

artpeopleplaces

Southampton Public Art Strategy



revised version

Anthony Griffiths
John Le Fleming 1991
Town Walls
Bargate Street



Public Art is contemporary art created for the public realm. It embraces a wide range of activities involving artists that are intended to be accessible to the public. From permanent site-specific sculpture and the shaping of our environment, to temporary installations or interventions that excite and challenge our perceptions of the world.



The making of a city

How we experience and relate to our physical environment is fundamental to our very well being. Although the appearance of our built environment is important, truly excellent design is about much more than the pure visual. It is about uplifting and empowering communities and transforming how people feel, behave or interact with each other. In short the very best architecture and urban design improves quality of life.

Southampton is witnessing an unprecedented level of new building and environmental improvement. This form of regeneration creates enormous opportunities for collaboration between planners, developers, architects, landscape architects, urban designers and artists, and provides the context and inspiration for the commissioning of public art.

Public Art is the term used to describe work produced by artists within the natural or built environment. Although it encompasses many artforms a consistent and defining quality is the artist's intent, and the integrity of the idea or concept that informs the relationship between the artwork and its site.

The Southampton Public Art Strategy aligns high quality public art with architecture, landscaping and urban design within the planning and development process. It also creates opportunity for local people and communities to be involved in schemes that reanimate or redefine their physical, social and cultural spaces. The quality and range of contemporary public art produced in this way is influencing the making of our city.

As Supplementary Planning Guidance, the Southampton Public Art Strategy will assist those who seek to shape the visual quality of the environment by outlining how Southampton City Council will implement its Art in Public Places Policy, provide guidance on the commissioning process and profile examples of good practice.



Councillor Adrian Vinson

Leader, Southampton City Council



Broadway Malyan
Admiral's Quay 2004



Assael Architecture
Northern Above Bar 2004



Terry Farrell Partners
West Quay 3 Masterplan 2004



Pete Codling
Woolston Millennium Garden

A vision for public art

Public artists are well practised in creating works of art that respond to a given place, time or event. Appointed as a collaborative member of a master planning or design team, an artist works to establish a project's creative vision and develop public art proposals that elevate the quality and character of our buildings, landscape or urban environment. They do this by applying a set of different professional skills and competencies from that of other design practitioners, and so extend the concept of building function beyond its physical aspects to include a social, cultural or spiritual dimension.

Southampton's vision for public art is to deliver outstanding contemporary art, architecture, landscape architecture and urban design practice, through the planning and development control process, in order to shape, change and improve the perception, image and visual quality of the city.

Its strategic aims are:

- To advocate and promote the contribution of public art practice in the creation of the public realm, new building and place making that reinforces local and cultural identity.
- To secure the role of the artist within the master planning or design concept stage of all key public and private sector developments across the city.
- To encourage and support creative thinking and innovation through collaboration and the work of multi-disciplinary design teams.
- To involve local people in the planning and design of their environment and encourage a greater sense of ownership and appreciation for public spaces and buildings.



Susan Tebby
Quarry House 1993, Leeds



Richard Wilson
Over Easy 1999, Stockton-on-Tees



Langlands & Bell
Paddington Basin Bridge 2004, London

Southampton public art strategy

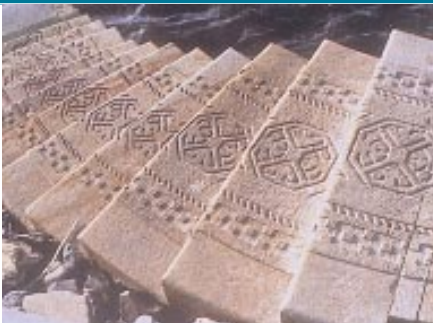
The importance of an integral approach to the procurement of architecture, landscape architecture and urban design, and the commissioning of public art is advocated within national and local policy and planning guidance. At local level the Council's Art in Public Places policy is:

"To support, develop and assist the funding of art in public places with the aim of improving quality of life and creating an atmosphere and image of Southampton attractive to residents and visitors."

