

**John Peel Centre for Creative Arts**

**Buildings Report**

For the buildings at Church Walk and 11 Market Place, Stowmarket

June 2020, V.2



## What do the JPC want to do?

The JPC as it currently stands forms part of a building which was originally a much larger premises, that opened out on to the town centre market place.

This 'front' part of the building was purchased by Mid Suffolk District Council (MSDC). Reuniting the building has been a long term aspiration for the JPC since its inception in 2009 and that prospect now exists. The opportunities are significant. As well as the possibilities for future growth, expansion and longer term sustainability there are opportunities for: creating a more 'living' and vibrant frontage into the marketplace at the centre of the town; contributing a more bohemian feel to the night-time economy; drawing visitors into the town; and providing a physical home for the virtual John Peel Archive.

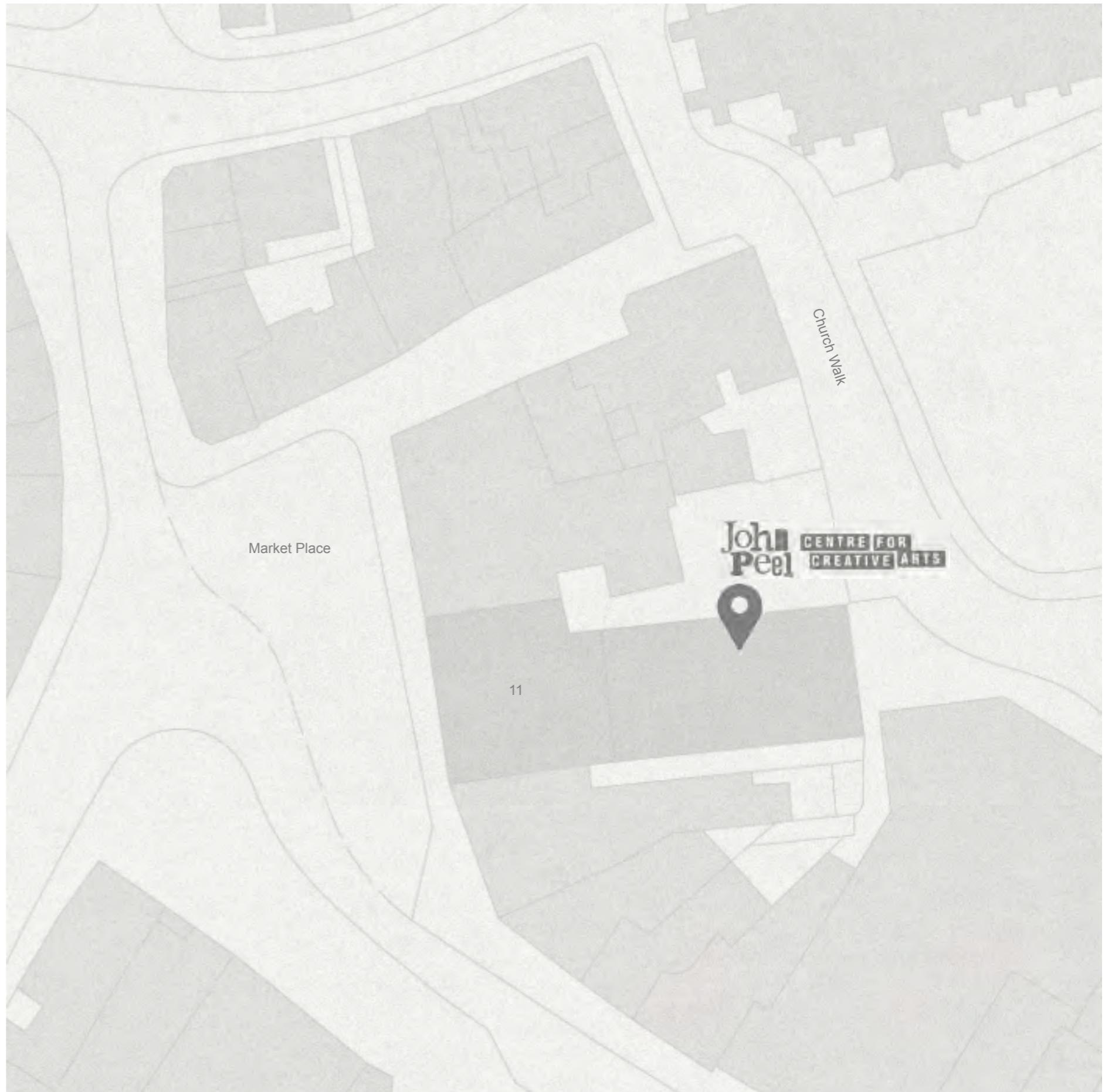
We really now need support to help us in further identifying how we can utilise this space and maximise community engagement, involvement and ownership of this central location in the town, whilst ensuring long term sustainability of the project.

It is an opportunity for the JPC to play an even stronger role in raising the aspiration and confidence of the local people through active participation in creative and cultural activities.

**We want to unite the buildings and create a cultural hub in the heart of the town centre.**

The above text is taken from the Strategic Development Opportunity document produced by The John Peel Centre for the Creative Arts, that formed part of the initial briefing document for this project.

The building at Church Walk



Site location plan

## Contents

**Section 1** of this document envisions what the expansion of the John Peel Centre into 11 Market Place might look like and what benefits it could bring to the JPC and Stowmarket.

**Section 2** is a brief overview of the history of the two buildings - as a vehicle to inform the future design - and a focus on the feasibility and potential of 11 Market Place for use by the John Peel Centre.

**Section 3** explores the physical attributes of both the Market Place building and the Church Walk buildings and is a record of the two buildings as they currently stand.

**Section 4** reviews a number of design options to explore the spatial potential of the two buildings when reconnected, both in the short and longer terms.

The appendices at the rear consider content and programming that is specific to physical space. It also considers how the physical spaces of venues are represented through media, such as online videos.

The work in this document is the result of a close collaboration with the JPC team.



Section 3

THE TWO BUILDINGS AS THEY CURRENTLY STAND

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Drawings and other information about the 2 buildings.



Section 1

VISION

Page 4 [click on the image above to go to this page](#)

Illustrations of JPC's occupation of 11 Market Place and how the unified buildings could be used.



Section 4

PHASE 1 PROPOSALS

Page 54 [click on the image above to go to this page](#)

Testing ideas of how the buildings can be used to inform the JPC's development of their business plan.



Section 2

ARCHIVE INFORMATION AND PHOTOGRAPHS

Page 17 [click on the image above to go to this page](#)

A brief overview of the history of the Market Place and Church Walk buildings.



Appendix A

SPATIAL DESIGN REFERENCES AND INFLUENCES

Page 80 [Click on the image above to go to this page](#)

A series of images and text that has informed the thinking behind the proposals.



Appendix B

DIGITAL SPACE CONTENT REFERENCES

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A series of references relating the physical spaces of venues and how they can be influences and be represented through in digital content.

## Section 1

### VISION

Illustrations of JPC's occupation of 11 Market Place.

"In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighbourhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired. In turn, these creative locales foster entrepreneurs and cultural industries that generate jobs and income, spin off new products and services, and attract and retain unrelated businesses and skilled workers. Together, creative placemaking's liveability and economic development outcomes have the potential to radically change the future of towns and cities."

*Creative Placemaking by Ann Markusen and Anne Gadwa*

The principles of **creative placemaking** align closely with the shared vision for the JPC's expansion into 11 Market Place, and illustrates the great potential for the JPC to make a significant contribution to Stowmarket by **diversifying use and activities and introducing cultural and civic life to the high street**, thereby invigorating the local economy.

11 Market Place offers the John Peel Centre an opportunity for a much needed new front of house area. This public facing space and entrance for the JPC would add to the visitor experience, increase their programming capabilities, allow them to showcase their values and grow their identity.

In order to broaden their audience reach and to be more visible, and accessible to the local community, the JPC need to make the most of their physical space - we can all enjoy culture from the comfort of our sofa and so what makes us want to go out to specific venue? It has to be an engaging and sociable place to be and this is achieved by good planning and design.

The new unified building should be a dynamic, evolving space that will allow the JPC to reach its full potential to create a venue that has far-reaching impact as well as being somewhere that Stowmarket can be proud of.





**"We want to unite the buildings and create a cultural hub in the heart of the town centre."**

Text source: Strategic Development Opportunity document produced by The John Peel Centre for the Creative Arts



**Market Place**

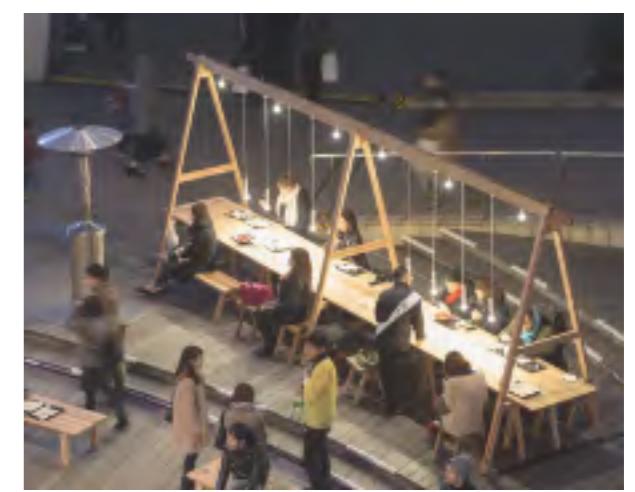
The centre of Stowmarket. The JPC can spill out into the public space and ...



...provide entertainment



...put on screenings of music or film in collaboration with The Regal



...organise street food events in collaboration with MEAL



...put on public art exhibitions





#### Market Place

The activities of the JPC can spill out into Market Place animating the high street, creating interest and a permeable public interface with the JPC. The ground floor space will be open, inclusive and a welcoming entrance to the JPC.



#### Front of house reception area

The JPC reception and box office sells tickets for events and activities at the JPC as well as other local and regional venues. It also has displays of other arts and cultural information and sale of merchandise.

**"When booking some tickets for the cinema, I noticed a poster advertising a gig for an interesting young band playing at the JPC next month "**



#### Additional event spaces

The main ground floor space is to be opened up to create a large space in which the JPC can test their programming ideas in consultation with the public in real time. The Market Room will be a flexible space with a variety of seating, tables and activity specific pop-up furniture to facilitate a variety of uses.

**"I popped into the JPC and heard a great poetry reading. Have you been to the new John Peel Centre building?"**

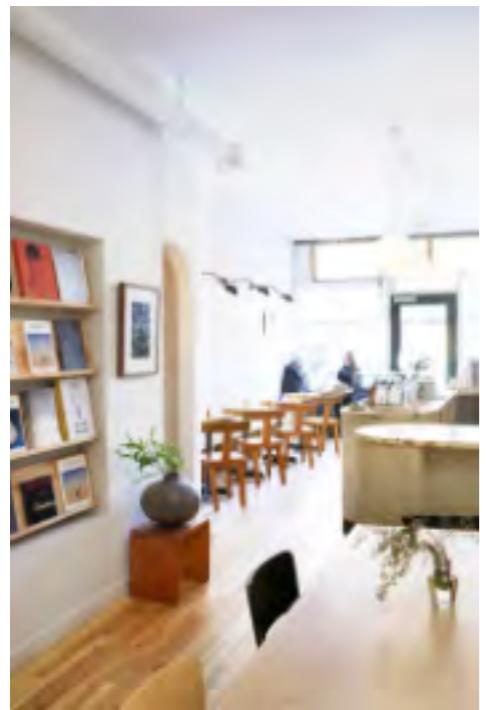


Main ground floor space facing Market Place

A large public facing room. This space will become...



...a reception area/ box office with display space for merchandise



...a flexible community space



...a light and bright social space with windows connecting the space with Market Place



...a display space



...a venue for lunchtime performances



#### Additional event spaces

Permanent displays and rolling exhibitions of rich visual references to John Peel's legacy and his context in music history will enhance and heighten the pre-show experience for the audience, and be an engaging insight to those who want to know more and be inspired by John Peel.

**"John Peel meant such a lot to me and the exhibits are a perfect mix of inspiration and nostalgia."**



#### Green Room/ back stage area

The addition of a dedicated green room area for bands and performers will allow the JPC to expand their potential to appeal to touring bands and promoters. Whilst not in use the Green Room can be open to the public to view a 'wall of fame' and see the collection of items donated by visiting bands.

**"Looking around the green room I could feel the aura of some of the great artists that have performed at the JPC. The photographs reminded me of just how many fantastic performers have been there"**



#### Additional event spaces

The first floor Assembly Room offers huge potential for multiple uses including as a second venue, hire, audio visual studio, backdrop for the creation of more digital video content to name but a few.

**“Such a bright and beautiful space, filled with a sense of history, lots of natural light and big views looking over Market Place.”**

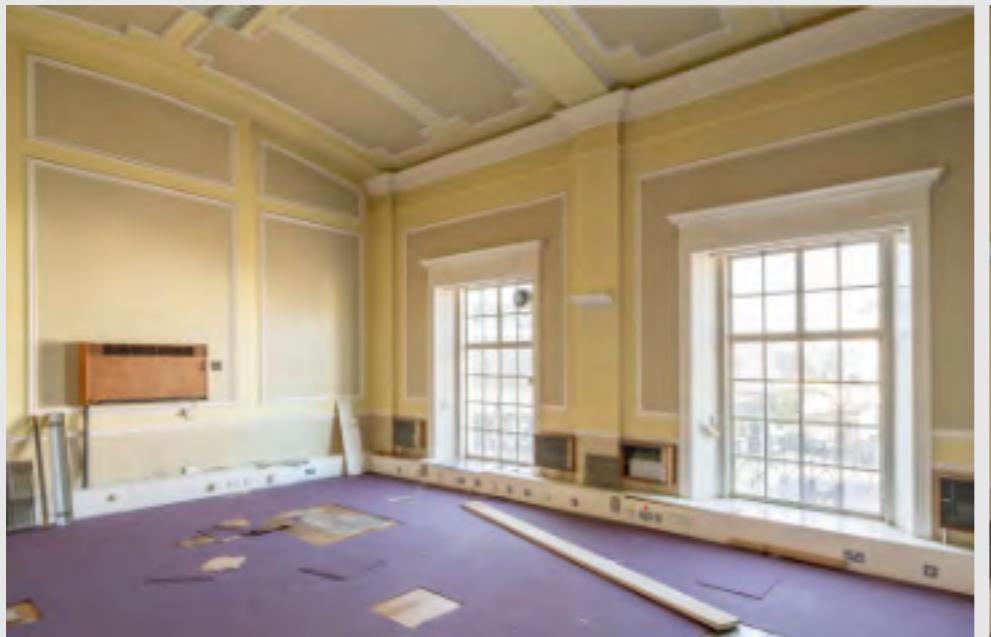


#### Office and Storage Space

Much needed office and storage space will be provided by the Market Place building. This type of space is essential to facilitate the growth of the JPC.

**“Having a dedicated office space has given us the space to focus on growing the great work that we do here at the JPC.”**





### Assembly Room

A large voluminous room full of natural light. This room will...



...be a place of display



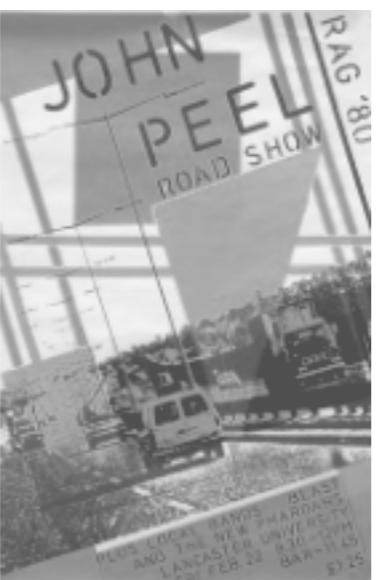
...be an excellent backdrop for the staging and recording of intimate performances



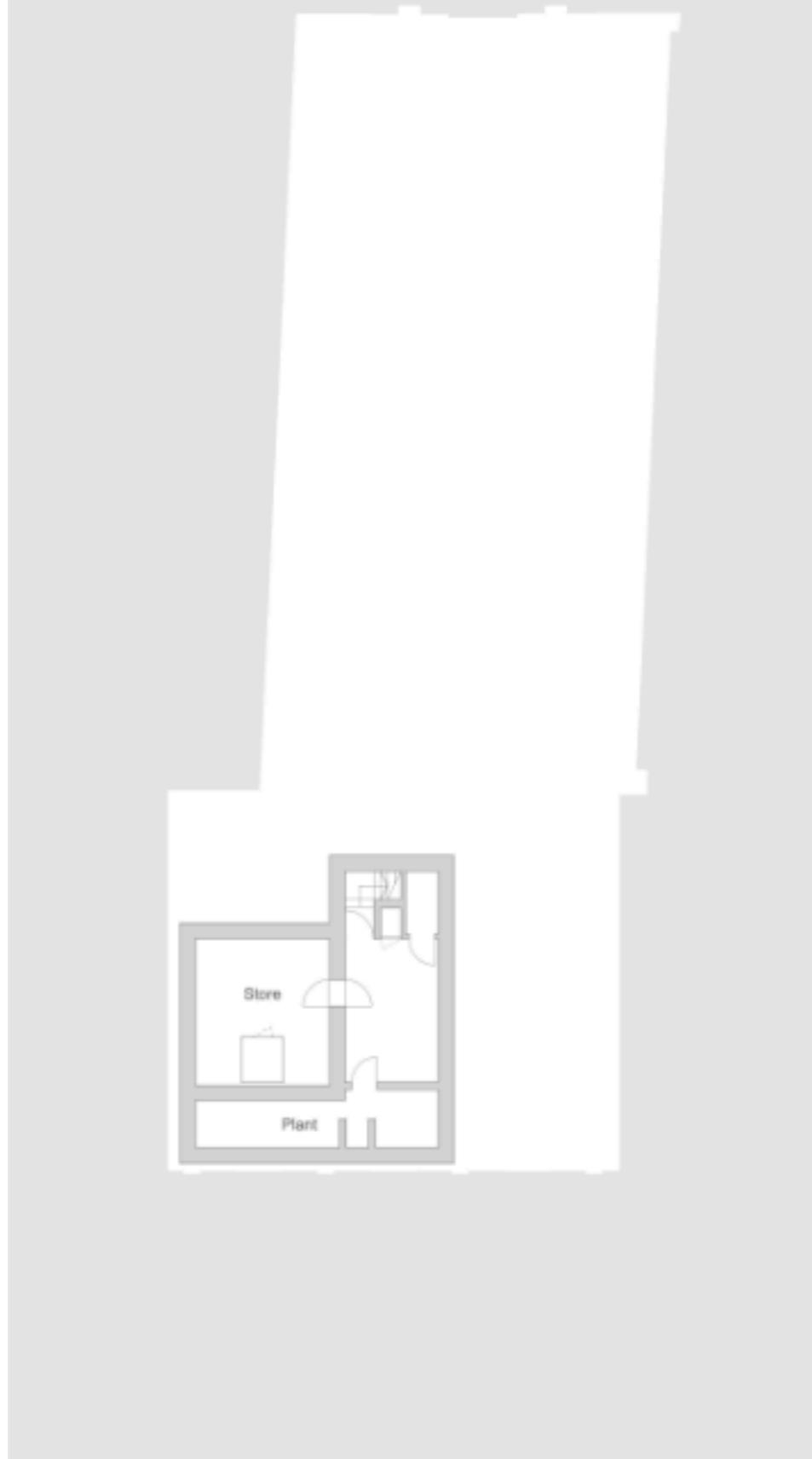
...accommodate a JPC vinyl collection



...accommodate smaller buildings within the large single volume such as a small recording/ radio studio. The height of this space means there is potential to create an additional floor level within the volume



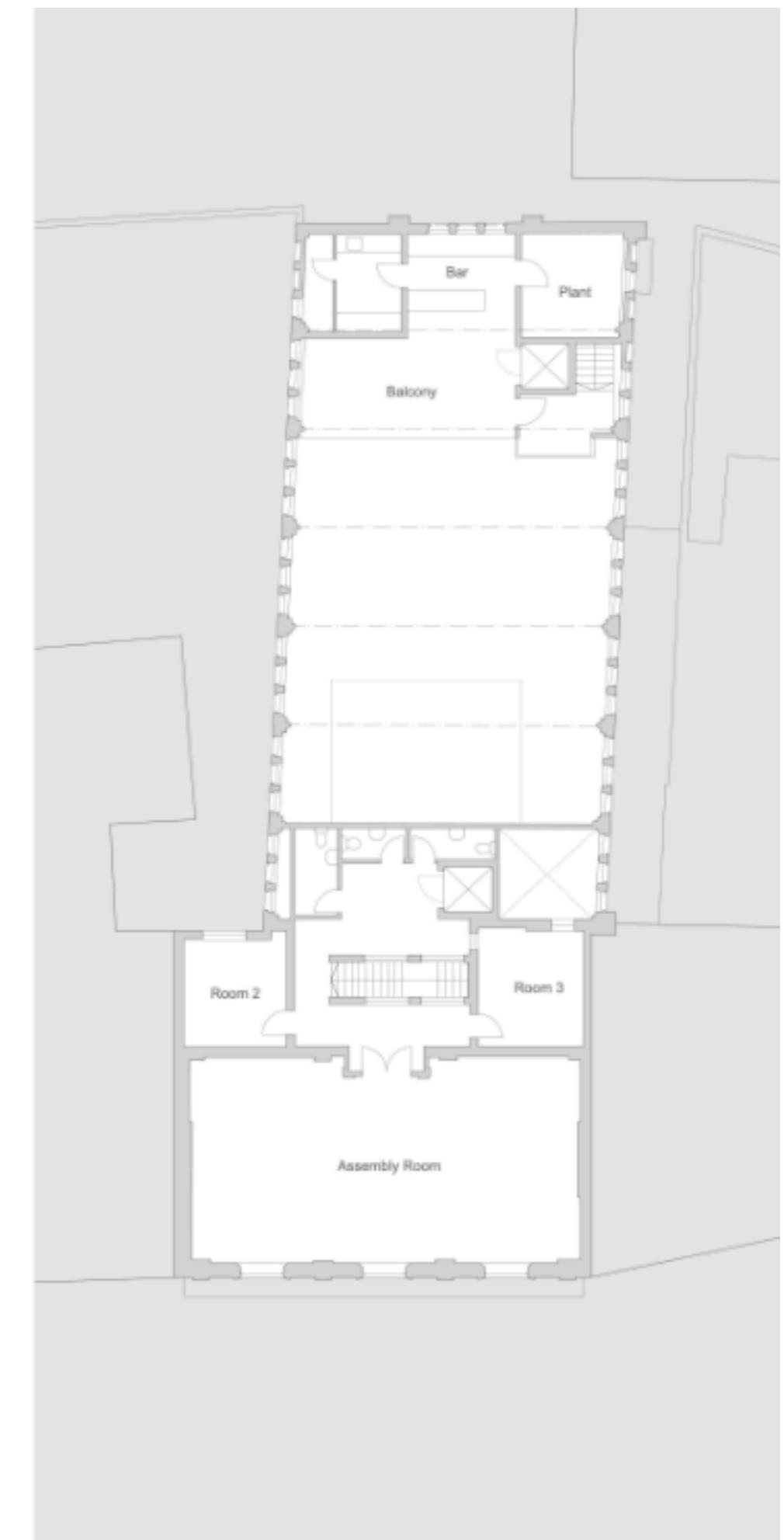
The drawings on this and the following page are simple concept drawings of how the two building could look once connected. The notable difference between the two options is the position of the stage within the main auditorium space.



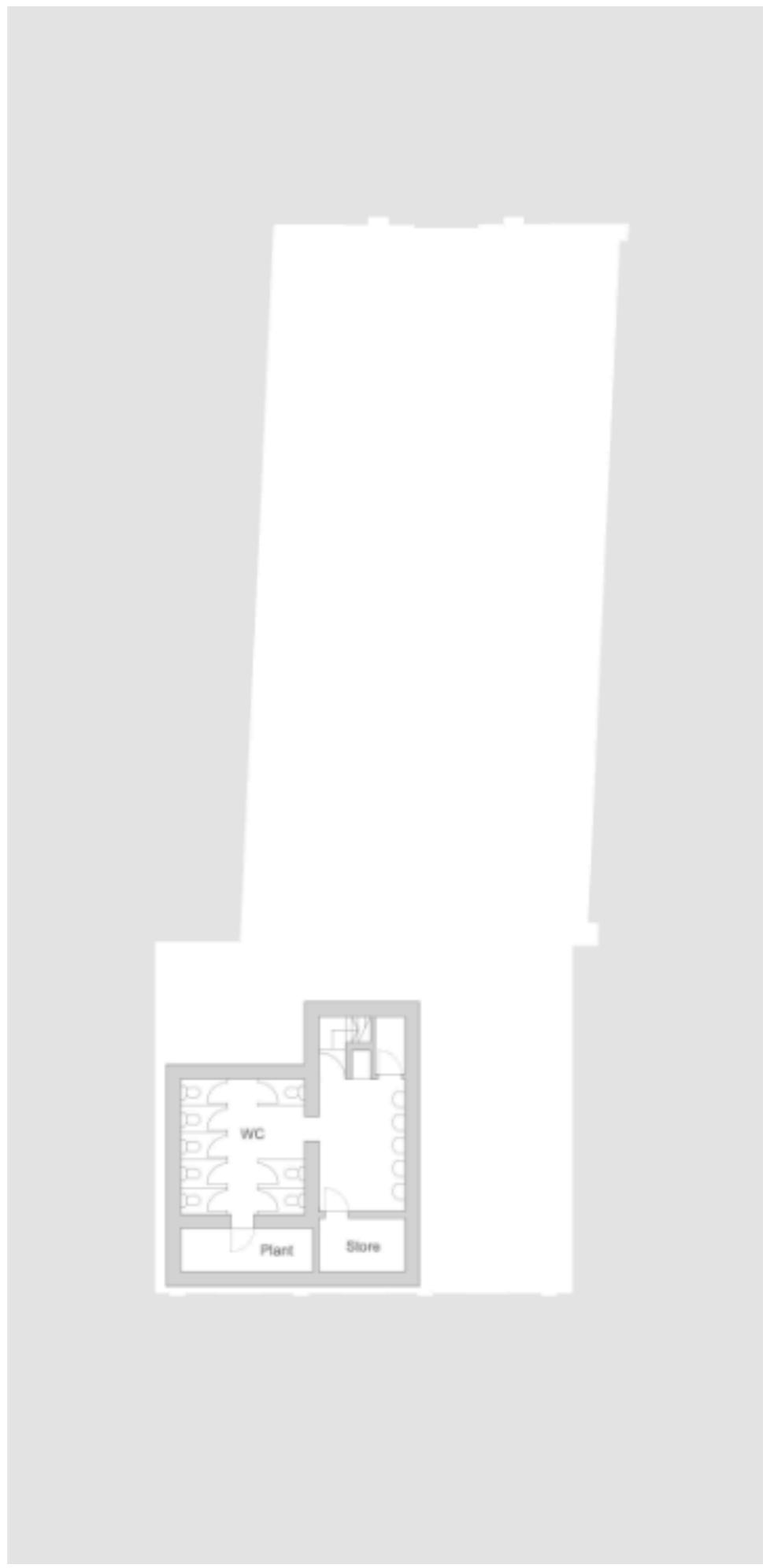
Basement Floor\_Proposed\_Version 1



Ground Floor\_Proposed\_Version 1



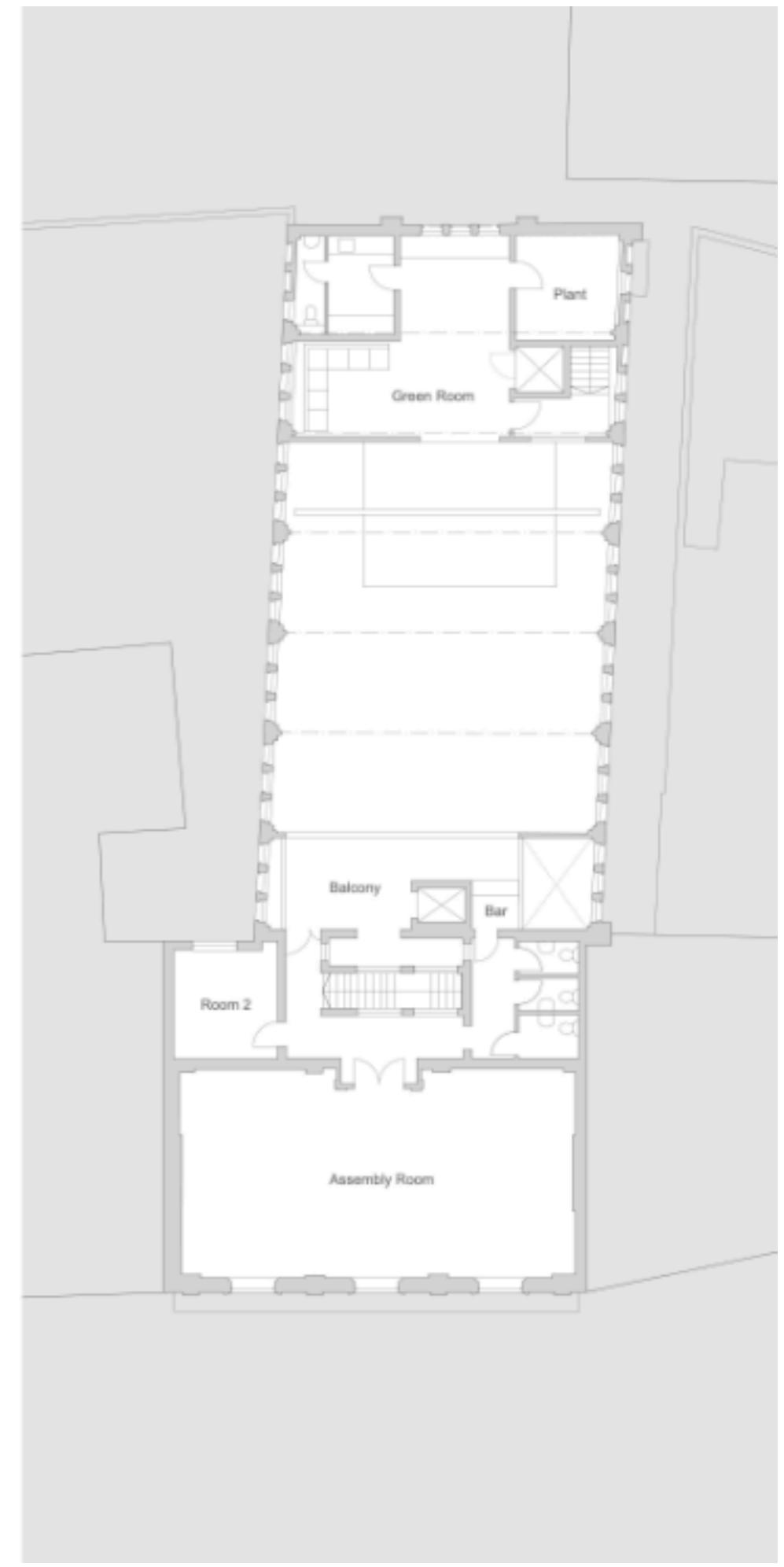
First Floor\_Proposed\_Version 1



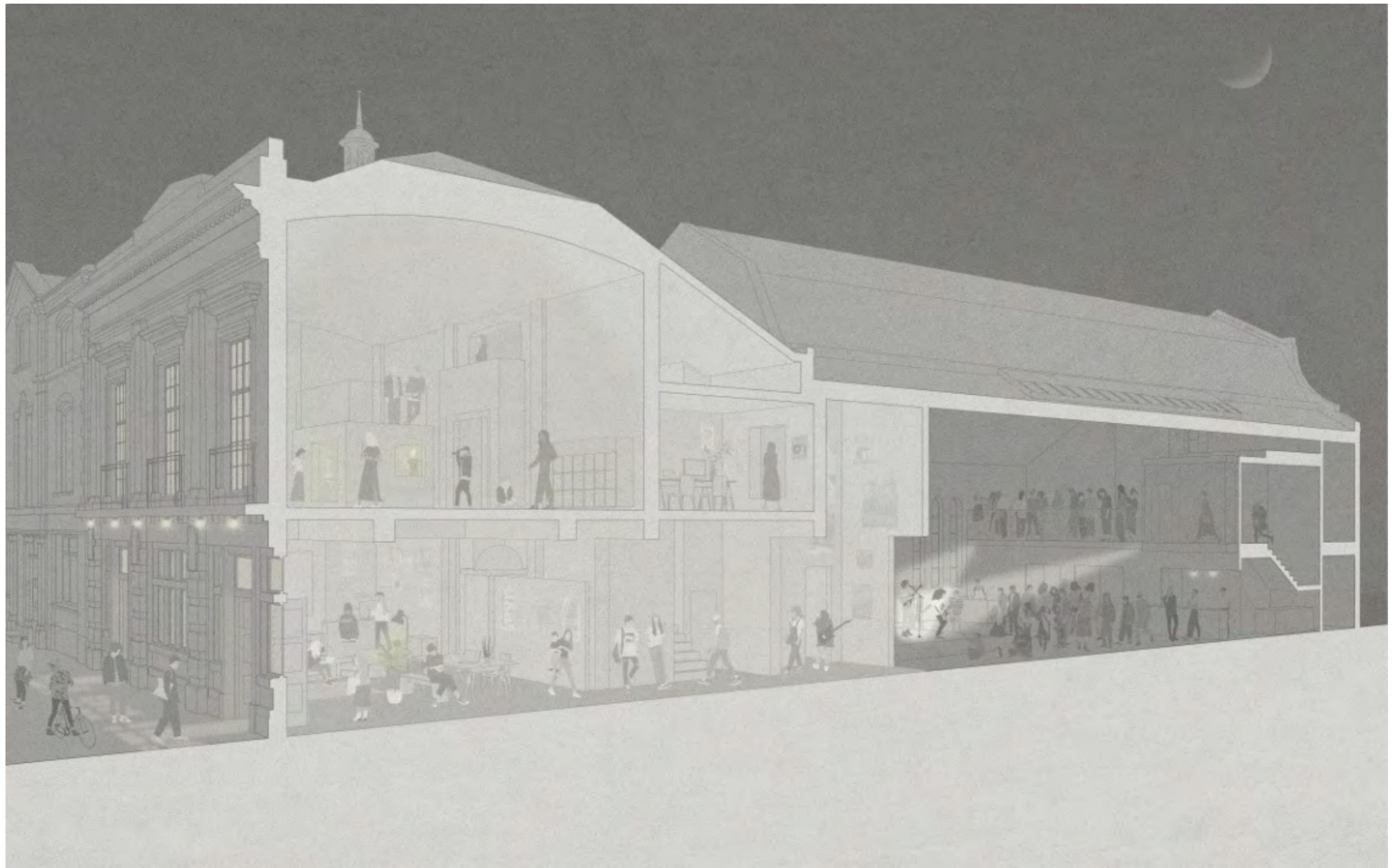
Basement Floor\_Proposed\_Version 2



Ground Floor\_Proposed\_Version 2



First Floor\_Proposed\_Version 2



Section\_Proposed\_Version 1



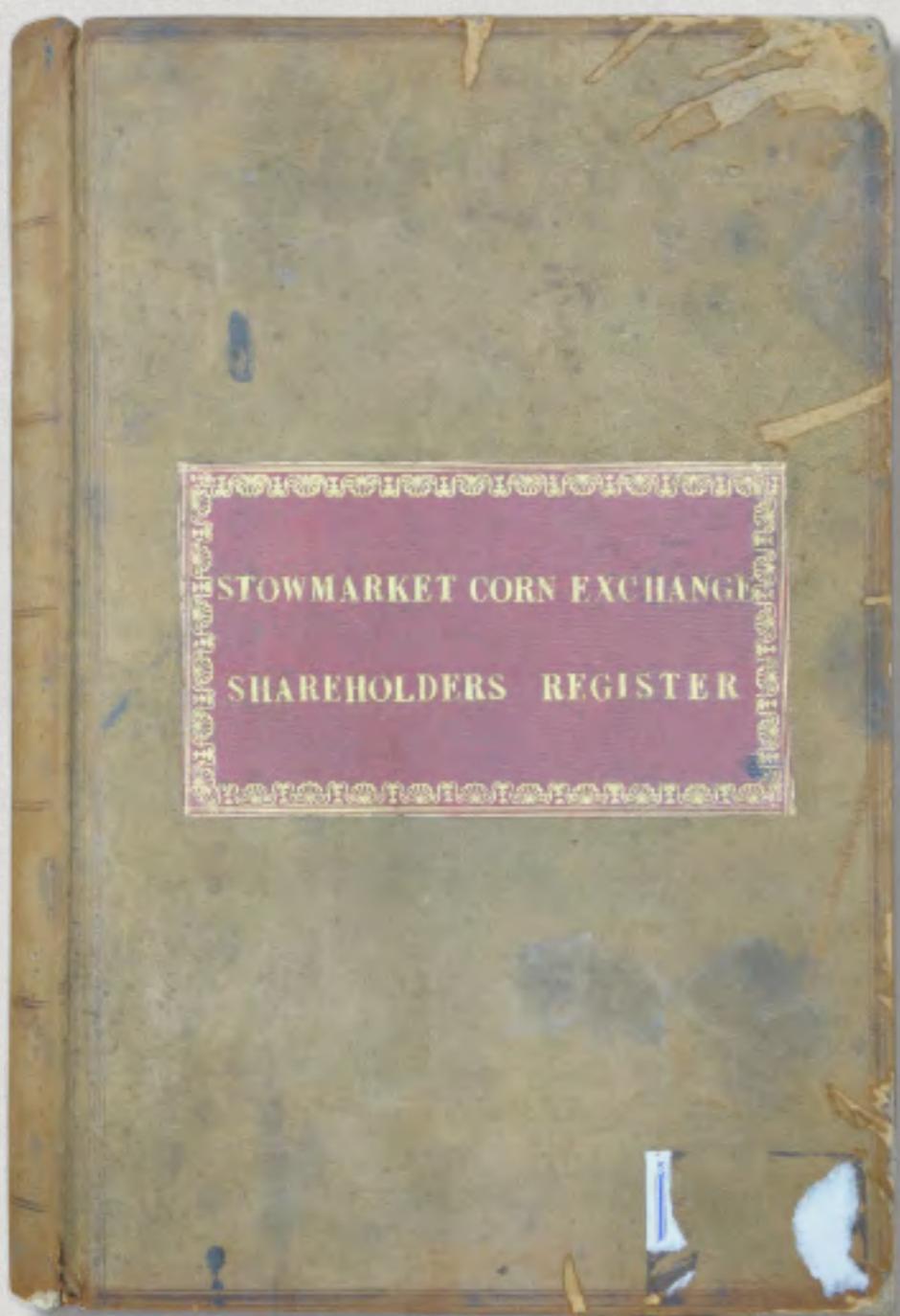
As existing

The building will bring people and life to Market Place making an important contribution to the night-time economy of Stowmarket

## Section 2

A BRIEF OVERVIEW OF THE HISTORY OF THE MARKET PLACE AND CHURCH WALK BUILDINGS





No.	Name Share	#1 Number of Share	Value of Share	Name and Address of Shareholder and Date of Share
		Number 41	\$25	Benjamin King of Stowmarket in the County of Suffolk Merchant 1 <sup>st</sup> July 1834.

No.	Name Share	#1 Number of Share	Value of Share	Name and Address of Shareholder and Date of Share
		Number 42	\$25	Benjamin King of Stowmarket in the County of Suffolk Merchant 1 <sup>st</sup> July 1834.

18

The said Benjamin King died on the 26<sup>th</sup> day of February 1855  
leaving by his Will dated the 17<sup>th</sup> day of April 1852 appointed  
all his Shares in this Company unto his son Benjamin Owen  
King of Stowmarket Merchant, and afterwards his son the  
said Benjamin Owen King and William King of Stowmarket  
Merchant Executors of his said Will and they duly proved  
before the Prothonotary Court of Ipswich on or about  
the 14<sup>th</sup> day of April 1855, and have since presented to the  
said Prothonotary.

The certificate of title of this Share was given up by the  
share named Benjamin Owen King to be cancelled on the  
Ipswich 6<sup>th</sup> June of a new Certificate No. 135 for £25 paid

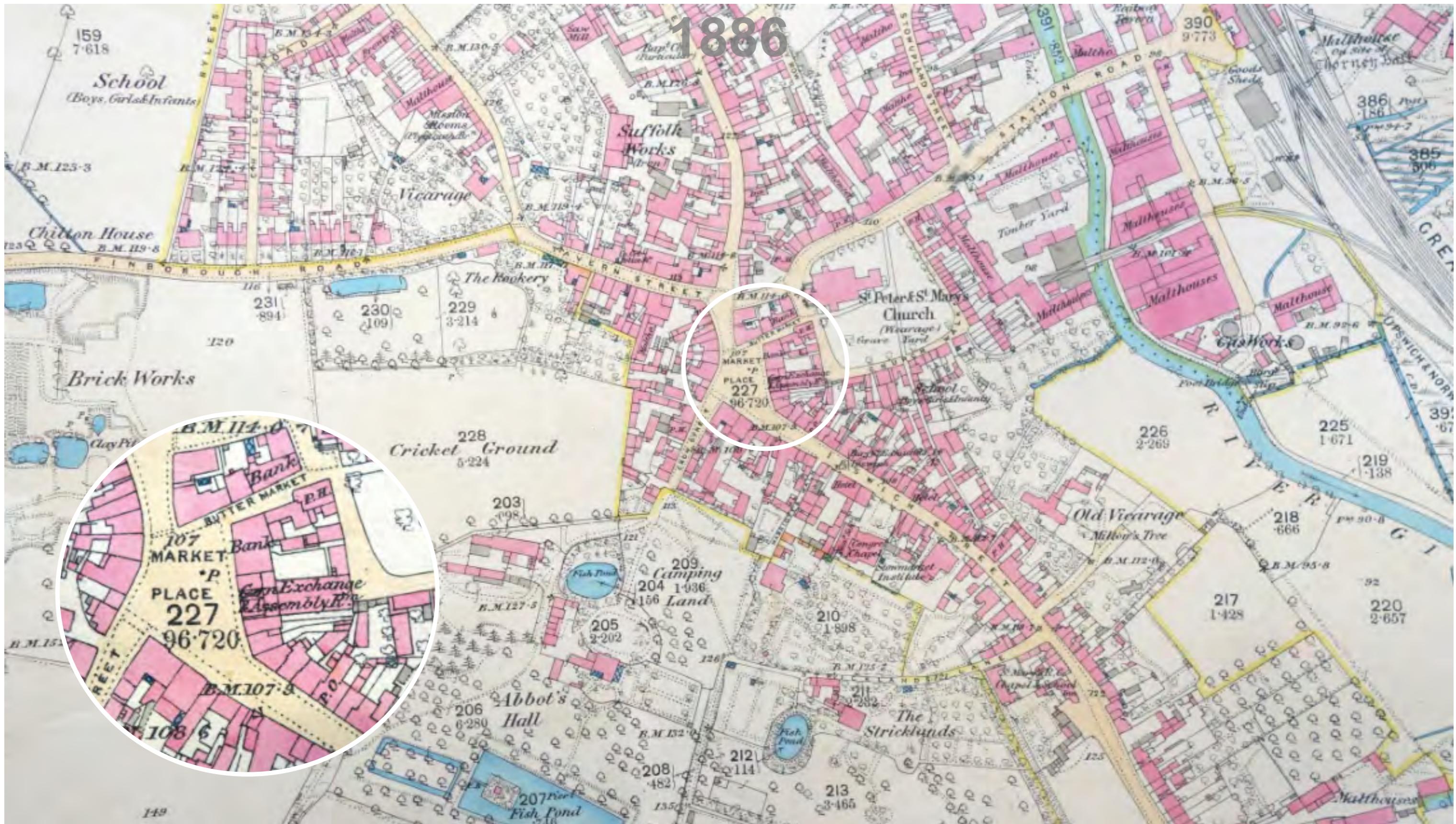
18

See above

The certificate (No. 42) of this Share was given up by the  
above named Benjamin Owen King to be cancelled on the  
Ipswich 6<sup>th</sup> June of a new certificate No. 135 for £25 paid

1835

Corn Exchange and Assembly Rooms built at the cost of £3000 raised in £25 shares. Shares were sold between 1836 and 1892. This Shareholders Register is held at the Suffolk Records Office in Ipswich.



1844

Steverson Confectioners registered in White's Directory of Suffolk as occupying the shop at the entrance of the Corn Exchange, Market Place.

1851

Architectural drawing of the Corn Exchange by Frederick Barnes illustrates a design for the Stowmarket Corn Exchange. The proposal has very similar decorative trusses to those later built but the trusses are shorter and the roof is shown as glass, without the Dutch gable form and with no windows shown to the walls.

1855

Steverson Confectioners still registered in White's Directory of Suffolk.

1.3

A photograph showing the left-hand bay of number 11 showing a glazed window at ground floor level. An awning is located at the head of the window. The ventilation grille beneath the window suggests that the ground floor construction is suspended timber.

