

KING'S LYNN TOWN CENTRE PUBLIC REALM & REPURPOSING WORKING GROUP

Meeting Minutes

Date 11 th October 2023	Location The Place & Via Ms Teams
Time 3pm	Chair Vicky Etheridge

Attendees	Apologies
Cllr James Moriarty Cllr Deborah Heneghan Jemma Curtis Louise Godfrey Vicky Etheridge Alistair Cox Charlie Roughton Richard Morrish Claire Melton Andrew Stevenson Heather Northey Mehron Kirk	Veronica Sekules Annette McNaught Josh Wille

Minutes	Actions
1. Apologies <ul style="list-style-type: none"> Received as above. 	
2. Minutes of the last meeting <ul style="list-style-type: none"> Minutes of the previous meeting agreed. Actions from previous meeting all completed. 	
3. Baxters Plain Feasibility Study - MK <ul style="list-style-type: none"> Mehron Kirk shared a presentation on progress of the feasibility study. The majority of respondents to the survey supported the scheme, those who were not in favour sited the plans for the former Argos site and the former Post Office rather than a dislike of the scheme. One of the three established trees would need to be removed to create a larger open space. Two new trees would be provided to mitigate the loss. A large number of comments received from the consultation believe that something needs to happen with the large blank H&M wall and so high-level planting, or a green wall have been suggested. Some parking will be retained on Blackfriars Street but planting will be added where spaces are removed. Cost consultants have examined the plans and have shown how the scheme could be implemented as funding becomes available. The study will be shared with colleagues at Norfolk County Council to sense check the proposals and figures. The Levelling Up fund round three announcement is expected in due course but once guidance has been issued, the scheme will be taken to 	

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<p>the Councils Cabinet to discuss which projects are prioritised for funding applications.</p> <ul style="list-style-type: none"> Norfolk County Council are working on developing the gyratory scheme and there are phases of the scheme which could be incorporated into that project. Jemma Curtis explained that by supporting the public realm around the former Post Office building could assist in making the proposals for the building more viable and that there were three possible funding streams which could help in bridging the viability gap in the scheme. It is better to try and enable the private sector to deliver where possible. Further cycle storage will be needed, it would be good if this could be accommodated within the MUCH. Next steps are to draft the final report, costing will be discussed at Cabinet and then it will go to R&D Panel. Funding will then need to be found. Rick Morrish would like it added to the minutes 'I think BDP have provided very good advice throughout. I am impressed with them.' 	
<p>4. Art in the Streets update - VE</p> <ul style="list-style-type: none"> £10,000 funding was received from the Shared Prosperity Fund to put more art in the streets. Engagement can now commence to look at issues surrounding pride of place. During the R2R art call, a lot of submissions were from artists who suggests murals and although those submissions were not quite right for this project, murals would be great for the town. A Steering Group has met, and some sites for murals were identified. Adrian Riley and Annabel McCourt have been commissioned to provide the artwork for the rail station and swimming pool as part of the R2R project. It was felt that they should also be appointed for the murals. Adrian and Annabel understand the need for community engagement and have a clear understanding of the boundaries of the BID. They undertook a walkabout of the town and noticed various repeating patterns and shapes, they were also particularly interested in the folklore of the town and the tale of the Witches Heart on the Tuesday Market Place. ACTION: Vicky Etheridge to discuss the cost of vinyl stickers for the former Wilko's building with Alistair Cox. The BID would also like to apply to the Community Infrastructure Levy for some additional funding to supply more artwork in the town. A theme has been found which could be expanded upon and a palette of suitable colours has been agreed with the Conservation Officer. Funding would need to be spent by the 31st of March, however as long as the project is nearly complete, a slight over-run should be acceptable. The gable end of the former Lord Kelvin public house is a possibility as is a static piece at the Bus Station. 	<p>VE/AC</p>

