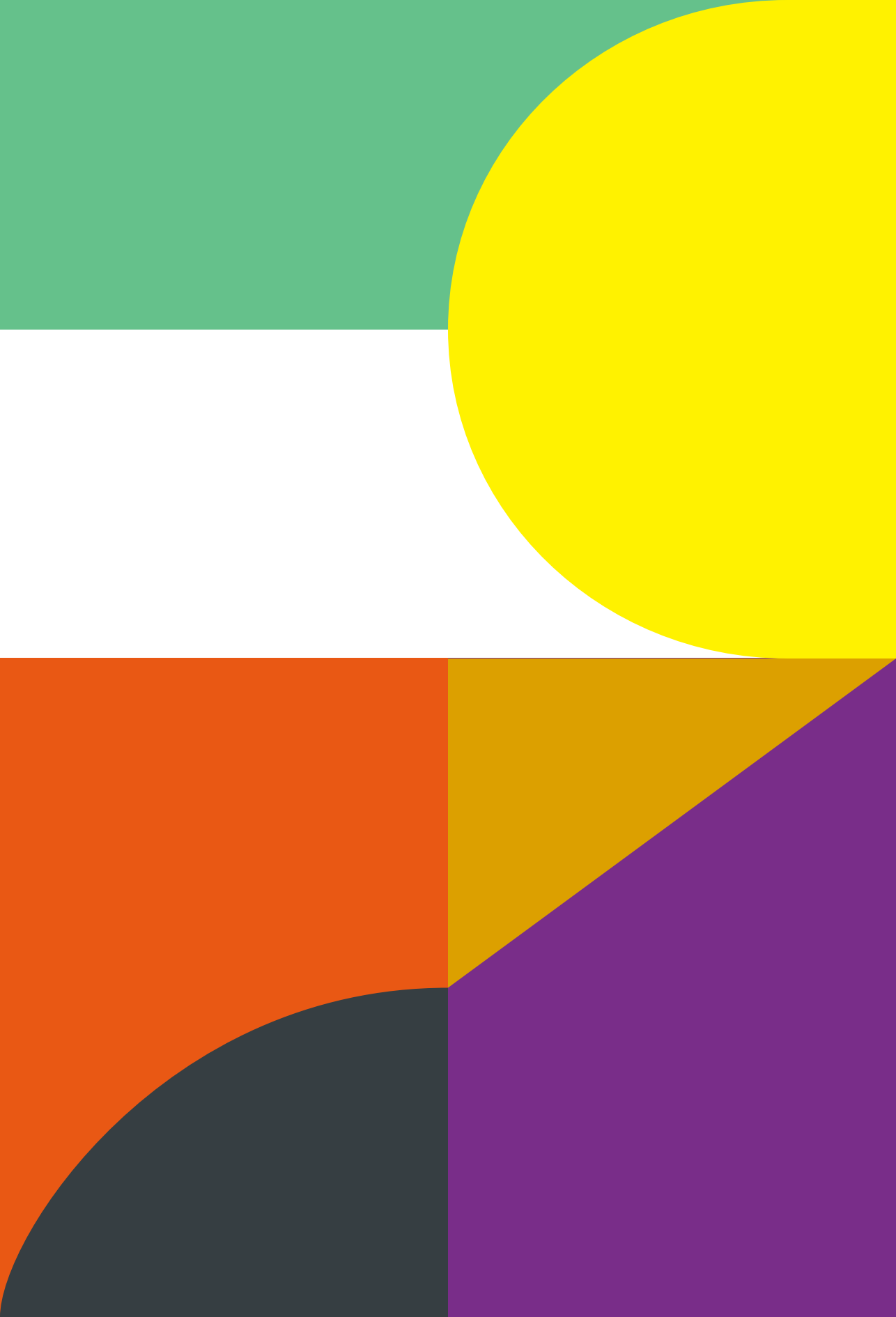
MAYOR OF LONDON

DESIGNING SPACE FOR CULTURE

GOOD GROWTH BY DESIGN



DESIGNING A CITY

FOR ALL LONDONERS

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FOREWORD

As Deputy Mayor for Culture and Creative Industries in London, I have seen first-hand the transformative power of cultural and creative spaces. I could only have had the career in the creative industries that I have had with access to the space to create, be creative and to express myself.

Just like housing where we have design standards we closely adhere to, cultural spaces also have clear design requirements to make them successful. Where a cultural use is not defined immediately, the key is to keep the potential open and not to design it out. Even better is to embed this thinking early on – which is what this toolkit is all about.

London is a global cultural capital, and our creative industries are where we punch above our weight contributing £58 billion to our economy every year. However, this global success relies on two essential ingredients – the talent of creative people and the space they need to produce. The artists, musicians, writers, and designers can't exist in our city without the supporting infrastructure, whether

that is rehearsal and performance spaces, or galleries, and museums. These spaces enable the creative workforce to create, showcase and share their work. Making space for culture is critical to nurturing talent, building community, attracting visitors and driving London's economy.

This is why the Mayor and I have developed the Designing Space for Culture Toolkit. All Londoners deserve access to high-quality, properly designed and inclusive cultural infrastructure. Too often spaces which don't consider design requirements end up languishing, or not used for the cultural activity they were intended for. The impact is broader too, with the place and the community losing out as well.

This toolkit helps to create spaces that bring people together, enhance our quality of life and shape our collective cultural identity. We need spaces that are flexible, adaptable, and accessible to all, spaces that can foster creativity, nurture talent, and bring people together for share connections and experiences. So yes this is a toolkit, but it's also an invitation to the planning and the built environment

community to consider culture and creativity in space design from the outset.

For London to remain a world beating creative capital, we must hardwire culture into our city as we grow and evolve, and design is a powerful vehicle for this. Just as we plan for housing, transport and schools, we must also plan for culture, and build the spaces for creativity to flourish long into the future.

Justine Simons OBE
Deputy Mayor for Culture and Creative Industries

A CALL TO ACTION

‘Culture’ is often described as a product to be ‘consumed’. Yet, in the natural world, a biological ‘culture’ refers to creating the conditions for growth. Cultural buildings are thus neither the seed of a community nor the flower. Rather, they are the water, the sun and the soil: the nutrients and the medium through which communities grow.

We must resist seeing buildings either as a necessary starting point or as the shiny endpoint of cultural activity. In truth, the seeds of talent and potential are everywhere in our communities. Instead, buildings need to act as the fertile ground from which new ideas are identified and cultivated. These spaces should be designed with enough character to allow a distinct personality to emerge. At the same time, they should be flexible enough to respond to changing needs. This is not the simplistic flexibility of sliding-folding partitions, but rather, long-life, loose-fit practicality.

In new developments, policymakers are increasingly focused on the need for cultural and community infrastructure. However, proposals for these spaces remain a vacant rectangle on a plan

for far too long before real needs and viable operators are identified. While the designs of surrounding housing and commercial developments progress, these functions are often left as placeholders in a masterplan. As a result, briefs that call for cultural and community spaces with 'maximum flexibility' often deliver at best generic and at worst inappropriate mediocrity, despite significant investment.

Across London, there are hundreds of cultural organisations crying out for space. We need to get better at matchmaking and supporting emerging providers to meet community needs. These cultural functions could be taking on critical, influential roles within design processes from the earliest stages. This would help them to give voice to diverse communities, while they adapt to cement their relevance in response to evolving local needs.

Meanwhile, organisations that are finally embarking on a capital project must ensure that the capacity is there to deliver. This is not only to build the bricks and mortar, but also to manage every stage in the process, whilst often continuing with managing the

day to day operational work of their organisation. This is a collective responsibility that should not just fall to the future operator. For example:

- Juggling capital projects while running a creative organisation and fundraising is a huge challenge that needs specialist client-side support.
- Procurement programmes must be long enough to incorporate meaningful community feedback loops with ring-fenced funding for collaborative design.
- Procurement routes must be compatible with a creative process in which communities and design teams are involved from start to finish.
- Long-term maintenance costs and energy efficiency must be factored into project costs. Post-occupancy analysis against clear targets for embodied carbon and energy use should be a key project requirement and a prerequisite for funding.

We must invest in high-quality creative processes that fuel the social and economic growth of London and its rich diversity. The best cultural venues, studios and workshops embody the

blurred boundaries between makers, performers, audiences, and artists – with life imitating art and vice versa. In procuring and designing buildings for these functions, we need to bring that same spirit to the table. Let's invite creative communities to engage with funders, developers, local authorities, architects, and builders, mostly in collaboration, sometimes to challenge, but always in dialogue.

London's cultural sector is vital to its economy *precisely because* it provides so much more than a product with monetary value to be consumed. We know that cultural buildings are gathering places, vantage points, roots and hives of activity, traditions, and rituals. They are shared, dynamic and adaptive, and act both as a provocateur and mirror to our society. For these spaces to survive, we must create the right conditions for new ideas and connections to flourish.

Katy Marks
Mayor's Design Advocate and Citizens Design Bureau Director

INTRODUCTION

PURPOSE

This Cultural Facilities Design Toolkit is a suite of design guides for cultural infrastructure. It provides design guidance as a prompt for use before the planning process to help deliver successful cultural infrastructure.

The information includes technical specifications, design guidance and best practice, and provides early awareness of design needs. This will aid discussion and decision-making around the types of cultural infrastructure that might be included in a development. It signposts to existing planning policy, building regulations and licensing restrictions. In addition, it details industry-specific technical standards for a range of cultural facilities and sectors.

It sits alongside and complements other documents in the Mayor's Cultural Infrastructure Toolbox. It supports roll out of the Mayor's Cultural Strategy (December 2018) and provides guidance around the Mayor's Cultural Infrastructure Plan (March 2019).

WHO IS THIS TOOLKIT FOR?

The toolkit is for all partners involved in bringing forward cultural infrastructure, including:

- boroughs and Greater London Authority (GLA)
- borough and GLA regeneration, design and planning officers
- architects, designers and planners
- prospective developers and their consultants
- specialist cultural facility and workspace providers
- community and cultural organisations

HOW TO USE THIS TOOLKIT

When designing new cultural infrastructure, it's vital to engage with potential operators and/or specialist designers early in the development process. This guidance is not a substitute for doing so. Involving skilled design teams and advisors will help ensure your project is a success. These include architects, services engineers, structural engineers, acousticians, cost consultants, theatre advisors, space operators and a range of technical experts. Cultural facilities within developments have the potential to fail if they do not address the local context, constraints and need, and ensure the specification is right for all potential uses.

This toolkit aims to help address that challenge. It also includes the following 'tools' for specific cultural facilities and creative workspace at a building scale:

- Key design considerations
- Quick fire questions to prompt thought about common design challenges
- Best practice case studies
- Key references to specialist guidance
- Spatial illustrated diagrams
- Technical specification

The choice of facilities reflects the types of cultural infrastructure which are often delivered through planning obligations (Section 106 Agreements). It also includes those which are rarely delivered through planning obligations but for which the research has established a London-wide need. Finally, it covers facility types which have suffered from poor design in the past. Further research was done into facilities with little existing spatial and delivery guidance.

It includes cultural facilities that could be delivered through regeneration schemes in conjunction with other uses (for example mixed-use residential or Town Centre schemes). As such, it focuses on

local to mid-size facilities rather than national arts centres, large scale new venues or production sites.

It provides headline guidance for each featured facility type. In addition, it signposts to existing guidance and new design guidance where gaps were identified. More detailed information has been provided where there was little existing spatial and delivery guidance. It introduces some of the key considerations surrounding cultural and creative facilities. It's clear that any development should comply with existing planning policy, building regulations and licensing restrictions. It must also meet industry-specific technical standards related to, for example, acoustics and lighting. This includes both statutory and legal requirements. This guidance does not supersede or replace any of these requirements.

It also signposts to bodies, such as Arts Council England, Theatres Trust, Association of British Theatre Technicians and the Music Venue Trust which can guide and consult on proposals. Some of these organisations keep lists of specialist consultants, architects and engineers who can provide expert advice.

1

PLACEMAKING AND POSITIVE IMPACT

Cultural facilities can contribute to vibrant and inclusive neighbourhoods. Principles for the location and orientation of such facilities do not necessarily depend upon the specific type of cultural infrastructure.

What is relevant is the diversity of animation and activity cultural facilities can lend to their surroundings. Where ground floor provision is monocultural with only retail or restaurants and bars, spaces can become 'dead' outside of opening hours. Where creative facilities provide activity across the day and evening, there are significant associated benefits in the public realm. This is particularly when both production and consumption activities are present.

Cultural consumption spaces provide venues for audiences to view, participate in and enjoy cultural material and activities. They include galleries, museums, archives, music venues, dance performance spaces and theatres. They may also include multi-use venues such as community centres, school halls and spaces to consume food and drink. These spaces are easy to see in the city along with the activity that happens around them.

Cultural production spaces are vital to supporting London's creative and cultural economy. Typically, such spaces have had a less obvious presence in the city than spaces of cultural consumption such as theatres, museums and cinemas. This lower profile does not, however, mean that they have less to contribute to the vibrancy of the city or successful placemaking. They range in scale from modest artists' workspaces through to large scale sound stages and rehearsal studios. Most creative disciplines require some form of production space prior to engagement with a wider audience in whatever form that may take. This includes everything from art & design to fashion, music, film, dance and theatre.

Affordability and spatial requirements mean such spaces are often found in industrial areas or at the rear of high streets. However, they are

still a critical part of the cultural infrastructure that supports the sector.

Spaces for outreach and educational programmes often contribute to a successful place in less obvious ways also. Concessions and social spaces, such as a café or bar can play a key part and can add much value to a neighbourhood. This can contribute to place based regeneration and local needs.

Below are several key principles for the successful integration of cultural facilities into their neighbourhoods:

- Central and prominent locations within a community will be beneficial for signposting and travel options;
- Locate and articulate the building frontage in relation to the public street;
- Provide a legible and accessible front door entrance lobby, provide space for safe primary entrance automation, and covered entrance way;
- Consider convenient alternative access for all users, for example swing door next to a revolving door for buggy/wheelchair access;
- Cultural facilities – particularly those for consumption – may have large formats by comparison with surrounding buildings, often with large blank façades. Such buildings require careful integration into their context;
- It is important that cultural facilities have high visibility from the street in order to provide an identity and aid wayfinding. High levels of transparency help make certain spaces welcoming to the public: For example, foyer areas and bar/cafes associated with the cultural facility. These spaces are often important sources of revenue for the operator of the cultural facility;
- Consider signage and notice board options to promote the venue and its activities;
- Provide external space for gathering and space to queue before and after events. Do bear in mind that noise from queuing can be a greater cause of nuisance than internal sound from events;

- Consider opportunities to animate forecourt areas with compact and inviting outdoor seating.

Good Growth by Design (GGbD), the Mayor of London's programme to shape a better city by promoting quality and inclusion in the built environment, includes a range of additional guidance. This includes ways in which cultural facilities can be integrated into their neighbourhoods (Connective Social Infrastructure), high streets support cultural and civic life to foster social inclusion and interaction (High Streets & Town Centres Adaptive Strategies) and the Public London Charter SPG.

Co-location of production spaces – either with spaces of cultural consumption or with residential uses – is becoming increasingly common. In such instances each use can benefit from the other. For example, creative workspace may offer extra revenue income to a small-scale gallery. Conversely, it may be possible to offer studios at below-market rents as part of a wider housing development.

2

UNDERSTANDING THE IMPACTS OF PLANNING USE CLASSES ON CULTURAL FACILITIES

Cultural facilities are not easy categories to define precisely in planning law terms. The traditional approach to the provision of arts and cultural facilities has involved specialised buildings such as theatres or cinemas with a single fixed use. While there remains a case for such buildings, the changing nature of cultural aspirations and funding is such that there is a need for flexible spaces that can be put to multiple uses and that are adaptable over the long term. These are likely to be both more useful to the community and easier to sustain financially. However, the way the planning system describes these spaces often fails to understand or provide for how these spaces – often made of multiple co-located cultural uses (e.g. gallery space, workshop space, performance venue) and uses which are ancillary to the main cultural use (e.g. a cafe, bar, gift shop, office space) – actually work. Recent changes in the planning Use Classes Order partially addresses this issue, but does not override the need for good design and an early awareness of design needs when planning and designing for cultural facilities.

Understanding the planning Use Classes

The planning system manages the use of land and buildings rather than individual land users/occupiers, and puts land and buildings into various categories or Use Classes. In September 2020, the government made amendments to the Use Classes Order (1987) which allow far greater flexibility of change of uses without the need to obtain planning permission.

What has changed?

Three new use classes have been introduced:

- Class E – Commercial, business and service. This new Class E absorbs classes A1, A2, A3, B1 and parts of D1 and D2: retail, food, financial services, indoor and sport fitness, medical or health services, nurseries, office and light industrial. This includes spaces for cultural production.
- Class F1 – Learning and non-residential institutions. This new Class F1 absorbs the remaining parts of D1 which are outside of the new

Class E: education, places of worship galleries, museums, libraries, public halls. This includes a number of cultural consumption spaces.

- Class F2 – 'Local community'. This new Class F2 absorbs part of Use Class A1 and D2: small corner shops, local community halls, swimming pools and outdoor recreational areas. This includes some forms of cultural consumption space.

For each of these new use classes, units can lawfully change to any other uses within their use class without consent (subject to any restrictions in the lease, express conditions contained in the existing consent or s106 agreement). For example, a light industrial space will generally be able to switch to an indoor gym and then to a shop and back again, without planning permission and the need to notify the local planning authority.

New uses have also been defined as sui generis (meaning 'in a class of its own'), including public house/drinking establishment (formerly A4) and Hot Food Take-aways (formerly A5), among other pre-existing sui generis uses (e.g. night clubs, theatres, venues for live music performances). This means that planning permission is required regarding any changes of use for these uses.

The table on the next page presents in which Use Classes cultural facilities, as presented in this toolkit, fall within under since September 2020. The last row presents some examples of uses that could be ancillary to cultural uses and the anticipated Use Classes these fall under.

New Use Classes	**Class E** (Commercial, Business & Services)					**B2** (General Industrial)
Former Use Classes	**A1, A3** (Shops, Restaurants and cafes)	**A2** (Professional Services)	**B1a** (Business – Office)	**B1b** (Business – R&D)	**B1c** (Business – Light Industrial)	**B2** (General Industrial)
Cultural consumption						
Cultural production				**Small Industrial Space:** Media Production Studio		**Small Industrial Space*:** Prop and Costume Making Studio
			Small Creative Studio: Artists Studio Desk-based Creative Studio Jewellery Design and Manufacturing Studio Music Recording Studio **Large Creative Studio:** Artists Studio Desk-based Creative Studio Fashion Design and Manufacturing Studio Photography Studio Rehearsal Space			
Possible uses ancillary to main cultural uses	Gift shop Cafe	Tourist Information	Office Space		Production and R&D Spaces	Production Spaces (heavy industrial processes)

* Cultural production spaces using heavy industrial processes which are not compatible with residential uses would fall under the individual Use Class B2 (General Industrial). Change of use from or to Use Class B2 would require full planning permission.

New Use Classes	**Class F.1** (Learning & Non residential Institutions)	**Class F.2** Local Community	**Sui-Generis**		
Former Use Classes	**D1** (Non-residential Institutions)	**B1a** (Business – Office)		**A4** (Drinking Est.)	**Sui-Generis**
Cultural consumption	**Arts & Design:** Gallery, Archive, Museum **Culture +:** Arts Centre	**Culture +:** Community Centre	**Film:** Cinema **Dance:** Performance Space		**Music:** Nightclubs/ Live Music Venues Theatre
Cultural production					
Possible uses ancillary to main cultural uses	Library Education space		Community centre Skate Park		Pub, Bar

What are the implications?

The new Use Classes recognise that a building may be in a number of uses concurrently or that a building may be used for different purposes at different times of the day. Changes to another use, or mix of uses, within the new classes do not require planning permission. Bringing these uses together and allowing movement between them will give operators and landowners greater freedom to adapt to changing circumstances and to respond more quickly to sector and community needs and demands. In the meantime, this will also remove the ability of local planning authorities to shape the nature and occupier combination within their areas. However, tools exist to curate and manage uses within existing and new developments:

- For local planning authorities, the use of conditions and obligations attached to a planning permission or a s106 agreements can be used to prescribe the way that a use or development must be carried out and to bind future owners and operators under the planning permission to comply with those provisions.
- For landowners and operators, it is expected that leases will continue to refer to specific uses. Overall, planning permission for change of use is separate from a landlord's ability to control use of property – usually achieved through a specific obligation on a tenant to only use the premises for specified uses. They will need to think carefully about what range of uses and flexibility they will permit in leases going forward based on their intentions and any wider place making strategy.

Planning permission will still need to be sought for changes of use outside the new classes (from Class E to Class F1, for example). For long-term flexibility in use and combining multiple uses within a single premises, a flexible or 'dual use' planning permission, which can specify two separate different uses that can be used flexibly, may be appropriate. For example, a live music venue (sui generis) may also wish to operate as a café during the day (Class E). This kind of permission may be helpful for an organisation or an operator wishing to retain options over the use of a premises and offer different activities in a single space.

Looking beyond Use Classes, understanding typologies and designing for flexible but appropriate cultural facilities

Changes in the planning Use Classes Order will facilitate more innovative and blended mix of uses within a building, but the need for careful design and an understanding of sector needs remains crucial. To deliver for flexible cultural facilities, it is necessary to ensure that the desired minimum spatial requirements, as set out in this toolkit, are met to allow for adaptation and to provide a range of opportunities for cultural production and consumption, as well as income generation.

For example, designed carefully, a building could be used as a café, an arts centre, a nursery, a creative co-working space or a makerspace. Co-ordinated engagement with sectors and local stakeholders, as well as strong awareness of design needs will be required at the early stages of a project to ensure that, where possible facilities are provided, these can be adaptable while appropriately meeting sector needs.

3

CULTURAL CONSUMPTION SPACES

What are cultural consumption spaces?
Cultural consumption spaces are venues where audiences and participants can view, join in and enjoy arts and culture activities. They include galleries, museums, archives, music venues, dance performance spaces and theatres. They may also include multi-use venues like community centres, school halls and pubs.

What are the spatial needs of these kinds of premises?
Places where culture is consumed require room for their audience and participants first and foremost. These are the public spaces and are often called 'front of house'.

Equally, you must consider preparing these cultural products (for example a performance), the need to engage the community, service the building and bring in revenue beyond the core cultural offer.

These additional spatial requirements may include offices, rehearsal spaces, delivery spaces, foyers, box office, cloakrooms, catering, retail, dressing rooms, meeting rooms and education spaces.

In the 21st century, these spaces can be further enhanced by technology. Alongside standard functional requirements, audio-visual technology and lighting create specific needs you should think about and address.

In addition, you must ensure access for everyone, health and safety, fire planning and escape, energy efficiency, acoustics, and integrated mechanical and electrical services.

The high turnover of people and functions within cultural consumption spaces, mean that environmental considerations are important too. Sustainable choices can be written into contracts. These can have a big impact and will help ensure that your suppliers also work with sustainability in mind.

Good design should include suitable space for cultural, civic and practical needs which will help organisations deliver against a self-sustaining business plan.

Where are these spaces found?
High streets and town centres, mixed use developments and railway arches are common places where culture is consumed. In town centres they can play a role in developing cultural quarter and clusters of activity. They are found in these locations for several reasons. This includes the need for a public facing frontage and to be close to consumer footfall, transport links and other complementary uses.

London's Central Activities Zone (CAZ) contains a unique concentration and diversity of cultural, arts, entertainment, night-time economy and tourism functions that should be promoted and enhanced.

London Plan policy context
- inclusive design (D5)
- public space to be managed in accordance with the Public London Charter (D8)
- agent of change (D13)
- low-cost business space (E2)
- affordable workspace (E3)
- sector growth opportunities and clusters supporting London's diverse sectors (E8 C)
- heritage conservation and
- growth (HC1)
- supporting London's culture and creative industries (HC5)
- supporting the night-time economy (HC6)
- protecting public houses (HC7)
- developing London's social infrastructure (S1)

FACILITY TYPES

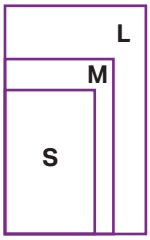
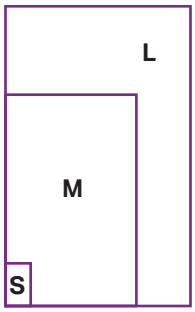
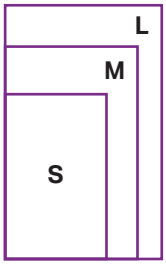
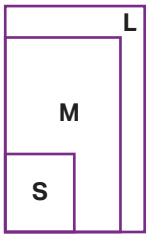
The table below offers summary of the content, the types of facilities it covers, and the guidance provided for each.

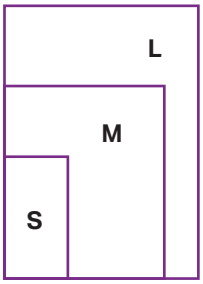
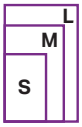
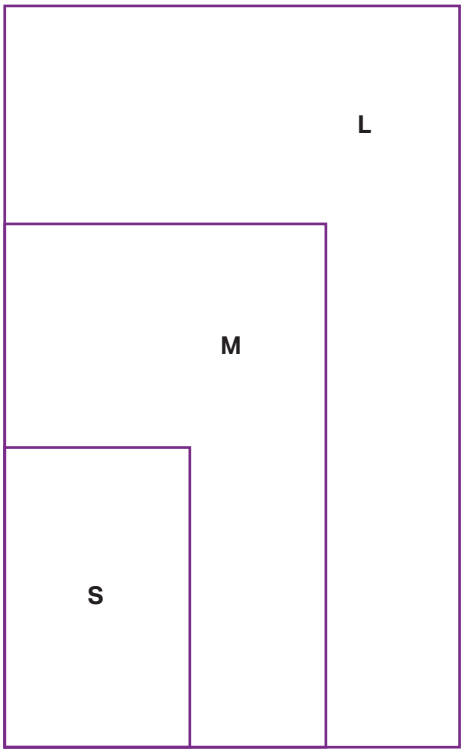
ART AND DESIGN	FASHION	MUSIC	FILM
Gallery • Overview • Case studies • Diagrams • Technical guidance **Archive** • Overview • Case studies • Key references **Museum** • Overview • Case studies • Key references	**Retail Store** Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility **Fashion Show** Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility	**Live Music Venue/ Nightclub** • Overview • Case studies • Diagrams • Technical guidance **Concert Hall** Not included in this guidance as there is likely to be a high degree of bespoke design provision based on the requirements of the facility	**Cinema** • Overview • Case studies

DANCE	THEATRE	CULTURE +
Dance Performance Space • Overview • Case studies	**Theatre** • Overview • Case studies	**Community & Civic Space** • Overview • Case studies • Diagrams • Technical guidance
Dance or Theatre Performance Space • Diagrams • Technical guidance		**Arts Centre** • Overview • Case studies

FACILITY TYPES

The table below offers size guidance on the facility types covered in this toolkit.

