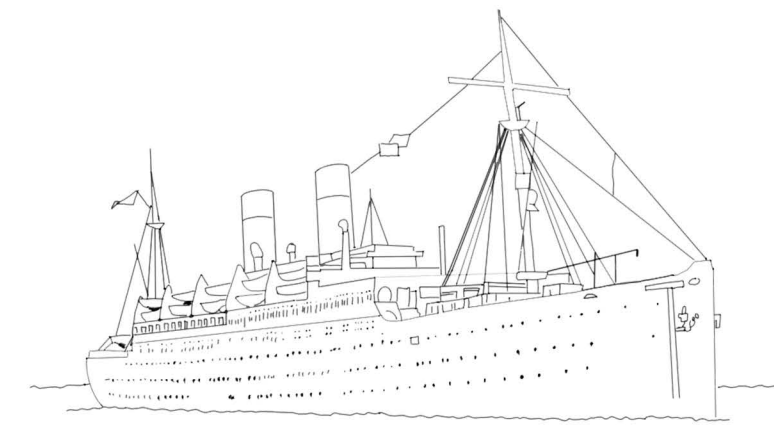


The Gathering Yard

A Space Honouring the Windrush Legacy



Arrival Timeline



This project addresses social justice by centring the lived experiences and cultural legacy of the Windrush generation a community whose contributions to British society have often been overlooked or undervalued. The Gathering Yard commemorates the struggles and cultural impact of Caribbean migrants through spatial storytelling, fostering an atmosphere where identity, memory, and belonging are central. The area encourages active, intergenerational communication rather than serving as a static memory by inviting guests to connect, listen, and think. It brings visibility to a vital part of Black British history, reinforcing the right of these communities to be seen, heard, and celebrated. By transforming underrepresented narratives into lived experience, the project promotes cultural equity and honours the enduring legacy of the Windrush generation.

Project Overview:

The Gathering Yard serves as a spatial reflection on the Windrush generation, examining their arrival, migration across the UK, and the lives they established upon settling. The space honours their legacy and cultural contributions through immersive narratives, spatial installations, and environments designed for gathering and reflection. A luggage display evokes the personal belongings and emotional weight carried by early migrants, while the outdoor hub invites people to come together in celebration exploring Caribbean culture through food, craft, and partnerships with local Bristol communities. Rather than functioning as a static museum, the design acts as a living cultural archive, blending memory and sound. Visitors walk through key moments in the Windrush journey, experiencing both the movement and hostility faced, and ultimately the celebration and cultural expression that followed. The space encourages connection and exchange, transforming overlooked histories into lived, felt experience.

“The Mother Country **Needs** you”
-Princess Campbell

Spatial Intent



1. Arrival



2. Realisation

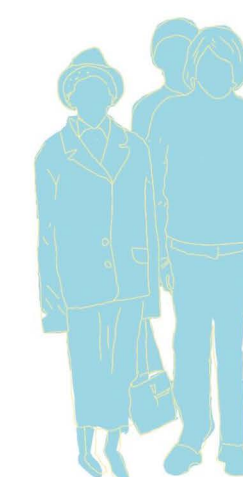


3. Settling

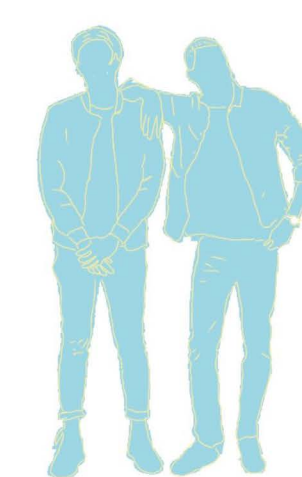


4. Music

Users:



