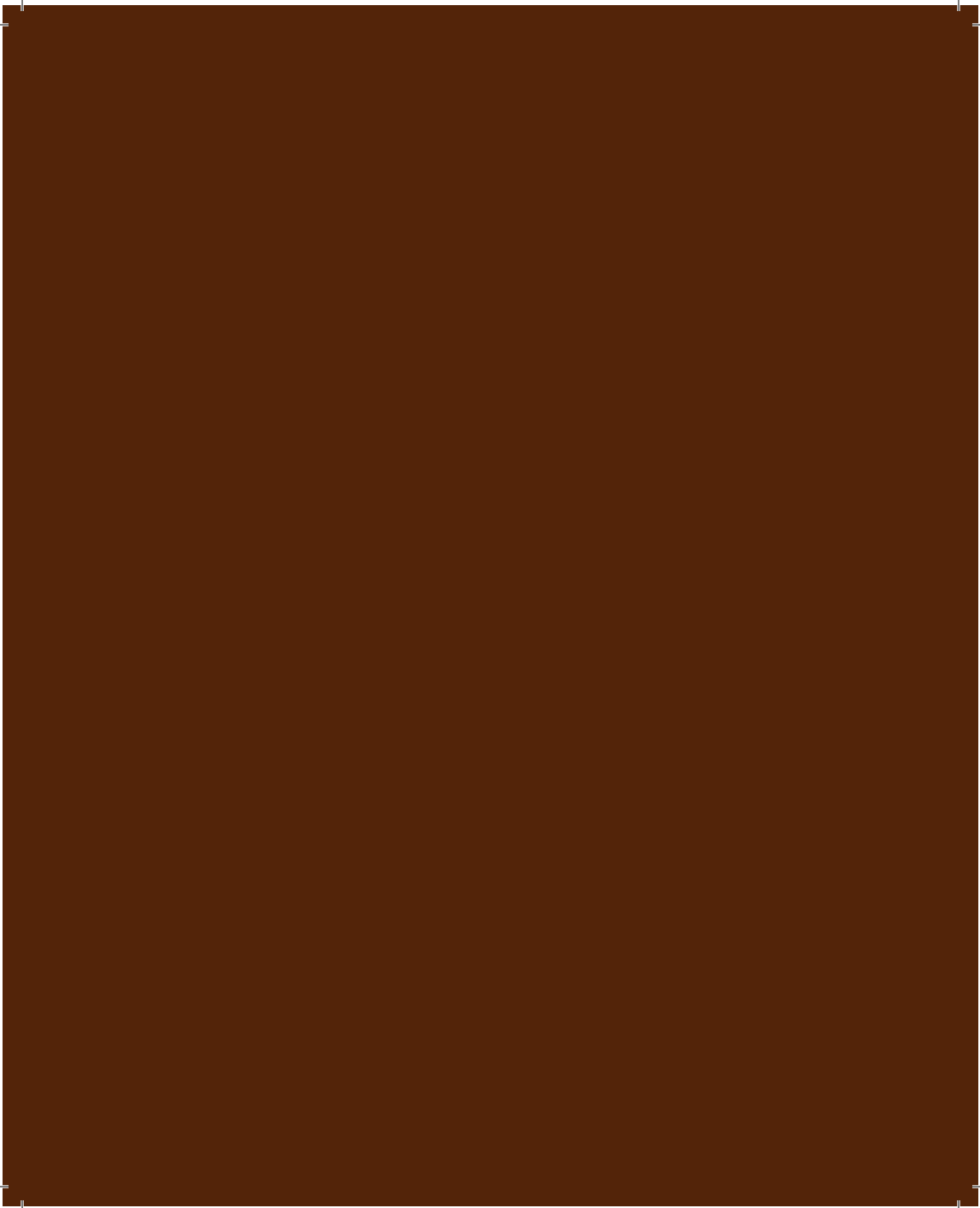
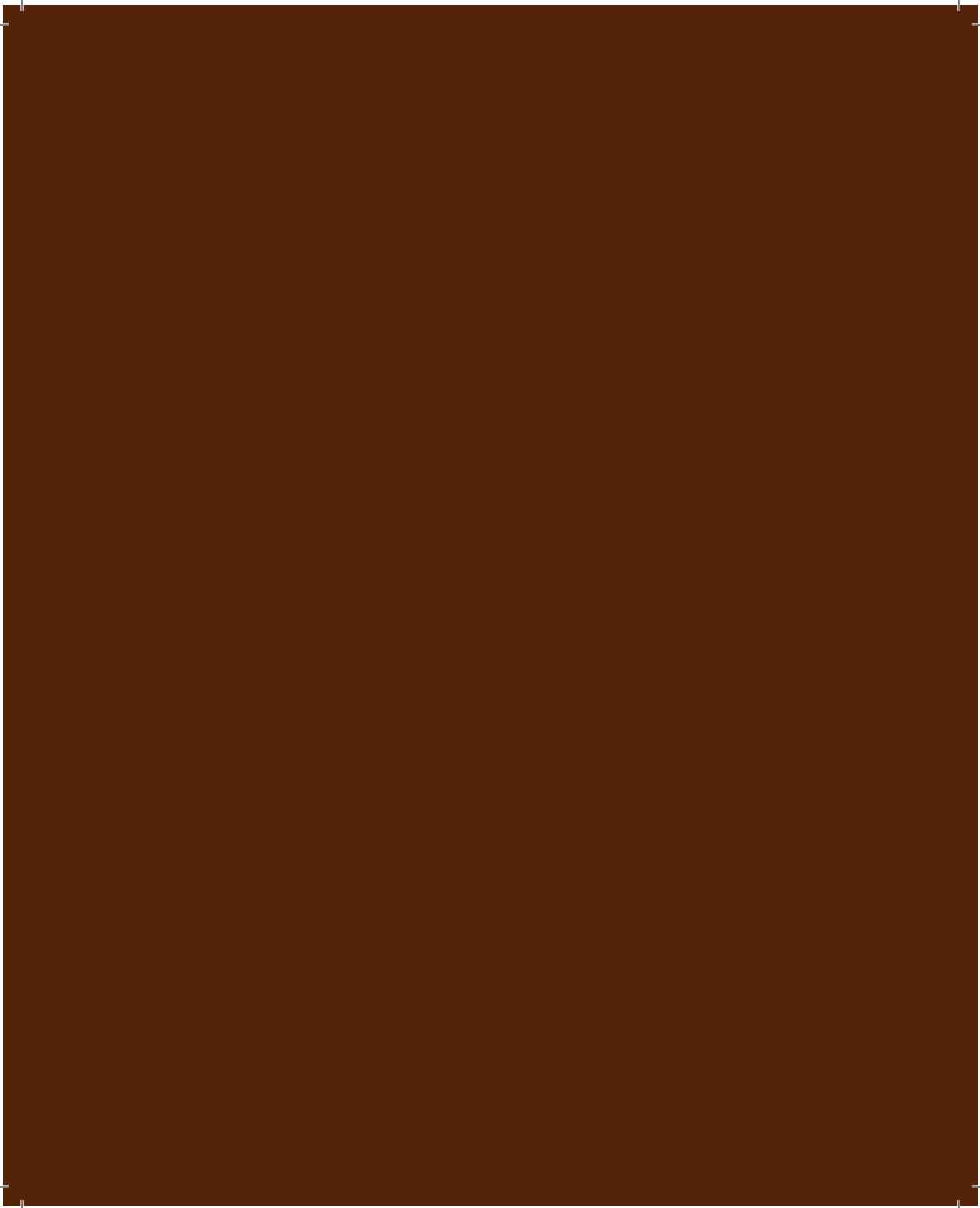


AN
ARTS STRATEGY
How art can make a place
FOR THE
DISCOVERY
QUARTER





Radical (raddik 'l) (adjective) **1. basic**, relating to or affecting the basic nature or most important features of something. **2. pervasive**, far-reaching, searching or thoroughgoing. **3. favouring major changes**, favouring or making economical, political or social changes of a sweeping or extreme nature. **4. removing disease's source**, medicine used to describe medical treatment that is intended to remove the source of a disease, rather than simply treat the symptoms. **5. growing from root**, botany, growing from the root of a plant or from the base of a stem. (Encarta dictionary entry) **Holistic (ho listik) (adjective) relating to a whole**; including or involving all of something, especially all of some bodies' physical, mental and social conditions. (Encarta dictionary entry) **Atmosphere (atmass feer) (noun)** **3. mood or tone**, a prevailing emotional tone or attitude, especially one associated with a specific place or time, **5. interesting mood of place**, an interesting or exciting mood existing in a particular place (Encarta dictionary entry) **Artist** **3. skilled person**, somebody who does something with great skill and creativity. (Encarta dictionary entry and also the context with which artists are referred to throughout this document). NB Throughout this document 'artist' is meant in the broadest sense of the word incorporating many disciplines and ways of working that may not necessarily be thought of as traditional art forms.

The Department of Creativity and Innovation
presents

How art can make a place

**AN ARTS STRATEGY
FOR THE
DISCOVERY
QUARTER**

Cath Campbell
Kathryn Hodgkinson

Just as an individual person dreams fantastic happenings to release the inner forces which cannot be encompassed by ordinary events, so too a city needs its dreams.

Christopher Alexander





a book in five parts

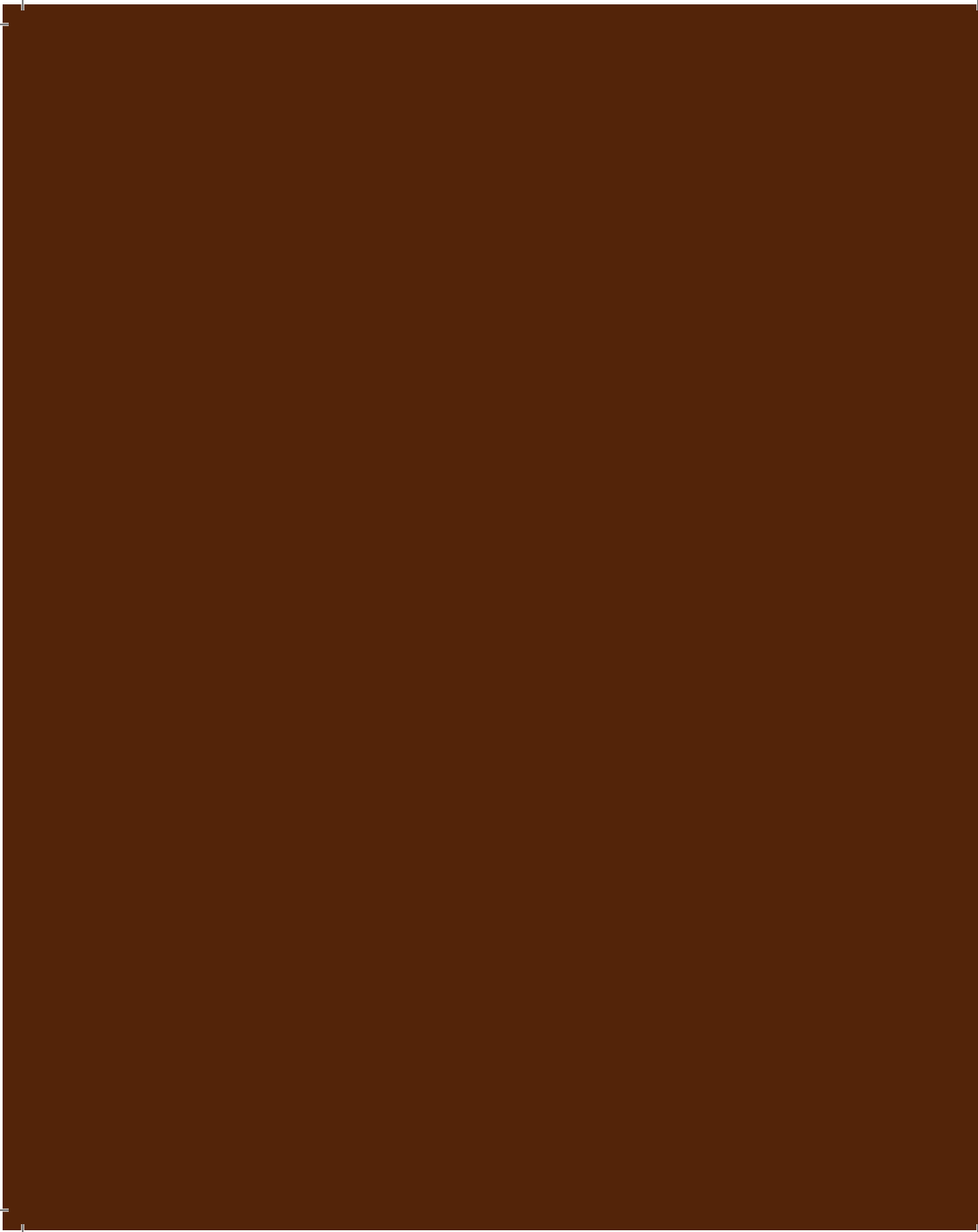
Part 1. How to make a place? page 6

Part 2. Rulebook page 15

Part 3. Introducing the projects page 31

Part 4. Executive summary page 96

Part 5. Little extras page 117



CONTINUOUS CITIES - 2

If on arriving at Trude I had not read the city's name written in big letters, I would have thought I was landing at the same airport from which I had taken off. The suburbs they drove me through were no different from the others, with the same little greenish and yellowish houses. Following the same signs we swung around the same flower beds in the same squares. The downtown streets displayed goods, packages, signs that had not changed at all. This was the first time I had come to Trude, but I already knew the hotel where I happened to be lodged; I had already heard and spoken my dialogues with the buyers and sellers of hardware; I had ended other days identically, looking through the same goblets at the same swaying navels.

Why come to Trude? I asked myself. And I already wanted to leave.

"You can resume your flight whenever you like," they said to me, "but you will arrive at another Trude, absolutely the same, detail by detail. The world is covered by a sole Trude which does not begin, and does not end. Only the name of the airport changes."

Italo Calvino *Invisible Cities*

CHALLENGE: HOW TO MAKE A PLACE?

(Subtext – specifically, how to support the creation of The Discovery Quarter with an arts strategy?)

