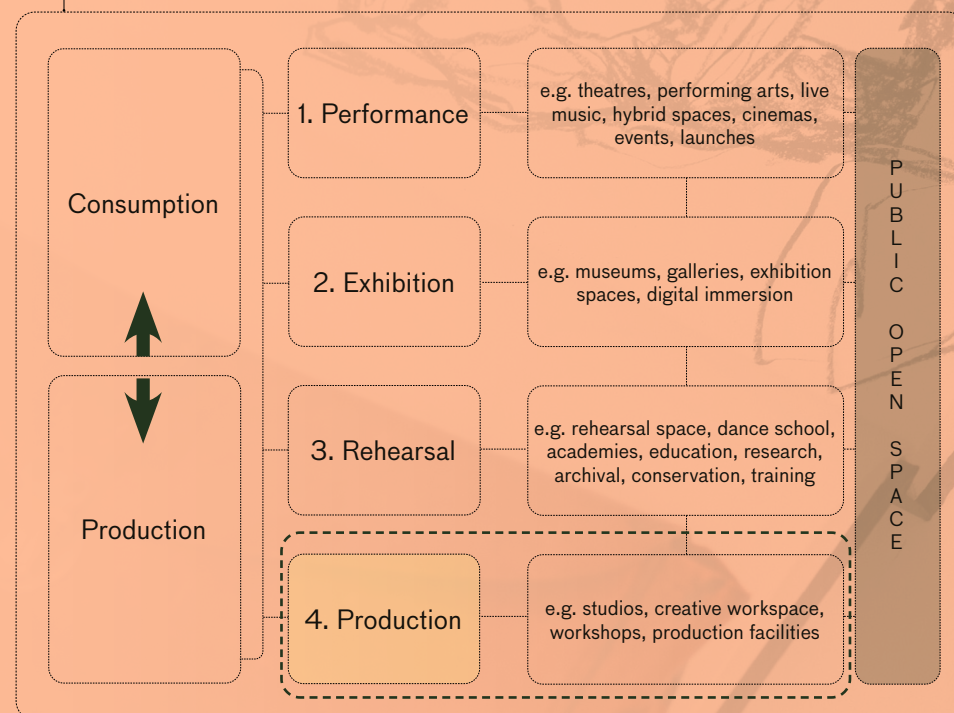


4.4 Production

- Human scale of streets and spaces, accessible, inclusive, fostering interaction
- Well-maintained public realm / open space / landscape / natural environment
- Animated street life
- Light programming / public performance and attractive network of spaces
- Street food, festivals, public art programme
- Mixture of uses - e.g. restaurants, cafes, retail, workspace, education, homes, community, leisure, health and wellbeing



4.4.1 Production parameters

PRODUCTION

Introduction

Indicative framework of production facility requirements.

The adjacent extract of the GLA “Designing Space for Culture” document provides a starting point for exploring, testing and scoping a design response and potential provision of production space at Earls Court.

The subsequent pages within this section of the Cultural Strategy update then develop an indicative framework of this cultural type and the variables, theoretical requirements and implications for design development and more detailed testing.

The material outlines any particular spatial implications and working accommodation assumptions for different scales of production spaces - and provides reference and precedent to inform the incorporation of this type within the strategic framework and the ultimate delivery of the cultural ecosystem.



Extracts from “Designing Space for Culture”, GLA, 2022.

Consumption

ART AND DESIGN	FASHION	MUSIC	FILM
Gallery <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance Archive <ul style="list-style-type: none">• Overview• Case studies• Key references Museum <ul style="list-style-type: none">• 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 <ul style="list-style-type: none">• 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 <ul style="list-style-type: none">• Overview• Case studies

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 +
Dance Performance Space <ul style="list-style-type: none">• Overview• Case studies	Theatre <ul style="list-style-type: none">• Overview• Case studies	Community & Civic Space <ul style="list-style-type: none">• Overview• Case studies• Diagrams• Technical guidance
Dance or Theatre Performance Space <ul style="list-style-type: none">• Diagrams• Technical guidance		Arts Centre <ul style="list-style-type: none">• Overview• Case studies

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

Production

SMALL CREATIVE STUDIO	LARGE CREATIVE STUDIO	SMALL INDUSTRIAL SPACE
<ul style="list-style-type: none">• Overview• Case studies• Flexible small creative studio• Recording studio	<ul style="list-style-type: none">• Overview• Case studies• Flexible large creative studio• Fashion studio• Rehearsal studio e.g. dance, theatre• Photography studio	<ul style="list-style-type: none">• 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

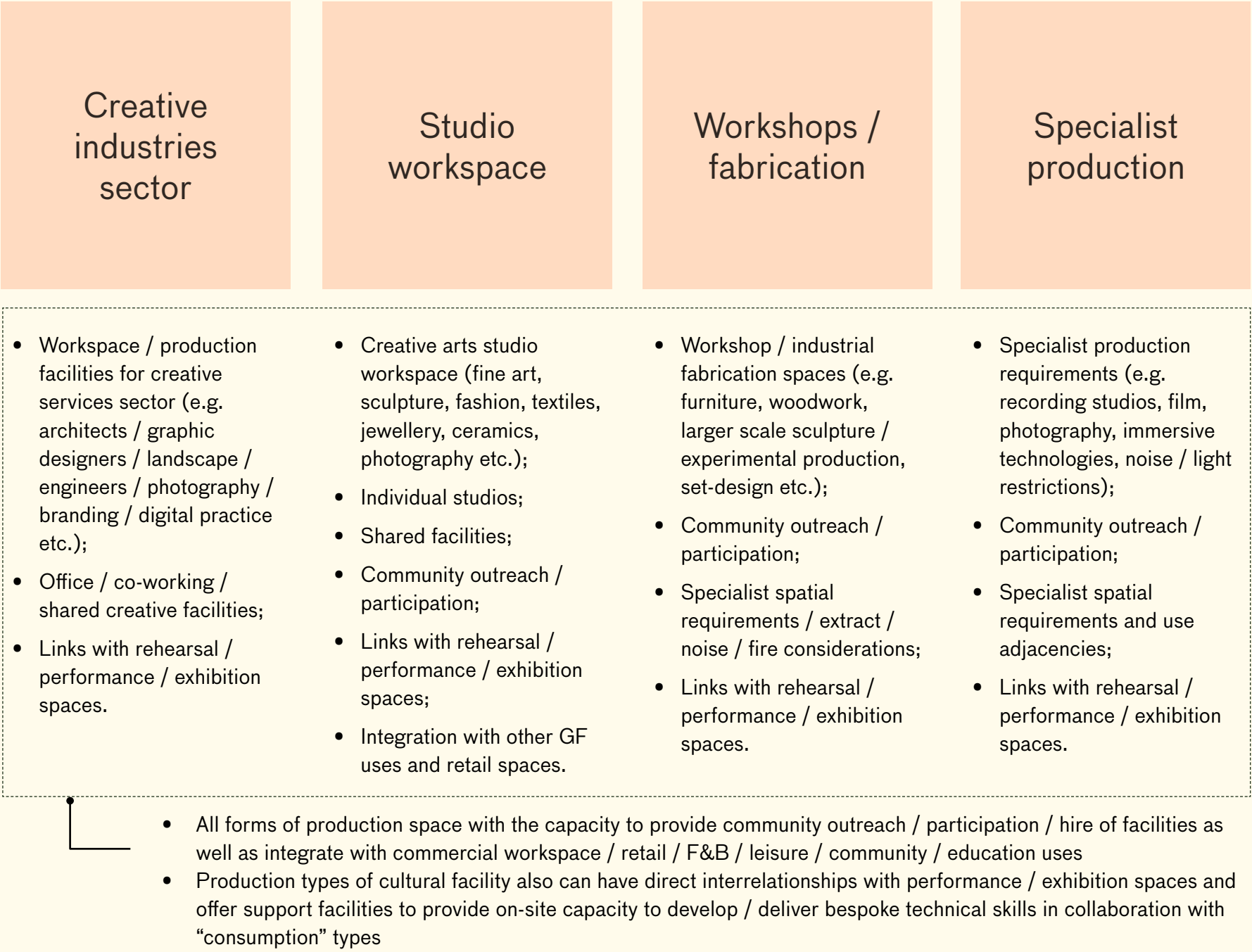
- Production spaces - often co-located in a broader context of cultural consumption with Performance / Exhibition / Rehearsal / Hybrid cultural uses and mixed-use GF activity

4.4.2 Production types

PRODUCTION

Programme variation

Production types of cultural space are considered across a range of forms and scales as identified below:



4.4.3 Organisational principles - general

PRODUCTION

Indicative accommodation requirements

Production typology - generic design principles / organisational diagram:

- 1. Public-facing entry / facilities (FOH)
- 2. Production functions - workspace / studios / shared facilities
- 3. Support functions / servicing / ancillary spatial requirements (BOH)

FOH

FOH - public-facing entry / arrival sequence animating street and building frontage, cultural identity and presence as well as facilitating visitor and user experience with additional public-facing and amenity spaces in larger facilities:

- Public entrance / security
- Lobby / reception
- Cloakroom / WCs
- Information
- Shop / café / lounge
- Orientation
- Public-facing events space(s) / gallery
- FOH circulation

c. 10%

USE

Central cultural production space(s) - workspaces, technical facilities, independent offices / studios, workshop facilities, specialist production spaces etc. - that are the most important part of any production use. The design and adjacencies of these spaces defines the scale, form and layout of the whole building and shapes / is shaped by the type of production activity:

- Production areas
- Room sequence, requirements and scale dependent on type of production space - e.g. creative industry workspace, fine art studios, specialist production spaces etc.
- Primary - workspace / studios / workshops
- Secondary - additional technical facilities
- Tertiary - shared amenity facilities

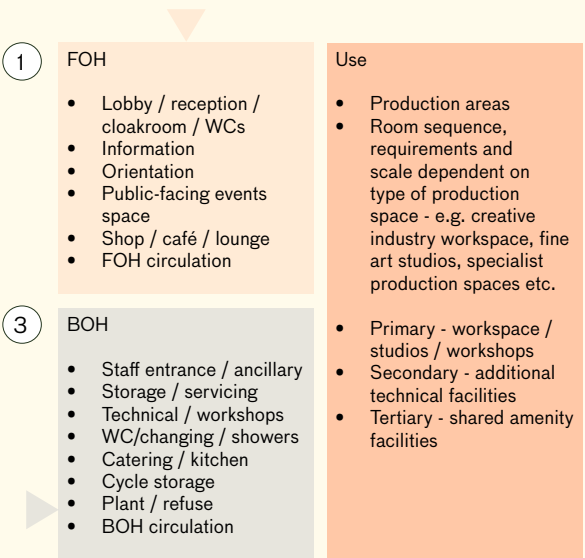
c. 65%

BOH

BOH - supporting areas providing accommodation and space for ancillary / servicing requirements of the facility - accommodation requirements vary depending on the form / extent / scale of production type:

- Staff entrance
- Storage
- Servicing
- Technical support requirements
- Staff ancillary facilities
- Workshops
- WCs / changing / showers
- Catering / kitchen
- Cycle store
- Plant
- Refuse
- BOH circulation

c. 25%



4.4.4 Organisational principles - scale variables

PRODUCTION

Programme

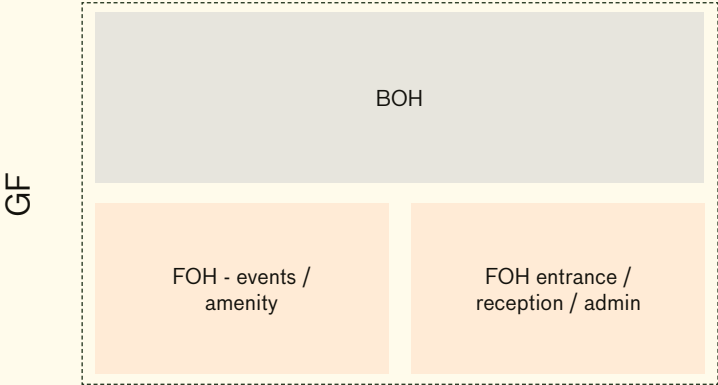
Indicative accumulation of spatial functions in response to scale of production type facility:

		FOH	USE	BOH
S	250-1,000sqm	<ul style="list-style-type: none">Public entranceLobby / receptionWCFOH circulation	<ul style="list-style-type: none">Production areaLimited user / staff ancillary spacesRoom sequence - e.g. single studios / workspaces	<ul style="list-style-type: none">Storage / servicingOfficeWC / changing / showerCycle store / plant / refuseBOH circulation
M	1,000-2,500sqm	<ul style="list-style-type: none">Public entranceLobby / receptionCloakroom / WCsInformationShop / loungeOrientationFOH circulation	<ul style="list-style-type: none">Production areasSome additional user / staff ancillary spaces (lounge / office / common areas etc.)Room sequence - e.g. extended workspace provision and variety of available scales of space enhancing capacity for mix of production types	<ul style="list-style-type: none">Staff entranceStorage / servicingOffices / administration / ancillaryWCs / changing / showersCycle store / plant / refuseBOH circulation
L	2,500sqm +	<ul style="list-style-type: none">Public entrance / securityLobby / receptionCloakroom / WCsInformationPublic-facing events spaceShop / lounge / caféOrientationFOH circulation	<ul style="list-style-type: none">Production areasExtended user / staff ancillary spaces (more administrative, technical amenity functions)Room sequence - e.g. further enhanced workspace and spatial capacity and flexibility with specialist / technical resources and/or alongside associated enhanced community / public-facing shared use	<ul style="list-style-type: none">Staff entranceStorage / servicingOffices / administration / ancillaryWorkshopsWCs / changing / showersCatering / kitchenTechnical support facilitiesCycle store / plant / refuseBOH circulation

4.4.5 Conceptual space planning

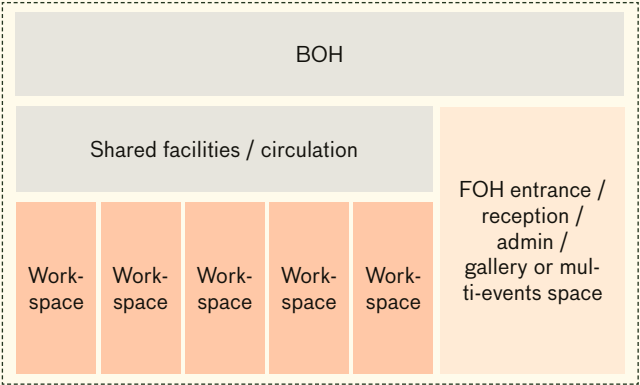
PRODUCTION

Indicative organisation of creative workspace - creative industries sector with relatively conventional office requirements / co-working layout over multiple floors:



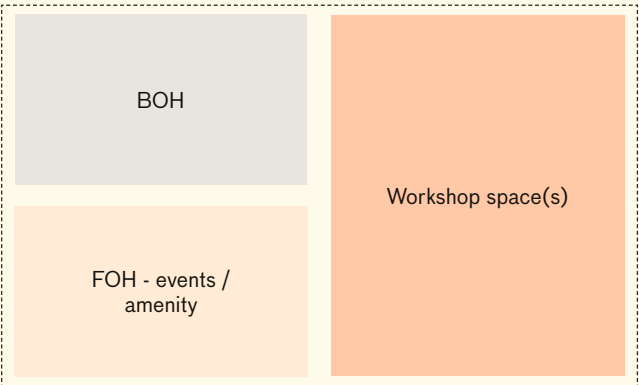
GF providing FOH arrival / reception / administrative and public-facing facilities / amenity with supporting ancillary / BOH.

Indicative organisation of studio spaces - mixed fine arts of varied studio scales and independent unit access with FOH / amenity / public-facing facilities:



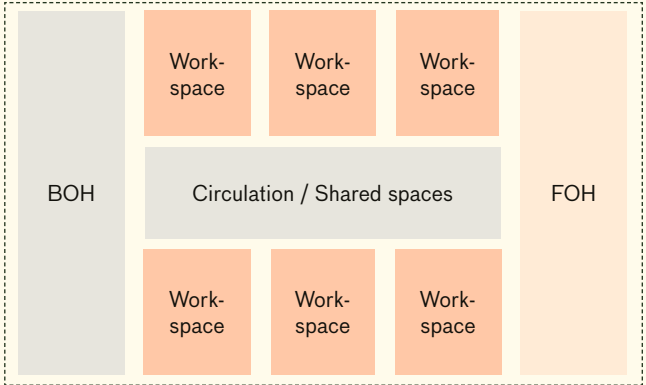
GF providing FOH arrival / reception / administrative and public-facing facilities / amenity with supporting ancillary / BOH and a series of independently accessed studios.

Indicative organisation of workshop / fabrication space - semi-industrial workshop facilities with potential FOH / amenity / public-facing spaces:

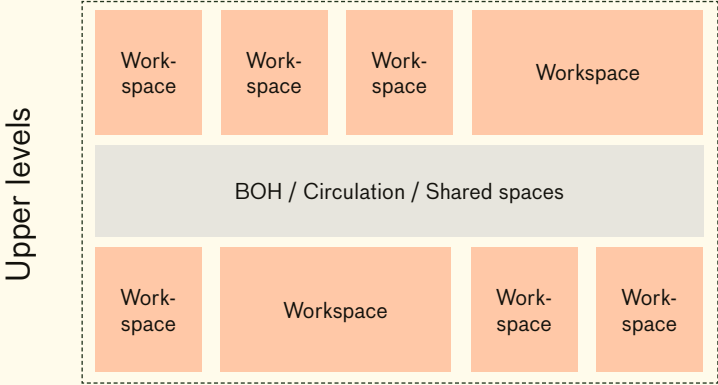


GF providing large open or subdivided semi-industrial workshop space(s) with FOH public-facing facilities / amenity and supporting ancillary / BOH.

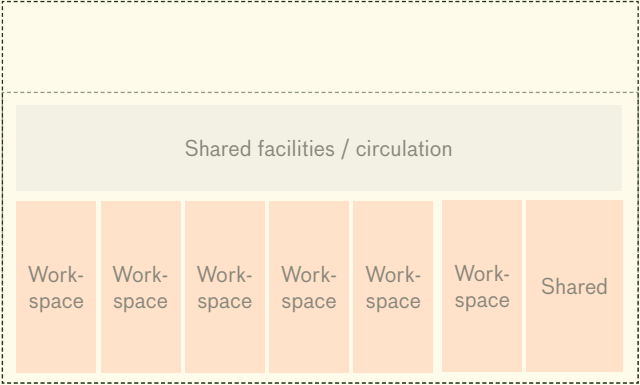
Indicative organisation of specialist production spaces (e.g. recording studios / film / photography production spaces) - studios with FOH / amenity and BOH spaces:



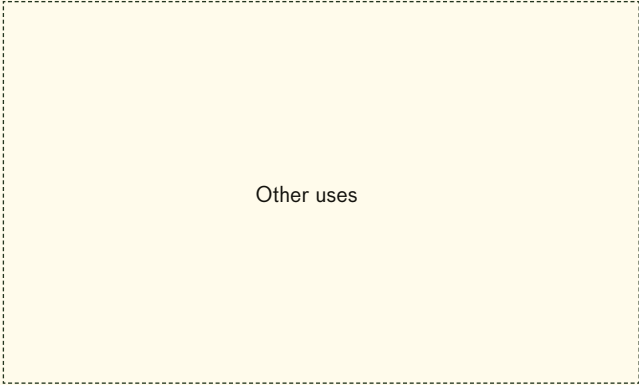
GF providing FOH arrival / reception / administrative and public-facing facilities / amenity with supporting ancillary / BOH and a series of specialist studios accessed from central corridor.



Upper levels with varied forms of perimeter workspace provision and/or technical and specialist creative facilities.



Upper levels providing additional internally accessed studio space or mezzanine accommodation. Alternatively, just GF studio space with other uses above (e.g. resi/office).



Either only GF (with additional F-F) or other uses at upper levels. N.B.: implications of workshop use would impact on suitability of other use co-location (could however be combined with other creative industry types of production space or cultural performance / rehearsal / hybrid spaces).



Either only GF or other uses at upper levels. N.B.: implications of specialist use could impact on suitability of other use co-location (could however be combined with other creative industry types of production space or cultural performance / rehearsal / hybrid spaces).

4.4.6 Precedent spaces

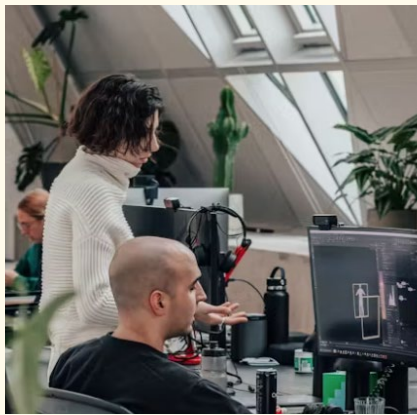
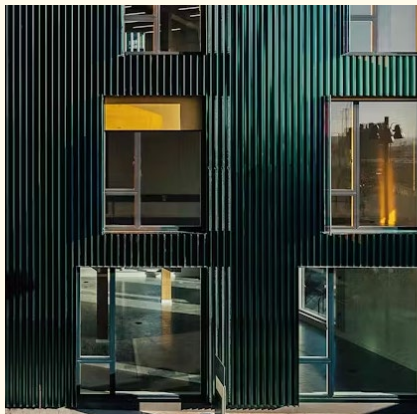
Creative industries sector

Creative industries focus

Example projects reflecting the specific spatial requirements of cultural production for established / emerging creative industries.

Design District, North Greenwich

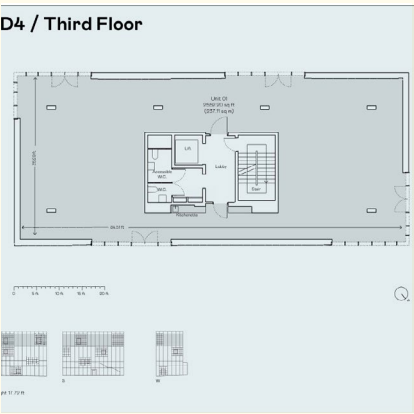
- c.14,000sqm workspace across 8 buildings
- Typical block floor c.250sqm



<https://designdistrict.co.uk/>
<https://designdistrict.co.uk/workspace>

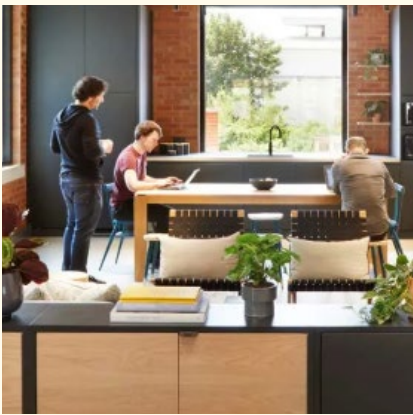
Creative workspace

Accommodation including: private offices / co-working spaces, kitchens, meeting rooms, breakout spaces, community / networking event spaces, production facilities (workshops / photography / post-production studios), lounge, restaurant etc.



Department Store Studios, Brixton

- c.1,200sqm workspace (+ c.400sqm retail)



<https://thedeartmentstorestudios.com/>
<https://squireandpartners.com/architecture/workspace/the-department-store-studios/>

Creative workspace

Accommodation including: private studios / shared workspace, meeting rooms, event spaces (education / wellness / social), screening room, lounge, restaurant, bar, terrace etc.

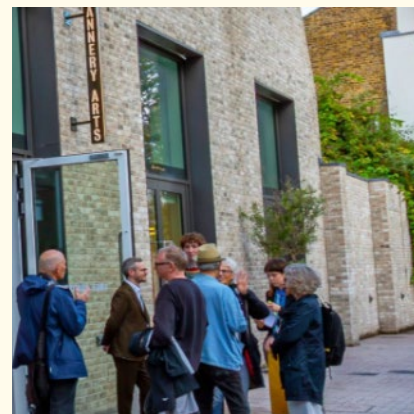


Studio workspace focus

Example projects reflecting the specific spatial requirements of cultural production associated with smaller studio workspace and shared facilities.

The Tannery, Bermondsey

- Individual studios ranging between c.6sqm - 450sqm



<https://www.coffeyarchitects.com/the-tannery>
<https://tanneryarts.org.uk/>

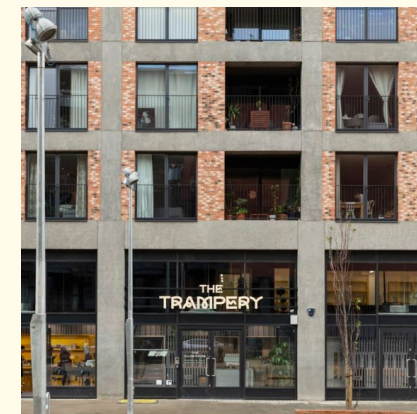
Studio workspaces

Accommodation including: individual studios, community studio / events space, gallery / library etc.



