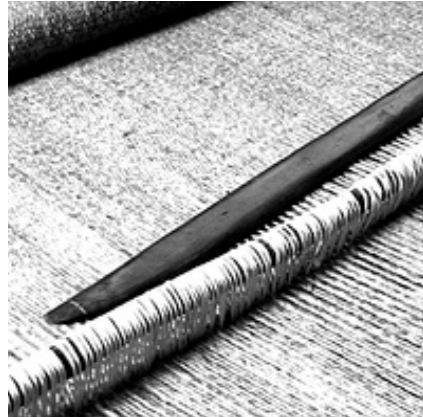


Bath & North East Somerset Council Street Furniture Pattern Book - Design Guide

Jan 2023 - Version 2



**Bath & North East
Somerset Council**

Improving People's Lives

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About this guide

This document outlines the background research, place DNA, process, protocols and palettes from which the bespoke street furniture in Bath was born.

It is intended as a resource to be used by developers of future projects to ensure consistency and integration with the changing face of Bath's public realm.

This document is to be used in conjunction with the City Information System Pattern Book, prepared by FWDesign, that outlines the technical specifications and requirements for producing the graphic artwork for the Information System. This document should also be used in conjunction with final manufacturer drawings for all projects in production.

All information in this document was current and correct at the date shown on the title page.

This document was updated in January 2023 with support from the Bath High Street Renewal Programme, funded by the West of England Combined Authority.

Contents

1 / Bath DNA

2 / Public Spaces

3 / Materials and Colour

4 / Formal Language

5 / Products

1 / Bath DNA

Tension between old and new

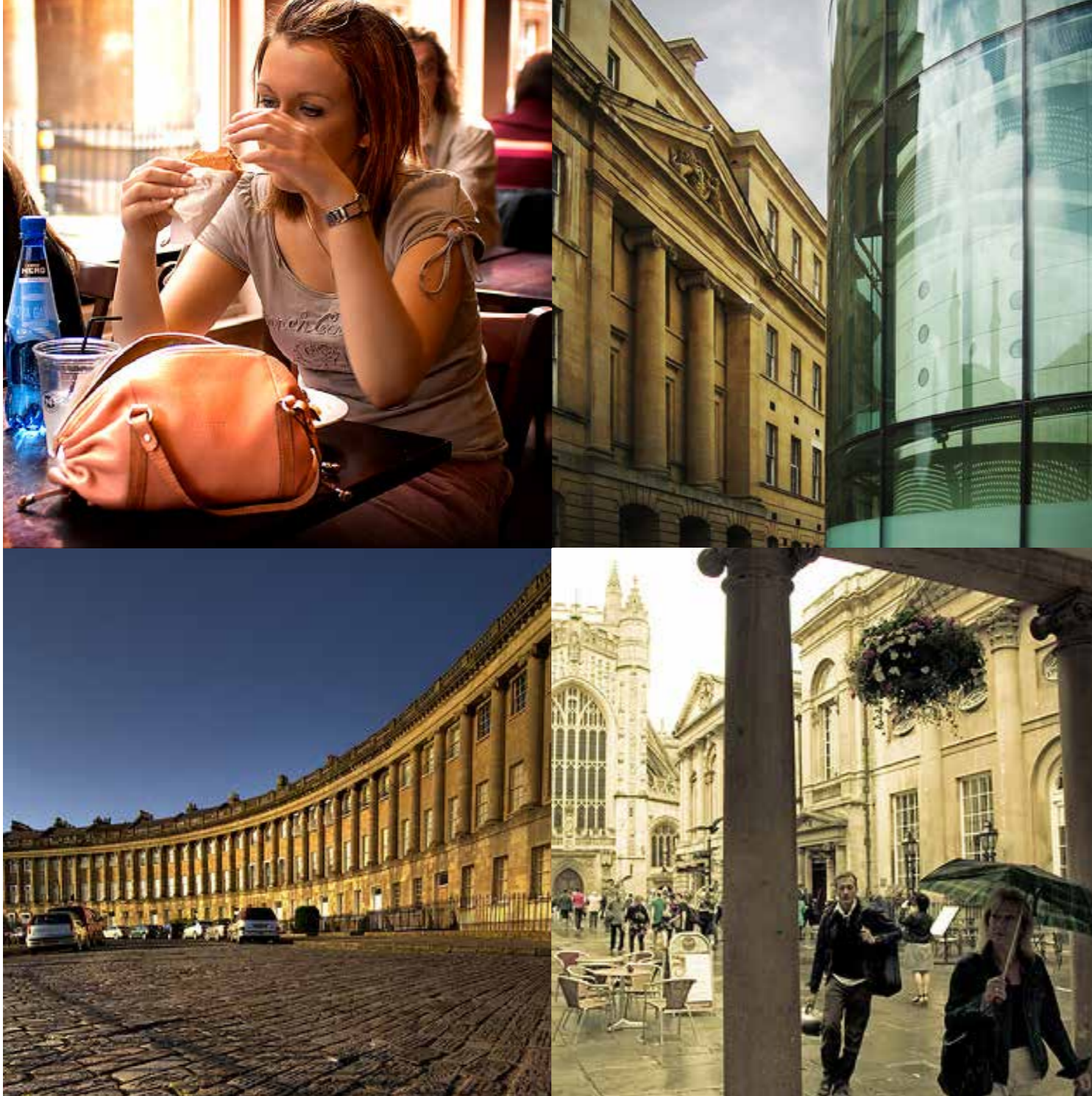
Constant values for a living city

Formal and Informal

Ambitions for a living city

Tension between old and new

The strength and depth of Bath's heritage must contribute strongly to the vision for its future. Equally Bath's historic environment is home to a contemporary society and as such must express and engage contemporary life, technologies and challenges. New development in a heritage area will and should come under scrutiny to ensure it is done in the interest of conserving and giving life to that heritage for current and future generations.



United Nations
Educational, Scientific and
Cultural Organization

"To ensure that effective and active measures are taken for the protection, conservation and presentation of the cultural and natural heritage... each State Party... shall endeavour... to give the cultural and natural heritage a function in the life of the community"

- UNESCO World Heritage Convention, Article 5.1

Constant values for a living city

Three key values have been identified that are common to all periods of the City's history to ensure harmony between old and new. They all revolve around living, sustainable principles, and have been developed in the context of the statements established by the Public Realm Movement Strategy.

Public Realm Movement Strategy Values:

