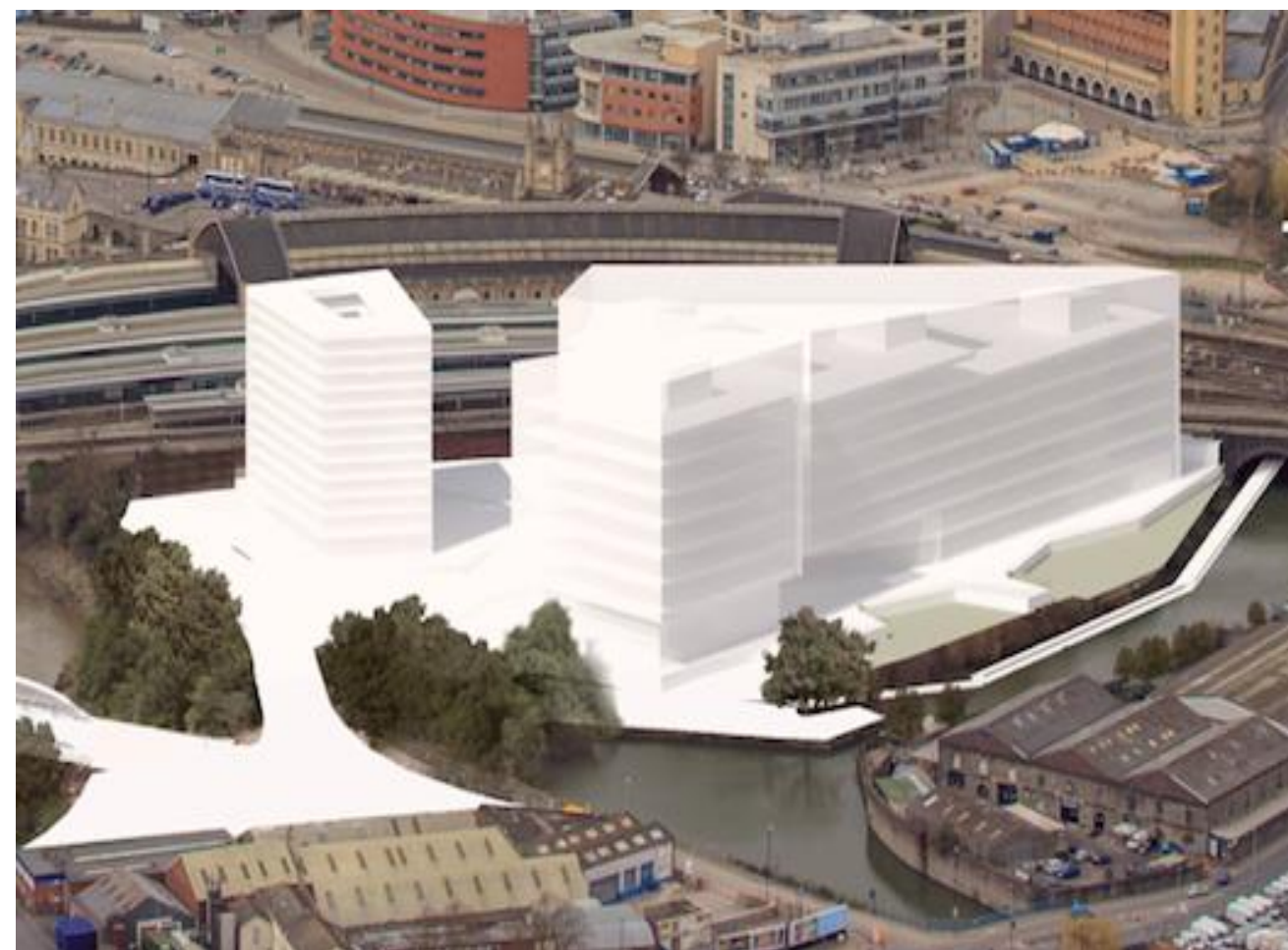


TEMPLE QUARTER ENTERPRISE CAMPUS

PUBLIC ART STRATEGY & DELIVERY PLAN



Prepared by Contemporary Art Society

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1.0 UNIVERSITY OF BRISTOL PUBLIC ART VISION

1.1 A Vision for Public Art at the University of Bristol

A University of Imagination and Innovation

The ambitions for the University of Bristol as a global civic University are mirrored in the vision for the public art programme. To be truly civic means that the University plays an important part in the life of the city, making its knowledge, creativity and innovation genuinely accessible to all while drawing from its civic context in a symbiotic relationship of cultural exchange. Artists and their creative processes are fundamental and complementary to the University's place in Bristol; drawing out inventive ways to understand this changing urban environment, giving voice to the unique character of place and supporting the development of integrated communities through collaboration and co-production.

The University's public realm is seen as a social realm, welcoming, full of interest and activation. Public art will emphasise this social realm by creating a dynamic and connected place – where boldly imaginative art is an integral part of the University experience. Through its programme of estates development the University will enhance the recognition and permeability of its environs and contribute to the city's cultural richness with new creative districts.

The University's commitment to the wellbeing of its people is at the heart of the public art programme, seeking new ways to engage students, staff and local communities. Commissioning processes offer meaningful ways to connect with the Bristol arts ecology and to engage with diverse communities. Public art at the University of Bristol will create opportunities for people to come together, learn and explore.

Public art is an integral part of the University's expression of itself. At this moment of rearticulation for the University, art can be a prism through which debates are focussed and heritage is interpreted. Public art can provide a platform to engage with complex questions about history and the future. Art here will express the ethos of the University through a creative lens, bringing inventive and surprising new readings.

Innovation and collaboration are central to the University's vision, and public art will confidently embrace research, experimentation and co-production as part of the creative journey. The strategy recognises that these processes require an investment in time, support and management. Perhaps most importantly, these processes require open minds and open briefs – allowing artists to bring their creativity to the inspirational opportunities found in a University of imagination and innovation.



