

HASTINGS TRUST COPY

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THE SOCIAL FOUNDATION **JOINEDUP**  
**DESIGN**  
**FORMYPLACE**



**Joinedupdesign for myplace**  
**in Hastings, East Sussex**

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**Wakefield**  
 Walsall  
 Watford



Locations of the 15 joined-up design  
 for myplace projects



# The joinedupdesign for myplace programme

**The Talent & Enterprise Taskforce report of September 2009 set out the value of involving the Sorrell Foundation and their network of designers and architects:**

Their intervention results in a highly visible demonstration of the fact that young people in the community have creative ideas and aspirations which can be realised – with a landmark building as testimony to that.

It provides a powerful example of the real potential of what can be achieved by putting young people in the lead on projects which affect their lives directly – which is central to the policy objectives of the DCSF.

It engages a group of local young people who, as it were, breathe life into the building before it has even opened. This is the vital ingredient in ensuring local pride and ownership.

Over the last ten years, the Sorrell Foundation has developed and applied a process that has empowered young people to become engaged with the design and architecture that affects their lives. In joinedupdesign programmes across the UK, it has matched world-class architects and designers with young client teams to help ensure that new education, sports, play and social facilities are designed according to the needs and wishes of the young people who use them. Working intensively with creative professionals has another advantage for young people – it inspires them, giving them new skills, new knowledge and higher self-esteem. The programmes have also helped establish positive links between the design industry and the public sector.

In 2008, the Talent and Enterprise Task Force identified the opportunity for the Sorrell Foundation to enhance myplace – creating new youth facilities across England. The Foundation was subsequently appointed by the Department for Children, Schools and Families (DCSF) to work on 15 standard track myplace projects. The Taskforce wanted the Foundation to help ensure that young people, local to the proposed new youth centres, contributed to their design and content. It also wanted to draw on the Foundation's network of leading architects, designers and creative advisers to help create world-class design concepts for the youth centres. The Big Lottery Fund (BIG) supported the involvement of the Sorrell Foundation, saying it would encourage innovative, exciting design, help the projects respond to local needs and views, and strengthen engagement with young people who might otherwise not take part.

## About myplace

The myplace programme aims to deliver world-class youth facilities driven by the active participation of young people, and their views and needs. Myplace responds to commitments made in Aiming High for Young People, the DCSF's ten-year strategy for improving facilities for young people and helping them participate in enjoyable and purposeful activities in their free time. The strategy was created in response to new evidence showing that when young people are directly involved, they can develop social and organisational skills, raise their aspirations and become more emotionally mature.

The government is investing £272m in the myplace programme with individual project grants of between £1m and £5m, administered via BIG. The government hopes myplace will transform the way young people's facilities are created by increasing youth involvement, raising design ambition and improving building standards.

In September 2008, local groups submitted their bid documents to BIG, which then created a shortlist for consideration by the myplace committee. The committee, which included young people, selected 41 projects for the main round of investment – the 'standard track'. Applicants for the standard track were notified of their success in principle at the end of February 2009, when they were told they had six months to develop their business plans and building designs. The Sorrell Foundation worked with 15 of the projects during this 6-month period.

Bids for the final round of myplace funding were received in September 2009.

# The bid for myplace in Hastings



#### Hastings bid team

**Mel Bonney-Kane**  
Chief Executive, Hastings Trust

**Carol Biggs**  
Assistant Director, Hastings Trust

**Alan Privett**  
Chair, Hastings Trust

**Jodie Taylor**  
Youth Engagement Officer,  
Hastings Trust

The bid for the Hastings myplace project was submitted by the Hastings Trust. The bid document set out the background to the project and made proposals for the new facility as follows:

Hastings is one of the top 30 most deprived boroughs in the country. 46% of Hastings children live in families dependent on benefits, it has the highest levels of youth offending in the South East, and the fourth-highest teenage pregnancy rate. Young people face a number of problems, resulting from poor school performance, high levels of crime, generational unemployment, and a lack of positive role models.

The bid document states that too many young people in Hastings are suffering from 'no self-esteem' due to child poverty and other disadvantages, and that young people with disabilities are particularly poorly served. Young people in the town have complained of a negative attitude towards their generation, which they think has been created, in part, by the media.

Hastings has existing youth provision in the form of four sports centres and a skate park, but there are currently no affordable or accessible music and arts facilities for young people. The idea for a youth hub was raised in 2006 after extensive consultation and, in August 2008, the town's Young Person's Council coordinated a large-scale survey culminating in a 'town hall takeover', where young people were invited to present ideas and proposals for a new youth facility. The Hastings Trust conducted a detailed study of possible sites for the new centre, and the young people used the results from their study to select a venue that would put them in an iconic building on the seafront.

