



Public Art Vision for Bursledon, Hamble & Hound (The Hamble Peninsula Trails)



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1. Introduction

This document sets out a vision for public art proposals, mostly linked to a series of trail routes identified on the Hamble Peninsula comprising the Parishes of Bursledon, Hamble and Hound (referred to below as BHH). These proposals have been developed by People Place Nature Ltd as Lead Artists, working with a Steering Group comprised of Eastleigh Borough Council officers, Councillors and Parish Council clerks and have evolved through public consultation meetings. The 'project' referred to in this report consists of this vision document itself, together with a series of phased implementation stages. It is funded through the South Western Railway Customer and Communities Improvement Fund and developer contributions made to Eastleigh Borough Council from local development schemes.

2. Vision Statement

To explore and elucidate the cultural and natural capital of the three parishes through the medium of public art, focused mainly on physical interventions to improve wayfinding for walking and cycling around the area's existing footpaths and cycle routes.

3. Background

3.1 The Commission

People Place Nature, a local company, working with a consortium of artists and enabling consultants were commissioned after a competitive procurement process in 2021. The commission takes forward the public art priorities of the BHH Local Area Committee (a part of Eastleigh Borough Council) working with the three BHH parishes. The Council's Urban and Landscape Design Team prepared a brief for their work seeking to:

- Create a Greener Borough through improvements to the local environment, encouraging walking, cycling and the use of public transport to improve health and wellbeing and reduce congestion.
- Capture a strategic approach to public art within the Bursledon, Hamble and Hound Local Area.
- Create a Wayfinding Trail setting precedents and parameters for future additions to wayfinding infrastructure, helping connect key destinations within BHH and extending into neighbouring areas.
- Enhance exploration and celebrate the uniqueness of the local area, its environment, and history by complementing standard signage to help people to find their way around.

3.2 Relationship to the EBC corporate plan

The BHH Public Art Vision and its associated work are closely aligned with the Council's Borough-wide Public Art Strategy and this document aims to support delivery of the three themes of the EBC Corporate Plan. This BHH Public Art Vision helps underpin these corporate themes at the local level, especially:

Green Borough

- Contribute to the creation of an excellent environment for all through quality design and emphasis of local distinctiveness to reinforce a sense of place
- Raise awareness of green routes and more sustainable means of transport to encourage a modal shift away from single-occupancy vehicles to reduce congestion
- Raise awareness of the aims of the Council's Biodiversity Action Plan and promote community involvement to safeguard and protect local biodiversity and increase contact with the natural environment for residents living within an urban setting.

Healthy Communities

- Increase the physical and mental wellbeing of those that live and work in the Borough by contributing to the creation of a quality environment designed with people in mind
- Create lively and pleasant public places and routes that celebrate our culture and encourage participation in healthy outdoor activities

Prosperous Place

- Contribute to good quality, attractive buildings and public spaces which play a key role in urban and rural regeneration, creating the right environment for economic, social and cultural prosperity
- Stimulate economic growth in the Creative Industries sector through employment opportunities and skills development
- Enable artists and craftspeople to utilize their creative skills and vision to make areas more appealing to live and work
- Encourage tourism by giving an area a competitive edge in relation to other visitor destinations

The following aims of this vision and subsequent project work flow on from the above EBC corporate objectives.



Bursledon Signpost. Photo courtesy People Place Nature Ltd.

3.3. Relationship of this Vision with the EBC Public Art Strategy

The EBC Public Art Strategy identifies seven key principles that apply to public art in Eastleigh Borough, and these should underpin all works commissioned:

- Encourage high quality design and environmental standards
- Improve accessibility and legibility
- Enhance public open space and other recreational facilities
- Raise the profile of town and village centres
- Empower local people and communities
- Celebrate heritage, biodiversity and culture
- Advocate and promote the benefits of public art

In essence, this project focuses on the importance of promoting walking, cycling and public transport with the associated benefits of improving health and wellbeing alongside mitigation of climate change and other corporate objectives. It will also support the above principles of the EBC Public Art Strategy in the following ways:

A. Encourage high quality design and environmental standards

High quality design will be fundamental to the commissioned work and will be monitored during the design and fabrication processes. Good environmental standards including robust, relatively low maintenance and high-quality materials will ensure longevity whilst minimising maintenance costs.

B. Improve accessibility and legibility

Using public art to enhance accessibility and legibility is the key theme for this project. 'Legibility' is an urban design term meaning the ease with which people can navigate their way around a place.

The creation of 'gateway features' at each of the three railway stations has emerged as an important first priority. This is partly because South Western Railway are contributing funding for the project. The EBC Public Art Strategy describes gateway features as either physical or symbolic, indicating an access point or interchange. The appearance of such features can be subtle or bold and they provide a visual reference point denoting the entrance or transition point to a specific space. They can improve wayfinding and encourage exploration.

One of the key functions for public art as part of this project is to add value to walking and cycling routes by providing features such as landmarks, way-markers, stopping and resting places and viewpoints at key destinations such as the rail stations, Country Parks and other tourist attractions.

C. Enhance public open space

Well managed good quality public open spaces contribute to sustainable communities through creating places that people want to use, encouraging social cohesion, active travel, lively neighbourhoods and inward investment to an area.

Public art can be used to create focal points, meeting places and places of activity, adding aesthetic value to functional furniture.

D. Raise the profile of town and village centres

The village centres of Bursledon, Hamble and Netley will all benefit from the project. Enhanced linkages from the centres to key local destinations such as the rail stations, countryside parks, tourist destinations and the coast will make the area more pleasurable to explore on foot, by bicycle or via public transport.

Enhanced legibility will make it easier for residents and visitors to find their way around, explore and thus spend more money in the local economy.

E. Empower Local People and Communities

Stakeholder engagement with local interest groups, residents and businesses is a key part of the project. The work aims to foster civic pride helping to engender a greater sense of local ownership of their area.

F. Celebrate heritage, biodiversity and culture

Public art projects create opportunities to explore the cultural aspects of a particular area and create artwork that brings to life its local character and distinctiveness.

