

Morton Way, Thornbury Public Art Strategy

Client: Miller Homes
Date: December 2021
Version: 01

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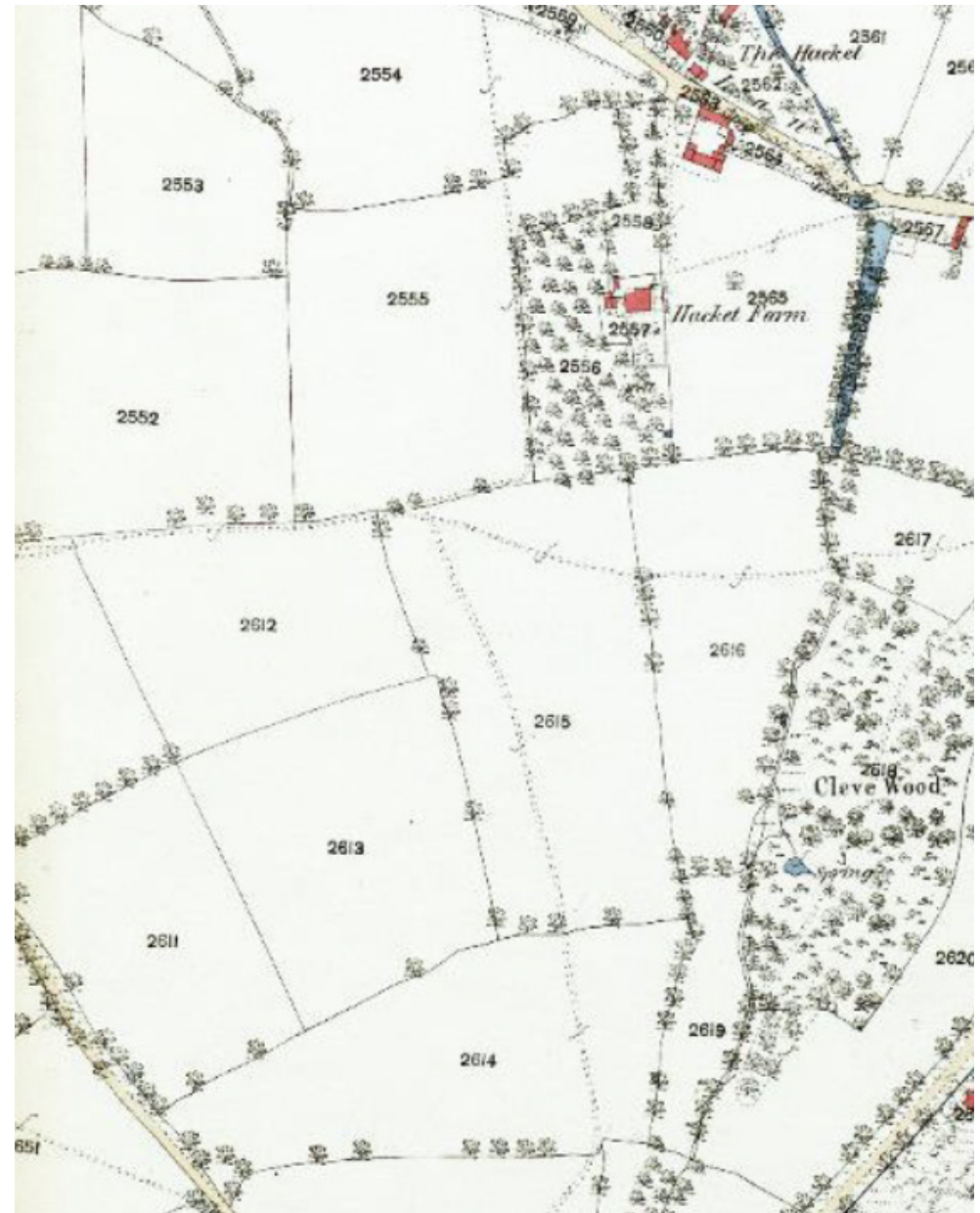
I. Introduction

This art plan sets out the strategic approach to meeting the requirement for public art for Morton Way, Thornbury. It has been commissioned by Miller Homes and it demonstrates commitment to a well resourced and considered approach to integrating art into the development.

This document offers a integrated and creative approach to working with artists as part of the delivery of the development so as to meet the requirements of planning condition 37 contained within application XXXXX. Discussions have been held with Alison Catlin, SGC Arts Development officer in agreeing the general approach, artist brief and artist selection. Denman and Gould were appointed to develop artist designs which now form part of the strategy.

The strategy builds on the values as supported in the South Gloucestershire Local Plan: Core Strategy (adopted December 2013) Policy CSI – High Quality Design Point 7 ‘Where the scale, location and/or significance of the new development proposals warrants it, embed public art within the public realm or in a location where it can be viewed from public areas.’ and also as set out in the South Gloucestershire Council (SGC) Art and Design Planning Advice Note.

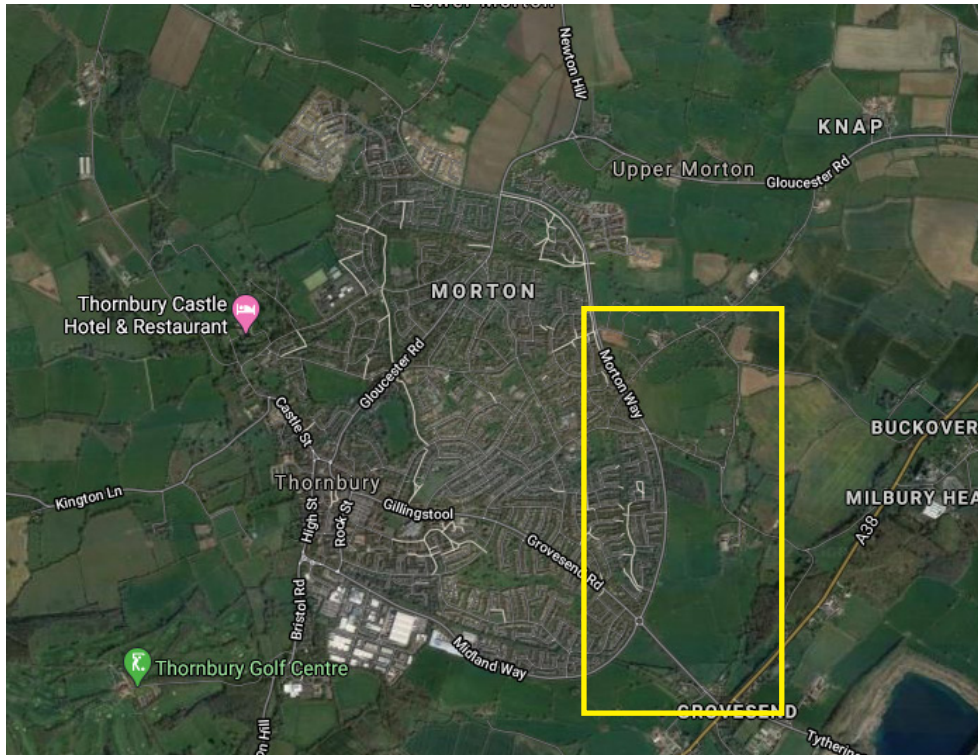
The main focus for artist engagement is the integration of sculptural work into the public realm that promotes exploration and engagement forming points of incidental moments of delight throughout the development. The work will encourage children and families to explore their surrounding environment.



2. The site

The site is a development 350 new homes and public realm on the edge of Thornbury being developed by Miller Homes. This is a new development and community set adjacent to the historic and established town of Thornbury.

There is a real opportunity for artists to work in the open spaces and to explore linkages between old and new emerging communities.



3. Creative framework

The artist commission should be guided by a set of values that provide the basis to the commission and should underpin the artist's approach to their research and design. These are:

Promoting and enhancing a sense of specific identity

The artist should produce work that is particular to and emerging from Thornbury.

Process and participation:

The artist should research and identify ways of working with local groups or individuals as part of design development.

An open and responsive approach:

The process of delivering the commission should be responsive and flexible to future unknowns to ensure that the views and ideas of the community and commissioned artist can come together to create new and exciting outcomes.

New partnerships and connections:

The commission should create opportunities for new partnerships to be established between the client, community and artists.

Sustainability:

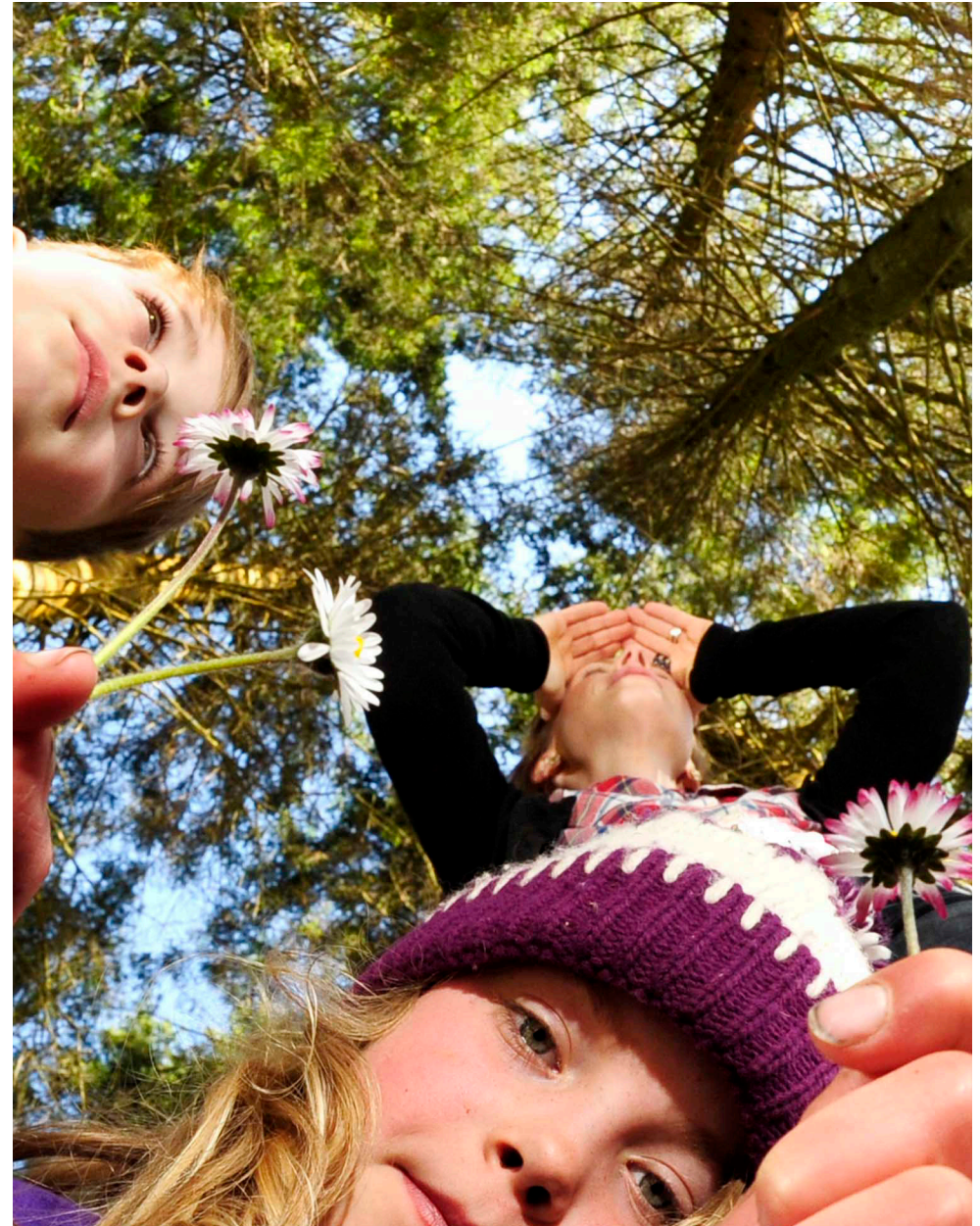
The artist commission should be developed in a sustainable and considered manner, producing artwork that is responsive and sensitive to its environment, both socially and physically and ecologically.

