

**FUGGLESTONE RED**  
SALISBURY, WILTSHIRE  
PUBLIC ART COMMISSION:  
ARTIST BRIEF

January 2015



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# 1. PROJECT AIMS AND OBJECTIVES

The landscape design for Fugglestone Red is intended to act as a catalyst to help create a new neighbourhood for a new community. The public art commission has the opportunity to reinforce this sense of place, with the added potential for taking cues from the surrounding existing high quality landscape.



On site eastern edge looking north west



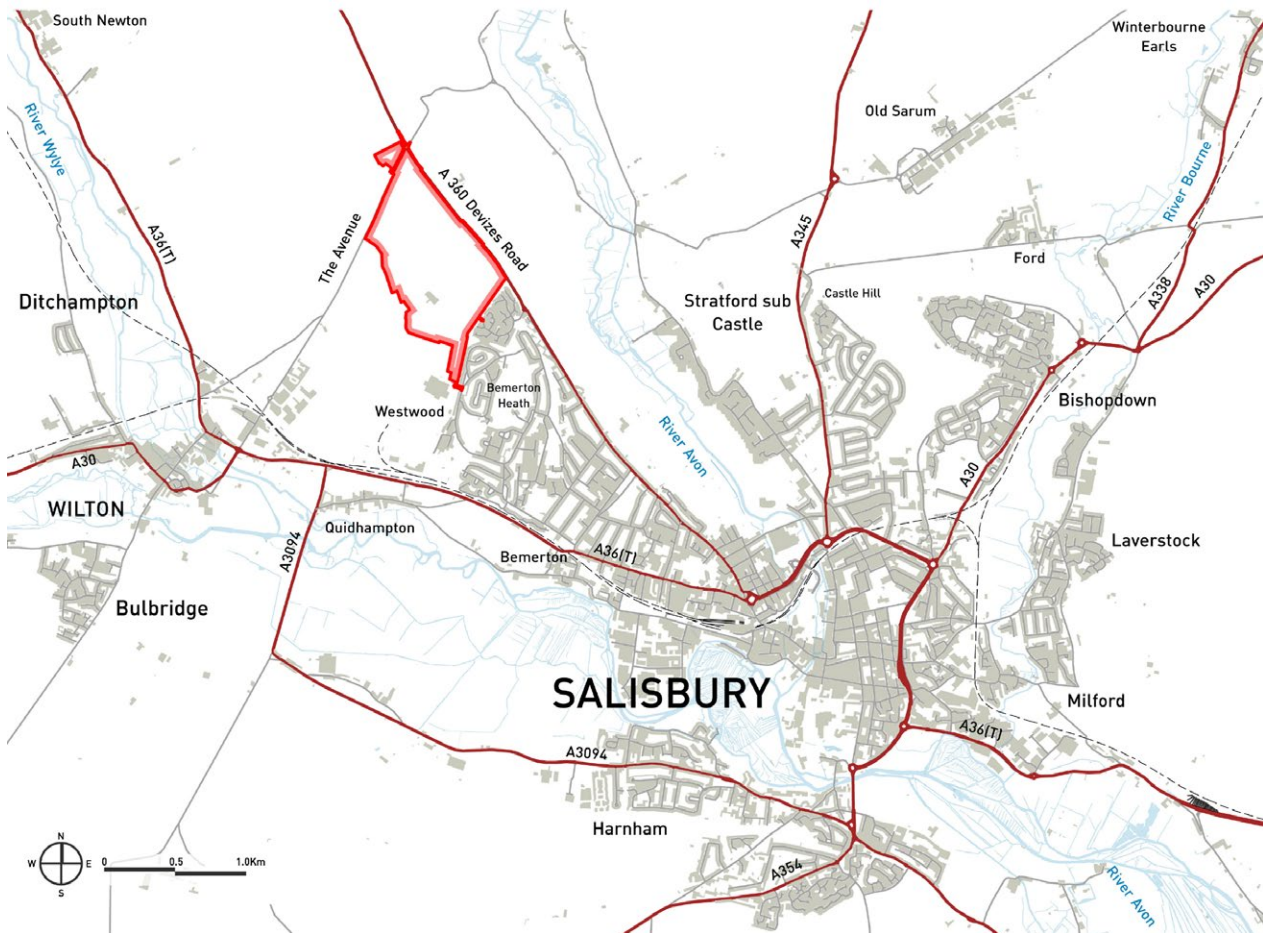
On site eastern edge looking south east towards Salisbury Cathedral and city centre

