



childs+sulzmannarchitects

HARBOURSIDE PAVILION

PUBLIC ART + A COLLABORATION

Proposals for the incorporation
of Public Art into Building 12A

HARBOURSIDE PAVILION (BUILDING 12A)

PUBLIC ART + A COLLABORATION:

Proposals for the incorporation
of artwork into building 12a

by Childs & Sulzmann Architects & Dail Behennah

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INTRODUCTION

This is a submission to Bristol City Council Planning Department to satisfy the condition attached to the Planning Permission REF: 03/02420/F.

Condition 37. attached to this consent states that-

"Details of the public art provision for this site consistent with the approved Public Art Strategy shall be submitted to and approved in writing by Bristol City Council prior to the commencement of development of the building".

An initial statement describing the selection of the artist and the intended collaboration was submitted in support of the planning application in November 2003.

Following a very productive dialogue and a period of design development, we now have detailed proposals for those elements of the design with which the Artist has been involved and their integration into the building.

There follows an account of the process, the collaboration and the proposals.



THE PROCESS

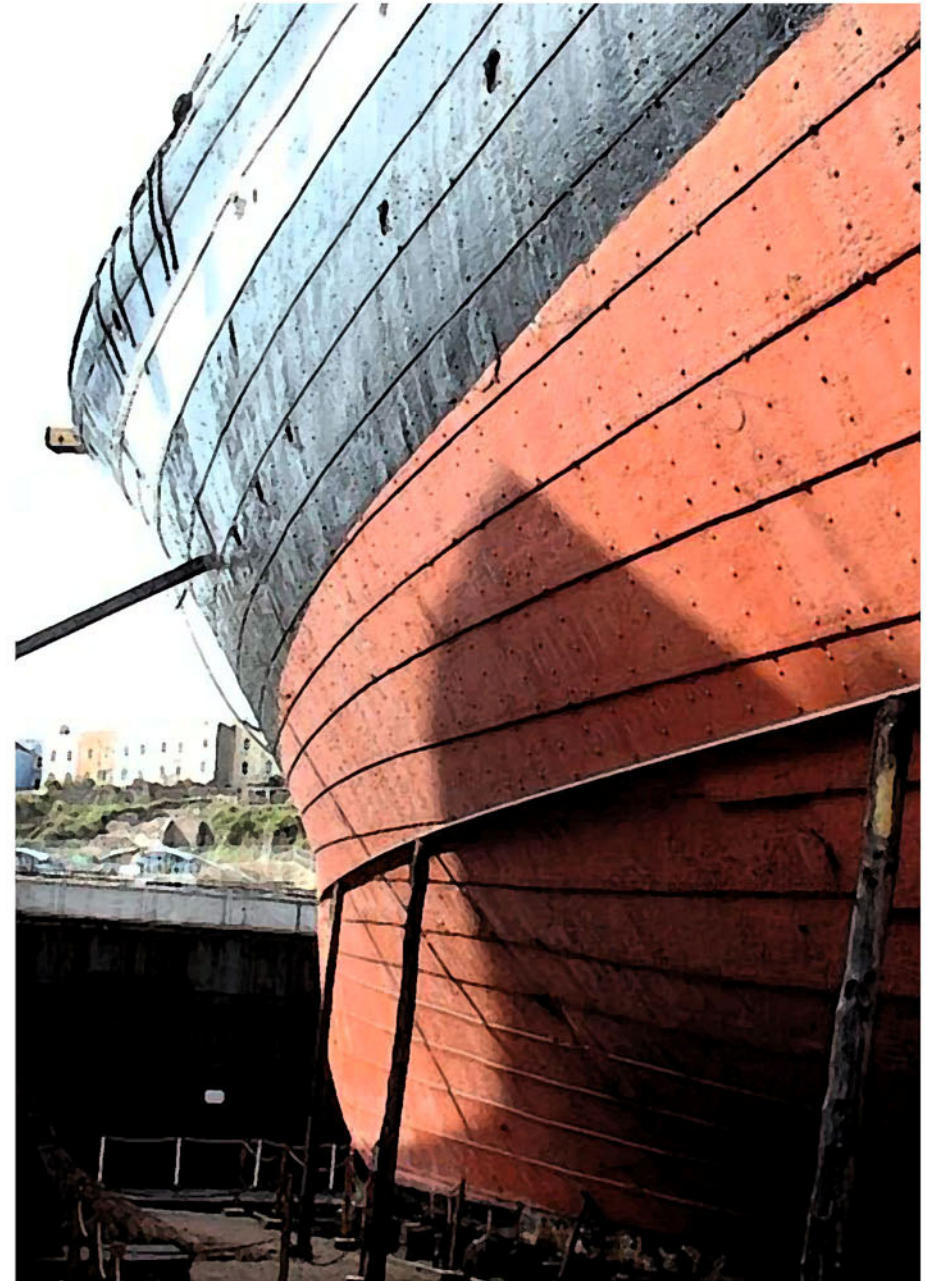
In accordance with the Council's Public Art Policy the brief for this building required that a professional artist be appointed, at the earliest possible stage, to work with the design team.

When the brief for the "Pavilion Building" was being developed and early design ideas were emerging the Public Arts Strategy for Canons Marsh was not yet in place. In consultation with the City Arts Officer, however, a process was quickly put in place to select and appoint an artist to collaborate on this project from an early stage.

Six local artists were considered and following the submission of portfolios two were interviewed in their studios. Dail Behennah was selected because of the reference in her work to architecture and shipbuilding, and because this south facing waterside site offers enormous opportunities to exploit her use of line and grid and shadow. Dail Behennah's CV is attached as an appendix.

The artist was immediately appointed by Nicholson Estates and we began to explore the possibilities presented by the site and the brief. Working closely together opportunities were identified to adjust the emerging architecture of the building to accommodate Dail's ideas.

The following is a statement of intent, describing the artist's initial response and establishing the nature and quality of the interventions, that was previously submitted in support of the planning application.



ARTIST: DAIL BEHENNAH

"...her baskets are constructed like vessels, but they follow a grid; they have more to do with architecture and shipbuilding than with baskets". Janice Blackburn, Sotheby's New York, 2002.

