

The background of the slide is a photograph of a large, outdoor metal sculpture. The sculpture is made of blue-painted metal with intricate, organic cutouts that resemble leaves or petals. It is set against a backdrop of lush greenery and various flowers, including purple and white blooms.

South Wokingham Phase 2B

Public Art Strategy

On Behalf Of Miller Homes and Kier Ventures Ltd | P19-0052_44C | January 2025



-	08/07/2024	First Issue	ASK/RVF
A	30/07/2024	Minor amendments	ASK/RVF
B	25/09/2024	Minor amendments	ASK/RVF
C	29/01/2025	Updated to LPA Comments	ASK/AMS

CONTENTS

1. INTRODUCTION	2
2. LOCATION AND DESIGN PRINCIPLES	4
3. ARTISTS BRIEF	12
4. SUMMARY	16

NOTE: THIS DOCUMENT IS DESIGNED TO BE VIEWED AS A3 DOUBLE SIDED



Pegasus Group
33 Sheep Street
Cirencester
Gloucestershire
GL7 1RQ
www.pegasusgroup.co.uk | T 01285 641717

Prepared by Pegasus Design on behalf of Miller Homes and Kier Ventures Ltd
Pegasus Design is part of Pegasus Group Ltd

January 2025 | Project code P19-O052

© Copyright. The contents of this document must not be copied or reproduced in whole or in part without the written consent of Pegasus Planning Group Ltd.
Crown copyright. All rights reserved, Licence number 100042093.

♻️ Printed material produced by Pegasus Design Cirencester is printed on paper from sustainably managed sources and all parts are fully recyclable.

01 INTRODUCTION & BACKGROUND

Introduction

- 1.1 In July 2024 hybrid planning permission was granted by Wokingham Borough Council for a mixed-use development including up to 1,434 dwellings, local centre (A1, A2, A3, A4, A5 and D1 including community building D1/D2), public open space, play areas and associated infrastructure and landscaping; and a full application for the proposed Suitable Alternative Natural Green space (SANG), under reference 191068.
- 1.2 The purpose of this Public Art Strategy is to support the discharge of Condition 8 which states:
- “Before submission of the first application pursuant to reserved matters, a strategy for delivery of public art throughout the site, setting out principles for:**
- a. public engagement;**
 - b. the nature of the artwork;**
 - c. number of pieces;**
 - d. broad locations;**
 - e. procurement; and**
 - f. phasing of delivery in accordance with condition 4**
- shall be submitted to and approved in writing by the Local Planning Authority and the strategy shall be implemented as approved.**
- 1.3 The reasoning for the condition was deemed “In the interests of achieving high quality development with a sense of place”

Purpose of the Strategy

- 1.4 The purpose of this Public Art Strategy is to set out the proposed principles for the public art which will be incorporated in the development at South Wokingham.
- 1.5 Outline proposals for the public realm within South Wokingham were submitted as part of the hybrid application (191068), and discharge of condition including Landscape Design Statement (P19-0052_41D). Detailed proposals for the public open space will follow in subsequent Reserved Matters applications.

What is public art?

- 1.6 Public art comes in many forms and each item could have various perceived meanings. Many believe that public art should be thought provoking, imaginative, distinctive and innovate as well as being compelling, fun, playful and exciting. In addition to being aspirational, public art needs to be achievable, taking into account the potential intrinsic constraints of implementation for each site, such as cost, time, space and other resources such as its longevity and maintenance.
- 1.7 Wokingham Borough Council's South Wokingham Strategic Development Location (SDL) Supplementary Planning Document adopted October 2011 states:
- “Public art should feature as an integral component of the landscape framework. Installations and art features should be located where they can be encountered as people move around the SDL, so that they can be enjoyed by a greater number of people. To ensure this is achieved, a strategy for public art should form part of the planning application process. The strategy should identify themes and locations for public art, and make clear the methods of funding and delivery that will be brought forward as the development progresses.”**
- 1.8 Design Principle 3F is focused on Public Art and lists the following requirements:
- “A strategy for public art within the build areas should be prepared. This should make provision for the involvement of artists in place making at the local level. The strategy should make explicit the timing, funding and delivery arrangements for public art.**
- Opportunities for public art should be widely considered, and may include:**
- **Art installations and sculpture;**
 - **unique street furniture and signage;**
 - **surface treatment;**
 - **lighting;**
 - **unique walls and railings;**
 - **paintings, murals, mosaics;**
 - **uniquely crafted landforms; and**
 - **individual elements and adornments within buildings.”**

- 1.9 The Wokingham Borough Arts & Culture Strategy (February 2021) sets out a cultural ambition for 2030 for the area, with the aim to enhance cultural identity and sense of place through “cultural enhancement of the public realm, both public art and activities, to create interest and excitement across the Borough”.

