

Land At Crossways, Morton Way, Thornbury, South Gloucestershire - Public Art Plan



Land At Crossways, Morton Way, Thornbury, South Gloucestershire.

Bloor Homes - Public Art Plan

Contents

1. Introduction
 - 1.1. Public Art Plan Aims
2. Art in the Public Realm
3. Location Overview
 - 3.1. The Development Site
4. Commission Opportunities
 - 4.1 Strategic Fit
 - 4.2 Artist Profile & Recruitment
5. Delivery Framework
6. Programme
7. Budget
8. Draft Brief to Artist
9. Potential Artist Longlist

Front cover image: Artist impression of Crossways,
Morton Way, Thornbury, South Gloucestershire.

©Studio Response 2021. No part of this Public Art Plan may be reproduced in whole or in part without the permission of the copyright owner.

1. Introduction

The proposed development by Bloor Homes at Crossways, Thornbury, South Gloucestershire, will result in a mixed-use development with up to 80 dwellings, 35 per cent of which will be affordable housing. The scheme also includes financial contributions towards local schools and community facilities and the provision of new open space, allotments, and community gardens including fruit trees.

Developed by Studio Response, this Public Art Plan sets out a concept and proposed approach for integrated public art which dovetails with the residential development's communal public open space as outlined in the Design and Access Statement.

It also responds to the relevant strategic policy context that underpins developments such as this. This includes South Gloucestershire's local plan for 2006-2027, known as its Core Strategy, particularly its commitment to high quality design, and South Gloucestershire Council's "Art and Design in the Public Realm – Planning Advice Note" which presents public art as an indicator of high-quality design. In addition, the Planning Note emphasises the added value public art can bring to residential developments by developing the cultural identity of South Gloucestershire and by creating place-specific distinction and character in the built environment.

This Plan includes a framework for the delivery of public art which is grounded in recognised good practice and considered artist-led placemaking. It identifies the way in which the expertise of professional artists, designers and makers can be procured to add value and distinctiveness, especially in relation to the proposed allotments and community gardens.

1.1. Public Art Plan Aims

The aim of this Public Art Plan is to ensure that the planning condition for the development relating to public art for this development is discharged. Condition 32 of the decision notice states:

The Reserved Matters submitted pursuant to Condition 1 shall include details of a public art plan for a unique site specific integrated scheme of Public Art (including timescales and triggers) to be implemented within the development site with detailed designs to be submitted to and approved in writing by the Council prior to the occupation of 50% of the dwellings. For the avoidance of doubt the submission shall be prepared in line with recommendations in the Council's Art and Design in the Public Realm - Planning Advice Note. Thereafter the artwork/s shall be installed in accordance with the details so agreed and retained as such.

Reason:

To ensure public art is appropriately included within the scheme in the interests of the visual amenity of the development and to accord with policy CS1 of the South Gloucestershire Local Plan Core Strategy (adopted) December 2013.

In line with the condition, the detailed proposals for the artwork(s) will be produced by the appointed artist in response to the following brief and curatorial vision and therefore does not form part of this Plan.

The Plan aims to:

- deliver art and design in the public realm that is relevant, engaging and site specific to the development and its locality
- deliver an engaging art and design project in the public realm that positively contributes to the provision of sustainable resources for the encouragement and appreciation of nature and wellbeing, and participation in horticulture, via allotments, community garden and outdoor social meeting spaces
- meet the key criteria of quality, access and sustainability set by South Gloucestershire Council for public art and design projects.

2. Art in the public realm.

The principle of commissioning art in the public realm with artists, designers, and makers as part of public and private residential developments is well-established. 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 residential developer's 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 social engagement.

More specifically, artist-led works can aid in the strengthening of bonds between future residents and their immediate environment. This is reflected in the increasing number of artists becoming involved in community horticultural and nature related projects, most commonly bringing their skills to bear on social and physical design and construction.

Specifically, the arts programme for the Crossways, Morton residential development seeks to create functional artworks that provide green spaces that are accessible cross-generationally, whilst also providing tangible works that enable communities to engage positively with their natural environment. It is proven that artist-led projects can address fundamental principles around how we live and how we engage with the natural environment and our immediate green spaces. Above all, artist-led interventions have the ability to capture the imagination of residents through art, landscape, ecology, horticulture, and community participation.

3. Location and site overview

Thornbury originated as a medieval market town, receiving its town charter in 1252. The town has a historical core on its western side, centred around High Street, Castle Street and Thornbury Castle, and this area was designated a Conservation Area in 1975. The town prospered due to its market and remained the local market centre until the eighteenth century. Later that century however the main route from Gloucester to Bristol was re-routed to exclude Thornbury, and this affected its prosperity.

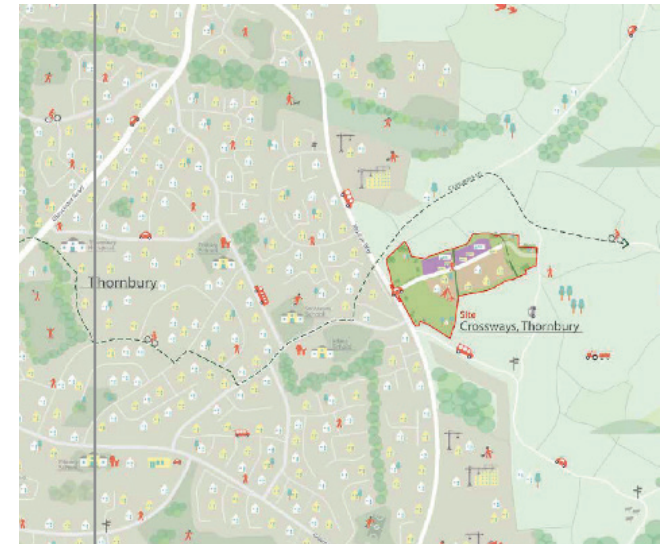
Thornbury experienced significant expansion due to housing development in the 1960s and 1970s, much of which is located to the east of the town's historic core. Geographically, Thornbury is located around 15km north of Bristol on the A38 (which in turn connects to the M5). The neighbouring towns of Yate and Chepstow are within 10km. Its proximity to Bristol and the motorway network make it popular with commuters.

The town enjoys a good range of amenities, including a range of local shops, pubs and restaurants, a shopping centre and two major supermarkets. Local cultural facilities include a museum, library and Armstrong Hall, a multi-functional entertainment and community facility. A major landmark in the town is Thornbury Castle, a castellated Tudor manor house, which now operates as a luxury hotel and restaurant. There are seven primary schools in the town, and a highly rated secondary school and sixth form centre.