Jeppe Hein, *Follow Me*, 2009

Making **knowledge, creativity and innovation** genuinely accessible to all

Giving voice to **unique character of place** and contributing to the City's cultural richness

Art can be a **prism through which debates are focussed** and heritage is interpreted

Supporting **integrated communities** through **collaboration and co-production**

Expressing the University ethos through a creative lens, bringing **inventive and surprising new readings**

1.2 TEMPLE QUARTER – A VISION FOR PUBLIC ART

Temple Quarter Enterprise Campus offers an opportunity to reimagine the future of the University as one of the world's great civic universities. The development plans for Temple Quarter will enhance this part of Bristol - creating a vibrant place with a distinctive cultural identity. Drawing from both the industrial and cultural heritage of the area alongside a shared vision for the future, this identity echoes the organising principle of the University of Bristol: 'Tradition with Edge'.

The central city campus is poised to become a 21st century nexus, with 11,000 new homes being built in and around the area and 8 million people passing through each year. This new context echoes the area's history as a node for global networks: bringing minds and experiences together, from the local area and across the globe, to share and develop ideas which have a wider social purpose and effect.

Innovation is at the heart of the campus – a place that shapes how we tackle the challenges of tomorrow. Understanding the future of technology and how it can advance human expression is a central focus for the public art programme – contributing to a campus of imagination and innovation. Public art can provide a test-bed for new ideas, a creative laboratory showcasing research and cross-disciplinary practice and making learning a process of creative exchange.

The TQ campus will provide new access to the city and whilst it is important to define the campus as a new area with a distinctive

cultural identity it must feel connected to both its University and civic contexts. Public art will act as a catalyst for transforming perceptions of the University's cultural offer – developing a new relationship with the city and breaking down perceptions of the University as a place only for its staff and students.

The public art programme provides a once-in-a-generation opportunity for artists to help re-imagine and re-define this area of Bristol. It will invite artists and communities to join in co-creating a new sense of place, firmly rooted in the history and character of the immediate area, connected to the wider University and embedded into the cultural life of the city. Public realm is seen as social realm and a place for people is at the heart of the Temple Quarter strategy – a place that welcomes future students, connects with its neighbouring communities and generates exciting opportunities for productive partnership working with artists, University researchers, business communities and local cultural organisations.

The art programme will create animation and excitement in the public realm – encouraging people of all ages and cultures to use this public space, for play, for relaxing, for learning and participating. Ultimately the vision is for public art to contribute to a place where people feel welcomed, that sparks curiosity and imagination and that provides a vivid creative expression of the ethos and character of the University.



A campus of **imagination and innovation** where exciting things happen at the edges of expertise

A vibrant new area with a **distinctive cultural identity** that reflects its histories and possible futures

Animated and **playful social realm** – a place that provides experiences and welcomes people

An ethos of **co-creation, collaboration** and **partnership** built into arts programming

Innovative art programming that is a **testbed for ideas**, research and dialogue

1.3 STRATEGIC OBJECTIVES

The strategic objectives of the public art strategy reflect the vision of the University of Bristol and are applied across all the University's campus developments, bringing coherence to the articulation of its public art programme.

REARTICULATE UNIVERSITY CHARACTER

The organising principle of 'Tradition with edge' is central to the public art programme, designed to respond to the history and heritage of the University and the context of its place in the city.

The global civic University is at the heart of the vision, and public art can explore and promote new ways of understanding and seeing the world whilst articulating and enhancing the University's place in the city.

Inviting artists to develop artwork in response to the character and ethos of the University will contribute to a coherent personality of place that frames its public realm as an expression of University identity. Public art will be celebrated and legibly communicated to catalyse dialogue across the city with the University and its culture.

Distilled through the context of Temple Quarter, objectives are framed as:

BUILD DISTINCTIVE IDENTITY

Temple Quarter will draw upon its history as a transport hub, a site of distribution and place of technological innovation and failure, whilst pointing to a future of cultural exchange, new ideas and technology exploration. Public art will be developed through themes that reflect this character of place, and through processes that unearth the local and global narratives of the area. World-class artworks will be developed from an articulation of this place, its purpose and its people whilst building the area's reputation as a new cultural district for the city.

CONNECT THE UNIVERSITY

Public art will further the Estates strategy by enhancing physical connectivity and intuitive wayfinding across the University. Artworks will express and define the public realm, contributing to orientation, linking its dispersed campuses and encouraging perceptions of the University's public spaces – interior and exterior – as accessible to all.

As importantly, the public art strategy is connected across the University's internal operations, delivered through a joined-up approach that supports activities across communications and branding, engagement programmes, learning and research. A coherent strategy for public art, owned and endorsed by key stakeholders will strengthen the University's cultural assets and provide shared and best practice guidelines for its delivery.

CO-PRODUCE KNOWLEDGE

Imaginative approaches to participatory art programming will develop ways to open out the University's research priorities and inventive future thinking by creating opportunities for interdisciplinary working, collaboration and co-production. Public art will encourage a diversity of participants to contribute to the future thinking and identity of the campus through genuinely open dialogue.

The programme will develop meaningful ways to connect people: academics, students, third-sector partners, industries, corporates and resident and visiting communities.

PROPEL CREATIVE INNOVATION

Public art at the University will be driven by ideas, risk taking and experimentation. Drawing from the University's strengths in education and knowledge production, the programme will frame public art practice as a laboratory for testing ideas, catalysing dynamic partnerships that advance research and promote academic development. The programme will build productive partnerships in the city, creating frameworks for collaboration that encourage cross-disciplinary exchange and the circulation of ideas.

A focus on contemporary practice will encourage a wide exploration of media and new forms of public art, harnessing research, new materials and technologies. The art programme will develop processes and spaces for research, debate and dialogue, offering a creative prism through which we can understand our world better.

PROPEL IDEAS AND INNOVATION

Innovation will be at the heart of the new campus, with its focus on digital and media technology, cutting-edge research collaborations and platforms for examining and solving real-world challenges. Experimentation and collaborative industry and community partnerships will feature as a key part of artist briefs, encouraging the development of new modes of contemporary public art practice through models of co-enquiry. Informed by the University's research into digital and civic futures, public art commissioning will be framed as a test-bed for ideas, utilising new media technologies to examine the future of human expression.