Pleasure and Culture

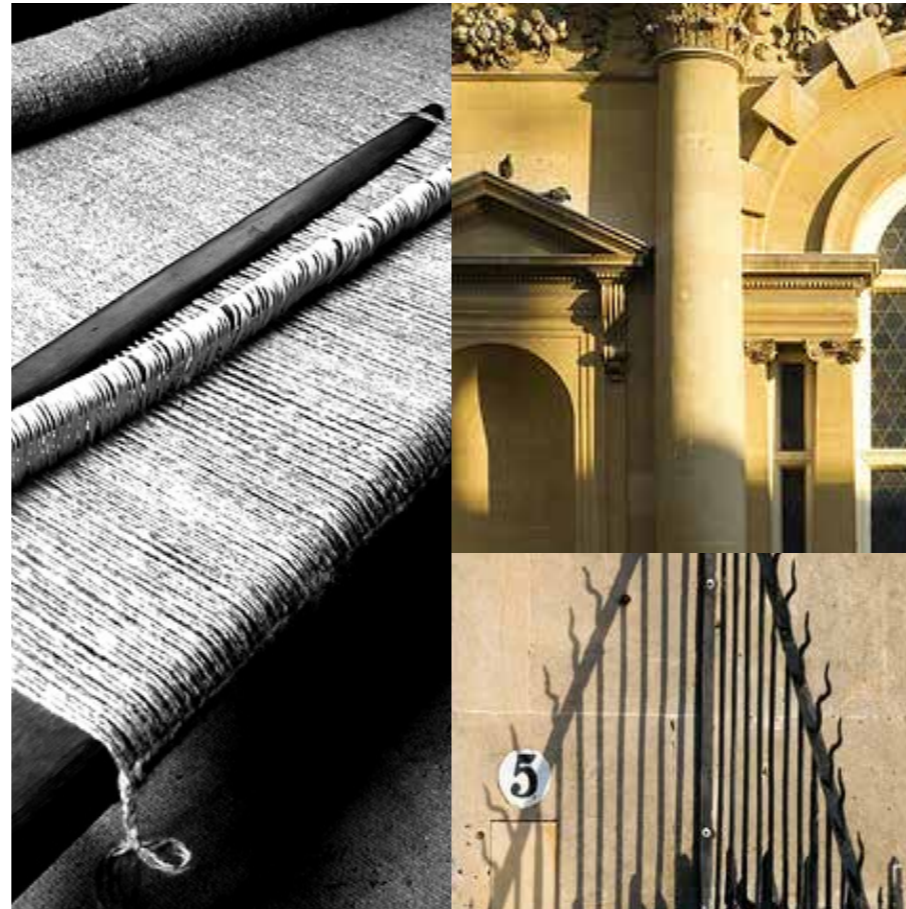
Imagination and Design

Knowledge and Innovation

Water and Wellbeing



Harmony with the Natural



Craftsmanship



Independent Thought

Formal and informal

The values of Craft, Natural and Independence have an informality that creates exhilarating tension with the monumental formality of Bath's Palladian architecture. This tension will be central to the future development of the City. The design language can be used as a tool to ensure that the design and execution of the objects balances all the requirements of the Bath and its historic and contemporary contexts.

Palladian architecture

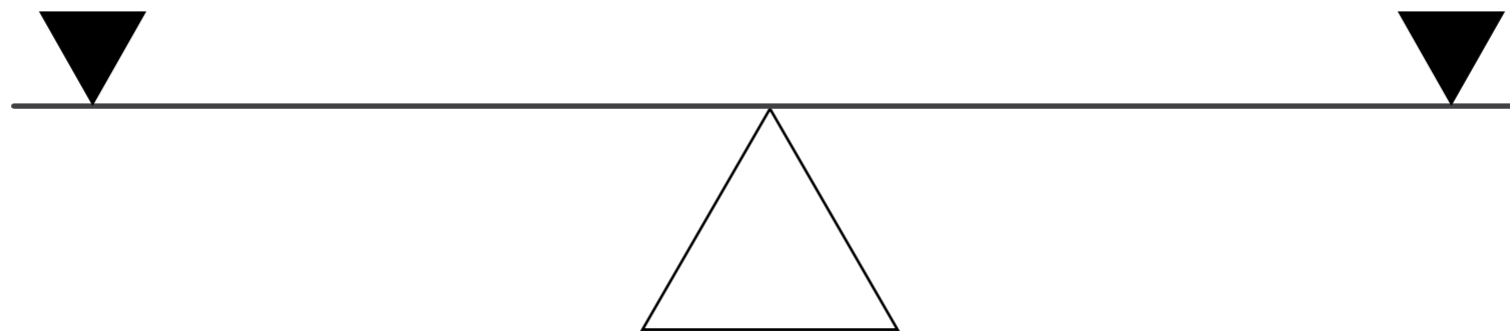


The medieval footprint



Formal

Informal



Ambitions for a living city

A set of contemporary ambitions have also been developed to help breathe new life into Bath's historic built environment. These will stimulate residents and visitors, young and old to actively discover and celebrate and contribute to the life in the city.

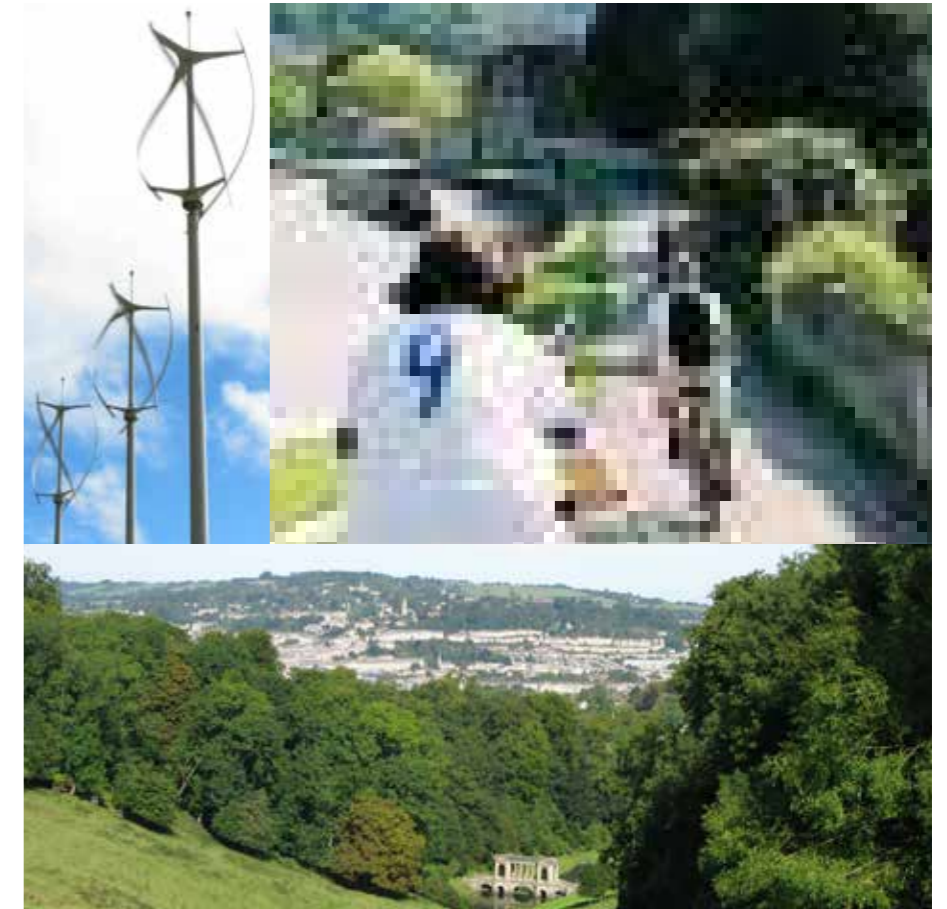
Engage and Discover



Celebrating Water



Sustainability



2 / Public Spaces

Composing with public space

Tones of space

Formal and Informal spaces

Inverting the tones of spaces

Composing with public space

Great cities are made up of great public spaces. Bath's city character is created by the connection of grand and romantic Squares with Accidental spaces and Promenades. This is the result of Georgian style city planning within a medieval town layout.



Promenades



Squares



Accidental Spaces

Tones of spaces

The design and layout of street furniture can respond to and influence the various tones and experiences of public space in the city. These tones and experiences range between formal and informal, shared and private.



Formal

Private



Informal



Shared

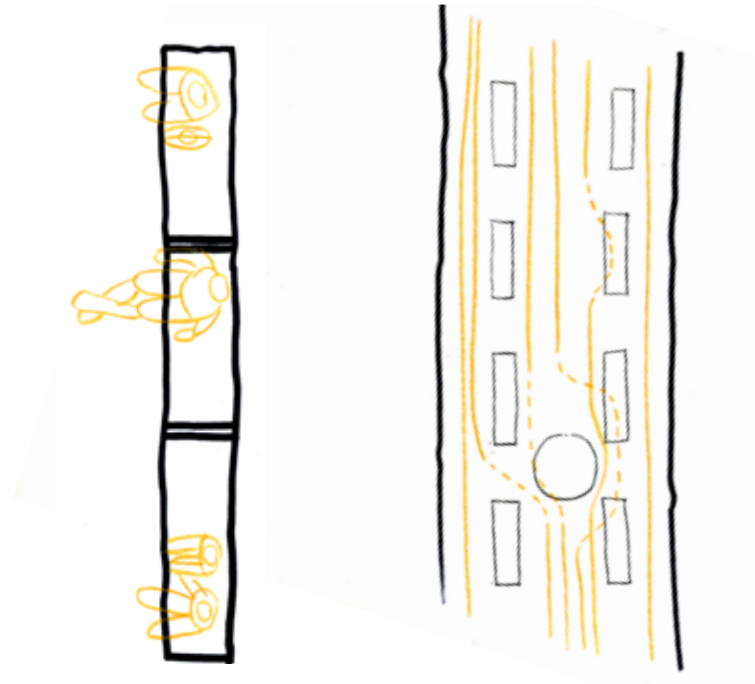


Formal and informal spaces

The layout of street furniture allows management and control between a formal and informal character of public space