Benefits of Public Art

- 1.10 The location of public art within public spaces, streets or parks can add value to a development as well as helping to create a sense of place ownership and aid legibility for all users. This can be executed in many ways; in the form of street furniture, surface materials, sculpture or building design and landscape.
- 1.11 Within the South Wokingham development the aim is for the public to be publicly accessible and/ or visible, this will allow the public art to contribute towards the quality and design of the public open space and the development as a whole, creating local distinctiveness for residents and the wider community.
- 1.12 Consultation and involvement with appropriate stakeholders can be beneficial in the process of creating public art, in this way it can give the community ownership by participating during the design process.

FIGURE 1: PHASE 2B ILLUSTRATIVE LANDSCAPE STRATEGY



02 LOCATION AND DESIGN PRINCIPLES

Existing Public Art Within South Wokingham



Existing sculpture within Buckhurst Meadows (B) at Montague Park



Proposed willow arch at St Anne's SANG – Precedent Image

Location

- 2.1 The location of art installations within the development is critical to most public art projects as their siting will aid legibility, connection to place whilst requiring natural surveillance to help deter vandalism or mis-use. The entire site at South Wokingham must be considered carefully and the ideal location chosen which would provide a publicly accessible space. This will help to allow the artist to use their creativity and imagination within the design without unnecessary constraints. Where necessary, constraints such as below ground services/ ownership should be set out to inform the design process and siting of the public art
- 2.2 A cohesive design approach and outcome needs to be considered throughout the design process including; the artists selection process, identifying themes to be used in the proposals and used in co-creation workshops with residents.
- 2.3 It is also important to note that other phases of the South Wokingham SLD already contain public art features, or will feature public art in the future. Therefore there is the opportunity to create a larger trail of public art that is connected, legible and attractive to users to experience, further providing a connection to nature and the public realm.

Location Criteria

- To be publicly accessible to the highest number of residents or visitors;
 - To be accessible to those with disabilities;
 - To protect the public art from vandalism through natural surveillance;
 - To be in a location allowing space for the public to view and interact with the public art; and
 - To be in a location to allow the artist scope for creativity and imagination.
- 2.4 A brief summary of the public art proposals to date has been included below:

Montague Park

- 2.5 Public art within Buckhurst Meadows SANG has been designed and installed in two locations with a third location and design agreed (Fabrication and installation currently in progress). Thrussells, Cornish Sculptors developed the design for art work and completed the

fabrication and installation. The first piece is a large metal sculpture (shown on the plan overleaf as A) at the entrance to Montague Park off London Road. The second is a large metal butterfly located within the Buckhurst Meadows SANG (B) and a third piece entitled 'Windows' is to be located within the neighbourhood centre (C).

Phase 2A

- 2.6 A series of willow sculptures will be located within St Anne's SANG. The design and final locations are to be agreed with an appointed artist/design and WBC. Indicative locations and the broad nature of the pieces has been shown on the adjacent plan.