Of the Corn Exchange, the press wrote in 1870:

"The Corn Exchange which is paved with stone, has a glass roof, which in wet weather leaks very much like a sieve. Consequently, during the winter months none can attend any entertainment in it without being subjected to great discomfort and running great risk of a severe cold. In this place there is another great drawback, for there are only seats for about 150 people, so that when there is anything 'coming off', the Secretary has to discharge the insidious duty of running about and borrowing stools and chairs from all parts of the parish. The want of a good lecture hall has long been admitted, and should any lover of the town, who has plenty of money, ever erect one, he would confer as great a benefit as could be well bestowed on Stowmarket".

According to Pevsner's guide to Suffolk West: The Buildings of England, the Corn Exchange (Corn Hall) was rebuilt in 1872. It was designed by Frederick Barnes with white and red brick decoration. Barnes also built Stowmarket rail station.

The elevation to what is now the TSB building is stuccoed whereas the current elevation is finished in red fair-faced brickwork at first and second floor levels, and stone at ground floor level.

The photograph shows the elevation at number 11 finished in fair faced brickwork at ground and first floor levels.

1.4

This drawing is dated 1851 and is therefore assumed to be the design of the original Corn Exchange before its demolition in 1872. The drawing is attributed to F. Barnes.



1.4

This sketch is dated 1845 and shows an awning, signage and a window. We can find no evidence to suggest that the ground floor has ever been occupied by anyone other than a commercial tenant.





1.6

1897

Samuel Pluck Gentleman's outfitters shop opened on the ground floor of the 11 Market Place building in c.1895.

1.6

Scene of celebrations of the Diamond Jubilee of Queen Victoria.  
The parish pump was removed from Market Place in 1902.

The signage above the ground floor windows at number 11 reads, 'The Noted Boot Stores'.



1.7

Note the centrally located arcade passage positioned in the centre bay of the facade at ground floor level.

Signage to the pediment above the first floor windows at number 11 reads, 'Second Hand Furniture'.



1.8

1903

1.8

The Ordnance Survey map of 1886 (shown previously) describes the site as being, "Corn Exchange and Assembly Rooms". This map describes it as the site of the Corn Exchange.

The map indicates a central passage through to the rear of the building with demarcated separate commercial units to the north and south. It is presumed that access to the first floor was via the passage.



1.9

1900s

Pluck's awnings adorn all three ground floor bays of the building. The lefthand side awning reads, "Boot Factor", the central awning reads, "Tailor and Outfitters". The word "Hatter" can be seen on the awning to the right. Signage for the YMCA can be seen mounted on the pilasters at first floor level.

Note that the building to the right - that is now Barclays Bank - is two storey with an additional floor in the roof.

This photograph is dated 1910.



1.10

With the awnings retracted, the centrally positioned arcade passage is revealed together with timber framed glazed shop fronts. Note that the shop fronts have been replaced and the railings at first floor level run the full width of the building. It is assumed that the railings were removed and melted down during the war. Note also that the TSB building now has a brick facade.



1.11

1900s

1.11

We assume that the central access from Market Place connected to entrance doors within the panelling shown in elevation on this photograph. The windows above presumably benefitted from the light well however, if this was the case then it is unclear on what the people behind are being supported. The vertical pipe in the centre of the image is the flue from the heating device.

APART from the Stowmarket Institute, there was another "hall" in the town which from time to time departed from its basic purpose of being an agricultural market for farming business.

This was the Corn Exchange at the back of the market place, still standing and now used for banking purposes.

It was completed in the 1830s and built at a cost of £3,000, raised in £25 shares and officially styled as "The Corn Exchange and Assembly Rooms."

The assembly rooms part

was over the entrance from the Market Place and many years later was to accommodate the local branch of the Young Men's Christian Association.

In the early part of this century the main hall (the Corn Exchange), which was capable of seating 800 people, was let for weeks at a time to the "Weights" family of travelling players.

These "barnstormers" presented a repertoire of Victorian melodramas and blood and thunder plays.

By today's standards their acting was "ham" and "corny" but with no films, television or radio around, the local populace apparently took these

pioneers of travelling theatre to their hearts.

They would put on a different play every night for a fortnight or three weeks, and their productions included "East Lynne," "Maria Marten," "Trilby," "Orphans of the Storm," "Ten Nights in a Bar Room" and "Sweeney Todd," the Demon Barber of Fleet Street. The players did not always keep to the script and often "made it up" as the mood took them.

The price of admission to the front rows was 1s. and to the others 9d and 6d. If the casts of the plays were extra large "Fatty" Weights, as they called the

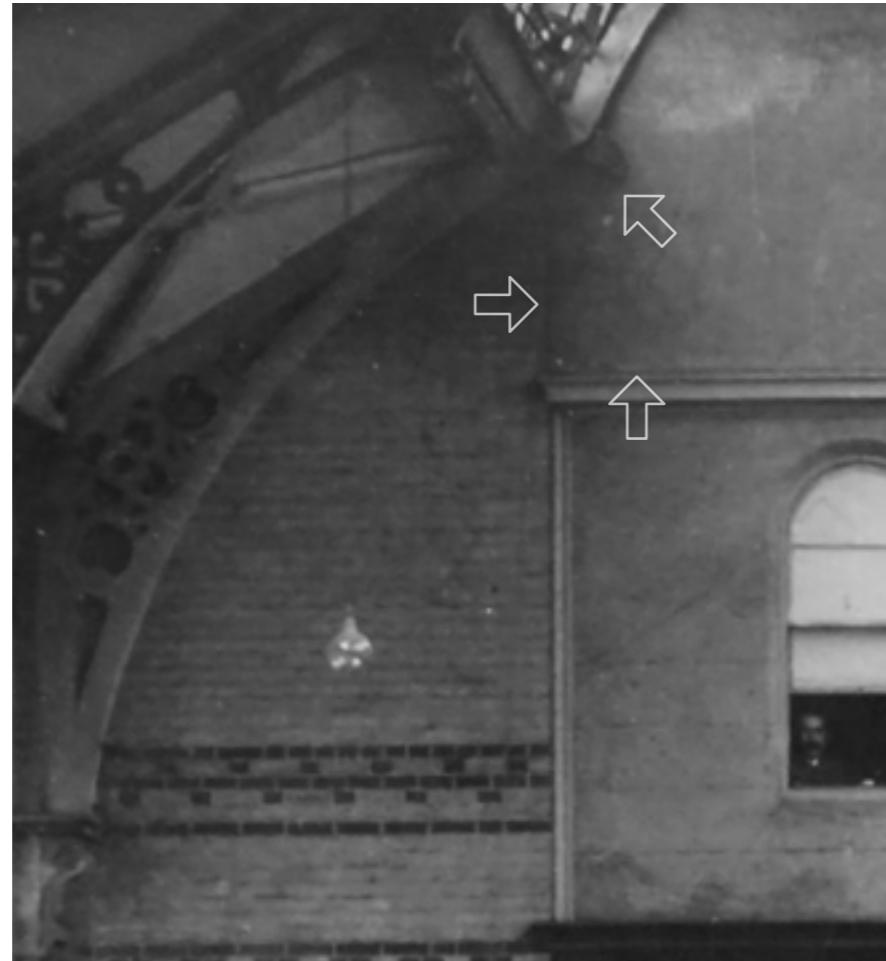
rather corpulent father of the Weights family, would engage local people to play very small parts.

Here on the dark winter nights, when this century was very young, with the only heat coming from a big tortoise stove in the centre of the hall and which often gave out suffocating coke fumes — according to the strength and direction of the prevailing wind — Stowmarket theatregoers huddled together to hiss the villain and cheer the hero to their hearts content. It may have been unsophisticated, but it was great fun!

On Saturday afternoons there was always a children's matinee — 1.12



1.13



1900s

1.12

Article from an EADT supplement dated 02.06.1981.

1.13

A photograph of the 'Void' taken in 2019 on the left compared with an enlarged section of the photograph from the previous page taken on the right. The markings on the walls in 2019 correspond with the older image. The current brickwork shows signs of the bond being 'broken' where the later infill brickwork was constructed.



1.14

1.14

A sign is positioned above the first floor central window and reads, "Co-Operative Hall" in this photograph dated 1912. Note that there is no cupola to the roof.

In 1920, Samuel Pluck's shop was destroyed by fire and never reopened.



1.15

1900s

1.15

The ground floor of 11 Market Place was remodelled by the architect JA Sherman for the National Provincial Bank in 1927 and this was likely to have included the internal plasterwork and the staircase arrangement. The ground floor facade was re-clad in ashlar stone with door openings to the left and right-hand side bays.



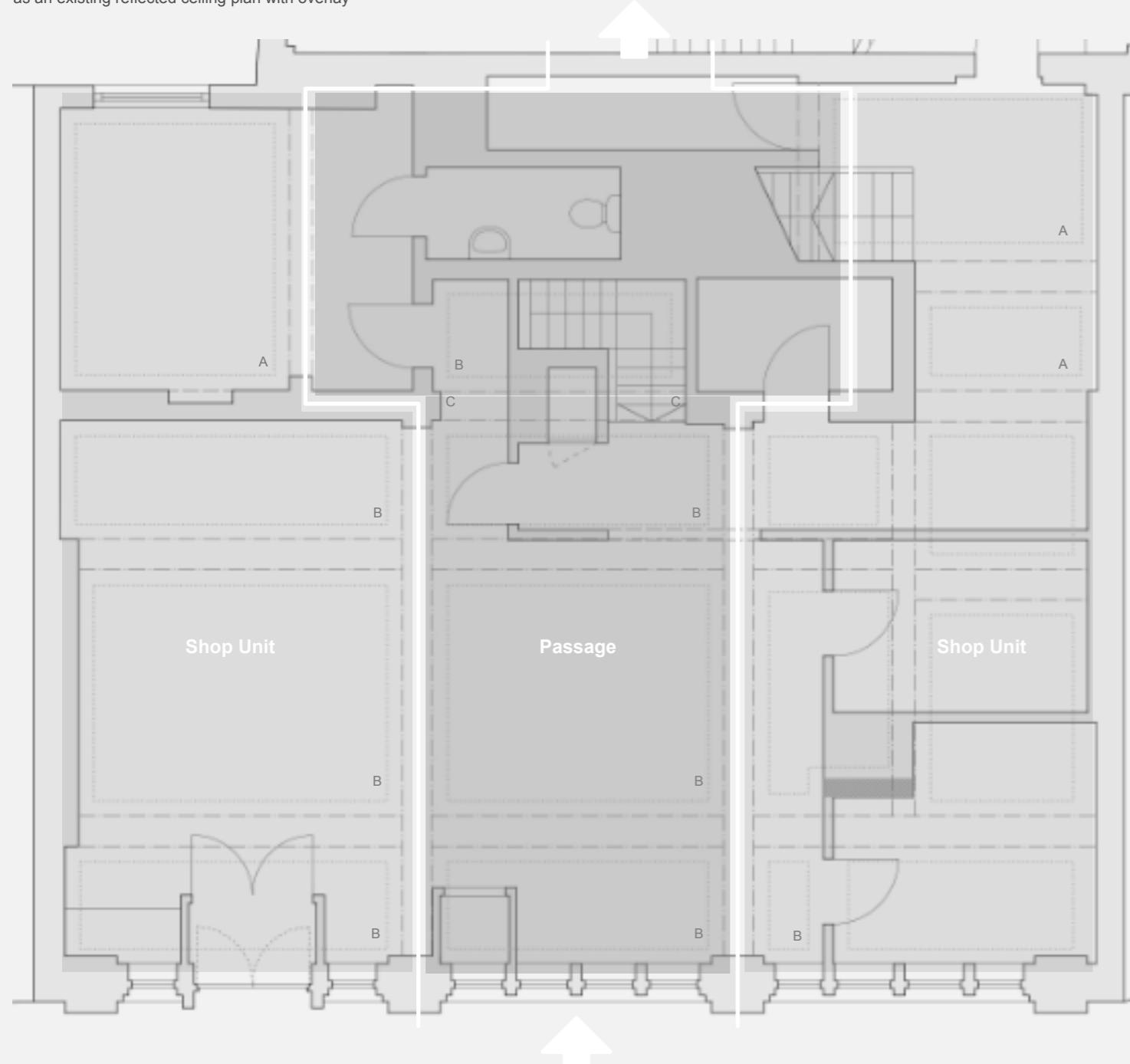
1.16

1.16

The Corn Exchange closed floor trading in 1966. It is assumed that the set of entrance doors to the right-hand bay were removed and infilled when the National Provincial Bank and Westminster Banks merged in the 1970s to become NatWest. The ground floor partitions may have been installed at this time.

### Ground floor layout and entrance pre-1927

as an existing reflected ceiling plan with overlay



All subject to confirmation on site

Layouts are conjectural based on our site inspection



A Cornice Type A



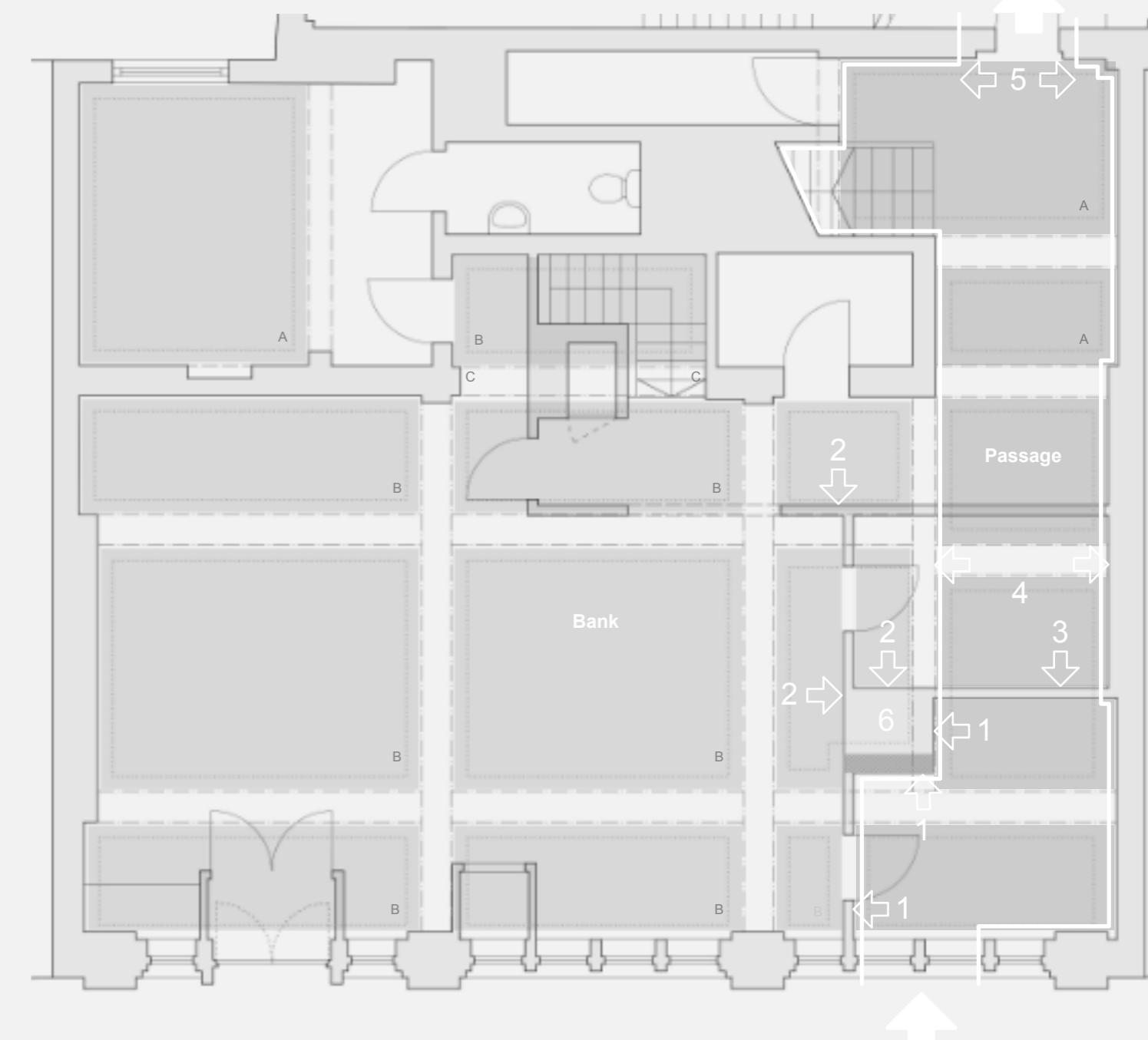
B Cornice Type B



C Plaster Cherub

### Ground floor layout and entrance when converted to NP Bank

as an existing reflected ceiling plan with overlay



There is an unidentified solid 'block' to the centre of the plan behind the southern bay. Our preliminary inspections suggest that this could be a remnant of a partition wall that formed the passageway to the Corn Exchange. This idea is partly supported by the fact that some of the masonry is finished using lime mortar – suggesting historic construction – with new masonry construction being finished using a cement-based render and plaster skim-coat.



C Plaster Cherub



4 Modern steel beam



1970s

Aerial photograph of the Corn Exchange taken in the early 1970s. A single storey building can be seen to the right-hand side of the Church Walk building.



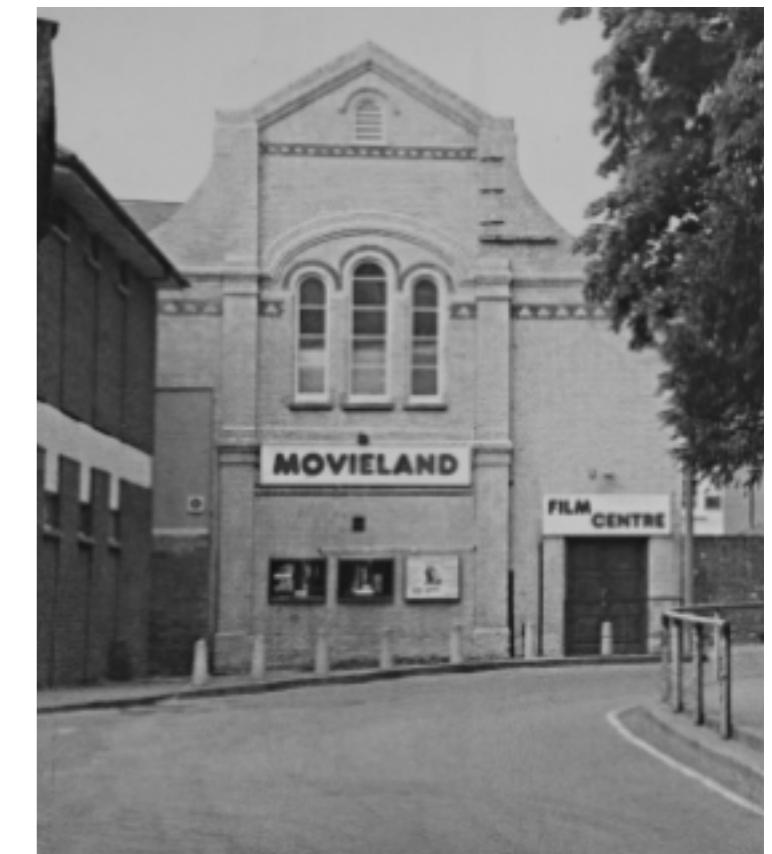
1972

A large area of buildings to the south of the Corn Exchange are demolished to make way for a new shopping centre and library complex.



1972

Glazing to the upper part of the Corn Exchange roof can still be clearly seen, as can the chimneys to the southern east and west corners.



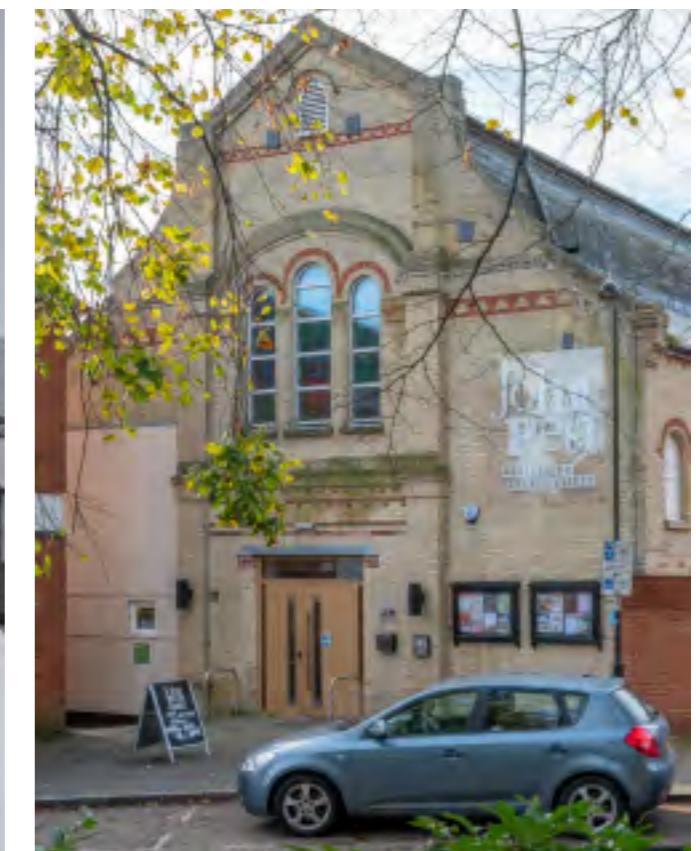
1986

Corn Exchange Hall reopened as Movieland cinema and later a Pool Centre.



2000s

Church Walk building purchased by Stowmarket Town Council.



2013

John Peel Centre opens its doors.

### Section 3

THE TWO BUILDINGS AS THEY CURRENTLY STAND





Aerial Photograph of central Stowmarket



The John Peel Centre For Creative Arts, Church Walk



The Corn Exchange building underwent extensively renovation and alteration works in 2013 to become the John Peel Centre for Creative Arts.

The main venue hall is a voluminous space with exposed ornate metal roof trusses and an elegant procession of tall and narrow window openings.

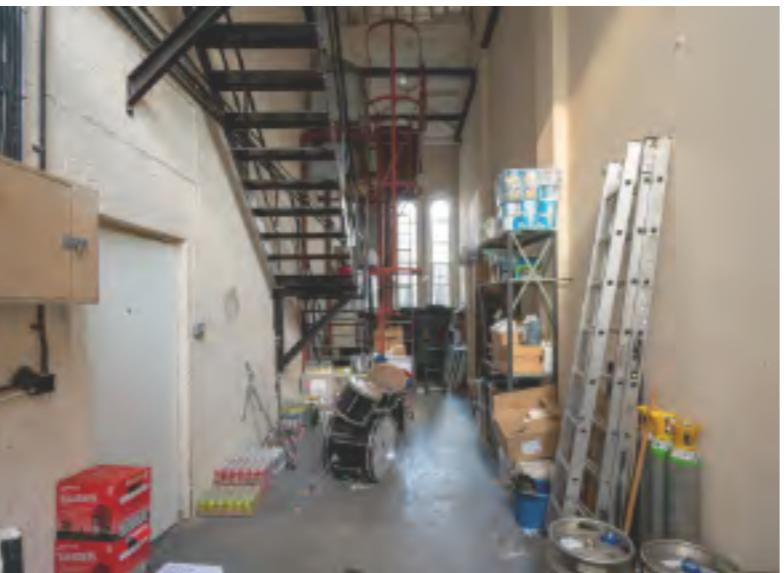
The building has good access with level threshold access, a lift to the mezzanine level and a wheelchair accessible WC.

JPC have advised that during the renovation works foundations were installed for a possible future mezzanine walkway to run east west on the south side of the main hall.

Note that subject to site survey, we believe that the JPC mezzanine floor level is lower than the first floor level to the Market Place building.



1 Main venue space



2 The 'Void'



3 Side passage/ means of escape



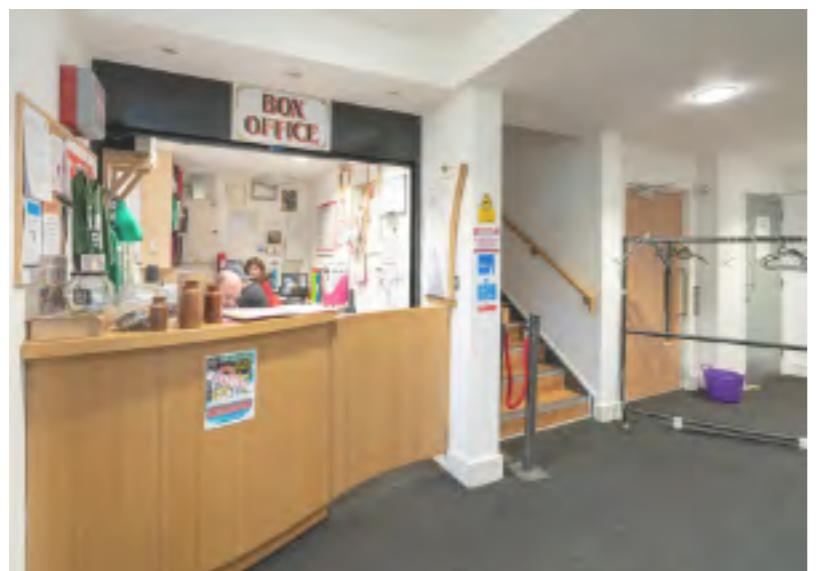
4 First floor bar



5 First floor bar



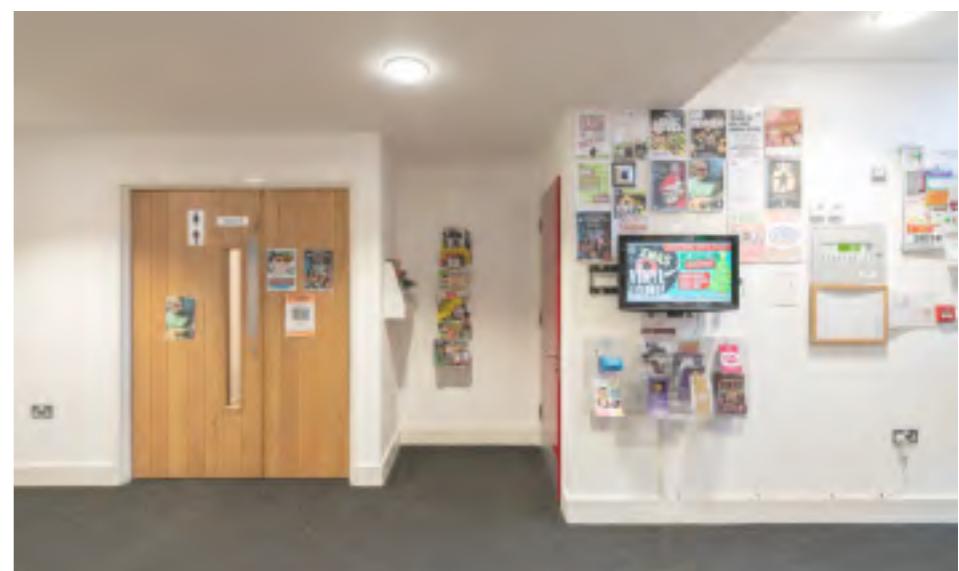
6 Entrance lobby



7 Box office



8 Entrance lobby



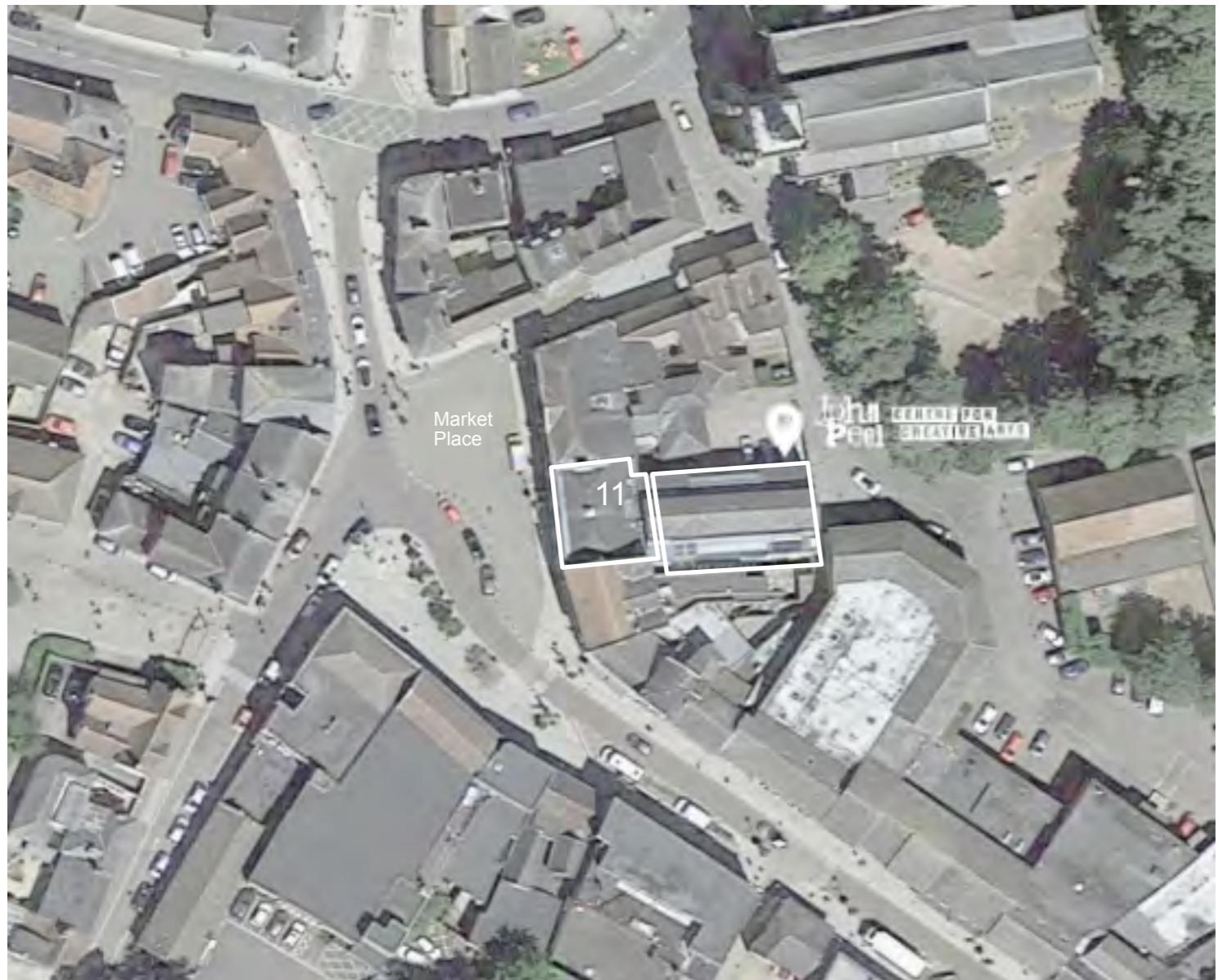
9 Entrance lobby/ doors to WCs

John Peel Centre, Church Walk

Various Internal Spaces



11 Market Place



#### Locality

The former NatWest bank building fronts on to Market Place, the principle and historic centre of Stowmarket. This presents the occupier of the building with the opportunity - and also the obligation - to actively participate and contribute to the life of the Market Place.

The large paved area in front of the building is used by market stall holders on certain days as well as for other special town events. This external area should be viewed as an asset to be utilised by the JPC.

The bank building is a grade II listed building of historical importance to the townscape.

The building is described as follows in its listing:

*Mid C19. Brick with ashlar front, c1930 ground floor. Slate roof. Two storeys in three bays. Ground floor with three four-light cross casements, the northern one adapted as an entrance. Rusticated stone blocks between with shields bearing monogram of National Provincial Bank. Three C20 French windows to first floor opening onto wrought-iron balconies separated by Ionic pilasters rising to moulded parapet. Hipped roof with cupola.*



#### Front Elevation

The architectural facade has been designed in a classical style and presents a formal and austere elevation to Market Place. The proportions of the first floor reflect the grand and lofty space behind, with the ground floor elevation reading as more stocky in appearance. The windows at ground floor level are relatively small with stone mullions, and the composition of the ground floor elevation conveys a sense of defence. The windows generally have fixed glazing with a number of opening fanlights above. It is unknown as to whether the opening windows are operational.

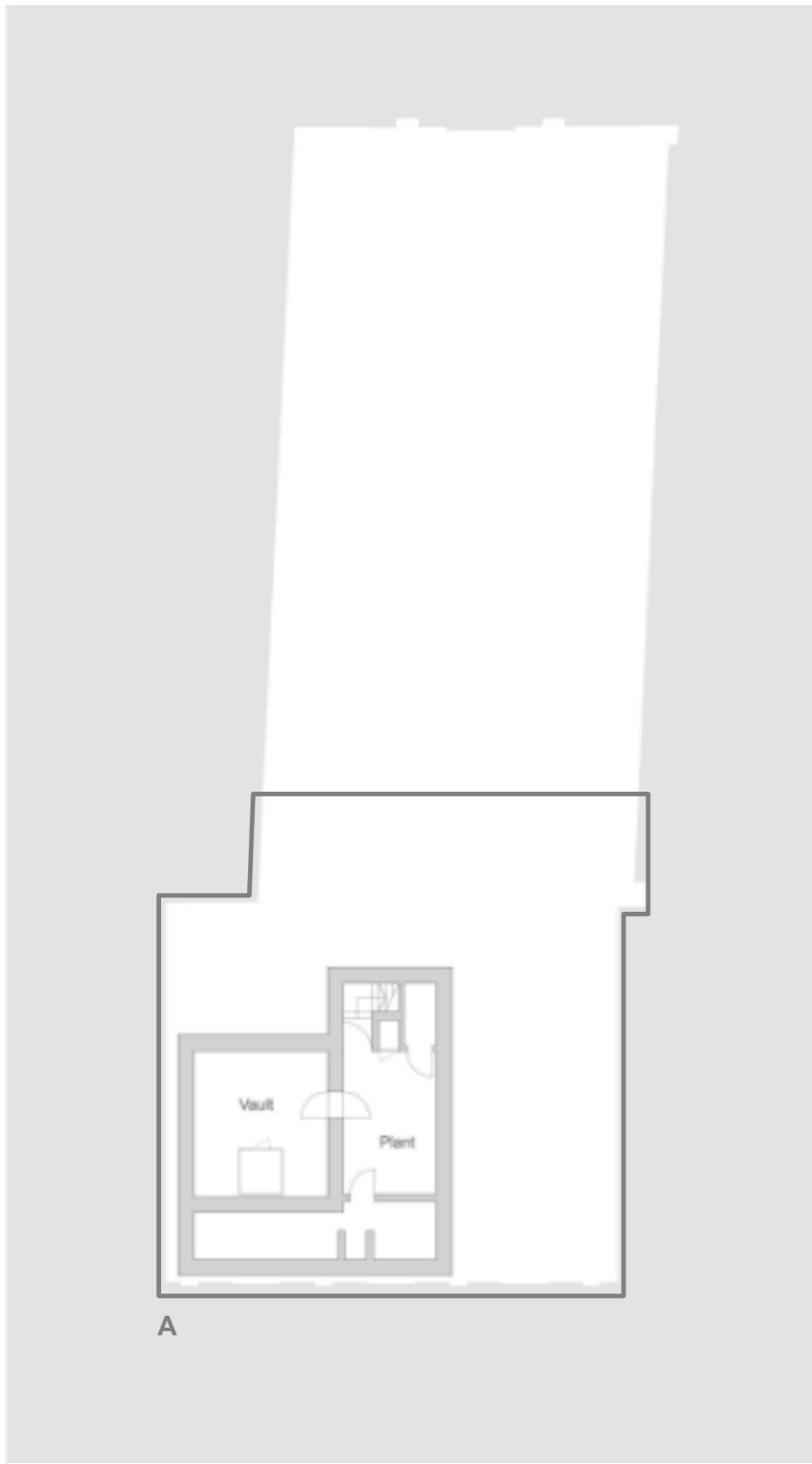
The upper floor has three tall glazed openings that allow views through to the ornate interior of the first floor. Each opening is fitted with a metal balcony railing.

At street level the paving forms a ramped access entrance to the ground floor.

As the building is listed, any proposed alterations to the fabric will need to be sensitively designed and carefully justified, and listed building consent will need to be granted prior to any works being undertaken.

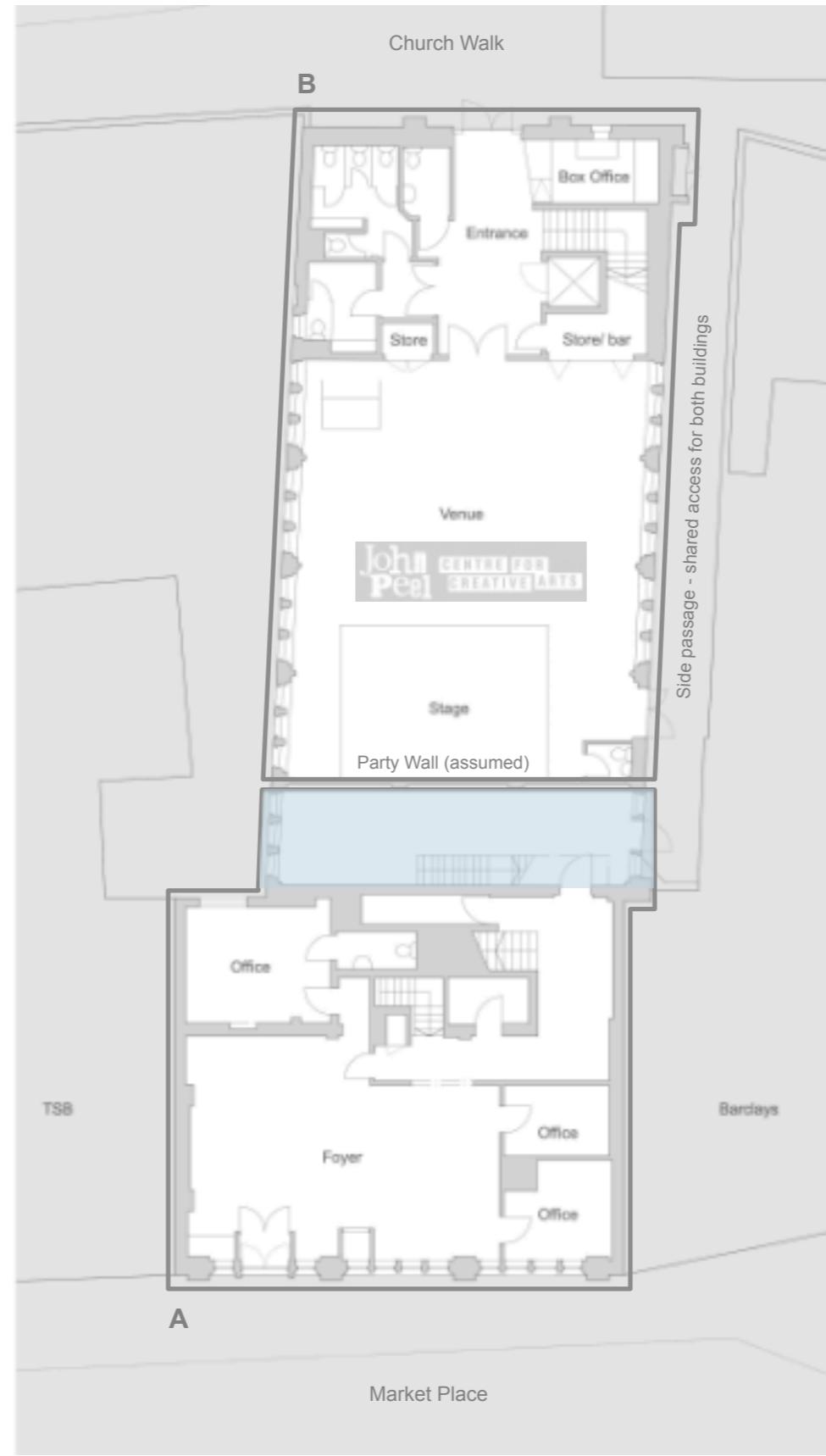
MSDC have obtained pre-application advice from their planning and heritage team, and this has been recorded in the appended document dated 11th April 2019.

The pre-application advice notes the heritage value of the building and the sensitive setting. Any external signage will need to very carefully considered and decals to the window and banner signage are unlikely to be acceptable as they would be visually incongruous.



**Basement Floor\_Existing**

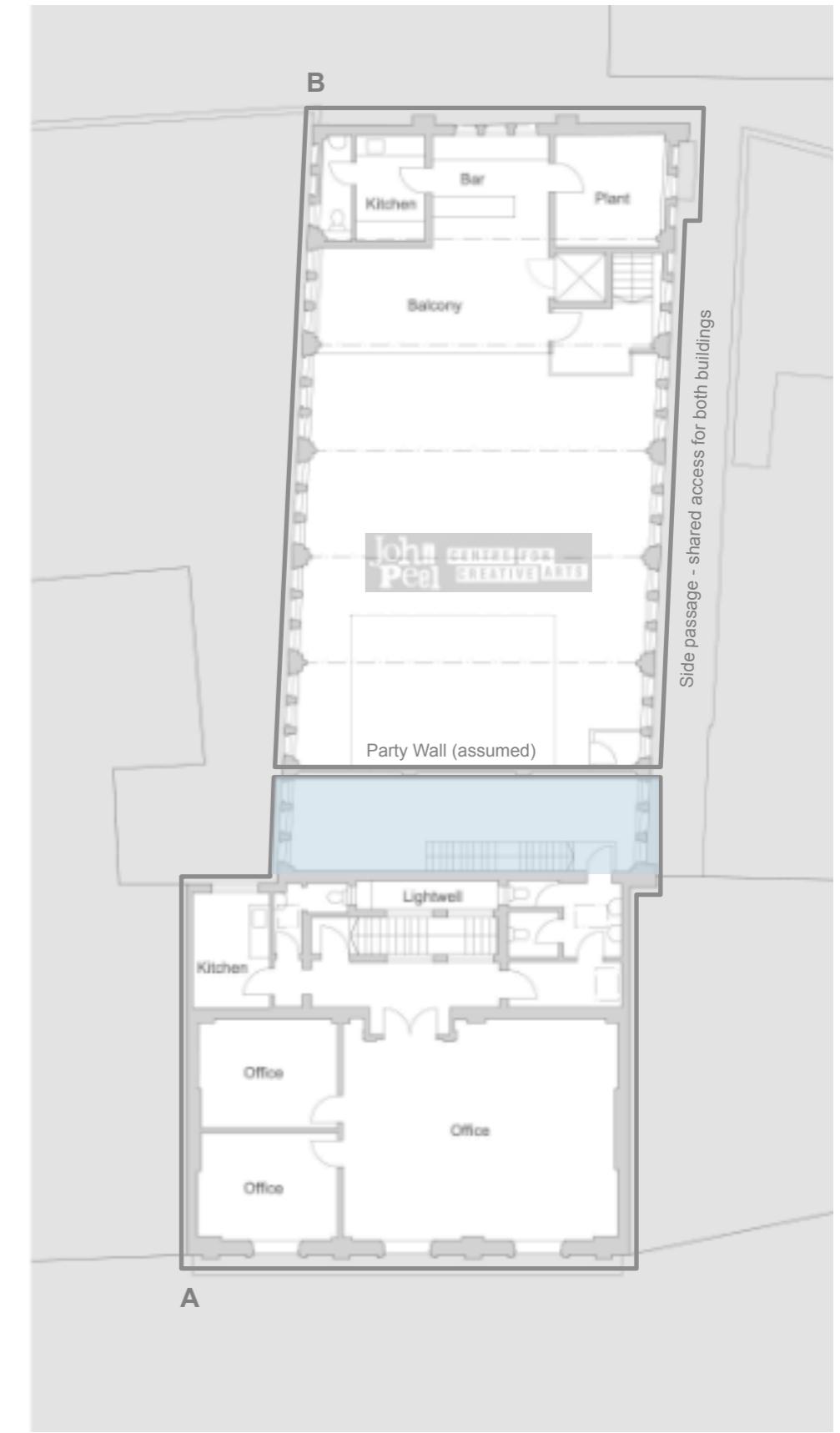
Between the 11 Market Place building and the current JPC venue, there is a space known as 'The Void'. This space was part of the original Corn Exchange building that now forms the JPC however, it is now part of the demise of the Market Place building in part – we assume – because it accommodates a means of escape from the first floor level of this building.



**Ground Floor\_Existing**

**Outline A** Demise of property at 11 Market Place

Property boundaries, rights to access, etc., to be confirmed by the property owners



**First Floor\_Existing**

**Outline B** Demise of property at Church Walk

JPC currently licensed to use the 'Void' space

## Basement

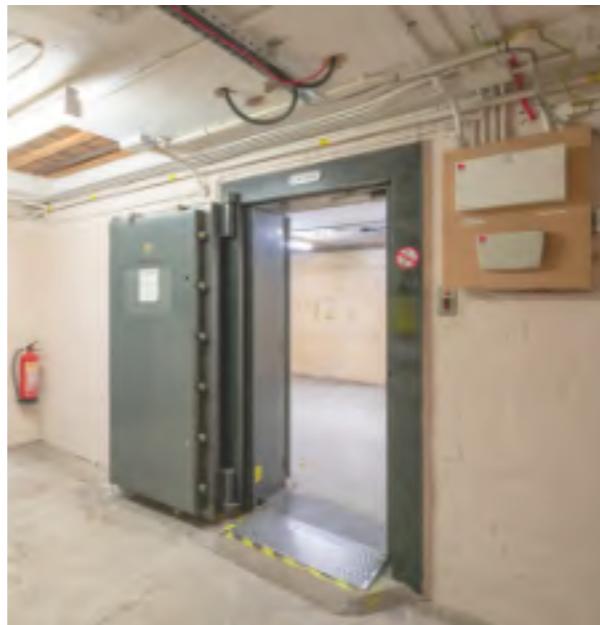
We assume that the basement was constructed in the 1920s when the building was converted for use by the NPB. It comprises of three rooms; a lobby, a main strong room with a safe and a front strong room.

