Lighting within St Peter's Square, Ropewalks
Lighting Strategy

Introduction

This section of the document forms the basis of the Lighting Strategy. It identifies distinctive “urban areas” within the centre of Northampton and provides a brief to the individual design teams to ensure that areas have distinctive character in the context of an overall strategy; and for the public realm that integrates them.

Artificial lighting during the hours of darkness will play as much a key role in the success of a scheme at night as natural light and its interaction to built form and fabric does in the daytime. The aim of the Lighting Design Guide is to provide a strategic approach to lighting in order to create and enhance the desired ambience and lit environments intended within each area.

Using the framework of the Design Guide, an overview of each area will be provided including lighting design classification, colour quality, equipment heights, equipment aesthetics, gateways, building façade lighting, landscape area lighting and event lighting.

The aims of the Lighting Design Guide in particular are:

- to create a high quality safe and secure urban environment
- to identify public attractions
- to set a benchmark to the next generation of development
- to create a streetscape with variety in scale and character
- to provide exciting and attractive key routes during the evening for users and visitors
- to establish and improve gateways throughout the area
- to improve the standards throughout the area, incorporating interactive street, building and public art lighting
- to add richness through distinctive and subtle lighting design which highlights special features and places
- to generate a night time economy that will assist in sustaining the centre of Northampton

The overall aim of this project is to provide a harmonious and coherent lighting approach throughout the centre of Northampton, which will aim to show the area to its best advantage and increase its attractiveness after dark. The PRIF document will provide the framework for the development, implementation and maintenance of individual lighting schemes, including street lighting, lighting of major landmarks, buildings, public art and memorials, better lighting of parks and main pedestrian routes and the improvement of the major public transport routes.

With all Master Plans and Design Guides it is important that there is consistent and rigorous monitoring of their implementation. If they can be included as part of the planning process then this can be beneficial and instrumental in their success. One approach to this could be to establish the role of town centre lighting manager – a single person who is responsible for the visual and technical co-ordination of all exterior lighting that happens in the town.
This is an approach that has been very successful in Malmö, Sweden.

Alternatively, in Hamburg they have established a lighting advisory panel consisting of 3 independent lighting designers and two architects. They review all new lighting against the basis of the Master Plan ensuring that a high level of quality is maintained.

Cost Benefits of Lighting

When compared to the cost of building projects and other major infrastructure works, lighting often represents a relatively low level of investment for a large return in terms of improved community safety, amenity, inward investment and business growth.

Research has shown that, for every £100,000 invested in city centre lighting, there can be savings over 10 years of up to £5 million in the costs of crime and insurance to local authorities, businesses and individual victims. Other research by NACRO and the Home Office has found that, pound to pound, improved lighting reduces incidences of crime more than CCTV cameras.

The survey was carried out in the city of Liverpool to study the effects of their urban lighting strategy, the first phase of which was realised between 2003 and 2005.

83% of people who responded to the survey agreed that lighting key buildings and landmarks meant they enjoyed the city centre more after dark and they were more likely to walk in the areas where buildings were illuminated. In addition, 86% of women and 76% of men agreed that lighting landmarks in the city centre made them feel safer there after dark.

Original outlay cost was £1.27 million and the total quantifiable benefit to date, is just under £3.2 million. This meant that for every £1 spent, an additional £2.5 was generated in night time income from visitors. The research made a compelling case that the lighting scheme will quickly generate income to match and exceed the expenditure of installing and operating it and it will continue to generate an economical benefit.
Note: Where applicable and straight roads permit the relevant CE classification can be replaced by the appropriate ME classification.
Classification and Design Criteria

The adjacent plan details the proposed lighting design classifications to be used in all areas within the Northampton Town Centre. The classifications proposed have been developed and chosen based on traffic flow information, BDP Lighting’s knowledge of the area gained over various visits throughout the year to date, the need to provide desirable night time environments and encourage movement through and use of the town during the hours of darkness. Providing the right amount of light in the right place (along with colour quality) will give the perception of safety and promote a greater use of the town and its facilities.

3 lighting classifications have been proposed:

- **CE2**, 20 lx average with 0.4 uniformity – Major roads including the ring road, Black Lion Hill, Marefair, Gold Street, Bridge Street, the Drapery, Sheep Street, Mercer’s Row, George Row, Abington Street, St Giles Street and Spencer Parade, Demgate, Guildhall Road and Victoria Gardens.

These areas contain the major vehicle and pedestrian routes and conflict areas. In addition, they include the main retail and leisure routes through the town resulting in the need to maintain a relatively high brightness to encourage safe movement.

- **CE3**, 15 lx average with 0.4 uniformity – Medium size and usage roads including Castillian Street, Hazeldown Road, Horsemarket and Horsemarket Street, St Andrews Street, Scartwell Street and St Mary’s Street.

These areas are the main routes through to the residential areas and areas around the bus station where pavement barriers provide physical barriers between pedestrian and vehicular routes.

