

[illegible]

19/01/2016	Women's Journey Workshop	Community engagement and development session in the new public space led by Selina Rani Bastian
22/01/2016	Talk Untold stories	Community engagement and development session
28/01/2016	Monthly Community Meeting at	Community get together for all-comers
28/05/2015	Engagement programme R&D phase	Drop-in sessions with Artists Ruth Beale and Amy Feneck for the development of activities which will form the basis of the engagement programme
26/06/2015	Announcement of Architects	Gruppe's appointment and shortlisting process highlighted to architectural arts regional and local press.
11/07/2015	The Rabbits Road Institute will be	Drop-in sessions continue with Artists Ruth Beale and Amy Feneck, as they carry out R&D to gauge suitable activities for the engagement programme
From 27th August and	Studio Space Open Call	An open call for artist studio spaces was announced on Thursday 27 August. We have received a lot of interest, including local interest, on the site
From 21st September	The Rabbits Road Institute runs Craft	These occur fortnightly.
28th September	Little Ilford School 'Rich as a Minority'	The Rich as a Minority Group will explore what it means to be 'rich' or 'wealthy' in the UK today, and investigate how we define wealth and the impact of it
19th November	Monthly meeting and community	Community discussion and engagement programme building sessions
26th November	The Economics Study Group session	Ruth and Amy Alternative School of Economics facilitated session
28th November	Art Workshop	A workshop run by Laura X Carle on 28 November between 2-4. The art workshop on 28 will allow participants to make a bank and destroy it.
4th November	Film Night	Spirit of 45 - Ken Loach
17th December	Conversation Club Christmas Event, 3-5	Community celebration for the group that have been going to the sessions since the summer
12th January	As a voluntary organisation Women's J	Community engagement and development session in the new public space
21st January	Conversation Club at 3pm	Ruth and Amy Alternative School of Economics facilitated session
28th January	Monthly Community Meeting at	Community get together for all-comers
25/02/2016	Conversation Club	3-4pm. A drop-in group to meet and talk about different topics that the participants feel are of importance, and for people to practice their
03/03/2016	Economic for all	6.30-8pm. This is a free study session with Duncan McCann who is a Researcher on Economy & Finance for the New Economic Foundation.
01/03/2016	Women's Journey Workshop	10am -12pm. Community engagement and development session in the new public space led by Selina Rani Bastian
03/03/2016	Open day general public drop in	5.30-7pm. These are open meetings for anyone interested in finding out about and getting involved in the Rabbits Road Institute.

Old Manor Park Library Events

Dates	Events
02/05/2015	Manor Park Library Spring Festival event with
13/05/2015	Tamil Women's Group research session
20/05/2015	Tamil Women's Group research session
21/05/2015	Archive material about the old library with local people and Ruth Beale and Amy Feneck
28/05/2015	Conversation Club research session
28/05/2015	Engagement programme R&D phase begins with taster sessions
26/06/2015	Announcement of Architects appointment
11/07/2015	The Rabbits Road Institute at the Newham Show. Sharing plans and details about workspace with visitors to the Show, including artists and the general public.
12/07/2015	The Rabbits Road Institute at the Newham Show. Sharing plans and details about workspace with visitors to the Show, including artists and the general public.
27/08/2015	Studio Space Open Call
14/09/2015	Hamlet Trip - Manor Park Community Trip
21/09/2015	The Rabbits Road Institute runs Craft Workshops as well as their regular Conversation Club activities.
28/09/2015	Little Ilford School 'Rich as a Minority' project with Beale and Feneck starts
24/10/2015	Community Open Day and Launch of RRI
29/10/2015	NPG/British Museum - Manor Park Community Trip
31/10/2015	Official Opening and Launch Event
04/11/2015	Film Night
06/11/2015	Little Ilford School session 10.50-12.30 with Ruth Beale
09/11/2015	Little Ilford School session 11.40-1.20 with Amy Feneck
19/11/2015	The story of money
19/11/2015	Monthly meeting and community drop in
20/11/2015	Little Ilford School session 10.50-12.20 with Ruth Beale
26/11/2015	The Economics Study Group session
28/11/2015	Art Workshop
04/12/2015	Ken Loach, Spirit of '45
07/12/2015	Little Ilford School session with the FCA
17/12/2015	Conversation Club Christmas Event, 3-5pm
12/01/2016	AS a voluntary organisation women's journeys will lead a session aimed at supporting women
19/01/2016	Women's Journey Workshop
21/01/2016	Conversation Club at 3pm
22/01/2016	Talk Untold stories
28/01/2016	Monthly Community Meeting at 5.30pm
04/02/2016	Economic for all
04/02/2016	Conversation Club at 3pm
11/02/2016	Conversation Club at 3pm
12/02/2016	Playful Draughtsman's Drawing Workshop
18/02/2016	Conversation Club at 3pm
18/02/2016	Economics is for All of Us
20/02/2016	Workshop - story of money
01/03/2016	Women's Journey Workshop
03/03/2016	Economic for all
03/03/2016	Conversation Club at 3pm
03/03/2016	Open day general public drop in
10/03/2016	Conversation Club at 3pm
12/03/2016	Donate A Book & Coffee Morning
15/03/2016	Women's Journeys

17/03/2016 Economics is for All of Us
17/03/2016 Conversation Club at 3pm
18/03/2016 Behind the Wire – Prisoner of War Camps on Wanstead Flats
18/03/2016 Behind the wire - Talk
19/03/2016 Economics is for All of Us
22/03/2016 Women's Journey
24/03/2016 Open day general public drop in
24/03/2016 Conversation Club at 3pm
29/03/2016 Women's Journey
01/04/2016 Women's Journey Book Launch
01/04/2016 Yoga with Olwen
05/04/2016 Women's Journey Workshop
12/04/2016 Yoga with Olwen
12/04/2016 Women's Journey Workshop
19/04/2016 Yoga with Olwen
19/04/2016 Women's Journey Workshop
23/04/2016 Conversation Club
28/04/2016 Opening Day, Rich as a Minority Exhibition
30/04/2016 Rich as a Minority Exhibition
26/04/2028 Yoga with Olwen



Old Manor Park Library

Artists and Designers in situ since opening of the studios in November 2015

Studio	Name	Post code	Dates
MPL-1			01/12/2015-present
MPL-2			01/02/2016-30/04/2016
MPL-2			01/06/2016-present
MPL-3			15/02/2016-present
MPL-4			Start date 07/10/2016
MPL-5			01/02/2016-30/06/2016
MPL-5			01/02/2016-30/06/2016
MPL-5			08/09/2016-present
MPL-6			01/02/2016-30/06/2016
MPL-6			01/02/2016-30/06/2016
MPL-6			06/01/2016-present
MPL-7			06/01/2016-present
MPL-8			08/01/2016-15/06/2016
MPL-8			01/07/2016-present
MPL-8			01/07/2016-present
MPL-9			18/11/2015-present
MPL-10			01/02/2016-present
MPL-11			15/01/2016-present
MPL-12			25/04/2016-present
MPL-13			16/12/2015-present
MPL-14			01/02/2016-present
MPL-14			01/02/2016-30/06/2016
MPL-14			01/07/2016-present
MPL-15			01/04/2016-present
MPL-16			01/12/2015-present
MPL-16			01/12/2015-present
MPL-17			01/02/2016-present
MPL-18			19/11/2015-present
MPL-19			01/12/2015-30/04/2016
MPL-19			01/07/2016-present
MPL-20			25/07/2016-present

At the heart of London's Artist Quarter

Bow Arts Trust
183 Bow Road
London
E3 2SJ

+44 (0)20 8980 7774
www.bowarts.org

www.londonartistquarter.org
www.artiststudiofinder.org

REGISTERED CHARITY #1046958

REGISTERED COMPANY #03031923



Annex to Schedule 1

Outputs and outcomes

Outputs / outcomes	Baseline	Target	Total	Monitoring Approach Overview	Information Collected
	<i>Where applicable please include a baseline figure</i>	<i>What is your overall aim against this output?</i>	<i>What was the actual you achieved?</i>	<i>Please insert a brief description of the approach you will take</i>	<i>List monitoring & verification information you intend to collect</i>
Value of match funding	N/A	#####	£200,114	From LB Newham, Create London and Bow Arts	Value of other funding attracted to the target area in addition to GLA funding. Gross funds spent - completed schedule signed by Finance Director, validated by receipts. In kind contributions – all contributions should be converted to cash and signed off by Finance Director. Validated as above by receipts, time sheets, invoices.
New jobs created	N/A	15	20	Created across the lifetime of the project, those for the artists, office staff, venue and event management staff	Business – name, address, post code, telephone number, ownership and number of employees. Job – title of the new or attracted job, contract of employment with expected start date, hours of work. Letter or form signed by employer to confirm jobs are as a result of the project. To avoid double counting, a job must not be counted again if it is filled over time by different people. Safeguarded jobs (i.e. those that may have been lost without the intervention) are not included. Positions created before the start of the current Mayoral term are not to be included, even if they are recorded as achieved after the start of the Mayoral term (for example referring to outcomes recorded after 26 weeks).
Jobs safeguarded	N/A	1	1	Named staff and evidence of renewed contracts	Business – name, address, post code, telephone number, contact details, ownership, number of employees Safeguarded – job title, contract of employment and duration (1 year or longer), hours of work (for FTE calculation) A letter from employer or form at end of project confirming that safeguarded job is as a result of project.
Increase in visitor satisfaction rate (%)	54%	65%	90%	baseline survey from street interviews	Start and End Surveys of town centre users – at start of delivery (baseline position) and at end <i>Informaiton collected from activities at OMPL and lending library, Neighbourhood Team</i>
Increase in footfall (%)	[5,700]	12,000	Awaiting	Through community hires, community engagement programme, art projects, exhibitions and theatrical events, creative businesses and artists studios	Survey count verification comparing baseline position at two particular locations where people are expected to pass or enter and a new survey count at a different time or date.

New apprenticeships starts	N/A	10	3	training opportunities created through the Create Jobs programme which is run by Create and A New Direction. This is a job creation and vocational training programme that is for local young people, aged 18- 25 years, wishing to work in the creative industries	Name or employee number, details of previous employment (or worklessness), employee start date, apprenticeship start date (if different), postcode, date of birth, gender, ethnic origin, disability, criminal convictions, job title, details of apprenticeship framework, level, provider of apprenticeship. Apprenticeships can be counted only if they represent a new post in a company. An existing post in a business replaced by an apprenticeship post cannot be recorded
New or improved commercial/business space (m2)	N/A	570 m2	570m2	Existing information as provided by the borough's surveyor	Architects and design team evidence and physical evidence through project plans and photo-documentation
Area of public realm improved (m2)	N/A	20m2	20m2	A small area of external space with planting	Photos and architectural plans
Number of businesses supported	N/A	15	20	local traders and creative businesses will be supported to grow and thrive through the creation of the hub and the new customers the project will bring. They will also benefit from marketing workshops that Create and partners will provide	Business – name, address including post code, telephone number, contact details, ownership, number of employees Support – details of the provider of any support (name and address). Details of the assistance provided to the pre-start or business to include a record of hours of assistance. Form or letter confirming consultancy support and hours.
Number of events held	N/A	50	65	delivered over the course of a year	Booking evidence, recording of visitors to events, website and social media postings, leaflets and marketing materials.
Number of buildings/shop fronts improved	N/A	1	1		Architects and design team evidence and physical evidence through project plans and photo-documentation
Number of new start-ups created	N/A	1	1	The new initiative producing resources including studios, creation and community spaces that the redeveloped Old Manor Park Library will bring	Business – name, address including post code, telephone number, contact details, ownership, number of employees Start of trading – Company Registration Number / VAT Number and date of registration of NI Class 2 date of registration and date of first transaction.

APPARAT Build Limited

17 Henley House London E2 7JA

APPARAT Build Limited
Old Manor Park Library
835 Romford Road
London
E12 5JY

[REDACTED]
Create London
Barbican Centre
Silk Street
London
EC2Y 8DS

30.09.16

Dear [REDACTED]

I am writing to confirm the number of FTE jobs that were created as a result of the Old Manor Park Library Project. Please find attached a table summarising the hours worked by individual subcontractors, subcontracted companies and the directors of APPARAT Build. As part of the project, three young people from East London received training in painting and decorating. The successful execution of the project relied upon a large number of volunteered hours. In total this was equivalent to 3859 hours. The volunteered and paid hours are marked separately in the table.

Yours sincerely,

[REDACTED]
Director, APPARAT Build Limited

APPARAT Build Limited

17 Henley House London E27JA

Project: Old Manor Park Library, 835 Romford Road, E12 5JY**Summary of Workforce**

JOBS CREATED, CIS SUBCONTRACTORS (on site labour/carpentry/decorating)						
Name	Contract type	Total hours PAID	Total hours VOLUNTEERED	Start date	Finish date	Additional information
		1620.2	24.0			
[REDACTED]	CIS Subcontractor	716.0	-	12.07.15	05.11.15	[REDACTED]
[REDACTED]	CIS Subcontractor	141.0	-	20.07.15	20.09.15	[REDACTED]
[REDACTED]	CIS Subcontractor	96.0	-	10.08.15	30.08.15	[REDACTED]
[REDACTED]	CIS Subcontractor	283.2	-	11.07.15	05.11.15	
[REDACTED]	CIS Subcontractor	100.0	-	17.08.15	30.08.15	
[REDACTED]	CIS Subcontractor	96.0	-	05.10.15	05.11.15	
Yeomans Heating & Plumbing Ltd	CIS Subcontractor	24.0	-	15.10.15	30.10.15	
20 Bridgen Road, Bexley, DA5 1JF						
O.C. Screeding Ltd	CIS Subcontractor	24.0	-	01.10.15	-	
8 Elton Avenue, London. UB6 0PW						
[REDACTED]	CIS Subcontractor	48.0	-	15.10.15	15.11.15	
T&S Environmental Ltd	CIS Subcontractor	12.0	-	18.07.15	-	
Unit 13, Magnet Point Estate, Magnet Road, Essex, RM20 4DR						
Serhat Gokmen	CIS Subcontractor/volunteer	80.0	24.0	15.09.15	28.10.15	
JOBS CREATED, SUBCONTRACTORS (off site manufacture/carpentry, designers, clerical, consultants, cleaners)						
Name	Contract type	Total hours PAID	Total hours VOLUNTEERED	Start date	Finish date	Additional information
		2012.8	244.0			
[REDACTED]	Subcontractor/volunteer	360.0	48.0	05.07.15	30.09.15	
	Subcontractor	348.0	-	18.07.15	27.09.15	
	Subcontractor/volunteer	236.0	164.0	24.08.15	28.10.15	
	Subcontractor	24.0	-	15.10.15	28.10.15	
	Subcontractor	56.0	-	13.07.15	02.08.15	
	Subcontractor	72.0	-	23.10.15	15.11.15	
	Subcontractor	124.8	-	14.07.15	13.09.15	
	Subcontractor	192.0	-	24.08.15	27.10.15	
	Subcontractor/volunteer	88.0	32.0	07.09.15	20.09.15	

MGLA051026-9245 FOI response

Laure Ledard	Subcontractor	152.0	-	20.07.15	25.09.15
Koop Ltd	Subcontractor	360.0	-	15.09.15	20.10.15
<i>Unit 53, The Old Brickworks, Plumpton, East Sussex, BN7 3DF, UK</i>					

JOBS RETAINED (Directors APPARAT Build Limited)

Name	Contract type	Total hours PAID	Total hours VOLUNTEERED	Start date	Finish date	Additional information
		560.0	2740.0			
	Director of company	140.0	1010.0	15.06.15	15.11.15	
	Director of company	140.0	1010.0	15.06.15	15.11.15	
	Director of company	280.0	720.0	05.07.15	15.11.15	

VOLUNTEERING JOBS (basic on site labouring, decorating, cleaning)

Name	Contract type	Total hours PAID	Total hours VOLUNTEERED	Start date	Finish date	Additional information
		0.0	851.4			
	Volunteer	-	84.0	13.07.15	28.10.15	
	Volunteer	-	216.0	13.07.15	05.11.15	
	Volunteer	-	176.0	13.07.15	28.10.15	
	Volunteer	-	32.0	07.09.15	20.09.15	
	Volunteer	-	20.0	07.09.15	20.09.15	
	Volunteer	-	40.0	07.09.15	20.09.15	
	Volunteer	-	32.0	07.09.15	20.09.15	
	Volunteer	-	2.0	07.09.15	20.09.15	
	Volunteer	-	2.0	07.09.15	20.09.15	
	Volunteer	-	4.0	25.09.15	-	
	Volunteer	-	4.0	25.09.15	-	
	Volunteer	-	16.0	12.10.15	25.10.15	
	Volunteer	-	16.0	12.10.15	25.10.15	
	Volunteer	-	6.0	24.10.15	-	
	Volunteer	-	6.0	24.10.15	-	
	Volunteer	-	16.0	19.10.15	25.10.15	
	Volunteer	-	12.0	15.08.15	30.08.15	
	Volunteer	-	12.0	15.08.15	20.10.15	
	Volunteer	-	8.0	15.10.15	10.11.15	
	Volunteer	-	16.0	20.10.15	28.10.15	
	Volunteer	-	3.0	15.09.15	-	
	Volunteer	-	4.0	02.10.15	-	
	Volunteer	-	16.0	10.10.15	28.10.15	
	Volunteer	-	12.0	25.10.15	-	
	Volunteer	-	10.0	04.10.15	-	

Volunteer	-	16.0	17.10.15	25.10.15
Volunteer	-	6.0	22.10.15	-
Volunteer	-	6.0	23.10.15	-
Volunteer	-	12.0	21.10.15	28.10.15
Volunteer	-	16.0	30.10.15	05.11.15
Volunteer	-	6.0	06.10.15	-
Volunteer	-	1.6	07.10.15	-
Volunteer	-	16.0	09.10.15	28.10.15
Volunteer	-	2.8	09.10.15	28.10.15
Volunteer	-	4.0	28.10.15	-

COMMUNITY PAYBACK GROUP (EXTERNAL WORKS)

Name	Contract type	Total hours	Total hours	Start date	Finish date	Additional information
		PAID	VOLUNTEERED			
		0.0	0.0			

For details please consult Newham Council

STUDENT GROUP VOLUNTEERING DAY

Name	Contract type	Total hours	Total hours	Start date	Finish date	Additional information
		PAID	VOLUNTEERED			
		0.0	0.0			

For details please consult Create London

TOTAL PAID HOURS	4193.0
TOTAL VOLUNTEERED HOURS	3859.4
TOTAL HOURS	8052.4

PROJECT NAME	Rabbits Road Institute
FINANCIAL YEAR	2015/16
PROJECT CODE	460

INCOME LOG									
COMPANY	DESCRIPTION	Sage Transaction Number	TYPE OF INCOME	DATE	STATUS	NET	Irrecoverable VAT	Recoverable VAT	GROSS
BALANCE B/F	N/A	N/A	N/A	01/04/2015	N/A	-	-	-	-
LONDON BOROUGH OF NEWHAM	Grant for Rabbits Road Institute - 1st instalment	6752	Grant	06/08/2015	RECEIVED	39,500.00	-	-	39,500.00
LONDON BOROUGH OF NEWHAM	Grant for Rabbits Road Institute - 2nd instalment	7797	Grant	07/01/2016	RECEIVED	31,600.00	-	-	31,600.00
ACCRUED									
LONDON BOROUGH OF NEWHAM	Grant for Rabbits Road Institute - final instalment		Grant	01/03/2016	TO BE INVOICED	7,900.00	-	-	7,900.00
TOTAL INCOME						79,000.00	-	-	79,000.00
EXPENDITURE LOG									
SUPPLIER	DESCRIPTION	Sage Transaction Number	NOMINAL CODE	DATE	PO NUMBER	NET	Irrecoverable VAT	Recoverable VAT	GROSS
CREATE CORE	Production Cost Recovery	N/A	5007	31/03/2016	N/A	14,970.39	-	-	14,970.39
CREATE CORE	Management Fee	N/A	5008	31/03/2016	N/A	29.61	-	-	29.61
AUDIENCE DEVELOPMENT	Marketing Fee	N/A	????	31/03/2016	N/A	1,504.77	-	-	1,504.77
Staff Expenses		5883	5006	01/04/2015		3.60	-	-	3.60
Staff Expenses		6192	5006	06/05/2015		1.90	-	-	1.90
Staff Expenses		6425	5006	29/06/2015		3.40	-	-	3.40
Staff Expenses	Staff Expenses 7/5/15 - 1/7/15	6430	5006	01/07/2015		5.70	-	-	5.70
Staff Expenses	Staff Expenses 7/5/15 - 1/7/15	6433	5006	01/07/2015		4.80	-	-	4.80
Staff Expenses	Expenses 27/10/15 - 7/12/15	7735	5006	14/12/2015		4.50	-	-	4.50
Staff Expenses		8022	5006	26/02/2016		5.90	-	-	5.90
	Project Assistance Rabbits Road Institute	6482	5010	10/07/2015	CREATE 1076	450.00	-	-	450.00
	Artist fees + expenses	6305	6001	05/06/2015	CREATE 1049	1,277.85	-	-	1,277.85
	Artist fees + expenses	6306	6001	05/06/2015	CREATE 1048	1,243.20	-	-	1,243.20
	Artist fee June and July	6683	6001	20/07/2015	CREATE 1097	1,555.54	-	-	1,555.54
	Artist fee June and July	6684	6001	23/07/2015	CREATE 1098	1,555.54	-	-	1,555.54
Alternative School of Economics	First installment - 45% less invoices paid to Amy & Ruth pre Sept	7194	6001	28/09/2015	CREATE 1156	19,238.87	-	-	19,238.87
	Project Assistant Rabbits Road	7327	6001	28/09/2015	CREATE 1160	360.00	-	-	360.00
	Project Assistant Rabbits Road	7379	6001	17/10/2015	CREATE 1173	450.00	-	-	450.00
	Project Assistant Rabbits Road	7555	6001	08/11/2015	CREATE 1184	690.00	-	-	690.00
	Project Assistant Rabbits Road	8088	6001	18/01/2016	CREATE 1291	800.00	-	-	800.00
	Project Assistant Rabbits Road	8090	6001	07/03/2016	CREATE 1289	800.00	-	-	800.00
Alternative School of Economics	Items for RRI: Work desk & chair, shelves, kitchen workbench, a	8146	6001	16/03/2016	CREATE 1295	633.55	-	-	633.55
	Design and Layout, Logo, Identity, Flyer etc.	6284	6003	22/05/2015	CREATE 1038	500.00	-	-	500.00
Petty Cash	RRI	7456	9005	03/11/2015		10.00	-	-	10.00
TOTAL EXPENDITURE						46,099.12	-	-	46,099.12
SURPLUS / (DEFICIT)						32,900.88	-	-	32,900.88

This is TBC - RB will look into this

PROJECT NAME	Old Manor Park Library Creation Hub
FINANCIAL YEAR	2015/16
PROJECT CODE	470

INCOME LOG									
COMPANY	DESCRIPTION	Sage Transaction	TYPE OF INCOME	DATE	STATUS	NET	Irrecoverable VAT	Recoverable VAT	GROSS
BALANCE B/F	N/A	N/A	N/A	01/04/2015	N/A	-	-	-	-
ACE	Part of £150k 2015/16 Contribution	7869	Grant	01/01/2016	RECEIVED	5,000.00	-	-	5,000.00
London Borough of Newham	Jack Cornwall project Grant - deferred income	6383	Grant	01/04/2015	RECEIVED	3,000.00	-	-	3,000.00
London Borough of Newham	GLA High St Fund	6401	Grant	01/04/2015	RECEIVED	37,730.00	-	7,546.00	45,276.00
London Borough of Newham	GLA High St Fund	6755	Grant	01/07/2015	RECEIVED	110,000.00	-	22,000.00	132,000.00
London Borough of Newham	GLA High St Fund	7888	Grant	13/01/2016	RECEIVED	29,804.00	-	5,960.80	35,764.80
Charles Hayward Trust	Grant	4023	Grant	27/08/2015	RECEIVED	25,000.00	-	-	25,000.00
Bow Arts	Contribution to Marketing & Launch		TBC		TBC	3,000.00	-	-	3,000.00
TOTAL INCOME						213,534.00	-	35,506.80	249,040.80
EXPENDITURE LOG									
SUPPLIER	DESCRIPTION	Sage Transaction	NOMINAL CODE	DATE	PO NUMBER	NET	Irrecoverable VAT	Recoverable VAT	GROSS
CREATE CORE	Production Cost Recovery	N/A	5007	31/03/2016	N/A	40,464.39	-	-	40,464.39
CREATE CORE	Management Fee	N/A	5008	31/03/2016	N/A	(5,464.39)	-	-	(5,464.39)
AUDIENCE DEVELOPMENT	Marketing Fee	N/A	????	31/03/2016	N/A	4,067.35	-	-	4,067.35
Staff expenses	Staff Expenses - Proj 470	5876	5006	01/04/2015		3.86	-	-	3.86
Staff expenses	Meeting with [REDACTED] from	7121	5006	16/06/2015		2.33	-	-	2.33
Staff expenses	MDAG Manor Park Design to delivery review wit	7140	5006	30/06/2015		5.26	-	-	5.26
Staff expenses	Expenses 9/10/15 - 16/10/15	7410	5006	26/10/2015		4.80	-	-	4.80
Staff expenses	Expenses Aug - Nov 2015	7592	5006	20/11/2015		4.49	-	-	4.49
Staff expenses	Expenses 31/10/15 - 01/12/15	7732	5006	14/12/2015		18.90	-	-	18.90
Staff expenses	Expenses 27/10/15 - 7/12/15	7736	5006	14/12/2015		4.40	-	-	4.40
Office S & M	Honorarium for design proposal	6180	6001	28/04/2015:REATE 103		500.00	-	-	500.00
Delvendahl Martin Architects	Honorarium for design proposal	6279	6001	22/05/2015:REATE 103		416.67	-	83.33	500.00
OMMX	Honorarium for design proposal	6285	6001	22/05/2015:REATE 103		500.00	-	100.00	600.00
The Decorators	Honorarium for design proposal	6286	6001	22/05/2015:REATE 103		500.00	-	100.00	600.00
Delvendahl Martin Architects	Listed Building Consent Application	6287	6001	22/05/2015:REATE 104		1,360.00	-	272.00	1,632.00
Bow Arts Trust	Redevelopment of Old Manor Park Library: provi	6474	6001	03/07/2015:REATE 107		4,620.00	-	-	4,620.00
Addison Lee	Redevelopment of Old Manor Park Library: cons	6475	6001	03/07/2015:REATE 107		5,500.00	-	-	5,500.00
Apparat (formerly Gruppe)	Design and build services	6743	6001	04/08/2015:REATE 11C		10,000.00	-	2,000.00	12,000.00
Apparat (formerly Gruppe)	Design and build services	6756	6001	10/08/2015:REATE 11C		15,000.00	-	3,000.00	18,000.00
Apparat (formerly Gruppe)	Design and build services	6781	6001	05/08/2015:REATE 111		35,000.00	-	7,000.00	42,000.00
Apparat (formerly Gruppe)	Design and build services	7159	6001	21/09/2015:REATE 113		40,000.00	-	8,000.00	48,000.00
Apparat (formerly Gruppe)	Design and build services	7328	6001	28/09/2015:REATE 116		25,000.00	-	5,000.00	30,000.00
[REDACTED]	Fee for artist interview day	7412	6001	02/11/2015:REATE 118		120.00	-	-	120.00
Paypal	NLC Services Ltd - 10 Ltr Catering Urm	7530	6001	29/10/2015		34.99	-	-	34.99
Apparat (formerly Gruppe)	Design and build services	7564	6001	19/10/2015:REATE 116		10,000.00	-	2,000.00	12,000.00
Apparat Build Ltd	Additional works	7700	6001	24/11/2015:REATE 122		5,000.00	-	1,000.00	6,000.00
[REDACTED]	Labour assistance on build	7709	6001	25/11/2015:REATE 12C		100.00	-	-	100.00
[REDACTED]	Photography	7588	6002	16/11/2015:REATE 119		750.00	-	-	750.00
Credit Card	Leaflets - solopress	7021	6008	09/07/2015		27.00	-	-	27.00
Company Drinks	Provision of bar and drinks for OMPL launch	7415	6009	29/10/2015:REATE 117		970.00	-	-	970.00
Petty cash	Khan & Sons DIY OMPL opening 9v batteries	7415	6009	28/10/2015		3.00	-	-	3.00
Petty cash	OMPL snacks for volunteers	7450	6009	28/10/2015		10.95	-	-	10.95
Petty cash	OMPL mop heads	7452	6009	28/10/2015		6.00	-	-	6.00
Petty cash	Tesco - toilet roll for OMPL launch	7453	6009	29/10/2015		8.00	-	-	8.00
Credit Card	Glass hire for launch of Manor park library	7454	6009	28/10/2015		221.60	-	-	221.60
Credit Card	Cakes for OMPL opening (see refund below)	7505	6009	28/10/2015		106.00	-	-	106.00
Credit Card	Chairs for OMPL	7506	6009	30/10/2015		213.53	-	-	213.53
Credit Card	Refund for cakes at OMPL	7515	6009	03/11/2015		(106.00)	-	-	(106.00)
Credit Card	Extra day glass hire	7528	6009	04/11/2015		(47.60)	-	-	(47.60)
Canababes	Event catering for Old Manor Park Library launch	7682	6009	20/11/2015:REATE 119		500.00	-	-	500.00
	YA Hire contract for OMPL furniture hire	7685	6009	11/11/2015		(50.00)	-	-	(50.00)
Credit Card	Old Manor Park Library Domain name registratio	7529	7003	27/10/2015		28.78	-	-	28.78
Credit Card	Old Manor Park Library Domain name registratio	7509	7003	28/10/2015		43.06	-	-	43.06
Credit Card	Old Manor Park Library Domain name registratio	7682	7003	04/12/2015		28.78	-	-	28.78
Credit Card	Old Manor Park Library Domain name registratio	7835	7003	11/12/2015		5.99	-	-	5.99
Credit Card	Old Manor Park Library Domain name registratio	7853	7003	04/01/2016		8.38	-	-	8.38
Credit Card	Crockery for Manor Park library	7507	8001	28/10/2015		57.81	-	-	57.81
Credit Card	Crockery for Manor Park library	7508	8001	28/10/2015		262.39	-	-	262.39
Addison Lee	July	6899	9002	31/07/2015		44.94	-	8.99	53.93
Addison Lee	October 2015	7644	9002	01/11/2015		84.38	-	16.88	101.26
London Borough of Newham	Repayment as Jack Cornwall project cancelled	6384	Refund	19/05/2015 REFUNDEC		3,000.00	-	-	3,000.00
Petty cash	Water for meeting GLA/LBN OPML monthly mee	7009	9005	06/07/2015		7.20	-	-	7.20
Petty cash	Tea, snacks for UAL - Team London volunteers	7441	9005	24/10/2015		17.27	-	-	17.27
Petty cash	Refreshments for UAL Team London volunteers	7442	9005	24/10/2015		38.73	-	-	38.73
Petty cash	40x meat 40x veg samosas OMPL launch	7445	9005	27/10/2015		68.00	-	-	68.00
Petty cash	3x mops for launch cleaning OMPL	7446	9005	28/10/2015		8.97	-	-	8.97
Petty cash	Hand sanitiser for toilets - launch OMPL	7447	9005	28/10/2015		7.32	-	-	7.32
Petty cash	Mini cab pick up for samosas OMPL launch	7448	9005	28/10/2015		20.00	-	-	20.00
Petty cash	Tesco - napkins for OMPL launch	7449	9005	28/10/2015		1.50	-	-	1.50
Petty cash	[REDACTED] flowers for Apparat architect	7451	9005	28/10/2015		33.00	-	-	33.00
Petty cash	Various - cakes & refreshments	7455	9005	30/10/2015		50.00	-	-	50.00
TOTAL EXPENDITURE						199,192.03	-	28,581.20	227,773.23

PROJECT NAME	OLD MANOR PARK LIBRARY BUILDING
FINANCIAL YEAR	2016/17
PROJECT CODE	470

INCOME LOG									
COMPANY	DESCRIPTION	Sage Transaction Number	TYPE OF INCOME	DATE	STATUS	NET	Irrecoverable VAT	Recoverable VAT	GROSS
BALANCE B/F	N/A	N/A	N/A	01/04/2016	N/A	#####	-	-	#####
Arts Council Eng	Part of £150k 2016/17 Contribution - 3rd instalment			01/01/2016	Payment 4	5,000.00	-		5,000.00
TOTAL INCOME						#####	-	-	#####
EXPENDITURE LOG									
SUPPLIER	DESCRIPTION	Sage Transaction Number	NOMINAL CODE	DATE	PO NUMBER	NET	Irrecoverable VAT	Recoverable VAT	GROSS
CREATE CORE	Production Cost Recovery	N/A	5007	31/03/2017	N/A	1,671.00	-	-	1,671.00
CREATE CORE	Management Fee	N/A	5008	31/03/2017	N/A	3,329.00	-	-	3,329.00
AUDIENCE DEV	Marketing Fee	N/A	5015	31/03/2017	N/A	134.00	-	-	134.00
Laura Owen	Volunteer & Public Progra	8578	6001	19/05/2016	REATE 133	3,900.00			3,900.00
Apparat	OMPL labour, baby chang	8953	6001	08/08/2016	REATE 145	463.50		92.70	556.20
Apparat	OMPL labour, install of loc	8954	6001	24/11/2016	REATE 145	1,495.00		299.00	1,794.00
Laura Owen	Coordinator at Rabbits Ro	9001	6001	16/08/2016		3,900.00			3,900.00
Budget - to be paid						-			-
	Coordinator - (3 months in total)			Aug		200.00		-	200.00
Alternative Scho	Items for RRI: Remaining snagging items etc			Apr-16		350.00		70.00	420.00
Credit card	Baby changing table			Apr-16		300.00		60.00	360.00
TBC - Blinds for	Blinds for RRI			June		1,250.00		250.00	1,500.00
TBC - Curtains fr	Curtains for RRI			June		1,000.00		200.00	1,200.00
Contingency						1,300.00		260.00	1,560.00
TOTAL EXPENDITURE						#####	-	1,231.70	#####
SURPLUS / (DEFICIT)						49.50	-	(1,231.70)	(1,182.20)

PROJECT NAME	OLD MANOR PARK LIBRARY BUILDING
FINANCIAL YEAR	2016/17
PROJECT CODE	470

INCOME LOG									
COMPANY	DESCRIPTION	Sage Transaction Number	TYPE OF INCOME	DATE	STATUS	NET	Irrecoverable VAT	Recoverable VAT	GROSS
BALANCE B/F	N/A	N/A	N/A	01/04/2016	N/A	#####	-	-	#####
Arts Council England	Part of £150k 2016/17 Contribution - 3rd instalment			01/01/2016	Payment 4	5,000.00	-		5,000.00
TOTAL INCOME						#####	-	-	#####
EXPENDITURE LOG									
SUPPLIER	DESCRIPTION	Sage Transaction Number	NOMINAL CODE	DATE	PO NUMBER	NET	Irrecoverable VAT	Recoverable VAT	GROSS
CREATE CORE	Production Cost Recovery	N/A	5007	31/03/2017	N/A	1,671.00	-	-	1,671.00
CREATE CORE	Management Fee	N/A	5008	31/03/2017	N/A	3,329.00	-	-	3,329.00
AUDIENCE DEVELOPMENT	Marketing Fee	N/A	5015	31/03/2017	N/A	134.00	-	-	134.00
Laura Owen	Volunteer & Public Programme C	8578	6001	19/05/2016	REATE 133	3,900.00			3,900.00
Apparat	OMPL labour, baby changing uni	8953	6001	08/08/2016	REATE 145	463.50		92.70	556.20
Apparat	OMPL labour, install of lock on s	8954	6001	24/11/2016	REATE 145	1,495.00		299.00	1,794.00
Laura Owen	Coordinator at Rabbits Road 3 d	9001	6001	16/08/2016		3,900.00			3,900.00
Budget - to be paid						-			
	Coordinator - (3 months in total)			Aug		200.00		-	200.00
Alternative School of Ec	Items for RRI: Remaining snagging items etc			Apr-16		350.00		70.00	420.00
Credit card	Baby changing table			Apr-16		300.00		60.00	360.00
TBC - Blinds for RRI	Blinds for RRI			June		1,250.00		250.00	1,500.00
TBC - Curtains for RRI	Curtains for RRI			June		1,000.00		200.00	1,200.00
Contingency						1,300.00		260.00	1,560.00
TOTAL EXPENDITURE						#####	-	1,231.70	#####
SURPLUS / (DEFICIT)						49.50	-	(1,231.70)	(1,182.20)

CREATE

CONTRACT OF EMPLOYMENT

The main terms of your contract are as follows:

1. **Parties' details:**
This contract is between Create London and [REDACTED]
[REDACTED]
2. **Job Title:**
You will be employed in the position of **Producer (Maternity Cover)** with effect from **22nd June 2015** with an employment end date of **22nd March 2016**. Any contract extension will be subject to Create London obtaining the appropriate funding and your satisfactory performance. Create London reserves the right to assign other duties to you, it being understood that you will not be assigned duties, which are inconsistent with your position. You may be required from time to time to undertake such other duties as Create London may reasonably require.
3. **Place of Employment:**
You will be based at Create London, Barbican Centre, Silk Street, London, EC2Y 8DS although you will be required to work from any reasonable location as required from time to time to meet the needs of Create London. This may involve travelling outside normal working hours and at weekends and Bank or Public Holidays.
4. **Remuneration:**
Your salary will be £29,000, payable monthly, usually by the 20th of the month by direct transfer to your bank or building society account net of income tax, national insurance contributions and other statutory or agreed deductions. Monthly salary is based on one twelfth of your annual salary and is pro-rated for joiners and leavers according to the number of working days worked.
5. **Hours of Work and Overtime:**
The normal working hours are from 9.30 a.m. – 5.30 p.m. Monday to Friday, with one hour off for lunch each day. However, flexibility is required, as you will be expected to work outside these hours if the demands of the job make flexible/extended working desirable or necessary. Create London does not pay overtime but time off in lieu may be agreed in advance with the Chief Executive and subject to organisation needs. With reference to the Working Time Regulations 1998 (the "Regulations"), it is not intended that you will be required to work on average in excess of 48 hours per week averaged over a period of 17 weeks. However, you agree to work in excess of an average 48 hours per week should Create London require you to do so.
6. **Notice Period:**
You are entitled to receive and required to give one month's written notice to terminate your employment. Once you have completed 4 years' service, you are entitled to receive one additional week's notice for each year of continuous employment up to a maximum of 12 weeks. Create London reserves the right to terminate your employment without any notice if it has reasonable grounds to believe you are guilty of gross misconduct or have committed any other fundamental breach of these or any other terms and conditions of employment. Create London also reserves the right to require

CREATE

you not to attend any of Create London's places of business and to require you not to perform any duties during all or part of your contractual notice period. In these circumstances, Create London is released from any obligation whatsoever to provide you with work. The contract of employment will remain in force during this period and you are not permitted to take up employment elsewhere during this period. On leaving the company for any reason, you are required to immediately deliver to Create London all documents, data, keys, stationery and items which are Create London's property and may be in your possession or under your control.

7. Holidays:

Your basic paid holiday entitlement is 28 working days per complete year (1 April – 31 March) plus statutory bank holidays. A pro-rata entitlement in your first holiday year will be calculated based on your start date and is accrued on a weekly basis. Your holiday must be taken at times agreed in advance with your manager. Should you leave Create London with some holiday entitlement not taken in the current holiday year, you will be paid a sum representing pay for the number of pro rata days not taken and any holiday taken in excess of your pro-rated entitlement will be deducted from your final salary payment

8. Pension Scheme

Subject to your satisfying the eligibility criteria of the Scheme and subject to the rules of the Scheme, you are entitled to join the Create London Pension scheme. The company will pay a contribution equal to 5% of salary if you pay a minimum of the same. Create London reserves the right to amend the Scheme rules from time to time. You will be sent information about our pension scheme by our pensions advisor in due course. Create London's normal retirement age is 65 years.

9. Sickness:

Your Qualifying Days for SSP purposes are Monday to Friday inclusive. Create London's policy on Sickness procedure is set out in the Staff Handbook.

10. Collective Agreements:

There are no collective agreements governing your terms and conditions of employment.

11. Business Travel:

You are entitled to reimbursement of business mileage, plus any reasonable expenses incurred in carrying out your duties and for which you have receipts. These are to be recorded and claimed on a monthly basis and authorised by the Chief Executive.

12. No Smoking:

Create London operates a strict no smoking policy.

13. Exclusivity of Services:

To avoid any conflict of interest, you may not undertake any other work, paid or unpaid, without the prior written consent of your manager. Such consent will not be unreasonably withheld, but failure to obtain such consent could

lead to summary dismissal if your engagement in undisclosed activities is subsequently brought to the attention of Create London and is shown to have a detrimental effect on the performance of your duties at work or to be in any other way contrary to the interests of Create London.

14. Confidentiality:

During your employment with Create London and after its termination, you must keep confidential and must not at any time use or divulge to any person, firm or company any confidential information relating to Create London or its business or affairs, including the business or affairs of Create London's members or clients except as authorised in writing by Create London or as ordered by a Court of competent jurisdiction.

15. Disciplinary and Grievance procedures:

The disciplinary and grievance procedures applicable to your employment are contained in the Staff Handbook. They are guidance only and do not form part of your contract of employment.

16. General Duties:

At all times during your employment (including any period of suspension or while on garden leave) you are subject to a duty of goodwill, trust and confidence, exclusive service and good faith towards us. Without limitation, these duties require that you must not encourage employees to leave employment with Create London against Create London's wishes and/or copy or retain information relating to Create London or its business or clients, customers or partners for a purpose other than for the benefit of Create London.

17. Post Termination Duties:

You will not, either during your employment or at any time after its termination, knowingly make any untrue statement in relation to the Company and you should not from the date your employment is terminated represent yourself wrongly as being employed by or connected with Create London.

18. Data Protection:

Your personal data, including sensitive personal data, will be held by the Company in its manual and automated filing systems. You consent to the processing and disclosure of such data both inside and, where necessary, outside the European Economic Area for the purpose of salary and pension administration, absence recording and administration, training and appraisal, including performance and disciplinary records, change of control or potential transfer of your employment under TUPE, equal opportunities monitoring, any benefit administration, budget, financial and management reporting. You agree to use all reasonable endeavours to keep Create London informed of any changes to your personal data and to comply with the Data Protection Act.

19. Staff Handbook:

You will be provided with a copy of the Create London Staff Handbook containing Create London's policies such as Health & Safety, Equal Opportunities, Volunteering, Maternity and Paternity leave, IT Security and

CREATE

Child Protection shortly after you commence employment and any other such policies as may be bought in from time to time. You will be expected to familiarise yourself with the handbook and to comply with it and the policies in force from time to time. Please also complete and return the enclosed medical questionnaire, which will be treated, in the utmost confidence.

20. Governing Law and Jurisdiction:

This agreement will be governed by the law of England and Wales.

Please sign both copies of this contract, signifying your acceptance of these terms and conditions and then return one to Create London's as possible. Please keep the other contract for your own records.

Signed:

Date:

Signed: 
....., Chief Executive

For and on behalf of Create London.

Date: 12-8-15

From: [REDACTED]@arts.ac.uk>
Subject: Re: Getting the OMPL ready to launch
Date: 13 October 2015 09:37:07 GMT+01:00
To: [REDACTED]@createlondon.org>
Cc: [REDACTED]@yahoo.com>, [REDACTED]@createlondon.org>

Hi [REDACTED]

That's great. Thanks for your assistance.

We have approximately 40 students (plus approximately 3-5 staff) available to help. We're available 10am-3pm.

Are we able to confirm this? So we can let the students know the exact details?

Let me know when you get the chance please.

Thanks,
[REDACTED]

Social Programme Co-ordinator

University of the Arts London
[272 High Holborn](#)
[WC1V 7EY](#)
[United Kingdom](#)

www.arts.ac.uk/accommodation

.....
Please consider the environment
before printing this email

From: [REDACTED]@createlondon.org>
Date: Monday, October 12, 2015 at 5:14 PM
To: Authorised User [REDACTED]@arts.ac.uk>
Cc: [REDACTED]@createlondon.org>
Subject: Getting the OMPL ready to launch

[REDACTED]
Thanks for responding to the Team London posting.

We're so pleased that you are happy to muck in and help the architects and the contractors to get the building ready for opening in a few weeks' time.

I am connecting you directly with the project team so that you can let them know of your specific availability.

Please come back to me if you need more information in the meantime.

With all best wishes
[REDACTED]

Sent from my iPhone

This email and any attachments are intended solely for the addressee and may contain confidential information. If you are not the intended recipient of this email and/or its attachments you must not take any action based upon them and you must not copy or show them to anyone. Please send the email back to us and immediately and permanently delete it and its attachments. Where this email is unrelated to the business of University of the Arts London or of any of its group companies the opinions expressed in it are the opinions of the sender and do not necessarily constitute those of University of the Arts London (or the relevant group company). Where the sender's signature indicates that the email is sent on behalf of London Artscom Limited the following also applies: London Artscom Limited is a company registered in England and Wales under company number 02361261. Registered Office: University of the Arts London, 272 High Holborn, London WC1V 7EY

INVITATION TO TENDER

Old Manor Park Library Art Centre (working title)

Summary

Bow Arts & Create London (Create), (*See Appendix 2. About*) wish to appoint architects to provide visionary designs and detailed costs for a programme of capital improvements to the Grade II listed, Old Manor Park Library. The building is to be reconfigured to incorporate artist workspaces and a project space for live artist projects that respond to the social context of the building. (*See Appendix 1. Site photos*).

Mission Statement

Develop a space that honours the founding ethos of the library movement, which promoted self-education and empowerment through knowledge.

Make a dynamic new working environment for artists that can support conversation and collaboration within the building and with communities beyond.

Create a new social space that local communities choose to use, that supports conversation, creative activity and new social networks.

1. Context

Newham Council have approached Bow Arts and Create, two leading National Portfolio Organisations, to produce in partnership, an innovative project that turns a listed Carnegie public library building in Manor Park, east London into a new art space for the borough. The project is supported by the GLA's High Street Fund.

The project will:

1. Provide affordable studio/workspace for local creative artists and entrepreneurs with a focus on design and social art practice.
2. Deliver a programme of activities including live performance, social events, film screenings and talks delivered with local communities.
3. Provide jobs and vocational training opportunities for artists and local residents.

The project will support artists locally and further afield by providing affordable, secure workspace. The ethos and mission statement of the studio programme is being developed at the moment. It will be one of connectivity with the local community: a new kind of studio building, which encourages an open dialogue and relationship between resident artists and the people of Manor Park. A public programme will be developed which we hope all resident artists will contribute towards. It is integral to the project that a level of public access and community use is retained within parts of the building so that it can provide secure creative workspaces for artists and at the same time create opportunities for residents to get involved in projects, workshops and services delivered by artists in order to strengthen the existing local community provision.

The building, which is Grade II listed, needs to be easy to maintain and practically durable during the period of use, any internal modifications will need to be undertaken with sensitivity to the building's Listed status. There is an existing Listed Buildings planning application under consideration (*See Appendix 3.a.b.c.d.e*). It is expected the successful practice will negotiate additions and alterations to the existing application under consideration rather than re-submit a new application. This is due to the time sensitivity of the project.

Both Bow Arts and Create have considerable experience in property management, and delivering artist projects rooted within and informed by communities. The initial project is for a seven-year period.

Bow Arts and Create believe the space will support individual artists and community organisations to offer a broad programme of thought-provoking cultural activities. We want to provide young creative businesses and the local community with the highest quality local provision that is design-led and will become a local and regional destination.

2. Brief

The scope of works are restricted by both the listing and function of the space, but we are looking for a whole scheme that will recreate and re-imagine the Old Manor Park Library, creating a coherent identity overall.

The centre will house up to 26 subsidised creative workspaces, and a public access workshop area and meeting place. This will all be created within the existing shell of the Grade II Listed building. Designs must be sympathetic to the Grade II Listing and have no ingress or fixings to existing walls. It is the preferred option of the client that partitioning of creative workspaces should be practical as well as aesthetic, affording the maximum possible rentable area and be based on an open plan or semi-open plan model (See Appendix 3.d.e). We are interested in the treatment of areas, colour schemes and signage.

3. Scope of project

The scope of the work we are requesting is for design and costings for improvements to the following (building approx. 675²m):

1) **Ground floor/Main Building/Public Workshop Area and Meeting Space: Approx. - 93²m**

This space is being used as part of an artist project that will reimagine the space as *The Newham Institute*. Drawing on the historic legacy of the building, this project space will be used by artists and local people for meetings, talks and social gatherings. It will be necessary for the successful candidate to consult with the artists to inform plans for this space.

This will be a multi-function public access space where it will be necessary to provide easy access to toilets and food and drink preparation areas. It will need to be flexible space with potential for quiet study, small and large meetings, film screenings, exhibitions and performances, including an AV setup and blackout blinds. The space should incorporate a new secure and soundproof division between the studio area (Main building studios) and the project space. It will require easy access to storage space for chairs and tables *outside of the space*, and ideally the space will incorporate bookshelves. The space should accommodate a reception area that would ideally be located in the rotunda. The area accessed from the rotunda is via the main entrance or accompanied through the DDA access route to rear.

2) **Ground floor/Main Building/Studios: Approx. - 145²m**

To provide for up to 10 (semi) open plan high quality creative workspaces between 10-20²m . Will need to be self-supporting partitioning demonstrating sensitive to the existing Grade II Listing. Maximising working space is the priority, each space must have its own power and light. Each space should also have a small lockable steel cabinet for flammables. This area will also be the DDA compliant access to the front of the building and for public access to W.Cs (see appendix 5).

3) **Ground floor/Rear Addition/Studios and Ancillary: Approx. - 110²m**

To provide for up to 7 open plan high quality creative workspaces between 10-30²m . Will need to be self-supporting partitioning demonstrating sensitive to the existing Grade II Listing. Maximising working space is the priority. Each space must have its own power and light. Each space should also have a small lockable steel cabinet for flammables. Ancillary areas include DDA entrance, Kitchen, 2 x W.C.

4) **First floor/Main Hall/Studios: Approx. - 111²m**

To provide for 6-8 open plan high quality creative workspaces between 10-20²m. Will need to be self-supporting partitioning demonstrating sensitive to the existing Grade II Listing. Maximising working space is the priority. Each space must have its own power and light. Each space should also have a small lockable steel cabinet for flammables.

5) **First floor/Rear/Studio and Ancillary: Approx. - 111²m**

To provide 1-2 high quality creative workspaces if possible and suggest treatments for the shared kitchen and W.C. areas.

6) **Front of Building/ Main Entrance/ Stairs/ Rotunda**

We would like applicants to consider signage throughout the building, within their design proposals. Bow Arts and Create London to advise on suitable and sympathetic branding.

The mix of public access while maintaining the open plan studio spaces and giving access to facilities will need to be considered within the designs.

If you wish to visit Manor Park Library prior to submitting a tender please contact Michael Cubey, Head of Creative Workspace, on 020 8709 5296 mcubey@bowarts.com

4. The Process

A selection panel will interview each of the shortlisted practices. The panel will comprise of Bow Arts, Create, Greater London Authority and two artists. Bow Arts will project manage the implementation and build of the project. The successful candidate will liaise with them over all detailed specifications of the design, including sourcing any third party contractors or specialists as outlined and agreed within their design proposal.

Five architectural practices will be selected to produce innovative first stage design to reimagine the Old Manor Park Library as The Manor Park Library Art Centre.

Each practice will receive a fee of £500 (inclusive of VAT) to work up their design proposals. This must cover all expenses and the production of any visual material.

One practice will be selected to realise their proposal.

Timeline

- Invited to tender: Thursday 26 March 2015
- Building visits: w/c 30 March or w/c 7 April 2015 – to be arranged
- Submit tender: by 12 noon on Monday 27 April 2015
- Appointed: Tuesday 5 May 2015
- Design works commence: Wednesday 6 May 2015
- Final report (to include designs and costings): to be agreed upon appointment

Submissions

Shortlisted designers are asked to produce a proposal providing:

- Up to 500 words describing your design approach to the project.
- Visualisations of design ideas for each of the assigned spaces within the building (please note that visualisations can be done in a style of your choosing though it should allow the panel to clearly understand your design thinking).
- An all-inclusive fixed fee quotation for the project, including VAT. This should clearly outline a breakdown of your fees and any third party project costs over and above the general build.
- Details of who will be working on the project and a practice biography along with details of three relevant past projects.

Applications should be submitted as a PDF document of no more than 10MB and sent to [REDACTED] [@createlondon.org](mailto:[REDACTED]@createlondon.org) by 12 noon on Monday 27 April 2015. Tenders received after this time may not be considered for the appointment.

Please note that Bow Arts and Create London are not bound by the lowest tender and is not liable for any expenses incurred by consultants in the preparation of this tender.

Appendix 1



Manor Park Library. A 1904
Passmore Building, Grade II Listed



Create London, Public Workshop Area



Through to Ground Floor Front, Studios



Ground Floor Front, Studio area



Ground floor Rear, Studio area



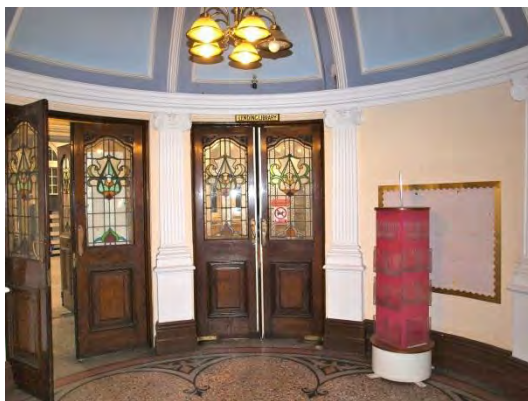
Ground Floor Rear Office



Ground Floor Rear Kitchen area



Toilets and Adapted Toilets



Ground Floor Front Entrance Rotunda



Floor Detail



First Floor, Main Hall studio workspaces



Window Detail

Appendix 2 About us: Bow Arts and Create London

Bow Arts and Create London are two leading and experienced cultural place making charities that have managed highly successful projects across East London for many years. Both Arts Council National Portfolio Organisations, these two organisations have come together to form a new exciting partnership to share their professional experience and enhance their delivery options. Both organisations utilise a social enterprise framework to create successful enterprise hubs that are either project or workspace driven. The strength of the two organisations lie in these crossovers but also in the differences of their activity. Create supports project based cultural enterprise while Bow focuses on workspace education and training. Hubs support small business and start ups and bring people, ideas, creativity and business together in a framework that allows them to thrive and grow mutually resisting the external pressures that cause over 50% of new business's to fail in their first year.

Who is Bow Arts Trust?

Bow Arts is in its twentieth year, it was established as an educational arts charity in 1995 to work and support communities and young people across east London which it does through a range of services.

Work Space - We support over 400 emerging artists across a range of buildings with affordable, secure, creative workspace. We provide them with training and advice as well as work and career opportunities. We offer Exhibitions opportunities, residencies, major arts prizes, Open Studios events, professional networking and Digital platforms.

Education Outreach - Bow Arts is known for managing one of the country's leading "artists' in schools" education programmes, which couples world class artists with schools to create high quality curriculum lead learning experiences. Our projects raise attainment and deliver on school improvement priorities, they provide top quality learning experiences and provide role models for our young people, all of which improves their skills confidence and the opportunities open to them. Our work is recognised by schools, local authorities and Ofsted. We currently work in about 70 schools across east London.

Cultural Facilities - the Nunnery Gallery is one of east London's leading free contemporary art galleries, located next to the Queen Elizabeth Park, the gallery runs a program of high quality accessible exhibitions focusing on collections that relate to the history and culture of East London and its residents. Over the last 2 years the gallery has worked in partnership with the Newham Archive to bring national recognition to previously hidden collections such as: Madge Gill and Bow Porcelain and is currently working with the Legacy List to introduce a major new Arts Prize to support emerging talent in east London. The gallery runs one of London's most established Open studios programs that bring thousands of people every year into our buildings. The gallery manages Cafe's, Festivals & Events such as The Balfron Season, 2014 and runs an award winning Public Arts service.

Investing in Communities - Bow Arts is one of the first and now most successful Social Enterprise's to establish in East London. This means we understand the value of investing our own money back

into our community and we have been doing this for a long time! We currently invest over 3/4 million pounds annually through the provision of our high quality educational and cultural services which in turn creates jobs and opportunities for residents. We believe that if we help people to be successful, that will help us to be successful.

Partnerships – 20 years of partnerships and working across 10 boroughs shows that we know how to work well together, our current partners include, Create London, Newham Council, East Thames Housing, Poplar HARCA, The Legacy List, QMUL, Tower Hamlets Council, Crisis the Homeless Charity, Bank of America Merrill Lynch, Clifford Chance, Stratford Rising, Manor Park Consortium, The Isle of Dogs Consortium and the Poplar Partnership.

Funding in 2012 we were invited to join the Arts Council England's National Portfolio which kick-started our education consortium model piloted in Newham, it is an innovative scheme that delivers educational and training resources across focused clusters of schools to help them improve and share their learning experiences.

Experienced, safe hands - Bow Arts has 20 years property management experience, caring for a range of commercial and residential properties a number of which are listed. We are a London and national, advisor for cultural workspace, through the Arts Council England and the Greater London Authority and sit on the board of the National Federation of Artist Studio Providers as well as on the boards of other leading arts charities. Bow Arts, is one of Arts Councils environmental sector leaders in sustainability supported by Julies Bicycle.

The Charity Commissions - In 2011 awarded Bow Arts one of its highest Quality Standard awards "PQASSO Level 2" and was commended by Arts Council England for the quality of its management team and governance.

Who is Create London?

Mission

Create London commissions new art projects and live events in east London. By working outside of traditional cultural spaces, Create London engages people who are often excluded from mainstream cultural production and explores the role that artists can play in the lives of people from all backgrounds.

East London is one of the most culturally diverse and dynamic places in the UK, but levels of unemployment and poverty are exceptionally high. Despite the area housing the country's highest concentration of artists and creative businesses, people in east London are less likely to access mainstream cultural opportunities than anyone else in the UK.

We use our expertise to facilitate exchange between communities and artists and seek out new opportunities for artists to respond to current social and political contexts. We support communities to achieve their ambitions for their neighbourhoods, and share understanding about the experience of living in east London.

Projects

Founded in 2009, Create London has developed a strong reputation for commissioning world-class, high profile and impactful work. Over the last five years we have set up mentoring schemes with east London schools and creative professionals through the annual *Create Art Award*; connected international artists with local audiences through commissions for *Frieze Projects East*; and with the help of art and architectural collective Assemble and 500 volunteers, transformed a disused under-croft on the A12 motorway to create a new social space where art can flourish within the community.

We have also developed and delivered a number of long-term creative interventions, which have helped artists to sustain their work and encouraged entrepreneurialism including *The Rose Lipman Building*, an arts venue within a social housing setting in Hackney that provides theatrical, exhibition, installation space and affordable studios for creative enterprises; *Open School East*, a project that supports 13 postgraduate art students by providing free tuition and studio space; and the *Blackhorse Workshop*, a new workshop and community resource for wood and metal-working in Barking and Dagenham.

We believe that we have an ongoing role to play in the continued economic regeneration of east London and our work is underpinned by our *Create Jobs initiative*, which provides mentoring, support and paid employment opportunities for local young people.

Our commissions have been nominated for and won awards including the Evening Standard Theatre Award (You Me Bum Bum Train), Design of the Year Award (Folly for a Flyover) and are regularly featured in national and international media.

Partnerships

Collaboration and partnership are at the core of our mission and how we develop and deliver our work. We are experienced and effective partnership brokers, working across six local authorities and with leading national organisations including the BBC, Frieze, the GLA, LLDC and the Barbican.

Create London is supported by a broad range of funders including the Legacy Trust and Arts Council England alongside corporate sponsors such as Deutsche Bank and Bank of America Merrill Lynch.

Manor Park Library Listed Building Consent Statement

Introduction

This statement has been prepared in support of a Listed Building Consent application for the interior fit out of the Manor Park Library, also known as Carnegie Library, located at 685 – 693 Romford Road, Manor Park, London E12 5AD. The application seeks consent for a discreet intervention to convert part of the interior spaces into artist studios and bring the currently vacant premises back into use. Initial consultation was carried out and feedback was received from LB Newham Conservation Officer Ben Hull.

Context of the proposals

Bow Arts and Create London are proposing with the London Borough of Newham to open an Arts Centre for the Manor Park community at the building in early 2015.

This will involve publicly accessible space for arts and education activities in the front area of the building at ground floor level, with ancillary affordable arts studios to the rear and first floor to support the public activity.

The London Borough of Newham are supporting the project financially with a grant to cover the rental for the property, and are favourable of the wider aims of Bow Arts and Create London in bringing high quality arts and education activity to the area. Bow Arts will take a lease on the building and be responsible for all internal repairs and work, with LB Newham retaining responsibility for the external fabric of the building.

Location and Planning Context

The Manor Park Library is located at the intersection of Romford Road and Rabbits Road, and forms an end of terrace to rows of houses along both streets. It is within the ward of Little Ilford and not in a Conservation Area. Durham Road is a neighbouring but not adjacent Conservation Area that covers a series of predominantly residential street to the west of Manor Park Road. The building has been vacant since 2012, and it has a D1 Use Class.

Historical Context

It was the first building funded by the Carnegie Trust in East Ham and opened its doors to the public in 1905. According to local records the building stands on the site, which from 1826-1880 a gaol and a law court had occupied. Rabbits Road gets its name from the Three Rabbits pub that stood on the site where the chemist shop is located on the opposite side of the road. The building was awarded Grade II listing in 1974.

Architectural Significance

The design is by the borough engineer A.H Campbell in a style described in Pevsner's guide to East London buildings in 'the manner established locally for public buildings' by Henry A. Cheers' East Ham Town Hall and Gibson & Russell's West Ham Institute. This is a reference to the rich Baroque style displayed by the cited buildings and also present in the façade detailing of the Manor Park Library.

The windows are segmental with Art Nouveau style stained glass on the first floor, and rusticated architraves, mullions and transoms. From the three main bays along the main façade to Romford Road, the central bay projects out with rusticated Ionic columns to ground floor and Flemish gable to parapet with a curved balcony. The main entrance is placed in the corner of the site and is covered by a canopy also supported on rusticated Ionic columns. The terracotta is finely ornamented and includes masks to keystones and names of literary figures to frieze such as Dickens, Longfellow, Milton, Shakespeare, Tennyson and Carlyle. A bust of Carnegie is placed below the gable facing Rabbits Road.

The entrance area leads into a domed rotunda that acts as a distributing hall between the main rooms of the building. It has wood panelled doors with stained glass inserts in a similar Art Nouveau style as the façade windows and the original ornate polished terrazzo floor remains in place and in good condition.

The two main rooms facing Romford Road have ceiling and wall plaster mouldings, curved coving and ceiling roses. It is unclear if the features are original but they are in good overall condition and it is therefore the intention to preserve them intact. None of the original floor finishes remain in the rooms apart from the entrance area mentioned above. The rest of the spaces have been covered with carpets of not particularly high quality.

Proposed works

The proposal is to create a series of simple semi-contained internal areas within the ground and first floor spaces using demountable partitions built to a design that will not affect the original internal walls, floors, windows or ceilings, as per the layout indicated on the accompanying drawings.

The partitions will be largely self-supporting and will be built to ensure these are not full height, especially in the front room at ground floor level, or front first floor of the building where ornamented ceilings are still in place. The placement of internal partitioned walls was considered in order to ensure there is no intrusion or interruption to the existing stained glass windows at the front (Romford Road) and side (Rabbits Road) of the building. Likewise there will be no modification to the existing doors or doorframes

Any original floors such as can be seen in the round entrance lobby will be protected. Where additional lighting and or electrical sockets are required these can be mounted on and supported by the new internal partitions so will not require any modification or intervention to the original ceilings.

There are no proposed changes to the current Use Class.

Impact of the proposed works

There are no proposed changes to the external fabric of the building including windows, since the works will be limited to the interior. As described above, the partitioning system has been designed in order to avoid significant or permanent alterations to the existing decorative features of the rooms.

There will be no demolition works or structural modifications required, therefore no archaeological assessment or structural reports have been produced.

It is therefore considered that the proposed internal divisions will constitute an unobtrusive intervention to allow the building to be brought back into active community use, which will have minimal or no impact to the existing building.

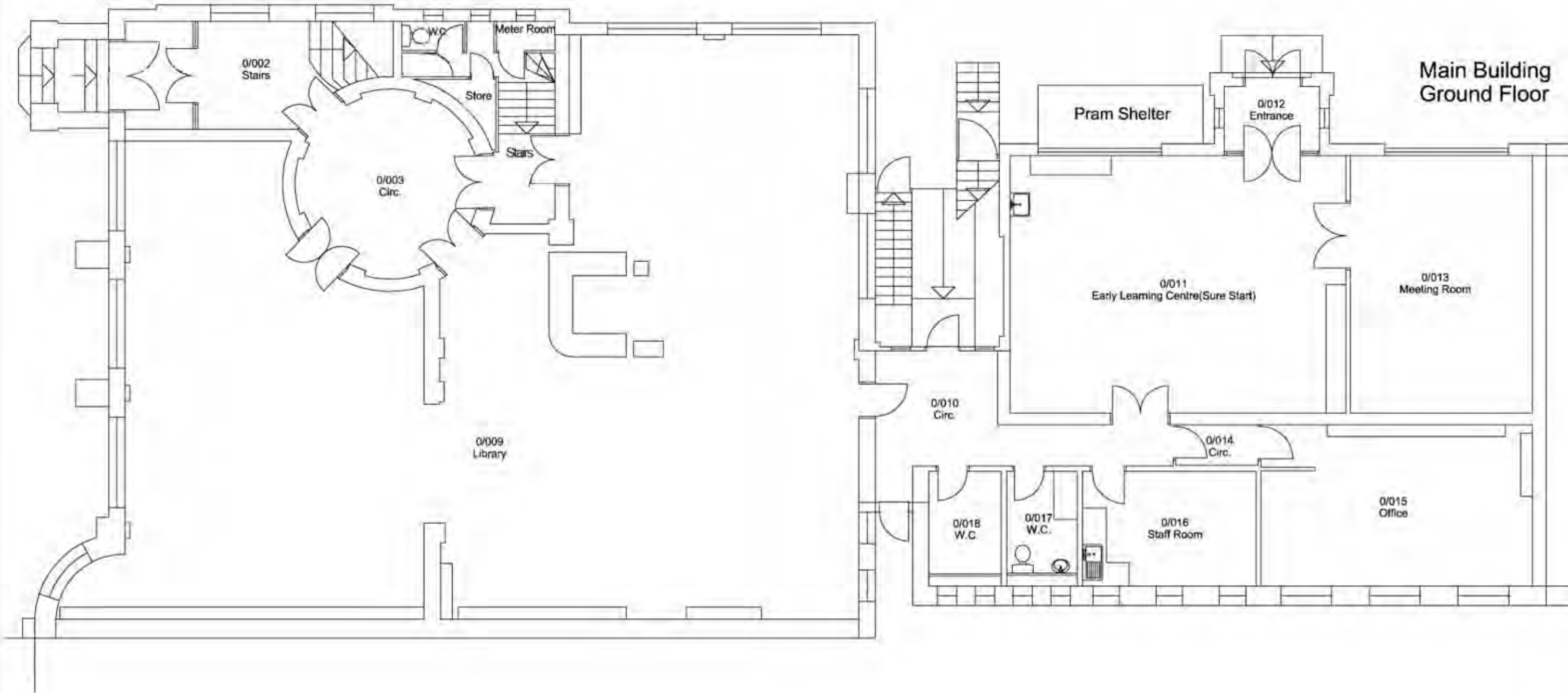
A statement of justification explaining why the works are desirable or necessary (this should include development appraisal where appropriate)

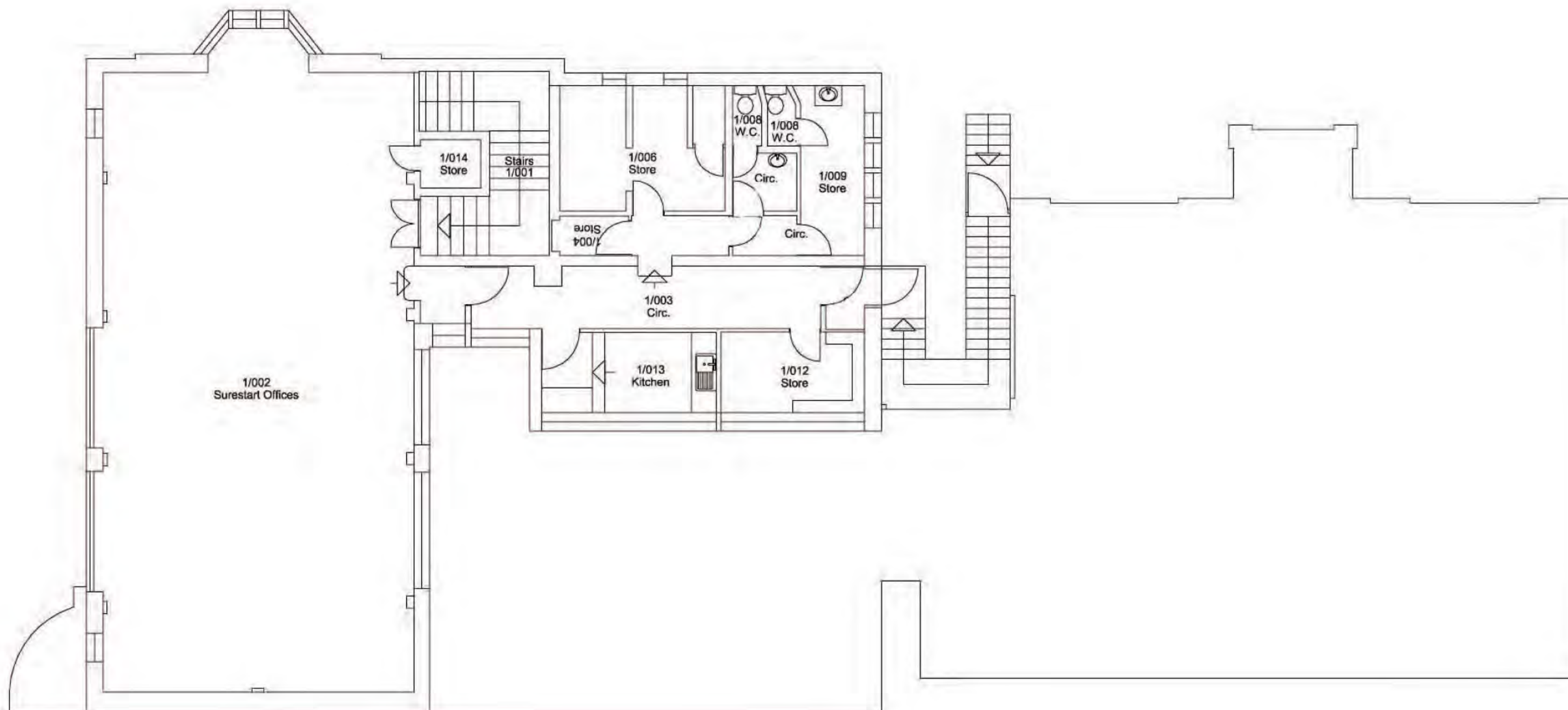
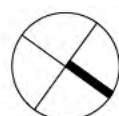
The former library has been closed to the public since 2013, and is currently empty, following the opening of a new library a few minutes' walk away. There have been several public consultations with the local community over future use of the site and following this there has been support from the community for a proposed arts centre and art studios in the building. The London Borough of Newham is supportive of plans to create a community focused arts centre as outlined earlier in this document, and is financially supporting the project.

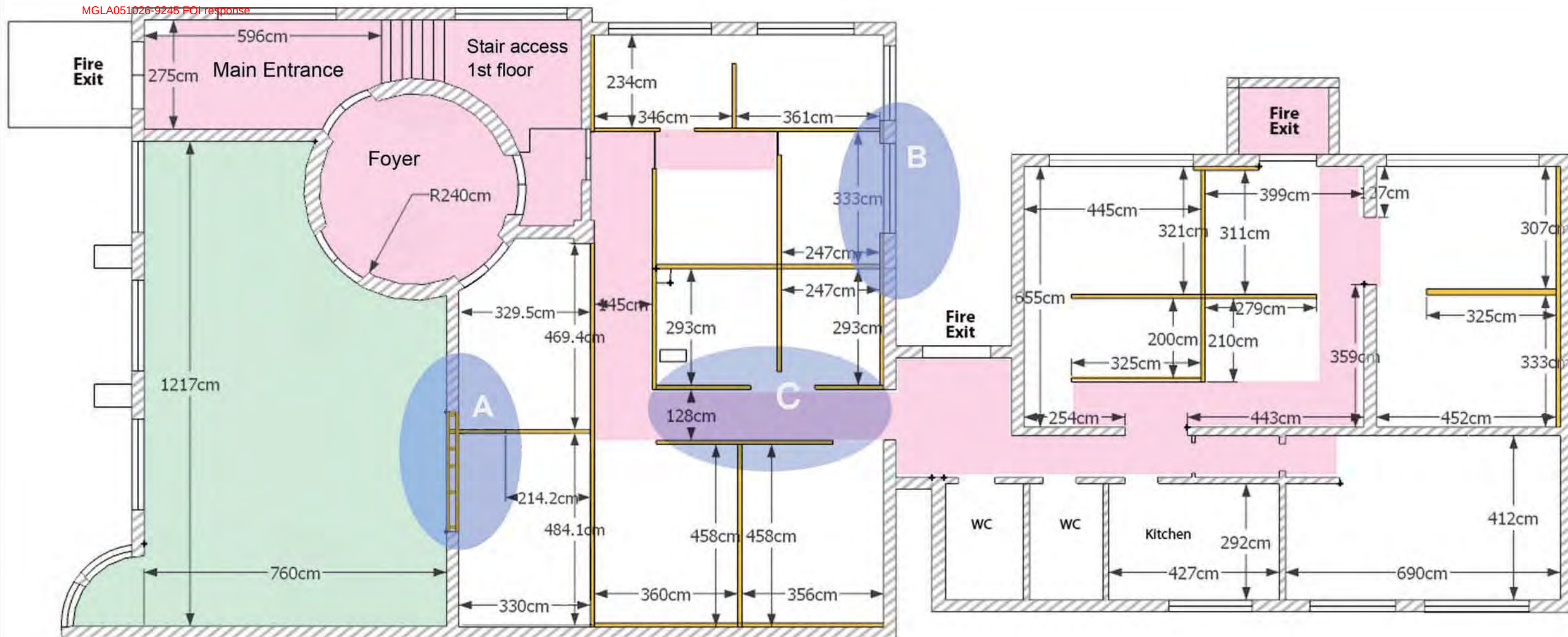
In order to make the arts centre financially viable and accommodate 20-30 artists on site in affordable co-working creative work space, the internal spaces need to be modified as set out in the accompanying drawings. These have been designed so as to minimize impact on the

existing internal spaces, while at the same time creating practical functional spaces that through their use will support the community focused arts workshops in the ground floor.

