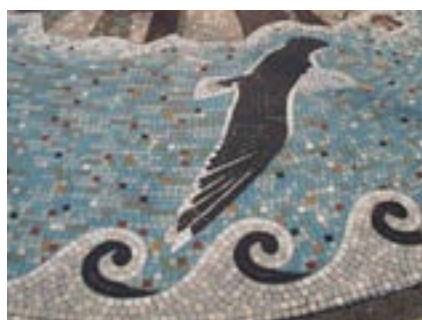


Public Art and Cultural Development: A Practice Guide for Barry and the Waterfront

Vale of Glamorgan Council

2005



CONTENTS

1. Foreword / Preface

2. Context

3. Public Art and Cultural Development

- 3.1 Context
- 3.2 Supplementary Planning Guidance
- 3.3 The Benefits of Public Art
- 3.4 Barry Characteristics

4 Commissioning Opportunities

- 4.1 Artistic Considerations
- 4.2 Site Specific Themes
- 4.3 Strategic Opportunities
 - 4.3.1 Early Priorities
 - 4.3.2 Architectural and Integrated
 - 4.3.3 Transport and Gateways
 - 4.3.4 Barry Town Centre
- 4.4 Existing Public Art in Barry
- 4.5 Examples of Best Practice
 - 4.5.1 Bilbao
 - 4.5.2 Newcastle Gateshead
 - 4.5.3 Morecambe Bay
- 4.6 Commissioning Brief (example)

5 Recommendations

- 5.1 Conclusions

6. Appendices

- 6.1 OS Maps
- 6.2 OS Locations List for Strategic Priorities
- 6.3 Consultees
- 6.4 Bibliography

FOREWORD / PREFACE

The advice in this Guide is based on the growing and recognised value of the arts as an essential component in securing quality within public spaces and the built environment. Public art can make an important contribution to quality of life and the environment, whether that is rural, coastal or urban, town or city and experienced while travelling or visiting, or as a resident of a community.

This document was commissioned jointly by the Vale of Glamorgan Council, Associated British Ports and the Welsh Development Agency and has been written following consultation with a number of interest groups and individuals within Barry, including artists, arts organisations, associated professionals and political representatives. It has been designed to function as a companion guide to the 'Strategy for the Integration of Artworks in the Public Realm' written for the Vale of Glamorgan Council, and should be considered in parallel to that document, as well as the associated Technical Appendix, which supports both with detailed technical information and relevant and inspirational project examples and the relevant Supplementary Planning Guidance.

This Guide responds to various key themes of Barry and the Waterfront Development, by demonstrating how public art actively aids regeneration initiatives and, most importantly, can involve the community in the regeneration and enhancement of their area.

The Vale of Glamorgan Council's adoption of a Percent for Art Policy is a landmark move, and one that will benefit the life of all that live in the authority; providing an opportunity for art to feature strongly in the thinking of the Council, whenever new developments are tabled, evaluated and ultimately progressed through to realisation.

This Guide comes at an important time in the development of Barry Waterfront, when its sense of place is being re-defined and its future is emerging clearly. Most importantly, the commissioning of this document accents the Council's acknowledgement of the importance of the public arts in the urban regeneration of Barry, and subsequently, the well being of the communities the Council and its partners serve.

CONTEXT

Barry, with a population in the region of 47,000 is the largest town within the Vale of Glamorgan Unitary Authority and the seat of the Vale of Glamorgan Council. It lies approximately 10 miles distance south west of Cardiff, and is the largest source of employment in the Vale, as a centre for industry and port related business activity. The town is especially well served by road and rail transport links, along with Cardiff International Airport, which lies in close proximity at nearby Rhooose.

From its early days the town's social and economic identity has been inextricably linked to the sea. Like the other coastal ports of south Wales, the initial economic activities of the area date back many centuries in this case to the de Barri clan in the 13th century, whose role in the export of dairy produce to the northern peninsular of the West Country led directly to Barry's initial identity as a port town. It rose to significance however through the efforts of David Davies of Llandinam, the visionary director of the Barry docks project of the late 19th and early 20th Century. Working alongside HM Brunel (son of the great Isambard Brunel) Davies presided over the transformation of the waterfront into the magnificent system of docks that remain today. The port facilities heralded a new era for Barry and its prosperity and population grew rapidly from 500 to 39,000 within only 40 years.

Today, the elegant and imposing Barry Docks Office, one of the administrative centres for the Vale of Glamorgan Council, dominates Barry waterfront. Outside the building stands the statue of David Davies of Llandinam by Alfred Gilbert (1893) a reminder of Barry's importance during the years when South Wales produced most of the coal used across the oceans.

The regions economic activity was the key influence in the shaping of the town's social and physical structure. The Barry Docks were built in direct competition to the overburdened ports further east (Cardiff and Penarth) and the town carved its own identity becoming a magnet for a labour force eager to claim a share of the area's prosperity. Amongst the influx of workers were immigrants ranging in nationality from Greek, Italian and Spanish to Norwegian, and including many from the Jewish diaspora. Barry's cultural heritage has shaped many of the town's retail activities as well as influencing the community independence, which marks the town to this day.

World War 1 however was an important turning point in Barry's fortunes, heralding a steady decline as a key mass exporter of coal. The identity of the town appeared in flux

between its ongoing commercial port activities and a burgeoning holiday and tourism market. This latter activity can be attributed to the beauty of the coastline and beaches within the Vale as well as the growing popularity of Barry Island as a seaside holiday resort.

Barry's port and export activities experienced an important shift in the early 1950's however, with Barry beginning to develop a new role as a manufacturer and exporter of chemicals. The first plant, built by Dow Corning's predecessor, was completed in 1951, and the role of the docks changed rapidly from mineral to chemical activity.

Barry Island became famous for its Butlin's holiday camp. Built in 1966 the mass-market holiday experience in South Wales became inextricably linked to Barry's identity. However this market too was destined to erode and by the late 70's holidaymakers had abandoned their own shores for resorts overseas.

This brought about a second wave of uncertainty for Barry, and again, instability in its social identity, heightened by economic depression of the 70's and 80's, by which time the spirit, epitomized by Barry's important Waterfront was effectively wiped out, in spite of the continued commercial activity in the docks.



Image: Barry. Photo: Betina Skovbro © courtesy of CBAT.

In 1994 Associated British Ports (ABP), the Welsh Development Agency (WDA) and the Council established the Barry Joint Initiative, to undertake the reclamation of land and attract investment in pursuit of the regeneration of Barry and the Waterfront. Since, land has been made available for redevelopment and house builders Westbury, Redrow and Persimmons have undertaken residential development schemes as well as the inclusion of retail space in the form of a large and popular Morrisons store. A second phase of master planning is underway, which will see more land made available for development, including some prime waterfront locations for leisure or residential development as well as provision for public open space.

PUBLIC ART AND CULTURAL DEVELOPMENT

3.1 Context

“It is important that Wales uses the reputation of its artists, performers and cultural traditions to project an image of the culture of Wales into international consciousness. Inevitably, that image will draw on the heritage of Wales, but it must be more than mere nostalgia. It must be a modern image of excellence that improves Wales’ standing and draws visitors and investors to us”

(Creative Future: Welsh Assembly Government)

In July 2003 the Vale of Glamorgan Council adopted a Percent for Art policy for new developments in the Vale to ensure the procurement of public art throughout the authority:

“The Council will seek to negotiate a minimum of one percent of the costs of all capital developments for public art within major developments. The Percent for Art fund will be set aside for works of art complementary or integrated within that development”

For clarification, the Council has chosen to adopt the definition of “major developments” as contained in the Town and Country planning (General Development Procedure) Order 1995:

- The erection of 10 or more dwellings, or where this is unknown the site area of 0.5 hectare or more; and
- In other cases where floorspace to be created exceeds 1,000 square metres (gross) or the site area is 1 hectare or more.
- All waste developments, meaning any development designed to be used wholly or mainly for the purposes of treating, storing, processing or disposing of refuse or waste materials.

This study is intended to provide both a guide and context for forthcoming developments in Barry and builds upon and references previous research work and reports carried out for the Council and its partners. The main conceptual frame for the study is the built environment and how the work of artists can contribute to and enhance the quality of our surroundings.

Secondly it is intended to function as a homogenising tool within Barry and the Waterfront, and in particular - referencing the ‘Barry: A Vision for a Sense of Place’ report carried out in 1996 by Robert Maguire Consulting – unify the various areas through a Public Art Strategy for Barry. The scope of the paper will take the eight wards of Barry within its remit, encouraging coherence in the visual landscape.

This study also takes into account the historical, social and cultural history of the region as well as the continually unfolding developments within greater Barry, with a particular focus on the Waterfront. The Waterfront is rich in both heritage and collective social memory and as such this aspect must be acknowledged and referenced in terms of the areas developing future.