STEP 1

Consider
the difference between

a place

variety, eclectic, places to discover, signs of life, places to linger, layers of history, identity, character, personality, small places, mess, space for nature



..... and a non-place

e bland, kit achitecture, could be anywhere, no appeal to stay and explore, nothing to explore, nowhere to be, nothing to drink in, the same, generic



STEP 2

Consider what a formula for placemaking might look like

Excellent places =

Planners, **architects**, artists, regional agencies,
clients, **key partners**, key individuals,
you, cultural organisations, **community**

Bold decision making, creativity,
communication, **coherence**, clear vision,
policy support, recognition of heritage,
risk taking



Public art, in all its diversity, can mediate all spaces as Places.

John Newling

Art is an activating agent.

Mel Gooding

Public art revises the present of art and conjectures its future:...

a time when art might be considered not as a separable category, in its own arena and with its own products, but as an atmosphere instilled, almost secretly, within other categories of life.

Vito Acconci

Artists, therefore, can bring to the building procurement and delivery process an instinctive and extraordinary capacity to extend the concept of building function beyond its physical aspects.

Art Built-in Policy, Queensland Government, Australia

Public art is...

'a form of street life, a means to articulate the implicit values of a city when its users occupy the place of determining what the city is.'

Malcolm Miles

Abstract space becomes particular place.

Jeff Kelley

It is essential that artists are supported and encouraged to have a creative input into the regeneration of our cities. If you look at other successful cities across the world you recognise the ones that are proactively encouraging artist activity. They are the cities that people want to visit and remember visiting.

Charles Quick, artist

Public art can be static, moving, part of the infrastructure or a projection of light and sound. It can last for a minute, a day, a year or a lifetime.

South West of England Regional Development Agency

Consider
what an artist might
add to the process of
placemaking?

STEP 3

Unexpected surprises
Colour
Risk
Twists
Turns
Context
Change
Theatre
Interpretation
Individuality
Character

Artists are not miracle workers – they're just another alternative.

Mary Jane Jacobs

STEP 4

Consider: how useful a framework would be?

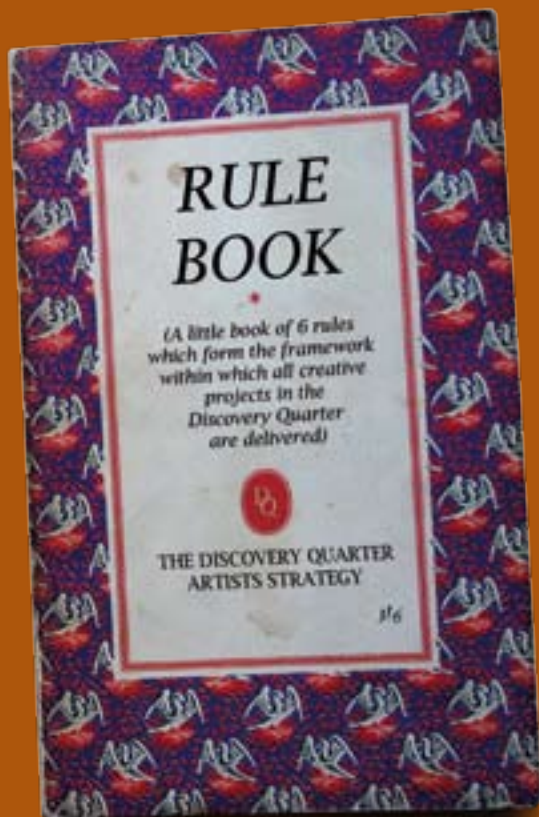
(a framework could underpin and inform all projects within the strategy, it would include guidelines for decision making, it might encapsulate an overall vision and, like foundations would support the entire strategy)

Agree – a framework would be an ideal basis for a strategy,

(It should be very simple, short/sweet and succinct, easy to use, accessible and always, always referred to when implementing the strategy.)

**ACTION: CREATE A SIMPLE
RULEBOOK.....**





All projects
will be rooted
in a response
to regional
personality



Projects will
recognize,
respond to and
build upon the
unique character
of the Discovery
Quarter

RULE 2.

Quarter Identity



This strategy does
not support
creative add-ons.
Creativity will be
embedded
throughout all
aspects of
development

RULE 3.

$$\text{development}^{(+\text{creativity})} = 0$$

$$\text{development}^{\text{creativity}} = \infty$$

Integration

Projects will
respond to and
build upon the
cultural renaissance
within the North
East, specifically
working with
smaller creative
endeavours

RULE 4.



Cultural infrastructure

Projects will focus on creativity in the broadest sense of the word; facilitating collaboration, risk taking, integration and cross fertilization between diverse practices

RULE 5.

Commissioning Approach

All projects will
make full use
of regional and
national policies
that support
innovative
placemaking

RULE 6.

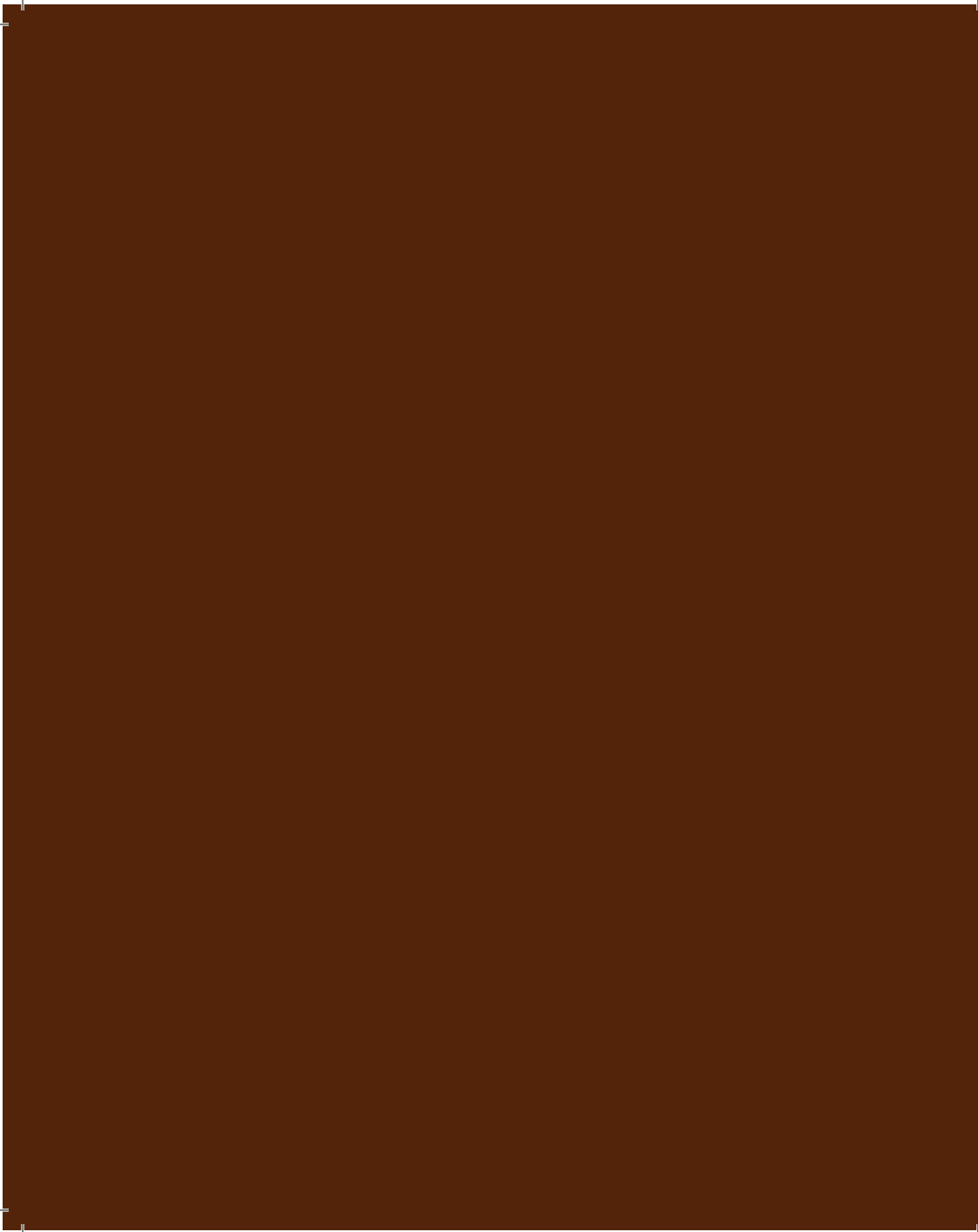
Utilising Policy



What do we
do with
these
notes?

TO DO

- Devise some **key projects** (that respond directly to the rules)
- Create overall **themes** for each project
- Break projects down into clear, **bite sized** chunks
- Intersperse smaller gestures with a few **flagship** projects that really set the tone and make an impact on the Quarter.



The Projects

**AN ARTS STRATEGY
FOR THE
DISCOVERY
QUARTER**



Imagine Newcastle without its fantastic green spaces?

Imagine we look at what we have learnt from our green spaces and create some more? Imagine these ones are found in unexpected locations, growing up buildings, covering footpaths?

These ones have a national and international reputation for being unique and full of surprises.

These ones aren't parks or moors, they are created by artists, they punctuate the Discovery Quarter, some of them tiny gestures, one or two bigger statements. All of them add space, nature and greenery.

Introducing Project 1

THE ARTIST'S GARDEN





1
2



Open spaces and parks are a distinguishing feature of Newcastle. Nobody is ever far from an open space be it large or small, the Town Moor, Leazes Park, Old Eldon Square, the Riverside, Jesmond Dene, and many more. These spaces are distinct in character, at times even unusual; the sight of cattle grazing in the city centre is as unexpected as the fields and ancient cobbled paths under Byker Bridge. Embraced by different groups and communities these diverse spaces are a fundamental part of the essence of Newcastle making it a good city to live and work in. Each space helps to give character to the area where they are located and many support temporary events such as the Hoppings, the Mela, the Green Festival and the Tall Ships that all add further character and colour to the city.

'The Artist's Garden' responds directly to these open spaces whilst being something entirely different and unique to that which already exists, creating a series of unusual and unexpected 'gardens' throughout the Discovery Quarter. These 'gardens' will be concerned with the socio-political or scientific, as well as utility and decoration. They will be created by artists who use the concept of a garden, landscape or vegetation as a vehicle for ecological statements or social critique.

The theme is open to broad interpretation as the regeneration process develops; a 'garden' might be a large space in a prominent location or a smaller gesture inhabiting unusual spaces such as roofs, mobile planters, derelict sites, pathways, the sides of buildings or internal spaces. A garden could be a permanent addition or a temporary event. A garden might be green and growing or could be an interpretation of the theme 'garden' using other materials.

The artist or artists should be chosen at an early stage in the development process so that they can influence the location of green space within the master plan. There exist a number of local organisations that may support artists in the development of these gardens, for example

Moorbank Botanical Gardens, Newcastle University. The garden spans three hectares and is part of the Town Moor. In addition to their collections of Rhododendron, Potentilla and medicinal plants, areas are also used for field experiments and trial plots including an experimental hay meadow.

Building and Landscape Design Services, Newcastle City Council.

Newcastle Allotments Working Group. Newcastle is one of the few places in Britain where the management of the allotment sites is in the hands of the allotment gardeners themselves. The Allotments Working Group, elected in 1999 is always looking for ideas to promote allotment gardening, improve site management and encourage people to take up the hobby.

1, 2 **Amplification**, Sean Lally of Weathers at the MAK Centre, photography by Joshua White



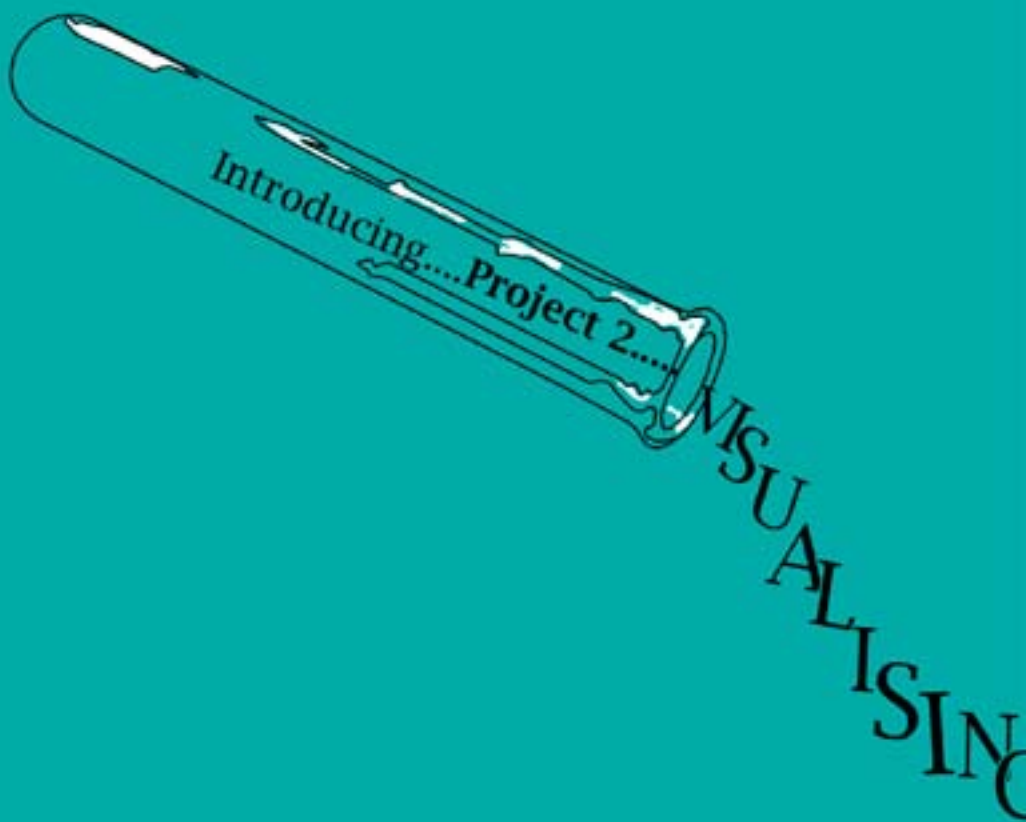
3 **Femmerology**, Jo Coupe

4 **Venus**, Jo Coupe

5 **Park up a Building**, 1996 Vito Acconci & Studio (Luis Vera, Jenny Schrider, Charles Doherty)

7 **Halles Avignon**, Patrick Blanc





Imagine
creating an
international profile
for Science City
using the arts as a
marketing tool?

