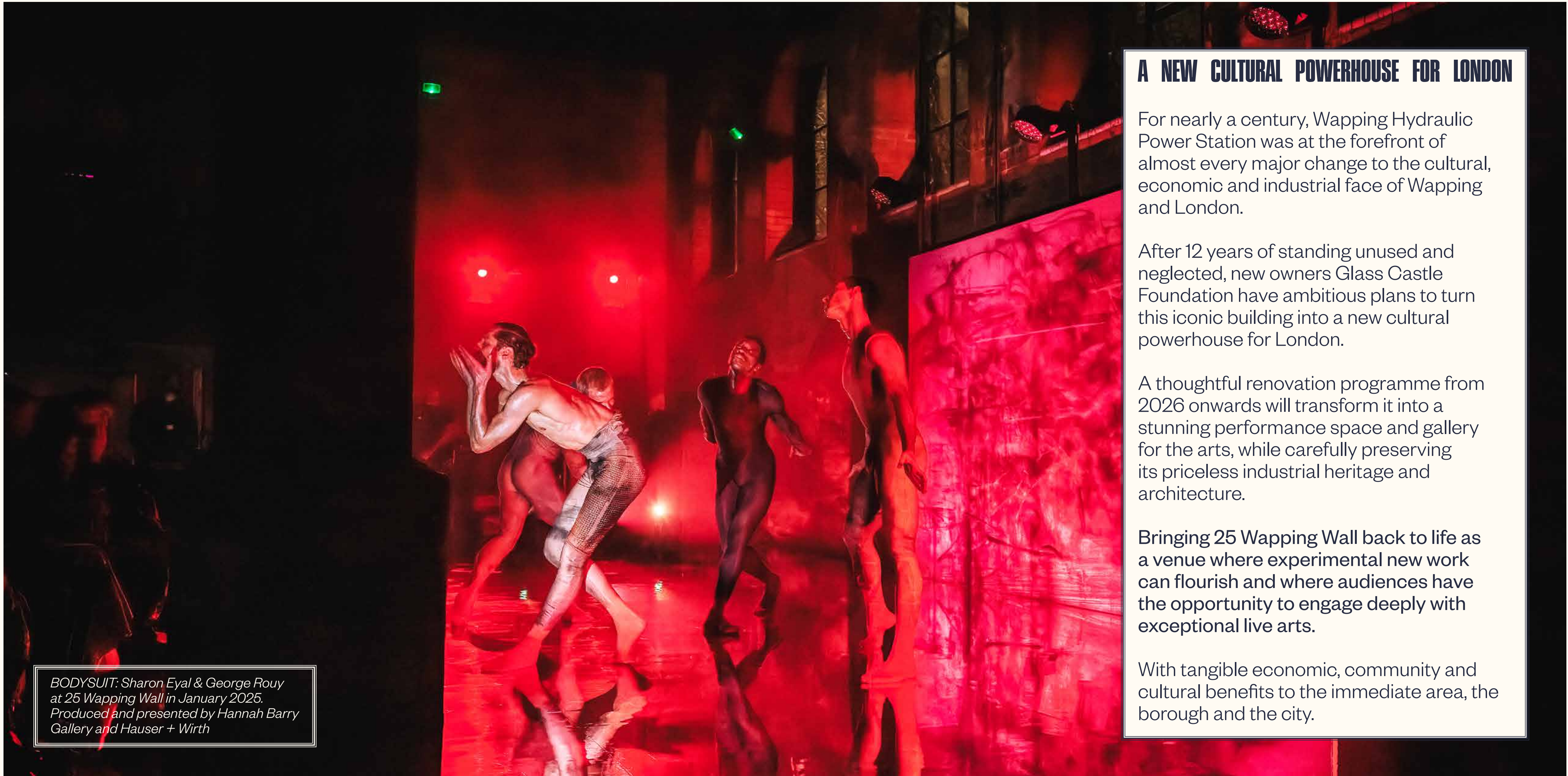




**25 WAPPING WALL
A NEW CULTURAL POWERHOUSE FOR LONDON**

LICENCE NO. 189038



*BODYSUIT: Sharon Eyal & George Rouy
at 25 Wapping Wall in January 2025.
Produced and presented by Hannah Barry
Gallery and Hauser + Wirth*

A NEW CULTURAL POWERHOUSE FOR LONDON

For nearly a century, Wapping Hydraulic Power Station was at the forefront of almost every major change to the cultural, economic and industrial face of Wapping and London.

After 12 years of standing unused and neglected, new owners Glass Castle Foundation have ambitious plans to turn this iconic building into a new cultural powerhouse for London.

