

Bristol 650

**Studjo
Kinnect**

0

INTRODUCTION

Bristol 650

03 - 05 **General Introduction**

Who is Studio Kinnect?
Project Introduction
Project Summary

1

HIGH CROSS

'New Marker'

07 **Project Introduction**
08 **Community Engagement**

09 **Precedent Studies**
10 **Site Analysis**
11 - 12 **Initial Designs**
13 - 16 **Developed Designs**
17 - 18 **Final Proposal**

Historical Context
Bristol 650 and book launch
Equisse event
3 words
Precedents and Inspirations
Site Location
Interactive Timeline Installation
Bristol high cross pavilion

2

ST. PAUL'S

Memories

22 - 23 **Project Introduction**

24 - 29 **Community Engagement**

Historical Context

Overview
St. Paul's Memories Sharing Event
"A Box of Good Conversations"
Thought Process
'Cereal Box' Concept
'Cereal Box Contents
Box Design
Prompt Design
Answer Sheet Design
Data Collection

Overview
Proposed Locations
Venue Analysis and Constraints – Library
Design Solution
Future Application
Venue Analysis and Constraints – Glen's Kitchen
Design Solution
Future Application

30 - 34 **Design for Upcoming Exhibitions**

3

AVONMOUTH

Travel

36	Project Introduction	Historical Context
37 - 41	Community Engagement	Train ride with 'Platform' Sharing Memories event Poetry and Art workshop
42	Initial Designs	Avonmouth Library
43	Developed Designs	'Rivers to Railways'

4

SOUTHMEAD

Health

45 - 46	Project Introduction	Historical Context
47	Community Engagement	Sharing Memories event
48	Data Collection	'Meadows to Meaders' cast stories
49 - 52	Initial Designs	Precedents and Inspirations Southmead Library
53	Developed Designs	Information Panels Storyboard
54 - 56	Final Proposal	Poem Handover

5

CONCLUSION

Bristol 650

57 - 63	General conclusion	Project legacy References
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0.1

INTRODUCTION

Who is Studio Kinnect?

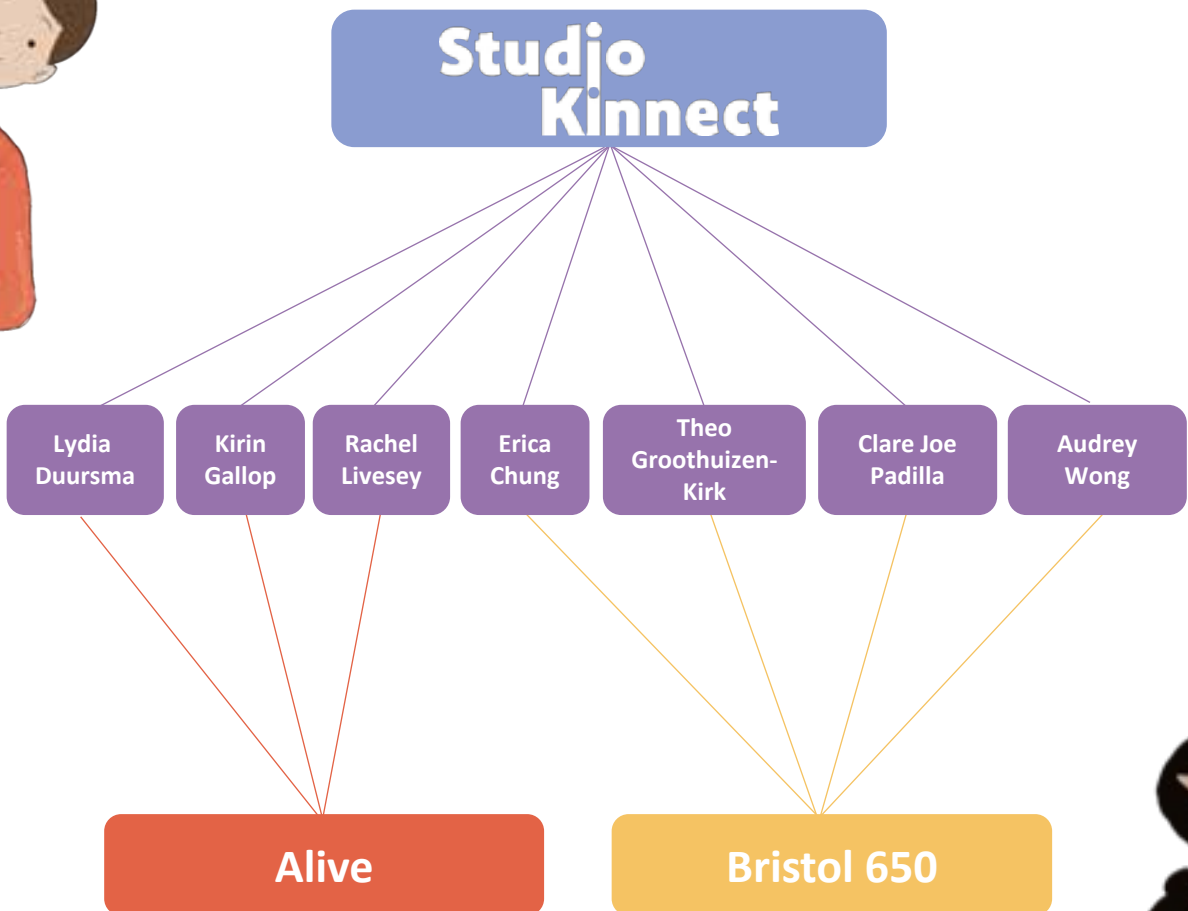


Figure no: Description (for picture references)

Studio Kinnect is a collaborative group of seven Architecture Masters Students from UWE, working on placement with Local Learning. The project team will focus on main four communities/ project, each with their own demographics, identities and relationships with Bristol as a whole.

0.2

INTRODUCTION

Bristol 650 and Clients



"Bristol 650" is a National Lottery Heritage funded project, coordinated by Bristol ideas, to celebrate the 650th anniversary of Bristol being declared an independent county.

We have been invited by Local Learning to assist in the data collection, community engagement, exhibition designing and heritage research for the 'Bristol 650' project. To work closely with many communities, exploring the local heritage, memories and shared identities to tell the story of how they have shaped Bristol's overarching identity today.

The outcome will reflect the shared memories of these districts in a series of exhibitions in their respective local libraries, inviting local communities to engage and interact within the communities they share and with an aim to help mould how these unique localities will develop in the future.

Due to the nature of the project, this document will talk about the sub projects connecting this project separately.

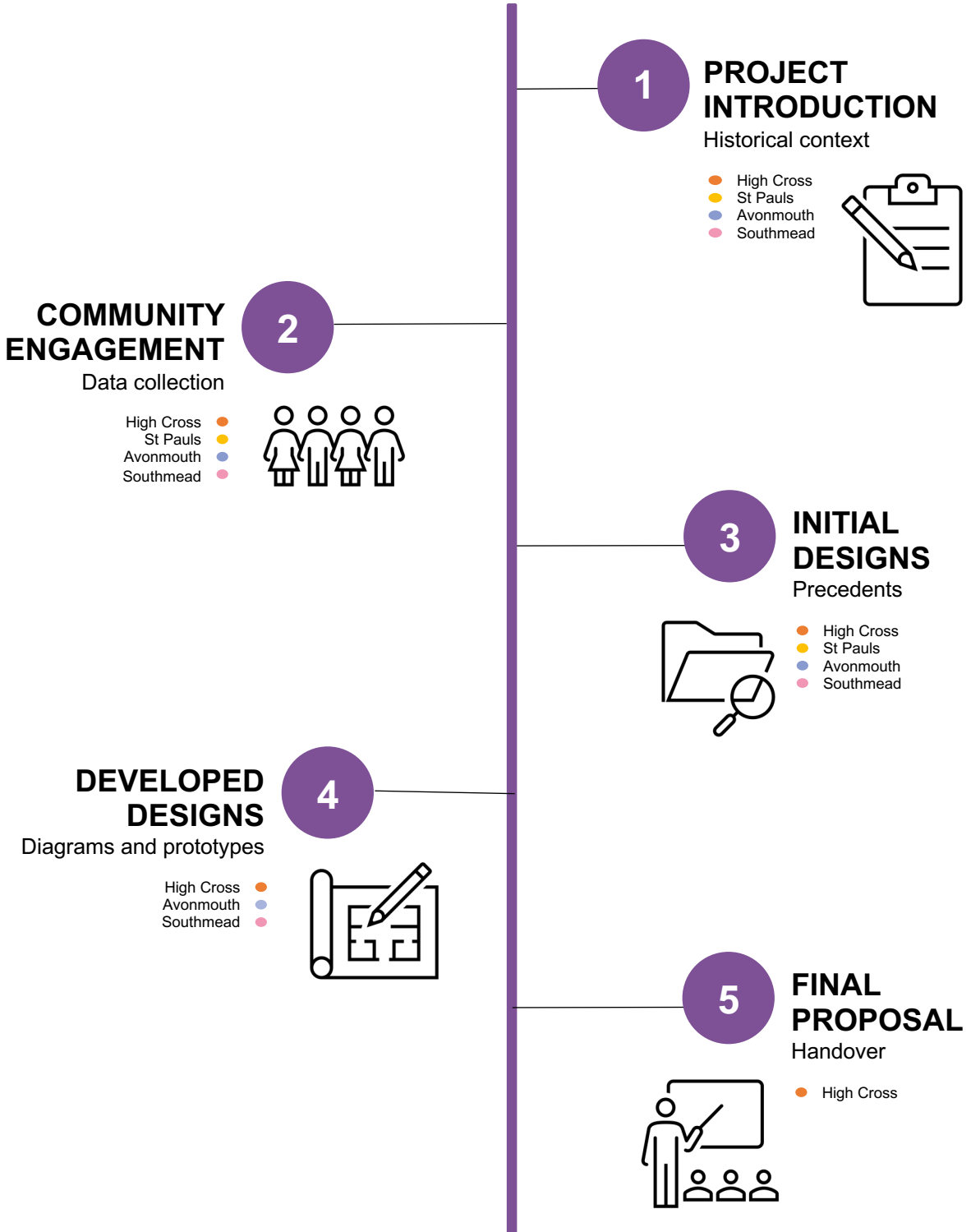


Myers-Insole Local Learning CIC
www.locallearning.org.uk

0.3

INTRODUCTION

Project Summary





High Cross

1

HIGH CROSS

'New Marker'

Project Introduction

Historical Context

In 1373, King Edward III erected a grand high cross, commemorating a charter granting Bristol to be its own county. This project aims to develop and propose a new monument that reflects the demographics of the contemporary city.

1373

The Bristol High Cross is constructed in 1373 to celebrate the granting of Bristol as an independent county.

1663

The High Cross is enlarged to accommodate four more monarchs.

1733

The High Cross is dismantled due to growing traffic disruption and left in the Cathedral cloister. A replica is commissioned and constructed on College Green.

1764

The original high cross is relocated to Stourhead estate in Wiltshire, where it remains to this day.

1950

The lowering of College Green in 1950 led to the final removal of a High Cross. Only the spire now remains in nearby Berkeley Square.