The Vale of Glamorgan Council encourages the production of artist led projects that strive to have a cultural value, as well as strong social and economic accent. It is widely acknowledged that the works of artists function most successfully when they are contemporary in their approach, acknowledge and stimulate innovative and new approaches, but reference the history of the context. Examples of this are to be found in Bilbao Spain and Cardiff Bay. In Bilbao for example public art accents the maritime history of the region through subtle material reference of the trade aspects of the area, whilst looking forward in the depiction of this theme.

Much like Cardiff, Barry and its Waterfront has a history of industrial and maritime activity. As a result the area is made up primarily of brown-field sites, a remnant of the industrial, storage and transfer activity around the operational deep-water port. The western fringes have been utilised and developed for both residential and business use. The land is literally steeped in its past activity. It is marked by ciphers as imposing, yet distinct, as the Mole, together with the grand architecture of Barry Docks office and the Pump House.

1. Baruc, Butterils, Cadoc, Castleland, Court, Dyfan, Gibbonsdown and Illtyd



Image: David Davies Statue, Barry Dock Office, Barry, Photo: Betina Skovbro © courtesy of CBAT.

3.2 Supplementary Planning Guidance

The key mechanism for securing the funding, and subsequently the delivery of, the public art programme in Barry and its Waterfront is the SPG (Supplementary Planning Guidance) which contextualises the Percent for Art policy within the functions of the Council's Planning Department, and subsequently advocates the policy to developers. This SPG sets out how the Vale of Glamorgan Council will implement its Percent for Art policy as well as provide guidance to developers and architects on best practice procedures for the commissioning of public art.

3.3 Benefits of Public Art

The implementation of this strategy by the Vale of Glamorgan Council will facilitate further returns, building on those already achieved through the Vale of Glamorgan's commissioning history. As well as local distinctiveness and national and international profile, a number of significant benefits and policy objectives can be achieved through the adoption of a coherent public art strategy.

Experience throughout Europe and in countries such as Australia, Canada and America, provides compelling evidence that a comprehensive and properly managed public art strategy for the Vale of Glamorgan, and the ensuing integration of considered artworks in the public realm, can:

- Support the vision by assisting the climate of social, cultural and economic confidence
- Underline the status of Vale of Glamorgan as a forward looking Local Authority
- Strengthen the infrastructure for the arts, enhancing cultural economy and profile

- Exemplify the ambition and spirit of innovation within the Vale
- Encourage positive changes in external perceptions of the Vale
- Attract cultural tourism
- Support economic regeneration

- Maximise best value in development
- Maximise public benefit from private investment
- Assist in creating high quality built environment
- Deliver competitive advantage through environmental quality

- Assist community development and social inclusion
- Increase a sense of security and encourage greater use of public open space
- Contribute to local identity and distinctiveness
- Support the delivery of Agenda 21 and Objective Two strategies

For further background see the Strategy for the Integration of Artworks in the Public Realm as well as the Technical Appendix.

3.4 Barry Characteristics:

There are a number of features which make Barry and the Waterfront distinctive and which contribute to identity and sense of place. These features provide a context and inspiration for public art, and should be considered as key elements in a strategy for commissioning public art.

Coastal Location – Barry’s proximity to the sea provides it with its most significant topographical feature. From most locations in Barry the sea is visible and some of the most notable and distinct man made structures are the Barry Docks and Docks Office, as well as the various road approaches to the Waterfront fringe. The Dock activities of Barry provide its historical context.



Image: Lighthouse, Southerndown, Photo: Betina Skovbro © courtesy of CBAT.

Built environment - There are a number buildings which make a unique contribution to Barry town and the Waterfront’s built environment. The Docks Office and the Town Hall (currently undergoing conversion) have arguably the highest profiles, while other major features include the Rail Stations and various buildings and structures on Barry Island. Barry’s built environment includes a high concentration of Victorian architecture, both residential and commercial as well as many attractive churches. Plans for major refurbishments of any such features or areas should include consideration of the contribution that artists can make.



Image: Architectural Wall (detail), Barry Town, Photo: Betina Skovbro © courtesy of CBAT.

Transport Links – Barry is well served by transport links with three train stations within the town. It also has strong road links to the nearby M4 motorway. Major road routes include the A48, A4226, A4050, A4055, and B4267. Cardiff International Airport falls within greater Barry along with RAF St Athan, in addition to Barry's role as an operational deep-water port owned by ABP.



Images: Above: Barry Rail Station. Photo: Betina Skovbro © courtesy of CBAT.

Festivals – The Vale of Glamorgan benefits from annual festivals, and major annual events include Barry Waterfront Festival / tall ships, Barry Carnival, and the annual firework display (rotary club). These cultural events offer opportunities for artists to create public art, which explores relevant themes, leaves a lasting reference, or commemorates significant anniversaries.

Diverse communities – Barry is made up of a number of communities with culturally diverse backgrounds. This diversity has had, and continues to have a significant impact on the town's character. Public art in Barry Waterfront can reflect and celebrate the range of indigenous cultural influences and provide a focus for communities to explore their identities.

High profile developments - Barry is attracting significant new commercial retail and residential developments, and current major initiatives include The Phase II development of Barry Waterfront; Barry Town Hall, the Public Library, King's Square and Central Park restorations; the Wales International Centre of Hospitality, Tourism and Leisure Management; the Lifelong Learning Centre; the Entrepreneurship Centre and the Thompson Street Bridge to name but a few.

Proximity to Rural Vale - Barry is the administrative centre of the Vale of Glamorgan Unitary Authority and is in close proximity to rural areas of great natural beauty as well as attractive visitor destinations including Cosmeston Lakes, Dyffryn House, the market towns of Cowbridge and Llantwit Major, Llanerch vineyard, the beaches of Southerndown, Dunraven Park, and the Victorian architecture and pier of Penarth, and the Glamorgan Heritage Coast.

COMMISSION OPPORTUNITIES

4.1 Artistic considerations

The role of public art is to provide a specific contribution to a process of regeneration and development within the public realm. This contribution can only be successful if the artist is allowed a broad scope in defining this contribution, is considered to be a full partner in the process and if the context for their work is equally clearly defined. The commissioning of public art should also not be accepted as a substitute for the pursuit of quality within the built environment, but should be aimed at complementing and accentuating that quality.

4.2 Site Specific Themes

Nevertheless consideration could be given to the development of a context or curatorial “theme”, in particular within the Waterfront, to create a sense of interconnection of the commissioned works and support and strengthen the sense of place. This should not however become over prescriptive and commissioners should be encouraged to seek imaginative, innovative and unexpected approaches to this from the commissioned artists. For instance the maritime theme, which would be appropriate to Barry and the Waterfront, can be found in the Merchant Seaman’s Memorial outside the Civic Offices, John Clinch’s work at Barry Island causeway or a work like Stefan Gec’s series of works culminating in Buoy (see examples in the Technical Appendix).

Themes may relate to a number of issues, for example the history of a region, its community, industry or geography. In general the chosen themes tend to relate to aspects of a location’s past, as well as aspirations for the future. For example in Morecambe (see case studies) the coastal location of the area suggested themes related to sea birds resident in the area, maritime heritage and geological forms of the local terrain.

Chosen themes may also be more forward looking and aimed at supporting regeneration and the need to raise the profile of a specific region and change its public perception. Various key themes can be identified in Barry and the Waterfront and should be explored when commissioning artists.

Many features make Barry and its Waterfront distinctive and contribute to its unique identity. These include Barry's coastal location, its architecture, its communities, transport links, geography, geology and in particular its industrial heritage.

The list below sets out key characteristics which are further examined below:

- Coastal Location: Maritime associations, including navigation, weather forecasting, international trade, marine-related architecture and iconography; coastal and seaborne flora and fauna; coastal geography and geology; natural phenomena such as tides and currents.
- Existing Architectural styles: juxtaposition of old and new, Victorian iconography, industrial architecture and engineering, maritime architecture and engineering.
- Transport: practice and principles of local, national and international travel, transfer of goods and people, travel environments (road infrastructure, stations, vehicles, pedestrian and cycle links, information systems).
- Multicultural Barry: The richness of the cultural history of Barry's various ethnic groups (languages, motifs, traditions and their contribution to the evolution of industrial Barry)
- Locations throughout the Vale: celebrate the diversity of terrain and character of towns and the rural Vale, past and present agricultural practices, mineral exploitation and its geography.



Image: Barry Town and Waterfront. Photo: Betina Skovbro © courtesy of CBAT.

4.3 Strategic Opportunities

4.3.1 EARLY PRIORITIES

The following opportunities are highlighted for their potential to support the promotion of Barry and the Waterfront as a leisure and tourist destination and their contribution to creating a high quality environment for the enjoyment of residents and visitors alike.

> Waterfront Promenade (Yr Rhodfa) – No. 1 Dock waterside path

Location:

This public right of way runs along Barry Waterfront from Docks Station towards Barry Station ultimately finishing at Harbour Road.

Restrictions:

n/a

Opportunities:

This route represents a major opportunity taking in commercial, civic and residential developments. The walk takes in the entirety of the docks system and is ample in width. Along this route many opportunities for integrated or free standing public artworks exist, which can be intimate in scale and could provide a linear narrative, linking past, present and future.

