

Land to the North of Junction 33 of the M4 Public Art Strategy Phase 1 Reserved Matters Submission



July 2018

**Persimmon – Land to the North of Junction 33
of the M4
Public Art Strategy - Phase 1 RM Submission**

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“Cultural Creativity may well be the driving force of community revitalization in the 21st century. It promises more adaptive ways of seeing, understanding, experiencing and transforming where we live, how we work and what we dream.”

Creative Place-making: Rethinking the Role of Arts and Culture in Strengthening Communities
Rip Rapson, The Kresge Foundation, 2013.

1. Introduction

Persimmon Homes is one of the UK’s leading house-builders, delivering over 14,500 homes a year, ranging from affordable starter homes to large family properties, in locations nationwide. Its comprehensive new development on the land to the north of Junction 33 of the M4, close to the existing communities of Pentyrch and Creigiau, will create a sustainable new community, in what is a significant and strategic high quality expansion of the city of Cardiff.

On completion, the new development will provide up to 1,500 new homes, offering a mix of starter homes, larger detached properties and affordable housing. It will offer a range of facilities and amenities that will not only benefit new residents but surrounding communities alike. These include a new primary school, community spaces and workplaces, shops, parks and open spaces and a major new park and ride / transport interchange to serve North West Cardiff.

Persimmon Homes has commissioned Studio Response to produce Public Art Strategies for the phases of this new development. This Strategy sets out a vision for the integration of public artworks into the development which sits with the design philosophy of the site and which responds to the relevant strategic and policy context that underpins developments of this scale.

It also sets out a framework for the delivery of the strategy which is grounded in recognised good practice. This framework identifies the way in which the expertise of professional artists, designers and makers can be procured to bring added value to a development through creative place-making that leads to the creation of a distinctive, culturally confident and cohesive residential development.

This Strategy supports the design concepts expressed in the Design and Access Statement for the development, particularly its desire to offer up bespoke responses to the unique assets of the site. It also acknowledges Persimmon Homes’ Corporate Responsibility agendas, particularly its aim to “make a positive contribution to the communities in which we work”.

It responds to key strategic and policy documents that impact on the development, including:

- City of Cardiff Council’s Supplementary Planning Guidance (SPG): Public Art (2006)
- City of Cardiff Council’s Public Art Strategy (2005)
- The Cardiff Local Development Plan 2006 – 2026 (LDP)
- Cardiff Liveable City Report (2017)
- Cardiff Liveable Design Guide (2015)
- City of Cardiff Council’s Supplementary Planning Guidance (SPG): Residential Design Guide (January 2017)
- City of Cardiff Council’s Supplementary Planning Guidance (SPG): Green Infrastructure (November 2017)
- City of Cardiff Council’s Supplementary Planning Guidance (SPG): Planning for Health and Wellbeing (November 2017)

1.1. Strategy Aims

The overarching aim of the Public Art Strategy is to discharge condition 32 of planning permission 14/00852/DCO:

No reserved matters application shall be approved by the Local Planning Authority until a scheme, maintenance schedule and timetable for the provision of public art on that reserved matters site has been submitted to and approved in writing by the Local Planning Authority. The approved public art strategy shall be implemented and maintained in accordance with the approved details.

As such a Public Art Strategy will be produced- for each Reserved Matters submission.

This document relates to the first Reserved Matters planning application, (18/00696/MJR). This application broadly relates to phases 1 and 2 of the housing development and will deliver up to 405 units.

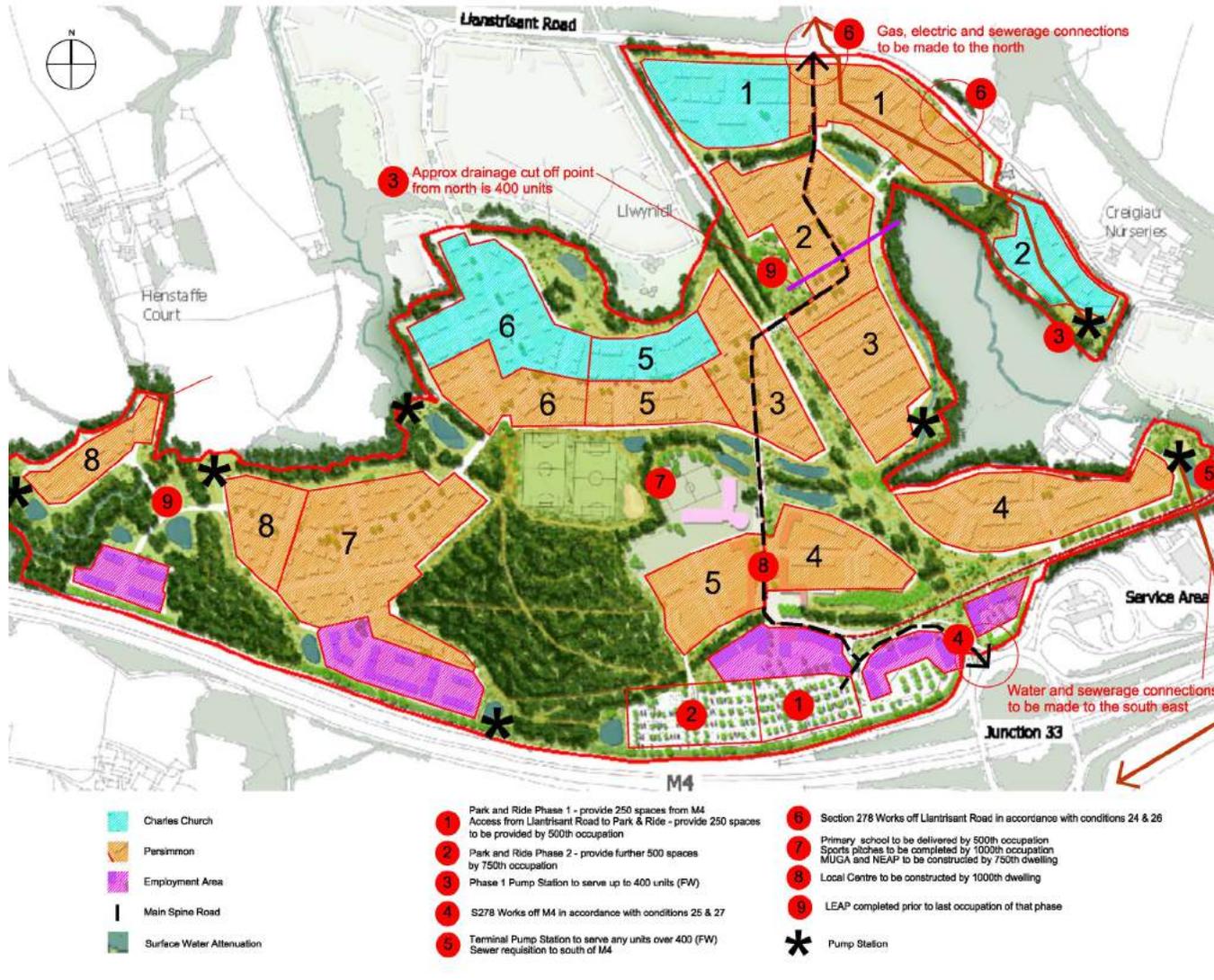
Persimmon Homes has advised that following discussions with Planning Officers and Parks Officers the focus of the public art for this reserved matters application should be the LEAP located in the South West corner of the reserved matters site.

In addition, this Strategy aims to:

- Deliver a memorable built environment that is distinctive and site-responsive and that dovetails with Persimmon Homes’ and City of Cardiff Council’s ambitions for sustainable, design-led and liveable developments that make Cardiff an even better place to live, work and visit
- Support the ethos of the City of Cardiff Council’s “Liveable Design Guide” by inspiring an improved quality of life for future residents through the combination of accessible and useful artworks, well-designed green infrastructure, culture and creative place-making
- Provide a model of excellence for the commissioning of high-quality, contemporary art in the public realm that is meaningful and useful and not simply an embellishment or enhancement of the built or natural environment
- Deliver a commission programme that is an exemplar for developments of this scale and strategic significance

Junction 33 Phasing Plan, September 2017

Source: Persimmon Homes



1.2. Looking Ahead

In order to retain some connectivity and continuity across the public art provision for the whole site, it is proposed that future public art interventions also focus on the delivery of artist-led play spaces, including LEAPs and NEAPs.

The proposed location and programme for these future art commissions aligns with the phasing plan for the development and the LEAP, NEAP and MUGA obligations that are contained in the S106 Agreement:

- Phases 1 and 2: Artist-led LEAP to be provided prior to the last occupation of that phase
- Phase 3: No public art element
- Phase 4: Artist-led LEAP to be provided prior to the last occupation of that phase (not shown on the phasing plan but located north of the pumping station)
- Phases 5 and 6: Artist-led NEAP and MUGA to be constructed by occupation of the 750th dwelling
- Phases 7 and 8: Artist-led LEAP to be provided prior to the last occupation of that phase

“Commission public art that is place-responsive, reveals and enhances unique meaning, value and character, is interactive...and helps enhance a sense of place”

Cardiff Liveable Design Guide, May 2015

2. Context: Public Art

The principle of commissioning art in the public realm from artists, designers and makers as part of public and private developments and infrastructure projects is well-established. Indeed, this approach is endorsed by Welsh Government’s Technical Advice Note (TAN) 12 on design, which states that “public art plays an important part in creating or enhancing individuality and distinctiveness, and in raising the profile of our towns, villages, cities and urban and rural landscape. Cardiff’s Residential Design Guidance SPG (2017) and Cardiff’s Liveable Design Guide (2015) also positively promote the value of art in the public realm and are underpinned by the ethos of the city’s Public Art Strategy.

More recently, the commissioning of art in the public realm has evolved into a broader recognition of the unique skills and vision artists can bring to a design team and the wider community through the integration of site-specific artworks and artist-led interventions with the community.

This has led to much earlier involvement of artists in the planning and design of developments, allowing artists to respond directly to the needs and requirements of each location, planning towards the physical integration of works into existing operations and the development of social cohesion through creative and cultural engagement.

2.1 What is public art?

Part of what makes public art practice so difficult to define is that it encompasses a vast spectrum of art practices and forms: from permanent sculptures to temporary artworks, political activism, socially-engaged practices, monuments, memorials, community-based projects, off-site museum and gallery programmes, earthworks and land art, site-specific work, street furniture, urban design, and integrated architectural designs have all been classified under art in the public realm.

Art and design in the public realm is a multifaceted field, which is continually shifting and evolving to further engage the wider public. At its most fundamental, it is site-responsive, and it is about the process of artists' responding to people, place, culture and heritage. It is more about art that belongs to and grows out of a place, rather than being additionally located in it. It is in this process that its strength and impact lies.



“Cardiff will be the most liveable Capital in Europe. New settlements will exemplify the very best in UK and European good practice in terms of a range of liveability indicators such as quality of life, identity, public and green spaces, transport and sustainability. ... Our key to success is putting people and design at the heart of place creation.”