A thoughtful renovation programme from 2026 onwards will transform it into a stunning performance space and gallery for the arts, while carefully preserving its priceless industrial heritage and architecture.

Bringing 25 Wapping Wall back to life as a venue where experimental new work can flourish and where audiences have the opportunity to engage deeply with exceptional live arts.

With tangible economic, community and cultural benefits to the immediate area, the borough and the city.

THE MASTERPLAN

None of this will happen overnight.

Phase 1 of this plan is simply preparing the site for 'meanwhile' use for our prelude programme. This is about enabling Glass Castle to spend 2026 and much of 2027 carefully integrating the project into the cultural and local landscape, assessing the needs and views of its neighbours and the potential of the space.

Limited work in 2026 will include the tidying up of the exterior perimeter of the grounds, urgent remedial work inside the building and a licensing amendment application to increase the visitor capacity from 250 to 500 (see opposite).

A handful of events are planned with trusted cultural partners to signal our future artistic direction, as well as other events to showcase the space and enable the community to come together, including vintage markets.

2026 will be spent thoughtfully building momentum to power the project into the future.

THE LICENSING AMENDMENT

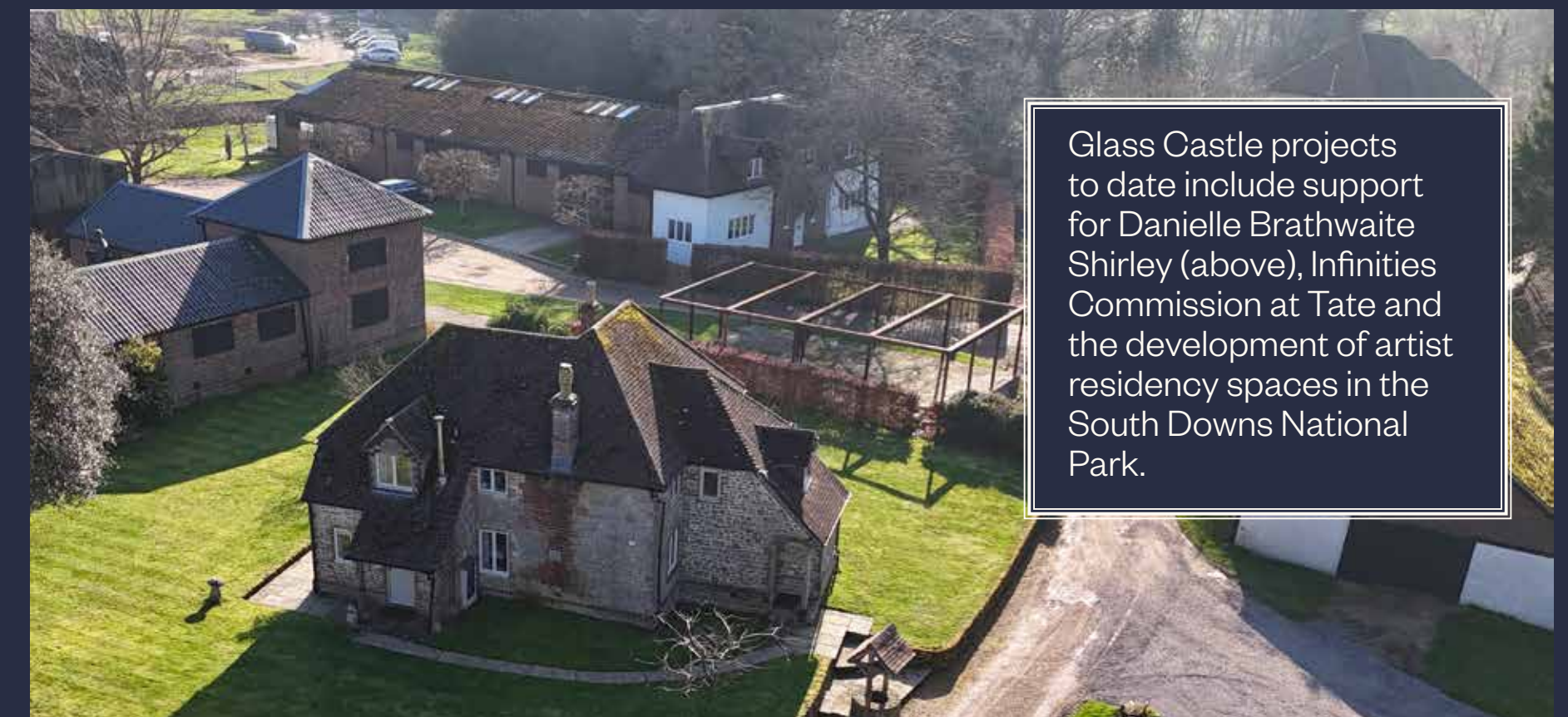
We're consulting local stakeholders on an application to vary the licence to increase capacity, update plans and simplify the opening hours. This application has been arrived at after a thorough feasibility study and detailed Fire Safety Occupancy Report. The variation is essential to the viability of the space as a cultural hub - while minimising disruption to the local area.

