

BRACKNELL FOREST COUNCIL PUBLIC ART STRATEGY



APRIL 2013

1 Introduction

- 1.1 Public art provides an opportunity to raise the quality of the built environment and public spaces. Whether it is through free standing pieces of art, or artworks integrated into public spaces and the fabric of buildings, public art can help to deliver high quality and legible spaces and places. Public art is generally located in publically accessible and visible spaces, but can also assist in making a contribution to improving new developments, such as office spaces and educational facilities.
- 1.2 At a time when there are a number of major development projects likely to take place in the Borough, this Public Art Strategy will help to promote opportunities for public art that will enhance the environment and deliver multiple benefits to residents, visitors and workers in the Borough.
- 1.3 Public art has already been delivered in many parts of Bracknell Forest and this strategy seeks to build on this, facilitating the provision of public art in the future in the most effective way.
- 1.4 Public art provision is supported by a number of Council plans and policies and these are set out in Appendix 1.
- 1.5 This strategy does not form part of the Local Development Framework, but is intended to be used as a protocol for public art implementation in Bracknell Forest.

2 What is public art?

- 2.1 The term “public art” primarily refers to artwork which is freely accessible to the public, in or fronting onto the public realm in a variety of forms, which can be either permanent or temporary. However, public art can also serve a function within private areas, such as office developments, to enhance the working environment for employees and visitors. Examples of either can be statues, carvings, engravings, paving designs, water features, mosaics, murals, flags, street furniture, fencing, lighting, video projections and planting schemes. The process may involve professional artists and crafts people in the design and production of the public art, but this will be subject to the scale of the project and viability. It should be noted that any provision for public art is in addition to the provision of public realm and environmental enhancements.

2.2 For the purpose of this strategy, public art is considered to include:

Category	Type
Permanent	Sculpture
	Water feature
	Kinetic works
	Sonic works
	Memorials, plaques and inscriptions
	Murals
	Art infrastructure – studios, workshops, galleries
Embedded	Boundary treatments
	Lighting
	Facades and cladding
	Street furniture, paving
	Architectural detailing, fenestration, glass and door furniture
	Landscaping and trees
Temporary	Exhibitions
	Hoardings
	Photography/digital art
	Performance art
	Text based works
Interior commissions in publicly accessible buildings	Sculpture
	Lighting
	Architectural glass
	Floor treatments
	Textiles, painting, photography
	Furnishings

2.3 Public art can also be used as a key instrument for way-finding and can work well in the following ways at sites;

Category	Type
Gateways	Sites that emphasise entry into the Borough and to individual settlements creating a sense of arrival including arrival by all modes of transport so as to include footpaths and cycleways.
	Sites that emphasise entry into or arrival at, a specific location.
Movement Links	To identify and distinguish key routes and create a sense of place, including: <ul style="list-style-type: none"> • Subways • Bridges • Street furniture • Public transport sites
Landmarks	To identify routes, create focal points and aid orientation
Linear Artworks	To assist with way-finding and highlight routes including those used by cars, cycles and pedestrians.
Local Communities	To create character and provide an opportunity for community expression, through the enhancement of existing and creation of new environments, including: <ul style="list-style-type: none"> • Local and neighbourhood centres • Parks, public spaces and recreational areas • Neighbourhood and community projects
Locations for Temporary Artworks	Sites that provide opportunities for temporary events or locations for art such as: <ul style="list-style-type: none"> • Site hoardings • Public and private buildings and associated spaces • Parks and public spaces
Development Sites	Provide new opportunity for integration of public art within developments to enhance the quality of the environment and contribute to creation of a sense of place and local identity.
Education	Public art projects can create a variety of educational opportunities. This can be through the involvement of the community in the public art to be provided, or through the final elements of public art.

3 Why is Public Art Important?

- 3.1 The Council recognises that public art provides social, economic, environmental and cultural benefits. It can provide an important element in delivering an improved sense of place, delivering high quality environments and creating a sense of community pride.
- 3.2 In addition to enhancing the environment, public art can aid regeneration, contribute to the character and identity of an area and have a key role in way-finding. Additionally, it can promote social inclusion creating a sense of ownership and community, encourage local creativity and provide educational opportunities.
- 3.3 The following are examples of some existing public art in the Borough.



