



Detail of suspended atrium sculpture
Lifeboat by Jan Blake & Rob Olins
Image: Paul Highnam

Artists:

Jan Blake, Marion Brandis, Wendy Briggs, Jo Fairfax, Walter Jack, Rob Olins, Linda Schwab,
Studio Roso

Funders:

Above and Beyond

Collaborators:

Coda Architects, Fira Landscape Architects, Laing O'Rourke



Patient lift lobby wallworks
Filigree Leaves by Marion Brandis
Image: Paul Highnam



Detail of courtyard installation
Endless Rings by Walter Jack
Image: Paul Highnam

Working closely with University Hospitals Bristol NHS Foundation Trust (UH Bristol), project architects Coda, and the builders Laing O'Rourke, Willis Newson managed the development of a public art strategy for the new Bristol Heart Institute, opened to patients in spring 2009. Eight stunning integrated artworks are the result. These range from a suspended sculpture in the atrium and an entrance lighting commission, to works for the ceilings of patient bed lifts. The programme aimed to support the patient's journey through the building and to create a sense of local ownership and pride. The artworks contribute to wellbeing by making the hospital environment feel less institutional and clinical, but no less functional. This project won the Building Better Healthcare Award for the Best Use of Visual Art in Healthcare 2009.

"... the artworks integrate really well with the overall building design. The process we went through to deliver them was also exemplary in terms of working together and this was a major factor in the success of the project."

Dave Leverton, RIBA, Regional Design Leader, Laing O'Rourke



Reception desk
by Roso Studios
Image: Paul Highnam

Background

The Bristol Heart Institute (BHI) is a new £61m state-of-the art hospital designed to be a regional centre of excellence for cardiac care. In 2007 Willis Newson was commissioned by UH Bristol to deliver a public art strategy for the new building, in collaboration with the project's architects and the Trust's P21 partners, Laing O'Rourke.

Scope

Willis Newson provided arts and health guidance, advice and project management throughout the project. We developed an arts strategy in 2007, commissioned artists and managed the process of creating and delivering the final artworks.

Process

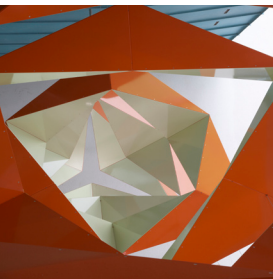
An Arts Steering Group oversaw delivery of the commissioned artworks and met monthly throughout the process. This included representatives from Willis Newson, UH-Bristol, Above and Beyond (the funders), Coda architects, Fira landscape architects, Laing O'Rourke and patients.

We ran consultation workshops with UH Bristol staff, key user groups and the local community. These informed the plan for the arts programme and the design development of each of the artworks.

At the start, all artists attended an intensive briefing to ensure they understood the design and build approach and to tour the site. They also met with BHI staff and were shown how different patient groups would experience and journey through the hospital. They then worked with members of the design team, UH Bristol staff and the local community to generate ideas. Initial designs were presented at open workshop events, allowing staff and patients to contribute feedback, and enabling discussion. The artists then continued to work closely with the design team, the P21 partners and the UH Bristol commissioning team on the integration and installation of their artworks.



Wave entrance lighting work
by Jo Fairfax
Images: Paul Highnam



Detail from courtyard installation
Endless Rings by Walter Jack
Image: Paul Highnam

Strategy

The arts strategy developed for the BHI aimed to:

- Deliver and contribute to a high quality, unique, beautiful and appropriate environment.
- Support and enhance the patient journey.
- Create a sense of local ownership and pride.
- Deliver artworks appropriate, and in context, to the work carried out in the building.
- Give value for money.
- Set a benchmark for future capital developments.

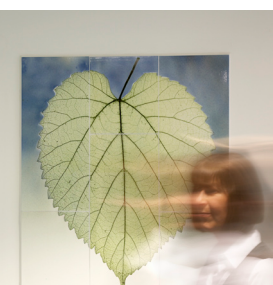


Porters involved in Porters' Artwork
and artist Marion Brandis
Images: Paul Highnam

Whilst each finished artwork is unique, they are all driven by responses to the architecture, interior design and the work carried out in the BHI, and inspired by the calming and uplifting theme of nature. Five of the eight artworks also refer to the local area of Bristol.