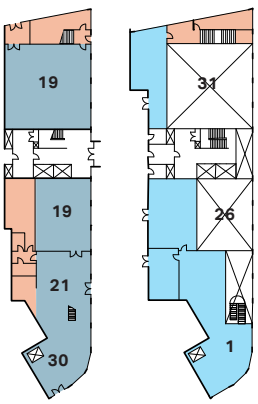
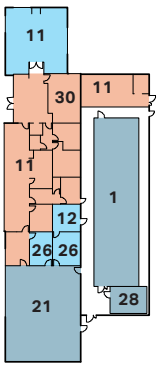
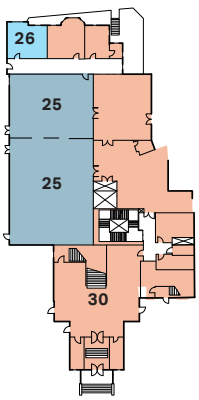
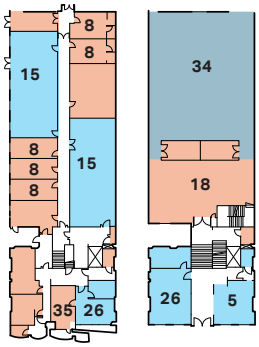
ART AND DESIGN	MUSIC	MUSIC	FILM
Gallery/Archive/ Museum	**Live Music Venue**	**Nightclub**	**Cinema**
			
Key S – 100m² S – 3.5m height M – 150m² M – 4.5m height L – 250m² L – 6.3m height	**Key** S – 20m² S – 3.5m height M – 500m² M – 4.5m height L – 1000m² L – 6.3m height	**Key** S – 300m² S – 3.5m height M – 500m² M – 4.5m height L – 700m² L – 6.3m height	**Key** S – 95m² S – Variable height M – 400m² M – Variable height L – 550m² L – Variable height

DANCE & THEATRE	CULTURE +	CULTURE +
Dance or performance space  **Key** S – 140m² S – 5.6m height M – 550m² M – 8m height L – 950m² L – 15m height	**Community and civic space**  **Key** S – 50m² S – 4.5m height M – 100m² M – 5.2m height L – 150m² L – 6m height	**Cinema**  **Key** S –1000m2 M – 3000m2 L – 6000m2

FACILITY TYPES

The following summarises the selected types of facilities precedents of this toolkit

Cultural consumption spaces

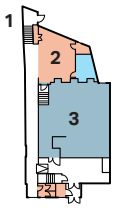
ART AND DESIGN	ART AND DESIGN	ART AND DESIGN	DANCE
Gallery Matt's Gallery (Under Construction)	**Museum/Archive** Valence House Museum & Archive	**Museum** Museum of Croydon	**Dance performance space** The Place
			

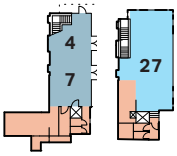
Key

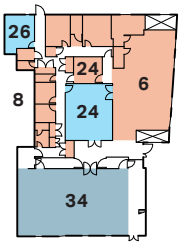
1 Archive
2 Assembly room
3 Auditorium
4 Bar
5 Box office
6 Cafe
7 Cafe/art gallery
8 Changing rooms
9 Cinema
10 Community hall
11 Community space
12 Conservation workshop
13 Creative studio
14 Creative studios
15 Dance studio
16 Dressing rooms
17 Exhibition space
18 Foyer
19 Gallery
20 Kitchen
21 Library
22 Loading/unloading
23 Meeting room
24 Multi-use
25 Museum
26 Office
27 Performance/ rehearsal space
28 Photographic store
29 Project space
30 Reception
31 Studio
32 Studio theatre
33 Terrace
34 Theatre
35 Video library
36 Workshop
37 Workspace

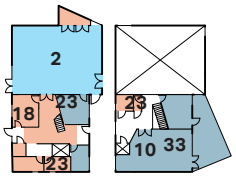
Production
Consumption
Ancillary

FILM	MUSIC	THEATRE	CULTURE+
Cinema Lexi Cinema	**Live Music Venue/** Vortex Jazz Club	**Theatre** Streatham Space Project	**Community Centre** The Green









CULTURE+

Arts Centre
Artsdepot

ART AND DESIGN: GALLERY

Introduction

A gallery is a building for the display or sale of works of art. The most important sequence of spaces are the galleries themselves, often conceived as 'perfect' spaces for the contemplation of 2D, 3D and virtual art.

Scale

Gallery scale is very much dependent upon the individual institution. Typically, individual gallery rooms will range between 100 and 250 m2.

Typical Use Classes

F1 Learning and non-residential institutions
E a) Shop other than for the sale of hot food

Key considerations

1. The volume, proportion, character and lighting of gallery spaces is an art in itself. Different galleries, supporting different types of work, can have highly specific requirements related to the way they like to show work. A high level of design is required to make successful gallery space
2. There is often an ambition to reduce the impact of the gallery space upon the work – or at least to very much control the relationship between the artwork and the viewer. Technology – providing power, lighting and data to works or projection of the work – is increasingly important, especially in digital art. The skill and care in integrating technology into gallery spaces in a flexible low impact way requires generous service zones and route-ways.
3. Galleries are for more than passively engaging with art. They are sites of production – creating networks of artists, providing a venue for communities to meet and exchange. They also offer the potential for outreach and engagement – space for residencies, art workshops and events programmes. This adds significant value to both the local community and local artists.

4. Galleries are also the primary physical sites for generating art business. Artists make their careers by developing renown, and by selling work. Public commissions and shows go hand in hand in development along with commercial representation. Storage and meeting space, and space to hang an artists work for sale work at many levels, from the community art cafe gallery, right up to courting well-known art collectors.

'QUICK FIRE' QUESTIONS

- Can a group of school children visit without causing chaos?
- Is the available space for conservation and storage suited to the end user?
- Could an elderly relative find their way around the building easily?

Matt's Gallery
Address 48 Hopton Street, SE1 9JH
Business Gallery
Space Ground floor in residential development
Economics £380k annual income

MATT'S GALLERY

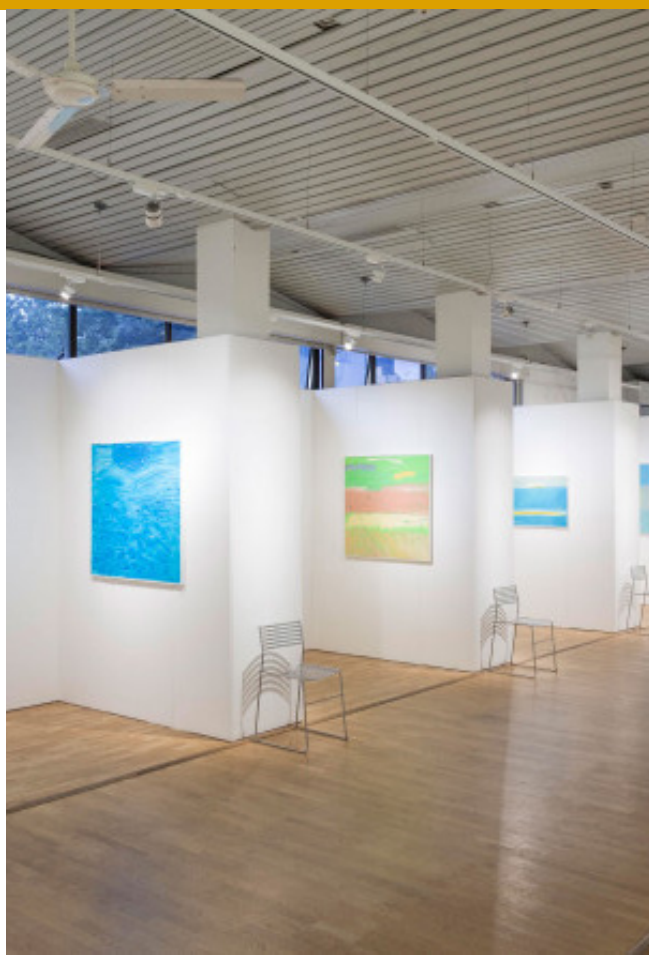
In 2015, Matt's Gallery won a competitive tender for a permanent new space at Nine Elms, Wandsworth, which opened in 2022. The building was provided shell and core by the developer Bellway through Wandsworth Council as part of their Section 106 Commitments. The gallery has undertaken fit out the 7,000 square foot space.

They worked with architects Manalo & White to create a complex that incorporated two double-height gallery spaces, affordable artists' studios, offices, a book and editions shop, and a publicly accessible home for the Matt's Gallery library and archive. The space is secured on low rent over a 25-year lease, providing much needed stability into the future. The fit out of the shell spaces will be completed in two phases and cost £1.2m.

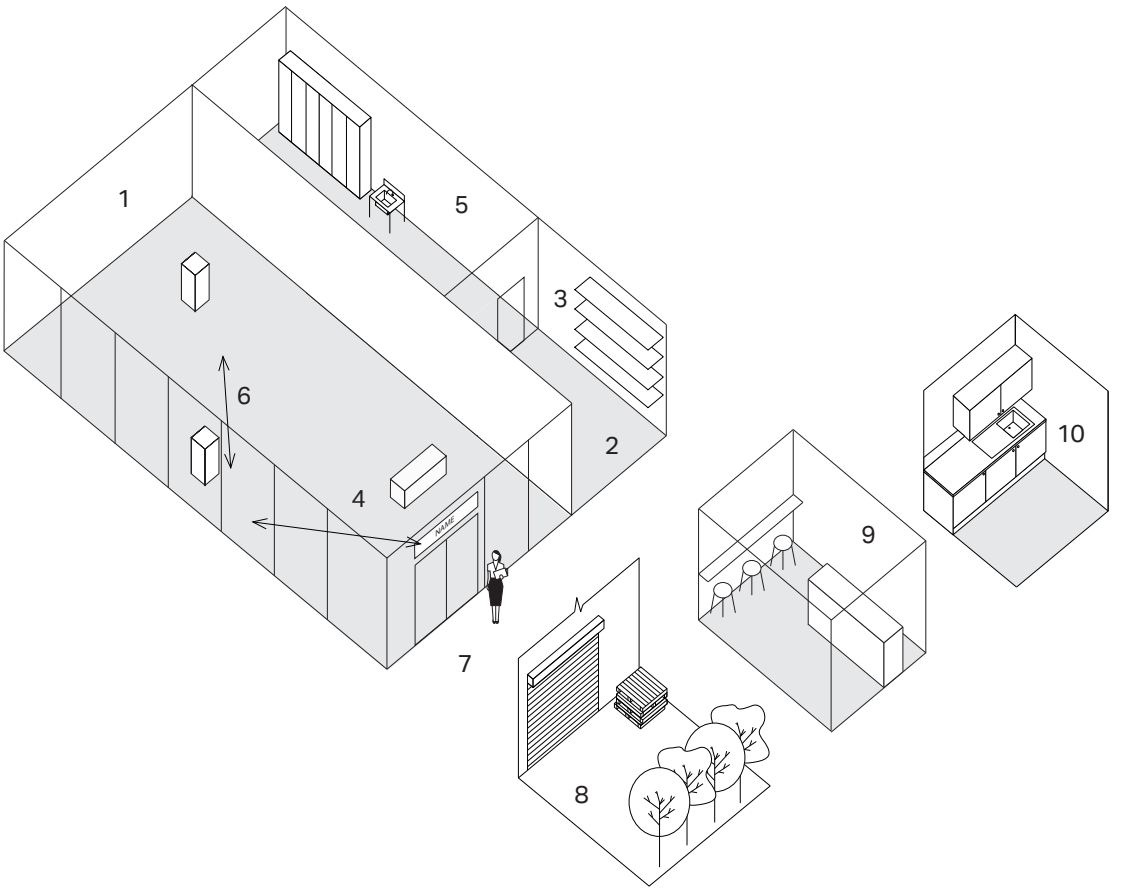
BANKSIDE GALLERY

Established in 2007, the University of the Arts London's Archives & Special Collections Centre is based at the London College of Communication in Elephant and Castle. The archives provide materials to support teaching and research at the university, along with students from other universities and members of the public. It houses 35 archives and collections, including film-making, graphic design, sound arts, the history of printing and comic books. Materials are accessed from the collections in the visually striking, access-controlled reading room, surrounded by glass walls and brightly-lit ceiling panels reminiscent of scenes from Kubrick's film adaptation of *2001: A Space Odyssey*. Clear sightlines through to the adjacent archive office also allow for easier invigilation of the space.

Bankside Gallery
Address 48 Hopton Street, SE1 9JH
Business Gallery
Space Ground floor in residential development
Economics £380k annual income



ART AND DESIGN: GALLERY
SPATIAL/ORGANISATIONAL STRUCTURE



Key:

1 Clear span spaces for flexibility
2 Additional office/ support space for the administration and support team
3 Appropriate scale of storage for works, both current and archived
4 Typical rectangular proportions for galleries
5 Teaching and support space can be beneficial
6 Comfortable space to view the object
7 Visible and pronounced front door
8 Loading bay access
9 Supporting cafe space
10 Supporting kitchen space

ART AND DESIGN: GALLERY TECHNICAL SPECIFICATION

Attribute	Specification
Occupancy	Determining the capacity of buildings can be complex. Useful occupancy figures are given within Fire Safety legislation, Building Regulations, Part B, Table C1: 'Floor Space Factors'. The maximum number of people who may be safely accommodated should not be exceeded
Core Spaces	Gallery sizes can vary significantly. Particular pieces of art may require very specific volumes of space around them to be appreciated in the way an artist anticipates. There are also varied traditions in hanging which change the density of display. Large spaces can be designed to be subdivided in a range of ways. Contemporary galleries often look for this flexibility, whereas commercial galleries may be more willing to make best use of available spaces. Linear wall length is a key for wall-based display, although note that glass walls are not typically suitable for this. Smaller rooms offer proportionally higher amounts of wall hanging space and are especially suited to smaller works. Typical floors areas are: **Small Gallery** 100 m^2 – 200 people standing, 67 seated, 50 workshop 10 × 10 = 40 linear metres for display **Medium Gallery** 150 m2 – 300 people standing, 100 seated, 75 workshop 10 × 15 = 50 linear metres for display **Large Gallery** 250 m^2 – 500 people standing, 250 seated, 167 workshop 20 × 12.5 = 65 linear metres for display Typical rectangular proportions for galleries: Golden ratio 1:1.618 Double square 2:1 **Comfortable space to view** (based 27 degree cone of vision) 2m high object will require a 1m viewing distance 3m high object will require a 3m viewing distance 5m high object will require a 7m viewing distance

Spaces and dimensions

Spaces and dimensions

Attribute	Specification
Supporting spaces	Galleries may offer a range of supporting spaces. Applicability will be dependent upon scale of provision, local demand and gallery offer (for example, commercial or community focus) **Front of House** ● Lobby & Box Office / point of control: ticket sales and cloakrooms ● Bar: specific sizing of space is site and institution dependant. ● Cafe/ Restaurant/ Servery; A range of bar servery, service counters and pass windows available to suit offer. Consider queuing and circulation around service and till points ● Shop; Specific sizing of space is site and institution dependant. Perhaps shared with reception and box office. ● Education / outreach; teaching and support space for can be beneficial. In larger facilities provide a flexible Education Room 60–90 m^2 with storage and sink facilities ● Toilet facilities **Back of House** ● Workshops and storage areas; for conservation and preparation elements as well as lighting and sound equipment. ● Catering storage; Ensure clear circulation route between bar and storage cafe / restaurant; ● Kitchen; typically 2:1 / 3:1 ratio dining to kitchen prep space, dependant on offer ● Kitchen office, kitchen staff space/changing, kitchen W/C, kitchen stores ● Shop store; small secure room related to the shop requirements ● Office / support: space for the administration and support team. ● Staff room with lockers and changing facilities

ART AND DESIGN: GALLERY TECHNICAL SPECIFICATION

	Attribute	Specification
Spaces and dimensions	Floor to ceiling height	**Gallery spaces** ● 3500 mm (small gallery) ● 4500 mm (medium gallery) ● 6300 mm (large gallery) ● Height to width ratio >0.6 ● Volume: 8.5 to 11.3 m^3 per person **Supporting areas, generally** ● 2700 mm front of house ● 2400 mm back of house The section of the room will be defined by consideration and optimisation of the particular scale of work on display or the collection. Ceilings in galleries are typically technical with a range of environmental controls integrated, which may affect internal heights. Consider the benefit of increased floor to ceiling heights within larger spaces and significant circulation and lobby spaces.
	Structure	Clear span spaces are ideal for flexibility and sightlines. ● 7000 mm min. structural column grid ● UDL kN/m^2: 4.0 ● Point load kN: 4.5 ● Ceiling point load kN/m^2 1.5
Access and servicing	Location/aspect	● Central and prominent locations within a community will be beneficial for signposting and travel options. ● Consider signage and notice board potential to promote venue ● The building type has a large format, often with large blank façades. Such buildings require careful integration into their context ● Locate and articulate the building frontage in relation to the public street ● Use landscape and planting to support urban strategy ● The premises should be arranged to minimise the risk of nuisance to nearby properties

	Attribute	Specification
Access and servicing	Interaction with street	• Public entrances should be obvious and easily seen from sites such as reception, bars and restaurant. Generally the entrances should enable easy access and cope with fluctuating numbers of people. Where public entrances are not in direct view, CCTV should be provided where considered necessary. • Public circulation spaces within the building offer generous views in and out to communicate the life and the potential of the facility.
	Open space	• External space for congregation and space to queue before and after events • Ideal adjacency with other public space offerings e.g.. children's play, park, square etc.
	Public access	• Avoid designing areas that are not visible to the reception staff unless there is a significant number of other walking staff. • Provide buggy storage adjacent to entrance.
	Service access	• Adequate provision should be made for efficient deliveries and servicing. • Art delivery & quarantine processes • Service bay for large objects
	Waste management	Waste and recycling storage access requirements: refer to local authority guidance and requirements.
	Transport	• Drop off; pick up and drop off facilities close to the principal entrance suitable for taxis (with appropriate kerbs). • Public transport options preferred. • Cycle & car parking in compliance with the London Plan 2021 2021.

ART AND DESIGN: GALLERY TECHNICAL SPECIFICATION

Environmental Considerations

Attribute	Specification
Servicing	A displacement ventilation strategy is ideal, providing low noise and low flow speed continuous fresh air to the lower occupied zone of the room, with high level extract that minimises draft. This strategy benefits from higher ceiling spaces but requires lower conditioning equipment performance. Some uses requires a high level of sound insulation and may therefore not be suitable for natural ventilation.
Acoustics	Galleries tend to be defined by linear and hard reflective surfaces. Noise production can vary with the type of work on display including multimedia presentation and audience participation. Galleries can benefit from absorption and separation strategies to control noise and reduce breakout. Acoustic consultant input is key to provide suitable solutions that result in a cohesive design outcome. **General acoustic character;** ● Internal Ambient Noise Level, (dB): 40–50 ● Noise tolerance: low ● Activity Noise: average ● Noise rating NR (dB): 35
Lighting	**Gallery space specific guidance:** ● Angle of lighting typically 30 degrees to eye height on wall. ● For flexible track lighting or spot lighting, place 1.5–1.75 metres away from the wall, dependent upon ceiling height. ● Refer to CIBSE guidance for detailed guidance: LG8, 'The Museum & Gallery Lighting Guide' **General lighting guidance:** ● For safety purposes, there is a requirement for two lighting systems: Normal Lighting and Emergency Lighting. ● Light switches in public areas should be key-operated or otherwise protected against unauthorised operation.
Daylight	All spaces within a building benefit from good daylight and solar control. If daylight is provided within the gallery space variable blinds and full black out provision is required. UV and solar control may be required to protect art works. Top light and side light may aid the creation of contemplative spaces. Views through windows may provide meaningful context to reflect upon in relation to cultural production. Refer to CIBSE guidance for detailed lighting guidance, LG10 Daylight 2015.

	Attribute	Specification
Interior & Exterior	Small power	Perimeter supply and floor boxes supply preferred.
	IT	**Data:** ● provide high quality IT infrastructure to support networked use ● provide a high quality wireless network for convenient third party use ● provide a fixing point or equipment for projection / projection systems **AV:** ● High-quality AV appropriate for professional meetings and conferences; a projector.
	Public circulation	The premises should be provided with adequate facilities to monitor and control the number of people present
		Gallery Route: There are different ways to create flow and movement through gallery spaces. Each strategy needs a clear logic for visitors to pleasantly position themselves.
	Internal layout	Galleries may work in combination or separately – for multiple or single theme shows. Public areas and gallery route should facilitate this level of flexibility.
	Back of house	● Office function is usually located away from the public spaces. Commercial galleries are likely to entertain clients within their office spaces. ● Workshops and stores will be required to aid set up and take down of shows, whilst also providing storage for deliveries and collections. ● Back of House spaces can contribute the cultural consumption experience – with behind the scenes tours or views into from the public areas.
	Inclusive design	Building regulations only determine the minimum spatial criteria for delivering accessible spaces, as per parts K and M. There are further considerations to creating an inclusive space for all. The London Plan 2021 Policy D5 Inclusive design provides guidance to ensure that disabled and older people are able to watch, experience and participate in leisure, arts and cultural activities without experiencing disabling barriers.

ART AND DESIGN: ARCHIVE

Introduction

An archive is a place which preserves collections of historical documents or records providing information about a place, institution, or group of people. They also provide the opportunity to access these unique materials directly and so the provision of spaces for both individual and collective study is an important part of the archive experience.

Scale

The scale of the facility will depend upon the amount and type of material to be preserved and the size of the expected audiences. Archive Service Accreditation requires at least 10 years' accrual space as archive collections are continually added to and new collections acquired.

Typical Use Classes

Sui Generis
F1 Learning and non-residential institutions

Key considerations

1. A sustainable, efficient solution for maintaining suitable environmental conditions is a key concern when establishing an archive space, along with security, safety and access. When considering storage options, the amount and types of material will determine floor loadings and will be a factor in the arrangement of the store.
2. The visitor journey from the front door to the reading room needs careful consideration. There will be an access procedure requiring a reception space, locker access, and reader registration before visitors access archive material. The welcome area should have the potential for exhibitions and events.
3. Most archives offer a time frame for document retrieval, and the building proposal will need to facilitate an agreed method of

retrieval and delivery to readers. Specific furniture and equipment may be required e.g. trolleys or a secure short-term document holding area with specialised shelving, and allowing for effective invigilation of study spaces.

4. Education outreach is an important part of the visitor offer. While archives can often provide a statutory requirement, they can also add significant value through educational exhibitions and outreach programs. Supporting facilities for this should be included.
5. Placement of storage spaces within buildings requires consideration. Basements can be at risk of damp or water ingress, stairs complicate and slow down movement of material. The location of services (water and gas pipes, boilers, kitchens and toilets) must avoid storage areas. Windows are essential in reading rooms, but problematic in storage areas.

'QUICK FIRE' QUESTIONS

- Do environmental controls match the sensitivity of the stored materials?
- Is there somewhere for researchers to consult the archive collections?
- Can security of entry and exit for both people and materials be controlled?

Barking and Dagenham Archives and Local Studies Centre

Address Valence House, Becontree Avenue, RM8 3HT
Business Public Museum and archive
Space Purpose-built archive
Build costs Undisclosed

BARKING AND DAGENHAM ARCHIVES AND LOCAL STUDIES CENTRE

The archive is housed in a redeveloped modern building. It includes a new purpose-built reading room, archive and photograph stores, along with education/community rooms, offices, user spaces with lockers and other facilities, and a community café. Completed in 2012, it makes use of passive building techniques to regulate environmental conditions and minimise reliance on mechanical systems for the preservation of collections. It takes in and looks after the records of Barking and Dagenham and its predecessor authorities, as well as other organisations and businesses in the community. It includes maps, manuscripts, photographs, local newspapers, books and digital media. The archive enables the local authority to make the archives and local studies collections available to all, free of charge.

UNIVERSITY OF THE ARTS: LONDON ARCHIVES AND SPECIAL COLLECTIONS CENTRE

Established in 2007, the University of the Arts London's Archives & Special Collections Centre is based at the London College of Communication in Elephant and Castle. The archives provide materials to support teaching and research at the university, along with students from other universities and members of the public. It houses 35 archives and collections, including film-making, graphic design, sound arts, the history of printing and comic books. Materials are accessed from the collections in the visually striking, access-controlled reading room, surrounded by glass walls and brightly-lit ceiling panels reminiscent of scenes from Kubrick's film adaptation of *2001: A Space Odyssey*. Clear sightlines through to the adjacent archive office also allow for easier invigilation of the space.

University of the Arts: London Archives and Special Collections Centre

Address London College of Communication, SE1 6SB
Business HE Institution
Space University Building
Build costs Undisclosed

ART AND DESIGN: MUSEUM

Introduction

A museum is a building in which objects of historical, scientific, artistic, or cultural interest are collected, safeguarded and exhibited for inspiration, learning and enjoyment. A successful museum invites enquiry and confirms the contemporary relevance of the collection it holds to everybody in its communities.

Scale

Museums can range in scale from small-scale special interest museums to large institutional collections. Typically, space requirements will depend on the organisation to be accommodated.

Typical Use Classes

F1 Learning and non-residential institutions

Key considerations

1. Museums need specific spaces in support of the collections that the museum holds. These spaces can be varied in character from a historical institutional feel all the way to informal, high energy and interactive environments.
2. Communication is fundamental in museum spaces, with vast amounts of objects and supporting information needing to be managed. A key component of this is understanding the requirements of the tenant organisation who should be fully engaged from the outset. Enabling space to accommodate dioramas, digital animated display and talk tables where exhibits can be engaged with help to give greater depth to a museum experience.
3. Museum collections often support education at every level and for almost every subject. This education outreach is a valuable provision in any community. Visitor groups require special spaces to support their time within the museum including lockers, break/lunch spaces and classrooms for activities. Education teams require

office and storage spaces.

4. Supporting spaces for conservation are beneficial for maintaining the collection. Such spaces are highly creative in their task and employ highly skilled technicians and practitioners. Visitors gain huge insight by having glimpses into the conservation world, provided that appropriate security controls are in place.
5. Environmental issues require detailed consideration and in all cases advice should be sought from a qualified museum/conservation professional regarding the appropriate conditions and environmental controls. Light levels, humidity, temperature, pest and air pollution monitoring should all be addressed.

'QUICK FIRE' QUESTIONS

- Can the museum display a stamp as well as a suit of armour?
- Will material be stored on site if it's not on display? Where?
- Can the building host external events without compromising security?

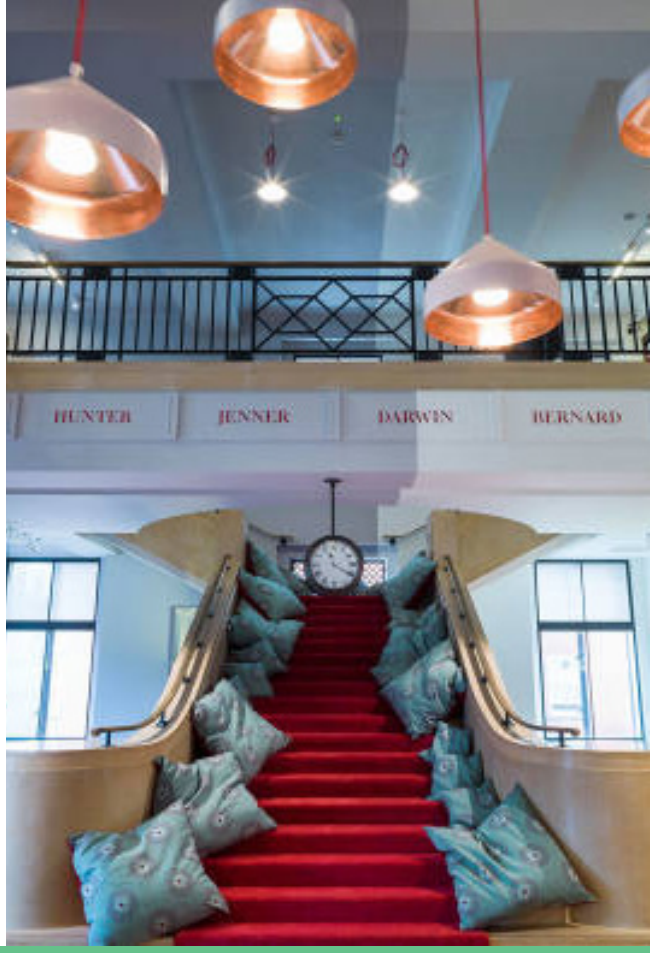
MUSEUM OF CROYDON

The Museum of Croydon is based at Croydon Clock tower. It is run by Croydon Council and supports the local authority's education and social policy programmes. The museum opened in its current form following a major redevelopment and redesign in 2006. The three main galleries at Croydon Clock tower provide access to, and engagement with collections through the research room, the events and outreach projects and digital channels. A special exhibition gallery was re-opened in 2013 to increase access and engagement with Croydon's significant Art Collection.

In 2015–16 the museum delivered 53 taught sessions for local schools, engaging 1501 students and 217 teachers and served 24,714 people visiting which was a 6% increase on the previous year.

Museum of Croydon
Address 1918 Katharine St, CR0 1QD
Business Public Museum
Space Historic Building
Build costs £1m Heritage Lottery Grant build costs: for refurbishment

Wellcome Collection Reading Room
Address 183 Euston Road, NW1 2BE
Business Private Museum
Space Historic Building
Build costs £17.5m building project



WELCOME COLLECTION READING ROOM

The Welcome Collection Reading Room is an innovative hybrid of museum, gallery, library and events space. It was part of a £17.5m rebuilding of the interior of the collection in 2014, which included a dramatic new spiral staircase to access the new space. It is designed to encourage curiosity and engagement with items in a deeper way. It has over a thousand books and 100 objects available to browse, including contemporary sculptures, paintings, medical artefacts and manuscripts. This covers the Welcome Trust's key areas of interest, each with their own collections of objects, fiction, non-fiction and interactive activities. Reading Room events, through activities ranging from poetry reading and discussion to drawing activities, provide opportunities for small groups to engage with the topics in a very direct way.

MUSIC: LIVE MUSIC VENUES/NIGHTCLUBS

Introduction

A live music venue is any location used on a regular basis for musical performances with facilities such as a public address system, a stage and artist lighting. A nightclub is a venue that is open from the evening until early morning, having facilities such as a bar and dance floor, typically with a greater reliance on recorded music than live performance. Venues range in size and location, from an outdoor bandstand to a traditional music hall or basement club. Live music gives audiences the opportunity to engage with performers in a direct, unique and collective experience. The interactive relationship between the activities on stage and those in the auditorium are most critical for a successful live music venue. In nightclubs, the critical consideration is often the relationship between a DJ and those on the dance floor – with a 'total environment' created out of light, sound and space.