FOSTER INCLUSIVE INTERACTION

Designed for the human experience, the public art programme will enrich the social and cultural life of the University and the city, reflecting the rich cultures of Bristol and encouraging a diversity of participants, audiences and communities to feel a part of this place. The strategy creates opportunities for co-production, social interaction, hospitality, research, and investigative processes to provide multiple layers of engagement for local communities – staff and students, residents, visitors and businesses.

The University will become a destination for all to encounter great art, engaging diverse and intergenerational audiences through a dynamic programme of events and activities. In this way the University supports the wellbeing of its communities through an active and animated public realm.

CONTRIBUTE TO SUSTAINABLE FUTURES

Art programming at Temple Quarter will be delivered in a collaborative spirit that contributes to social resilience, embedding cultural diversity so that the campus delivers benefits and inclusivity to all its communities. The programme will ensure that Bristol's communities feel welcomed into an animated and playful social realm. Public art programmes will design in ways of working that support the University's strategic aims, promoting world-leading research, augmenting the student learning experience and embedding diversity at the heart. It will also consider the environmental and socio-economic impact of creating a new cultural district.

1.4 PUBLIC ENGAGEMENT

Bristol is a city rich in cultural resources and creative practitioners, seeing culture as a key driver for social and economic growth. The University's public art strategy helps deliver this agenda by developing innovative models of social engagement as an intrinsic part of public art programming.

A Model for Community Involvement

Co-creating with local and wider communities will be critical to the lasting success of the public art programme, ensuring that the people of Bristol feel a genuine sense of connection to the history and heritage of the University and are engaged in its future. These communities range from the staff and student body, residents and community groups, arts and cultural organisations alongside business and enterprise.

The public art strategy provides a substantial platform for existing and future communities to be involved in commission opportunities, working with artists in the development of their work and participating in creative activity. The model for co-production encourages participation in projects designed to draw from the collective knowledge and experience of the city's people and inviting contribution to conceptual and content development.

Partnership working is built into the delivery of public art, with cross-disciplinary exchange and collaborative research processes at the heart of the programme. The model uses co-production, social interaction, hospitality, research, and investigative processes to provide multiple layers of engagement for local communities.

A City of Art

The public art strategy recognises the extraordinary wealth of opportunity found in the local arts ecology in Bristol and the West of England Combined Authority. Tapping into this whether in terms of curation, resourcing or content will build connections with the local arts community and demonstrate the University's key role as a cultural provider in the city and wider area. The strategy seeks to contribute to the health and vitality of this ecology by providing a platform to involve and support the local creative sector.

In working with local cultural institutions – arts organisations, studios, artist networks and festival and event programmes – the strategy will put forward partnerships and shared projects that amplify the opportunities available for the Bristol and regional cultural sector.

Public art programmes will offer commission and participation platforms that encourage investment in the local and acknowledge the important skills and knowledge that local creative communities can offer. In delivering public art the University can contribute to professional practice through skills development, collaborative frameworks and supportive networks. The opportunity is for the University to position itself as a catalysing agent in developing the region's cultural offer.

Connecting and Communicating

As a highly visible manifestation of the University's work and place in the city, the public art programme can contribute significantly to the perception of its identity and purpose. Developing a focused approach to the coordination and communication of public art on campus will increase participation, accessibility and impact, building a stronger platform and identity for the University's public art practice. The central role of public art in the University's special collections is important to recognise and communicate – and mechanisms such as a brand identity for public art, a public art website/social media campaigns, documentation and interpretation, publications and archives can all generate engagement and understanding.

Opportunities for audiences to connect with artists' concepts and the production of artworks will be offered through a communications approach that 'tells the story' of public art throughout its development, for instance using artist's blogs, presentation of 'making of' documentation and artist-led events. Opportunities to align with existing events and promotional activities such as the Submerge Festival, Festival of Ideas etc will maximise audience reach and impact. A communications plan will be established as public art programmes are initiated.

University Showcase Platform

Although outside of the public art scope, the opportunity to utilise the public realm as a showcase for the University's research and collaboration can be explored through the design of Temple Quarter.

The aim would be to engage local and international audiences with the work of the University by providing a designated platform for showcasing University innovation and research. This would be a facilitated and branded space to encounter the world-class ideas from students, researchers and collaborators.

The design would need to consider the infrastructure and provision required to install a range of outcomes on a temporary basis, for instance power/data provision, fixing points, loading and security.



The Solar Tree at Millenium Square

2.0 CONTEXT

The public art strategy is informed by contemporary approaches to understanding the role of arts and culture in the public realm, the vibrant cultural ecology of Bristol and the University's role as a global civic university.

2.1 A Global Perspective

Thoughtful and sustainable urban design, combined with a strong arts and cultural offer, enhances the liveability of cities, creates distinctive identities and narratives of place, supports community building and social resilience and contributes to creative innovation. A culturally rich offer leads to positive perceptions.

The World Cities Culture Report (2014) indicates the world's top cities are not just leading centres of trade, commerce and politics but also cultural powerhouses. UNESCO's Global Report on Culture for Sustainable Urban Development (2016) positions the arts and culture as pivotal in urban renewal and innovation – explicitly acknowledging the role of culture in enabling sustainable social, economic and environmental development.

Places thrive when people have a range of reasons to be there; culture plays an increasingly important role in social cohesion, allowing existing and new communities to find common ground and celebrate shared values. Public art performs a key role in placemaking – great art tells a story of place, creates opportunities for engagement and participation, and in itself encourages creativity and discourse, helping to build understanding between disparate communities.

2.2 Bristol Context

Bristol is truly unique – The city has always looked out to global networks and there is a complex reality to its history as a port and its connection to the transatlantic slave trade. This history is being reassessed to develop a collective memory that fully recognises the legacy of the past. It is also a city of economic, social and physical disparities, with uneven development, inadequate transport infrastructure and housing inequality. The Runnymede Divided City report recognises that Bristol is the most unequal core city.

Attracting people from all over the world has led to a complex cultural fabric in the city, revealed in the juxtaposition of old and new and in the distinct social and cultural identities of Bristolian communities. There are over 45 religions, 50 nationalities and 91 main languages spoken, with 22% of the population coming from non-White British backgrounds.