The Hastings myplace bid proposes refurbishing St Mary in the Castle, a 175-year old Georgian church on the promenade, currently used as a community arts venue and proving unsustainable, and which features a unique circular auditorium. The proposal would turn it into a state-of-the-art youth facility, with a performance space, music studio and workshop, arts workshops, and digital media space. There would be a café offering training opportunities, plus office and meeting space for a range of advice services. The Hastings Trust has a 25-year lease on the premises and believes that the conversion of this historic seafront building into a world-class youth centre will be an important and visible sign to the young people in the town that they are valued.

The allocated budget for the build is £4,246,275.

**Top:** Map showing the site's location

**Bottom:** St Mary in the Castle on Hastings seafront was chosen by the client team to be their new youth centre



# The joinedupdesign for myplace team

The Sorrell Foundation assembled a bespoke team for the Hastings project to work alongside the original bid team. It consisted of a client team of local young people, and a creative team individually selected by the Foundation and made up of an architect, a branding expert and a creative adviser. An architectural competition later led to a new architect being appointed.

## Building the creative teams

The Sorrell Foundation formed 15 creative teams for myplace by drawing on its network of world-class design professionals. Each team consisted of an architectural practice, a branding expert and a creative adviser, and was supported by a Sorrell Foundation project manager. The architects treated the young people as professional clients, responding to their input and feedback. In the same way, the branding experts worked with the young client teams to develop a name and a visual identity for each youth centre. The creative advisers, led by John Newbiggin, guided the client teams through design and content issues and helped them expand their creative understanding. The creative teams received honorariums to cover expenses. In some cases, where an architect had already been appointed by the bid team, they were seconded to the creative team.

## Client team

The Hastings client team consisted of 8 young people from the town's youth council aged 14–19, appointed by the bid team.

## Creative team

**Architecture: Guy Holloway, CTM Architects, and Derek Rankin, Jonathan Dunn Architects (appointed by the bid team)**

CTM architects, based in Hythe, Kent, has a significant amount of experience working on listed buildings. Repeat clients include the South East England Development Agency, the Creative Foundation and the De Haan Charitable Trust. Jonathan Dunn Architects, based in Ryde and London, has over 25 years experience and a substantial portfolio of work in the South East and London.

## Branding: Rob Andrews (assigned by the Sorrell Foundation)

Rob Andrews co-founded the award-winning agency R&D&Co. Work includes a new identity for the Old Vic and branding for the London Design Festival. He was previously an Associate Director at Interbrand London.

## Creative content advice: Elizabeth Lynch (assigned by the Sorrell Foundation)

Elizabeth Lynch was Director of the Camden Roundhouse Studios from 2001–2008, where she developed an internationally acclaimed programme for young people's participation in the arts. In 2002, she was awarded a Queen's Golden Jubilee Award by the London Borough of Tower Hamlets for an 'exceptional contribution to youth and culture in the borough'. A Fellow of the Royal Society of Arts, she is also Chair of Trustees for The Arts Catalyst, a faculty member for The School of Life and Associate Producer for TIMEWONTWAIT.



# The process

In December 2008, the Sorrell Foundation invited designers and architects to an introductory seminar about myplace in the Young Design Centre at Somerset House. Beverley Hughes MP, then Minister of State for Children, Schools and Families, made the keynote speech, and Lucy Parker, Chair of the Talent & Enterprise Taskforce, emphasised the benefits of linking the UK's world-class creative industries to the youth provision network. There was an overwhelming expression of interest from designers and architects to engage in the programme.

In January 2009 the Sorrell Foundation worked with the DCSF and BIG to identify 15 projects to support. In the spring, the Foundation met the 15 bid teams, and asked them to appoint young clients. The Foundation then assigned a creative team to each project.

Led by the Sorrell Foundation, the young client teams then began the Conversation – a series of meetings designed to help them develop a close working relationship with their creative team, which enabled the young people's ideas and needs to be incorporated into the designs. The Conversation includes inspirational visits and a trip to London for an intensive day of workshops. At the end of the programme, each client team takes ownership of their project by presenting the final design concepts to their bid team, partners and stakeholders.