The heritage of the area is complex and a Heritage Database has been created. This lists all the Designated and Non-Designated Heritage Assets within the BHH Local Area and provides links to Historic England and the Historic Environment Record where additional information can be found.

Projects will need to ensure that effects on heritage assets are considered as each project comes forward and, that all public art proposals enhance or better reveal their significance.

The Steering Group has identified the rich history of the area as a key area for interpretation and inspiration through the public art projects. Ecology and biodiversity have also been identified as important, and particularly where these relate to heritage, such as veteran trees, and how site biodiversity relates to the history of its management.



St Leonard's Church, Bursledon, Photo courtesy People Place Nature Ltd

G. Advocate and Promote the Benefits of Public Art

All projects will be promoted by the Council's Communications Team to raise awareness and encourage participation in the stakeholder engagement events. The projects will enable the community to have a voice in the future of the area and leave a legacy of creative interventions for future generations to enjoy.

3.4 Aims

It is intended that the BHH Public Art Vision will directly influence future briefs and proposals for public art within the area to ensure the approach to public art is coherent. It aims to:

- Prioritise key sites and destinations where the delivery of public art will have the greatest positive impact
- Ensure site context, local distinctiveness and heritage fully inform all future public art projects

- Commission high-quality street furniture where appropriate including a suite of wayfinding infrastructure, new seating and play features.
- Identify a clear maintenance and decommissioning strategy for the phase 1 implementation works

Public art will be used to enhance the gateways within BHH, its green routes, open spaces, village centres and cultural identity generally. Importantly, all future artworks will be delivered with the full support of the local community through robust stakeholder engagement events that will be undertaken at the concept stage of each phase.

3.5 Governance and publicity

3.5.1. Steering Group

The Council's adopted Public Art Strategy promotes the formation of a Steering Group to oversee the commissioning of Artists and the delivery of public art projects. The Group comprises representatives of key stakeholders to the project in order to fulfil the Council's aim of achieving an integrated approach to the procurement of Public Art. Refer also to Appendix 2, Ownership of public artworks.

3.5.2 Artist appointment

For all public art projects an artist brief will be developed to provide a set of artist specifications that are relevant and particular. This will help to identify the criteria for selection and develop a long list of suitable candidates.

A contract will be drawn up that will cover artist and commissioner obligations, scope of works, insurances, budgets, schedules and milestones, ownership and maintenance responsibilities – with decommissioning criteria where applicable. The contracts should also cover intellectual property rights, copyright, accreditation and dispute resolution and decommissioning.

The lead artist(s) will be required to submit a detailed and technical design submission with any specialist technical input required for foundations and will execute and ensure any feasibility testing, cost analysis and Health and Safety assessment of commission proposals.

Work will be installed in line with the phases and programme. Full risk assessments and method statements will be required to be submitted for approval prior to installation. Artworks will be supplied with appropriate warranties and maintenance manuals. Regular meetings to review progress by the Steering Group will support the successful delivery of the Vision.

3.5.3 Publicity and promotion

Eastleigh Borough Council will assist with the promotion of the public art projects at appropriate opportunities through its media channels and website, helping to promote the value of public art for reflecting and enhancing a sense of place and local distinctiveness.

As part of the commission process the artworks and activities will be documented through film (where appropriate) and photography to create a record and provide information for press and marketing and for exhibition opportunities. The commissioned artists will also be encouraged to use social media and their own websites to promote the projects.

4. Public art themes and suitable forms

The themes that have been identified in the project brief and developed through the existing proposals by People Place Nature are related to individual Parish heritage and cultural identity together with local ecology and sustainable transport and technologies. Within the overall project there is scope to further explore these themes for additional free standing sculptural works, further crafted sign posting, waymarking and interpretation, seating and play features, mapping and text works, events and temporary artworks.

The Cistercian Netley Abbey, Royal Victoria Hospital, boat and aircraft building industry, maritime and sailing heritage, coastal ecology and Bursledon windmill all provide a wealth of rich imagery to explore for artworks.



Netley Abbey. Photo courtesy People Place Nature Ltd.

5. Hamble Peninsula Trails

5.1 Introduction to proposals

This proposal would be delivered by two or more 'implementation' phases. It seeks to improve the navigation infrastructure fostering the flow of walkers, cyclists and general visitors in the area by refreshing old routes and making new connections using imaginative way-marking features.

With this revitalised creative approach to travelling across the area we hope to provide the catalyst for future interest and investment in sustainable tourism and local businesses. Our vision is to develop a coordinated arts project involving the definition of principal and supporting trail routes, physical artworks and initiatives which reflect and enhance the unique history, character and ecology of this very special corner of the Eastleigh Borough and Hampshire.

The People Place Nature project team for the first phase of work has been a creative collaboration between the community, fine artist Madeline Alison, and artist and landscape architect Paul Best; and supported by the arts and community organisations SPUD (Space Planning and Urban Design), Southampton Festivals and professional illustrative artists Dan and Rosemary Powell.

Artists and craftspeople commissioned for future phases of work will be encouraged to share in the Vision objectives and to collaborate to create new work that will delight, inform and enhance the residents' and visitor experience of the peninsula.

There is already a wealth of wonderful material about the history, ecology and facilities across the three parishes collated by local groups such as the Three Rivers Partnership, local history societies and other volunteer groups. These resources have been drawn on within the overall vision and the development of the proposals.

The project team have explored the rights of way routes on the ground throughout the three Parishes with the assistance of very helpful representatives of Sustrans and the Bursledon Rights of Way & Amenities Preservation Group (BROWAPG) who have acted as guides to the harder to find access routes.

5.2 Principal and supporting trail routes

Responding to the project's aims to encourage walking, cycling and the use of public transport the project team have mapped principal and supporting trails for walking; intersecting with a cycle trail across the BHH area.

The principal trail connects Netley Abbey to the far west with Bursledon Railway Station in the north east, taking users via Hamble foreshore in the south east. This route is estimated to take 2.5 hours to complete at an average pace and could be enjoyed over a half day at a more leisurely pace with a rest stop at Hamble.