Formal

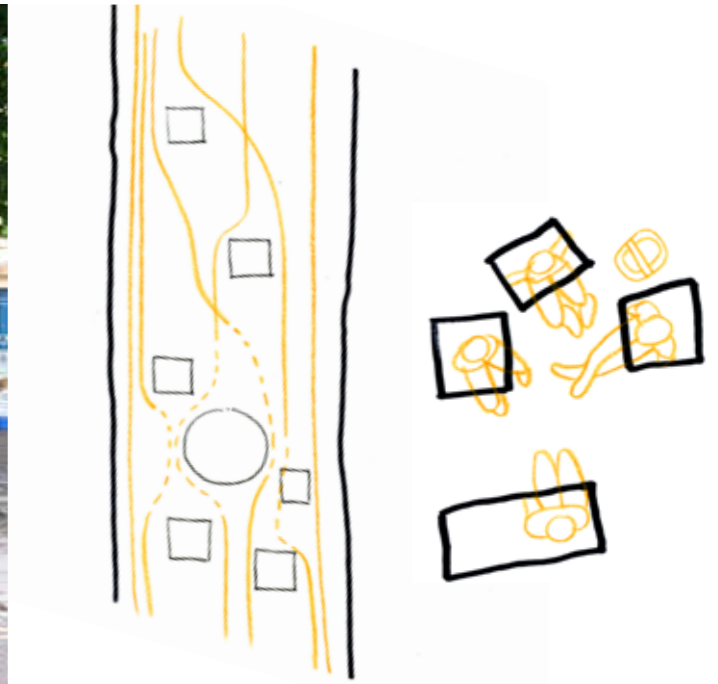
Informal



- Order
- Sense of grandeur
- Reflective of its heritage
- Directed views
- Uncluttered

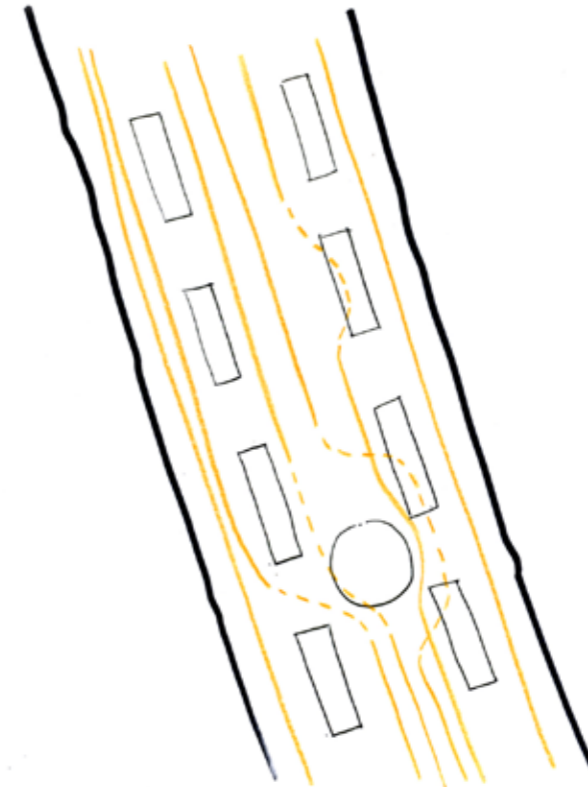
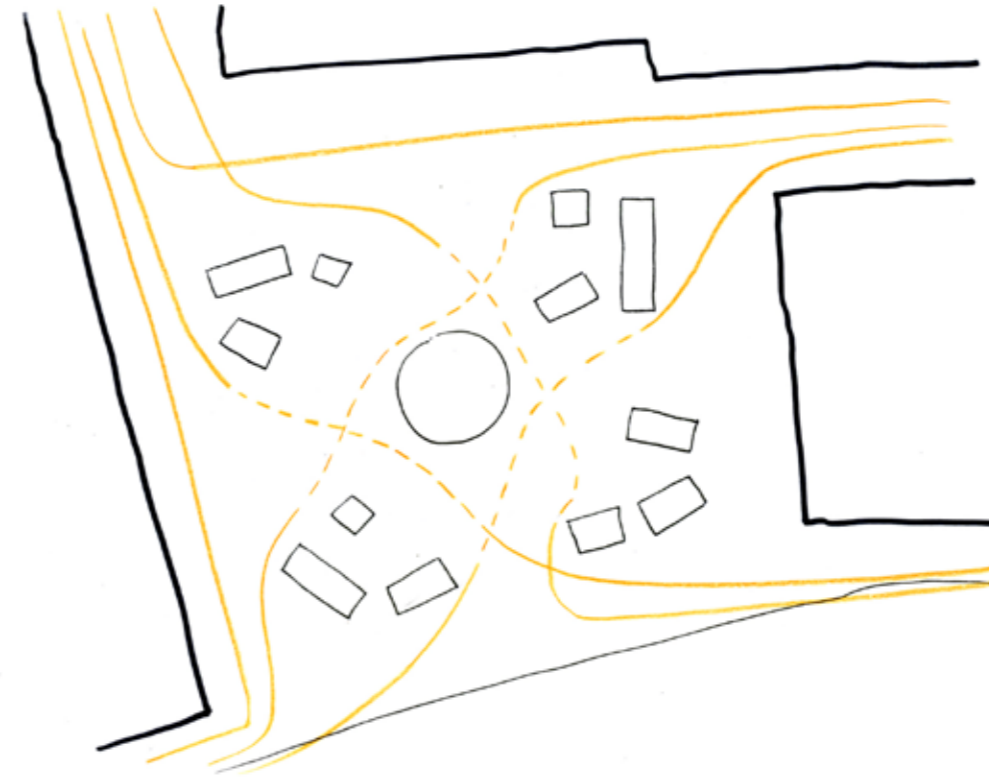
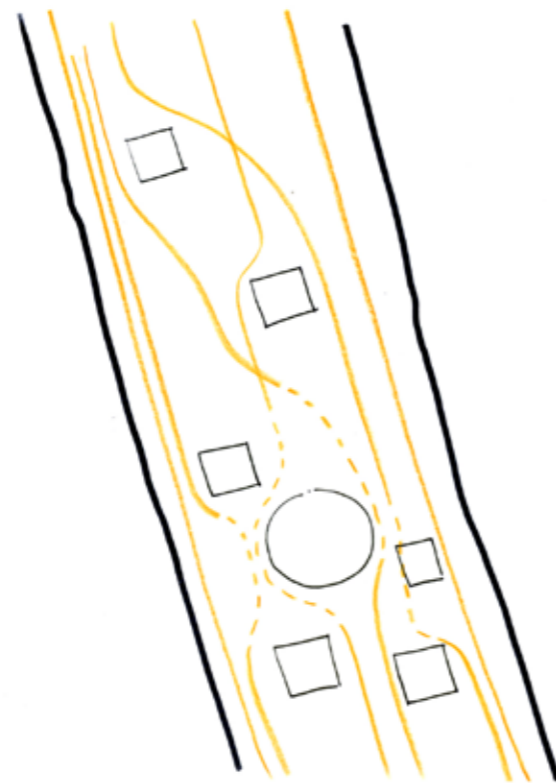
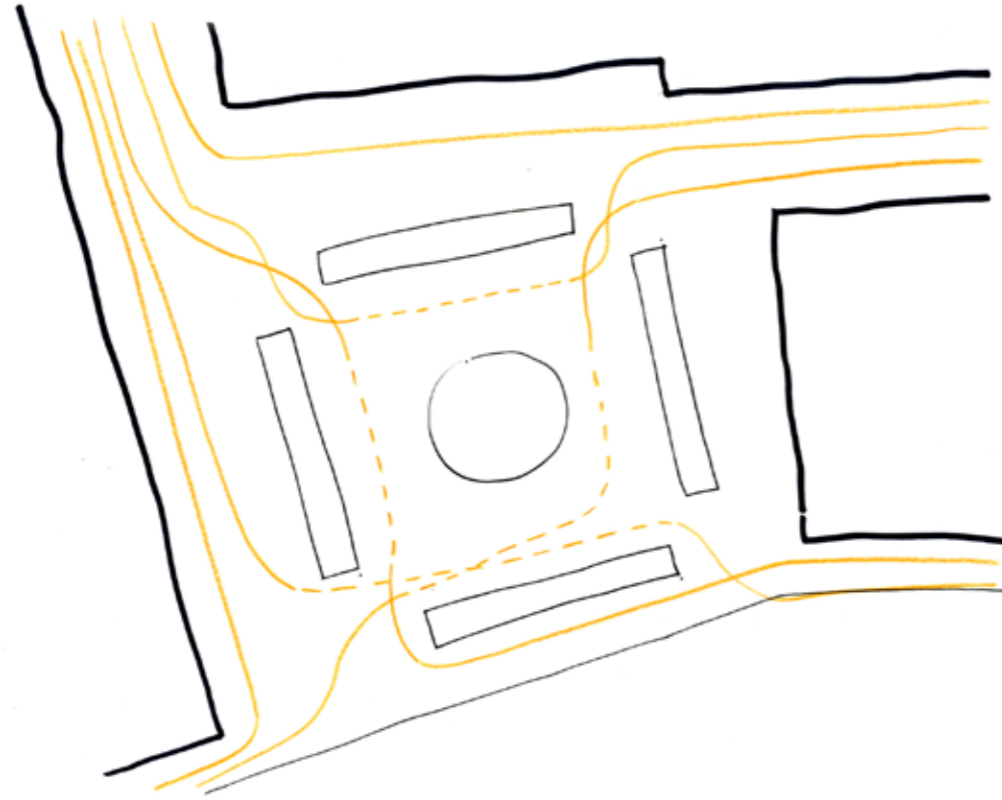


