

Torbay Connected

Connecting people to place through art

A development framework: 2011 - 2016

Partners Torbay Council and Ginkgo Projects Ltd

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Revealing Torbay's unique sense of place and identity through working with artists and designers in public spaces and buildings.

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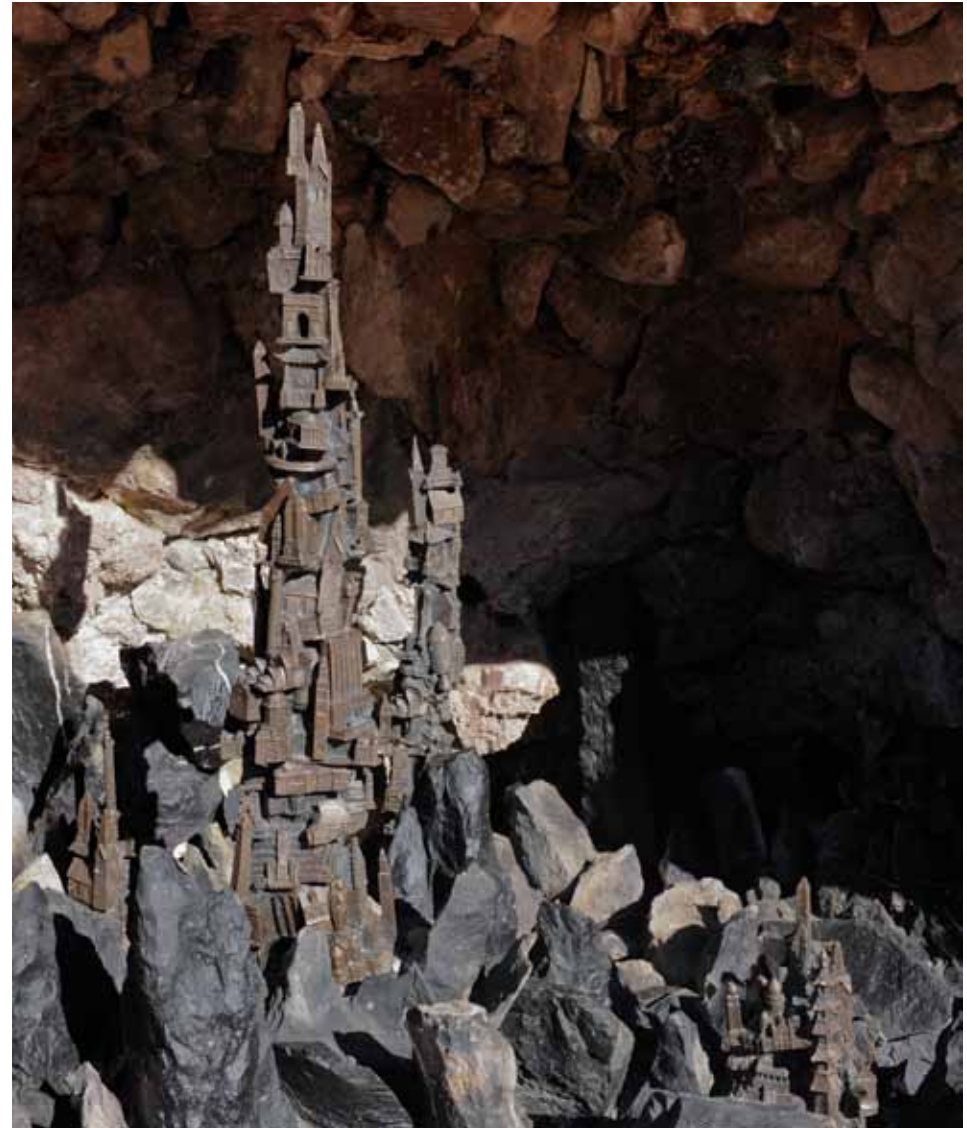
Introduction

Torbay Connected offers an approach to building a greater sense of place and identity through embedding cultural projects in Torbay's physical and social infrastructure to connect people and place. This document presents an evolving development framework to test, develop and deliver a range of creative practices that will help respond to and build distinctive places within the Bay.

The practice and art of 'place making' has come into prominence over the last few years. Our approach is to ensure that the voices of creativity and culture sit alongside others to contribute to the diversity of place that gives Torbay its distinctive identity, especially in relation to its status as the world's first urban Geopark. The topic is wide and far reaching and it is easy to try to change too much too quickly. We have therefore taken an approach that will encourage discussion and debate around 'place' and then to deliver physical projects based on the 'pearl and string' approach forming a series of projects and happenings that link places and destinations.

The process is experimental and relies on developing a dialogue between community and professionals working in public spaces and also between disciplines.

Torbay Connected is being developed as an independent initiative through a partnership between Torbay Council and Ginkgo Projects. The initiative is designed to integrate with and support the emerging strategic cultural development and conversations within the Bay and to respond to the new localism agenda and to people centred regeneration.



'Speleotherm' by Tom Price

‘..the moment my legs begin to move, my thoughts begin to flow.’

Henry David Thoreau

Background

Since 2008 Ginkgo Projects and Torbay Council have delivered a number of culturally led external projects in Torquay including The Royal Terrace Gardens, Extended Cloister, Victoria Parade and Legible Cockington.

Torbay Connected grew out of the recognition through this work, of the need for Torbay Council to establish a clear framework for working with artists in the public realm.

