## List of Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hull City Council’s (HCC) Hull City Centre - Potential Public Realm Improvement Works</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>Public Realm Strategy Overview Map</td>
<td>14</td>
</tr>
<tr>
<td>3</td>
<td>Public Realm Improvements Overview Map</td>
<td>15</td>
</tr>
<tr>
<td>4</td>
<td>Paragon Square/Jameson Street/King Edward Street Proposals</td>
<td>16</td>
</tr>
<tr>
<td>5</td>
<td>Queen Victoria Square Proposals</td>
<td>17</td>
</tr>
<tr>
<td>6</td>
<td>Queens Gardens Proposals</td>
<td>23</td>
</tr>
<tr>
<td>7</td>
<td>Whitefriargate / Trinity House Lane Proposals</td>
<td>24</td>
</tr>
<tr>
<td>8</td>
<td>Market Square Proposals</td>
<td>25</td>
</tr>
<tr>
<td>9</td>
<td>Humber Street / Pier Street Proposals</td>
<td>28</td>
</tr>
<tr>
<td>10</td>
<td>Phasing Recommendations and Costs</td>
<td>34</td>
</tr>
<tr>
<td>11</td>
<td>Phasing Plan</td>
<td>34</td>
</tr>
<tr>
<td>12</td>
<td>Hull Public Realm Implementation Strategy</td>
<td>36</td>
</tr>
<tr>
<td>13</td>
<td>Regional Context Map</td>
<td>38</td>
</tr>
<tr>
<td>14</td>
<td>Study Area Map</td>
<td>38</td>
</tr>
<tr>
<td>15</td>
<td>18th Century Grain Map</td>
<td>40</td>
</tr>
<tr>
<td>16</td>
<td>19th Century Grain Map</td>
<td>40</td>
</tr>
<tr>
<td>17</td>
<td>20th Century Grain Map</td>
<td>40</td>
</tr>
<tr>
<td>18</td>
<td>Current Urban Grain Map</td>
<td>41</td>
</tr>
<tr>
<td>19</td>
<td>Land Use Map</td>
<td>42</td>
</tr>
<tr>
<td>20</td>
<td>Culture and Heritage Map</td>
<td>43</td>
</tr>
<tr>
<td>21</td>
<td>Designated Cycle and Pedestrian Map</td>
<td>44</td>
</tr>
<tr>
<td>22</td>
<td>Highways and Bus Priority Map</td>
<td>45</td>
</tr>
<tr>
<td>23</td>
<td>Gateways / Public Space / Primary &amp; Secondary Routes</td>
<td>46</td>
</tr>
<tr>
<td>24</td>
<td>Key Views and Focal Points Map</td>
<td>47</td>
</tr>
<tr>
<td>25</td>
<td>Existing Vegetation Map</td>
<td>48</td>
</tr>
<tr>
<td>26</td>
<td>Street Lights and Illuminated Signs Map</td>
<td>49</td>
</tr>
<tr>
<td>27</td>
<td>Extract of Stagecoach Bus Route Map</td>
<td>52</td>
</tr>
<tr>
<td>28</td>
<td>Maritime Museum to City Hall Lighting Concept Diagram</td>
<td>80</td>
</tr>
<tr>
<td>29</td>
<td>Light Fittings Diagram</td>
<td>83</td>
</tr>
<tr>
<td>30</td>
<td>Alternating Light Combination Diagram</td>
<td>83</td>
</tr>
<tr>
<td>31</td>
<td>Queens Gardens Lighting Concept Diagram</td>
<td>84</td>
</tr>
<tr>
<td>32</td>
<td>Market Square Lighting Concept Map</td>
<td>87</td>
</tr>
<tr>
<td>33</td>
<td>Market Square Ambient Lighting</td>
<td>88</td>
</tr>
<tr>
<td>34</td>
<td>Trinity Church Side Elevation</td>
<td>88</td>
</tr>
<tr>
<td>35</td>
<td>Market Square Seat Feature Lighting</td>
<td>88</td>
</tr>
<tr>
<td>36</td>
<td>Market Square Monument and Seating</td>
<td>88</td>
</tr>
<tr>
<td>37</td>
<td>Market Square Recessed Feature Lighting</td>
<td>89</td>
</tr>
<tr>
<td>38</td>
<td>Sculpture Lighting &amp; Extension of Church Nave</td>
<td>89</td>
</tr>
<tr>
<td>39</td>
<td>Trinity Church Frontage - Architectural Projection</td>
<td>89</td>
</tr>
<tr>
<td>40</td>
<td>Trinity Church Tower - Architectural Projection</td>
<td>89</td>
</tr>
<tr>
<td>41</td>
<td>Network of Lighting Sites</td>
<td>90</td>
</tr>
<tr>
<td>42</td>
<td>Feature Lighting Events Provision</td>
<td>90</td>
</tr>
<tr>
<td>43</td>
<td>Key Building Elevations</td>
<td>91</td>
</tr>
<tr>
<td>44</td>
<td>Key Elements and Spaces</td>
<td>91</td>
</tr>
<tr>
<td>45</td>
<td>Street Lighting Hierarchy</td>
<td>92</td>
</tr>
<tr>
<td>46</td>
<td>Street Lighting Zones</td>
<td>92</td>
</tr>
<tr>
<td>47</td>
<td>Lighting Control Diagram</td>
<td>93</td>
</tr>
</tbody>
</table>
Following the announcements of City of Culture 2017 and Siemens’ confirmation of their investment in the City, Hull has attracted an unprecedented level of national and international attention and this will continue over the next few years. The City needs to exploit this interest to attract further prestigious companies to view the City as a place to set up business, as well as enhancing the appeal of the City to tourists.

With the planned improvements to Castle Street, including a new pedestrian bridge to reconnect the City with the waterfront, and proposals for the electrification of rail links it is essential that Hull presents itself as an attractive place both to invest and visit. The City centre will inevitably feature in much media coverage and marketing activities and these proposed improvements to the public realm will be a highly visible statement of the City's ambitions.”

Cllr. Steven Bayes, Portfolio Holder for Visitor Destination & Cllr. Martin Mancey, Portfolio Holder for Energy City
Executive Summary

Introduction
The Public Realm Investment Strategy is a priority element of the Council’s City Plan, one of the plan’s five objectives is to make Hull a world-class visitor destination. The plan acknowledges the city’s unique heritage and cultural assets and the potential to capitalise on these as the focus for city centre regeneration.

This study comprises of:

• an analysis of the existing city centre public realm and a summary of key issues which impact on its performance
• an assessment of improvements to key pedestrian routes and spaces which will enhance connectivity
• options for investment
• an appraisal of identified options with cost estimates
• an outline implementation plan

Hull’s Public Realm Strategy will create a high quality, sustainable public realm that will be delivered through a coordinated programme of improvements which is undertaken holistically.

The Public Realm is defined as, ‘any publicly owned streets, pathways, rights of way, parks, publicly accessible open spaces and any public and civic building and facilities’. (www.arc-online.co.uk)

Hull is no ordinary city and the strategy is designed to ensure that the interventions which are recommended preserve and enhance the very best of Hull – building on its special sense of place through implementing cohesive, sustainable and deliverable improvements.

One of the unique elements of Hull is its rich diversity within a relatively small area which is contained and walkable. From arrival at most parts of the city centre, people see fine historic architecture, trees, varying waterfronts (Docks, Marina & Rivers), green space (Queens Gardens), monuments, traditional and contemporary streets and historic quarters. Walking through Hull is a journey of discovery which links public spaces of intimate, civic and panoramic scales. These elements, of good and poor quality, contribute to the city’s ‘sense of place’.

There are a number of conflict areas along the city routes between pedestrians and motorists, which form barriers to free movement. The conflict points however do have open views and space which provide an opportunity for rationalisation through the use of shared surfaces, removal of visual barriers and clutter, and provision of pedestrian friendly surfacing to signify user priority.

Whilst there are some excellent examples of new civic space in Hull, including Paragon Square and Station, Railway Street, Humber Quays and Silver Street, a large proportion of the public realm has become tired, scruffy, cluttered and dated and is in an obvious need of refurbishment.

Existing vegetation in the city centre contains some fine specimens which should be retained; however many are also in a poor condition or location and should be removed in favour of an overarching planting strategy. New tree planting will provide an extension of retained trees to re-connect the existing vegetation around the city forming tree lined streets and a strong green infrastructure within the city centre.

Lighting in the city is functional but lacks visual interest. It is important to ensure that the street lighting provides safe amenity lighting but also creates opportunities for low level accent lighting on a more human scale within the streets themselves, and also creates opportunities for feature lighting of key buildings and focal points.

The strategy’s aim is to unlock the full potential of this urban environment and to provide a high quality, accessible and safe public realm for the benefit of all those who live and work in the city or come here as visitors.
Executive Summary

The Strategy study area covers the city centre, an area of over one square kilometre, which is bound to the south by the River Humber, in the east by the River Hull, to the north by Freetown Way (A165) and to the west by Ferensway (A1079).

The form of the City Centre reflects its historical past with the medieval street pattern preserved in the 'Old Town', the urban grain of the 'New Town' emerging from the damage to the city centre sustained in the Second World War and the modern influence now exerted by the scale of contemporary development including Princes Quay and St Stephens retail centres.

The general areas of pedestrianisation through the city centre are the legacy of the Humberside County Council City Centre Transport Management Scheme undertaken in the 1980's which largely defines the transient areas of public realm we have today.

A culture and Heritage Map (Page 43) illustrates the high density of Grade I, II*, II and locally listed buildings as well as a concentration of cultural facilities, museums, theatres and galleries, in the city centre.

Within a 1km walking radius of Queen Victoria Square, the civic centre of the city where the 'old' town meets the 'new town', can easily be accessed on foot. However the city centre is constrained by a number of large and intimidating transport routes including Ferensway (A 1079), Castle Street (A63) and Freetown Way (A 165). In particular these impact on pedestrian access to St Stephens, Paragon Station, the Marina and the Fruit Market.

The low lying topography of Hull affords a series of focal points from both within the city's streets and from outside the city centre looking in. These include views of contemporary and historical buildings, structures and public sculpture and assist legibility and wayfinding in the city during the day and night.

Although the city has a large number of street trees, they have become segregated and disjointed, for example the broken line of trees in King Edward Street. There are significant opportunities to re-establish a more structured approach to planting, strengthening pedestrian orientation and improving the visual appearance of streets.

Fig 1 - Hull City Council’s (HCC) Hull City Centre - Potential Public Realm Improvement Works
**The Objectives**

The strategy has been designed to ensure that improvements to the public realm will meet the following objectives:

- **De-cluttering** – through an evaluation and rationalisation of all streetscape components to provide accessible, functional and legible spaces
- **Improved connectivity/legibility across the city centre** – through improved crossings, enhanced functional and architectural lighting and strategic interventions to ensure that streets are welcoming and safe, easy to navigate and thereby encourage greater use of the city centre
- **Celebrate the city’s historic and contemporary culture** through adopting an approach which values the city’s architectural and cultural heritage and integrates the skills and imagination of contemporary artists in the development and animation of the public realm to reflect the city’s culture and identity

**Further implementation of the strategic objectives through public realm improvements will focus on the following key areas:**

- **Paragon Station environs & Paragon Square**
- **Jameson Street**
- **King Edward Street**
- **Queen Victoria Square**
- **Queens Gardens**
- **Beverley Gate**
- **Whitefriargate**
- **Market Square**
- **Humber Street**
- **Castle Street Footbridge**

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**The Vision**

The history of Hull’s city centre reflects a tradition of developing spaces and places that benefit the public good, and which celebrate public life and value public culture. This strategy seeks to support and encourage a renewal of public life in the city centre through an approach which puts people first. It acknowledges the importance of building on the city’s unique character and the need to provide spaces that are enjoyable, convenient, accessible and safe. Investment in the public realm provides an important opportunity to strengthen its ‘sense of place’ whilst acknowledging that these are contemporary measures which set a bench mark for future improvements.

The vision is for a city centre which:

- Welcomes people of all ages and abilities, is safe, fully accessible and easy to navigate
- Celebrates and respects the unique qualities of its streets and spaces and is capable of flexible use throughout the year
- Provides a durable, clutter free and easily maintained, accessible environment
- Encourages public life, enabling a variety of activities to take place, responsive to change throughout the day and seasonal needs
- Accommodates the needs of those who live and work in the city centre as well as catering for the needs of visitors

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**Executive Summary**

The Objectives

The strategy has been designed to ensure that improvements to the public realm will meet the following objectives:

- **De-cluttering** – through an evaluation and rationalisation of all streetscape components to provide accessible, functional and legible spaces
- **Improved connectivity/legibility across the city centre** – through improved crossings, enhanced functional and architectural lighting and strategic interventions to ensure that streets are welcoming and safe, easy to navigate and thereby encourage greater use of the city centre
- **Celebrate the city’s historic and contemporary culture** through adopting an approach which values the city’s architectural and cultural heritage and integrates the skills and imagination of contemporary artists in the development and animation of the public realm to reflect the city’s culture and identity
**Paragon Sq/Jameson Street/King Edward Street**

**Key Issues**

**Sense of arrival:** The station’s external environs do not offer a strong sense of arriving in Hull or clearly signify how or where to go to get to the city centre.

**Surfaces:** Although constructed from high quality materials, the sub-base is failing, leading to a poor surface finish which needs to be addressed.

**Traffic barrier:** Pedestrian routes from the station to the city centre are impeded by the dual carriageway of Ferensway, and as a result become physically and visually blocked by large vehicles. The existing staggered crossing points create pinch points to pedestrian movement.

**Paragon Square:** Although successfully refurbished the war memorial square lacks containment along its boundary with Ferensway which limits its use.

**Street vendors:** Temporary street vendors bring a dynamic vibrancy to city life however their location should not block key views or hinder access.

**Clutter:** Jameson Street is extremely cluttered which has a negative impact on the appearance of the street which, as a thoroughfare, feels dated, cramped and unattractive.

**Connectivity:** King Edward Street is pedestrianised in part. Extending pedestrianisation along its entire length (with part of Prospect Street, stopping at Albion Street) would restore a strong link between Brook Street and Queen Victoria Square.

**Design Solutions**

**Sense of arrival:** Large scale public art commission to mark arrivals at Hull and to communicate a lasting first impression.

**Surfaces:** High quality surfacing to rationalise external spaces, raise the baseline aesthetics and complement surrounding architecture.

**Traffic barrier:** Create a straight, single crossing and remove unnecessary furnishings to simplify the crossing point; and to create a direct route towards Jameson Street.

**Paragon Square:** Public art and light are to be used at night with trees removed at the side of the memorial to create views of the station, with the memorial being used as a marker to Jameson Street. Screening to the A1079 would be beneficial but should be developed through further consultation to ensure the proposals meet the objectives of memorial events in November. Relocating street vendors to more appropriate positions can also increase sight lines and refine the space.

**Clutter:** Removal of all unnecessary clutter and rationalising street furniture will immediately enhance the appearance of the streetscape and improve pedestrian movement.

**Connectivity:** Pedestrianisation of King Edward Street will help to increase pedestrian connectivity. This is further enhanced by the introduction of new gateways and improved public space along the route, and the renovation of existing public art on the BHS building.

**Queen Victoria Square & Beverley Gate**

**Key Issues**

**Conflicted pedestrian/vehicle movement:** Comfortable pedestrian use of the square and access to Whitefriargate is compromised by bus and taxi use of Carr Lane.

**Clutter:** The excavated site of Beverley Gate is effectively clutter on a large scale, impeding access to and from Whitefriargate and failing to communicate the national significance of what happened at this site. The large bus shelter screens views of the Maritime Museum, one of the city’s most important buildings, and large highway style street lights add to the sense of an extremely cluttered and disjointed environment.

**Surfaces:** Degraded; of poor quality and detrimental to the architectural qualities of the buildings which front on to the square.

**Focus:** The square is a transitional space as usage of the buildings which surround it generate little activity within the square itself. The relocation of the Wilberforce Monument in 1935, to alleviate traffic congestion, left a significant void and relegated one of the city’s most iconic focal points to a site where its significance is compromised and its visual presence severely diminished.

**Design Solutions**

**Conflicted pedestrian/vehicle movement:** Increasing shared space areas will naturally reduce vehicular speed (together with a fixed speed limit) which in turn will reduce traffic generated noise. An enhanced crossing can lessen pedestrian waiting time, and greatly improve the transition between Queen Victoria Square, Beverley Gate and Whitefriargate.

**Clutter:** Removal of clutter and simplifying the space will improve streetscape aesthetics, reinstate views and create opportunities to frame and exhibit the notable surrounding architecture. Beverley Gate can be rationalised to improve pedestrian movement and the location of the historic city walls and gates celebrated in a contemporary but fitting manner.

**Surfaces:** High quality surfacing will improve aesthetics, define space and movement patterns and compliment the surrounding architectural qualities.

**Focus:** New surface materials and increasing the shared surface will help to contain and delineate public space. New lighting and reinstating the Wilberforce monument will help to transform the current transitional spaces into quality city centre destinations which will encourage people to sit and enjoy what is essentially the heart of the city.
Executive Summary

Queens Gardens

Key Issues

Linkages: The gardens are heavily segregated from the city centre and are not effectively integrated into the public realm. This leads to under use of a valuable asset.

Access: The layout of the park was conceived in the context of a larger masterplan which was never fully realised, hence not all aspects of the gardens’ layout and circulation routes work well and some areas do not provide good access for the less able user.

Facilities: The gardens are not appropriately equipped to meet the requirements of a major temporary events space

Vegetation: Boundary and central avenue tree planting are ageing and have a reduced safe life expectancy. A number of these mature trees are restricting the strong visual lines of the park layout. Boundary planting can be greatly improved to enhance gateways and surrounding streetscapes. The central avenue should either be retained or replanted with long life species.

Design Solutions

Linkages: Improving primary and secondary entrances into the park will promote a sense of arrival and improve safety which will encourage public use.

Access: Redefining existing pathways and introducing new footpaths which respond to current and future use will improve the function of the park as a thoroughfare.

Facilities: Improved services (water, electric and light) will save money over time and ensure that public events can be managed efficiently. Improved service access will ensure the park can continue to function as a major events space.

Vegetation: Selected tree removal and increased boundary planting will:
  • improve relationship between the park and city centre
  • improve natural surveillance
  • create a more welcoming park

Whitefriargate & Market Square

Key Issues

Clutter: Visual clutter and outdated material fail to respect the architectural character and scale of this historical street.

Trees: Out of keeping with the scale of the street which is too narrow to accommodate them. The Black Poplar in Market Square has a reduced safe life expectancy and will require removal.