Bristol is a place of innovation, exploration and non-conformity. This radical city is a major cultural hub for the South West and is networked internationally through its cultural organisations. It is part of the new city-region comprising the West of England Combined Authority and sees the opportunity to develop a major creative economy cluster. The cultural sector have produced an ecosystem of talent, facilities, businesses and organisations which contribute to the City's reputation for innovation, particularly in the fusion of art and science, creativity and technology.

Bristol's internationally renowned creative ecology includes the origins of trip hop and drum and bass, a widely recognised street art scene, a vibrant music,

festival and theatre culture and TV, digital media and film innovation. Bristol has a permanent status as a designated Unesco City of Film celebrating its achievements in moving image. Bristol is also designated England's first Unesco Learning City, part of a world-wide network that champions learning to transform lives, communities, workplaces and cities. It was European Green Capital in 2015 and there is impetus to build on the momentum and achieve sustainable city development goals.

Bristol City Council recognises the importance of public art in contributing to the vibrant cultural life of the city and is working with teams at the Watershed and Arnolfini and the DIY Arts Network to create a new Bristol Cultural Standard with pledges on best working practice in arts and culture.

The City's Strategy for Bristol Culture "City of Openness, Imagination and Originators" sees culture as central to the identity and life of the city and its economy and acknowledges its contribution to education, health and wellbeing. It seeks to increase cultural participation through partnership and leadership, recognising that there is inequality in terms of access, participation and ownership. It positions Bristol as a city of imagination, championing the radical and bold and supporting its creative practitioners to build a sustainable cultural sector. Cultural placemaking is central to the vision and the City facilitates culturally-led development through partnership and proactive planning policy.

2.0 CONTEXT (Cont'd)

2.3 University Context

The University of Bristol is intertwined with the city of Bristol; sharing history and looking towards a future of cultural exchange. The vision of the global civic university embeds this relationship, placing the University in dialogue with the city, in a continuing exchange of knowledge, learning and culture. Public space plays an important role in fostering this exchange, and the University recognises the need to ensure that its public realm is truly open and permeable, welcoming all in accessible social space. Estates developments are extending the public realm and enriching the social and academic life of its communities. This development gives the University a once in a generation opportunity to embed its connection to its people and its neighbours.

Placemaking puts the wellbeing of students and staff central to the University and offers opportunities to connect and exchange with a diversity of participants in local communities and partner organisations, ensuring that everyone feels a sense of belonging to the University. The University recognises that this engagement with its audiences can be enhanced through collaborative cultural programming that is embedded into its developments and will ensure that the new areas and improved public realm offer sustainable futures for generations to come.

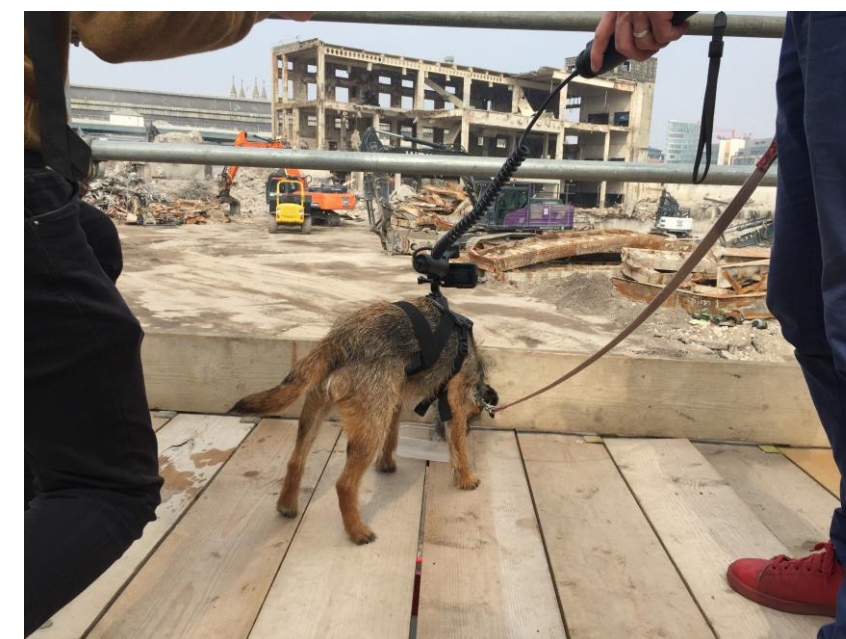
The public art programme sits within the existing cultural infrastructure of the University – its buildings, gardens and open spaces, existing artworks and the important special cultural collections. Through new campus developments it seeks to amplify the offer of its cultural assets, providing new ways to understand the character of the university and its place in the city.



Temple Quarter Artists in Residence, 2018
Vanessa Kissule, Jay Bernard, Paul Hurley



Temple Quarter Artists in Residence on site, 2018



Barney the dog, on site, 2018

2.4 TEMPLE QUARTER CONTEXT

The site for the University's proposed Temple Quarter Enterprise Campus lies on a newly-reclaimed, former industrial area of Bristol, which offers the chance to re-purpose a core part of the city for the 21st century and beyond. The site is split by the River Avon; the northern part is known as the Cattle Market, and to the south the land has become called Temple Island. These two areas are contained by the railway to the west, and by water — in the form of the floating harbour and the River Avon — to the north and east.

History/Heritage

Over the past 200 years, the area of Temple Quarter has witnessed substantial changes in land use. Until the late 18th century, the River Avon flooded the area regularly; its surrounding marshes, water meadows or 'meads' were unsuitable for building. The creation of the floating harbour and the feeder canal, in 1809, reduced the risk of flooding, and changed the area's fortunes. Barge transport boosted industrial development; glass-, iron-, rope-, and dye-works, together with timber yards, proliferated from the mid-1800s onwards and created employment. A large cattle market developed, and a new road, connecting to the Bath Road, helped make the area a bustling, urban focal point.

In the early 1840s Brunel built his first train station at Temple Meads; it is the

oldest surviving railway terminus building in the world. As rail infrastructure developed across the site, during the latter part of the 19th century, Temple Meads became central to the rapid growth of industry and the wider economy, both in the city and the southwest region. By the Second World War approximately 40% of the area was dedicated to railway infrastructure or associated uses, including the Post Office Sorting Depot. It remains one of the most significant railway heritage areas in the country.