I am a basket maker. My most recent work has been a series of baskets that comprise a stack of willow grids, carved into in various ways to make bowls and other forms.

The sticks that comprise these grids are drilled and then threaded onto wires that are knotted. The knots make a decorative pattern on the surface of the work.

The shadows cast by these baskets are as significant as the containers themselves and I am particularly interested in the way that the stack of grids changes from two to three dimensions as the viewer moves around the basket.

Overlapping grids create visual interference and moiré effects when different layers come into view as you move around the basket.

THE BRIEF

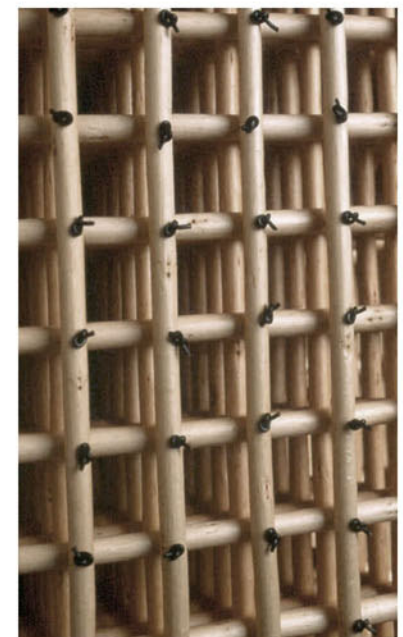
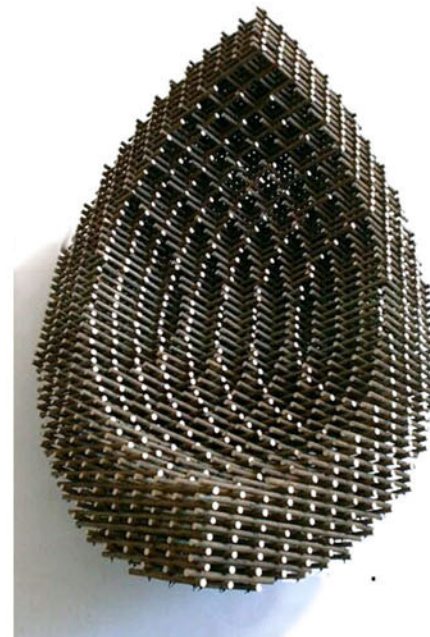
The building will be on a beautiful south facing site by the river. In the past this was an industrial area with a shipbuilding industry, and the overall design of this building refers to the warehouses and workshops that originally occupied the site.

My first response to this site was to try to make the most of the light and use parts of the structure to cast interesting shadows in and around the building which will move with the movement of the sun throughout the day. At night the building will be lit from inside

and the same structures will cast shadows on the pavement outside making it appear to occupy a larger space.

I was keen that my contribution to the building would be an integral part of the structure rather than decoration applied to it. By incorporating ideas into the fabric of the building and making them abstract rather than figurative they are less likely to conflict with any interior finish provided by the tenant.

Other considerations were the scale of the building, its probable use and the safety requirements of a public building.



In discussion with the architect we identified two main areas in which I could be involved. These are:

1. The ground floor doors and glazed screens
2. The staircase and balcony balustrades

1. GROUND FLOOR: LINES AND SHADOWS

This building will be quite small so any intervention needs to be minimal and elegant.

My idea is to create fine lines of intersecting shadows that move gradually across the walls and floors and thus animate the inside of the ground floor cafe area.

The building will have large glass doors that can be fully opened during fine weather, separated by solid walls of tongued and grooved hardwood timber. These glass doors will be protected by sliding doors that will slide across the wooden walls when fully open, stand in front of the glass doors when closed, and may also stand at any position in between.

I propose wooden framed doors with vertical stainless steel rods.

When the outer doors are fully open the lines of the rods will be in front of the lines of the grooves in the timber wall, and slightly offset from them. In addition, because there is a gap between the door and the wall, the rods will cast shadows, thus adding another vertical line to the pattern. When the sliding doors are half open or fully closed, the steel rods will cast shadows through the glass onto the floor inside, which should be light in colour.



To comply with building regulations the glass doors must have markings on them so that people do not walk into them and this is another opportunity to create a pattern of lines and shadows. These lines can be sandblasted onto the glass and be fine so that they do not interfere with the view. I propose that they run the entire height of the glass door and are set at a slight angle from the vertical, perhaps with a gradual thickening of the line around the height required for manifestation.

On a sunny day the combination of all these lines with their associated shadows will create a subtle and changing pattern. In addition, as people walk around or past the building the lines will converge and diverge causing visual interference and moiré patterns. As all the lines will have different weights this will be sufficient to be interesting, not disturbing!

