

# Welcome to Stage Two of Community Engagement

## Welcome

Welcome to the second stage of Marlow Studio Project's community engagement. This exhibition has three key ambitions:














- To outline the aims and ambitions of the project: explaining why Marlow is uniquely suited for this project; and setting out the regional and global context that anchors Marlow Studio Project here.
- To share the draft masterplan and offer insight into the evolution of the design involved in delivering a globally significant investment; and how this process can be planned with care to maximise the benefits to the surrounding communities.
- To understand your thoughts on the design as it emerges and to listen to any further ideas and considerations that you may have.

Please take a look through the exhibition boards, talk through any questions you have with a member of staff and then please take a minute to fill out the questionnaire.

The responses that we gather during this stage of the consultation will be used to inform the emerging designs.

## EXHIBITION STRUCTURE

All boards in this exhibition have been colour coded, as seen below. This is to help with locating specific boards referenced in content and the questionnaire.

Welcome		Emerging Masterplan: The Vision	
South Buckinghamshire's Cultural Heritage In Film		Transport & Access	
The Film Industry in the UK		Ecology & Sustainability	
The Site		The Countryside: Harnessing Potential	
Delivering a World Class Studio		Credits	
Towards a Masterplan: The Design Process		Engagement Summary	
Towards a Masterplan: The Concept			

## Stage One of Engagement

Stage One took place in July this year. A total of nine engagement events were held across Marlow, Little Marlow, and Westthorpe Park. A newsletter was sent to 10,000 homes in the Marlow area and around 80 close neighbours received hand-delivered letters to their homes.

The ambitions of Stage One: 'Taking Soundings', were to inform the public at the earliest possible stage of the proposals; facilitate initial conversations; and to hear from local residents about their community and wider interests.

This process aimed to gauge initial feedback on the proposal and begin conversations on design principles. Areas of note include jobs and economy, transport and access, ecology and sustainability, and design quality. The feedback was presented to the design team in a detailed report. This has in turn shaped the draft designs being presented here.

There was a great variety of opinion on the project, with many people excited about the potential it has to further boost the reputation of Marlow, provide a multitude of jobs and opportunities for young people, and invigorate plans for the Country Park.



# South Buckinghamshire's Cultural Heritage in Film

## Marlow

Marlow is at the epicentre of the world's most important location for producing high budget filmed entertainment.

Three quarters of a century's investment, training and advocacy have cultivated a strong local film-making tradition that has a major global impact. Classics like *Brief Encounter* (filmed at Denham Studios and Beaconsfield) blazed the trail.

So much so that the international blockbuster was born here. *Dr No*, the first James Bond movie, was shot at Pinewood (10 miles from Marlow) in 1962 and for the last six decades almost all of the 25 Bond films were made here in South Buckinghamshire.

South Bucks is now the world's most significant centre for the production of award-winning filmed entertainment. More recent titles include *Mamma Mia*, *No Time to Die*, and this month's big Marvel release, *Eternals*.

This has also led to the specialist creative and technical ancillary trades basing themselves in the area.

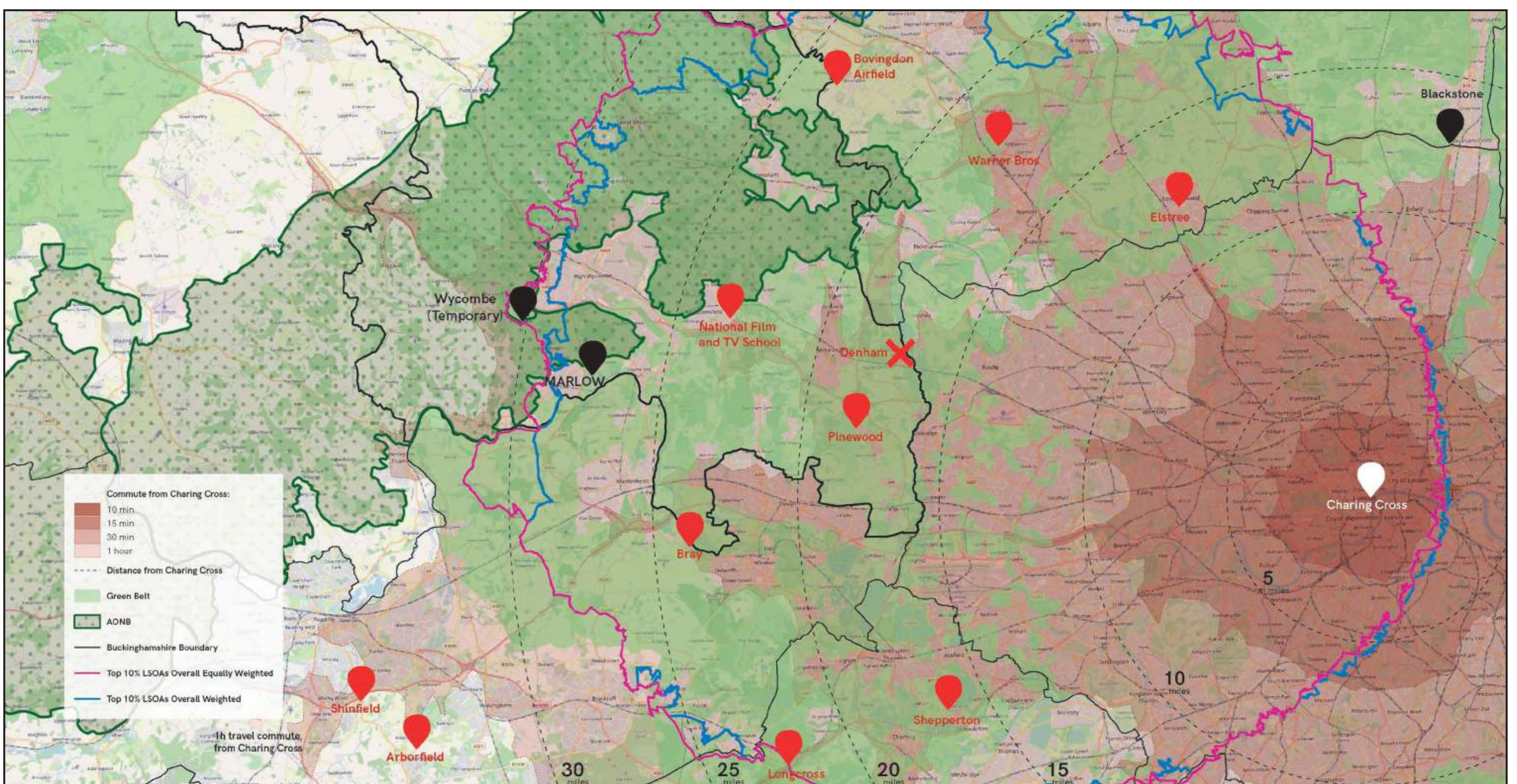
South Bucks is at the heart of a globally important 'Industry Cluster'. This is the economic term for a critical mass of unusual competitive success in a particular location. Much like the City of London or Silicon Valley, which house globally significant industries that bring their local communities extraordinary benefits.

## Location

The key requirements for any site aiming to produce top-tier filmed entertainment are:

- Proximity to other top-tier world-class facilities, associated trades and talent already in place;
- Proximity to London, Heathrow and other interconnecting transport infrastructure;
- Adequate space to create a viable site of internal critical mass for optimal benefits;
- Ability to provide for other campus requirements – like a training facility;
- Proximity to outstanding cultural, broadcast, media and other creative industries.

The below map shows that within a practical distance from other facilities and infrastructure, all potential sites are within greenbelt or landscapes with a higher designation – like the Chilterns AONB.



Strategic location of proposed Marlow Film Studios within West London cluster

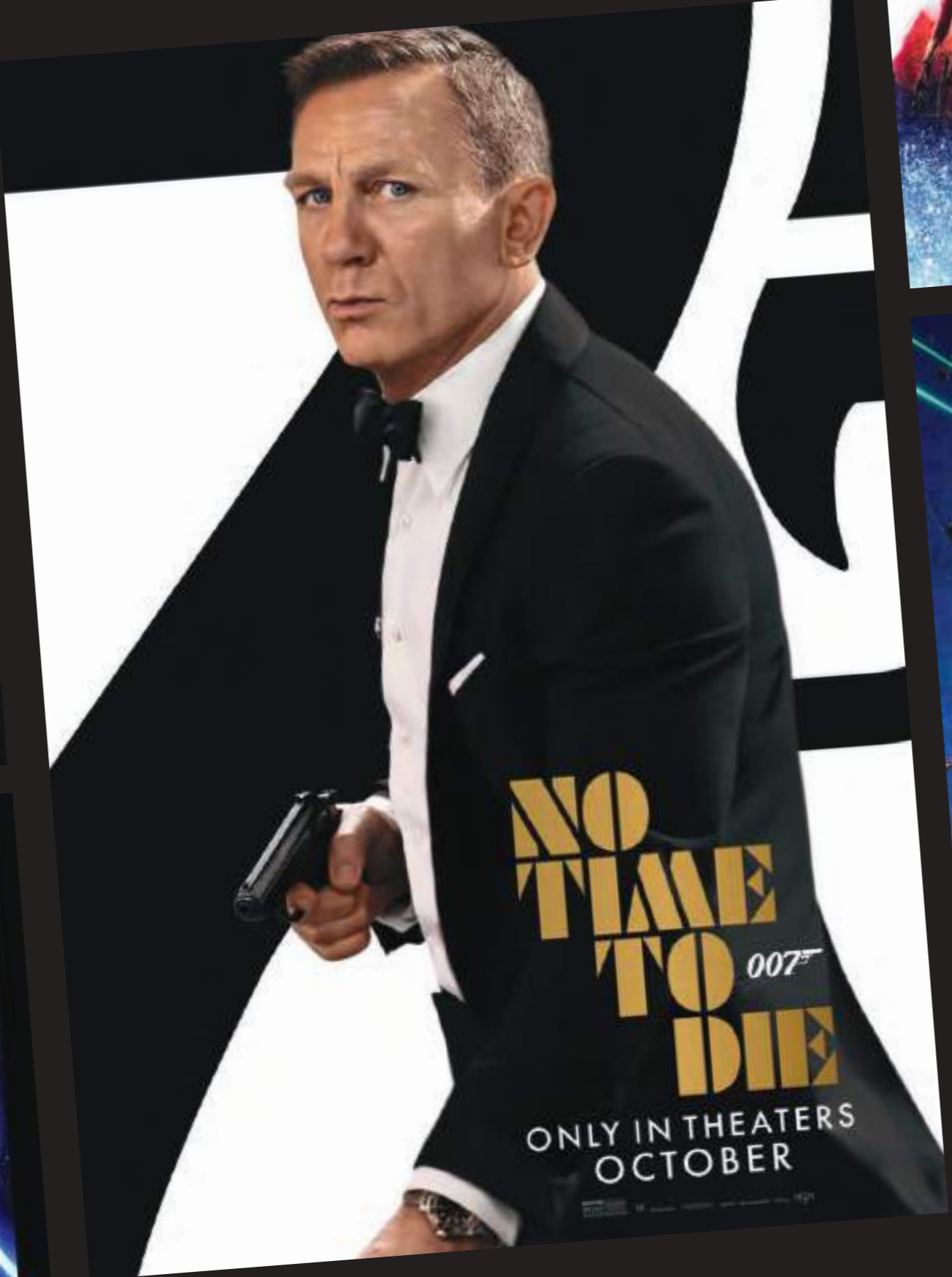
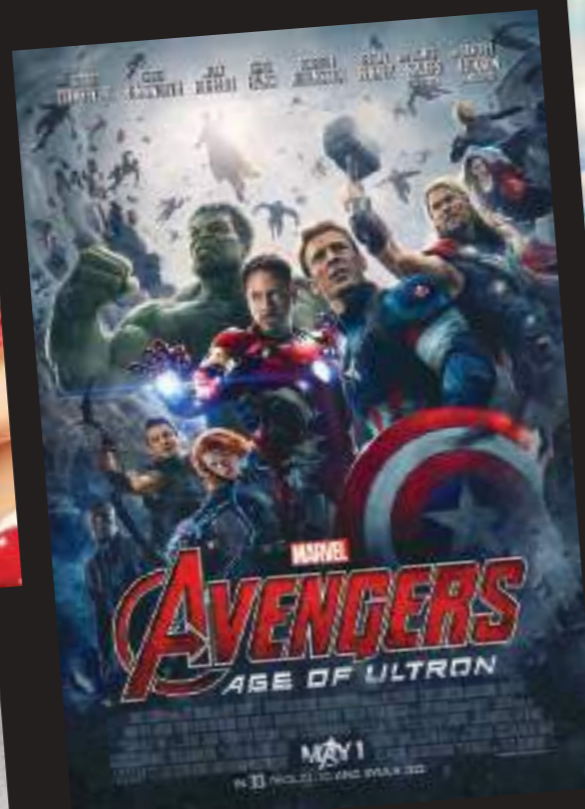




# CLASSIC BLOCKBUSTERS SHOT IN BUCKINGHAMSHIRE



# RECENT BLOCKBUSTERS SHOT IN BUCKINGHAMSHIRE





# The Film Industry in the UK

In 2020, the UK suffered the worst economic contraction in over 300 years. Despite this, the film and television industry has remained one of the most dynamic sectors in our national economy, continuing to draw in growing inward investment from overseas.

We are known internationally for our people and skills-first sectors – like financial, legal and other service industries. 80% of our economy, and 82% of UK employment, is in the service sector. Thanks to over 75 years of technology, talent, investment and government policy, the film & TV sector has developed into one of the few trades where we can claim true global leadership.

As a nation we make a significant contribution to global culture and entertainment. For example, a UK-made blockbuster is 3.5x times more likely to perform at the box office than one made in California. UK expertise has grown to dominate the global industry. In 2015, we overtook California as the world's film capital, thanks in part to a long history of hits like The James Bond films, the Star Wars movies, and recent high end television sensations like The Crown.

The sector is growing at such a pace that it is set to double in size over the next 4 years (according to the British Film Commission). This growth has the potential to produce even more skilled and highly rewarding jobs, and training at both the national and local level. This fact was celebrated in the 2nd October issue of the Spectator.

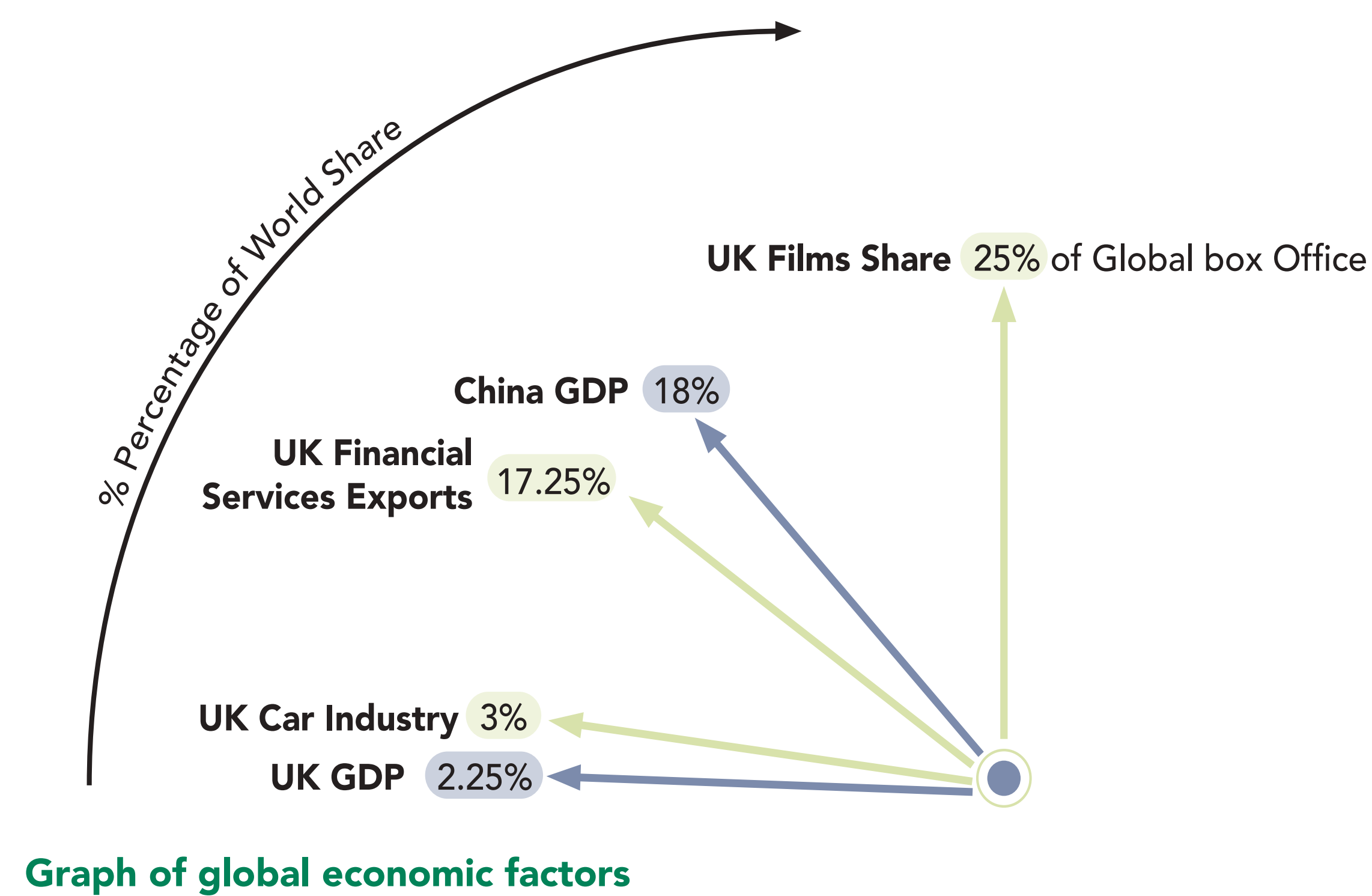


*If there ever were an example of how Britain can flourish beyond the EU, the film and the TV industry is it.*

## So why is the industry growing so fast?

The largest economy in the world (the USA) has seen a remarkable long-term shift to the media and new media sectors. American corporations with a world-wide reach in the sector are now valued at about £4 trillion (or 10% of the US stock market). These include Facebook, Apple, Amazon, Netflix and Google, and they spend billions of dollars annually, investing in the unparalleled content to ensure they retain platform loyalty. Britain and more particularly this area is benefitting from this investment, as it is the definitive destination of choice for film and TV production.