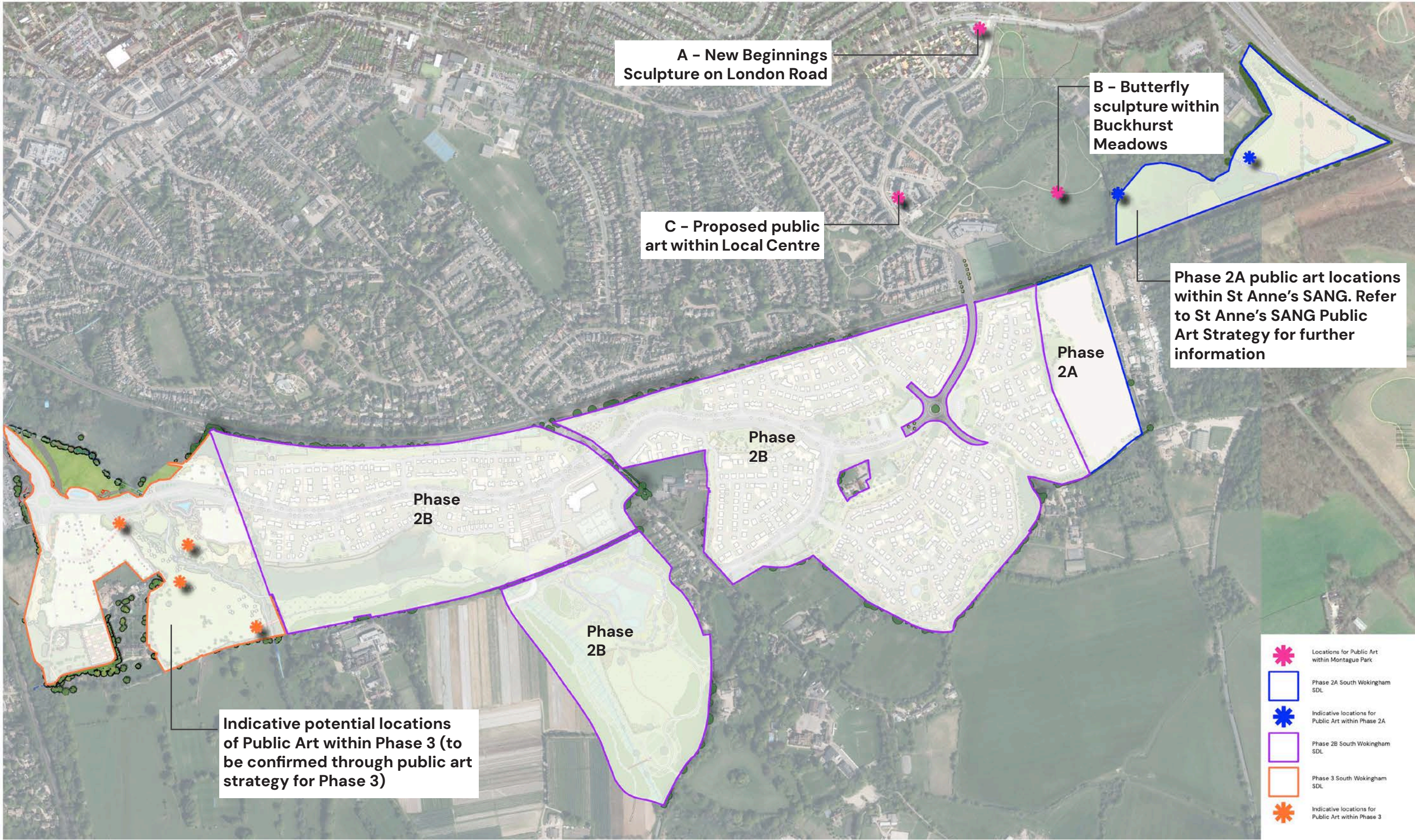
Phase 3

- 2.7 The future development at phase 3 is also required to provide public art, here, the close proximity of the Phase 3 SANG and Holme Park SANG creates an opportunity to continue a trail through this phase of the development as shown by the indicative locations on Figure 2.

Vision for Public Art in South Wokingham

- 2.8 Public art is an important factor in place making, for the Phase 2B parcel of South Wokingham and will help create a place with it's own character. Art can assist in creating a persons attachment to a place through emotional connection, meaning and understanding. This attachment can encourage individuals to actively protect and engage in their community. A resident who is more attached to their community has higher levels of social cohesion and will generally contribute towards the vitality of the neighbourhood.
- 2.9 The development of public art offers the opportunity for community engagement and involvement which again can help the community create attachments to the place.
- 2.10 The art should reinforce a natural, cultural or historical connection to the area or neighbourhood it sits within and be unique and meaningful to the area.

FIGURE 2: PUBLIC ART ACROSS SOUTH WOKINGHAM SDL





Carved Wooden Butterfly (by Nick Garnett chainsaw artist)

Design Principles

- 2.11 The design principles for public artwork are the backbone for progression of the concept and are a valuable steer for the artist. In the same manner that the location must allow the scope for creativity and imagination for the artist, the design principles should be clear but not too prescriptive.
- 2.12 The artist/designer should creatively design a series of pieces which reflect the landscape setting of the South Wokingham development and respects the future residential development.
- 2.13 The design, production and installation of the artwork is to be in accordance with an agreed budget set between the client consortium and WBC. The artist/designer will ensure the pieces can be delivered within the agreed time scales and ensure a duty of care to design out risk in the fabrication, installation and on-going use and enjoyment of the art work. The management regime for the items should also be considered up-front and form part of the artists brief so this can be considered within responses to the brief.
- 2.14 The artwork is to be accessible to all abilities to touch, admire or use (dependant on design). With consideration that the design suits its location and the wider landscape setting.
- 2.15 The artwork is to be fabricated using materials that are fit for purpose, require low levels of maintenance and compliment the surrounding landscape design and materials palette of the scheme.
- 2.16 The design should respond to the surrounding physical environment and have an element of bespoke design that reflects the natural environment around the South Wokingham development.
- 2.17 The artist/designer will be required to set out the management/maintenance prescriptions required for the artwork prior to it's sign off.

Principles for public engagement

- 2.18 Community engagement will take on the form of creative workshops to co-design the pieces. Groups may include local residents, pupils from schools and local groups to participate and engage with the artist during workshops (number of sessions to be agreed with WBC). The aim of the workshops will be for participants to feed into the design. An exact list of groups to participate in the public engagement will be agreed with WBC prior to public engagement commencing. There will also be an opportunity for those involved in the workshops

to be involved in the shared decision making on the final pieces to be commissioned.