2. UPPER FLOOR: BALCONY & STAIRCASE

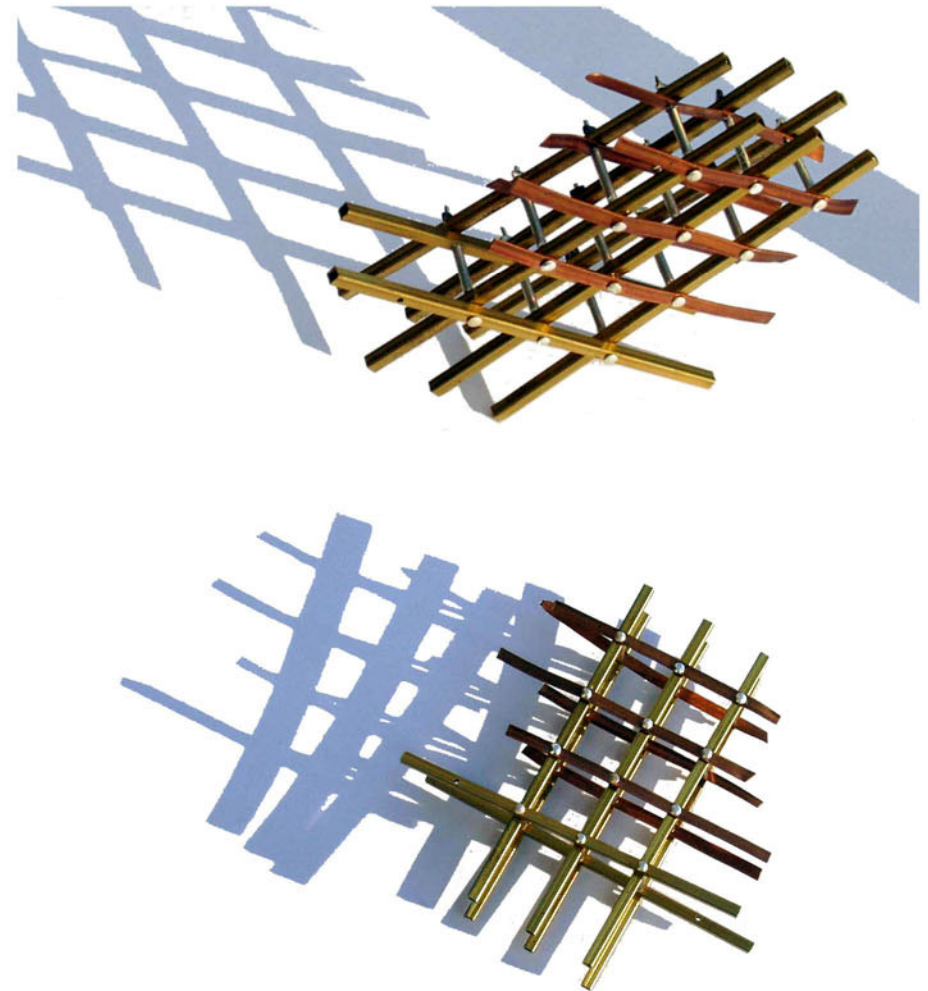
I propose that this area will be more obviously crafted, taking elements from my grid pieces and translating them into metal.

Whilst complying with all the safety requirements, I am keen that the balustrade be as open as possible so that the view of the water is not interrupted and that the structure looks light, so that the building is not swamped.

The framework of the balustrade needs to be thick in order to be safe and I will use the depth thus offered to create 2 or 3 layers. Following the theme of the ground floor, this area will be about line and the movement created by viewing layers of lines.

These layers will be pinned together, as in my grid baskets, with the bolts forming a decorative element. All the structure will thus be apparent, as it is in boat building where nails or rivets create a pattern on the surface. I hope that this decorative pattern will be carried through to the fixings on the wooden walls at the sides of the building, and an etched line of dots on the windows where required.

I envisage that the balustrade will be in two or more different metals, one of which will be stainless steel to echo its use on the ground floor.



DETAILED PROPOSAL

Dail Behennah identified three principle areas of interest and suggested ways in which she intended to influence the design and construction of the south facing façade of the Pavilion.

These were the balustrade and stair, the security screens, and the glazing. Each of these elements has been developed as a collaboration between artist and architect. The result is a detailed design which integrates the artist's vision with the architecture of the building. Both believe that the outcome represents a unique response to this important harbourside location.

Considering each of these elements individually:

The design for the balustrade has simplified through development.

The artist was introduced to the structural engineer on the project at an early stage. Dave Berry of Structures 1 became closely involved in refining Dail's proposals to the point at which the solution has real structural integrity and each element has a clear structural purpose.

The balustrade now consists of a double layer of vertical stainless steel rods, supporting a wide hardwood handrail. The rods are separated and stiffened by stainless steel bars, the spacing of which reflects the pattern of fixings to the timber cladding on the building. The handrail is shaped to encourage leaning, but to discourage its use as a shelf for glasses and bottles. The handrail also incorporates LED lighting in the underside to illuminate the rails at night. The same balustrade continues around the stair on the front of the building.

DB was very keen in the design to break away from the ubiquitous solution of intermediate vertical supports with infill panels.

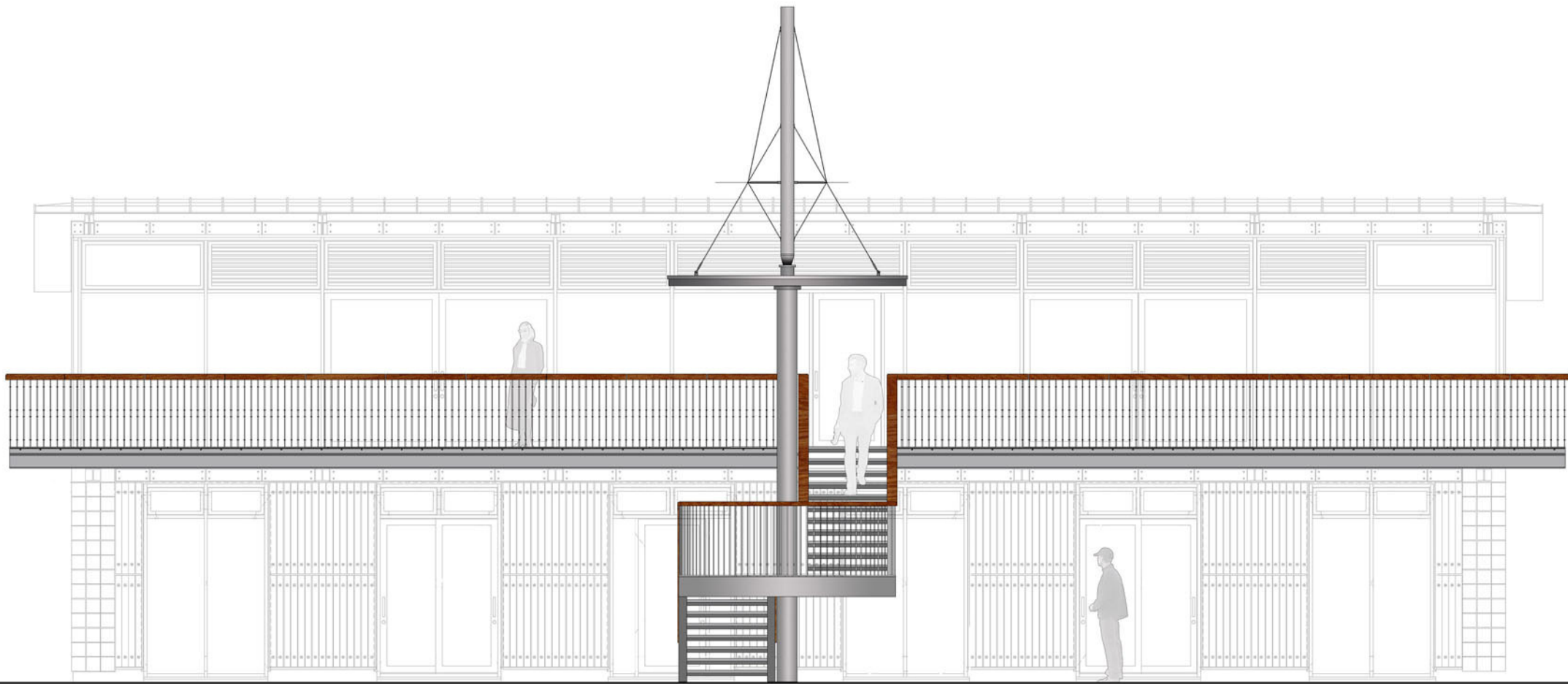
The solution is a continuous glistening ribbon of metalwork which wraps across the front of the building and down the stairs.