## 2. BACKGROUND

**The site for the commission is on land to the north west of Fugglestone Red and Bemerton Heath, Salisbury.**

Planning permission was granted in August 2014 for an outline application (S/2012/0814) for a new mixed use development on this land. The development will comprise residential (up to 1250 dwellings), employment, local centre, community uses, primary school, public open space, landscaping and associated access works.

This commission is the result of the Section 106 agreement, Schedule 7, the Public Art Contribution, between Wiltshire Council and the Trustees of the Barford Settled Estate, Wilton House Trust, and Persimmon Homes Limited on 15 October 2014.



Site Location Plan



### 3. LOCAL CONTEXT

**The site is located on the north western edge of the city of Salisbury, 4km from the centre.**

The site comprises agricultural land situated adjacent to the A360 Devizes Road and The Avenue. It abuts the existing 20th Century residential developments of Bemerton Heath and, to the east, Fugglestone Red and farmland to the south west and west. The south eastern boundary of the site abuts the recently established Sarum Academy.

The site sits within the Salisbury Plain and West Wiltshire Downs. The surrounding landscape is formed by a number of river valleys and prominent ridgelines which converge at the city centre. The site lies between the River Avon and River Wylde valleys. The landscape is 'chalk downland' and is characterised by:

- » A strong sense of continuity throughout the gently rolling landscape;
- » Unenclosed rough grassland, criss-crossed by army tracks;
- » Numerous archaeological features visible within the landscape, such as Stonehenge;
- » Strong recognisable sense of place as a result of views across this landscape towards archaeological features;
- » Very large-scale landscape, which generally has a strong sense of openness and exposure;
- » Strong sense of elevation, with frequent panoramic views over surrounding landscape;
- » The landscape is covered by a patchwork of arable farmland and calcareous grassland;
- » Large-scale landscape pattern delineated by low hedgerows, shelter belts and regular shaped mixed woodland copses. The Wilton Historic Park and Garden includes Hare Warren, a mostly coniferous plantation to the south west of the site.
- » It has been noted that brown hares live in the vicinity of the site.

## 4. DESCRIPTION OF THE SITE

**Relevant facts from the development proposals for the site are included here to provide background information for the public art commission.**

The vision for the development at Fugglestone Red is ‘to create a sustainable living environment with a clear and recognisable identity incorporating a balanced mix of high quality homes, primary school, community facilities, open space and recreation, local shopping and employment together with the provision of a site for a new cemetery.’

### 4.1. BUILT FORM MASTERPLAN

The indicative built form masterplan (Appendix A) shows the various land uses, the development structure and the network of streets and spaces. The predominant scale of the dwellings in the development will be 2 storey with occasional 2.5/3 storey buildings. Dwellings will be detached and semi-detached units and will be designed to overlook public spaces. The street and public realm design is informed by the following:

- » A layout of buildings and spaces with an emphasis on recognisable place making;
- » Boundary definition creating a sense of containment dependent upon the character;
- » Positive integration of existing and planned features and landmarks along routes to add interest and legibility; and
- » Key spaces at nodal points to create localised areas of expanded public realm, multi-use spaces and speed reduction measures.

### 4.2. GREEN INFRASTRUCTURE PLAN

The green infrastructure plan (Appendix B) sets out the amount and location of open space to be provided in the development. This has been designed to cater for the recreational needs of the new community in Fugglestone Red. This includes playing space for children, youth and adults, informal play space, natural open space and allotments. To create a neighbourhood accessible to children, there is a

hierarchy of play areas provided within appropriate walking distance of the majority of the dwellings.

The green infrastructure plan also includes the existing trees and hedgerows to be retained. The most prominent of these is the distinctive mature beech tree avenue with scattered oak sycamore and ash along both sides of the Devizes Road. This is seen on the skyline in many views, north east of the site. This line of trees will be punctured to provide access to the site creating a dramatic main entrance off the Devizes Road.