Elders



Youth



Students & School

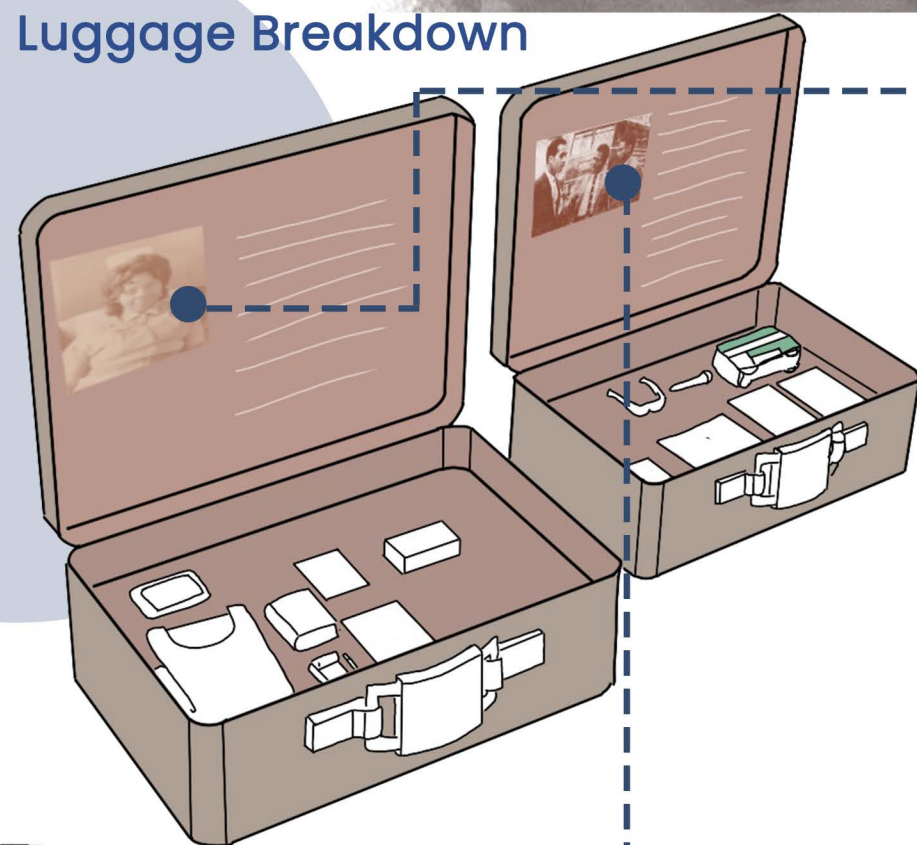


Local Community & Public

Luggage Installation



Luggage Breakdown



Princess Campbell

Princess Campbell's Mini Luggage Display:

- Nursing badge – Reflects her pioneering role in healthcare.
- Travel Bible – A sign of her faith, strength, and resilience.
- Brick fragment – Symbolises the homes built through her housing work.
- Royal invitation – Marks her recognition and visit to Buckingham Palace.
- Cigarette pack – Reminds us of her first job at Wills Tobacco Factory.

Owen Henry's Mini Luggage Display:

- Bus model – Marks his role in the 1963 Bristol Bus Boycott.
- Protest placard – 'Equal Rights for All!' reflects his fight for justice.
- Dance ticket – Echoes the prejudice he faced for interracial dancing.
- Petition scroll – Symbol of his grassroots activism.
- Glasses – A personal item showing thoughtful leadership.
- Microphone – Represents his voice in the community.

Owen Henry



1.0 Arrival

- 1.1 Caribbean influenced entrance
- 1.2 Transition tunnel
- 1.3 Luggage Installation
- 1.4 Clothing exhibition
- 1.5 Arrival Timeline Spatial Intent
- 1.6 Buffer Zone
- 1.7 Storage

4.0 Multipurpose Hall

- 4.1 Reception area
- 4.2 Cloak room
- 4.3 Hall area
- 4.4 Stage
- 4.5 Small Kitchen
- 4.6 Backstage