Type of art works:

Integrated / free standing / ambient



Image: Detail of ironmongery in Barry Waterfront. Photo: Betina Skovbro © courtesy of CBAT.

> Thompson Street Footbridge, Barry

Location:

Located on the cusp of Barry Town and the Waterfront the footbridge is intended to provide access between the Waterfront and the town centre for the general public. The design concepts are for a bridge with a spiral form ramp on the Waterfront site, set within a landscaped area, and flanked with residential and commercial developments.

Restrictions:

None identified at the time of this report



Image: Cwm Footbridge. Andrew Rowe.

Photo: Kieran Ridley © courtesy of CBAT.

Opportunities:

The footbridge project will be a major design statement within the area and is conceptually important in terms of its central role as a public link between the town and waterfront.

The development offers excellent scope for artistic intervention. The appointment of an artist to the design team for the bridge at an early stage is recommended, to facilitate the integration of artworks within the structure and the landscaping. This could also provide a rich setting for a specially designed ambient lighting scheme.

Type of art works:

Integrated, ambient.

> Barry Island Link – Barry Waterfront (No.1 Dock)

Location:

This road is the entry way to the Mole and Charles Darwin Way and as such the link between current developments and those area still to be developed.

Restrictions:

Unknown at this point.



Image: Powell Duffryn Way area, Barry Waterfront. Photo: Betina Skovbro © courtesy of CBAT.

Opportunities:

Powell Duffryn Way represents opportunities for a free standing landmark of some scale, since the road will become a main entrance way to the proposed developments around the No. 1 Dock.

Type of art works:

Free standing

4.3.2 ARCHITECTURAL AND INTEGRATED

This section highlights projects which are directly linked to known development opportunities in Barry Waterfront.

> The Innovation Quarter

Location:

This 19-acre council owned site is situated within Phase II area of Barry Waterfront. At present the site is home to the derelict Grade II listed hydraulic pump house as well as the recently completed Heritage Skills Centre. Plans are for further educational led developments on the site including a lifelong learning centre, which will form the centrepiece of the site.

Restrictions:

Unknown at this point.

Opportunities:

The site offers key opportunities for the public arts in Barry Waterfront as the quarter becomes a central hub within the development area. Early plans depicting paved areas and landscaping offer great scope for integrated works. Open spaces also suggest opportunities for free standing works relating to the activities of the site. In addition the grand architecture of the pumping station offers opportunities for cultural and artistic use (see main VOG strategy).

Type of art works:

Integrated / free standing / ambient



Image: Hood Road Goods Yard, Barry Waterfront. Photo: Betina Skovbro © courtesy of CBAT.

> The Entrepreneurship Centre – Barry

Location:

Situated within phase II area of Barry Waterfront and in close proximity to the Lifelong-learning centre the Entrepreneurship Centre is a major business development project. The building would also be home to the Council's Business Support section.

Restrictions:

N/A



Image: Heritage Skills Centre, Barry Waterfront. Photo: Betina Skovbro © courtesy of CBAT.

Opportunities:

The site offers good opportunities for public art projects in terms of both architectural and landscaping works. The building itself could have integrated artworks & signage and the grounds would also be a prime location for further integrated works. Works should respond to the purpose of the centre and be innovative in artistic terms as well as construction and perhaps pioneering practical applications.

Funding for such works would be in principle via a Percent for Art allocation from the developments on site, but ample opportunity is available for enhancement if an innovative approach is adopted.

Type of art works:

Integrated

> Wales international Centre for Hospitality, Tourism and Leisure Management (UWIC)

Location:

An 11-acre site on the former Butlin's holiday camp at Barry Island is earmarked for the proposed Centre. This would integrate a University Campus for the University of Wales Institute Cardiff (UWIC). The project is a partnership between UWIC, the Vale of Glamorgan Council, and the WDA and will support the local economy through the creation of jobs and of a hotel and leisure complex. The project is large in scale and scope.

Restrictions:

Feasibility study undertaken.

Opportunities:

This project offers an excellent opportunity to integrate various permanent and even temporary artworks. It will be an important destination for leisure and business travellers, as well as other activities related to higher education and the tourist and hospitality trade. Proximity to Cardiff International Airport make it a likely stop over for international travellers to and from South Wales and the South West.

Type of art works:

Integrated / stand-alone / ambient / temporary.



Image: Barry Waterfront.

> Graving Dock, Barry Waterfront

Location:

The dock was filled in with contaminated soil from other sections of the Waterfront and its status is that of a landfill with ongoing monitoring requirements. This makes the site unsuitable for commercial development and it is set aside as a landscaped park within the Master plan.

TACP landscape architects were asked by ABP to look at the area. Previous concepts relating to the site were very broad and TACP's initial proposals for development either side of the graving dock were for a very simple green space with hard surfacing at the dock edge. The site would include a connection to the dock or spine road and car parking.

Thematically the concept designs followed similar ideas developed for the nearby land outside the Docks Offices and on the two roundabouts along Dock View Road. This utilised stone, accentuating the site's industrial heritage and ensuring continuity in landform.

Restrictions:

The site cannot be built on for residential use due to the nature of the site as a landfill. The capping layer cannot be penetrated.



Image: Graving Dock (filled in) Photo: Betina Skovbro © courtesy of CBAT.

Opportunities:

The graving dock site offers a strong opportunity for the production of public artworks through a collaborative approach within a Landscape Design team. TACP's initial ideas for the site included the building up of a turfed bank (backing onto the roundabout at Dock View Road) and the construction of an amphitheatre for cultural and community uses. Landscaping and public art in the region is recommended to tie in with the public footpaths around the waterfront complex and other initiatives

Type of art works:

Landscaping, integrated

> The Mole – Barry Waterfront (Dock 1)

Location:

The Mole is a peninsular partly dissecting No. 1 Dock. The structure is part of the original dock system and is at present not accessible and heavily overgrown with scrub. The area was earmarked in the original master plan for a leisure or recreational use and could be the focus for a major architectural landmark.

Restrictions:

Unknown at this point.

Opportunities:

The Mole represents a great opportunity within the Waterfront development due to its central location. It benefits from uninterrupted views of the Waterfront. The Mole could become the focus of leisure use of the water and the recommendation is for high quality integrated works to compliment architectural projects for site.

A large scale free standing work could be considered since the site is an ideal location for a large landmark within Barry and the Waterfront regeneration project, possibly incorporating light and kinetic elements. Such a work does require the availability of a substantial budget and an ongoing commitment towards its maintenance. However it has the potential to become an icon for the Waterfront, attracting media attention and generating positive images for press and marketing purposes.

Type of art works:

Free standing / integrated / ambient



Image: Barry Waterfront with Mole on right. Photo: Betina Skovbro Courtesy of CBAT.

4.3.3 TRANSPORT AND GATEWAYS

There are a number of transport gateways into Barry, which offer excellent opportunities for commissions marking the arrival and departure to and from the town. Marking the town can assist travellers in orientation, inform about heritage and aspiration and provide attractive features in otherwise often mundane roadside landscapes.

CBAT recently completed an extensive strategy on Art in Transportation Systems for Essex County Council and extracts of this document, relevant to this Action Plan have been included in the Technical Appendix to serve as a reference to the possibilities and complexities offered by this environment.



Image: Gladstone Road Bridge, Barry Waterfront. Photo: Betina Skovbro © courtesy of CBAT.

Opportunities

> Cycle paths / Footpaths – Barry Waterfront

Location:

Barry Waterfront Tourist Transport Routes and Links document (WDA) identifies current and planned path and cycle routes within the Waterfront. These stretch from the area around the Docks Office along the promenade and toward Barry Island. The designs show plans to open up the public rights of way all around the docks complex as far as Jackson's Bay.

Restrictions:

Unknown – Pending Report by Sustrans commissioned by Vale of Glamorgan Council for proposed National Cycle Network - Route 88.

Opportunities:

Pending information from Sustrans and confirmation on final plans for the Phase II development of the Waterfront, recommendations are limited. However should the routes all eventuate they will provide the public with extensive access around Barry and the Waterfront area and further. Key areas for artworks within this system would need to be investigated however there are current crossovers (see Waterside path below). The opportunities within these public activity routes are numerous and as many of the routes take in heritage and sites of interest there is good scope for stand-alone thematic works and integrated landscape works.

The NCN Route 88 would take in Barry, Porthkerry Park, Rhose, Aberthaw, Llantwit, Nash Point and Bridgend Railway Station where it would join the established NCN Route 4.

Type of art works:

Integrated / free standing



Image: Waterside Path, Barry Waterfront. Photo: Betina Skovbro © courtesy of CBAT.

> Barry Central Rail Station, Barry Island Station and Barry Rail Station (various)

The various railway stations serving Barry, Barry Docks and Barry Island are important gateways to the town. The recent reopening to passenger services of the Vale Railway Line via Llantwit Major and Cardiff International Airport to Bridgend, has increased the profile and use of this line.