GLASS CASTLE: OUR MANIFESTO

- Support for artists is at an historic low at the very moment society needs them most; artists are undervalued, underfunded and face systemic barriers that limit who gets to create, whose voices are heard, and which ideas are able to flourish.
- Glass Castle Foundation is a registered charity created to break this cycle, providing catalytic, long-term, early-stage support that is ambitious for the artists and audiences of the future.
- Glass Castle will enable a new generation of creators to experiment freely, and support the infrastructure needed to realise work that challenges, inspires, and connects us.
- We do this through innovative partnerships, residencies, presentation spaces and research.
- History shows that artists help societies make sense of crisis, challenge entrenched thinking, and create shared spaces for dialogue, empathy and connection.
- Without valuing artists, we risk becoming a more divided, creatively impoverished and inward-looking society, losing not only artistic talent but one of our most powerful tools for collective understanding, wellbeing and change.
- Everything we do is artist-centred, experimental and collaborative.



THE DELUSION, Danielle Brathwaite-Shirley, 2025. Commissioned and produced by Serpentine Arts Technologies. © Danielle Brathwaite-Shirley, photography: Talie Rose Eigeland.



Glass Castle projects to date include support for Danielle Brathwaite Shirley (above), Infinities Commission at Tate and the development of artist residency spaces in the South Downs National Park.

GLASS CASTLE: OUR TEAM SO FAR:



**SUNEIL SETIYA,
CHAIR**

Founder of Glass Castle Foundation, co-owner of Quadrature Capital Limited, trustee of Quadrature Climate Foundation and Chair of Ice Hockey UK Foundation. Suneil's commitment to enabling artists to thrive and building new audiences for their work is key to Glass Castle's mission.



DIANA SPIEGELBERG, CEO

Diana joined Glass Castle in November 2025 having spent ten years as Deputy Director of Somerset House. Diana will bring her experience across artist development, community programmes and events, as well as the operational and commercial requirements of adapting and running historic sites to 25 Wapping Wall.



**LILLI GEISSENDORFER,
DIRECTOR OF STRATEGY**

Lilli joined Glass Castle in April 2026 with a track record of enabling early-career artists to develop and thrive, in particular during five years as Director of Jerwood Arts. She has also held senior roles with the Almeida Theatre, the Creative Industries Policy and Evidence Centre and Theatre Green Book.



**LIAM O'HARE,
LICENSING & PLACEMAKING CONSULTANT**

Over 20+ years as a licensing consultant, Liam has guided hundreds of businesses through the licensing process. His collaborative approach emphasises stakeholder engagement, transparency and ongoing positive community relations.



RICHARD KEYS, DESIGN CONSULTANT

An architect with his own practice ByOthers, Richard is guiding Glass Castle's design principles and approach to the built environment across all building projects, both 25 Wapping Wall and as part of Glass Castle's artist residency plans in the South Downs National Park.

NB: Our team is growing and once full site redevelopment is complete, Glass Castle will employ a team specifically to manage and programme 25 Wapping Wall, which will include opportunities for flexible work as front of house and visitor experience staff.



BUILDING ON CREATIVE DYNAMISM: THE WAPPING PROJECT

After nearly 20 years of silence as the area went through a period of post industrial decline, the building then began hosting art and performance as The Wapping Project. Launched in 1993 by visionary theatre director Jules Wright, The Wapping Project was bold and innovative in its programming and ethos, becoming a space for art that was site-specific, avant garde and often unclassifiable. When Jules Wright secured the freehold on the building in 1998, two years of renovation transformed it from a crumbling ruin to a raw, industrial home for unforgettable exhibitions and performances.

"Jules Wright single-handedly crashed through the art boundaries that existed at the time, commissioning and producing large scale multimedia work in industrial spaces. She gave me some of my first breaks as a young female artist."

