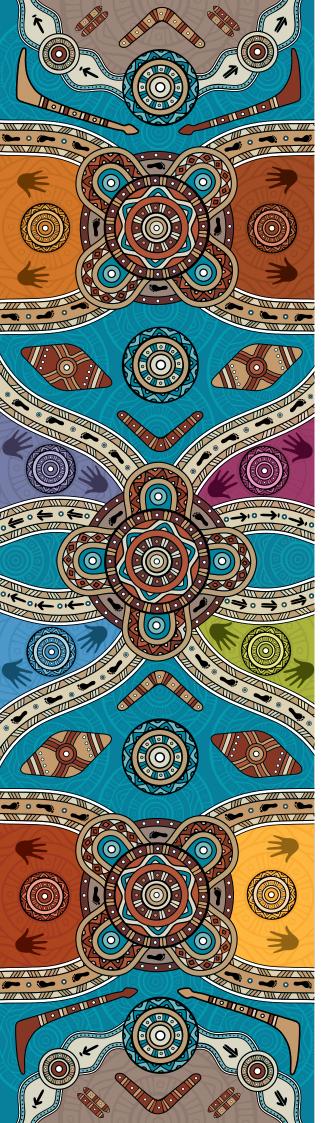


Creative Spaces Design Guide





We acknowledge the Traditional Owners
of Country throughout Victoria and their
ongoing connection to this land and water.
We pay our respects to their culture and their
Elders – past, present and future.

In preparing these guides, we acknowledge that First Peoples self-determination is a human right as enshrined in the United Nations Declaration on the Rights of Indigenous Peoples.

We also acknowledge that past injustices and continuing inequalities experienced by First Peoples have limited, and continue to limit, their participation in all land and resource management', including development of creative spaces.

Creative spaces exist on land for which sovereignty has not been ceded and, as such, development, design and operation of creative spaces should involve consultation with First Peoples and Traditional Owners. Engagement and operation must be carried out in a culturally safe manner.

Any use of First Peoples design should follow the principles outlined in the International Indigenous Design Charter², which stipulates that First Peoples must have opportunity to meaningfully participate in and influence design and development processes that affect their Country and community.

Artist — Dixon Patten, Yorta Yorta and Gunnai

This artwork, commissioned in 2019 by the (then) Victorian Department of Jobs, Precincts and Regions is about developing the economy by working with community to create First People's employment opportunities, supporting inclusion and economic prosperity and thriving First Peoples' communities.

The symbolism used represents opportunities for First Peoples to achieve personal and economic prosperity and improved employment outcomes, the diversity of First Peoples' knowledge, skills and resources in community, and the connection to cultural practices and ceremonies.

Terminology:

First Peoples – Throughout this document the term Victorian First Peoples is used to refer to Traditional Owners of Victoria and all other Aboriginal and Torres Strait Islander peoples who reside in this state.

Culturally-safe Spaces³ – Culturally-safe spaces are built environments, places, areas, groups, dialogues or bodies of work that positively and proactively acknowledge, accept and provide for the inclusion of the full spectrum of diversity of participants in that space. They are empowering places of mutually-beneficial exchange, personal and collective growth, and strength-based approaches.

For First Peoples, culturally safe spaces are places where imbalances of power, primacy and status are identified and structural adjustment is made to ensure equitable conditions are achieved and maintained. Culturally safe spaces are cognisant of, and proactively provide cultural safety at all levels of operation.

- 1. DELWP, see Traditional Owner and Aboriginal Community Engagement Principles on page 10 https://www.delwp.vic.gov.au/ data/assets/pdf file/0031/508099/Traditional-Owner-and-Aboriginal-Community-Engagement-Framework-compressed-2.pdf
- 2. The International Indigenous Design Charter, see Guiding Principles on page 8 at https://indigenousdesigncharter.com.au/international-indigenous-design-charter/
- 3. More information can be found via the UTS Design Index. http://www.utsdesignindex.com/researchmethod/culturally-safe-spaces/ and the Victorian Government's cultural safety framework: https://www.dhhs.vic.gov.au/publications/aboriginal-and-torres-strait-islander-cultural-safety-framework

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Part 2 Principles for creative spaces

Foreword

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4

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Designing creative spaces
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Glossary

Cover: Artscape Daniels Launchpad, textile and fashion studio, Toronto. Image: Bob Gundu.

While every effort will be made to ensure that the information contained within the Design Guides is accurate and up to date at the time of delivery, Left Bank Co. makes no warranty, representation or undertaking whether expressed or implied, nor does it assume any legal liability, whether direct or indirect, or responsibility for the accuracy, completeness, or usefulness of any information.

Prepared by Left Bank Co. for Creative Victoria, Office of the Victorian Government Architect and City of Melbourne.

Left Bank Co. ABN 52 602 137 351 www.leftbankco.com

Foreword

The purpose of Part 2 of the Creative Spaces
Design Guide is to understand the broad spatial principles of creative spaces and what infrastructure is needed to support business and creative activity in these spaces.

essential ingredients
of our cities, towns and
regions. These spaces
and the creative people
and activities that they
house are vital to our
cultural identity, shape
our communities, and
bring us together
around unique and
enriching experiences.

Creative spaces are where creative practitioners, businesses and organisations gather, and make, develop, practice and present their work. They support artists, designers, film makers, writers, dancers, musicians and others across all manner of creative industries in their work and livelihoods.

Victoria's reputation as the nation's creative capital is underpinned by its rich network of creative spaces. In 2020–21 nearly nine per cent of the Victorian population, or around 316,000 people, were employed in creative activities and the creative industries contributed \$34.4 billion to the Victorian economy.4 In 2020, over two thirds of Victorians attended the arts, an increase from 60% in 2016.5 Creative spaces play such a valuable role in ensuring continued opportunities for the broader community to participate in creativity and culture.

However, there is much more that can be done to ensure the creative sector and the community has access to creative space. In Victoria, and globally, creative spaces are in high demand and short supply. Governments, urban leaders and city makers in jurisdictions across the world are looking for ways to increase the supply and quality of spaces to meet the unique needs of the creative industries.

In efforts to find solutions to respond to this demand, both Creative Victoria and City of Melbourne have noted the lack of available guidance and information that can help project leaders understand the design of a creative space. Good design is critical to ensuring spaces are fitfor-purpose, safe, accessible and affordable for their creative users. Yet, too often, good design is either overlooked, misunderstood or poorly executed, impacting the viability, functionality and appeal of the most well-intentioned creative space projects. Given the importance of

good design to this conversation, the expertise of the Office of the Victorian Government Architect (OVGA) was sought, working collaboratively to produce a document that can help with decision-making and early design concepts at the very start of a creative space project.

This Creative Spaces Design Guide has been written to ensure that creative spaces are well-designed, meet the needs of their users, and have a long and sustainable lifespan that creates value and a legacy for all involved. Written for local governments, property developers and any entity looking to design a creative space, this guide draws on global examples to break down the perceived complexity of designing creative spaces.

We hope this guide sparks your imagination and inspires your efforts in designing outstanding creative spaces.







^{4.} Creative Victoria, See 'Employment data' on the Creative Victoria website, https://www.creative.vic.gov.au

^{5.} Creative Victoria, See 'Participation survey' on the Creative Victoria website, https://www.creative.vic.gov.au



Critical success factors for creative space

Industry engagement and research of global best practice benchmarks have helped identify critical success factors common to the bestdesigned, well-loved and well-utilised creative spaces. These range from broad contextual influences, through to the details of the design of the space and to observations on use and operations. These are the starting points of a creative space project.



Macro-influences: the context and environment



URBAN AMENITY

Proximity to the practical and social amenity of urban life, particularly transport, food and beverage, cultural institutions, and night-time economy.



CO-LOCATION

Clustered with or nearby to other creative industries and creative spaces, with opportunities to share infrastructure, space and services across a hub or precinct.



CHARACTER

Neighbourhoods with character, that are interesting, engaging and supportive of creative activity.



PERMISSIBLE ACTIVITY

Zoning and building classifications that enables creative activity to occur without restrictions.



Locations with a diversity of buildings and architectural types enables a wide range of creative practices and business models.



SERVICES

Proximity to the key services and supply chains that support creative activity (e.g., customers, hardware stores, suppliers, postage services).



BELOW-MARKET VALUE

Locations where space can be leased below-market rate, usually in industrial neighbourhoods or in areas with fully-depreciated building stock.



CREATIVE AUTHORSHIP

Buildings and spaces with personality and an aesthetic that appeals to creative users, providing a sense of ownership and identity with space for the unplanned and incidental.



ACCESSIBLE

Excellent access to walking and cycling infrastructure, public transport, parking and loading options. Accessibility also covers inclusivity: it must reflect and respond to the widest range of people's requirements, enhance visitor and user experience providing equal opportunities to access the space and use its facilities/services.



CONNECTED TO THE NIGHT-TIME ECONOMY

Many creative spaces are connected to the night-time economy through the hosting of openings, events, performances and other night-time activities. Proximity to hospitality, entertainment venues can be a real asset as it enables the creative life to spill into the precinct.



Micro-influences: the design of the creative space



CULTURALLY SAFE

Design that positively and proactively acknowledges, accepts and provides for the inclusion of all people, including First Peoples, as well as people of other cultures and communities, where equitable conditions are achieved and maintained.



COMMUNITY

Spaces designed to facilitate access to a like-minded creative community, encouraging connection and collaboration with other creatives and, where appropriate, with the public.



AFFORDABLE

influences

Ownership, governance and operational models that can ensure affordability for users via belowmarket rates (in the range of 20-70%, depending on the creative industry) and project context.

Use and operational



FUNCTIONAL

Designed with suitable spatial, technical and infrastructure requirements in response to an understanding of the creative user, their purpose, their business and their needs.



AGGLOMERATION

A mix of complementary spaces that can generate different revenue streams, with private and communal space, fit-for-purpose, multipurpose space and event space.



SECURITY OF TENURE

Certainty and consistency around tenure, including long leases, fixed rates and innovative mechanisms for enabling creative use for the long-term or in perpetuity.



HABITABLE

A safe and comfortable environment that is habitable for human use, with light, ventilation and air flow, temperature controlled, clean, secure and connected to basic services (power, water, internet, bathrooms, kitchens and lockers).



DURABLE

Spaces designed with robust surfaces, materials and equipment that can withstand mess and high impact use, and that can easily be cleaned, serviced, repaired, replaced.



Maximising the accessibility and operability of the space, open 7 days a week and operating both day and night.



FLEXIBLE

Designed to easily adapt to different users, work styles, business models and emerging forms of creative practice, with customisable environments that can sustain varied use over time and from user to user.



LIGHT

Spaces that have sufficient and suitable lighting to match the needs of the creative industries users, either good quality and ample natural light sources, or specialist controlled lighting systems specific to the creative activity.



CLUSTERING

Delivering creative spaces in well thought-out clusters of complementary spaces or multiples of the same types of spaces. There are many drivers for clustering including business model considerations, artistic vision, operational efficiencies and economies of scale.



UNIVERSALLY ACCESSIBLE

Design that encourages physical, financial and cultural accessibility, with safe, inclusive spaces that are representative of all cultures, genders, backgrounds and abilities.



UNENCUMBERED

Design and mitigation strategies to ensure creative activity is unencumbered by external sound or vibration or vibration from within the space or its surrounds.



LIVEABLE

Near affordable living options to enable creative people to live and work in close proximity.



OPERATOR

Where appropriate, a dedicated, skilled and capable space operator to minimise administrative, financial and technical burden on users, and ensure predictable, well-managed, maintained space that allows room to focus on creative work.

Where can creative spaces exist?

Creative spaces can exist in many different built and planning contexts. Most creative activities are permissible within commercial, retail and light industrial zones of our cities and towns. The chart below explains what creative typologies best suit particular urban contexts so that you can target a typology and associated creative practitioners that best suit the context of your project.



Commercial

Industrial

Large-scale heritage

Creative spaces that can use commercial floorspace or be easily embedded in mixed-use developments.

Creative spaces that fit within industrial buildings, warehouses and factories.