Photo 1 – Paving at Crowthorne Square



Photo 2 – Railings at South Hill Park



Photo 3 – Glazed panels– Bracknell and Wokingham College

4 Strategy objectives

4.1 The objectives of this Public Art Strategy are to:

- Ensure the delivery of appropriate public art in Bracknell Forest;
- Promote the early integration of public art within development proposals, particularly in areas of significant change;
- Clarify the requirements for, and processes involved in, the development and delivery of public art;
- Encourage partnership working in delivering public art; and,
- Establish an agreed management and maintenance procedure for public art.

5 Local context

- 5.1 The themes and materials of public art can help to create links with both the past and present development of a place. Bracknell Forest consists of Bracknell town and the villages and parishes of Binfield, Crowthorne, Sandhurst, Warfield and Winkfield.
- 5.2 Bracknell town may be best known for being a post World War II New Town but its history stretches back to prehistoric times with evidence of Bronze and Iron Age settlements remaining today. It was not until AD 942 that the name “Bracknell” was first recorded as “Braccan heal” in the Winkfield Boundary Charter. It first appeared in an Anglo-Saxon document as a landmark on the boundary between Winkfield and Warfield. The meaning of the name is thought to be 'a piece of land belonging to Bracca on a projecting spur of the parish'.
- 5.3 “Braccan Heal” was in Windsor Forest which covered all of Berkshire, east of the Loddon River. William I created a vast deer preserve in Windsor Forest and historically it was used by Kings and Queens for hunting. This is a key feature of the Borough’s past and present, also carried forward into the Borough’s name and should be referenced when considering the context, theme and materials of public art in the Borough.
- 5.4 Today, very little of the old Bracknell village remains as most of it was demolished in the 1960s to create Bracknell New Town. As part of the New Town, some items of public art were secured and remain in place today.
- 5.5 Crowthorne and Sandhurst developed in the 19th century with the arrival of the railway line and the building of establishments such as Wellington College and Broadmoor Hospital. Communities developed around these new establishments in the south of the Borough, providing homes for the workers and their families, schools, pubs and churches. Sandhurst was originally a small farming community in Windsor Forest. However, a large area of land was sold to the Royal Military Academy (RMA) in 1812. The original 19th century RMA buildings remain and the Academy is still in operation on the site today in the parish.
- 5.6 All Parishes in the Borough have seen periods of recent housing growth and areas for future development are set out in adopted and emerging planning policy documents.

6 Existing Public Art

- 6.1 Public art was secured as part of the construction of Bracknell town centre in the 1960s. However, a range of public art opportunities have also been taken both within the Bracknell area and across the Borough over the years.
- 6.2 Further details on a number of public art within Bracknell Forest can be found on the Council's website at www.bracknell-forest.gov.uk/publicart
- 6.3 The Council would not normally allow the loss of any pieces of public art in the Borough unless it is to be relocated or replaced to the Council's satisfaction. Where new development is coming forward, opportunities to improve the setting of existing public art should be taken wherever possible.
- 6.4 The following are examples of existing public art negotiated through planning applications around the Borough.



Photo 4 – Richard Woods - Mabley Court, Bracknell. Photo 5 – Lucy Glendenning, Jennett's Park. Photo 6 – Martin Heron, The Parks, Bracknell.
Photo 7 – Nicky Hirst, Glazing at Bracknell and Wokingham College.

7 New Opportunities for Public Art in Bracknell Forest

- 7.1 Public art can enhance and add value to the environment, contributing to all aspects of design, from street furniture and paving, to building design and landscape. Incorporated into any accessible space, public art can contribute towards the quality and design of an area or development, creating local distinctiveness for residents, employees and visitors.
- 7.2 The scale and diversity of public art means that potential locations for future projects and initiatives are wide ranging as new development is proposed within the Borough.
- 7.3 The Bracknell Forest Core Strategy and emerging Site Allocations Development Plan Document identify those areas of the Borough where significant change is likely to take place. These are known as the Borough's Strategic Housing Sites

