JOINEDUPDESIGN FOR MYPLACE

Engaging young people in youth-centre design
Over a 6-month period in 2009, the Sorrell Foundation coordinated more than 300 hours of discussion, in 155 meetings between young client teams and professional creative teams. A total of 160 young people were directly involved across 15 projects, and they extended that reach by consulting their peers.
JOINEDUPDESIGN FOR MYPLACE

The aim of myplace is ‘to deliver world-class youth facilities driven by the active participation of young people, and their views and needs’. Delivered by the Big Lottery Fund (BIG) on behalf of the Department for Children, Schools and Families (DCSF), myplace is part of Aiming High for Young People, the government’s strategy to improve young people’s access to positive activities. The myplace programme is delivering over £270m of government capital investment to around 70 local authorities and not-for-profit organisations across England, through grants of up to £5m for each youth centre. During the programme’s development, the Talent & Enterprise Taskforce, which operates within the DCSF and other government departments, identified an opportunity to involve the Sorrell Foundation.

The Sorrell Foundation aims to inspire creativity in young people and improve the quality of life through good design. For ten years the Foundation has applied its joinedupdesign model to a range of programmes under the same guiding principle: that the end users of youth, education and leisure facilities – children and young people – should have the role of clients in their design. The Foundation’s programmes join up some of the UK’s most creative architects and designers with young people.

Joinedupdesign for myplace worked with 15 myplace projects around the country. The Sorrell Foundation asked the bid teams to create client teams of local young people. The Foundation then joined up these clients with specially selected creative teams comprising architects, branding experts and creative advisers. These professionals worked for their young clients, generating concepts in response to their design briefs.
Why should young people be the clients for the design of their youth centres?

They are the consumers of youth provision.

They become informed, inspired clients, adding real value to the process.

It can help deliver design that is more than fit for purpose.

It raises everyone’s game.

It is socially sustainable.

It engages the local community.
This publication demonstrates ways to actively involve young people in the design of their youth centres, and can be used by everyone as a guide to involving young people in any design project. Giving young people the role of clients can create an in-depth, sustained conversation with a wide group of participants, including their peers, architects, designers, communities, and the organisation or individuals responsible for the project. Informing the young clients about design and architecture makes them a valuable asset during every stage of the project, from the selection of the design team through to the opening of the building.

“You have to get in touch with the young people’s aspirations and dreams. They should be treated as real clients ... My experience of working with young people is that I learn more than they do.”
Mike Davies CBE
Young people as clients

They are the consumers of youth provision
Youth centres are built for and used by young people. They are the real experts in what works for them and their peers.

They become informed, inspired clients, adding real value to the process
Young people contribute energy and a creative spark to the design process, bringing fresh thinking to the table in the conversation with their designers. If time is taken to inspire and inform them about the design process, they can add value at every stage, from being involved in the selection of the architect through to the completion of the project.

It can help deliver design that is more than fit for purpose
Young people want the best from their creative teams. While being pragmatic and aware of the limitations of a project, they always strive for the best possible design.

It raises everyone’s game
In recruiting an enthusiastic, passionate team of young people, who will be directly affected by the outcome of the finished building, there is more at stake. This motivates everyone involved in the design process.

It is socially sustainable
Client team members can go on to work in the youth centres. There are opportunities for them to play an integral part in the completed centres, and to provide positive role models for future generations.

It engages the local community
Young clients become ambassadors for their youth centres, championing the cause and promoting response and feedback. They represent a natural link between the developing projects and the community.

“Why should young people be the clients for the design of their youth centres?”

This kind of engagement benefits the participants enormously. It expands their agenda, raises their expectations, exposes them to new aspects of life, and having their views taken seriously is hugely beneficial.”

Keith Priest, Fletcher Priest Architects

“It is great to have a client who tells you exactly what they want. Their honesty and integrity – and not accepting something they don’t want – is fantastic.”

Steve Chilton, Marks Barfield Architects

Opposite
Clients take part in workshops and visits around the country

Clockwise from top left:
Trafford clients work with creative adviser Steve Clutton; Hornsey client team members; Domenic Lippa from Pentagram discusses naming and branding ideas with Stowmarket clients; Keith Priest of Fletcher Priest Architects with clients from Newcastle-upon-Tyne; clients on a site visit in Newcastle-upon-Tyne; Doncaster clients with architect Tom Vigar from Bauman Lyons Architects.
Outcomes for the young clients

Learning how to make their case
Working well in a team
Successfully addressing large and small audiences
Aesthetic judgement
Being able to persuade others and make decisions
Gaining self-esteem
Realising all the possibilities for their youth centre
Gaining knowledge of design and build processes
An insight into the working world and the creative industries
Understanding their role in the community

Local legacy
World-class architecture
A strong name and brand
Informed and inspired client teams
Linking client teams with the community

National impact
Realising the potential of outstanding design
Contribution to policy
Creation of a new model
Dissemination of learning
Joinedupdesign for myplace demonstrates that designing youth centres with young people as clients has a number of benefits. The clients themselves are given opportunities to expand their knowledge and experiences, and gain a sense of pride in their communities and a range of useful life skills. The programme leaves a tangible legacy for bid teams and local communities, including high-quality design concepts for their youth centres and highly motivated, informed young client teams. It has a national impact, creating a new model of youth engagement that can be used to fulfil the DCSF’s policy commitment of involving young people in youth-centre design. It also demonstrates the value of involving outstanding architects in projects such as these across the country.

“The trust they put in us made us feel responsible and like we’d done something good. I’m very proud of what we’ve come up with. Very proud.”
Client, Stowmarket

“I’ve enjoyed meeting new people, learning about architecture and gaining new skills and knowledge. But most of all, being part of a team.”
Client, Wakefield

Philip Gumuchdjian of Gumuchdjian Architects presents a model of his design concept to the Stowmarket client team
Outcomes for the young clients

Learning how to make their case
Working closely with professional designers helps the young clients develop the communication skills and vocabulary to put their case successfully to adults.

Working well in a team
The clients, sometimes from different backgrounds and communities, form close bonds with their fellow team members. They learn to work together to achieve a common goal.

Successfully addressing large and small audiences
Through a series of meetings with their creative teams, the young clients develop communication and presentation skills. The conversations culminate in concept presentations where the young people, working closely with their Sorrell Foundation project managers, present to key stakeholders. During joinedupdesign for myplace, one group addressed an audience of 200 and, at the celebration event in Central Hall Westminster, a representative from each client team presented to an audience of 300, including high-ranking government officials.

Aesthetic judgement
Design presentations by creative professionals, together with inspiring visits to architecturally significant places, help the young people become discerning clients. They develop informed ideas and opinions about design, while also considering practicality and functionality.

Being able to persuade others and make decisions
The clients develop negotiation skills during the project. They debate the brief with their peers, discuss design concepts with their creative teams and negotiate the youth centre’s proposed activities and facilities with local bid teams. They also have to overcome obstacles such as budget limitations, often making difficult decisions about what should be part of their youth centres.

Gaining self-esteem
Being taken seriously by adults and professionals has a dramatic effect on young people; many clients say that seeing their ideas discussed by world-class professionals, then used in the final design concepts, helped them grow in confidence.

Realising all the possibilities for their youth centre
Through in-depth discussions and visits, client teams realise that youth centres could provide young people and others in the community with new opportunities. They see potential for income generation, and roles for themselves within the centres.