Creative spaces that are suited to large-scale industrial and institutional heritage buildings.

CREATIVE SPACE TYPOLOGIES

Creative office spaces Creative studios Digital media spaces **Exhibition spaces** Live performance and rehearsal spaces

Multipurpose spaces

'Meet the maker' spaces

Creative education

CREATIVE SPACE TYPOLOGIES

Creative studios Digital media spaces **Exhibition spaces** Live performance and rehearsal spaces Multipurpose spaces Workshop spaces

CREATIVE SPACE TYPOLOGIES

Creative studios Digital media spaces **Exhibition spaces** Live performance and rehearsal spaces Multipurpose spaces Workshop spaces Creative education



Small-scale heritage

Retail



∏**■** Residential

Creative spaces that are suited to small-scale heritage spaces such as heritage homes.

Creative spaces that can operate in shopfronts, ground-floor premises and retail spaces.

Creative spaces that can work on the ground-floor spaces or within apartment buildings.

CREATIVE SPACE TYPOLOGIES

Creative office spaces Creative studios 'Meet the maker' spaces Digital media spaces **Exhibition spaces**

CREATIVE SPACE TYPOLOGIES

Creative office spaces Creative studios 'Meet the maker' spaces **Exhibition spaces**

CREATIVE SPACE TYPOLOGIES

Creative office spaces Creative studios 'Meet the maker' spaces Digital media spaces **Exhibition spaces** Live-work



Community facilities

Public space



Temporary

Creative spaces that can be embedded within community centres, libraries and civic buildings.

Creative spaces that engage the public and can drive placemaking and activation.

Creative spaces that can easily fit within an existing building or space for a temporary or interim use.

CREATIVE SPACE TYPOLOGIES

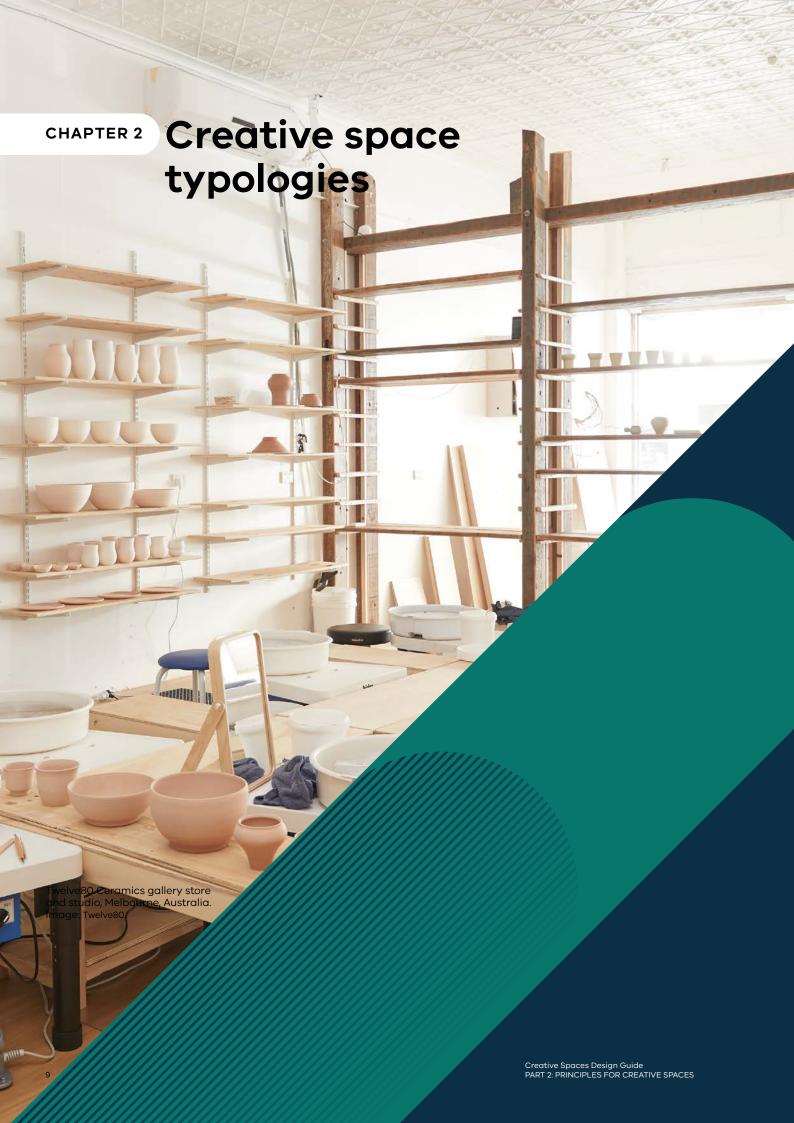
Creative studios Digital media spaces **Exhibition spaces** Live performance and rehearsal spaces Multipurpose spaces Workshop spaces

CREATIVE SPACE TYPOLOGIES

'Meet the maker' spaces **Exhibition spaces** Live performance spaces Multipurpose spaces

CREATIVE SPACE TYPOLOGIES

Creative office spaces Creative studios 'Meet the maker' spaces **Exhibition spaces** Live performance spaces

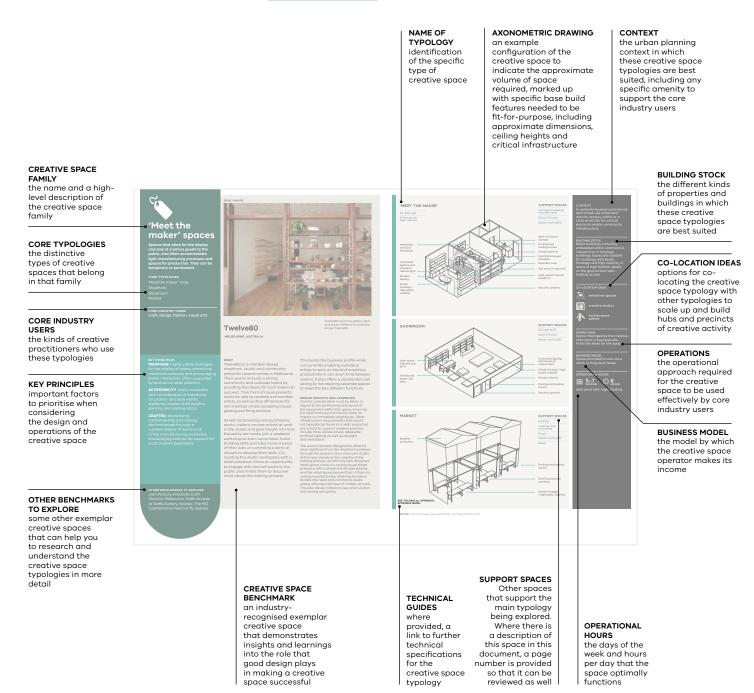


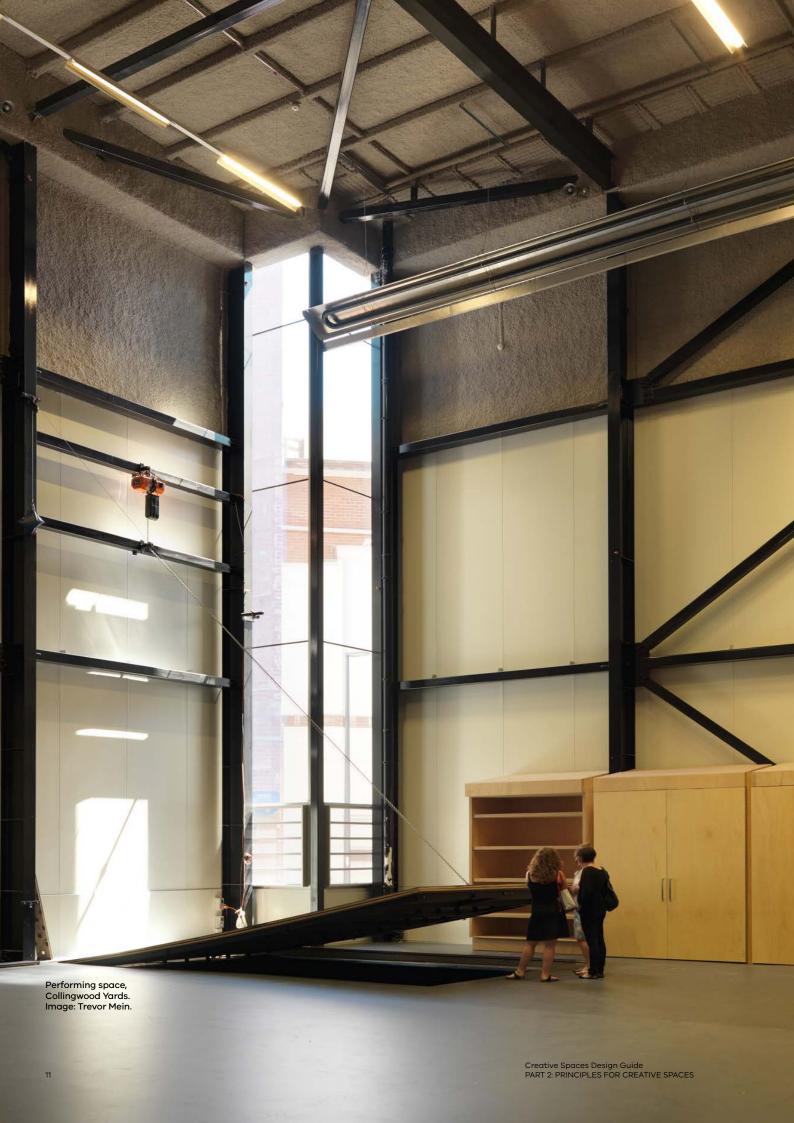
How to read these pages

Over the following pages,
different creative space
typologies are presented in
thematic groups, or 'families',
for ease of understanding
the variety of creative
spaces needed by creative
industries specialisations
and their unique design
requirements.

Many typologies have close spatial and operational synergies and similar design features, often performing well when clustered together.

Each family has been presented in a consistent way to help to understand its constituent parts. The below diagram will help to read each family and its associated creative space typologies.







'Meet the maker' spaces

Spaces that allow for the display and sale of creative goods to the public, and often accommodate light manufacturing processes and spaces for production. They can be temporary or permanent.

CORE TYPOLOGIES
'Meet the maker' shop
Shopfront
Showroom
Market

CORE INDUSTRY USERS craft, design, fashion, visual arts

BENCHMARK



Twelve80 Ceramics gallery store and studio, Melbourne, Australia. Image: Twelve80.

Twelve80

MELBOURNE, AUSTRALIA

KEY PRINCIPLES

FRONTAGE: highly visible frontages for the display of wares, promoting creative businesses and encouraging public interaction, often supported by and online retail platform.

ACCESSIBILITY: easily accessible with consideration of entrances, circulation and aisle widths, sightlines, display shelf heights, parking and loading docks.

CRAFTED: showcasing craftsmanship and valuing the handmade through a curated display of wares and/ or the manufacturing processes, encouraging community support for local creative businesses

WHAT

Twelve80 is a member-based shopfront, studio and community school for ceramic artists in Melbourne. Their goal is to build a strong community and cultivate talent by providing the means for local makers to succeed. Their front of house presents works for sale by resident and member artists, as well as drop off services for non-member artists accessing casual glazing and firing services.

As well as browsing and purchasing works, visitors can see artists at work in the studio and gain insight into how the works are made, join a weekend workshop to learn some basic hand-building skills and take home a piece of their own, or commit to a term of classes to develop their skills. Colocating the studio workspace with a retail presence allows an opportunity to engage with and sell works to the public and invites them to discover more about the making process.

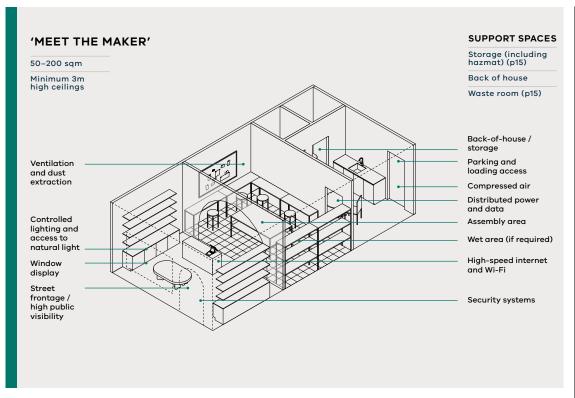
This builds the business profile while concurrently enabling individual artists to work on site and maximise productivity in any down time between visitors. It also offers a substantial cost saving by not requiring separate spaces to meet the two different functions.

