



DESIGN CODE
Public Art
January 2024



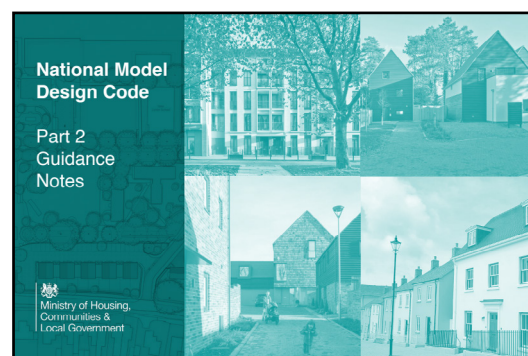
DOVERCOURT ROAD LOCKLEAZE

INTRODUCTION

National Planning Policy Framework (NPPF) is clear that creating high-quality buildings and places is a fundamental goal of planning.

The National Design Guide (MHCLG, October 2019) builds on this and sets out how we can recognise good design, by the inclusion of ten features which should work together to create a positive well designed place:

The National Model Design Code (NMDC) illustrates how in practice well-designed places can be delivered via the creation of design codes that include beautiful, healthy, social, greener and enduring approaches.



Using this guidance as a foundation, work has begun to develop a public art programme for a new 140 unit housing development, on former depot land at Dovercourt Road, Lockleaze, Bristol.

To kick off the process, people local to Dovercourt Road were invited by public art producers Bricks, to a pizza and public art chat in January 2024, to explore what might be included in a public art design code for the site.

SITE

Dovercourt Road, Lockleaze, Bristol

BS7 9SH

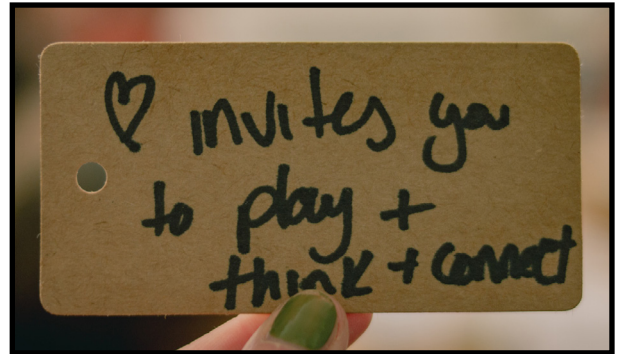


DOVERCOURT ROAD

PUBLIC ART WORKSHOP

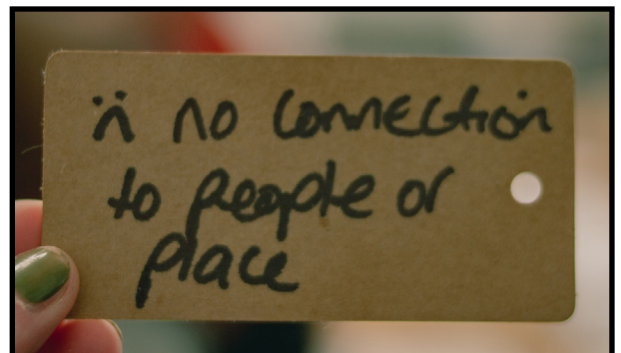
PUBLIC ART LOVES AND HATES

We first discussed what we loved and hated about public art in general. There was lots of agreement that public art should connect to people and place and have some interactive element.



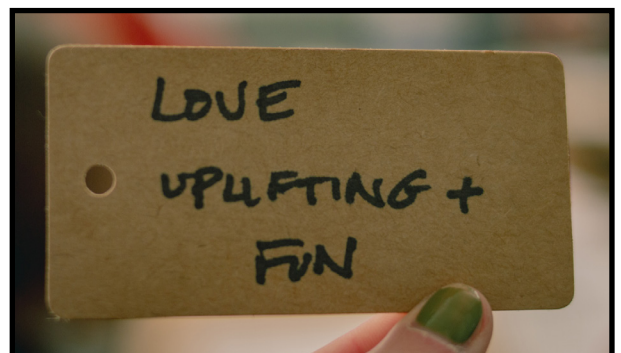
WE LOVE PUBLIC ART THAT:

- Invites you to play, think and connect
- Is interactive and prompts multiple ways for people to connect to it
- Is encouraging and engaging
- Is uplifting and fun
- Makes you feel something
- Leads, guides, passes on local knowledge and explains
- Gives people a sense of ownership
- Visualises/draws on local context (for example the brook, local footpath connections)
- Sparks conversation and responses
- Is colourful and a visual statement



WE HATE PUBLIC ART THAT:

- Has no connection to people or place
- Is jarring
- Looks unfinished, can be overwritten eg. graffiti/mural work
- Is unsustainable and not environmentally friendly
- Doesn't speak to people
- Is out of context e.g. historic statues
- Is irrelevant to local place or people
- Breaks or is tagged / damaged easily



KEY THEMES

After sharing several case studies of interesting and varied local, national and international public art projects (see list below), we suggested the key themes that could inform the public art design code for the Dovercourt Road site.