The front strong room runs the full width of the building. It is a narrow space that would be difficult to use for any other purpose than storage. There are patches of damp to the front elevation walls. The main strong room is fitted with a safe and this will be difficult to remove from the space. The retention of the safe is perhaps desirable as a record of its past use. Both strong rooms are fitted with heavy security doors and the main strong room has the addition of a metal barred door.

The lobby space accommodates incoming mains electrical and gas services together with other electrical installations. There is an under-stair cupboard that accommodates the motor for the document/ money lift.

The basement rooms all have low floor to ceiling height and have no natural light or ventilation. Given its use, we imagine that the walls, floor and ceiling are all constructed in heavy masonry and concrete for security purposes. Therefore, the formation of new openings/demolitions will be more difficult than typically encountered. Some of the walls are constructed with a finished face of half-bond and as noted above, this perhaps suggest their construction in the 1920s.

There is a hatch cut-out in the ceiling above the lobby area.





## Ground Floor

The main ground floor space has been crudely sub-divided by NatWest to form two small offices and corridors.

The ceilings in the main space are coffered with the down-stand beams fitted with cornice. The raised sections of flat ceiling appear to be formed of lath and plaster. The cornice in the main space at the front of the building is ornate and the cornice to the rear room and the passageway is simple in design.

Areas of suspended ceiling have been installed to conceal mechanical and electrical services above in certain rooms.

The decorative finishes to the walls and ceilings are in good condition and of heritage value.

The floor structure at ground floor level appears to be concrete and we assume that this was installed when the building was originally converted to be a bank. The floor is currently finished with a mixture of vinyl and carpet and beneath this there is a mix of screed, self levelling compound and herringbone timber parquet flooring.

If fully opened up, the main front space is of generous proportions with a high ceiling.

Entrance to the ground floor is currently through two sets of double doors located in the northern bay of the front elevation.

The external, inward opening, set of timber doors – held open during hours of operation - appear to date back to the refurbishment in the 1920s.

Internally there is a more modern internal set of glazed doors that form a small entrance lobby. These doors open into the space and are fitted with automated openers.



#### Ground Floor

This is the single room office to the rear of the ground floor with a large low-cilled sash window overlooking the car park to the adjacent property (TSB bank). There is a recessed bookshelf in the wall between this room and the front main space and this suggests that there was originally a doorway connecting these spaces.

There is a WC at ground floor level accessed from the rear room, but it is not wheelchair accessible.

The upper photographs show the two smaller offices located at the south end of the main space. The rear office has no windows.

The lower photograph is of the main space looking towards the entrance doors. The cut-outs in the wall fitted with the pictorial vinyl were for cash/ depositing machines.

The spaces are heated via a mix of hot water radiators and air conditioning units.

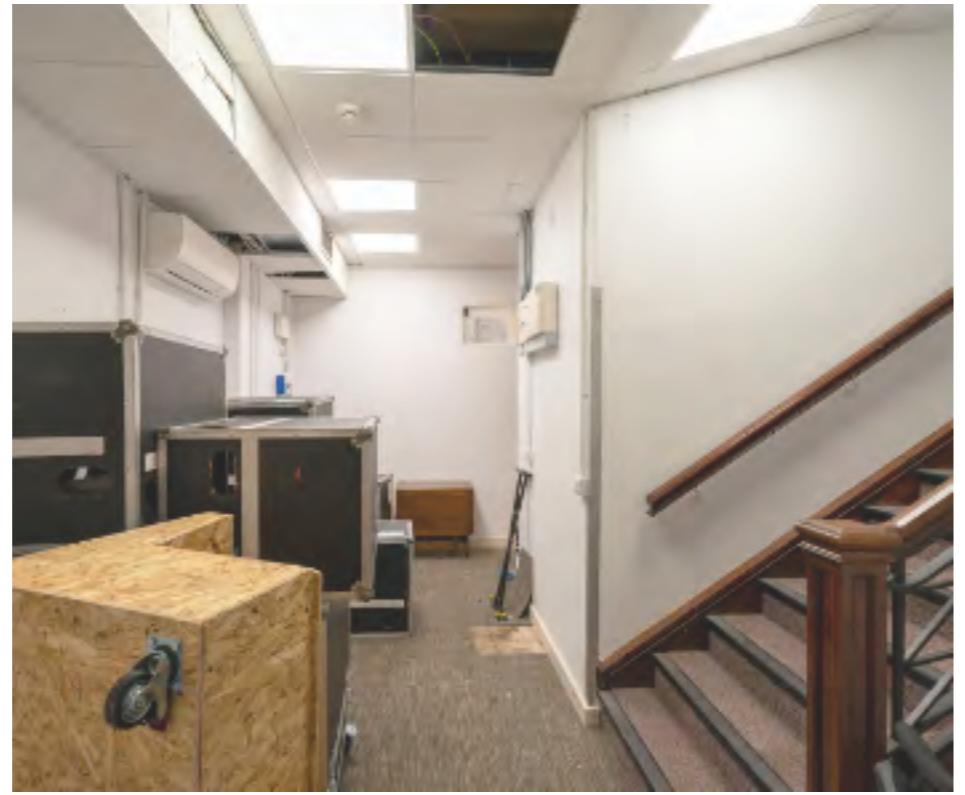


#### Ground Floor

Centred on the rear of the main space is a document/ money lift between ground and basement levels. The enclosure is clad in painted timber with a decorative domed roof. We assume that the lift may have been part of the historic National Provincial Bank fit-out in 1927 and therefore has some heritage value. A more contemporary lift mechanism has been cut into the original lift enclosure. It is not clear if the lift is still operational.

There are a pair of plaster cherubs at ceiling level positioned each side of the opening framing the lift and basement staircase.

The basement stair is open to the ground floor main space corridor and winds around the lift enclosure. There is a head room pinch-point on the lower steps which is only 1.9m high.



The wide corridor to east of the main space leads to the staircase serving the first floor as well as the doorway that accesses the 'Void' between the two buildings. The position of this access door offers the best opportunity to connect the JPC with Market Place building and there is evidence that this opening was once wider as the concrete lintel visible on the external elevation extends past the existing door reveals. The widening of this opening would also benefit the architectural sense of this connection and be more in keeping with the proportions of the corridor.

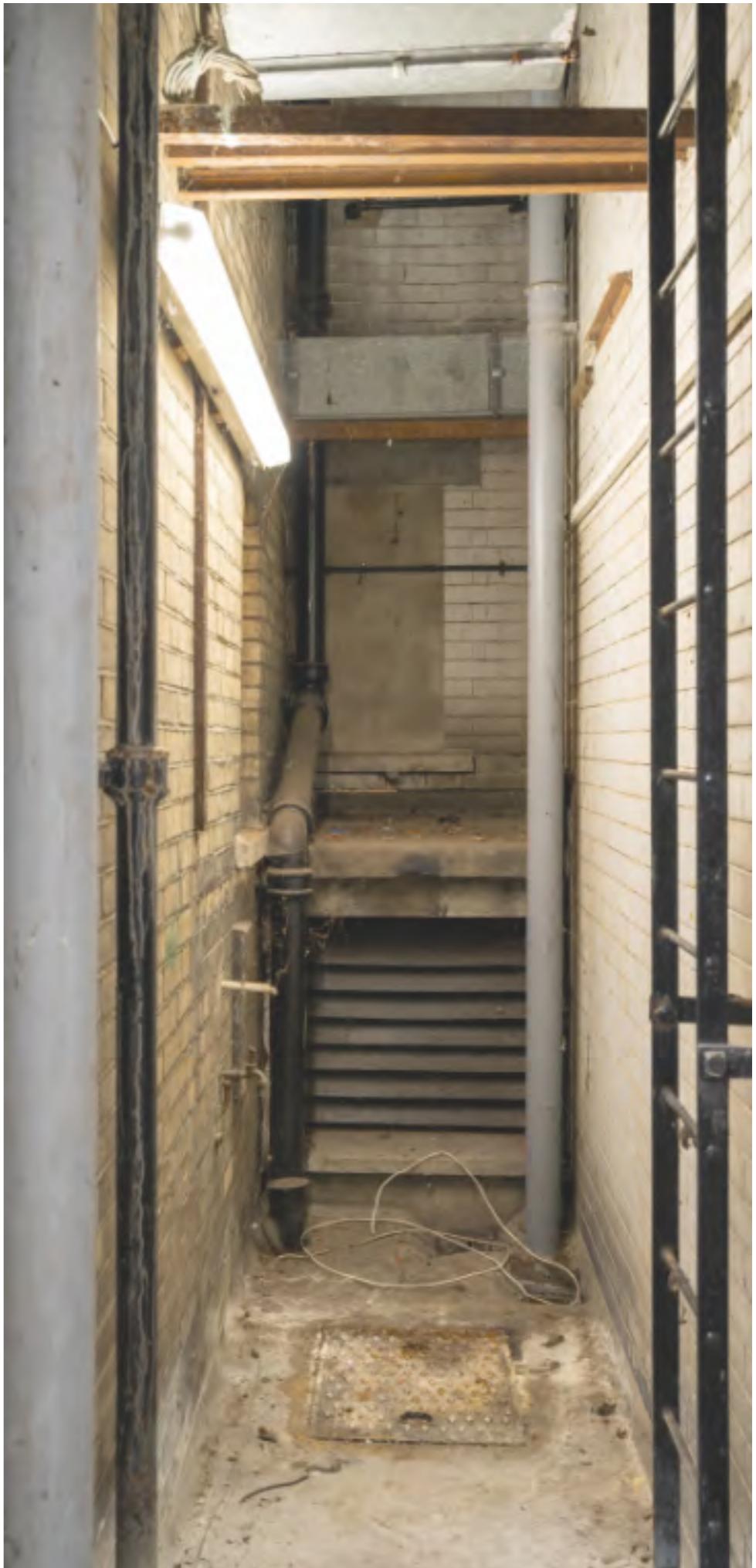
The stair to the first floor is of generous width with metal balustrading and a dark timber handrail. The staircase is enclosed by glazing at first floor level. There are existing windows at first floor level that open onto the lightwell and the staircase would benefit from the reintroduction of natural light.

Advice given by Thermatech (Fire Safety Consultants) suggests that the existing Georgian wired glass to the partitions at first floor level will need to be replaced for fire safety reasons. The doorway to the head of the stair is narrow and opens across the landing. This is not ideal in terms of fire safety and if a lobby were introduced at the foot of the stair, this situation could be improved and perhaps the need for replacement glass omitted.

The narrow light well to the rear of the Market Place building is accessed via the door to the right-hand side of the staircase. The light well is within the footprint of the original Market Place building and accommodates AC ductwork, soil and rainwater pipes and manholes.

A number of windows open on to the light well at ground and first floor levels however there is no natural light because it has been roofed over. The wall forming the Corn Exchange building is finished in white glazed tiles, presumably to reflect the light. This wall was likely constructed when the Corn Exchange was rebuilt in 1872.

There is great potential for the lightwell to be opened up to allow natural light back in to the rear spaces of the Market Place building following the removal of the redundant ductwork.





#### First Floor

The main first floor assembly room is entered via a pair of centralised glazed double doors. The space has a very high vaulted ceiling with decorative plasterwork to both it and the walls. Three large glazed windows fill the space with lots of natural light. The French windows are metal framed and open inwards with small Juliette balconies formed with ornate metalwork. The windows offer lovely views over Market Place.

The assembly room would have originally been a single volume running the full width of the building with the entrance doors being centred in the wall. There is a balcony above the entrance doors and this is currently accessed via a ceiling hatch located in the WCs.

Heating pipework and other services are concealed in low-level perimeter boxing.

We assume that the smaller rooms to the north of the plan were formed as part of the conversion in the 1920s, not least because of the continuation of the plaster panelling to this partition. The front space is filled with light, however the rear space is windowless with no ventilation.

The room has a grand scale and is a heritage asset to the town.



1 Front office



2 Rear windowless office



3 Landing



4 Office doors



5 Kitchen



6 Landing



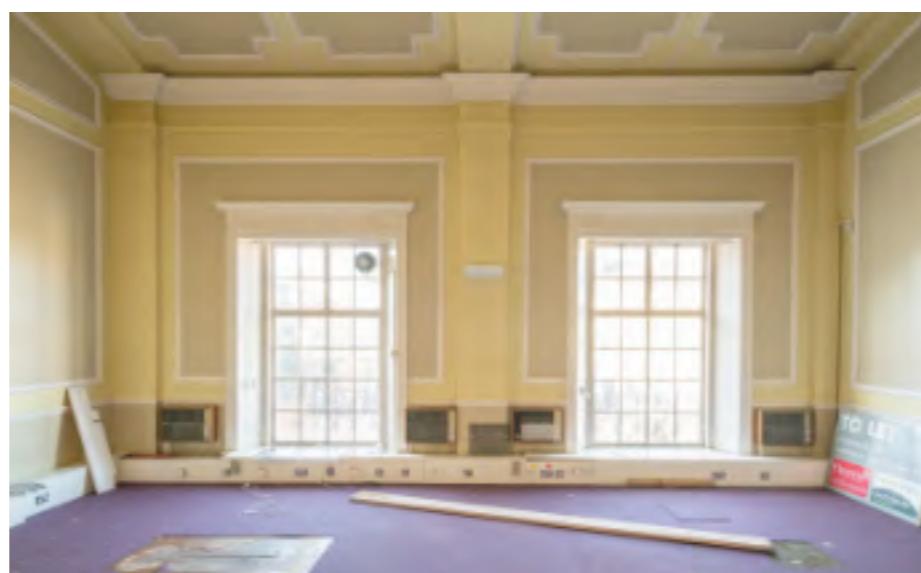
7 WCs



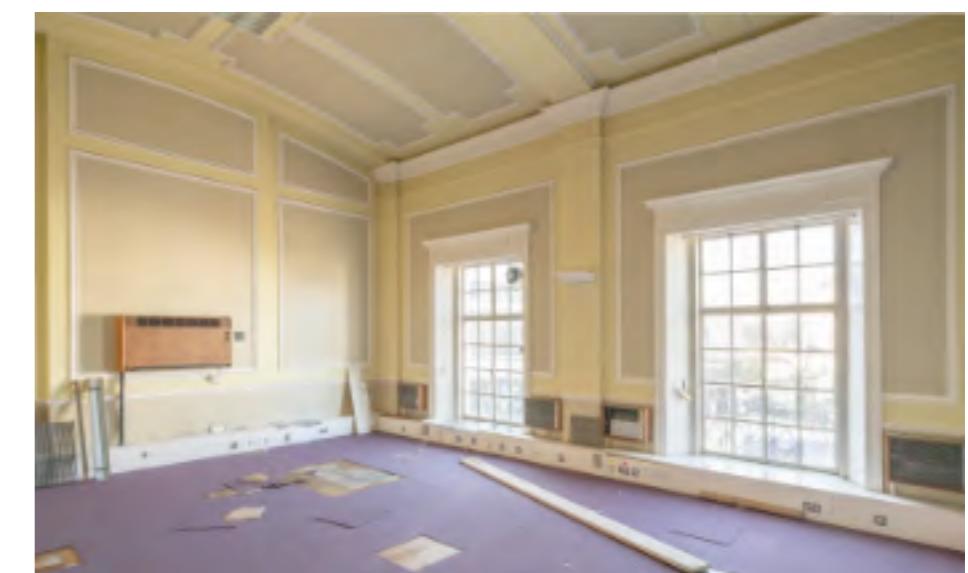
8 WCs



9 Principal room



10 Principal room



11 Principal room

### Section 3

#### DRAWINGS OF THE EXISTING BUILDINGS

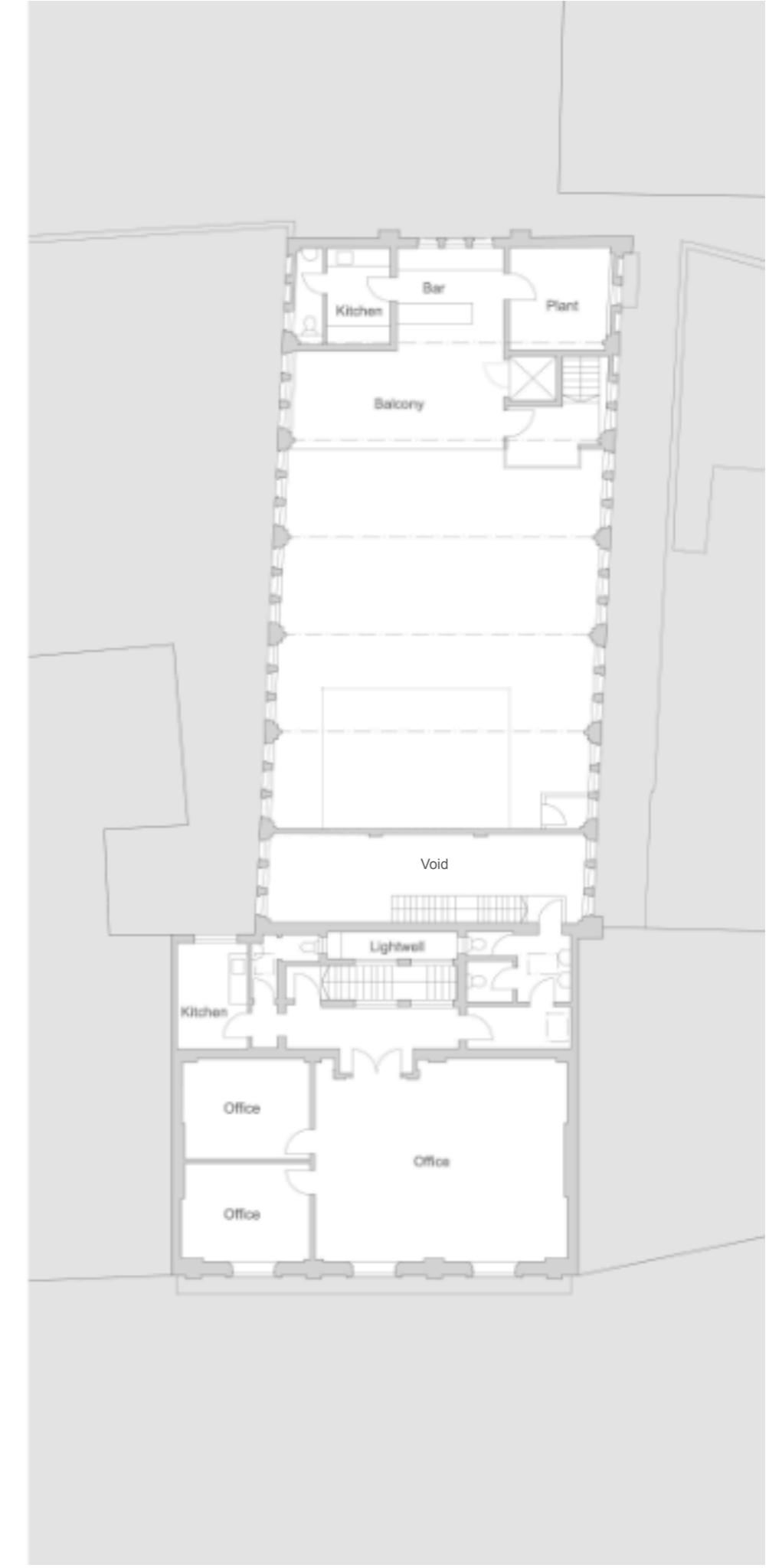




Basement Floor\_Existing



Ground Floor\_Existing



First Floor\_Existing

Gross Internal Floor Areas (GIA)	
Bank Building_Basement	87m <sup>2</sup>
Bank Building_Ground Floor	153m <sup>2</sup>
Bank Building_First Floor	153m <sup>2</sup>
Bank Building_Total	393m <sup>2</sup>
Link_Ground Floor	24m <sup>2</sup>
JPC Building_Ground Floor	316m <sup>2</sup>
JPC Building_First Floor	79m <sup>2</sup>
JPC Building_Total	395m <sup>2</sup>

All GIAs are approximate and subject to site survey



## **Basement Floor\_Existing**



## **Ground Floor\_Existing**



First Floor\_Existing



Basement Floor\_Existing

Ground Floor\_Existing

First Floor\_Existing

#### **Current Fire Risk Assessment**

for John Pees Centre

Prepared by H.J. Smith

Dated April 2011

"Occupancy: the floor area in the main hall will allow an occupancy of 300; however the stage encroaches into this floor area. The stage size is adjustable and this must be considered. With the stage at its fullest extent numbers should not exceed 200 in the hall. With the stage at its smallest the numbers should not exceed 300. Each reduction in the stage size should increase numbers by 10 persons. The current exit arrangements will support these numbers. The gallery should be limited to 50 persons, but if occupants are counted numbers should be reduced."

#### **Baffler advice relating to a Fire Risk Assessment**

for 19 Market Square

Prepared by Thermatec

Entered: 1st Mar 2019

"Means of Escape"

**Basement:** if the basement is going to be occupied then sprinkler protection would be required to the entire ground floor area...if the basement was only to be used as storage then no sprinkler required but the door should be FD60S rated.

The Venue space on 1st Floor. If a sprinkler system was installed on the first floor and the ground floor including means of escape, I would be comfortable with a maximum of 100 persons seated. If no sprinkler was fitted then a maximum of 60 persons.

The escape stairs to the rear from the 5th Floor; ...there should be no items within 3 meters of the foot of the stairs to accommodate the numbers of likely occupants. The area as it is at the moment would have to be cleared of all items."



## **Basement Floor\_Existing**



## **Ground Floor\_Existing**



First Floor\_Existing

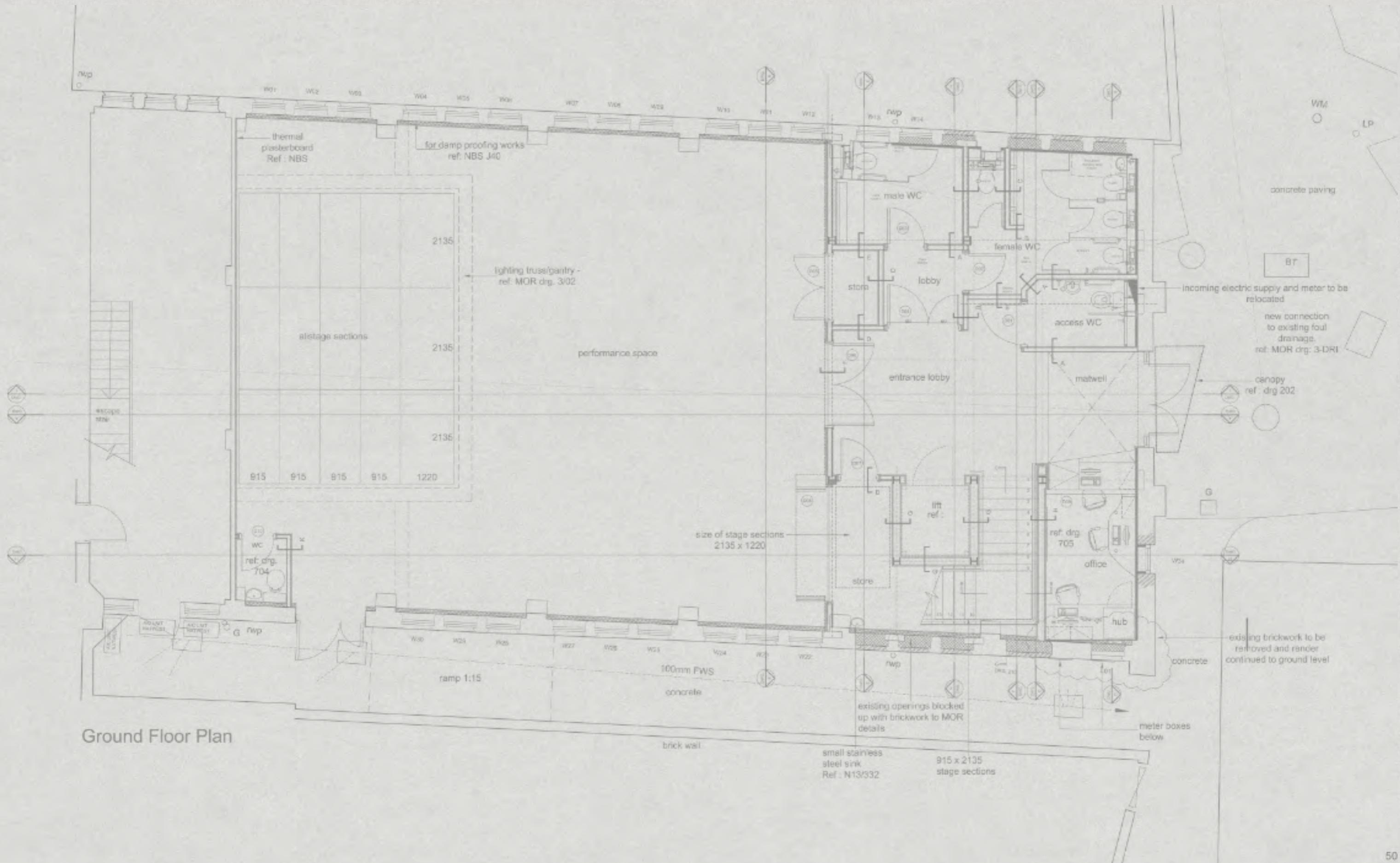


**Existing Long Cross Section Through Both Buildings**

A 3D computer model of both buildings has been constructed and can be used for the further development of the design

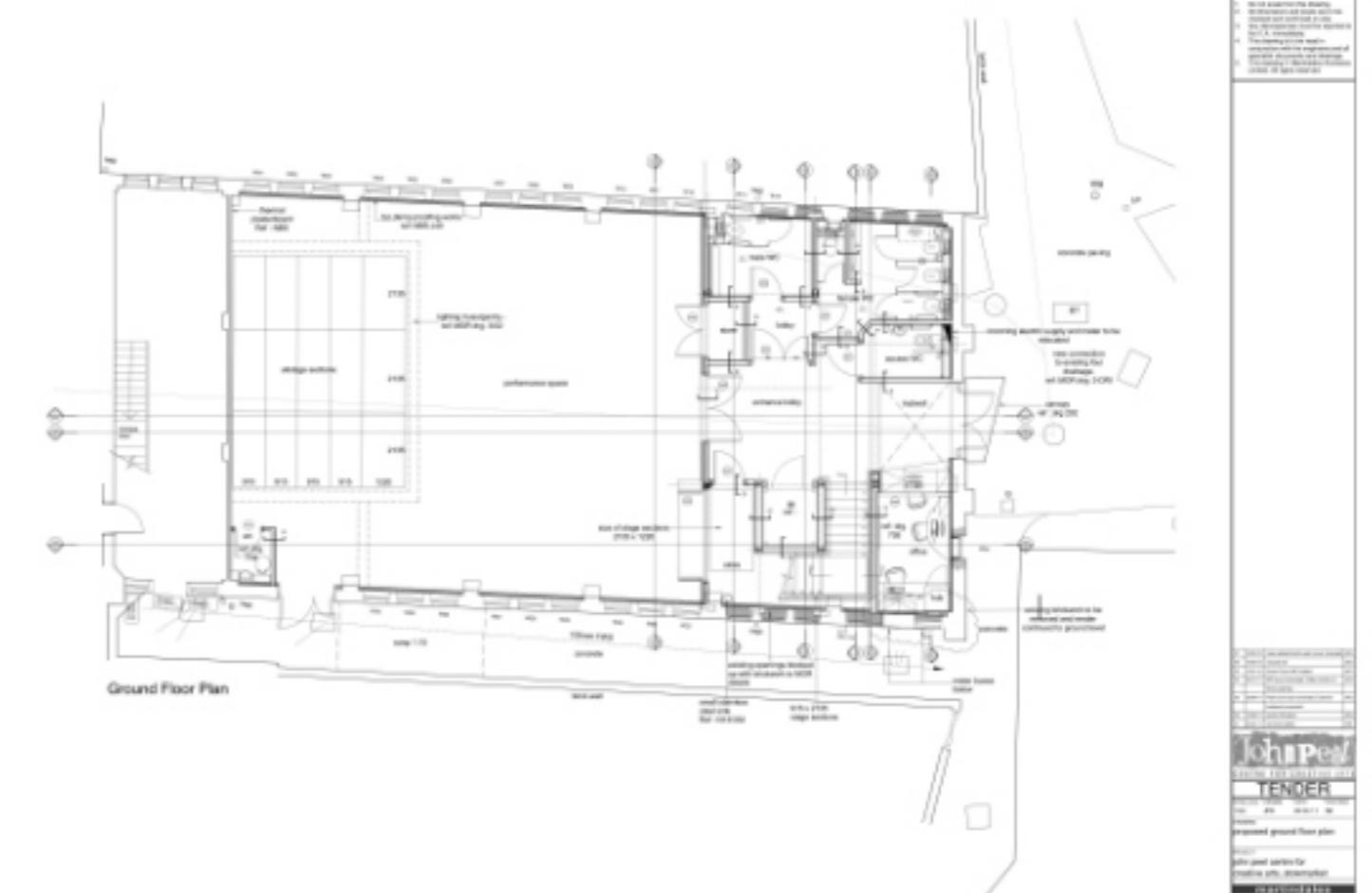
## Section 3

### DRAWINGS AND INFORMATION BY OTHERS





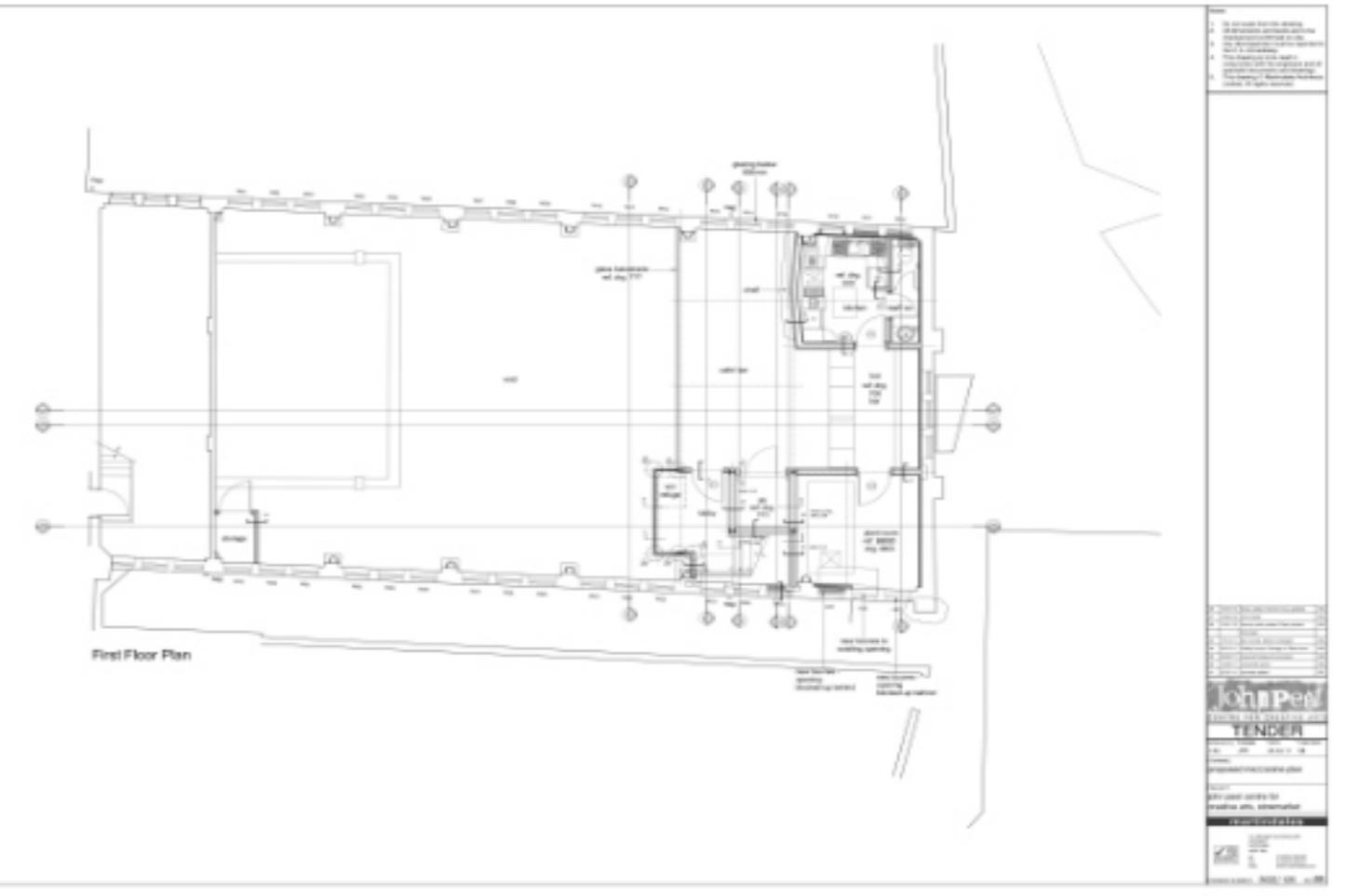
These are survey drawings for 11 Market Place produced by KLH architects in 2019



These are construction drawings for the current JPC venue dated 2011, produced by Martindales

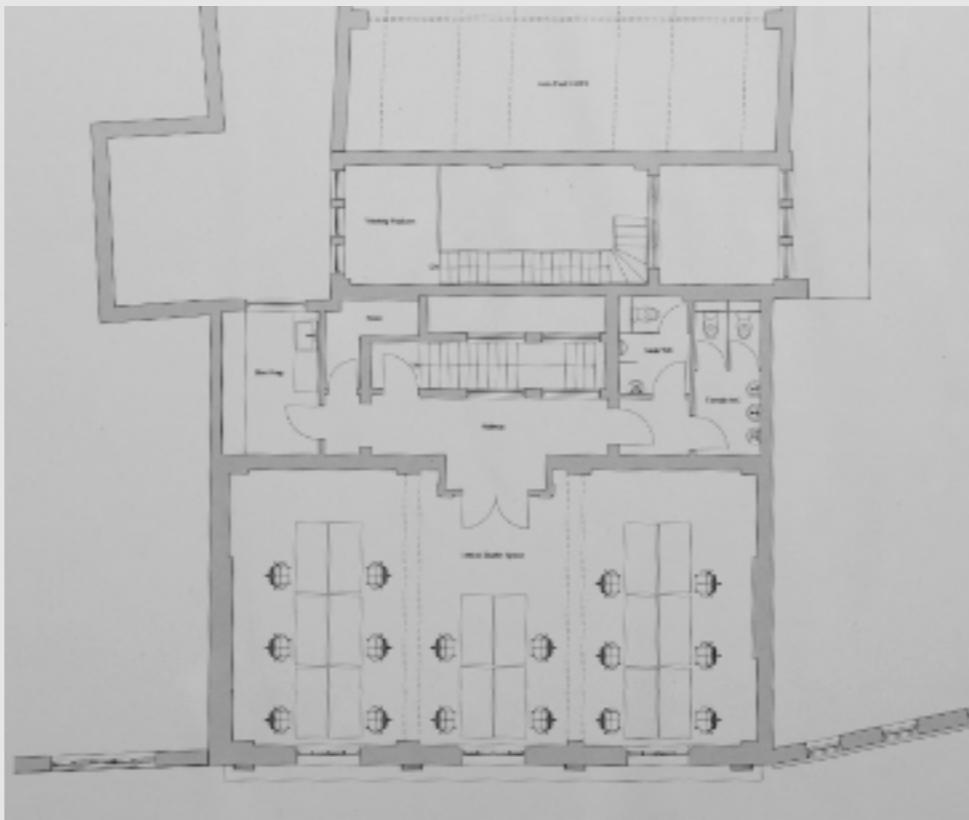


## First Floor Plan

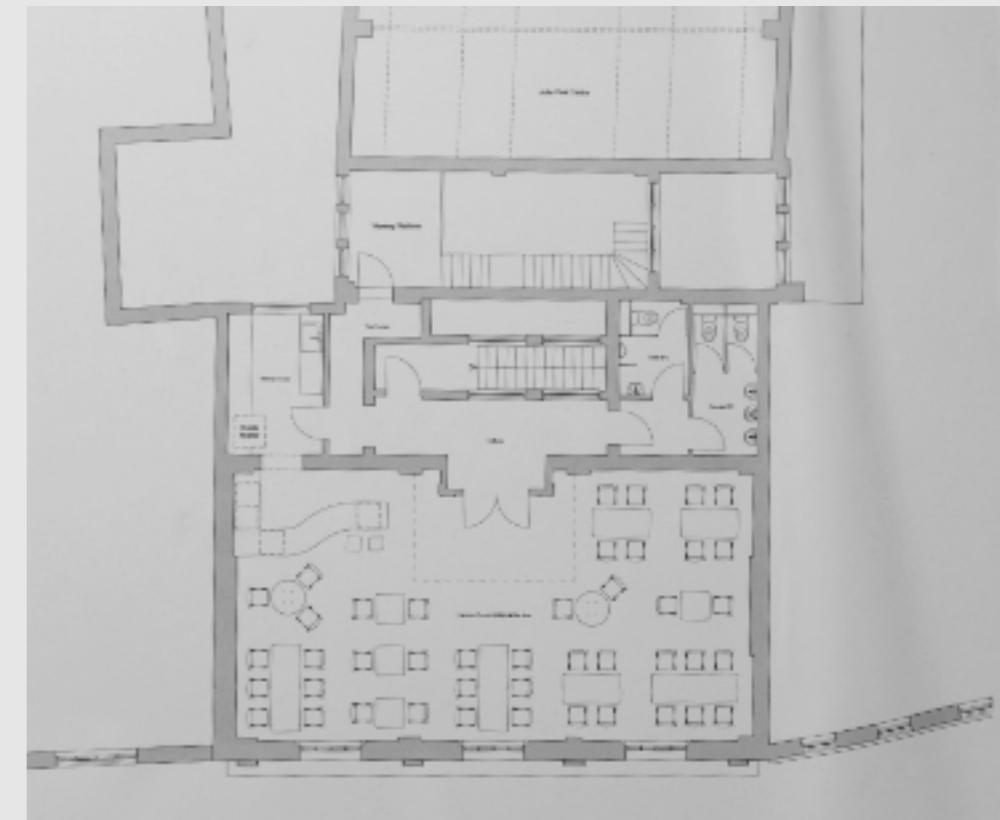




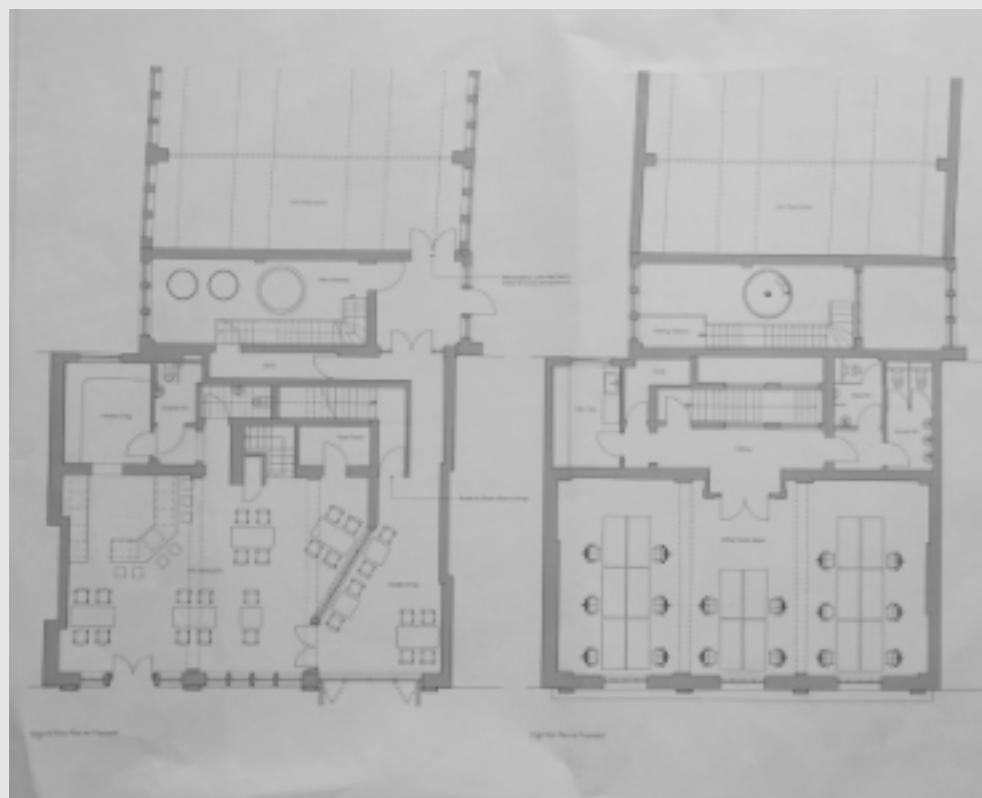
Visualisation of the Market Place elevation



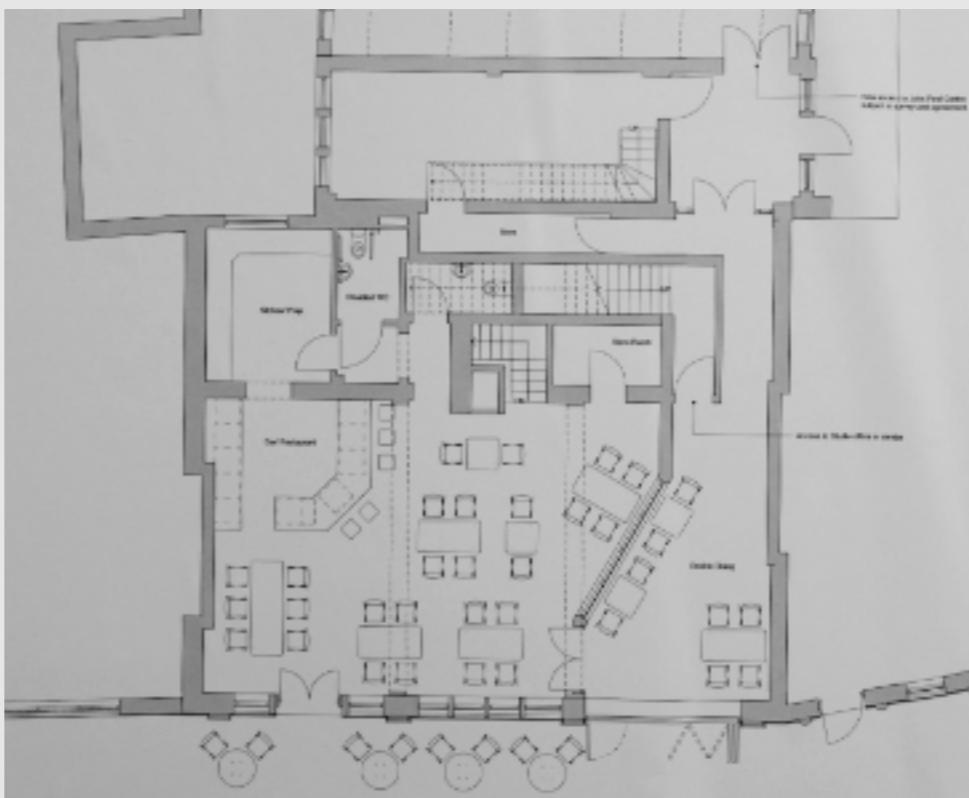
First floor plan showing office/ studio space



First floor plan showing function room/ additional bar area



Ground and first floor plans



Ground floor plan showing bar/ restaurant with separate entrance to JPC and first floor level

