you be willing to provide your creative expertise in terms of bettering the living quality in the neighbourhoods? If so, what are the possibilities and obstacles? If not, why?

Probe: willingness for participation, regeneration opportunities and limitations, career plans.

Local residents

1. What would you like to improve in terms of living quality in your areas?

Probe: spatial needs, perception of a good living quality.

2. If there is a chance to take part in the new projects that will better the neighbourhoods, would you be willing to participate? If not, why?

Probe: willingness for participation.

Academics/professionals

1. What are the steps that you would suggest being taken when it comes to mediating the effect of gentrification process through urban regeneration projects?

Probe: professional knowledge.

2. What kinds of design and planning systems in London should I take notice when it comes to implementing the project?

Probe: local planning system, local design and planning environment.

11-2. STAKEHOLDER ANALYSIS

NAME	TYPE	INTEREST/INFLUENCE	POSITIVE IMPACTS	NEGATIVE IMPACTS
HARINGEY COUNCIL	Governmental	-Local authority resposible for all the plannings within the range of borough. - Has to ensure the health and safety of the people within bounds of Haringey.	- Has significant political and financial leverage. - Supports the creative communities in the area.	- Benefit-oriented. - unexperienced in public participation.
PROVEWELL	Private sector	- Landowner for all the warehouse units in the Haringey area. Dedicated to promoting creative living and fostering the creative community. - Plays a crucial role when it comes to any plans happening in the warehouses. i.e. renovation.	towards council due to ownership of the land. - Provides relatively	- Profit-oriented. - Control over rent prices.
StART.	Private sector	- Community-led organisation that aims to ensure adequate amount of social housing in the new development of St. Ann hospital. - A representative of neighbouring working-class residents.	- Unites the community Experienced in public participation Takes care of the need of lower socio-economic class.	
THE NCC	Private sector	Affordable studio space options. Affordable living options. Needs for multi-functional venues.	- Could provide creative expertise in terms of urban regeneration Could contribute to the liveability in the area Improves city image.	- Noises. - Individualism.
LOCAL NON-WAREHOUSE RESIDENTS	Private sector	- The quality of public spaces and public facilities. - Traffic and sewage problems. - Safety.	- If facilitated, could make fundamental change.	- Unmotivated to participate. - Individualism.

