



PUBLIC ART SOUTH WEST

Autumn 2007

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## PUBLIC ART SOUTH WEST

Welcome to the new look and sized bi-annual newsletter of Public Art South West. This format is not only more economical to send out but also easier to carry around and store - we hope you agree! As regular readers will know the newsletter has two main functions; to report on the regional network meetings and to highlight current public art activity and issues, with a focus on the south west region.

In this edition we feature a range of initiatives and schemes, including: reports on exciting work taking place in Dorset, Gloucester and Cornwall. We also have further information on our newly established Planning Resource and the next Regional Network meeting.

Since its inception, PASW has promoted the sharing and transference of knowledge in order to develop the level of practice, critical debate and understanding of public art practice.

The website [www.publicartonline.org.uk](http://www.publicartonline.org.uk) continues to grow in depth and content and if you have a scheme or proposal which you would like us to consider for inclusion in either the newsletter or website, or a colleague who would like to go on the mailing list, please get in touch.

## REGIONAL NETWORK MEETING

'The art of illumination – what role do artists play in lighting our public realm?', Weston super Mare 1st May 2007

Maggie Bolt welcomed people to the meeting and to Weston. She touched on the changes to the Network meetings that were being implemented and invited feedback. Maggie went on to talk about the day's topic and how it was a controversial subject given the issues of global warming and light pollution. That being said, lighting is however something that we rely on in our daily lives, with its many functions clearly evident. With the speakers introduced, Maggie passed over to the meeting's Chairperson, Andrew Kelly.

Andrew said that the subject of lighting had been raised in many previous regional network meetings but never in detail; this event therefore, would provide an

opportunity to explore the subject in greater depth. He urged people to participate in the meeting and to join in on the plenary session at the end of the day.

Andrew welcomed the first speaker of the day, journalist and writer, Oliver Bennett. The following is a summary of Oliver's keynote address. A copy of his full presentation and the audio recording made on the day are available on PASW's website [http://www.publicartonline.org.uk/current/artists\\_and\\_light.html](http://www.publicartonline.org.uk/current/artists_and_light.html).

'In recent years, we have witnessed a flourishing of light in the public sphere. Architectural lighting has become commonplace in city centres. Landmark buildings such as churches are routinely lit at night. Lighting created by artists and designers is used by many local authorities in conjunction with public arts bodies to add value, drama and interest. From York Minster to Tyneside to Weston super Mare, programmes of creative lighting have unveiled a new and exciting public art agenda.

It is easy to see why light has become so popular. Much of the new lighting is dramatic and site-specific, enhancing the onlooker's experience and turning environment into event. From ex-industrial warehouses to waterside landscapes, lighting makes the point that an area is valued: lighting, therefore, has become an essential visual cue of the regeneration process. What is more, lighting programmes are often temporary and reversible, making it easier to work with historic structures and planning requirements. Meanwhile, lighting technology has developed and become more versatile and accessible. Notably, much of the new direction in public lighting has come from artists, rather

than the lighting designers, architects and engineers who would once have had prime responsibility for the medium. This symposium aims to look in depth at the particular contribution of the artists who have become involved in public lighting installations and events, and to identify the benefits of using artists as a complement to the work of lighting designers and engineers.

The presentation aims to highlight the long pedigree of artists using electric light. From Laszlo Moholy-Nagy's light experiments of the Bauhaus, through the work of Dan Flavin and the laser artists of the 1970s like Rockne Krebs, it will show that many artists have used electric light as a medium, and point out where they have taken it into the public realm. Alongside this historical overview, it will look at the tradition of architectural light-works, from Albert Speer's "Cathedral of Light" at Nuremberg's parade grounds through the Empire State Building and FutureSystems' Selfridges building in Birmingham, which changes colour according to theme and season. The session will also look at the various lighting initiatives of recent years, and their various strategies, from the LUCI (Lighting Urban Community International) network of cities to this year's Switched On Lighting festival in London, last year's Radiance light festival in Glasgow and Glow in Newcastle, as well as the various on-going one-off public light projects.

Part of the presentation will consist of an examination of the appeal of light itself, and why it is such an effective medium; one that works on several levels. Light can offer sheer visual sensation, it can create different moods and atmospheres, and it inexorably draws the eye. Different colours can be employed to further modulate the

viewer's experience, and some lighting schemes may even cite social usefulness, believing that light can alleviate depression and anti-social activity, as well as offer the public an enhanced sense of security. And of itself, light is a symbol of change and hope, which means that as an artistic medium it often presents an accessible face to the wider public. Christmas lights and seaside illuminations, for instance, remain expressions of leisure and popular sentiment.