Scale

Typically between 20m2 and 1,000m2, although nationally significant music venues may be larger. Nightclubs specifically are typically 300 to 700 m2.

Typical Use Classes

F2 Local community use
Sui Generis

Key considerations

1. The atmosphere and 'vibe' of a venue or nightclub is critical for establishing success. Many see this as a unique experimental quality – a combination of its sound, lighting, the arrangement of space and of course its programming of events.
2. Live music venues add life and activity to a neighbourhood. Live music is one of the most diverse and representative art forms in any given city or community. Engaging with both artists and promoters early ensures that a space is appropriate.

3. Live music venues and nightclubs are often open long after other businesses have closed, and residents are sleeping or relaxing. Managing sound through acoustic design not only enhances the quality of sound in the venue but helps stop it escape and impact on others. Activity outside a venue, including queuing, taking a cigarette break or emptying the bins can be as disturbing as any noise issues generated from within the building.
4. Exposure of staff to noise should be considered, and spaces designed or adapted in order to ensure that safe working environments are created for all.

'QUICK FIRE' QUESTIONS

- Has allowance been made for performers and crew to relax somewhere?
- Will staff be protected from exposure to excessive noise?
- Is the venue fully accessible for people with differing abilities, or impractical outfits?

Vortex Jazz Club
Address 11 Gillett Square, N16 8AZ
Business Live music venue and bar
Space New build mixed use
Build costs £760k build costs, part of wider £7m development

VORTEX JAZZ CLUB

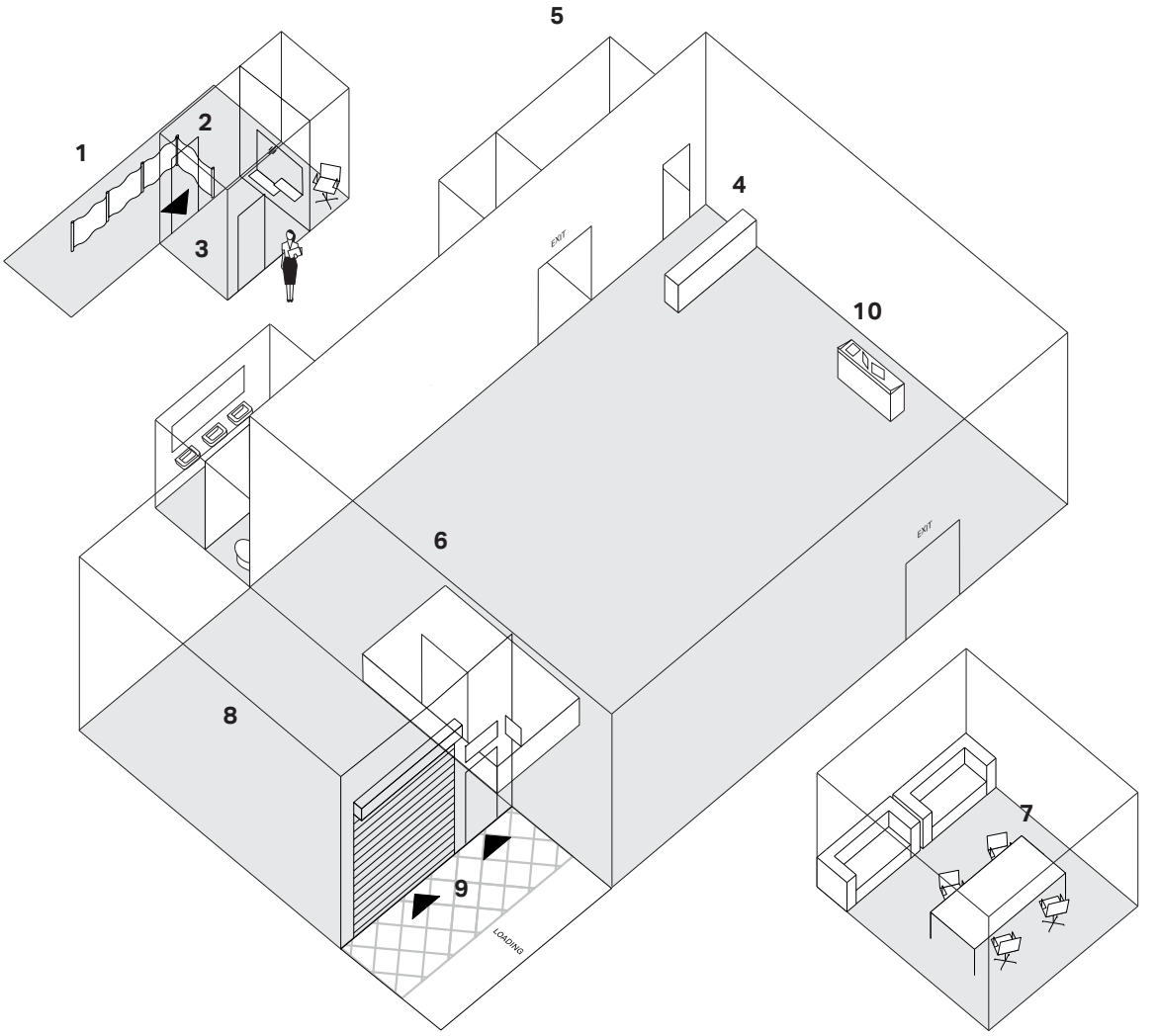
Vortex was first established in 1984 as an art gallery and music venue on Church Street, Stoke Newington. Faced with the loss of its building, Hackney Co-Operative Developments worked with Vortex to enable them to become anchor tenants of the Dalston Culture House development. Since 2005 Vortex has been at the heart of the Dalston community through the Gillett Square partnership. The venue has won numerous awards including Live Jazz Award in 2013 and was voted into the top 10 London venues by readers of Time Out in 2012. In partnership with Hackney Co-Operative, Vortex has revitalised Gillett Square through free cultural events aimed at engaging all parts of the community. They have led partnerships with the Barbican, Hackney Culture and Regeneration team and The Arts Council.

The Ivy House
Address 40 Stuart Rd, SE15 3BE
Business Public house
Space Grade II listed building
Build costs £550k from Architectural Heritage Fund, £450k grant from the Social Investment Business Group

THE IVY HOUSE

The Ivy House is London's first co-operatively owned pub, the first pub in the UK to be listed as an Asset of Community Value, and the first building to be bought under the "community right to bid" provisions of the Localism Act. In 2012 a group of community volunteers prevented the destruction of the historic pub interior, raised a million pounds to buy the freehold, and re-opened the Ivy House. During the 1970s the Ivy House was a key venue on the "Pub Rock" circuit, hosting gigs by many famous names. It continues today with both a bar, stage and nightclub venue. Shortly after completing purchase the committee carried out extensive soundproofing works to ensure live music and DJs could continue without causing any disturbance to neighbours.

MUSIC: LIVE MUSIC VENUES/NIGHTCLUBS
SPATIAL/ORGANISATIONAL STRUCTURE



Key

1 Space to queue before and after events
2 Lobby & Box office
3 WC provision
4 Bar area
5 Back bar for storage and access by staff
6 Elevated stage important for visibility of performer
7 Green room. The lounge backstage where crew and performers wait when not on stage
8 Back-of-house facilities, admin, etc.
9 A wide loading bay with direct access to back-of-house facilities
10 Sound desk

MUSIC: LIVE MUSIC VENUES/ NIGHTCLUBS TECHNICAL SPECIFICATION

Attribute	Specification
Occupancy & means of escape	Determining the capacity of buildings can be complex. Essential occupancy figures are given within Fire Safety legislation, Building Regulations, Part B, Table C1: 'Floor Space Factors'. The maximum number of people who may be safely accommodated should not be exceeded. Other factors such as escape route widths, travel distances and staircases also follow these regulations and may also affect occupancy.
Core spaces	• Typically smaller clubs are 300 – 700 m^2 in area • Majority of space provides the bar, dining and entertainment space including dance floor • Flexible stage size 3 × 5 m up to 8 × 10 m • Stage space per performer (live music) – An average space of 1.7– 2 m^2 per person. • The requirements of acoustic (non-amplified) music determine the volume, shape, and even the architectural detailing of the hall. At the same time, the hall must support the visual presentation of the performance and provide an intimate patron experience. • Recital hall: A space designed for soloists and small ensembles (up to chamber orchestra size), with a seat count typically in the range of 150 to 800. This form is a descendant of the court music rooms of the Renaissance. It is often rectangular in plan, with an open concert platform at one end of the room and seating galleries on the other three walls. • The plan of the room will be defined by consideration and optimisation of horizontal sightlines • Music halls aren't used exclusively for acoustic music. A new hall must have enough flexibility to allow other uses, like popular (amplified) and world music, dance, lectures, meetings, and film presentations.
Support spaces	**Front of House:** • Lobby & Box Office / Point of control; • Ticket sales and cloakrooms. 75% of maximum permitted attendance for checking coats for venues of public dancing. • Office / support space for the administration and support team. • Staff room with lockers and changing facilities protected against unauthorised operation.

Interior & Exterior

Attribute	Specification
Small spaces	**Back of House:** ● Areas off stage including the wings and cross-overs ● Dressing rooms; Male and female dressing rooms, or one for each leading member of the cast. Chair and changing table for each performer, backlit mirrors, sinks for make-up removal, high level of power outlets for equipment. Showers and W/C provision. Lockers for each actor/actress. ● Green Room ● Bar; Specific sizing of space site and institution dependant. ● Servery; typically linear 1150mm high service counter 950 mm depth, 1350mm minimum space between bar and back counter ● Storage; Ensure clear circulation route between bar and storage ● Kitchen; typically 2:1 / 3:1 ratio dining to kitchen prep space, however dependant on offer ● Kitchen office, kitchen staff space/changing, kitchen W/C, kitchen stores
Floor to ceiling height	● To accommodate natural dance movement; ● Generous single storey – height of at least 3.5 m, 4.5 m minimum for larger spaces ● Auditoria: Height to width ratio >0.6 Volume 8.5 to 11.3 m^3 per seat LARGE 6300 mm MEDIUM 4500 mm SMALL 3500 mm Auditorium section: racked or stepped floor to support sightlines, can be accommodated through a mechanically jacked floor or retractable seating to provide variable arrangements and flexible flat floor uses ● Nightclubs often include raised areas and double height areas with balcony views onto dance floor below. Visibility of the DJ is important

MUSIC: LIVE MUSIC VENUES/ NIGHTCLUBS TECHNICAL SPECIFICATION

	Attribute	Specification
Spaces & Dimensions	Structure	Sightlines and access critical, wide column grids or large span spaces preferable • 7000 mm min. structural column grid • Recommended minimum design loadings, most premises; • UDL kN/m^2: 5.0 • Point load kN: 3 • Ceiling point load kN/m^2 1.5 • Recommended minimum design loadings, large stages: • UDL kN/m2: 7.5 • Point load kN: 4.5
Access & Servicing	Location / aspect	• The premises should be arranged to minimise the risk of nuisance to nearby properties • Limit openings to control sound
	Interaction with street	• Public entrances should be obvious and easily seen from sites such as reception, bars and restaurant. Generally the entrances should be kept to a minimum subject to easy access. Where public entrances are not in direct view CCTV should be provided where considered necessary. • The premises should have sufficient frontage to a road or open space to enable rapid dispersal of people from the premises in emergency • Queue management is important.
	Public access	Avoid designing areas that are not visible to the bar staff unless there is a significant number of other walking staff. If there are separated areas, mezzanines or rooms the use of CCTV is sensible
	Service access	Adequate provision should be made for efficient deliveries and servicing, including: • A dock (loading bay) for all the sets, costumes and technical equipment for each performance. • Stage Door is also at the rear of the theatre where all staff, cast and crew enter.
	Waste management	Waste and recycling storage access requirements: refer to local authority guidance and requirements.

	Attribute	Specification
Access & Servicing	Transport	• Drop off; pick up and drop off facilities close to the principal entrance suitable for taxis (with appropriate kerbs) • Public transport options preferred. • Cycle & car parking in compliance with the London Plan 2021.
	Servicing	Use requires a high level of sound insulation is therefore unlikely to be suitable for natural ventilation. Design should be undertaken to ensure baffling where services pass through adjacent spaces to reduce the risk of acoustic breakout, to meet overall acoustic criteria.
Environmental Considerations	Acoustics	Room size, design and building materials can all have a significant effect on the sound levels within a space. Other factors include the range and style of music (particularly rock and pop) and the number of performers, and any other performance noise sources (for example, pyrotechnics or cannons). Professional acoustic consultant input is required for a successful outcome. **Staff Welfare:** • Noise limiter fitted to sound system and DJ informed. • Regular check of sound systems to ensure balance/proper control. • Quiet areas provided. • Staff rotation between quiet and noisy areas. • Staff trained in noise risks and protective measures. • Staff considered to be particularly at risk identified and provided with ear plugs. • Health surveillance, including hearing tests, for 'at risk' staff. **The following techniques help separate staff from the music:** • Position bars away from the dance floor and performance areas. • Provide staff off-duty areas with noise levels below 80 dB. • Locate bars in quiet areas or 'chill-out' rooms where the noise levels are preferably below 80 dB. • Acoustic screening can be helpful to protect specific workers and locations from direct noise sources, for example, technicians, bar staff, front of house.

MUSIC: LIVE MUSIC VENUES/ NIGHTCLUBS TECHNICAL SPECIFICATION

Attribute	Specification
Environmental Considerations	**Spatial Layout:** ● Position loudspeakers to avoid excessive volume for the staff (and for the public close by). **Sound System:** ● Choose a nightclub sound system for clarity and fidelity. Venues with a good atmosphere are more popular. Set volume levels by a professional sound technician. ● Reduce the noise levels away from the dance floor or performance area: ● Directional speakers can be helpful to focus sound away from sensitive areas to where it is wanted, for example over the dance floor using loudspeakers mounted in the ceiling and facing downwards. ● Increase the number of directional speakers to avoid 'hot-spots'. ● Install vibration isolation mounts to loudspeakers to prevent noise entering the building structure. ● Avoid peripheral loudspeakers or reduce their volume if they cannot be avoided. **Zonal Sound:** ● At the high end, a fully-zoned nightclub can have music from any input socket sent to any loudspeaker or output socket, each with its own volume control. A more basic specification would provide two input sockets and allow bar staff to turn down the DJ. ● Input sockets should be located in all desired locations; DJ booth, stage, behind the bar, out door terrace. ● Output sockets should be located in desirable locations for a portable sound system. **Room Insulation:** ● Intruding sound can interfere with rehearsals and performances. All sound leaks should be eliminated. ● Mass absorption in the wall construction is vital, as is the specification of any doors or windows into the space. ● Acoustic entrance lobbies should be provided. Isolation can be enhanced through 'box within box' construction of independent performance space construction supported on foot isolators.

	Attribute	Specification
Environmental Considerations	Lighting	**Live Music** ● Stage lighting for live music performances will largely depend on the style of the musicians. For a singer/songwriter a single spot can be all that is needed, however an energetic band may require a bold colour wash. ● A lighting rig must be accommodated. ● Background lighting; illumination needs for safe and public use of the space. ● Typically, a venue will have a programmable lighting control console to operate the performance lighting, and a separate architectural control system. **General lighting guidance:** ● For safety purposes, there is a requirement for two lighting systems: Normal Lighting and Emergency Lighting. ● Light switches in public areas should be key-operated or otherwise protected against unauthorised operation. ● Refer to CIBSE guidance for detailed lighting guidance
	Daylight	Not required for nightclub operation, but may assist with making the venue, or parts of the venue, suitable for external hire, provided that acoustic challenges can be overcome.
	Small power	● Perimeter supply and floor boxes supply preferred. ● Installed network for sound control
	IT	Data: High quality IT infrastructure to support networked use. High quality wireless network for convenient third party use Provide a fixing point or equipment for projection systems. AV: High-quality AV appropriate for professional meetings and conferences; a projector.
Interior & Exterior	Public circulation	● Circulation to performance area: Provide a point of control for ticket control ● The premises should be provided with adequate facilities to monitor and control the number of people present
	Inclusive design	Building regulations only determine the minimum spatial criteria for delivering accessible spaces, as per parts K and M. There are further considerations to creating an inclusive space for all. The London Plan 2021 Policy D5 Inclusive design provides guidance to ensure that disabled and older people are able to watch, experience and participate in leisure, arts and cultural activities without experiencing disabling barriers.

FILM: CINEMA

Introduction

A cinema is a building or outdoor area in which films are shown for public entertainment. Film is increasingly a collective and social experience, where people come together to experience a pre-recorded narrative projected artificially into that shared space.

Scale

Cinema can be provided in a wide range of scales from small 'art house' cinemas to large 'multiplexes'. The planning, arrangement and ration between audience numbers and screen size is key.

Typical Use Classes

Sui Generis

Key considerations

1. Auditorium form, seating capacity, accessibility and sightlines need to be fully resolved, even in temporary settings, in order to deliver a professional experience.
2. The acoustic design will improve acoustic quality within the performance space and will reduce the impact of noise generated in adjacent spaces – including the impact of noise from adjacent screens.
3. The journey into the building should be generous and accommodating. Those entry spaces need to cope with fluctuating numbers of people. The front of house should be a space that invites the public in – increasing the range of people coming into the venue and potentially expanding the audience.
4. Concessions are an important part of the business case for many venues, gaining useful revenue from social spaces, i.e. a cafe, bar and/or restaurant concessions that add to the experience. These spaces should also be made suitable and available for community uses outside of normal operating hours. These can be a valuable resource in a neighbourhood and add activation and footfall during the daytime.

5. Beyond just physical inclusion, which should be considered as a key consideration through the equalities act – there are broader potentials through an optimistic approach to inclusion. Cultural consumption particularly benefits from offering its services to distinct groups of people who will find the time or come together to enjoy activities that are presented to meet their needs.

'QUICK FIRE' QUESTIONS

- Is the space proportioned appropriately to accommodate a professional projection system, audience and screen
- Can you hear neighbouring activities through the walls?
- Can a community group come and use spaces outside of normal opening hours?

CURZON ALDGATE

Opened 2017 as part of a Berkeley Homes mixed-used residential development, the Curzon Aldgate is a 4 screen cinema run by the art house cinema chain Curzon. Curzon opened its first cinema in London in 1934 and in 2017 it was awarded a Bafta for its outstanding British contribution to cinema as well as a Julie's Bicycle sustainability awards for 'Best Creative Group'. The ground level cinema foyer has a large cafe-bar open throughout the day. All screens have reclining seats and double seat options. The cinema has been a key venue for the new East End Film Festival. The wider Goodman's Fields development includes apartments, independent cafes and restaurants, a hotel and 2 acres of landscaping

Curzon Aldgate
Address Canter Way, E1 8PS
Business Commercial Cinema
Space New build mixed use residential development
Build costs Undisclosed

The Lexi Cinema
Address 194B Chamberlayne Road, NW10 3JU
Business Not-for-profit Cinema
Space Historic Building
Build costs £600k capital costs

THE LEXI CINEMA

In September 2020, just as the cinema was starting to reopen, a fire swept through the Lexi, causing huge damage to the foyer and auditorium. However, the response both from our immediate neighbours and from the wider film community was immediate and overwhelming: hundreds of people stepped in to offer support, and we were able to ask the expert team of builders already working on the Lexi Hub to also work on repairing the building. The refurbished Lexi and the new Hub both opened to the public in May 2021. The Lexi is the UK's first social enterprise cinema. Volunteers commit to a minimum of one 3 hour shift per fortnight, with 2 free tickets in return. The cinema is a signatory of the London Volunteer Charter and has been used by Greater London Volunteering as a best practice case study.

DANCE: PERFORMANCE SPACE

Introduction

A dance performance space presents the art form to an assembled audience. It is frequently performed in a theatre setting, though this is not a requirement, and it is usually choreographed and performed to set music. The direct relationship between the viewer and the performer or performers and the 'closeness' of that relationship is fundamental. Much of the guidance relating to dance performance space is also applicable to theatres.

Scale

Dance performance spaces can cover a wide range of scales from community theatres to nationally significant dance-specific venues.

Typical Use Classes

F2 Local community use
Sui Generis

Key considerations

1. As with cinemas, theatres and other auditorium spaces, seating capacity, accessibility and sightlines need to be fully resolved, even in temporary settings, in order to deliver a professional production.
2. The acoustic design will be essential for a dance performance space, with consideration given to the footwork on stage. There will be a need to reduce the impact of noise from within the building on the surrounding context.
3. The functional and convenient arrangement of back of house and front of house support spaces is vital to the success of any venue. Meeting rooms can serve more than one purpose serving both the administration of the building and providing support spaces for education and community outreach. The Cloakrooms and W/Cs should be highly visible and well signposted. Support facilities including staff changing, performer changing, and green rooms can provide a useful support to everyday activities.

4. Dance performance spaces are for more than passively engaging with dance. They can also be used as sites of production – creating networks of performers, providing a venue for communities to meet and exchange. They also offer the potential for outreach and engagement – space for residencies, dance workshops and events programmes. They help shape a community of dance practice, which provides a wide ranging health and social benefits.

'QUICK FIRE' QUESTIONS

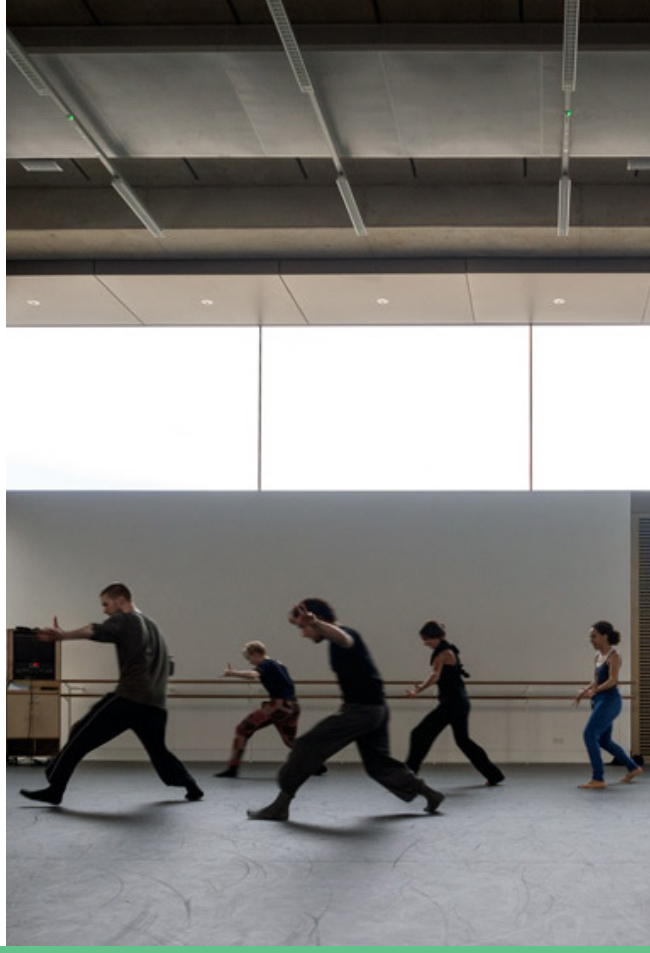
- Can you move between the back of house spaces without meeting the audience and remaining in warm, flat floored, threshold–free areas?
- Is the performance space accessible to disabled performers?
- Can the audience see the entire stage, including the floor?

THE PLACE

The Place has a 40 year history as a focal point of contemporary dance in London. Based in King's Cross, it is home to London Contemporary Dance School, Richard Alston Dance Company, a 288 seat theatre which presents over 200 performances a year, and provides an extensive range of classes, courses and participatory opportunities for adults and young people, and professional development programmes. The Place currently employs a full and part-time staff of dancers, teachers, producers and administrators as well as working with nearly 300 casual staff. The Place's building, which incorporates 11 dance studios together with the theatre, is fully accessible to disabled people throughout.

The Place
Address 17 Duke's Road, WC1H 9PY
Business Dance Performance & Development
Space Historic Building
Build costs £6.5m annual turnover

Rambert
Address 99 Upper Ground, SE1 9PP
Business Dance Performance & Development
Space Single Use New Build
Build costs £16.5m project costs



RAMBERT

Rambert is Britain's oldest dance company. Their current home opened in March 2014. The building includes five dance studios, treatment and body conditioning rooms, workshops, offices and an archive along with service access for articulated trucks for touring shows. It received RIBA National Award in 2014 as one of the best new buildings of the year. With an ambition to open up the creative process, the design has windows that give visitors and passers-by an insight into the building where appropriate, while also providing significant daylight to workspaces and studios within. It provides people of all ages and abilities the opportunity take part in classes, workshops and other activities and events, as well as developing professional touring shows.

THEATRE

Introduction

A theatre is a building or outdoor area in which plays, and other dramatic performances are given. The direct relationship between the viewer and the performer or performers and the close communication of both story-telling and human emotion is at the heart of theatre. Theatrical spaces often support actors in the ability to captivate and transport an audience to another place and time.

Scale

Theatres can cover a wide range of scales from community centres to nationally significant venues.

Typical Use Classes

Sui Generis

Key considerations

1. Theatre spaces should be available for community uses outside of normal operating hours. Contemporary theatre often seeks to establish a close relationship with its audience and community. Space for outreach and educational programmes should be considered. Concessions and social spaces, i.e. a cafe, bar can play a key part and can add significant value to a neighbourhood.
2. As with cinemas and other auditorium spaces, form, seating capacity, accessibility and sightlines need to be fully resolved, even in temporary settings, in order to deliver a professional production. Acoustic design considerations will also be key.
3. The journey into the building should be generous and accommodating. Those entry spaces need to cope with fluctuating numbers of people and set the scene for the main event. The front of house should be a space that invites the public in – increasing the range of people coming into the venue and potentially expanding the audience. Retail spaces that stock products that expand upon the themes present within the productions should be considered.

4. Both back of house and front of house support spaces are vital to the success of any venue. The functional arrangement needs to be considered from the outset to ensure there are no access conflicts. Back of house spaces should accommodate for changing/ dressing rooms, green rooms and sufficient space for prop storage, servicing, and the specialist technical equipment required.
5. Workshops and stores are important spaces with their own patterns of use and activity that will need accommodating. The management and use of these spaces for theatrical production have their own internal creative outputs that are integral to cultural consumption.

'QUICK FIRE' QUESTIONS

- Can the performance space host a party as well as a play?
- Is the back of house space accessible and easy to navigate?
- Can the set for a new show be delivered without going through the foyer

BRIDGE THEATRE

The Bridge Theatre occupies a riverside site on Potters Fields Park in Southwark, overlooking Tower Bridge and the Tower of London. The theatre forms part of the ground floor frontage of a new residential development next to City Hall, alongside new public, restaurants and cafes. The auditorium was designed in collaboration with London Theatre Company's technical and creative teams. The space was made and tested offsite in modular form before being erected as fully coordinated, finished components in the existing building shell. The building was designed, built and commissioned in less than two years from signing the property lease to the opening night. It can host up to 1100 audience members in various configurations.

Bridge Theatre
Address 3 Potters Fields Park, SE1 2SG
Business Theatre, event space, bar
Space New build mixed use residential development
Build costs £14m project costs

Streatham Space Project
Address Sternhold Avenue, SW2 4PA
Business Theatre, event space, bar
Space New build mixed use residential development
Build costs £26k crowd funded

STREATHAM SPACE PROJECT

Streatham Space Project opened in 2018 as a place for theatre, comedy, music, art exhibitions and more. It is a purpose-built creative centre, artist-managed by Think Tank who are 9 Streatham-based creatives and theatre professionals. It was delivered as part of the planning permission for the London Square development of 214 new homes in Streatham Hill.

In 2016, Think Tank won the bid for a 25-year lease from the developer, which also funded Think Tank with £10,000. Its establishment as a charity was additionally supported by donations through crowd-funding totalling £26,554 with 428 supporters in 43 days. Streatham Space Project provides a 120 seat theatre, a workshop & rehearsal room, a meeting room, a café and bar.