Supporting trails and cycle trails encourage non-linear exploration of the whole area, utilising public rights of way and permissive paths and converging with already popular walking routes along the Southampton Water shoreline, the Strawberry Trail and the Hamble Rail Trail.

5.3 Public Consultation

5.3.1 Public consultation workshops

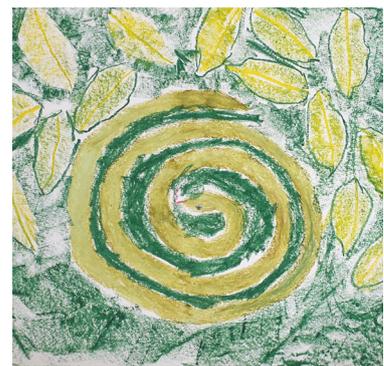
In partnership with Eastleigh Borough Council and the three Parish Councils, public consultation workshops were held in Parish halls in each Parish during February 2022.

Steering group members and members of the public and local groups including the Bursledon Rights of Way & Amenities Preservation Group (BROWAPG), Bursledon History Society and the Hamble History Society attended and gave their feedback on the initial proposed principal and supporting trail routes and the initial ideas for public artworks.

The Three Rivers Community Rail Partnership and the Hound History Society were also consulted by email but were unable to attend the public meetings.

Mark Drury of SPUD and artist Madeleine Allison ran workshops with pupils at Netley Abbey Infant and Junior Schools, and Hamble Primary School. The workshops included creative mapping activities and learning about ecology.

These public consultations have been very beneficial in developing the vision, the proposed trail routes and the public art proposals. The local flora and fauna explored in sessions with Madeleine have found representation in the fifteen marker post icons alongside features of historical and local interest.



5.3.2 Bursledon

The project team explored old and new tracks on foot and on wheels, getting to know the views and stories of this varied and ancient habitation. The iconic windmill stood out in its landscape from many points. Partially renovated but without its sails, it is used for some small scale creative and educational activities but had potential for much more appreciation, we felt, so this became the focus of our “post” for this parish.

Putting back the sails and framing it in the clouds was a way of completing the functional aspect of this ancient practice of harnessing the wind and respecting both success of Bursledon’s practical past and the sustainability of its possible future.

The hare sitting in the corn is a symbol of restoring the balance of the human and natural environment through the use of past and present technologies. The glass disc is a rising sun of renewal.

We took our ideas and designs to the community hall and invited feedback from the thirty members of the local coffee morning as well as a variety of residents who dropped in to see what we were up to. Pretty much all of the comments were enthusiastically favourable and they had some stories to add to our thinking.

Many were keen to take part in the future stages of the project when more ambitious plans may be possible to carry out in the area.

5.3.3 Hamble

Having explored this more contrasting and scattered parish we soon realised that a big challenge was not only the very utilitarian nature of the railway station but the distance from it to the picturesque village of Hamble and its charming waterfront. Making the routes flow in a more appealing manner started with a significant “post” that attracted interest and motivation to explore and discover a destination that was in stark contrast to the platform and roadside which meets the arrival of the train passengers.

The mermaid was chosen as a romantic and somewhat fanciful concept designed to appeal to the adventurous and playful spirit of visitors and residents. Inspired by Hamble’s ancient seafaring tradition, sometimes having mermaids as figureheads carved on the prows of the tall ships was said to bring good luck to the sailors. In this design the mermaid holds aloft a sea pearl as a beacon of prosperity and marine health as well as a treasure to “go seek”. The residents of this area whom we had the chance of connecting with seemed to enjoy this idea.

5.3.4 Hound

The most dominant feature of this area is of course Netley Abbey, in so far as this is the spot most visitors come to see. There are many other fascinating less obvious places in this historically vivid community. It was difficult to represent this wide spectrum of elements in a design that was clear and appealing so the project team decided on a design that was simple and told one story. We used the Abbey’s window shape to frame a design that contained an experience that was described independently by several residents of watching wild deer swim across the Hamble River at dusk to get to more grazing on the other side, hence the setting sun in glass. The copper fish represent both the past practice of the Abbey monks managing fishponds, the remnants of which can still be seen in the Abbey grounds, and the potential future abundance of a healthier river life.

5.4 Hierarchy of public art interventions

The project team devised a series of physical interventions, all located on the various trails selected as principal and supporting trails. There are three levels in the hierarchy:

Level One: Sculptural 'Parish posts' and pictorial maps at each of the three rail stations. The development of the three Parish posts has been influenced by research of local history as well as the discussions held at the three public consultation events and school workshops held in the spring of 2022. These will be supported by further information on Eastleigh Borough Council website pages dedicated to the trails which will provide additional information.