By creating a vibrant affordable co-working environment ancillary to the public arts workshop space, Bow Arts and Create will ensure that this building remains in active community use.

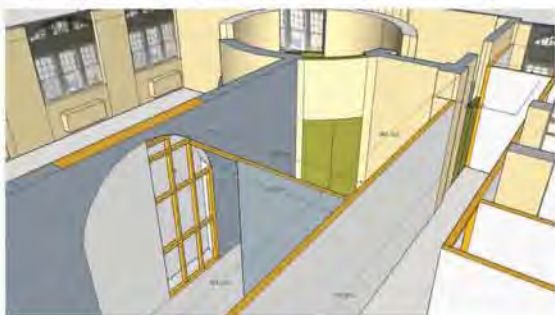






Detail A

Existing Archway closed, stud construction, Connecting to lintel of RH partition. Studding using wedge braces, no invasive wall fixings to existing structure required. Area accessed via rotunda,



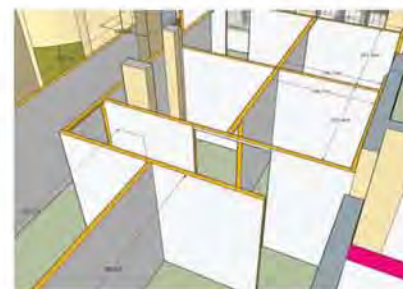
Typical Detail / B

Freestanding stud wall partitions, h2240 butted to existing wall, openings supported at full height timber lintels,



Typical Detail / C

Freestanding stud wall partitions, Braced at h2240 to existing stud walls.



General decoration/condition - Building circa 1905 current condition - poor decoration not original all-circa 1990's. Floor, carpeted worn - retain to form basic protection of existing parquet floor, Decoration paintwork, not in keeping with original, will not be touched. Windows, original features segmented Art Nouveau style in places, to remain untouched as feature.



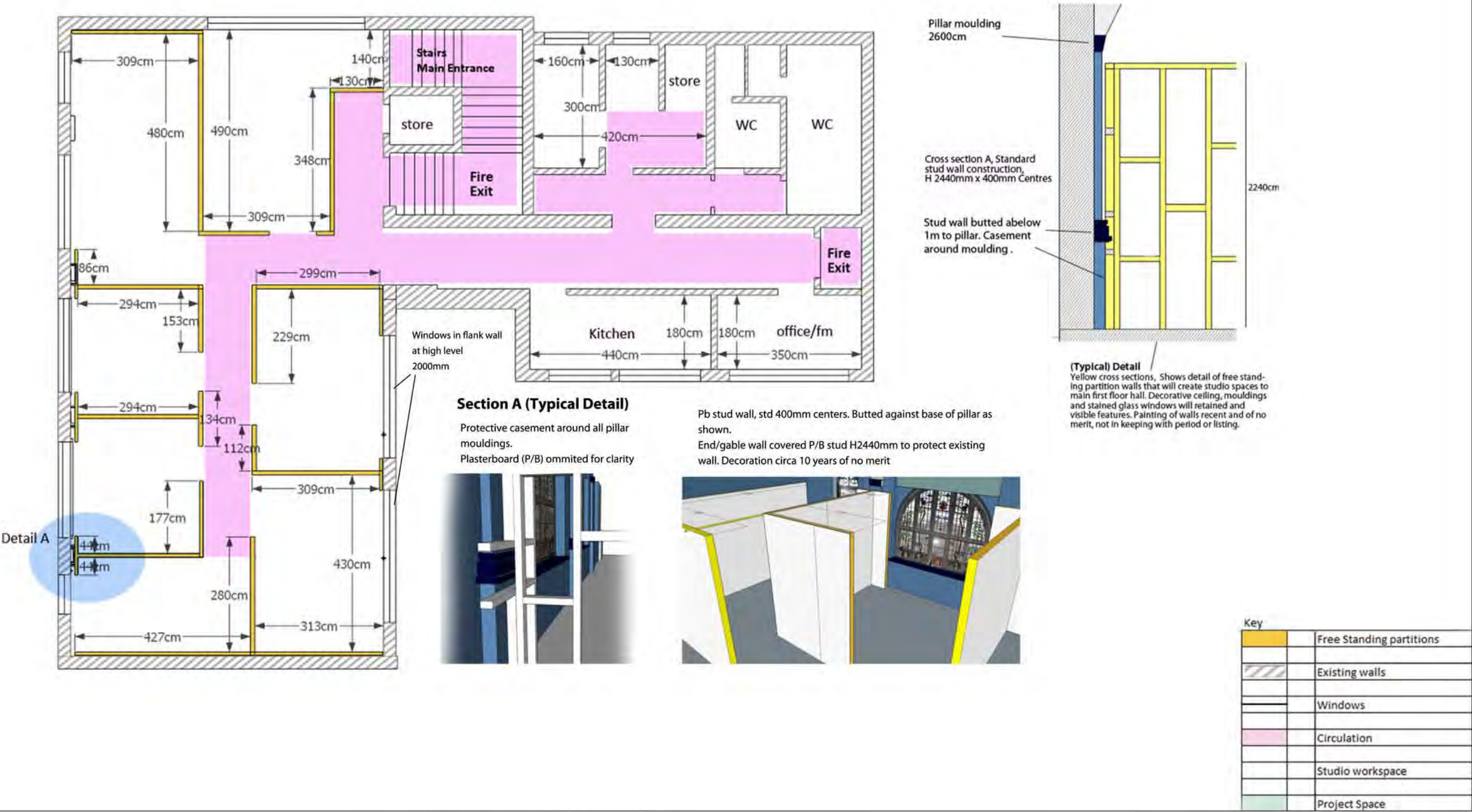
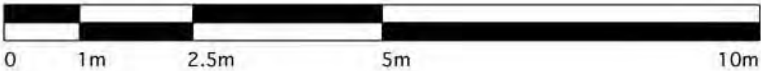
Bow Arts Trust

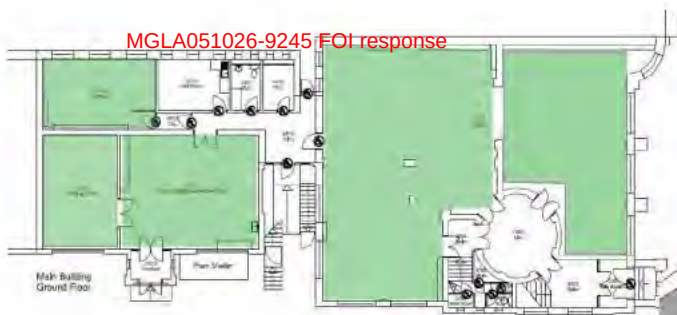
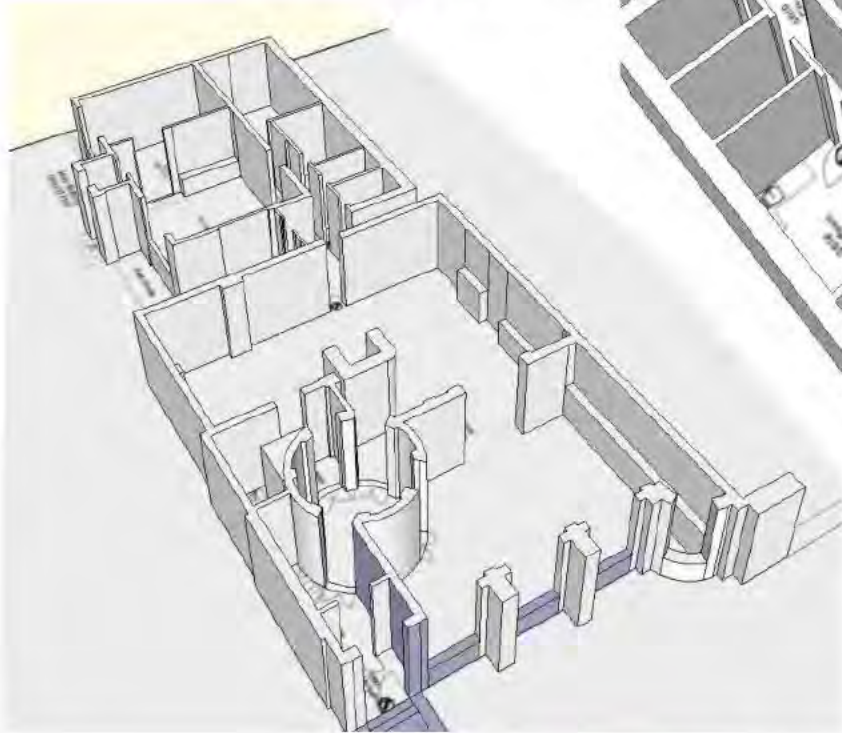
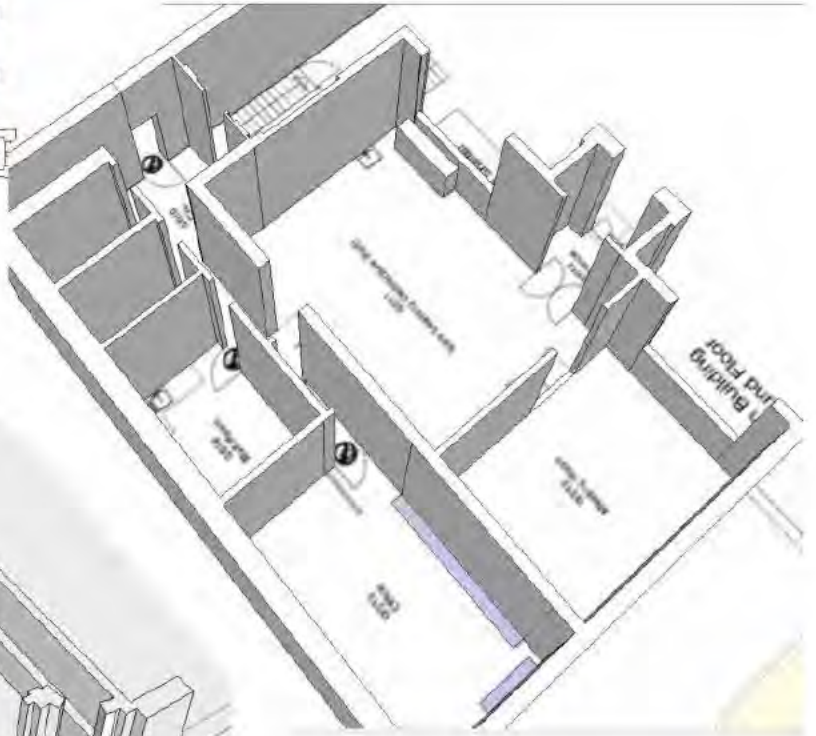
183 Bow Road
London E3 2SJ
Tel: 020 8980 7774

Manor Park Library
Ground Floor Plan (Proposed)
DRAWING NUMBER: 1413_PL_110

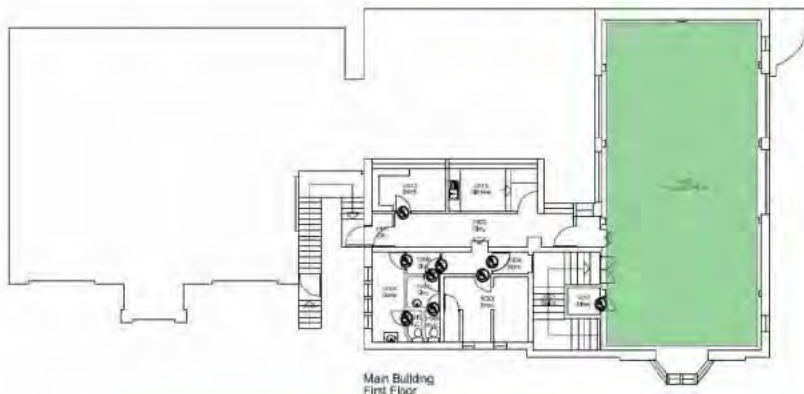
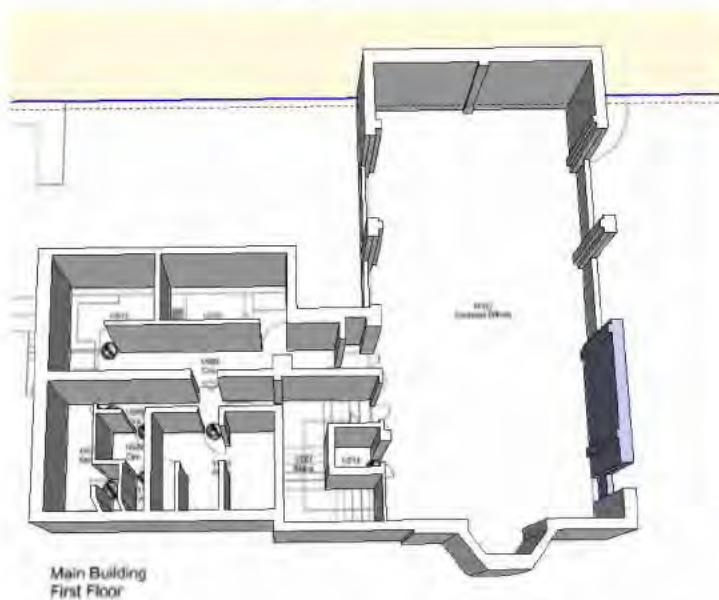
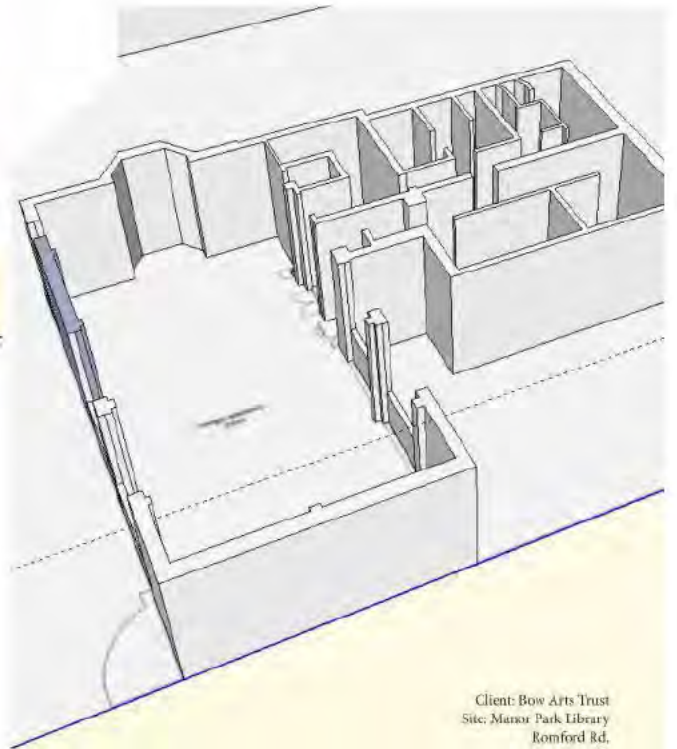
DATE: 02/02/15 SCALE: 1:100@A3 JOB REF: 1413

PLANNING

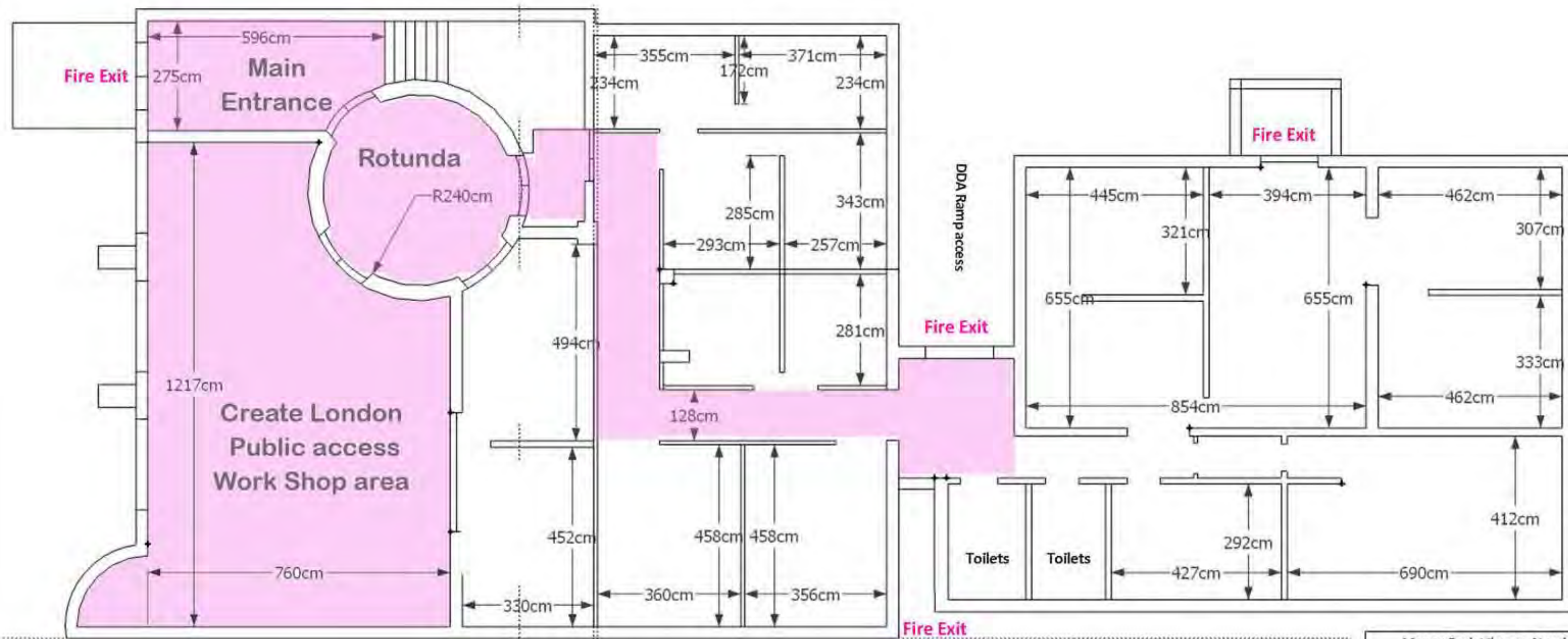




Client: Bow Arts Trust
Site: Manor Park Library
Romford Rd,
Greater London
E12 5JY
Drawing 3 Date: 12/4/2012



Client: Bow Arts Trust
Site: Manor Park Library
Romford Rd,
Greater London
E12 5JY
Drawing 3 Date: 12/4/2012



Manor Park Library, Newham
Bow Arts/Create London
Ground Floor Elevation
DDA accessible areas
Date: 20/11/2014

MANOR PARK LIBRARY HSF PROJECT

NAME OF PANEL MEMBER:

CONSULTANCY NAME:

Evaluation criteria	Weighting	Score 0-10 (max)	Total score (weighting x score)
Concept: Overall concept, approach and methodology to deliver the project brief - with an emphasis on client liaison, and engagement with the local patrons, adjoining high street retailers and residents.	30		
Experience: A past record of undertaking and completing similar commission within an agreed timescale, including details of teams to be working with on this project.	30		
Sustainability: How you would incorporate social, economic and environmental value into the project.	5		
Capacity: Evidencing of capacity to deliver the project in the timeframe, and the ability to start the commission immediately on appointment.	15		
Cost: Strength of fee proposal	20		
Total	N/A		

COMMENTS:

HSF Manor Park Library									
Evaluator name:		Consultant 1		Consultant 2		Consultant 3		Consultant 4	
Evaluation criteria	Weighting	Score 0-10 (max)	Total score (WxS)	Score 0-10 (max)	Total score (WxS)	Score 0-10 (max)	Total score (WxS)	Score 0-10 (max)	Total score (WxS)
Concept: Overall concept, approach and methodology to deliver the project brief - with an emphasis on client liaison, and engagement with the local patrons, adjoining high street retailers and residents.	30								
Experience: A past record of undertaking and completing similar commission within an agreed timescale, including details of teams to be working with on this project.	30								
Sustainability: How you would incorporate social, economic and environmental value into the project.	5								
Capacity: Evidencing of capacity to deliver the project in the timeframe, and the ability to start the commission immediately on appointment.	15								
Quality Total			0		0		0		0
Quality Score 80%			0		0		0		0
Cost Score 20%			#DIV/0!		#DIV/0!		#DIV/0!		#DIV/0!
TOTAL SCORE			#DIV/0!		#DIV/0!		#DIV/0!		#DIV/0!

- How do people approach/ experience the space and how is it connected to the high street?

Tease out : managing the security vs openness , connection of artists w public space, and public space to the high street.

- What experience do you have, and how do you plan to engage with the surrounding high street stakeholders – retailers, residents and local groups.

- How flexible are your plans and are you happy to adapt them to meet practical and financial constraints?

Tease out: timescales for delivery? / Budget?

- How does this project relate to your practice's previous projects?

Tease out : scale / budget /type

- How did you respond to the existing aesthetic of the building?

- What are the biggest challenges you anticipate in this project?

- Can you tell us a little more about your approach to this project in terms of sustainability – what specific elements will have a positive impact from an environmental sustainability viewpoint?

- Who will experience this building and how will they experience it?

Tease out in terms of materials and finish and how this will feel to local people and artist users

- Can you talk us through what the maintenance issues might be in terms of your design

- Can you tell us who will be working on this project?

Manor Park Library

The Practice

[REDACTED] established their practice in 2009 after working for over 10 years in the UK with a series of collaborators and respected practices. What brought them together was a common interest in the creative process of architecture, how it affects people's lives, and the intricacies of its production and delivery through professional practice.

Working from London with an international outlook has provided a rich platform to develop ideas. These are generated through a thoughtful analysis of the different aspects of the brief, with an emphasis on establishing a logic between the site conditions, the tectonic expression of materials, and the impact on the environment. The design process is also informed by in-house research and teaching. Both partners are involved in academic activities as a platform for ideas and creative dialogue.

The practice's growing portfolio is diverse and reflects the desire to avoid specialisation and an interest in getting involved with a variety of places, clients and building types. We have worked at both architectural and urban levels and have a particular interest in the process of city building and regeneration. Previous experience in working with clients in the arts and culture sphere includes the redevelopment of Bow Arts Trust headquarters and Nunnery Gallery, the development of a strategic vision for the Stratford Cultural Quarter, exhibition design for the Gwangju Biennale, interior fit-out of a Studio for Two Artists and the remodelling of the Stratford Circus Performing Arts Centre.

The next few pages illustrate the practice's particular set of skills and method of approaching architectural projects. Our working methods draw from a wide set of interests that are articulated by understanding the built environment not in isolation, but as the result of a particular set of cultural circumstances. We have successfully combined a critical approach to the design stages based on enquiry and observation, with a capacity for practical thinking and delivery within the realities of Planning law, time and cost that our built projects are able to attest.

Operating in a complex environment, no one can claim to be an expert in every aspect of a project. It is therefore fundamental to be able to put together the right team of people and for that purpose we have established a strong network of regular collaborators and consultants that we rely upon. At the same time, and recognizing the unique set of requirements that every project has, we also enjoy the process of establishing new contacts to ensure the right skills are always available.

[REDACTED]	[REDACTED]
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	[REDACTED]
	[REDACTED]

Design Approach



Design Concept The proposed design concept is based on a series of initial ideas and strategies that focus on three areas of intervention, the ground floor project space, the artist studio areas and the access to and way finding through the building. The conceptual approach seeks to strike a careful balance of preservation and exposure through a series of elements that line the existing fabric and objects juxtaposed against the historic context. The material palette is simple and robust, using plywood both for furniture and individual signage components.

Ground Floor Project Space Accessed via the Rotunda, a space with distinct and well-preserved architectural features, the project room is envisaged as a calm and welcoming space that forms a flexible platform for the performance and showcasing of art.

Populated by a family of furniture objects, this moveable furniture system allows for a maximum of flexibility in terms of uses and activities within the space without impacting on the listed fabric of the building. A suspended track lighting system uses existing lighting support points in the ceiling and allows easy adaptation to the range of spatial configurations and uses.

Studio Spaces Through a series of careful and discreet interventions (involving limited opening works to areas of the building that are considered of limited architectural merit), the presented studio layout has been rationalized and reconfigured to achieve additional studio area and a more diverse circulation zone that engages and encourages social interaction.

We are proposing a 'toolkit' for creating studio spaces that are robust, flexible and economical and at the same time provide a distinct identity by means of a colour coding and signage system. Ideas include lining components that double up as signage and an independent yet simple lighting and small power distribution system that doubles up as bracing for the unsupported ends of partitions. The application of colour to common areas and access spaces will allow for improved orientation and a clear sense of identity. We envisage this identity to be developed as a flexible system that enables re-use, reconfiguration and recycling, both for this project as well as future future interventions at other locations.

Signage Strategy & Approach to the building The main approach to the building for the public will remain from the front whilst the side entrance off has been designated as the main artist entrance as well as allowing DDA access. The strong presence of the historic building and its exquisite façade requires an appropriate intervention that communicates and visualizes the new meanwhile / future use of the building to the public whilst signifying the entrance. The proposed new signage takes support off the external railings and uses the richly detailed elevation as a canvas and backdrop without physically interfering with the building. This typographic sign forms a key part of the signage strategy and the colour coding will be developed in correspondence with the graphic identity within the building.

Fee Proposal for Architectural Services

We would like to propose the following fee structure based on an estimated time required and construction cost of £100k. All fees are excluding VAT

• Feasibility / Consultation Stage	£ 2,600
• Design Stage	£ 4,400
• Construction Information	£ 7,400
• Tender	£ 2,200
• Construction Period	£ 1,900
• After handover	£ 1,000
Total	£ 19,500

We suggest to review the fee for the Construction Period after the Tender stage with a confirmed construction cost and agreed level of involvement.

Other Project Costs

- Structural Engineer- £500 - £1,000
- Building Regulations approvals- £1,500-2,000

Preliminary Programme

For a project of this scale we would assume the following time frames for each stage:

• Feasibility / Consultation Stage	1 week
• Design Stage	2 weeks
• Construction Information	4 weeks
• Tender (negotiated route)	2 weeks
• Construction	10 weeks

The above stages would normally be completed consecutively, leading to an overall programme of about 19 weeks total.

Project Budget

Delvendahl Martin Architects

Project: **Manor Park Library**

Date: **24-Apr-15**

Rev:

Notes:

Ref No.	Item	Net Cost	VAT 20%	TOTAL
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Building Works

	Removals / Strip out / Enabling Works	£2,500	£500	£3,000
	Works to existing / treatment of existing floors	£5,000	£1,000	£6,000
	Partitions and wall linings	£14,000	£2,800	£16,800
	Adaptation of existing Services	£3,500	£700	£4,200
	Electrical Installations and lighting	£7,500	£1,500	£9,000
	New flooring	£4,500	£900	£5,400
	Fitted and freestanding plywood furniture	£12,000	£2,400	£14,400
	Loose furniture	£2,000	£400	£2,400
	Decorations	£10,500	£2,100	£12,600
	Signage	£7,000	£1,400	£8,400
	TOTAL Building Works:	£49,000	£9,800	£82,200

Professional Fees

	Architects - refer to fee proposal for details	£19,500	£3,900	£23,400
	Structural Engineers - Allowance to assess existing structure / openings	£2,000	£400	£2,400
	Building Control Inspection fees - Allowance	£1,200	£240	£1,440
	TOTAL Fees:	£22,700	£4,540	£27,240

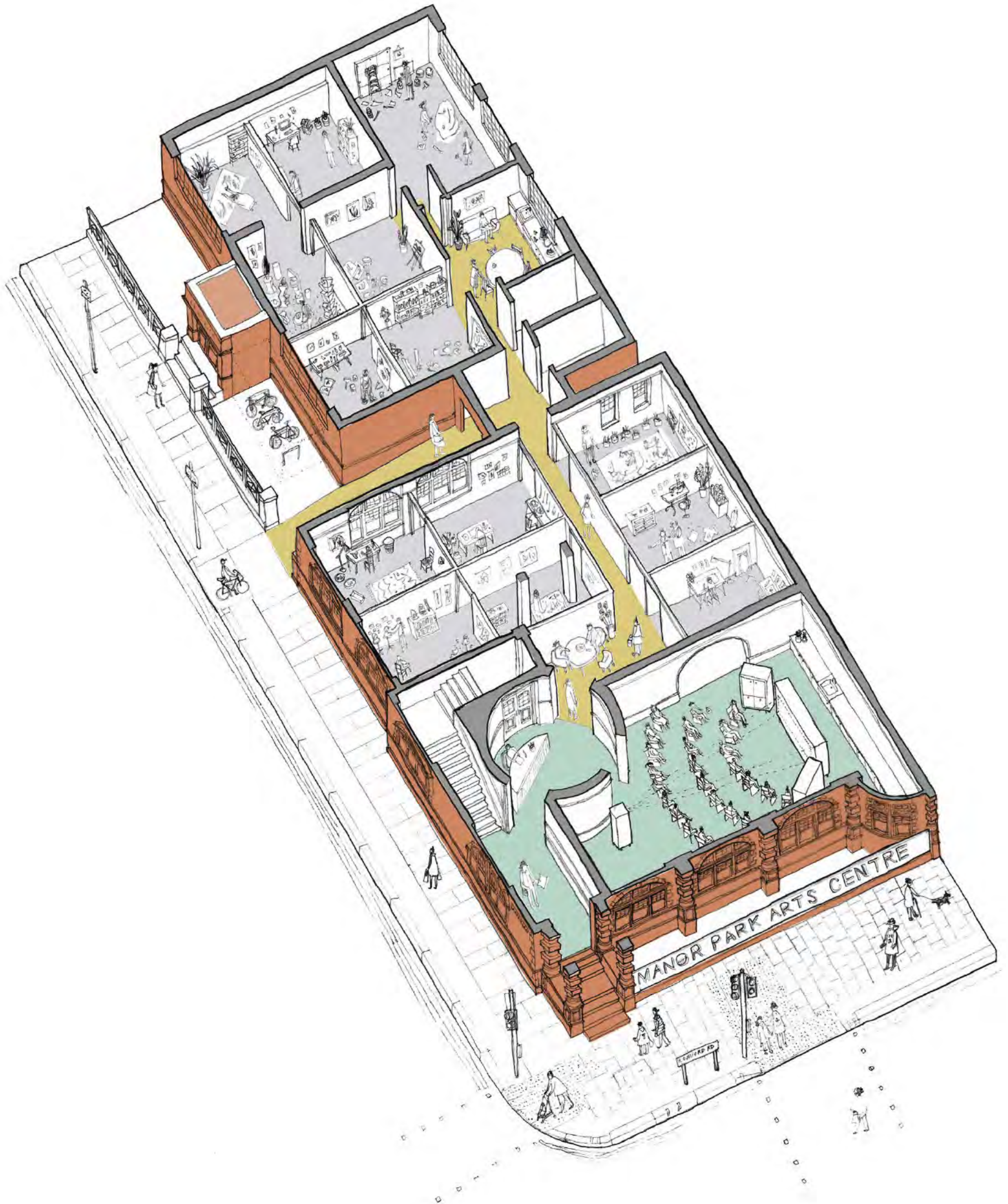
Project Contingency

	10%			£10,944.00
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TOTAL PROJECT COST (Inc VAT)	£120,384
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MGLA051026-9245 FOI response

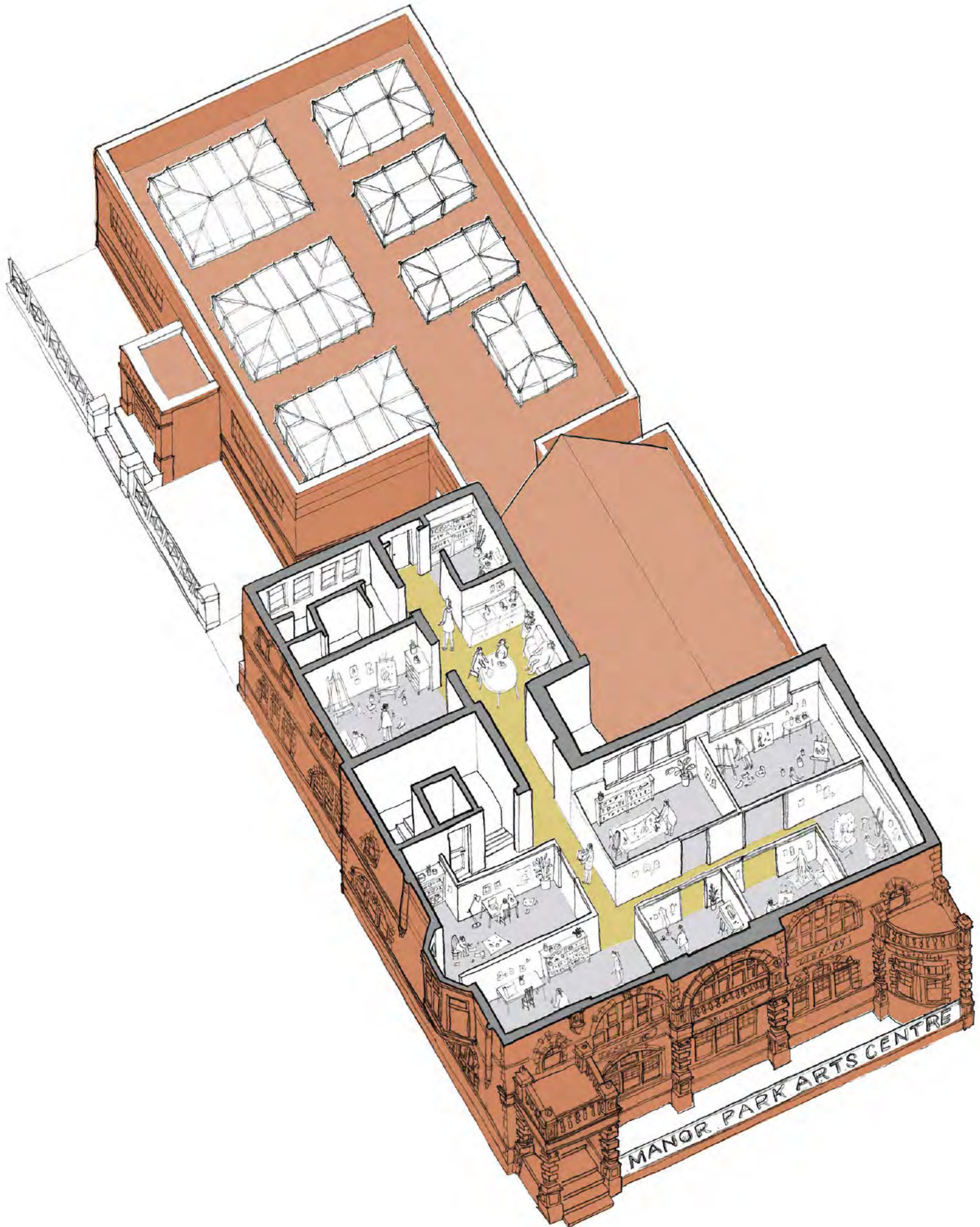
Proposed Axonometric Ground Floor Plan



Key

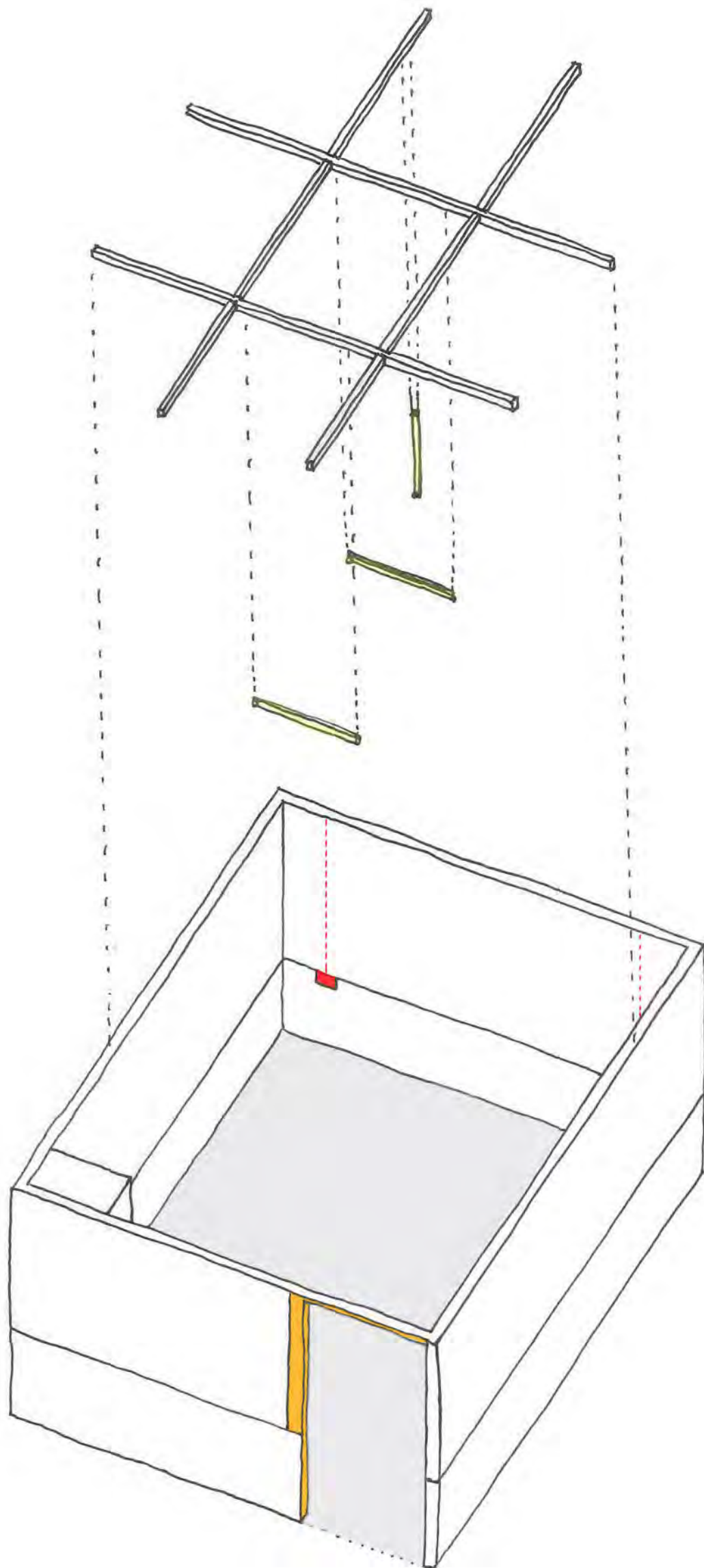
- Public Areas & Project Space
- Studio Access and Communal Areas
- Studio Spaces

Proposed Axonometric First Floor Plan



Key

- Public Areas & Project Space
- Studio Access and Communal Areas
- Studio Spaces



Toolkit

Grid

- Bracing support
- Accommodates flexible lighting positions

Lighting

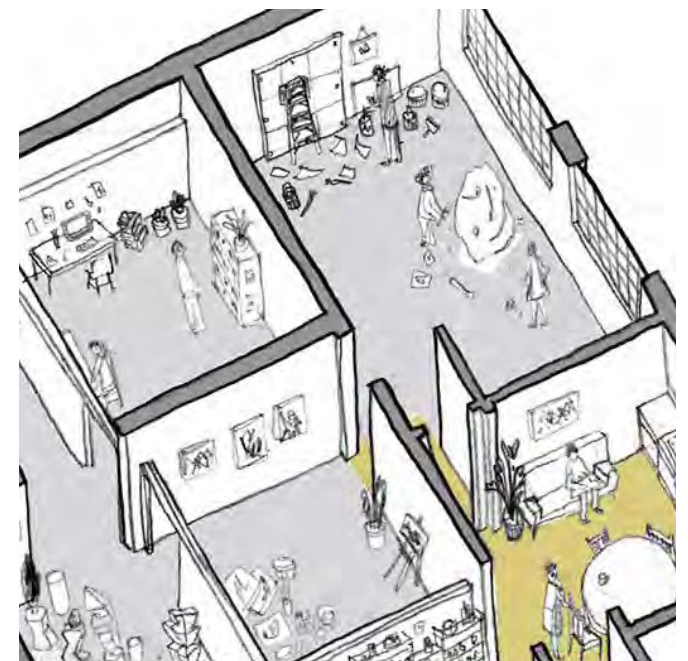
- Florescent tube lighting
- Simple, easily fitted and re-used

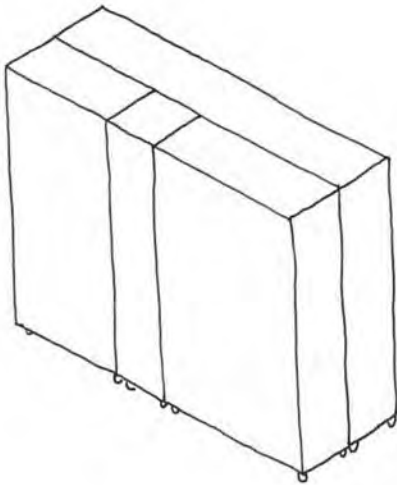
Power

- 2 x Double sockets
- Placed in corners
- Cable lines demarcated

Partitions

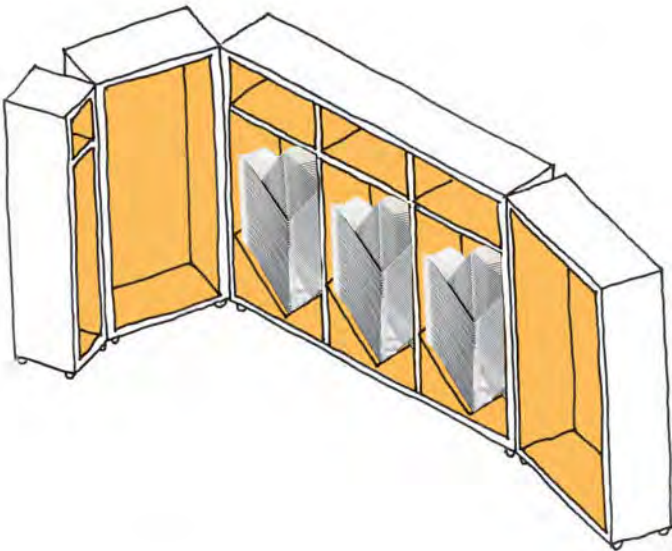
- 3"x2" studwork
- Plasterboard lining
- Painted plywood door reveal
- Signage





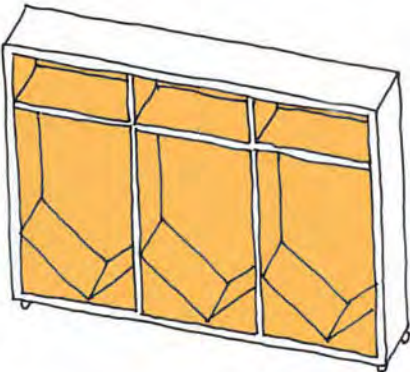
Furniture Components

Closed



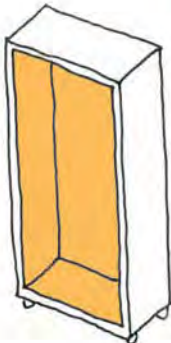
Open

Chair Storage



Individual Components

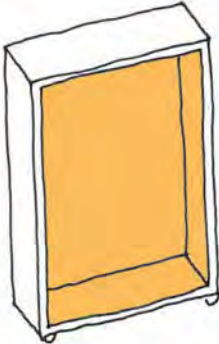
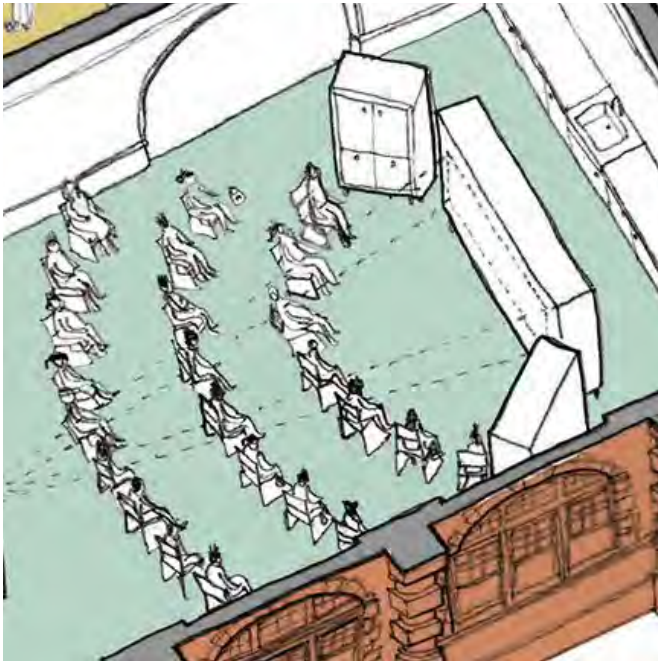
General Storage / Platform

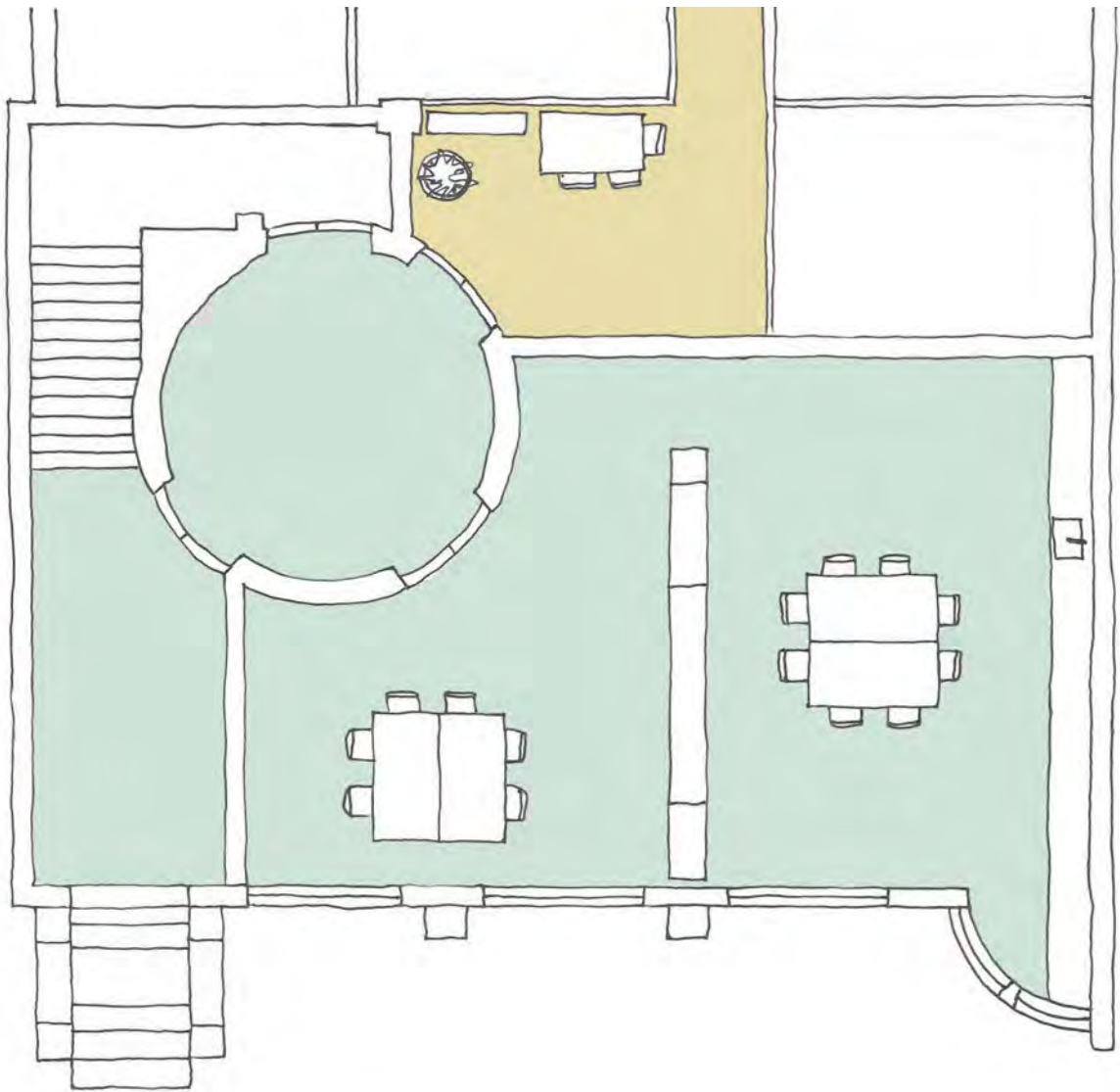


Projector / AV Equipment



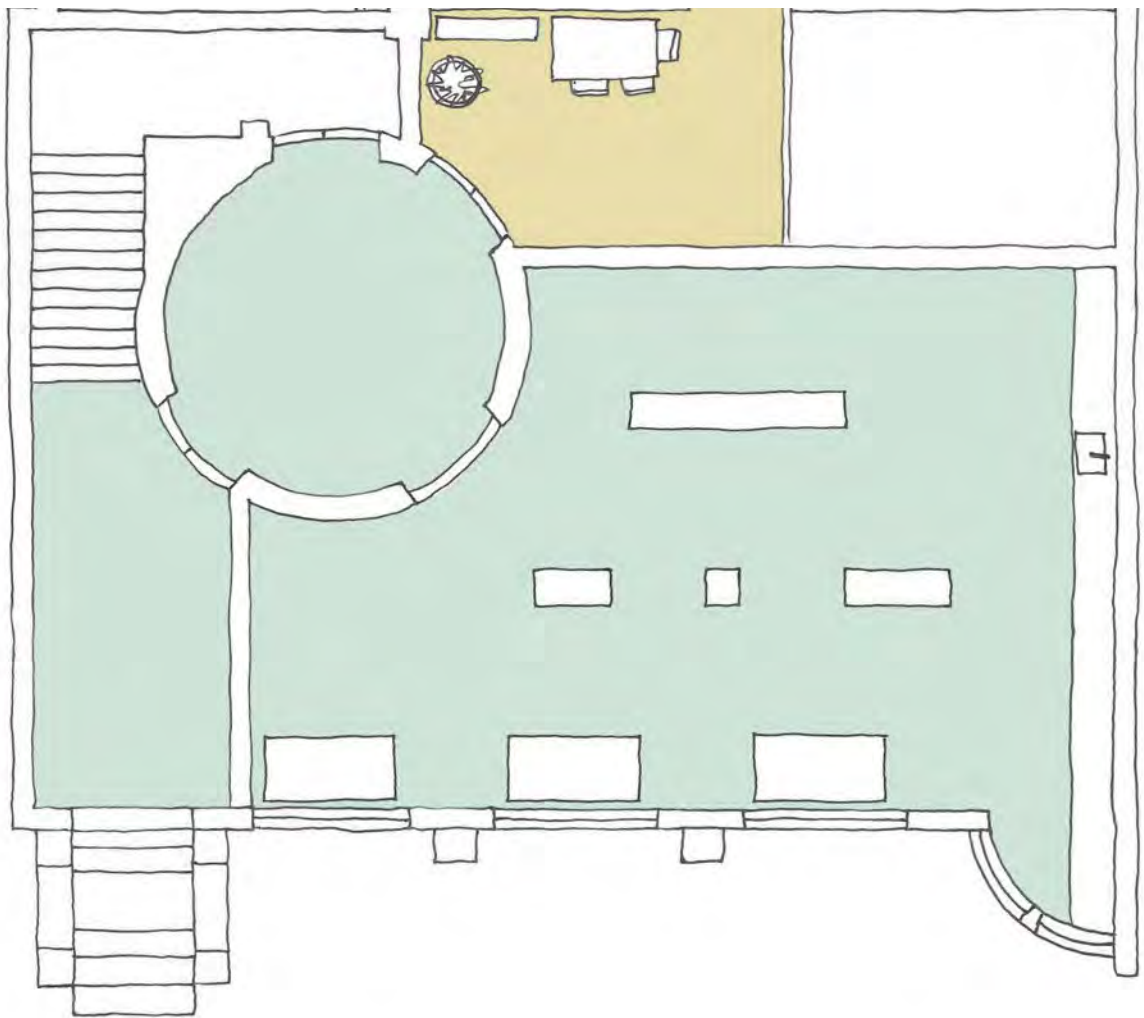
Table Storage



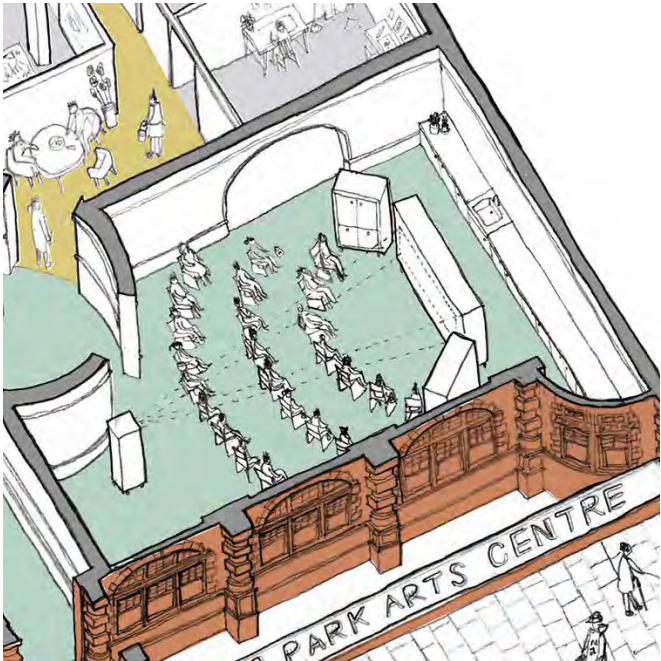


Possible Configurations using furniture components

Public Workshop



Exhibition Space

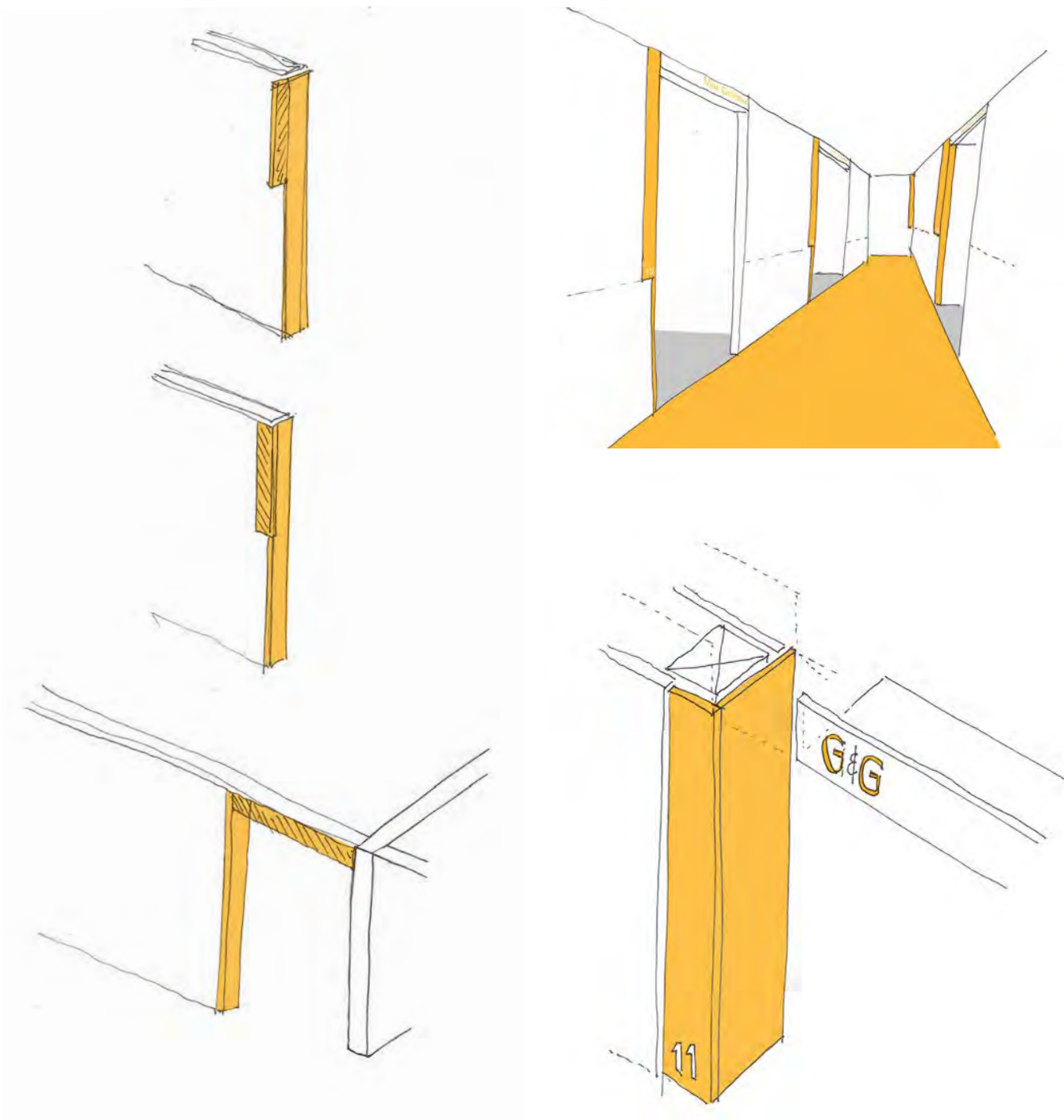




External Entrance Signage (above)

Studio Signage and Identity (left)

- Coloured plywood
- Applied Lettering
- Coloured flooring demarcating communal areas

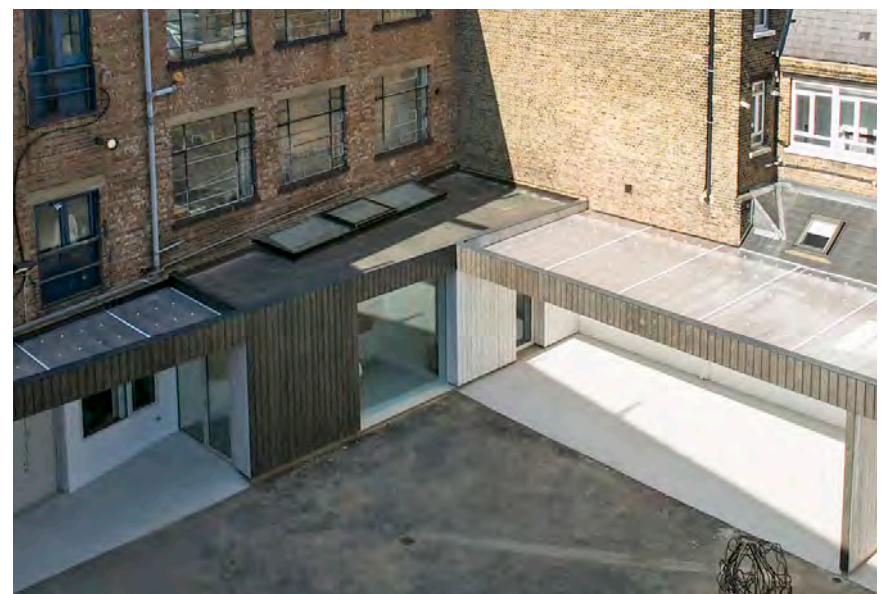


Relevant Work

Bow Arts



This Arts Council funded project provides new headquarters and office spaces for the Bow Arts Trust at the heart of their Bow Road studio spaces as well as improvements to the associated Nunnery Gallery. The office spaces occupy the ground floor of the existing warehouse building with a timber clad canopy framing the entrance to the new office and the existing artist studios. The continuation of materiality, which wraps the existing structure, allows the internal and external spaces to read as one. As the canopy returns around the corner on the west elevation its large span provides a flexible covered space for events in the courtyard. The project forms part of a wider development strategy for the organisation's premises, looking at the reclamation of underused spaces for public and artistic use to create further opportunities for generating new income streams. The project was completed in January 2014.



Studio For Two Artists



Interior fit-out design of an existing shell for London-based artists Ori Gersht and Nogah Engler. It was important for the space to be suitable for both production and presentation of thier work. The concept was to contrast the required neutrality of the production spaces, with a richly textured timber staircase that works both as a physical connection and the main hub of the building. Spanning across 3 floors and a basement this element mediates between the use and character of the different spaces that changes gradually from public to private, whilst maintaining a constant visual connection. There is also a gradual manipulation of the amount of daylight that increases as one navigates up through the stair. The staircase itself was designed and constructed in collaboration with Facit Homes using CNC cutting technology to achieve a precise and beautifully crafted system of prefabricated components..





The Gwangju Biennale is Asia's most important contemporary arts festival. The exhibition design required close collaboration with the curatorial team and over 100 participating artists and galleries in order to provide an effective space for the installation and display of artworks of varying scale and diverse media.

The layout of the exhibition was integrated within the biennale halls (over 5,000 sqm of space), and embeds the building's existing columns within the structure of the temporary walls, thus achieving a bold tectonic presence that is further emphasised by the strong proportions of the apertures and thresholds into the gallery spaces. Through this the design creates a sense of permanence and solidity to the exhibition that belies its flexible and modular nature, thus responding to the Biennale's curatorial theme Burning Down the House.

The smoke-motif graphics that permeate the exhibition were developed with the commissioned artists El Ultimo Grito. This marks an ambitious and significant departure from the 'white cube' convention for the display of modern and contemporary art, and required skilful refinement to meet the requirements of the artists whose work would be shown in this context.

The exhibition furniture is again a flexible, modular system that can be readily adapted for the various exhibition spaces to provide a range of viewing environments. The design has been carefully developed so that the furniture is suitably distinct from the wall graphics, yet visually harmonious through the use of colour.



Other Relevant Projects

- 2015

Stratford Circus Performing Arts Centre - London, UK
In Construction
- 2014

Bow Arts Trust - London, UK
Built
- 2014

Gwangju Biennale - Seoul, South Korea
Built
- 2012

Stratford Cultural Quarter - London, UK
Built
- 2010

Studio for Two Artists - London, UK
Built

Awards & Competitions

- 2014

BD Small Non-Housing Architect of the Year
Shortlisted
- Aldgate Place, Play Space
Shortlisted
- 2013

RIBA Regent Street Windows
Winner
- 2012

Hackney Design Awards
Fabrications, Shortlisted
- Bow Arts Capital Project
Invited Competition, Winner
- Stratford Cultural Quarter Landmark
Invited Competition, Winner
- 2011

New London Architecture DMI Awards
Fabrications, Shortlisted
- Stratford Circus Redevelopment
Invited Competition, Winner
- Building Design Young Architect of the Year
Longlisted
- 2010

Southwark High Streets
Invited Competition, Winner
- 2009

Vabaduse Square & St Paul's Church Conversion
Rakvere, Estionia
2nd Runner Up

Clients

- Bottega Veneta
- Bow Arts Trust
- Damiani
- Fabrications / Barley Massey
- Hayward Gallery
- Moss Bros
- Ori Gersht
- Romulus Construction
- London Borough of Newham
- London Borough of Southwark
- Stratford Circus
- Stratford Cultural Quarter Working Group
- Ziggy Chen

IT Facilities

We use Apple Macintosh computers, networked to a central data and mail server. We run VMware, which enables Windows applications to run alongside Macintosh software.

Back-ups are run automatically each day and we have an on site and off site backup facility ensuring the security of our data. We use an off-site IT consultant to keep our systems up to date and perform routine maintenance.

Practice Library

The practice has an extensive technical library and subscribes to technical and legislative publications in order to keep up to date with the latest regulations.
We have a material sample library which is used both as a database for finishes and in sample boards for client presentations.

Sustainability

The practice advocates the use of sustainable principles both within its core design process as well as within its specification procedures. This approach encompasses the whole process from conception to construction and solutions are sought wherever possible to reduce site wastage and excessive distances relating to the supply of materials.

Models & Photographers

The practice uses physical models whenever possible for the clarity of the design process. Designs are explored and tested extensively through the use of study models. We work with architectural photographers Nick Holt & Agnese Sanvito to record all completed projects.

Practice Ethos

The practice is made up of people with diverse nationalities. Our office believes in equal opportunity and that a diversity and mix of cultures can only add to the vitality of the practice. We ensure we employ the best person for the job regardless of one's race, sex, creed or physical ability.

Quality Control

We are committed to quality control in order to provide a high quality service to clients. Each partner is engaged in every project and regular reviews are held internally to ensure consistency and quality. We operate efficient in house management systems both within the design and construction phase of a project. Document issues and revisions are tracked at all times. Our office is open plan, enabling direct communication within design teams and project managers.

Project Team

Company Details

Office Address

Unit CG1, 183 Bow Road
London
E3 2SJ

Company Status

Delvendahl Martin LLP
Trading as Delvendahl Martin Architects
Registration No: OC347943

Partners

Lloyds Syndicate 2001
Cover: £1,000,000 each and every claim
(topped up for individual projects as required)

DESIGN IDEAS AND QUOTATION FOR OLD MANOR PARK LIBRARY ART CENTRE

THE DECORATORS
27 APRIL 2014

DESIGN APPROACH

The Old Manor Park Library Art Centre is to be a new kind of artist studio building, one which embeds itself in the community by not only providing affordable workspace for local artists but also the provision of a space which encourages and facilitates a relationship between those artists and the community of Manor Park.

Our design approach for this new space is inspired by the original function of the building as a public library, a space dedicated to making all kinds of knowledge and information freely available to all. As an art centre, the old library building will continue to function as a valuable resource for the area, enriching and empowering the neighborhood by offering a space for social gatherings, participation and learning. The architecture of the old Manor Park Library itself reflects this ethos: the distinctive ornamental terracotta façade was designed 'in a manner established locally for public buildings'. The building is therefore already denoting its publicness, its architecture carrying a latent invitation to the community that this space is theirs.

Our proposal is to make manifest this invitation by reacquainting the community of Manor Park with the building and what it stands for.

We propose an identity for the new art space that references the historical context of the library. Signage throughout the building will continue the communication of publicness indoors, negotiating the transition of a public frontage into more private and individual spaces.

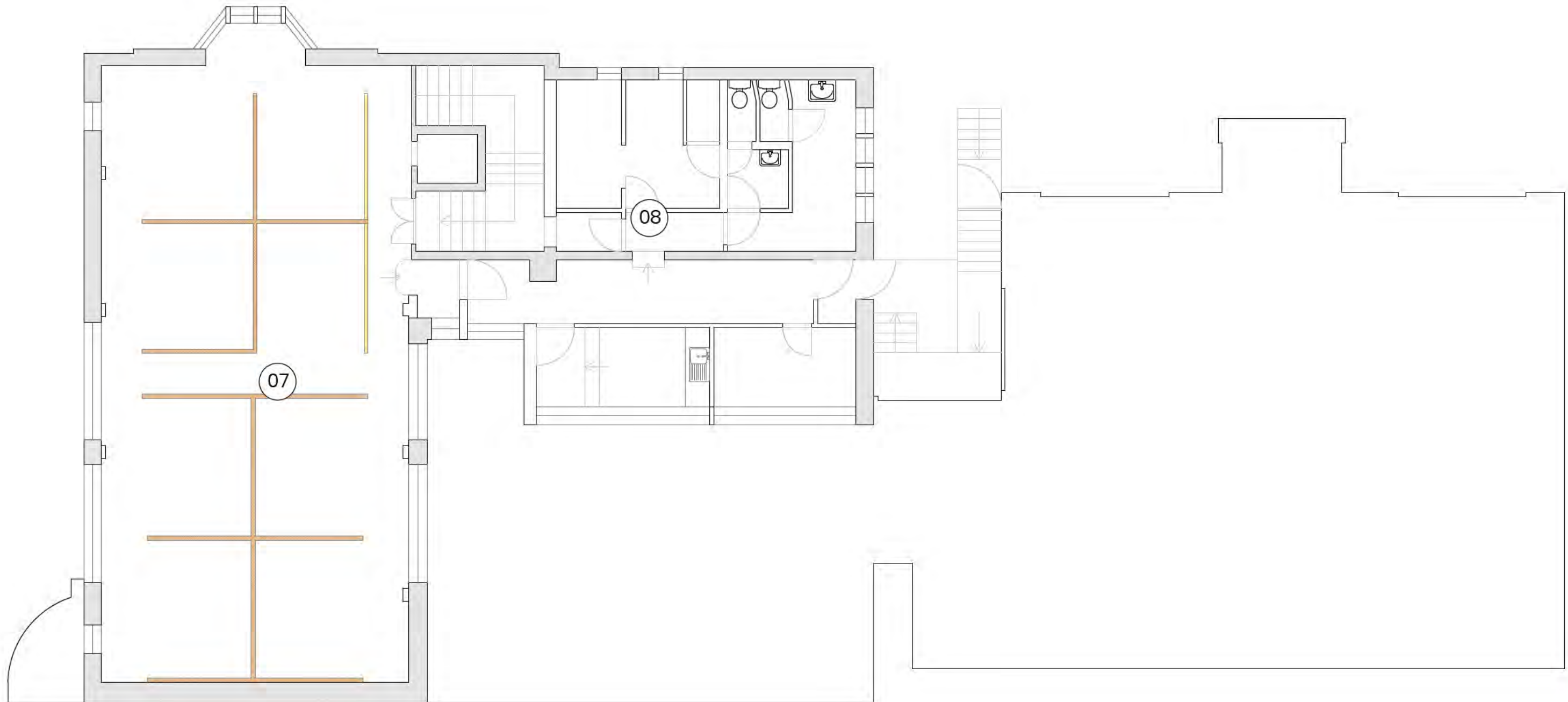
For the fit out, we propose to use the proportions of a traditional bookshelf to reconfigure the space. This module will be repeated throughout the building to create a framework that can be adapted to cater for different functions. In the front project space, this framework will be used to edge two of the walls, keeping them open to provide a library and shelving space or closed to give hidden storage or surfaces for display and projections. This same module will be used to build the freestanding partitions for the artist workspaces. Repetition of this proportion throughout the space will echo the rhythm of the bookshelves that used to inhabit the building, acting as ghosts of the building's past life.





Ground Floor Plan - Summary of works

- | | | | | |
|--|---|---|--|--|
| <p>01 Building facade & entrance</p> <ul style="list-style-type: none"> Signage to railings Restore doors | <p>02 Rotunda & stairs</p> <ul style="list-style-type: none"> Seating Information graphics | <p>03 Public & meeting space</p> <ul style="list-style-type: none"> Furniture - Bookshelf, tables & chairs Painting of walls Floor treatment- propose to reveal & treat parquet flooring <p>See page 10 - 12 for further detail</p> | <p>04 Studios - Main building</p> <ul style="list-style-type: none"> Partition walls with electrics (sockets & lighting) Damp repair Floor treatment - further consideration needed depending on client priorities & budget allocation Painting where needed <p>See page 13 for further details</p> | <p>05 Studios & Ancillary</p> <ul style="list-style-type: none"> Partition walls Damp repair Floor treatment - further investigation needed Painting where needed Skylight blind repair Kitchen refurbishment Toilet refurbishment |
|--|---|---|--|--|



First Floor Plan - Summary of works

- 07 Studios - Main building**
 Partition walls with electrics (sockets & lighting)
 Damp repair
 Floor treatment - further consideration needed depending on client priorities & budget allocation

- 08 Rear studios& Ancillary**
 Damp repair
 Painting where needed
 Floor treatment - further consideration needed depending on client priorities & budget allocation
 Toilet refurbishment if needed

See page 13 for further details

A NEW IDENTITY

The identity and signage for the new art centre draws inspiration from the historical context of the time when the Manor Park Library was built, and generally from the ethos and spirit of that era. This context is important because as an art centre the old library building will continue to function as a valuable resource for learning and participation in the area.

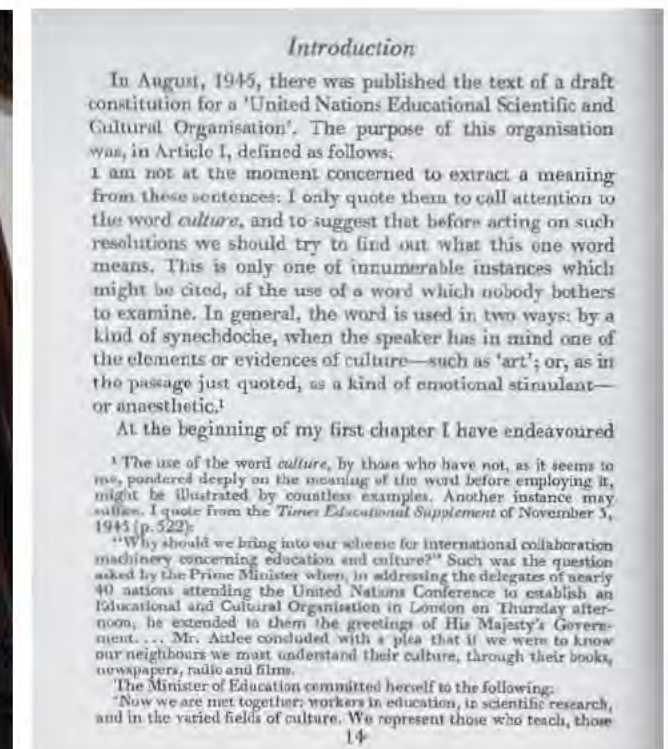
SIGNAGE

To provide cues for navigation and invitation within the building we propose a wayfinding system that makes use of primary and secondary signage to provide 2 layers of information. Thinking of the different hierarchies of text, which are used to serve different functions, our signage proposal defines a system where primary and secondary signage have a similar relationship to Titles and Footnotes in a printed book.



Primary Signage (the titles)

The main signage could refer to a traditional way of setting the opening of paragraphs in books, where the initial letter is bigger in size, and to save space on the page drops below the text baseline. The primary signage (the titles) would be big in size, bold and visible.