Imagine
trying to
brand Science
City without
visualising what
science might
look like?

Imagine
what might
happen when
scientists work
with artists?

Imagine
establishing
a recognized
collaboration
between artists
and scientists?

At times there may be
exhibitions or experiments
that weave their way
throughout the development,
onto the boards around
building sites, up scaffolding
poles and embedded
permanently into new
buildings or streetscapes.

It
could even
form the basis
for an
annual arts
and science
conference.

NG SCIENCE...

“Newcastle Science City is a unique integration of science and technology research and development, and its application, with spatial planning and urban development. It will provide a significant new opportunity to boost the economic and social development of the City, the Region, and the North as whole.”
www.newcastlesciencecity.com

A major element of the proposals for Science City will be about the collaboration between various development agencies and research institutes. This project proposes to add artists to the process of collaboration and ask what science looks like, feels like, sounds like or even tastes like. Referencing other regional programmes such as The Berwick Fellowship, Allenheads Residency and Durham Cathedral Residency, the collaborations would run as an annual residency adding to this established cultural calendar.

Artists would be invited to work closely with research centres or businesses located within Science City and we hope the programme would be managed in collaboration with the DCI and one of the city's arts organisations. Anticipated outcomes would range from temporary events, performances or exhibitions to permanent pieces incorporated within the development. The outcomes of the residencies would benefit Science City in a number of ways, by raising the profile of Science City, enhancing the physical environment and adding to the inherent character of the Quarter. Additionally another high profile regional residency would add to the creative profile for Newcastle both nationally and internationally.

We anticipate that the residencies will broadly fall into the following categories collaborating with the key partners as outlined on the Science City website.

Stem Cell Biology and Regenerative Medicine, building upon the recent successes at the Centre for Life, and the academic strengths of Newcastle and Durham Universities.

Ageing and Health, building upon the Institute for Ageing and Health, already the largest in Europe, to develop new research capacity, as well as to address the issues of an ageing population, particularly the development of assistive technologies, thereby creating new economic activity.

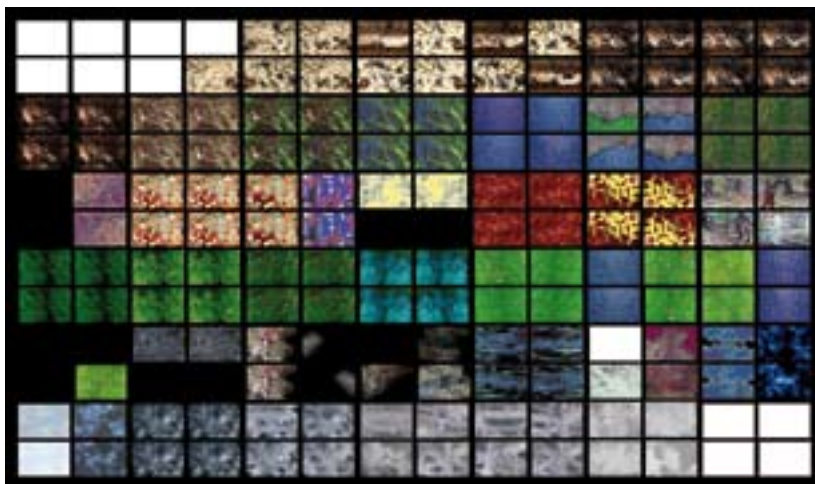
Molecular Engineering, bringing together converging disciplines of Chemical Engineering, Chemistry, Physics, Engineering and Nanotechnology, including the DTI-funded University Innovation Centre

Energy and Environment, developing multi-disciplinary strengths by engaging with industrial partners.



- 2 **Healing**, 2006 Michael Pinsky
3 **Give and Take**, Jo Coupe
4 **Synaptic Bliss**, 2003 Aziz + Cucher







5, 7 **Residency at the Wellcome Trust**, Timorous Beasties
 6 **Viral Planting**, 2007 Michael Pinsky





Imagine a constantly changing Quarter, walls that look different from the day before, billboards displaying profound messages, festivals, mini festivals, outdoor performances and music when you did not expect to hear it?

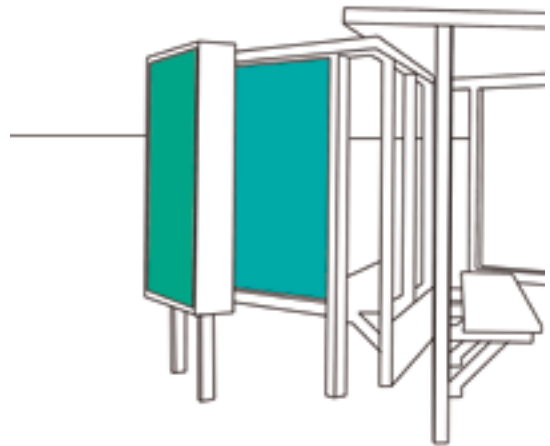
Imagine taking a gallery and putting it onto the street? Empty plinths, performance areas, empty frames at bus stops waiting for images, blank billboards and projection walls?

Imagine these resources were available to the region's diverse and excellent cultural organisations? The streets really could come alive and all this abundant creativity could be enjoyed and accessed by much wider audiences.

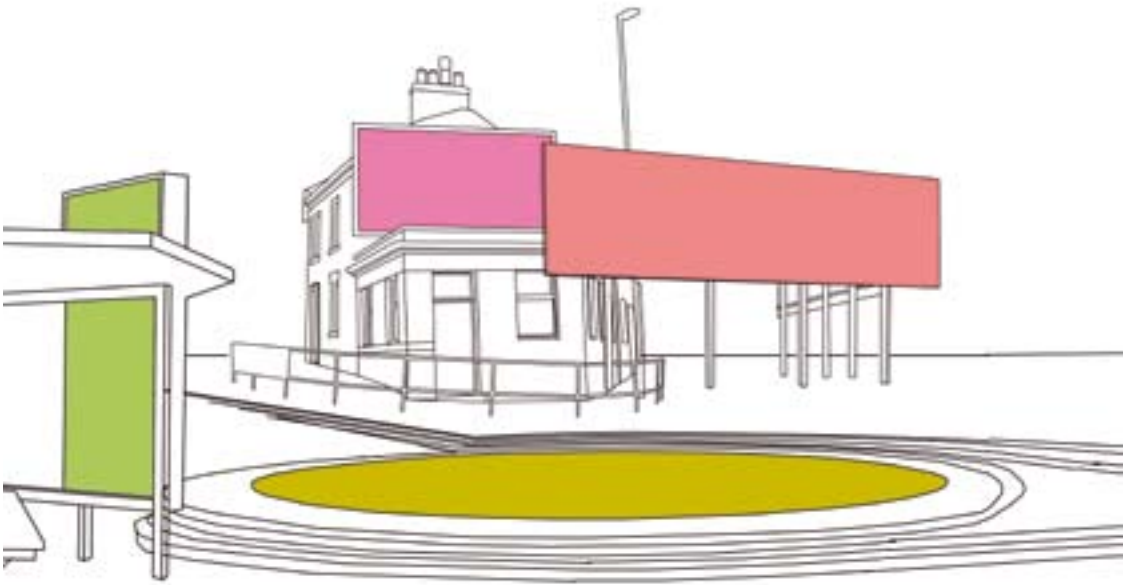
Imagine these spaces could be used by national and international artists, to create an ongoing programme of artworks within the streetscape.

And if all this was considered before buildings were designed; it really wouldn't be a massive job to include blank walls or empty platforms, or plinths or places for this to happen.

Introducing Project 3



The Urban Gallery



"...at a recent Urban Age international conference, when asked what represented their city, a group of mayors replied it was the festivals, impermanent and ephemeral events, not the iconic buildings that defined them. This Parry took as a counter argument to that of Rem Koolhaas' 'mayoral fantasy' model of city-building. Cities are a 'dialogue of fragments. Smaller, engaged set of parts can made a rich territory' he argued, 'not dependent on the loudness of a single presence'."

Collisions & Collaboration, Eric Parry
Architects: 30 January 2007

'Urban Gallery' builds on the region's rich history of festivals, large scale outdoor events and diverse smaller cultural offerings. There are many of these but to name a few, the Tall Ships, the AV Festival, Vane, the Green Festival, the Mela, the Winter Festival, DE 07 and the Orange Evolution Festival. This region likes to celebrate its arts with events and in the most recent Journal Culture Awards the majority of awards went to events, showing a strong support

for such activity. 'Urban Gallery' proposes to create an inbuilt infrastructure of systems that will support these outdoor events and festivals, creating permanent practical spaces for artwork to be shown and performances to be held. Additionally an 'Urban Gallery' would provide an opportunity for some of the region's smaller creative endeavours to access a wider audience and that audience the opportunity to enjoy a much wider selection of the region's rich creativity.

In the first instance the main focus of this project would be to incorporate the 'Urban Gallery' into the physical development of the Quarter. Currently, the following possibilities have been identified, these may expand with the development.

- Billboards, these may be traditional billboards or a medium such as SmartSlab allowing for moving imagery.
- Other 2-d frames suitable for imagery, for example, bus stop ends.

1 2 3 4 5



- Blank walls and the relevant technical equipment suitable for large scale projections.
- Empty plinths such as those displayed in Trafalgar Square.
- Shop window type spaces allocated purely for changing exhibitions.
- Performance areas, including lighting and sound. These should be developed in parallel with suitable seating areas.
- Market stores or kiosks that could accommodate temporary events and exhibitions
- External speakers for performances and soundscapes.

"NAME have been involved in organising many outdoor events, specifically as part of the Vamos Festival and the Winter Festival – Glow. We found it hard to be able to stage smaller scale events outdoors, there always seemed to be factors which prevented them in places we thought were straight forward. Elements or facilities that would be very useful:

Location – minimal impact of residents from sound, and ability to handle fairly large footfall
 Structure – the space should have the access for at least a 7.5 tonne wagon, and be able to support the weight of this without having to bring in expensive tracking

Power – some provision of 32 amp power
 A wall – It might sound strange, but many events use projection nowadays – if there can be a plain white wall able to take an image, this would be very useful, and can also be a backdrop for lighting effects.

Perimeter – if the space is located within buildings, having the ability to hang lights, projectors, banners from these buildings is very useful.

Most of these suggestions are cheap and easy to do, but need to be considered as part of the planning, so when it comes to the actual use of the space for an event then it is a lot more straightforward than having to try and retro fit this all in." 'NAME', www.name-site.com



1 **Bright Nights**, Union Square 2006, Studio Tord Boontje, image courtesy of Target

2 **Point, Line, Surface**, LAb(au)

3 **Falcon Road**, Muf

4 **Roadworks**, FAT; thatched bus stop by Beaconsfield

5 **Touch**, Dexia Tower Project, LAb(au)







6 **Bright Nights**, Union Square 2006, Studio Tord Boontje,
Image courtesy of Target

7 **NE1 7G**, Alison Unsworth

8 **Little Jewel Cinema**, Waygood

9 **Synaptic Bliss**, Eyebeam Installation 2003, Aziz + Cucher

10 **Untitled (Dog and Pattern #1)** 2007, Cecilia Stenbom
and Paul Moss

Imagine we reference all that fantastic detail and ornamentation our city centre architecture already displays with a solution for the 21st century?
Imagine if we learnt from the brave architectural statements made in the past and made some new ones?
Imagine creating a 3rd great street for Newcastle?
Imagine a whole street of unique buildings, as each façade becomes a blank canvas for creative expression?
Imagine each building is the equal vision of an artist and an architect working in perfect collaboration?



Introducing Project 4



façade

Both Newcastle and Gateshead have a history of bold architectural developments that have transformed the cityscape and added character to the region. From Grey Street, to Erskine's Byker Wall or Luder's brutalist 'Get Carter' car park to more recent additions such as the award winning Millennium Bridge or Foster's Sage, the region has not been afraid to adopt the new and make a statement.

Inspired by this legacy of groundbreaking and beautiful architecture, 'Façade' aims to create an art and architecture scheme of equal excellence with significant international recognition. 'Façade' will create a series of permanent commissions where artists will be placed in architectural teams to influence the development of the architecture and integrate their work into the build process to create installations that respond to and inhabit the façade of the building.

Each commission could be approached in a variety of ways using a range of materials and processes. Statements may cover the entire façade or add small but exquisite details. Manipulation may be achieved by using the materials of the building directly or by adding alternative materials such as light, sound, colour, print or texture.

Running concurrently with these commissions as they unfold, Façade will develop and present a series of seminars intended to address and explore current practice combining art with architecture. 'Façade' aims to involve leading artists, architects, collaborative practices, commissioners and planning authorities to engage in debate and critical review of current practice, it is intended that this will lead to published research and documentation of the project.