Gaining knowledge of design and build processes
The clients acquire specific knowledge about design, architecture, the built environment and the creative industries. They are introduced to the workings of creative and build processes, see how local councils work, and participate in meetings between adults with different agendas. This gives them a unique insight into the complexity of delivering a multi-million pound capital project.

An insight into the working world and the creative industries
By interacting directly with creative professionals, the clients gain a sense of the possibilities that exist for their lives beyond school. During the programme, many client teams visited the studios of their designers and architects. Some undertook work experience with the branding expert who had developed the name and brand for their centre. They were given ownership of the brand and were taught how to use the graphics for different applications.

Understanding their role in the community
When young people are actively involved in solving problems in their community, their sense of citizenship can grow dramatically. Joinedupdesign for myplace gave young people a means of doing this and helped them to be taken seriously as youth representatives of their area. They worked closely with adult stakeholders and community leaders, and argued powerfully for the elements they wanted in their youth centres, learning to take into account local needs and context. This experience gave them a sense of ownership of their youth centres and pride in their towns.
Local legacy

World-class architecture
Involving outstanding architects, especially if they have worked with young people before, helps to create high-quality architecture and design concepts for youth centres. If the concepts are realised, the buildings will be a direct response to the needs of local young people, and will be of lasting benefit to the community. Adult stakeholders also gained a greater understanding of the benefits of good design.

A strong name and brand
Inviting a branding expert on to the project gives the proposed centres a distinct identity, which helps the clients and bid teams visualise their youth centres. The brands act as guiding concepts that make it easier for both adults and young people to explain the proposed youth centres to local stakeholders. They also provide a focus for wider consultation in the community. Joinedupdesign for myplace introduced the importance and value of having a good name and brand, created in conversation with young people, to the wider myplace project. Several bid teams have asked the branding experts to continue their work with their client teams.

Informed and inspired client teams
Perhaps the most important legacy of engaging with young people in this way, is the creation of local, enthusiastic client teams who can continue to help lead the projects in the future. The clients participating in joinedupdesign for myplace became authorities on the design of their youth centres, making them an important asset to the ongoing projects. They proved to be excellent project advocates and good communicators; their passion, together with the skill with which they presented their cases, helped the bid teams understand what young people need from the centres. The client teams consulted other young people, which meant that more views were taken into consideration. In many cases a strong relationship was created between the local project boards and client teams.

Linking client teams with the community
A final concept presentation is an opportunity to introduce the community to the proposed youth centre. It can help local people become more amenable to the building’s creation, design and long-term existence by demonstrating the central role local young people have played. The joinedupdesign for myplace presentations highlighted the positive activities that would be taking place in the centres, as well as the way they would be opened up to the community. The presentations were well attended and often generated significant local media interest. Stakeholders reported feeling proud to see the client teams presenting such complex issues, and acknowledged the value of having this informed group.

National impact

Realising the potential of outstanding design
Some of the world’s best architects are based in the UK, and myplace presents an opportunity to involve them. Joinedupdesign for myplace has demonstrated that outstanding architects are willing to work on these kinds of projects, and work for client teams of young people. Developing youth facilities with truly world-class design across the country, can serve as a symbol of how young people are valued by society.

Contribution to policy
Lessons learnt from joinedupdesign for myplace have already been taken on board by BIG and the DCSF. This has informed the ongoing development of the myplace programme, and confirmed the importance to policy makers of involving young people in the design of their youth centres.

Creation of a new model
Joinedupdesign for myplace tested a new model for engaging young people in the creation of youth facilities. The process represents more than consultation. It is a detailed conversation; a reciprocal, creative and productive method of listening to the people who will eventually use the centres.

Dissemination of learning
Knowledge from joinedupdesign for myplace was transferred to BIG and the DCSF at the end of 2009 through meetings, seminars and a paper. This document makes the learning available to bid teams for the second round of myplace funding, and can inform the design and build process of future youth facilities.
Common themes and aspirations

Distinctive architecture
A role in managing the centre
A place to realise opportunities
Accessibility and inclusivity
Communicating a positive image
Enterprise and income
Reputation and identity
Sustainable design
Location and visibility
Somewhere colourful
Flexible spaces
Dedicated spaces
Outdoor spaces
A welcoming entrance
Safety and Security
WHAT YOUNG PEOPLE WANT

Giving young people the role of clients in joined-up design for myplace revealed common themes and aspirations across the country. For example, young people everywhere want to plan the programme of events, and a café is a popular idea for generating income. There are also significant variations, which underline the importance of addressing the needs of each individual community. In some joined-up design for myplace projects, such as Bath, opening up the building to the community is a priority. In others, including Hornsey, clients want a soundproof building with a separate entrance for the evenings, so neighbours are not disturbed.

“It needs to stand out – if you think the outside is interesting then you will be curious and want to go inside. It should be impressive and appealing.”
Client, Newham

“The centre is about turning our negative image back into a positive image by bringing the community together.”
Client, Hastings

Creative adviser William Warren and the Oldham client team during a site visit
Common themes and aspirations

Distinctive architecture
Young people want their youth centres to look iconic and modern – buildings they can feel proud of and inspired by. They are clear that they should not feel institutional.

A role in managing the centre
Client teams say that they should be at the heart of youth-centre organisation, designing the programmes of activity themselves. Being involved in management and decision-making is also an opportunity to gain experience and new skills.

A place to realise opportunities
Young people want places where they can discover talents, develop skills and showcase abilities. Their centres should act as a route to further education and work, providing them with guidance and training.

Accessibility and inclusivity
It is important to clients that their youth centres are open to people of all ages, genders, ethnicities and abilities. There should be extended opening hours and wheelchair access throughout.

Communicating a positive image
Young people are keen for the local community to know about the positive activities going on in their youth centre. Design is one way to communicate this, such as creating a shop window or a ‘street’ through the building, allowing people to see what goes on inside.

Enterprise and income
Young people are very entrepreneurial and want high-quality facilities that can generate income. Across the 15 projects, a café was a popular idea for revenue, along with ticketed events and performances.

Reputation and identity
All the joinedupdesign for myplace client teams understood the importance and advantages of an effective name and brand for their centre. They wanted a strong brand that represents them in a positive way and will attract young people to the centre.

Sustainable design
Young people are concerned about their environment and issues of sustainability. During the programme, the clients asked for their centres to be energy-efficient and made from environmentally friendly materials.

Location and visibility
Young people want their youth centres to be highly visible landmarks that also fit in with local architecture. They want them to be located at the heart of the community, helping young people to feel respected, proud and valued.

Somewhere colourful
Young people ask for vibrant, dynamic, modern interiors that use colour to enhance mood and help with wayfinding. They like the idea of using large wall graphics to animate and explain different spaces.

Flexible spaces
Young clients recognise that having multifunctional areas can help overcome space and budget restrictions. A dance studio might double as a drama space or an indoor sports hall, for example.

Dedicated spaces
Youth centres also need spaces dedicated to certain activities. Young people ask for special areas for using computers, studying, holding meetings and learning specialist skills.

Outdoor spaces
Outdoor spaces are a priority for young people, providing alternative areas for performance, sports and socialising. During joinedupdesign for myplace, some clients were keen to develop kitchen gardens, art studios and skate parks. They were clear that car parks should not be intrusive or dominate the site.

A welcoming entrance
Feeling welcome and secure as they walk into their centre is crucial for young people. Cafés or gallery spaces could be positioned at the front of the building to attract users and the wider community.