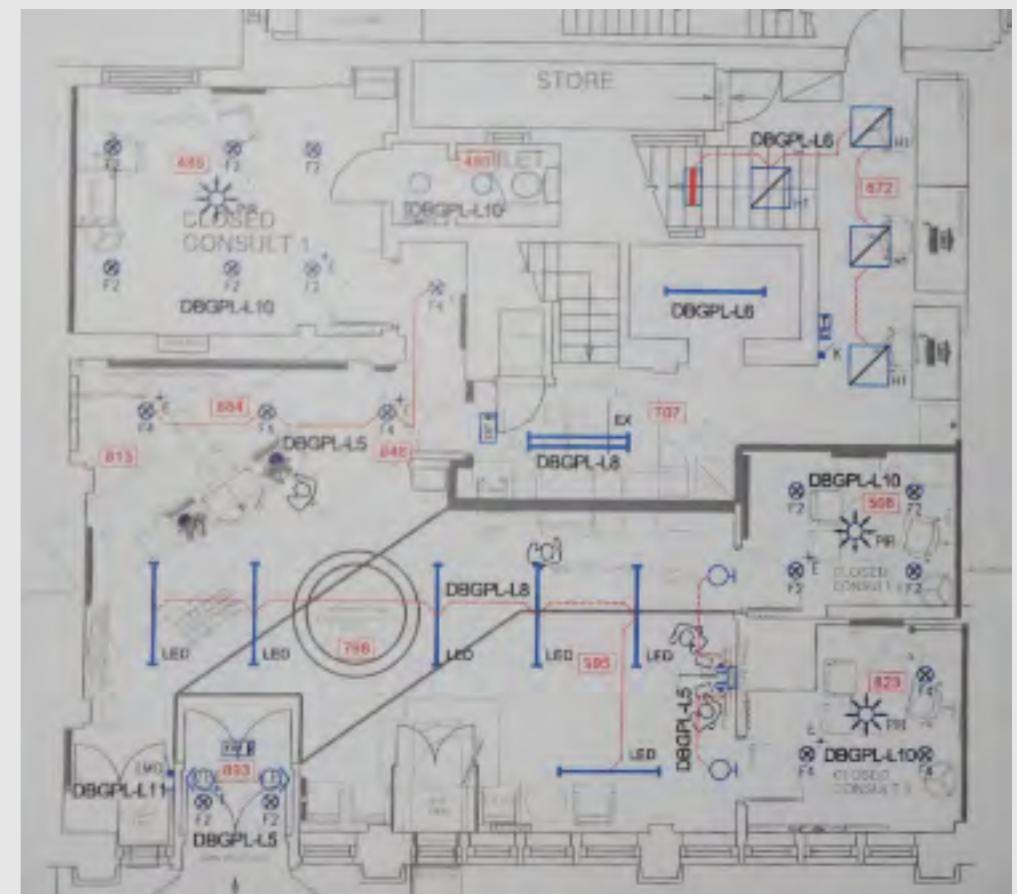
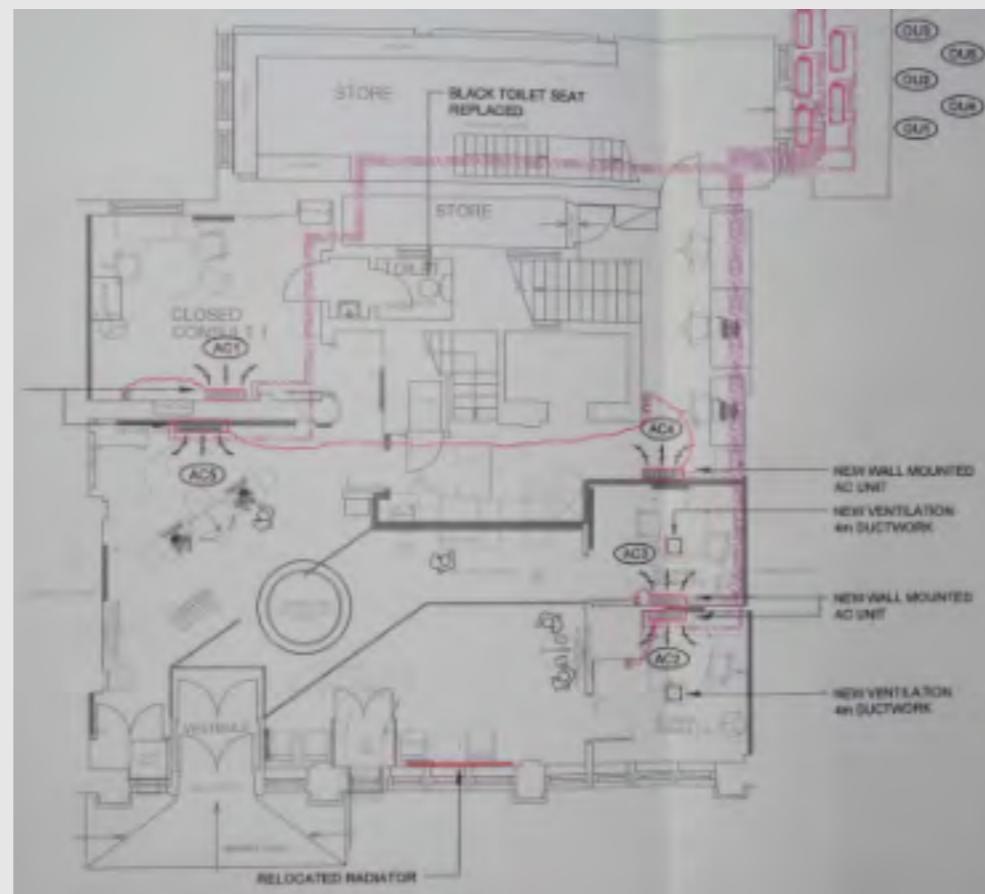
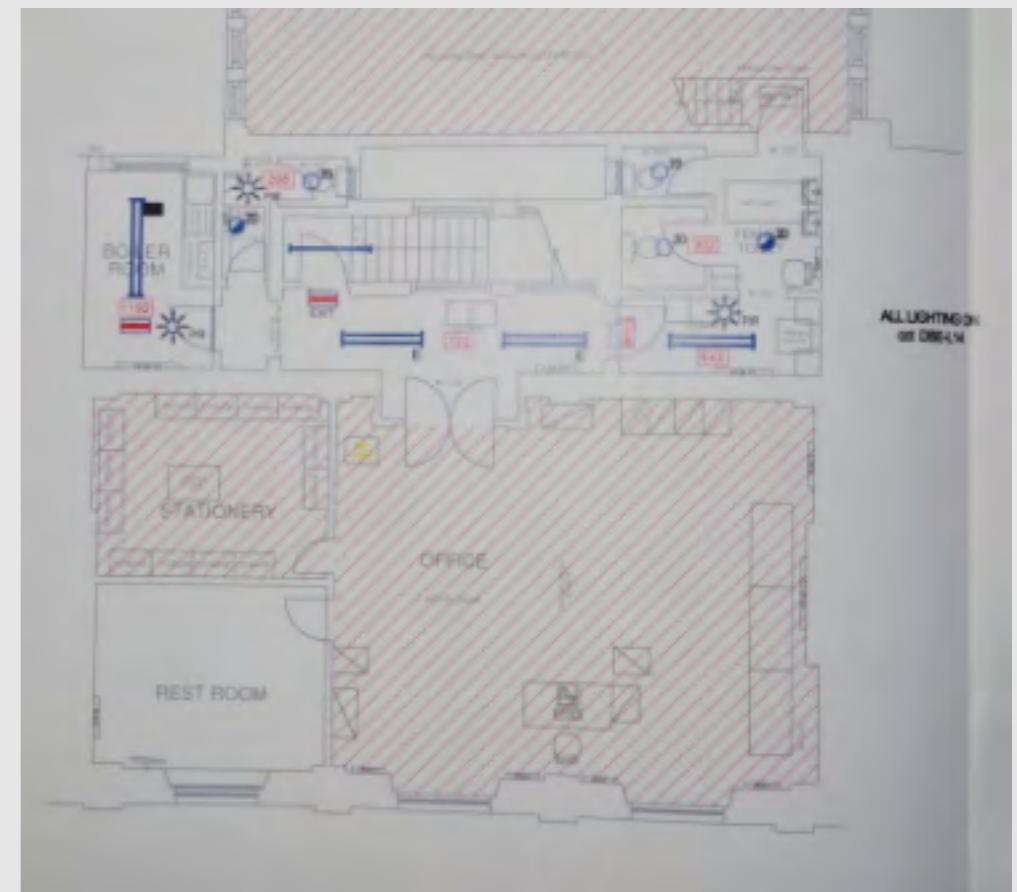
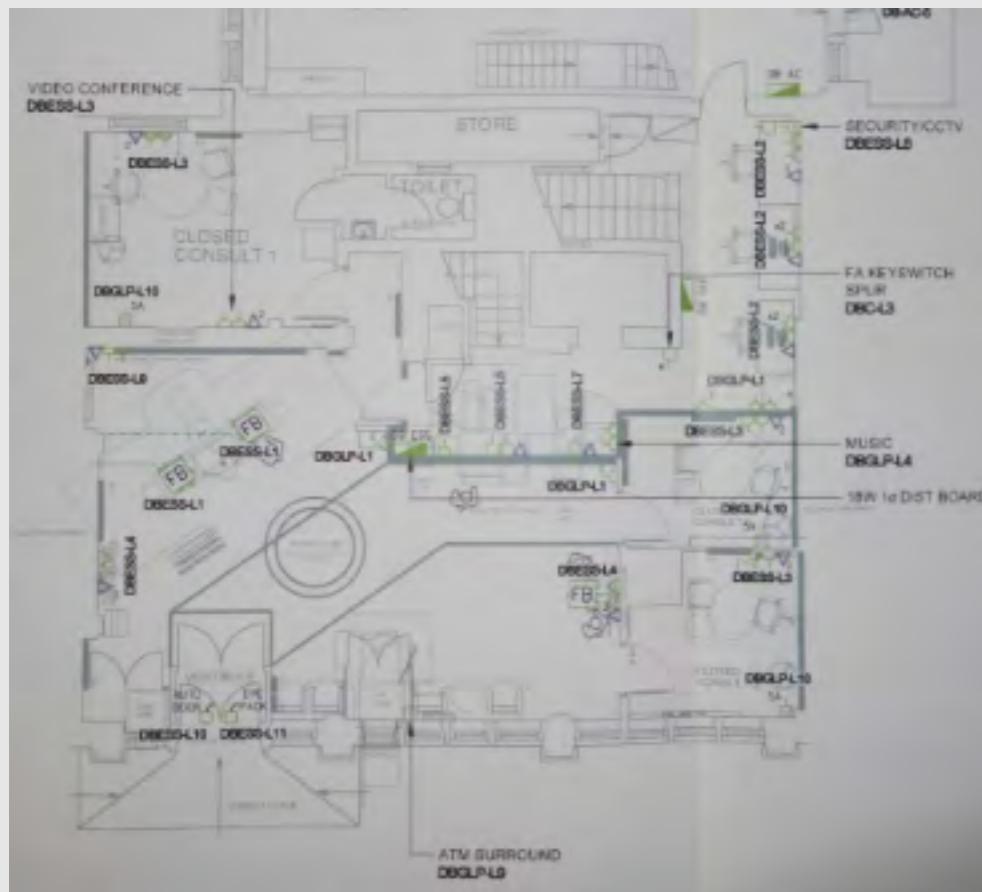


Ground floor plan showing bar/ restaurant with access to first floor via a reconfigured staircase. A completely separate entrance to JPC is shown

These sketch proposal drawings were commissioned by Mid Suffolk District Council in 2019

Note that these proposals do not include lift access within the bank building.

Sketch proposals by KLH Architects



There are a number of operation and maintenance manuals for number 11 Market Place and these are stored on site.

## Section 4

### PHASE 1 PROPOSALS

TESTING IDEAS OF HOW THE BUILDINGS CAN BE USED TO INFORM THE JPC'S DEVELOPMENT OF THEIR BUSINESS PLAN



*"Our aim is to create a building that is truly responsive to the people it is designed for: visitors, audiences, artists and staff. In 2007, we developed the concept of Playgrounding with our architects...treating our building like a playground for our collective imagination and bringing together architects with artists. We often try things out on a small scale through temporary structures that we can test before building something permanent."* Source: Battersea Arts Centre website

## Introduction

It is recognised by all parties that occupation of the Market Place building by the John Peel Centre should happen sooner rather than later. This is for many reasons not least that the JPC need extra space to facilitate the growth in their operations to make the long term feasibility of the Market Place building sustainable. This and other reasons for why occupation should happen as soon as possible are highlighted in the main report.

By taking early ownership of the building and spaces, the JPC can open their doors, **build momentum and buzz with a phased approach and start a 'live' consultation process to test their visions in real time**. This type of approach means that the public can be actively involved and influence the development of the spaces whilst actually occupying and using them.

The above approach would allow the JPC to test - in a lower risk way - a number of supplementary offerings to the main venue space, such as a pop-up pre-gig food to improve the night-time offering in the town centre, and simple daytime refreshments within a public arts space.

To this end, the following pages contain design proposals to get the JPC in occupation and to open the doors to the public.

This section also includes information relating to the procedures in connection with the building project together with budget costings.

In developing these design options with the JPC team, we asked them to consider these questions:

### Impact

Will moving in too quickly compromise quality and result in a disappointing and underwhelming environment, creating a negative first impression to both the public and funders?

### Time/ Cost Quality

What is the urgency to occupy the building?

Spending more may yield exponential benefits

### Lift Access

How long is it acceptable for the basement and first floor to be inaccessible to those with impaired mobility both in terms of JPC's operation and values?

This is the suggested response:

### Impact

Aim high and stick to your values - of which passion and quality are at the core. Make a positive and meaningful impact from the moment you open the doors.

### Time/ Cost/ Quality

Take your time and get it right.

Create conditions that allow you to experiment and test your ideas. Do less and do it better.

### Lift Access

If the first floor is to be used, ensure that equivalent facilities are available at ground floor level. The first floor should not be exclusive.

## Salient ambitions of Phase 1

- The short-term occupation of 11 Market Place building whilst fundraising is being undertaken for the more involved conversion works.
- To provide an opportunity for a much needed front of house space for the JPC and strengthen the connection to Market Place.
- To provide a large space in which the JPC can test their expanded programming ideas with a broader audience, in real time.
- To provide a connection from Market Place into the main venue space.
- To provide improved green room/ back stage arrangements for bands and performers to expand the potential.
- To provide a backdrop for the creation of more digital content.
- There is the potential to facilitate a small increase in audience capacity.
- To provide much needed office space for staff allowing operations to become more efficient.
- Other flexible spaces that complement the current venue will be available for hire.

### These aims will be delivered by:

#### Ground Floor Level

Decluttering windows and entrances and maximising transparency of the glazing increases connectivity between the street and the building.

Stripping out superfluous partitions, suspended ceilings and mechanical and electrical installations to reveal the architectural qualities of the ground floor main space.

The creation of a flexible main space in the front of the Market Place building at ground floor level to allow the JPC to test their vision as part of a 'live' public consultation process.

It is proposed to design a number of pieces of bespoke furniture that allow the easy transformation of the space for different uses. Some of the current uses proposed include the following:

Bar and cafe space both for daytime and evening use

Additional performance space with the facility to create a small stage within the space

A box office for the sale of tickets on behalf of the JPC and other organisations

A tourist information point consisting of the display of traditional paper brochures together with electronic media accessed via tablets (iPads) for use by the public.

Exhibition boards for the display of art work and other media.

Beyond the main space, the rear room is proposed to be used for a variety of activities, for example; hires, pop up retail space or as a children's playroom. This space can also be used as a cloakroom for larger events when needed.

In addition to the existing WC, a new accessible WC is to be formed.

The existing light well is proposed for bar storage and could accommodate beer barrels for example.

A new green room/ storage area is proposed in the existing 'void' space between the buildings. This will have a direct connection to the existing stage.

A lobby is to be formed between the ground and first floor for the purposes of fire safety, with new door openings created to connect the Market Place building with the existing JPC venue.

#### First Floor Level

The main assembly room is to be used for hires where full accessibility is not required.

The existing offices are to be converted and refurbished for use by the JPC staff.

In addition to the above, there are works required associated with the mechanical and electrical installation, improving fire safety, etc.

## Daytime Use



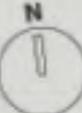
**EDRM**

[www.edrm.co.uk](http://www.edrm.co.uk)

Title  
Ground Floor Plan\_Phase 1  
Project  
The John Peel Centre

Drawing no.  
19.14...MW.200  
Rev  
B  
Date  
01.20  
Scale  
1:70 @ A3

Evening Use



**Evening Use**

Main Room	used as foyer, bar, performance space, eating, congregation, etc.
Room 1	used as cloakroom, storage, bar storage
Room 2	used as green room, backstage area
Store 1	general storage or can become extension of the green room
Store 2	beer barrels

**Key**

- 1 The bar can be positioned in various locations
- 2 Access to store/ fridges in basement
- 3 Fold-down ticket check
- 4 Kitchenette
- 5 First floor WCs can be used; main first floor room could be used as green room for bigger bands

**EDRM**

[www.edrm.co.uk](http://www.edrm.co.uk)

Title  
Project

Ground Floor Plan\_Phase 1a  
The John Peel Centre

Drawing no.  
Date

19.14...MW.200  
01.20

Rev  
B  
Scale  
1:70 @ A3



**Key**

- 1 New opening to access office
- 2 Remove existing partition to create large office
- 3 Doorway sealed closed



**EDRM**

[www.edrm.co.uk](http://www.edrm.co.uk)

Title  
First Floor Plan\_Phase 1  
Project  
The John Peel Centre

Drawing no.  
19.14...MW.201  
Rev  
B  
Date  
01.20  
Scale  
1:70 @ A3

## Reference Type

### Design references for Market Place

#### What we like

The use of architectural furniture allows the temporary occupation and repurposing of the outdoor spaces by the JPC. The materials used for their construction can reflect the temporary and transient nature of the uses.



Coffee Cart



Night time outside dining



Catering van and seating



Temporary floor paint



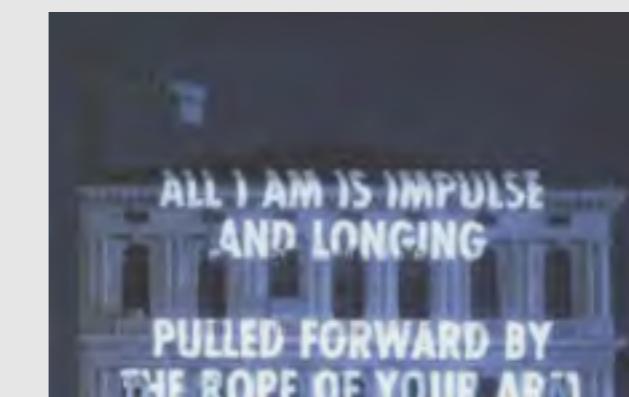
Temporary floor paint



Corrupting street lighting



Facade projection



Facade projection



Bass



Seating/ performance - could be (stored at MEAL)



Street food van

## Reference Type

Design references for the short-term use of the Ground Floor

## What we like

We would advocate the use of simple, neutral and understated materials and interior finishes so as not to compete with the architecture of the host buildings.

## Relevance to the JPC

Be considered and consistent in the selection of furniture and fittings.  
Agree a design approach and stick to a simple palette of materials.



Foldable display case



Movable display panels



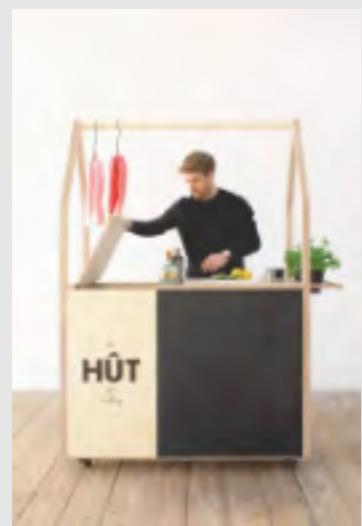
Juxtaposition of new and old



Foldable display panels



Plants



Sound system



Things to look at and buy



CNC plywood furniture





Estimate of costs associated with the above discharging of planning conditions

The application fee payable to MSDC is £116. This fee is for each application and so it is financially economic to include as many conditions as you can per application.

In terms of preparing and submitting the planning, this can be undertaken by the JPC themselves or a consultant.

Conditions 3 and 4: these should be simple enough to apply for without the help of a consultant.

Condition 5: connected with condition 7 below.

Condition 6: if a kitchen extract system that discharges to atmosphere (externally) then you will need a system to be designed and often a supplier will be happy to include this within the supply cost. The design will then need to reflect on the architectural drawings to show how the ducting will appear externally on the building. Given that the building is listed, any alterations to the building's fabric internally and externally will be subject to a listed building application this is separate to the discharge of conditions application.

Assuming that any external ductwork discharges to the rear of the building, a drawing of the roof plan and rear elevation will be required. You should budget for say £500 for this work however, it would be more economical to have the entire building measured and drawn as these drawings will be required for the listed building applications.

To complete the drawings and other technical information required for this condition, you could budget for a consultant's fees of say £500. A full measured survey of the 11 Market Place building is likely to cost between £1,500 - £2,000.

Condition 7: An acoustic consultant's fees may be in the region of say £1,500. It is difficult to know what the cost of the sound proofing works are likely to be without developing the brief further with the input of a consultant.

For example, the red outline on the latest planning application submitted by MSDC suggests that the existing wall between the JPC venue and the 'Void' is the boundary between the two buildings. If this is considered a party wall then proposed works – such as the formation of new door openings – would become a party wall matter between the two owners.

Listed Building Consent

Listed building consent will be required for the proposed alterations. Some of the content of such an application can be derived from this document and will inform the Historic Impact Assessment for example. As with the planning application, this work could be undertaken by the JPC or a consultant. There is no submission fee charged by MSDC for this type of application.

Planning application for Signage

A planning application will be required for any advertising signage. The fee payable to MSDC for this type of application is £132. If the signage is attached to the building then a separate listed building application will also need to be made. As noted above, there is no administrative fee payable to MSDC for a listed building application.

Landlords consent and other legal fees

If alterations are made to the building there may be a need to apply for Landlord's consent for a license.

Note that the two buildings currently have two landlords – MSDC own the Market Place building and the Church Walk building is owned by Stowmarket Town Council. Moving forwards, the legal options of this arrangement will need to be reviewed.

Party Walls

We have not had sight of drawings that define and show the positions of the legal boundaries of the buildings and we note that currently the existing JPC and Market Place buildings are legally separate buildings. Therefore, if there are works proposed to a party wall between them, they will be subject to the Act.



Building Regulations

If an application for Building Regulations is needed, you should budget for MSDC's administrative fee of say between £1,000 - £1,500. Consultancy work associated with this type of application may cost £1,500 - £2,500.

Construction (Design and Management) Regulations 2015 – CDM Regulations

This set of regulations relates to the management of health, safety and welfare when carrying out construction works. If you are the business for whom the construction services are carried out, you as 'the client' are accountable for health, safety and welfare on the project.

We would advise that you engage a consultant for which you should budget for say £1,000.

Other Related Costs

The Fire Risk Assessment is to be updated.

Design work for the bespoke furniture is difficult to quantify at this time and is not included in the budget costs on the following page.

A Sustainability Report may be needed for funding applications. A consultant's fee for this work may be in the region of say £1,500

An Access Audit may be needed for funding applications. A consultant's fee for this work may be in the region of say £1,500

## Procedures\_Planning and other permissions

This is a cost estimate for the Phase 1 works. A full breakdown is shown on a separate Excel spreadsheet.

<b>Sub-total of building works</b>	<b>£ 75,100.00</b>
Main contractor's Preliminaries @ say 10%	£ 7,510.00
Main contractor's overheads and profit - included in rates	£ 82,610.00
<b>Total of building works estimate</b>	<b>£ 82,610.00</b>
VAT @ say 10%	£ 8,261.00
<b>Total of building works estimate inc. VAT</b>	<b>£ 90,871.00</b>
Project/ design team fees at say 15%	£ 12,391.50
CDM fees	£ 800.00
Building Regulations	£ 1,000.00
Listed building application and planning conditions 3&4 only - application fees	£ 116.00
Fees associated with Landlord's consent, Party Walls, etc. (if needed)	£ -
Contingency	£ 5,000.00
<b>Total Project Cost Estimate</b>	<b>£ 110,178.50</b>

## Costs not included:

Alterations to structured cabling, CCTV, intruder alarm system  
 External decorations - assumed not needed  
 Maintenance works noted in the surveyor's conditions report - assumed responsibility of MSDC  
 Asbestos testing/ removal  
 Planning applications - discharge of conditions not included above  
 Planning applications - signage  
 Fire Risk Assessment and other operational related costs

Design fees for bespoke furniture

Items listed above without an associated cost

These costs are conservative and likely to increase as site conditions become known and the designs are developed

## John Peel Centre

### V.3\_05.06.20\_Based on drawings 19.14\_MW.200(a) & 201 Revision B

Item	Description	Quant	Unit	Rate	Total
<b>1.0 Demolition and Alterations</b>					
1.1	Remove existing safe - works by specialist	1	item	0	£ -
<b>Ground Floor</b>					
1.2	Removal of carpet and vinyl - front main space and corridor	1	item	400	£ 400.00
1.3	Removal of redundant furniture	1	item	500	£ 500.00
1.4	Remove boxing used for cash-point machine	1	item	100	£ 100.00
1.5	Relocate any mechanical and electrical services currently located on partitions to be demolished	1	item	3,000	£ 3,000.00
1.6	Demolish ground floor partitions, remove doorsets, etc.	1	item	600	£ 600.00
1.7	Demolish suspended ceiling grid throughout ground floor	1	item	800	£ 800.00
1.8	Remove existing rear door and demolish brickwork to each side of opening. Existing lintel to remain	1	item	500	£ 500.00
1.9	Demolish existing WC adjacent to stage in JPC venue	1	item	1500	£ 1,500.00
1.10	Form new door opening into JPC venue inc lintel, propping, etc.	1	item	1200	£ 1,200.00
1.11	Remove redundant ductwork in void space	1	item	2000	£ 2,000.00
1.12	Remove redundant fire escape steps in void space	1	item	1000	£ 1,000.00
1.13	Open up existing doorway between the Main Room and Room 1	1	item	200	£ 200.00
<b>First Floor</b>					
1.13	Removal of carpet - main space and two offices	1	item	300	£ 300.00
1.14	Remove section of partition between front office/ear store room	1	item	350	£ 350.00
1.15	Form new door opening into office	1	item	500	£ 500.00
<b>2.0 Substructure</b>					
3.0 Structure	3.1 New lintel to accessible WC door opening	1	item	100	£ 100.00
<b>4.0 Floors</b>					
4.1	Make good floor finishes as necessary	1	item	800	£ 800.00
4.2	Floor covering front main space	1	item	8000	£ 8,000.00
4.3	Floor covering rear	1	item	800	£ 800.00
4.4	Infill floor in void to create level threshold	1	item	600	£ 600.00
4.5	Make good floor adj to stage where WC demolished	1	item	300	£ 300.00
4.6	Make good floor finish as necessary - front main space	1	item	300	£ 300.00
<b>5.0 Roofs</b>					
<b>6.0 Staircases</b>					
<b>7.0 External Walls</b>					
8.0 External Windows and Doors	8.1 All windows to be eased so as to be openable	1	item	750	£ 750.00
9.0 Internal Walls and Partitions	9.1 Construct new ground floor fire lobby partition	1	item	600	£ 600.00
	9.2 Construct new ground floor office/ corridor partition	1	item	600	£ 600.00
	9.3 Construct new ground floor Store 1 partition	1	item	900	£ 900.00
10.0 Internal Doors	10.1 Doorsets to ground floor fire lobby	2	nr	500	£ 1,000.00
	Doorset to accessible WC	1	nr	500	£ 500.00
	Doorset to existing WC and Room 1	2	nr	500	£ 1,000.00
	Doorsets to Store 1 and Room 2	2	nr	500	£ 1,000.00
	Alter lobby and rehang internal entrance doors to open outwards	1	nr	900	£ 900.00
	Doorset to first floor office	1	nr	500	£ 500.00
11.0 Wall Finishes	11.1 Tape and fill to ground floor fire lobby partitions inc. in 9.1	1	item	800	£ 800.00
	Tape and fill to ground floor office lobby partitions inc. in 9.2	1	item	-	£ -
	Tape and fill to store 1/ Room 2 partition inc. in 9.3	1	item	-	£ -
	Make good where all other door openings formed.	1	item	-	£ -
12.0 Floor Finishes	12.1 Floor finish to Main Room - assumed existing substrate to remain	1	item	-	£ -
	Floor finish to Room 1	1	item	500	£ 500.00
	Floor finish to accessible WC	1	item	500	£ 500.00
	Floor finish to Lobby/ Store 1/ Room 2	1	item	800	£ 800.00
13.0 Ceiling Finishes	13.1 Ceilings to be left exposed where suspended tiles removed	1	item	-	£ -
	Fire rate existing exposed steel in front ground floor main space	1	item	350	£ 350.00
14.0 Decorations	14.1 Decorate new accessible WC	1	item	250	£ 250.00
	Decorate new timber doors and surrounds	8	nr	150	£ 1,200.00
	Decorate new wall partitions	1	item	500	£ 500.00
	<b>First Floor</b>				
	Decorate new office space	1	item	500	£ 500.00
15.0 Fixtures and Fittings	15.1 Office furniture for JPC use	1	item	2000	£ 2,000.00
	Fire extinguishers, etc.	1	item	850	£ 850.00
	Sanitary ware, taps, grab rails, etc., for accessible WC	1	item	1000	£ 1,000.00
	Internal fire escape signage	1	item	300	£ 300.00
	Furniture for ground floor main space	1	item	15000	£ 15,000.00
	Mobile bar	1	item	1500	£ 1,500.00
	Coffee cart	1	item	-	£ -
	Wall lining to rear of main space	1	item	2500	£ 2,500.00
	Furniture, rugs, etc., for the green room	1	item	750	£ 750.00
	Kitchenette in Store 1	1	item	400	£ 400.00
	Form new 'wings' to stage	1	item	1500	£ 1,500.00
	Equipment associated with beer store (Store 2)	1	item	-	£ -
	Fridges and other bar equipment	1	item	-	£ -
16.0 Services	<b>Electrical_Ground Floor</b>				
	16.1 Tidy/ organise wiring to ceiling where suspended tiles removed	1	item	750	£ 750.00
	Misc. electrical alterations	1	item	1400	£ 1,400.00
	Testing and commissioning of installation	1	item	800	£ 800.00
	Test and commission existing emergency lighting system	1	item	500	£ 500.00
	Re-fit automated door opener to ground floor entrance doors	1	item	450	£ 450.00
	<b>Electrical_First Floor</b>				
	Misc. electrical alterations	1	item	1000	£ 1,000.00
	Testing and commissioning of installation	1	item	600	£ 600.00
	Test and commission existing emergency lighting system	1	item	400	£ 400.00
	<b>Mechanical_Ground Floor</b>				
	New cold water feed and insta water heater accessible WC	1	item	350	£ 350.00
	New cold water feed and insta water heater kitchenette in Store 1	1	item	350	£ 350.00
	Service, test and commission existing heating and hot water system	1	item	1000	£ 1,000.00
	Service, test and commission existing AC systems	1	item	800	£ 800.00
	<b>Mechanical_First Floor</b>				
	Test and commission exist heat and hot water systems inc. above	-			
	<b>Fire Alarm</b>				
	Alarm systems to both buildings to be connected	1	item	500	£ 500.00
	Add new detector heads as required	1	item	450	£ 450.00
	Test and commission existing installations to both buildings	1	item	500	£ 500.00
	Communication, security and control systems	1	item	-	£ -
	Extend existing wifi network from existing venue	1	item	600	£ 600.00
	Intruder alarm system	1	item	500	£ 500.00
17.0 Drainage	17.1 New soil drainage connection for WC	1	item	600	£ 600.00
	New soil drainage connection for kitchenette in Store 1	1	item	250	£ 250.00
18.0 External Works	15.4 External signage - A board	1	item	200	£ 200.00

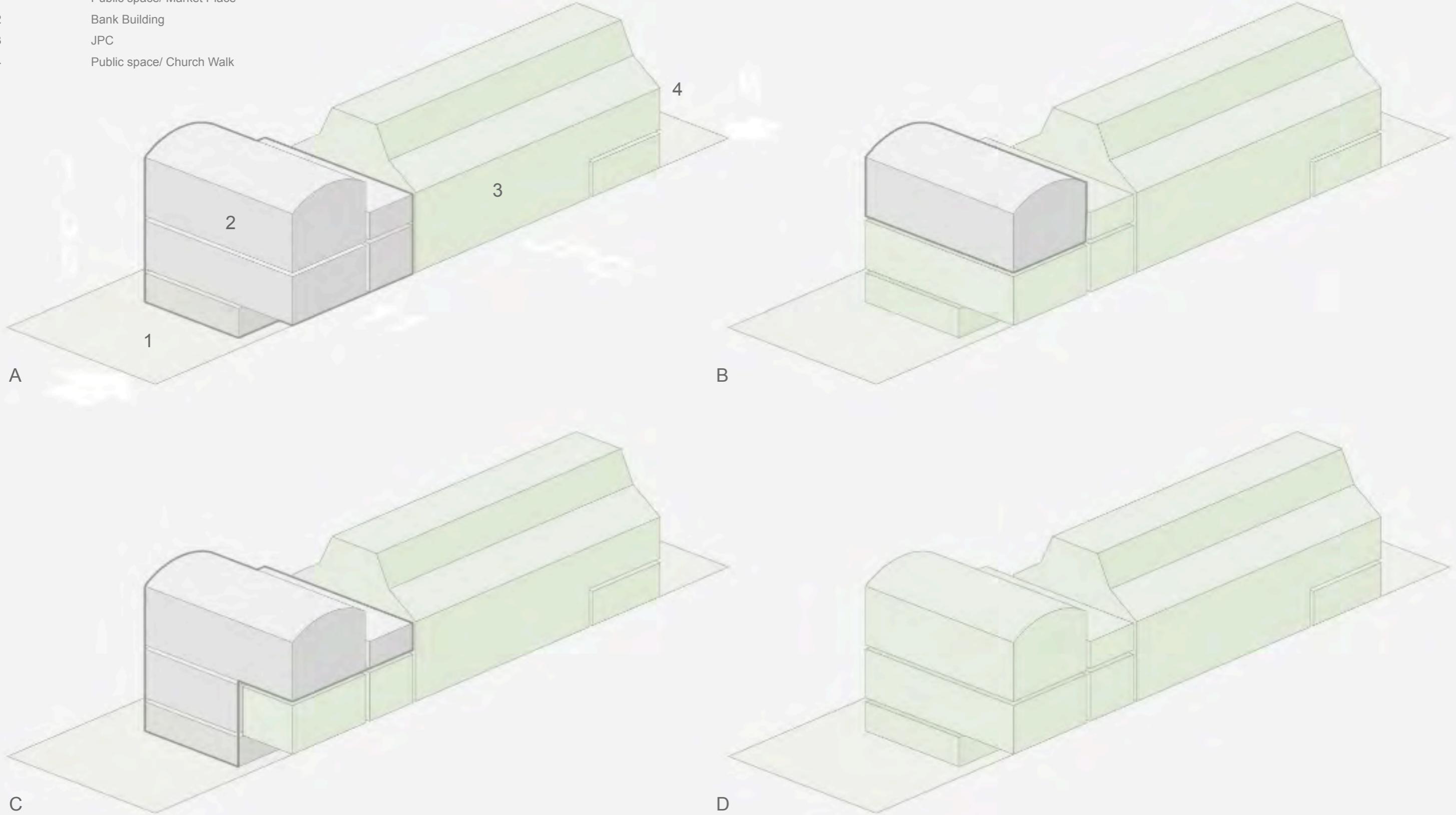
The proposals on the plans on the following pages show various scenarios for the purposes of informing JPC's longer term business plan.

These layouts have been developed as sketch proposals to test some possible positions for key elements - such as a new lift and WC's - in the context of ideas discussed with JPC during our various meetings, and will need further development at the appropriate time.

Many of the ideas shown on the different options drawings are interchangeable between the schemes and can be considered as a 'menu' for the JPC's consideration moving forwards. Some features are drawn to highlight the shortcomings of that particular idea.



1 Public space/ Market Place  
 2 Bank Building  
 3 JPC  
 4 Public space/ Church Walk



The development and design of the Market Place building has to be considered in the context of the public space in front, the JPC venue behind and the public space behind that. How and where the buildings are connected will be informed by the business ambitions of the JPC. The diagrams above were an early study to illustrate the options of how the two buildings could either be partially or fully occupied by the JPC.

#### Diagram A

An illustration of the buildings as they are, i.e. as two separate properties

#### Diagram B

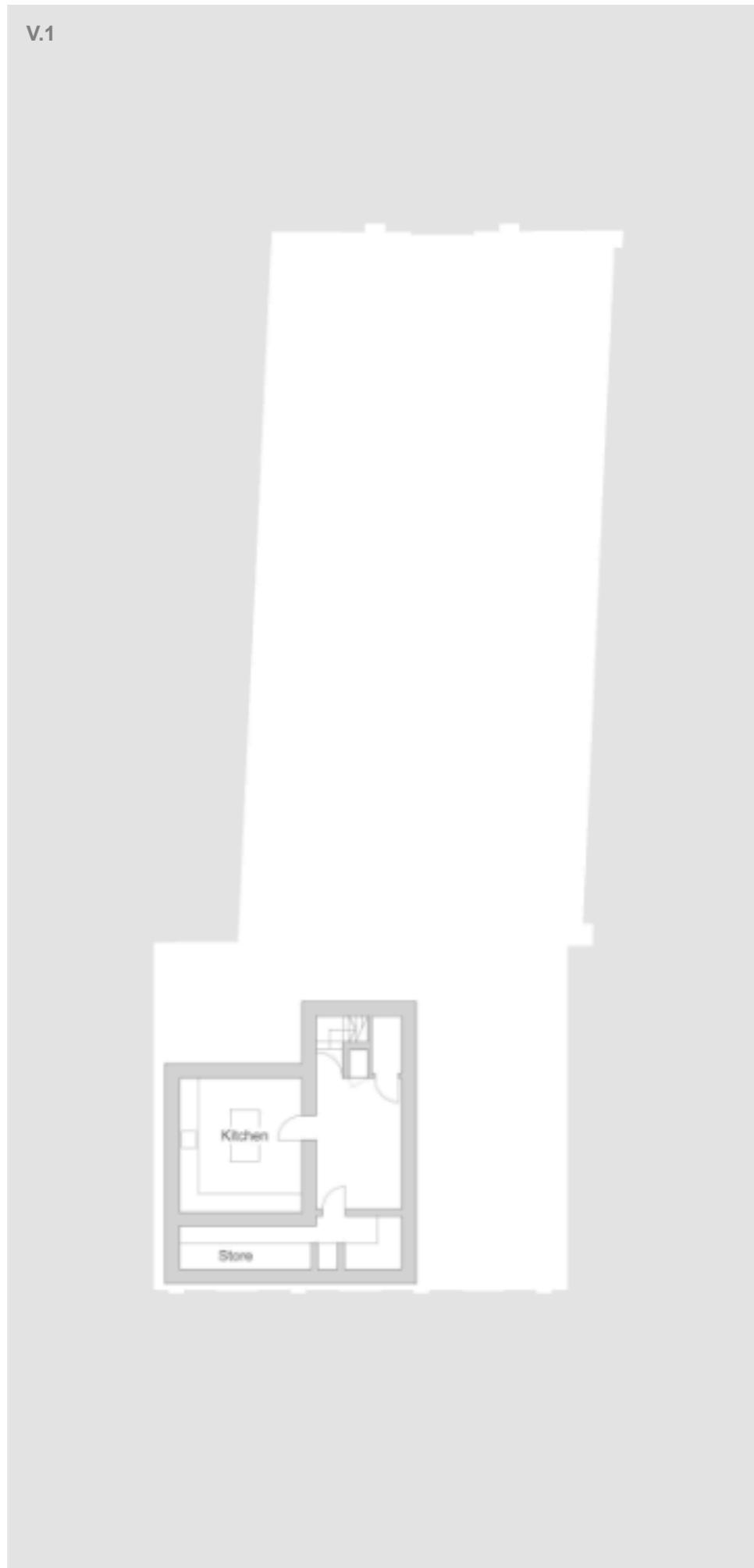
First floor of 11 Market Place sub-let to another organisation

#### Diagram C

Passageway access to the JPC with the remainder of number 11 as a separate demise

#### Diagram D

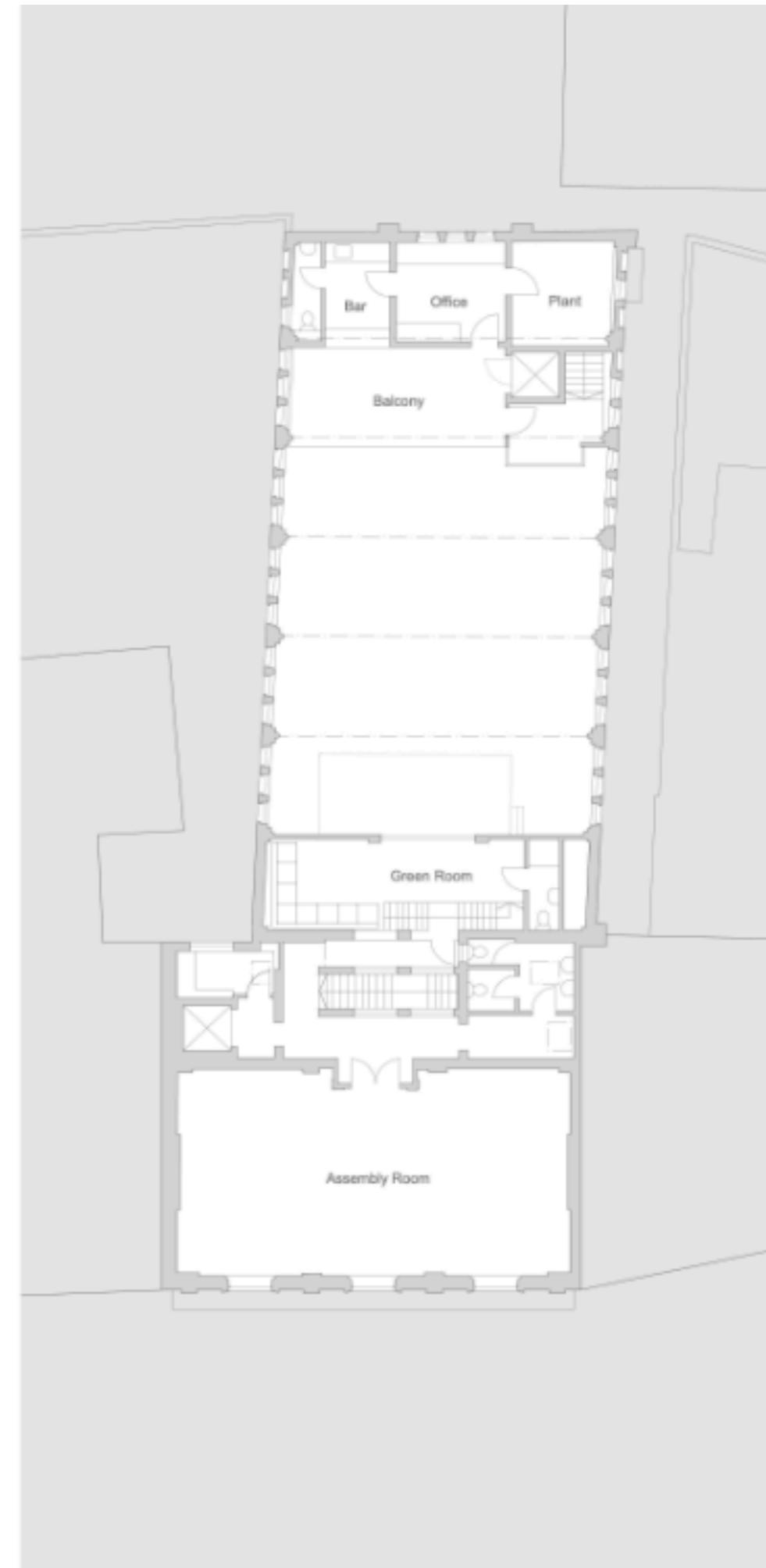
The two buildings for the sole use of the JPC