The Trampery, Fish Island

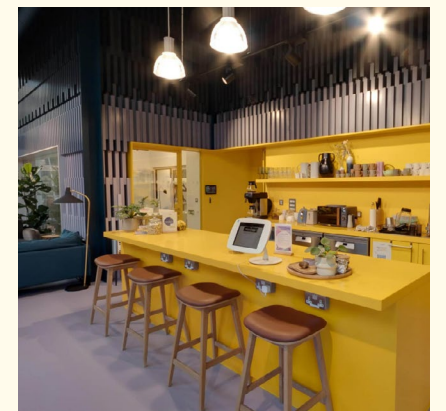
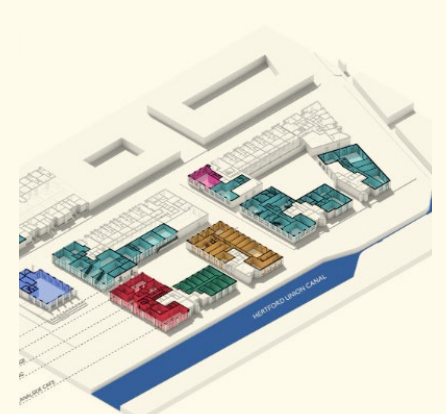
- Sustainable fashion campus with 63 studios ranging between c.14sqm - 280sqm



<https://thetrampery.com/spaces/workspaces/fish-island/>
<https://www.b-de-c.com/the-trampery/fish-island>
<https://www.haworthtompkins.com/work/neptune-wharf-at-fish-island-village>

Studio workspaces

Accommodation including: private studios / shared workspace, meeting rooms, multi-event gallery space, cafe / bar etc.



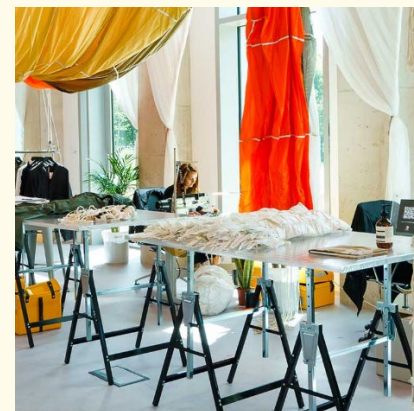
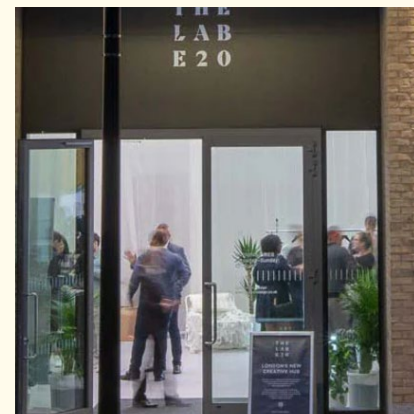
Workshops / fabrication

Workshop and fabrication focus

Example projects reflecting the specific spatial requirements of cultural production associated with workshop / semi-industrial spaces and facilities.

The Lab E20, Stratford

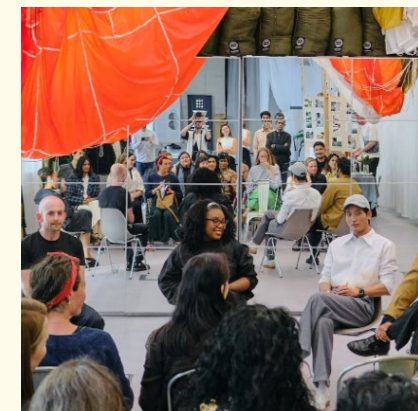
- c.300sqm co-creative hub



<https://www.raeburndesign.co.uk/pages/the-lab-e20>
<https://www.raeburndesign.co.uk/pages/raeburn-lab>
<https://www.getliving.com/shop-and-eat/vendor/east-village/the-lab-e20/>

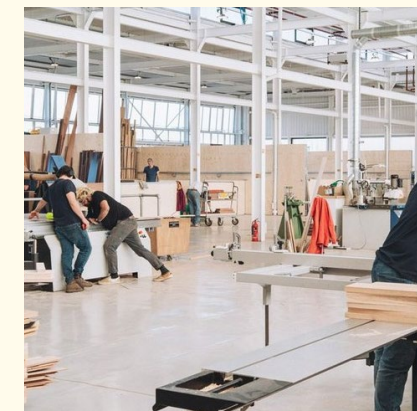
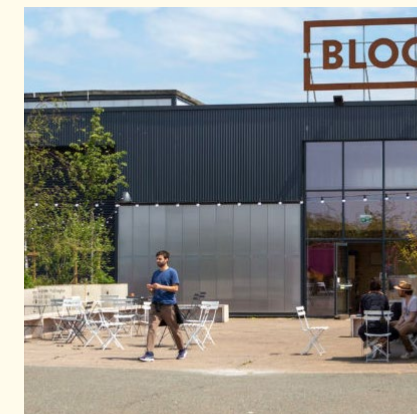
Workshop / fabrication

Accommodation including: micro-factory, screenings, events / workshop space, installation gallery, pop-up retail, archive etc.



Bloqs, Meridian Water

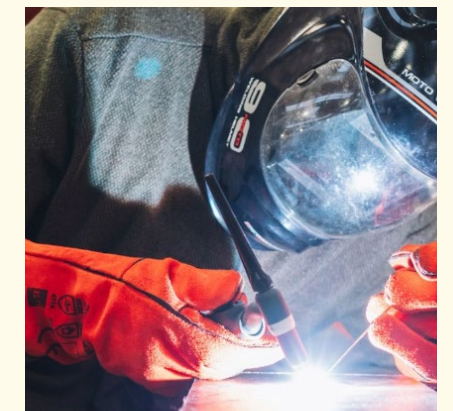
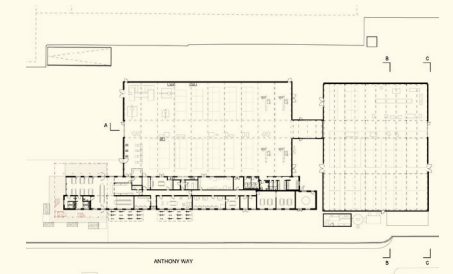
- c.3,000sqm open-access factory



<https://bloqslondon.com/>
<https://www.meridianwater.co.uk/projects/building-bloqs/>
<https://bloqslondon.com/discover-bloqs/>

Workshop / fabrication

Accommodation including: shared workspace, pay-as-you-go machinery, open-access workshops (woodworking, metal working, fabric, digital CNC etc.), studios, meeting rooms, multi-events space, storage spaces, bar and kitchen etc.



Specialist production

Specialist production focus

Example projects reflecting the specific spatial requirements of cultural production associated with specialised activities.

The Axis, Bermondsey

- c.322sqm music studios

Specialist production (music studios)

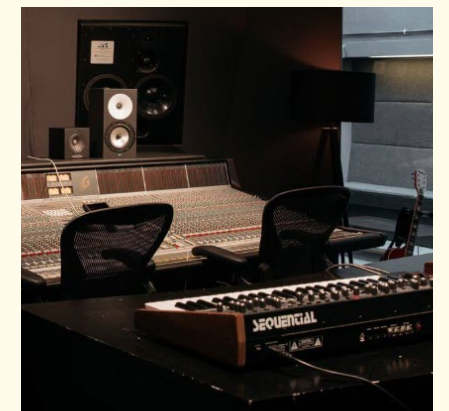
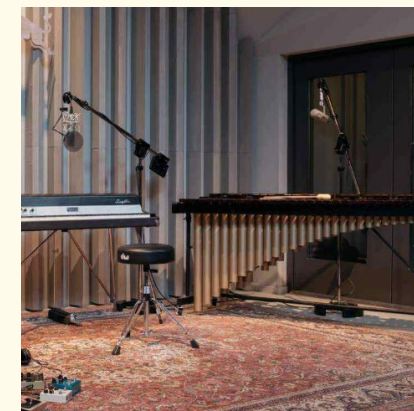
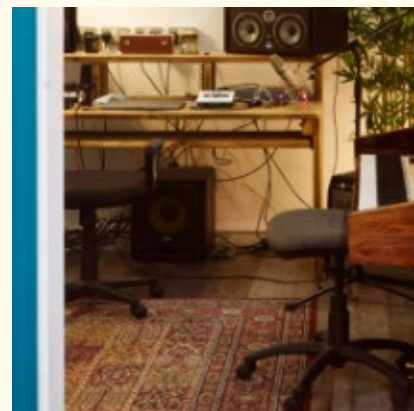
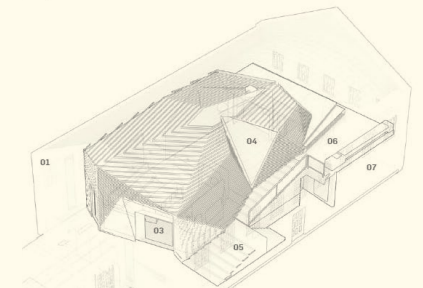
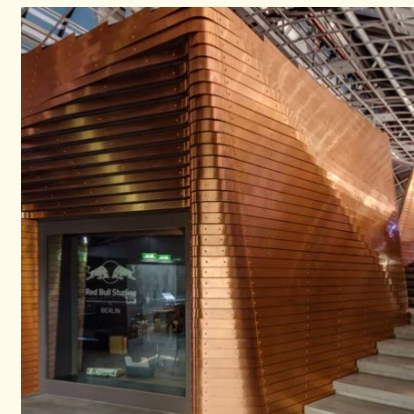
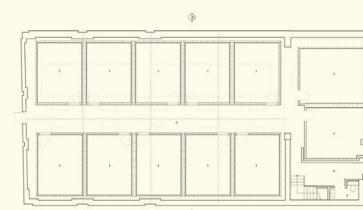
Accommodation including: acoustically designed studios, open plan green room, office, reception etc.

Red Bull Studios, Berlin

- c.300sqm recording studios

Specialist production (music studios)

Accommodation including: mixing studio, recording studios, reception, lounge, offices etc.

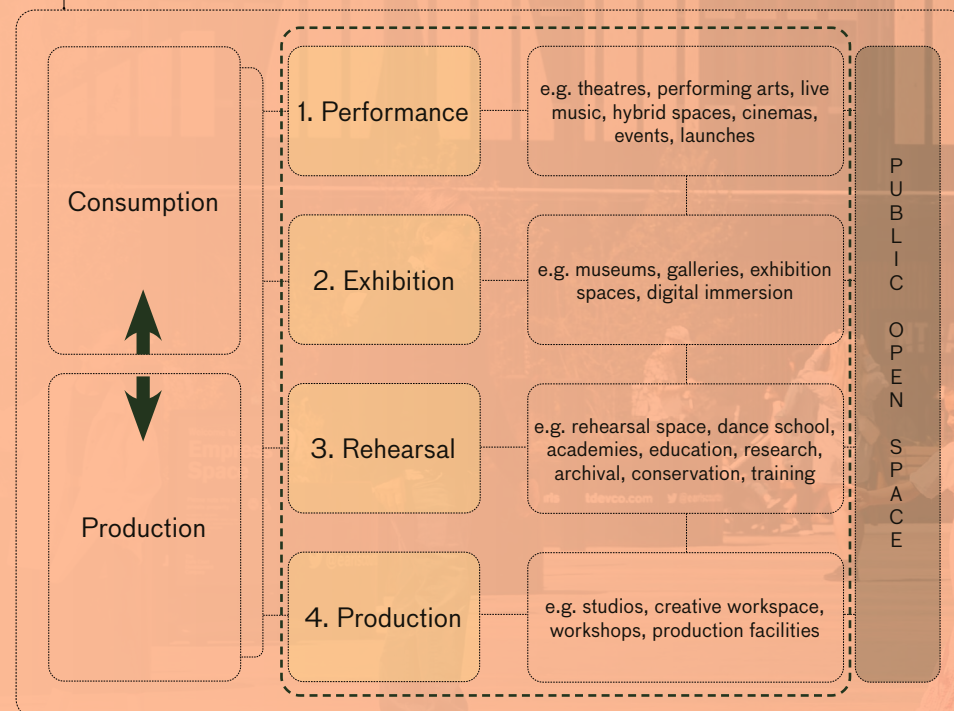


<https://www.alma-nac.com/projects/projects/bermondsey-music-studios>
<https://www.theaxis.uk/>

<https://www.redbullmusicstudios.com/berlin/studio/>
<http://nau2.com/red-bull-studios/>

4.5 Hybrid

- Human scale of streets and spaces, accessible, inclusive, fostering interaction
- Well-maintained public realm / open space / landscape / natural environment
- Animated street life
- Light programming / public performance and attractive network of spaces
- Street food, festivals, public art programme
- Mixture of uses - e.g. restaurants, cafes, retail, workspace, education, homes, community, leisure, health and wellbeing



4.5.1 Hybrid parameters

HYBRID

Introduction

Indicative framework of hybrid facility requirements.

The adjacent extract of the GLA “Designing Space for Culture” document provides a starting point for exploring, testing and scoping a design response and potential provision of hybrid cultural space at Earls Court.

The subsequent pages within this section of the Cultural Strategy update then develop an indicative framework of this cultural type and the variables, theoretical requirements and implications for design development and more detailed testing.

The material outlines any particular spatial implications and working accommodation assumptions for different scales of hybrid spaces - and provides reference and precedent to inform the incorporation of this type within the strategic framework and the ultimate delivery of the cultural ecosystem.



Extracts from “Designing Space for Culture”, GLA, 2022.

Consumption

ART AND DESIGN	FASHION	MUSIC	FILM
<div>Gallery<ul style="list-style-type: none">OverviewCase studiesDiagramsTechnical guidance</div> <div>Archive<ul style="list-style-type: none">OverviewCase studiesKey references</div> <div>Museum<ul style="list-style-type: none">OverviewCase studiesKey references</div>	<div>Retail Store</div> <div>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</div> <div>Fashion Show</div> <div>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</div>	<div>Live Music Venue/ Nightclub<ul style="list-style-type: none">OverviewCase studiesDiagramsTechnical guidance</div> <div>Concert Hall</div> <div>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</div>	<div>Cinema<ul style="list-style-type: none">OverviewCase studies</div>

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

Production

DANCE	THEATRE	CULTURE +
<div>Dance Performance Space<ul style="list-style-type: none">OverviewCase studies</div>	<div>Theatre<ul style="list-style-type: none">OverviewCase studies</div>	<div>Community & Civic Space<ul style="list-style-type: none">OverviewCase studiesDiagramsTechnical guidance</div>
<div>Dance or Theatre Performance Space<ul style="list-style-type: none">DiagramsTechnical guidance</div>		<div>Arts Centre<ul style="list-style-type: none">OverviewCase studies</div>

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

SMALL CREATIVE STUDIO	LARGE CREATIVE STUDIO	SMALL INDUSTRIAL SPACE
<div><ul style="list-style-type: none">OverviewCase studies</div> <div><ul style="list-style-type: none">Flexible small creative studioRecording studio</div>	<div><ul style="list-style-type: none">OverviewCase studies</div> <div><ul style="list-style-type: none">Flexible large creative studioFashion studioRehearsal studio e.g. dance, theatrePhotography studio</div>	<div><ul style="list-style-type: none">OverviewCase studies</div> <div><ul style="list-style-type: none">Flexible small industrial spaceTextile production spaceDigital production & photography spaceSpecialist making space e.g. props, sets etc.</div>
<div>Key</div> <div>S – 11m²; 2.9m height</div> <div>M – 20m²; 3.5m height</div> <div>L – 32m²; 4.4m height</div>	<div>Key</div> <div>S – 32m²; 2.9m height</div> <div>M – 250m²; 3.5m height</div> <div>L – 500m²; 4.4m height</div>	<div>Key</div> <div>S – 500m²; 4.5m height</div> <div>M – 750m²; 6m height</div> <div>L – 1000m²; 8m height</div>

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

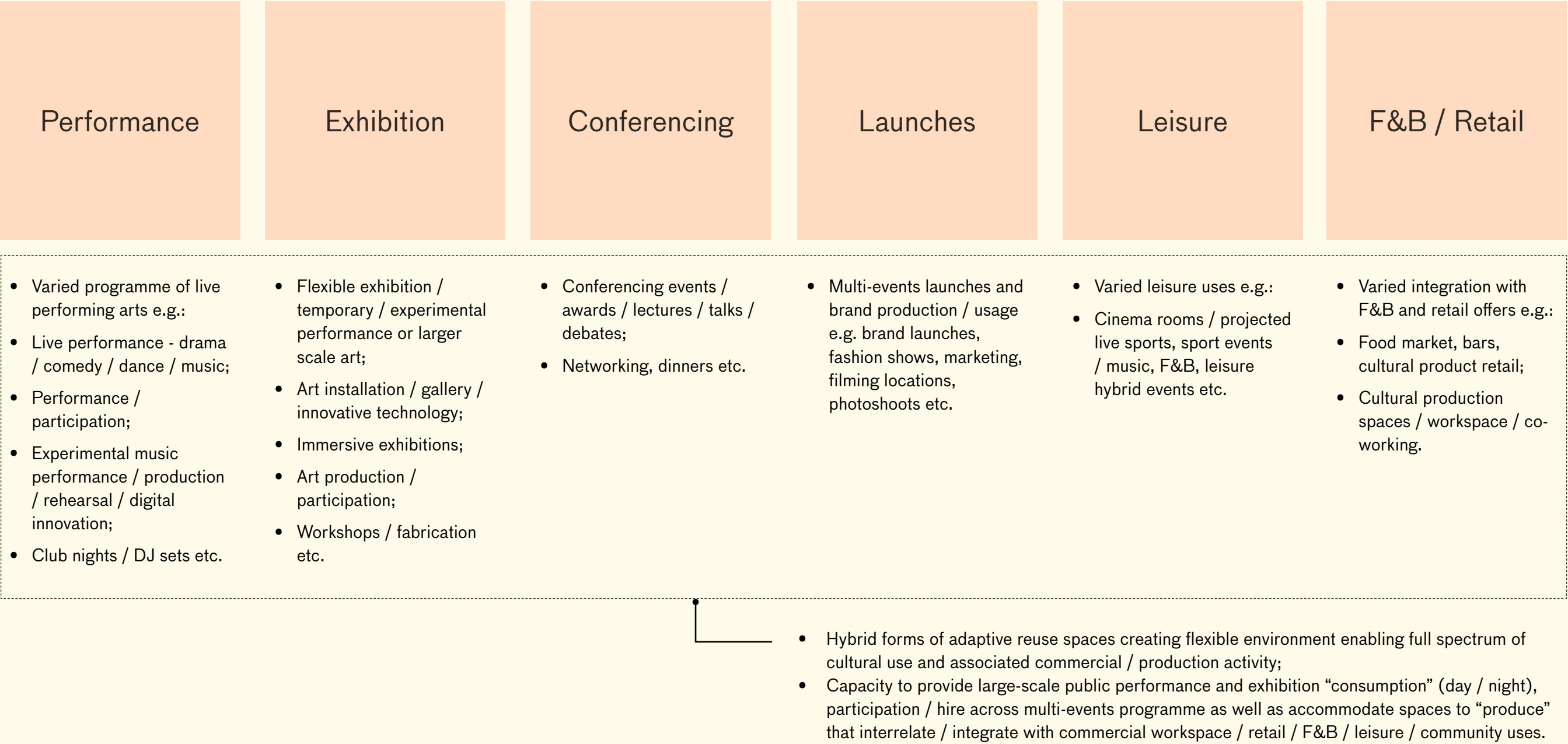
- Hybrid cultural space inherently combining elements of cultural consumption and production and integrated within a mixed-use GF environment

4.5.2 Hybrid types

HYBRID

Programme variation

An example range of component aspects of activities and spaces that can combine to form a hybrid type of cultural space are identified below:



4.5.3 Precedent spaces

Adaptive re-use

Hybrid focus

Example projects reflecting a range of mixed cultural consumption / production environments that combine other elements of mixed-use activity in adaptive re-use settings.

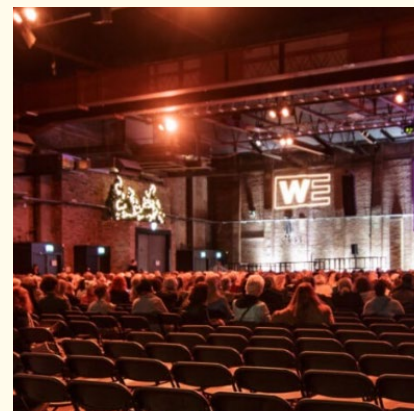
Victoria Warehouse, Manchester

- Connected former cotton / textile warehouses
- Large events space / live music / conferencing / launches / sport / exhibitions / cinema



The Depot, Manchester

- Food hall
- Large events space / live music / conferencing / fashion / performance
- Former rail depot



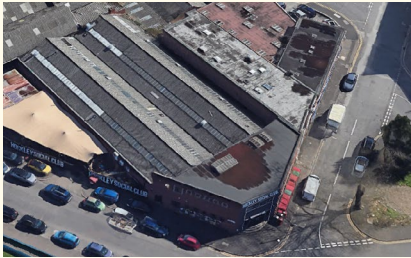
<https://victoriawarehouse.com/>

<https://depotmayfield.com/>

Adaptive re-use

Hockley Social Club, Birmingham

- Food hall
- Events space / live music
- Former printing factory



<https://hockleysocialclub.com/>

Beams, Royal Docks (The Factory)

- Cultural centre, multi-purpose event and filming space, live music, food yard, club nights, music videos, conferencing
- Former Tate & Lyle sugar warehouse



<https://thebeamslondon.com/>

Exhibition White City, Hammersmith

- Multi-purpose event space, live music, bar, conferencing, launches, fashion, performance
- Former Victorian engine house



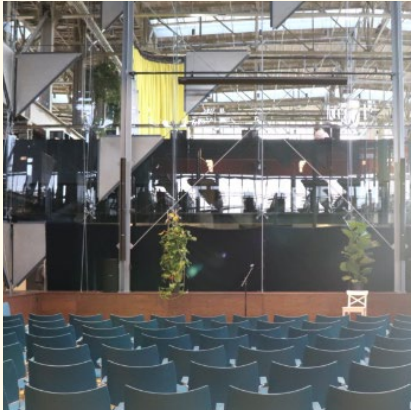
<https://exhibitionwhitecity.com/>



Adaptive re-use

Lochal, Tilburg

- Exhibitions, conferences, F&B, meeting spaces, performances, library
- Former locomotive workshop



<https://www.lochal.nl/>

Le Carreau du Temple, Paris

- Markets, exhibitions, performances, conferencing, multi-purpose events hire
- Former market



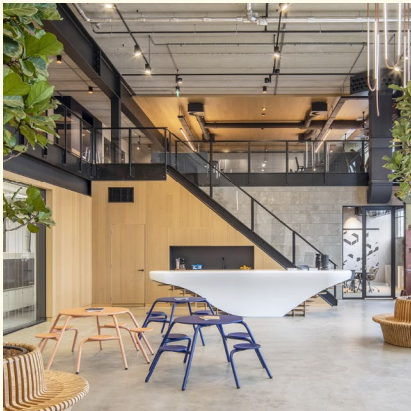
<https://www.lecarreaudutemple.eu/>

Werkspoorfabriek, Utrecht

- Workspace, innovation, F&B
- Former industrial warehouse / factory

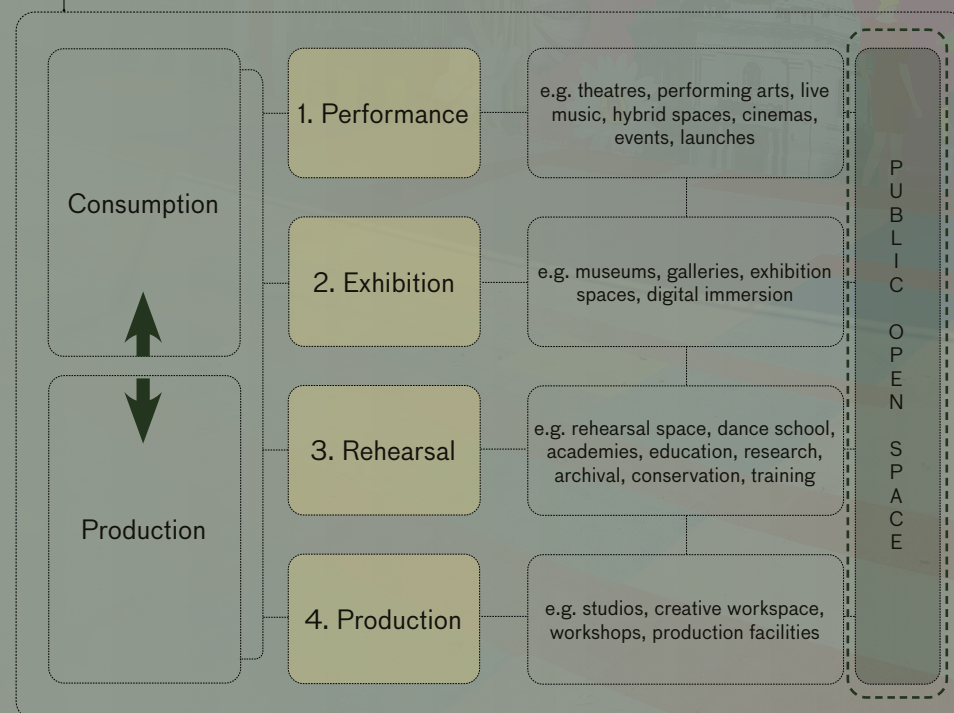


<https://www.zecc.nl/index.php?page= &projectId=2024&Language=en>



4.6 Public Realm

- Human scale of streets and spaces, accessible, inclusive, fostering interaction
- Well-maintained public realm / open space / landscape / natural environment
- Animated street life
- Light programming / public performance and attractive network of spaces
- Street food, festivals, public art programme
- Mixture of uses - e.g. restaurants, cafes, retail, workspace, education, homes, community, leisure, health and wellbeing



4.6.1 Public Realm and Culture context

PUBLIC REALM

Introduction

Indicative framework of public open space and the reciprocal contribution of these spaces to the cultural activities and wider experience of the neighbourhood.