Cardiff Liveable Design Guide, May 2015

3. Context: Location Overview

Cardiff is one of the fastest growing cities in the United Kingdom and therefore has a significant and urgent need for new homes, with family housing a key need. The city’s Local Development Plan (LDP), which sets out how the local authority will plan the development of the city up to 2026, proposes the development of 41,415 new homes within this timeframe.

The “Land to the North of Junction 33 of the M4” is one of eight strategic sites identified in the LDP, the development of which will play a critical role in the successful delivery of the Plan’s ambition. The opportunity for attaining a high living standard at the new development is indicated by the Wales Spatial Plan which states that “the City Coastal Zone, within which Junction 33 is located, provides a superb environment in which to live.”

The site will be developed over a number of phases. When all phases are complete the scheme will deliver up to 1500 new homes, a modern business park, a 2-form entry primary school, a central hub offering shops and local amenities, a new park and ride for North Cardiff providing up to 1,000 spaces and links to the proposed Rapid Transit System.

The development site will also benefit from over 30 hectares of well-connected open space, including both natural and formal spaces and parks as well as places for local food production.

Located to the north of Cardiff, the site is about 3.5km south of Garth Hill. The M4, junction 33 of the M4 and the Cardiff West Services all form part of its southern boundary (the latter being clearly visible from much of the southern half of the site). The A4232 which is accessed from junction 33 provides easy and direct vehicular access to Cardiff Bay and the city centre. The A4119 Llantrisant Rd runs along the north and eastern boundary of the site.

The nearest communities to the site are Creigiau, located 500m to the north, and Pentyrch, approximately 1.5km to the north east, both of which are historically linked with mining, quarrying and agricultural communities. Both communities are strongly Welsh speaking. Creigiau has a population of around 5,000 and Pentyrch of less than 3,500. Both are served by Pentyrch Community Council.

The site itself currently comprises a series of agricultural fields. It also contains and is bordered by three ancient woodlands, two located to the west of Pencoed House in the south-west corner of the site, and Coed Gwernybwlau which is situated centrally along the south site boundary. The site is linked to Creigiau via a disused and dismantled railway line (part of the Cadoxton to Trehafod Branch Line). This cuts through the development site rising above the surrounding land, effectively cleaving the site in two. The development proposals re-use this formal railway line as an important connection into and through the site.

The Design and Access Statement for the development sets out how the site's inherent qualities provide opportunities that underpin the masterplan. These include:

- Development will respect the topography of the site whilst promoting sustainable urban drainage techniques
- Key views and vistas can be utilised from high points on the site
- Choice of access onto the site including from Llantrisant Road. Limited access from the M4 motorway exclusively for the Park & Ride and employment facilities.
- The scheme offers the opportunity to accommodate a route for a world class rapid transit system
- Existing watercourses will be respected within the scheme utilising existing landscape features to form a larger network of green routes and spaces.
- The retention of the geometry and alignment of the disused railway provides a link with the history of the site
- Areas of woodland will be kept and enhanced through the network of green links and corridors.

3.1. Design Philosophy

The vision for the Junction 33 scheme is to create "a residential-led, sustainable development with strong identity and a sense of place" (Design and Access Statement, page 20). The design approach has been to draw out the site's unique assets and to envisage a bespoke response in order to give the development distinctiveness and character.

These assets include the site's strategic position on the outskirts of the city which provides the opportunity to create a positive gateway into Cardiff, and its attractive natural setting. The latter, typified by ancient woodland, mature trees, topography and water courses provide a connection to the site's history, a blue-print for movement and accessibility throughout the site and opportunities for the creation and maintenance of high quality open space, both formal and less structured. Indeed the site's green infrastructure is a crucial aspect of the development as a whole.

The Design and Access statement presents a clear design philosophy which focuses on the potential mutually beneficial relationship the development could enjoy with the existing nearby communities of Pentyrch and Creigiau. It presents the Junction 33 development as becoming the third community in one place, and sees their effective integration being based on:

- Three distinctive communities but each drawing on a cohesive local character
- Shared amenities and attractions. Land at Junction 33 could provide for any potential shortfall in community infrastructure, high quality open space and public transport apparent in the area
- Clear linkages and connections most notably through the Rapid Transit System connecting the communities to Cardiff City Centre

It continues that “the design philosophy for Junction 33 has also drawn inspiration from the cultural heritage of the region where the geology of South Wales through the mining industry has meant a close connection of people to the land”.

Finally three key design concepts are illustrated:

- Distinctive Green Infrastructure: including existing features such as the ancient woodland of Coed Gwernybwlau and a new network of open spaces and landscaped elements
- Movement and access: Proposals that typify the site’s sustainability credentials, offering a choice of bespoke travel options for residents and visitors alike
- Land Use: mixed land use and public open space that makes the development both self-sufficient and sustainable.



“When artists are engaged in place making the way they think and address issues can fundamentally affect the outcome, by broadening the scope of what is conceivable, and by helping professionals and communities to unlock their creativity and find better ways of expressing themselves. Without acknowledging the importance of issues such as emotional response, local distinctiveness and meaning, we simply cannot expect the new houses, estates, neighbourhoods and towns we are building to be a fulfilling experience.”

Charles Landry, Artists and Places - Can Artists Create Great Places?

4. The Commission

In any context in which commissioning public art is proposed, a clear framework that defines what is considered as public art must be in place.

For the purposes of this strategy, and in line with internationally recognised good practice, these are that:

- The work must be the original work of an appropriate, living, professional artist
- The work should be site-specific (i.e. an original approach / design / work, that is specific to the needs, limitations, conditions or long term use of the site and its users)
- The work should result from an informed brief to artists
- The work must be unique / bespoke and not a mass-produced object, a reproduction of an original artwork or a previously unrealised design

4.1. Vision

“Public artworks can help to deliver positive placemaking.”

Junction 33 Cardiff, Design and Access Statement

To achieve an integrated public art vision for the Junction 33 development that makes a valid contribution to the placemaking agenda for this new community, it is important to shift our perceptions regarding public art, and to accept that it should not be seen in terms of the purely visual, the purely permanent or indeed as a standalone embellishment added once the built environment is completed.

Engaging artists as part of the development at Junction 33 presents the opportunity to create a residential scheme that is not merely functional but which is firmly borne out of the particulars of place and community, that reflects its aspirations (and those of the housing developer), its context, both social, cultural and historical, and therefore helps shape its identity and character. In this way, the artists and artworks will help create that crucial and ephemeral quality often defined as “sense of place”.

The proposed approach to art in the public realm therefore views the delivery of events and experiential artworks to be as equally valid as the creation of physical artworks. This holistic approach can encompass a range of opportunities, and the brief will be structured so as to enable artists to respond to the site as a whole, both its physicality and social context. The spectrum of opportunities can include:

- The creation of permanent and temporary artwork(s) of high quality that underpin the design concept for Junction 33
- The creation of bespoke site-specific works that are distinctive to the location and its context
- The meaningful involvement of local communities in artist-led engagement
- The participation of local communities in artist-led events and interventions



4.1.1. Response to Public Art in the Design and Access Statement

“Public art is more about art that belongs to and grows out of a place, rather than locating art in the public realm”

Places for Life, Design Commission for Wales, 2017

The Design and Access Statement is positive in terms of art in the public realm, stating that the commissions should be “site-responsive, linked to heritage of the site and positively contribute to the local area for existing community members and future residents”. Masterplan placeholders and visuals indicate a desire for landmark / gateway standalone features, including in the business district of the development.

Whilst welcoming the inclusion of public art in the Design and Access Statement, this strategy proposes an approach which moves away from standalone features placed within the landscape to one which proposes art in the public realm which is more useful and more people-centred. It is an approach which offers better affordability and places the role of public art squarely within the prevailing strategic context.

4.2. Commission Opportunities

The strategic development process always starts with an evaluation of the site context, and this has identified a framework for creative research and response:

Physical and Geographical Elements

- Discovering of places of opportunity
- Semi-rural location on the edge of urban sprawl
- Importance of the former railway line
- Links to agriculture
- Ancient woodlands
- Proximity to existing communities

Environmental and Sustainable Elements

- Inclusive and distinctive response to the environment and ecology
- Transport, movement, wayfinding and accessibility

Social, Liveable and Cultural Elements

- Welsh identity and culture
- Creating a new community and identity
- Integration with and relationship to existing communities
- Health and wellbeing
- Providing added value through community facilities

It is the predominance of the site's green infrastructure and the opportunities that this affords, and the emphasis on communities that provides the anchor for the public art proposals.

Following discussions with Planning and Parks Officer at Cardiff Council, Persimmon Homes has advised that the public art provision for this reserved matters submission should focus on the design and implementation of an artist-led LEAP (Local Equipped Area for Play).

This approach will ensure there is real scope to celebrate the qualities of the existing natural landscape and to encourage access to outdoor spaces for a range of purposes.

For the purpose of the commission, a LEAP is defined as a locally equipped area of play for children of early school age, containing at least five play experiences.

The outcome of the commission will be a rich play environment, which [Play Wales](#) defines as a "varied, inspirational and interesting physical environment that maximises the potential for socialising, creativity, resourcefulness and challenge. It is a place where children feel free to play on their own terms."

[Play England](#), in its guidance Design for Play, highlights ten principles for designing successful play spaces:

- They are bespoke
- They are well located
- They make use of natural elements
- They provide a wide range of play experience
- They are accessible to disabled and non-disabled children
- They meet community needs
- They allow children of different ages to play together
- They build in opportunities for risk and challenge
- They are sustainable and appropriately maintained
- They allow for change and evolution

These principles form a useful checklist for the commission and their adoption will help achieve a rich play environment for these initial phases of the Junction 33 development.