Safety and security
Young people stress that everyone should feel safe in their youth centre, and free from concern about bullying or theft. However, they do not want security to present a physical or mental barrier to visitors.
“Through the joinedupdesign for myplace process we’ve been able to recruit more young people and really work together as a team.”

Client, Torbay
THE PROCESS

Over the past ten years, the Sorrell Foundation’s joinedupdesign process for linking young people with creative professionals has been employed in a variety of architectural, design and educational projects. The process was adapted to suit the myplace programme and used with all 15 joinedupdesign for myplace projects. The DCSF asked the Sorrell Foundation to work with the bid teams during the six months before the deadline to submit their capital and business plans to BIG Lottery. The projects ran at different speeds depending on local circumstances.

Three Sorrell Foundation project managers created a link between the client, bid and creative teams. They each worked closely with five projects, coordinating meetings and visits, and helping to develop the young clients’ understanding of design. A project leader and assistant provided support across all 15 projects, and kept in touch with the DCSF and BIG.

“I liked the process. I felt we had been listened to.”
Client, Hornsey
Planning & preparation

Engaging the design community
In December 2008, the Sorrell Foundation invited leading designers and architects to an event aimed at encouraging them to participate in the myplace project. The event was held at the Young Design Centre at Somerset House. 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. The designers and architects, who would be awarded only a small honorarium for their participation, unanimously expressed their wish to engage in the programme. Those who became involved showed enormous commitment to their young clients, giving far more time and carrying out more work than anyone expected.

Selecting the bids
The Sorrell Foundation team examined the 41 bids that had been submitted to Big Lottery Fund (BIG) and, in January 2009, worked with the Department for Children, Schools and Families, and BIG, to identify 15 projects to support. The Foundation studied the bids so that community context and the role of local partners was fully understood. Some proposals included refurbishments of listed buildings; others were new builds. The selection was made on the basis of the bids’ architectural challenges, together with their proposals for creative and social activities. In the spring, the Foundation met the selected bid teams and visited the proposed sites.

Selecting the teams
Each bid team was asked to select a group of local young people to act as the client team; their role was to advise design professionals about what local young people wanted for their new youth centre. The Foundation then assigned creative teams, choosing architects, branding experts and creative advisers suited to the needs of each project. Many had previous experience of working with young people as clients. In some cases the local bid team had already appointed an architect; these architects were invited to join the creative team, and were briefed by the Foundation on how to work with young clients.

The conversation

Close cooperation
Guided by the Sorrell Foundation, the young client teams embarked on a six-month conversation with their creative teams. This was made up of a series of structured meetings designed to develop a close working relationship and ensure that the young people’s ideas and needs were incorporated into the designs. Most meetings took place on or near the site of the proposed new youth centre, while others were arranged at architecturally significant venues and included tours to help inspire the teams’ thinking. The meetings helped the clients develop their brief and guided the creative teams in their response.

First meetings
The first meeting between the Sorrell Foundation and the young client team provided the clients with an insight into design, explaining how it could help them create a first-class youth centre. The Foundation also explained how architects’ and designers’ clients get great results. At the first meeting with the young clients, the creative team presented their credentials and talked about previous projects. The clients explained the particular challenges of their location and the community context before discussing the proposals outlined in the original bid.

Workshops and inspirational visits
Most of the young client teams came to London to visit the Sorrell Foundation Young Design Centre at Somerset House, taking part in intensive workshops focused on developing their briefs. There were workshops in the morning and, at lunchtime, a ‘marketplace forum’ giving the clients access to industry professionals who offered advice on various potential elements in their youth centre. The forum included experts in performing arts, fashion, film, exhibitions and displays, music production, marketing and fundraising, restaurant/café provision and product design. After lunch, the clients took part in a branding workshop. Later, they visited inspiring places including the Roundhouse in Camden, the Southbank Centre and the Trinity Laban conservatoire of music and dance in Deptford, to learn about architecture and design and how it could be applied to their own projects.
Developing the design brief
The London trip was followed by meetings facilitated by the Sorrell Foundation, during which the young client teams became more knowledgeable and self-confident. In response to the client teams’ input, the architects and branding experts created initial concepts for the new youth centres. The available budget was part of the conversation. To help generate more ideas, the client teams were taken on additional inspiring visits. They learnt to question the evolving concepts and became very vocal in stressing the need for imaginative, clever design, good use of light and colour and the creation of a welcoming, secure atmosphere. Many client groups chose to carry out wider consultation of young people in their area; they did this online, in their schools, and on the street. They also held a series of meetings with their bid teams to get their feedback. Sorrell Foundation project managers organised communications, kept everyone in contact and recorded ideas as they developed. The conversation ensured that the creative teams delivered what the young clients really wanted, while taking into consideration wider viewpoints. Through this method, each youth centre evolved its own unique, and local, identity.

“The creative team has really taken on board what we have said. It feels very inspirational to see the results.”
Client, Bristol
Design Concepts

Final adjustments
In July 2009, the creative teams began presenting final architectural and branding concepts to the client teams. In most cases, the architects and designers went beyond expectations, producing plans, physical models and computer-generated fly-throughs to illustrate their concepts. Designers showed how their brand concepts could appear across a range of applications, including signage, stationery and T-shirts. The clients suggested final adjustments to the concepts and began rehearsals for presenting the designs to stakeholders.

Concept presentations
Between July and September, having taken ownership of the design concepts, the young clients made presentations of the architects’ and designers’ work. To tell the story of how the ideas developed, they used slide-shows, 3D models and, sometimes, performance art. Their audiences included MPs, mayors, local councillors and council officers, representatives from BIG, the DCSF, the Talent & Enterprise Taskforce, and the bid team, local residents, other young people and the press. The venues for the presentations varied from the site of the proposed build to iconic local buildings. The young clients were enthusiastic and articulate in their presentations, and in handling questions from the audience and the press. All the presentations were well received.
Celebration

The Sorrell Foundation hosted a major event at Central Hall Westminster in October to recognise and celebrate the young people’s achievements and the generous input from the creative teams. Almost all the client teams were able to attend and were given T-shirts bearing the logo of their centre. A display showed the concepts for all 15 projects, giving clients the opportunity to see what had gone on in other locations. The event was compered by Radio 1 DJ Ras Kwame, and Joel Rundle, a member of the Bristol client team. Short films about each project were screened, and every young client received a certificate to recognise the value of their contribution. A street dance group, Vortex, performed in the intermission, and music was played by DJ Klose One.

Next Steps

The Sorrell Foundation has fostered good relationships between the client teams and adult stakeholders, helping to ensure that the young peoples’ wishes are respected. Some client teams have been involved in further presentations – for example, the Wakefield client team repeated their presentation to the Confederation of Heads of Young People’s Services. Some of the bid teams have continued to work with their branding consultants who, in some cases, have given their clients work experience at their studios. Many bid teams have suggested that elements of the architectural and branding concepts will be taken forward, and that they will continue to listen closely to input from the young clients, all of whom have become experts on the design of their youth centres.
Bath
Birmingham
Brent
Bristol
Doncaster
Hastings
Hornsey
Newcastle-upon-Tyne
Newham
Oldham
Stockton-on-Tees
Stowmarket
Torbay
Trafford
Wakefield
The 15 joinedupdesign for myplace projects are located in inner city, rural and coastal towns across England, from Newcastle-upon-Tyne in the north, to Torbay and Hastings in the south. The projects range from new builds to listed-building refurbishments. On average, the client teams were made up of 12 people, and included youth council representatives and people not in education, employment or training. The clients’ ages ranged from 9–23; the average age was 16.