2.0 Reality

- 2.1 Newspaper Projection
- 2.2 Ceiling Installation
- 2.3 Housing exhibit
- 2.4 Reflection area
- 2.5 Start of Hope

5.0 Outdoor Area

- 5.1 Gazebo
- 5.2 Market Stalls
- 5.3 Market vans

3.0 Settling

- 3.1 Timeline of settling
- 3.2 Interactive installation
- 3.3 West Indian front room exhibit
- 3.4 Seating area

6.0 Workshop + Others

- 6.1 Workshop
- 6.2 Instrument storage
- 6.3 Workbench
- 6.4 Dj Desks
- 6.5 M/F Toilets
- 6.6 Housing Entrance

Site Context: The Island



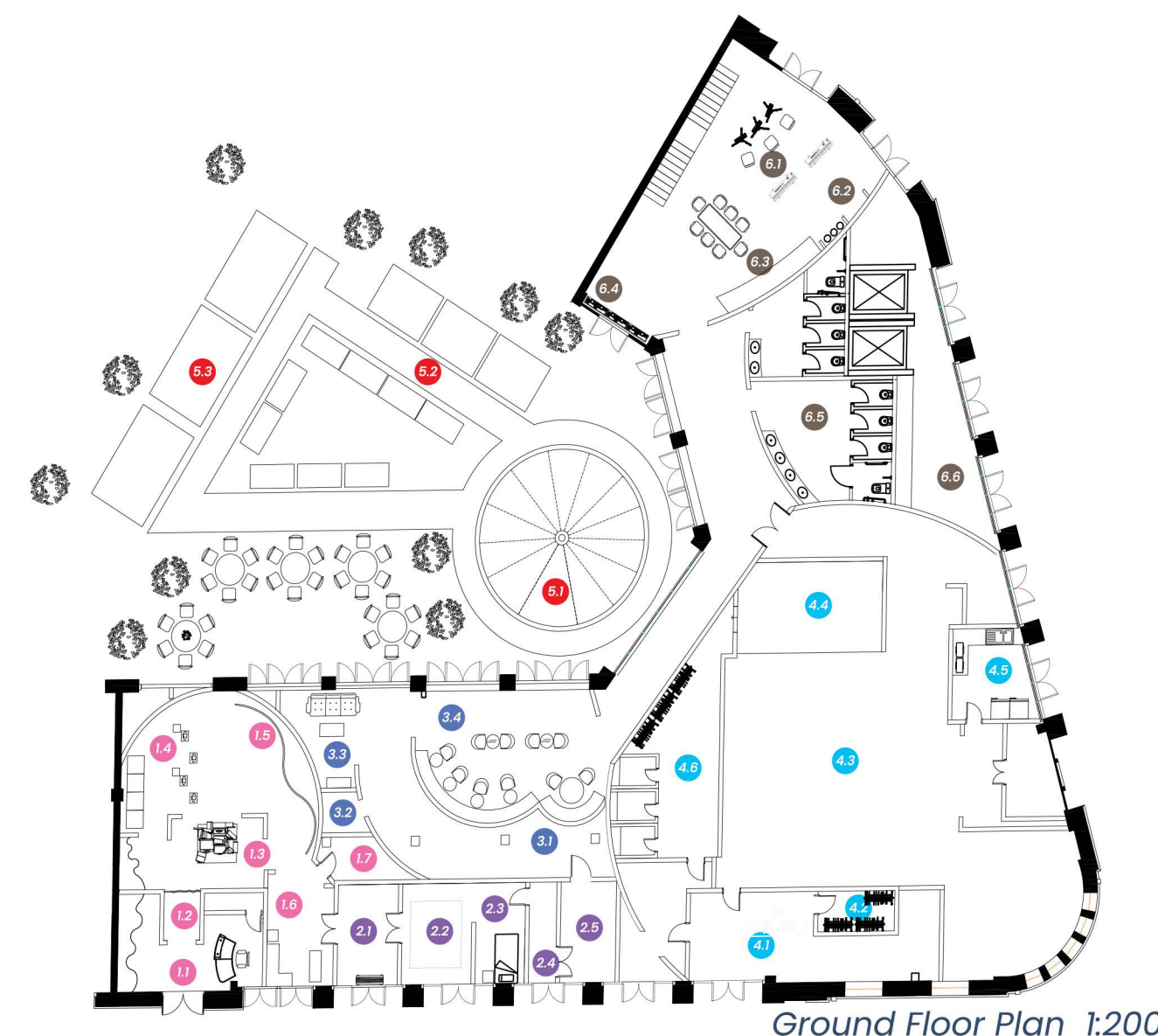
The Gathering Yard is located at The Island, a former civic complex in the heart of Bristol, originally home to the Central Police Station, Fire Station, and Law Courts. Completed in 1928 and known locally as The Bridewell, the site is built from Bath stone and yellow brick, with a central courtyard connecting all four listed buildings. Now transformed into creative studios, this location carries a civic legacy once a centre of authority and order, now reimagined as a space for cultural storytelling.