Planning & preparation  
December 2008



The Conversation: meetings, visits, workshops, developing the brief

## Creating the teams

The Sorrell Foundation was interested in the Hastings bid because of its focus on performance and creative arts, and the complexity of the site. The Foundation assigned Eldridge Smerin as architects but, after a competition, the Hastings Trust later appointed CTM and Jonathan Dunn Architects. The Foundation also assigned branding expert Rob Andrews and creative content adviser Elizabeth Lynch to support the client team. The Foundation was advised that some local people were not happy about the historic church being converted into a youth centre.

## First meeting

At the Hastings Trust offices in April, the Sorrell Foundation introduced the client team to the Foundation's work and the background of the myplace project before explaining what design is, what it could do for them, and how to work as clients. The client team began to talk about what they wanted for their youth centre, suggesting the existing site be made more welcoming and will have state-of-the-art music equipment.

## Briefing

The client team developed their brief in discussion with the Sorrell Foundation and their creative team. Much of their thinking focused around the existing historic auditorium – they wanted to improve the acoustics and make it less 'staid'. They also asked for the crypts below to be converted into music studios and rehearsal rooms electronically connected to the performance space, with a green room that could double as a chill-out space. The team wanted the seafront café to feature larger windows and a small stage for open-mic nights.

## London visit

In May 2009, the client team visited the Sorrell Foundation Young Design Centre at Somerset House, where they met client teams from other joinedupdesign for myplace projects. Creative professional Didi Hopkins worked with them on the various spaces in their proposed youth centre, and they spent the afternoon thinking about the centre's identity with brand expert Rob Andrews. The team went on an inspirational visit to the Roundhouse in Camden, which also features a circular auditorium and crypts which are used as sound studios.





**The  
concepts**

**Final  
presentation  
August 2009**

**Next steps**

#### Developing ideas

In early June, an open architectural competition was held by Hastings Trust, and two members of the client team were invited to sit on the judging panel. A partnership of CTM and Jonathan Dunn Architects was appointed. The whole client team was then introduced to Derek Rankin and Guy Holloway from the two practices, and they continued to develop the brief with them. Branding ideas grew around the name The Point, with one of the client team, a design student, working with Rob Andrews to develop her own design.

#### Design concepts

CTM and Jonathan Dunn's concept for The Point directly responds to the clients' request for a welcoming, vibrant environment. An inviting restaurant and café leads to the crypt space, which contains specially constructed sound booths for recording and rehearsals, and is physically and electronically linked to a world-class auditorium above. For the logo, the client team selected Rob Andrews' development of the design student's ideas - a full stop, or point, being hugged by inverted commas. Executions included signage on the façade, a T-shirt, a mobile-phone screen-saver, and street advertising for gigs.

#### Presenting in Hastings

The client team made two presentations in August, to allow more people from the community to attend the event. They talked through the process and described the designs in detail to a round of applause and a question and answer session. Around 40 people attended the first session, and 28 the second. The mood was positive, and it became clear that many people had been won over to the idea of young people taking over the historic building by the professionalism of their presentation.

#### Looking forward

The client team continues to work with CTM and Jonathan Dunn Architects who have been appointed to continue with their work up to the planning permission stage. The design student client has completed a day of work experience with Rob Andrews to develop her logo concept and has been offered a job at The Point when it opens.





## The story of the project

The proposal to turn a historic church on the Hastings seafront into a youth centre caused considerable debate among the town's older generation, but the intelligence and energy of the young client team worked to improve perceptions. The team was determined to make the new youth facility something that everybody in Hastings could be proud of.

*"They think we're yobos, but we have amazing creative imagination"*

### Planning and preparation

The Sorrell Foundation was interested on working on the Hastings project because of the bid's emphasis on performance and creativity, and because of the intelligent architectural solution necessary for such a sensitive site. In spring 2009 the Sorrell Foundation offered to support the Hastings bid by selecting a bespoke, world-class creative team. The Sorrell Foundation assigned Eldridge Smerin as architects because of their work on Camden's Roundhouse, which has similar features to the proposed site for the new youth centre, St Mary in the Castle. They also had had previous experience working for a young client team during the Foundation's joinedupdesignforschools programme. The Foundation appointed Rob Andrews as branding expert because of his excellent professional record and his experience of working with young people. The Sorrell Foundation provided full support to a client team of eight young people, assigning Elizabeth Lynch, former director of the Roundhouse, as their creative adviser. The Sorrell Foundation was warned that some of the local community did not like the idea of young people having such an important building given over to them.