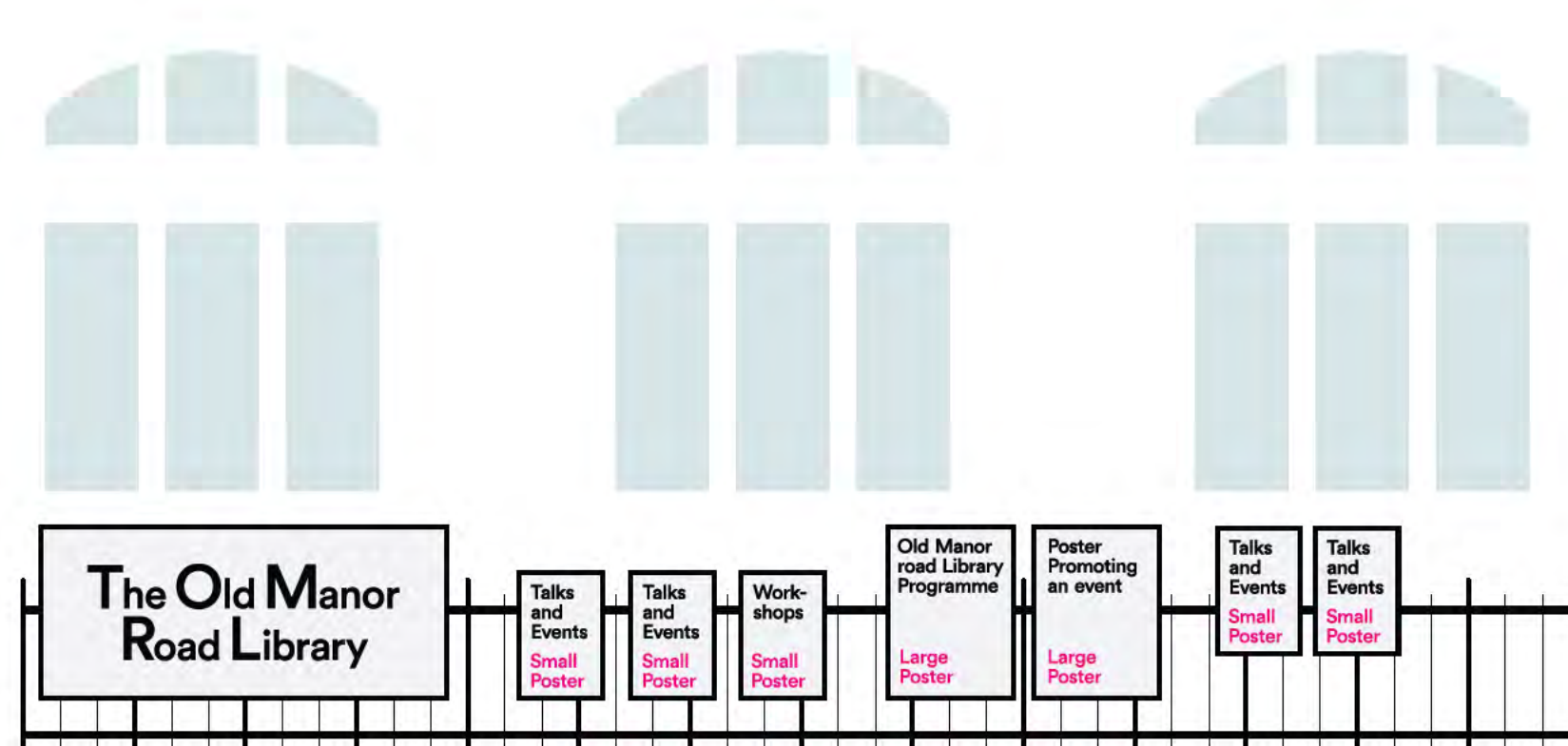


Secondary Signage (the footnotes)

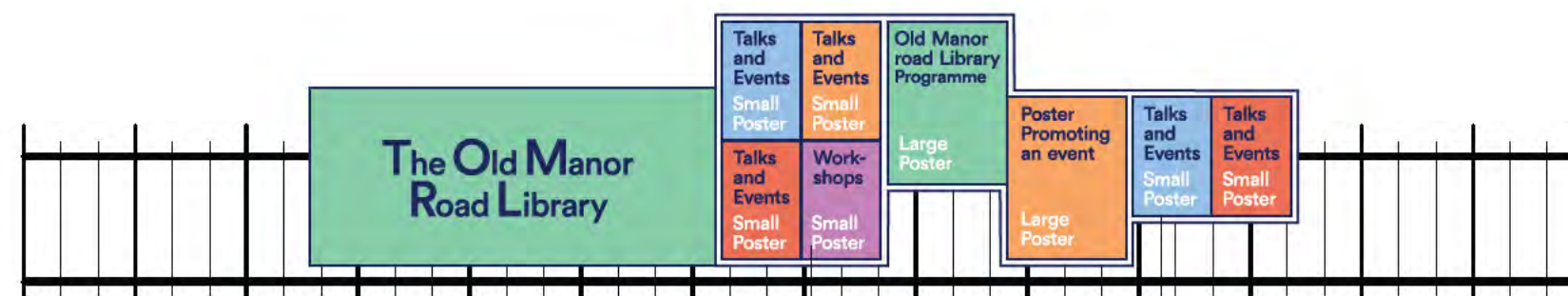
Following on from the inscription on the front of the building ('Let there be Light'), the secondary signage, at small size, could appear on the interior walls of the building. The secondary level of signage would work in the space in the same way a footnote works on a page. It would be something to find and to look for, providing the curious reader with an extra layer of information about the building and its ethos.

THE FRONT OF THE BUILDING

We propose signage for the front of the building that serves to show passers by what happens inside the building.



A set of displays for a programme events and other announcements mounted on the front fence



A dynamic structure with the same elements joined for a bigger display.

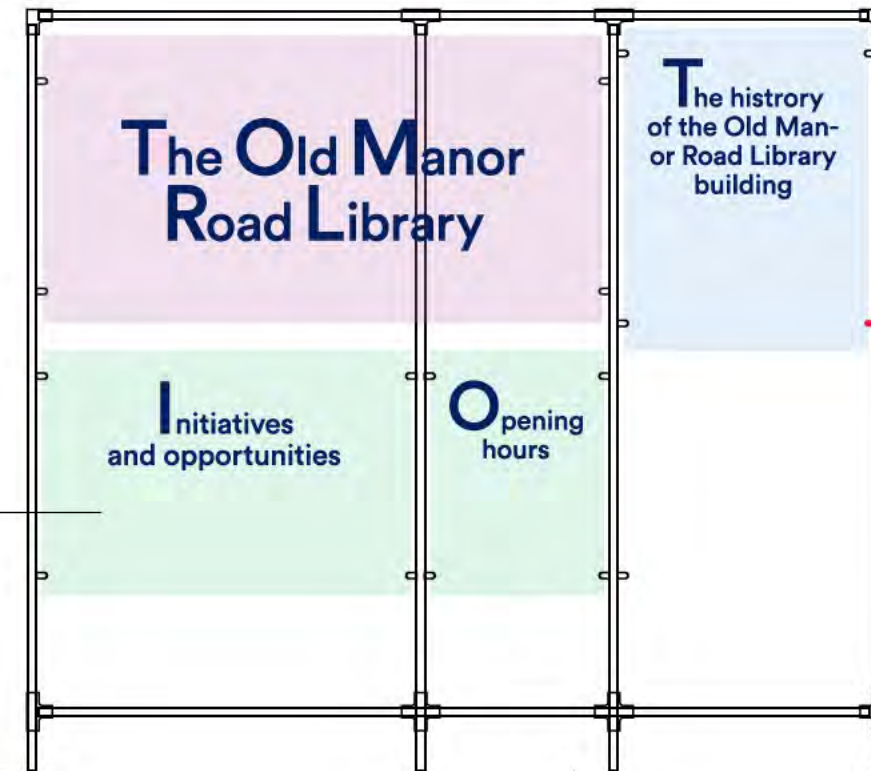
The stained glass windows could inform the palette for the visual identity



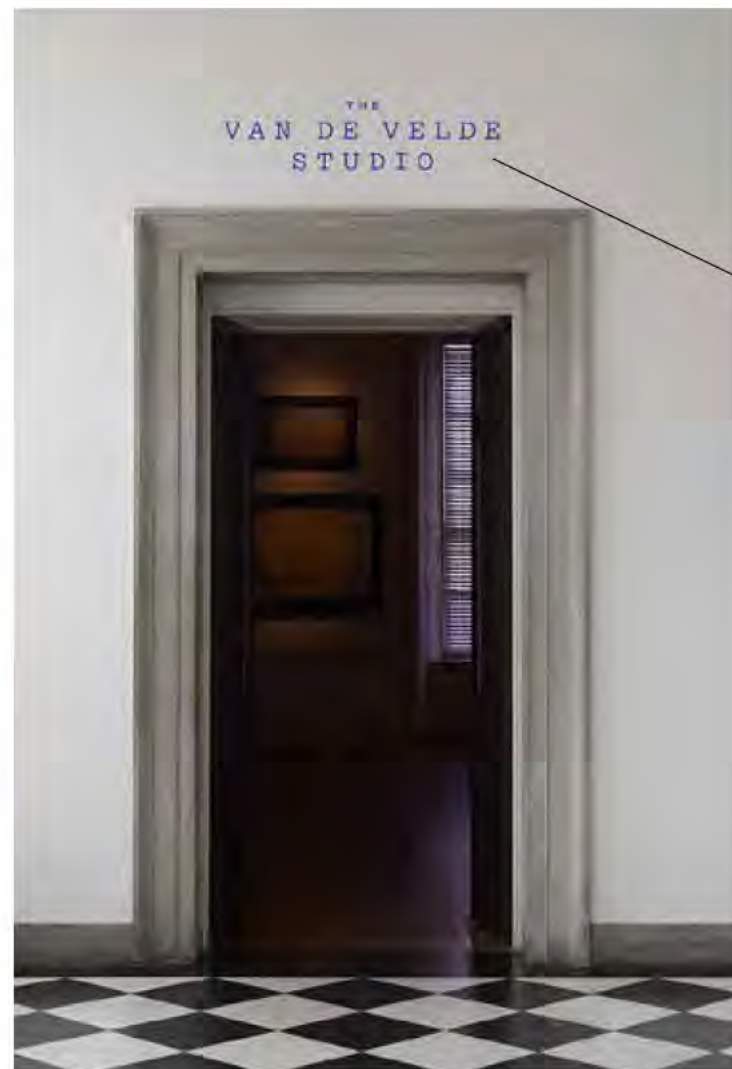
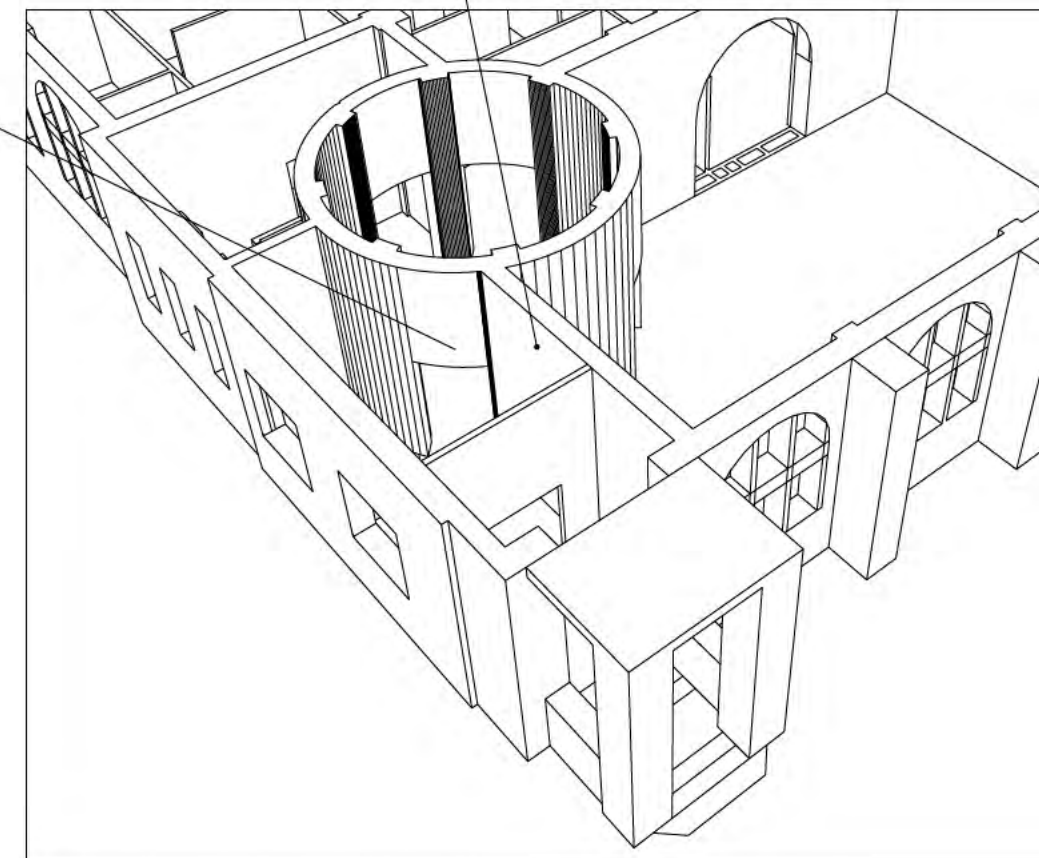
ENTRANCE HALL

The main entrance is the first point of contact with the interior of the building for visitors.

Freestanding signage positioned along the main wall to provide information about the art centre, the artist programme and how people can get involved.



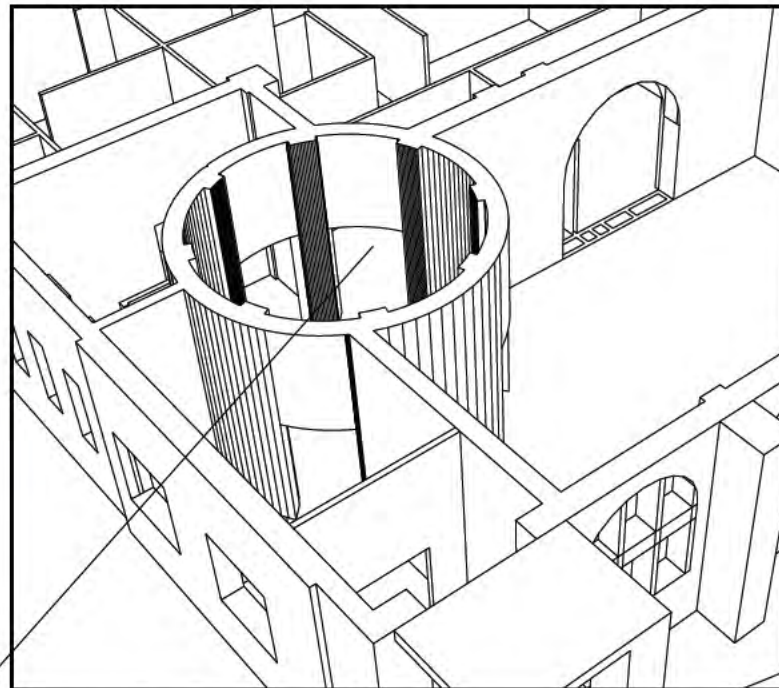
Vinyl signage above the rotunda door to direct visitors



3D view of main entrance and rotunda

ROTUNDA

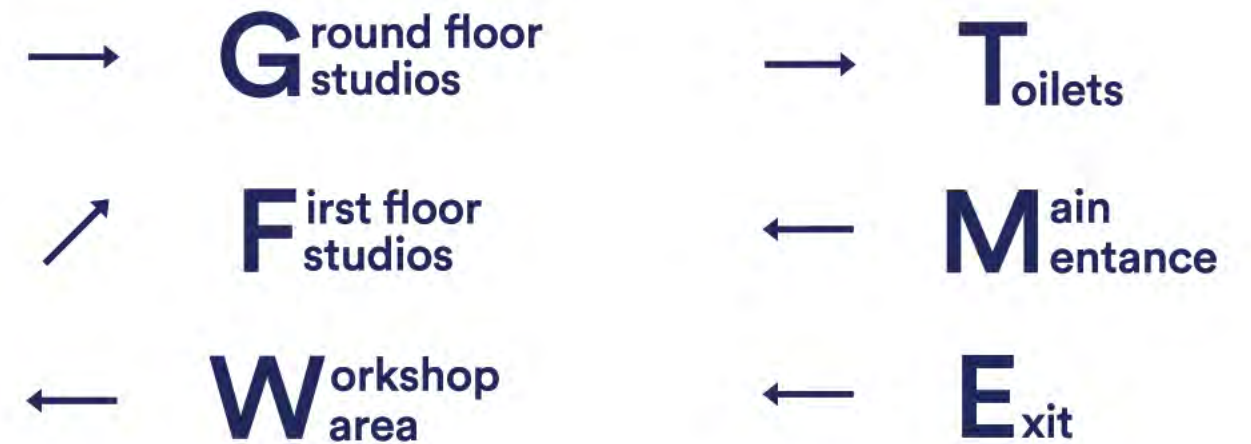
With seating and signage the rotunda will serve as a foyer for the building, providing a holding space for visitors where they can take in information, take a moment to contemplate what they want to do, take a phone call, wait for someone etc.



3D view of main entrance and rotunda



Directional signage applied directly onto the wall in vinyl.



SECONDARY SIGNAGE: FOOTNOTING THE BUILDING

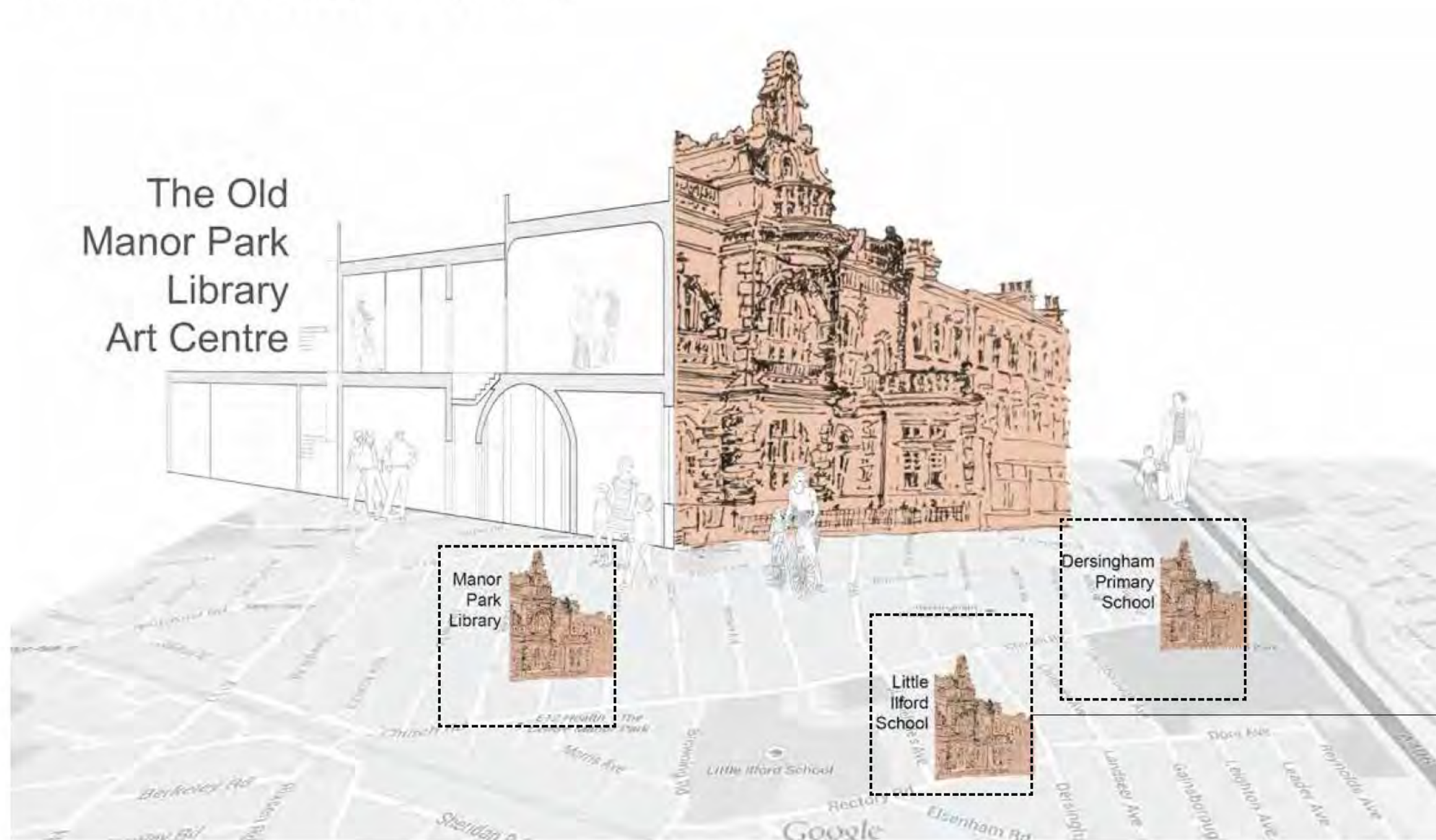
Once upon a time there was a reader.
He read everything: world-literature, art works, music, sound,
the weather, pictures on the newspaper, the television, real
estate ads, his own mirror image, the publicity posters for
the circus, and so on.

footnotes

A different layer of signage placed at small size in unexpected places.

Footnotes could expand on the history and ethos of the building, and on the importance of knowledge and culture as tools to empower people.

COMMUNICATION & PROGRAMMING



Communication & programing tool: Footnotes of the building could appear in the new library building & other local public places to create a link between the community and the program of the building.

The footnote concept could be used to frame the public program for the building - A series of footnote events related to the work and ethos of the artists and the new art centre. It's the concept of taking the building out into the community.

THE PROJECT SPACE

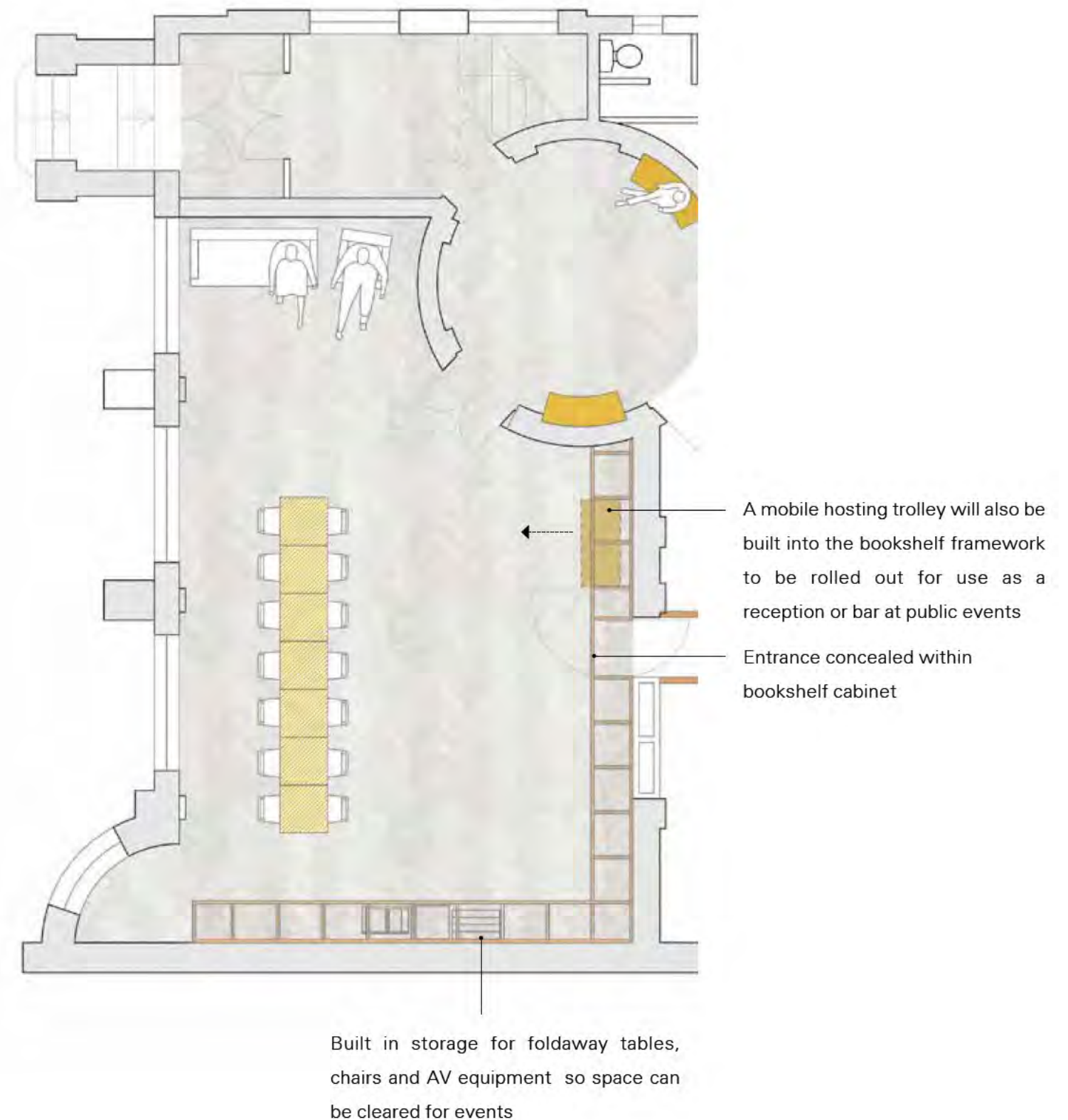
The public workshop area, much like a library, will provide the settings for concentrated work, collaborative activity and social exchange. Our main aim for this area is to create a multi use space that can be easily reconfigured by users to host different activities as and when needed, such as meetings, workshops, private study, talks, film screenings, exhibitions and performances.

We propose to edge two walls of the space with a freestanding modular bookshelf framework. The framework will be given three different treatments:

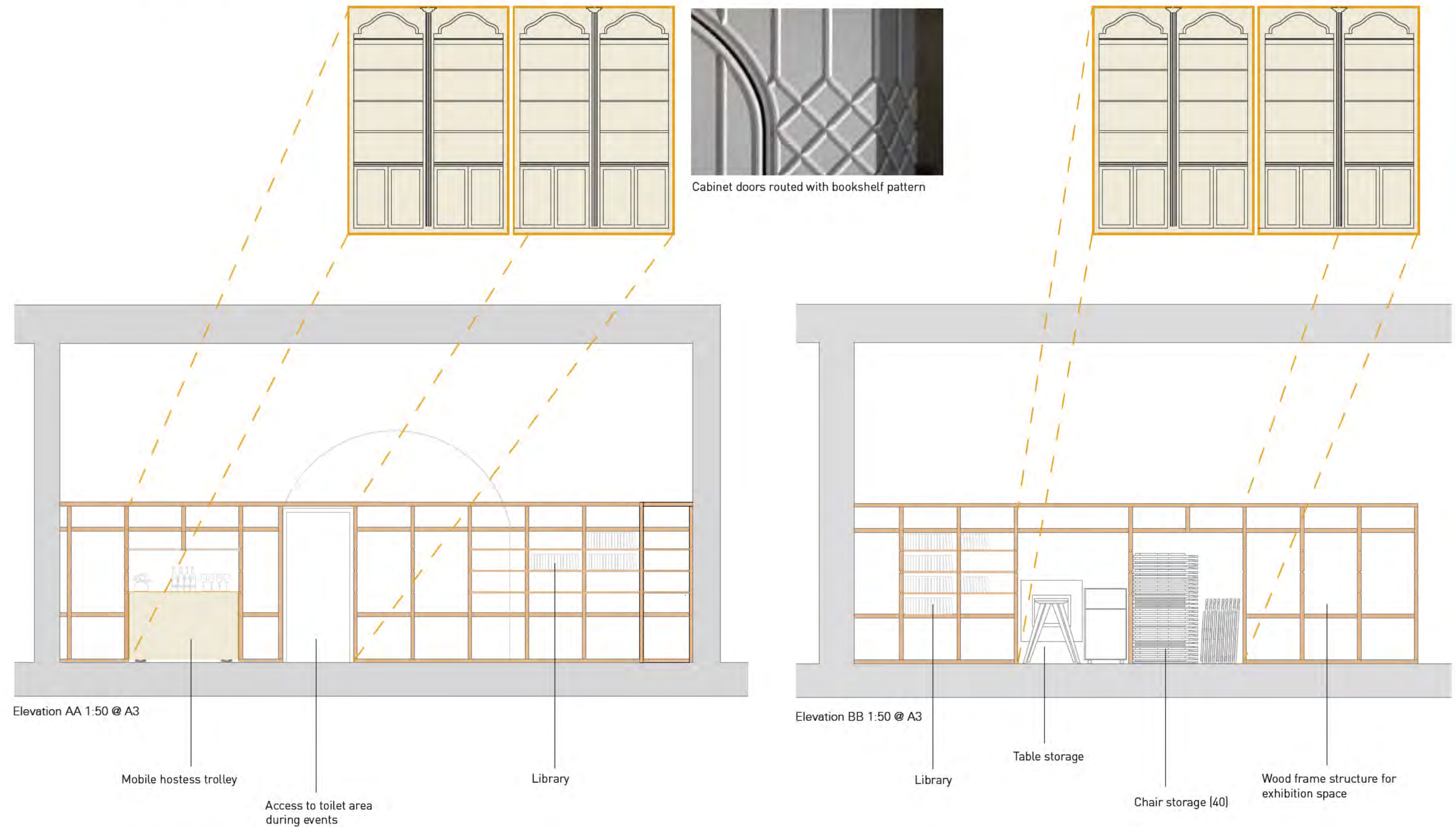
- open shelving for a library.
- wood panel fronts to create hidden storage as well as a concealed doorway to provide direct access to the studio area.
- a lattice framework which can be adapted to provide display space for exhibitions or noticeboards.



This multifunctional bookshelf framework serves to hint at the library shelves that once lined the walls. The wood panel fronts used to conceal will have a CNC routed trace of the shelving to continue the rhythm of bookshelves along the walls.



THE MULTIFUNCTIONAL LIBRARY CABINET



THE PROJECT SPACE



Exhibition framework



Library shelf pattern engraved in cabinet doors - hinting to the past of the room

THE ARTIST WORKSPACES

To create a coherent narrative throughout the building we propose to use the same modular bookshelf framework used in the project space to build the partitions for the artist workspaces.

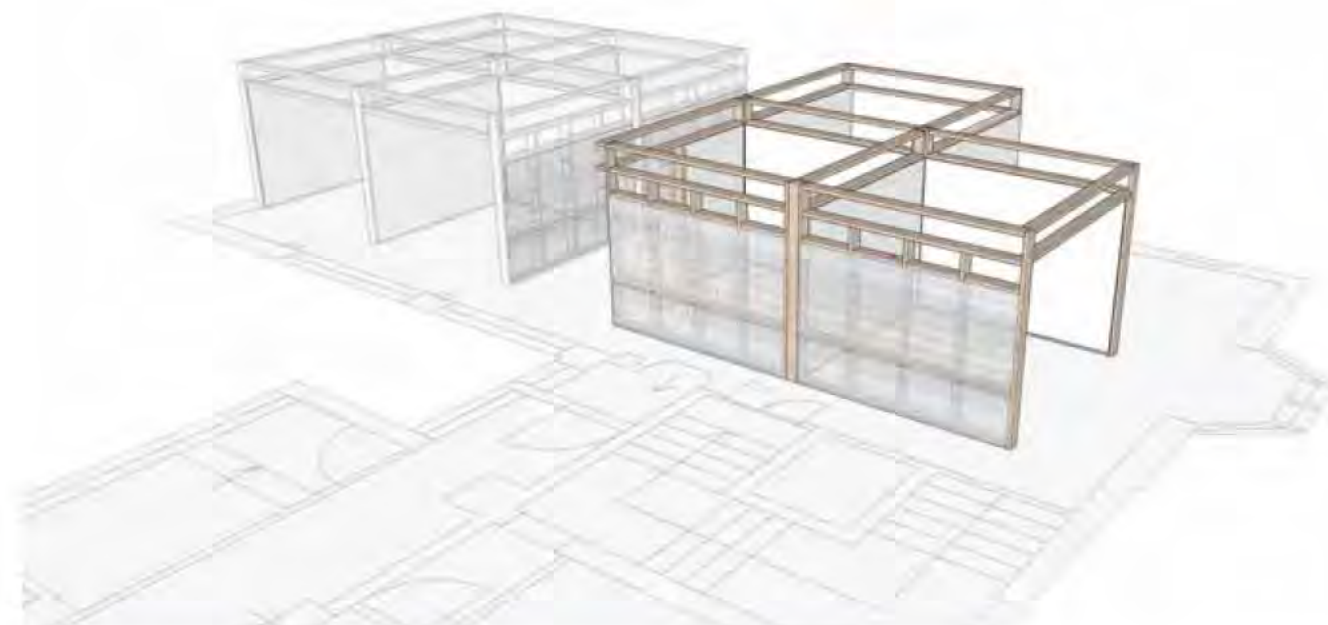
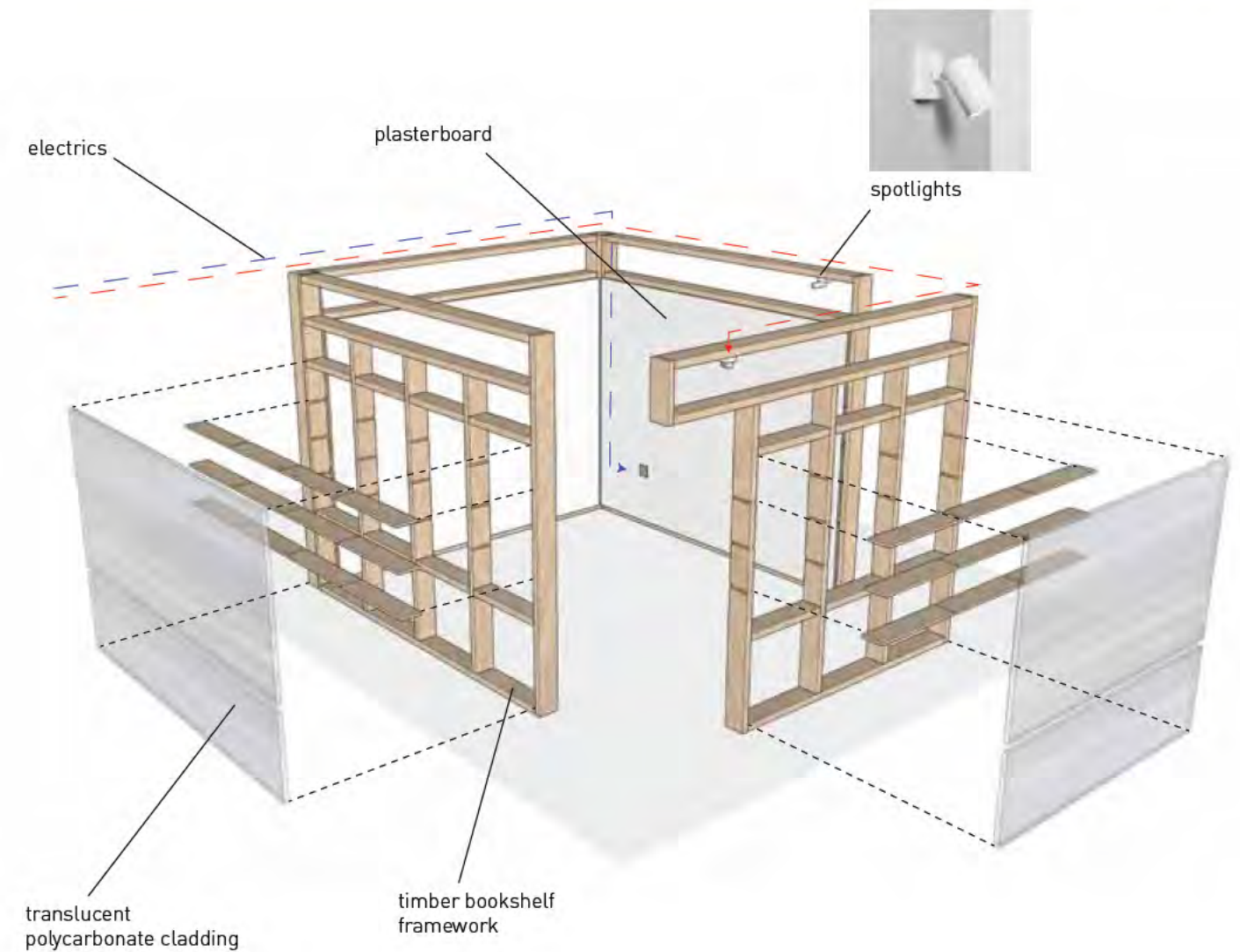
Working with the proportions of the bookshelf we propose:

- partially cladding the framework to provide flat studio walls for the artists on one side
- or an open framework with grooves on the uprights for easy adaptation into shelves
- an opening along the top of the partitions to maximize height for overhead lighting whilst still allowing natural light into pass into the workspaces.

On the ground floor the division of space into studios has been kept largely the same as proposed in appendix 3.

We have made one alteration to the first floor plan: propose to extend the corridor that runs from the DDA entrance all the way to the wall that separates the workshop area to provide direct access from studio area into public workshop area for ease of circulation during event days.

On the first floor the proposed plan has been modified to create two freestanding partition islands that create perimeter corridors around the studio to maximise the natural light. However the same construction system can be used for clients proposed layout.



FEE QUOTATION

Item	Description	no. of days	Cost	
CONSULTATION & DESIGN				
Consultation	Consultation with artists and community participants	3	£	1,200.00
			£	-
Design	Site inspections	3	£	1,200.00
	Design Development	12	£	4,800.00
	Detailed Design	12	£	4,800.00
	Construction/manufacture pack	10	£	4,000.00
	Meetings with client	3	£	1,200.00
	Graphic identity and signage		£	2,500.00
			Cost	£ 19,700.00

Build Costs				
clear rubbish				
prep walls				
restore original doors				
pull up carpets			£	2,000.00
treat parquet / lay new floor			£	12,000.00
paint walls and ceilings			£	14,000.00
install partitions - lights & electrics			£	15,500.00
kitchen			£	3,000.00
toilets			£	1,500.00
signage			£	5,000.00
public room cabinets			£	15,000.00
public room furniture			£	5,000.00
				73000
	Contingency 10%			£ 7,350.00
			Cost	£ 80,350.00

TOTAL COST		£ 100,050.00
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Costs not including VAT - adjustments can be made if the 100K budget assigned included VAT

FEE QUOTATION FOR BUILD MANAGEMENT

Item	Description	no. of days		Cost
				Fees
On site build Management	Contractor and manufacturer liaison			
	Production			
	On site management			
	Site inspections			
	Meetings with client			
		16		£ 6,400.00

We have experience managing builds and a good working relationship with BRAC contractors. We propose running this project as a design & build contract where we could oversee production and manage the build for the outlined fee.

THE DELIVERY TEAM

In response to this brief, The Decorators propose to bring together a collaborative team with extensive experience in the delivery of public realm projects.

The Decorators

The Decorators are a multidisciplinary design practice with a good track record of working with local authorities and public institutions to design, produce and build social spaces. Alongside the creation of physical infrastructures to host varying activities and social functions we design participatory events and processes that build on local assets, resources and skills to help re-imagine the relationships between people and places. Having worked in many contexts undergoing change, we have developed an interest for doing work that reconnects the physical elements of a place with its social dimension. Our expertise in developing site-specific/sensitive and responsive designs is enhanced by our experience in taking projects from the design phase through to build. We have developed good working relationships with contractors and manufacturers and are currently delivering two new permanent landmarks for Hayes in Hillingdon with BRAC contractors who worked with SPACE studios to refurbish the White Building in Hackney Wick.

Some of our clients include Alexandra Palace, Southbank Centre, LLDC, GLA and Croydon, Hackney, Hounslow, Brent, Tower Hamlets and Hillingdon councils.

Guglielmo Rossi

For this project The Decorators would work closely with Guglielmo Rossi. Guglielmo is an independent graphic designer based in London. His practice has developed around an interest in language, culture, and architecture. Grounded in research, his work methodology uses typography as a key design tool to produce context specific responses.

www.guglielmorossi.com

BRAC

BRAC have over four decades of combined expertise serving clients across London and the Home Counties. They have a comprehensive range of experience from contemporary architecture to historical restoration so are qualified to deliver even the most complex project to exacting requirements. As a medium sized contracting firm they have ability to competitively handle top-end projects whilst remaining flexible and responsive to challenges as they arise and working within agreed budgets and time scales.

“We had a tight programme for a technically challenging project. BRAC Contracts met all our deadlines and delivered an excellent end result.”

 Queensmead School

RELEVANT PROJECTS

Cottrell House

This long term vacant, building on Wembley Hill Road reconfigured into a small cafe, one shared studio for rent, 8 fixed desks for hire and hot-desking space and a small venue for hire, catering for different needs and user incomes.

The design of the space and the furniture responds to the context of Wembley. The furniture for Cottrell House was designed to give room to the many other things Wembley has to offer beyond its football matches. A central round table, with the profile of the stadium, can be used for communal dinners, talks or simply for hot desking. A monumental curtain provides the space with the facilities for screenings or private meetings and the self-contained working desk units can be also wheeled outside and reconfigured as market stalls to provide an opportunity for makers of Wembley to regularly sell and promote their work.

An identity for the space was designed by Guglielmo Rossi, inspired by the original black and white tiles on the floor and columns.



RELEVANT PROJECTS

Chirsp Street on Air

Chirsp Street on Air was a research project based on a series of actions we undertook in Chirsp Street Market to emphasise the market's relevance as a public and civic space at the heart of community life.

New market stalls were built to host the programme of events, which included boxing, music and cinema. The new stalls emphasised the social character of the place and provided infrastructure for outdoor eating (even in cold winter days).

With Guglielmo Rossi we developed an identity for the project, based on the handwriting of one of the market stall holders. It was used to advertise the events with stencils on the market walls and columns, event leaflets, and a Chirsp Street Menu of the food available in the area.



RELEVANT PROJECTS

A Mobile Italian Garden

The Mobile Italian Garden transforms the terrace at Alexandra Palace into a welcoming area with exceptional views over the city.

The design is directly inspired by the formal arrangement of the geometrical Italian Garden once at Alexandra Palace. The floor plan of the garden is extruded to create a series of three-dimensional movable structures of varying sizes.

Alternatively they can be pulled into an enclosed tight configuration for quieter times of the year and more intimate events. This configuration is displaced around a central area where concerts and screenings can be held, providing intimate cabins for watching the shows.





27.04.15

Manor Park Work Room

Reuse of Library as Public Hall, Arcades, and Work Rooms

for CREATE and Bow Arts, April 2015

680996

Manor Park Work Room

Reuse of Library as Public Hall, Arcades, and Work Rooms

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for CREATE and Bow Arts, April 2015

A4 document

27.04.15

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A project by

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“...if design is merely an inducement to consume, then we must reject design; if architecture is merely the codifying of bourgeois model of ownership and society, then we must reject architecture; if architecture and town planning is merely the formalization of present unjust social divisions, then we must reject town planning and its cities...until all design activities are aimed towards meeting primary needs. Until then, design must disappear. We can live without architecture...”

Adolfo Natalini, 1971

Manor Park Work Room Introduction

This document describes the design potential, costing, and practical completion method for the reuse of the Old Manor Park Library.

The document touches on the history and current status of the Library. The design inherently suggests how the building might be managed.

The project started off with 4 questions:

1.
How is it possible to respond to the existing building?
2.
How can the building be open to the public and provide safe controlled access to the occupants?
3.
What is the nature of creative work today, what kind of spaces does it require? And by extension, what kind of spaces are required to make tomorrow's work?
4.
How can the social mission of the public library movement be realised spatially today?

The first question led us to see the building as a kind of Petra on the Romford Road, a cavernous structure carved from a single material.

The second question led us to view the meeting of the public and occupants through the building as an opportunity,

where these meeting spaces become streetscapes with street frontages.

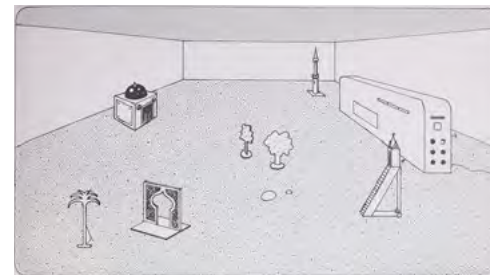
The third point led us to look in to the history of the relationship between the studio and work being produced within the space. We examined the very nature of work, production and collective life. We looked for the ancestors of the types of rooms related to creative production we have now, looking at what they were used for, when they were invented (see Addendum 1 for more details). We believe that the Library should put together occupants with mix of disciplines, skills, and modes of production. This would mean the creation of a variety of spaces of production, allowing the building to have the capacity to perform as forum, archive, community centre, workshop, gallery, street, co-operative, and a series of spaces for private investigation.

The last point led us to think of the Library as a People Palace of sorts, a place that provides spaces where the fixing in place of a few architectural devices opens up possibilities. We see the development of the building over 7 years as the development of an as yet unknown form of public building. Developing the framework for this will be key in the next design stage.

What follows on the remainder of the page a short series of images from a longer research in to the nature of work, production and collective life.



Dubrovnik Franciscan Monastery, founded 1200s, built 1300s



Residential Parking Lot, No-Stop-City, Archizoom, 1969-71



Sea of Cubicles, Playtime, Jacques Tati, 1967



Les Artisans dans leurs Ateliers, approximately 1450, Modène

Historic images of Old Manor Park Library



*Community laying the Manor Park Library ground stone
The restructuring of the library would engaged the community*



*Manor Park Library Newspaper Room, at rear extension
The room features highly specific bespoke furniture*



*Manor Park Library Hall (licensed for dance and singing)
The Project Space and Yard would become the equivalent today*



*Manor Park Library Stack Room with radiating shelves, 1946
Note that in the photo that there was only one column*



The library today offers an epic space, with rich detailed architectural features. Recent renovations have mistreated the building in terms of removed original furniture, and covering of original surfaces. Note that there are two columns unlike the 1946 photo on the previous page. This additional column is probably due to the third of the three extensions the Library has had. We have prepared drawings tracing the additions to the Library. (Photo by Astrid Smitham.)

Manor Park today



Manor Park Highstreet is an active and lively community space. The street is almost completely dominated by independent shops. This offers a potentially fantastic network of connections. The community is highly diverse, with the largest community present in the area being Asian, and in particular Muslim. The Hindu community is one of the smallest communities in the neighbourhood, although there is an architecturally important Hindu temple in the area. The area is a low-income suburb, largely predominantly comprised of low-rise semi-detached homes. (Photo by Nicholas Lobo Brennan.)

Project description

It is almost unimaginable to add anything to the old Manor Park Library building.

To keep the magnificence of the old library we believe three rules are important:

1. Strip out any refurbishment that is not necessary to keep (painted over, wall paper stripped, carpet, partitions and so on)

2. Add as little as possible, keep as much as possible mobile, transparent.

3. Anything added that is immobile must work in a simple straight forward way. The additions must be good rooms that respond to the geometry, details, and architectural themes of the building. These new additions must create social rooms; where the various users of the building can meet.

We propose to add two timber glazed arcades and a mobile studio (polycarbonate glazing, or possibly open with mesh) that are in themselves rooms. The arcades are wide enough to sit face to face and allow ambulators to easily pass. These miniature crystal people's palaces are built in the manner of traditional London windows. The arcades have windows and doors, allowing them to open up in a number of ways.

The arcades allow for the public to have controlled access to the depth of the building, whilst also connecting the studio work rooms with a common space rather than mere corridor. The arcades

provide fire escape routes, distribution, and common ground. They also act as electricity infrastructure, distributing wiring to the spaces around it (spaces already next to a plug socket will not require electricity from the arcade).

The ground floor workrooms off the arcade can be either separated by mobile walls or opened up into a collective 'yard' space, capable of hosting larger events and actions.

The upper floor workrooms can also be adapted in size, but are more fixed in nature, recalling in some ways a cloister.

The public arcades allow for what is in the studio workroom to be easily viewed or accessed by visitors. In this way the arcades are like streets where shop fronts can open their windows and sell their wares, or a school where each room off the hall is a department for a particular skill.

The arcades provide commonality, privacy, security, safety, utility, and a sense of publicness that the building requires to become an active part of the community again.



Manor Park Library with the painted 'San Girolamo nello studiolo' superimposed, painting by Antonello da Messina, 1474-1475

Project Tender Factsheet

Lettable surface area (studio space):

322 sqm

Design and Build cost:

Approx. £90'000 for building works and fees and 10% contingency but NO VAT

Approx. £98'000 for building works and fees plus 20% VAT but NO contingency

Approx. £108'000 for building works and fees including 10% contingency and 20% VAT

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Design Team:

[REDACTED]

GRUPPE

Construction consultant:

[REDACTED]

Quantity Surveyor:

[REDACTED]

Director of Cost Management
ARTELIA UK
www.uk.arteliagroup.com

[REDACTED] is a highly experienced QS, who has worked on a range of types and scales of projects, including community projects which require unconventional delivery of the project.

Engineer:

[REDACTED]

Partner
Blue Engineering
www.blueengineering.co.uk

Construction development:

[REDACTED]

Construction execution:

[REDACTED]

with
his construction team

[REDACTED]

Construction administration and management:

[REDACTED]

-

Community concept:

From our experience we believe that by including stakeholders in the construction execution of a build forms strong bonds, and links the project into its social context. The project then becomes a discussion platform to develop and imagine what possible futures there might be.

We propose to form a social network by both focused and open invitations to local people and other communities that might use the spaces provide by the building.

Construction an Costing concept:

We propose to use a mix of professional makers and contractors, with self-build, and community volunteering. This will be management intensive, but keep costs down.

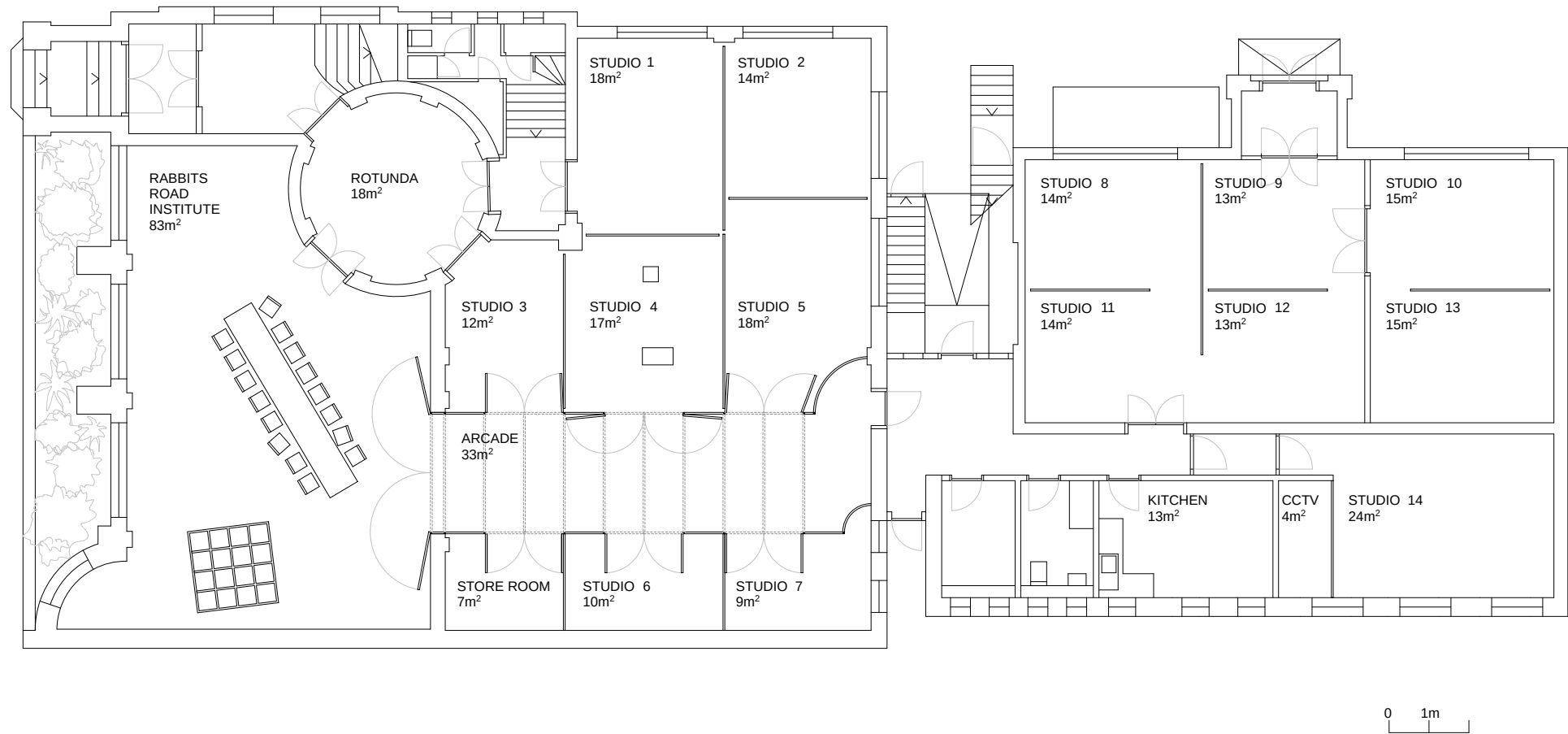
We have developed a table of options to help build up where the best place to use the funding.

Opportunity work:

It is important to note that the skylights at the rear of the main library building are underneath a tiled roof. From exemplifying historical drawings and photos it is clear the library has had one calamitous extension that probably caused the addition of an extra structural column and the coving of the roof lights. We feel it would be an enormous improvement to the building to bring the roof lights in question back in to use. This would certainly fall outside the budget as you

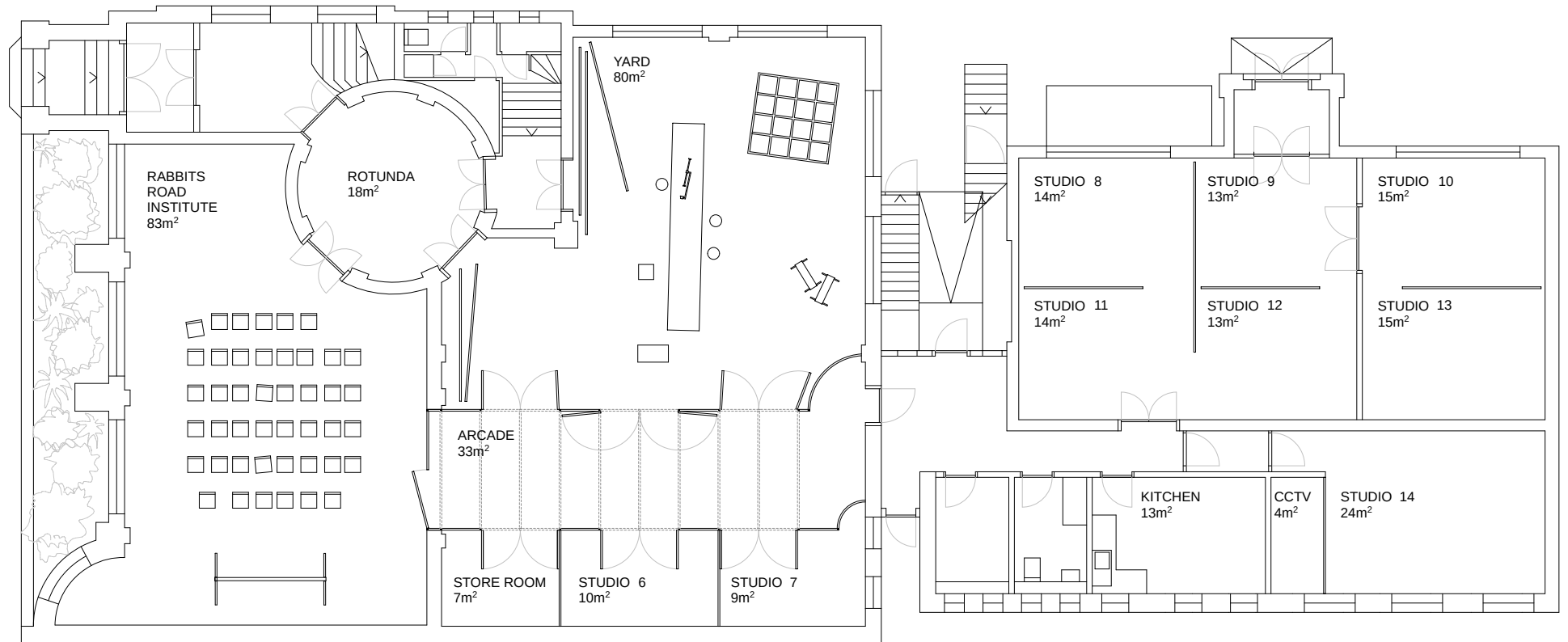
have it now, but would be worth investigating further to see what the possibilities are.

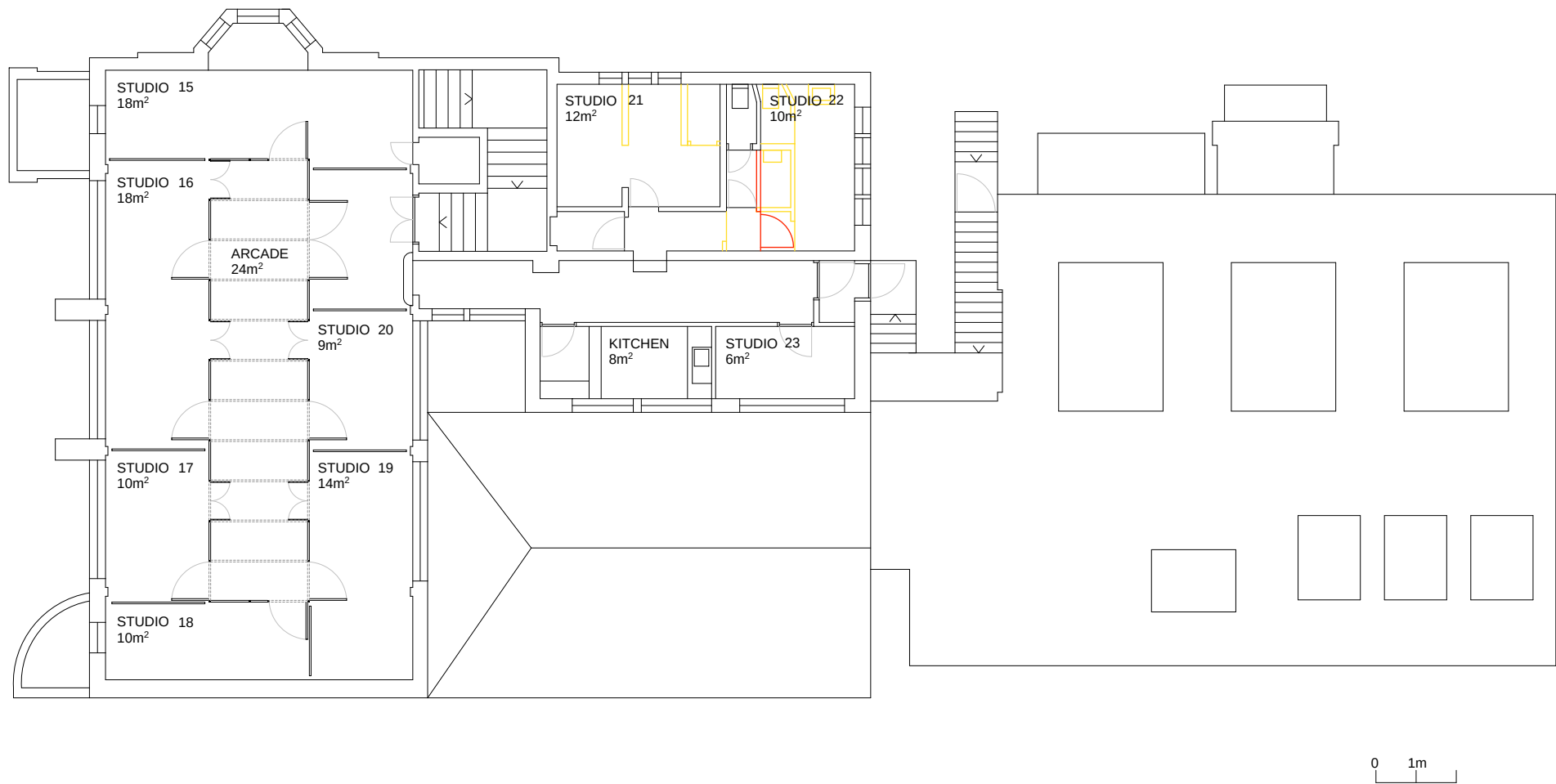
The detailed costing attached here is set to market prices. Onsite review of condition of surfaces behind finished is required to make full costing.



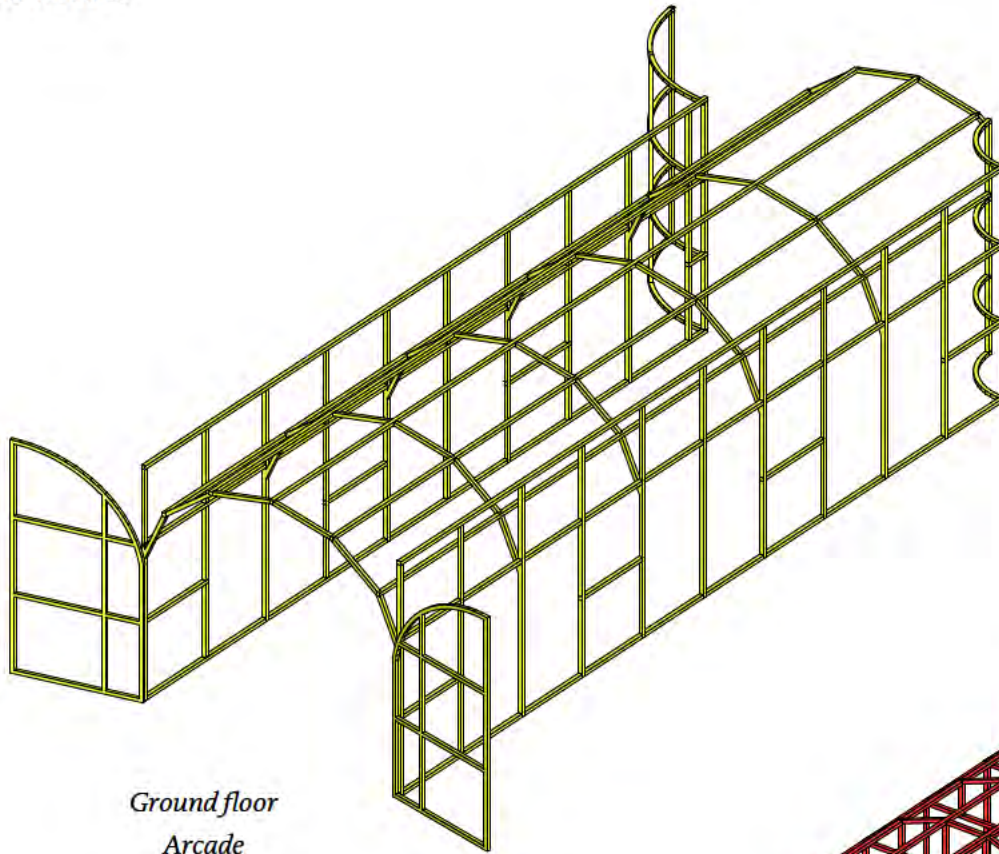
Note: A small garden has been restored to the street front; staircase toilet has been reactivated

Ground floor plan, with 'yard' opened out at rear of main library building

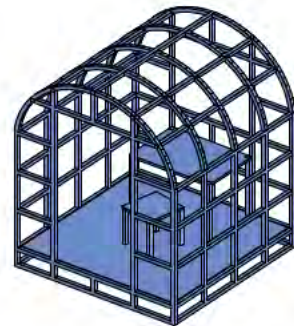




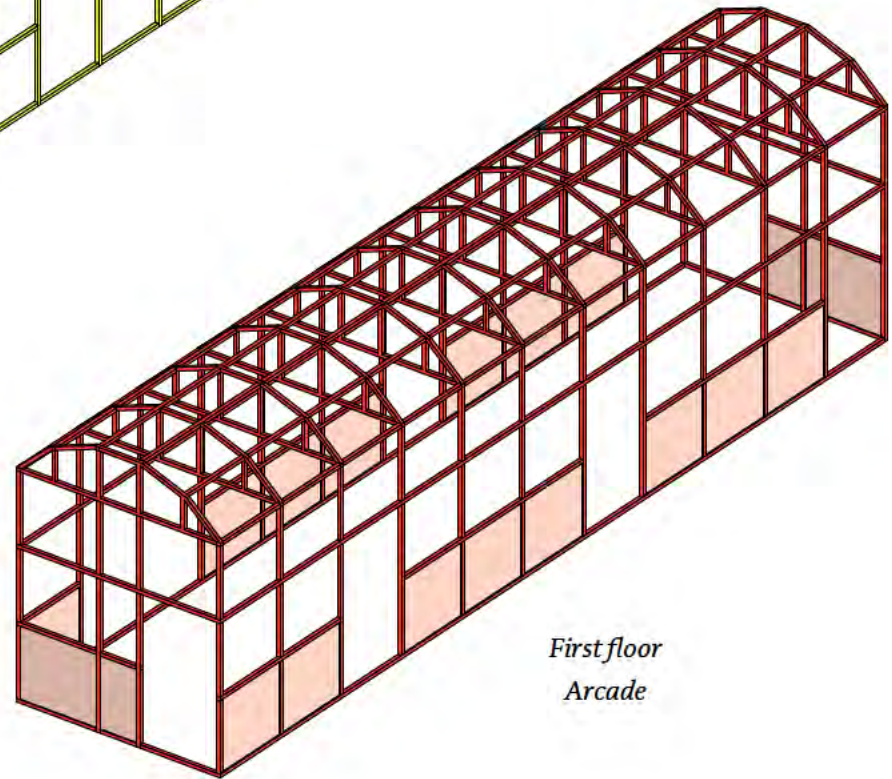
Note: yellow lines indicate demolition, red lines indicate change to existing



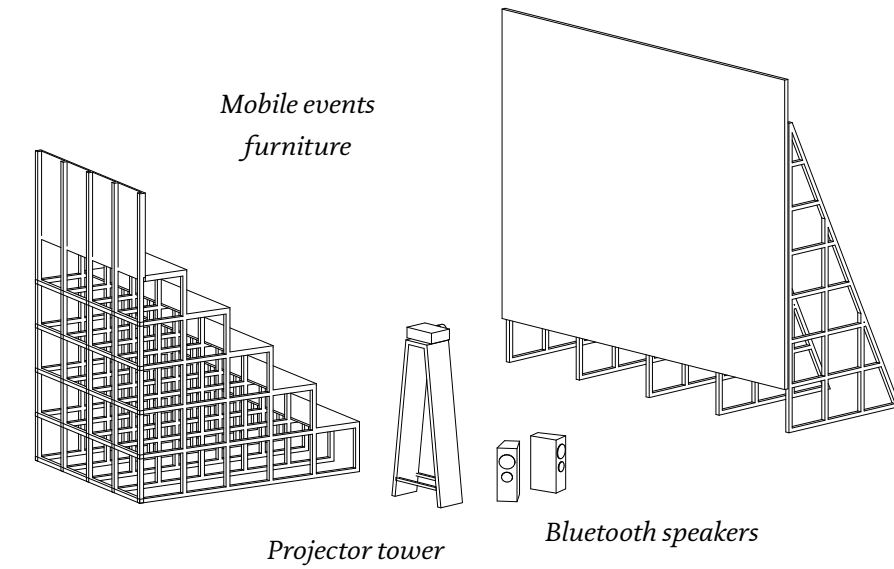
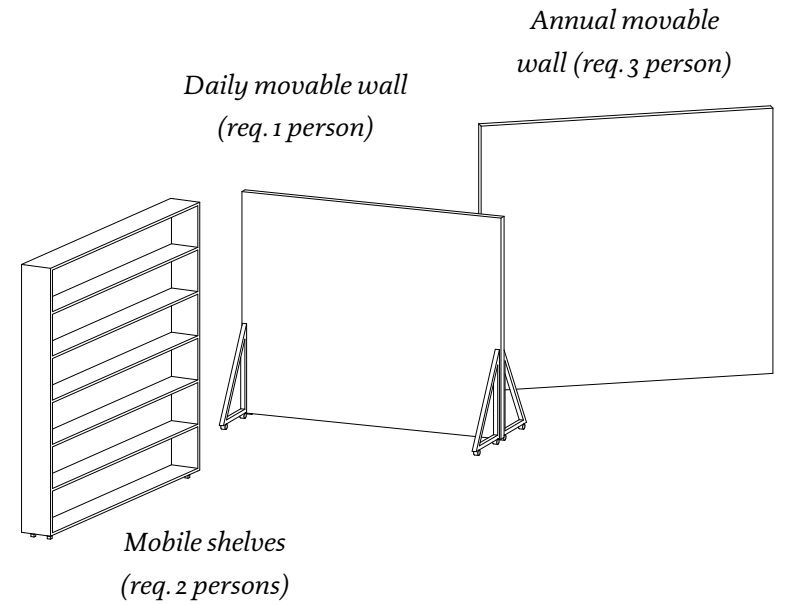
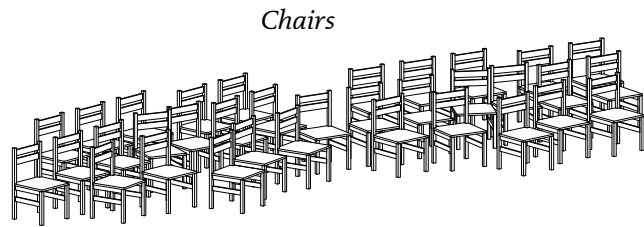
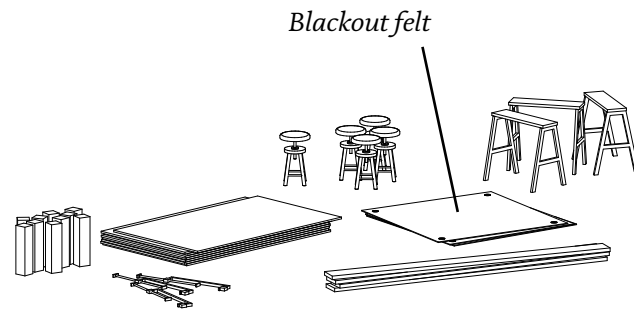
*Ground floor
Arcade*



*Ground floor
Mobile Studiolo*

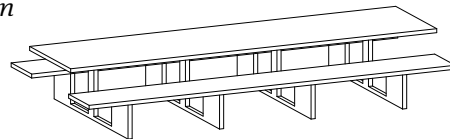


*First floor
Arcade*

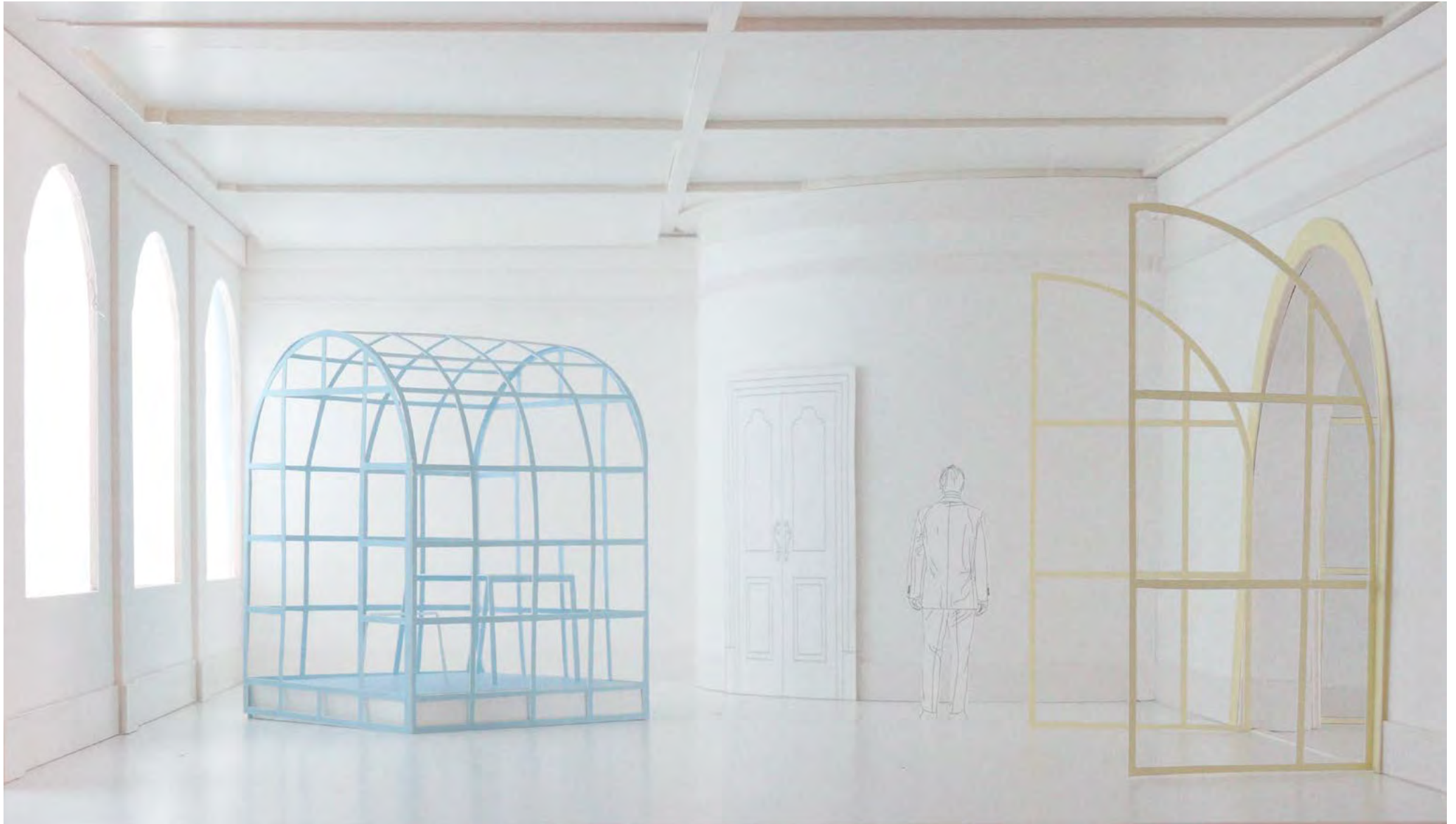


*Furniture kit made from
standard construction
materials (manual provided)*

*Community table, rather than
seperate tables and chairs*



All mobile furniture designed to be moved through in single pieces or in parts between the Rabbits Road Institute and the yard