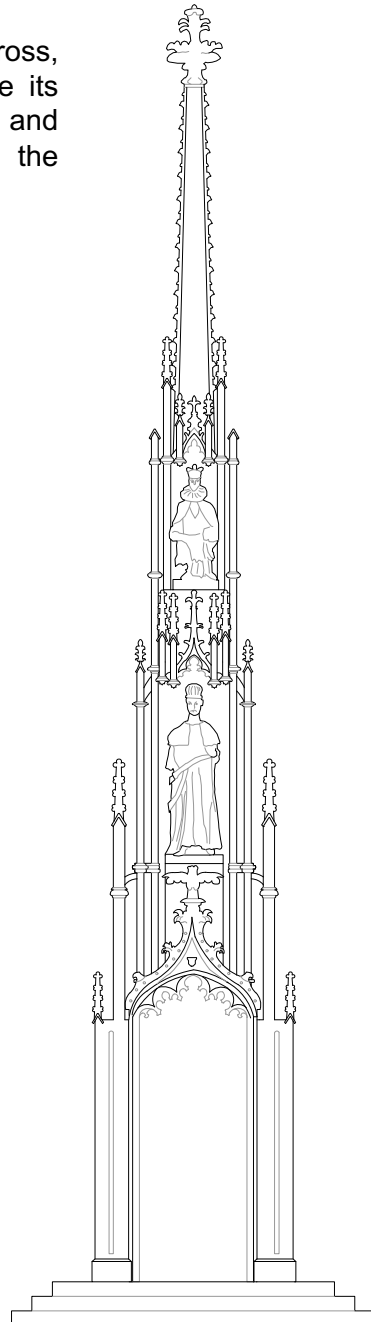


Figure 1.1: High Cross Elevation (Group Image)

1.2

HIGH CROSS
'New Marker'

Community Engagement

'What 3 Words'



Figure 1.2 & 1.3: Event Photos (Group Image)



Figure 1.4: Bristol 650 Book

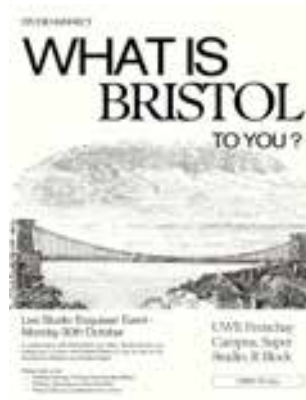


Figure 1.5: Equisse Poster (Group Image)



Figure 1.6: Equisse Event (Group Image)

An event showcases projects that are being run as part of Bristol 650.

In collaboration with Bristol 650 and 'Alive', Studio Kinnect invites you to share what Bristol means to you.

**BRISTOL 650
AND BOOK LAUNCH**
[Wednesday 18th October]

EQUISSE EVENT
[Monday 30th October]

In order to guide our proposals, we had to collect data on what Bristol meant to the wider public. At a series of hosted events, we asked members of multiple communities the three words that described Bristol for them.

These words were then collated and analysed, giving the team a blueprint for how the city saw itself.



Figure 1.7: Collated '3 Word' Data (Group Image)

1.3

HIGH CROSS
'New Marker'

Precedent Studies

AD-HOC CULTURAL EXCHANGES

A project in Athens highlighting the works of various local artists and writers. The public are invited to engage with the installation through simple, yet welcoming design.



Figure 1.9: Cultural Exchanges



Figure 1.8: Cultural Exchanges



Figure 1.10: Cultural Exchanges

A similar concept would be very effective in Bristol as a means of education and information conveyed to various communities about local artisans and history.

TOMORROW'S ISLAND

Figure 1.11: Tomorrow's Island

An installation in South Korea inviting the public to sit and reflect, strike up conversations and shape the space to suit their needs.

HISTORIC MARKET CROSSES

These crosses provide a central covered focal point within communities, encouraging meeting, sheltering, interaction and the bartering of goods.



Figure 1.12: Market Cross (Group Image)

DULWICH PICTURE GALLERY

Figure 1.13: Dulwich Picture Gallery



The design cleverly attracts your attention and draws you in to see what's inside. It encapsulates the vibrancy associated with local communities.

2011 SERPENTINE PAVILLION

Figure 1.14: Zumthor Serpentine Pavilion

This design whilst being central, provides a quiet refuge of conversation and reflection. The atmosphere soothed by emphasis on the nature in its centre.

1.3

HIGH CROSS
'New Marker'

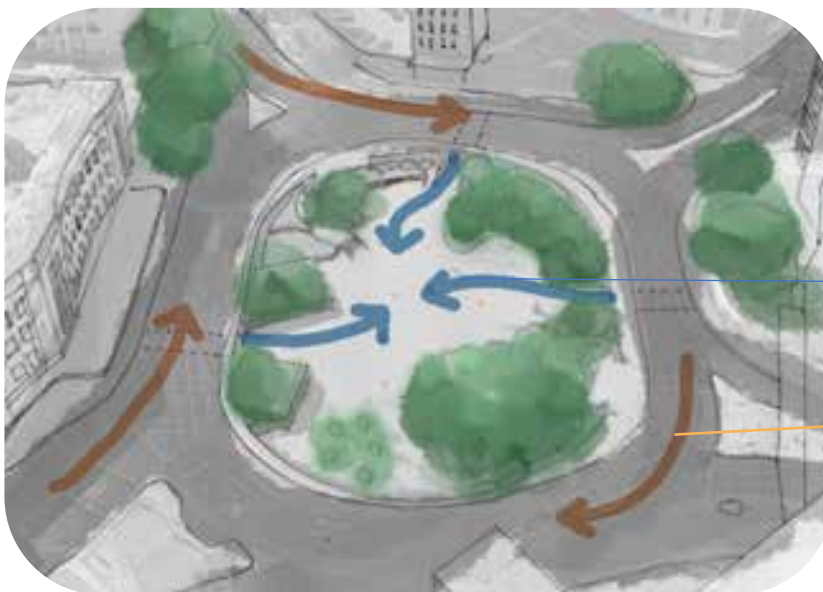
Site Analysis

St James' Roundabout AKA the 'Bearpit'

St James Barton Roundabout, or the Bearpit, as it is colloquially known, is a vast, mostly empty plot of land in the centre of Bristol. This roundabout gives full priority to the heavy traffic, forcing pedestrians through underpasses into an open space surrounded by imposing buildings and anti-social behaviour. With the right intervention, the high footfall could be transferred into a useful centre for conversation, education and the sharing of memories.



Figure 1.15: Bear Pit (Group Image)



Pedestrian Access

Constant Heavy Traffic

Figure 1.16: Bear Pit (Group Image)

1.3

HIGH CROSS
'New Marker'

Initial Designs

Interactive Installation

The team considered creating an interactive installation, composed of an overlay of the developing map of Bristol over the last 650 years. Each border expansion is represented by layers of increasing height, a physical representation of the city's growth.

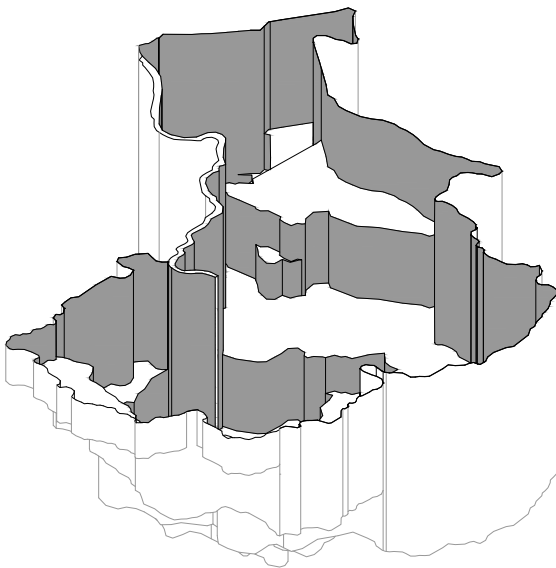


Figure 1.17: Description



Figure 1.18: Description

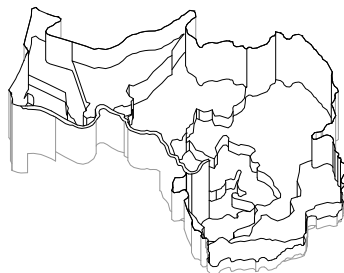


Figure 1.19: 650 years of Bristol (Group Image)

1.3

HIGH CROSS

'New Marker'

Concept Development

Planting Diagrams

During the data collection process, the team also asked the public to write down their favourite plant. This information has been used to create a horticultural plan for the installation.

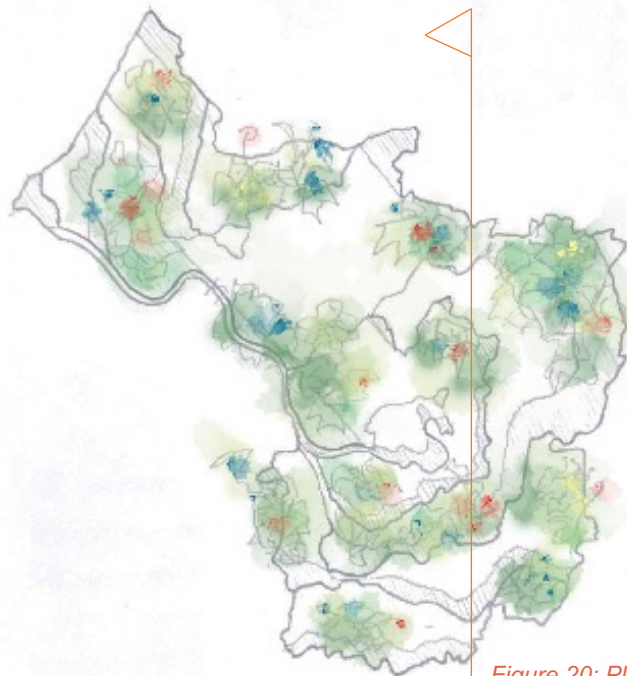


Figure 20: Plan (Group Image)



Figure 1.21: Section (Group Image)

1.4

HIGH CROSS

'New Marker'

Revised Proposal

Bristol 650 Pavilion

The team believed that the scope of the proposal could be more ambitious if funding became available. We began to consider the effect of the monumentality of the original high cross. With this in mind, a series of concepts for a pavilion was developed. This new structure would allow for people to meet and interact, as well as providing a new focal point to underutilised site.



Figure 1.12: Market Cross (Group Image)



Figure 1.23: Eleanor Cross (Group Image)



Figure 1.24: Pavilion A (Group Image)



Figure 1.25: Pavilion B (Group Image)



Figure 1.26: Pavilion C (Group Image)

Concept A – A pavilion referencing historic market crosses.

Concept B – A pavilion referencing the originals monumentality. A new focal point.

Concept C – A pavilion combining monumentality with enclosed, intimate spaces.

1.4

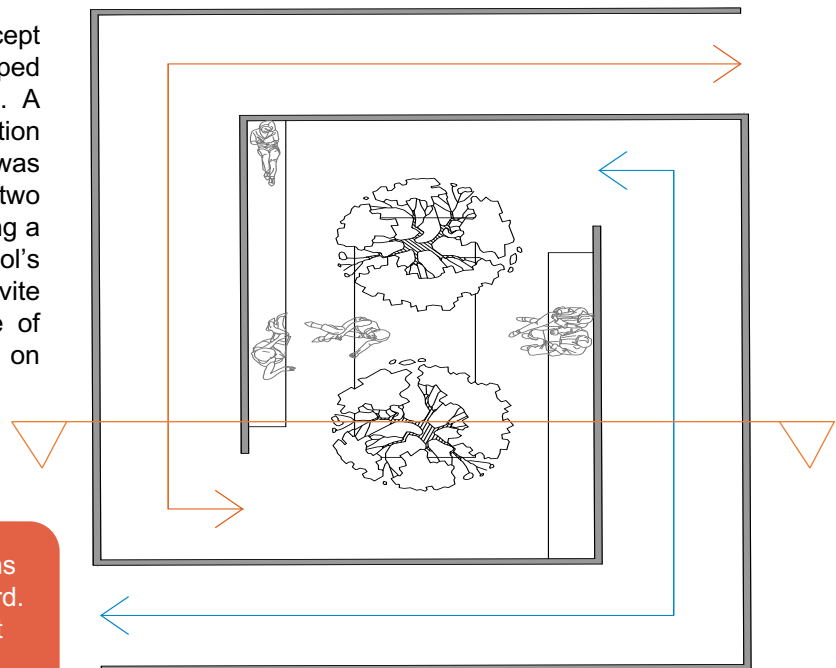
HIGH CROSS 'New Marker'

Not to Scale

Concept Development

Circulation

With the initial pavilion concept established, a developed design could be proposed. A central garden for conversation and sharing of memories was to be surrounded by two concentric paths, each telling a different lineage of Bristol's history. This would then invite conversation in the middle of what had been observed on these paths.



