

# TEMPLEQUAY2

ANOTHER DIMENSION OF BRISTOL'S TEMPLE QUARTER

Landscape Projects, Landscape Architects  
Working pArts

Temple Quay 2, Bristol

ND2 Artist Commission Briefing Document



→ [TEMPLEQUAY2.CO.UK](http://TEMPLEQUAY2.CO.UK)

A major development of offices, residential and Leisure uses

→ A DEVELOPMENT BY

**Castlemore**  
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→ ENQUIRIES TO

**AlderKing**  
PROPERTY CONSULTANTS  
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## ND2 Artist Commission Document

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### 1.00 Project Background

Temple Quay is a mixed used development located at the eastern end of the Floating Harbour, Bristol's historic dock frontage, and represents an important component of the regeneration of Bristol City Centre.

Earlier completed stages of the Temple Quay (Core) project have seen the completion of a dense new urban district of primarily offices with ground floor retail uses, based on a network of streets and squares.

The latest stage of Temple Quay, known as Temple Quay 2 (TQ2), is planned for the north bank of the Floating Harbour. The mixed-use development fronts onto the waterfront on its southern edge, and links to existing residential areas in the north. There is planned provision for offices, workshops, retail and leisure uses, as well as a considerable provision of residential accommodation.

At Temple Quay 2, the project developer, Castlemore Securities Ltd, is committed to a project arts strategy, which will see the commissioning and implementation of a range of artworks across the development site.

### 2.00 Temple Quay 2 Masterplan

The masterplan for Temple Quay 2 was developed by urban planners URBED, who describe a dense urban framework, focusing on the waterfront. Buildings have been aligned to form curved streets, in a radiating pattern parallel with the Harbour front, crossed by streets which connect the waterfront with the skyline of Bristol to the north.

The waterfront is southfacing, and is planned to be an active public realm. Adjacent buildings will open onto the waterfront, and the groundfloor of most buildings will have retail and / or leisure uses, cafe and restaurants. Moorings will be installed along part of the frontage.

The waterfront is where the radiating vistas meet the waters edge. As terminating points in the urban framework, these places are marked as look-outs, seating spaces or bridges. The waterfront is framed at each end by tower buildings, each with a public square at its foot, animated by a cafe or restaurant.

The waterfront provides linkages to TQ Core and to Temple Meads station, across the existing Valentine Bridge and a proposed bridge currently under development.

The waterfront is seen within the urban masterplan as a leisure destination within Bristol's Harbourside.

URBED's development proposals have been described in a regulatory plan, which codifies the development, for example describing the massing of buildings, and the extent and proportions of streets and courtyards and the public realm.

The Regulatory Plan has served as a basis for the development of a Public Realm plan, which describes the character of each place within the urban framework for Temple Quay 2, and a Public Realm Toolkit, which identifies the functional and aesthetic characteristics of the public realm, as well as indicating appropriate construction materials.

The Temple Quay 2 masterplan has been subject to further design

refinement. This has resulted in the omission of a proposed central tower building, and the enlargement of other buildings adjacent to the waterfront. A revised masterplan has been drafted which indicates the realignments on the waterfront.

The omission of the central tower offers an opportunity to make a special focal place at the heart of the development, at the most significant location on the Waterfront.

### 3.00 The purpose of the Artist Commission

Temple Quay 2 must have a powerful and distinct identity that brands it within Bristol, within the South West of England and nationally/internationally.

This commission is firstly about making a 'place'. This place must be somewhere that the public can name and recognise as unique to Bristol. It can achieve this uniqueness either by resonating with references that can only be about Bristol or by being such a powerful idea that it becomes a new signature for Bristol.

The choice of Acconci Studio is in itself a clear signal of the Client's intent to achieve something that is dynamic, interactive and affirmative. So, we are saying to you that we like what you do and we want you to get under the skin of Bristol and particularly the physical characteristics of this site and tell us how you believe these can be articulated in a new piece of public art/public realm that everyone will recognise and want to see for themselves.

It is our aim that the name of the work you create and its physical characteristics be synonymous. We hold a strong conviction that if people can name a place or a work of art/architecture and it also carries a powerful sense of itself, they can then talk about it, understand it and it can become part of the language.

If this process succeeds it can provide powerful support to the waterfront as a destination, raising its the profile and its status.

The submitted proposal must support the package of elements which will form the planning application.