“We want it to be a place where every young person can go and feel safe and comfortable.”
Client, Hastings

Newcastle-upon-Tyne clients discuss the possible content of their youth centre
BATH

Bid team
Bath & North East Somerset Council

Client team
5 local people aged 15–18

Architecture and branding
SHH

Creative content advice
Anne Engel

The Southside Youth Centre is functioning but run-down. The client team's brief asked for a welcoming, colourful and inspiring refurbishment that could also serve as a social space for the whole community. SHH responded with a design concept that uses the outdoor area to attract visitors to the centre, opening up the entrance and making it fully accessible. The branding graphics are vivid, energetic and colourful, both inside and out. The bid team has taken SHH's concept forward, making amendments to meet planning permission requirements. The client team remains an integral part of the project.

Branding for a Southside Mobile Provision Bus features a dramatic montage of the activities people can expect to find at the refurbished youth centre. It will be used to take media, learning and counselling provision out into north-east Somerset.

SHH created a strong, recognisable logo. The clients pointed out that it was hard to find the entrance to the existing Southside Centre, so SHH developed the design into a 3D sign for the top of the entrance ramp, accentuating the main entrance to the building.

The client team discusses the brand at the Sorrell Foundation Young Design Centre
Above: Cross-section revealing the lower ground floor, and elevation showing the main entrance. Timber-effect cladding is combined with coloured panels, answering the clients’ request for bright colours while remaining sympathetic to the surroundings.

Right: In the multi-use outdoor games and social space, a woven-mesh screen answers the client team’s concerns about security while providing support for climbing plants. Totem poles, made from reclaimed telegraph poles, with painted colour bands, shield the view of the youth centre from the nearby houses. The north elevation (at the bottom of the image) shows how coloured glazing breaks up the building’s bulk.

“The centre is for the community, not just for us. We made a decision to open it up to the community ourselves.”

Client

After presenting the design concepts to a large audience, the team was given a plaque for the finished building.
BIRMINGHAM

Bid team
Birmingham City Council

Client team
9 people from the project area aged 13–17

Architecture
Marks Barfield Architects

Branding
Interbrand

Creative content advice
Elizabeth Lynch

This myplace bid is for a new build on the site of the demolished Longbridge Rover car plant – it will be one of the first new buildings to be constructed there. The clients wanted a modern building with a large, well-equipped performance area, and plenty of facilities for training and study. They gave the creative team a detailed brief, outlining how they wanted the centre to look and feel and asking the architect and designers to reference the heritage of the site. The creative team responded with the concept for the ‘Factory’, a place where people come together and things are produced and achieved. The bid team is understood to be going through the tendering process to procure an architect.

Right: The client team during a flight on the London Eye with Steve Chilton of Marks Barfield Architects (left), part of the team who created and designed it

The brand concept was inspired by an aerial photograph of Minis parked at the Longbridge plant

Interbrand presented a number of executions for their branding concept, using language inspired by factory signage. These included T-shirts and posters advertising activities on offer at the centre.
Above and right: The final design concept incorporates a roof with a saw-tooth shape, inspired by a drawing from one of the clients. The pattern from the branding concept is used to create windows.

Below: The reception and ICT suite as they would look inside the Factory, decorated using the brand colours.
The architects provided the clients with a floor-by-floor breakdown of the building and its spaces:

The ground floor includes a reception/café/chill-out area; reception and office; entrance corridor, accessed through sliding glass doors; performance/sports hall with a door leading to the exterior and potential for building a stage outside; TV/green room for screenings; training kitchen; dance space; changing rooms, toilets and disabled toilets.

The first floor houses a media centre and group training room.
The branding concept and building design of the Factory closely relate to each other, and were produced as a result of a close collaboration between Interbrand and Marks Barfield Architects. The sweeping curve of the façade is designed to reflect the idea of open arms, and was introduced in response to the clients’ request for a welcoming feeling.

The second floor has a recording studio, equipment storage, group room, toilets and disabled toilets.

The third floor includes a group room, health centre, main offices, young people’s offices, plant room, toilets and disabled toilets.
The Sorrell Foundation and Urban Salon recruited the client team from a local youth forum. The clients wanted the Roundwood Club, a youth facility by a local park, to be rebuilt as a high-quality, eco-friendly building with world-class performance and social spaces. They also wanted to improve the centre’s visibility and make it easier to access. Urban Salon’s concept includes a central ‘street’ that draws visitors in from the existing main entrance and a new one on the park side. The arrangement of dramatic timber ‘parasol’ canopies brings light and drama to the building. GTF’s bold branding reflects the colours of the surrounding park and responds to the clients’ brief to keep the Roundwood name central. The design concepts have been handed over to a contractor appointed by the bid team from their procurement framework.

“I think what we need is something that’s gonna stick out, that’s gonna break the mould in Brent.”

Client

Below and opposite, middle left: Flexible branding makes it easy to emphasise different activities

The brand was applied to T-shirts, which the client team wore for their final concept presentation

BRENT

Bid team
Brent Council

Client team
10 young people aged 15–20, representing a range of local youth groups

Architecture
Urban Salon

Branding
Graphic Thought Facility (GTF)

Creative content advice
William Warren

MUSIC FILM SPORT DANCE FRIENDS SKILLS

ROUNDWOOD YOUTH CENTRE
A client presents different roofing options to the local youth forum.

Let's Meet At Roundwood Youth Centre Tonight At Roundwood Youth Centre

Summer 09 Roundwood Youth Centre Come To Roundwood Youth Centre

Right: The main reception within the 'street'
Below: One of the entrances to Roundwood, showing the parasol canopies designed to attract attention from the nearby park. This was the option chosen by the Brent Youth Matters 2 Forum.
Roundwood Hill is an integral part of the youth centre design and would be created from the rubble of the old building. This visualisation shows an audience on the hill watching a concert taking place in the flexible performance and sports space on the first floor.
The Bristol project proposed the conversion of a listed former fire station in the town centre. The clients want a space in which to showcase their talents and provide them with training and the inspiration to learn new skills. They asked for a café, complete with training kitchens, to be a central element. Stride Treglown’s refurbishment concept includes a dramatic entrance featuring large red fire-station doors with copper canopies. This would lead into the café, which offers a secondary performance space. After several sessions with SPY, it was decided that the centre’s name should simply be ‘The Station’, to recognise the site’s heritage; a flame symbol completes the identity. The client team has since made several presentations to groups of stakeholders and remains an integral part of the project.

“When I look at the brand, it looks like our work. SPY really listened to what we said.”
Client

Above and below: The brand and flame icon

The client team on a tour of the Paintworks, a collection of artists’ studios in Bristol

Hoarding around the Grade II-listed building during the rebuild could display large-scale branding
The first floor contains art studios, an internet café, chill-out space and radio production facilities.

Refurbished fire-station doors will be a prominent feature of the new centre.

The café retains the fire-station doors and includes a training kitchen for young people.

The clients presented to an audience of over 200 people, launching the brand with lights and banners. One team member performed a song he had written about why he loves living in Bristol.
The bid proposed youth facilities on two sites, serving two different communities in Doncaster: Bentley and Conisbrough. Unfortunately, the project sites in these locations were not secured during the jointedupdesign for myplace programme, which prevented design concepts from being developed. Despite this, the informed and enthusiastic clients are ready to engage with the project in the future. Their brief, detailed below, is part of a larger document given to the bid team by the Sorrell Foundation in 2009, so the conversation can continue. The young client team met their creative team on several occasions, and participated in workshops at the Sorrell Foundation Young Design Centre at Somerset House. They also visited the studio of Bauman Lyons Architects in Leeds.