Plan with two concentric paths that meet in a central courtyard. Each path will tell a different theme of Bristol's history.

Figure 1.27: Pavilion Plan
(Group Image)

Section showing the changing levels with the raised courtyard. A fragment of the original high cross has been salvaged as a centre piece.

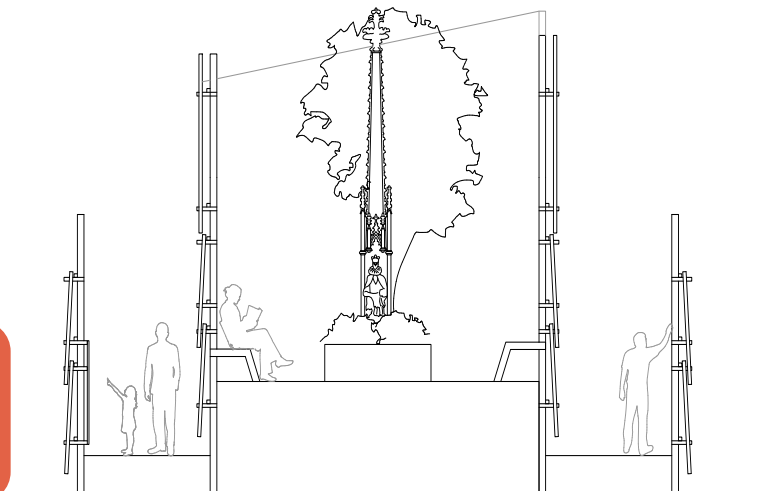


Figure 1.28: Pavilion
Section (Group Image)

1.4

HIGH CROSS
'New Marker'

Not to Scale

Concept Development

Pavilion Facade

The team wanted the pavilion to be of simple construction and of an inviting design, eager to attract interaction from the public. A simple timber construction will allow for glimpses into the central garden whilst still blocking sound from the surrounding heavy traffic.



Figure 29: Ebba - Stratford



Figure 30: Dulwich Picture Gallery Pavilion

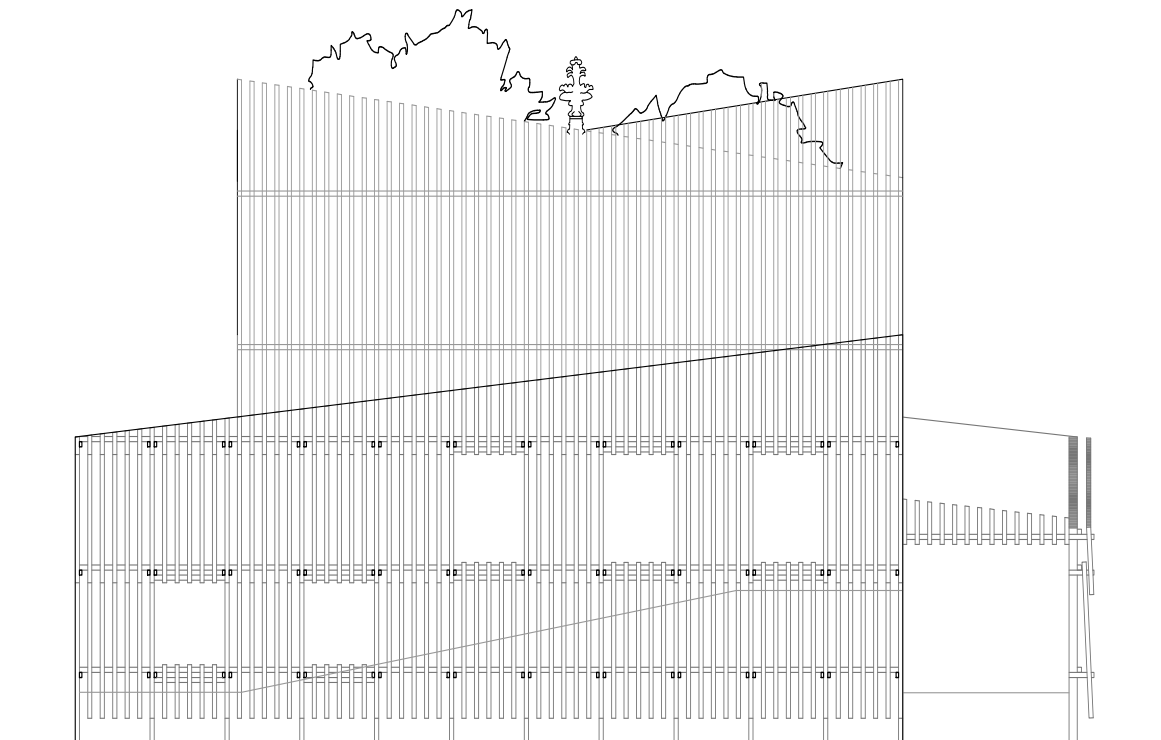


Figure 1.31: Pavilion Façade (Group Image)

1.4

HIGH CROSS

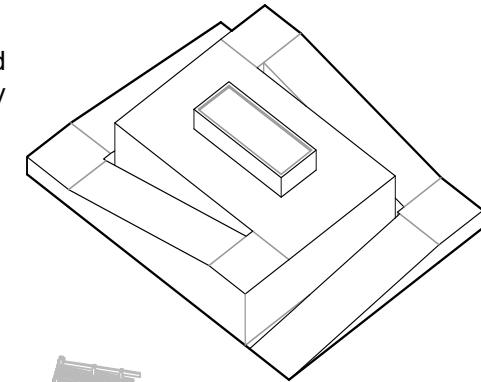
'New Marker'

Construction

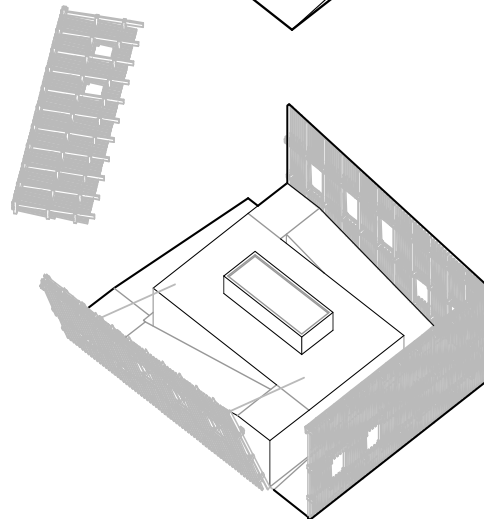
Building Process

The construction was designed to be simple and constructed on site, encouraging a community self-build dynamic.

1. Concentric ramparts are prepared on site.



2. Timber panels are assembled and lifted into place.



3. Pavilion construction works are completed ready for planting.

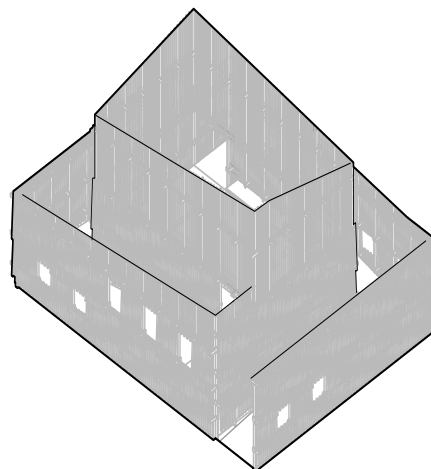


Figure 1.32: Construction Diagram (Group Image)

1.5

HIGH CROSS 'New Marker'

Not to Scale

Central Garden

Horticultural Plan

Similarly to the installation, the team wanted to incorporate the chosen plants that had been gathered during the data collection process. The original garden design was too restricted and prevented free flowing passage. This new design encourages a meeting at the centre, surrounded by the plants that mean the most to Bristolians.



Figure 1.35: Planting Diagram (Group Image)



Figure 1.36: Zumthor Serpentine Pavilion

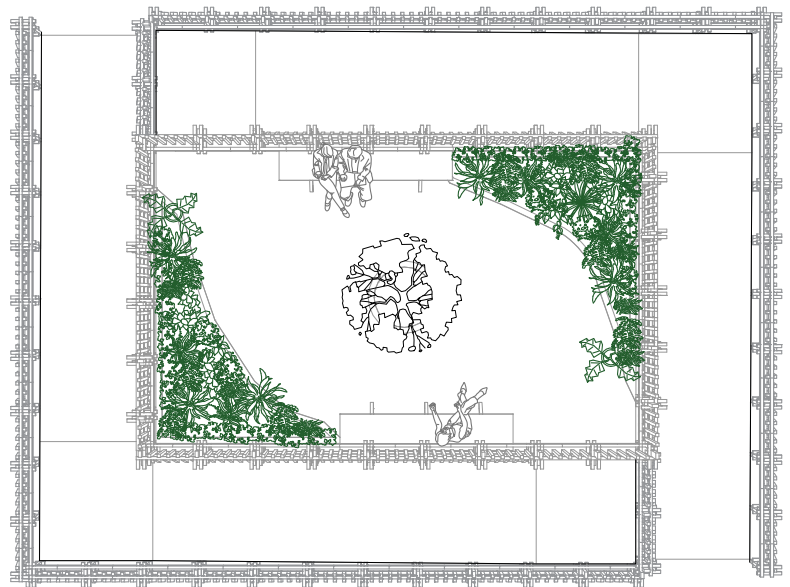


Figure 1.37: Pavilion Plan (Group Image)

1.5

HIGH CROSS

'New Marker'

650 Pavilion

Not to Scale

The final design, whilst ambitious in scope, provides a meaningful proposal for a new marker for Bristol. The pavilion provides an area for reflection and sharing whilst giving a new purpose to the underutilised and unwelcoming bearpit. The living central garden encourages a communal responsibility for its upkeep and care, increasing the social bond with the structure.