To benefit from our global reputation, additional strategically located and cutting-edge facilities are needed to provide the high-quality entertainment that worldwide audiences have come to demand from our community.



Graph of global economic factors



Brief Encounter Poster



No Time to Die Poster

### The UK is the global film making capital of the world

- 43%** of high budget films made in the UK were top grossing films of the year, compared to 12% in California.<sup>1</sup>
- 410%** Growth in inward investment in HETV between 2013 and 2019.<sup>2</sup>
- x10** The number of films produced in the UK increased tenfold between 1999 and 2020.
- £4bn** Investment in film and HETV is a government priority, with a target to double revenues by 2025.<sup>3</sup> The creative and digital sector in Buckinghamshire is specifically identified within the LEP's ambition for growth.<sup>4</sup>

### Economic footprint of the sector

- £177bn** The value of global production spend on feature film and television in 2019, higher than any previous year.<sup>5</sup>
- 173,000** Jobs supported in the UK film and HETV sector in 2019.<sup>6,7</sup>
- £19.5bn** in economic activity supported by the sector in 2019.<sup>8</sup>
- £4.3bn** Annual trade surplus in the film and HETV sub-sector, higher than other service sectors such as advertising and market research (£3.5bn), contributing over a quarter of the whole creative industries' trade surplus.<sup>9</sup>
- 89%** of spending in the sector was foreign direct investment in 2019.<sup>10</sup>

### The need for new studio space

- x2** The British Film Commission predicts a doubling of the screen production sector between 2019 and 2024.<sup>13</sup> This can only be achieved if new space is delivered.
- 900k sqft** The amount of space PwC forecast (2018) would be required to accommodate potential growth in the film industry alone.
- 2m sqft** The amount of space CBRE (2021) forecast is required to facilitate the growth in film and HETV production.
- £1bn** Amount Netflix has pledged to spend in the UK on shows and films, with other companies, including Amazon, Disney and Apple, following suit.<sup>14</sup>
- 5-10** Number of major movies the UK lost out on filming between 2016 and 2018 due to a lack of suitable studio space.
- 85%** Occupancy at major London facilities means they have effectively been running at capacity over the last five years.<sup>15</sup>
- At least £950m** is lost in economic activity each year due to lost films.<sup>16</sup>

### Forecasts for studio space requirements in the West London cluster

Marlow Studios would address this lack of capacity, providing high-quality, attractive studio space, which would enable the cluster to maximise its potential, and produce blockbusters that the UK has previously missed out on due to lack of space.

Without further investment in studio space, inward investment will continue to be lost and economic growth could be displaced to other counties and countries. It is clear that space within the West London cluster specifically is key due to accessibility, clustering effects and infrastructure, and so Buckinghamshire desperately needs to build on its already world-leading offering.

1 Film LA, 2019. Feature Films: A Profile of Production  
 2 BFI, 2020 and 2017. Film, high-end television and animation programmes production in the UK: full-year 2019 and 2017  
 3 HM Government, 2018. Industrial Strategy, Creative Industries Sector Deal  
 4 Buckinghamshire LEP, 2019. Local Industrial Strategy  
 5 Olsberg SPI, 2020. Global Screen Production – The Impact of Film and Television Production on Economic Recovery from COVID-19  
 6 DCMS, 2019. DCMS Sectors Economic Estimates 2018: Employment

13 Screen Daily, 2020. BFC boss predicts UK screen industries will be worth £6bn by 2024  
 14 The Guardian, 2020. Netflix to spend \$1bn in UK in 2020 on TV shows and films  
 15 PwC, 2018. Review of UK Film and High-End TV production facility market  
 16 PwC, 2018. Review of UK Film and High-End TV production facility market  
 17 Olsberg SPI, 2020. Global screen production – the impact of film and television production on economic recovery from COVID-19

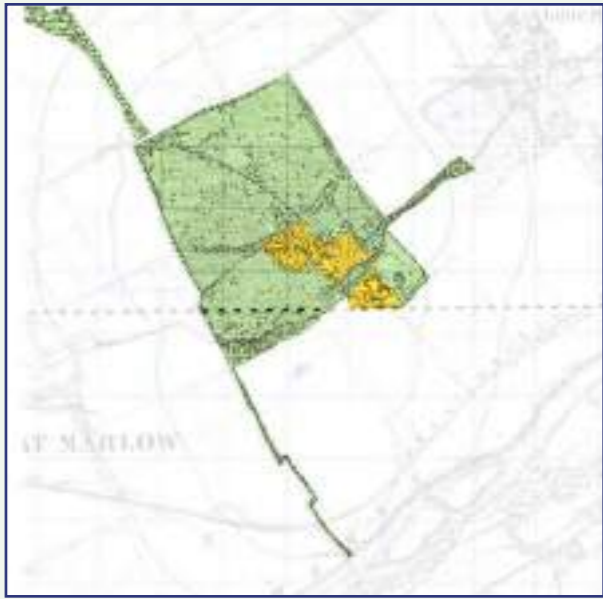


# The Site

## Site History

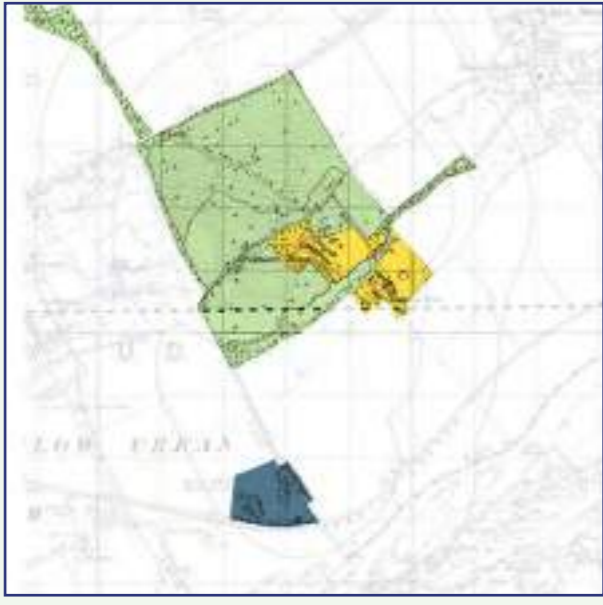
### 1882

Much of the site was parkland for Westhorpe House.



### 1945

The area was a POW camp during WWII, with brickworks to the west and sewage works to the south.



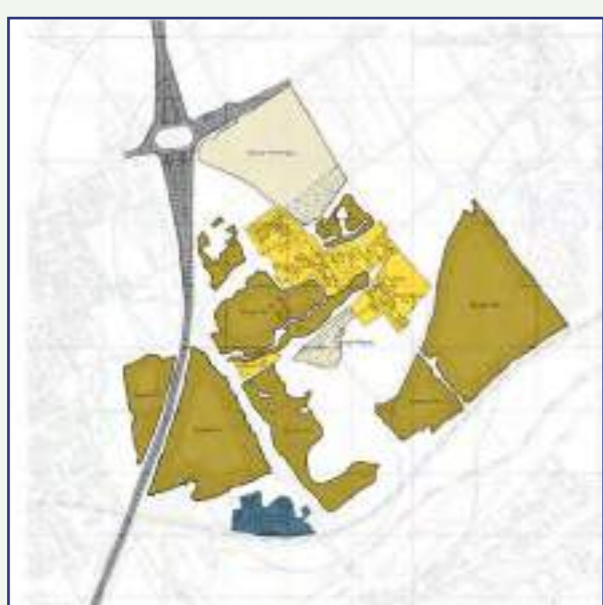
### 1960

Gravel extraction began after the war and continued for around 20 years until 1980.



### 1977

The bypass opened in 1972. Once gravel quarrying stopped the pits were subsequently filled with water or waste.



### Present Day

The area is now dominated by landfill (see mauve area in map below).



## Parcel A:

The key part of the site (56 acres) is framed by the A404 to the west, the Little Marlow Road/A4155 to the north, Westhorpe Farm Lane to the east, and the Westhorpe Lake, House and Park Homes to the South. The access to the Westhorpe community passes through this part of the site. A Public Right of Way runs from east to west at the southern end (from the Volvo Bridge to Westhorpe Farm Lane).

## Parcels B and C:

There are two additional parcels (33 acres) which extend further to the south beside the lakes.

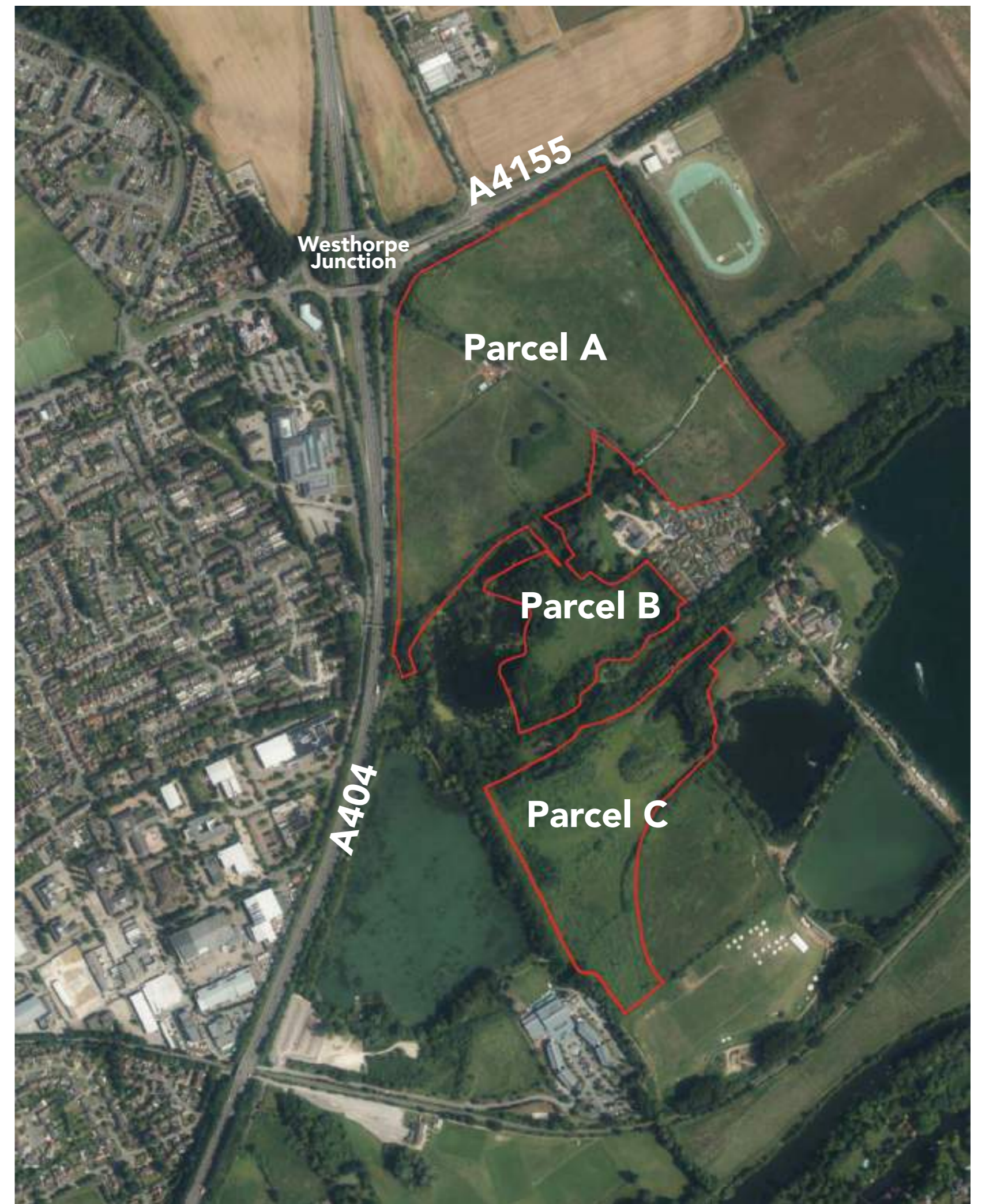
## The Story of the Site

The last 100 years have seen considerable changes to this landscape and its character.

Before World War I, the site formed the estate of Westhorpe House. Since then, the area has been extensively compromised as it has undergone different uses. After brief use as a Prisoner of War camp during World War II, all three parcels were used as quarries for the gravel and aggregates industry.

Nearly 50 years ago, the A404 Marlow bypass dual carriageway was constructed, cutting a swathe through the landscape. The majority of gravel pits were used for waste in the form of landfill, but some areas that sit immediately to the south of the main part of the site were left to become the lakes. Over 62 of the 89 acres (70%) are landfill.

The areas used for landfill have been capped, but in substantial areas the land is uneven and badly restored and would need large investment for agriculture or any other kind of use. The traffic noise of over 110,000 vehicle movements a day on the A404 means that this is no longer a tranquil landscape.



The Site with identified land Parcels

## Site Constraints

There are a number of constraints that have to be taken into consideration to guide development of the site.