Strategic Housing Sites

- 7.4 The Site Allocations Development Plan Document identifies 6 urban extensions for residential led developments to take place up to 2027 at:
- Land at Broadmoor, Crowthorne;
 - Land at Transport Research Laboratory, Crowthorne;
 - Land at Amen Corner North, Binfield;
 - Land at Blue Mountain, Binfield;
 - Warfield; and,
 - Amen Corner South.
- 7.5 Additionally, Bracknell town centre forms part of a major regeneration project within the Borough. Whilst the redevelopment of Bracknell town centre has outline planning permission, as set out in section 9, the other sites remain at an early stage in the planning process. In delivering public art, the Council will expect development proposals to meet the principles set out in Core Strategy Policy CS7, the principles in this document and any site specific guidance as set out in this Strategy or other documents such as Supplementary Planning Documents or Design Briefs.
- 7.6 For all of these sites a public art statement should be submitted alongside any planning application. Appendix 2 provides an outline of issues that should be covered in these statements. The Council would normally expect bespoke public art solutions to be provided on these major sites and any other proposed options should be discussed and agreed with the Council in advance.
- 7.7 Within all of these sites the Council will expect a coordinated public art strategy, including the following:
- Consideration for the retention of a professional public art coordinator;
 - A public art statement to be submitted alongside any planning application (see Appendix 2);
 - Early engagement as to the approach to be taken to public art within these developments;

- An approach which includes bespoke public art in a cohesive way across the development;
 - Agreement as to the approach to be taken to public art during construction – i.e. opportunities for use of hoardings etc.;
 - Considerations of energy efficiency; and
 - Maintenance and ownership issues to be included as part of a subsequent Public Art Delivery Plan.
- 7.8 In view of the range of opportunities that exist the Council encourages developers to consider how public art can be incorporated into all new developments, at masterplan and/or pre-application stages.
- 7.9 For developments outside the strategic locations, the Council will implement the approach to public art set out in the Limiting the Impact of Development (LID) Supplementary Planning Document (see Appendix 1), and the principles set out in this Strategy.

8 Guidance for developers

- 8.1 There are a number of good practice principles which should be followed in respect of commissioning public art in relation to new development:
- Budgets and timetables should be agreed at an early stage – budgets should take account of transportation and installation costs;
 - Artists should be appointed as early in the development process as is possible;
 - Particular effort should be made to engage local artists;
 - The artists brief should not be prescriptive, leaving the exact nature of the artwork to the artist's creative expertise, but having regard to any design guidance that is relevant; and
 - Proposals should be discussed with the Council and local communities engaged where appropriate.
- 8.2 On large or complex schemes a Public Art Project Manager may be required and public art expertise should be engaged at an early stage in the development process.

Writing a brief to commission public art

- 8.3 The following is a suggested checklist for drafting a commissioning brief for public art:
- The aims of the commission;
 - The exact nature of the site and its intended use;
 - Relevant historical, social, contextual and policy considerations;
 - The role of the artist and possible themes for the artists consideration;
 - Any community or public involvement specifically required (this can be left flexible for the artist to suggest);
 - Any specifications about materials, durability, environmental concern or aesthetics;

- Any constraints on the project;
- The budget for design, production and installation;
- Time-scale for design stage, production and installation;
- Planning permission requirements;
- Maintenance requirements; and
- The selection procedure.

Artist Selection

8.4 When choosing an artist, in addition to factors such as design ability and quality of work, the following factors should be taken into consideration:

- The ability to provide evidence of working with architects and engineers;
- Evidence of managing a project of a similar size/scale/type, particularly important if no Public Art Manager/Coordinator is to be employed ;
- Thorough site analysis, reflected in design concepts and materials;
- Evidence of insurance details;
- The ability to work to a budget;
- Ability to communicate concepts and ideas;
- Ability to deliver the project on time; and
- An understanding and knowledge of the Borough.

8.5 There are three main processes for the selection of an artist, these are:

a) *Open invitation/competition*

Open Invitation can be organised locally, nationally or internationally. It involves advertising for expressions of interest where artists are invited to send examples of relevant or recent work and a CV. A panel of appropriate people then selects a small number of these artists to progress to the tender process.

b) *Selected invitation*

This involves the targeting of artists with experience in a specific area related to the proposed artwork or site. A shortlist of suitable artists is established and an appropriate panel works with the commissioning body to choose a final artist for the project.

c) *Direct Selection*

This is where an artist is directly invited to submit a proposal perhaps because they have already done work in the area or on the site.