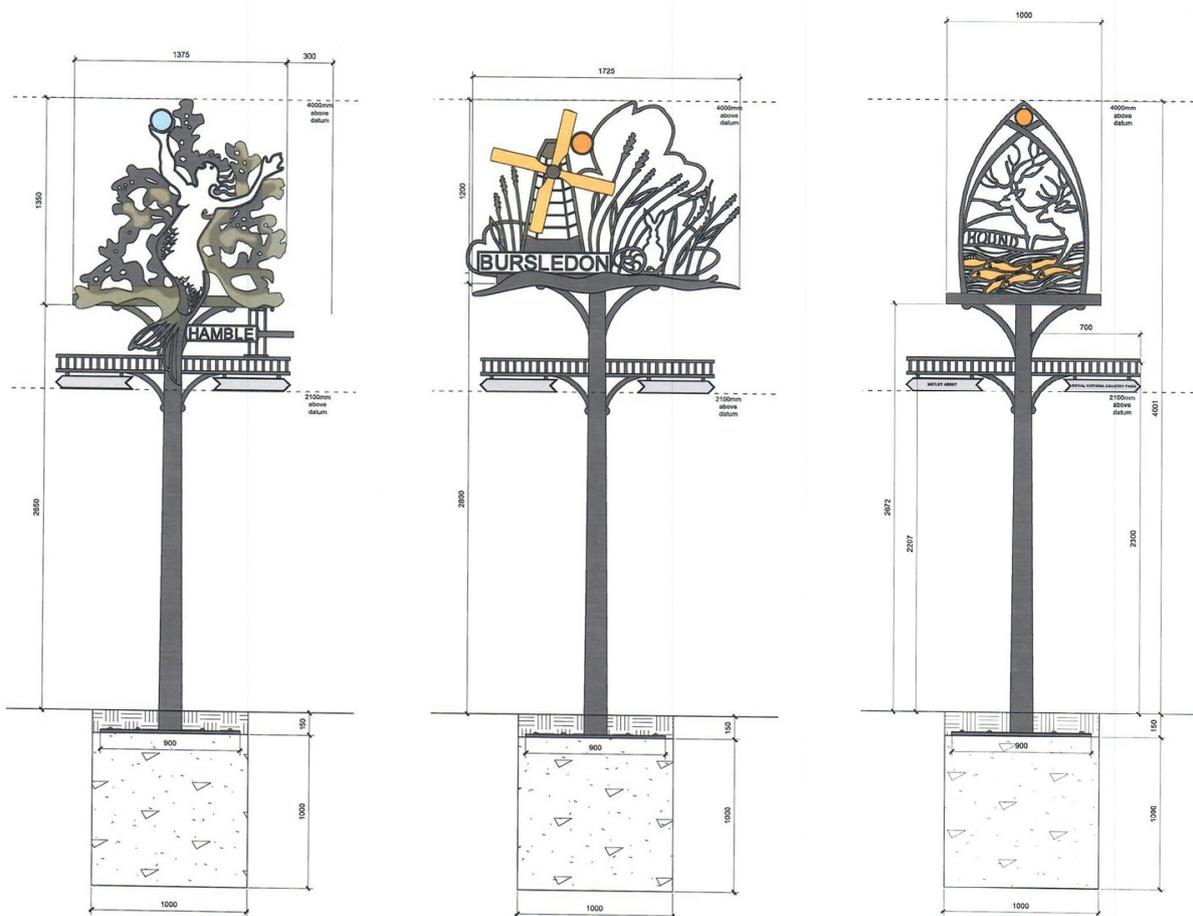
Level Two: Way-marker posts - 1.2m high directional markers with bespoke artwork, QR code and project logo.

Level Three: Mini way-markers - 0.6m high directional markers QR code and project logo.

6.0 Details of the trails proposals

6.1.1 Level One: Parish posts

These three substantial steel ornamental posts with copper and glass highlights are proposed to be located at the three railway station sites. They will be delivered as part of phase 1. These will depict images inspired by the character and history of the three parishes and have been informed by the public consultations. These sculptural posts will be prominently located at access to each Railway station and will carry directional signposting.



6.1.2 Level One: Maps

The represented routes will be illustrated and championed in a new map developed with professional illustrative artists Dan and Rosemary Powell. These will be printed for dedicated boards at the three railway stations as part of the first phase. There is the opportunity as part of future phases to reproduce this as posters and/or leaflets. The map will feature the location of the 15 marker posts represented by a bespoke image drawing on the inspiration from that location which is then depicted on the marker plaques.



6.2 Level two: Way-marker posts

One of the most useful tools that link up existing rights of way and revive lost or interrupted paths are way-markers. The design aims to be simple, accessible and economically repeatable. The way-markers will include etched brass plaques depicting images informed by the public consultations and workshops.

The plaques will be etched in relief, making it possible to use them for 'rubbings'. As part of a future phase, graphical 'templates' may be produced which can be printed out by local schools or parents to further enhance the educational element of the brass rubbing

experience. The information referenced will include the history, archaeology, ecology and cultural associations and each individual plaque will depict an appropriate motif which will also be referenced in colour on the illustrative map.

Linking smartphone users to more detailed information about the area will be QR codes incorporated into waymarking posts. These are a relatively new technology which enables the public to access a brief written text and links to other sources of information on the EBC website by simply scanning with the device's camera.

An image of a generic wading bird is used as a visual logo for the project, linking markers and maps throughout all the outputs of the project. The wading bird motif leads the way with its eye-catching image.

Fifteen marker posts are proposed as part of the first phase of the project to be located at key locations. See Appendix 3 for full details.

6.3 Level three: Mini-marker posts

It is proposed that smaller scale directional mini marker posts of a scaled down, but similar design form to the larger way-marker posts will also be installed along the route as directional markers. They will be spaced at changes of route direction to reinforce the identification of the trails in between the main way-marker posts. They will all carry a simplified version of the wading bird logo. Fifteen directional mini marker posts are proposed.

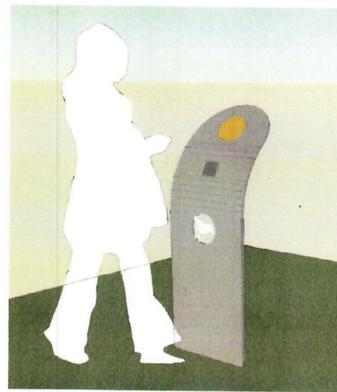
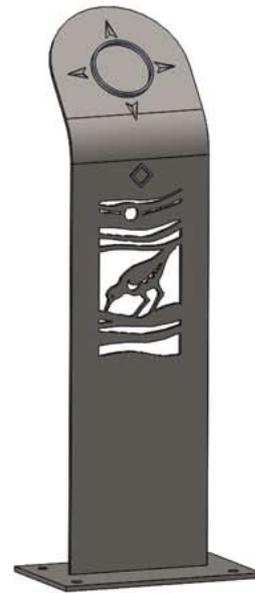
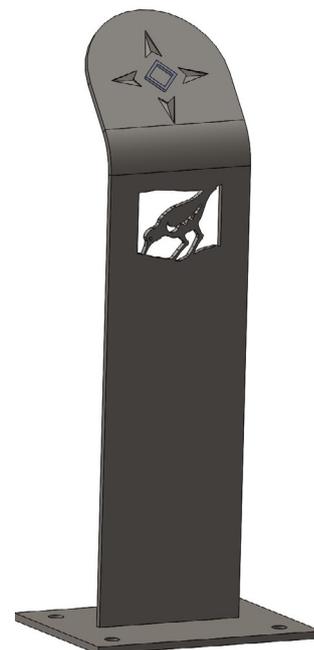


Image showing scale of marker post.