- **CE4**, 10 lx average with 0.4 uniformity – Minor access roads including Spring Gardens, Fettler Street, St Peter’s Street, College Street and Compton Street.

These areas include residential streets and pathways through and around the residential apartments.

Subway lighting should be carried out to BS 5489-1:2003 Section 10.6 and Table 4. The high levels of lighting quoted in this document are designed to assist safe access through relatively uninviting spaces. Subways are particularly susceptible to vandalism and luminaires should be fit for purpose in terms of strength and rigidity of glazing and body.

During the daytime, the brighter surroundings of a subway entrance area, relative to a low level of subway interior lighting, can create a “black hole” effect if the subway is long and daylight penetration poor. At night a reversal of this effect can be experienced when emerging from subway into lower levels of exterior lighting. In order to overcome this undesirable situation during daytime, the entry area of such subways should be provided with extra threshold lighting so that the threshold zone has illuminance values of twice the general daytime illuminance level in the subway. At the night the threshold values should be reduced, with exterior approaches to the subway provided with good levels of lighting.

Car park lighting should be designed in line with the Society of Light and Lighting Fact file 2 2006 with 30 lx average and 10 lx minimum.
Areas where low levels of night-time traffic may allow for a reduction in classification and the possibility of energy saving.
There is a great need to reduce energy consumption within buildings and public places. This can be achieved by utilising high efficacy lamps and control gear, high efficiency luminaires with appropriate mounting heights and distribution. In addition dimming of lamps can enable a greater reduction in energy consumed during the quieter periods of darkness.

These quieter times are generally believed to be between the hours of 02:00 and 06:30 or dawn where vehicular and pedestrian movement is greatly reduced.

If dimming is implemented it requires approval from all parties for a reduction in the night time illuminance. A second lighting design classification should be achieved and this is proposed to be CE4, 10 lx average with 0.4 uniformity. If the reduction in light is provided by the same installation providing the full lighting to the areas, it should be ensured that the dimmed scheme meets the criteria.

The plan adjacent shows the roads and streets where dimming could bring the maximum benefits in the reduction in energy and costs including the ring road, Horseshoe Street, Abington Street, Greyfriars, Lady’s Lane, Broad Street, St Giles Street and Spencer Street and Derngate.

Sustainability

Lamps consume the greatest quantity of energy in any lighting system but the control gear operating the lamp also consumes energy and it is intended that this energy consumption is minimised as much as possible.

Conventional control gear (CCG) is the traditional control gear used in street lighting and consists of wire wound magnetic ballasts that are relatively inefficient. There has been a recent move in street lighting toward using electronic control gear (ECG) that allows for minimising the energy consumed by the system overall.

Although the two sets of control gear produce the same quantity of light from the lamp, lamps operated with ECGs consume between 25% and 30% less energy. There are two reasons for this; ECGs are approximately 22% more energy efficient than their conventional counterparts, and the lamps themselves consume less energy.

The use of electronic control should be strongly encouraged in any of the towns future exterior lighting schemes and it is advisable that all schemes taken forward use ECG.

Waste Electrical & Electronic Equipment (WEEE) Regulations 2006

Commencing 1 July 2007 any business that manufactures, brands or imports electrical and electronic equipment are responsible for the cost of collection, treatment and recycling of WEEE. The regulations also affect distributors and retailers as well as end users.

Equipment considerations

In the specification of lighting equipment the following should be considered to understand the equipments full environmental impact:

- longevity
- the measures used to recover products which are at the end of their life
- average service period
- energy consumption
- toxicity ranking
- where the product is manufactured, it’s journey from manufacture through to recycling and
- if the product has been life cycle assessed

Finally, a good quality exterior lighting scheme can save energy and reduce pollution as it encourages environmentally friendly methods of transportation ie. walking and cycling rather than heavy energy consuming modes of transport including driving,
The quality of light defines people’s perception of a space during the hours of darkness. However, to use the highest quality of light in all areas would be counterproductive. Using a single colour of light source throughout the town and Ring Road would not enable areas to be distinctive and reflect their relative importance. In addition, attempting to blanket light the town in the best light for rendering colour would result in a highly inefficient scheme.

It is proposed that the more ‘functional’ streets and areas of the town utilise a highly efficient light source with a colour rendering index of >20 and a correlated colour temperature of 2000K providing a warm ambient light with adequate rendering properties. The lamps used could include Cosmo Gold and High Pressure Sodium. At no point should Low Pressure Sodium lamps be utilised due to their monochromatic light distribution. The areas proposed for this light quality include the ring road, Horseshoe Street, Greyfriars, Lady’s Lane, St Andrew’s Street, Scartwell Street and Little Cross Street.