### The Conversation

#### The teams meet

The first meeting was held at the Hastings Trust offices in April, where the young client team met the Sorrell Foundation project manager and Mel Bonney-Kane, the executive director of Hastings Trust. The clients were introduced to the Foundation's work

and the background to the myplace project before being shown how good design could improve their lives and environment, and discussing in detail how to be a good client. The team then thought about youth provision in Hastings and said that 'young people have nowhere to mingle with each other'. They complained that there are no jobs available, and that the current youth facilities were inadequate: 'the same people go every week, the activities don't change and so they become boring, static, and we lose interest quite quickly,' said one client.

#### The clients' first brief

The initial meeting gave the client team an opportunity to discuss what they wanted for their new youth centre, and their ideas were fed back to other groups of young people at youth council meetings. They want the centre to make a good first impression, and were adamant that the branding design should fit in with the local architecture. The Georgian church front should be made more welcoming the group said, and 'the entrance should be larger, not the tiny doorway there is now'. Facilities at the centre could include a music studio 'with a proper set-up, and people who can help you', as well as creative media suites with Apple Macs for art, and a gallery to display their work. The team also suggested a dance space 'with mirrors, barres, everything', and 'a chill-out zone so young people could just drop-in, relax and get some advice'.

#### Looking at St Mary's

A site meeting with architects Nick Eldridge and Piers Smerin gave the clients an opportunity to begin thinking

**Opposite:** Clients study a scale model of the auditorium and crypt space at the architects' studios



about how they want to use the space in the church. The clients told the architects that they wanted the circular auditorium to have a less formal, staid feel; that it should be a flexible space, used for both relaxation and performance. They suggested doing something creative with colour and lighting – particularly on the columns. The team wanted to look into the acoustics, as the auditorium was acoustically good for ‘unplugged’ performances, but not so good for amplification. Recommendations for the café included creating a sushi-style bar serving healthy food and installing lots of windows to let in more light. The meeting revealed that the Hastings Trust procurement procedure required architects to competitively tender for the job, and that the winners would work for the client team. Eldridge Smerin was invited to submit an expression of interest.

## An inspirational visit

### Discussing facilities

At the end of May 2009, the client team came to the Sorrell Foundation Young Design Centre at Somerset House in London, where they met client teams from the other joinedupdesign for myplace projects, and creative professional Didi Hopkins. Didi talked first about the enterprise space – the areas that could provide revenue such as the café, performance and multi-media facilities. The clients stressed that the performance space should be a place where ‘talent gets spotted, a place where everyone sees what we can do and how creative we are’, and suggested it be linked electronically to the proposed music recording studio. The clients also called for musicians to run courses and workshops and asked for a radio station presented and run by young people to broadcast throughout the centre, including the café.

### New people and places

During the London visit, the client team was introduced to professionals from a range of creative industries, including experts in film, music, fashion, curation, performance and event management, fundraising and social enterprise.

The Hastings team spent time with graffiti artist Luke Warburton and their creative adviser, Elizabeth Lynch, former director of the Camden Roundhouse Studios. The clients visited the Roundhouse in the afternoon, and saw that, as with St Mary, it is a listed building with a circular auditorium and crypts, and has been converted into music and arts facilities for local youth. The visit opened the clients’ eyes to the possibilities for their youth centre and gave them new enthusiasm and energy.



### Branding workshop

A session with branding designer Rob Andrews got the young clients thinking about a name for the centre. Rob asked the team to think about the meaning of their favourite bands, brands and shops, before going on to identify what made Hastings and the site so special. The client teams came back with descriptions like ‘the cliffs’, ‘the vault’, ‘amazing pillars’ and ‘regal appearance’, and this developed into a word-play game about the site that generated possible names: Unite, Eureka, Bounce, The Place, and SMIC (St Mary in the Castle).

### New architects

An open architectural competition was held by the Hastings Trust in June, and two client team members were invited to sit on the judging panel. The partnership of CTM and Jonathan Dunn Architects was appointed and the Sorrell Foundation invited them to Somerset House for a briefing on the joinedupdesign for myplace process and how to work with the creative and client teams. The client team met their

*“We want it to be a place where every young person can go and feel safe and comfortable”*

**Right:** The client team visiting the Roundhouse in Camden

**Opposite**  
**Top:** Bob Andrews leads a branding session at the Sorrell Foundation Young Design Centre at Somerset House  
**Bottom:** The client team look at a display charting the history and refurbishment of the Roundhouse









new architects, Derek Rankin and Guy Holloway at St Mary in the Castle, and took part in an exercise to identify layouts and themes for the main spaces using technical drawings.