The policy is delivered through Percent for Art, a mechanism whereby a negotiated proportion of the capital cost of public or private sector development is allocated for the commissioning of new works of art. The purpose is to incorporate, at the master planning or design concept stage, the ideas and work of artists in order to affect the highest standards of creativity and innovation in the planning and design of buildings and public spaces.



Danny Lane
Child of Family 1993
Havelock Road



Colin Wimbourne
Sunderland Waterfront 1994



David Patten
Monument to John Baskerville 1990, Birmingham



Paul de Monchaux
Oozell's Square 1998, Birmingham



Martin Donlin
Glass Wall 1997
Harbour Lights Cinema

The commissioning of public art is supported through the planning and development control process, respective development briefs and the use of negotiated Section 106 planning agreements or conditions attached to planning consent.

Southampton's strategy for assuring the creation of outstanding public art is to:

- Use the planning and development control process to negotiate the integration of public art, architecture, landscape architecture and urban design in all key developments.
- Use Percent for Art and Section 106 contributions to secure new funds to support the Southampton Public Art Strategy.
- Require public and private sector developers to appoint an artist as member of the professional master planning or design team at the earliest opportunity.
- Require that the principles of Southampton City Council's Art in Public Places Policy and Public Art Strategy are reflected in the Local Development Framework (LDF), incorporating the Local Plan Review, Supplementary Planning Documents (SPD), Design Guides and Development Briefs produced by Southampton City Council.
- Devise and implement quality programmes of community participation and education as part of public art commissions.
- Provide a comprehensive public art project management service to developers, Council officers and community groups.



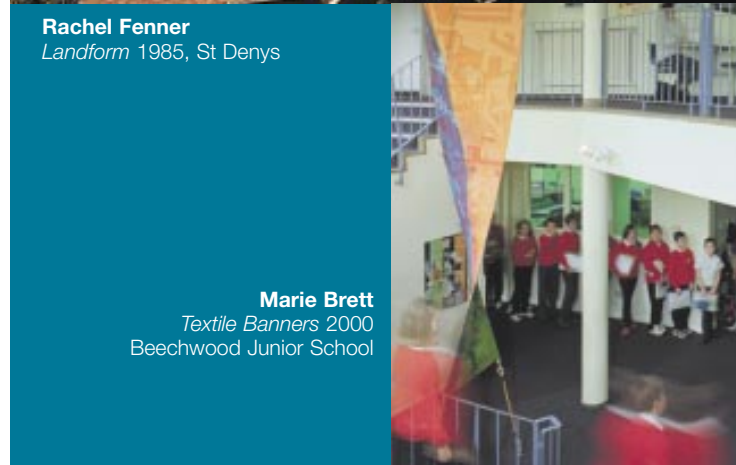
Bruce Williams

Bevis & Ascupart 2001, Bevois Valley



Rachel Fenner

Landform 1985, St Denys



Marie Brett

Textile Banners 2000
Beechwood Junior School

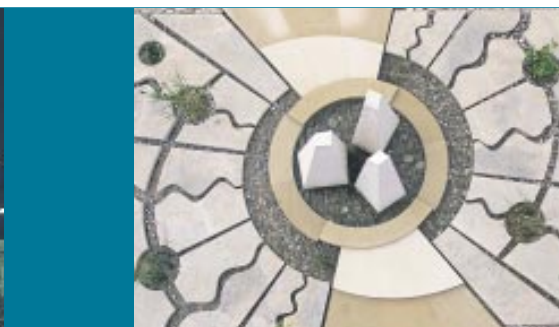
Working with artists

Public art is created by individuals from a diversity of professional backgrounds and involves many artistic practices. However, it is the contextual relationship between public art and its site that is fundamental to legibility. Public art often makes reference to the social, cultural or historical context for which it is intended. As many artists are interested in investigating and revealing aspects of our environment that lie 'hidden' from ordinary view, their work often explores and makes connections with the heritage or archaeology of a site. This is done not in a simplistic or didactic manner, but in a way that illuminates, intrigues, captivates or provokes enquiry. An artist approaches a commission in a manner that is sensitive to the quality and character of a place - it's physical aspect, function, usage or local meaning – and responds so as to enhance a sense of local identity or distinctiveness. The public art that is created through this process becomes an intrinsic part of the landscape, eventually forming a new reference point or memorable place in people's minds.

