

LFA Building Sounds: Royal Society of Blind Children (RSBC) – The Richard Desmond Life Without Limits Centre,
with Joe Wheeler, EPR Architects and Shalni Sood, RSBC (Transcript)

Eliza: Hello and welcome back to Building Sounds, the podcast exploring the stories behind the people, places, and projects in our city. Brought to you by the London Festival of Architecture, I'm your host, Eliza Grosvenor.

Last episode we caught up with Rosa Rogina and Binki Taylor to dive into the chosen theme for the 2023 edition of the London Festival of Architecture: 'In Common. In this episode we're diving a little bit further into one of the areas explored, and that is the idea of what we maybe don't have in common and how we can navigate designing buildings around this.

To centre the discussion, we're exploring the RSBC Life Without Limits Centre, near London Bridge, a unique space dedicated to supporting blind and partially sighted children and their families, designed by EPR architects.

And actually we're recording from the space today too, in the centre's very own media suite which is quite exciting. With me I have Joe Wheeler, Associate at EPR Architects and Shalni Sood, Director of Philanthropy at RSBC.
Welcome to you both!

Shalni: Thank you

Joe: Thank you, Eliza.

Eliza: So, to begin with, Shalni, could you give us a background to the charity and your role in the charity

Shalni: Yes Eliza, I'm the Director of Philanthropy here at the Royal Society for Blind Children. And actually I've been with the organisation for over a decade now. But my first role with the society was actually a trustee over ten years ago. And interesting enough when I came on board, the first thing the trustee board asked me to do was try and lead the charge in bringing about the vision a dream that we always had as a society to have a life without limits centre. It was very much the vision of our former CEO Dr Tom Pey, and that's how it all started 11 years ago.

So then as a trustee, we tried to support the corporate team to find space and sponsors, but it actually took us 11 years to get to this point and it's certainly been well worth the wait.

And in my capacity then as Director of Philanthropy, which I moved over to the corporate team a couple of years ago, we've managed to, with the support of the EPR Architects, fulfil a dream.

Eliza:

Amazing! So you've just mentioned EPR Architects. Where did EPR come to the process with this?

EPR Architects were with us for a big part of the journey right from the beginning. So as I said, about a decade ago we had this vision. And in our minds eye, we could imagine what we wanted to create: a place that our children, young people and their families could share in common all those themes, ideas designs, wishes, opportunities- all encapsulated in one space.

And actually it was a relationship of our former CEO. He went to EPR Architects and presented the vision and they just immediately thought "yes we understand, we get it" and they created all the initial drawings and plans and made the vision available for people to see. So it's about seven years ago now that we actually started our journey with them.

Eliza: Amazing, and we'll go into details of the space in a minute but could either of you give me a bit of an overview of the space. And what it's like, what it feels like, for people who are completely unfamiliar with the project.

Joe: Yeah, so I'll have a go at trying capsule the space itself. I suppose the best place to start, I think, is to try and imagine what it was before because that gives you an idea of the level of intervention that has happened here.

It was previously a pretty murky underground car park in central London, quite a wet damp space, it wasn't very hospitable, let's put it that way. And the vision that sort of came around from working closely with the RSBC was words like "uplifting," "aspirational" and those little keywords being thrown around very early on and that was part of the process. So we tried to stay true to that and I think we have.

I mean for those that you're listening and can't see what we see, it's probably quite a colourful experience coming here. There's lots of bright uplifting colours but not a kind of splash of colour that's overbearing and what not but there's lots of different clever uses of colour throughout the space. And we managed to get a lot of daylight in from the Thames Path, which is a really key design move that was made.

So, you know, come into the centre, off the Thames path - we've got quite a good location, in terms of the charity's presence along the Thames path now - you come into the space via brand new entrance into a double height space which has graphics and greenery and colour and texture and very colourful staircase as well.

The staircase was probably the biggest design that we had to get into and get it right 'cause we was very constrained with what we had there.

So you come into the entrance lobby, you can see the space and then you come down the staircase into the double height foyer – which is kind of the meet and greet space, and then from there we have created a layout, I suppose, that allows a sort of sweeping circulation space, in a sort of loop, because we wanted to create a space that allows daylight into the office.

We are in a B2 level- you know we're probably about eye level with Thames right now where we're sitting- and you know the big concerns was to allow daylight and make this space feel very bright, very uplifting, we didn't want it to feel like a basement anymore.