The working process is organic, evolving to initiate discussions about the role of artists and designers in the public realm and to demonstrate good practice through delivering both temporary and permanent art projects.

The main access point for the Torbay Connected programme is through its website. The site is a valuable information resource featuring an interactive map which highlights culture spots, significant buildings, heritage and local history. It offers the opportunity to use new 'augmented reality' technology to access information about the area using a smart mobile phone. The site also includes a toolkit providing advice and support for developers and regeneration professionals, aimed at ensuring that the principles of legibility and creativity are embedded in their projects and developments. In addition it offers guidance on how creative opportunities can be identified and how artists can be commissioned as part of the development process.

The programme exists at the intersection between culture, place and economy, with the ambition to increase place competitiveness, creative economy and authentic experience in Torquay.

It has at its heart the aim of increasing pedestrian movement and improving the pedestrian experience as a way of supporting these ambitions.

The idea of incorporating creative projects into this pedestrian development recognises that creative projects can motivate people to explore their walking environment and increase their confidence and enjoyment of routes that are not currently very well used.



Torbay in 1811

The framework builds on the foundations already laid by Torbay Connected and other previous projects, articulating how, over the next five years, artists could work in Torbay involving local people in the process of placemaking in their area and helping to connect people to the place they live through culture.

The framework focuses initially on a pilot area in Torquay, which has formed the start of a conversation and a process, aiming ultimately to celebrate local distinctiveness and bring out stories and voices from within the community. Our ambition is that the pilot area will be extended to Paignton.

We identify values, a creative programme and a route map for programme and project delivery.

The aim is for the framework to be cross-cutting, integrated into the wider strategy for regeneration and to take a long term view in delivering change through creative interventions.



View from Royal Terrace Gardens

CONTEXT

Torbay is noted for its advantageous coastal location, Regency building heritage and micro-climate.

Its key assets are:

- a pleasant climate and location
- well kept and maintained public realm
- a range of visitor accommodation provision
- heritage and built environment
- easily accessible from major cities by public transport

And in terms of what is missing:

- high quality contemporary design of public realm which is appealing to and will attract a younger generation of visitors
- high quality accommodation appealing to higher end visitors
- high quality buildings, the towns could be regarded as cluttered, giving it a slightly shabby/uncared for appearance – poor quality architecture has sprung up around the notable listed buildings
- high quality food and drink operators (bars, restaurants) which capitalise on coastal location.



'And my eyes danced' by Ruth Claxton



The first pilot area for improving natural legibility in Torquay encompasses an expanse between the Harbour and Cockington Court which also takes in Torre Abbey. This is a linear stretch along the seafront which also includes fairly busy local roads such as the A3022, as well as, in places, promenade and other pedestrian-only areas such as Torre Abbey Gardens, The Royal Terrace Gardens, Princess Gardens and some of the areas around the harbour. The area ranges almost as far as Beacon Cove, just beyond Living Coasts (at the end of Victoria Parade and next to the harbour) and to Cockington Court at the western end.

The pilot area is a key destination for visitors as it includes the main train station, adjacent to Torre Abbey Gardens. This also means that all of the pilot area can be reached by pedestrians within 45 minutes walk. The pilot area has been chosen to capitalise on and link together some of Torquay's key attractions (Torre Abbey, Cockington Court and the Harbour) with the aim of encouraging people to visit more/ other attractions, as well as spending more time and money in the area. At various points the aim is to attract or entice people away from the road, the sea, Princess Gardens and the beach, permeating between the attractions, encouraging people to walk between them, and making the experience more enjoyable. The area has also been chosen because there are numerous opportunities to enhance the routes it contains.

The legibility work should also be able to capture people who happen to be in the area already, perhaps drawing them towards particular places they hadn't thought of going to before, or to a route they have never taken before.

The idea

All too often public art projects are seen an ‘add on’ to a development of space and are limited to a site specific intervention. We seek, through Torbay Connected, to position the relationship between artists and the professional built environment community in a different way, that of embedding ideas and work within the community consciousness through sustained dialogue and activity.

The ideas we wish to promote are that:

- artists and designers think laterally to reveal unknown cultural associations about happenings and events and help people to appreciate their surroundings and that this should be encouraged.
- our built developments are in danger of being cloned across the country and that the work of artists help to promote local distinctiveness.
- the community has a huge resource of historical and cultural information which can be harnessed through cultural projects and made visible.
- there is need to prioritise and focus any activity so that a clear and logical approach is taken. A legible environment helps promote place competitiveness and identity. Walking plays a significant activity within a legible environment, therefore we aim to concentrate on promoting the walking experience within a wider legibility framework.
- the role of technology is playing an increasing role in our understanding of our environment. We aim to use emerging technology to connect the real and the virtual. This in the first instance has been explored through Augmented Reality.
- the creative voice should be heard as part of the dialogue about regeneration and place.
- the role of artists as innovators, challenging received and accepted views, should be encouraged and supported through temporary projects and initiatives to present alternative views and encourage dialogue.



Red Ball by Kurt Perschke

The elements of the programme are shown opposite. These elements underpin the values and form of the programme and it's subsequent development.

Creative skills and engagement



Torbay

Connected

Improved walking
experience for residents
and visitors through
articulating routes and
destinations



The story of place told
through high quality
happenings and physical
interventions



Delivery through cross cutting working

We have taken inspiration from the 'Slow Movements' approach emphasis on quality, time poverty, local sourcing and reducing the impact on the environment. A 'slow' approach prioritises allowing enough space and time for projects to develop linkages to one another, and for one project to lead to another.