Empire Windrush's journey to Britain



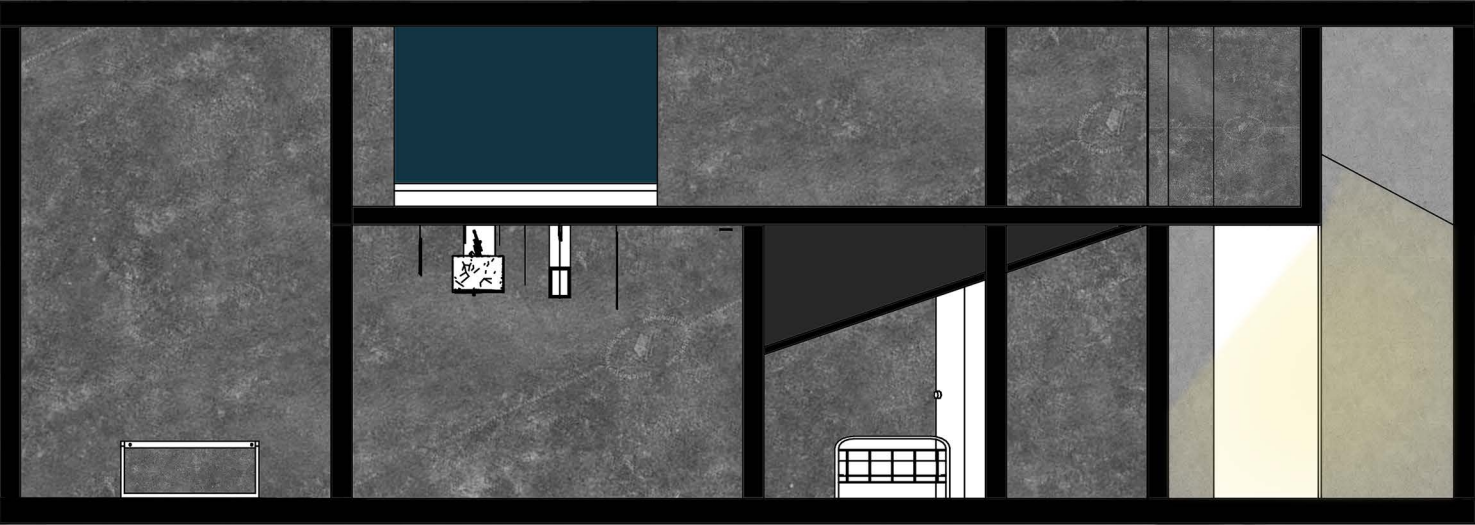
Migration Pathway: Tilbury Docks to Bristol

On 22 June 1948, the HMT Empire Windrush docked at Tilbury, carrying over 1,000 passengers from the Caribbean. Most were young men invited to help rebuild post-war Britain the symbolic beginning of the Windrush Generation. From Tilbury, many travelled to cities like Bristol, contributing to vital industries and shaping British culture despite facing hostility and systemic racism. The Gathering Yard retraces this route a journey marked by hope, resilience, and cultural transformation.