- Casual
- Organic flow
- Welcoming and familiar
- Engaging
- A space with variable density



Inverting the tones of spaces

Two distinct tones of furniture will allow designers to enrich and invigorate public space by inverting its tone. A formal environment with informal clusters of furniture or an informal environment with formal use of furniture can establish a character and reinforce the identity of the space.



3 / Materials & Colours

Materials DNA

Processes

Colours of the City

Core material palette

Patination of brass and bronze

Mapping colours

Materials DNA

Material selection is derived from the DNA values of Natural, Crafted and Independent. These themes provide a powerful way of demonstrating the harmony between the old and the new. By extrapolating from these themes the principles of authenticity, long lasting, self finished and low wastage we arrive at an inherently beautiful and sustainable material strategy.

Authentic



Long Lasting



Self Finishing

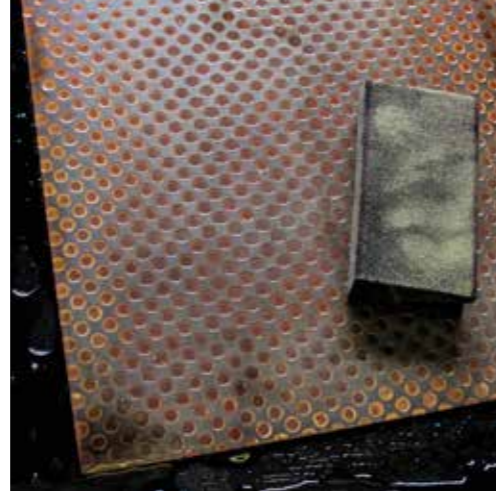


Minimal Wastage



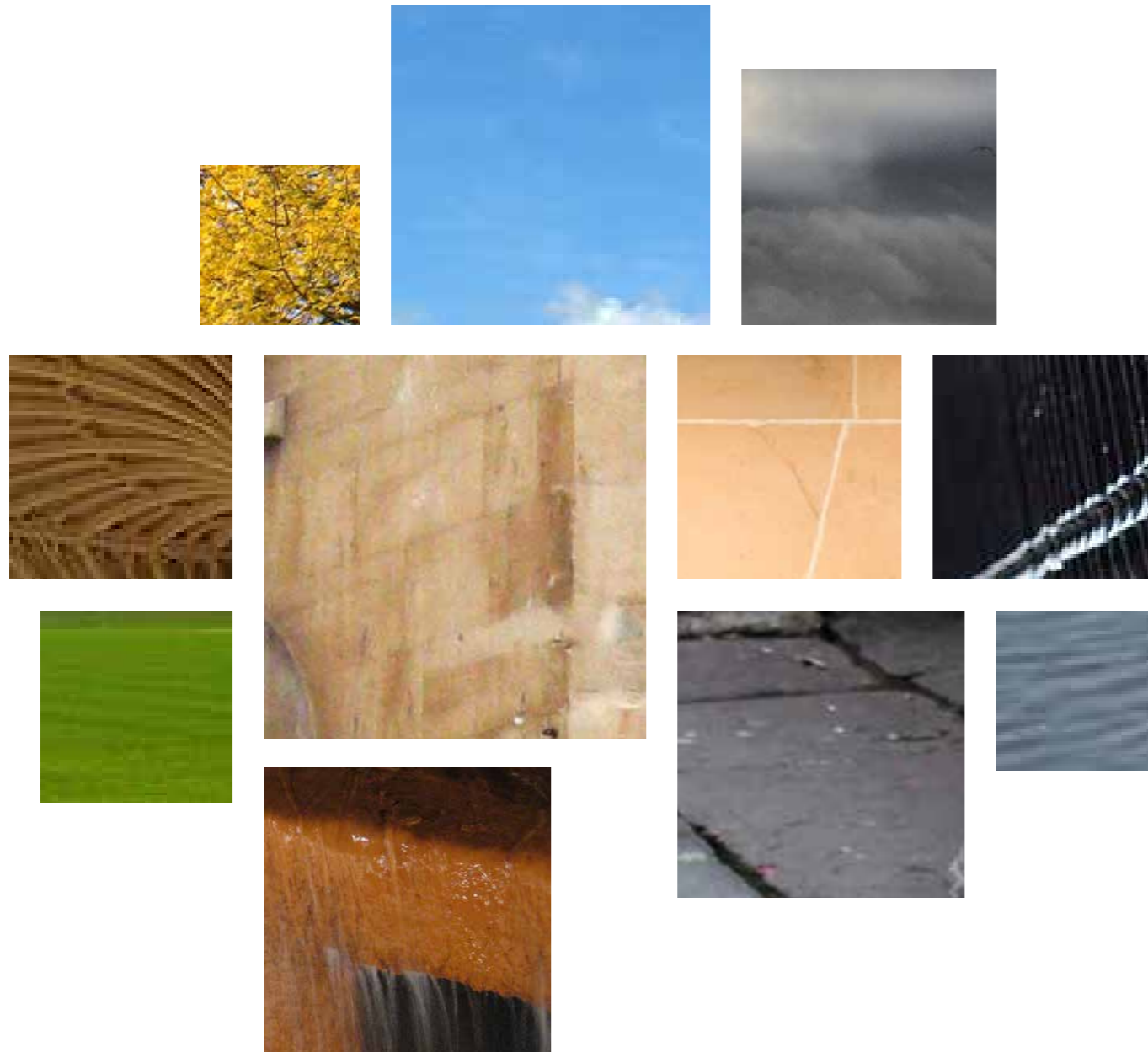
Processes

Material treatment and craft should consider complimentary historic and contemporary techniques.