Setting of Market Square: Much of the ‘improvements’ undertaken to the square in the 1990s are out of keeping with the architectural quality and style of the surrounding buildings, notably Holy Trinity Church. The boundary wall to the church reinforces the physical boundaries which divide the space and place limitations on its use.

Andrew Marvel Statue: Carved from white marble which is not considered suitable for long term exposure to the external environment

Design Solutions

Clutter: The removal and simplification of unnecessary clutter will improve the functionality of the streetscape, ensuring unrestricted pedestrian movement and enhance the old town architecture and many listed buildings.

Trees: Removal of all street trees along Whitefriargate will enhance the streetscape and compliment architectural features.

Setting of Holy Trinity Church: Proposals for Market Square allow a new public space to emerge which will:
  • provide an adequate setting for the historical richness of the area
  • exhibit the church frontage which will be further enhanced by projected lighting
  • enhance the historical architecture of the church and surrounding buildings
  • increase the flexibility of the area as a public space for informal use and events
  • allow unrestricted movement across the space
  • update furniture and public art (Andrew Marvel Statue and Plinth) so they are integrated into the public realm and are constructed of a suitable material which is suited to the external environment.

Fruit Market, Humber Street, Humber Dock Street, Castle Street & Princess Dock Street

Key Issues

Surfaces – In some areas the character and presence of the existing setts has not been respected, these should be exposed and preserved.

Seating – Has been inappropriately located and fails to take advantage of locations and views.

Linkages – The current pedestrian crossing at Castle Street is a significant barrier to circulation. The proposed cycle/footbridge will address this, provided it is designed to a very high standard, is sensitive to its location and its profile does not block key views to and from the city.

Design Solutions

Surface: Expose and preserve historical surface treatments and propose new treatments which are in-keeping with the heritage of the area.

Seating: Locate seating in logical areas which offer users views of interesting aspects of the city.

Linkages: Ensure the proposed bridge not only improves access and circulation, across the A63, but is also an iconic structure which people associate with Hull in a positive way.
The Public Realm Strategy

- Creation of a public realm which re-connects with the city's prominent buildings and enables people to observe the city by removal of clutter and excess street furniture
- Creation of new public art and utilisation of existing art and monuments to improve wayfinding and legibility
- Pedestrian friendly crossings along key pedestrian routes
- High quality unified materials palette that works in both contemporary and historical settings and creates a unified and consistent approach to materials in the city centre
- Conserving the best elements in the public realm, and reinterpretation or regeneration of poorer elements
- Light - Lighting the fabric of the city at night – 'Sculpture in the sky' – the buildings speak
- Art – 'The city speaks' – poetry, text and verse carved into the seating and surfaces throughout the city
- Relocation of the Wilberforce Monument to a more prominent location
- Beverley Gate – collaborative approach between Artist and Landscape Architect – of key importance is not what is currently there, but what happened there
- Castle Street Bridge – bridging the A63 and creating a sculptural bridge as a gateway to the city from the waterside
Design Options
Hull Train Station is a key gateway to the city for many visitors and portrays a first impression of Hull.

Removal of unnecessary clutter and use of high quality materials will create a city centre route that reflects the quality of architecture within the city.

The rationalisation of street furniture and creation of small and large squares along the route will draw people through the streets in a pedestrian friendly environment, and create spaces which are adaptable and multifunctional.

This approach increases both the legibility of the public realm and the capacity for pedestrian movement.
Design Approach

Queen Victoria Square is refined through simplifying the surface materials and removal of street clutter.

The William Wilberforce monument is to be reinstated in its historical position on Carr Lane which will provide an important focal point, defining the city once more.

Subtle division between areas of use include:

- the extension of surface materials from King Edward Street into Beverley Gate
- defined public space surrounding Queen Victoria Monument
- enhanced quiet seating area along Paragon Street
- contrasting surface materials to define the Maritime Museum
- new seating area at Beverley Gate which respects the historic city wall foundations and interprets the historical significance of this site.

Fig 5 - Queen Victoria Square Proposals
Queen Victoria Square - Existing view from King Edward Street

Queen Victoria Square Existing View
Queen Victoria Square Illustration

Queen Victoria Square - Indicative view illustrating new proposals from King Edward Street
Princes Dock Illustration

Princes Dock - Indicative illustration of waterside access looking towards Maritime Museum and the relocated William Wilberforce monument
**Queens Gardens**

**Design Approach**

Proposals for Queens Gardens re-examine Sir Frederick Gibberd’s layout, preserving the best elements of the original design, whilst enhancing the park to maximise present and future requirements.

The design improves entrance points and incorporates desire lines which respond to current access requirements and public use.

The grand scale of the park is further enhanced by re-defining the central avenue and selected tree removal near the Rosebowl, which reinforces long views.

Existing open greenspace is retained for recreational activities whilst shrub, bulb and tree planting around the park’s perimeter further maximise and preserve the garden feel of the park.

The rosebowl area receives new surface treatment and seating which both respects the existing layout whilst reflecting proposals for the adjacent Queen Victoria Square and Beverley Gate. The characterful bedding planting within the rosebowl is retained.

The existing poplar avenue is retained with these proposals; however they should be considered for removal and re-stocked with long life species as part of a wider consultation.

There is also an opportunity to pedestrianize Queens Dock Avenue to the north-east of the gardens which would further connect the park into the surrounding context.

Fig 6 - Queens Gardens Proposals
Proposals for this area are to re-establish links with Beverley Gate and to ensure Whitefriargate continues to thrive as an important shopping street.

The removal of street clutter and street trees along this route will expose historic buildings facades whilst improving pedestrian movement.

Whitefriargate has a significant density of historical buildings which should be framed by high quality surface treatments.
Market Square

Design Approach

Holy Trinity Church is an integral part of Hull’s rich heritage. Grade I listed buildings consist of Trinity Church and House.

Proposals remove all clutter and create a simplified surface treatment of high quality Yorkstone, which will create an open, functional space which compliments the surrounding architectural features and places them at the heart of the square.

Material detailing will be used in this space to delineate boundaries. An extension of the internal knave, featuring fountains will draw people to the church and create a playful and elegant space.

Fig 8 - Market Square Proposals
Humber Street / Pier Street

Design Approach

Humber Street has undergone a shift in its cultural identity to become a vibrant centre for art, music and creativity.

The future plans for the fruit market propose a new regenerated quarter to the city full of people, business and life and whilst this is to be welcomed, the treatment of the public realm in areas of preserved streets and buildings needs careful treatment to preserve the special character and atmosphere.

The before and after montage shown on the previous pages show a subtle treatment of this area as proposed in the public realm strategy, respecting the existing materials, enhancing those materials where there is need for intervention and using subtle art and exciting lighting to illuminate the street in a carnival effect.

The buildings, scale of the street and materials; together with the current and future uses will draw life here to create a dynamic and exciting new interpretation of an old part of the city.
Public Realm Materials
Hard Landscape

The materials within this strategy are chosen to help both pedestrians and vehicles gain a common understanding of the use of space and to define the priority of that use.

New materials within the public realm need to be of a high quality, attractive, robust, and maintainable. They need to enhance the streets and squares within the context of the architecture and locality. Therefore whilst a common palette will ensure continuity and maintain a strong identity, each space should be designed to take into account the special qualities of architecture, use and historic sensitivity.

All new paving should be diamond sawn, laid on a concrete sub base able to accommodate vehicular loads, with the use of high performance bedding and jointing mortar - colour to match paving. Exceptions to this should be site specific and responsive to local vernacular (paving or architecture).

Paving patterns across the majority of areas should be predominantly stretcher bond to ensure the surface is suitable for both pedestrians and vehicles.

Banding is proposed to define space and contain courses. This can be achieved simply through the type of the surface detailing for example:

- paving patterns and styles
- sizes of paving
- flags
- sets
- course layout
- drainage treatments

The strategy also proposes the use of shared surfacing within Queen Victoria Square and Market Square. The introduction of shared surfaces whilst giving the priority back to the pedestrians, also presents conflict with visually impaired users and needs careful consideration within any scheme. The use of rumble strips in the vehicular areas would produce an acoustic presence which would alert users of oncoming traffic and act to slow vehicles down.

There are also further key issues within Hull in terms of access for all which includes the balance between the preservation of historic materials, profiles and road layouts, whilst at the same time ensuring that these areas ensure access for all. Whilst we have proposed an approach in terms of materials to define crossing points and improve surfaces, there are specific areas which will remain a problem without further consultation with access stakeholders and disability groups which is critical to the success of such areas.

Detailing should be varied in pattern, size and texture to ensure interest and subtlety. Patterns may include: stack bond (square or rectangular), stretcher bond (transverse or longitudinal), Dutch pattern, broken bond block paving, gauged width courses (min. 3 courses).

<table>
<thead>
<tr>
<th>Pedestrian footpath surfaces</th>
<th>Kerbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yorkstone flags</td>
<td>Major Roads/Crossings</td>
</tr>
<tr>
<td>Diamond Sawn</td>
<td>Pedestrian priority crossings</td>
</tr>
<tr>
<td>450mm width x 900mm length</td>
<td>Dark grey square edge contrasting kerbs/edges with 15mm raised chamfered (15mm) edge</td>
</tr>
<tr>
<td></td>
<td>125x600mm + 5mm chamfered edge</td>
</tr>
<tr>
<td></td>
<td>Silver grey drainage channel</td>
</tr>
<tr>
<td></td>
<td>250x600mm</td>
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<table>
<thead>
<tr>
<th>Pedestrian footpath surfaces</th>
<th>Shared vehicle and pedestrian surfaces</th>
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<tbody>
<tr>
<td>Silver grey granite flags with low percentage mix of pink/buff/grey banding</td>
<td>Silver grey granite setts with pink/buff banding to match kerb stones and materials used in the city</td>
</tr>
<tr>
<td>mixed randomly through courses</td>
<td>100x200mm</td>
</tr>
<tr>
<td>Diamond Sawn</td>
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</tr>
<tr>
<td>450mm width x 900mm length</td>
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<table>
<thead>
<tr>
<th>Pedestrian orientated City Squares</th>
<th>Tactile paving</th>
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<tbody>
<tr>
<td>Yorkstone setts</td>
<td>Corduroy/blisters pattern</td>
</tr>
<tr>
<td>- (patterned stone)</td>
<td>Granite - pink/buff/grey colour to contrast with specific paving around crossing point</td>
</tr>
<tr>
<td>100x200mm</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Pedestrianised streets and priority crossing surfaces</th>
<th>Paving detailing/Carving</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silver grey granite setts with low percentage mix of pink/buff/grey banding</td>
<td>Text &amp; poetry carved into surfacing</td>
</tr>
<tr>
<td>mixed randomly through courses</td>
<td></td>
</tr>
<tr>
<td>150xVarying lengths (Min 300mm x 600mm)</td>
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</table>
Hard Landscape

Paving finishes
The texture of paving can have a significant impact on the quality of the surface without the need for additional colours. By using natural materials these should create subtle changes in colour that integrates well with the rich palette of architectural materials in Hull. These may include the following: diamond sawn (recommended where there is large pedestrian use), capital finish, rustic, river, textured, flamed.

Paving Detailing
Detailing is an important element of the public art strategy and can add beautiful detail to simple surfacing. Methods may include shot blasting, carving/engraving.

Paving Joints
To ensure the high quality surfaces proposed are long lived and easy to maintain requires a method of fixture to the concrete base that will ensure no movement occurs. The joints should also be of a high aesthetic quality, although ignorable to the eye. This strategy proposes using a robust mortar paving system for bedding and jointing that will retain the paving in-situ whilst creating an attractive finished surface that compliments the surface finishes and allows for small joints to be utilised.

Access for all
An important aspect of our strategy is ensuring the public realm is accessible to all users. There are several existing issues of access and these include:

- existing poor quality surfaces
- pedestrian and vehicle crossing points
- building frontages
- historic streets

The approach to resolve these issues is to create predominantly level access across all refurbished routes through the city. The use of diamond sawn stone and granite also ensure smooth travel particularly for wheelchair users and no trip hazards for visually impaired users. Proposals should ensure that all crossing points within the city utilise level access at key crossing points to ensure access is clear and easily used. Removal of a significant amount of street furniture and railings throughout the city will also help to improve access for all by eliminating pinch points and clutter.

Concrete sub base
The new surfaces in Hull must be robust and capable of accommodating a wide variety of uses both pedestrian and vehicular. The strategy therefore recommends that a concrete sub base is utilised throughout the improvements. This ensures that the high quality surfaces proposed have a sound base to absorb the intensity of loading likely to occur.

Utilities
Given the proposed use of concrete foundations throughout the improvements utilities are an important consideration as it is important to ensure that both the utilities companies have access to their services, and the disturbance to the new public realm is limited. The strategy recommends that where joints are required within the concrete foundations these are located in close proximity to services to ensure that when paving is lifted contractors can work to a clean joint and minimise upheaval to both facilitate easier removal of services and facilitate high quality repairs. Where reinstatement occurs this must be undertaken using construction methodology adopted within the improvements and re-using or replacing materials with matching materials of the same colour and specification.
The descriptions of types of plant within this strategy are not meant to be prescriptive. The strategy rather sets out to inform the scale and effect the planting will have. Given the harsh nature of the urban environment and the large variety of context within Hull each scheme needs to look carefully at species especially in terms of tree planting and determine the correct species for a particular space. Hull City Council tree officers should be consulted in terms of species choice; together with the maintenance team to ensure the trees are suitable for the space and are maintainable.

Generally within the streets, trees need to be able to accommodate aggressive pruning if required and pollarding in some areas to ensure they are adaptable over time to both climate and use. This adaptability to both physical and human requirements will ensure they are retained within the city centre in perpetuity and are adaptable to future requirements.

In general London Plane have been very successful within Hull. They are drought and pollution tolerant, have a large canopy and are therefore able to store large quantities of water reducing surface water run off. They provide shelter, have interesting bark and can be pruned and pollarded over time. They are able to reach a significant mature height as seen on King Edward Street where they are in keeping with scale of Hull’s broader streets; both primary and secondary.

Disease is becoming more of an issue with more timber and plant stock imported from abroad. This can have a significant impact upon trees across the UK and can be particularly prevalent in city streets where single species are planted. London Plane are also heavily resistant to disease; although all species suffer and will continue to do so over time. Therefore species should be chosen carefully and a mixture of other specimens planted in appropriate streets, such as Lime and Maple varieties, which have a diverse variety of colours and sizes and are also well adapted to urban locations and are currently thriving in Hull.

As with hard landscape materials and street furniture, plant stock should be of a high quality and ideally grown in the UK/Yorkshire, where they are already hardy to the climate. Shrubs should be planted as semi mature or fully mature to reduce maintenance and provide instant impact.

For new tree planting the underground architecture should be at the forefront of design ensuring that root cells and appropriate construction are utilised to ensure trees are able to grow and thrive in the city centre. This helps reduce maintenance but also ensures roots do not disturb surfaces and can adapt to urban constraints. Adequate ingress of water to the root zones should also be designed utilising either permeable surfaces or grilles that allow natural water ingress.

**Hedges**
Beech, Hornbeam, good structure, retain leaves, good autumn colour, slow growing

**Shrubs**
Low maintenance shrubs to be used where possible. Shrubs chosen to provide a mixture of evergreen and deciduous colour, seasonal colour, scented and flowering.

**Perennials**
To create an intense floral display which can become a signature of Hull’s parks and green spaces

**Grass**
Slow growing and hard wearing. Best quality, locally grown turf that is easy to maintain, requires low feed and watering and is robust enough for seasonal events use

**Grass - Bulbs**
To be planted within the grass prior to laying turf. Bulbs chosen should create colour and interest but should not interfere with general maintenance operations

**Species:**
- Snow drops
- Autumn and Spring flowering crocus

**Species:**
- London Plane, Lime, Maple varieties

**Character Trees Areas**
Enhancement of existing golden weeping willows along Paragon Street to extend unique character provided by distinct form of species.

**Species:**
- Salix x sepulcralis

**Trees Large Scale**
Trees to be drought, disease and pollution tolerant, and able to be readily pruned over time. Trees chosen to create large majestic avenues through the city that will reduce surface run off and contribute to air quality within the city.

**Species:**
- London Plane, Lime, Maple varieties

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Low maintenance shrubs to be used where possible. Shrubs chosen to provide a mixture of evergreen and deciduous colour, seasonal colour, scented and flowering.

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**Species:**
- London Plane, Lime, Maple varieties

**Trees Small Scale**
Trees to be drought and pollution tolerant and not of an aggressive form (roots)

**Species:**
- Maple varieties
- Rowan
- Whitebeam
- Amelanchier lamarkii Robin Hilf

**Shrubs**
Low maintenance shrubs to be used where possible. Shrubs chosen to provide a mixture of evergreen and deciduous colour, seasonal colour, scented and flowering.

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**Species:**
- Salix x sepulcralis
Street Furniture is an important component within the public realm and the objective in most cases is to achieve a balance between enough furniture to ensure it is sufficient for the streets capacity without creating clutter. It should be ignorable in so far as it should be functional but not necessarily a feature in itself. A key element of this is the materials used, the quality of those materials and the placement of the furniture within the street.

Materials
- Natural Materials should be used where possible such as:
  - Hardwood Timber
  - Stone
  - Granite

Contemporary materials such as stainless steel fit well into both contemporary and historical areas of the city so a common theme can be used in different types of seating with arm rests, legs, etc. The amount of stainless steel used should be minimal within historic areas and utilised to a greater extent within modern areas of the centre.

Placement of furniture within the street
The placement of furniture is critical to ensure the streets do not become cluttered again and to ensure that there is a clear sense of where to find bins, seating etc. The placement should also be carefully considered in terms of events within the city centre and should be designed to maximise events opportunities as opposed to being required to be temporarily removed to accommodate events. Seating may be used in place of bollards where appropriate to limit access to pedestrian areas without creating unnecessary clutter.

Seating should be located centrally or as appropriate to the street to ensure the streets and squares can act as multi-functional spaces and can accommodate a large capacity of users in a variety of ways both formally and informally. Seating should be designed to enable easy access for disabled users or in the case of the planters/ seating walls to enable disabled users to stop alongside the seats to sit near friends and in comfort. Spacing between seats should not exceed 50m to ensure elderly and disabled users have adequate points to rest within the city, and furniture should have smooth rounded edges to prevent injury.

Materials
- Natural Materials should be used where possible such as:
  - Hardwood Timber
  - Stone
  - Granite

Quality of materials
As above, the use of natural materials and the correct specification for the space can significantly reduce maintenance and the longevity of street furniture. They can be robustly cleaned where required and sand blasted/painted/varnished etc. if required. Fixtures and fittings should be simple, vandal proof and easily maintained and repaired if required.

