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4.00 Public Realm

4.01 What is Public Art?

4.01.01

Executive Summary

Central Bedfordshire Council actively encourages the integration of Public Art into new developments across the area. It is the Council's preference that developers and promoters of projects should take responsibility for the funding, management and implementation of Public Art either directly or through specialist agents, in consultation with Town and Parish Councils and Central Bedfordshire Council.

The Council would require public art to be provided on the following developments:

- Residential developments comprising 100 or more dwellings.
- Other public facing developments where the floor area to be built is 1,000m² or more. This could include retailing, leisure, public buildings, and educational establishments.

4.01.02

Major Projects/Schemes

- As part of the design of new public spaces forming an integral part of new developments in existing town centres.
- As part of the design of significant highway improvements in existing town centres

4.01.03

Public Art Plans

If Public Art is required as part of a scheme, Developers will need to work with the Council's Planning Officers and Arts Development Officer to produce a Public Art Plan to ensure that the public art is well provided.

Public Art Plans are intended to be concise documents outlining a well thought out approach and commitment to delivering Public Art.

Full details of what should be included in Public Art Plans for Detailed and Outline Planning applications can be found in sections 4.02.04 and 4.02.05 on page 12

Key requirements include:

- Public Art should be integrated into a developments design process from the early design stages and be addressed in Master Plans and Design Briefs.

- Where possible artists should be appointed as an integral part of a design team.
- Public Art should be site specific responding to the place and the people. Consideration should be given to local materials, history and appropriateness of artwork to its environment.
- Public Art should be uniquely created and of high quality.

Further guidance on commissioning can be found on pages 14 & 15.

4.01.04

Public Art Today

'Public art' can be defined in a variety of ways and covers a wide range of artistic practice. It is generally defined as:

A broad process of engaging artists' creative ideas in the public realm (*ixia, the public art think tank*).

4.01.05

Public art is understood as the specific commissioning of artwork for public places – interior and exterior – almost always with a site-specific or context-specific dimension.

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4.01.06

This can range from artists working as part of the design team through artist-led events, the commissioning of artist-designed public places e.g. street furniture such as seating lighting, signage, bridges, jetties and other freestanding structures, or integrated architectural elements, water/landscaping/planting and environmental art, lightworks, fireworks and interactive artworks. Artworks may provide a specific function within developments, or be commissioned as independent works in their own right.

4.01.07

Art in the public realm projects can vary widely, but examples include:

- Collaborations: artists working with architects and other design professionals as part of Design Teams
- Permanent integrated commissions
- Functional artworks
- Permanent stand-alone commissions
- Temporary projects and installations
- Community & process-led projects

4.01.08

What Central Bedfordshire Council Expects

Central Bedfordshire Council recognises that principals of design need to be adopted that will enhance the public realm and promote local distinctiveness. Public Art is recognised as a key mechanism to accomplish this and will be integral in achieving sustainable development and regeneration.

(CBC Development Strategy)

4.01.09

Key Requirements:

- Public Art should be integrated into a developments design process from the early design stages and be addressed in Master Plans and Design Briefs.
- Where possible artists should be appointed as an integral part of a design team.
- Public Art should be site specific responding to the place and the people. Consideration should be given to local materials, history and appropriateness of artwork to its environment.
- Public Art should be uniquely created and of high quality.



Fig 4.01 Collaboration - A5 Flats Downside
(Freeform Arts Trust)



Fig 4.02 Permanent stand alone commissions: Running Men,
artist Elizabeth Frink (photo John Hambly)



Fig 4.03 Functional Artworks : The Longest Bench,
Studioweave, Littlehampton



Fig 4.05 Temporary projects and installations:
Lace in Place, artist Arabel Rosillo de Blas (Bedford)

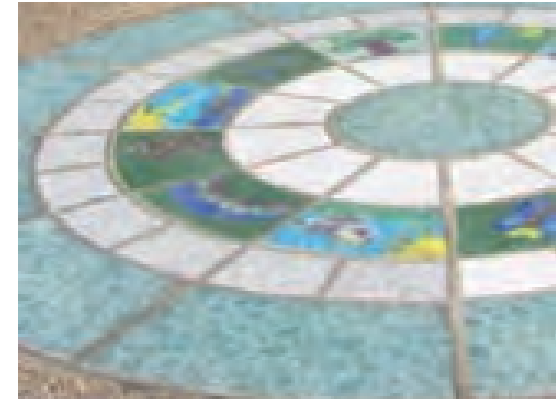


Fig 4.07 Glass Roundell Grove Gardens Dunstable



Fig 4.04 Community & Process lead projects:
The Limes Workshops Alameda School



Fig 4.06 Limes by Martin Johnson (photo Hilary Western)