The design for the security screens remains very much as the first intentions. The large sliding doors that provide security to the ground floor glazing will consist of stainless steel grilles within hardwood timber frames. The spacing of the verticals is critical in relation to the width of the boards in the cladding and the vertical etched lines in the glass screens that provide the required manifestation. These layers of line and shadow will cast complex shadows on the adjacent vertical and horizontal surfaces.

The final element of the proposal is the use of the manifestation on the south facing glass screens and doors to highlight and reinforce the patterns that have been set up in the cladding and the balustrade. On the ground floor this will take the form of vertical lines and on the first floor will pick up the pattern of the spacer bars in the balustrade.

The following drawings and images illustrate the proposals.

BALUSTRADE

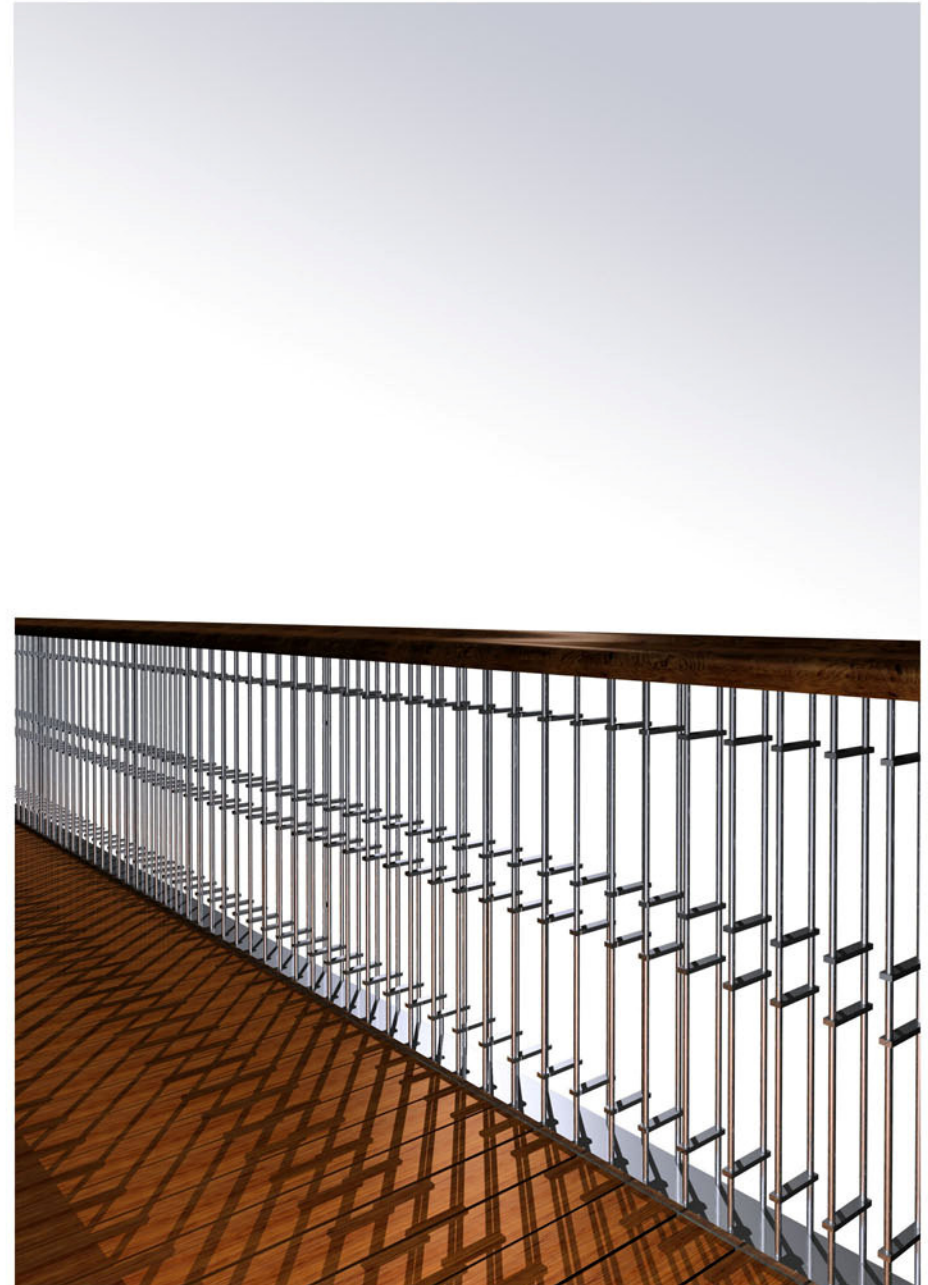


BALUSTRADE: DAY

As the building is south facing shadows will be cast onto the upper deck, and the stainless steel rods will sparkle in the sun. As people move along the balcony different elements will move in and out of view causing a moiré effect, heightened by the shine of the rods.