Basement Floor\_Proposed

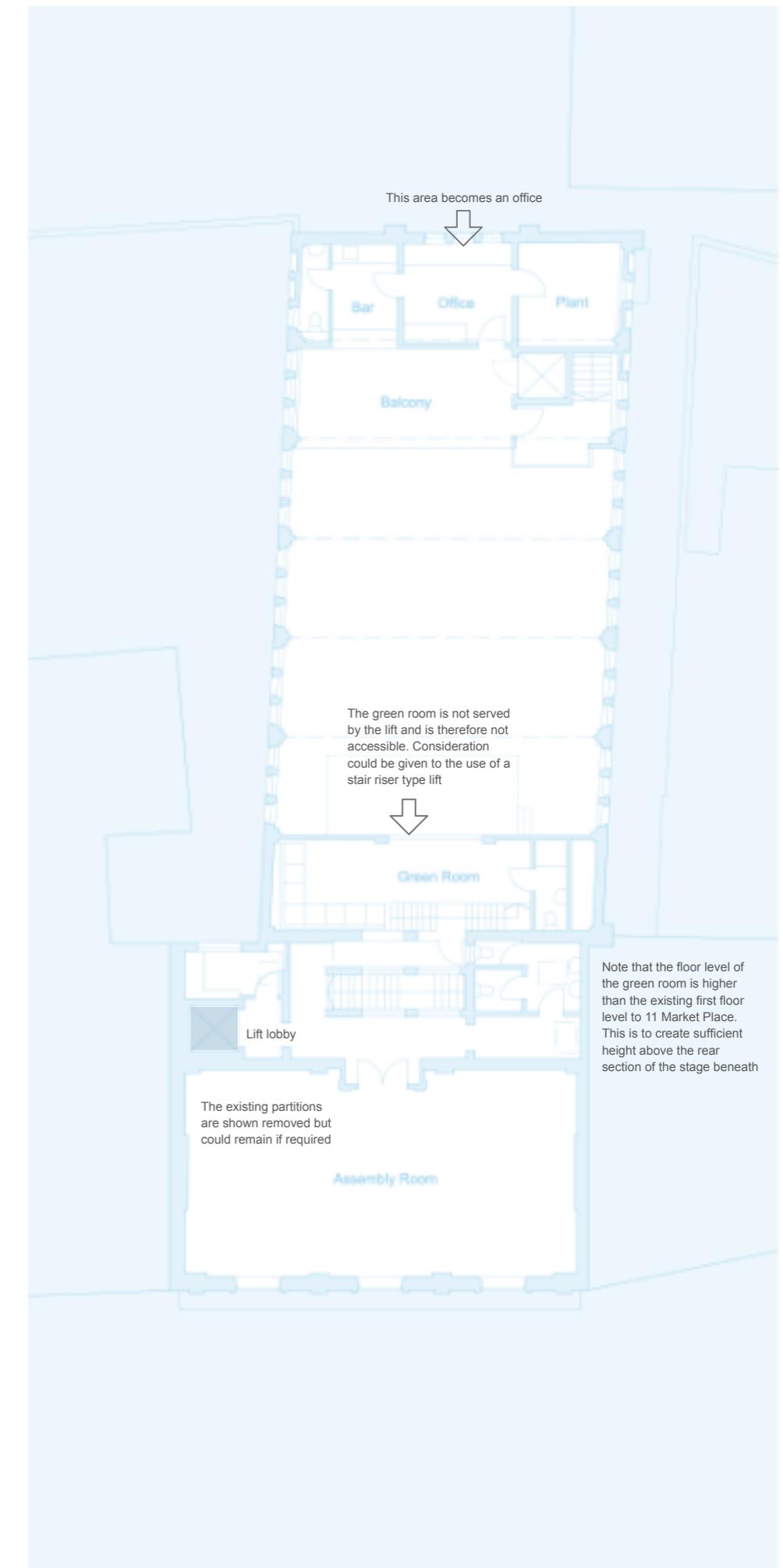
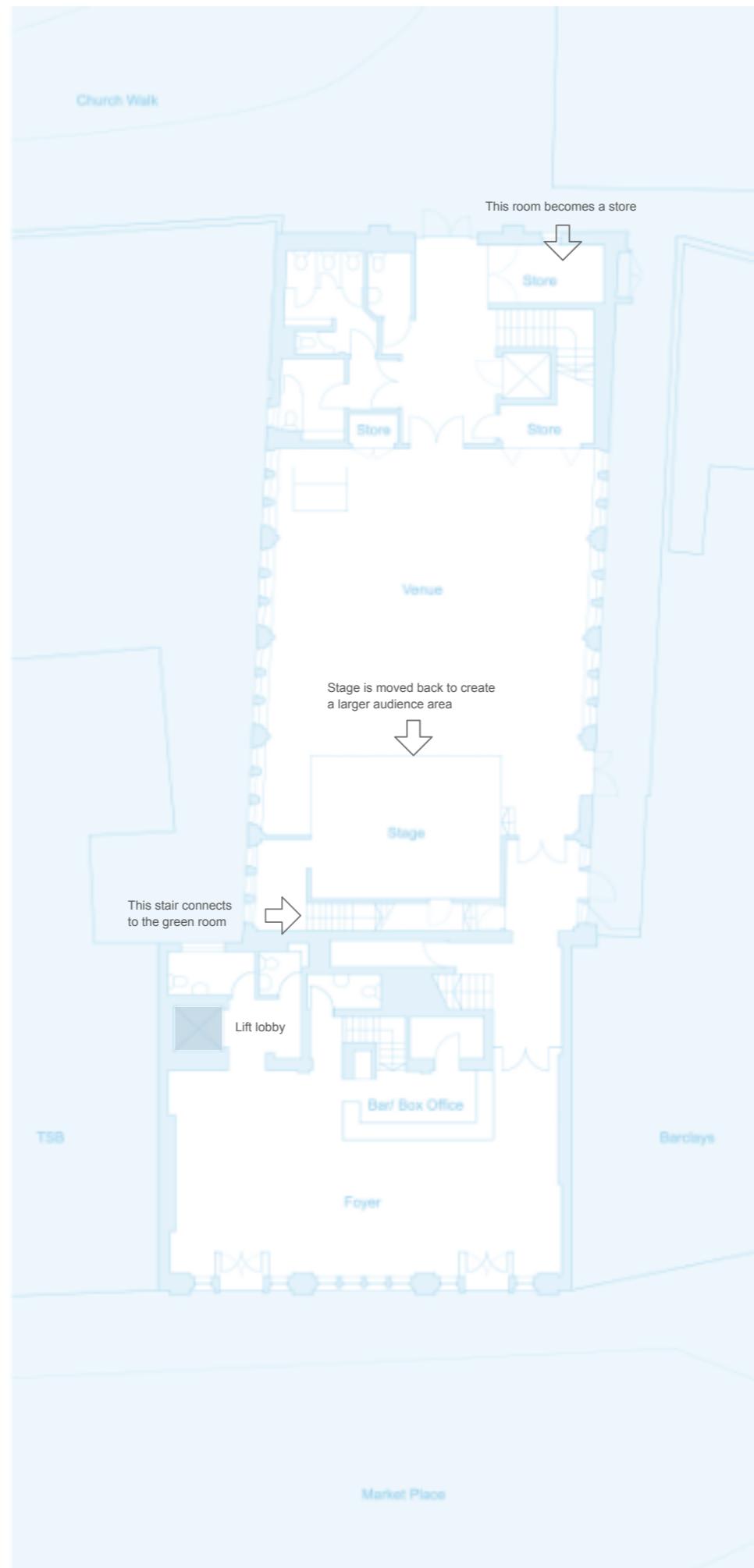


Ground Floor\_Proposed



First Floor\_Proposed

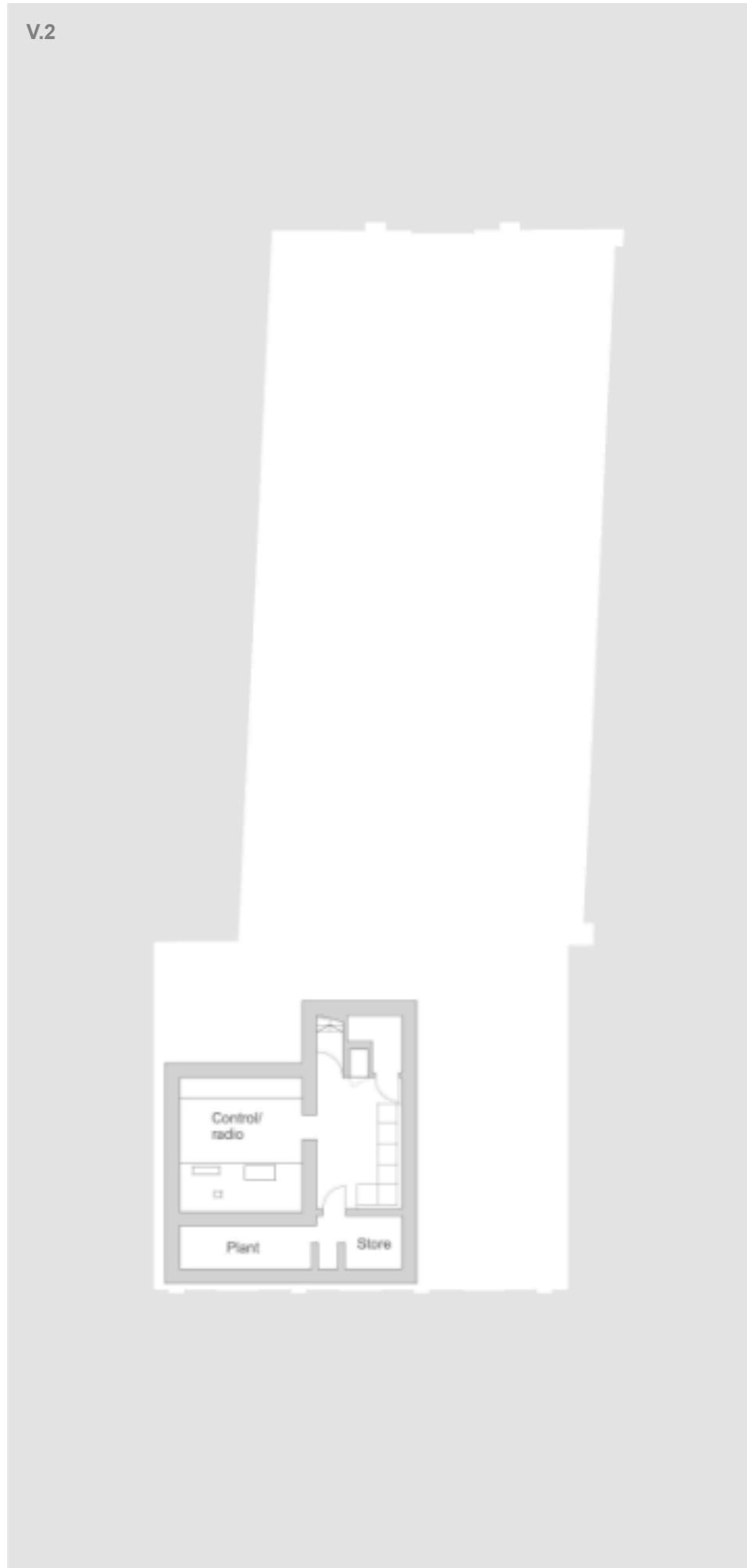
## V.1 notable design comments



**Basement Floor\_Proposed**

**Ground Floor\_Proposed**

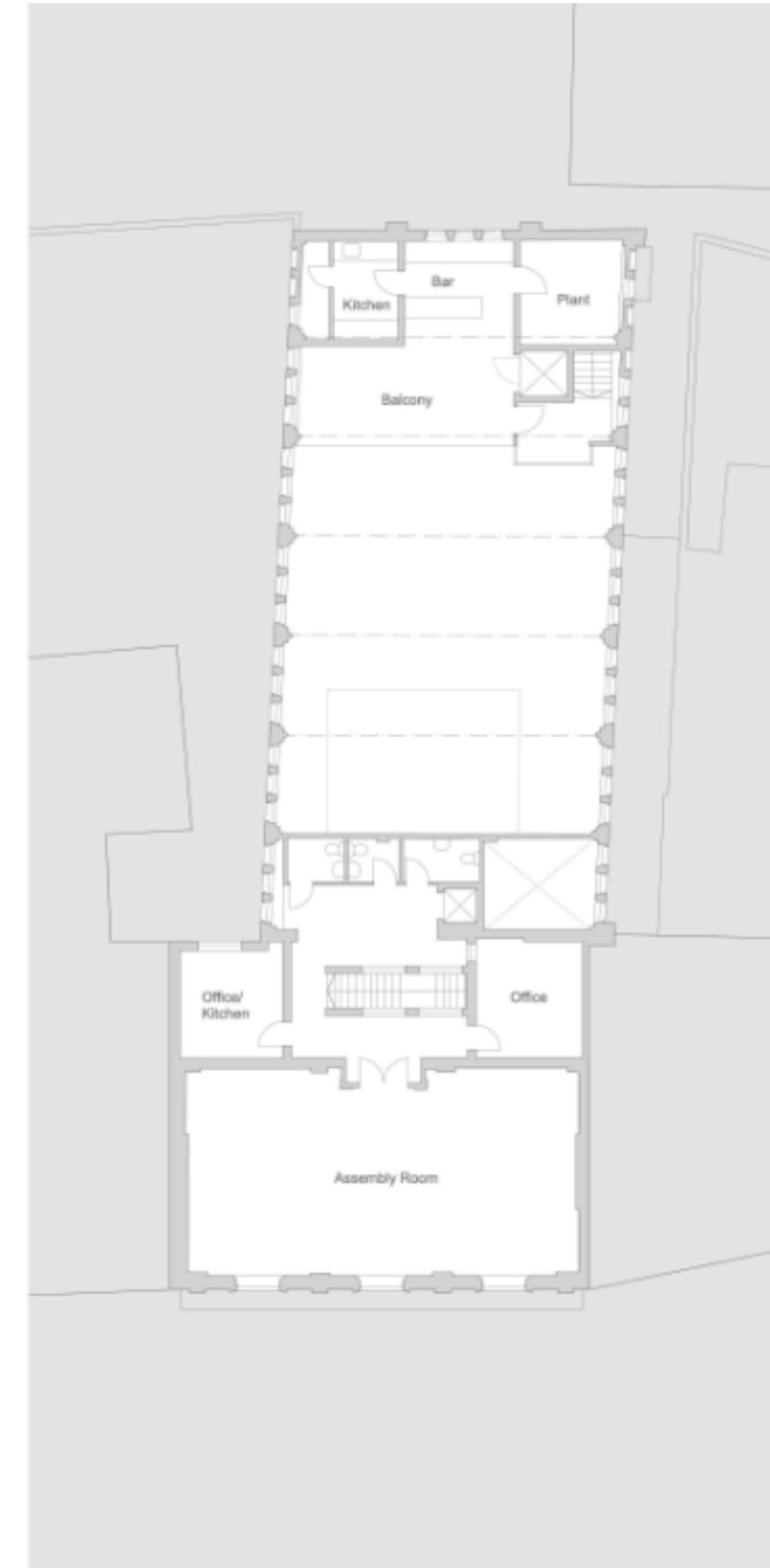
**First Floor\_Proposed**



Basement Floor\_Proposed



Ground Floor\_Proposed



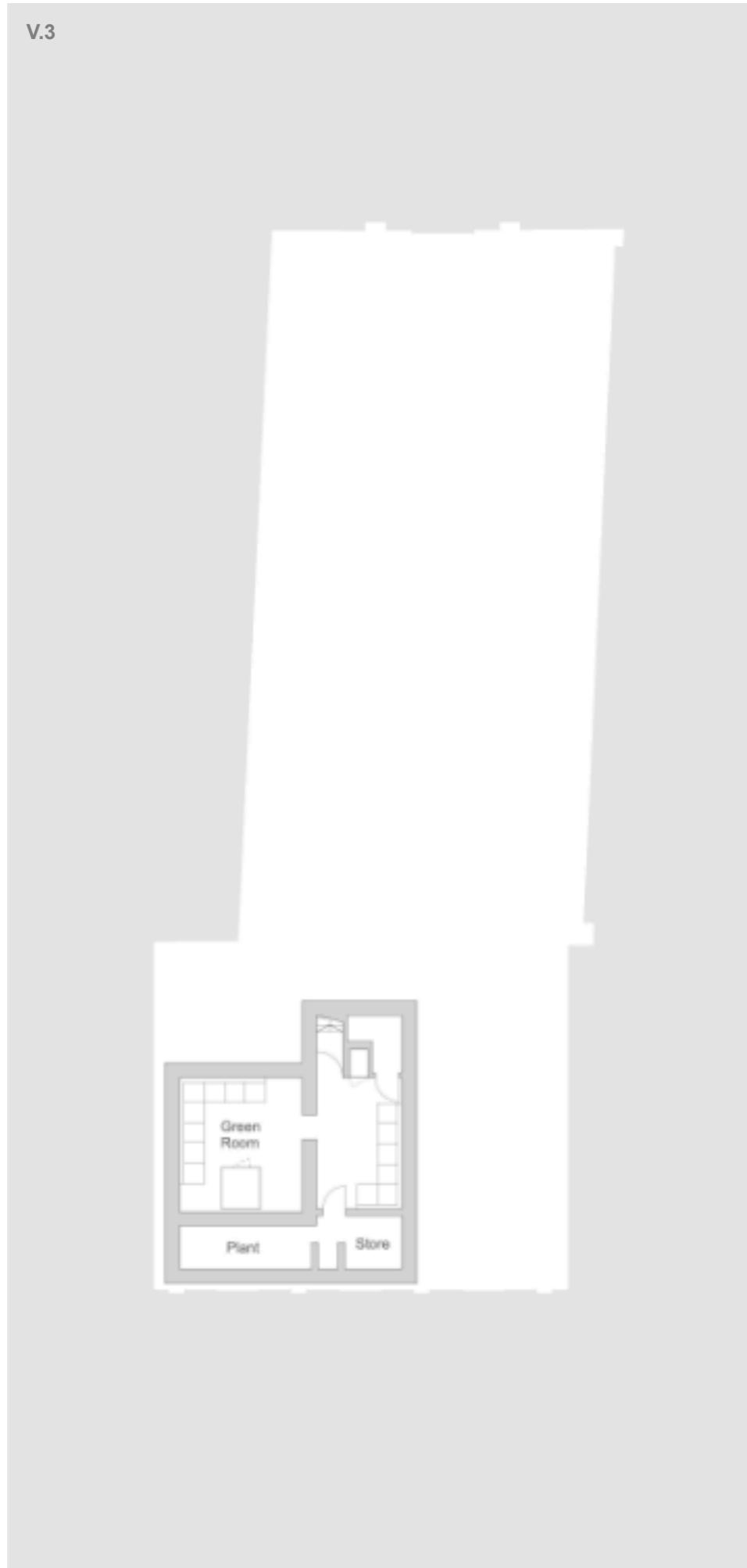
First Floor\_Proposed

## V.2 notable design comments

## **Basement Floor\_Proposed**

## **Ground Floor\_Proposed**

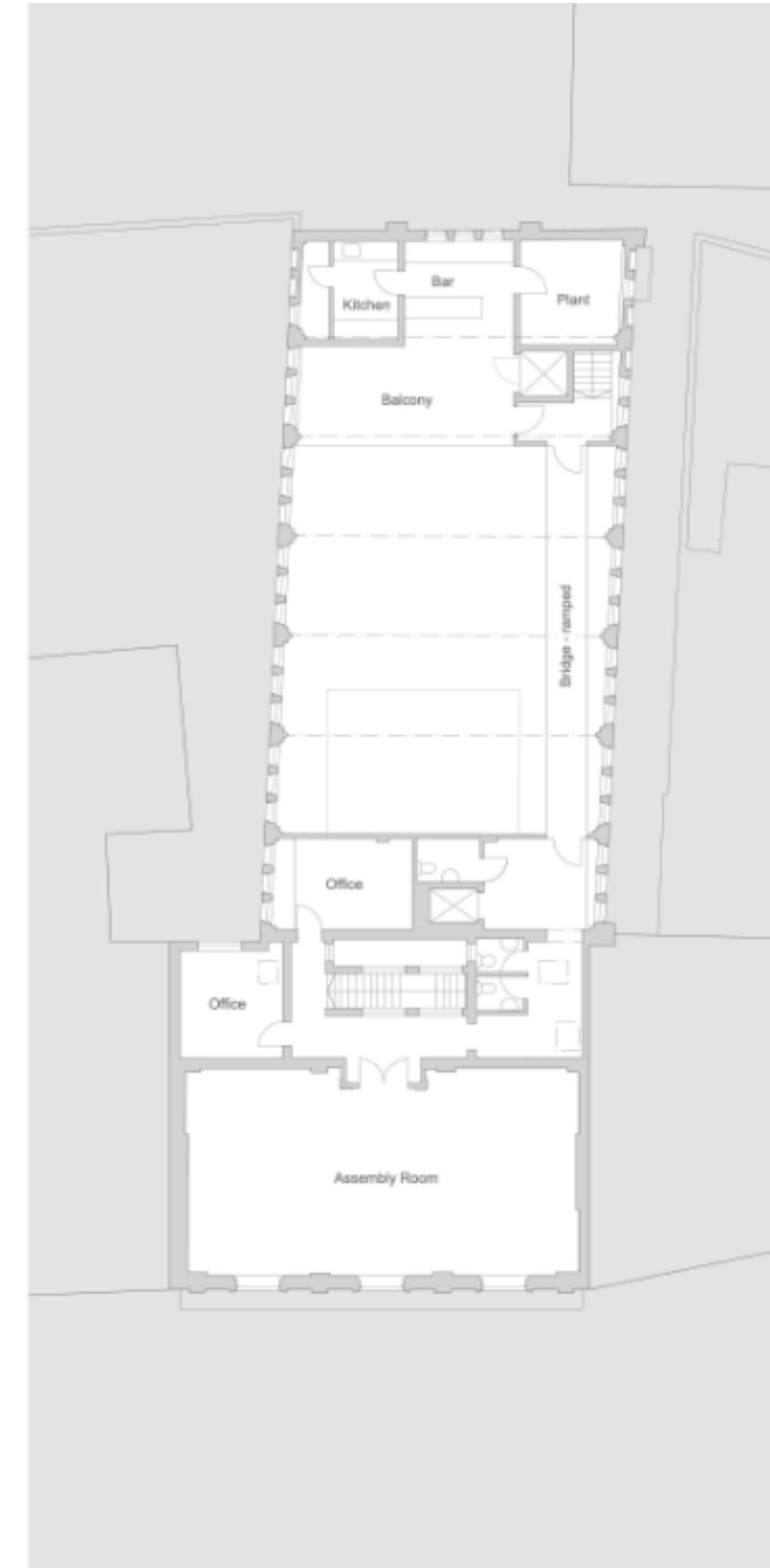
First Floor\_Proposed



Basement Floor\_Proposed

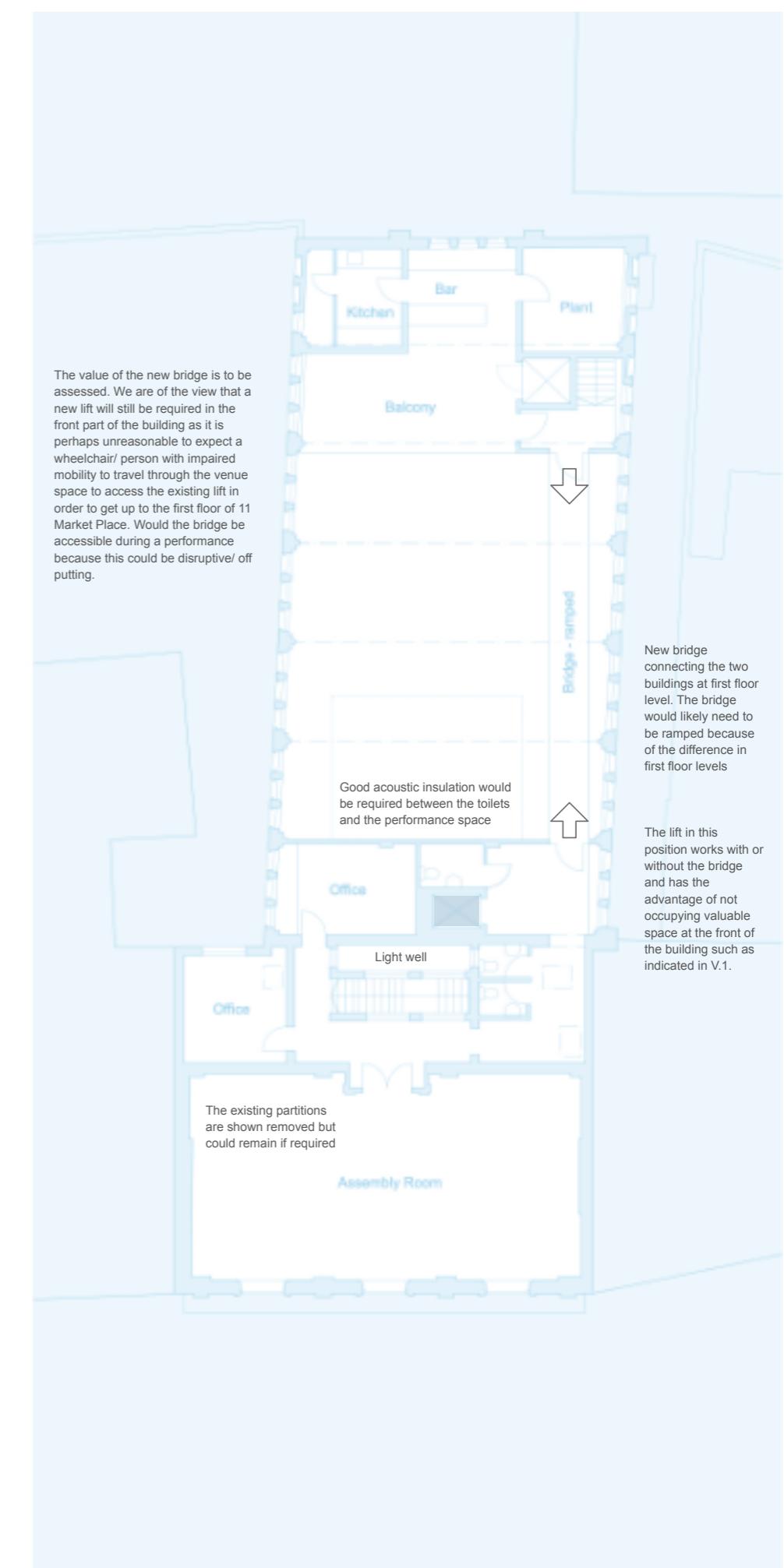
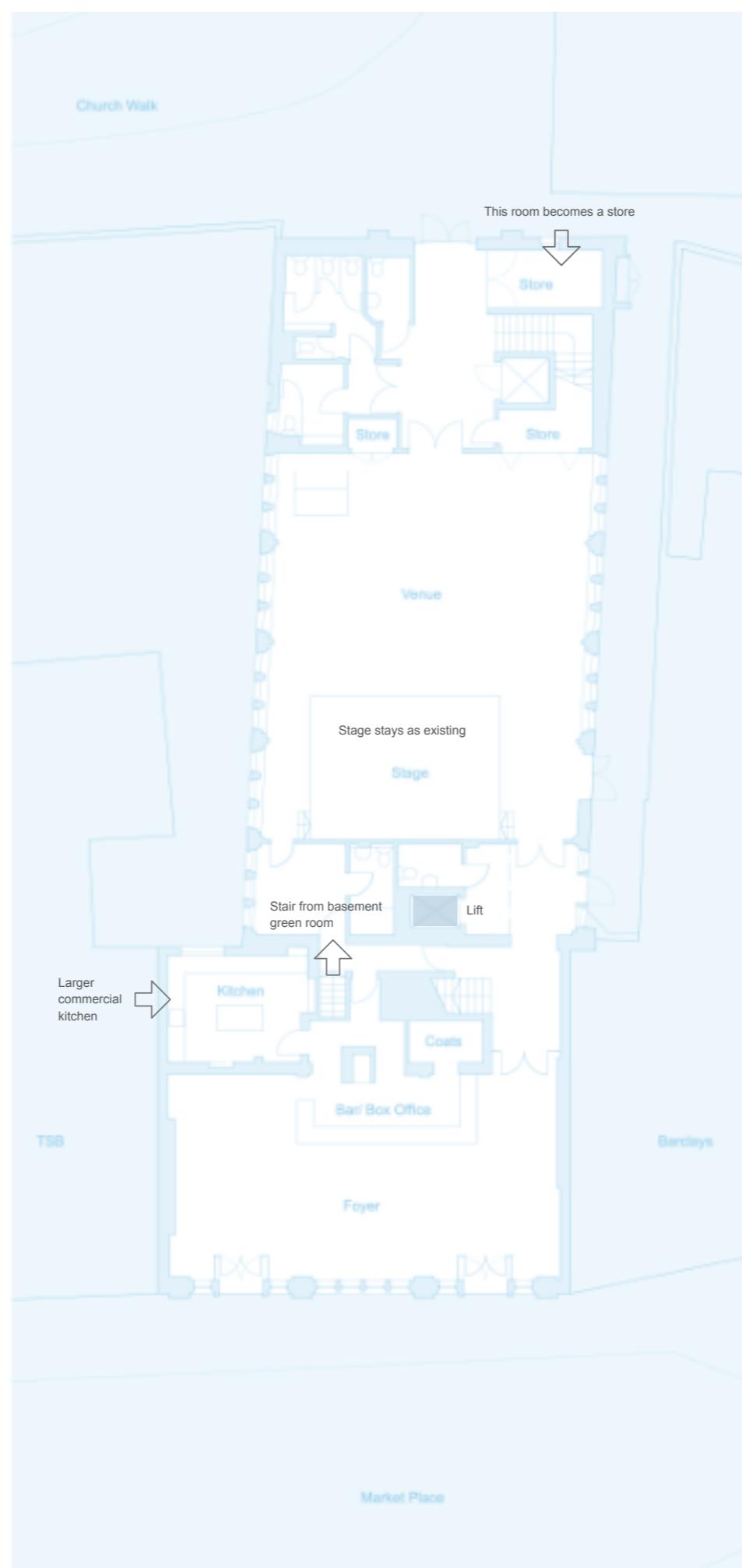


Ground Floor\_Proposed



First Floor\_Proposed

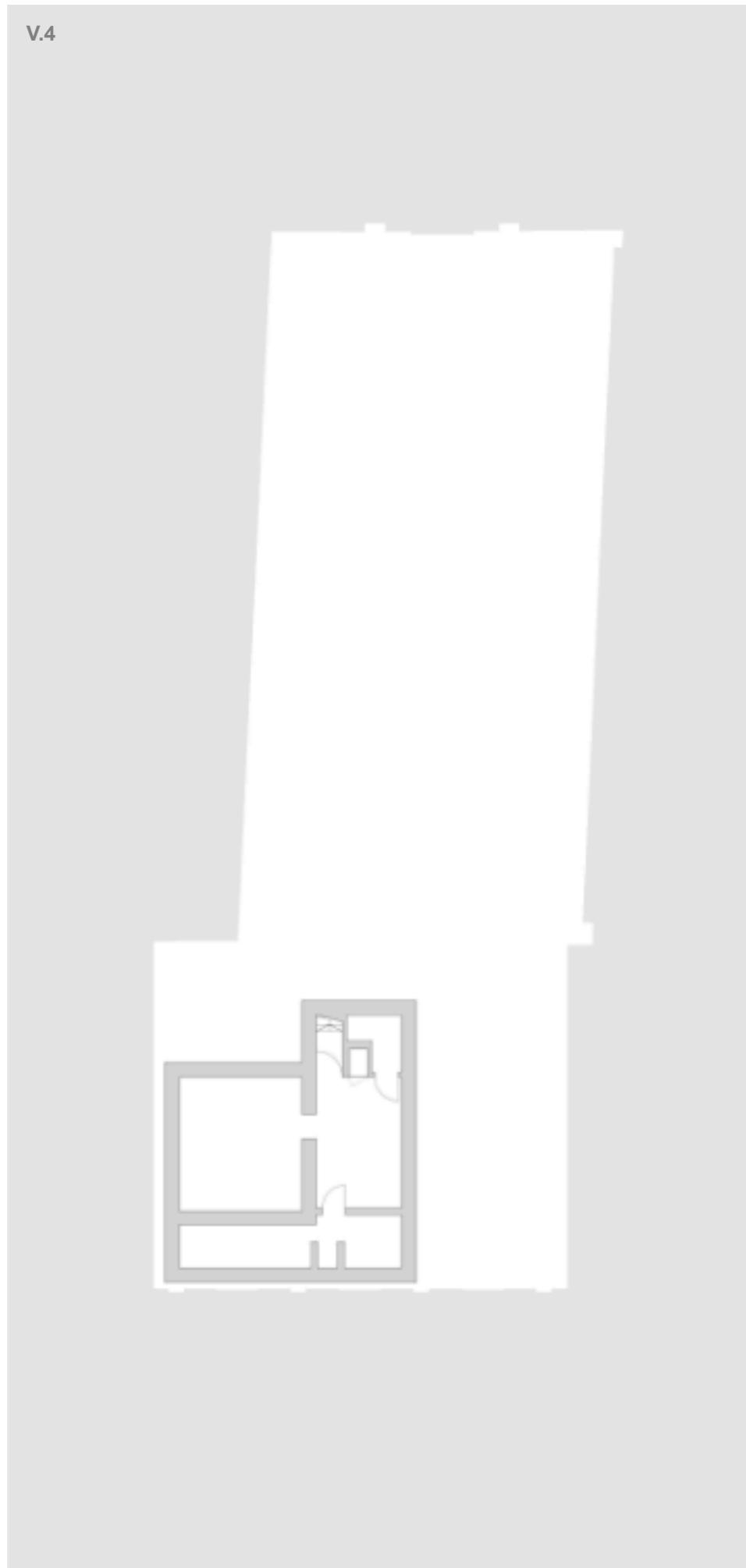
### V.3 notable design comments



**Basement Floor\_Proposed**

**Ground Floor\_Proposed**

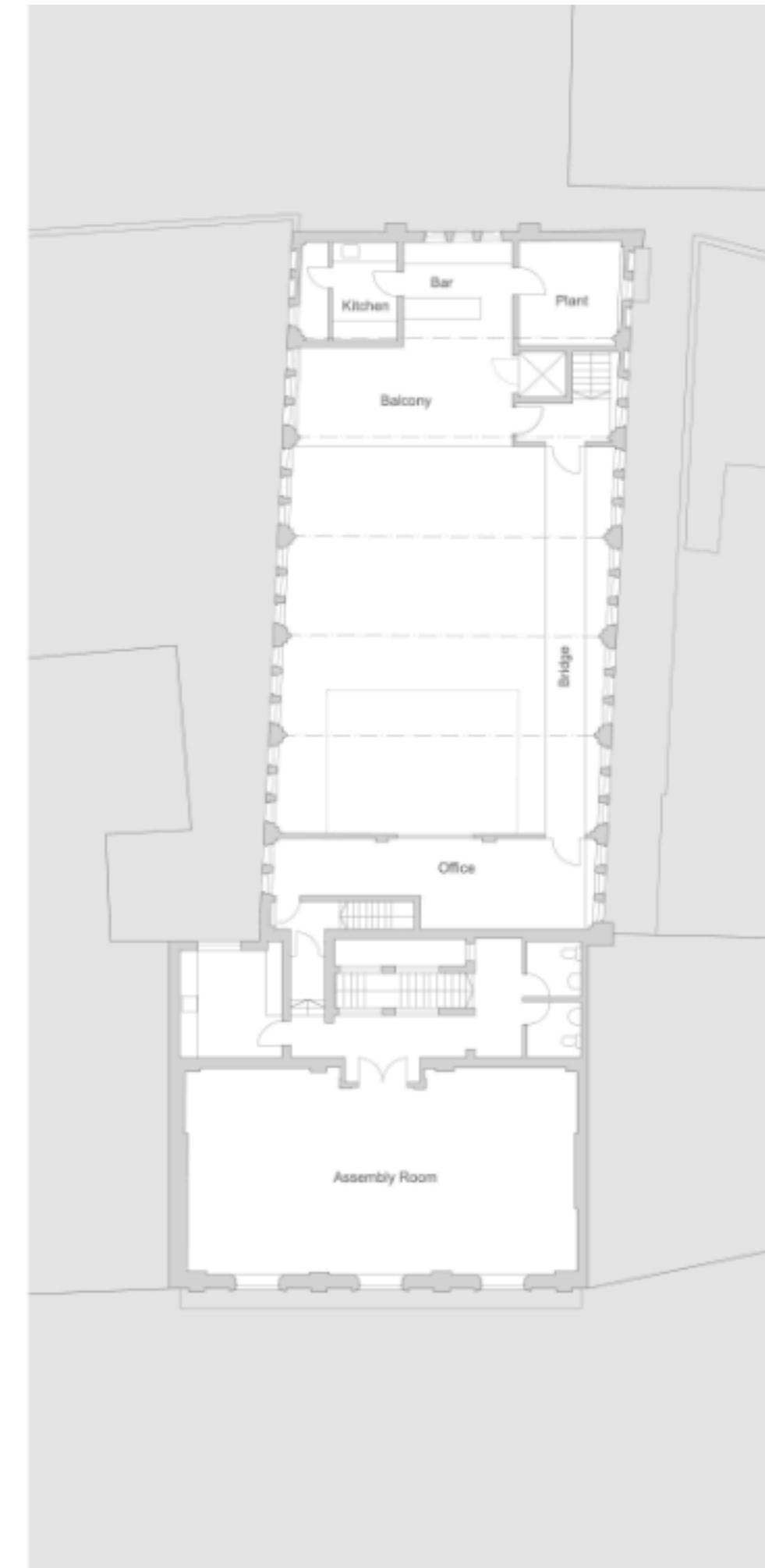
**First Floor\_Proposed**



Basement Floor\_Proposed

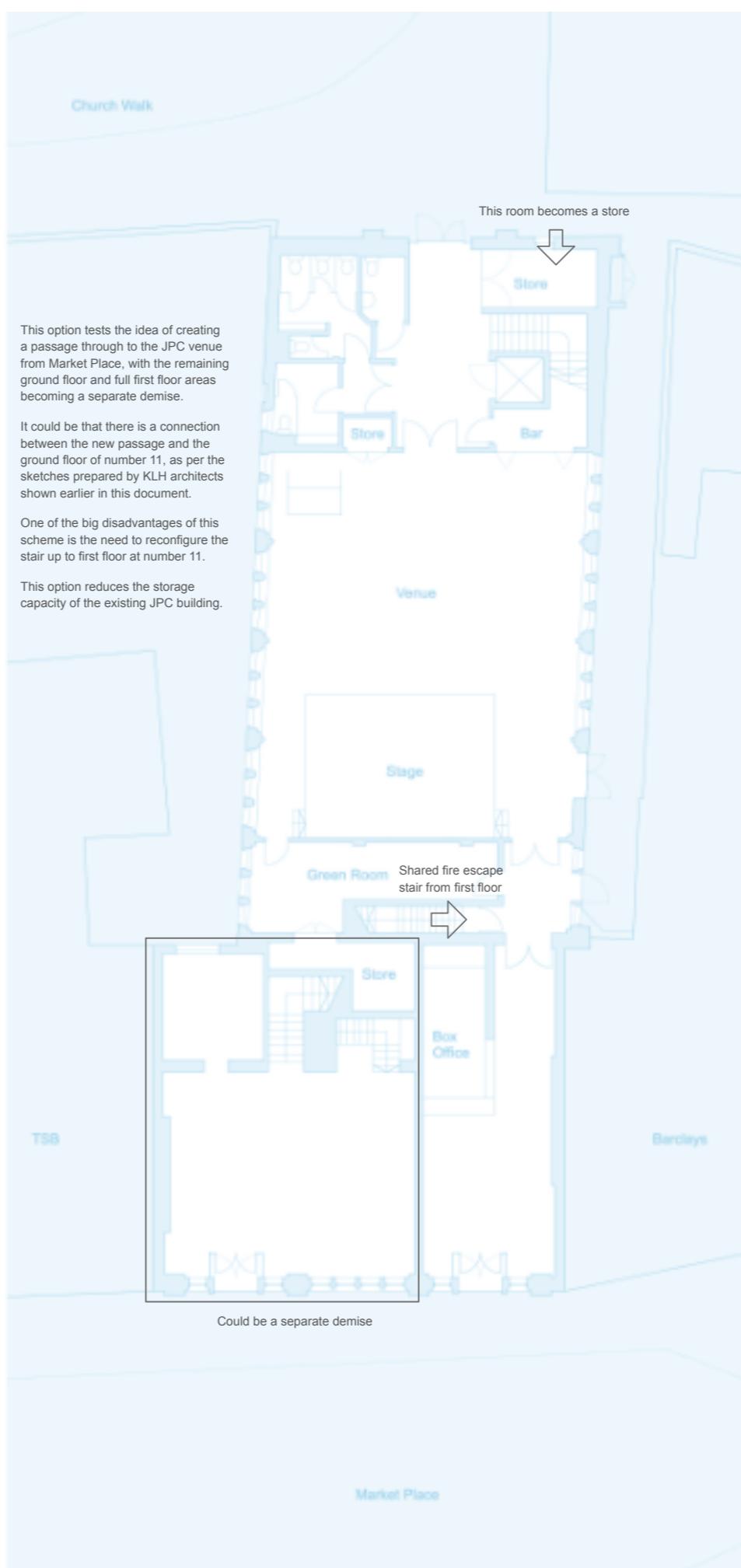
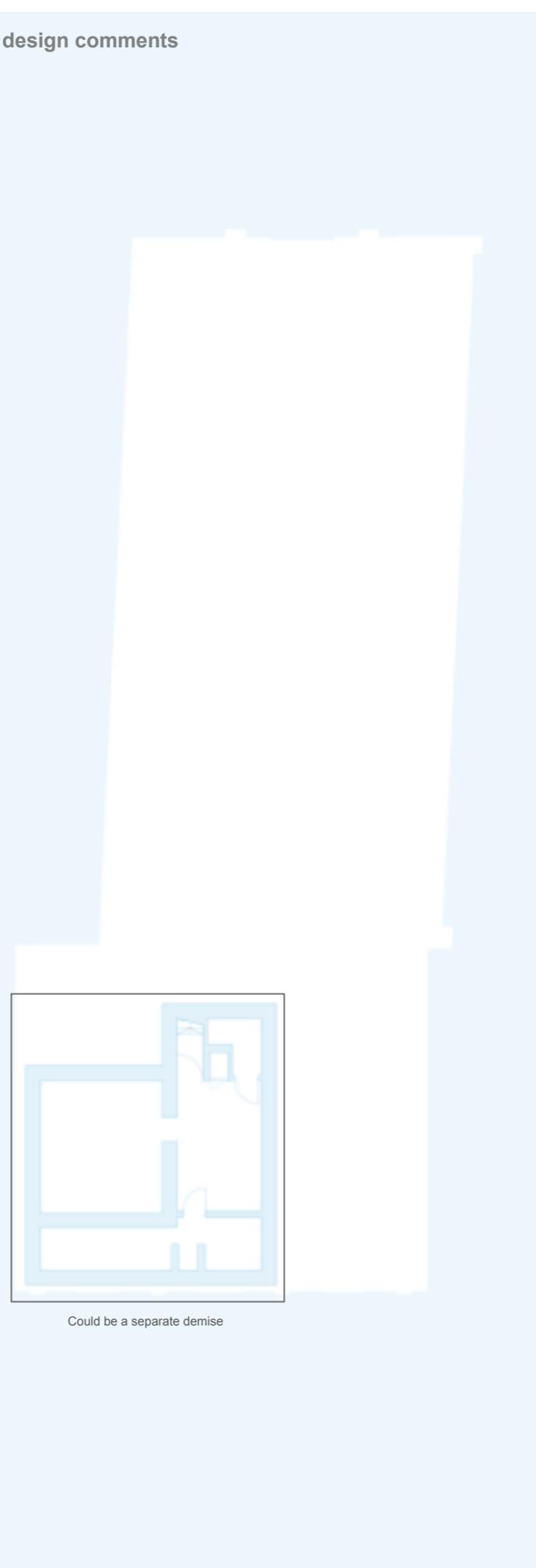