Ground Floor Plan 1:200





Section

The realisation room sequence



The Bench Room
A quiet introductory space where visitors pause, surrounded by headlines and silences that set the scene for what followed.



The Ceiling Room
A suspended installation confronts visitors with uncomfortable truths always present, often unspoken.

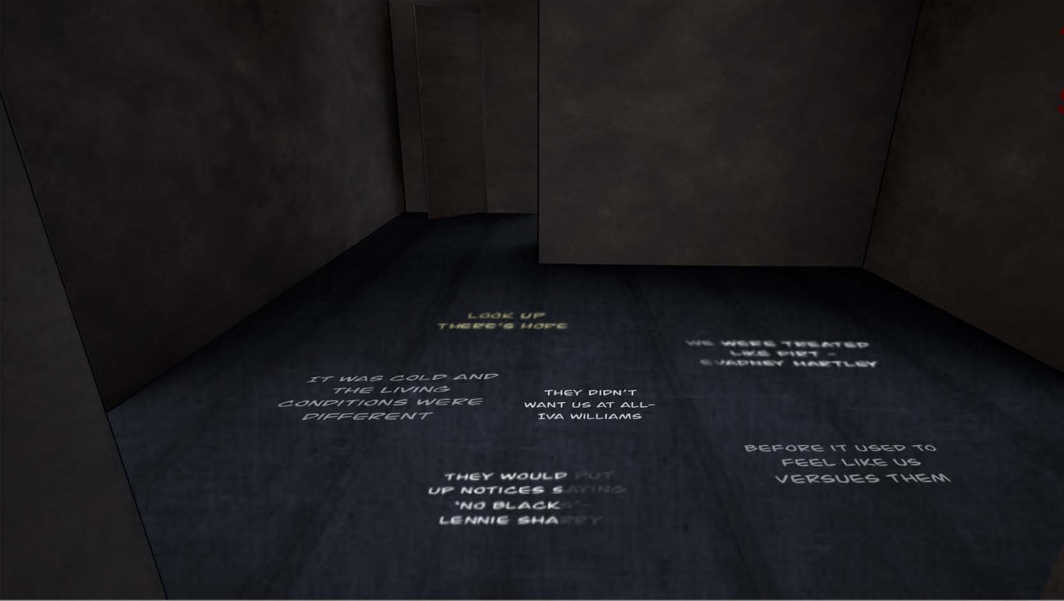


Housing Crisis
A fractured wall and projected testimonies reveal the ongoing struggle for housing, dignity, and a sense of place.



Start of Hope
A space of stillness and light, patterned with memory, honouring resilience and everyday acts of endurance.