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<ul style="list-style-type: none"> • There is an option to use a Nal socket outside of the Lynn Museum as long as the artwork can be moved for the annual Christmas Tree. • Charlie Roughton supported the idea of having a colour palette and patterns that could be incorporated throughout the town. 	
<p>5. Update on the Rail to River and Riverfront Projects</p> <ul style="list-style-type: none"> • Heather Northey gave a presentation starting with Rail to River. • The commissioned artists have been working with two schools in the area to create a code which will be incorporated into the proposed artwork at the rail station. [Post meeting note: Press release issued Pupils help to inspire legendary artwork Borough Council of King's Lynn & West Norfolk (west-norfolk.gov.uk)] • A planning application has been submitted and a licencing application is in progress. • The design for St James Swimming pool has been finalised and the last of the required information is being collated before applications can be submitted. • The digital sign is due to be installed at the rail station on the 13th of October and will go live a week after testing. Martin Chisholm team will take control of the sign once testing is complete. • Planning consent has been gained for the arch at Purfleet Street and the licence and easement are progressing. Once these have been agreed, the arch will be manufactured with an install due late January. • The planning application for the pop-up kiosks has been delayed slightly due to a query from Norfolk County Council and the drains on Purfleet Street, this should be resolved in due course. • The pilot cycle storage in Baker Lane car park is available. • Cllr Heneghan queried the pop-up kiosks. J Curtis explained that the pop-up units were essentially shipping containers which could be easily lifted to an alternative location if they didn't 'work'. They are a space for start-up businesses and will be low risk, if their business does work, they could then move to a more permanent location. • There is a plan to clean up the inner Purfleet before the spring. • The artwork on the swimming pool wraps around the side of the building and is two pieces of aluminium with perforations which appear to make the river look like it is flowing as you walk around it. It is an interpretive map of the Great River Ouse. ACTION: To send the stories to members of the group. • The Riverfront project is progressing. The architect on the project is Graeme Massie Architects and the Project Manager and the Quantity Surveyor have been appointed. • There have been challenges with both the proposals and the budgets, so several options have been presented. • Remediation will take place at the site at Devils Alley between January and March 2024. 	<p>LG</p>

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<ul style="list-style-type: none"> • The Custom House will need to have a separate heritage contractor. There will be staggered consultations for Devils Alley and the Custom House and it is expected that the RIBA stage 3 report will be completed in February/March 24. • The proposal at the Custom House is to open up the arches, there will be provision of disabled toilets and the space will be as flexible as possible. A light food and beverage offering is likely to be provided at ground floor with outside seating. • At the Devils Alley end of the quay, the dry side facilities will be provided. • A variety of options have been provided for a tower however a steel structure is favoured due to costs, and it aligns with the industrial heritage of the area. The usability of the tower is currently being considered, artwork, story areas and cultural areas are being considered. A vertical garden has been most welcomed. • The height of the tower is set to below the height of the Minster and King's Lynn has a rich heritage of towers and look-outs in the history of the town. • The sign-off from the Project Board has only just been received to continue working on the proposals for the tower. • An event strategy and a cultural strategy will be developed, and a company called 'We are Place-making' has been commissioned to write a stakeholder engagement plan. • The community consultation is likely to start in November/December, but conversations have been held with Historic England and the Conservation Officer. 	
<p>6. Any other Business</p> <ul style="list-style-type: none"> • The date of the next meeting was discussed. The gyrotory work and the Southgates work should be shared, however these should be at separate meetings. • The gyrotory is the main topic which will require discussion as no consultation has been undertaken yet. • ACTION: Jemma Curtis to discuss with WSP to gauge timing. 	<p>JC</p>

The text below has been provided by the artists to describe the story of the piece located on St James Swimming Pool:

This artwork of two layers, stacked one in front of the other, is carefully and sympathetically designed to be located at St James Swimming Pool. Its location is intended to convey the story of the changing shape of King's Lynn over the centuries, as illustrated by the River Great Ouse and inspired by a map from 1588.