### 4.3. DESIGN FRAMEWORK PLAN AND KEY SPACES PLAN

The built form framework plan (Appendix C) illustrates key frontages, edges, corners, landmark feature buildings, gateways, key spaces and views. These aim to provide a coherent overall visual structure for the development, emphasising the important features of the plan and providing containment of spaces and openness to the parks and countryside edges. Gateways represent built development entrances into the development and are formed by significant buildings flanking the main streets that access the development.

The key spaces plan (Appendix D) shows where the key spaces are located within the masterplan. These spaces mark points along the main streets creating recognisable landscaped spaces primarily at places of transition between areas or where development areas are large enough to need internal spaces to assist legibility.

The materials and texture palette to be used will respect and incorporate the predominant local building materials evident in the more locally distinct parts of Salisbury, Wilton and in local villages. These include the use of red brick, painted brick and render, flint panels and/or forms of cladding (for employment buildings). There will be some variations to help emphasise the significance of prominent buildings.

## 5. THE PUBLIC ART COMMISSION

**The commission represents an exciting opportunity for an artist, or a team of collaborating artists, to create work within a vibrant new strategic development for Salisbury.**

The public art will support and enhance the new connections and spaces. The brief is focussed towards working alongside the project partners and, in depth, the appointed landscape contractors for the site.

The brief asks for the appointed artist/team to come forward with proposals for one or a series of art works across the site within the designated landscaping areas. Artworks can be designed as features in an open space, as part of play and/or an entrance feature. Different approaches are welcome and variety and innovation are encouraged so long as the artist/team takes in to account:

- » The desire to create a sense of place by offering something different, engaging and uplifting for the new residents and visitors;
- » The need for way marking to help legibility through the development;
- » The key features set out in the design framework plan;
- » The site's landscape characteristics illustrated in the green infrastructure plan;
- » An approach which is sympathetic to the surrounding landscape features;
- » Materials to use are not specified but the artworks are intended to be permanent, of high quality and made of durable materials which require minimum maintenance;
- » Tight timescales for completion of the work and arrangements for maintenance, repair and renewal;
- » Staying within the specified budget.



## 6. PROCESS

**A public art selection panel will make the selection and decisions for each of the 3 stages of the process:**

### 6.1. STAGE 1 - SUBMISSION FORM

Applicants are asked to submit an expression of interest. Please refer to Appendix E for the Format of Submission. The commission will be widely advertised and we may also approach other artists individually.

### 6.2. STAGE 2 – CONCEPT PROPOSAL

3 artists/teams will be shortlisted to undertake Stage 2. They will each be paid £1000 (including VAT) to cover the cost of developing a design proposal to include sketch designs, visualisations and/or a maquette, costings and a timeframe for delivery. Any courier costs involved in transporting the maquette and all travel costs to facilitate expenses associated with site visit(s) and presentation to the selection panel are to be covered by the artist/team.

The short-listed artist/team will be expected to submit an itemised project budget that identifies all costs. It must cover all expenditure, design, documentation, materials, foundation costs, manufacturing, delivery to the site and installation of the finished art work, all health and safety requirements, any re-landscaping of the site and additional lighting that the artwork may require. There is no guarantee that after this stage any of the selected artists will be appointed.

### 6.3. STAGE 3 - CONCEPT REFINEMENT AND IMPLEMENTATION

The appointed artist/team will receive a budget of up to £95,000 (including VAT) to prepare the detailed design and implement the art works as set out below.

#### DETAILED DESIGN

This project development phase will incorporate a constructive process of discussion and revision through the collaboration between all partners, consideration towards physical implementation and costs. The appointed artist/team will:

- » Obtain relevant specifications and drawings, including plans, elevations and 3D graphics from the landscape designer in paper and/or electronic format as required;
- » Familiarise themselves with the whole site and its history;
- » Discuss an approach with the landscape designer and project team. Then present at least three detailed design drawings to scale of each of the proposed art works.
- » The artist will produce text explaining the rationale behind the work.
- » Advise and agree details with landscape designer of reasonable requirements for access to the site to where the work is to be applied, subject to any constraints imposed by the needs of other work on site at the time such as construction.