As rail haulage declined, so too did the area's industrial and economic activity. In the early 21st century the area was cleared and reclaimed, making it possible to breathe new life into this historic heartland.

Present Character of the Area

In 2011 Bristol City Council (BCC) launched an exciting new vision for this area, defining it as the Temple Quarter Enterprise Zone (TQEZ), with an aim to encourage the growth of diverse industries over the next 25 years; especially within the creative, green and digital technology sectors.

Current University masterplans draw on the Temple Quarter Spatial Framework and specify a range of character areas reflecting the different types of uses of the site, from faculty buildings, community hubs, local food outlets to student

accommodation. The intention is to respond to the setting, and to maximise green infrastructure opportunities, including improving the waterside edge, linking to existing and future planned pedestrian and cycling routes and enhancing existing nature conservation areas.

The new campus will connect local people, social enterprises, businesses, academics and students to each other and to a range of future opportunities. It will attract more investment to the city, strengthen our global reputation and create a welcoming and inclusive new part of the thriving Temple Quarter area.

MARVIN REES, MAYOR OF BRISTOL

2.4 TEMPLE QUARTER CONTEXT (Cont'd)

The University has undertaken commitments alongside the development of Temple Quarter that demonstrate its ambition to make this place an integrated part of the city:

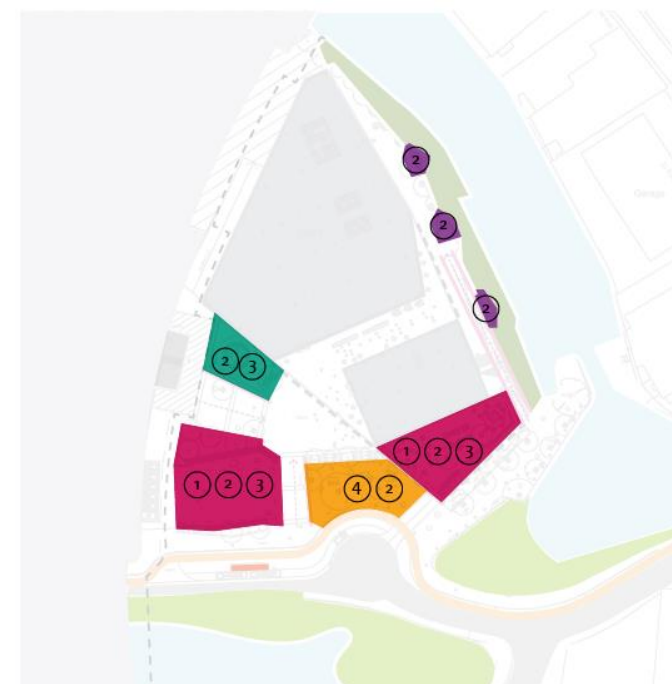
1. We will build a campus that's at the forefront of digital and business research, education, skills and innovation.
2. Our building designs will be forward-thinking with inspiring spaces for teaching, learning, research, living, working and relaxing.
3. We will put economic, social and environmental sustainability at the heart of our campus.
4. Our campus will be a centre of interdisciplinary creativity for staff, students and new collaborators.
5. We will work with local communities, employers, and public services to create a campus that's embedded in the life of the city.
6. We will create new public walking, cycling and bus routes, and encourage staff and students to leave their cars at home.

An illustrative masterplan has been submitted to Bristol City Council and the University is now working with a design team on the next stage of design development.

In identifying opportunities for artists to support the design of the buildings and public realm, attention has been given to:

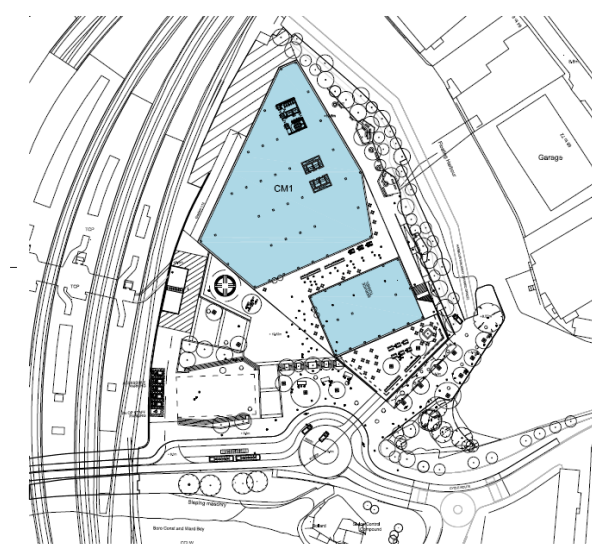
- The campus' location and proximity to a key gateway to the city at Bristol Temple Meads, views from the station, Bath Road, St Philips and Totterdown
- Links through the site to Bristol Temple Meads station, the future Silverthorne Bridge, Harbour footbridge, Avon Riverside walk and station underpass at Cattlemarket Road
- Proximity to the water both at the floating harbour edge, and along the River Avon
- Key sites where the public and University users will converge and congregate such as the 'Market Place', Transport Hub, Residential Forecourts and Station Approach
- Public facing engagement spaces including Bristol Rooms and outdoor engagement social space Kiva

LANDSCAPE & PUBLIC REALM ACTIVITY SPACES



- ① Large Open Space
- ② Smaller Spaces
- ③ Specialist Areas
- ④ Access

CURRENT SITE LAYOUT/ GENERAL ARRANGEMENT



2.5 PUBLIC ART CONTEXT

THE ROLE OF PUBLIC ART

Public art and cultural animation will play an intrinsic part in the creation of a socially dynamic public realm, embedding the vision of the University of Bristol as a global civic University in shared public spaces that generate social interaction and an enhanced legibility through the site. In placemaking terms, public art can enhance and influence the experience of shared spaces in the following ways:

CONNECTED SPACE

Public art and creative approaches can programme the public realm at key points across the University, providing a distinctive identity to the University of Bristol with artwork that is integrated with University activity – teaching, learning and research. The public spaces of the University can be flagged as social realm that is genuinely open to all, and public art can assist intuitive wayfinding, creating connections between disparate sites to encourage the development of mental maps of the University and its City context, and a feeling of home and belonging.