Legacy

The commissioned work should leave a physical and social legacy within the enhanced public realm and the communities that surround it.

Sparks delight or extends horizons:

The work should inspire imaginations, present alternative futures, animate the public realm or bring people together. It should create interest, spark joy or encourage contemplation or interaction. The work may spark interest by moving or changing.



4. Benefits of nature and working outside

The artist commission is proposed to be aligned with promoting the well being benefits of being connected to the natural environment as below.

There are wide ranging and evidence based benefits of access to and engagement with nature. The University of Derby's Nature Connectedness Research Group recognises that 'The human relationship with the rest of nature matters for our wellbeing'. The research group has identified 5 pathways for nature connection, providing a route for people to develop a new relationship with the natural world:

Senses - tuning in to nature through the senses

Emotion - feeling alive through the emotions and feelings nature brings

Beauty - noticing nature's beauty

Meaning - nature bringing meaning to our lives

Compassion - caring and taking action for nature

Investigators consistently observe that stress reducing, or restorative benefits of viewing nature are manifested as positive emotional psychological and physiological changes (Hartig, 1996) (Van de Berg, 2003). Sue Stuart Smith noted that Alpha rhythms in the brain cause the release of the calming antidepressant neurotransmitter serotonin (Stuart-Smith, 2020).

In an academic research project a significant decrease in the theta waves of the brains frontal lobe was associated with presentation of actual plants rather than artificial plants; photographs of plants; or the absence of plants, and that alpha waves in the brain stabilising the autonomic nervous system whilst viewing plants with foliage (Oh, 2019), leading researchers to believe that living plants were associated with more positive mood states.

Top - Nature Connected Research Group postcard, Image Credit: University of Derby

Bottom - Avon wildlife trust 'Improving Wellbeing' avonwildlifetrust.org



4. Artist brief and artist selection

An artist brief has been developed and subsequent artist selection discussed and agreed with Alison Catlin, SGC Arts Development Officer.

In summary, the artist brief is to develop artist design proposals to create a site specific and embedded project within the public realm that will encourage exploration and enrichment of the public realm.

The key project requirements to consider are set out below:

- To build support from within the community (geographical or of interest) to help promote long term enjoyment of the work.
- To design and deliver a permanent project(s) that encourages access and movement within the development.
- To create work that promotes place distinctiveness.
- To create work that is robust and durable.
- To demonstrate a progressive and active approach to engaging with surroundings and people to inform the design proposals.

A considered approach to material selection is essential. The artist will need to ensure that materials will age gracefully and cope with environmental pressures of the site with minimal maintenance.

There will be a staged approval process progressing towards implementation.

£30,000 ex vat has been allocated for the commission inclusive of artist fees and materials.

Suitable artists who met the brief criteria were short listed by the art consultant and selected through discussion with the client.

Denman and Gould were selected as the successful artists following interview.

Artist designs:

The following pages form an abridged version of design work developed by Denman and Gould.

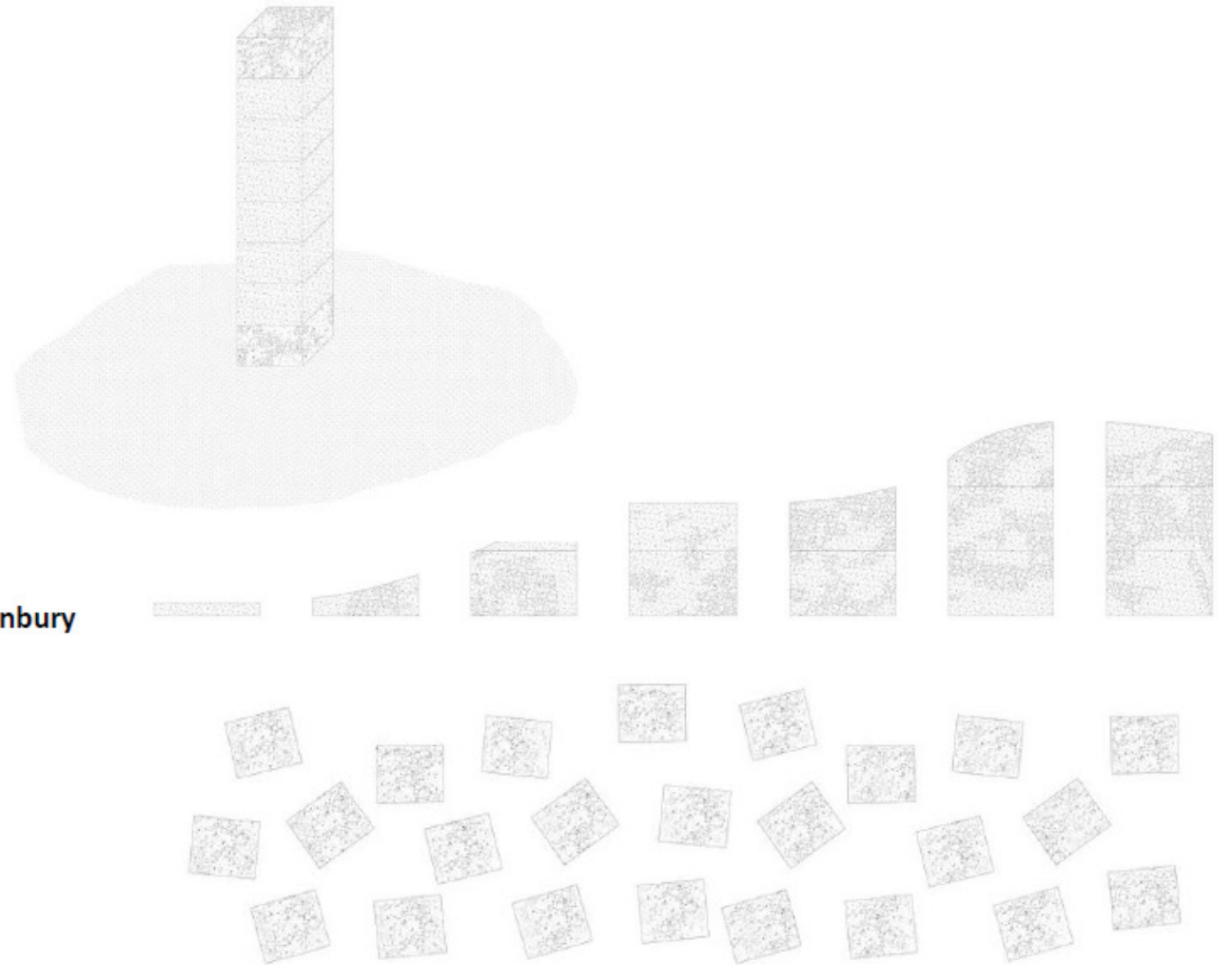


Eleanor Goulding and Russell Denman

DENMAN +GOULD

Public Art Proposal for Morton Way, Thornbury

www.denmangould.com



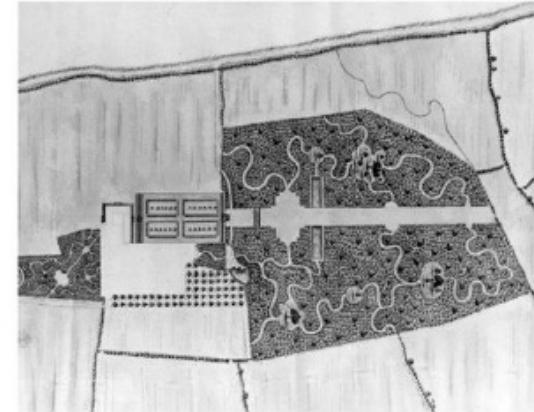
RESEARCH – WILDERNESSES

1700s

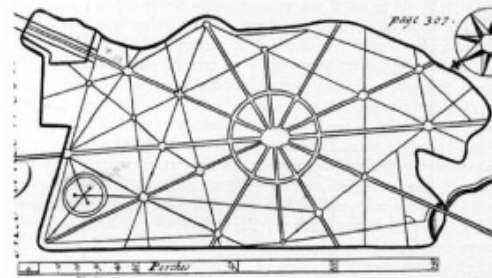
Undated map of Gobions in Hertfordshire, showing how the gardens designed by Charles Bridgeman were quite detached from Gobions House itself. They were laid out within an area of existing, semi-natural woodland (Gloucestershire Record Office).



Kendals, Aldenham, Hertfordshire: an unfinished plan, probably from the early 1740s. Most of the garden takes the form of an extensive wilderness, created out of an existing area of ancient, semi-natural woodland (Hertfordshire Archives and Local History).



Dézallier d'Argenville proposed that 'Forests, and great Woods of tall Trees' were to be laid out in a star shape with a large circle in the middle, with ridings without hedges. John Evelyn depicted such a design, a wood called Moseley at Cookeridge between Leeds and Otley, which however functioned as a coppice wood (John Evelyn, *Sylva* (London, 1729), p. 268).



