

Public Art Project Brief

Wide Lane (Phase 2), Southampton



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Appendices

In addition to this brief the following appendices have been supplied.

- Appendix 1 – Historical Content
- Appendix 2 – Public art commission for Wide Lane (Phase 1) - A History of Movement by Isabella Martin
- Appendix 3 – Examples of existing unusual and audio benches
- Appendix 4 – Site images and plans (the images and plans supplied are very initial – updated plan will be available during the Round 1 proposal development period)

Introduction

This brief outlines details of a public art project for the second phase of a new development on the site of the former Ford Factory, situated at Wide Lane, in the Swaythling suburb of Southampton.

The project is being commissioned by Mountpark Logistics, who have appointed 'a space' arts as their consultants, who are therefore responsible for developing and delivering this new public art project.

The artwork will be inspired by the site's history, context, and location, as this combination offers a rich source of industrial and social history. This includes, pioneering aviation since 1910, a settlement for Basque refugees during the war, along with the location of a major Ford Factory that produced and exported the iconic Ford Transit Van across Europe from 1953 until 2013. See Appendix 1 for further historical content.

In a wider context, Southampton is currently experiencing a cultural renaissance with renewed interest in the role that culture can play in rejuvenating the city, and within this how public art can contribute. Therefore, this project provides an exciting opportunity for an artist to be part of Southampton's growing cultural ecology and offers the opportunity to have a permanent work of contemporary art located in the city.

This brief outlines the public art requirements for the second phase of the site's development and is therefore the second piece of public art commissioned by Mountpark and delivered by 'a space' arts for the site. For reference and context on the first project, A History of Movement by Isabella Martin, please see Appendix 2.

The site is located along Wide Lane, Swaythling, Southampton - map link to location: <https://goo.gl/maps/v8fnzdaSyxt>

The public art project must be completed on site by Friday 28th September 2018

Project Team and Partners

Role / Name / Company	Website / Contact Details
Commissioner: Wal Groves, Mountpark Logistics, 18 Rue Robert Stumper, L-2557 Luxembourg EU 2014 / O5 Sarl	www.mountpark.com wgroves@mountpark.com
Consultant: Daniel Crow, 'a space' arts, Tower House, Town Quay Road, Southampton, SO14 2NY	www.aspacearts.org.uk dan@spacearts.org.uk 02380 338 778
Planning Authority: Southampton City Council (SCC), Civic Centre Rd, Southampton, Hampshire SO14 7LY	www.southampton.gov.uk
Partner / Oral historian: Padmini Broomfield, TRANSITION project	pbroomfield@ymail.com https://www.facebook.com/fordtransition/

The Commission

The Framework

The commissioner has outlined their desire for the final artwork to be 'site-specific social seating' and for this to be delivered within the framework below. Within this there is scope, for artistic investigation, research, activities and for ideas to be proposed ideas that inform the design and content of the final artwork. The framework includes:

- Interpreting the rich context of the site and re-presenting a selection of key events and / or prominent characters connected with the site's history.
- To create an artwork that encourages the varied communities, which will work on and live near the site, to connect with each other; we aim to achieve this by creating 'site-specific social seating'.
- To work with project partners the TRANSITION project and to review the unique oral histories they have gathered from the site and to incorporate these into the final work – see Project Partner section below.

We feel within this framework there is significant scope for an artist to explore the site's social histories, and project their own artistic imagination onto the final work.

The role of the artist

We are looking for an experienced artist to join the project team and lead a period of artistic research and development activities that then inform the final design.

The artist will have time to deliver the activities proposed at Round 1 with the outcomes of this work informing the final design of the artwork.

Across the 'Proposal Delivery – Artist research and activity period' (see Timeline section) The selected artists will host workshops, run experimental sessions, carryout research, and run any other development activities as stated in their Round 1 proposal.

Alongside this the artist will work with our partners, the TRANSITION project to review and select from their oral history archive.

This period will also include a series of meetings, and design workshops, with the consultant that jointly develops a design proposal. It is envisaged an interactive process will lead to a final design proposal from the consultants and artist.

The consultant will advise on production and fabrication methods, creating space for the artist to bring their unique perspective, informed by research, workshops etc, to the design.

Final proposals, developed by the team, will include a developed budget, production methods and materials, along with visuals of the final artwork.

Location

A location on site has been earmarked for the artwork. The work will be situated inside the site's boundary line, running adjacent to Wide Lane, and just inside the former gates to the Ford Factory (see Appendix 4 - Images and Site plan). The gates themselves will be restored and fixed into an open position to lead the public into the area where the artwork will be situated. Hard landscaping will present throughout this area, so there is a good

foundation to install upon. The surrounding area will be soft landscaping with a mixture of planting. The space allocated to the artwork is approximately a 4 to 5 meters square; this will be confirmed during the Round 1 proposal development period.