In summary, South Gloucestershire's Core Strategy describes Thornbury as an attractive and affluent market town, with the following strengths:

- Attractive historical environment and market town character
- excellent standard of schooling
- low crime rates, and
- proximity to attractive countryside and areas of public open space

The development site is located 1.3 kilometres to the east of Thornbury town centre, on the eastern side of Morton Way. The site is made up of approximately 7.14 hectares of agricultural land consisting of three fields. It is irregular in shape and is bounded to the west by Morton Way, to the north and south by residential units and farmland, and to the east by Clay Lane. New housing developments at Thornbury Fields and Cleve Park are located further north and south. Access to the site is currently gained along the west boundary by a gate along Morton Way, close to the junction with Crossways Road and to the east by a gate along Clay Lane.



3.1. The Development

The development at Crossways, Morton Way offers an excellent opportunity to create a new mixed-use development with both houses and jobs in close proximity. A substantial green edge will surround the new community accommodating places to grow food, where children can play safely and for local recreation. The development will aim to facilitate a sustainable way of living and working through the design of a distinctive, high-quality place, with sustainable connections to everyday facilities within Thornbury and the countryside beyond.

The Public Art Plan is written within the context of the developments site landscape, ecological and heritage strategies.

Landscape Strategy

The layout will be carefully considered and designed to be visually assimilated into the local landscape character, with denser development along the main street spine. The setting of the existing buildings that lie along the lanes surrounding the site, together with the character of the lanes, will be respected and achieved by setting back development and enhancing its character with the provision of open space and new planting. Existing vegetation within and surrounding the site will be retained wherever possible and strengthened to enhance the site's visual containment, including along Morton Way. A mix of native and ornamental tree planting, shrubs and hedges will be provided throughout the site to assist with filtering views from the surrounding countryside and for the benefit of residents.

Ecological Strategy

The proposed development will retain the majority of those existing green infrastructure assets which are of ecological importance and will incorporate new habitats and other enhancements as a proportionate and appropriate response to the predicted impacts of the proposed development. This will ensure a network of green infrastructure retains connectivity across the site and to the local landscape for the benefit of birds, bats and a range of other local wildlife.

Heritage Strategy

The proposed layout and provisions for mitigate planting and enhancement of site boundaries will be effective in limiting adverse impacts to the settings of surrounding designated heritage assets. It is possible that the local planning authority will require assessments of archaeological potential within the site to be tested by geophysical survey, although this would not be expected to add much to existing knowledge.

Source: Land at Crossways, Thornbury, Design and Access Statement – August 2020. p75

We propose that the physical artworks for the development are located in the land identified as B1 Community Gardens and B2 Community Allotments.

Community Gardens

The strategy for the B1 Community Park and Garden is for an attractive flowering shrub garden, amenity space with sitting area and community fruit trees.

Allotments

The strategy for the B2 allotments is to provide a good area of half allotments controlled by an allotment committee, but open to all on application.



Proposed location of Allotment and community garden - for illustrative purposes only.

4. Commission Opportunities

In any context in which commissioning public art is proposed there needs to be a clear framework that defines what is considered as art in the public realm. For the purposes of this Plan, and in line with internationally recognised good practice, these are:

- Work must be the original work of an appropriate, living, professional artist
- 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)
- work should result from an informed brief to artists
- work must be unique / bespoke and not a mass-produced object, a reproduction of an original artwork or a previously unrealised design.

In scoping this Art Plan, we have analysed the site context and aligned the curatorial direction for the public art with that of the enhancement within the recreational green spaces adjacent to the community allotments and gardens.

Discussions with Bloor Homes' design team has brought to the forefront their ambition to maximise the quality of the outdoor community facilities.

As such we propose an artist-led commission that creates functional works to support the community gardens, allotments, and residents' engagement with nature, with concepts ranging from a community gardens worktable, bio totems for solitary bees.

In addition, a portion of the arts budget be kept for to a series of artist-led workshops with representatives from Thornbury Town Council and local residents. We welcome the workshops taking place once a number of residents have moved in as this will form part of their introduction and engagement with the allotments and community gardens, this could be in the form of creating bee homes to children's nature walks.

Over the last few years there has been a growing body of evidence supporting the benefits of community growing, green spaces and outdoor activities that can benefit and support physical and mental wellbeing.

Horticulture and other tasks involved in community growing alongside healthier eating, such as eating fresh produce grown in the garden, are often cited in such research for example:

Social Farms & Gardens is a UK wide charity supporting communities to farm, garden and grow together. Promoting people's everyday life whilst improve the health and wellbeing of individuals, communities, and the environment through nature-based activities.

<https://www.farmgarden.org.uk/resources>

And.

A case-control study of the health and well-being benefits of allotment gardening
Carly J. Wood, Jules Pretty, Murray Griffin
<https://academic.oup.com/jpubhealth/article/38/3/e336/2239844>

The public art offering should aim to support future residents and provide accessible opportunities through the design and implementation of functional works to foster positive relationships with their outdoor spaces.

This arts commission will overlap with the provisions of community gardens and allotment, and within these intersections there is a charged space where opportunities for purposeful artist-led interventions reside. This approach can liberate curiosity and imagination and can enable the works by professional artists to aid in the enrichment of the residential development public open spaces. The commissioned artist will be encouraged to develop place inspired functional forms, thoughtfully composed and constructed in a sustainable and resourceful way.

It is important that any permanent artworks are safe, durable, low maintenance, accessible to all and appropriate to their public context. The appointed artist will need to demonstrate the longevity and resilience of all materials in their design proposals.

4.1. Strategic Fit

The proposed commission supports South Gloucestershire's Core Strategy Specifically Policy CS1, high quality design. Objectives of the policy include promoting high quality design that responds to context, adds distinctiveness, and helps create a sense of place. The policy makes specific reference to public art and the commission is in line with this statement:

"Public Art should be viewed as opportunity to enhance legibility, character, distinctiveness and civic pride. It should respond to the distinctive assets of the location and can form part of the landscape design, public realm and play opportunities. It can also be temporary or permanent and should seek to intrigue and delight, be robust and require minimal maintenance. The scale should be appropriate to the site and its surroundings".

