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ART STRATEGY 7.1 Introduction

7.1.1 Art in the Regeneration

The Masterplan establishes the expectation of a comprehensive art program threaded through the Streetscape and the built architecture of the new Poole:-

- artists should influence the design of the public realm.
- public art should be integrated into the whole public realm.
- artists should contribute significantly to the design of larger spaces.

The Rationale for this approach is clearly set out in the Borough's Public Art Strategy and the Percent for Art SPG.



Fig 7.5 art on the quayside at Poole uses familiar objects in unusual ways and includes lighting



Fig 7.2 temporary art like these banners at Appledore Festival



Fig 7.1 art as public seating (Cardiff Bay)

7.1.2 What is 'Public art'?

Public Art is defined as work of visual art or craft of high quality produced by an artist or craftsman and sited in a location that is freely accessible to the public. It is most likely to be a new work commissioned specifically for a particular site. It may be made by an individual artist** or be the result of a collaborative process involving other design professionals or members of a local community.

(** the term "artist" may refer to any of the following – craftspeople, disabled artists, national and international artists).

The term public art encompasses publicly-sited sculpture, painting, prints, photography, and crafts but may equally include artists' work incorporated into a wide range of projects such as:

- the creation of public spaces, hard and soft landscape design
- creative lighting schemes
- art as signage and an aid to legibility, information systems and interpretation
- street furniture
- playground designs



Fig 7.10 freestanding figurative sculpture in space (Portishead)

Public art can take many forms



Fig 7.3 art incorporated into steps and railings (Newcastle)

Public art will also include the detailing of buildings, such as collaborations on building form and materials, colour treatments, fenestration, lighting, doors and door furniture and in the case of publicly accessible buildings will also include furniture and flooring.

Public Art refers primarily to permanent artworks but also includes artists-in-residence schemes and temporary projects – from video and light projections to internet projects – where the emphasis is on work in the public realm.

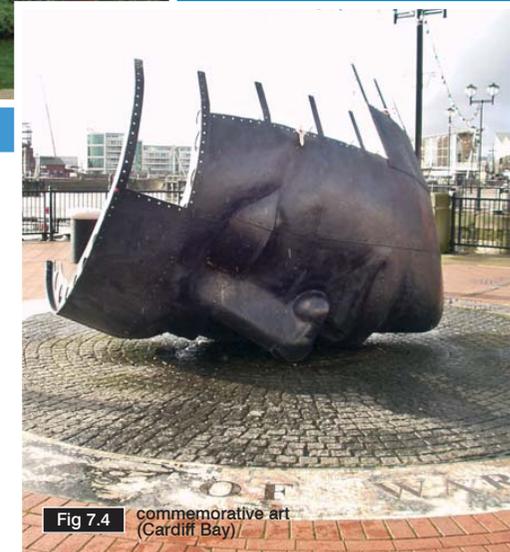


Fig 7.4 commemorative art (Cardiff Bay)

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Fig 7.7 art hiding mechanical elements like this air vent (London)

The “Pools of Light” approach to lighting, and the “Light Pools” artwork/ feature lighting concept (6.3.2 and 6.7) are included.

Just as in the case of architecture, high quality public art will become the built heritage of the future ensuring a cultural legacy for future generations.



Fig 7.6 freestanding art with local links that children can scramble over (Kingston upon Thames)

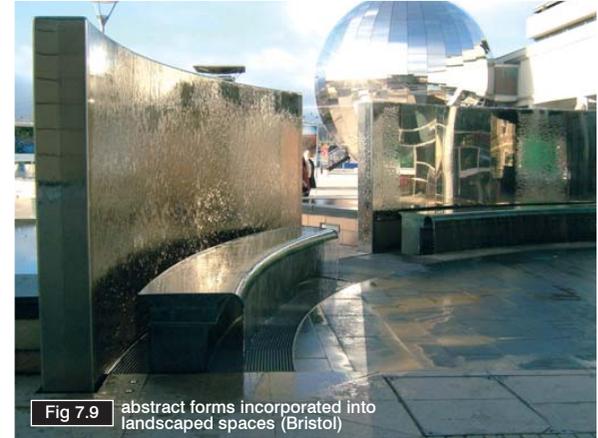


Fig 7.9 abstract forms incorporated into landscaped spaces (Bristol)



Fig 7.8 art incorporated into architecture (Southampton)

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7.2 Strategy Objectives

- **To enhance the physical fabric of the environment and our experience of it.**

- **To develop and intensify what is special to and about Poole.**

- **To generate cultural debate about art and change in public spaces as a part of the Cultural Plan for Poole.**

- **To engage people in the processes of defining and redefining the town and its characteristics.**

- **To enhance the value (both cultural and economic) of development schemes**

- **To make this a place to feel proud of.**

- **To integrate art and the work of artists into each development from the outset.**

- **Involving an artist(s) in each new development, the creation of a new space or the regeneration of an old one.**

- **To identify ways in which the artist can contribute to main program objectives and outputs (such as lighting, signage and orientation, street furniture, community safety) through the introduction of art and good ideas.**

- **To secure the involvement of artists working in all media to develop original responses both in the form of integrated art, freestanding artworks and temporary projects that can contribute to the development of a unique Poole experience.**



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7.3 Guidance

The contribution of artists and art works will constitute an important part of the identity and quality of the environment in the new areas of Poole. It is intended that the provision of new public artworks also be extended into the existing areas of the town as opportunities arise.

Fig 7.31 'Sea Music' on Poole Quay by Sir Anthony Caro



7.3.1 General, appointment of artists

Whilst there is an expectation that art will be threaded throughout the both the landscape and architecture of the new Poole it is also vital that there is an aesthetic balance within the overall built schemes.