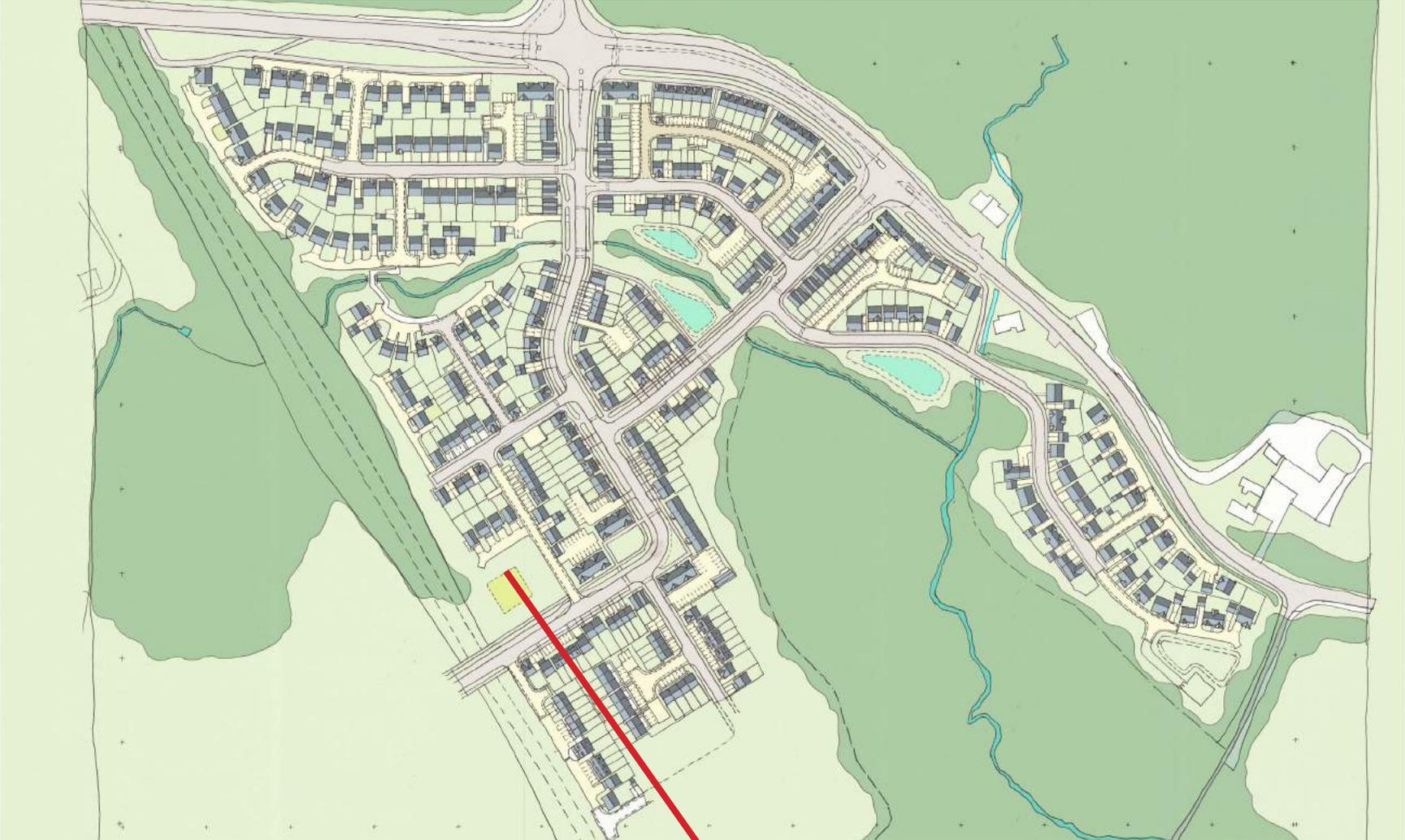
The aim of the commission is therefore to:

- Make a useful and integrated contribution to the Junction 33 development which support its design philosophy and concepts, particularly the distinctiveness of its green infrastructure
- Create a bespoke and site-specific “rich play environment” that is distinctive to the location and its context
- Be inspirational by encouraging imaginative play through stimulating and challenging experiences that are inclusive and accessible
- Encourage exploration of public open spaces in a way which encourages and promotes wellbeing in its broadest sense
- Provide opportunities for the meaningful involvement of local communities in artist-led engagement and interventions
- Be innovative, robust and fit for purpose
- Positively contribute to the creation of a sustainable, welcoming and inclusive residential development
- Be sustainable both environmentally and socially
- Be awarded to artists whose practice is appropriate to the commission and can demonstrate the ability to deliver a high quality commission, regardless of whether they’re from Wales or based internationally.



4.2.1. Commission Location

Junction33 Phase 1 and 2 Layout



Yellow square represents location of the LEAP in the South West corner of the Phase 1 and 2 RM submission

4.2.2. Proposed Approach

It is recommended that the commission is delivered collaboratively, with the appointed artist working with a recognised and experienced playground equipment provider. This will ensure that all British and European Standards relating to play equipment will be met and provides a clear line of responsibility in terms of warranties and insurances.

There are no preconceived ideas regarding a theme for the commission, however creating a positive natural environment is a key consideration. It is envisaged that any theme will emerge from the artist's research into the context of the site, particularly its ecology, local history geology, flora and fauna, and from engagement with local communities and new residents.

The artist may opt to work in partnership with further experts in order to complete their site research and contribute to the community engagement.

The outcomes of the commission will need to be low maintenance, durable and resilient, and as far as possible discourage vandalism and anti-social behaviour.

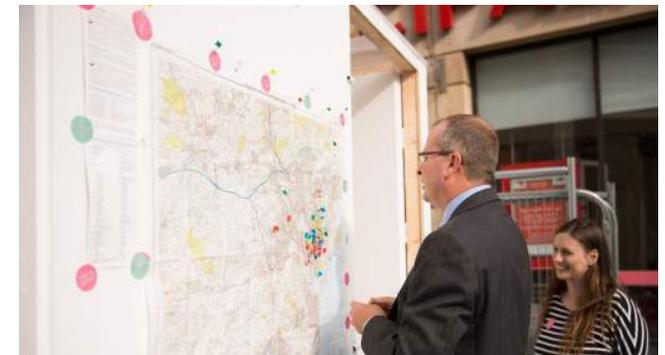
4.2.3. Artist's Role

"When designing play spaces for children there is one thing, apart from economics, which is essential and that is genius loci, the spirit of place; in other words the qualities and the atmosphere already present. This can be part of a building, a tree with character, something that happened at the place, an old sculpture or something else. Genius loci is an important starting point."

Neblong, 2002 quoted in Design for Play,
Play England, 2008

The appointed artist will be expected to provide concept designs which will require them to:

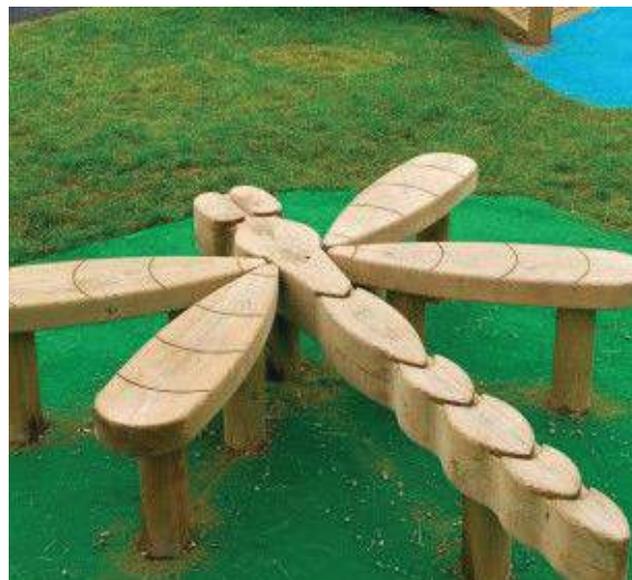
- Identify in consultation with Studio Response a suitable play equipment provider such as, but not limited to: Green Play Projects, Wicksteed, Hags-SMP, Jupiter Play and Kompan, and work in partnership with them throughout the process



- Work with the landscape architects and ecologists for the development to agree parameters for the commission and identify opportunities
- Devise and deliver workshops with local children / community to inform the design
- Provide sketch design proposals for the arts element to be included as part of the LEAP
- Meet with client group and key stakeholders as appropriate

Following approval of initial concepts, the artist will work with the play equipment provider to develop the final designs. This stage will include on-site meetings and the provision of advice and amendments to the final technical design and build package as developed by the play equipment provider. Please note that all works must comply with European play standards (EN1176 & EN1177).

The artist will be required to provide evidence of a DBS check.



4.2.4. Play Equipment Provider's Role

The selected play equipment provider will be required to take on the following elements:

- Undertake the role of Co-Designers and Principal Contractor in accordance with the Construction (Design and Management) Regulations 2015
- Be responsible for all aspects of the design layout of the works, installation of all site equipment, surfacing, fencing and gates and for ensuring that all items meet the requirements of current European Play Standards EN1176 and EN1177
- Provide a priced schedule to include all preliminaries, health and safety costs, costs for items of play equipment, costs of surfacing and all associated workmanship. The schedule total should include 5% contingencies.
- Provide a costed service and maintenance plan.

“Access to local, quality green space improves the physical and mental health and wellbeing of all sectors of the community. ... Parks and green spaces are vital democratic spaces where people come together and interact and can play an important role in promoting social cohesion and integration.”

Source: *Revaluing Parks and Green Spaces: Summary, Fields in Trust, May 2018*

4.3 Strategic Context

Cardiff Planning’s SPG on Residential Design Guidance (2017) identifies that Cardiff’s outer suburbs that have developed over the last 30 years, have tended to give precedence to the car. In general terms it is less popular and practical to walk in these areas, and they lack places of distinct character that promote legibility and encourage curiosity, exploration and interaction. It is these development trends that the SPG and other design principles are trying to reverse.

The public art commission proposed for the Junction 33 development can contribute to the efforts of these design principles by making a real and visible contribution to placemaking and help create a sense of identity for the new community. It can encourage a neighbourhood cohesion by providing a meeting point for new residents with young children, and its usage will promote engagement with nature, which is recognised to have a positive impact on people’s wellbeing.

It is aligned with the Liveable Design Guidance which promotes making the most of local landscapes and open spaces and the inclusion of “well-defined, safe and

attractive, comfortable green spaces designed for adults and children as central features / focal points ... creating opportunities for activity”. The Guidance also promotes the re-use and integration of interesting features through interaction, and the integration of views into scheme masterplans.

4.3.1. The Importance of Play

Every child has the right to play. This is enshrined in Article 31 of the United Nations Convention on the Rights of the Child (UNCRC), which the Welsh government formally adopted in 2004.

The Welsh government recognises the value of play and the important part it plays in the lives of children and young people. In Wales, play is established as one of children’s rights in the Welsh Government’s 7 Core Aims for Children, that are set out in Children & Young People: Rights to Action, 2004. To work towards ensuring that children and young people in Wales benefit from the outcomes of play, the Welsh Government adopted a Play Policy in 2002.

In its 2002 Play Policy, the Welsh government stressed that decision making at all levels of

government should consider the impact if its decisions on the opportunities available for children to play. Subsequently it introduced legislative duties on local authorities relating to play provision. Wales is the first country in the world to establish such a duty within its legislative framework.

What is play?

The Welsh government's Play Policy states that play:

"encompasses children's behaviour which is freely chosen, personally directed and intrinsically motivated. It is performed for no external goal or reward, and is a fundamental and integral part of healthy development – not only for individual children, but also for the society in which they live."

Play can take many forms, but importantly is child-led, rather than a form of behaviour imposed by adults. It can be boisterous and busy, but can equally be quiet and contemplative.

Why is play important?

"Playing is fun and beneficial to a child's learning and healthy development at all ages.

Having good play experiences helps children to develop skills they can draw on as they become young adults and make their own way in the world."