Fig 4.08 Leighton-Linslade Children's Trail: Big is Big
and Small is Small, artist Martin Heron (photo Hilary Western)

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4.01.10

What is Considered to be 'Public Art'?

It is important for developers, promoters of projects, design teams, artists, landscape designers and the wider public to understand from the outset what does or does not constitute Public Art for Central Bedfordshire Council. For the purposes of this document the key criteria are that:

- Commissioned work should be original and intrinsic to the architecture or landscape of the scheme.
- Works should not be off-the-shelf, a reproduction of an original artwork (unless the commission requires reproduction e.g. bespoke street furniture design rolled out across a site) or a previously realised design.
- In this context the definition of the scope of Public Art could consist of functional elements designed by artists, architects, urban designers, landscape architects or interior designers.



Fig 4.09 Functional artwork - Bollards by Anthony Gormly



Fig 4.10 Leighton-Linslade Children's Trail



Fig 4.11 Funky Cows and Dancing Dogs, artist Wendy Briggs. Artwork to entrance foyer of Downside Neighbourhood Centre.



Fig 4.12 Partition artwork, artist unknown

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4.01.11

Benefits of Public Art

Just some of the benefits that public art can bring to both public and private sector stakeholders and developers include:

- Creating 'added value' for a whole development, for example signifying a distinctive, unique and high-quality approach to the public realm
- Improving the business environment and the public realm, attracting further investment to the area, raising the profile, increasing footfall
- Helping to attract tenants and users to a development
- Helping to sell houses
- Offering local communities an opportunity for engagement
- Forming cultural, iconic images that can attract positive press coverage and feature in publicity material
- Helping attract prestigious awards in fields of construction, architecture, engineering, design and regeneration that draw attention to the locality
- Presenting a corporate cultural brand that is recognised by developer clients as well as existing and future communities
- Creating valuable links and associations with other local areas through a 'cultural offer' that attracts business and visitors
- Increasing the intrinsic value of the financial investment by creating goodwill through the excitement, anticipation and celebration of art commissions.



Fig 4.13 Fairfield Park Community Hall partition, artist Wendy Briggs



Fig 4.14 Mayfield Road shop Railings
(image courtesy of Freeform Arts Trust)

4.01.12

How Public Art will be Provided

Central Bedfordshire Council actively encourages the integration of Public Art into new developments across the area. It is the Council's preference that developers and promoters of projects should take responsibility for the funding, management and implementation of Public Art either directly or through specialist agents, in consultation with Town and Parish Councils and Central Bedfordshire Council.

4.01.13

On Site Provision

If Public Art is required as part of a scheme this should be included in the Master Plan or Development Brief for the development where these are being prepared.

4.01.14

Developers will need to work with the Council's Planning Officers and Arts Development Officer to ensure that the public art is well provided and measures are put in place to ensure that it is maintained and remains an asset to the development. A Public Art Strategy for the whole site is a successful mechanism of agreeing the Public Art aspirations and requirements which should be used as part of the Master Planning process.

4.01.15

Off-site Financial Contributions

In exceptional circumstances, where a developer is willing to make a contribution to Public Art but is unable to achieve an appropriate provision on site, or a nearby alternative scheme is being actively promoted by this Authority, the Council will encourage financial contributions to support Public Art a specific initiative in the locality. These monies would be used to deliver artworks that would contribute to local character and enhance the neighbourhood and the local community or town centre as part of other plans adopted and promoted by Central Bedfordshire Council.

4.01.16

The contribution would be related to the anticipated costs of the offsite provision (where known) and the scale of the development making the contribution.

4.01.17

Maintenance and Decommissioning

The cost of maintenance and decommissioning should be taken into account when designing the public art. It is expected that part of the investment in the artistic feature would be put aside for maintenance or decommissioning artwork as appropriate. (Please see commissioning guidance

'Who Does What? - Some Principles of Good Practice' p16 for further information).