**Building design**
- Bright, vibrant colours inside and panels of colour on exterior walls and windows
- Simple glass façades so you can ‘see what’s happening inside from the outside’
- Unbreakable windows and vandal-proof fencing
- Unusual, modern architectural shapes that are in sympathy with the surroundings
- A mix of modern and natural materials, such as glass, stainless steel, some wood and oxidised copper
- A welcoming, vibrant atmosphere
- An open-plan design, especially for social spaces
- Big, bold signage
- Something eco-friendly and sustainable

**Social spaces, functions and events**
- A community café serving drinks, snacks and full meals
- A café staffed by young people, serving meals to OAPs during the week
- Sunday roasts
- An outdoor space for eating and socialising
- A large, comfy social space
- Colourful, individual, robust furniture, including hanging chairs
- A payphone (for when they run out of credit on their mobiles)
- A green roof-garden for sunbathing
- Sleepover facilities
- Social trips to places of interest
- Separate days and events for young people of different ages

**Management and supervision**
- Open every day from 10am
- Closed by 10pm, in time for the last bus
- Minibus service to make sure everyone can visit
- Mother and baby sessions during school hours
- Five-a-side football tournaments, films and parties during weekend afternoons and evenings
- A Saturday-night bar serving non-alcoholic cocktails
- Suggestion box for additional activities
- Security, including membership cards, CCTV monitoring, a set of rules and ‘bouncers’
Arts and entertainment
- Creative space for arts, craft and fashion, along with a gallery space to exhibit work and a graffiti wall
- Music facilities with state-of-the-art DJ decks and mixing equipment in soundproof rooms
- A dance studio, rehearsal rooms, performance spaces and dance instructors
- A stage and performance space
- A games room complete with pool tables, air hockey, board games, video games, arcade games and dance mats
- Photography and film-making studios, with image- and film-editing computer equipment
- An ICT suite
- A cinema space
- A community radio station broadcasting throughout the centre and on the internet

Sports and exterior
- A spacious indoor gym with modern equipment, including weights and treadmills
- An indoor skate park/BMX park
- Facilities for fitness exercises like aerobics
- ‘Proper’ changing rooms, with power showers in cubicles with mirrors, hair-dryers and temperature controls
- Secure lockers
- Outdoor courts and pitches to make use of the green spaces around the sites
- Parkland areas with outdoor seating and social spaces, flowers and a kitchen garden
- Unusual sculptures

Advice, support and learning
- Careers guidance, with career officers on site during the week and at weekends
- Rooms with internet access dedicated to homework after 7.30pm
- Hair and beauty training salons open at the weekend
- Sociable, friendly, qualified staff providing supervision
- Vocational training, teaching anything from running a small business to mechanics and motor repair
- Training for young people to become supervisors
- Advice and health clinic, open all weekend
- A training kitchen

The clients engage in a mapping exercise, looking at existing facilities around their sites
HaSTiNgS

Bid team  Hastings Trust
Client team  8 Hastings Youth Council members aged 14–19
Architecture  CTM Architects and Jonathan Dunn
Architects, both appointed by the bid team
Branding  Rob Andrews
Creative content advice  Elizabeth Lynch

St Mary in the Castle, a listed Georgian church on the Hastings promenade, was a controversial choice for a new youth centre; local groups cherished the building and were concerned about its suitability for use by young people. The client team proposed improving the auditorium’s acoustics and, drawing inspiration from a visit to the Roundhouse in London, was keen to turn the crypts into music studios. CTM suggested opening up the building’s façade with an expanse of glazing to reveal an inviting café and box office. Rob Andrews worked closely with the client team to develop the centre’s name, ‘The Point’. One client, a design student, came up with a concept for logo design and developed it with Rob’s support. The client team gave two presentations of the final concepts to accommodate demand; local people were reassured that the former church was now in responsible hands.

A visit to the Roundhouse in London was an important part of the conversation

Above and below: Logo and guidelines developed by Rob Andrews, with a client design student, during a day of work experience

Business cards, with the clients’ vision on the back
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 of the main entrance, draws people through to the crypt and auditorium.

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

The crypt makes use of the existing architecture to create acoustic booths for the music studios.
The clients want to turn the historic baths on Hornsey Road, Islington, into a world-class performing arts centre for young people. It would also be a hub for the creative industries, with an art gallery, dance and music studios, and a theatre space. Architects from VHH were seconded to the creative team and briefed on working with young clients. The architects responded to the clients’ brief by positioning the café at the front entrance to attract the public, and by designing flexible interior spaces that can be adapted for current and future uses. VHH also included acoustic insulation to prevent disturbance to neighbours in nearby flats. Morag Myerscough worked with the client team to reflect the history of the building through words and graphics. Together they generated a range of potential branding concepts, turning a poem written by the clients about the space into a slogan for the centre. The young advisers will remain involved throughout the project.
Near right: Residential flats share the courtyard space (the youth centre and its entrance are on the right)
Below right: The view into the courtyard
Far right: VHH’s sketch showing the youth centre entrance was submitted to Islington Council during the competitive tendering process

“It is important to relate the architecture to the history – it’s about relating something personal.”
Client

Line of flats above

Line of new lift beyond

Walls lined and windows secondary glazed

New roof and roof light

New roof on line of existing roof with acoustically massive construction

Line of existing roof

Green room/chill-out

Workshops

Dotted lines show levels of landings behind

Cross-section through the youth centre

A poem written by the client team, which Morag used to develop her branding ideas

I am the creation of all your imagination

I am not like anything you have ever seen before

I am over the top, the boldest tone in the boldest colour of the boldest building in London

I am the funky animal trying to escape from the big black speakers

I am the youthful runner about to win the race of life

I am welcoming – like your grandmother’s house

I am the shelter people run to and are protected by.

I am that feeling you get when you just feel at home.

The client team celebrate after their concept presentation
NEWCASTLE-UPON-TYNE

The site for the Newcastle-upon-Tyne project is a listed 19th-century school building in the city centre, together with part of neighbouring Newcastle City Pool. The clients want a sustainable, colourful youth centre with flexible spaces and a ‘shop window’ to give it street presence. Fletcher Priest’s concept includes a transparent ‘pavilion’ at the front of the building and flexible areas inside to maximise use of the restricted space. The architects also introduced a range of environmentally sustainable features and proposed turning the existing chimney into a colourful landmark. Elmwood worked with the clients to generate several branding concepts, which the clients presented to local people via street questionnaires and Facebook, finally choosing to name their centre ‘The Link’. The design and architecture concepts have been handed over to the bid team’s in-house architects, who will take the project forward. The Sorrell Foundation brokered a relationship between these architects and the client team; they still meet regularly.

The clients with Keith Priest at the Fletcher Priest studios in London

The client team chose the roller-brush effect logo from a range of options, and selected the colours themselves. They were enthusiastic about ideas for possible executions, including name badges and external signage.
Fletcher Priest’s concept creates a sequence of flexible spaces within the existing building. The plans involve a 21% increase in efficiency, equivalent to 100m² of additional space.

Fletcher Priest gave the clients a series of drawings to help them understand the building’s context and architectural heritage.