Principles for Procurement

- 2.19 An open and transparent tender process will be undertaken to appoint an artist or artists. Invitation to tenders may be sent to specific artists but the invitation will also be made widely available via specialist platforms such as Arts Jobs.
- 2.20 Applications will be made through the usual competitive process with submission of CV, examples of visuals of previous commissions and examples of work co-created with community groups and/or residents that demonstrates an ability to input and ideas from workshops forward to create successful and appropriate design for the development.
- 2.21 Shortlisted candidates will be interviewed, references sought and proof of enhanced DBS clearance before the contract is awarded. The selection of one or more artists will be made by WBC and the developer.
- 2.22 Final design choice for the pieces of public art will be chosen with input from public engagement and consideration of costing.

Phasing of Delivery

- 2.23 The pieces of public art will be delivered upon completion of the setting out of the hard and soft elements of the chosen location.
- 2.24 The table on page 10 shows an indicative outline of the phases from setting/agreeing the brief through to concept design, final design and finally fabrication and instalment.

INDICATIVE PUBLIC ART IDEAS



Carved & etched limestone (by Artscape part of Hardscape)



Etched seating cubes (by Woodscape)



LandWave (by Ground Inc)



Existing sculpture within Buckhurst Meadows (B) at Montague Park



Wood and Stained Glass (by Men-an-Tol Wood & Glass Sculptures)



Willow Pheasants (by Anna & The Willow)

Indicative Public Art Ideas



Etched seating cubes (by Woodscape)



Carved & etched limestone (by Artscape part of Hardscape)

Number of pieces

2.25 Six pieces of artwork should be designed. To be broken down as follows;

- One piece to be located within the Neighbourhood Centre;
- One piece to be located within the Central Parkland;
- Four pieces to be located within Holme Park SANG.

Location of pieces

2.26 Taking into consideration the location criteria and the potential public art locations within Phase 2A, and Phase 3 of South Wokingham, it is considered that the six pieces should be spread across three areas of the site: the Neighbourhood Centre, Holme Park SANG and the Central Parkland which all provide key pieces of public open space within the development.

2.27 Due to the different characters of these different areas, two different artists briefs will be written (one for the SANG and one for the Neighbourhood Centre/Central Parkland). This will allow, if appropriate or required two different artists with differing styles and use of materials to be commissioned.

2.28 These three locations are anticipated to be focal spaces within the public realm with a high footfall of users across the community. This helps to ensure that the new community and other site users get to see the Public Art during their everyday activities as well as the potential for them to be visible as people arrive and leave the development. Pieces could either be stand alone or incorporated as etching on the street furniture and paving.

Neighbourhood Centre

2.29 The Neighbourhood Centre (area highlighted blue) will be a key location for the new community and therefore lend itself well to the inclusion of public art. This location would provide easy access for the public and natural surveillance from the surrounding retail and residential units. There are opportunities to include either a stand alone piece of art or incorporate etching into street furniture and paving.

Holme Park SANG

2.30 Holme Park SANG (area highlighted yellow) forms a large area of open space that will attract residents and visitors. Public art would form focal points along the circular walking route within the open space.

The SANG has the potential to provide inspiration for the chosen artist with its variety of natural features due to the naturalistic parkland character of the space. There are opportunities to include either a trail of stand alone pieces of art or incorporate etching into street furniture and way finding.

Central Parkland

2.31 Within the centre of the development a series of three formal parks and gardens (area highlighted purple) create a destination area of open space with a number of play spaces, recreational routes and variety of planting. This area could provide one or two locations for public art encouraging visitors and residents to use the different spaces within the parks and gardens and reinforcing a link between the spaces.

Nature of the Artwork

2.32 The character of the artwork should be naturalistic with the theme of the natural environment to tie into the landscape setting of the South Wokingham development.

2.33 The public artwork could take the form of stand alone structures or utilise etching on street furniture, way finding and paving throughout the development.

2.34 WBC will have final sign off on the designs before fabrication and implementation.

2.35 Where feasible an alternative to concrete foundations should be used to reduce environmental impact and facilitate future removal.

Budget

2.36 A budget of circa £40,000–£60,000 is to be allocated for the public art with 30% allocated for the piece within the Neighbourhood Centre, 30% allocated for the piece within the central parkland and 40% allocated for the trail within Holme Park SANG.