The level of ambition of this project demonstrates Castlemore Securities' commitment to art patronage and its determination to make something different at Temple Quay 2.

### 4.00 Project Brief :

The following describe our aspirations for the project.

#### Collaborative

The development of the proposal should be in a spirit of collaboration with the Client's team and especially with Landscape Projects who are charged with designing the overall public realm. Acconci Studio will have a full briefing from both Castlemore and Landscape Projects so they have a clear understanding of the current context and those elements and design decisions that must remain.

#### Intense

We hope to achieve this quality both in the work itself and in the experience that people have when visiting. It can be about distilling size to an optimum point that keeps the encounter to human scale but enables it to transcend normal experience.

#### Physical

The physicality of the relationship one has with a work can contribute greatly to the quality of the experience and ones memory of it.

#### 3 dimensional - Monumental

We would like to achieve a work that holds its place assertively beside and in amongst much larger buildings in the main development.

#### Occupiable

A place that one can enter or at least develop some intimacy with would, in our view, support all our other ambitions for the project.

#### Tangible

This is about an idea that people can readily grasp, hold in their minds and give a name to, whether it be one that Studio Acconci offers or that is generated by the public.

#### Activating – Innervating

The project could exploit the relationship between a physical and an emotional experience.

#### Memorable

We want people to be able to carry away ingrained retinal images of the work so that it becomes synonymous with the place. There are a small number of examples where this has become the case, not always involving artworks, Sydney Opera House, Eiffel Tower, Manikin Pis, Angel of the North. The most closely related image of Bristol is the Clifton Suspension Bridge and while this is an extraordinary landmark it is not an urban destination.

#### Photographable

The project will exist as much as a photographic image as it will as a physical entity. We hope that photographic image will travel the world and represent Bristol and Temple Quay in a way that words never could. We would like you to think about how the work photographs as you develop it.

#### Cost

The public realm at Temple Quay is one of the most expensive elements of the development. As stated above we anticipate a close collaboration between Acconci Studio and Landscape Projects over the integration of the work into the Waterfront.

The work should not exceed a budget of £250,000 inclusive of fees to Acconci studios and any subconsultants.

As a means of controlling the client's cost we would like there to be a constant process of cost build and evaluation during the design phase. This should involve close collaboration with the Clients own QS team in the UK.

#### Time Scale

We would ask for initial concept proposals within a 3 month period of agreeing an appointment.

### 4.01 Particular Characteristics :

There are a number of characteristics that we would like to attach to the project, for a variety of reasons.

We would like there to be a clearly defined location for the work/place. This will enable the Client to understand its relationship to other built components of the site. It will enable the Client to map

and fix the required location of existing and new services.

Discussions with the Planners will inevitably focus on the quality of the waterfront and we must be able to describe an integrated relationship between this proposal and the broader public realm.

There is a possibility that this work will be commissioned on a different timetable from other major works on site, maybe before, maybe after.

You should seek to keep site work to the minimum or explore a strategy to contain its impact on the rest of the site.

### 4.02 Exclusions :

The project should not:

- be obstructive to access both to the waterfront for service vehicles.
- be obstructive to access for people with disabilities. The Disability Discrimination Act has entered a new phase of requirement during 2004. Landscape Projects will provide some briefing on this but Acconci Studio should satisfy themselves that they understand and can comply with the implications of the Act.
- offer a demonstrable hazard to the public or be dangerous.
- be unproven technology where the capital cost cannot be predicted accurately.
- require continuous expensive maintenance.

### 5.00 Responding to the Planning Authority

While Castlemore Securities are the Client, the views of the Planning Authority, Bristol City Council need to be taken into consideration. As we have stated above, the Client's Design Team, lead by Landscape Projects and Working pArts will provide continuing guidance on this, but we would want Acconci Studio to acknowledge the protocol of the submission system. This may require some interchange of ideas and opinions with Bristol City Council and a degree of iteration in the design process.

### 6.00 Project constraints general

Bristol's Floating Harbour. The Floating Harbour is an important historical and physical element in Bristol. It is both a leisure destination, and an active working waterway. The Floating Harbour is a special place to Bristolians, with a strong and robust post-industrial character. The artwork might reflect aspects of this character.

