

New Henry Street

Public art strategy

Client: Dominus Bristol Ltd.

Date: December 2023

Version: 03

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Introduction

This Public Art Strategy sets out the approach of Dominus Group to integrating the work of artists into the New Henry Street development, Bristol.

It demonstrates their commitment to a well resourced and considered approach to public art within the development.

We have worked closely with the project team to develop an approach where integration of arts and cultural activity will be focused on activating the new high profile, public realm created by the scheme.

We are proposing an artist residency to respond to the unique opportunity presented by the creation of New Henry Street, a reinstatement of the lost Henry Street, in this location. The residency will provide a durational approach to the commissioning of both event based and permanent art that will enhance

the experience of living, working and visiting new Henry Street. The residency will explore ways to encourage full use of the street to promote interchange and dialogue between students, visitors and workers.

The art strategy will build on the development ambitions to create new community heart arising from the terraced residential history of the site.

These areas of opportunity will allow the work of artists and creatives to be embedded within the new development to positively influence the emerging sense of place and encourage ongoing creative activity.

This strategy details the project context, approach, process, and demonstrates comparators for the identified areas of opportunity.



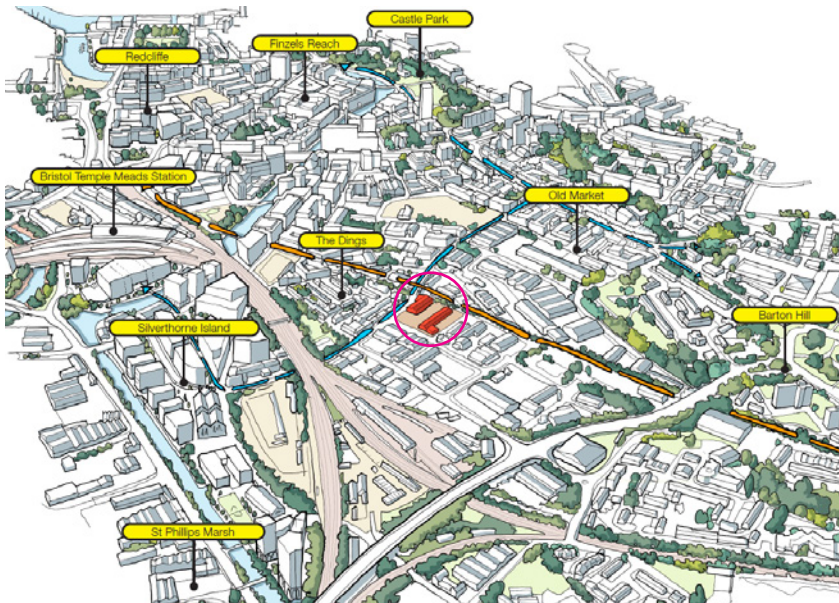
Sketch view south from the cycle path to New Henry Street, Design Overview

Development context

The proposed New Henry Street Development is situated on the edge of The Dings residential area of Bristol, in an area of mixed industrial, warehouse and commercial units. The site is bordered to the North West by a cycle path, once a railway leading to a coal yard and dock. To the North East is Alfred Street, to the South East Sussex Street and to the South West Kingsland Road. The site once also contained Henry Street, which was removed as part of the slum clearances in the 1960s. The development plans include the reinstatement of this street in the form of New Henry Street.

The nearby Dings residential area includes inter-war housing, Dings Park, and some new residential developments. Within the industrial and mixed use areas to the West and North there are a number of small maker spaces as well as some technology businesses, fabricators and repair shops.

The site is situated to the North of the Silverthorne Lane conservation area, which is undergoing significant redevelopment. It is close to the University of Bristol Innovation Campus, the Old Market conservation area and is well connected to Bristol Temple Meads Station.