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Bicycle Racks
Cycle Racks incorporated into car parking spaces to remove clutter from the public realm. This ensures that cycle parking is accommodated close to the city centre. One car space can accommodate up to 10 cycles and can be demarked in a quirky way and trialled to ensure they are placed where needed.

Signage
Existing signage expanded both in city centre and Old Town. Existing signage scheme is well designed and visually simple and elegant. Locations should be reviewed within improvement areas, and supplemented to improve circulation and orientation. Street name signs should be extended throughout the city, placed on building corners as applicable.

Lighting
High quality LED lighting as recommended by Hull City Council Lighting Department, simple elegant design approach that combines both a contemporary unit that also sits well within a conservation area context and can therefore be utilised throughout the city. Die cast Aluminium - black

Street Furniture

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Contemporary materials such as stainless steel fit well into both contemporary and historical areas of the city so a common theme can be used in different types of seating with arm rests, legs, etc. The amount of stainless steel used should be minimal within historic areas and utilised to a greater extent within modern areas of the centre.

Die cast aluminium lighting columns should be used as they are robust and low maintenance, with lighting and metal work finished in black. The exception is key city squares and feature lighting which should be designed in a material appropriate to the function and setting of the space.

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Seating Timber
Hardwood seating for ease of maintenance, longevity and resistance to vandalism. Mixture of single and double sided benches to be used with stainless steel arm rests. Benches generally should have a curved front to provide comfort and ease of use.

Seating timber / stone
Opportunity to utilise hardwood seating on stone/granite planters with stainless steel arm rests, to create formal, comfortable benches throughout the city alongside informal seating provided by planters.

Seating/planters stone/granite
Solid stone/granite to be used for new planters and informal seating. Solid stone cladding used to the face of planters in areas such as Paragon Street, the Rose Bowl and retaining walls in Queen’s Gardens. Lighting to be integral to seating with lights built into coping stones so vandal proof.

Turf grown within planters and planted with trees.

Seating stainless steel
Marine Grade Stainless steel
Simple elegant design.

Bins
High quality bins that can be easily emptied and cleaned. A specification should be agreed with street cleansing teams to ensure the bins are fit for purpose and in line with the city’s existing and future requirements. They should be simple in design and utilise high quality materials such as Stainless Steel.

Carving / public art
Stone and granite seating to be utilised for city art trail ‘The City Speaks’.

Cycle Racks

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Phasing Recommendations and Costs per Phase

The following proposals identify a phased approach to construction and associated outline costs:

Test Phase
Potential Test site developed in line with highway improvements along Alfred Gelder Street

Phase 1 Developments
Site                          | Capital Costs
Jameson Street and King Edward Street (Pedestrianised section) | £3.0m
Waltham Street (inc bus stop improvements to Bond Street and Albion Street) | £0.5m
Queen Victoria Square and Beverley Gate | £4.5m
Queens Gardens Rose Bowl and entrance | £1.3m
Market Square (adjacent to Holy Trinity Church) | £2.1m
Fruit Market | £1.8m
Whitefriargate/Trinity House Lane | £1.3m
Total | £14.5m

Phase 2a
Site                          | Capital Costs
Moving of the William Wilberforce Monument | £1.6m
Queen Victoria Square and Beverley Gate Phase 2 (Queen Dock Avenue Crossing, Alfred Gelder Street Crossing, Carr Lane footpath and bus stop improvement, Paragon Street, City Hall paving surrounds) | £2.2m
King Edward Street (Inc Proposed Pedestrianisation, Ferensway Crossing, South Street, Little Queen Street and Chapel Street) | £2.2m
Total | £7.1m

Phase 2b
Site                          | Capital Costs
Brook Street and crossing with Ferensway and Margaret Moxon Way crossing | £1.0m
Total | £1.0m

Total Costs | 22.6m

There is a possibility of including the new footbridge across Castle Street within the above phasing subject to agreement with the Highways Agency.
Cost Summary
The Order of Cost for the works in phases 1 - 2a and 2b is in the region of £22,600,000, which covers a number of both Primary and Secondary routes and improvements.

General note
Whilst the cost information has been produced in some detail it should only be considered an ‘order of cost’ estimate and will need to be updated as and when additional information is available.

Assumptions
- Main contractor preliminaries included at 20% of build cost total due to the nature of the works and the interface with the public pedestrian and vehicular activity
- Main contractor OH&P included at 5% of build cost total + preliminaries
- Risk/contingency allowance included at 15%
- Assumes the site is free from contamination
- Assumes no bulk excavation or filling works required other than reduce level excavation for concrete sub-base beneath vehicular areas
- Assumes existing hard-core sub-base beneath hard landscaping areas is 300mm thick and can be stockpiled and re-used below new concrete sub-base
- Provisional allowances included for services to new / relocated street lighting and assumes existing lighting supply network and ductwork can be reused and extended as necessary utilising existing feeder columns
- Provisional Sums included where required for pieces of Public Art. To be updated when more information available
- Provisional allowances included for new slot drainage and connecting into existing surface water sewers
- Allowances included for working around existing services only. No allowances have been made for lowering or diverting any existing services
- Allowances included for phased / out of hours working where necessary. To be updated as and when phasing information available
- Provisional sums have been included for items of work which are difficult to accurately cost at this stage, such as repairing / relocating statues, exposing historic foundations.

Exclusions
- Site Investigations
- Bulk excavation and filling
- Potential land remediation costs / disposal of contaminated material
- Breaking out underground obstructions / filling in soft spots
- Service Diversions / lowering of existing services
- VAT
- Legal fees / costs
- Land purchase costs
- Finance costs
- Inflation / Deflation (costs are current day)
- Third party agreements (i.e. right of way, rights of light, over sailing etc.)
- Any onerous requirements presenting themselves on completion of the various surveys and the planning application
- Section 106 & 278 works
- Section 38/278/104/106 fees, charges & associated costs
- Archaeological works
- Flood risk / alleviation measures
- Works associated with underground mine works / shafts etc.
- Ecological works
- Work outside the boundary
- Ground water monitoring
- Site de-watering
- Sustainability works / allowances
- Pumped drainage requirements
- Water / sewage treatment processes
- Water course diversions

Value Engineering
A significant amount of savings can be factored in during the course of the design process. These can include the following:
- Retention of existing materials on site
- Re-use of materials
- Recycling
- Scrap metal re-sale or re-use elsewhere in the city
- Scale of the works and procurement strategy
- Design interventions to reduce stone/granite thickness due to the concrete sub base for example
- Working within the existing fabric of the city
- Refinement of site areas and phasing strategy

The key element to retain through this process is the quality of materials specified on site, and the quality of workmanship undertaken.

Options Appraisals

Additional Services Required at this stage:
- Topographical Surveys
- Utilities Investigation
- Landscape Architecture and Urban Design - RIBA stages 4-7
- Lighting Artist
- Public Art Consultant
- Transport Assessment and highway design guidance
- Economic Advice and Assessments
- Funding Advice
- Environmental Consultancy:
  - Tree Surveys to BS5837:2012
  - Ecology
- Archaeology
- Civil Engineering
- Structural Engineering including historic monuments
- Specialist historic architectural & monuments services and advice
- Architecture Services
- Planning Services
- M+E consultancy
- Full electrical/lighting assessment
- Drainage Assessments
- Ground Investigation, CBR and soil testing
- Pavement Engineering
- Construction Design Management

Options Appraisals
## Hull Public Realm Implementation Strategy

<table>
<thead>
<tr>
<th>Project Phases</th>
<th>2014</th>
<th>2015</th>
<th>2016</th>
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<tr>
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<td>July</td>
<td>August</td>
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<tr>
<td>Funding</td>
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<td>Funding process</td>
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<td>Consultation with officers, portfolio holders, ward members and statutory stakeholders</td>
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<td>Topographical Surveys of all sites</td>
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<td>Deighton Street Inc bus stop improvements to Bond Street and Albion Street</td>
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<td>RIBA Stage 5</td>
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<td>Queen Victoria Square and Beverley Gate</td>
<td>RIBA Stage 4</td>
<td>RIBA Stage 5</td>
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<tr>
<td></td>
<td>Queen Gardens Rose Bowl and entrance</td>
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<td></td>
<td>Market Square (adjacent to Holy Trinity Church)</td>
<td>RIBA Stage 4</td>
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<td></td>
<td>Whitefriargate/Trinity House Lane</td>
<td>RIBA Stage 4</td>
<td>RIBA Stage 5</td>
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<tr>
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<td>Fruit Market</td>
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<td>Phase 1a</td>
<td>Moving of the William Wilberforce Monument</td>
<td>RIBA Stage 4 + Bid development</td>
<td>HLF bid monitoring and assessment</td>
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<td>Queen Gardens Phase 1</td>
<td>Meetings with HLF</td>
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<td>King Edward Street Inc Pedestrianisation</td>
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<td>Ferensway Crossing, South Street, Lime Kiln Lane and Queen Street</td>
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<td>Queen Victoria Square and Beverley Gate (Queen Dock Avenue Crossing, Alfred Gelder Street Crossing, Car Lane Roundabout and bus stop improvements, City Hall passing手术室)</td>
<td>RIBA Stage 4</td>
<td>RIBA Stage 5</td>
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<td>Phase 2a</td>
<td>Brook Street and crossing with Ferens Way</td>
<td>RIBA Stage 3</td>
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<td></td>
<td>Margaret May Way crossing</td>
<td>RIBA Stage 3</td>
<td>RIBA Stage 4</td>
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**Fig 12 - Hull Public Realm Implementation Strategy**
Public Realm Analysis
Hull is a city and unitary authority area located on the River Hull at the junction of the Humber estuary. The city lies 25 miles inland from the North Sea.

2012 Census results from the Office of National Statistics indicate that the city has a residential population of 258,406.

The study area covers the city centre which is bound to the south by the Humber Estuary, to the East by the River Hull, to the north by the A165 Freetown Way and to the west by the A1079 Ferensway.
The introduction of the National Planning Policy Framework (NPPF) sought to ensure development is sustainable and that local policies are reflective of the needs and priorities of local communities.

Policy 2 of the NPPF seeks to ensure the vitality of town centres, recognising that town centres are the heart of a community and encouraging the definition of a network and hierarchy of centres that can adapt to future economic changes. It also recognises the importance of local markets and seeks to ensure they remain attractive and competitive.

Within Policy 7 of the NPPF the importance that the Government attaches to the design of the built environment is highlighted, stating that good design is a key aspect of sustainable development, is indivisible from good planning, and should contribute positively to making places better for people (paragraph 56).

Furthermore paragraph 58 states that local plans should “establish a strong sense of place, using streetscapes and buildings to create attractive and comfortable places to live, work and visit” and “respond to local character and history, and reflect the identity of local surroundings and materials, while not preventing or discouraging appropriate innovation.”

The importance of creating social inclusive communities is discussed in Policy 8 (Promoting healthy communities) which goes on to discuss the potential for the planning system facilitating “social interaction and creating healthy, inclusive communities” which supports “safe and accessible developments, containing clear and legible pedestrian routes, and high quality public space, which encourage the active and continual use of public areas”.

The NPPF also recognised the importance of cultural well-being and good design and supports the provision of public art via the planning system at a local level.

The Hull Local Plan (adopted 2000) recognises the importance of a high quality public realm within the city centre and sets out the principles of design in the public realm, Policy BE1 (General Design Principles) states that the city centre contains many areas that are important for “people who live, visit and work in them”. This is further reinforced with Policy BE2 which states that “it is the space, and its treatment, between buildings that gives the environment its quality” acknowledging that the landscape includes a wide range of elements including, planting, surface finishes and street furniture.

The appearance of public spaces is recognised to be linked to the vitality of the city centre, the local plan highlights that both “visitors and residents can benefit from environmental improvements which enhance the area’s appearance”. This includes the improvement of existing open spaces and pedestrian environment through interventions such as new hard and soft landscaping, seating, street lighting, and public art and sculptures.

The local plan also identifies several key urban green and public spaces which make a major contribution to the character of the city centre whilst providing “valued spaces for workers, residents and visitors”. The public spaces include pedestrianised areas which are not only corridors for the movement of people but are also places for open air events.

The value of public art is also identified for its potential in helping to create a humane, entertaining and stimulating environment. Art is an attraction to visitors and a source of pride to residents and users. It helps to create a sense of identity, which is important in development.

The City’s Public Art Strategy was adopted in 2005 and whilst the last decade has seen significant changes to policy, agency and funding regimes its objectives for the city centre are still relevant. These are to;

- Engage the creative and imaginative skills of artists in the development and promotion of high quality, accessible and sustainable public spaces
- Contribute to enhancing the image of the City, regionally, nationally and internationally, through responding creatively to its inherent and latent qualities
- Provide a coherent delivery framework to promote and enable the commissioning of public art of high quality by the public, voluntary and private sectors
- Encourage adventurous commissioning in all sectors
- Establish effective mechanisms through which the commissions programme can be funded, taking account of long-term maintenance obligations
- Create a ‘forum’ where artists, architects, landscape architects, planners, engineers and other design and development players collaborate on the creation of high quality schemes
- Contribute to the development of skills and the local economy by creating greater employment and training opportunities within the cultural sector
- Empower communities in the process of consultation, creation and celebration of artworks
- Raise morale and aspiration, develop environmental awareness and build on the community’s sense of pride and place

Planning conditions requiring the commissioning of public art have been successfully applied to a range of developments across the city including the Building Schools for the Future programme and the guidance has helped to encourage commissioning within the health sector, housing renewal and the development of open spaces. In 2013 a notable community initiative was the work ‘Birds and Shadows’ by Martin Heron and commissioned by Ella Street Residents Association.

The following design guidance documents adopted by Hull City Council contain relevant information to the development of the public realm.

The City Centre Public Realm Design Guidance (2008) is an important document and lists the following key public realm planning objectives for areas within the city centre and requires that the public realm should contribute to meeting (amongst other things) the following objectives:

A) create the capacity in public spaces – pocket parks, City Centre-scale parks, plazas and squares, foot streets, cycle ways and the planting, furniture and signage needed to make the spaces usable
b) encourage walking and cycling;

c) encourage informal recreation and outdoor activities, helping to support healthy lifestyles;
d) provide a coherent structure of public realm throughout the City Centre to:  
e) take advantage of opportunities to provide landscaped settings around existing and proposed iconic buildings;

f) provide orientation points and breathing spaces within the urban fabric;
h) protect, open up and celebrate vistas, views and vantage points, including those of special buildings and the River Humber waterfront;
i) provide planting, with a focus on native species, which optimise the potential for adding to biodiversity and supporting a wide range of insects, wildfowl and other fauna;

- Street Lighting Design Guide and Specification For New Developers
- Street Lighting Strategy & policies (2012)
- Masterplan Guidance, Queens Gardens, Hull (2013)
- Queen Victoria Square Charrette (2005)
The town of Hull was founded late in the 12th century by the monks of Meaux Abbey who needed a port to export wool from their estates. They built a quay at the junction of the River Hull and Humber estuary. In 1293 the town was acquired from the abbey by King Edward I, who on 1 April 1299 granted it a Royal Charter that renamed the settlement King’s Town upon Hull, or Kingston upon Hull. Hull has had many distinctive features including a Citadel, city walls and docklands. Recent history has seen the city of Hull develop into a large retail area with office space and light industry, though the city’s history is preserved through many existing features and characterful landscape footprints.

The main populated area of Hull was centred around the waterfront. The above grain map of 1786 illustrates newly constructed docks which were built along the lines of the historic city walls. The docks are overlooked by the 17th century Citadel.

During the 19th century Hull extended beyond the lines of the old city wall to the north and north west. The map illustrates the Citadel which was not demolished until the 1860’s, when it made way for ship building and further dock activities. The urban grain indicates that the city centre is still focused on the dockland area.

During the 20th century rapid expansion took place in all directions of the city and an expansion of dock building along the banks of the Humber. A decline in shipbuilding and dockland activities is indicated by the reclamation of Queens dock, which was filled in and developed into Queens Gardens.
This map shows the current urban grain of Hull, illustrating the historic patterns which have influenced the city over the centuries. The map shows the medieval street pattern preserved by the old town and further defined by the arrangement of Queens Dock, Prince's Dock and Humber Dock. The city streets also lead towards both Whitefriargate into the old town but also focus on the previous location of the William Wilberforce monument which defined the city centre and prescribed the location of key buildings and streets to the north such as the Maritime Museum, City Hall and King Edward Street. The current urban fabric has been influenced on a large scale by new shopping centres with Princess Quay, Prospect and St. Stephens forming major elements in the current urban grain. These structures currently form landmark features within the city due to their size and height which compete with the city’s largest historical building and monuments.
Hull City Centre is divided into a number of land use zones. Prominent areas include Retail (60,3369 ha), Business & Light Industry (20,0801 ha) and Mixed Use Areas (10,5281 ha). The city centre also benefits from a Marina and Waterfront (9,3746 ha) and a developing Cultural Quarter (7,3776 ha).

Fig 19 - Land Use Map
The study area illustrates a high density of Grade I, II*, II and locally listed buildings which provide a strong narrative to the legacy and character of the city. This is further enhanced by a number of large scale monuments or ‘sculptures in the sky’. The city also has a large number of excellent museums and galleries which are located close to the city centre. Their position however is often hidden in the dense urban form of the old town or to the north of the city outside of the normal circulation routes.
A 1km walking radius shown on the map indicates that as a pedestrian, many qualities of the city can be easily accessed by foot. This is aided by the orientation of streets towards the city centre (Queen Victoria Square). The map also shows key cycle routes both on and off road that can take advantage of the largely flat landscape.

Fig 21 - Designated Cycle and Pedestrian Map
The city centre is contained by a number of large and intimidating transport routes including the A1079 Ferensway, A63 Castle Street and A165 Freetown Way. A number of minor roads carry traffic through the city centre which have a detrimental effect on streetscape due to the general size of roads and their dominance within the landscape. However, this is mitigated in part where street trees are located and alternative pedestrianised routes are available which provide relief.

Fig 22 - Highways and Bus Priority Map
A series of key public spaces connected by pedestrian orientated streets is the overarching concept for a balanced pedestrian friendly city. This map indicates how the foundations of these principles are evident in the primary and secondary routes proposed in this strategy. The rationalisation of cluttered streets and greater emphasis on improving road crossings, public squares and entrances would vastly enhance connectivity and simplify the way pedestrians navigate the city.

Fig 23 - Gateways / Public Space / Primary & Secondary Routes
The low level flat topography of Hull affords a series of short and mid length views of focal points from both within city streets and from outside the city centre looking in. These include views of bridges, historic and contemporary buildings, structures and monuments. This provides a basis for improving wayfinding, legibility and therefore successful orientation through the city during the day and night.

