

PENARTH HEIGHTS : VALE OF GLAMORGAN

CREST NICHOLSON (SOUTH WEST) LTD

PUBLIC ARTS STRATEGY : FEBRUARY 2007



R S Clamp
Public Art Consultant
Continuum Arts



Angela Cockayne and Robert Fearn
Artist Consultants
Forge Projects

CONTENTS

Introduction	3
Context	4
Aims and Objectives	5
Aspirational Guidelines	5
The Public Art Process:	
Appointment of the Public Art Consultant	7
Appointment of Artist Consultants	10
Establishment of the Public Art Panel and its function	11
Appointment of Lead Artist	13
Contractual Guidelines	14
Commissioning Guidelines	15
Adoption, Maintenance, Relocation and Decommissioning	16
Documentation and Evaluation	16
Sponsorship and Collaborations	16
Financing the Strategy	16
The Public Art Visioning and Identification of Artistic Opportunities:	
Overview	17
Public Art Mapping	18
Key Routes and Connectivity	19
Key Locations and Signature Artworks	20
The Ridgeway 'Shared Spaces', Streetscapes and 'Additionality'	24
Community Engagement and Potential Collaborations	27
Temporary Artworks, Interventions and Events	29
Conclusion	30
Acknowledgement of Sources	31



INTRODUCTION

This Public Art Strategy for Penarth Heights : Vale of Glamorgan Council is submitted on behalf of Crest Nicholson (South West) Ltd in accordance with the requirements of the Planning and Design Guidelines Document issued March 2004 and the Vale of Glamorgan Adopted Unitary Development Plan Supplementary Planning Guidance (SPG) for Public Art 2005. These documents require the proper consideration of Public Art.

The nature and purpose of this strategy is to devise and provide a coherent framework for the development and implementation of the Public Art programme. It also seeks to establish a commitment to a range of open ended projects, both temporary and permanent, which provide exciting and contemporary opportunities for artists.

This Strategy will serve as a working reference document throughout the life of the development.

Crest Nicholson (SW) Ltd, in working closely with the Vale of Glamorgan Council on this strategy, acknowledge that artists, craftspeople and designers have a valuable role to play in shaping and imbuing meaning into this new urban quarter to enhance the quality of the public spaces. They also recognise the power of artworks and events to enliven and enrich the programme, contributing to the collective experience and memory that is Penarth town and its environs.



CONTEXT

This redevelopment site of some 16 acres occupies sloping land to the northern edge of Penarth town and affords spectacular panoramic views over Cardiff Bay and the Severn Estuary. It is set between Penarth town centre and Penarth Marina and as such will reunite and reconnect these two areas. It is an extraordinary site and as such presents a unique and exciting opportunity in terms of imaginative redevelopment.

Crest Nicholson (SW) Ltd (developers), Edward Cullinan Architects (build architects) and Nicholas Pearson Associates (landscape architects) are working closely to meet the aspirations of the Vale of Glamorgan Council and the community to achieve an exciting and exemplary residential scheme.

It has also been recognised that the client would like to see a scheme of high quality in terms of materials and contemporary design resolution and one that attempts to set a benchmark for modern landscape design.

High regard has been paid therefore to the quality of the landscape design and the spaces between buildings based on concepts derived from the existing landscape qualities of the site. In addition the principles of 'shared space' design are central to the masterplan concept which is based on the creation of active inhabited streets and public spaces designed to give equal rights and responsibilities to pedestrians, cyclists and vehicle users.

The aim is to create a distinctive environment that will become a cherished home for new residents and contribute to the civic quality of Penarth. Careful consideration has also been given to the existing wider setting and opportunities for reconnection, both physically and conceptually, have been explored.

These strong strategic themes of 'shared space' and 'connectivity' emerge in the landscape design proposals and the Public Art aims to integrate and support these objectives whilst enhancing the quality of both the green and urban spaces to create a new and stimulating sense of place.

Crest Nicholson (SW) Ltd therefore, are creating an exciting, cohesive and environmentally sustainable urban development as a flagship of contemporary design for the region – reconnecting people with this very special place.

This Public Art Strategy responds directly to the key themes and areas identified within the masterplan.



AIMS AND OBJECTIVES

- To contribute to and enrich local distinctiveness, uniqueness and identity and ensure an historical and cultural legacy for future generations, adding to the intimacy and enjoyment of this exciting development opportunity which encourages economic and sustainable regeneration.
- To extend the commitment to creating high quality artworks within public places, seeking where appropriate strong ecologically and environmentally sound solutions, delivering both on time and within budget.
- To seek advice from and work directly in conjunction with designated key members of the Design Team, the Clients and Vale of Glamorgan Council Officers.
- To build upon the recent Supplementary Planning Guidance (2005) with regards to Public Art prepared by CBAT on behalf of the Vale of Glamorgan, and those established for Public Art Programmes within the Arts Council of Wales area.
- To ensure that a conceptually coherent but physically varied programme of artworks is commissioned, extending aspirations and experience, and encouraging the integration of innovative and dynamic contemporary art within the development.
- To give opportunities where appropriate to professional artists to not only demonstrate their skills and vision but to relate to and express their response to the specific site, seeking creative and innovative solutions by providing open opportunities within a structured and supportive framework.
- To encourage educational involvement and interaction with the arts extending and engendering enjoyment, an understanding of the world around us, and ownership of public spaces, re-engaging people with place.
- To commission both temporary and permanent public artworks to challenge and build new audiences for contemporary art.
- To strive for the highest quality in the artworks undertaken in order to complement and meet the aspirations held for this unique site by the Council, the community and the developers.