Colours of the City

A snapshot of Bath reveals a palette dominated by yellow stone, and blue leaden greys. Black iron work provides a strong accent and emerald green back drops from the surrounding hills are common. A complimentary palette of cool dark blues and sensitive palette of warm brown, greys and reds ensure the street-scape of Bath feels harmonious but not monotonous.



Cool

Dark Grey

PMS 433
RAL 7016
C50 M30 Y20
K80

Water Blue
(river colour from maps)

PMS 7459
RAL 5012
C70 M30 Y25 K0

Lead Blue
(road colour from maps)

PMS 433
RAL 7016
C23 M02 Y0 K77

Dominant
Bath Stone

Patinated Brass
Brown

PMS 476
RAL 8014
C44 M62 Y91
K80

Orange

PMS 144
RAL 2004
C0 M50 Y100
K0

Forest Pennant
Grey

PMS 416
RAL 7030
C0 M0 Y16 K50

Warm

Core Material Palette

Iroko Hardwood



Patinated Brass & Bronze



Stone

De Lank Granite



Ruivina Marble



Matte Painted Finish

RAL 7016



Stainless Steel

Shot Blasted



Mirror polished



Vitreous Enamel



Patination of brass and bronze

Patination of copper alloys like brass and bronze is a specialist process that darkens the surface of the material by chemically reacting with the copper. The result is an evocative finish with a strong sense of craftsmanship and character that will age beautifully. Cared for correctly it will never need refinishing.

Hand applied patination to sand cast bronze

Sand cast bronze 20 minutes after application of gel.

Rich brown antique bronze colour patination, within this range.

Hand applied patination to brass sheet

Brass sheet immediately after application of gel. 3 to 4 coats may be necessary to achieve a rich brown colour.

Some variation in patination colour across a surface is acceptable even celebrated.

Milsom Street 0 mins

Assembly Rooms	X0	Dolemeads	X0
Bath Abbey	X0	Green Park Station	X0
Bathwick Estate	X0	Henrietta Gardens	X0
Bath Spa Railway Station	X0	Holbourne Museum	X0
		Holloway	X0
		Mill Lane Road	X0

Finish of brass sheet affects final look, as shown here.

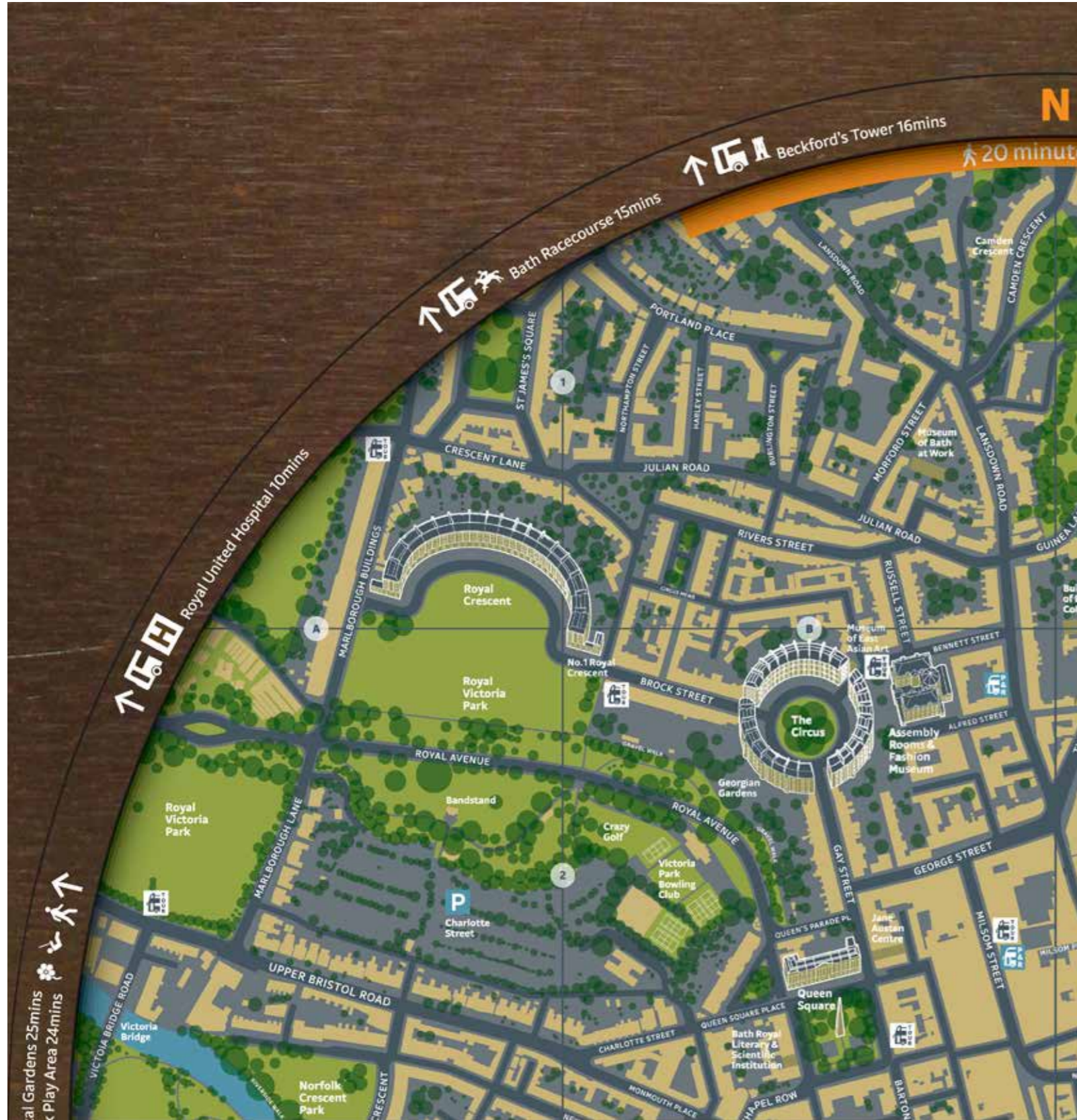
too glossy

240 grit sanded surface (for satin finish)

too rough

Mapping Colours

The product material palette has been chosen to show the jewel-like qualities of the vitreous enamel maps and the blue greys of printed material in their best light. Refer to the CIS pattern book for specification of these graphic elements.



4 / Product Language

Formal and informal

The circle

The circle: opportunities

Pure geometry

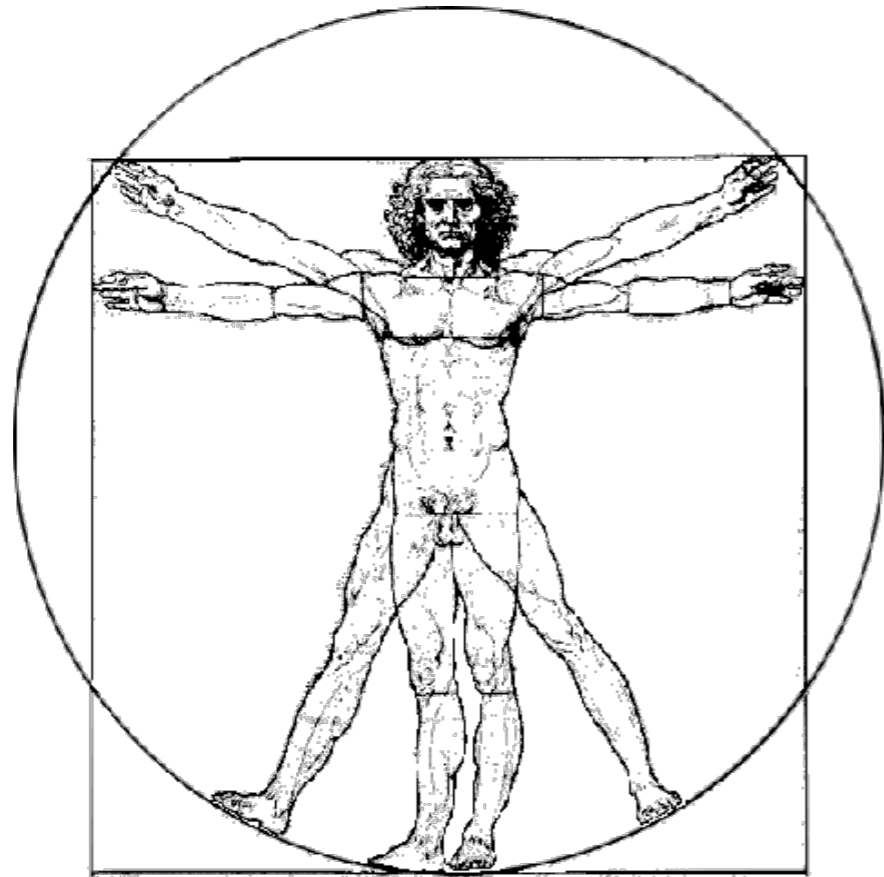
The Romantic

Play and Discovery

Pattern

Formal and Informal

The product language is driven by a sense of balancing the formal geometric compositions of Baths Georgian architecture with a sense of informality present in Baths traditional relationship with the Romantic.