Restrictions:

The stations and other infrastructure are owned and managed by Network Rail in partnership with rail operator Arriva Wales. Any projects will need to be established and commissioned in partnership with these companies.

Opportunities

Both the immediate public realm and the station environments can benefit greatly from projects integrated into the structures. In addition temporary or time based works can be commissioned in a variety of media, including print and still or moving digital images added to public information systems.

Type of art works:

Integrated / free standing / street furniture / temporary and time based.



Image: Railway Line, Barry Waterfront. Photo: Betina Skovbro © courtesy of CBAT.

> Barry Steam Railway – Barry

Location:

The Steam Railway network extends around the entire Waterfront from the Dock's Office station to Barry Island. Plans for the final stop are to be confirmed however they outline a stop at the boat builder's yard on the southern side of the docks system. From this point a boat link would take passengers back to a stop near the disused Graving Dock (see Graving Docks entry above). The Vale of Glamorgan Railway Company operates the railway.

The railway system is also important as it runs through various development zones in the Waterfront taking in the following existing and planned developments: Docks Offices, Morrison's (retail area), The Commercial Heritage and Educational Quarter (see above), UWIC School of Lifelong Learning, Hood Road, Marina, Barry Rail Depot and Museum, Barry Island Pleasure Park/Beach, UWIC School of Hospitality, tourism and Catering, Barry Yacht Club and Jackson's Bay and ultimately the boat link departure point back to Docks Offices / Graving Dock.

Restrictions:

Limited information on final plans available at this stage.



Image: Barry Steam railway. Photo: Betina Skovbro © courtesy of CBAT.

Opportunities:

The railway network offers an interesting opportunity for public artworks. The network of stations are ideal locations with a stream of visitors passing through. The existing stations along the line can be looked at but the final stop and departure point back to the Graving Dock represents a key tourism opportunity.

Type of art works:

Integrated / free standing

Barry Gateways

Opportunities exist to create gateway markers on strategic entrance and exit routes associated with Barry. These could be conceptually linked, creating a “family of works” related in use of materials, conceptual or thematic approach and scale. The following criteria should also be considered in identifying and assessing opportunities and sites for the commissioning of gateway works.

Projects of this nature could provide a focus for the Public Art Fund and other contributions received through the planning mechanism, Percent for Art and have no specific allocation.

Physical

- The site should be associated with a major route in and out of the town
- The location for the work should be prominent and where possible become an integrated part of the transport infrastructure
- The resolution of statutory permissions related to landownership issues and planning should be straight forward

Funding and support

- Multi party support, including in kind support, should be secured
- If at all possible, civic works for the project should be included in associated construction or renovation work
- Ownership and maintenance responsibilities should be clearly established
- A budget in the region of £30,000 to £50,000 would be required to provide a meaningful artwork of scale and relevance.

Conceptual

- The work should respond to the physical and conceptual particulars of the site, but without necessarily accommodating a perceived ‘spirit of place’ or being commemorative of any kind
- The work should be contemporary, innovative and striking
- The work should be graphic and strong, allowing it to be “read” equally by those passing at speed and with their attention divided between observing the landscape and operating a vehicle in motion, and those with time and ability to contemplate it further

> A4226 (West)

Location:

The A4226 lies to the West of Barry town, and is the link road to Cardiff Airport. As such the route is busy and well used. The road continues westward past the Airport and becomes the B4265, which is the main coastal road within the Vale. The route takes in Llantwit Major, Wick, St Brides Major and ultimately Bridgend.



Image: Cardiff International Airport. Photo: Betina Skovbro © courtesy of CBAT.

> Intersection of Thompson Street Regent Street and Holton Road: Gateway Structure

Location:

Intersection of Thompson Street, Holton Road, and Regent Street.

Restrictions:

n/a

Opportunities:

Identified in the Barry Town Centre Retail Enhancement Study – Vol II as potential site for a gateway structure this intersection is a key site. A gateway structure here, in keeping with designs developed for the footbridge would ensure a visual link between both structures. This would aid orientation and connections between Waterfront and Town.

Type of art works:

Integrated / free standing / street furniture

> Intersection of Island Road, High Street, and Broad Street

Location:

See above

Restrictions:

n/a

Opportunities:

Identified in the Barry Town Centre Retail Enhancement Study – Vol II as the site of a potential gateway feature designed to draw attention to the location of shops in high street.

Type of art works:

Integrated / free standing



Image: Dragon's Tail Sculpture, Rhose (Cardiff International Airport entrance roundabout). Image: Betina Skovbro.

> Roundabout: Junction of Broad Street and Gladstone Road

Location:

Central Roundabout, Junction of Broad Street and Gladstone Road.

Restrictions:

n/a

Opportunities:

Identified in the Barry Town Centre Retail Enhancement Study – Vol II as potential site for a 'Gateway to Barry' structure.

The site is an important point on the cusp of Waterfront and Town; it is also the intersection of two of Barry's key transport routes.

Type of art works:

Stand-alone

4.3.4 BARRY TOWN CENTRE

> Barry Town Hall / New Library / King Square / Central Park Restoration.

Location:

This multi-million pound project is responsible for the restoration of Barry Town Hall, King Square and Central Park. The building and gardens are situated at the heart of the towns retail area.

Restrictions:

Timing.

Opportunities:

Opportunities for public art in the various aspects of the project are substantial. In the main these relate to opportunities for integrated works in the Town Hall including: exterior and interior glazing, the exterior concourse, metalwork in the form of railings for the gardens, and the main building, and free standing works within the paved king square and Central Park gardens.



Image: Barry Town Hall. Image: courtesy of Vale of Glamorgan Council.

Type of art works:

Integrated / Free standing / Ambient

> Civic Square

Location:

Civic Square, Barry Town Centre: Kendrick Road, Holton Road, Greenwood Street, Buttrills Road intersection.

Restrictions:

n/a

Opportunities:

Identified in the Barry Town Centre Retail Enhancement Study – Vol II as a potential site for an enhancement, this intersection of key streets provides various opportunities for public artworks. In particular the civic square area, which is identified as a key location for sitting areas and public sculpture, offers a strong opportunity for works in a central location.

In addition enhanced paving to the pedestrian areas outside the Civic Offices could be utilised for integrated works.

Type of art works:

Integrated / free standing / street furniture

> Barry Town Centre / Waterfront Link: Wyndham Street to Thompson Street

Location:

Wyndham Street > King Square > Holton Road > Thompson Street

Restrictions:

n/a

Opportunities:

This key route between central Barry and the Waterfront is of major importance in terms of a public link between both areas. The implementation of the Thompson Street Footbridge, the Town Hall / Central Park project and planned works in the retail zone (see below) of central Barry will generate a central focus in the area.

Opportunities exist for works within the Town Hall project, Central Park, Holton Road, and Thompson Street Footbridge. Combined this would create a strong visual link between the two zones.

Type of art works:

Integrated / free standing

> Holton Road

Location:

Barry's central retail route.

Restrictions:

n/a

Opportunities:

This is a key route within Barry and of major importance in terms of retail trade. Plans for pedestrianisation improvements and landscaping have received funding support from the Welsh Assembly under the Physical Regeneration Fund. Good opportunities exist for integrated works, street-furniture, stand-alone works and architectural interventions (shelters, canopies, signage).

Type of art works:

Integrated / free standing / architectural



Image: Artists impression of the refurbished Barry Town Hall and Gardens. Photo: courtesy of Vale of Glamorgan Council.

> Lower Wyndham Street

Location:

Lower Wyndham Street

Restrictions:

n/a

Opportunities:

As identified above Wyndham Street is a key location within central Barry. Lower Wyndham Street is identified in the Barry Town Centre Retail Enhancement Study – Vol II as a central bus stop and turn around point. Its close proximity to the Barry Town Hall / Central Park / Kings Square development suggests this will be a major transport hub and orientation point for visitors arriving and departing Barry.

Type of art works:

Integrated / free standing / ambient

> Church Square Junction (Enhancement)

Location:

Junction of St Mary's Street and Holton Road.

Restrictions:

n/a

Opportunities:

Church Square is also identified in the Barry Town Centre Retail Enhancement Study – Vol II as earmarked for improvement in paving, provision of seating and taxi rank facilities. Its close proximity to the Barry Town Hall / Central Park / Kings Square development suggests this will be a well-used public space. The paving offers scope for integrated works and the seating for street furniture.

Type of art works:

Integrated / free standing / street furniture

> Public Spaces (Junction of Llantwit Street and Holton Road)

Location:

Intersection of Llantwit Street and Holton Road. Sitting Shelter (focal point to market)

Restrictions:

n/a

Opportunities:

Again, this site is identified in the Barry Town Centre Retail Enhancement Study – Vol II as earmarked for improvement in paving, provision of seating and public use. Opportunities for artist led works utilising the paving (integrated) and street furniture (seating) are advised.

The provision of a shelter structure in this location is a prime opportunity to work with an artist on metalwork, glass work etc.