Approaching the commissioning process with the intention of 'theming' work undermines the power of public art. It predetermines an overly simplistic interpretation of, or response to, a given site. The artist is effectively being coerced into thinking one-dimensionally, constraining imagination and creativity. The best project briefs are developed collaboratively between the artist, design team and local community as they work towards a creative solution that is safe and robust, and compliant with relevant Building Regulations. Where free standing works of art fall beyond the scope of current regulations, Southampton City Council will seek appropriate structural checks.



Heinrich & Palmer
Counterlight 1996, Guildhall



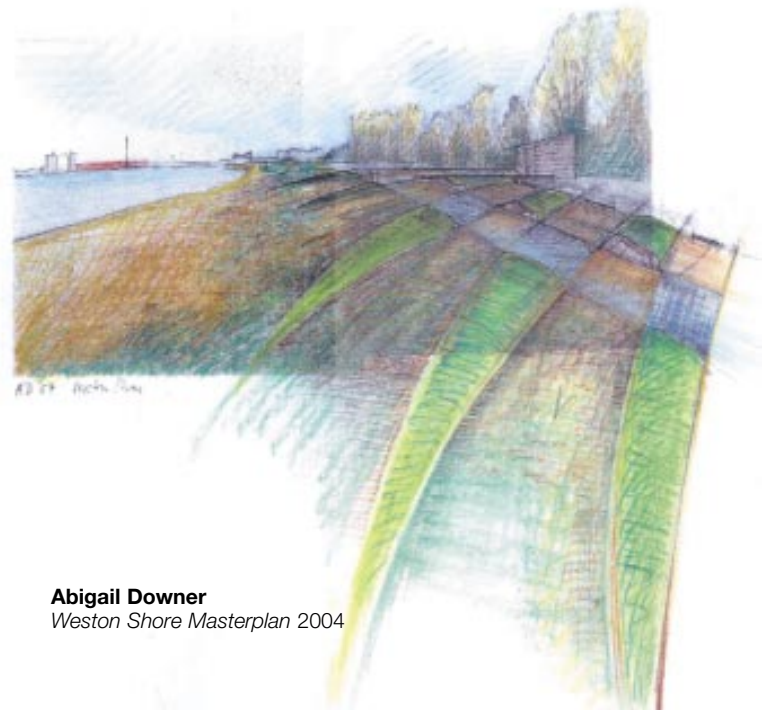
Hamish Horsley
Plateau 2002, Northlands Road



Thomas Heatherwick
Blue Carpet 2002, Newcastle

Perhaps the most controversial aspect of public art is its ability to challenge and question accepted conventions or ideologies. Temporary events, installations or interventions in public spaces often interrogate or interrupt ones ordered view of the world. Encouraged to engage with what confronts them, people question their experience of the work and seek clues to the intention of the artist.

Southampton continues to support the European tradition of honouring its civic leaders, patrons or heroes by commissioning through public subscription commemorative sculptures. Notable examples include the Cenotaph, Watts Memorial and Titanic Engineers' Memorial.



Abigail Downer
Weston Shore Masterplan 2004



Martin Richman
Energy from Waste Centre, Tyseley



Jane Kelly
Entrance Park 1993, Sheffield Hallam University



Pete Codling/Freemantle Youth Forum
Freemantle Community Pavilion 2003

Although principles of quality and collaboration are intrinsic to public art, community involvement lies at the heart of the commissioning process. Artists often work with residents, young people, schools or colleges to reanimate or redefine their physical, social or cultural spaces. This engagement encourages people's understanding and appreciation of their environment and local community, and fosters a greater awareness of the role and importance of contemporary art, architecture, landscape architecture and urban design to the quality of life.

A national award-winning example is the Freemantle Community Pavilion designed by a group of young people working with the artist, Pete Codling. Through a series of workshops, exhibitions and discussions with local residents, the young people created an all weather shelter that forms the stunning centrepiece for a range of environmental improvements in their community.

“By working with the artist, Freemantle Youth Forum have created a place for everyone who uses the park and a catalyst for improvement.”