*As lines in this Platfome represents the Walkes in M^r. Kirke's Wood (call Moseley) are his Woods at Cookeridge (between Leeds and Otley) in Yorks^hire. The whole remains about 100 Acres there.
The Double line Walks are about 20 Foot wide, and 6 single lines about 8 Foot wide.*

Spin out, for Robert Smithson, 1972-1973
RICHARD SERRA (1938)



Uba Tuba, 1978-1979
ANDRÉ VOLTEN (1925 - 2002)
Granite (uba-tuba, brazil)
104 x 420 x 3880 cm
KM 126.399



STRUCTURAL WOODLAND PLANTING SCHEME TO EXTEND EXISTING WOODLAND



Date: March 2020
Contract Ref: 1884

STRUCTURAL WOODLAND PLANTING SCHEME

CLEVE PARK,
LAND AT JUNCTION OF
MORTON WAY AND GROVESEND ROAD
THORNBURY, GLOUCESTERSHIRE, BS35 2HX

for
MILLER HOMES LTD

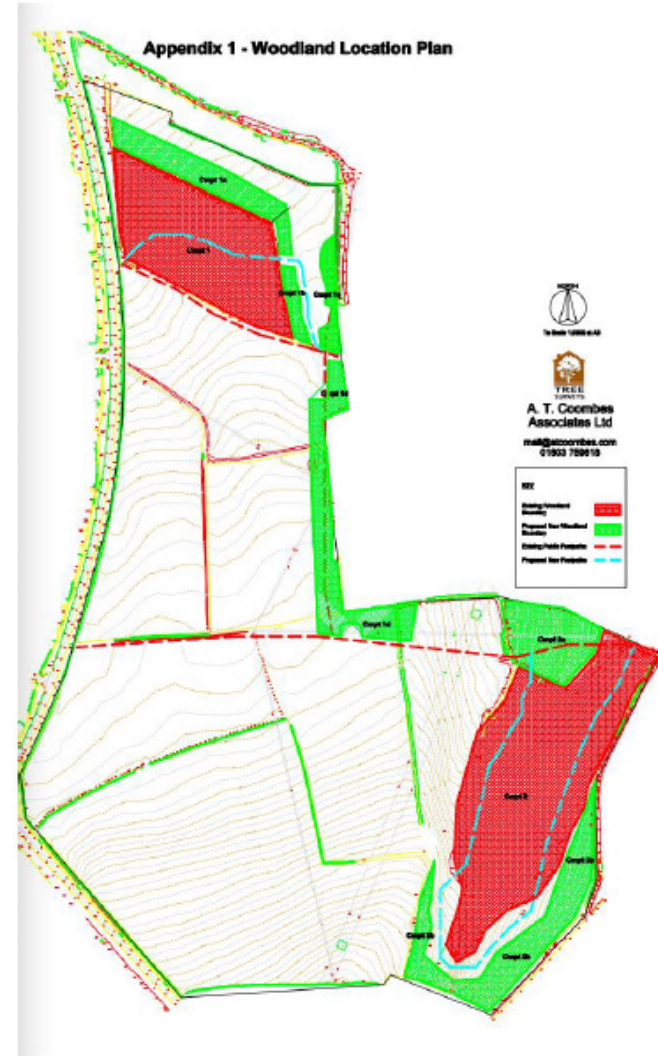
Focus Environmental Consultants
SHE 2
Eel Mill Top Business Park
Highwayside
WEG 4RD
Great Oulton, Leicestershire LE12 0JG
Tel: 01930 793700

© Focus Environmental Consultants / Miller Homes Ltd

The following planting will be completed to achieve the specified long-term objectives:

- Compartment 1 (Crossways Wood) will be extended by 0.55ha through the new native planting of sub compartments 1a and 1b.
- Compartments 1 and 2 will be linked with a new 1.02ha tree belt designated sub compartments 1c and 1d.
- Compartment 2 (Cleve Wood) will be extended by 1.4 ha through the new native planting of sub compartments 2a and 2b.

- The composition of the woods will be more varied both in terms of species and age class.
- The extended sections of the two woods will be well established and beginning to be colonised by the native flora and fauna found in the ancient sections. The linking belts of new native woodland will be used by local wildlife to move between the two woods and across the wider landscape.
- Existing habitats will be extended and the range of habitats increased.



Section of an Ecological report dated 1995 of Cleeve and Hackett (now Crossways) Wood
 By Jerry Dicker and Graham Webb the then Countryside Officer for Northavon District Council

Jerry Dicker



[View Full Size](#)

Contact me
[Email](#)

On Blogger since
 January 2010

Profile views - 690

My blogs

[Twigger](#)
[Fånore Woods Blog](#)

Blogs I follow

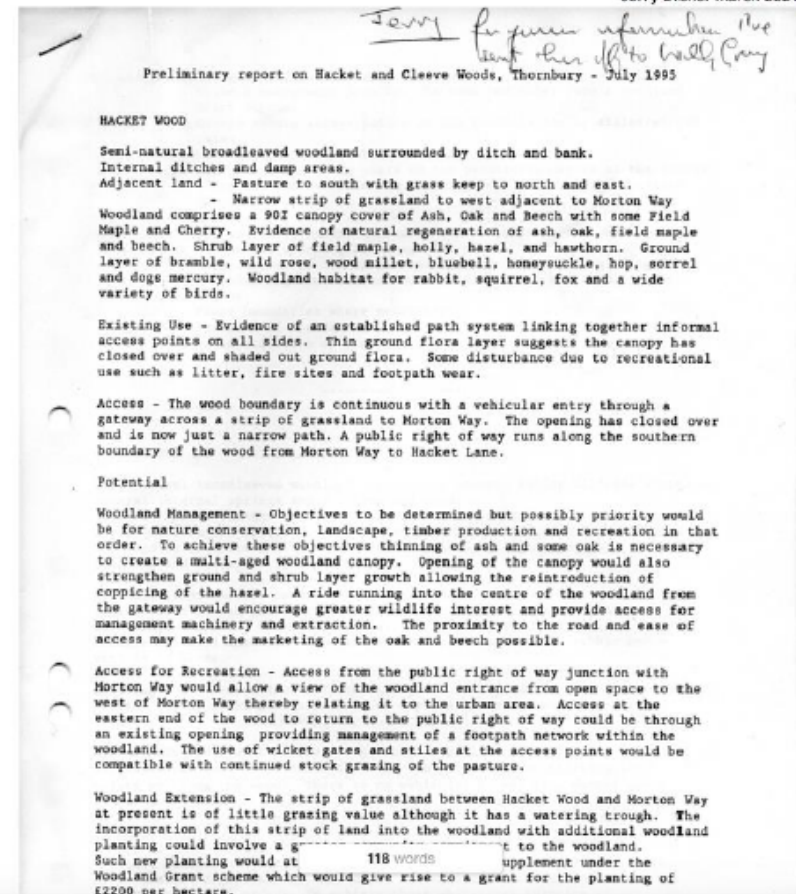
[The Shadoxhurst Garden](#)

About me

Gender	MALE
Location	Thornbury, Bristol, South-West England, United Kingdom

This is a report prepared in the 1990s by Graham Webb, the then Countryside Officer for Northavon District Council. He and I, in my capacity as Thornbury tree warden at that time, had a meeting with Willy Grey, the owner of these two woods, in an attempt to persuade him to enter an agreement with the council for woodland management and public access. Willy was non-committal at the time but we thought future sale of the surrounding land for development was a consideration. Hackett Wood is now known as Crossways Wood. The note from Graham at the top of page 1 reads: 'Jerry for your information, I've sent this off to Willy Grey'

Jerry Dicker March 2021



Species Culture present on site in existing ancient woodland

Woodland Plants listed in 1995 survey of Cleve and Crossways Woods (Crossways previously known as Hackett Woods). Some of these species are used as indicators of Ancient Woodland Status

WOOD MILLET *Millium effusum*

WOOD SORREL *Oxalis acetosella*

DOGS MERCURY *mercurialis perennis*, false mercury, boggard posey, dog's cole

HOP *humulus lupulus*

BRAMBLE *rubus fruticosus*, blackberry, black heg

HONEYSUCKLE *loricera periclymenum*, woodbine

WOOD ANEMONE *anemone nemorosa*, windflower

BLUEBELL *hyacinthoides non-scripta*, wild hyacinth, english harebell, cuckoo's boots, witches thimbles, lady's nightcap, fairy flower