Left: Site context,

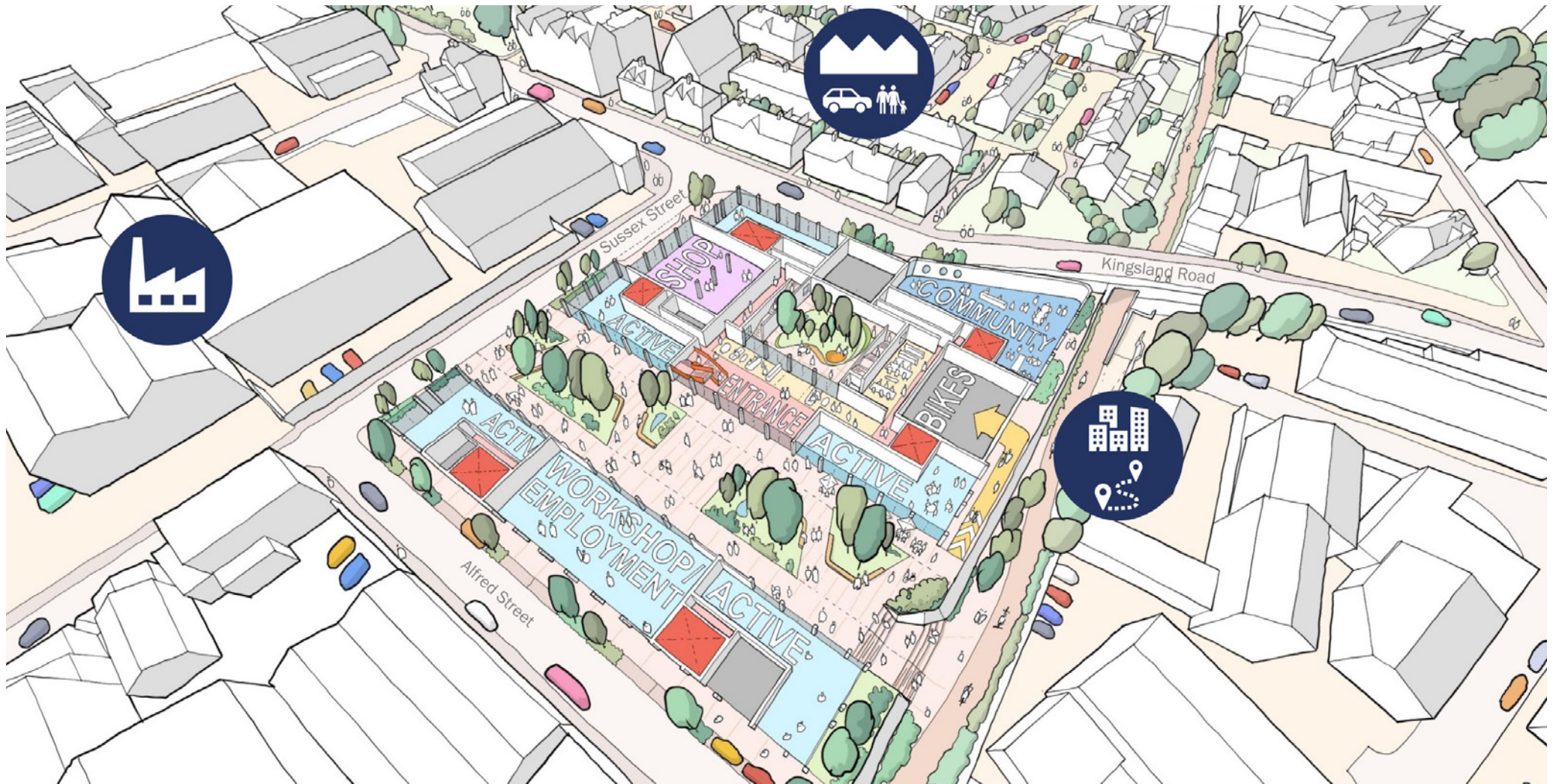
Development proposals

The proposal will deliver:

- 22,961 msq total GIA of development
- 705 Student study bedrooms
- 175 msq of new community space
- Space for a new grocery store
- 1,016 msq of workshops and maker spaces
- 19,980 msq GIA of student accommodation.

The development plans consist of two blocks, one to the North East of New Henry Street, and one to the South East of New Henry Street. The second block contains an internal courtyard which is intended for student use. New Henry Street is a new public street for use by all.

Access to the development will be from the surrounding streets and by new connection to the cycle path at the end of New Henry Street.