DEBORAH LEVY

author and poet, quoted in 'The Wapping Project On Paper' Black Dog Publishing 2014

*Rehearsal of Grim(m) Desires by
Maresa von Stockert,
The Wapping Project, 2004.
Image by Andy Paradise*

CREATIVE LEGACY (CONT)

The accompanying restaurant and café (completed in 2000) were an early marker for the transformation of this neighbourhood, from industrial heartland to a highly desirable residential area. By the time The Wapping Project left the space in 2013, it was impossible to deny its overall positive impact on both the area and the city's art scene. Glass Castle will build on the foundation of Jules Wright and The Wapping Project, with a similar commitment to innovative creative practice that pushes beyond the boundaries of artform and convention.

"I have a long history with The Wapping Project, visiting regularly during Jules' amazing time in the building. The Conductor exhibition by Jane Prophet is something I will never forget. But my favourite memory is bringing my elderly and very northern father to dinner at Wapping Project. He was an engineer his entire life and walked around the building and in between the well heeled diners, telling me in his very deep and loud Geordie voice the exact details of the function of each bit of machinery. I'm not sure the diners were that interested!"

INDIA JAMES

local resident

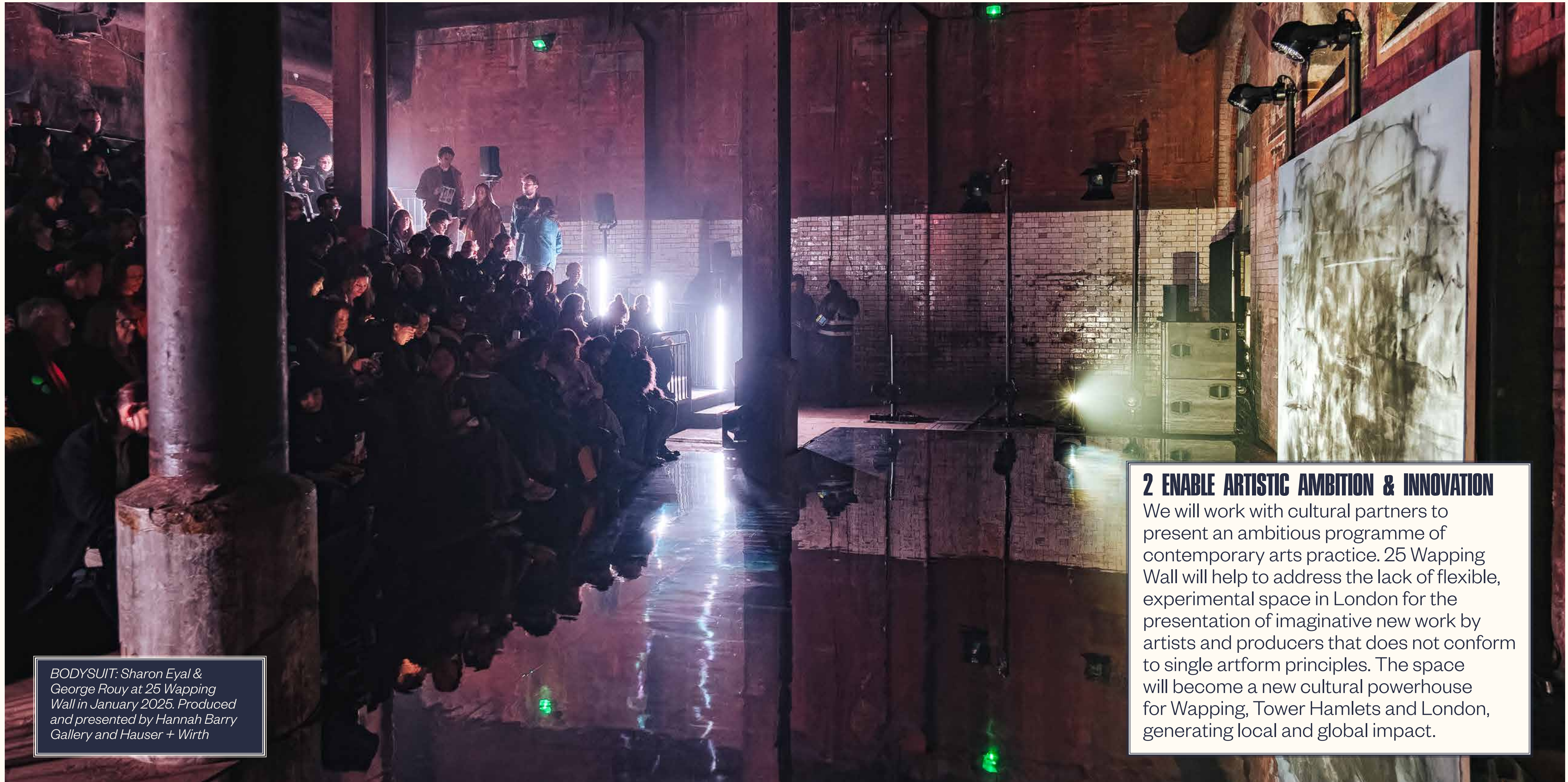
*Rehearsal at The Wapping Project
c, 2004. Image by Andy Paradise*