ASPIRATIONAL GUIDELINES

- Through the application of the Arts, bringing 'additionality' to the aspirations and quality of this regenerative programme.
- To continue and foster the good working relationships with the major stakeholders by bringing consultation, collaboration and partnership to the heart of the project.
- To respond to and recognise the richness and diversity that a revitalised Penarth Heights site can provide.

➤ To respect and reflect the nature, heritage and history of the site whilst leaving space for our contemporary response, 'our moment in time'.

➤ To publicise and document projects, particularly those of a temporary nature as they can provide insights into the context and aspirations for the development, attracting positive publicity during the early construction phases.

➤ To maximise and utilise the marketing and publicity opportunities associated with the Public Arts activities in order to raise the profile of the overall vision, engendering local pride and adding to the Vale of Glamorgan's wider cultural environment.

It is recognised that our ability to respond to this range of aspirations will be tempered by the parameters defined within the dynamics of the working process.

This Strategy defines what will be attempted over the life of the development, commissions emerging as the development progresses.



THE PUBLIC ART PROCESS

APPOINTMENT OF A PUBLIC ART CONSULTANT

Crest Nicholson (SW) Ltd has already appointed Stuart Clamp of Continuum Arts to act as their consultant to coordinate and manage the public art activity on their behalf.

Continuum Arts will clearly define the management and logistical processes for successful delivery of the Public Art programme. They are committed to creating quality artworks, delivering both on time and within budget, providing 'good practice' guidelines, together with the necessary management skills to support the procurement of the public art programme.

These principles were successfully developed in previous long-term brown field regenerative projects, for example, the award winning developments at Port Marine, Portishead and Canon's Marsh, Bristol Harbourside.



Public Art Consultant's Specific Responsibilities and Role within the Project

- To **collaborate and liaise with interested stakeholders**, architects, landscape architects, planners, local authority, community, artists and craftspeople as appropriate, facilitating and mediating to establish aspirations for the project and ensure a clear understanding of specific requirements.
- To act as focus for the drawing up of a **Public Art Strategy** for Penarth Heights on behalf of the stakeholders. This strategy to express the scope of the artworks, establish appointment criteria and define the working process.
- To guide and advise on the **appointment of Artist Consultants** to assist in the public art visioning.
- To **initiate the strategy** and **implement the management process** with the appointments of the key artists.
- To guide and advise on the **appointment of Lead Artist** for the site and subsequently direct their activity.
- To guide and advise on the **appointment of a Sponsorship and Documentation** post if possible, and subsequently direct his/her activities.
- To guide and advise on the **appointment of a Community Arts Project Coordinator/Artists in Residence** as required for the project and subsequently direct his/her activities.
- To work with architects, developers, landscape architects, Lead Artist and representatives of the Vale of Glamorgan Council's Arts and Planning Departments to identify potential ideas and sites, elaborating on the possibilities and ensuring **integration of the works within the overall design vision**.



- To involve artists and craftspeople at an early stage in order to be open to **contemporary ideas, new techniques and visions**, both permanent and temporary, with the aim of extending aspirations.
- To organise, submit and manage the **project budget** allocating specific sums to the various works within the scheme as appropriate.
- To assist in writing specific **project briefs** in consultation with the client for each of the emerging projects and organise the process by which the artists are commissioned, **establishing timelines** as appropriate.
- To **guide the matching of artists and craftspeople** to the particular needs of a brief, via the most appropriate means, eg, knowledge of the field, available databases, local and national competitions, advertising, etc.
- To draw up effective **contracts** where appropriate between the relevant parties (artists, Vale of Glamorgan Council, Crest Nicholson (SW) Ltd, as appropriate) over a range of contract possibilities, ie, Design Stage, Artwork Commissioning, Artists in Residence, etc. Specific regard will be given to the implications of Adoption, Maintenance, Relocation and De-commissioning where applicable.
- To establish a process for the successful **monitoring of the production** of the works and their subsequent siting, ensuring the artists give due attention to **quality** and **robustness** of materials, workmanship, health and safety, and site preparation.
- To define a process for the proper **documentation** of the project thereby establishing not only an educational guide promoting quality and understanding but also providing an accessible legacy for future generations.
- To assist and guide others in the **seeking of sponsorship**, collaborations and match-funding opportunities.
- To **widen the opportunities for artists and craftspeople** to enlarge their skills, and the **community to engage with the arts**.
- To **promote networking opportunities with regional** arts agencies:

for example:

Public Art South West
The Arts Council of Wales
Arts and Business Cymru
Valley and Vale Community Arts
The Welsh Tourist Board

Community Music Wales
Dance Company of Wales
Community Dance Wales
Design Commission for Wales
plus exploring other opportunities



Public Art is the end result of artists and craftspeople working within the built, natural, urban or rural environment. The best projects integrate artists and crafts people's skills, vision and creative abilities into the whole process of creating new spaces and regenerating old ones to produce a visually stimulating environment and sense of place.

(North Somerset Public Art Guidelines)

APPOINTMENT OF ARTIST CONSULTANTS

Crest Nicholson (SW) Ltd were keen to appoint at this early strategic stage artist consultants to assist the public arts consultant and the other design team professionals in ensuring artistic opportunities were both recognised and established, as well as contributing fully to the visioning of the public art strategy.

Forge Projects of Bath were selected, given their regional base, accessibility to other key team members, the suitability and flexibility of their artwork and similar project experience.