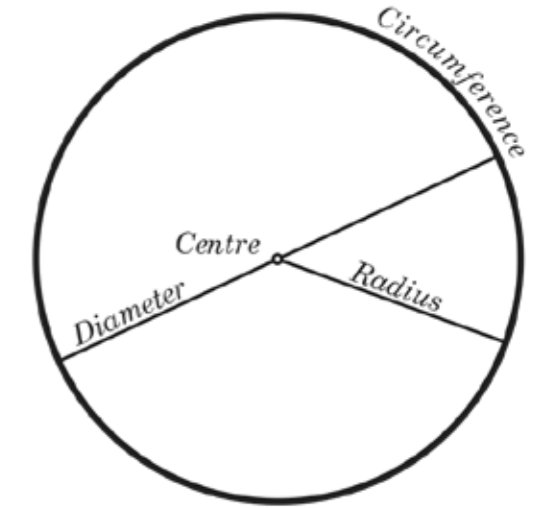
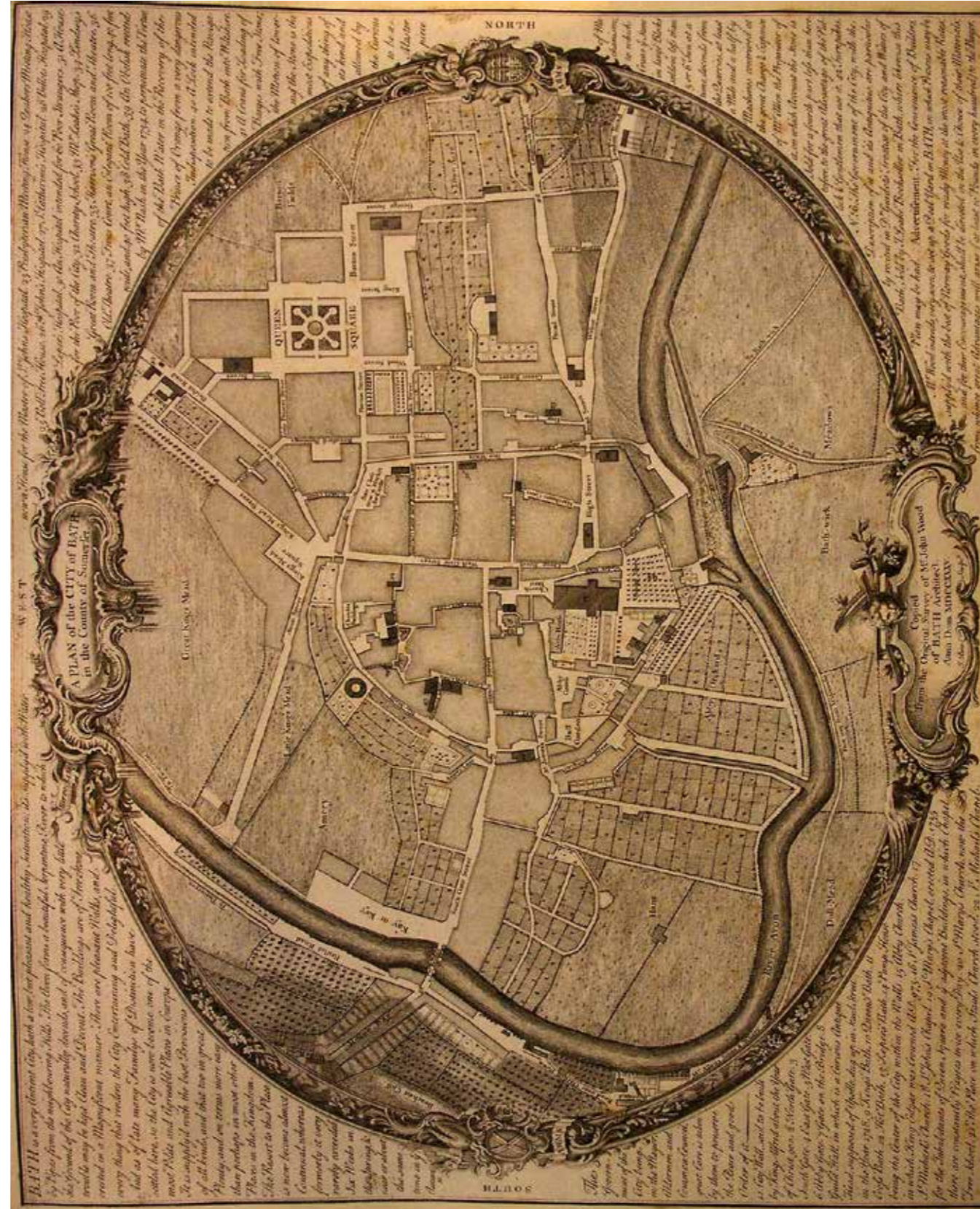
Formal
pure geometric form



Informal
the Romantic

The Circle

The circle is the most simple and pure geometric shape, yet is also a recurring form in nature. It seems to capture the spirit of Bath, from the way the city itself is contained in a natural bowl, to the John Woods radical Circus.



The Circle: opportunities

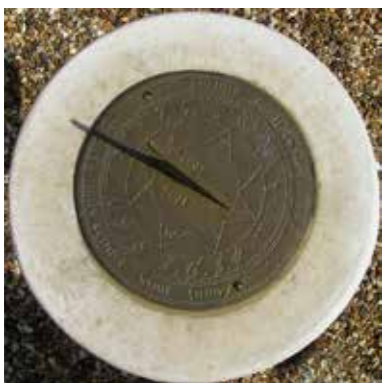
The circle in the public realm presents many opportunities for play, encouraging us to look again by framing views, and building in analogue information to encourage exploration and foster a feeling of civic care.