Pricing

8.6 The following should be considered in budgeting for public art:

- Advertising and selection costs;
- Project management fees;
- Artists design fees;
- Exhibition, presentation and consultation costs;
- Artists commission fee;
- Materials;
- Travelling and workshop expenses;
- Insurance/public liability/an/or Professional Indemnity costs
- Transportation and Installation costs;
- Professional fees and legal costs;
- Maintenance costs; and
- VAT and contingency costs.

Decision Making Process:

8.7 The following chart sets out the process by which Public Art will be agreed with the Borough Council.

Stage	Applicant ¹	Council
Pre – application	Consider the need for art expertise, need for briefs, commissioning process. Engage with BFC.	Discuss with prospective applicant advising them of relevant policies, expectations.
Application Submitted	Submit a Public Art Statement (separate to the Design and Access Statement) – see Appendix 2	The Public Art Statement to form part of the planning application supporting information and therefore will be seen by interested members of the public. The Statement will be formally consulted on with the Chief Officer: Leisure and Culture who will discuss the statement before commenting with the Executive Member for Culture, Corporate Services and Public Protection.
Application Determined		Public Art Statement approved as part of the planning consent. A condition imposed requiring submission and approval of a Public Art Delivery Plan.
Commissioning and Delivery	Start commissioning and selection process	The Council is open to being included as part of any artist selection panel.
	Submit Public Art Delivery Plan	Approved by the Chief Officer: Planning and Transport
	Selection of artist and submission of proposals for bespoke pieces of public art	Chief Officer: Planning and Transport to discuss with the Regeneration Committee. Chief Officer: Planning and Transport agrees final proposal.

¹ Actions may not occur exactly in this order

Ownership and Maintenance

- 8.8 Maintenance is a key factor in the long-term care and quality of any public artwork and a successful maintenance regime can help to ensure that the benefits and area enhancements generated by public art are enjoyed by future generations. Poor maintenance can not only create a poor impression at a local level, it can also create health and safety issues.
- 8.9 The Council will expect long term maintenance of the public art to be agreed at the outset. This should be an issue considered when the art is first commissioned. Works should be created which are as durable and maintenance free as possible.
- 8.10 The Council's preference is for public art to be located on privately owned but publicly accessible land. Maintenance will normally lie with the original commissioner or landowner. Where public artwork is integral to a building, provided within the curtilage of a development or on land that is privately owned, the maintenance responsibility and duty of care is expected to remain with the site and building owners.
- 8.11 Where public artwork is to be located on land within Council ownership, an agreement should be made between the commissioner and the Council to establish maintenance responsibilities. In cases where responsibility is passed to the Council, commuted sums will be sought to cover the expected maintenance costs.

9 Town Centre Regeneration

Bracknell Town Centre Regeneration

- 9.1 Outline planning permission was granted for the comprehensive redevelopment of Bracknell town centre in November 2010. A reserved matters application for the northern retail quarter, as detailed in the outline planning permission, is expected early in 2013. Further proposals will come forward for the remaining areas in time. The regeneration of the town centre for a mix of uses including residential, retail, leisure and commercial uses is supported by a number of Council plans and policies including the Sustainable Community Strategy and the Bracknell Forest Core Strategy.
- 9.2 This Public Art Strategy will help to inform the retention and relocation of existing public art, and the incorporation of new public art in Bracknell town centre.
- 9.3 A number of documents have been, or will be, produced by the applicants in relation to the redevelopment of the town centre which will also have an influence on the delivery of public art. These are:
- The Town-Wide Landscape Strategy;
 - A Public Space Strategy;
 - Public Realm Design Strategy.

- 9.4 The Town-Wide Landscape Strategy identifies a number of character areas within the town centre. It identifies key gateways into the town centre, key points of arrival as a pedestrian, key amenity spaces and primary pedestrian streets. These should be considered as the most appropriate locations for public art, dependent on the right piece for the right space.
- 9.5 Existing public art in the town centre is detailed below. An assessment of the impact of redevelopment proposals on the existing public art in the town centre has been undertaken. Unfortunately, some items will be lost as part of town centre regeneration and the remodelling and modernisation of spaces. However, the Council considers the following approach to be appropriate:

To be retained in situ

- Floating Ball Fountain – High Street
- Banking Court Fountain – High Street
- Glazed Tiles Mural – Bracknell Railway Station
- Ceramic Mural – High Street
- Subway 16 – Road linking to High Street