Site Connections



Landscape Character



Noise Pollution



Flood Risks



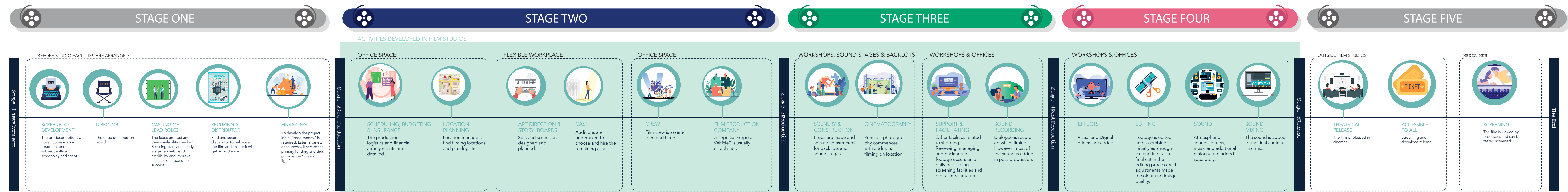
Ecology



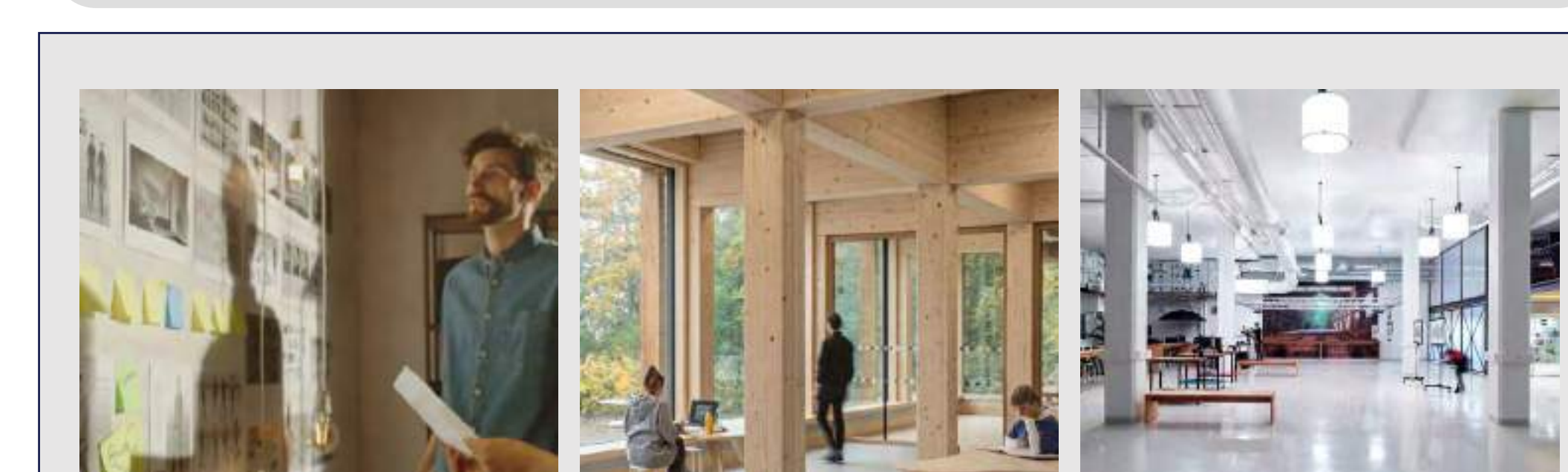
Ground Conditions



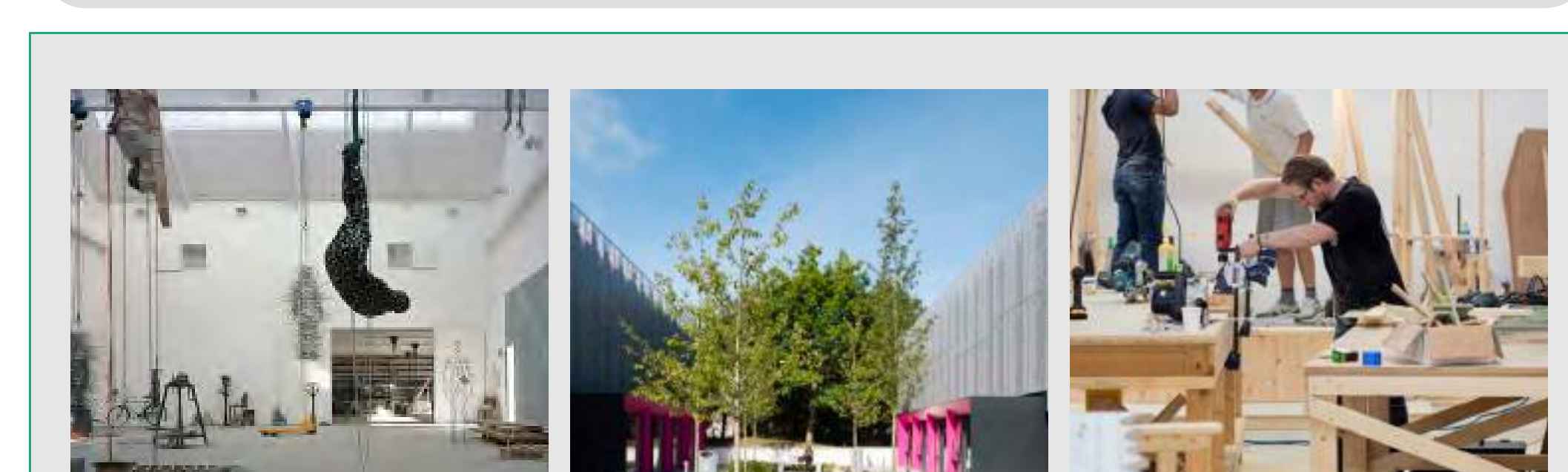
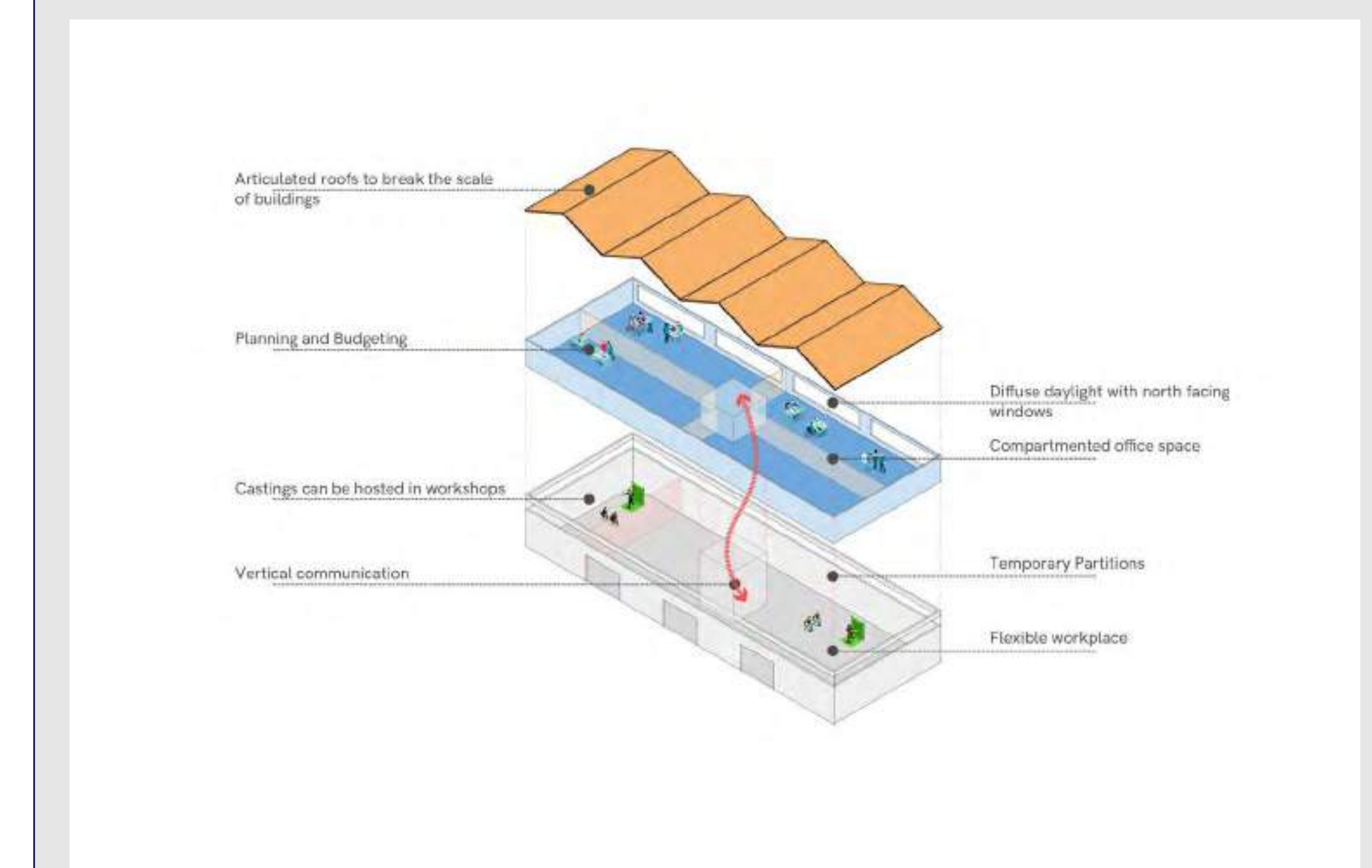
# Delivering a World Class Studio: The Production Timeline & Associated Buildings



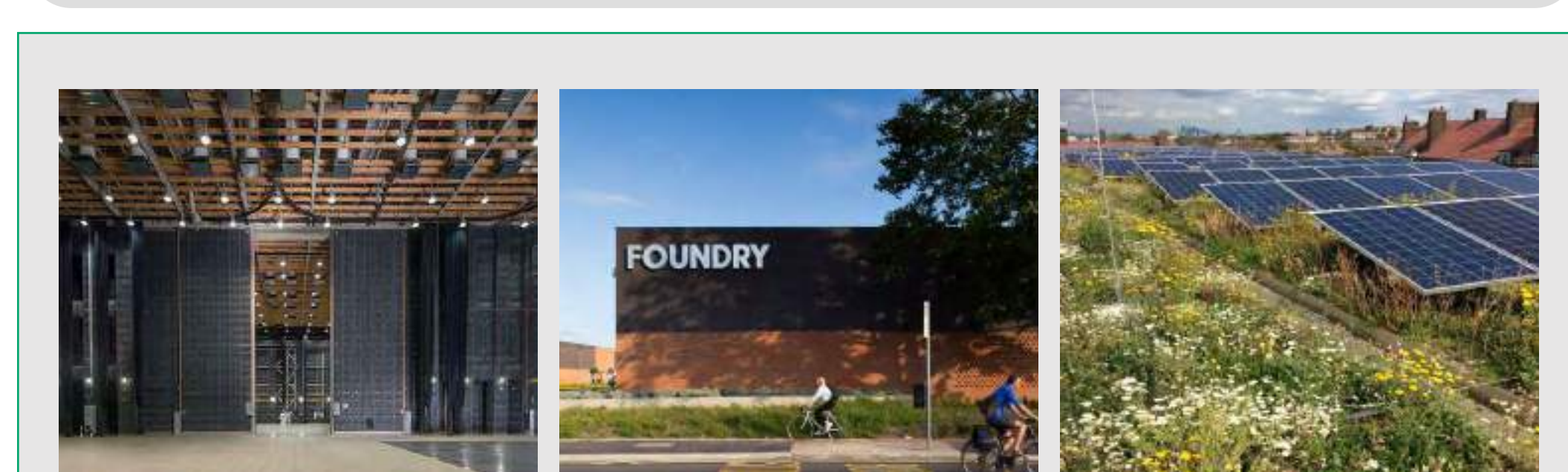
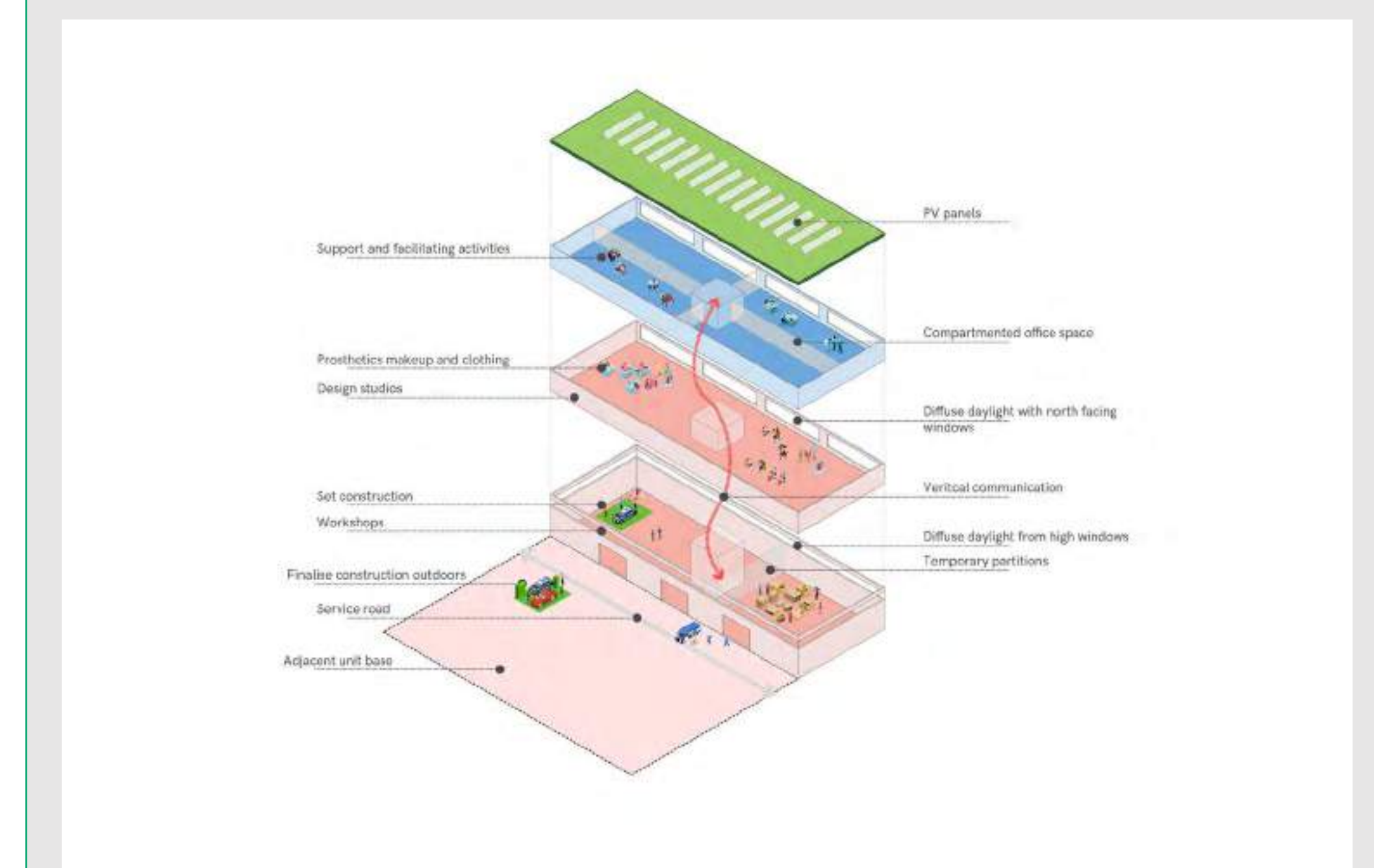
**STAGE 2 WORK PLACE**      **STAGE 3 WORKSHOPS & AUXILIARY OFFICES**      **STAGE 3 SOUND STAGES**      **STAGE 4 WORK PLACE**



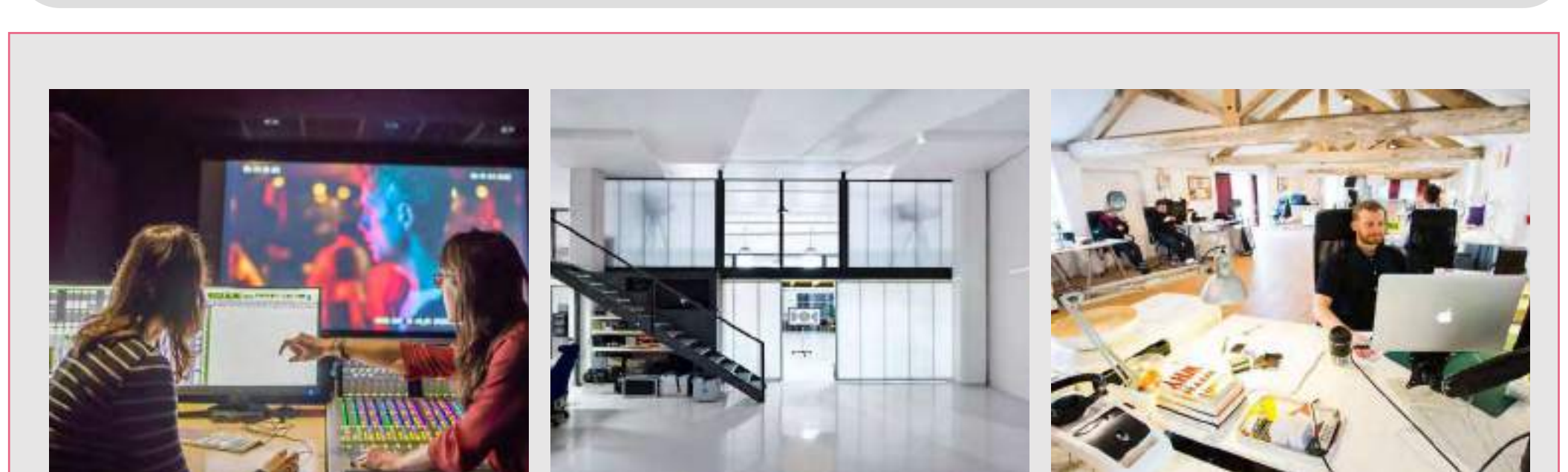
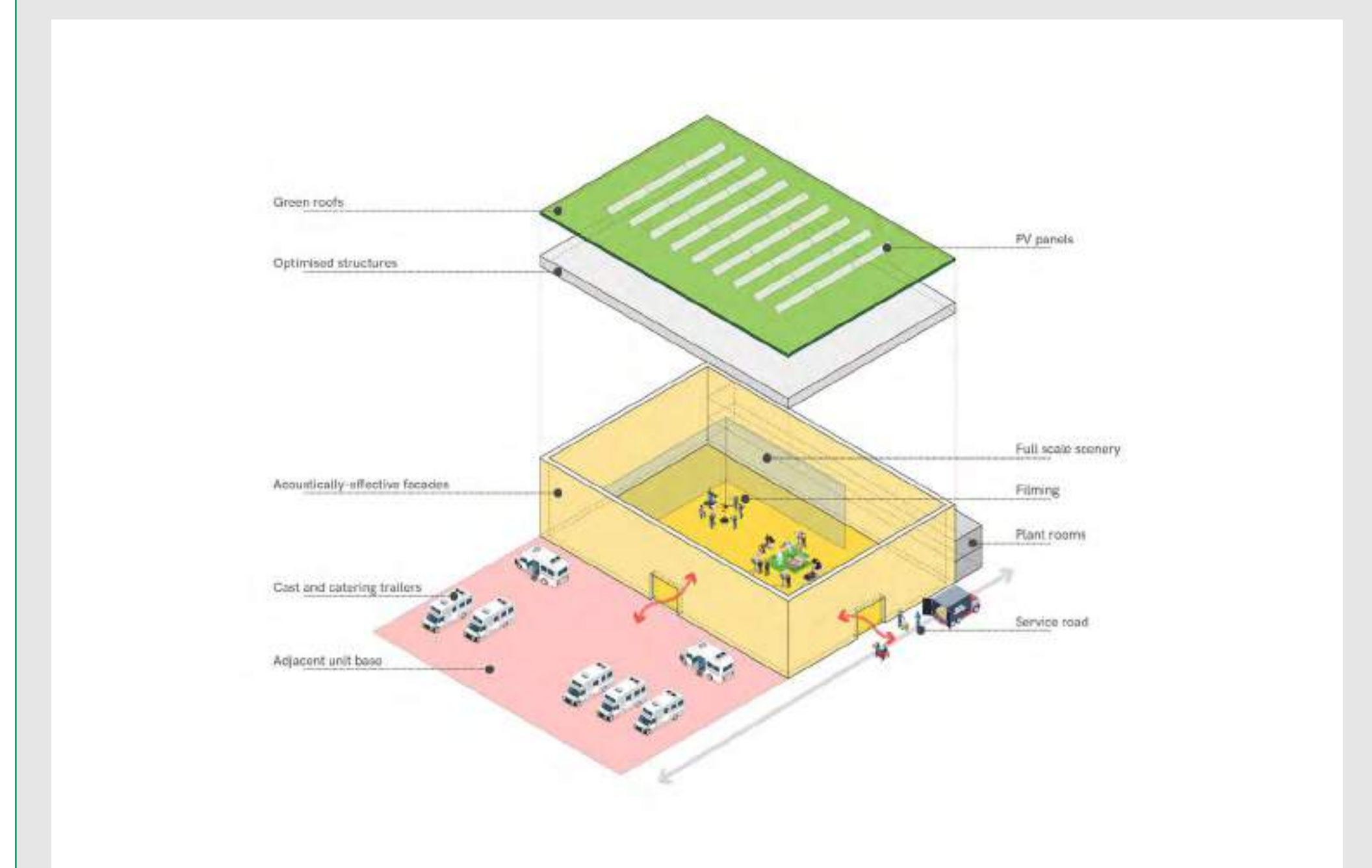
The Stage 2 workplace needs to be flexible to enable varied uses. Traditional office space will be required for the initial administrative work. More collaborative work environments will be needed for the art department, location planning and initial design work. At this stage, some spaces are used for casting and rehearsal.