However, as the last few years have seen a substantial rise in concern about the use of public lighting, it will address the potential pitfalls of commissioning lighting schemes. Firstly, lighting consumes energy, and therefore new lighting projects have to address criticism that they are potentially wasteful. Secondly, such schemes could at worst be conceived as contributing to 'light pollution', which is illegal as of 2006.

Projects using open-air light might conflict with the lobbies that position the night sky as a wilderness to be protected. Councils, landowners, lighting designers and artists have therefore to attend to questions of environmental responsibility that barely arose ten years ago, and while spotlighting, episodic lighting, the use of LEDs and low energy lighting go some way to countering these criticisms, the use of light for civic enhancement is becoming ever more critical - just as it is becoming more creative. This network meeting aims to address these issues and to propose a new agenda for public lighting'.

Andrew thanked Oliver for his presentation and invited questions from the delegates. A number of people made comments and asked questions, touching on issues of:

- How lighting is so often an afterthought, only considered when a

building or space is completed.

- The need for a subtle and moderate approach to lighting because of environmental issues.
- The opportunity for and often greater tolerance of event based temporary lighting projects rather than permanent lighting projects.
- How important environmental considerations are and the technology that currently exists, for example more friendly and cleaner materials like LEDs etc.
- How we need to be careful of perceptions; with lighting often seen as a luxury, and therefore the need to argue the case.
- The cost of projects, with manpower and installation often using the lion's share of the budget.
- The need to be clear about the value of a lighting scheme: what does it add?
- The positive and negative aspects of lighting and groups such as 'Dark Skies' and anti light festivals that have taken place.
- The possibility of working with groups such as 'Dark Skies' and starting to explore the lighting of spaces and areas around commissions; identifying unnecessary lighting and taking a 'smart' approach to lighting.

Andrew rounded off the question and answer session and thanked Oliver for his keynote speech. He then introduced Mark Luck, Urban Designer for North Somerset District Council.

Mark started his presentation by talking about how, in the late 90s, he got interested in lighting when he was working

in Bristol. At the time he felt that lighting was being 'done' to buildings and schemes with very little thought, often ruining projects. With this in mind, Mark had travelled to Lyon in France and had been inspired by how they were using lighting to paint colours in the city. He had come home to the UK fuelled with enthusiasm but encountered problems as regards 'British Standards' on many projects. Thankfully, Mark said, now the latest legislation was catching up with its European neighbour.

Mark went on to talk about the work he was currently developing in Weston super Mare as part of the Civic Pride Initiative and how art and light were seen as fundamental to the process of revitalising the whole town. The funding of £11m had been secured on the basis of core urban design work, the context of which was place reference and movement. The approach had been to prioritise areas that were used most; using four strategies to inform the process. One of these was the lighting strategy which was aimed at creating a more attractive and safer pedestrian environment within which the town's nightlife could thrive. The second of these was a public art strategy with £1m being spent on creative, arts-led, lighting schemes.

Mark talked in detail about five specific projects, saying that at the end he would ask the audience to guess whether the schemes were artist led, engineer led or supplier led. He talked about the Big Lamp Corner project, Silica, which had been about achieving a visual connection between the High Street in the town and the seafront. The second project he talked about was the Playhouse Theatre part of Grove Village, Phase 2. The concept here was to light

buildings that had an evening function, therefore drawing people to the building and creating a focus in the streetscape. Third was the Weston Gateway project which picked up on all of the roundabouts as you approach the town and included the work by Peter Freeman, 'Travelling Light', situated on the M5.

The fourth project Mark talked about was the work on the central promenade and the proposal to look at a new lighting concept. The area was perceived as being poorly lit and therefore an unwelcoming space. Because there was a need to light the highway as well as the promenade the strategy was being driven in part by function. Lastly was the Knightstone Island project which Mark explained Jim Buckley would be talking about later.

To conclude Mark invited the audience, using a show of hands, to identify one by one, which of the projects was being led by artists, engineers or suppliers. In most cases the audience was right, with a sense that those projects where artists were involved demonstrated a more creative and content-based approach than the purely supplier led schemes.

The Chairperson thanked Mark for his presentation and asked those present for any questions or comments. He then summarised the morning's presentations, saying that for him there were a number of key questions that had been raised which he hoped would be explored in more depth in the plenary session. These were:

- Artist versus engineer, is it either/or or both?
- How you embed artists in schemes?
- How you manage a collaborative approach?