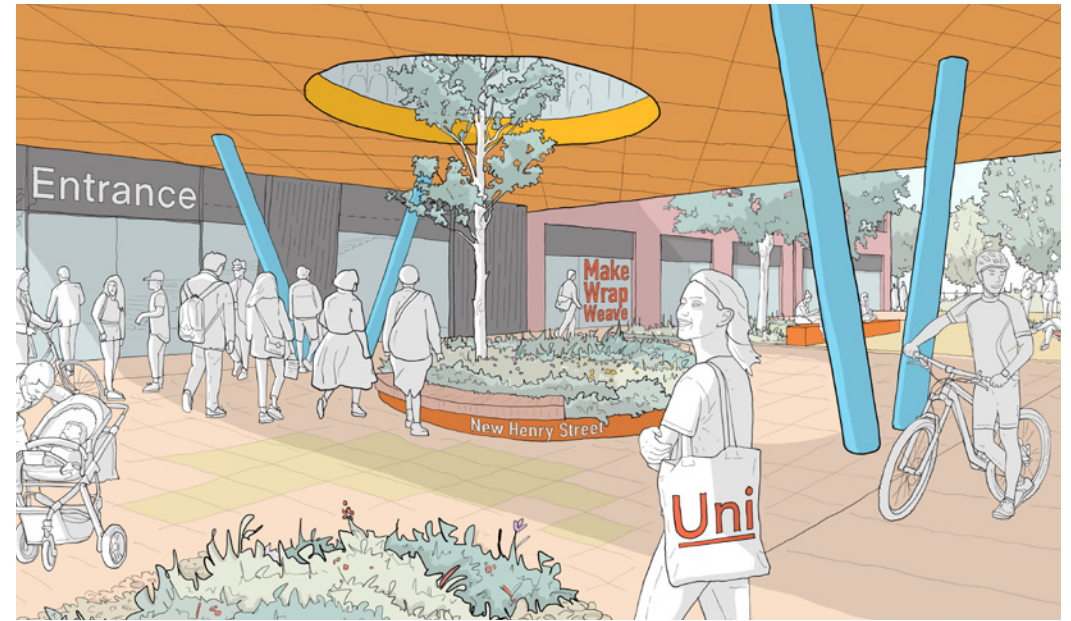


Development proposals and opportunities

The development will include of student dwellings on the upper floors, as well as flexible retail, leisure, community, commercial and light industrial use on the ground floor.

The two blocks are connected by a 'student hub' bridge providing easy access between the student facilities. The bridge is a key element of New Henry Street with potential to enhance the soffit.

New Henry Street itself has significant green landscaping and multi-use spaces including seating and potential 'spill out' space from the maker units and other ground floor facilities.




Top: Sketch Student entrance with potential for artist work within the bridge soffit.

Bottom: Sketch view North to New Henry Street

Development proposals and opportunities

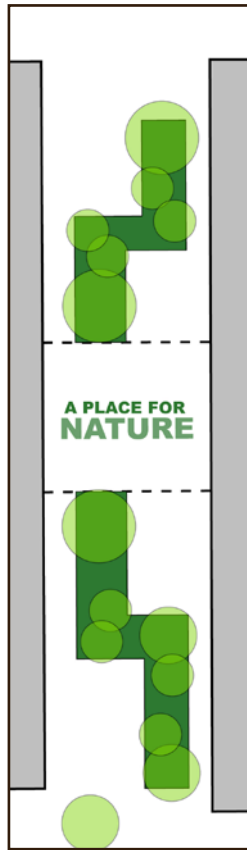


 Focus area for art commissioning within New Henry Street

Proposed level ground floor plan, Allford Hall Monaghan-Morris

Landscape strategy for New Henry Street

For New Henry Street to be a community hub it is important that the space lends itself to be used flexibly. By dividing the main street into smaller sub-areas we have created the potential for a series of different uses, shown in the diagrams below. At all times of the year the street will be animated by the one element that the terraced streets of old did not have - urban green, important for biodiversity and for urban cooling during hot summers.



FUTURE GREEN

A key animating aspect for urban green, important for biodiversity and for urban cooling during increasingly hot summers.



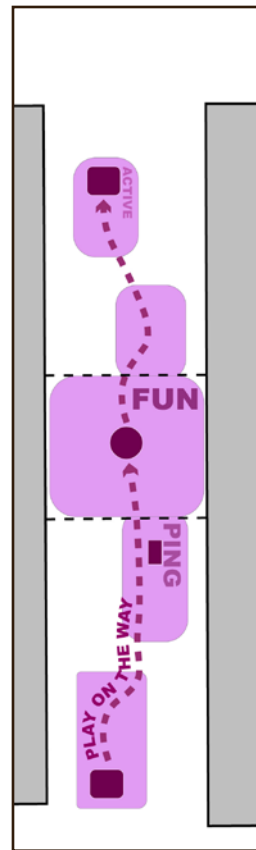
MINI MARKETS

Tenants of the maker spaces will be able to hold mini-markets or studio open days with stalls dotted among the sub-spaces and under the bridge.



PLAY

The sub spaces within the central area will also allow for outdoor working in the summer months.