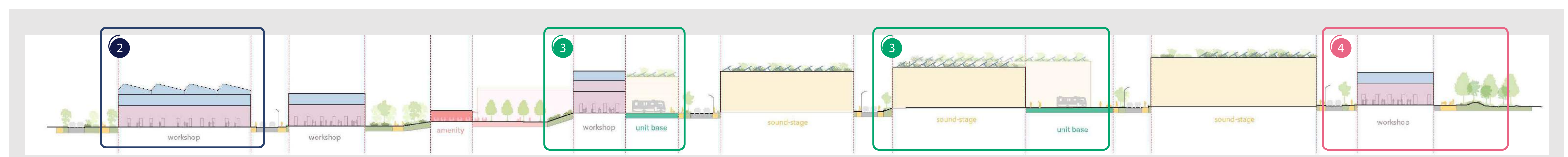
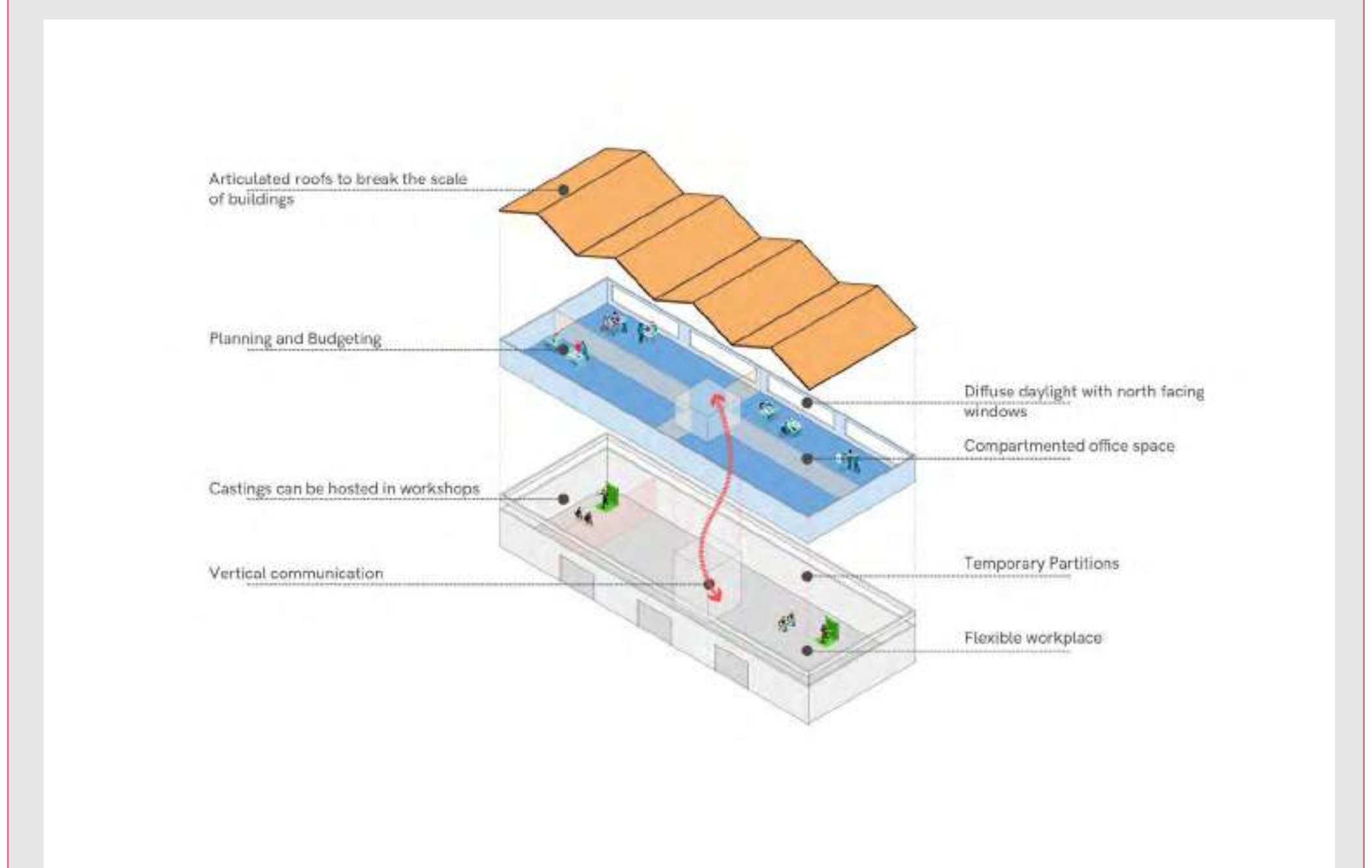
Film studio workshops are large-span structures that allow for maximum flexibility. Their floorplates range from 2.5k to 10k sqft, depending on their use. They host a wide range of activities: construction and electrical workshops; on-camera trades such as special effects and prop manufacture; crafts and on-screen talent (prosthetics, costume, stunt training etc.).



Sound stages are large soundproofed buildings used for film shooting. The scheme will provide a range of sound stages varying from 15k to 45k sqft. Their open space structures allow for spaces of high flexibility to host complex sets and accommodate the cast, crew, props, equipment and support services.



Similar to Stage 2, the spaces required for Stage 4 need to host a variety of uses from individual work, like editing, to collaborative spaces for screening and discussion. Workshops and offices can be temporarily fitted to host sound recording and other specialised spaces.





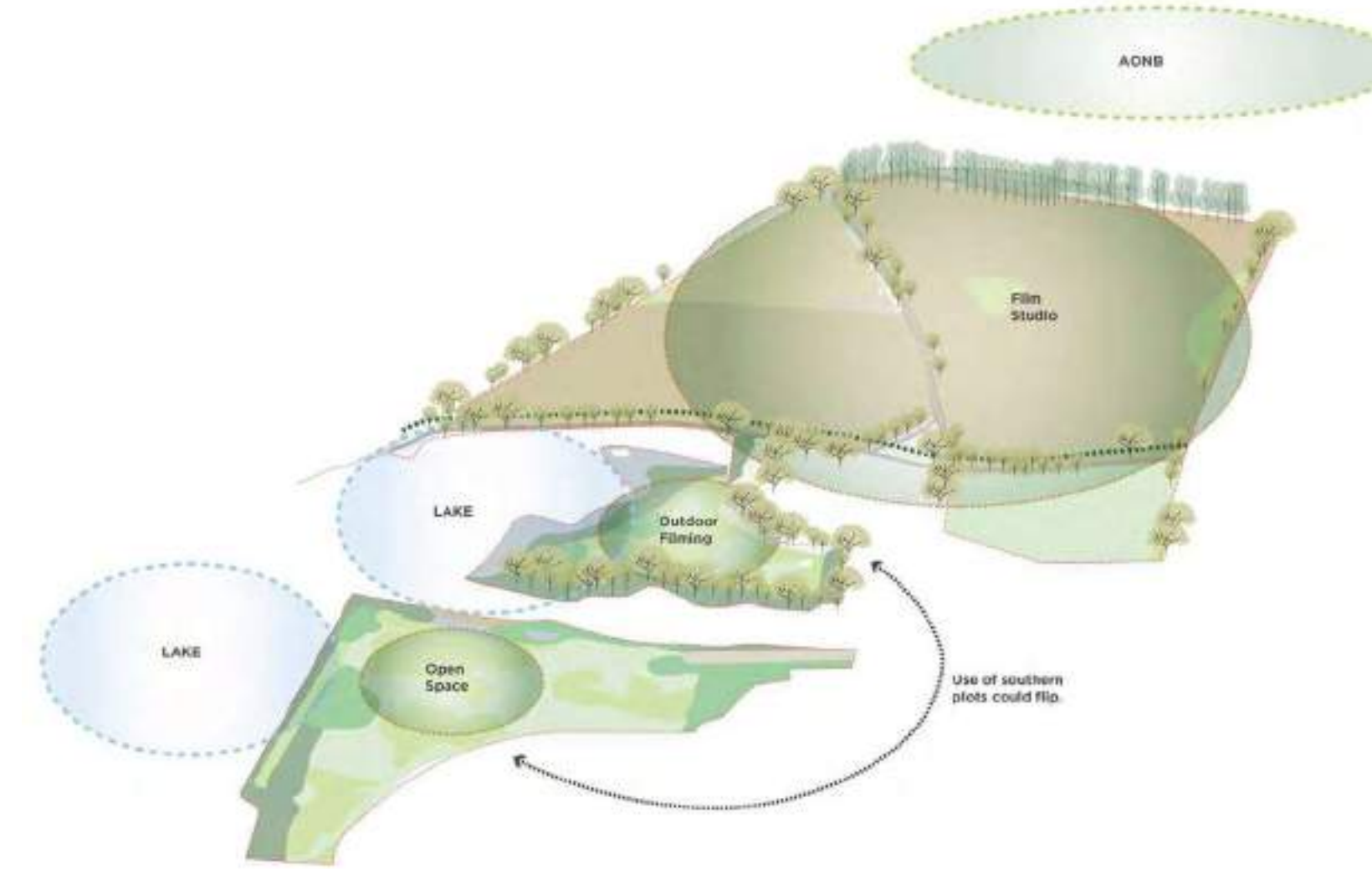
# Towards a Masterplan: The Design Process

The draft masterplan is being developed to provide an overall vision for the site based on clearly defined uses in order to deliver a world-class studio on the one hand, and respect the needs of the site and surroundings on the other.

## Key demands for the masterplan include:

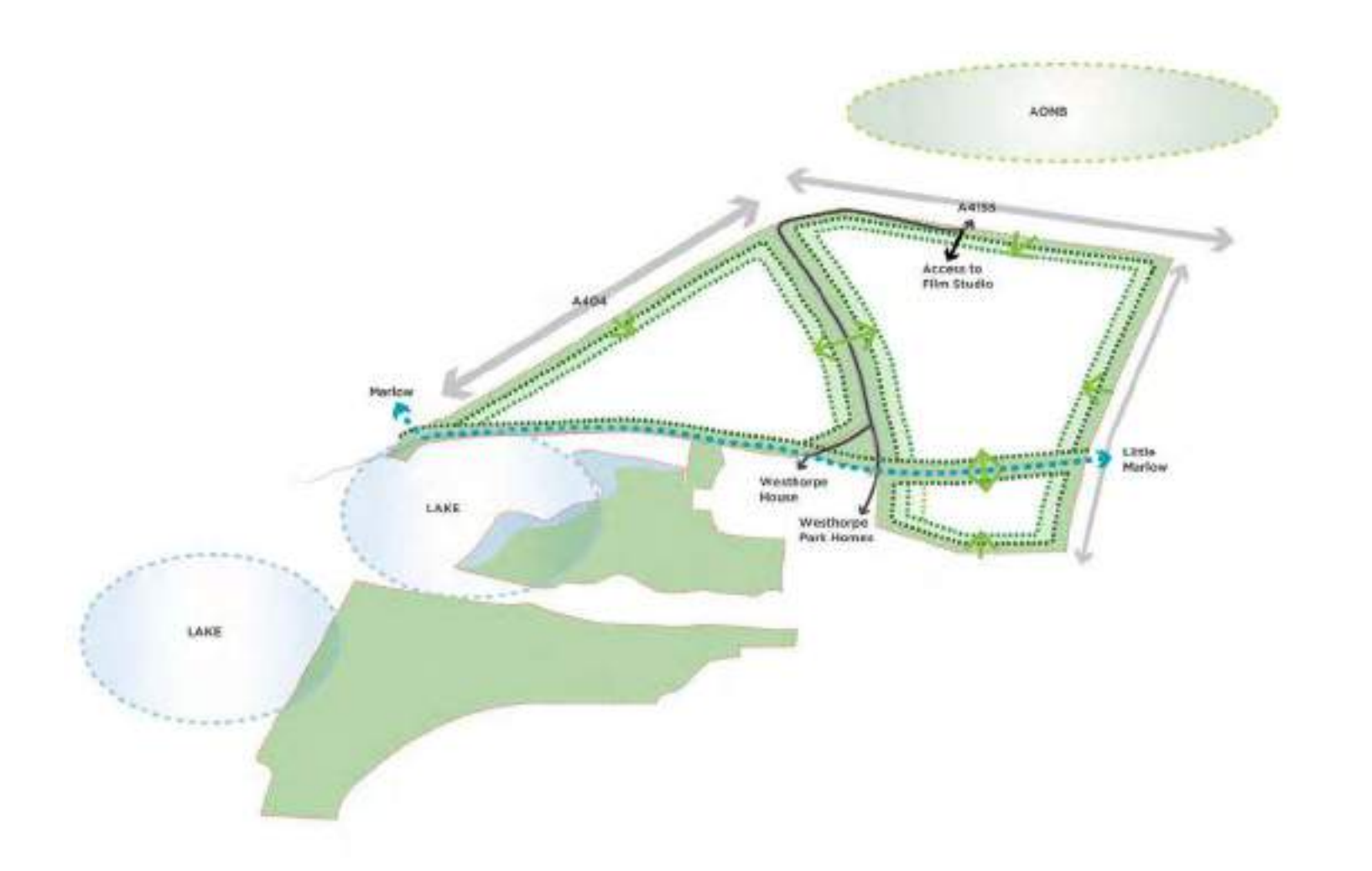
- Facilities to simultaneously accommodate two blockbuster films or four prime-time television series;
- A compact campus of studio spaces that facilitate interactions and creativity;
- Studio spaces to be clustered to support the specific needs of production and services;
- Provision of open spaces and routes.

### 01 | Work with the Existing Nature



Identify the areas of higher ecological value and existing trees. The film studio building clusters will be located in the northern plot as they have lower ecological value and sit outside the flood risk area.

### 02 | Allow for Green Buffers



Understand the edge conditions and provide green buffers to the existing roads and pedestrian paths, the neighbouring communities and towards the AONB.

### 03 | Locate the Production Clusters



Locate the central point of the production clusters. The unit base is considered the active node of each production and therefore will sit in the centre of each cluster.