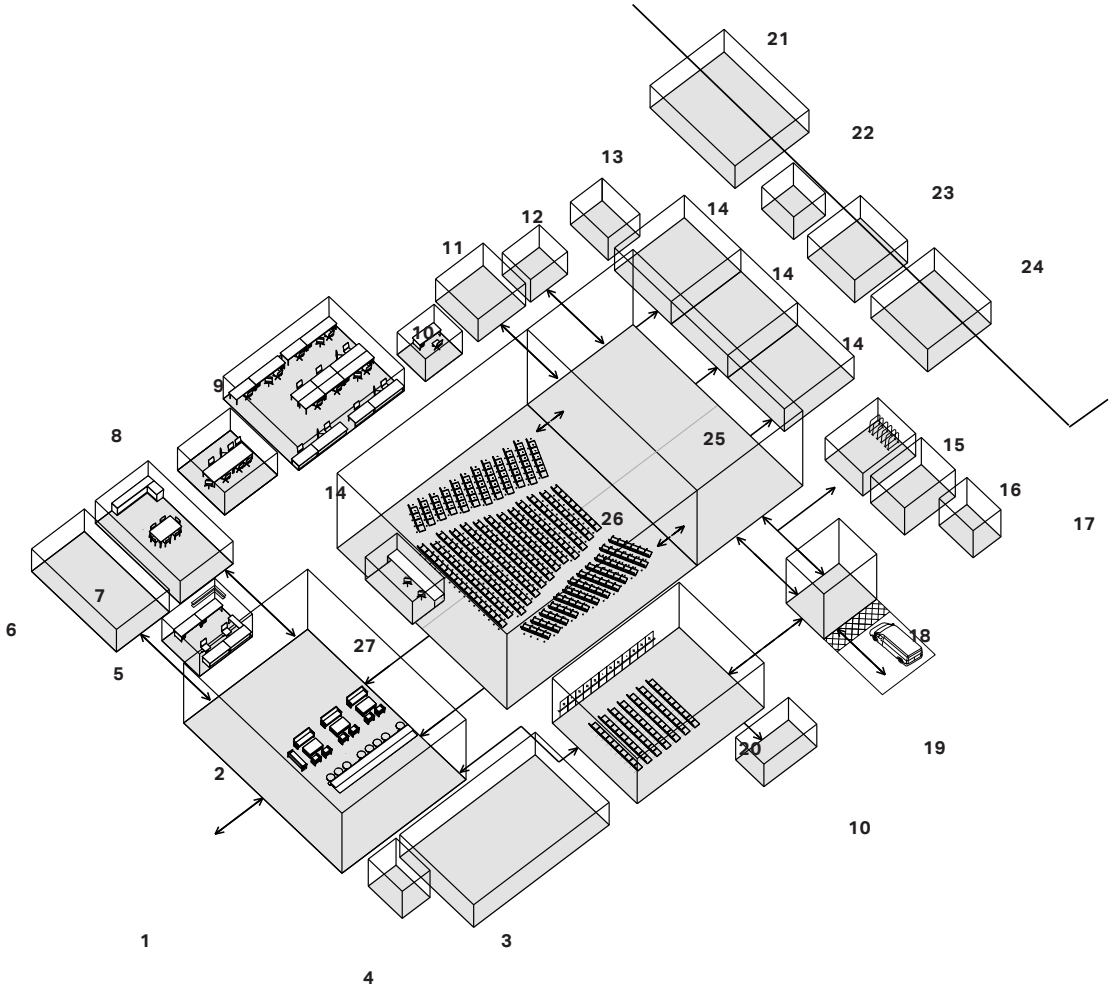
DANCE OR THEATRE PERFORMANCE SPACE

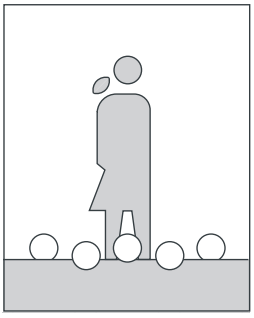
Spatial/Organisational Structure

Diagram of 300 seat receiving house for dance or theatre.
These are unusually complex spaces with many specialist requirements including circulation, escape strategy & vehicular access for deliveries to both front and back of house.
Sightline requirements are typically higher for dance.
Venues of this scale will be raked and may be tiered. Flexibility in seating layout is usually highly desirable.
Add 40% to any area allowances for circulation & risers etc.
Accessible technical zone to be provided above auditorium and stage area.
Box-in-box construction to be considered for acoustic isolation where appropriate.
(Note: Not drawn to scale)

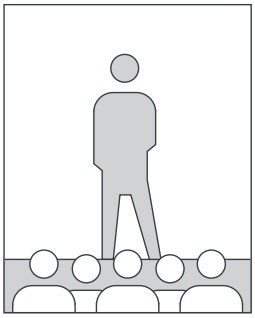
Key

1 Entrance
2 Foyer, cafe & bar to include storage
3 Front of house toilets
4 First Aid Room
5 Box office
6 Events/Function rooms
7 Kitchen and staff accommodation
8 Meeting rooms
9 Offices
10 Back of house office
11 Accessible dressing room
12 Quick change
13 Accessible backstage toilet
14 Dressing rooms inclusive of toilets & showers
15 Wardrobe and laundry
16 Back of house store
17 Bin & cleaner's store
18 Scene dock
19 Deliveries
20 Rehearsal room or studio space
21 Plant
22 Dimmer and amp room
23 Green room &/or crew room
24 Back of house toilets & showers
25 Stage & wings
26 Auditorium, raked and maybe flexible
27 Control room





Illustrative dance sightlines



Illustrative drama sightlines

DANCE OR THEATRE PERFORMANCE SPACE TECHNICAL SPECIFICATION

Attribute	Specification
Occupancy	Determining the capacity of places of entertainment can be complex. Maximum capacities must meet the requirements of Fire Safety legislation and The Building Regulations, in particular Approved Document B, Volume 2 Table C1: 'Floor Space Factors'. The maximum number of people who may be safely accommodated will be determined by the available space and/or the capacity of the means of escape in the event of an emergency.
Core space	Smaller, 100 to 300-seat spaces designed for theatre do not require a strongly identifiable theatre form and often benefit from having the flexibility to be configured in a variety of forms. For dance performance it is rare to have an audience accommodated on more than one side of the performance area and end stage arrangements are most satisfactory. For dance the design of the auditorium emphasizes frontal sightlines and a clear view of the stage floor. This form must be possible in venues in which dance is to be performed. Flexible performance spaces with multiple possible configurations of stage and audience are increasingly common and allow for hosting a wider range of events beyond solely performance. The design and specification of the floor for dance performance is absolutely critical: specialist advice should be sought. **Stage Area:** The minimum requirement for professional dance performance is a performing area of 10m × 10m with at least 3m clear wing space for run-off on each side, giving a stage area 16m wide by 10 m deep. Smaller stages will limit and compromise the dance programme which can be accommodated.

Attribute	Specification
Core space	**Technical Rigging:** Space must be provided above the stage and auditorium to accommodate technical equipment such as stage lights, sound equipment, projection systems and scenery. This provision may vary from a fixed rigging grid above a zone of 2m clear height above the minimum rigging height for stage lighting (usually 6m above the stage floor, therefore the height from stage to grid is 8m) to a fly tower between 2.5 and 3 times the height of the proscenium opening. The manner by which technicians gain access to the technical rigging will be a determining factor on the flexibility and intensity with which the venue may be used. Reliance upon temporary access equipment such as ladders, scaffolding towers, Tallescopes and Mobile Elevating Work Platforms (Genies/Cherry-pickers) should be avoided. The provision of access by catwalks and/or Tensioned Wire Grids and/or flying bars which may be raised and lowered to the working plane at stage level either manually or mechanically should be included. **Rehearsal Studio area:** Rehearsal Studios should have the same dimension as the stage to allow full scale and velocity rehearsals. Smaller studios may be used for rehearsal or class. ● 90 m^2 – 9m × 10m - class of 18 dancers ● 150 m^2 – 10m × 15m class of 30 dancers ● 100 m^2 – 10m × 10m – A-level Dance and Royal Academy of Dance examinations minimum ● 225 m^2 – 15m × 15m - Sport Scotland recommendations A space of 6-12 square metres within the dance studio, separated from the area of the dance floor, is invaluable. The entrance to the studio should be into this area. This may accommodate a piano or other instrumental accompaniment and a secure electronic music source. A boldly marked change of floor surface between this space and the dance floor separates the two areas, discouraging people from stepping onto the dance floor in inappropriate footwear.

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Spaces & Dimensions

Attribute	Specification
Floor to ceiling height	• Performance Space: • Stage lighting should be at a clear height of at least 6m above the stage floor. • Performance spaces must have minimum clear heights which are not compromised by any structure or installation. For example, down-stand beams or drainage falls should not be permitted to encroach on the clear minimum height. **Rehearsal Space:** • To accommodate natural dance movement, no less than 4m; **Auditorium section:** • Raked floor to support sightlines, can be accommodated through a jacked floor or retractable seating to provide variable arrangements and flexible flat floor uses. **Generally;** • 2700 mm clear for front of house • 2400 mm clear for back of house • Consider the benefit of increased floor to ceiling heights within larger spaces and significant circulation and lobby spaces.
Structure	Column free space required in performance areas. It is also important that spaces are designed to ensure that there is no significant vibration. It will often be necessary to provide acoustic isolation and separation by appropriate structural provisions: e.g. box within box construction which will increase the volume required by the overall envelope of the premises. For specific recommendations on design loads relating to stage and technical areas see recommendations in Technical Standards for Places of Entertainment.

	Attribute	Specification
Access & Servicing	Location / aspect	• The premises should be arranged to minimise the risk of nuisance to nearby properties. Consideration should be given, for example, to acoustic isolation, audience arrival and departure, delivery activities and vehicle movements.
	Interaction with street	• Public entrances should be obvious and easily seen from sites such as reception, bars and restaurant. Generally the entrances should be kept to a minimum subject to easy access. Where public entrances are not in direct view, CCTV should be provided where considered necessary. • Building frontage with direct and clear visual connection and access to the street. • The premises should have sufficient frontage to a road or open space to enable rapid dispersal of people from the premises in emergency.
	Open space	• External space for congregation and space to queue before and after events.
	Public access	• Legible and accessible front door entrance lobby, provide space for safe primary entrance automation, and covered entrance way • Avoid designing areas that are not visible to the reception staff. • Provide buggy storage adjacent to entrance.
	Service Access	Adequate provision should be made for efficient deliveries and servicing. Transport for theatrical items will require access – these can range from transit vans up to 40ft articulated vehicles.
	Waste Management	Waste and recycling storage access requirements: refer to local authority guidance and requirements.
	Transport	• Drop off; pick up and drop off facilities close to the principal entrance suitable for taxis (with appropriate kerbs) • Public transport options preferred. • Cycle & car parking in compliance with the London Plan 2021.
	Servicing	Dance activity can be particularly onerous in terms of required ventilation volume, heating and low velocity supply. Dance also requires a high level of sound isolation and it may therefore prove challenging to achieve adequate natural ventilation, although the possibility should be explored.

	Attribute	Specification
Access & Servicing	Floor to ceiling height	Working dancers need frequent liquid intake to replenish the loss caused by exertion. A drinking water fountain close at hand is invaluable. Theatre auditorium also have critical servicing requirements. It is advised that Building Services Engineering Consultants with specialist knowledge and experience be used as special thought and considerations must be made when designing building services for a dance or theatre space.
Environmental Considerations	Acoustics	Auditoria acoustics require specialist consultant input in order to achieve a successful outcome and advice should be sought at an early stage. Considerations should include isolating the auditorium from airborne and vibrational acoustic transfer as well as the interior acoustic treatment of the auditorium. Sound and light locks should also be incorporated to all entrances to the auditorium / stage house both front and back of house.

	Attribute	Specification
Environmental Considerations	Lighting	**Dance and Theatre performance lighting:** ● Performance lighting is an integral part of every dance or theatre production. It is advised that Theatre Consultants or specialist Electrical Engineering Consultant be used as special thought and considerations must be made when designing lighting positions on, above and in front of the stage. **Dance studio lighting:** ● Dimmable, low-glare, warm-colour temperature lighting preferred.
	Daylight	If daylight is provided within the performance space variable blinds and full black-out provision is required. Where the main activity is dance training or recreational dance, daylight is invaluable. If windows are to feature, they may be best in opaque glass or located above eye height.
	Small power	Dressing rooms, offices, wardrobe and green room should have daylight. There are special requirements for production and general power. A Theatre Consultant or specialist Electrical Engineering Consultant should be used.
Interior & Exterior	Finishes / furniture	Operators of small venues are less likely to have access to funding required to fit-out the space, therefore a higher level of finish should be secured through the planning process – i.e. over and above standard 'shell & core'. Larger operators are likely to have specific preferences for internal fit out and finish, therefore 'shell & core' completion is likely to be more suitable. Ultimately, requirements for finishing will be dependent upon the operator and should ideally be agreed at planning stage. Consideration should be given to identifying in the planning consent a contribution by any 'shell and core' developer to the costs of fit-out.

Attribute	Specification
Finishes / furniture	**Stage Floor:** For dance, the ideal is a fully sprung floor permanently laid, and exclusively used, for the purpose of dancing. There are a number of fully sprung floor systems, and different flooring may be better suited to different dance forms such as street dance, flamenco or contemporary dance. For theatre there may be the need to accommodate a variety of performance forms. These may include dance but for productions with physical scenery the ability to fix into the stage floor is highly desirable. A Theatre Consultant should be consulted to identify how to achieve the required flexibility. In dance rehearsal areas, two barres at different heights is the most versatile arrangement in catering for dancers of differing heights. The top of the barres should range between 900mm and 1200m from the floor, allowing the hand to rest at arm's length without raising the shoulder. A complete wall of mirror up to the height of 2200mm, in which all participants can clearly observe their dance image, is ideal. Mirrors should have curtaining, which is independent of other curtaining, to cover them. **Seating:** If a Dance studio is to be used for performance then seating has to be provided. This can be for as few as fifty. To warrant large numbers a larger performance space is necessary. Seating is most frequently provided on retractable tiers, but may also consist of more elaborate operable systems. Fixed seating may also be provided, although this offers reduced flexibility of use of the space. In a Theatre it is essential that the seating provides good sightlines for the audience. Many spaces are flexible and can change the arrangement of the seating depending upon how they choose to arrange the auditorium. In the design of flexible seating, which may be based upon retractable tiers, care is required to ensure that the process of changing the auditorium layout is viable in terms of staffing and time requirements. A Theatre Consultant should be consulted to identify how to achieve the required flexibility.

Environmental Considerations

Attribute	Specification
IT	**Data:** Provide high quality IT infrastructure to support networked use. Provide a high quality wireless network for convenient third party use. Consider the requirement for live streaming and digital delivery of content for cinematic exhibition. Provide a fixing point or equipment for projection systems **AV:** High-quality AV appropriate for professional meetings and conferences; a projector. Consider the requirement for Digital Cinema. Use of IT is becoming increasingly incorporated into teaching and should be considered from the outset. Plenty of electric sockets for charging cameras and laptops/computers is vital for learning.
Public circulation	Circulation to performance area: Provide a point of control for ticket control. The premises should be provided with adequate facilities to monitor and control the number of people present
Inclusive design	Building regulations only determine the minimum spatial criteria for delivering accessible spaces, as per parts K and M. There are further considerations to creating an inclusive space for all. The London Plan 2021 Policy D5 Inclusive design provides guidance to ensure that disabled and older people are able to watch, experience and participate in leisure, arts and cultural activities without experiencing disabling barriers.

CULTURE+: COMMUNITY & CIVIC SPACES

Introduction

A generic cultural venue is a place where something happens, especially an organized event such as a concert, a conference, or educational creative practice. Giving extra capacity to community venues for cultural consumption makes opportunities and a 'way-in' to expand both the audience and the practitioner's ambitions within the creative industries.

Scale

Flexible spaces are likely to each vary between 50 and 150 m2.

Typical Use Classes

F1 Learning and non-residential institutions
F2 Local community use

Key considerations

1. When developing a community facility, it is useful to consider that spaces fulfil more than just what is required for a particular function. A space that has some generosity will be able to accommodate varied unanticipated uses and be a more valuable resource in a neighbourhood.
2. The layout of community facilities should provide for ease of use & flexibility – a range of routes and ways through allows rooms to be used in combination to support theatrical performances and events.
3. Community venues need strategies for security and zoning for after-hours use. In this way, the areas used for cultural consumption can, if necessary, be arranged to work independently from other facilities with discrete access and support spaces.
4. It is worth thinking about how temporary services can augment spaces to give them additional capacity. Forecourts, yards and gardens can be used to locate temporary spaces, and equipment can be rented to provide enhanced lighting or servicing into space.

5. Venues with evening use, particularly those with compressed ingress and egress times need to consider strategies for good neighbourliness. Activity outside a venue, including queuing, taking a cigarette break or emptying the bins can be as disturbing as any noise issues generated from inside the building.

'QUICK FIRE' QUESTIONS

- Can the space accommodate both a school choir and a dance troupe?
- Can life drawing and tap classes be held at the same time without disruption?
- Will the space be able to host morning clubs, daytime activity and night classes?

THE GREEN

From a masterplan within a conservation area, two 1970s council buildings, that failed to meet local needs, were replaced with a new low energy community centre, 14 private homes and 8 council homes. The Green is run by local residents group Nunhead Voice. The architects worked with the group to develop a brief for a building that enabled 'different people to do different activities in the same place at the same time'.

The 307 sqm two story, detached brick building with a range of acoustically separated rooms with distinct characters and an heating and ventilation system enabling bills of under £440 a year through a an innovative 'dynamic insulation' system. The front facade has a gable topped by a lantern that lets light in by day and acts as a beacon by night.

The Green
Address 5 Nunhead Green, SE15 3QQ
Business Community Centre
Space New build
Build costs £1.2m build costs

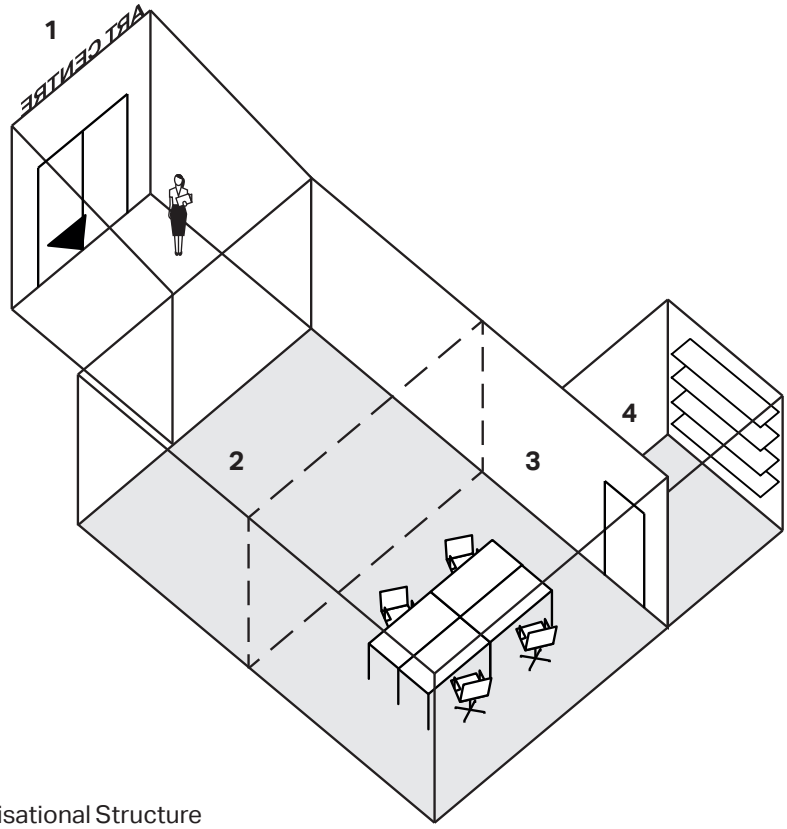
Artizan Street Library
Address 1 Artizan Street, E1 7AF
Business Public Library
Space Residential Development
Build costs Undisclosed

ARTIZAN STREET LIBRARY

Created by the City of London in 2012, Artizan Street Library and Community Centre is a multi-use building. It hosts a range of facilities, including dance and artistic production. It is fitted out with a sprung wood floor, used for dance and exercise classes.

At 427sqm over 2 floors it also provides meeting and teaching rooms. The building is sited in what used to be an underused car park. The library is co located with the housing office for the estate and staff have been multi-skilled to deliver libraries and housing services to customers.

CULTURE+: COMMUNITY & CIVIC SPACES
TECHNICAL SPECIFICATION



Spatial/Organisational Structure

Key:

1 Central, prominent location within the community with street facing frontage and visible signage
2 Column free open space
3 Potential to divide space for multi-functions
4 Storage for materials

CULTURE+: COMMUNITY & CIVIC SPACES TECHNICAL SPECIFICATION

Spaces & Dimension

Attribute	Specification
Occupancy	Determining the capacity of buildings can be complex. Useful occupancy figures are given within Fire Safety legislation, Building Regulations, Part B, Table C1: 'Floor Space Factors'. The maximum number of people who may be safely accommodated should not be exceeded.
Core space	Where possible provide a range of rooms, giving flexibility and potential to offer space, give time, and gain revenues from cultural consumption use outside the core function of the facility. Encourage room proportions that are beneficial for projection/presentation functions and audience chair layout e.g. 2:1 ratio or the golden ration 1:1.618 ● LARGE: 150 m^2 – 300 people standing, 100 seated, 75 workshop ● MEDIUM: 100 m^2 – 200 people standing, 67 seated, 50 workshop ● SMALL: 50 m^2 – 100 people standing, 33 seated, 25 workshop
Support space	● Flexibility of use will be supported by provision of storage for furniture and equipment adjacent to large rooms. ● Consider how adjacent spaces (offices / meeting rooms) or corners of space can double as 'green rooms', changing and support spaces required for cultural consumption uses.
Floor to ceiling height	Enhance floor to ceiling in large rooms to increase the potential range of functions, plan for projection/presentation functions. 4.5 – 6m height space beneficial Good room proportions overall aid the quality of spaces for cultural consumption Height to width ratio >0.6
Structure	Column-free space optimal for flexibility. Alternatively, improve arrangement to reduce the presence of columns within large rooms. Consider impact of room shape on 'congregating' and clear lines of sight for presentation 7000 mm min. structural column grid Recommended minimum design loadings: ● UDL kN/m2: 4.0 ● Point load kN: 4.5 ● Ceiling point load kN/m^2 1.5

	Attribute	Specification
Access & Servicing	Location / aspect	Consider signage and notice board potential to promote venue
	Interaction with street	Allowing for more than one way in to the building will support flexible use by multiple users at the same time. Consider alternative scenarios to support cultural consumption use e.g. alternative route to stand alone facilities for potential hire. The premises should have sufficient frontage to a road or open space to enable rapid dispersal of people from the premises in emergency
	Open spaces	External space for congregation and space to queue before and after cultural consumption Ideal adjacency with other public offerings e.g. children's play, park, square etc.
	Public access	Provide a visible and pronounced front door. Provide buggy storage adjacent to entrance.
	Service access	• A loading bay or on street loading designation useful • Consider direct or convenient delivery route to lift/service lift • Consider how other needs, such as means of escape, can double to provide a 'back stage' entrance for cultural consumption use • Cultural consumption use may require equipment movements into large spaces, consider alternative discrete access
	Waste	Cultural consumption uses may generate above average amounts of waste and recycling, provide appropriate capacity within secure bin store facilities or additional service pick-ups
	Transport	• Drop off; pick up and drop off facilities close to the principal entrance suitable for taxis (with appropriate kerbs) • Public transport options preferred. • Cycle & car parking in compliance with the London Plan 2021.
	Servicing	• Design environmental controls of large rooms for varied use, including cultural consumption use and peak occupancy • Clever passive systems for infrequent use may be as beneficial as uneconomical air conditioning systems

	Attribute	Specification
Access & Servicing	Servicing	Consider installing patch panels between stage, control and lighting areas to optimise use. Provide convenient W/C facilities to cope with the peak requirements of large group and event use that will be compatible for cultural consumption use. Some uses may require a high level of sound insulation and it may therefore prove challenging to achieve adequate natural ventilation, although the possibility should be explored. Design should be undertaken to ensure baffling where services pass through adjacent spaces to reduce the risk of acoustic breakout, to meet overall acoustic needs.
Environmental Considerations	Acoustics	• Wall design to reduce transfer of sound between spaces is vital to accommodate a full range of use at the same time as other quieter uses. • Design acoustic control of larger rooms for varied use, including cultural consumption use and peak occupancy. • Adequate absorption within large rooms is critical to manage high noise levels and reverberation. • Hard floor finishes will increase the challenge for locating adequate sound absorption. • Adjustable wall panels, curtains and stacking soft back chairs all provide vital sources of variable absorptive surfaces.
	Lighting	Provide infrastructure to support lighting for cultural consumption, an ideal provision would provide rails for flexible 3rd party installation, or flexible track and spot lighting above and beyond good 'house' lighting. General lighting guidance: • For safety purposes, there is a requirement for two lighting systems: Normal Lighting and Emergency Lighting. • Light switches in public areas should be key-operated or otherwise protected against unauthorised operation. • Refer to CIBSE guidance for detailed lighting guidance
	Daylight	All spaces within such building benefit from good daylight. Top light and side light may aid the creation of contemplative spaces. Windows may provide meaningful context to reflect upon in relation to cultural production. A day-lit space used for performance will require variable blinds and full black out provision are required.

	Attribute	Specification
Interior & Exterior	Small power	Provide an adequate number of power sockets in 'stage' 'lighting' and 'control desk' locations to allow for cultural consumption.
	Finishes / furniture	• Design for flexible room use with adaptable furniture layout and storage to pack away equipment when not required • Floor specification important. Consider providing a sports floor or sprung floor in some spaces that will offer enhanced performance for a number of cultural consumption uses e.g.. dance, theatre. A well performing floor may well support other uses.
	IT	• Provide high quality IT infrastructure to support networked use • Provide a high quality wireless network for convenient third party use • Provide a fixing point or equipment for projection / projection systems • Provide high-quality AV appropriate for professional meetings and conferences; a projector.
	Public circulation	• The premises should be provided with adequate facilities to monitor and control the number of people present • Plan reception space and signposting to manage different event requirements • Provide site manager office space in a convenient location to cope with visitor queries
	Internal layout	Plan adjacency and circulation around large rooms so that a 'front of house' and 'back of house' use can be enacted for cultural consumption
	Inclusive design	Building regulations only determine the minimum spatial criteria for delivering accessible spaces, as per parts K and M. There are further considerations to creating an inclusive space for all. The London Plan 2021 Policy D5 Inclusive design provides guidance to ensure that disabled and older people are able to watch, experience and participate in leisure, arts and cultural activities without experiencing disabling barriers.

4

CULTURAL PRODUCTION SPACES

What are these?
Cultural production spaces are vital to supporting London's creative and cultural economy. They range in scale from modest artists' workspaces through to large scale sound stages and rehearsal studios.

All creative disciplines – including art and design, fashion, music, film, dance and theatre – require production space.

Where are these spaces found?
The requirements of affordability and spatial or environmental needs can limit where such spaces are located. They include however run-down buildings, at the rear of high streets, in industrial areas or incorporated within the consumption spaces they serve.

It is becoming more common to co-locate production spaces. This may be either with spaces of cultural consumption or with other uses, such as residential. In such instances each use can benefit from the other: creative workspace may offer additional revenue for a small-scale gallery. It may also be possible to offer affordable studios as part of a mixed-use, or wider housing development. In such cases, it is essential to clearly understand the business case for the production spaces.

London Plan policy context

The London Plan 2021 supports the continued growth and evolution of London's diverse cultural facilities and creative industries and recognises the important role these play in London's economy and cultural offer.

The Plan aims to retain London's industrial capacity, with a target of no net loss of capacity in designated industrial areas; encourages boroughs to work with stakeholders and the mayor to identify Creative Enterprise Zones; consider the use of vacant properties and land for pop-ups or meanwhile uses for cultural and creative activities; and sets out policies concerned with the provision of suitable and affordable workspace.

- inclusive design (D5)
- public space to be managed in accordance with the Public London Charter (D8)
- agent of change (D13)
- low-cost business space (E2)
- affordable workspace (E3)
- strategic industrial locations (E5)
- locally significant industrial sites (E6)
- sector growth opportunities and clusters supporting London's diverse sectors (E8 C)
- heritage conservation and growth (HC1)
- supporting London's culture and creative industries (HC5)
- supporting the night-time economy (HC6)
- developing London's social infrastructure (S1)

What are the spatial needs of these kinds of premises?

Some cultural production is industrial in its spatial requirements. It needs spaces and services able to accommodate the materials, processes and access requirements necessary for large-scale or complex physical works. Additionally, some non-physical cultural production like film or motion capture for games design also needs

industrial scale space for extensive equipment rigs and lighting.

Cultural production spaces include everything from small creative studios to large industrial spaces within strategic industrial land.