View of Rabbits Road Institute, with mobile studiolo and doors to arcade



View of arcade from Rabbits Road Institute



View of arcade. Small work rooms to the right, yard space to the left. The Mobile Studiolo is shown in the yard, it is moved through the largest doors to the rear of the arcade



View from arcade to large work room/yard



View of stair to first floor arcade/street front



View of first floor arcade/street front in centre, work rooms to left and right



View from work room to arcade

MANOR PARK LIBRARY

NICHOLAS LOBO BRENNAN AND ASTRID SMITHAM, GRUPPE / 27.04.15

Approximate Quantities and Costs

	Quantity	Unit	SPONS Price per unit GBP	Total GBP	Estimate Days work	Estimate no. of people	no. of volunteers
DEMOLITION AND REMOVAL				673.50			
DEMOLISH STUD WALLS	20.0	m2	18.00	360.00			
1F Back studios	20.0	m2	18.00	360.00			
REMOVAL	20.0	m2	14.50	313.50			
Library shelves and furniture throughout building				0.00	(sell or give away to collector)		
Material in basement area	3.0	m3	10.00	30.00			
0.10 Kitchen units	4.0	Nr	17.30	69.20			
1.03 Kitchen units	5.0	Nr	17.30	86.50			
Material in upstairs area	3.0	m3	10.00	30.00			
Radiator covers	5.0	m	6.00	30.00			
Fixed shelving units	11.3	m	6.00	67.80			
1.01 Remove railings in front of windows							
EXISTING WALLS AND CEILINGS				12677.20			
WALLPAPER STRIPPING	285.0	m2	7.00	997.50			
0.03 GF Public workshop	110.0	m2	3.50	385.00			
0.04 GF Large studio hall	175.0	m2	3.50	612.50			
PAINTING (WALLS)	1232.2	m2	6.00	7393.20			
0.01 Entrance + stairs	202.0	m2	6.00	1212.00			

	0.02 Rotunda walls	36.0	m2	6.00	216.00
	0.03 GF Public workshop	134.0	m2	6.00	804.00
	0.04 GF Large studio hall	175.0	m2	6.00	1050.00
	GF Back studios	364.0	m2	6.00	2184.00
	0.07 corridor	70.0	m2	6.00	420.00
	0.10 kitchen	37.0	m2	6.00	222.00
	0.11 office	57.0	m2	6.00	342.00
	0.12 old newsroom	115.0	m2	6.00	690.00
	0.13 old newsroom back	85.0	m2	6.00	510.00
	1.01 1F Upper hall	136.5	m2	6.00	819.00
	1F Back studios	184.7	m2	6.00	1108.20
	1.02 corridor	51.0	m2	6.00	306.00
	1.03 kitchen	14.4	m2	6.00	86.40
	1.04 store/studio	24.4	m2	6.00	146.40
	1.05 corridor 2	24.7	m2	6.00	148.20
	1.06 store/studio	34.5	m2	6.00	207.00
	1.07 WCs	35.7	m2	6.00	214.20
PAINTING (CEILINGS)		254.5	m2	9.18	2336.50
SIMPLE:	GF Back studios	127.00	m2		934.00
	0.10 kitchen	13.0	m2	6.00	78.00
	0.11 office	28.0	m2	6.00	168.00
	0.12 old newsroom	56.0	m2	8.00	448.00
	0.13 old newsroom back	30.0	m2	8.00	240.00
ORNAMENTAL:	1.01 1F Upper hall	127.5	m2	11.00	1402.50
GLOSS PAINT (RADIATORS, WINDOWS, SKIRTING BOARDS)		248.0	m2	12.50	1950.00
	GF Back studios	72.5	m2		906.25
	4 doors	20.0	m2	12.50	250.00
	8 radiators	20.0	m2	12.50	250.00
	Skirtingboard (0.10,0.11,0.12,0.1	13.5	m2	12.50	168.75
	Windows	19.0	m2	12.50	237.50
	1.01 1F Upper hall	136.5	m2	12.50	556.25
	7 radiators	17.5	m2	12.50	218.75
	window sills	7.0	m2	12.50	87.50
	Skirtingboard	20.0	m2	12.50	250.00
	1F Back studios	39.0	m2	12.50	487.50
	7 doors	35.0	m2	12.50	437.50
	windows (1.07)	4.0	m2	12.50	50.00

FLOORS					10295.50
CARPET REMOVAL					569.00
		m2	7.43		4225.50
0.01	Entrance + stairs	30.0	m2	4.50	135.00
0.03	GF Public workshop	83.0	m2	9.00	747.00
0.04	GF Large studio hall	142.0	m2	9.00	1278.00
	GF Back studios	145.0	m2	9.00	1305.00
0.07	corridor	18.0	m2	9.00	162.00
0.10	kitchen	13.0	m2	9.00	117.00
0.11	office	28.0	m2	9.00	252.00
0.12	old newsroom	56.0	m2	9.00	504.00
0.13	old newsroom back	30.0	m2	9.00	270.00
1.01	1F Upper hall	118.0	m2	4.50	531.00
	1F Back studios	51.0	m2	4.50	229.50
1.02	corridor	16.0	m2	4.50	72.00
1.04	store/studio	6.0	m2	4.50	27.00
1.05	corridor 2	4.0	m2	4.50	18.00
1.06	store/studio	12.0	m2	4.50	54.00
1.07	WCs	13.0	m2	4.50	58.50
FLOOR FINISHES					400.0
		m2	15.18		6070.00
SCENARIO ASSUMING WOOD FLOORS GROUND FLOOR:					6070.00
cleaning residue	0.01 Entrance + stairs	30.0	m2	5.00	150.00
sanding and treating	0.03 GF Public workshop	83.0	m2	16.00	1328.00
sanding and treating	0.04 GF Large studio hall	142.0	m2	16.00	2272.00
sanding and treating	GF Back studios	145.0	m2	16.00	2320.00
leave as is	1.01 1F Upper hall	118.0	m2	0.00	0.00
	1F Back studios	59.0	m2	0.00	0.00
SCENARIO NEW FLOORING linoleum					13086.00
cleaning	0.01 Entrance + stairs	30.0	m2	5.00	150.00
Linoleum	0.03 GF Public workshop	83.0	m2	24.00	1992.00
	0.04 GF Large studio hall	142.0	m2	24.00	3408.00
	GF Back studios	145.0	m2	24.00	3480.00
	1.01 1F Upper hall	118.0	m2	24.00	2832.00
	1F Back studios	51.0	m2	24.00	1224.00

INTERIOR WALLS AND PARTITIONS				18150.00			
PARTITION WALLS (timber frame and glazing)				330.00	m2	55.00	18150.00
	0.04	GF Large studio hall	142.5	m2	55.00	7837.50	
		GF Back studios	75.0	m2	55.00	4125.00	
	0.12	old newsroom	40.5	m2	55.00	2227.50	
	0.13	old newsroom back	34.5	m2	55.00	1897.50	
	1.01	1F Upper hall	112.5	m2	55.00	6187.50	
SERVICES				7950.00			
ELECTRICS AND LIGHTING				7950.00			
Artist studios		Double plugsockets (Electrician)	25.0	Nr	50.00	1250.00	
		Light fittings (Electrician)	25.0	Nr	80.00	2000.00	
		Lamps	25.0	Nr	100.00	2500.00	
Public workshop	0.01	Light fittings (Electrician)	8.0	Nr	75.00	600.00	
		Lamps	8.0	Nr	200.00	1600.00	
FIXTURES AND FITTINGS				6052.00			
		Black out curtains		m2		0.00	
		Curtains	60.0	m2	5.00	2000.00	
		AV system and screen				2000.00	
		Sunshades in GF back studios	36.0	m2	32.00	1152.00	
	0.10	very simple kitchen	6.0	units	75.00	450.00	
	1.03	very simple kitchen	6.0	units	75.00	450.00	

FURNITURE					19500.00
Furniture	Tables (public work shop)	8.0	Nr	650.00	5200.00
	Chairs (public work shop)	45.0	Nr	140.00	6300.00
	Steel cabinets (studios)	25.0	Nr	200.00	5000.00
	Shelving	12.0	m	250.00	3000.00
ADDITIONAL COSTS					2115.00
Skip hire		9.0	Wks	235.00	2115.00
CONTINGENCY					7741.32
Reserve budget	%ge of building costs		10%	Provisional total	77413.20
					7741.32
FEES					5000.00
Architects' fee design		4%	fixed rate		3000.00
Printing and project related expenses			fixed rate		500.00
Third party fees: engineer			fixed rate		1000.00
Third party fees: quantity surveyor			fixed rate		500.00
PROJECT TOTAL					
Total building costs					77413.20
Contingency					7741.32
Fees and project related expenses					5000.00
Total project costs excluding VAT					90154.52
20% VAT					18030.90 depending on VAT status CREATE/Bow Arts
Total project costs including VAT					108185.42
Costs excluding contingency					98895.84

COUNCIL WORK

Roof repairs above large hall
 Painting outside windows
 Removal of broken pidgeon netting (optional replacement with new netting)
 Repair of broken windows

FUTURE WORK

ROOF / SKYLIGHTS 32226.76

Removal of tiles	86.0	m2	8.46	727.56
Removal of rafters	86.0	m2	12.20	1049.20
Clear skylights of felt/paint	25.0	m2	50.00	1250.00
New roof	86.0	m2	200.00	17200.00
New skylights over old ones	6	Nr	2000.00	12000.00

SCHEDULE OF WORKS

Manor Park Library

COMFORTABLE	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16		
	11-17 May	18-24 May	25-31 May	1-7 June	8-14 June	15-21 June	22-28 June	29 June - 5 July	6-12 July	13-19 July	20-26 July	27 July - 2 Aug	3 Aug - 9 Aug	10 Aug - 16 Aug	17 Aug - 23 Aug	24 Aug - 30 Aug		
Design and costing development, sourcing contractors and volunteers	6 weeks planning to start building site						4 weeks ongoing detail planning				Planning							
Stripping walls, removals, demolition							1 week		Stripping walls, removals, demolition									
Sanitary fittings							Removal and repair sanitary appliances						Kitchen sinks					
Painting							3 weeks				Painting							
Stripping floors											2 weeks		Stripping floors					
Sanding and finishing floors											2 weeks		Sanding and finishing floors					
Prefabrication partitions							4 weeks						Prefabrication partitions					
Installation partitions on site													2 weeks		Installation partitions on site			
Electrics													2 weeks		Electrics			
Fabrication shelves and furniture													4 weeks				Prefabrication shelves and furniture	
Installation shelves, kitchen, fixtures and fittings													Installation shelves, kitchen, fixtures and fittings				1 week	
Clean up building site																	Clean up building site, furniture	
Opening																	1 week	
																	Opening	

Question List

1.
What is your VAT status? Are you VAT exempt?
2.
What kinds of work are you looking to be being produced in the building (importantly what are you not looking for)?
3.
How many hours a week do you need to keep the building open to the public?
4.
Is there a budget to pay for the reception to be manned? This would solve many of the security issues.
5. How much capital do you need to bring in a month to keep the building running in its proposed model? According to our calculations the property would take up to £4,900 a month, following what we estimate to be Bow Arts average square-metre-per-month rental rate (£15.3 p/m)
6. Would you consider setting up rules for renters to establish community/co-operative rules to care and maintain the building?
7. Would you consider offering us a work room to rent if we are appointed?

Profile

Nicholas Lobo Brennan was born in London, UK. He studied at Chelsea College of Arts, The Cass Faculty of Art, Architecture and Design, The Royal College of Art. He teaches at HEAD Geneva and Gerrit Rietveld Akademie Amsterdam. He founded the collective GRUPPE in Zurich in 2011. He edits the publication *Models Ruins Power*, founded in Zurich in 2014. He is project leader on GRUPPEs construction projects. He was project designer and manager on a 1,200 sqm office, cultural space, residency and warehouse for ARU, London. Whilst at ARU he was also the project management lead on a Mayor of London funded public realm project in Dagenham.

Astrid Smitham was born in Manchester, UK. She studied fine art painting at the University of Brighton, and architecture at ETH Zurich. She practiced as a painter and screenwriter in Berlin, and as part of construction projects in Ethiopia. In 2015 she completed the construction of a house for an actor in Valais, Switzerland.

GRUPPE architecture and design practice was established in Zürich in 2010 by Nicholas Lobo Brennan, Christoph Junk, and Boris Gusic. They teach at ETH Zürich, The Sandberg Institute at the Rietveld Akademie (Amsterdam, NL) and at the HEAD Geneva University of Art and Design.

They are an architecture and building office whose work is concerned with thinking through making. Whether constructing furniture and small structures, or designing buildings, all their projects begin with investigations into the elements of architecture.

They believe in architecture as a way of thinking and acting, where the gathering of materials is inseparable from the assembly of people.

In 2012 they won the Swiss Art Award for Architecture and in 2013 they were finalists for the Debut Award at the Lisbon Triennale. GRUPPE has been nominated for this years Iakov Chernikov Prize.

GRUPPE have taught and lectured at the Sandberg Institute at the Rietveld Akademie (Amsterdam, NL), the Berlage Institute (Delft, NL), Karlsruhe Architekturschaufenster (D), amongst other places.

They are insured to the value £10,000,000.

There are three relevant projects on the pages that follow. These are relevant in terms of very limited budget, mix of subcontractors and self-build, quality of build, and the social functions of physical objects.

GRUPPE GmbH

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CH – 8048 Zürich
Switzerland
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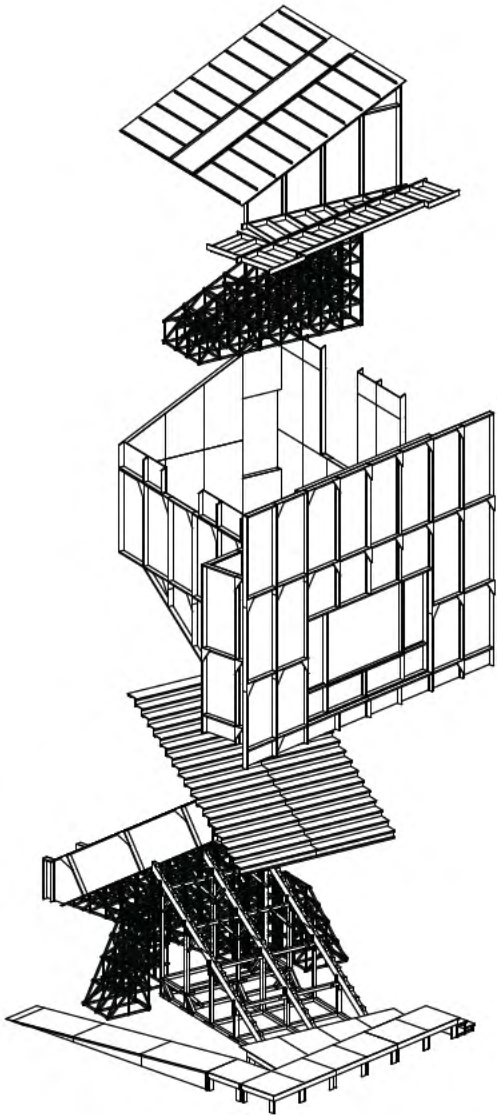
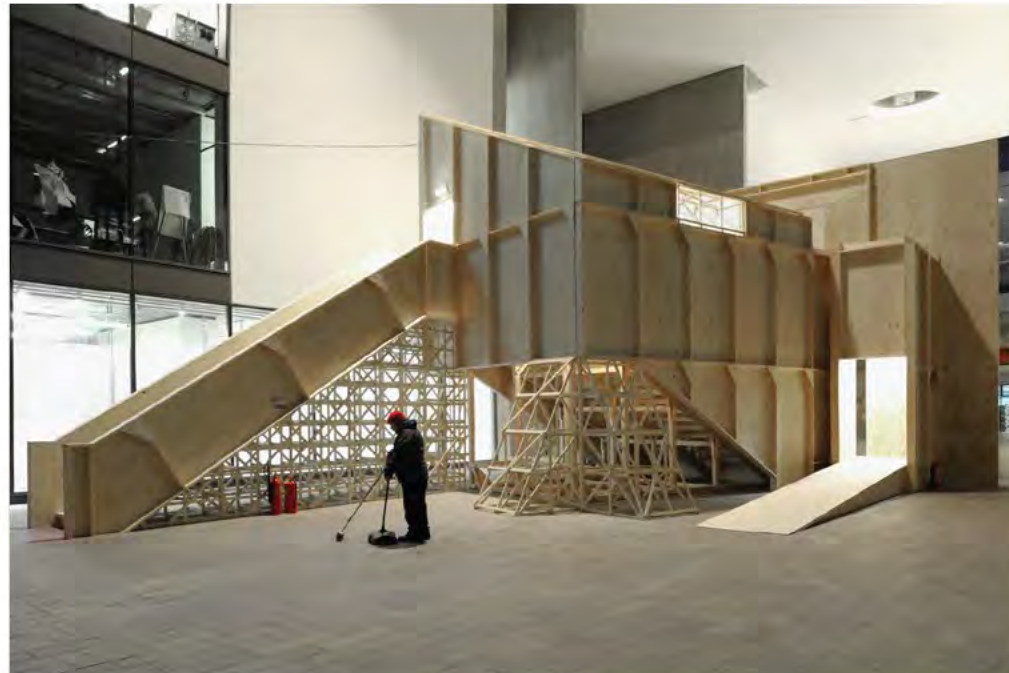
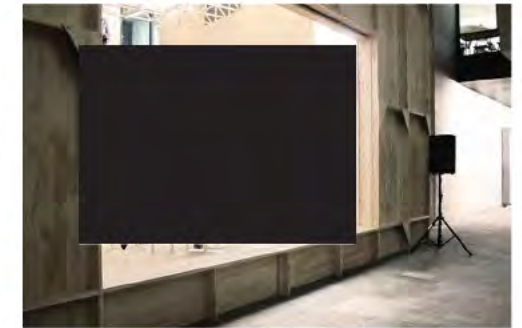
Black Maria

Location: Kings Cross, London

Client: ARGENT

Constructed: February 2013

Use: Cinema and theatre



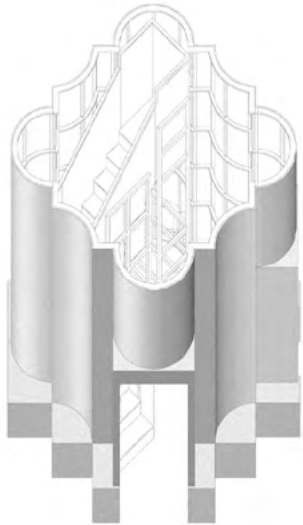
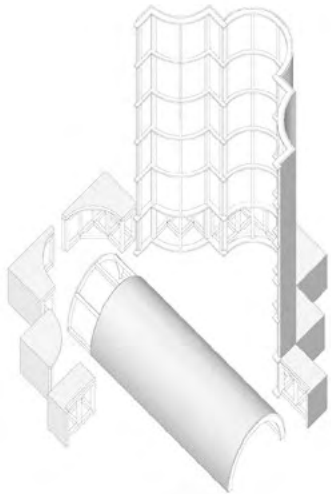
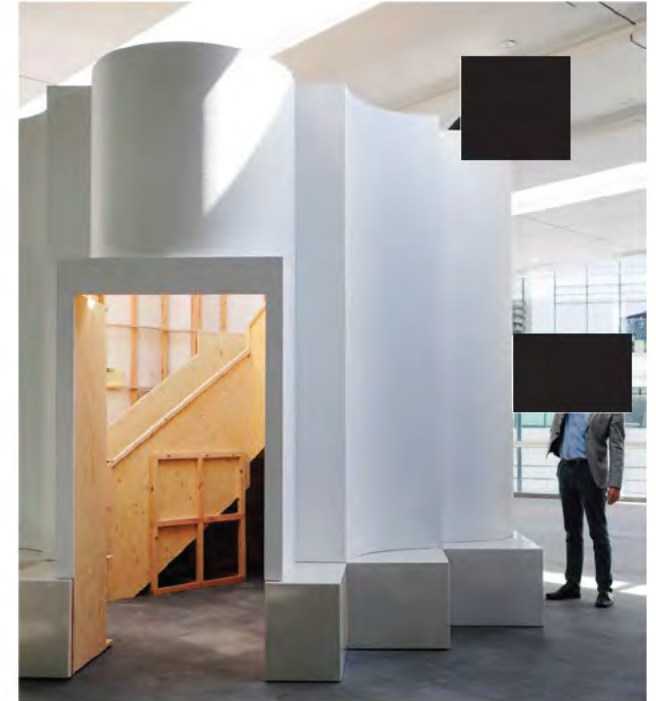
House of Muses

Location: Barbican, London

Client: Museum of London

Constructed: March 2014

Use: Object to open the discussion about the future of the museum, and street furniture

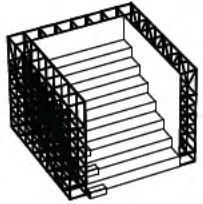
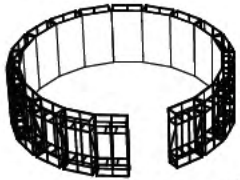
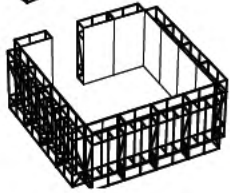
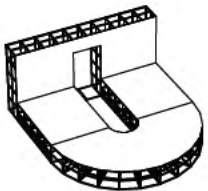
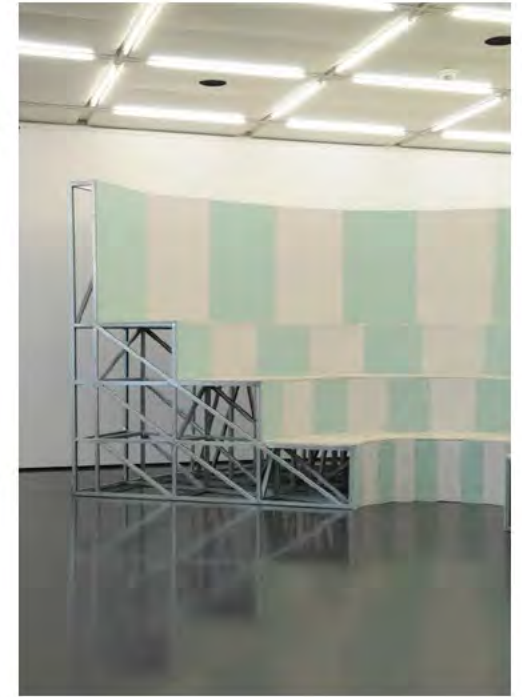
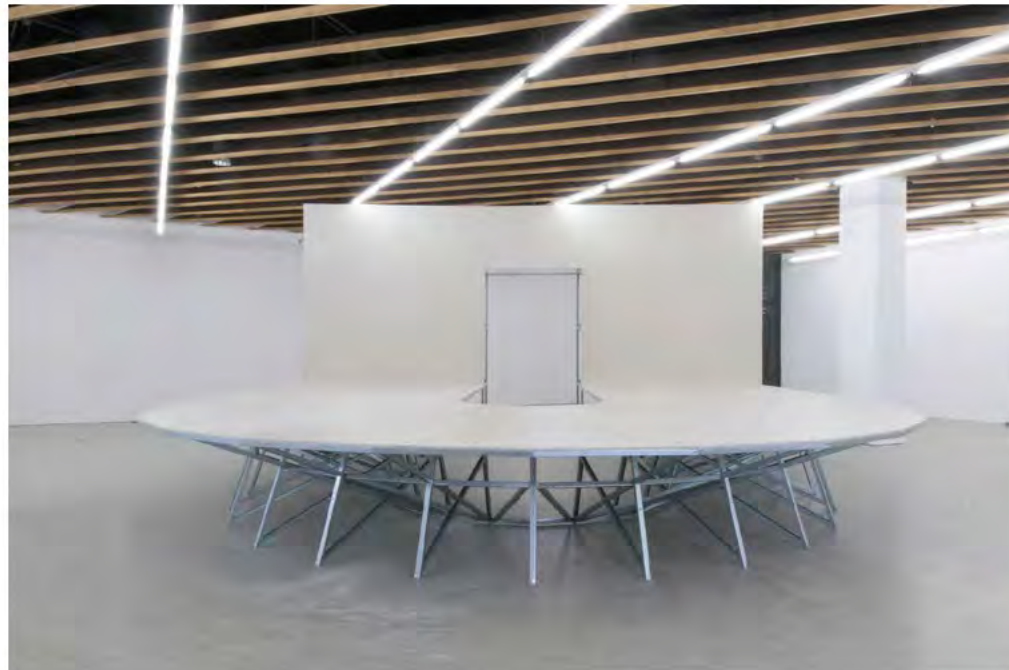
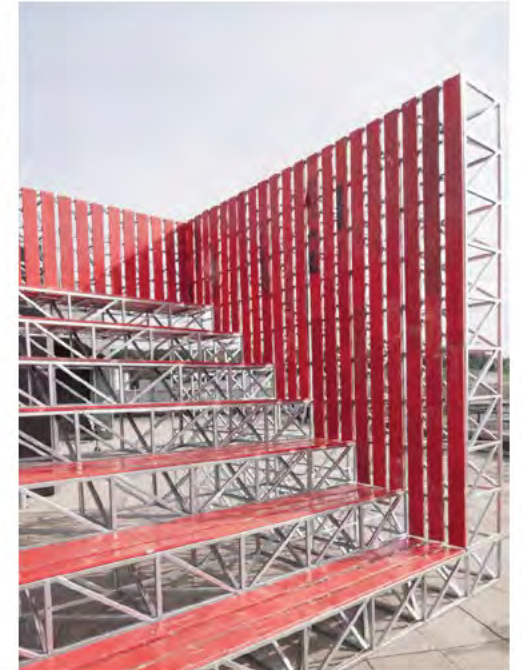


Stages

Location: ETH, Zurich

Constructed: September 2014

Use: Performance and exhibition space



Addendum 1

European art production as we know it today is founded in the Middle Ages, where art production and commissioning was dominated by the church. Most art produced with the church, within its monasteries.

With the increase of the social requirement of privacy, and the rise of a wealthy merchant class during the Renaissance, art became produced not within ecclesiastical spaces but rather from within private rooms. Various forms of private rooms were invented during the Renaissance, radically reformatting everyday life. Artist began to work from their bottega (work room), producing commissioned works for patrons, forming the spatial basis of our understanding of an artist studio today. The bottega was a place of production rather than reflection like the studiolo, another Renaissance invention. The master-artists most probably had their own studiolo in addition to the bottega. The studiolo was a space of cultural reflection and of, as the word suggests, study. The studiolo was private library, laboratory, office, hiding place, cabinet of curiosities.

The spaces of creative production went through several developments and transformations over the next 600 years, profoundly affecting the works produced in relation to them. In the 1700s the bottega became a place of reflection and introspection. In essence the bottega fused with the studiolo. New slow drying paints for hyper realistic paints transformed the pace of art production.

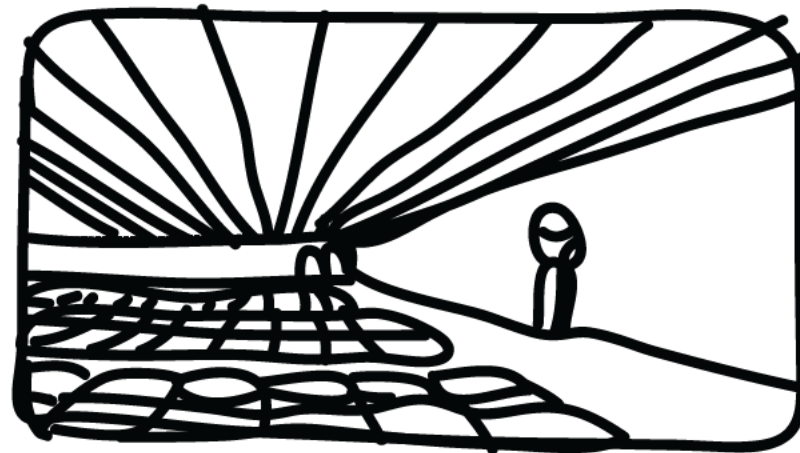
Still lifes and self-portraits become valid topics for art as never before.

The studio fully developed in to the idea Atelier, a place of large-scale production and learning. This remained unchallenged as the primary domain for the development and criticism of art until the invention of the Académie des Beaux-Arts. The Académie was set up to institutionalise art production, interpretation and validation. Within a few short decades the idea of the Académie resulted in its own well-known revolution against it. The en plein air revolution was interesting for a number of reasons, least not that it proposed to observe the world outside the studio, reject the Atelier as a way forward beyond the Académie, but also because it was led through the technological industrial developments of the material used by the artists. As technology changed the social limits of what was possible changed. Action and invention became key artistic concepts.

The next significant challenge to the modes and spaces of creative production came with the advent of modernism, but for our purposes here we will jump forward to Warhol's Factory as more profound development in the spaces of art production. The Factory perhaps marks the final chapter of the monastery-bottega-studiolo-Atelier-Académie-en plein air studio cycle. The Factory, critically playing on the idea of Fordism, formalised the idea of a studio being a space of event and setting up situations

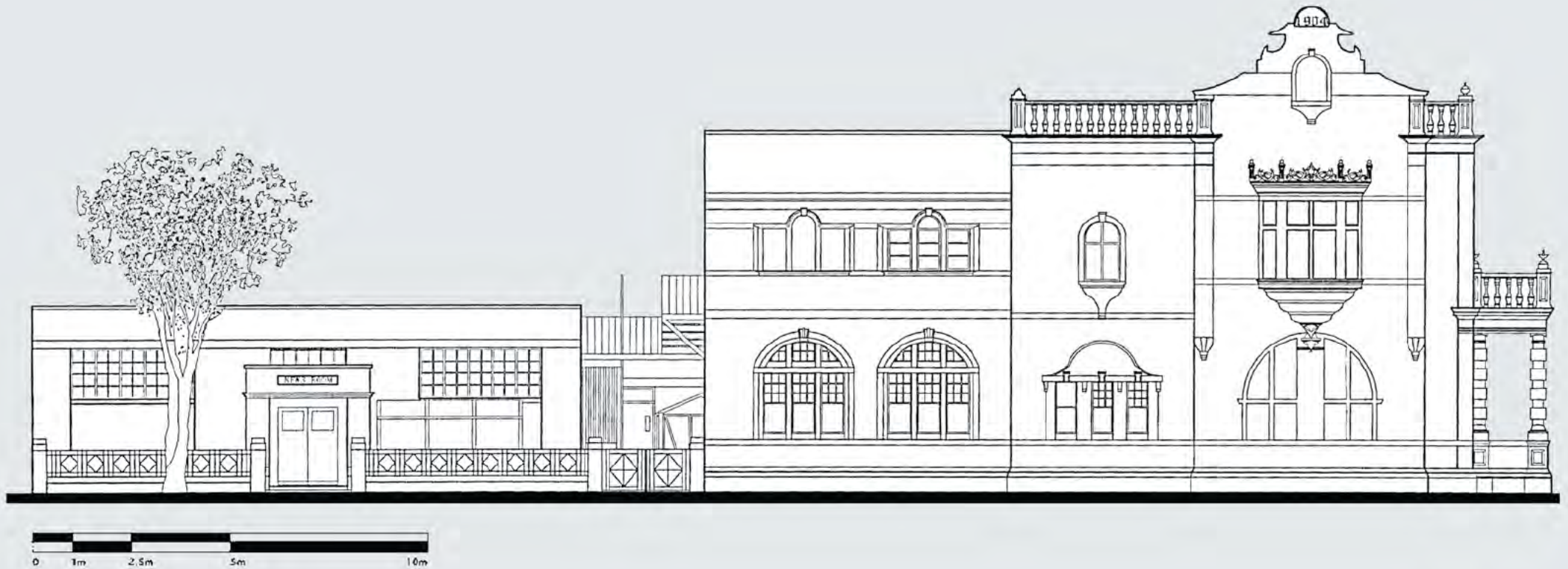
as much as the production of physical objects. Following the Factory and similar art spaces criticality itself became a key tool for creative production.

Today we live in the era of the break-up disciplines and media specific practice. An explosion of forms of practice have questioned the nature and role of the studio, artist and designer: intervention, installation, documentation, collection, conceptual works (without the artist as maker), community engagement, site specific, event, games, performance and so on. It could be said that we are in a post-discipline, post-studio era, but this would not be quite correct. Rather we are in an era where many forms of practice are recognised, extending the possibilities of cultural production. As such this anarchy of the appetites requires spaces that support it, spaces which allow the possibility of new unknown forms of practice.



GRUPPE

The Old Manor Park Library Art Centre Tender Return



The Old Manor Park Library Art Centre Tender Return

Thank-you for the opportunity to submit our tender to provide architectural services for The Old Manor Park Library Art Centre.

We are very interested in this project, and in working with Create and Bow Arts as clients. We have a wealth of experience in fields relevant to this project, and want to bring them to bear in order to increase the value and performance of your scheme.

Office S & M LLP

www.officesandm.com

office@officesandm.com

10 Stonehouse, 199 Eade Road, London, N4 1DN, UK



The Alternative
School of Economics



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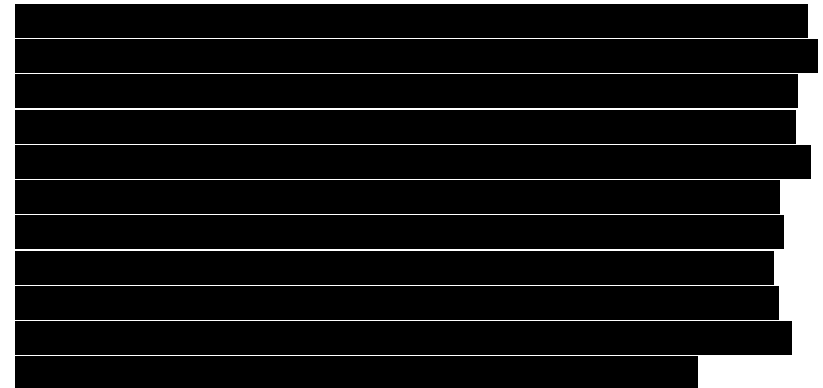
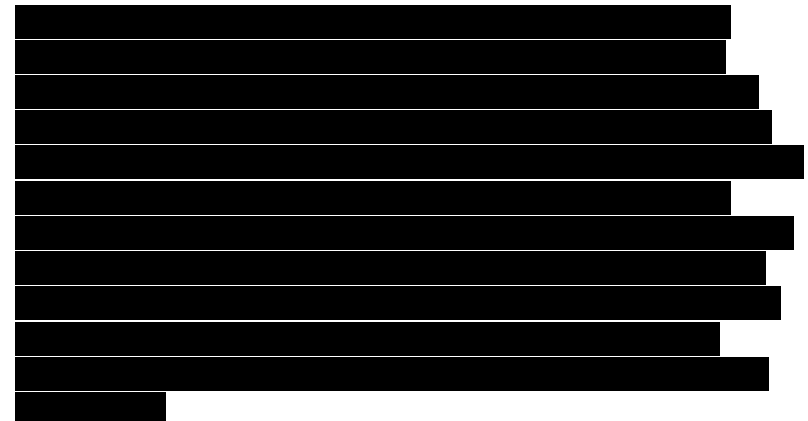
Office S&M

Our work explores the re-framing and re-appropriation of architectural styles and materials, in order to challenge preconceptions and open up new ways of solving problems. Driven by the desire to celebrate the materiality, colour and richness in the detail of the everyday, our designs are generated by narratives and collaboration.

We focus on creating personal and highly individual designs for our clients. We work on architectural projects with a range of scales in the public and private sector. We are committed to engaging with our clients, the public and the context of our projects. Our clients include private clients as well as Tate, Kids Company, Redbridge Council, Waltham Forest Council and Sutton Council.

What Office S&M do :

- Create bespoke designs, unique and tailored to your needs
- Design generous high impact architecture, which makes the most of space, time and budget
- Bring a passion for making, and the connections to confidently realise your scheme
- Win great publicity and awards, so that your project is seen by the most people



Fee Bid and Insurance

MGLA051026-9245 FOI response

We are pleased to offer our architectural design services for the lump sum of £4,500.

On a project of this size and complexity, we would expect to charge in the region of 15% to 20% of the construction budget. Given that the total project budget is £100,000 then our full fee would be around £13,000 to £16,000.

However, from the briefing information and questions, we understand that :

- Office S&M would not be required to submit a new planning application
- Bow Arts will project manage the works when on site

The reduction of our scope of services at these stages means that we can commensurately reduce our fee. Our scope of services would focus around design and cost. Our fee would therefore drop to £5,000.

Due to £500 being paid for the competition stage, we would take this payment off our total fee, arriving at a figure of £4,500.

A few notes on our quoted fee :

- We are not registered for VAT, and no VAT will be added to our fee.
- Our fee bid is based on being appointed via a RIBA SFA 2010 in the next 30 days
- The fee will be billed in equal monthly amounts.

TO WHOM IT MAY CONCERN

PROFESSIONAL LIABILITY INSURANCE

Confirmation of Cover Certificate Policy No PI14J711414

Name:	Office S & M LLP
Address:	10 Stone House, 199 Eade Road, London, N4 1DN
Business Description:	Architects
Period of Insurance:	21/10/2014 – 21/10/2015
Professional Indemnity:	Claims made against the Insured and notified during the period of Insurance for legal liability arising from your professional services
Insurer:	HCC International
Professional Indemnity:	
Limit:	£250,000 Each & Every Claim, Defence Costs in Addition
Excess:	£750 each and every claim
Public & Products Liability:	
Limit:	£5,000,000 Each & Every Claim, and in the aggregate for Products Liability
Excess:	£250 each and every claim
Employers Liability:	
Limit:	£10,000,000 Each & Every Claim
Excess:	Nil

Subject to policy terms and Conditions

Unit 6, The Oaks Business Village,
Revenge Road, Lordswood, Chatham, Kent ME5 8LF
T: 01634 868444 F: 01634 862425
Email: info@firstins.co.uk
Web Site: www.firstinsurancesolutions.co.uk

First Insurance Solutions Limited
Registered in England under registration number 07102852



Authorised and regulated by
the Financial Services Authority
(FSA) under reference 522668
Telephone calls may be
recorded for quality assurance
Terms of Business overleaf

Working with your assets

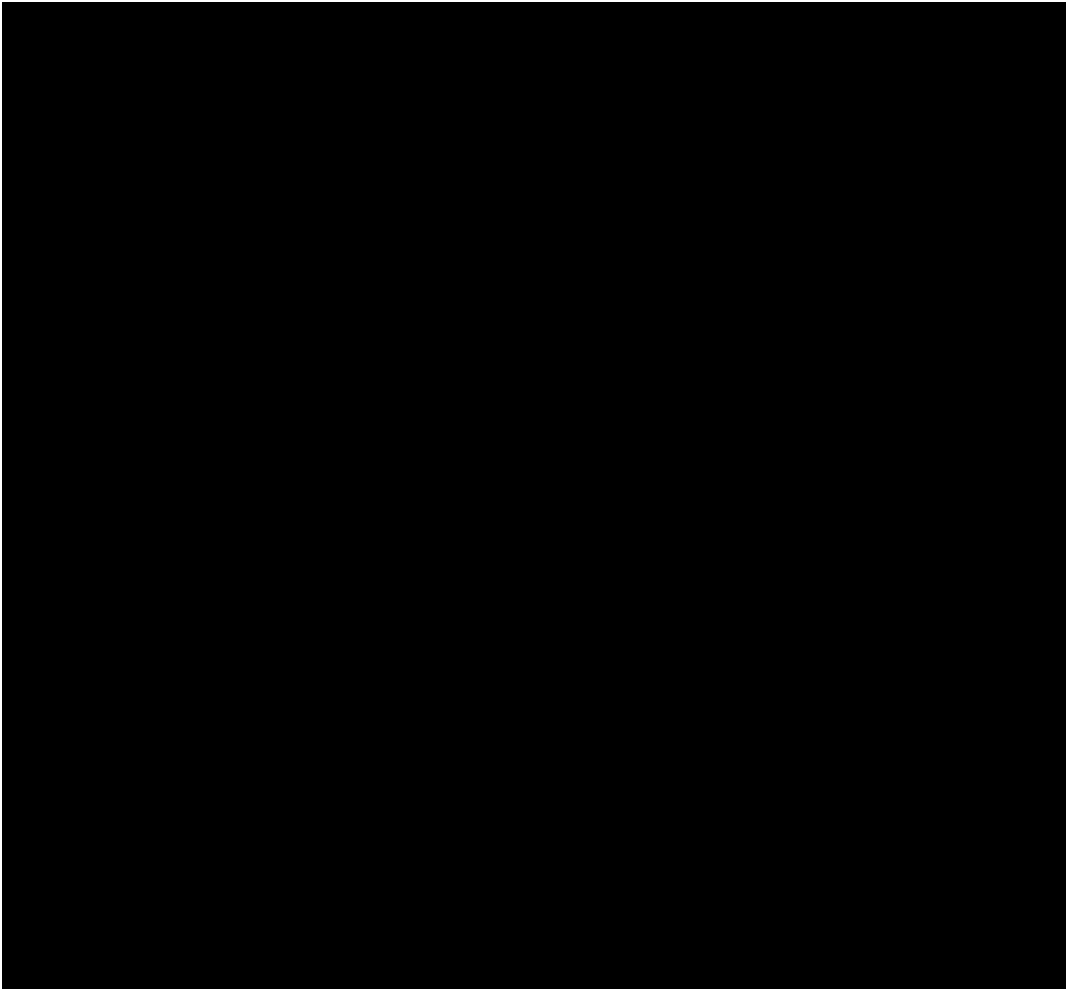
MGLA 1026-9245 FOI response

The Old Manor Park Library is an incredible space to work with, and one that is steeped in history.

We will work with you to define a schedule of defects to be repaired throughout the building, as well as intending to, where possible, make the most of existing features by exposing them and protecting them.



The Alternative School of Economics



Rabbits Road Institute has enormous potential for re-examining the legacy of the library in social and economic terms. Set within the political landscape of a new government, this promises to be exceptionally timely.

Through conversations regarding their weekly residency, we will develop the designs for the Rabbits Road Institute, as well as building long-lasting furniture which can be used into the future.

MGLA051028-9245 Full response
This is the opportunity
to make a better building

One that everyone
in the area can use



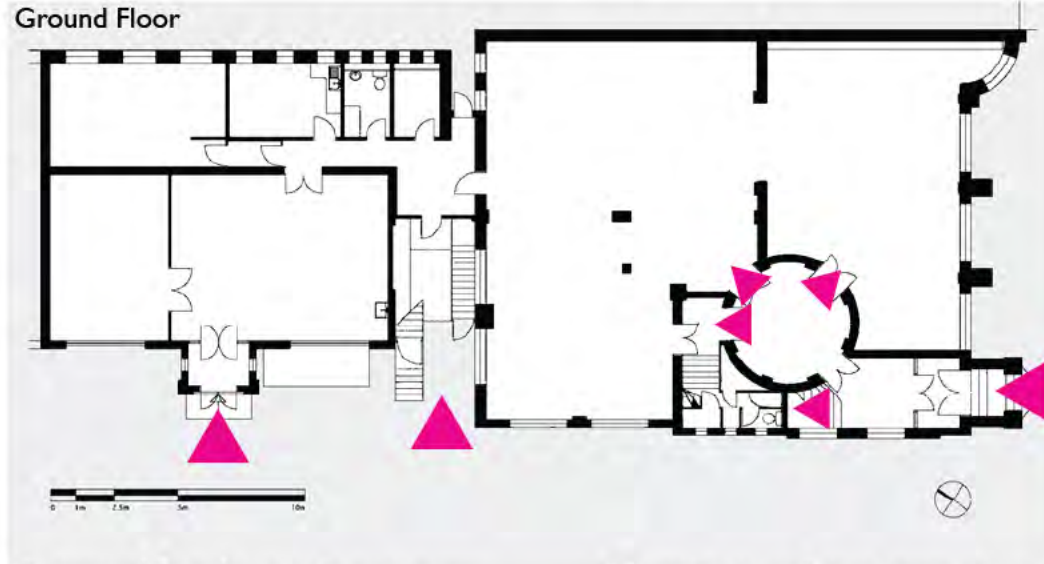
**DISABLED ACCESS AT
REAR OF BUILDING**



Where are the opportunities?

MGLA051026-9245 FOI response

Ground Floor



The ground floor has a main entrance, and two underused entrances at the rear.

There is a complex entrance sequence from the main entrance to the main space, with 4 doors and multiple alternative routes, including the staircase.

With the intention to link the new library to the old library, the journey between the two will be key. This suggests that the Rabbits Road elevation will become more important.

First Floor



The first floor has an unused rear entrance.

In addition, stairs lead from the convoluted main entrance.



We can make two great entrances

MGLA051026-9245 FOI response

By making the rear entrance the only access to the studios wayfinding is improved, management is improved and the building is made accessible to all.



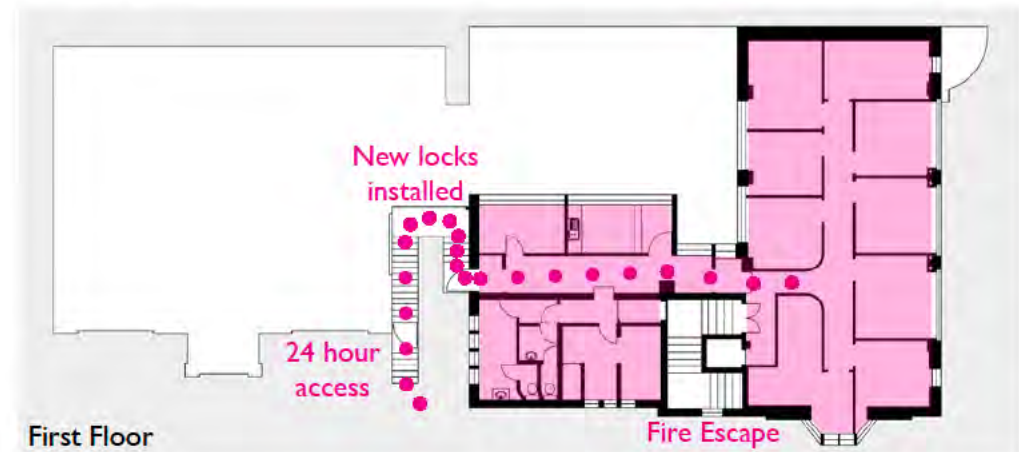
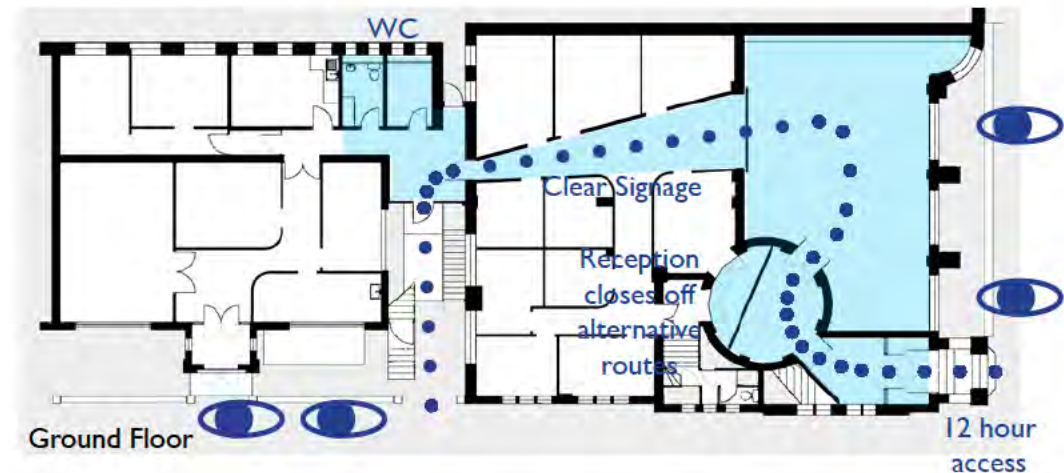
- • • The studios are only accessed by the rear entrance, which is more direct and suitable for material delivery. Bow Arts can manage this entrance effectively, and keep this entrance open even while Rabbits Road Institute is closed.

Secure locations on the edge of the building are created for the installation of artist's work, which can be easily seen by passers by.

CREATE

- • • Rabbits Road Institute can easily be accessed via front or rear entrances, and the routes to it are clear and easily navigable, and reduce alternative routes. CREATE can easily manage the space and "close up" this space independently of the artists studios.

In addition, a number of viewing points are created around the building for visitors to see what artists are currently making.



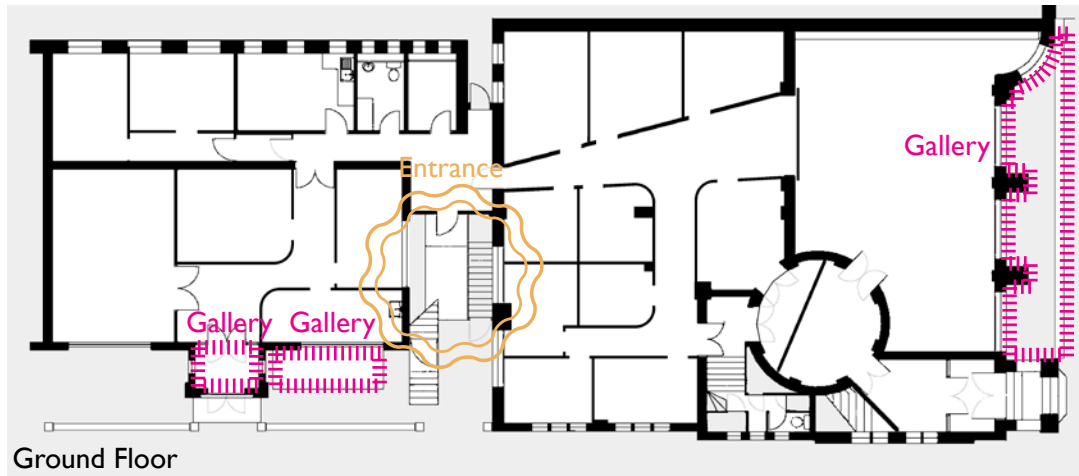
How can we get the local area engaged?

MGLA051026-9245 For response

The new building will be buzzing with life, and we want the rear entrance to react to this.

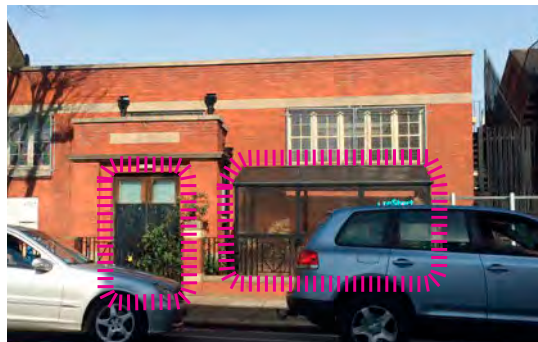
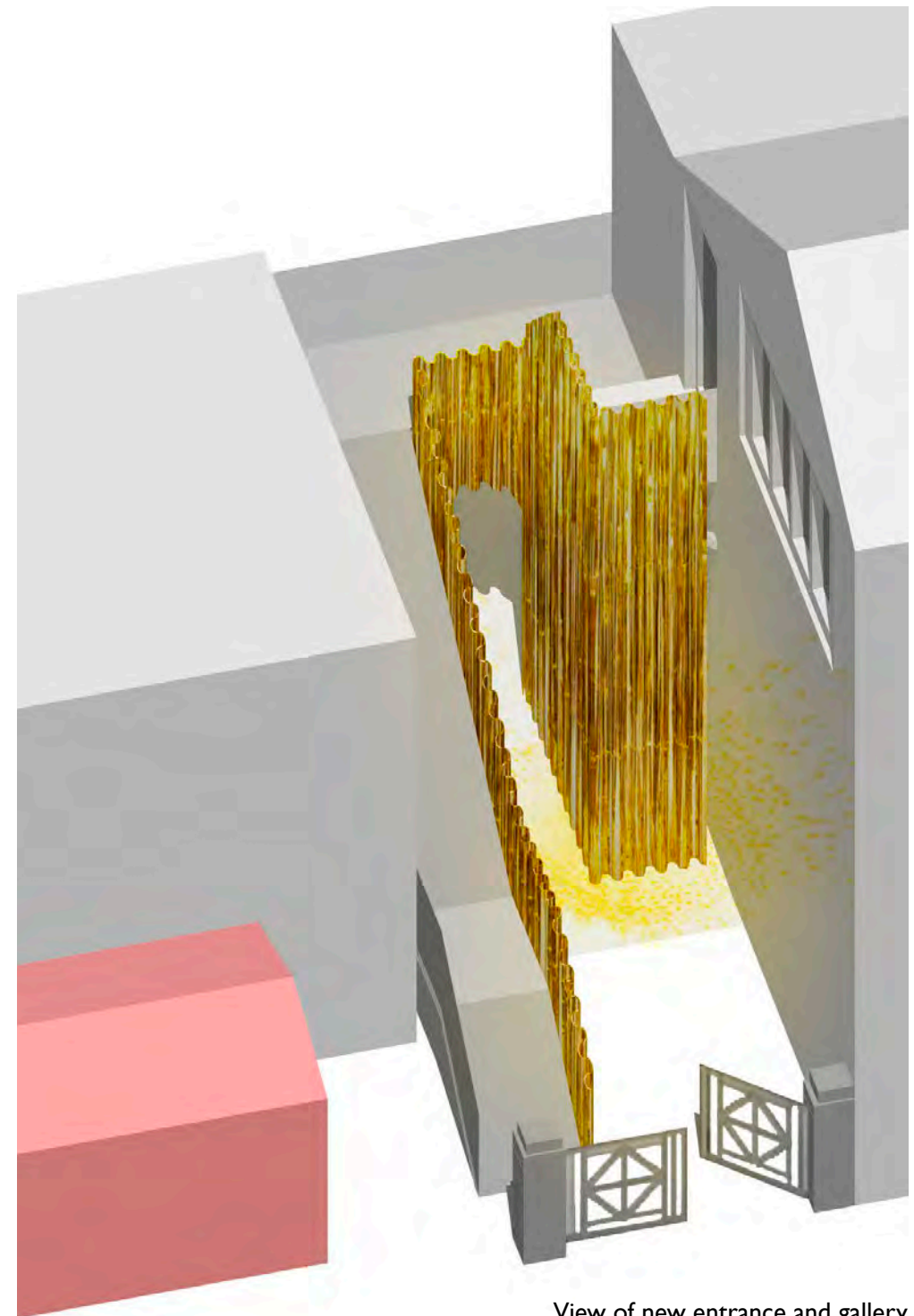
Gold mirrored rubber sheet will be hung in a wave from the existing metal fire escape stairs by non-permanent fixings. This will not require alteration to the planning permission.

As visitors pass, the material will ripple and reflections will be cast onto the surrounding buildings.



In front of the rear portion of the building, the existing buggy store and news room entrance will be converted into secure gallery spaces, which will have artwork installed in them.

To the front of the library, there will be a location for more durable pieces of work to be installed.



View of new entrance and gallery

Our experience of high street regeneration

MGLA051026-9245 FOI response

Better Barkingside for Redbride Council, 2013-2014, £19000

Branding Lab for Waltham Forest Council, 2012, £6000

Our work on several projects through the Outer London Fund have given us a wealth of experience in improving existing business' quality and visibility.

In Barkingside we worked with existing businesses branding and colours, and used them to enhance the interiors and exteriors of their premises. For example with Maison Fraise cafe, the existing colours scheme internally was used to enliven the exterior along with a new graphic identity. The glossy new facade was installed in one day, with an immediate reaction from customers.

On High Road Leyton, we worked with two shops that occupied the same frontage, where many passers by didn't realise there was a shop. Considering that passers-by now stop to take pictures of the renovated shop, we're pretty certain that it managed to make Nana Yaa Supermarket a little more noticeable.



Maison Fraise Before



Maison Fraise After



Nana Yaa Proposal



Nana Yaa Completed



Cafe 104 interior



The Chequers signage

Materials and Fabrication

MGLA051026-9245 FOI response

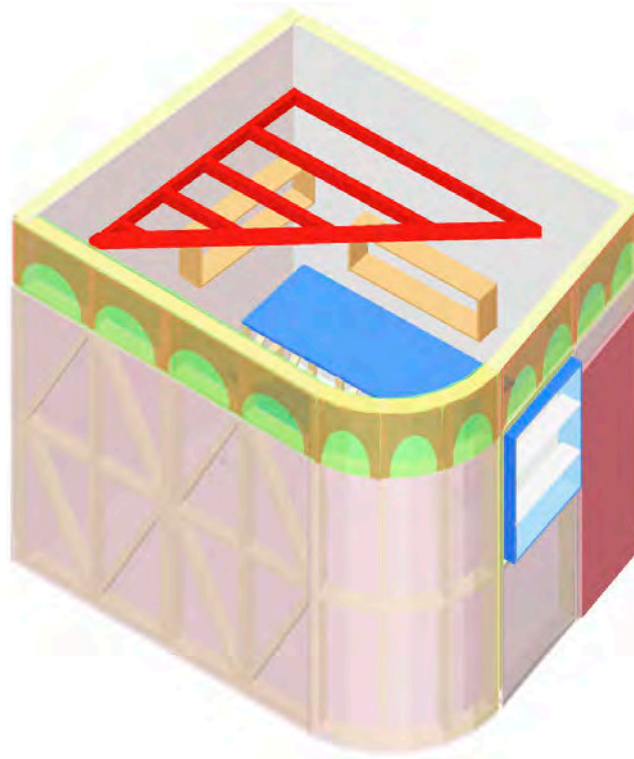
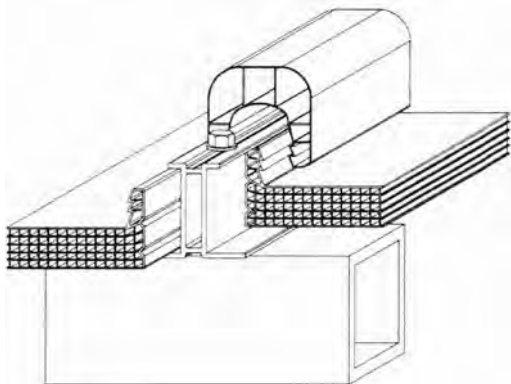
You want “a coherent identity overall for the space, linking through design the studios and public access spaces”

We have picked out elements of the existing building to inform the design of structural elements and furniture.

These are all made from hardwearing and affordable polycarbonate cladding and timber framing.

We have approached Commissioned By You to act as potential fabricators for this scheme, due to their existing working relationship with CREATE and their high quality of work.

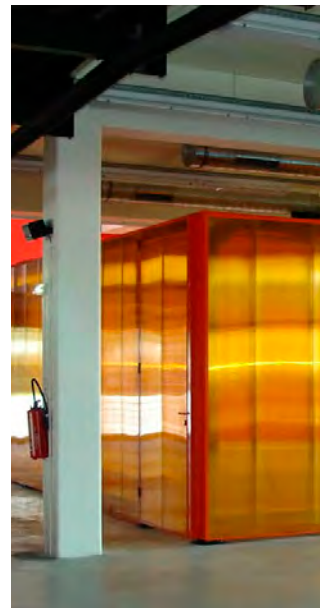
We would be able to quickly develop the detailed design and costing of the scheme with them, or with a contractor of your choosing.



Pre-formed panels are easily assembled and attached to the timber frame



Railings surrounding the library

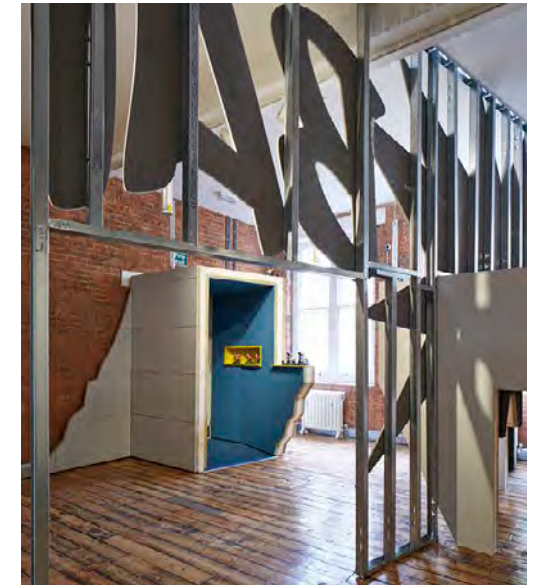


Polycarbonate partitions



Light transmitting properties

Commissioned By You was founded by designer maker James Gilpin and graphic designer Irene Gavalda. The studio is based out of Blackhorse Workshops in Walthamstow and has worked on commissions for arts institutions, fashion brands and retail environments. Images of their previous work are below :



STO installation



Scout Hut

Branding and Signage

MGLA001026-9245 FOI response

The names of literary greats are carved on the exterior of the library. We will use both the names and their typeface to differentiate and personalise the spaces.

Between all of the carvings, there are only 5 missing letters of the alphabet - J, Q, V, X, Z - which can easily be interpreted from other letter forms - for example Q can be made from an O.

Meanwhile the names of the 8 writers on the exterior of the building will be used to name the various spaces inside giving each area a character and connecting them back to the fabric of the library itself.



ABC

RABBITS ROAD INSTITUTE



- 1) The Carlyle Cafe
- 2) Rabbits Road Institute
- 3) The Longfellow Studios

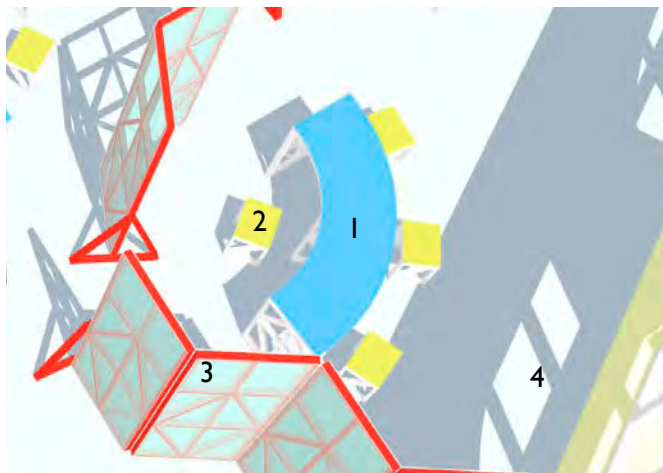
- 4) The Tennyson Workshop
- 5) The Milton Rooms

Rabbits Road Institute

MGLA051026-9245 FOI response

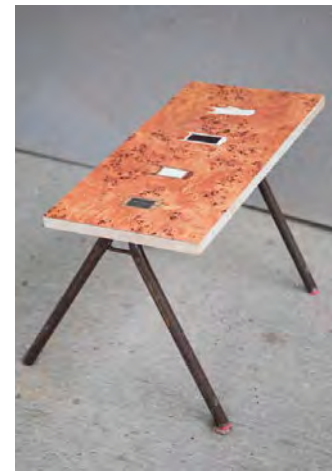
Rabbits Road Institute will be fitted out with new tables and chairs, screens and bean bags. These can be rearranged for a number of different functions, and when not in use stored in the main stair, due to it not being required for access under our proposals.

This space will be supplemented by the cafe, and a direct link to the artists studios. Both enable a more social atmosphere for events, and open studio days.

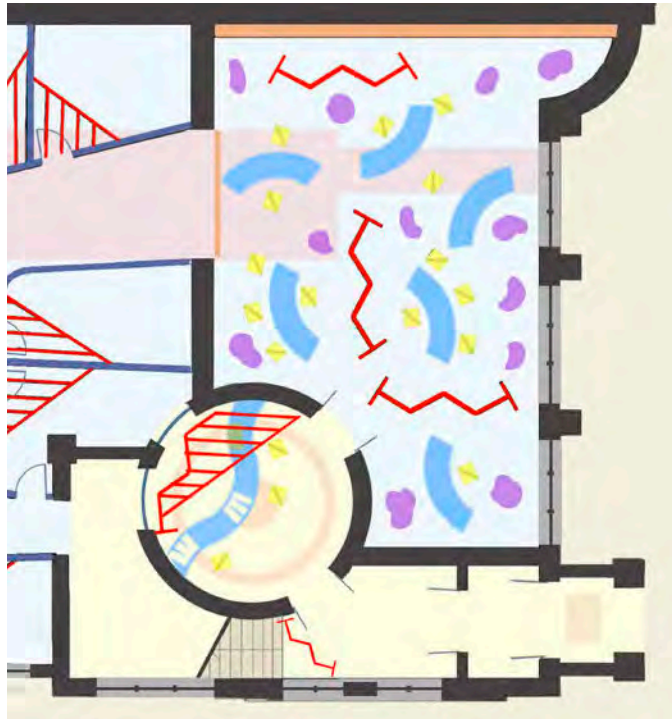


Furniture locations

- 1) Quarter round tables, with blue Formica tops
- 2) Padded yellow chairs
- 3) Folding timber screens with opaque polycarbonate
- 4) Purple cotton bean bags

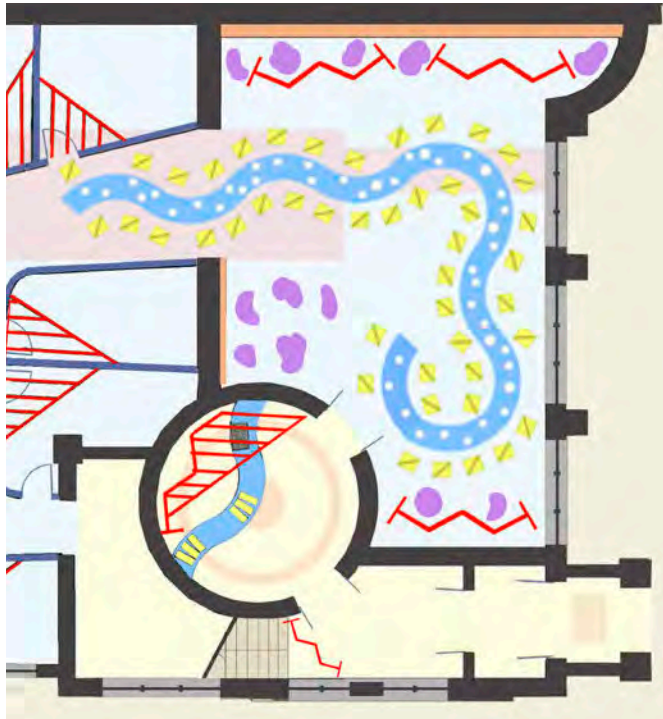


Formica Furniture



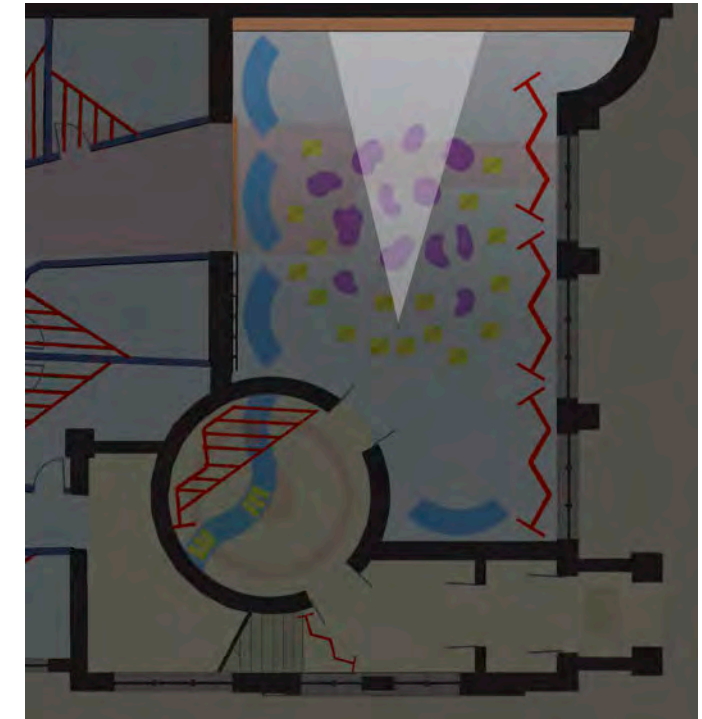
The Alternative School of Economics workshop

Screens create smaller spaces, and the wall to the studios is wheeled into place to cut out the noise of all the discussion going on in Rabbits Road Institute.



Monthly artists dinner

All of the tables are connected together and every member of the studio community brings a dish along to share. Lots of visitors join in and the table has to be extended into the studios!



Film screening

Beanbags are heaped in the middle of the space, while the screens block out light from outside. The takings from the bar that evening are so good that a small popcorn machine is bought, ready for the next film night.

The Carlyle Cafe

MGLA051026-9245 FOI response

One of the aims of the scheme is to “provide jobs and vocational training opportunities for artists and local residents”. A small cafe, sited in the entrance, would both draw visitors and provide an income stream. It would also operate for openings and evening events, using a TEN Alcohol Licence. Used by both artists and residents, it would become a natural mixing point around which the rest of the space could circulate. As such it would be located at the reception for ease of management.



The cafe is perfectly located for the local parks, as well as having little competition

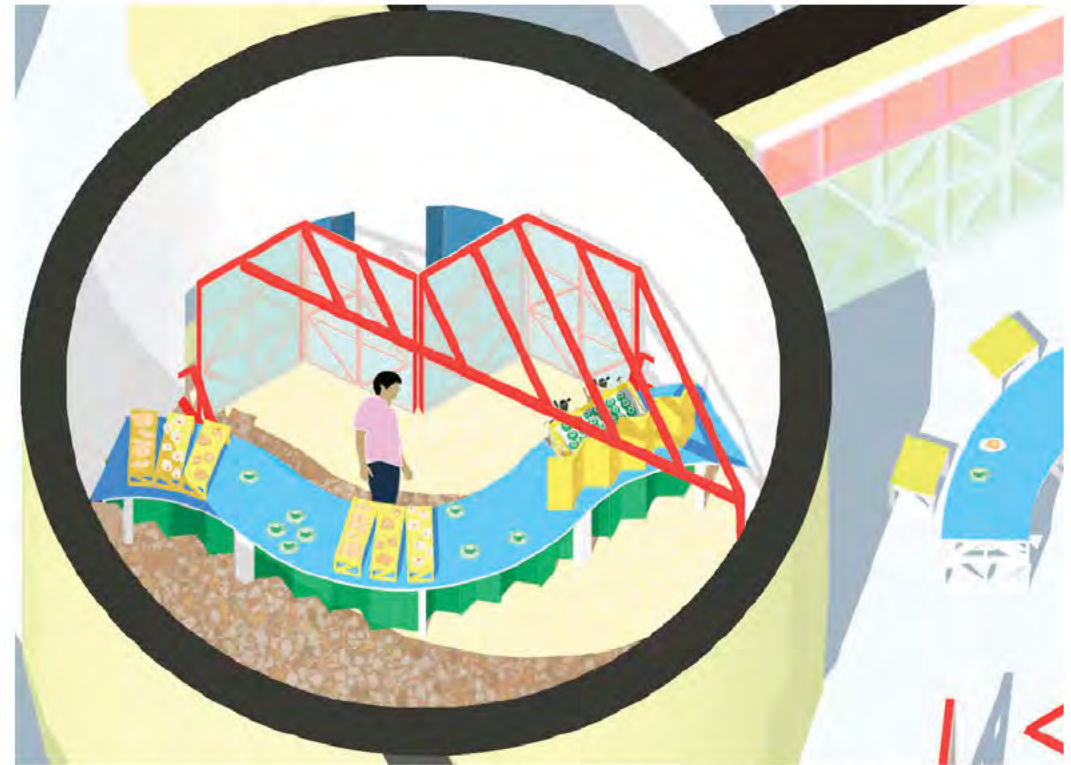
C Cafes in the local area
T Takeaways in the local area



Honour Cafe



RCA Cafe



The cafe and reception close off the complex circulation route in the rotunda and direct visitors into the main space of Rabbits Road Institute.



The cafe/reception can be easily staffed.

Our experience of interiors and installations

MGLEP51026-9245 FOI response

Holding Up Childhood for Kids Company at the Royal Academy of Arts, 2013, £30000
Putnoe Lane for a private client, 2014, £6000

We have great experience of installations and renovations, and the nuanced designs that these require in order to work within and benefit from the existing building.

The carousel for Kids Company needed to be installed in the Royal Academy within a two day window, necessitating a modular construction that could be shipped in parts and quickly slotted together. Once installed the spinning structure was dressed through a series of workshops with over 100 children. The final piece rotated continually for a month, illuminating the high ceilings of the academy.

The renovation of Putnoe Lane's kitchen required a new floor to be laid. We carefully chose colours that were sampled from the existing house, and designed a new motif based on the family's monogram which weaves a series of 'M's across the space.

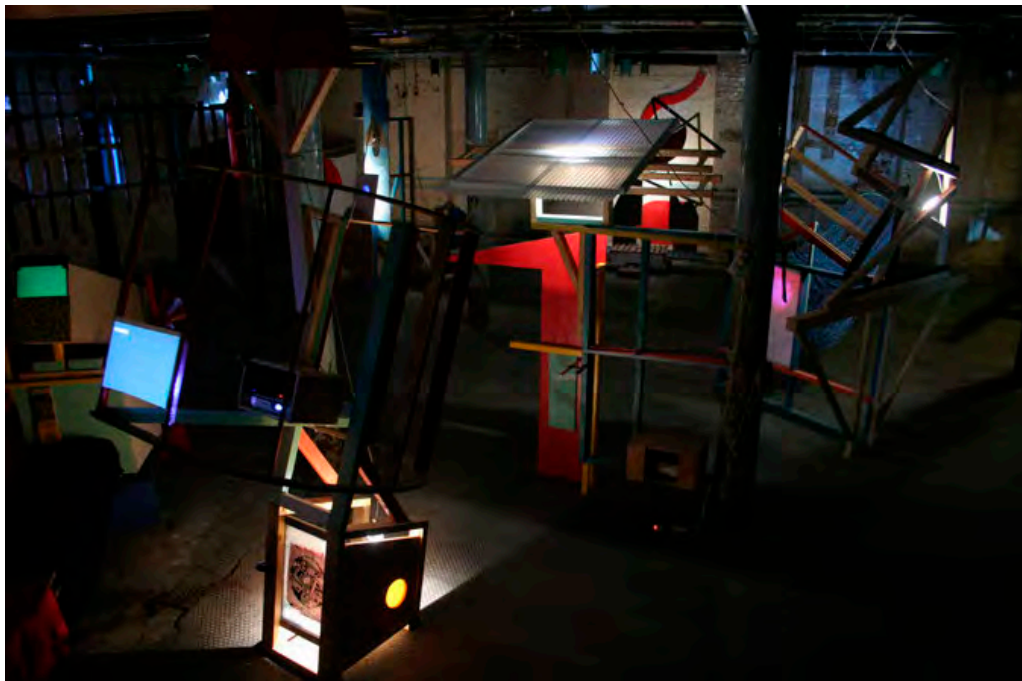
In addition we have designed and installed immersive environments, such as for Tate at the Hyperlinks festival and Testbed One in Battersea with the Icarus Project.