[Source: South Gloucestershire Core Strategy, 2006-2027]

4.2. Artist Profile and Recruitment

To make best use of the available budget it is recommended that an artist is directly appointed to take forward the commission. The artist will be selected by Studio Response, the Arts Officer for South Gloucestershire Council and representatives from Bloor Homes and drawn from an identified longlist of suitably skilled and experienced artists who context of their practice is rooted in nature, ecology, gardening, and community engagement.

This approach lends itself to greater economy in terms of resources available and maximises the production budget for artwork rather than the recruitment process.

5. Delivery Framework

The process of commissioning artists and managing public art projects is a complex and specialised one. The aim should always be to secure the inclusion of professional expertise at the earliest possible opportunity.

5.1. Commissioning Process

A well-managed public art commission should include the following phases.

Phase 1- Artist Selection:

- Finalise brief and recruit artist following agreed procurement route as set out in the Public Art Plan
- Confirmation of artist appointment
- Contract artist

Phase 2: Research, development, engagement & design:

- Artist carries out research into site and its context
- Procure detailed designs from artist
- Manage presentations to the client group and the wider community, if required
- Ensure designs confirm to the principles and practical constraints as specified by project team and detailed in the artist brief
- Assess feasibility and budgets of proposed designs
- Completion and submission of detailed designs

Phase 3: Implementation:

- Fabrication and implementation of the artwork(s)
- Secure the construction and installation of the commissioned works in line with CDM Regulations / Equality Act
- Artist to deliver a final maintenance schedule
- Documentation of each completed artwork
- Official opening event and relevant press and publicity with client group
- Ongoing inspection and maintenance of the artwork(s) as required

5.2. Financial Commitment

The client has identified a budget of £20,000 (excluding VAT) for the commission. It is intended that the early integration of the artworks into the development will enable savings to be made which will uplift the budget in real terms, for example by having access to groundworkers to support the installation of the artwork(s).

5.3. Project Management Structure

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 appointed artist is essential.

For the purposes of this Public Art Plan, the stakeholders include:

- Bloor Homes, (the developer and client) via their appointed project managers and design team
- South Gloucestershire Council's Planning Officers and Arts Officer
- Studio Response (appointed arts commissioners and curators)
- Residents' representative (if deemed appropriate)

5.3.1 The Artist

A brief to artist will be produced that will define the specific requirements of the commission and will therefore set out expectations of the artist' role in the successful implementation of the artwork(s). In addition to these requirements, the artist will be expected to demonstrate a professionalism that enables them to adhere to the following responsibilities:

- To work collaboratively with the client team and design team
- to prepare project documentation (e.g., concept designs, final designs, method statement, maintenance manuals) by the deadlines set and agreed at the outset of the commission and included in the contracts
- to prepare for and attend meetings as required
- to manage the arts commission budget
- to undertake any health and safety / site induction briefings as required prior to installation
- to provide regular updates about the progress of the commission
- to document all stages of the commissions process and share with the project team as requested.
- to take part in any press and PR coverage of the commission and engage with the client's communications staff / consultants as required

All appointed artists 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. They will be required to provide evidence of a satisfactory DBS check prior to any engagement with children, young people, or vulnerable adults.

Should any appointed artist choose to sub-contract an element of the commission (e.g., fabrication, community engagement) they will be fully responsible for all aspects of this agreement, including contracting, checking appropriate insurances are in place, ensuring DBS checks are in place, and managing 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.

5.3.3. Studio Response: Arts Commissioners and Curators

The Arts Commissioner and Curators are responsible for ensuring the curatorial vision for public art is upheld. They are responsible for identifying an appropriate artist for the commission based on their practice and previous experience, and for ensuring they are appropriately contracted. They also are responsible for the implementation and installation of the agreed schedule of artworks and are the primary contact and link between the developer and the appointed artist. They are also responsible for maintaining communication between the project and the local authority, particularly in relation to planning and community matters.

5.4. Maintenance and Ownership

Public artworks are valuable assets which can provide visual quality, interest, and help create a distinct identity for 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 Crossways development
- the artist as a professional
- those who have paid for the work
- those whose environment it occupies.

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, clarity of ownership and responsibility, appropriate precautionary action as required, and the effective identification and application of pooled resources are crucial in avoiding these pitfalls. Planned maintenance will ultimately save precious resources.

No artwork will be maintenance free; if due care is taken during the commissioning process, then long-term costs can be minimised. In many cases where artworks are integrated into the public realm it will be possible to absorb maintenance costs within existing commitments for general and ongoing maintenance. This is the intention with the integrated commission opportunities identified in this Plan.

It is assumed that ownership and responsibility for the maintenance of the artworks will be transferred to the management company to be appointed for the development site.

5.4.1 Maintenance Schedule

The artwork(s) at the development will be designed and constructed in line with all relevant regulations and legislation applicable to the public realm.

All materials specified for artworks will need to be robust and low maintenance, durable and as far as possible sustainable. The design of the artwork(s) should look to discourage vandalism. The public art must leave a legacy for the development and should have a lifespan of no less than 10 years. To achieve this longevity, as well as quality of design and fabrication, the artworks will need to be fit for purpose, relevant and above all in keeping with the development and design principles.

Maintenance will be considered at all stages of the artwork commissioning process. The following framework will be actioned:

- The brief to artist will contain specific information regarding the requirements for the completed artwork(s) to be low maintenance and durable, as defined by the context and parameters of the site
- The brief to artist will clearly state that the artist will be required to provide a maintenance schedule in respect of the installed artwork. The maintenance schedule should specify:
 - Materials, finishes, processes and British Standard / RAL reference numbers where appropriate
 - Design and structural drawings
 - Routine maintenance tasks
 - Clear statements regarding work that may be carried out by the owner or the owner's agent, and work which will require the involvement of the artist or a specialist conservator
 - Draft maintenance schedules will be provided at design stage, with final versions made available following installation

5.5. Decommissioning

it is important to be aware of how public art should be managed after this time. Like many other elements in the public realm, some artworks have a lifespan beyond which their aesthetic, material, or mechanical role is exhausted. Although the artworks will be designed to have a minimum lifespan of 10 years, this excludes projects that involve growing, be this plants, fruit trees or edible gardens, as these cannot be decommissioned.

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 lifespan 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 lifespan
- 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 decommissioning being considered it is advised that the artist and arts curator / commissioner are contacted to advise on the most appropriate way to proceed.