About the guidance for cultural production space
The guidance on the following pages is intended to inform the provision of new spaces of cultural production, across the creative spectrum. The guidance is organised into three main types:

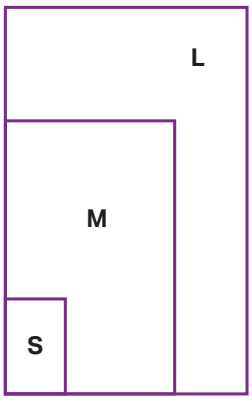
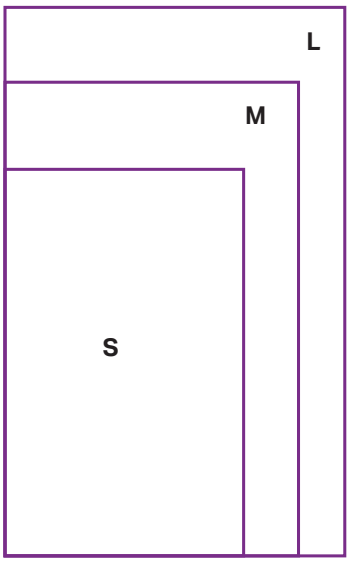
- small creative studio
- large creative studio
- small industrial space

In each instance, we provide a general, flexible specification, followed by discipline specific requirements for art and design, fashion, music, film, dance and theatre.

The focus is on smaller scale provision. We recognise however that larger facilities, regionally or nationally significant venues are likely to have their own detailed specification requirements and design briefs.

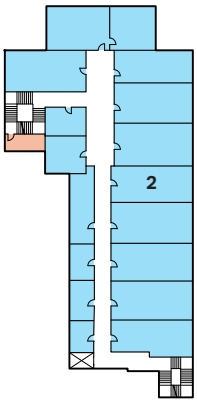
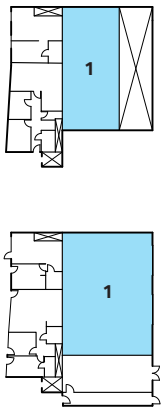
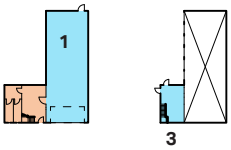
FACILITY TYPES

The table below offers summary of the content, the types of facilities it covers, and the guidance provided for each.

SMALL CREATIVE STUDIO	LARGE CREATIVE STUDIO	SMALL INDUSTRIAL SPACE
• Overview • Case studies • Flexible small creative studio • Recording studio  	• Overview • Case studies • Flexible large creative studio • Fashion studio • Rehearsal studio e.g. dance, theatre • Photography studio  	• Overview • Case studies • Flexible small industrial space • Textile production space • Digital production & photography space • Specialist making space e.g. props, sets etc. 

The table below offers size guidance on the facility types covered in this toolkit.

Key S – 11m²; 2.9m height M – 20m²; 3.5m height L – 32m²; 4.4m height	**Key** S – 32m²; 2.9m height M – 250m²; 3.5m height L – 500m²; 4.4m height	**Key** S – 500m²; 4.5m height M – 750m²; 6m height L – 1000m²; 8m height

SMALL CREATIVE STUDIO	LARGE CREATIVE STUDIO	SMALL INDUSTRIAL SPACE
Cockpit Arts	Bow Enterprise Park	Hamlet Industrial Estate
		

The above summarises the selected types of facilities precedents of this toolkit

Production
Ancillary

Key
1 Creative studio
2 Creative studios
3 Offices

SHELL: SMALL CREATIVE STUDIO

Introduction

Creative studio type space spans workspace for creative uses that may have additional spatial requirements above and beyond those of office-type work places.

Scale

Typically 11- 32m² for an individual studio, generally provided in groups of 10 or more.

Typical Use Classes

E ii) – Research & Development
E iii) any industrial process, (which can be carried out in any residential area without causing detriment to the amenity of the area)

Key considerations

1. Characteristics of creative studios are that they can exist on any floor, with lower ceilings being manageable, but with higher preferred. Creative workspaces require occasional servicing/ deliveries related to production materials, which may be of a large scale. They are generally minimally disruptive, low-noise level neighbours.
2. These characteristics are a standard requirement. Providing further and specific features can unlock a space for use for a more diverse range of creative production. For example, having ground floor access can enable activities that require large-scale logistics access, such as a sculpture artist's studio. Recording studios require soundproofing and have no need for daylighting. A visual artists' studio may demand natural ventilation and daylighting.
3. The target markets for small creative studios are solo artists, textile designers, recording and digital production studios, etc. Small-scale makers can also be a target market, however, the nature of their production will dictate if they can occupy a space appropriately.

4. Small creative studios are generally cellular spaces around 11m2 (118sq.ft). Often multiple small creative studios are provided within larger buildings to allow for critical mass and keep rents/running costs as low as possible. Tenants are likely to be highly price sensitive. Often provision in London is provided by dedicated artist studio workspace management organisations, who will sometimes deliver a supporting program of activities, networks and business support.

'QUICK FIRE' QUESTIONS

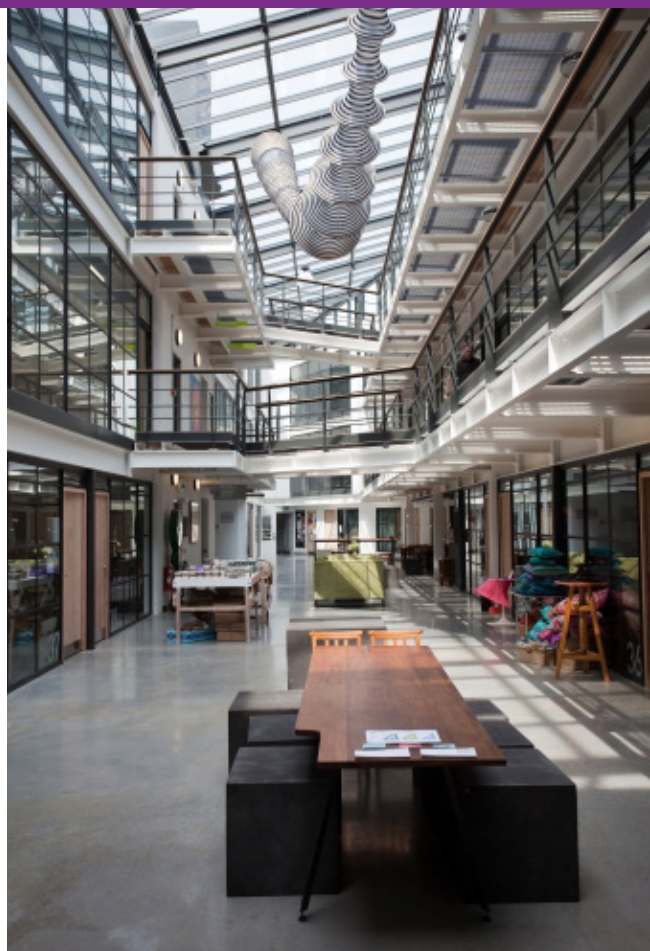
- Who can afford it?
- Can each studio be individually secured?
- Can an artist work without being stared at by strangers?

GREAT WESTERN STUDIOS

Great Western Studios is a 5,574sqm (60,000sqft) facility providing 106 affordable studios spaces to a variety of creative enterprises, including designers, makers, artists, fashion designers and TV production companies.

Westminster City Council were instrumental in enabling Great Western Studios to develop. Terms of the Council grant funding were that 2,137sqm (23,000sqft) of the available workspace be let at 50% of market rental values for 10 years. It has thus enabled a large number of micro and early stage creative businesses to locate and grow within the facility.

Great Western Studios
Address 65 Alfred Rd, London, W2 5EU
Business Workspace Provider
Space 106 Small Creative Studios
Build costs Approx. £9 million



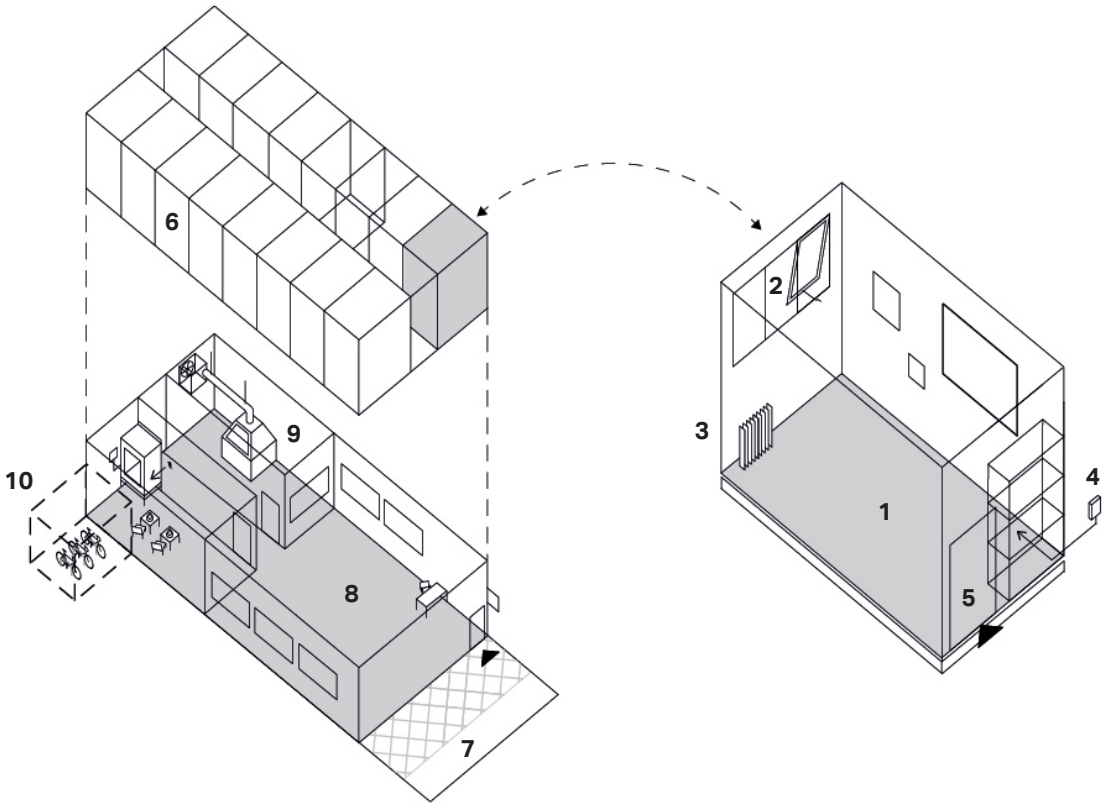
Royal Albert Wharf
Address Deptford, SE4BZ, UK
Business Small creative studios
Space New build mixed use residential development
Build costs Undisclosed

ROYAL ALBERT WHARF

In 2017 Bow Arts Trust took a lease on 1,000 sq metres of workspace and now manage a further 2,000 sq metres on their behalf. The space has been successfully occupied by artist studios, a café and multi-use event space (RAW LABS) run by NHG and Bow Arts, a commercial kitchen occupied by social enterprise Greenwich Community Development Association, and a Co-Op local supermarket.

The flexible and adaptable workspace houses up to 50 artists, makers and creative enterprises. A timber screen and shelving system provides a sense of material continuity and rhythm throughout the studios, whilst simultaneously enabling the artists to embrace the shop-front nature of the facade to display their work.

GENERIC SMALL CREATIVE STUDIO, MULTIPLE ARRANGEMENT AND SHARED ANCILLARY SPACE



Spatial/Organisational Structure

Key:

1. Individual small studios typically 11–32m² floor area
2. Daylight and natural ventilation
3. Heating through wet system or space heaters
4. Potential for sub-metered servicing
5. Locking door

   Ancillary spaces:
6. Generally, minimum of 10 studios is required for critical mass.
7. Delivery bay and service access
8. Gallery space
9. Shared space with specialist equipment
10. Secure bike store

SHELL: SMALL CREATIVE STUDIO TECHNICAL SPECIFICATION

	Attribute	Standard Specification	Ideal Specification
Generic Spaces & Dimensions	Range of floor area per unit	For small creative studio: Individual studios range from 11-32m² (118-344sq.ft)	Tenants have a variety of spatial needs.
	Floor to ceiling heights (internal dimensions)	2.9 -4.4m ceiling height. Generally a minimum ceiling height of 3.5m is preferred.	Increased height has a value in terms of stacked storage and wall space and taller ceiling allows deeper penetration of daylight.
	Provision possible on which floor	Can be provided at street-level or within building at any floor. Generally spaces are better located off the street but some occupiers would benefit from being located with a presence on the public realm.	
Access & Servicing	Entrance Arrangements	Occupier access should be secure, with possibility to individually lock studios or a safe within each studio. Need for staffing / client access as well as some requirements for materials to be brought into studio spaces.	

	Attribute	Standard Specification	Ideal Specification
Access & Servicing	Servicing	Utility provision is dependent upon the scope of offering. Standard inclusion covers: small power, lighting, emergency lighting, fire and smoke detection, security systems for perimeter and studios, internet access and comms, water. Metering and sub metering for individual tenants. Heating of spaces either through a wet system (boiler and radiators) or space heaters.	Provision of additional services access points can allow sub-division of larger spaces.
	Vehicle access	Some operational parking required for moving of materials within studio.	Provide a dedicated loading/ unloading access to the building. Vehicle and cycle parking provided in line with the London Plan 2021. Additional cycle parking may be desirable to encourage tenants to consider sustainable transport methods.
	Waste management	Need to accommodate and situate appropriate internal / external capacity and accessibility for all waste that is generated.	Special consideration may need to be given for the less typical types of waste generated.
	Transport connections	Some need to access to key local transport routes, but not crucial to link to larger regional routes.	

	Attribute	Standard Specification	Ideal Specification
Environmental Considerations	Noise	Hours of operation can be outside conventional working hours (24 hour). Generally low noise-level creative/ making functions, some need for particular sound insulation.	
	Emissions	Appropriate ventilation standards should be met with air conditioning to meet expected use loads.	Natural cross-ventilation with manually operable windows is almost always desirable. Some uses such as spray booths may require localised extract.
Interior & Exterior	Open space/ yard requirements	Communal/break out spaces encourage interaction and foster a creative community but do not generate revenue and have a negative impact on floorspace efficiency.	
	Quality of internal environment	Creative studios are suitable for refurbished spaces, dependent on the nature of activity. Space that is customisable – activities and therefore space requirements are varied, therefore a 'standard' product may not meet needs.	Ideally the windows reflect the height within the room to maximise light ingress. Preference for a balanced light would be north facing, otherwise there will be a need for solar shading. A floor loading between 3.5 – 5kN/m² to provide flexibility for use. Additionally the ground floor studios can be set aside for heavier floor load requirements.
	Movement of materials within spaces	Wide corridors are useful (1800mm minimum). Multi-storey studios require a goods lift.	A good sized goods lift and wide corridors are useful for moving work and objects (500 – 1000kg loading).
	Interaction with the street	Visibility of common areas better suited to street activation than individual studios.	

	Attribute	Standard Specification	Ideal Specification
Interior & Exterior	Inclusive design	Building regulations only determine the minimum spatial criteria for delivering accessible spaces, as per parts K and M. There are further considerations to creating an inclusive space for all. The London Plan 2021 Policy D5 Inclusive design provides guidance to ensure that disabled and older people are able to watch, experience and participate in leisure, arts and cultural activities without experiencing disabling barriers.	Adapting the workplace or the working environment, such as removing physical barriers, modifying or acquiring equipment – including assistive digital technology and offering specialist training and support.

	Attribute	Standard Specification	Ideal Specification
Other	Management & tenure	The management arrangements for providers of small studio type space often fall into two categories; either provided by for-profit organisations or those that operate as charities or trusts. The economic challenge of providing affordable studio space for artistic activity in particular means that a degree of subsidy is typically required as part of the business model. In some cases, the providers are hybrid organisations consisting of a charity and limited company. Despite the variety of providers, the relationship between provider and tenant is relatively straightforward. Licenses and lease lengths typically vary from six months to 10 years for occupancy of a single unit. The variety of lease length reflects, to some extent, the occupant's preference and capacity to pay. For small creative studios, generally a minimum of 10 studios are required to create a community.	Leasing agreement for creative uses is generally more flexible or short-term than conventional office space or managed workspace. Some facilities provide communal spaces, such as workshops with specialist/large scale equipment (e.g. Kilns, printmaking), kitchens, galleries and other shared facilities for occupants and sometimes external users also. These communal spaces can have requirements that match those of large creative studios or even industrial spaces. For example, lifting equipment or mechanical extraction. A studio manager/technician, in addition to being a point of contact and oversight, can be invaluable in terms of support and community. Skill sharing often benefits from a single individual with a consistent relationship to the space, equipment and context.

SHELL: LARGE CREATIVE STUDIO

Introduction

Large creative studio type space spans workspace for creative uses that have outgrown small creative studios space. This may be through taking on larger numbers of staff, making products in larger numbers, or developing performances at a scale that necessitates more space. As before, these spatial requirements and activities are within 'B1 B, Research and development of products or processes' or 'B1 C, Light industry' planning use classes.

Scale

Typically 32m² to 500m².

Typical Use Classes

E ii) – Research & Development
E iii) any industrial process, (which can be carried out in any residential area without causing detriment to the amenity of the area)

Key considerations

1. Larger space will accommodate a larger range of creative production activities. Larger scale efficient buildings allow for flexible uses, including desk-based work as well as spaces for more complex production.
2. Larger creative workspaces producing physical products will require servicing/deliveries related to production materials, which may be of a large scale. They can become disruptive, noise generating neighbours that need to be accommodated for.
3. Large creative studios can unlock a space for use for a more diverse range of creative production through flexible subdivision. For example, a theatre production space can section of workspaces for scenery joinery and scenery paintwork as different functions.
4. The target markets for large creative studios are artist studios where they are working with assistants or on larger scale works, media production services, especially film and broadcasting, textile\

fashion design studios, rehearsal space and photography.

5. Whilst large creative studios may be provided as singular provision, economies of scale are achievable by providing multiple studios in one building, with a diversity of scale, including smaller creative studios. Tenants are likely to remain highly price sensitive. Sometimes larger creative studios are used to cross-subsidise smaller creative studios for non-commercial artists. Often provision in London is provided by dedicated workspace or industrial space organisations. There is likely to be less supporting activities provided to larger businesses.

'QUICK FIRE' QUESTIONS

- Can a tenant have 10 sheets of MDF delivered easily?
- Could you build a life-sized model of an elephant's head in the space?
- Can the space be sub-divided between activities, or tenants?

CADIZ MUSIC

Cadiz Music occupies a purpose-built new build with residential space above. The company oversees distribution, primarily for the music and film sector, via physical and digital channels, to retail outlets and direct to consumers.

Cadiz has its own record label, film division and digital distribution channel. The company recently moved from a nearby office block into a large double-height premises on the ground-floor of a residential block, which accommodates the companies office operations, storage of products and merchandise, sound testing equipment, as well as enabling the company to move into events and other public-facing activities. Cadiz also runs its own UK wide music-centred film festival Soundscreen.

Cadiz Music
Address 13 Harmony Place, SE8 3FE
Business Music Studio
Space New build mixed use residential development
Build costs Undisclosed

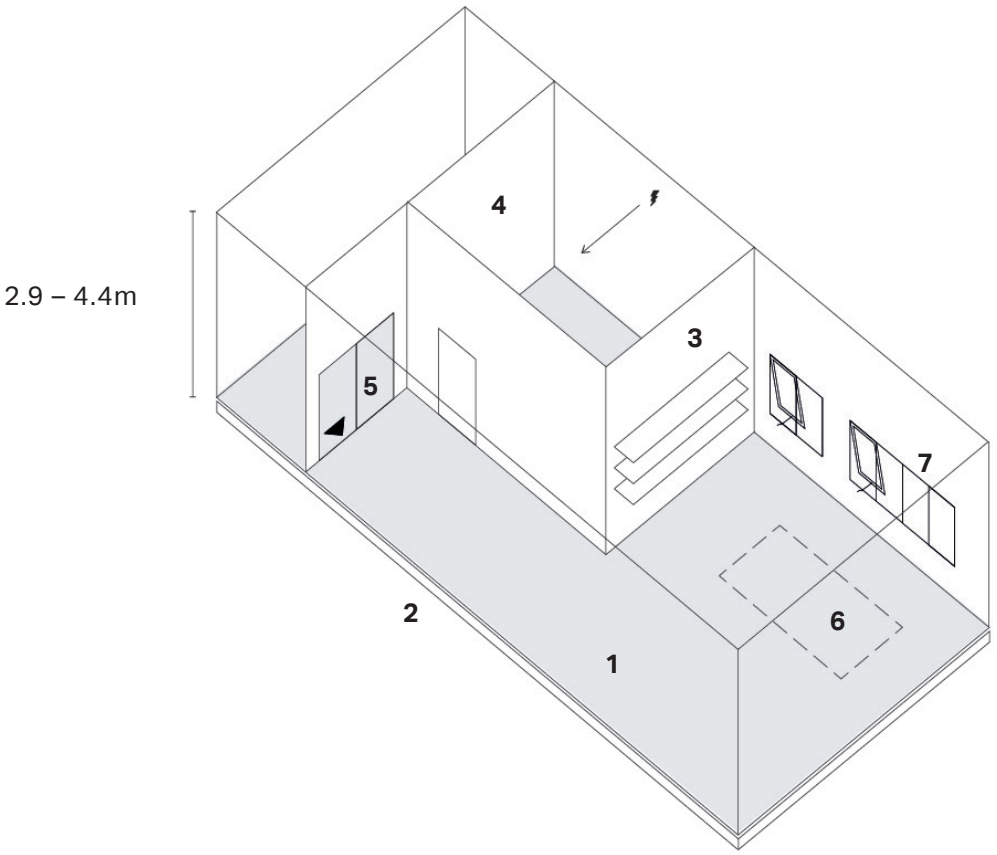
Northside Studios
Address Hackney, E84QL, UK
Business Creative Studios
Space New build mixed use residential development
Build costs Undisclosed

NORTHSIDE STUDIOS

This 2005 development provides 5 double story B1 units totalling 800sqm, with both on street and rear access. 10 residential units above are set back from the road, providing amenity space and diminishing the acoustic disturbance from workspace and street activities. The residential units are accessed by staircase and lift.

Spaces are designed around maximising natural light and providing activation on the street frontage while placing service access at the rear. The workspaces have accommodated a variety of uses over the years, including a photography studio, an artists' studio and retail.

GENERIC LARGE CREATIVE STUDIO



Spatial/Organisational Structure
(Note: Not drawn to scale)

Key

1 32-500m² floor area
2 Floor loading between 3.5-5kN/m²
3 Larger space allows for additional storage of materials
4 Subdivision of space into clean and 'messy' space or for specific functions is key to larger creative studios
5 Access for large scale works or deliveries facilitated by shared or ground floor access
6 Specialist large scale equipment to be considered in fit out
7 Natural cross-ventilation with manually operable windows

SHELL: LARGE CREATIVE STUDIO TECHNICAL SPECIFICATION

	Attribute	Standard Specification	Ideal Specification
Generic Spaces & Dimensions	Range of floor area per unit	Individual studios range from 32 – 500m² (344 – 5,382sq.ft)	Tenants have a variety of spatial needs.
	Floor to ceiling heights (internal dimensions)	2.9 – 4.4m ceiling height. Generally a minimum ceiling height of 3.5m is preferred.	Increased height has a value in terms of stacked storage and wall space and taller ceiling allows deeper penetration of daylight.
	Provision possible on which floor	Due to loading and access requirements, large studios are better suited to ground floor provision.	
Access & Servicing	Entrance	Occupier access should be secure, with possibility to individually lock studios. Need for staffing / client access as well as some requirements for materials to be brought into studio spaces.	
	Servicing	Utility provision is dependent upon the scope of offering. Standard inclusion covers: small power, lighting, emergency lighting, fire and smoke detection, security systems for perimeter and studios, internet access and comms, water. Metering and sub metering for individual tenants. Heating of spaces either through a wet system (boiler and radiators) or space heaters.	Provision of additional services access points can allow sub-division of larger spaces.

	Attribute	Standard Specification	Ideal Specification
Access & Servicing	Vehicle access	Some operational parking required for moving of materials within studio. Provide a dedicated loading/ unloading access to the building with enough space for a rigid HGV circulation. A single HGV loading bay may be shared between units. Vehicle and cycle parking provided in line with the London Plan 2021.	Additional cycle parking may be desirable to encourage tenants to consider sustainable transport methods.
	Waste management	Need to accommodate and situate appropriate internal / external capacity and accessibility for all waste that is generated. Special consideration may need to be given for the less typical types of waste generated.	
	Transport connections	Access to key local transport routes and larger regional routes an asset to provision.	
Environmental Considerations	Noise	Hours of operation can be outside conventional working hours (24 hour).	
		Generally low noise-level creative/ making functions although risk of louder activities being present, some need for particular sound insulation.	
	Emissions	Appropriate ventilation standards should be met with air conditioning to meet expected uses.	Natural cross-ventilation with manually operable windows is always desirable. Some uses may require localised extract.

	Attribute	Standard Specification	Ideal Specification
Interior & Exterior	Open space/ yard requirements	Communal/break out spaces encourage interaction and foster a creative community but do not generate revenue and have a negative impact on floorspace efficiency.	
	Quality of internal environment requirements	Creative studios are suitable for refurbished spaces, dependent on the nature of activity. Space that is customisable – activities and therefore space requirements are varied, therefore a 'standard' product may not meet needs. Large, open spaces – most activities require spaces that provide appropriate scale (height and floorplan) to accommodate large equipment / other installations, artist activity will require natural light. Non-structural dividing walls increase adaptability for tenants with specialist equipment: screen printing presses, workshop areas etc.	Ideally the windows reflect the height within the room to maximise light ingress. Preference for a balanced light would be north facing, otherwise for east, south, west orientations, there will be a need for solar shading. A floor loading between 3.5 – 5kN/m² to provide flexibility for use. Additionally the ground floor studios can be set aside for heavier floor load requirements greater than above. Sliding and lockable division walls to enable sub-division of areas.
	Movement of materials within spaces	Wide corridors are useful for moving work (1800mm minimum). Multi-storey studios require a goods lift for vertical material movements and a goods in covered zone / lobby area.	Good sized goods lift and wide corridors are useful for moving work and objects (500 – 1000kg loading).
	Interaction with the street	Generally better suited to street activation than individual creative studios, however visibility of common may still be more appropriate.	

	Attribute	Standard Specification	Ideal Specification
Interior & Exterior	Inclusive design	Building regulations only determine the minimum spatial criteria for delivering accessible spaces, as per parts K and M. There are further considerations to creating an inclusive space for all. The London Plan 2021 Policy D5 Inclusive design provides guidance to ensure that disabled and older people are able to watch, experience and participate in leisure, arts and cultural activities without experiencing disabling barriers.	Adapting the workplace or the working environment, such as removing physical barriers, modifying or acquiring equipment – including assistive digital technology and offering specialist training and support.
Other	Management & tenure	The management arrangements for providers of larger creative studios can range from traditional artists and creative studio providers, to industrial landowners. Tenants of this typology are generally less price-sensitive than in smaller scale studios. Leasing agreement generally more flexible or short-term than conventional office space or managed workspace. Some facilities provide co-working/ drop-in space and shared facilities (e.g., print making) for occupants who don't want to have their own unit. Where let by landowner, these usually on longer term basis. There are no particular management arrangements.	Providers report that shared communal spaces are less valuable for studio provision and these spaces are often sacrificed to provide more studio space.

SHELL: SMALL INDUSTRIAL SPACE

Introduction

This typology covers small industrial workspaces utilised for creative production uses. Small industrial spaces range up to 1000m2 (10,764sq.ft), and would be expected to have a higher ceiling (4m – 8m), loading bays with dimensions of around 4m in height and width. Industrial spaces are typically purpose-built units.

Scale

500m2 –1000m2.

Typical Use Classes

E iii) any industrial process, (which can be carried out in any residential area without causing detriment to the amenity of the area)
B2 – General industrial

Key considerations

1. Small industrial units will have a higher level of services to enable messy or dangerous production activities, with mechanical extraction and artificial lighting as standard.
2. Examples exist of shared makers spaces in small industrial units where individuals pay for workshop spaces, to drop-in open access space to the collective leasing of larger workshop spaces. Some of these maker spaces are operated by a workspace provider managing units across a larger space, others are provided individually by landlords.
3. Target markets include exhibition fabrication, textile and fashion production, set design and manufacturing, instrument fabrication, costume and prop hire, art and design manufacturing, Industrial crafts and small-scale manufacturing, and open access specialist fabrication.

‘QUICK FIRE’ QUESTIONS

- Could you build a full life-sized model of an elephant in the space?
- Can a forklift truck get to each unit?
- What effect will the sound of a band-saw have on the neighbouring businesses or residents?