Ground Floor\_Proposed

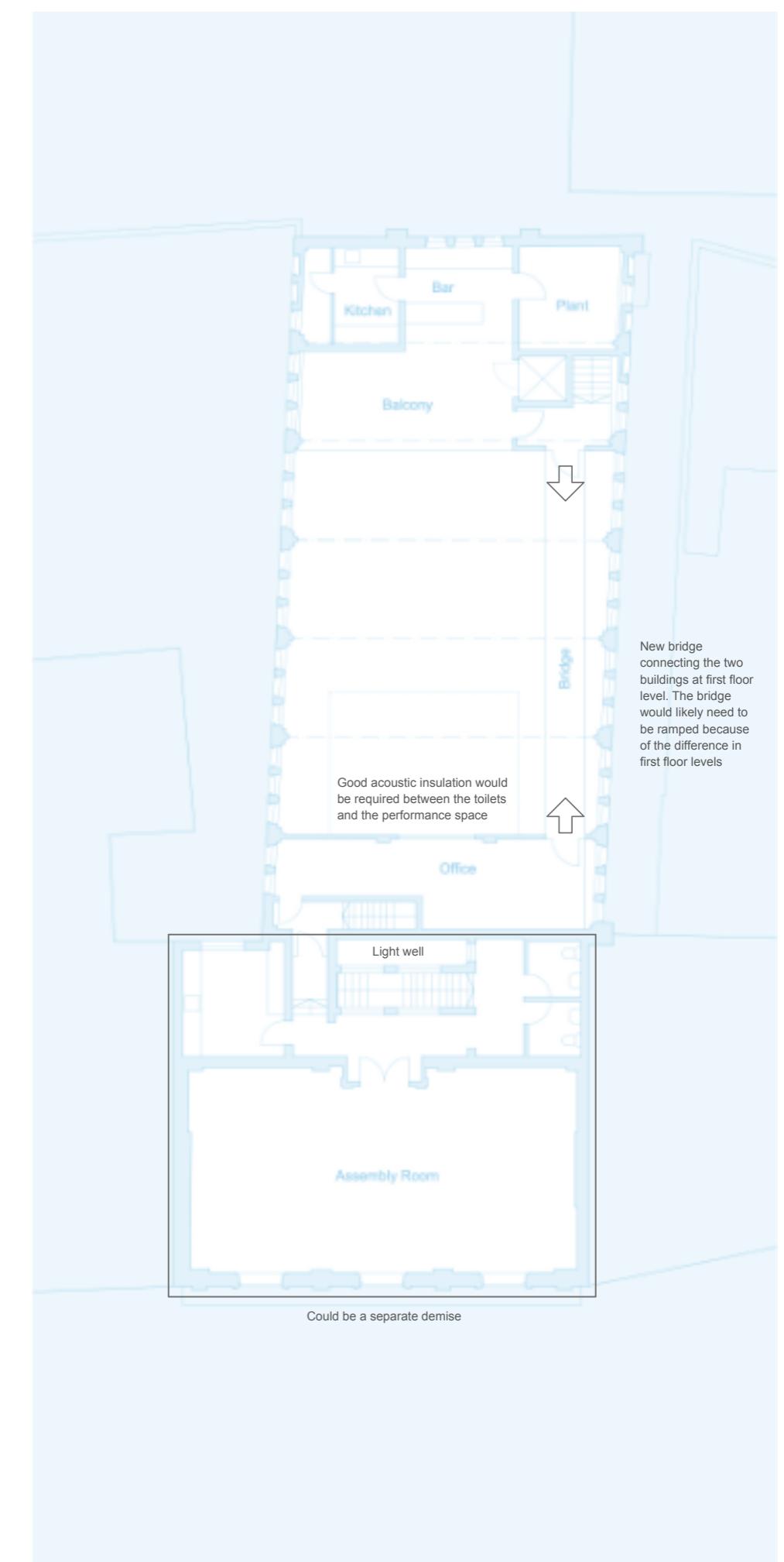


First Floor\_Proposed

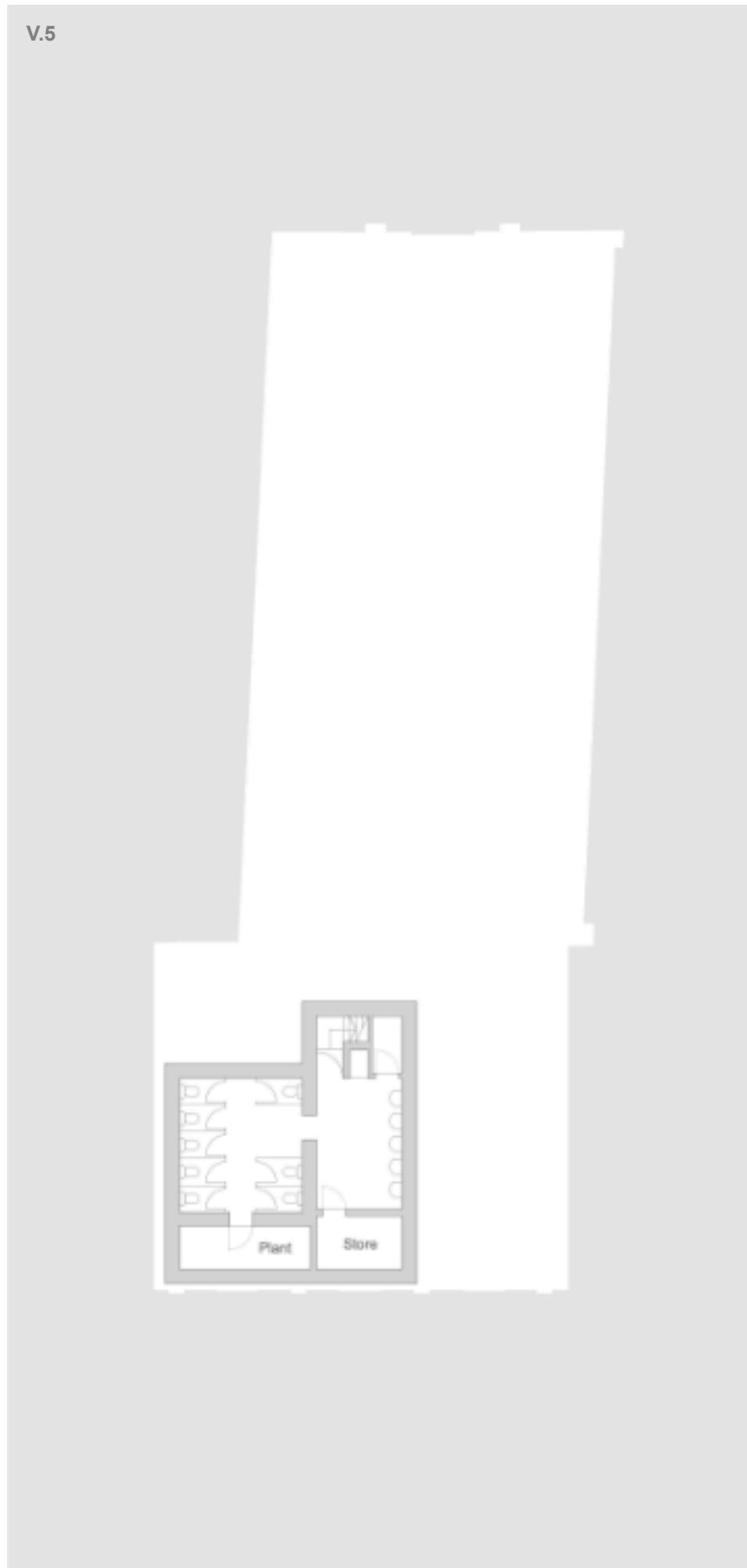
#### V.4 notable design comments



Ground Floor\_Proposed



First Floor\_Proposed



Basement Floor\_Proposed

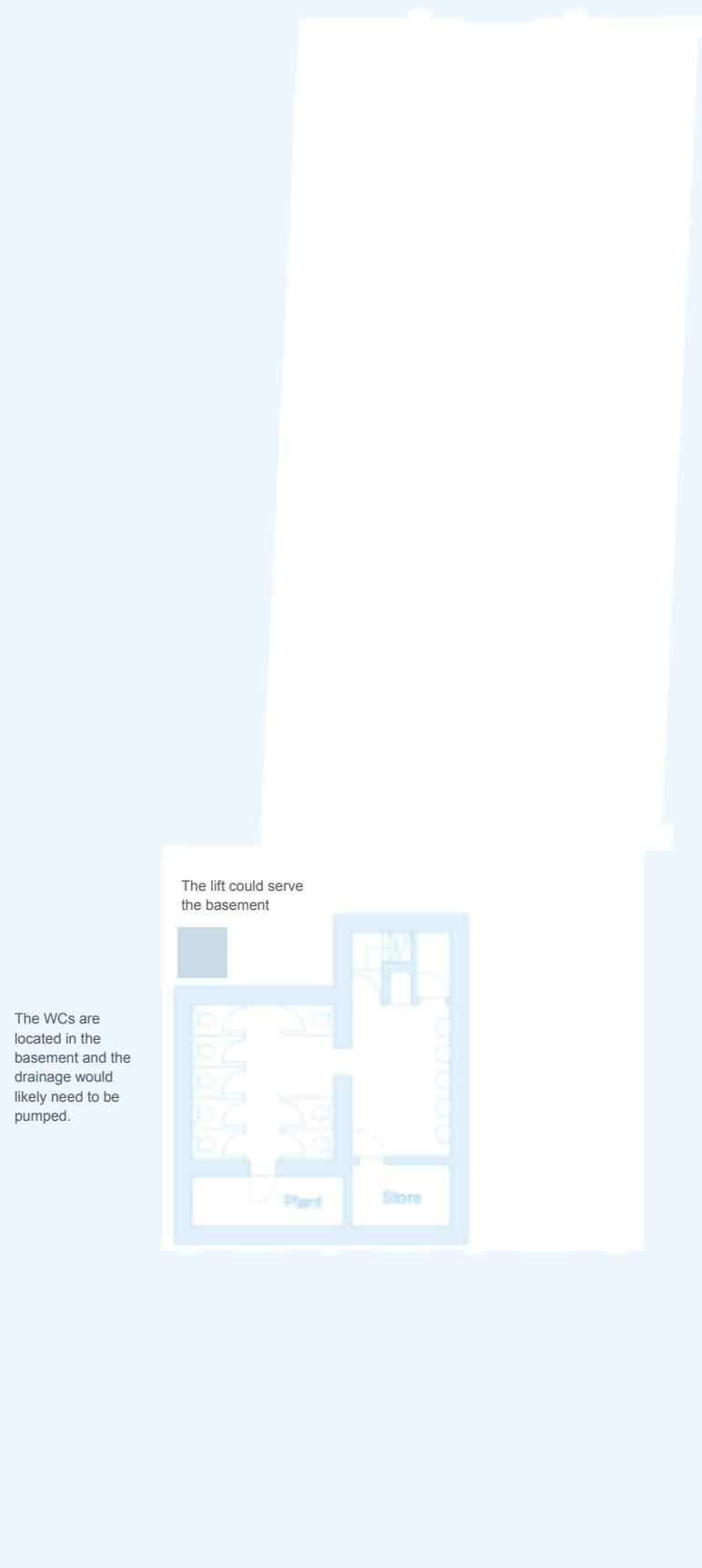


Ground Floor\_Proposed

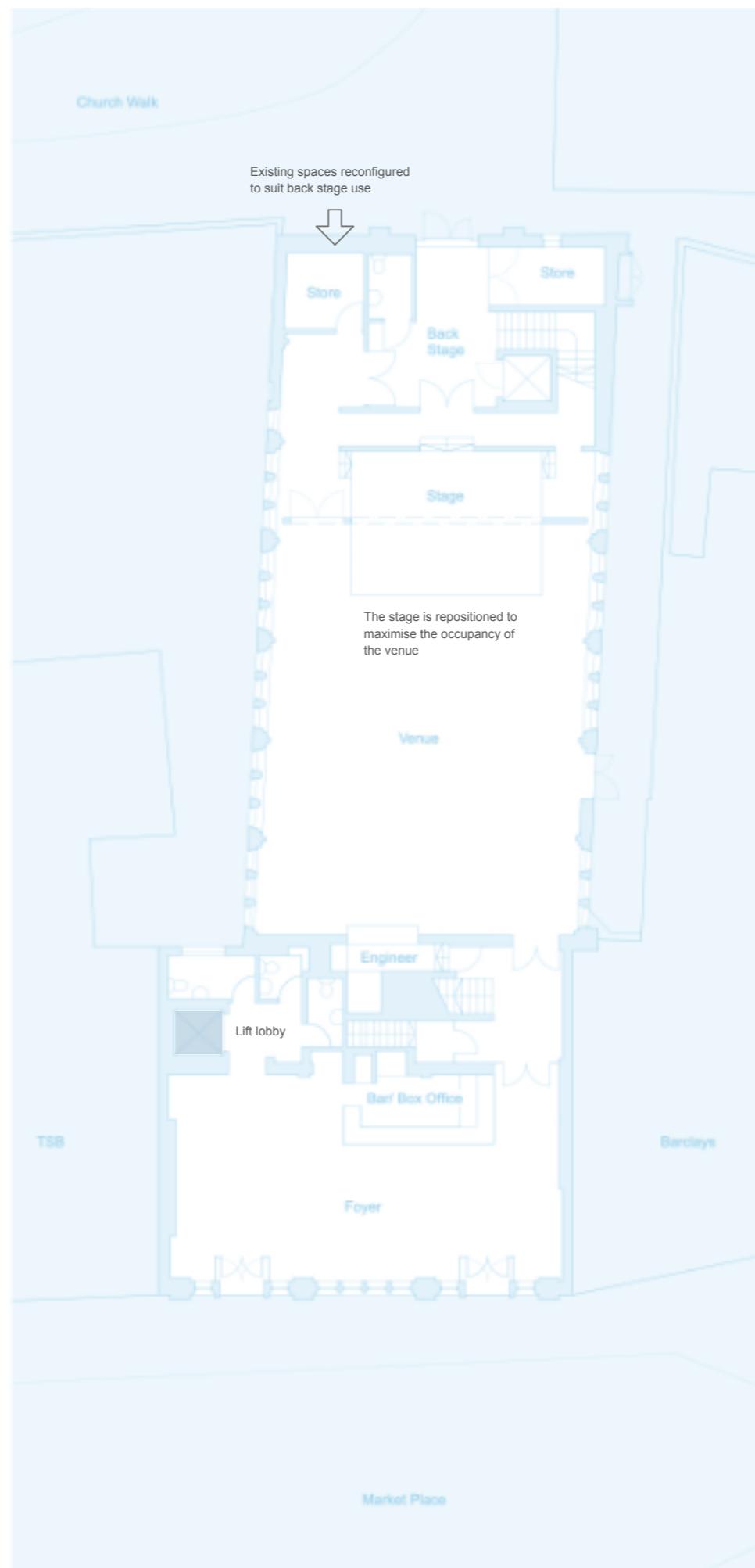


First Floor\_Proposed

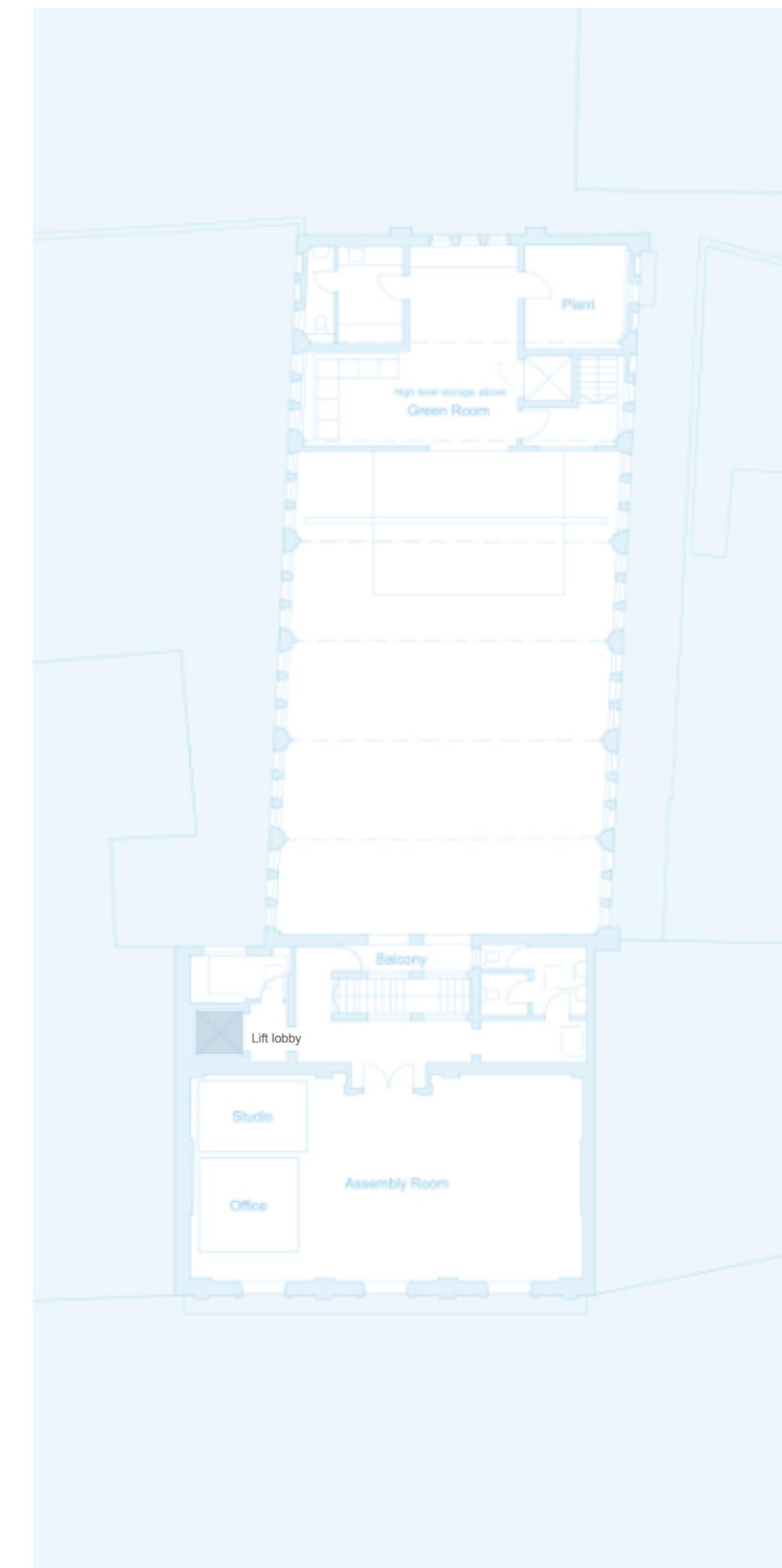
## V.5 notable design comments



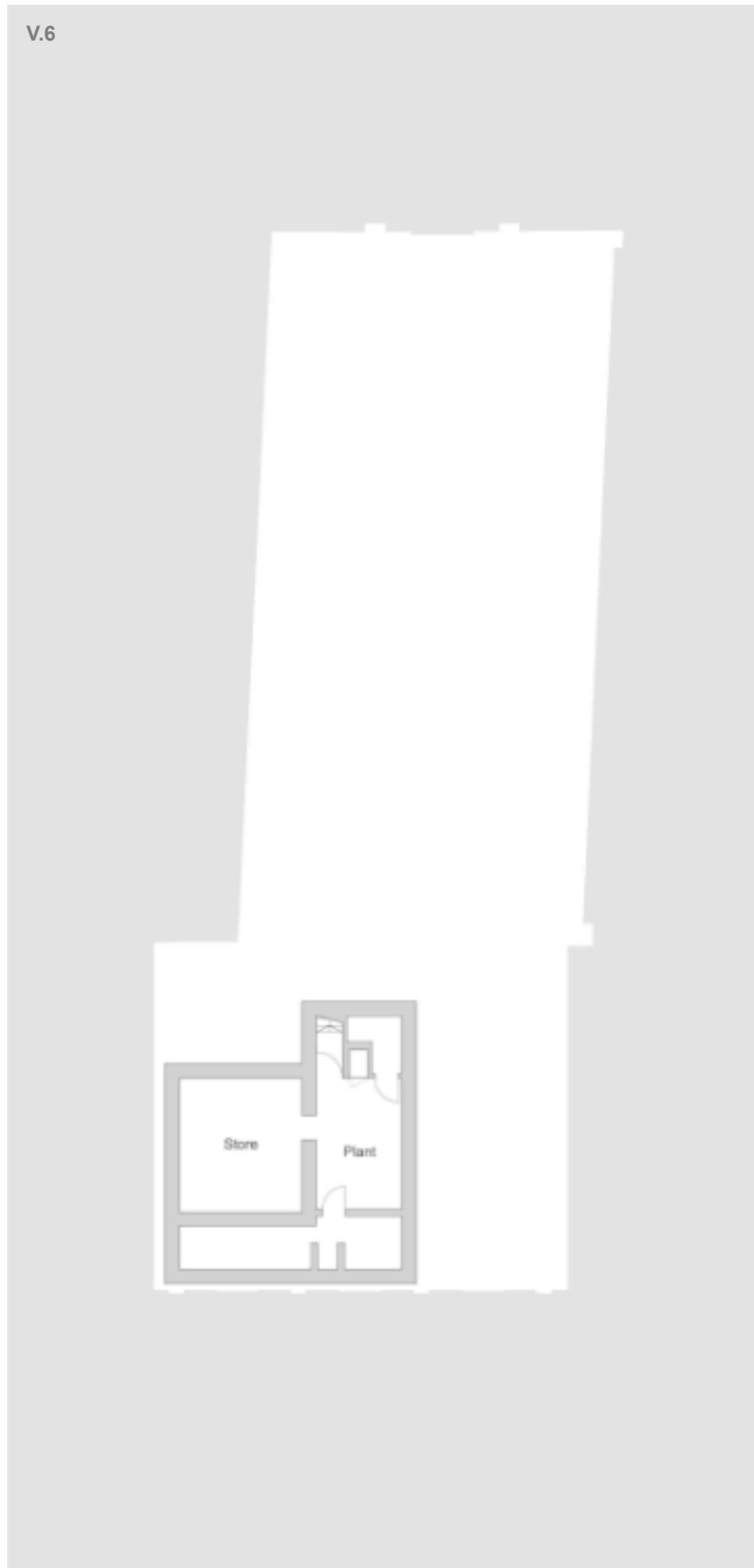
**Basement Floor\_Proposed**



**Ground Floor\_Proposed**



**First Floor\_Proposed**



Basement Floor\_Proposed

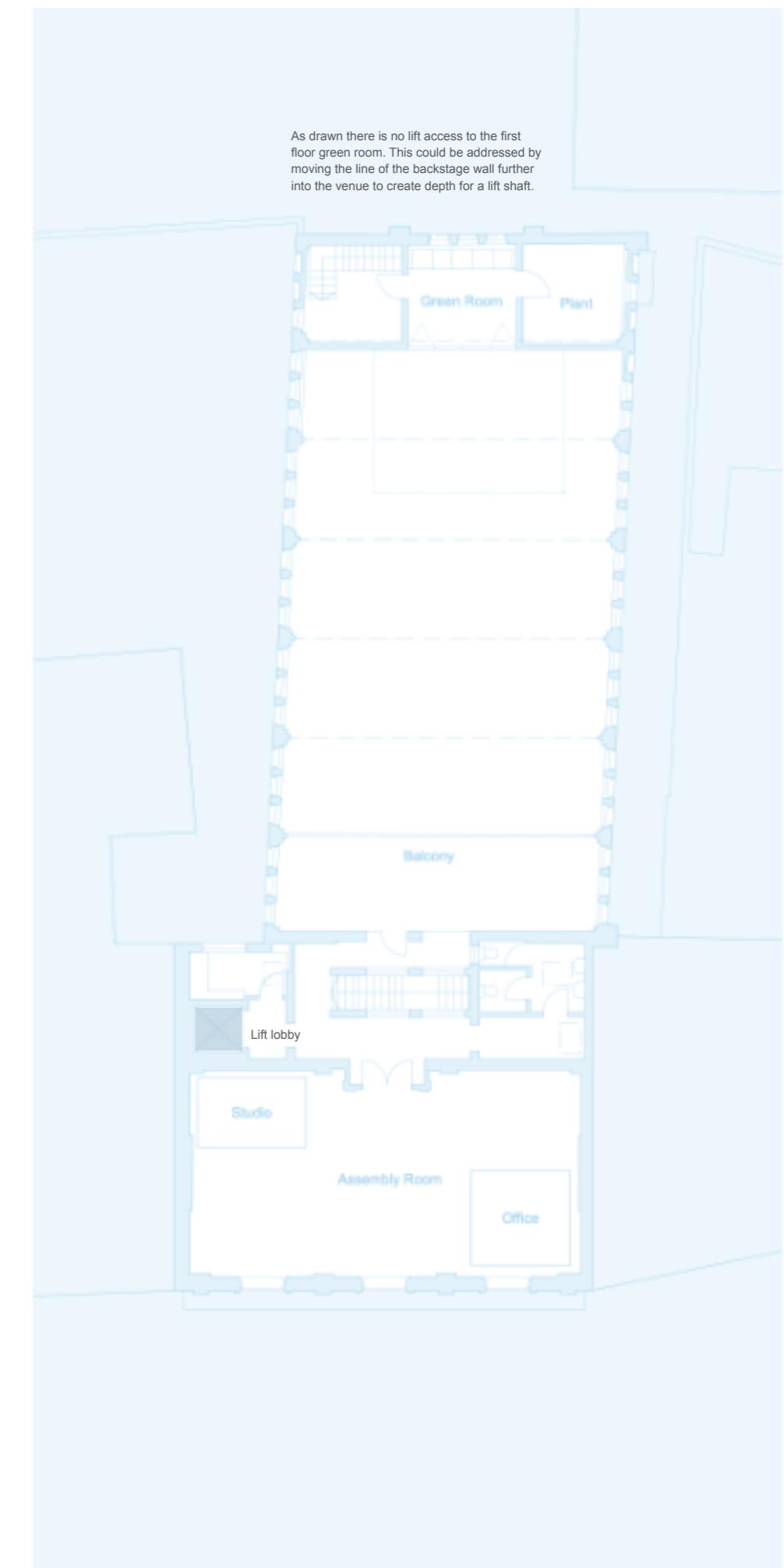
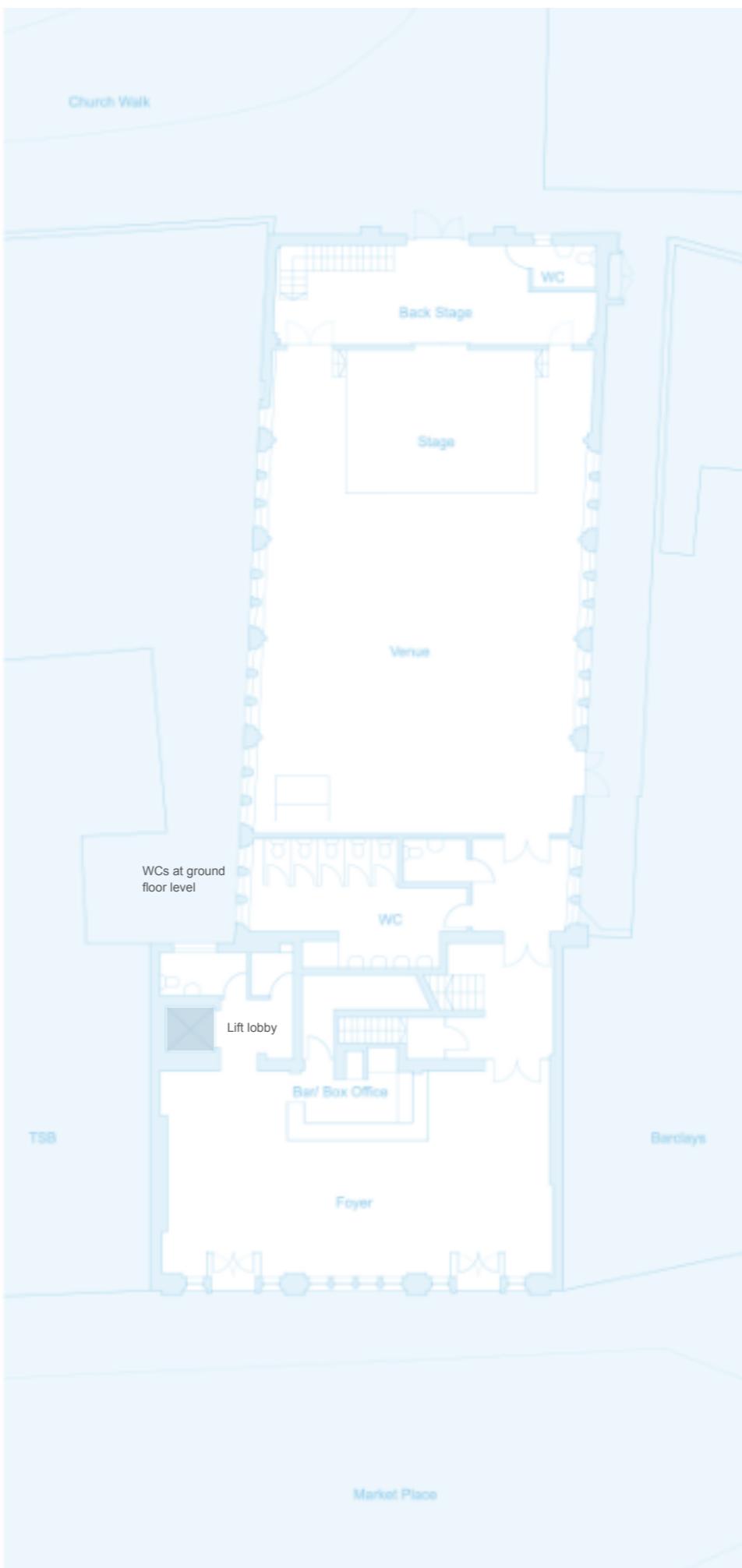