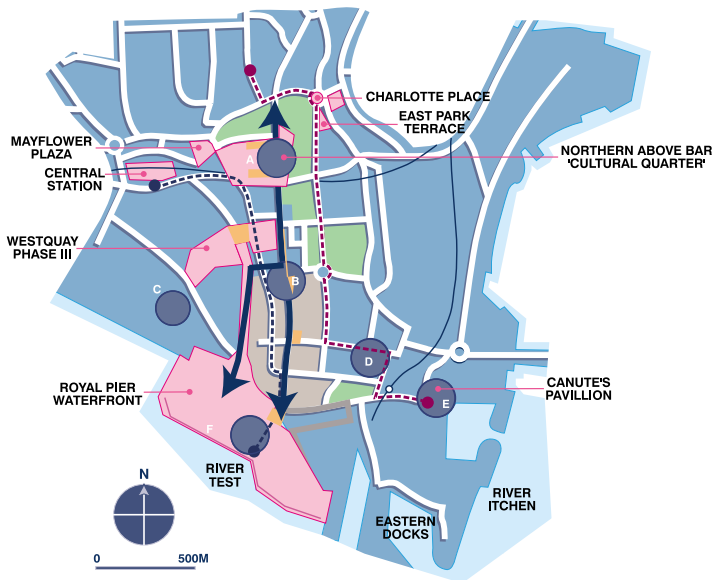
CABE SPACE Good Practice Guide

Sculpturemania Workshop
Junior Schools
Education Programme



Keynote projects *2004-2010*

Southampton Public Art Strategy identifies the following keynote projects for delivery by 2010.



Northern Area

Reinforce the area as a key gateway with improved architectural landmarks and associated public spaces, and promote its cultural role through improved links to the Civic Centre, Guildhall, Art Gallery, Mayflower Theatre and Central Parks area.

- Influence the master planning and definition of key public spaces on either side of Central Station and west-east pedestrian routes.
- Commission major public art projects to form or mark new gateways to the city.
- Commission a programme of temporary interventions/installations to reinforce the cultural identity of the area.
- Lead on the development of public art proposals for Mayflower Plaza.
- Integrate public art into the environmental improvement of London Road and the master planning of the wider commercial area.



Bruce Williams
Gimme something to dance to... 2003
Lower Banister Street



Nancy Holt
Dark Star Park, Virginia, USA

Central Parks Area

Reinforce the civic role of key buildings and promote a greater connectivity between the central parks and adjacent urban areas. To refurbish the public spaces surrounding key buildings, provide a more attractive setting and encourage greater vibrancy and popularity.

- Influence the re-design of the three main public spaces on the north, south and east sides of the Civic Centre
- Integrate public art into the planning and design of key development sites and associated public realm, including Tyrell & Green site, Guildhall Square and Charlotte Place.
- Develop a public art residency programme to support the master planning of the wider Northern Above Bar area and Cultural Quarter.
- Explore the development of West Park as a site for temporary exhibitions of sculpture.

Central Area

Maintain and expand the entire central area as a premier retail hub, and implement a refurbishment programme developed as part of the North/South Spine Strategy.

- Support the North/South Spine Strategy by influencing the design of new public spaces at Lower High Street, Holyrood, Bargate and Guildhall Square.
- Promote public art as a major element of new building or public realm projects at key junctions or pedestrian intersections.
- Devise and secure funding to implement a lightworks strategy for the city centre.



Paul de Monchaux
Enclosure 2001, West Park



Harvey Daniels
The Way Forward 2000
Central Station to West Quay



David Mach
Garden Urn 1996, Goodwood

Old Town Area

Reinforce the existing character and form of the medieval town with new tight grained building patterns.

- Lead on a major art & architecture project to increase public access to Bargate.
- Develop a public art strategy for the wider interpretation of the Old Walls and historic buildings.
- Support the North/South Spine Strategy by influencing the refurbishment of the High Street, including the design of a new public space around Holyrood, improvements to west-east pedestrian links and waterfront connections.
- Commission a programme of temporary and permanent public art works integral to the development of Lower High Street, including the former Habitat and Telephone House sites.

Western Area

Comprehensively restructure the urban form and improve the network of public spaces and routes between Central Station and the central zone.