6. Programme

Artist Recruitment Stage:

Artist appointed:	January 2022
Artist signs contract at briefing day: with Studio Response and commences desk and field research:	Late January 2022.
Design Stage:	
Presentation of concept designs:	May 2022
Client / stakeholder consultation on the concept designs:	June 2022
Presentation of Detail Designs:	July 2022
Submission to planning for approval:	July 2022 - August 2022

Implementation Stage:

To be confirmed in line with the build schedule	
Artist signs contract (implementation):	T.B.C
Fabrication / production:	T.B.C
Installation on site:	T.B.C

Please note: the date for installation will be driven in the first instance by the build schedule.

7. Budget

The total public art budget available is £14,000 excluding VAT, but inclusive of all fees.
This breaks down as follows:

Stage 1: Field Research and Concept Designs.

Stage 1a £1,000 upon signing the contract / concept designs

Stage 1b £2,000 upon submission of the detailed designs

Sub Total: £3,000.00

Stage 2: Approval to Proceed.

Presentation of the concept designs to the Client / Stakeholder Group

Stage 3: Detail designs and fabrication of permanent artworks.

Production / Fabrication Costs: £8000

Detailed Designs - Artist fee: £1,000

Sub Total: £9,000.00

Stage 4: Installation of permanent artworks

Installation costs: £500

Sub Total: £500.00

Stage 5: Community Engagement / event

Sub Total: £500.00

Stage 6: Formal completion.

Artist fee: £1,000

Sub Total: £1,000.00

Grand Total: £14,000.00 (exclusive of VAT)

8. Brief to Artist

Contents

1. Context
 - 1.1. The Development Vision for Public Art
2. Location Overview
3. The Commission
 - 3.1. Community Engagement
4. The Artist and their Role
 - 4.1. Professional Practice
5. Commission Requirements
6. Arts Steering Group
7. Programme
8. Budget

1. Context

Studio Response is working with Bloor Homes (client and developer) to create site-specific for a new residential development located on land at Crossways, Morton Way, Thornbury.

The residential development aims to create a new, high quality, sustainable neighbourhood on the edge of this desirable and attractive town, and on completion will comprise up to 80 homes.

The commission seeks to appoint an artist to work with Bloor Homes (the client) in the creation of functional furniture and ecological / horticultural works to support the community allotment and gardens within the new residential development. The aim is to provide designs and implementation of functional artworks that can aid new and existing residents to engage with their outdoor green spaces through providing sustainable, functional, and ecological relevant artworks that celebrate the local natural environment.

The resulting artworks will be site specific and functional (for example, outdoor seating, community table and chairs, community planters etc.). They should address the encouragement of community gathering in the new developments' public open spaces and the celebration of communal food growing in the communal green spaces. The works should positively contribute to a welcoming, inclusive, and sustainable residential resource and provide an additional layer of enhancements within the community gardens and allotments. In summary, the artwork(s) should be tangible works and aid in the promotion of outdoor health and well-being for future residents.

It is important that any permanent artworks are durable, low maintenance, accessible to all and appropriate to their setting.

The implementation of public art at this development site has been secured via a planning condition and Section 106 Agreement with South Gloucester Council as part of the planning permission. The commission should therefore also reflect South Gloucestershire Council's "Art and Design in the Public Realm – Planning Advice Note" which presents public art as an indicator of high-quality design. The Planning Note emphasises the added value public art can bring to such developments by developing the cultural identity of South Gloucestershire and by creating distinction and character in the built environment.

1.1 The Development Vision for Public Art

Arts in housing is a diverse, multidisciplinary field dedicated to transforming the built environment and public open spaces through creative and cohesive placemaking. The field integrates the visual arts, social engagement, sculpture, and design concerns into a variety of community settings for aesthetic, place-making, expressive and socially engaging purposes. Many professional artists have a considerable amount of experience in working with people from a wide demographic and with an informed and respectful approach to both permanent, temporary, and experiential artworks. For this commission we seek an artist or artists group / collective that have a sustainable, environment, gardening and growing within the context of their practice.

The residential development public art commission is required to encompass a wide community of new and existing residents in Thornbury. The interdisciplinary use of arts should be fully investigated and provide a cohesive response in consultation with the client's landscape architect, design team, the local authority and if appropriate at this time the * local community. * As this is a new residential development, as such there are no residents on site yet. We have therefore created a smaller engagement commission which will engage new residents once they have moved to the development which will not be for many months.

We propose that the main public art commission proceeded without input from the future residents and instead we will be commissioning a socially-engage artists with a background in food related engagement to undertake workshops at a later stage. However, the artist for this commission might consider this commission or indeed creating physical works that can be ignited by the community artist, for example a communal gardens table, where the engagement artist can facilitate fruit picking and jam making workshops.

We would like to see the creation of artworks on site which are of environmental significance, sustainable, ecologically sound, of the highest quality in design, application, fabrication, and that encourages an accessible connection between residents and their new outdoor spaces.

Following place research, it was discovered Dr Richard William George Dennis (1910–2003) was one of the 20th century's leading authorities on fungi was born in Thornbury, Gloucestershire. During his 70-year career following graduating with a first-class honours degree in botany in 1930 and in 1944, Dennis started work at Kew, taking over as head of his department in 1951. Together with his Kew predecessor, Elsie Wakefield, he published *Common British Fungi* (1950), one of the few popular fungus guides of the time, illustrated with their own watercolour plates.

Dennis was appointed honorary research fellow at Kew on his retirement in 1975. His interests continued to be with the ascomycetes, as well as the history and distribution of fungi in Britain.

Dennis was an academic of the highest calibre and in addition publishing seven books, he published over 220 scientific papers, and described many genera and species new to science. No fewer than 40 new species were named in his honour during his lifetime, together with five new genera.

We feel that the life and works of Dennis is a possible subject which the commissioned artist might like to follow, especially as his works are linked to horticulture, art and nature.

2. Location Overview

Thornbury originated as a medieval market town, receiving its town charter in 1252. The town has a historical core on its western side, centred around High Street, Castle Street and Thornbury Castle, and this area was designated a Conservation Area in 1975. The town prospered due to its market and remained the local market centre until the eighteenth century. Later that century however the main route from Gloucester to Bristol was re-routed to exclude Thornbury, and this affected its prosperity. Thornbury experienced significant expansion due to housing development in the 1960s and 1970s, much of which is located to the east of the town's historic core.