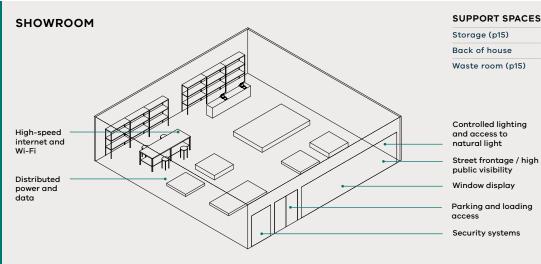
DESIGN INSIGHTS AND LEARNINGS

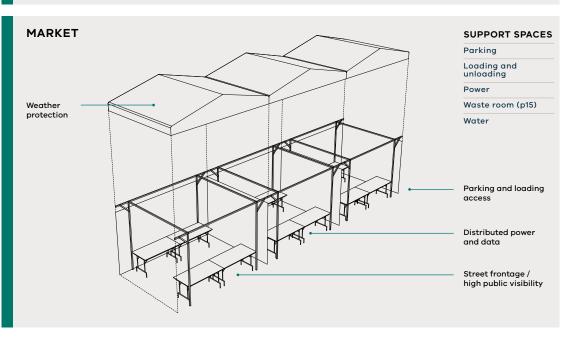
Careful consideration must be taken in regard to the positioning and layout of the equipment within the space, ensuring the heat and sound of the kiln have no impact on immediate neighbours. Other infrastructure requirements that would not typically be found in a retail space but are critical to support creative practice include three-phase power, adequate artificial lighting as well as daylight and ventilation.

The space has been designed to allow for clear sightlines from the shopfront windows through the space to the communal studio at the rear, elevating the visibility of the making process. As with any well-designed retail space, there is a strong visual street presence with a shopfront window display and the retail space beyond that. A floor-to-ceiling recycled timber shelving structure divides the retail and communal studio space, offering a glimpse of makers at work. This also allows makers to see when visitors are coming and going.

OTHER BENCHMARKS TO EXPLORE: Jam Factory, Adelaide; Craft Victoria, Melbourne; Gaffa Arcade at Gaffa Gallery, Sydney; The Mill, Castlemaine; Precinct 75, Sydney.







NOTE: not to scale and example configuration only

CONTEXT

In centrally-located commercial and mixed-use zones and activity centres, within or in close proximity to cultural precincts and/or community infrastructure.

BUILDING STOCK

Retail buildings, including embedded within commercial, industrial or in heritage buildings. Especially suitable for buildings with street frontage and high visibility, in areas of high footfall, ideally on the ground floor with loading access.

CO-LOCATION IDEAS



exhibition spaces



creative studios



multipurpose spaces

OPERATIONS

Space managed by the creative individual or business who holds the lease for the space.

BUSINESS MODEL

Space provided to user via a short-or long-term lease.

OPERATIONAL HOURS



5-7 DAYS/WK



with some late-night trading.



Creative studio spaces

Spaces that provide individual creative practitioners and small businesses with private, safe and healthy conditions required for both 'clean' and 'wet' creative making and production. Studio spaces are often clustered together within one larger tenancy.

CORE TYPOLOGIES

Creative studios for 'clean' work
Creative studios for 'wet' work

core INDUSTRY USERS
visual arts, design, digital media,
architecture, craft, fashion,
photography.

RENCHMARK



River Studios, Melbourne, Australia. Image: Breathe Architecture

River Studios

MELBOURNE, AUSTRALIA

KEY PRINCIPLES

PERSONAL: private, secure spaces that allow users to focus on their creative process, with room to personalise the environment to accommodate displays of work, storage of materials and spaces for layout and production.

LIGHT AND AIR: an abundance of natural daylight and ventilation to create a safe and healthy working environment.

COMMUNITY: shared and clustered spaces to foster connection and provide the opportunity to engage with other creatives, as well as the public, exchange ideas, and collaborate.

ACCESSIBLE: affordable spaces with the security of longer-term leases, proximity to home and public transport, and the provision of a culturally safe space to support a diversity of people and creative practices.

OTHER BENCHMARKS TO EXPLORE:Poplar Works, London, UK;
Parramatta Artist Studios, Sydney;
Jam Factory, Adelaide;

Boyd Studios, Melbourne.

WHAT

River Studios is a 2,700 sqm warehouse catering to more than 80 artists, across 60 studios over 3 levels, with an additional 400 sqm adjoining warehouse. Operated by the City of Melbourne's Creative Spaces program, it houses a mix of creative industries users including visual artists, craftspeople and makers, as well as digital and design services, photographers, and textile artists. The site was delivered via a partnership between City of Melbourne, Creative Victoria, and the property owner, who committed to an initial ten-year lease for the studios, since extended by another ten years.

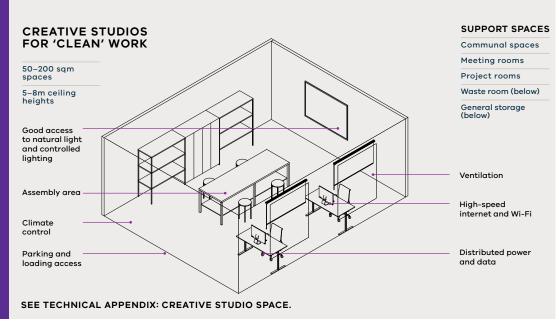
DESIGN INSIGHTS AND LEARNINGS

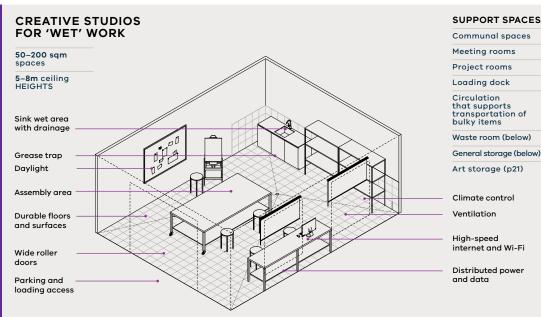
The fit-out was designed for growth, flexibility, reuse and disassembly to maximise the useable life of the studios.

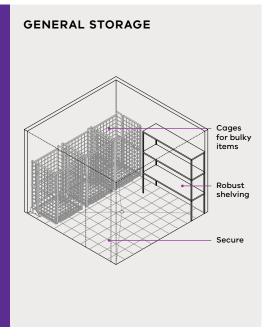
A very small budget required smart design solutions. A sustainable ethos to the retrofit made the most of recycled and salvaged materials. Modest interventions used these materials to divide the space into individual studios. The existing fabric such as the sawtooth roofs were preserved to maximise light and ventilation.

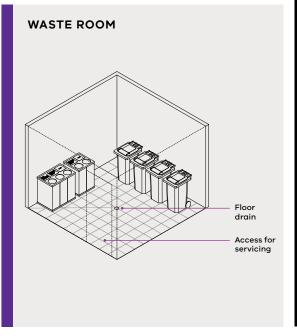
The involvement of the City of Melbourne's Creative Spaces and input from an expression of interest process fed into the design of the floorplan and the studio spaces.

The critical mass of individual creatives and small businesses within one footprint has established a like-minded creative community that has produced a number of collaborations.









CONTEXT

In commercial or light industrial zones within or in close proximity to cultural precincts and/or community infrastructure.

BUILDING STOCK
Ideal for office buildings, as
well as factory buildings and
heritage buildings where
design requirements can be
met. Suitable for spaces with
an abundance of natural light
and ventilation and in zones
permitting light manufacturing
activity.

CO-LOCATION IDEAS



exhibition spaces



multipurpose spaces



'meet the maker' spaces

OPERATIONS

Skilled studio operator to manage tenants and lease agreements, secure long-term and stable occupancy agreements with landlords, oversee use, deliver community programs and events, and maintain space.

BUSINESS MODEL

Operator provides spaces to individual tenants for short and long-term lease.

OPERATIONAL HOURS



7 DAYS/WK



peak use: Monday-Friday, 8am-6pm.

NOTE: not to scale and example configuration only



Digital media spaces

Spaces that provide technology and infrastructure to support the production of creative audio, visual and interactive media content in a controlled environment, including film, television, visual effects, animation, augmented and visual reality, photography, games, apps, online content, music and podcasts.

CORE TYPOLOGIES

Sound recording studios
Film and visual effects studios
Editing and postproduction suites
Photography studios

CORE INDUSTRY USERS

film and television, photography, fashion, design, animation, games, music, performing arts, visual arts

KEY PRINCIPLES

CLUSTERING: co-locating several interconnected digital media spaces in one place to support collaboration and hybrid components of digital media production.

TECHNOLOGY: fit out with necessary technical equipment and infrastructure and connected to services including three-phase power and high-speed internet.

INSULATED: sound and vibration attenuated environmental conditions with temperature and dust control, unencumbered by any potential impacts from within and beyond the building.

PRIVACY: uninterrupted, secluded and secure spaces away from the public eye.

OTHER BENCHMARKS TO EXPLORE:

Castaway Studios, Melbourne; Camperdown Studios, Sydney; Adelaide Studios, Adelaide; Technology Lab at Pioneer Works, Brooklyn, New York, USA.

BENCHMARK



Digital Media Lab

ARTSCAPE DANIELS LAUNCHPAD, TORONTO, ONTARIO, CANADA Artscape Daniels Launchpad, Toronto, Canada. Image: Hahna Busch.

WHAT

Launchpad's Digital Media Lab is operated by creative space provider Artscape, providing a network of fully equipped digital media spaces, made available for public hire or for use by members of Launchpad. The Lab includes a VFX studio and adjoining control room, a photography studio, a sound recording studio and two editing suites as well as a green room and an equipment store for hiring specialised equipment, both of which service all the different studio spaces.

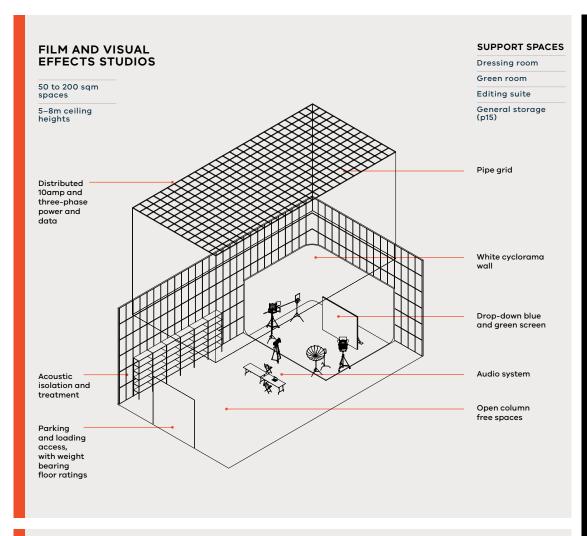
DESIGN INSIGHTS AND LEARNINGS

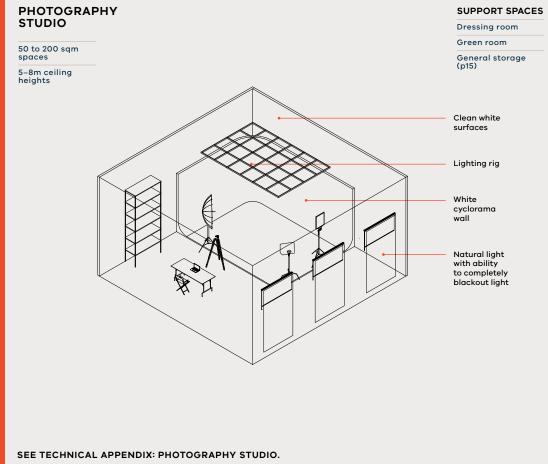
Co-locating the spaces into one lab allows for economies of scale, maximising the utilisation of the floorspace and the equipment for hire by being able to house multiple projects and activities at one time.