CASE STUDIES

The case studies shared during the presentation were the following artworks, click on the links to find out more about each project:

- [Follow Me, Jeppe Hein, 2009](#)
- [Love Forever, Singing in Tocada, Yayoi Kusama, 2010](#)
- [W.A.W Reproduction, Emma Smith, 2020](#)
- [Candy Chang, Before I die, 2011 - present](#)
- [Roseneath Gardens, Kayle Brandon and Christopher Roe, produced by Bricks, 2021](#)
- [The Timecapsule Project, Ellie Shipman, 2017](#)
- [Really Wild Lockleaze, Lockleaze Neighbourhood Trust, ongoing](#)

[See the full presentation here](#)



Workshop attendees

PUBLIC

- Location - Physical artwork trails and interesting wayfinding were highlighted as engaging ways to bring people, especially children and young people, into a space.
- Connection to the natural landscape, such as the brook, local walking routes and waterways was important.
- The artwork could act as an invitation to the community to pause and enjoy (several people raised the issue that there were few places or reasons/happenings to encourage people to gather, sit and talk to each other in Lockleaze).
- Audience - The artwork should be for local residents and passers by / people wanting to get to know the area. It should be for everyone!
- Engagement - The artwork / making process should engage both existing and new residents to the development, connecting them together.
- Interaction: The artwork should provide information, be interactive and inviting. It should be accessible and open to all. It could involve local schools and adults from the adult day centres nearby such as Jack Knight House.

CONTEXT

- Local context - Stoke Park; Purdown allotment and orchard; Really Wild Lockleaze; railway; Horfield Brook; School route; Rare Tree Whitehorn; Food growing across the bridge; Concorde Way cycle / walk route; public art plan for Bonnington side; railway station removed in the 60s, now plans to reinstate Ashley Down Station.

- Respond to site - The artwork should surprise, delight, invite and play. It should consider where people can gather and connect, the walking routes in and around the site, how it connects to the bridge over Horfield Brook and connection to nature. It should complement the development's play space and public

MATERIALS

- Materials should be sustainable as a priority, but attendees were open to different materials and formats for the artwork itself, including experiential and not physical artwork.

OTHER IDEAS

- There was discussion of ideas to create a public art map which could connect to other sites / green space / developments in the area.

- The single entrance to the development was highlighted as something the artwork could help to make more permeable / welcoming to invite others in to the development site.

- The cycle path was raised as a mixed use path with varying speeds of its users - an artwork which could function to slow cyclists was an idea offered.

- Area identity - It's a secret space, not known by many people in Bristol. Any public art should support existing and new residents to connect.

- The piece should consider: nearby green space and walking, safe / active travel; long term residents who have lived in the area since it was built; the history of farms and the train line; a new start - building community from a waste site.

ARTIST

- The artist: Should know the local area and the needs of the residents.

- Local context an artist should know: There is no play space nearby; there is anti-social behaviour on the site before the build-arson; the site was a hazardous waste dump and is being cleared.

CONCLUSION

Attendees were in agreement that the public artwork should respond to local context, engage the community in both process and product, and itself be interactive and engaging.

People were open to varied formats of artwork and wayfinding possibly set out or experienced across the site, to connect old and new residents to the development and give the new community a strong and connected identity within Lockleaze.

Workshop facilitated and feedback compiled by Ellie Shipman, 2024

A CODE FOR DOVERCOURT ROAD PUBLIC ART



Drawing on suggestion raised by local people, the following locations could inspire/accomodate a public art programme.



NEXT STEPS

This Design Code will be circulated to local people who signed up to the first public art workshop.

Two local community members will be invited to be a part of the local commissioning group for the public art programme.

Following the sign off of the Design Code, the Dovercourt Road Public Art Plan will be drafted.

The Public Art Plan will be signed off by the commissioning group, which will include: 2 x local residents, Goram Homes, Countryside Partnerships, Bristol City Council's Public Art Officer and Bricks.

The Public Art Plan will then be formally submitted to Bristol City Council's Planning Team.

An Artist Brief will then be drafted by Bricks and signed off by the commissioning group.

A Bristol/SW artist (to be confirmed by the commissioning group) will be appointed to deliver the public art programme, produced by Bricks, to be completed prior to the first resident moving into the new Dovercourt Road community development.



Ellie Shipman - Facilitator

BRICKS PUBLIC ART

We produce public art programmes of creativity and engagement, in new developments in Bristol & across the South West of England.

We have a strong grounding in the South West arts scene and planning practice and are experienced in empowering communities in the decision making process.

We seek to ensure that creative programmes are driven by place and proudly owned by those closest to them.

www.bricksbristol.org

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