Forge Projects is a creative partnership of artists Angela Cockayne and Robert Fearn. Independently each have international profiles, exhibiting their work in the UK and overseas, including Beijing, USA and Romania. Both are represented in significant private collections, and are lecturers in Contemporary Fine Art.

They began working collaboratively as Forge Projects in 1986, bringing their different disciplines – media and sculpture – together to offer creative solutions for exhibitions, museums, display and private commissions. Clients have included the Millennium Dome, Great Ormond Street Hospital, Dudley Castle, and Crest Nicholson.

Forge Projects is unique in bringing their enthusiasm and experience to all aspects of a project, from concept, research and design, through to manufacture and management. They see themselves as team artists, working in collaboration with architects, planners, landscape architects and clients to achieve innovative and responsive work in the public realm.



ESTABLISHMENT OF THE PUBLIC ART PANEL AND ITS FUNCTION

The Public Art Panel has a key role in ensuring that the consultation process takes place between the various stakeholders. It acts as a focus for debate, dialogue and the establishment of the 'common ground' necessary for the organisation and delivery of a successful programme. It is this grouping which will assist the establishment and delivery of the aspirations and overall vision for the project.

The means and ways of exchanging dialogue need to be established and the participants, partners, and collaborators need to gain belief in their mutual voices and the freedom to exchange viewpoints. The aim of the Public Art Panel should be to ensure the maximum involvement of all the parties so that they can share in both the decision making and the experience itself, thus leading to a sense of ownership.

Its functions include:

- Assisting the Public Art Consultant in managing the delivery of the programme.
- Agreeing the programme and ensuring a balanced allocation of funds as appropriate.
- To monitor this budget once established.
- Ensuring that the Artworks are fully integrated into the public realm of the development and that delivery is in line with the strategy.
- Ensuring that artists are employed and contracted as fellow professionals.
- Providing a supportive framework.
- Devolved decision-making powers re the appointment of artists and the commissioning of artworks.
- Structuring the process, making it credible and visible.
- Through facilitation and mediation, bringing collaboration and partnership to the centre of the activity.
- Providing opportunities for a variety of artists and craftspeople including the mentoring of young artists where possible.
- Encouraging and empowering various groups to participate – 'Inclusivity not exclusivity'.
- Recognising the value of the process as a shared experience for all, including all the stakeholders, an organic progress – from the 'known' to the 'unknown'.
- Instigating documentation and critical evaluation.
- Celebrating the artistic achievements, and having fun!

The Public Art Panel will meet formally every two months and minutes will be circulated to all the stakeholders with copies placed in relevant places such the local library, to ensure accessibility of information to all.

This grouping will vary according to the nature of the project.

Collaboration is a process of mutual transformation in which the collaborators, and thus their common work, are in some way changed.
(Jeff Kelley, *Common Work*)

Its Challenges: to foster ambitions and exceed aspirations.

Probably one of the most crucial and significant factors in the success of the Public Art Panel is the devolvement to it of decision making powers. This helps to create a framework of mutual cooperation, responsibility and teamwork.

The Public Art Panel should aim to represent the widest group of interested parties whilst still remaining small enough to facilitate decision making. Its membership could be selected **from** a similar listing to that shown below with the aim of achieving a balanced grouping:

Dan Jones, Planning Manager, Crest Nicholson (SW) Ltd
Paul Talbot, Design Executive, Crest Nicholson (SW) Ltd
Stuart Clamp, Continuum Arts (Chair)
Key representatives from Vale of Glamorgan Council Cabinet and Penarth Town Council
Malcolm Drysdale, Principal Landscape Architect, Vale of Glamorgan Council
Tracey Harding, Arts Development Officer, Vale of Glamorgan Council
Key Vale of Glamorgan Council departments, for example, Planning
Arts Council of Wales representatives
Up to two/three further local community representatives
The Lead Artist (when appointed)

Obviously other suggestions as to membership would be welcome at this stage.

This would give a membership of around 12 which would be more than enough to be effective and to ensure full representation. The Public Art Panel would **retain** the flexibility to co-opt members for specific items or projects which require different groupings.

Given a strong commitment to community activities, it may prove effective to set up a small community working group run by Tracey Harding, the Vale of Glamorgan Arts Development Officer, and the appointed Temporary Community Arts Project Coordinator funded by the project to oversee these activities and report back to the Public Art Panel.



APPOINTMENT OF LEAD ARTIST

Having acknowledged that artists and makers have a valuable role to play in shaping and imbuing meaning into the urban and rural landscape, the importance of appointing a Lead Artist as early as possible is seen as crucial. The Lead Artist will bring a particular knowledge and artistic sensibility to complement the skills and experience of other design professionals.

Crest Nicholson (SW) Ltd and the Vale of Glamorgan Council are both keen to be proactive in approach to this appointment in order to give maximum time for dialogue with other members of the team. A short list of suitable artists of experience will be drawn up by advertising, consultation of regional and national databases, and the Public Art Consultant's experience.

Once the Public Art Panel is in place a shortlist of six artists will be invited to make presentations. Selection criteria will be in line with the Arts Council of Wales recommendations for 'best practice'.