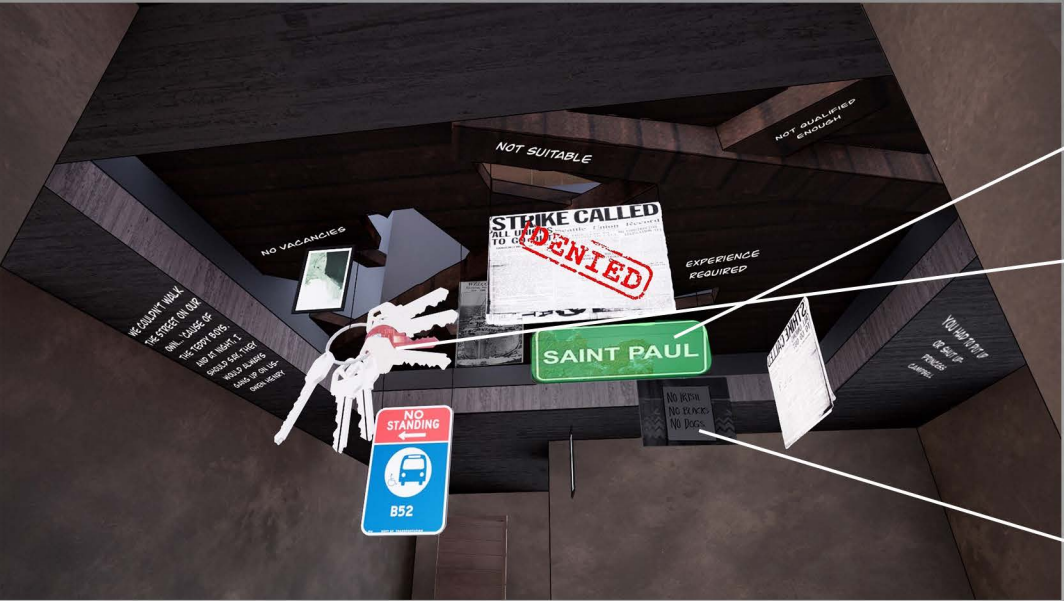
“Things were very rough for us”



“They told us we were welcome. Then slammed the door.”

“Called to help. Left to suffer.”

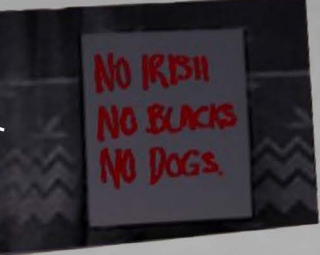
“They needed us. But they never respected us.”



The first postcode of arrival a place of welcome, culture, and struggle. In addition also the boundary of where they were accepted.



Twelve men to a room, sometimes a bed no privacy, no peace. The housing they found was cramped and impersonal, reflecting the harsh reality of being unwelcome.



A blunt sign of rejection. Once common on doors and windows, it made clear who wasn't welcome not just in homes, but in the nation itself.