Activity. Bristol's waterfront is seen as a vital part of the regeneration of the city. The city is making great strides in reconnecting to the waterfront, and it is seen as a generator of activity of all sorts. Artwork should support the activation of the harbourside.

Temple Meads Station. Temple Meads Station is a historically important site. The artwork should respect views from the station, particularly the central courtyard approach, from where the artwork should not be seen.

Temple Quay : The regulatory plan describes the building and open space / streetscape network. The artwork should take account of the constraints identified in the regulatory plan.

Floating Harbour. This is a working waterway, and boat manoeuvres take place in front of the Temple Quay waterfront. The artwork should respect the requirements of the Bristol Harbourmaster. The waterlevel is kept constant by a weir, but periodic floods can be expected. The water level is normally 6.2m above Ordnance Datum (sea level), but flooding takes place up to 9.4m AOD. The general level of the waterfront is 10.4m AOD

### 7.00 Project constraints specific

Artwork project site. The location of the artwork is known as NP2, and is described on the accompanying plan

Movement along the waterfront must be maintained at all times; this is for day to-day pedestrian and cycle movement, as well as delivery vehicles and emergency vehicles. A minimum 4m width should be maintained as shown.

spatial constraints; the building line generated by the regulatory plan is shown. The facades of buildings ND3 and ND4 about the vista, although the stair towers project into the vista.

Harbour Wall. The wall is in a variable condition, and proposals should avoid adding surcharge to the wall. Acconci Studio should liaise with Arup engineers concerning these constraints

car park. The underground car park perimeter wall is shown in its alignment parallel with the harbour wall. There is a requirement to make a fire escape stair emerge onto the waterfront, above the flood level (9.4m AOD) Acconci Studio should liaise with Arup engineers concerning these constraints

loading. surface of NP2 will be partially existing material, partially fill material, and partially roof deck over car park. Loading capabilities may vary. Acconci Studio should liaise with Arup engineers concerning these constraints

building sequence. The building of the adjacent buildings and public realm will be carefully sequenced. Acconci Studio should liaise with Arup engineers concerning these constraints

programme. A project programme has been developed. Acconci Studio should liaise with Alder King concerning these constraints.

### 8.00 Project context 1 : Waterfront

waterfront : the waterfront is a curved quayside, for taking the sun, strolling, for window shopping, for eating and drinking and talking, in the sun, in the shade, and under canopies.

waterfront geometry. The waterfront is the convergent point between vistas and a curved building frontage. The vistas are organised on a radial splay emanating from features on the south bank of the Floating Harbour, and linking the skyline of Bristol to the North. The Vistas form continuous streets, of different characters. The street converging on NP2 is a green and tranquil street, connecting the school with the waterfront. The curve has become realigned, but still signifies a potential link to the project sites to the east of Temple Quay 2.

waterfront activity. Activity along the waterfront tends to be stratified; it comprises 4 components

- i) the building frontage is active, with a 4m deep terrace arranged to provide a place for sitting out, sometimes sheltered by the building itself.
- ii) The promenade is a curved, generous, specially lit path which sweeps past the buildings, and provides views down to the water. it provides a defined service route to all waterfront buildings.
- iii) the steps and ramps. These provide a place for movement from the promenade to the waterside. The ramps permit continuous walking along the waterside, while the steps allow casual sitting out.
- iv) lower terraces. The edge of the waterside is lowered in places. This provides a series of special sitting places, close to the waterside, which is inviting and signify a change of pace, a place to watch the water activity. The lower terraces are designed to permit tree planting, and allow views from the building frontages to the water surface.

### 9.00 Project context 2 : Architecture

The waterfront has been designed as continuous folded surface, adjacent to a sweeping curved surface. The interface between the two elements is marked by a series of steps, a different geometry and a material change. The ramped geometry responds to wall-top level changes, and permits access to the waterside throughout.

Lighting : the lighting is set out to form a continuous curving alignment.

kinetic facade. Adjacent building have been designed with a highly modelled facade treatment. This serves to shade the south facing frontage, and will provide a lively visual surface which will change character and colour as one passes along the waterfront.

light bridge. The second bridge (designed by Niall McLaughlin) will be a perforated steel, internally lit structure.

### 10.00 Project context 3 : Historic

Temple : the Temple name for this area of Bristol is derived from the Knights Templar, who held lands in this formerly marshy area outside the walls of the medieval city of Bristol.