Other areas where a higher quality of light is required and a sacrifice in efficacy can be tolerated should have light sources with a colour rendering index of >60 and a collated colour temperature of 3000K. In addition to improved colour rendering the lit environment would appear ‘whiter’ than that detailed above. The lamps to achieve this include Cosmo White, compact fluorescent and standard metal halide. This criterion is particularly suitable to residential street lighting and car parks. The areas included for this lighting quality include the car parks, Fort Place, Moat Place, College Street, St Katherine’s Street, Hazelwood Road, Spring Gardens, Wellington Street and the perimeter walkways around the various apartments.

The areas where the highest quality of light are proposed are the areas where increased night time pedestrian movement is desired, the retail and leisure areas and the higher quality architectural and cultural spaces. The higher quality of light source with rendering index >80 and colour temperature of 3000 – 4500K will allow the areas to be distinctive during the hours of darkness and will appear brighter than adjacent areas with a lower quality of light source. Lamps to be used in these areas include compact fluorescent and ceramic metal halide. These areas include Abington Street, Black Lion Hill, Marefair and Gold Street, Mercer’s Row, George Row, St Giles, Demgate, Bridge Street, Guildhall road, Sheep Street, the Drapery and Market areas.
The aesthetic of the lighting equipment can help to give an area identity during the hours of daylight as well as during the hours of darkness. As with the lighting quality for maximum visual benefit the more aesthetic and possibly costly columns and luminaires should be located in the areas of greater civic importance and pedestrian movement. Various manufacturers and their appropriate range of equipment have been suggested.

The plan details areas where the suggested equipment can be used. The outer ring road should have consistency and a distinct style of equipment to acknowledge that a visitor is on the verge of Northampton. Architectural brackets and outreach arms can help to provide individuality and identity and it may be possible to incorporate a characteristic of the town or emblem in the design of the equipment. The columns and luminaires should be relatively simple in form.

A different style should be used in the main routes through the town in areas of cultural and architectural importance. These routes should include the main routes from the railway station and outer ring road into the centre of town. The equipment should be stylish but simple in its design and blend in rather than compete with the landscape and architectural surroundings. The scheme already being implemented in Black Lion Hill, Marefair and Gold Street could be continued within the areas identified and provide consistency in aesthetic and order to the lighting installations.

The areas identified as ‘bespoke’ are areas of high importance where it is desired that equipment be specially designed and tailored to Northampton. Creatively designed bespoke luminaires and lighting equipment can enhance the environment both during daylight and darkness and provide a perception of quality, individuality and identity to the town centre.

The remaining areas including residential areas, side streets and access streets should employ a more basic style of equipment with a lower budget. Generally the luminaire heads would be smaller and in keeping with lower traffic speeds, road widths and pedestrian and vehicular flow.

Generally car park lighting should be more functional with appropriate symmetrical and asymmetrical floodlights used with attention drawn to light spill, light trespass and glare.

In areas where traditional existing lighting equipment brings value to the street they should be protected and strengthened with subtle forms of base lighting.

Equipment Aesthetics

Examples of street lighting equipment
Lantern heights either column mounted or wall mounted.
Subway lighting to be mounted as high as possible.
Lantern Heights

Lantern heights should vary depending on vehicular and pedestrian traffic flows, speeds, widths of roads, the need to reduce quantities of columns and visual interference and their surrounding environment.

The heavier traffic routes including the outer ring road, Black Lion Hill, Marefair and Horseshoe Street should have a taller column to allow for the efficient delivery of light onto the road and paved surfaces yet still be in keeping with the architecture and scale of the surrounding buildings, roads and landscape.

The main routes through from the ring road into town should then allow for a reduction in the scale of equipment reflecting the change from predominantly vehicular routes and the introduction of pedestrian influence. The lowering of the equipment to a more human scale should provide a more intimate night time environment whilst still recognising that both vehicles and pedestrians share common areas.

Within the residential areas a smaller scale range still should be employed to ensure light is not directed into windows and represent the speeds of traffic, both vehicular and pedestrian, and the scale of the roads and pathways.

Within the areas defined as ‘bespoke’ the scale of the lighting equipment should generally be in proportion to the surroundings and lighting intent. Generally in busy pedestrianised retail areas where the intention is to allow free movement without impediment, there is a need to remove visual and physical clutter. Wall mounted lighting equipment may be utilised to provide a base illumination with light features integrated into the landscape areas.
Focal Points

Top left: Express Lift Towner, Top Right: Gas Tower
Middle/Bottom: Carlsberg Brewery
Focal Points

Focal points in this context relate to buildings, monuments and structure that are visible from afar on many vehicular and pedestrian traffic routes into and through the town centre of Northampton. These focal points help navigation, orientation, provide a sense of identity and a sense of distance and scale.

The focal points are generally known to the residents of the town but can become familiar elements during the daytime to visitors getting used to the town and its layout. It is for the above reasons that the focal points should also be visible and to act as a beacon to residents and visitors alike and assist in providing an identity to the town during the hours of darkness.

The lighting of any focal point or beacon should not be prescriptive but must be addressed to the individual structure to ensure an appropriate design is developed. The hierarchy should be adopted where the most culturally, historically and architecturally important focal points should be illuminated to define heir importance within the town.