Geographically, Thornbury is located around 15km north of Bristol on the A38 (which in turn connects to the M5). The neighbouring towns of Yate and Chepstow are within 10km. Its proximity to Bristol and the motorway network make it popular with commuters. The town enjoys a good range of amenities, including a range of local shops, pubs and restaurants, a shopping centre and two major supermarkets. Local cultural facilities include a museum, library and Armstrong Hall, a multi-functional entertainment and community facility. A major landmark in the town is Thornbury Castle, a castellated Tudor manor house, which now operates as a luxury hotel and restaurant. There are seven primary schools in the town, and a highly rated secondary school and sixth form centre.

In summary, South Gloucestershire's Core Strategy describes Thornbury as an attractive and affluent market town, with the following strengths:

- Attractive historical environment and market town character
- Excellent standard of schooling
- Low crime rates, and
- Proximity to attractive countryside and areas of public open space

The site is made up of approximately 7.14 hectares of agricultural land consisting of three fields. It is irregular in shape and is bounded to the west by Morton Way, to the north and south by residential units and farmland, and to the east by Clay Lane. New housing developments at Thornbury Fields and Cleve Park are located further north and south. Access to the site is currently gained along the west boundary by a gate along Morton Way, close to the junction with Crossways Road and to the east by a gate along Clay Lane.

2.1. The Development Site

Development at Crossways, Morton Way, Thornbury offers an excellent opportunity to create a new mixed-use development with both houses and jobs in close proximity. A substantial green edge will surround the new community accommodating places to grow food, where children can play safely and for local recreation. The development will encourage a sustainable way of living and working through the design of a distinctive, high-quality place, with sustainable connections to everyday facilities within Thornbury and the countryside beyond.

The proposed artwork(s) should be viewed within the context of the site's landscape, ecological and heritage strategies.

Landscape Strategy

The layout will be carefully considered and designed to be visually assimilated into the local landscape character, with denser development along the main street spine. The setting of the existing buildings that lie along the lanes surrounding the site, together with the character of the lanes, will be respected and achieved by setting back development and enhancing its character with the provision of open space and new planting. Existing vegetation within and surrounding the site will be retained wherever possible and strengthened to enhance the site's visual containment, including along Morton Way. A mix of native and ornamental tree planting, shrubs and hedges will be provided throughout the site to assist with filtering views from the surrounding countryside and for the benefit of residents.

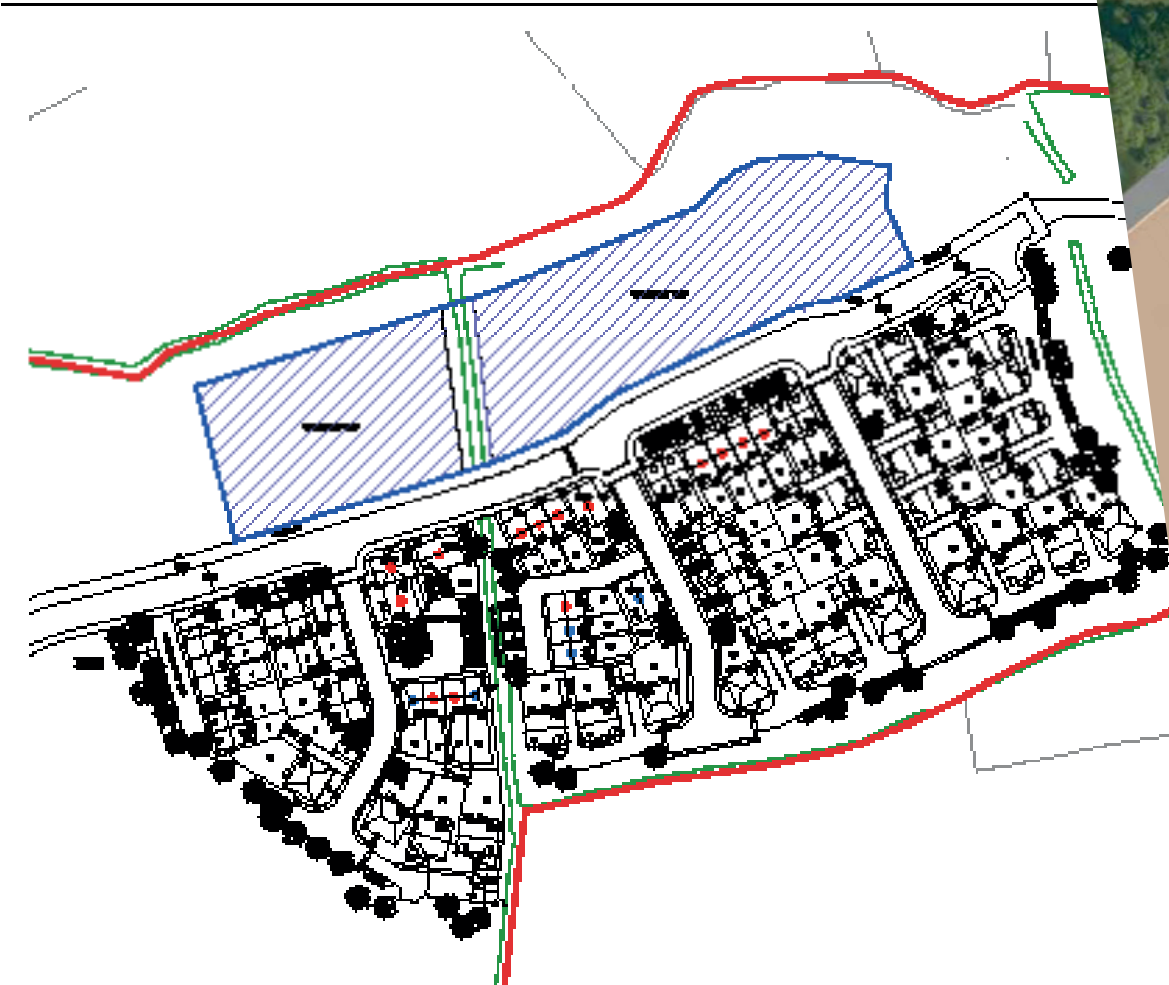
Ecological Strategy

The proposed development will retain the majority of those existing green infrastructure assets which are of ecological importance and will incorporate new habitats and other enhancements as a proportionate and appropriate response to the predicted impacts of the proposed development. This will ensure a network of green infrastructure retains connectivity across the site and to the local landscape for the benefit of birds, bats, and a range of other local wildlife.

Heritage Strategy

The proposed layout and provisions for mitigate planting and enhancement of site boundaries will be effective in limiting adverse impacts to the settings of surrounding designated heritage assets. It is possible that the local planning authority will require assessments of archaeological potential within the site to be tested by geophysical survey, although this would not be expected to add much to existing knowledge.