Floating Harbour : this is Bristol's Harbour, and is a sinuous waterbody which winds its way through the city centre. It is a significant historical element. It is a feat of engineering. It is lined with historic artefacts such as the SS Great Britain, The Industrial Museum and shipping. It is an active waterway.

Free Tank. this is a place where citizens were permitted access to the waterside to draw water. The site of free tank is at NP2. It is no longer in use, but is of historic significance.

Glass Factory. There is evidence that the site of Temple Quay was at one time a major glass manufacturing place. Bristol Glass is a deep cobalt blue colour.

Brunel Bridge. The railway connection to Bristol from the east (London) crosses the Floating Harbour alongside Temple Quay. The bridge was designed by IK Brunel. Railway sidings are still visible on Temple Quay site. A short canal access or arm is noted as of historical importance, some distance away from the NP2 site

Temple Meads Station. This is a significant example of railway engineering and architectural design. IK Brunel was involved in the engineering of the railway (The Great Western Railway).

constraints plan

12.00 Project participants

Client : Castlemore Securities

Masterplanner : URBED

Public Realm Designer : Landscape Projects

Lighting Designer : Landscape Projects

Arts consultant : Geoff Wood

Architect ND3/ND4 : Stride Treglown

Architect : NS2 / NS5 : Glenn Howells.

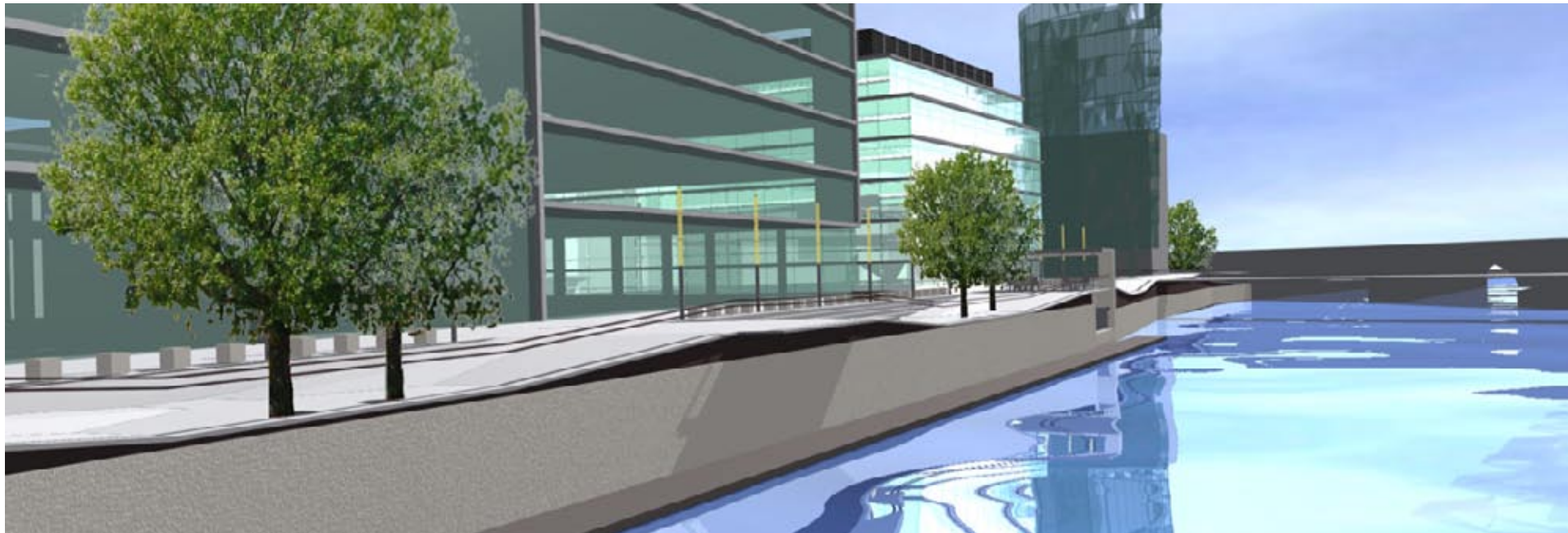
Engineers : Arup [Public Realm] Buro Happold [Buildings]

Mechanical Engineers : Buro Happold

Elevation of proposed waterfront



View along proposed waterfront





View of proposed waterfront showing level change, steps and ramp arrangement