- Influence the master planning and design concept stages of West Quay Phase 3 and City Plaza development.
- Curate a programme of temporary installations, interventions or events devised to animate the spaces 'between'.
- Promote public art as a major element of the redesign of key vehicular junctions or intersections.



Amanda Randall
Garden at Singh Sabha Gurdwara 2000, Onslow Road



Hamish Horsley
Plateau 2002, Northlands Road

Eastern Area

Re-establish Queen's Park as a more significant open space relating to Oxford Street and future waterfront connections, and improve pedestrian links to Canute's Road and Ocean Village.

- Contribute to the enhancement of Queen's Park as a new public space.
- Integrate public art into the planning and design of new buildings and public realm works, linking residential areas with Oxford Street and the waterfront.

Waterfront Area

Improve the connectivity of the waterfront to the rest of the city and increase opportunities for pedestrian access to the waters edge.

- Integrate public art into the reconfiguration and design of public spaces and pedestrian routes to Admiral's Quay, Ocean Village, Town Quay, Royal Pier and Mayflower Park.
- Lead on the research & development of the 'Titanic Centenary' public art project.
- Lead on the integration of public art at the design concept stage of the Woolston Riverside development.
- Develop proposals for the Driver's Wharf area, including the Meridan studio site.



Eilís O'Connell
Shear 2001, Bevois Valley



Sebastien Boysen
Northam Skyline 2001, Northam Underpass



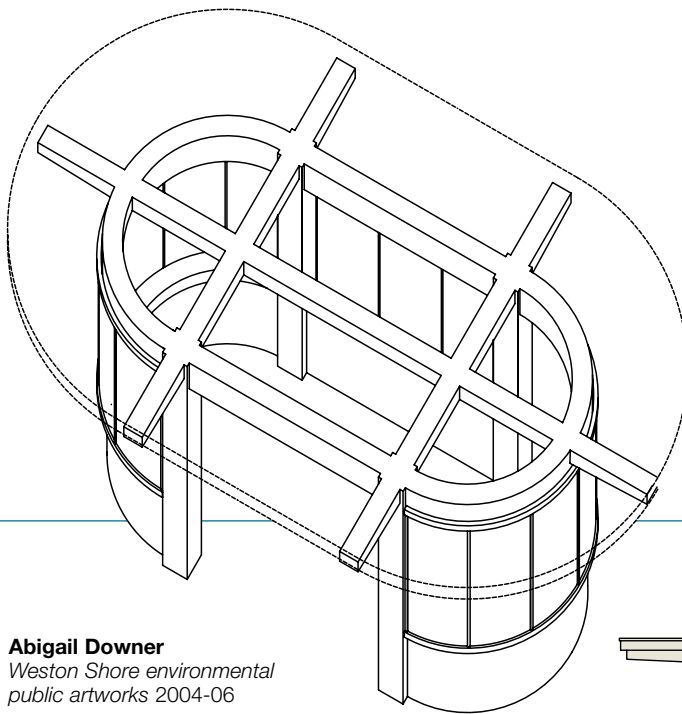
David Ward
Zenith 1999, Millennium Square, Bristol



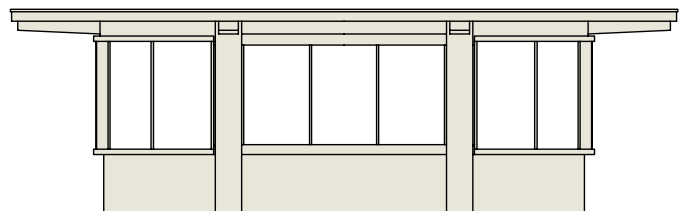
Neighbourhood Areas

The city's neighbourhoods are equally distinctive in character. Regeneration initiatives including SRB6, Neighbourhood Renewal and New Deal for Communities offer significant opportunity for local people to work with artists and other design professionals in shaping and influencing the environmental quality of their neighbourhoods. Projects include:

- Environmental improvements to a 2.2km stretch of Weston Shore.
- Public realm improvements to housing estates, shopping precincts, public spaces and the street scene.
- Influencing the planning and design of all inclusive play environments and open spaces.
- Integrating public art into the design or refurbishment of school buildings and play grounds.