Definition and Role of the Lead Artist

- The Lead Artist will work directly with the Public Art Consultant **in the preparation of the Public Art Programme**.
- It will be expected that the Lead Artist will bring his/her own **particular knowledge and artistic sensibilities**, to complement the skills and experience of fellow professionals, to establish an overall coherent and unique vision for the development.
- The Lead Artist will **investigate and research** relevant archaeological, historical and geographical background to this particular site and assess its value as **inspiration** and source for interpretation as artworks.
- It is anticipated that the Lead Artist, working directly with Edward Cullinan Architects and Nicholas Pearson Associates, will **contribute design ideas** which help to define the build and landscaping forms, both articulating and individualising the spaces within the public realm, thus contributing to the connectivity of people with place.
- The Lead Artist will **identify a range of ideas and themes**, both temporary and permanent, leading to a diverse and challenging programme of contemporary **artwork** commissions. These ideas to be initially presented in draft form for comment and direction.
- It will be expected that the Lead Artist will be a member of the proposed Public Art Panel and play a full part in **advising on and helping to appoint** suitable artists, designers and craftspersons to this programme.
- The Lead Artist will be expected **to assist the Public Art Consultant in preparation of provisional budgets** to match the Strategy.
- Having assisted in the preparation of the Public Art Programme, the Lead Artist will be expected where appropriate to help **present the same to the Public Art Panel**.
- **Advocacy and curatorial skills** may be required for some aspects of the programme, including suggestions of potential sponsorship sources.
- It will be a natural extension of the role that the Lead Artist also **contribute to the programme** once established.

CONTRACTUAL GUIDELINES

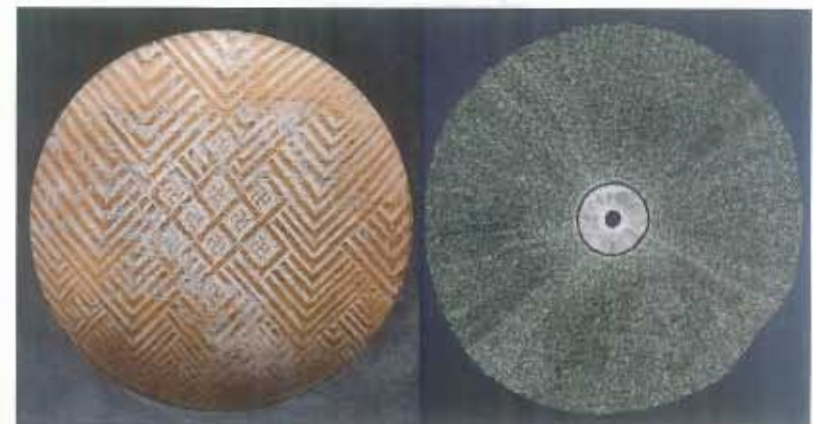
Contracts will be drawn up between the relevant parties (artists, commissioners, Crest Nicholson (SW) Ltd, Vale of Glamorgan Council) as appropriate. They will cover a range of possibilities:

- Design Stage
- Artists in Residence
- Community Work
- Commissioning Artworks

They will be in line with current best practice as guided by the Arts Council of Wales.

Contracts will cover the following issues:

- Artistic brief and definition of commission
- Process of approval and details for implementation
- Responsibilities and obligations of the contracted parties
- Relevant insurances and risks
- Fees and payment conditions
- Commissioning period (start and completion dates)
- Delivery and installation timescales
- Moral rights and attribution
- Copyright and ownership
- Warranties
- Health and Safety and Technical/structural report requirements
- Termination of Contracts and Disputes
- Adoption, Maintenance, Relocation and Decommissioning (where appropriate)
- Ownership and duty of care
- Duration of location or display of the work in the public domain



An entire past comes to dwell in a new house. (Gaston Bachelard, The Poetics of Space)

COMMISSIONING GUIDELINES

Having established the overall vision and identified a range of diverse and challenging artwork ideas, 'best practice' will be employed to appoint suitable and relevant artists to ensure quality work. These appointments will be made via a variety of methods and always with the collaboration and understanding of the clients and managed by the Public Art Consultant. It will be necessary to employ a variety of strategies for commissioning artists in response to the requirements and timescales of specific projects. A considered and integrated contemporary Public Arts programme will need to be adaptable and flexible in order to ensure both delivery and quality.

Possible Selection Methods

It might prove advantageous to advertise in general terms in the art trade press in order for artists/craftspeople to register interest in potential commissions. In this way the greatest publicity for the project might be achieved and the needs of **equal opportunities** met.

- By open submission
- By open competition
- By limited competition
- By direct invitation
- By selection from a variety of databases, both regional and national, for example those held by CBAT and AXIS.

Payments to Artists

In line with current 'best practice' artists will be paid commensurate with their professional status and experience, and will be contracted in the appropriate manner as recommended by the Arts Council of Wales.

The recognition of professional status is important when attracting the best artists to work on public art projects. Artists should be treated as peers in their work with planners, architects and other professionals. They should also be given realistic timescales for design ideas and creation of supporting materials.

General Appointment Criteria

Artists will be appointed using the criteria set out below:

- Track record and experience of producing artwork appropriate for the public realm
- Conceptual skills towards the production of original and potentially innovative artwork of high quality
- The ability to communicate with a variety of different people
- Experience of working with architects and landscape designers
- An interest in and experience of collaborative design and planning
- The ability to recognise the potential for artwork as an integral part of the internal and external structure of public buildings and the public realm

- Awareness of financial thresholds within capital building projects
- An understanding and experience of different methods of community consultation
- An awareness of issues around technical and Health and Safety constraints
- Experience of working with and/or commissioning other artists
- Perceived ability to deliver quality artworks on time and within budget

ADOPTION, MAINTENANCE, RELOCATION AND DE-COMMISSIONING

These are important issues for the developer, artist, Vale of Glamorgan Council, and the community. As such, due attention will be given to clearly defining these aspects when contracting suitable artists. The detail may vary according to where the artworks are sited and whether they are to be formally adopted or managed.