In terms of how artists are employed, this will mean providing the opportunity for them to spend time together, and explore ways of working collaboratively. There should be time for conversations to take place about work already happening, and in the future. There should be capacity for issues arising to be questioned, debated and responded to, so that future work can genuinely be influenced and the direction adapted as work progresses. The approach will avoid 'parachuting' artists in to develop work in isolation, while also avoiding corners being cut and mistakes being made in a rush for delivery by a deadline. Allowing a suite of projects to develop more organically, bit by bit, is a more considered approach, ensuring developments are properly underpinned by a longer term view which is both realistic and holistic.

The guiding principles of the long term approach being advocated is as follows:

- Projects strategically linked together to create a holistic programme
- Projects that are responsive and adaptable and resilient to change
- A 'two way street' allowing capacity for debate and adaptation
- Distinctiveness, high quality and innovation are key
- Providing points of interest giving reason to stop or pause along the route(s)
- Attention to detail and providing interest at heights seen by walkers of all ages
- Use of high quality materials, and local materials where possible
- Programme integrated into (and leading) wider decision-making
- 'Slow' and organic approach to development
- Specific, Measurable, Attainable, Relevant and Timely
- Positioned so that public and private funding can be easily accessed



Walk 2 by Hamish Fulton

To ensure a clear rationale for locating and developing work, we aim to develop work that relates strongly not only to its physical environment, but also that relates to individual's sense of well being and wellness. Therefore a framework that is based on promoting the sense of being connected to landscape and environment through walking is logical. This pedestrian movement also plays a role within the planning and regeneration of Torbay, connecting destinations and attractions, so encouraging people to explore and to help rebalance public transport infrastructure towards the pedestrian.

As a result of better streets and routes, property prices and place competitiveness is enhanced; it is important that Torbay Connected not only contributes to the cultural but also the economic infrastructure of Torbay.

‘Better streets result in higher market prices. Research shows that in London an achievable improvement in street design and quality can add an average of 5.2% to residential prices on the case study high streets and an average of 4.9% to retail rents.’

‘Paved with gold: The real value of good street design’, CABE

The benefits of the Torbay Connected stretch well beyond improving health, although the benefits of walking to health are enormous, both physically and mentally as described on the following page. Making improvements to the walking experience means:

- Improving the navigability of areas will increase walker confidence, helping them to find their way and avoid getting lost.
- Creating a beautiful, engaging, creative and stimulating built environment
- An opportunity to profile and celebrate the area's globally important GeoPark and heritage
- An opportunity to improve skills development of local people through engaging them with the project as it develops
- An opportunity to strengthen connections between the Local Development Framework, the Biodiversity Plan (The Nature of Torbay) and linking to local transport and green infrastructure strategy plans.
- Links into Heritage Strategy, Greenspace Strategy, Planning Guidance

The wider benefits of an improved walking environment can also:

- help impact positively on property prices and rents
- increase tourism
- enhance civic pride and improve social cohesion
- have a positive environmental impact
- have a wider regeneration/environmental impact

Walking has the ability to restore and preserve muscular, nervous and emotional health while at the same time giving a sense of independence and self confidence. The more a person walks the better they feel, the more relaxed they become, the more they sense and the less mental clutter they accumulate.

International Charter for Walking

Regular physical activity during pregnancy, especially walking, can help towards improving mood and self-image, ensure appropriate weight gain, reduce stress, promote better sleep, help build stamina for labour and delivery and help increase energy levels.

Government of Canada, Annals of Epidemiology 7, 2008

Physically inactive people have about double the risk of coronary heart disease (CHD), a preventable disease that kills more than 110,000 people in England each year. Regular physical activity, such as walking, reduces the risk of dying from CHD

NSF for CHD, Department of Health, 2000

Walking one mile can burn up at least 100 calories of energy and walking two miles a day, three times a week, can help reduce weight by one pound every three weeks.

World Health Organisation, 2002

‘By increasing walking and generating new walking trips, we generate significant health benefits. Benefits assessed in two parts:

- The value of increased life from avoiding preventable deaths and decreased absenteeism from work.

- Health benefits per person 50p benefit (to the economy) per additional walker exercising at least 30 minutes per day.’*

*based on DfT guidance

HEALTH BENEFITS

Physical health benefits of walking could include contributing to:

- Reduce the risk of coronary heart disease and stroke
- Lower blood pressure
- Reduce high cholesterol and improve blood lipid profile
- Reduce body fat
- Enhance mental well being
- Increase bone density, hence helping to prevent osteoporosis
- Reduce the risk of cancer of the colon
- Reduce the risk of non insulin dependant diabetes
- Help to control body weight
- Help osteoarthritis
- Help flexibility and co-ordination hence reducing the risk of falls

Mental health benefits of walking could include contributing to:

- Improve self esteem
- Relieve symptoms of depression and anxiety
- Improve mood
- Walking, particularly in pleasant surroundings and with other people, offers many opportunities for relaxation and social contact.

(Sources: Davison & Grant 1993, US Dept of Health 1996, British Heart Foundation 2000)



Legible Cockington monolith

'Walking is an art form in its own right'

Hamish Fulton, artist

TORBAY CONNECTED WEBSITE

The Torbay Connected website (www.torbayconnected.co.uk) forms the main access point to the project. The site is interactive, providing guidance and information for both professional and community users. The pilot area (Torquay Harbour to Cockington) provides the focus for determining points of potential creative intervention so enhancing legibility.