[Source: Play for Wales, Spring 2018, Issue 50, Play Wales]

The benefits of play are wide ranging and far reaching, and it is important in its own right and as a tool to addressing other agendas such as public health.

Play is essential to children and young people's physical, social and cognitive development. It helps them develop emotional responses and improves interpersonal skills such as relationship building. It helps develop creative thinking, problem solving and negotiation skills. It also contributes to developing a personal sense of wellbeing and resilience. Research also demonstrates that play can enhance a child's capacity to learn and contribute to their approach to learning. Let's not forget that it can bring enjoyment too.

Play is an important source of physical activity:

"outdoor self-directed play is recognised by all the leading health organisations as one of the best forms of activity for children, both as exercise to build strength and reduce the risk

of obesity, [and] to develop the fine and gross motor skills children will need throughout life" [Source: Supporting School Improvement Through Play, Stuart Lester, Dr Owain Jones, Wendy Russell, 2011]

Indeed [Play Wales'](#) Manifesto for Children's Play in Wales (2015) states that evidenced studies show that play is as effective as sport and PE in boosting physical activity levels and therefore helping to tackle childhood inactivity and obesity. According to Cardiff's Liveable City Report (2017), 1 in 4 five year olds in Cardiff has an unhealthy weight.

Play is also crucial in combatting a modern lifestyle, which, for an array of complex social reasons, sees many children spending little time outdoors. Outdoor play is particularly important therefore as it brings children into contact with the natural environment, and there is a significant body of evidence which demonstrates the impact of nature on health and wellbeing.

Outdoor play spaces in the natural environment can offer children more space and more independence. By promoting a relationship and reconnection with nature they can also provide contemplative spaces and promote opportunities for reflection and time-out.

It is recognised also that play can make a contribution to the wellbeing of children's families and the wider community. It helps children to engage in a positive way with their wider community and can "encourage neighbourliness, volunteering and social action, and improve community cohesion" (Manifesto for Play in Wales).

Play spaces can have a social value for parents and carers of young children as they offer an informal meeting place allowing wider social networks to develop:

"The benefits of a good public realm for children and young people are part of the benefits it gives the rest of society. When it functions well, public space is a free shared resource for all to draw on, a realm of everyday sociability, and a safe setting for face to face interaction between strangers"

[Source: Seen and Heard: Reclaiming the Public Realm with Children and Young People Beunderman, Hannon, Bradwell. 2007]



4.4. Community Engagement

“Creative placemaking events can provide an opportunity for artists and existing communities to collaborate, to share and develop ideas, skills and experiences.”

Cardiff Liveable Design Guide, May 2015

Welsh Government’s Technical Advice Note (TAN) 16: Sport, Recreation and Open Space, states that “involving children and young people in planning provision is essential, particularly in providing advice about the location and design of formal and informal play areas for new developments.”

The commission should therefore include a strong element of engagement and allow for artist-led opportunities for the public to positively influence how the artist responds to the brief and the site context.

Building work on Phase 1 is anticipated to start by autumn 2018, with occupations from 2019 onwards. There will be an increasing community of new residents on site, and it will be important that the appointed artist engages them as part of the commission.

It will be for the artist in conjunction with key

stakeholders to define other groups and individuals with whom to work, but it is likely that these will be found in the communities of Pentyrch and Creigiau. Groups and organisations identified to date include:

- Pentyrch Primary School
- Ysgol Gynradd Creigiau
- Pentyrch and District Local History Society
- Acapela Studio (Concert hall and recording studio in Pentyrch)
- Pentyrch Community Council

4.5. Artist Selection Process

Due to the scale of the commission it is recommended that the artist is appointed following an interview.

Artists will be requested to submit an Expression of Interest that will be used to shortlist artists for interview. The Expression of Interest would include:

- A current Artist Statement and CV.
- Five examples of previous relevant projects including client details and images.
- A short statement about your interest in the project and how your experience is relevant.

Shortlisted artists will be invited to interview. As a minimum the panel will include Studio Reponse (appointed arts consultants), Persimmon Homes, (client) and local authority officers.

4.6. Ownership and Maintenance

The permanent artworks installed at the Junction 33 development will be owned by Persimmon Homes. Persimmon Homes has confirmed that they will be managed by the managing agent acting on behalf of the residents, in accordance with the agreed schedule of maintenance.

5. Commissioning Process

The process of commissioning artists and managing public art projects is a complex and specialised one. Delivering a high quality public art programme requires effective management and for there to be clarity of roles and responsibilities throughout the commissioning process. It is important that there is a clear process for decision making and that the views of all stakeholders are adequately represented. Full and equitable collaboration between the professional teams, other stakeholders and the lead artist is essential.

For the purposes of this strategy, the stakeholders include:

- Persimmon Homes
- Cardiff Council Planning Officers
- Cardiff Council Arts Manager
- Lead Artist
- Landscape Architect
- Local community representation, for example Pentyrch Community Council representatives
- Studio Response (appointed arts consultants)

5.1. Overview

A well-managed commission should include the following phases:

Phase 1 – Strategic Development

- Briefing meetings with appropriate project stakeholders
- Detailed briefing meetings with client
- Research and analysis of strategic context and scheme benchmarking
- Identifying and scoping opportunities for commissions
- Drafting of indicative programme
- Drafting of brief to artist

The outcome of phase 1 is pulled together into an Arts Strategy. Once the strategy has received client approval phase 1 is complete.

The project then progresses to commissioning the artworks. This process has the following phases:

Phase 2- Selection of artist(s):

- Finalise brief(s) and recruit artist following agreed procurement process as set out in the Art Strategy
- Confirmation of lead artist appointment
- Contract lead artist

Phase 3 - Engagement Programme & Design Phase

- Development of engagement programme by appointed artist(s)
- Implementation of engagement programme by appointed artists(s)
- Collate material gathered during engagement programme to feed into design phase, including final costs and maintenance costs
- Selection of playground equipment provider to work with the appointed artist
- Procure detailed designs from artist and playground equipment provider
- Submission of detailed schedule, that includes detailed designs, from playground equipment provider
- Manage presentations to the client group and the wider community, if

- required
- Ensure designs confirm to the principles and practical constraints as detailed in the artist brief
- Assess feasibility and budgets of proposed designs
- Completion and submission of detailed designs

Phase 4 - Implementation

- Fabrication and implementation of each commission
- Secure the construction and installation of the commissioned works in line with CDM Regulations / Equality Act
- Ensure completion of works to the agreed programme
- Deliver an evaluation report and detailed advice on future maintenance
- Completion and Adoption of each artwork
- Documentation of each completed artwork
- Programme of official opening event and relevant press and publicity with client group.

5.2. Detailed Design Schedule

We will require the following documentation as part of the detailed design / schedule of works submission from the play equipment provider.

1. Overall Design and Response to the Brief

To include a description of:

- The play areas design following meetings with the commissioned artist
- The play equipment itself
- The play value
- The design rationale
- 2d layout plans and 3d visualisations (submissions to be consultation standard)

2. Technical Considerations

To provide evidence that:

- The play equipment and surfacing meet all current British and European standards
- The equipment is robust
- Warranty and guarantee periods and provided and are appropriate
- Spare parts are easily available

3. Experience and Expertise of Play Equipment Provider

To provide evidence of:

- Past experience
- Expertise

4. Programme of Works

To provide:

- A description of the sequence of operations in the form of a bar chart
- Manufacturing / delivery times for play equipment

5. Method Statements

To provide a site specific description of the main work activities

6. Health and Safety / Insurance

For the play equipment provider to provide evidence of:

- £5 million public liability insurance
- £10 million employers liability insurance
- £1 million designer professional indemnity insurance

7. Disability Access Statement

To provide:

- An access statement outlining how access for disabled people has been considered both in the design of the site and the play equipment

8. Maintenance

To provide a costed servicing and maintenance plan

5.3. Maintenance Framework

Consideration of the long-term maintenance and care of completed permanent artworks should cut across all of the commission phases set out above.

Here is a list of key actions that will ensure maintenance is addressed at all stages of an artwork's development:

- Ensure that the brief to artist contains specific information regarding the requirements for the completed artwork to be low maintenance and durable, as defined by the context and parameters of the site
- Ensure that the brief to artist clearly states that the artist will be required to provide a maintenance schedule, that specifies:
 - o Materials, finishes, processes and British Standard / RAL reference numbers where appropriate
 - o Design and structural drawings
 - o Routine maintenance tasks
 - o Work that may be carried out by the owner or owner's agent, and work which requires the involvement of the artist or a specialist conservator

- Determine the eventual owners of the artwork at the earliest possible opportunity in order that discussions regarding ongoing maintenance can take place with the appropriate stakeholder
- Ensure that maintenance issues are considered regularly by key stakeholders

6. Project Team

Studio Response is proposing the direct appointment of a lead artist to work with us to deliver the public art commission for the phases of the Junction 33 development included in the first RM submission.

Please note that we use the term artist in its broadest sense to include designers, makers, architects and other creative professionals.

6.1. Lead Artist

We propose the appointment of a lead artist to work over a sustained period with the client, design team and selected play equipment provider to design and implement an artist-led LEAP. An initial concept for the artworks is set out in section 4 of this document.

The full requirements of the lead artist's role, including the level of technical detail required at each stage of the design process, will be contained in the brief to artist. In addition to these requirements, the lead artist will be expected to demonstrate a professionalism that enables them to adhere to the following responsibilities:

- To prepare project documentation (e.g. community engagement proposal, concept designs, final designs, etc.) by the deadlines set and agreed at the outset of the commission and included in the contracts
- to take responsibility for setting up and delivering workshops and consultation sessions
- to prepare for and attend Arts Steering Group meetings
- to manage the arts commission budget
- to undertake any health and safety / site induction briefings as required by the client / arts commissioner prior to installation
- to attend an artist's briefing day following appointment
- to provide regular updates to the arts commissioner about the progress of the commission
- to document all stages of the commissions process and share with the arts commissioner / client / local authority as requested
- to take part in any press and PR coverage of the commission and engage with the client's communications staff / consultants and local authority officers wishing to promote the public art, as required
- should the artist choose to sub-contract any element of the commission (e.g. fabrication, community engagement), the artist is fully responsible for all aspects of this agreement, including: contracting, checking appropriate insurances are in place, ensuring DBS checks are carried out as required, management of payments. Artists should ensure that they are fully aware of the financial implications of sub-contracting, particularly if their chosen sub-contractor is VAT registered.

The appointed artist will have Public Liability insurance up to the value of £5 million and must be registered as self-employed or as a limited company / limited partnership.

A draft brief for the Lead Artist can be found in section 10 of this document.

6.2. Play Equipment Provider

The play equipment provider shall be appointed by the artist. As such it will be the artist's choice to either select a play equipment provider of their choosing in consultation with Studio Response and Persimmon Homes or to issue a design and build contract requesting a quote from several play equipment providers.