- 1 **Sint Lucas Arty School**, Boxtel, Netherlands, Photo Frans Barten
2 **Grosvenor Gate**, Shelagh Wakely



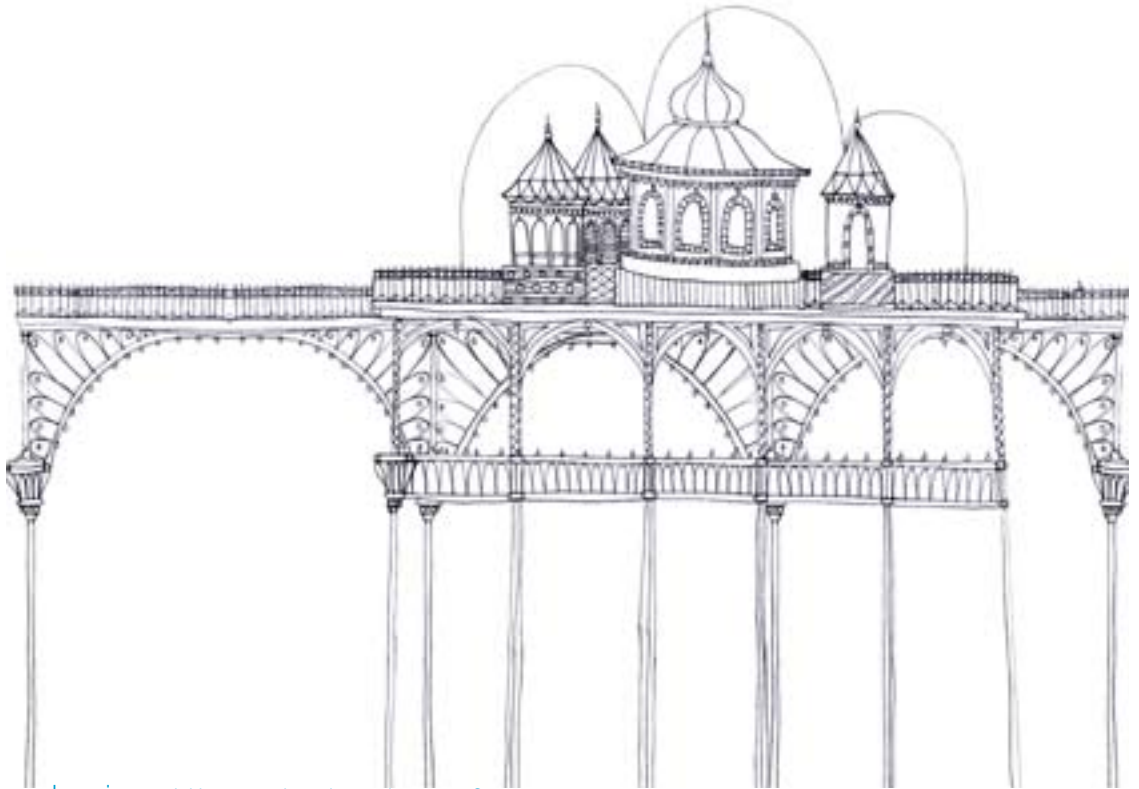






3 **Turning the Place Over**, 2007, Richard Wilson, rendered image by Price & Meyers, commissioned by Liverpool Biennial
 4, 5 **St Albans**, Muf, Photo Jason Lowe
 6, 7 **Storefront Renovation, Wall Machine**, Acconci Studio (Vito Acconci, Luis Vera) and Steven Holl





Imagine exploiting a much underused resource?

Imagine creating another landmark for Newcastle as you e

Imagine breathing life back into an area that is currently bleak and overlooked?

Imagine creating an outpost focal point that would draw visitors and residents along from the Q

Imagine a statement on the river – something floating or hovering?

Imagine a reason to explore this area – something to discover, to wander towards, sc

Introducing Project 5

Riverlife



u enter by car over the Redheugh Bridge?

re Quayside, linking the Quayside to the Silverlink, the Stephenson, up towards Blandford Square and eventually Science City?

s, something to float towards, a place to get a coffee? It would set a tone for the location and kick-start regeneration.

Whilst the River Tyne, with its many bridges, is an iconic and instantly recognisable landmark, and the Quayside has tremendous appeal as a location for the pursuit of pleasure whether it be for socialising, exercise or cultural entertainment, it is interesting to note that such a great natural resource is only exploited in a small area of Newcastle, beyond which most of the river frontage becomes the domain of expensive flats, business parks or declining industry.

This project aims to reinvigorate the area of the River Tyne that falls within the Discovery Quarter boundaries, transforming it from an unused, and seemingly bleak outpost, into an area thronging with visitors exploring the city and enjoying the open space.

Taking its inspiration from the notion of promenading – the idea of walking for the sake of walking – ‘Riverlife’ proposes the creation of a 21st Century Pier as a new flagship project, creating a new bold and beautiful landmark on the River, a large statement that breathes life back into the area, creates atmosphere and sets the tone for further regeneration.

The Victorians invented the concept of a pier purely for the purpose of ‘promenading’ and ‘taking in the air’, understanding the pleasure of wandering without intent, and in doing so, discovering previously unobserved details and experiencing the city as a theatre for mankind.

‘Riverlife’ will seek a 21st solution to the Victorian Pleasure Pier; this will not be a structure that repeats a Victorian Pleasure Pier but a contemporary solution that reflects the concept of one. In other words it exists for pleasure, to take the air, take some exercise and enjoy the surroundings. It is anticipated that this solution would be whimsical and imaginative, a kind of outpost for the city, possibly even heading towards the realms of fantasy, such as a floating park or teahouse.

There would be a number of outcomes for this project; firstly it would kick-start regeneration of the area, it would create another focal point on arrival over the Tyne, it would become a visitor attraction as well as a crucial link between the rest of the DQ, the Silverlink development and the Quayside.



1 **Seducer**, Light Installation for Boscombe Pier 2000, Muf
2 **Floriade**, 2002, Waterstudio NL

1 2





3 5
4 6





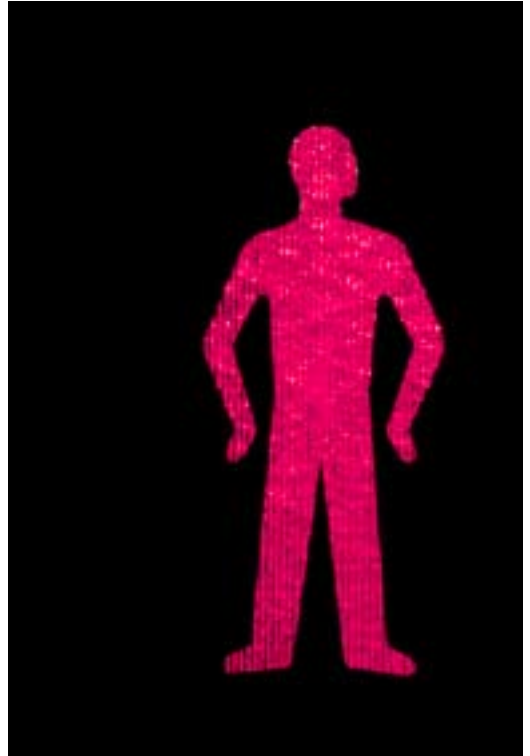
3, 5 **Inflatable Villa**, Miami Art Basel, Venice Biennale 2006,
Luis Pons, LuisPonsD-LAB
6, 7 **Second Dogwatch**, 2003 Tanya Axford, photography
Mark Pinder



Imagine being able
to move throughout an
area as a pedestrian,
cyclist or skater without
having to worry about
the noise or danger of
cars?

Imagine a choice of
interesting stopping
places; viewpoints,
information points,
meeting places, seating
places, eating places?

Imagine these were
all created without
the usual black
bins and expected
benches but were
instead defined with
carefully commissioned
contemporary street
furniture?



Introducing Project 6

Stop and Go





"Of course these habits of observation were good training for a career as a journalist. But there is more to it than that. The mywalks site doesn't claim that looking at your surroundings as you walk will make you a better person, but I'm convinced that there is virtue in walking. At the very least, a habit of engagement with the small narratives of the street will mean that you are never bored — and it is amazing what positive virtues of kindness, sympathy and community spirit can spring from the simple, negative condition of not being bored." Jane Shilling, Times, talking about universities of Northumbria mywalks website Jan 5th 07

'Stop and Go' is a response to one of Newcastle's main virtues – the compactness of the city and the ease with which it is possible to walk from one distinctive area to another.

This is a project dedicated to an understanding and creative interpretation of the way that people move through streets and stop within them. It simply proposes to create designated non car routes throughout the Quarter and to punctuate these with unusual and interesting stopping points. In many ways this project is an overview of the Quarter and many of the stopping points will bring together other elements of the strategy; artists' gardens, elements of the urban gallery, 'pet architecture', kiosks, market places, public art commissions and in particular link, to lesser known features on the riverside.

This project incorporates both innovative streetscape design, and also promotes the 'rethinking' of street furniture to inhabit the streetscape.

Street furniture could include inbuilt seating, shelters, signage, visual coding to define routes, lighting, bins, and paving schemes.

'Stop and Go' proposes that these streetscapes will be designed to leave plenty of room for human appropriation, enlarging upon the notion of childhood requisition and placemaking, it will explore abstract structural elements as a backdrop to the streetscape. These may double as sundials, meeting points, landmarks, shelter or signage but they could equally be appropriated for an as yet unknown use. Collaborative teams, linking creatives in the widest sense of the word (designers, artists, cultural geographers) will be commissioned to create new and radical designs for these everyday objects, which will create a strong identity for the DQ, and will be world-leading in terms of design innovation.

We propose that this project is approached in two parts. Part One is to define pedestrian, cycle routes and other paths of movement in parallel with the development of the masterplan and the existing transport systems. This would also involve the development of a clear visual language communicating paths of movement to the users. Part Two is to furnish these channels of movement and stopping places with clever and interesting street furniture.

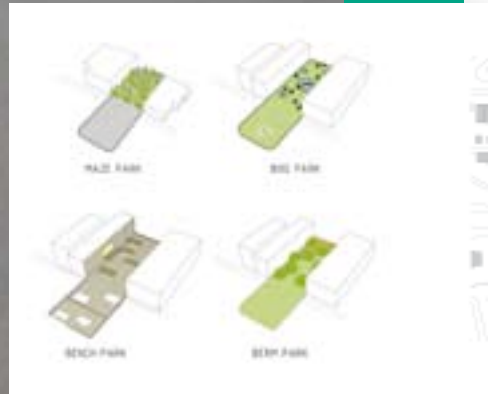
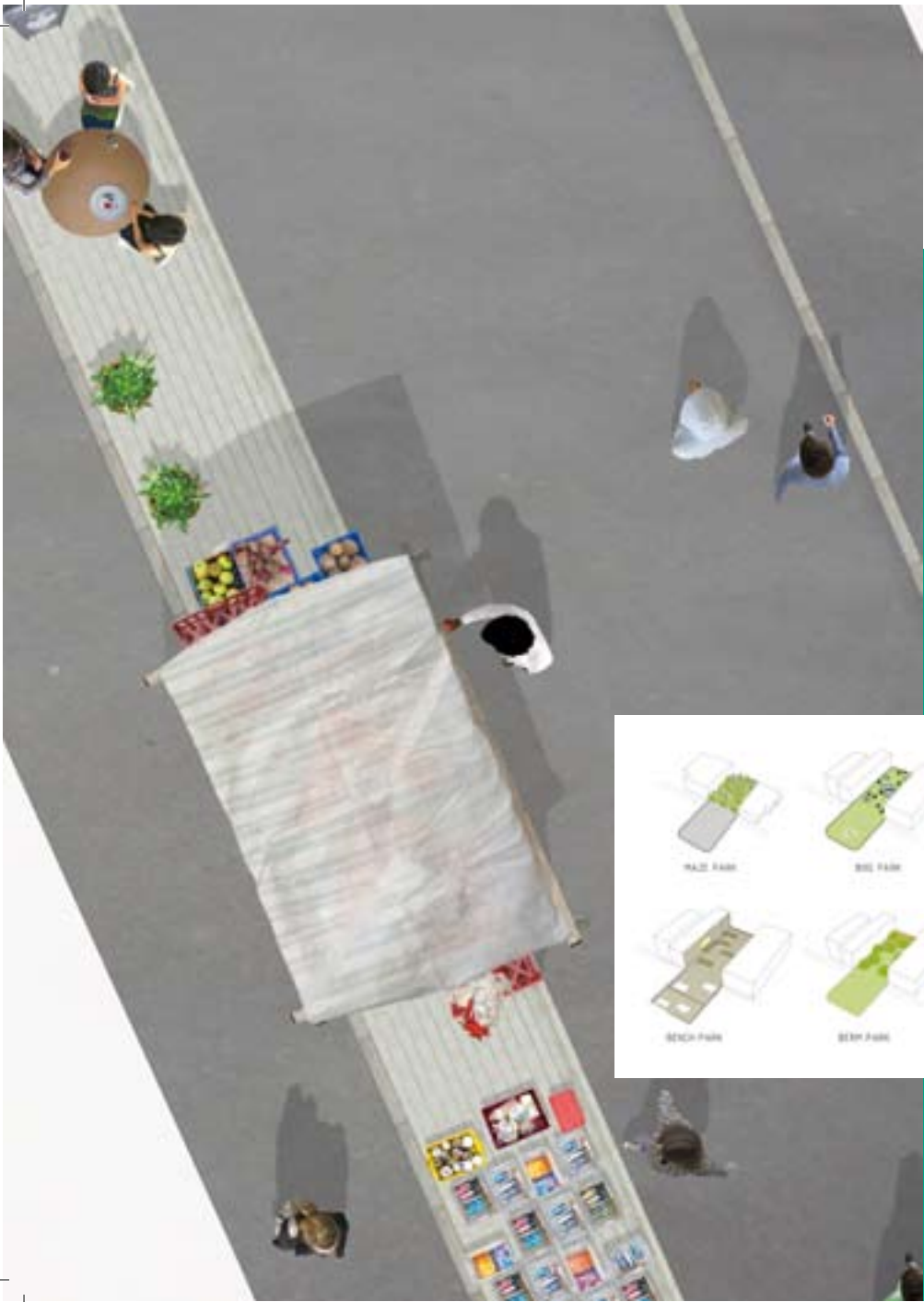
2, 5, 6 **Isle Lounge**, from Keen
 designed by Asobi
 3 **More Balls for Clapper Hall**,
 1993-1995 Aconci Studio (Luis
 Vera, Won Chang, Robert Bedner),
 Queens College, CUNY, New York
 4 **Merendero**, Gandia Blasco



2 3 5
 4 6











10 **How to Plant a Fence**, Demakersvan 2007, photography Bas Helbers
11 **How to Plant a Fence**, Demakersvan 2007, photography MVRDV