4.01.18

On large schemes developers may need to negotiate other arrangements for managing and maintaining the public space and public art within this space.

This could include the following:

- Setting up a management entity taking responsibility for managing and maintaining the public areas in accordance with protocols agreed for that management entity;
- In exceptional circumstances only, a relevant public or statutory authority taking responsibility for managing and maintaining public art.

4.02 Requirements for Public Art

4.02.01

Developments

The Council would require public art to be provided on the following developments:

- Residential developments comprising 100 or more dwellings.
- Other public facing developments where the floor area to be built is 1,000m² or more. This could include retailing, leisure, public buildings, and educational establishments.

4.02.02

Major Projects/Schemes

The Council would also expect public art to be considered:

- as part of the design of new public spaces forming an integral part of new developments in existing town centres
- as part of the design of significant highway improvements in existing town centres
- as part of the designs of key public spaces and shopping/local centres in new settlements (such as Wixams, Arlesey) and major urban extensions (such as North of Houghton Regis, North of Luton And East of Leighton Linlade)

4.02.03

Considerations for major projects/schemes should initially be:

- Appointing artists to design teams from the outset of a project (see commissioning guidance)
- Design elements might include treatments to floorscapes, landscaping, use of colour, signage, lighting, street furniture, railings.
- In the first instance and for further advice please contact the Arts Development Officer.



Fig 4.15 Midsummer Place Milton Keynes Glass, artist Anne Smyth

4.02.04

Detailed Planning Applications

In circumstances where detailed planning applications have been submitted, public art proposals will need to contain the following information:

- A management plan consisting of a summary of the knowledge, skills and time allowed for Public Art project management
- A brief for the involvement of the artists where a Public Art is not already included in the architecture or landscaping of the scheme
- An assessment of the positive impact the Public Art will have on the environment and/or the local residents.
- A description of the commissioning and procurement process with a brief report on tasks already completed
- Details for future care and maintenance. Permanent works should be durable of good quality construction requiring very little if any maintenance



Fig 4.16 Wall/seating Phoenix Initiative, Coventry



Fig 4.17 Medieval Floorscape, Shopping Centre, artist Anne Smyth



Fig 4.18 Mayfield Road Shops shutter artwork, artist Zena Jay Ellis



Fig 4.19 Uncover-Discover, artist Georgia Russell, (Jubilee Library, Brighton)



Fig 4.20 Leighton-Linslade Children's Trail, artist Martin Heron (photo Hilary Western)

4.02.05

Outline Planning Applications

For schemes where an outline application has been submitted with no details of public art provision, the Council may require that a Public Art Plan be prepared setting out how the principles of integrating public art into the development are to be achieved.

For outline Planning applications for developments of between 100 and up to 350 homes a Public Art Statement will need to be prepared containing the following information:

- The nature and purpose of the Public Art interventions and their relationship to the site including anticipated aims and benefits.
- Preferred locations for the public art interventions in terms of buildings and spaces (this could be in the form of a location plan).
- A Public Art brief explaining how artists are to (or can) be involved describing the potential recruitment process.
- The proposed process for community liaison and engagement

4.02.06

For Outline Planning applications for 350 homes and above a Public Art Plan will need to be prepared containing the following information:

- The nature and purpose of the Public Art interventions and their relationship to the site including anticipated aims and benefits.
- Preferred locations for the public art interventions in terms of buildings and spaces
- A Public Art brief explaining how artists are to be involved describing the potential recruitment and likely timescales.
- The process for community liaison and engagement
- An indication of the Public Art programme priorities set in the context of the phasing of the development.
- The ownership, maintenance and decommissioning scheme.
- A statement indicating the responsibility for future care and maintenance
- This will be addressed as details of the Public Art Programme are developed. Permanent works should be durable and of good quality construction requiring very little maintenance.

4.02.07

Freestanding Artwork

There may be circumstances where a freestanding artwork will require separate planning permission, not covered by the main planning permission for the development. In these circumstances it is the developer's responsibility to submit such plans and obtain the necessary consent.