So, I suppose, as a description: yes, colourful, full of daylight, you know, there's lots going on here, there's lots to, sort of, touch and feel but it's also very organised this layout, I suppose – there's a good way to put it. I mean if you are a beneficiary of the charity, you don't want to come somewhere that's very hard to navigate independently - that's all you know that is also part of the concept, that we wanted to flow and there's a lovely sort of flow to this space. As you come down the stairs you can even move down the boulevard to the kitchen or you can take yourself off a different way to the office space, to the creative suite... And I suppose it's probably useful to list of some of the uses actually, you know, just trying to think of people that aren't familiar with the centre.

So you know we've got, we're currently in the media suite, we've got two support rooms, in which the charity use for families when they come in and they have counselling, we've got a kitchen, which is doubled up as a learning kitchen/training kitchen for the kids, as well as being a kitchen for the staff to use, a creative suite where beneficiaries get to smash drums and play instruments and have good time, a boardroom - which that and the creative suite can become one big space for events, the office space and I think that's kind of the uses for the space and what we try to do is you blend them all into a quite seamless flow of circulation for people to navigate.

Shalni: So, yes, that's quite drawn-out way of explaining it but hopefully that that makes sense for people.

I think that's a really good way describing it. And I think the most apparent thing for anyone that comes to visit the building is that they literally cannot believe this was a basement car park, a concrete, dark, low ceiling car park.

And even when I was gifted the space - so the basement was gifted to Royal Society for Blind Children to convert into the Life without Limits Centre - I'll never forget, kind of walking round, one feeling so overwhelmingly grateful for someone else giving us a space to actually create a centre but there was those moments when I thought "Oh my goodness, how do we turn this into a living, breathing space that we had envisaged with EPR over the years, all these amazing drawings that we had, how do we turn this space into that?"

And I have to say EPR came down to visit Stephen Pay, one of the directors of EPR, came and visited the space very soon after it was gifted to us, and he walked round and he said “yeah, we can do this, we can work with this” and they did.

I mean the testament is really the fact that even architects and other people, builders who have come down to visit the place for the first time, are absolutely astounded when they – actually when we open the back door to show them the rest of the car park that still exists - that that was the same space, from the ceiling height to the way the light is used in the centre to the way we flow round the building in terms of movement, for both sighted and non sighted people. It has been greeted with great... to be honest, they’re astonished that that's been done. So I think it's a great testament to show how spaces that are often thought as not usable or not being able to be modified into workable spaces can actually be done and we've got a lot of that space, probably in and around the City of London and elsewhere to re purpose for that.

Including - I mean they had so many challenges, from the way the ventilation system ran - so to design rooms and space around existing infrastructure that we didn't have either the budget to change and also there was a building on top of us at about 5-6 floors so that we couldn't actually change a lot of those things even if we wanted to. It's absolutely phenomenal what we've actually managed to create within that.

You kind of have to see it to believe it, or feel it even, to believe it. And it’s certainly worth a visit to come and have a look at what they've done.

Joe:

Yeah. And I think, just building on from that, so the way that we sort of punched through out onto the Thames Path was through a redundant ventilation duct.

So you know if you walked along the Thames path before, there was a relatively underutilised frontage along this building and now we've got another bright, new entrance. Now, along that frontage, there is still those ventilation ducts running there, however this one was identified as being redundant so we could potentially, this was the idea on the walk around - “can we get up there, can we basically get ourselves from this basement two level up onto the Thames path?”

And in terms of putting the RSBC on the map, you know. The Thames Path, thousands of people up and down there every day, you got a frontage up there - which was also part of the vision: to give the charity more presence, making it more visible to people in London and stuff. So that was probably the biggest move made, this wasn't just come in, paint a few walls or what not, this was a bit more involved.

Shalni:

And I think just working with having partnerships with organisations that have that skillset to, and the appreciation of what, you know, the client is trying to achieve and constantly thinking, innovating: “how can we make happen? There

must be a way!" And that's what we found working with EPR – we're totally blessed to have had that.

Otherwise, it's like Joe said, ordinarily someone could have come in, could have stuck a few partition walls up, painted them few colours that would be the job done, we would have had that pro bono support, but we didn't it, went that extra mile, it went to constantly thinking about "how do we make this space usable for everybody?" "How do we increase the profile for the charity?" "How do we make this a space for other organisations to come and use and support?" "How do we make this an example of integrated living and working with people across the board, not just for disabilities but for people who don't have disabilities who will want to come in and use the space, be it the families, be it our partners?"