BOW ENTERPRISE PARK

The Bow Enterprise Park development has built 384 homes, 46% of which are classed as affordable, and 8 B1c units, which are let and managed by Workspace Group. The development took c.7,000sqm of dated industrial space and re-provided c.6,220sqm of commercial space, a third of which is replacement light industrial at the ground level. It was delivered through partnership with Poplar HARCA, Leaside Regeneration, Workspace Group and Peabody. With individual secure access, the commercial spaces have proved popular, attracting a range of business activities including a design agency and 3D print studio as well as providing local jobs and employment opportunities for the local area. The scheme has been a finalist for seven awards, as well as being one of the best performing schemes of 2017 for residential sales.

Bow Enterprise Park
Address Fittleton Gardens, E3 3TZ
Business Creative Studios
Space New build mixed use residential development
Build costs Undisclosed

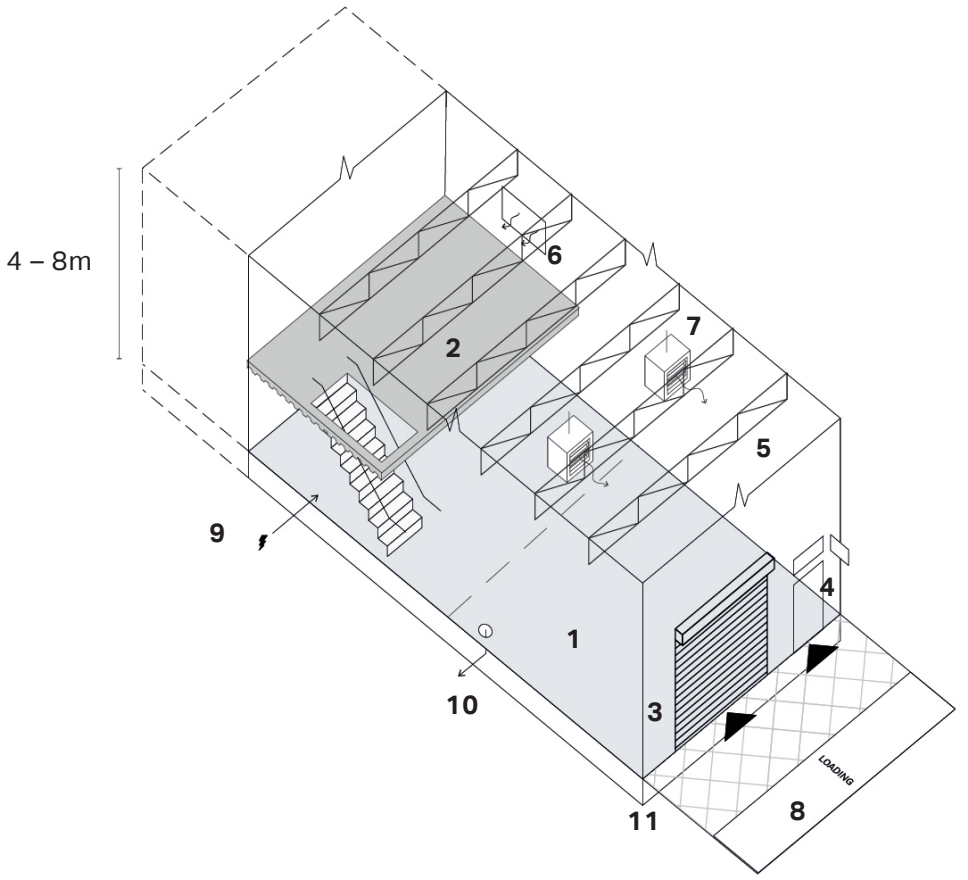
Studio Wayne McGregor
Address Here East, QEOP, E20 3BS
Business Dance Rehearsal Space
Space New build small industrial space
Build costs Undisclosed

STUDIO WAYNE MCGREGOR

In 2017, Studio Wayne McGregor moved into the organisation's first dedicated home at Here East in Queen Elizabeth Olympic Park. The 1,600sqm creative arts facility has three dance studios, including two of the largest in London. Studio Wayne McGregor encompasses multiple creative outputs including creative collaborations across dance, film, music, visual art, technology and science; and highly specialised Learning and Engagement and Research programmes.

Studio Wayne McGregor's FreeSpace programme offers up to 25 artists per year a total of 5,000 hours of free access to studios. Studio Wayne McGregor's work is funded by major contributions from Quercus Trust and Arts Council England.

GENERIC SMALL INDUSTRIAL SPACE



Spatial/Organisational Structure
(Note: Not drawn to scale)

Key

1 Less than 500m2 floor area
2 Double height ceiling allows for administration mezzanine. May also be provided adjacent to loading doors in wider units
3 Roller-shuttered doors for deliveries (min. height 3.7m and min. width 2.4-3m)
4 Separate staff/ visitor access with signage
5 Spanning structure creates flexible internal layout
6 Radiator heating to office areas
7 Blow air heating for work areas
8 External loading area
9 3 phase power
10 7.5 ton vehicle access and occasional articulated vehicle access
11 Drainage from floors areas (suited to food production/ brewing)
12 Floor loading- refer to table

Note: Typically rectangular plan form with ratio of long to short sides between 1:1 (where no particular traffic routes are dictated by process) and 3:1

SHELL: SMALL INDUSTRIAL SPACE TECHNICAL SPECIFICATION

	Attribute	Standard Specification	Ideal Specification
Generic Spaces & Dimensions	Range of floor area per unit	Individual units up to 1000m² (10,764sq.ft)	
	Floor to ceiling heights (internal dimensions)	Higher ceiling (4 – 8m), generally minimum 4m ceiling height. Double height spaces (min. 6m)	For small industrial spaces: For intensive manufacture, high stacking, overhead hoists or mezzanine floors a minimum height of 7.5m recommended. 2.9m ideal minimum height for mezzanine office space provision.
	Provision possible on which floor	Best provided at street-level to allow for ease of servicing, delivery of materials, access to outdoor production spaces. Upper level provision is also possible with goods lift servicing.	
Access & Servicing	Entrance arrangements	Some need for large entry access points for vehicles transporting materials and for regular servicing. Openings should be large enough for delivery of goods and equipment: roll-up doors with minimum height of 3.7m and width of 2.4 – 3m	Openings associated with a loading bay to be 5m high. Separate staff and visitor access.

	Attribute	Standard Specification	Ideal Specification
Access & Servicing	Servicing	Energy efficient heating system expected by tenants. For work areas, electrical system (dry option) – Radiant Panel / Blown Air – Lower installation costs / expensive running costs. Gas / Oil Fuel (wet system) – Radiant / Blown Air Higher installation costs / lower running cost. Internally 18 – 21 deg C achieved, avoiding overheating in summer- air-change rate (fresh air supply) minimum 5 l/s/person For office/ancillary space, dry electrical unit space heating, with point of use water heating, where wet fired system not implemented. Drainage pipes away from floor areas. 3-phase power	Wet fired heating system providing space and water heating to ancillary areas – offices / lavatories / etc. and work areas. Facility to take any production service (water, steam, gas, electrical power, etc.) to any point within production area with minimum disturbance to building, and therefore production.
	Vehicle access	For regular deliveries, unit should accommodate light / medium vehicle access up to 7.5 ton, with occasional HGV access which may be shared between businesses.	Loading facilities integrated to indoor areas where practicable. Side loading scenarios should be considered.

	Attribute	Standard Specification	Ideal Specification
Access & Servicing	Waste management	Need to accommodate and situate appropriate external capacity and accessibility for all waste that is generated by the full range of potential occupants.	Special consideration may need to be given for the less typical types of waste generated.
	Transport connections	Benefits from access to key local and regional transport routes to facilitate deliveries and regional customer access.	
Environmental Considerations	Noise	Hours of operation likely to require control due to management/ supervision arrangements. Generally higher noise-level manufacturing / production functions, need for particular sound insulation to satisfy normal planning requirements. Highly insulated windows with baffled vents to provide trickle air supply. Suitable sound attenuation treatment to externally sited chiller units, LEV's etc. Refer to the Appendix for detailed noise mitigation measures.	Key design factors include glazing, doors, ventilation, building orientation, external walls and roof, separating walls, internal walls and floor performance, reverberation controls and room acoustics, external noise acoustics, protection from plant rooms/zones, communal areas. All are mitigated by careful design to minimise flanking sound (direct/ indirect) transmission. Consider obtaining attenuation from planting, canopies, arcades and setting back façades.
	Emissions	Filtered extract systems with capability for noxious outputs, with screened noise attenuation treatment. Boundary structures minimum height / specification. Enclose service space within buildings as appropriate.	Flue discharge needs to integrate with other uses.

	Attribute	Standard Specification	Ideal Specification
Interior & Exterior	Open space/ yard requirements	Yard or loading space is usually required to allow regular servicing and deliveries, as well as some external operations e.g. keg washing and fabrication of out-sized items.	Some occupiers may desire a public facing retail element. This can be provided in yard or street-facing spaces.
	Quality of internal environment	Generally large scale long span spaces are preferred for maximum flexibility. Some occupiers are able to break operation into smaller spaces (e.g. 4 or 5 different processes which can be in smaller spaces).	For load bearing considerations, general loading /lifting areas – 25 – 30kn/m2; point loadings of 36 KN (pallet racking / cages / fork lift truck wheels); and machine tools – 7.5 – 10 Kn/m2 floor loading.
		For shared maker spaces there needs to be capacity for work bench and other dedicated workspaces for businesses to base themselves within the centre and co-working spaces that can be used alongside the equipment.	
	Movement of materials within spaces	Large spanning areas, allowing access and flexibility of operations. Rectangular plan form with ratio of long to short sides between 1 : 1 (minimises internal travel distances where no particular traffic routes are dictated by process) and 3 : 1 (with average of 2 : 1).	Goods lift required for multi-level provision (500-4000kg loading). Wide corridors required (3500mm to accommodate passing forklift trucks)
	Interaction with the street	Beyond delivery needs, industrial uses may require less street frontage, and so could be narrower than other commercial uses.	Ancillary retail elements have the potential to animate the street. Clear signage for individual businesses and navigation of clusters.

	Attribute	Standard Specification	Ideal Specification
Interior & Exterior	Inclusive design	Building regulations only determine the minimum spatial criteria for delivering accessible spaces, as per parts K and M. There are further considerations to creating an inclusive space for all. The London Plan 2021 Policy D5 Inclusive design provides guidance to ensure that disabled and older people are able to watch, experience and participate in leisure, arts and cultural activities without experiencing disabling barriers.	Adapting the workplace or the working environment, such as removing physical barriers, modifying or acquiring equipment – including assistive digital technology and offering specialist training and support.
Other	Management & tenure	Small industrial spaces are usually let by a landowner on a longer-term basis. There are no particular management requirements, other than the resident organisation having the capacity to maintain its own space. In shared maker spaces management arrangements for individuals can be similar to small studios. Whereas small creative studios will be more oriented towards accommodating creative pursuits, the occupier base of maker space can be more diverse and financially self-sustaining. There are a variety of licenses and lease lengths as well as opportunities to be a user of co-working/drop-in space and shared facilities. Usually short-term / more flexible lease terms for individual occupants.	

SECTOR-SPECIFIC GUIDANCE

Introduction

In addition to the spatial typology guidance for the generic "shells" set out on the previous pages, this section offers greater detail on the sector-specific requirements of creative workspaces. Guidance for each sector is set out on the following pages, offering an illustrative example, supported by a case study example and specific spatial and technical requirements for each of the six creative workspace sub-sectors set on the following page.

This includes:

- Art & Design
- Fashion
- Film, TV & Photography
- Music & Radio
- Theatre
- Dance

	Art & Design	Fashion	Film, TV & Photography
Messy Activities	Painting 1	Fashion design & manufacturing	
	Drawing 1		
	Sculpture 1	Textiles design & manufacturing	
	Mixed Media		
	Product design & manufacturing		
	Wood, metal & glass crafts	Jewellery design & manufacturing	
	3D printing		
	Advertising & marketing	Specialised design activities	
			Film, video & TV production
	Architectural services		Film, Video & TV distribution
	Graphic design		Photography
	Software / web design		Lighting & sound design
	Publishing digital/ IT		Film, video and TV post-production
			TV programming & broadcasting
Less Messy Activities	Computer & video gaming		Casting, management & booking services

Music & Radio	Theatre	Dance	
Manufacture of musical instruments	Set & exhibition design and building		**Messy Activities**
	Prop & costume making and hiring		
	Theatre rehearsal	Dance & other performing arts rehearsal	
	Event & festival services	Performing arts support activities	
Music rehearsal Music recording Vocal recording Radio broadcasting Music publishing			**Less Messy Activities**

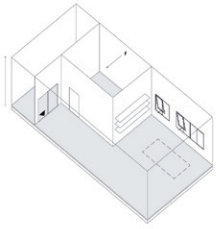
ART & DESIGN SECTOR

Introduction

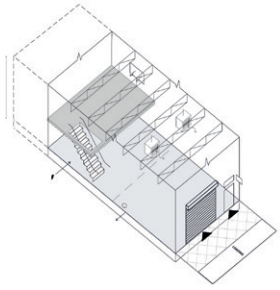
Art & Design studios typically feature a series of component parts and specific requirements relating to internal layout, servicing and other operational needs. These are illustrated on the following pages.

Appropriate typologies & scale

Small creative studio



Large creative studio



Small industrial space

Associated activities

- Painting, drawing, print-making and sculpture
- 3d printing
- Mixed media work
- Pottery and ceramics
- Product design & manufacturing
- Wood, metal & glass crafts
- Advertising and marketing Architectural services
- Graphic design Software/web design
- Publishing digital/IT
- Computer and video gaming

COCKPIT ARTS

Cockpit Arts is an award winning social enterprise and the UK's only business incubator for craftspeople. It is comprised of workspace, on site business coaching and business support workshops, sales opportunities, specialist advisors and access to finance. Cockpit was founded in 1986 and began as five 'starter' units in Cockpit Yard. Now the organisation houses up to 170 small businesses across two centres in central and south London.

Cockpit also offer training and support for makers who do not have a studio with Cockpit but want to learn from their approach. This currently includes 27 makers who are based in London and participate in the London Creative Network programme.

Cockpit Arts
Address Clerkenwell WC1N 2NP & Deptford , SE8 3DZ, London, UK
Business Small creative studio
Space Mixed use development
Build costs Undisclosed

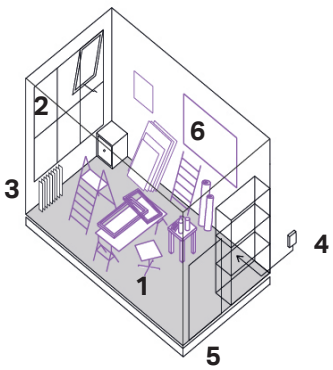
Arbeit Studios
Address Here East, QEOP, E20 3BS
Business Dance Rehearsal Space
Space New build small industrial space
Build costs Undisclosed

ARBEIT STUDIOS

Arbeit Project Ltd provides affordable creative workspaces for artists, designers, small businesses and start-ups, alongside business support, event/gallery space and a shared environment for innovative collaboration and community involvement. Since 2018 Arebyte's artistic studios relocated in the new development of London City Island. This relocation is the result of a collaboration between Ballymore, the developers of London City Island; the pioneering Studiomakers initiative, in association with the Mayor of London; and arebyte Gallery.

The site comprises 15 self-contained units, 6 open spaces and 20 desk spaces available. The scheme also contains a large kitchen and a dining area, a paint sink, double glazing, high ceilings and parking for your cars and bikes.

ARTISTS' STUDIO

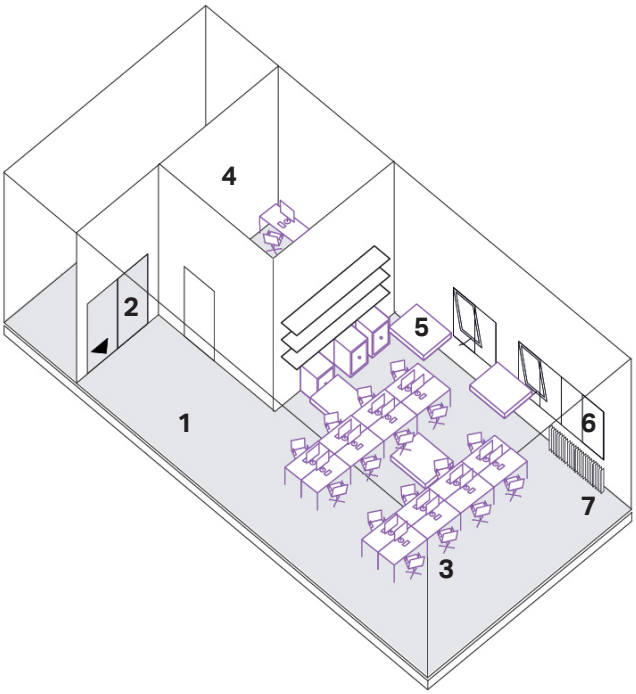


Illustrative fit-out examples
(Note: Not drawn to scale)

Key

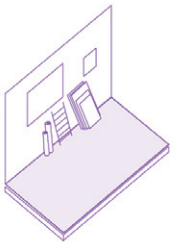
1 11-32m² floor area
2 Windows reflect height of space to maximise lighting
3 Heating through wet system or space heaters
4 Potential for sub-metered servicing
5 Safe or locking door
6 Spaces maximising usable wall space are desirable

DESK-BASED CREATIVE STUDIO

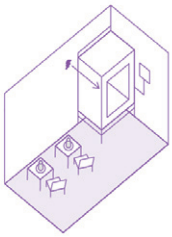


Illustrative fit-out examples
(Note: Not drawn to scale)

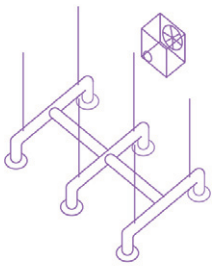
ART & DESIGN SECTOR SPECIFIC REQUIREMENTS



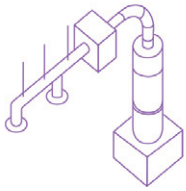
Artist studio spaces often benefit from high proportion of wall area. Weak plasterboard walls may not be considered desirable given heavier hanging requirements of some artists.



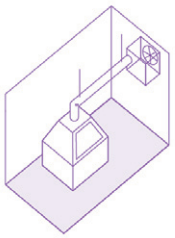
3 phase power for creative equipment zones (e.g. welding) is essential.



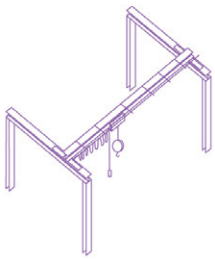
For M-L production spaces: Potentially disruptive/ noxious emissions associated with production will need to be accounted for with adequate natural ventilation or mechanical extraction.



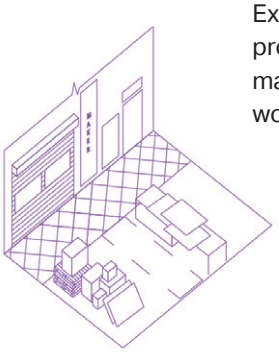
For L-XL production spaces: centralised extraction system (including scrubber unit where applicable) for removal of solvents, etc.



Specialist servicing provision may include heating and creative equipment zones (e.g. firing kilns).



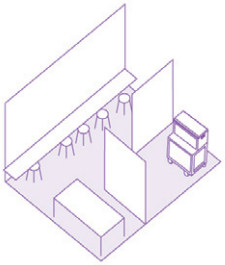
Rigs and heavy lifting equipment (500-1000kg loading) should be considered for the movement of large scale artworks.



External yards can provide opportunities for making of over-sized works, where desired.

Large creative studios will enable artists' to make both larger work and potentially hire a staff of assistants.

An artist or designer taking on a small industrial space will often be in a professional position where they have artistic or administrative assistants.



Spaces should be capable of being arranged into separate working areas for different materials e.g. woodwork, metalwork and spraying.

Artists prefer private workspaces and as such features like full height glass frontage is undesirable.

An exception exists with craft practitioners and makers who produce commercial work.

When considering refurbished spaces, artists may prefer lower quality second hand space which tends to be of lower specification/fit out levels.

As well as reducing costs, it enables them to better define the space for themselves.

Having public exposure, a space for presentation and engaging with clients and buyers is of benefit.

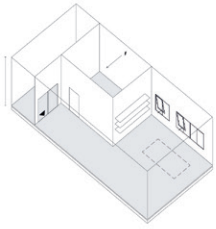
FASHION SECTOR

Introduction

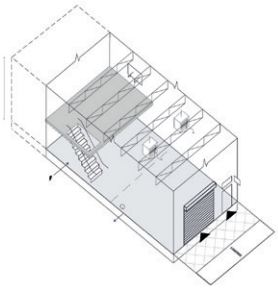
Fashion workspace typically feature a series of component parts and specific requirements relating to internal layout, storage space and other operational needs. These are illustrated on the following pages.

Appropriate typologies & scale

Small creative studio



Large creative studio



Small industrial space

Associated activities

- Fashion design and manufacturing
- Textiles design and manufacturing
- Jewellery design and manufacturing
- Specialised design activities

ICE HOUSE AND HARCA

In 2007, Bow Arts entered into a partnership with HARCA to develop live/ work spaces for artists in Tower Hamlets; in several buildings in the borough including Balfron Tower. After three years, the project expanded from the original 25 units into 60. High vacancy rates were key to the success of this project. The management of the units awaiting redevelopment was transferred to Bow Arts temporarily, and some of the units are now newly managed by HARCA. Artists were selected on the basis of engaged practice and earning levels. Two-thirds of the artists' rent contributed to the management of the scheme and a third community went towards art projects. Bow Arts is a charity that provides housing for over 400 artists across East London. BA manages 11 studio sites in different locations across London.

Ice House and HARCA
Address Barking, IG11 7BT, UK
Business Small creative studio
Space New build mixed use residential development
Build costs Undisclosed

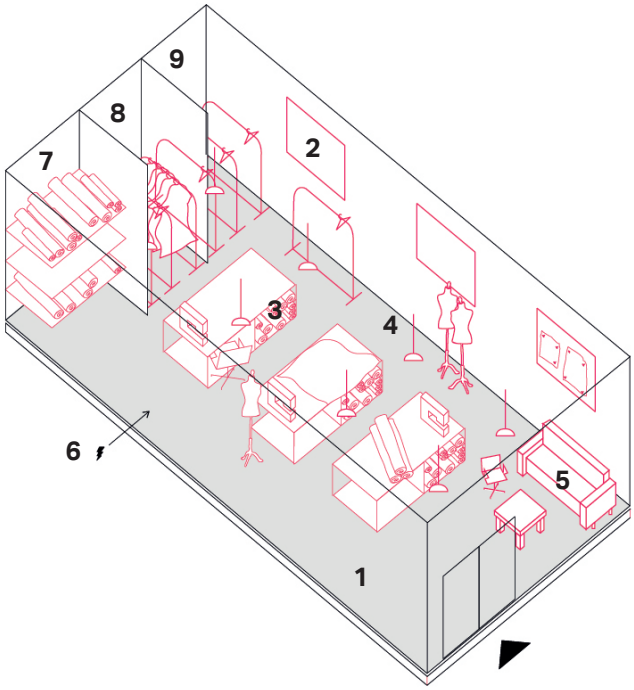
Made by Ore
Address Walthamstow, E17 5BE, UK
Business Small creative studio
Space Re-use of industrial space
Build costs Undisclosed

MADE BY ORE

Made By Ore is a jewellery and silversmith workshop based within City Studios, an artist-led affordable workspace provider based in North London. The current site is an ex-garment factory and the tenancy has been secured for a period of 10 years, up to 2023. City Studios receives no outside funding and is maintained entirely by its artists members.

Made By Ore is composed by 7 professional and independent jewellers and silversmiths who operate from permanent bench spaces in a shared studio space, supported by shared machines and facilities. Besides their activity of jewellery production, the professional studio members also run a range of workshops and classes for all abilities, mainly during the evenings and weekends.

FASHION DESIGNERS' STUDIO

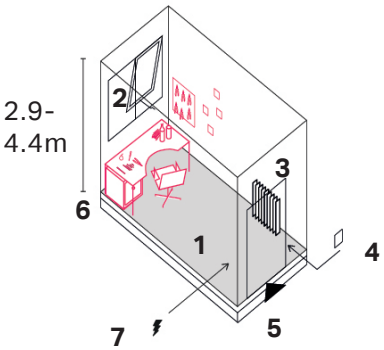


Illustrative fit-out examples
(Note: Not drawn to scale)

Key

1 Workspace to be arrange with consideration to process and function
2 Windows reflect height of space to maximise lighting
3 Storage for materials integrated into workspace
4 Low lighting for precise work
5 Space for buyer/client meetings
6 3-phase power and lights
7 Fabric storage
8 Archive storage
9 Stock storage

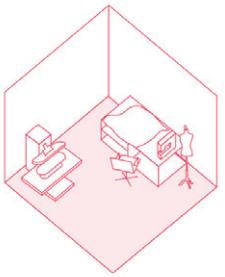
JEWELLERY STUDIO



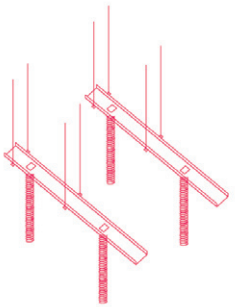
Illustrative fit-out examples
(Note: Not drawn to scale)

Key

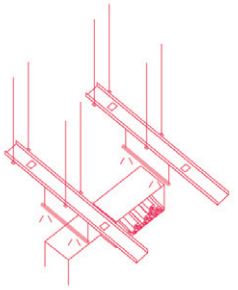
1 Less than11m2 floor area
2 Daylight and natural ventilation
3 Heating through wet system or space heaters
4 Potential for sub-metered servicing
5 Locking door
6 Locker
7 3 phase power is preferable



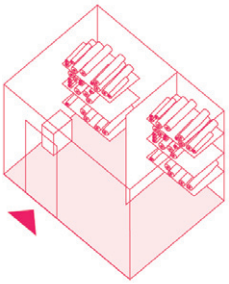
Fashion studio spaces often benefit from high proportion of wall area and storage.



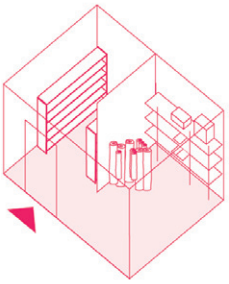
Multiple electrical sockets are needed for multiple pieces of equipment, over and above conventional requirements.



Natural light is preferred, but not direct sunlight due to the possible sensitivities of fabric materials. Artificial lighting with high colour temperature is needed for detailed work.

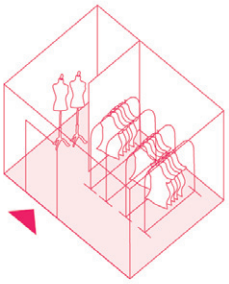


Storage needs are substantial, potentially taking up to 50% of the studio space unless there is communal storage space available. Three subsets of storage should be considered:



1. Materials for production

2. Organised stock for sale

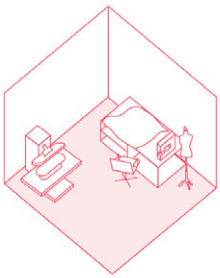


3. Collections archive

Movable workbenches better adapt to different work stages. People working out of a studio can double or quadruple in the run-up to a season launch or show.

Workspace for fashion designers will hold a dual purpose; a workshop for creative production, and as an office from which the run their commercial business.

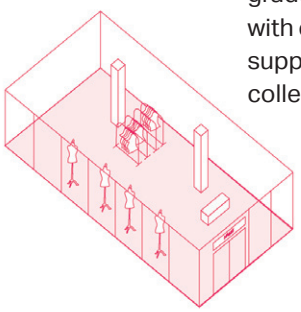
A workspace being presentable to clients and buyers is key whilst remaining a functional space for production.



Additional tools, such as buttonholing machinery, stream presses, 3D and digital fabric printing are often rented or shared as communal equipment.

24-hour secure access to studios is increasingly in demand.

The location of fashion studios is important, as it will often relate to the brand of the fashion label, and the willingness of clients to visit.



For some high-end designers, a museum-grade archive is needed, with climate control and support of extensive collections.

Natural ventilation is ideal, with little work or equipment requiring mechanical ventilation.

For large creative studios: 3 phase power should be preferred.

For small industrial spaces: 3 phase power should be standard.

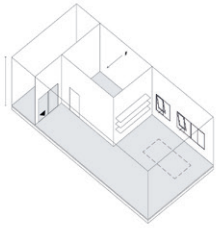
FILM, TV & PHOTOGRAPHY SECTOR

Introduction

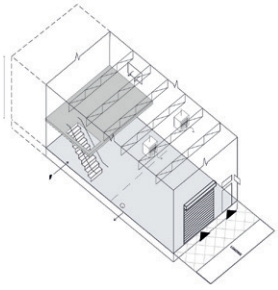
Film, TV & Photography workspace typically feature a series of component parts and specific requirements relating to internal layout, ventilation controls and technical lighting. These are illustrated on the following pages.