Fig 4.22 Timesticks, artist Wendy Briggs



Fig 4.21 Aram Lilly, artist Dave Payne



Fig 4.23 Metalwork, artist Paul Pibworth



Fig 4.24 Flypast, artist David Mayne

4.03 Pre Application Discussions and Consultations

4.03.01

Development Flow Chart

A simple flow chart has been produced to indicate to developers how the Council expects to negotiate the provision of Public Art within development schemes. It is more effective to incorporate Public Art in the earliest thinking of a development proposal.

4.03.02

Record Keeping

Immediately upon completion a full description and pictorial information of the Public Art should be provided in the form of a written up summary with pictorial and other information for a local Public Art reference archive

Developer contacts Central Bedfordshire Council development control section. If the schemes are of a scale that falls under the scope of the councils Public Art requirements the development control officer will provide the developer with Public Art Annex to Central Bedfordshire Council Design Guide. The officer will encourage the developer to prepare an intergraded Public Art Plan.

Developer contacts Arts Development Officer for advice on provision of Public Art

If a developer is considering including Public Art within the scheme independent advice is available from specialist arts consultants and the Arts Development Officer can signpost you to a list of reputable organisations.

In exceptional circumstances where integrating public art into a scheme is not viable the developer can make the decision with the case officer and the Arts Development officer as to whether a off site contribution may be more appropriate. (Please see pg 0 for guidance on off site contributions)

The artist and/or the developer consults with the local community regarding the purpose and nature of the Public Art scheme. This consultation with the local community will need to be documented to provide evidence it has taken place – including information on what kinds of ideas were presented to the public as well as where meetings took place and who attended. This is the developer's responsibility.

The appointed artists and/or the developer contact the local Town or Parish Council for their views on Public Art locally. The contact details for Parish and Town Clerks are available on the Central Bedfordshire Council website www.centralbedfordshire.gov.uk

The appointed artist and/or the developer consults the Arts Development Officer who will be able to provide general information and advice regarding. Discussions regarding themes, ideas and successor management and maintenance will need to be agreed.

Unless the developer employs an in house specialist, consideration should be given to engaging an artist or artists to form part of the design team. Advice on this recruitment process is given on pg 00 Who does what Some Principals of good practice)

Central Bedfordshire Council will advise on this if necessary and expect representatives from the relevant Parish and Town Councils to be invited to attend such consultation activities.

Where appointed, the artist, as part of the design team, prepares a Brief outlining the nature of the artwork, which will be created for the development incorporating the themes inspired from various consultations). (see pg .. for detail on creating a brief)

Public Art Plan prepared

The developer prepares a Public Art plan relevant to the scale of the development and type of application Outline or Detailed.

Planning Application Submitted

Developer submits a planning application accompanied by;

- A Public Art Plan with the appropriate level of detail for type of application.
- Ideally the Public Art will also be incorporated into the detailed architect/landscape architect drawings submitted as part of the planning application

The Arts Development Officer and local community consider the Public Art scheme

Central Bedfordshire Councils Control Officers consider the planning application.

Post Submission Consultations. The Public Art Plan will be included in the consultation process of the planning application

Exceptionally where a developer has not been able to integrate Public Art into a development or this is felt not to be appropriate a Section 106 contribution maybe negotiated to provide Public Art. In this circumstance the Arts Officer can advise on;

- The scope of offsite contribution
- The level of contribution
- Drafting of section 106 agreement relating to Public Art (e.g. concerning long term maintenance of artworks and management of significant PA projects).

Determination of the Planning Application Developers are advised to ensure that technical consultations and approvals for any artwork installations are carried out prior to starting work on site. These may include;

- Statutory utility companies or underground services
- Highways for traffic safety and works to public highway land
- Health and Safety issues.
- Ecological issues
- Environmental health issues

Developer starts work on site and implements Public Art provision as specified in the approved plans. The developer will engage contractors to fabricate and /or safely install the artwork as advised by the artists) and technical specialists.

Once Public Art is provided on site any artwork that needs future maintenance will need to vest in an owner with the ability to maintain or decommission the work as necessary.

Public Art is achieved and in place

4.04 Who Does What? – Some Principles of Good Practice

4.04.01

The Role of an Artist

The defining quality of Public Art is the artist's interpretation and connection with the place that the artwork is located as well as taking into consideration the people who live in or use a space and the community in which the artwork will sit.