Fig 24 - Key Views and Focal Points Map
Street trees and vegetation within cities have a significant impact upon the character of streets, parks and squares and the health of those living and working within them. Trees contribute to the aesthetics of a city and create a micro-climate, reducing wind speeds and creating shade in the summer. They act as filters for rainfall, reducing run off, and pollution, and substantially improve the air quality within cities. It is therefore vital to strengthen green links for both the health and appearance of the city.

Hull has a large number of street trees and vegetation; however much of the vegetation within the city centre is segregated and disjointed. King Edward Street is a good example of this as it has a broken line of trees/avenue from Queen Victoria Square to Prospect Street. Presently although they contribute to the aesthetics of their immediate environment they have limited impact as part of a city wide strategy. However supplemental planting could re-establish an avenue along this long linear street, which has significant potential to become a key feature in the landscape of Hull. This approach could create a significant green air filtration system and significantly reduce run off and atmospheric pollution in the city centre.

If the above approach was applied across the city centre it would have a significant impact upon the visual appearance of the city streets making them more pedestrian orientated, creating clear desire lines running towards the city centre, reducing wind speeds within the city centre (streets currently act to funnel wind) and reducing run off and atmospheric pollution and thus generally creating a more liveable, and healthy city.
This map illustrates the pattern of lighting within Hull’s City Centre. There are clear patterns evident, particularly along Jameson Street and King Edward Street and within Market Square where light levels are high. The map also highlights the need to assess street lighting along elements of the primary and secondary routes and shows opportunities for further lighting the waterfront of the River Hull whilst considering light pollution and environmental impacts. Any works undertaken should be carried out in consultation with the Environment Agency.

This map also highlights the need to assess the level of lighting on the primary routes to ensure that it does not exceed the necessary light levels and create unnecessary light pollution. It is also important to ensure that the street lighting across the city is of a necessary standard for safety whilst creating opportunities for low level accent lighting on a more human scale within the streets themselves, creating further opportunities for feature lighting of key buildings and focal points within the city.

Fig 26 - Existing Street Lights and Illumination
Consultation

An important part of any work that proposes change to public spaces should involve consultation with as many stakeholders as is feasible within the constraints of time and budget. As part of this strategy, consultation took place with:

- Portfolio holders
- Ward members
- HCC officers
- HCC planning committee, and scrutiny committee
- Holy Trinity Church
- The Strategic Board within HCC responsible for the delivery of the Public Realm Strategy

Existing documentation was reviewed on a city and site specific scale which provided an insight into how people felt about Hull as a city, and its individual spaces; together with the current issues and opportunities they offer.

Part of the consultation process with portfolio holders, ward members and senior HCC officers included a series of site walk overs which were undertaken on the 28th February and the 13th March 2014. These included comments, discussions and an assessment of existing issues and constraints, as well as suggestions of improvement opportunities within the public realm through capturing expert local knowledge.

A record of the walk over comments is documented in this chapter. Many comments draw attention to existing and historical issues and highlight elements that need to be considered within the strategy. Many comments and suggestions relate to specific detailed design issues which will inform the detailed designs of specific spaces as part of the implementation process following completion of the strategy.

Throughout the strategy we also asked people in the street, shops and galleries what they would like to see within a rejuvenated public realm. The response to this has been in general:

- Better connections through the city (especially to the old town waterfront and Humber Street)
- Improved access and football across the A63 Castle Street from Princes Dock Street to Humber Dock Street
- To develop a greener city, which is more attractive with trees, grass and flowers

Many of the comments relate to bringing elements of Queens Gardens into the city streets.

Record of comments from City walkabout

Queens Gardens

- Too many trees at the top of Queens Gardens
- Wall behind Rosebowl Fountain divides garden and prevents easy access
- Would like to see central area opening up without ramps at the side
- Would like to see a full condition survey in accordance with BS 5387: 2012
- Current brick surfacing requires urgent attention
- Remove at least one pond as they attract rats
- Important that any plans for Queens Gardens remind people of the original use of the land
- Relocation of peace statue to Wilberforce House suggested
- Trees on the south side wall of Queens Gardens are destroying the old walls of the docks
- The concrete struts for the benches are on their way out and need replacing.
- Wooden benches are very high maintenance. Benches on the north walls have recently been removed
- Tree crowns need to be raised to enable grass to grow within the park
- College would work better if the statue was relocated elsewhere
- Lighting needs addressing on South side boundary of Queens Gardens – very poorly lit at the moment
- Supportive of taking vegetation out of the Rosebowl area and putting trees along the southern edge to offer better screening of the park from the side

Market Square/ Whitefriargate/ Old Town

- Would like to see the trees come down
- Planning committee didn’t approve trees to come down on the last planning application
- Statue provides a good focal point for the square
- Benches are okay against walls, but waste space when positioned around trees
- Railings and public art are out of date and clutter space
- Greater permeability of space required but not demolishing the entire wall
- Potential to remove large tree and reuse it as an element in other areas/ features of the square
- Rogue light at the end of Parliament Street – integrate into LED replacement scheme
- Barcelona benches in the old town need to be put on a proper maintenance schedule – always look dirty
- Barrier gates within Market Square were essential in changing the area from its former use as a car park (TROs need to be re-examined). Physical barriers are required as people still try and park in the area
- The Andrew Marvell statue is made of the same material as the De La Pole statue on the waterfront
- No objection to the wall being removed around Trinity Church, although north side should be kept with reinstated railings
- King Billy statue was put in its current location in 19th Century and is a waste in its current position
- Would like to see lorries restricted down Lowgate
- All vehicular access should be retained down Lowgate as a diversion route should Myton Bridge be closed

Fruit Market

- Specification of material does not need to be so high if only for pedestrian use
- Need to coordinate services for regeneration to ensure metal covers are not placed in the middle of new stone sets
- No change to the harbour style lights on Humber Dock Street, but move seating to dock edge
- Favour subtle restoration but bring surfaces flush by raising roadway or sinking footpath

Princes Dock Street/ Beverley Gate

- Would favour covering Beverley Gate with glass. Current arrangement does not work as an amphitheatre without a stage
- Remove bollards and bollards with chains
- Favoured second connection to Monument Bridge via rear of McCoys eating area – no lock gates present to pose an issue
- What happened at Beverley Gate is more important than the site itself.
- Could glaze over the gate and create an area to be used by flower stalls/ food offerings
- Trees at the taxi rank look lost
- Filling in Beverley Gate would mean that something special is lost in the area. Beverley Gate is probably the most important site in Hull in terms of its history
- Traffic is to be stopped on Princes Dock Street between 11am and 4pm north of Posterngate as area becomes busy in summer due to eateries

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Summary of Consultation
with Portfolio Holders Ward Members and Hull City Council Officers

Queen Victoria Square
- Tarmac repairs to brick road are an eyesore
- Review bus stops. Services from the West and North only get off the buses at Princes Quay or Debenhams
- Noise created by buses and emergency services disrupt performance shows and ceremonies in City Hall. Improved surfacing and vehicle speed restrictions will help to reduce this impact together with building improvements such as triple glazed windows
- Shared surfaces may pose an issue depending on how people use them. Favours crossing between Princes Quay and Maritime Museum in Queen Victoria Square
- Remove JC Decaux cylinder advertising throughout city centre. CCTV should be attached to lighting posts or buildings where possible to reduce clutter
- Red brick is inappropriate in QVS
- Tarmac repairs on road looks poor and too much street furniture
- Would like to see Tourist Information in the middle of QVS
- Better enforcement of traffic restrictions required – private hire cars currently using Carr Lane
- Queen Victoria statue used to be on a more delicate plinth compared to current platform that better suited the square
- Bus shelter at Queen Victoria Square is almost a secondary bus station.

King Edward Street
- Favours closure of King Edward Street and use for light traffic and cycles
- Favours pedestrianising section of King Edward Street near to BHS and reroute buses via Albion Street and Bond Street
- Could create a new public square outside BHS that forms a link between Paragon station and Queen’s Gardens
- Area outside BHS has the potential to be a nice square
- Access issue to Watham Street if King Edward Street is pedestrianised – shops still require servicing
- Happy with potential re-routing of buses down Albion Street and Bond Street

Jameson Street
- Do not like the brick surface – requires replacement with something more appropriate
- Bollards to be removed as they have no purpose
- South Street needs resurfacing on either side of Jameson Street – road surfacing still remains. Could be used for parking instead
- Little Queen Street needs consideration – link between Jameson Street and Paragon Street but with no shop frontages
- Many cycle stands throughout the city centre but very few are actually used
- Businesses on Jameson Street have no rear access so vehicles must use the pedestrianised area – materials need to be robust
- Current parking layout on Chapel Street ruins the approach to Paragon Arcade. Introduce parallel parking or change side of road currently used for bay parking
- Tree growth along street is stunted – potentially from tree pits that are too shallow
- South Street is currently not doing anything and has double yellow lines. Potential for use as parking
- Route to Prospect Centre off Jameson Street looks like a road but is not open to traffic
- Suggested automatic raising bollards for Jameson Street to limit access
- Automatic raising bollards are very expensive and unreliable
- More robust materials needed on Jameson Street to prevent a repeat of the current damage
- Trees are problematic on Jameson Street as it is too dry
- Potential to demolish buildings and use for car parking
- Starbucks outdoor seating area looks cheap. The area used to be a fountain

Paragon Station
- Surface is shifting outside the station and needs to be addressed within strategy
- Crossings desperately need to be widened outside the station and modified to become one-phase
- Willows should not be removed from Paragon Street if they are not causing harm

General
- Materials need to be over-ordered by between 5 and 10% to allow for sympathetic repairs in the long run
- Disabled access to be provided to City Hall, Museums, New Theatre and other Council buildings also need to be done – could integrate with works as part of strategy
- Maintenance and upkeep for all areas needs to be fully considered and inform choices within strategy
- Would like to investigate the installation of more capacious bins in the city centre

As part of the detailed design and implementation of capital improvements on key sections of the primary routes prior to 2017 and beyond (in line with the strategy), consultation should be maximised throughout. This should include consultation at all stages in the process with as many people as possible within time scales and budgetary constraints. The local knowledge of people who live and work in Hull is crucial to ensure local issues and opportunities are fully understood and incorporated into proposals. This report also acknowledges the input to date from HCC officers, and in the following stages of design and implementation their input, ideas and passion is crucial to ensuring the success of the improvements.

Consultation to date has also highlighted the need for dialogue and consultation with disabled groups and bodies to ensure that the city is accessible to all users. To ensure this is ingrained into the designs from the outset early consultation with HCC access officer is crucial as part of the detailed design process; together with other early consultees such as highways, street lighting, maintenance and parks. Consultation with the events team also highlighted issues such as the need to incorporate multi-functional spaces which accommodated; water, controllable lighting, electricity and improved vehicular access for events traffic into events spaces.
Paragon Station/Paragon Square

Paragon Station
Paragon Station has recently been refurbished with a high quality and contemporary architectural facade, and new surfacing. Issues identified were as follows:

Arrival at station
Although there is a strong sense of arrival with the new refurbishment, once exiting the station there is nothing to symbolise where you have arrived at and where to go next. There are several possible routes only one of which leads directly to the city centre along a pedestrian route.

Surface outside station
The new surface materials are of a high quality; however the surface sub-base is failing leading to a poor quality surface finish which needs to be addressed.

Traffic barrier
All exits from the station to the city centre are blocked by a physical and visual road barrier (A1079). Existing crossing points along Ferensway (A1079) have awkward staggered crossings which limit visual draw and create a significant pinch point to pedestrian movement. Also, the current crossing is often blocked by large vehicles hindering crossing opportunities. The crossing of Margaret Moxon Way, although relatively easy, is strongly vehicle (bus) dominated which creates a sense of intimidation when crossing the road.

Paragon Square
Paragon Square contains a beautiful war memorial and surrounding setting of stone and grass. This feature is a key focal point from the station and has the potential to be used as a gateway marker/sculptural element that draws people from the station into the city centre through Jameson Street.

The square itself has also recently undergone a successful refurbishment scheme which enhances the war memorial and improves its setting. The scheme has utilised silver grey granite which sits well with the monument and both the contemporary and historic architecture surrounding it. The square itself however is heavily influenced by Ferensway and there is a lack of containment along this boundary of the square, which prevents it from being used as a key pedestrian space, other than when Ferensway is closed during commemorative services in November. The presence of temporary street vendors on the corner of the square to the side of the war memorial also detracts visually although it does bring a dynamic to the city streets so should be considered for retention and relocation to a more appropriate setting.
Jameson Street & King Edward Street

Jameson Street

Jameson Street is an attractive street in terms of its variety and quality of buildings and the scale of the street itself both in length, width and linear form. The street does however appear dated and there is a lack of direction due to the arrangement of street furniture and trees. Jameson Street is also extremely cluttered with the following: trees of limited quality; bollards; tree stumps; new small scale trees; bins, signs, advertising boards (which are out of scale); raised plastic planters; large street lights and cycle racks. This clutter detracts from the architecture and direction through the space. Although seating is available its placement and orientation does not lend itself to ensuring people stay here for any length of time. It is a thoroughfare and feels cramped and unattractive.

At the junction with King Edward Street there is a large unique mosaic by Alan Boyson on the corner of the BHS store which creates a significant focal point to the street and due to its orientation provides a stopping point in which to view it and to think about direction. At this point again it is unclear where the city centre is located due to cluttered streets and a mass of existing lighting columns. The direction is provided by the pedestrianisation of a section of King Edward Street. There are also street vendors along this street especially on the corner with a large green grocers and flower retailer. Again this is poorly located visually but adds an interesting dynamic to the space and should be preserved but relocated further along King Edward Street or re-orientated to improve access and views whilst ensuring trade is not affected. The presence of this vendor and the impact of the vocal selling is exciting and feels like entering a vibrant market. This street is ideal for market stalls, although better located away from the junction and centrally within the street.

King Edward Street

King Edward Street itself is a broad and grand esplanade and part of a historic street layout. The street is currently separated between a pedestrian and vehicular arrangement and this does nothing other than separate the street into two distinct characters. During consultation it was stated that during recent gas works, this street was essentially pedestrianised, together with the eastern section of Jameson Street. It was also noted that this arrangement worked very well and connected the spaces successfully. The main users along here at present are buses which run via Bond Street and Albion Street during the gas works and again this appeared to work successfully. King Edward Street also adjoins a key secondary route within the strategy where it joins Prospect Street and forms a key route for pedestrians. The pedestrianisation of King Edward Street, Jameson Street and part of Prospect Street would reconnect the street into a grand esplanade for pedestrians and regenerate shopping along this street. Further consideration could also assess the creation of a single one way carriageway (clockwise) remaining open to serve Albion Square and Jameson Street together with the option of retaining limited public transport and disabled access/parking on street. The street could be closed during shopping hours allowing traffic flow after 6pm to increase natural surveillance and public presence. This street also contains some fine London Plane trees which create a high level canopy and internal structure creating a distinct character to the street and should be retained and enhanced. This existing vegetation provides an opportunity to re-create a grand tree lined avenue along King Edward Street which would significantly contribute to the green infrastructure of the city centre.

Analysis

Site Context
Queen Victoria Square & Queens Gardens

Queen Victoria Square
This square is surrounded by some of Hull’s finest and most distinctive buildings namely; the Maritime Museum, City Hall, The Ferens Gallery, together with other buildings which enclose the square and the Victoria Statue located off centre to the main square. The square itself is currently an awkward space with two roads cutting through it (Carr Lane and Paragon Street) creating a heavily segregated space which despite its overall size feels quite small or undefined. Bus and taxi use along Carr Lane creates a significant barrier to comfortable pedestrian use of the square; together with the barriers, bollards and traffic lights associated with facilitating safe access across the street and towards Beverley Gate.

One of the main issues other than road dominance/conflict is visual intrusion from clutter, particularly large highway style street lights. The surfacing within the square is also of a very poor quality and only draws further attention to the lights for which it frames as features. The Wilberforce monument which was originally located next to monument bridge was relocated in the 1930’s to alleviate traffic along Carr Lane. The relocation of the monument left a significant void in the square and removed one of the most significant visual markers and focal points in the city.

Queens Gardens
Queens Gardens are a significant asset to the city with the bold form of the Rose Bowl and central fountain forming an extension of Queen Victoria Square and Beverley Gate. The gardens are heavily segregated from the city centre visually which detracts from their impact on visitors and users, and reduces the importance and contribution to the public realm. The gardens represent a significant opportunity for the city, and are a valuable asset of such a large open space so close to the city centre. Their successful incorporation into the public realm will create a truly distinct city centre and a significant major events space.

The layout of the gardens themselves is attractive; however on detailed analysis there are significant problems with access, circulation and the general layout of the gardens. The current design by Architect Frederick Gibberd was designed as part of a larger masterplan which was never fully realised (see HCC masterplan guidance document – July 2013). The access through the park is therefore outdated and does not function well in its current context. Generally the layout of the park has several key assets which should be preserved or carefully considered within proposals; these are the Rose Bowl and central fountain, the linear path and vista to the college and Wilberforce monument, trees and vegetation around the perimeter and trapezoidal pools, and a high standard of sculpture. There is a band stand currently located within the park, which although is somewhat out of keeping with the original park design contributes to the way people view the space as a city garden.
Beverley Gate / Whitefriargate

This is one of the foremost historical sites in England and yet it is currently one of the most negative elements within the city centre from a visual point of view. It contains the foundations of the medieval Beverley Gate; the site at which King Charles I was refused access to Hull, and the first act of defiance leading to the English civil war. It also contains the sub structure of what was Monument Bridge, which forms an insight into the bridge mechanism and the historic lock linking to Prince’s Dock from Queen’s Dock which is now Queens Gardens. Whilst the foundations of Beverley Gate are an interesting historic relic of the medieval extensive town wall (which identifies the site of a major historical event), exposure to the elements and vandalism are having an impact on the structural and cosmetic condition, and a protective application is required. What happened here is perhaps the most significant element to focus on. The void of the current amphitheatre is a major constraint to pedestrian flows, and although it is recommended to fill the site to improve access to Whitefriargate, the preservation and display of an appropriate element of the foundations is desirable to celebrate the significance of what happened here as an expression of Hull’s cultural history. The site also lends itself as a gateway to Queens Gardens which currently suffers a severe degree of severance from the city centre by Queens Dock Avenue. The square around Beverley Gate is extremely cluttered with lamp posts, bollards and by a bus shelter which screens views of the listed Maritime Museum and adds no value to its setting. The bus stop at this point is over dominant and is considered an unattractive structure. This should be removed with a new shelter located along Carr Lane adjacent to the Primark building to maintain ease of access into the city centre and Prince’s Quay.