Play



View-finding



Analogue Information

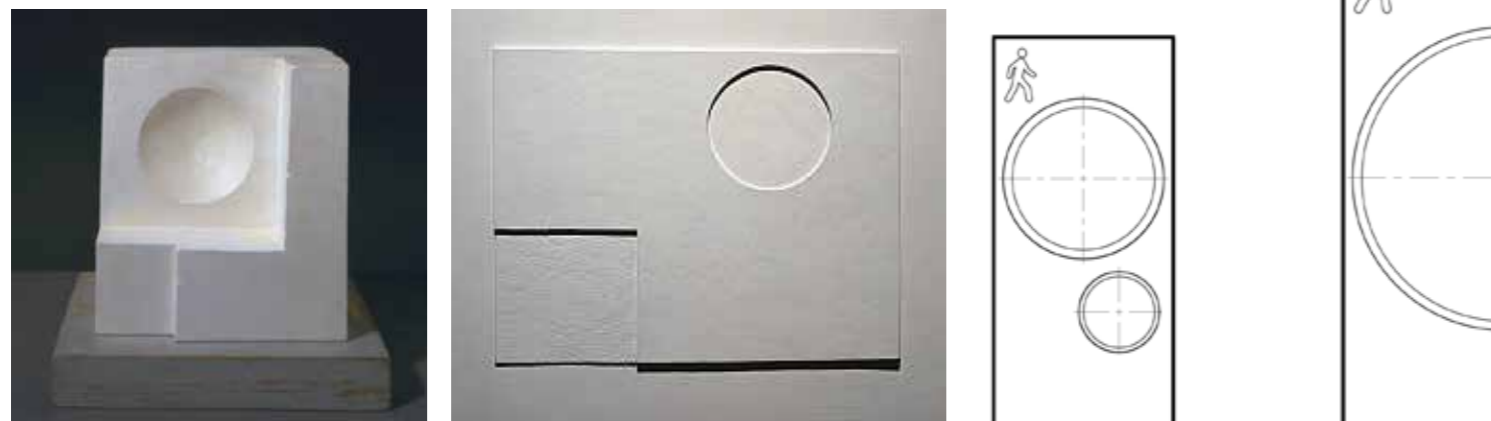
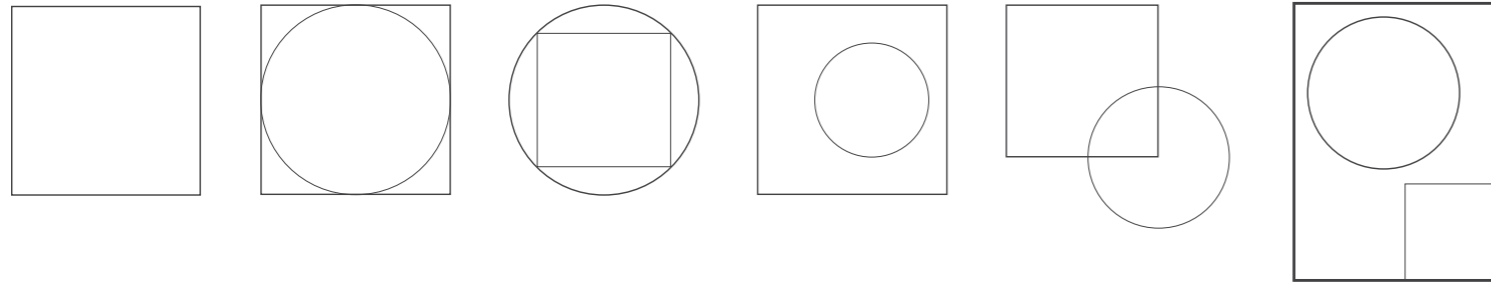
Sundial

Compass

Clock

Pure Geometry

The primary language for the range comes from exploring how a circle, when placed in to a rectilinear construct, will create a playful energy and contemporary tension. The reference for this is much taken from Baths Palladian and Georgian architectural heritage as it is from the abstract artwork of British artists like Ben Nicholson.



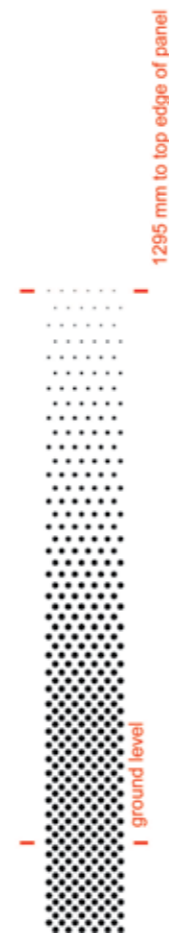
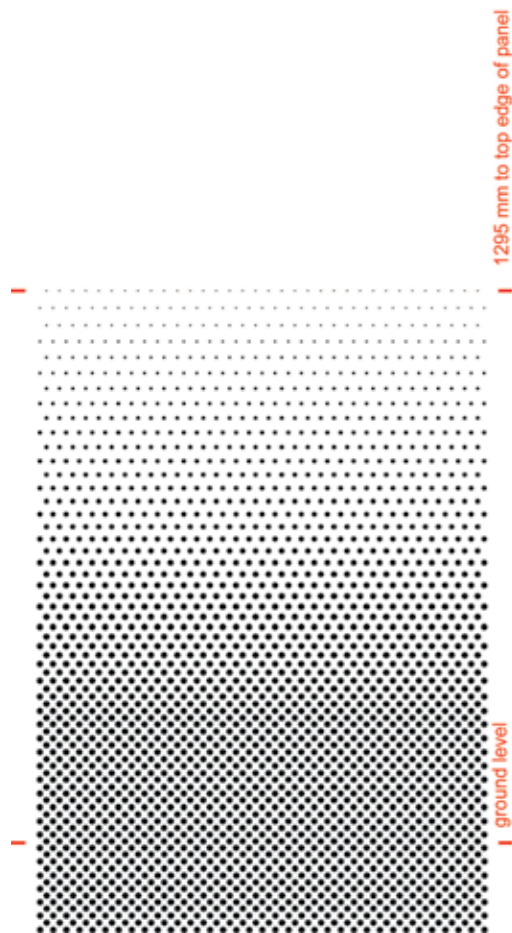
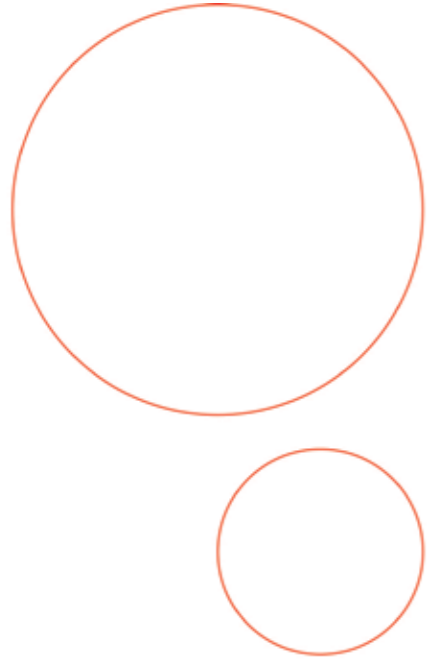
The Romantic

As a counterpoint to the principles of pure geometry, some of the street-scape of Bath should take influence from lovingly crafted architectural details and classic romantic archetypes like flowing bench profiles, hanging lanterns and jewelry-like iron work by reinterpreting in a contemporary form.



Pattern

Use of pattern and texture to enrich the objects and make maintenance easier. The pattern was generated by repeating the circle and varying spacing and size of circle to create a natural feeling blend from flat surface to textured. The physical pattern is created with an etching process.



5 / Products

Philosophy

The products that have been developed thus far build on the product language established in the previous section and introduce a layer of practical values to ensure thier life on the street is a healthy and prosperous one.

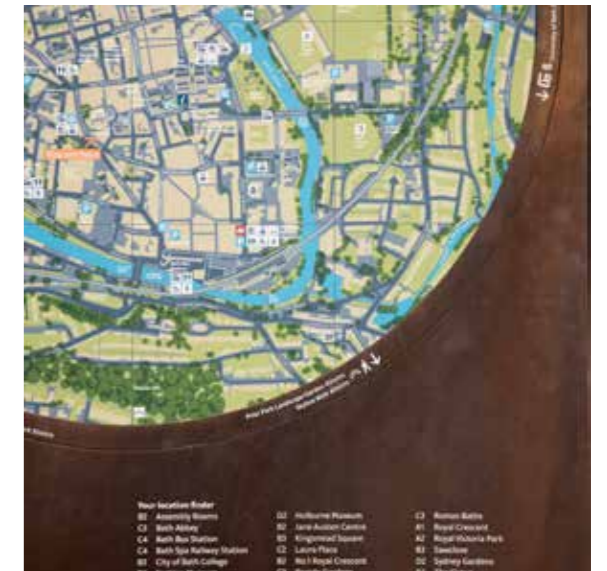
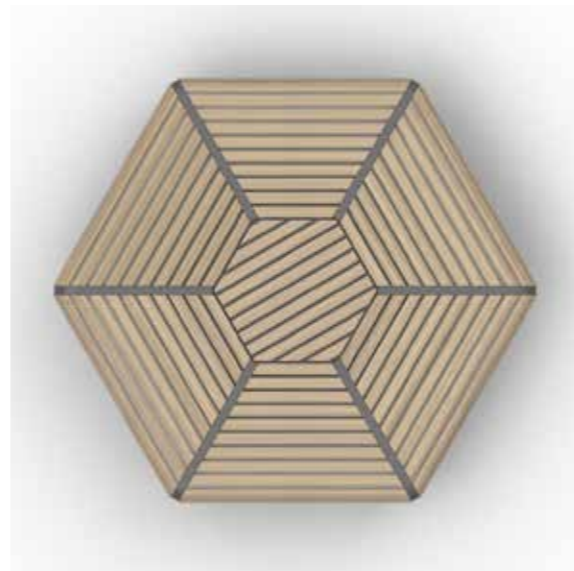
Quality – Befitting a world heritage site and international tourist destination.