#### Brainstorming the box office

During the site visit, the group split into two, with one discussing the café and crypt space with Derek, and the other addressing the auditorium with Guy. In the first group, Derek suggested calling the reception the 'box office' to reference the centre's performance space. The clients were keen to open up the reception by removing the pillars in the café, and responded positively to Derek's suggestion of introducing a large skylight. 'We want it to be really bright and colourful,' they said. The clients also suggested having a platform towards the back to act as an informal stage for open-mic nights.



#### Ideas for the auditorium

The team decided that the auditorium should be a flexible space whose size could be reduced and increased as needed. Guy suggested glassing off a section near the entrance to create sound separation to the 'box office' and room for a bar. The space should feature a larger stage, and a lift connecting to the music facilities in the crypt, and the client team also liked the idea of having a green room for chilling out, that could double as a rehearsal room, complete with instruments on which you could 'have a go'. The team made a specific request for sound-proofing, learning a lesson from Camden's Roundhouse, where the crypt space cannot be used if there is a performance taking place on the upper level.



#### Thinking about colour

A trip to the Quarterhouse entertainment venue in Folkestone helped the client team improve on their design knowledge and vocabulary and begin a discussion about colour. They had previously agreed that colour should 'lead' people around the building, and now thought about how the outside should look. The creative team asked them to consider the classical architecture of their building, which is a very neutral colour, and told them that even the Parthenon in Greece was once painted in bright colours. The client team agreed that they couldn't do that to their building because 'Hastings would kill us!'

#### Finding a brand

The journey to find a brand for their centre took the pupil clients to CTM's studio in Hythe and to the F-ish gallery in Hastings. They talked to Rob Andrews about conservation and identity, and Rob stressed that the logo had to support the architecture and the centre as a whole, presenting them with examples of brands that reflect heritage, such as the Old Vic and the British Museum. He explained the importance of having a vision before creating a brand, and together they considered words and phrases relating to the past, present and future of the site and young people in Hastings. The session generated The Castle, Volt, The Point, The Place, Encounter, The Vibe and The Deck as possible names for the centre, and The Point was chosen as the favourite. The session worked to refocus the team, giving them the vocabulary they needed to talk about the project to the community. One member of the client team was a

*"Chill-out spaces should be a quiet place to relax – a place to get away from bright lights and loud noises"*

*"This centre is about turning our negative image back into a positive image by bringing the community together"*

#### Opposite

**Top:** Clients stand on the lighting rig above the Quarterhouse performance space

**Bottom:** Architect Guy Holloway explains the details of one his previous schemes

**Middle right:** The clients use the floor to assemble a possible programme of events for their youth centre

**Top right:** The pink carpet at the Quarterhouse captures the attention of a Hastings client



design student and was inspired to work on her own logo design, which she submitted to Rob. A few days later, having developed the student's idea, he presented it back to the group together with some of his own. The clients favoured the student's concept but decided to consult with the Hastings community through over 400 street interviews. The student's idea was the most popular.

### What the young clients asked for

- Somewhere that feels safe and welcoming for everyone
- A buzzing conveyor belt-style café, full of natural light
- An auditorium that provides a 'talent showcase' for the centre
- Music and recording studios in the crypt, connected to the auditorium via lifts
- Rehearsal rooms for dance and music
- A green room, chill-out spaces and social spaces
- IT and media rooms

- Opportunities to learn new things, including office space for health and support

### Final presentation

The bid team decided to host two identical presentations in August to allow as many people from the community as possible to witness the proposals. Mel Bonney-Kane introduced each event with a short speech about the myplace bid before handing over to the Sorrell Foundation and then the client team. The clients talked through the journey they had been on and described the design in detail to a round of applause, before engaging the audience in a question and answer session. The mood was positive, and it was clear that many people were won round to the idea of young people taking over the historic church building by the professionalism of their presentation.

**Opposite and above:** Clients confidently present the design concepts to two packed meetings in Hastings Town Hall





# Branding concepts

Branding is an essential component for the new youth centres that is often overlooked. A strong brand can draw young people to the centre and it can be useful for marketing and fundraising activities. The centre's reputation within the local community will be enhanced by a brand that sums up its positive purpose and philosophy.

The client team wanted 'The Point' as a name 'because it's short and snappy, and because the centre is a point itself – a conversation point, a meeting point, a viewpoint. If people ask, "what's the point?" you can say, "well, the point is..."'

One client, a design student, created a logo concept based on the idea of a 'hug' wrapped around a 'point' and Rob Andrews developed it into a finished proposal, which he presented alongside his own – a typographical solution representing The Point as an arrowhead. In the end, and after further consultation, the client team preferred the design student's idea, but introduced both at the final presentation.