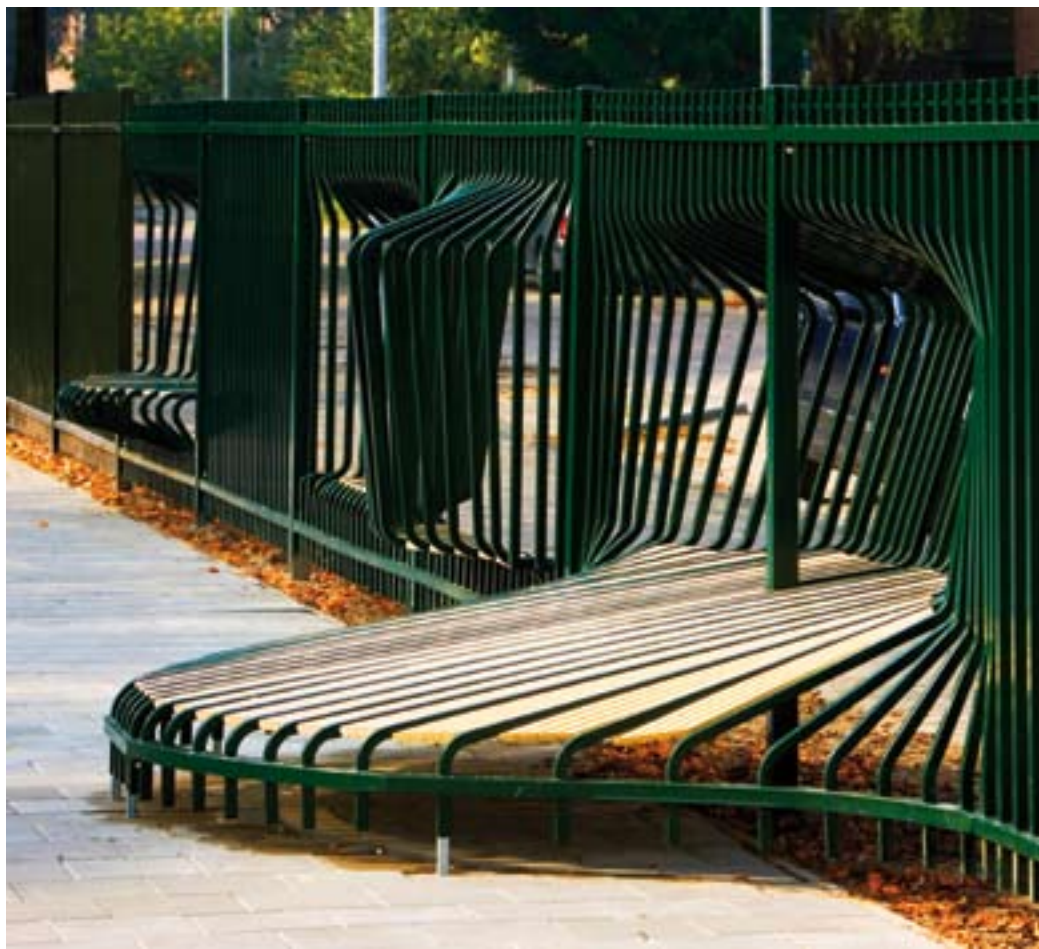


12, 13, 14 **Social Fence**,
Remy and Veenhuizen

12

14

13





15 17
16 18

15, 16, 17 **The Green**, Whitelaw+Turkington Landscape
Architects with artist Walter Jack, photography Grenville Charles
18 **Ride**, Muf



Imagine a city of large scale,
corporate architecture?

Imagine a street of only chain stores selling
predictable products in a predictable format?

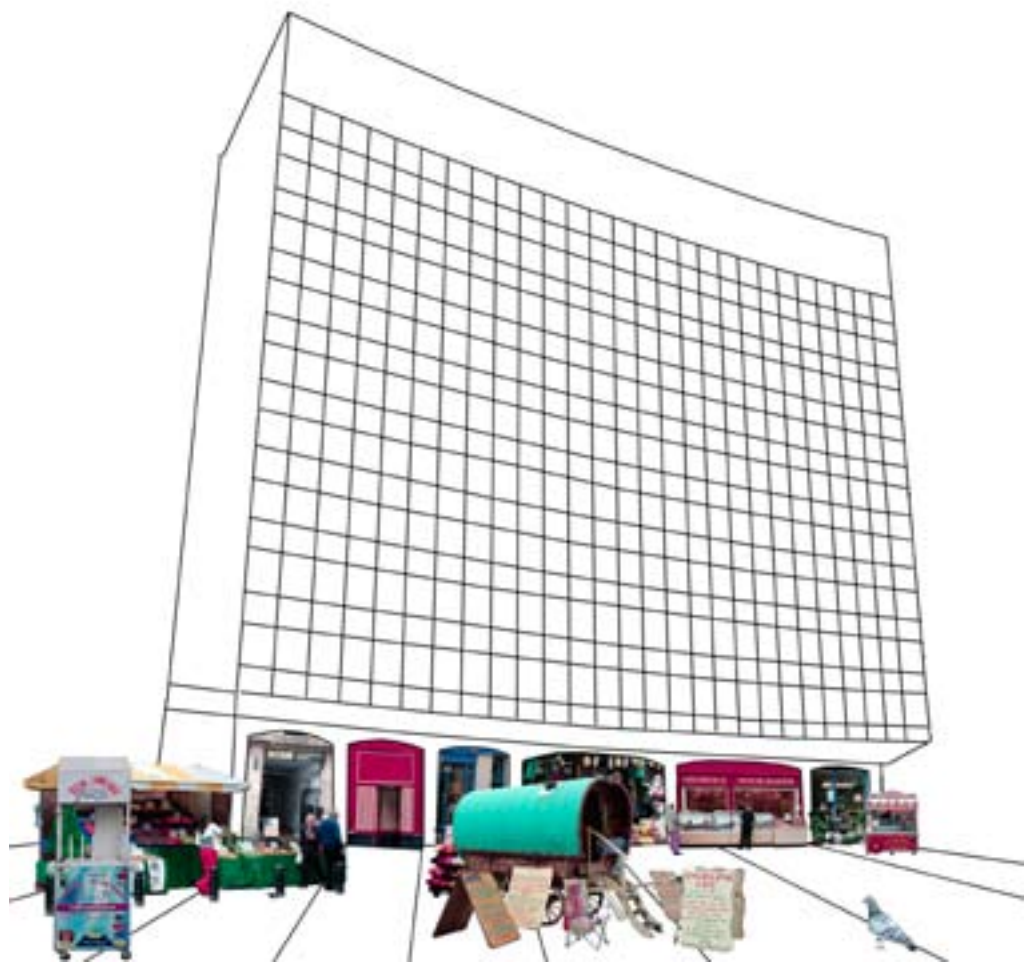
Imagine coffee houses like every other city,
nowhere different, nothing to explore,
endless sameness?

Imagine offsetting inevitable, large scale development
by leaving space for the 'little people': micro units,
independent cafés, coffee houses, kiosk sellers,
market places and artists' studios?

Imagine what a refreshing change
that would be?

And how much more attractive
that city would be to live and
work in?

Introducing Project 7 **leaving room for small things**



One of the aspects of Newcastle that makes it appealing is that there are areas of the city that have left space for smaller enterprises to flourish. These are the areas visitors seek out when they arrive, the bits they 'discover' such as the characterful Grainger Market, the Sunday Market on the Quayside, independent retail on High Bridge Street and the distinct character of China Town, Stanhope Street, Pink Lane or the Ouseburn.

This project references and builds on these smaller gestures and micro economies and looks at the role that artists can play in nurturing similar environments throughout the Discovery Quarter. Clearly the main players in encouraging this kind of independent thinking and micro economies are local authorities, regional agencies, developers and basic economics, but the role of an artist should not be overlooked.

Firstly where artists inhabit, independence and creativity follows. The Ouseburn is a prime example of this, where the presence of 36 Lime Street has led to a plethora of other creative businesses locating in the proximity. Additionally pubs in the area have become more specialised to serve the emerging market with diverse gig line ups and events.

Secondly artists can organise specialist retail events that embed this kind of ethos in an area, an example of such events is DE 07, a festival of contemporary design, or Bob and Roberta Smith's 'Make your own damn art world', held prior to the opening of MIMA, in Middlesbrough. Provision of market places and temporary kiosks would nurture this kind of specialist retail.

Leaving Room for Small Things proposes the collaboration between artists and architects to invent the kind of buildings that nurture these

precious and tiny economies. To help describe this genre of architecture we can use Japanese Architects Atelier Bow-Wow's phrase 'Pet Architecture'.

"The Pet Architecture Guidebook is a compulsively touchable little book by Japanese architecture firm Atelier Bow-Wow...It documents "amazingly small" businesses, homes, garages, cafes, more, that persist in the interstices of macropolitan Tokyo and define what would otherwise been seen as "wasted" or "useless" space... "Most of those buildings are cheaply built, and therefore are not spectacular in design and they use not the forefront of technology," writes Yoshiharu Tsukamoto in the introduction. "However we are attracted by them. It maybe because their presence produces a relaxed atmosphere and make you feel relieved. Pets, companion animals of the people, are usually small, humorous and charming. We find what we call "pet architecture", architecture having pet like characteristics, existing in the most unexpected places within the Tokyo city limits." Pet Architecture integrates these buildings into the story of a city's design. These tiny structures hint at how humans adapt themselves and their environments.

Sometimes they are shacks, sometimes ingeniously elegant and efficient. Kind of like the resident cat at your corner deli compared to a purebred Abyssinian. Once the idea of them and the spaces they occupy has entered your brain, it will persist like a virus, transforming how you see the city."

Emily Gertz

March 17, 2004, www.worldchanging.com





2 **Container City**, Urban Space Management

3 **Make You Own Damn Art World**, Bob and Roberta Smith at Mima, August 2006







4 **Walden. Or, Life in the Woods**, Design Moormann, 2006

Imagine that each project described within this strategy is managed by a collaborative team of creative individuals?

Imagine this team consists of range of diverse creative talent able to turn their hand to a multitude of tasks and to constantly liaise across council departments and other key partners for the common good of the Discovery Quarter?

Imagine this team creates a project space to work from and this space becomes an installation, a constant source of information creatively presented as the various projects develop and progress?

Imagine all kinds of Discovery Quarter and Science City meetings are held in that project space and the creativity on display has a slow drip-drip effect that begins to run through the development, really affecting projects as it goes and creating a Quarter with a difference?

Imagine this small start leads to the establishment of a Cultural Hub?

Introducing Project 8

Project Nucleus



The Discovery Quarter offers a chance to radically rethink how artists might be involved in regeneration, how they might influence the development of the Strategy, and how their experience might inform successful project management.

Newcastle City Council's public arts officer has already taken the bold approach of employing artists to write an arts strategy, and equally innovative, this process began before the masterplanners were under contract, allowing for a real sense of influence at the earliest stages of the redevelopment process.

It is proposed that this Strategy should be taken forward with equal courage, and a continued commitment to the involvement of artists at all stages of the process.

Project Nucleus proposes the creation of the Department for Creativity and Innovation, which will be housed within a dedicated Project Space.

The Department for Creativity and Innovation (The DCI)

Buildings are built by whole teams, regeneration managed and achieved with entire departments and agencies, so also should an ambitious, coherent and meaningful art strategy be implemented by a dedicated team of professionals.

To successfully deliver the strategy it is proposed that a core selection of artists work in residence at the council to form the Department for Creativity and Innovation (The DCI). The aim of the DCI is to work collaboratively with the main arts officer for the duration of the development, and to implement the Strategy. This core team (or individuals) will be joined on short-term contracts by a wide range of relevant professionals specific to each project

who can bring expertise and advice as needed, for example, scientists, academics, designers, architects, curators, landscape architects.

Additionally we propose that key members of relevant departments (e.g. City Centre Team, Urban Design and Regeneration) would work with the DCI spending some of their time based within the Project Space with the objective of creating coherent links and constant updates.

The general role of the team would be to oversee the long term development of the Discovery Strategy, specifically this might include: (in roughly chronological order)

- Working with masterplanners to include provision for Artist's Garden, Stop and Go, Urban Gallery, Façade and Leaving Space for Small Things.
- To oversee the development and ongoing visual transformation of the Project Space.
- Establish dialogue and relationships with other proposed key partners, e.g. Northern Architecture for Façade, various research departments for Visualising Science and so on.
- Collating and making available all information relevant to the projects' identities; this would include further detail in the rationale and background and information about organisations, partners or businesses relevant to each project.
- Creation of an archive documenting regional personality and Quarter Identity, this would be displayed visually and available for all involved with the Discovery Quarter, not just cultural practitioners.
- Creation of general database charting all local cultural organisations.
- Working with Newcastle City Council and national agencies (e.g. Ixia) to develop long-term change to Public Realm Policy.
- Working with developers from the outset

of a project to raise the profile of what incorporating the arts can mean for development.

- Identifying budgets and fundraising.
- Overall strategic planning.
- Consultation, feasibility studies and planning for individual projects.
- To identify and select appropriate artists for each commission
- To provide adequate and informal support to commissioned artists and to identify relevant partners for each project.
- To provide practical support and mentoring to artists who may not have previous experience of working within the public realm.
- To develop relationships with local fabricators and industry to enable easier creation of interventions for the public realm.
- To oversee community liaison.
- To organise networking events, workshops and away-days.

Project Space leading to Cultural Hub

It is intended that a specific Project Space be created or made available within the Discovery Quarter, to house the Department for Creativity and Innovation.

The Project Space would act as a physical focus for the development of each project, and would be a place to meet, exchange ideas, host meetings, events and consultation activities. The Project Space would be based upon the idea of an artist's studio, and would allow for the exhibition and display of ongoing ideas, documentation of projects, and any visuals, proposals, models or maquettes created in relation to the Discovery Quarter art commissions.

It is hoped that the Project Space would be utilised by the whole spectrum of people involved with the development of the Discovery

Quarter, including developers, planners, builders, master planners, architects and artists, and this would facilitate dialogue and collaboration and keep the Arts Strategy as a relevant and dynamic element of the development.

It is intended that the Project Space becomes a key venue in terms of consultation and communication within the communities that

will be affected by the development, ensuring that the community has equal access to the creativity shaping the Quarter. This may translate into a section of the building that is a permanent space available for the community or possibly a satellite venue that can be moved away from the main building and physically taken into the community.

It is envisaged that the Project Space may initially inhabit an existing space within the Discovery Quarter or even within the Civic Centre, but should eventually inhabit a specifically designed building within the site. This should be developed as an architectural design commission, addressing the needs of the DCI, and creating an innovative and eye-catching space that could consist of a number of small mobile units or with further support from developers, could take the form of a large space housing a number of commercial and creative enterprises. It is envisaged that, as development progresses, the project Space will widen its remit towards the intentions of a more diverse cultural space as outlined by Matthew Lennon (Public Arts Officer, Newcastle City Council) in his document 'Cultural Hub' –

“A cultural hub could be incorporated into the DQ on the south-west rise of the project bank. It could host a variety of cultural attributes including a centre for contemporary art and design, pubs with music venues and work

space/housing for cultural practitioners. Offering an opportunity to experience contemporary arts and technology in a spectacular and innovative urban environment it would provide a natural link to existing venues – Dance City, Discovery Museum and Quayside attractions.