Opportunities presented in the public realm include:

- Active and animated ground level frontages of key routes, waterfront and buildings, encouraging the permeability of internal public spaces
- Improved recognition and access at key arrival points and institutional thresholds
- Highlighted architecture as visual markers for orientation
- Narrative journeys – heritage and cultural trails that offer new ways to interpret the area
- Interventions in public realm that create moments of encounter and discovery

PROGRAMMED SPACE

Identifying key additions to public realm infrastructure can provide a platform for ongoing creative programming and expand the reach of the University's teaching, learning and research. Situated at navigation points and at places of rest and recreation, programmable platforms offer a sustainable and cost-effective way to display / produce cultural content. Activities can take place in interior or exterior public realm connecting public space inside buildings with the social realm outside.

Opportunities include:

- Developing infrastructure to provide platforms for ongoing content
- Temporary and pop up cultural spaces for outdoor performance, festivals and events, screenings and programmes
- Creative applications to sites in transition such as hoardings
- Digital content and applications, harnessing new technologies to create a playable, information rich and interactive campus

SOCIAL SPACE

Developing the public realm to host events and participatory projects brings diverse communities together and provides mechanisms for social interaction through memorable experiences. Cultural programming can play a role in community building and creating well-defined neighbourhood identities. Spaces that encourage inclusive social participation will contribute to wider community cohesion. Opportunities include:

- Enhanced social spaces and platforms for shared experiences and events
- Spaces for play, learning and social interaction
- Amplifying the green offer and highlighting ecology and sustainability
- Commission processes that engage with communities through participatory practice
- Programming that reflects the pattern of the academic year and the changing types of use between vacation and term time

2.5 PUBLIC ART CONTEXT

PUBLIC ART TYPOLOGIES

Public Art is not specific to a single artform, but rather, may be understood as a series of practices that encompass a variety of forms and approaches, temporary and permanent, that engage with the sites and situations of the public realm. Current developments in public art practice show an established pattern of artists engaging in research and collaborative processes, community engagement and cross-disciplinary practice, which is a hallmark of the University's approach to commissioning. The range of media that public art can embrace is as varied as the range of artist's practice today, and in the context of the University will be determined by the specific objectives and physical context of its existing spaces and estates redevelopments. The University's public art programme champions innovative and experimental artistic approaches, and the forms of public art that may be produced are varied. Consideration should be given to a breadth of artwork typologies, examples of which include:

ARCHITECTURAL INTERVENTIONS



PUBLIC REALM INTERVENTIONS



LAND INTERVENTIONS



FEATURE SCULPTURE



PAVILIONS & EVENT SPACES



PERFORMANCE AND ACTIVATION



PARTICIPATORY PROGRAMMES



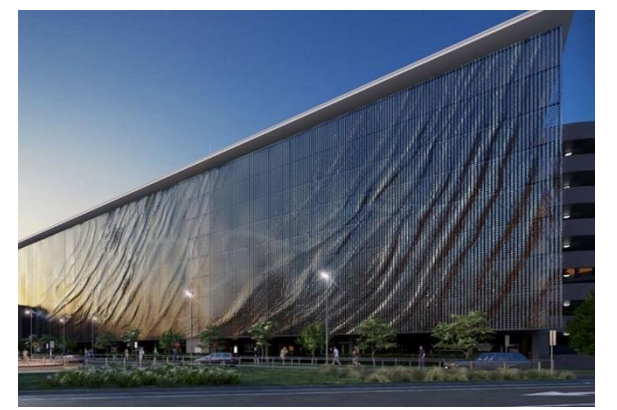
DIGITAL MEDIA & ONLINE



MURALS / STREET ART



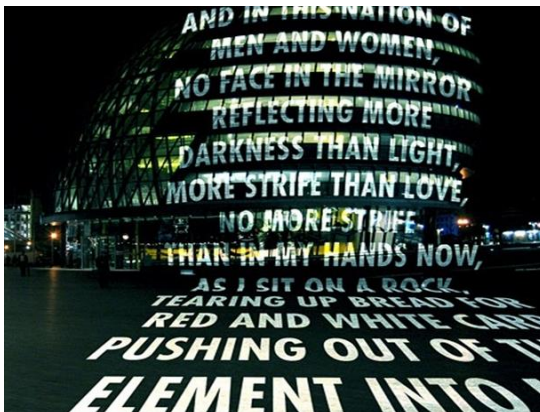
FAÇADE TREATMENTS



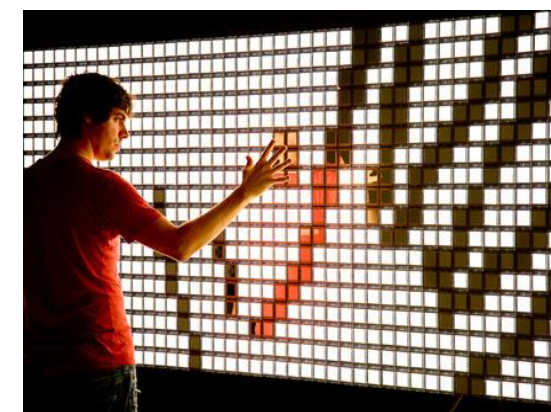
ANIMATED FRONTAGE



LIGHTING & PROJECTION



INTERACTIVE ART



DISTRIBUTED TRAILS



OUTDOOR CINEMA



3.0 TEMPLE QUARTER PUBLIC ART PROGRAMME

3.1 ART PROGRAMME PRINCIPLES

Commission principles provide a valuable tool for informing artist briefs and guiding commission directions. Establishing principles that reflect best practice in public art will help to generate widespread support and buy in for the public art programme. These principles will be applied across the University's public art activity and form the basis of evaluation for determining public art priorities.