4.04.02

For this reason artistic input must be considered at the earliest stage of a development. It may not always be necessary to appoint a well known artist but an artist will often have the necessary skills to successfully take a Public Art project from inception to realisation. Where artists are appointed to design teams the artist should be involved in the creation of development proposals. Artists will be expected to develop their work in collaboration with the existing or new local community and users of the public building or site. Artists should always have due regard to health and safety issues in respect of the art works.

4.04.03

The main roles that artists can have include working:

- Alongside local people and involving residents in exploring the ideas, development and realisation of permanent or temporary art works or arts projects in the community.
- As members of design teams and with architects to enhance aesthetic aspects of the development.
- As researchers and curators, drawing on for example the local history of a place and its surroundings or its proposed future use in order to inform the art works.

4.04.04

The Role of the Developer

All artwork commissioned by a developer should be of a high quality and represent good value for money. Clarity in the developer's Public Art Plan is essential, particularly in relation to specifying the artist's role and expected outcomes. The artist's brief should be set out at the earliest stage of the process.

4.04.05

Recruitment of an Artist

Where the decision is made to appoint an artist, their selection should be made against clear criteria based on the objectives of the commission. According to the nature of the brief, one of the following main methods of recruitment should be used:

- Open submission: Open Competitions or Expressions of interest Opportunities would be advertised nationally or locally (as widely as possible as appropriate to scale of development) and applications sought from artists; no payment is made at this stage. Artists would then be shortlisted and invited to paid interviews to work up design proposals.
- Limited submission: Invited competition or competitive interview. A short list of artists would be drawn up from a recognised register or by recommendation and paid to produce proposals or invited to interview. Invited competitions should be used when there is a need to ensure that the shortlist for a particular project has a balance of artists of sufficient quality and scope of work, or to include artist working in a particular area or media
e.g. architecture, landscaping

- c. Direct invitation: Preferred artist(s) could be approached directly and invited to undertake the commission(s). Direct invitation to one artist should be used in an informed context for a project where a particular artist has been identified for specific reasons, such as in terms of previous experience and particular relevance for the commission.
- d. Purchase of contemporary work: Artworks may in certain circumstances be purchased direct from the studio, gallery or arts organisation from open /limited submission.

4.04.06

The Council's Arts Development Officer can offer advice on Public Art commissioning.

4.04.07

Developers should seek to appoint the artist best qualified to undertake the particular project. Work by notable artists will be encouraged in Central Bedfordshire.

4.04.08

Advice is available from specialist arts consultancies and the councils Arts Development Officer can signpost to reputable consultants nationally and regionally and provide information of consultants that have completed successful projects in the Central Bedfordshire area.

4.04.09

Wherever possible, developers should ensure that the artist's involvement is supported by a project manager with some experience of Public Art and the time to facilitate the process.

4.04.10

The Public Art Brief

The Public Art brief clarifies precisely the kind of artwork and therefore artist required for the particular development.

4.04.11

The brief should clearly establish: a theme; locations; budget programme; identity of the client; and required community involvement and contacts.

4.04.12

A Public Art brief may be prepared by a specialist agency or an artist on behalf of the developer. The Council's Art Development Officer can help to a limited extent in this process.

4.04.13

Skills Needed by a Developer When Commissioning Public Art

A good degree of Public Art expertise is essential and developers should engage consultants with the skills, knowledge and capacity required to support the Public Art process and have regard to their advice.

These include:

- Liaison with Central Bedfordshire Council's Officers regarding the expectations for development sites.
- Consideration of the role of Public Art in relation to the proposed characteristics of development sites.
- Preparation of briefs and managing contracts and budgets.
- Researching and managing the selection of artists.
- Management of artists' ongoing projects – particularly liaison between client/design team and artist.
- Securing required approvals from the local authorities and other relevant organisations.
- Assistance with publicity/PR/launches and documentation.
- Evaluating the Public Art commissioning process.

4.04.14

Maintenance and Operational Responsibilities

The commissioner/developer will be responsible for the proper maintenance, repair and conservation of the work and ensure that successive owners accept this responsibility.