We're here in the City of London, you know, the great City of London, where people live work, we want to be part of the community, we want to have neighbours, we want to be able to have everybody in on all sorts of levels, including other people with other disabilities. And that's what this space is created.

Amazing. So there's quite a lot going on in one space and already such transformation.

I guess I'm quite interested in the process to get to the final design that you've got here today. And I think it sounds like it's been a real true collaboration between architects, client, charity, everyone that's been involved in that, and I'm just quite curious around how you've ensure that you're designing a space that hits all the needs that you need to make sure are fulfilled and required, but also creating a space that's really well designed and beautiful as well.

Because it's quite hard, I think, some people think it has to be one or the other, but it's a space that managed to do everything, so how has that process been to make sure you are hitting that?

Joe:

Yes, that's a good question. Now, I suppose we were lucky in the way that we were designing to quite a specific need or, you know, brief - for the beneficiaries of the charity - so you know that gave us a pure focus for every decision that was made.

So, you know, we don't want them coming in and we've forced to design on them, you know. I would hate to think that we're like "no no, trust us, we're the architects, this is what you've gotta do" and it never really work for the beneficiaries. So we were really lucky that we had that focus, for the brief, and we also are lucky that the RSBC were very engaged in the process.

So I personally loved the collaboration, between us both. We got to - as architects it's not often you get to test run ideas in the way that we did. The charity had a bunch of focus groups, which on certain aspects – so the room we are in now, behind me, on the door is a manifestation of this and a really good example actually of how we went through so many designs and iterations.

We initially had a concept of lots of small dots, you know similar sort of to a Braille, you know - we thought that would be really nice nod to the Braille and the blind children. And we did all these designs and tabled it with all these young people, who were brutally honest with us, and they were like "no, this is making me feel ill, I don't like this. Oh gosh, I can't differentiate any of the shapes". And we were like "wow, okay, so we've got a really go back to the drawing board here".

And ran I would definitely say, so we've got a graphic designer in house, Ben, who was really involved quite heavily with a lot of the colour trials, the manifestation and he did tonnes of work in terms of testing all the different options. And we went through probably close to 30 to 40 options on the manifestation alone. Because we needed to ensure a couple of things, that A. the beneficiaries could differentiate the shapes and could understand the space but also needs to give a level privacy to the users of each space but also allow enough light to get through. There's all these different things play but they were always tested, over and over again, with working groups for charity. And I think that's gave us a level of comfort as well you know what we were designing it had been rigorously tested.

And what's nice and Shalni is probably in a better position to say to me, is that since the centre opened, it's been nice to hear some of that feedback that we initially got it and, you know, you can hear them talk about the space now and they sort common themes running between what was said previously in working groups – on not just the manifestation but you know the colours and all sorts of different design moves that we made - and you can hear when it's in use that that has come through.

So yeah definitely, I, as an architect also I saw real value in that collaborating with the end user. And you know I think there's something to be said for that, you know, in the wider spectrum of architecture.

And I suppose the other thing which we wanted to achieve was, we didn't really want this to feel like a sort institutional building, if that makes sense, you know. I'm remember going to the dentist when I was younger and it was just sort of like plain, white, horrible furniture and it was just like a bit of nothing experience - and I know it's not supposed to be a good experience - but it's that, you know, institutional feel of a space we really didn't want that, you know, we wanted it to be going back to the aspirational, uplifting ideas, and working with the beneficiaries allowed us to get them involved and help them shape the design as well. And hopefully the end result, that's what was achieved.

So yeah, I think the collaboration, for me, was with one of the biggest successes I think of this project, particularly with the beneficiaries.

Shalni: I think, just picking up on Joe's point about of institutional feel. I think that's where EPR really listened very hard because obviously unless you're in the sector or working in the sector it's hard to understand you know the day-to-day

life of our young children and their families. And I think, you know, what is evolved overtime, in terms of sight loss and other disabilities, is that majority of the children are educated in mainstream education, they, you know, participate in life on equal terms in some regard in the outside world as the rest of us.