DOCUMENTATION AND EVALUATION

To seek to document the process of Public Art activities on site to provide a lasting legacy given that some projects may be of a temporary nature. This might take the form of art map, publication, postcards or providing content for inclusion on a suitable website. The evaluation process is necessary to assess the success in meeting the stated aims and in justification of any sponsorship funding received.

SPONSORSHIPS AND COLLABORATIONS

Seek to augment the current Public Art budget by making applications and collaborating with arts funding bodies and seek match-funding for projects via sponsorship and partnership agreements.

For example:

Welsh Assembly	Arts and Business Cymru
The Arts Council of Wales	Public Art South West
The Big Lottery	Local Agencies and Business
CBAT / Art Works Wales (Public Art in Wales)	Site Suppliers
Disability Arts Cymru	

FINANCING THE STRATEGY

- The various aspects of the programme proposed within this strategy will be identified within the commuted sum allocated under the 106 obligations to the Vale of Glamorgan Council by Crest Nicholson Ltd and distributed in line with their current Percent for Art policy and the Supplementary Planning Guidance Public Art Document 2005.
- By close collaboration with Build and Landscape Architects and commissioners for each aspect of the development, it may be possible to utilise aspects of already available budgets to enhance the Public Arts programme.
- By seeking Additionality for individual projects through match-funding, sponsorship and partnership agreements.
- By the submission of major project bids to funding agencies in collaboration with Vale of Glamorgan Council.

THE PUBLIC ART VISIONING AND IDENTIFICATION OF ARTISTIC OPPORTUNITIES

Overview

Having established in the previous pages a clear structure and process for delivery of the public art, we now seek to describe and expand on the potential that exists on this unique site for artistic intervention and opportunities.

The two following quotations from the Supplementary Planning Guidance (2005) with regards to Public Art prepared by CBAT on behalf of Vale of Glamorgan are useful as guidelines.

"Therefore the Council considers that for the purposes of this guidance the following definition encapsulates the ethos of public art:

Art that is the original work of a living, professional artist and is created for a particular place, commissioned by or working in collaboration with others such as architects, landscape designers, planners, developers, arts officers, and community representatives. Such work can be:

- *Permanent Works such as large-scale three-dimensional artworks, bespoke street furniture, commemorative works or integrated two and three-dimensional works.*
- *Temporary, ephemeral or time-based commissions such as festivals, publications, works with a limited and defined lifespan.*
- *Interior commissions where there is unhindered access to the public all or most of the time."* (p5 item 4 'What is Public?')

"Focusing public art at key locations, at important junctions, meeting places or entry points can enhance existing townscape features and help to make the area more legible. There is considerable scope for integrating public art into the townscape, ranging from the dramatic to the subtle, from traditional free-standing landmark sculpture to the innovative design of functional objects." (p7 item 6 'Policy Context')

At this early strategic stage a few basic themes emerge:

- Respecting the aims and aspirations of Vale of Glamorgan, Crest Nicholson, and the community.
- Respecting and enhancing where appropriate the integrity of design established by the Landscape and Build architects.
- The 'contemporary' and 'stylish' nature of the development representing 'our moment in time'.
- The aspirations behind the 'shared' space and 'connectivity' aspects.
- The reintegration of this regenerated site into the existing location.
- References to the history and heritage of the site may also prove useful source material for artistic activity.

Clearly however the over-riding theme is the sheer beauty of the site with its views over Cardiff Bay and the wide vistas of the Severn Estuary. The predominantly elemental 'poetics of space' in the presence of the sky is awe inspiring. The opportunities **'to see from'** but also **'to be seen'** are central to any artistic response for this site. After all, Cardiff looks upwards towards Penarth hillside and the opportunity to place dramatic and significant artist-led landmarks here should not be missed.

We identified the following range of artistic opportunities and extrapolated on the possibilities:

- Key locations and signature artworks
- Key routes and connectivity
- Shared space, streetscapes and 'additionality'
- Community collaborations and activities
- Temporary time based artworks and interventions
- Documentation and evaluation

It will be the Public Art Panel's responsibility along with the Lead Artist to interpret, build upon and deliver the actual programme of artworks.



PUBLIC ART MAPPING



This is a detailed site plan for a residential development. The plan shows a large area outlined in red, containing several building footprints and parking lots. A blue dashed line with arrows indicates a proposed circulation route or path through the site. The plan is surrounded by existing streets and buildings, with labels for 'PLANNED STREET' and 'EXISTING STREET'.