Type of art works:

Integrated / free standing / street furniture

> Street Furniture – General**Location:**

Central Barry and areas identified in Barry Town Centre Retail Enhancement Study – Vol II

Restrictions:

n/a

Opportunities:

Multiple opportunities exist for the integration of public artworks into street furniture. These include paving, tree grilles, bracket lighting, seating, lighting columns, bollard and litter bins and in particular railings and ironmongery.

These elements throughout the town, and extending down towards the Waterfront are an ideal opportunity to work with artists, and more importantly to provide a coherent style. The same street furniture utilised there would unify both areas of Barry.



Image: Fish Tree Grills, Photo: Courtesy of CBAT.

Type of art works:

Integrated / street furniture

4.4 Existing Public art in Barry

A. David Davies Statue – Subway Road, Barry

The statue is an iconic and much loved work in Barry Waterfront, with great historical significance. The statue was commissioned by Barry Railway Company and is the work of the sculptor Alfred Gilbert. It was unveiled in 1893.

Refurbishment of the statue was carried out during a landscaping project produced by TACP in 2001, jointly funded by ABP and the WDA, (with further support from CADW) to mark the 5th anniversary of Barry and the Waterfront Regeneration scheme.

B. Mosaic – Barry Island.

Located on the side of the Tourist Information Centre on Barry Island Promenade the mosaic is wall based and depicts a simple scene inspired by the fairground.

C. Mosaic – Barry Island

Located on the Barry Island waterfront this is a floor-based mosaic. The design is based upon a maritime theme with stylised waves and a seagull.



Image: 'Merchant Navy Seamans' Memorial', Philip Chatfield. Photo: Betina Skovbro, Courtesy of CBAT.

D. Merchant Navy Seamans' Memorial, Civic Offices, Holton Road, Barry

Created by Philip Chatfield (1994-96) the memorial is a large Portland stone memorial situated outside the civic offices. The work was commissioned by the Vale of Glamorgan Borough Council to commemorate merchant seamen from Barry and the Vale and was unveiled in 1996.

E. Beside the Seaside....Beside the Sea, Harbour Road, Barry Island Causeway

The piece was commissioned by Vale of Glamorgan Borough Council from artist John Clinch. An inscription in white painted letters around lower rim of the wheel reads: CROESO I YNYS Y BARRI / WELCOME TO BARRY ISLAND, and it functions as a gateway feature. The work depicts two figures, one male and one female sitting within a boat and surrounded by a large ship's steering wheel. The male figure is fishing and is reeling in a boot, whilst the female figure is sunbathing. A third figure, a swimmer, is seen climbing into the boat.



Image: 'Beside the Seaside....Beside the Sea', John Clinch. Photo: Betina Skovbro, Courtesy of CBAT.

4.5 Examples of Best Practice

4.5.1 Bilbao

The construction of the Guggenheim Museum in Bilbao was the result of the Basque Public Authorities' intent to create a Museum for Modern Art, which was central to the urban renovation process of the old-industrial metropolitan region of Bilbao. Since the 1980's, when the industrial crisis hit the local steel and shipbuilding sectors, the Authorities, i.e. the Basque Regional Government, the Provincial Government of Biscay and the Bilbao City Council, looked for an adequate place and partner to build a major cultural attraction.

The project was part of the 'Strategic Plan for the Revitalisation of the Bilbao Metropolitan Region', drawn up in 1987 by the public-private consortium Bilbao Metropoli-30. In this Plan a series of strategic guidelines and major infrastructure projects for the future regional development were assembled. The plan marked the milestones and the direction of the urban and economic regeneration of the region.

The Guggenheim Museum Bilbao (GMB) is now situated near to a 35 ha regeneration area at the waterfront of the Nervion river where already a new Conference and Music

Hall had been build and where a commercial centre, a hotel, university facilities, housing and office space as well as a park are planned. The GMB became the flagship of a greater regeneration program, completed by other infrastructure projects like the Metro (opened in 1995), the cleaning up of the River, a new airport, a new super port, the revitalisation of other declined inner-city areas like 'Bilbao La Vieja' and the EU supported project 'URBAN-Galindo' en Barakaldo, etc.



Image: Guggenheim - Bilbao, Spain, with 'Puppy' by Jeff Koons. Photo: Courtesy of the Guggenheim.

A. Guggenheim Museum, Bilbao.

Eight years ago, the glistening, seductive architecture of Frank Gehry's Guggenheim Museum put an old, industrial city on the international cultural tour map. One of a family of Guggenheim museums the Guggenheim Bilbao has undoubtedly helped to transform Bilbao's economy, with over 3.5 million visitors since opening, about 85 per cent of whom have come from outside the region, and over 50 per cent are foreign visitors, mainly from Britain and France

Before it arrived in 1997, very few people knew anything about Bilbao, other than that it had a famous football team. The international press coverage of the museum during and after its opening meant that the global profile of the city as a whole was raised almost overnight, due in part to the striking architecture with the juxtaposition of Bilbao's Basque architecture with the futuristic titanium shell of the museum.

In addition to the direct contribution the museum has made, some £318 million of additional economic benefits to Bilbao have been generated, some six or seven times its initial investment cost. It is estimated that in 2001, the Museum's economic impact on the local economy was worth £107 million (up from £94.8 million in 2000). In the same year, it also brought in a further £17.2 million to the Basque treasury in taxes. This represents the equivalent of 4,415 jobs. And in addition to £5.7 million spent inside the museum, visitors spent much larger sums in the city on accommodation (£31.8 million), catering (£25.4 million), shopping (£10 million), transport (£7 million) and leisure (£4.7 million). Art was also commissioned as part of the adjacent public realm developments and other buildings and below are descriptions of some of these projects.

B. Begirari IV (The Watchman), Eduardo Chillida

Basque art and the work of the late Chillida are inextricably linked with the artists considered by many to be the leading sculptor in his country and internationally. Bilbao Ria, the development agency in Bilbao asked the artist to create a new work to mark the entrance to the new Abandoibarra Bridge designed by late great engineer José Antonio Fernández Ordóñez. The work is a large steel structure forged from a single block (the largest created by the artist) and stands tall, watching over the bridge where it spans the river. The work was designed to emerge directly from the concrete floor of the bridge entrance way and mirrors the rust coloured materials used for the construction of the bridge.



Image: Begirari IV (The Watchman), Eduardo Chillida. Photo: Courtesy of Bilbao RIA.

The Watchman is a successful work and much loved in the area, accenting the long career of Chillida and his favoured materials such as stone and steel. Within Bilbao however the work takes on a further more poignant role, heralding the new face of the city whilst accenting its industrial heritage evoking the past of the site as a steel producer and exporter.

C. Sitios y Lugares (Locations and Places), Ángel Garraza.

Locations and Places is a large scale sculpture situated on the Ribera Park which connects the Euskalduna Conference Centre and Music Hall to the Guggenheim Museum. The sculpture is part of a suite of other commissions in the location created to symbolise Bilbao's past associated with heavy industry and port activity and its progress towards the future. The work represents is a sculptural promenade marked by its play on materials, shapes and spaces.

Garraza's work consists of two Kaikus or bowls – one of the most ancestral components of Basque culture – lined with ceramic sheets. The artist's work takes in its location and community ensuring that it is site specific and relevant, and attempts to set out the harmony between Bilbao and its river.



Image: Sitios y Lugares (Locations and Places), Ángel Garraza. Photo: Courtesy of Bilbao RIA.

4.5.2 Newcastle Gateshead

The signs of transformation are everywhere to be seen on Tyneside. From the new Millennium Bridge to the revitalized Quayside, and new buildings like the Sage Music Centre and the BALTIC, the area's cultural heart is pumping with new life. At the centre of the areas regeneration however are culture and the arts.

Newcastle and Gateshead can boast a dramatic setting with the river Tyne and its bridges provide a spectacular backdrop to the twin towns. The area has a history of innovation and creativity, from the industrial revolution to today's ambitious cultural plans.

Since the Angel of the North was erected in 1998 Gateshead Council has continued to develop its collection of public works as part of the development of the waterside. The benefits that public art can bring are widely accepted in the region resulting in a commitment to further works, commissioned, and currently in development.



Image: Angel of the North, Antony Gormley. Photo: Courtesy of Steve Donohoue / Glimpse Images.

A. The Angel of The North, Antony Gormley

When it was erected in 1998, the Angel of the North generated a very mixed response from critics and local residents alike. It was built as a cultural statement and was not particularly welcomed. A positive public attitude only really took off when a group of Newcastle United fans famously draped an enormous replica of Alan Shearer's famous No.9 shirt over the Angel just before the 1999 FA Cup final, much to the delight of the player, the sculptor (Antony Gormley) and the people of the North East. This helped change popular attitudes to public art, and led to greater artistic confidence, now being expressed through a range of major cultural projects, including BALTIC - The Centre for Contemporary Art, opened on the banks of the River Tyne in Gateshead.