6.3. Commissioners: Studio Response

The Project Commissioner is responsible for the implementation and delivery of the agreed schedule of artworks. They are the primary contact and the link between the client (Persimmon Homes) and the lead artist and are responsible for maintaining communications between the project and the local authority, particularly in relation to planning and community matters.

6.4. Arts Steering Group

It is recommended that an Arts Steering Group (ASG) is convened to drive forward the implementation of the Public Art Strategy. The ASG is responsible for informing and monitoring the public art programme with the client (Persimmon Homes), lead artist and project commissioner (Studio Response). In addition it will provide advice and advocate for the public art programme, and will convene at key milestones to:

- Agree and support the public art programme
- Monitor progress and approve artist proposals (including concept and final designs)
- Provide a link between the client, the project commissioner, stakeholder groups and the Local Planning Authority
- Provide critical support and advice to the project commissioners at key stages in the process
- Advocate for and support the public art programme throughout the commissioning stages and after completion of the various proposals

- Ensure delivery against the development objectives and within agreed budgets the project and the local authority, particularly in relation to planning.

The ASG will meet on a minimum of three occasions:

- Project kick-off: to enable briefing of the artist and for the artist to receive feedback on proposed approach
- Presentation of draft designs: for ASG members to provide feedback
- Presentation of final designs: for ASG members to provide feedback

Dependent on the duration of the project, the ASG will also convene for additional quarterly updates, if required.

7. Draft Programme

This programme is subject to Studio Response being given the go ahead to implement the proposed commission by the end of September 2018.

Artist Selection

- Shortlisted artists invited to interview:
w/c 29 October 2018
- Artist Interviews:
w/c 12 November 2018
- Appointment of selected artist by J33 Art Steering Group :
w/c 19 November 2018
- Artist signs contract during briefing day with Studio Response:
w/c 26 November 2018

Concept Design to Project Completion

- Artist starts work:
w/c 26 November 2018
- Artist concept development phase (Research, Initial community engagement /consultation):
w/c – 26 Nov - w/c 4 Feb 2019
- Artist concept presentations:
w/c 11 February 2019
- Detailed Design development phase:
w/c 18 Feb 2019 - w/c 1 April 2019
- Detailed Design Proposal & presentation:
w/c 8 April 2019
- Preparation and submission of planning application: By 15 April 2019
- Planning application decision 6-8 weeks: w/c 27 May 2019

- Production / fabrication period (The length of this period will depend upon the nature of the work and the build schedule):
w/c 3 June onwards
- Artist fabrication and installation complete: TBC
- Artist maintenance plan complete: within one month of installation

To Note:

The LEAP needs to be laid out and complete prior to the practical completion of the last dwelling of the phases of the development in which the LEAP is located.

8. Draft Budget

The total public art budget available is £75,000 (Ex VAT). This can be broken down as follows:

Studio Response fees:	£9,450
Artist commission:	£64,000
Documentation:	£550
Contingency:	£1,000
Total:	£75,000

8.1. Art Commission Breakdown

The budget for the community engagement, detailed design, fabrication and installation on site shall not exceed £64,000 (EX VAT).

Stage 1: Community engagement proposal and workshops

Fees payable for the production and delivery of a series of workshops with local schools and community groups.

Artist fee:	£1,500
Workshop materials budget:	£500

50% on signing of the contract
50% on commencement of workshops

Sub Total £2,000.00

Stage 2: Concept Design Brief & Detailed Designs

Artist Design Fee: £3,500

50% receipt of concept design brief
50% on approval of detailed designs

Sub Total: £3,500.00

Stage 3: Approval to proceed.

Approval to proceed to the procurement, production and implementation phase will be issued by the Arts Steering Group based on the design proposal. In the event of termination of the project at this phase, no further payments would be made beyond the payments already made.

Stage 4: Project Procurement of Equipment, Fabrication of bespoke works and installation on site

Fees payable for the procurement, fabrication, installation and project completion, including the delivery and making good of the work in situ, management and maintenance plan, shall not exceed £58,500 (EX VAT), which is the total amount available for stages 4 and 5.

A payment schedule for stages 4 and 5 shall be produced following approval of the detailed designs.

Artist fee: £2,500
Project costs payable to play equipment provider: £37,500

Sub-Total: £40,000.00

Stage 5: Formal Sign Off

Artist fee: £2,000
Project cost: £16,500
Payable on formal acceptance of the artworks.

Sub-Total: £18,500
TOTAL: £64,000 (ex VAT)

9. Conclusion and Next Steps

We believe the most successful art in the public realm creates a sense of place by drawing on the context of a site as an inspirational starting point. By grounding the artworks in the stories and environment of the locale public art can help better connect a new community of residents with a sites history and engender a true sense of ownership of a future development.

Engaging the right artist at the earliest opportunity is crucial to a successful outcome. It is therefore vital to get the brief right as this underpins the project itself. The final brief to artist shall set out the expectations for the commission and what's expected of the appointed artist(s). It describes the scope and ambition of the commission, the sites wider context as well as details of the site.

We propose that the commissioning process begins as soon as possible pending the approval of Cardiff Council planning department. In the first instance Studio Response will gather representatives from Persimmon Homes, their design team, including their landscape architects and Barton Willmore to discuss how best each practice can work together to create a cohesive and integrated development.

Supplement

10. Draft Brief to Artist

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1. Context

Studio Response is working with Persimmon Homes (client and developers) to establish an artist-led free play area as part of their Junction 33 residential development close to the existing communities of Pentyrch and Creigiau.

On completion, the development will provide up to 1,500 new homes, offering a mix of starter homes, larger detached properties and affordable housing. It will offer a range of facilities and amenities including a new primary school, community spaces and workplaces, shops, parks and open spaces, and a major new park and ride / transport interchange serving North West Cardiff.

The commission is for an artist to work with the client team, a recognised playground equipment provider and the local community on the integration of an artist-led playground for the first phase of the development.

It will contribute positively to the creation of a sustainable, welcoming and inclusive residential development by providing a stimulating outdoor environment for children and adults alike. It will make a real and visible contribution to placemaking

and help create a sense of identity. It can encourage neighbourhood cohesion by providing a meeting point for new and existing local residents and its usage will promote engagement with nature, which is recognised as having a positive impact on people's wellbeing. Above all however it should encourage imaginative play by providing accessible, stimulating and challenging experiences.

The safety of the eventual users of the play area is a paramount consideration for this commission. All works that are designed for play must conform to European play standards (EN1176 and EN1177) and satisfactory ROSPA reports will need to be provided at key points in the design development and installation process.

1.1. The importance of play

Every child has the right to play. This is enshrined in Article 31 of the United Nations Convention on the Rights of the Child (UNCRC). The Welsh government formally adopted the UNCRC in 2004.

The benefits of play are wide ranging and far reaching, and it is important in its own right and as a tool to addressing other agendas

such as public health.

Play is essential to children and young people's physical, social and cognitive development. It helps them develop emotional responses and improves interpersonal skills such as relationship building. It helps develop creative thinking, problem solving and negotiation skills. It also contributes to developing a personal sense of wellbeing and resilience. Research also demonstrates that play can enhance a child's capacity to learn and contribute to their approach to learning. Let's not forget that it can bring enjoyment too.

Play is an important source of physical activity, and [Play Wales' Manifesto for Children's Play in Wales \(2015\)](#) states that evidenced studies show that play is as effective as sport and PE in boosting physical activity levels and therefore helping to tackle childhood inactivity and obesity.

Play is also crucial in combatting the impact of a modern lifestyle, which, for an array of complex social reasons, sees many children spending little time outdoors. Outdoor play is particularly important as it brings children into contact with the natural environment, and there is a significant body of evidence which

demonstrates the impact of nature on health and wellbeing. Outdoor play spaces in the natural environment can offer children more space and more independence.

It is recognised also that play can make a contribution to the wellbeing of children's families and the wider community. It helps children to engage in a positive way with their wider community and can "encourage neighbourliness, volunteering and social action, and improve community cohesion" (Manifesto for Play in Wales). Play spaces can have a social value for parents and carers of young children as they offer an informal meeting place allowing wider social networks to develop:

"The benefits of a good public realm for children and young people are part of the benefits it gives the rest of society. When it functions well, public space is a free shared resource for all to draw on, a realm of everyday sociability, and a safe setting for face to face interaction between strangers"

[Source: Seen and Heard: Reclaiming the Public Realm with Children and Young People Beunderman, Hannon, Bradwell. 2007]

2. Location Overview

The "Land to the North of Junction 33 of the M4" is one of eight strategic sites identified in Cardiff's Local Development Plan for housing development.

The site will be developed over a number of phases. When all phases are complete the scheme will deliver up to 1500 new homes, a modern business park, a 2-form entry primary school, a central hub offering shops and local amenities, a new park and ride for North Cardiff providing up to 1,000 spaces and links to the proposed Rapid Transit System.

The development site will also benefit from over 30 hectares of well-connected open space, including both natural and formal spaces and parks as well as places for local food production.

Located to the north of Cardiff, the site is about 3.5km south of Garth Hill. The M4, junction 33 of the M4 and the Cardiff West Services all form part of its southern boundary (the latter being clearly visible from much of the southern half of the site). The A4232 which is accessed from junction 33 provides easy and direct vehicular access to Cardiff Bay and the city centre. The A4119

Llantrisant Rd runs along the north and eastern boundary of the site.

The nearest communities to the site are Creigiau, located 500m to the north, and Pentyrch, approximately 1.5km to the north east, both of which are historically linked with mining, quarrying and agricultural communities. Both communities are strongly Welsh speaking. Creigiau has a population of around 5,000 and Pentyrch of less than 3,500. Both are served by Pentyrch Community Council.

The site itself currently comprises a series of agricultural fields. It also contains and is bordered by three ancient woodlands, two located to the west of Pencoed House in the south-west corner of the site, and Coed Gwernybwlau which is situated centrally along the south site boundary.