Holding Up Childhood carousel



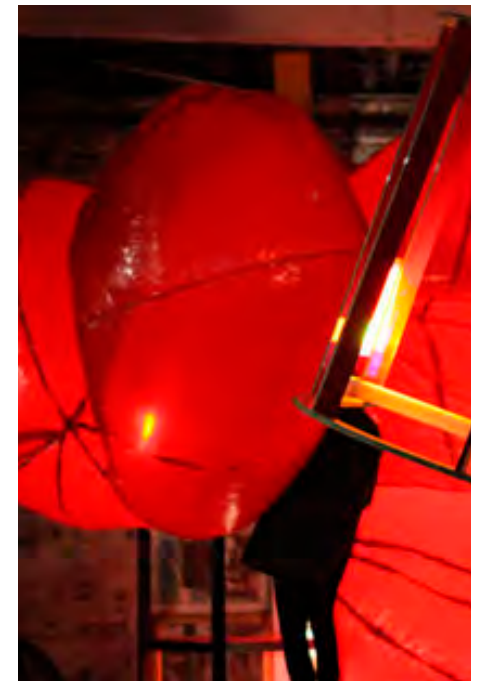
Putnoe Lane interior



Icarus at Testbed



Hyperlinks Festival at Tate Modern Tanks

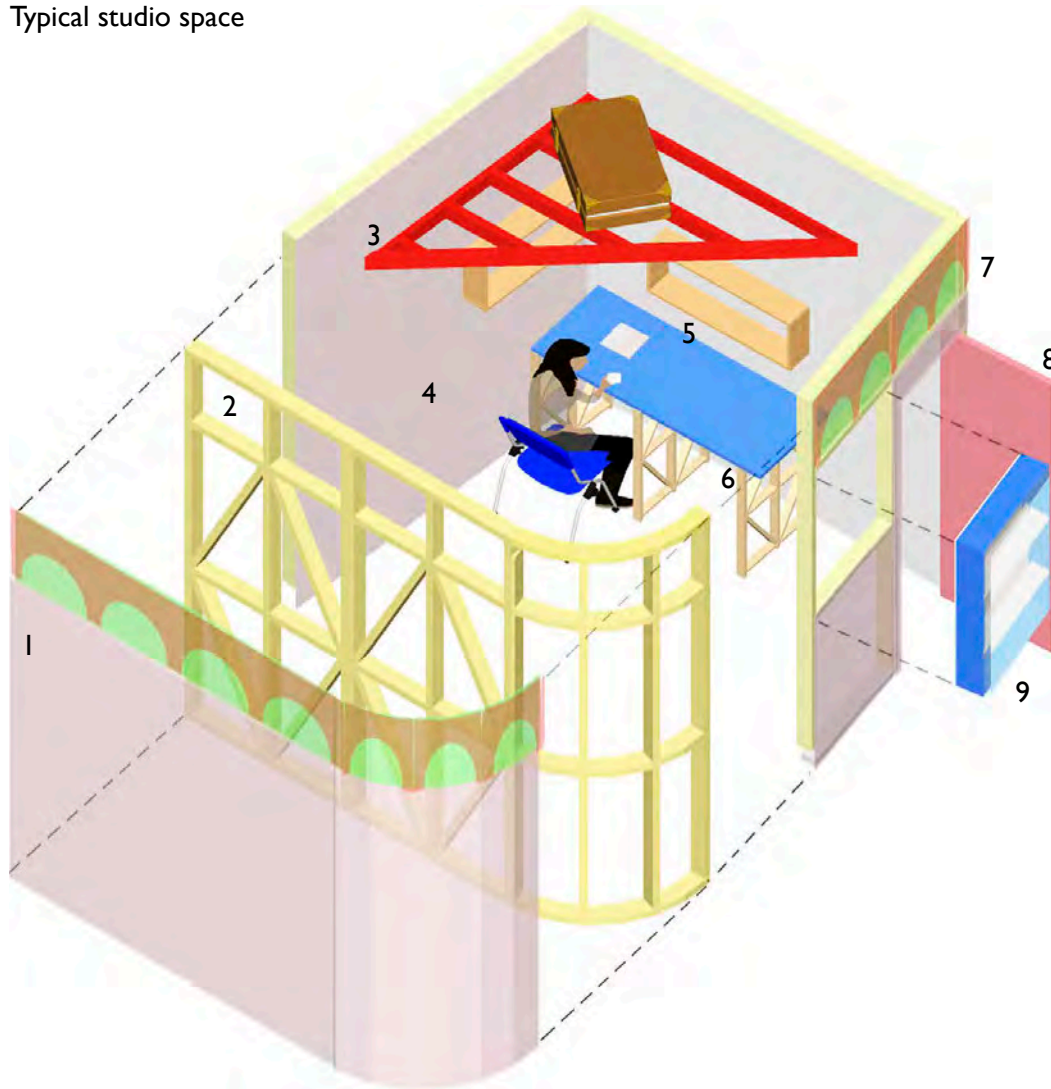


Icarus at Testbed

This is how we give artists what they really need

MGLA051026-9245 FOI response

Typical studio space



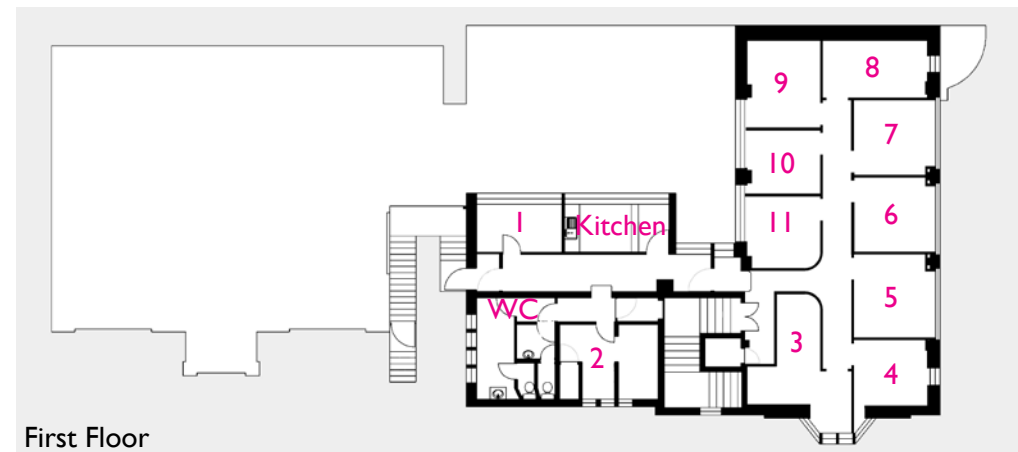
- 1) Polycarbonate panels - allowing light deep into the plan, whilst also very durable
- 2) Timber stud frame - affordable and easily fabricated on site, self supporting
- 3) Structural bracing - also used as storage
- 4) Plasterboard - to protect walls behind
- 5) Power and light - wiring on top of walls

- 6) Lockable steel cabinet - bolted to frame
- 7) Polycarbonate detail - to differentiate the various studio spaces from one another
- 8) Signage - for easy wayfinding
- 9) Entrance vitrine - to personalise and display work and notices



The Tennyson Workshop
5 studios - all with windows
1 workshop

The Longfellow Studios
10 studios



The Milton Rooms
11 studios - all with windows

We have not yet undertaken an exercise to maximise the floor area of the studios, and would gladly accept comments on our proposed plans. Following more detailed drawings of the space, we feel we can achieve an uplift of studio area by rationalising circulation lengths and widths.

We can create an unique selling point

MGLA051026-9245 FOI response

Improving the connections between artists will mean that they stay as tenants for longer. This will be through the cafe, the gallery space and a new workshop.

Initially the workshop space would be used by the contractor for on-site fabrication of the partitions and furniture, before being used by the resident artists when the space opens. The workshop would have tools provided by a Kickstarter or Spacehive campaign.



Blackhorse Workshop

The exterior gallery spaces would also act to bind the artistic community together.

The external facing galleries will act in a similar way to the Design Museum Tank, and the Meter Squared Gallery.

These two USP's are designed to challenge the brief you have set, and we would be keen to discuss the potential for their implementation, as well as any alternatives that you may have.



Design Museum Tank



Our experience of artist collaboration

MGLA051026-9245 FOI response

EUROPA Stage for Bloomsbury Association in Bedford Square, 2013, £25000

As well as having relevant experience related to the creation of the Old Manor Park Library Art Centre, we have also been part of a group that has created a comparable space.

As part of the STORE collective, we converted a disused office space in Alfred Place into artists studios. While no permanent modifications could be made to the interior, we built a cinema, workshop, library and a bar. Monthly exhibitions and events were held, and the group ran summer schools for groups of school leavers.

From this space the group designed and fabricated the stage for EUROPA, a one day opera in Bedford Square. The stage became a character itself in the opera as elements of it came to life during the performance. After the show, the elements formed benches, see-saws and lookouts for the public to interact with, before the stage was demounted at the end of the day.

In this way, we have both the skills to realise the project as your architects and a real understanding of what you are aiming to achieve as a client.



EUROPA Stage



Studios by STORE at Alfred Place



Cinema by STORE at Alfred Place



Installation by STORE at Alfred Place



The Old Manor Park Library Art Centre Tender Return





OLD MANOR PARK LIBRARY

‘LET THERE BE ART’

O M M X



Contents

BACKGROUND

THEMES AND APPROACH	Reconstructing Carnegie
	The Artist’s Studio
	The Partition Wall

DESIGN	Elements
	<i>The Carnegie Column</i>
	<i>The Bookshelf and Beam</i>
	<i>The Deconstructed Wall</i>
	Arrangement
	Furniture
	Identity
	Views

BACKGROUND

Background

GLA High Street Fund



Existing high street



GLA funded - Barking and Dagenham High Street

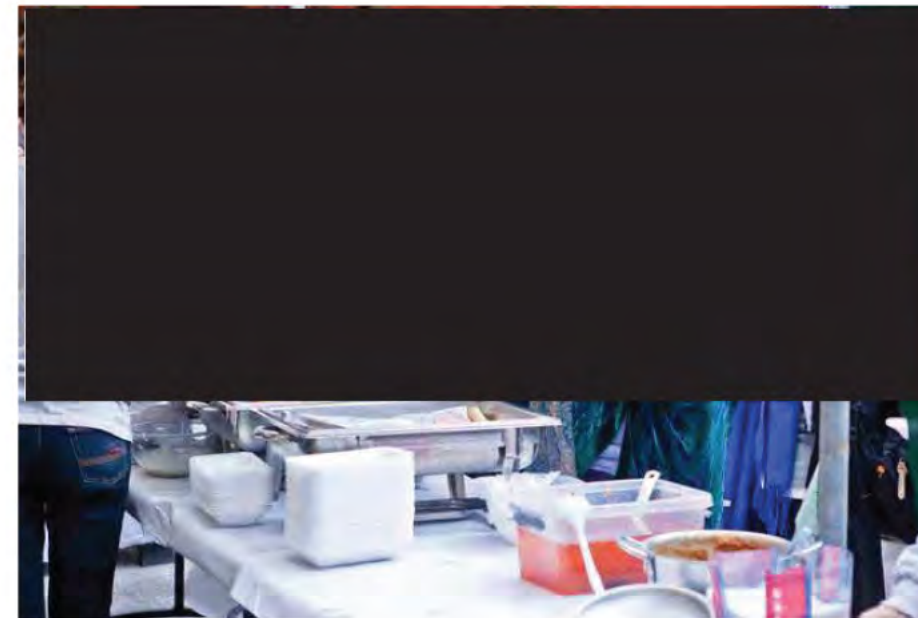
Regenerating high streets in decline

Background

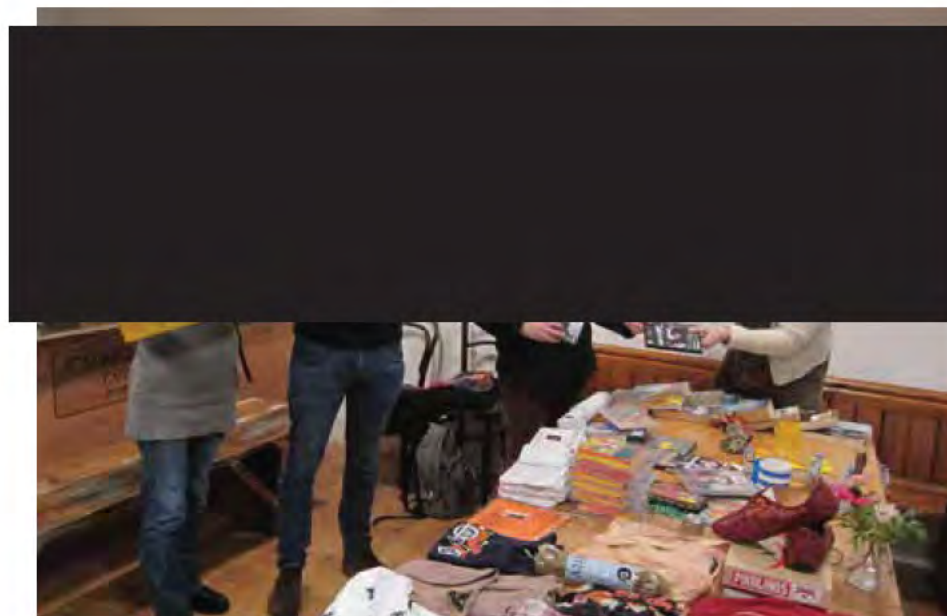
Bow Arts



Studio space



Open studio



Swap shop



Reception / open studio

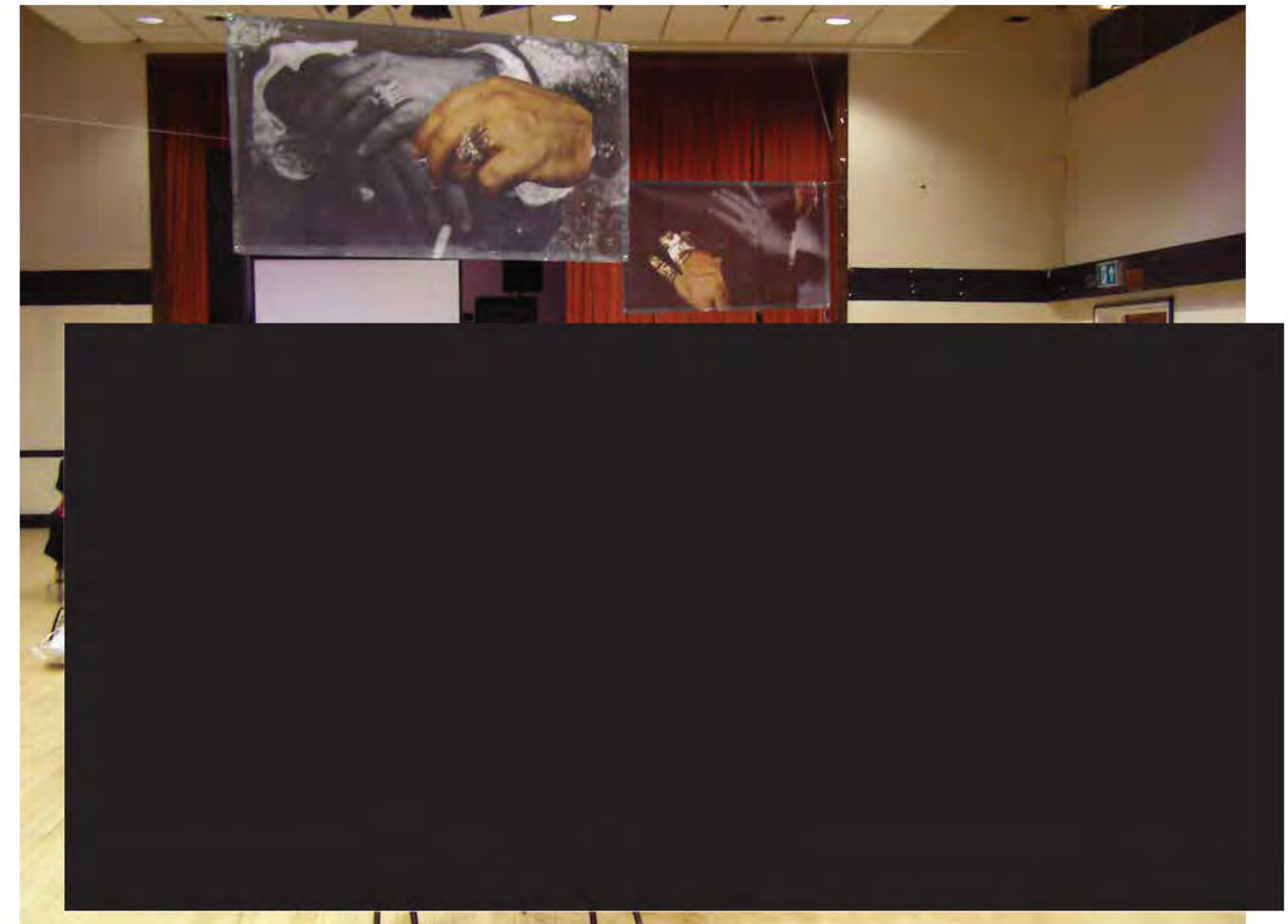
Bow Arts existing stock of studio space and programme of events

Background

Create



Folly for a Fly Over



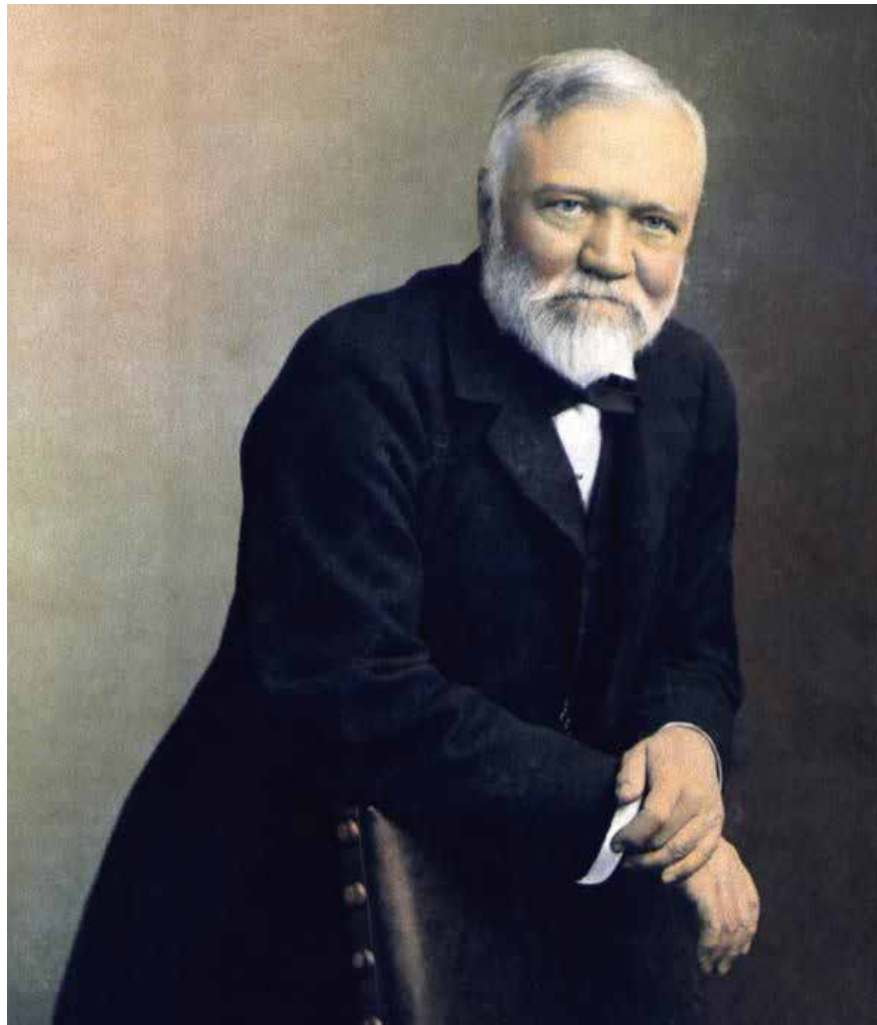
Open School East

Create events - social and cultural exchange

THEMES AND APPROACH

Reconstructing Carnegie

Carnegie & The Library Movement



Carnegie donated his fortune to build libraries across US & UK

Reconstructing Carnegie

Old Manor Park Library history



1904 unveiling of foundation stone



1905 upstairs



1936 Romford Road Rabbits Road Junction



1936 Old Manor Park Library

Reconstructing Carnegie

Carnegie Libraries (US sample)



Houston



Iowa



Atlanta



Illinois



Idaho



Braddock



Pittsburgh



Indiana



Jackson



Mount Washington



Phoenix



Ritzville

We conducted a survey of all the US libraries...

Reconstructing Carnegie

Carnegie Libraries (UK sample)



Aberdeen



Coatbridge



Kendal



Dennistoun



Edinburgh



Hendon



Kendal



Manor House



Mansfield



Northfield



Swinton



Whiting

and UK libraries to see if we could find a common language. Despite eclectic architectural styles, there were common features across all Carnegie libraries.

Reconstructing Carnegie

Common Vocabulary



Aberdeen (UK)



Idaho (US)

The lamp was symbolic of enlightenment through knowledge whilst the entrance steps were symbolic of one's elevation through learning.

Reconstructing Carnegie

Common Vocabulary



The Carnegie motto - 'Let There Be Light' - reinforces the this symbol of enlightenment and knowledge. Carved into entrance portico of Old Manor Park Library.

The Artist's Studio

Survey (condensed sample)



Adil Writer



Alberto Giacometti



Anado Mclauchlin



Andy Warhol



Arnulf Rainer



19C Art Academy



Barbara Hepworth



Bernard Buffet



Bridget Riley



Chatal Joffe



Ed Ruscha



Francis Bacon



Nancy Spero



John Chamberlain



Julie Mehretu



Peter Hohsl



Ron Mueck

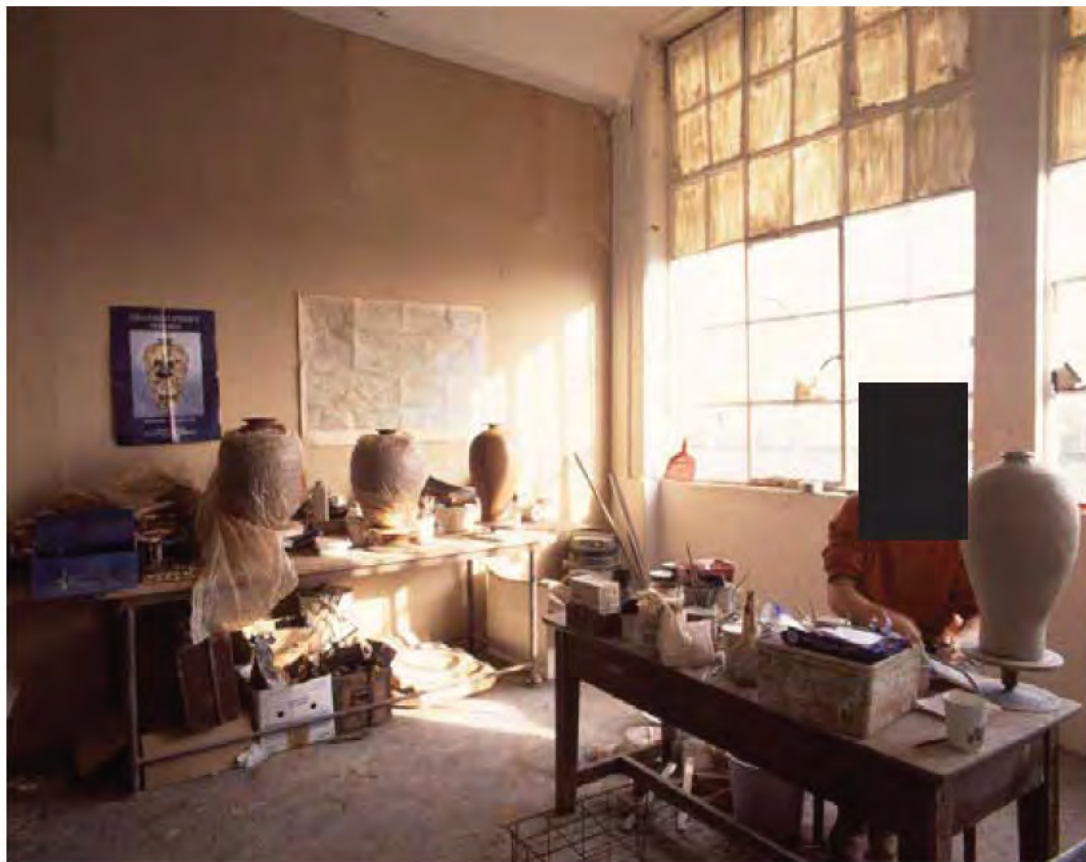


Sandro Chia

In tandem we surveyed hundreds of artists' studios to better understand the setting in which different art is produced, documented, discussed and shared. If appointed, we'd envisage interviewing existing and prospective Bow Arts artists to better understand their precise needs and desires.

The Artist's Studio

Understanding the production, documentation, display, exchange of, and escape from, art.



Rachel Whiteread & Grayson Perry's studios at the Acme Carpenters Road Studios (former perfume factory) in 1994.

The Artist's Studio

Understanding the production, documentation, display, exchange of, and escape from, art.



Production of large items

The Artist's Studio

Understanding the production, documentation, display, exchange of, and escape from, art.



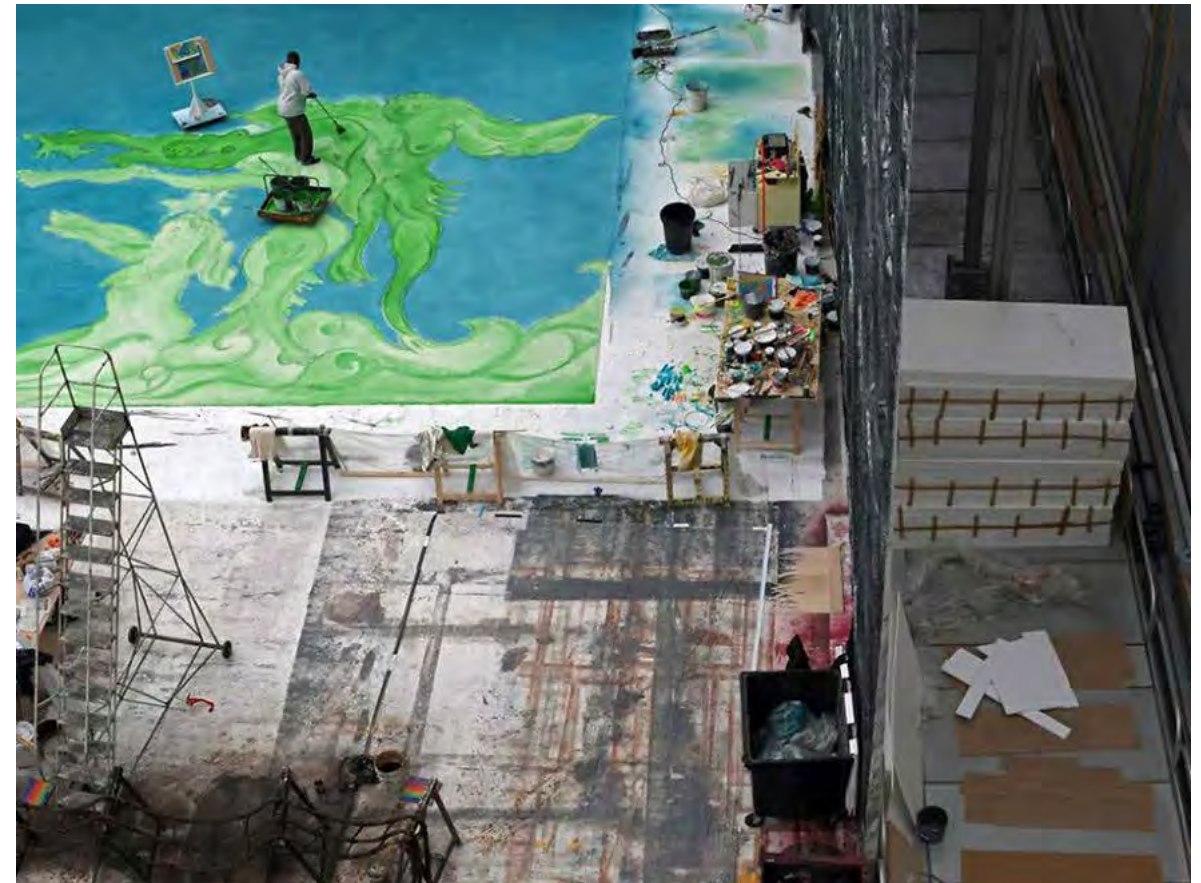
Need for tidy and safe environments

The Artist's Studio

Understanding the production, documentation, display, exchange of, and escape from, art.



Neale Howells



Chris Ofili

Immersive environments - Floor and wall and surfaces to work on

The Artist's Studio

Understanding the production, documentation, display, exchange of, and escape from, art.



[REDACTED]



[REDACTED] s

Space to both produce and review works

The Artist's Studio

Understanding the production, documentation, display, exchange of, and escape from, art.



Henry Moore

Clear and clean area for documentation of work

The Artist's Studio

Understanding the production, documentation, display, exchange of, and escape from, art.



Unknown



Unknown

Increasing role of digital production as well as everyday life, e.g. access to email etc.

The Artist's Studio

Understanding the production, documentation, display, exchange of, and escape from, art.



Lucien Freud & David Hockney

Exchange

The Artist's Studio

Understanding the production, documentation, display, exchange of, and escape from, art.



Maurice Utrillo & Suzanne Valadon

Escape

The Partition Wall

Functional & practical requirements of the brief

Partition the space

Practical

Social

Secure

Historically sensitive

Economical

The Partition Wall

Use and application



WORK



DISCUSS



DISPLAY



Quick to assemble, durable, adaptable, functional, sturdy, easy to fix into,
cheap

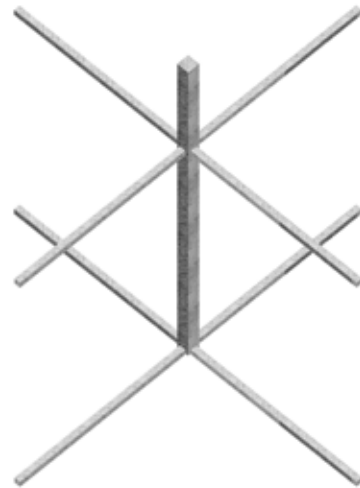
Partition wall allows for a multitude of different uses
to suit different artists and programmes

The Partition Wall

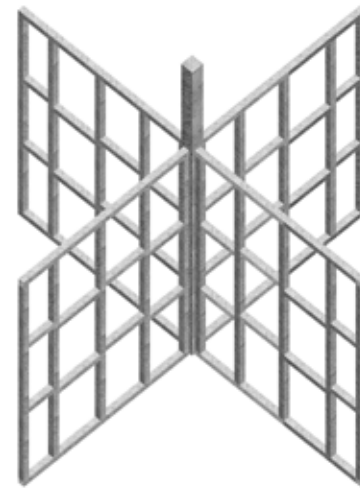
Typical construction



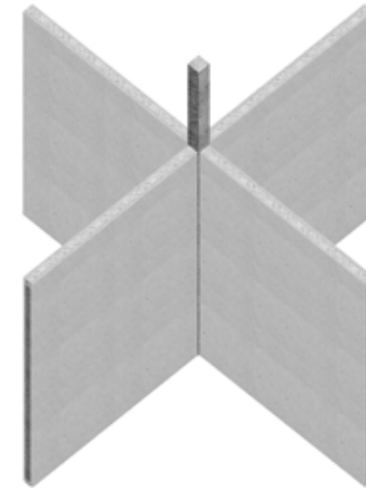
1. Principle stud work



2. Framing studs



3. Noggins and bracing



4. Sheet panel covering

The Partition Wall

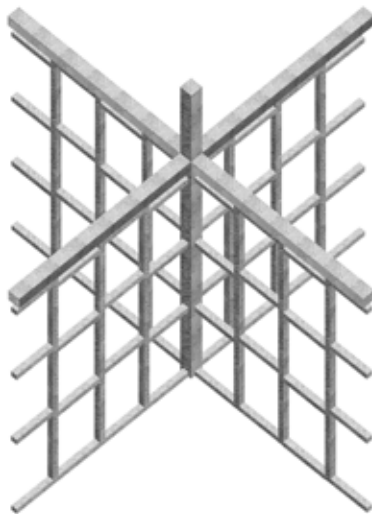
Adapted construction



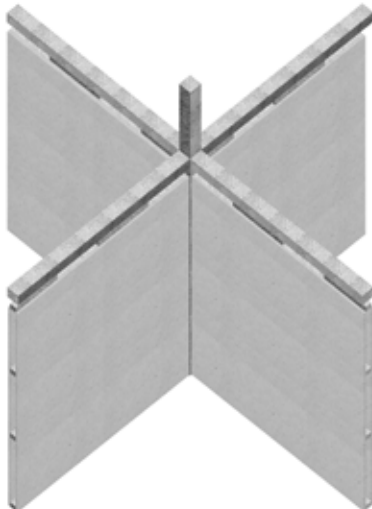
1. Principle stud work



2. Beams inserted



3. Noggins and bracing



4. Sheet panel covering

DESIGN

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



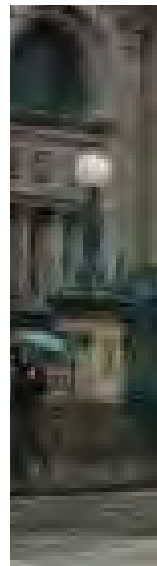
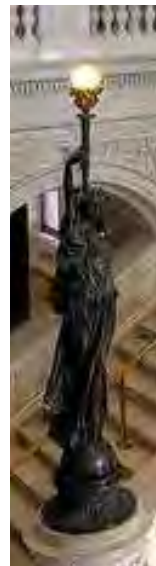
Practical need for additional artificial lighting, to ensure diffuse light across the ground floor. Partitions risk blocking light. Problem exacerbated if we cannot reinstate existing roof lights.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



Column reinterpreted as a light. Becomes symbolic of the lamps found outside of Carnegie Libraries through detailing and positioning.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



Column reinterpreted as a light. Becomes symbolic of the lamps found outside of Carnegie Libraries through detailing and positioning.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



Ornament derived from existing building

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



Forgotten and overlooked ‘residents’ of the library

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



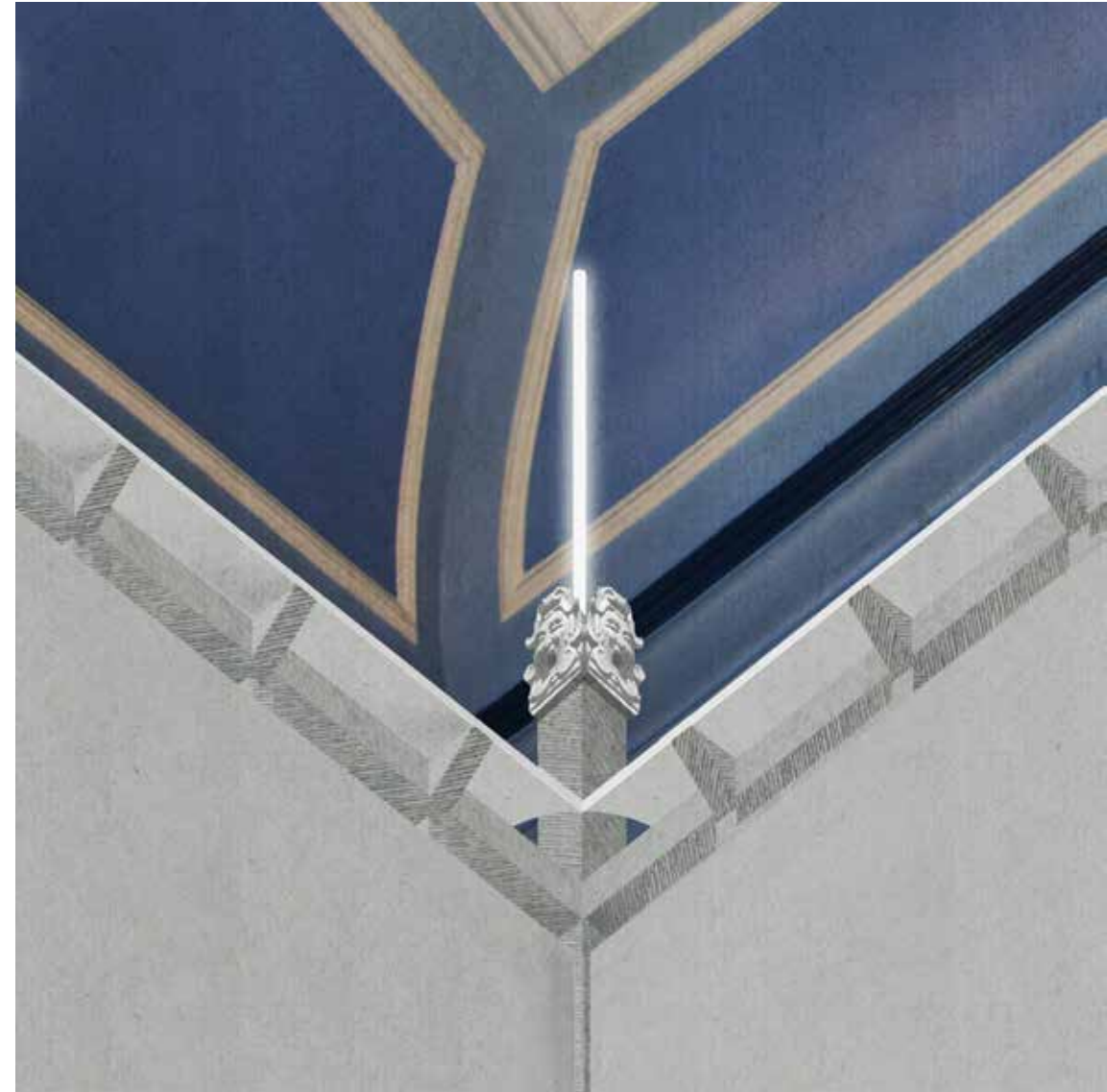
Moulds taken from the existing building

Elements

The Carnegie Column



The Bookshelf & Beam



The Deconstructed Wall

Cast to form ornamental capping pieces to the columns at high level. Could be used to hold light fixture or bracket in place.

Elements

The Carnegie Column

The Bookshelf & Beam

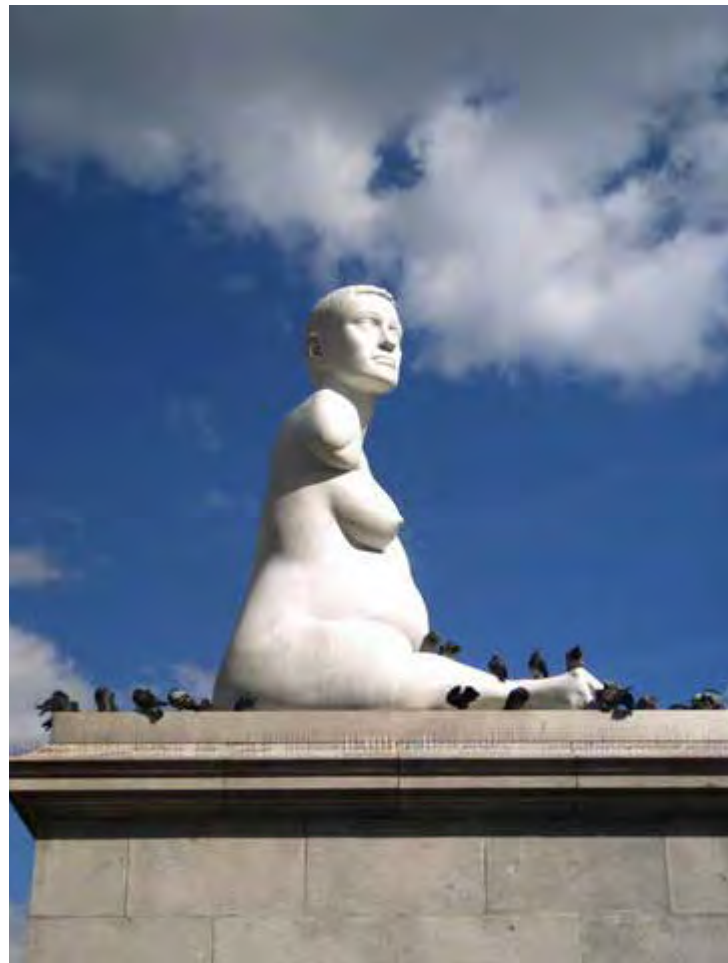
The Deconstructed Wall



Upstairs there is already provision for artificial light, which is possibly sufficient...

Elements

The Carnegie Column



The Bookshelf & Beam



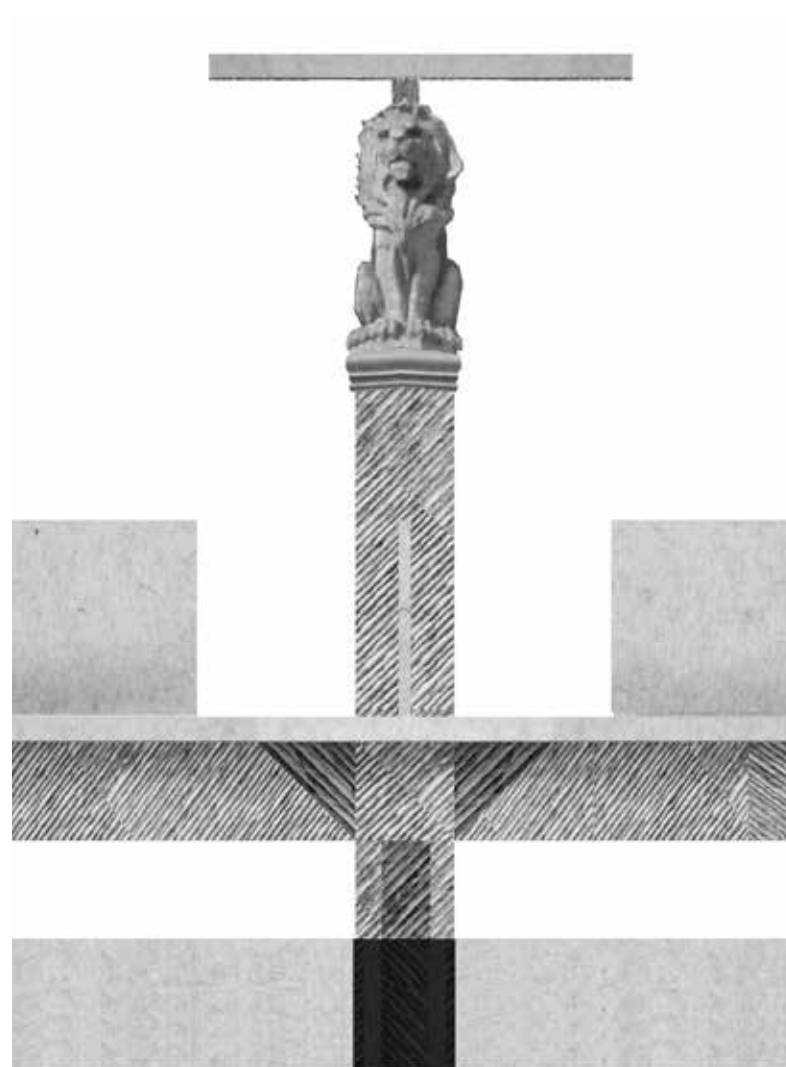
The Deconstructed Wall



so in a playful nod to the fourth plinth at Trafalgar Square...

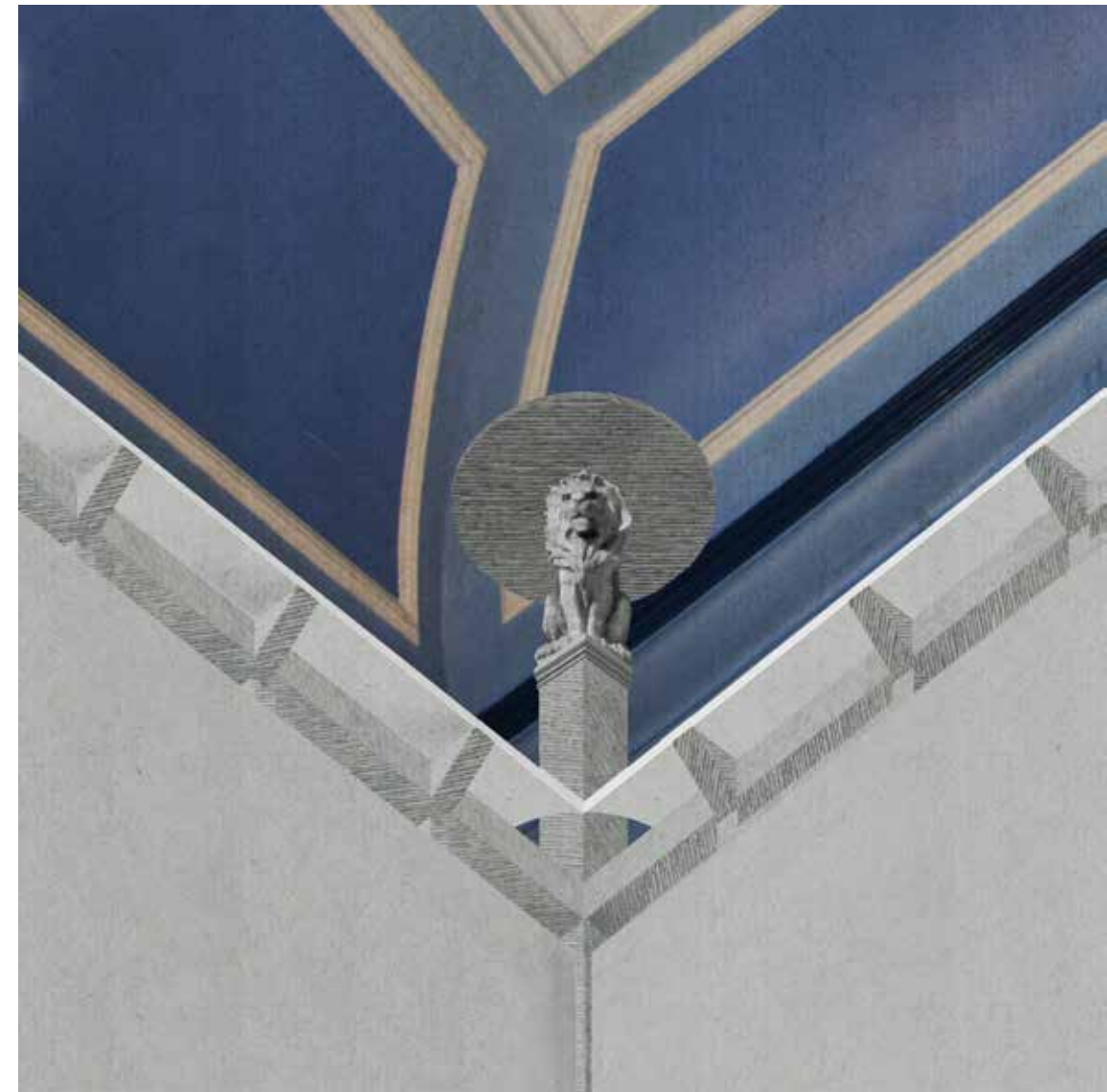
Elements

The Carnegie Column



The Bookshelf & Beam

The Deconstructed Wall



the column could be reinterpreted into plinths to showcase the various artist's work / possessions.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



Electrical runs routed out of and concealed within column

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



Francis Bacon's studio



Beatrice Wood's studio

There is a practical need for storage. However joinery can be prohibitively expensive when working to tight budgets

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



Bow Arts Studio Space

We enjoyed how the window ledge in Bow Arts studio is appropriated by artists' in residence

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



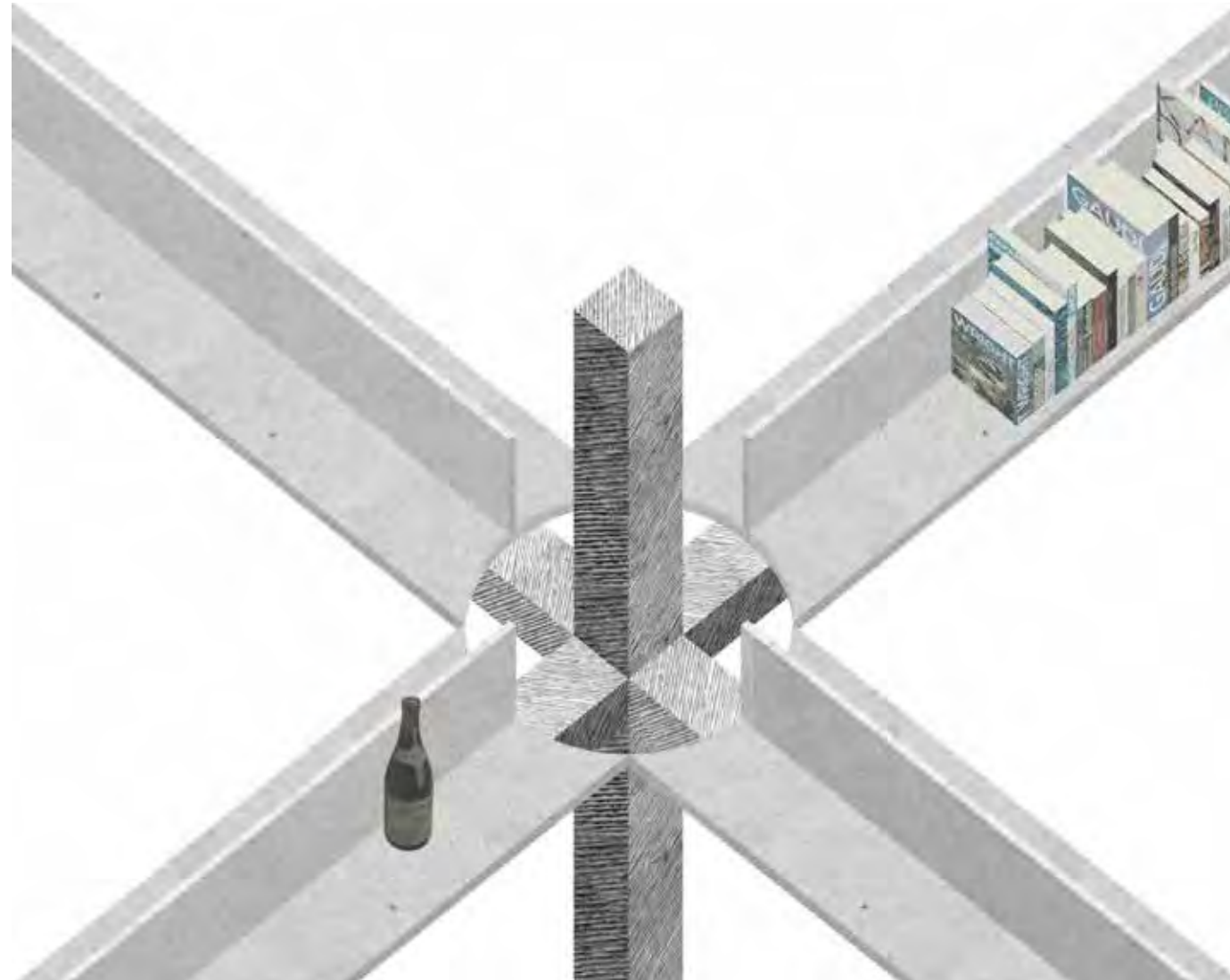
Drawing on the history of the building as a library.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



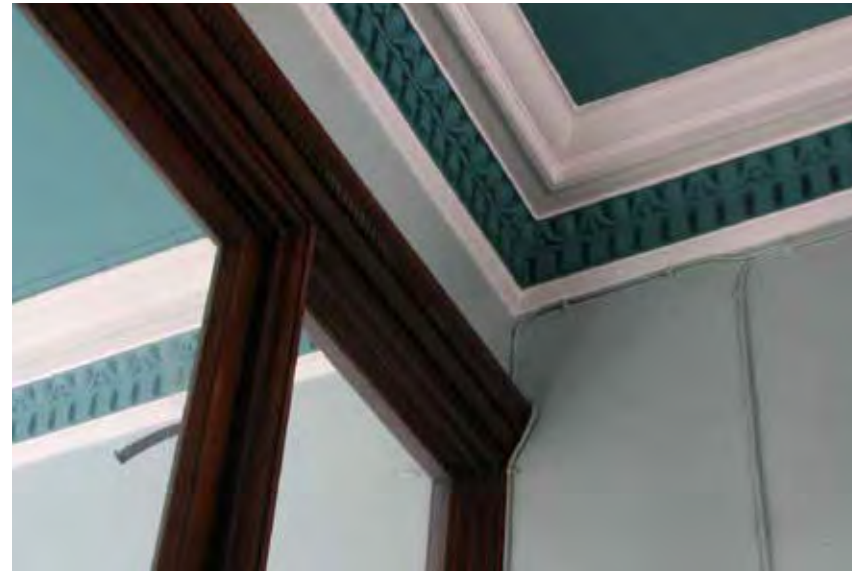
Thus the beam is reinterpreted as a high level 'book shelf' using offcuts from the wall. Liberates wall for display and production of art. Zero wastage.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



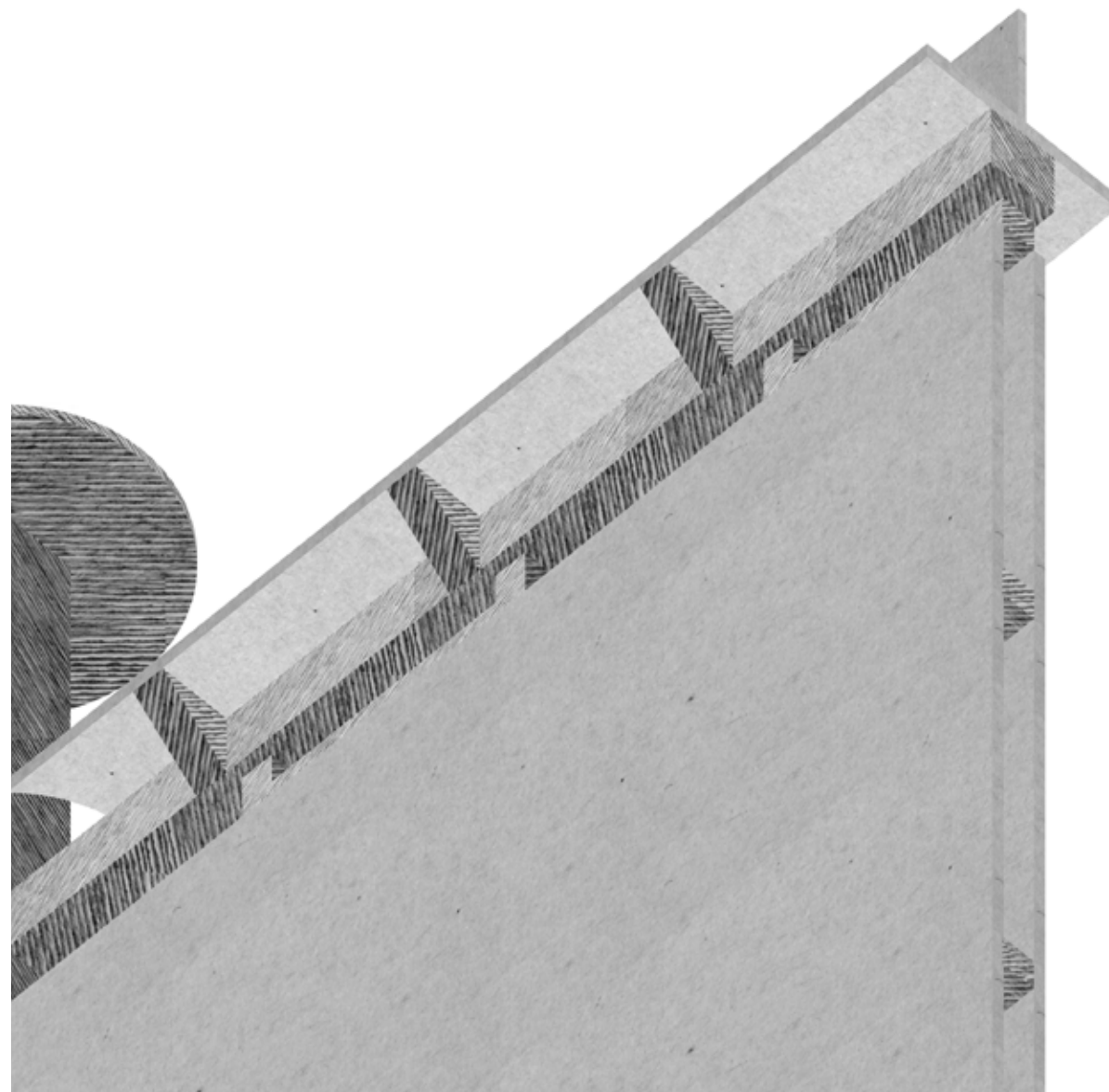
Existing mouldings and cornicing follow edge of room and existing structural beams.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



*Darwin Martin House
by Frank Lloyd Wright*

Shelf brackets constructed from offcuts from studwork. Set out to reference mouldings and ornament the studio space at high level. Again, zero wastage.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



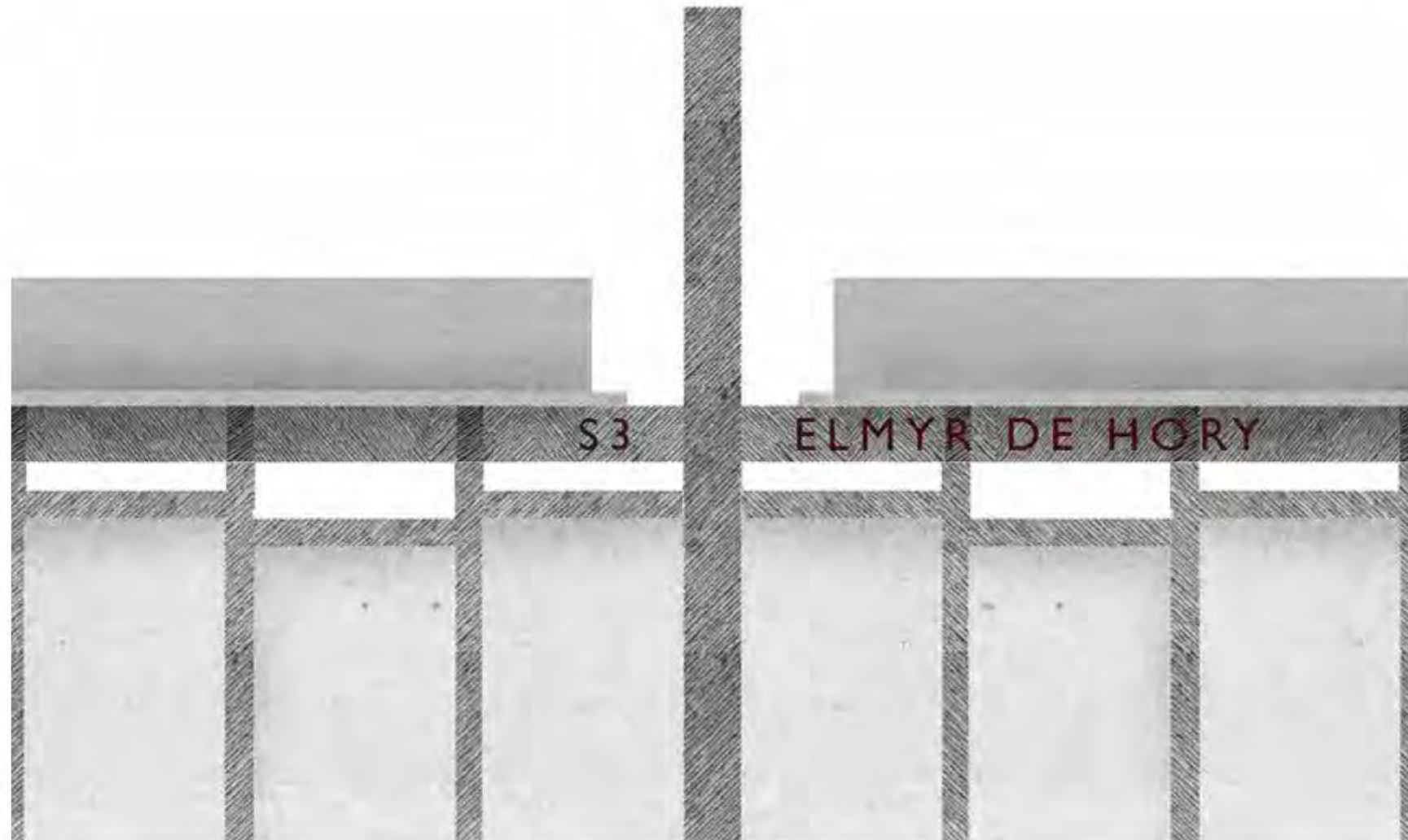
Names of famous authors carved into terracotta dressings on existing building

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



Signage stencilled onto beams for wayfinding and studio numbering and naming.

Elements

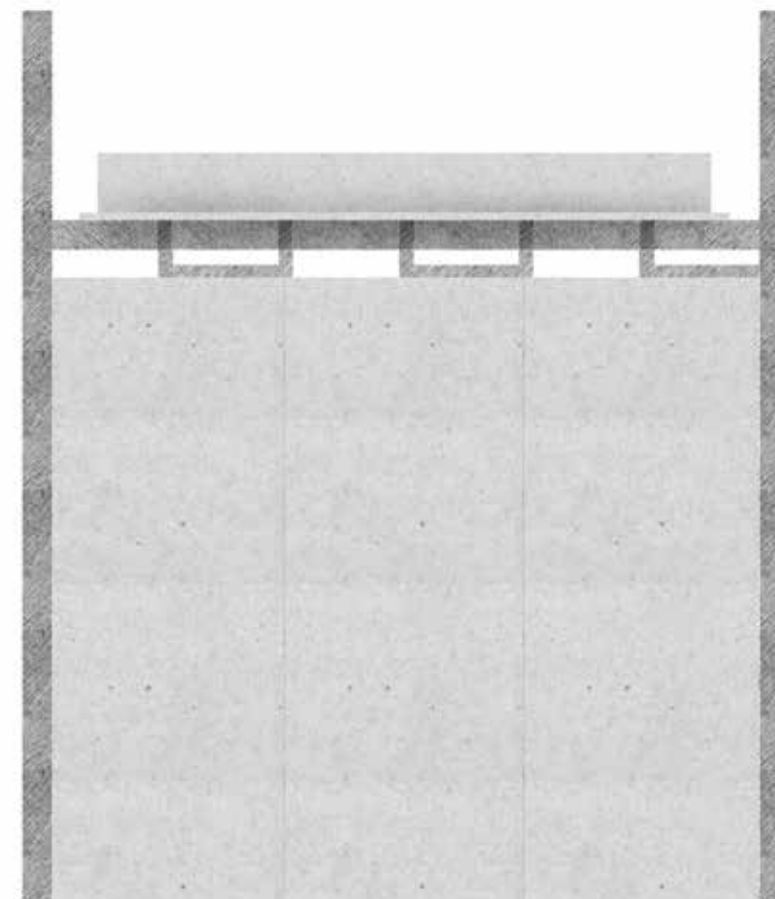
The Carnegie Column



The Bookshelf & Beam



The Deconstructed Wall



Partitions sit short of ceiling to allow diffuse natural and artificial light to permeate the rooms at high level. Set out to standard sheet dimensions. 30cm offcut used to form high level shelf. Consequent painted exposed studwork further ornaments studio, complementing 'deconstructed' language, which always happens at discreet locations, to avoid detracting from the artwork.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



Different types of surface for differing practical requirements. Each studio could have one bespoke surface.
(Would need further consultation with Bow Arts, Create and residents).

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



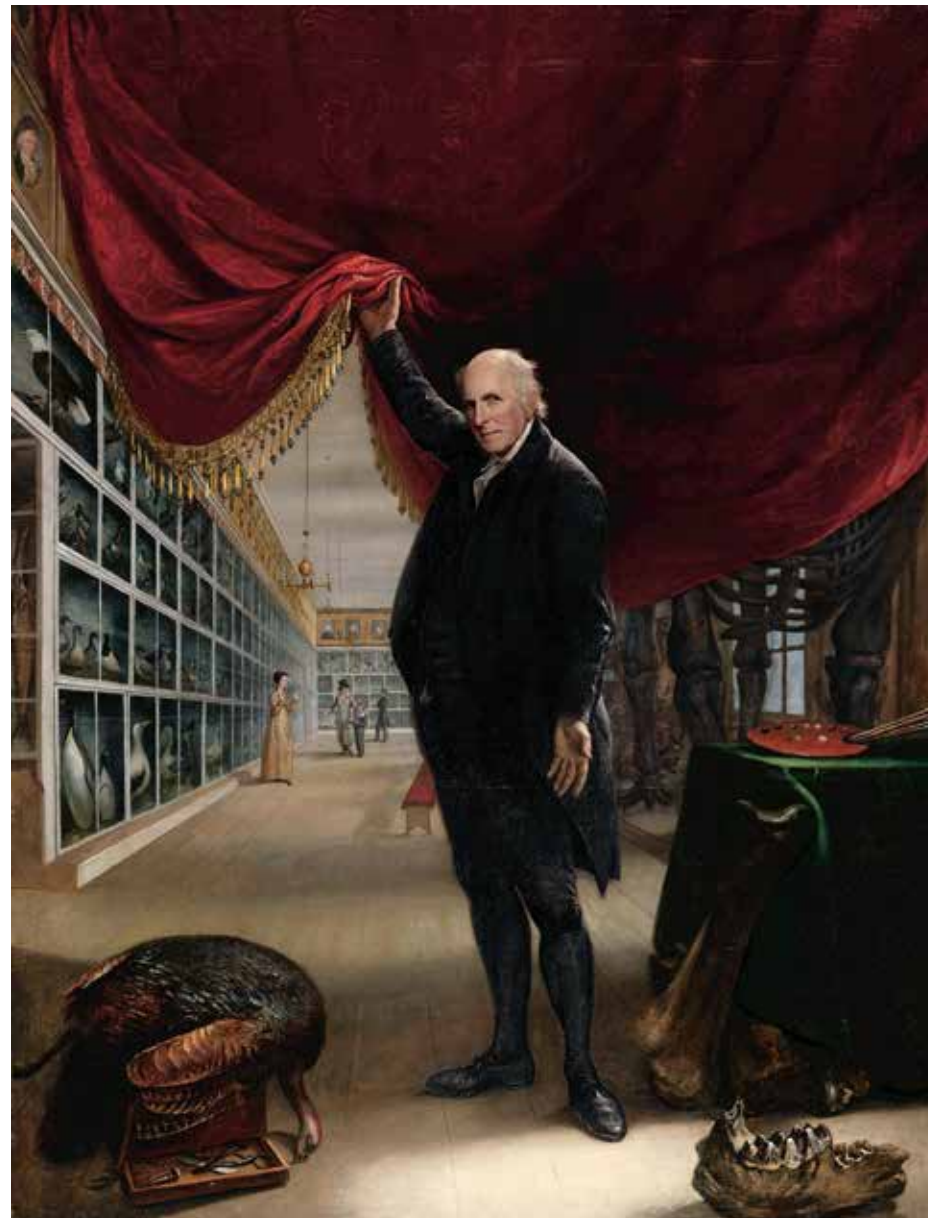
Existing terracotta segmented windows. The listing for the building identifies terracotta dressings as significant.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



Charles Wilson Peale, Self Portrait, 1822

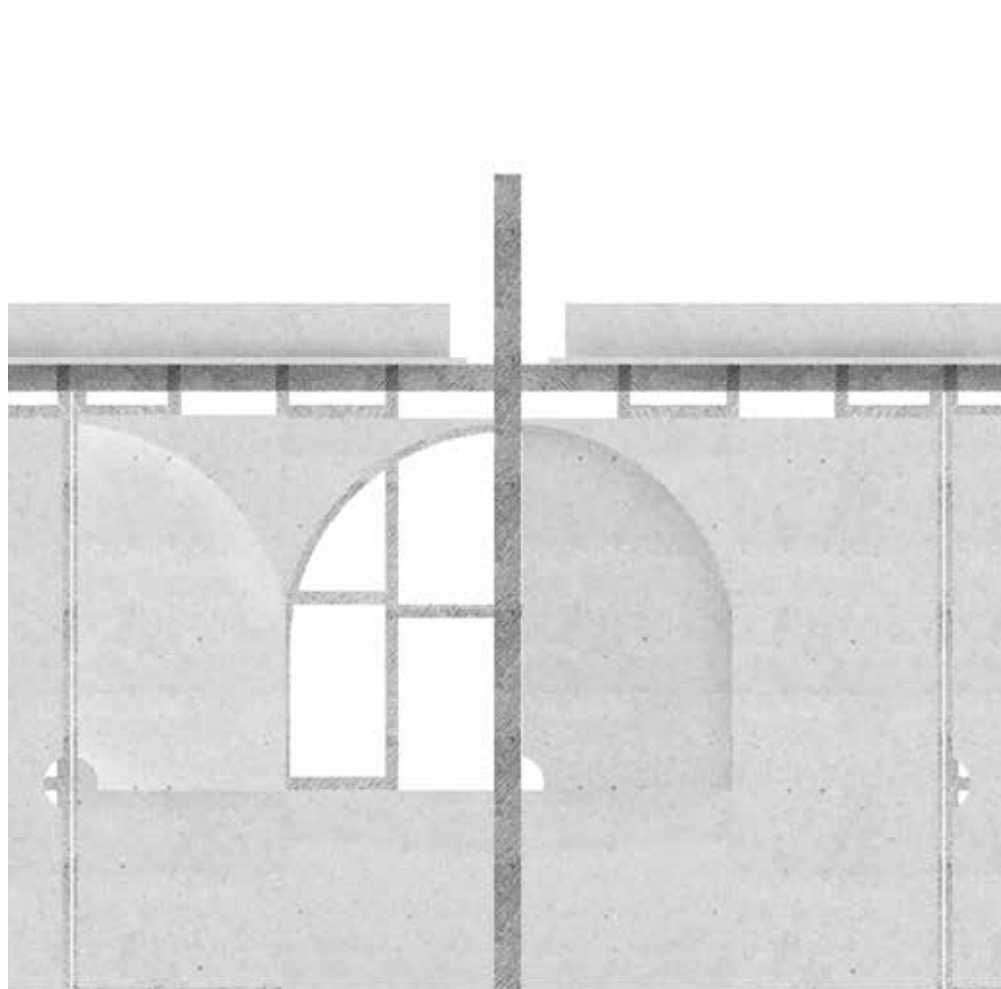
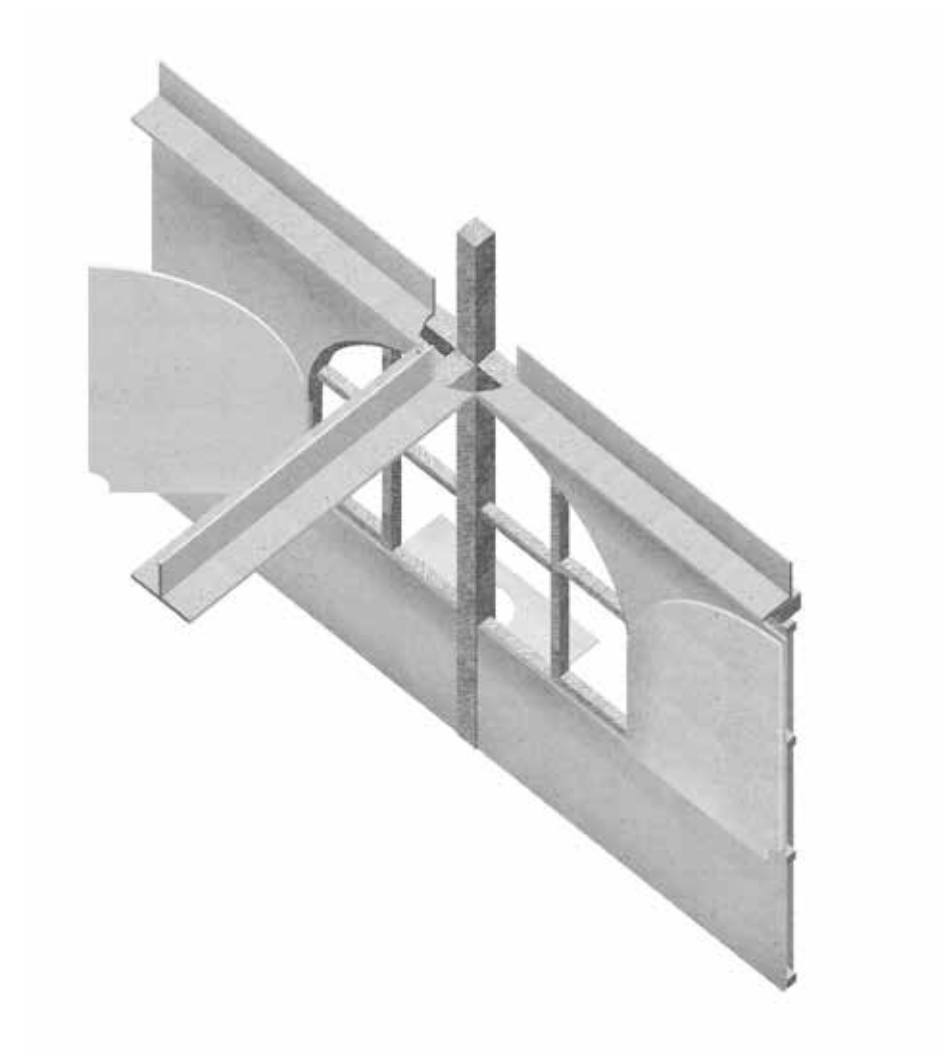
Collection as a form of self portraiture - how do residents choreograph/control the display of their work and processes to the community of the building and beyond?