B. BALTIC Mill – Art Gallery

BALTIC is central to the success of the Gateshead renaissance. Devised as part of a programme to regenerate the quayside following the closure of local shipyards and factories it undoubtedly has the ingredients essential to it becoming a successful destination and to drive the regeneration of its surrounding areas. Newcastle and Gateshead dramatically raised its cultural profile, with the commissioning of other iconic structures such as the 'winking' Millennium Eye Bridge directly outside BALTIC, the Gateshead SAGE Centre (formerly the Gateshead Music Centre), the International Centre for Life and, of course, the Angel of the North, as well as other public artworks.



Image: BALTIC Mill. Photo: Courtesy of Steve Donohoue / Glimpse Images.

C. 'Opening Line' (Gateshead Metro), Danny Lane

Opening line is one of the largest public artworks to have been created in Britain. Situated in Gateshead's public transport interchange between two of the main bus runways the work is composed of 19 elements in steel and glass. The sculpture runs for over 90 metres, rising to a height of over five metres above the ground and incorporates elements of engineering and maritime culture to reflect the history of Gateshead.

D. Gateway features, Gateshead Quays, David Pearl

Marking the entrances and exits to Gateshead Quays, the Gateway features by Swansea based artist David Pearl show the pedestrian entrance from South Shore Road to BALTIC and The Sage Gateshead, and to the Oakwellgate area, linking the Quays to the Gateshead Town Centre. Standing six meters high each, the beacons are composed of translucent acrylic tips in bright blue and orange colours with stainless steel and various other metal bases.



Image: Gateway Feature (Gateshead), David Pearl, 2004.

Photo: Courtesy of David Pearl.

4.5.3 Morecambe

The Tern Project, Morecambe, Lancashire

Morecambe is a coastal resort in the north-west of England just north of Blackpool, with Lakeland peaks providing an impressive backdrop. This setting is Morecambe's principle asset, a fact that was recognised by the Victorian architects who started the development of the resort in the 19th Century. Morecambe's heyday was in the early part of the 20th Century with major building projects such as the art deco Midland Hotel which integrated a sculptural work by renowned artist Eric Gill. The gradual decline in popularity however set in during the 1970's with the advent of the package holiday to foreign shores. By the late 1980's many of the traditional attractions had closed down and many of the resort's terraces were neglected and in urgent need of repair.

In the 1990's Morecambe's problems were recognised by Central Government and grant support was given to remedy the decline and revitalise the area, including the rebuilding of the seafront. Due to the nature of the bay as a habitat for birds, the diversity of the species was chosen as the major theme for commissioning public artworks as part of the regeneration and the scheme was named the Tern Project.

Run by Lancaster City Council the Tern Project has been the catalyst for the regeneration of central Morecambe. It has benefited the community by restoring pride in the town and

generated positive publicity, assisting in attracting investment from both the public and private sectors to the redevelopment of Morecambe's central seafront. The North West Development Agency, English Partnerships and the Heritage Lottery Fund are directly involved in the regeneration of Morecambe whilst developers Urban Splash are restoring the world famous Art-deco Midland Hotel to its former glory

A. The Stone Jetty,

The Stone Jetty is a huge walkway that extends from the main promenade out towards the sea edge. It was reconstructed and extended during 1994 and 1995 as part of the phased upgrading of coastal defence works.



Image: Stone Jetty, Morecambe and details of Bird works by David Kemp. Photo © courtesy of Turn Project.

The Jetty is 300m long and 30 metres wide and was designed to function as the central axis within the Tern Project punctuated by public art works, both stand alone and integrated. Works within the Jetty include circular pavement designs by Gordon Young, and 'Bird Bollards' by David Kemp which involved 4 different bird species including cormorant, puffin, magpie and duck. Kemp also produced a boundary fence for a 200m stretch of promenade that provides a narrative of bird life in the bay.

B. The Eric Morecambe Statue, Graham Ibbeson.

Integral to the Tern Project is the bird life of the area, however other elements of the areas cultural heritage have also been expressed in the public art scheme. This includes a statue of Morecambe's famous comedy son Eric Morecambe. The work was created as a 'special space' where Eric's comic humour, together with his partnership with Ernie Wise, is celebrated in an imaginative and playful way.

The bronze statue of Eric is at the top of a flight of granite steps in which the famous song 'Bring Me Sunshine' is engraved. The space below contains granite circles and a star adorned with quotes and celebrity names, and is enclosed in a rock landscape scattered

with bronze seagulls. The whole stage comes to life at night when coloured spotlights illuminate Eric, with flashing blue lights displaying the steps and small dots of LED outlining the stars.

The statue is just larger than life-size and depicts Eric in one of his characteristic poses, with a pair of binoculars hanging around his neck (Eric was a keen ornithologist).



Image: Eric Morecambe Memorial, Graham Ibbeson. Photo: © courtesy of Graham Ibbeson.

4.6 Commissioning brief (example)

BRIEF: VALE OF GLAMORGAN COUNTY COUNCIL – PUBLIC ART BRIEF (SAMPLE):

LOCATION: _____, BARRY WATERFRONT

BRIEF TO ARTISTS

The Context

In July 2003 the Vale of Glamorgan Council adopted a Percent for Art policy for new developments in the Vale to ensure the procurement of public art throughout the authority via Section 106 and Percent for Art funding. The following year the Vale of Glamorgan Council commissioned CBAT The Arts & Regeneration Agency to write a Practice Guide for Barry through which a public art strategy could be enabled and implemented within Barry and the Waterfront area in particular.

The Council and its partners Associated British Ports (ABP), and the Welsh Development Agency (WDA) created the Barry Joint Initiative (BJI) to undertake the reclamation of land and attract investment in pursuit of the regeneration of Barry and the Waterfront. Since its inception land has been made available for redevelopment including house builders Westbury Homes and Redrow Homes along with retail initiatives including a large and popular Morrison's supermarket.

A second phase of master planning made available for development prime waterfront locations for leisure and residential development as well as provision for public open space, and it is within this context that the Vale of Glamorgan and BJI have identified Barry and the Waterfront as a location where opportunities for public art are immediate and wish to commission artists to produce a number of regeneration led artworks in the location.

The Waterfront is rich in both heritage and collective social memory and as such this aspect must be acknowledged and referenced in terms of the target areas developing future and in the selection of artists for artworks within developments and public space.

The Site

_____: Barry Waterfront

Text on location here:

* See sites location plan attached for further information.

The Commission

The commission consists of a public artwork for _____. This should be a (large-scale stand-alone / temporary / ambient / integrated work (delete as applicable)).

The commissioned work may carry themes in keeping with the history of the area, in particular Barry's maritime history. A large scale free standing work would lend itself well to the site as this is an ideal location for a large landmark within Barry and the Waterfront regeneration project, possibly incorporating light and kinetic elements.

Proposals for the site will have to be approved by the planning department of the Vale of Glamorgan Council along with the project partners, WDA and ABP. The artist appointed will need to consider the history, residents and visitors to the town in the design and creation of the work

The commissioned artist will work closely with the commissioning agency and staff from Vale of Glamorgan County Council on the delivery of the project.

Constraints

At this moment we know of no constraints or subterranean influences that might hinder the work. There may be various underground services throughout the sites, which will have to be taken into consideration. The work or works will need to be durable, have a low maintenance requirement, be resistant to vandalism and constructed with due care to health and safety issues.

Selection

All short listed artists have been selected from the commissioning agency database. The interview panel will consist of staff from commissioning agency, together with representatives from the WDA (Welsh Development Agency), ABP (Associated British Ports), and the Vale of Glamorgan Council.

Applicants will be asked to present examples of their past work and will be assessed following an interview and on the basis of past work and initial responses to the brief.

We do not require full designs at this stage.

Interviews will take place on the __/__/__ at _____.

Budget and Appointment

The design fee for the commission is £ X pounds and up to £ X is available for artists expenses.

One artists will be appointed to undertake the work for the site to a budget of £ X inclusive of artist's fees, expenses, project and installation costs. The successful artist will be appointed on

the basis of a contract in two phases. The initial phase is for artwork design development and the second for the production, and installation (following acceptance of the design by the Client and approval from the Planning Department).

All figures are exclusive of VAT to be charged at the standard rate

Project Timescale

The first phase of the development (design phase) is due for completion by __ / __ / _____. The second phase (commission and production) is due for completion __ / __ / _____. It is possible however that the completion dates for artworks extend past this date

Professional Practice

In the event of manufacture by the artist she/he must demonstrate current and appropriate indemnity insurance relevant to the artist in person and to the object/s to be manufactured. Where it is anticipated that the artist in conjunction with the project team will carry out on-site manufacture or installation, adequate and appropriate public liability and professional indemnity insurance must be in place. In the event of commissioning external contractors details of Professional and Product Indemnity will be required sufficient to provide the client with assurance on matters of liability and so that neither the client or contractor are exposed to undue risk on any element commissioned from the artist. The observation of CDM regulations is required where appropriate.