Source: Land at Crossways, Thornbury, Design and Access Statement – August 2020. p75



Thornbury, Crossways

Crossways
 THORNBURY
 Planning Layout -
 Housing Area
 DATE: August 2011
 SCALE: 1:5000
 DRAWN BY:
 CHECKED BY:

BLACKHILLS

www.ah

3. The Commission

"...the role of artworks is no longer to form imaginary and utopian realities, but to actually be ways of living and models of action within the existing real"

(Bourriaud, N. 2002, Relational Aesthetics. p.13)

We wish to explore how art in the public realm can support the sustainability agenda for the Land at Crossways, Morton Way development public open spaces and ignite imaginations and experiences of future residents by focusing on functional works that supports engagement and enjoyment of gardening, growing food and being present in green open spaces with the aim to bring people together to enjoy and garner a sense of well-being in their community. Specifically, there are two areas within the development that we would like to see either a series of functional artworks or artwork implemented in and adjacent to the proposed community gardens and near to the allotments.

The community gardens will be an attractive flowering shrub garden, amenity space with sitting area and community fruit trees. Shrub and tree planting will form structure for the community garden which will include a pergola, and flowering species. The allotments will be half and whole sized allotments with access to the road for deliveries, one allotments hut for use by all enclosed by a hedge and planted with community fruit trees.

The proposed functional artworks and subsequent engagement project aims to promote social and ecological transformations through:

- Supporting the usability and cross-generational accessibility of the development's outdoor public spaces
- encouraging residents to explore their wider surroundings by providing creative ways to engage with the proposed allotments, gardens, and green spaces
- encouraging residents to become more active by walking and cycling, and therefore contributing to their sense of well-being
- reconnect residents' engagement and interaction with nature, green spaces, and sustainable communal resources.

The role of the artist is to create functional works that draw residents out of passivity and transform them into active community participants through:

- Contributing to the creation of an identity and sense of place for the development
- provide meaningful and valued opportunities for community engagement
- produce artworks that are innovative, sustainable, robust, and fit for purpose

We propose that the main public art commission proceeded without input from the future residents and instead we will be commissioning a socially-engage artists with a background in food related engagement to undertake workshops at a later stage. However, the artist for this commission might consider this commission or indeed creating physical works that can be ignited by the community artist, for example a communal gardens table, where the engagement artist can facilitate fruit picking and jam making workshops.

We would like to see the creation of artworks on site which are of environmental significance, sustainable, ecologically sound, of the highest quality in design, application, fabrication, and that encourages an accessible connection between residents and their new outdoor spaces.

Following place research, it was discovered Dr Richard William George Dennis (1910-2003) was one of the 20th century's leading authorities on fungi was born in Thornbury, Gloucestershire. During his 70-year career following graduating with a first-class honours degree in botany in 1930 and in 1944, Dennis started work at Kew, taking over as head of his department in 1951. Together with his Kew predecessor, Elsie Wakefield, he published Common British Fungi (1950), one of the few popular fungus guides of the time, illustrated with their own watercolour plates.

Dennis was appointed honorary research fellow at Kew on his retirement in 1975. His interests continued to be with the ascomycetes, as well as the history and distribution of fungi in Britain.

Dennis was an academic of the highest calibre and in addition publishing seven books, he published over 220 scientific papers, and described many genera and species new to science. No fewer than 40 new species were named in his honour during his lifetime, together with five new genera.

We feel that the life and works of Dennis is a possible subject which the commissioned artist might like to follow, especially as his works are linked to horticulture, art and nature.

3.1. Community Engagement

The commission should include an element of engagement workshops with local residents and members of the Thornbury Town Council and at a later stage a workshop with new residents, as one of the inherent paradoxes of community engagement in residential development is the lack of an immediate community due to the development not being occupied. Community engagement is vital to garner buy-in to a commission, and to engender a sense of pride and ownership in the completed artwork, particularly if it is permanent. This calls for there to be some overlap between the design development phase of the project and occupancy.

Bloor Homes has advised they anticipate some occupancy in early 2023 pending planning approval. The appointed artist should also seek to engage with communities and groups beyond the development's new residents, that are local to Thornbury, especially in relation to nature, growing and the design of future proof functional works that can positively aid the future Crossways residents. A fee including materials of £1,000 (ex-vat) has been ringfenced for the community engagement to make use of the permanent artworks within the community gardens and allotments, be this through for example, horticulture, foraging, jam making, nature guides or walking routes. There will be the option for the lead commissioned artist to return to the development to deliver the workshops or to work with Studio Response on the sourcing a suitable artist(s) to produce and deliver workshops at a later date.

3.2. The Artist and their role

For the main public art commission, we would like to engage an artist with a strong practice in design and making who can demonstrate a full understanding of working in the public realm. To design and deliver a high quality, bespoke artwork(s), the appointed artist will need to develop an in-depth understanding of the development site and its local context as well as having a clear grasp of what the commission is trying to achieve. The 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, method statement, maintenance manuals) by the deadlines set and agreed at the outset of the commission and included in the contracts
- to prepare concept designs to be presented to the Arts Steering Group and any other identified stakeholders in order that an approach for the artwork can be agreed following approval of concept designs and proposals to develop fully costed, detailed technical design drawings that show the artwork can be realised within the agreed budget and timescale
- to present the detailed designs to the Arts Steering Group and other identified stakeholders in order that the final approach for the artwork can be agreed
- to produce a method statement and risk assessment for the proposed installation process, and to install the artwork in-line with these key documents (including overseeing sub-contractors, if necessary)

- to fabricate the artwork or oversee fabrication of the artwork by agreed sub-contractors
- to supply the artwork to site on time and to budget (the cost of delivery, including transport, packaging, and insurance to be met by the artist)
- to take responsibility for setting up and delivering workshops and consultation sessions
- to prepare for and attend Arts Steering Group meetings and other key meetings as required
- to manage the arts commission budget
- 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 as requested
- to take part in any press and PR coverage of the commission and engage with the client's communications staff / consultants 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.

4. Professional Practice

Prior to commencing the project, details of current and appropriate Professional and Product Indemnity Insurance (up to the value of £5million) 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, including designing and realising the work within any advised physical constraints
- Methodology for manufacture
- Long-term maintenance and heavy use
- Equality Act (2010)

If required, the commissioned artist must have a Construction Skills Certificate Scheme (CSCS card).