FIGURE 3: PHASE 2B PUBLIC ART AREA LOCATIONS





Wood and Stained Glass (by Men-an-Tol Wood & Glass Sculptures)

Table: Outline Of Phases To Complete Public Art

PHASE	ARTIST/DESIGNER OUTPUT REQUIREMENTS	PUBLIC ENGAGEMENT	KEY MILESTONES
PHASE 1: INITIAL INSTRUCTION COMMISSION			
Agree budget between developers and Wokingham Borough Council			Agree budget
Agreement of artists brief(s) to be approved by WBC prior to listing brief as part of invitation to tender package		Opportunity to engage with local residents, schools and groups to develop the brief	
Advertisement listed for invitation to tender through specialist platforms such as Arts Jobs	Potential artists are to provide CV, examples of visuals of previous commissions and examples of work co-created with community groups and/or residents		Invitation to tender listed on specialist platforms
Shortlisted candidates will be interviewed (with references sought and proof of enhanced DBS clearance checked)	Artists to provide references and proof of DBS	Opportunity to engage with local residents, schools and groups to short list the artist(s)	
The selection of one (or more) artists will be made between WBC and the developer to move forward to concept design			Artist(s) appointed
Confirmation of commission between artist/designer and commissioner – any outstanding queries resolved, contract signed			Commission & Contract Signed
PHASE 2: CONCEPT DESIGN & DEVELOPMENT			
Initial site visit / meeting between the developers and the Landscape architect with artist(s)			Initial Site Visit/ Meeting
Submission of conceptual design based on the brief and initial site visit and discussions with the developers	Where appropriate the artist/designer should liaise with the Landscape Architect to understand how the Public Art can be integrated within the Public Realm design.	Workshops with local residents, schools and groups to develop and co-design the concept design	Design development
The concept designs will be submitted to the developer and WBC for discussion and review. This will include information on how the piece(s) are to be installed and on-going maintenance.	As required the design will be developed through discussion and review with the developers	Opportunity to engage with local residents, schools and groups to be part of the decision making for the final design in each location	
Prior to submission the fabrication materials and completion date will be finalised and confirmed in writing	Design development and evolution plans/ drawings to be submitted to developer and WBC for discussion and review		Interim design meetings
The chosen concept design will be submitted to Wokingham Borough Council and the developer for approval	Final design to be submitted to council and developer for approval	Opportunity to engage with local residents, schools and groups to be part of the decision making for the final design in each location	Final design approved

PHASE	ARTIST/DESIGNER OUTPUT REQUIREMENTS	PUBLIC ENGAGEMENT	KEY MILESTONES
PHASE 3: FABRICATION			
Fabrication of the public art elements, time scales to be confirmed with the developers and WBC, delays to be highlighted at the earliest opportunity.	Fabrication of the public art element	Opportunity to engage with local residents, schools and groups such to watch/be involved in the fabrication	Fabrication
PHASE 4: INSTALLATION			
Confirmation of when the Public Art element is to be installed in relation to the construction of the public realm to be confirmed with Wokingham Borough Council	Artist/designer to be confirm any installation requirements such as access requirements and the requirement to restrict public access during installation	Liaison with community to keep them up to date with progress.	Installation on site followed by site inspection
PHASE 5: MAINTENANCE, OWNERSHIP & ENJOYMENT			
Commencement of management and maintenance period, if necessary the transfer of ownership will occur	Provide any management or maintenance requirements for the public art	The public art element can be enjoyed by the users of South Wokingham	Management and maintenance period commences



Proposed willow arch at St Anne’s SANG – Precedent Image

03 THE BRIEF

Commission the Public Art

- 3.1 The artist/designer will be commissioned jointly to produce the Public Art element by Wokingham Borough Council and Miller Homes & Kier Ventures Ltd ('the developers'). Selection criteria will comply with WBC procurement procedure and will consider;

- Quality of artist's work to date;
- Artists experience in working in the public realm;
- Artist's interest and ability to co-design with local community groups (including holding an enhanced DBS check);
- Financial viability i.e value for money;
- Technical viability; and
- Potential to meet design brief

Who will deliver the public art feature

- 3.2 The public art elements will be delivered by the chosen artist(s) with the support from the developers during the process. The final design will be confirmed by WBC and the developers jointly with the input of public engagement as appropriate. The artist(s) will be required to work in conjunction with the main contractor and any landscape contractors for the respective areas of open space where the public art is to be located.

Consultation

- 3.3 Workshops will be facilitated with a selection of local groups (such as residents, school groups or other community groups) to co-create the design for the public art. There will also be consultation to help choose the final design. This is to enable new residents and locals to have a sense of ownership and community pride in the new community.