Detailed consideration must be given to:

- Issues of Health and Safety both in the design proposal and realization
- Methodology
- Material and structural integrity
- Methodology for manufacture
- Long term maintenance and heavy use

Barry

(Welsh: Y Barri) is a town in the Vale of Glamorgan, South Wales. It lies on the south coast and is a popular seaside resort, with attractions including beaches and the funfairs of Barry Island.

The town was originally a fishing port, and grew when it was developed as a coal port in the 1880s. It is the administrative centre of the Vale of Glamorgan, and home to Barry Town F.C..

Barry hosted the National Eisteddfod in 1920 and 1968.

ATTACHMENTS:

Recommendations

This document supplements the Strategy for the Integration of Artworks in the Public Realm 2005, and its findings should be considered in relation to the advice included in that document and its implementation should be subject to the findings of the Strategy.

The initial recommendation is therefore the acceptance and adoption of the Strategy, its definitions of Public Art and Public Realm and the proposed mechanisms for procurement, together with the associated Supplementary Planning Guidance as the mechanism through which contributions towards the programme of projects included in this document can be secured.

In addition it is recommended that the Vale of Glamorgan Council and its partners in the Barry Joint Initiative adopt the Vision for Public Art as described in paragraph 3.2 (and paragraph 2.2 of the Strategy), as an integral part of the development plan for the Barry Waterfront.

It is also recommended that the following projects are prioritised for early implementation:

- Waterfront Promenade (Yr Rhodfa) – No. 1 Dock waterside path
- Thompson Street Footbridge
- Artworks integrated into Barry Central Park
- Barry Island Link – Barry Waterfront (No.1 Dock)

Finally, it is recommended several projects are investigated in further detail, with a detailed commissioning programme and draft artists briefs drawn up, with the aim of taking these commissions forward as soon as circumstances are favourable. This could include the progress of associated development and regeneration works, the availability of funding through Section 106 contributions or other fund-raising efforts and political expediency in establishing flagship projects to promote the developments in Barry, the quality of its built environment and the commitment to the integration of art projects.

These projects should include:

- The Mole, Barry Waterfront
- Projects related to the railway stations serving Barry
- Barry Gateways
- Barry Civic Square
- Barry Town Centre/ Waterfront link

5.1 Conclusions

The adoption of a Percent for Art policy by the Vale of Glamorgan Council provided the Council and its partners in the Barry Joint Initiative with the opportunity to commission a comprehensive Strategy for the commissioning of Public Art Projects throughout the Vale and a Practice Guide for a programme of work in Barry and the Waterfront in particular, together with specific Supplementary Planning Guidance, aimed at securing projects through the regulatory planning process.

The Practice Guide sets out a programme for the greater Barry area, but has a specific focus on the Barry Waterfront, as the main regeneration area in the town. The Practice guide is backed up by a Vale wide Public Art Strategy and Supplementary Planning Guidance.

Further commercial developments within Barry Waterfront will provide excellent opportunities for the Barry Joint Initiative partners to secure the strategic commissioning of public artworks of international standing.

Early in the development of the Practice Guide, the reconnection of the town to its waterfront was highlighted as an aim; therefore the successful implementation of the Practice Guide for Barry and the Waterfront must ensure that the artist commissions extend to locations and communities within the eight wards of Barry. Doing so will offer opportunities for communities and create destinations, routes, landmarks and trails that encourage a sense of ownership amongst the towns' citizens.

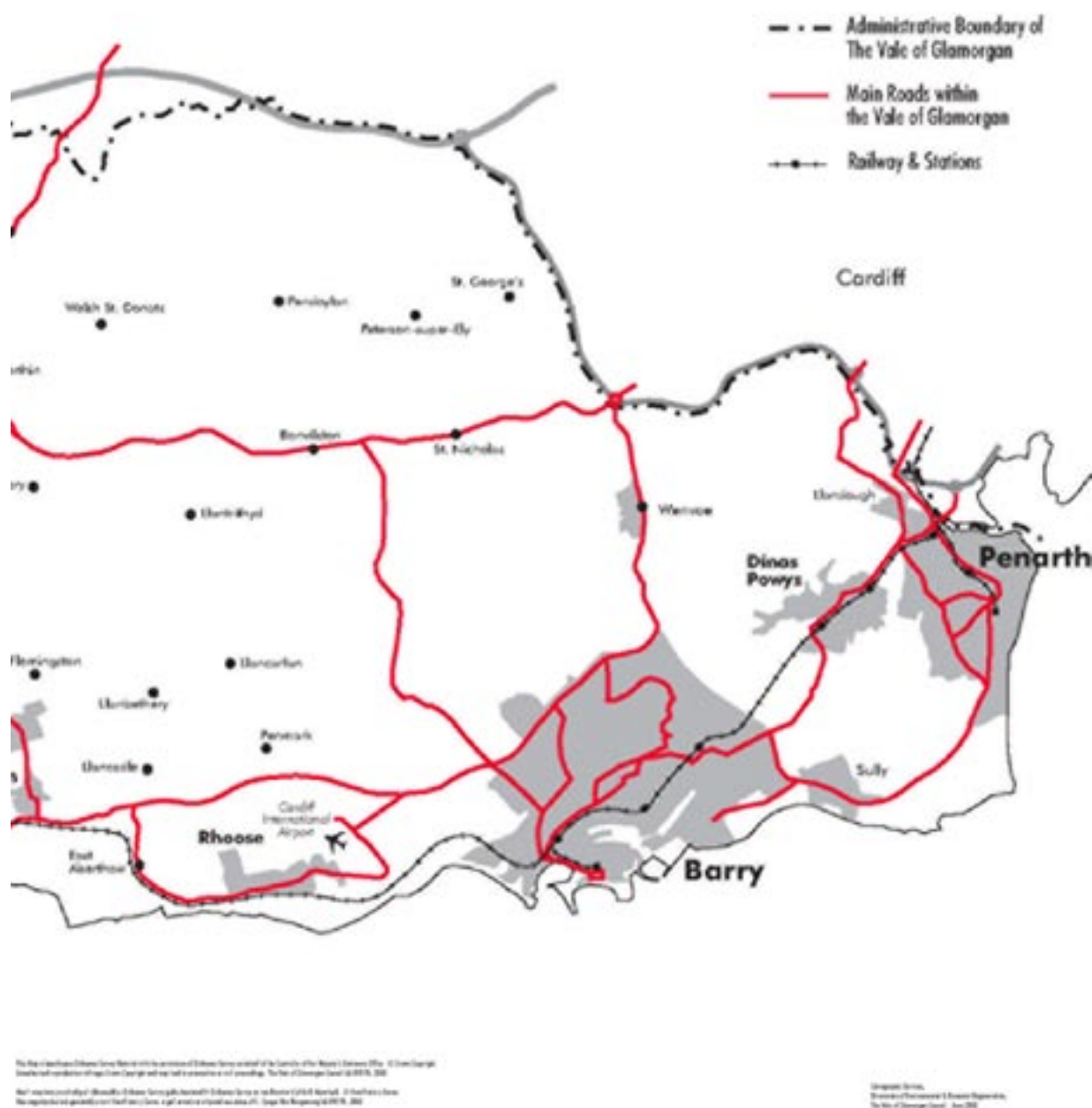
It is also important that the BJI partners lead in the process of commissioning artists by example. The dissemination of The Practice Guide for Barry and the Waterfront, the Vale of Glamorgan Public Art Strategy and the associated Supplementary Planning Guidance internally to its officers throughout the relevant departments is central to its success. These departments are not exclusive to Regulatory Planning and Arts Development but should include the whole of the Directorate of Environmental and Economic Regeneration together with Community Services and Learning and Development. It is recommended that on acceptance of the Practice Guide, The Strategy and the associated SPG, a series of workshops be established with Officers and Members to discuss the implications, structure and practical implementation of the policy and to encourage 'public art champions' within the departments.

To conclude, artistic excellence and best practice must be consistent throughout all the public art commissions, whether an artist is working with local communities or working alone. It is recommended that BJI partners advise that artists be commissioned with assistance from an appropriate Commissioning Agency or Freelance Curator. Agencies or Curators must adhere to standard health and safety requirements and will often carry extensive databases holding artists details, often having existing relationships with developers and a detailed understanding of a number of projects.

To ensure the delivery of the programme, the technical appendix outlines accepted good practice and provides examples of projects and procurement mechanisms. It also highlights the importance of a comprehensive maintenance regime, to ensure the newly commissioned and existing works remain an important asset in the public realm of the Vale of Glamorgan.