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Just like its companion public artwork 'Feather' located at the train station, the 'River' artwork comes to life with layered metal panels to create an optical illusion once viewed by the public.

Echoing the work of 'Feather' in scale, but landscape in proportions; 2 panels 2500mm wide x 900mm tall, will be constructed of 3mm thick, treated aluminium (base layer against wall) and Corten Steel front layer, for strength and anti-corrosion properties. The panels will each have a perforated image of the River Great Ouse. The 2 panels will be fixed to the wall of St James Pool. The principal elevation will be the wall as viewed from the Clough Lane pool car park. The design will also wrap around the corner of the building, as viewed from Blackfriars Street. The first 400mm from left edge is to the corner (Blackfriars Street), then the remainder is facing the car park (Clough Lane). The wrap around allows for increased visibility but is also carefully considered to pay homage to a previous public artwork in the town – namely the 1973 resin panels on the side of Boots chemist by an unknown artist.

The aluminium and Corten will be treated to provide the level of contrast required for the optical illusion to work with the existing brick basecoat. The brick will still be visible through the metal perforations. The slightly off-white finish (RAL 9016 Traffic White – 2 pack polyurethane) has also been selected to blend with the existing locale. The vertical metal shutters/louvres on the adjacent St James Car Park, relies on light and shadow to bring them to life and the same principal is adopted here.

This public artwork of two layers works with audience interaction in the sense that they (the passers-by) move around the fixed work to view the optical illusion – they will be able to see the interaction between the historical river layer and the contemporary river layer; via a moiré pattern effect.

The Shakespeare quote is drawn from Richard II and his links to King's Lynn. Richard II has firm links to Lynn. Quite apart from several local families being featured in the play in 1386 Lynn loaned £100 to Richard II – this was equal to the loan given to Richard II by Norwich and speaks of the huge prestige of Lynn at the time (this was the fifth largest loan made by any urban centre).

Perhaps more directly in 1382 Richard II visited Lynn. While he was in Lynn he was given 3 gifts which in total cost £162 (more than the loan to him would be 4 years later!)

As well as his visit and the finance, he accelerated many local families, both those in the play Richard II (Mowbray, De La Pole, Norfolk and Suffolk respectively); and those not in the play, less well-known families like the Kepes (Keeps) who directly benefited from Richard's patronage in Lynn and the decisions made directly by him.

It is also important to note that much of the general information on the Guilds in 14th Century Lynn (so vital to both Town Hall and Guildhall of St George and several other heritage buildings in Town (the old school on King's Street for e.g.) comes from the document Richard II commissioned which lists over 70 of the Guilds of Lynn. Without Richard II we would not know of the existence of so many of King's Lynn's Guilds as this is the only

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document that mentions several of them and this would be a real loss to heritage in Lynn. Richard II has been rather overlooked, until now.

The panels will enhance the vista in an 'unloved corner' by creating new viewing perspectives along the Rail to River route - allowing for a fun yet educational public artwork, deeply rooted in King's Lynn historical past, blending the present and focussing on the future. The changing river acts as an allegory.

By allowing the light to shine through the perforations, the structures will be light in appearance but strong in construction. (All apertures have been carefully calculated by the perforated image experts to ensure that there are no finger traps.) However, they will be mounted at height to discourage physical interaction, will have safety edges and will encourage for safe viewing from ground level.

The placement of the artwork will also encourage the flow of people in the intended direction along the Rail to River Route – naturally signposting people into town on their way back to the train station.

Robust Hilti HIT-IC fixings will be used to secure the base panel to the wall with attractive stainless-steel dome headed security screws (M12) fixing the top artwork layer to the sleeve anchors.

The public artwork has been carefully considered to enhance the swimming pool building. The panels will not obscure the air vents on Blackfriars Street or the disabled parking signage in the allocated car park.

The artwork is intended to work in synchronicity with this location, as well as to encourage a greater appreciation of the space; a chance to look up, a moment of interaction and contemplation - rather than just an unloved shortcut to the car park.