## IMPLEMENTATION

The appointed artist/team will be responsible for the design and creation of the artwork including foundations and final installation within the budget which has been agreed at the detailed design stage. The budget is inclusive of VAT and must include:

- » Artist's design fees
- » Expenses
- » Foundation costs
- » Materials
- » Insurances
- » Production and manufacturing
- » Engineer's reports
- » Any relevant consultations
- » Installation fees
- » Transport costs
- » Necessary fees in order to finalise the installation of the public art piece
- » The artist sub-contracting and project managing all associated work for the public art piece
- » The artist liaising with the consultant/client in providing information required to secure all required statutory approvals such as planning and technical approval.

## 7. PROJECT TIMELINE

Stages	Event	Date
Stage 1	Advert for expression of interest	21/01/2015
	Deadline for receipt of expression of interest	06/02/2015
Stage 2	Invitation letters to 3 shortlisted artists	16/02/2015
	Submission of concept proposal by short listed artists	16/03/2015
	Interviews with the 3 shortlisted artists	During week starting 23/03/2015
	Commission selected artist	To be agreed
Stage 3	Selected artist to deliver project	To be agreed

## 8. BUDGETS, FEES AND EXPENSES FOR SHORTLISTED ARTISTS

- » **Stage 1: no fee**
- » **Stage 2: £1000 for each of the 3 shortlisted artists**
- » **Stage 3: up to £95,000 for the appointed artist**

## 9. OWNERSHIP

**A contract for this project will provide for the appropriate care and maintenance of the work, artist's copyright and acknowledgement.**

## 10. CONTRACTUAL ARRANGEMENTS

**The successful artist will be engaged by the consultant/client and the payment schedule will be in the form of staged payments to be agreed prior to the development of contract.**

## 11. SUBMISSION DETAILS

**The art consultant/client invites the submission of a completed EoI from suitably qualified and experienced artists for undertaking the provision of a public artwork.**

Please note if a team of collaborating artists is applying, you must submit relevant information on the experience of each artist to be involved in the project including their CVs.

The available funds of up to £95,000 (including VAT) are to allow for all necessary design, treatment of surfaces, installation, the erection and all fixings to secure the feature and all making good to the surrounding surfaces and artwork disturbed during installation or development of the works.

Submission requirements for Stage 1 are detailed in Appendix E please read these carefully. All submissions are to be sent to:

Clare Wilks  
Arts Consultant  
Barton Willmore  
101, Victoria Street  
Bristol BS1 6PU

(Hard copy only)

The application must be submitted no later than 4pm on Friday 6th February 2015.

Applications must be in English and prices in Sterling, inclusive of VAT.

Information submitted shall be checked for completeness and compliance with the instructions before evaluation.

It is the responsibility of applicants to obtain for themselves, at their own expense, any additional information necessary for the preparation of their submissions.

## 12. FURTHER INFORMATION

### 12.1. REQUESTS FOR CLARIFICATION

All requests for clarification or further information in respect of this EoI, or any questions about the procurement, should be submitted by email to **clare.wilks@bartonwillmore.co.uk**. No approach of any kind in connection with this commission should be made to any other person associated with the consultant/client.

If the consultant/client considers any question or request for clarification to be of material significance, both the question and the response will be communicated, in a suitably anonymous form, to all artists/artist teams who have responded or have expressed an interest, or those that show an interest before the EoI return date and time.

Any such communication from applicants must be received no later than two days before the closing date and time. Communications shall be treated in confidence, but shall be subject to the above paragraph.

Both successful and unsuccessful applicants will be notified in writing by the consultant/client.

### 12.2. RIGHT TO ISSUE FURTHER INSTRUCTIONS

During the procurement period, the consultant/client has the right to make changes to the EoI documentation and any such changes shall be accepted by the applicants and incorporated into the finalised submission.

### 12.3. EXPENSES AND LOSSES

The consultant/client shall not be responsible for, or pay for, any expenses or losses that may be incurred by any applicant in preparing their submissions or abiding by the conditions outlined herein.