Music Timeline



West Indian Front Room



Music Workshop

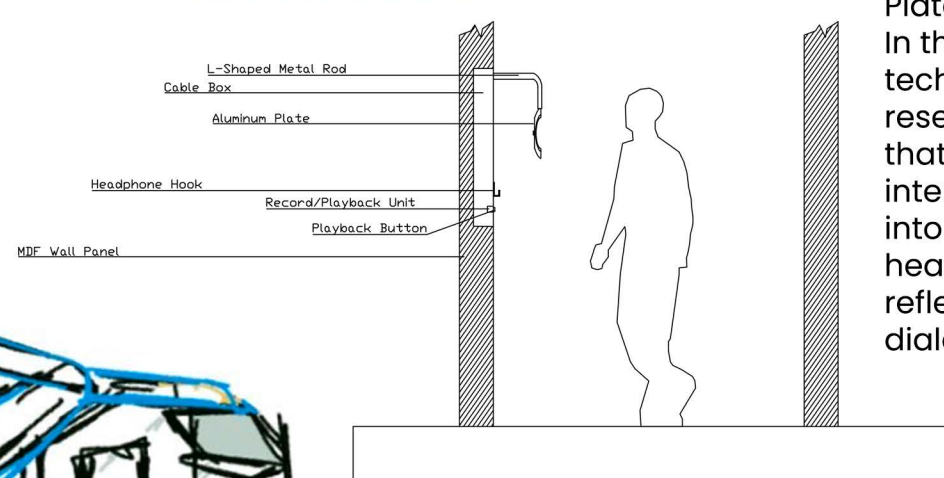
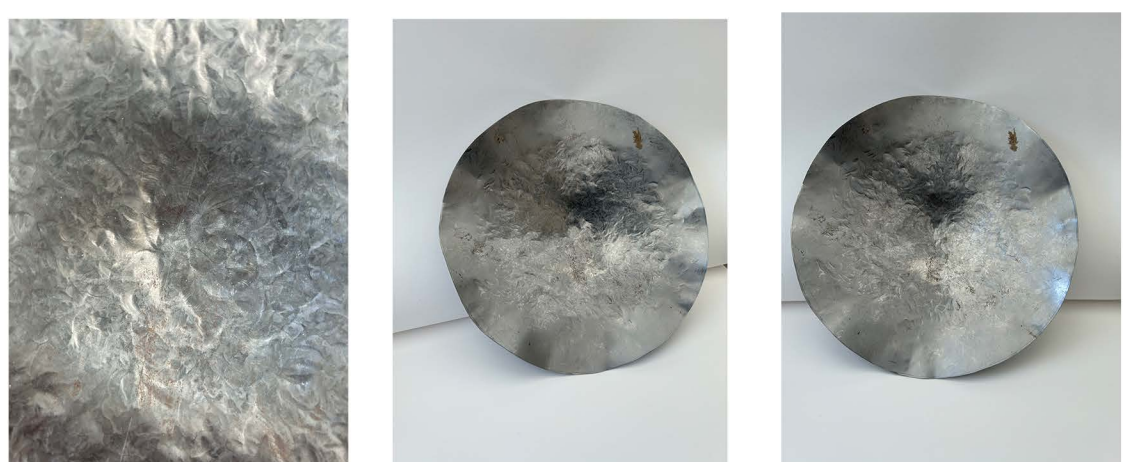
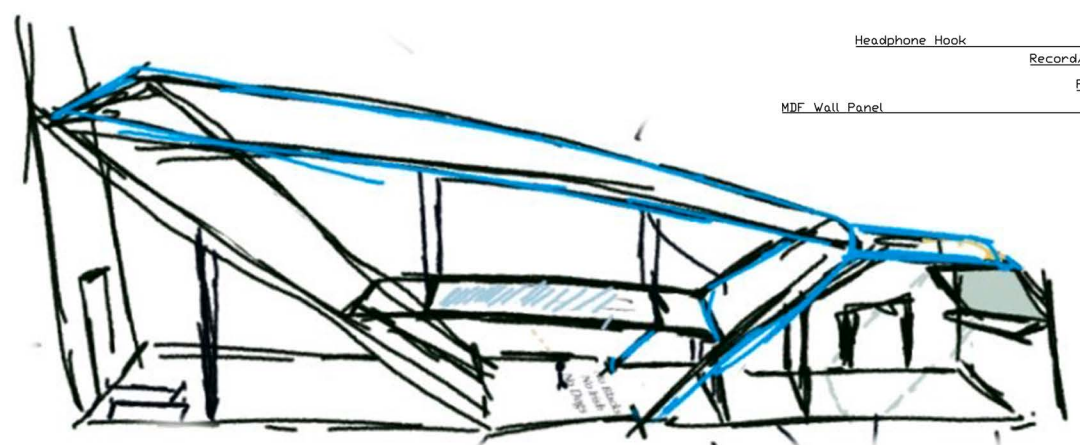
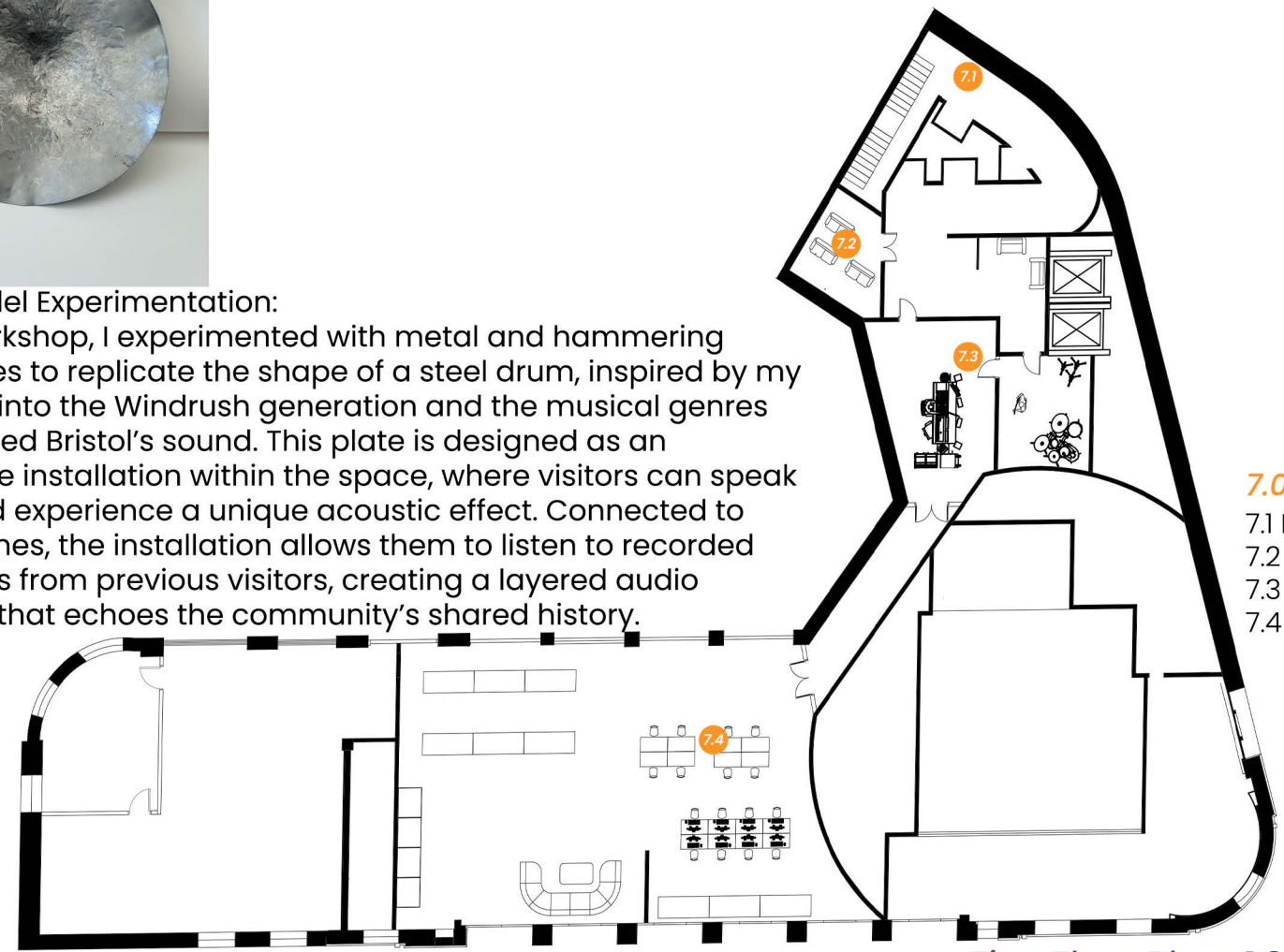


Plate Model Experimentation:
In the workshop, I experimented with metal and hammering techniques to replicate the shape of a steel drum, inspired by my research into the Windrush generation and the musical genres that shaped Bristol's sound. This plate is designed as an interactive installation within the space, where visitors can speak into it and experience a unique acoustic effect. Connected to headphones, the installation allows them to listen to recorded reflections from previous visitors, creating a layered audio dialogue that echoes the community's shared history.



- 7.0 Arrival
- 7.1 Music timeline
- 7.2 Screening room
- 7.3 Music Studio
- 7.4 Archives room

Early sketches exploring spatial concepts:
Initial ideas considered how the space might look and feel, drawing inspiration from the West Indian Front Room, the storytelling area influenced by the migration pathway, the music timeline, and the clothing exhibit located in the Arrival Zone.