This is about placemaking and requires a robust infrastructure platform that is capable of facilitating an environment of engagement – lunchtime performances, film/sound-works, family 'discovery' areas and weekend design markets woven into the fabric of an intensely animated public realm. The DQ cultural hub would require a long-term cultural development programme to facilitate an internationally recognised destination. Consideration should be given to the establishment of a Trust to facilitate public art, performance, an annual art and technology symposium and the contemporary art centre.

Part of the DQ's aspirations should be to attract alternative and culturally based businesses to the area. These tenants can establish identity and a street life to the Quarter. A diversity of thriving art galleries, new and second-hand clothes shops, record stores, rehearsal rooms, and a variety of restaurants and cafés will attract people back to the city in ever increasing numbers.

The plan calls for a collective but flexible framework which allows for a creative partnership between the public and private sectors: the public sector setting high standards in public spaces and the private sector encouraged to respond to these standards in developing its own spaces. Public and private spaces will demand platforms for sustainability. Recognising the constant shift of forms, technology, materials and practices inherent in the urban cultural context best practices

in sustainability and adaptability must be established early to allow for density, diversity, and complexity.

In its inception the DQ is about research, risk and innovation. It represents the dynamics of the city in its best terms. The DQ needs to be a place which embraces the complex and demonstrates Newcastle as a dynamic, ever-changing cultural environment made up of countless actions, big and small, that honours and nurtures sophistication of place.

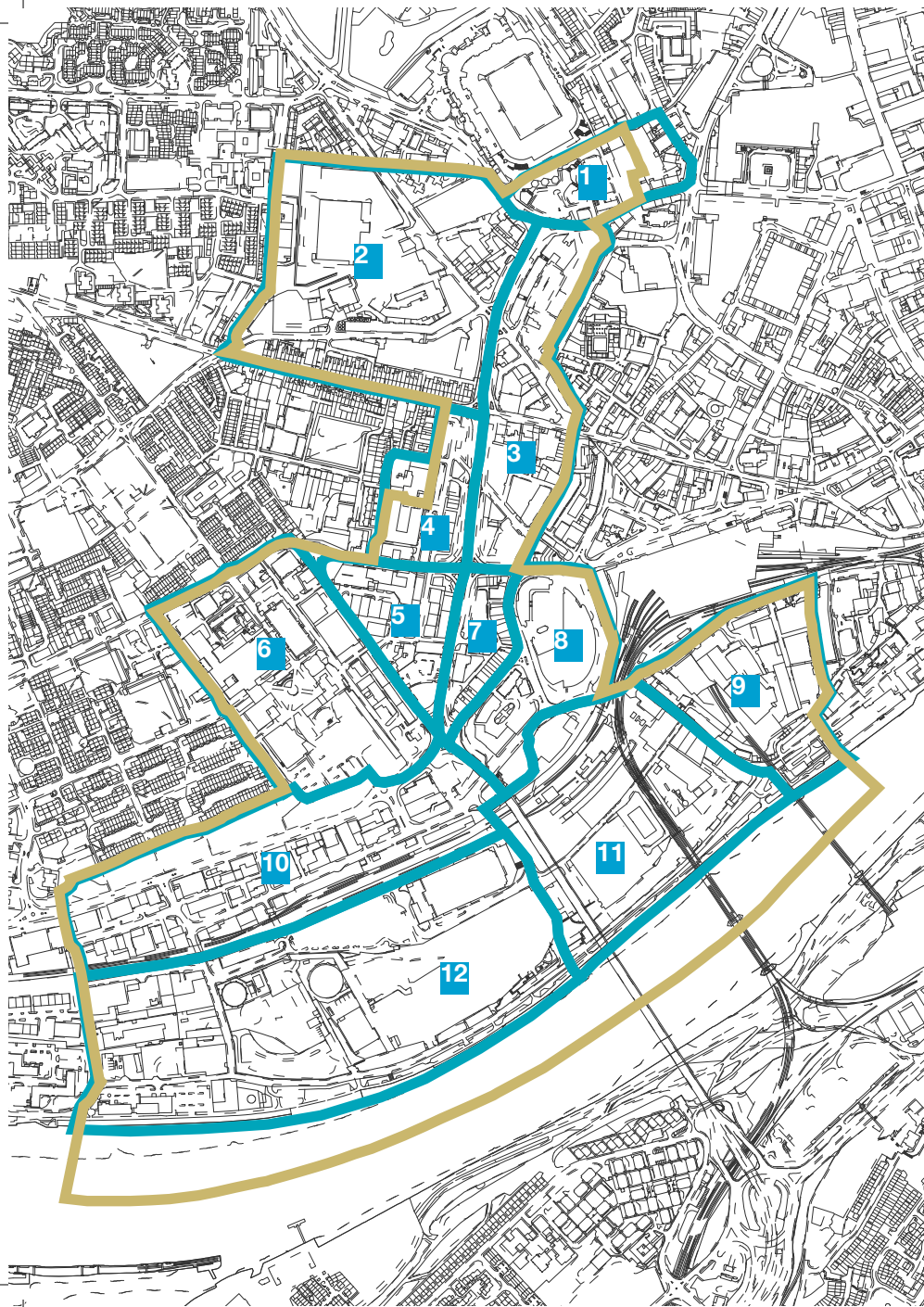
[...]

The DQ needs a supple and subtle iconic vision – on the ground as well as the skyline. The DQ should represent a sustainable, elegant urbanity defining Newcastle as an important 21st century city. The DQ should combine exceptional design and financial success. In other words, funding and design must match the expectations – the economics equal to the aesthetic.

This doesn't mean we need a blue chip monolith. Better to have an appealing achievement of minimalist imagination that gently seduces the eye, functions smoothly and encourages civic participation. Integrating notions of sustainability and green design into every facet of the project, defining a new pattern of urbanity and facilitating truly engaging civil public spaces forms the context and the content of the DQ."

Artists are not miracle workers – they're just another alternative.

Mary Jane Jacobs



1. Gallowgate 2. Science Central/Brewery 3. East St. James' 4. Blandford Square 5. George Street Triangle
6. College/Elswick East Terrace 7. Marlborough Crescent 8. Centre for Life/Jury's Inn 9. Stephenson
10. Scotswood Road Corridor 11. Pottery Lane 12. Riverside

Executive Summary

AN ARTS STRATEGY FOR THE DISCOVERY QUARTER

Artists are generally unconstrained by the norms of protocols of polite society, and as such can bring an entirely unfettered view of how a place could exist and operate.

Artists, by the nature of their profession, question everything and rarely conform, and as such can act as innovator and inventor in the process of placemaking.

In order to write a meaningful and successful strategy we asked ourselves why do we need artists for the Discovery Quarter and what can artists add to the process of placemaking?

Artists are unafraid to try new things, indeed constantly striving to create the unique, the untried and the untested, and break boundaries, and as such, will bring a new perspective, and radical thinking to the idea of placemaking.

Artists are also aesthetically trained, with an understanding of what pleases or displeases the eye, and so are ideal candidates to contribute to the visual coherency of the public realm.

Artists, contrary to common perception are generally good team players, almost always very practical and by the sheer nature of survival as an artist very, very resourceful, three good reasons to include artists as an essential part of placemaking teams.

ONE OBJECTIVE

The art strategy will contribute to excellence in placemaking by thoroughly integrating creativity throughout the development of the Discovery Quarter.

This strategy consist of 3 elements:
one objective
six rules of operation to form a framework and
eight projects, each project broken down into smaller steps. Of these eight projects, seven are based around themes derived from our response to regional personality and number eight, 'Project Nucleus', proposes a unique and radical management structure to deliver the projects.

1. All projects will be rooted in a response to regional personality.

This rule refers to:

- The importance of site and location as a reference for the creation of schemes, projects and approaches.
- An understanding of the city's strengths and weaknesses.
- The creation of a strategy that will continue to further the unique identity of Newcastle.
- The creation of a strategy that is for Newcastle and could not be delivered anywhere other than Newcastle.
- Projects in this strategy have been derived from our personal responses to the following regional strengths
Brave Architectural Statements
Ornamentation in Architecture
Engineering and Innovation
River
Compact City – the ease of walking around Newcastle
Quarter Personality – the difference between the Quayside and China Town to Monument and Haymarket
Open Spaces and Green Places
Excellence and diversity in independent cultural organisations and small businesses

Regional personality

2. Projects will recognize, respond to and build upon the unique character of the Discovery Quarter.

This rule refers to:

- The importance of recognizing the social, cultural, and geographical identity specific to the Discovery Quarter as a reference for the creation of schemes and projects.

- Working with artist Michelle Allen we have recognized and documented a number of Quarter characteristics:

Diverse Communities including transient communities such as students, commuters, cyclists on the Sustrans cycle track and more permanent communities such as the residents, the industrial community, bikers and pigeon fanciers.

Undiscovered Heritage

Urban pathways

Views and Vistas

Small scale and specialist retail

The specific character of Westgate Hill,

Scotswood Road and the Riverfront

A high diversity of religions

Quarter Identity

3. This strategy does not support creative additions. Creativity will be embedded throughout all aspects of development.

This rule states that:

- Art cannot be expected to make bad architecture and unsympathetic planning look good.
- Creativity must be integrated throughout and not seen as mere stand alone interventions tacked on at the end of schemes.

- This philosophy applies to hard landscaping, the built environment and beyond this to the 'software' of the environment such as temporary works, research, festivals and events.

Integration

SIX RULES

4. Projects will respond to and build upon the cultural renaissance within the North East specifically working with smaller creative endeavours.

This refers to:

Cultural infrastructure

- A particular focus on 'grass roots' organisations and artist led initiatives.
- The importance of delivering the projects within the context of a thorough understanding of the range of cultural activity within the North East.
- The importance of maximising the potential of these organisations, in particular the small organisations by building strong links with existing organisations and individuals in the delivery of projects.
- The promotion of collaboration wherever possible by creating projects that will be of benefit to and used by existing groups (e.g. Urban Gallery).

5. Projects will focus on creativity in the broadest sense of the word; facilitating collaboration, risk taking, integration and cross fertilization between diverse practices.

This rule refers to:

- The inclusion of a large range of art forms and disciplines within the projects.
- The facilitation of meaningful collaborations between different disciplines to create new work, including non arts professionals such as scientists, geographers etc.
- Exploring alternative methods of selecting artists and participants for artists and placing an emphasis on quality of artists work rather than a specific track record within the public realm.

Commissioning Approach

- The establishment of mentoring support and provision of practical skills to support individual vision, facilitation and skill sharing.
- Risk taking, which will allow for 'unknown endings' at the outset, encouraging dialogue, research and collaboration to shape the end result of each project.
- Encouraging use of regional and local fabricators, and a bias towards regional partners to see projects to completion.

6. All projects will make full use of regional and national policies that support innovative placemaking.

This rule recognizes:

- The importance of using policy to support the strategy and ensure that projects are carried forward from conception to completion.
- The need to fully understand and gain policy support and leadership from NCC and high profile organisations.

Utilising Policy

EIGHT

PROJECTS > >



THE ARTIST'S GARDEN

A series of unusual and unexpected gardens throughout the DQ created by artists using the concept of a garden as a vehicle for ecological statements or social critique.

Step 1

Science/Art/
Technology
Conference

Launch of residency programme with a high profile Science/Art festival centred around a conference and a series of related exhibitions or creative events.

Spring 09

Step 2

Residency Programme

During the construction and development of the physical landscape of Science City, the residency will take two alternate forms:

Year 1, the chosen artist will create work suitable for temporary display within the ongoing construction and development of Science City (e.g. to be shown on building site hoardings, projected onto buildings, performances etc.)
Year 2, the chosen artist will work closely with developers to create work that can be permanently integrated into the fabric of Science City.

This process will be repeated until the development is complete.

2010-2016

Step 3

Creation of Studio
Space

Working with key partners as they specify new buildings with developers, architects etc. to incorporate dedicated residency studio and exhibition space.

2014-2016

Visualising science

Ongoing collaborations between scientists and artists in the form of residencies leading to temporary and permanent installations in the public realm.

Step 1

Adoption of scheme by masterplan

The DCI will work alongside the masterplanners to identify specific sites for the creation of the Urban Gallery Infrastructure. This phase should include full consultation with interested organisations to determine particular needs and aspirations for the project, which will lead to the creation of an infrastructure that will be used by local, regional and national organisations for showing work and creating events

2007-2008

Step 2

Implementation

The Urban Gallery will be integrated into the physical development of the site. This may involve working with developers to create interest and sponsorship.

2009-2020

Step 3

Ongoing Management

A regional arts group or organisation will be identified and invited to manage and curate the Urban Gallery

2013 onwards

The Urban Gallery

The creation of an integral infrastructure of systems that will support outdoor events, exhibition of artwork, festivals and performances enabling regional, national and international cultural organisations to reach diverse audiences and invigorate street life.

Step 1

Adoption of scheme by masterplan and Management Provision

A suitable street or area within the new development will be identified in conjunction with the masterplanners, within which this project will be focused. The DCI will oversee the incorporation of the intention for artists to work with architects into developer agreements and Supplementary Planning Documents.

2007-2009

Step 2

Implementation

A series of artists will be commissioned to work with architects from the inception of each building, through to its completion, to create permanent work for the façade of each building.

2010-2016

Step 3

Seminars and events

In parallel to this commissioning process, a seminar programme addressing current and historical art and architecture practices will be developed in conjunction with local art and architecture organisations.