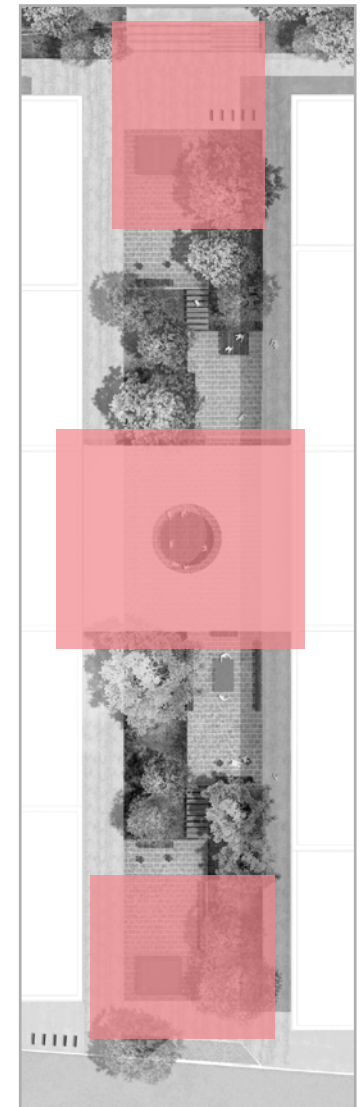
OUTDOOR WORKING

A playful street will welcome children and the young at heart with playful seating opportunities, stepping stones weaving through the planting and a ping pong 'court' at its heart.



SOCIAL/ ART

The social side of things is catered for with sociable seating, picnic tables for outdoor lunches for the maker community, a ping pong table and space for art which could help to encourage conversation.



Key areas of focus for permanent art opportunity

Landscape strategy showing flexible design for New Henry Street.

Image based on graphics by Churchman Thornhill Finch



Landscape masterplan by Churchman Thornhill Finch

Historic and regeneration context

The Dings area of Bristol was originally marshland with 'the dings' thought to mean 'meadow where the withies grow'. By the mid 19th century the area had been developed into terraced streets of workers housing for nearby industry. In the mid 20th century most of this was cleared during the slum clearances.

The clearance of the development site look with it Henry Street, as well as the pedestrian bridge and original corner of Kingsland Road (pictured in the sketch, right). The new modern industrial area retained few features from this terraced period.

Historical records of the streets and communities now lost are rich with the signs of community activity, communal space, recreation and other positive associations of the terraced street, such as neighbourliness, play, safety and passive surveillance.



Left: 1879 to 1888 town plans **Top right:** Loxton Ink Drawings Kingsland Road **Bottom right:** Tarring Collection Kingsland Road to Albion Place and The Nursery. Image credit (all): Know Your Place Bristol

Cultural context

The Dings has an active local community and sense of social cohesion. The community association supports residents through community gardening, food sharing, events and education. There are a number of community facilities including the 'Safe Ouse' in Dings Park, a youth club providing events, teaching and a community library.

Creating welcoming and safe shared spaces in the Dings public realm continued even after the original terraced character was largely lost. More recent projects have aimed to reimagine streets with shared use in mind, such as the streetscape project shown right.

Public art commissions within the local area have often made linkages to the sense of community in The Dings, or responded to the industrial past of the area. As part of the development at One Glass Wharf, artist Rodger Hiorns created Freetank, a sculptural and architectural installation that marks the historic 'Free Tank', an ancient right of way to the water.



Bottom left: Freetank public artwork by Rodger Hiorns, image credit: Jamie Woodley **Top left:** Loxton Ink drawing, Alleyway off Kingland Road, image credit: Know Your Place Bristol **Top right:** Green Places magazine, October 2005 **Bottom right:** The Dings Youth Group artwork, image credit: Creative Youth Network Twitter

Bristol City Council Public art policy

Bristol City Council has an active and well respected approach to ensuring that cultural commissioning is embedded within urban and public realm development.

Major schemes that trigger Policy BCS21 are required to demonstrate how they will support Public Art and commit to the ongoing process in their planning applications, or by satisfying a subsequent planning condition.

The art strategy supports BCC's Urban Living SPD (2018) and the BCC Public Art strategy (2006) through:

- Investing in the arts and artists to support the local economy.
- Creating a unique and enhanced identity for the development.
- Providing direct art and design commissions for national and local artists.
- Providing good working practices in commissioning artists.
- Extending the awareness and role of the artist in the public realm.

Public art contributes to both the strategic objectives of BCC to achieve 'good quality urban design,' and the vision of the BCC Arts Development team to connect the city and its citizens through culture.

The public art approach for Bristol is evolving in new emerging draft guidance and is underpinned by five principles which put cultural experience, creative practice and artist commissioning at the heart of:

Social engagement

Creatively engaging, informing and empowering our citizens, communities and stakeholders

Vibrant place making

Imagining and contributing to liveable, loved, playful and unique places to live, work and move through.

Sustainability

Supporting a programme of work that contributes to an environmentally and socially sustainable city.

Quality urban design

Embedding quality public art and culture into schemes as early as possible to maximise economic, civic and social value for developers, residents and users.

Cultural ecology

Nurturing Bristol's cultural, creative ecology by commissioning artists and producers and providing space to allow their vision and ideas to thrive.