Craftsmanship – Following the City's history of skilled masonry and wrought iron work.

Authentic – Honest use of materials that allows the products to age beautifully.

Low Maintenance – designed to withstand harsh outdoor public environments, including cleaning, management of vandalism and ease of replacement.

Secure – high value products that are theft resistant, belonging only to the City.



Scope

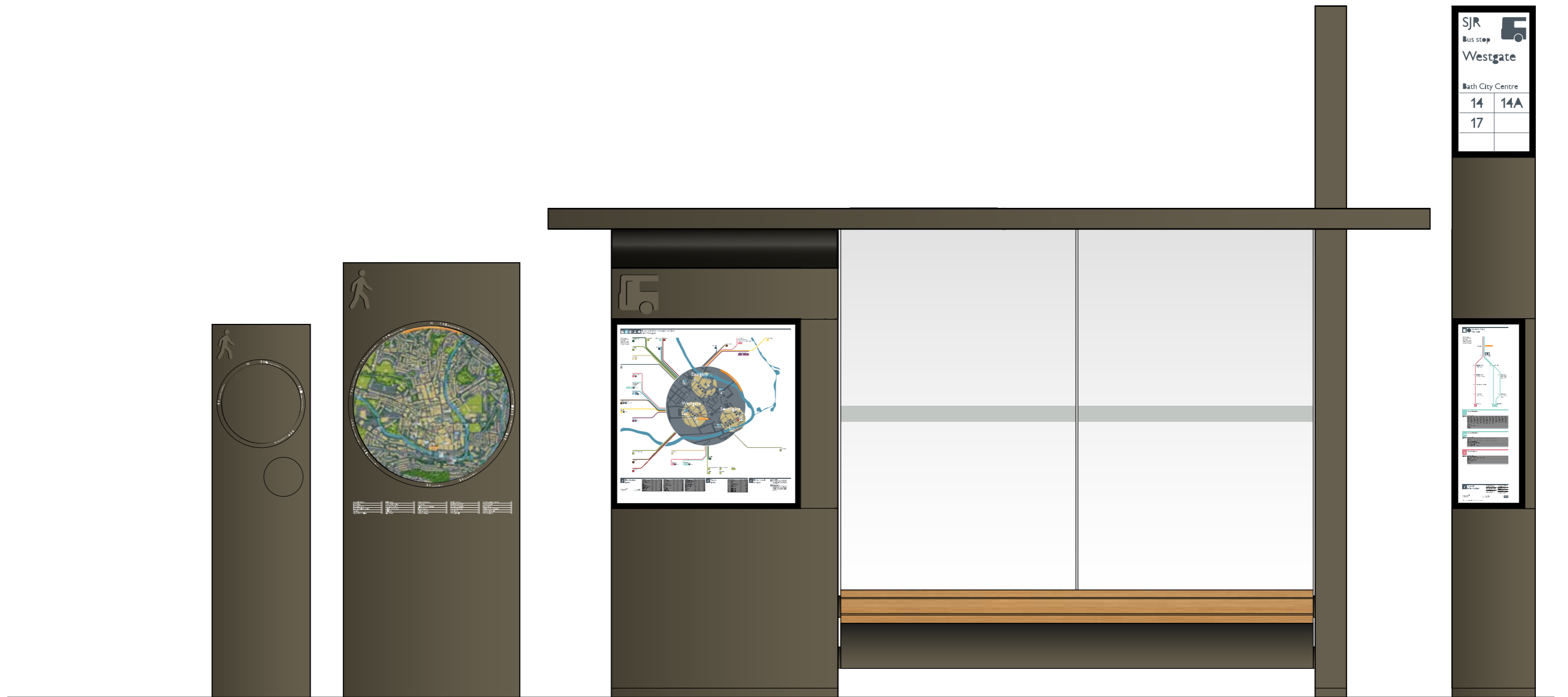
Full range of products developed to date.

This document was updated in January 2023 to include additional furniture items developed to be part of the Pattern Book street furniture suite. Items which have not been used in the city since development of the original suite have been removed.

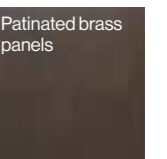
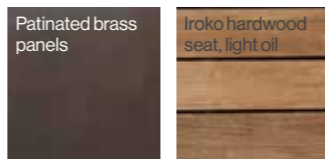
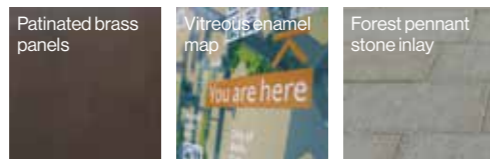
<h2>City Information system</h2>	
<h2>Core</h2>	
<h2>Secondary</h2>	
	<p>Parklets, cycle racks, planters: non-standard, temporary items which consider the materiality and design approach of the Pattern Book whilst testing ideas in public space.</p> <p>Configurations: Bespoke size to fit parking bay or public space, with configuration of modular furniture to suit the context.</p>

City Information System

Family of signage products.

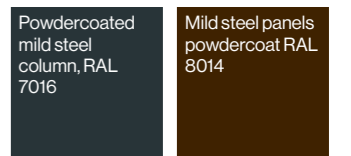


Primary



Materials

Secondary



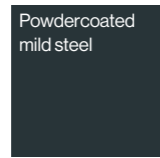
Core Products

Essential furniture in the streetscape.

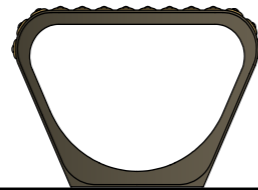
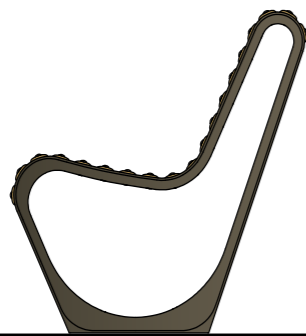
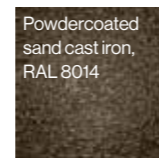


All protective street furniture for new public realm areas that are considered Publicly Accessible Areas (PALS) will need to be CPNI compliant, with selection from their Catalogue of Security Equipment set out within their website. Any bespoke street furniture items will need to have been tested and certified by CPNI before consideration. Designers of public space will need to consider the design guidance 'Public Realm Design Guide – Hostile Vehicle Mitigation (3rd Edition)'.

Primary
Materials

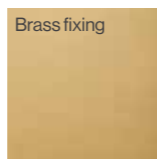
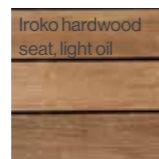
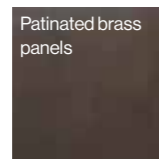


Secondary

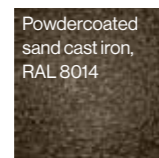


Materials

Primary

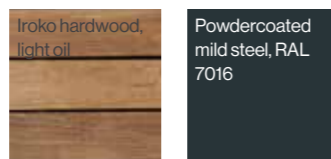


Secondary



Secondary Products

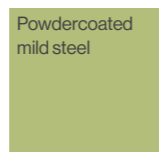
A secondary 'lighter' and more experimental layer of products.



Primary

Materials

Secondary



5 / Product

Dec 2022 / Street Furniture Pattern Book

Bath Public Realm Movement Project © PearsonLloyd