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# public artists

## *request for qualifications*

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### **Call to Public Artists - Winnington Urban Village - Public Art Project**

Tender to commission the appointment of a public artist to design, produce and install artwork in the public realm. The consortium seeks expressions of interest from experienced and suitably qualified artists who have a track record at developing new public artwork.

The Winnington Urban Village Public Art Competition is open to professional local, national and international artists with experience of working on public art commissions within the landscape.

***Budget:*** £90,000 (*All inclusive for design and installation, but excludes VAT*)

***Deadline for Submission:*** 4.30pm, 17.04.2015.

***Anticipated Artwork Installation Date:*** Spring to Summer 2016

Applicants are requested to read the full content of this document carefully as it contains important information pertaining to all stages of the commission.

Late submissions will not be accepted.

Please note that all submissions should be issued by email.

## Winnington Urban Village - Public Art Project

### Background Information - Winnington Urban Village

Winnington Urban Village is a new housing development currently under construction and comprises 1200 dwellings on land between the river Weaver and Winnington Avenue close to Northwich. It is being built on a site which was once a thriving chemical processing plant Brunner Mond which produced Soda Ash.

The site comprises a main spinal road linking Winnington Avenue to Winnington Lane providing access to housing which has been designed to create different character areas from urban style mews houses to the traditional family style homes. There is a network of public realm (urban squares and the local centre), public open space and play areas within the development which are linked by a network of public footpaths, pedestrian and cycle routes. The site also has a strong link with the River Weaver and a bridge has been retained as a pedestrian link between the main body of the site and Wallerscote Island.

Winnington Urban Village is being developed by a consortium of house builders which include Morris Homes, Taylor Wimpey, David Wilson Homes and Barratt Homes. They are committed to delivering public artwork as part of the approved planning submission 12/01837/REM with the aim of promoting a sense of place which reflects the sites cultural heritage and the quality of the development.

Submitted and approved documents can be viewed via Cheshire West and Cheshire Planning Application web site using application number 12/01837/REM.

### Aims Of The Project

The aim of the project is to integrate high quality artwork and creativity into the public realm, public open space and play areas within the Winnington Urban Village, thereby creating a pleasant and diverse environment in which to live and build a community on.

The consortium wish to commission an artist who will spend time understanding the site, researching its cultural heritage, meet with the Arts Officer at Cheshire West and Chester (CWAC) and create proposals with consultation with the local community at the heart.

The housing development will be delivered in phases over a period of 10 years due for completion in 2023 with each phase including a section of the site which could comprise anything from urban squares, play areas, public realm and the river Weaver. Each area will be distinctive in character however it will be important that the design proposals for public art are developed within a strategic framework so that each element relates to each other and the development site as a whole.

In order that the art can be delivered early within the programme it is envisaged that the art will be located within the Phase 3i and River Weaver Corridor areas (Plan in supporting information section). Indicative locations have been noted on a separate plan as a guide to suggested locations (Plan in supporting information section). The plan is indicative only.

### Vale Royal Borough Council Public Art Strategy, April 2008

Vale Royal have produced and adopted a Supplementary Planning Document (SPD) for major regeneration schemes, which sets out the requirements for developers (document available on-line). This public art strategy details how the Council can support and deliver public art commissioning within new developments and other projects. The artist should consider this document when developing concepts and designs.

### Public Art Strategic Framework

CWAC have adopted a Public Art Strategic Framework which exemplifies good practice and reflects the current recommendations of organisations such as the Design Council, the government's advisor on architecture, urban design and public space, and ixia, an independent body for public art that promotes research and innovation for public art practice.

To enable the consistent commissioning of high quality public art across the authority the strategy sets out 6 objectives for commissioning public art, these are;

- 1) Public art should be **Site Specific**, reflective and responsive to character of the place it is commissioned for, the personality and identity of our city, towns and rural areas are the starting point for an artist's research;
- 2) Public art needs to be **Embedded** within a project or development;
- 3) Artists should be brought onto project or design teams at an **Early Stage** of the process;
- 4) When funded, or part-funded, by CWAC, public art needs to respond to and deliver against **CWAC Priorities**;
- 5) Public art projects should utilise **Creativity In Its Broadest Sense** and engage with the local and regional cultural infrastructure where possible;
- 6) When commissioning public art we should be mindful of the wider context of creating a **High Quality Public Realm**, and look to national, regional and local policies and guidance around innovative place-making for support.

These objectives will be applied at the outset of this public art commission and should be used by the artist to guide the development of the artwork.