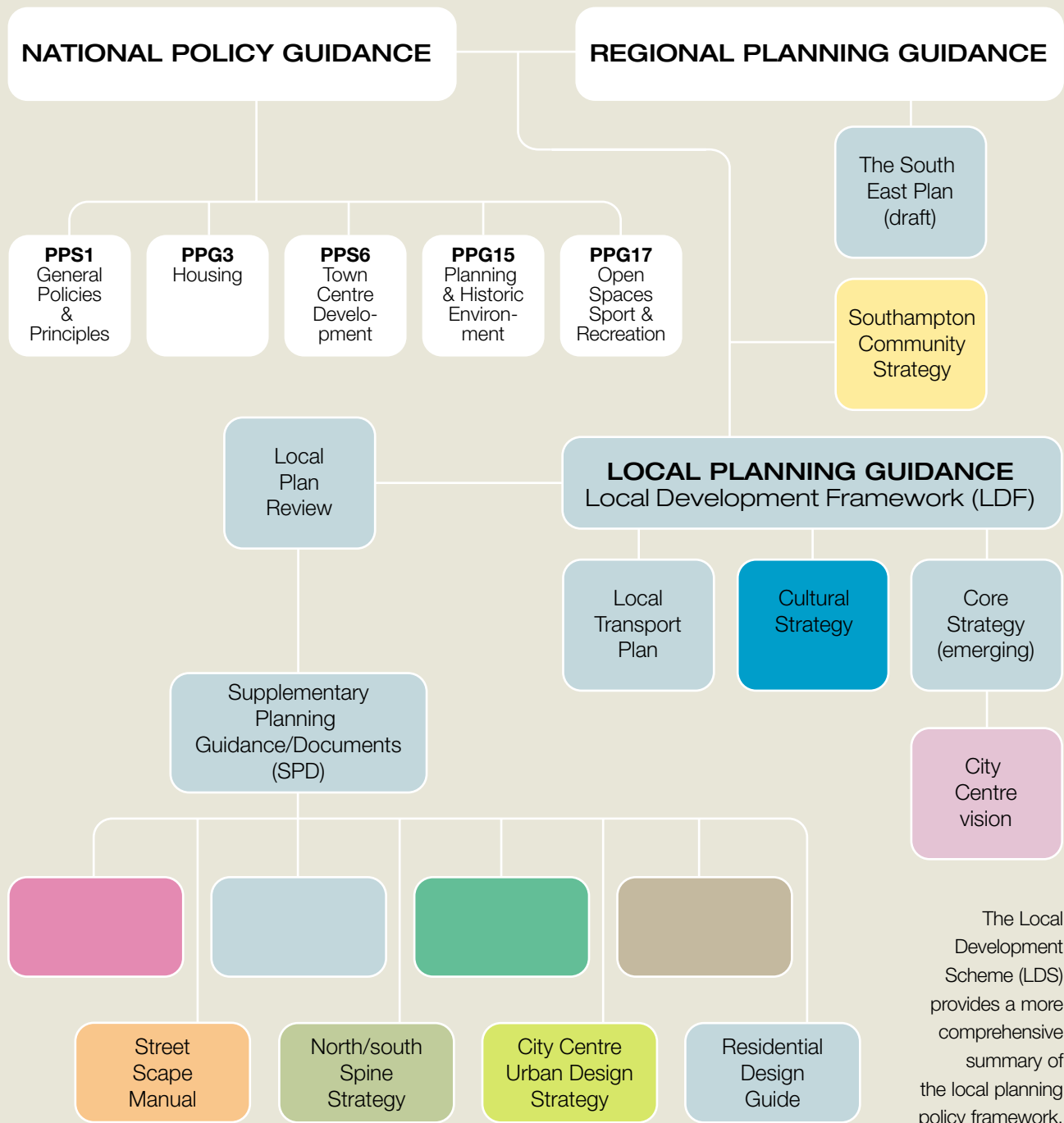
Abigail Downer
Weston Shore environmental
public artworks 2004-06





Tom Grimsey
Northam Shoal 2002
Old Northam Road

Planning policy framework



Local planning guidance

The Planning and Compulsory Purchase Act 2004 reforms the planning system by abolishing existing structure plans and introduces a two-tier system of Local Development Frameworks and Regional Spatial Strategies to replace existing local plans and regional planning guidance. The new spatial planning system places great emphasis on high quality design and the public realm as one of the objectives of more sustainable planning.