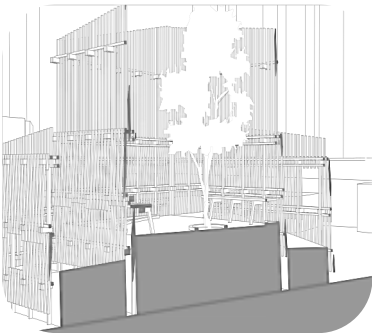


Figure 1.38: Perspective Section (Group Image)



Figure 1.39: Internal View (Group Image)

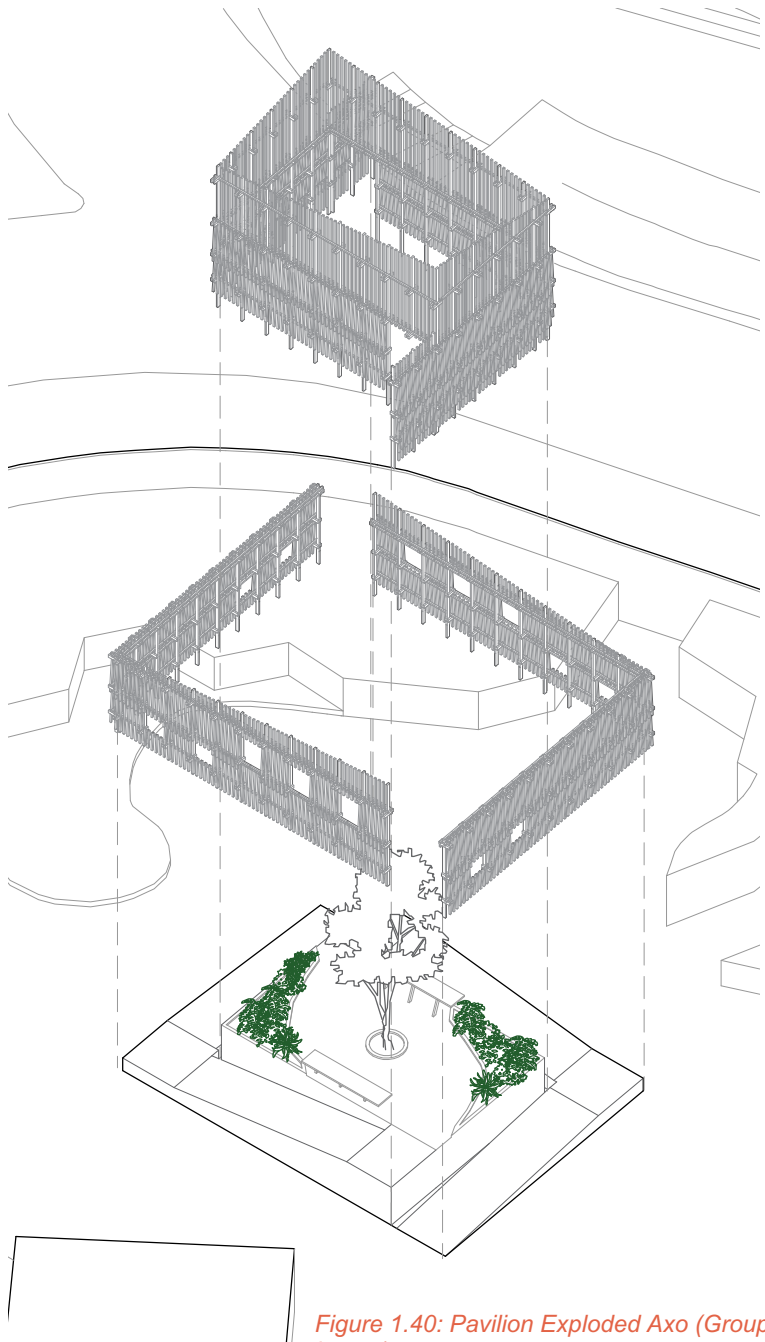


Figure 1.40: Pavilion Exploded Axo (Group Image)



St. Pauls

2

ST. PAUL'S Memories

Project Introduction

Historical Context



Figure 2.1: Bristol Bus Boycott



Figure 2.2: St. Paul's Carnival



Figure 2.3: St. Paul's Riots

1950

In the post 1950s, the **African-Caribbean population** began to bloom in St. Paul's area. Most migrants from the West Indies moved during the post-Second World War and formed part of the Windrush Generation (Curtis, 2016).

1963

According to Elizabeth Jones (2022), **The Bristol Bus Boycott** has been formed and led by a youth worker named Paul Stephenson. The very reason for this is due to the Bristol Omnibus Company having refused to hire people of colour as bus crews in the city of Bristol. This campaign was on-going for four months and was supported by politicians, church groups as well as students from Bristol University. The boycott came to an end on 28th August 1963 when Ian Patey, a former army colonel, announced that no colour and racial discrimination should be tolerated in employing bus crews after multiple attempts in resolving the dispute between the union and the bus company. (Jones, 2022).

1968

According to Rema Mukena (2019), **St. Paul's Carnival** was organised in 1968 to improve relationships after the boycott. It is a celebration of Afro-Caribbean culture with the local community through food, music and dance. Additionally, from the same source, it started as a celebration of multi culturalism where Scottish dancers would dance alongside steel bands. The festival is still active and celebrated by locals today.

1980

Bertram Wilks, a local Bristol entrepreneur was the owner of the Black and White Café. The café was one of the most raided premises in the country. The raids from the police forces had escalated into **St. Paul's Riots** (Black Bristol, n.d.). According to Black Bristol (n.d.), the riot was so heated the police force had to call reinforcements from other counties to aid them, which they withdrew in the end.

2

ST. PAUL'S
Memories

Project Introduction

Historical Context



Figure 2.4: St. Paul's town aerial view in 1946, buildings were mostly intact



Figure 2.5: St. Paul's town plan in 1950, indicated red were to be demolished



Figure 2.6: St. Paul's town aerial view today

After the 1950s, Britain saw a massive housing shortage. Therefore, slum clearance continued for further expansion in the 1950s. "Flat-packed Bungalows" was one of the first initiatives to combat the housing crisis, calling it 'prefabs'. (Pamela, n.d.)



Figure 2.7: St. Barnabas Primary school gate



Figure 2.8: Parents collecting signatures for petition

St. Barnabas C of E Primary School located in Montpelier has a history of 150 years, also named as the most culturally diverse school in the area, has unfortunately been closed on 31st August 2023 due to financially unviable number of students that massively fell short of the school's capacity (Mather S.& Mare T., 2023). According to Deeney (2022), the news of the closure shocked many parents that they had initiated an online petition and campaigned to save the school.

2.2

ST. PAUL'S
Memories

Community Engagement

Overview

In conjunction of the celebration for Bristol's 650th anniversary, Studio Kinnect is determined to create innovative and interactive ideas for the locals in the community. The following will be talking about two major events; St. Paul's Memories Sharing Event, that has already been successfully held in St. Paul's Learning Centre and St. Paul's Memories Exhibition is the upcoming exhibition that will be held tentatively before Christmas 2023.

St. Paul's Memories Sharing Event



Figure 2.9: St. Paul's Memories Sharing Event Flyer Design (group image)

The event took place on 16th November 2023, a Thursday, from 2pm to 4pm at St. Paul's Learning Centre. Flyers were handed out by Ruth from Myers Insole Local Learning CIC (shown on the left, image 2.9) to invite locals in St. Paul's to share their stories and memories of the community. This invitation led to a few friendly drop-ins at St. Paul's Library and Glen's Kitchen, where community members were ready to share their knowledge. Attendees were encouraged to bring their memorabilia to share with the community.

During the event, positive responses are accompanied by laughter and captivating stories. A particularly touching moment occurred as attendees shared and empathised with the experiences of the disabled, Black and Caribbean community.

A few weeks before the event, Studio Kinnect has proposed an idea to make the engagement interesting among attendees and improve data collection.



Figure 2.10: Locals sharing memories of their stay in St. Paul's (group image)



Figure 2.11 Locals sharing stories of St. Paul's (group image)



Figure 2.12 Memorabilia, old pictures of the events that had happened in St. Paul's (group image)

2.2

ST PAUL'S
Memories

Community Engagement

"A Box of Good Conversations"

A Cereal Box Conversation Prompt

Thought Process

The thought process behind this concept is recognising that people naturally bond better with things that they are familiar with, such as food, home, or even their warm favourite blanket. The goal is to create a stimuli that evokes curiosity and then establish a welcoming atmosphere that is enhanced by incorporating interactive elements, with the intention of making it easier for strangers to share their stories and engage in meaningful conversations with one another. Additionally, incorporating prompts and topic starters adds a layer of structure, making the sharing experience more enjoyable and accessible for all participants.

'Cereal Box' Concept

The 'cereal box' concept uses familiar cereal imagery with engaging designs, serving both as a recognisable item and a tool for data collection. Its unique design sparks curiosity among strangers, encouraging conversation. The box's unexpected presence adds intrigue to the event setting, creating an interactive and enjoyable experience for all.



Figure 2.13: Illustration of the proposed concept (group image)



Figure 2.14: Contents of the box (group image)

'Cereal Box Contents'

The 'Cereal Box' has three sections to suit different preferences. The 'Anonymous Box' is for those who want privacy, while the 'Sharing Box' is for those comfortable sharing stories openly. There's also a section with 'Prompts of the day' to help start conversations. This setup ensures everyone can participate comfortably, making storytelling a fun and inclusive experience.

2.2

ST PAUL'S
MemoriesCommunity Engagement
Box Design

Figure 2.15: Template design of the box, (not to scale, group image)



Figure 2.16: Final prototype (group image)

2.2

ST PAUL'S
Memories

Community Engagement

Prompt Design



Figure 2.17: Prompt print-out attached to the cereal box (group image)

2.2

ST PAUL'S
Memories

Community Engagement

Answer Sheet Design

The image displays four identical answer sheets arranged in a 2x2 grid, each with a different color theme: blue, orange, red, and pink. Each sheet is designed for an attendee to write or draw their story. The layout of each sheet is as follows:

- Top Left:** A colored circle containing the word "your name".
- Top Right:** A name field labeled "Name:" followed by a line for a surname, and a field labeled "where do you live?" with a line for an address.
- Middle Left:** The "Studio Kinnect" logo, with "Studio" above "Kinnect".
- Middle Right:** A writing area starting with the prompt "we appreciate your sharing" followed by several horizontal lines for text.
- Bottom:** A drawing area with a vertical colored bar on the left and a large square box containing the prompt "draw something simple...".

Figure 2.18: Colourful answer sheet for attendees to write or draw their stories (group image)

2.2

ST PAUL'S Memories

Community Engagement

Data Collection

Here are some heartfelt stories that had been gathered from the event day. The authors are kept anonymous to respect everyone's privacy.



*"There used to be elephants parading all over Bristol. This picture is taken in 1901, led by **Barnum Circus**. They have stopped this parade due to animal rights."*



*"St Paul's carnival is important to people for culture. **It brings people together** and all nationalities. At first it was a festival as it was small then, when it went bigger then it was called a carnival."*



*"Living in a mixed community. Service was important in bringing everyone together. Ever bank holiday, they would hold a huge convention, **the kids would go to the downs and have a picnic**, while the adults would be in the convention."*



"My uncle used to work in the Black and White Café. I remember it is a beautiful place where people of all colours gathered and had a good time there. But there has been a lot of raids going on in that place. It closed down after, pretty sad."

2.3

ST PAUL'S
Memories

Design for Upcoming Exhibitions

Overview

Studio Kinnect and Local Learning to collaborate and develop an exhibition at St. Paul's Learning Centre. The exhibition will feature the vibrant community through three main components: the personal stories of the locals, the history of St. Paul's, and conversations that involve exchanging memories about this unique neighbourhood. This project aims to celebrate the rich tapestry of St. Paul's, highlighting its residents, history and shared memories.

Proposed Locations

Two locations, **Glen's Kitchen** and **the Library** in the Learning Centre has been proposed as the exhibition venue.