To be relocated

- Carved Panels – Crossway House, High Street
- Scenes From the History of Bracknell – William Mitchell mural – High View House - Charles Square

To be decommissioned

- Broadway Panel – Broadway
- The Stag – above retail unit on junction of Broadway/Crossway
- Water Fountain – Charles Square
- Subway 22 – Station Approach

- 9.6 The War Memorial at the entrance to Princess Square and outside St Joseph's Church has been listed by English Heritage and is a Listed Monument. Therefore, if it was considered desirable to move the War Memorial by all parties, including the Royal British Legion, to the facilities being created in the new Legion Square, Listed Building Consent would be required. Additionally, a full assessment of the condition of the monument and its ability to withstand a move would be needed.
- 9.7 Public art that can no longer be incorporated into the redevelopment of the town centre, as stated above, will need to be decommissioned. The applicant should liaise with the Council to secure an appropriate decommissioning strategy for each item.

9.8 The applicants will be required to find suitable and improved locations for the public art to be relocated as detailed above, to enhance spaces where public art is to be retained and to provide new items of public art as stated below.

9.9 As with all public art in the Borough, a number of key principles need to be considered including:

- Long term maintenance;
- Energy efficiency;
- Cohesion – across the development; and
- Art during construction.

Bracknell Town Centre Public Art Opportunities:

9.10 The key theme for new public art provision in Bracknell town centre will be the integration of the natural environment of Bracknell Forest into the town centre. Artistic expression of the surrounding natural environment and “forest”, in line with the Town Wide Landscape Strategy, will be required.

Arrivals:

9.12 The Town-Wide Landscape Strategy sets out a number of character areas in the vicinity of the town centre. One of the character areas defined are the Arrival Gateways. These areas should announce the major entry points to the town centre and set the tone for the discovery within. These elements preferably will be seen from afar and need to take into account visibility at high speed (car and train). Provision of public art at these key locations is a priority.



Map 1 – town centre gateways

- 9.13 A possible approach for the gateways is the composition of vertical totems as shown in Photo 7 below. These could be provided in different sizes, materials and locations but with common theme to distinguish the space, but connect the whole of the centre. For example, Corten steel as shown in photo 7 is favoured as an architectural material because of its warmth and texture and how this relates to trees and their bark, and consequently connecting to the town-wide landscape vision. These totems, can be associated in some cases with trees and plants. Smaller scale installations could be deployed within the ‘undergrowth’ to provide a more human experience for pedestrian routes where applicable.



Photo 8 – Corten steel trees which could form part of the gateways into the town centre

Nodes and Amenity Spaces

- 9.14 The areas defined as nodes within the Town-Wide Landscape Strategy have the potential to act as focal points for light treatments and more interactive and stimulating pieces of art. Destinations in their own right, they should provide a social space that encourages people to meet and will aid orientation and navigation around the town centre.

9.15 Techniques that might be applied include:

- Light sculpture;
- Bespoke street furniture;
- Glass pavers with natural imagery cast within;
- Backlit leaves;
- Light trails.



Photo 9 – lighting effects as public art within public spaces or nodes

9.16 In all these instances, the lighting of the exterior of buildings would need to be considered to provide an appropriate backdrop to the activity within. This is particularly true for the historic buildings which are to be retained as part of the redevelopment. The Town Centre Lighting Strategy will illustrate how this can be best accomplished throughout the centre.

Walls and Facades

- 9.17 The key facades are to be considered as architectural set pieces in that they have a presence and significance during the day and could be illuminated at night to provide 'stepping stones' of light that lead pedestrians through the development and act as focal points.
- 9.18 The facades of leisure elements may consider backlit translucent material with the addition of colour and gently modulating light transforming these from merely architectural lighting to an exciting artistic intervention. The cinema block would be the most relevant location for this, but smaller elements of this could be incorporated elsewhere in the centre.

Pedestrian Streets and Transition Spaces

- 9.19 The Public Realm Strategy recommends that the organic planting at the periphery becomes more ordered and regular within the town centre. The light/art strategy should seek ways in which to support this.
- 9.20 Techniques could include:
- 'Light trails';
 - Illuminated street furniture;
 - Tree illumination;
 - Paving design.
- 9.21 Where architectural canopies are installed, these could use glass techniques (such as staining or etching) to further develop the forest theme in an artistic manner.