The 'hug around the point' branding concept, expressed on a mobile phone



Guidelines developed by Rob Andrews and the design student during a day of work experience





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Business cards, complete with the client's vision on the back

A visualisation at street level shows the café and outdoor seating against the backdrop of the Georgian façade and church, and the proposed branding concept

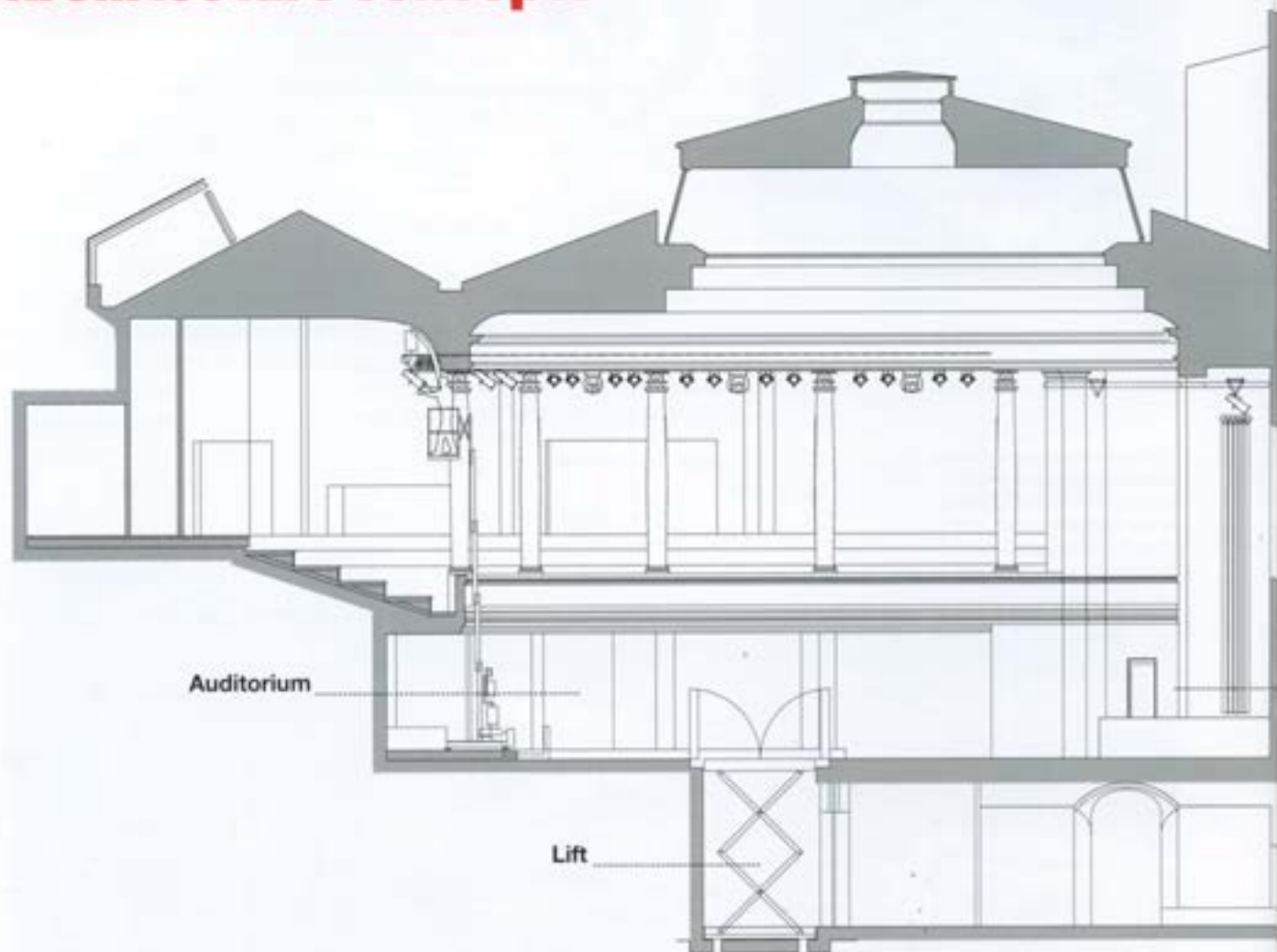
St Mary in the Castle is one of Hastings' treasures; radical, creative and unique when it was built.

The opportunity has been given to us to put that spirit back into the building, and to bring it to life again.

We are creating a brighter future for ourselves, for our community and for Hastings, and we're doing it our way.