Conclusions

This project was particularly successful because the commissioning of public art was integrated into the design and build of the new facility early in the process. We maintained good close working relationships between the arts team and the architects and builders. We ensured that staff and patient groups were involved – creating a sense of ownership for the finished works. Considerable thought also went into ensuring that each commission would relate to and enhance the others. The process was further aided by the input of a very committed Arts Steering Group including representation from all parties involved.



Patient lift lobby wallworks
Filigree Leaves by Marion Brandis
Image: Paul Highnam



Entrance Lightwork
Wave by Jo Fairfax
Image: Paul Highnam



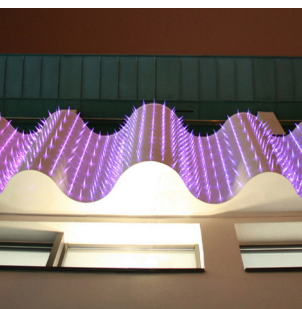
Detail of Wave by Jo Fairfax
Image: Paul Highnam

Commission:
Artist:

Wave – Entrance Lighting Artwork
Jo Fairfax

Wave highlights the approach to the building – which is tucked away and not obvious until you are nearly upon it – and welcomes people arriving at the main entrance. It references the pulse of the heart with a rippling laminate framework and thousands of fibre-optic strands which light up in coloured waves.

Jo Fairfax worked closely with Laing O'Rourke on the structural aspects of the artwork. This ensured that the power supply and fixing brackets on the façade of the building were integrated into the construction process at an early stage.



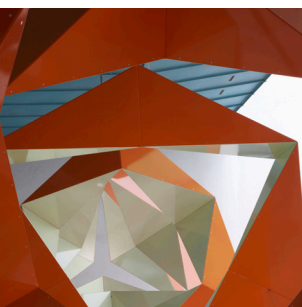
Detail of Wave by Jo Fairfax
Image: Paul Highnam



Detail of courtyard installation
Endless Rings by Walter Jack
Image: Paul Highnam



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Detail of courtyard installation
Endless Rings by Walter Jack
Image: Paul Highnam

Commission: Endless Rings

Artist: Walter Jack

The Queen's Courtyard is an internal courtyard visible on the approach to the main reception and from within the building's main atrium. Walter Jack was asked to add interest to this space and to screen the view of the façade beyond.

In response he created Endless Rings – a series of seven suspended sculptures. Each is a ring of tetrahedra which can be 'rolled' to create an endlessly opening and closing aperture. Each of the seven rings is set at a different point in the 'rolling' cycle. The rings are made of powder-coated aluminium. Walter worked with Fira Landscape Architects to create a complementary landscape for the space, with Laing O'Rourke to install fixing anchors and with the lighting contractors Hoare-Lea to procure in-ground up-lighters to enhance the sculpture after dark.



Patient lift lobby wallworks
Filigree Leaves by Marion Brandis
Image: Paul Highnam



Patient lift ceilings
by Marion Brandis
Image: Paul Highnam

Commission:

Patient Bed Lift Artworks and Porters' Story

Artists:

Marion Brandis

Marion Brandis created artworks for the ceilings of the patient bed lifts and the walls of the lift lobbies. These reassure, calm and distract patients on their journey between wards and treatment areas. Marion worked with Laing O'Rourke and lift suppliers, Schindlers, to enable the artwork to be produced onto the fabric of the lifts.

The two pieces – Light Behind and Filigree Leaves – relate to each other and are based on leaf and tree canopy images, a theme developed with close help from hospital porters, in particular John Mitchell and Ken Bryant. It was such a successful collaboration that Marion went on to support John and Ken in creating their own artworks. A series of their photographs of tree canopies, taken in the Bristol area, were printed, framed and installed in other parts of the hospital.



Porters' Artworks
Framed photographic prints
by John Mitchell and Ken Bryant
Image: Paul Highnam