DOG ROSE *rosa canina*, dog berry, witches briar

Areas of research

Geographical representations

Areas or points of interest

Areas of ecological relevance

Woods

Species

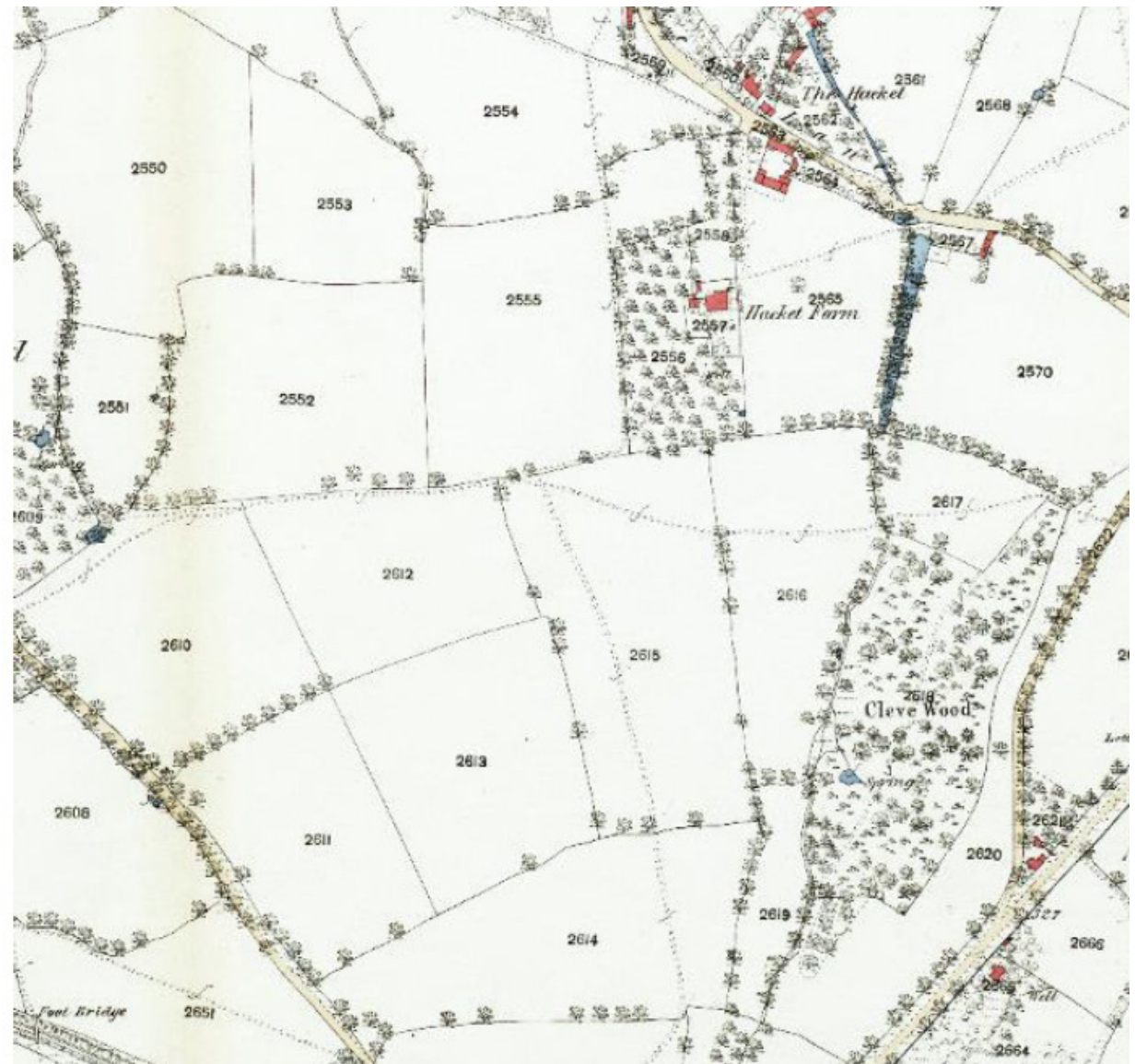
Pollinator Highway

Hedgerow Highway

These elements have dictated the structure of the art work

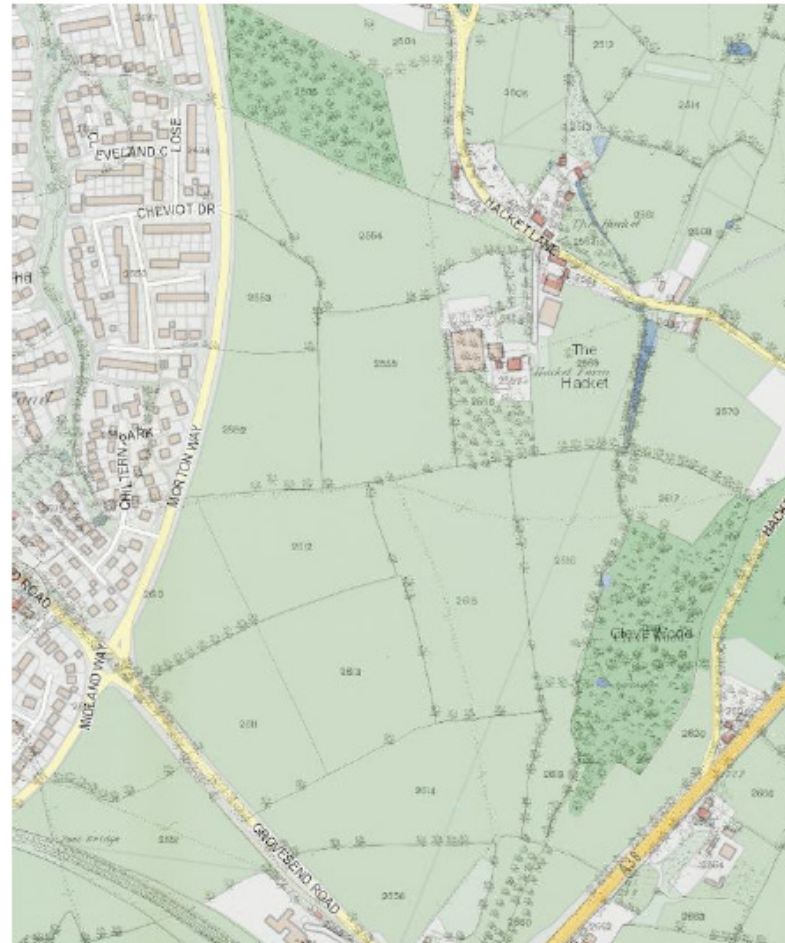
Historic map of the site

Image source Know Your Place



Contemporary map overlaid with
Historic map of Morton Way site on
the edge of Thornbury.

Image source Know Your Place



Connecting Morton way with the Pollinator Highway

Chris Davies a councilor on Thornbury Town Council is exploring the possibility of extending the 'pollinator highway', which currently extends from Gloucester Road southwards to the underpass, as far as Grovesend Road.

A discussion with Chris Davies led to us hoping to include our work within the pollinator highway making bee supporting sculpsures and placing them within the pollinator highway.

Further discussions with Chris and the landscape team could dictate exact placement as this element develops.



Creating a network for pollinators

Can you imagine trying to travel around Britain without our road and rail network?
For much of our wildlife this is the reality, as patches of habitat have become isolated.

Why do we need to take action?

Bees, butterfly and hoverfly numbers have declined rapidly in the last 50 years, due to loss of wildflower-rich habitat. Changes in land use including intensive farming, urban spread and new transport links have had a huge impact.

“

Over 97% (an area the size of Wales) of all flower-rich grasslands have been lost in Britain since the 1930s.

VISITING THE SITE AND FRINGING WOODLAND TOUR
WITH JERRY DICKER

Vernacular track Earthworks we discovered in Crossways
Wood

These forms and colours have influenced and informed
some of our ideas for artwork at the new site.



GEOLOGY

Researching local geology as the foundation – literal foundation – of the project.

Visual / constructional motif.

Sedimentary layers to inform rammed earth casting.

This technique could also create geometric element such as repeated forms or constructional elements.

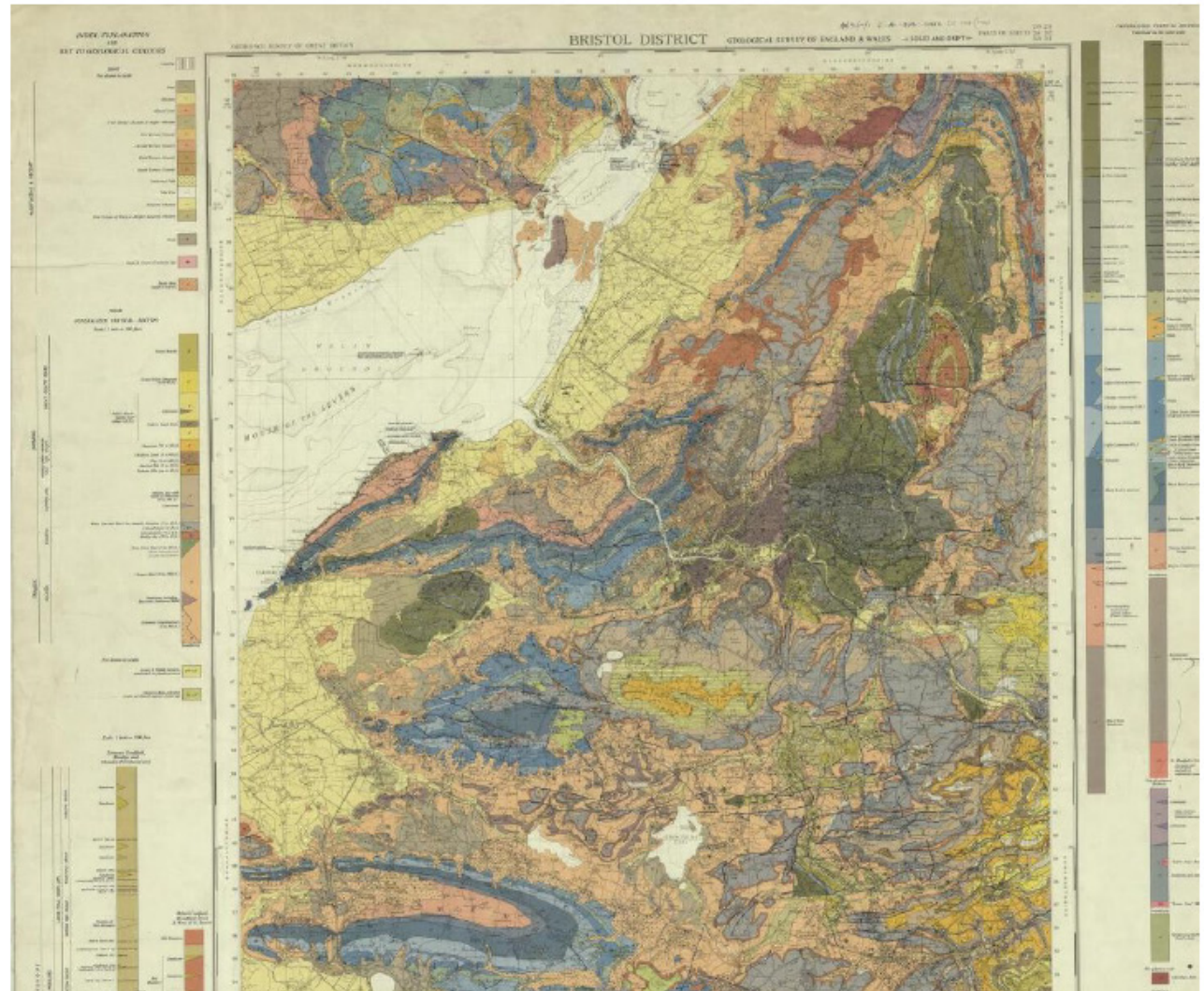
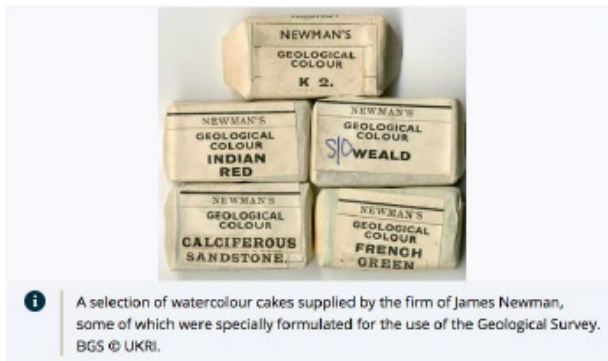
Local Pennant stone Quarry, Forest of Dean



Layers of Geology of the area

The colours chosen to depict rock formations usually attempted to match the overall colour of the rocks themselves, as exemplified by William Smith's celebrated geological map of England and Wales (1815) and the Geological Society's own version compiled by G B Greenough (1819), the latter being the starting point for de la Beche's first colour scheme. As more formations were recognised, it became necessary to employ a wider range of colours or to combine them with ornament.

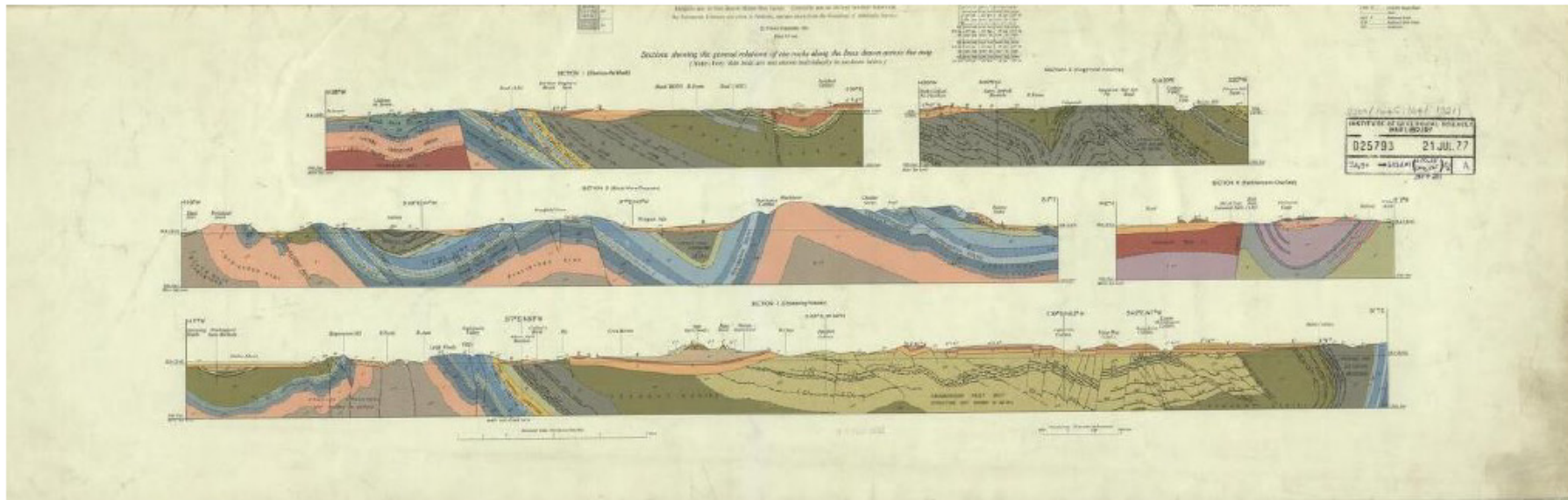
The colours themselves were based on watercolour pigments available from art dealers, but in due course a need arose for the survey to negotiate the production of specially formulated pigments.