So what we wanted to create in the centre from the design perspective, was that equality of terms. IE what do I mean by that? It is designed for them but in a way that enables them to still navigate the real world outside, that this doesn't just become a space where everything is designed in such a way that means that actually they can't operate in the outside world but what it does show is that small elements of design, just thoughts that are not expensive, can make a real difference in inclusivity.

And it's when we've had, I remember quite early on we had one of those wonderful training kitchen days and the kids were in learning how to cook, they were making pizzas and we have the technology with it being streamed to other families elsewhere in the UK who couldn't visit the centre - which has been another big part of what are centre does, having the technology to reach way beyond what's happening in the centre - and one other little girls was asking to go to the toilet and we guided her towards the loos and you know her mum said "oh look, you know, this sign here is in Braille" and she felt the Braille and she said "I don't know all my Braille letters yet" and, you know, back to design again, "that's alright, you know, just stretch up a little bit further" and you know it said 'woman's toilet' above it, but in raised lettering, and she felt across and she could read it.

And this is the thing, you know, disability can't be anymore put into small silos anymore, so if you're blind, there is just Braille and then, you know, people just use Braille everywhere... it's a combination of things. Technology has meant that we've moved on so much in the disability sector and the centre encapsulates all of those elements - there's elements of Braille, there's elements of raised writing, there's elements of contrast to help navigate your way round, to ensure you know don't walk into things or bump into things. Small elements of design - where we got drawers in our lovely big white boulevard that have got colour on the side rather than just being plain pine - I mean simple but frankly ingenious as far as we're concern, because it stops an accident, even for a sighted person! So once again it's this common theme of what works for people who are non-sighted also actually works for people that are sighted as well. And the more we can demonstrate that with design and include it, then the more inclusive all spaces will become. And it will become much more normal.

We talk about inclusivity a lot, you know it's like inclusivity, diversity... but it's only when you have buildings like these, designed in the way EPR have designed it, to show people actually it's not expensive, it's not difficult, it's just thought that increases an inclusive society.

So I think that's why I'm incredibly proud of what EPR I have done, and what this building represents, and I hope it ends up being much more of a showcase to other architects, other designers, anyone who is creating any level of space to actually think, you know, "what can we do?." It's not going to be difficult, bring it into the conversation, bring it in into the agenda for them, into... the brief I suppose is word that we would use.

So yeah, I think that's very complementary there Shalni, about the way that design evolved, I suppose. You know you don't want to pigeonhole and say, "oh this is what you got to do to appease the guidance here and the guidance there." There's a lot of subtle moves which we found we was engaging in which was really quite interesting. And, you know, that myself I can forward. I think, you know, that's something I could probably take away and then work on the rest of my career, I can introduce element of design which are very easy to do in all projects moving forward.

And some of the listeners may want to know some of the specifics and I'll try and get into some of that now, I suppose.

The training kitchen is a really good example of going beyond the guidance, I think. You know, as a default, you pick up the approved documents and say you know "this is the guidance we've got to work to, here's the British standards," you know. And yeah, absolutely you need to hit those, but it doesn't stop there. So with the kitchen for example, the use of colour, we've built a bespoke kitchen island. You know, I learnt throughout the processes - wall trailing - I didn't really appreciate that, so if you are partially sighted you may wall trail, you will guide your hand on the wall.

So we came up with a door handle - and I know it sounds so simple - a door handle that was recessed, that would just have a tactile element to it, so that if you're walking and trailing your hand on the kitchen unit, you will feel with the hand, and it gives you the ability to grip the door and pull it open. It's not a projecting handle which you could bang your hip bone or anything like that. But then also introducing the colour back in, so if you are partially sighted, we wanted to be able to see the handle very clearly, so there was a real contrast in the colour of the recess, so therefore they could navigate their hands to that. So there was lots of little things that, when you tie them all together, allow, you know, a partially sighted person to independently use that kitchen.

The kitchen island itself was quite fun to come up with that. So we wanted a kitchen island which could go up, go down - you know, for wheelchair users - but we also had to think about the partially sighted children using the kitchen as well, so contrast surfaces and the shelves in the top. And so when you tie all of this stuff together, you can come up with some pretty clever moves.

And again, you know, it's probably the skill of the design team is to ensure that, you know, enough thought has gone into it so that it works for everybody. And I

would say, you know, you want to be conscious that it works for partially sighted and sighted people, and you don't want it to look like a, I always refer it to like a bag of Skittles – you know if you open a bag, there's so much colour in a bag of Skittles. You know, if you worked in that environment, that could be quite a lot you know on a day-to-day basis, so is the subtleties.