## Architecture concepts



*"St Mary's in the Castle is one of Hastings' treasures - radical, creative and unique when it was built. The opportunity has been given to us to put that spirit back into the building, and to bring it to life again. We are building a brighter future for ourselves, for our community and for Hastings, and we're doing it our way."*

*The Vision*

CTM and Jonathan Dunn's concept for The Point directly responds to the clients' request for a welcoming, vibrant environment that feels inclusive, functional, and has a sustainable future.

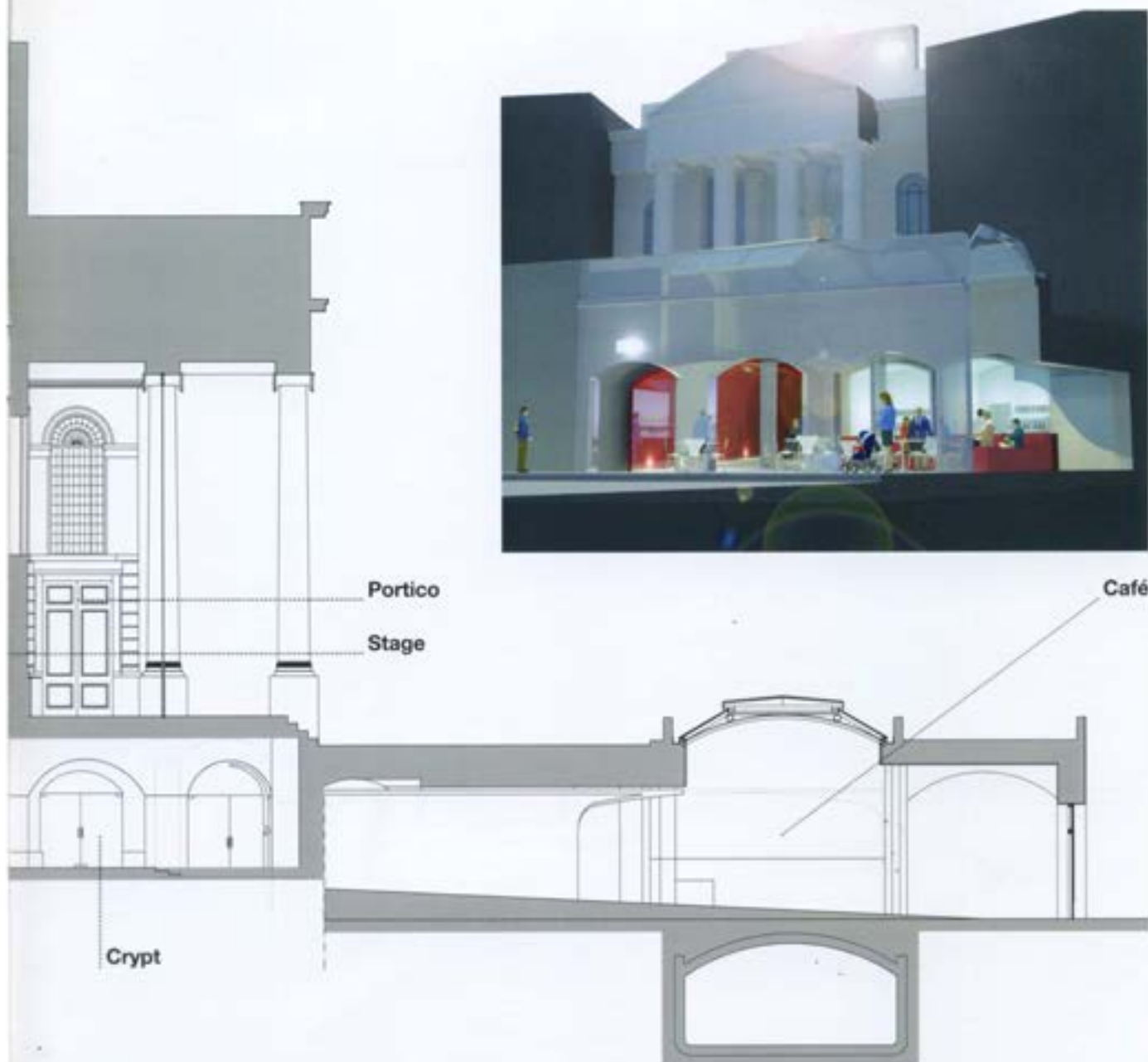
The building's facade has been opened up with an expanse of glazing to reveal an inviting restaurant and café, and box office space for the auditorium upstairs. The public areas lead through a dramatic tunnel on to the more youth-focused crypt space, which contains specially constructed sound booths for recording and rehearsals, and an accompanying media suite.