### **The Role Of The Artist**

Our aspiration is to work with a professional artist of repute, an artist who has;

- 1) A previous track record of working in cross discipline teams and with other design professionals;
- 2) Knowledge and experience;
- 3) Ability to engage with a strategic vision;
- 4) Confidence of experience and approach to gain the trust of CWAC and the consortium;
- 5) Ability to inspire and communicate concepts with communities;
- 6) Experience, vision, new perspectives and approaches;
- 7) Experience and aptitude to lead a long term project.

The role of the artist will be as a strategic thinker, one who considers the place, the people who will use that space, the surrounding environment, history, and more, in developing design concepts and proposal. In doing so they will provide a programme of public art commissions for a particular place and for the people who use that space.

The artist will be expected to collaborate with the various consultants, the consortium and CWAC to;

- 1) Identify opportunities within the development for art commissions;
- 2) Attend meetings related to the development of artwork(s);
- 3) Conduct consultation with the relevant parties and the local community involving them in developing ideas about what and how art can be integrated the development;
- 4) Produce a design proposal(s) which includes the following;
  - Proposals for art commissions (should be to full design stage), identifying which fall under the following categories;

**Built In** - Artworks that need to be 'built in' to the fabric during construction or re-modelling (e.g. walls and railings, hard surfaces, lighting, signage and street furniture) with an indication of how the funding of these works can be supplemented by use of construction sums and built into the construction programme.

**Stand Alone** - Artworks that are more 'stand alone' and which can be installed either during or at the end of /during the construction period.

The artist must be able to demonstrate

- A description (with photographs) of the work conducted with members of the local community.
- Budgets and technical information for all art proposals
- The names of other artists recommended (if appropriate) for completing the art commissions.
- An implementation plan and schedule for undertaking the commissions.
- Evaluation of the public art strategy framework.

### Consultation

Community engagement is a key element to this project and the consortium is keen to work with an artist in the development of this. There will be a number of groups and organisations to engage with. They could include:

- Local Community Groups
- Local Residents and Businesses
- Local schools

NB: this is not an extensive list

### **Timescale**

The below sets out the anticipated stages in the programme to procure an artist and for the installation of the artwork. See supporting information for indicative programme.

*Stage 1* - Expression of Interest Responses Received and Artboard Panel Review.

*Stage 2* - Shortlist artists notified (3 number). Artists to produce sketch schemes and present to the Artboard and be on show at a public consultation event. Selection of preferred artist based on Artboard and community consultation feedback.

*Stage 3* - Selected artist appointed to work up design concepts. Presentation to Artboard and the community.

*Stage 4* - Final design process and approval.

*Stage 5* - Artwork proposals submitted to the local planning authority CWAC to close out planning conditions. Contract agreement. Manufacture of artwork and installation.

*Stage 6* - Celebration event.

### **Budget**

The consortium will provide a sum of £90,000 to tender, consult, commission, fabricate and deliver public art. The artist should provide an indicative breakdown of the fee to indicate the percentage associated with:

- Artists – to cover artists' time, expenses and design costs.
- Materials and Fabrication (including and technical / structural support)
- Site preparation, implementation, and celebration

Fees exclude VAT at the current standard rate.

## Application Process

### Selection Process

The commissioned artwork will be chosen through a two-stage Artwork Selection process:

- The first stage will short-list applicants based on qualifications and past work.
- The second stage of the competition will select an artist based on a concept project proposal.

Selection Committee will shortlist up to three Artist. Short-listed Artists will be expected to travel to Winnington to visit the site, meet the design team, and learn about the area and it's community at large. Each short-listed candidate will be rewarded a £500 honorarium fee.

Selection Committee members will include representation as follows: The Consortium, CWAC, TPM Landscape LTD and community representatives. The Selection Committee is under no obligation to choose any finalists. All decisions of the Selection Committee are final.

### Communication

TPM Landscape will be responsible for all communication, either verbally or in writing, between artists making submissions and members of the Selection Committee. Any communication between applicants and Selection Committee members regarding submissions or the competition may result in disqualification.

The process for selecting an artist will be in line with best practice as recommended by national bodies, such as Arts Council of England.

### Coordinator Contact Details

The main contact for the artist will be Katy Hayhoe at TPM Landscape Ltd who is coordinating the expressions of interest, interviews, consultation and selection process.

Katy Hayhoe (Landscape Architect)  
TPM Landscape  
10 Little Lever Street  
Manchester  
M1 1HR  
Telephone: 0161 235 0600  
Email: [katy@tpmlandscape.co.uk](mailto:katy@tpmlandscape.co.uk)

### Competition Entry Requirements:

Please send all materials as separate files via email to [katy@tpmlandscape.co.uk](mailto:katy@tpmlandscape.co.uk)

Incomplete applications will not be accepted.