The shadows will move and their angle will vary as the light changes throughout the day.

The wide wooden handrail has been designed to encourage people to lean on it and look at the water, whilst also defining the balustrade and making it appear to be a continuous ribbon winding around the building.

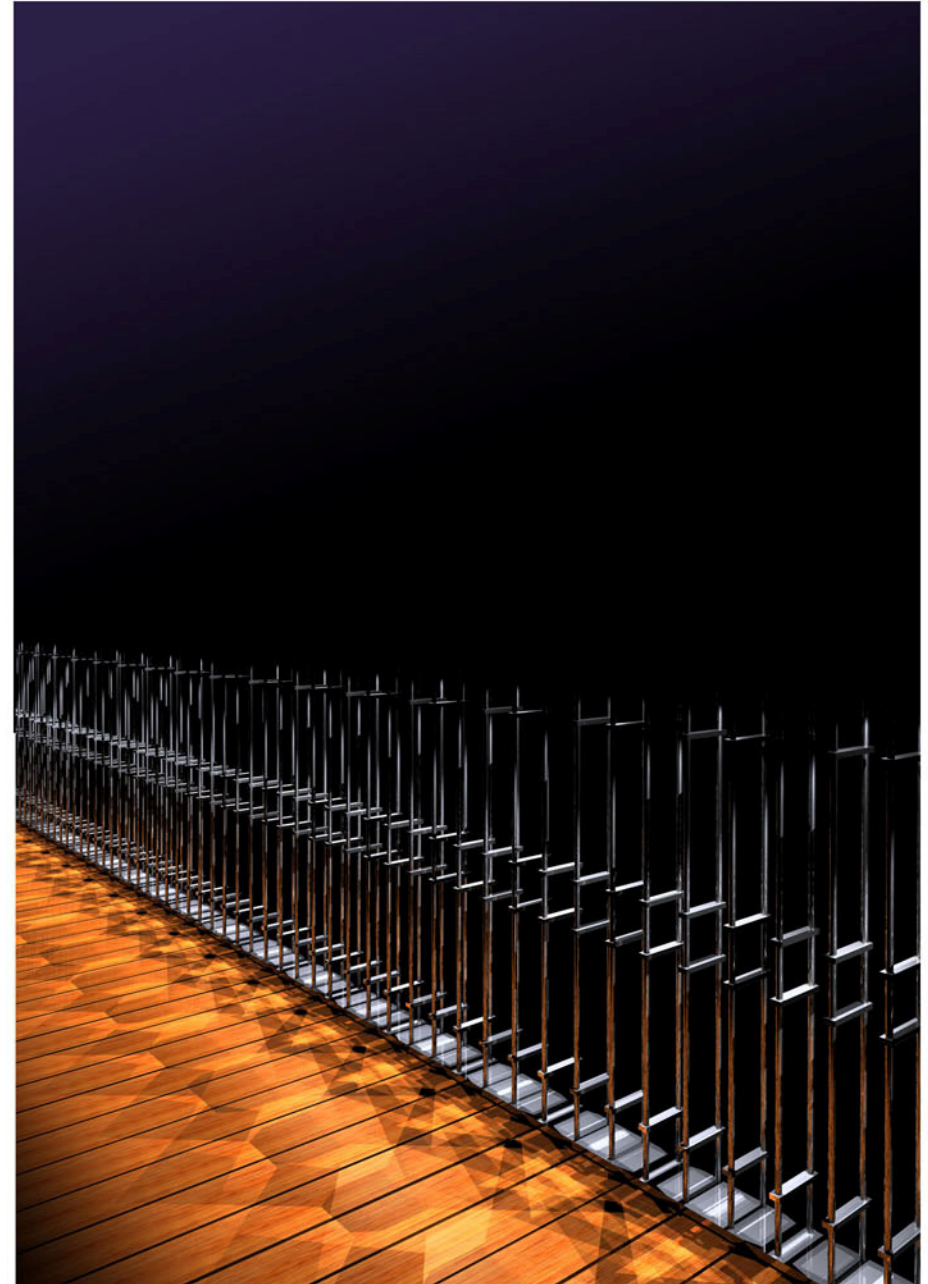


BALUSTRADE: NIGHT

As night closes in and the shadows from the sun begin to fade, the stainless steel rods will be lit from above by a warm glow, casting a new array of shadows onto the balcony.

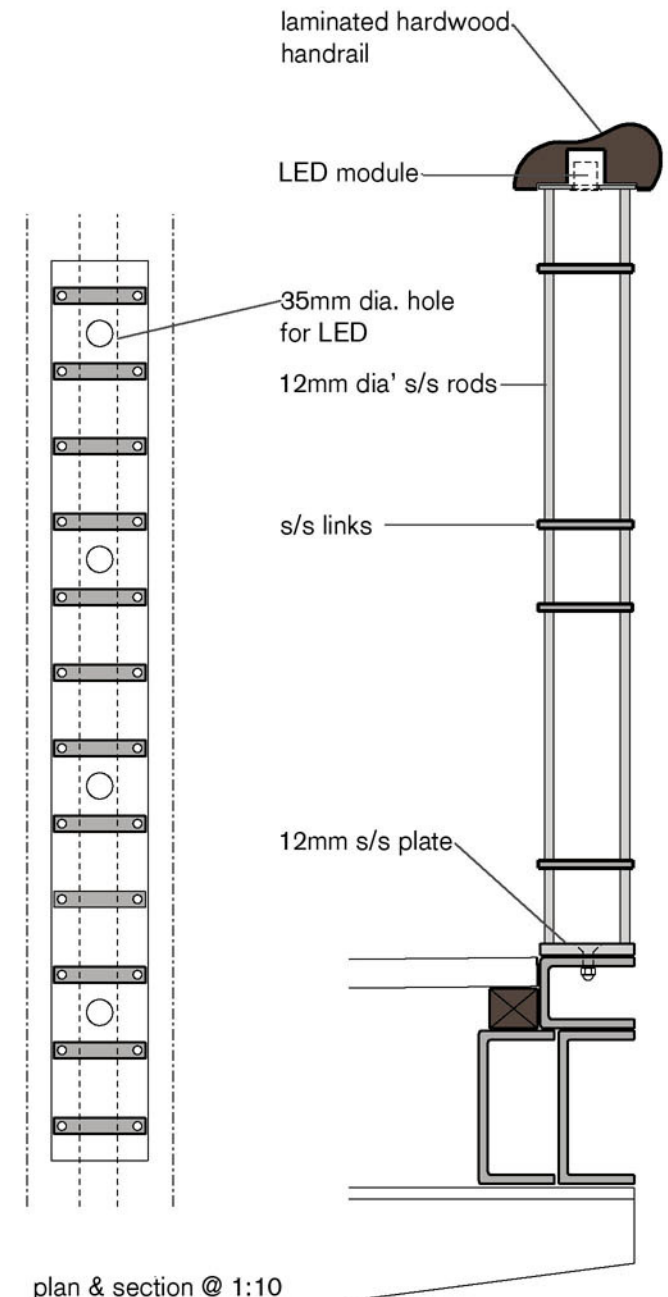
The crafted handrail will enclose the LED lighting system that will bathe the balustrade in a warm light. Shadows will be thrown across the steel bars and links, and once again a visual interference pattern will emerge.