The site has a high profile from passing and through traffic and is considered an opportunity which is capable of accommodating market activity. The amphitheatre is also a venue for young people to gather which creates an important dynamic to the space and a high level of activity. Although the amphitheatre should not be retained the space should continue to support a high level of use by all ages.

Whitefriargate

The gateway to the old town; Whitefriargate is a beautiful street in terms of architecture, scale and length. The street is currently cluttered in parts and the paving is out of keeping with the heritage of the buildings, although in good condition. The existing trees should be removed as the scale of the street is too narrow to accommodate them. The trees do not enhance the setting of the buildings, and obstruct views of architectural detailing particularly the old Neptune Inn building (looking east). There is a lack of seating along the street which should be considered as part of any improvements.

Market Square

Containing some of Hull’s finest buildings (Trinity Church and Trinity House which are both Grade I listed), the square has significant potential to become a key visitor destination and a gateway to the church to ensure its long term viability as a place of worship and a destination in itself. A scheme completed in the late 1990’s still serves the western half of the square well; however its paving is out of keeping with the historical context of the church and the railings which marked Hull’s 700 year anniversary segregate the space and pedestrian movement within it. The existing London Plane trees along King Street are of a high quality and should be preserved; those to the south provide an attractive backdrop but segregate the square from the historic link to Prince Street due to their location to the north of the street. The current public art should be considered within the strategy recommendations for preservation in the square, or relocation in consultation with the original artists. The 18th century wall creates an attractive setting for the church; however its also divides the square. This prevents the square from functioning as one space which limits its use as an events space and segregates the square and the church. The existing locally listed street lights should be retained within the fabric of the square. The junction of Posterngate and North Church side widens significantly at the main entrance to the square off Trinity House Lane enforcing a dominance of motorists through the square which should be addressed. Through consultation with Holy Trinity Church there has been discussion over the removal of the large Black Poplar tree in the square. This tree creates an attractive an informal element in the square; however it has a reduced safe life expectancy and would require removal as part of any improvement works. The Lime trees to the north of the church also limit views of this elevation and may eventually lead to structural damage, their removal should therefore be considered, and replacement with smaller specimen trees in consultation with Trinity Church.
Granite and Scorna hardscape setts along High Street help to differentiate from tarmac surfaced vehicle orientated streets.

Silver Street
Silver Street has been successfully refurbished and this should be preserved and the stone work simply DOFF (steam based) cleaned as part of any works to Whitefriargate. This street provides an area of level surfacing which is successful and significantly improves this section of the primary route. The materials used are of a high quality with good attention to detail and are in keeping with the historic architecture. Materials here should form a precedent for the materials palette within the strategy. The footpaths are Yorkstone and dark granite setts used within the highway.

Silver Street / Market Place Junction
There is poor access at this junction with no pedestrian crossing here. Further along Market Place traffic lights aid pedestrian movement. An improved pedestrian crossing should be considered at this junction.

Scale Lane
An attractive street with a fine cobbled surface and historic buildings (containing the only timber framed building in Hull). The street frontage is broken in part to the north with inappropriate single storey buildings and car parking behind. The paths to the eastern end of the street narrow significantly making access difficult for wheelchair users, coupled with issues of cars parking partly on the pavements. Materials to paths are currently Brindle clay bricks which could be replaced over time with high quality materials more in keeping with the character of the buildings and in line with the strategy.

Scale Lane / High Street Junction
An attractive cobbled surface but with narrow paths restricting both pedestrian and wheelchair access and no defined pedestrian crossing point.

Scale Lane Staithe
The recently refurbished Staithe and pocket park creates good inclusive access to the new bridge and waterfront path network, forming a contemporary seating area with lighting scheme by Artist Nayan Kulkarni.

High Street
This is an attractive street running north to south, forming part of the strategy’s primary route towards Humber Street. The majority of the street has attractive granite setts with Brindle clay bricks on pavements; however the road widens and continues as tarmac at the junction with Liberty Lane. The scale and quality of the street is lost beyond this point and it has a highway dominated character. In order to function effectively as a primary pedestrian route through the city the scale of the street needs to be addressed and the road width reduced. To resolve this issue the part pedestrianisation of the street is proposed as part of the Radisson Blu hotel development (excluding access to the hotel for service vehicles and bus access), or alternatively the widening of the pedestrian access linking with Scale Lane. The existing Staithe should be preserved and one further Staithe created or access to the waterfront retained near the overpass of the A63 to preserve permeability to the waterfront. A pedestrian orientated approach should carry under the A63 road bridge and connect with the proposed pedestrianisation of Humber Street. Street trees or development could also be introduced effectively on the western side of the road to ensure the street reclaims a human scale and structure.
Humber Street
This is an attractive street with opportunity to expose existing setts, currently partly covered in tarmac; however consideration of their replacement should be undertaken given the street is to become a primary pedestrian route either through new materials or a flush jointing material. The treatment here should be one of preservation of the special character that this street holds, so a simple paving application should be adopted whether existing or replacement material is used. The existing buildings are fascinating and now occupied by several galleries, studios, music venues and businesses. With the completion of the fruit market masterplan this area will form a vibrant new quarter for Hull, bustling with people. Therefore the street could be used for entertainment, cafes, and enhancement of the current uses, which make this part of Hull special and distinct. Refurbishment of Pier Street should also be undertaken in a similar way through exposure of the existing setts, and for both streets simple re-paving of footpaths in line with the strategy.

Humber Dock Street
The street itself has wonderful existing setts (including the historic dockland rail lines), which are part exposed under tarmac. The street materials should be refurbished in a similar way to Humber Place which has undertaken restoration sensitively and to a high standard. Footpaths would benefit from resurfacing in line with strategy proposals and to improve access from all. The refurbished Marina frontage running parallel is not in line with aspirations within the strategy in terms of materials; however it is furnished to a high standard and should be refurbished to replace lost or damaged setts and trees in the short term. Seating here is the main issue with seats set too far back from the waters edge. This is such a unique setting that seating closer to the waters edge would provide better views and interaction for visitors.

Castle Street
The current crossing is a significant barrier to circulation; however the proposed pedestrian and cycle bridge offers a significant opportunity to address this situation. The placement and design of the bridge must be done to a high standard as the current proposed position would block key views to and from the city centre to the Marina. To be successful it must be an iconic sculptural element in itself and worthy of the many fine bridges in Hull.

Prince’s Dock Street
This street has a similar feel to Humber Dock Street with similar materials. It preserves the historic line of the old city walls; however this is currently lost in a line of bollards (clutter), although the concept is interesting. This is a wide street and capable of accommodating street trees. The street has strong views back to the city centre, in particular the Maritime Museum which should be preserved within proposals. There is a lack of seating at this point along the route which should be addressed, with seating located close to the waters edge. There is also an opportunity to create a new access link from Prince’s Dock Street to Queen Victoria Square to the side of the old monument bridge. This would require the removal (in part) of a short section of cast iron railings which could be retained for re-use elsewhere in the city or to the side of the new access.

The faded character of Humber Street looking west towards Hull Marina
Views of the city centre help to orientate pedestrians on Bond Street

Secondary Routes

Brook Street
This is a busy shopping street and vehicular route, often containing queuing traffic, but with a high pedestrian footfall. The street provides a good link to Prospect Street/ King Edward Street and Albion Street providing a connection to Kingston Square, Hull New Theatre and the History Centre. The prospect centre façade and access ramps along the street are unattractive and ideally the architecture of the façade could be significantly enhanced to provide high quality active frontage to this street. A new crossing point to the frontage of the Prospect Centre would also help to improve the street.

Prospect Street
Improvements should be considered in line with those for King Edward Street to reinforce green infrastructure and improved paving and pedestrian crossing points as this is a conflict area for pedestrians. Any improvements to roads should be considered at this point to ease congestion but to ensure good access for buses if King Edward Street and Jameson Street are pedestrianised. This is a main thoroughfare into the city centre from Beverley Road/Spring Bank area. The east side is the continuation of the route and therefore the junctions of Wright Street, Baker Street and Albion Street should also be assessed for improvements.

Albion Street
The street is broad with some fine Georgian architecture to the north. The street frontage along the old WWII bomb sites near the junction to Bond Street is poor with a large car park creating unattractive weak and open frontage. The existing line of trees provides a structural element and would benefit from supplementary tree planting. The footpath here would also benefit from refurbishment. The footpath to the north side of the street is currently Yorkstone and should be DOFF (steam based) cleaned and repaired as necessary with additional paving to create a high quality route. The southern aspect of the street would benefit from large scale new and supplementary tree planting to create a pedestrian orientated route and to provide structure to the street.

Bond Street
This is a large car dominated street with a mixture of 1960’s buildings, particularly Kingston House which is considered to create an unattractive street frontage which blocks views to the historic Maltings Buildings, behind which is a distinctive and
**Secondary Routes & Tertiary Interventions**

successful conversion of the imposing Hull Brewery. The street itself would benefit from a central avenue of street trees which would soften, add structure, interest and balance to the scale of the street. Pedestrian routes should be tied in with treatments within the strategy to ensure a pedestrian orientated approach to surfaces and highway crossing points. The street improves further south towards George Street with a greater mixture of architecture and views of the city centre and Holy Trinity church assisting with orientation.

**Savile Street**

This is an attractive small street providing an important link to Queen Victoria Square. The existing trees along here create a distinct character and should be retained or supplemented to maintain and enhance character where necessary. The large Lime tree at the end of the street creates a strong focal point and enhances the setting of Queen Victoria Square. The surfaces in this street would benefit from refurbishment.

**Paragon Street/Chapel Street**

Paragon Street to Chapel Street creates an important and well used secondary link between Jameson Street and Queen Victoria Square. The existing willows along Paragon Street create a visual barrier between Queen Victoria Square and the Station; however they have a unique character in themselves, which should be preserved and enhanced. There is a current pinch point near the corner of Chariot Street which should be addressed. Chapel Street is a large open street with an attractive view north to south to Jameson Street and Paragon Street Arcade which presents a lighting opportunity. The car parking along Chapel Street works poorly by contracting the pedestrian route and reducing the visual linkage north and south. The movement of parking to the western side of the street could alleviate this and should be considered.

**Little Queen Street and South Street**

Little Queen Street has an attractive setts surface although the street itself is in need of simple repairs. The wiring on buildings should be addressed and resurfacing of the footpath would improve the visual appearance given its proximity to Jameson Street. South Street would benefit from the refurbishment of its footpath and road surface carried through to the front of the Prospect Centre on West Street.

**Carr Lane**

Currently a busy bus hub, this street has the potential for a new covered shelter to replace that recommended for removal in Beverley Gate. Surface improvements from Queen Victoria Square to the recommended bus shelter to ensure improved access to the city centre and a further enhancement of the public realm.

**Alfred Gelder Street**

Due to the prominence of the Guildhall and Beverley Gate and the links this street affords to Queens Gardens and Whitefriargate it has the potential to be a well used and important route through the city. The scale of the street itself is very large; however the dominance of the Guildhall provides a scale which appears very grand. Materials along here should be refurbished to connect with existing Yorkstone paving interspersed along its length and surrounding the Guildhall.

**Parliament Street/Quay Street**

Parliament Street is the only intact Georgian Street in Hull. It is an attractive street with fine buildings, and a key link to Queens Gardens from Whitefriargate through what was created as a link from Queens Dock (Queens Gardens) for supplies to the former Neptune Inn building on Whitefriargate. The surface through here is very poor in relation to the quality of the architecture and should be replaced to create a high quality accessible pedestrianised street.

Quay Street provides an important link across Alfred Gelder Street and Guild Hall Road in to Queens Gardens from Parliament Street. The street itself contains pavements with Yorkstone paving which should be refurbished. There are some poor past repairs over stone paving adjacent to the Guildhall with tarmac over the stone which should be addressed. Access across the roads should also be addressed through pedestrian orientated surface improvements.

**River Hull Waterfront**

This waterfront frontage is a unique part of Hull and has a distinct character and sense of place. The changing tides create a dynamic landscape and area of open space and together with the scale of the converted waterfront buildings creates a sense of discovery similar to that found in the old town, and affords a better understanding of the structure and relevance of the Staithes linking to High Street.

**Humber Waterfront**

Access to significant waterfront walkways and key attractions (The Deep) should be refurbished where appropriate as part of future proposals to increase high quality public realm and linkages around the city. The current L-blocks around Nelson Street should be retained where possible as they are a successful treatment at this location.

**Pier Street**

A small side road off Humber Street which should be refurbished to expose the granite setts in the street, with improvements to the footway, attention to crossing points is important to ensure access for all.

**Tertiary Interventions**

The tertiary interventions are predominantly required to all streets within the Old Town and other conservation areas. These areas are unknown to most people outside of Hull and will provide a significant cultural and tourism experience. Streets within the Old Town are generally of a very high quality; however there are a number of minor elements that currently detract from its presence such as: damaged pointing/stone to historic buildings, weeds growing in gutters, damaged render and paintwork, weeds in shrub beds and paving. Small scale improvements to rectify these elements will enable the streets and buildings to mirror those in cities such as York for quality of architecture and sense of place without detracting.

The attractive and historic Parliament Street
Margaret Moxon Way Pedestrian Crossing

This signal controlled pedestrian crossing provides a link between Paragon Station and St Stephens Shopping Centre. The crossing is wide and straight with no central islands. Pedestrians cross Margaret Moxon Way in one movement with the main pedestrian desire lines observed to be between:

- St Stephens Centre and the Rail station.
- St Stephens and Jameson Street pedestrianised area

Margaret Moxon Way is a busy bus only route which provides access and egress from the bus station to Ferensway. The crossing appears to operate on a 90 seconds cycle time which is split about 30 seconds for pedestrians and 60 seconds for buses. The maximum wait time for pedestrians was observed to be about 1 minute. Once the green man phase has finished, there is a countdown digital timer display which displays the number of seconds remaining until the red man phase starts. This helps pedestrians to judge whether there is still time to cross or not.

The 5 year personal injury accident record (31st January 2009 to 31 January 2014) at the crossing shows there were 5 reported injury accidents. All the accidents involved buses colliding with a single pedestrian. One of these was fatal; two were classed as Serious and two as Slight.

Operationally, the crossing works reasonably well, with a wide pedestrian frontage onto Margaret Moxon Way and a frequent green man phase which allows all pedestrians to cross in one movement. Pedestrians were observed to generally obey the red man phase, with very few pedestrians crossing during this phase. There are sufficient waiting areas for pedestrians on both sides of the crossing. During the green man phase, buses can queue beyond the Ferensway junction and southwards along Ferensway in the bus only lane. Buses approaching from the south on Ferensway give way to buses entering from Brook Street to the east.

Changes to the surfacing at the crossing could be made which would not significantly affect the operation and control of the signals but convey a greater emphasis and highlight the crossings use by pedestrians. Significant changes to the timings etc. of the lights would affect other traffic signals on Ferensway and may require further traffic modelling to ensure a satisfactory balance between pedestrians and vehicle green times.

St. Stephens to Prospect Street Pedestrian Crossing

The pedestrian crossing provides a link between the St Stephens Centre and the Prospect Shopping Centre. The crossing is staggered but it is possible to cross both sides of Ferensway in one pedestrian green phase unless the pedestrians arrive at the crossing towards the end of the green man phase. Those arriving later may only manage to cross one side of Ferensway during the green man phase and then have to wait in the central reserve for the next phase. The maximum wait for pedestrians between each green man phase was observed to be around 60 seconds.

Occasionally, the central reserve waiting area was observed to be congested, particularly when groups of pedestrians from either side meet in the middle.

The main pedestrian desire lines were observed to be between:

- St Stephens Centre and the Prospect centre.
- St Stephens Centre and Brook Street.

During the AM and PM peak hours, traffic queues on Ferensway were observed, particularly in the southbound direction. Outside of the peak hours, when traffic flows on Ferensway are lighter, some pedestrians were observed to cross during the red man phase. The existing stagger of the crossing makes this easier due to the shorter crossing distances and just one direction of traffic to consider at a time.

The 5 year personal injury accident record (31st January 2009 to 31 January 2014) at the crossing shows there were 3 reported injury accidents of which 2 were serious and 1 was slight. Two of the accidents involved pedestrians and one a cyclist.

The most obvious option to improve the pedestrian experience at the crossing would be to convert the pedestrian crossing to a straight through movement, rather than the current staggered arrangement. This would remove the potential for congestion in the central reserve waiting area and also significantly reduce the chances of having to wait in the central reserve for a second green man phase. However, such an improvement would require additional clearance time for pedestrians at the end of the green man phase which would result in less green time for vehicular traffic. During the traditional AM and PM peak weekday hours for vehicular traffic on Ferensway this reduction in green time could cause additional queues and delays. More detailed traffic modelling of Ferensway would be required to assess this more accurately. However during other times of the day, when vehicular traffic flows are lower, such an improvement should be feasible.
Ferensway Pedestrian Crossing (opposite Rail Station)

Ferensway Pedestrian Crossing

This pedestrian crossing provides a link between Paragon station and Jameson Street pedestrianisation area. The crossing is staggered but it is possible to cross both sides of Ferensway in one pedestrian green phase, unless a pedestrian arrives at the crossing towards the end of the green man phase. Those arriving later may only manage to cross one side of Ferensway during the green man phase and then have to wait in the central reserve for the next phase. The maximum wait time for pedestrians between each green man phase was observed to be around 30 seconds. This crossing operates on a shorter cycle time of around 45 seconds compared to the previous two analysed which were around 90 seconds.

Occasionally blocking of the crossing by longer HGVs has been observed during the peak hours when queuing on Ferensway can occur.

During the AM and PM peak hours, traffic queues on Ferensway were observed, particularly in the southbound direction. Outside of the peak hours, when traffic flows on Ferensway are lighter, very few pedestrians were observed to cross during the red man phase.

The 5 year personal injury accident record (31st January 2009 to 31 January 2014) at the crossing shows there were 4 reported injury accidents at the crossing of which 1 was serious and 3 were slight. Three of the accidents involved pedestrians stepping out in the front of a vehicle and one involved a rear end shunt as one car stopped at the crossing and the following vehicle failed to stop in time.

The layout, surfacing and surrounding street furniture could be changed without affecting the operation of the signals.

From its junction with Bond Street and westwards, Jameson Street is restricted to buses, taxis and cyclists and is designated a 20mph zone. There are a number of bus services that use Jameson Street and also a number of bus stops, particularly along the north-eastern side. An extract of the Stagecoach bus route map is shown below which shows the Stagecoach bus stops and services. A number of additional services from other operators also use Jameson Street.