Ground Floor\_Proposed



First Floor\_Proposed

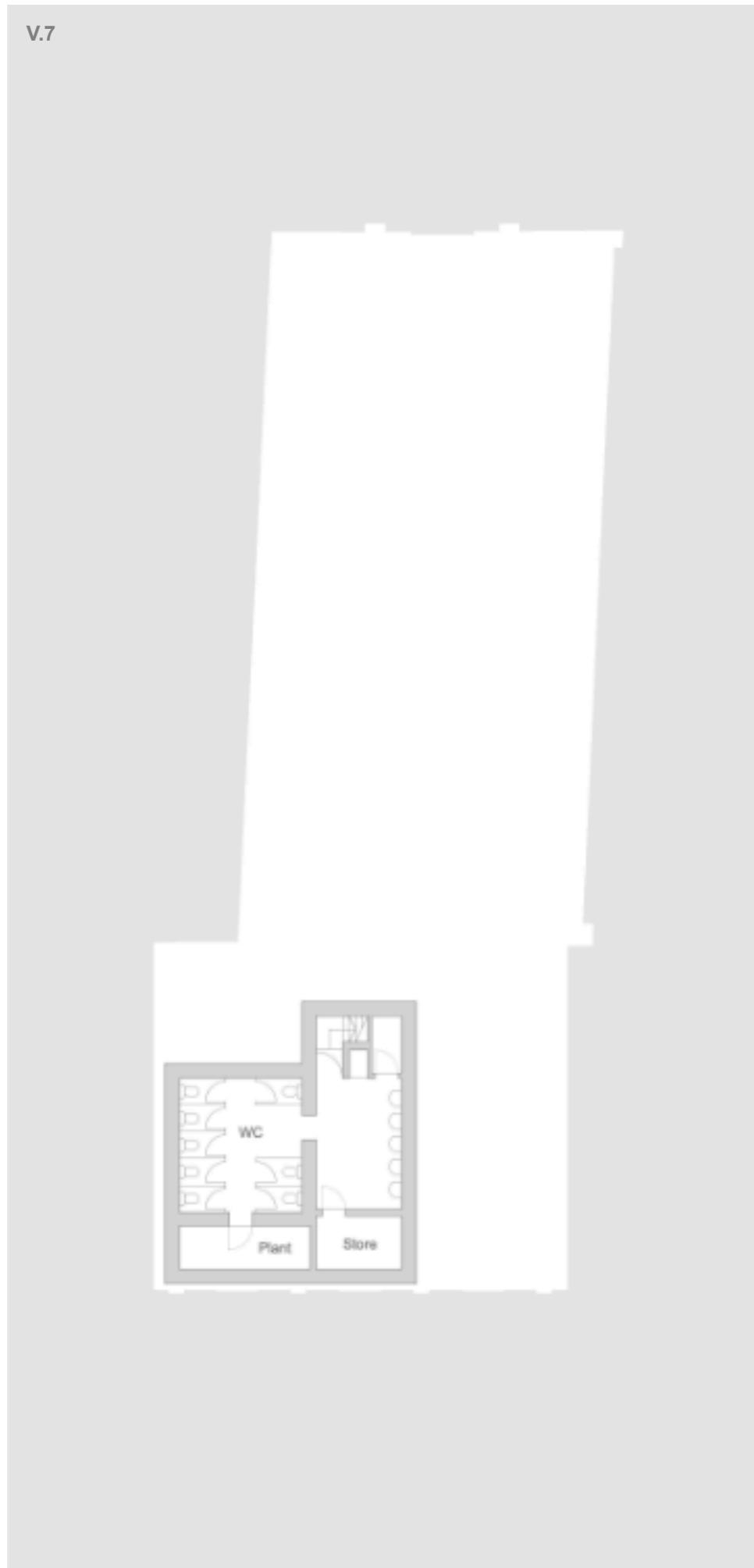
## V.6 notable design comments



**Basement Floor\_Proposed**

**Ground Floor\_Proposed**

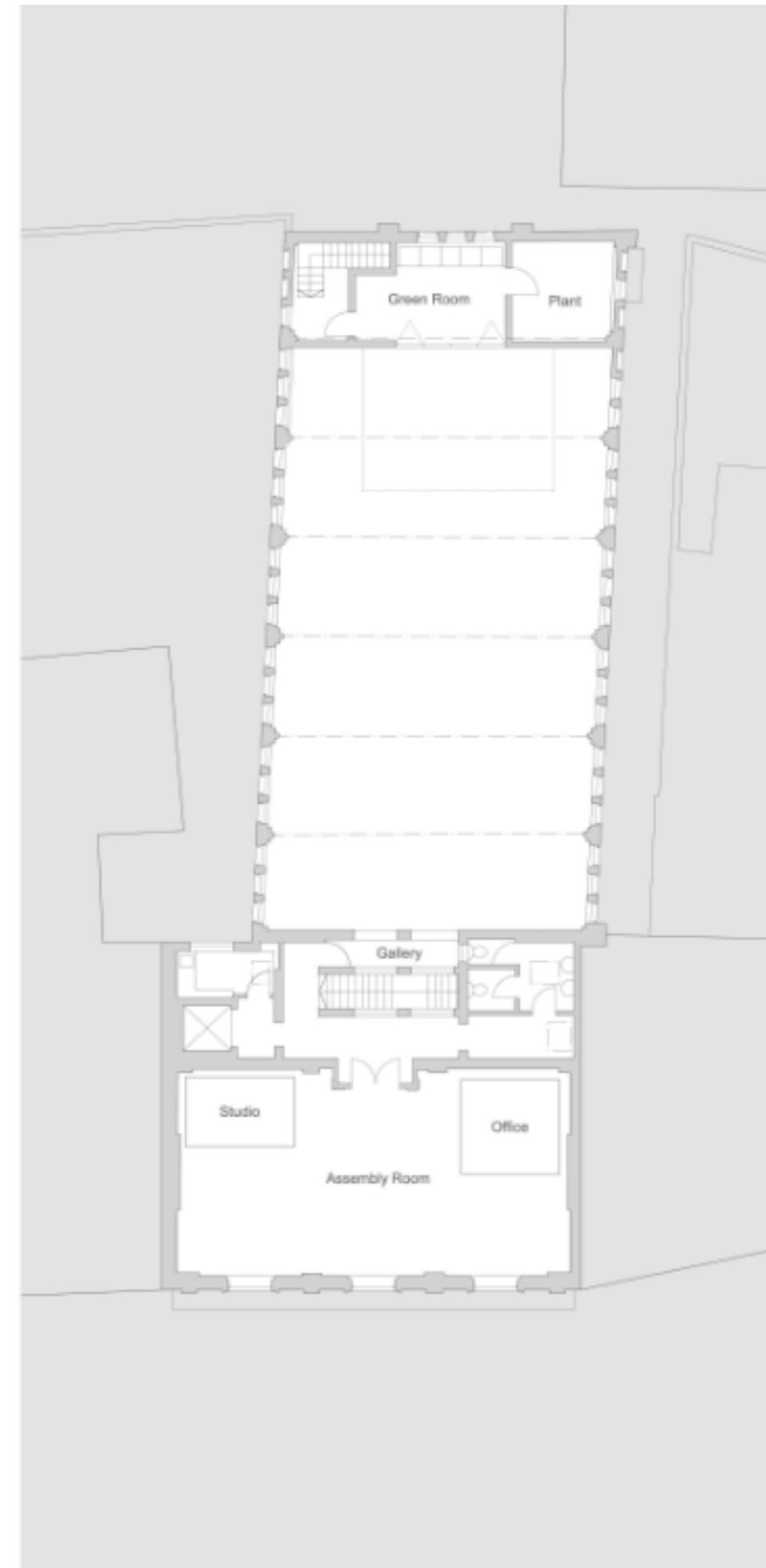
**First Floor\_Proposed**



Basement Floor\_Proposed



Ground Floor\_Proposed

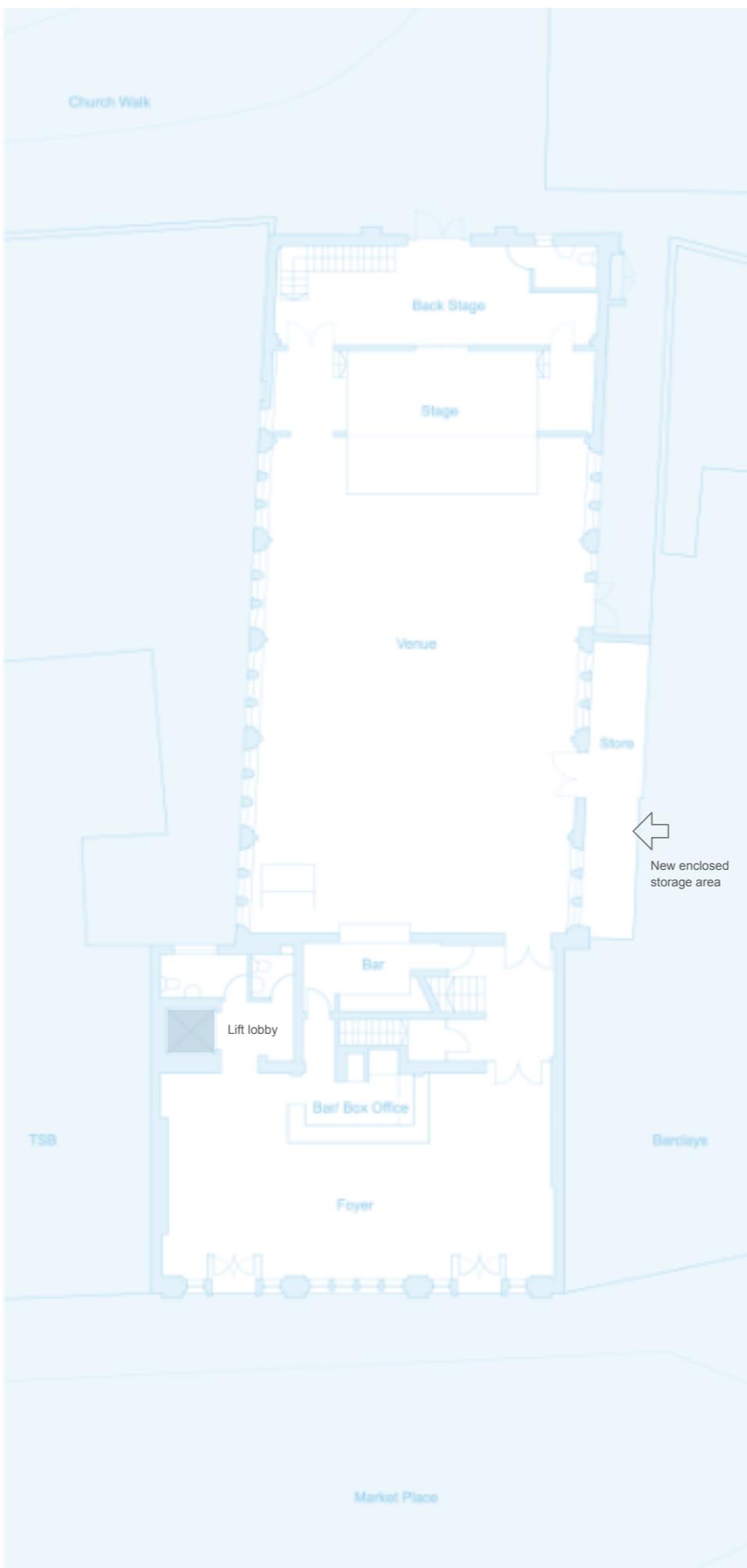


First Floor\_Proposed

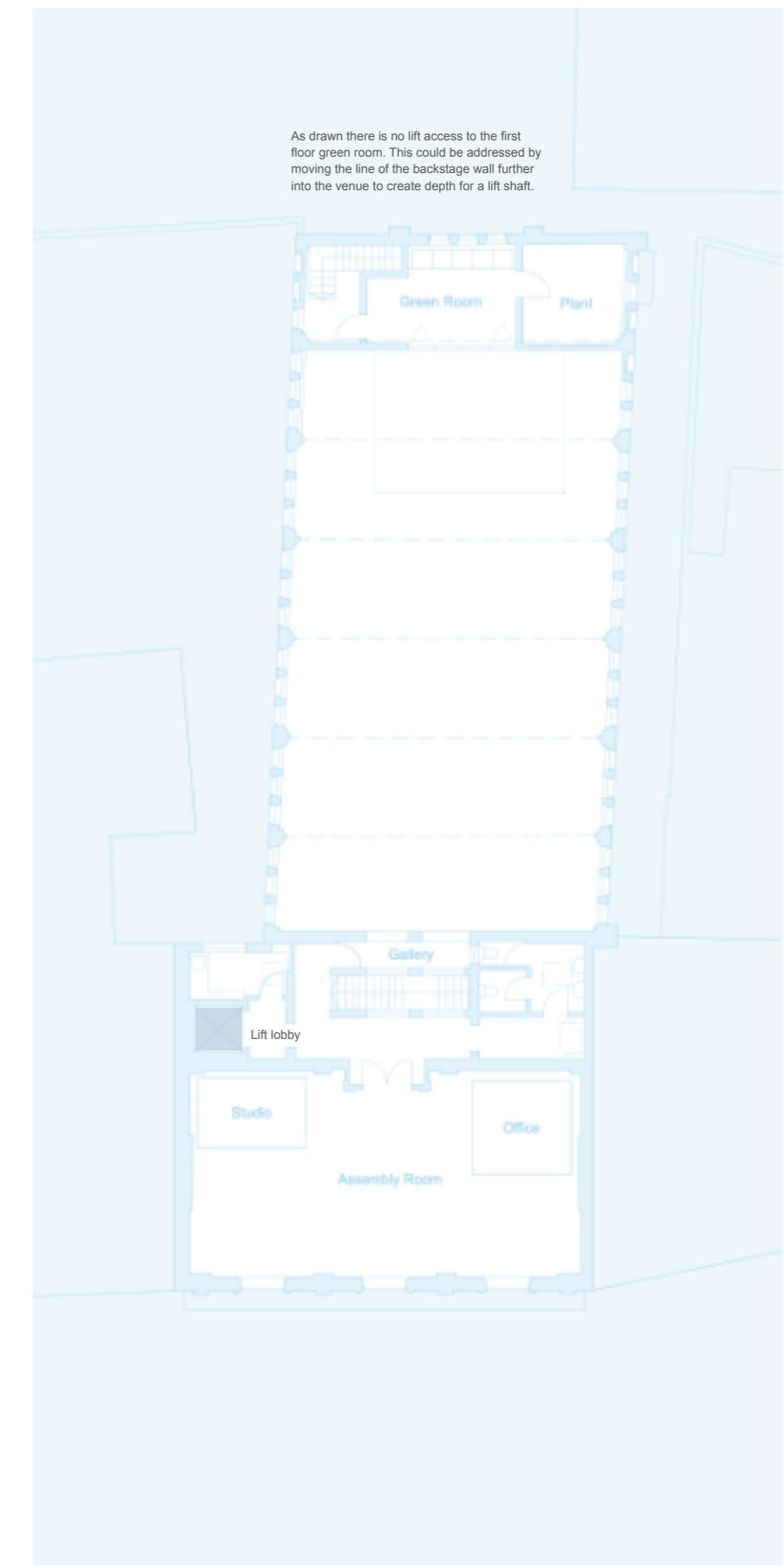
V.7 notable design comments



**Basement Floor\_Proposed**

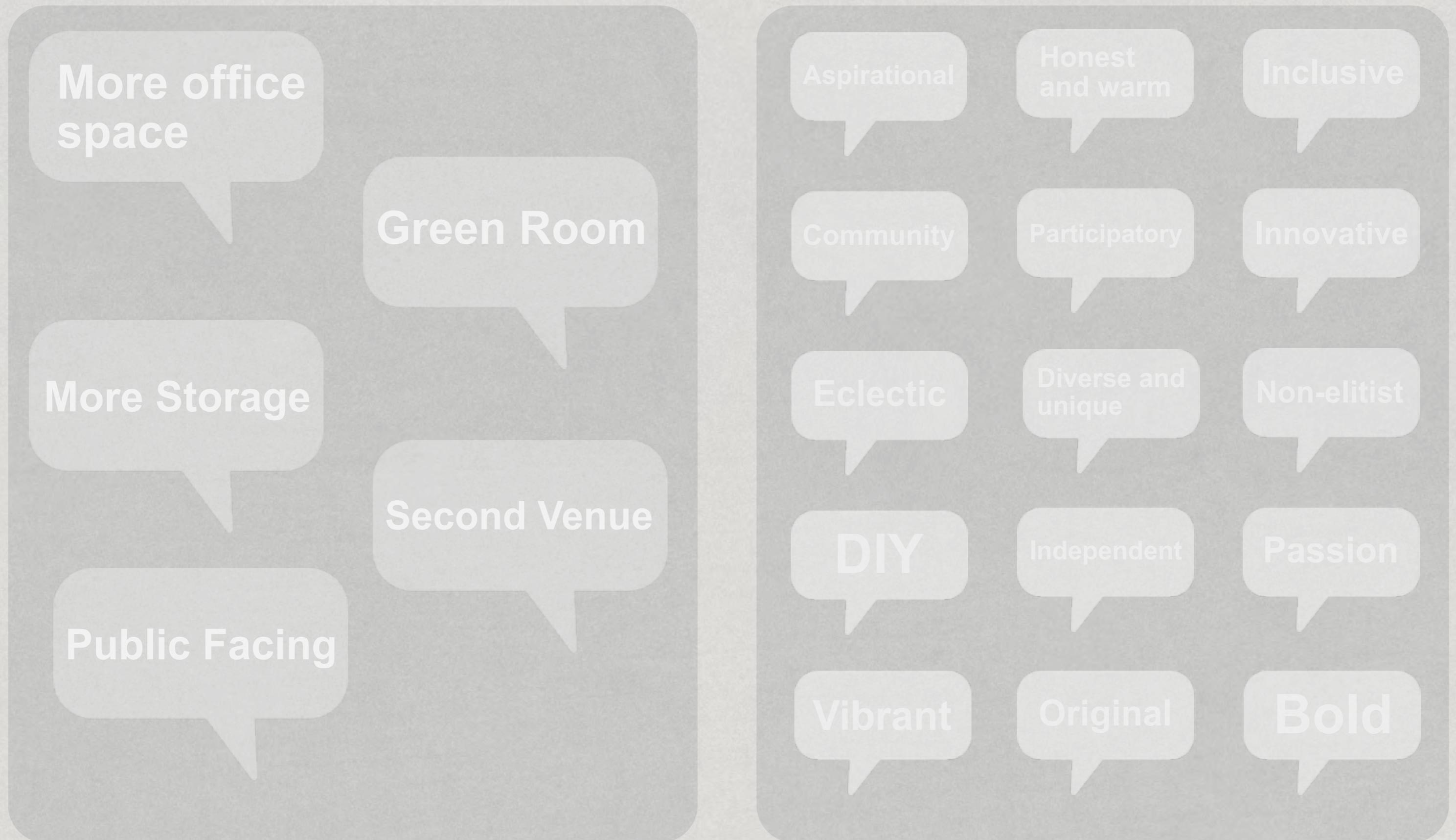


**Ground Floor\_Proposed**



**First Floor\_Proposed**

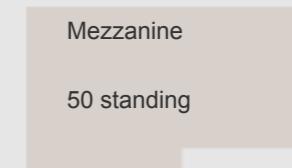
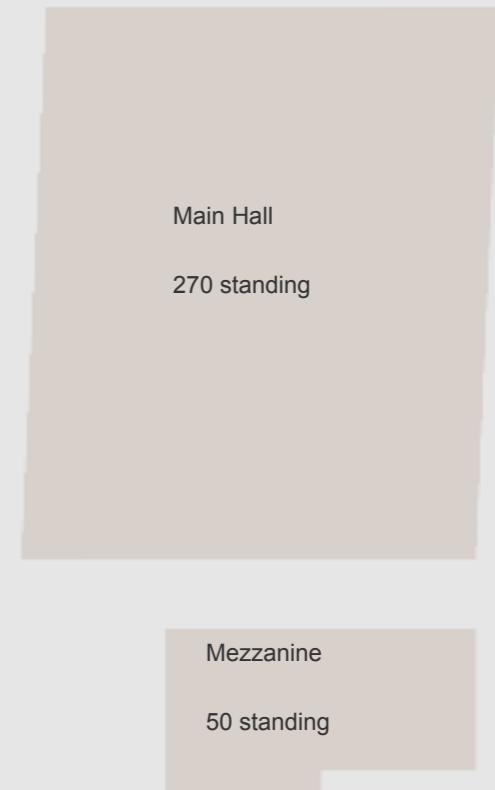
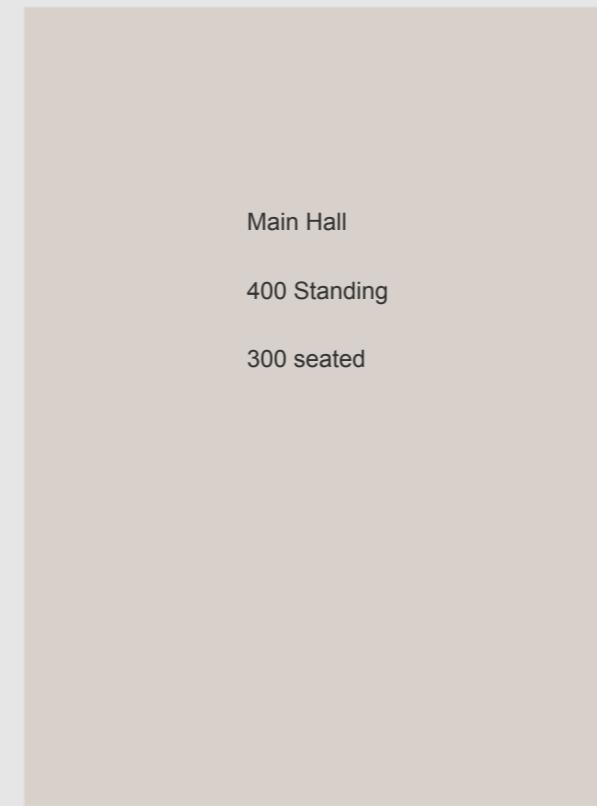
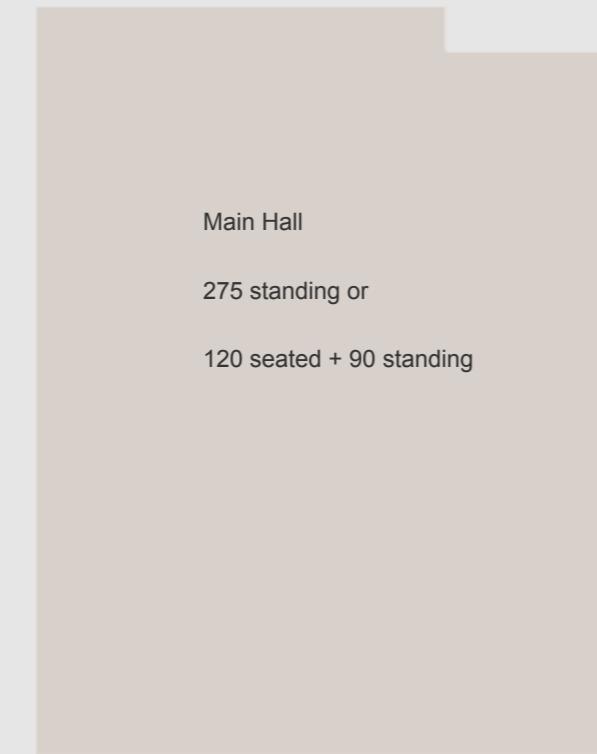
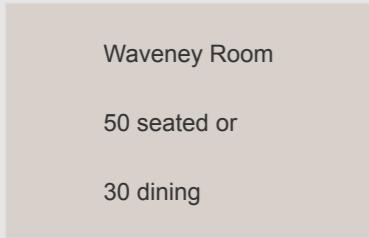
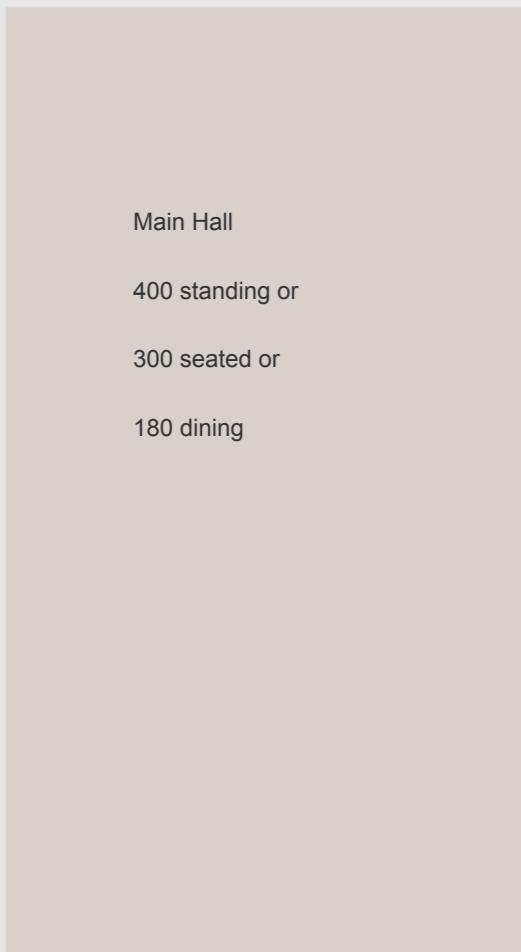
SPATIAL DESIGN REFERENCES AND INFLUENCES



## Reference Type

Useful reference information

The blocks below are scaled graphic comparisons of the floor areas and corresponding occupancy numbers for these local venues.



## Reference Type

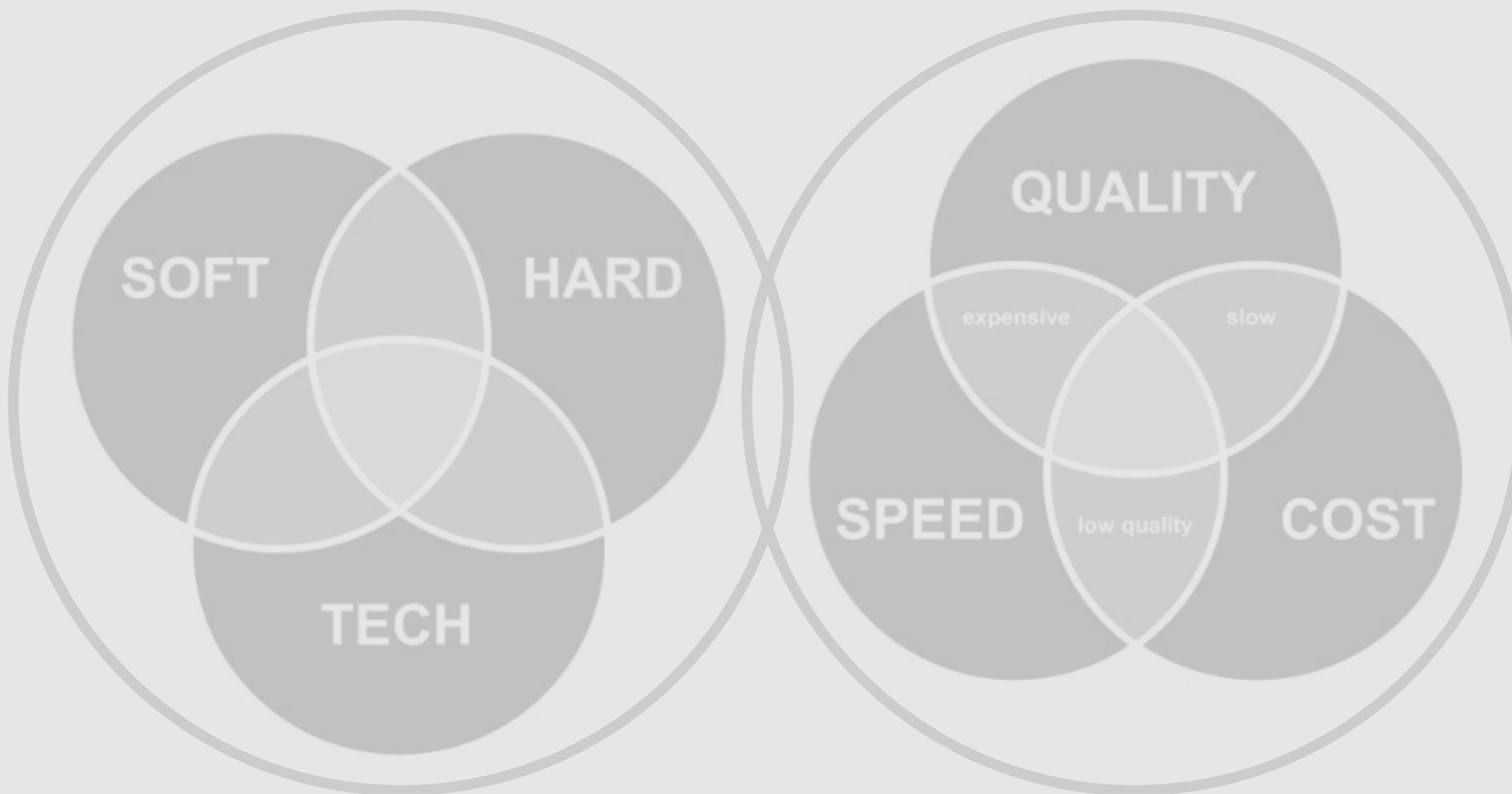
Diagram.

### What we like

Everything starts with an idea. These ideas turn into physical things. If the idea is not right, the physical manifestation of that idea will not be right. The diagram below represents the design process that must consider the soft, hard and tech infrastructures in the context of the quality, speed, cost triangle.

### Relevance to the JPC

Value the intangible and take time to get the design right.



#### Soft Infrastructure

Soft infrastructure tends to be intangible such as human relationships, connections, communities, values, etc.

These attributes are more difficult to quantify and therefore to understand the value added.

#### Hard Infrastructure

These can be the physical things: walls, floors, windows, etc. These are also less tangible constructs such as regulations, statutory consents and cost.

Hard infrastructure is easier to quantify.

#### Tech

Increasingly sophisticated tools and systems make us smarter and improve the way we build communities and connect people. Technology is the accumulated know-how that evolves the tools of the trade.

**Speed + Quality = Expensive**

**Speed + Cost = Low quality**

**Quality + Cost = Slow**

**It is generally considered that you can only achieve 2 of the 3**

Reference Type

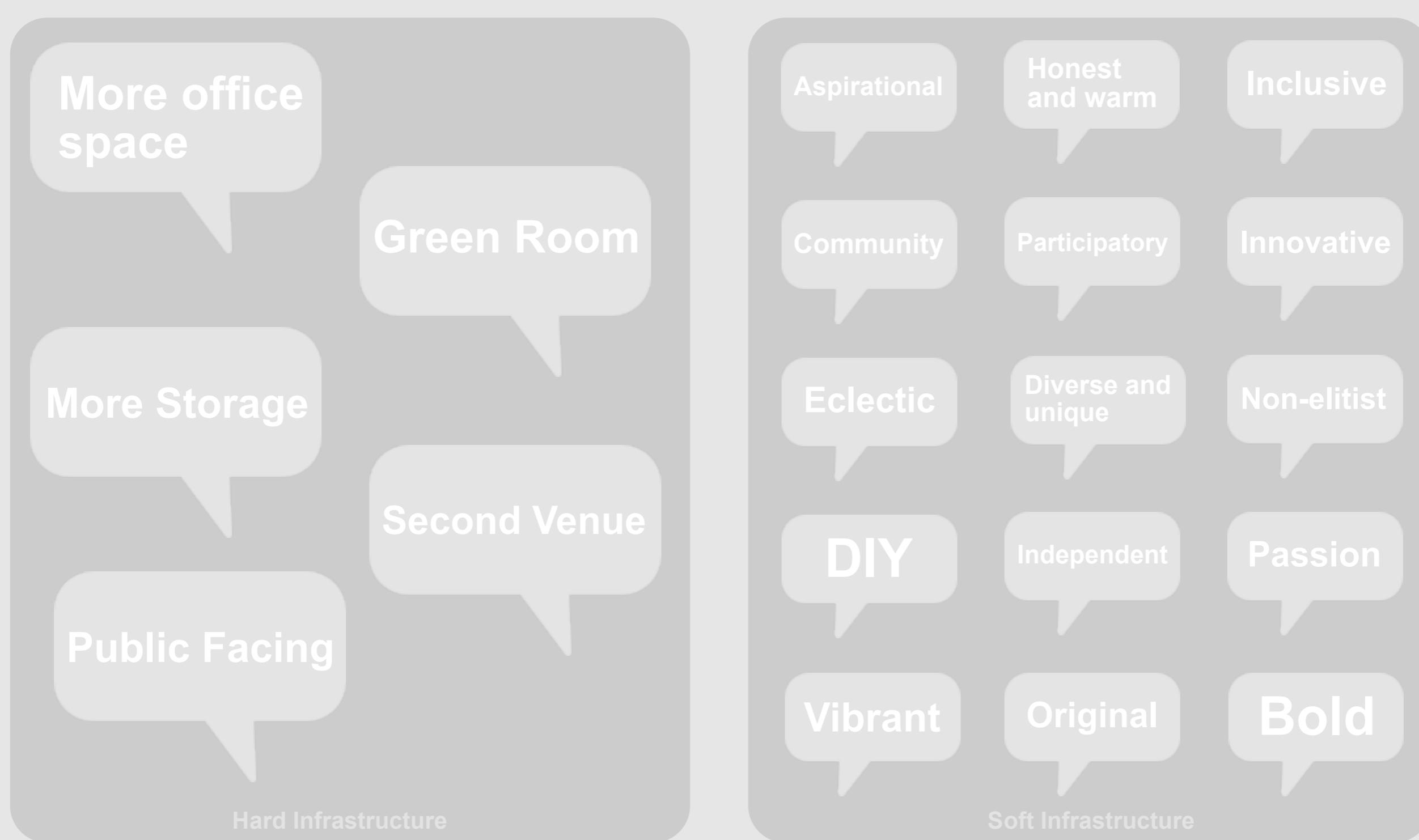
Quotations.

What we like

The challenge of embedding the soft infrastructure into the hard infrastructure.

Relevance to the JPC

The list of hard and soft infrastructure ambitions produced by the JPC



## Reference Type

Quotations.

## What we like

In the context of the previous slide, the quotations below reinforce the idea of the importance of the intangible 'soft infrastructure'.

## Relevance to the JPC

When undertaking budgeting exercises, don't forget about JOY & DELIGHT, qualities that are not easy to justify on a financial spreadsheet!

"This seldom fails to move me to tears"

"I'm not really quite sure why, I think that with all the things I like and all things that are done well anywhere on earth, it's like when people ask me - as they often do - what criteria do you apply to choosing records for the programme, I've never known the answer to that nor would I wish to know the answer to it because I feel that the core of everything that's worth doing there must be a kind of kernel, something which is unidentified and indescribable."

John Peel on Desert Island Disks talking about Handel's Zadok the Priest.

# JOY & DELIGHT

"The design process is based on a constant interplay of feeling and reason. The feelings, preferences, longings, and desires that emerge and demand to be given a form must be controlled by critical powers of reasoning, but it is our feelings that tell us whether abstract considerations really ring true. To a large degree, designing is based on understanding and establishing systems of order. Yet I believe that the essential substance of the architecture we seek proceeds from feeling and insight. Precious moments of intuition result from patient work."

Peter Zumthor, Thinking Architecture

Reference Type

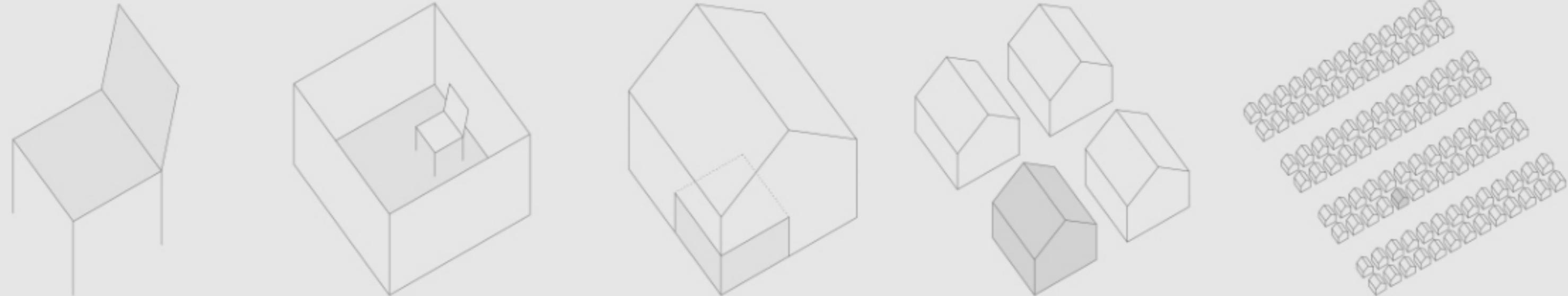
What we like

Relevance to the JPC

Quotation.

This quotation describes a design process by which the cause and effects of that being designed is considered in the relationships between objects and by extension, how those objects affect the relationships between people. It suggests that to design, one must consider many different scales and by doing so there is an implied sense of inclusion.

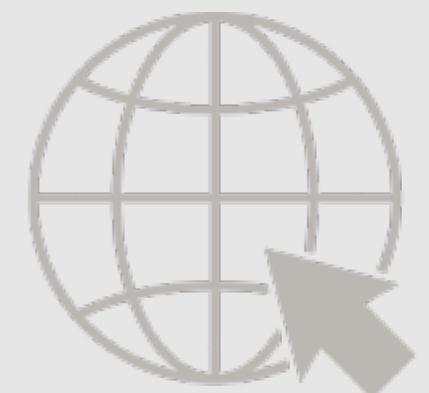
When designing the Market Place building, think about the different scales at which the JPC operates both in terms of physical space, and virtual space.



**“Always design a thing by considering it in its next larger context - a chair in a room, a room in a house, a house in an environment, an environment in a city plan.”**

Eero Saarinen

**...a city plan in a world wide web**  
EDRM



Text guidance.

The spirit of the Hackspace and Coworking movements is one of collaboration, creativity, innovation and sharing.

These values are shared by the JPC and the spaces should be designed in a way that supports and encourages this way of working.

[www.hackspace.org.uk/](http://www.hackspace.org.uk/)  
[coworking.com/](http://coworking.com/)

## Hackspace

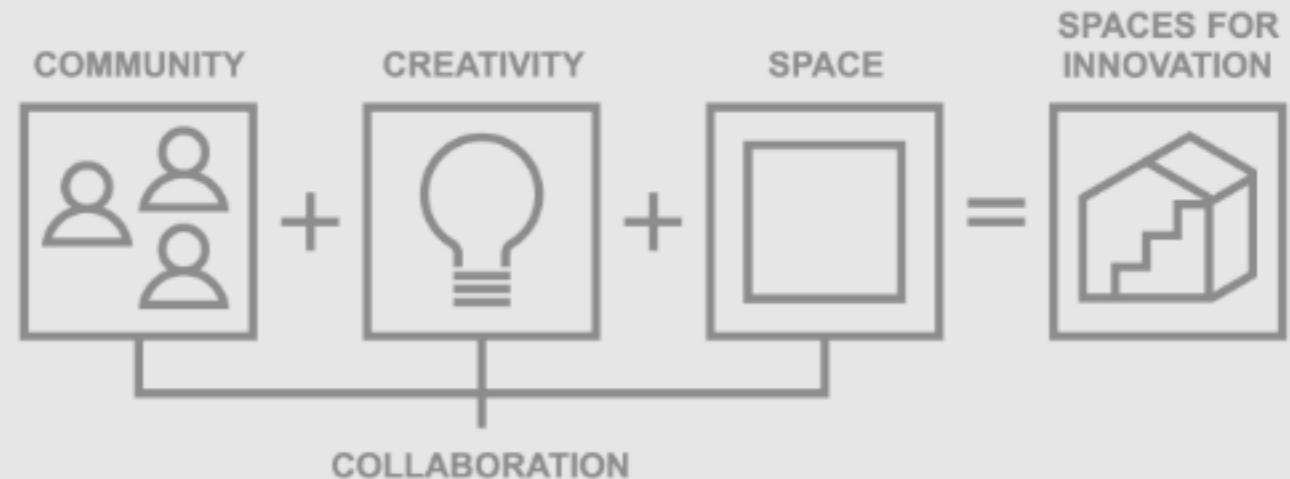
Hackspace are places you can visit to meet people, learn, socialise, and collaborate. A place to make your own projects a reality or help others with theirs.

Source: Hackspace Foundation UK

## How can we make the space ‘hackable’?

## Coworking

**Coworking is a mindset that describes the future of work**



Source: Spaces for Innovation: The Design and Science of Inspiring Environments by Groves and Marlow

<b>Community</b>	a group of people sharing interactions and experiences, contributing towards a common purpose, creating identity, belonging and awareness.
<b>Creativity</b>	the generative capacity to think and act on new ideas, breaking rules and solving problems.
<b>Space</b>	the frame within which we exist: a physical, digital, emotional and cognitive resource.
<b>Innovation</b>	applying creativity in a particular context to realise a tangible outcome that changes things, something people can find useful.
<b>Collaboration</b>	the action of working with someone or a group of people to produce something.

Text source: The coworking manifesto

Reference Type

Design information.

What this diagram represents

Which floors will need to be made fully accessible and when.

Relevance to the JPC

The timing of any lift installation should be considered early in the design development process.

Find out more

[www.gov.uk/guidance/equality-act-2010-guidance](http://www.gov.uk/guidance/equality-act-2010-guidance)

## Access

First Floor

Short Term

Long Term

Basement



Design information.

The Project for Public Spaces is a good resource for placemaking information. The list below gives some form to what we instinctually know but acts as a reminder to the benefits of certain actions and design decisions.

Useful notes when thinking about the design of the Market Place building in the context of the public space.

[www.pps.org/](http://www.pps.org/)

# Qualities of a Great Street

## Attractions & Destinations

Having something to do gives people a reason to come to a place—and to return again and again. When there is nothing to do, a space will remain empty, which can lead to other problems. In planning attractions and destinations, it is important to consider a wide range of activities for: men and women; people of different ages; different times of day, week and year; and for people alone and in groups. Create an enticing path by linking together this variety of experiences.

## Identity & Image

Whether a space has a good image and identity is key to its success. Creating a positive image requires keeping a place clean and well-maintained, as well as fostering a sense of identity. This identity can originate in showcasing local assets. Businesses, pedestrians, and drivers will then elevate their behaviour to this vision and sense of place.

## Active Edge Uses

Buildings bases should be human-scaled and allow for interaction between indoors and out. Preferably, there are active ground floor uses that create valuable experiences along a street for both pedestrians and motorists. For instance, a row of shops along a street is more interesting and generally safer to walk by than a blank wall or empty site. Pavement activity also serves to slow vehicular traffic. At the very minimum, the edge connection should be visual, allowing passers-by to enjoy the activity and aesthetics of the indoor space.

These edge uses should be active year-round and unite both sides of the street.

## Amenities

Successful streets provide amenities to support a variety of activities. These include attractive waste receptacles to maintain cleanliness, street lighting to enhance safety, bicycle racks, and both private and public seating options—the importance of giving people the choice to sit where they want is generally underestimated. Cluster street amenities to support their use.

## Management

An active entity that manages the space is central to a street's success. This requires not only keeping the space clean and safe, but also managing tenants and programming the space to generate daily activity. Events can run the gamut from small street performances to sidewalk sales to cultural, civic or seasonal celebrations.

## Seasonal Strategies

In places without a strong management presence or variety of activities, it is often difficult to attract people year-round. Utilise seasonal strategies, like holiday markets, parades and recreational activities to activate the street during all times of the year. If a street offers a unique and attractive experience, weather is often less of a factor than people initially assume.

## Diverse User Groups

As mentioned previously, it is essential to provide activities for different groups. Mixing people of different race, gender, age, and income level ensures that no one group dominates the space and makes others feel unwelcome and out of place.

## Traffic, Transit & the Pedestrian

A successful street is easy to get to and get through; it is visible both from a distance and up close. Accessible spaces have high parking turnover and, ideally, are convenient to public transit and support walking and biking. Access and linkages to surrounding destinations must be a part of the planning process. Automobile traffic cannot dominate the space and preclude the comfort of other modes. This is generally accomplished by slowing speeds and sharing street space with a range of transportation options.

## Blending of Uses and Modes

Ground floor uses and retail activities should spill out into the pavement and streets to blur the distinction between public and private space. Shared street space also communicates that no one mode of transportation dominates.

## Protects Neighbourhoods

Great streets support the context around them. There should be clear transitions from commercial streets to nearby residential neighbourhoods, communicating a change in surroundings with a concomitant change in street character.

Source: Project for Public Spaces

## Reference Type

Design information.

## What we like

A concise list of salient elements that contribute to making a happy place. Further reading on each of the above headings together with additional topics can be found in a small book titled 'Happy By Design' by Ben Channon and published by the RIBA.

## Relevance to the JPC

A useful checklist to be mindful of during the design development process.

## Find out more

[www.architecture.com/riba-books/](http://www.architecture.com/riba-books/)

# Principles of a Happy Place

## Principles of a happy place

The guidance below is based on a book titled, 'Happy By Design' by Ben Channon. Some of the headings below are expanded on elsewhere in this document.

We spend 80% of our time in buildings and so it is important that we feel good when we're inside.

## Light



Light is a fundamental human need and impacts on our happiness and wellbeing. Consider the quality and quantity of natural light a building can offer and how it may affect the layout of spaces. Rooms with glazing that faces south will receive the most sunlight but also consider heat gains (or losses) and glare on computer screens for example.

North-facing windows will receive the least sunlight and should be avoided unless the space is being used for the display of items that may become damaged by direct sunlight, such as a gallery.

Artificial light can be used to create both focused productive spaces and also spaces of retreat and calm.

## Comfort



Heating: how easy and cost effective will the building be to heat in winter and keep cool in summer? Older uninsulated buildings tend to be expensive to heat in winter and difficult to keep cool in the summer.

Ventilation: is ventilation achieved by opening windows or artificial means such as air conditioning? Will an open window allow noise or an unpleasant smell inside?

Noise: is there a source of noise pollution such as a busy road or noisy neighbours? If so, how easy will it be to manage the source of noise or make improvements to reduce it. If your activities create noise how can it be controlled?

## Control



Adaptable spaces: spaces that accommodate flexibility can be adapted for different uses in the future. Open plan spaces tend to be more easily adaptable than layouts with corridors and rooms. If possible, there should be a variety of spaces suited to particular activities.

Environment: how easy is it to control lighting and temperature in the space?

Personalisation: can the building be made to be your own and to represent your values? Can you personalise your workspace to develop a sense of ownership and belonging?

Amenity: are there facilities to cook so that the occupiers have a broad choice in what they can cook and eat?

Privacy: consider privacy between inside and outside and between different uses within the building.

## Nature



Planting: research repeatedly demonstrates that nature has a positive impact on wellbeing. Do the windows offer views of nature and if not, can external planting be introduced? Internal planting will not only improve the air quality but reduce stress and make us more creative.

## Aesthetics



Taste: people have different aesthetic preferences for different contexts. However, the appearance of things conveys certain values.

Colour: colour can have a dramatic effect on atmosphere and mood and the choice of colour should be carefully considered. Colour is most successful when it is used sparingly so as not to overwhelm.

## Joy



Buildings should be joyous. This can be achieved by a window framing a view or allowing a shaft of sunlight.

## Variety

Buildings should engage with those moving between them. This can be achieved with a façade that conveys variety and movement to catch the eye. A view of the people and activities within the space not only provides interest to the passer-by but contributes greatly to the creation of a good street.

Legibility: buildings should be easy to understand and navigate. The point of entry should be clear and the spaces within easy to locate.

Simplicity: do less and do it better.

## Design



Everything is designed but some things are designed better than others. Design is more than how something looks and as with most disciplines in life, experience brings wisdom. A good designer will bring a good eye and wisdom to any design challenge.

## Activity



Does the building provide facilities to secure bicycles?

## Size



Floor area: how much space do you need? Do you need space to expand in to in the future? A bigger space will cost more to maintain and will feel empty if not used.

## Psychology



Feelings: how does the building make you feel and why? Often we look for familiarity in our surroundings to provide comfort. But do not dismiss the unfamiliar in haste as it will often present new opportunities and experiences.

Storage: is there sufficient storage to accommodate your activities? Planning a means of efficient storage requires a relatively small amount of time and investment but once organised is easily maintained and makes time for more enjoyable activities.

Volume: high ceilings and volume create a sense of freedom and offers opportunities for connections between spaces at different levels. These type of spaces can be particularly good for areas used for socialising or entrances.

Open plan: open spaces tend to be more sociable, encourage collaboration and are more likely to accommodate more of the qualities noted above such as good light, views and volume.

Entrances: the entrance to the building is the first point of arrival and the first impression of the spaces beyond. The entrance is the opportunity to convey values and influence how visitors perceive and experience the building.

Atmosphere: creating the right atmosphere will be achieved by drawing on the principals above as the setting for human activity.



## Reference Type

### What we like

Design information.

This slide formed part of a study that we undertook for Ipswich Community Media in which we looked at how they could improve the design of their buildings to better communicate the values of their organisation.

### Relevance to the JPC

If the JPC's ambitions are to be public facing, avoid the use of window vinyls or any other devices that prevent views in to and out of the Market Place building. Occupying a building that has such an important presence in Market Place means that the JPC have a duty to give back to the public realm.

### Find out more

[commonedge.org/game-changing-eye-tracking-studies](http://commonedge.org/game-changing-eye-tracking-studies)

## Active Facades

Recent eye tracking studies relating to the built environment provide interesting data as to human responses when presented with a particular urban scene. Evidence suggests that the human eye is drawn to details and movement in a façade and blank facades tend to be ignored. More interestingly, the data suggests that the human brain is hardwired to look for and see people, and it is people that the eye prioritises over buildings.

This evidence reinforces the idea that the best planned cities encourage gathering to satisfy the basic human need to see each other.



**Which of the two shop fronts is more engaging?  
Which looks more approachable?**

Does the current window vinyl to the ICM shopfront hinder communication of the varied and interesting activities that lay beyond?

Would a shopfront that allows a filtered view to reveal the spaces and people behind better convey the inclusive values of ICM? This doesn't mean that everything has to be on display and in full public view, but a mediated 'active' façade provides the opportunity to communicate and contribute back to the street.

Design information.

There are different approaches to inclusivity such as physical access and customary and psychological barriers.

Consider inclusivity in all of its forms during the development of the design.

[www.universaldesign.ie](http://www.universaldesign.ie)

## Inclusivity and Design

Community engagement values need community engagement spaces.

*"Inclusive design is about making places everyone can use."*

*The way places are designed affects our ability to move, see, hear and communicate effectively.*

*Inclusive design aims to remove the barriers that create undue effort and separation. It enables everyone to participate equally, confidently and independently in everyday activities.*

*An inclusive approach to design offers new insights into the way we interact with the built environment. It creates new opportunities to deploy creative and problem-solving skills."*

*"Good design can be achieved only if the environment created meets as many people's needs as possible. Everyone at some point will probably experience limited mobility - as a parent with young children, an older person or an individual with injuries. It is important to identify barriers to inclusion as early as possible within the design process so that good design can overcome them."*

*Inclusive design celebrates the diversity of people and should not impose disabling barriers. While the needs of wheelchair users and mobility impaired people are important it is also necessary to understand the barriers experienced by people with learning difficulties, mental ill health, visual impairments and hearing impairments."*

*The Principles of Inclusive Design*

Published by CABE, 2006

A comprehensive set of guidance documents titled, 'Buildings for Everyone' can be downloaded from [universaldesign.ie](http://universaldesign.ie)

The documents cover all aspects of accessibility from impaired movement to digital services.



Entrances and Horizontal Circulation

Vertical Circulation

Internal Environment

Sanitary Facilities

**"If anything is described by an architectural plan it is the nature of human relationships"**

'Figures, Doors and Passages' by Robin Evans.

In addition to physical barriers and thresholds, consideration should be given to perceived/customary and psychological thresholds, and how they affect a journey into and through a building.

An example of this type of threshold is the feeling when one passes from what is perceived to be public space into a space that feels private and personal.

The design of these thresholds should be used selectively to support the difference between spaces.

## Reference Type

Repurposing of historic buildings.

## What we like

The understated modesty of the materials used for the contemporary fit-out juxtaposed with the ornate historic building shell.

## Relevance to the JPC

A similar approach is proposed for the design of the furniture for the Market Place building.



## Reference Type

### What we like

Repurposing of historic buildings.

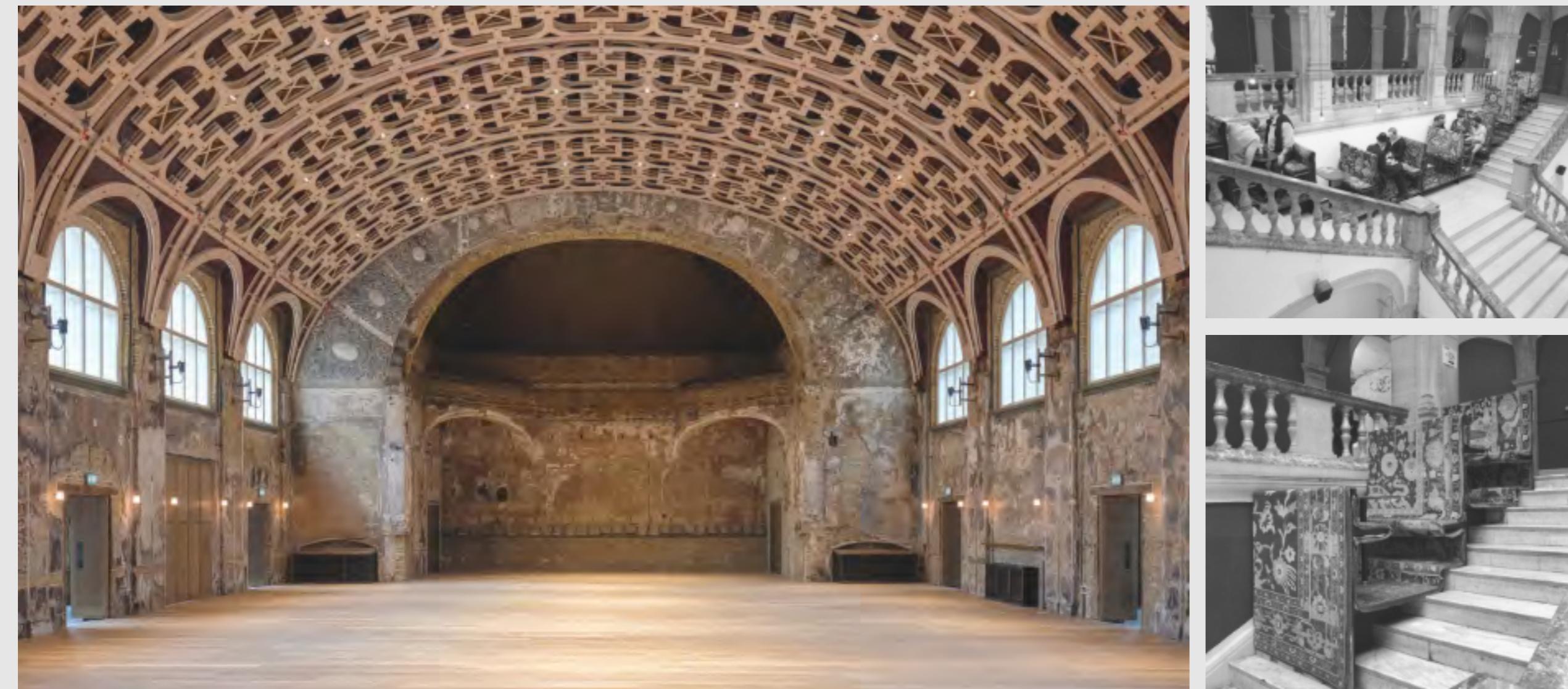
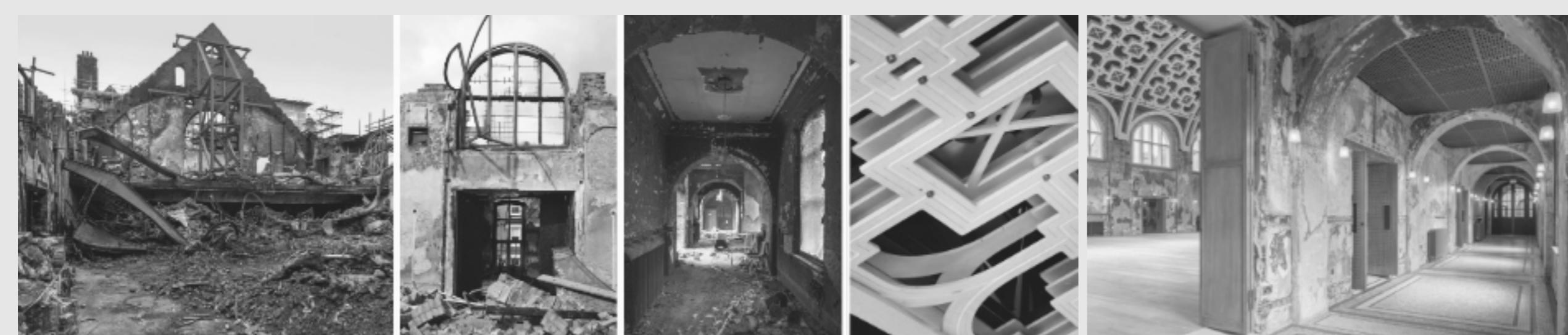
A sensitive refurbishment project of Battersea Arts Centre that doesn't try to recreate the past ostentation of the original Victorian building through pastiche or replication. The finished design is understated and there is a clever process of design decision making that adds to the raw patina of the building's history.

### Relevance to the JPC

There is a instinct to assume that the refurbishment of an historic building is about restoring and replicating the past and whilst this is appropriate in some cases, it is often desirable to make any new work distinct from the old. Furthermore, consider leaving parts of the original building in their raw and 'as found' condition.

### Find out more

[www.haworthtompkins.com/work/battersea-arts-centre](http://www.haworthtompkins.com/work/battersea-arts-centre)



## Reference Type

Repurposing of historic buildings.

## What we like

The creation of small buildings within a bigger volume.

## Relevance to the JPC

If restored to its original volume, the first floor Assembly Room could accommodate a recording studio or radio studio housed within an acoustically isolated 'box' within the room. Similarly, the height of the space could be utilised by creating raised levels to create an interesting architectural topography.



## Reference Type

Repurposing of historic buildings.

## What we like

The new sections of the elevation of this museum in Berlin were formed by taking silicon moulds of the existing brick elevation to enable the formation of new sections of wall in pre-cast concrete.  
*"History is preserved as an imprint of what it once was."*

## Relevance to the JPC

An good example of subversive conservation..

## Find out more

[www.dienerdiener.ch/en/project/renovation-and-expansion-of-the-east-wing-of-the-museum-of-natural-history](http://www.dienerdiener.ch/en/project/renovation-and-expansion-of-the-east-wing-of-the-museum-of-natural-history)



## Reference Type

Projecting onto a building's facade.

## What we like

A method of creating a dynamic - and perhaps subversive - building facade that doesn't need Listed Building consent!

## Relevance to the JPC

Live content from the JPC could be projected onto the white stucco facade at first floor level.

## Find out more

[motionmapping.co.uk/projection-mapping-video-mapping/](http://motionmapping.co.uk/projection-mapping-video-mapping/)



Projection advertising —...  
[mediagang.co.uk](http://mediagang.co.uk)



Large-Scale Outdoor Projection 101 ...  
[gobosource.com](http://gobosource.com)



The Group Projecting Political Messages ...  
[observer.com](http://observer.com)



Outdoor Projections for Advertising and ...  
[mediagang.co.uk](http://mediagang.co.uk)



Empire State Building's Animal Light ...  
[news.artnet.com](http://news.artnet.com)



Empire State Building's Animal Light ...  
[news.artnet.com](http://news.artnet.com)



Jenny Holzer's Nighttime Poetry ...  
[newyorker.com](http://newyorker.com)



3D projection on a Building - YouTube  
[youtube.com](http://youtube.com)



Seeing Is Believing: Protest Art That ...  
[takepart.com](http://takepart.com)



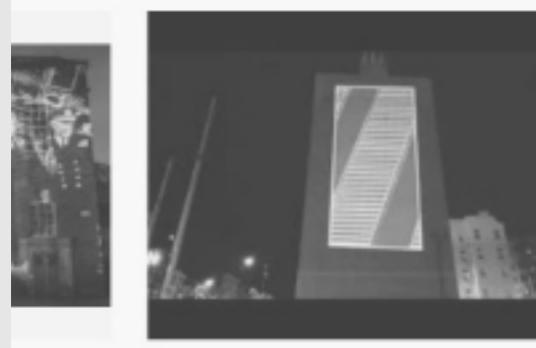
Tutorial: Basic Projection Mapping for ...  
[projection-mapping.org](http://projection-mapping.org)



Outdoor Building Projector | Guerilla...  
[nomadixmedia.co.uk](http://nomadixmedia.co.uk)



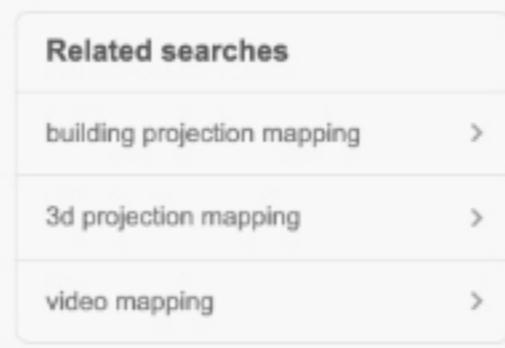
Is It Legal to Project "Shithole" Onto ...  
[sfweekly.com](http://sfweekly.com)



Tutorial: Basic Projection Mapping f...  
[projection-mapping.org](http://projection-mapping.org)



Mapping on a building - WATCHOUT FORUM ...  
[forum.dataton.com](http://forum.dataton.com)



What is Projection Mapping?  
[projectorcentral.com](http://projectorcentral.com)



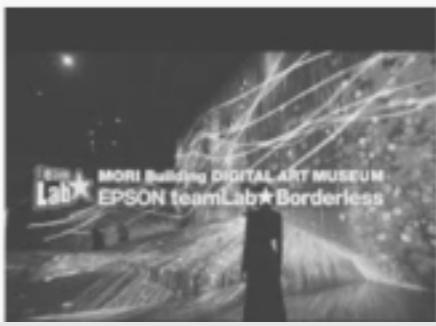
Jenny Holzer's Nighttime Poetry ...  
[newyorker.com](http://newyorker.com)



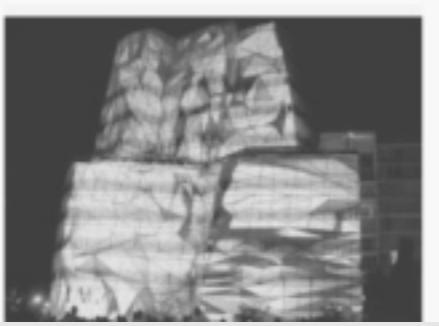
Projection mapping - Wikipedia  
[en.wikipedia.org](http://en.wikipedia.org)



BRETT KAVANAUGH IS A SEXUAL PREDATOR



MORI Building DIGITAL ART MUSEUM  
EPSON teamLab Borderless



MAY THE FOURTH BE WITH YOU



MONSOON CITYSCAPE



PROJECTION MAPPING



PROJECTION MAPPING



PAY TRUMP BRIBES HERE

## Reference Type

## What we like

### Design information

The slide below compares how the facade has changed between its use as a shop and as a bank, in the context of the 'active facade' information shown on the previous page. There is a tendency to perceive anything that looks classical as being the result of divine intervention, to be revered and preserved because of its otherworldliness. We would argue that it is not so much the style of the architecture that is to be revered but the quality of the craft of the building.