The balustrade will now appear as a glowing form hugging the building's facade, casting shadows onto the building, terrace and the people upon it.



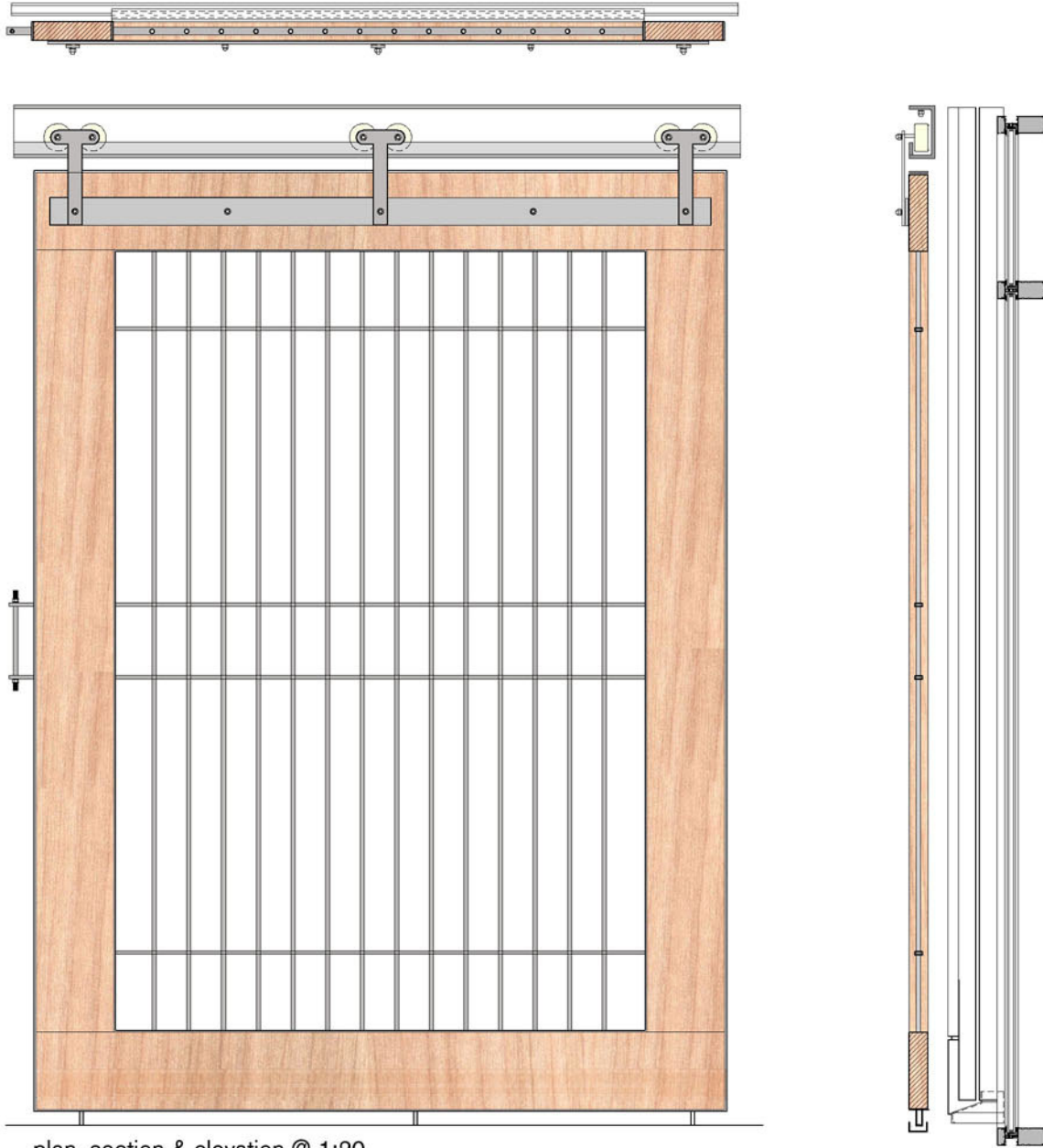
BALUSTRADE TECHNICAL

Perspective of ballustrade showing hardwood handrail which encases LED lighting modules, attached to the stainless steel balustrade which is bolted to a galvanised steel C section.