Focal points generally are large in scale and can dominate the skyline during daylight hours. During the hours of darkness these beacons become highly visible against a relatively dark sky and it is advised that mock ups are carried out at all stages of the design development to ensure a suitable lighting scheme.

Light spill and light trespass should be addressed and any scheme proposed should be complete with a programmable curfew to extinguish the scheme.

The focal points identified within this strategy document include the Express Lift Tower, the Church of the Holy Sepulchre, All Saints’ Church, Guildhall, Abington Square, the two gas towers to the Southwest of the town and the development.

Top : Abington Square, Middle Left : The Church of the Holy Sepulchre, Middle Right : All Saints’ Church, Bottom Left and Right : Guildhall.
Lighting Gateways, Artwork and Events

Gateways & Artwork

Much in the way that focal points help with the identity of a town, Gateways help to identify major crossings from outside of the town toward the inner core. In the instance of Northampton all the gateways are located on the ring road around the town centre. Six gateways have been identified; these are at the junctions of:

- St Andrew's Road, Grafton Street and Spencer Bridge Road
- Grafton Street, Broad Street, Campbell Street and Barrack Road
- Lower Mounts, York Road and Abington Street
- Cheyne Walk, Bedford Road, Victoria Promenade and Demgate
- Gas Street, St Peter’s Way and Towcester Road and
- Black Lion Hill and St Peter’s Way

These gateways act as main entry points into the town for both vehicular and pedestrian traffic and can be identified with the use of light onto sculpture or artwork during the hours of darkness. The identifying objects could be internally or externally illuminated pieces of art.

Artwork that currently exists within the town centre lacks recognition during the hours of darkness and the gems of the town are lost to the night. These pieces should be included within the lighting strategy and be illuminated at night. In addition, any new initiatives or artwork programs should include for lighting and explore the use of light as art.

Light spill and light trespass should be addressed and any scheme proposed should be complete with a programmable curfew to extinguish the scheme.

Events

In addition to applied light to focal points, gateways and artwork, facades and landscape areas, lighting events will provide exciting views to help draw visitors into the town and surrounding areas. The following plan indicates possible locations for events and lighting events. Locations are such that they are large enough to accommodate and can be seen from some of the major decision points.

Such events would include festivals and celebratory calendar dates, promotional and concert initiatives, and interfacing with other town-wide lighting initiatives.

Events would tend to be transient, being imported for the particular happening or festival and then removed. The appropriate consideration to install the necessary infrastructure to permit the introduction and import of such events is vital to ensure that the associated cable management is carried out and that ad-hoc and ill-considered electrical and data interfaces are eliminated.

Such infrastructure should include data transfer from luminaires to ‘off-site’ control desks and equipment (DMX512, ethernet etc. protocol) and for power provision to luminaires.

Provision for large temporary electrical loads should include importation from temporary generators.

Areas identified for event lighting include the Market Square and Beckett’s Park.
The facades of buildings during the hours of daylight help to define streetscapes, squares and landscape areas by providing a vertical boundary to a scene and hide the activities behind. Many building facades in Northampton were designed without the thought that the buildings would be visible at night due to the light technology available at the time. However, technology now allows us to define places and areas during the hours of darkness by illuminating building facades of traditional, classic and contemporary designs.

Different lighting techniques and concepts allow buildings of various age, form, scale and materials to be seen at night. Form and detail are important and highlighting is a technique that can be used for detailed façades. It may be appropriate for more contemporary facades to use coloured light.

A hierarchy should be adopted where the most architecturally, culturally and historically important buildings should be illuminated to define their importance within the town. This should then allow the lesser important town buildings, including for example fast food buildings and pubs, to be less noticeable within the night time scene.

Building facades have been identified on the following pages of this document to reflect the town's rich architectural, cultural and historical heritage.

Some of the suggested facades would be illuminated for the first time, some existing schemes would need improving, and others would require relighting where the current scheme has fallen into despair or is economically unfeasible.

The maps have been broken down into zones:

- Business and Leisure District
- Georgian Quarter
- Cultural and Arts Quarter and
- Historic Core
Facades - Cultural and Arts Quarter
Facades - Historic Core
Facades - Historic Core
Facades - Business and Leisure District

Business and Leisure District
Landscape - Green Areas

The lighting within landscape areas can help to soften what can be large pockets of darkness that could be perceived as threatening or no-go areas. Landscape lighting should compliment street and façade lighting and not compete with the public realm lighting.

Light can be integrated into the landscape highlighting ground elements of both hard and soft landscape, within trees, water features and integrated within street furniture including benches.

The main purpose of landscape lighting is not about delivering great quantities of light for function and safety but for highlighting and providing a comfortable ambience.