VALUING EXCELLENCE

The public art programme will result in a collection of remarkable artworks and experiences that reflect the standing and reputation of the University. This can be achieved by creating open and inspiring briefs, allowing space for research, collaboration and co-production, and demonstrating a respect for the artist's creative process. In recognising the value of public art and by establishing inspirational art commissioning opportunities, the University will be a magnet to attract world-class artists engaging in innovative research and interdisciplinary practice.

PROMOTING COLLABORATION

At every level the University embraces collaboration and co-production. The public art programme will identify opportunities for collaboration and partnership working both internally and with external agencies, providing opportunities to support project funding, showcasing innovation and engaging diverse participants in the co-production of artworks. Public art should connect with a diverse spectrum of people – rich in authentic experiences and able to be appreciated by audiences young and old, from all walks of life and culture. Local and wider communities will be involved in the art programme both as participants and co-producers.

BEST PRACTICE DELIVERY

The strategy is grounded in practical and deliverable methodology that includes clear guidelines for delivery, best practice models for commissioning artists and a governance model that effectively engages key stakeholders and influencers. The programme will be delivered through transparent and accountable procurement processes, managed to a high standard and communicated through sensitive public engagement. The curation and delivery of public art will be supported by reputed curatorial and public art management expertise. The Bristol Cultural Standard currently in development will be applied as a benchmark for the University's public art programme.

INTEGRATED WITH DESIGN

New artworks will be integrated into existing spaces and existing collections with an understanding of how those spaces work currently, and how usage is expected to change over time. This understanding will be built through close collaboration with users/occupiers. The processes of commissioning public art will be closely aligned with the design of new places and spaces, how they are used and how art can be incorporated in unexpected and exciting ways. In the context of estates development, the exchange between the artworks and how new urban space develops is essential. The process of collaboration with design and construction teams will be built into the delivery process, seeking to bring creative input into the design of new places at the earliest opportunity.

3.2 TEMPLE QUARTER PUBLIC ART THEMES

Themes specific to the context of the new campus and representative of the vision for Temple Quarter are designed to inform commissioning opportunities and the briefs to artists.

FUTURE THINKING

Globally acknowledged to be sustainable, future oriented, digital and inclusive, public art at Temple Quarter will explore the innovative research of the University of Bristol and augment its partnerships with media focused arts organisations, Research Institutes and neighbouring technology companies. Future technologies including augmented and virtual realities, mobile applications, interactivity and 5G have a role to play in understanding the future of human expression.



CHARTING A PLACE OF CHANGE

TQEC is a key tool for city and wider engagement, and the art programme will explore the history and heritage of the site and its identity as a place on the edge of the future. Drawing out distinctive narratives of place through the processes of developing the area will engage people in co-creating a legacy for a place in change and help its communities develop recognition and understanding for a new district.



CREATING PERMEABILITY

Highly visible, coherent and welcoming city campus, the art programme will support Temple Quarter in connecting the campus with the city and encourage visitation and navigation of the area. The programme will increase permeability of the site, highlighting connections to surrounding neighbourhoods, key views, through routes and destinations. It will emphasise internal public spaces including the Story Exchange and Bristol Rooms, and ways through the new building, ensuring that all public realm is seen as genuinely open to all.



3.3 TEMPLE QUARTER COMMISSION OPPORTUNITIES

Three opportunities have been identified that carry through the objectives for public art commissioning at Temple Quarter. A major scale commission for the public realm of Cattle Market will create a landmark artwork that announces this new place. Smaller scale projects will promote community participation through collaborative models and punctuate the site with temporary projects whilst under construction. Strategically reserved capital budgets will allow a number of these projects to be realised as permanent artwork where desired.



3.4 PUBLIC ART PROJECT PLANS

PUBLIC REALM COMMISSION

Aim

The Public Realm commission will create a world-class artwork that is a landmark for Temple Quarter, contributing to the arrival experience and welcoming local and international audiences. The artwork will encourage people to congregate, explore and interpret the work of the University through a dynamic interactive experience. Situated in the public realm, the commission will contribute to the identity of this place creatively and provide a recognisable marker for the new area that will become part of the Temple Quarter narrative for local audiences and signal the new area to wider and international audiences. The artwork will become a much-loved icon of place for all – a memorable feature in the fabric of the public realm.

Scope

The brief will invite the exploration of technology and diverse media to develop a public artwork that reflects the themes of innovation and research exemplified by the University and the Institutes that will be homed at Temple Quarter. The artist will be offered the opportunity to collaborate with technology-based organisations and companies to develop an immersive multi-sensory experience of the public realm, potentially showcasing new technologies, the site's 5G capability or utilising people-generated data. Key to the commission is to provide a level of interactivity that can engage diverse audiences – commuters, passers-by, residents, students, local communities and international visitors – through sensory animation, play and learning. The artwork will be as much for future generations of students as for present-day communities and through playful interactivity it will encourage understanding of the University public realm as genuinely open to all.

Potential Outcomes:

Either a stand-alone focal point, or distributed through the public realm, the artwork/s will provide an encounter that signals Temple Quarter by providing animation at key points – public spaces, entrances and throughways – and supports wayfinding at the human scale. The brief does not specify a fixed site for the artwork and the public realm and buildings will be considered in its entirety by the artist. It is recommended that Cattle Market as the main publicly accessible area will be the focus for this commission. As well as signalling arrival at Temple Quarter, the artwork might contribute to wayfinding through the area, linking tunnels and connections to the site with the covered passageway through the new building and increasing the permeability of the building by connecting to the internal engagement spaces as well as the outdoor public realm. It will also contribute to both the daytime and after dark experience of the area amplifying the offer of Twilight Temple Quarter.

Structure

A longlist of artists will be drawn up with at least 25% demonstrating direct recent or current connection with the local and regional context. The advisory group will select a shortlist of artists who will be invited to visit the site and provided with a full briefing. In preparation for interview they will prepare a response to the opportunity that responds to the vision for Temple Quarter and the themes for public art, demonstrates an understanding of the site and suggests ways in which art can capture the imagination of wide audiences in this area and impact their perception of Temple Quarter. The artist will also outline a collaborative methodology for working and identify the areas of research and technology they would like to explore.