Southampton's Local Development Framework (LDF) is a portfolio of planning documents connected with the Local Community Strategy prepared by Southampton City Council to promote the economic, social and environmental well-being of the area and contribute to sustainable development. The LDF provides a local interpretation of national and regional planning policies, such as those outlined in Planning Policy Statements (PPS) and the South East Plan (Regional Spatial Strategy). The policies included in the Local Plan Review (2006) form the basis of the city's development up to 2011. The document acts as a local interpretation of planning guidance and sets out how the distinctive character of a neighbourhood is to be preserved and the location and design standards of any new development.

Policy SDP 8 Urban Form and Public Space states:

"Planning permission will only be granted where the layout and form of buildings and spaces are integrated into the existing urban structure and relate positively to the public realm. Proposals should...retain and/or enhance existing public art and through 'Percent for Art' take the opportunity to incorporate new public art where appropriate."

The supporting text states:

"The type of public art will vary depending on the nature of the development proposal, but the Council will look for the provision of public art in significant proposals that have a major impact on important public spaces; major sites and areas identified in Part 3 or in a prominent position (gateway sites, focal points or meeting places).

*The provision of public art will be secured through a legal agreement and/or use of conditions. **The Council's Public Arts Officer should be contacted at the planning stage in order to discuss public art and the commissioning process.***

Other relevant Local Plan Review policies include policies SDP 6 Urban Design Principles, and policy IMP 1 Provision of Infrastructure. Further supplementary guidance on policy IMP 1 is provided by the SPG on Planning Obligations (Aug 2005).



Peter Codling
Woolston Millennium Garden 2002



George Massey
Easterhouse Mural, Glasgow



Susanna Heron
Hackney Community College 1997

Southampton City Council sets out key aspirations for future city development through local planning policies, strategies and plans. Key documents include:

City Centre Vision

Outlines a vision for the city centre over the next 5 to 10 years that is vibrant, exciting, well designed and maintained with a 'sense of place'.

"Public art will interpret and add quality to the built environment of the city, through agreements with developers, involving artists throughout the design process and through innovative approaches to the street scene." (p21)

City Centre Urban Design Strategy

"The strategic vision for the city describes a city that is a strong, visually stimulating, memorable, iconic place with distinctive new buildings and people orientated public spaces. To guide this transformation a set of five key themes have been defined to drive the delivery of the city-wide framework."

- *Enhancing the arrival to and movement through the city.*
- *Reconnecting the waterfront with the central core of the city.*
- *Enriching the public realm and defining a clear hierarchy and linkages.*
- *Creating powerful landmarks for identity and navigation.*
- *Reinforcing the individual character of district areas in the city.*

"In addition a set of strategic goals have been set for both the public realm and the built form within the city...New and existing public spaces are to be linked by improved streetscape treatment. Public art, planting, lighting and water features will be incorporated into the new and enhanced spaces." (pp37-38)



Tess Jaray
Wakefield Cathedral Precinct 1992



Eilís O'Connell
Secret Station 1992, Cardiff Bay



Ron Haselden
Nottingham Playhouse 1982

North/South Spine Strategy

The strategy proposes a set of principles for the creation of a vibrant, people friendly street with a sequence of memorable spaces running from Cumberland Place to the north of the city centre, down along Above Bar Street, High Street and Western Esplanade to Town Quay and the proposed new waterfront pier.

"Art and architecture manifest in many forms and based around locally relevant design themes should be integrated throughout the street and in each of the key public spaces arranged along it. This will help stimulate public interest in, and affinity for, the enhanced street." (p18)

Development Design Guide

The guide promotes higher design standards in the development of the city centre and provides guidance to developers on key urban design objectives and design principles.