The areas that have been identified within this document for inclusion in the landscape lighting strategy are:

- Miller’s Meadow
- Church of the Holy Sepulchre
- Memorial Square
- Area South of St Peter’s Church
- Area behind the Derngate Centre
- Beckett’s Park
The term public art refers to artists and craftspeople working within the built, natural, urban or rural environment. It aims to integrate artists’ and craftspeople’s skills, vision and creative abilities into the whole process of creating new spaces and regenerating old ones, in order to imbue the development with an unique quality and to enliven and animate the space by creating a visually stimulating environment.

Public art online.org
Public Art Strategy

Introduction

The Public Art Strategy will enhance the existing qualities of Northampton, highlighting the town’s personality.

The strategy will be an ideal mechanism for integrating art within the fabric of the town in as many interesting and innovative ways as possible.

The Public Art Strategy will act as a guide for developing art within the public realm. Primary considerations will be to establish quality, innovation and suitability with the surrounding context.

The strategy will explore the following areas in particular,

- Linking to national, regional and local authority policies to become an intrinsic tool for regeneration, tourism, arts provision, supporting individual artists, enhancing the public realm, providing a means of expression for local communities and tackling social exclusion.

  - Setting up a process for commissioning artists from a wide database of local, national and international fields suitable for specific opportunities identified within a brief.

  - Offering advice on budgets for certain elements and helping to identify additional sources of funding for specific commissions.

  - Identifying key opportunities for artwork integration within the public realm and as part of future developments.

  - Advising on appropriate methods of project management of the public arts programme including the phasing of works into the main works.

  - Consulting with the town’s residential, commercial and artistic communities.

‘Being involved with the arts can have a lasting and transforming effect on many aspects of people’s lives, not just for individuals, but also for neighbourhoods, communities, regions and entire generations, whose sense of identity and purpose can be changed through art.’

Arts Council of England
National and Local Policy

National policy for the arts is led by the Department for Culture, Media and Sport (DCMS). The aim of DCMS is to improve the quality of life for all through cultural and sporting activities, to support the pursuit of excellence and to champion the tourism, creative and leisure industries.

Public art is not directly recognised within the planning framework. There is no current national policy or legislation governing public art, thus exempting it from dedicated funding. There is however recognition towards a ‘quality’ built environment stressed by departments such as Local Planning Guidance, the Cultural Strategy for Northamptonshire, the regional arts board and the Arts Council of England (ACE).

The ACE is a national development agency for the arts in England, distributing public money from Government and the National Lottery. They have published ‘Local government and the arts’, which sets out four priorities on which ACE and local government will work together at national level, which includes ‘vital neighbourhoods’. This encourages new creative approaches to planning which involves artists within all areas of the planning process and the use of public art to help create a sense of place and community cohesion.

By March 2008 the ACE will have withdrawn funding from arts development posts based in Northamptonshire County Council. ACE has therefore agreed to part fund a consultancy into the future direction and the possibility of an independent agency for arts development within
the County. Nevertheless public art is being used as a tool across Britain to aid economic regeneration, as a focus for local pride whilst heightening the local distinctiveness aiding tourism and thus generating income.

The County Council recognises the value of the arts to accomplish the following goals: a healthier, more active and independent lifestyle for adults; a safer, freer and more prosperous County; maximising influence and resource and a secure and independent future for our children.

National and regional arts boards encourage the promotion of public art subject to the appropriate consultative and planning considerations. NCC expects intelligent high quality public art to be included as part of the design proposal within new development schemes. Section 106 agreements will help the local authority to deliver public art through funding provided by the developer. The public art policy is typically pursued by the planning department through development briefs, supplementary planning guidance, discussions and negotiation.

Public Art Policy is included in the 'Built Environment' section of the Development Plan and plays an important role in achieving the vision of the Community/Cultural Strategy (2004-2013).

An Arts Atrategy for the Arts Development Team and NCC has been developed. This strategy will act as a service plan for the Arts Development Team and underpin the NCC work towards achieving the aims of ‘Cultural Pride’, the Cultural Strategy for Northamptonshire. In addition, the Arts Development Team has put together a guidance document to advise local authorities in commissioning public art.
The PRIF promotes the creation of a Public Art Strategy. The strategy will identify key areas within Northampton for public art and the appropriate processes required for art to be developed. This will involve categorising themes according to the profile of the areas for example using international competitions in high profile areas, incorporating local groups, artisans and artists for developing artwork that integrates with the public realm, or implementing temporary installations for festivals or seasonal interpretation. This strategy will aim to develop a strong public art focus for Northampton over the next 5-10 years.

The PRIF will identify other areas within Northampton where the approach to public art may be different. The establishment of art in the town centre will be investigated through the following channels:

- Permanent work - artists, water specialists and lighting designers i.e. an international design competition for Market Square
- Temporary Art- encouraging visitors to connect to the town promoting people to visit the centre i.e. temporary artwork tied into festivals or seasonal pieces e.g. lighting.
- Celebratory Art - Temporary pieces used as a promotion tool for changes to the town centre.