4.04.15

The responsibility for maintenance of the artwork will need to be established in the initial brief by the developer. Maintenance for artist-designed street furniture or works located on public highway or park land would need to be agreed in negotiation with the Central Bedfordshire Council and the landowners concerned.

4.04.16

Maintenance during the course of the artworks life and the decommissioning process should be included in the legal documents prior to the transfer as freehold. Clarity on the existing and likely future ownership of artworks is essential.

4.04.17

The Role of Central Bedfordshire Council

The role of the local authority in relation to Public Art project management varies according to the nature and extent of the scheme.

4.04.18

Whilst initial support and advice is available from the Arts Development Officer, the developers and/or their agents will prepare proposals for Public Art.

4.04.19

The Council should be informed as to each Public Art proposal or plan proposed to take place in the Central Bedfordshire area. Larger schemes may involve greater input from the Arts Development Officer.

4.04.20

The Role of the Community

Commissioned artworks should be accessible to the public and in public view wherever possible.

4.04.21

If an artwork requires planning permission in its own right, consultation with local representatives will take place automatically.

4.04.22

Central Bedfordshire Council wants to involve communities in decisions as to whether Public Art should be provided and in the development of Public Art proposals. Wherever possible local residents should be consulted at the Public Art brief preparation stage. Liaison through local newsletters and online updates are recommended.

4.04.23

This is as important in the new growth areas as in well-established villages and neighbourhoods.

4.04.24

Useful Websites

IXIA - Public Art Think Tank www.ixia-info.com

Communities and Local Government

www.communities.gov.uk

CABE www.cabe.org.uk

Public Art Consultants

4.04.25

If developers do not have the time or skills required to manage a Public Art plan a large number of Public Art agencies are available. Please contact the Arts Officer who can signpost to you to a list of reputable agencies.

4.05 Case Studies

4.05.01

A number of successful Public Art schemes have been completed in the region in recent years. Here are some examples of how artists work has successfully been integrated into the environment.

4.05.02

Case Study 1 Integrated Artwork: Housing development

Arbury Park Public Art Scheme (2006–2009)
Impington, part of a 900 home development on the northern fringe of Cambridge

4.05.03

Making Visible the Invisible

Patricia Mackinnon-Day (lead artist), Richard Heeps (photographer), Kirsten Lavers (neighbourhood artist), Mark Dixon (digital artist), Oliver Bennett (writer), Lubna Chowdhary (sculptor), Adam Booth, Chris Wood, Gallagher Estates (lead developers).

With the involvement of Commissions East, Shape East and the Project scheme (Commission for Architecture and the Built Environment and Arts Council England/Public Art South West)

4.05.04

Artworks are phased throughout the four-year development of the site and include a range of works from community-based art schemes involving residents to the permanent artworks in the community centre, central square, school, hotel and local recreational areas. The lead developers, housing contractors, commercial developers and County Council all commissioned work that built on the strategy. 'Making Visible the Invisible.' produced by Patricia Mackinnon Day which identified ways of integrating the new settlement with the surrounding villages and the historic city of Cambridge.

4.05.05

A Public Art stakeholder group consisting of developers, South Cambridgeshire District Council, Impington Parish Council, Arbury Park residents and artists, has supported the work.

4.05.06

Total cost of artists and works: £350,000
Gallagher Estates with additional financial support from Arts and Business, Martin Grant Homes, Inspace Partnerships, George Wimpey East Anglia, Persimmon, George Wimpey South Midlands and Cambridgeshire County Council.

4.05.07

This case Study is taken from South Cambridgeshire District Council Public Art SPD 2009