The layout of the lab has enabled spaces to be used either individually or in conjunction with one another, with industry-standard sound attenuation and smart access and circulation strategies to minimise impacts between spaces.

Provided the key spatial requirements are met, these typologies are suitable for low-demand commercial floorspace, such as spaces around a building core, as they can be better insulated from surrounding impacts and seek to exclude natural light.

Artscape worked with the developer to attain ownership of the floorspace, enabling affordability for users and long-term security of tenure to ensure the investment in this specialised infrastructure can be paid off over time.





CONTEXT

In commercial and mixeduse zones, within or in close proximity to business and employment centres (with access to professional and knowledge-based industries that procure digital creative services).

BUILDING STOCK
Ideal for commercial buildings, industrial buildings and heritage buildings (where design requirements can be met). Suitable for spaces with controlled or low levels of natural light and adjacent to

commercial and residential uses due to low sound impacts.

CO-LOCATION IDEAS



creative office spaces



co-working offices



digital games studio



multipurpose spaces



rehearsal spaces



clean creative studios



exhibition spaces

OPERATIONS

Operator to manage bookings, oversee use, bump in and out, supply and maintain specialist technical equipment and infrastructure, and maintain space.

BUSINESS MODEL

Operator provides spaces for members to use for short and long-term hire.

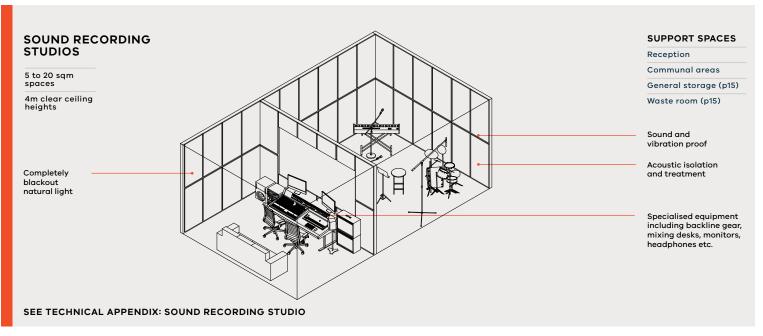
OPERATIONAL HOURS

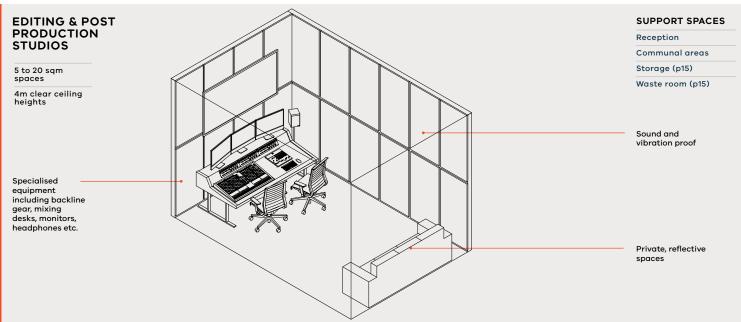


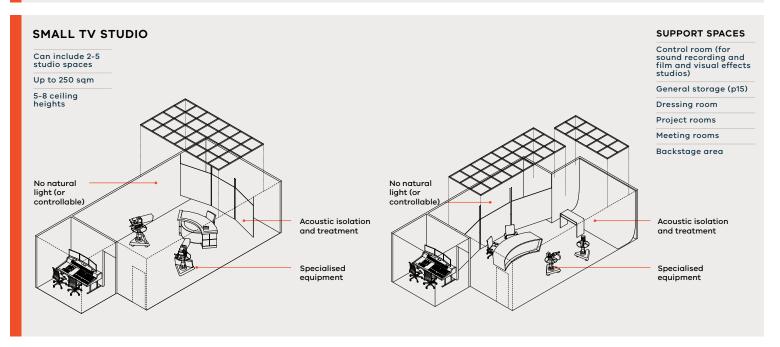
7 DAYS/WK



NOTE: not to scale and example configuration only







NOTE: not to scale and example configuration only





Exhibition spaces

Spaces that can be easily equipped with the necessary infrastructure required to support a regularly changing display of creative work in both physical and digital formats to an audience, often supported by front-of-house and back-of-house facilities.

CORE TYPOLOGIES

Galleries Museums Window galleries Art storage

CORE INDUSTRY USERS
Craft, visual and digital art,
photography

KEY PRINCIPLES

GENEROSITY: open, adaptable, controlled light filled spaces with sufficient clearances and circulation required for the safe and secure display and viewing of artwork

VISIBILITY: located in a public place that is highly visible and easily accessible to promote creative practices and encourage public engagement.

CONDITIONED: considered climate control for the safe keeping of artwork and creation of the intended user experience.

CURATED: controlled in both its space and programming through consideration of lighting, circulation and division of space, treatment of surfaces, types of exhibitions held and management of artist development and public engagement programs.

OTHER BENCHMARKS TO EXPLORE:

White Rabbit Gallery, Sydney; Gertrude Contemporary, Melbourne; Murray Art Museum, Albury; Dirty Dozen and Capsule window galleries, Melbourne.

BENCHMARK



Arts Project, Melbourne. Image: Arts Project

Arts Project Australia

MELBOURNE, AUSTRALIA

WHAT

Arts Project Australia is a creative social enterprise that supports artists with intellectual disabilities, promoting their work and advocating for their inclusion in contemporary art practice. With a studio and gallery space in Northcote and a satellite gallery at Collingwood Yards, artists are given consistent and high-quality opportunities to exhibit their work.

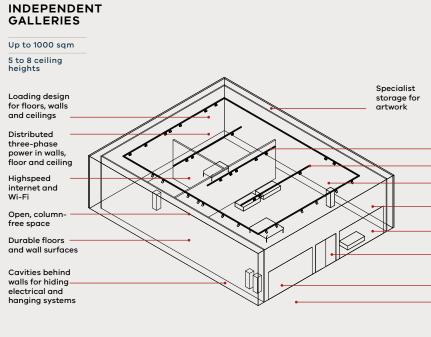
Arts Project Australia owns its Northcote property, allowing maximum versatility to use the site to best meet the organisation's needs. Exhibition space is made up of a small permanent gallery attached to the reception, and a larger space on the ground floor that can be adapted either for a gallery or for other uses, including as a supplementary studio. The satellite exhibition space at Collingwood Yards has been designed solely as a gallery. Both spaces are fully accessible and have been carefully considered to meet the needs of users with intellectual disabilities.

DESIGN INSIGHTS AND LEARNINGS

Both gallery spaces adaptively reuse features of the building to create a fit-for-purpose environment. The Northcote property is in a warehouse-style building, with large windows providing plenty of natural light, high ceilings, durable surfaces and excellent street-level accessibility for both pedestrians and vehicles. The Collingwood Yards space is in a former education building, with large-scale rooms that offer good natural light, high ceilings and durable surfaces. The Arts Project gallery is co-located with other renowned contemporary galleries.

Universally accessible design is embedded into the design of both spaces, ensuring the core audience is welcomed, safe and comfortable. The entrance, reception and gallery of the Northcote property has been designed to instil a sense of calm and belonging, marked by a colour palette and material selection that marks the point of arrival. Guidance has been provided through safety elements including handrails, tactile surface indicators and the elimination of any potential trip hazards. The Collingwood Yards gallery is also fully accessible with lift access and safety elements.

By having a separate satellite gallery, the use of the Northcote studio can adapt for different functions at different times, while concurrently ensuring there is always an exhibition opportunity for the artists. Both spaces also have entirely flexible infrastructure, including lighting, furniture and exhibition surfaces, enabling users to adapt and reconfigure the space not only around different exhibition requirements but around organisational needs.



SUPPORT SPACES

Reception / foyer

General storage (p15)

Administration

Meeting room

Art storage (below)

Waste room (p15)

Ceiling hanging systems

Specialist lighting

Sound and vibration proof

High degree of

climate control Street frontage /

high public visibility Natural light with complete blackout

capability Security systems

Parking and loading access, with weight bearing floor ratings

SEE TECHNICAL APPENDIX: EXHIBITION SPACES

SMALL MUSEUMS

Up to 1000 sqm

5 to 8 ceiling

High degree of

climate control

Cavities behind

walls for hiding

hanging systems

Durable floors — and wall surfaces

column-free space

Open, largely

Loading design

for floors, walls

and ceilings

electrical and hanging systems

Specialist

storage for

artwork

Ceiling

heights

SUPPORT SPACES

Reception / foyer General storage (p15)

Administration

Meeting room

Distributed

three-phase

power in walls

floor and ceiling

Art storage (below)

Waste room (p15)

Specialist lighting

Highspeed internet and Wi-Fi

Natural light with complete blackout capability

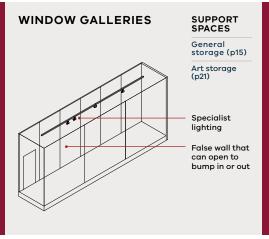
Sound and vibration proof

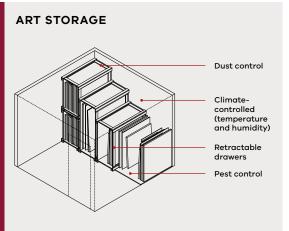
Security systems

Street frontage / high public visibility

Parking and loading access, with weight bearing floor ratings

SEE TECHNICAL APPENDIX: EXHIBITION SPACES.





NOTE: not to scale and example configuration only

CONTEXT

In centrally-located commercial and mixed-use zones and activity centres, within or in close proximity to cultural precincts and/or community infrastructure.

BUILDING STOCK

Places of assembly, including embedded within community buildings or in heritage buildings. Smaller exhibition spaces are also suitable for retail buildings, residential apartments with active street-fronts. Ideally located on the ground floor with loading access.

CO-LOCATION IDEAS



creative studios



multipurpose

OPERATIONS

Operated either by a commercial gallery operator or independent artist run initiative. Museums are generally government operated or run by a not-for-profit or volunteer group.

BUSINESS MODEL

Commercial galleries, often selective and merit-based, operate on commission from represented artists and the sale of their work. Artist-run initiatives/co-operatives split costs and responsibilities of running a space and use a rotational schedule to present works. Some galleries charge artists to show their work. Not-for-profit galleries are constituted in order to receive grants and donations.

OPERATIONAL HOURS





THE DAYS/WK TO 18 HR/DAY

peak use: 10-6.



Live performance & rehearsal spaces

Spaces that support the development and presentation of live performances, accessed by both creative industries users and public audiences, including theatres and performing arts venues, music venues for both contemporary and classical music, outdoor venues and private rehearsal spaces for developing, practicing and preparing performances.

CORE TYPOLOGIES

Small multi-use theatre

Rehearsal space - theatre, dance, music

Front of house

Green rooms

Dressing rooms

Plant room

Administrative spaces

Plug and play infrastructure

CORE INDUSTRY USERS

performing arts (drama, opera, dance, musical theatre, circus, comedy, etc), music (classical and contemporary)

KEY PRINCIPLES

ACOUSTICS: designed around very specific acoustic performance, with unique infrastructure and conditions that suit the specific needs and requirements of a targeted artform and user group.

SIZE: careful consideration of the venue size and the capacity of both audience seating and performance spaces to ensure operational and financial viability.

ADAPTABLE: spaces that can easily be configured and adapted around the needs of different users, with seamless bump in and out.

PUBLIC AND PRIVATE SPACES:

consideration of the practical requirements of both public front-of-house spaces and private back-of-house spaces, and various building compliances required.

OTHER BENCHMARKS TO EXPLORE:

The Blue Room Theatre, Perth; Bakehouse Studios, Melbourne; Counterpulse, San Francisco, California, USA.

BENCHMARK



NIDA. Image: Melanie Desa.