### 12.4. CONFIDENTIALITY

All information supplied by the consultant/client in connection with this competition shall be treated as confidential by applicants, except that such information may be disclosed so far as is necessary for the purpose of obtaining sureties, guarantees and tenders necessary for the preparation and submission of the EoI or by operation of law.

### 12.5. OWNERSHIP OF APPLICATION DOCUMENTS

The documents comprising this application shall remain the property of the consultant/client. All Public Art Work and publications become the property of the consultant/client after installation/completion.

### 12.6. RETURN OF SPECIFIED DOCUMENTS

Failure to return all specified documentation by the closing date, or such subsequent date as may be prescribed, may result in the submission not being considered.

### 12.7. QUALIFIED SUBMISSIONS

No amendments to the EoI documents issued will be considered valid, except as shall be explicitly required or admitted (in writing) by the consultant/client, qualification of submissions may result in rejection thereof.

### 12.8. RIGHT TO REQUEST ADDITIONAL INFORMATION

The art consultant/client reserve the right to require any applicant to provide additional information supplementing or clarifying any of the information provided in response to the requests set out in this EoI. The art consultant/client may also seek independent financial and market advice to validate information declared, or to assist in the evaluation of the submission.

## 12.9. EVALUATION CRITERIA

Evaluation criteria and scoring mechanism are set out below at Appendix G.

## 12.10. CONFLICT OF INTEREST

Artists will be required at all times to adhere to high standards of propriety, including impartiality, integrity and objectivity. This means that any private, voluntary, charitable or political interest that might be material or relevant to the work of the project should be declared. Both real and perceived conflicts of interest must be declared, as the appearance of the conflict could be as damaging as the existence of actual conflict.

It is important that all potential conflicts of interest are declared at the beginning of the appointment process. All submissions will be assessed on merit and not treated more or less advantageously because of an actual or perceived conflict of interest.

## 12.11. EQUALITY

The consultant/client is committed to equal opportunities for all and the submissions will be judged as seen, purely on merit and without prejudice.

# 13. APPENDIX A – BUILT FORM MASTERPLAN



- Key**
- Site boundary (75.1ha)
  - Cemetery site boundary (2.1ha)
  - Residential development (34.83ha, 1250 homes @ 35.9dph)
  - Indicative built form frontage to main routes
  - Indicative built form
  - Employment Land Office/light industrial uses (8.1ha)
  - Local centre facilities (0.96ha includes residential element)
  - Proposed primary school (indicative building layout)(1.8ha)
  - Potential foot/cycle routes
  - Potential footpath routes
  - Footpath link to UKLF
  - ★ Proposed cemetery (2.1ha)
  - Undergrounded cable and 12m easement
  - Foot/cycle and emergency access
  - ↕ All vehicle link
  - ↕ Foot/cycle link
  - ★ Drainage attenuation measures
  - Potential future extension to Sarum Academy
  - Approved Sarum Academy (not part of Masterplan proposals)
  - ✖ Existing dwelling to be demolished
- Green Infrastructure**
- Neighbourhood equipped area of play (NEAP)
  - Local equipped area of play (LEAP)
  - Local landscaped area of play (LLAP)
  - Local area of play (LAP)
  - Open green space (inc. informal & formal open space)
  - Allotments
  - Avenue tree planting along main streets
  - Proposed structural planting
  - Existing vegetation retained
  - Existing contours at 1m intervals