A member of the client team is interviewed after the presentation.
Fletcher Priest’s concept includes a ‘pavilion’ that would extend the listed building, and turns the chimney into an illuminated, coloured beacon.
Space is at a premium in Newham, so the bid team proposed locating the new youth facility in a public park. The young clients wanted it to feel safe and welcoming and stand out as a beacon for young people in the area. Architects Hawkins Brown prepared a preliminary architectural model for the original bid but, after several sessions with their young clients, changed it from a complex of separate buildings into one large centre with everything under one roof. SEA worked with the clients to come up with a name and brand that feels different from other local youth centres, and would resonate with young people. They chose 'The Venue' to reflect its function as a meeting place and as an arts, performance and leisure centre. Hawkins Brown has been appointed to complete the project and will continue to work with SEA and the client team.

Bid team
Community Links

Client team
11 local people aged 14–19

Architecture
Hawkins Brown, appointed by the bid team

Branding
SEA

Creative content advice
William Warren

The clients were given a rare tour of The O2 centre’s VIP areas to inform their discussion about social spaces

'The Venue' was selected by the client team from a shortlist of three names. SEA created a typeface to give the centre a unique brand with a bold colour palette.

Opposite, below: The Venue’s special features include the Rock Fragment, a colourful sculptural object that runs through the central part of the building, linking the entrance to the rear and rising up in the form of a ‘lazy stair’. It also provides a viewing platform and sports spectator area, and ‘evolves’ into the internal climbing wall. The Ribbon Path is a decorated surface that leads visitors through the building. It acts as a canvas for graphics and artwork, and provides an area for the application of the graphic concepts by branding experts SEA.
The client team felt strongly that the name should be visible on the building’s exterior.

“The moment, the site is a big empty green canvas with a couple of trees, but we have the vision, the power and the opportunity to make it so much more than this. To make it the site of the best youth centre in London.”

Client
The Oldham proposal is for a centrally located world-class building to attract the town’s diverse mix of young people. The clients wanted a unique building that stood out; they found the original proposal ‘boxy’ and asked for something with more curves. They also questioned the predominance of sports facilities over those for arts, music and performance. After consultation with Mike Davies at the studios of Rogers Stirk Harbour + Partners, architect Mark Serventi took his original model and sawed it in half, creating a ‘street’ through the building as the main architectural feature, and adding curves to the roof. Rob Andrews reflected this in a stencil typeface that divides the lettering in two. He based the logo design on the clients’ idea of “turning Oldham on its head” to create the name Mahdlo: Oldham spelled backwards. The client team remains an integral part of the project, and Mark Serventi continues to develop the building design.

**OLDHAM**

<table>
<thead>
<tr>
<th>Bid team</th>
<th>OnSide North West</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client team</td>
<td>16 people, aged 12–19, from a larger consultation group of 40 local people</td>
</tr>
<tr>
<td>Consulting architect</td>
<td>Mike Davies CBE of Rogers Stirk Harbour + Partners (acting independently), assigned by the Sorrell Foundation</td>
</tr>
<tr>
<td>Architecture</td>
<td>Mark Serventi, Eric Wright Group, appointed by the bid team</td>
</tr>
<tr>
<td>Branding</td>
<td>Rob Andrews</td>
</tr>
<tr>
<td>Creative content advice</td>
<td>William Warren</td>
</tr>
</tbody>
</table>

“The Oldham proposal is for a centrally located world-class building to attract the town’s diverse mix of young people. The clients wanted a unique building that stood out; they found the original proposal ‘boxy’ and asked for something with more curves. They also questioned the predominance of sports facilities over those for arts, music and performance. After consultation with Mike Davies at the studios of Rogers Stirk Harbour + Partners, architect Mark Serventi took his original model and sawed it in half, creating a ‘street’ through the building as the main architectural feature, and adding curves to the roof. Rob Andrews reflected this in a stencil typeface that divides the lettering in two. He based the logo design on the clients’ idea of “turning Oldham on its head” to create the name Mahdlo: Oldham spelled backwards. The client team remains an integral part of the project, and Mark Serventi continues to develop the building design.”

Client, Oldham

*Top left: The void in the ‘O’ of ‘Mahdlo’ represents the division between the two buildings*

*Left: The logo created by Rob Andrews*
Mark Serventi’s renderings for the scheme

The projects

© The Sorrell Foundation 2010
The Stockton-on-Tees bid was for an ‘inspiration, creativity and entertainment’ centre – a new build on a site that will also house a new school. The clients conducted extensive research into Stockton-on-Tees’ architectural heritage, wanting to reference local industry in the building’s design, style and materials. BDP worked closely with the clients, the bid team and the council’s in-house architect on the use of space. Offering three options for the building’s design, they helped transform a proposal that contained a large proportion of office space into one in which the majority is dedicated to young people. Atelier Works produced two branding options, both reflecting the clients’ wish for the centre’s identity to be about energy and industry. The bid team is continuing the development of the centre’s design.

Quentin Newark from Atelier Works described the Star brand option as ‘quite literally a ball of energy. It shines out. It influences us. It’s high up, we talk of reaching for the stars, of exceeding ourselves. A star is something special, a promise, a hope.’ Constellations make up different activities on an advertising poster for the centre (below).

The other option Quentin developed was Zagzig: ‘This name reverses the conventional order. Zagzig is about energy. It’s a lightning bolt. It’s about radical switches in direction. First you zag, then you zig. It’s about speed, dynamism, movement. It’s about change.’

Clients discuss performance spaces during a workshop in London

Bid team
Stockton-on-Tees Borough Council

Client team
A core of 8 local people aged 14–22, and a wider group of 35 who contributed to meetings

Architecture
Building Design Partnership (BDP)

Branding
Atelier Works

Creative content advice
Elizabeth Lynch

© The Sorrell Foundation 2010
BDP presented three options for the building’s design to their clients.
The Stowmarket project, a new build on a main road into the town, will provide a landmark for the community as well as recreational, leisure and training activities, and emergency accommodation for young people. In response to the clients’ brief, Gumuchdjian Architects designed a modern building that stood out from, and yet worked with, surrounding architecture. Rooms for individual activities are connected by a naturally lit avenue through the building, itself a social space. The centre’s name, ‘The Mix’, was generated in branding workshops with Pentagram. The ‘X’ was picked out as a logo because ‘X marks the spot’ and because it references XCHANGE – the project’s original title. The design and architecture concepts have been handed over to the bid team’s in-house architects, who will take the project forward. The Sorrell Foundation brokered a relationship between these architects and the client team, who are still meeting regularly.

The client team chose the name ‘The Mix’ for its simplicity and flexibility
Philip Gumuchdjian presents his design concept to the clients in the form of a model, during a visit to his London studios.