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



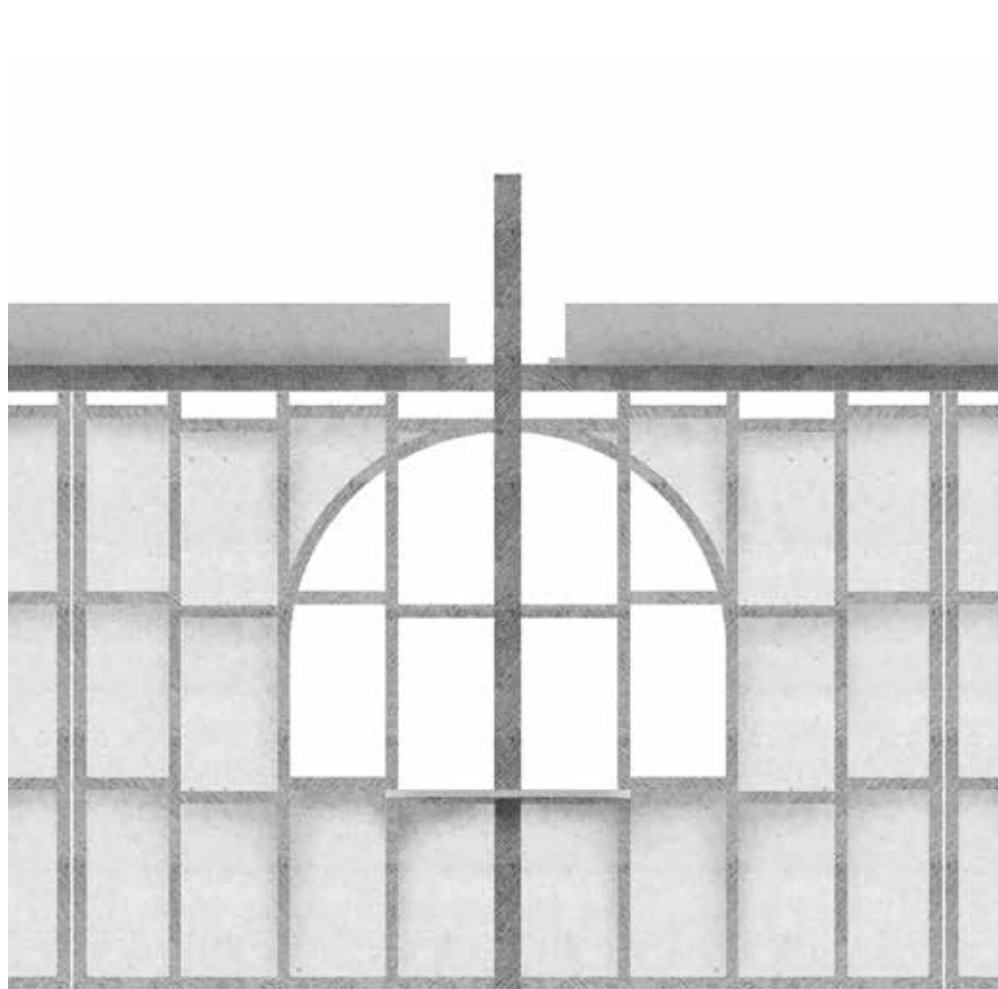
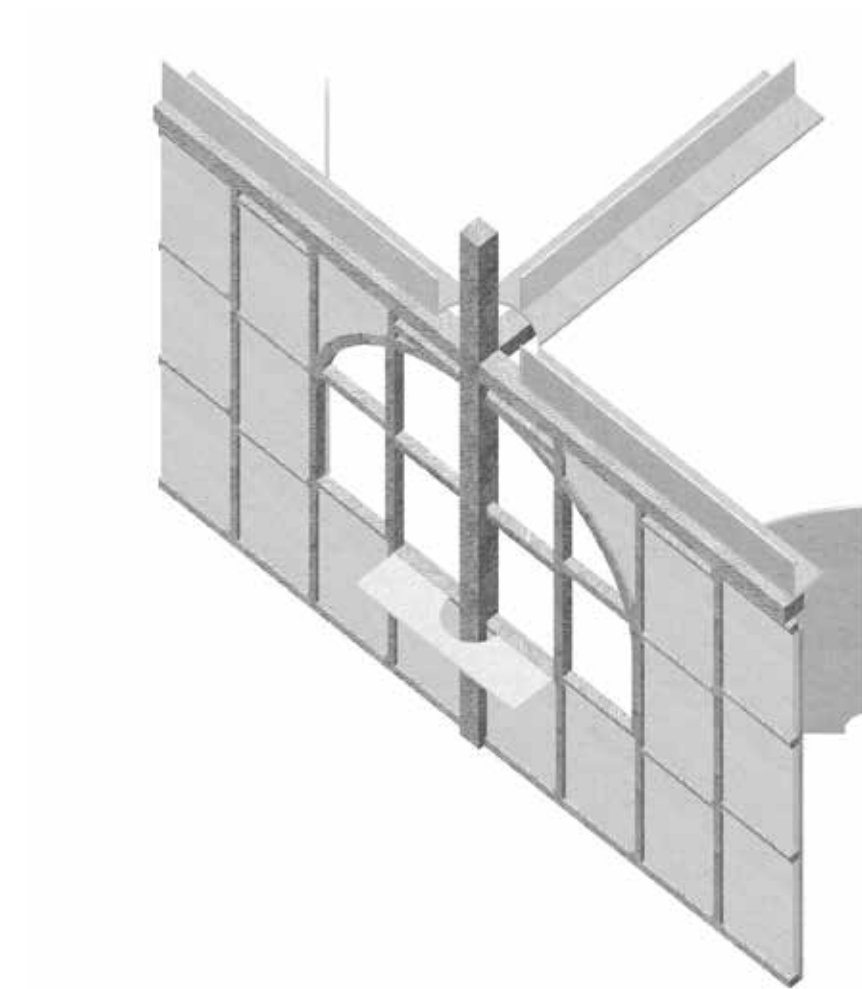
Shuttered openings between circulation space and individual studios. Shutters formed using a simple barrel hinge and offcuts. Zero wastage. Exposed studwork is painted to reference the building's existing window mullions.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



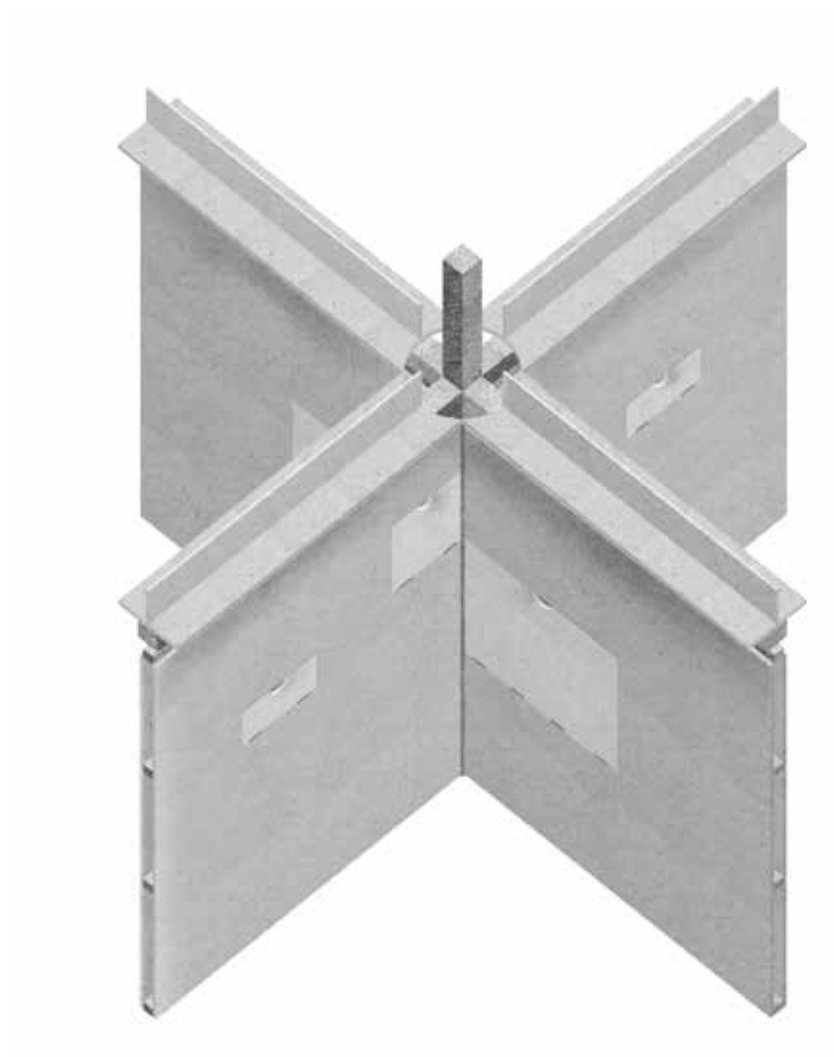
On the reverse side of the wall, adjacent to the circulation space, the surface is ornamented by infilling painted exposed studwork, reducing material cost.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



Shuttered windows formed between the individual studios themselves. Offcuts and simple barrel hinge used to form shelves and desks. Tressles would be provided. Adjacent studios would both have to open their shutters to create a connecting window. Located at the 'Carnegie columns', they are a place for social interaction. If shutters are closed, the studio is presented with a flat & practical work surface.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall

*Partition types*

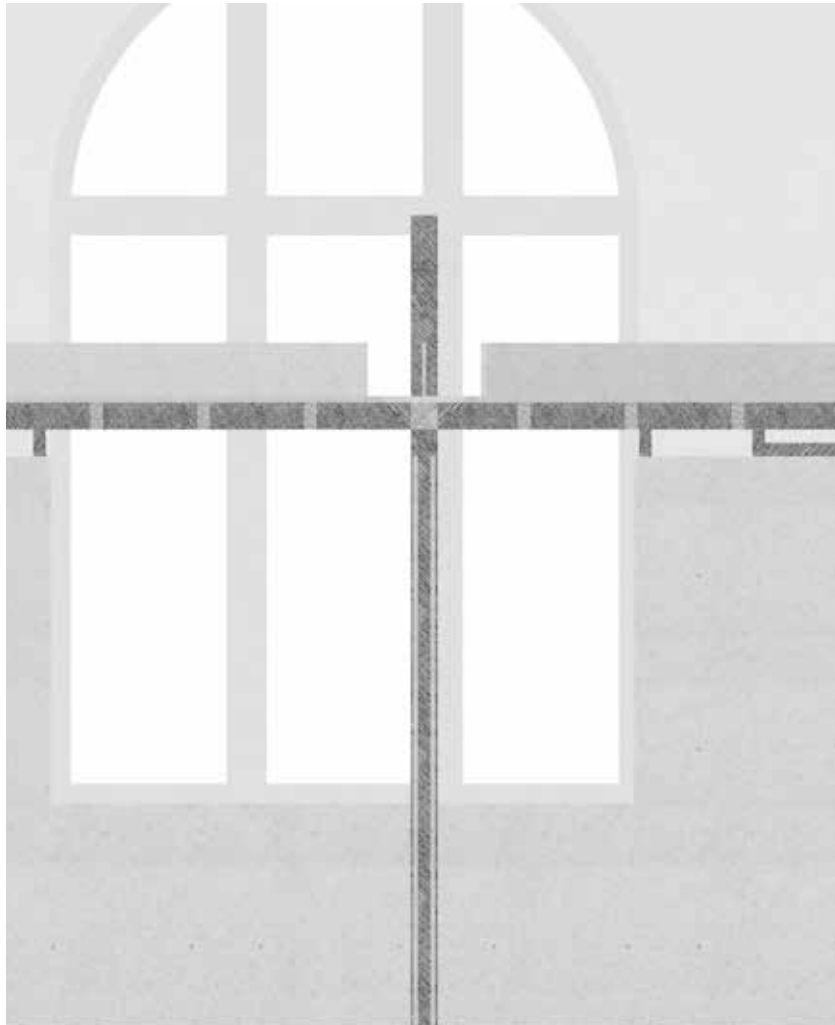
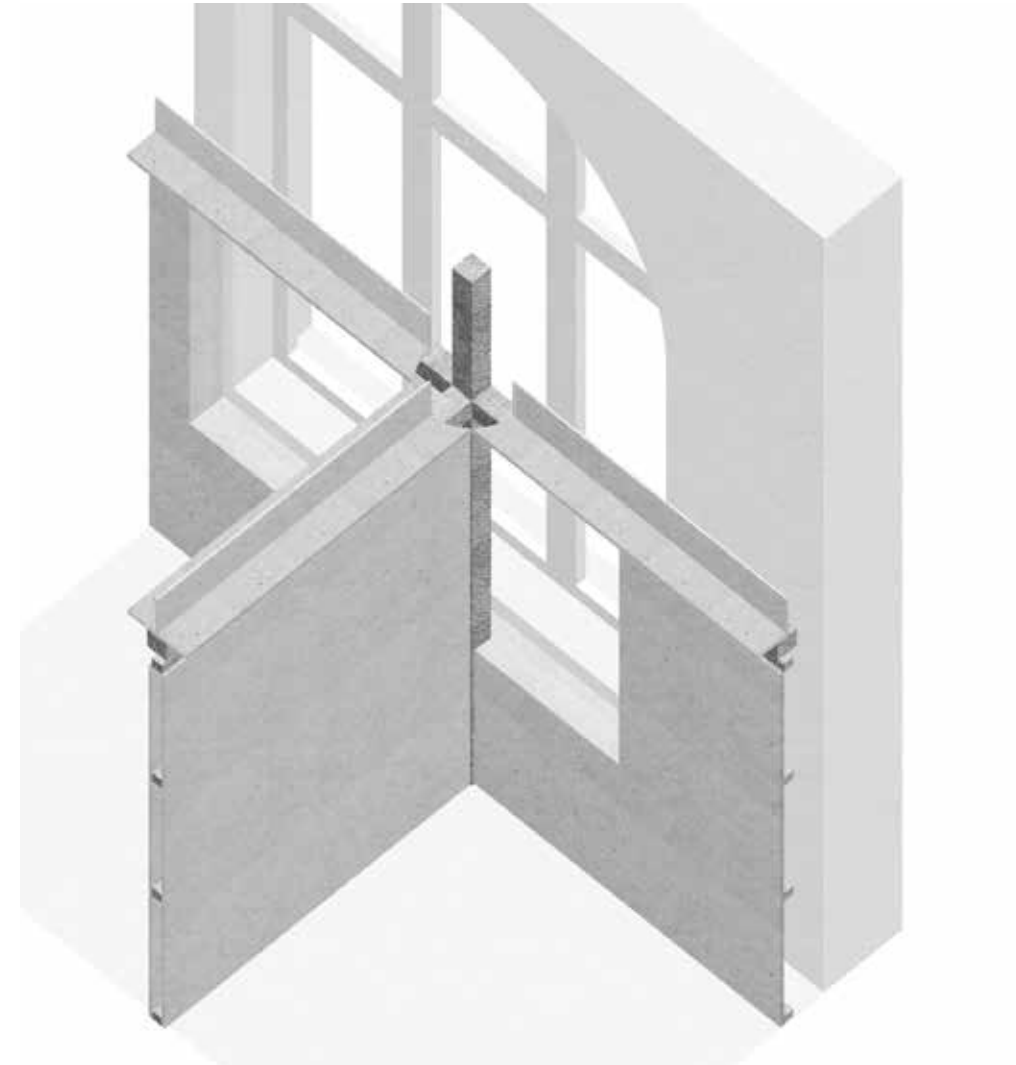
Interface between front public room and artists studios. Windows, serving area and shelving.
Practical secure and soundproof.

Elements

The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



Partition types

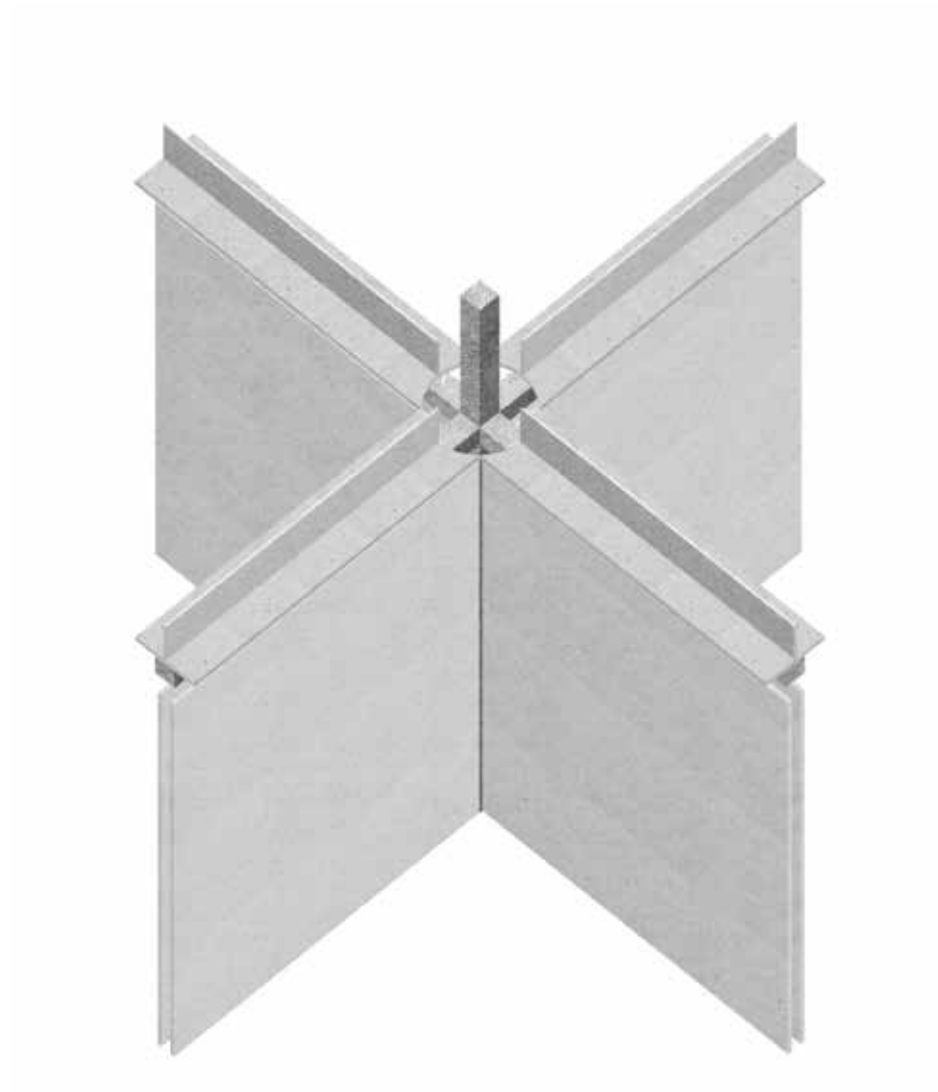
Interface between artists studios and existing windows - structure lines up with and references framing of windows.

Elements

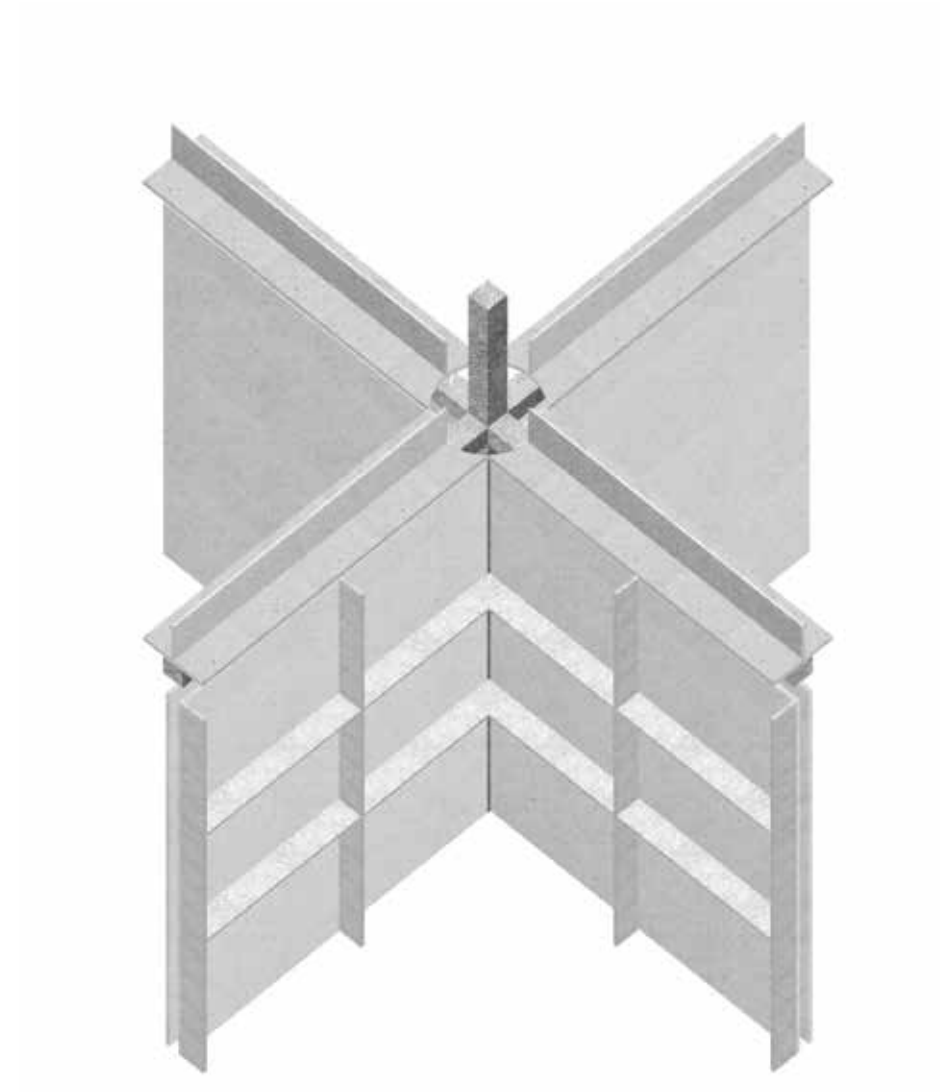
The Carnegie Column

The Bookshelf & Beam

The Deconstructed Wall



Blank wall



Additional provision of storage

Partition types

Standard wall with possible appropriation by resident

Arrangement

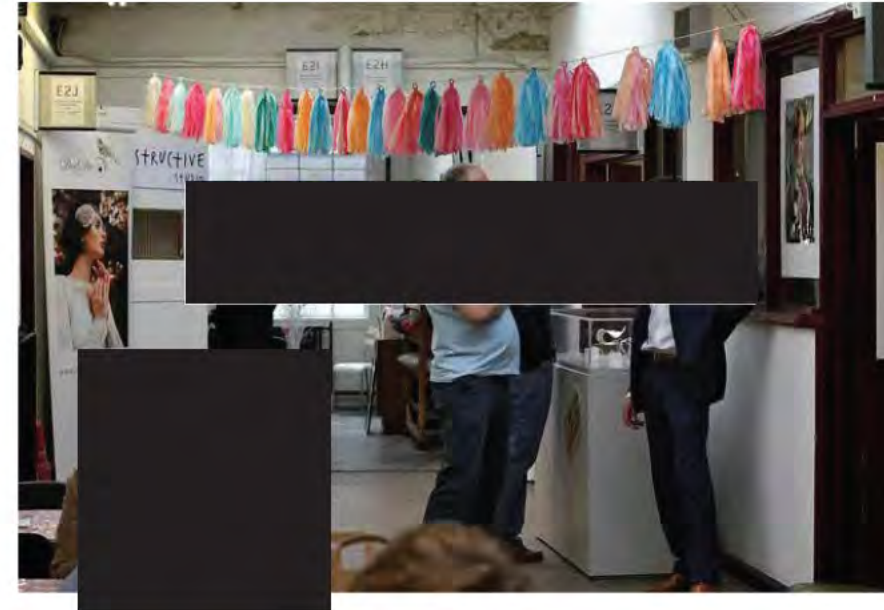
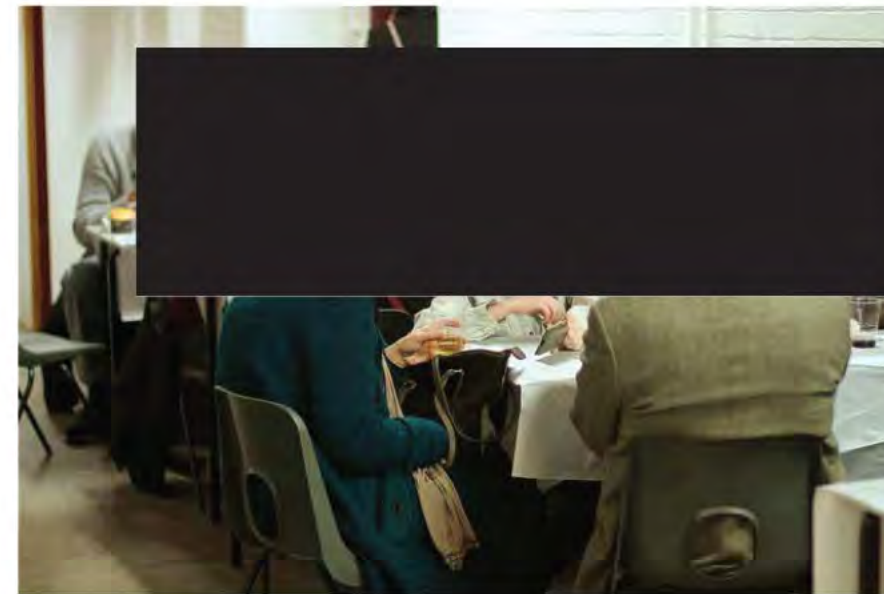
Principles



Alignment with existing roof and details in order to make use of artificial and natural light, in addition to remaining sensitive to the historic building.

Arrangement

Principles



Varying use of corridor at Cockpit Arts Holborn

Circulation space is reinterpreted as being more than just an efficient corridor. Social space to produce larger items, eat lunch, photograph work away from the mess of the studio, food & drinks preparation for events, place to put on exhibitions, curate personal displays on shelves, plinths and in windows etc. Ability for artists to engage with others as much, or as little, as they want to. This space becomes vitally important when considering Open Studio events.

Arrangement

Principles

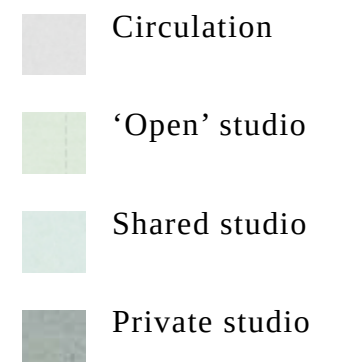


Gordon Matta Clark

Adaptability. Column and beams provide practical fixed infrastructure at high level i.e. light and electricity. But in theory they can be infilled, cut or removed in a multitude of different ways, say if an artist wants to rent more space and the adjacent studio is free.

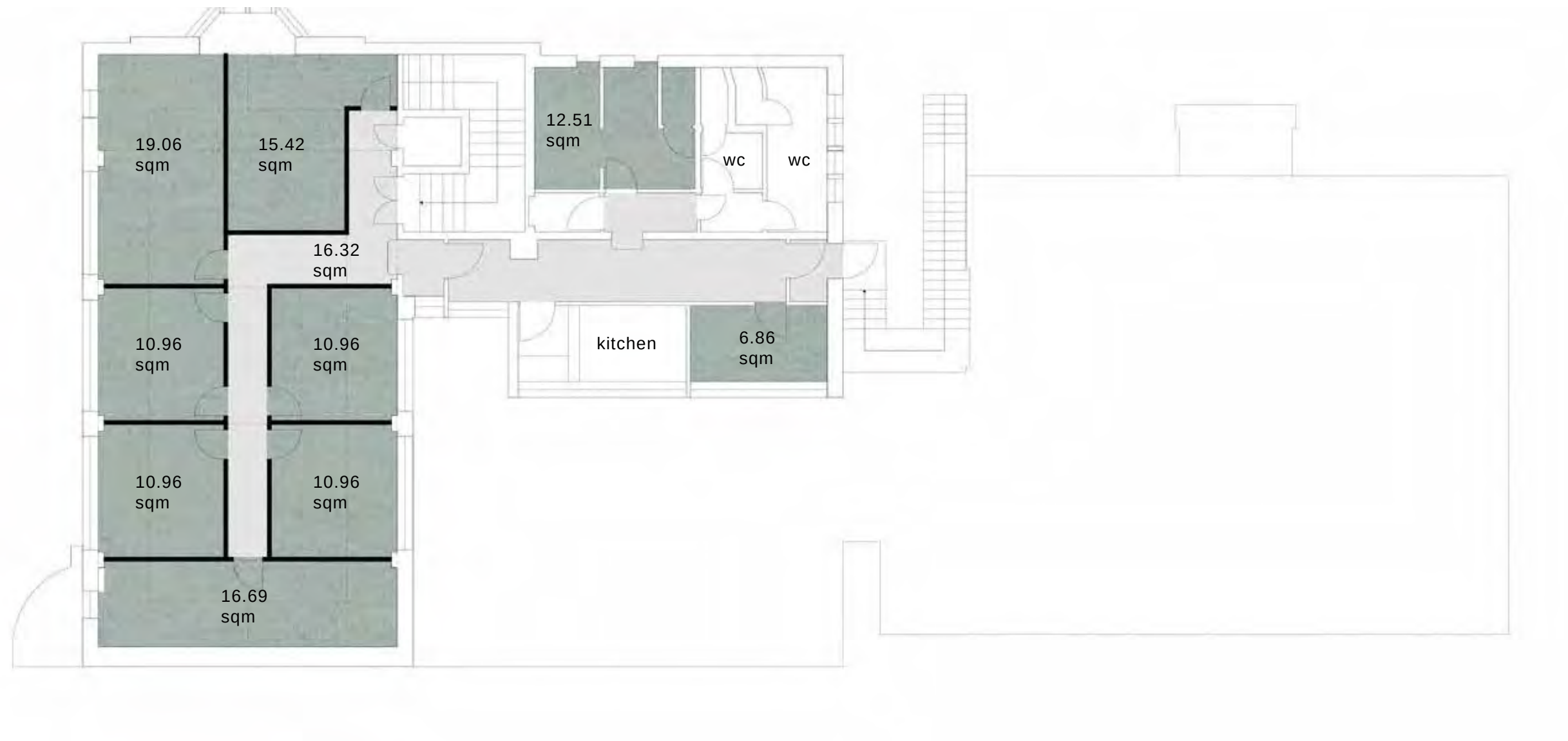
Arrangement

OPTION 1 - Ground floor
(based on existing proposal + alignment with ex. services)



Arrangement

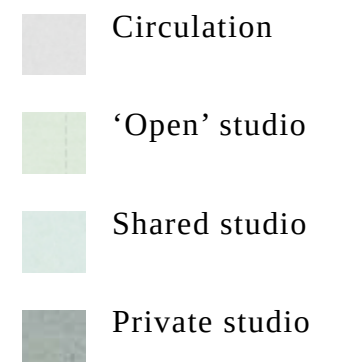
OPTION 1 - First floor
(based on existing proposal + alignment with ex. services)



- Circulation
- 'Open' studio
- Shared studio
- Private studio

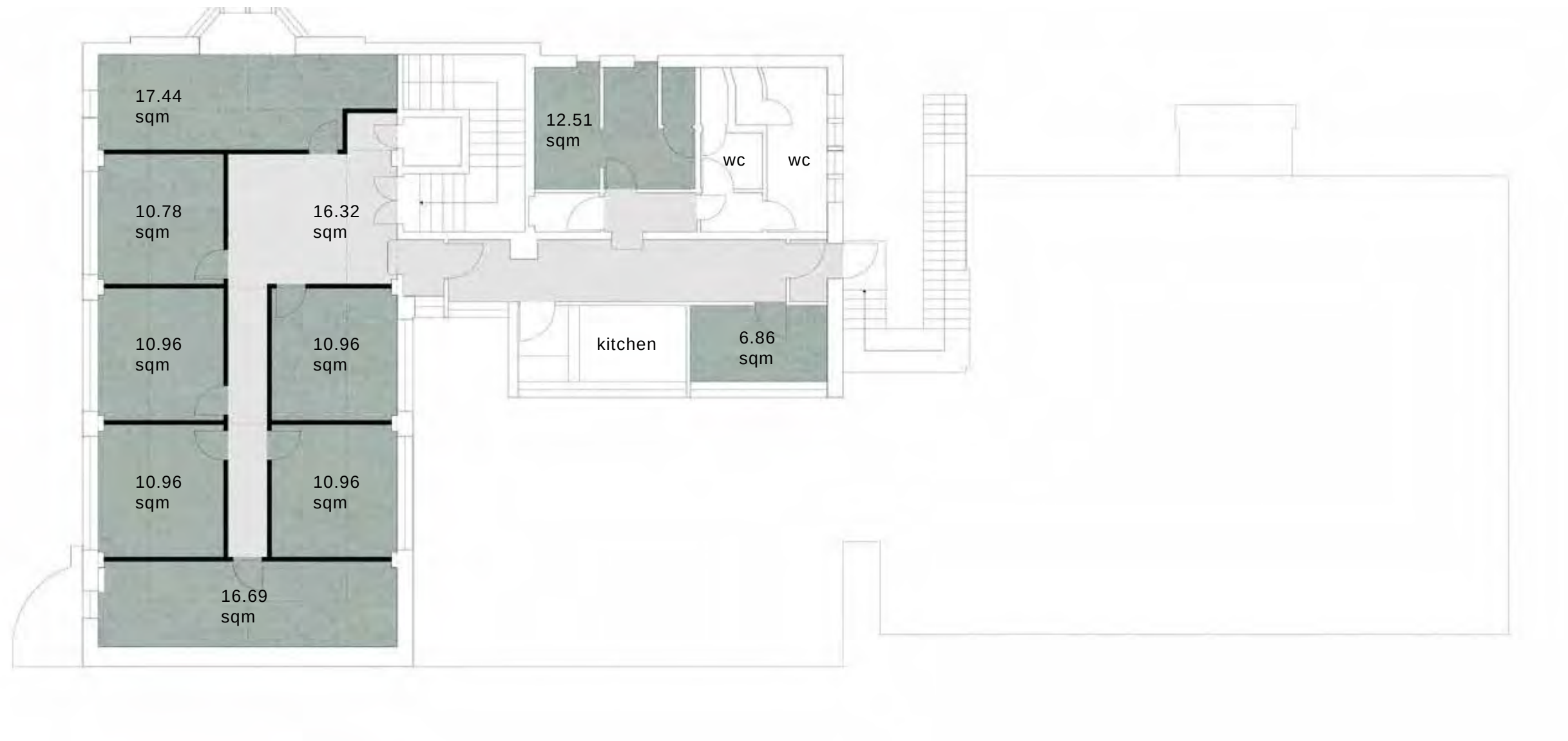
Arrangement

OPTION 2 - Ground floor
(circulation as room + maximise no of private studios)



Arrangement

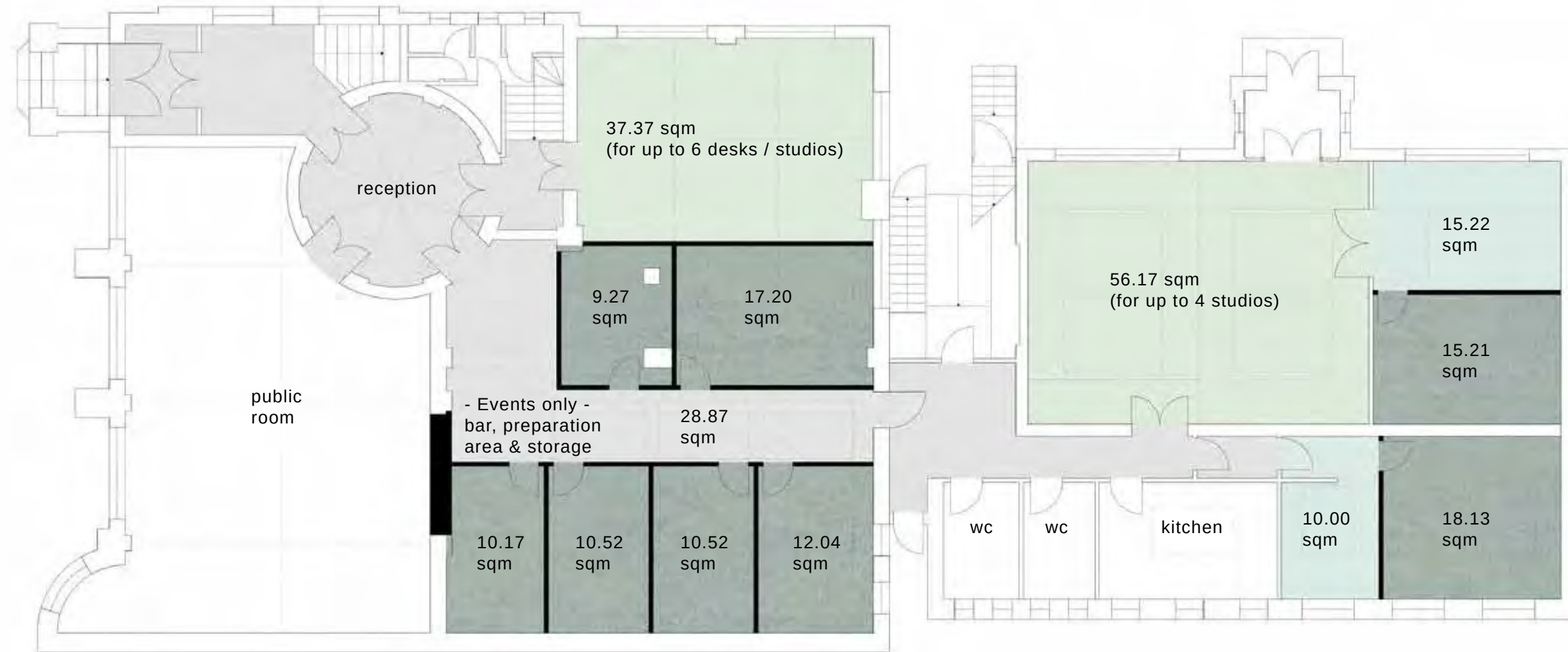
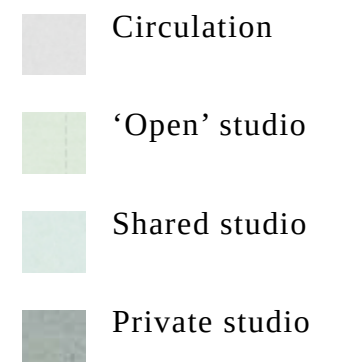
OPTION 2 - First floor (circulation as room + maximise no of private studios)



- Circulation
- 'Open' studio
- Shared studio
- Private studio

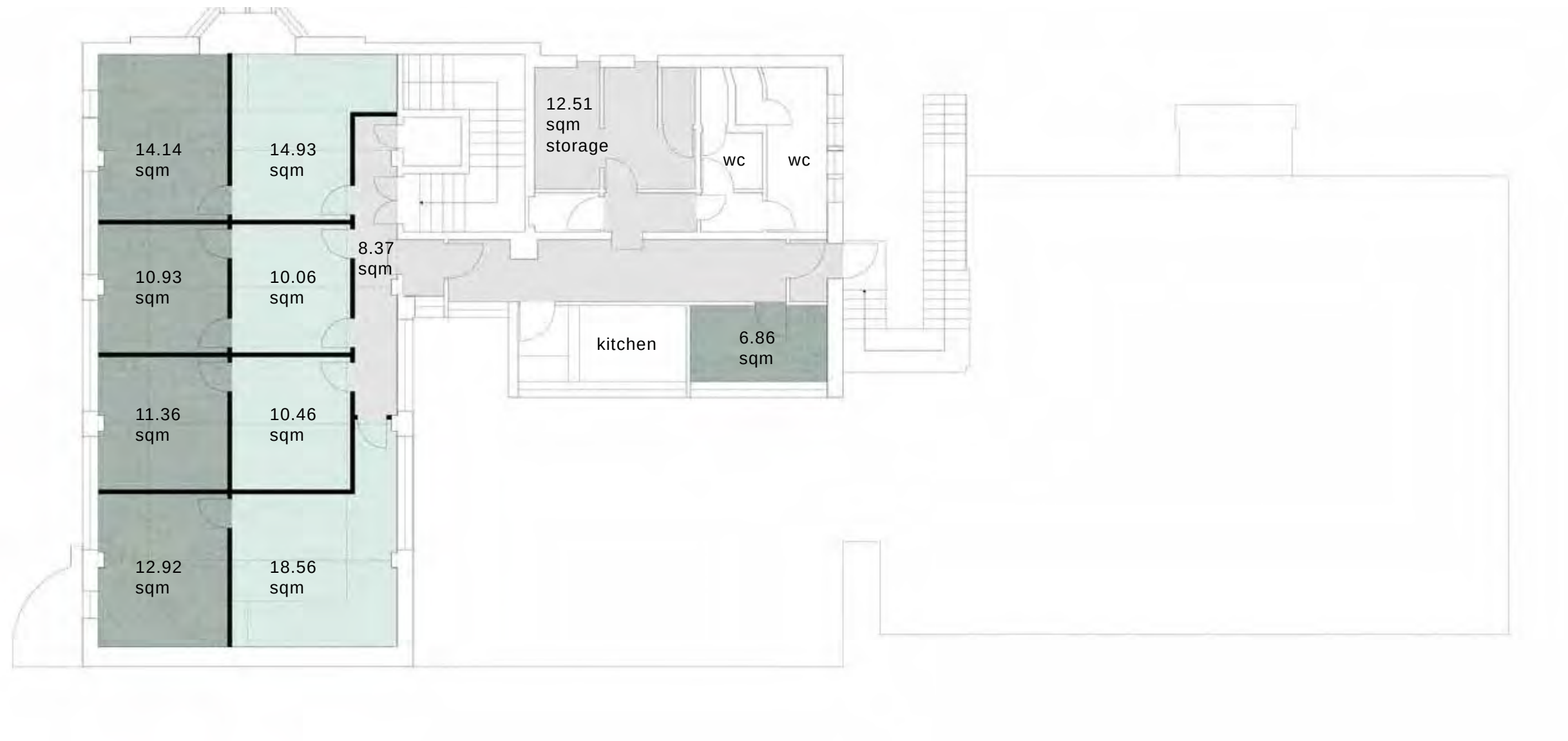
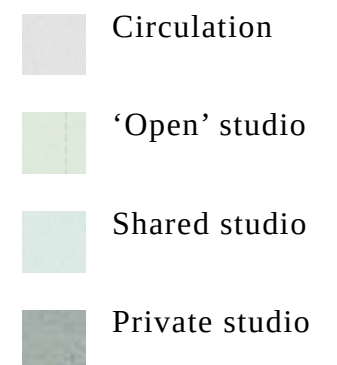
Arrangement

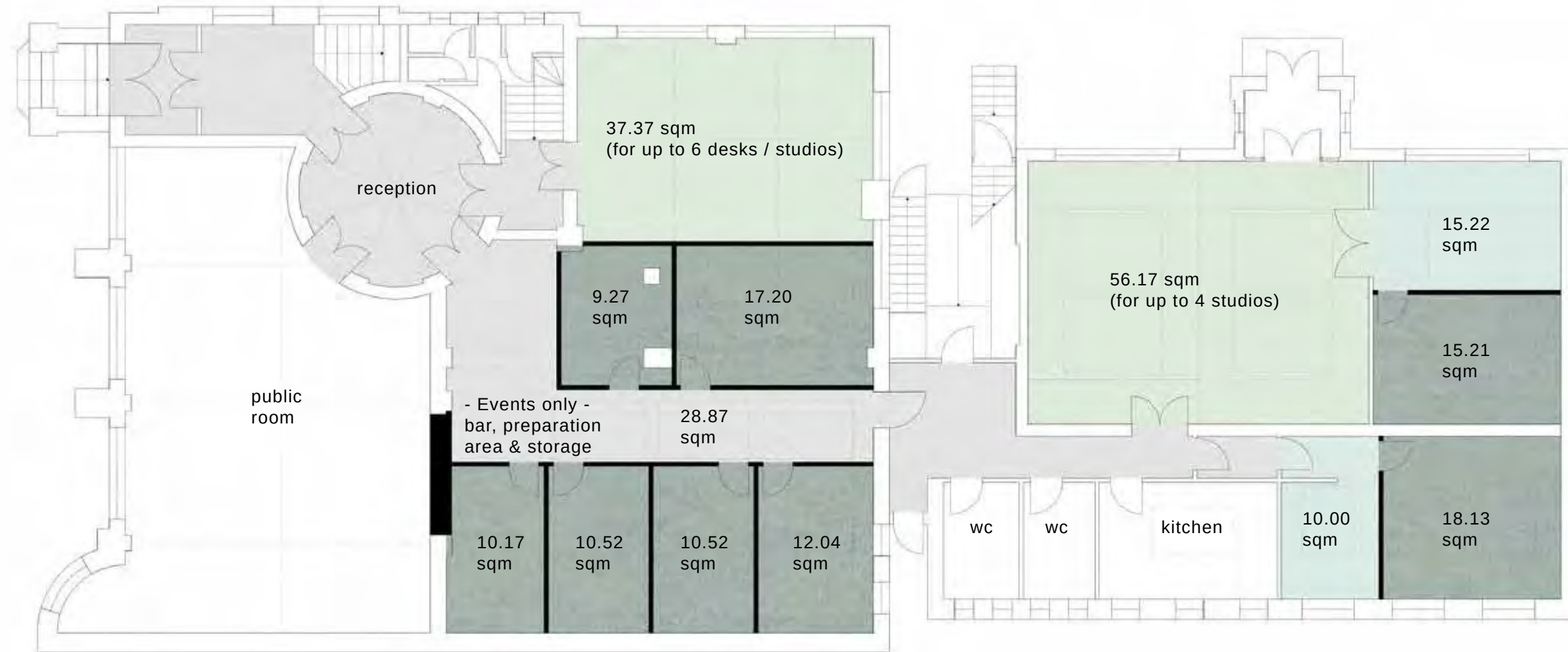
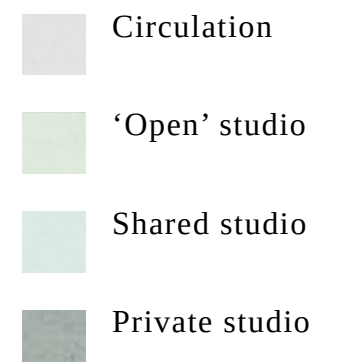
OPTION 3 - Ground floor
(maximise shared/open studios in order to minimise circulation)



Arrangement

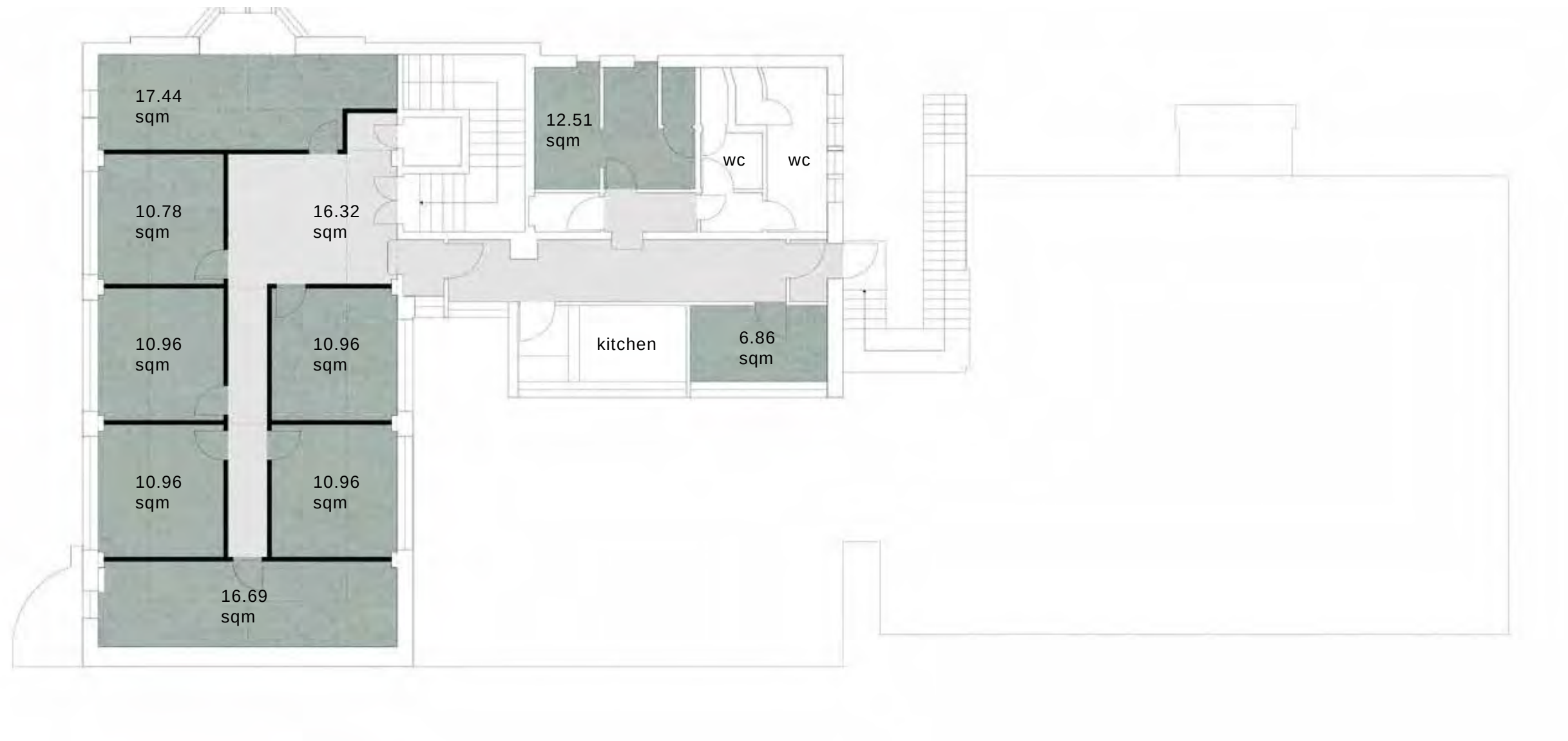
OPTION 3 - First floor
(maximise shared/open studios in order to minimise circulation)



*Arrangement*OPTION 4 - Ground floor
(Hybrid of options 2 and 3)

Arrangement

OPTION 4 - First floor (Hybrid of options 2 and 3)



- Circulation
- 'Open' studio
- Shared studio
- Private studio

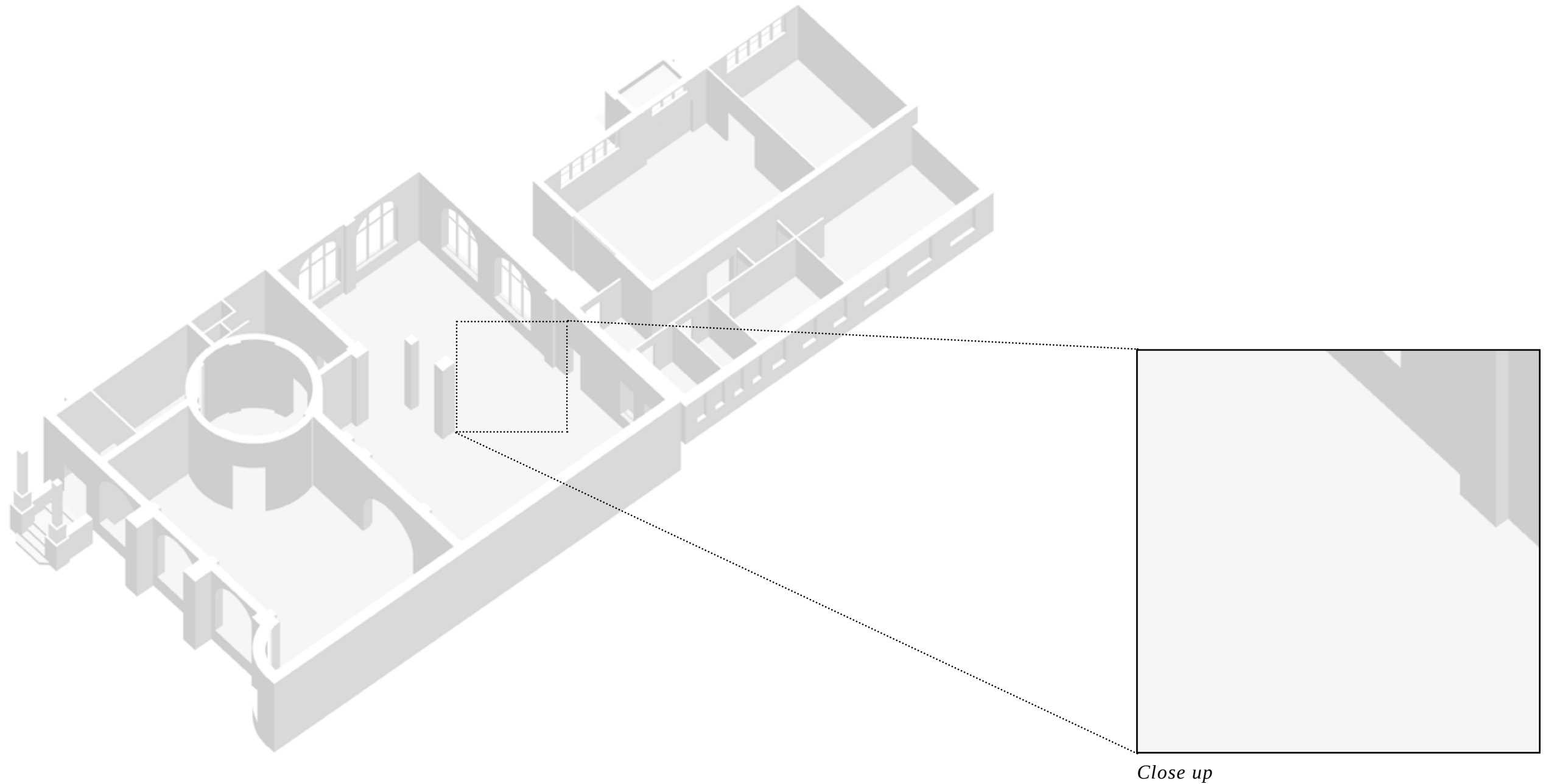
Arrangement

Area schedule of plan options

		Op 1 (based on existing proposal + alignment with ex. services)					Op 2 (circulation as room + maximise no of private studios)					Op 3 (maximise shared/open studios in order to minimise circulation)					Op 4 (selected + hybrid of options 2 and 3)				
Location	No. of studios	Private	Shared	Open Plan	Storage	Circulation	Private	Shared	Open Plan	Storage	Circulation	Private	Shared	Open Plan	Storage	Circulation	Private	Shared	Open Plan	Storage	Circulation
GF front	1	15.8	12.37		10.08	16.34	18.47			9.6	24.91	17.2		37.37		28.87	17.2		37.37		28.87
	2	14.08	8.81				18.26					12.04					12.04				
	3	12.55	5.84				12.6					10.52					10.52				
	4	12.31	5.53				11.76					10.52					10.52				
	5	11.44					10.28					10.17					10.17				
	6	7.87					10.28					9.27					9.27				
	7						10.22														
	8						9.06														
GF rear	1	28.5	15.22			10.92	18.13	15.22			20.42	18.13	15.22	56.17		0	18.13	15.22	56.17		0
	2	15.21	11.4				15.21	10				15.21	10				15.21	10			
	3	13.67	6.5				11.88														
	4	11.22					11.88														
1F front							10.1														
	1	19.06				16.32	17.44				22.58	14.14	18.56			8.37	17.44				22.58
	2	16.69					16.69					12.92	14.93				16.69				
	3	15.42					10.96					11.36	10.46				10.96				
	4	10.96					10.96					10.93	10.06				10.96				
	5	10.96					10.96										10.96				
	6	10.96					10.96										10.96				
1F rear	7	10.96					10.78										10.78				
	1	12.51					12.51					6.86			12.51		6.86			12.51	
	2	6.86					6.86														
Total area		250.17	65.67	0	10.08	43.58	276.25	25.22	0	9.6	67.91	159.27	79.23	93.54	12.51	37.24	198.67	25.22	93.54	12.51	51.45
Total rentable area					315.84					301.47				332.04					317.43		

Arrangement

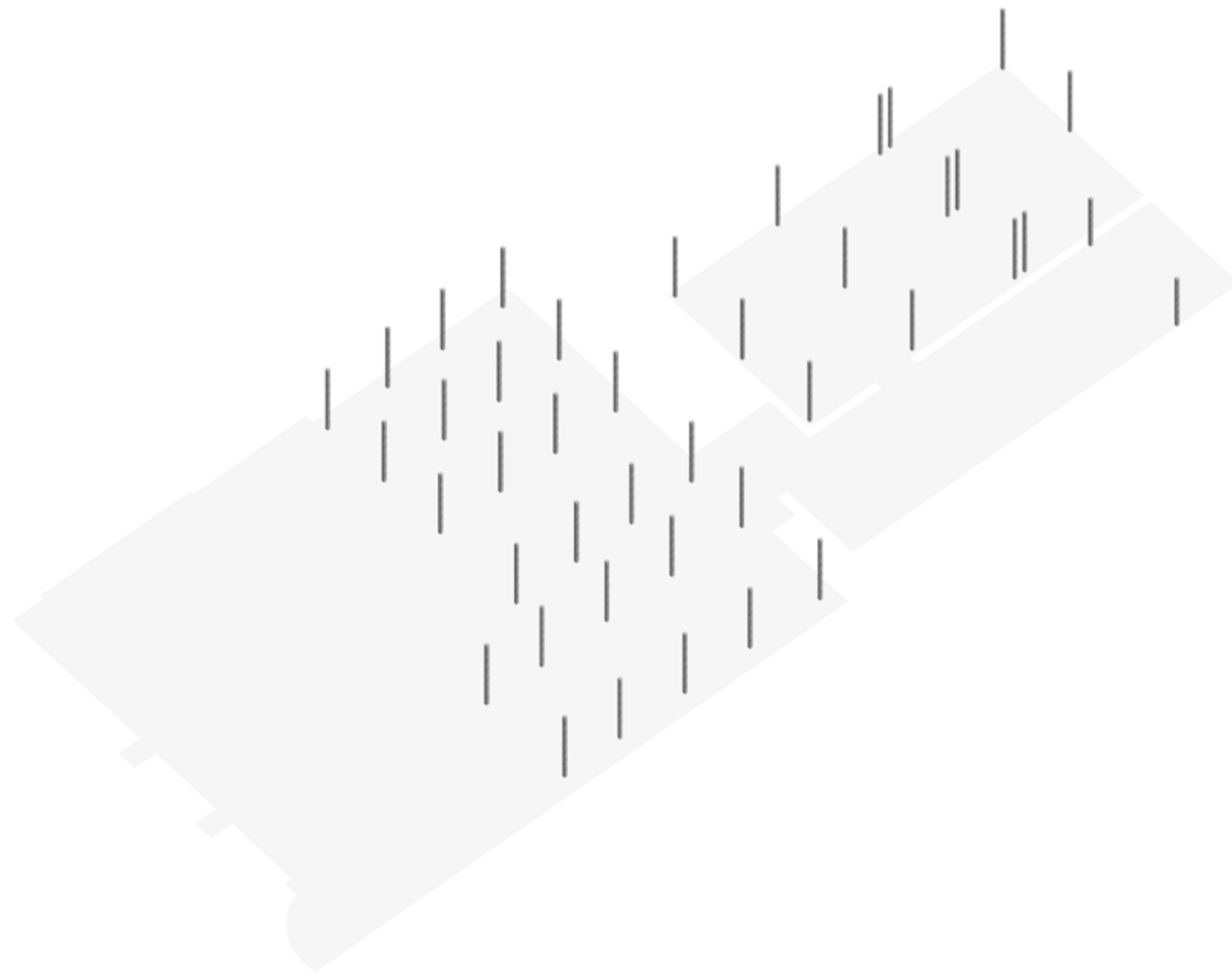
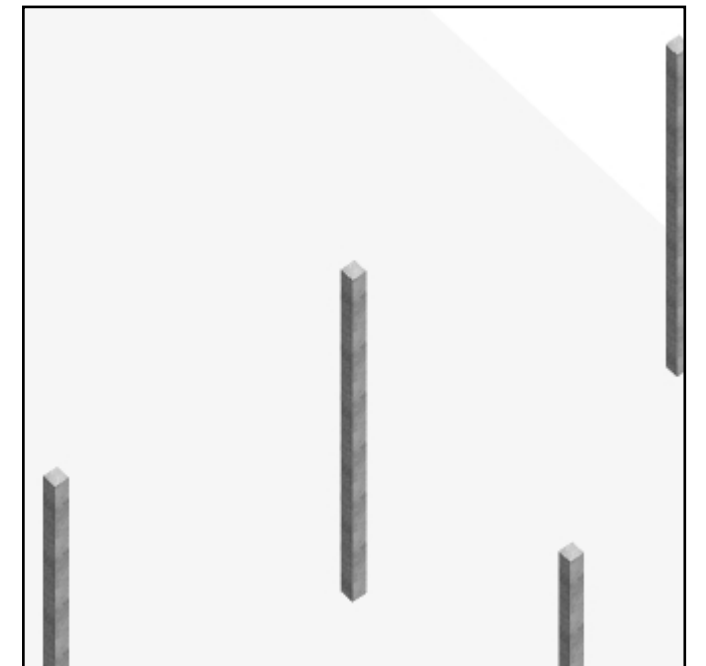
Conceptual build up - Ground floor



Existing building...

Arrangement

Conceptual build up - Ground floor

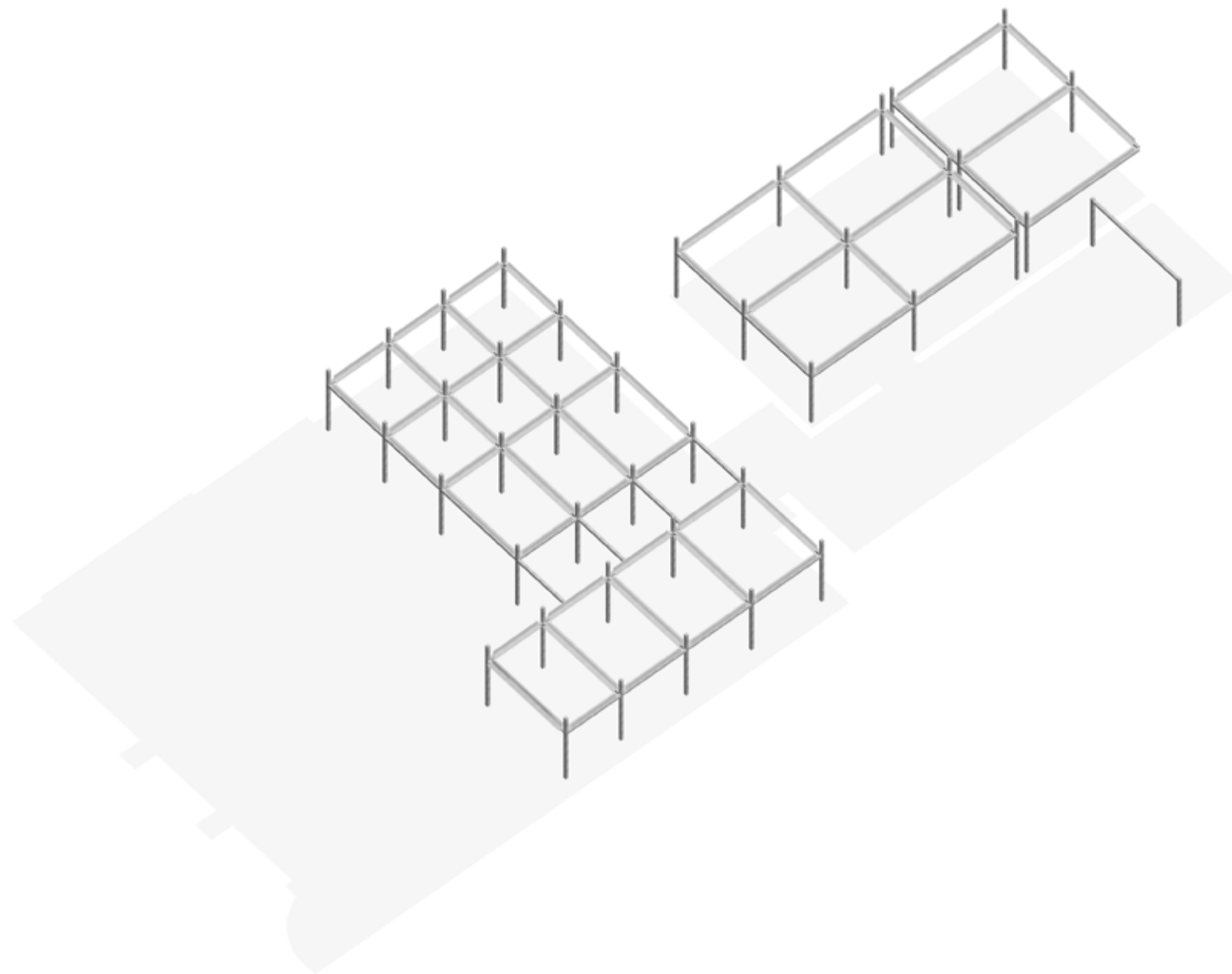
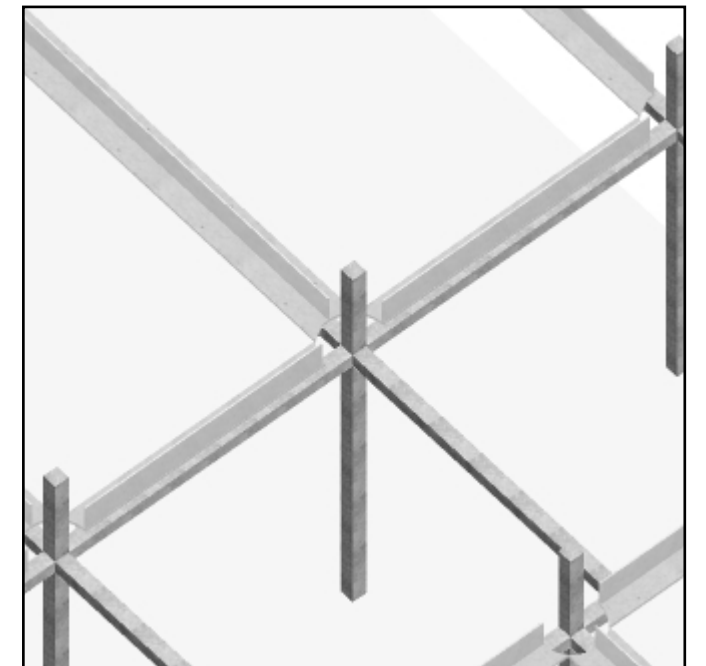


Close up

Field of Carnegie Columns (+ provision of lighting)

Arrangement

Conceptual build up - Ground floor

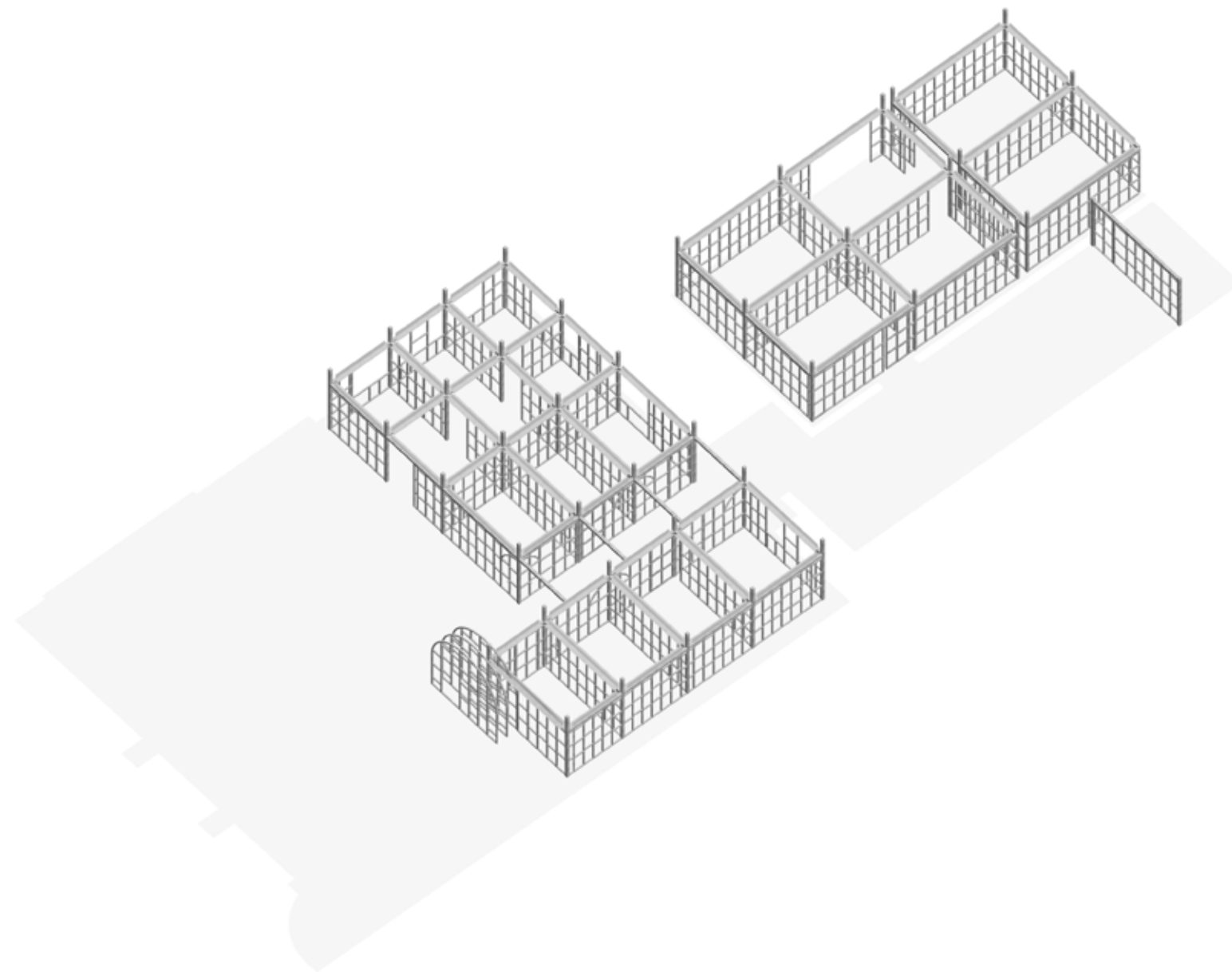
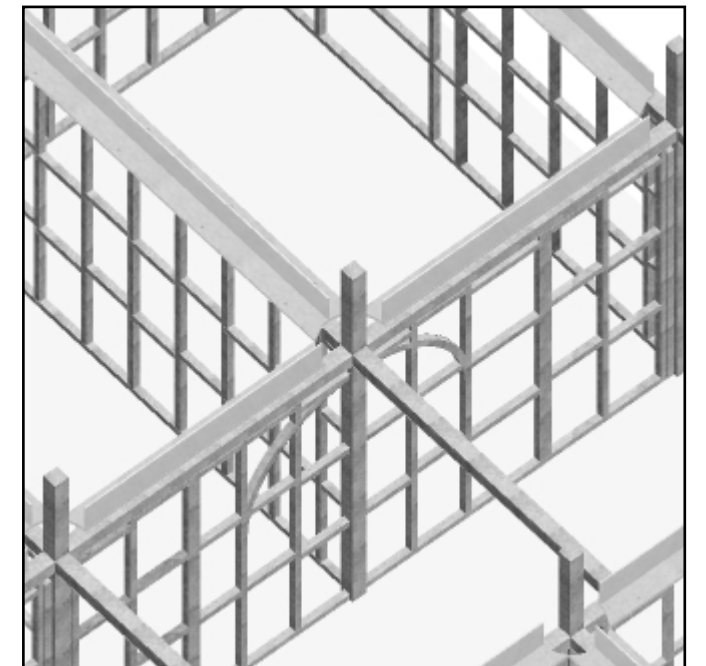