Design Process

- 3.4 After appointment the artist(s) and developers will meet to discuss the development with a site visit when the dwellings and areas of public open space where the public art is to be located. Exact timings of the site visit are to be confirmed.
- 3.5 Community engagement workshops to facilitate co-creation of the the concept designs with the artist(s) and local groups.
- 3.6 Pegasus Group to meet with the developers and WBC to ensure the designs satisfy the brief prior to final consultation with the local

groups involved with the design and a fixed design being agreed with the artist(s).

- 3.7 Artists(s) to create and install public art to the agreed timescales with the developers and WBC.

Timetable

- 3.8 It is intended that the public art will be installed within 12 months of the implementation of the landscape proposals within Holme Park SANG, the Neighbourhood Centre and Central Parklands respectively.

Compliance standards

- 3.9 Where relevant BS standards should be adhered to, including finishing techniques to ensure a high quality and lasting finish. In addition, any relevant safety regulations or standards should be adhered to during the fabrication process. Where necessary, the developers and WBC may request proof of health & safety accreditation and other relevant documents from the artist(s)
- 3.10 All materials are to comply with relevant standards and be fit for purpose. Consideration should be taken to the longevity of the material and any on-going maintenance requirements.

Contracts

- 3.11 The contract to undertake the public art commission is to be entered into between the chosen artist(s), Wokingham Borough Council and the developers. The contract will cover details such as the ownership of the public art once installed, insurances, payment process and timescales etc.

Clarification of Work Ownership

- 3.12 TBC in relation to the copyright, Designs and Patents Act 1988. The pieces will be transferred to WBC upon completion and managed as part of the wider open space management.

Maintenance

- 3.13 A management plan for the maintenance of the public art will be submitted by the artist(s) to the developer and WBC for approval.

Budget

- 3.14 Within the agreed budget circa £40,000 – £60,000.
- 3.15 The artist(s) is (are) to provide details of the costs for fabrication

(including associated costs for materials) and installation of the public art elements.

Potential Restrictions and Limitations

- 3.16 The elements of public art need to be integrated broadly within the areas set out below. It needs to be sited in a location which will avoid conflicts with services such as underground cabling, street lighting, proposed trees and visibility splays. It should also be sited sensitively to the surrounding properties.

What will the Public Art Elements be?

- 3.17 In summary, the artist(s) should creatively design three areas of public art which respond to the existing and future surrounding and on site nature and wildlife.
- 3.18 Public Art will be located across three areas; 1 x stand alone piece within the Neighbourhood Centre, 1 x stand alone piece within the central parkland and 4 x pieces that create a trail within Holme Park SANG. It is possible to have different artist(s)/designer(s) to carry out the three different commissions or all three could be carried out by one artist/designer. Whilst the three areas are separate there should be a level of co-hesion between the public art elements.
- 3.19 The tables overleaf details the design influences and parameters for the public art elements. Should the artist have any queries regarding the design of the public art they should liaise with the project Landscape Architect at Pegasus Group.