INDICATIVE MASTERPLAN

# 14. APPENDIX B – GREEN INFRASTRUCTURE PLAN

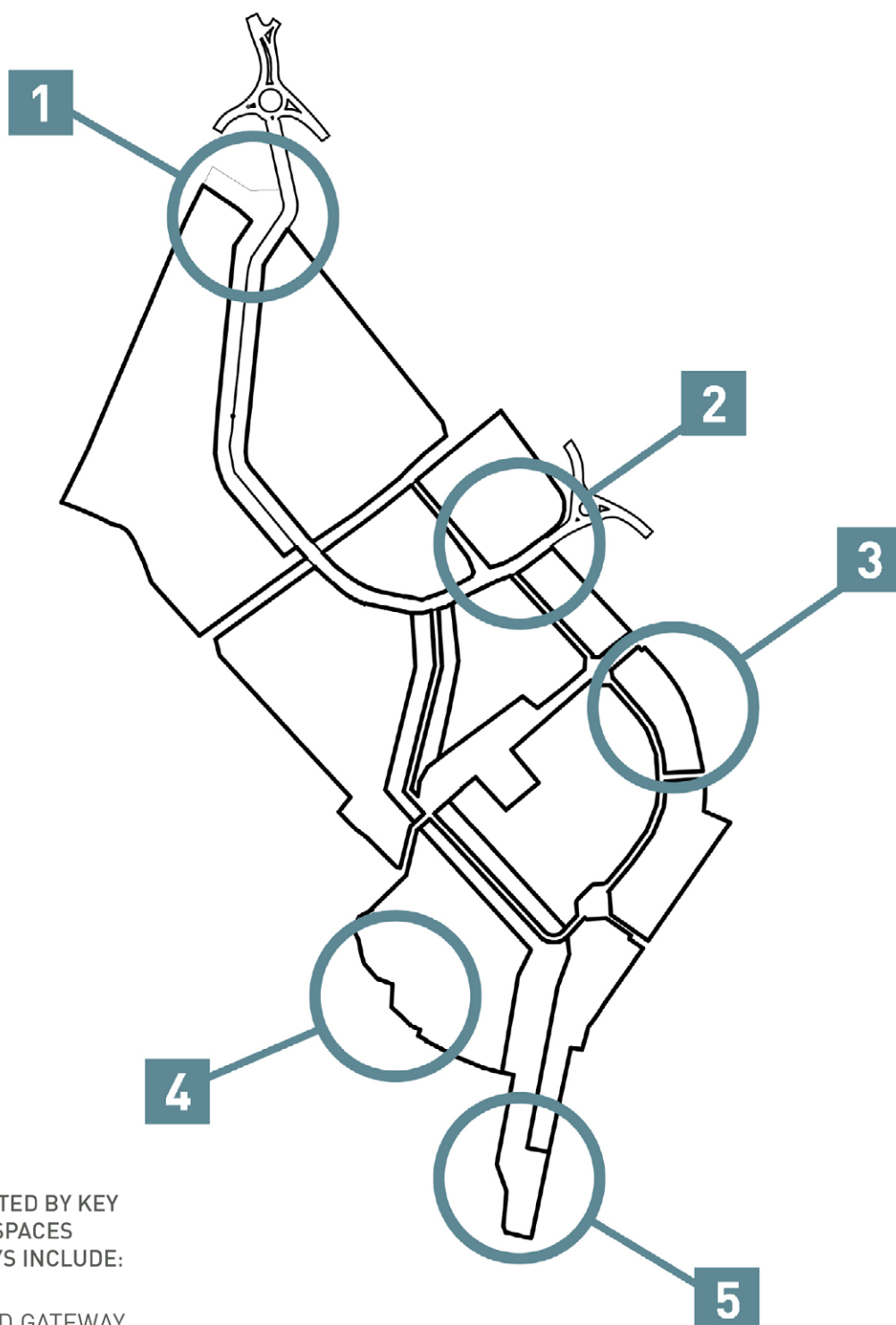




# 15. APPENDIX C – DESIGN FRAMEWORK PLAN



## 16. APPENDIX D – KEY SPACES PLAN



PLACES CREATED BY KEY  
FRONTAGES, SPACES  
AND GATEWAYS INCLUDE:

- 1 DEVIZES ROAD GATEWAY
- 2 COMMUNITY HUB GATEWAY
- 3 OPEN SPACE INTERFACE, SOUTH
- 4 OPEN SPACE INTERFACE, NORTH
- 5 BEMERTON HEATH INTEGRATED LINK

# 17. APPENDIX E - FORMAT OF SUBMISSION

**Interested artists are invited to submit an Expression of Interest by no later than 4pm on Friday 6th February 2015, to:**

**Clare Wilks, Arts Consultant, Barton Willmore, 101, Victoria Street, Bristol, BS1 6PU**  
(Hard copy only)

To fill in an electronic version of this form please contact [clare.wilks@bartonwillmore.co.uk](mailto:clare.wilks@bartonwillmore.co.uk)