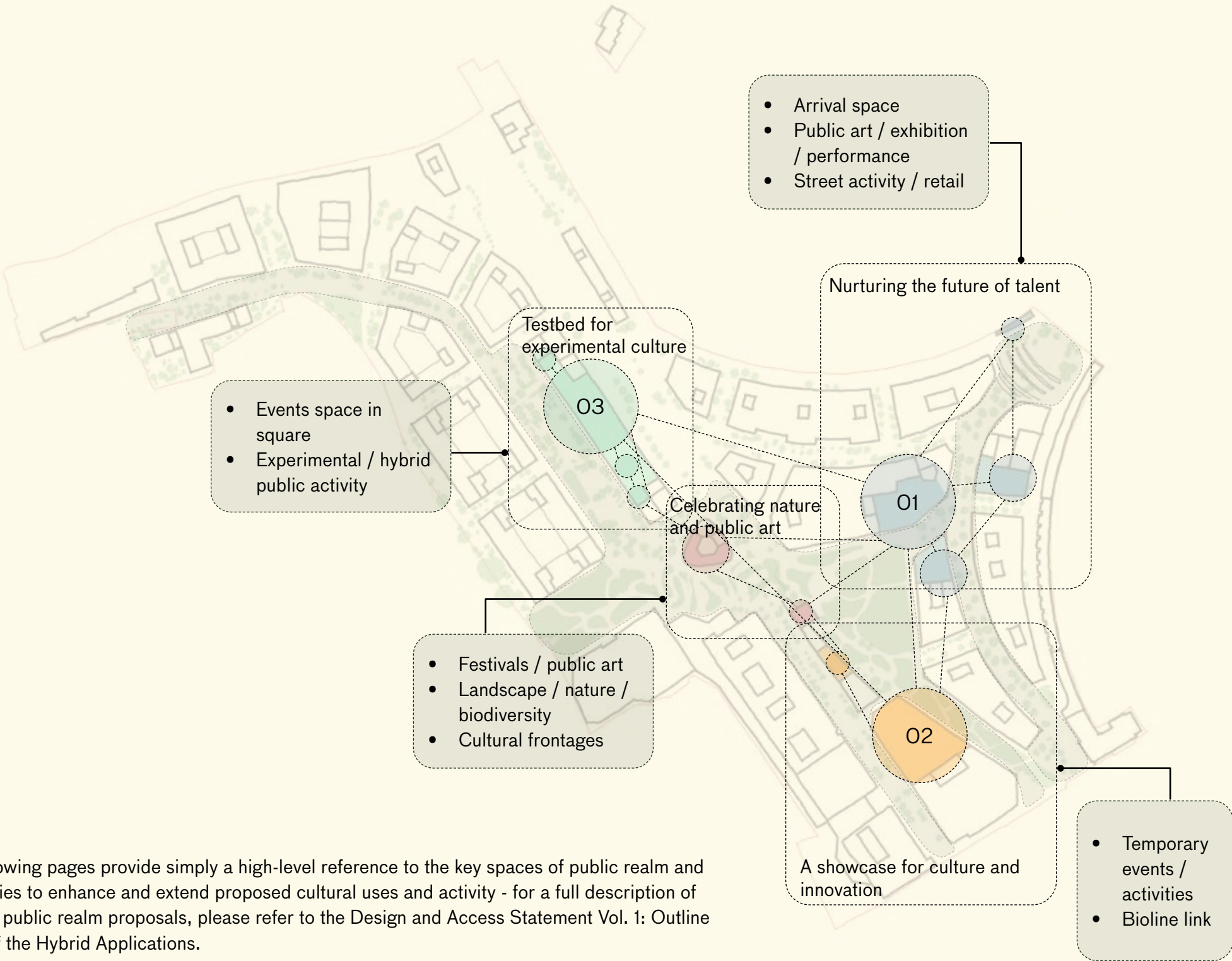
The adjacent diagram summarises the interrelationship of the key public open spaces with the associated emphasis of cultural activity across the masterplan. The subsequent pages within this section of the Cultural Strategy update then simply highlight the potential activities and cultural opportunities within each of these principal areas of the public realm.

The material summarises the illustrative design intent for these public open spaces as submitted with the Hybrid Applications - and indicates any particular spatial implications and working assumptions for accommodating cultural activity within the public realm. It also provides references to inform the incorporation of cultural activity within the landscape to further enhance the ultimate delivery of the cultural ecosystem.

The material highlights the considerations for cultural activity in the following principal spaces:

1. Warwick Square
2. West Brompton Square
3. The Table Park
4. Lillie Sidings Square

N.B.: The following pages provide simply a high-level reference to the key spaces of public realm and the opportunities to enhance and extend proposed cultural uses and activity - for a full description of the illustrative public realm proposals, please refer to the Design and Access Statement Vol. 1: Outline Component of the Hybrid Applications.



4.6.2 Public Realm components

PUBLIC REALM

Activation toolkit

Indicative framework of scales of public open space activity and potential contributions to the broader cultural, leisure and amenity experience of the neighbourhood.



4.6.3 Warwick Square

PUBLIC REALM

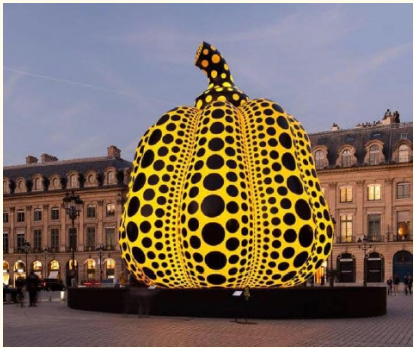
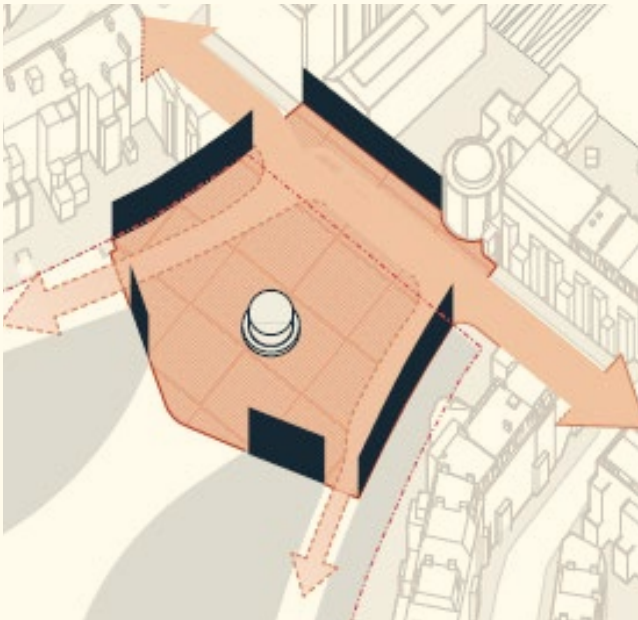
Nurturing the future of talent

Indicative opportunities for cultural activation within the streets and spaces around Warwick Square.

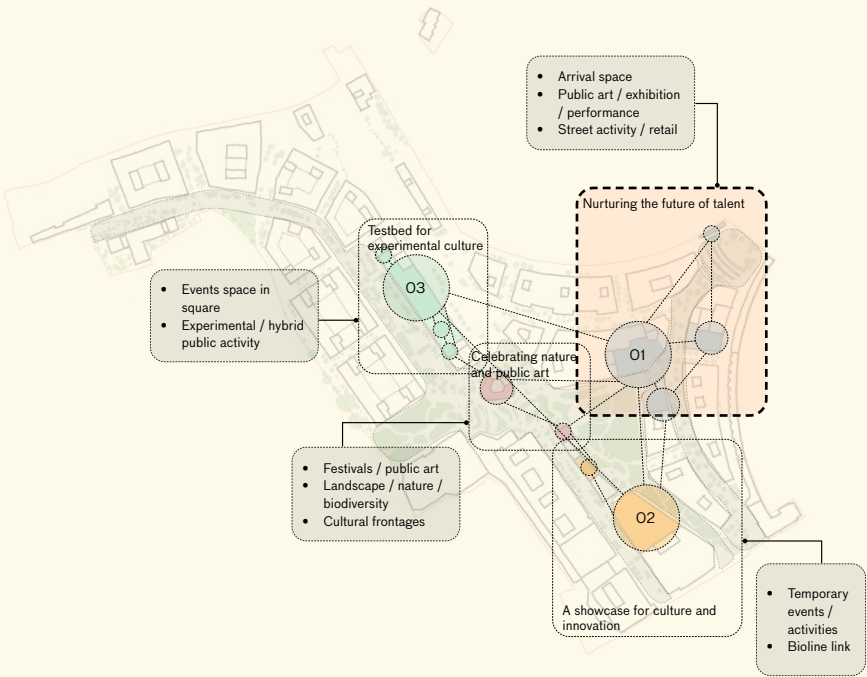
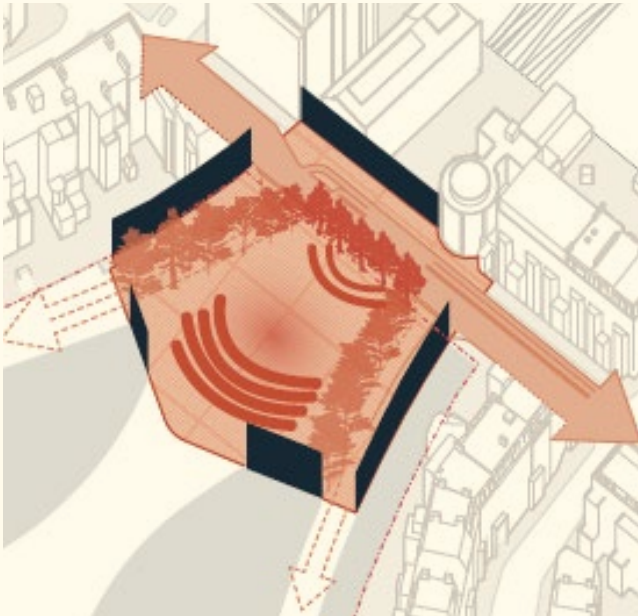
The adjacent extracts of illustrative design material and precedent references indicate approaches to incorporating and extending cultural activity with a particular focus on the illustrative configuration of Warwick Square.

This indicates the opportunity for providing a cultural focus as an events / temporary installation space at the centre of this arrival space in amongst the floral amphitheatre with the references back to the Exhibition Centre steps.

Opportunity for a focal beacon



Open air floral amphitheatre and reinterpretation of Exhibition Centre steps



4.6.4 West Brompton Square

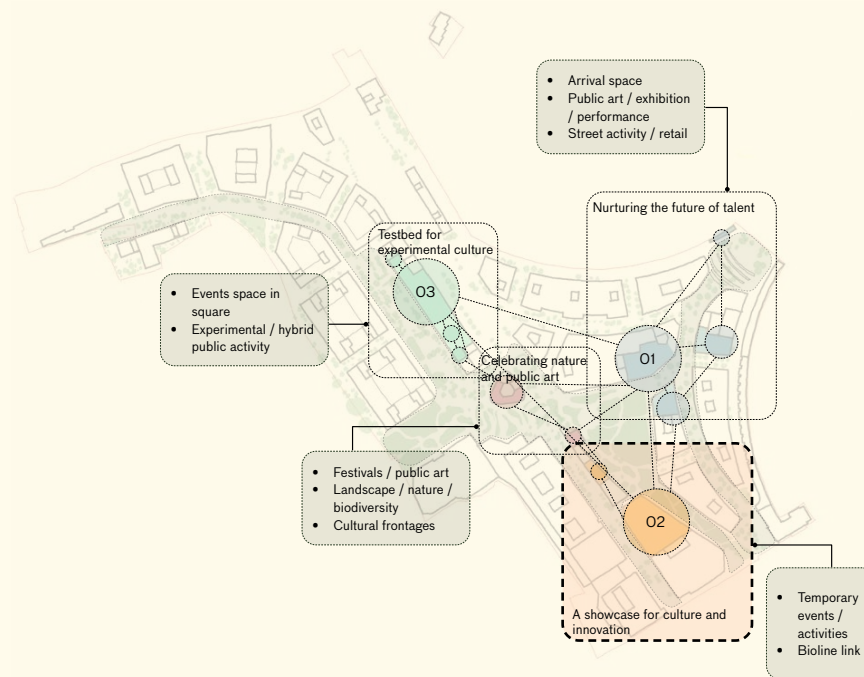
PUBLIC REALM

A showcase for culture and innovation

Indicative opportunities for cultural activation within the streets and spaces around West Brompton Square.

The adjacent extract of illustrative design material indicates the opportunity to incorporate and extend cultural activity with a particular focus on the illustrative configuration of West Brompton Square.

This highlights an opportunity for providing a cultural focus within this space as well as linking through to the Table along the Bioline.



Opportunity for temporary events and activities / public art showcase



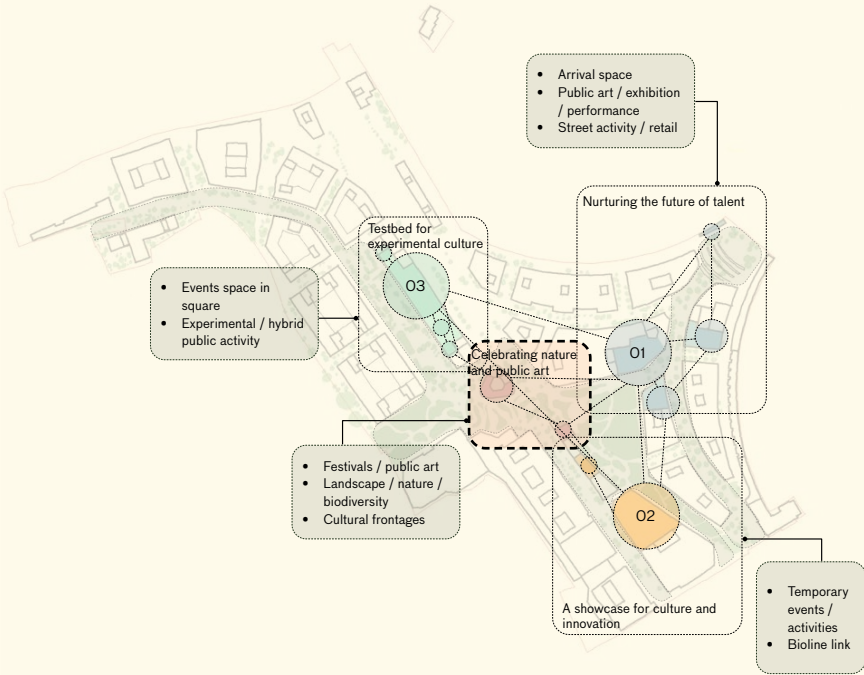
4.6.5 The Table

Celebrating nature and public art

Indicative opportunities for cultural activation at the heart of the development.

The adjacent extract of illustrative design material indicates the opportunity to incorporate and extend cultural activity with a particular focus on the illustrative configuration of The Table as a sequence of Exhibition Gardens.

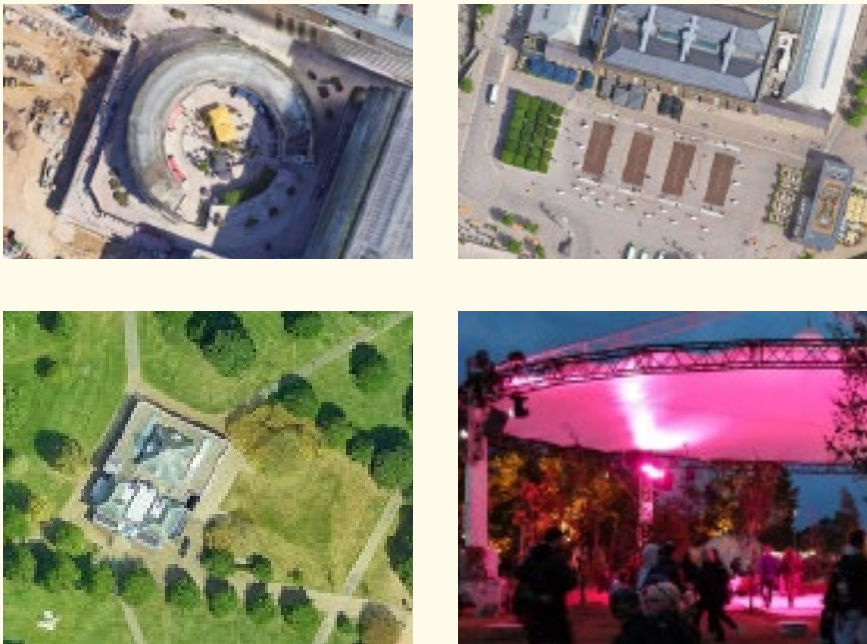
This highlights opportunities for integrating spaces for events and public art in combination with the range of amenity, play and landscape environments that will sit alongside the mix of proposed uses fronting this key public open space.



Opportunity for event spaces (c.600sqm)



Potential for highly flexible spaces that support programming year round e.g. markets, food trucks, art installations, concerts and events with seating to provide areas for resting and viewing.



Example outdoor event spaces with an urban-nature backdrop.

PUBLIC REALM



Illustrative view highlighting the opportunity for events to take place within the destination gardens around the mixed use frontages, providing a focal point for cultural and community activities.



Illustrative view showing opportunities for spill out from adjacent uses alongside informal gatherings and the biodiverse and densely planted areas.

4.6.6 Lillie Sidings Square

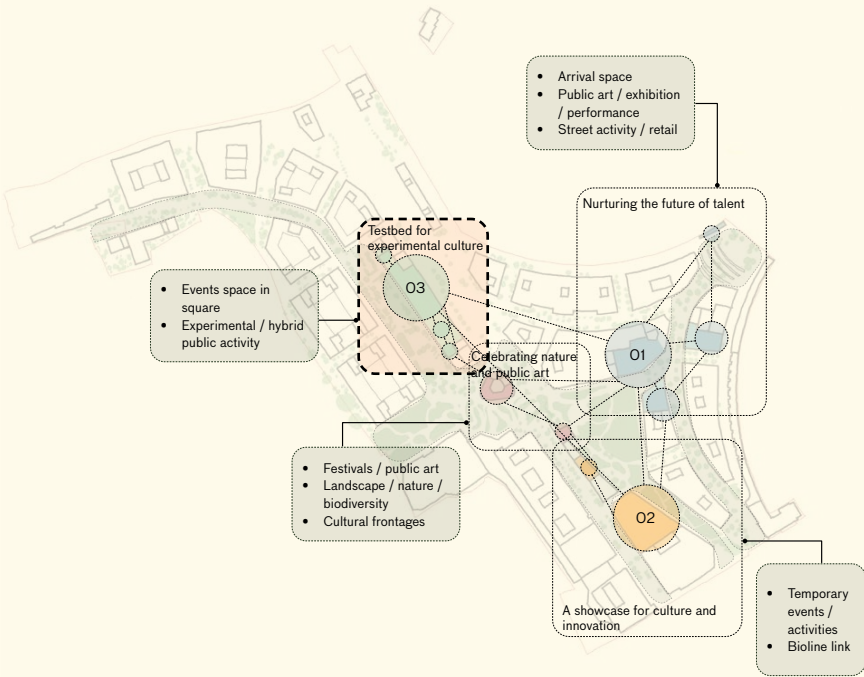
PUBLIC REALM

Testbed for experimental culture

Indicative opportunities for creating a culture and events destination.

The adjacent extract of illustrative design material indicates the opportunity to incorporate and extend cultural activity with a particular focus on the illustrative configuration of Lillie Sidings Square.

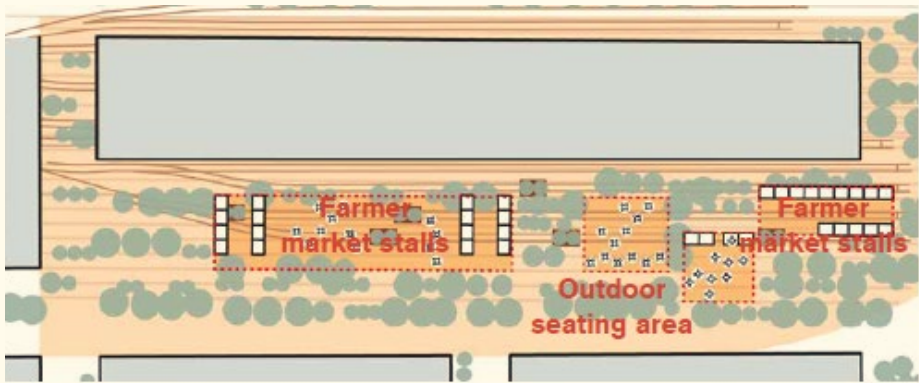
This highlights opportunities for integrating spaces for cultural programming and events in the public realm alongside the re-purposed Train Shed with its hybrid cultural use.



Indicative scenarios for extending and enhancing cultural activity as a destination within the public realm at Lillie Sidings Square

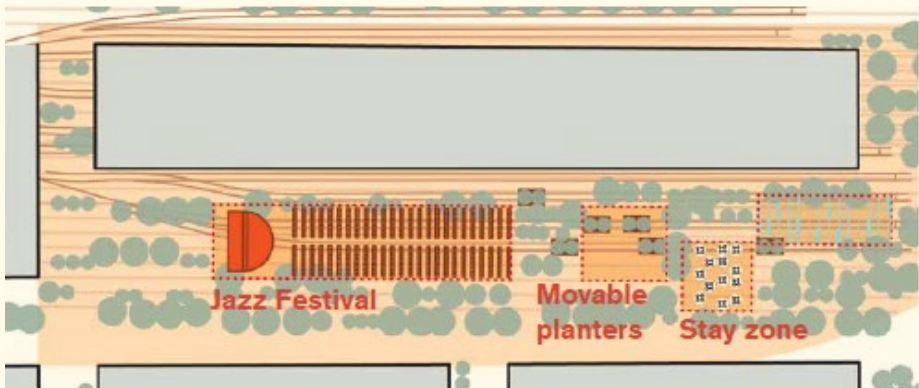
Summer Market

Multi-use hardscape surfaces for outdoor seating. Movable planters along the railtracks. The square is activated with a Sunday farmers' market pop up.



Outdoor cinema or music festival

Stage zone and seating for 500 people in an outdoor space surrounded by trees. Water jets as a playful feature welcoming people in. Seating areas under the shade of trees.