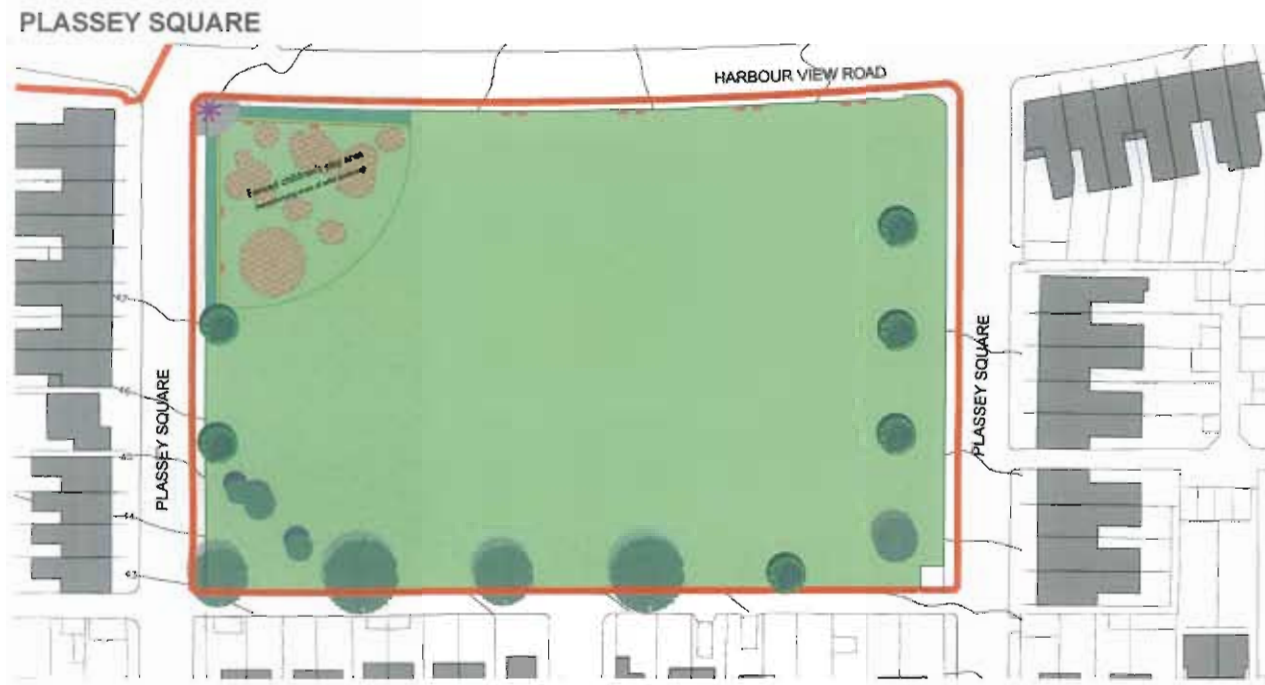
SIGNATURE ARTWORKS AND KEY LOCATIONS

THE GREATER ARCOT TRIANGLE

This space, whilst receiving help in the past from the Princes Trust, now looks rather tired. It is clearly in need of upgrading in order to become a place of significance, a key nodal point, marking as it will the visual integration of the existing community and the new development. The site could sustain a free standing landmark, site sensitive artwork of innovative design. Given also the potential redevelopment of the nearby Church Hall into a community centre, Arcot Triangle will need to function both socially and as a legible townscape feature establishing a place which reflects the aspirations of the community.

It would provide a good opportunity for a national/regional competition managed through the Public Art Panel.





Again this is a key community space.. It is a unique site presenting an opportunity for a wide variety of community uses. There is an opportunity for a key artwork, perhaps combined with seating, to mark the entrance boundary to the Ridgeway area of the development.

Significant community consultation about this space has already begun.

A proposed **new play space** is to be implemented within the Square which may provide an opportunity for artistic intervention along with direct consultation with the Vale of Glamorgan Council Children's Play Officer, Joanne Jones.

The need to enhance and upgrade the seating will present another artistic opportunity.



ALLOTMENTS

The allotments, which are to be retained, are situated immediately across the road from Plassey Square

There is an obvious need to replace the fencing which encloses these allotments and create a new and exciting entrance Gateway. This fence will become a crucial boundary edge when looking out over Cardiff Bay and must be upgraded to reflect the 'stylish and contemporary' nature of the development, framing but not impeding the views.



THE CRESCENT

Artwork

Situated at the end of the Ridgeway 'shared space' housing area, this half-moon Crescent Building creates a focal end point to the development. There is an opportunity for a significant landmark artwork at the end of the Ridgeway's main arterial roadway and the entrance to this Crescent. It would provide a visual art link with those in the Greater Arcot Triangle and Plassey Square.

Gates

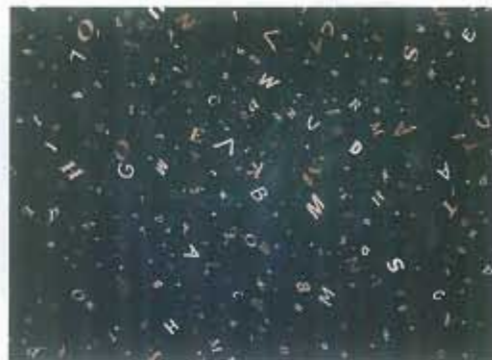
Entrance gateways are currently required for the Crescent and should provide an opportunity for a regional designer/craftsperson.

Internal Green Space and Roadway

Within the Crescent space there is a 12 metre wide turning area as part of the hard surface roadway leading to quiet green sitting areas.

For example it would be an interesting challenge to link the Ridgeway focal point artwork, the gates, and the roadway leading into the seating area, with a text/image trail artwork. Words might spill from both the artwork and the gates running along in the hard landscaping and into the seating to create a holistic experience which would need to work artistically and intellectually in both directions.

The land, being controlled by a management company, would not raise Highways/Planning issues for Vale of Glamorgan Council with regards to text placed into the roadways.



WOODLAND PLACE

This is another key open space which is set on the connecting route which links Arcot Triangle down through the development and the Bowl to Terra Nova Way. It also provides a large 700 square metre open green space with potentially spectacular views.

The space is large enough to absorb a combined artwork and seating project. This may take the form of an interactive play matrix or narrative sculpture garden. Clues and informative fragments celebrating the site and the region's history and heritage could be incorporated into this matrix.

NARRATIVE SCULPTURE GARDEN

This informal garden space could be an interactive participatory artwork for both children and adults using small sculptures and pathways to explore aspects of the site's history. The matrix/maze might reveal echoes of the region's rich history and heritage or just be fun encouraging enquiry and play. A quiet reflective space to sit and enjoy the poetry of the elements.