	HOLME PARK SANG (TRAIL)	NEIGHBOURHOOD CENTRE	CENTRAL PARKLAND
GENERAL	- To co-design, produced and install a trail (suggested 4no. pieces) of artwork to be located within Holme Park SANG to the approximate value of £16,000 – £18,000; - The pieces are to be a permanent, high quality bespoke comission; - To be delivered within the agreed timescales; and - Duty of care – artist(s)responsibility to design out risk	- To co-design, produced and install a piece (or number of pieces if the public art element is going to be included into street furniture such as benches) of artwork to be located within the Neighbourhood Centre to the approximate value of £12,000 – £18,000; - The piece is to be a permanent, high quality bespoke comission; - To be delivered within the agreed timescales; and - Duty of care – artist(s)responsibility to design out risk	- To co-design, produced and install a piece (or number of pieces if the public art element is going to be included into street furniture such as benches) of artwork to be located within the central parkland to the approximate value of £16,000–£24,000; - The piece is to be a permanent, high quality bespoke comission; - To be delivered within the agreed timescales; and - Duty of care – artist(s)responsibility to design out risk
DESIGN INFLUENCES	The landscape character (natural/semi-natural) should be the driving influence behind the concept for the design. This should include but is not limited to the landform, landscape elements within the space and wildlife that is already there or could be expected to use the space in the future including birds, small mammals, reptiles and invertebrates.	The landscape character (civic space) should be the driving influence behind the concept for the design. This should include the architectural form of the buildings, landscape elements within the space such as trees. There is also the opportunity to explore urban wildlife and how nature and built form can co-exist. There should be a stronger contemporary influence on this piece.	The landscape character (parks and gardens) should be the driving influence behind the concept for the design. This should include but is not limited to the landform, landscape elements within the space and wildlife that is already there or could be expected to use the space in the future including birds, small mammals, reptiles and invertebrates. There should be a stronger contemporary influence on this piece.
FORM	- To be accesible to all abilities to touch or admire; - To be functional to suit the location; and - To be naturalistic in style to suit the landscape setting of the area	- To be accesible to all abilities to touch, admire or use (as required); - To be functional to suit the location; and - To be contemporary in style to suit the landscape setting of the area	- To be accesible to all abilities to touch, admire or use (as required); - To be functional to suit the location; and - To be contemporary in style to suit the landscape setting of the area
MATERIALS	- To be fabricated using materials fit for purpose; - To be fabricated and/or finished using materials and techniques that require low levels of maintenance; - To consider footings of the pieces to ensure stability and security whilst minimising environmental impact (i.e avoiding large concrete plinths) ; - To be constructed out of high quality durable materials such as hardwood or stone; and - To compliment the surrounding landscape design and materials	- To be fabricated using materials fit for purpose; - To be fabricated and/or finished using materials and techniques that require low levels of maintenance; - To consider footings of the pieces to ensure stability and security whilst minimising environmental impact (i.e avoiding large concrete plinths) ; - To be constructed out of high quality durable materials such as metal, hardwood or stone; and - To compliment the surrounding landscape design and materials	- To be fabricated using materials fit for purpose; - To be fabricated and/or finished using materials and techniques that require low levels of maintenance; - To consider footings of the pieces to ensure stability and security whilst minimising environmental impact (i.e avoiding large concrete plinths) ; - To be constructed out of high quality durable materials such as metal, hardwood or stone; and - To compliment the surrounding landscape design and materials
CREATIVITY AND BESPOKE ELEMENTS	- To be specific to the Holme Park SANG location - To have a bespoke design for the site and not ‘off the shelf’ - To respond to the surroudning physical environment	- To be specific to the Neighbourhood Centre location - To have a bespoke design element for the site (it is acceptable, to use off the shelf items such as benches or paving that is then engraved or finished with a bespoke design for the site) - To respond to the surroudning physical environment	- To be specific to the Central Parkland location - To have a bespoke design element for the site (it is acceptable, to use off the shelf items such as benches or paving that is then engraved or finished with a bespoke design for the site) - To respond to the surroudning physical environment
LONG TERM MAINTENANCE	- Artist(s) to set out the management and maintenance prescriptions required; - To require minimal maintenance and managment; and - To be a permanent feature	- Artist(s) to set out the management and maintenance prescriptions required; - To require minimal maintenance and managment; and - To be a permanent feature	- Artist(s) to set out the management and maintenance prescriptions required; - To require minimal maintenance and managment; and - To be a permanent feature

DELIVERY OF THE PUBLIC ART

- 3.20 The following section details the phases within the delivery process and the considerations that need to be made for the completion of the project.

PHASE 1 – INITIAL INSTRUCTION/COMMISSION

- 3.21 Applications will be made through the usual competitive process with submission of CV, examples of visuals of previous commissions and examples of work co-created with community groups and/or residents that demonstrates an ability to input and ideas from workshops forward to create successful and appropriate design for the development.
- 3.22 Shortlisted candidates will be interviewed, references sought and proof of enhanced DBS clearance before the contract is awarded. The selection of one or more artists will be made by WBC and the developer.
- 3.23 The chosen artist(s) will be instructed and commissioned to produce the Public Art for South Wokingham. The artist(s) will receive the Public Art Strategy and Public Art Brief documents in order to establish the project background and given the contact details of the developers (commissioners) and the project manager/Landscape Architect/relevant officers at WBC so that clarifications can be sought and resolved.
- 3.24 An initial site visit/meeting will be held to discuss the exact location for the Public Art elements, with any queries regarding the scheme being addressed by the developer or Landscape Architect (Pegasus Group) where appropriate.
- 3.25 The commission will be instructed formally with a contract prepared by WBC and the developers and signed by the relevant parties. Prior to the signing of the contract, it needs to be determined that the chosen artist(s) is able to fulfil the brief within the design parameters and brief set out within this document.

PHASE 2 – CONCEPT DESIGN & DEVELOPMENT

- 3.26 The artist(s) is required to produce a co-designed conceptual design based on the brief, initial site visit and discussions with the developers and workshop(s) with local groups. Liaison with the Landscape Architect will help determine how the Public Art could be integrated within the design for each of the public open spaces.
- 3.27 The co-designed concept designs will be submitted to the developers and WBC for discussion, review and final approval with input from local groups. Prior to approval the fabrication materials and completion date will be finalised and confirmed in writing.
- 3.28 During this time, once the design is close to finalisation the management plan for the maintenance of the Public Art element including the management prescriptions will be submitted to the developer and WBC for approval.
- 3.29 The maintenance plan is to be prepared by the artist(s), and if necessary there should be liaison with the Landscape Architect as the management prescriptions would need to be considered in relation to the landscape maintenance of the public realm area which is set out within the Landscape and Ecological Management Plan which covers the areas of public open space at South Wokingham.