- Is lighting about events or should it be permanent?
- The importance of working within an environmental context.
- What adds value; is it about place reference or is it just a 'bit of slap'?

After lunch the delegates returned to hear a presentation by artist Jim Buckley. Jim started by talking through and showing slides of works he had produced over the last fifteen years, including 'Flood' in Japan in 1993 and more recently in 2005, 'Rainbow' in Aberdeen. He said that many of his works were produced in the context of regeneration, and that because they were temporary in nature they served to draw attention to specific places and spaces. Jim talked about the organisation IDEAS in Public Space Ltd that he and two colleagues had established in 2005 and the manifesto that they had created as their vision.



*'Knight Lights', work by Jim Buckley for Knightstone Island.*

Jim went on to talk about his work on the Knightstone Island scheme. He said that the brief didn't specifically talk about light but more about the historical context of the site. The concept, 'Knight Lights', he had developed was to create wind powered colour changing LED lights that respond to the tidal changes in the Bristol Channel. These lights, he said, will be placed in cast elements in the sea wall. Because the work requires low light levels in order to function he requested that he be allowed to address the design of the general amenity lighting on the island and was proposing that the lighting be powered by the provision of wind turbines. Other elements of the commission included the 'Ladies Bath' and a scheme that also acts as an early flood warning system.

Jim concluded by talking about what he felt artists brought to schemes. He felt they brought meaning; were able to stand back and notice things that other people hadn't and played an important role in acting as a catalyst for shared creativity by bringing those involved in the scheme together under a common creative thread. But he felt it only worked in this way if there were people such as Mark involved in the scheme, who had a role as an overseer and provided a 'way in' for the artist. Andrew thanked Jim for his presentation.

With the speakers presentations completed, Andrew moved the meeting into the plenary session by asking Jim about how the other design professionals working on the scheme had reacted to his involvement. There followed a lively period of comments and debate that included:

- The role of the project broker and the skills they require.

- Issues of time constraints on projects and the importance of having a project manager to see project through and provide coherence and consistency.
- Issues of maintenance and how it was important to build costs into the work and to get the appropriate guarantees from suppliers.
- The role of the press in generating a response to commissioned artworks.
- The issue of how often artists' ideas generated in the master planning process can be passed onto suppliers or contractors to complete and in so doing the subtlety of the artists' ideas are lost or their concept changed.
- The perception that lighting projects are wasteful and how this argument needs to be met head on and intelligently by being clear about its value from the beginning and sighting the fact that often office and amenity lighting is the biggest culprit in terms of environmental impact.
- How temporary work can often have more impact than permanent work and can often serve to reduce lighting.

As the plenary session concluded Andrew thanked all the speakers and the audience for attending and contributing.

Maggie rounded up the day by saying that the next Network meeting would be at Spike Island in Bristol in December where we would be looking at the legacy of PROJECT and how it had affected artists' practice. She thanked the speakers and Andrew and everyone for coming.

An impromptu tour of Silica and Knightstone Island then followed for those available to attend.

## **PUBLIC ART SOUTH WEST – ACTIVITIES**

Public Art South West is one of the leading public art development agencies in the UK. Primarily serving the south west of England, its works extends beyond geographical boundaries in terms of the critical thinking and application of artists' skills and creativity it promotes. It works with artists and national and regional public and private sector organisations across Britain, and actively networks with a range of professionals within art and the built and natural environment.

### **Staff News**

Mark Luck of Luck Associates Ltd has been appointed as our planning associate and started with us in April. Mark brings an indepth expertise and knowledge of planning and design to our team and further information on his work and focus is detailed later on.

### **Recent Projects and Initiatives include:**

[www.publicartonline.org.uk](http://www.publicartonline.org.uk)

This unique resource is increasingly popular and well-used; with over 450,000 visitors to the site per annum. There are 1500 people signed up to receive the e-mail bulletin each month, which lets subscribers know about new material added to the site.

We continue to receive positive feedback about the site, below is a selection from the last six months:

- "I have found your site to be extremely useful and informative." Phil Smith
- "The case study is a fantastic bonus for the project, something written by an independent party, that is clear and relevant whilst also working on many levels." Lee Simmons, artist

- "The PASW website is looking better than ever – easily the best port of call for up to date public art information." Ian Banks, independent public art consultant and architect
- "It's a really useful site full of relevant info which is very well presented and easy to find." Ruth Jacobs, hospital arts co-ordinator
- "Thank you again for this incredible piece of writing [the Broward case study by Emma Larkinson]. When we read it, we each had the same feeling of someone looking at a project that has been very near and dear to all of us, but now looking at it from the outside in. It was a different perspective." Jody Leshinsky, Broward Cultural Division

Over the past few months we have added an indepth study of the Broward Lighting Project in Fort Lauderdale, Florida, featuring interactive light-works by artist Dan Corson. There's also an in-depth study of the Silica project in Weston super Mare, a landmark functional sculpture designed by Wolfgang and Heron. In addition, we've uploaded brief studies of Lee Simmon's Quarry 2 installation, highlighting environmental issues in a chalk quarry in Surrey, as well as the Elevate Artist Injection Housing Renewal initiative in Burnley, which was supported by PROJECT- engaging artists in the built environment.