APPENDIX

6.1 OS Maps





6.2 OS Locations list for Strategic priorities

Name & Location	OS Ref.
Graving Dock, Barry Waterfront	ST 122 675
Thompson Street Footbridge, Barry	ST 119 678
The Mole, Dock 1, Barry Waterfront	ST 115 673
Barry Island Link, Dock 1, Barry Waterfront	ST 113 672
Waterfront Promenade (Yr Rhodfa), Dock 1, Barry Waterfront	*
Barry Millennium Urban Village	**
Innovation Quarter, (Barry Waterfront, Phase II)	ST 110 674
The Entrepreneurship Centre, Barry Waterfront, Phase II	ST 110 675
59-71 Holton Road, Barry	ST 117 681
Barry Steam Railway	*
Cycle paths / footpaths, Barry Waterfront	*
Metal Container Tanks / Charles Darwin Way, Barry Waterfront	ST 115 671
Medical Centre, Phase II, Barry Gateway	ST 112 675
Wales International Centre for Hospitality, Tourism & Leisure Management	ST 119 663
Barry Central Railway Station	ST 107 672
A4226 (West), Barry Gateway	ST 094 685
A4226 (North), Barry Gateway	ST 095 686
A4050 Barry Gateway (Colcot Road/Jenner Road/St Nicholas Road/Harbour Road)	ST 107 695
A4055 Barry Gateway (Cardiff Road/Gladstone Road/Harbour Road/Paget Road)	ST 144 691
B4265 Barry Gateway (Rhoose / Cardiff International Airport)	ST 064 683
B4267 Barry Gateway (Junction of Sully Moors Road, Cardiff Road and Docks Link Road)	ST 144 691
Ffordd y Mileniwm (Millennium Road) (Entrance to Barry from A4055)	ST 116 678
Barry Town Hall / New Library / King Square / Central Park Restoration	ST 119 682
Atlantic Way Trading Estate, Barry	ST 135 673
Barry Town Centre / Waterfront Link – Wyndham Street to Thompson Street	ST 120 684
	- ST 119 678
Holton Road	ST 117 681
Lower Wyndham Street	ST 119 683
Church Square Junction (Enhancement)	ST 121 682
Public Space at junction of Llantwit Street and Holton Road	ST 120 682

Intersection of Thompson Street, Regent Street & Holton Road (Gateway Structure)	ST 117 681
Intersection of Island Road, High Street and Broad Street	ST 108 675
Civic Square	ST 116 679
Junction of Broad Street and Gladstone Road (Roundabout)	ST 114 678

Key:

(* too wide a location to give exact map reference)

(** exact location not known)

6.3 Consultee List

GROUPS

ACANTHUS FERGUSON MANN
ASSOCIATED BRITISH PORTS (ABP)
ARTS COUNCILS OF WALES
ATKINS ARCHITECTS
AUDIT COMMISSION IN WALES
BARRY BUSINESS CLUB
BARRY CHAMBER OF TRADE
BARRY COLLEGE
BARRY SHOP TRADERS
DESIGN COMMISSION FOR WALES (DCFW)
DOW CORNING
GREEN SPACES – (VALE OF GLAMORGAN COUNCIL)
GROUP CONSULTATION – BARRY CIVIC OFFICES (list available on request)
HIGHWAYS DEPARTMENT (VALE OF GLAMORGAN COUNCIL)
NATIONAL MUSEUM AND GALLERIES OF WALES
PRIDE IN BARRY
PUBLIC RIGHTS OF WAY (VALE OF GLAMORGAN COUNCIL)
ST DONAT'S ARTS CENTRE
SUSTRANS
TACP
TOWN CENTRE MANAGERS – BARRY (VALE OF GLAMORGAN COUNCIL)
VALE OF GLAMORGAN ARTISTS (VOGA)
VALE OF GLAMORGAN COUNCIL
VIBE EXPERIENCE
WASHINGTON GALLERY, PENARTH
WELSH DEVELOPMENT AGENCY (WDA)
WYN THOMAS GORDON LEWIS

INDIVIDUALS

EIRE MOORE (MRS)

JANE HUTT - Business Minister (Labour - Vale of Glamorgan)

JOHN DENT – SPECIAL PROJECTS MANAGER (VALE OF GLAMORGAN COUNCIL)

JOHN HORNE (CARDIFF INTERNATIONAL AIRPORT)

PETE GOODWIN

CLIENT GROUP

MALCOLM DRYSDALE - PRINCIPLE LANDSCAPE ARCHITECT

TRACEY HARDING - ARTS DEVELOPMENT OFFICER

ANDREW WALLACE - SENIOR POLICY OFFICER

DAVE WILLIAMS - PRINCIPLE REGENERATION OFFICER

PAUL GAY (HIGHWAYS) – (VALE OF GLAMORGAN COUNCIL)

6.4 Bibliography

Associated British Ports, Annual Report & Accounts, 2003

Associated British Ports, Port of Barry: location, communication and access (map)

Atkins, Barry Central Station/Thompson Street Pedestrian Bridge Feasibility Study: Thompson Street Footbridge Spiral Ramp Proposals – Draft Report, 2003

Bristol City Council, Public Art Strategy – Bristol, 2003

Cambridge City Council, Supplementary Planning Guidance: Provision of Public Art as Part of New Development Schemes, 2002

Dow Corning Corporation, Dow Corning Celebrates 60 Years of Innovation, 2003

Dow Corning Corporation, Dow Corning News: a newsletter for the Barry Site Community, Summer 2004

Dow Corning Corporation, Health, Safety & Environmental Report: Barry Site, 2004

Dow Corning Corporation, The Barry Site, 2001

Glamorgan Heritage Coast & Countryside Marketing Consortium, The Glamorgan Heritage Coast and Countryside, 2004

Robert Maguire Consulting, Barry: A Vision for a Sense of Place, November 1996

Robert Maguire Consulting, Barry Joint Venture: Strategic Action Plan, January 1996

Sustrans, Enhancing Station Access – increasing patronage on stations at: Aberdare, Barry, Bridgend, Caerphilly, Cogan, Dingle Road, Heath, Merthyr Tydfil, Penarth, Pyle, Treforest, Treorchy, Ystrad Mynach, 2001

URBED/Shared Intelligence, New Barry: New Vision: Draft Consolidated Regeneration Strategy, 2002

Vale of Glamorgan Council, Barry Steam Railway: Network of Destinations and Attractions (map)

Vale of Glamorgan Council, Barry Town Centre Retail Areas Enhancement Study. Volume 1: Text & Summary

Vale of Glamorgan Council, Barry Town Centre Retail Areas Enhancement Study. Volume 2: Plans & Photographs

Vale of Glamorgan Council, Barry – The Regeneration Challenge, March 2004

Vale of Glamorgan Council, Barry Waterfront: Tourist Transport Routes and Links (map)

Vale of Glamorgan Council, Development Brief: Sully Hospital, 2002

Vale of Glamorgan Council, Industrial and Business Land Potential in Greater Barry: Brief for Consultants (Draft)

Vale of Glamorgan Council, Penarth Headland Link Environmental Statement: 'Linking Cardiff to the Vale,' Volume 1: Non Technical Summary, May 2003

Vale of Glamorgan Council, Supplementary Planning Guidance: Barry Development Guidance (The Vale of Glamorgan Unitary Development Plan 1996-2011 Deposit Draft), 1998

Vale of Glamorgan Council, Supplementary Planning Guidance: Conservation Area in the Rural Vale (The Vale of Glamorgan Unitary Development Plan 1996-2011 Deposit Draft), 1998

Vale of Glamorgan Council, The Vale of Glamorgan Community Strategy 2003-2013, 2003

Vale of Glamorgan Council, The Vale of Glamorgan Unitary Development Plan 1996 – 2011: Deposit Draft (1998)

Vale of Glamorgan Council, The Vale of Glamorgan Unitary Development Plan 1996 – 2011: Proposals Maps 1-6. Deposit Draft (1998)

Vale of Glamorgan Council, The Vale of Glamorgan Unitary Development Plan Deposit Draft (1998): Proposed Modifications, February 2003

Vale of Glamorgan Council, Vale of Glamorgan Built in Quality Award 2003, 18 December 2003

Vale of Glamorgan Council, Vale Waves: The Vale of Glamorgan Council's Community Newspaper, Issue 3, Spring 2004

VIBE, VIBE Experience Projects Report, January 2004

Waterfront Barry, Waterfront Barry: the difference starts here, 2003

The Western Mail, Vale of Glamorgan Area Guide 2003/4, 2003

WHITE Consultants, Landscapes Working for the Vale of Glamorgan: Main Strategy (Volume 1), January 1999

WHITE Consultants, Landscapes Working for the Vale of Glamorgan: Design Guidelines (Volume2), January 1999

WHITE Consultants, Landscapes Working for the Vale of Glamorgan: Action Programme (Volume 3), January 1999

WHITE Consultants, Landscapes Working for the Vale of Glamorgan: Technical Annex (Volume 4), January 1999.



Image: Hood Road Goods Shed. Photo: Betina Skovbro © courtesy of CBAT.

Prepared by:

CBAT The Arts & Regeneration Agency

123 Bute Street, Cardiff Bay, Cardiff CF10 5AE

Telephone: 029 2048 8772

Facsimile: 029 2047 2439

Email: info@cbat.co.uk

Website: www.cbat.co.uk

CBAT is a Registered Charity No 1003006 Company Registration No 2612713