Project Partner

The former Ford Factory site forms a significant part of Southampton's industrial heritage and holds a wide range of stories. Many of the stories have been recorded by Padmini Broomfield of the TRANSITION project and are told by the people who used to work there. Partnering with the TRANSITION project offer this brief a unique collaboration and the group are offering access to their oral social histories.

Through working in collaboration we would like the artist to partner with the TRANSITION project, to review their oral history collection, select relevant recordings and explore options on how this will inform the final artwork. This could lead to excerpts informing the shape of the work, or directly including written statements into the work itself, or incorporate audio so the public can hear the selected recordings. However, these are only suggestions and we would expect the artists to carryout research and propose how the oral archive is responded to.

TRANSITION are holding an exhibition of the work they've been doing from 3rd April – 9th April, <https://www.ticketsource.co.uk/ford-transition> and we would encourage artists to make the most of this opportunity.

Interpretation

The final work should include references to the site's history, but rather than focusing on one particular historical moment the brief remains open, so the artist can explore and interpret the wealth of historical and social material available.

Notable points in the site's history broadly covering events from 1910 to 2018, and encompasses over 100 years of history, with key moments in the sites history are included in Appendix 1 of this brief. This initial research has been gathered from key documents held by Southampton City Council and Hampshire County Council Archives. Further artist lead research is encouraged, however after reviewing existing information the artist may feel sufficient evidence is available.

Timeline

The timeline below shows the project stages, as agreed with the commissioner. Please be aware that if you submit an Expression of Interest you are stating that you can commit to the schedule outlined below.

Expressions of Interest

Deadline: Monday 2nd April 2018 by 12:00 (midday)

Deadline for expression of interest from artists – interested parties / artists' should notify Alex Batten (see Contact section for details) via email.

Stage 1

Round 1 Proposal Development

April 2018 (approx. 3 weeks)

4 shortlisted artists will be invited to develop and submit a Round 1 Proposal. During the period shown artists will have time for site visits and proposal development sessions with the consultant (as required). Please see the Submissions section for details of what a Round 1 proposal should include.

Round 1 Proposal Deadline

Deadline: Monday 30th April by 09:00

Please see the Submissions section for a list of all items that should be included with your Round 1 proposal.

Proposal Review and Selection

By - Friday 4th May 2018

Project Partners will review all Round 1 proposals and select one artist to join the project team. The successful artist will be contacted shortly after the partner meeting.

Proposal Delivery – Artist research and activity period

From Monday 7th May 2018 until Monday 2nd July 2018 by 09:00 (approx. 8 weeks)

During this period the artist will deliver the activities proposed at Round 1 – this should lead to informing the design of the final artwork.

Across the 6-week period artists will host workshops, run experimental sessions, carryout research, and run any other development activities as stated in their Round 1 proposal. Alongside this the artist will work with our partners, the TRANSITION project to review and select from their oral history archive. This period will also include a series of meetings, and design workshops, with the consultant that jointly develops a design proposal. It is envisaged an iterative process will lead to a final design proposal from the consultants and artist.

The consultant will advise on production and fabrication methods, creating space for the artist to bring their unique perspective, informed by research, workshops etc, to the design

Final proposals, developed by the team, will include a developed budget, production methods and materials, along with visuals of the final artwork.

Production Period

Monday 2nd July – Friday 21st September 2018 (approx. 10 weeks)

From the Production period onwards the consultants will take a lead role and see the work through to installation. As the consultants we will utilise our network of fabricators, and experience of production techniques to create the final work.

Installation

From - Monday 24th September to Friday 28th September 2018

On site installation of artwork, completed by the end of this week.

Sign-Off

Friday 28th September 2018

Commissioner, Consultant and Local Authority to sign-off the final installed artwork

Budget

The total budget of £3,000 has been allocated for the artist (inclusive of artist fees and expenses) and in addition to the £250 Initial Proposal fee, for the artist to deliver their Round 1 proposal and work with the project team up to the Production Period.

£12,000 has been allocated for the production of the final artwork and the team will work to this budget when developing their designs.

Round 1 proposal fee

All artists will receive a £250 (inclusive of VAT) fee for submitting a Round 1 proposal, whether they are selected or not for the final stage.

Artist Fees

We believe in paying artists fairly and would expect to see artist fees, presented in Round 1 proposals, calculated on the basis of experience and the realistic number of days expected to work on the project over the period shown in the timeline section.