New reports include Building Cultures: A Manifesto of Possibilities – the results of the action workshop at Birkbeck, University of London in February 2007; a conference report from the Patient Environments and the Arts event in January 2007 and Anna Minton's report for Guardian Society on RSA Arts & Ecology's 'No Way Back?'

conference in December 2007.

New research includes Designing for Health: Architecture, Art and Design at the James Cook University Hospital (2005). This detailed study by CAHHM aimed "to evaluate the extent to which a planned approach to architecture, art and design in a major tertiary care NHS hospital has a beneficial effect on patients' and visitors' experiences of the hospital and on patient and staff wellbeing."

### Training

Whilst our focus of work this year has moved away from a sequential training programme we are still undertaking bespoke continuing professional development sessions for local authorities, design practices etc and continue to research into ways in which we can develop opportunities to extend both artists' and commissioners' practice. We are also asked to advise on a range of training programmes around the country.

Following on from our professional training and development workshop for public art consultants entitled 'Legal and Businesses Frameworks for Public Art Commissions', we have extended the information available on insurance, public liability and professional indemnity on our website – including a useful 'question and answer' paper devised by ourselves and Henry Lydiate.

### Local Authorities and Agencies across the region

#### Cornwall

PASW is part of a 'Cornwall Task Team' working with Arts Council England – South West and Cornwall County Council; a major focus of this work for us is how best the Convergence Fund can deliver high quality environments for the future. We are also

advising on a range of projects including a creative lighting strategy for Redruth and the re-development of the Old Grammar School, Redruth as a creative workspace project.

## Devon

PASW has been working closely with the Architecture Centre Devon and Cornwall, which has been established with support from the Commission for Architecture and the Built Environment (CABE) and Creating Excellence - the regional centre for sustainable communities, to promote quality in the design of the built environment. With an administrative base in Plymouth, the centre has begun its programme of work to raise public awareness of design issues, and to support local authorities in achieving high design aspiration and outcomes, through design review, project work, events and exhibitions. The Architecture Centre can provide guidance on design advocacy, information for commissioners of building projects, design champions and local authorities looking for support and resource.

**For further information contact:**  
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[www.acdandc.org.uk](http://www.acdandc.org.uk) Tel: 07791 138012

## Dorset

PASW has been working closely with the Public Art for Weymouth and Portland 2012 Steering Group, which is part of the world class Olympic cultural programme for Weymouth and Portland and its hinterland the Jurassic Coast World Heritage Site. After a national competitive selection process the consultants, Mererid Velios, Geoff Wood and Simon Fenhoulet have been appointed. Further information on this exciting initiative will be featured in our next newsletter.

## Bournemouth

### Boscombe Spa Regeneration

Boscombe Spa on the fringes of Bournemouth has been hitting the national press recently, who all seem to have been intrigued at one of the initiatives of the council's regeneration scheme, which involves creating an artificial surf reef. The Boscombe Spa Village Development will transform Boscombe Seafront into a unique year-round leisure amenity focused around the following key features:

- Europe's first artificial surf reef.
- Refurbished Boscombe Pier.
- Landscaped piazza and events area in front of the pier, linking the recently renovated Victorian Boscombe Chine Gardens and Shelley Park to the sea.
- Revitalised Boscombe Overstrand complex incorporating surf themed shopping and tuition facilities, a ground and first floor restaurant with sea views, changing rooms, showers and 42 'super chalets' available for day-time hire and lease.
- Links to general re-development of the Boscombe area, including Boscombe Chine Gardens & Shelley Manor.

### Public Art at Boscombe

Artist, Irene Rogan, was appointed to develop an overarching strategy to develop public art within the Boscombe Spa project. The Wessex Pump Station and Piazza are key public art opportunities identified in Irene Rogan's report and these two areas have now commissioned a lead artist to develop and create integrated artworks.