Close up

The Bookshelf and Beam

Arrangement

Conceptual build up - Ground floor

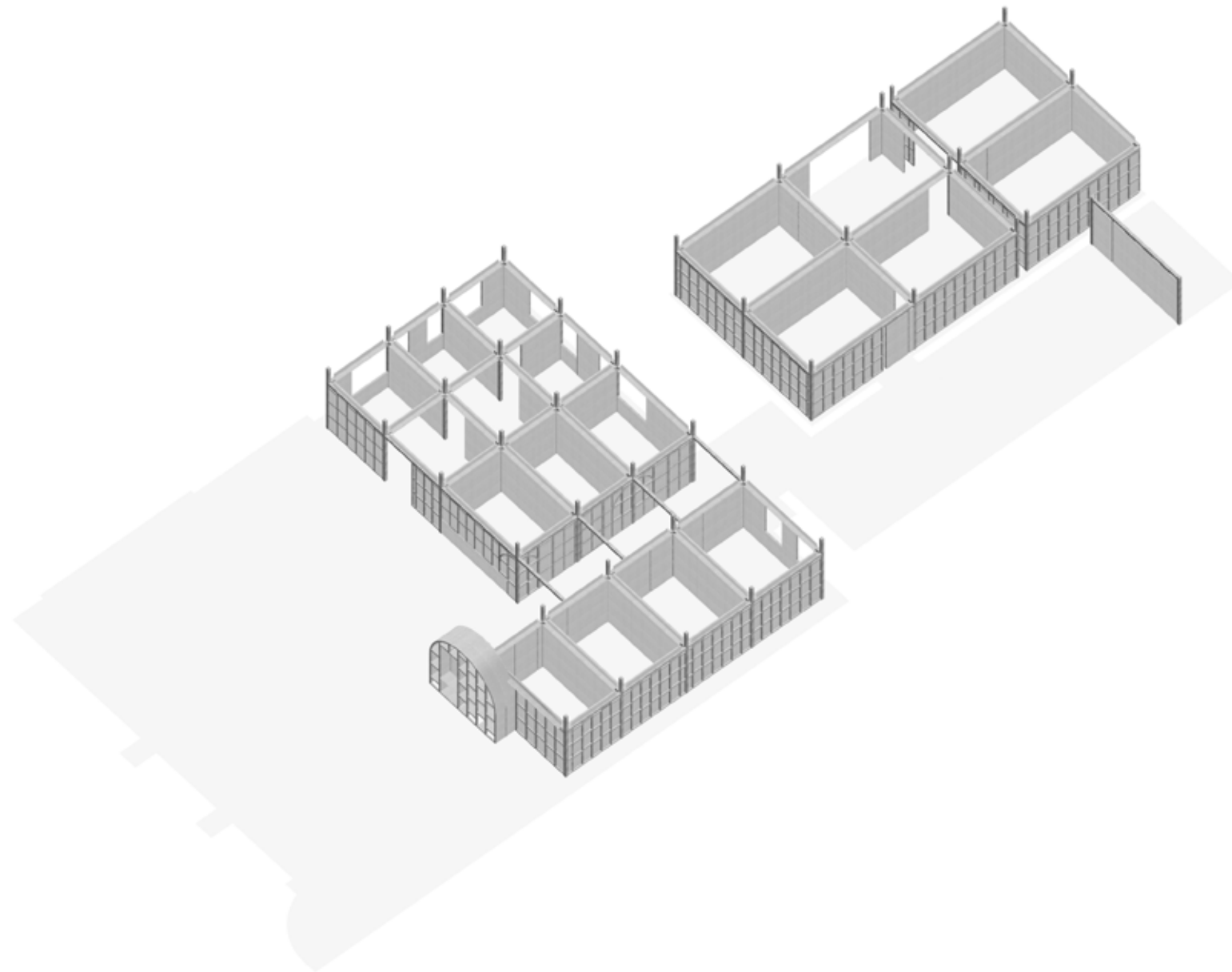
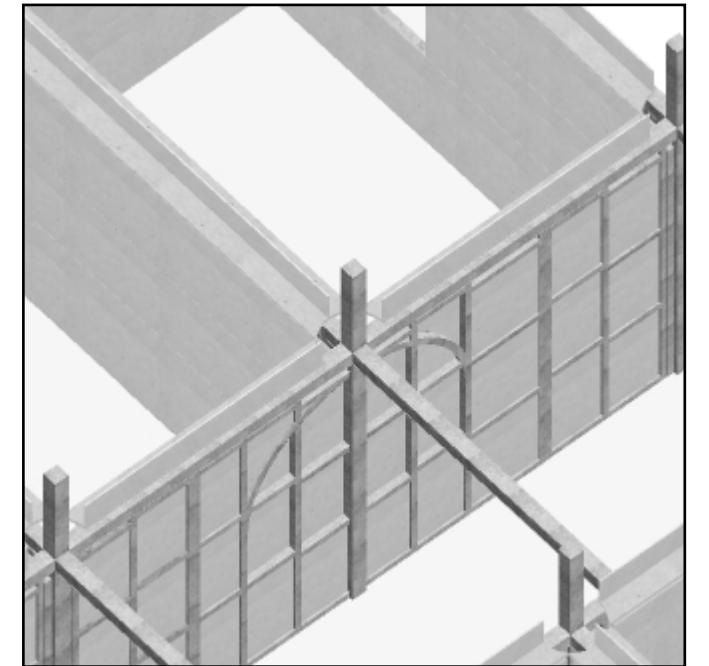


Close up

Studwork

Arrangement

Conceptual build up - Ground floor

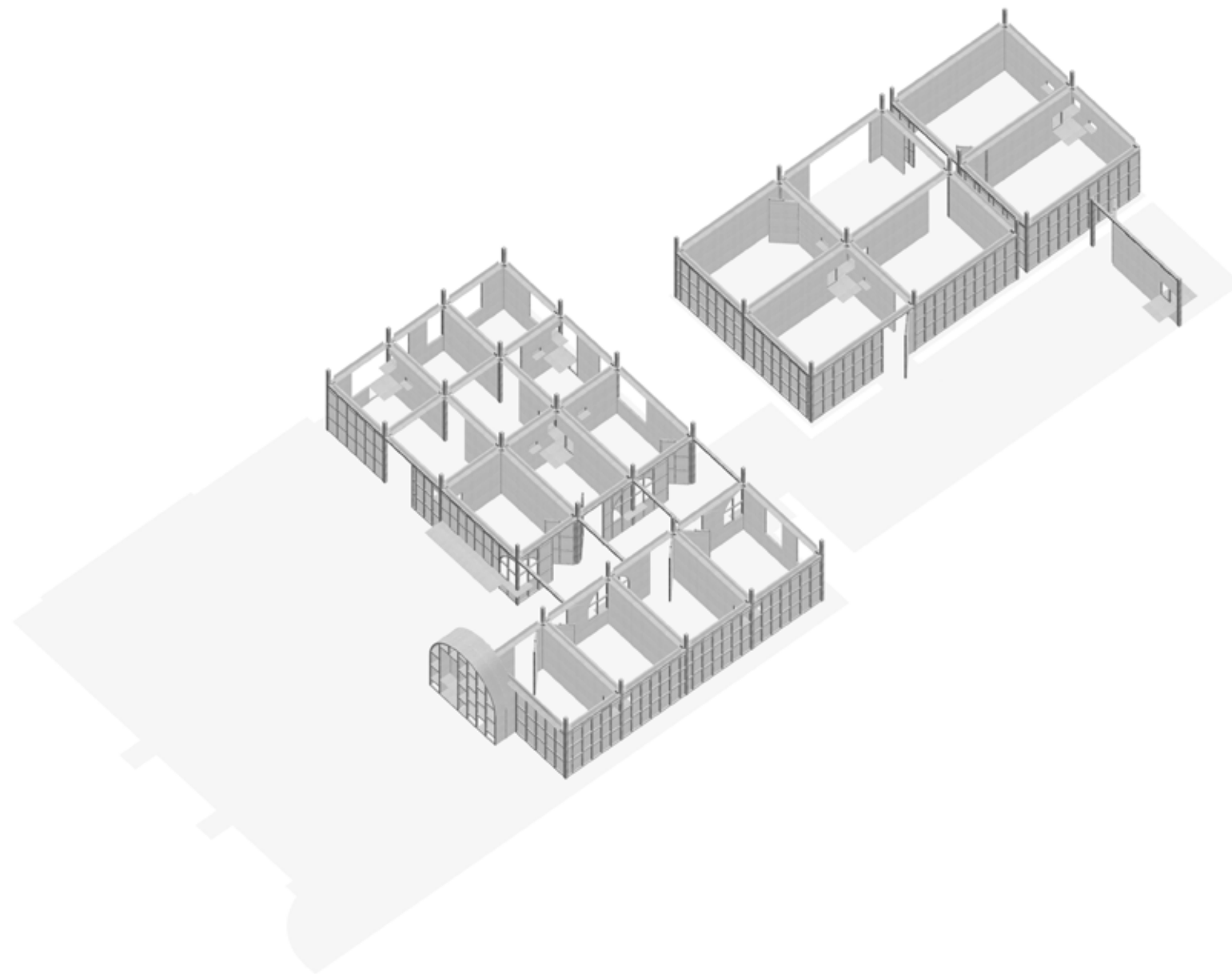
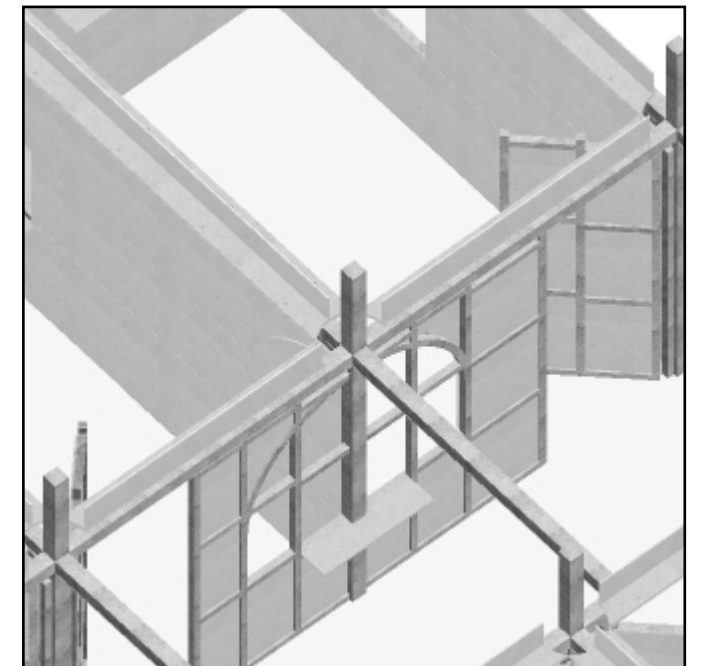


Close up

Infill of practical surface

Arrangement

Conceptual build up - Ground floor

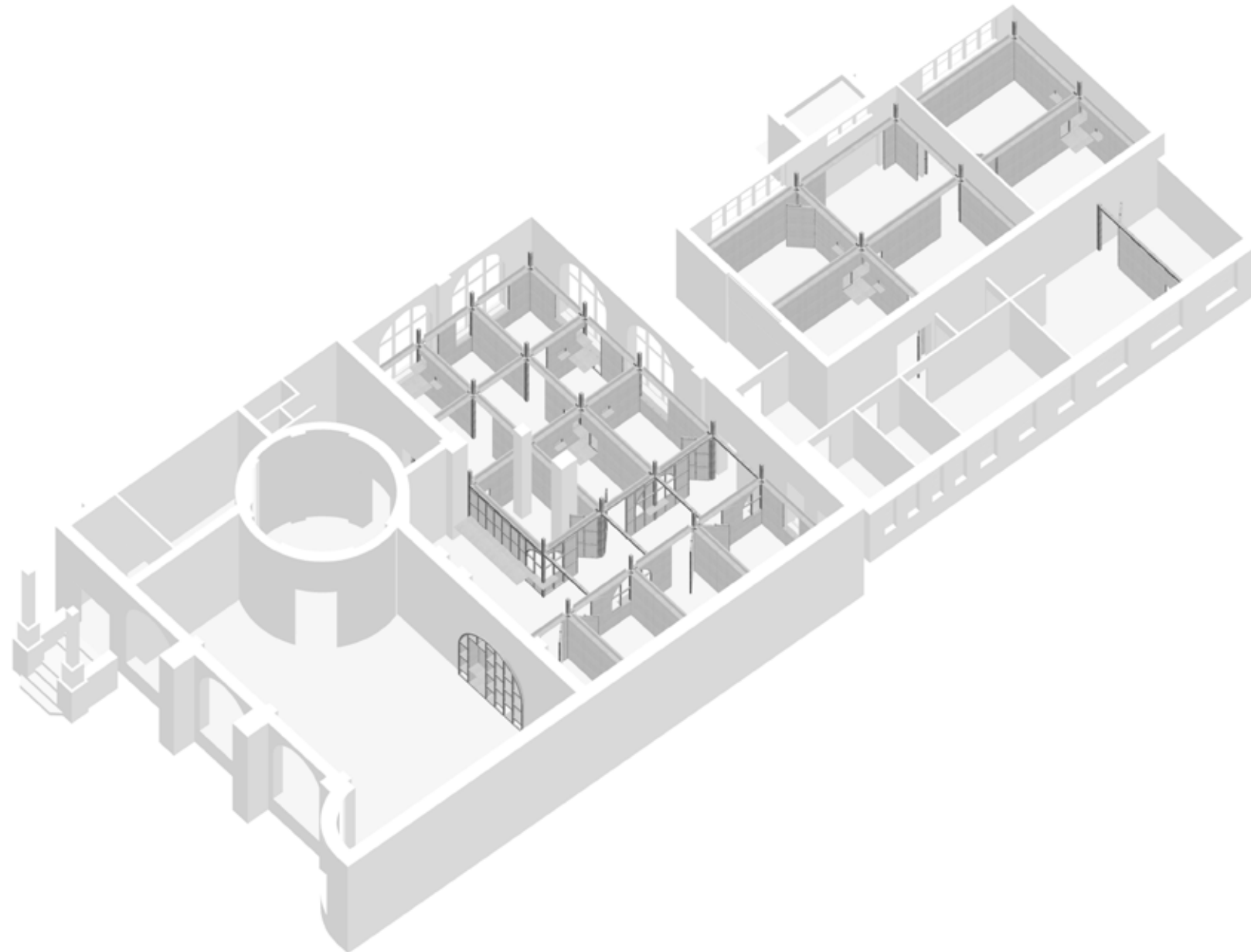
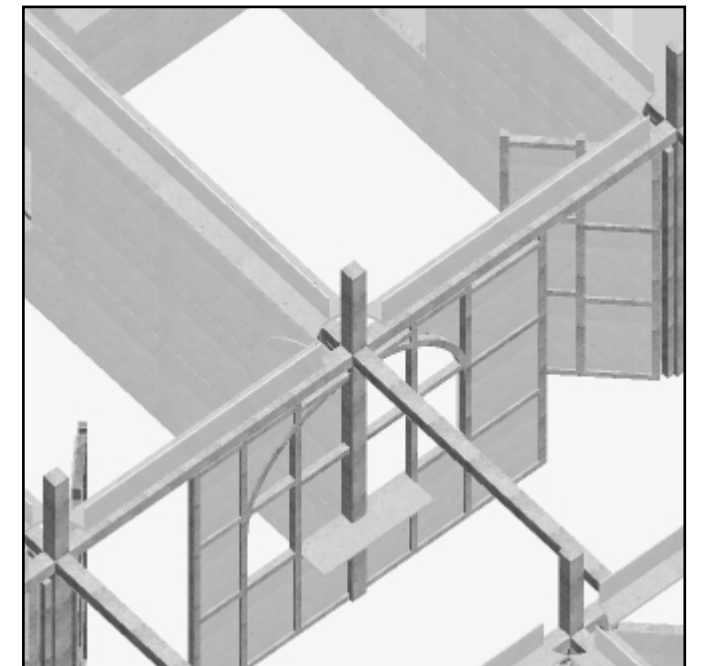


Close up

Hinged cutouts form windows, doors, additional shelves and desks

Arrangement

Conceptual build up - Ground floor

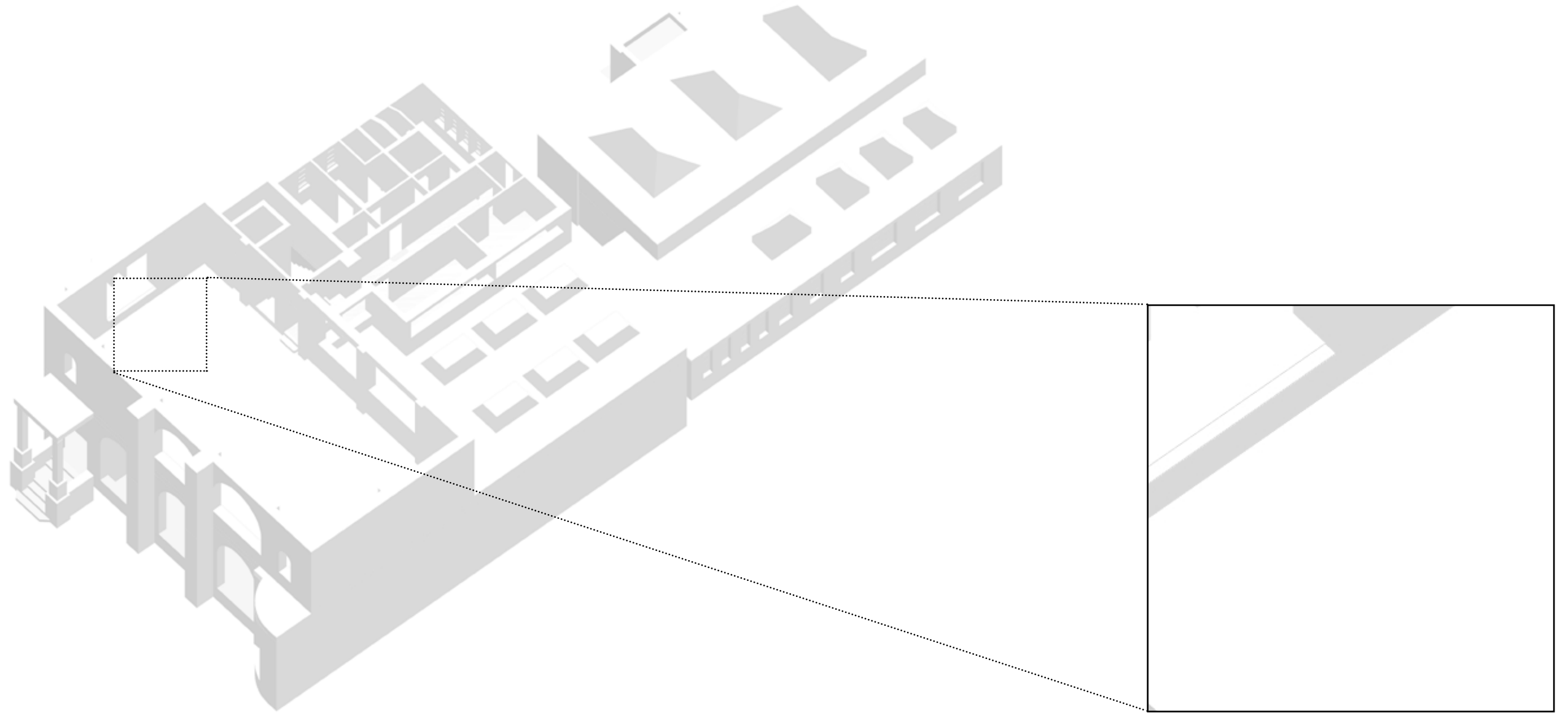


Close up

Inserted into building

Arrangement

Conceptual build up - first floor

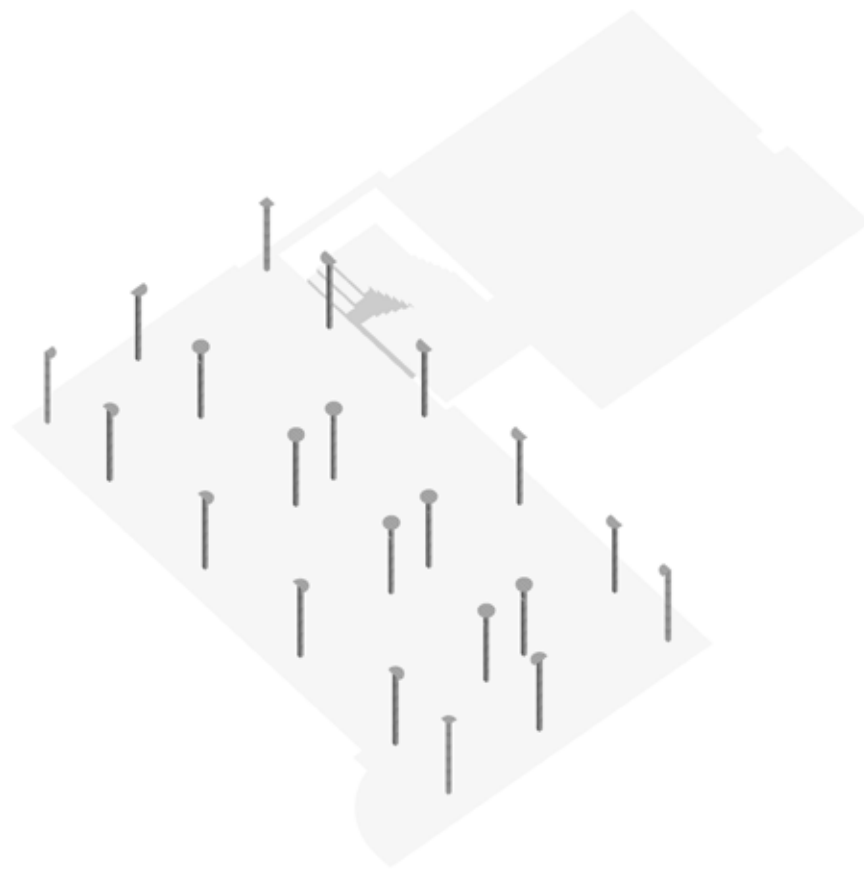
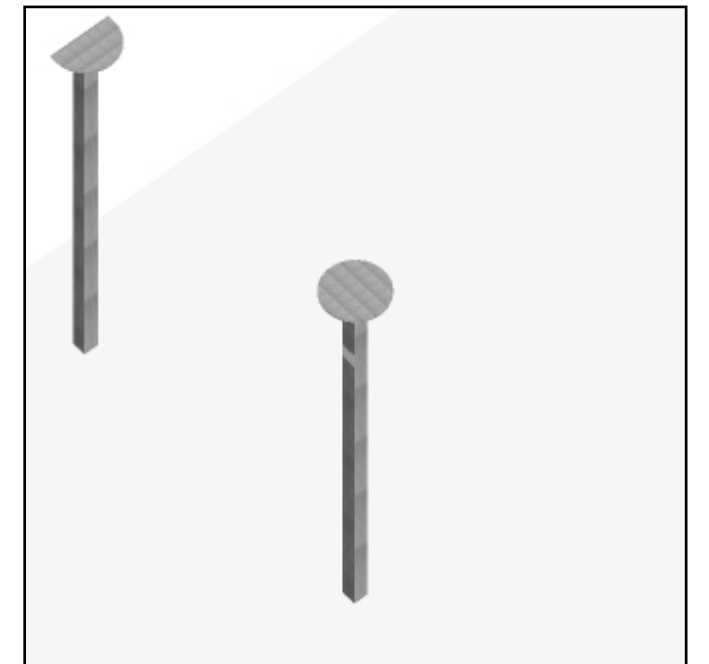


Close up

Existing building...

Arrangement

Conceptual build up - first floor

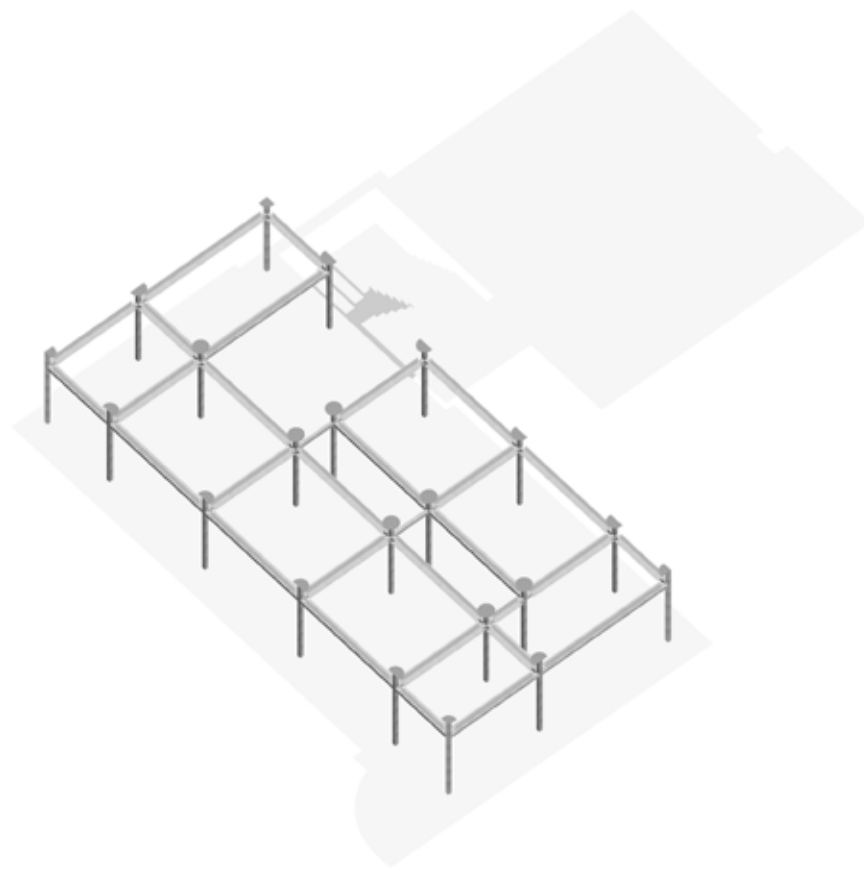
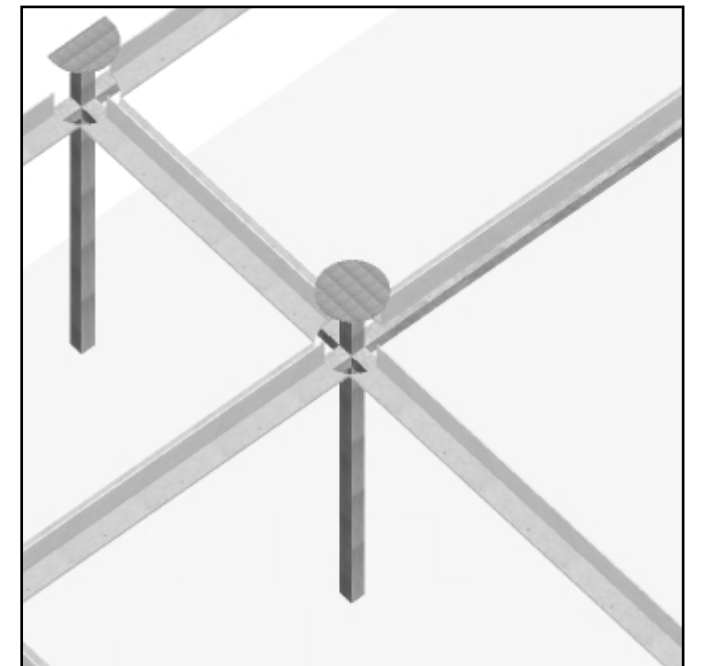


Close up

Field of Carnegie Columns (+ provision of plinths)

Arrangement

Conceptual build up - first floor

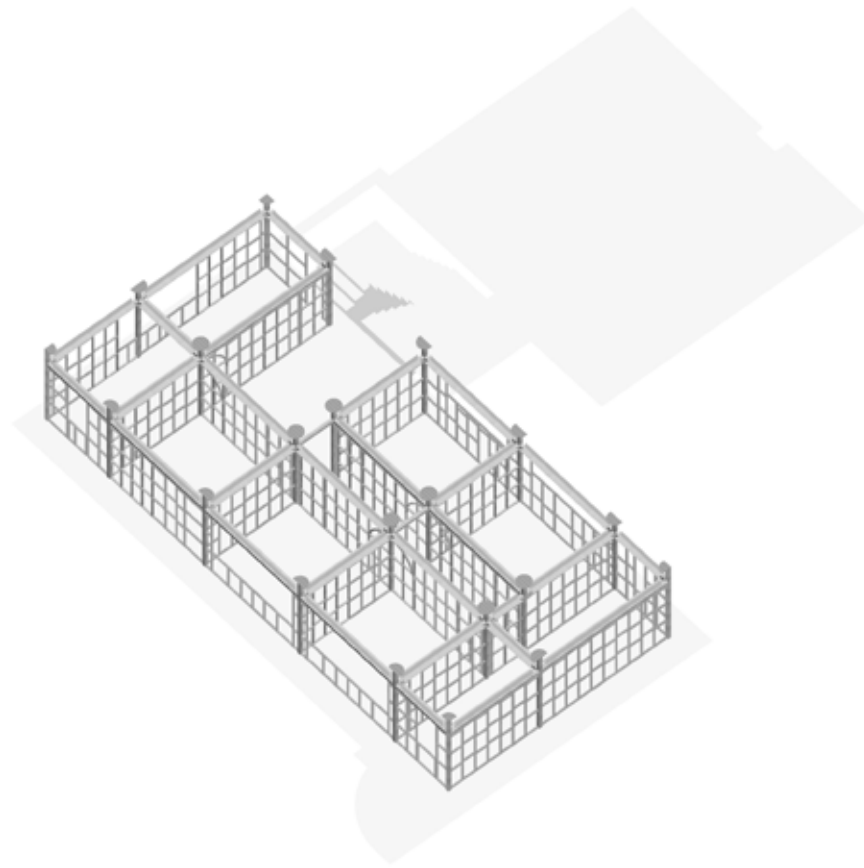


Close up

The Bookshelf and Beam

Arrangement

Conceptual build up - first floor

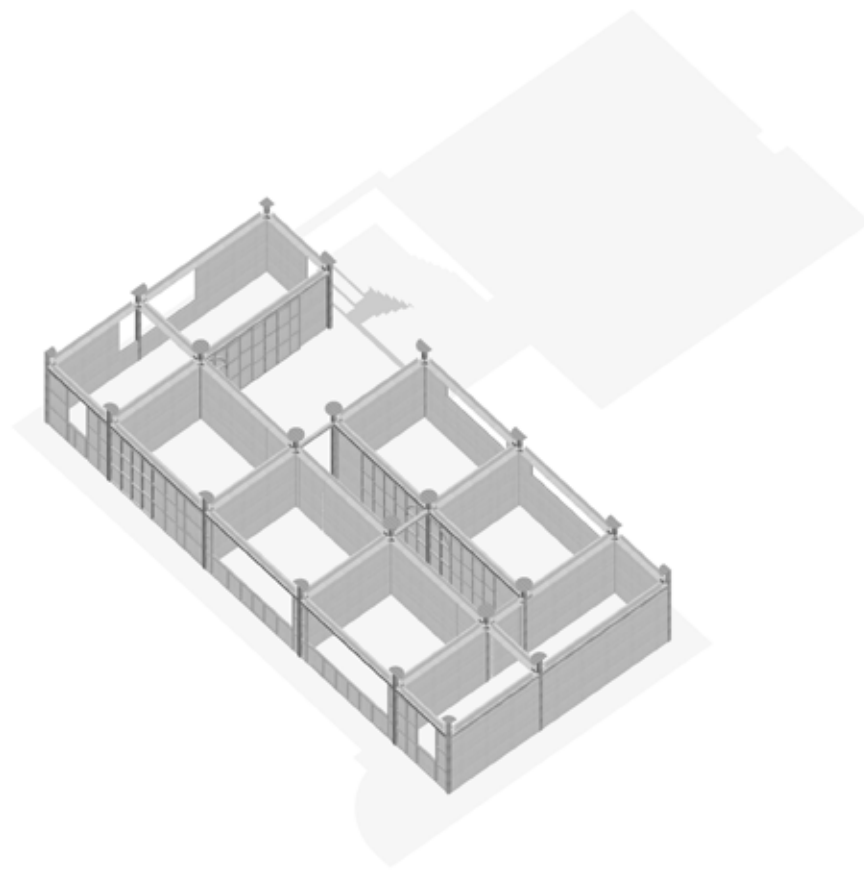
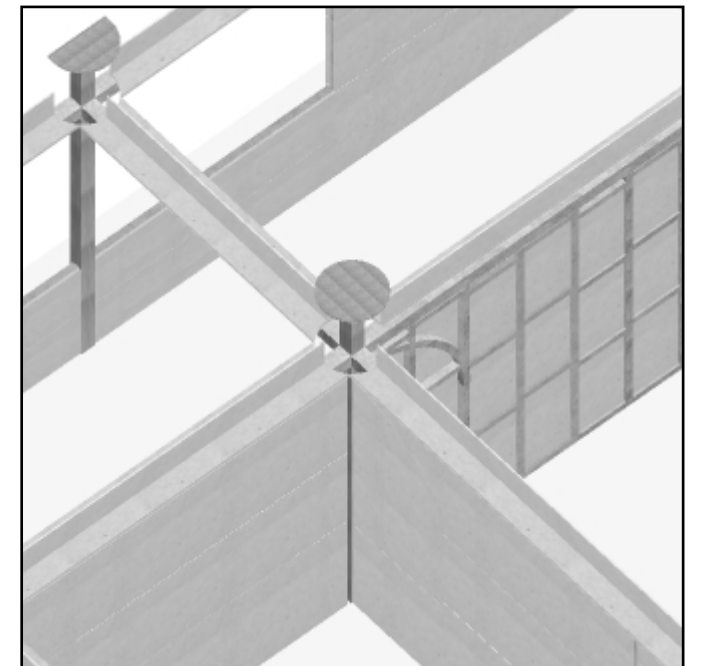


Close up

Studwork

Arrangement

Conceptual build up - first floor

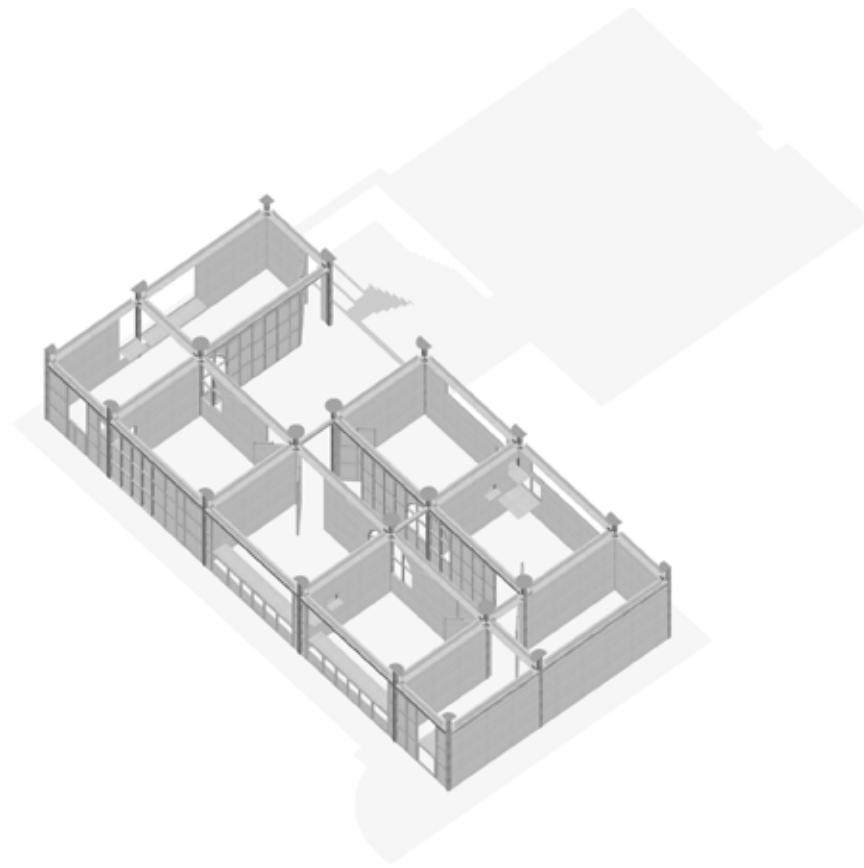
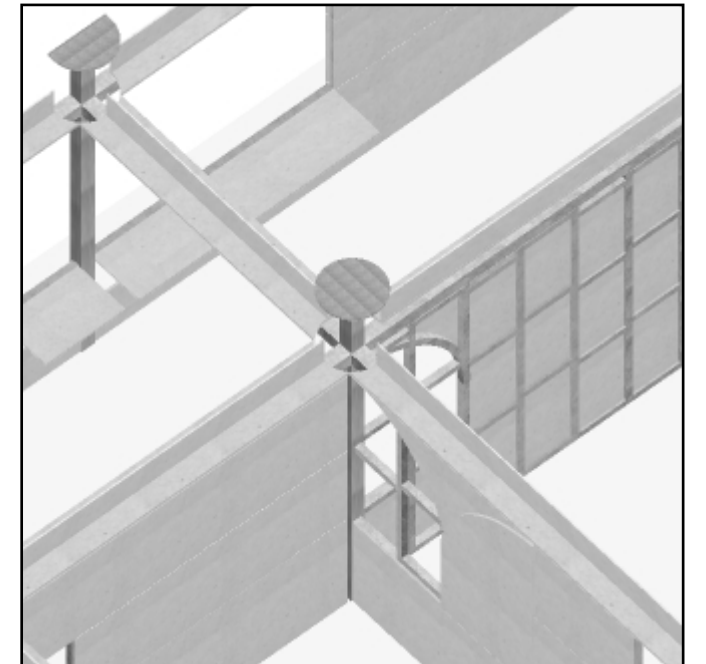


Close up

Infill of practical surface

Arrangement

Conceptual build up - first floor

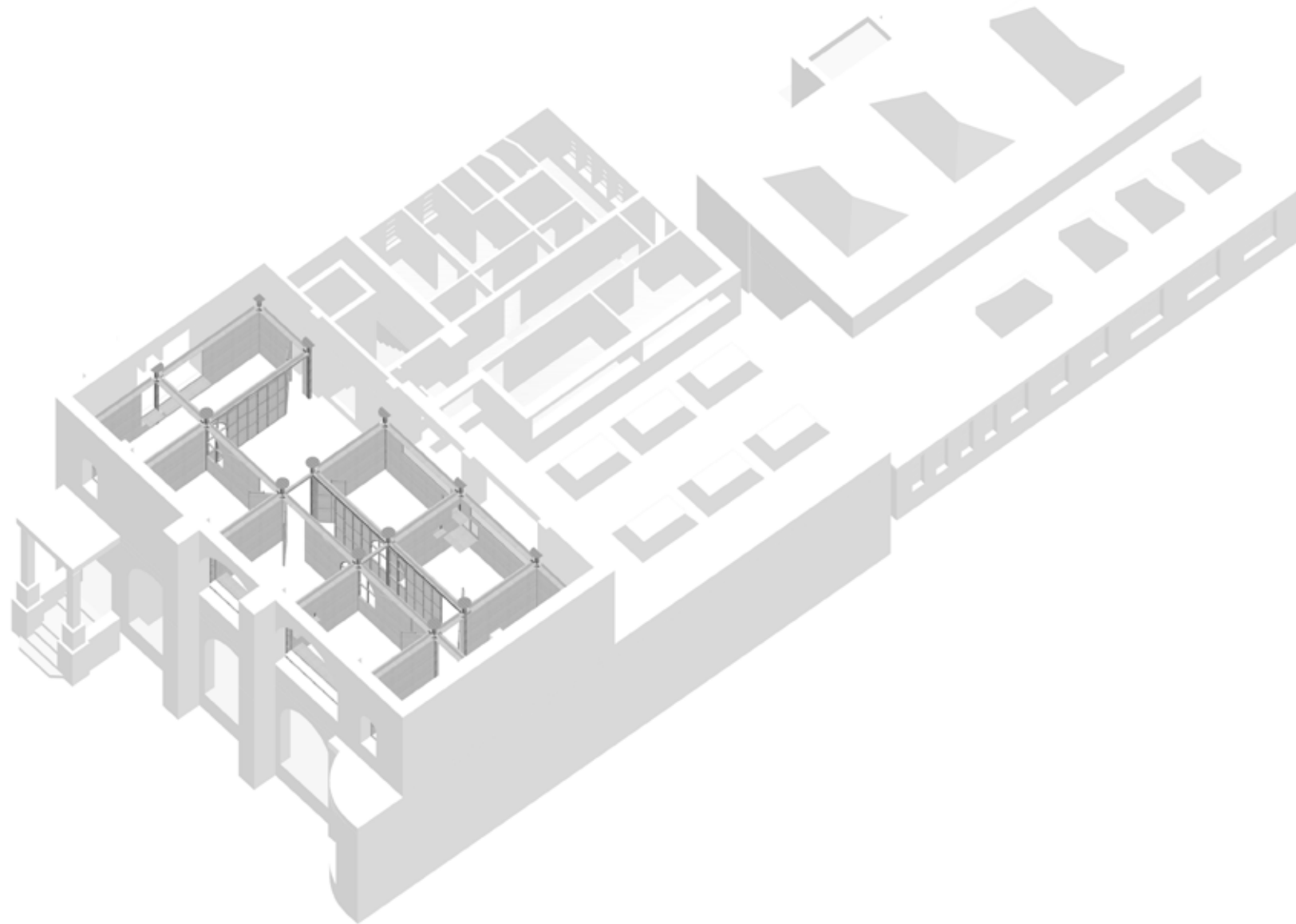
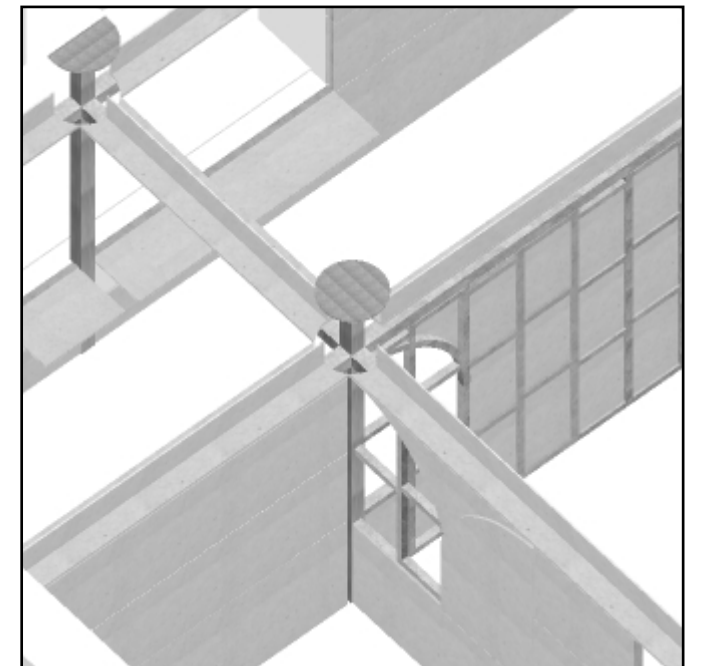


Close up

Hinged cutouts form windows, doors, additional shelves and desks

Arrangement

Conceptual build up - first floor



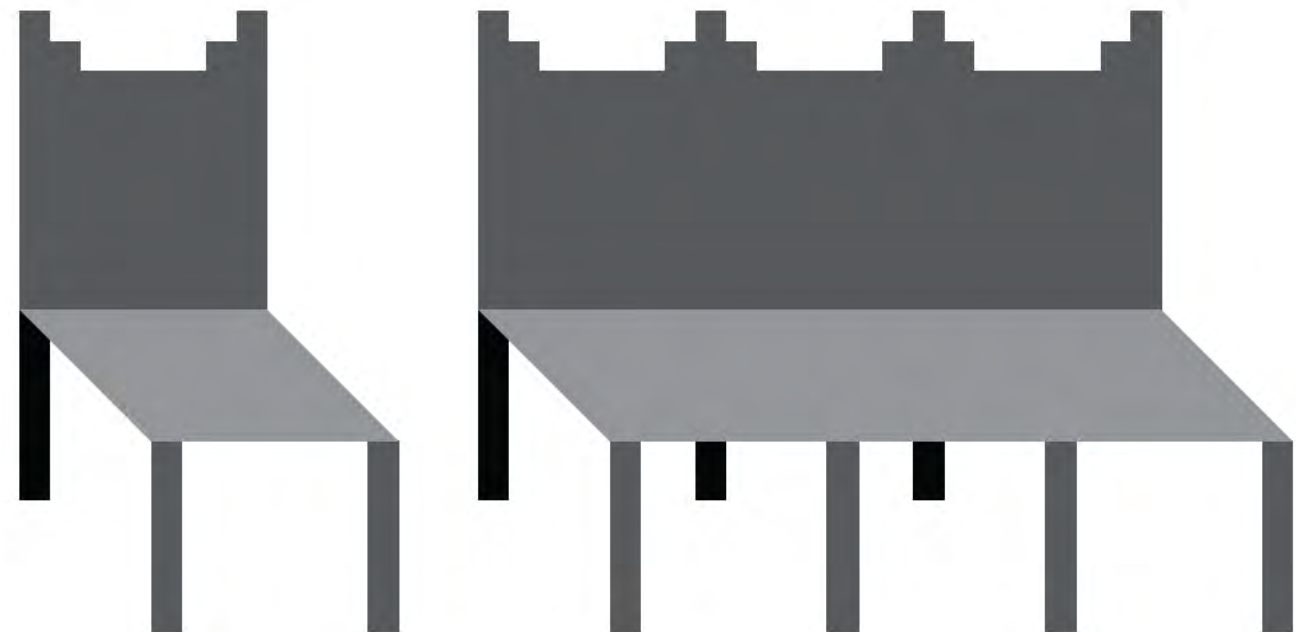
Close up

Inserted into building

Furniture



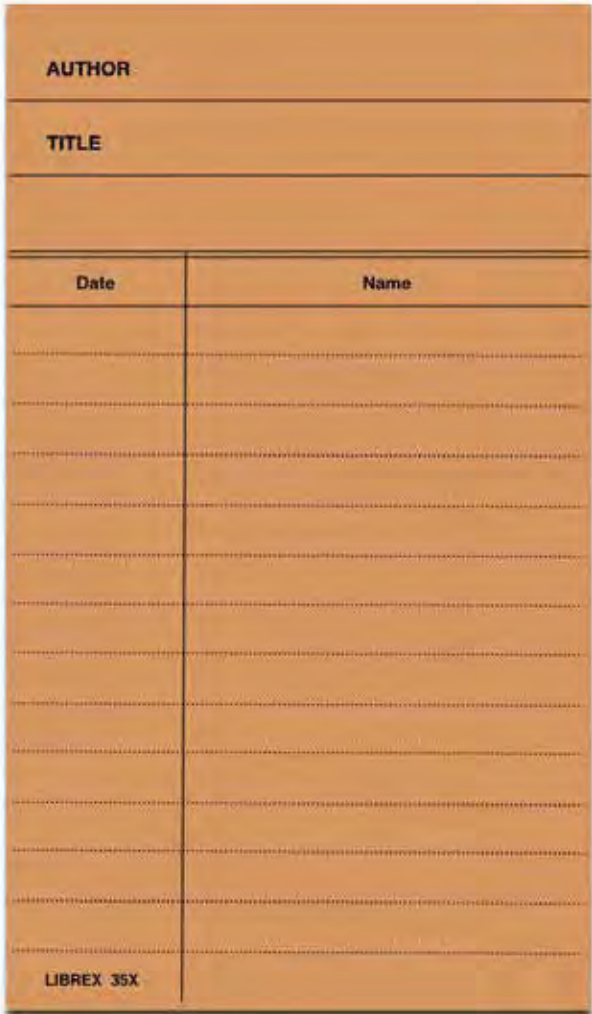
Historic library chairs



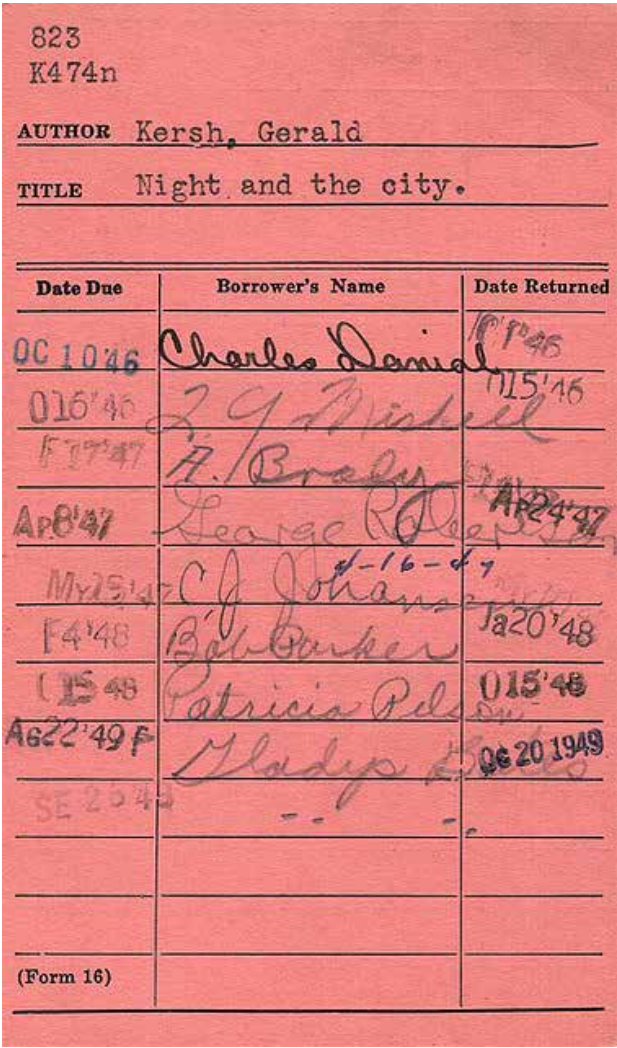
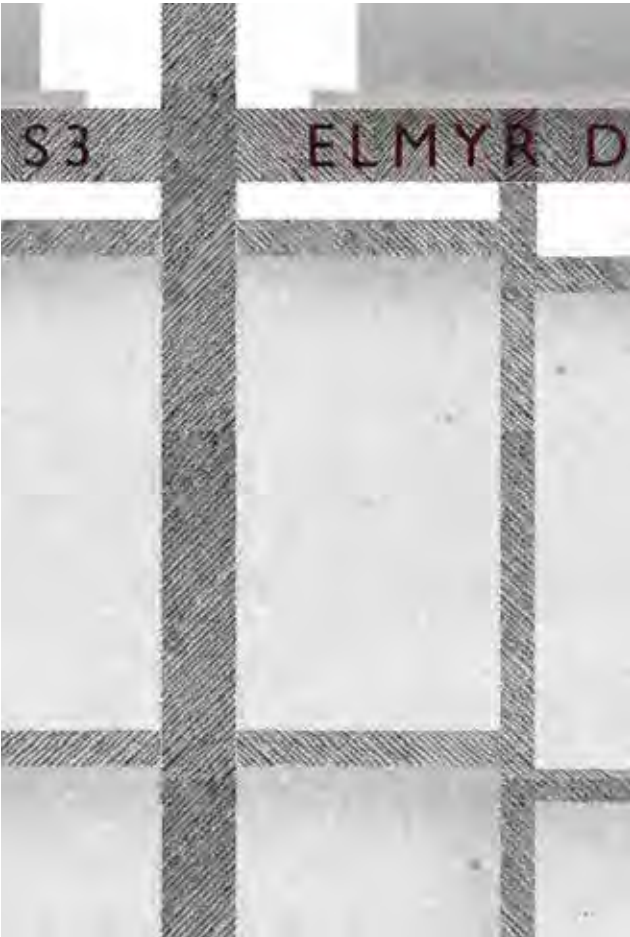
Chair and bench diagrams

Furniture to be constructed from any offcuts and surplus stud and sheet material - chair back profile to match historic chairs of library, could be extended to form benches

Graphic Identity



Library stamp cards



Structure and signage

The graphic identity for the studios would be based on further research of library paraphernalia - i.e. language of stamp card could inform how events boards or space loans are recorded

Possible Material Palette

Softwood studwork (unfinished and painted), plywood panelling, lower grade plywood for flooring, plaster casts, painted surfaces (various colours), lino floors and linings

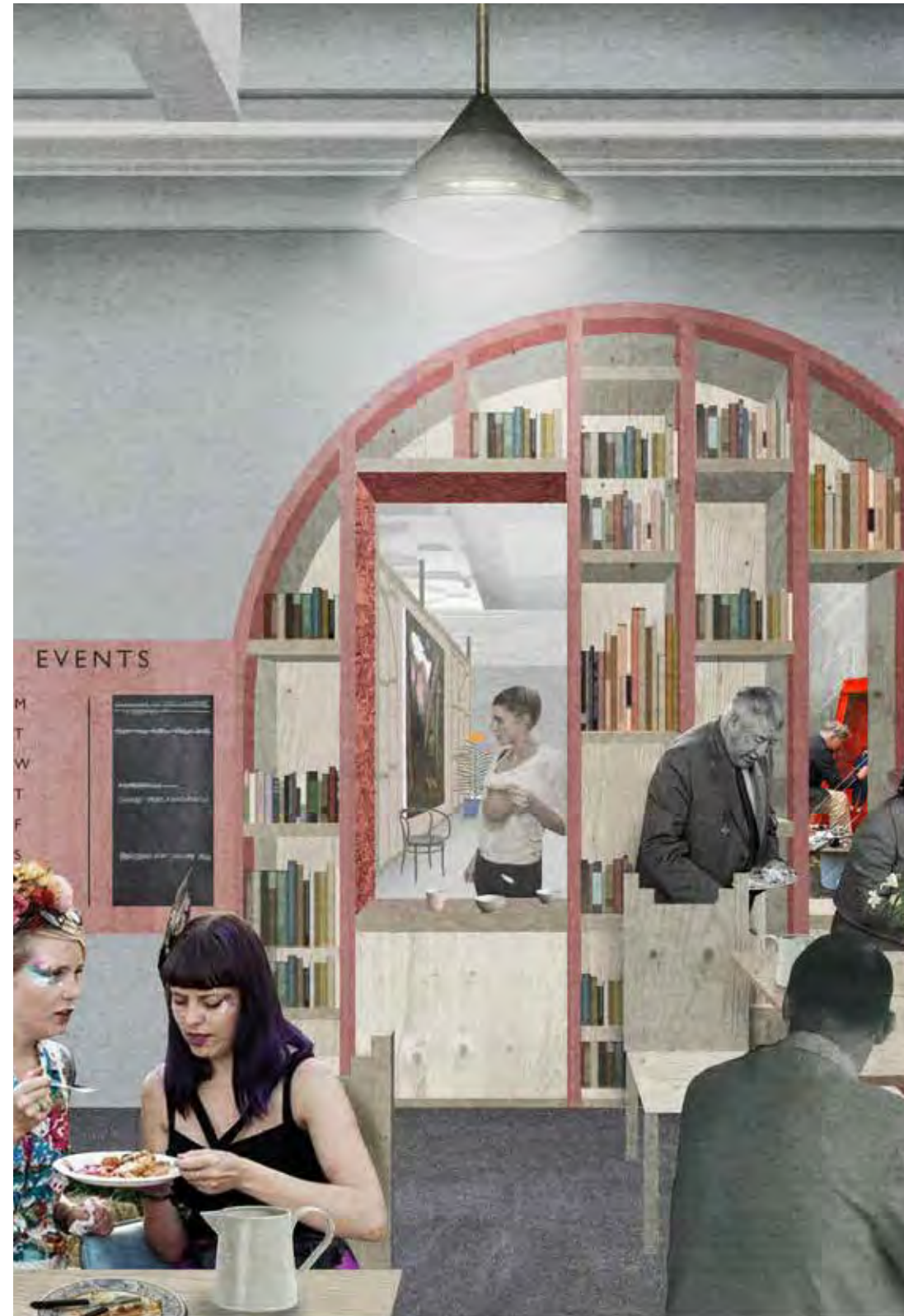
Views

Reception in rotunda



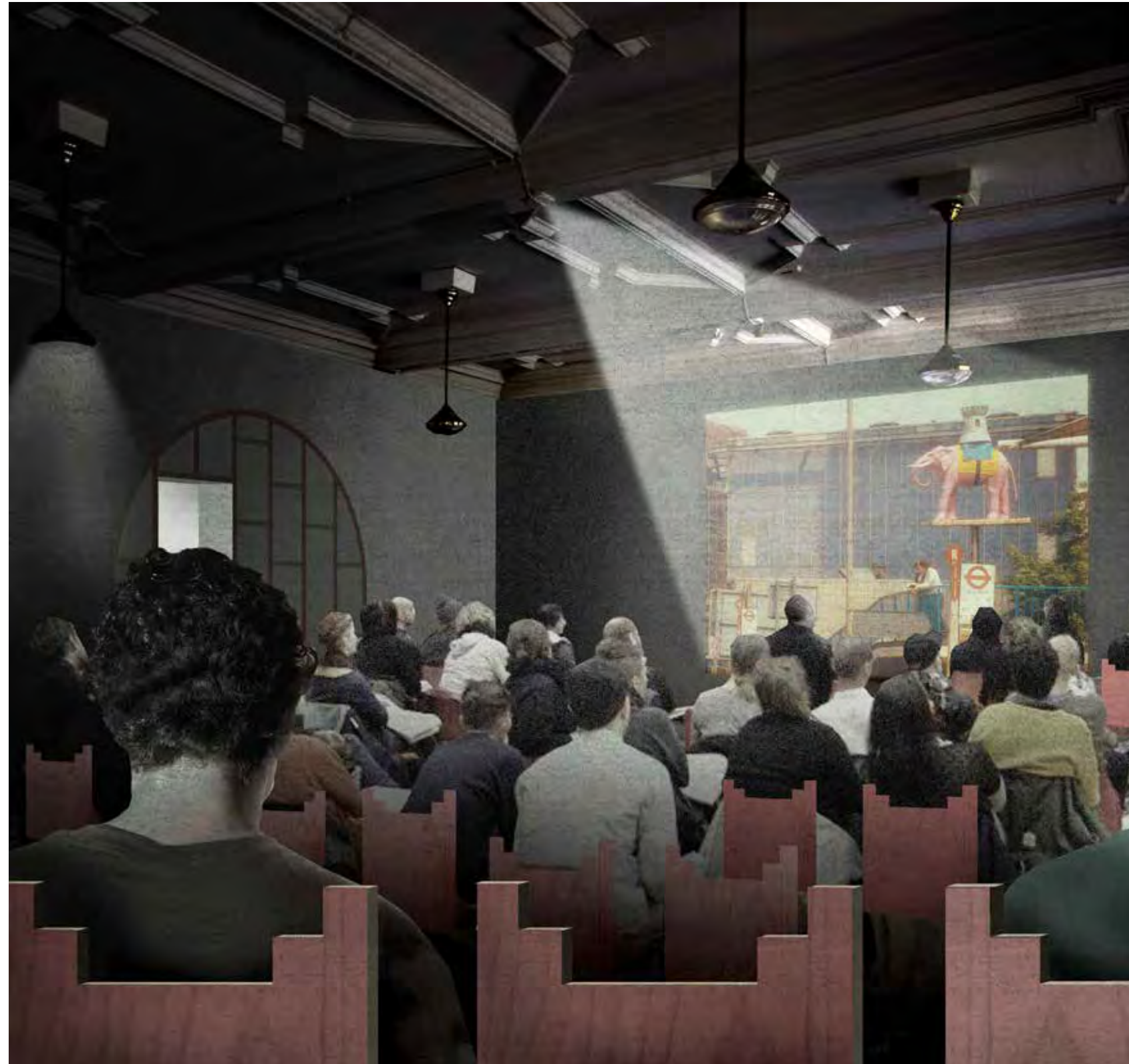
Views

Community room, view towards studio corridor



Views

Community room



Views

View from ground floor studio to corridor



Views

Ground floor studio



Views

Ground floor rear studio



Views

First floor studio and corridor



Views

Building signage, day



Views

Building signage, night



O M M X

Old Manor Park Library Art Centre

Fee and Practice Information

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Art and Optimism in 1950s Britain
Trehilyn

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REFEREES

FEE
Budget
Fee Proposal

DESIGN PRESENTATION
Refer to separate pdf document

APPENDIX - METHOD STATEMENT

Approach
Resourcing
Quality Control
Programme Control
Communication
Sustainability
Health and Safety Policy
Equal Opportunities

Over the years, we have come to appreciate the pivotal role of clients in shaping the built environment and our collective memory. We feel compelled to work with progressive institutions, such as yourselves, to make spaces that support and showcase our culturally rich heritage and continually evolving values.

For the purpose of this expression of interest, we will present four projects by OMMX (3D) to demonstrate a reciprocity between our approaches and to highlight the potential for an unusual and stimulating design. We have briefly outlined why we have included each of the OMMX projects below.

1. Terror and Wonder: the Gothic Imagination at the British Library

Terror and Wonder the Gothic imagination demonstrates how we were able to create an engaging Gothic setting without creating facsimiles of past architecture. We drew inspiration from the collection, which spanned over 250 years, and through close collaboration with the researchers at the British Library, we were able to develop a consistent architectural vocabulary that was derived from, rather than merely copying, the changing Gothic setting.

2. Thames Quay

This project was for an apartment situated between the river Thames and Chelsea Harbour. It reveals the concerns within the office to develop unique materials and finishes through experimentation and prototyping – carefully working with raw materials and processes to create a material palette that registers with the surrounding physical and cultural context. Moreover, during both the design and construction phases, we had to coordinate a complicated building services and AV package that responded to the changing inhabitation of the users throughout the day.

3. 1950s Art and Optimism exhibition for MIMA

Due to the historic fabric of the Old Manor Park Library, we understand that any proposed intervention will likely have to sit apart from the walls and be conceived of as a series standalone structures, unless the proposed alterations are fully reversible. Our design for MIMA consisted of a series of standalone furniture pieces that complemented and reinforced the narrative of the exhibition, and demonstrates our ability to work creatively within a very tight budget and programme. It was delivered on an accelerated time frame and with a total budget of just £10k. The exhibition was the Independent pick of the week.

4. Trehilyn

We have included this project to demonstrate that we have worked within sensitive historical conditions, on a set of listed agricultural buildings in Pembrokeshire national park. Working closely with vernacular construction techniques and local crafts people, we have restored and made careful additions to the buildings, securing their long term future whilst reinforcing the farm's sense of place. This is indicative of a larger concern within the office, as much of our work has been engaged with listed and historic buildings, details of which can be found at www.officemmx.com.

We're very excited about the prospect of working up proposals with you in the near future and embarking on such an interesting and ambitious project.

ABOUT US

OMMX



OMMX design buildings, rooms and objects, all concerned with architecture's capacity to hold the collective and individual rituals of everyday life. Each project, regardless of scale or site, registers with an understanding of context through architectural detail and an ongoing investigation into material, composition and experiential quality.

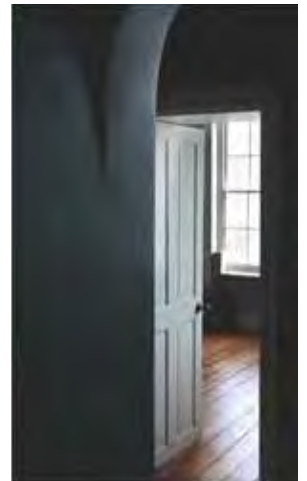
The office has worked on private residences, offices, public spaces, exhibitions and shops. The directors, Hikaru Nissanke and Jon Lopez both studied at Cambridge University and the AA, and have been working together since graduating. They are now Design Fellows and Studio Masters at Cambridge.

Our approach is intensely site and client specific. We believe that the best projects are born from close collaboration with the client, design team, local community, end users, contractors and suppliers. We start the design process by producing and appraising options based on how transformative, economical and appropriate they are to their setting. This approach has generated a growing body of work noted for its sensitive and bold plan form, restraint, inventive use of materials and clear structural expression.

OMMX operates in an open studio where model making and most prototyping of architectural details can be conducted in-house. We share a building with numerous other crafts people, from jewellery makers, tailors and textile designers to metal workers and ceramicists – allowing us to draw on a variety of disciplines and knowledge to inform our work.

At OMMX we believe sustainability should work on multiple levels, be it social, economic or environmental. It is a core consideration embedded in all of our work and we are committed to a sustainable approach throughout the design process.

OMMX is a Royal Institute of British Architects Chartered Practice. Our work is conducted in accordance with the RIBA and ARB professional codes of conduct.



Lectures, Talks	2015	TU Munich, representing UK in a lecture series on Emerging Contemporary European Architecture
	2015	EPFL Lausanne
	2015	University of Dundee
	2015	Architectural Association
	2014	The Cass
	2014	Duggan Morris
TV, Press, Exhibitions	2015	OMMX Reflecting an Equilibrium, AA Conversations
	2014	Apollo Art Magazine
	2014	The Telegraph
	2014	The Guardian
	2014	Design Week
	2014	Airbnb Pavilion Venice
	2014	Apollo Art Magazine
	2013	RIBA Exhibition, Somerset House, London, UK
	2013	The Telegraph
	2013	Metro
	2013	Evening Standard
	2013	Time Out
	2013	Architects Journal
	2012	Detroit Free Press
	2012	AIA Urban Priorities Symposium
	2012	Michigan Live
	2012	Building Design
	2012	How to start a practice, Building Design
	2012	New Practices, Architects Journal
	2010	KASD exhibition, Kyoto, Japan
	2010	Takenaka Exhibition 'Best of Harvard, Columbia, AA and other leading international schools', Tokyo, Japan
	2009	Book Machine exhibition, AA, London, UK
	2009	Sunday Times
	2009	The Telegraph
	2009	Conde Nast Traveller
	2009	Return to Pembrokeshire, BBC
Visiting Critics	2015	The Cass, London Met
	2015	Architectural Association
	2015	Nottingham
	2014	The Cass, London Met
	2014	Central St Martins
	2014	Architectural Association
	2014	Central St Martins
	2014	Central St Martins
	2014	Chelsea College of Arts
	2014	Oxford Brookes
	2014	Chelsea College of Arts
	2014	Southbank
	2013	Cambridge
	2013	Nottingham
	2013	Leeds Beckett
	2011	Architectural Association

CVs

3D Designers, OMMX

[REDACTED]

MA Cantab AA Dip ARB RIBA



[REDACTED]

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CASE STUDIES

Terror & Wonder: the Gothic Imagination, the British Library

OMMX

Location	The British Library, London
Budget	Confidential
Type	Exhibition Design
Year	2014

“A perversely enlightening exhibition” - The Guardian

“Spectral” - The Telegraph

“A final word must be reserved for the design of the space, with ominous archways painted in suitably gloomy shades of blue and black, and spectral black curtains hung to delineate different display areas. You don’t need to have spent your teenage years scribbling pentagrams on your schoolbooks to enjoy this deliciously dark exhibition crypt.” - Apollo Art Magazine

Terror and Wonder: the Gothic Imagination examines our enduring fascination with the Gothic by tracing its development from the publication of Horace Walpole’s first self-proclaimed ‘Gothic novel’ in 1764. Our design charts the changing Gothic setting from the grand ruin and exotic landscapes, through to Dickensian London, the human mind and body, and the everyday.

The exhibition starts and ends with an abstract recreation of Horace Walpole’s library in Strawberry Hill. Walpole’s gloomy neo-Gothic surroundings had provided critical inspiration for the writing of *The Castle of Otranto*, and consequently had a pivotal and unexpected role in shaping the Gothic genre. Raised up by a level, the recreated library frames views across the exhibition, affording tantalizing glimpses of what’s to come, before the descent into the principle gallery.



Title sign detail

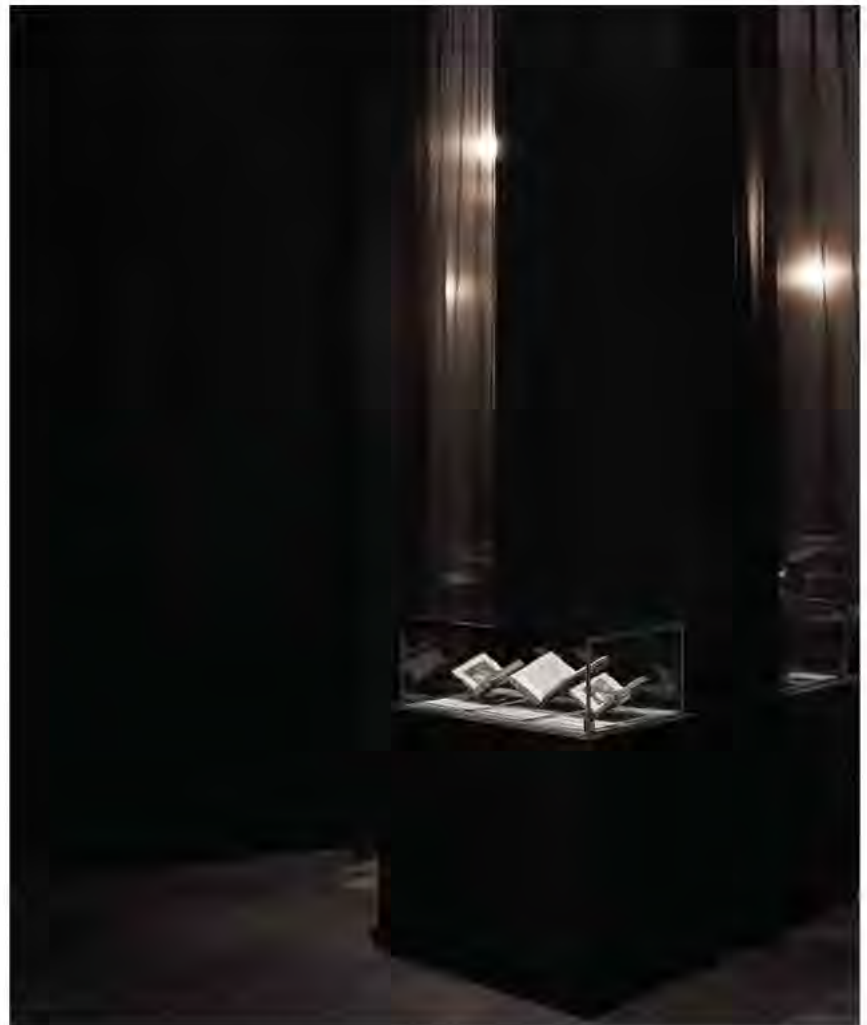
Drawing on the language of ruined abbeys, timber buttresses encase the existing columns and structure the ambulatory route through this section of the exhibition. A transparent voile spans each of the buttresses to enclose a central cloister-like space. This central room contains 20th C Gothic, which was a melting pot borrowing from everything preceding it. The voile affords obscured views back and forth between the various sections, creating a heightened sense of anticipation and reinforcing a complementary understanding of the sections' interrelationships and interdependence, which are otherwise presented chronologically.

The route through the exhibition compresses into a grotesque deep red passage, before emerging into an intimate and domestic setting examining Gothic in contemporary children's literature. The exhibition concludes with a series of photographs by Martin Parr of the Whitby Goth Weekend. A light material palette complements the ghostly and pallid photos, which are staked into the walls using specially crafted nails.

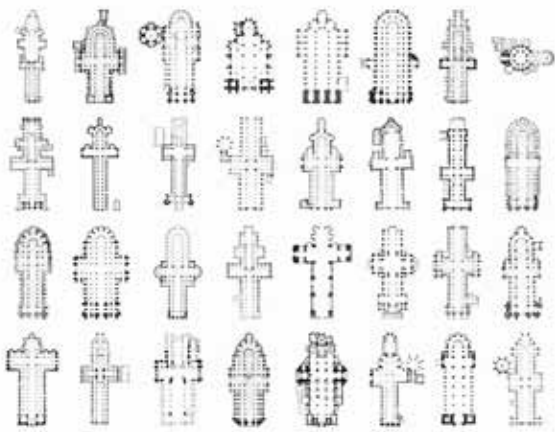
The audience returns to Walpole's library to exit the exhibition – this serves as a reminder of the prodigious influence and significance of both *The Castle of Otranto* and indeed Horace Walpole himself.