Publication

In addition to the fixed budget, a separate budget of £2,000 has been set aside to document the final work, along with designing and producing a small publication to celebrate the project. Copies of the publication will be shared between the Artist, Commissioner, Consultant, partners and the planning authority.

Production fees (if required)

This element will be managed by 'a space' arts following guidance from the artist's proposal.

Future Maintenance

Due to the nature and management of the site responsibility for maintaining the artwork over the longer term will remain with a future management company and there is no budget allocated to future maintenance. Therefore through the design and fabrication process long-term maintenance will need to be carefully considered and wherever possible mitigated. Ideally we would like the work to be constructed of products and materials that offer a minimum lifespan of 10-years.

The final artwork must:

- Be made from low (to no) maintenance materials with a lifespan of at least 10-years (see Future Maintenance section).
- Be child friendly and 'Safe by Design' compliant - wikipedia.org/Safety_by_design

Submissions

Below is information for artists submitting at either the Expressions of Interest or Round 1 proposals stages of this project.

If you would like to discuss any element of the project please email alex@aspacearts.org.uk or call 023 80 338 778

Expressions of Interest by Monday 2nd March 2018 by 12:00 (mid-day)

For this stage you only need to respond, to the email we have sent that included this brief, stating whether or not you would like to submit a Round 1 proposal or not.

Round 1 Proposal by Monday 30th April by 09:00

If you have been shortlisted please begin to develop your Round 1 proposal, which must include all of the elements listed below. When complete please email your proposal to alex@aspacearts.org.uk by the closing date - any proposals received after the closing date will not be valid.

A Round 1 proposal should include all of the following:

- Details of your proposed methodologies, for researching and developing ideas that will inform the final work. This could include hosting workshops, running experiments, etc., to gather information that informs the design and content of the final work.
- A timeline of the activities you plan to undertake across the stated development period
- Details of your process for taking the outcomes of the workshops, experiments, etc., and how you will develop your initial ideas. This should include an open approach to working with the consultants through a series of design workshops.
- Examples of any relevant previous public art projects that you have completed (if these are not shown on your website)

Invitations to submit

There is no open invitation to submit proposals for this commission.

Given the reasonably swift timescale for the project and the skills / experience required the consultant will be approaching a maximum of 4 artists and directly inviting them to make a Round 1 proposal following the Expressions of Interest.

The invited artists will be able to make site visits, discuss the project with the consultants and through this be supported to work up a Round 1 proposal. All artists will be paid a £250.00 (inclusive of VAT) fee for developing their Round 1 proposal whether or not the commissioner and project team selects their proposal.

All proposals will initially be reviewed by the consultants and then taken to a project team meeting where one of the proposals will be selected.

Restrictions

There are a number of restrictions, which all artists should be aware of when developing their proposals, these include:

Sign off

Production of the final artwork cannot begin until the project team has agreed the final design and budget in writing. The selected artist will be notified in writing that they have been selected and invited to a start up meeting that will begin the Production Period.

Framework

The proposed artwork must work within the stated framework, i.e. it responds to the

history of the site, includes audio – see Framework section in The Commission.

Commissioner requests

The work must be sited in the location specified by the commissioner and complement the proposed hard landscaping in which it will sit.

Planning permission

We have been reassured by Southampton City Council (SCC) that separate planning permission WILL NOT be required for the artwork as long as the proposed work meets this brief and is situated within the demised boundary line of the site. As a matter of good practice the consultant will share the final proposal with the relevant planning officers at SCC to keep them informed.

Feedback

The artist must be prepared to respond to and integrate feedback from both the commissioner and consultant into the final design of the artwork.

Environmental factors

The artists should carefully consider how the proposed artwork maybe effected by outdoor elements; therefore the artwork needs to be durable, require little to no maintenance and be resistant to vandalism (wherever possible) - see Future Maintenance section.

Health and Safety

The artists will need to demonstrate how their proposed artwork is child friendly and compliant with 'Safe by Design' - wikipedia.org/Safety_by_design guidance.

Preparations for installation

The artists should carefully consider the extent of any required ground works, which might need to take place ahead of installation. This might include a foundation design, additional landscaping, electrical supplies for audio or lighting, etc. In all cases will this needs to be agreed in advance with the commissioner who maybe able to assist with the required ground works.

Contact

The main point of contact for all artists throughout this project is Alex Batten of 'a space' arts – please send both Expressions of Interest and Round 1 proposals to alex@spacearts.org.uk - if you would like to discuss any element of the project please email or call 023 80 338 77.