The site acts as a resource of social, cultural and historical information that is geotagged and can be used by community groups, developers and artists to embed creative intelligence into the public domain. To further extend the accessibility of this information we have incorporated 'Augmented Reality' into the site and linked some projects to the internet using QR coding.

Working with artists in the public domain can be intimidating and requires the balancing of expectations and creative agendas; we have included a 'toolkit' for those wishing to incorporate artist's work in their projects and have provided examples of good practice.

The site is evolving and is intended to be flexible, growing over time to reflect the programme's developing creative agenda.

Augmented reality (AR) is a term for a live direct or indirect view of a physical, real-world environment whose elements are augmented by computer-generated sensory input such as sound, video, graphics or GPS data. It is related to a more general concept called mediated reality, in which a view of reality is modified by a computer. As a result, the technology functions by enhancing one's current perception of reality. By contrast, virtual reality replaces the real world with a simulated one. (Wikipedia)

Torbay Connected

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Torbay Connected Framework

This framework contains the first phase study corridor between Torquay Harbour and Cockington Court. Key routes, buildings and potential locations for improving the legibility of the route are shown in different layers below.



Site recommendations

Please see [here](#) for our recommendations for priority buildings and spaces identified above.

[Previous](#)

[Next](#)



Images from Torbay Connected website

ROYAL TERRACE GARDENS

Torbay Councils commissioned Ginkgo Projects to lead a team of artists, horticulturists, designers and engineers to respond to the geology, landscape, microclimate and rich cultural associations to recreate a landscape that celebrates the physical, social and cultural richness that is found in Torquay.

The newly restored Gardens were first created in the late 19th century and provided the emerging seaside visiting middle classes with a chance to promenade and enjoy the sea air. However during the mid 20th century the Gardens became overgrown and rock falls became a major hazard. Having fallen into disrepair a sensitive approach was required to develop a contemporary response to restoring public access to provide a new cultural and tourist destination for Torquay that promoted the heritage, cultural associations and the wider Geopark status of Torbay. The original form and layout of the Gardens was used to create new planting, walling, lighting, works of art and a modular cliff face pathway that restores easy access up the cliff face.

A viewing platform now provides far reaching views over the Bay. Artist, Wolfgang Buttress created a cluster of etched copper clad lighting columns that form a focal point on the approach to the platform, etched within the columns are references to the Sticklepath Fault, a natural fault line on which the Royal Terrace Gardens sits that extends from north Devon out into the Atlantic.

It was important that visitors really had the chance to engage with the view. Writer, Phil Smith, worked with Mark Luck through a research project to create an etched copper edge to the platform and a series of text panels and illustrations that invite the viewer to look and question places, happenings and events over time within the Bay. These texts form a series of visual riddles that entice, cajole and reveal often little known facts and ideas about the rich history of the Bay, particularly the way in which geology has influenced the formation and use of landscape.