If Jameson Street / King Edward Street were pedestrianised to exclude all motor vehicles, an alternative bus route would be required. From initial assessments an alternative bus route could use Bond Street and Albion Street. Bond Street is a wide dual carriageway road with on street parking on either side of both carriageways (northbound and southbound). There would be scope to introduce new bus facilities such as bus lanes and bus lay-bys although this would result in the loss of some on street parking spaces.

Albion Street is a single carriageway road with on-street parking to either side with some loading bays etc at its western end. New bus facilities could be introduced such as bus lanes and bus lay-bys at the expense of losing some further on street parking spaces.

Given the number and frequency of buses that currently use Jameson Street, further detailed assessment would be required to ensure satisfactory operation and capacity of this route. However, it is understood that this route has been used successfully in the past as an alternative during a temporary diversion period.

By fully pedestrianising Jameson Street / King Edward Street a number of existing pedestrian crossings points could be removed including the one on the corner opposite BHS.

Traffic management on other side streets that connect with Jameson Street would also need to be considered as part of a full pedestrianisation scheme. In particular, access to Story Street and Waltham Street, which connect along the eastern side of Jameson Street, would need to be assessed and alternative access and routing considered. Servicing arrangements for shops etc would also need to be assessed and allowed for within the design.
Carr Lane / Queens Dock Avenue

Carr Lane links Queens Dock Avenue (to the east) with Ferensway (to the west). It is a single carriageway road with a number of bus lay-bys on both sides. It provides an important east-west bus route through Hull City centre and it would be difficult to totally restrict bus use as there are no suitable alternative routes for some of the bus services.

At the eastern end of Carr Lane the road is restricted to buses and cyclists only in both directions. The junction with Queens Dock Avenue is traffic signal controlled with buses and cycles only permitted to turn into Carr Lane from Queens Dock Avenue.

Carr Lane is a key bus route with a number of bus services and bus stops, including the Monument Bridge bus shelter and lay-by at its eastern end.

The bus stops at this location serve a number of bus services (2, 35, 60, 60A, 61, 62, 64, 64C, 66, 151, 152, 153, 154, 155, 155A).

There are four existing pedestrian crossings on Carr Lane, two are signal controlled (at the eastern end) and two are zebra crossings (at the western end). The highest pedestrian flow is across Carr Lane at its eastern end between Princes Quay shopping centre to the south and Queen Victoria Square to the north. There are two signalised pedestrian crossings here.

Given the relatively low traffic flows on Carr Lane there is the opportunity to make these crossing points more pedestrian dominant. Some form of control would ultimately be required though, otherwise at peak shopping times buses would rarely be able to gain priority without some sort of signal control. The 5 year personal injury accident record (31st January 2009 to 31 January 2014) at these two crossings shows there were 4 reported injury accidents in total. Three of the accidents involved pedestrians walking out during the red pedestrian phase. Two were classed as serious and one as slight.

Other improvements to consider would be new bus facilities with modern shelters and real time travel information provided at each stop.
Assessment of the City and Site Context

• Water is a prominent feature within Hull with the Docks, Marina, River Hull and Humber Estuary; however the city feels disconnected from its waterfront and needs re-connection.

• History has strongly guided the development of Hull and its circulation routes through the city and this should be maintained as it forms part of the urban fabric of Hull and contributes to the overall distinct sense of place.

• Hull has distinct character groups with the Medieval Old Town, Southern Old Town and Fruit Market, Georgian areas, Docks, City Centre creating a diverse cultural experience.

• The architecture of the city is a huge asset especially the Maritime Museum, City Hall, Guild Hall and Holy Trinity Church which the city is very proud of.

• The streets in Hull are well proportioned and provide good access to the city centre; however there are few landmarks to define routes through the city. This is not to say they are not present in the architecture of Hull but that they are hidden, concealed or lost amongst the clutter within the streets.

• There is conflict through the city routes between pedestrians and motorists forming barriers to free movement. The conflict points however do have open views and space so there is opportunity for rationalisation of such conflict through the use of shared surfaces, removal of visual barriers and clutter and pedestrian orientated surfacing to form an understanding of user priority.

• There is a very high density of listed buildings within the city centre particularly in the Old Town and Queen Victoria Square which helps define the core city areas for tourism and visual markers to aid orientation.

• Hull is easily accessible with the majority of the city centre contained within one square kilometre or the equivalent of 10-20 minute walking routes.

• Key public open spaces link the primary routes through a series of public squares, gateways and focal points.

• Hull’s architecture and monuments create key views within the city centre and wider city and provide an opportunity for orientation and lighting. These views are vulnerable to development and should be protected.

• The city centres largest open spaces are as follows in chronological order of size (largest first):
  1. The River Humber at the southern boundary of the city centre, within far reaching views and a sense of freedom and space.
  2. River Hull forming the eastern boundary of the city centre with an ever changing landscape from high to low tide and on a daily basis. An area of discovery and a journey back in time which is beautifully understated.
  3. Queens Gardens oasis in the centre of the city
  4. Marina
  5. Princes Dock
  6. Queen Victoria Square and Beverley Gate
  7. Market Square

• The flat topography of the city enables the creation of key views of the tallest architectural structures within the city, the views should be preserved or framed through planning controls.

• The existing vegetation in the city centre contains some fine specimens which should be retained; however many are also in a poor condition or location and should be removed in favour of strategic planting within the city centre. This planting should provide an extension of retained trees to re-connect the existing vegetation around the city forming tree lined streets and strong green infrastructure within the city centre. Placement is critical to ensure key views and vistas to important buildings/focal points are preserved. Trees in the city centre seem to lack the necessary underground architecture to flourish in the long term, and species are often either too large or too small in scale for the streets in which they are planted.

• Lighting in the city is functional but lacks visual interest. The city has significant potential to become a city of ‘sky level sculptures’ with beautiful low level lighting within new street furniture.
Public Realm Strategy
Public Realm Strategy

As highlighted in the introduction chapter there are three main principles of this strategy:

- Preservation and enhancement of the culture and architecture of Hull, both historical and contemporary (post war);
- Improvement of orientation through the city and the connection to its waterfronts; and
- Improvement of how people move through the city.

Through an analysis of the city centre in previous chapters it is evident that Hull has a rich blend of historic buildings and historic street pattern to help provide structure and order the public realm. However the streets themselves are ‘cluttered’ and although there have been many design interventions over the past 20 years many of these have been isolated statements of individual work or in response to smaller scale issues. This has created a series of disjointed spaces which do not fully serve the city. When analysing and assessing both the opportunities and constraints of Hull’s public realm it has been important to also understand Hull’s character and sense of place. This is a difficult task as it requires both objectivity and subjectivity, and the subjective assessment and vision can lead to design approaches which are isolated or out of keeping with how the city views itself.

When assessing Hull’s public realm it was important to understand not just the physical or economic characteristics but also the social aspects such as how local people view the city and their understanding and appreciation of what Hull is and what it means to be from Hull.

In David Atkinson’s excellent work, Exploring Hullness: towards a sense of place for Hull, he explores what Hull is to the people who live here and how to assess and understand sense of place in a city:

‘The concept of place is simultaneously one of the most familiar and one of the most elusive notions circulating our modern world. We are all familiar with the idea that we can talk about a sense of place and that we can know ours and other places. This is because place is central to the human condition: it is through dwelling and living in and through places that we come to know our world, and it is through representations of the wider world that we come to know other peoples and communities in places beyond our experiences. Yet despite the way that place is hard-wired through our sense of ourselves and our position in the world, most people (including academics) struggle to define what place is, what it means, and how we might capture a sense of this concept. Although we construct endless and ever-changing understandings of places every day, the core concept itself remains amorphous, intangible and largely indefinable’.

David’s work along with ARC looked at the social perception of Hull from its community and those outside Hull, and the findings were insightful. Some of the responses to gaining an understanding of ‘Hullness’ are shown below:

Hullness equals pride in Hull” (Respondent, Museum volunteers, 11 January 2012).

Let’s be iconic and different, [the] odd one out

Most people agreed, though, that the city’s character was shaped significantly by its relative isolation geographically.

The people of Hull are rightly proud of their city and although change must happen it needs to respect the city fabric and expose what everyone in Hull already knows that Hull is a wonderful and friendly city.

Hull UK City of Culture 2017 also provides a critical context in which to develop the public realm strategy approach based on analysis of the city already undertaken, embracing collaboration and cultural identity as outlined in the city’s plans for 2017. This includes:

- Roots and Routes – migration, gateways, bridges, community celebration, local pride
- Made in Hull – cultural production, alumni, heritage, architecture; Hull is a place where new work is made and talent nurtured
- Freedom – open space, liberty and independence of thought
- Quirky – city of surprises, risk taking and off-beat humour

A further quote from David’s article talks about distinctiveness:

‘Place-making has become a key way of performing distinctiveness for what Robinson (2006) calls ‘ordinary cities’.

Hull is no ordinary city and this strategy does not propose to create a new sense of place, but rather to ensure the correct level of intervention is applied that preserves and enhances the very best of Hull, retains its identity and also works with the city and its people through integrated landscape architecture and public art collaborations to add further elements to the public realm, preserving Hull’s culture and expressing the city’s flair. This approach should enhance the city and its unique character, and integrate a level of intervention that works with the grain of the city to create something special that will last a lifetime.

Hull City Centre Public Realm Strategy has been prepared in order to implement cohesive, sustainable and deliverable improvements to the city centre. The quality and success of Hull’s public realm will be realised through the successful renovation of streets, parks, and buildings and when increased numbers of people want to live near, work in, visit and stay here. It involves intervention that takes into account surrounding buildings, streets, vegetation and furniture, and how people use and interact with space. This approach balances the level of intervention or non-intervention required in a space, based on what people value of the current situation and those features within it.

One of the unique elements of Hull is the diversity of the city and the fact that the city centre is a contained and walkable place. From arrival at most parts of the city centre you will see fine architecture, trees, varying waterfronts (Docks, Marina, River, Estuary), Central Park (Queens Gardens), monuments, old and distinct streets and districts. Walking through Hull is a journey of discovery from the hidden arcades, to the network of streets in the old town, to the industrial waterfront of the River Hull. All these elements of space, good and bad contribute to the city’s sense of place and the strategy aims to preserve the best of what is there and renovate the worst to unlock the potential of this city.
This strategy itself presents a series of objectives:

- De-cluttering of the public realm;
- Improved connectivity/orientation between gateways, cultural sites, the city centre and Hull’s waterfronts;
- Exposure and celebration of Hull’s cultural heritage, external environment and architecture in a holistic way using art as a catalyst for change and regeneration whilst integrating the local vernacular;
- Public realm improvements to key areas (below) which provide vital improvements and links from these spaces enhancing the culture and heritage:

Paragon Station & Square
Jameson Street
King Edward Street
Queen Victoria Square
Beverley Gate
Whitefriargate
Market Square
Humber Street
Castle Street Bridge

- Strategy which responds to existing design guidelines, planning documents (e.g. SPG note 12 Public Art) and local character and conservation area assessments; and
- Strategy which responds and is adaptable to existing plans such as Castle Street road improvements and re-development proposals along the waterfront and key regeneration areas.

Delivery of objectives
De-cluttering of the public realm

- Evaluation of landscape and architectural components of the public realm: buildings, trees, street furniture, drainage, sculpture/artwork, memorials, signage, railings, traffic lights where safe (streetscape components)
- Selection of streetscape components to be retained; relocated or removed
- New streetscape components to be placed at appropriate parts of the streetscape to ensure they are uniform in location and do not clutter, or restrict movement. Placement should ensure they are functional
- Seating to be evaluated to ensure informal seating is maximised within the public realm

Improved connectivity/wayfinding between gateways, cultural sites, the city centre and Hull’s waterfronts

- Public art and lighting to define arrival and key routes
- Preservation of key building facades to enhance legibility
- Exposure of building facades at focal points
- Re-connect areas of the city centre segregated from views and access (Queens Gardens)
- Pedestrian friendly crossing points and shared surfaces
- Linear public realm improvements along key routes
- Series of public squares along key routes for event spaces, circulation and meeting places
- Preservation of key views to focal points around the city (Holy Trinity Church and bridges)

- Key crossing of A63 – to ensure the new footbridge is a dynamic sculptural feature that people can associate with Hull and can be proud of and forms a visual link that draws people from the city centre to the waterfront and vice versa.
- Preservation of key street alignments
- Attractive high quality public realm which becomes a destination in itself amongst the backdrop of Hull’s great buildings.

Exposure and celebration of Hull’s cultural heritage, external environment and architecture in a holistic way using art as a catalyst for change and regeneration whilst integrating the local vernacular

- Use of art and light to define cultural features and landmarks
- Routes through the city which are accessible to all, day and night
- Enhanced event spaces and facilities
- Art integrated within the city routes

Public realm improvements to key areas and provide vital improvements and links from these spaces enhancing the culture and heritage.

These areas are considered in detail in this strategy to explore how the strategy objectives can be used within Hull’s key spaces, and to test the design approach for these spaces:

- Paragon Station & Square
- Jameson Street & King Edward Street
- Queens Gardens
- Queen Victoria Square
- Beverley Gate/Whitefriargate
- Whitefriargate
- Market Square
- Humber Street

Strategy which responds to existing design guidelines, planning documents (e.g. SPG note 12 Public Art) and local character and conservation area assessments

- All design interventions within the public realm should comply with and be designed using information within the design guidelines.
- Officers to be consulted at an early stage to ensure their local knowledge and expertise is utilised
- Consultation with ward members and Planning Committee
- Consultation with public

Strategy which responds and is adaptable to existing plans such as Castle Street road improvements and re-development proposals along the waterfront and key regeneration areas

- The Castle Street Bridge represents a significant opportunity to reconnect the city centre to the waterfront and Fruit Market over a dynamic road bridge and is addressed within the public art element of this strategy.
Primary Routes

• De-cluttering of the public realm to improve circulation and aesthetic quality of streets, squares and parks to enhance the setting of the built form including highway barriers (where appropriate).
• Public art and light to define gateways and draw attention to architectural detailing
• Introduction of high quality materials that create a clear interpretation of space through the city, respond to the local vernacular in a contemporary and accessible way, and are robust and easy to maintain;
• Simple design approaches which are respectful of the quality and detailing of existing buildings and architecture;
• Functioning primary route which guides people through the city enabling a greater understanding of how the city connects to its waterfronts.
• Integration of public art into the public realm
• Re-evaluates existing public art and monuments to ensure they are in the correct setting within the city.
• Utilising lighting to connect architecture and space to create a dynamic city at night.
• Redefinition of existing spaces to create visual and physical linkage across the city’s streets and squares.
• Semi mature street trees to reconnect segregated green infrastructure
• Maintainable space throughout

Secondary Routes

• De-cluttering of the public realm to improve circulation and aesthetic quality of streets.
• Public art and light to define gateways and draw attention to architectural detailing
• Semi mature street trees to reconnect segregated green infrastructure and add structure to large highway dominated streets such as Albion and Bond Streets.
• Signage improvements to key venues
• Seating and bins along key routes so they are more integrated into the city centre public realm

Tertiary Interventions within city centre

• De-cluttering of the public realm to improve circulation and aesthetic quality of streets.
• Refurbishment or cleaning of existing surfaces and materials, and re grouting
• Building repairs especially to some of Hull’s historic buildings, some of which are in a poor condition.
• Painting of buildings
• Painting of railings
• Weeding all areas of paving, shrubs and planters
• Spot lighting of interesting architectural features through the city to create further interest and exposure of Hull’s architectural detailing

The above tertiary interventions are prevalent for both public and private properties within public views. An awareness scheme to further the civic pride in anticipation for 2017 provides a realistic timescale for improvements and will significantly enhance a large section of the city for very little cost.

Refer back to the Public Realm Strategy Overview Map - Page 14
Public Realm Strategy

Introduction

The Public Realm Strategy facilitates and respects the integration of art and heritage within the detailed design in order for the city centre to capitalise upon Hull’s unique identity.

Public art, or ‘art in public places’, is a broad term covering any contribution made primarily, although not exclusively, by visual artists or craftspeople towards achieving the client’s objectives and which is intended to be accessible to the general public.

Public art may be defined as artworks created and/or selected specifically for a particular public site and includes all building or landscape-related works of art, permanent or temporary, within external or internal settings and realised through a wide range of media.

Public art is not an art form. It is a principle whereby the involvement and activities of artists contribute to the identity, understanding, appreciation, and enhancement of public places. This is best achieved through collaboration with artists in the conception, design development and implementation of changes to the built and managed environment.1

Or simply public art is:

A process of engaging artists’ creative ideas in the public realm2

This approach values and respects the role that artists can contribute to the development of public spaces because they can

- Create new experiences, transforming the everyday into something special;
- Reflect and enhance a ‘sense’ of place and identity;
- See things differently, and
- Value the voice of the one as well as the many, transforming spaces into places and public into people.

Context

Historical

The historical evolution of the city centre, the old town and the new town, offers a sequence of dynamic spaces with particular characteristics each revealing their own stories. Over the centuries artists have been employed in many ways, creating work integrated into the architectural fabric as well as responding to commissions for more formal sculptural expression. These range from Scheemaker’s equestrian statue of King William III (1734) to A H Hodges colossal sculptures ‘Daughters of Neptune’ and ‘Maritime Prowess’ (1905-16) which adorn the Guildhall as a tour de force of power and imperial bluster.3

Artists’ work commissioned during the C20 spans a wide range of practice, from H C Fehr’s statue of Queen Victoria (1903) to Gordon Young’s ‘Fish Pavement’ (1992), realised as a ‘serial work’ to articulate a trail around the old town. More contemporary practice is reflected in 2010 ‘Larkin’s Toads’ – decorated by artists and temporarily installed at 40 sites around the city, Vong Phaophanit and Claire Oboussier’s interactive lightwork for the elevation of Hull Truck (2009) and Nayan Kulkarni’s sound installation for the new River Hull footbridge (2014).

Policy

One of the City Plan’s five objectives is to make Hull a world-class visitor destination. This acknowledges the city’s unique heritage and cultural assets and the potential to capitalise on these as the focus for city centre regeneration. Public art throughout the city centre makes a significant contribution to the city’s heritage and culture and the implementation of this strategy will strengthen the impact of existing works and make significant additions to the city’s cultural assets, contributing to one of the City Plan’s key objectives.

The HCC Planning Guidance (adopted 2000) acknowledges the value of public art as helping to create a humane, entertaining and stimulating environment. Art is an attraction to visitors and a source of pride to residents and users. It helps to create a sense of identity, which is important in development.