The artist must also demonstrate an up-to-date DBS check prior to commencing the public engagement process. Any individuals subcontracted by the artist (for example other creative professionals) that will have contact with children, young people, and vulnerable adults, must also provide satisfactory evidence of a DBS check. Further information on how to acquire a check can be found here: <https://www.gov.uk/request-copy-criminal-record>.

The commissioned artist(s) and their subcontracted 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), if appropriate to the approved approach.

The commissioned artist and their subcontracted representatives must comply with Bloor Homes' health and safety requirements on site and will be required to attend any health and safety or site induction briefings as specified by the developer / Studio Response. The normal procedures for built structures should apply.

On completion of the commission, the artist will be required to provide a maintenance schedule, that specifies:

- Materials, finishes, processes and British Standard / RAL reference numbers where appropriate
- design and structural drawings
- routine maintenance tasks
- 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/

5. Commission Requirements Briefing Day

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

Reporting

The appointed artist 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 to keep them informed. 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.

Marketing

Please ensure that the marketing material your produce for this commission includes this acknowledgement:

The implementation of public art at this site was secured via a Section 106 Agreement, agreed with the South Gloucester Council as part of the planning permission.

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. It will consist of representatives from:

- Bloor Homes (client and commissioner)
- South Gloucester Council's Arts Development Officer and Section 106 Officer / Senior Planner
- Representatives from Thornbury Town Council
- Studio Response (arts consultants)
- Local community representatives (if appropriate)

The appointed artist will be expected to prepare for and attend Arts Steering Group meetings as required.

7. Programme

Artist appointed: January 2022

Artist signs contract at briefing day:
with Studio Response and commences
desk and field research: Late January 2022.

Design Stage:

Presentation of concept designs: May 2022

Client / stakeholder consultation on the concept
designs: June 2022

Presentation of Detail Designs: July 2022

Submission to planning for approval: July 2022 - August 2022

Implementation Stage:

To be confirmed in line with the build schedule

Artist signs contract (implementation): T.B.C

Fabrication / production: T.B.C

Installation on site: T.B.C

Please note: the date for installation will be driven in the first instance by the build schedule.

Examples of potential



9. Potential Artist Longlist

Rebecca Gouldson

I create elegant metal wall pieces for domestic, corporate and public spaces.

I fell in love with etching, and the magic of capturing images on the surface of metal, eighteen years ago whilst studying metalworking. Since then I've used etching, alongside an ever growing palette of metal colouring and finishing techniques, to find new ways to work with images in a variety of metals, including copper, brass, zinc and gilding metal.

My influences include both the built environment and the natural landscape. I use drawing, printmaking and photography as a starting point to investigate particular themes, or subjects.



Gregory and Koffman

Natalie Koffman and Flora Gregory met while doing the MA in Social Sculpture and Connective Practice at Oxford Brookes University (2016-2018). They found a mutual interest in exploring the Human-Nature relationship, and together have been developing Nature Rights.

Natalie has worked with photography as a form of social commentary and as a means to reflect on humans' relationship with nature, in particular humans disconnect from nature and desire to control it, and view it as a human resource. This combined with a life-long interest in mental health and wellbeing inform the questions that underpin her work. In her teens, she was deeply affected by the film *Koyaanisqatsi: Life Out of Balance*, a 1982 experimental cult film directed by Godfrey Reggio with music by Philip Glass. The film, acted as a catalyst to her thinking about the ways in which our perception of the world are formed and how representing the familiar in unfamiliar ways can

NATURE RIGHTS



Nature Rights is an invitation to explore the human relationship with nature through time and discuss with others whether nature should have rights and what the world and our individual lives would look like if it did. We look at our past as humans in nature, and the recent groundswell at grassroots level of human communities fighting to protect their own local environments across the world.

THE INVERTED ARK



The Inverted Ark is a participatory story telling experience taking you on a journey to a world where the animals and the other-than-humans have had enough. The story is a call to action - an invitation to consider our personal relation to the story and each of our roles in changing the story ending.

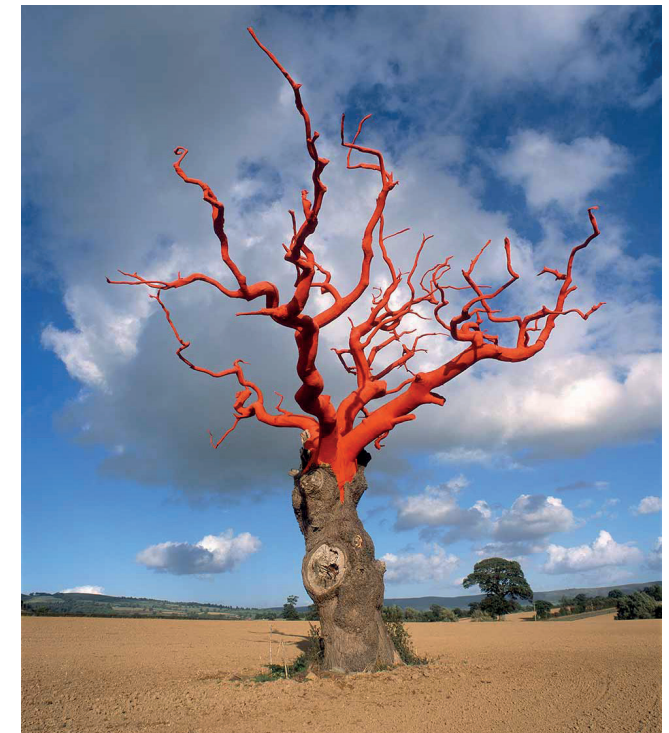
Philippa Lawrence

“An experienced artist based at Spike Island, and Principal Lecturer at Cardiff School of Art & Design. I work on commissions, exhibitions and projects, nationally and internationally.

Working site-specifically and considering both being off-site and on-site informs my practice, as do opportunities to engage with and connect to others. I facilitate ways of seeing and being, involving people in their experience of and relationship to site.

I am passionate about creative practice, in safe-guarding and contributing to the creative sector and in effecting positive change. I am well-positioned to enable practice and research to be understood, valued, supported and have broader significance and application – through artists networks, teaching and cultural sector connections.

I consider human engagement with the earth and its resources, the shifting value, production and status of materials, art and artefacts and am involved in on-going research into our cultural heritage and engagement with the last practitioners of traditional craft skills”.



Artist Angus Ross.