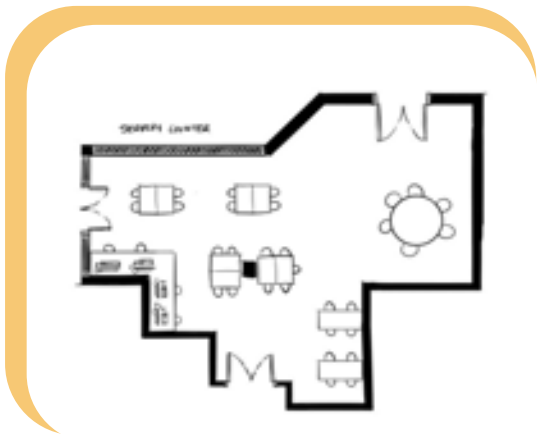


Figure 2.19: Glen's Kitchen in the Learning Centre (group image)

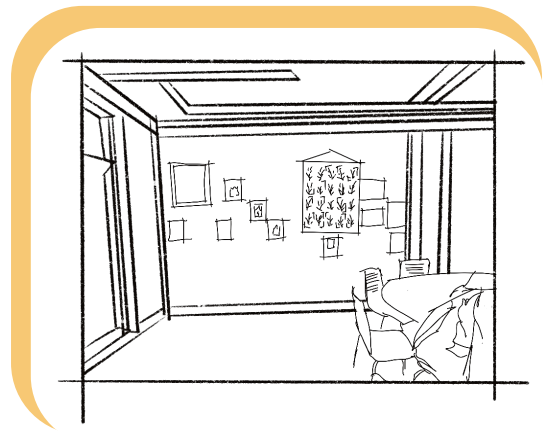


Figure 2.20: Sketch of Glen's Kitchen (group image)

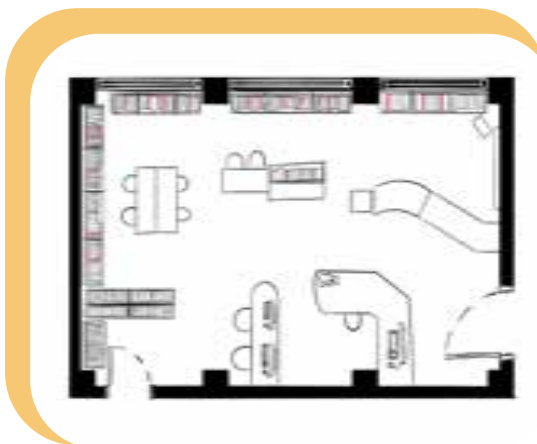


Figure 2.21: Library in the Learning Centre (group image)

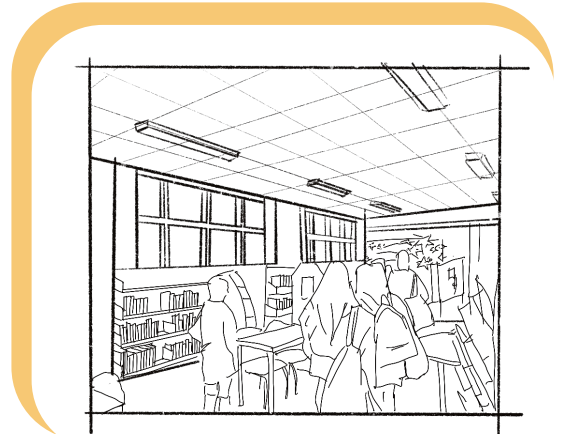


Figure 2.22: Sketch of the Library (group image)

2.3

ST PAUL'S
Memories

Design for Upcoming Exhibitions

Venue Analysis and Constraints - Library

A suggestion has been raised to promote the library to boost its usage among the locals. Therefore, the said exhibition has been proposed. However, there is a concern about its size, as it is perceived to be too small to host an exhibition. The challenge lies in finding a balance between promoting the library and addressing its space limitations to make it more accessible and beneficial for the community.

Design Solution

"Hide and Seek"

Addressing the library's space constraints, a suggestion is to scale down the exhibition rather than changing the venue. Inspired by the 'cereal box' concept, we propose designing colourful and lightweight pull-out displays. These pull-out displays can be easily installed into the existing bookshelves in the library, providing a practical solution to showcase the exhibition without requiring additional space adjustments. The following diagrams shows the idea of the proposal:



Figure 2.23: Pull-out displays that will be slotted within the books on the shelves (group image)



Figure 2.24: Inspiration for the pull-out displays, image by author

2.3

ST PAUL'S
Memories

Design for Upcoming Exhibitions

Design Solution

"Hide and Seek"

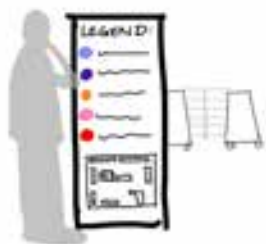


Figure 2.25
(group image)

- Upon entry, there will be a legend/ directory categorising all topics in the exhibition
- This process also mimics the way finding in a library while locating books.



Figure 2.26
(group image)

- The boxes will be arranged randomly in the library.
- Participants will have to 'seek' for the boxes, based on the directory given.
- The boxes will be numbered so participants know which one to read first.



Figure 2.27
(group image)

- All contents for the boxes are removable for flexibility.
- Will include a subtitle, content, fun facts and a hint to the next box.
- The process continues until the topic ends.

Future Applications

Considering its legacy and potential uses, the design of the pull-out displays should be versatile. They can serve in various situations in the future, adapting to potential improvements in the library's popularity. These compact pull-outs are foldable for convenient storage after the exhibition. They could also function as filing or storage boxes by itself. The material is easily replaceable in case of any damage, and a digital template of the box will be provided for simple DIY replacements. Additionally, being composed of recyclable material makes the pull-outs environmentally friendly and recyclable.

2.3

ST PAUL'S
Memories

Design for Upcoming Exhibitions

Venue Analysis and Constraints – Glen's Kitchen

Glen's Kitchen serves as a central gathering spot where people come together for various activities such as enjoying meals, using computers for work, or engaging in conversations. Considering the dynamic nature of this space, it's crucial that any installations made are not permanent. Instead, they should be designed to be easily stored away for future use, ensuring flexibility and adaptability in this multi-functional area.

Design Solution

This unit (as shown in figure 2.28) is designed to be modular, easily transportable, and quick to set up, with the flexibility to be configured for various uses and changeable questions. Constructed using durable textured finishes, it ensures resilience over time, combining simplicity and sturdiness for versatile and long-lasting functionality.



Figure 2.28: Inspiration from WDC2014 Voting Booth Installation

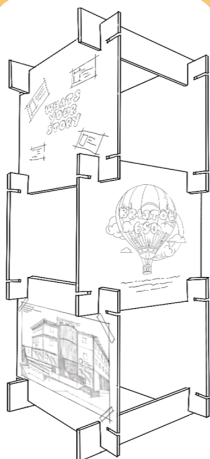


Figure 2.29: (On left) Sketch of the proposed portable exhibition display panels (group image)

"Information is Power"

Inspired by the precedent, this exhibition display is designed to be portable, offering flexibility and ease of setup and storage. The panels enhance this flexibility by allowing assembly in any desired sequence or pattern. This ensures adaptability to different spaces and configurations, providing a dynamic and user-friendly experience for both organisers and attendees.

2.3

ST PAUL'S
Memories

Design for Upcoming Exhibitions

Design Solution

"Information is Power"

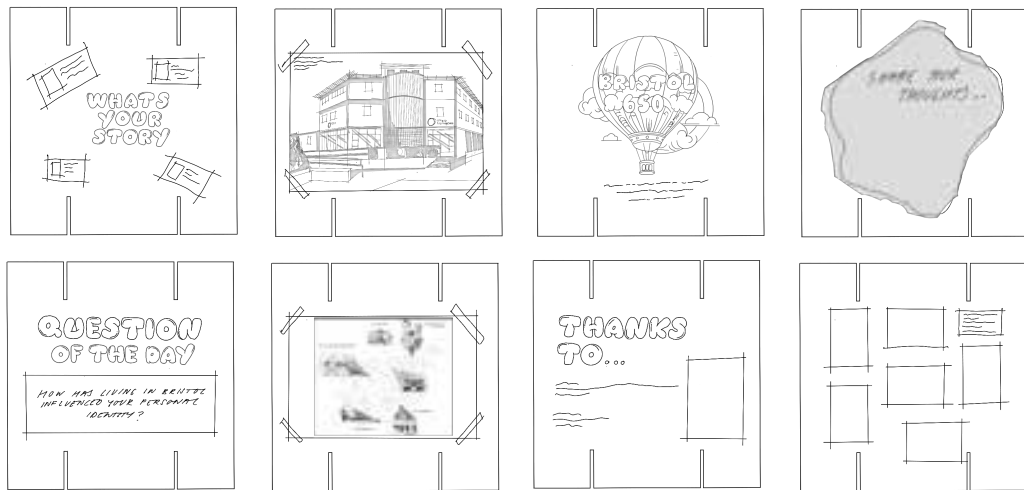


Figure 2.30: Proposed Information to be displayed on each panels (group image)

The exhibition display is designed for ultimate flexibility and reusability. All contents on the panels are easily removable, allowing for dynamic changes. These panels will showcase generic information about the event, engaging graphics, and interactive components. The adaptability ensures that the exhibition remains versatile, accommodating different themes or information for various events.

Future Application

Considering its legacy and potential uses, the design of the exhibition panels are versatile. They are intended to be reused for various functions in the future. These compact detachable for compact and convenient storage after the exhibition. Since the panels are modular, it can be assembled into a bench or a low table if needed. The material is easily replaceable in case of any damage, and a digital template of the panel will be provided for simple DIY replacements. Additionally, it can be easily recycled as long as it is being printed and cut on a recyclable material.



Avonmouth

3.1

AVONMOUTH

Travel

PROJECT INTRODUCTION

Historical Context

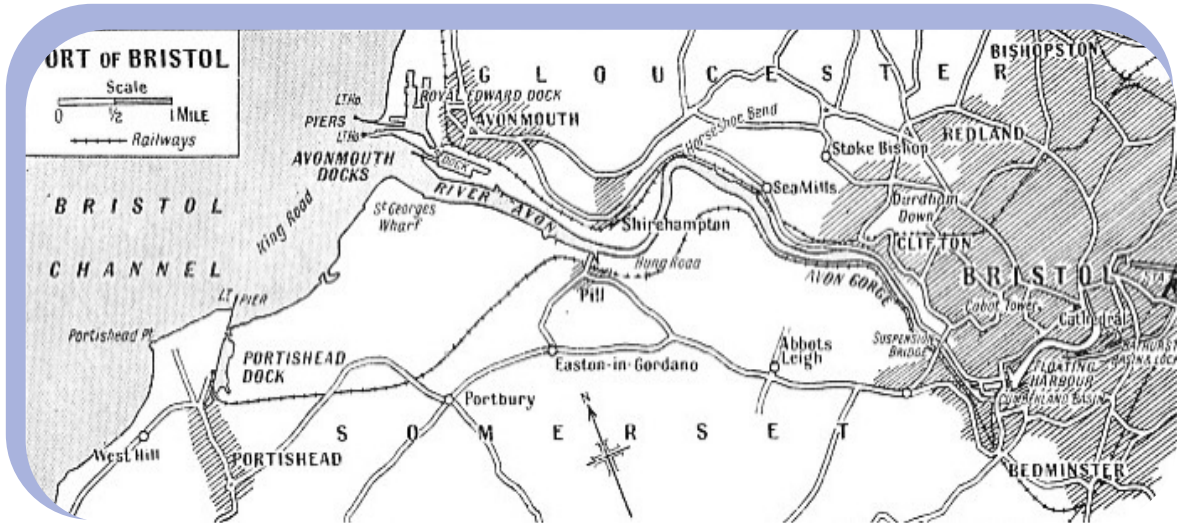


Figure 3.1: The Port of Bristol includes the docks at Avonmouth and Portishead as well as the docks in the City of Bristol itself, seven miles up the River Avon.

1865

Services to Avonmouth began, when Bristol Port Railway and Pier opened.

1871

A build-up of silt at the terminal pier in Avonmouth, meaning that it could not be used for docking ships for offloading cargo.

1890

Bristol Port Railway and Pier came under control of Great Western railway.

1902

BPRP Avonmouth terminus closed. Major extensions of Avonmouth Docks began. Construction did not finish until 1918.



Figure 3.2: Year 5 awaiting at Avonmouth Train Station with 'Platform'.