The Mix – the gateway to Stowmarket – would be one of the first buildings you see as you enter the town.
Gumuchdjian Architects designed a glazed piazza that allows young people to see all the activities on offer, and doubles as a social space. The client team plans to hold exhibitions showcasing local young talent here. The reception desk, located in the heart of the piazza, would be managed by young people. A café at the front of the building is designed to attract and serve young people, and the whole community.
The Torbay project proposes the refurbishment of a listed house along with a new build, both within National Trust grounds. The team wants a sustainable, welcoming centre and landmark for the local community, and spent 40 hours compiling a scrapbook to brief the architects on designs they liked. FCBS proposed a sustainable building carefully designed to fit into the sensitive site. Glass walls separate the central space from sports facilities in each wing, giving the building an open feel, and the design includes a skate park that sweeps indoors from the outside. ASHA's branding concept uses the shape of the site for the Parkfield logo. Simple line drawings represent different activities and connect to graphic lines on the walls that guide users to the facilities. The architectural concepts were handed over to the bid team after it procured an architect from its local framework. The client team is meeting the architect regularly.
Above: The client team, bid team and designer wear their Parkfield branded T-shirts
Left: An overhead rendering shows the location of the proposed building
Below: The sports and performance space, with skylights bringing in plenty of natural light
Feilden Clegg Bradley Studios designed a building façade featuring an embossed leaf pattern, reflecting the natural surroundings of the site. An outdoor climbing wall is on the right – the south side of the building. The roof outline references beach huts on the nearby seafront.
TRAFFORD

The Trafford project is a new build on school grounds. The clients want the best performance venue possible, as well as flexible spaces for relaxing and getting advice and training. They also asked that the architecture be unique, acting as a local landmark and separating the youth centre from the school. EWA devised a concept based on building blocks “tumbled” together – representing the different types of people and activities mixing in the centre. LOVE worked with the clients to generate ‘The Fuse’ as a brand, which suggests a dynamic, explosive melding of minds and talents. The clients repeated their final concept presentation for a variety of audiences and two of the clients spent a day working at LOVE’s studios, where they learnt how to apply and manipulate the brand.

Bid team
Broadoak School, with Partington and Carrington Youth Partnership

Client team
17 local people aged 11–19

Architecture
Ellis Williams Architects (EWA), appointed by the bid team

Branding
LOVE

Creative content advice
William Warren

The design for the word ‘the’ suggests a length of fuse leading towards dynamite, a medium for high energy and activity

Team members take part in an exercise to assign budgets to spaces using fake money

The designers demonstrated how the brand’s font could be used to advertise events

ROMEO & JULIET
THE FUSE THEATRE
WEDS 17 JUNE
7–9PM

© The Sorrell Foundation 2010
Above, left to right: The architects demonstrated the building-block principle with an animation showing wooden blocks thrown in the air.

"The architects gave us a hand in defining spaces; they gave us excellent ideas and we chose options." — Client

The client team after their concept presentation.

Above and below: The final building design concept with the logo on the exterior.
Wakefield

Bid team: Wakefield Metropolitan District Council
Client team: 12 local people aged 12–18
Architecture: Bauman Lyons Architects, appointed by the bid team
Branding: Andy Edwards Design
Creative content advice: John Newbigin

The Wakefield bid envisages one youth centre serving five local towns. It will be attached to, and share facilities with, a new vocational centre. The clients are keen to keep the vocational function distinct from the youth centre. To achieve this, Bauman Lyons responded with an E-shaped plan positioning shared facilities in the central arm and creating exterior social spaces in between. Responding to the brief’s emphasis on sustainability, they suggested a biomass boiler, solar panels, a rain collection system, natural ventilation and plenty of natural light. Andy Edwards proposed three design options for ‘The Hut’, a name that the clients felt suggested a safe and friendly atmosphere. His designs employ a pentagonal shape referring to the five towns served by the centre. The client team has repeated their final concept presentation to the Confederation of Heads of Young People’s Services and remains involved in the project.

Andy Edwards offered several branding options: a single pentagon shape denotes the five towns served by The Hut. Most of the clients preferred the option with the five coloured pentagonal hoops.
The façade is made of coloured glass (not shown), and the exterior is further enhanced with brick, zinc and timber. The Hut is the building on the right. Glass pods at the front are for breakout and relaxation.

The courtyards located between the three units. The clients liked the timber cladding, which they thought was softer than brick or stone.

The client team present to stakeholders and local councillors.

The Hut and vocational centre in Airedale
The clients worked in 15 teams, each made up of around 10 young people. They were appointed through existing youth groups and through applications and, for many, this was the first time they had met. Each team formed a good bond and all hope to stay involved with the projects as they develop in the future.

“They were debating with each other and coming up with ideas. That’s what you get with young people – honesty – which you don’t get anywhere else. Nothing stops them from saying what they think.”

Stavros Nissiotis, Fletcher Priest Architects

Client team representatives at the end of their celebration day in Westminster
Andy Edwards Design
Counterflow, West Wall, Neville Street, Leeds

Rob Andrews
Chambers English Dictionary

Arthur SteenHorneAdamsen
Identity for The Duke of Edinburgh Award

Atelier Works
Data face logo designed for the British Council

Bauman Lyons Architects
Flaxengate, Lincoln

BDP
Bridge Academy, London

Elmwood
Durex packaging and branding

Feilden Clegg Bradley Studios
Accordia housing, Cambridge

Fletcher Priest Architects
One Angel Lane, London

Graphic Thought Facility
Frieze Art Fair logo

Gumuchdjian Architects
The St Marylebone CE School, London

Interbrand
Brand identity for Geneva-based airline Baboo

LOVE
The Game logo for Sony Playstation

Marks Barfield Architects
London Eye

Pentagram
London Design Festival

Rogers Stirk Harbour + Partners
Heathrow Terminal 5, London

SEA
Jamie Oliver brand

SHH
Acland Burghley School, London

SPY
Family action

Studio Myerscough
Barbican signage, London

Urban Salon
Falmouth School Design & Technology Building, Falmouth
The designers and architects who worked on joinedupdesign for myplace are some of the UK’s leading practitioners. Their work includes workplace, residential, retail, restaurant, exhibition, arts and leisure, and health and education projects. The Foundation also works with respected designers in fashion, graphics, web, identity, product, digital media, packaging and communication. Some are large practices of international repute; others are smaller organisations with niche expertise. All excel in two key ways: their dedication to the creation and delivery of buildings, environments and products that are imaginative, sustainable and enjoyable to use; and their expressed interest and skill in working with young people.

“I really enjoyed working with the architects. They were so professional and they’d listen to us, and we could learn from them.”
Client, Stowmarket

Clients from Newham being presented with certificates by their creative team at the Westminster celebration event
The Sorrell Foundation would like to thank everyone involved with joinedupdesign for myplace.