### 04 | Set a Height Strategy

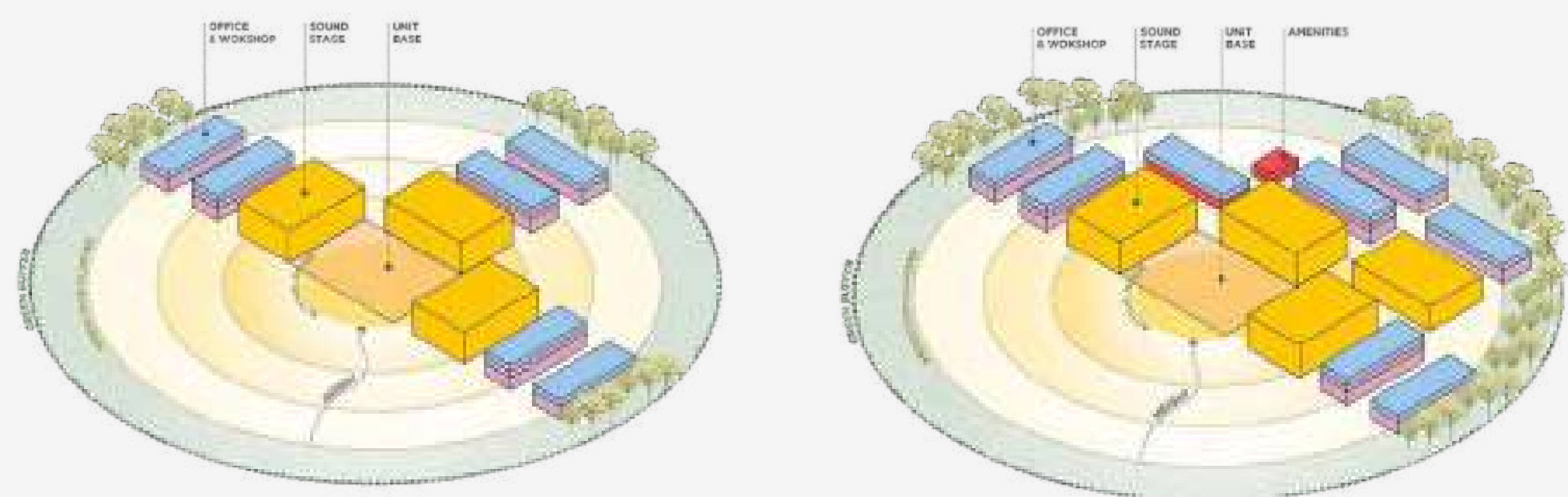
### 05 | Locate the Trade Clusters

### 06 | Keep a Consistent Height Strategy

## Critical Mass and Production Clusters:

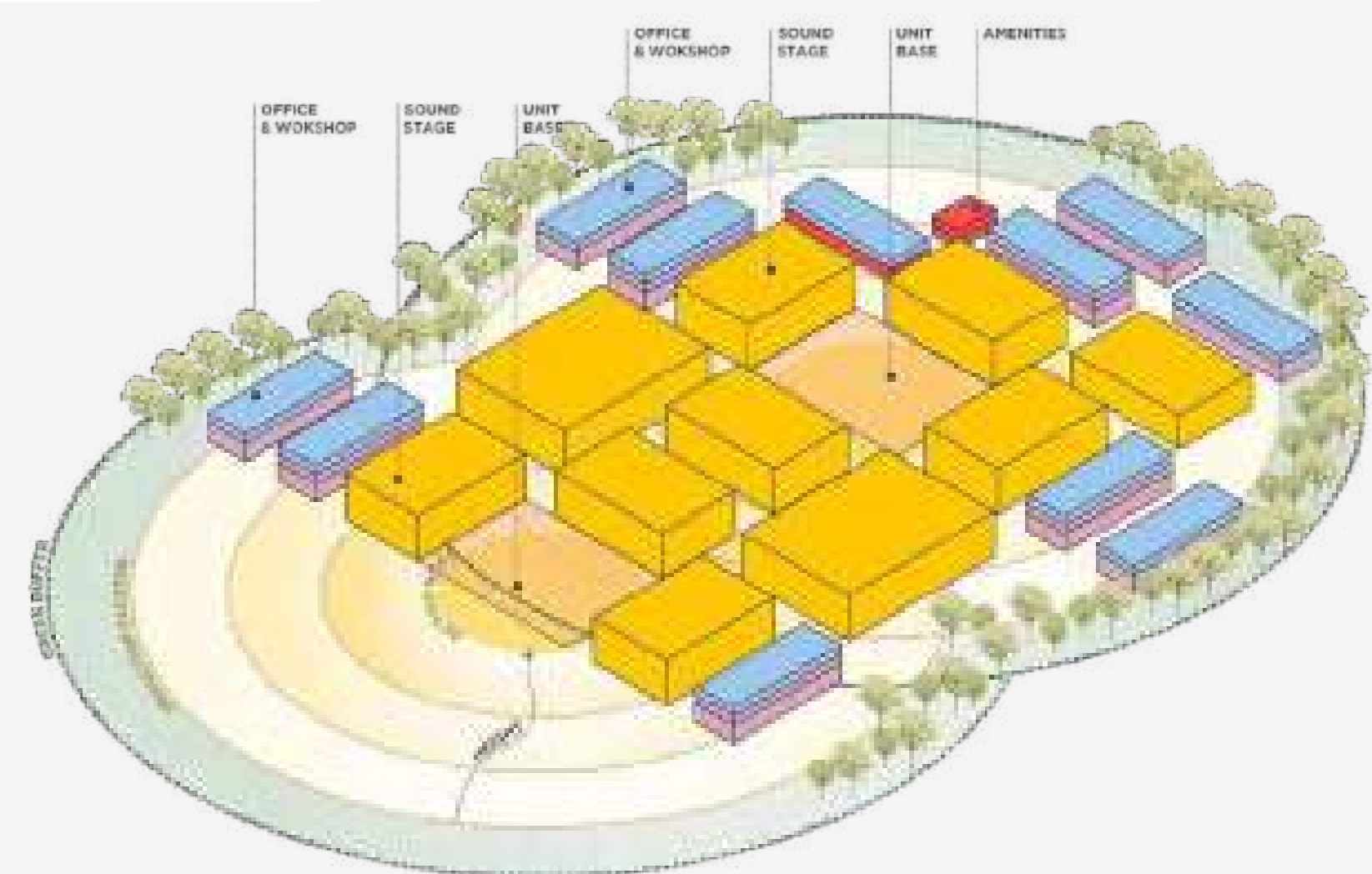
### Production Core

### Production Cluster

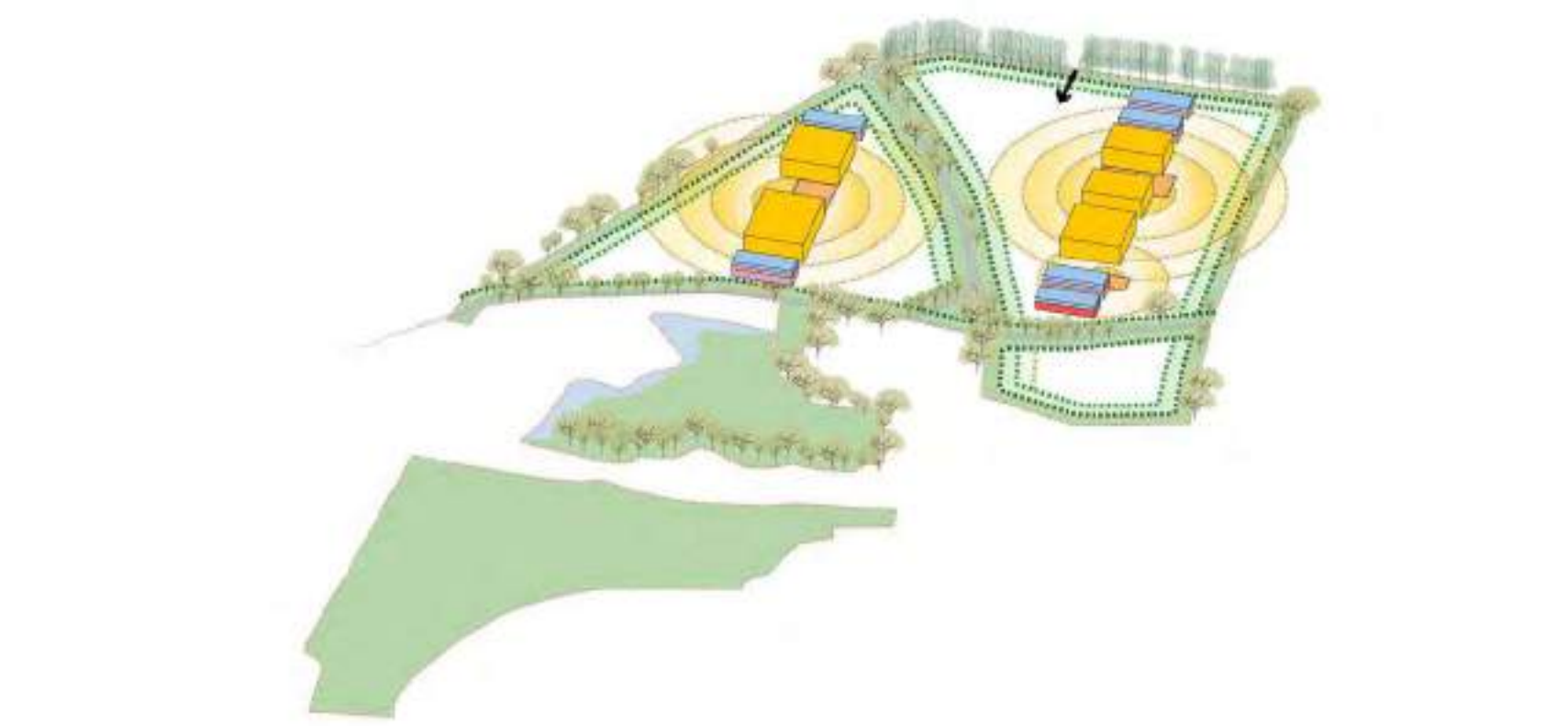


Workshops need to be in close proximity to sound stages to ensure an easy movement of sets, objects and people. Offices need to have a fluid relationship with workshop space. The aim is to reduce the amount of developed land by optimising the buildings by stacking office space on top of workshops. This offers highly efficient clusters that concentrate development and grants space for wide landscape areas.

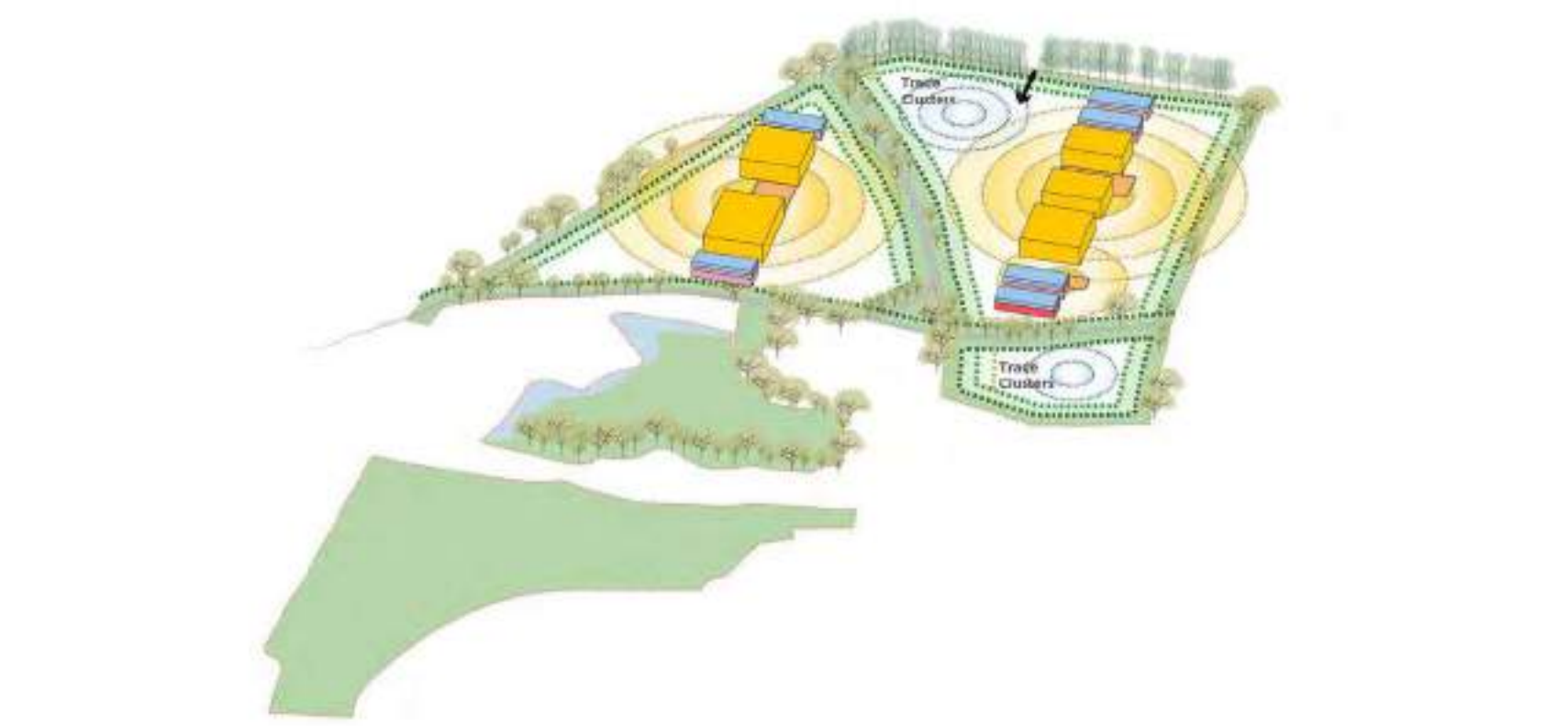
### Combined Clusters



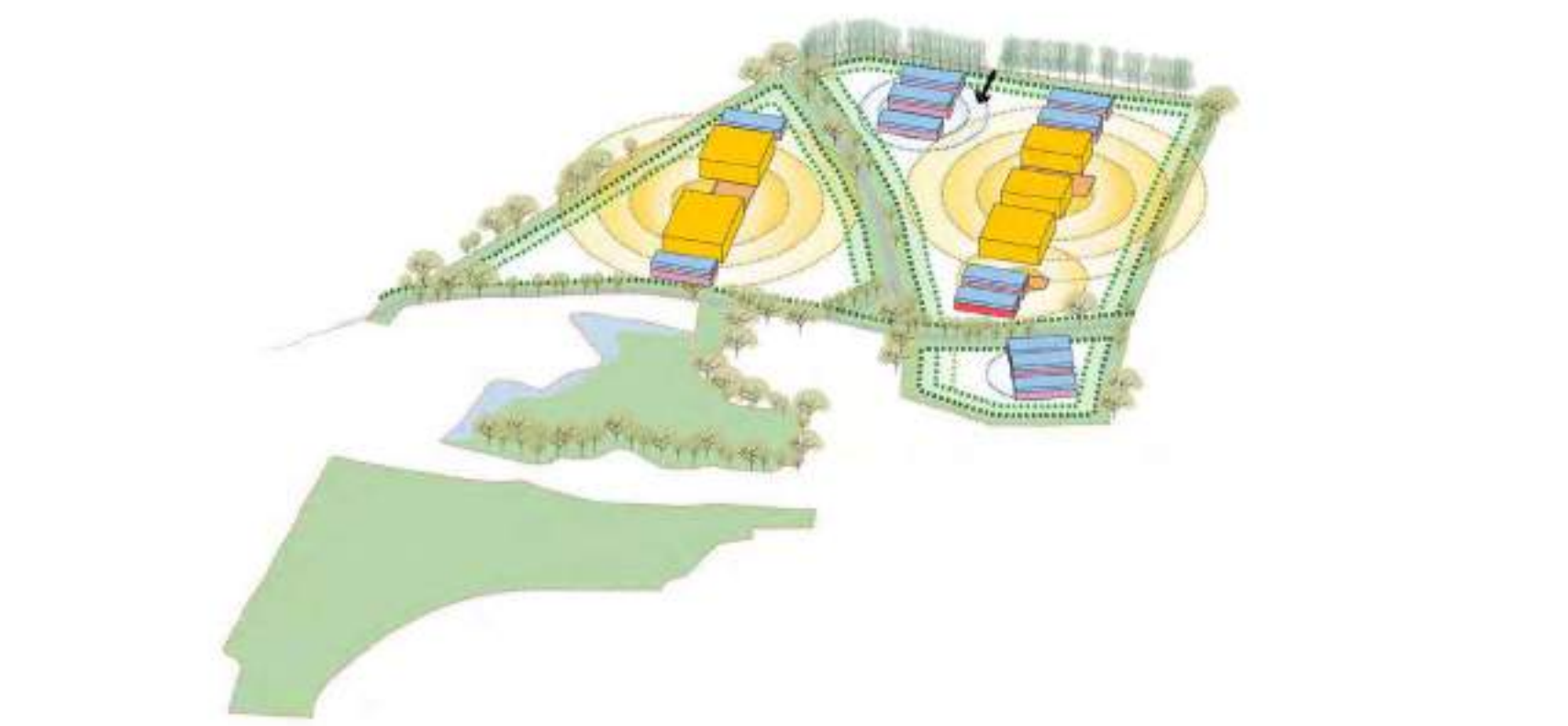
The masterplan should allow these clusters to be grouped to respond to the bespoke needs of different productions. Each production has different requirements, and the scheme will need to provide a bespoke facilities package accordingly. The layout needs to provide maximum flexibility while delivering functional and optimised spaces.



Bring the higher structures, the sound stages, to the centre of the plots. This allows to step down towards the edges to minimise the visual impact from the existing roads, paths and AONB.



Locate the trade cluster central points adjacent to the production clusters.



Locate the lower structures with finer grain towards the edge.

### 07 | Active Nodes

### 08 | Outdoor Filming

### 09 | Educational and Cultural Centre



The active nodes and amenities will be used by the productions and trade clusters and could be open to the public for events. Therefore, they sit between clusters and near existing roads and paths. They are an opportunity to break with the rigidity of the film studio clusters.



Outdoor filming needs to take place in a secure plot, surrounded by dense green buffers to provide privacy and shelter the neighbouring homes.