GLASS CASTLE'S VISION FOR 25 WAPPING WALL

Glass Castle has a three pronged approach to the transformation and rejuvenation of the building:

1 RESPECT THE HISTORICAL LEGACY

We will conserve the legacy of this vital piece of London's industrial heritage, respecting the history and the building's Grade II* listing. All our plans will work with and celebrate the unique architecture and sense of place, while making adaptations to make the building sustainable and fit for purpose for a new creative future.



BODYSUIT: Sharon Eyal & George Rouy at 25 Wapping Wall in January 2025. Produced and presented by Hannah Barry Gallery and Hauser + Wirth

2 ENABLE ARTISTIC AMBITION & INNOVATION
We will work with cultural partners to present an ambitious programme of contemporary arts practice. 25 Wapping Wall will help to address the lack of flexible, experimental space in London for the presentation of imaginative new work by artists and producers that does not conform to single artform principles. The space will become a new cultural powerhouse for Wapping, Tower Hamlets and London, generating local and global impact.



Oliver Leith's Garland at Bold Tendencies, 2025. Supported by Glass Castle Foundation. Courtesy of Dan Lloyd George

3 CELEBRATE ACCESS, NOT ELITISM
As a charity, we are guided by three values: artist-centred, experimental and collaborative. We believe that innovative arts and culture must be fundamentally inclusive and accessible in order to inspire, challenge and create meaningful experiences for people to come together in celebration, conversation and imagination. Our vision for 25 Wapping Wall also includes biodiverse landscaping to create inviting and welcoming outdoor spaces, and developing relationships across the local community.

25 WAPPING WALL

PHASE ONE WORKS 2026

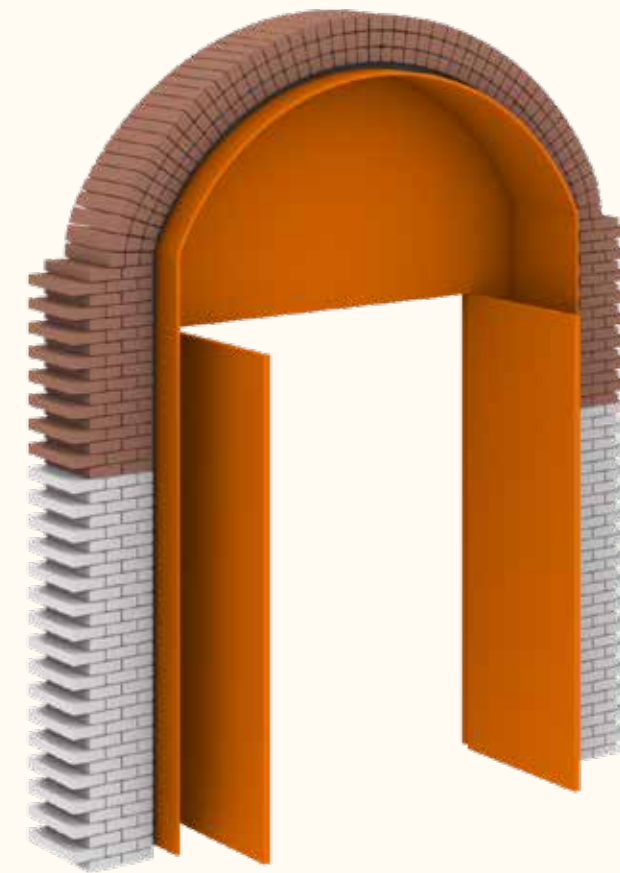
Phase One of this plan is to enable the space for use in the prelude period.

This includes the renovation of the exterior and perimeter of the grounds, urgent remedial / soundproofing work for the building and our application to increase the visitor capacity from 250 to 500.

- Remedial works to fix leaks, refurbish lavatories etc.
- Acoustic treatment (soundproofing improvement) for Boiler House and Coal Store windows, doors and gaps (pictured).
- Repairing / replacing perimeter fencing and entrance gates (pictured).
- Planting of native species to improve biodiversity.
- Updating the building's lighting.
- Improve level access between buildings.

Visualisation: ByOthers Architects & Placemakers

ByOthers



“To minimise visual impact on the existing windows, a bespoke secondary glazing system has been developed. The frame profile comprises a box section with a profiled front plate, creating a slim appearance in elevation. The system incorporates a single pane of 16.8mm laminated glass, reducing visual disruption while enhancing acoustic performance.”