Client teams

Bid teams, partners and stakeholders
Bath: Tracey Pike, Paula Bromley, Jenny Williams and Martin Evans, Bath and North East Somerset Council; Birmingham: Mark Shaw, Carol Morgan and Juliet Faulkner, Birmingham City Council; Brent: Elizabeth Adare, Brent Council; Taiwo Adejeji, Roundwood Centre; Bristol: Troy Tanska, Basement Studio; April Richmond, Bristol City Council; Henry Lawes, Fairbridge; Kim Tilbrook, Real Ideas Organisation; Trevor Jones, Young Bristol; Doncaster: Sue Borrington, Dee Hammerson, Carol Dunkerly, Carol Collett, Dean Mangham, Andy Shaw and Steve Harrison, Doncaster Metropolitan Borough Council; Hastings: Mel Bonney-Kane, Carol Biggs, Alan Privett and Jodie Taylor, Hastings Trust; Hornsey: Rachel Egan, Islington Council; Suzanne Lee, All Change; Newcastle-upon-Tyne: Jill Bauld, Warren Crane, John Hart, Vicky Hartley, Don Irving, Wendy Lott, Sara Morgan-Evans, Ruth Rogan, John Copley, Mark Jackson, Stuart Turnbull, Julie Wheeler and Keith Balmain, Newcastle City Council; Jeff Hurst, Newcastle YMCA; Alyssa Cowell, Heidi Douglas and Ellen Smith, Streetwise; Newham: Kevin Jenkins, Community Links; Patrice Newsam, Newham Community Education and Youth Services; Oldham: Mark Serventi, Eric Wright Group; Jodie Barber, Oldham Borough Council; Jeremy Glover MBE, Rob Carter and Adam Poyner, OnSide North West; Laura Windsor, Positive Steps Oldham; Stockton-on-Tees: Claire Walsh, Gary Laybourne, Scott Roberts, John Tierney and Gareth Carson, Stockton-on-Tees Borough Council; Stowmarket: Keith Jennings, Stephen Skeet, Chief Inspector Neal Atwell, Adri Vandercolff Green, Carl Lockwood, Marisa Batson, Denise Smith, Rebekah Green, Sharon Wallace and Lynn Clancey, Suffolk County Council; Ryan Hollis, YMCA Training; Amy-Louise Nettleton; Torbay: Maggie Naylor, myplace; Nicky Corbett, South Devon College; Ali Matthews and Joe Elston, Torbay Council; Trafford: Andy Griffin, BroadOak School; Mark Bailey, Trafford Council; Nick David, West Trafford Learning Partnership; Wakefield: Neil Kennedy, Chrysalis Youth Project; Rachel Kaye, David Sharp, Tamsin Mohans, Nina Thomas, Denise Rhodes, Carrie Brook and Nicola Pearce, Wakefield Metropolitan District Council.
Creative team members assigned by the Sorrell Foundation

Rob Andrews; Andy Edwards and Justin Brooke, Andy Edwards Design; Marksteen Adamson, Scott Maguffie, Georgie Claridge and Richard Delingpole, ArthurSteenHorneAdamson; Quentin Newark, Atelier Works; Tom Vigar, Bauman Lyons Architects; Keith Papa and Keith Watson, BDP; Elliot Wilson, Sarah Wade, Dave Thompson and John Hughes, Elmwood; Keith Bradley, Tom Jarman and Nicola du Pisanie, Feilden Clegg Bradley Studios; Keith Priest, Tim Fyles, Stavros Nissiotis and Matteo Cainer, Fletcher Priest Architects; Andy Stevens, Graphic Thought Facility; Philip Gumuchdjian, Daniel Glaessl, Emma Bailey, Ryan Beecroft and Ralph Eikelberg, Gumuchdjian Architects; Jonathan Hubbard and Pete Dewar, Interbrand; Adam Rix, Sarah Corlette, Tom Myers and Phil Skegg, LOVE; Steve Chilton, Marks Barfield Architects; Domenic Lippa, and interns Yara Jalik and Rishi Sodha, Pentagram; Mike Davies CBE, Rogers Stirk Harbour + Partners; John Simpson, SEA; Helen Hughes, Ashley Thompson and Neil Hogan, SHH; Ben Duckett and Fraser Clark, SPY; Morag Myerscough and Avani Mehta, Studio Myerscough; Alex Mowat, Kenny Tsui and David Pierce, Urban Salon.

Creative content team assigned by the Sorrell Foundation


Creative team members appointed by the bid teams

Jen Taylor, Bauman Lyons Architects; Guy Holloway, CTM Architects; Michael Swinson and Simon Ford, Ellis Williams Architects; Mark Serventi, Eric Wright Group; Ida Hess and Jess Billam, Hawkins\Brown; Derek Rankin, Jonathan Dunn Architects; Kieran Lilley, Kenton Simons and Usman Yagub, Stride Treglown; Joanna van Heyningen, James Gallie and Simon Ricketts, van Heyningen and Haward Architects.

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

Mary Abiola, The O2, 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 Newbigin, film and digital content; Niru Ratnam, STORE gallery, gallery spaces; Ral Rundell, 1965 records, music production; Luke Warburton, VOP, graffiti; and William Warren, 3D design.

Special thanks

For kindly speaking at our Joinedupdesign for myplace introductory seminar: Beverley Hughes MP, former Minister of State for Children, Schools and Families; Lucy Parker, Chair of the Talent & Enterprise Taskforce; and Alex Mowat, Urban Salon; to Arup and Leon Renwick for project management support; for the celebration event: Ras Kwame, Radio 1; Joel Rundle, member of the Bristol client team; Vortex dance group; DJ Klose One; Dawn Primarolo MP, Minister of State for Children, Young People and Families; for client team member work experience: David Field, Zoological Director, London Zoo; for skate park design advice: Russ Holbert, Maverick Industries; photographers, Magnus Andersson, Ben Blossom, Graham Carlow and Olivia Grabowski-West; writer Nick Skeens; copy editor Mary Scott; designer Fay Cuthbertson; and filmmaker Russell Reed.

Department of Children, Schools and Families myplace team

Anthony Hughes, Chris Caroe, Ian Selkirk and Tracy Spencer.

Talent and Enterprise Taskforce

Lucy Parker, Anthony Cooper, Lucy Canning and Janet Opanuga.

For hosting client team visits and meetings

Andy Edwards’ Design studio, Artspace, Basement Studios, Bauman Lyons Architects’ studios, the Bristol City Museum Art Gallery, Brent Youth Matters 2 Forum, British Film Institute, Chider Road Community Education Centre, Chrysalis Youth Project, Community Links Connexions Newcastle, CTM Architects’ studios, the Deptford Project, East Ham Town Hall, Ellis Williams Architects’ studios, Elmfield House, F-ish Gallery, Fletcher Priest Architects’ studios, Gallery Oldham, Gumuchdjian Architects’ studios, Hawkins\Brown studio, Kaleidoscope Children and Young People’s Centre, the London Eye, The Lowry, Salford, the Museum of East Anglian Life, Newcastle City Library, Newcastle City Pool, The O2, Greenwich, The Paintworks, Pentagram studios, Castleford Phoenix Theatre at Airedale High School, Quarterhouse, Radclyffe School, Oldham, the Roundhouse, the Southbank Centre, Streetwise, Stride Treglown Studios, the Tobacco Factory, Trinity Laban conservatoire of music and dance, Urban Salon Architect’s studios, Watermark Place, The Web Building, Westminster Academy and YMCA Training.

Photograph credits for page 68

Andy Edwards Design © Kippa Matthews; BDP © Martine Hamilton Knight; Feilden Clegg Bradley Studios © Tim Crocker; Fletcher Priest Architects © Tim Scar; Interbrand © Pete Dewar; Marks Barfield Architects © Nick Wood; SHH © Morley von Sternberg.
The joinedupdesign for myplace project team
Will Sorrell, Project Leader
Jen Ohlson, Magdalena Novoa and Jack Roche, Project Managers
Helen Love, Project Assistant

The client and creative teams celebrate their involvement in the joinedupdesign for myplace programme at Central Hall Westminster.
The Sorrell Foundation aims to inspire creativity in young people and improve the quality of life through good design. It works with young people in primary and secondary schools, academies and universities, as well as with those not in education. The Foundation supports the Building Schools for the Future, Primary Capital and Academies programmes to help pupils create briefs for their new schools. Other work includes Designing Out Crime, an investigation with young people into issues concerning crime, and the Young Design Programme, in which student designers work as consultants for pupils in schools. The National Art & Design Saturday Club is a recent initiative giving young people opportunities to explore their creativity at their local college or university. The Sorrell Foundation Young Design Centre at Somerset House, London, provides a base for hosting visits and workshops with young people from across England. The Foundation draws on an expert network of designers and architects, many of whom have worked with young people as clients.