NIDA Studios

MELBOURNE, AUSTRALIA

WHAT

Located at the Creative Spaces Guild in Melbourne's Southbank, the National Institute of Dramatic Arts (NIDA) studios provide 266 sqm of practice and rehearsal space for the performing arts. The two studios are fitted-out with state-of-the-art equipment, and while their primary use is for NIDA's own performance practice and rehearsal activities, they are also designed to be hireable by other industry users and the public for uses such as casting sessions, workshops, seminars, meetings, interview, community events, and corporate functions.

DESIGN INSIGHTS AND LEARNINGS

NIDA took responsibility for fitting out the space to meet their own specific needs, ensuring critical infrastructure is included to make the studios fit for performing arts use, including sprung parquet floorings, mirrors, and ballet barres.

Black out curtains have been installed around the studios to enable the space to easily adapt from private work that occurs behind closed doors, and transform to an open and welcoming space that can be viewed from the public realm.

Given the site was originally intended for use as a retail precinct, one of the studios has to contend with fixed columns interspersed throughout the space. To navigate this challenge, the fit-out has been arranged to maximise use of the space between the columns to retain the most open and uninterrupted space possible.

SMALL MULTI-USE THEATRE

Showers Kitchen General storage (p15) Technical equipment storage The specification of a fit-for-purpose small multi-use theatre Secure storage Cleaners cupboard can vary greatly according to end users, business and operational Foyer model and will require the services of expert consultants. Therefore Box office this diagram represents a main Front-of-house (p25) volume that needs to be designed separately and will be surrounded Back-of-house by other critical spaces. Control room Column-free spaces 呛 M

SEE TECHNICAL APPENDIX: SMALL-SCALE MULTI-USE THEATRE Additional resources: Oh You Beautiful Stage, The Victorian Association of Performing Arts Centres https://vapac.org.au/product/oh-you-beautiful-stage/

GREEN ROOMS SUPPORT SPACES

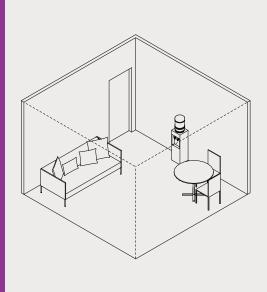
Changing rooms Toilets

General storage (p15)

Technical equipment

Secure storage

Cleaners cupboard



PLANT ROOM

SUPPORT SPACES

Changing rooms

Toilets

Showers

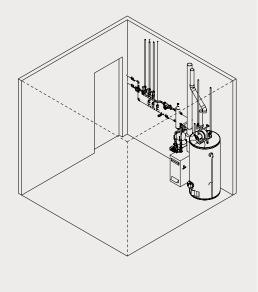
Kitchen

General storage (p15)

Technical equipment

Secure storage

Cleaners cupboard



SUPPORT SPACES

Changing rooms

In centrally-located commercial and mixed-use zones and activity centres, within or in close proximity to cultural precincts and/or community infrastructure.

BUILDING STOCK

CONTEXT

Places of assembly, including embedded within community buildings or in their own standalone purpose-built buildings. Small performance spaces and rehearsal spaces are also suitable for office buildings and heritage buildings (where design requirements can be met).

CO-LOCATION IDEAS



other live performance and rehearsal spaces



multipurposespaces

OPERATIONS

Skilled venue operator to manage bookings, oversee use, bump in and out, operate and maintain specialist technical equipment and infrastructure, provide venue services including box office and hospitality, and maintain space.

BUSINESS MODEL

- Operator provides spaces for hire to host independent productions and touring shows (called a 'receiving house').
- -Operator presents their own artistic program, sometimes occupied by resident performance companies (called a 'production house').

OPERATIONAL HOURS

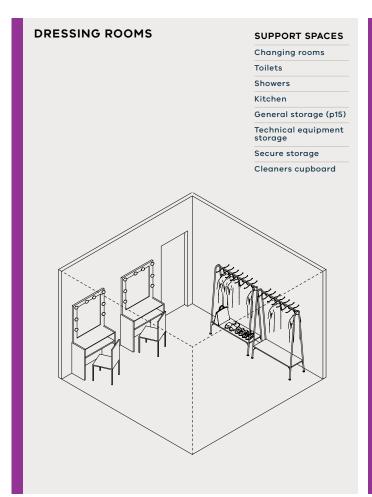


T DAYS/WK

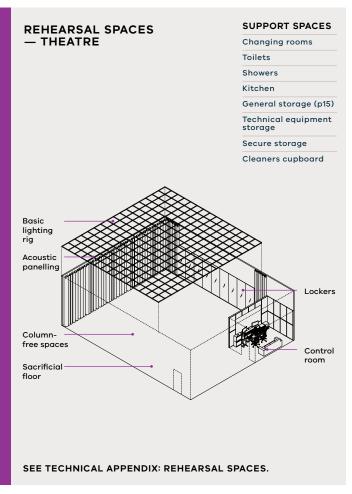


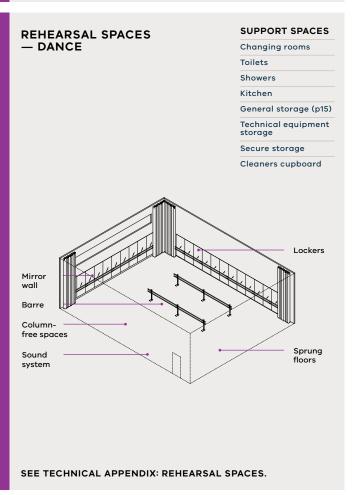
with surge of activity before and after show times

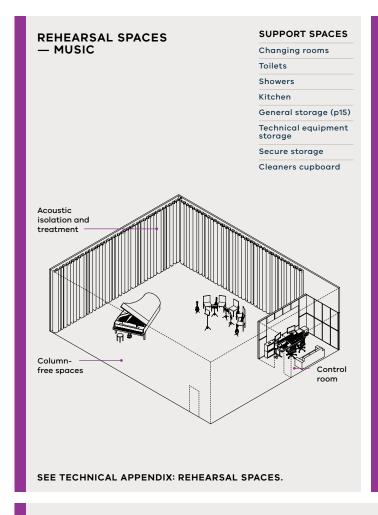
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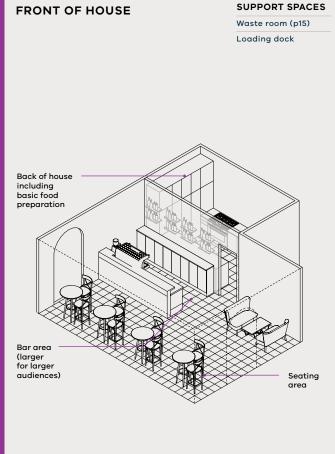












PLUG AND PLAY INFRASTRUCTURE FOR OUTDOOR PERFORMANCES







Optional: comms/ data connection



Water



Plumbing / drainage for waste water



Access pathways



Staging area including weather cover





Live-work spaces

Residential spaces that include additional space, facilities and infrastructure for creative production. They can be residences with internal workspaces, or residences with shared workspaces found elsewhere in the building.

Live-work residences are rare in Australia as creatives and artists are not listed as key workers. They are increasingly being considered, especially to integrate with emerging alternative housing models (limited-profit developments, build-to-rent). There can be a clear placemaking and activation dividend when tenants and owners of live-work contribute to the community through open days and public activities.

CORE TYPOLOGIESLive-work apartments

CORE INDUSTRY USERS
Craft, photography, fashion,
architecture, interior and graphic
design, web, app and game
development, literature, visual and
digital art.

KEY PRINCIPLES

APARTMENT DESIGN: In many Australian jurisdictions, apartment design must comply with legislated design requirements that govern aspects such as access to natural light, cross-ventilation, etc.

COMMUNITY: settings, spaces and organised group activities/events designed and delivered to foster meaningful connections and support the cross-pollination of ideas and collaboration between creatives.

AMENITY: located in close proximity to and/or offering access to facilities, services and spaces supporting creative production as well as recreational activities.

PRIVACY: safe, secure and self-sufficient spaces for working and living.

OTHER BENCHMARKS TO EXPLORE:
Acme, London, UK; Artspace, USA;
ARC Live-work Studios, Vancouver;
Varuna Writers House, Katoomba.

BENCHMARK



Tannery Arts Center. Image: Tannery Arts Center.

Tannery Lofts, Artspace

CALIFORNIA, USA

WHAT

Artspace is the leading non-profit developer of live-work housing, artist studios and arts centres in the US, operating nearly 60 properties in dozens of states and offering some 2,000 live work apartments to creative practitioners and their families. Artspace works closely with local communities and community development authorities to bring about new Artspace developments, owning and operating them to ensure they remain affordable and accessible to artists in perpetuity.

The Tannery Lofts in Santa Cruz, California offers 100 units of affordable live work housing to the local creative community. Spread across two separate buildings, with a mix of studio, one, two and three-bedroom apartments, the lofts provide sufficient space and conditions to allow creative workers to conduct their work from their homes. The new-build Tannery Lofts are central to a larger Tannery Arts Campus that has regenerated an historic 1800s tannery site, which today includes a theatre, digital media and creative arts centre, cultural centre, galleries, working studio tenancies and hospitality venues.

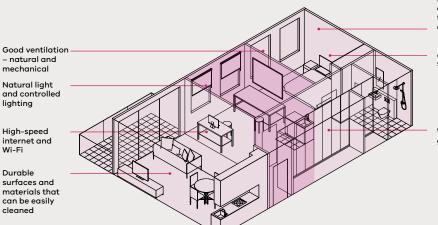
DESIGN INSIGHTS AND LEARNINGS

The lofts have been designed with features conducive to creative practice, with open spaces, high ceilings, wide corridors and doorways, good access to natural light with large windows and good ventilation. Live work apartments have approximately 15 square metres of extra floor space than average apartments to make room for creative work, with minimal internal structures ensure users can bump in their furniture, equipment and materials and configure the space to best suit their creative practice.

Fit outs use durable materials, with carefully selected wall, floor and surface finishes that require minimal maintenance. They are durable and wear-resistant, keeping costs low for the occupiers and building managers.

Apartments are co-located with other creative and cultural spaces, including commercial studios, a theatre, and galleries. These spaces activate the ground floor, building a strong sense of a creative community and providing ancillary spaces that live work residents can utilise. These surrounding uses also minimise the number of non-creative neighbours who could potentially be bothered by sound or vibration impacts from creative residents.





SUPPORT SPACES

General storage (p15)

Parking and loading access

Explore potential additional bedrooms to accommodate artist families

Acoustic surfaces and sound attenuation

Wide doorway and goods lift

SUPPORT SPACES

General storage (p15)

Parking and loading access

CONTEXT

In residential or activity centre zones within or in close proximity to cultural and education precincts and/or community infrastructure.

CO-LOCATION IDEAS Ideal for apartment buildings and former warehouses, including embedded in heritage (where design requirements can be met). Suitable for open, column-free spaces with ground floor access, with parking and loading access, an abundance of natural light, adjacent to uses that will not be impacted by low levels of sound or vibration.

ADJACENT CREATIVE SPACES



exhibition spaces



workshops



creative studios



OPERATIONS

'meet the maker' retail

Generally not applicable, unless there are shared spaces and amenities where a dedicated operator oversees management, maintenance and care of the spaces and looks after the interests of the users.

BUSINESS MODEL

For live-work apartments, apartments are provided for lease or ownership. For residencies, spaces are provided through various competitive application processes and are often publicly or philanthropically funded for no cost to the user.

OPERATIONAL HOURS

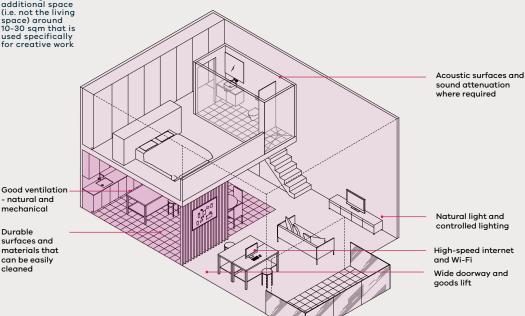






LIVE-WORK APARTMENT (MEZZANINE CONFIGURATION)

Size complies with minimum with minimum apartment design guidelines, while delivering an additional space (i.e. not the living space) around 10-30 sqm that is used specifically for creative work



NOTE: not to scale and example configuration only



Creative office spaces

Spaces that provide individuals and business with dedicated workspace for the running of creative business operations. Creative office space requires more generous spatial allowances and a sharper focus on affordability than standard coworking space. Either private or in communal environments, and often supported by reception areas, meeting rooms, and communal spaces such as break out areas and kitchenettes.