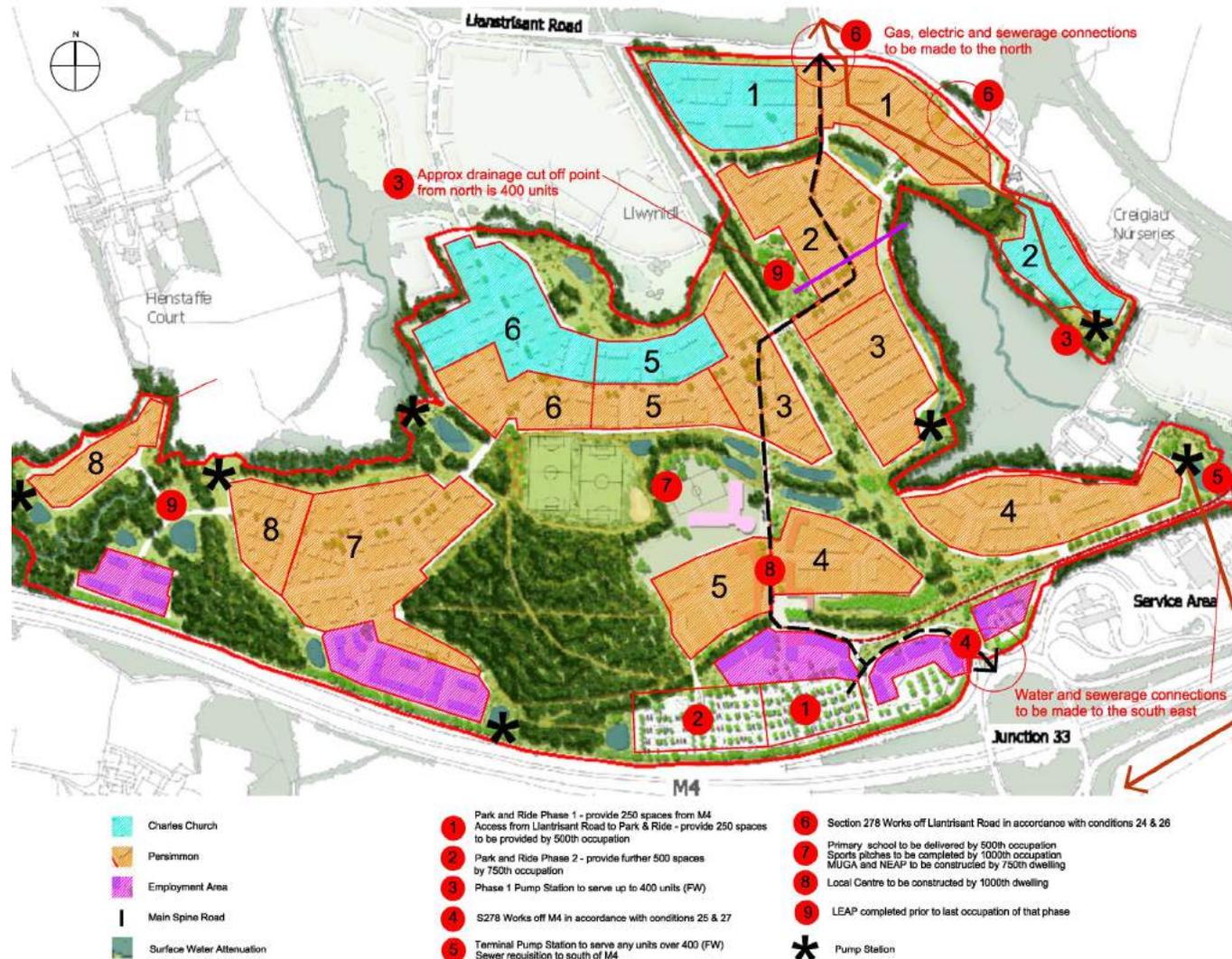
The site is linked to Creigiau via a disused and dismantled railway line (part of the Cadoxton to Trehafod Branch Line). This cuts through the development site rising above the surrounding land, effectively cleaving the site in two. The development proposals re-use this formal railway line as an important connection into and through the site.

2.1. Junction 33 Residential Development Design Philosophy

The vision for the Junction 33 scheme is to create “a residential-led, sustainable development with strong identity and a sense of place”. The design approach has been to draw out the site’s unique assets and to envisage a bespoke response in order to give the development distinctiveness and character.

These assets include the site’s strategic position on the outskirts of the city which provides the opportunity to create a positive gateway into Cardiff, and its attractive natural setting. The latter, typified by ancient woodland, mature trees, topography and water courses provide a connection to the site’s history, a blue-print for movement and accessibility throughout the site and opportunities for the creation and maintenance of high quality open space, both formal and less structured. Indeed the site’s green infrastructure is a crucial aspect of the development as a whole.

Junction 33 Residential Development Phasing Plan



3. The Commission

The commission is for the design and implementation of an artist-led LEAP (Local Equipped Area for Play). It is the predominance of the site's green infrastructure and the opportunities that this affords that is central to this approach.

There is real scope within the context of the commission to celebrate the qualities of the existing natural landscape and to encourage access to outdoor spaces for a range of purposes.

For the purpose of this brief a LEAP is defined as a locally equipped area of play for children of early school age, containing at least five play experiences.

Playgrounds are no longer defined as having to provide a set number of pieces of equipment, but rather play experiences. Therefore a playground could theoretically be achieved without equipment. However we require at least three of the five play experiences required for the LEAP to be equipment designed and built or sourced from the identified playground provider.

Junction 33 Phase 1 and 2 Layout. Yellow square identifies location of LEAP.



The outcome of the commission will be a rich play environment, which [Play Wales](#) defines as a “varied, inspirational and interesting physical environment that maximises the potential for socialising, creativity, resourcefulness and challenge. It is a place where children feel free to play on their own terms.”

[Play England](#) in its guidance Design for Play, highlights ten principles for designing successful play spaces:

- They are bespoke
- They are well located
- They make use of natural elements
- They provide a wide range of play experience
- They are accessible to disabled and non-disabled children
- They meet community needs
- They allow children of different ages to play together
- They build in opportunities for risk and challenge
- They are sustainable and appropriately maintained
- They allow for change and evolution

These principles form a useful checklist for the commission and should be taken into consideration by the appointed artist throughout the design development process.

The aim of the commission is therefore to:

- Make a useful and integrated contribution to the Junction 33 development which support its design philosophy and concepts, particularly the distinctiveness of its green infrastructure
- Create a bespoke and site-specific “rich play environment” that is distinctive to the location and its context
- Be inspirational by encouraging imaginative play through stimulating and challenging experiences that are inclusive and accessible
- Encourage exploration of public open spaces in a way which encourages and promotes wellbeing in its broadest sense
- Provide opportunities for the meaningful involvement of local communities in artist-led engagement and interventions
- Be innovative, robust and fit for purpose

- Positively contribute to the creation of a sustainable, welcoming and inclusive residential development
- Be sustainable both environmentally and socially
- Be awarded to artists whose practice is appropriate to the commission and can demonstrate the ability to deliver a high quality commission, regardless of whether they’re from Wales or based internationally.

The outcomes of the commission are subject to the involvement of the appointed artist who will develop the project further in consultation with the client, Arts Steering Group and playground equipment provider. Junction 33 is first and foremost a residential development and as such the commissioning approach will need to take into consideration the expectations and aspirations of new residents.

The commission will need to be low maintenance, durable and resilient and as far as possible discourage vandalism and anti-social behaviour.

3.1. Community Engagement

There is a body of evidence that highlights the benefits of good public open spaces for improving inclusivity, enhancing residents' safety, simplifying wayfinding and increasing the overall quality of a housing development.

This playground should be no exception and should be an exemplary project in terms of promoting good public open space. As well as becoming an excellent play area, it should become a place for informal gathering and a location for activities to take place. As such the appointed artist must be able to positively engage with the local community through creative collaboration in order to inform the design and implementation of the integrated artworks.

It may be appropriate for the commission as a whole to be supported by the development of resources, such as a nature resource pack.

The engagement should focus on local children and their families.

The appointed artist will be expected to present a community engagement programme to Studio Response / PersimmonHomes prior to commencing this phase of work.

3.2. Artist's Role

To deliver the commission the appointed artist will work collaboratively with a recognised and experienced play equipment provider. The play equipment provider will be appointed by the artist. As such it will be the appointed artist's choice to either select a play equipment provider of their choosing in consultation with Studio Response and Persimmon Homes, or to issue a design and build contract requesting a quote from several play equipment providers.

The appointed artist will be expected to provide concept designs for the play elements which will require them to:

- Identify a suitable play equipment provider (as described above) such as, but not limited to: Green Play Projects, Wicksteed, Hags-SMP, Jupiter Play and Kompan, and work in partnership with them throughout the process
- Work with the landscape architects and ecologists for the development to agree parameters for the commission and identify opportunities

- Devise and deliver workshops with local children / community to inform the design process
- Provide sketch design proposals for the arts element to be included as part of the LAP/LEAP, and the designs of an integrated amphitheatre within the landscape

Following approval of initial concepts, the artist will work with the play equipment provider to develop the final designs. This stage will include on-site meetings and the provision of advice and amendments to the final technical design and build package as developed by the play equipment provider. Please note that all works must comply with European play standards (EN1176 & EN1177).

3.2. Play equipment provider's role

It is important for the appointed artist to be clear about the role that the play equipment provider will be required to take on as part of the commission:

- Undertake the role of Co-Designers and Principal Contractor in a cordance with the Construction (Design and Management) Regulations 2015

- Be responsible for all aspects of the design layout of the works, installation of all site equipment, surfacing, fencing and gates and for ensuring that all items meet the requirements of current European Play Standards EN1176 and EN1177
- Provided a priced Schedule to include all preliminaries, health and safety costs, costs for items of play equipment, costs of surfacing and all associated workmanship. The schedule total should include 5% contingencies
- Provide a costed service and maintenance plan

4. Project Phases

4.1. Phase 1: Research and Development

The tangible outcome of this commission should not be in isolation and a programme of community engagement should be established to ensure awareness, participation, understanding and ownership.

Many of the principles expressed in the development's design philosophy should also inform the commission such as ecology, geology, importance of community, conservation, sustainability, design quality, material integrity, and the need to be environmentally sound.

The provision of a high quality and stimulating playground is not only of importance to the client and end users, but also the public ownership of the outdoor environment. In researching and developing the commission concept, the appointed artist should:

- consult Persimmon Homes, Studio Response, Junction 33 Art Steering Group and Cardiff Council, to further establish the context for their project and to identify from the onset any key constraints
 - explore opportunities to open up new links between existing communities and the future communities through the provision of a large-scale community resource.
- There are numerous resources about free play, good practice in the design and implementation of natural free play areas and managing risk in play areas. The appointed artist may find the following a useful starting point for their research:
- Wales: A Play Friendly Country, Welsh Government Statutory Guidance, July 2014
 - Play Policy Implementation Plan, 2006
 - Manifesto for Children's Play in Wales, [Play Wales](#) 2015
 - Design for Play, Play England 2008
 - Revaluing Parks and Green Spaces, [Fields in Trust Cymru](#), 2018
 - Planning and Design for Outdoor Sport and Play, Fields in Trust Cymru, 2008
 - Guidance for Outdoor Sport and Play: Beyond the 6 Acre Standard, Fields in Trust Cymru
 - Forestry Commission documents relating to designing natural play spaces (available from the Forestry Commission [website](#)).

4.2. Phase 2: Concept Development

The concept development phase will take place in collaboration with the play equipment provider, as well as with key stakeholders, in order to inform and secure community buy-in. This should include the client, Cardiff Council officers and the local community.

There are no set themes for the free play area, including the individual works/ play experiences that we wish to pursue, rather we would prefer ideas to develop organically through the research into the site's context, particularly its ecology and local history, geology and flora and fauna, and through engagement with the local community. However, creating a positive natural environment is a key consideration.

The artist may opt to work in partnership with further experts in order to complete their site research and contribute to the community engagement.