The breadth of commissioning practice encouraged includes:

- Providing space, assets or infrastructure to enable ongoing cultural and community activity and experiences such as artist studios, access to nature, community resources
- Commissioning cultural 'happenings', socially engaged practice and public realm animation e.g. performance, street art, creative interventions and installations
- Artist-led design to support functional requirements such as lighting, way-finding, colour schemes, landscaping and green space
- Commissioning temporary or permanent artworks as part of a layered programme in the public realm

We support and seek to embed these principles within our own creative approach to realise key elements of the above.

Creative values

Values

Building on BCC policy objectives and our own ambition to develop artist commissioning processes that showcase forward looking contemporary practice we will have set out our commissioning values below. Projects should:

Be people-centred.

Work may be relational, participatory or co-produced with people locally. Work should be appreciative of how diverse audiences may respond and is relevant to the needs of a new growing community.

Provide a legacy:

The art strategy will create a physical and social legacy within an enhanced urban realm for the communities that surround it. It is hoped that this will provide a platform for continued activation and support of cultural growth.

Contributes to wellbeing and belonging:

The commission will positively contribute to the wellbeing of residents, visitors and workers by providing interventions that are sensitive to their everyday lived experience and need to feel a sense of belonging in this new environment.

Promote and enhance a sense of specific identity:

The art strategy will develop commissions that are particular to New Henry Street and its immediate context. This cohesive identity will articulate an open and inclusive sense of place, incorporating the diverse cultural narratives of those who live (including temporarily) and work here.

Innovative or distinct:

The work developed should allow for new ideas to be tested and potential nurtured. It may be distinct or unexpected for audiences here, encouraging them to experience their environment in a new way.

Invest in process & participation:

The commission will integrate knowledge and experience held within the community surrounding the site, to ensure local voice, identity and ownership. We use the term 'culture' in the widest sense.



Be responsive:

The commissioning process will be responsive and flexible to future unknowns. By developing inclusive methods of co-creation and research, the views and ideas of the community and commissioned artists can have a greater role in shaping the work, the site and its future uses.

Ensure sustainability:

The artist commissions will be developed in a sustainable and considered manner, producing artwork that is responsive and sensitive to its environment, socially, physically and ecologically.

Provide value:

Permanent commissions will enhance the offer and add value to the site. Working with artists is also of value to communities and promotes social cohesion.

Creative approach

Overview

New Henry Street offers a rich and active environment to develop a cultural narrative that adds to the daily experience of living, working or visiting the development.

A major new streetscape with arrival points, active areas and gathering places offers a framework to focus artists work to maximise impact at the heart of the development. The landscape led plan provides a natural structure for artists to respond to promote daily experiences and ecological enhancement.

Key to the success of the commissioning process will be a research and design process that allows time to working relations to be formed and developed. We are therefore proposing an artist residency model to develop and integrate creative responses over time during the construction period. Residency work will take place offsite and be integrated as phasing allows.

Ginkgo will support artists to research and explore areas of interest and issues that emerge from joint artist and community interest and ideally build on current/past activities with residents and the creative community. A key area of our interest is to help build creative skills capacity.

The residency will be positioned to have an open brief. After a development phase it is expected that the project will result in both temporary and permanent activity/interventions within publicly accessible areas.

Aspects of community and street life within The Dings current and past residential culture offers a way to re-establish and reconnect new and existing communities. The residency will encourage an important sense of belonging for New Henry Street providing a platform for connection and future cultural growth.

In activating New Henry Street the residency will help to promote dynamic use of the public realm. It may highlight key areas as hubs of activity, through surface based interventions or lighting. The commission may provide artist designed work of art and design which encourage multiple uses, or tailor the public realm to make it inviting for a variety of activity.



Adam Nathaniel Furman, Croydon Colonnade detail, image credit: adamnathanielfurman.com

Creative approach

This approach places lived experience at the heart of the commission, with the creative interventions a unique and valuable tool to foster these positive experiences and emerging culture. A key aspiration is to set the tone for future arts and cultural growth.

The project is expected to have a strong physical presence at New Henry Street, developed through an engaged process which is likely to involve temporary and participatory activities.

There is an opportunity to develop socially engaged work with The Dings and nearby Barton Hill communities as well as student groups and cultural groups to consider and respond to the changing social and physical landscape. There are rich and changing nearby communities such as the Somali community based around Barton Hill, including the Somali Resource Centre.

There are also local arts and maker spaces that may present an opportunity for collaboration such as Trinity Centre Old Market Manor OC and InBristol Studios.

The residency will be positioned to have an open brief. After a development phase it is expected that the project will result in both temporary and permanent activity/interventions within publicly accessible areas.

These options are deliberately left open to invite innovative responses from artists and the opportunity for collaboration.

The following pages set out the proposed project process and provide project comparators.