CORE TYPOLOGIES

Private office spaces Co-working office spaces Digital games studio

CORE INDUSTRY USERS photography (subject to ceiling heights), fashion, architecture, interior and graphic design, web, app and game development, visual and digital art.

KEY PRINCIPLES

FLEXIBILITY: providing options for lease/memberships models and the types of facilities and spaces available to users in order to cater to the varied and changing needs of the user throughout their occupancy.

COMMUNITY: fostering connection between users through the inclusion of spaces that facilitate interaction and/or a curated program of events encouraging coming-together of users with one another as well as the wider community.

COLLABORATION: using proximity, porosity of space, and a curated selection of users to incubate creativity and encourage networking and the cross pollination of ideas.

WELLNESS DESIGN: integrating natural daylight, ventilation, natural materials, and greenery to instil a sense of well-being when occupying the space.

OTHER BENCHMARKS TO EXPLORE:
ACMI X, Melbourne; Emporium
Creative Hub, Bendigo; Rotson
Studios, Melbourne; The Commons,
Sydney and Melbourne.

BENCHMARK



Second Home

LONDON, UK

Second Home Spitalfields. Image: Second Home Spitalfields

WHA

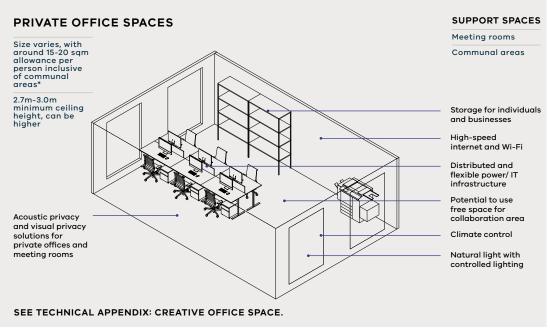
Second Home is a provider of coworking workspaces designed to support creatives, entrepreneurs, and technology-based firms, with sites in the UK, USA and Portugal. The Spitalfields studio was the first Second Home, housed in a former carpet factory, and designed and fit out by an architectural team to maximise the floorspace for different styles and forms of working. It houses hundreds of members over a two-level city block, from disciplines as broad as architecture, music, design, sustainability, fashion, film, photography, digital, social impact, travel and communications. Along with a variety of private offices and shared hot desks, there are seven meeting rooms and a wide range of common spaces for rest, solo work and collaboration.

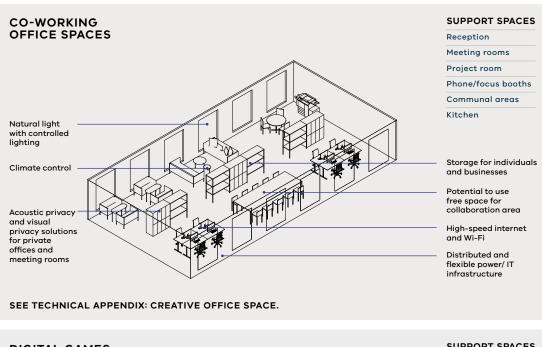
DESIGN INSIGHTS AND LEARNINGS

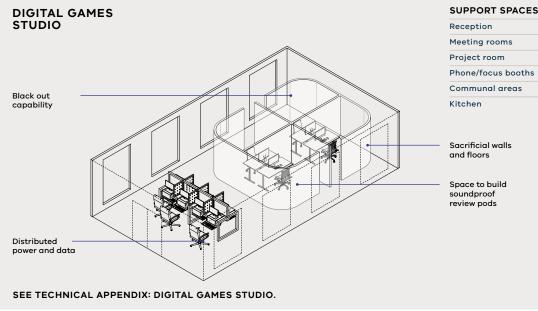
Second Home is purposefully very dense, in an effort to make the business model viable, but also to drive collaboration and growth. This is reported to have enabled members to grow at twice the rate than the national average. This density is suited to creative work that is computer based with minimal need for storage and extended workspace.

In order to achieve this density, no space is wasted. Every corner, surface or space is made to sit, work, talk or relax, with maximum versatility and adaptability. A key feature of this is the large communal work desk which lifts to the ceiling, transforming the space for talks, events, workshops and parties.

The space has been designed with visual and physical curves and fluidity to prevent workers from feeling uncomfortable, isolated or trapped by the dense work environment. Transparent surfaces and materials make it appear large and endless, with acrylic walls, absorbent carpets and ceilings supporting sound attenuation. Curved surfaces spread sound in all directions.







NOTE: not to scale and example configuration only

CONTEXT

In commercial and mixeduse zones, within or in close proximity to business centres and/or precincts meaningful to its industry users.

BUILDING STOCK
Ideal for office buildings as
well as factory buildings and
heritage buildings (where
design requirements can be
met). Suitable for spaces with
an abundance of natural light
and flexibility in the use of floor

CO-LOCATION IDEAS



digital media spaces



multipurpose spaces

OPERATIONS

Private offices are managed and operated by the lessee around their own business needs.

Coworking spaces are managed by an operator, who oversees memberships, space bookings, reception, maintain space and equipment office consumables, IT/technical support, program and deliver educational or networking events.

BUSINESS MODEL

Private offices leased direct to head lessee on short- and long-term leases, often subleasing excess space to third parties. Co-working offices offer a variety of membership options with different degrees of flexibility and access to facilities and spaces, catering to varied and changing needs of the user. Options usually include day passes, hotdesking, dedicated desks, and small to large private office spaces.

OPERATIONAL HOURS



7 DAYS/WK) 24 HB/DAV

peak use: Monday-Friday, 8am-6pm.



Multipurpose spaces

Spaces that are flexible and easily adapted to accommodate a variety of different uses such as live performances, exhibitions, conferences and workshops, and functions and events, supported by front-of-house and back-of-house facilities and a dedicated operational team. Can include both built and open space.

CORE TYPOLOGIES

Performance mode Exhibition mode Workshop mode Function/event mode

CORE INDUSTRY USERS

Performing arts (drama, opera, dance, musical theatre, circus, comedy etc) music (classical and contemporary), festivals and events, film and television, digital media, photography, public audiences

KEY PRINCIPLES

FLEXIBILITY: open, column-free spaces with reconfigurable fixtures, fittings and equipment able to accommodate a variety of different uses.

CLUSTERED: an offering of different types, sizes and qualities of spaces to be used independently or coupled with supporting ancillary spaces.

SERVICED: main spaces and related activities supported by necessary technical equipment and infrastructure, ancillary spaces and skilled operational staff.

STORAGE: plenty of storage space to allow the infrastructure and equipment used by different regular users to be stored on site and out of the way of other users.

OTHER BENCHMARKS TO EXPLORE: East Sydney Community and Arts Centre, Sydney; Ty Pawb, Wrexham, Wales.

BENCHMARK



Meat Market, Stables

MELBOURNE, VICTORIA

performance 'breadcrumbs'. Image: Pippa Samaya.

Poppyseed theatre's

WHAT

The historic Meat Market precinct in North Melbourne, originally a trade destination for meat vendors, is an 1880s warehouse-style building that has been adapted for various arts and cultural activities. Recognised as an arts hub since the 1970s, today the Meat Market is managed by the City of Melbourne, with spaces-for-hire, complemented by arts businesses who operate on site.

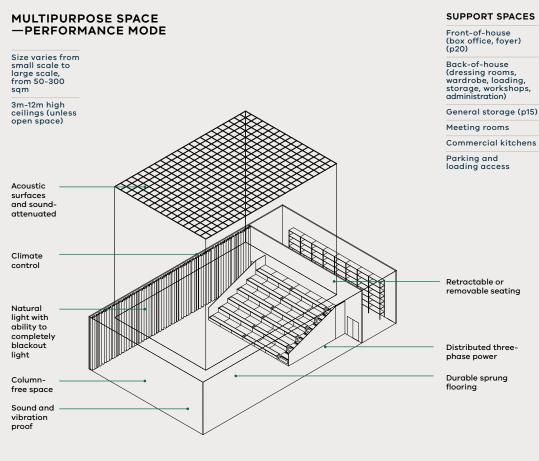
The Stables, a multi-purpose space, can be hired for short-term periods to accommodate a wide range of small-scale and low-impact uses, including theatre performances, rehearsals, presentations, exhibitions, product launches, and workshops. It is independent of the main venue and is made up of separate spaces, that can be used individually or combined for larger scale requirements.

DESIGN INSIGHTS AND LEARNINGS

The adaptive reuse of the heritage building makes use of existing features like column-free volumes and high ceilings, making it suitable for multipurpose creative use. Durable brick and concrete surfaces, large windows with natural light, large roller doors for loading access, power, climate control and bathroom and kitchen amenities add to the versatility of the space. However, due to the heritage listing, all activities must make minimal impact to the built fabric and be completely removable without altering any finishes and fixtures.

The space has been very simply fit out to enable maximum flexibility, including white brick walls, blackout capabilities over the windows, a black concrete floor, secure storage space and a basic sound and lighting system. This provides a 'blank canvas', enabling users to bring in the required infrastructure for a wide variety of different needs and tailor the space to their requirements, while also making cleaning up, repair and maintenance easy and low cost.

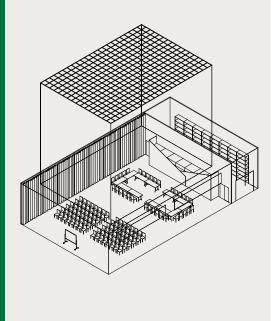
The space can be sub-divided from its original condition as one single larger volume, and function as distinct spaces separated by simple plasterboard walls and double doors. This enables the Meat Market to offer several smaller-scale spaces for uses requiring less floorspace or with smaller budgets, adding diversity to the precinct and maximising potential usage. It also allows spaces to be used individually or in combination, adding to the flexibility of potential uses.





Size varies from small scale to large scale, from 50-300

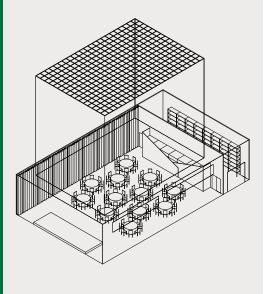
3m-12m high ceilings (unless open space)



MULTIPURPOSE SPACE -FUNCTION/EVENT MODE

Size varies from small scale to large scale, from 50-300 sqm

3m-12m high ceilings (unless open space)



FOR EXHIBITION MODE, PLEASE REFER TO **EXHIBITION SPACES PAGE 16.**

NOTE: not to scale and example configuration only

CONTEXT

exhibition spaces

rehearsal spaces

live performance and

In centrally-located commercial

and mixed-use zones and activity centres, within or in

infrastructure.

BUILDING STOCK

CO-LOCATION IDEAS

close proximity to cultural precincts and/or community

Places of assembly, including

embedded within community

multipurpose spaces are also suitable for office buildings.

Ideally located on the ground

buildings, in heritage buildings or in outdoor spaces. Smaller

floor.

office spaces



'meet the maker' retail

OPERATIONS

Skilled venue operator to manage bookings, oversee use, bump in and out, operate and maintain specialist technical equipment and infrastructure, provide venue services including box office and hospitality, and maintain space.

BUSINESS MODEL

Operator to provide spaces for hire.

OPERATIONAL HOURS





with surge of activity before and after show times.



Workshop spaces

Spaces that provide the specialist machinery, equipment, tools, and infrastructure required to support the creative design, fabrication and assembly of products in a safe and controlled environment, including digital fabrication, woodwork, metalwork, ceramics, glassware, jewellery, textiles and fashion, printing, and photography.

CORE TYPOLOGIES

Design and fabrication Woodwork and metalwork

Ceramics Jewellery

Printmaking

Glass

Dark room

CORE INDUSTRY USERS craft, design, fashion, performing arts, visual arts

KEY PRINCIPLES

INFRASTRUCTURE: dedicated and fully equipped workspaces with sufficient space, light, and ventilation, to facilitate creative processes and production under safe and controlled conditions.