Artists must submit the following in order to qualify for consideration in the competition:



#### 1. Submission Form

Complete and signed with contact information



#### 2. Letter of Intent / Statement

Letter outlining why you are interested in this project, how it relates to your art practice and how you would approach this project as an artist. (One page maximum).



#### 3. References

Two, with a minimum of one from either public art commissioning agents, or clients or consultants. Please provide references' current contact information.



#### 4. CV

Detailing professional experience as an artist, prior public art experience, and / other relevant information; maximum 3 pages.



#### 5. Visual Documentation

Of previous public artworks or artworks which best illustrate a body of artwork related to the project. Include a maximum of 10 images (we will not accept tiff, or Power Point formats; minimum 150 dpi images); Ensure images and files are named appropriately for ease of reference.



## Winnington Urban Village - Public Art Project

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone (Work/Mobile) \_\_\_\_\_

Email Address: \_\_\_\_\_

Web site if applicable: \_\_\_\_\_

I, \_\_\_\_\_ (PRINT NAME) hereby make a Submission for this Public Art Project and am in agreement with the Terms of Competition as outlined in the Information Package.

Applicants Signature: \_\_\_\_\_ Date: \_\_\_\_\_

### CHECK LIST: Include all of the Following

- ☐ 1. Submission Form
- ☐ 2. Letter of Intent / Statement
- ☐ 3. Reference
- ☐ 4. CV
- ☐ 5. Visual Documentation

Email to: [katy@tpmlandscape.co.uk](mailto:katy@tpmlandscape.co.uk)

Deadline: Received in office no later than **4:30pm** on **17.04.2015**

The Consortium, CWAC and TPM Landscape Ltd would like to thank all artists for their interest and submissions to this expression of interest.

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public art

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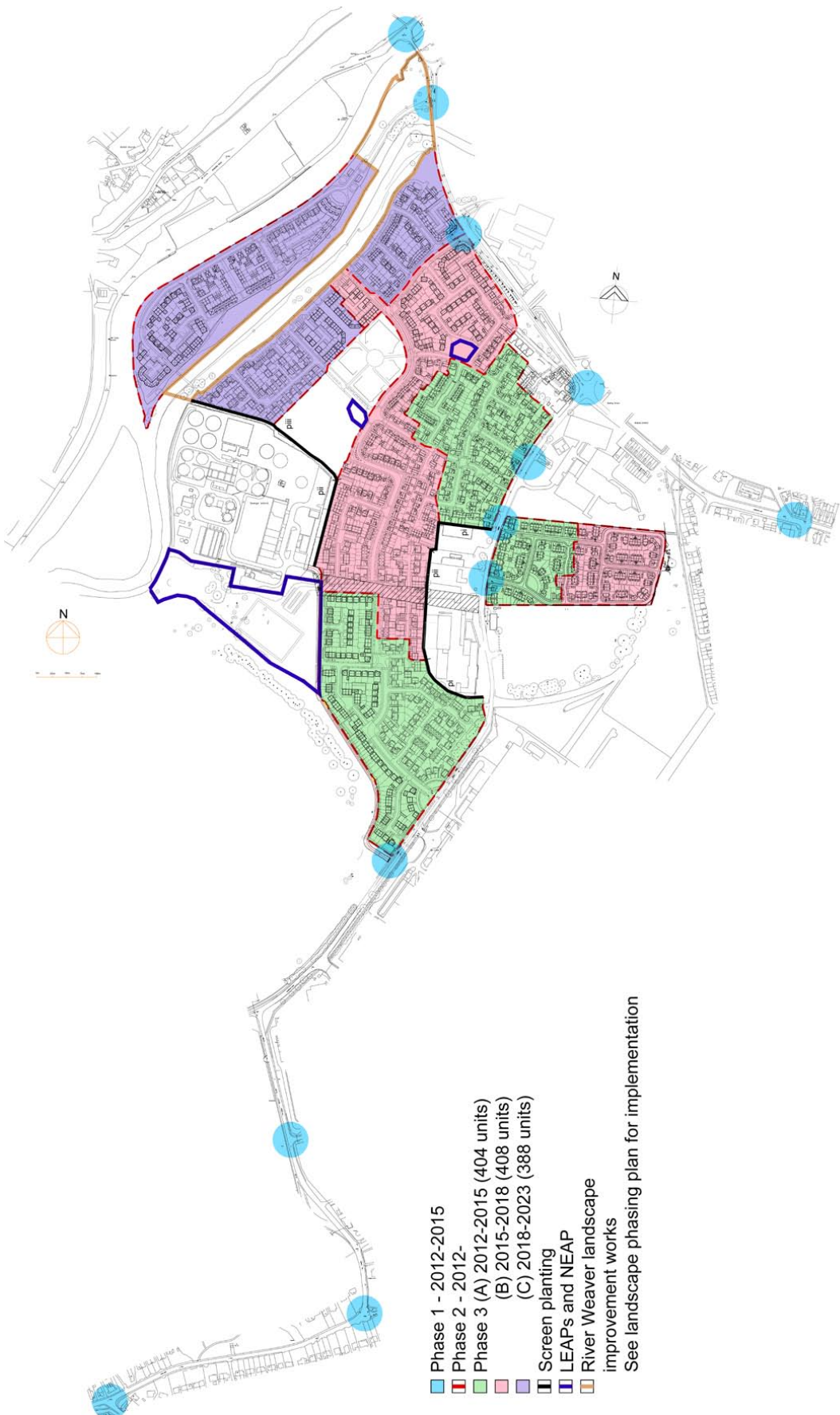
**public artists**  
*supporting information*