“Bespoke plywood arched frames are designed to be wedged securely within the existing apertures. These frames will be secured using timber wedges and expanding acoustic sealant tape without the need for mechanical fixings to avoid any permanent intervention to the fabric of the building.”





PHASE TWO WORKS 2027

Phase Two onwards is the process of transforming the space so that it can become an acclaimed destination for adventurous performance, exhibitions and installations that freely cross artforms - while respecting and preserving the site's unique industrial architecture and history.

Planning Consent is in place and we will adapt plans based on what we learn from audiences, neighbours, artists and cultural partners over Phase One.

This will involve work to:

- Improve accessibility for visitors with mobility impairments, including lift access to all levels.
- Introduce key elements to facilitate cultural programming, eg back of house spaces, storage, rigging points etc.
- Further acoustic treatment where required.
- Fully landscape the outdoor area (which will need to be done last)
- Reintroduce a café / bar to the site to enhance audiences' experience and as a destination (location and operating model require further consideration and consultation, including potential seasonal opening schedule).
- Exploring potential for improved sightlines and connection to Shadwell Basin.

The plans and strategy for Phase Two will be informed by what we learn over the prelude period.

EVENING EVENTS

Evening events are a key part of our vision for the cultural programme at 25 Wapping Wall. These events are more accessible for full time workers, those with caring responsibilities and young people.

Our interaction with local residents has made plain the dearth of evening attractions, post-6pm cultural provision, cafés and restaurants in an area that's heavily weighted towards residential.

Evening programming also enables a greater range and type of events, increasing our contribution to London's world class nighttime economy. There is potential for existing businesses in the area and the local community to benefit significantly from our audiences, new jobs and the enhanced social connection of evening events at 25 Wapping Wall.

But that doesn't mean operating a seven day a week evening venue. Our mandated opening times (11pm weekdays, 12am Fri-Sat) will only be used sparingly for cultural events that fit with our mission to showcase innovative art and performance and enrich the cultural life of the local community.

The acoustic treatment to the building will minimise any noise leakage from within. Careful dispersion policies will mean that there will be no more impact or disruption to the neighbourhood than has existed since 1520 with the Propect Of Whitby pub across the road.

With the increased supervision and security that will result from our evening events, we anticipate a safer, more secure neighbourhood after dark.



THE DELUSION, Danielle Brathwaite-Shirley, 2025. Commissioned and produced by Serpentine Arts Technologies. © Danielle Brathwaite-Shirley, photography: Talie Rose Eigeland.

“Following a comprehensive programme of sound breakout testing, a targeted scheme of works has been developed to effectively control noise from all internal activities. The building itself is of robust construction, and carefully considered remedial works to the entrance doors and windows will further enhance acoustic containment, ensuring noise is effectively controlled by the building envelope.”

RICHARD VIVIAN, MANAGING DIRECTOR, BIG SKY ACOUSTICS LTD



2026/27 PROGRAMME SO FAR

5/6 June 2026
Public Consultation Exhibition & Event

4/5 July 2026
Go East Vintage Market (pictured)

September 2026
Open House London - dates tbc

September 2026
Go East Vintage Market - dates tbc

16/17/18 October 2026
'3 Evenings - Experiments In Performance
& Technology' in partnership with Somerset
House Studios

To stay in touch with events and
programmes over this prelude
period, please join our mailing list.



WHY HERE?

Wapping Hydraulic Power Station is a stunning arena for arts and performance given its unique architecture, its industrial history and iconic interiors.

It has already proven capable of being an extraordinary presentation space for the arts over an extended period with The Wapping Project.

But beyond the building itself, Glass Castle has chosen this location because of a genuine cultural deficit in the area.

Its diverse and active population of curious, intelligent and open-minded residents is criminally underserved for arts and culture.

While Space Studios at St Katharine's Dock still continue the legacy of the extraordinary artists who moved to Wapping in the late 1960s, including Bridget Riley and Peter Sedgely, and Wapping Open Studios annual walk celebrates the contemporary artists who work in the area, the Ward of St Katharines and Wapping does not contain a single art gallery, has one museum (Thames Police), and one theatre / performance space in Wilton's Music Hall. This community deserves more.

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LOCATION

Wapping Hydraulic Power Station is located at 25 Wapping Wall, at the juncture of the Eastern Quay of Shadwell Basin and Wapping Wall.