Appropriate typologies & scale

Small creative studio



Large creative studio



Small industrial space

Associated activities

- Film, video and TV production
- Film, video and TV post-production
- Film, video and TV distribution
- TV programming and broadcasting
- Photography
- Casting, management and booking services
- Lighting and sound design

PIXEL STUDIOS

Pixel studios recently opened 2 fully-equipped photography studios placed on the basement of a new build mixed-use development. The development provides commercial units and parking area on the ground floor where the 5 stories of residential units sit above.

The two studios are 30sqm and 55sqm each and can accommodate a variety of projects and shoots. The studios have make-up areas and access to communal facilities like shared toilets, a shared kitchen and a waiting area. There is no natural ventilation or light but both studios have light rigs and specialized lighting equipment.

Pixel Studios
Address Kentish Town, NW5 3AN, UK
Business Large creative studio
Space New build mixed use residential development
Build costs Undisclosed

The Backstage Centre Studios
Address Purfleet, Essex, RM19 1AS
Business Film, video and TV production
Space New build industrial space
Build costs Undisclosed

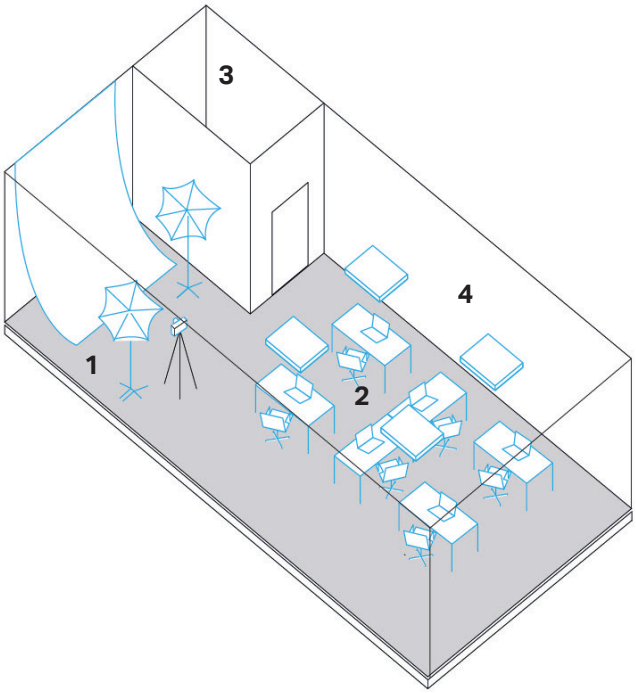
THE BACKSTAGE CENTRE STUDIOS

The Backstage Centre is a state-of-the-art facility offering a bespoke option to production companies. The Centre boasts an 875m2 uninterrupted sound stage with extensive rigging capacity for professional production work from its 15m high grid.

Additional facilities include production offices, dressing rooms, a green room, a prop-making workshop, rigging workshops, CAD suite, dance studio, recording studio, on-site car parks, loading yard and 24-hour security.

The Backstage Centre is located at High House Production Park, a 14-acre site offering a range of external filming locations just 30 minutes from central London.

PHOTOGRAPHY STUDIO

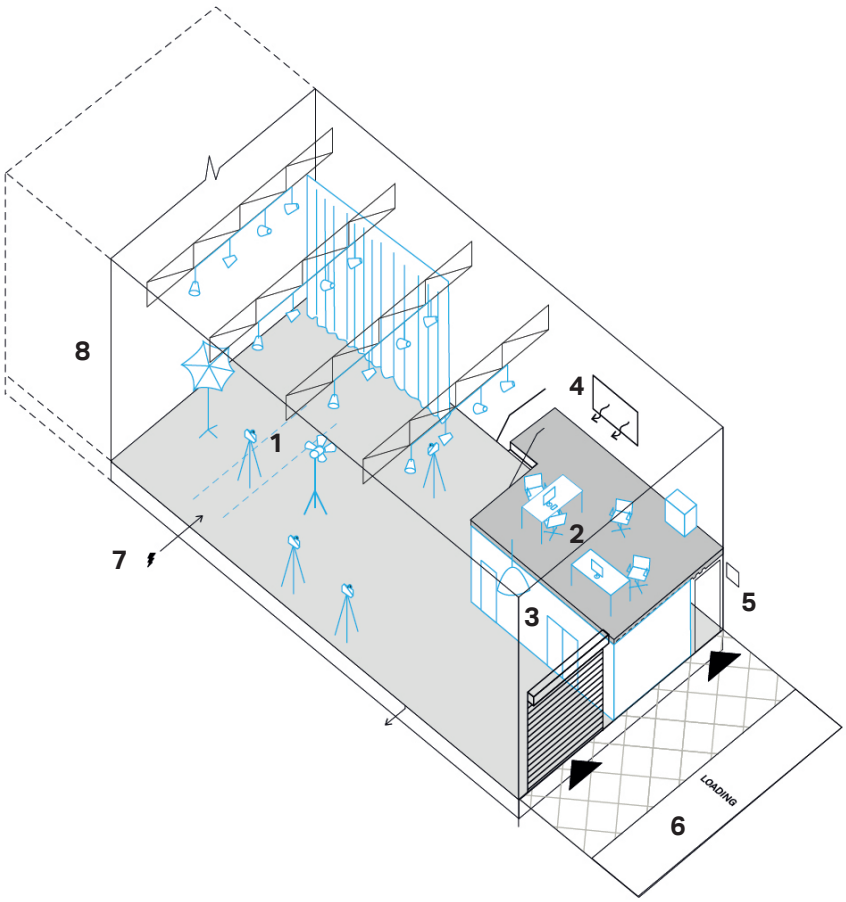


Illustrative fit-out examples
(Note: Not drawn to scale)

Key

1 Space and fit out for specialist artificial lighting
2 Workspace for digital post-production work
3 Secure storage for technical equipment
4 If refurbished space, high quality fit out potentially required to enable quality of work

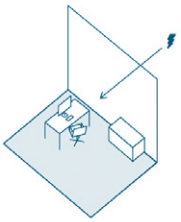
DIGITAL PRODUCTION STUDIO



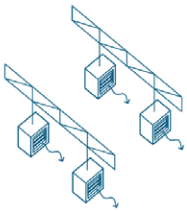
Illustrative fit-out examples
(Note: Not drawn to scale)

Key

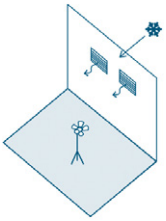
1 Space and fit out for specialist artificial lighting, camera sliders etc
2 Workspace for digital post-production work
3 Secure storage for technical equipment. Lockers, changing rooms, showers, and green room
4 Mechanical ventilation with low airspeeds
5 Separate staff/ visitor access with signage
6 Loading bay and access for receiving equipment and scenery
7 3-phase power is preferable
8 In small industrial spaces, minimum clear ceiling heights greater than 4m (ideally 8m) to enable technical lighting rigs and set design



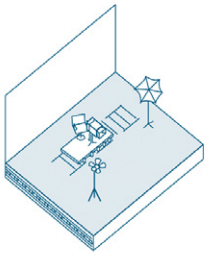
Digital production studios for film/TV will need to accommodate high powered computers and servers.



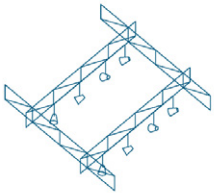
Heat loading from lighting and equipment will necessitate mechanical ventilation, with low airspeeds as to not cause problematic noise levels.



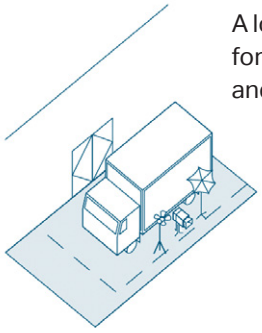
Ventilation and environmental controls should be able to accommodate high heat loads caused by equipment.



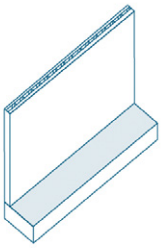
Heat loading from lighting and equipment will necessitate mechanical ventilation, with low airspeeds as to not cause problematic noise levels.



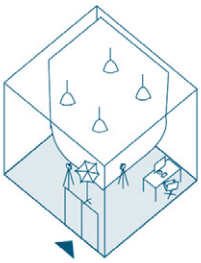
Visual recording has specialised requirements for lighting which need to be accommodated with lamp support systems.



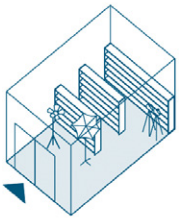
A loading bay and access for receiving equipment and scenery is preferable.



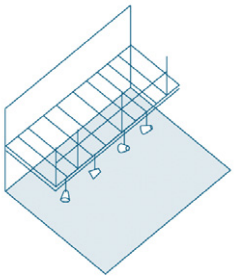
Acoustic requirements can match those of the Music & Radio sector (see guidance below). Vibration isolation is key.



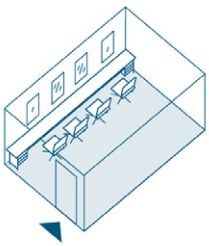
Green rooms are desirable.



Storage for specialist equipment is desirable.



Catwalk spaces at high level beneficial for servicing lighting.



Dressing rooms are desirable.

When considering refurbished spaces production/media businesses may seek higher quality (potentially new) space.

Control suites have bespoke layout requirements and a minimum clear height of 4m including a false ceiling for services.

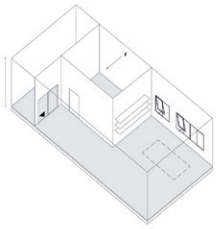
MUSIC & RADIO SECTOR

Introduction

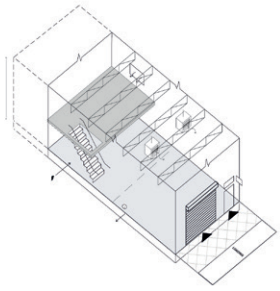
Music & Radio workspace typically feature a series of component parts and specific requirements relating to internal layout, acoustic mitigation, building materials and storage needs. These are illustrated on the following pages.

Appropriate typologies & scale

Small creative studio



Large creative studio



Small industrial space

Associated activities

- Radio broadcasting
- Vocal recording
- Music recording
- Music publishing
- Music rehearsal
- Manufacture of musical instruments

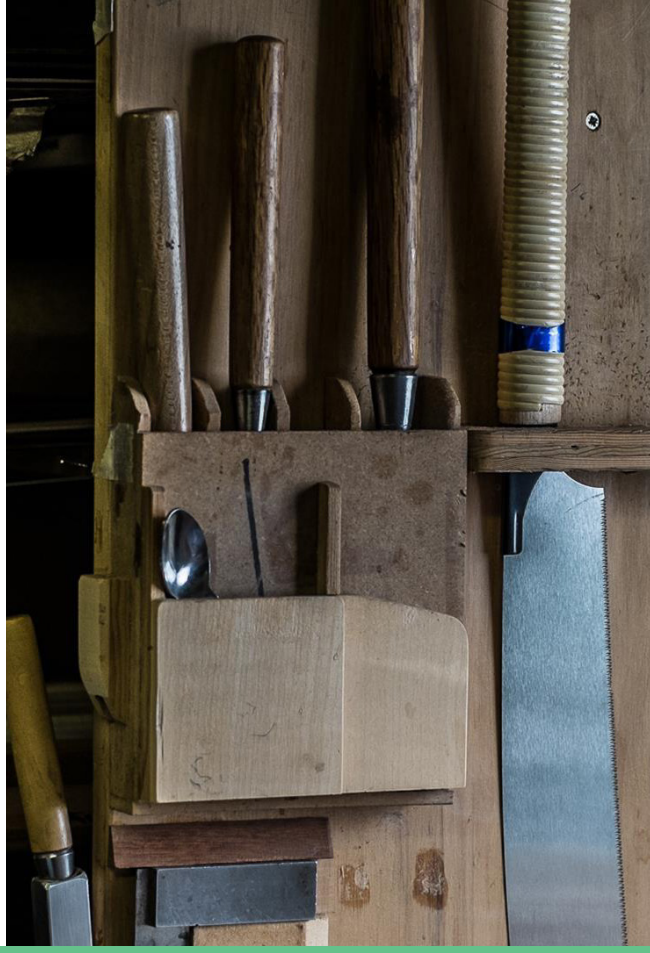
ARTSDEPOT

Artsdepot is an award-winning arts and community centre, incorporating a 395 seat theatre, 148 seat studio theatre, gallery, café, bar, studios, and other public spaces. Addressing the established need for more professional arts facilities in the area, the London borough of Barnet opened the centre in 2004.

Artsdepot is responsible for delivering arts activities for Barnet, working in a wide variety of community settings and across the performing and visual arts. The venue hosts and runs a wide range of courses and activities for all ages and abilities, and the studios can be hired out from £15 pounds an hour. Copper Brown recording studio is placed on the ground floor of the centre, providing writing rooms and recording services to labels and publishers.

Artsdepot
Address North Finchley, N12 0GA, UK
Business Large creative studio, rehearsal space
Space New build mixed use residential development
Build costs Undisclosed

Avalon Guitars
Address Newtownards, County Down, Northern Ireland
Business Large creative studio
Space Purpose-built workspace
Build costs Undisclosed

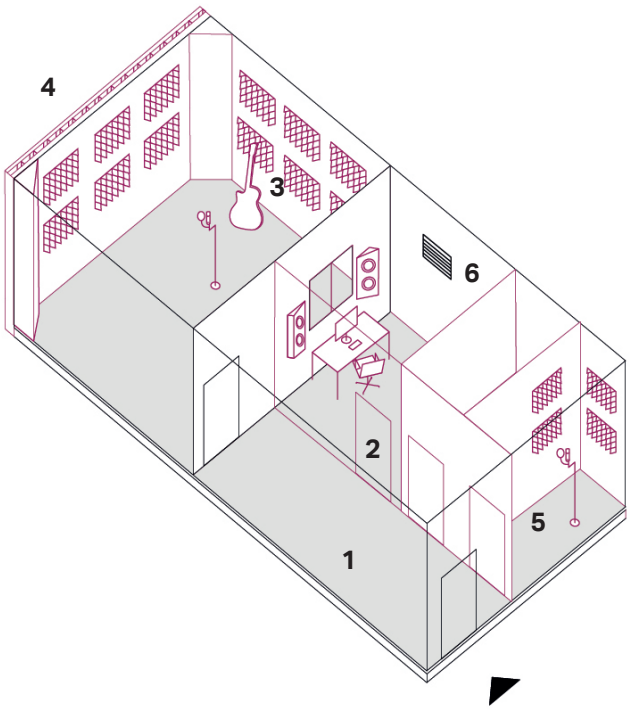


AVALON GUITARS

Avalon Guitars Limited, was originally formed in 1989. From 1989 until 2003, Avalon produced approximately 15,000 Lowden acoustic guitars. The workshops in Newtownards were purpose built to facilitate the traditional approach to luthiery adopted by Avalon; the facility was laid out in the pattern of specialised Japanese guitar makers.

In response to the mass market development in guitar manufacturing made possible by advances in wood working technologies such as CNC, laser cutting and UV lacquer curing, the company designed and introduced a mass market version, named the Avalon Silver series and built in Korea. Since 2007 Avalon concentrates exclusively on making high-end handcrafted acoustic guitars from its workshop in Northern Ireland.

RECORDING STUDIO

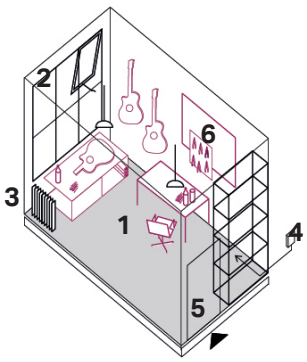


Illustrative fit-out examples
(Note: Not drawn to scale)

Key

1 Half of the space allocated to a recording / performance space
2 Focused desk space (control room) for audio recording/production without requirement for daylighting
3 Foam boards/ bass traps to absorb low frequencies and prevent deadening
4 Acoustic specifications required for both the floor and party walls to avoid disruption to neighbours
5 Vocal Booth
6 Quiet mechanical ventilation

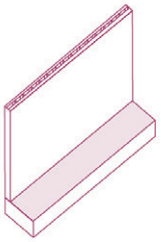
INSTRUMENT MANUFACTURING STUDIO



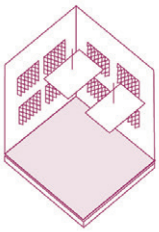
Illustrative fit-out examples
(Note: Not drawn to scale)

Key

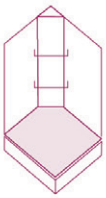
1 11-32m² floor area
2 Daylight and natural ventilation
3 Heating through wet system or space heaters
4 Potential for sub-metered servicing
5 Locking door
6 Spaces maximising usable wall space are desirable



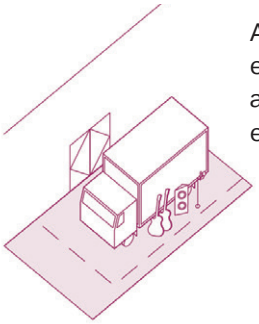
The most effective material for structural soundproofing is that with high mass, including brick, drywall, sheetrock, concrete, stucco and mass-loaded vinyl.



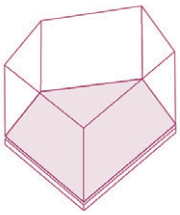
Cover walls with foam boards or acoustic panels and utilize sound diffusers on flat surfaces to prevent deadening from too much absorption.



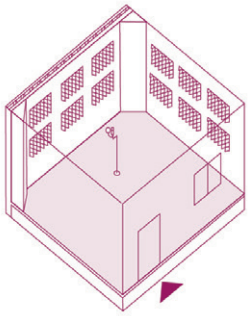
Place bass traps at corners, ceiling edges, floor edges and directly behind monitors to absorb low frequencies.



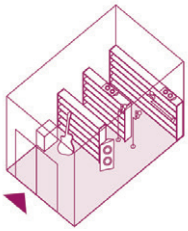
A loading bay and access enabling the receiving and loading of band's equipment.



Asymmetrical (non-parallel) walls prevent reflective sound waves. Additionally, cover floors with rugs for extra absorption if needed. Windowless spaces preferable for acoustics.



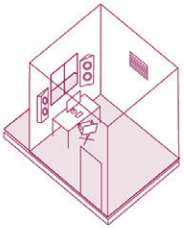
Half of the available space should be allocated to a recording/ performance space. This should fit at least a four-piece band. The bigger the room the better the acoustics.



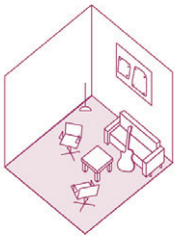
The rest of the space should be roughly split between the following:

15% for storage

10% for the vocal booth (should fit three people, standing)



30% for a control room and 10% for circulation



Waiting area / lobby is desirable.

Recording/rehearsal spaces should fit at least a four-piece band. The bigger the room the better the acoustics. Vocal booths should fit three people, standing.

For Large creative studios: the width of the space at its most narrow points should ideally be a minimum of 8m.

A small creative studio may only be suitable for vocal recording and audio production work or for small scale instrument manufacturing.

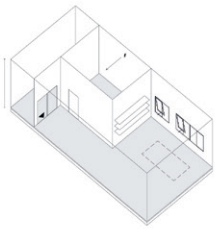
Industrial type spaces may be used as sound stages/rehearsal venues for music. Often these will be larger than the scale of space covered by this toolkit.

THEATRE SECTOR

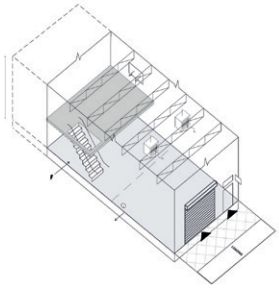
Introduction

For production activities (Prop and costume making and hiring, Set / exhibition design and manufacturing) spaces feature a series of component parts and specific requirements relating to internal layout, servicing and other operational needs. These are illustrated on the following pages.

Appropriate typologies & scale



Large creative studio



Small industrial space

Associated activities

- Theatre rehearsal
- Prop and costume making and hiring
- Set and exhibition design and building
- Event and festival services

HIGH HOUSE PRODUCTION PARK

The Backstage Centre is a versatile multi-use space, suitable for theatre productions and band rehearsals. From large-scale opera, to arena-scale music rehearsals, the Centre can accommodate a range of production needs. Working with the Further Education sector, the National College and industry training providers, the centre delivers training that helps to develop the technical skills and expertise needed to support the fast-growing music, theatre and live events industries.

In 2011, High House Production Park transferred from the public sector into the charitable sector and is now led by a Board of Trustees and a small executive team. The Royal Opera House employs apprentices in scenic art, carpentry, metal work, costume and learning in Thurrock.

High House Production Park
Address 96 White Post Lane
Business Theatre production, music rehearsals
Space 'Back-of-house' new build production space
Build costs Undisclosed

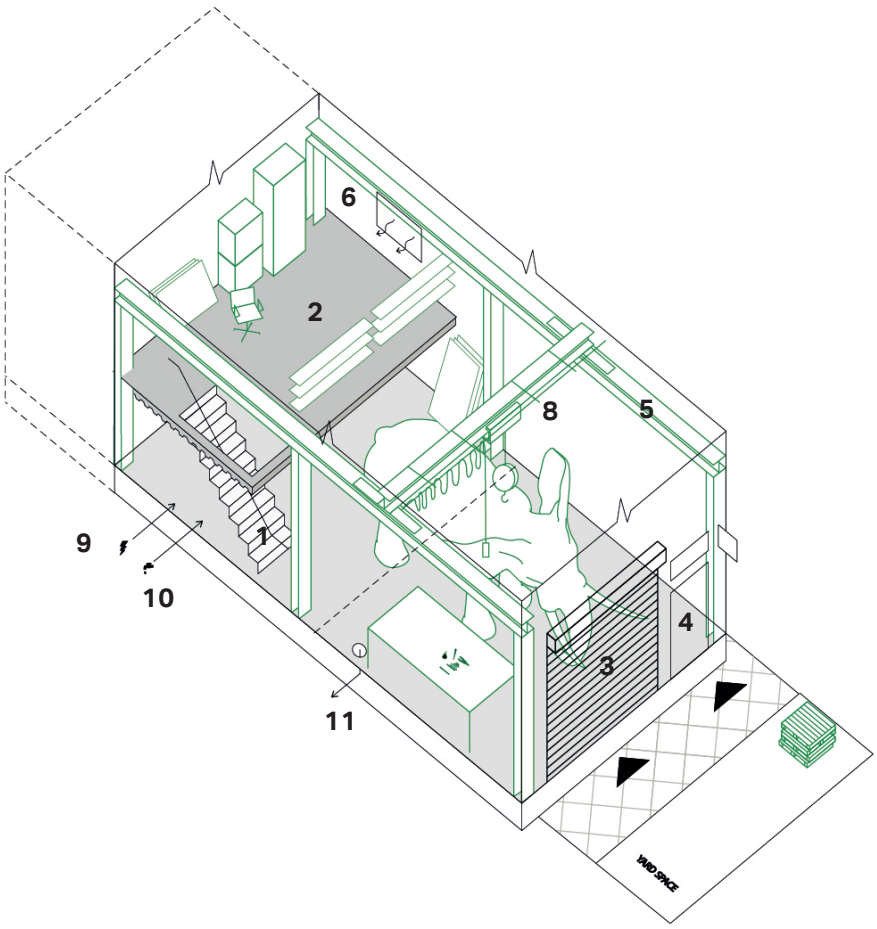
Streatham Space Project
Address Streatham, SW2 4PA, UK
Business Large creative studio, rehearsal space
Space New build mixed use residential development
Build costs Undisclosed

STREATHAM SPACE PROJECT

Streatham Space Project opened in 2018 as a place for theatre, comedy, music, art exhibitions and more. It is a purpose-built creative centre, artist-managed by Think Tank who are 9 Streatham-based creatives and theatre professionals. It was delivered as part of the planning permission for the London Square development of 214 new homes in Streatham Hill.

In 2016, Think Tank won the bid for a 25-year lease from the developer, which also funded Think Tank with £10,000. Its establishment as a charity was additionally supported by donations through crowd-funding totalling £26,554 with 428 supporters in 43 days. Streatham Space Project provides a 120 seat theatre, a workshop & rehearsal room, a meeting room, a café and bar.

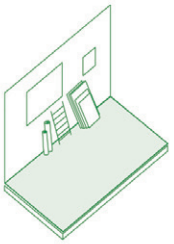
SPECIALIST PROP MAKING



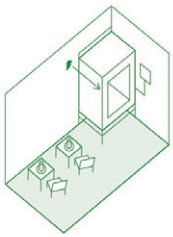
Illustrative fit-out examples
(Note: Not drawn to scale)

Key

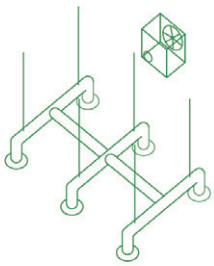
1 Clear access to mezzanine
2 Double height ceiling allows for administration mezzanine. May also be provided adjacent to loading doors in wider units
3 Roller-shuttered doors for deliveries (min. height 3.7m and min. width 2.4 – 3m)
4 Separate staff/ visitor access with signage
5 Spanning structure creates flexible internal layout
6 Radiator air heating for work areas
7 Yard or loading space for regular servicing, deliveries and external operations
8 Lifting equipment (500-1000kg loading)
9 3 phase power
10 Water supply with min. 1Bar at boundary, with local boosting possible
11 Drainage from floor areas
12 Note: For theatre rehearsal activities that are related to this sector see guidance for Dance sector.



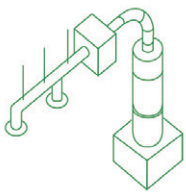
Artist studio spaces often benefit from high proportion of wall area. Weak plasterboard walls may not be considered desirable given heavier hanging requirements of some artists.



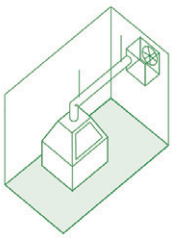
3 phase power for creative equipment zones (e.g. welding) is essential.



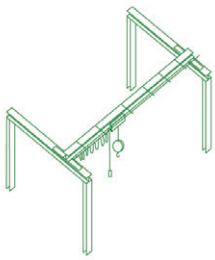
For M-L production spaces: Potentially disruptive/ noxious emissions associated with production will need to be accounted for with adequate natural ventilation or mechanical extraction.



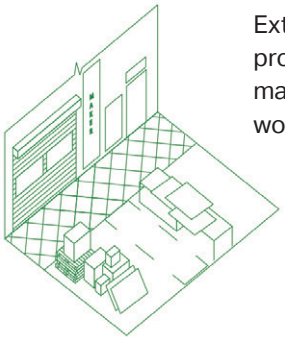
For L-XL production spaces: centralised extraction system (including scrubber unit where applicable) for removal of solvents, etc.



Specialist servicing provision may include heating and creative equipment zones (e.g. firing kilns).

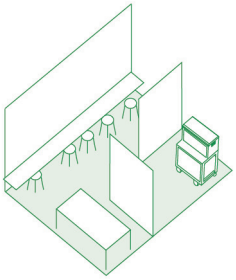


Rigs and heavy lifting equipment (500-1000kg loading) should be considered for the movement of large scale artworks.



External yards can provide opportunities for making of over-sized works, where desired.

Small creative studios generally not appropriate.



Spaces should be capable of being arranged into separate working areas for different materials e.g. woodwork, metalwork and spraying.

Industrial spaces enable both rehearsal and production activities to take place.

For rehearsal activities refer to the Dance sector guidance.

When considering refurbished spaces, artists may prefer lower quality second hand space which tends to be of lower specification/fit out levels.

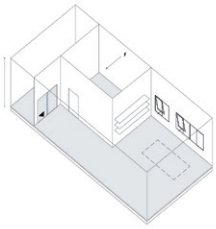
As well as reducing costs, it enables them to better define the space for themselves.

DANCE SECTOR

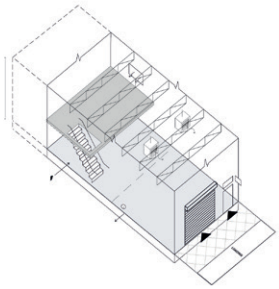
Introduction

Dance rehearsal studios typically feature a series of component parts and specific requirements relating to internal layout, acoustic mitigation, ventilation controls and technical lighting. These are illustrated on the following pages.