Following appointment, the selected artist will enter into a period of research and orientation to unearth local and historical narratives of place and with the support of the University and the Brigstow Institute develop partnerships with community and technology-based organisations and institutions. They will then enter into a period of collaboration to research, experiment and test potential platforms and to generate content through community involvement. They will work closely with the design team at Temple Quarter to integrate their proposal into the design of the public realm. The programme for delivery is designed so that the artist's design proposal will be well-developed at the point the main contractor is appointed, ensuring that requirements for the artwork (i.e. data, power, foundations/fixings) are integrated at key moments in the construction programme.

PERMANENT COMMISSION: PUBLIC REALM



3.4 PUBLIC ART PROJECT PLANS



PARTICIPATORY PROJECT: CHARTING CHANGE

CHARTING CHANGE

Aim

Charting change is a longitudinal project that will animate the site as it changes to unearth its history and heritage and co-create a contextually relevant identity for the new Campus. Designed to work with Bristol communities to co-produce a shared narrative of place, the project will be led by an artist whose practice is characterised by imaginative approaches to collaboration. This lead artist will catalyse a network including local artists, communities and partner organisations to engage people with the site and help break down perceived barriers of a new place and site in construction.

Scope

This project builds on the artist residencies already commissioned by the University to establish a cultural dialogue with local audiences that imagines the Story Exchange before it exists. The project will be an artist-led collaboration with a cross-border approach, linking the local arts ecology, communities in the East and South of the city, and connecting with businesses and University researchers to explore the rich history and heritage of the area alongside its technological futures. By exploring civic and global concerns, the aim is to co-create a vision for what Temple Quarter could be.

The artist will act as both facilitator and translator, charged with convening a collective of local artists and community to develop a range of temporary art outcomes for the site during construction, and to translate this research and dialogue into a permanent artwork. The brief invites the artist to develop a methodology for communicating, recording and co-producing that emphasises dialogue and a process that gives back to participants through creative skills development, knowledge exchange and social activity.

Potential Outcomes

The process of co-production will generate a range of temporary outcomes, allowing for the artists and collaborators to infiltrate the TQ site through construction and to contribute to early programming of the buildings as they are opened to the public. Outcomes will be produced to animate both Temple Island and Cattle Market Island. Charting the process of construction means that sites can be activated as they arise – interpreting hoardings imaginatively, creating pop-ups, occupying empty frontages, even utilising construction equipment. Events and technology opportunities such as podcasts, broadcasting, apps, virtual and augmented reality could all amplify the voice of the project.

A commission for a legacy artwork to be incorporated into the site or buildings is built into the process. This permanent artwork will be distilled from the rich tapestry of narratives explored in the temporary outcomes, and might contribute creatively to wayfinding across the site, increasing permeability of the internal engagement spaces or considering the fit out of the Bristol Rooms.

Structure

A lead artist specialising in participatory practice will be appointed through an open call. They will develop the overall vision and themes for the project and act as a convenor and facilitator for the co-production model. Supported by the University Art Coordinator, they will establish ways to connect with the local arts ecology and identify a cohort of local artists to participate in the commission. A partnership with a Bristol arts institution i.e. Spike Island will help the lead artist to navigate the creative landscape.

Through dialogue and exchange the cohort of artists will develop strands of exploration that might range from industrial histories to future technologies, civic responsibility to community activism. With the support of the Brigstow Institute, who have pioneered ground-breaking collaborative models for the University, the artist will generate connections with University researchers and partner organisations. Staff at the University who work in close partnership with community development organisations and interest groups will support in generating connections with community participants who will bring diverse perspectives and skills to the topic.



3.4 PUBLIC ART PROJECT PLANS



WILD SPACES

Aim

This smaller scale commission will focus on the importance of ecology at the Temple Quarter Enterprise Campus and across Bristol, using TQ's access to the waterfront as a platform for examining the bigger picture of ecologies and wild spaces across the City. The commission will amplify the My Wild University initiative and support the University's commitment to sustainable futures. Bristol's status as a European Green Capital and its sustainable development goals provide the backdrop to a commission that aims to engage communities in addressing some of the biggest challenges of our time. The project will involve all communities using the site – residents, visitors and wildlife – to explore themes of living well and sharing better futures.

Scope

The project will explore opportunities to create a dialogue between the communities and the ecology of the site, providing new perspectives on Bristol's relationship with water and the natural landscape. This artist will explore the waterfront of Temple Quarter in collaboration with local communities – partner organisations, residents, students, businesses and visitors. Through research and participatory events, artists will develop a programme of enquiry to understand the area's ecological character. The brief will involve developing commissioned interventions in the soft landscape that vividly animate themes of ecology and share this aspect of the site.

Potential Outcomes

Bringing people closer to nature will inform the outcomes, which might utilise the waterways with floating structures, create environments for learning about habitats and areas of ecological interest, discovery and information trails, planting schemes and exhibitions. Outcomes will be produced to animate both Temple Island and Cattle Market Island. Throughout the construction period the artist will work closely with delivery teams to identify sites and applications for their artworks. Although temporary in nature, there is potential for artworks to be further developed as a permanent artwork to draw attention to the waterfront of Temple Quarter for generations to come.

Structure

One commission is proposed through the construction period to offer an in-depth perspective and sustained programme of investigation of the site over a 24-month project. The artist will be appointed through an open call and will start by undertaking a programme of orientation, supported by the University Art Coordinator alongside other staff at the University who work in close partnership with community development organisations and interest groups. With this support, the artist will meet University researchers and environmentalists as well as local organisations ranging from the Bristol Green Capital Partnership, Bristol Port Company to grass roots networks like Ecojam and Bristol Parks Young Rangers. Through this dialogue the artist will develop a project plan for their research and development, outlining the structure, participants and methodology for a programme of co-production, particularly engaging with local communities who will be future users of Temple Quarter. In carrying out this collaborative work, the artist will generate proposals for temporary artworks that can transmit the ideas, stories and actions more widely.

Through the process temporary commissions will be evaluated to determine their suitability for further development as a permanent public artwork, for which a capital budget will be held aside. This approach offers the artist flexibility to experiment playfully with a range of artistic outcomes whilst ensuring that there is a potential legacy for the project.