An artist or artists MUST be fully involved in the design team of each new development, the creation of a new space or the regeneration of an old one from the earliest stage. Evidence of their involvement should be apparent in the finished designs.

7.3.2 Public Art Strategy

All Architectural or Landscape Schemes submitted for Planning consent must include a Public Art Strategy devised by a suitably qualified individual. The Public Art Strategy must be approved by the Borough of Poole as part of the Planning consent.

7.3.3 Specific guidance

MUST

- The applicant's Public Art Strategy should detail how the scheme will address BOP's aspirations for Public Art as set out in the Borough's Public Art Strategy and % for Art SPG, and will detail the approach, the procurement means, the artistic vision, and appointment procedures (which should include BOP involvement).
- Proposals should include site specific permanent artworks commissioned for Poole and created by professional artists.
- The developer's Public Art Strategy for the scheme should identify opportunities for the integration of artists' work in the streetscene either as useful components or as artworks in their own right. Final designs will clearly reflect this integration.

SHOULD

- Proposals should include the approach of "Infrastructure as Artwork" - seeking opportunities to design infrastructure with artistic input (as with the new bridge), or adding art to existing infrastructure.
- New developments should provide other opportunities for artists' to animate the streetscene such as hoardings around building sites or artists' wildflower planting on undeveloped sites. Art in these instances is not just an opportunity to enhance the environment, but also has a role in communicating with communities and providing them with a means of interaction, involvement and genuine participation.
- Proposals for art within the landscape should be supported by information about the architectural designs and their art component.

- Temporary events, performances, installations and festivals, whether regular or one-off can bring vitality to the public realm These should be explored and a strategic plan developed to maintain a lively street frontage through the development phase, to attract new visitors post development, and to develop the extended use of the Quayside. This should be linked to the marketing strategy, and BOP's cultural and arts strategies.
- Consultation and communication with end users, the public and specific interest groups is essential to maintain goodwill and a sense of the progress being made.

COULD

- Performance, participative and temporary art projects could be a valuable and innovative means of engaging and inspiring communities at the early consultative and evolutionary stage of developments.

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7.4 Public Art Procurement Process

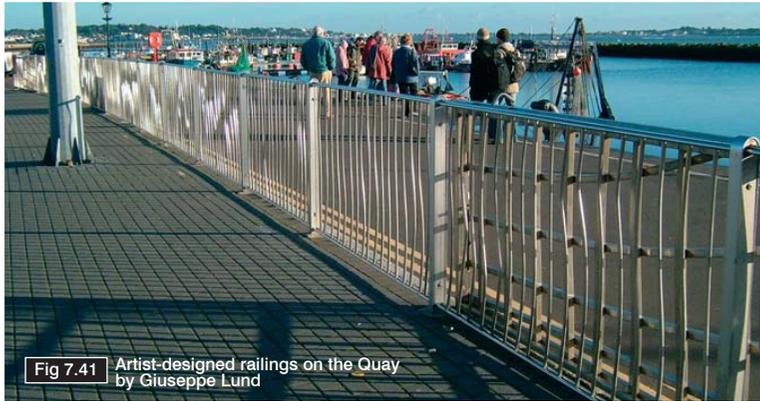


Fig 7.41 Artist-designed railings on the Quay by Giuseppe Lund

- 1 The scope for artist involvement should be discussed with BOP prior to submission of a formal Planning Application and a range of roles agreed within the framework of Poole's overall Public Art Strategy.
- 2 BOP will expect the developer to submit a professionally prepared Public Art Strategy as part of its planning application dedicated to the development site or area and assembled in close consultation with BOP's Arts Development Unit. The implementation of public art projects on any site must relate to the objectives set out in the Public Art Strategy or otherwise identified by BOP.

- 3 As the scope of involvement is identified this should be developed into a cascading series of artistic appointments related for example to:

- initial consultation
- community engagement
- temporary projects that animate or disguise working sites
- artists appointed to design teams for integrated works
- artists working with light
- freestanding commissions, and finally
- artists who create celebratory events for major openings or launch projects.

In the case of each commission within the site strategy the role of the artist should be defined, understood and communicated to all involved parties.

- 4 A brief must be issued for each artist appointment and in the case of appointments of lead artists it is required that BOP be involved in selection procedures both for advice and to ensure curatorial cohesion and synergy.

- 5 At the very least a lead artist MUST be appointed at the start of RIBA Stage C or equivalent of the design process. This will be rigorously applied and is particularly essential for the achievement of integrated artworks.
- 6 Public art is to be achieved in accordance with the Council's Arts Strategy and Per Cent for Art SPG.

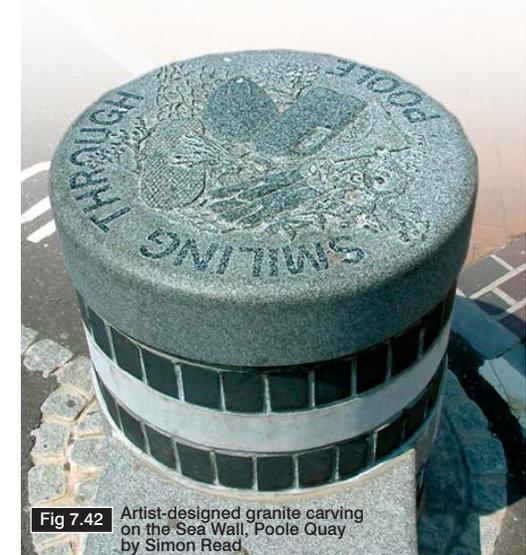


Fig 7.42 Artist-designed granite carving on the Sea Wall, Poole Quay by Simon Read