Appropriate typologies & scale



Large creative studio



Small industrial space

Associated activities

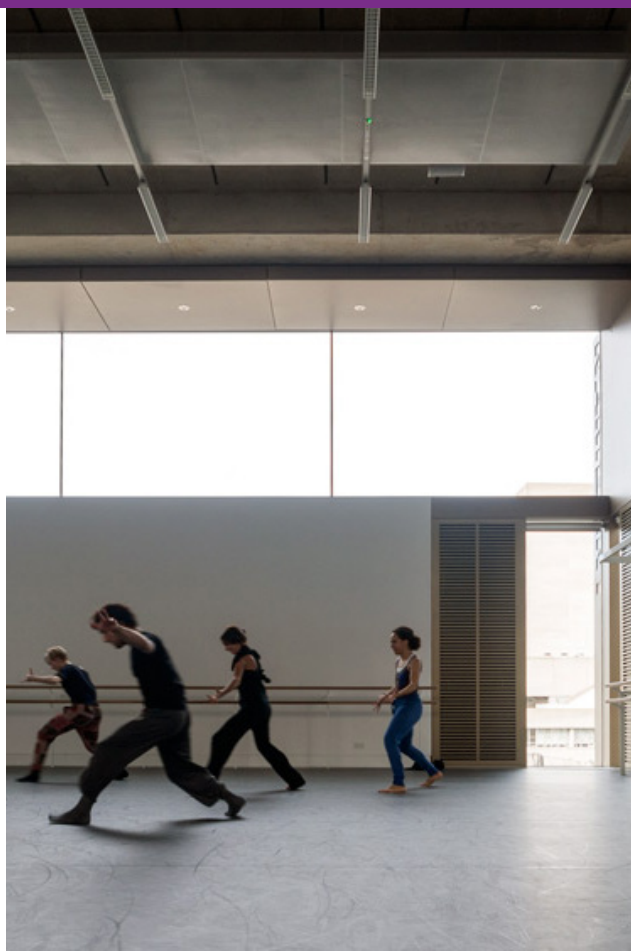
- Dance and other performing arts rehearsal
- Performing arts support activities

RAMBERT

Rambert is Britain's oldest dance company. Their current home opened in March 2014. The building includes five dance studios, treatment and body conditioning rooms, workshops, offices and an archive along with service access for articulated trucks for touring shows. It received RIBA National Award in 2014 as one of the best new buildings of the year.

With an ambition to open up the creative process, the design has windows that give visitors and passers-by an insight into the building where appropriate, while also providing significant daylight to workspaces and studios within. It provides people of all ages and abilities the opportunity take part in classes, workshops and other activities and events, as well as developing professional touring shows.

Rambert
Address South Bank, SE1 9PP, UK
Business Large creative studio
Space Single use new build
Build costs Undisclosed



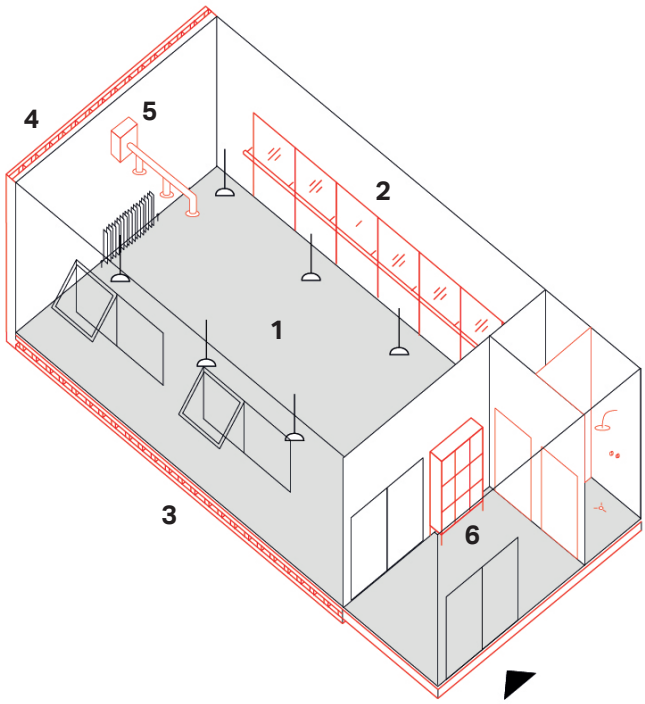
Danceworks
Address Mayfair, London, W1K 6TN, UK
Business Large creative studios
Space Re-used space, multi-purpose studios
Build costs Undisclosed

DANCEWORKS

Danceworks was established in 1982 in the London Borough of Westminster. The company is committed to providing inclusive dance space for the purpose of teaching and training of various dance forms.

Danceworks operates from a Victorian building opposite Selfridges, which contains seven multi-purpose dance studios. The building was initially refurbished by the organisation, which continues to make incremental changes to the premises. The organisation operates on a membership model; users pay for a yearly membership, which covers the staff costs and the facilities' operational costs. They have a number of future projects which relate to their ongoing commitment to dance training & education and the promotion of dance.

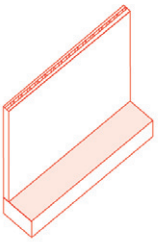
DANCE REHEARSAL SPACE



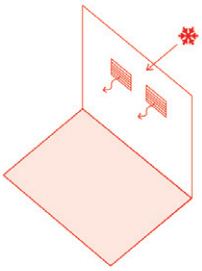
Illustrative fit-out examples
(Note: Not drawn to scale)

Key

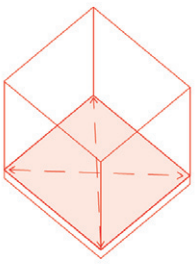
1 Clear span spaces with a minimum clearance of 10 × 10m
2 Barres and mirrors not required by all disciplines but are a good for a basic fit out
3 Specialist sprung floor essential for dance, expect for street dance or other 'shoe based' practices
4 Acoustic specifications required for both the floor and party walls to avoid disruption to neighbours
5 Ventilation and climate control necessary to enable physical exercises
6 Lockers, changing rooms, showers, and green room are highly desirable supporting spaces



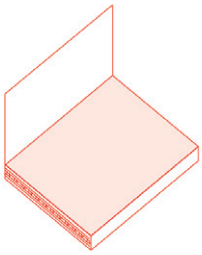
Acoustic specifications required for both the floor and party walls to avoid disruption to neighbours.



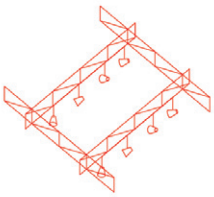
Ventilation and climate control necessary to enable physical exercises.



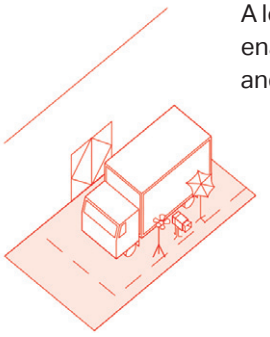
Clear span spaces with a minimum clearance of 10×10m and minimum 4m clear ceiling high required to allow for full movement.



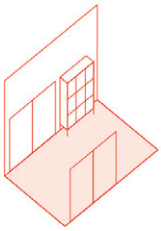
Specialist sprung floor essential for dance, expect for street dance or other 'shoe based' practices.



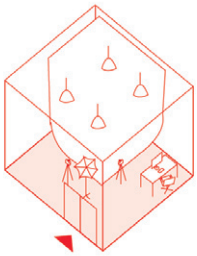
Minimum ceiling heights of 4m to enable technical lighting rigs.



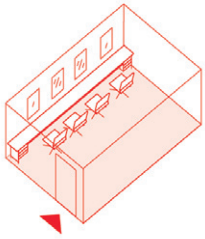
A loading bay and access enabling the receiving and loading equipment.



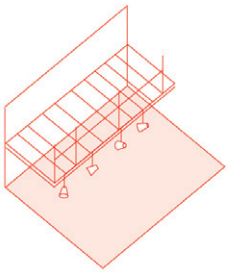
Individual lockers are desirable.



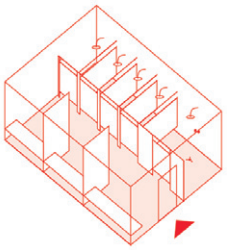
Green rooms are desirable.



Dressing room is desirable.



Catwalk spaces at high level beneficial for servicing lighting.



Showers / changing rooms are desirable.

Barres and mirrors not required by all disciplines but are good for a basic fit to enable multiple uses.

5

MANAGEMENT, OPERATION AND SUSTAINABLE USES

The planned management of a cultural facility makes a significant impact on the design. This needs to take into account both the end user and their specific requirements, and the organisation who will manage and operate the facility.

Sustaining successful cultural infrastructure depends on an understanding of the physical requirements as well as the operational requirements.

An understanding of the key elements of an organisation's strategic, business and operational plan is an important part of developing the design brief for all types of cultural facilities. Each cultural or creative organisation will have specific operational constraints which will provide essential briefing information for the design team. The design team will need to consider what is required to deliver sustainable uses.

Architects and other professionals need to have a full understanding of the activities, capacities and uses they are designing for. If a design team knows what success looks like for an organisation, in both cultural and business terms, the resulting building is more likely to work well in furthering the end user's objectives.

Developing a brief

Delivering cultural facilities involves asking questions about the organisation and the project. Design teams should actively engage with these considerations. Commissioning clients, planning and regeneration officers should be demanding of design teams to fully understand address these challenges.

Understanding the vision, mission and brand of an organisation

A design team needs a clear understanding of the core vision of the project and what the organisation or end user wants to achieve. Understanding the 'brand' of the new facility as early as possible is advantageous. This means getting a sense of the personality and character of the organisation or facility. Buildings can be an important

expression of brand and so the more understanding the design team have of this the better.

What is the full range of activities you want to undertake and when and where will these take place?
If the facility has a multi-faceted programme of uses, with different user groups using the building for different purposes, it is important that the design and operational plan considers the practicalities of this. This helps ensure unrealistic or conflicting demands and expectations are not made. Techniques to employ include mapping out a typical week timetable for a multi-use space; or a 'day in the life' exercise to think through how a building will be used in detail. Involving the end user and the design team in these exercises together will help troubleshoot problems at an early stage.

What is driving operational income?
Is there a specific scale of facility required to support the operator's needs? For example, does a theatre need a certain number of seats, a café a certain number of covers, a shop a certain amount of shelf space or a gallery a certain amount of exhibition space? These design decisions are likely to impact operational income in the long term.

How many staff and volunteers are required to run the facility?
How much office space, meeting space or recreational / rest space do you need to allow? Can the operational business model support the level of staffing needed or are other design solutions required? Can the design of the building help you be more efficient? For example, reducing numbers of entrances, improving sight lines and locating facilities close to each other can all prevent unnecessary staff costs.

How much are you anticipating the new facility will cost to run?
Are the assumptions you're making about running costs realistic? Members of the design team will be able to advise on the likely potential running costs and maintenance expenses. Again, can the operating model generate the income required to run the facility?

How many visitors are you expecting and when will they come?
If a museum is expecting 100,000 visitors a year, how many of these people will come on busy day in August? What will you do if you are more or less successful than anticipated? Do you know when in the year or at what time of day people are more likely to come? This will help the design team with questions of capacity and also help you test the validity of your income assumptions. You will also need to think about how people travel to a new facility. This is an important part of testing how realistic your audience projections are and will also be a consideration from a planning perspective.

How will people find out about the new facility?
Thinking about marketing and communications strategies is an important part of a sustainable model. While this may seem to have limited relevance for a design team, there are ways in which the physical presence of a building, it external appearance and character, the position of its entrance and its visibility can play an important part in the future success of an organisation.

KEY REFERENCES AND SOURCES OF GUIDANCE

ART & DESIGN

UK Archive Service
www.nationalarchives.gov.uk/archives-sector
The Museums Association
www.museumsassociation.org
Collections Trust
www.collectionstrust.org.uk

MUSIC

The Music Venue Trust
www.musicvenuetrust.com
Sound Diplomacy
www.sounddiplomacy.com
Sound Advice
www.soundadvice.info

FILM

Film London
www.filmlondon.org.uk
The Independent Cinema Office
www.independentcinemaoffice.org.uk
The UK Cinema Association
www.cinemauk.org.uk

DANCE

One Dance UK
www.onedanceuk.org

THEATRE

Association of British Theatre Technicians
www.abtt.org.uk
The Theatres Trust
www.theatrestrust.org.uk

CULTURE +

Future Arts Centres
www.futureartscentres.org.uk

PRODUCTION

The Crafts Council
www.craftscouncil.org.uk
The Design Council
www.designcouncil.org.uk
The British Fashion Council
www.britishfashioncouncil.com

INCLUSION TOPICS

Shape Arts
www.shapearts.org.uk
Attitude is Everything
www.attitudeiseverything.org.uk

ENVIRONMENTAL TOPICS

Julie's Bicycle
www.juliesbicycle.com

GENERAL TOPICS

Creative United
www.creativeunited.org.uk
Arts Council England
www.artscouncil.org.uk

ART & DESIGN: GALLERY
KEY REFERENCES

Designing Galleries
ACE (1999) UK
A guide to developing and designing spaces and services for temporary exhibitions.

Rethinking Lighting in Museums & Galleries
Arup (Unknown) UK
Case study examples of lighting schemes delivered by Arup. Sets out how there is a need to balance energy use and lighting quality.

Designing Exhibitions: A compendium for Architects, Designers and Museum Professionals
Bertron, Schwarz & Frey (2012) Germany
A successful exhibition is a well-balanced mix of communication, knowledge transfer, interaction, adventure, and contemplation. Topics covered are conception and design, presentation and staging, representation, education, text and graphics, typography, layout and lighting.

Light for Art's Sake: Lighting for Artworks and Museum Displays
Cuttle (2007) UK
Detail on how artworks should safely be lit in gallery and museum settings. The interaction of light and art media is the source for both the visual experience and the degradation of the artwork. Optimal solutions derive from understanding and controlling the interaction process.

Good Lighting for Museums, Galleries and Exhibitions
Fördergemeinschaft Gutes Licht (2007) Germany
Extensive guidance around the lighting and lighting technology for museums and galleries. Guidance around artificial light and daylighting, exhibitions, foyers, corridors, staircases and other ancillary space, as well as outdoor exhibits and management.

Green Visual Arts
Julie's Bicycle (2010) UK
Covers the role the visual arts sector in London can contribute to the GLA's Climate action plan to reduce emissions by to 60% from 1990 levels by 2025. While the visual arts sector's contribution to greenhouse emissions is relatively low, because of its wider influence it has a key role to play in signposting good practice.

The Museum & Gallery Lighting Guide
Lighting Design & Technology (2015) UK
Sets out basic guidance on lighting technology and impacts on museum and gallery objects. Details impacts to be considered on vulnerable materials. Presents visual illustrations and images of examples of best practice.

Exhibitions for All
National Museums of Scotland (2002) UK
Guidance for exhibition planners, and designers around the legal requirements of the Building Regulations and the Disability Discrimination Act and the concept of Inclusive or Universal Design. This is design that attempts to meet the variety of needs of all its users.

Making Existing Buildings Accessible: Museums & Art Galleries
RIBA (2007) UK
Addresses making historic buildings more inclusive in response to contemporary access standards and regulations.

Exhibition Standards
Smithsonian (2002) USA
Overview of the nature and function of exhibition standards and guidelines. Structures exhibition design by two aspects: Process, or the professional protocol behind an exhibition, and Product, or the audience experience. Exhibitions should be considered on a number of terms, including how information and objects should be presented in a way that provides visitors engaging experiences.

Conservation of Cultural Heritage (BS EN 16893:2018)
BSI (2018) UK
Specifications for location, construction and modification of buildings or rooms intended for the storage or use of heritage collections.

Conservation and care of archive and library collections (BS 4971:2017)
BSI (2017) UK
Specifies current best practice in managing archive and library collections to ensure their long-term preservation.

Benchmarks in Collection Care
Collections Trust (2018) UK
Extensive guide to basic collections care, structured through benchmark assessment. Ranging from basic, good and best practice. Topics addressed include policy, building design and construction, storage, housekeeping handling and use, environmental, monitoring, environmental conditions, conservation, surrogates and emergency preparedness.

Planning a New Record Repository
The National Archives (2004) UK
Checklist of considerations in the planning of a record repository, whether purpose-built or adapting an existing building.

Archive Principles & Practice
The National Archives (2016) UK
Guidance aimed at people who look after or own archives, but who are not professional archivists and need some simple guidance.

Archive Service Accreditation Guidance
UK Archive Service Accreditation Partnership (2017) UK
Sets out the accreditation scheme, and the standards required to meet it. Guidance defines good practice and agreed standards for archive services across the UK, thereby encouraging and supporting the development of the archive service. Guidance covers organisational health, collections, & stakeholders and their experiences with specific archive types and scales, policy and documentation included.

ART & DESIGN: MUSEUM KEY REFERENCES

Rethinking Lighting in Museums & Galleries
Arup (Unknown) UK
Case study examples of lighting schemes delivered by Arup. Sets out how there is a need to balance energy use and lighting quality.

Designing Exhibitions: A compendium for Architects, Designers and Museum Professionals
Bertron, Schwarz & Frey (2012) Germany
Concise presentation of the principal phases of an exhibition's genesis. A successful exhibition is a well-balanced mix of communication, knowledge transfer, interaction, adventure, and contemplation.

Conservation of Cultural Heritage (BS EN 16893:2018)
BSI (2018) UK
Specifications for location, construction and modification of buildings or rooms intended for the storage or use of heritage collections.

Benchmarks in Collection Care
Collections Trust (2018) UK
Extensive, somewhat simplistic guide to collections care, structured through benchmark assessment. Ranging from basic, good and best practice.

Light for Art's Sake: Lighting for Artworks and Museum Displays
Cuttle (2007) UK
Detail on how artworks should safely be lit in gallery and museum settings. The interaction of light and art media is the source for both the visual experience and the degradation of the artwork.

Konzept Museums (9/2006)
Detail (2006) Germany
Edition of Detail Magazine featuring museums.

Good Lighting for Museums, Galleries and Exhibitions
Fördergemeinschaft Gutes Licht
(2007) Germany
Extensive guidance around the lighting and lighting technology for museums and galleries. Guidance around artificial light and daylighting, exhibitions, foyers, corridors, staircases and other ancillary space, as well as outdoor exhibits and management.

Museums Environmental Framework
Julie's Bicycle (2017) UK
Guidance for developing environmental practice in museums, understanding and action with their audiences and communities.

The Museum & Gallery Lighting Guide
Lighting Design & Technology (2015) UK
Sets out basic guidance on lighting technology and impacts on museum and gallery objects.

Manual of Museum Planning, 2nd Edition
Lord (2000) USA
Guidance for museum professionals, trustees, architects, and others who are concerned with the planning, design, construction, renovation, or expansion of a public gallery or museum.
(Not Seen)

Re-Shaping Museum Space: Architecture, Design, Exhibitions
Macleod (2005) UK
Covers creating, designing and project managing the development of museum exhibit. Highlights the complexity, significance and malleability of museum space.

Sustainability Checklist
Museums Association (2009) UK
Simple checklist concerning social, environmental and economic sustainability.

Arts Museums and New Development
Museums, Libraries and Archives Council (2008) UK
Provides an argument for high quality, sustainable and well-located arts, theatre and museum facilities being an essential component of sustainable communities.

Exhibitions for All
National Museums of Scotland (2002) UK
Guide for the provision of physical, sensory and intellectual access to exhibitions in museums and galleries for disabled people.

Making Existing Buildings Accessible: Museums & Art Galleries
RIBA (2007) UK
Addresses making historic buildings more inclusive in response to contemporary access standards and regulations.

Exhibition Standards
Smithsonian (2002) USA
Overview of the nature and function of exhibition standards and/or guidelines. Structures exhibition design by two aspects; Process, and Product.

Accessible Exhibition Design
Smithsonian (Online) USA
Guidance for the accessibility of exhibitions in museums for disabled people.

MUSIC: LIVE MUSIC VENUE KEY REFERENCES

RU Safe?
Association of British Theatre Technicians (2016) UK
Information and guidance about safety and entertainment in small places such as fringe theatres, pubs and clubs as well as cinemas, restaurants, cafés and bars.

Technical Standards for Places of Entertainment
Association of British Theatre Technicians (2018) UK
A detailed guide to the technical standards relevant for places of entertainment, with input from the Association of British Theatre Technicians, the Chartered Institute of Environmental Health, District Surveyors Association, Institution of Licensing and the Theatres Trust.

DIY Access Guide
Attitude is Everything (2017) UK
A guide for bands, artists and promoters on how to make gigs and tours more accessible for deaf and disabled people under the Equality Act 2010.

Charter of Best Practice Toolkit
Attitude is Everything (Unknown) UK
A guide to making live music accessible to deaf and disabled people.

10 questions to ask when installing a nightclub sound system
Brighton Sound System (Online) UK
Key considerations for sound systems in nightclubs. Guidance includes hearing protection, sound quality, power, acoustic treatment, neighbouring properties and cost.

Design Guide for Licensed Venues
City of Melbourne (2009) Australia
Guidance on safety for patrons and staff of licensed premises through careful consideration of the physical environment both internal and external to the venue.

Rescue Plan for London's Grassroots Music Venues
GLA (2015) UK
Report and recommendations on London's grassroots music venues. Details the context for grassroots music venues and the pressures they face. Includes definitions and guidance on amenities and infrastructure.

Example risk assessment for a nightclub
Health and Safety Executive (2008) UK
This example risk assessment shows the kind of approach a small business might take. Guides thinking around some of the hazards in a business and the steps needed to take to control the risks. It is not a generic risk assessment to be adopted wholesale. Every business is different.

Green Music Guide
Julie's Bicycle (2009) UK
Covers the role the music industry in London can contribute to the GLA's Climate action plan to reduce emissions by to 60% from 1990 levels by 2025.

Fire Safety Guidance Note 71
London Fire Brigade (2003) UK
Guide for applicants for premises licences and club premises certificates under the licensing act 2003. Guidance covers the role of the fire authority, required content in operating schedules, capacity, mixed and temporary uses.

Understanding small music venues
Music Venue Trust (2014) UK
A report on the current context for small independent music venues. Qualitative and quantitative data is used to explain the current state of play of the UK's small independent music venues. It includes specific individual feedback from venue owners, promoters and other stakeholders.

Acoustics of a Music Venue/Bar: A Case Study
Ramakrishnan and Dumoulin (2016) Canada
Detailed case study of a vacant unit converted to a bar/music room. Guidance covers the arrangement of the music room, bar, acoustic metrics, acoustic separation and HVAC (Heating, Ventilation and Air-Conditioning) system noise.

Designs, layout and arrangement for pubs, clubs, studios and indoor live music events
Sound Advice (2007) UK
Covers how room size, design and building materials all have a significant effect on the sound levels within a space Guidance provided around design, control measures, noise exposure policy and cost-effective solutions.

FILM: CINEMA
KEY REFERENCES

RU Safe?
Association of British Theatre Technicians
(2016) UK
Information and guidance about safety and entertainment in small places such as fringe theatres, pubs and clubs as well as cinemas, restaurants, cafés and bars. Guidance provides a basic level of information. It does not replace the technical standards for places of entertainment.

Technical Standards for Places of Entertainment
Association of British Theatre Technicians
(2018) UK
A detailed guide to the technical standards relevant for places of entertainment, with input from the Association of British Theatre Technicians, the Chartered Institute of Environmental Health, District Surveyors Association, Institution of Licensing and the Theatres Trust.

How to Start a Cinema
Independent Cinema Office
(Online) UK
Style and Design guidance for cinema operators. Guidance covers briefing, design, number of auditoria, seating capacity, acoustics, catering & bar, access, illustrative specification and digital cinema.

DANCE: PERFORMANCE SPACE KEY REFERENCES

Dance Spaces
ACE (1994) UK
Detailed technical criteria for dance spaces.

Technical Standards for Places of Entertainment
Association of British Theatre Technicians (2018) UK
A detailed guide to the technical standards relevant for places of entertainment, with input from the Association of British Theatre Technicians, the Chartered Institute of Environmental Health, District Surveyors Association, Institution of Licensing and the Theatres Trust.

Set Construction and Disposal
Julie's Bicycle (2012) UK
Note addressing the transporting and disposing of stage sets and how designs can mediate carbon emissions.

Sustainable Production Guide
Julie's Bicycle (2013) UK
Guide for artistic directors, producers, directors, production managers, lighting designers and technicians, set designers and builders, costume designers, and performing arts practitioners across the industry seeking to understand and reduce their environmental impacts.

Dance Studio Specifications
One Dance (2016) UK
Dance space specifications and design guidance. Guidance around physical requirements, aesthetic requirements and those related to health and safety for both new builds and reconstructing an existing building.

London Dance Infrastructure Report
GLA (2019) UK
Report on current dance infrastructure across London. Light touch guidance on dance space needs, along with case studies and definitions. Focused on rehearsal spaces.

THEATRE
KEY REFERENCES

Theatre Buildings: a design guide
Association of British Theatre Technicians (2010) UK
A standard reference book for building, refurbishing or creating a theatrical performance space. Includes guidance from principles and preliminary planning through to the design of the auditorium, front of house, stage, machinery and backstage provision. Lighting, sound and video consideration and restoration needs are also covered along with a range of case studies

Non-Conventional Theatre Spaces
Association of British Theatre Technicians (2016) UK
A guide for safely presenting theatre productions in non-conventional spaces. Explains how to address the need to be able to demonstrate to a Local Authority / Fire Authority that possible risks and hazards have been accounted for, though checklist and guidance processes.

RU Safe?
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Theatres & Concert Halls
CED Engineering (2014) USA
Technical guide to theatre and concert hall design covering configurations and principles. Guidance covers drama and music room characteristics and qualities, as well as primary and secondary uses. Includes a number of technical and layout drawings covering generic standards.

Green Theatre
Greater London Authority (2008) UK
Illustrates the role the theatre industry in London can contribute to the GLA's climate action plan to reduce emissions. Describes actions that can lead to reductions in building and live performance energy use. Practical tips are given, from lighting use to embodied energy costs.

Sustainable Production Guide
Julie's Bicycle (2013) UK
Guide for artistic directors, producers, directors, production managers, lighting designers and technicians, set designers and builders, costume designers, and performing arts practitioners across the industry seeking to understand and reduce their environmental impacts.

CULTURE+: COMMUNITY & CIVIC SPACES
KEY REFERENCES

Improving Culture, Arts and Sporting Opportunities through Planning. A Good Practice Guide
Town & Country Planning Association (2013) UK
A resource for planners and culture and sport practitioners in England, enabling the provision of culture, arts and sport through the planning system.

Contemporary Library Architecture: A Planning and Design Guide
Worpole (2013) UK
Focuses on the practical issues which need to be addressed by anyone involved in library design.

CULTURE+: ARTS CENTRE
KEY REFERENCES

Technical Standards for Places of Entertainment
Association of British Theatre Technicians (2018) UK
A detailed guide to the technical standards relevant for places of entertainment, with input from the Association of British Theatre Technicians, the Chartered Institute of Environmental Health, District Surveyors Association, Institution of Licensing and the Theatres Trust.

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SMALL CREATIVE STUDIO
KEY REFERENCES

Places That Work
00, Hill and GVA (2018) UK
Report that explores how a 'New London Mix' of uses can be provided both in existing industrial area, and sites of redevelopment and in estate regeneration or in transport-led housing growth areas.

Creative Factories of Hackney Wick and Fish Island
Brown (2013) UK
Defines the distinctive character of collective workspace in Hackney Wick and Fish Island.

Creative Industries: A Toolkit for Cities & Regions
CIC & BOP (2017) UK
This report highlights success stories from across the UK to illustrate how creative industries can be better supported, recognising that location matters and that creative industries grow from the particular assets of the city or neighbourhood in which they emanate.

Making Space
Creative United (2016) UK
This study presents new models of development alongside recommendations for collaborative working with developers and Local Authorities.

Creating Open Workspace
GLA (2015) UK
Guidance for providing SME workspace, including artists and creative professionals, who tend to work independently.

Green Visual Arts
Julie's Bicycle (2010) UK
Covers the role the visual arts sector in London can contribute to the GLA's Climate action plan to reduce emissions by to 60% from 1990 levels by 2025.

LLDC Employment Space Study
We Made That & AECOM (2015) UK
Provides guidance to the London Legacy Development Corporation (LLDC) for the re-provision of B use class employment space.

LARGE CREATIVE STUDIO
KEY REFERENCES

Places That Work
00, Hill and GVA (2018) UK
Report that explores how a 'New London Mix' of uses can be provided both in existing industrial area, and sites of redevelopment and in estate regeneration or in transport-led housing growth areas.

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LLDC Employment Space Study
We Made That & AECOM (2015) UK
Provides guidance to the London Legacy Development Corporation (LLDC) for the re-provision of B use class employment space.

SMALL INDUSTRIAL SPACE
KEY REFERENCES

Industrial Intensification and Co-location Design and Delivery Guide
GLA, We Made That 2019
This study provides guidance on approaches to industrial intensification including co-location with residential and tests the viability and deliverability of various proposals.

Places That Work
00, Hill and GVA (2018) UK
Report that explores how a 'New London Mix' of uses can be provided both in existing industrial area, and sites of redevelopment and in estate regeneration or in transport-led housing growth areas.

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Cultural Facilities Design Toolkit

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