The HCC Public Art Strategy was adopted in 2005 and whilst the last decade has seen significant changes to policy, agency and funding regimes its objectives for the city centre are still relevant. These are to:

- Engage the creative and imaginative skills of artists in the development and promotion of high quality, accessible and sustainable public spaces;
- Contribute to enhancing the image of the city, regionally, nationally and internationally, through responding creatively to its inherent and latent qualities;
- Provide a coherent delivery framework to promote and enable the commissioning of public art of high quality by the public, voluntary and private sectors;
- Encourage adventurous commissioning in all sectors;
- Establish effective mechanisms through which the commissions programme can be funded, taking account of long-term maintenance obligations;
- Create a ‘forum’ where artists, architects, landscape architects, planners, engineers and other design and development players collaborate on the creation of high quality schemes;
- Contribute to the development of skills and the local economy by creating greater employment and training opportunities within the cultural sector;
- Empower communities in the process of consultation, creation and celebration of artworks, and
- Raise morale and aspiration, develop environmental awareness and build on the community’s sense of pride and place.
Planning conditions requiring the commissioning of public art have been successfully applied to a range of developments across the city including the Building Schools for the Future programme and the guidance has helped to encourage commissioning within the health sector, housing renewal and the development of open spaces. In 2013 a notable community initiative was the work ‘Birds and Shadows’ by Martin Heron and commissioned by Ella Street Residents Association.

Hull UK City of Culture 2017
The vision for 2017 and its ambition to use the very fabric of the city as the venue for commissions and events which will shine a light on Hull’s past and its creative ambitions for the future.

In particular our approach has been informed by the programme themes outlined in the plans for 2017

- Roots and Routes – migration, gateways, bridges, community celebration, local pride;
- Made in Hull – cultural production, alumni, heritage, architecture, Hull as a place; where new work is produced and talent nurtured;
- Freedom – public space, liberty and independence;
- Quirky – city of surprises, risk taking and off-beat humour’ and
- Green City – environmental sustainability

Where appropriate the creation of new public artworks within the city will look to build on the developing production facilities in Hull which have recently fabricated some of the largest and most challenging public artworks in the UK, including Gordon Young’s ‘Comedy Carpet’ for Blackpool Promenade and Richard Wilson’s ‘Slipstream’ for Heathrow.

**Principles**

The strategy is founded on a number of principles which reflect contemporary practice and address historical assets;

- Collaboration – artists working in partnership across disciplines and with a range of ‘stakeholders’
- Integration – artists’ work integrated into the programme to add value to the use of capital budgets and to open up opportunities for lateral thinking
- Quality – in conception, design and execution (to be mediocre is very expensive)
- Respect – for people’s needs, public space and professional practice

Throughout the history of the city, artists have been commissioned to adorn new buildings, create memorials, enhance civic spaces and respond creatively to changing cultural and social circumstances. Whilst values change and the symbolic meaning of many of the works may not be immediately evident they continue to enrich the urban environment and contribute to the city’s identity and sense of place. These works are woven into the fabric and psychology of the city and they are valued as significant accents in the life of the city’s streets and public spaces.

The strategy embraces historical works and seeks to ensure that their presence and contemporary relevance is reinvigorated. This is reflected both in considering these works during hours of daylight as well as proposing illumination to reveal Hull as a city of sky level sculptures.

Where appropriate the condition and location of existing public artworks will be reviewed to ensure that they are suitably cared for and maintained and are appropriate to their location (which may be subject to change). Relocation of certain works will be an option to be considered as necessary, through a process which is accountable and engages the artist when they are still alive.

**Public Art Initiatives**

**Paragon Station & Square**
A large scale intervention to confidently welcome people arriving in Hull, providing a focal, meeting point, in front of Paragon Station. This work will replace the current apology for a public clock and could incorporate elements of public information display.

**Jameson Street & King Edward Street**
‘The City Speaks’ – text works / poetry quotations integrated into the seating areas. ‘The City Speaks’ builds on the precedent of the ‘Fish Pavement’ and will be woven into sites and places throughout the City centre, involving a range of artists and writers with works created in a variety of materials. Existing poetry quotes will be employed and new texts commissioned for specific locations to celebrate the every day and special occasions around the city.

**King Edward Street**
Mosaic to BHS building, commissioned by the Co-operative Society and designed by the artist Alan Boyson, is one of the largest 20th century architectural mosaic murals in Britain. The curved concrete screen, 20 x 19.5 meters, is composed of 4224 foot square slabs, each made up of 225 glass cubes. The image immortalises Hull’s shipping fleet and incorporates a Latin text RESPER INDUSTRIAM PROSPERAE.

It is recommended that this work be cleaned and enhanced with artificial illumination.

**Queen Victoria Square**
Wilberforce Monument – restore and reinstate on original location

**History**

The monument, constructed in 1834, is a massive, millstone grit, fluted Doric column with a square capital, which bears a corniced drum topped by the standing figure of William Wilberforce. It is approximately 110’ high. The column stands on a
Public Art

The Monument today

The monument is listed Grade II, because it is:

- a handsome and unusual monument, being an early use of the commemorative column in England (it pre dates Nelson’s Column by 9 years)
- of particular historical interest, having been erected to commemorate William Wilberforce, England’s most celebrated abolitionist, in the town of his birth

Despite its scale the monument has largely lost its visual presence as it is obscured by the mature trees in Queens Gardens and is crowded in by the surrounding buildings. The leading architectural historian Gavin Stamp reflected on its move as a planning folly, noting today it has as a backdrop a large and mediocre 1960s building which even Pevsner thought ‘run of the mill’.

Future options

The implementation of a Public Realm Strategy for the City Centre, within the context of UK City of Culture 2017, and the changes to traffic management around the original site provides an opportunity to review Hull’s most iconic monument. At a height over 110’ it is 45’ taller than ‘The Angel of the North’!

Public interest in the monument has recently been reawakened by the campaign launched by the charity The William Wilberforce Monument Fund to illuminate the monument for 2017.

Many people do not know that the monument was originally commissioned for the city centre, that it was there for a hundred years and that the conditions which necessitated its relocation in 1935 no longer prevail.

Changes to the layout of Beverley Gate and improvements to Queen Victoria Square establish the context in which to evaluate the benefits and viability of restoring the monument to its original location – at the very heart of the city. In its original location it would mark the transition between the ‘old’ town and the ‘new’ town on a grand, civic scale – restoring a stunning focal point which would stand as an emblem of freedom. (n.b. all the buildings which surround Queen Victoria Square were developed after the construction of the Wilberforce Monument in 1834.)

It is recommended that the viability of restoring the Wilberforce Monument to its original site, or close to, should be assessed as its restoration would:

- reunite the city centre with its iconic landmark;
- provide the heart of the city with an unmistakeable focal point;
- reinstate William Wilberforce as a powerful symbol of freedom, and
- connect contemporary cultural and social life with the city’s rich historical legacy.

To establish the potential viability of this option, early consultation with the Heritage Lottery Fund will be required.

Beverley Gate/Whitefriargate

The national significance of this site, as a place where something happened which changed the course of British history, should be clearly and imaginatively expressed. The current approach fails to communicate its historical significance and its contemporary relevance. As an ‘ambiguous hole in the ground’ Beverley Gate has a negative impact on people’s perception of the city centre and access into Whitefriargate.

Richard Bean, the Hull-born playwright, currently writing a play on the English Civil War for the Royal Shakespeare Company and Hull Truck, illustrated the significance of this site when he commented Hull started the English Civil War because we were the first town to close the gates on the King. And if you say that you could say that we were the town that initiated constitutional democracy, so we have got a lot to be proud of...

This commission should be for an Artist/Landscape Architect collaboration to create a ‘special place’ which signifies the importance of what happened here, narrates the events and expresses their contemporary relevance and meaning. The focus could be on creating a ‘democratic space’ reflecting on the values associated with freedom of speech and resistance to the forces of oppression.

Whitefriargate

Fish Pavement, 1962, by Gordon Young – Monkfish, Basking Shark & Zander, retain and accommodate within new surface treatments (also at other sites including Queen Victoria Square and Market Square).

Market Square

Andrew Marvel by the sculptor W D Keyworth Jnr., 1887

The statue is carved from a material, white marble, not considered suitable for long term exposure to the external environment.
Options are

- Take a mould from existing work and cast in bronze for external display on redesigned plinth, relocate original stone carving to indoor environment
- Commission a new work in bronze (precedent of Larkin)

‘Twin Masts’ by Andy Hazel, 1998

Review for relocation.

‘Benefactors Walk’ - the church propose to commemorate their benefactors by setting their names in the paved approach to the entrance to the west end. This work could take its lead from the range of letter forms and type faces employed in memorials in the church and around the church yard. A contemporary reworking of historic material by a designer/artist.

Castle Street

Castle Street Footbridge

Footbridges offer an opportunity to experiment and to push the boundaries to an astonishing degree. Added to this, the fact that one travels over a footbridge at one’s own pace and is not being whisked over in a car or a train means one can enjoy a bridge in a completely different way: one can stop and stare; one can go to the bridge for vistas unavailable elsewhere; and a bridge can become a destination in its own right...

Mark Whitby, Institute of Civil Engineers, 2006

The opportunity to meet functional requirements whilst developing a form that will provide a dynamic, visually exciting experience is of paramount importance. This is the kinaesthetic, an aesthetic that comes from the kinetic experience of movement through space, over, under or around a structure.

Mark Whitby, 2013

Cities are known by their bridges and Hull is identified with some of the most iconic ‘bridge experiences’ in the UK. Although the Humber Bridge is no longer the largest single span suspension bridge in the world, it is still the longest that can be crossed on foot or by bike. The award winning Scale Lane Bridge has already become a destination in its own right and there is considerable potential in the sequence of bridges along the River Hull. As one commentator recently noted Hull should exploit the great excitement of the bridges with a programme of openings as a cultural phenomenon. Bridges are important to a city on two rivers.

This scheme presents an opportunity, within established budget constraints, to realise an iconic experience and landmark which will help to unlock the economic potential of the Fruitmarket. Consideration should be given to developing this scheme as an artist/engineer collaboration (reference ‘Slipstream’ precedent in terms of design and production) to provide Hull with a bridge which is locally relevant and internationally significant.
Surface Art: Ashford Town Centre: An example of incorporating art into hardscape surface treatments.
Lighting

Introduction

The integrated strategy for artificial lighting for the Hull Public Realm Strategy celebrates and respects the unique qualities of Hull’s streets and spaces, and is capable of flexible uses throughout the year.

It establishes the principles through which functional, aesthetic and event lighting can be integrated into the public realm improvements. It relates the illumination streets and the park to significant buildings and structures and proposes integrated solutions to temporary event spaces in the revitalised public realm.

It identifies where enhanced ‘artwork lighting’ will make a significant contribution not only to the public realm but also to the image of the city on a national and international platform.

It welcomes people of all ages and abilities, to access a safe place that is easy to use and navigate.

Encourages public life, enabling a variety of activities to take place, responsive to change throughout the day and seasonal needs. Accommodates the needs of those who live and work in the city centre at the same time as catering for the needs of visitors.
Lighting

Sustainable Design
Social. The implementation of the strategy should place the citizen and their experience of the city at the centre. This means that the streets and spaces should be welcoming, comfortable and accessible.

Environmental. Technology will be considered in a whole life cost cycle. This means that each decision should be based on balancing capital cost with energy efficiency, the quality of illumination (technical and aesthetic) and maintainability.

Economic. The designs should support a healthy and vital city. The implementation of the strategy is predicated on an iterative and responsive stakeholder consultation process. The end goal is to create a lit environment that has a clear and high quality vision, a strong personality to reflect the best of Hull, and the ability to become ‘our light’ rather than ‘the light’.

People and Place
The strategy is underpinned by the simple premise that the way people relate to place can be transformed and enhanced by careful and sensitive lighting design. Hull has the opportunity to exploit the very different qualities of space that can be experienced between the rivers and the railway station.

It proposes a series of special moments that create natural orientation points; a sequence of glimpsed events that produce an anticipation of what is beyond. The approach to lighting will consider both the experience of being in a place and how its illumination can act as a beacon and form of signage.

The evening experiences of the public realm will allow people to see Hull differently by focussing the design on how people see and the way light can support that. This creates a hierarchy for the strategy that is about revealing place through light.

People: Understand and reflect what people do and want to do in the city at night. Create an atmosphere that supports public use and enjoyment.

Place: Architecture and View. Minimise visible light fittings so that surfaces, buildings and landscape features frame the experience of the city. Exploit the architecture to produce an image of the city that is of its place.

Street and Road: Ensure that all proposals meet current lighting standards. The technical infrastructure required for special event lighting and sound distribution should form an intrinsic element of the detailed design.

Qualities
Nature and Architecture: The transition from the contemporary to historic architecture and the present but often unseen water provides a basis to consider a means of connecting not only significant spaces and buildings but also to create echoes of the ever changing effects of tide and weather.

Personality: Every night the city can look different. Sometimes dramatically sometimes subtly. This strategy uses light in order to enhance the experience of place. It concentrates on what is illuminated not the source of light. In other words, what light does in Hull without emphasising how it is achieved.

A glowing centre: As a dominant tower, Holy Trinity Church is a striking feature in the skyline. Rather than marking edges (gateways) this approach to lighting makes the centre present. With this approach the key spaces and buildings announce themselves ensuring that they are also present in the imagination and memory. In this way the city can become its own image. That is to enter and move through the city in a series of scenes, these scenes create the basis for a new place in light.

Sculptures in the sky: The domes and lanterns of the Maritime Museum and City Hall with the other features outlined in section two allows us to consider Hull as a city of sky level sculptures. These lit elements can create a series of highlights that connect, creating a series of fragmentary views from unexpected locations in the street pattern. For the Hull resident these elements can be seen anew. Additionally, they naturally produce orientation points creating visual triangulation for the pedestrian.

From the body to the sky: Using the built environment as an integrated source of light. Through close coordination with the hard landscaping and street furniture with a creative use of in-ground embedded light based artworks the night time experience can grow from the ground up, from the body to the sky.

Position of lamps and equipment must minimise impedance of long views and architectural illumination. The public realm design, particularly for Queen Victoria Square, Queens Gardens Park area and Market Square, need to accommodate diverse uses. Unless the poles and lamps are exceptional we should not consider them as sculptural features. We will have public realm, architecture and art to do that. Rather lighting equipment should become invisible or ignorable where ever possible. In other words, the detailing of the built environment will create the opportunities for integrated lighting.

The transitions from the street lighting family to event spaces and squares needs to account for the change in mood and light type.
Lighting

Streets
A white light path: HCC current vision to create a white light path from the rail station to Scale Lane Staith is currently being installed (Whitefriargate, Silver Street, Scale Lane, Scale Lane Staith, Paragon Square, Chapel Street, Jameson Street, King Edward Street, Carr Lane, Savile Street). This strategy maintains this and proposes that this effect can be supported by utilising complimentary lighting in the Historic Quarter. Simply, the lamps can render in a warmer white creating a mood change to the white light path. This can be further underpinned by lowering the level of illumination off the white light path.

Unifying the street lighting language is crucial as the strategy moves through Queen Victoria Square, Beverley Gate, Queens Gardens and into the Historic Quarter along Whitefriargate to Market Square. The strategic plans show where a single high performance street lighting family can both compliment this historic quality of the city and produce a contemporary efficient high quality lighting environment. This will produce a clear language between the lighting equipment currently being installed in Jameson Street.

The scope shown in the plans is large enough to generate the economies of scale and the efficiencies in maintenance to do this. These replacement systems in new positions will maximise the impact and effect of the more subtle human scale lighting in Queens Gardens and the Rose Bowl, as well as sitting beside the high visibility architectural scale illumination of the Museum, Holy Trinity Church and the City Hall. Furthermore, the projected artworks will not always be visible requiring a balancing of light levels as the street scenes change. This is sophisticated but not complex. It deploys well tested control protocols and equipment in an unusually integrated way.

Parliament Street & Quay Street: This creates an important link with Queens Gardens. The lighting treatment should seek to connect the illumination of the park with Parliament Street creating an event that ensures that the presence of the park is experienced from the street.

Raised planters and seats: Simple integrated human scale lighting of planter edges, uplighting of trees, and glow lighting of seats, to create warm feeling moments that are slower moments on the street.

Paragon Square Memorial
The Memorial: The memorial lighting should echo the approach to the Ferens Art Gallery. That is, simple, elegant and appropriate. Particular care needs to be taken to brush light across the surface without hotspots to create soft shadows in a pure warm white light. In other words, light with particular respect.

Relationship to Street: The illumination of both the junctions to Ferensway to Jameson Street and Paragon Street have to account for the memorial. It might be necessary to shade existing street lighting to maintain the integrity of the memorial without the requirement to over illuminate.

Summary: Generally lit to a low level to maintain the presence of the memorial in the street. On significant anniversaries and dates the level of the illumination is increased.

Queen Victoria Square
The Square: The strategy provides a solution to the illumination of the square with a bespoke pole mounted approach that provides the positions for ambient lighting, architectural lighting of the repositioned Wilberforce Monument, City Hall and the Maritime Museum. They can also provide lighting positions for external events. This approach will require additional support from low level integrated lighting to provide orientation, texture and animation with a number of supporting pole mounted fittings along the southern edge.

A projected artworks: The facade of the museum and the paved surface of the square itself should act as the medium through which an ambitious poetic, text based artwork can be realised. Here architecture and pedestrians can see the artwork, be in the artwork and become part of it.

The Wilberforce Monument: The relocation of the monument provides the public realm and the lighting vision with the vertical element that the square currently lacks. The monument will act as the fulcrum to the approach to lighting Queen Victoria Square.

Maritime Museum: This striking building is unique in the city because of its triangular plan. This creates a context for a full architectural lighting scheme can be experienced on all elevations.

City Hall: The front elevation, including the balcony and the dome will balance the lighting of the square. The design should feature the important role that the balcony has in the public interface with the City.

Queen Victoria Statue: The sculpture and its raised plinth should be a place to dwell and meet in the square. Low level (under seat lighting) and edge, handrail and step treatments.

Ferens Art Gallery: The gallery sits very close to the road edge and is a very refined elevation. Any lighting treatments to the facade will need to support the understated neoclassicism. A linear in-ground white light wall washing installation lightly designed to maximise the qualities of the stone. The current in ground spot lighting is not as effective and beautiful as a soft linear wash that evenly illuminates the facade.

Event: The proposed lighting provision will be able to effectively stage light key areas. Furthermore it is possible to develop with the events team more playful and unexpected light based events.
**Lighting**

**Seasonal Lighting:** The proposed equipment, through rather simple processes, can be modified for the winter illumination. Simply put, the light instruments proposed will be able to have the image gobos temporarily replaced over the Christmas period. This creates a cost effective opportunity to create a new seasonal large scale projected environment each year with a very low environmental impact.