The outcomes of the commission will need to be low maintenance, durable and resilient, and as far as possible discourage vandalism and anti-social behaviour.

The concept design should also consider issues such as whether any form of fencing or enclosing the area is required and if so how this should be incorporated into the scheme, and an approach to any required signage and seating, both for adults and for children and young people (the latter of which could also double as play equipment).

The access needs of all users should be considered.

The concept designs should be presented in a format that can be used in discussion with Studio Response and Persimmon Homes and possibly at public exhibition / events on site.

4.3. Phase 3: Detailed Design and Implementation Requirements

Studio Response on behalf of Persimmon Homes will contract the appointed artist for the duration of the commission and be responsible for arranging progress meetings with the artist for and on behalf of Persimmon Homes and the Arts Steering Group.

As part of the detailed / technical design and implementation process the artist will be required to:

- Engage with [ROSPA](#) to provide a report on the safety of the playground design
- Provide technical designs, risk assessments and method statements for the proposed works. These will be produced in consultation with any sub-contractors appointed by the artist and / or Persimmon Homes
- Fabricate the play equipment themselves, procure the play equipment or oversee the fabrication of the play equipment by the play equipment provider or other suitable sub-contractor
- Provide a design pack containing technical drawings and a maintenance schedule (in conjunction with the playground equipment provider)

For the purpose of this commission we will require the following documentation as part

of the detailed design / schedule of works submission from the play equipment provider / appointed artist. This is to ensure all safety / insurance requirements are addressed and to ensure the play area can be appropriately and adequately maintained post installation.

1. Overall Design and Response to the Brief

To include a description of:

- The play areas design following meetings with the commissioned artist
- The play equipment itself
- The play value
- The design rationale
- 2d layout plans and 3d visualisations (submissions to be consultation standard)

2. Technical Considerations

To provide evidence that:

- The play equipment and surfacing meet all current British and European standards
- The equipment is robust
- Warranty and guarantee periods and provided and are appropriate
- Spare parts are easily available

3. Experience and Expertise of Play Equipment Provider

To provide evidence of:

- Past experience
- Expertise

4. Programme of Works

To provide:

- A description of the sequence of operations in the form of a bar chart
- Manufacturing / delivery times for play equipment

5. Method Statements

To provide a site specific description of the main work activities

6. Health and Safety / Insurance

For the play equipment provider to provide evidence of:

- £5 million public liability insurance
- £10 million employers liability insurance
- £1 million designer professional indemnity insurance

7. Disability Access Statement

To provide:

- An access statement outlining how access for disabled people has been considered both in the design of the site and the play equipment

8. Maintenance:

To provide a costed servicing and maintenance plan

5. Professional Practice

Prior to commencing the project, details of current and appropriate Professional and Product Indemnity Insurance relevant to the artist in person and to the object/s to be manufactured must be forwarded to the client to provide assurances on matters of liability.

It is the responsibility of the commissioned artist(s) to contract its subcontractors and ensure that they have adequate and appropriate insurances in place. Where it is anticipated that the artist(s) in conjunction with the project team will carry out onsite manufacture or installation, adequate and appropriate public liability and professional

indemnity insurance must be in place. Detailed consideration must be given to:

- Health and Safety both in the design proposal and realisation
- Material and structural integrity
- Methodology for manufacture
- Long-term maintenance and heavy use
- Equality Act (2010) formerly DDA regulations
- European play standards (EN1176 & EN1177)

If required the commissioned artist must have a Construction Skills Certificate Scheme (CSCS card). They must also demonstrate an up-to-date DBS check prior to commencing the public engagement process.

The commissioned artist(s) and their sub-contracted representatives must comply with the Construction (Design and Management) Regulations 2015 (CDM Regulations). The Artist will be considered a designer under the CDM Regulations. In addition they should comply with sustainable procurement (e.g. FSC certified timber) and timber treatment guidelines (not CCA).

The commissioned artist and their sub-contracted representatives must comply with Persimmon Homes site H&S on site. The normal procedures for built structures should apply.

5.1. Commission Requirements

Briefing Day

The appointed artist will be expected to attend a briefing day with Studio Response in order to discuss the proposed approach to the commission and to agree the details and practicalities of delivering the commission.

Reporting

You will be required to submit monthly summary reports to Studio Response that show the progress that has been made on the commission. The format of these reports will be discussed and agreed at the briefing day.

The reports will be shared with the client and with key stakeholders in the commission to keep them informed of the commission. They will also be submitted to the client alongside your invoices to demonstrate work undertaken to date.

Please ensure that the dates of any community engagement events and workshops are shared with Studio Response in good time in order that key stakeholders can be invited to attend.

6. Arts Steering Group

An Arts Steering Group will be in place for this commission and will be convened at key milestones throughout its implementation. As a minimum it will consist of representatives from:

- Persimmon Homes (client and commissioner)
- Cardiff Council
- Studio Response (arts consultants)

7. Budget

The budget for the community engagement, detailed design, fabrication and installation on site shall not exceed £64,000 (EX VAT).

Stage 1: Community engagement proposal and workshops

Fees payable for the production and delivery of a series of workshops

with local schools and community groups.

Artist fee: £1,500

Workshop materials budget: £500

50% on signing of the contract

50% on commencement of workshops

Sub Total £2,000.00

Stage 2: Concept Design Brief & Detailed Designs

Artist Design Fee: £3,500

50% receipt of concept design brief

50% on approval of detailed designs

Sub Total: £3,500.00

Stage 3: Approval to proceed.

Approval to proceed to the procurement, production and implementation phase will be issued by the Arts Steering Group based on the design proposal. In the event of termination of the project at this phase, no further payments would be made beyond the payments already made.

Stage 4: Project Procurement of Equipment, Fabrication of bespoke works and installation on site

Fees payable for the procurement, fabrication, installation and project completion, including the delivery and making good of the work in situ, management and maintenance plan, shall not exceed £58,500 (EX VAT), which is the total amount available for stages 4 and 5.

A payment schedule for stages 4 and 5 shall be produced following approval of the detailed designs.

Artist fee: £2,500

Project costs payable to play equipment provider: £37,500

Sub-Total: £40,000.00

Stage 5: Formal Sign Off

Artist fee: £2,000

Project cost: £16,500

Payable on formal acceptance of the artworks. Sub-Total: £18,500

TOTAL: £64,000 (ex VAT)

8. Programme

Artist Selection

- Shortlisted artists invited to interview:
w/c 29 October 2018
- Artist Interviews:
w/c 12 November 2018
- Appointment of selected artist by J33 Art Steering Group :
w/c 19 November 2018
- Artist signs contract during briefing day with Studio Response:
w/c 26 November 2018

Concept Design to Project Completion

- Artist starts work:
w/c 26 November 2018
- Artist concept development phase (Research, Initial community engagement /consultation):
w/c – 26 Nov - w/c 4 Feb 2019
- Artist concept presentations:
w/c 11 February 2019
- Detailed Design development phase:
w/c 18 Feb 2019 - w/c 1 April 2019
- Detailed Design Proposal & presentation:
w/c 8 April 2019
- Preparation and submission of planning application: By 15 April 2019
- Planning application decision 6-8 weeks: w/c 27 May 2019

- Production / fabrication period (The length of this period will depend upon the nature of the work and the build schedule):
w/c 3 June onwards
- Artist fabrication and installation complete: TBC
- Artist maintenance plan complete: within one month of installation

To Note:

The LEAP needs to be laid out and complete prior to the practical completion of the last dwelling of the phases of the development in which the LEAP is located.

-END-

11. Key Issues

Materials and Maintenance.

The work will need to be either implemented through an engagement programme and or designed and constructed in line with all regulations and legislation applicable to the public realm, and materials (both ephemeral or permanent) will need to be accessible / durable and with a low maintenance requirement. However no work will be maintenance free, in particular if the work is animated or is intended for any use. A clear maintenance regime will need to be established at the outset to ensure the longevity of the work. This is vital also for the purposes of the handover of the work to another party following the completion of the development.

Public artworks are valuable assets assisting visual quality, interest and distinct identity in many areas. Appropriate care is essential for the retention of quality and as part of the recognition of:

- The artwork's financial and cultural value
- The provision of a legacy for the development / artist input.
- The artist as a professional

- Those that have paid for the work
- Those whose environment it occupies

The legacy of the artworks should be created in line with the aspirations and longevity of art in the public realm. To this end, the works, both ephemeral and permanent, will need to be fit for purpose, relevant and above all in keeping with the development vision.

When public art is commissioned with insufficient thought to long-term maintenance the result is that the effects of general wear and tear, damage, vandalism, dirt and simple deterioration are not prevented or rectified. The asset is therefore devalued, and the reputations of all those involved are placed at risk. Careful planning during the commissioning process, appropriate precautions and the effective identification and application of pooled resources are crucial in avoiding these pitfalls. Planned maintenance will ultimately save precious resources.

Maintenance Schedules.

It is recommended that the brief to artist should require consideration of maintenance issues and the provision of a maintenance schedule that will form an integral part of the artist's detailed designs. The maintenance schedules, once the relevant information has been assembled, should include British Standard or Ral reference numbers where appropriate; materials, finishes and processes; design and structural drawings; routine maintenance schedules; clear statements regarding work which may be carried out by the owner or the owner's agents, and work which will require the involvement of the artist or specialist conservator.

Maintenance Cost Implications.

If due care is taken during the commissioning process as detailed previously, long-term maintenance costs can be minimised. In many cases, such as works that are fully integrated into the public realm, it will be possible to absorb maintenance costs within existing budgets for general maintenance. Others, such as landworks, may

also be incorporated into general maintenance, however some may require funds (commuted sums) directed into the public purse or a sinking fund in order to cover maintenance costs over a number of years.

Legal Ownership.

For new commissions, it is essential that appropriate adoption maintenance arrangements are agreed early in the design development process and made known to all parties. In general terms, where the work is funded via a private source and on land maintained privately then ownership and maintenance liabilities remain with the owner the development.

If the work is on public land either funded via a public body or a private developer, ownership should transfer to the appropriate public body. However, this should be made explicit to avoid misunderstandings later. At the planning stage, funds should be sought in order to secure on-going and adequate maintenance delivered through the appropriate public body.

Decommissioning

Like many other elements in the public realm, some artworks have a life-span beyond which their aesthetic, material, or mechanical role is exhausted. Artists and clients alike are open to, and may suggest or require, a work of a set life-span, which can often take account of planned, or potential future, transformation of the site. Some works will necessarily be temporary such as hoardings, some video/film projections, or performance related works.

There are however creative and aesthetic concerns attached to decommissioning, and to the setting of a limited life-span for artworks in the public realm. Decommissioning may be appropriate for practical or creative reasons in circumstances when:

- The work has reached the end of its determined life span
- The work does not occupy the site for which it was designed and is compromised
- The structural integrity of a work is such that it poses a danger to public safety
- The site is subject to immediate re-development
- The work proves perpetually problematic or poses a risk to public safety

- The work may be appropriately relocated.