2015-2016

Step 4

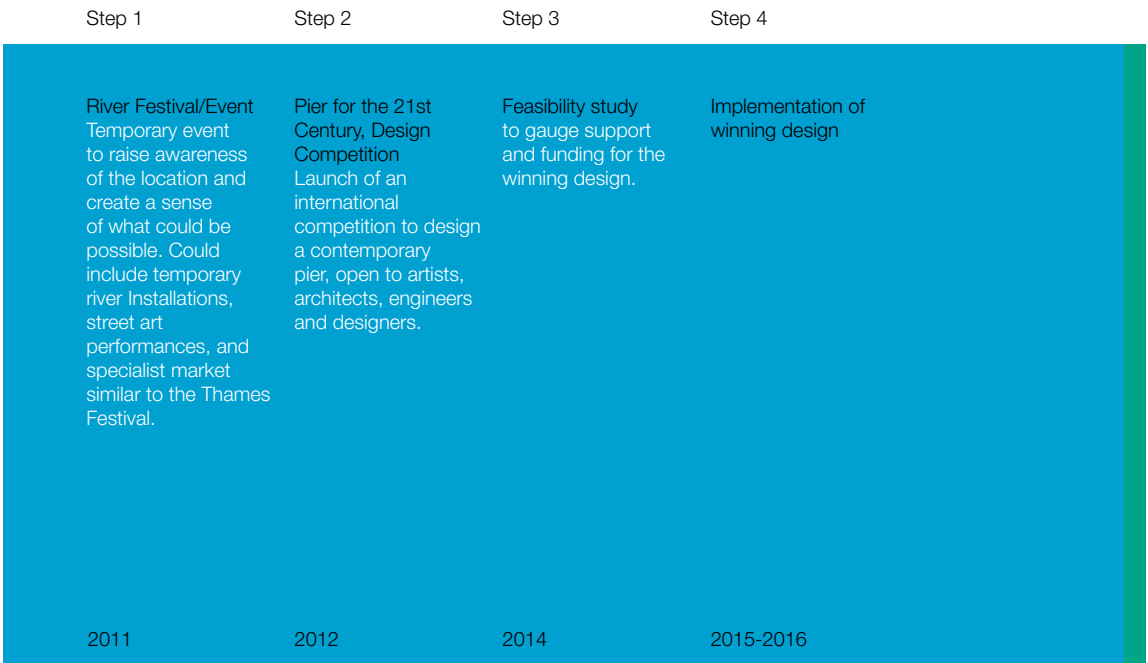
Publication

The results of the commissioning process and the seminar series will be released as a publication.

2017-2018

façade

A series of permanent commissions where artists will be placed in architectural teams to create installations that respond to and inhabit the façade of the building.



Riverlife

Taking its inspiration from the notion of promenading, 'Riverlife' proposes the creation of a 21st Century Pier as a flagship project, reinvigorating the River front that falls within the Discovery Quarter boundaries, transforming it from an unused, and seemingly bleak outpost, into an area thronging with visitors exploring the city and enjoying the open space.

Step 1

Research

The DCI will research the experience of being a pedestrian and appropriation of spaces, which will lead to a clear rationale for the development of the Stop and Go scheme.

2007-2009

Step 2

Adoption of scheme by masterplan

The DCI will work alongside the masterplanners to ensure the inclusion of defined routes for pedestrians, cyclists, wheelchair users and skaters etc, including clear stopping points, that link and include other project outcomes.

2007-2020

Step 3

Commission series

Artists and collaborative design teams will be commissioned to integrate work within the fabric of the streetscape that will enhance either the idea of movement through the space, or the experience of stopping within the space.

2011-2020

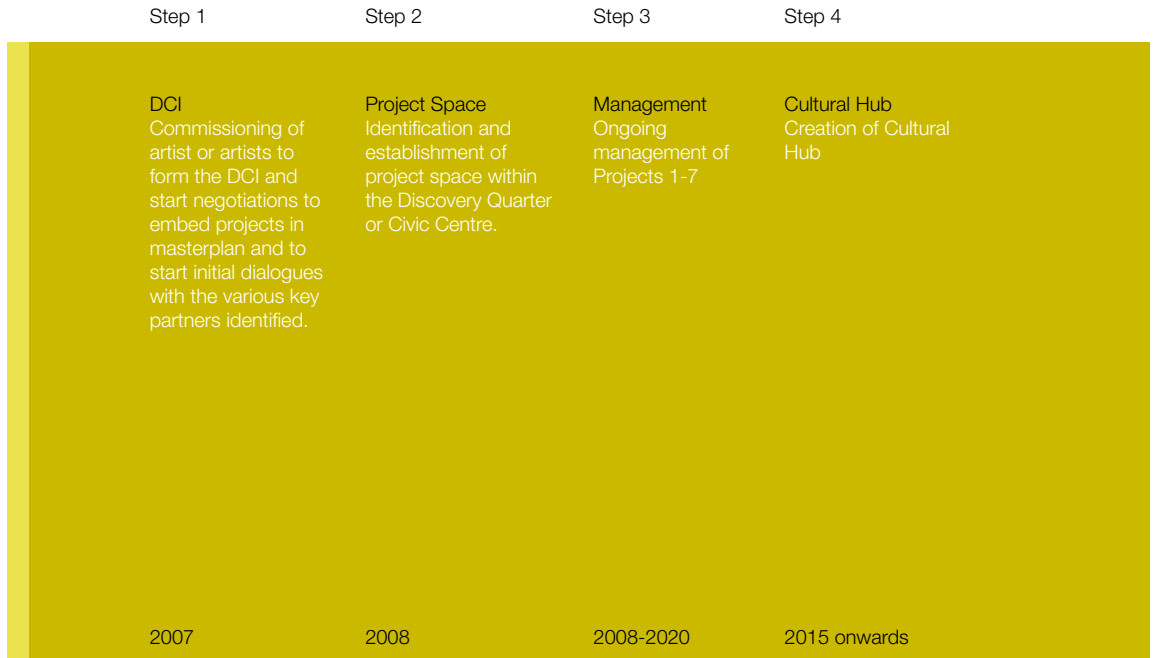
Stop and Go

The creation of designated non-car routes, public squares, seating areas, research and innovative commissions to allow people to move and pause throughout the Quarter pleasurably and easily.

| Step 1 | Step 2 | Step 3 | Step 4 | Step 5 |
|---|--|---|--|---|
| <p>Adoption of ethos by masterplan</p> <p>The DCI would work with masterplanners and developers to develop space for the creation of smaller units and 'pet architecture', workshop units, artists' studios, and smaller low-cost retail facilities. Provision of smaller units may be included in developer agreements.</p> | <p>Exhibition of 'Pet Architecture'</p> <p>Exhibition of 'Pet Architecture' including tours of Newcastle more interesting 'pet buildings', cafés and shops.</p> | <p>Temporary Retail Events</p> <p>As regeneration progresses an ideal way to embed the ethos of this project into the Quarter would be to punctuate building schedules with temporary retail events and occasional specialist markets.</p> | <p>Redesigning the 'kiosk'</p> <p>Commission for artist and architect collaboration to design a contemporary market stall or mobile kiosk, leading towards the development of a permanent contemporary 'market place' within the Discovery Quarter.</p> | <p>Artists Studios</p> <p>Inclusions of artists' studio space within the Quarter could be specifically part of this project or may arise as an aspect of either 'Visualising Science' or 'Project Nucleus'</p> |
| 2007-2008 | <p>Architecture Week</p> <p>June 09</p> | 2009 onwards | 2012 | 2008-2020 |

leaving room for small things

Looking at the role that artists can play in the nurturing of smaller gestures and micro economies.



Project Nucleus

Creation of the Department for Creativity and Innovation, a team of artists and creatives dedicated to the delivery of the DQ Strategy and housed within a Project Space.

Partnership, Funding and Delivery

During the creation of this strategy a number of potential key partners for all projects have been identified. We envisage that the initial main players will be Newcastle City Council, the masterplanners EDAW, One North East, Tyne and Wear Partnerships, Newcastle Universities, and other key Science City collaborators.

Beyond these key partners there are also a host of regional and national organisations who we envisage would become collaborators in various projects. The next stage in taking this strategy forward is to start negotiations and dialogues with the key partners identified to gauge support and interest.

07

08

Artists commissioned
to form DCI

DCI to establish dialogue with key partners

Establishment of Project Space

The DCI to work with masterplanners to identify
potential sites for 'gardens'

DCI to work with masterplanners to identify sites for Urban
Gallery infrastructure

DCI to carry out consultation with relevant organisations

DCI to work with masterplanners to identify sites for Façade

DCI to initiate research into
experience of pedestrian


DCI to work with
masterplanners to identify
pedestrian routes

DCI to work with masterplanners and developers to
create space for small units


09

10


Ongoing management and progression of all projects




Garden Festival, including temporary small garden installations



Launch of residency programme with Science/Art Festival



Year 1: Visualising Science Residency




Integration of Urban Gallery infrastructure into physical development site




DCI to progress developer agreements for inclusion of Façade commissions



Artists commissioned to work with architects to create works for Façade



Continued research into experience of pedestrian. Integration of pedestrian routes and stopping points within the physical development of site



Exhibition of 'Pet Architecture'



Integration of space for small units within development of site



01 02 03 04 05 06 07 08 09 10 11 12 01 02 03 04 05 06 07 08 09 10 11 12

Commission of landmark
Artist's Garden

Year 2: Visualising Science Residency

Year 3: Visualising Science Residency

River Festival to launch Riverlife

Launch of International Pier for the
21st Century design competition

Commission of street furniture to be
included along pedestrian routes

Instigation of temporary retail events

Commission to redesign the 'kiosk'

Ongoing management and progression of all projects

Year 4: Visualising Science Residency

Year 5: Visualising Science Residency

Creation of permanent studio
space for science residency

Arts organisation invited to manage
and curate the Urban Gallery

Ongoing programme of temporary
events within the Urban Gallery

Artists commissioned to work with
architects to create works for Façade

Winner of Pier competition announced

Feasibility study for Pier

Continued rintegration of pedestrian
routes and stopping points within the
physical development of site

Commission of street furniture to be
included along pedestrian routes

Continued integration of space
for small units including artists'
studios within the site

Development of permanent
contemporary 'market place'

15

16

Implementation of series of artist-led small
garden projects

Year 6: Visualising Science Residency

Year 7: Visualising Science Residency

Implementation of Façade Seminar
Programme

Implementation of winning Pier design

17

18

Ongoing management and progression of all projects

Continued development of artist-led small garden projects

Implementation of annual residency programme housed within studio space

Ongoing programme of temporary events within the Urban Gallery

Publication of results of seminar and commission programme

Continued integration of pedestrian routes and stopping points within the physical development of site

Commission of street furniture to be included along pedestrian routes

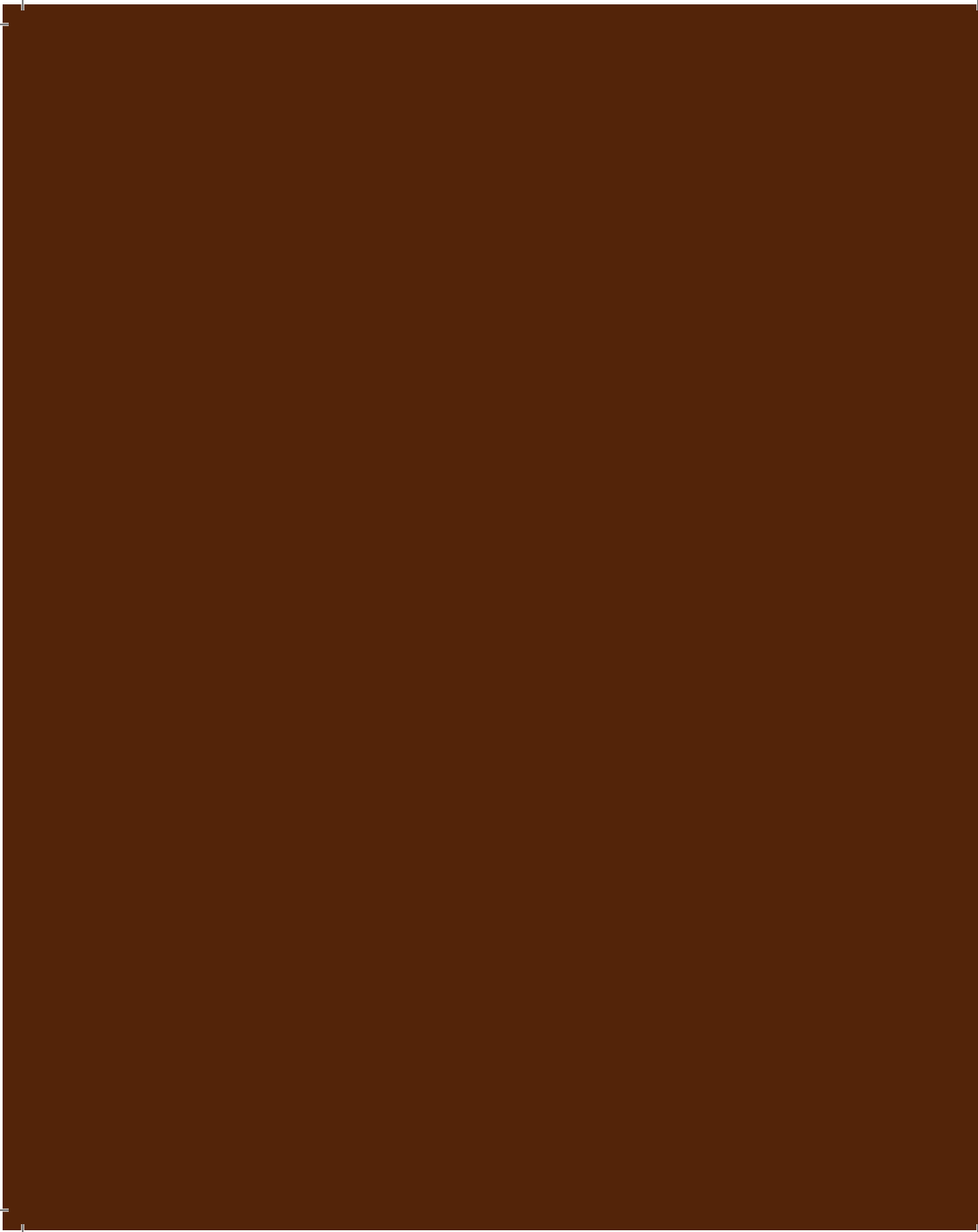
Continued support for small enterprises, temporary retail events and the inclusion of small spaces within the Quarter

19

20



01 02 03 04 05 06 07 08 09 10 11 12 01 02 03 04 05 06 07 08 09 10 11 12



Little extras

**AN ARTS STRATEGY
FOR THE
DISCOVERY
QUARTER**

Anomalies

(just generally interesting stuff that has at some point informed our thinking in the strategy)

www.korculainfo.com/nonplaces
(interesting little essay on non places)
www.radicalcartography.net
(maps)

www.lonelyplanet.com/experimentaltravel
(alternative travel guide for alternative tourists)

www.mis-guide.com

<http://nuweb.northumbria.ac.uk/mywalks>

www.foundmagazine.co.uk
(found things)