"Major developments will be expected to include the provision of works of art integrated into architecture or public places and this will be encouraged through the Percent for Art Scheme." (p103)

Planning Obligations Supplementary Planning Guidance (SPG)

The document provides users of the planning service with guidance about the nature and extent of planning obligations, which may be sought in respect of new development within the city.

"Policy SDP 8 and paragraph 2.53 of the Local Plan Review deal with the provision of public art, which once adopted will replace Policy ENV10 (Art in Public Places) of the current adopted Local Plan. Provision of public art is considered integral to the achievement of the highest quality urban design. Policy SDP 8 seeks to retain and/or enhance existing public art through 'Percent for Art' and to incorporate new public art where appropriate."

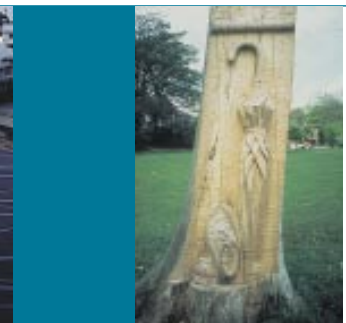
"Where the provision of public art is secured through a Section 106 planning obligation, the Council will seek to include a minimum value of contribution in the agreement and to provide for the Council's Public Arts Officer to work with the developer to ensure the successful integration of commissioned public arts works within the development, including associated quality programmes of community participation and education." (pp40-41)



Rachel Fenner
City Gate 2002



Christopher Tipping
Bridlington Seafront 1998



Colin Wimbourne
Greenhead Park, Huddersfield

Streetscape Manual

The manual sets out a vision for achieving a high quality and enriched, well designed and well maintained streetscape in the city centre. It includes a 'kit of parts' with specific guidance on materials and products to be used.

"It is important that public art is fully integrated into the design of our streets and public spaces as it adds interest and variety and creates a visual focus."

"The location of public art needs to be carefully considered in relation to how the adjoining street or space is to be used and in how it sits with, abuts or adjoins components of the streetscape ... The design of public art should be fit for purpose, using robust materials that can be easily maintained." (p34)

Old Town Development Strategy

Establishes a vision for the development of the Old Town and sets the context for future development proposals.

"A key objective is to create a place that rediscovers, conserves, enhances and redefines the Old Town's historical character... Historical associations could be imitated through a series of city centre management initiatives and public art." (p6)

Local Community Strategy

Outlines a vision for the future by promoting or improving economic, social or environmental well-being including:

"to ensure that new developments are of exceptional quality in terms of architecture and design... and seeking opportunities for integrating art in public places to create a sense of place and local pride." (p24)

Cultural Strategy

"The city council has a well-established public art strategy, which uses the benefits of Section 106 agreements. Regeneration funding and other sources of investment promote new works of art by significant artists in public and private locations around the city. A key cultural objective is to ensure continuing public art input to regeneration and redevelopment projects in the city." (81)

National policy guidance

The Southampton Public Art Strategy places public art within the planning and development process. The importance of an integral approach to the procurement of architecture, landscape architecture and urban design and the commissioning of public art is advocated within national policy guidance.

PPS1 General Policy & Principles

"Good design ensures attractive usable, durable and adaptable places and is a key element in achieving sustainable development. Good design is indivisible from good planning." (para 33)

PPG3 Housing

"New housing and residential environments should be well designed and should make a significant contribution to promoting urban renaissance and improving the quality of life." (para 1)

PPS6 Town Centres & Retail Development

"It is essential that town centres provide a high quality and safe environment if they are to remain attractive and competitive. Well-designed public spaces and buildings, which are fit for purpose, comfortable, safe, attractive, accessible and durable, are key elements which can improve the health, vitality and economic potential of a town centre." (para 2.19)

PPG15 Planning & Historic Environment

"The design of new buildings intended to stand alongside historic buildings needs very careful consideration. In general it is better that old buildings are not set apart, but are woven into the fabric of the living and working community." (para 2.14)

PPG17 Planning for Open Space, Sport & Recreation

"In identifying where to locate new areas of open space, sports and recreational facilities, local authorities should locate more intensive recreational uses in sites where they can contribute to town centre vitality and viability; and improve the quality of the public realm through good design." (para 20)



Martin Richman
Rungs of Mamona 2000
West Quay

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