ST KATHARINE'S & WAPPING WARD

12,500+ Population (2024)
12,573/km² Population Density,
79% 18-64 years old
Art Galleries: zero
Performance spaces / theatres: one
Museums: one

CASE STUDIES

TRINITY BUOY WHARF, LONDON

One of the most successful examples of the regeneration of an industrial area as a creative site. Trinity Buoy Wharf is home to London's only Lighthouse - housing Jem Finer's Longplayer project (pictured), a vibrant creative community, a sculpture park, event venues and the base for English National Opera.



POWERHOUSE ARTS, NEW YORK, USA

A 117-year-old power station reimagined as a contemporary art centre designed to meet the multidisciplinary needs of today's artists. The not-for-profit facility "brings artists, fabricators, educators, and neighbours together—and connects them to the tools, spaces and support they need to express themselves and sustain their practices."

ECONOMIC, SOCIAL, CULTURAL AND COMMUNITY BENEFITS

The transformative effects that an arts venue can have on an area and its community are well established across the world

PLACE IDENTITY & CIVIC PRIDE

The most durable impact of a successful arts venue is often the shift in how a community sees itself, and how it is seen by others.

SOCIAL COHESION

Reduced isolation, stronger civic pride and sense of belonging, and new pathways for community engagement, particularly for groups historically excluded from cultural life.

HEALTH & WELLBEING

Measurable improvements in mental health outcomes and long-term wellbeing.

The UK evidence from a UCL study and social prescribing evaluation is supported internationally by the growing body of research on arts and health.

EDUCATION & CREATIVE SKILLS

Improved attainment and creative skills development for children and young people, and the development of a local creative workforce.

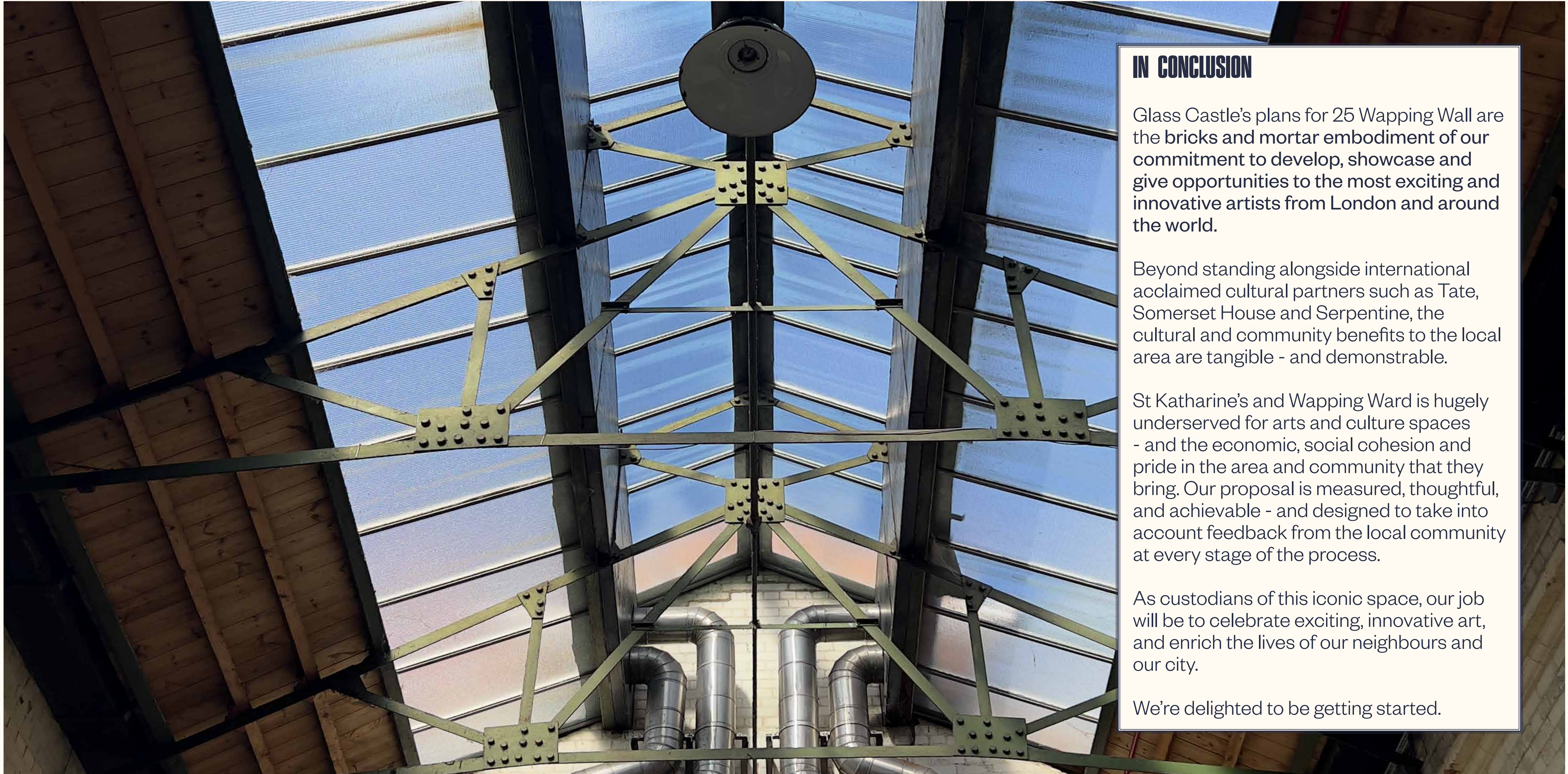
Arts institutions, at scale, become training grounds for the next generation of cultural workers.