'PLATFORM'

Founded in 2022, Platform is an award-winning rail education scheme that works with schools to empower young people in accessing the railways. Through free workshops, train-trips, and bespoke, local resources.

3.2

AVONMOUTH

Travel

COMMUNITY ENGAGEMENT

Train ride with 'Platform'

Recapping on the poetry session the kids did with Ruth. A4 sheets provided to collect the children's thoughts and observations through a viewfinder. Ruth and UWE students (MARCH Architecture and Third year History students) arrive and meet year 3 at Avonmouth VC Primary School, and then walk safely together to meet 'Platform' at Avonmouth train station to recap on rail safety.



Figure 3.3: Year 5 on a train ride with 'Platform'

Off-Peak Day Return



Valid for one journey
From Avonmouth
To Bristol Temple Meads



Valid
15 NOV 23



Figure 3.4: A Section of the map of Train Routes.

Sharing memories event

This event that took place on Friday 17th November at Avonmouth Community Centre with Year 5 and people who have lived, worked and grown up in Avonmouth.

Figure 3.5: Sharing Memories talks/discussions at the Community hall.



Figure 06: Sharing Memories event at Avonmouth Community Centre.

Themes from Intergenerational sharing memories event, everyone spoke about visiting the Severn Beach, how cooling the swimming pool is and the annual fun fair that comes to town.

STORIES AND MEMORIES

'What's your story?'



"Children liked going on to the footbridge and allowing the steam to go into their faces"

"I remembered that I could see bomb damage to buildings from the train windows."



"Twice a day cows would be led by the farmer from the farm at the end of Cook St to the field at the end of Port View Road to graze."

"I was the fireman who stoked the fires into people's gardens for their coal fires."



DEPARTURES

Page 1 of 2

Due	Destination	Plat	Expected
09:46	Board train to Bristol Temple Meads.	9	On Time
10:17	Arrive in Bristol Temple Meads, activities at the station.	-	Delayed
10:44	Board train to Avonmouth.	2	Expected
11:12	Arrive in Avonmouth station, 'Platform' say goodbye.	-	On Time



VIEWFINDER ACTIVITY

'I spy with my little eye'

The thought process for this activity is to encourage interaction with the children, and for them to have confidence. It also gives the kids a souvenir of the activity they took part in.

Figure 3.7: Example drawing in Year 3 Activity Sheet



TRAIN RIDE ACTIVITY SHEET

'What can you see?'

The activity sheet was made alongside the viewfinder. The sheet is laid out to recap the poetry session they previously had with Ruth from Local Learning. This will help the kids to think about how to phrase our observations into lines for their poem and to develop into (rhyming) couplets.

Figure 3.8: Viewfinder for Train Ride Activity

Poetry and Art workshop

The poem "From a Railway Carriage" is about the experience of Robert Stevenson during his train travel. He says that the train travelled much faster than imaginary characters like fairies and witches. He saw bridges, houses, hedges and ditches along the way, which the kids saw on their first time on a train ride. As he heard the whistles that indicated the arrival of the stations, he saw many brightly painted stations along the way. But all these sights flew past him in a wink of an eye, because the train was speeding fast.

This event that took place on Thursday 23rd November at Avonmouth VC Primary school with year 3 and 5.

Figure 3.9: "From a Railway Carriage" poem by Robert Stevenson

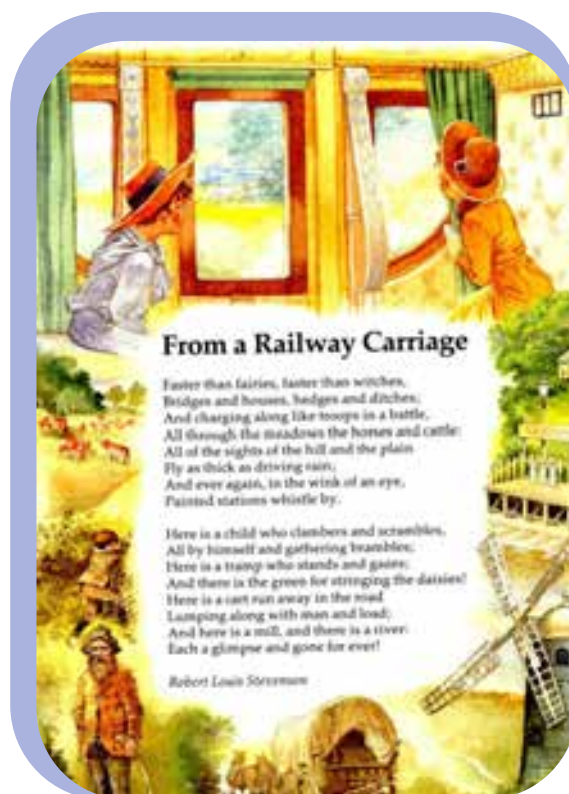


Figure 3.10: Art workshop with Avonmouth VC Primary School: Year 3 and 5, and 'Platform'.

The art workshop is in collaboration with 'Platform'. Platform has plans to encourage the children to enhance their creativity with mixed media and to illustrate sights they might have seen on their train ride. When completed each artwork will be used to be displayed on the wall of a train station, alongside the poem 'From a Railway Carriage'.

Poetry and Art Workshop: 'From a Railway Carriage'

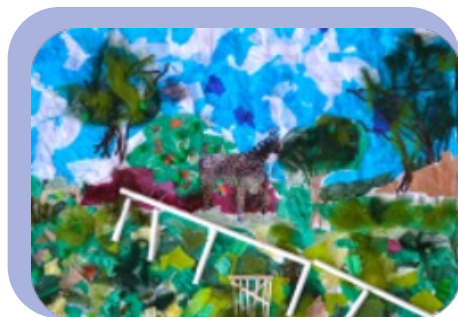
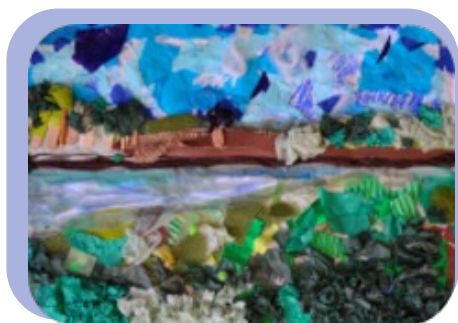


Figure 3.11: Year 3 and 5 work in art workshop with 'Platform'. (Platform, 2023)

Year 3

'From a Railway Carriage on the Severn Beach Line Avonmouth to Temple Meads and back.'

*Faster than cars, faster than planes
Flying past bushes and passing trains,
Dogs and squirrels, tunnels and trees,
Pictures and people, brambles and leaves,
Fences and whales, tunnels and railings
Bridges and houses, graffiti and paintings.*

*Here is a river that is overflowing
Like a snake wiggling towards an ocean,
Like shining glitter and sparkling light
That flashes and glows and blue as the sky
Moving and flowing with the fishes
And sparkling a little in the brightness.
And here the big river rushes down fast,
Glistening in the sun as it wiggly flows past.
Here it is muddy, there flat and clear.
Watch it weave like the sky and then disappear.*

*Here is a tree dancing in the wind
That moves like a wave across the water.
It is golden and brown and colourful
Shaking and wobbling and making leaves fall,
Like golden thread that swiftly swishes
A leaf on the branch dances and shivers.
Here is a place, home to birds and squirrel.
There is a war horse standing strong and still.
His heels on the ground, a frozen statue
In the Daisy Field, covered in horseshoes.*

*Here is a tunnel that is dark like the night
Under we go then out to the light.*

3.3

AVONMOUTH

Travel

INITIAL DESIGNS

Proposed location: Avonmouth Library



Figure 3.12: Avonmouth Library Floorplan [Not to Scale]

Built in 1880s, traditional exterior appearance. The library located in one room at the front of the community centre. The library is due for renovation to maximise potential community use, as it has not been getting a lot of community engagement within the area. Therefore, using this place to encourage some engagement and knowledge would get more people involved. (Bristol Libraries)



Figure 3.13 & 3.14: Inside Avonmouth Library

3.4

AVONMOUTH

Travel

DEVELOPED DESIGNS

'Rivers to Railways'

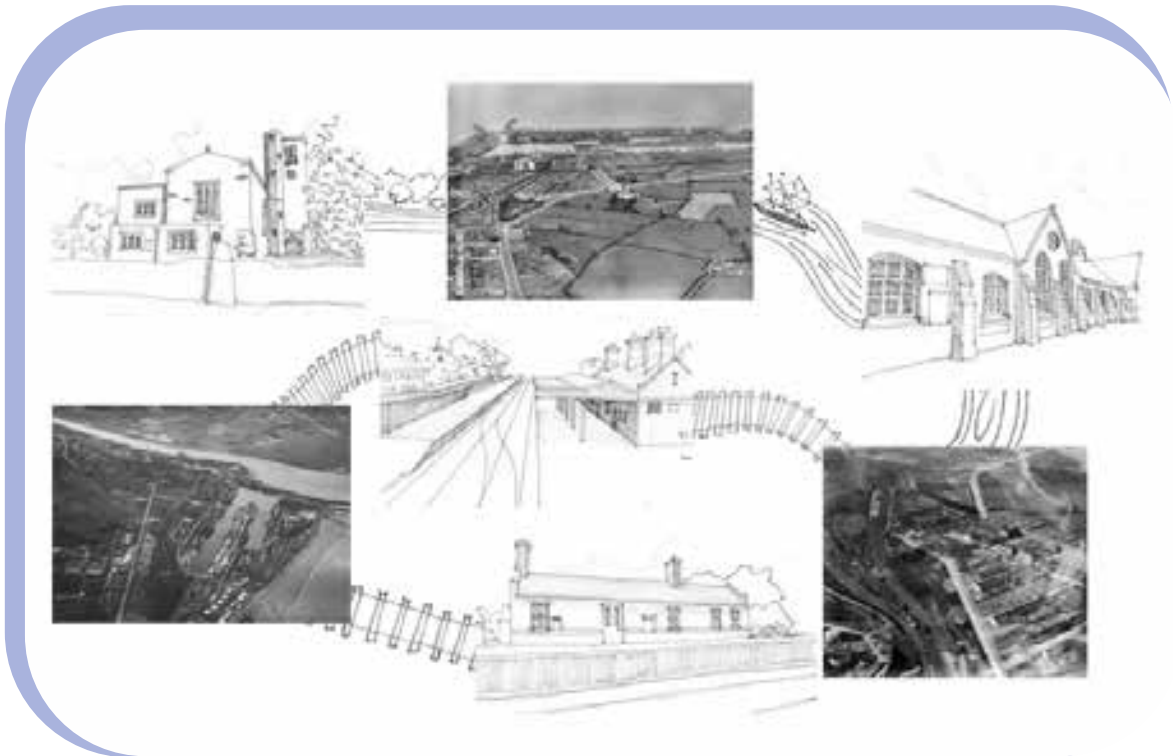


Figure 3.14: "Rivers to Railways" sketch

The 'Rivers to Railways' concept is to act as an accompaniment to the Platform workshops. Hand drawings and historic images are presented alongside dates and descriptions, providing an outline of the development of Avonmouth from its Roman origins to its post-industrial present. These images would then be linked together with imagery of rivers at first and then transitioning the railways as the timeline progresses.