'A String section' by Reckless Sleepers as part of the Torbay Eyeview programme

7. Outline artist brief

In response to the commissioning values and creative approach it is proposed that one artist / artist group is appointed to lead and explore creative ways to provide a layered series of commissions to form a programme of activity and creative interventions. It is envisaged that other artists/makers would be involved as the residency progresses.

This process will allow for full exploration of the creative themes pertinent to this development. In particular by exploring over duration and working in iterations to refine and develop ideas.

Aim

To research and develop a programme of activity, leading to permanent works of art and design that explore:

1. Street life

The exploration of the desired concept for New Henry Street to be a creative and active hub space redolent of the way that streets within The Dings were used for shared activity in all aspects of street life.

There is an opportunity to create works that are invitational, encouraging a sense of welcome to the street and student main entrance, perhaps linking to the soffit treatment to the overbridge.

Opportunity exists to explore informal areas to gather and meet, to rest and reflect, to play games and hold events. There is potential to work with partners e.g Bristol Playable City.

Areas of work are wide ranging but could include events, creative lighting, planting enhancement, surface based design, sculptural interventions and informal play/seating based design.

2. Access to nature:

The development is introducing new green infrastructure to the street. There is an opportunity for creative practice to enhance and showcase biodiversity net gain. This could be through forming partnerships with city ecological groups to develop

ways in which access to nature can support student well being. Areas of work could include bioarchitecture and planting enhancement.

3. New narratives

The research and development of a new narratives for New Henry Street based on exploration and re interpretation of past stories and events and the creation of new imagined future is a rich are for exploration through poetry, film, surface based design and digital media.

Project process: artist residency

Process

The length and structure of the residency will be developed to suit the artist's workload and construction programme but is planned for a 12 -18 month part time working commitment. This residency is likely to involve a series of events and activities as well as the formation of permanent designed works. It is expected that the majority of research and development work for the residency will take off site.

It is expected that the selected artist will develop a project proposal which will be agreed with the client. This proposal along with the final artist brief will form the reference documents for project expectations.

Partnership working and collaborative design methods are central to the residency so that an outward and public facing project is developed. It is expected that the residency will leave a cultural, social and physical legacy within an enhanced urban realm for the communities that surround it.

The exact methods of the residency and pursuit of particular strands are deliberately left open at this stage to allow maximum opportunity for community and site-specific development of the project.

Stage 1 - Residency proposal

Deliverables for proposal:

- Research and creative response and approach to residency
- Indication of potential working partnerships
- Outline programme of activity
- Initial working cost allocation for residency

Stage 2 – Residency research and project development

- Further residency research and design development
- Collaborative working with partner groups.
- Events and project development workshops

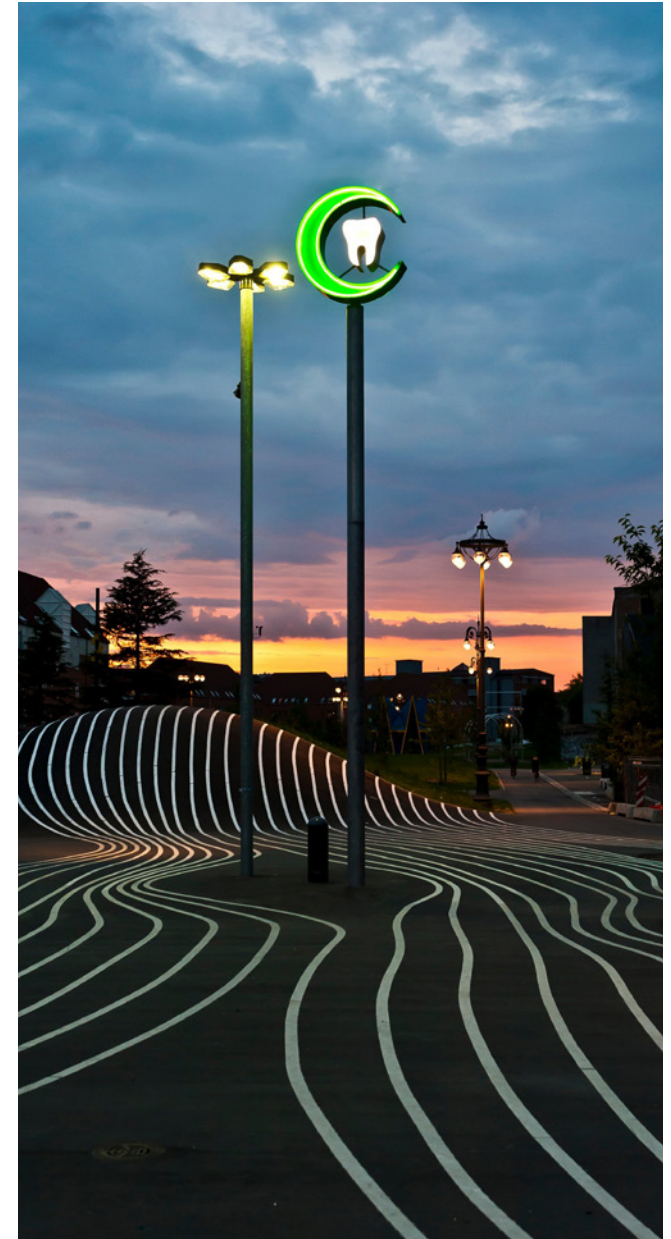
Stage 3 - Residency project fabrication delivery and installation