## Relevance to the JPC

As part of the design development, do not be intimidated by the prospect of having to modify the ground floor elevation for this new chapter in the building's life. Let's not be too precious about a 1920s pastiche that attempted to make the building look older than it did when it was first built.



## As a shop

The aim of the facade is to be open so as to entice people in - after all, Pluck is wanting to sell his wares

Awnings project into the street to blur the distinction between public and private space

The recessed arcade entrance creates shadows and draws the eye into the building

Large glass shopfronts add visual interest and makes visible the active ground floor use

The first floor was used for the social good - YMCA & Co op

A shop feels like public space

## As a bank

The addition of the stonework creates a more defensive ground floor elevation to convey a sense of solidity and security - "*trust us with your money*"

The threshold between inside and outside is clearly defined to reinforce the idea of security

The references to a more classical period of architecture reinforce the idea of time, establishment, trust, reverence

The facade is made to look iconic to reinforce the values of the institution. It's not about the people.

A bank feels like private space

## Reference Type

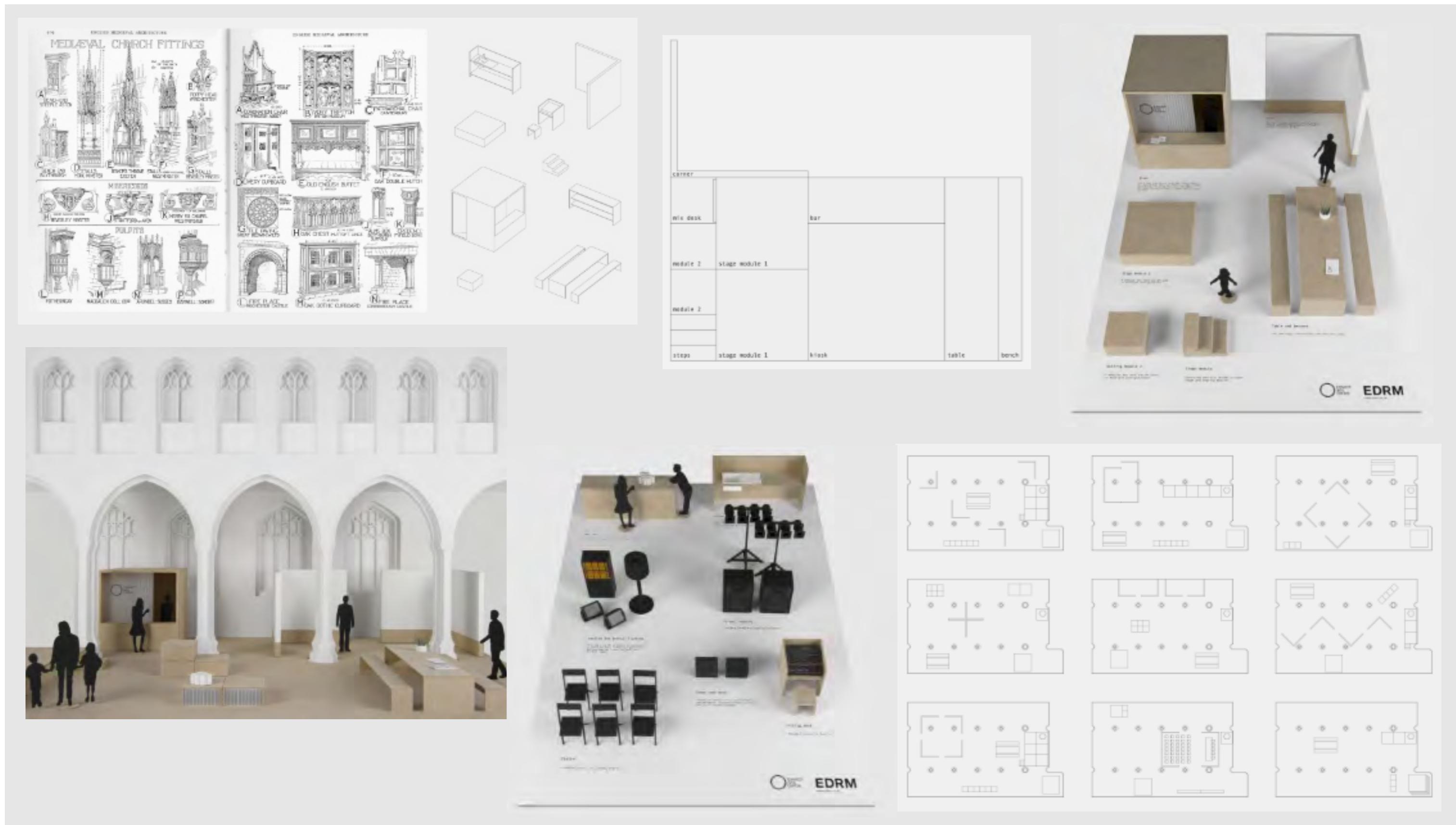
Design references for Phase 1

## Project

EDRM's design for a series of movable architectural elements to support the programme of activity for the creation of a pop-up arts space in a redundant church in Ipswich. The elements allowed the space to be reconfigured for various uses including stage performances, exhibitions, social gatherings, etc.

## Relevance to the JPC

We would suggest a similar approach for the phase 1 works. The bespoke architectural elements will not only allow the space to be used efficiently, but will give the JPC a distinctive contemporary identity.



## Reference Type

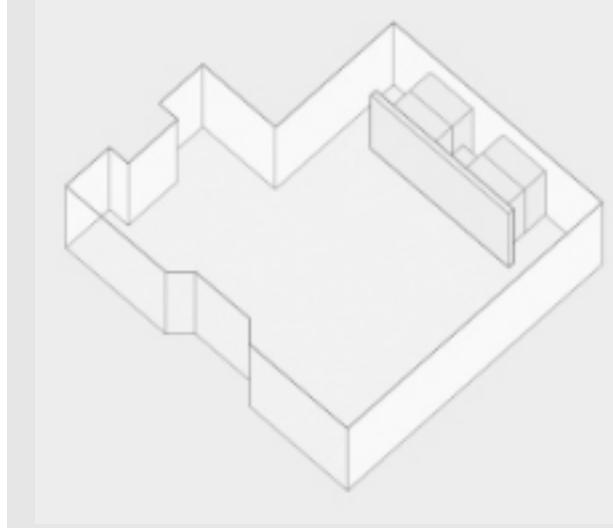
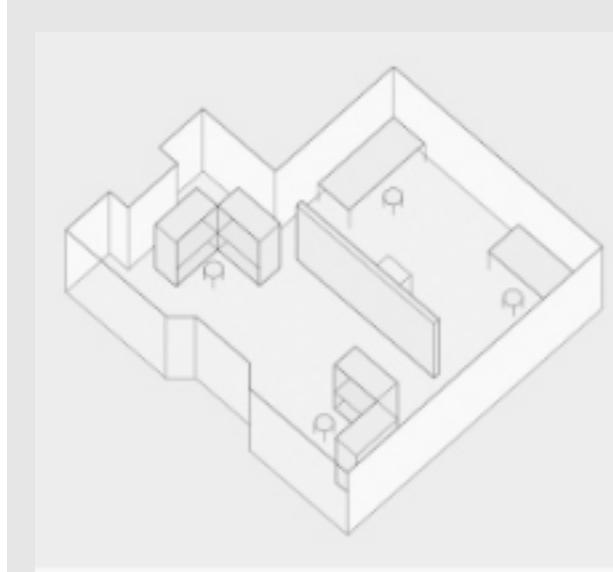
Design references for Phase 1

## Project

EDRM's design for a pop-up arts space in Felixstowe on a budget of £10K. The main space behind the shopfront is designed with movable workspaces that can be closed up and repositioned, or completely relocated together with a mobile partition to enable the space to be used for gallery events.

## Relevance to the JPC

The JPC venue spaces often need to accommodate diverse uses across its annual programme and even at different times of the day. Adaptable architectural furniture can be utilised to maintain flexibility in the use of the principle spaces.



**Reference Type**

Design references for Phase 1

**Project**

An example of CNC cut plywood furniture. We like the understated quality of plywood and it's versatility for machining. Extra furniture modules can be cut as and when needed.

**Relevance to the JPC**

Standard or bespoke templates can be sent to a local CNC cutting shop and the resultant flat-pack parts can be constructed on site with relative ease.



Reference Type

Music festival across multiple venues/ cities.

Sound City - multiple venues in the same town/ city.

Dot to Dot - the same bands playing in different cities.

What we like

Movement of audience members between the venues/ cities brings life and activity to the public spaces. This movement creates atmosphere and a collective vibe. There is a feeling of choice between the multiple acts to choose from.

Relevance to the JPC

The Smokehouse in Ipswich has a capacity of 80 people. By utilising other existing larger venues under the banner of a single festival, the Smokehouse retains ownership of its brand and the event becomes about the host not the host buildings. Similarly, other venues could be utilised under the JPC banner.

Find out more

[soundcityipswich.co.uk/](http://soundcityipswich.co.uk/)

[soundcity.uk.com/](http://soundcity.uk.com/)

[dottodotfestival.co.uk/](http://dottodotfestival.co.uk/)



**SOUND CITY IPSWICH**  
**MULTI-VENUE MUSIC FESTIVAL**  
THE SMOKEHOUSE | MANOR BALLROOM | CORN EXCHANGE | CORNHILL

**NOVELIST THE MURDER CAPITAL  
SNAPPED ANKLES W.H. LUNG THE STUPIDS  
EMMA-JEAN THACKRAY WU-LU HAPPYNESSE  
DINGUS KHAN SIR WAS LEX AMOR BESSIE TURNER  
GIRLS OF THE INTERNET PEANESS PLASTIC MERMAIDS  
PIERS JAMES DIVING STATION GAFFA TAPE SANDY  
SWIMSUIT COMPETITION EL-EMCEE CONNER NUNN  
ELOÏSE GHOSTS OF MEN**

**FRIDAY 4TH OCTOBER 2019 5PM- 2AM**  
**WRISTBANDS £15 FROM [SOUNDCITYIPSWICH.CO.UK](http://SOUNDCITYIPSWICH.CO.UK)**

**Blackstar** **Suffolk New College** **Arts Council England** **IPSWICH** **SE Electronics** **WATER BEAR**



**DOT TO DOT**  
2016  
WITH FRED PERRY SUBCULTURE

**MYSTERY JETS** | **PLUS VERY SPECIAL CO-HEADLINERS TO BE ANNOUNCED**

**THE TEMPER TRAP**  
**RAT BOY | LAUREN AQUILINA**  
**SUNDARA KARMA**

**THE JAPANESE HOUSE**  
**THE SHERLOCKS | LITTLE GREEN CARS**

**ARDYN | BARNS COURTNEY | BLEEDING HEART PIGEONS**  
**CHAPPO | CIGARETTES AFTER SEX | CROSA ROSA**  
**DANCING YEARS | EKKAH | ESTRONS | THE JACQUES**  
**LEWIS DEL MAR | LISS | NEW CARNIVAL**  
**NORTHEAST PARTY HOUSE | STEPHEN KELLOGG**  
**TREVOR SENSOR**

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FRIDAY 27TH MAY

**BRISTOL**  
SATURDAY 28TH MAY

**NOTTINGHAM**  
SUNDAY 29TH MAY

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## Reference Type

Digital space.

Innovative use of unconventional spaces to attract a different audience.

## What we like

The use of an intimate space as the backdrop to a music performance as an alternative to the filming of a performance from a distance in a dark venue. The image of the Tiny Desk space juxtaposed with the photographs of John's home studio makes visible the similarities described in the article below.

## Relevance to the JPC

See the article below.

## Find out more

[www.youtube.com/user/nprmusic](http://www.youtube.com/user/nprmusic)

### Watch 450 NPR Tiny Desk Concerts: Intimate Performances from The Pixies, Adele, Wilco, Yo-Yo Ma & Many More.

In times past, happening upon just the right radio station, record store, or tape trading community were some of the few serendipitous ways of discovering new music. And in those days, one faithful curator of innovative new sounds, BBC DJ John Peel, never disappointed. Because of a law limiting the amount of recorded music radio could play, his name became synonymous with the hundreds of intimate performances - punk, new wave, reggae, and other bands - recorded live in his studio. While the "Peel Sessions" will forever live in legend, the man himself passed away in 2004, and the musical landscape he helped create has changed irrevocably.

And yet, Peel's animating spirit lives on, most especially in NPR's Tiny Desk Concerts, live in-studio performances recorded "at the desk of All Songs Considered host Bob Boilen." Since 2008, Boilen has invited established and up-and-coming artists alike to his desk, capturing loose, unguarded, stripped-down, performances that sound like they're happening in your living room.

Guitarists unplug, drummers trade their sticks for brushes, and we not only get to listen to old and new favourites; we get to watch them - like the Pixies at the top - up close as well. This performance, from 2014, garnered "the largest crowd we'd ever assembled for a Tiny Desk Concert," writes Boilen, and featured newest member Paz Lenchantin trading her bass for violin.

Where the Pixies usually fill arenas with their eerily-quiet-to-deafeningly-loud songs, the group further up, Dirty Dozen Band, can easily fill public squares, football fields, and parade routes without stacks of overdriven amps. Hearing them explode in Boilen's office with their rambunctious funk is a real treat, as is the larger-than-life voice of Adele, above, scaled down to college coffeehouse levels of closeness.

Though Tiny Desk Concerts often showcase pop, hip-hop, folk, country, and indie stars and even classical stars like Yo-Yo Ma, it just as often introduces us to musicians we've never heard, or seen, before, and gives us the chance to get to know them without the usual trappings of marketing and boilerplate PR, or loud, crowded clubs with bad acoustics and no visibility.

The current homepage features a handful of incredibly talented musicians you're unlikely to run across in most major venues. At least for now. Had he lived to see Tiny Desk Concerts, and its preservation of a radio curatorial tradition, John Peel, I think, would have been proud.

See more performances from The National, Susan Vega, Yusuf Islam/Cat Stevens, Steve Earle, and many, many more---450 concerts in all---at NPR Music on Youtube.

Source: Openculture.com. March 28<sup>th</sup>, 2017



## Reference Type

Festival across multiple venues.

## What we like

An annual festival held across multiple venues within the Southbank arts complex, featuring a mix of music, art, performance and film. The festival is curated by a different artist each year and this keeps the content varied and fresh.

## Relevance to the JPC

We imagine that there would be no shortage of artists willing to curate a similar event at the JPC every year, perhaps in partnership with MEAL, The Regal and The Mix.

## Find out more

[southbankcentre.co.uk](http://southbankcentre.co.uk)



A screenshot of the Southbank Centre website page for 'Meltdown 25 - John Peel's Meltdown playlist'. The top navigation bar includes 'Menu', 'What's on', the 'SOUTHBANK CENTRE' logo, 'Login', 'Basket', and a search bar. Below the navigation is a dark banner with the text 'Meltdown 25 - John Peel's Meltdown playlist'. The main content area shows a blurred image of a concert stage with bright lights.

For the first five years of *Meltdown*, the festival trod a fairly familiar line. Experimental and exclusive yes, but rarely straying from its contemporary classical routes. Elvis Costello had tested the boundaries a little during his curatorship in 1995 with what would tragically prove to be the last UK appearance of Jeff Buckley, but it wasn't until the sixth edition of the festival that the form guide was properly tossed Thames-ward from a Royal Festival Hall window.

In 1998, Radio One DJ John Peel was invited to curate *Meltdown*, and bring his own experimental and eclectic musical taste to Southbank Centre. Peel initially declined the invite, not due to musical reasons, but due to a scheduling crossover with his other great love, as he himself would explain. 'I wasn't very keen on organising the festival at first because it clashed with the World Cup, but David Sefton asked me to do it and he's basically a nice chap. So we set up the hall with screens so that people could watch the football if they wanted to. That's why I changed my mind.'

## Reference Type

Innovative use of unconventional spaces to attract a different audience.

## What we like

As an arts space on Hackney Downs rail station that 11,000 people pass through every day.

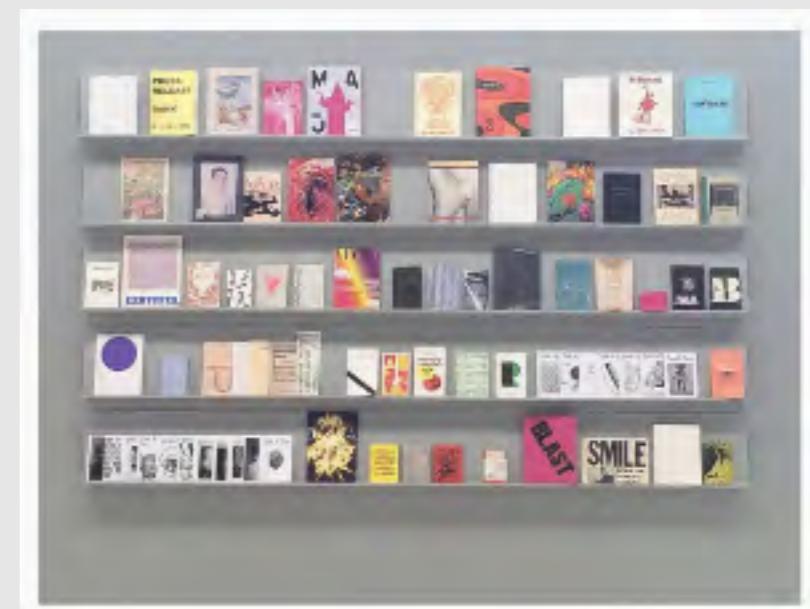
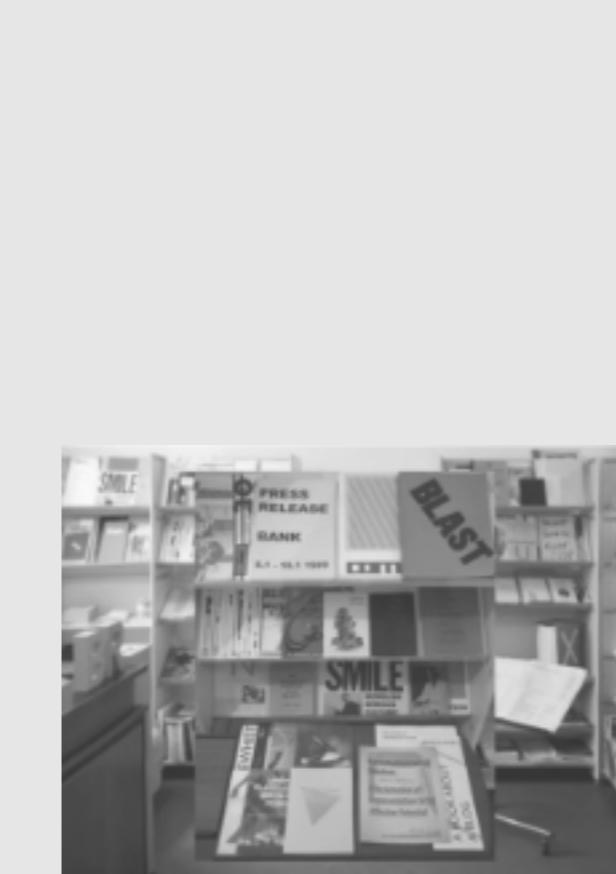
## Relevance to the JPC

Could the JPC broadcast or have some kind of presence at Stowmarket rail station? Should the JPC 'experience' start at the rail station?

## Find out more

[www.bannerrepeater.org/](http://www.bannerrepeater.org/)

The screenshot shows the homepage of the Banner Repeater website. At the top, there's a navigation bar with links: exhibition, reading room, digital archive, gallery archive, recorded talks, offsite, reading group, artists' publishing, un-publish, visit/subscribe, and SHOP. Below the navigation, there's a large black and white photograph of a train station platform. The platform is filled with various displays and signs, including several large vertical banners and smaller informational stands. The website's name, "BANNER REPEATER", is repeated in a bold, sans-serif font across the top of the page. At the bottom of the screenshot, there's a footer with social media links for Facebook, Instagram, and Twitter, and buttons for "ABOUT" and "VISIT".



## Reference Type

Innovative use of unconventional spaces to attract a different audience.

## What we like

The juxtaposition of a orchestra playing classical music in a multi-storey car park. The unexpected environment encourages curiosity, creates spectacle and publicity that in turn attracts a new audience. The music is classical, the venue is utilitarian, and by reframing the music within this urban space it takes on new meaning.

## Relevance to the JPC

How can different spaces beyond the JPC be used for performances to attract a new audience?

## Find out more

[www.multi-story.org.uk/](http://www.multi-story.org.uk/)

THE  
MULTI  
STORY  
ORCHESTRA

**ABOUT / EVENTS / GALLERY / SUPPORT OUR WORK**



**Reference Type**

Innovative use of unconventional spaces to attract a different audience.

**What we like**

A traditional theatre is introverted and turns its back on the street. This proposal turns that idea on its head and creates a spectacle by taking ownership of the public realm.

**Relevance to the JPC**

Opportunities for film screenings on Market Place, perhaps borrowing a tractor from MEAL to tow the screen!

**Find out more**

[www.matthewmazzotta.com/storefront-theater](http://www.matthewmazzotta.com/storefront-theater)

**"The Storefront Theatre is a pioneering social initiative at the intersection of community life and sustainability. It is a unique event space that transforms Main Street into an outdoor theatre by using an abandoned storefront wall in downtown Lyons as its site. The wall is modified with two hydraulic cylinders so that the awning and false front fold down over the sidewalk with the push of a button, providing seating for 100. Both the seats and the screen retract and disappear when not in use, giving the impression that there is nothing unusual in this town, leaving only word-of-mouth accounts for inquiring visitors."**



## **Appendix 1**

### DIGITAL SPACE CONTENT REFERENCES

## Reference Type

Digital space.

Innovative use of unconventional spaces to attract a different audience.

## What we like

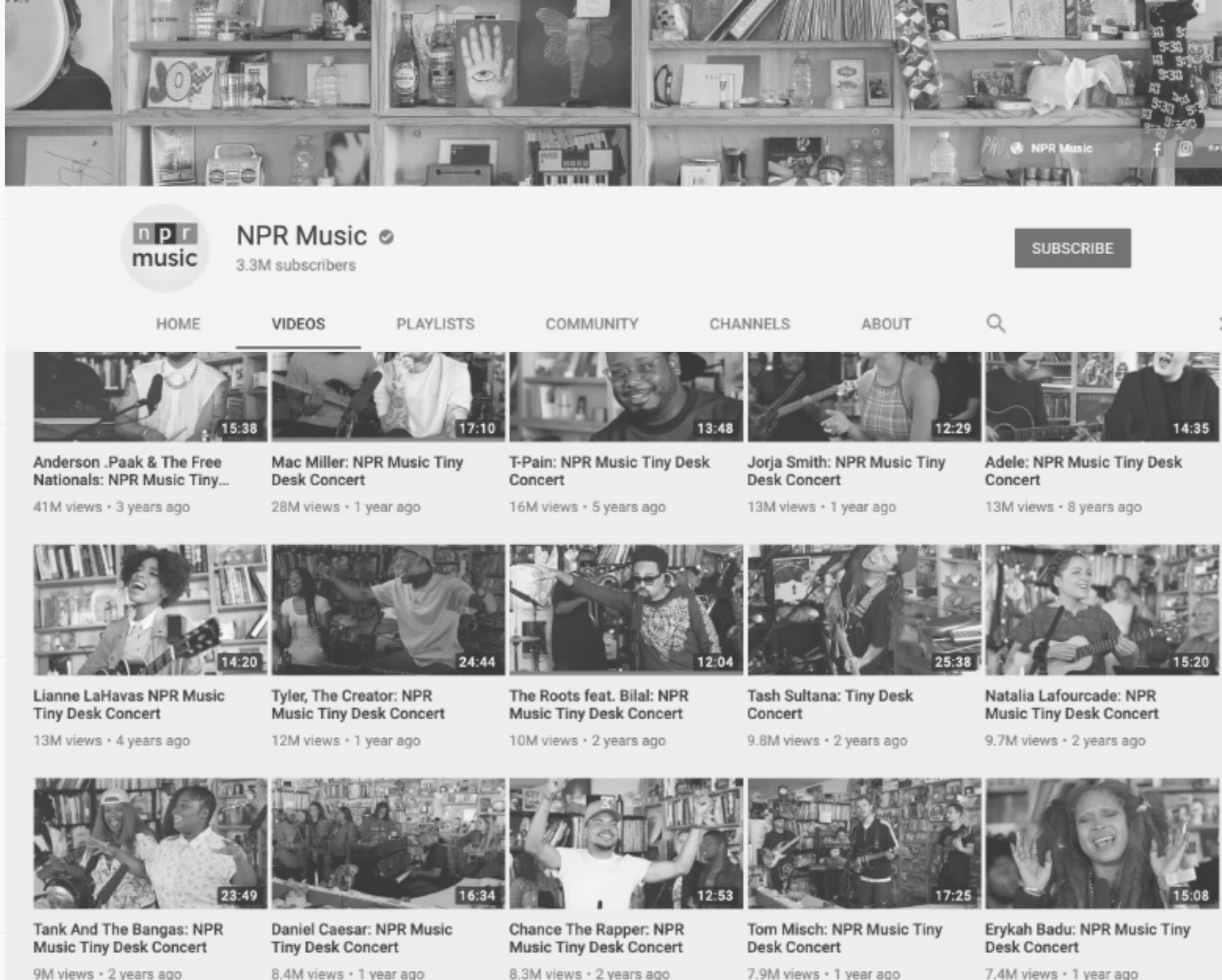
An intimate online musical experience featuring a curated line up of established and less established artists. The audience figures are huge - see image below - and the content is viewed across the world.

## Relevance to the JPC

The potential to record and publish all events - not just music - online with the potential to earn revenue from advertising on YouTube.

## Find out more

[www.youtube.com/user/nprmusic](http://www.youtube.com/user/nprmusic)



The screenshot shows the YouTube channel page for 'NPR Music' (3.3M subscribers). The channel banner features a black and white photograph of a shelf filled with various items, including books, bottles, and decorative objects. The channel name 'NPR Music' is displayed with a checkmark, and there is a 'SUBSCRIBE' button. The navigation bar includes links for HOME, VIDEOS, PLAYLISTS, COMMUNITY, CHANNELS, and ABOUT. Below the navigation, there are five video thumbnails for 'NPR Music Tiny Desk Concerts' featuring Anderson .Paak & The Free Nationals, Mac Miller, T-Pain, Jorja Smith, and Adele. Further down, there are sections for 'SUBSCRIPTIONS' (Popular on YouTube, Music, Sports, Gaming), 'MORE FROM YOUTUBE' (YouTube Premium, Movies & Shows, Gaming, Live, Fashion), and a grid of additional 'NPR Music Tiny Desk Concert' videos featuring artists like Lianne LaHavas, Tyler, The Creator, The Roots, Tash Sultana, Natalia Lafourcade, Tank And The Bangas, Daniel Caesar, Chance The Rapper, Tom Misch, and Erykah Badu. Each video thumbnail includes the artist's name, the title 'NPR Music Tiny Desk Concert', and the duration of the video.

## Reference Type

Digital space.

## What we like

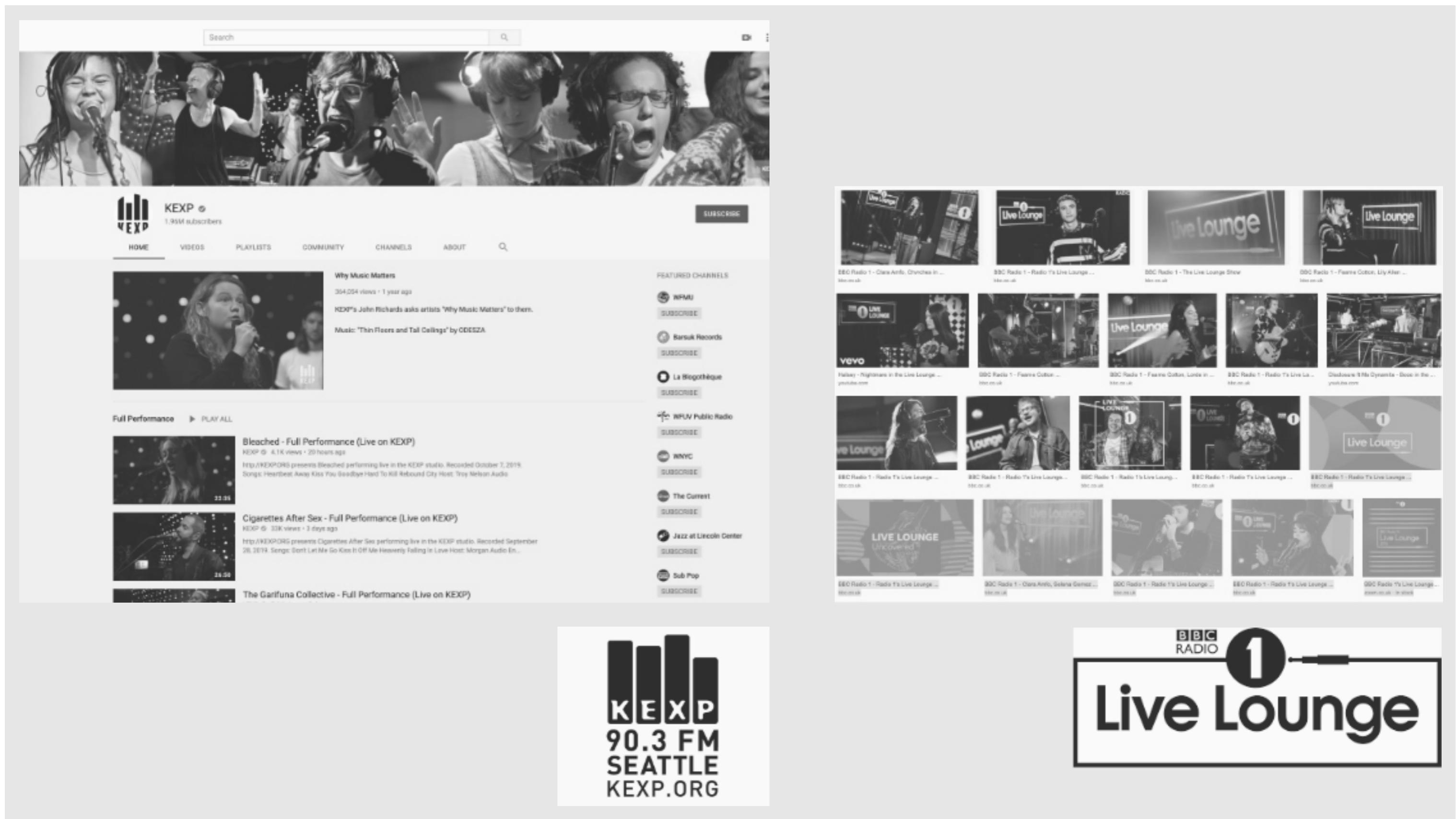
Other online examples of videos of music performances.  
There are many other examples of videos and live streaming  
of other art events and performances.

## Relevance to the JPC

It is interesting to compare the style and atmosphere of the Live Lounge videos to the Tiny Desk Concerts. We are of the view that the TDC are more intimate, personal and warm.

## Find out more

[www.bbc.co.uk/iplayer/episodes/p01029mg/radio-1s-live-lounge](http://www.bbc.co.uk/iplayer/episodes/p01029mg/radio-1s-live-lounge)  
[www.kexp.org/watch/](http://www.kexp.org/watch/)



The image displays a composite of two screenshots. On the left, the KEXP YouTube channel page is shown, featuring a banner with multiple performers singing into microphones. Below the banner, the channel stats are 1.95M subscribers. The navigation bar includes HOME, VIDEOS, PLAYLISTS, COMMUNITY, CHANNELS, and ABOUT. A video thumbnail for "Why Music Matters" by John Richards is displayed, showing a woman singing. To the right of the channel stats, there is a "SUBSCRIBE" button. Below the channel stats, there is a "FEATURED CHANNELS" section with links to NPMU, Barsuk Records, La Biogothique, RPPV Public Radio, WNYC, The Current, Jazz at Lincoln Center, and Sub Pop, each with a "SUBSCRIBE" button. On the right side of the image, a grid of 20 thumbnail images from BBC Radio 1's Live Lounge shows various artists performing, such as Dua Lipa, Charli XCX, and Arctic Monkeys. At the bottom center, the KEXP logo is visible, and on the bottom right, the BBC Radio 1 Live Lounge logo is shown.

## Reference Type

John Peel Archive

### What we like

A very well constructed website. The theme of guests selecting records keeps the collection relevant. The diversity of commissions brings the collection to a new audience.

### Relevance to the JPC

Having this content on the current JPC website would be a fantastic addition, not least to bring new audiences to the JPC website and the venue.

### Find out more

[www.johnpeelarchive.com/boxes](http://www.johnpeelarchive.com/boxes)



## Reference Type

Video.

### What we like

An intimate view into John's home studio and record collection. This video conveys the passion of the visiting DJ's and the use of sampling to introduce old music to a new audience.

Video by First Word Records

### Relevance to the JPC

Linking to content produced by others can't do the JPC any harm in terms of attracting traffic back to their own website.

### Find out more

[www.youtube.com/watch](http://www.youtube.com/watch)



The image shows a YouTube video player interface. The main video frame displays two individuals, a man and a woman, standing in a room filled with floor-to-ceiling vinyl record shelves. They are looking upwards, possibly at a display or a person off-camera. The video player has a play bar at the bottom showing '0:40 / 17:52'. To the right of the video, there is a search bar with 'Search' placeholder text and a magnifying glass icon. Below the search bar, the 'Up next' section shows a thumbnail for a video titled 'Mr. Thing | Crate Diggers | Fuse' by 'Fuse', which has 85K views and a duration of 14:58. The YouTube logo is visible in the top left corner of the video frame. The overall layout is typical of a YouTube mobile or desktop player.

Nothing Leaves The Archive - First Word x The John Peel Archive

58,264 views • 14 Apr 2016

In November of last year, we were invited to visit Peel Acres for the third and final part of our trilogy of Record Store Day releases. Producers Tall Black Guy, Kidkanevil, Eric Lau & Mr Thing spent the day exploring the collection,

## Reference Type

Digital space.

## What we like

A digital archive of all things Radiohead for their everyday and obsessive fan base. The site has content of all types including material never seen/ heard before. It gives fans the opportunity to reprint old band tee shirts on demand.

## Relevance to the JPC

A digital archive with global reach that offers additional material in addition to the musical content. The John Peel archive project could be added to with the creation of online 'museum' as an alternative to the use of physical space.

## Find out more

[www.matthewmazzotta.com/storefront-theater](http://www.matthewmazzotta.com/storefront-theater)

The screenshot shows the homepage of the Radiohead Public Library. At the top, there's a navigation bar with links for NEWS, FEATURES, FILMS, SHOP, RADIO, and EXHIBITIONS. Below the navigation is a social media sharing section with icons for Twitter, Facebook, and others. The main headline reads "Radiohead launches online ‘public library’". To the left of the headline is a large black and white photo of the five members of Radiohead. To the right of the headline is a sidebar titled "Most Read This Week" featuring five news items with small thumbnail images and titles: "20 new albums to look out for in early 2020", "Erykah Badu, D'Angelo and FKA twigs feature on vinyl-only Slingbaum album", "Our 10 favourite new vinyl releases this week (24th January)", "J Hus releases new album, Big Conspiracy", and "Radiohead launches online ‘public library’". Below the headline and sidebar is a large grid of smaller images showing various Radiohead-related content, including tour photos, merchandise like t-shirts, and other archival material.



01

**Live at Pinkpop 1996**  
New recordings of the band's live performances are the real core of the Radiohead Public Library, with highly sought-after sets from various festivals and TV appearances archived in much higher quality than previously available. The group's 1996 performance at Pinkpop in the Netherlands has been hailed as one of their best by fans and was one of the key performances on Colin Greenwood's personal picks from the archive. Watch it here.



04

**The Polydawn top**  
One reason isn't the only bit of TIDC bonus content to emerge as part of the library's grand opening. Radiohead never used music from a fictional top Polydawn available to download from 1997. From a live show at Koenigsaerhaus, a world's first in art and records created by the band and designed with the visual artist



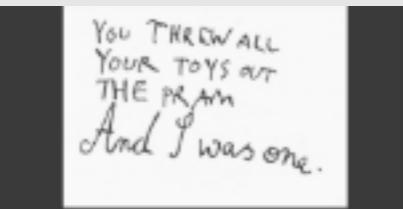
07

**Old internet site**  
Past meets collections are now being reprinted or remade with items such as the original [Radiohead Out Out Live](#) available again. Expect to see plenty of them in various formats come thermal season.



02

**The On1 EP**  
To mark the library's opening, Radiohead have uploaded their 1992 debut EP, On1, to streaming services for the first time. The tracks on the EP were recorded on cassettes back when the band went by On A Friday and the original set was limited to just 3,000 CDs. True [radio]heads (ours) will already be familiar but the fact younger, more-or-less fans will be able to stream (almost) the band's entire catalogue is news to be celebrated.



05

**The Diet of Worms scrapbook**  
Die-hard Radiohead fans will already be familiar with some of the band's notebooks, such as the one that came as part of their OK Computer reissue in 2017. Yorke's scrawls from that era were printed in its pages, and the deluxe edition came packaged with a sketchbook of illustrations by Stanley Donwood. In the past, there also existed a scrapbook section on the band's site, which Yorke would use to dump unused lyrics, and later return to during spells of writer's block. Now, the band's 2004 edition of the online scrapbook – named Diet of Worms at the time – has been resurrected for the library. Click through the wormhole for lyrics (specifically, *Burn the Witch*), doodles and old photos.



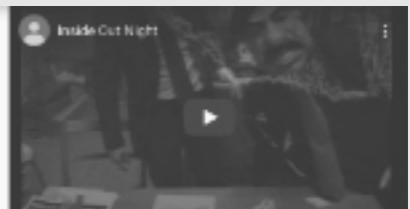
08

**The Most Organic Living Mouth of All Time**  
Radiohead once produced 54 short films and divided them into four collections named The Most Organic Living Mouth of All Time. Originally used via Radiohead Televisions, they were later released on DVD in 2004. Now, all four episodes can be watched via the library. Look in for 110 minutes of jawlines, we know! Footage from live shows, promotional material and more.



03

**The TIDC EP**  
Another rarity that's found its way onto streaming services alongside the launch of the library is the TIDC RMX EP. Consisting of three remixes of tracks from the group's eighth album, the EP was originally released as a follow-up to the TIDC RMX 125EP albums. Great news for everyone who's been wishing they could stream Natasza Pala's extended Frenchified remix of Morning Mr Magpie on repeat.



06

**Wetbacks**  
Alongside their live and TV performances, the Radiohead Public Library also contains an archive of Radiodated's various webcast performances, many of which feature alternate versions of tracks alongside interviews of the band's members Ollie and meeting around with friends like Adam Yauch. While snippets of these performances have been uploaded to YouTube and other sites over the years, this is the first chance fans have had to watch them all in full since their broadcast.



09

**Archived websites**  
One of the oddest aspects of the Radiohead Public Library is the archive of half-broken old Radiohead websites within it. These run the gamut from early Neopets-on-the-web pages to slightly less end-of-life sites as the band's career progresses. There's not much to actually do on these sites but click around and enjoy the nostalgia-inducing graphics, they serve as a solid reminder of Radiohead's continued embrace of technology.

## Reference Type

Digital space

Innovative use of unconventional spaces to attract a different audience.

## What we like

How to create intimacy at a global scale. Attributes very similar to John's broadcasting style.

## Relevance to the JPC

The potential to grow the JPC brand and to earn money while they sleep.

## Find out more

[www.youtube.com/user/nprmusic](http://www.youtube.com/user/nprmusic)

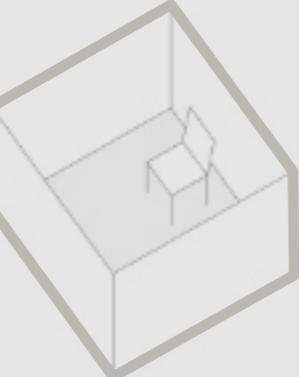
## Benefits

Revenue earned from YouTube channel  
Brand growth  
Desire to visit the small space to experience the Aura



£

### Tiny Desk



SMALL SPACE

Intimate  
Human scale  
Authentic  
Personal  
Detailed  
Personable  
Unpretentious  
Natural  
Democratic - all artists perform in the same space regardless of their status



## YouTube vs RADIO

IN TERMS OF REVENUE POTENTIAL

Band Audience

PHYSICAL SPACE = attracting bands = one moment in time = limited to ticket sales = limit to bar sales, merchandise, etc.



AURA + REPRODUCTION

Band Audience + Online Audience

ONLINE SPACE = timeless = unlimited audience = unlimited sales

## Benefits to performers

Bigger bands attracted by the idea of a 'JPC Session' that is live-streamed or viewable online on demand?  
Playing to an audience bigger than the physical space allows

Share of YouTube revenue to band for certain time period?  
Production of content for the JPC website

## Internet

Sharing  
Connectivity  
Communication  
Global audience  
Lower overheads than physical space



BIG SPACE

## So. About that whole "selling tickets" thing.

For the first time ever, we've officially opened the Tiny Desk to members of the public, as part of what we're calling the Tiny Desk Festival. For four straight evenings — Oct. 28-31 — we're hosting sold-out crowds (tickets for all four shows were gone in fewer than five minutes) and surprising fans with a different unannounced guest each night. The music begins at 7 p.m. ET / 4 p.m. PT.

The good news for you, dear reader, is that all Tiny Desk Fest performances will stream live on NPR.org, and eventually be archived for posterity.

We hope you'll join us for our latest Tiny Desk experiment, which promises to be a warm and wonderful four-night feast of musical surprises. Don't disappoint your future self by missing it, OK?

Source: Tiny Desk website

How the experience of a 'virtual' space leads to the desire to visit a 'real' space. Another example is where fans visit sites used as locations in their favourite films.

## Reference Type

Alternative approaches to youth online broadcasting

## What we like

The latest generation of young people are spending more and more time socialising in virtual space. This opens up opportunities in an age where touring and travelling are impacting the environment and in the context of recently introduced social distancing practices.

## Relevance to the JPC

Broadcasting on the internet - such as an online-based radio station - has greater potential to reach bigger and more diverse audiences.

## Find out more

[www.bbc.co.uk/news/blogs-trending](http://www.bbc.co.uk/news/blogs-trending)

## BBC Trending

### Fortnite: 'Millions attend' virtual Marshmello concert

By Tom Gerken  
BBC UGC & Social News  
© 4 February 2019

f t e-mail Share



Plenty applauded what they called the "first-ever live performance in a video game", but this claim has since been disproved on social media.

Minecraft hosted Coachella festival in 2018 - a pun on real-life festival Coachella - though this came five years after EDM label Monstercat hosted a live charity festival in the block-building game.

Meanwhile, virtual gigs became almost synonymous with simulation game Second Life in the 00s.

U2 gave a live performance in 2008, the Royal Liverpool Philharmonic Orchestra was broadcast live in 2007, and BBC Radio 1 simulcast its One Big Weekend event on a virtual stage in 2006.

Even if you're not a huge fan of electronic music or have never heard of the EDM producer Marshmello, Fortnite's live in-game concert was still a shockingly stunning sight to behold — it was also an unprecedented moment in gaming. It truly felt like a glimpse into the future of interactive entertainment, where the worlds of gaming, music, and celebrity combined to create a virtual experience we've never quite seen before.

## Fortnite's Marshmello concert was a bizarre and exciting glimpse of the future

A live concert inside a video game feels like the future

By Nick Statt | @nickstatt | Feb 2, 2019, 2:46pm EST

f t e-mail SHARE

## Gaming musicians

There has always been a type of symbiotic relationship between music artists and video games.

A whole genre of games starred virtual avatars of bands like Green Day and The Beatles, and a pre-recorded virtual concert could be found in 2003's Tony Hawk's Underground.

The history of gaming is littered with examples of musicians showing up in games, with David Bowie appearing in 1999's The Nomad Soul, and Michael Jackson staring in his own game in 1993's eponymous Moonwalker.

Whether Marshmello's appearance in Fortnite will kick off a new craze of live concerts in video games is yet to be seen.

Many younger people are engaging with music within the gaming environment. We wonder how long it will be before other art mediums explore this potential space.



A radio station doesn't necessarily need to be limited by four walls. Ipswich Community Media recently received a grant to purchase and equip a mobile radio van for IO Radio so that they could take the station out into the community. The image above is of Soho Radio's van.