Image showing scale of mini marker post.



7. Proposals for phase II

Expanding on the ideas developed during Phase I a second phase is proposed to enhance the trail routes and interpretation of local history and heritage explored by People Place Nature. Phase II could include the following ideas. Formal approval of this document by the Council does not imply that proposed projects for Phase II or III are approved.

7.1 New focal sculptures

It is proposed that a large new scale focal sculptural public artwork be located at Hamble point and also additional public art features along the trail routes depending on developer contributions and further reinforcement of the trail way-marking elements.

A focal sculptural work could be located in the recreation grounds in each of the Parishes, located on the trail routes. The Cricket Field, Netley Abbey in the Parish of Hound, the Bursledon Recreation Ground and the Hamble Cricket Ground.



7.2 Sculptural seats and picnic tables

The creation and inclusion of sculptural seats and picnic tables is proposed along the trail routes on the Hamble foreshore and in the Cricket Field in Hound and Bursledon Recreation Ground to reflect local ecology themes.

There are opportunities for some fanciful seating designs, which could bring natural forms into the routes for companionable elements and reflect the presence of the shore life locally.

7.3 Hamble Peninsula Trail leaflet or book

It is proposed that a celebratory book or leaflet be produced which includes the map, documentation of the schools workshops, background to the inspiration and creation of the trail's public artworks and the interpretation information referenced by the way- marker posts.

7.4 Sound archive

A sound archive could be created, rooted in the natural and cultural heritage of the peninsula. This would form an accessible repository of field recordings, music, poetry, prose and stories that the public can contribute to.

7.5 Celebration festival

A summer celebration event is suggested at an open-air venue with music and poetry to promote the trails, and to showcase the relevant local agencies and groups.

7.6 Local business involvement

It is proposed that local businesses adjacent to the main and supporting trails be encouraged to promote the Hamble Peninsula Trails by commissioning artworks for their own premises and promoting special offers or discounts to trail users.

8. Proposals for phase III

Public art interventions have been suggested for an initial two phases of works, based upon the anticipated funding from developer's contributions.

Beyond this work, opportunities for public art could be created to align with cultural events and Eastleigh Borough initiatives; unlocking the potential for external funding including the National Lottery and addressing local issues such as youth engagement and the impacts of climate change.

It is proposed that the project Steering Group has an ongoing remit to oversee the development of public art projects over the next five years.

Longer term considerations to explore include the following:

8.1 Community Kiosk

An architectural project collaborating with young people to design a new landmark which serves a valuable function to the community and achieves high standards of quality and sustainability. Whilst potentially delivering many benefits this would be a complex project requiring a detailed feasibility study. Reference to it in this document is intended to float the idea.

8.2 Training opportunities

Depending on the nature of future projects there may be scope for apprenticeships with artists, fabricators and/or contractors appointed to install the artworks.

9. The Project Team

People Place Nature

Lead Artists

Paul Best. Artist and Landscape Architect. Director of People Place Nature Ltd
www.peopleplacenature.co.uk

Madeleine Alison. Madeleine Alison Community and Fine Artist
www.madderstudio.com

Collaboration and Support

Mary Drury. Director, SPUD (Space Planning and Urban Design)
www.spud.org.uk

Charlie Hislop. Southampton Festivals
www.facebook.com/sofests

Dan and Rosemary Powell. Illustrative and Wildlife Artists
www.powellwildlifeart.com

Eastleigh Borough Council

Steering Group

David Airey (former Borough Councillor)

Councillor Malcolm Cross

Councillor Tonia Craig

Ross McClean (BHH Local Area Manager)

Becky Wiseman (BHH Assistant Local Area Manager)

Mark Ellison (Project Manager)

Cali Sparks (Sustainable Transport Planner)

Vickie Fear (Public Art Officer)

Appendices

APPENDIX 1 Public Consultation and School Workshops

The project team would like to thank the following people for their support and advice with this project.

Parish Clerks:

Roland Potter (Bursledon Parish Clerk)

Amanda Jobling (Hamble Parish Clerk)

David Nevin (Hound Parish Clerk)

Local History Societies:

Bursledon LHS

Hamble LHS – Margaret Greenfield (Secretary)

Hound LHS – Maureen Queen (Chair)

Friends of Victoria Country Park

Ian Edwards (SWR Station Ambassador)

Bursledon Rights of Way & Amenities Preservation Group (BROWAPG): Diane Andrewes (Secretary)

Friends of Bursledon Station (FOBS): Diane Andrewes (Secretary)

Sustrans: Eric Reed

School workshops

Mark Drury ran three hour-long workshops with classes of 30 children. Each workshop consisted of the same activity, to allow all the young people to express their ideas collectively. Prior to the workshops the school had been sent some background information on the project and activities to allow the children to do some preparatory work before and talk to their parents and friends too.

Madeleine Allison ran workshops at Netley Abbey Infant & Junior School on 24th May 2022 and at Hamble Primary school on 6th July 2022 which focused in particular on local ecology. For Madeleine these were one of the highlights of working on this project. Unfortunately, Bursledon schools could not fit us into their schedule for this year but hope they will be interested in getting involved during the next stage.

Madeleine chose to focus the workshop sessions on the ecology of their districts being that this was the most elusive and fragile part of their surrounding spaces and often never experienced first-hand. As she couldn't take the real thing in to class she borrowed the best collection of stuffed specimens of beasts, insects and reptiles that she could get hold of. (her thanks go out to QUECP, Hants Museum collections service, Kay at Haslemere Museum and a very generous private butterfly collector).