The selection panel, supported by PASW have appointed south west artist Simon Hitchens. They were very impressed with the 'Coastline' scheme in Workington in Cumbria, which Simon led, details of which are on [www.simonhitchens.com](http://www.simonhitchens.com).

## Gloucestershire

PASW has been working closely with Gloucestershire County Council to establish a Gloucestershire Quality Design Initiative, which is modelled on the successful format of the Devon Quality Design Initiative. Information on DQDI has been featured separately in the newsletter.

PASW also continues to advise the urban regeneration company – Gloucester Heritage with regard to the implementation of the public art strategy 'A Place for Art' and as a member of the Design Review Panel.

## Wiltshire

### New Swindon Company

The New Swindon Company (TNSC), one of three Urban Regeneration Companies (URC's) in the South West, is working with strategic partners English Partnerships (EP), South West of England Regional Development Agency (SWRDA) and Swindon Borough Council (SBC) to drive and co-ordinate the regeneration of Swindon town centre.

The New Swindon Company and Swindon Borough Council, supported by PASW have commissioned a public art consultancy, which will deliver a strategy for the commissioning of public art across the URC area, and then promote and co-ordinate the delivery of that strategy. TNSC centres on seven key development sites and in

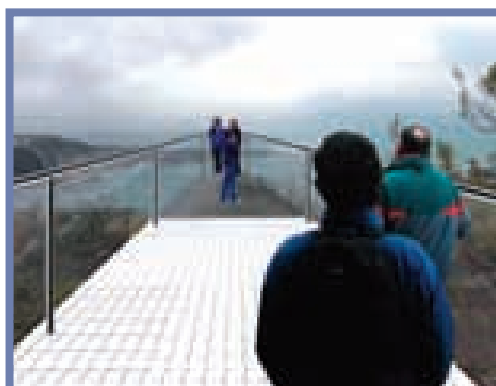
establishing excellent quality public realm emphasising connectivity and legibility. The company is working to maximise the vibrant, progressive and economic opportunities of an urban centre surrounded by a beautiful ancient landscape.

The public art strategy published in Autumn 2007 will highlight integrated opportunities for artists to work on design teams, creative approaches to sustainability, and opportunities for a series of high quality temporary installations and events. The Strategy will follow the guidelines proposed in the Public Realm Strategy delivered by Urban Initiatives.

## Other Initiatives

Public Art South West was the subject of a short documentary commissioned by the Local Government Channel, produced by HBL Media limited. The film focuses on two recent Public Art South West projects. These are the concept design work for a new visitor centre at Durlston Castle in Dorset with artist Lulu Quinn and the regeneration of the Barton Hill area of Bristol.

The lease on Durlston Castle in Swanage, Dorset, was purchased by the South West of



*Concept design work for visitors centre by Lulu Quinn.  
Durlston Castle, Dorset*

England Regional Development Agency in 2003. Together with Dorset County Council, they plan to transform the site into a gateway centre for the Jurassic Coast. This £6 million scheme is part of the Jurassic Coast Art Strategy and will involve artists making links between the historic and contemporary significance of the site.

A PROJECT Creative Homes Award was made to the Sovereign Housing Association in 2005. David Cotterrell, artist, worked as part of the project team developing the second building phase of a regeneration programme in Barton Hill, Bristol. The sensitivity of approach, especially with local people, towards achieving high quality design in a new development of 50-60 new homes in a context of traditional Victorian terraces and 1970s tower blocks was the challenge of this project.

The film was commissioned for the Local Government Association's annual culture, tourism and sport conference & exhibition 'Shaping Places, inspiring people' in Sheffield, March 2007. It can be viewed on [www.publicartonline.org.uk/pasw/film.html](http://www.publicartonline.org.uk/pasw/film.html).

## **UPDATE FROM IXIA: THE THINK TANK FOR PUBLIC ART PRACTICE**

Welcome to ixia's summer 2007 update, which will keep you informed about the projects we have recently completed and the work we are currently undertaking.

### **Guidance on a supplementary planning document for public art**

ixia has carried out a review of the ways that local authorities secure public art via the planning system and process, and has published a document containing guidance on the content of a supplementary planning document for public art.

This can be downloaded free of charge from ixia's website.

### **Public Art and the planning system and process workshops**

A series of development workshops have been planned during 2007/8 to provide additional support and guidance regarding a supplementary planning document for public art. These have been so popular that there are only a few places remaining at our Birmingham Workshop on 11th March 2008.

Further workshops are being planned for 2008/9 and dates and venues will be confirmed during the Autumn.