Architecture

www.archinect.com
(all things architectural, very comprehensive)
www.artandarchitecture.co.uk

Blogs

www.we-make-money-not-art.com
www.l-e-mental.com
(amazing links)
www.bigredandshiny.com

Design

www.designboom.com
www.inhabitat.com

Public Realm

www.publicartonline.org.uk
(endlessly informative and interesting)
www.publicarts.co.uk
www.cabe.org.uk
www.ixia-info.com
www.artistsinthecity.org.uk
www.nusantara.com
www.audientia.info
(how does art in the public realm actually affect people – find out here)
www.cube.org.uk
www.urban-projection.com

Science and Art

www.scicult.com
www.firstpulseprojects.net
www.genomicart.org/index.html
www.wellcome.ac.uk
www.rhizome.org
(connecting arts and technology)

Regional

www.northernarchitecture.com
www.edaw.com
www.onenortheast.co.uk
www.newcastlegateshead.com
www.artscouncil.org
www.newcastle.gov.uk
www.ncl.ac.uk/sciencecity
(Newcastle Uni)
www.newcastlesciencecity.com
www.ncl.ac.uk/culturelab
www.nexus.org.uk
www.sustrans.org.uk
www.twmuseums.org.uk

Books

Non-Places, Introduction to an Anthropology of Supermodernity, Marc Augé

The Creative City, A Toolkit for Urban Innovators, Charles Landry

The Art of City Making, Charles Landry

Out of our Minds, Learning to Be Creative, Ken Robinson

People making Places, Imagination in the Public Realm, Ed. Robert Powell

Transplant – Living Vegetation in Contemporary Art, Barbara Nemitz

Architecture-Art, Philip Jodidio

PLOP, Recent Projects of the Public Arts Fund, Merrell Publishers Ltd 2004

Public Art – A Reader, Florian Matzner

Two Minds, Artists and Architects in Collaboration, Edited by Jes Fernie

Pet Architecture Guidebook, Atelier Bow Wow

Supporting Docs

Newcastle Discovery Quarter/Brewery/
Gallowgate Background Report, January 2005,
Colin Buchanan & Partners

Cultural Hub Model for DQ, Matthew Lennon

OffCentre, Newcastle-u-Tyne Public Arts Path
2005-2010, Matthew Lennon

City Centre Vision Event, 30 Nov. 2006,
Feedback Report

The Cost of Bad Design, CABE

Promoting Better Places in the North East,
Northern Architecture

Riverscape, The River A Place To Be 2001,
Newcastle City Council, Gateshead City
Council, and partners

THE DQ RESOURCE ROOM



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Tyne and Wear Partnerships

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All other quotations are acknowledged next to the text.

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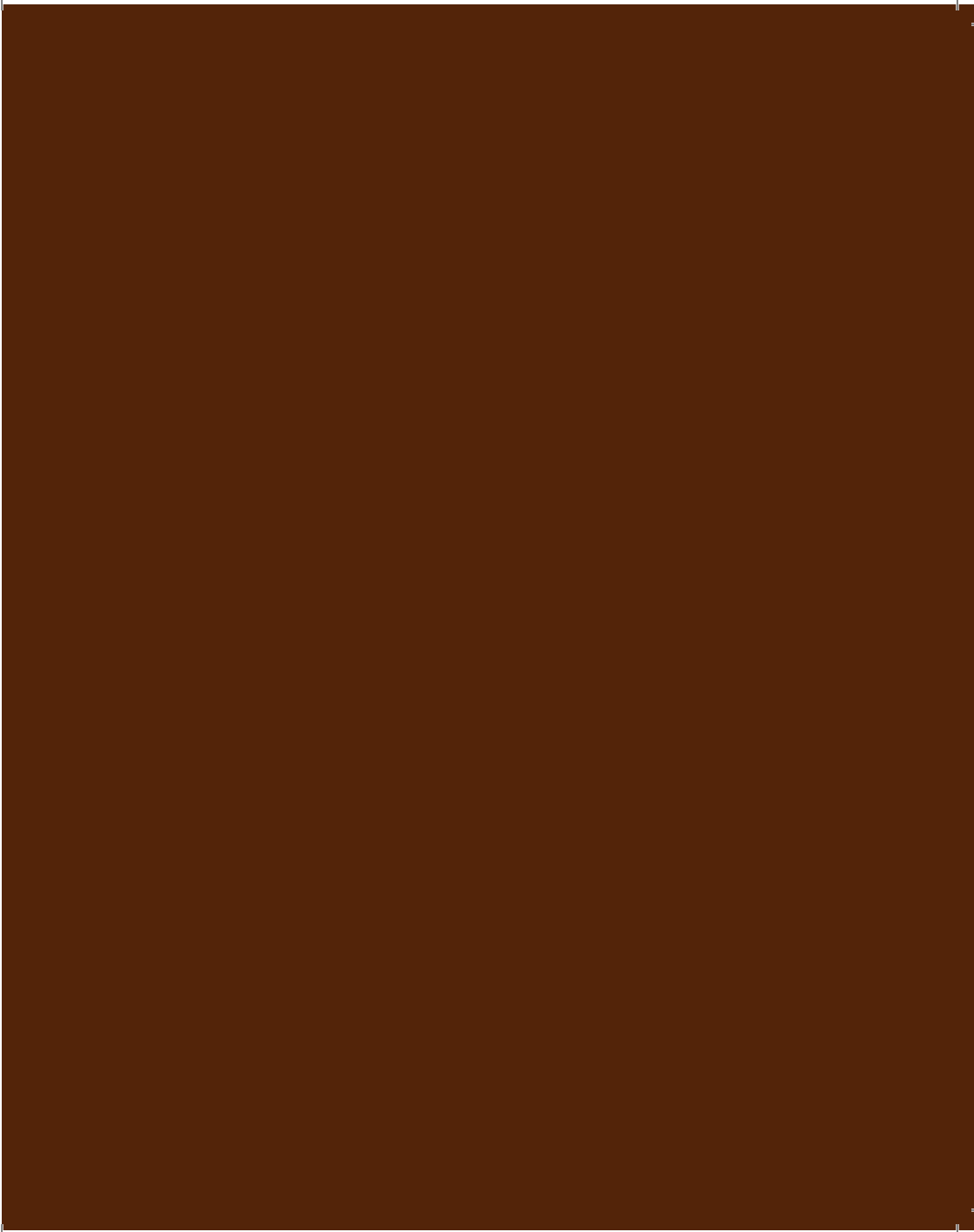
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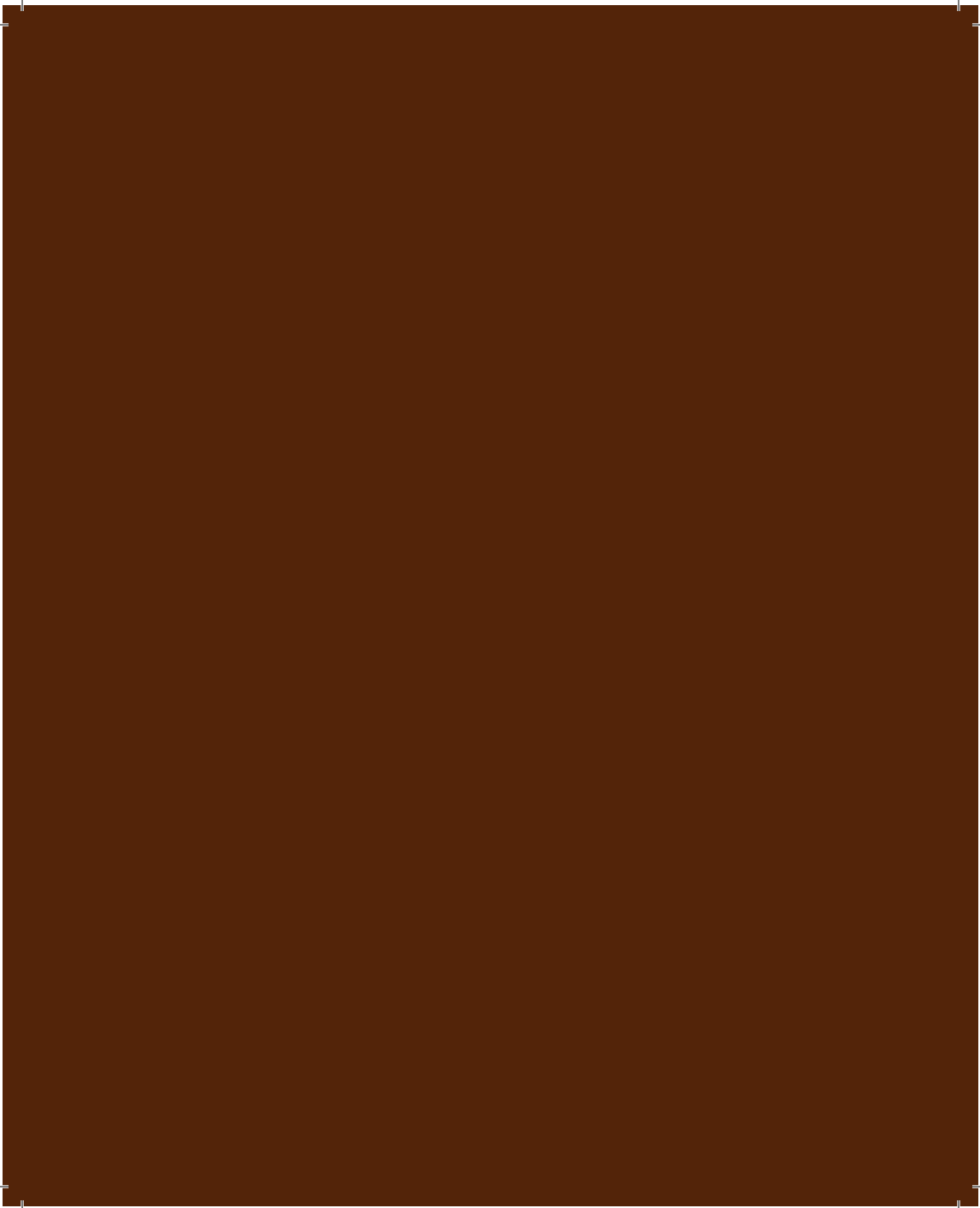
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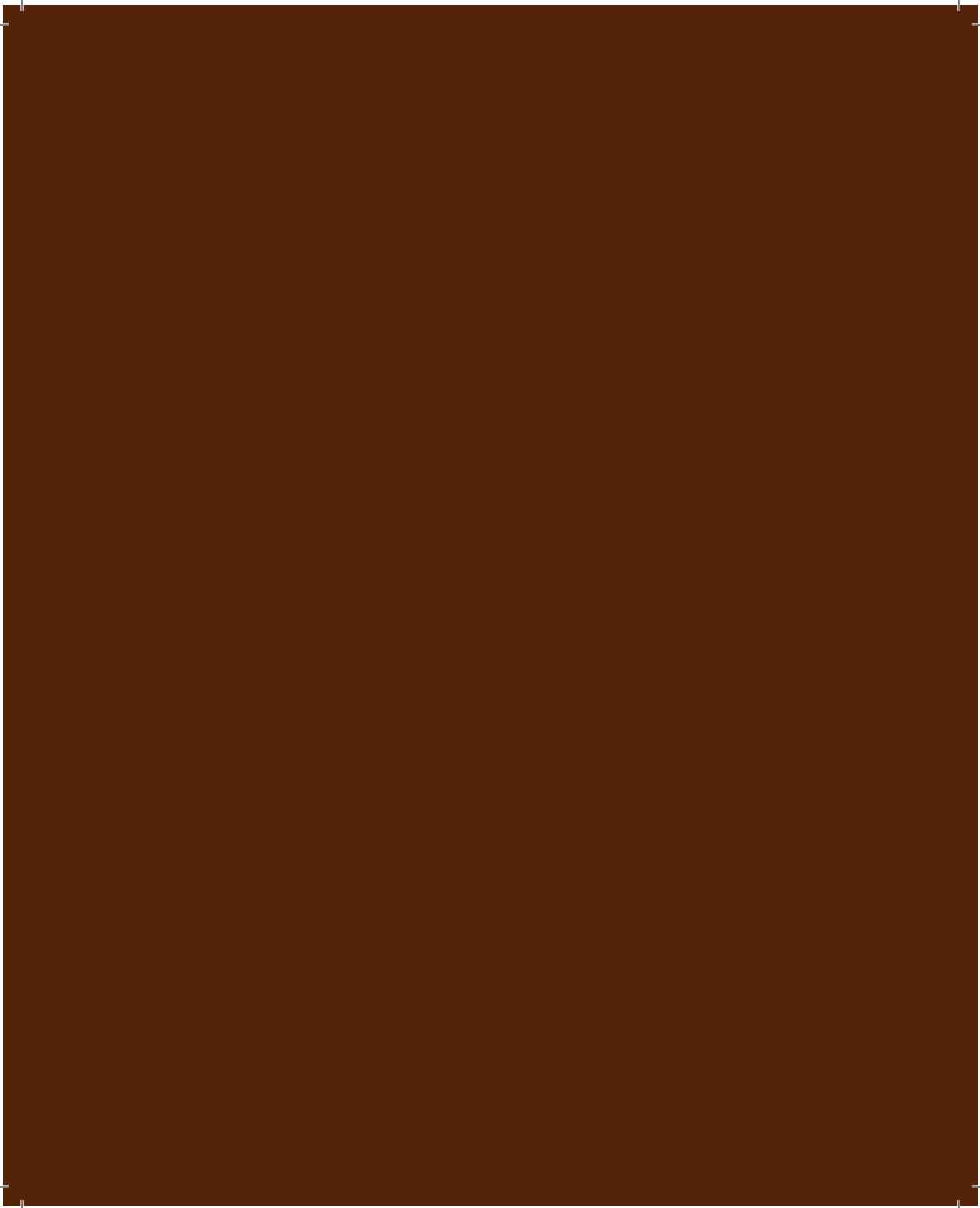
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