SHARING: spaces, equipment, storage and resources that are shared by multiple users and encourage the transfer of ideas, knowledge, and skills.

COMPLIANCE: safe and controlled working conditions, with appropriate ventilation, noise control, clearances around machinery and materials, and specialist staff for inductions and technical support.

ACCESS: generous access to workspaces, ideally at grade, through provision of loading bays, roller doors, goods lifts, as well as longer weekday and weekend operational hours.

OTHER BENCHMARKS TO EXPLORE:

Mycelium Studios, Melbourne; Gaffa Gallery, Sydney; Canberra Glassworks, Canberra; Daniels Launchpad, Toronto, Ontario, Canada.

BENCHMARK



Eveleigh Works, Sydney, Australia. Image: Yusuke Oba.

Eveleigh Works

SYDNEY, AUSTRALIA

WHA

Eveleigh Works is a metal workshop, blacksmithing school and commercial fabricator based within the heritage Eveleigh Locomotive Workshops in Sydney's South Eveleigh precinct. They preserve traditional craftmanship through education in both metalwork skills and creative development. Their workshop houses heritage industrial and contemporary heavy machinery, furnaces, hand tools and bench space for individuals and groups working on large format projects. Other types of fabrication are also facilitated, but mostly in support of metalwork projects.

Eveleigh Works' model includes:

- fabrication services as commissioned by designers and artists,
- provision of space for hire for artists and makers requiring better equipped workshop space for intense production periods,
- classes and talks held for the community (often run by collaborating artists), and
- the production of a line of small decorative goods and hand-made tools sold onsite and at markets around the country.

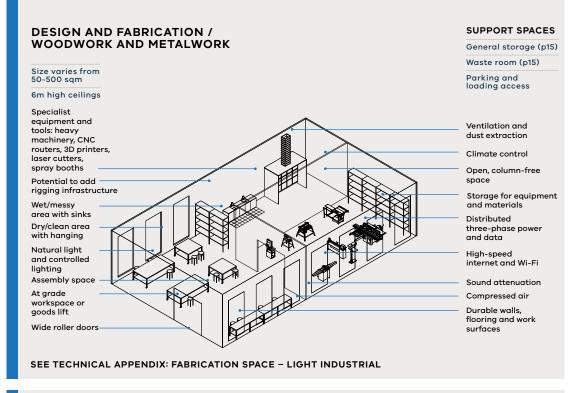
DESIGN INSIGHTS AND LEARNINGS

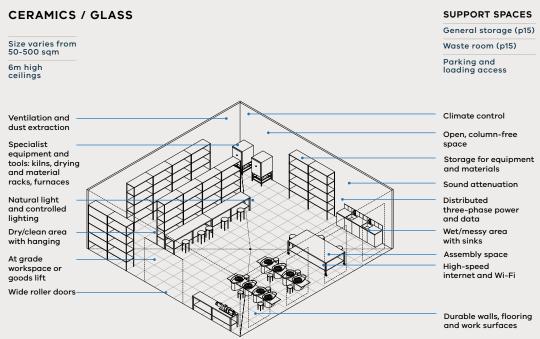
Eveleigh Works' business model relies on the diversity of income streams from different ways of using and occupying the space. Commissioned fabrication work requires a very different spatial configuration to running classes. The space is designed and laid out to accommodate this diversity and flexibility, allowing for maximised usage of all spaces, machinery and equipment. This requires multifunctional spaces that flow easily around heavy machinery that can't be moved, and the ability to clear benches and smaller machines to the outskirts, creating an open floor for larger commissioned works.

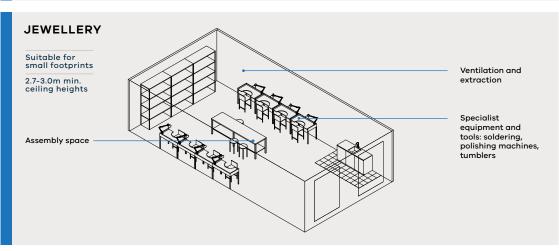
Significant space should be allowed for loading and storage to facilitate the introduction and removal of large-scale pieces, as well as the ability to 'pack up' for a change in activity from commission work to classed to commercial production and back.

More light isn't always better. For certain practices such as metalwork, the ability to reduce the amount of light entering a workspace is vital for work processes, allowing a blacksmith to accurately read heat temperatures on materials.

Heritage buildings with industrial character are often spatially suited to workshop activities – with column-free plans and high ceilings and rigging points – but they can require significant upgrades to infrastructure to meet high demands on electrical systems, ventilation, flooring etc. and require acoustic management through operation in addition to design.







NOTE: not to scale and example configuration only

CONTEXT

Located in light industrial and warehouse zones, often in close proximity to material suppliers. Where there is a creative retail or creative education element to the workshop space, they are often located within commercial and mixed-use zones with street frontage.

BUILDING STOCK

Ideal for factory buildings (where design requirements can be met). Suitable for open, column-free spaces on the ground floor, with parking and loading access, an abundance of natural light, adjacent to uses that will not be impacted by light industrial activities.

CO-LOCATION IDEAS



exhibition spaces



creative studios



'meet the maker' retail

OPERATIONS

Skilled workshop operator to manage users, to secure long-term and stable occupancy agreements with landlords, oversee use including providing technical/equipment safety and support, program and deliver public classes, and maintain space and equipment, ensure health and fire safety procedures.

BUSINESS MODEL membership for regular use of the workshop; leases for permanent work space and use of the workshop; classes and programs for the public.

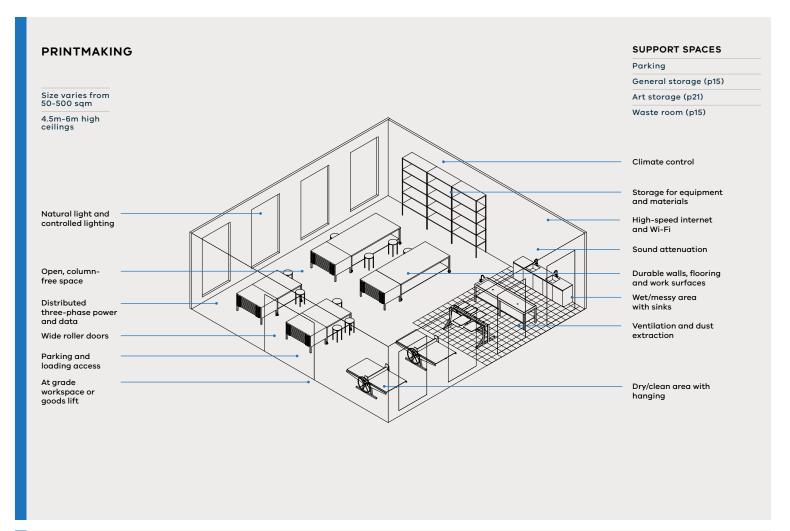
OPERATIONAL HOURS

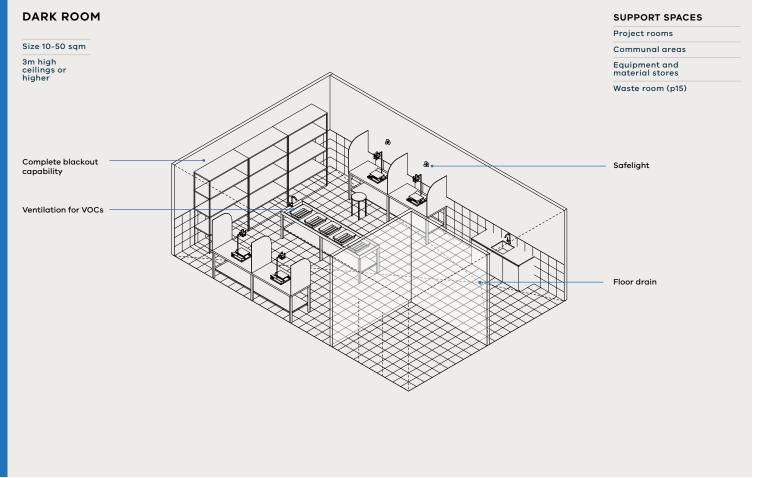


7 DAYS/WK



subject to zoning noise control requirements.





NOTE: not to scale and example configuration only





Translating to an education setting

All creative spaces can become education spaces if their dimensions are larger and designed in such a way that students are not interacting with dangerous machinery or substances unsupervised. Education spaces are often an important part of a business model as it allows creative practitioners to bolster their income stream by teaching. If the space is designed for children, other considerations will come into play such as separate entrances and the requirement for all staff to have a Working With Children permit.

CORE INDUSTRY USERS

Can apply to all creative sectors.

KEY PRINCIPLES

LARGER PROPORTIONS: Creative spaces adapted for education must have larger proportioned spaces to be able to accommodate groups safely. It may also require moving additional machinery or equipment in and out so that each student can practice at their own station.

VARIED: a mix of both fit-for-purpose and versatile spaces that support varied learning tasks ranging from private, intimate spaces for independent, more focused work, to open, communal spaces for collaboration and sharing,

TECHNOLOGY: fit-out with necessary technical equipment and infrastructure and connected to services including three-phase power and high-speed internet, lighting.

COMFORT: temperature, light and acoustics as key components to creating an optimum learning environment.

OTHER BENCHMARKS TO EXPLORE:

Australian Print Workshop, Melbourne; City of the Arts – Daniels Waterfront, Toronto, Ontario, <u>Canada</u>; JMC Academy, Sydney.

BENCHMARK



Billy Blue College of Design

TORRENS UNIVERSITY, SYDNEY, AUSTRALIA

Billy Blue College of Design, Sydney, Australia. Image: Torrens University Australia.

WHA.

The Billy Blue College of Design is a private education provider and part of Torrens University Australia, focusing on education and training in fields spanning design and creative technology. The Sydney campus is housed in an industrial heritage building, co-located with a number of advertising agencies. The College delivers its diverse design-based curriculum over three large floorplates, with a mix of specialised facilities including film and photography studios, textile workshops and computer labs, as well as flexible teaching spaces, offices and communal environments for students and staff.

DESIGN INSIGHTS AND LEARNINGS

The heritage structure lends itself well to education use, with large open plan floorplates, large windows and high ceilings that allowed the space to be purposefully fit-out with the spaces and infrastructure required.

The whole space has been designed with maximum versatility, transforming from a series of teaching spaces, into an open space for events, presentations, exhibitions and workshops. This is enabled through curtains, sound-attenuated operable folding walls, and glass surfaces. Wet areas function as kitchens, working spaces as well as catering bars when in event mode. All infrastructure, fixtures and furnishings are moveable.

The only fixed and permanent spaces are those that provide specialised infrastructure and equipment, including a film and VFX studio, control room, sound recording studio, photography studio, textile labs and computer labs.



CONTEXT

In centrally-located commercial and mixed-use zones and activity centres, within or in close proximity to business centres, cultural precincts and or community infrastructure.

BUILDING STOCK

Ideal for places of assembly, including embedded within office buildings, factory building, or in their own stand-alone purpose-built buildings. Especially suitable for buildings with an abundance of natural light and ventilation.

CO-LOCATION IDEAS



exhibition spaces



creative studios



workshops

OPERATIONS

Operator to design and deliver educational courses and programs, oversee course enrolments, operate and maintain facilities and specialist technical equipment and infrastructure.

BUSINESS MODEL

Classes and programs for enrolled students or for the public, delivered as single workshops, and/or short and long courses.

OPERATIONAL HOURS



7 DAYS/WK DAYS/WK 124 HR/DAY



Register of families, typologies and technical appendices

Part 3 of this guide is a technical appendix that comprises a detailed specification of some of the typologies we have covered in Part 2. To find what typologies have been explored further, please refer to the table following.