GEOLOGY / STRATA / CASTING LAYERS

Bringing this out the geological element of the work through the potential use of rammed earth

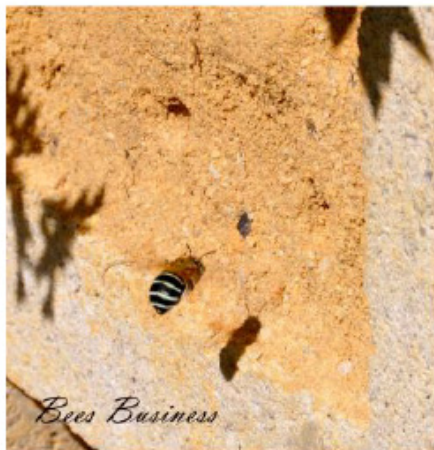
Connecting the work to the place by echoing the forms of the strata using lines within the rammed earth (concrete) casting process and pigment



Rammed Earth has the capacity to deliver a degree of precision to enable a geometric system. At the same time its material quality can provide an open and even organic feel that we think suits the themes we are setting for this brief.

The structure of rammed earth can also be open enough to create micro habitats for insects or bees.

Rammed earth bricks can be constructed and placed in a sunny position, but with some protection from the weather. It may take some time (up to two seasons) for the bees to take up residence but patience is often rewarded.



Blue banded bee entering a rammed earth block.

Rammed earth bricks can be constructed for bees to take up residence



Rammed earth columns at Drawing Matter, Somerset.

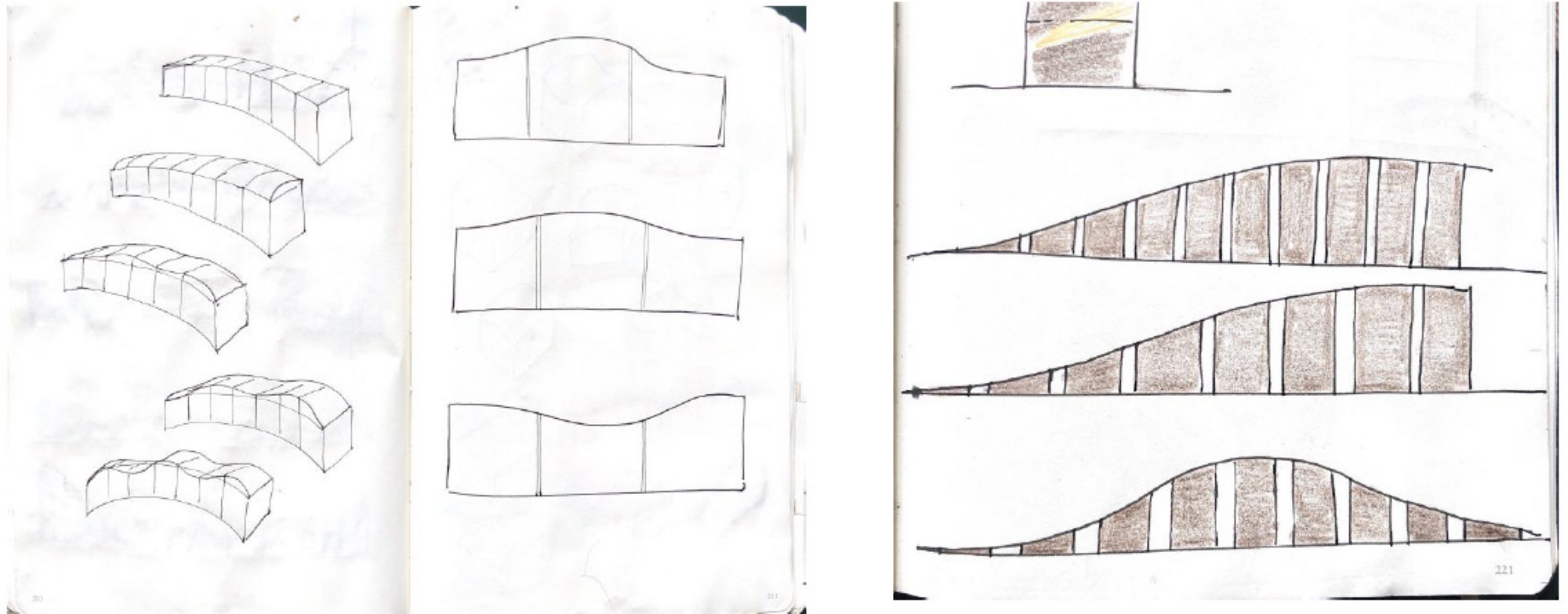


Example of rammed earth concrete casting, source unknown.

STRATA INSPIRED FORMS

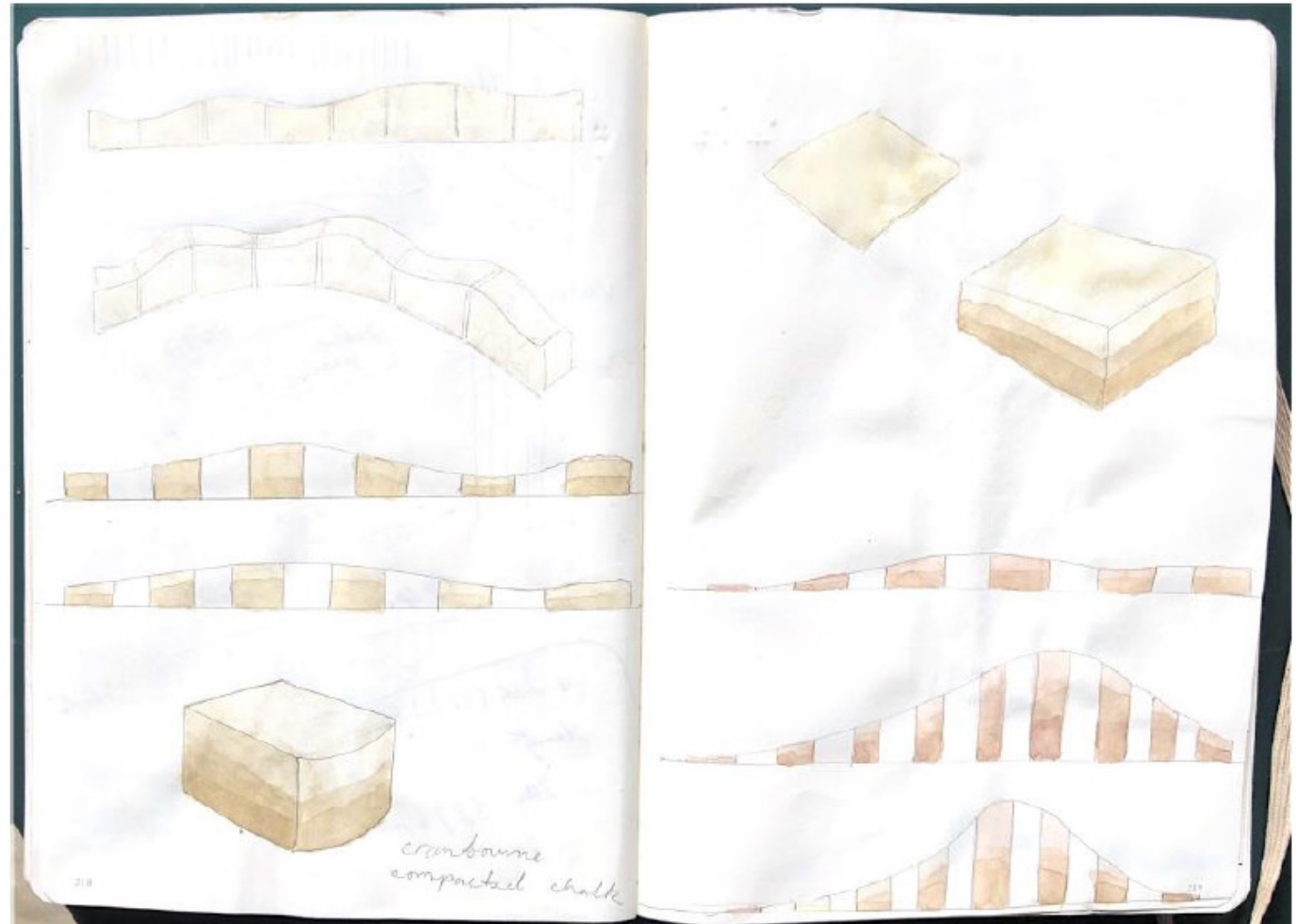
Echoing the shapes and layers of geology of survey charts from Thornbury. Also earthworks found in the woods near the site.

To be used as places to sit but also as stepping stone like forms to encourage exploration and engagement with the wilder areas.