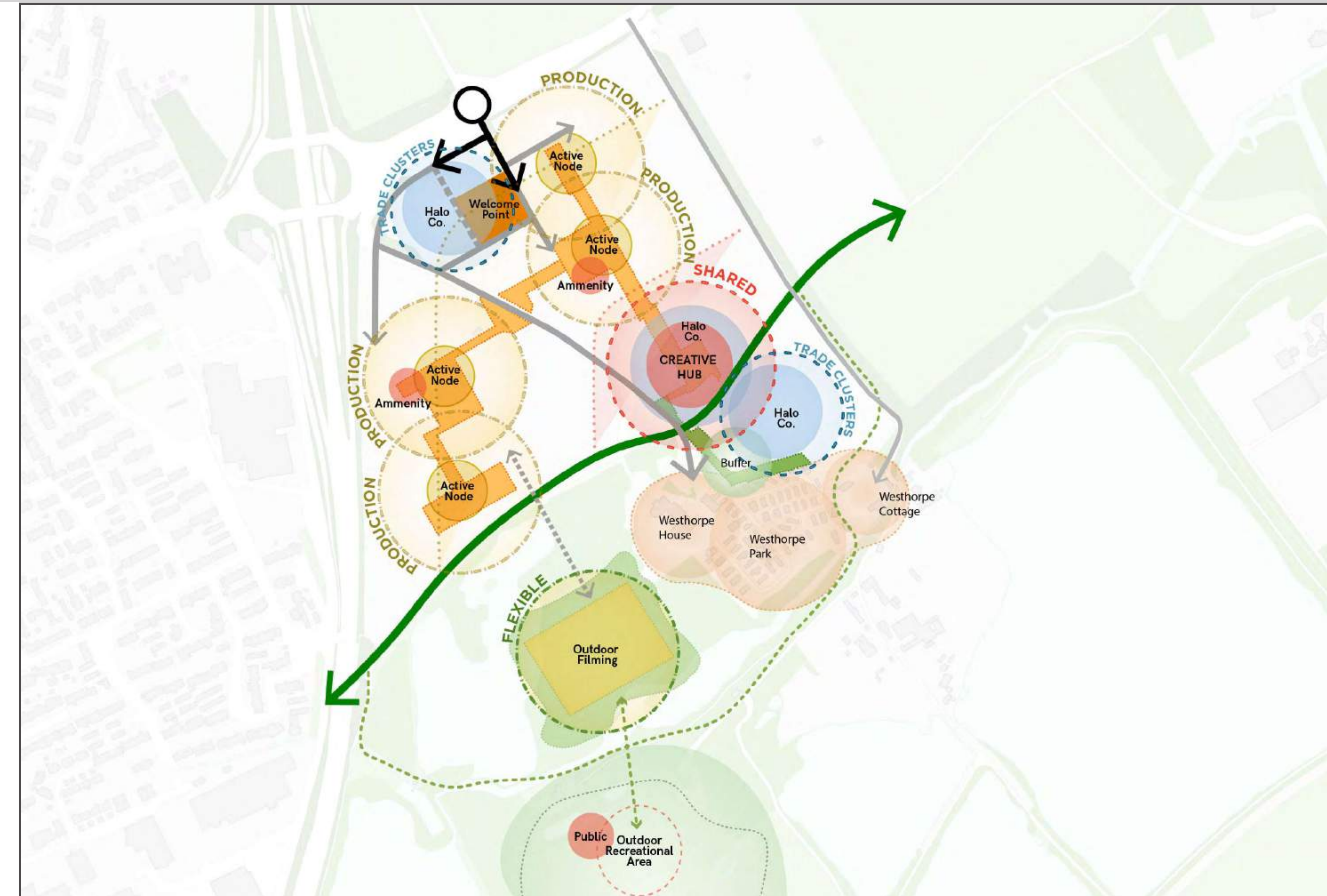
The educational and cultural facility aims to bring the film industry closer to the community. It needs to be located in an area with high recreational value and that can be easily accessed by the public.



## Towards a Masterplan: The Concept

The desk studies and site surveys have helped to define the site's fixes and the masterplan structuring principles. The site fixes are the constraints presented by the site that will impact the site capacity, proposed layout and massing:

1. Westhorpe House Lane retained to provide access to Westhorpe House and Park Homes.
2. East-West Pedestrian Path retained.
3. Concentrate development to the north of the site to avoid building within the floodplain and enhance the ecology in the southern plots.
4. Integrate the proposal within the landscape to mitigate its visual impact, particularly from Winter Hill and AONB.



The masterplan principles derive from the project objectives, film studio needs and inter-relational requirements. These key principles are:

### 1. Building Clusters & Flexibility

Optimise the space by creating groups of buildings within efficient network.

### 2. The Hub & Active Network

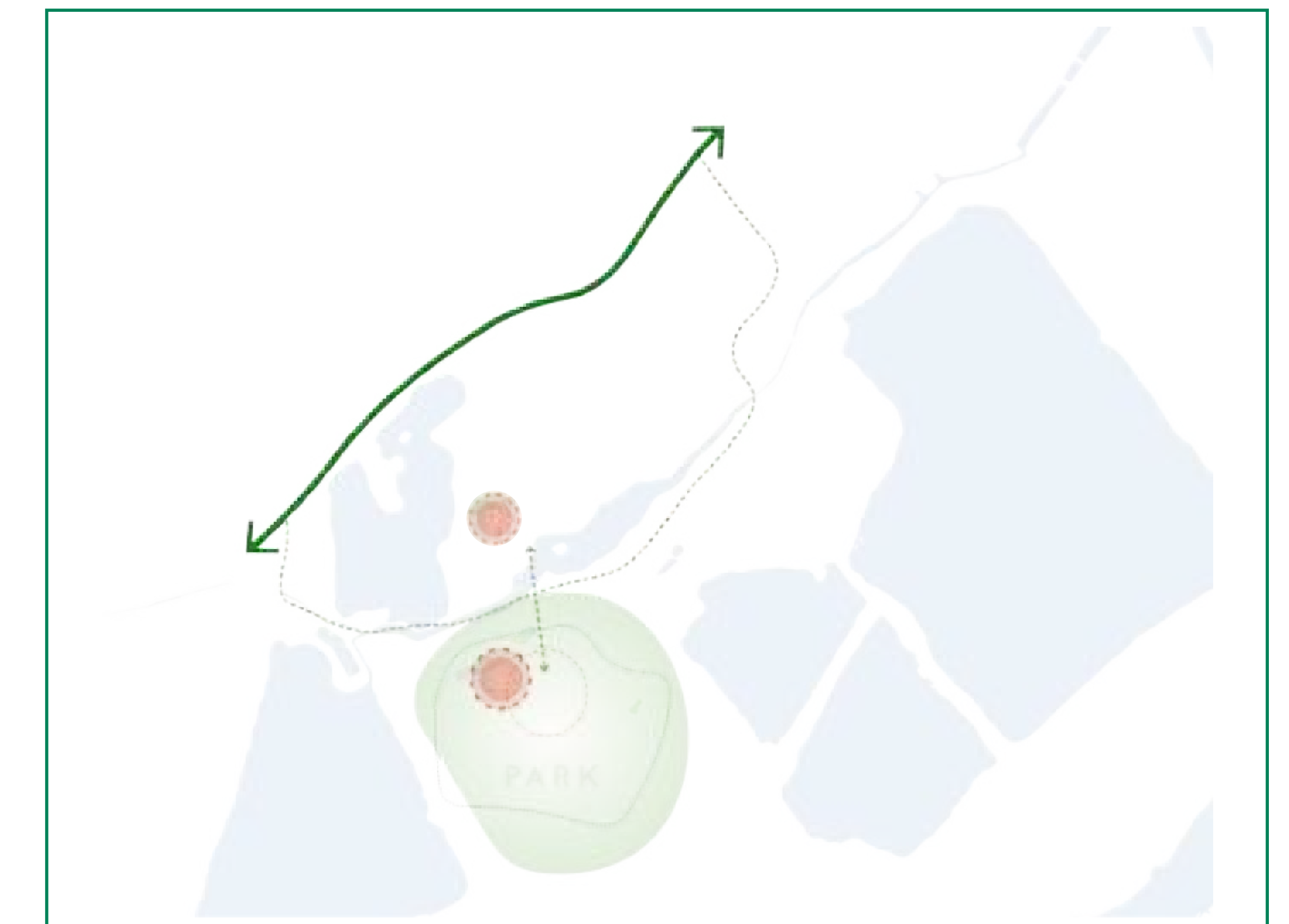
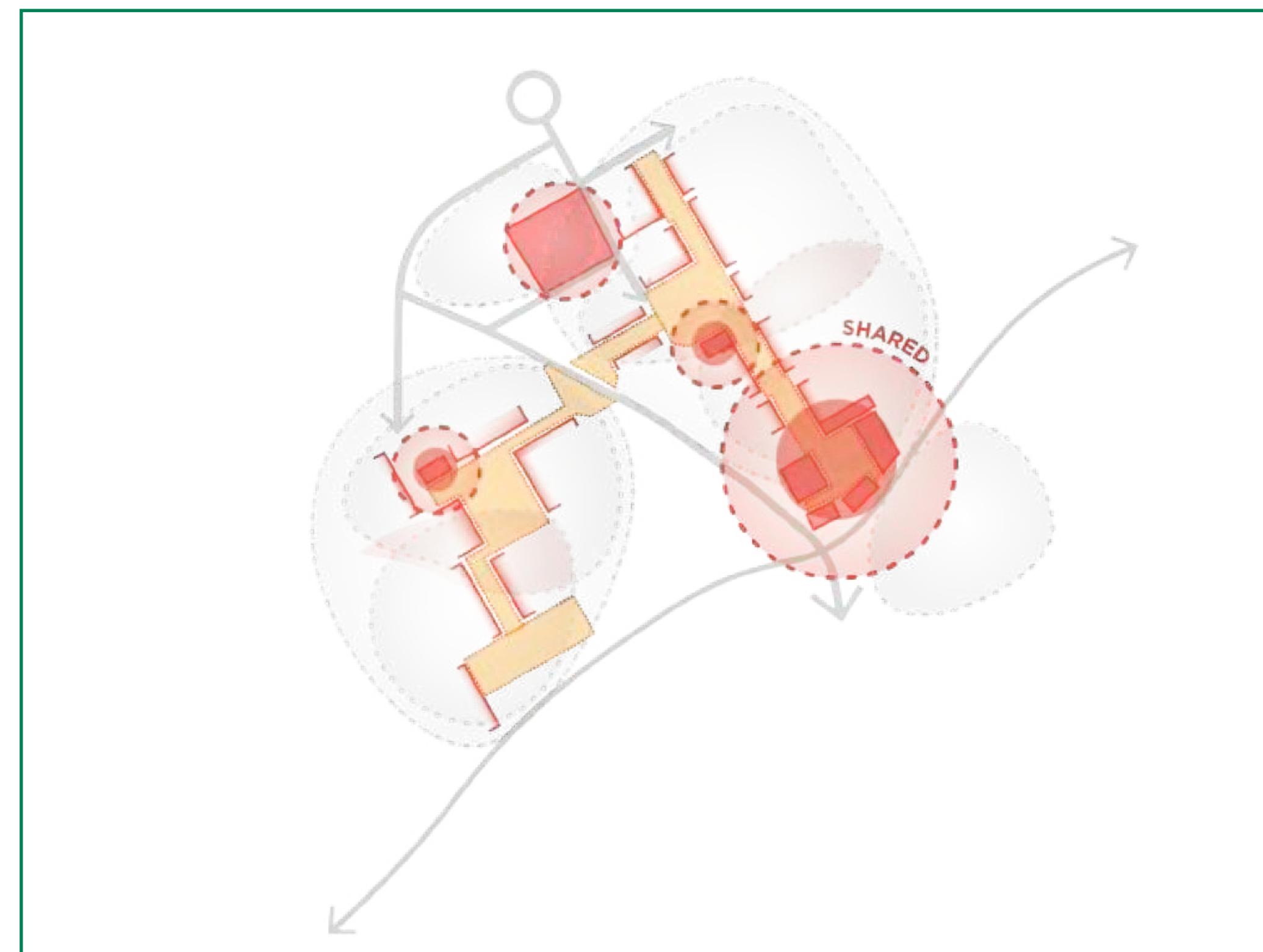
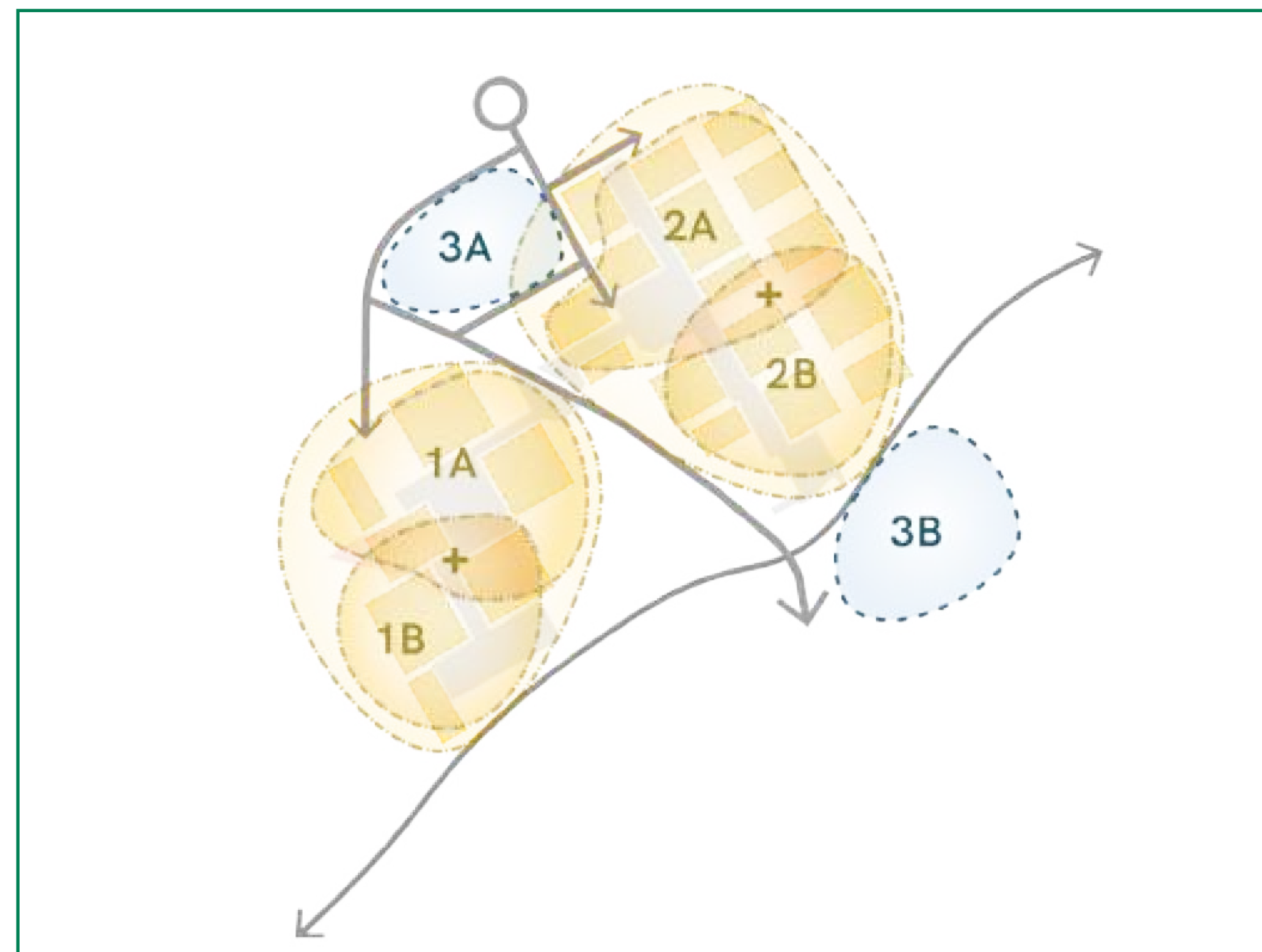
Provide an environment that promotes interactions, conviviality and a sense of buzz in order to foster creativity.

### 3. Green Integration

Tie in with the broader context through connected green infrastructure.

### 4. Recreational & Cultural Space

Establish a relationship between the film studio and the existing community.







# Emerging Masterplan: The Vision



## MARLOW STUDIO

ILLUSTRATIVE MASTERPLAN  
SCALE 1:2000



New site entrance will have traffic lights sequenced to work with the new signals the Council is installing at Westhorpe Junction

Entry square and public transport hub, with bus stops and electric cycle hire

Smaller buildings – along the edge of the site to reduce the impact on the adjacent Area of Outstanding Natural Beauty

Poplar trees retained, and additional tree planting included to reduce the impact on the Area of Outstanding Natural Beauty

Buckinghamshire Council Athletic Complex

Sound stages clustered around a unit base in the centre of the site

Landscape planting along Westhorpe Farm Lane to soften the view

Multi-Storey Car Park

Existing public right of way maintained through the site

Landscape planting along the A404 to soften the view

Media Hub – a cluster of amenities for use by people on site, with the potential to be opened up for periodic public use

Soundstages clustered around a unit base

Multi-Storey Car Park

Existing drive to the community at Westhorpe retained on the current alignment

Smaller buildings to reduce the impact on neighbouring homes

New walking and cycling route

New planting to reinforce the character of the existing tree lined approach to Westhorpe House, a listed building

Backlot – a large open area for outside filming with soundstages clustered around it

Westhorpe House

Westhorpe Park Homes

Smaller workshops take advantage of the lakeside location. One of these buildings could become the 'HQ' for the studio

Westhorpe Farm & Water Sports Centre

Volvo Bridge

New bridge over the stream so that vehicles accessing the southern plot do not need to use Westhorpe Farm Lane. The bridge will need to be sensitively designed to minimise the impact on the wet woodland

MARLOW

New permissive path to connect into the wider network of permissive paths in the area

This version of the masterplan shows this area as a flexible backlot – the main area is fenced off for outside filming, with a footpath around the edge - see note on the right

How the southern plots are to be used is not yet fixed.

They need to accommodate outdoor filming and open space for use by the public as part of the country park.