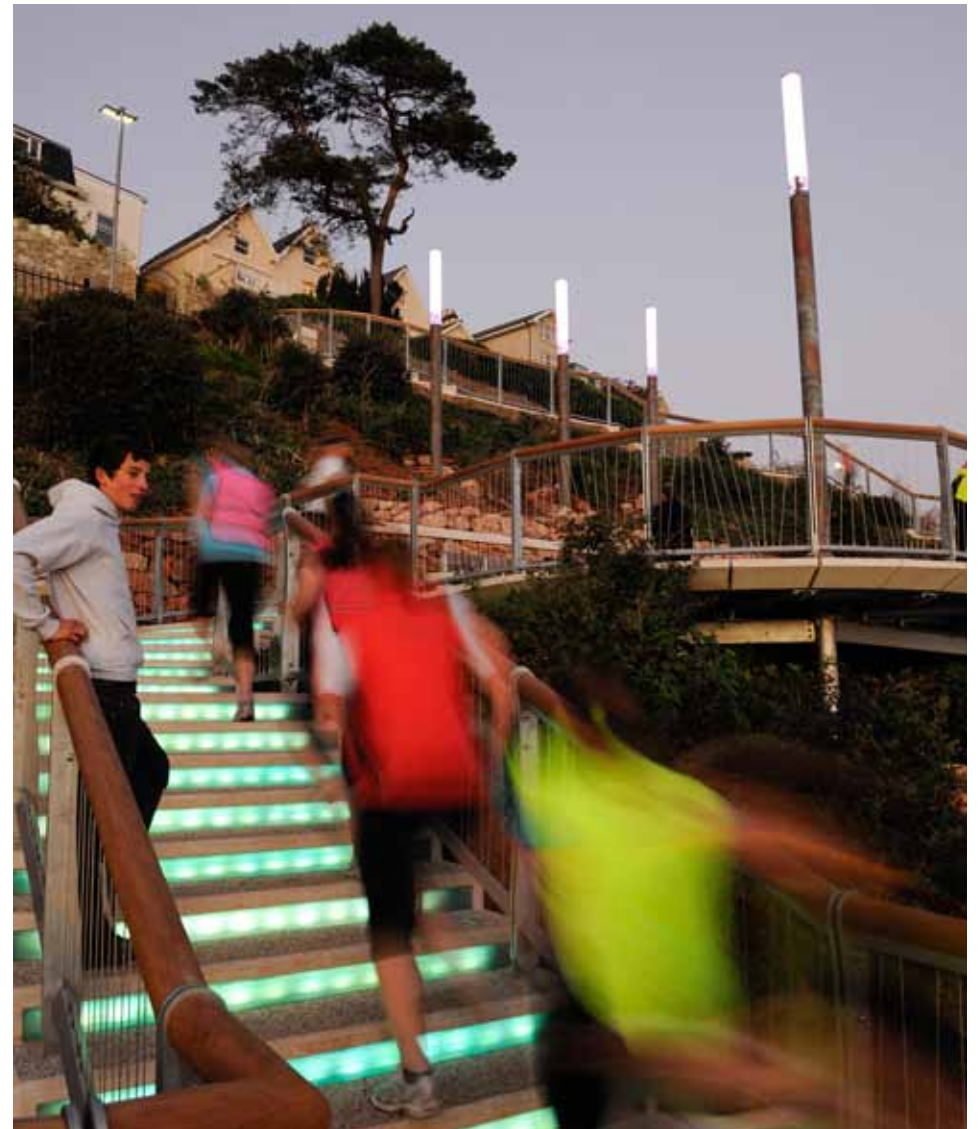


Both images: Royal Terrace Gardens

Running parallel to the sea, the Terrace has been replanted and studded with newly designed benches to reform the original promenade. Swathes of perennial planting weave flowing lines along the narrow beds forming references to the geological anticline and synclines found within the cliffs of the Bay. The plants are drought tolerant and many originate from the Mediterranean and have been chosen to withstand the salt laden winds. The planting provides all year round interest with the colour being extended through bulb and seasonal planting. The importance of locality and place is a recurrent design consideration; local limestone is used as a base for the walling, path surfacing, entrance pillars and edging, keeping, where possible, the original Victorian features such as gas lamp bases.

The work of two artists have been integrated into the Terrace, 'Six Riviera Stones and path' by Juliet Hayson references the Italianate architecture of Torquay and also draws inspiration from the use of Chinese Scholar stones to emphasise a sense of specific locality, through the creation of six machined carved 'natural' stones placed along the Terrace. On first glance they look 'natural', but closer inspection reveals the traces of their making. Whilst the Carrara stones have been machine cut based on a digital scan of a hand-made clay model, masonry tools were used to 'improve' the three Devon stones by hand before their surfaces were acid-etched

Tom Price has made the work "Speleochem" - translated from Greek – means "cave deposit", and refers to most forms of secondary cave formations, including stalagmites and stalactites. From a distance these structures appear almost organic, as if gradually formed over millennia through a build-up of a curious blend of mineral deposits. On closer inspection, however, it becomes evident that the sculptures are carefully constructed assemblages of random man-made artefacts, souvenirs, and trinkets. 'Speleochem' installation references and highlights the importance of the geological landscape whilst questioning our relationship with and impact on the environment.



Runners at Royal Terrace Gardens

EXTENDED CLOISTER

In July 2010 the Office for Subversive Architecture (OSA) created a unique installation for Torre Abbey Meadows, Torquay building a direct connection between the seafront and Torre Abbey's history. Crossing barriers, altering perceptions of the landscape, and challenging conventional routes 'Extended Cloister' provided a new temporary route to Torre Abbey from the seafront, legitimising the natural route through a 'white carpet'.

Torre Abbey suffers from a lack of visibility for visitors; this project challenged existing access perceptions and the understanding of public/private space.

The history of the Abbey was brought alive through a sound installation and White-clad 'guides' encouraged visitors to each contribute to the work by writing or drawing aspirations about the landscape.

OSA is a network of eight architects in five different cities and their countries. OSA is actively involved in developing projects that work between art and architecture. The work is focused on the reinterpretation of public space, on its use and how people interact with it. OSA's projects help start discussions about our use of our public spaces and potential improvements to its use.



Extended Cloister, 2010



Extended Cloister, 2010

LEGIBLE COCKINGTON

As part of the Cockington Court transformation into a creative hub for Torbay, the Torbay Connected project developed an approach that has helped form the main project. The pedestrian route from the seafront to the Court has been upgraded and a signage strategy developed to encourage visitors to explore the wider estate rather than just Cockington village.

As part of this strategy designers and artists have been commissioned to make work that is embedded within key decision points on the route. Mark Luck developed a new signage system incorporating local knowledge and information as well a new map. QR codes are integrated to provide further information about features.

The writer Phil Smith and artist Hugh Nankerville worked through an interactive research process with Mark Luck to develop a Treasure Trail that is also incorporated into the signage.

Furniture designers, Freshwest, created a new pedestrian bridge at the Gatehouse.

Tony Weaver designed a permanent exhibition within the main Court providing a social and historical context, incorporating cultural research for visitors, again providing a reason to explore.