Southmead

4

SOUTHMEAD

Health

PROJECT INTRODUCTION

Historical Context

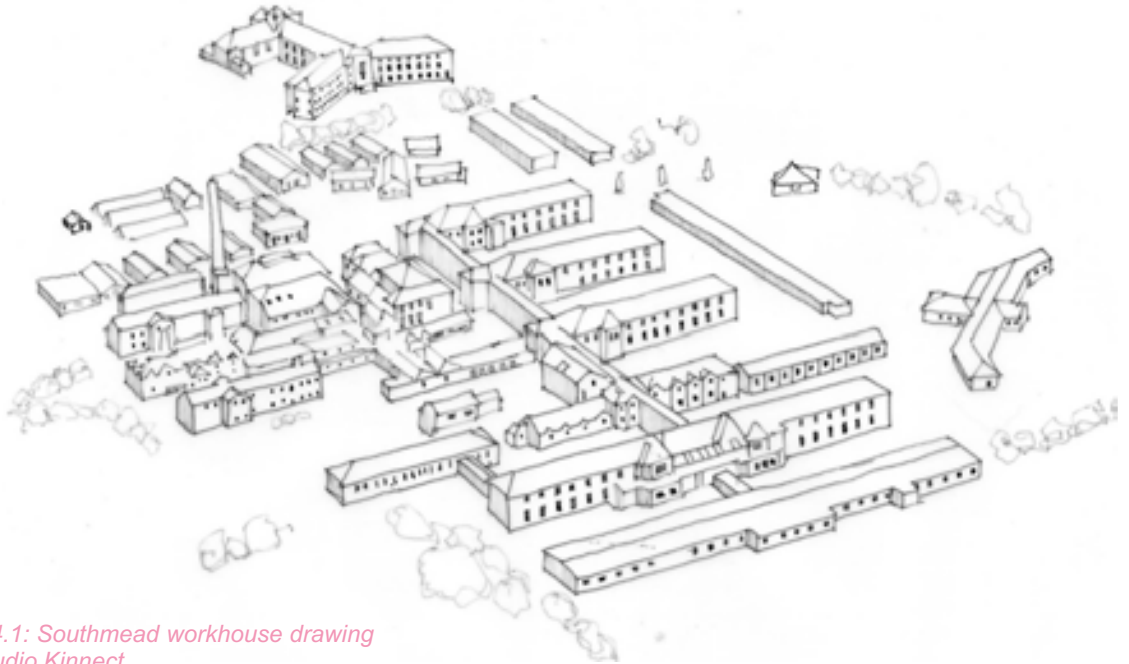


Figure 4.1: Southmead workhouse drawing from Studio Kinnect

1900s

Southmead workhouse was opened in **1902**.

By **1922**, there were **520** beds. In the First World War, it was used as a hospital. It did not return to being a workhouse until **1920**.

Children who were deemed as 'mentally defective', would take care of animals, etc.

During the Second World War, the workhouse was once again prepared to receive casualties of war.

1920s

Southmead workhouse became a hospital.

1948

At the creation of the **NHS**, it became more of a hospital than a workhouse, with a wide variety of medical staff and facilities.

4

SOUTHMEAD

Health

PROJECT INTRODUCTION

Historical Context



Figure 4.2: Southmead aerial view from south-east



Figure 4.3: Eastville workhouse site (1902)

1972

Notable for its medical staff, including Geoffrey Tovey, who established the UK Transplant Service in **1972**, initially based at Southmead.

2005

-

2010

Plans initiate in **2005** to consolidate services from Frenchay Hospital to Southmead.

Full approval comes in **2009** for a major expansion, resulting in the construction of the Brunel building, a comprehensive facility accommodating various departments, services, and **800** beds.

The project, under a Private Finance Initiative, is completed in **2010**.

2014

-

2016

Frenchay's accident and emergency department shuts in **2014**, shifting to Southmead.

In **2016**, parking issues prompt construction of a 400-space multi-storey car park near the Brunel building, resolving previous shortages.

4.1

SOUTHMEAD
Health

COMMUNITY ENGAGEMENT

Sharing Memories Event @ Southmead Greenway Centre - Oct 31st



Figure 4.4-4.9: 'meadows to meaders' sharing memories activities (Local Learning, 2023)

[Group 1] Pre-NHS Community Care

Representing stories from a time before the NHS, their narratives highlight reliance on community support and inventive solutions for healthcare.

- Pam, Ron and Janet

[Group 2] Hospital Expansion Impact

Focusing on the consequences of hospital growth, their stories depict the transformation of local landscapes and its effect on housing affordability.

- Anthea, Deana and Daniel

[Group 3] Displacement by Progress

These stories place around a vanished village, emphasizing the cost of progress and the displacement of a tight-knit community due to development.

- Mike

4.2

SOUTHMEAD

Health

DATA COLLECTION

'Meadows to Meaders' cast stories

Inspired by conversations with the following people. The people involved were all from the cast of the Southmead community soap opera, Meadows to Meaders.

STORIES AND MEMORIES

'What's your story?'



"Southmead hospital was not friendly to people. I couldn't see the hospital on a particular road a while back, and many couldn't afford the hospital and had ever needed to pay for the ambulance." - Anthea

"My uncle was a bus driver and would take me to the hospital. His uncle would change the route for all passengers to drop him off and pick him up at the children's ward." - Ron



"When the new Southmead hospital opened in 1924, the facilities reverted to a workhouse in the early 1920s and were then greatly expanded to accommodate all the sick. At this point, the house prices had doubled." - Daniel

- Daniel

"Not everyone used a phone back in the day. They used community phones/ pay phones, so their conversations were short." - Pam



"I was in for tonsillitis when I was young, everyone told me that I would get jelly and ice cream to soothe the pain. When I awoke from the anaesthetics, I discovered that the doctors had run out of time to perform the procedure and I would have to wait until the next day. Once my operation was finally complete, I discovered that I would not be getting ice cream but instead I received crunchy cornflakes." - Deana

4.3

SOUTHMEAD
Health

INITIAL DESIGNS

Space Consideration and Arrangement

- How does it go with the dimension of the exhibition?
- The circulation to evoke attention
- Not something permanent

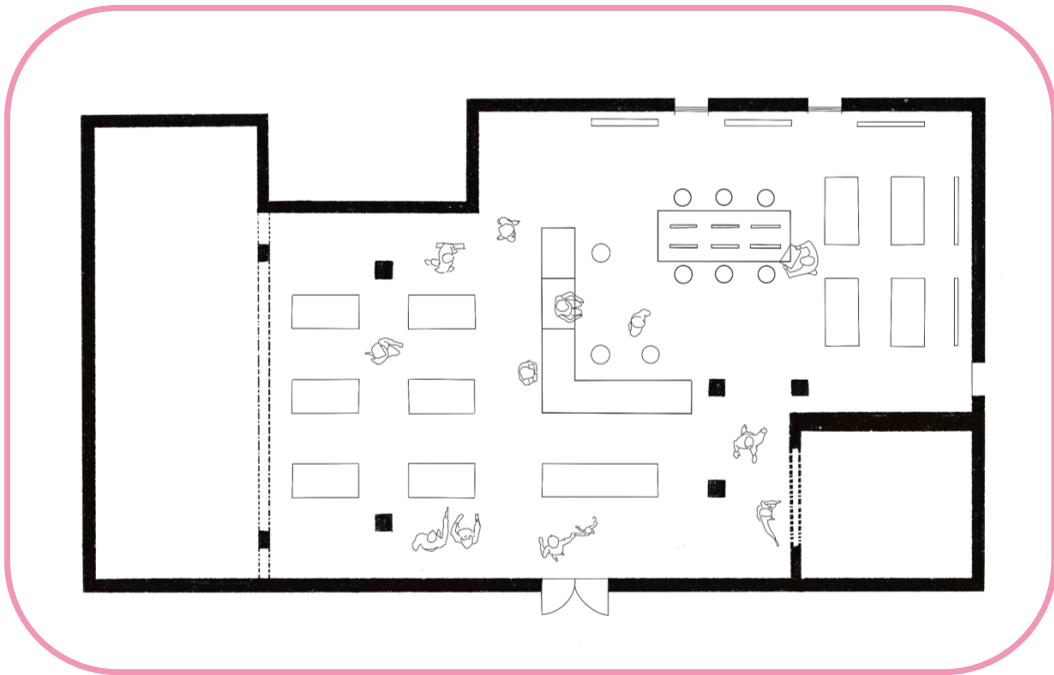


Figure 4.10: Southmead library floor plan – Not to scale

Southmead Library

Space consideration

The exhibition display will need to be; easily transportable, allows flexibility, quick to set up and store away.

The display should give the opportunity to be flexible with each panel such as introducing interactions per panel

4.3

SOUTHMEAD
Health

INITIAL DESIGNS

Space Consideration and Arrangement



*Southmead Library
256 Greystoke
Bristol
BS10 6BA*

Figure 4.11&4.12: Exterior perspective Southmead library

Southmead Library

Nestled within the heart of Southmead, the library emerges as more than just a repository of books as it stands as a vibrant hub pulsating with creativity and interactive storytelling.

In the quest to reimagine the space, we engaged to identify unique exhibition areas that would seamlessly integrate with the dynamic spirit of the community.



Figure 4.13: Interior perspective Southmead library

4.3

SOUTHMEAD
Health

INITIAL DESIGNS

Potential Exhibition Area

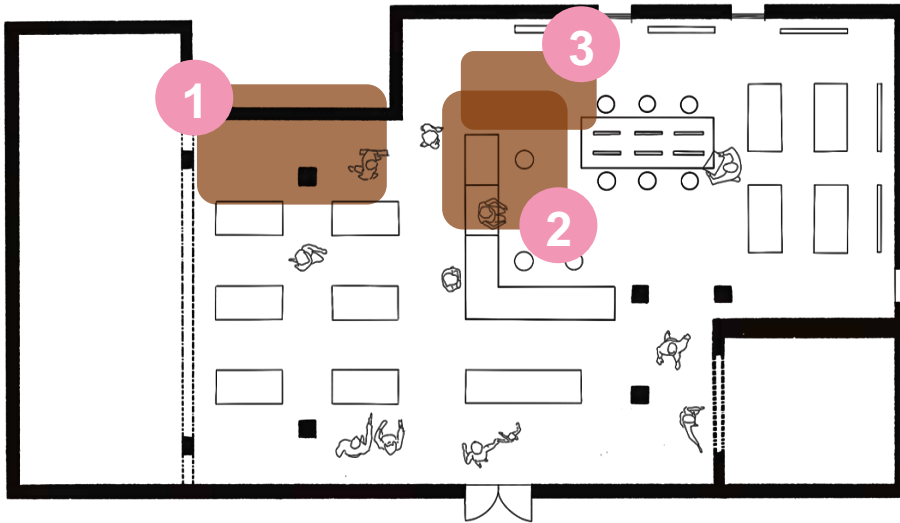


Figure 4.14: Southmead library floor plan - nts

1. Children's artwork display area in Southmead Library
2. Common space – random seats
3. Random bookshelf display area

Figure 4.15-4.17: Interior perspectives Southmead library



- Boards & panels provide a dedicated space, fostering a lively environment that nurtures expression & appreciation



- Common spaces as the potential interactive point as people to hang around



- Original display spots instead of using extra spaces of the library due to the limitation spaces

4.3

SOUTHMEAD
Health

INITIAL DESIGNS

Precedents and Inspirations

Storyboards



Figure 4.18-4.20: Storytelling inspirational images

INSPIRATIONS –
Story Telling

- The storyboard is structured by a narrative **expressed in visual** rather than written form.
- Each cell is an **invitation to pause** but the sequential structure urges the eye forward.
- The storyboard process **allows the viewer to participate** in its final composition, to mentally reinterpret, reassess or realign the frames



Storyboarding - a set of choreographed images



Elderly to draw - Way more connected

4.4

SOUTHMEAD
Health

DEVELOPED DESIGNS

Information Panels

One of the panels could include stories collected from people living around the area, a 'Sharing memories' event held in Southmead Greenway Centre. Pictures from events, community engagement.

Storyboard

Story telling their stories, designed quotes with hand-drawn storyboards for each member.