- Informative Art - helping people to interpret the town centre, information and signage can be incorporated into an art piece.

- Stimulating / Interactive Art - art that enlivens the surrounding public realm and the architecture.

- Community Led Art - artwork around the town found as pieces or integrated into the public realm. Art that encourages fuller public participation through community participation and amateur performance.

- Educational Art - encouraging learning and skills ideas may be taken from Northampton’s historic shoe and leather industry.

Some pieces will function on different levels, as a visual marker or as a gateway piece. Iconic art should be considered at gateways into the town where the scale of the urban spaces can accommodate bold pieces.

Focal pieces of art within the town should be limited to avoid creating a ‘town gallery’, which lacks cohesion and unity and over saturates the town with art.

It is essential that artwork within the public realm is freely accessible to the public to qualify as ‘public art’. Art should also be explored as an integral part of the public realm. Integrated art can subtly enrich with idiosyncratic details that build up the character and charm of the town.
Artwork

The type of artwork, its scale, massing, form, materials choice, texture, colour and function should all be considered in respect to how the pedestrian relates with the piece and how it interacts with the surrounding context. Consideration should also be made of the following points:

- Health and safety – preventing artwork from becoming a hazard or obstruction within the street;
- Exposure to the elements such as frost and rain;
- Pollution staining from stationary traffic;
- Vandalism by deliberate damage or graffiti;
- Heritage areas and the impact upon conservation areas or listed buildings;
- The cost of maintenance, management and cleaning.

Benefits

The benefits of public art are now widely acknowledged, in particular artwork;
- Enhances the public realm with a positive contribution to urban design
- Brings financial benefit to developer schemes
- Introduces culture and heritage to a younger generation
- Stimulates debate
- Generates a sense of local distinctiveness
- Improves the local area for residents
- Provides a catalytic tool for regeneration
- Brings a sense of ownership and pride within an area if the community becomes involved with the project.
- Iconic pieces can raise the stance of the area internationally.
- Generates employment though local artists and artisans
- Acts as a focal point or landmark aiding orientation and distinguishing space.
- Demonstrates a sign of investment into an area developing interest for new businesses.
- Makes art more accessible to the general public

Spaces to consider public art

- Areas that are accessible to the public, such as public amenity spaces, gardens, private and public buildings or visually accessible facades.
- Media platforms in the form of billboards, bus shelters, information points and buses.
- At key locations, along transport corridors, at important junctions and gateway/strategic positions in and at the edge of the town.

Public art can embrace traditional three dimensional forms of permanent art as well as more contemporary and diverse methods of expression, such as integration with street furniture, paving and signage.

Public art or pieces within a scheme could be considered as:

- Three dimensional artworks: water features, gateways and landmarks, Land art, site specific sculpture.
- Street Furniture: Artist designed benches, litter bins, bollards, railings and screens, feeder pillars and junction boxes.
- Temporary or time based commissions: Exhibitions, Digital Art, Photography, Audio visual media, text based works and performance art.
- Idiosyncratic features: Artist designed signage, charms on shop fronts, glazing, cladding, floor details, paintings and text based work

Art Strategy

The strong desire to make Northampton, Britain’s first ‘Walkable Town’ is a key driver for taking forward the renaissance of Northampton’s public realm. The meandering north to south route of the Cultural Mile will reflect the town’s cultural, environmental and artistic elements.
In broad terms this route links the University and Racecourse park to the north with the town and the River Nene to the south, taking the route through many of Northampton’s cultural assets. A design philosophy that brings out the vibrancy and creative flair of the Arts, will help to energise the route of the Cultural Mile, and increase public access and awareness of the town’s cultural assets and parks.

The design approach for the Cultural Mile is to overlay a dynamic art strategy over the traditional public realm approach. This overlay would be drawn out in the lighting, the use of public art at key interchanges or as a continuous subtle theme throughout the route, making stronger gestures at key intervals. Temporary installations for visiting artists will also help to keep ideas and new pieces fresh and exciting.

**Public Art Opportunities**

The sheer diversity and scale of potential art works within the town centre for public projects and initiatives could be extensive. This section seeks to advise and prompt artists and commissioners by guiding them on suitable locations for future pieces and potential themes in the town Centre.
Public Art Opportunities

town centre.