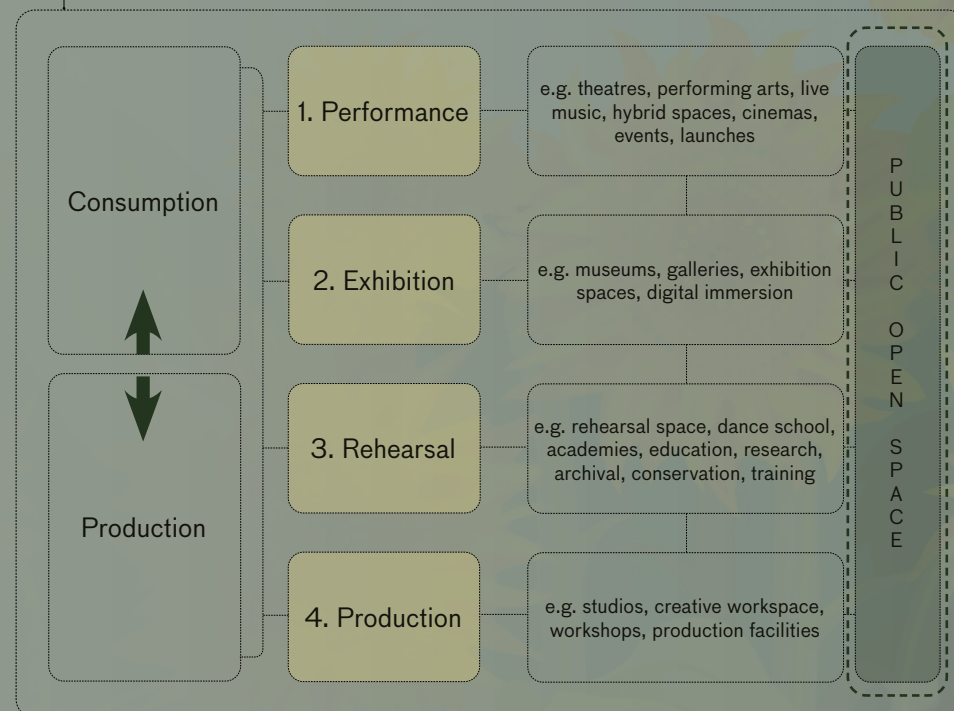
Winter Christmas Market

A temporary ice skating rink, over market stalls selling mulled wine and Christmas gifts from artists and makers. People gather around the Earl's Court Christmas tree.



4.7 Public Art

- Human scale of streets and spaces, accessible, inclusive, fostering interaction
- Well-maintained public realm / open space / landscape / natural environment
- Animated street life
- Light programming / public performance and attractive network of spaces
- Street food, festivals, public art programme
- Mixture of uses - e.g. restaurants, cafes, retail, workspace, education, homes, community, leisure, health and wellbeing

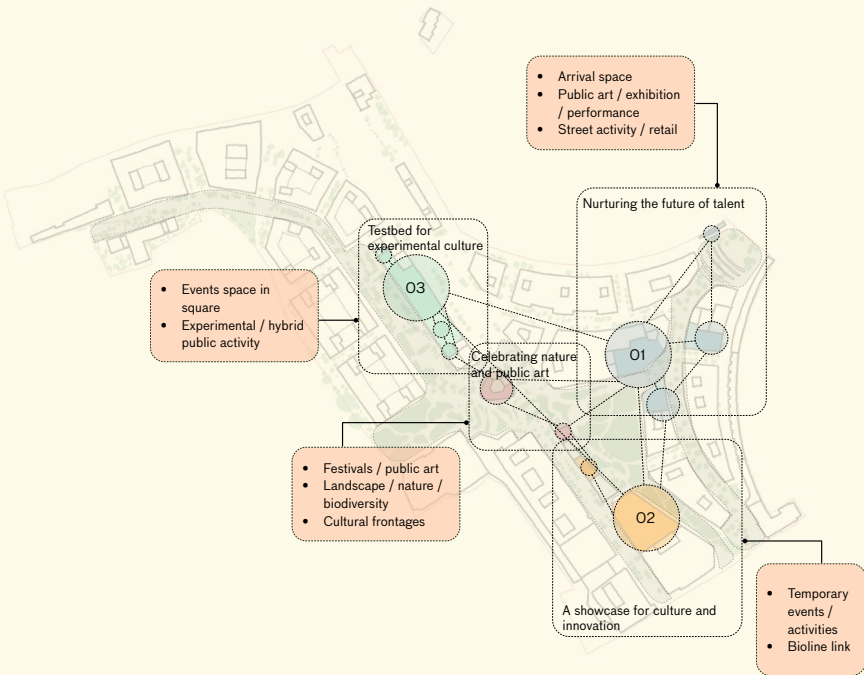


4.7.1 Public Art Strategy

Introduction

This Public Art Strategy sets out a framework for delivering meaningful and high-quality Public Art as part of the Earls Court Development. It outlines a vision for embedding creativity into the public realm, public spaces and landscape that contributes to the cultural life of the development and the wider area. This initial strategy supports local and regional planning objectives.

This strategy builds on the Sitewide Art Strategy within the Design and Access Statement Vol. 1: Outline Component submitted in July 2024 and provides further detail on the potential proposals and processes of commissioning and delivering Public Art across the Earls Court Development.



7.3 Landscape | Art

Sitewide art strategy

A dynamic and evolving art strategy will form an important part of ensuring the Earls Court Development is a cultural destination within London.

The Earls Court Development art strategy sets out a framework for how to work collaboratively to create art that will reinforce a sense of place and tell the story of this unique part of London and its communities.

The following approach could be used to deliver an art programme across the Earls Court Development:

- Establish the brief and location for an art installation.
- One or more artists longlisted for their proven ability to bring real social and cultural value through a community co-creation process whilst also demonstrating experience in the making and delivery of public art work.
- Artist shortlists (or single artist) could be selected by the steering group to develop an art co-creation strategy.
- An artist or group of artists could be selected to take forward an art project(s) for delivery.

► Refer to Design Code / Sitewide / Landscape / Public Art (EC.PAC).

Key principles that would add value to the art strategy:

- The design and delivery of artwork(s) should be considered alongside the development of the landscape design to ensure that installations are successfully woven into the public realm
- Temporary art works should consider the phasing strategy and explore opportunities to enrich customer experience and help to establish the place early on
- Art should be considered alongside the development of the wayfinding strategy to explore opportunities to create landmarks that help people to create 'mental maps' of the place

Diagram illustrating the art strategy process

```
graph TD; A[Brief and location defined for art installation] --> B[Longlist of artist(s) selected]; B --> C[Artist(s) selected to develop an art co-creation strategy]; C --> D[Artist(s) selected to take forward art project(s)]; D --> E[Art developed alongside landscape + wayfinding]; E --> F[Art developed alongside phasing strategy]; F --> A;
```

The diagram illustrates the art strategy process as a circular flow. It starts with 'Brief and location defined for art installation', leading to 'Longlist of artist(s) selected', then 'Artist(s) selected to develop an art co-creation strategy', followed by 'Artist(s) selected to take forward art project(s)', then 'Art developed alongside landscape + wayfinding', then 'Art developed alongside phasing strategy', and finally back to 'Brief and location defined for art installation'. The central element is 'Earls Court Development Art Strategy'.

Art at Earls Court today

Temporary artwork on Warwick Road Apron

Artist in Residence at the Community Hub

Artwork on the site hoardings

EMPERESS STUDIOS

The transformation of Empress Place terraces into Empress Studios, a collection of 46 artist studios

Extract from the Spatial Strategies section of the Design and Access Statement Vol. 1: Outline Component submitted in July 2024 that outlines framework principles for delivering an art programme across the Earls Court Development.

4.7.2 Importance of Public Art

PUBLIC ART

Public Art is an essential part of any placemaking endeavour in shaping a vibrant, inclusive and resilient place

It can reflect and celebrate a place’s unique identity and heritage, provide a visual contribution, encourages public interaction, inspires a sense of pride and belonging all the while supporting local economies through cultural tourism and creative sector jobs. The principal significance and role of Public Art can be summarised as follows:



* A 2020 study commissioned by Arts Council England and conducted by BOP Consulting (the global research and consultancy for culture and the creative economy - <https://www.bop.co.uk/>) found a £3.64 return on every £1 invested in public art and cultural infrastructure

- | | | | | |
|---|--|---|---|--|
| <ul style="list-style-type: none">• Creating memorable and navigable spaces• Builds a sense of local character and pride• Adds value to wayfinding and placemaking strategies | <ul style="list-style-type: none">• Supports creative economy growth, attracting talent and tourism• Contributes to property value uplift and improved brand perception | <ul style="list-style-type: none">• Enabling co-creation and collaboration with local communities• Platform creation for under-represented artists and voices• A catalyst for civic participation and shared storytelling | <ul style="list-style-type: none">• Invites people to explore and interact with the urban realm• Provides moments of joy, reflection and discovery in daily life• Encourages intergenerational connection and inclusivity | <ul style="list-style-type: none">• Acts as a visible commitment to creativity, accessibility and inclusivity• Supports cross-sector collaboration between art, design, architecture and landscape• Embeds culture as a core pillar of placemaking not a decorative afterthought |
|---|--|---|---|--|

4.7.3 Social and Economic Benefits

PUBLIC ART

Understanding the benefits of Public Art

It is widely recognised that the successful delivery of meaningful and high-quality public art brings significant social and economic benefits to a neighbourhood.

To help illustrate some of the social and economic benefits of Public Art, a selection of relevant examples and references of statistical impact have been collated - drawn from local and international sources (as identified below).

By embedding Public Art into the Earls Court Development, it will ensure a meaningful and lasting contribution to the cultural and community life of Earls Court and West London.

- According to *Creative Places: Supporting Public Art in Local Regeneration* (NESTA, 2020), developments with integrated public art see an increase of up to 20% in footfall;
- A report by the Mayor of London’s Culture Team found that 82% of Londoners believe public art makes their area a better place to live;
- Public Art programmes contribute to local economic uplift, with creative commissions generating freelance opportunities and boosting local business activity during cultural events.

Property Value Uplift

- “Art adds value not only to the aesthetics of a place, but also to its economic potential.” - Urban Land Institute (ULI);
- Developments with integrated public art often command higher rents and sales values due to enhanced place identity and experience;
- A study in the U.S. found public art contributed to property value increases of 5-25%, particularly in mixed-use or regeneration zones. Example: Developers at Kings Cross noted that distinctive cultural placemaking increased retail and commercial appeal, reducing void periods.

Increased Footfall and Dwell Time

- Public Art contributes to increased visitor engagement especially in retail and leisure areas. Example: The Canary Wharf Winter Lights Festival brings in over 500,000

visitors annually, directly supporting local businesses, retail and the local community;

- Art encourages people to explore places more deeply - supporting local high streets, cafés and independent retail.

Job Creation and Local Supply Chain

- Commissioning public art supports a broad creative economy - from artists, fabricators, and technicians to curators, community producers, and installation teams;
- Encourages local procurement, apprenticeships and artist development pathways;
- Projects with a clear artist commissioning framework often unlock additional funding.

De-risking and De-politicising Development

- “A robust public art strategy can be a soft-power tool for winning over local communities and planning authorities.” - FutureCity, 2023.
- Public Art is increasingly seen by planning authorities as a marker of developer commitment to social value. It helps secure buy-in from residents, councillors and local media - reducing planning risk.

Attracts Talent and Investment

- Culturally vibrant places attract creative professionals, entrepreneurs and investors;
- Public Art enhances place brand and contributes to the “liveability” index of a development - a major factor in corporate

lettings and residential sales. Example: Google and Facebook cited local cultural vibrancy as a key reason for choosing King’s Cross and King’s Place locations.

Contributes to Long-Term Place Resilience

- Public Art supports visitor return and seasonal programming, extending relevance beyond initial sales phases. Helps create legacy value that builds over time, encouraging residents to stay and visitors to return. Public Art is not just a cultural investment - it’s a strategic lever for economic growth, risk mitigation and long-term place success.
- At Earls Court it will support ambitions to create a thriving and world-class district that stands out in a competitive London market.

4.7.4 Public Art at Earls Court

PUBLIC ART

Past and Present

Since 2020, The Earls Court Development Company (ECDC) has actively supported, funded and championed the cultural and creative arts through a diverse range of artistic projects and programmes.

These arts initiatives have showcased the work of emerging and established artists, fostered community engagement and animated the site with creativity and cultural energy.

All these past and present Public Art and art project activities reflect ECDC's strong commitment to embedding culture and creativity from the outset. By actively testing ideas and commissioning diverse artistic interventions, ECDC is cultivating meaningful relationships with local, national and international creative communities. These early cultural initiatives not only enrich the evolving identity of the site but also lay the foundation for a long-term, inclusive cultural strategy that places creativity at the heart of the development.

The following pages summarise the range of programmes that have made use of empty units, external hoarding, external space etc. demonstrating the depth of the current Public Art across the Site:

Empress Studios



Through a partnership with This is Projekt, affordable workspaces are provided for artists, designers and makers at Empress Studios on Empress Place. Home to 46 studios, the space supports a vibrant and multidisciplinary community of creatives working across fashion, sculpture, ceramics, stonemasonry, photography, design and more.

This initiative offers much-needed stability and affordability for practitioners while helping to retain and grow local creative talent. By fostering collaboration, innovation and cultural production, Empress Studios plays a key role in shaping our first creative ecosystem that contributes to the identity and economy of the area.

Artist in Residence

(in partnership with the National Portrait Gallery)



After a competitive interview process, in January 2023 ECDC launched its first Artist in Residence programme in partnership with the National Portrait Gallery, selecting twelve artists to work with the local community over a three-year period to deliver portraits and community arts projects. Each residency lasting three months, with the artist based locally in a studio at the Earl Court Community Hub in West Kensington.

This programme provides opportunities in and access to the arts for local people and children focusing on the local histories and hidden stories of Earl's Court, with each artist using a different medium, from ceramics to painting, to engage the community, uncovering and capturing their memories. Artists host weekly art classes for local people as well as contributing to talks and workshops for the community.

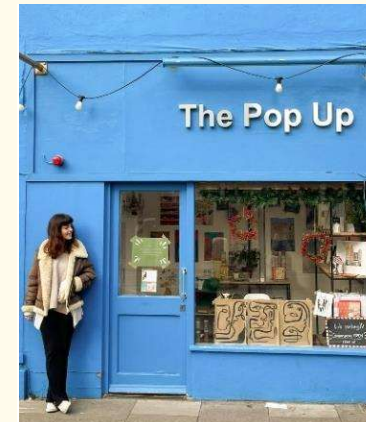
The Gallery



The Gallery on Lillie Road hosts rolling monthly programme of exhibitions, spotlighting the work of both local and London-based artists. Showcasing a diverse range of creative disciplines from live performance art and photography to jewellery, furniture and design providing vital visibility and professional development opportunities for emerging and established practitioners.

The Gallery fosters community engagement, supports creative enterprise and contributes to the area's cultural vibrancy, encouraging deeper connections between artists, residents and visitors alike.

The Pop Up



The Pop Up on Lillie Road is a free, temporary pop-up retail space that aims to support and grow new local businesses by artists, craftspeople and artisans by offering a pressure-free environment in which to learn how to promote and sell their artworks and products.

Set up by The Earls Court Development Company, it offers promotion and awareness for the artists which can be one of the biggest challenges for any emerging artists, designer or small business owner.

The Pop Up 'shop' is in and amongst a vibrant pop-up high street serving food and drink offerings to the local residents, while supporting independent businesses and makers with unique retail spaces, easily located just moments from West Brompton Station.

20 Thing's Earl's Court



20 Thing's Earls Court is a collaboration with leading architect Sam Jacob and the London Design Festival on 20 Things Around Earls Court - a curated journey through Earls Court that showcases how design and place are seamlessly interlinked.

The journey is a real slice through the area, from housing estates and international supermarkets to a range of communities and everything in between and more in this area of innovation, entertainment and achievement.

A dynamic programme of temporary public art is presented in a variety of formats including floor murals, site hoardings, exhibition displays and seasonal installations activating our meanwhile spaces with creativity and visual interest:

Young Local Artists Exhibition



Young Local Artists Exhibition at Warwick Road Apron with Alison Jackson Studios and Young People of Kensington & Chelsea.

Launched in March 2024, this hoarding design showcases portraits taken by young photographers aged 4-24 from within the Royal Borough of Kensington and Chelsea.

Baker & Borrowski



Hoarding artwork by artists Baker & Borrowski was installed throughout Empress Space, ECDC's newly opened public realm in March 2023 - bringing colour, character and artistic expression to the Site as a Meanwhile use.

Stars of Earl's Court



Stars of Earl's Court by Azarra Amoy on Warwick Road Apron with Kensington + Chelsea Art Week. Unveiled in July 2022, this 39-meter mural celebrates artists who have lived and worked in the area featuring Duggie Fields and Bob Dylan and included a selfie section for interaction.

The Art of Change



The Art of Change opened in June 2023 as part of the Kensington + Chelsea Festival where West London mural artist and winner of the 2020 Chelsea Arts Club Trustee Award, Lucy Oates along with the local community painted a multi-coloured floor mural on Warwick Road Apron.

Lucy's artwork was inspired to transform ordinary spaces into bright, playful areas.

Living Wall Hoarding



Located on Old Brompton Road, artistic and creative Living Wall Hoarding were unveiled in March 2022 celebrating all things Earls Court reflecting its character, custodians and culture.

Working in partnership with Global Street Art in collaboration with the National Portrait Gallery and the Earls Court Youth Club, young local aspiring artists contributed their ideas to mural designs showcasing Earls Court's special connection to some of the world's greatest writers, musicians and actors.

The Pleasure Garden



In 2021 ECDC opened up part of the Site on Warwick Road Apron, where the former entrance to the Exhibition Centre used to be.

This temporary space played host to an art installation The Pleasure Garden created in partnership with the Kensington + Chelsea Festival and Underbelly.

4.7.5 Policy and Outline Process

PUBLIC ART

Policy context

Public Art projects at Earls Court will align with following relevant planning policies:

- The London Plan (Policy HC1 and HC5: Heritage and Culture)
- Local Plan policies from the London Borough of Hammersmith & Fulham and the Royal Borough of Kensington and Chelsea
- Mayor's Cultural Infrastructure Plan
- Draft Public London Charter

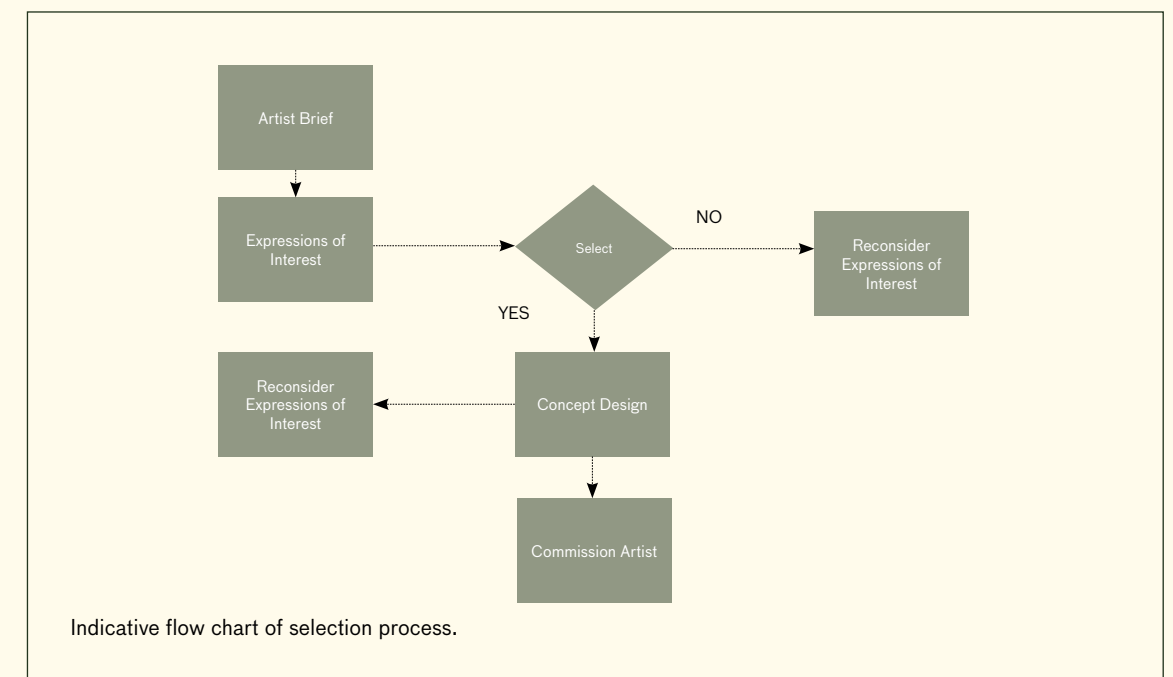
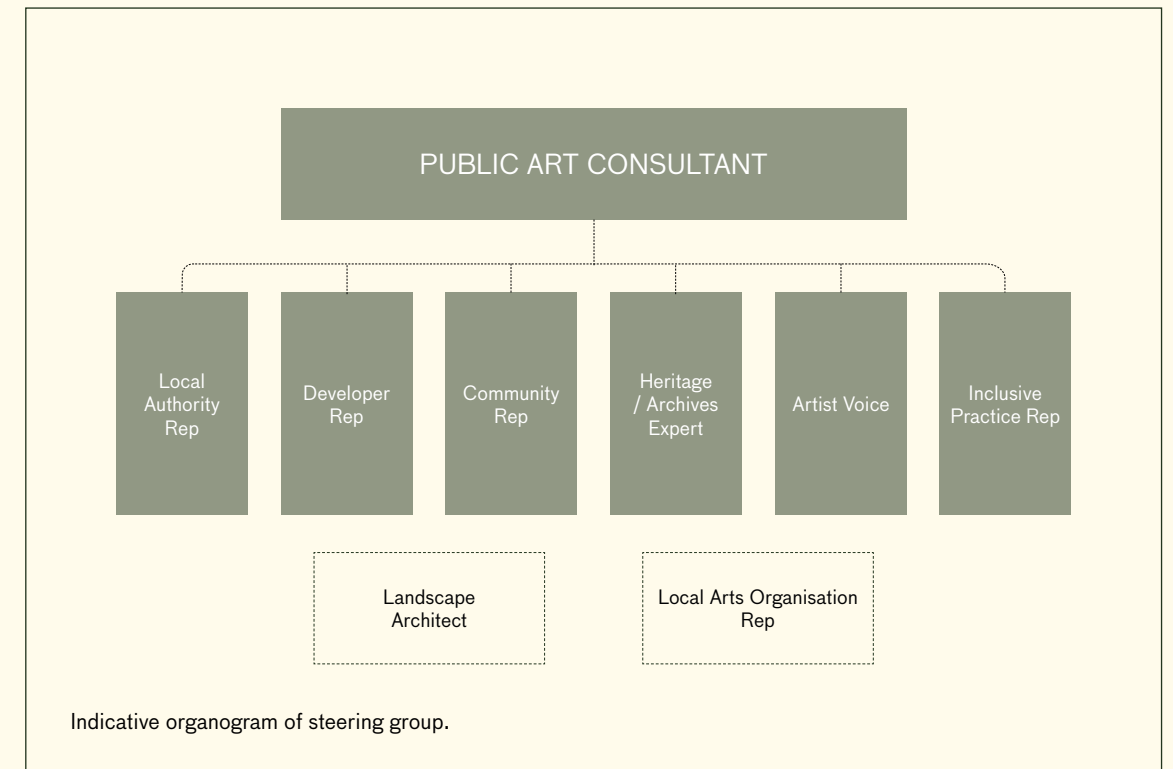
Process

The Earls Court Public Art Strategy could follow the following process:

- Tender for an art consultant / curator to develop a detailed art strategy. This would outline the process for identifying both permanent and temporary art projects across all phases of the Proposed Development
- A steering group could be formed to agree on outline public art briefs and help to shortlist and select artists. The steering group could include members of the ECDC team, local arts organisations, and local authority representatives of both RBKC and LBHF
- The art consultant would manage the tender process, including setting up interviews. This could be a two stage process with a longlist – reduced to shortlist – interview – honorarium for 3 artists – steering group select successful artist

Possible steering group members:

- Local Communities: Artists, Art houses, international galleries, Museums e.g. Royal Society of Sculptors, V&A, Design Museum, MOMA, arts universities & colleges
- Local Borough's Arts Teams: LBHF Arts, Culture & Heritage Service and RBKC Arts & Culture Service
- Representatives from the ECDC project team



4.7.6 Case Studies

PUBLIC ART



Public Art strategies

It is useful to look at case studies of art strategies and public art projects from other developments, particularly in regard to the lessons that can be learned.