Group 1: Pam, Ron, and Janet

Group 2: Anthea, Deana and Daniel

Group 3: Mike

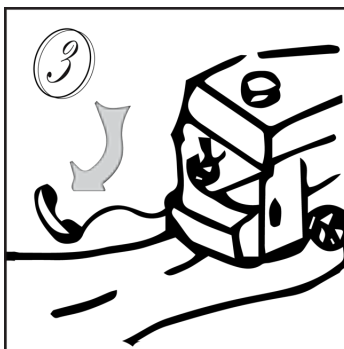
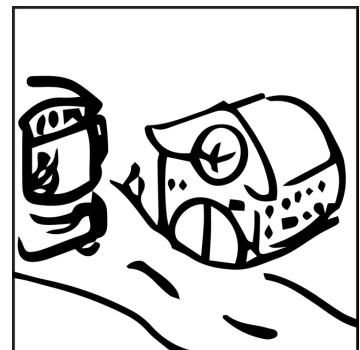
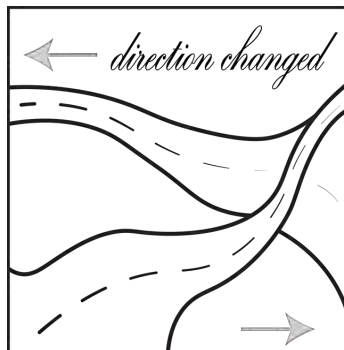


Figure 4.21-4.25: Illustrations by Studio Kinnect

4.5

SOUTHMEAD
Health

FINAL PROPOSAL

Poem

Pam " *Street phone boxes held our connections, timed calls spanning cities, echoing the absence of a universal healthcare era. "*

Ron " *A bus driver's detour carved a route to care, stitching the community's support into the fabric of a young life. "*

Janet " *War-time hospitals served orange juice and cod liver oil, where streets and streams were our playgrounds, echoing with the innocence of childhood. "*

Anthea " *An imposing hospital, a phoenix's ascent, shaping a skyline yet erasing the familiar, redefining the landscape it sought to heal. "*

Deana " *Promises of ice cream faded to crunchy cornflakes, in a hospital's rushed moments, echoing the unexpected turns life often takes. "*

Daniel " *A hospital's expansion reshaped homes, soaring prices barring locals, a transformation with a bittersweet price on the community's doorstep. "*

Mike " *Amidst vanished orchards and a decimated village, memories linger like cedar trees, whispering of a lost world swallowed by progress. "*

4.5

SOUTHMEAD
Health

FINAL PROPOSAL

Handover

Storyboards & Poems

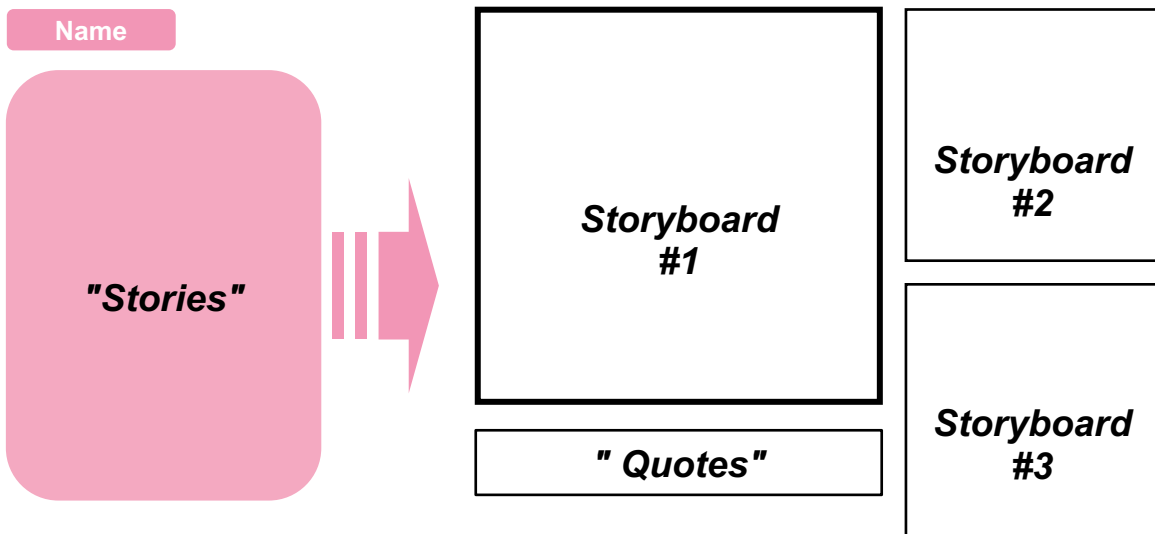


Figure 4.26: Sequence of the storyboards

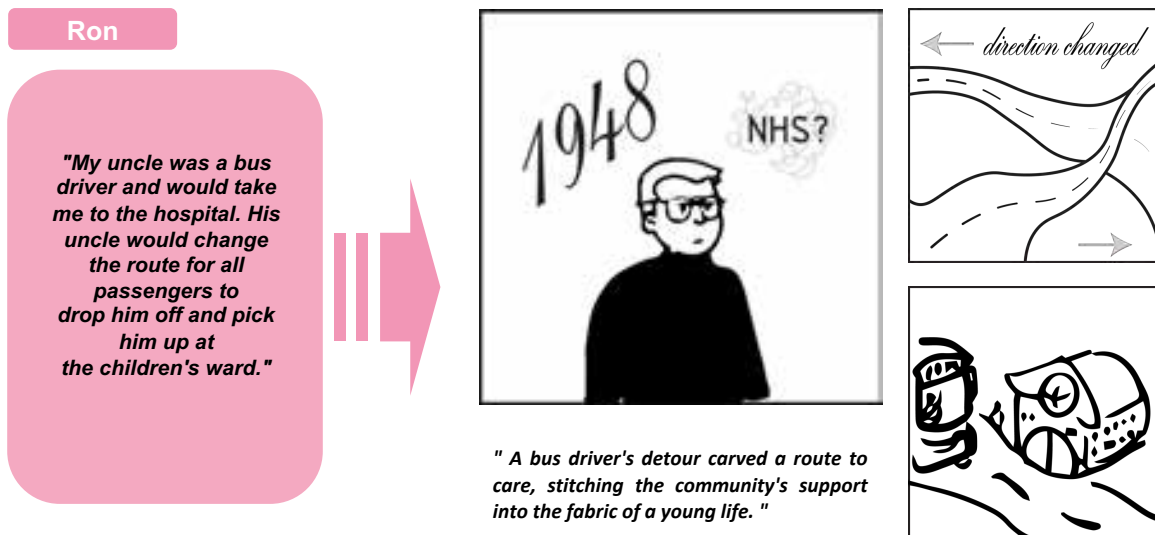


Figure 4.27: Illustrations by Studio Kinnect

4.5

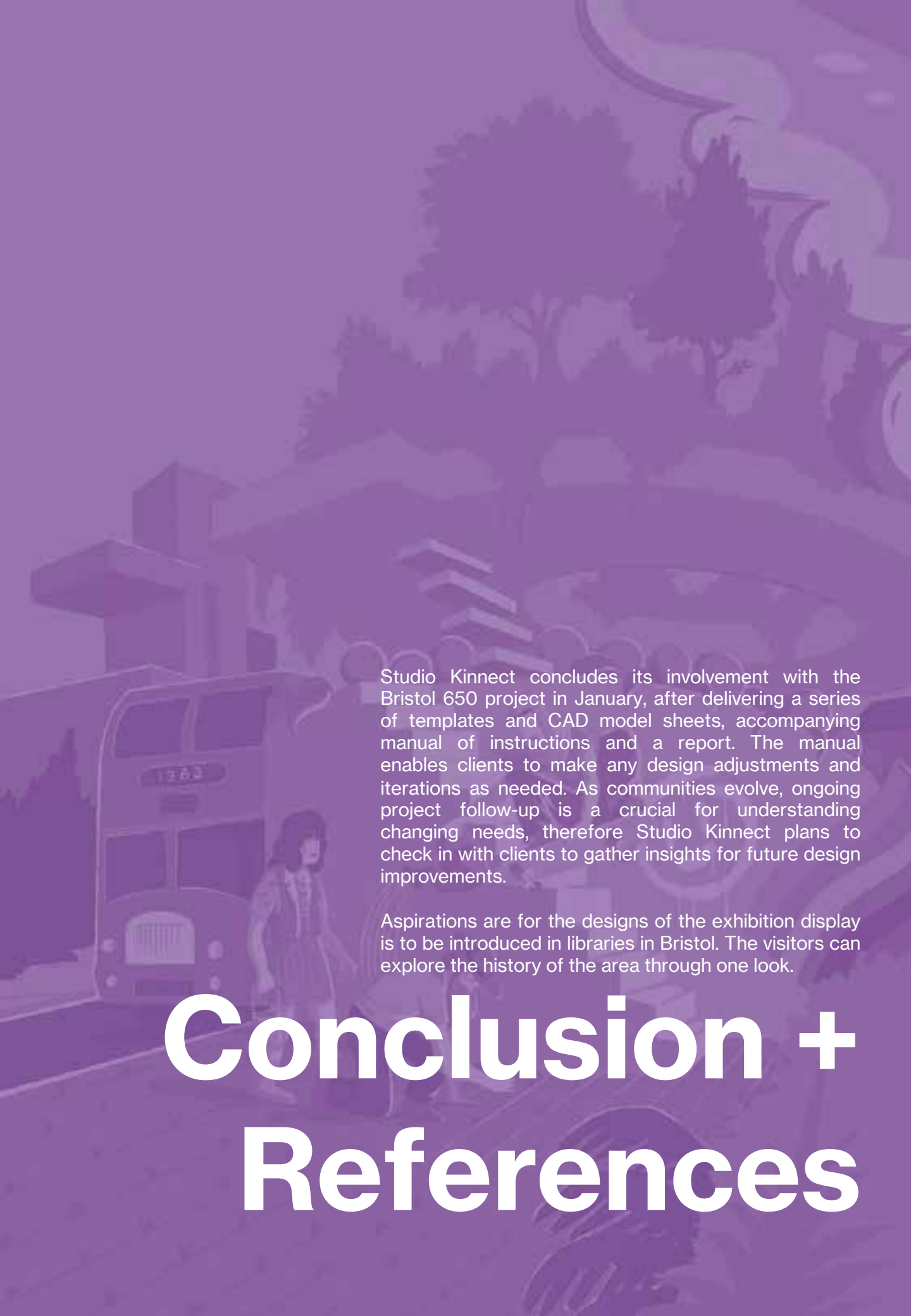
SOUTHMEAD
Health

FINAL PROPOSAL

Handover



Figure 4.28: Illustrations by Studio Kinnect



Studio Kinnect concludes its involvement with the Bristol 650 project in January, after delivering a series of templates and CAD model sheets, accompanying manual of instructions and a report. The manual enables clients to make any design adjustments and iterations as needed. As communities evolve, ongoing project follow-up is a crucial for understanding changing needs, therefore Studio Kinnect plans to check in with clients to gather insights for future design improvements.

Aspirations are for the designs of the exhibition display is to be introduced in libraries in Bristol. The visitors can explore the history of the area through one look.

Conclusion + References



HIGH CROSS

'New Marker'

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Figure 1.4

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Figure 1.8

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Figure 1.9

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Figure 1.10

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Figure 1.11

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HIGH CROSS

'New Marker'

Image References

Figure 1.13

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Figure 1.14

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2

ST PAUL'S

Memories

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2

ST PAUL'S
Memories

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Figure 2.2

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Figure 2.3

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Figure 2.7

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3

AVONMOUTH

Travel

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