FAMILY	TYPOLOGY	TECHNICAL APPENDIX
Creative office	Private office spaces	Creative office space
spaces	Co-working office spaces	
	Digital games studio	Digital games studio
'Meet the	Meet the maker	
maker' spaces	Showroom	
	Market	
Creative studio spaces	Clean studio	
	Wet studio	Creative studio space
Digital media	Film and visual effects studios	
spaces	Photography studio	Photography studio
	Sound recording studios	Sound recording studio
	Editing and post-production studios	
	Small TV studio	Small scale TV and film studio (up to 250 sqm)
Exhibition spaces	Galleries	Exhibition spaces
	Museums	
	Window galleries	
Live	Generic performance	Small-scale multi-use
performance	space	theatre
and rehearsal space	Rehearsal space – Theatre	Rehearsal space – Theatre
Space	Rehearsal space – Dance	Rehearsal space – Dance
	Rehearsal space – Music	Rehearsal space – Music
	Front of house	
	Green rooms	
	Dressing rooms	
	Plant room	
	Administrative spaces	
	Outdoor performance spaces	
Live-work spaces	Live-work apartment	
Multipurpose	Performance mode	
spaces	Exhibition mode	
	Workshop mode	
	Event mode	
Workshop spaces	Fabrication – Woodwork and Metalwork	Fabrication space – light industrial
	Ceramics/glass	
	Jewellery studio	
	Printmaking studio	
	Dark room	

The 11 Guiding Principles of Aboriginal Self-Determination

1. Human Rights

Self-Determination initiatives honour the norms set out in the United Nations Declaration on the Rights of Indigenous Peoples and Victoria's Charter of Human Rights and Responsibilities Act 2006.

2. Cultural Integrity

As First Nations peoples, the rich, thriving cultures, knowledge and diverse experiences of Aboriginal people, including where they fit with family, community and society, will be recognised, valued, heard and celebrated.

3. Commitment

Aboriginal Self-Determination will be advanced and embedded through planned action that is endorsed by, and accountable to, all parties.

4. Aboriginal Expertise

Government and agencies will seek out, value and embed Aboriginal culture, knowledge, expertise and diverse perspectives in policies and practice.

5. Partnership

Partnerships will advance Aboriginal autonomy through equitable participation, shared authority and decision-making, and will be underpinned by cultural integrity.

6. Decision-Making

Decision-makers will respect the right to free, prior and informed consent and individual choice and will prioritise the transfer of decision-making power to Aboriginal people in areas that impact their communities.

7. Empowerment

Aboriginal people will have autonomy and participation in the development, design, implementation, monitoring and evaluation of legislation, policies and programs that impact their communities.

8. Cultural Safety

Programs and services accessed by Aboriginal people will be inclusive, respectful, responsive and relevant, and informed by culturally safe practice frameworks.

9. Investment

Investment to support Self-Determination will be sustainable, flexible and appropriate to strengthen Aboriginal peoples' aspirations and participation, including around economic participation, economic independence and building wealth.

10. Equity

Systemic and structural racism, discrimination and unconscious bias and other barriers to Aboriginal Self-Determination will be actively identified and eliminated.

11. Accountability

All parties responsible for delivering outcomes involving Aboriginal people will be held accountable and subject to Aboriginal-led, independent and transparent oversight.

More information can be found on the Creative Victoria website https:// creative.vic.gov.au/first-peoples/firstpeoples-first

Glossary

Adaptive reuse

Adaptive reuse is the process of repurposing an existing site or building so that it can be used in a way other than what it was initially designed.

Affordability

There is no generally agreed definition of 'affordability' for the creative industries, however it is widely recognised across the creative industries that occupancy costs need to be below-market rate to enable access to space for the sector. Depending on the users and the space, industry benchmarks suggest this can be anywhere from 20 per cent to 70 per cent below market rate.

Amenity

Amenity is the facilities and spaces within, around and beyond a creative space that are for personal comfort, enjoyment or benefit, rather than for business use. Within a creative space, amenity can be facilities like bathrooms and kitchens. Beyond a creative space, this can be spaces such as retail, hospitality, services, public transport and parking. In architecture we also apply amenity to intangible aspects such as light, sun, air, outlook and acoustics

Assumption-building phase

This is the phase of a project where the assumptions that underpin a project are defined and tested. The more robust the assumptions and the financial models that use these assumptions are, the better chance the project has of succeeding.

Base build

Base build refers to the construction of the basic elements of a building, including the primary structure, roof, façade, and all mechanical and supply systems. It covers all structural and functional elements of the building that are common to all occupants and can be delivered as either warm or cold shell in preparation for tenants, owners and users to fit-out to their requirements. In the context of creative spaces, this base build most consider the unique spatial needs and design principles required of the creative industries as outlined in this guide, for example, loading access, high ceilings, and column-free floorplates.

Culturally-safe spaces

Culturally-safe spaces are built environments, places, areas, groups, dialogues or bodies of work that positively and proactively acknowledge, accept and provide for the inclusion of the full spectrum of diversity of participants in that space. They are empowering places of mutually-beneficial exchange, personal and collective growth, and strength-based approaches.

For First Peoples, culturally safe spaces are places where imbalances of power, primacy and status are identified and structural adjustment is made to ensure equitable conditions are achieved and maintained. Culturally-safe spaces are cognisant of, and proactively provide cultural safety at all levels of operation.

Culturally Safe Spaces can be achieved by ensuring that cultural safety and cultural security is considered and embedded in all aspects of:

- The built environment and design
- Governance
- Staffing
- Language
- Laws, policies, guidelines, procedures and dispute resolution
- Programs, training and resources
- Outputs, outcomes and bodies of work
- Agents, participants and representatives
- Community engagement
- Monitoring, and evaluation.

More information can be found via the UTS Design Index.

http://www.utsdesignindex.com/ researchmethod/culturally-safe-spaces/ and the Victorian Government's cultural safety framework:

https://www.dhhs.vic.gov.au/publications/aboriginal-and-torres-strait-islander-cultural-safety-framework

Good design

The Office of the Government Architect provides many resources to further understand good design. Read more here: *The Case for Good Design*, Office of the Victorian Government Architect. https://www.ovga.vic.gov.au/case-good-design-guide-government

First Peoples

Throughout this document the term Victorian First Peoples is used to refer to Traditional Owners of Victoria and all other Aboriginal and Torres Strait Islander peoples who reside in this state.

Fit-for-purpose

Fit-for-purpose in the context of creative spaces means that a space performs for its intended purpose. Whether or not a space is fit-for-purpose should be determined by industry experts, either the end user themselves, industry representatives or expert design specialists in the relevant field. Therefore, in this document, fit-for-purpose is not a legal requirement but a functional requirement that is informed by technical expertise.

Fit-out

The 'fit-out' of a creative space concerns the non-structural interior elements of a space that are required to make it suitable for occupation and use. This includes equipment, infrastructure, fixtures, furnishings and finishes that are specific to the user, their needs and their tastes.

Highest and best-use development

The reasonably probable and legal use of vacant land or an improved property that is physically possible, appropriately supported, and financially feasible and that results in the highest value.

Key worker

A key worker, critical worker or essential worker is a public-sector or private-sector employee who is considered to provide an essential service

Plug and play infrastructure

Refers to a set of infrastructure services (most commonly 3-phase power, water and waste) that enable a range of temporary events and installations to be hosted in a public space. This can extend to things like anchor-points on buildings for hanging or installing art.

Support spaces

Support spaces are the spaces that support the functions and use of an individual creative space, for example, green rooms and dressing rooms, meeting rooms, equipment stores and storage spaces, project rooms and communal workspace. The design of these spaces does not require the same level of consideration as the unique creative spaces detailed in these guides, however it is critical that these spaces are colocated with and carefully placed alongside creative spaces to maximise functionality and useability.

Sustainability

Sustainability is generally understood to be about meeting the needs of the present without compromising the future. In this document, sustainability is not only environmental sustainability, but also economic and social sustainability, all of which are critical factors that must be considered equally when considering good design of creative spaces.

Environmental sustainability is about design and construction practices that reduce or eliminate negative impacts on the environment, promoting efficiency to reduce ongoing performance and operational costs, and using resources and materials that creative healthier environments

Economic sustainability is about the indefinite financial viability of a creative space for its users, but also for its owners and investors. It is concerned with ensuring the costs incurred by users for rent, hire and operations are commensurate with standard industry incomes and do not place affordability pressures onto users, while at the same time ensuring owners are not making a loss and are realising benefits in non-fiscal ways.

Social sustainability is about ensuring a creative space cares for the health and wellbeing of its community, now and into the future. It takes responsibility for a democratic and balanced relationship between society, the environment and the economy, promoting social equity and inclusion, diversity, cultural competence and community resilience.

Three-phase power

Three-phase power has four wires; three actives and one neutral, and supplies power at both 240V and 415V. Three-phase power is able to cope with the electricity demands of larger and more powerful appliances. It is commonly used in commercial and industrial settings for driving big pieces of equipment that need a lot of power, and is suited for creative spaces that use specialty equipment such as those used in theatres, workshops, sound recording studios, editing suites and film and photography studios.

Universally accessible

Universal accessibility is about creating an inclusive society. It is not a type of product – it is a design thinking process. That means it can be applied to anything and everything that is designed in our world.

The seven principles of universal design are:

- Principle 1: Equitable Use The design is useful and marketable to people with diverse abilities.
- Principle 2: Flexibility in Use The design accommodates a wide range of individual preferences and abilities.
- Principle 3: Simple and Intuitive Use Use of the design is easy to understand,
 regardless of the user's experience,
 knowledge, language skills, or current
 concentration level.
- Principle 4: Perceptible Information The design communicates necessary
 information effectively to the user,
 regardless of ambient conditions or the
 user's sensory abilities.
- Principle 5: Tolerance for Error The design minimizes hazards and the adverse consequences of accidental or unintended actions.
- Principle 6: Low Physical Effort The design can be used efficiently and

- comfortably and with a minimum of fatigue.
- Principle 7: Size and Space for Approach and Use - Appropriate size and space is provided for approach, reach, manipulation, and use regardless of user's body size, posture, or mobility.

More information can be found here: Universal Design Australia. https://universaldesignaustralia.net.au

Value creation and value capture

Value creation refers to delivering enhanced public value, in terms of economic, social and environmental outcomes. This enhancement of public value is above and beyond what would ordinarily be achieved as a direct consequence of the relevant government investment. Examples of the benefits that can be realised through value creation include:

- Economic benefits: increased growth and job opportunities; improved workforce participation.
- Social Benefits: public housing; public infrastructure; improved access; enhanced public safety; increased recreational infrastructure such as bike paths and parks; and improved connectivity.
- Environmental Benefits: the greening and enhancement of natural catchments in cities and towns; increased energy and/or water efficiency; and building sustainability; climate change adaptation; decreased greenhouse gas emissions.

Value capture refers to government capturing a portion of the incremental economic value created by government investments, activities and policies. These actions may generate alternative revenue streams, assets or other financial value for government which could assist in funding those investments and activities. In addition to wider economic, social and environmental benefits to the community from government investments, activities and policies, private benefits may include:

- Direct benefits e.g., improved services for users of social and economic infrastructure (such as public transport or road users) and increased land and business values for owners and occupiers of re-zoned land.
- Indirect benefits e.g., increased land and business values for owners and occupiers of property near transport infrastructure, commercial benefits for people who harness unlocked opportunities (such as developers or service providers); and lower business costs due to reduced congestion of infrastructure.

More information can be found here: Victoria's Value Creation and Value Capture Framework https://www.vic.gov.au/sites/default/ files/2019-02/Victorias-Value-Creation-Capture-Framework.pdf

Value uplift

The uplift in future economic and social value created by the construction of significant infrastructure or rezoning land. Value uplift is often referred to in the context of capturing some of the value to deliver broader public benefits.

Warm shell

'Warm shell' refers to a space or a building with an unfinished interior, but with key services installed including air conditioning, drop ceilings, plumbing, and interior lighting. This is opposed to 'cold shell', which is a building skeleton with no interior elements or finishes.

Wet area

A 'wet area' in a creative space is a section of the space designed to withstand activities and uses that require use of water, paints, liquids, clays and generally wet and messy materials. It usually includes a large sink, water trough or hose-down area with durable surfaces and in-floor drainage.

Contact

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