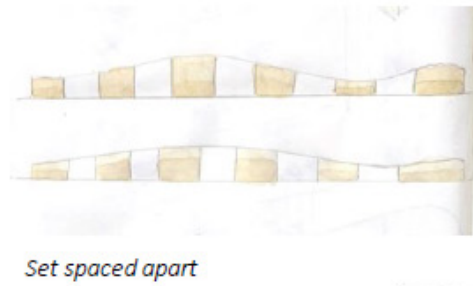
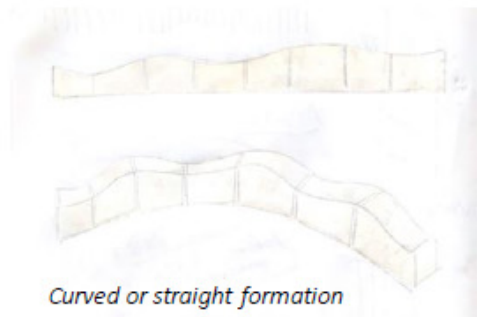


MULTI PURPOSE SCULPTURE SKETCHES

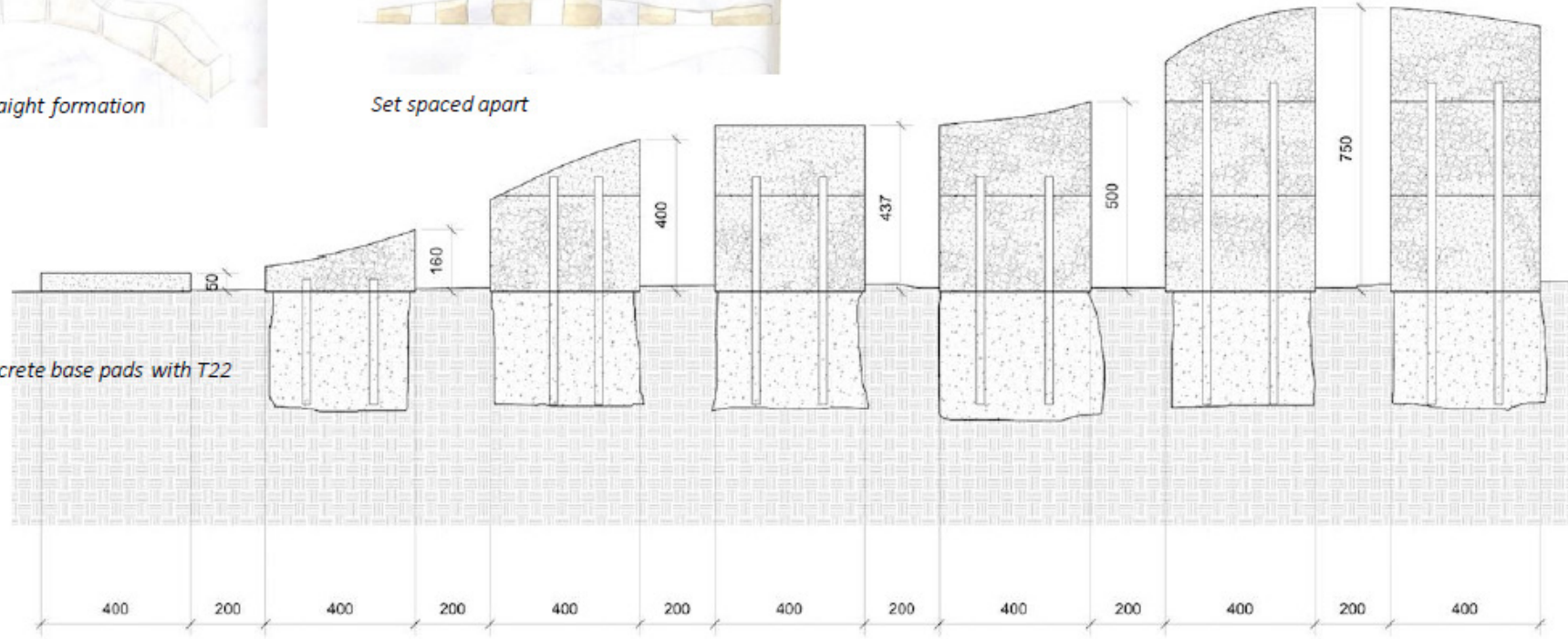
- Seating
- Stepping stones
- Sculptures
- Geological strata forms
- Paving trail
- Elements to discover
- Some layers have holes for insect habitat



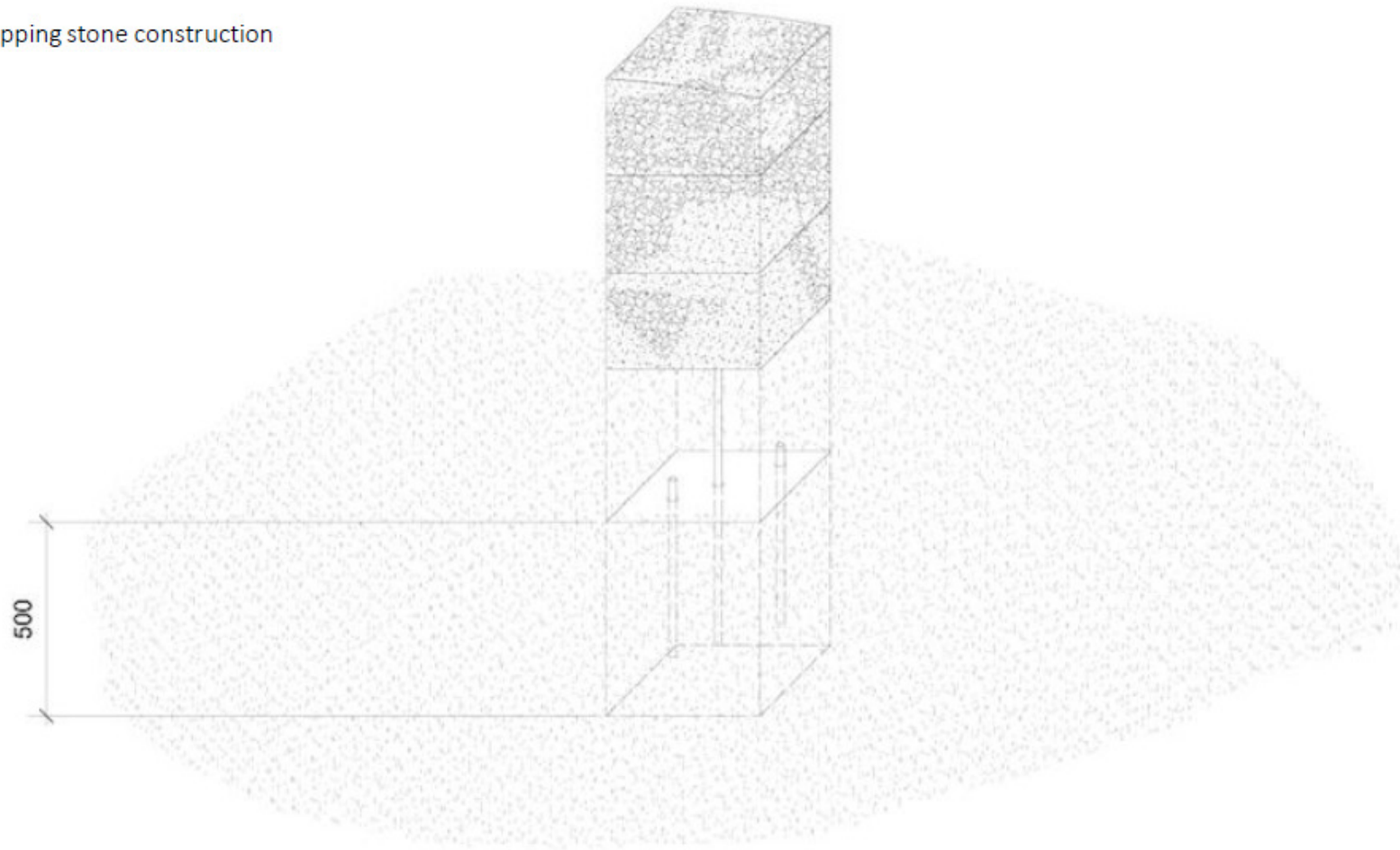
CAST STRATA SEAT | STEPPING STONE FORMATION



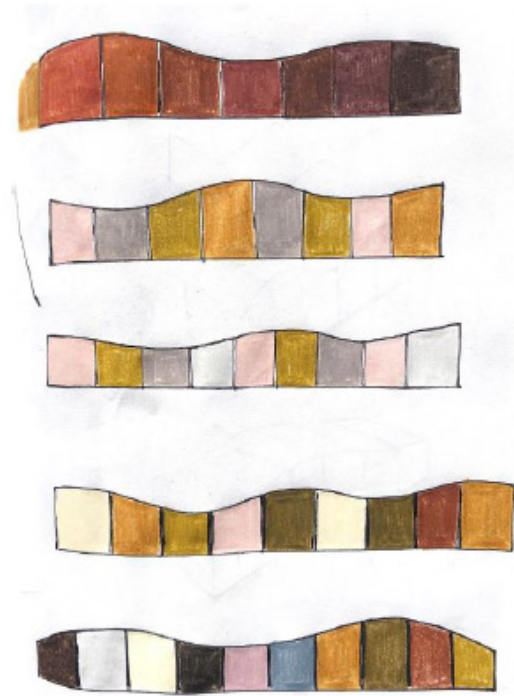
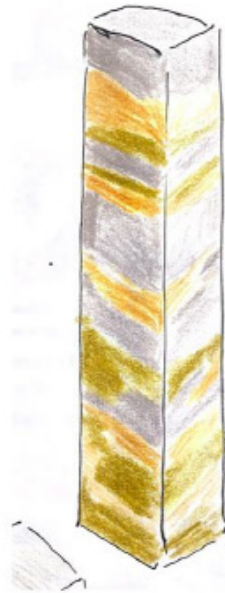
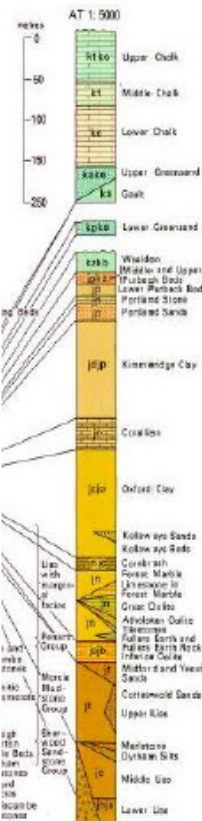
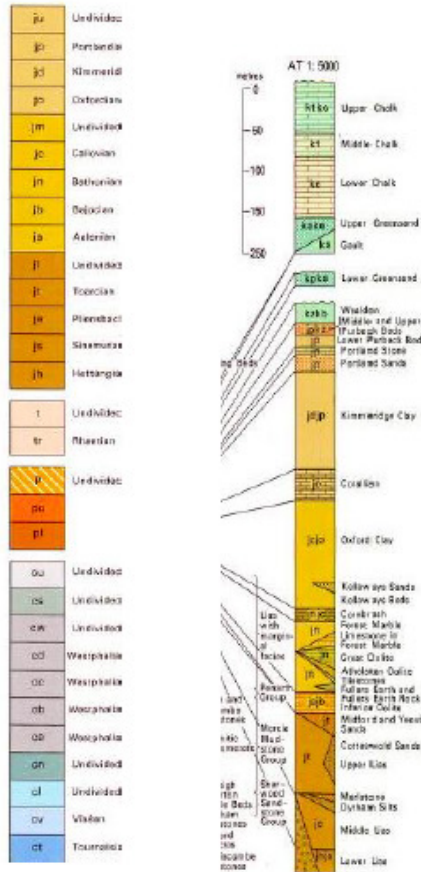
Fixed into concrete base pads with T22 rebar