If this is the case, all parties and the artist (or their estate) should carefully consider the relocation of the work/s. Public artworks by their very nature are not enhanced by relocation and some works may simply have reached a point of deterioration where permanent de-commissioning is appropriate.

12. Reference Material

This strategy has been informed by the following documents:

- The Cardiff Local Development Plan 2006 – 2026 (LDP)
- Cardiff Liveable City Report (2017)
- Cardiff Liveable Design Guide (2015)
- City of Cardiff Council's Public Art Strategy (2005)
- City of Cardiff Council's Supplementary Planning Guidance (SPG): Public Art (2006)
- City of Cardiff Council's Supplementary Planning Guidance (SPG): Residential Design Guide (January 2017)
- City of Cardiff Council's Supplementary Planning Guidance (SPG): Green Infrastructure (November 2017)
- City of Cardiff Council's Supplementary Planning Guidance (SPG): Planning for Health and Wellbeing (November 2017)
- Junction 33 Cardiff, Design and Access Statement prepared by Barton Willmore for Persimmon Homes (August 2016)
- Persimmon Homes' website
- Persimmon Homes' Environment Policy and Sustainability Policy

13. Artist Longlist

Jo Lathwood: jolathwood.co.uk

Play is essential to my work and development.

My practice commonly aims to describe an emotional state through a physical space or object. I am driven by process and am continuous curiosity of materials and their origin. Inspired by a meditation between simple natural beauty and the complex relationship we have with nature, I strive to create works that engage the audience through a common memory. The consideration of the audience's response, reaction and position regularly determines how my work will be constructed and installed. I believe my artwork almost asks the audience to occupy a performative role.

The drive of my practice revolves around three notions:

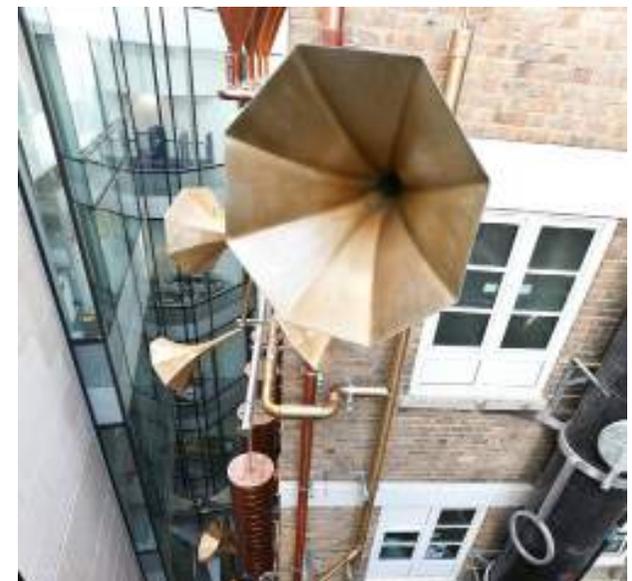
- Our constant human endeavour to find an answer.
- Making for the sake of a communication free from money or pride.
- Exploration into universal constants.



Studio Weave

<http://www.studioweave.com/>

Founded in 2006, Studio Weave is an award-winning RIBA Chartered Architecture Practice based in London. We balance a joyful, open-minded approach with technical precision to create a diverse body of work in the UK and abroad for public, private and commercial clients. We value idiosyncrasies, from the characteristics that make somewhere unique, to the particular skills of a master craftsman. We aim to harness the strengths of a project and its team to create something distinctive and of exceptional quality. Our work has been acknowledged by numerous awards including RIBA South East Building of the Year 2013 for Ecology of Colour, the Architectural Review's International Emerging Architecture Awards and the Civic Trust Awards where The Longest Bench won the Special Award for Community Impact and Engagement.



Freshwest

www.freshwest.co.uk

Freshwest are an award winning UK design duo, celebrated for their experimental and playful touch. Operating from their studio and workshop on the South West Wales coast, Freshwest's output is an eclectic mix of furniture, lighting, interiors and design for the public realm. At the heart of the studio's practice is a passion for making, experimentation and play. Freshwest's work often involves a sculptural response to materials, designing and prototyping objects without a preconceived design in place. Much of their work contains a narrative or plays on scale, offering the observer a sense of discovery. Describing their work, Marcus and Simon put it simply, "we aim to make objects of intrigue and fascination, objects to make you stop, smile and consider".

To facilitate their eclectic output Freshwest collaborate with a variety of international partners. Celebrated Dutch design brand moooi manufacture and distribute their award winning Brave New World Lamp while galleries such as mitterrand and cramer Geneva and OSME Vienna showcase their more experimental limited edition pieces. Freshwest have also worked with a variety of public organisations and developers for their work in the public realm.



EXYZT Collective.

“We want to build new worlds where fiction is reality and games are new rules for democracy. If space is made by dynamics of exchange, then everybody can be the architects of our world and encourage creativity, reflection and to renew social behaviours.” EXYZT’s manifesto proclaims it as a ‘platform for multidisciplinary creation’ whose aim is to challenge the view of architecture as an independent field of practice. Instead, they embark on experimental living ventures built collectively. The collective conceive and organise each project as a playground in which cultural behaviours and shared stories relate, mix and mingle. Each project strives to involve different constituencies of the local community in a social network that is invited to inhabit a temporary space.

EXYZT typically choose empty sites or buildings in the city, acquiring them temporarily with the permission of the owner and transforming them with simple structures and mobile units that have a DIY aesthetic and are cheap and easy to build. Although EXYZT’s projects seem very informal they are heavily curated, by creating links with local inhabitants and specific user groups they design spaces that can be appropriated by them through organising specific workshops and events.

Whilst projects such as the Southwark Lido and the Dalston Mill in London have been extremely popular, EXYZT have so far resisted the temptation to transform these into permanent amenities. It is in fact their temporary nature that seems to be a key component in their success, ensuring that no space is completely appropriated by one dominant user group.

EXYZT’s working method, and production of temporary reversible architecture informed by theatre and performance, shares many similarities with that of the Berlin based Raumlabor collective.



Jacob Dahlgren

Primary Structure i by Jacob Dahlgren is a playful maze of steel created by artist Jacob Dahlgren set in the serene forest of an estate in southern Sweden for the contemporary art festival at Wanås, near Knislinge Sweden. The work is now part of their permanent collection, so it will remain available for colourful climbing.



My Ekman



My Ekman is an artist and landscape architect.

This 45 hectares alluvial forest is right in the city, a stone's throw from "Têted'Or Park" and the "Cité Internationale". The challenge was to create a new park in the chain of the parks on the banks of the River Rhône: a space for observing free nature and the open urban place. The "Urban Nature Park" proposed here reconciles public functions with the great natural quality of the site. It invents a space of freedom, a new amenity right in the middle of the Lyon urban area.

Please note that Jacob Dahlgren and My Ekman wish to submit a joint expression of interest for the commission.

Jony Easterby

Bryn Bach Park, Cycle Route Sound Sculptures.

Twelve 20ft larch poles each capped with a brass bell for a linear sound work. Each bell is linked to a sensor placed in the road which cyclists or walkers can choose to ride over or stand on. This activates a solenoid which rings the bell for 0.5 seconds. Each bell is tuned differently. Power for the installation comes from a 75W solar panel mounted on a pole in the middle of the line.

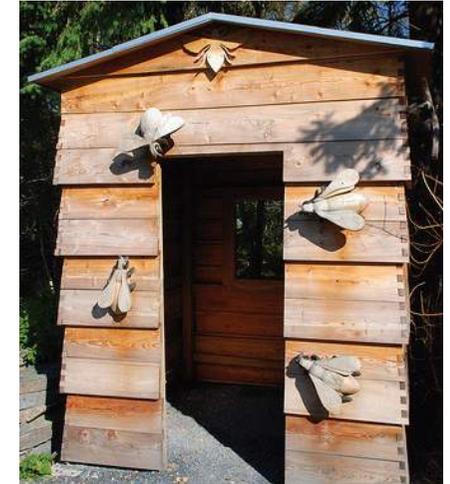
Commissioned by Sustrans for the Heads of the Valleys route Bryn Bach Park, Tredegar. S Wales.



Bee Space.

A space for the interpretation and investigation of Bee ecology. Created for the Garden space at the Center for Alternative Technology. CAT.

Oak Framed and Larch clad with galvanised roof and glass viewing panel, constructed by Max Jenkins and Pippa Taylor. Interior decoration and carving by Pippa Taylor, Rachael Solenick and Jony Easterby.



Tiffany Tower.

The Tiffany Tower is an 7metre high green oak lookout tower commissioned by the Tiffany Trails and South Norfolk Council as a Landmark for the Lizard Fields in Wyndonham, Norfolk. Its design has been influenced strongly by Wyndonham Abbey and the market cross, two prominent landmarks in the town. During an initial research and development phase the artist contacted and talked to many local groups and schools, setting up a number of design projects with local kids. The opening event Rig Gig and Shindig was attended by by over 600 people. Music, food and pyrotechnics (by Dark Spark) were provided.



Fern Thomas.

Fern Thomas graduated from the MA in Social Sculpture at Oxford Brookes University in 2012 where she was awarded the Interdisciplinary Arts Prize in Social Sculpture and was supported by an AHRC Award. In 2013 she was a recipient of a Creative Wales Award from Arts Council Wales and in 2011 was winner of Mostyn Open. She has exhibited in Norway, Mexico, Georgia, New Zealand, Germany, USA and in venues across the UK including Anthony Reynolds Gallery in London. Her solo show *When the moon fell out of orbit* was held at Mission Gallery in 2012.

Notable projects and commissions include: *Spring Tides Archipelago*, a live work for Experimentica at Chapter Arts Centre (2018), *Office in Bed*, a collaborative research group with members based in Wales and Denmark at Agder Kunstsenter, Norway (2016), *The Green Room*, a pedagogic green space for Trust New Art Bristol /National Trust with Owen Griffiths (2014), *Ephemeral Coast* at Mission Gallery (2014).



St Fagans has a new play area

Yr Iard can be found near the main entrance and café. It is inspired by the historic buildings. It's a space for creative play, a space to jump, climb and swing. We hope your children love it!

This wonderful new play area was designed by artist Nils Norman with research support from Imogen Higgins and Fern Thomas, and creates links and connections between the play area and the site. Nils spent a great deal of time on site and in the archives investigating the buildings and the collections.



Neville Gabie.

<http://www.nevillegabie.com/>

With a background in sculpture, Neville Gabie's practice has always been driven by working in response to specific locations or situations caught in a moment of change. Highly urbanized or distantly remote, his work is a response to the vulnerability of place. Gabie's interest is in establishing a working relationship within a particular community as a means of considering its physical, cultural or emotional geography.

Born in Johannesburg, South Africa – MA in Sculpture at the Royal College of Art, London 1986/88.



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