- Technical design
- fabrication, supply and installation of permanent work
- Delivery of temporary programme and/or events
- Documentation and evaluation of residency programme



Rachel Duckhouse artist studio image, Ginkgo Projects. Image Credit: Chris Scott

Project comparators: Street life



Top left: UOM Southbank, End of Trip by Searle x Waldron Architecture. Image: Dulux colour awards

Top middle: Urban Stage, Wapping Wharf, Bristol, by KBHT. Image: Ginkgo Projects

Middle bottom: Lighting in Queen Elizabeth Park by Michael Grubb Studio.

Bottom left: Balham Station Bridge tiling project by Tod Hanson. Image: todhanson.com

Far right: Superkilen Superflex

Project comparators: Street life



Top left: Modified social benches, Claremont, by Jeppe Hein. Image: jeppehein.net

Bottom left: Changing colour installation at the Netherlands Architecture Institute by Peter Struycken. Image: Ronald Bellekom

Top middle: All that we know by Superflex

Top right: Bike rack Superkilen by Superflex

Bottom middle: Animated Back Scratcher, 2020, Uber Public outdoor art installations by Superflex

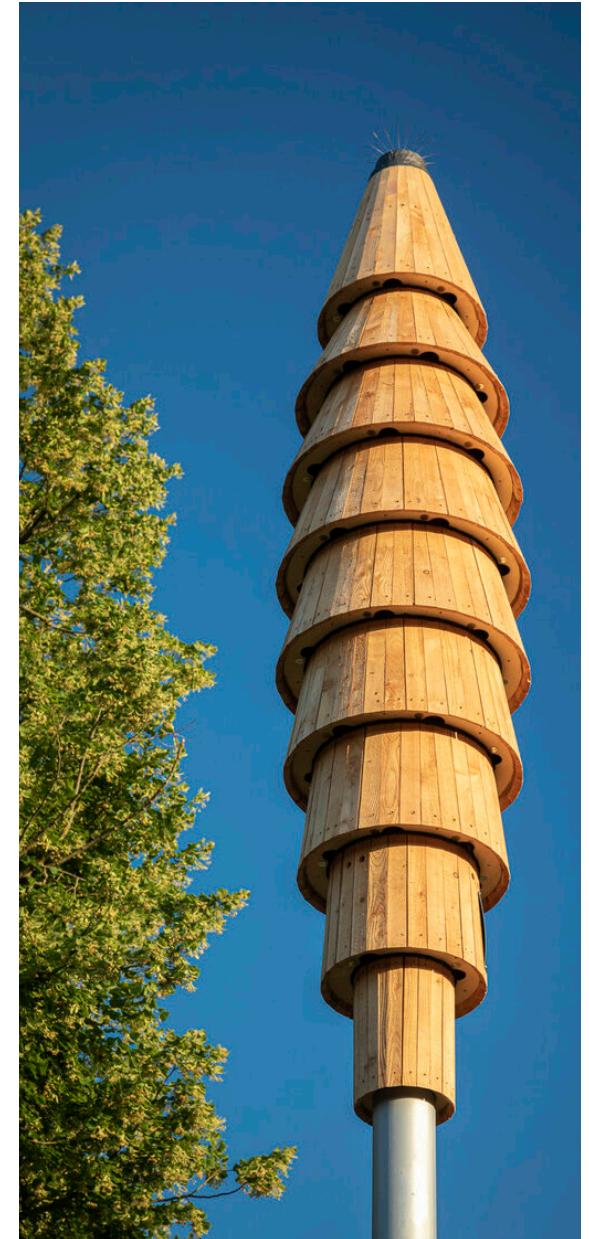
Bottom right: Gathering pavillion by College of DuPage Architecture. Department. Image: Mark Pearson

Project comparators: Access to nature



Above and bottom middle: Constellation Barnhill, Chipping Sodbury by Alastair Mackie. **Top:** 'Implantations' Bob Verschuerens - image credit Anney Paysages **Bottom Right:** 'Untitled 2010' Tania Kovats