CULTURAL INFRASTRUCTURE & LEGACY

A richer, more distinctive local cultural identity; a stronger and better-networked creative sector; and the preservation and animation of historic buildings. Perhaps most importantly, the international evidence shows that a well-established arts venue seeds further investment, often attracting a cluster of creative businesses, residents and cultural organisations.



Research from THE ECONOMIC, CULTURAL & SOCIAL BENEFITS OF PEER ARTS INSTITUTIONS: Evidence, Place-Based Impact & Comparable Institutional Models. A Report by MAKE Associates by MAKE Associates, April 2026



IN CONCLUSION

Glass Castle's plans for 25 Wapping Wall are the bricks and mortar embodiment of our commitment to develop, showcase and give opportunities to the most exciting and innovative artists from London and around the world.

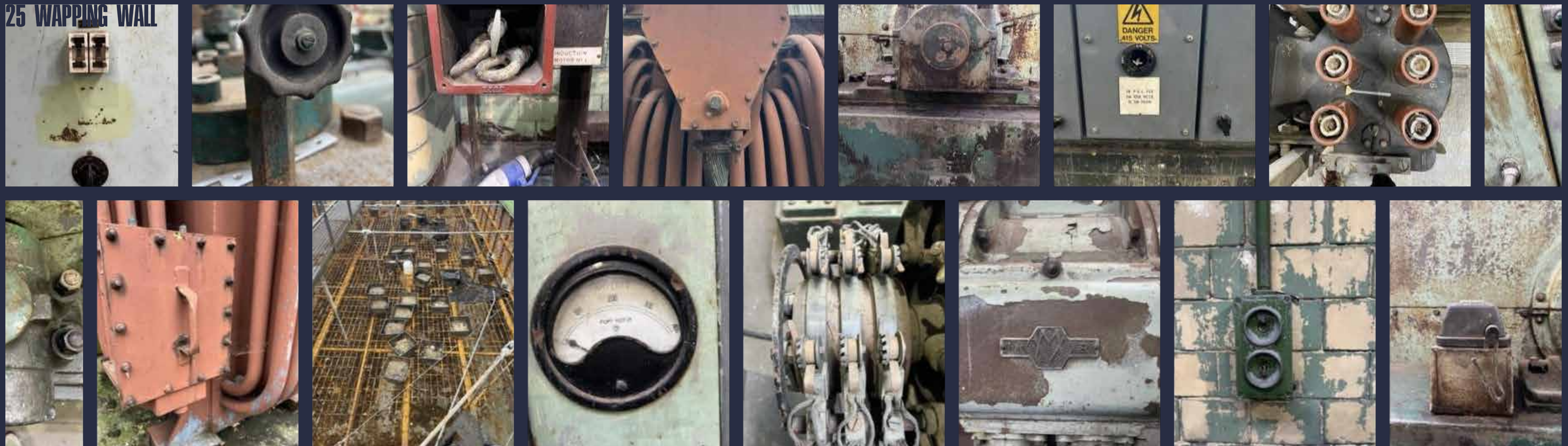
Beyond standing alongside international acclaimed cultural partners such as Tate, Somerset House and Serpentine, the cultural and community benefits to the local area are tangible - and demonstrable.

St Katharine's and Wapping Ward is hugely underserved for arts and culture spaces - and the economic, social cohesion and pride in the area and community that they bring. Our proposal is measured, thoughtful, and achievable - and designed to take into account feedback from the local community at every stage of the process.

As custodians of this iconic space, our job will be to celebrate exciting, innovative art, and enrich the lives of our neighbours and our city.

We're delighted to be getting started.

25 WAPPING WALL



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