### **Public Art Evaluation Toolkit**

In May ixia held the first of its training courses to present the public art evaluation toolkit, developed in conjunction with OPENspace Research Centre at Edinburgh College of Art and Heriot-Watt University. ixia also created the database that will be used to collate the information generated by users of the toolkit. Over time ixia will use the database to produce reports that review the impact of public art commissions. A report detailing the development of the evaluation toolkit can be downloaded free of charge from ixia's website.

### **Evaluation toolkit workshops**

The first three workshops planned to deliver the evaluation toolkit are now fully booked. However, ixia is planning to run more workshops during 2008/9.

### **Partnership working**

ixia continues to work with English Partnerships (Communities England) to formalise its involvement with public art by

developing their corporate public art policy and strategy. Other partnerships that ixia is currently developing involve organisations within the cultural, health, education, regeneration and development sectors.

### Conference and events

ixia is pleased to promote the following events which we supported:

**Building Cultures: Can Artists Make Great Places? - 20th September 2007 at Birkbeck College, University of London**

Creativity, Culture and Change are the themes of a one-day conference on leading regeneration projects through art and creativity with a focus on the mega-development at Kings Cross. The event will include presentations of Artists for Places - a partnership between CABE, A&B and Arts Council England; an evaluation by Comedia on the PROJECT scheme to support public art strategies embedded within the planning system; an open forum with key speakers on art, architecture, landscape and planning, debating the role of art and cultural activity within the design of the built environment.

**Building Cultures Urban Walkabout - Friday, 21st September 2007, Camden Centre, London.**

The Building Cultures Urban Walkabout offers a choice of two guided tours around King's Cross or along the Euston Road charting previous public realm commissions and interventions and revealing the physical and social landscape within which the new art and cultural activity will be sited. The walk is followed by lunch, discussion and debate drawing together the themes of the conference with the issues and opportunities arising in King's Cross.

For further information on any of the above research, workshops or events go to

[www.ixia-info.com](http://www.ixia-info.com)  
e-mail [info@ixia-info.com](mailto:info@ixia-info.com)  
or call 0121 622 4222

### **FUTURE REGIONAL NETWORK MEETING**

Public Art South West's next Regional Network meeting will be taking place in Bristol at Spike Island on 11th December. The meeting will focus on the legacy, for artists, of PROJECT-engaging artists in the built environment. What was it really like, as an artist, taking on a conceptual role? We hope to debate the issue of what it is that artists do in the public realm; is it art? Does it have to be art? Where does the responsibility lie for creating successful projects; challenging mind sets, viewpoints and misconceptions? Speakers will include artists David Cotterrell, Tim Knowles and Patricia MacKinnon Day and the event's Chair will be Andrew Cross. Further information about the event is included in the mailing with this newsletter.

### **FOCUS ON CURRENT PROJECTS AND ISSUES**

PASW Planning Associate

I have been in post now for three months, the period I described as my slow start given my current projects in Weston super Mare. All of these will add to the now growing range of artist work that is helping to regenerate the seaside town. Last month the pedestrian signage system was installed which incorporates the bird finials designed by Cod Steaks.

My detailed knowledge of the region has

increased considerably as a result of spending my first month researching each of the authorities via their web sites. In reviewing the current planning documents there already appears to be a recurring



*Bird finials for pedestrian signage system, designed by Cod Steaks, Weston super Mare.*

theme of design quality, something often requested but rarely defined. A significant part of my role will be to review planning policies and strategies around the region in order to ensure that the benefits of creative design practice and the integration of public art are represented and encouraged particularly as part of regeneration proposals and public realm enhancements.

A small number of specific projects have been identified where I will be looking to encourage creative design practices, and help facilitate how this can be achieved in practice. One such project is the development of a new community at Sherford in South Hams. Promoted by the Prince's Trust this project looks to establish a new urban area of up to 4,000 dwellings and associated facilities by 2016 on the eastern edge of Plymouth.

Sherford raises the challenge of creating places in relatively short timescales. There is an active debate about how to incorporate more contemporary approaches to creative and quality design solutions. Given the scope for future urban expansions set out in the current Regional Spatial Strategy it is important that developments such as Sherford are implemented in ways that reflect the distinctive characteristics of the South West region, but also meet the environmental and aesthetic aspirations of the 21st Century. The role of artists as creative thinkers and designers can add considerably to the success of this.