Several case studies from both the Greater London area and internationally are provided below:



Canary Wharf, Tower Hamlets





The Clew, Ottotto *Couple on Seat*, Lynn Chadwick

Permanent sculpture / Digital and media art / Temporary interventions Landscape-integrated works / Corporate-commissioned works

Timescale:	Early 1990s – present
Description:	Over 100 permanent and temporary public artworks across 97 acres of commercial, residential and retail development
Curated by:	Canary Wharf Group's in-house Arts & Events team with external curators and partners
Lessons for Earls Court:	<ul style="list-style-type: none">• Mix of permanent + temporary works• Corporate-funded, but increasingly public• Light festival provides a seasonal draw and dynamism• Test public response and allow for iteration early in the programme

Kings Cross, Islington




Temenos, Liliane Lijn *Electric Nemeton*, Sam Jacob Studio

Temporary / permanent public art installations including Granary Square fountains with interactive light + water; temporary installations in Coal Drops Yard (e.g. Winter Windows); artist residencies at House of Illustration, Central Saint Martin's

Timescale:	Early 2000s – present
Description:	A strategy with number of public art commissions around the masterplan
Curated by:	In-house cultural team and external curators (e.g. Create London)
Lessons for Earls Court:	<ul style="list-style-type: none">• Embed art early into site narrative and brand• Collaborate with educational and cultural anchors• Encourage playful, family-friendly and seasonal engagement

Elephant Park, Southwark



Group photo with one of three of the final installations at Elephant Park. One of the children at the Harry Potter studio being scanned by 3D printer.

Permanent sculptures in the park

Timescale:	Early 2018-2024
Description:	Two stage tender for public art commission project - a strategy where the process of developing the brief, and work-shopping was as valuable and enduring for local children as the end result (i.e. physical installations)
Curated by:	Contemporary Art Society
Lessons for Earls Court:	<ul style="list-style-type: none">• Steering group established a democratic process where stakeholders had buy-in• Importance of not writing a prescriptive brief for installations for collective ownership• 'Leap of faith' by developer but the result of 'letting go' resulted in successful outcomes

PUBLIC ART

Superkilen,
Copenhagen



The park is divided into three areas: The Red Square (a vibrant, active area with sports facilities, cafe), The Black Market (a friendly space with green hills, a playground and picnic areas) and The Green Park (a calmer space with tables, benches and food markets).

The Underline,
Miami



A 10-mile transformative linear park, urban trail and public art space located beneath part of Miami's Metrorail.

Ijburg Suburban
Interventions, Amsterdam



Het Blauwe Huis followed the development of Ijburg and this new community up close - offering participants an ideal platform for studying, acting on and co-designing its public space. Describing and simultaneously intervening in everyday life in this area.

Timescale:	2012 – present
Description:	A public space bringing communities together celebrating multiculturalism through street objects, public art and playful interventions
Curated by:	Bjarke Ingels Group, Superflex and Topotek1
Lessons for Earls Court:	<ul style="list-style-type: none">Design public spaces that encourage spontaneous social interaction and cultural exchange. Use bold aesthetics and visual storytelling to create memorable and inclusive environments, through participatory design and artist-led engagement

Timescale:	Phase 1 opened in 2021 / all phases expected to be completed by 2026
Description:	A linear park, urban trail and public art space
Curated by:	Friends of The Underline / Miami-Dade County Department of Cultural Affairs / Commissioned Local curators and artists under the project's Public Art Master Plan
Lessons for Earls Court:	<ul style="list-style-type: none">Reclaim underused infrastructure to create new connective public spaces. Design for mobility and movement, (walking, cycling) as cultural experiences. Program linear spaces with cultural, ecological and community uses to create a dynamic ribbon of activity

Timescale:	2013
Description:	Early-stage art commissions during the development of a new suburb to establish a cultural sense of place through artist-led way-finding and storytelling, temporary and semi-permanent art designed for under-construction spaces
Curated by:	A collective
Lessons for Earls Court:	<ul style="list-style-type: none">Use public art to shape perception early in development. Commission works that help with orientation, navigation and storytelling.Explore flexible formats that can evolve with the site.

International

4.7.7 Vision and key principles

PUBLIC ART

Earls Court Public Art

Public Art will play a vital role in shaping Earls Court into a vibrant, inclusive and engaging place. It will enrich both the Earls Court Development and the wider area by offering cultural value, enhancing the public realm and helping to define a strong sense of place.

Our outline vision for public art, programmes and projects is to:

Vision

- Apply lessons from national and international case studies to ensure high-quality and meaningful outcomes that deliver lasting impact;
- Welcome people into Earls Court by acting as a gateway and setting the tone for an open and creative destination;
- Celebrate the heritage and identity of Earls Court, acknowledging its unique cultural legacy within West London;
- Involve and benefit local communities of both the existing and the new, through opportunities for participation, co-creation and access to cultural and creative experiences;
- Tell the stories of the past, present and the future of Earls Court revealing layers of meaning and memory across the Site;
- Support wayfinding and orientation by creating distinctive landmarks and memorable moments that help people navigate and understand the space, especially important as much of the area will be newly accessible for the first time in decades;
- Promote well-being by offering moments of joy, reflection and beauty in the everyday experience of the public realm;
- Spark curiosity, interaction and exploration encouraging people to move through and engage with both the Site and its surrounding neighbourhoods.

Key Principles

- The Earls Court Public Art Strategy should follow the following key principles:
- Identify a dedicated experienced Public Art lead as successful public art delivery requires specialist leadership to shape and manage the development of the public art strategy ensuring that public art is embedded from the outset and delivered to the highest standard;
 - Prioritise engagement as well as outcomes - art project briefs should place equal value on the process of engagement as on the final physical outcomes. Public art at Earls Court should be a tool for dialogue, participation and collaboration and not just a product. Involving local people in the development of artworks ensures greater relevance, ownership and impact;
 - Be embedded in the design and experience of the public realm, not treated as an afterthought or standalone element. It should work in harmony with landscaping, architecture, street furniture and wayfinding systems to enhance legibility, character and a sense of place throughout the Site;
 - Keep long-term sustainability in mind. This includes clear strategies for ongoing maintenance, periodic review and, where appropriate, de-installation. Responsible stewardship ensures that artworks and projects remain safe, relevant and high-quality over time while allowing for flexibility as the Site evolves.

4.7.8 Strategic locations

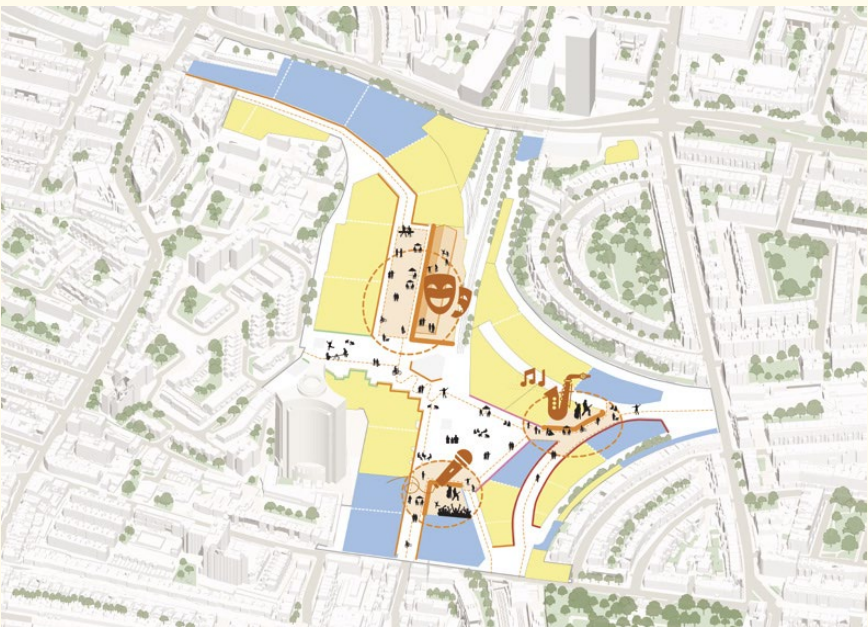
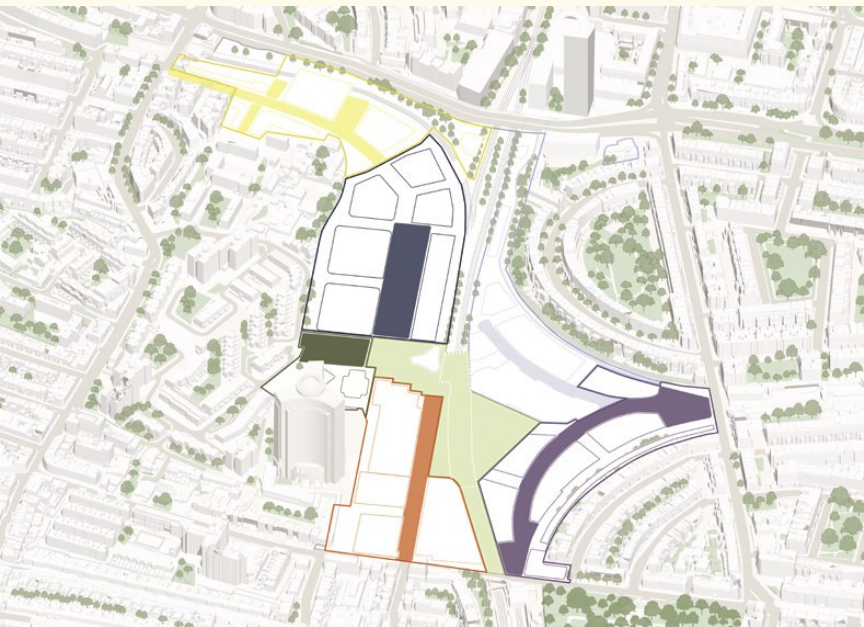
PUBLIC ART

Earls Court Public Art

Within the Earls Court Development there are many opportunities for Public Art and example contexts for these are set out in the adjacent table:

Area	Character	Opportunity
Gateway Entrances	High visibility, arrival moments, welcome visitors	Landmark sculpture, digital welcome screen, light art
Main Boulevards & Walkways	Pedestrian flow, activity corridors	Paving art, light poles, interactive works
Open Parks & Open Spaces	Green infrastructure, gathering spaces	Playable sculptures, temporary pavilions, seating as art,
Edges	Transition zones, often overlooked	Mural walls, audio installations, kinetic art
High Streets and Plazas	Active frontages and footfall	Rotating exhibitions, street murals and digital installations
Residential Clusters	Community-focused zones	Co-created works, functional art (e.g. planters, railings)
Cultural / Commercial Anchors	Retail, performance, food, galleries	Plinth-based sculpture, façade interventions
Footfall Hotspots	Sites linked to music, circus, exhibitions	Interpretive storytelling, AR walking trails, plaques
Construction Hoardings	Interim opportunity	Artist commissions, rotating exhibitions, school art showcases

Extracts of the Strategic Framework from the Design and Access Statement Vol. 1: Outline Component:



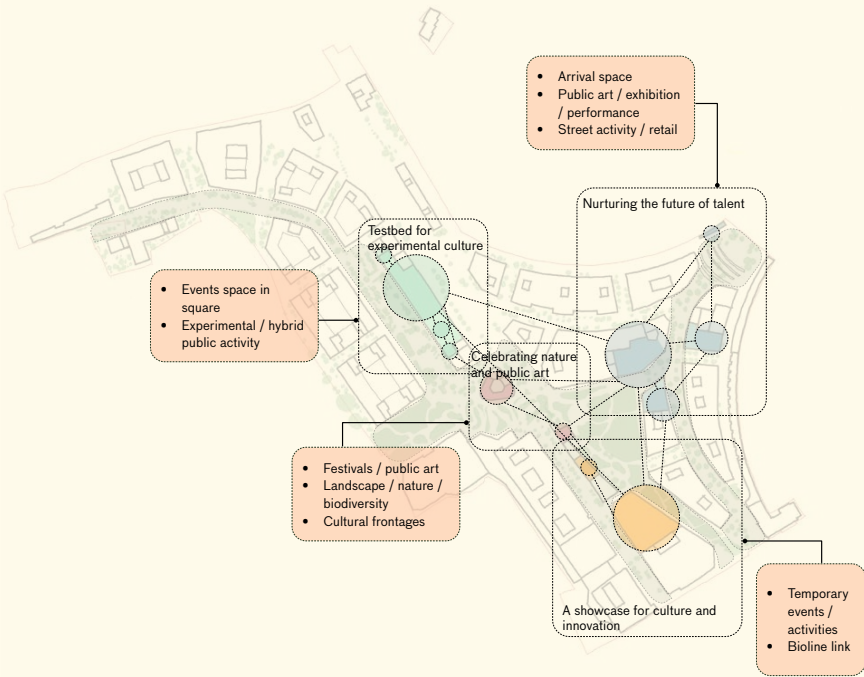
4.7.9 Example areas of focus

PUBLIC ART

Earls Court Public Art

Public Art is envisioned as a key contributor to both permanent and temporary spaces, across the public realm, within buildings and landscapes, and throughout meanwhile uses within the Earls Court Development.

Three potential areas of focus are identified in the adjacent text boxes:



1.

Art Integrated with Natural Landscapes and the Public Realm

Public art can be embedded into green spaces and streetscapes to highlight the importance of nature in urban life. These works could explore themes of biodiversity, horticulture, natural habitats and climate resilience - encouraging people to reflect on how we live alongside nature in the city. Art in this context can enhance well-being, spark curiosity and foster deeper connections to the environment.

2.

Art in and Around the Cultural Venues

Commissions located within foyers, entrances and adjacent public spaces can help to announce and animate cultural venues. These artworks could celebrate Earls Court's rich legacy of performance and exhibition highlighting iconic events, artists and creative movements that have defined the area's identity. This artistic storytelling can connect past and future reinforcing the Site's cultural continuity and ambition.

3.

Art Responding to Temporary Conditions

The transitional nature of the development presents opportunities for bold and experimental art. Hoardings, meanwhile uses and short-term interventions can offer a canvas for creative expression and community engagement. These works can send a message of welcome, invite people to explore the Site and test ideas for future public art. Movable or seasonal artworks could adapt to changes in the Site and foster a sense of dynamic evolution.

Integration with public realm, public space boundaries and landscape design

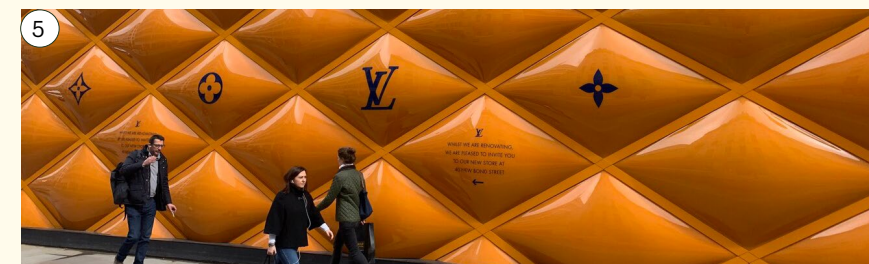
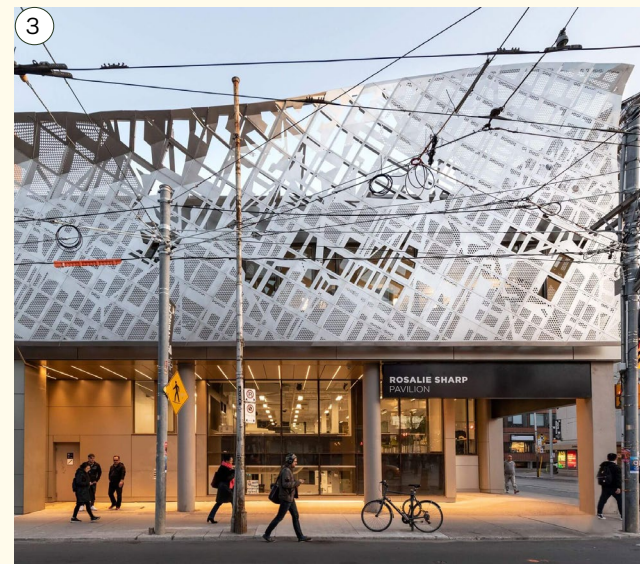
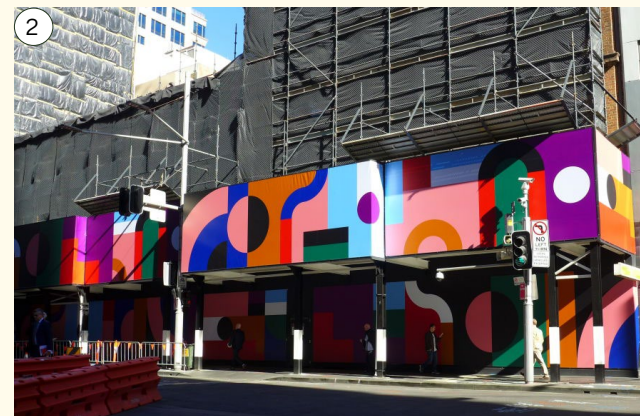
Public Art will be seamlessly woven into the public realm and landscape design, creating a cohesive and inspiring environment that enhances the character of the place through:

- Embedding artworks into paving, street furniture and architectural finishes
- Commissioning sculptural works and installations at key areas and arrival points
- Creating artist-designed play elements, water features and lighting
- Incorporating storytelling and interpretation into wayfinding and signage
- Using planting schemes and material palettes to support artistic concepts
- Enabling flexible spaces for temporary and event-based artworks Public Art interventions that will be developed in close collaboration with landscape architects, urban designers and local communities to ensure cultural richness is embedded from the outset
- Assist in generating interest and uptake in retail and business lettings and ultimately in residential lettings and sales
- Support local economies by driving footfall to shops and businesses

4.7.10 Precedent

Hoarding

1. Vertical meadow, Kings Cross
<https://www.verticalmeadow.com/projects/>
2. Future Walls, Sydney (Obstacle Course by Elliot Bryce Foulkes)
<https://news.cityofsydney.nsw.gov.au/photos/creative-hoardings-street-art-of-a-different-kind>
3. Rosalie Sharp Pavilion, Bortolotto Architects, Toronto
<https://www.bortolotto.com/Projects/Educational/OCAD-Rosalie-Sharp-Pavillion>
4. Metro Tunnel Creative Program
<https://bigbuild.vic.gov.au/projects/metro-tunnel/community/art/creative-program/about>
5. Louis Vuitton, New Bond Street
6. Draw the Curtain, Nicolas Party, Hirshhorn Museum, Washington
<https://hirshhorn.si.edu/exhibitions/nicolas-party-draw-the-curtain/>
7. The Gown, Archipelontwerpers, The Hague
<https://www.archipelontwerpers.nl/en/projects/gown-architectural-transformation-city-the-hague-architect-architectural-office/>
8. Magic Circles, Kieran Butler, Sydney
<https://news.cityofsydney.nsw.gov.au/articles/creative-hoardings-artist-stories>



Public Spaces Integration

Interactive Spaces

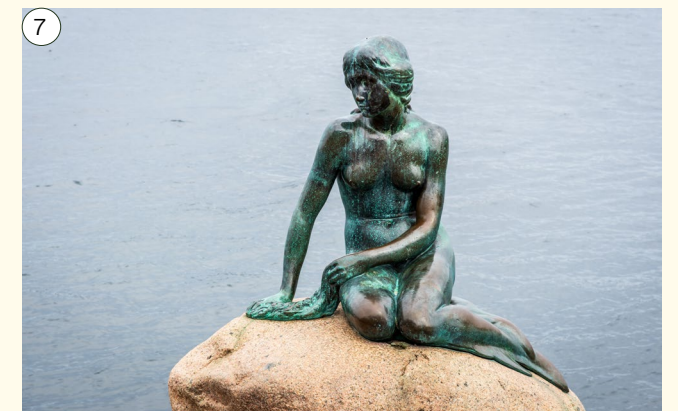
1. Sonic Bloom, Yuri Suzuki, London
<https://www.yurisuzuki.com/projects/sonic-bloom>
2. Forest of Memories, Forest Gillham, Queensland
<https://streetandgarden.com/project/forest-of-memories/>
3. Moving Dunes, NOS, Montreal
<https://n-o-s.ca/project/mbam-dunes-emouvantes/>
4. Bring London Together, Yinka Ilori, London
<https://yinkailori.com/work/bring-london-together>
5. Rainbow Machine, Shahriar Asdollah-Zadeh / Patrick Loo / Sarosh Mulla, Auckland
<https://www.shahriarasdollahzadeh-artist.com/work/rainbow-machine>
6. Please Be Seated, Paul Cockledge, Chengdu / London
<https://www.paulcockledgestudio.com/please-be-seated/>



Landscape Integration

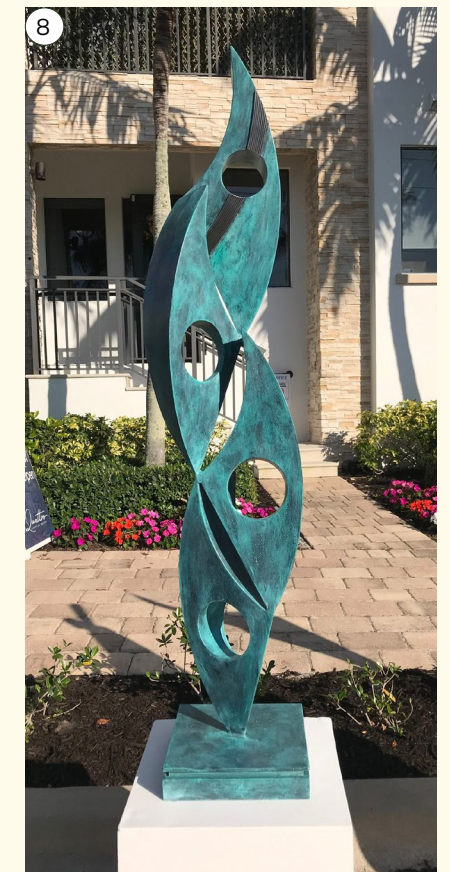
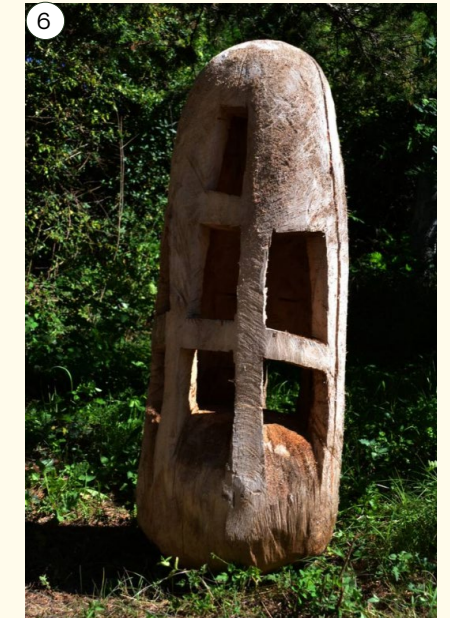
Sculpture

1. The Caring Hand, Eva Oertli and Beat Huber, Switzerland
<https://beat-huber.ch/en/works/hand-installation-glarus-2004-and-usa-2024/>
2. Clothespin Sculpture, Mehmet Ali Uysal, Belgium
<https://www.mehmetaliuysal.com/2023/10/19/277/>
3. Tree of Life, Phil Price, Australia
<https://philpricesculpture.com/project/tree-of-life/>
4. Chromatic Canopies, USA
<https://sebsnjaesnews.rutgers.edu/2025/02/chromatic-canopies-a-student-created-public-art-installation-in-helyar-woods-is-unveiled-at-rutgers-gardens/>
5. Zipper, Yasuhiro Suzuki, Tokyo
<https://www.mabataki.com/en/>
6. Vaka 'a Hina, Semisi Fetokai, New Zealand
<https://www.semisipotauaine.com/work>
7. The Little Mermaid, Edvard Eriksen, Copenhagen