And the colour itself, again coming back to our graphic designer. He delved really into the LRV contrasts: Light Reflected Value, of our colour. You know, adjoining surfaces, the choice of the colour, for those surfaces, if there's a level of contrast between them that significant enough then a visually impaired user can differentiate them quite clearly, so being able to differentiate quite clearly where the walls and the floor start and end, all of a sudden helps that VI individual navigate much much easier, independently.

So, we ended up off the back of that LRV study, we created a palette of colours and that we sort of tabled again with the RSBC, you know, we wanted to tie them in with their branding as well, so it was a whole exercise on that, to make sure that the vision was in pairing up quite nicely with their two ambitions. And, yeah, we ended up with sort of palette of colours that we could use in the centre.

And I suppose it also comes back to colour psychology, which we looked at, that was a big thing. So next door to us here in the support rooms. We chose very carefully the colours. The support rooms, you need a calming space, you don't want to have bright active colours in there, we wanted to be this quite a soft space, you, know relaxing to allow for the counselling session. Whereas you go on the other side of the centre, and you've got the creative centre, that's very colourful space, you know, that's an active space. So that we looked into colour psychology as well and how that can help.

We played around with all sorts of ideas. So texture – so if you're walking down the boulevard here, which is the main circulation space, there's a variety. So we start with a concrete column at the beginning of the boulevard and then we have timber, metal. So all these different materials if you're trailing your hand along the wall, when we have the glass door - which is a relatively cold material - and then a warm timber - quite long timber handle - you can feel different in the texture and the temperature the materials. So if you're partially sighted, you know you've got the door handle and then you're pulling the door open.

So obviously there's no recesses, no projections, out into space and what not, there's lots of making sure it's flush not these little things like that. So we tried to make it that every time you get to some concrete- because we've got the existing structure, we wanted to expose the concrete -so when you got to a concrete column, if you're wall trailing you know that there's a door coming up as well. So that that helps solve sensorially navigate space.

So yes, I think there was lots of work, behind the scenes, to achieve the source subtleties, if that makes sense. I think is best way I can describe it.

Eliza:

So it sounds like it was a really thought through and meaningful process you've both been through, and I think, unfortunately, still quite an unusual thing to have. I think accessibility is often still a tick box at the end of the design process rather than being really embedded into the process and thinking about what's being added and why it's being added. And I'm just wondering obviously this is quite a unique building, with a unique purpose and a unique function, are there any lessons learnt that you could take away on other future projects, that you're doing as a practice?

Absolutely yeah. I really think that moving forward that there is so many things we've learnt from this project that we've managed to include in the design that we can apply. I mean going back to colour again, and I know I talk about colour a lot, but it is such a simple use of colour to help navigate space. And, you know, if we are working on - let's talk about a generic scheme an architect will work on, an office block in London - what can you do in your colour choice in your reception, you know. There are definitely lessons learned. I definitely think that there can be a lot of what we've learned here applied.

It won't obviously... you won't be able to do it everywhere, there will be certain circumstances where you might not be able to do it and you need your design team on board with it, as well your clients. But you know, all of these guys, if they really got bored of it and they understand the rationale behind it, then I really don't see why you can't do it a lot more. And I'd like to think you know moving forward to in the EPR as a practice, we've sort really imbedded with this design ethos now, so you know moving forward then there's all these subtleties that we've been able to achieve, we could easily apply, sort of universally.

Amazing. And just shifting back to young people and their families again, is there a particular space or feature within the centre that they really gravitated toward, or they've spoken really highly about?

To be honest Eliza, just every element of the space is a favourite space for one or another of the young children and young people. I think out of all the spaces there's probably two that really really the children gravitate towards all the time and including their families as well. And one of them is the kitchen.

Cooking, being in that space, the way it's been designed, in the flow, it's just such a happy space. And the smells, coming back to something Joe picked up on, the kitchen, we when we have the kitchen doors open, it actually wafts straight down the boulevard, into the atrium, into a big welcoming space. And we have families arriving with either pizza being made, or cakes and it just creates that home feel.

You know they say the kitchen is the heart of the home, it's kind of ended up being the heart of RSBC and for our beneficiaries as well, and a lot of activity takes place there.