Angus Ross has been recognised as one of the UK's most exciting furniture designer-makers since the early 1990's. At his Perthshire studio workshop he bends, moulds, sculpts and folds wood including oak from his own woodland to create remarkable furniture and public art. He specialises in the ancient technique of steambending used for centuries in Scotland to make fishing boats and whiskey casks. By combining this with the latest cutting technologies and after hours of experimentation he now steambends lengths of oak across three planes, on partial sections of lengths of wood, through extreme bends and on a huge variation of scale.

Most work is bespoke and made to commission for private collectors, public buildings and exterior spaces all over the UK. His work is exhibited and published internationally. A collection of products, hand made in small batches using local Perthshire oak, is available on-line and at Contemporary Applied Arts London. The showroom is open by appointment.

At his studio-workshop he is assisted by Steven Gray (now an exceptional craftsman in his own right) and an apprentice. Interns come from Australia, Czech Republic, France and Ireland as well as the UK.



Freshwest

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.



Andy O'Neill

Andy is based in Bristol, but travels nationally bringing storm damaged and diseased trees back to life with his chainsaw. Originally Andy worked in graphic design, but his love of the outdoors led him to train as a tree surgeon. The combination of these two skills led him to carve out a path in chainsaw sculpting, after being inspired by an artist at the Glastonbury Festival.

"I was working as a tree surgeon at the time so I already knew how to use a chainsaw and I had access to wood at the yard so I started by carving a mushroom, then a larger mushroom – then it literally mushroomed from there!"

Andy is available for commissions and is always happy to discuss projects with individuals and organisations. His portfolio includes chainsaw sculptures for The Forestry Commission, The National Trust, local councils and private clients. He uses his chainsaw to carve themed benches, finger posts, gates, sculptures and natural play sculptures.'



Alec Stevens

My work is about revealing a playful quality in the daily world around us. I fuse craft practice (in particular, fine wood carving) and fine art thinking to create works which are humorous, revealing and thought-provoking. While exploring ideas, whether linked to a specific historic location or to the urban setting, I use wood and emerging technology to create dramatic experiences that unlock hidden or overlooked narratives.

The artwork I make is grounded in the ability to connect the onlooker with a story in the medium of wood, woods materiality and my makers touch. Identifying connections with wood and using them as the bases of research then making is a powerful technique I have developed over the past 10 years. I have honed this skill through my many heritage projects within the National Trust, museums and corporate clients.



Elizabeth Jardine

I make paintings, prints, artist books and videos. My work provides a meditative space where viewers can be drawn into their own journey.

I'm interested in the ways we connect to our environment; how we belong. I find it important to have a physical experience of place in an increasingly dislocated world, and undertake long walks and expeditions, immersing myself in a paradoxical activity of being there, while passing through. Often investigating places which previous generations of my family have been connected to, I look for echoes of the past that resonate with present concerns.

My work considers social, historical and geographical networks within the context of a particular place through a personal physical experience. Drawing out universal metaphors which resonate on a deeper level, I try to find an authentic, significant or enduring trace of a transient experience.

Fungi are fundamental to the life of plants and animals, the third Natural Kingdom of the world. They are crucial to a woodland ecosystem and the woods at Yeovil Country park are home to some very special specimens.

Join me to make your very own fungi out of air-drying clay to take home!



Funky Fungi

Fun was had by one and all on Saturday at Yeovil Country Park at the last family workshop for Water-Meadow-Wood. After a guided mushroom walk families rolled up their sleeves and made a fabulous array of mushroom and toadstool sculptures. I was really impressed by the detail that some young sculptors went to, as well as some very imaginative colour choices!

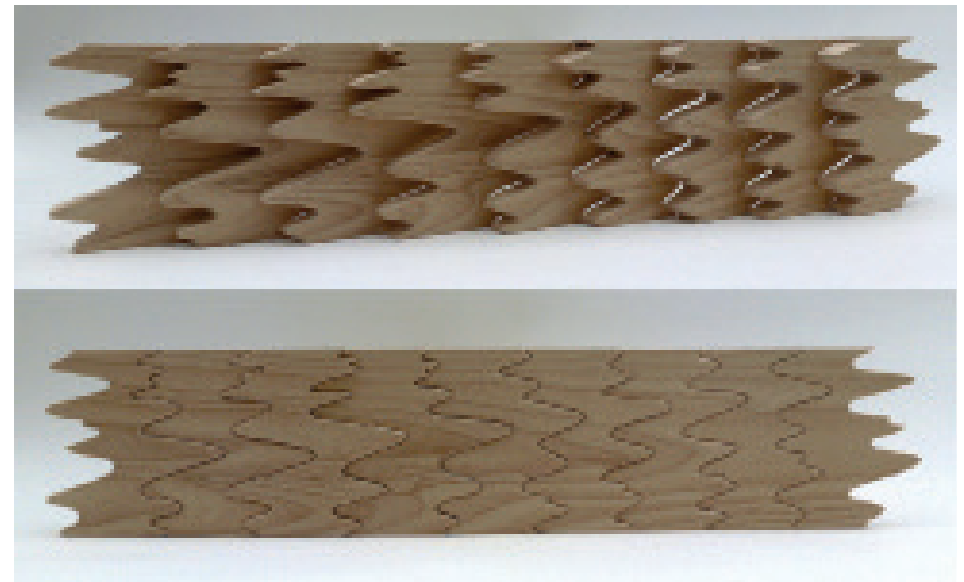


Philippine Sowerby

Philippine Sowerby has been sculpting and making jigsaw puzzles since 2002. Philippine is passionate about working with natural material. She works in local hard wood from Powys and aims to make more visible the beauty that is around us and also already naturally present in the material.

Philippine celebrates nature's irregularity and tries to reach a balance between her process and material, revealing and revealing in the wood, its structure, texture and colours. Often the imperfection in the wood requires her to reconsider the design of her imagination, and the making is a constant dialogue between her and her piece, seeing, judging and acting. She is fascinated by this process and delights in it.

Her work often has a dynamic aspect where the observer can move the multiple pieces, creating new relationships, forming new arrangements, light and shadow. It is an invitation to engage not only visually but also physically, to participate in the creative process.



For Further information please contact:

Jo-Anne Breckon

mobile: 079 74964 233
email: jo@studio-response.com

Emma M Price

mobile: 077 13150 166
email: emma@studio-response.com

Postal Address:

Studio Response
23 Holgate Close
Llandaff
Cardiff
CF5 2PE