Seat | Stepping stone construction



INSECT AND BEE SUPPORTING TOWERS BASED ON GEOLOGICAL STRATA KEY SECTIONS



Geological strata key

Habitat supporting sculpture sketch based on Key section

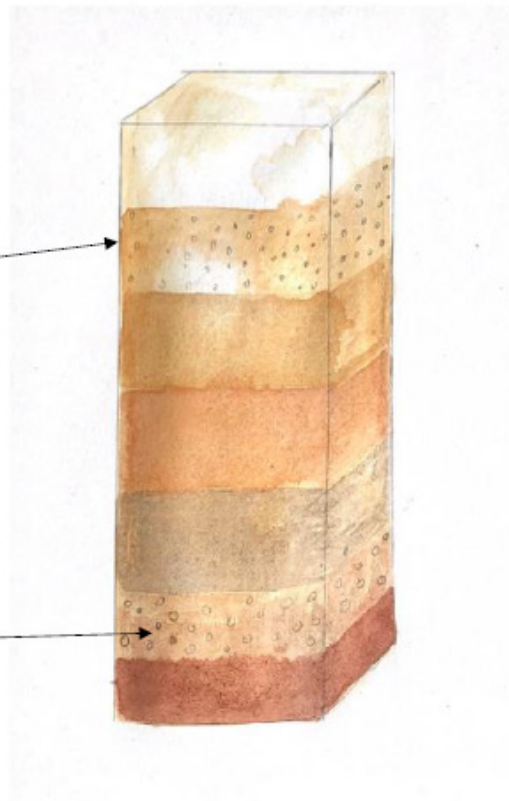
Sketch for seat forms based on key sections

INSECT AND BEE HABITAT TOWER

Constructed in sections that form a tower of beautiful earth tones

Layer made of rammed earth blocks for bees to be able to gain entry

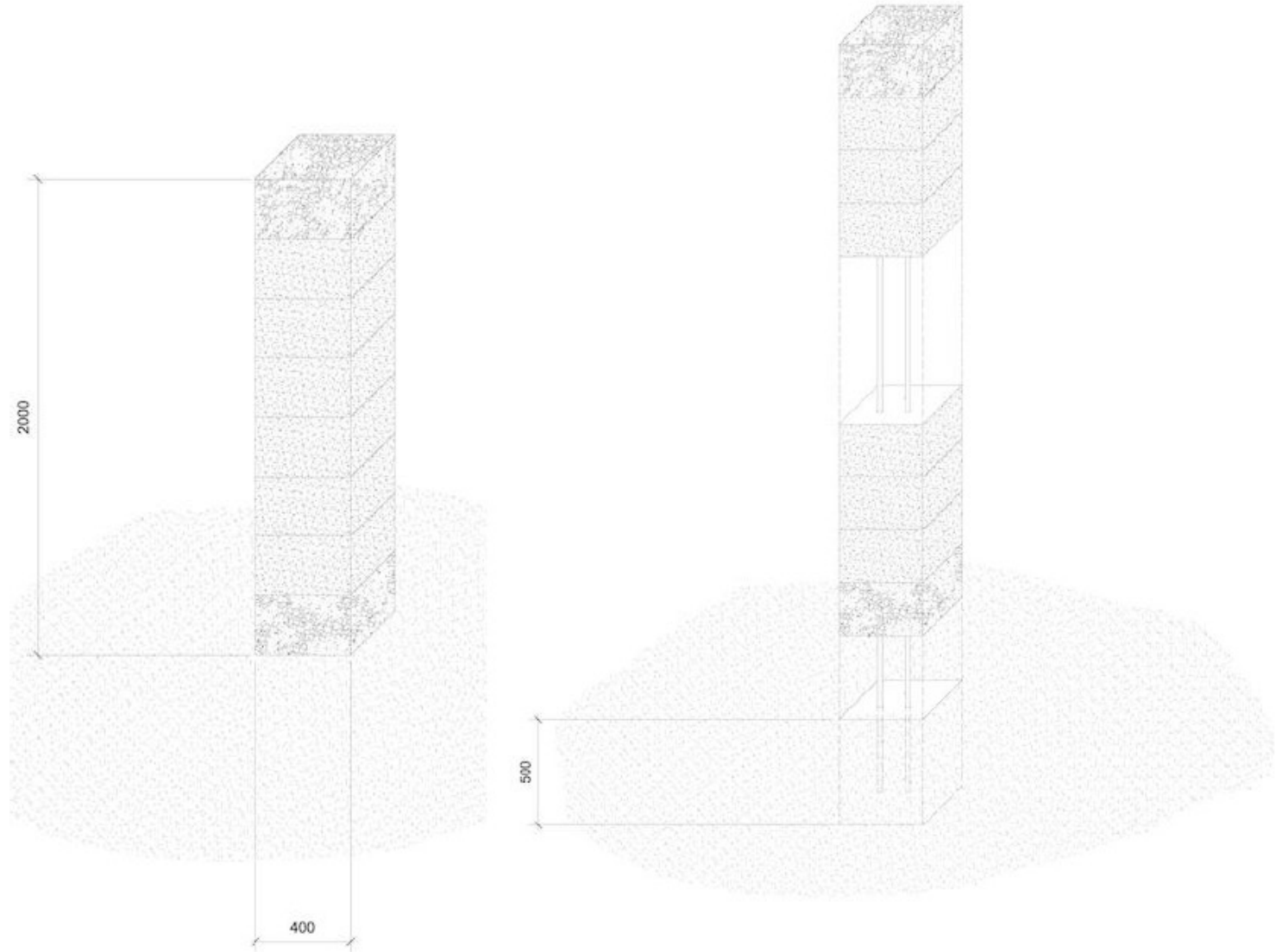
Layer has open holes for insects to create habitat



Referencing earth tones found at the site

HABITAT TOWER CONSTRUCTION

Cast rammed earth concrete blocks stacked onto central re bar poles and fixed to the ground using a base pad



EARTH BRICK ROAD TO THE WOODS

Cast stepping stones set into the ground creating paths for children to explore the wilder areas of the site, for example a path to the woodlands or through wild flower areas



FLEXIBLE PLACEMENT

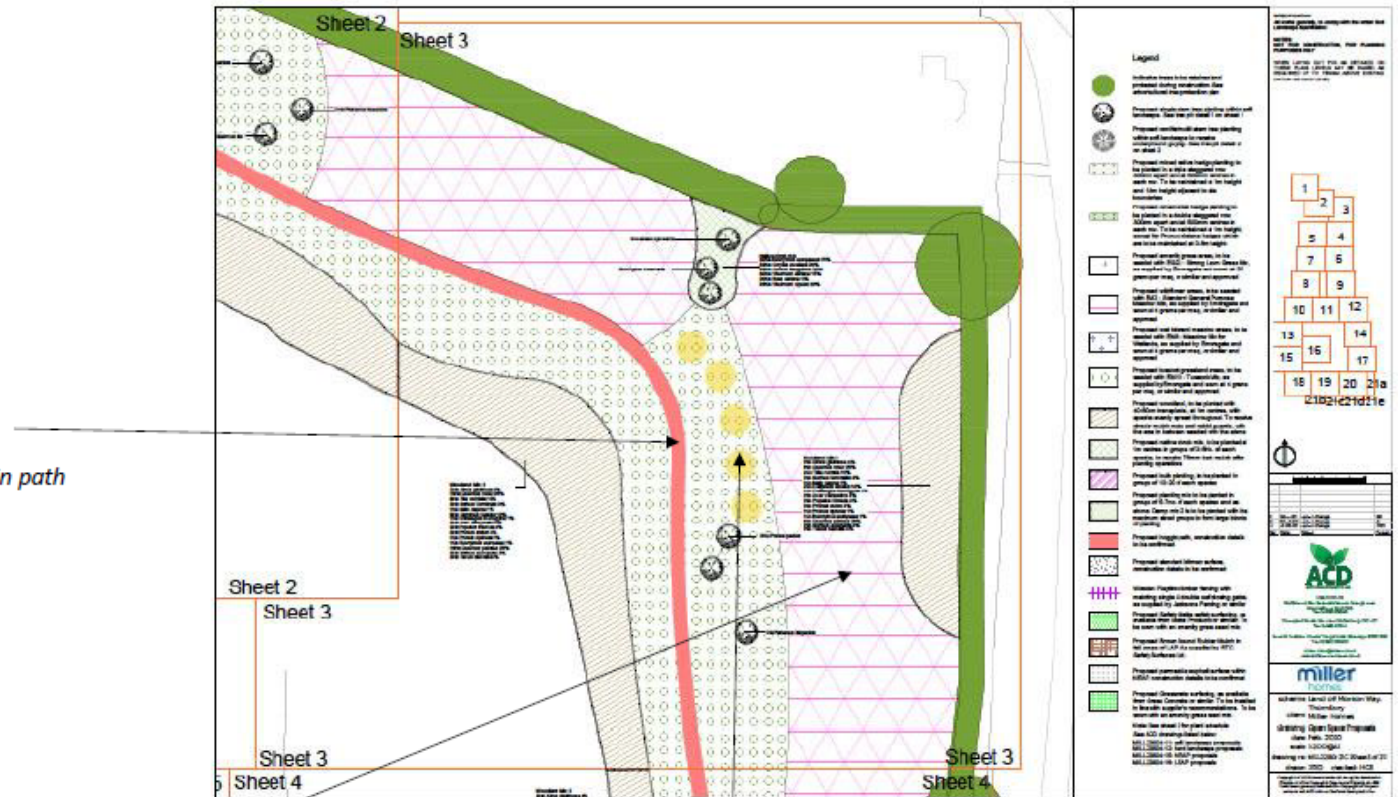
Suggested placement of seat / stepping stones
Next to the hoggin path in areas of grass
Wildflower area behind