Above left: QR codes Right: Legible Cockington monolith



Signage and bridge at Cockington by Freshwest

VICTORIA PARADE

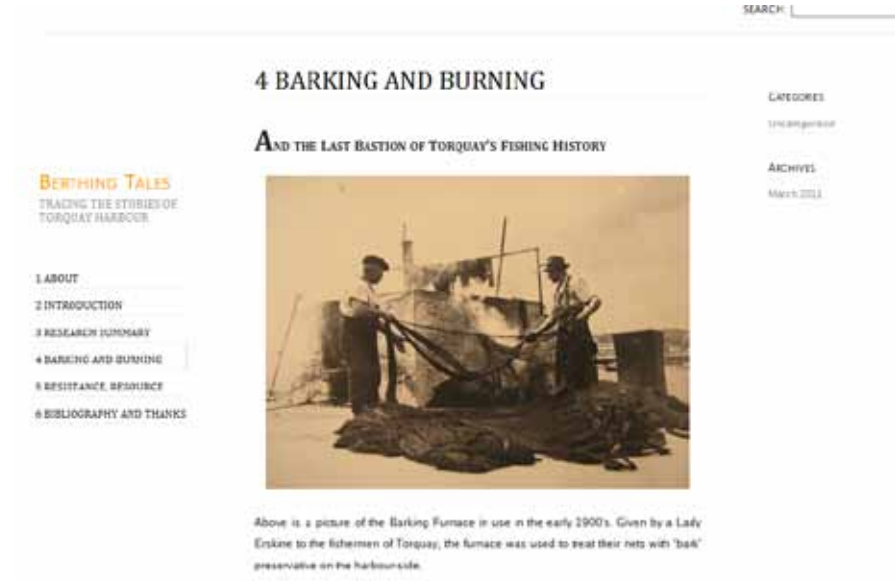
Following a cultural research project by artist Elly Stephens, three creative projects are to be integrated into Victoria Parade as part of the streetscape improvements. The aims of the projects are to reveal elements of the hidden history of the harbour and to form a natural link to Royal Terrace Gardens so extending the Torbay Connected philosophy.

Based around Victoria Parade, artist Elly Stevens carried out some action research through events held in Torquay in February 2011, which have resulted in a blog, *Berthing Tales* (visit <http://berthingtales.wordpress.com/>). The blog is a compilation of narratives and histories which shine light on facets of Torquay Harbour's character and rich history. The project was completed in March 2011, and functioned as a piece of research to set the scene for a permanent art commission on Victoria Parade.

Elly chronicled the accounts of fishermen, local historians, researchers, architects, enthusiasts, local people, holiday makers, and the Harbour Master of Torquay, amongst others. She has trawled the local archives to discover the highlights and hardships in Torquay's cultural history. At the events held, participants were encouraged to co-conduct their own impromptu tour of the harbour-side, sharing their stories and knowledge with each other and with Elly. Participants were invited to think what they would like to represent, commemorate, and celebrate through possible works of art produced for the harbour.

The themes highlighted through the research are Barking and Burning (the 'barking furnace' was used by fisherman on the harbour, heating oak bark to release the tannins needed for prolonging the life of fishing ropes), Resistance and Resource.

Projects are currently underway to promote the Barking Furnace through text, inserting a monolith (as at Cockington) to inform visitors of the cultural heritage of the harbour and install an artwork in the form of a telescope by sculptor Caren Hartley.





Images of and through Telescope on Victoria Parade by Caren Hartley



Strand I: Cultural Fellowship

Concept

This project will establish an annual Fellowship for a cultural thinker or artist to provide a creative lead to Torbay Connected. Their role will be to research and contextualise place development in Torquay and develop national, regional and local links between initiatives. They may work for, or be affiliated with, a national cultural partner (such as an arts organisation) or a university. The Fellow will have a research role on public and private development projects, with the aim of forming cultural linkages between them.

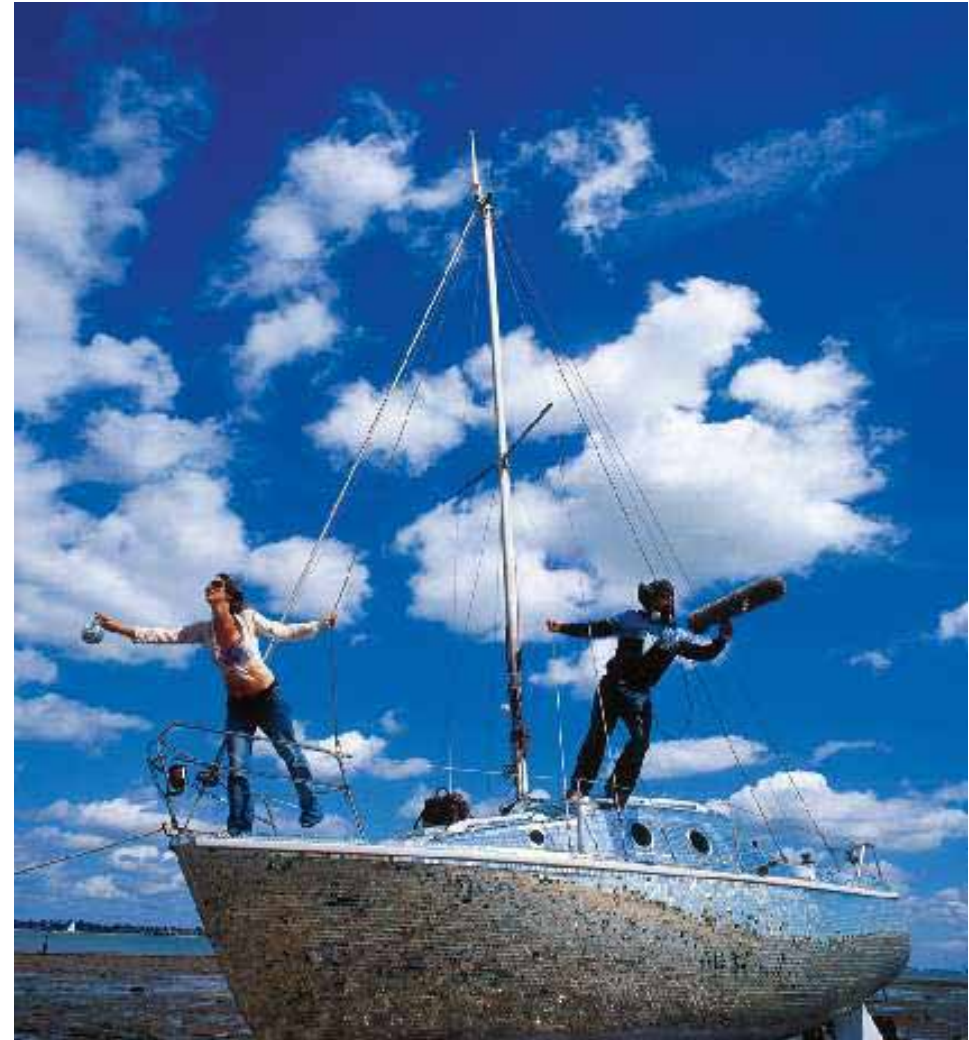
The format for this project is based on the artist residency model, whereby an artist is funded to spend a period of time in a particular place in order to develop new work in response. In this instance the cultural thinker or artist will be expected to spend time in Torquay over the course of a year and would be expected to spend up to six months within the Bay in predefined segments of time.