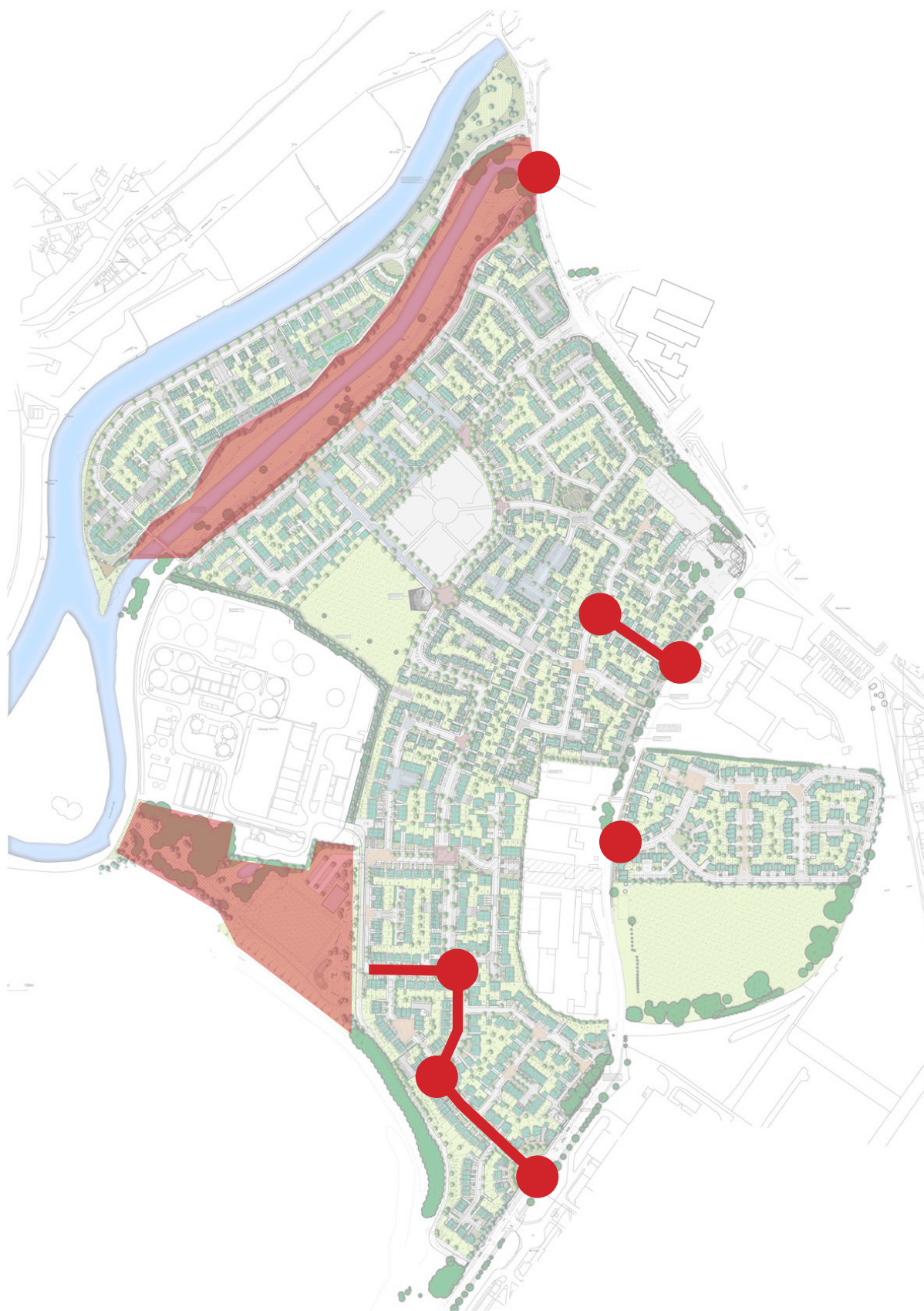






Current Phasing Plan





## Winnington History

When creating a new development it is important to recognise the sites history and local context to help create a sense of place and integrate the development into its surroundings. This could be reflected in the arrangement of the houses, through architectural detailing, artwork and new street names. The site on which the new housing development is being built has two main historical events which could be the starting point from which the artist starts to draw inspiration from;

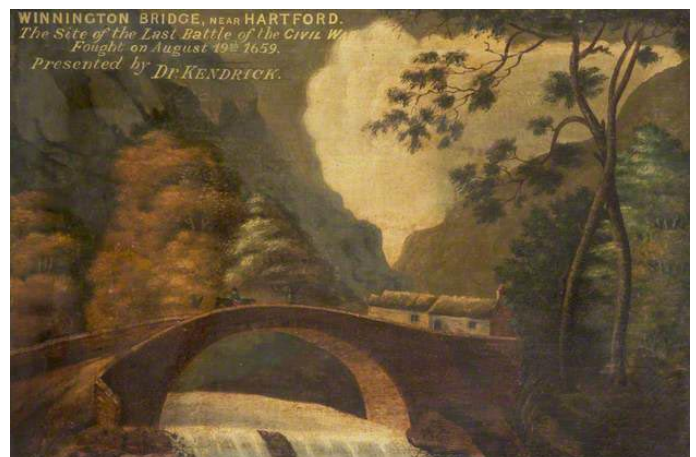
The most recent is that the site was once the location of what was once the world's biggest chemical company in the production of soda ash, a small part of which is still active to this day on the opposite side of Winnington Lane at Brunner Mond UK Chemical works. Brunner Mond was set up by John Brunner and Ludwig Mond in 1873. They choose the site in Winnington because it sits on a bed of salt 600 feet thick and it fairly close to Buxton Limestone quarries and nearby coalfields. The site also sits on a good transport link the Barton Cut, a canalised portion of the River Weaver.

Remnants from its industrial past can still be seen today. There is an old bridge from the main site to Wallerscote island which is being retained within the development. The site still has a visual link to the active part of the Brunner Mond works to the east and it is imagined that people who work here live locally and would move into the new development site. The old Limes beds which were a by-product in the production of soda ash are a prominent feature of the local landscape and have even begun to be recognised as an important wildlife habitat for flora and fauna.