This city, which cannot be expunged from the mind, is like an armature, a honeycomb in whose cells each of us can place the things we want to remember.
(Italo Calvino, *Invisible Cities*)

THE RIDGEWAY 'SHARED SPACE', STREETSCAPES AND ADDITIONALITY

The Ridgeway 'shared space' provides a significant opportunity for artists and craftspeople to become involved in a whole range of smaller, more intimate artworks and 'additionality' projects. The public art budget could be used to enhance the already available street furniture budgets. Given the clean, clear uncluttered intentions for these areas, simple, strong abstract interventions would be recommended.

Bollards, benching, fencing, gateways, lighting, and way markers all present opportunities for artists and craftspeople to become involved in enhancing the design quality of these objects.

For example, unique bespoke seating could be interspersed amongst the standard to add highlights and points of interest.

Fencing

At least 12 sections of fencing and terrace fencing should be enhanced by involvement of a craftsperson with additional funding from the public art budget.

Street Spaces

There are 5 small street gathering places to be utilised within the Ridgeway. They could provide doorstep play and seating areas. An artist could respond in a simple and abstract way to the challenge to design inherently bold and arresting items. These in themselves having the presence to contribute to the traffic calming requirements of shared space.

Other street furniture, such as wall mounted 'street names' and bespoke door-knockers, would provide an interesting and quirky artistic intervention.



STREET DETAIL

BENCHING, FENCING AND SEATING

Take the opportunity to bring 'additionality' to the design of key benching, fencing and seating. Suitable regional craftspersons will be sought to complete these works.



ix. Seating by Solid Soul.



GABIONS



BOLLARDS/WAYMARKERS

Take the opportunity to create a text/poetry trail throughout the site by carving or printing on the bollards. A variety of artist-designed waymarkers can be integrated into the streetscape. Some might respond to light.



IDEAS FOR LIGHT POLES WITH CONTRAST WIND VANE FINIALS



DISKS/DREAM STONES

Artwork disc interventions contributing to the text/poetry trail



New Ridge Roadway from Woodland Place to The Crescent

Finally and most significantly (save for the Greater Arcot Triangle) is the new key roadway between Woodland Place and the Crescent along the leading edge of the development overlooking Cardiff Bay.

This provides a unique, crucial opportunity **'to see'** and **'to be seen'**.

A series of 5 potential vantage/viewing points have been identified. They might be individual works or one linked artwork. They might become iconic landmark statements representing the aspirations of the emerging community. They would also serve as events encountered along the way for the visiting public.

The predominant characteristic of the whole development is the extraordinary and dramatic view over the Bay and the interaction with the power of the elements. It is therefore vital that artists respond to this central theme. The elemental 'poetics of space' present in the sky is awe inspiring and some works should attempt to engage with this.

These artworks might be illuminated at night to ensure being visible from across the Bay,

(The Five Pillars/Pearls of Wisdom/Penarth would be an interesting theme.)



COMMUNITY ENGAGEMENT AND POTENTIAL COLLABORATIONS

By working closely with Tracey Harding, Arts Development Officer, and engaging with local arts workers and regional arts organisations, use their experience and knowledge to facilitate a number of educational and collaborative projects with young people, schools and the community, to complement the artistic activities on site during the life of the development.

These projects would aim to support people's involvement in the creation, management and enjoyment of the arts and the world around us. They would also expect to develop the creative potential and professional skills of participants. Aspirations should be high and a whole range of multi-disciplinary activities might be envisaged, for example dance, poetry, photography. Given the potential range of activities, it may prove necessary to appoint a Temporary Community Arts Project Coordinator to oversee this aspect of the programme.

Guidance and support will be sought for match-funding to instigate these artistic residences.

A variety of projects are envisaged during the lifetime of the building process, each one designed to engage a different community grouping.



Photographic examples of artists collaborating with local Primary Schools in projects directly related to site and involving the 'process of making', for example: music, songs, sea shanties, poetry, printmaking, recording a journey, study of indigenous species, and making bird and bat boxes.

WORKING WITH LOCAL SCHOOLS AND YOUTH GROUPS

There will be potential to engage in a range of activities across all educational levels, to include Nurseries and Playgroups, Primary and Comprehensive Schools, College and Universities, and others as appropriate.



WORKING WITH REGIONAL AND LOCAL ARTS AGENCIES AND ORGANISATIONS

The following regional arts organisations are funded by Vale of Glamorgan Council and have an excellent record of working with the community:

Chapter Arts

Ffotogallery

Washington Gallery

Penarth Society

Penarth Community Arts

Penarth Information Shop – Youth Service

Community Dance Wales



TEMPORARY ARTWORKS, INTERVENTIONS AND EVENTS

It is recommended that a curated and thematic programme of temporary interventions be commissioned during the lifetime of the building stage of the development. These can be relatively inexpensive but provide excitement and challenges for contemporary interpretation. They should be well documented and a booklet produced recording the series of resulting artworks.

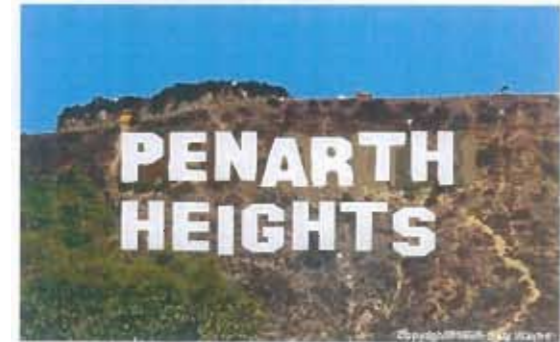
The old bank provides a large canvas/exhibition space outside the 'white cube' for temporary installations which could benefit the whole of the Bay area, whilst a 'bill board' project could be instigated more appropriately on the town side of the site.