Outcomes

It is expected that the Fellowship will generate research, debate and discussion through a programme of meetings, events, temporary artwork and informal activity. The appointed Fellow may bring other artists or creative practitioners to the project, suggesting artists for the other strands, or commissioning them to produce work as part of the Cultural Fellowship strand.

Location

The artist or artists appointed should work across the Bay with a focus on regeneration areas and projects.



Celestial Day by Zoe Walker

Artists

One artist or individual will be appointed who works within the field of cultural research, creative engagement, temporary/experimental interventions and regeneration. They should have an awareness of their role and scope within the wider Torbay Connected project and the overall strategy for development within the town.

Delivery mechanisms

The appointed Fellow will be expected to work on a freelance basis and manage their own budget. Sometimes, with artist residencies, a studio space is provided in the location; while this might be desirable it is not a necessity. However, the creation or provision of a studio space could form part of a preliminary project.

Selection

The artist(s) for this project will be directly appointed through competitive interview.

Budget

The budget would include a fee for the artist or cultural thinker to cover accommodation and their time, as well as a modest budget to make work (where relevant), run events. or produce supporting documentation.

Timescale

The first Cultural Fellow should be appointed as soon as possible, with the Fellowship programme to run throughout the delivery programme, underscoring and reflecting upon the other work and projects taking place. With an artist residency the artist is not expected to spend all of their time in the residency area unless they wish to do so. However, there will be a stipulation for a minimum amount of time spent in the area during the Fellowship period.



Wrights and Sites: Everything you need to build a town is here

Strand 2: Noisemaking and events

Concept

A key strand of the Torbay Connected programme is to include a noisemaking programme of temporary events and happenings to initiate debate and discussion about the need for change and the developing physical infrastructure of Torbay with each permanent project.

Outcomes

The programme will generate confidence and ambition, building an engaged local audience, while at the same time promoting ideas and raising awareness about forthcoming initiatives. They may also offer opportunities to gather feedback and are a lower risk way of testing proposals.

Location

A series of noisemaking projects could be planned focused on two or three areas visible to a high number of people passing close by. The noisemaking projects are planned to take place at particular points, linked specifically back into the permanent programme.

Artists

An artist or group of artists within a group practice, who work within the field of socially engaged practice, and have an interest in regeneration. They should have an awareness of their role and scope within the wider redevelopment of Torquay.



Temporary installation, paint on silk, of Robert Burns, celebrating the centenary of his birth in 1999 by Ken Grierson

Delivery mechanisms

The appointed artist(s) will work on a freelance basis, but will need support to ensure integration of the projects into the wider development programme.

Selection

One artist or a number of artists working together will be appointed via open competition.

Budget

The budget would include a fee for the artist as well as a production budget for events and happenings.

Timescale

As noisemaking projects are intended to engage with the public, they should be initiated early on in the programme, but punctuate throughout the programme to ensure there is an ongoing sense of questioning.



Above: 18 Holes by Richard Wilson

Bottom left: Yarn bombing tree

Bottom right: Tim Etchells, 'Wait here I have gone to get help'

Strand 3: Permanent interventions

Concept

The wider programme will build towards a series of integrated and stand alone cultural projects that articulate the key routes and spaces. Priority will be placed on the Torquay to Cockington route and the extended zone to the Paignton Seafront using an anchor project (as Cockington Court was used in the first phase) to extend the pilot area.

In addition, the Torbay Connected monolith signage system developed at Cockington will be further developed and applied to strategic routes. It is proposed that the delivery of the system would be developed through planning gain.

Outcomes

The permanent art commissions will contribute to the improvement and legibility of Torbay's environment and image and will reference initiatives such as the Geopark.

Some of the projects may also provide a function, such as shelter (eg a building housing a cafe), seating or helping with waymarking and orientation. It is expected that projects will develop organically either through Torbay Council or as a planning condition/gain by private developers. The aim is to build, over time, an articulated route of cultural events and breathing spaces that reveal social, cultural and historical information about the immediate area and to inject vitality into the public realm.