And then I'd say equally on par with that is probably the creative suite, where lots of music is made, a lot of singing happens, a lot of instruments are played and we have storytelling in there, and you'll get young children, old children, families all coming together in those spaces.

But I have to say it's really hard to pick because there's always a room that's fully frequented, full of happiness and laughter and sharing, that everybody loves.

But I'd probably say if I had to pick it's the kitchen and the creative suite!

Eliza: What a brilliant problem to have! I think that's something I can say. I think we're coming to the end of all time now but is there one final thing that you want listeners to know about this space and want to take away?

Joe: Gosh, that is a big question I suppose. Yeah, I think for me, and I'm going to talk now as an architect and a designer, I would say yeah inclusivity in design, it, when you really get into it, it goes beyond the guidance and it goes beyond documents and the more you think about the end user, the more opportunity us designers have. We're creative thinkers, so can come up with some pretty creative ideas and how to make our built environment more accessible. It can be done through very clever design moves, you know.

And I think the built environment should be enjoyed by everybody. Do I think it's currently fully accessible or enjoyable for all disabilities? Probably not.

Then, you know, there's a final thought from me is, yeah, as designers we've got quite a big role to play in that, I think. And it's been a big lesson for me this project and I've loved it and I'd say, yeah, take that away - that there's a lot we can do. And it's not just as you mentioned Eliza, a tick box exercise, there's big opportunities for designers to have quite a profound impact. So yeah, that's what I would say is an architect.

Shalni, I don't know about yourself?

Shalni: You know, as someone who works in the sector and spend time with our beneficiaries, you know, I feel that well-being is something we all talk a lot about, and the centre is such a great example of how to create well-being for everybody on an inclusive basis and how actually easy it is to do, with just some thought.

So my last word would be that, you know, you have to come see it, to believe it and I would invite, you know, anybody and everybody to come in and drop into the centre. We're always here, our doors are always open, just come and have a look, come and have a look at the work that's been done, the environment that's been created, how it makes you feel, the space itself, feel it for yourself to see what you can do in your own organisation.

Eliza: Amazing. So I think that's a wonderful invitation to all our listeners there! I've just got one final question I'm going to sneak in. Our theme for this year's festival, or next year – the 2023 festival - is 'In Common.' That's sort of weaved

its way into this conversation I think already quite a bit but is there any other thoughts you've got on that theme.

Shalni: I think, you know, picking up on some of the things that Joe said. I mean, I think the theme is absolutely fantastic 'In Common.' And I think it's probably come at a really good time, in terms of everything that is going on in the world and in the UK and it will be a good reminder of us actually spending some time and thinking about what we all have in common with each other.

And you know from a disability perspective, our young children and our young people have the same desires and wish for the same opportunities as everybody else out there who don't happen to have a disability and thinking about it, reminding ourselves about it and exploring what are those things, spending more time thinking about what are the things that we do have in common. What can we do to help us all enjoy those things we have in common. And just supporting each other will, in itself, create the inclusivity, that we keep talking about.

Because that's what you want it to generate itself, you want it to become self-fulfilling, rather than something we continually impose on society or organisations, which sometimes it feels that way -that we're constantly imposing it on people, and as you mentioned Eliza, that kind of tick box kind of exercise. And maybe approaching it in the way the LFA are, by having this theme of 'In Common,' will actually encourage that conversation first to embed those ideas at more of a grassroots level rather than saying "well actually you need to create or design buildings which does this to cover XYZ disabilities or inclusivity" but go back a step, discuss why? How? How can we do that? why is it important? And actually we're all going to gain from it. And I think that's the thing, if we realise actually, we've got much more in common and we all gain from that, we're going to get it becoming more embedded in what we do.

Eliza: Amazing! I think I could talk for hours on this subject with you both and I think it's a really inspiring project we could unpacked for a whole other hour or so. But I think that's all the time we have for today. But thank you Joe and Shalni for this conversation now, I've really enjoyed it.

Thank you, Eliza, as well.

Joe: Thank you, Eliza, for having us.

Shalni:

Brilliant. So will be back with a new episode next month.

Eliza: Until then if you've liked this conversation, make sure to subscribe to the channel and why not give it a 5* review if you've really liked it!
And if the conversation has got you inspired to explore the theme of 'In Common' yourself why not head to the LFA website to find out how you can get involved with the festival next year.
Until next time!