**Gateways** - a site to highlight the point of entry, creating a sense of arrival into Northampton town centre
- Entrance points on the ring road encompassing the town centre such as Black Lion Hill, Regent Square, Abington Square (see strategy plan)
- Rail corridors - Castle Station approach
- River linkages - the River Nene
- Internal vehicle, cycle and pedestrian gateways

**Landmarks** - to aid orientation, create focal points and enable routes to be clearly distinguishable
- Focal points within Abington Street with the opportunity to be bold and ambitious
- Bespoke shopping street - Gold Street Fish Street & St Giles Street.
- An iconic piece within market square
- Special Identity to highlight the cross

**Themed Linkages** - to distinguish key routes and uses within the town, creating a defined identity using the S.O.I.L concept from the public realm strategy.
- Living Streets linking residential zones with the town centre
- Defined themes with the ‘Northampton Brand’ of Street Furniture
- Signage - either stand alone pieces or surface detail.
  - Public transport sites (bus stops)

**Linear Artworks** - to aid orientation and provide clearer direction to routes.
- Cycle routes into the town centre
- The route of the cultural mile
- Rail corridors
- Primary and connecting streets i.e. ‘The Cross’ and the ‘Living Streets’

**Development Sites** - locations with the opportunity to collaborate with artists and maximise the opportunity of combining art into the public realm.
- Brown field sites
- Carparks
- Open redundant spaces
- Housing development
- Large scale commercial development eg Grosvenor Centre
- Retail parks
- Offices

**Community schemes** - to encourage the involvement of the local community (particularly in the Spring Borough area) to create an identity and connect to the environment in which they live.
- Parks, public places and areas for outdoor recreational activity.
- Community and neighbourhood projects in spring boroughs.
- Local centres

**Arts trails and open studios** *By developing the Alsop initiative of the cultural mile*
- Opportunity throughout the year offering a unique opportunity to view and buy original works of arts and crafts directly from the artist.
- Visitors will be able to meet artists in their studio, chat to them about their work
- It is also the chance to explore some of our diverse neighborhoods at a relaxed pace.
- Established and emerging artists working across Northamptonshire with an opportunity to present their artworks to new audiences.
- Produce workshops for creative practitioners getting established.
- An annual event of national and international stance.
- Arts trail weekend showing performance, trail and workshops over the week
- Local community groups exhibiting art works

**Youth art and education programmes** - to encourage the younger members of society to interact positively with the environment in which they live
- Increase collaborative work across theatre and dance organisations working with young people in the town
- Engage young people with artists in identifying opportunities for public art and art intervention in neglected areas of the town.
- Establish a series of participatory arts workshops aimed at engaging disadvantaged and hard-to-reach young people (and their families).
- Increase opportunities for young people to work with professional artists through a Youth Arts Festival and further pilot projects.
- Educational opportunities generated through public art should take into account local community groups, special needs groups, local schools, youth organisations and environmental groups

**Areas of cultural or heritage value** - Public Art Initiatives for the future cultural Quarter, projects could include:
- Artisan industries
- Small independent cobbler / shoemaker / high end boutiques exhibiting shoes or providing workshops
- Develop the musical and theatrical arts with St John’s development.
- Exhibition facilities and work spaces for practitioners (especially newly established)
- Develop a creative economy (strategy needed)
- Possibility for stronger range and spread of creative opportunities for young people
- Facilities for the disabled as designers and participants
Temporary Artworks - spaces that lend themselves towards events and festivals and for temporary elements creating continual interest.

- Parks and public buildings/spaces such as Remembrance Park and Guildhall.
- Market square for festivals and organised open-air public events.

Application of Public Art

- The artist must pay particular attention to the context in which the artwork / furniture will be located.
- Take influence from the Central Area Framework and PRIF theme for materials known as SOIL (Stone, Oak, Iron and Leather). The essence of these materials can be developed into the materials used for the artwork.
- The design of the artwork will be based upon contemporary interpretation of the historic influences, which lend Northampton to its unique identity.
- Exploit the vast resources of culture and arts that are on offer in Northampton, such as the shoe museum. Collaboration with other organisations will further enhance the town.
- Individual budgets will be generated through a phased approach of regeneration in the town, based upon the Implementation Framework Plan
- Funding mechanisms should be identified at the outset to ensure that art is integrated into the public realm.
- Develop the Arts Strategy looking at priority schemes, iconic schemes and funding sources. Engage with the local community as well as tying in with national and local policies to bring greater value and importance to art within the public realm.

Securing public art

- Establish a strategy map to act as the outline for the public art treatment through the town centre, hence informing public art development.
- Establishing a steering group of officers, members and stake holders.
- Develop a methodology for commissioning and running public art.
- Supplementary planning guidance to give developers clear guidance and a framework on how to achieve it.
  - a definition of what public art is.
  - areas that are to be prioritised for public art implementation.
  - the process of how developers will either develop elements of public art or contribute to a commuted sum.
- Create a developers guide to the benefits of public art.
- Officers should have an awareness of best practice cases.
- When commuted sums are available public art should considered.
- Development briefs should give a clear guidance in the methods of achieving the public realm strategy.
- Planning officers should identify opportunity for public art.

Commissioning

Procedures for selecting an artist:

- Open Invitation - involving advertising for expressions of interest / design proposals; short listing suitable artists and final artist selection.
- Selected Invitation - undertaken by an arts agency and involves the targeting of artists with experience in a specific area, related to the proposed artwork or site.
Direct Selection - working with a known artist, from previous collaboration, or to expand upon an existing artwork concept.