plan & section @ 1:10

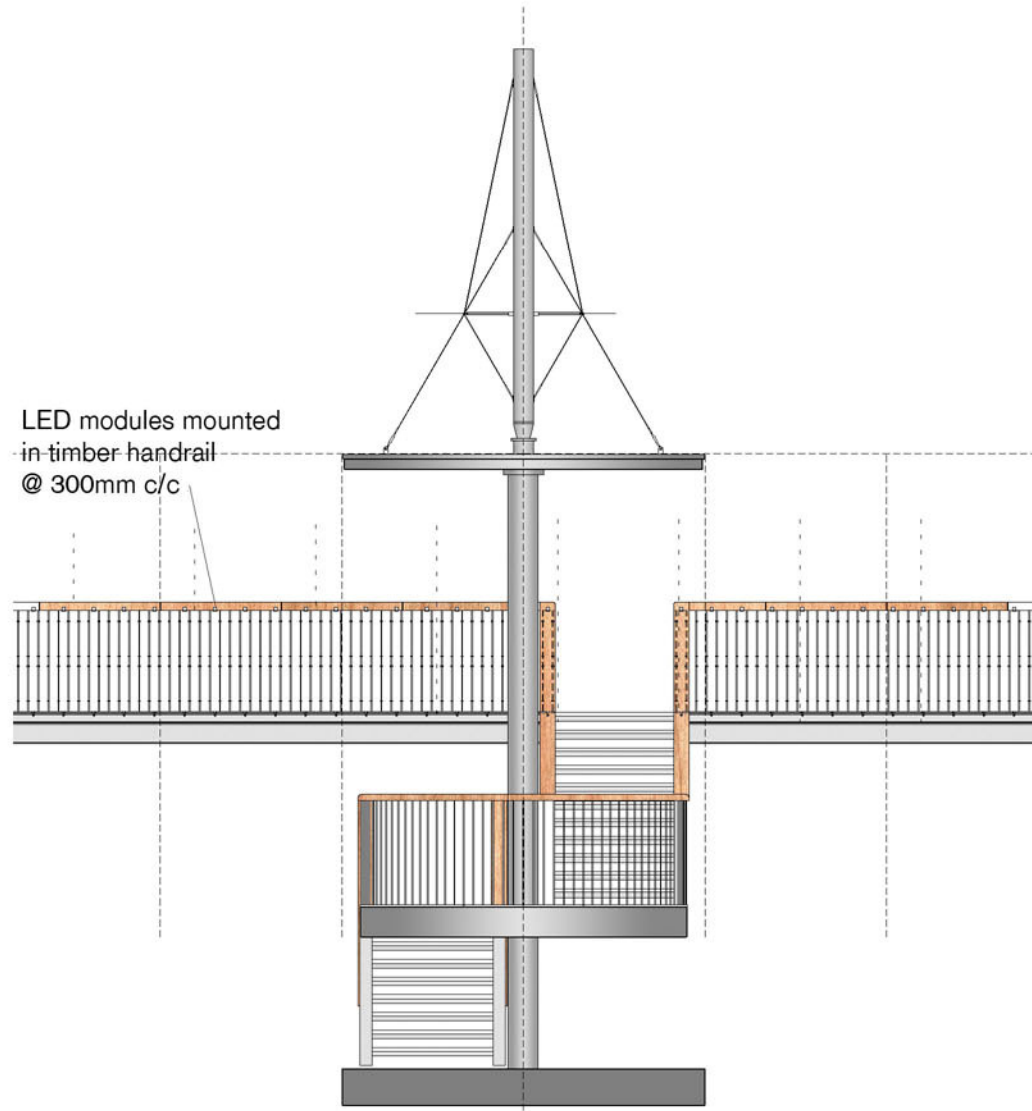
SECURITY SCREEN & MANIFESTATION



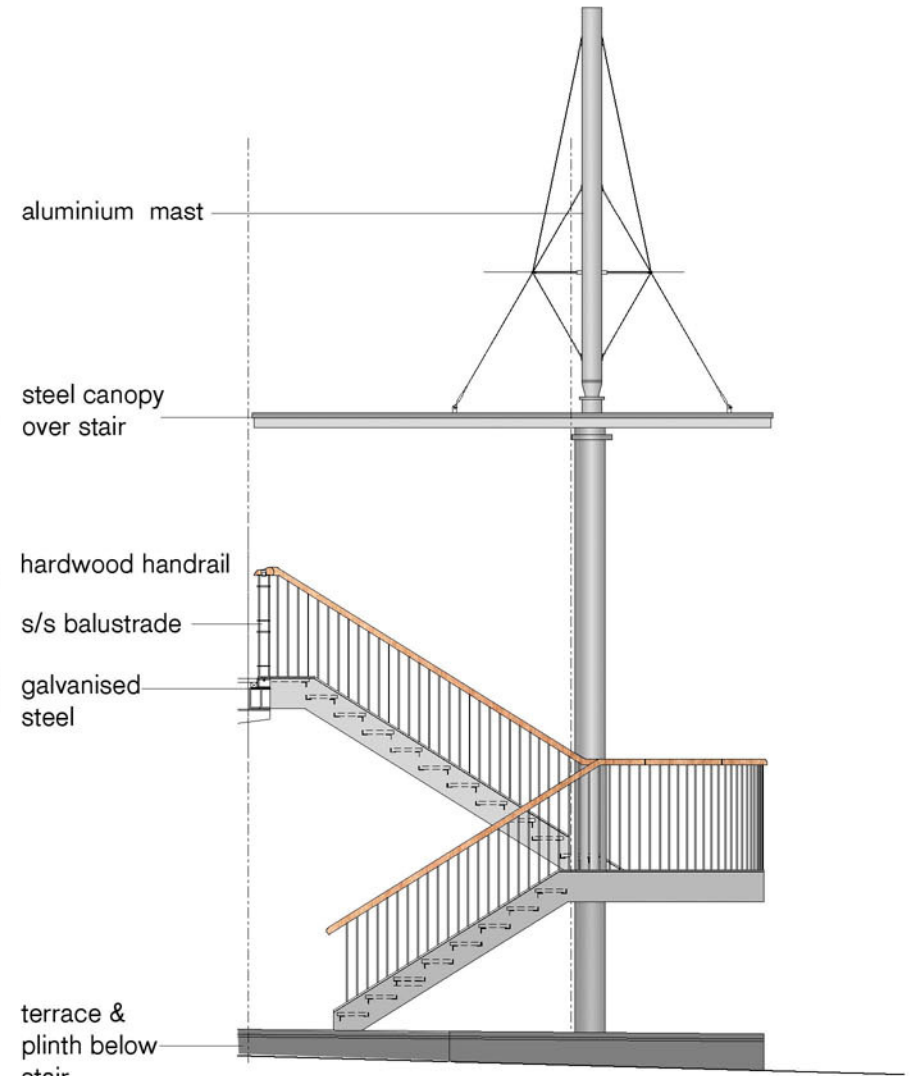
perspective of security screen with stainless steel rods mounted in a hardwood frame, in front of glazing with vertical manifestations at same centres as rods in screen.