Location

The permanent programme work will be embedded within infrastructure projects in the current pilot area, with possible locations to include:

- Torre Abbey
- Spine / breathing spaces along coastal footpath
- Torwood Street
- Princess Gardens and the 'Banjo'
- Palm Court
- Paignton seafront



Above: Thomas Heatherwick's East Beach Cafe, Littlehampton

Below: Redcliffe Square by Tania Kovats

Artists

Artists will be working within the field of contemporary art, craft or product design. They will have some experience of working within larger construction projects and collaboration within a design team. It would be hoped that a range of artists with an international/national profile will be commissioned as well as the appointment of local artists. Potential exists for the establishment of mentoring programmes to aid creative skills transfer and to promote connectivity between local communities and cultural programming.

Delivery mechanisms

Torbay Connected will curate the development of each project in partnership with the the public/private sector developer. Management fees would support the other strands of the Torbay Connected initiative.

Selection

Artists will be selected through direct invitation, limited and open competition.



Left: Jochen Gertz amaptoicare, Dublin, Middle: Cockington monolith, Right: Wind Shelter by Ian McChesney

Strand 4: Core development and enabling

Concept

The concept of Torbay Connected is based on enabling conversations between disciplines, communities, the public and private to create a more culturally connected public realm. This strand provides the basis for sustained development and integration of the Torbay Connected ambitions into every day working life.

Achievements to date

The first phase of the Torbay Connected has been developed over the last two years and has delivered an interactive website, permanent and temporary artworks and a sustained programme of engaged discussion between officers. This last activity has been difficult to sustain due to time and resource commitments and arguably offers the most potential to change hearts and minds in the role of art and creative practice within the public domain.

A positive ongoing discussion has been established with TBC Spatial Planning and a mechanism discussed for ongoing delivery through the planning system. Torbay Connected is evolving into a programme of activity in its own right that engages with both professional and amateurs working to improve Torbay's public spaces.

Delivery mechanisms

The partnership between TBC and Ginkgo is informal and works, however the partnering opportunities that are created should be more fully investigated so that a self sustaining programme can be developed.

Walking has emerged as an activity on which the programming be developed; it provides for the intimate, small scale and personal so allowing us to contribute to the dialogue about localism, community engagement and environmentalism in a way which can be understood by planners, developers, public space managers and the cultural sector. It also provides a new way of linking culture with sport and health in Torbay.

Bruce Mclean working to design a new school in Ayrshire using pupils as building blocks



Providing a platform to further nurture interdisciplinary conversations will provide the basis for programme development: key strands could be developed around:

1. Planning and design
2. Health and sport
3. Cultural identity

These, once developed, would form the main drivers for the exploration and development through the previous programme strands.

It is proposed that the core team (Mischa Eligoloff - Torbay Council and Tom Littlewood - Ginkgo Projects) continue to work in partnership to curate, manage and develop the core programme to secure a sustainable programme of initiatives.

Part of this activity would include the further development of the Torbay Connected website.

The pilot area is proposed to be extended to Paignton, this requires an extension to topographical mapping completed to date and forms the base of extending the cultural signage system. A number of significant regeneration projects are coming forward and we see an opportunity for partnership with these initiatives.

One of the areas for key influence and development lies within the way that the design quality and placemaking can be enhanced through the operations of the Torbay Design Review Panel. It is proposed that an interface is established between the programme and the Torbay DRP allowing participation, comment and review of significant development proposals coming to the panel to ensure that the ambitions of Torbay Connected are integrated into the review process.

Project	Description	Partners	Lead responsibility	Timescale	Priority	Cost	Total
1. Cultural Fellowship	<p>Annual fellowship for a cultural thinker / artist, perhaps working or associated with a national cultural partner to research and contextualise place development developing national, regional and local links between initiatives.</p> <p>Research role on public and private development projects to form cultural linkages</p>	<p>Arts Council of England University of Exeter Trusts and Foundations Tate St. Ives National Trust Design Council</p>	TBC	Jan - Dec 2012	High	<p>£30,000 p.a £10,000 materials budget</p>	£40,000
2. Noisemaking and events	<p>A programme of temporary events, cultural conversations and happenings planned to initiate debate and discussion about cultural identity and place</p> <p>The programme will generate confidence and noisemaking, promoting ideas and initiatives.</p>	TBC	Ginkgo	2012 - 2015	Medium	<p>£20,000 per event Assumed three events, one per year over three years</p>	£60,000

Project	Description	Partners	Lead responsibility	Timescale	Priority	Cost	Total
3. Permanent programme	An ongoing programme of integrated and stand alone cultural projects developed with partners	Public and private developers	Ginkgo	2012 - 2015	High		£109,000
	1. Development phase and planning to develop a permanent flexible programme		TBC/Ginkgo			£20,000	
	2. Extension of cultural signage system as part of planning process: 6 no. research projects @ £2500 each 6 no. monoliths @ £4000 each Management fees		Ginkgo			£15000 £24,000 £5000	
	3. Anchor project for phase 2 to drive project extension to Paington: Development funding for one major capital Artist research project Implementation/match funding		TBC/Ginkgo			£10,000 £5,000 £30,000	
	4. Permanent programme work embedded within infrastructure projects. These could include: Torre Abbey Spine / Breathing Spaces along coastal footpath Torwood Street Princess Gardens Paington seafront		TBC/Ginkgo			Integral part of capital project planning	

4. Core development and enabling	1. Core team development Development fees Project/ materials budget 2. Extension of pilot area mapping 3. Website development 4. Design Review Panel	ACE	TBC/Ginkgo	Jan - Dec 2012	High	£25,000 p.a £20,000 p.a £10,000 £10,000 £4000 (ten meetings)	£69,000
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‘the loveliest sea village in England’

Alfred Lord Tennyson commenting on Torquay