Hoggin path

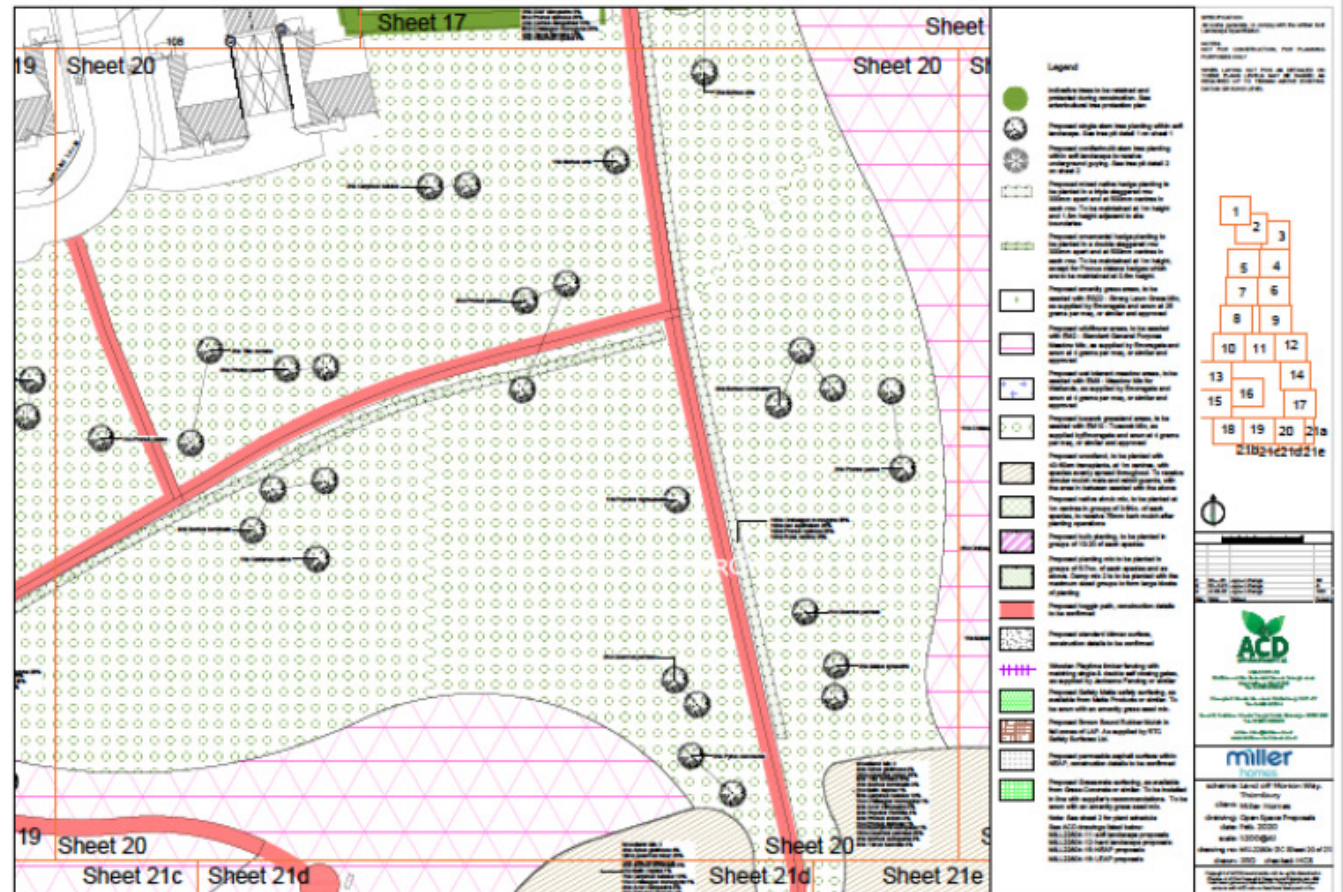


Wildflower planting



Strata / stepping stone formations possible placement

Habitat towers and strata formations can be placed anywhere in the grassed / wildflower areas of the site to encourage exploration of these areas and create trails around the site



CARVED OAK WILDLIFE SUPPORTING PODS AND HABITATS

Bird nesting pods based on species found on the site, in this instance larch cones.



Example of carving pattern we could use on new bird pods or insect habitats

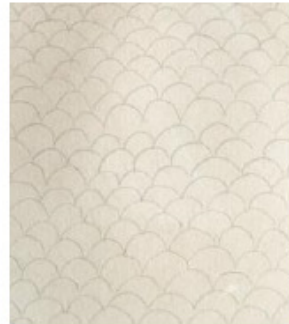


Oak forms hollowed out to create nesting space for birds

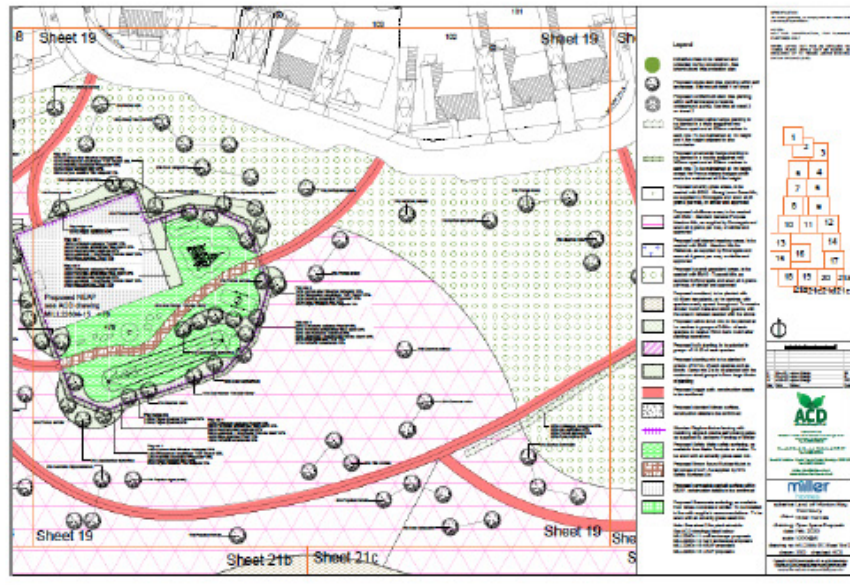


Example of previous oak bird nesting pod for Winterborne Abbas

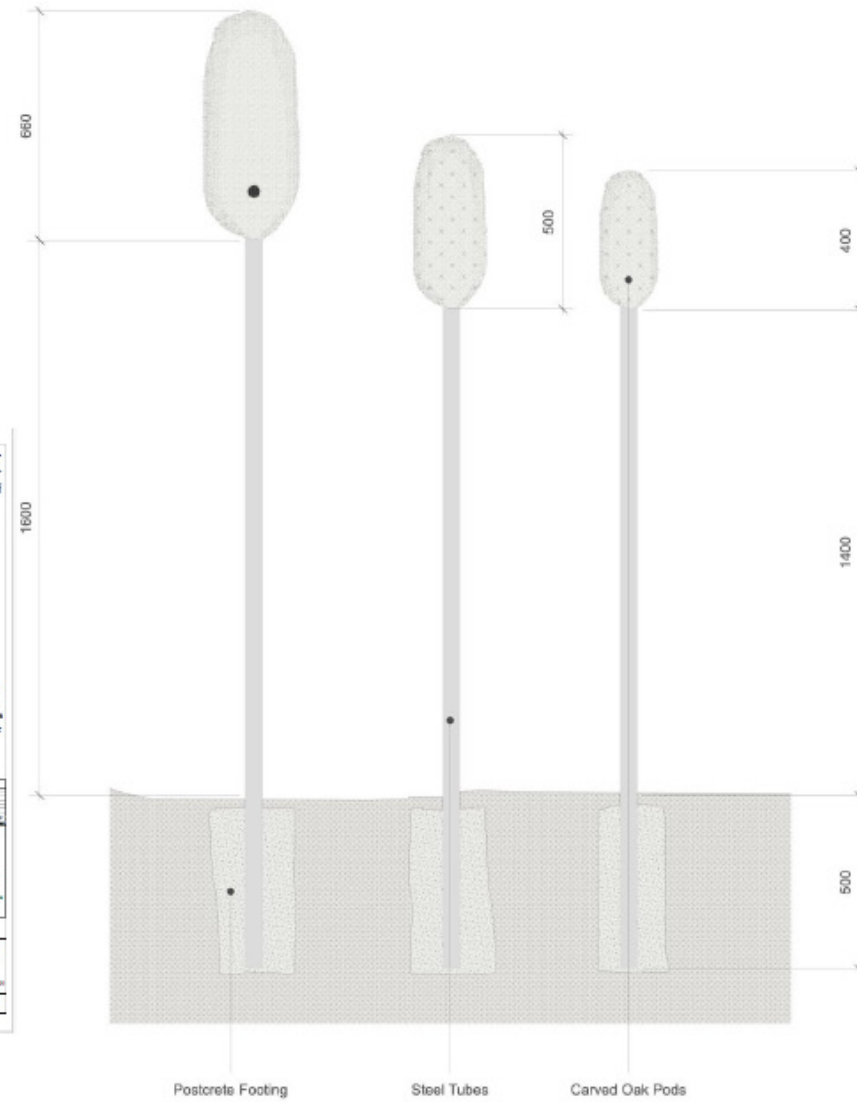
Carved Oak Bird nesting pods dimensions and fixing



Example of carved detail



Pods can be located anywhere near trees



Interpretation

Could be a map / panel showing sculpture locations, stepping stone paths and species indicators



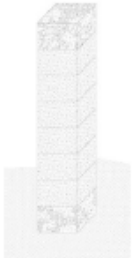
Piet Oudolf field drawing for Hauser and Wirth, Somerset

QUANTITIES

1 x Cast strata formation seat / stepping stone sculpture



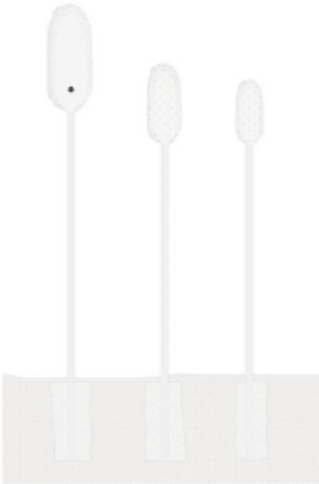
1 x Cast strata | Bee and Insect habitat tower



24 x Cast stepping stones



4 x Bird nesting pods sculptures



1 x Interpretation panel showing locations of artworks

10. Delivery

This art plan sets out our approach to delivering successful public art provision with artists. Our concern is that artists can fundamentally influence and enhance the public realm around them.

Good practice

The art commissions will be developed and delivered in line with current forms of good practice of public art commissioning practice. The indicators for this practice will be:

- The setting up and use of a Project Commissioning Group.
- The continued use of an arts consultant.
- Open and clear decision-making.
- The development of clear project briefs.
- Working practices in accordance with SGC public art guidelines.

Project Guidance

A small Project Commissioning Group has been established having a core group comprising of the client and art consultant. The design team will be involved during implementation. SGC arts team will be invited to meetings when appropriate. The role of the group will be to advise and approve:

- project proposals and development of design work.
- cross cutting with other project activities.
- partnerships with other organisations
- promotion, marketing and documentation.

Final decisions on all aspects of the project will be made by the Project Commissioning Group.

Art management

Ginkgo Projects will continue to manage the art procurement process. This should be done in close dialogue with the client. The main roles of the consultant to be:

- Integration of the art programme into the wider development programme.
- Programme and allocated budget management/ advice.
- Preparation of detailed project briefs.
- Management of promotion of project opportunities to artists
- Artist selection
- Preparation of artist contracts

- Artist management
- Supervision of works
- Certification of works
- Co-ordination with project PR team for art programme promotion.

Decommissioning and maintenance

It will be clearly stated to artists within the contract that work is expected to be low maintenance and will age gracefully. To maintain the integrity of the artwork a maintenance plan and schedule for any permanent work should be agreed with the client / South Gloucestershire Council. On approval of the maintenance plan the client / South Gloucestershire Council (whoever is in continued ownership of the public realm) should agree to maintain the artwork for its agreed life span. The artist will be expected to consider the maintenance within their overall project costings.

Any permanent work should have at the end of its agreed life span an agreement between the client / South Gloucestershire Council and the artist, outlining a series of decommissioning options to maintain the integrity of the artwork, client and artist reputation.