The clients asked the architects to update the auditorium and give it a more modern feel. During its transformation into a world-class

venue, it will be carefully refurbished and enhanced with the latest lighting and sound equipment, and has a maximum capacity of 900.

A neighbouring building will be refurbished to provide further rehearsal and dressing/green room space for the auditorium, and offices and meeting spaces for the Youth Council.







The clients asked for a 'buzzing' café full of natural light, and a kitchen where young people can learn to prepare food. A tunnel, to the left, draws people through to the crypt and auditorium.





The clients wanted a flexible, modern auditorium. The space has been brightened up and adjusted to accommodate 900 seats while remaining flexible enough to host fashion shows, gigs and even weddings.

The portico has been converted into a bar area for the auditorium. A glass wall creates a new social space, allowing visitors to look out over a view of the English Channel.

The crypt makes use of the existing architecture to create acoustic booths in the music studios



## Outcomes

The Sorrell Foundation's joinedupdesign for myplace process in Hastings has produced many positive outcomes:

- The process led to creation of a client team
- It brought together young people from different backgrounds to provide input for myplace
- The team become authorities on the design of their youth centre, making them an important asset for the ongoing project
- It changed the level of young people's participation from consultation, to conversation
- The social and potentially vocational skills of the client team members were improved, including their team-working, problem-solving, communication and negotiation skills, and their confidence and citizenship
- The programme gave them pride in their work and ownership of their new youth centre
- It generated a strong brand, name and identity for the youth centre, where most youth centres treat branding as an afterthought
- A good relationship was formed between the architects and the client team, which meant that the architects' concept responded fully to the views and needs of the young people
- One of the clients completed a day of work experience with graphic designer Rob Andrews, adding to her portfolio
- One of the clients has become a champion of the brand and identity, and has been offered a job at the centre when it opens

*"It's now our responsibility to show that Hastings is not what it's perceived to be. To show it's better than that."*

Client

## Next Steps

The standard track myplace projects will know if their capital and business plans have been approved by the end of 2009.

The Sorrell Foundation is producing reports for each of its 15 myplace projects. Findings will be presented to the DCSF and BIG on 7 October 2009 at the Sorrell Foundation Young Design Centre in Somerset House, and lessons learned will inform the next round of the myplace bids. They may also be used by BIG to help assess bids.

The Foundation will produce an overarching report outlining findings from its involvement in the programme, to inform the future building of youth centres and the operation of similar capital programmes.

In Hastings, the partnership of CTM and Jonathan Dunn Architects has been appointed to continue with the project, and will continue to work with the client team.

*"The way in which those young people were enabled, their enthusiasm and their spirit were an example to us all"*

Jeremy Birch, Local Labour leader



# Thanks

The Sorrell Foundation would like to thank everyone involved with joinedupdesign for myplace in Hastings

## Hastings client team

Oli Fawcett, Jennie Kite, Fenton Mann, Amethyst Reardon, Dan Robinson, Elissa Sedden and Billy Thomas.

## Hastings bid team, partners and stakeholders

Mel Bonney-Kane, Chief Executive, Hastings Trust; Carol Biggs, Assistant Director, Hastings Trust; Alan Privett, Chair, Hastings Trust and Jodie Taylor, Youth Engagement Officer, Hastings Trust.

## Hastings creative team

Guy Holloway, CTM Architects; Derek Rankin, Jonathan Dunn Architects; Rob Andrews and Elizabeth Lynch.

## Creative content team

John Newbiggin, Chair; Steve Clutton; Anne Engel; Joe Hunter, Elizabeth Lynch and William Warren.

## Industry professionals who gave their time and expertise at the myplace London workshops

Mary Abiola, *The O<sub>2</sub>, live events*; Anne Engel, *fundraising for social enterprise*; Joe Hunter, *Vexed, fashion*; Rob Khan, *BBC music, radio*; Elizabeth Lynch, *performing arts*; Arthur Potts Dawson, *Acorn House restaurant, restaurants and social enterprise*; John Newbiggin, *film and digital content*; Niru Ratnam, *STORE gallery, gallery spaces*; Raf Rundell, *1965 records, music production*; Luke Warburton, *VOP, graffiti*; and William Warren, *3D design*.

## Special thanks

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Standing in front of The Point,  
client team members show off their  
Sorrell Foundation joinedupdesign  
for myplace certificate