**Edges:** The buildings need to be considered as three dimensional objects in the city rather than as screens. In other words their illumination should account for how they relate not only to the square but to the adjoining streets.

**A long view:** The final designs will account for the presence of the square from the adjoining streets and framed views. The square should be a visible destination from as many approaches as is possible.

**Public Conveniences:** The entrance and internal illumination will need to be considered to complete the new approach to lighting.

**Summary:** Combination of art, architectural, feature and functional lighting in both white and dynamic colour. Fully programmable and controllable scheme with user control for temporary events. Integrate sound, water and power provision for temporary events into the specification. HI CRI for facades, monument and public realm.

**Beverley Gate**

Beverley Gate Artwork: The public art strategy and lighting can come together again to realise an integrated approach to this area.

**Urban Trees:** It is important that the new green space is made to connect to the park. Here the illumination of the edge of the Rose Bowl can be echoed in the treatment to these trees.

**Summary:** Combination of art, feature and functional lighting.

**Queens Gardens**

The Park can be lit without visible fittings. Using accent lighting of plants and trees and integrating low level lighting into the seats and wash lighting into the bounding walls, a gentle lit context can be created. The water and wall at the eastern end of Queen’s Gardens provides a plane through which to frame the long view along the axis of the park. Handrail lighting at the step and ramp access points will reinforce this approach low level lighting.

The long axis of the park creates a simple context to integrate ambient and feature lighting along the coping and under the seats. This light is brought down to a human scale allowing for less intense linear light sources.

Robert Adams Water Feature: The edge of the pond and the adjacent water feature provide a beautiful setting to illuminate architecture through light reflecting off water. The retaining wall then will act as a naturally animated light screen to frame the long axis of the gardens at night.

**Performance space:** Pole mounted fittings with user dimming control will create a new lit space when required. The light will be designed to create the platform for ambitious outdoor performances. Furthermore, we should consider provision for power and sound for outdoor screening and projection.

The illumination of the park as a whole will rebalance according to the different patterns of public events that it needs to accommodate.

**Summary:** Combination of art, feature and integrated functional lighting in both white and dynamic colour. Fully programmable and controllable scheme with user control for temporary events.

**Market Square**

Holy Trinity Church (England’s largest parish church) is the significant major dynamic light based artwork opportunity that should be developed in partnership with the church. The front elevation and the church tower provide Hull with an exceptional opportunity for a world class permanent projected light based artwork that connects the congregation to the broader Hull citizen emphasising the history of the city, echoing the past and memory through projection, sensitive changes and proper participation in its development and realisation. It has very good scope for public involvement in its development, which in turn means the project has the potential to form a key public interface (local and national) with the changes in Hull’s public realm.

The current flood lighting of the tower demonstrates that a significant enhancement to its aesthetics and control will have a profound impact on the City as a whole.

**Place:** Market Square, together with Market Place, provides the setting for one of the greatest of the great city churches of medieval England. The west front, which dominates the square, is described as having a grandeur that has few parallels in English medieval churches, makes a fitting climax to this outstanding building. Proposals for public realm improvements in the spaces surrounding the church should play to its architectural and cultural strengths, bridging the spiritual and material world.

**Animation of the square:** the design proposal balances a grid of in-ground lights with glow lighting in the seating and feature lighting of the sculpture. The grid of computer controlled lights will gently animate the square. This array is imagined as a fully programmable interactive surface of light that can reflect the changing uses of the space throughout both the secular year and the sacred calendar.

**Environment:** Integrated accent and functional lighting to create a low level lighting design that slows pedestrian movement down. This lighting, in a similar way to Queen’s Gardens should support long dwell times and sitting.

**Humber Street**

Working with the galleries and businesses to develop an informal carnival lighting approach. The principle will be to reflect the special qualities of the activities in the street. This could take the form of a canopy of lights for the street that creates a sense of celebratory and playful delight.

**Principle Places, Buildings and Structures**

** Guildhall:** Featuring a tower, colonnade and two high level sculptures this is a significant architectural lighting opportunity. At present the tower is flood lit in a yellow/orange light which does not show off the tower to its potential and leaves the remainder of the fine building out of balance.

**Hanover Square Chimney:** Vertical light artwork, linear accent feature exploiting the structural banding. This idiosyncratic architectural element creates an excellent context for a light based art installation.

**Hull Tidal Surge Barrier:** This landmark feature has the capacity to act as a glowing lantern. The glazing design both in the vertical and horizontal planes create a compelling case for a feature illumination. The current linear lighting system does not articulate the engineering form of the structure or create the possible lantern effect that the glazing and the triangular steelwork could create.

**Proposed New Footbridge:** Castle Street Footbridge, as a significant gateway, provides the context for a unique light, art and engineering collaboration. A dynamic lighting feature should be considered as an integrated element of the project.

**Drypool Bridge:** Gateway lighting feature.

**St Mary the Virgin:** Simple sensitive architectural accent lighting developed in partnership.
Lighting Maritime Museum

Illumination of Maritime Museum
fig 28 - Maritime Museum to City Hall Lighting Concept Diagram
**Lighting Indicative Long Section**

**Fig 29** - Light fittings diagram for key public spaces (Queen Victoria Square) - Identical perforated collar holds and positions different specification fittings.

**Fig 30** - Alternating light combination diagram (Queen Victoria Square)
Lighting Indicative Short Section

Careful Street Lighting
Wash Lighting of Trees and Shrubs
Wall & Pavement Linear Wash Lighting
Reflected Lighting of Pond
Tree Up Lighting
Central Avenue Pole Mounted Lighting
Diagonal Path Guide Lighting
Under Seat Glowing Light

Fig 31 - Queens Gardens Lighting Concept Diagram
Lighting Indicative Illustrations

Guildhall: ‘Sculptures in the sky’

Tidal Surge Barrier: ‘A glowing lantern’
Lighting Holy Trinity Church

Illumination of Trinity Church Tower
Lighting Market Square

- Under Seat Glow Light
- Carefully Positioned Street Lights
- Still Colour Image Projection to Front Elevation
- White Feature Lighting to Statue
- Grid Array of Ground Lights
- Linear Wash Lighting to Side Elevations
- Still Colour Image Projection onto Tower
Fig 33 - Ambient Lighting
Relocate existing wall mounted fittings on Trinity Church. Replace pole mounted fittings with: Phillips Metronomis LED. Dimmable via DALI (catalogue item).

Fig 34 - Trinity Church Side Elevation
Linear in-ground white LED wall washers. LED IP67. Dimmable via ARTNET/DMX/DALI (catalogue item). Trinity Church Side

Fig 35 - Seat Feature Lighting
Integrated into the construction dimmable white light creates a glow around each seat. LED IP65. Dimmable via ARTNET/DMX/DALI (catalogue item).

Fig 36 - Market Square Monument and Seating
Three variable optic white spot lights. LED IP65 Dimmable via ARTNET/DMX. (upgraded catalogue item)
37 - Market Square Recessed Feature Lighting
Linear grid of white or colour changing in-ground diffused circular glow lights integrated at approximately two meter centres.
Programmed to create different effects over time and for special events. LED IP68
Dimmable via ARTNET/DMX/SPI (upgraded catalogue item)

Fig 38 - Sculpture Lighting and Extension of Church Nave
Three point pole mounted high quality white illumination of the sculpture and plinth. LED IP65.
Dimmable via ARTNET/DMX/SPI (upgraded catalogue item)

Fig 39 - Church Frontage - Architectural Projection
The front elevation of the church is brought to life using still image architectural projection. Inspired by the stained glass inside
the church the design will provide a highly visible and beautiful landmark for Hull. LED IP65.
Dimmable via ARTNET/DMX (Jalarka JAL-MAXI-RGB/W or equivalent)

Fig 40 - Trinity Church Tower - Architectural Projection
The church tower is brought to life using still image architectural projection. Inspired by the stained glass inside the church the
design will provide a highly visible and beautiful landmark for Hull. LED IP65.
Dimmable via ARTNET/DMX (Jalarka JAL-MAXI-RGB/W or equivalent)
Fig 41 - Network of Lighting Sites

Fig 42 - Feature Lighting Events Provision

1. Market Square
2. Queen Victoria Square
3. Beverley Gate
4. Queens Gardens
5. Rose Bowl
6. Paragon Square
Fig 43 - Key Building Elevations

1. Holy Trinity Church
2. Maritime Museum
3. City Hall
4. Ferens Art Gallery
5. Robert Adams Water Feature
6. Guildhall
7. The Tidal Surge Barrier
8. Drypool Bridge
9. Paragon Square
10. Mosaic BHS Building

Fig 44 - Key Elements and Spaces
Fig 45 - Street Lighting Hierarchy
- White Light Route
- New Unified Street Lighting Family (example: Phillips Metronomis LED)
- Installed New Street Lights
- Ungraded Optics and Lamps
- Enhanced Street and Pavement Treatments
- Zone Controlled Dimming

Fig 46 - Street Lighting Zones
- Area Event Lighting and Individual Light Control
- Linear Event Individual Light Control
- Jameson Street Finials Individual Control
- Historic Quarter Warm White Street Illumination
Lighting Sites

Networked Lighting Control

Secure User Remote Access

Network Connections

Control Node

Queen Victoria Square
Direct Individual Fixture Control
Projected Artworks
Museum Illumination
City Hall Illumination
Wilberforce Monument
Beverley Gate Artwork
Jameson Street Finials
Event Lighting Scenes

Zoned Fixture Control
Ambient Lighting
Underseat Lighting
Edge Lighting

Queens Gardens
Direct Individual Fixture Control
Rose Bowl
Fountain
Avenue
Low level lighting
Water Features

Zoned Fixture Control
Ambient Lighting
Underseat Lighting
Edge Lighting

Market Square
Direct Individual Fixture Control
Tower Artwork
Front Elevation Artwork
In-ground grid
Sculpture

Zoned Fixture Control
Architectural Lighting
Ambient Lighting
Underseat Lighting
Edge Lighting

Key Buildings, and Streets
Direct Individual Fixture Control
Guildhall
Humber Street
Hanover Square Chimney
Hull Tidal Surge Barrier
Proposed New Footbridge

Zoned Fixture Control
St Mary the Virgin
Drypool Bridge
Street Lighting

Fig 47 - Lighting Control Diagram
Maintenance

The strategy identifies two layers in its implementation. The ambient and the feature. Ambient lighting equipment is intended to be either sourced directly from catalogue items or be the same with minor mechanical alterations to make it suit the specific task required of it. In both of these conditions the equipment, within the technical constraints of the design intent, should be readily sourced from good quality major manufacturers.

Feature and special lighting that needs to be more exacting in its performance will require a more developed specification and some site experimentation. This means that the specification of the equipment needs to include a clear consideration of a twenty year service life. The proposed systems should demonstrate the long term sustainability in the context of a city exposed to maritime conditions.

The mounting of specialist equipment will ensure that routine servicing and cleaning tasks will not compromise the illuminations. That is, the fixture design and mounting methods will either be locked into position or very easy to accurately reposition.

Technology

State of the art, passively cooled, LED technology will be specified in the designs throughout. As the detail design develops particular attention will be paid to the performance of all elements of the infrastructure including the performance and efficiency of power supplies and dimming ballasts, electronic drivers and control elements.

New equipment and replacement: Where possible items that need to be replaced in the public realm should be reinstalled in other locations in the city.

Upgrade: Running in parallel with HCC current re-lamping of street lighting equipment control gear should be installed or connected to allow it to connect to a growing networked control system.

Colour temperature needs to be considered carefully. The white light path will provide a backbone to the approach. We will consider the balance between cool white (the light path as it is proposed) and neutral and warm. This provides a simple legible basis to differentiate between the different spaces.

The implementation of this zoned approach to colour rendering will need to be integrated into HCC schedules for the replacement and upgrade of the ambient lighting in the city centre. This means that although the full realisation of this simple approach to colour rendering in the city will only appear gradually, it should have negligible impact on current procurement and management processes.

Colour rendering, colour rendering index (CRI). This makes a significant difference to how things look, the higher the more faces, clothes and surfaces render colour and texture effectively and beautifully. The vision will identify where high CRI or coloured lighting will enhance both the built fabric, the materials used in the public realm and the way people will see one another. Some studies show that high CRI means you can use less lumens.

Event Time Control

This vision can act as the pathfinder for HCC to significantly enhance the way that it controls light in the city centre. Never at 3am do we need as much pedestrian lighting as say 6pm on the Friday before Christmas.

The following outlines the means through which this control can be implemented.

A robust technical framework for managing individual sources, zones, and streets in terms of intensity, dynamism and, where relevant, colour, can be progressively installed using the key spaces of the public realm strategy as a backbone.

There is an opportunity to transform the lighting arrangement in specific zones allowing for different public events and performances. This will mean identifying where current lighting provision can be augmented as well as establishing street lighting specifications that will work with a growing networked control system.

Switching and dynamic dimming can be managed by using networked lighting controllers that use a standard control protocol (dali, artNet, DMX, etc). This will allow us to design the orchestration of the daily, weekly and seasonal balance of light across the city centre. Approach: Autonomous local control with special event, seasonal and daily scenes.

User Control: Iterative development of lighting control parameters with key stakeholders. The control system should utilise simple, secure, web based user interfaces that can be efficiently modified and upgraded as new requirements emerge. The iterative development of the control system will significantly mitigate the risk of the control system controlling the light rather than the city. It should not take more than an hour to induct users into the user interface of the different elements of the lighting control. In fact, using it should be as intuitive and simple as a normal mechanical light switch.
Sustainability

Sustainability of the public realm needs to consider the environmental impact at all levels of the project from inception to completion and ongoing maintenance.

Design

The design process should be robust, ensuring a thorough analysis and understanding of the space, consultation with officers, portfolio holders & ward members, appropriate stakeholders, committees and the people of Hull. Spaces should be designed for 50+ years with key decisions made to remove compromise and ensure the right design for a specific space is achieved. Design should respond to the local sense of place. Elements which are worthy of retention should be incorporated into new designs, or removed from site and used elsewhere within the city at an appropriate site or context if necessary. For spaces where intervention is required to establish structure or character, or to create a sense of place, the proposals should use a design rationale that is exciting and engaging but one which is deliverable and can be maintained in perpetuity.

Materials

Local material is in most cases the most sustainable in terms of the carbon impact; however cost will always be a decisive factor in the final choice and specification of materials. The key therefore is ensuring the quality of materials is maintained, and reflects the quality used elsewhere in the city both in the surface treatments and surrounding buildings. It is important to implement the highest quality scheme available within funding parameters and therefore it is better to reduce the size of the area surrounding buildings. It is important to implement the highest quality scheme available within funding parameters and therefore it is better to reduce the size of the area improved than compromise the quality of such materials as this will reduce its effective life, will reduce the amenity value and lead to future maintenance issues and costs.

Specification

A critical element to sustainable improvements is to ensure that design considers the future uses and maintenance of spaces at all stages. Following stakeholder consultation for this strategy, feedback reflected the need to ensure that surface materials are fully adaptable to both pedestrian and vehicular use to ensure they can accommodate multi-functional use and be adaptable for future use. These uses include the following:

- events traffic;
- service vehicles;
- refuge vehicles;
- maintenance and street cleansing vehicles, and
- regular and sustained pedestrian and cycle uses.

Recent analysis of surfaces outside Paragon station for example indicates an incorrect specification of sub base for the surface specification, resulting in a reduction of the usable life of high quality materials and an ongoing maintenance issue. Surfaces laid within the public realm to be used by the above will need to be designed utilising a concrete sub-base designed to incorporate a minimum five tonne point load and coupled with high tensile jointing material to ensure no movement can occur over time. Importantly the paving can then also be maintained both cost effectively and quickly using current machinery and methodology.

Delivery

The implementation of a scheme is critical to its success, the quality of work and attention to detail on site affects the success or failure of schemes. People notice a lack of care in simple detailing within paved surfaces and this alters their perception in terms of quality of the space and ultimately the quality of the city as a whole. Contractors should be able to demonstrate all usual criteria for selection including a high level of sustainable construction methodology; however the key in identifying the best contractor for the implementation of public realm improvements should be the quality of their work. Some of the best contractors are able to maintain quality through an ability to reduce costs through sustainable practices and value engineering work with the design team. At no point should quality be compromised as it will ultimately lead to a reduction in the amenity value and lead to on costs in terms of maintenance.

Maintenance

Maintenance is often one of the key reasons for failure of the public realm across the UK. One critical element of the public realm strategy is the understanding that an increase in the maintenance provision within the public realm in Hull will be required to ensure the positive impact of high quality materials is sustained in perpetuity. Maintenance of both hard and soft landscape features is a skillful and important role within successful public realm and Hull currently has a wealth of experience and expertise in its current teams which needs to be retained and where possible expanded. This is particularly prevalent in areas such as the Rose Bowl in Queens Gardens with immaculate lawns and spectacular planting displays which are regularly used to showcase Hull in the media. These skills should be both conserved and developed to ensure this unique skill is not lost. The strategy proposes that apprenticeship opportunities are developed within the current maintenance team to ensure these skills are preserved and expanded through the city’s public realm.

Events

An important part of the culture, heritage and vibrancy of Hull is the wonderful events that are held within the public realm throughout the year. Although the events are well organised, there is significant scope within this strategy to ensure the facilities available for running events are improved and that all improvements and detailed design decisions are undertaken in consultation with HCC events team. Current requirements are simple but will make a significant difference in the ease, efficiency and economy at which events can set up and run, and such improvements would also improve and increase the potential for new and exciting events within the city.

Current elements causing significant issues include:

- site access - especially into Queens Gardens;
- water and power supplies, and
- lighting for events.

In terms of lighting this includes de-cluttering of existing columns and fitting of new lighting systems which are fully integrated into the public realm and are controllable. Therefore within any scheme the above elements will need to be considered, consulted and implemented to ensure sustainable and cost effective events can be held in Hull in perpetuity.

Overview

One of the key issues that has become apparent through the analysis process is the coordination of schemes within the public realm, which has led to a reactionary approach to both the removal and insertion of key elements such as bins, lights, bollards, seating and interventions and small scale proposals. The cumulative effect of this approach has led to cluttered public realm which has masked the beauty of the city whilst reducing the functional use of such features, space and movement. There is a danger that once the public realm improvements are completed minor issues raised will be solved in a similar way as is often the case in any city. HCC are currently in the process of developing a bespoke and live GIS data base of assets and improvement works and this strategy recommends the utilisation of this system to track repairs and coordinate works within the public realm. This tool would allow the Urban Design and Planning teams within HCC to have a design input and consideration and to ensure that proposals are both in keeping with the recommendations of the strategy and current best practice.
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