Madeleine filled their outdoor classroom spaces with a very comprehensive display of creatures that included three species of snake, two owls and a pair of red squirrels and the children's responses were wonderfully enthusiastic and fascinated to examine them all.

She listened to anecdotes and stories of their own encounters with some of these phenomena in their garden areas and beyond as they drew and coloured their favourites. They discussed their outdoor activities and being in their landscape and watching out for wildlife on their walks and rides. There was all the more enthusiasm for this subject because of the localising of their lives during the periods of lockdown due to the Covid pandemic and these particular classes had had no trips elsewhere either so her visit was all the more warmly received.

The images that these capable and articulate top primary classes made with Madeleine on those two days, about two hundred of them, are lively, original and varied and convey a passion for the natural world and all its local possibilities for exploring, right on their doorsteps.

APPENDIX 2 Ownership And Afterlife Of Artworks

1. Ownership

Public artworks are considered to be an integral part of the public realm. Unless other provisions supersede this document, the public artworks will belong to Eastleigh Borough Council who, once any defects liability and maintenance period in the contract with the artist is complete, will be responsible for maintaining the works in consultation with the relevant landowner.

2. Decommissioning

In accordance with the EBC Public Art Strategy, the decommissioning of works should be considered at the outset as part of long-term project planning.

'To ensure that Eastleigh Borough Council's public art collection and the surrounding environs, remain of high quality, artworks that are no longer relevant or have reached the end of their lives will be decommissioned. Unless other provisions are put in place, those responsible for the maintenance of specific artworks are also responsible for funding their decommissioning'.

'For new commissions, issues of decommissioning will be addressed by the contract at the outset. Considerations will be made to life expectancy, review periods and maintenance agreements'.

3. Intellectual property

The Artwork copyright will remain at all times with the Lead Artist, however, on signing the Contract, the Lead Artist will allow the Council and Site Owner a royalty-free licence to take photographs or other records of the Artwork for use in promoting the project.

4. Maintenance

Maintenance requirements will be provided by the appointed artists and agreed with Eastleigh Borough Council. Assessments will ensure that materials and fabrication are fit for purpose and that the design life is appropriate for the context. The maintenance plan will include details on the type of care that the materials and design require. Cleaning, wear of materials, specialist equipment or treatments such as anti-vandalism requirements should be included.

It will be a requirement that commissioned artworks will be as durable and maintenance-free as possible. A maintenance plan for each artwork will be provided by the commissioned artist/s.



APPENDIX 3 Artwork and interpretation for Marker Posts

1. Netley Abbey

Netley Abbey was built by Cistercian Monks in the 13th Century. In 1536, following Henry VIII's suppression of the lesser monasteries, the Abbey was gifted to Sir William Paulet and converted into his private mansion house. In 1704 the owner of the house sold it for building materials and over time Netley Abbey became a treasured ruin, inspiring many artists and writers including John Constable and Jane Austen.

Also on the plaque there is a Common Pipistrelle bat. Pipistrelles are the most common of the 18 species of bat found in the UK. The Common Pipistrelle weighs around five grams. You are most likely to see bats twenty minutes after sunset in the UK, when they leave their roosts to hunt insects.



2. Royal Victoria Country Park (RVCP)

The Royal Victoria Military Hospital was commissioned by Queen Victoria in 1855 to treat casualties returning from war overseas. The first patients were admitted in 1863 and during the Boer War (1899-1902) the hospital filled to its capacity of around 1000 patients. In later years additional hospital buildings were added to the site and again it was fully occupied during World War II. Part of the hospital was also used for the treatment of psychiatric patients suffering with serious mental illness.

Following a fire in 1963 the main hospital building was demolished and the last operational part of the hospital, the asylum, closed in 1978.

Also on the plaque there is a flock of Swifts, sometimes referred to as a 'scream' of swifts because of the sound they make! Swifts are migratory birds who like to nest in the roofs of old buildings and can fly at speeds of up to 69mph. In 2021 Swifts were added to the list of most endangered birds in the UK.



3. RVCP Military Cemetery

Netley Military Cemetery houses around 3600 graves including patients from the Royal Victoria Military Hospital, as well as hospital staff and their families. The cemetery is managed by the [Commonwealth War Graves Commission](#).

Visiting this area in the Spring is a great time to find the woodland carpeted with Bluebells. Often an indicator of ancient woodlands, Bluebells are associated with many folk tales of fairy magic, and are also excellent suppliers of nectar for bees, butterflies and hoverflies.



4 Hamble Lane

4. Hamble Lane

In the mid-twentieth century Hamble had several active airfields used by companies including Fairey's, Avro and British Marine Aircraft (later renamed Folland Aircraft) to build aeroplanes, seaplanes and flying boats.

Below the seaplane are a row of 'Pinus Radiata' or Monterey Pine, like those growing in nearby Royal Victoria Country Park. Originating from the Californian coast, Monterey Pines were introduced to the UK in 1833 and are unusually salt tolerant so they can often be found thriving in saline zones like the Hamble Peninsula.



5 Hamble Rail Trail

5. Netley – Hamble Rail Trail

The Hamble Rail Trail is a 4.5 mile (7.2km) long circular footpath running alongside a disused railway track built during the First World War. Originally intended to transport aircraft to Hamble-le-Rice the main use of the line was transporting oil to and from the BP oil terminal in Hamble. The line has not been used since 1986 when BP installed a 56 mile (90km) long pipeline.

Also on the plaque there is a female White-tailed Bumblebee and Oxeye Daisies. There are currently 24 species of Bumblebee in the UK. Unlike honeybees they do not make honey as the Queens hibernate during the colder months.

Oxeye daisies are a native perennial, which usually flower from May – September. They are very popular with pollinating insects including bees, butterflies and hoverflies.



6 Hamble Airfield

6. Hamble Airfield

The land now incorporating and north of the recreation ground was previously one of two airfields used from 1926 – 1984. Primarily used for aircraft repair and training, this airfield has become known for the No. 15 Ferry Pool staffed entirely by volunteer women who transported planes without the use of radios, to their operational stations worldwide during World War II.