**Mark Luck, [severn.luck@virgin.net](mailto:severn.luck@virgin.net)**

### **Groundwork South West**

By the time you read this, Groundwork will have found its first artist-in-residence. In fact, he or she may already have started to

work alongside our local trust, Groundwork Devon and Cornwall. Our intention from this point on is to have a regular programme of artists-in-residence, cross-fertilising our work and theirs and engaging in critical debates around contemporary art, regeneration and community. This will be a new experience for both parties, and the hope is that we both gain in knowledge and expertise - and that this will have a positive impact on the way that we work within and for communities. We now have a section on our website ([www.groundwork-sw.org.uk](http://www.groundwork-sw.org.uk)) dedicated to our art programme. We will be adding updates on the residencies, collaborations, student mentoring etc. as things develop. This is most definitely a work-in-progress, so watch this space.

**Ray White, [ray.white@groundwork.org.uk](mailto:ray.white@groundwork.org.uk)**

### **Gloucester to Transform, Public Art has a vital role**

Gloucester is set for transformation with GHURC attracting a £1 billion private sector investment into the city over the next 10 years. This massive regeneration programme is about to create a new chapter in the history of Gloucester, building upon its world-class heritage and realising its potential as a city for the 21st century. Public Art will play a vital role in the City's distinctiveness and vibrancy.

The Gloucester Heritage Urban Regeneration Company Ltd (GHURC) is responsible for Gloucester's renaissance which will lead to 3,000 new homes, 2,000 new jobs, the restoration of over 90 heritage buildings and the redevelopment of nearly 100 hectares of largely derelict land that will transform Gloucester's historic city centre and waterfront areas.

Collectively these areas of regeneration are referred to as 'The Magnificent Seven'. GHURC have taken bold steps to ensure that public art is seated firmly in the strategic vision for a new Gloucester. Public Art consultants Gingko Projects Ltd have created a public art strategy, 'A Place for Art', which has been adopted by the GHURC board. Further details about the Magnificent 7 and the strategy can be found at [www.gloucesterurc.co.uk](http://www.gloucesterurc.co.uk). Public Art consultant, Gerry Wall, has been contracted by GHURC to create a high quality public art programme based on 'A Place for Art' which will be integrated within the Magnificent 7.

**Gerry Wall, [gerry\\_wall@btoopenworld.com](mailto:gerry_wall@btoopenworld.com)**

### **The Jurassic Coast Arts Programme**

The Jurassic Coast World Heritage Site Team has recently issued a contract ready to commence the implementation of the Jurassic Coast Arts Programme. The 12 month brief involves a range of tasks, such as introducing an arts project protocol, developing event themes, working up ideas for the Cultural Olympiad (2008 - 12) and preparing a comprehensive funding plan to take the initiative forward.

A partnership, Chris Huxley and Crystal Johnson, have been appointed to carry out this work. Chris was recently in charge at Bridport Arts Centre in West Dorset and Crystal is well known throughout the region from her work with Arts & Business. Both Chris and Crystal bring a wealth of arts management experience to the project. Their work follows on from the publication of the Jurassic Coast Arts Strategy in 2005 (the Jurassic Coast is believed to be the only WHS to have such a strategy) which will form the bedrock of the unfolding Arts Programme.



*Chesil from Abbotsbury.  
Photo: Richard Edmonds*

This autumn, the pair will be hosting a series of "Dialogue" sessions along the coast to help keep everyone up to date with developments.

For further details, or to join the Jurassic Coast Arts mailing list please contact [crystal@jurassiccoast.com](mailto:crystal@jurassiccoast.com) or telephone 01308 426562.

### **Bristol Focus 2007**

2007 continues to be an exciting year for public art in Bristol with a wide range of projects and Artists coming to work in the City. This breadth of public art commissioning reflects the City's current ambitious and buoyant development activities.

Bristol City Council has just commissioned muf to develop a temporary public art project at the site of Bristol Urban Beach on Redcliffe Wharf this summer, which will continue until October 2007.

Katherine Clarke [muf] is leading on the project and working with the Chatterton Society in Bristol. Bristol Urban Beach has been developed by Demos in partnership with Bristol City Council.

Elsewhere, Ginkgo projects are leading on a wide range of public and commercial developments across Bristol City. These include Merchants Academy and the Former GPO Sorting Office. Merchants Academy is an innovative model working with pupils to embed creativity into the built fabric of the building through working with Young Enterprise to set up a pupil centred research student company working in collaboration with associated selected artists. Bristol's Former GPO Sorting Office is being



*muf on Bristol Urban Beach as part of their talk  
on public art & presentation, July 07*

redeveloped into a new creative hub for Bristol. London Fieldworks are working as lead artist to develop physical interventions within the development. The first project that is being developed includes the Colour project, which addresses the facade treatment of this landmark building. Ginkgo are also working collaboratively with the UWE based group Situations on further offsite projects to build links between the site and Bristol's creative communities through animation, debate and projects that promote the evolving nature of the site.