And we would like to include a cultural facility, which may also provide space for apprenticeship and a film skills academy, and we think that would work well the open space.

Existing permissive path – we will need the permission of the landowner for the proposed new path to connect into this network

Flexible Backlot – see note on the right

We are interested to hear your views on this

Possible Open Space – see note on the right



## Transport & Access

Key to the masterplan is delivering a transport and access strategy that will support the studio's 2,000 on-site staff and employees travelling to and around the site as well as the delivery of goods and services. Our aim is that one-third of journeys to the studio will be via public transport or active travel (walking and cycling), helping to shift people away from private vehicle use.

The site is strategically located on the A404, providing access to both the M4 and M40 corridors with highly accessible links to London and the wider region, as well as international connectivity through Heathrow. Over 110,000 vehicles use the A404 each day, and 20,000 use the Little Marlow Road.

These numbers are in part because access by public transport, cycling or walking is currently poor. The 800/850 service from High Wycombe to Reading passes through Marlow, but is slow, and not frequent. There is no direct service to Maidenhead and the local bus service around Marlow and Little Marlow is infrequent. For cyclists, the A404 is a significant barrier.

Our aim is:

- For one-third of journeys to the studio to be via public transport or active travel (walking and cycling);
- To design the services and facilities so that they are also attractive to existing residents and businesses, providing practical alternatives to private car use.

### Who Will Be Travelling to the Site?

There will be around 2,000 people on site at any one time.

- Roughly one-quarter will be permanent trades people, or those in support roles;
- The rest will work at the studio for the duration of a production, which will vary from nine months, to many years, depending on whether it is a feature film or a high-end television series;

There will be a further 2,000-3,000 jobs in the wider economy as a result of the Studios. Some of these will be suppliers who will come to site when necessary, but most will not visit the site itself. Many of the jobs will be created by local businesses taking advantage of the production spend (for example in hospitality, travel, retail, etc.).

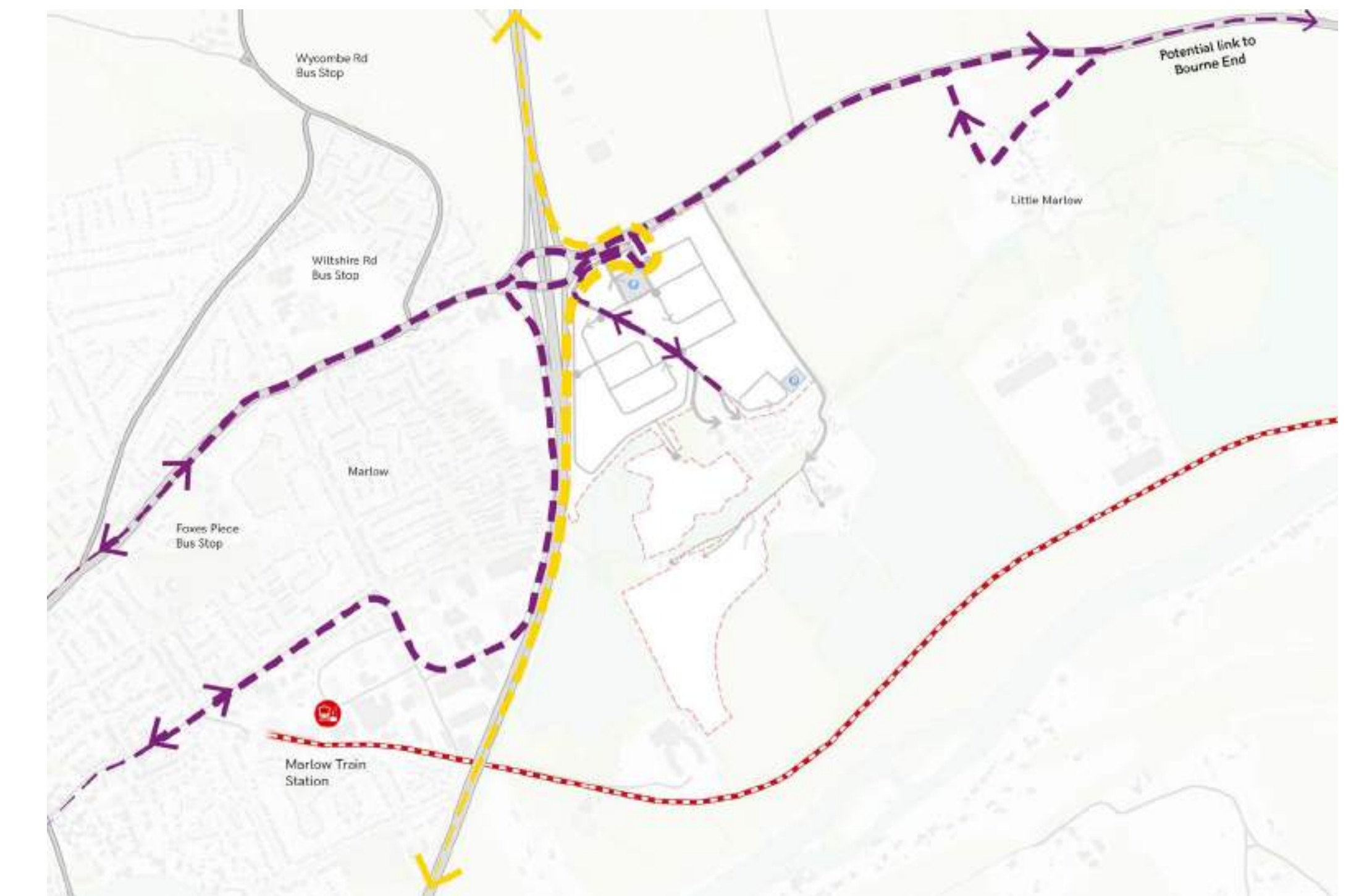
## Our Proposed Transport Strategies

### Public Transport Options

We are exploring a completely new bus service along the A404 from High Wycombe to Maidenhead (and the Elizabeth Line) [see yellow line]. This would call into the transport hub at the studio as well as into the Park and Ride at Wycombe. This new service would provide a significant benefit to the local community as well as serving the studio. More work is needed to establish exact details and how frequently it would run.

It may be possible to improve the current 'hopper bus' service around Little Marlow, Marlow and Marlow Bottom (see purple line). We are still exploring whether this would be a scheduled service, or if it would be better if it was demand responsive – e.g. linked to an app.

Do these suggested bus services appeal to you? If so, please email us at [transport@marlow.film](mailto:transport@marlow.film) to say what services would be good for you and how often you would use them.



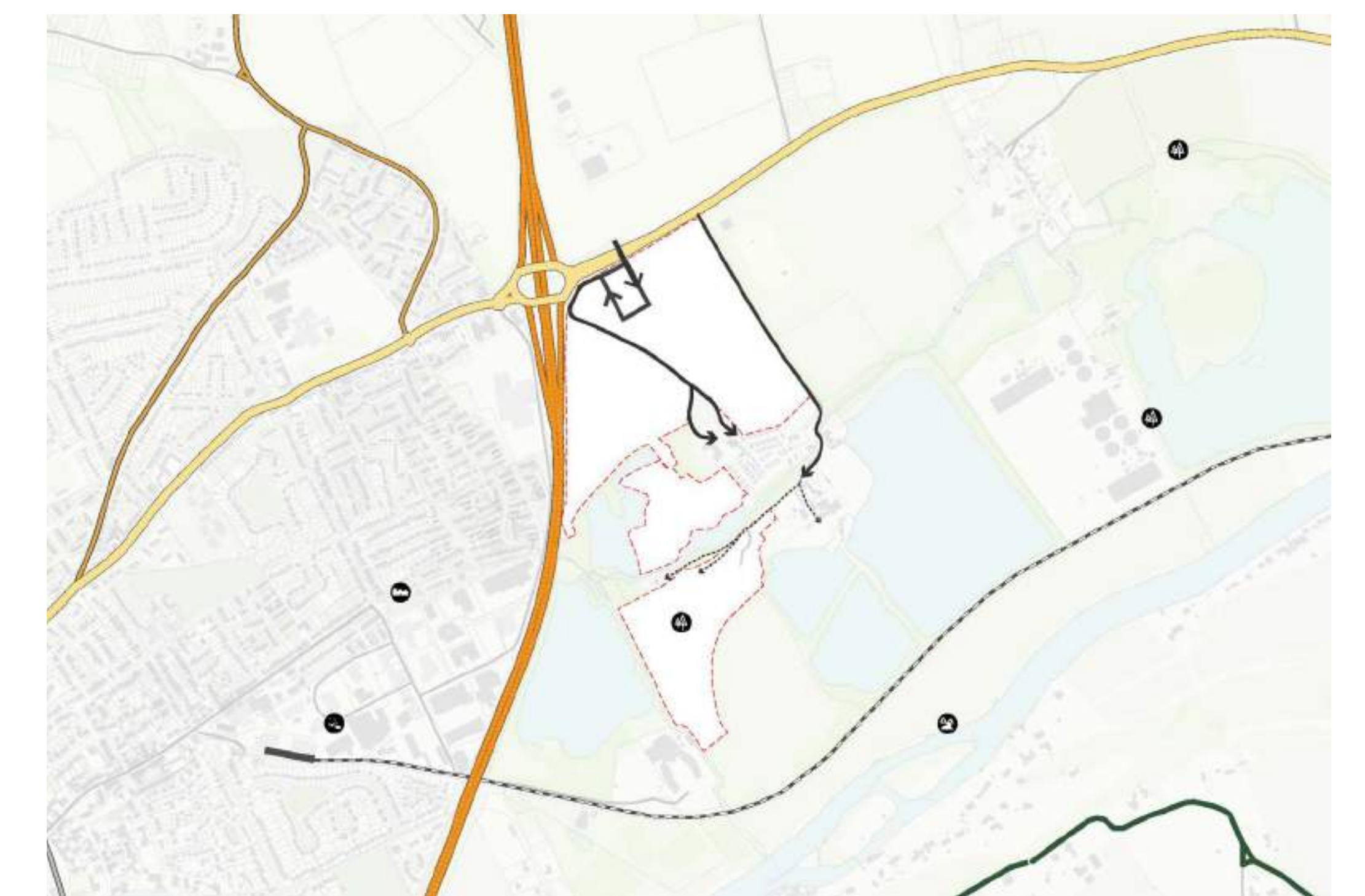
The purple and yellow lines represent possible public transport routes.

### Vehicular Movement Options

Entrance for staff and visitors will be through a signalised junction on Marlow Road opposite Pump Lane South. We are in discussions with the Highway Authority about how the junction will work, and how it will tie into the signals the Council is proposing on the Westhorpe Junction. Much of the studio traffic will operate at different times to current periods.

The driveway to Westhorpe House and the Park Homes will be retained for residents' use on the current alignment. Traffic for the film studio will come straight into the site, so that vehicles waiting for security clearance will not back up onto the road.

Near the site entrance there will be a transport hub, accommodating buses, electric bikes and scooters as well as one multi-story car park here and another to the south of the site.



Solid black line represents proposed vehicular movements.

### Pedestrian and Cycle Routes Options

We will establish new permissive paths. One will run around the north and west of the site, and another between Parcels B and C, which will connect to the other existing permissive paths to the east and west, subject to land owner agreement.

We need to improve access over the A404 into Marlow, especially for cyclists. The fall back is to improve the Volvo Bridge, but there has been a long standing ambition by the community to get a pedestrian and cycling route from Field House Lane, between the bypass and the lake. This is not within the Marlow Studios Project land holding, but we share the ambition that this would be a significant benefit for cycling and walking in the area as whole, as well as giving access to the Studio.



The purple line represents cycle routes; green represents walking routes.



## Ecology & Sustainability

Ecologically-sensitive and sustainable design is key to the masterplan: sustainable infrastructure networks, green streets and buildings, buffers and boundaries, and the enhancement of open space are all contributing towards the project's ambition of biodiversity net-gain.

### Wildlife and Biodiversity

We have stated our aim on Biodiversity Net Gain is to achieve 20%. That remains our ambition. At this point in time, we know that we will achieve at least 10%, and we are continuing to work on solutions to reach our stated goal.

### Reducing the Risk of Flooding

The masterplan incorporates green roofs and SuDS (Sustainable Drainage) to reduce surface water run-off and ensure that the development does not increase the risk of flooding. Our aim is to achieve a run-off rate equivalent to the greenfield run-off rate.

This is measured by the volume, quality and quantity of surface water run-off that would occur from the site in an undeveloped or undisturbed state.

### Building Design

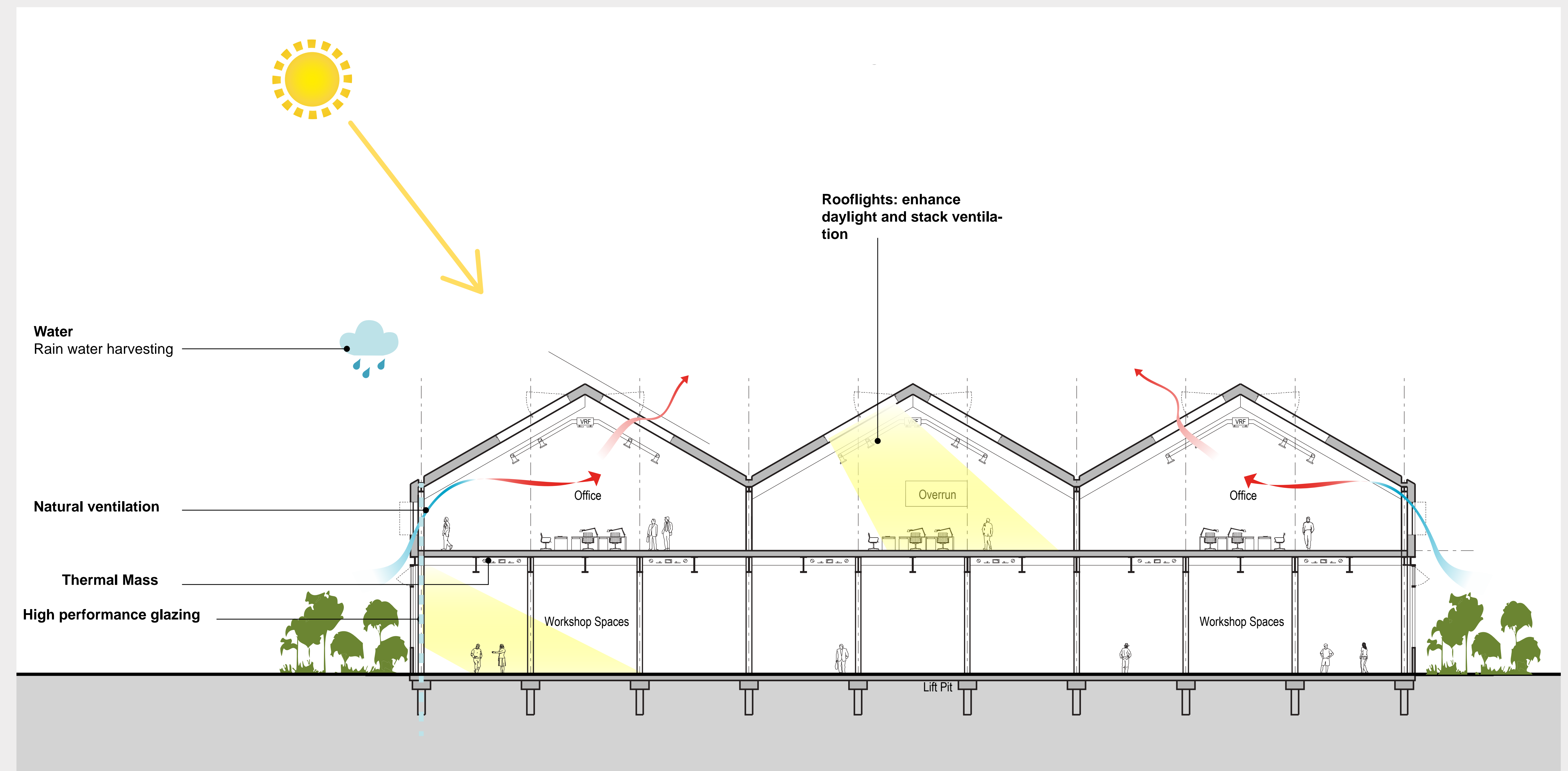
We have stated we want to deliver buildings to a high environmental standard. We will be using 'BREEAM', which is a scheme run by the British Research Establishment to benchmark the environmental performance of buildings.

We are aiming to achieve 'BREEAM excellent' across the whole site with some buildings targeting 'BREEAM outstanding'. In addition, the development will be Low Carbon in both construction and operation. Once operational, the energy supply for day-to-day use will be electricity (not gas), so, as the grid decarbonises, we will be zero carbon in operation.

### Water Use

We are designing rainwater harvesting into the scheme to use across the studio for use in flushing toilets etc.

## An Energy Efficient Studio



**Mixed mode ventilation:** Utilises a natural ventilation strategy to each building type, this relies on using fresh air rather than mechanically supplied air.



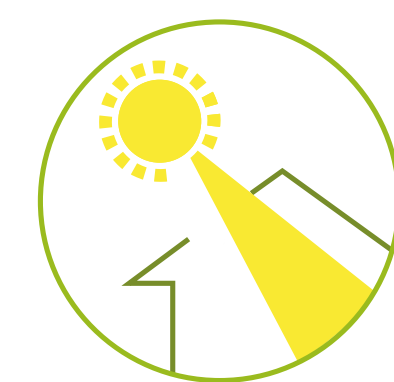
**Rainwater harvesting:** Utilising grey water from the site, rather than fresh water from the mains.