Also on the plaque there is a Skylark. Skylarks are brown ground-nesting birds best-known for their distinctive, almost vertical display flight, reaching up to 1000 feet in the air to advertise their territory. Their song was indelibly etched in British culture through the composition of Ralph Vaughan Williams, The Lark Ascending. Skylarks are currently on the red list of most endangered birds in the UK.



7 Hamble Foreshore

7. River Hamble Foreshore

The Admiralty Court books offer a valuable insight into the activities which have occurred here throughout history, including smuggling, illegal fishing and the operation of the Hamble to Warsash ferry dating back to 1493. Salt production was an active industry along the edge of the river and in Hamble during the 18th Century a Salt Officer ensured that taxes were paid on the valuable commodity. Read more about the history of maritime Hamble on the [Hamble Local History Society website](#).

Also on the plaque there are Brown trout. Although they are actually the same species as Sea trout, Brown trout spend more time in freshwater such as rivers and lakes. Trout can live for up to 20 years and weigh up to 15kg.



8. Hamble Point

Hamble Point has been a key location for defensive fortifications throughout history. Nearby Hamble Common Camp is the site of a settlement dating back to the Iron Age and in the 16th Century Henry VIII chose this area to build St Andrew's Castle as protection from France and the Holy Roman Empire. The castle has since been almost entirely lost to coastal erosion. In more recent history, defences like the WWII anti-aircraft Bofors gun installed here were positioned to protect Spitfire production and the oil refinery at Fawley.

Hamble is also synonymous with J Class Yachts. First made to participate in the 1930 America's Cup, a limited number of these beautiful single-mast yachts have ever been made. Find out more on the [J Class Association website](#).

On the plaque there are Yellow-horned poppies, which grow around the coast. After flowering in June the plant grows horn-like seedpods up to 30cm long. The sap of the Yellow-horned poppy is poisonous.



9. Satchell Lane

Satchell Lane is thought to take its name from the estate of Sir Henry Shattershall, a Knight to Henry III in the 13th Century, although very few records exist to prove this to be fact. A number of publications on the history of this area are available from the [Hamble Local History Society](#), including the History of Satchell Lane by Ian Underdown.

Also on the plaque there is a Peacock butterfly with its distinctive wing pattern of eye spots to confuse predators. Primarily laying its eggs on nettles, Peacock butterflies are widespread across the UK.



10. Mallards Moor

The Strawberry Trail walking route is approximately 15 miles long, connecting Netley and Botley across this area of Hamble and Bursledon, known in the late 19th Century as the Strawberry Coast. During the boom starting in the 1860s, trains known as 'strawberry specials' would transport strawberries from Hampshire to London's Covent Garden.

Also on the plaque there is a male Roe deer, identifiable by its short antlers. Roe deer are native to the British Isles and particularly common around woodland areas but are increasingly coming into urban areas to feed.



11. Old Bursledon

The [Bursledon Brickworks](#) supplied many of the bricks used in this area, including those used by Mr W.C. Humphry in the mid-19th Century to add extravagant chimneys to the houses he owned in the village as part of the Greyladyes estate. Other distinctive historic brick buildings nearby include The Jolly Sailor, an 18th Century pub; The Fox & Hounds pub which dates back to the 16th Century and standing alongside it, The Lone Barn, built in Winchester in 1871 and relocated brick by brick to its current location in 1974.

Also on the plaque, peeping through the bricks is a Wood mouse. Sometimes known as the long-tailed field mouse, the Wood mouse is nocturnal and similar to the greyer House mouse but with larger eyes and ears relative to its size.



12. Bursledon Windmill

Bursledon Windmill was constructed in 1814 and operational until the 1880s. After becoming derelict the windmill was restored by the Hampshire Buildings Preservation Trust and opened to visitors in 1991. Bursledon Windmill is currently managed by [Hampshire Cultural Trust](#) and open to visitors during the summer months.

Also on the plaque there is an Emperor dragonfly. Usually spotted near ponds, lake and canals, Male Emperor dragonflies have a sky-blue abdomen whereas females are green.



13. Bursledon Recreation Ground

The Church of St Leonard in Bursledon was built by monks around 1230 and although altered in the mid-19th Century the church maintains its original font.

On the plaque showing Bursledon Recreation Ground there is a Meadow brown butterfly and Hawksbeard, a yellow flowering plant which is often mistaken as Dandelions. The Meadow brown butterfly is one of the most common butterflies in the UK.



14. Upper Hamble River

The wreck of the Grace Dieu, a 15th Century ship built for Henry V lies close to the jetty for River Hamble Country Park after being struck by lightning and catching fire in 1439. This, along with a number of other wrecks, historic shipbuilding sites and oyster beds have been mapped by the [Marine Archaeology Trust](#) as part of an extensive research project exploring the River Hamble.

Also on the plaque there is an Oystercatcher and Common sea-lavender. Oystercatchers are black and white wading birds who mostly eat cockles, mussels and worms. Find out more about Oystercatchers on the [RSPB website](#). Common sea-lavender grows along the coast and although it has purple-coloured flowers it is not actually related to lavender and is not fragrant.



15. Westwood Park

Westwood has served a number of historic purposes, including feeding water via four large conduits to Netley Abbey's ponds, wells and toilets; and much later, concealing the artillery stores that supplied the nearby Spitfire factory.

On the plaque there is a Great spotted woodpecker flying through the leaves of an oak tree. Great spotted woodpeckers have distinctive black, white and red plumage and are best known for drumming their beaks on tree trunks. Find out more about Great spotted woodpeckers on the [RSPB website](#). Oak trees can grow up to 40 metres tall and sustain a wide range of wildlife including insects, birds, bats and even mammals like squirrels, badgers and deer who feed on the acorns.