Sculpture

1. Unicus Bonsai IV, Christoph Robausch, Austria
<https://www.robausch.com/>
2. Fluvial Disposition, Michael Drolet, Canada
<https://www.saatchiart.com/en-gb/art/Sculpture-Fluvial-Disposition/1339403/11034823/view>
3. Identity, Eddie Roberts, UK
<https://cult-ore.com/>
4. Out of the Cocoon, Amber Stefani, UK
<https://amberlights.co.uk/installations/>
5. Vortex, Vincenzo Pellegrini, Italy
<https://www.saatchiart.com/en-gb/account/artworks/43132>
6. Easter Object, Rumen Dimitrov, Bulgaria
<https://rumdim.blogspot.com/>
7. Octavia Tree Pose, Vadim Kharchanko, USA
<https://vksculptures.com/pages/about-us>
8. Wicked Eye, Eugene Perry, USA
<https://www.eugeneperry.com/sharp-metals/p/wicked-eye-fabricated-stainless-steel-metal-sculpture-with-patina-entryway-outdoor-art-afclm-y3tng>



5 Spatial Testing

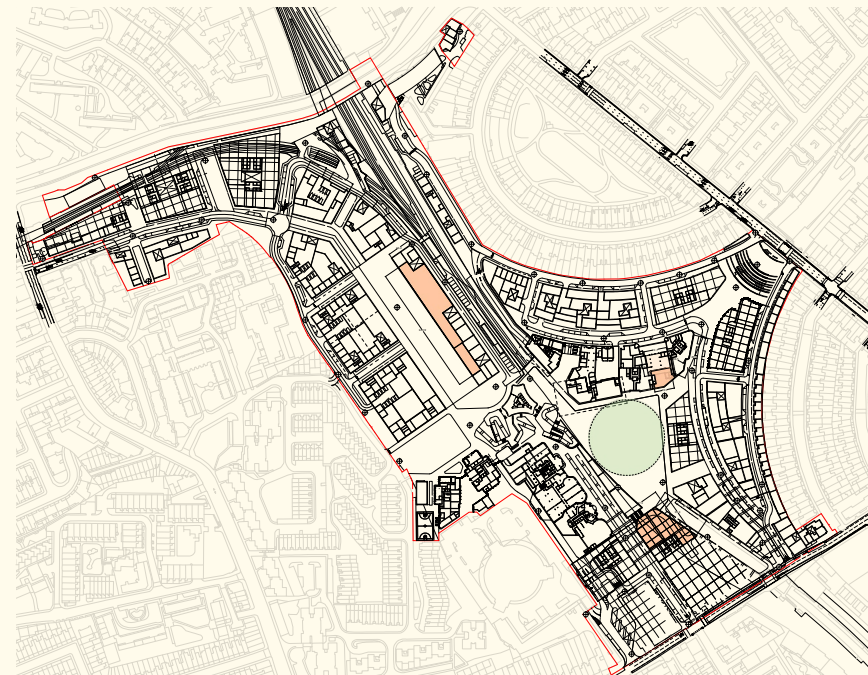


5.0 Introduction

Indicative testing of cultural use capacity

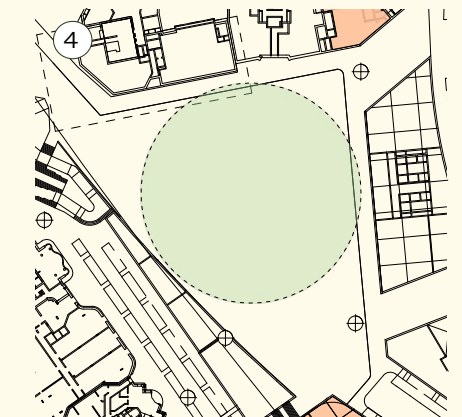
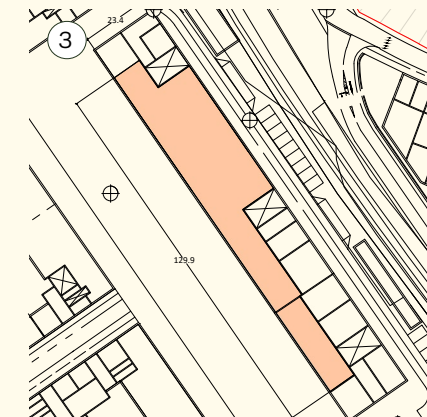
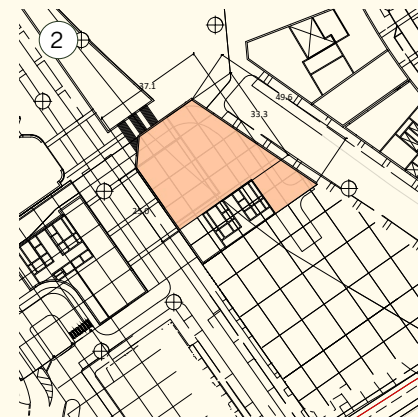
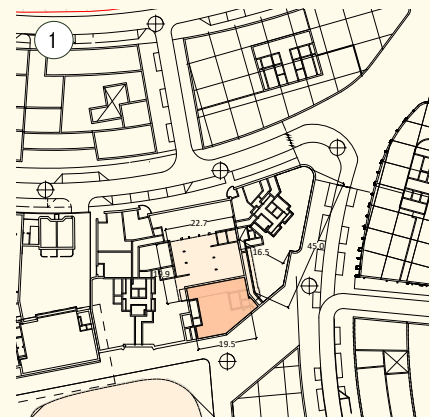
This section provides an indicative spatial capacity test of the principal cultural land use allocation sites within the Illustrative Masterplan based on the spatial principles and guiding accommodation requirements of the previous section.

The material provides a high-level appraisal of capacity and design development considerations of the key areas of cultural land use that were identified in the Illustrative Masterplan as submitted (and enabled by the Control Documents of the Hybrid Applications).



The schematic capacity testing applies to the following Cultural Strategy clusters and associated Illustrative Masterplan plots:

1. West Brompton Crescent - ECO4;
2. Empress Place - WB08;
3. Lillie Sidings - WK08/09;
4. Exhibition Gardens - The Table.



5.1 West Brompton Crescent



5.1.1 West Brompton Crescent cluster

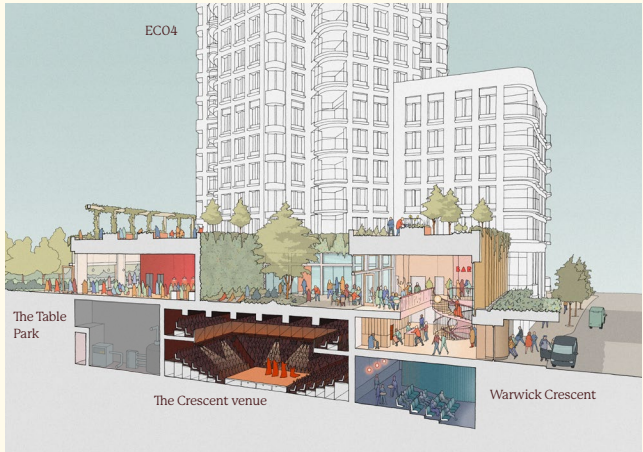
Material presented in the Cultural Strategy (July 2024) updated 2025 to reflect ongoing design testing.

Nurturing the future of talent

- Flexible c.1,000 sq m venue for performance and music
- Warwick Square allows for outdoor performance and public art
- Surrounding spaces allow for food and performance venues, exhibition and rehearsal

A flexible venue will be located within ECO4 with a principal entrance from the Table Park. The nature of the venue will be flexible to allow for music, theatre, and other uses. Dedicated servicing is provided via St Cuthbert's Lane and within the basement which will ensure that the facades of the building can be active and animated.

One larger venue c.1,000 sq m, that can accommodate approximately 750 people standing, is located within ECO4 and will be provided within the first phase. This will be complemented by other potential venues, cafes or restaurants in the adjacent plots.



Sectional perspective drawing through ECO4 showing location of West Brompton Crescent venue



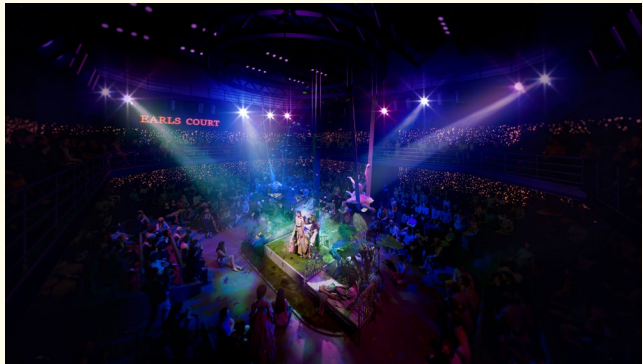
Key plan of the West Brompton Crescent cluster of venues



Visualisation of the West Brompton Crescent venue entrance from the Table Park



Visualisation of the West Brompton Crescent venue as a music event - approximately 750 people standing



Visualisation of the West Brompton Crescent venue as a theatrical event - approximately 400 people seated



Dinner club as a flexible use within adjacent spaces



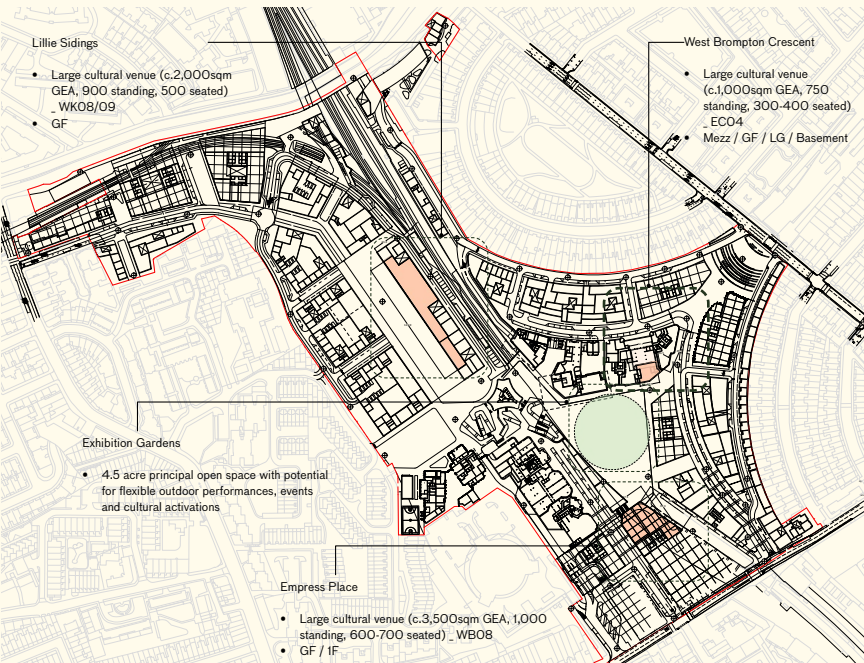
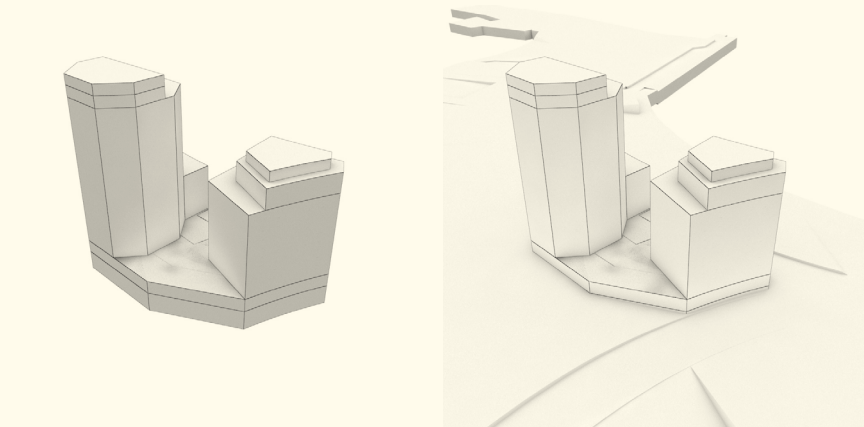
Pop-up gallery as part of the cultural cluster

5.1.2 West Brompton Crescent

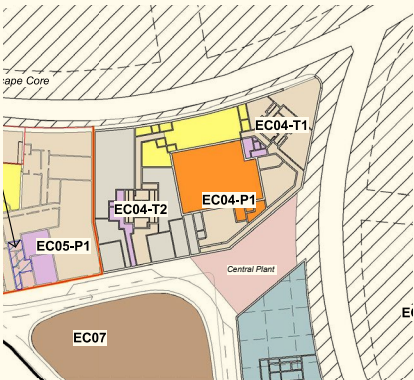
N.B.: All information provided is an illustrative capacity study.

Cultural Strategy vision:

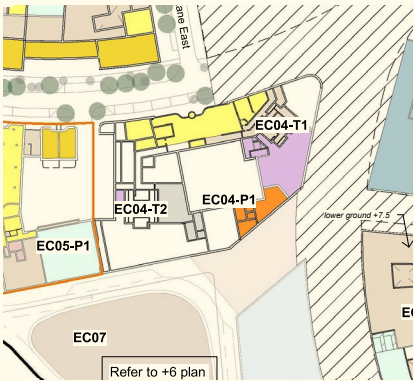
- Small exhibition space _ EC08
- Medium flexible space x 2 _ EC09 / EC03
- Large cultural venue (c.1,000sqm GEA, 750 standing, 300-400 seated) _ EC04



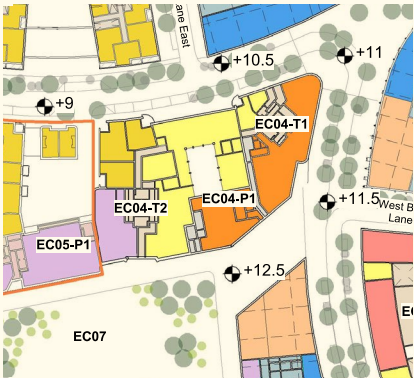
+6m Plan



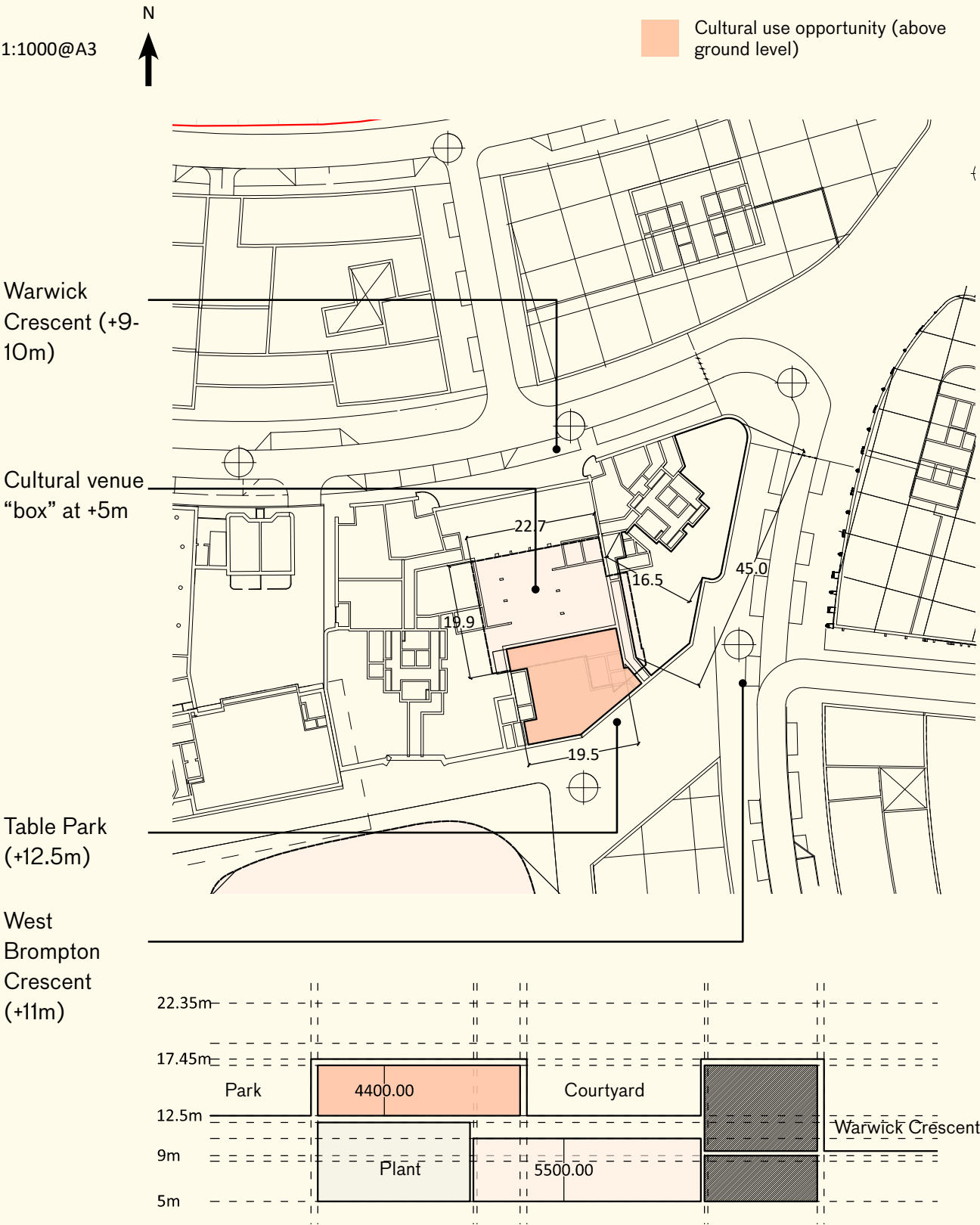
+9m Plan



+12.5m Plan



EC04 summary configuration:



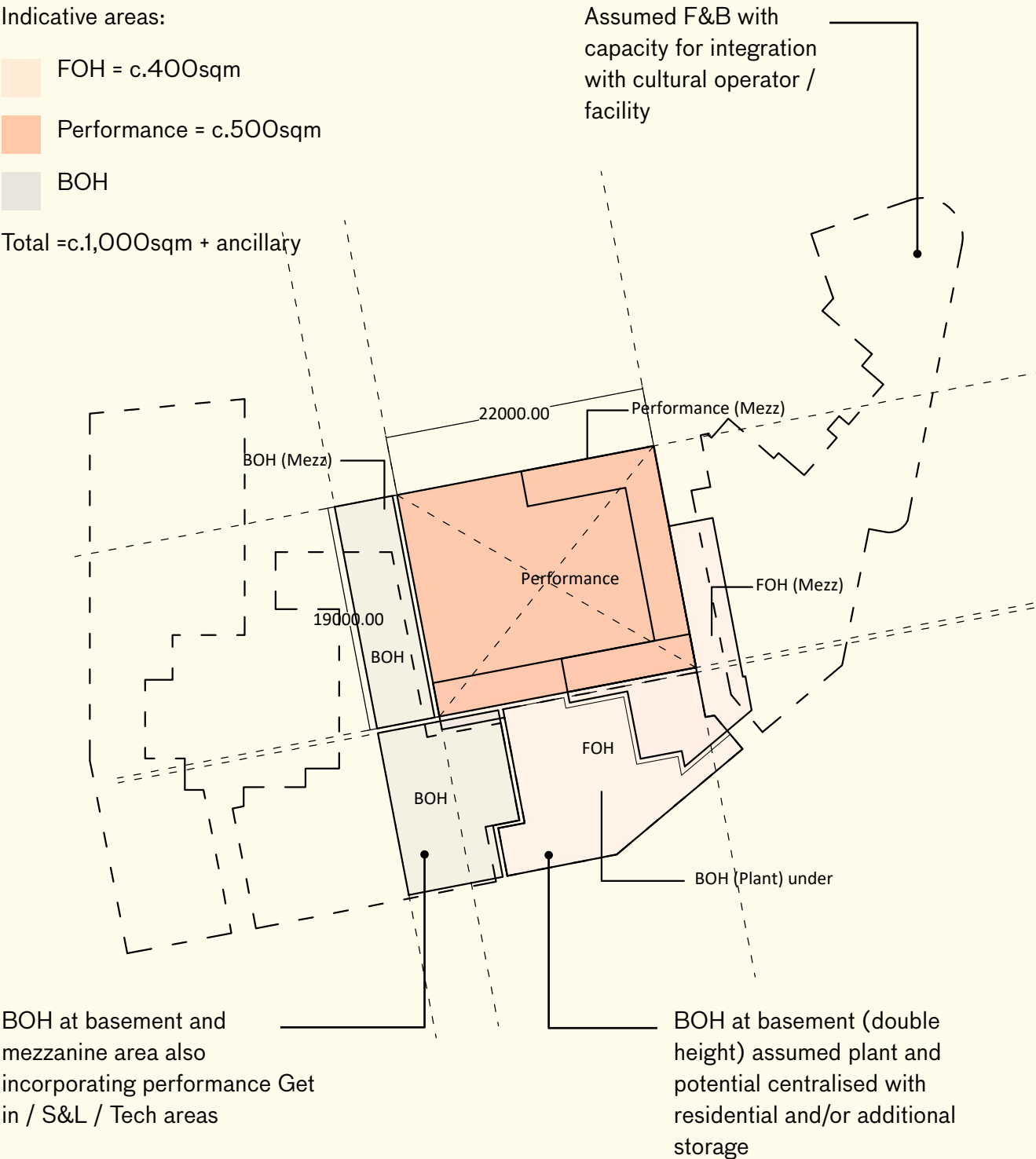
5.1.3 EC04 brief components

[300-400 seat venue / c.1,000sqm + ancillary]

Indicative areas:

- FOH = c.400sqm
- Performance = c.500sqm
- BOH

Total =c.1,000sqm + ancillary



1:500@A3

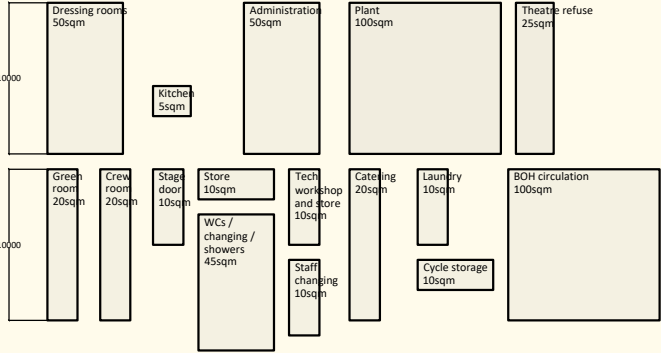
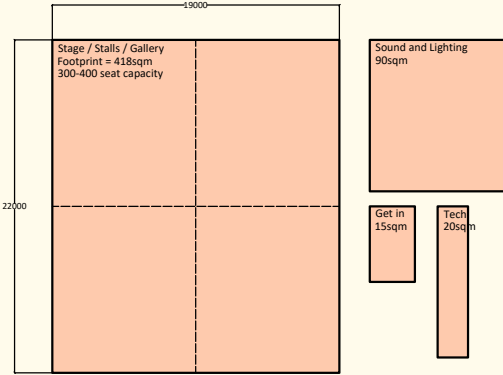
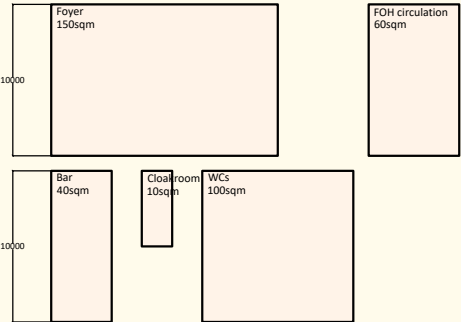
N.B.: Accommodation schedule provides an initial model of potential requirements - to be tested through design development and occupier engagement re. specific plot-based configurations and occupier specifics.

