

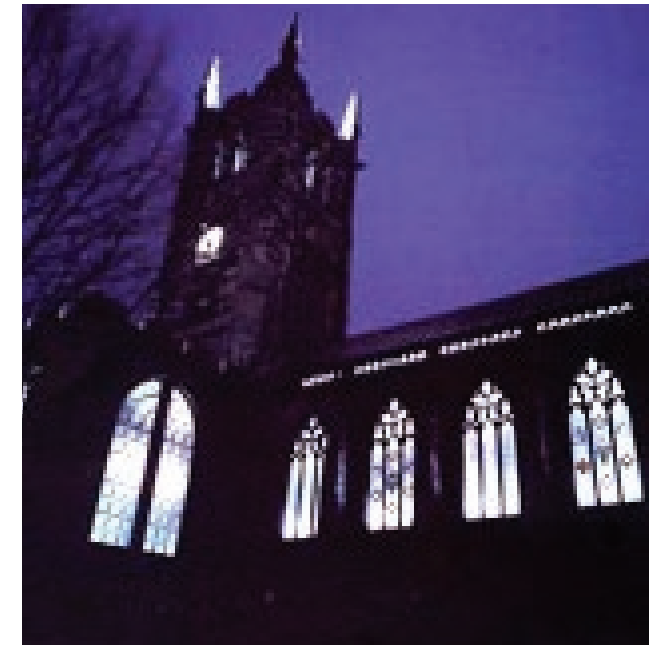
Lighting Strategy

5.9 ~ Public Art...

Some of the buildings, features or spaces identified in this strategy offer potential locations for public art that may include integrated lighting or lit elements. Where this occurs, the lighting proposals should defer to the public art programme. A lit feature, whether it be an architectural scheme or an art work, will fulfil the strategic requirements by contributing to the public realm design.

Where lighting is included in public art schemes it is recommended that a lighting consultant is engaged to facilitate the technical specification and to ensure that the basic principles outlined within this document are implemented. Schemes must be deliverable and designed to ensure they can be maintained efficiently and economically.

Lighting has successfully been employed in a number of public art works using historic buildings and environments, often with an element of interpretation (see photo examples below).



St Peter's Church, Wolverhampton by Martin Richman and Tony Cooper Lighting Designer SVA



'Marking Time' by Patricia MacKinnon-Day, Exeter Lighting Design BDP



The Cutting Room by Dan Dubowitz, Ancoats, Manchester Lighting Designer GFLD

Opportunities exist within Chester for the use of light within performance and for temporary installations. Current examples include the Ghost Walks and the Up the Walls events. There is potential to expand these or create new events, by providing infrastructure within the public realm to aid temporary installations or by using lit spaces and buildings as locations or backdrops.

Some of the examples of Artworks in Urban Environments included within Part 4 can be used to demonstrate how public art can integrate with principles of the PRDG Lighting Strategy;

- Edge lighting to an architectural glass installation could enhance the work but also help provide vertical illuminance and definition to the space.
- Lighting of installations within paving such as The Pits in Canterbury, could be a way of making the works visible at night but also adding contrast and drama to the public realm nightscape.
- Lighting to historic monuments can be used by an artist as a tool for interpretation such as Exeter's Marking Time and may also be able to draw inspiration from the Mapping Chester Project.
- Nayan Kulkarni's lighting columns in Ashford are a great way of making necessary but mundane lighting columns a more attractive part of the public realm by day - a good example of functional artwork.

- Projection and atmospheric temporary schemes can be used along the lines of Durham's LUMIERE, as arts or educational events.

Possible opportunities, sites and locations for infrastructure for illuminated public art include; the Walls, the Amphitheatre, the Canal, St Johns and the Wall Gateways; buildings such as the Heritage Centre and Grosvenor Museum; and public spaces such as the Market Square and the public spaces along Watergate and Eastgate Street.

Illuminated Wayfinding presents opportunities across the city. Some of these are explored in a little more detail elsewhere within this document and within part 4 - Public Art Strategy.



Temporary Lighting Event - Lantern Parade, Chester