APPENDIX 4 Heritage Database

Historic England:

www.historicengland.org.uk/listing/the-list/map-search?clearresults=true

Bursledon

Dodwell Cottage , Dodwell Lane	II
Hoe Moor House , Dodwell Lane	II
Bursledon Windmill , Windmill Lane	II*
Granary Adjacent to Bursledon Windmill , Windmill Lane	II
Redcroft Farmhouse , Oakhill	II
The Thatched Cottage , Portsmouth Road	II
Church of St Leonard , Church Lane	II*
The Lodge , Church Lane	II
The Old Rectory , School Road	II
Ladymead , School Road	II
Chapel of Our Lady of the Rosary , School Road	II
Greyladyes , 7, 8, 9 & 10 School Road	II
Boundary Wall to Greyladyes , School Road	II
K6 Telephone Kiosk , High Street	II
The Old Cottage , High Street	II
Dolphin House , High Street	II
Walnut Tree Cottage , High Street	II
Lattice Cottage , High Street	II
Yew Tree Cottage , High Street	II

Rosewood , High Street	II
Woodbine Cottage , High Street	II
Dale Cottage , High Street	II
Greywell , Station Road	II
Upcott , Station Road	II
Ewers , Lands End Road	II
Jolly Sailor PH , Lands End Road	II
3 Lamp Posts , Lands End Road	II
Myrtle Cottage , Lands End Road	II

Hamble

Copperhill Terrace , 1-5 and 7 & 8 Satchell Lane	II
K6 Telephone Kiosk , Satchell Lane	II
The Olde Cottage , 1 The Square	II
The Old House , The Square	II
Margery Cottage Pump Cottage , High Street and 6 High Street	II
Capstan House , High Street	II
The Victory Inn , High Street	II
House between Victory Inn and King and Queen PH , High Street	II
The King and Queen PH , High Street	II
Portland House and Smaller Cottage attached to North Side , High Street	II
Castleton House and Adjoining Compass Point Chandlery , High Street	II
Manor Farm , High Street	II
Henville House , High Street	II
The Myrtles , High Street	II
Four Gun Bollards on boundary of Gun House , High Street	II
The Gun House Including Stables Adjoining South , High Street	II
Ye Old White Harte PH , High Street	II
Church Cottage , High Street	II
War Memorial, Churchyard of Church of St Andrew the Apostle , High Street	II
The Old Vicarage , High Street	II
Church of St Andrew , High Street	II*
Leonard House , Rope Walk	II

Coastguard Cottage , Rope Walk	II
Mariners , Rope Walk	II
Quay House , The Quay	II
The Bugle Inn , The Quay	II
Royal Southern Yacht Club Sun Dial House , The Quay	II
South House The Cottage , School Lane	II
Jasmine Cottage Manor Cottage West Cottage , Green Lane	II
Sydney Cottages , 1 Green Lane	II
Sydney Cottages , 2 Green Lane	II
Sydney Cottages , 3 Green Lane	II
Ferryside Cottage , Green Lane	II
Sydney Lodge Including Stable , Kings Avenue	II*
Hamblecliffe House , Kings Avenue	II
Stable Block to Hamblecliffe House , Kings Avenue	II
Iron Age Linear Earthwork , St Andrew's Castle, Hamble Common	SAM

Hound

Royal Victoria Country Park	II (P&G)
Victoria House at Victoria Hospital , Netley	II
Chapel in the Grounds of the Royal Victoria Hospital	II*
The Empire Building , Royal Victoria Country Park	II
Officers' Mess in the Grounds of the Royal Victoria Hospital	II
Lodge to the Royal Victoria Hospital , Victoria Road	II
Prince Consort PH , Victoria Road	II
Netley Lodge , Netley Lodge Close	II
Netley Railway Station , Station Road	II
Church of St Mary , Hound Road	II*
Hound Farmhouse , Hound Road	II
Netley Grange , Grange Road	II
Church of St Edward the Confessor , Grange Road	II
Netley Castle , Abbey Hill	II*
Netley Castle	SAM
Netley Castle, Abbots Lodge , Abbey Hill	II

West Lodge, Abbey Hill	II
Bradgate Manor, Abbey Hill	II
Netley Abbey	SAM
Netley Abbey; Precinct Wall and Moat (x2)	SAM
Western Aqueduct Near Netley Abbey	SAM
Eastern Aqueduct and Water Catchment Area of a Western Aqueduct (x2)	SAM

Eastleigh Borough Council

Bursledon

[Old Bursledon Conservation Area](#)

[Bursledon Windmill Conservation Area](#)

Hamble

[Hamble-le-Rice Conservation Area](#)

Hound

[Netley Abbey Conservation Area](#)

Locally Listed Buildings

Bursledon

Crofton House, Dodwell Lane

Heath House Farm, Heath House Lane

K6 Telephone Kiosk, Portsmouth Road/Pound Road junction

Treehills House, Dodwell Lane

Upton Lodge, Blundell Lane

Windover Manor, Providence Hill

Bursledon Hall, Long Lane

East View, Long Lane

Brook Cottage, School Road

Idaho, School Road

Nevada, School Road

Pine View, School Lane

Rose Cottage, School Lane

The Linden Tree, School Lane

Laurel House, School Lane

Hamble

n/a

Hound

The Library, Station Road

K6 Telephone Kiosk, Station Road/Wykeham Road junction

K6 Telephone Kiosk, Netley Station

Scout / Guide Hut, 16 Station Road

72 Victoria Road, Netley Abbey

See also: buildings, structures and features identified as Positive in the Conservation Area Character Appraisals [listed above.](#)

Historic Environment Record

The HER is extremely detailed and the following list is not exhaustive. To explore the HER go to: maps.hants.gov.uk/historicenvironment/

Bursledon

Bursledon Rail Station – [Medieval Shipyard, Church Creek](#)

Hamble

Hamble Rail Station – [WWII Pillbox](#)

Hamble Country Park – formerly [Hamble Airfield](#)

Hound

Netley Rail Station – Netley Rail Station building, Listed Grade II (see above)

Further Resources

[Character Area Appraisals](#)

[Landscape Character Assessments](#)

[Eastleigh Borough Local Plan 2016-2036](#)

[Eastleigh Borough Policies Map – South](#)

[Eastleigh Borough Public Art Policies](#)

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