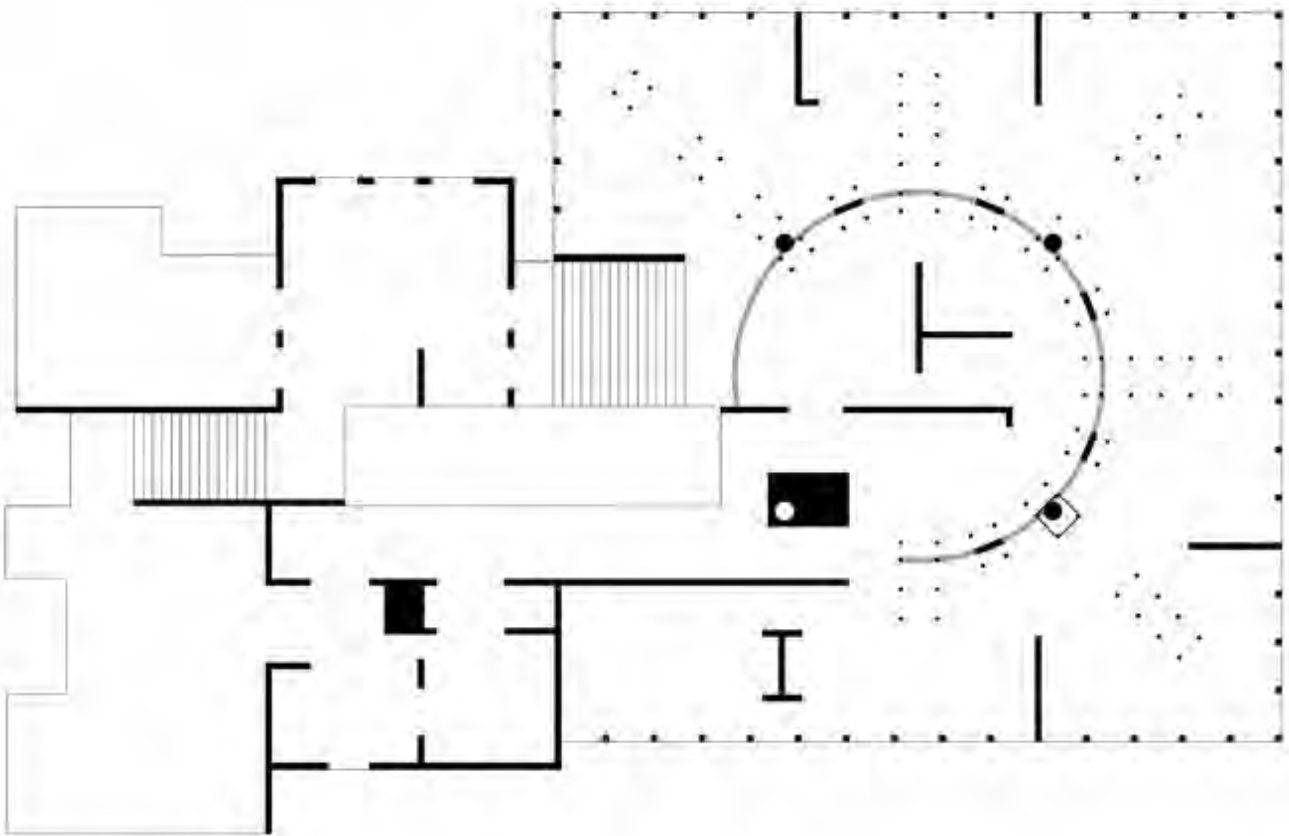
La Belle et la Bête, Jean Cocteau, 1946



Bespoke case and surrounding voile



Plan diagrams of Gothic churches



Plan diagram of exhibition



Tintern Abbey, JWM Turner

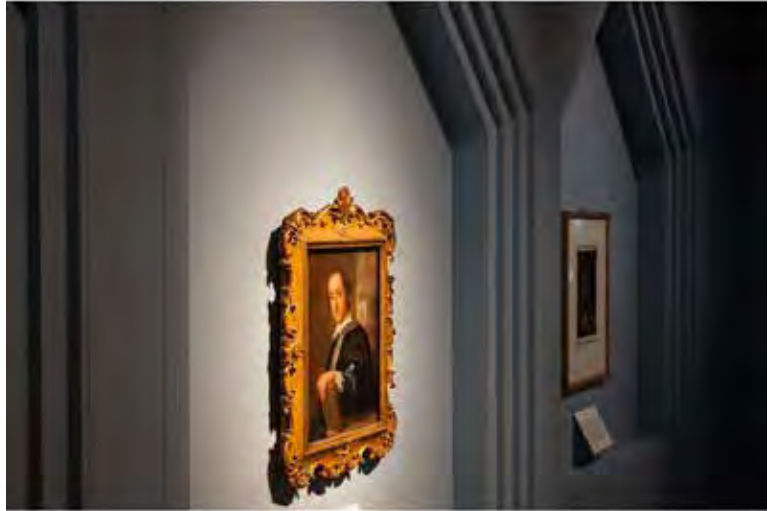
Bespoke display case as buttress 'ruin'



Principle room



*Walpole's library at Strawberry Hill,
moulding details*



Abstract recreation of Walpole's library



Bespoke display cases



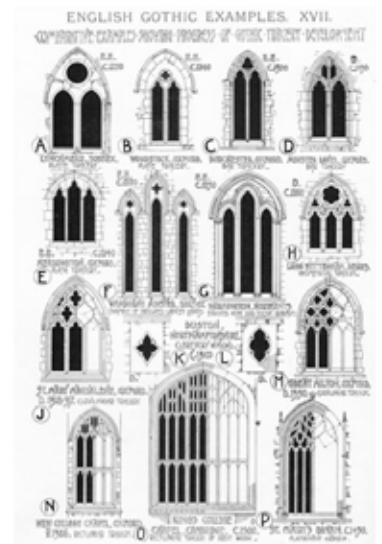
Framed views between sections



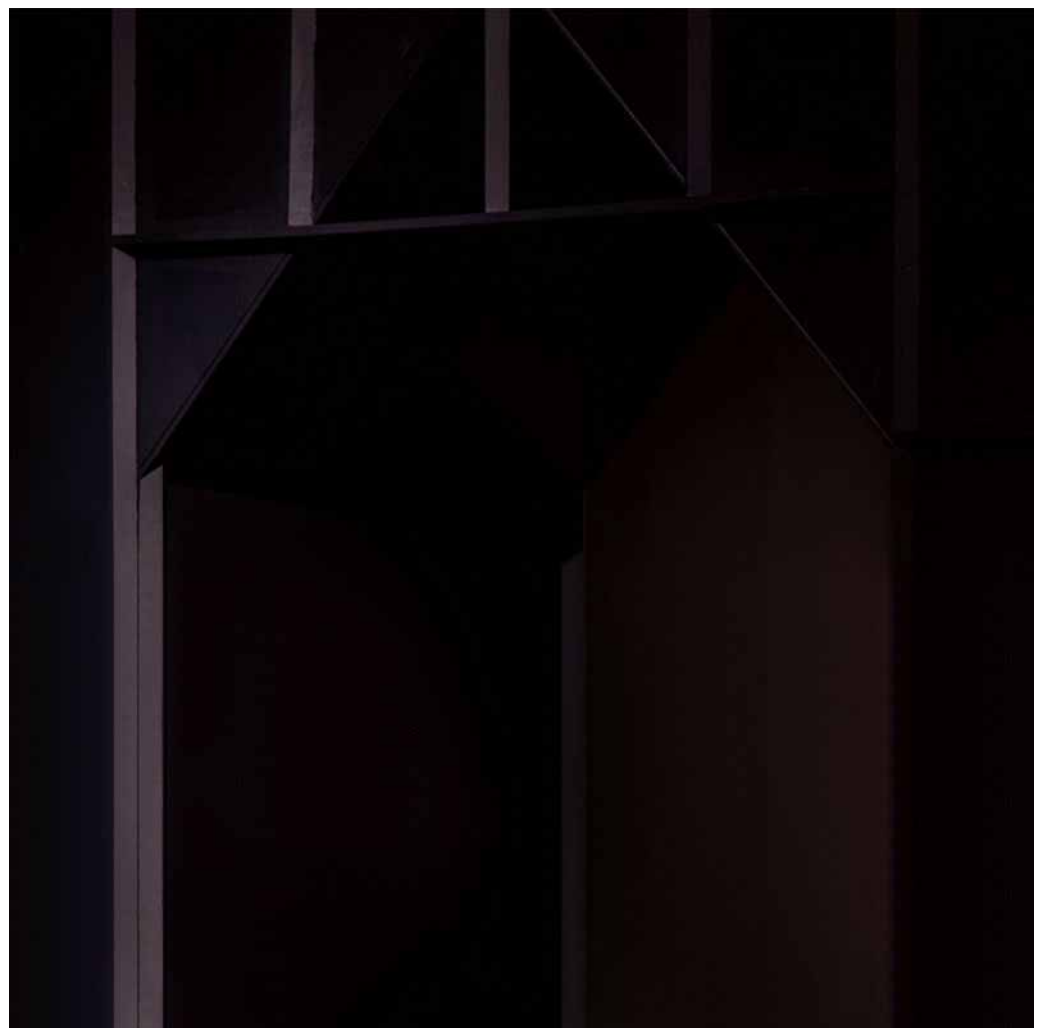
Abstracted domestic setting for gothic in children's literature



Martin Parr photographs



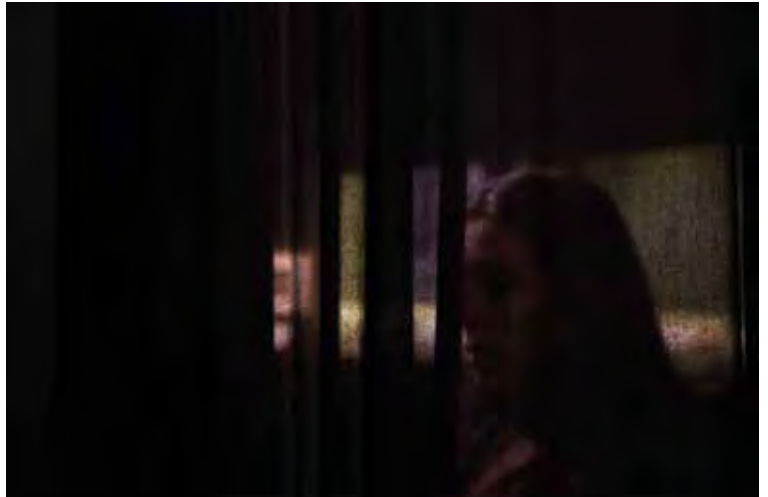
Gothic thresholds



Doorway and 'tracery' detail



View through voile to adjacent section



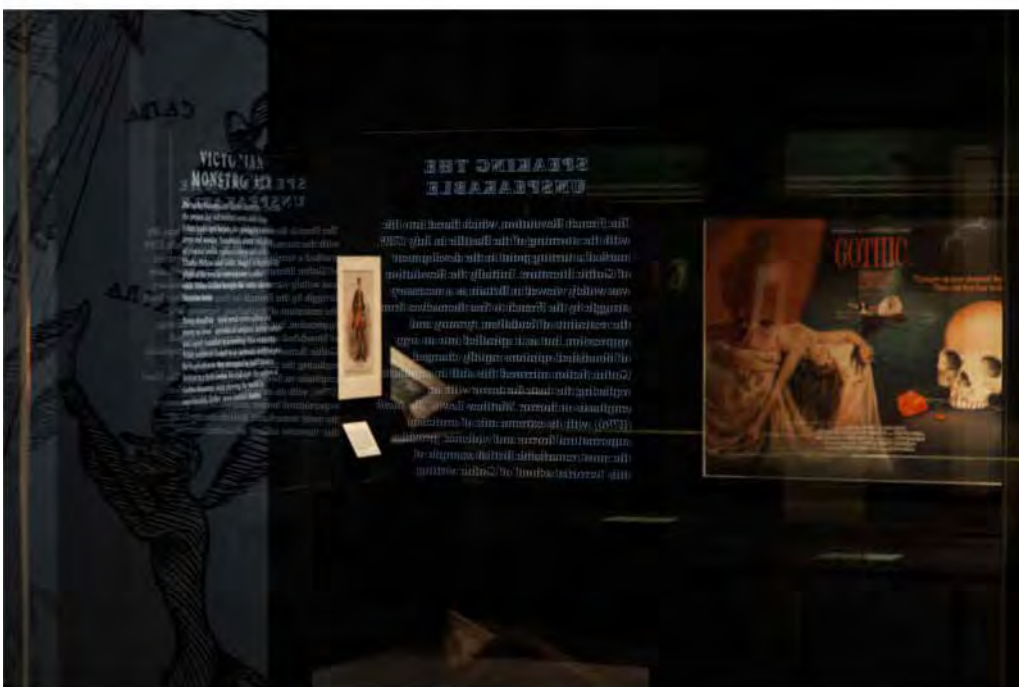
View of visitor through voile



Nosferatu, 1922



Cases with inset graphic panels



Reflections within gallery spaces

CASE STUDIES

Thames Quay, London

OMMX

Location	Chelsea, London
Budget	£900,000
Type	Residential
Year	2012

This project is the joining of two flats overlooking Chelsea Harbour and the Thames. The existing building had been poorly designed and quickly constructed during the 1980s by P&O Ferries. Despite being high value real estate, it suffered from a deep floor plan, poor constructional detailing and a misaligned structural grid. This resulted in an awkward arrangement of rooms, some of which had little or no access to natural light. To complicate matters, the freeholder informed us that works to other apartments had significantly modified the building's structure and services, but could not provide further information, as all of the drawings of the building had been lost following a flood in the archive where they were stored. Furthermore, the client wanted to occupy both premises until construction started, negating the option of carrying out investigative works and a comprehensive survey of the existing.

In our approach, we strove to turn these constraints into opportunities, working in close collaboration with the client and design team.



View from the site



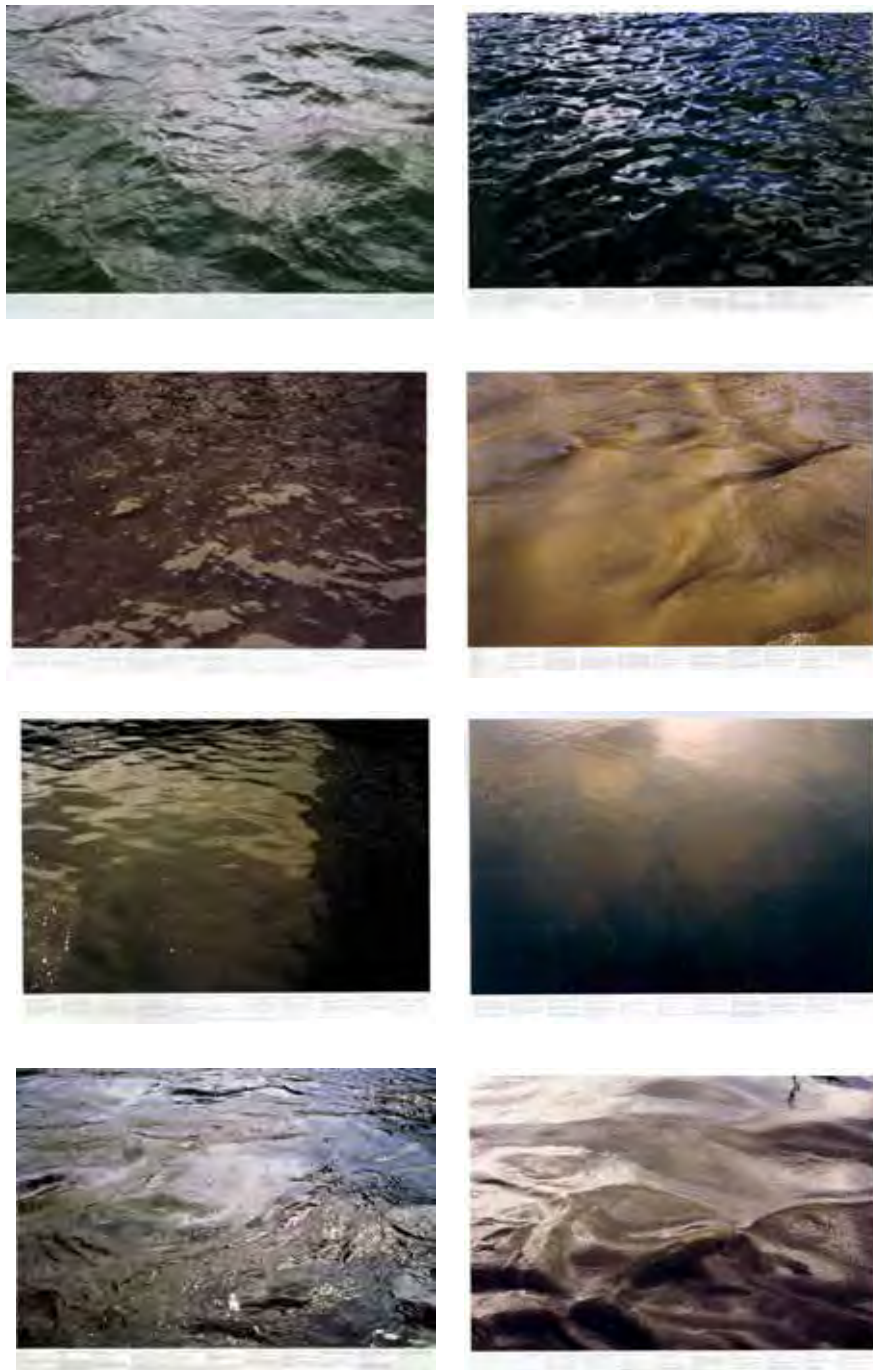
Plan Layout (before and after)



Model

The proposed plan is choreographed by the insertion of several volumes, which are conceived of as finessed pieces of cabinetry. The new arrangement creates a series of broad spaces and tighter thresholds that make use of the dual aspect over the river and harbour, creating a new continuous arcade flanking both sides of the apartment and allowing light to penetrate the full depth of the plan.

These volumes not only house various functional programmes, but also conceal sliding walls to allow the space to be cordoned off as per the client's requirement and preference for open plan living. Furthermore the visual language of shifting volumes complemented the misaligned structural grid and absorbed any inaccuracies in the preliminary measured and building services surveys.



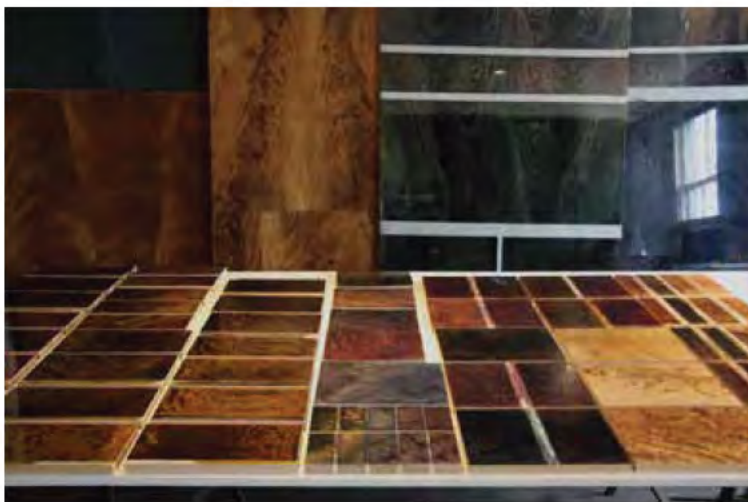
Roni Horn
Still Water (The River Thames, for Example), 1999

Roni Horn's intense photographic study of the Thames in her 'Still Water' series formed the basis for a rich material investigation into how one material can exhibit multiple characters and topography at differing times.

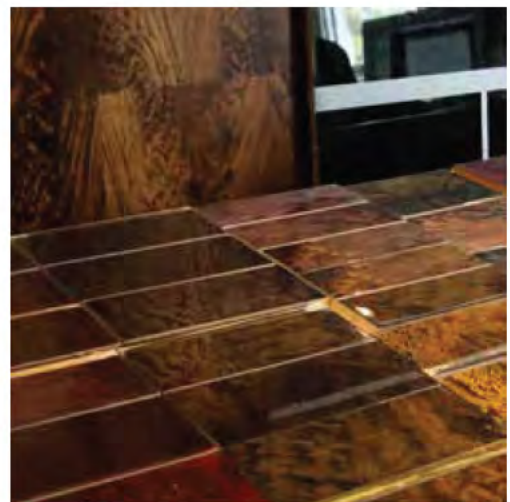
Hardwood veneer was chosen for its figuring and the opportunity to cut and set it out in varying manners. We worked with different suppliers, veneerers and lacquerers to produce a finish that could be accurately controlled and replicated, in accordance with the client's budget.



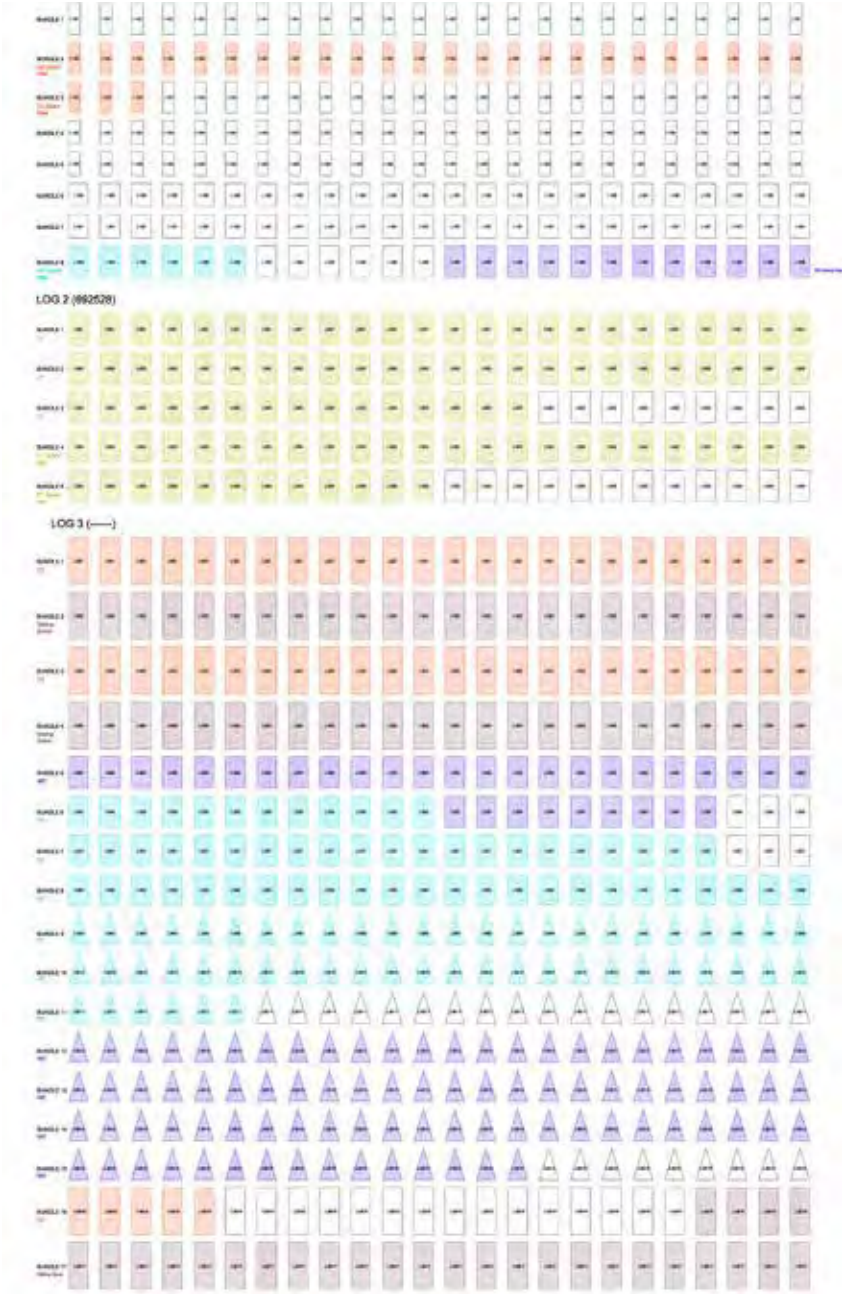
Veneer samples



In-house staining and lacquering tests



Lacquering and polishing of the veneered panels



Veneer log and leaf schedule



Stained veneer details



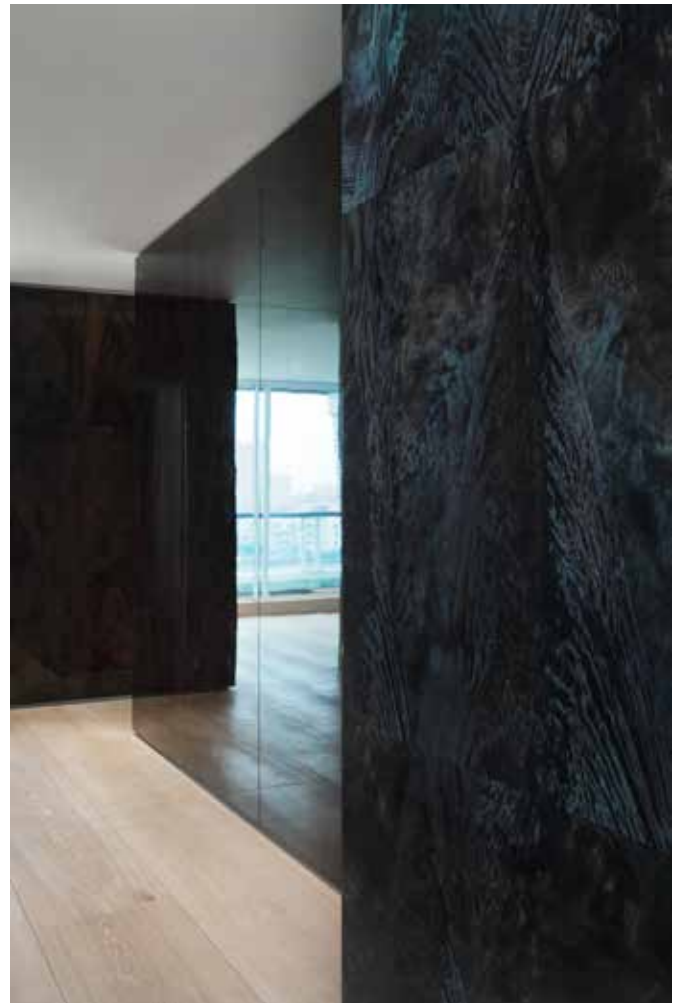
View from bedroom towards living space

After an exhaustive study, we selected a custom dyed tropical hardwood with a gloss lacquer on a custom setting out, which varied from volume to volume. This finish was chosen as it exhibits the same qualities as the surrounding bodies of water. When viewed directly, it reveals a depth, colour and figuring that shifts subtly in the light, whilst at oblique angles it reflects with faint distortions.

The design had to incorporate an intelligent A/V and building services package, controllable from a single ipad. This included: Air-conditioning, underfloor heating, automated blinds, A/V in every room and dimmable lights that responded to the heat signature and movements of the residents at different times of the day.



View towards washroom



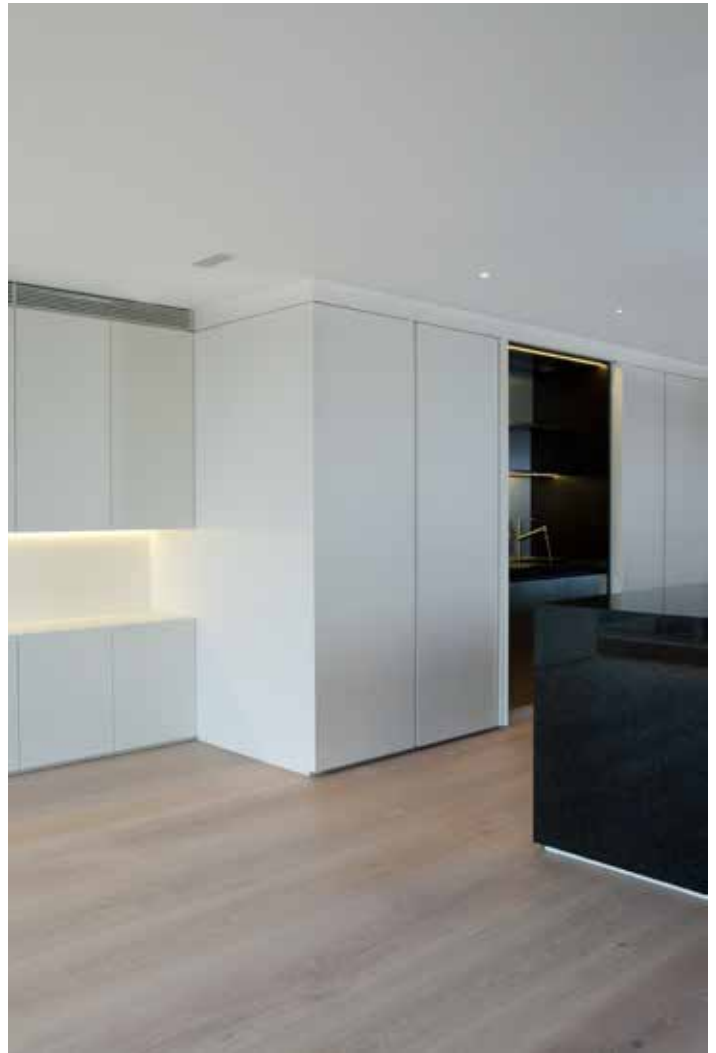
Reflection on veneered panels



Kitchen



Mirrored folding screen



Kitchen



Interior of wet room



CASE STUDIES

Art & Optimism in 1950s Britain, MIMA Middlesbrough OMMX

Location	MIMA, Middlesbrough
Budget	£10,000
Type	Exhibition Design
Year	2014

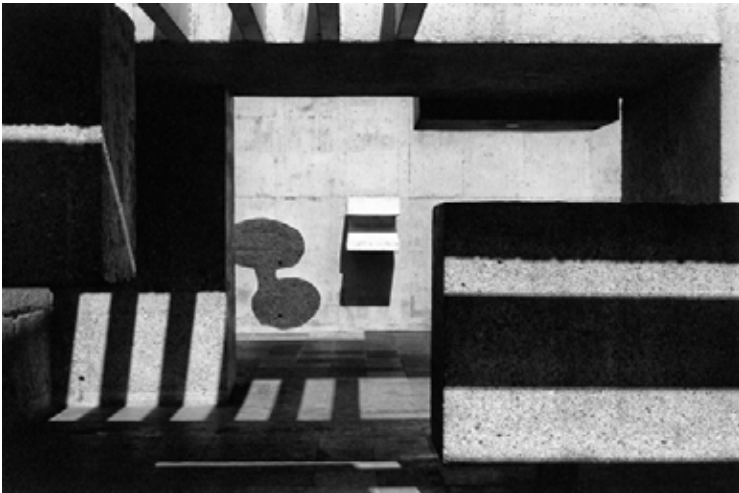
OMMX were appointed to design the *Art and Optimism in 1950s Britain* exhibition for MIMA on an accelerated time frame (4 months) and extremely tight budget. It included artworks by Ben Nicholson, Francis Bacon, Frank Auerbach, William Turnbull, Lucien Freud, Henry Moore, Lowry, Victor Pasmore, Bridget Riley amongst many others.

We proposed a series of furniture pieces for each of the four rooms. They were intended for both display of exhibit and to choreograph the visitor's journey through the existing large and open rooms of the gallery.

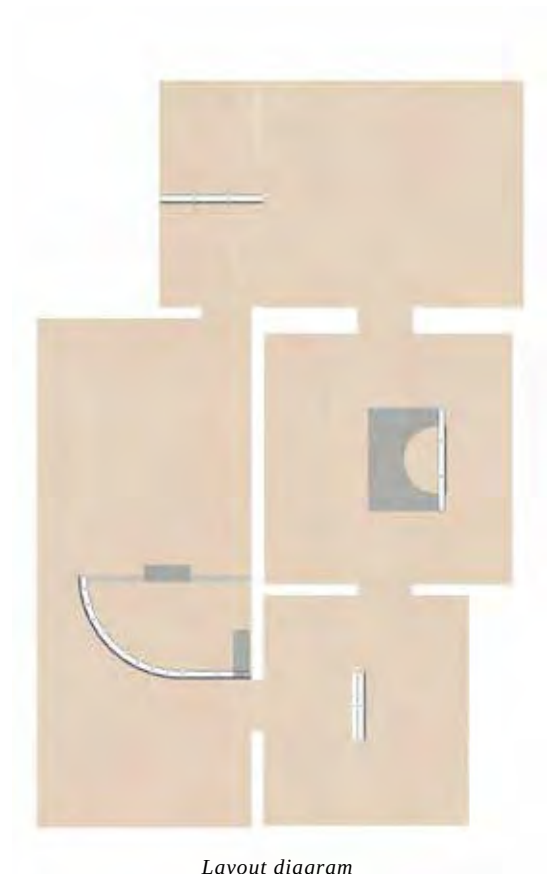
The structures within the galleries were drawn from a study into the work of Victor Pasmore. The unfinished wood structures reference the artist's abstract constructions as well as his approach to a 'total environment' and his study of interaction and use of spaces. The constructions here are intended to break up the space and our circulation around them as well as create new sight lines throughout the galleries, with the unfinished material referencing the 'make do and mend' attitude of the 1950s.

The exhibition was very well received by the *Financial Times* and was the pick of the week for the *Independent*.

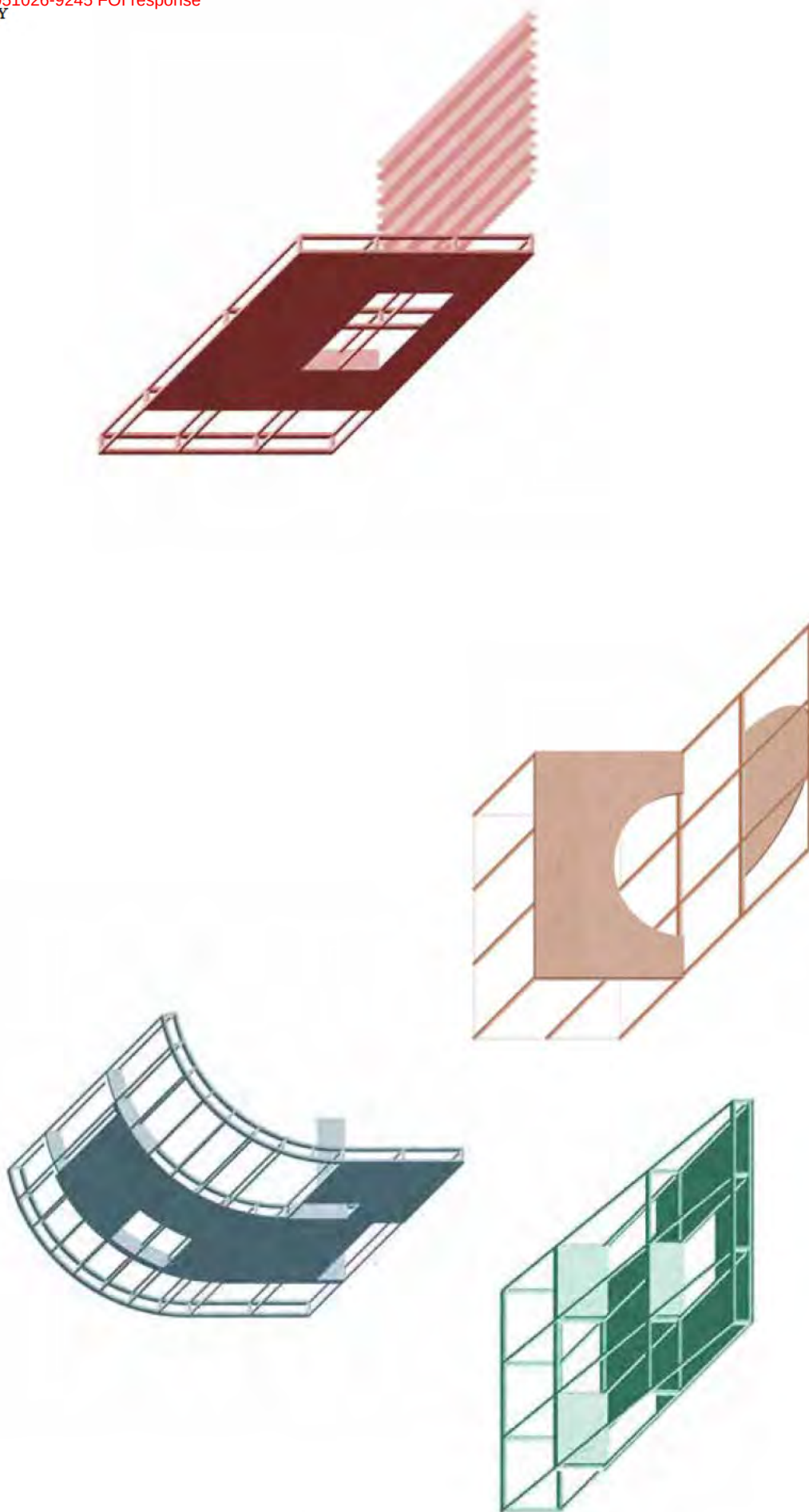




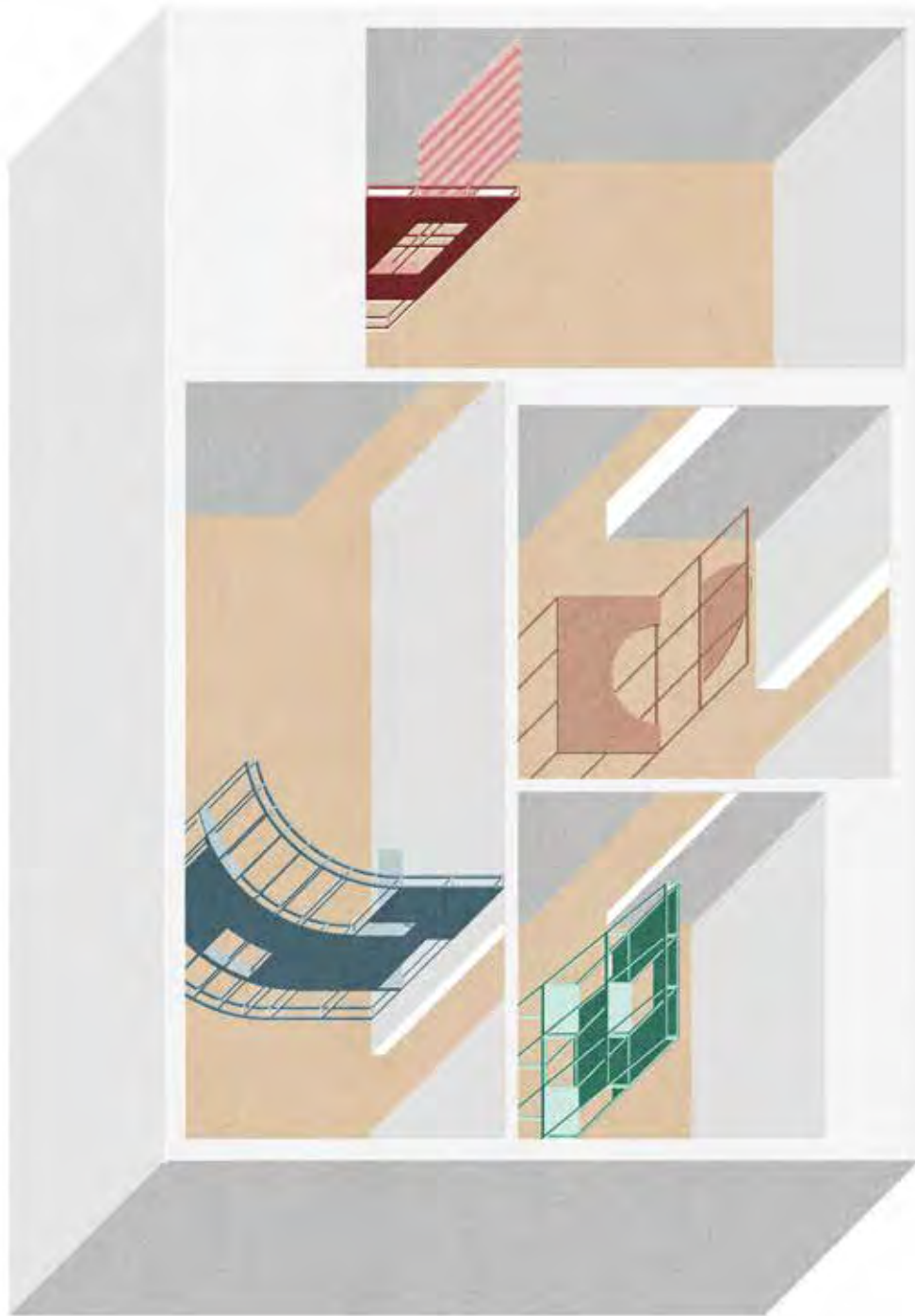
Apollo Pavilion, Victor Pasmore



Layout diagram



Axonometric of furniture insertions



Axonometric of furniture in gallery spaces



Unfinished timber furniture pieces



Partitions framing views



Furniture as screen



Secondary gallery



CASE STUDIES

Trehilyn, Wales OMMX

Location	Pembrokeshire Coast National Park, Wales
Budget	Confidential
Type	Residential
Year	2010 -

Formed of four phases, this project is an ongoing transformation of a series of farm buildings in Pembrokeshire national park. It involves the restoration and conversion of several derelict and condemned structures as well as the replacement of a number of inappropriate agricultural buildings that were on the site.

A common aim across the various interventions was to bring the older buildings back into use and improve their setting.

The first phase was the renovation and conversion of a cottage building. The existing building was both derelict and condemned. Trehilyn Cottage was painstakingly rebuilt from stones collected from a 70m radius of the existing building. A vernacular technique of lime washing the stone walls was used to protect the building against the elements. This was in keeping with other white agricultural buildings which are prevalent in that area of Wales. The roof was grouted to soften the edges and recall the landscape beyond. Our intervention in the interior of the building was kept to a minimum.

The second phase involved the renovation and conversion of a mill & wheelhouse adjacent to the cottage. Both structures were in a state of dereliction, with only the structure of the Mill and foundations of the old Wheelhouse remaining.

The interior of the mill is largely open plan, to retain the feeling of the building as a historic agricultural or industrial space. The adjoining wheelhouse thus contains the principal sleeping quarters, and is clad in standing seam bronze panels, which will weather to form a rich chocolate patina. This bronze extension rests on large timber beams to protect the archaeology of the existing historic foundations.

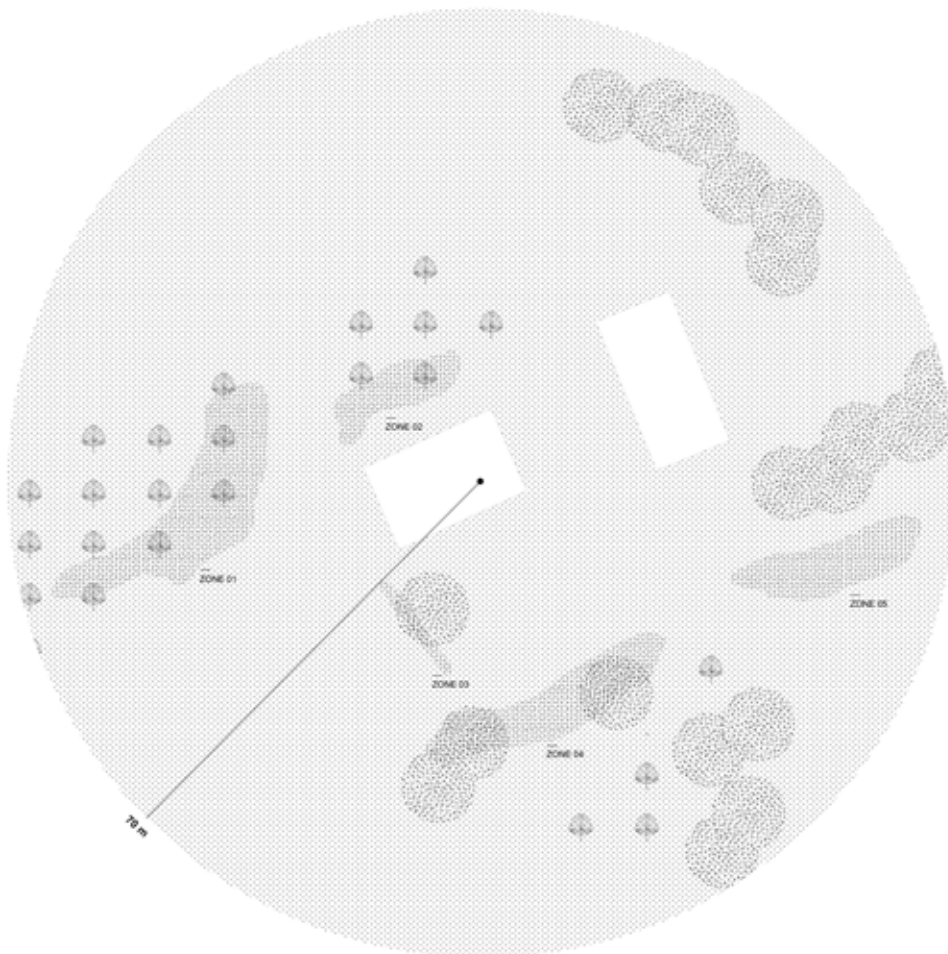




Landscape view



Ruined cottage before restoration



Stones were collected from with a 70m radius



The restored farm cottage



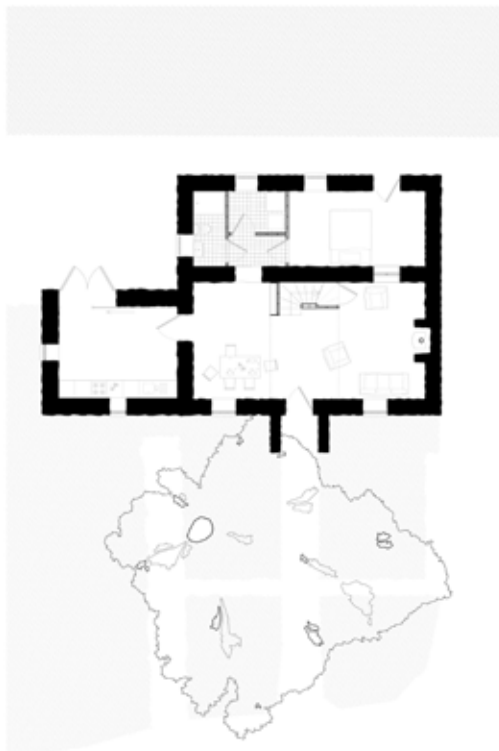
View to the rear of the cottage and mill



Traditional grouted roof



Cottage interiors



Farm cottage plans



Lime washed gable



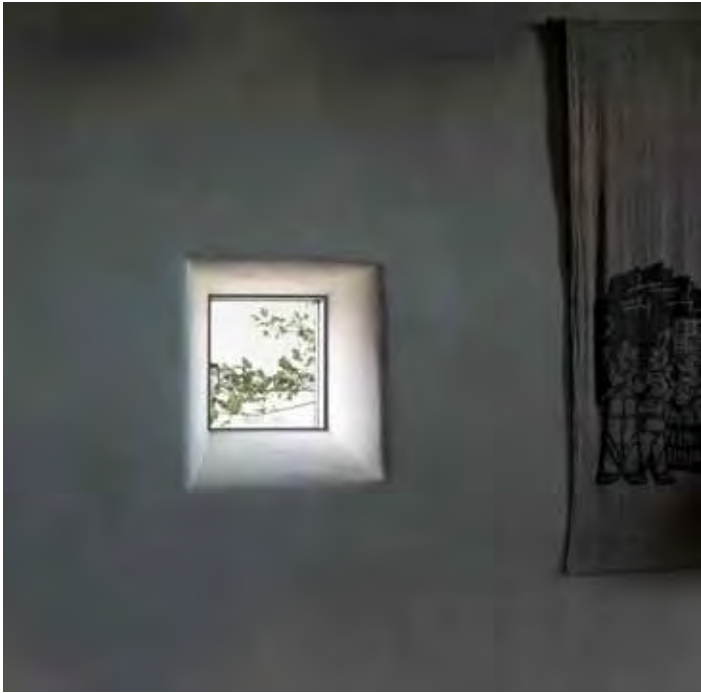
The farm building complex



The mill interior



The mill plans



The mill interior



View towards the mill bedroom

CONTACT DETAILS

Our address and numbers for service are as follows:-

Address: OMMX
Studio E2S
Cockpit Yard
Northington Street
London
WC1N 2NP

Telephone No: + [REDACTED]

For the attention of: [REDACTED]

REFEREES

The British Library

Project Gothic Imagination Exhibition

Contact: T [REDACTED] (Lead curator)

Address: 96 Euston Road,
London
NW1 2DB

Telephone No: [REDACTED]

MIMA (Middlesbrough Institute of Modern Art)

Project Art and Optimism in 1950s Britain exhibition

Contact: [REDACTED]

Address: MIMA
Centre Square
Middlesbrough
TS1 2AZ

Telephone No: + [REDACTED]

Grumpy Ltd (Property development)

Project Trehylin Farm

Contact: [REDACTED] ones

Address: 2 Fitzroy Square
London
W1T 5HF

Telephone No: + [REDACTED]

BUDGET

Preliminary budget breakdown, as provided by Grassroots Contractors, with whom we have worked before, and would endorse working collaboratively with on this project.

	Quantity	Unit cost	Material cost	Labour cost	Total
GG office/PM fee	5 days	200/day	100	1,000	1,100
GG operational/office costs	tools/insurance/van etc		1,500	200	1,700
<i>Building works general</i>					
waste removal + carpets etc	4 skips	250/skip	1,000	2,000	3,000
florescent tube detail + fixing	40	80 each	2,400	800	3,200
double socket outlet/GG	30?	30 each	450	450	900
electricians estimate			5,000		5,000
lockable flammable cabinets	30?	80 each	2,400	150	2,550
material transport and delivery	several	500 budget	400	100	500
material site movement/labour	10 man days	100/day		1,000	1,000
infill arch soundproofing extra (acoustic 100mm?)		400 budget	200	200	400
double glazing partition infill		1,600 budget	800	800	1,600
provision for student plater work installation		1,000 budget?	700	300	1,000
<i>Misc</i>					
blackout blinds budget		500 budget	300	200	500
signage budget		600 budget	200	400	600
<i>Woodwork</i>					
floors, T+G chipboard, pin+glue	allow for 400 m2	9/m2laid	1,800	1,800	3,600
Columns (5x5 PAR softwood)	60 @ 3m?	4/m	720	800	1,520
groove/housing for light+cables	40?	10 each	100	400	500
3x2 PAR softwood treated (allow 300lin.m studwall)		1.4/m(2,500m)	3,500	6,700	10,200
15mm WBP plywood (walls)	allow for 534m2 (222 sheets @18)		4,000	4,000	8,000
15mm WBP plywood (shelves)	allow for 250lin.m	10/m	1,000	1,000	2,000
softwood brackets (shelves)	200?	2/each	400	800	1,200
plywood filled partition walls	allow for 144 sq/m (100 sheets @20)		2,000	3,000	5,000
1x1 or similar stop baton infill	1,000m?	0.5/m	500	800	1,300
fold out shelves	40?	60 each	800	1,600	2,400
desks	30?	80 each bud.	1,200	1,200	2,400
additional cantilever bracings	30?	20 each	300	300	600
<i>Fixings</i>					
turbogold 5x80/5x100 pz2	10,000 screws	9/100	900		900
turbogold 4x50 (plywood)	7,000 screws	10/200	350		350
hinges	200?	1.5 each	300	500	800
catch/stays	40?	3 each	120	200	320
misc fixing budget/extras		800 budget	400	400	800
<i>Furniture (labour+materials)</i>					
folding chairs	50	15	750	50	800
long tables	6	200	400	800	1,200
simple benches	10	100	400	600	1,000
<i>Decoration (labour+materials)</i>					
refurbish extension	sqm?	budget	400	1,200	1,600
refurbish kitchen/WC	sqm/finish?	budget	400	800	1,200
Paint all ply/studio wall surfaces	allow for 950 sqm	5/sqm	1,250	3,500	4,750
thick cork/peg walls	2.88sq/m/studio	20/sqm	1,728	600	2,328
paint all floor surface 2 coat	allow for 400m2	8/sqm	1,600	1,600	3,200
filling/sanding/detailing/snagging throughout		700 budget	300	400	700
Totals			41068	40,650	81,718
<i>Contingency / handling fee @ 4%</i>					3,270
<i>Total build budget excl. VAT</i>					84,988

FEE

The total design and construction budget is £100,000, exclusive of VAT.

Our design fee for the project is the firm lump sum fee of

Twelve thousand pounds (£12,000)

Please note: The firm lump sum fee shall be inclusive of all expenses and disbursements.

On satisfactory completion of each stage the Fee shall be payable as follows:

RIBA STAGE	%	Fee (£)
Concept Design	20	2,400
Scheme Design	10	1,200
Detail Design	20	2,400
Production Info	25	3,000
Procurement	5	600
On site	15	1,800
Completion	5	600
TOTAL	100 %	£ 12,000 (excl. VAT)

If in the opinion of the client, it becomes apparent that the progress of the build is not in accordance with the programme, instalments of the fee shall be recalculated so that the balance of the fee within each work stage after deduction of amounts already paid shall be paid in appropriate monthly instalments consistent with the services remaining to be performed.

Build cost

For your information, estimate of build cost & 2D production budget:

	Estimate (£)
<i>Build cost</i>	85,000
<i>Graphics production</i>	3,000

Day rates

Our day rates are as set out below:

Team	Category of Staff	Day Rate (£)
<i>3D designer</i>	Director	350
	Architectural Assistant	200

All above figures are subject to VAT at the current standard rate.

APPENDIX

METHOD STATEMENT

Approach

OMMX's approach to design is intensely site and client specific. We believe that the best projects are born from close collaboration and discussion with all parties, notably the client, design team, local community, end users, contractors and suppliers. We encourage regular short meetings so that we can nuance our understanding of the issues, and fine tune our approach to the design. We start the design process by examining minimums. We interrogate what the least one can do in any given situation, producing and appraising options based on how transformative, economical and appropriate they are to their setting. We are interested in defining the exact moment where you cannot remove anything from the design, as all the elements are integral and read as a cohesive whole. This approach has generated a growing body of work noted for its sensitive and bold plan form, inventive use of materials, clear structural expression and ability to create a profound emotional and sensory experience for its users.

OMMX operates in an open studio where model making and most prototyping of architectural details can be conducted in-house. We share a building with numerous other crafts people, from jewellery makers, tailors and textile designers to metal workers and ceramicists – allowing us to draw on a variety of disciplines and knowledge to inform each project. We believe this specific brief calls for an intensely considered material and constructional palette that complements, but does not compete with the collection. Our work environment is perfectly suited to creating a finely crafted solution that can be physically tested at each stage of the design.

In all of our work, we strive to confound expectations and demonstrate a personal commitment to each and every project throughout their duration. We will always remain our harshest critic, as we aim to improve as both architects and people, and are very excited at the prospect of working with you all.

At OMMX, we ensure that our protocols are followed to maximise the available time for design and delivery. This allows us to produce consistently innovative work to the exacting quality and standard that our clients, local communities, and indeed ourselves, deserve and expect. The following quality control and management procedures are implemented throughout the duration of each project and we regularly assess our performance, e.g. on a monthly basis, after each work stage and at the completion of a project, to improve services in the future.

Our work is conducted in accordance with the RIBA and ARB professional codes of conduct.

Resourcing

OMMX are a small practice of 4 architectural staff and a number of freelance collaborators, dedicated to excellence in all aspects of the practice's work. For this project Hikaru Nissanke will act as project architect and will be supported by the technical and administrative services of a dedicated project assistant who will provide a single point of client contact. Other support will be added to the team as and when necessary.

Quality Control

Quality control arrangements for projects would involve a Project Quality Plan (PQP) established at the beginning of the project. The PQP includes detailed project information outlining the requirements of the brief, set project objectives, budget, preliminary project programmes and schedules and the organization of resources. The PQP records any client changes with respect to this information. The PQP identifies information, as it is to be prepared at specific design stages and records relevant internal checking and approval procedures. The PQP records the structure of the project filing system of paper hard copies, digital computer files, file archiving and back-up procedures. The PQP is regularly reviewed and revised as necessary to suit the changing demands of the project. In addition to the PQP file OMMX regularly reviews the procedures for setting out the processes of project work, the responsibilities for them and the type and methods in which records are kept.

Regular formal internal reviews of project work are carried out by members of staff. These reviews are used to monitor project performance against the requirements of the PQP, and that overall OMMX project standards are maintained. It is at this time that technical aspects of the design including health and safety are checked and verified. OMMX internal reviews are minuted and filed with project data to ensure continuity.

Programme Control

Realistic planning of design stages, allowing adequate periods for the proper assessment of risks, cost analysis, consultant input and client approval is essential to achieving project program targets. All potential obstacles to project progress must be identified at the earliest stages. In the case of this exhibition, special consideration would be made early on with regard to submitting material to fire, health & safety officers, statutory authorities, and addressing accessibility issues.

This, combined with a clear team commitment to communication and adherence to deadlines you have stipulated, will minimise the chance of programme slippage. In previous projects OMMX has consistently produced design and production information within extremely tight time frames and well within client needs.

Communication

Excellent design and project execution results from an excellent client-architect relationship and consistent, thorough and open communication amongst the project team for the duration of a project. Clear lines of communication are established at the outset of the project as well as a detailed project programme that elaborates on the client's issued outline programme. This would include the design team meeting schedule so that members of the client board can organise their time accordingly should they wish to attend. All meetings are minuted by OMMX and minutes distributed to the client and relevant parties, and all OMMX telephone conversations noted and when necessary, distributed. All correspondence with consultants and statutory and other bodies are copied to the client. OMMX maintains open communication within the project team, briefing individuals for tasks and clarifying the methods to be used as appropriate to the work at hand.

OMMX maintains a full paper filing system throughout the project in addition to all digitally saved files to ensure a clear audit trail relating to all decisions and correspondence. Standard systems of drawing revisions and drawing issue records are also maintained in full.

Sustainability

At OMMX we believe sustainability should work on multiple levels, be it social, economic or environmental. It is an underlying consideration in all of our work and we are committed to a sustainable approach throughout the design process. Furthermore, our teaching and research has previously focussed on discovering new architectural approaches based on the reuse of all existing buildings and materials.

Our approach will provide solutions to the sustainable construction, operation and occupation of the artist studios. We would not only work within the your established practices regarding sustainability, but also hope to further discourse in this area.

Early on in the process we would aim to establish a strategy that would:

- minimise the proposal's carbon footprint
- enable the proposal to be built from locally sourced sustainable materials
- form a positive contribution to the community and built environment
- be holistic and present throughout the design, construction, occupancy and deconstruction of the proposal.
- be worked up in discussion with the client.

During the design process, we would aim to minimise energy consumption using passive systems rather than relying on 'bolt on' technologies, continue to raise awareness of sustainable issues, identify and design out waste, specify sustainable materials that are locally available and use existing client equipment whenever and wherever possible.

We would also ensure that our office is run in a sustainable manner, i.e. by using FSC and recycled paper and materials, only printing when necessary, recycling materials whenever possible and by turning off lights and computers at night etc.

We will also help develop an optimised construction programme and sequencing strategy to ensure that there is minimal disruption to any existing use and occupation of the building.

We will prepare a site waste management plan. This will ensure that the waste is responsibly dealt with and disposed of.

It is important to note that we have required the same level of commitment to sustainability, as a minimum from all of our consultants.

Health and Safety Policy

OMMX considers health and safety at work to be of fundamental importance. We have always strived to create a humane organisation, where people matter. This clearly applies to our own employees, but it also affects those with whom we collaborate and for whom we provide our professional skills.

We do not think that health and safety is an imposition. It is part of our design and management process, and properly integrated it will create a better and more economical product, going beyond the statutory regulations where ever possible. It is our policy to take into account in all our activities the requirements of all relevant health and safety law and to continuously seek improvement wherever possible and appropriate. In particular, it is our policy to provide adequate time and resources to:

- Ensure, so far as it is reasonably practicable, the health and safety and welfare at work of all employees including temporary and contract staff, and of other persons affected by our actions
- Provide such health and safety training, specialist advice, information, instruction and supervision as may be necessary to personnel at all levels
- Provide means of consultation on health and safety matters for all employees
- Promote personal responsibility and effort by employees at all levels to minimise health and safety risks to themselves, other employees, and other persons who may be affected by their acts or omissions
- Keep the measures taken to promote health and safety under regular review
- Integrate health and safety considerations into our design and business decisions
- Set measurable performance targets
- Monitor our performance in complying with this policy

Staff Health and Safety Training

OMMX and its employees are committed to the responsibilities for health and safety under both UK criminal and civil law. OMMX adheres to The Health and Safety at Work etc. Act 1974 and all other regulations and safe practices designed to maintain the Health, Safety and Welfare of its employees.

Training

A general health and safety briefing is given to all new employees, together with a copy of the OMMX Health and Safety Guide Book during induction. Safety seminars on a variety of workplace and construction topics can be arranged and provided through the RIBA CPD programme. These CPD seminars consist of lunch-time or full day talks for staff on health and safety matters presented by qualified instructors. Specific training is provided for key members of our safety team.

CDM Compliance Statement

The process of risk assessment is implicit in the firm's arrangements for managing occupational health and safety in the UK. However the Management of Health and Safety at Work Regulations 2007 (MHSW) require, significant findings of a "suitable and sufficient" assessment of the risks to the health and safety of both the firm's employees and others affected by the firm's conduct, to be recorded.

The purpose of the assessment is to identify the measures needed to comply with all other relevant legal requirements and to help gauge the most efficient use of resources in managing health and safety. The measures identified are also recorded in this document alongside the related risk, and scope for future improvement is identified. In this context, risk reflects either the probability (or likelihood) of a harm actually occurring and the severity of its consequences. A hazard is something with the potential to cause harm.

OMMX is an architectural firm employing 4 architectural staff. To date the majority of staff are office based, and thereby subject to the range of hazards associated with normal office work. However a much wider range of hazards is faced by staff that are engaged in the supervision and inspection of construction on site. OMMX does not maintain resident on-site staff. OMMX staff are however exposed to site hazards when visiting from the office.

The firm's existing policy, organization and general arrangements for health and safety are detailed in the Health and Safety Handbook, which is available to all staff. The full range of OMMX Health and Safety documentation is described in the OMMX Company Procedures Document and directly accessible at all times in hard copy and digitally on the company file server.

Where necessary a range of health and safety training is provided, including induction training, site safety briefings, and site safety seminars. Senior members of OMMX staff regularly attend seminars specifically designed to address workplace Health and Safety issues.

The Approach to Risk Assessment

A risk assessment may be defined as an identification of the hazards present in an undertaking and an estimate of the extent of the risks involved, taking into account whatever precautions are already being taken. All OMMX staff are aware of the latest changes to the Construction Design and Management Regulations 2007 and our duties under this legislation as designers and advisers to our clients.

Management of the risk is essentially a three stage process:

- Identification of the hazards evaluation of the risks
- Evaluation and communication of the risks
- Development of measures to eliminate or control the risks throughout the project and at key stages through design team meetings and workshops.

Further assessments may be necessary for non-typical, off-site work activities and for staff who are particularly vulnerable. It is important that staff and management ensure that non-typical situations are identified and that appropriate measures for risk assessment are taken.

Equal Opportunities

As a firm we recognise that to create work of high quality there is a need for diversity of skills, knowledge and ability. We all depend on each other to make a difference and our working practices are intended to enable all of us to maximize opportunities.

It is our policy as an employer not to discriminate on the grounds of race, colour, nationality, creed, sex, marital status, ethnic origin or disability and to comply with our statutory obligations under the Race Relations Act 1976 and Sex Discrimination Act 1975 accordingly. We also observe the CRE's Code of Practice in Employment of 1983. Individual employees have a responsibility to adhere to the policy. The practice is committed to its equality statement:-

"OMMX is committed to equality of opportunity in employment, irrespective of gender, gender reassignment, marital status, race, colour, disability, nationality or sexual orientation. Our employment and recruiting practices support this principle. We make every effort to enable all members to maximize both their potential and the opportunities that this practice affords them."

To date OMMX has enjoyed a rich history of employees of diverse racial backgrounds, nationality, gender, sexual orientation, knowledge base and skill sets. The inherent diversity that OMMX strives for is viewed, not only by our employees, but also by our clients to be an integral part of our work and company image.

In recruiting OMMX does not actively seek to fulfil quotas for diversity or equal opportunities. OMMX does however place value in an applicant's individual skills and talents and recognizes the further contribution made by their unique background or circumstances.

As a practice OMMX enjoys an open communal sharing of ideas and opinions without prejudice or discrimination in response to tasks as they are requested of us. Diverse opinions, approaches and solutions are an invaluable part of our design work and encouraged in all our staff.

OMMX strongly believes that inclusive design, from concept to completion of a project, is vital to its success. Communities need to be at the heart of the design process, providing diversity and interest to inform the design concept and to provide feedback at key stages of the design process. OMMX's aim on each project is to engage fully with all users and encourage feedback from everyone.

HIGH STREET FUND Application appraisal form

NE_LA 31 Manor Park Library
Manor Park, Newham

Application details

Application reference number	NE LA 31 Manor Park Library		
Project name and place	Manor Park, Newham		
Regeneration team area	NE		
Applicant name	Create London		
Lead local authority	Newham		
Amount requested from GLA	£193,534.00		
Amount of match confirmed	£213,074.00		
Breakdown of GLA request	Cap.	£193,534	Rev. 52 % of TPV £0
Type of application	High Street Fund (>£20k)		

Guidance

All the cells currently shaded yellow need to be filled in. If there is no information to insert in a particular box, please type 'NA'.

The grey section of the appraisal form should be completed by the validation team on receipt of the application. Only when an application is successfully validated can it be appraised and considered for funding.

Each appraisal form should be saved with a unique filename in the relevant folder on a shared GLA drive. PROJNO_PROJTITLE_HSF-appraisal-form.xlsx, where PROJNO is the unique application reference number and PROJTITLE is the town centre or high street.

Match should be the amount actually secured. The amount of match will be calculated as a percentage of total project value (TPV) automatically.

The remaining sections, not grey, should be filled out by the area team and GLA Economics appraisers.

Validation checklist

Documentation supplied	Completed application form	Y										
	Programme table	Y										
	Supporting information	Y										
	S151 signed letter	Y										
	Borough support	Y										
	Signed declaration	Y										
Refer to other GLA teams	<table border="1"> <tr> <td>Culture</td> <td>Y</td> </tr> <tr> <td>EBPU</td> <td>N</td> </tr> <tr> <td>TfL</td> <td>N</td> </tr> </table>	Culture	Y	EBPU	N	TfL	N	<table border="1"> <tr> <td>H and L</td> <td>N</td> </tr> <tr> <td>Env.</td> <td>N</td> </tr> </table>	H and L	N	Env.	N
Culture	Y											
EBPU	N											
TfL	N											
H and L	N											
Env.	N											
Notes	S151 letter should be checked as it flags a different amount to that requested in the milestones											
Validation passed	Yes											

Documentation supplied	Select "Y" or "N" from the dropdown menu. If information is not required for (eg. for some Mayor's Spacehive applications) then mark as 'NA'.
Refer to other GLA teams	Please highlight if the application should be flagged to other teams within the GLA Group during appraisal.
Notes	Please note if missing documentation has been requested, by whom and when, plus anything else of relevance.
Validation passed	Will update automatically if all criteria met.

Project summary

Summary of application's key points

LBN are working with Create and the Bow Arts Trust to reopen and animate the LBN owned grade II listed library in Manor Park. A new vibrant hub for artists, creative businesses and the community - with an extensive public programme that involves the whole community, delivered by artists and practitioners occupying the building's affordable studios, meeting all of the Mayor's objectives and occupying space, accommodating growth and activating high street themes. Good combination of very experienced organisations: Create supports project based cultural enterprise, community engagement and job creation whilst Bow Arts focus on workspace, education and training. 7 year subsidised lease agreed for the building, build to include 20 new studios and a new community cafe. LBN & Create have excellent experience of working together on creative projects. Strong capital ask and detailed costings provided with over 50% of the project matched.

Key outputs and outcomes

Jobs created or safeguarded	15
Number of businesses supported	20
Number of town centre/high street associations supported	20
Number of events held	180
Area of public realm improved (m2)	
Number of buildings/shop fronts improved	1
Increase in footfall (%)	some
Decrease in vacancy rate (%)	some
Area of vacant floor space re-occupied (m2)	2374
Area of new or improved commercial space or work space (m2)	2374
<i>Number of visitors annually</i>	22000
<i>Number of new workspaces</i>	20
Number of training opportunities	10

Please insert a short and concise summary that explains the application's key features in **no more than 1000 characters**. The intention is to provide enough information, without going into all the details, to convey a clear sense of the project and your overall assessment of the bid's strengths and weaknesses.

Your summary should include comment under the following areas.

1. What exactly is being proposed and what are the general outputs/outcomes/objectives?
2. How well does the project fit with the High Street Fund themes of proactive stewardship, greater activity, occupying empty space and accommodating growth? How may themes does the project address?
3. The project is important because... i.e. how the project will impact on the place/wider strategic importance of project?
4. Your assessment of whether it is a good application and project. Why?
5. What's missing or what could be done to improve the project?
6. What's the make up of match funding?

Key outputs and outcomes

Fill in the boxes as relevant.

The headings given match those suggested in the application form so applications will hopefully reflect these - **but feel free to edit the headings as applicable.**

You should only record the most significant 10 to 12. These will be used by GLA Economics to assess each application so capture them accurately.

Appraisal of application

	Score 1	Score 2	Av. score	
Section 1 - project description				
1.1 Description of place	4	3	3.5	①
1.2 Description of project	5	4	4.5	①
1.3 Objectives	4	3	3.5	①
1.4 Outputs and outcomes	5	4	4.5	①
Click here to add comments	weighted score for section		32	
Section 2 - deliverability				
2.1 Team and management	5	4	4.5	①
2.2 Milestones	4	4	4.0	①
2.3 Risks	4	4	4.0	①
Click here to add comments	weighted score for section		17	
Section 3 - opportunity for growth				
3.1 Opportunity for growth	4	2	3.0	①
Click here to add comments	weighted score for section		12	
Section 4 - value for money				
4.1 Cost profile	5	4	4.5	①
4.2 Value for money	5	4	4.5	①
4.3 Complimentary works	4	3	3.5	①
Click here to add comments	weighted score for section		17	

This section records the score the applicant received under each of the criteria headings set out in the High Street Fund prospectus. **Each appraiser should provide their own score but discussion should occur and a consensus reached if possible.** Average and aggregate scores will be calculated automatically - **do not change these values manually.**

You need to give reasons for your scoring of each section and highlight issues that might need to be discussed at the moderation stage. To do this, please click where indicated and you will be taken to a free text field.

Each question will be scored as follows:

- Each question will be scored as follows:
- | | |
|--------------------------|---|
| 5 - Excellent | Outstanding response, exceeds expectations, adds value, full confidence |
| 4 - Good | Good response, which meets all requirements and gives some confidence |
| 3 - Acceptable | A satisfactory response, which meets the basic requirements |
| 2 - Poor | Only some of the requirements met |
| 1 - Very poor | Unacceptable, an unsatisfactory response |
| 0 - No submission | No information is provided |

You can hover over the  symbol for more guidance on each question.

Application aggregate score

Overall score 77 /100

overall score is not shown there is a yellow field in the previous section that you have not completed.

GLA Economics recommendation

Value for money 2
[Click here to add comments](#)

Score the application (0-5 as described above), from a value for money perspective. Click on the link to provide comments.

Appraisal details

Appraiser 1	Bethan James
Appraiser 2	Levent Kerimol
Date complete	12/12/2014

Insert your name as appraiser and the date the appraisal was completed.

Only fill out the date once all yellow boxes are complete.

HIGH STREET FUND Application appraisal form		NE_LA 31 Manor Park Library Manor Park, Newham	
Appraisers comments		Further guidance	
<div>General comments and issues to be raised at moderation</div> <div>Strong bid for a creative workspace project with 20 new studios, commnunity space and cafe and very good partnership proposed between Create (£69,700match), Bow Arts Trust(£72,414 match) and LBNewham (£70,960 match towards capital costs, studio subsidy and leasing agreements). Very similar to the workspace project proposed in Becontree, LLBD, however this proposal is seen as the stronger of the two due to better preparation and readiness to go, better match, better connections to the high street, Crossrail works and the involvement of Bow Arts Trust for workspace, training and education elements. Free events and discounts will be offered to Newham residents and outreach to unrepresented groups. Good architectural consultants being considered to undertake the work including Delvendahl Martin Architects, The Decorators, GRUPPE, Office S&M, Studio Weave and We Made That. Recognising the need for improved infrastructure as in neighbouring Olympic Park and Royal Docks.</div> <div>LK: well written bid, but relationship of the project to the High Street is not that strong.</div>		<div>All the cells currently shaded yellow need to be filled in. If there is no information to insert in a particular box, please type 'NA'.</div> <div>Use the box to record comments that may be used to provide feedback to the applicant. Also highlight any others issues that should be discussed at moderation stage that may not be addressed on the reverse.</div> <div>Things to look out for: other applications for the same place; crossover with other Mayoral funding; resourcing or delivery concerns, experience of partners; questions over match funding break down; capital and revenue split.</div> <div>We have asked for up to 12 pages of supporting information – links to further relevant reports or studies should provided by the applicant.</div>	
<div>Comments on section 1 - project description</div> <div>Return to appraisal scores</div> <div>Good description of place, assessment of current retail offer and baseline figures provided to make connections between the creative workspace project and the high street to provide a community space that encourages creativity. Recognises creative communities in neighbouring Forest Gate but lack of provision. Meets Mayor's aims and high street fund objectives, particularly occupying and generating activity with a sustainable business plan to continue after year 1, with very strong objectives and outputs, including aim to attract 22,000 people annually. Wider opportunities of Crossrail and GPF in Custom House recognised and very clear outputs set.</div> <div>LK: doesn't describe the impact on the high street as well as it could.</div>		<div>Is the project a suitable High Street Fund regeneration project? Does the application make reference to the Mayor's ambition for welcoming, distinct, diverse and growing high streets and meet at least one of the fund objectives to provide proactive stewardship, greater activity, occupy empty space and accommodate growth? If so, how many?</div> <div>Has the applicant demonstrated an excellent understanding of the place where the project is based, and explained how the project is part of a long term strategy for the place's future? Have they recognised wider opportunities and where there is local enthusiasm and the desire to work together? Are outputs and outcomes described correctly?</div>	
<div>Comments on section 2 - deliverability</div> <div>Return to appraisal scores</div> <div>Clear delivery strategy proposed including advisory board of local stakeholders, adopting Newham's Community Neighbourhood Model and utilising open house events for consultation to address local needs and refine the offer to Manor Park. Detailed cost breakdown provided giving confidence in the accuracy of the business plan and milestones realistic. Designated onsite programme manager will be appointed for the projects lifetime. Risk have been mapped in detail and mitigations such as contingency and completion penalties for construction team, and a marketing plan included and meanwhile events to publicise the project during build time. Create have an excellent track record of delivering similar projects including, Bow Arts, Blackhorse Lane and Rose Lipman Building.</div>		<div>Has the applicant convinced that they can deliver the project?</div> <div>Are milestones in the schedule realistic? Has all planning and preperation time been included?</div> <div>Does the project spend all High Street Fund money before April 2016? Does match spend continue beyond this time?</div> <div>Has a reasonable narrative been provided about potential risks?</div>	
<div>Comments on section 3 - opportunity for growth</div> <div>Return to appraisal scores</div> <div>References the larger 'Arc of Opportunity' and connections to Olympic Park and Royal Docks. Case made for the need of affordable artists accommodation in diverse high street areas to add to the mix and bring activity and value, and build new high street networks, and will be self sustaining after year 1. Supports Newham's Core Strategy Plan and ensures right conditions for continued investment in Newham. Meets GLA and ACE's commitment to providing more affordable workspace.</div> <div>LK: focuses a lot on the need for Artist Studio, which, while important, will not be that significant to the growth of the high street, as the project will simply be replacing a hole left by the loss of a library, so limited net effect</div>		<div>Are there sufficient benefits brought about by the project?</div> <div>Has the applicant discussed the uplift (economic and otherwise) the project will bring about and how the project will continue to bring benefits to local businesses after the funding has been spent?</div> <div>Is there reference to current, or plans to obtain, baseline data?</div> <div>Has data from the London Town Centre Health Check Analysis Report or similar documents been provided?</div>	
<div>Comments on section 4 - value for money</div> <div>Return to appraisal scores</div> <div>LBN will pay for the building costs; provide subsidy for the building's lease; support the project management framework, and the community engagement development programme. The council will commission Create to deliver the project, a well tested method, with David Bailey Retrospective and You Me Bum Bum train as strong examples. All organisations have value for money policies and match is strong from each organisation. Bow Arts has one of the leading 'artists in schools' education programmes and have been working in the area for some years.</div>		<div>The application must set out how much funding they are seeking and how they anticipate spending it. The expenditure profile should be linked to their milestones.</div>	
<div>Comments from GLA Economics</div> <div>Return to GLA Economics recommendation</div> <div>Rationale: Unlike some of the other projects aiming to provide business space it seems less justified for the public sector to intervene in this case. The site certainly doesn't seem to be an eye-sore or in poor condition (i.e. the source of negative externalities) so it might be a more natural building to sell to the private sector (with the buyer then developing it into business space etc.) than some of the others considered e.g. the old tram stops in Eltham</div> <div>Objectives: Some details of outputs but not much linking these to outcomes</div> <div>Appraisal: The area will benefit from other developments which is positive for viability of business space there but doesn't override the idea of just releasing the building to</div>		<div>GLA Economics comments based on value for money and assessment of demand.</div>	
<div>Comments from GLA teams</div> <div>Culture</div> <div>Excellent,well thought-through proposal. Strong partners with good track record. Arts and culture are fully integrated into the proposal which includes: artists and local community on advisory board; affordable workspace for arts and creative businesses; cultural training opportunities, including activity for NEETS; a large and considered programme of meetings, training, celebrations and entertainment, rather than just ad-hoc events; collaboration between creative tenants and the community. Excellent PR plans to ensure wide awareness / usage. Create could be asked to support bidders whose cultural vision needs developing.</div> <div>As with all building based applications, I would encourage Create to speak to the local Music Education Hub and consider including music rehearsal / performance space in the building (lack of music performance space is a key issue in Newham). Ensure parking is available for artists / performers. Also – is there an opportunity for outdoor art installation / performance space to be designed into the public space near the building?</div> <div>Housing and Land</div> <div>EPBU</div> <div>Environment</div>		<div>Please provide comments where there is overlap, or potential for overlap, with other teams.</div> <div>How might your team help with project shaping?</div> <div>Are there other funds/programmes we should be aware of?</div>	