Project comparators: Access to nature



Top left: The Bat Mansion - Julien De Smedt Architects

Middle: YOiseau - Dominique Perrault & Gaëlle Lauriot-Prévost

Far right: Swift Tower by Will Nash

Bottom left: Skyline - Marion Normand. Image credit: Stéphane Chalmeau



Project comparators: New narratives



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Top left and middle: Juliet Hayson Royal Terrace Gardens. Image credit: Ginkgo Projects.
Bottom left: The Ice Observatories map by Sean Borodale. A series of maps composed of the written word exploring Dartmoor.
Bottom middle: 'Limelight' by Sans Facon.
Right: 'Waste-based Terrazzo Family' by Charlotte Kidger, Swindon. Credit: Jamie Woodley

Project comparators: New narratives



EVERY ONE. EVERY DAY.

ABOUT: AUTUMN CALENDAR 2022 | DO SOMETHING TODAY | COLLABORATIVE BUSINESS | EVERYONE'S WAREHOUSE | ORGANISATIONAL MEMBERS | INSPIRATION | 2016 THE REFUGEE

EVERY ONE EVERY DAY IS 5 YEARS OLD!

After a frantic first few months, recruiting our team, setting up bank accounts and buying chairs and tables, we launched our first programme across Barking and Dagenham in November 2017 from two new spaces in Ripple Road and Church Elm Lane.

From these beginnings the project has expanded across the borough, to many new locations, building London's largest free to access maker space, and finding many new partners along the way.

Most importantly, we have worked with thousands of local residents who have created over 300 neighbourhood projects, 15 new collaborative businesses, and spent over 60,000 hours together building, making, sharing and connecting.

It's been really hard work. It's taken a lot of tea, spreadsheets, laughter, (occasional tears) and the odd splint.

It would have been impossible without the ideas, energy, creativity and resilience of the extraordinary residents of Barking and Dagenham. We've loved every minute! We still have loads to look forward to but it's a joy to look back!

[FIND OUT MORE!](#)



Top left: Makerversity flexible workspace for residencies, London.
Bottom left: 'Every One Every Day' by Participatory City. A community based cultural programme changing perceptions of place.
Middle: Silent disco, 'Murmuration' as part of Eyeview, Torbay by Suzie West
Above: Trading Words by Gordon Young.
Top left: Catalogue Wall, Edinburgh printmakers, by Mark Doyle. Concrete relief casts of rubber products inspired by local manufacturing processes. Image: Mark Doyle.

Delivery management

This art strategy sets out strategic ways of working to deliver successful public art provision intent to work with artists. Our ambition is that artists can influence and enhance community engagement with the public realm around them.

Art allocation

An art allocation of £280,000 ex vat is committed to designing and delivering the art strategy commissions.

Good practice

The art programme will be developed and delivered in line with current forms of good practice of public art commissioning. The indicators for this will be:

- The setting up and use of a Project Commissioning Group
- Open and clear decision-making
- The development of clear project briefs
- Working practices in accordance with Arts Council England guidance.

Project development

An Art steering group will be established to guide the art commissions. This group will have a flexible membership depending on specific project requirements but will have a core group comprising of the client, design team and Ginkgo Projects. Members of the surrounding cultural community may be invited to attend as the project progresses.

The role of the group will be to advise and provide comment on:

- artist selection
- project proposals and development of design work
- cross cutting with other project activities
- links with community activities, groups and local cultural activities
- partnerships with other organisations
- promotion, marketing and documentation.

Final decisions on all aspects of the project will be made by the client, who will acknowledge and respond to the guidance of the Art steering group

Artists will be selected and appointed through direct selection, open and limited competition.

Approval points will be established within artist's briefs and contracts for all projects, enabling the Art steering group to monitor the progress of work. These approval stages will be tied into artist's payment points.

Next steps

The strategy sets out an iterative approach to developing the scope for project creative content, through creative engagement and co design. The next step is to develop the artist brief for approval.

Decommissioning and maintenance

It will be clearly stated to artists within the brief, that permanent work is expected to be low maintenance and will age gracefully. To maintain the integrity of the artwork a maintenance plan and schedule for any permanent work will be agreed with the client. Any permanent work should have at the end of its agreed life span an agreement between the client and the artist, outlining a series of decommissioning options to maintain the integrity of the artwork, client and artist reputation.

Trigger points

We propose that the following will take place in order to discharge the planning requirements in relation to this scheme:

1. Produce artist briefs and select artist/s for approval by Bristol City Council.
2. Artist appointed: Development of artist research and residency proposal.
3. Project proposals to be signed off by Art Steering group.
4. Artist residency during the construction phase, to include project proposals to integrate work into the landscape.
5. Implementation of work on site to tie in with the build programme and subsequent occupation.
6. Completion event or completion activities as appropriate to the project programme.

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