PHASE 3 – FABRICATION

- 3.30 During Phase 3, the design for the Public Art will have been finalised and approved for fabrication by the developers and WBC. The artist(s) will confirm the programme for fabrication and will confirm timescales with the commissioners.
- 3.31 Should there be a delay of any lapse in timescales, the artist(s) is to inform the commissioners at the earliest opportunity as this may have contractual consequences.

PHASE 4 – INSTALLATION

3.32 Prior to installation on site, a number of logistical and process issues need to be confirmed between the artist(s) and the commissioner. Consideration needs to be made as to the installation timings of the Public Art elements as to when these are to be installed in relation to the area of public open space.

3.33 Consideration is to be given to:

- Method and manner of delivery of the finished work;
- Access requirements to the site;
- Preparation of the site; including the requirements for a cordon to be installed within the public open space to limit public access during the installation of the Public Art;
- Installation processes and techniques; confirmation of dates and working hours (due to surrounding houses being occupied),
- Health and safety aspects of the installation process, ie. limiting public access, site supervision by the developers;
- Appropriate signage (acknowledging the work, the artist(s), and/or commissioner as appropriate);
- Costs of delivery, installation, signage and relevant insurance arrangements; and who pays whom and when;
- Installation fees (if any) for the artist(s), and/or their independent contractors; and
- Confirmation of method and supervision of works including completion inspections and sign off prior to final payments.

PHASE 5 – MAINTENANCE, OWNER SHIP & ENJOYMENT

3.34 Each item of artwork is individual, therefore the artist(s) will be key in setting out or steering the required management and maintenance prescriptions following the completion of the design. During the concept design & development phase, the subsequent management of the Public Art elements should be considered and should help to inform the design of the Public Art elements in order to produce Public Art elements fit for purpose and to meet the brief.

3.35 This information is to be given to the developers and WBC and approved prior to fabrication and installation of the Public Art elements. The long term maintenance of the public artwork will be agreed by the developers and WBC.

3.36 This will include confirmation of the timings, maintenance activities and responsibilities of management and maintenance contractors as well as details regarding the following issues:

- The method and manner recommended by the artist(s) for maintaining the work;
- Frequency of health, safety and deterioration/maintenance surveys; and by whom;
- The implementation of the approved maintenance manual prepared by the artist(s);
- Arrangements for the artist(s) being informed and consulted when maintenance or renovation is required (if appropriate);
- Clear responsibilities of the owners of the site and/or owners of the Public Artwork (if not the same individual/body);
- Responsibility for costs of maintenance;
- Payment of maintenance and/or consultants fees to the artist(s) (if any); and
- Public liability insurance and payment of premiums.

3.37 Clarification needs to be made as to who will own the work who is responsible for the Public Art in the future. This needs to be set out in writing including information regarding transfer of ownership (if required) within the contract documents prepared by the developers and approved by WBC.



Existing sculpture within Buckhurst Meadows (B) at Montague Park

04 SUMMARY

- 4.1 This Public Art Strategy for Phase 2B South Wokingham has been produced to discharge condition 8 of planning application ref: 191068.
- 4.2 The Strategy aims to provide the clarity to Wokingham Borough Council, the local community and chosen artists with the information required to design and fabricate an element of Public Art that will positively contribute to the place making for the new development. In this way it will become a focal feature within the public realm for all to enjoy with its location at the heart of the new development.

Interested Artists

- 4.3 If artists/designers are interested in being commissioned they should issue an expression of interest to:
- Alice.skinner@pegasusgroup.co.uk and
nick.young@jackson-rowe.com
- 4.4 The expression of interest should include examples of previous experience of a similar scale and nature along with a CV.



Proposed willow arch at St Anne's SANG – Precedent Image



THIS PAGE HAS BEEN INTENTIONALLY LEFT BLANK

Office Location
33 Sheep Street,
Cirencester
t 1RQ
T 01285 641717
cirencester@pegasusgroup.co.uk

Offices throughout the UK and Ireland.

Expertly Done.

DESIGN | ECONOMICS | ENVIRONMENT | HERITAGE | LAND & PROPERTY | PLANNING | TRANSPORT & INFRASTRUCTURE

 All paper sourced from sustainably managed forests.

Pegasus Group is a trading name of Pegasus Planning Group Limited (07277000) registered in England and Wales
Registered Office: Pegasus Group, 33 Sheep Street, Cirencester, Gloucestershire GL7 1RQ
We are ISO certified 9001, 14001, 45001

  
Pegasus_Group @pegasusgroup Pegasus_Group
PEGASUSGROUP.CO.UK