Suggestions include:

- Bill Board project
- Hollywood sign project
- Crane Art
- Installations by Coed Hills
- Provision of a temporary plinth for artist to create work for display
- Projection works
- LED text works
- Allotment interventions
- Collaborative projects with Penarth's twin town of St-Pol-de-Leon
- Flags and celebrations.
- Fire Sculpture Event
- Wildlife Observation/Recording Project
- Acknowledging the elemental nature of the site

Active sponsorship and match funding collaborations should be sought for these projects to increase profile, encourage diversity and raise credibility.

The use of a **website** would also prove useful as a medium for exchange of ideas and the provision of information with regards to the artworks or indeed could be an artwork in itself.



DOCUMENTATION

Finally financial provision from the public art budget should be made for the full photographic documentation and written evaluation of the project, resulting in a permanent archive or publication.



CONCLUSION

This Strategy attempts to encapsulate and structure the Public Art programme at Penarth Heights, Vale of Glamorgan. A framework for the development and the implementation of the programme has been set out and the process and principles by which they will be achieved clearly indicated.

By appointing the Public Art Consultant and the Artist Consultants at an early stage, plus the subsequent formation of the Public Art Panel and the appointment of a Lead Artist, management and facilitation are assured and the process of dialogue to establish an overall vision for incorporating Public Art into the development begun. This vision, which will define the overall experience, must not be too prescriptive in order to allow for change during the lifetime of the development. The creative process is a dynamic one that evolves as information and ideas are challenged. Hopefully a range of exciting, challenging and unique artistic opportunities may be commissioned from this Strategy.

By showing due concern for Public Art, Crest Nicholson (SW) Ltd, working in partnership with Edward Cullinan Architects (build architects), Nicholas Pearson Associates (landscape architects), Vale of Glamorgan Council and many other professionals who ultimately contribute to the holistic experience, are seeking to add meaning and context, identity and focus to public spaces and by doing so enhance the quality of experience for both the new community and the visitor, thereby connecting 'people with place' in this new development at the heart of the town of Penarth.



ACKNOWLEDGEMENTS TO SOURCES

Artist's Work Illustrated

Aberystwyth Guild of Students	Amber Hiscott
Robert Bradford	Joseph Ingleby
Howard Bowcott	Remi Kananzi
Richard Box	Giles Kent
Chris Brammall	Rick Kirby
Jon Buck	Jason Lane
Stuart Clamp	Langlands and Bell
Emily Campbell	Maya Lin Studio
Carrbridge Community Arts	Mark Merer
Ann Christopher	Charlotte Meyer
Angela Cockayne	Isamu Noguchi
Angela Conner	Carol Peace
Raphael Daden	Giles Penny
Dear Dad	Portishead Primary School
Serena de la Hay	William Pym
Diague	Ramingining Artists
Michael Disley	Colin Rose
Droog	Nina Saunder
Ann Catrine Evans	Solid Soul Seating
Michael Fairfax	Andrew Stonyer
Robert Fearn	Carole Vincent
Matthew Fedden	Angus Watt
Laura Ford	Makoto Sei Watanabe
Forge Projects	Woodrow and Deacon
Peter Freeman	Yorkshire Sculpture Park
Tetsuo Fugimoto	Emily Young
Anthony Gormley	

Our thanks for their assistance in the production of this document must go to:

Maggie Bolt, Public Art South West	Sarah Jeffrey, Nicholas Pearson Associates
Corinne Clamp, Continuum Arts	Dan Jones, Crest Nicholson (SW) Ltd
Angela Cockayne, Forge Projects	Simon Kale, Nicholas Pearson Associates
Malcolm Drysdale, Vale of Glamorgan Council	Colin Rice, Edward Cullinan Architects
Robert Feams, Forge Projects	Paul Talbot, Crest Nicholson (SW) Ltd
Tracey Harding, Vale of Glamorgan Council	Mark White, Project Manager, Penarth Heights

Bibliography

Amidon, Jane *Radical landscape : Reinventing Outdoor Space*
 Bachelard, Gaston *The Poetics of Space*
 Calvino, Italo *Invisible Cities*
 Cerver, Francisco *Redesigning City Squares and Plazas*
 Davidson, Kate and Desmond, Michael *Islands: Contemporary Installations*
 Fisher, Adrian and Gerster, Georg *The Art of the Maze*
 Gallery Pangolin *All Female Cast*
 Gooding, Mel *Song of the Earth*
 Kelley, Jeff *Common Work*
 Kihm, Christophe (ed.) *Art Press*, issue 290
 Lacy, Suzanne (ed.) *Mapping the Terrain*
 Lippard, Lucy *Arts in the Landscape*
 Long, Richard *From Time to Time*
 Miles, Malcolm *Art, Space and the City*
 North Somerset Council *Public Art Guidelines*
 Powell, Catherine and Tajima, Noriyuki *Landscape Transcripts*
 Reuter, Laurel and Kawashima, Keiko *Art Textiles of the World – Japan*, vol 2
 Roberts, Sara (ed.) *Public : Art : Space*
 Van Noord, Gerrie (ed.) *Off Limits : 40 Artangel Projects*
 Weilacher, Udo *Between Landscape Architecture and Land Art*

R S Clamp
 Public Art Consultant
 Continuum Arts