STAIR & CANOPY



south elevation @ 1:75



west elevation @ 1:75

APPENDIX: DAIL BEHENNAH' CV

I construct vessels and other forms using willow, the traditional British basket making material. My work is informed by my knowledge of baskets and basketry, and has evolved as a direct result of the study, but my pieces are usually made using techniques I have devised myself.

I draw inspiration from architecture, boats, ceramics and natural forms and the art of the Constructivist movement.

My recent work has developed out of an interest in grids, fences and scaffolding. I have made a series of baskets that comprise a stack of willow grids, carved into, in various ways, to make bowls. The shadows cast by these baskets are as significant as the containers themselves and I am particularly interested in the way that the stack of grids changes from two to three dimensions as the viewer moves around the basket.

Composed of grids and contour lines, these baskets are assembled as one would build a relief model from the information on a map. My degree is in Geography and my love of maps has surfaced in this work. The entire process, from the initial planning and drawing on graph paper, through the drilling, cutting, and threading is very labour intensive and each of the large baskets takes between two and three weeks to make. I am constantly learning as I make, discovering new mathematical possibilities, so each basket suggests at least 4 more, many of which will never get made. I want to explore the technique as much as possible and therefore I do not repeat any of them.

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Bristol BS7 9DN

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Email: dailbehennah@hotmail.com

CURRICULUM VITAE

Born in Devon in 1953

EDUCATION

1971 - 1974 *University of Birmingham*

BA Hons Geography

1979 - 1982 *University of Kent at Canterbury* (part time)

Postgraduate Diploma in Local History

1985 - 1988 *London College of Furniture* (part time)

City & Guilds Diploma in Creative Crafts - Basketry, Parts I & II

Received Crafts Council Setting up Grant - January 1990

Selected for Crafts Council Index - September 1990

Elected Fellow of the Royal Society of Arts, February 2005

SELECTED EXHIBITIONS

March 1989 *Contemporary Basketmakers*, Ruskin Craft Gallery, Sheffield

July 1990 *Brilliant Baskets*, organised by Midland Arts Craftspace (tour)

October 1991 Work included on Crafts Council stand at *Chelsea Crafts Fair*

November 1991 *Natural Resources: Making Connections*, organised by South West Arts (tour)

September 1992 *Linear Equations*, Midland Arts Centre, Birmingham

August 1994 *The British Invasion*, Brown/Grotta Gallery, Wilton, Connecticut, USA

October 1994 *Chelsea Crafts Fair*, Chelsea Old Town Hall, London

March 1995 *Baskets*, Bankfield Museum, Halifax

April 1995 *Out of This World*, organised by Crafts Council (tour)

September 1995 *Dail Behennah & Susan Harris*, The Wetsman Collection, Birmingham, Michigan, USA

February 1996 *Recycling*, organised by Craftspace Touring (tour)

March 1996 *The Crafts Council Collection - New for the Nineties*, Shipley Art Gallery, Gateshead

April 1997 *The 10th Wave*, Brown/Grotta Gallery, Wilton, Connecticut, USA

April 1997 *Dail Behennah*, Craftspace, Barbican Centre, London

September 1997 *British Basketmakers*, Pro Art Gallery, St. Louis, Missouri, USA

April 1998 *Dail Behennah - Baskets*, Crafts Council Shop at the V&A, London

February 1999 *Contemporary Decorative Arts*, Sotheby's, London

April 1999 *Contemporary International Basketmaking*, organised by Crafts Council (tour)

September 2000 *Japanese Connections*, Chukyo University Art Gallery, Nagoya, Japan (tour)

April 2001 *From Across the Pond*, Brown/Grotta Arts, Wilton, Connecticut, USA

May 2001 *Crossover*, Bury St Edmunds Art Gallery, Suffolk (tour)

July 2001 *Natural Choice*, Contemporary Applied Arts, London

October 2001 *Wired*, Brown/Grotta Arts, Wilton, Connecticut, USA

November 2001 *Thirteen Hands*, curated by Caol Crafts Team, West Highland Museum, Scotland (tour)

October 2002 *SOFA*, Chicago, on Crafts Council stand

November 2002 *The Unexpected Too*, Sotheby's, New York, USA

Major Commissions

1990 Baskets for Crafts Showhouse, Gateshead Garden Festival

1991 Baskets for the foyer of the Hewlett Packard Training Centre

1993 Waste bins in aluminium & steel for Castle Park, Bristol

1997 Trophies for FT/ABSA Awards, with glass maker Bob Crooks

Collections

Crafts Council Collection
Bankfield Museum, Halifax
Doncaster Museum & Art Gallery
Worcester Museum & Art Gallery
Shipley Art Gallery, Gateshead
Castle Museum, Norwich
Walker Art Gallery, Liverpool
New Ruskin Gallery, Sheffield

APPENDIX: LED SPECIFICATION

LED Type - Design Lighting, IP44 Inground LED

- Single LED Lamp, based on 1W Luxeon LED
- Conforms to BS EN 60598
- IP44 Rating. Class III
- Constructed from anodised aluminium housing and fitted with front glass disc
- Low heat output
- 50,000 hrs life

LED Transformer - Small Luxeon Transformer, ACDC1904 V2.0

- Input Voltage = 220 - 240V AC 50-60Hz
220 - 240V DC
- Power Out = 350ma - 10W max
- $T_c = 75^{\circ}\text{C}$
- $T_a = 0 - 50^{\circ}\text{C}$
- Dimensions (mm)= 110L x 33W x 20H
- Robust Plastic Enclosure
- Supports up to 8 Single LED Lamps