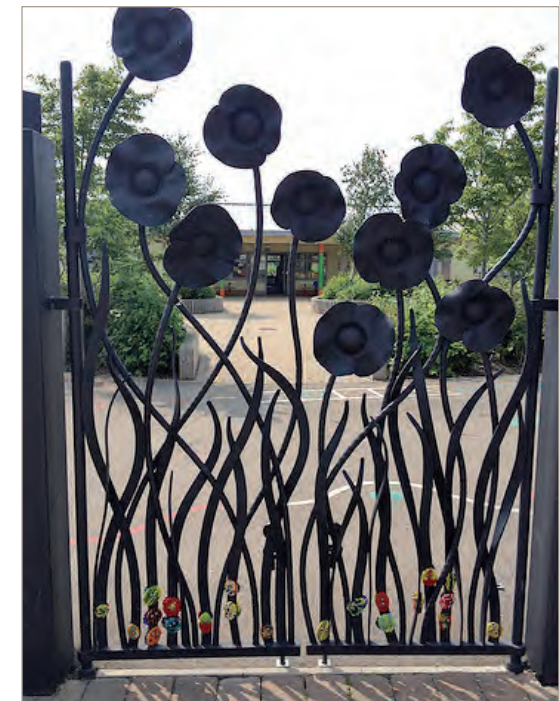


Fig 4.25 Gates for Orchard Park Primary School, artist Adam Booth.

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4.05.08

Case Study 2 Integrated Artwork: Housing Development

Fairfiled Park Development, Stotfold, Central Bedfordshire (1200 homes)

- Developers: Stamford Homes (Linden Homes), Persimmon Homes
- Costs: £23,410.50 (Partitions £19,795.50, Artist community work and creation of artwork £3,050, Building Regs £565)
- Artist: Wendy Briggs

4.05.09

The section 106 contribution for this development was used to create four projects within the Fairfield Park development; the first of which was to provide Fairfield Park Community Hall with a custom made 'moving wall' (made up of 11 partitions) upon which a visual artwork depicting Fairfield Hall and the areas local history was created by local artist Wendy Briggs and digitally affixed.

4.05.10

Wendy worked closely with the local community including the residents association and children from Fairfield Park Lower School as well as carry out a series of workshops open to the whole community.

4.05.11

The resulting artwork partition enabled Fairfield Park Community Hall Association (FPCHA) who manage the premises, to create a more viable and sustainable space for the widest possible community use.



Fig 4.26 Fairfield Community Hall partition, artist Wendy Briggs



Fig 4.27 Fairfield Community Hall partition, artist Wendy Briggs



Fig 4.28 Fairfield Community Hall art workshops, artist Wendy Briggs

4.05.12

Case Study 3: Stand-alone Artwork: Housing Development

- Developer: Storey Homes
- Homes: 1,2,3 bedroom apartments (converted building)
- Cost: £16,000.
- Artist: Martin Johnson (apprentice: Mel Dixon - local artist from Ampthill)

4.05.13

The Limes, Ampthill is a 1960s listed former town hall building converted into apartments. The original building was designed by Sir Albert Richardson, an architect renowned for his enthusiasm for the Georgian period

4.05.14

Central Bedfordshire Council worked with developers Storey Homes to develop an artist brief for this commission which would provide a work of Public Art sympathetic and relevant to the site.

4.05.15

The selected artist Martin Johnson worked in four Ampthill schools as part of involving the local community in influencing the artwork. The final sculpture depicts the leaves, seed fronds and heads of a lime tree.



Fig 4.29 Print workshops with pupils at Alameda School



Fig 4.30 Community art workshops led by artist Martin Johnson



Fig 4.31 Limes, artist Martin Johnson (Photo Hilary Western)

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4.05.16

Case Study 4 Major Project/Scheme:

Town Centre Regeneration

Fakenham Regeneration Project, Fakenham, Norfolk

- Artists: Simon Watkinson, Matthew Fedden and Robert Kilvington

4.05.17

Artist Simon Watkinson was appointed lead artist as part of the regeneration scheme for the Norfolk town of Fakenham. North Norfolk District Council commissioned the artist to develop a series of proposals that bring emphasis to the town centre and increase access and orientation for residents and visitors.

4.05.18

The central part of the scheme is a cast iron paving feature created using thousands of letterpress characters based on the die-case matrix used for casting typeface. Complemented by specially commissioned street lighting, the work makes reference to the town's printing industry. Other commissioned works include seating and litter bins by furniture designer Robert Kilvington and information posts by Matthew Fedden.

4.05.19

The commissioned work was supported by North Norfolk District Council and the Arts Council England Lottery funding.

4.05.20

This case study and images have been supplied by Commissions East.



Fig 4.32 Artist designed floorscape for Market Square, Town Centre, Fakenham



Fig 4.34 Market Square, Town Centre, Fakenham by night



Fig 4.33 Artist designed floorscape for Market Square, Town Centre, Fakenham