In many circumstances the selection of local artists may be beneficial, both as a means of ensuring local distinctiveness and of supporting local creative economies. However the Strategy does not seek to exclude any artists. Although design ability and quality of work is an important factor the following points should be taken into account when determining the choice of artist.

- Evidence of working with professionals within the construction industry.
- Verification of managing a project of a similar type / size / scale
- Thorough site analysis, translated into the chosen concept and material.
- Confirmation of full insurance
- Affirmation of keeping to a budget and a punctual project delivery.
- Ability to act in a professional manner with good communication skills.
- A comprehensive knowledge of Northampton.

Commissioners should consider appropriate ways of involving the public, whether through consultation, exhibitions or education programmes. Commissioners should always integrate artists at the initial stage of the project issuing them with a clear brief with the aims of commission, site, budget, time scale and selection process. A selection panel of key stakeholders should be considered when finalising the selection. The chosen artist should be given a contractual agreement.

Funding

There are various national and regional agencies in which funding can be sourced for public art projects, an example includes The Arts Council England. Other examples of funding sources include:

- National Arts Funding Bodies
- Lottery Funding
- European Union Funding
- Sponsorship Awards
- Competitive Awards
- Private Trusts and Foundations

www.publicartonline.org.uk contains a comprehensive list of funding bodies operating within the UK.

Percentage for Art

This term refers to a widely used funding mechanism for public art projects. Percent for Art means setting aside a proportion of the capital cost of building and environmental schemes for the inclusion of work by artists and crafts people. Normal practice is to encourage the public or private sector developer to set aside 1% of the budget, but this amount can increase or decrease depending upon the size, nature and scale of the project. This ensures a cohesive and fully integrated scheme. Percentage for art should be employed in the context of a wider public art strategy adopted by an authority. It should not be viewed as the only way of encouraging commissions.
**Maintenance of Public Art**

As with all elements of the public realm it is critical for the success of public art to provide effective management, maintenance and health and safety of the public art after its installation. The management process will play an important part in the arts design development.

Artwork should withstand potential misuse within the public realm and be designed to ensure that vandalism has minimal impact.

A kit of spares might need to be provided for subsequent maintenance during the commissioning period.

The long-term ownership of art pieces within the town should be determined. This will establish a clear responsibility for maintenance and its associated budget and schedules.

**Project Management**

- Confirmation of an artist’s appointment.
- Drafting of the relevant contracts.
- The artist producing a number of design concepts for the proposed site or scheme. (At this stage the Council may be able to provide advice, only, on the suitability and feasibility of the project Further guidance can be given on the requirement for planning permission and any other work that would need to be undertaken prior to the submission of a planning application)
- Finalisation of a design by the commissioner of the project and any relevant decision-making bodies.
- Detailed design being drawn up for the selected artwork, including construction drawings and consultation with engineers.
- The implementation of the project can proceed when all approvals have been obtained. The appointment of contractors where necessary followed by on-site installation.

Contracts should be drawn up by a recognised professional body, for example an arts agency. Depending on the circumstances of the project the content of the contract will vary (see artwork brief for phase 1). Likely content will be:

- Responsibilities and obligations of the contracted parties
- Relevant insurance
- Fees
- Commissioning period (start and completion date)
- Provision of services by the contracted parties
- Copyright and ownership
Introduction

Delivery of the public realm will in part be funded by developer contributions via traditional routes, such as S106/S278 agreements or they may form part of a developer’s scheme (i.e. a developer cost).

The PRIF has established a phased implementation that dovetails with the strategic and catalytic, priority investment areas and development projects identified through the Central Area Framework. This will help to maximise a combination of major public and private sector funding to create the leverage to deliver the high quality public realm schemes envisaged through the PRIF.

The public realm schemes identified within the PRIF will be intrinsically linked with these major developments. The key Masterplan Developments in order of phasing priority are listed below, in brackets are the key public realm schemes that will benefit from associated funding.

1. Castle Station (Western Arm of the Cross)
2. Grosvenor Centre (Market Square)
3. Angel Street/ St Johns (Guildhall Street/ Theatre Square)
4. Bridge Street (Southern Arm of the Cross)
5. The Mounts/ Abington Street (Abington Street)
6. St Peter’s Way (External Boulevard/ Internal Boulevard)
7. Spring Boroughs (Living Street/ Residential Streets/ Internal Boulevard)

Planning procedures, Traffic Orders and certain acquisitions will also affect the phasing of public realm.

It will also be necessary in relation to a number of the schemes for West Northamptonshire Development Corporation (WNDC) or the Local Transport Plan (LTP) to provide advance funding in order to ‘kick start’ these schemes, for example the proposals for Gold Street will require the infrastructure works to be undertaken first in order to attract new developer interest. This will help to maximise the impact of public realm.

The setting up of a public realm fund based on developer contributions with advance funding from LTP, WNDC and others or via the proposed Roof Tax will also help to realise the public realm projects identified through the PRIF.