300-400 seat capacity model - indicative space planning brief

FOH	Foyer	150
	Bar	40
	Cloakroom	10
	FOH circulation	60
	WCs	100

Performance	Stalls	200
	Gallery	50
	Upper gallery	0
	Stage	150
	Substage	0
	Get in	15
	Sound and lighting	90
	Tech	20

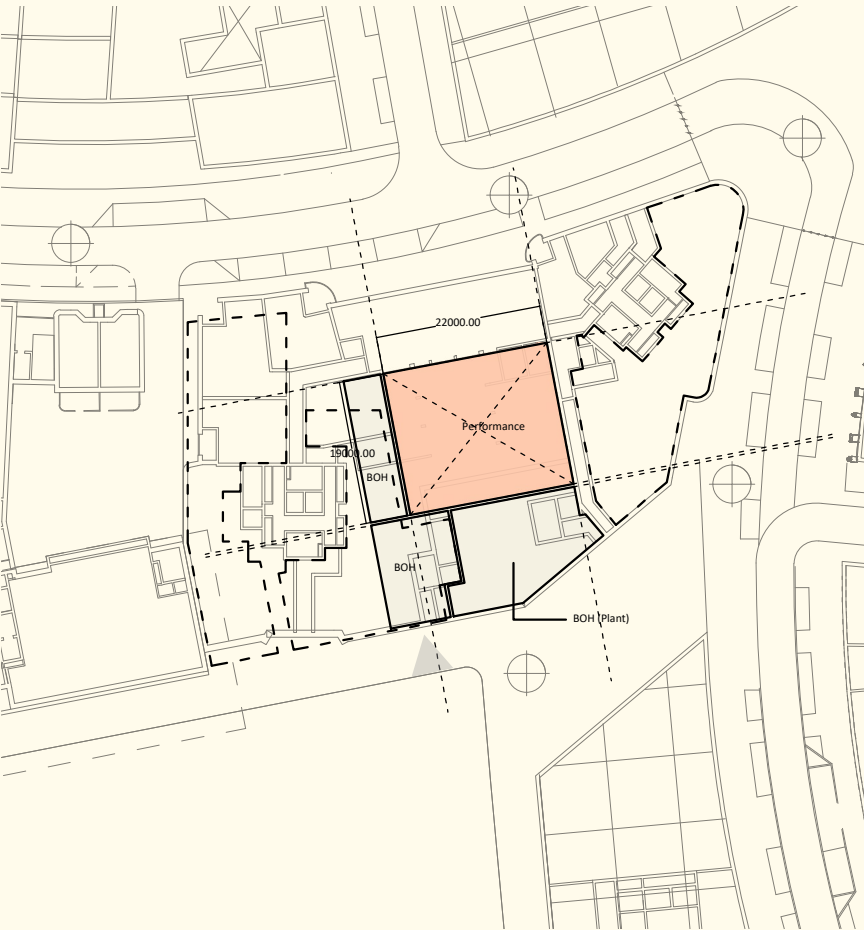
BOH	Dressing rooms	50
	Green room	20
	Crew room	20
	Tech workshop and store	10
	Stage door	10
	Staff changing room	10
	Administration	50
	Catering	20
	Kitchen	5
	Laundry	10
	Stores	10
	WCs / changing / showers	45
Ancillary	BOH circulation	100
	Cycle store	10
	Plant	100
	Theatre refuse	20
	Central plant (with resi)	75



5.1.4 ECO4 indicative configuration

- FOH
- Performance
- BOH

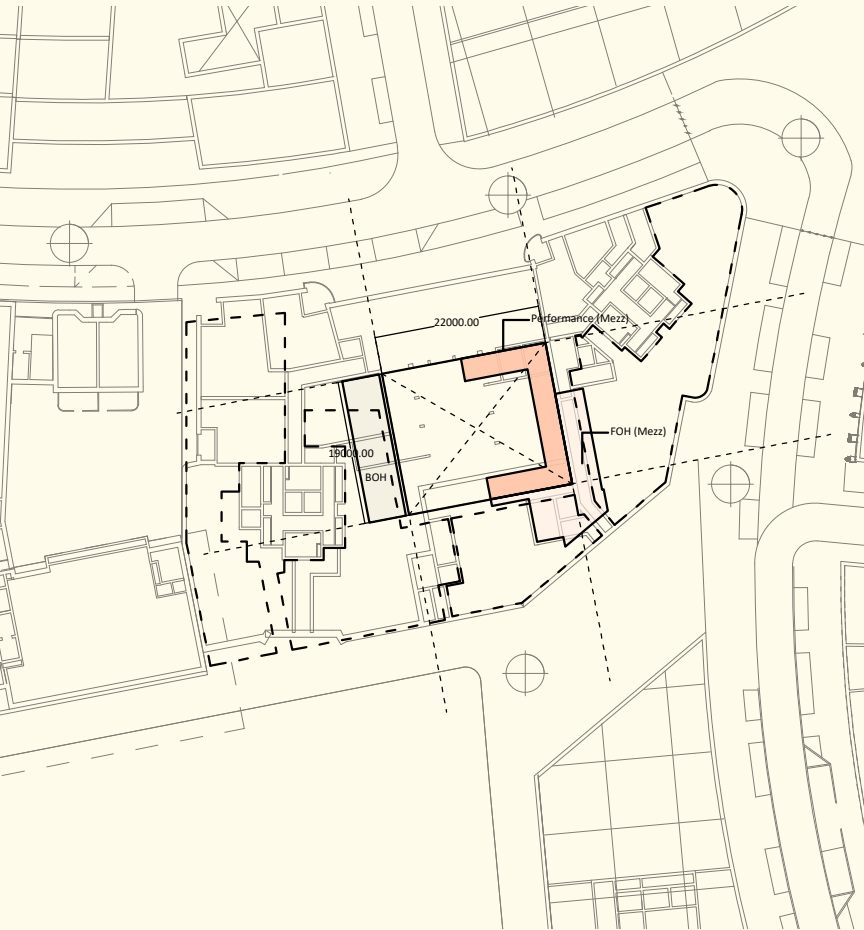
Basement



+5m

- Central performance space
- BOH functions
- Servicing access from under park logistics loop

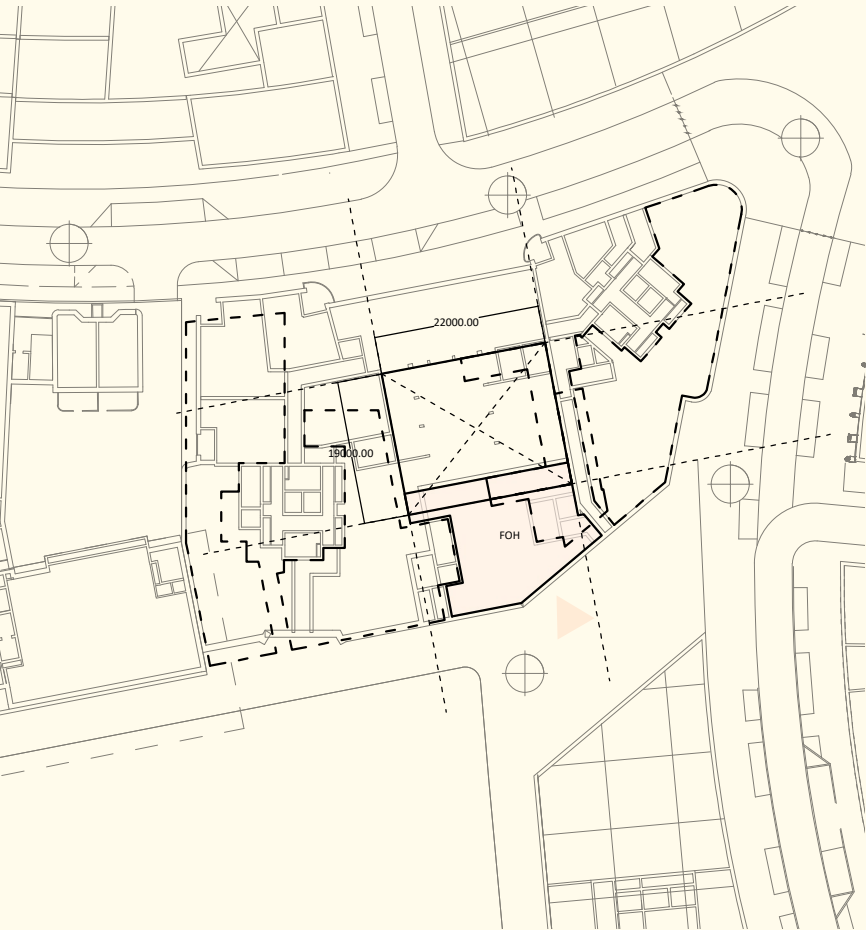
Mezzanine



+8.5m

- Mezzanine balcony (if achievable with F-F)
- Lower foyer FOH functions and circulation

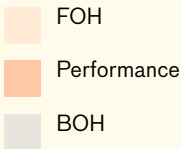
Ground Floor



+12.5m

- Public entrance and frontage
- FoH functions
- Entrance from Park
- West Brompton / Warwick Crescent junction frontage F&B with potential integration with cultural facility offer

5.1.5 ECO4 indicative configuration

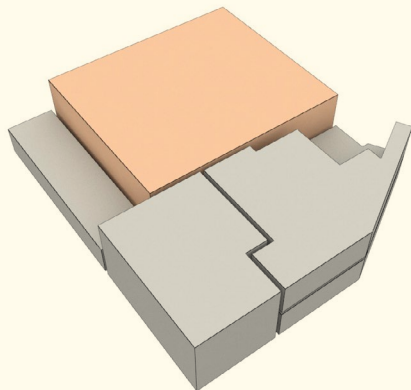
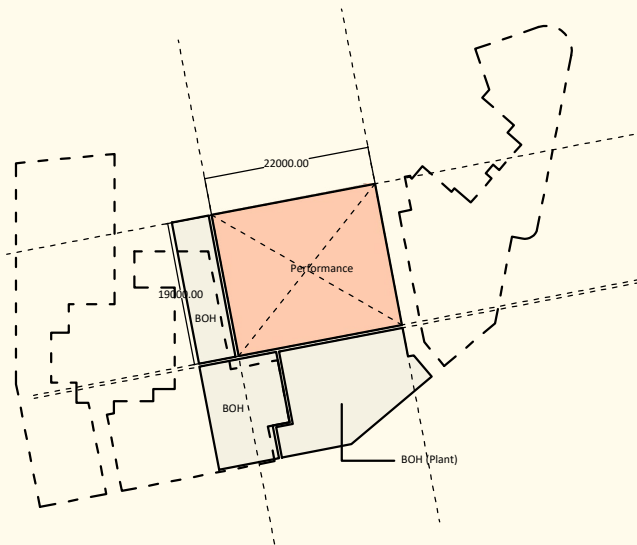


Indicative testing of spatial allocation:

The adjacent diagrams provide one possible indicative configuration of the cultural spatial allocation within ECO4 as a reference.

This acts as a guide to how the notional spatial demand of performance, FoH and BoH facilities could be organised and provides the basis (in conjunction with the spatial typology guidance within this strategy) for future detailed design, brief setting and occupier engagement.

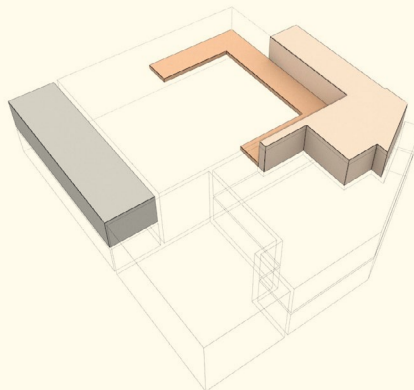
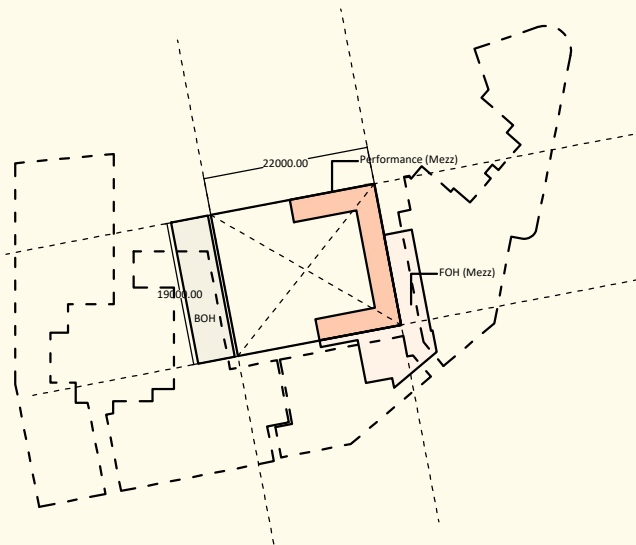
Basement



+5m

- Central performance space
- BOH functions
- Servicing access from under park logistics loop

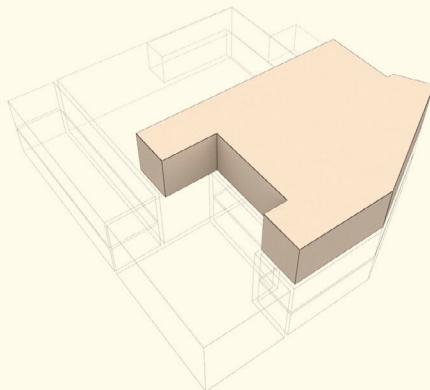
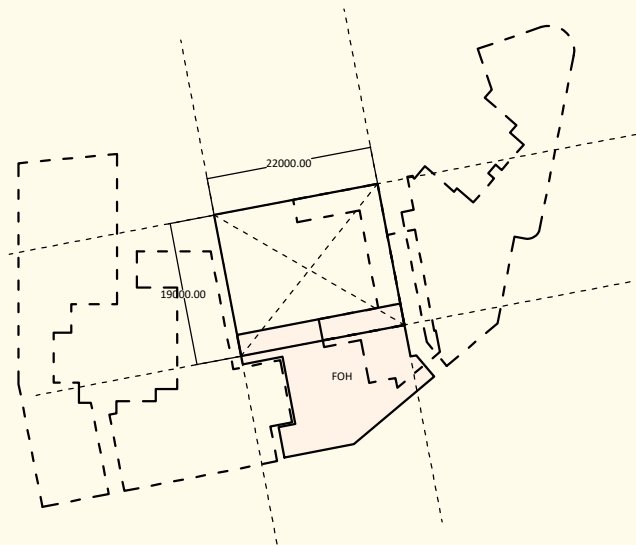
Mezzanine



+8.5m

- Mezzanine balcony (if achievable with F-F)
- Lower foyer FOH functions and circulation

Ground Floor



+12.5m

- Public entrance and frontage
- FOH functions
- Entrance from Park
- West Brompton / Warwick Crescent junction frontage F&B with potential integration with cultural facility offer

5.2 Empress Place



5.2.1 Empress Place cluster

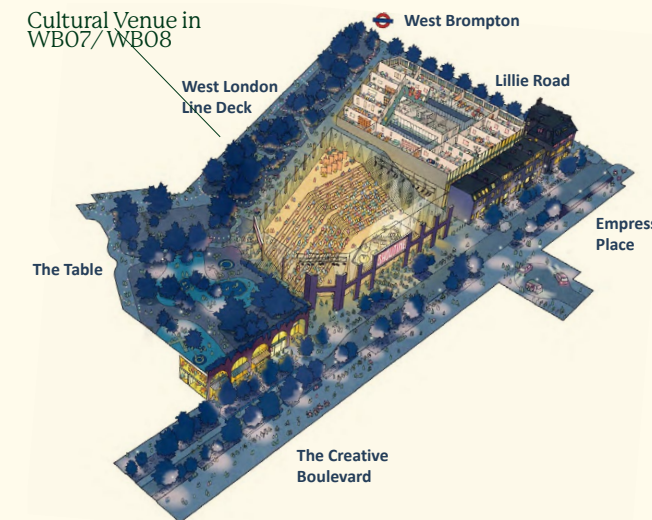
Material presented in the Cultural Strategy (July 2024) updated 2025 to reflect ongoing design testing.

A showcase for culture and innovation

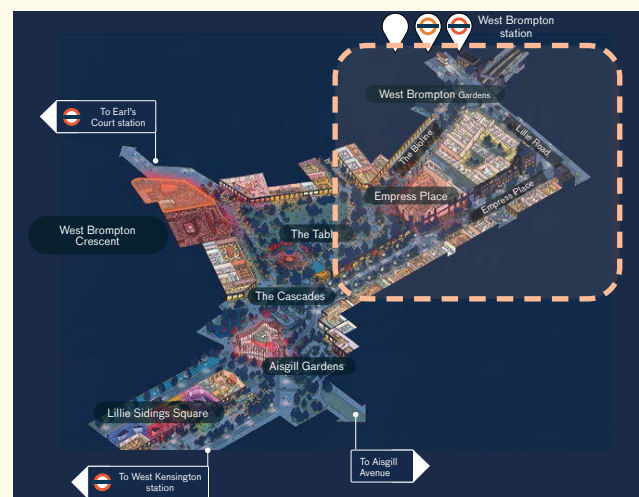
- A destination 3,500 sq m flexible venue with entrances from Empress Place and the Table
- Flexible spaces to navigate the level changes and create a dynamic showcase of culture on multiple planes
- Working with climate tech start-ups and future occupiers to tap into talent and training at Empress Place

A larger venue of c.3,500 sq m is proposed within plot WB07/ WB08.

This venue has potential frontage addressing Empress Place and the Table Park at different levels. This building is also proposed to have roof terrace access for the public, providing additional amenity. Servicing is via the basement ensuring that all facades are able to be active and animated.



Key plan of the Empress Place cluster of venues



Eye level view of proposed Empress Place cultural venue from the Table Park



Visualisation of the Empress Place venue as a performance space - approximately 600 people seated



Showcase for commercial occupiers



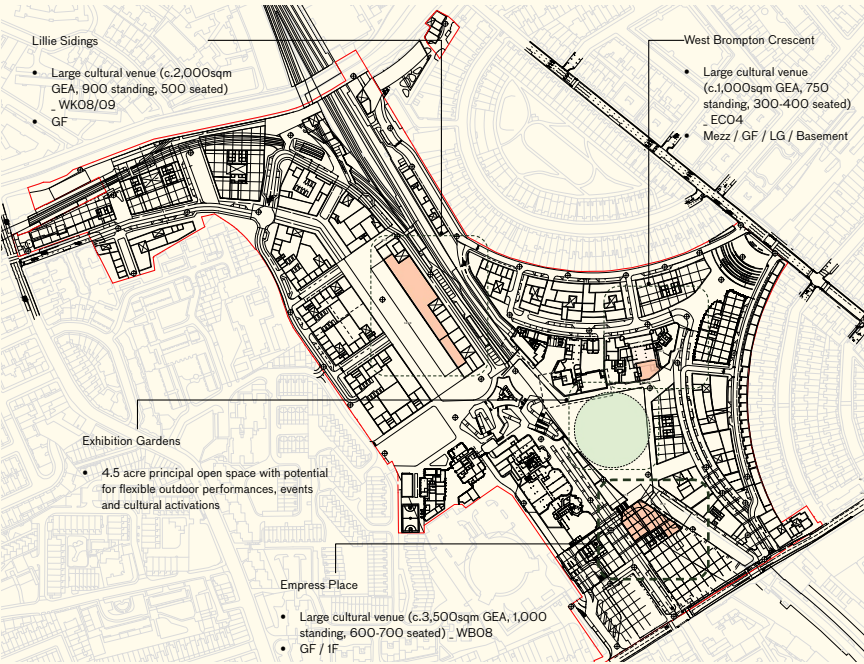
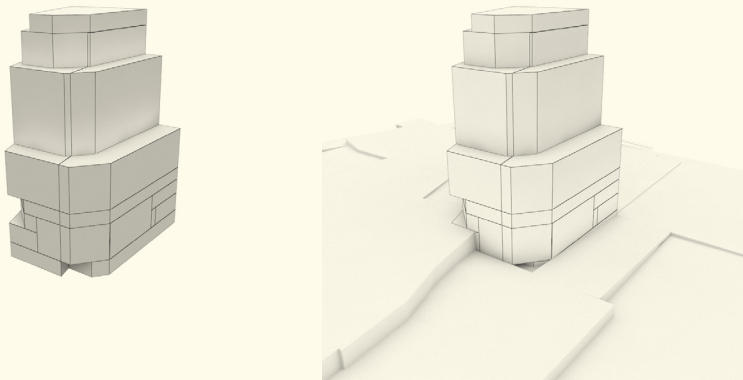
Co-working culture for start ups

5.2.2 Empress Place

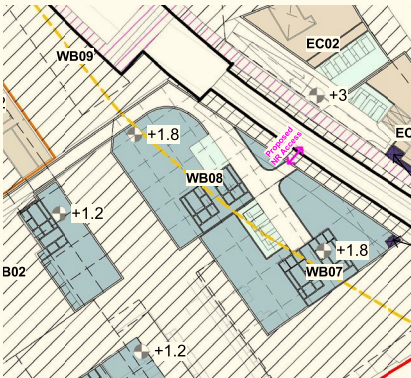
N.B.: All information provided is an illustrative capacity study.

Cultural Strategy vision

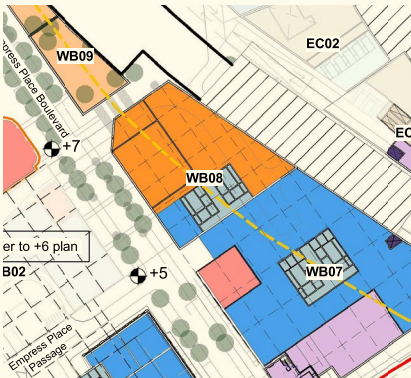
- Small flexible spaces _ WB09
- Large cultural venue (c.3,500sqm GEA, 1,000 standing, 600-700 seated) _ WB08



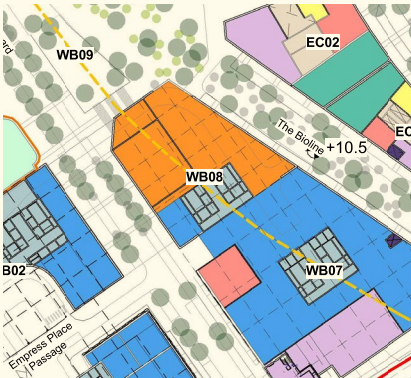
+3m Plan



+9m Plan



+12.5m Plan



WB08 summary configuration:

1:1000@A3



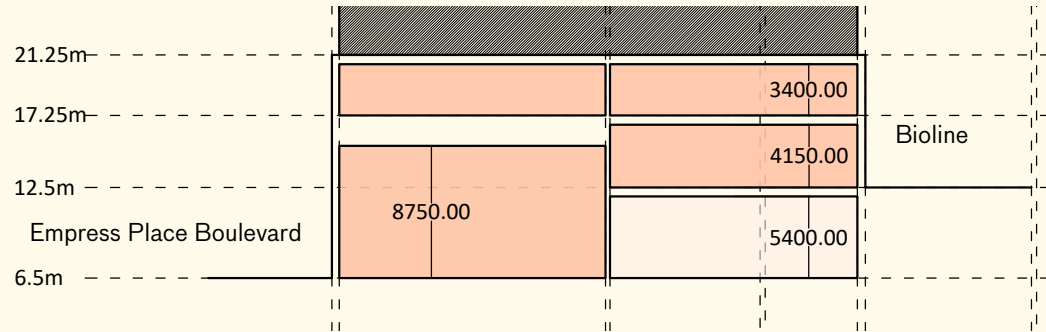
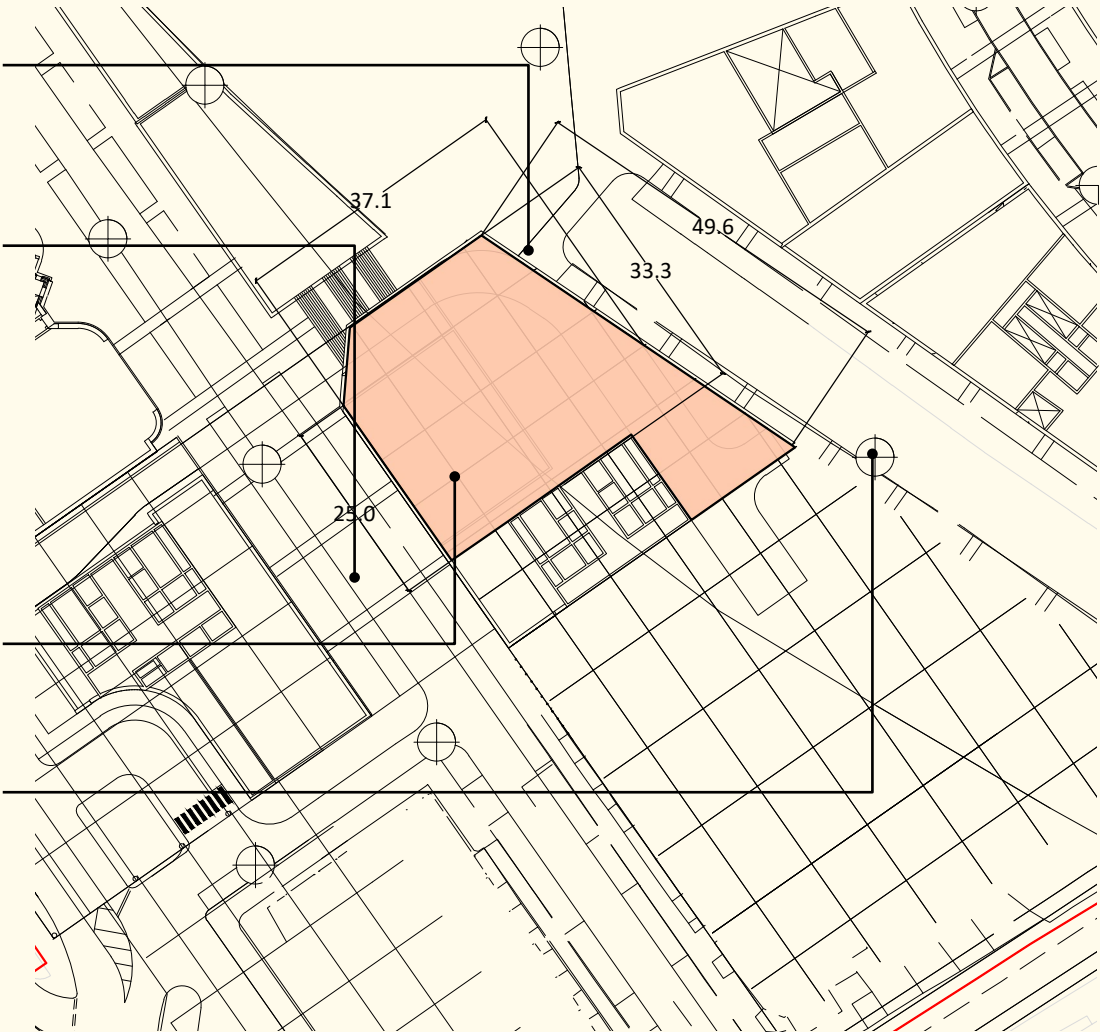
- Cultural use opportunity (below ground level)
- Cultural use opportunity (above ground level)