The second event which was reported to have taken place close by (or even on the site) is the battle of Winnington Bridge which took place on the 19th August 1659. This battle was thought to be the final battle of the English Civil War following the death of Oliver Cromwell. A plaque detailing the day's events is erected on the side of Winnington Bridge, known as the swing bridge over the River Weaver



*Old picture of the swing bridge with the works in the background*



*Old painting of the Winnington Bridge*

Winnington Urban Village - Public Art Commissioning Programme

Responsibility/Attendance

TPM Landscape (TPM)

The Consortium (C)

Cheshire West and Cheshire (CWAC)

Artist (A)

All (TPM/C/CWAC)

Programme Date		Mar-15	Apr-15	May-15	Jun-15	Jul-15	Aug-15	Sep-15	Oct-15	Nov-15
<b>Stage 1</b>										
TPM	Preparation of design brief for artist									
TPM	Upload expression of interest									
A	Expression of interest response time (4 weeks)									
All	Expression of interest shortlist process (1 week)									
<b>Stage 2</b>										
All	Shortlisted artists (4 no) to produce sketch schemes (4 weeks)									
All	Shortlisted artists interview to present sketch ideas to 'Artboard'									
All / Community	Public Consultation event									
All	Selection of Preferred Artist									
<b>Stage 3</b>										
A	Artist design period (6weeks)									
A/All	Artist design presentation to 'Artboard'									
All	Public Consultation event									
Community	Public Consultation Feedback (2 weeks)									
<b>Stage 4</b>										
A / All	Final design iteration and approval									
<b>Stage 5</b>										
A / TPM	Maintenance Plan Report									
TPM	Planning Application Submission (assumed 8 weeks)									
All	Contract Agreement									
A	Manufacture of Artwork (tbc)									
A	Installation of Artwork (tbc)									
<b>Stage 6</b>										
A / All	Celebration Event (tbc)									

Anticipated Installation date Spring-Summer 2016