**Thermal Mass:** Utilises the buildings' structure, concrete in this case can aid in keeping the building cool when the external temperature is above what is comfortable from a user's perspective.



**Night time purge:** Reduces the ambient temperature of the buildings when they are not occupied, this process assists in utilising thermal mass for cooling the temperature of the buildings for its users.



**Natural day lighting:** Reduces the need for artificial lighting for working environments.



**High performance glass:** Aids in reducing the buildings' energy usage.

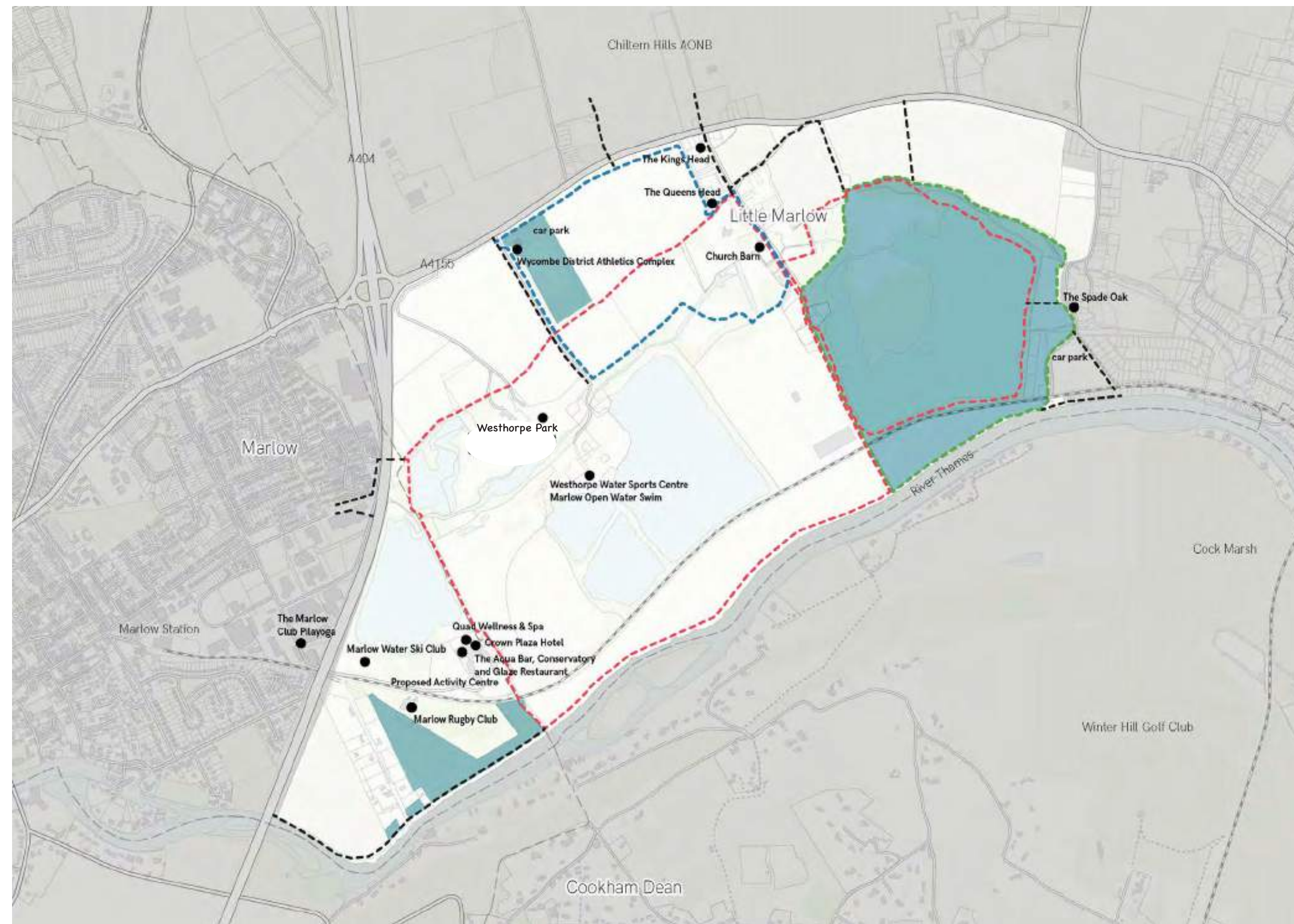


# The Countryside: Harnessing Potential

## The Country Park Vision

The area of the Country Park shown in the Local Plan covers 812 acres. The Council owns some land, including Spade Oak, and the remainder, about 80%, is split between a number of private owners. The Film Studio ownership site accounts for 11% of the total area.

The Marlow Film Studio would be the first, under the 1968 Countryside Act, to make private land available for permissive use in the area of the Country Park. The current proposal allows for about 10 acres and additional footpaths. This vision will also enable educational, cultural and recreational events and uses to take place in a safe and cared-for landscape.



Country Park delineations

## Green Belt

The entire site falls within land classified as Green Belt. The project must prove 'very special circumstances' to be granted planning permission in the Green Belt. There is some concern in the local community that this opens the door to the site being sold on for other uses if planning permission is granted. For clarity, a 'very special circumstances' permission applies only to this specific use and cannot be transferred to justify any other kind of development. Very Special Circumstances is, by definition, a high bar for any scheme to meet, so this does not set any precedent for green belt development.

## Outdoor Recreational Area

Parcels 2 and 3 have been earmarked to contain the Backlot and Outdoor Recreational Area, the latter is to include a public cultural and educational centre and further landscape enhancements.

As indicated in the Draft Masterplan (Mp), the exact location of the backlot and 'outdoor recreational area' is still to be decided. Connectivity, wild-life preservation and sustainability will be the deciding factors in which Parcel is chosen for which use. We would like your feedback on where you think these are best placed.

This proposed cultural and educational centre will host additional community activities, and we want to hear from you about what these could be.

## Working in the Landscape: Green Streets and Boundaries

Integral to the masterplan, and the eventual architectural design, is that the development and its buildings fit naturally into the area.

One of the primary ways in which this is achieved is through the creation of green streets and substantial green boundaries and buffers which will help soften the edges of the development whilst increasing biodiversity.

Within the site itself, green streets and pedestrian networks for staff will make moving around the site more enjoyable and these 'living routes' will create a sense of community, allowing staff to gather in informal settings to meet and relax.



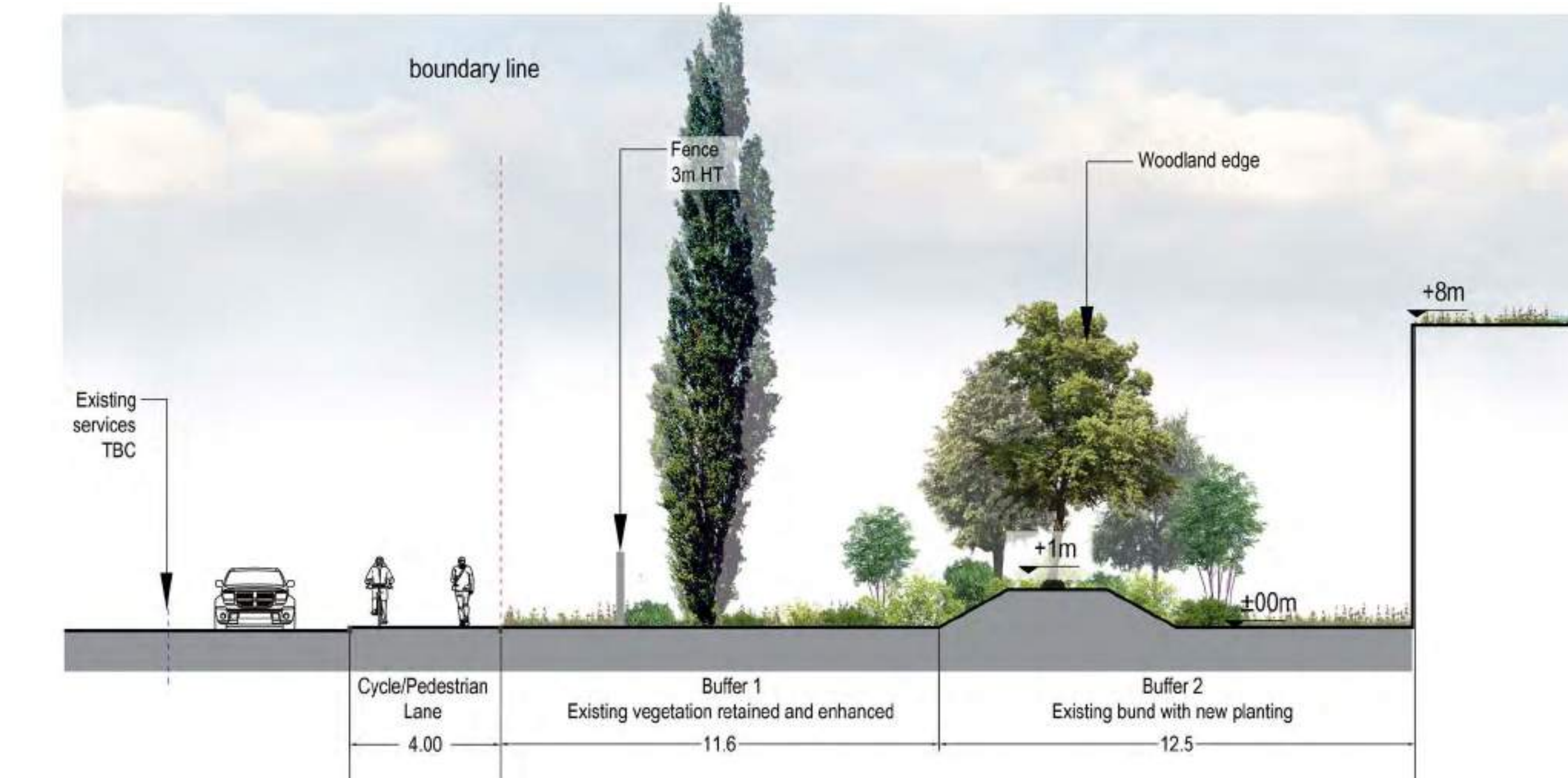
Mobility Hub Square Sketch, in the background are the poplars on the A4155



Depicting Parcels B, in the background, and C, in the foreground. The potential sites for the 'backlot' and Outdoor Recreational Area



View of Public Right of Way travelling East from the Volvo Bridge



Retaining the Poplar trees along the perimeter of the site will create 'green cover' for the buildings along Marlow Road



## Credits



Pictured from left, Robert Laycock, William Stonor, Simon Barowcliff

Dido's vision is to create a world-class film studio, designed for the film industry by a client that is inspired to conceptualise, build and run a facility which will be a true exemplar of its genre. This is a project for the industry by the industry.

The Founders of Dido are four local entrepreneurs with backgrounds in various industries. Robert Laycock, William Stonor, Simon Barowcliff and John Hartz 's bios can be read on our

website [www.marlow.film](http://www.marlow.film). Our CEO, Robert Laycock, is a local farmer, passionate about regenerative agriculture, animal welfare, and ecosystem preservation. He has spent his professional career at the heart of the film industry, and brings a wealth of detailed knowledge of its exacting standards and requirements.

To realise this vision, Dido has sought out the very best professional team with global credentials to inspire the design of the Masterplan and the surrounding environs- the emerging fruits of which you can see here:

### WilkinsonEyre

WilkinsonEyre is one of the world's leading architectural practices with a portfolio of national and international award-winning projects, including two RIBA Stirling Prize for Architecture for the Gateshead Millennium Bridge and Magna.

### PRIOR + PTNRS

Prior and Partners is a Masterplanning and Planning practice committed to creating great places of lasting community and environmental value. Prior and Partners have been behind a number of major projects such as the 2012 Olympic Park Masterplan.

### GILLESPIES

Gillespies is a landscape architecture, urban design and planning consultancy with a global reputation for creating timeless, inclusive and ecologically smart urban environments.

### AECOM

AECOM are advisors, planners, designers, engineers, consultants and program and construction managers — delivering professional services spanning cities, transportation, buildings, water, new energy, and the environment.

### Volterra

Volterra Partners is a economic consultancy who are known for producing bespoke analysis that transparently and robustly considers the economic and social impact







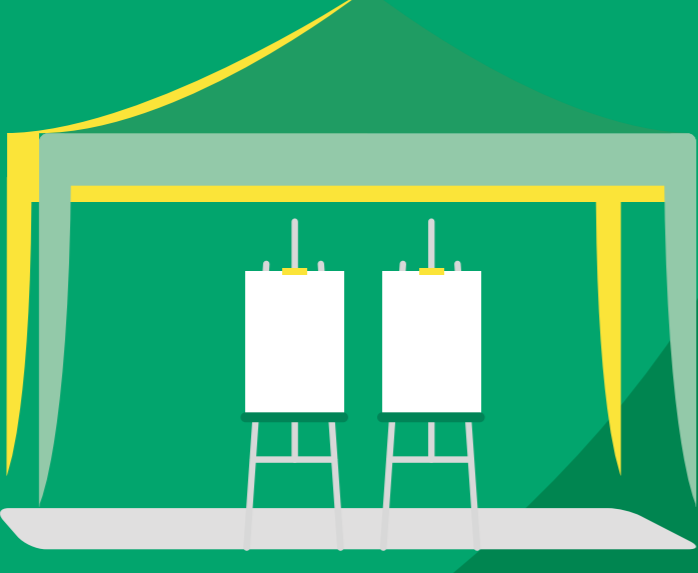
# Review of Stage One Community Engagement

## Stage One: Taking Soundings

'Taking Soundings', which ran through the month of July, aimed to introduce the proposed project to as many people as possible and take initial feedback from local residents.

There were a number of events, online and in-person, that took place in Marlow, Little Marlow, and on, or near, to the site itself.

There were 9 events during Stage One



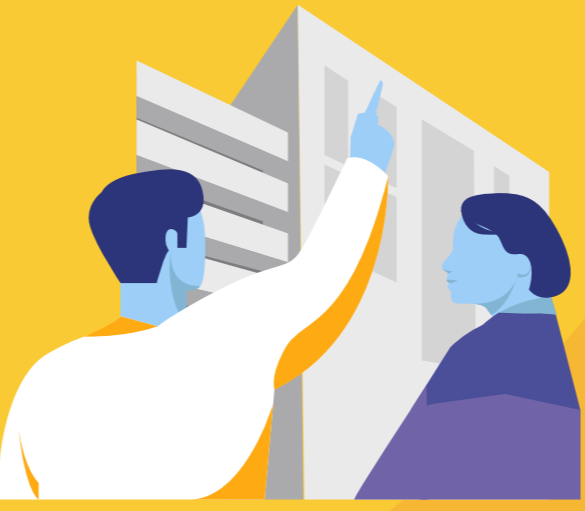
Exhibitions  
4



Pop-Ups  
3



CLG  
1



Walk & Talk  
1

250+ people attended the events and 110+ feedback forms were completed.




Our first newsletter was delivered to over 10,000 homes in the Marlow area.



We conducted 7 One-to-One Stakeholder Meetings.



Over 800 people registered to our [www.marlow.film](http://www.marlow.film) website







# Overview of Stage One Findings

## Stage One: Taking Soundings

In Stage One, we took 'soundings' through online and physical feedback forms and in-person discussions. This allowed us to gain a better understanding about what Marlow means to you, the key attributes of the community and the site, the initial foundations of the project, and the most important design considerations for the architects and urban designers to consider.

A number of key themes arose through the feedback received:



### Economy & Training

Much of the community expressed excitement at the potential benefit the film studios could bring to Marlow's economy as well as the wider Buckinghamshire region.

What We Heard: **There is great support for spreading these benefits to younger people through effective youth engagement, skilling programmes and apprenticeships.**

32%\* of people said they would like to see apprenticeships provided.



### Ecological Sensitivity

People expressed pride in the natural landscape that surrounds them: whether it be the beauty of the river Thames, the idyllic walks through the countryside or the thriving and diverse wildlife of the area.

What We Heard: **People want to see an approach to masterplanning that demonstrates great sensitivity towards rural landscapes and the biodiversity that they support.**

21%\* of people said 'Ecological Sensitivity' was an important design principle: the second most commonly chosen theme.



### Design Quality

Many people that we spoke to discussed the importance of the design of the studios.

What We Heard: **People want to see a design approach that respects the landscape and which integrates the development into its setting using thoughtful high quality materials.**

65%\* of people stated that the development should fit in with the landscape.



### Sustainability

Residents clearly value sustainability, especially in the face of climate change and global warming and would like this project to uphold good sustainable design principles.

What We Heard: **People believe a low carbon footprint and a highly energy efficient scheme is what the times require.**

'Low Carbon Offset' and green energy were the most commonly mentioned suggestions.



### Traffic Management

Traffic, access, and congestion were key topics and there were many comments raised around the transport network and the road infrastructure surrounding the site.

What We Heard: **Those living and working locally will need reassurances that the new film studio can operate without placing untenable demands on the existing road infrastructure.**

22%\* of people said traffic management was an important design principle: the most commonly chosen theme.

\*These figures reflect the percentage of people that responded to the question, not the overall percentage of people that filled out the form.