Table Park interface (+12.5m)

Empress Place (+6.5m) - sloping down to Lillie Road (+4.8m)

Cultural venue "box" at +6.5m

Bioline (+10.5m) sloping away from Table Park

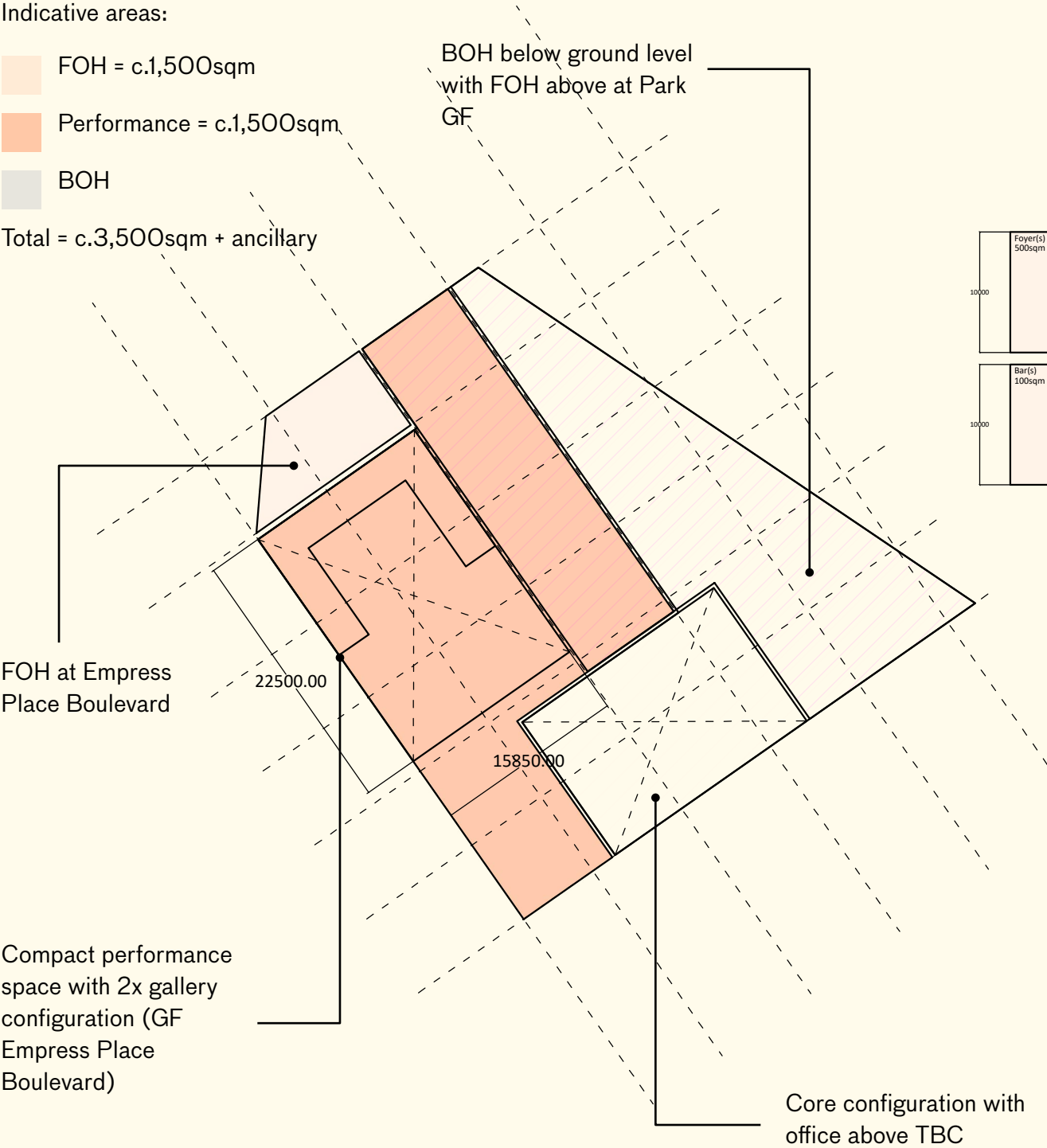


5.2.3 WB08 brief components

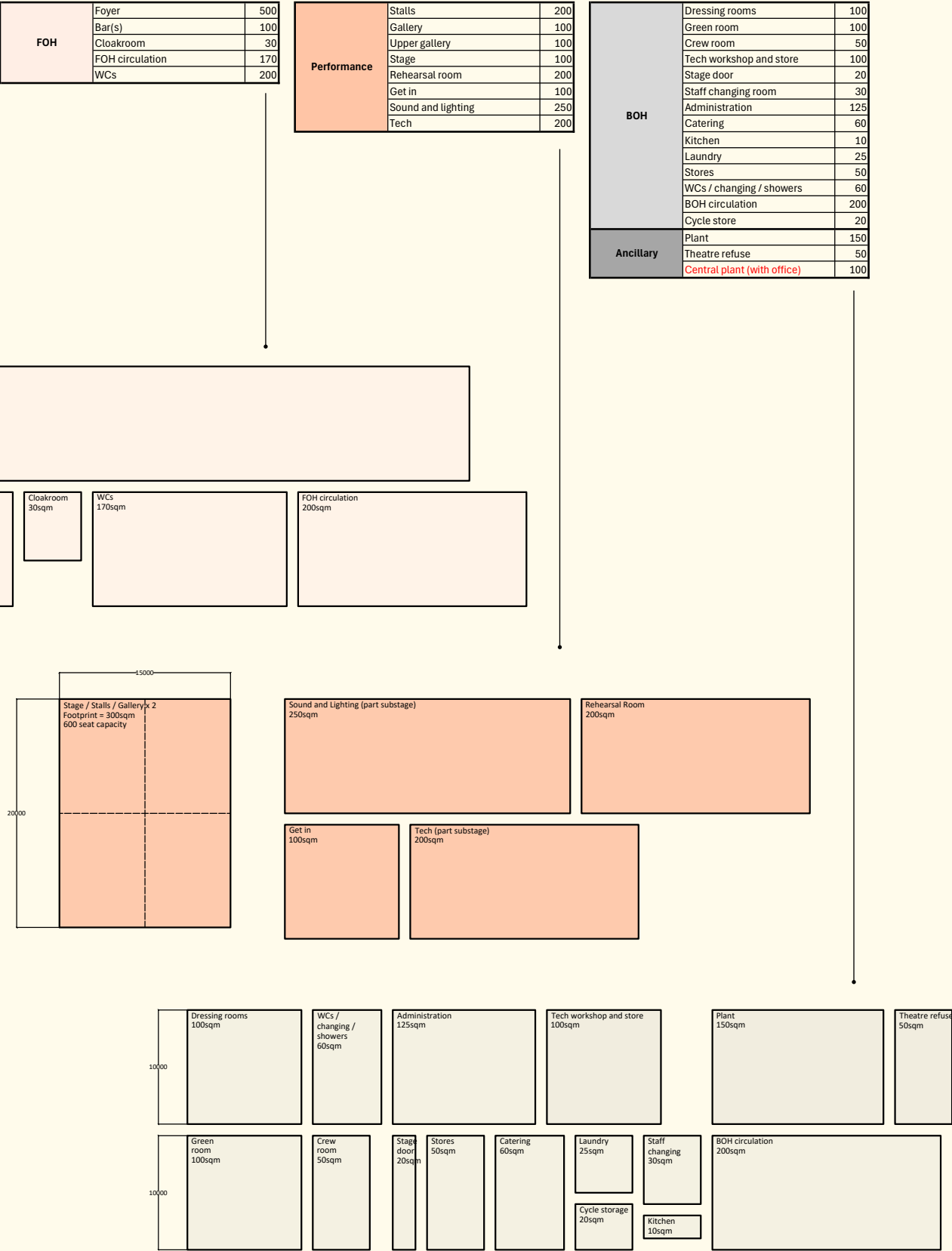
[600-700 seat venue / c.3,500sqm]

Indicative areas:

- FOH = c.1,500sqm
 - Performance = c.1,500sqm
 - BOH
- Total = c.3,500sqm + ancillary



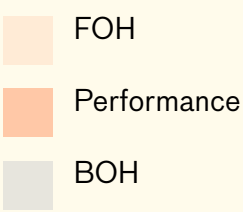
600 seat capacity model - indicative space planning brief



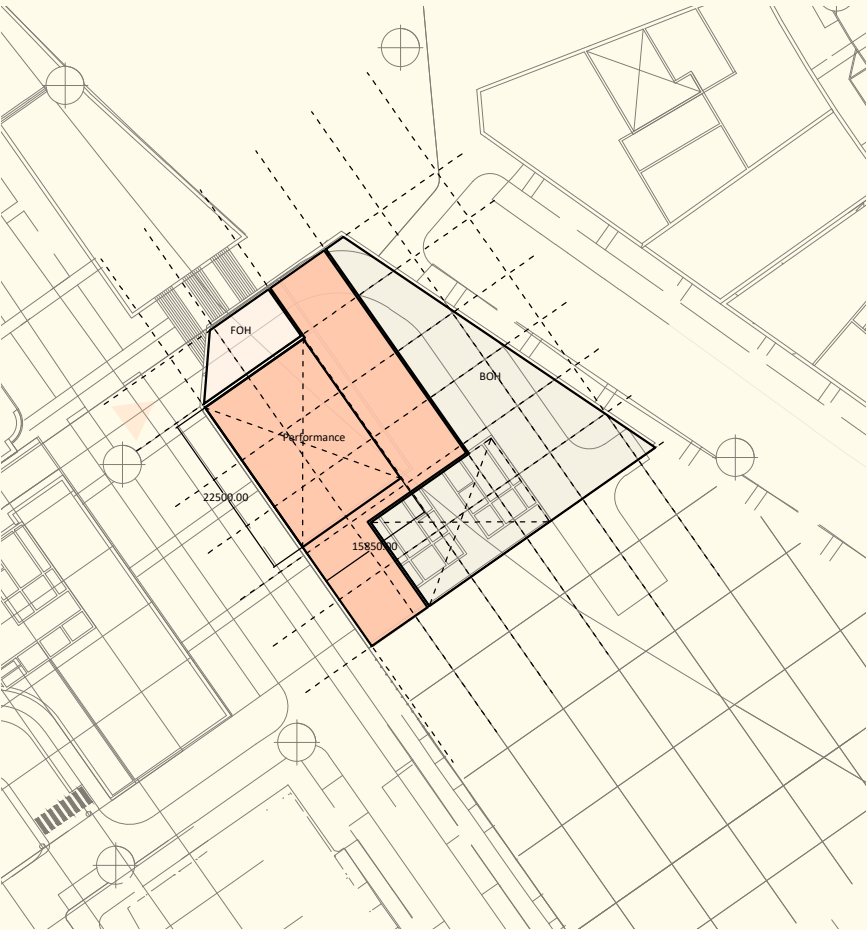
1:500@A3

N.B.: Accommodation schedule provides an initial model of potential requirements - to be tested through design development and occupier engagement re. specific plot-based configurations and occupier specifics.

5.2.4 WB08 indicative configuration



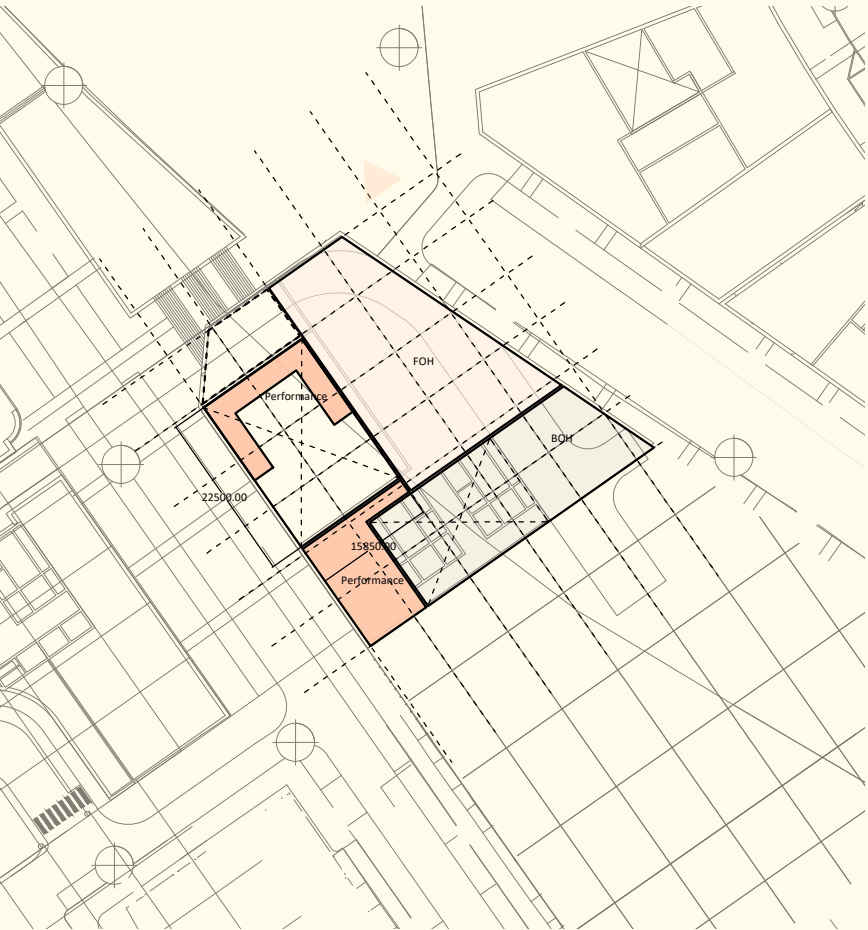
Lower ground



+6.5m

- Performance space and FOH accessed from Empress Place Boulevard level
- BOH functions underground adjacent to Bioline deck
- Servicing access from under boulevard loop
- Core / plant configuration re. office TBC

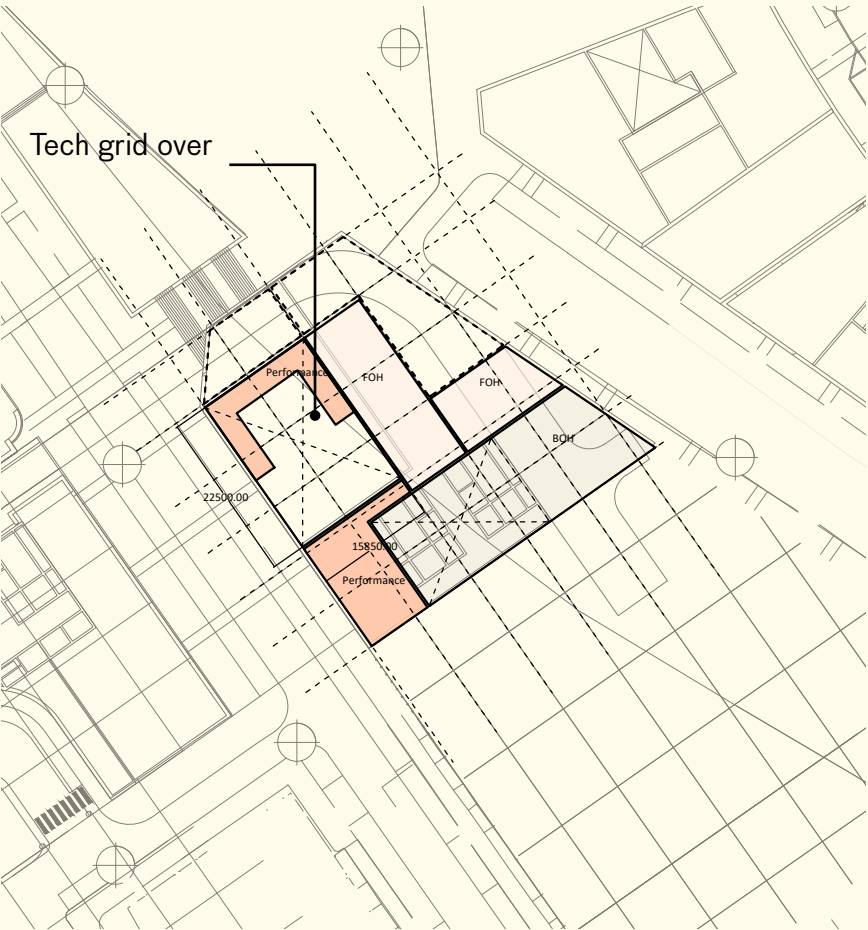
Upper ground



+12.5m

- Performance space gallery 1 access
- FOH functions at Table Park level (double height)
- Additional BOH
- Core configuration re. office TBC

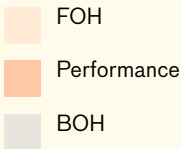
First floor



+17.25m

- Performance space gallery 2 access / tech grid
- FOH functions at mezzanine level
- Additional BOH
- Core configuration re. office TBC

5.2.5 WBO8 indicative configuration

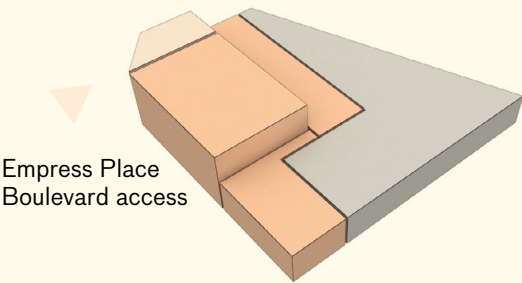
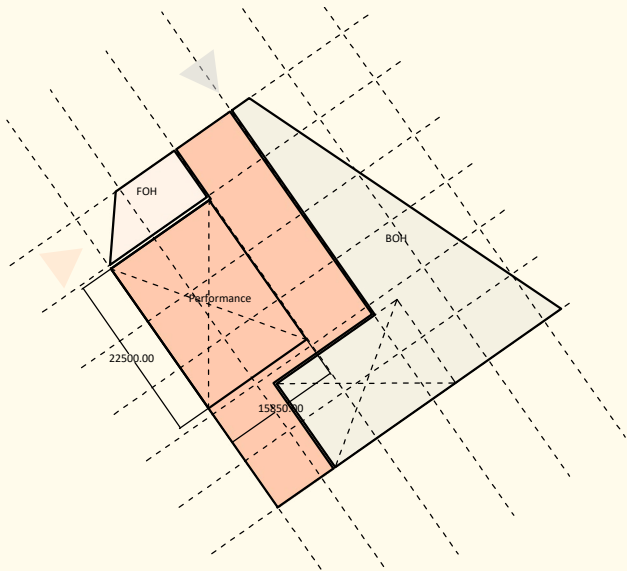


Indicative testing of spatial allocation:

The adjacent diagrams provide one possible indicative configuration of the cultural spatial allocation within WBO8 as a reference.

This acts as a guide to how the notional spatial demand of performance, FoH and BoH facilities could be organised and provides the basis (in conjunction with the spatial typology guidance within this strategy) for future detailed design, brief setting and occupier engagement.

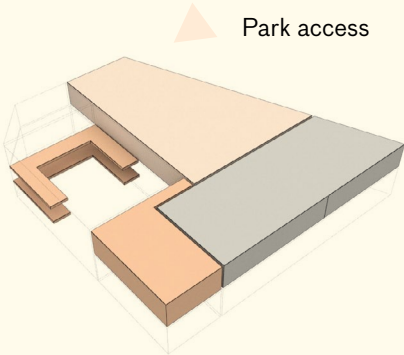
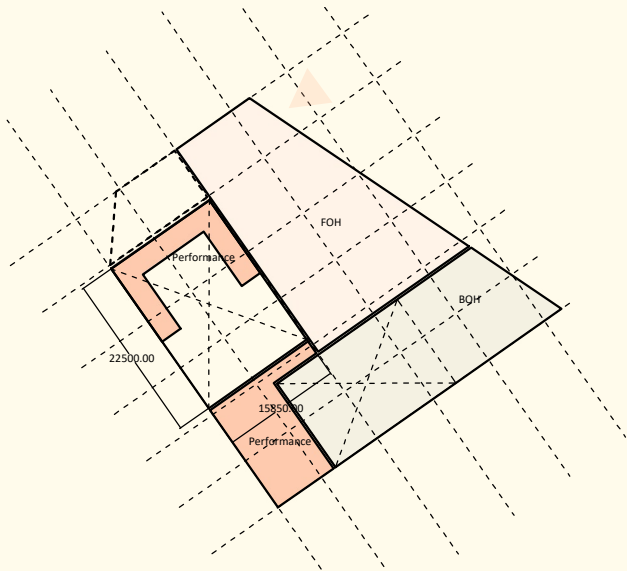
Lower ground



+6.5m

- Performance space and FOH accessed from Empress Place Boulevard level
- BOH functions underground adjacent to Bioline deck
- Servicing access from under boulevard loop
- Core / plant configuration re. office TBC

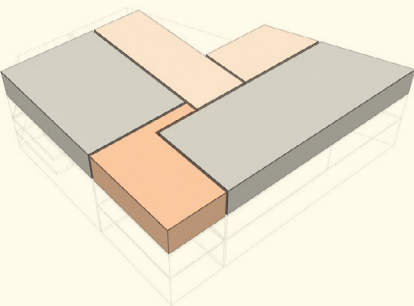
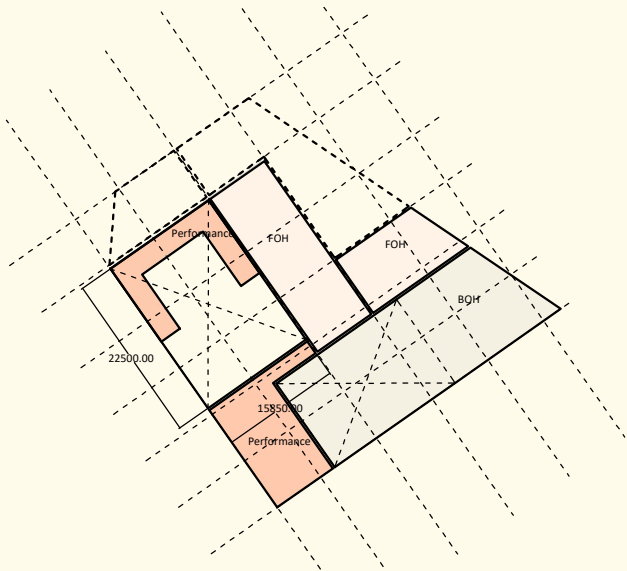
Upper ground



+12.5m

- Performance space gallery 1 access
- FOH functions at Table Park level (double height)
- Additional BOH
- Core configuration re. office TBC

First floor



+17.25m

- Performance space gallery 2 access / tech grid
- FOH functions at mezzanine level
- Additional BOH
- Core configuration re. office TBC