Bristol Harbourside development continues its progressive programme of public art being lead by Lead Artist Tim Knowles. Forthcoming commissions include works by Daphne Wright, Sans Façon, Julie Verhoeven and Simon Faithful.

Insite Arts continue their development of Broadmead's Public Art Programme. Broadmead is Bristol's primary retail focused city centre development covering over 11 hectares of city space. Artists developing commissions include Nayan Kulkarni, Susanna Heron, Timorous Beasties, Esther Rolinson and Artist in residence Neville Gabie. Broadmead is due to open to the public Autumn 2008.

Further information & links:

[www.muf.co.uk](http://www.muf.co.uk) [www.urbanbeach.org](http://www.urbanbeach.org)  
[www.ginkgoprojects.co.uk](http://www.ginkgoprojects.co.uk)  
[www.situations.org.uk](http://www.situations.org.uk)  
[www.timknowles.com](http://www.timknowles.com)

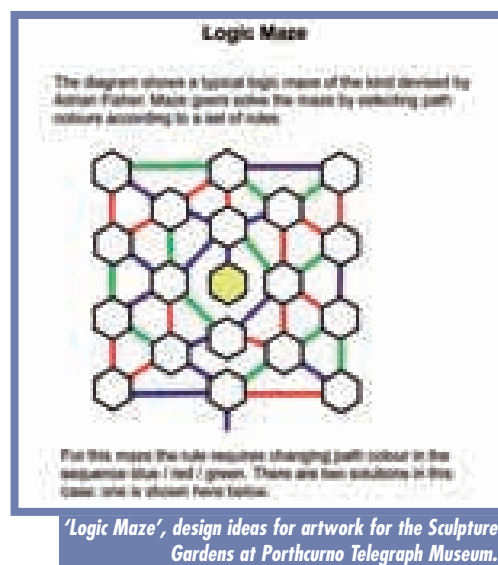
**Emma Johnston: Senior Public Art Officer,  
 Bristol City Council**

Emma has now left Bristol and the post is currently undergoing recruitment.

## Sculpture Gardens at Porthcurno Telegraph Museum

A new series of sculptures that represent the scientific concepts underlying the Porthcurno Telegraph Museum are being developed to make the subject more accessible to a wider audience.

Porthcurno Telegraph Museum has arguably the most comprehensive collection of early communication technology in Britain covering early telegraphic equipment through to fibre optics and radio. The museum is working with artists to explore ideas of visualising forces and fields to help the non-scientist to build a visual image of what is there. The museum is bringing artists together with GCSE science students to explore ideas which will lead to the development of the sculptures. The result will be a range of different interpretations using a variety of styles and materials that will inspire the audience and stimulate their imagination while encouraging them to develop their own mental model of how these forces work.



The sculptures will take into account different learning styles (visual, aural, kinetic) and the artists' brief will specify that the objects will have to be 'touchable' to allow full access by those with visual or learning difficulties as well as giving a tactile experience to those who respond to such stimulus.

The Sculpture Garden will be sited in the grounds of the museum. The sculptures will be supported by information panels explaining the underlying scientific principles in words, diagrams and pictures and relating the whole visual experience to the items in the museum by the use of photographs and other images, for example, Victorian etchings.

The sculpture garden will be launched in Science Week 2008.

### Devon Quality Design Initiative

Devon Quality Design Initiative has grown over the past few years from its beginnings as the Devon Public Art Consortium.

Following a review, instigated and supported by PASW, of the work of the Public Art Consortium, all Devon authorities

were approached with a view to exploring common and key issues of public art development. Subsequently a loose working group of representative planning and arts officers and PASW agreed to establish Devon Quality Design Initiative.

Earlier this year, consultants Gerry Wall and Lisa Harty were appointed to develop and deliver the Initiative. Alongside aspirations to develop strategic, shared resources, act as a forum for debate and training, the DQDI will concentrate on delivery of an action plan that focuses on a programme of activities and the creation of a sustainable and supported future.

Work is currently underway on creating a website and identity for DQDI and mapping out the initial programme of activities. Further details will follow in due course.

Financial and resource support continues to be offered by PASW, Teignbridge District Council, Devon County Council, South Hams District Council and West Devon Borough Council.

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Contact: Maggie Bolt, Director. Rebecca Warne, Assistant Officer, Public Art.