1. ARTIST/ ORGANISATION DETAILS		
1.1.	Name of Applicant (or organisation)	
1.2.	Contact name for enquiries about this EoI:	
1.3.	Job Title:	
1.4.	Address: Post Code:	
1.5.	Telephone number:	
1.6.	E-mail address (if available):	
1.7.	Website address (if any):	
1.8.	Company Registration number (if this applies):	
1.9.	Date of Registration (if this applies):	
1.10.	Registered address if different from the above: <span style="float: right;">Post Code:</span>	
1.11.	Are you registered for VAT? If so, please provide Registration number:	
1.12.	Are you:	i) a limited company?
		ii) a partnership/ team?
		iii) a self- employed sole trader
1.13.	Are you acting as the lead artist in the partnership/ artist team?	Yes/No

2. EXPERIENCE		
2.1.	<p><b>Experience of Working in the Public Realm</b></p> <p>Demonstrate a full understanding of problems which may be encountered whilst working in a busy operational public area and the approach to minimising the impact on operation of traffic and residents when carrying out the works. Outline relevant lessons learnt from other projects to this commission that demonstrate your understanding of public area working.</p>	<p>Please limit your response to 600 words</p>
2.2.	<p><b>Relevant Experience, Past Clients, Artistic Quality and Approach</b></p> <p>Provide a list of up to 3 examples (maximum) of work in the public realm which has been undertaken in the last 10 years. Include the commissioner's name and contact details, site location, the commission period and value. At least one of the examples provided should be for not less than £10,000.</p>	<p><b>Complete and submit Appendix F</b></p> <p>Do not include generic lists or projects which are not for similar works.</p> <p>Please include 2 images per project.</p>

The successful artist / team will be required to satisfy the panel that adequate safety provision will be made and that appropriate insurance cover will be in place.

<b>3. INSURANCE</b>		
3.1.	The minimum amount of Public and Products Liability Insurance required is £1m for each and every claim. Please enclose copy of current certificate. If you do not have this level of indemnity you will be required, upon award of contract, to put this in place.	Information only
3.2.	The minimum amount of Employer's Liability Insurance required (if appropriate) is £5m for each and every claim. Please enclose copy of current certificate. If you do not have this level of indemnity you will be required, upon award of contract, to put this in place.	Information only
3.3.	Please confirm whether you would be willing to take out the appropriate level of insurance cover to comply with above contract conditions if you are successful in winning the contract?	Yes/No

<b>4. HEALTH &amp; SAFETY</b>		
4.1.	Does your organisation have a written health and safety at work policy? If "Yes" please enclose policy.	Yes/No
4.2.	If "No", please explain why:	

## 18. APPENDIX F - RELEVANT EXPERIENCE AND PAST CUSTOMERS' RECORD

**Please list all relevant projects using the format below and include the following information; commissioner, commissioner contact name and telephone number, commission period, value, site location and commission description.**

Please limit your response to 1 side of A4 paper (font size 11) per commission. 2 images to be included, maximum size 1 side of A4 per image. The consultant/client reserves the right to contact the commissioner names provided.

Commissioner:

Contact name and phone number:

Commission period:

Commission value:

Description of commission including site location of final piece:

## 19. APPENDIX G – EVALUATION CRITERIA AND SCORES

Section	Weighting
1. Organisation / Applicant Details	N/A
2. Insurance	N/A
3. Health & Safety	N/A
4. Experience	Pass / Fail
5. Requirement Specific Questions	
5.1 Artistic Quality	60%
5.2 Approach	40%

Assessment	Score	Indicators
Excellent	5	The content of the Expression of Interest is excellent and fully addresses the requirements of the brief.
Very Good	4	The content of the Expression of Interest is very good and fully addresses the requirements of the brief.
Good	3	The content of the Expression of Interest is good and addresses the requirements of the brief.
Satisfactory	2	The content of the Expression of Interest is adequate and addresses the requirements of the brief.
Poor	1	The content of the Expression of Interest is poor and fails to address the requirements of the brief.
Nil Response/Unacceptable	0	No response or unacceptable information provided.