10 Further Information

- 10.1 For further advice on providing public art please contact:
- The Urban Design Officer for general enquiries; or
 - The assigned planning case officer for individual planning applications and pre-application discussions.

Tel.: Bracknell Forest Council Customer Services on 01344 352000

Appendix 1 – Policy Context

Council Policy

The Council has a number of adopted plans and policies which support the delivery of public art.

Bracknell Forest Sustainable Community Strategy 2008 - 2014:

Produced by the Bracknell Forest Partnership², the Sustainable Community Strategy contains a long term vision and objectives for the Borough. The delivery of public art is relevant to the following objectives:

- 2a – Sustainable Development
- 2b – Protecting the Environment
- 3a – Engaged and empowered communities
- 3b – Enjoying Life
- 3c – Being and feeling safer.

Bracknell Forest Core Strategy, 2007

The adopted Core Strategy sets out strategic planning policies for the delivery of future development in the Borough. Of particular relevance to the delivery of Public Art are:

Policy CS7: Design – Requires high quality design ***and well designed and integrated public art.***

Policy CS3: Bracknell Town Centre – seeks to ensure that development creates a high quality and distinctive environment

Cultural Strategy

The Bracknell Forest Cultural Strategy ‘Life is for Living’ was published in 2008. It has the following mission statement and themes:

² Bracknell Forest Partnership consists of representatives from the public, private and voluntary sectors.

Annex 1 – [Public Art excerpt from - *Limiting the Impact of Development Supplementary Planning Document (LID SPD), 2007 (as amended)*

The LID SPD sets out guidance to developers, applicants and other stakeholders on planning obligations that may be required in relation to new development. This includes improvements to the public realm and specifically includes public art.

The LID SPD identifies that the Borough Council will encourage developers to provide art as part of development schemes. These may form an integral part of the design of the development, for example murals or take the form of freestanding sculptures or statues. For developments above certain size thresholds (see table below), the provision of public art will be expected on – site.

If it is not practical to make provision for public art within the application site, the LID SPD sets out that a developer may be given the option of providing a contribution to a work of art in the vicinity of the application site or exceptionally, in another part of the Borough. The requirements for delivering public art as set out in the LID SPD are set out below.

Limiting the Impact of Development SPD

Development Type	Proposal	Contribution
Residential and employment (including business, industrial, distribution and storage (BIDS) uses, retail, leisure, health and educational) development and any other significant public building including <ul style="list-style-type: none"> • New build • Redevelopment • Mixed use schemes • Changes of use • Conversions 	Net increase of 100 or more dwellings	The provision of public art within the application site negotiated on a case by case basis to the value of circa 1% of the gross development cost (excluding land)
	Net increase of 2,500 m2 of more of B1 floorspace.	A contribution negotiated on a case by case basis circa 1% of the gross development cost (excluding land) towards the provision of public art.
	Net increase of 4,600m2 or more of B2 floorspace	
	Net increase of 6,700m2 of more of B8 floorspace	
	Net increase of 2,500m2 or more of retail, leisure, hotel or education uses	
Significant public buildings in		

	terms of visibility/landmark sites.	
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National policy

National Planning Policy set out within the National Planning Policy Framework seeks high quality and inclusive designs which establish a strong sense of place and which are visually attractive³.

Annex 2 – Public Art Statements

Public Art Statements should be submitted alongside applications for those sites set out in paragraph 8.24, The following are elements that applicants should consider including in a Public Art Statement. There may be some variation in detail depending on whether the application is in outline or in full.

- Description of the relationship between the public art statement and the Council's Public Art Strategy and relevant public art policies.
- Description of the site wide approach to be taken to public art including key locations, linkages and relevant information on themes and materials.
- Indicative timescales for the development and links with public art commissioning process including 'trigger' points for delivering public art on larger applications.
- Details of the commissioning process for public art.
- Indicative budget allocations for the delivery of public art (see Section x of this Strategy on costs)
- Indicative details of ownership, maintenance and de-commissioning of public art.

Upon approval of any application requiring a Public Art Statement the Council will include a planning condition in any planning consent requiring the submission and agreement of a Public Art Delivery Plan.

³ The National Planning Policy Framework can be viewed at www.communities.gov.uk