

# Site 20 Cribbs Causeway:

## Artist's Brief

Client: Baylis Estates

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# Introduction to the project

This artist's brief sets out the role of an artist within Baylis Estates new mixed leisure and retail development at Site 20, Cribbs Causeway. The development will host new sport, retail and leisure activities including a Jaguar Land Rover showroom and ice skating rink. The site is to the south of The Mall at Cribbs Causeway, and adjacent to The Venue and the leisure offer currently available there.

This brief provides background information and guidelines to inform the development of concept designs for a permanent series of works within the green landscaped area which is part of a pedestrian and wildlife corridor which runs through the site.

The main area of focus for the selected artist/s will be to design a high quality composite work of art for the main green space as shown on the figure to the right. This area is also a SuDs area (sustainable drainage system) and wildlife corridor which links to the Henbury Trym ecological corridor. The selected artist/s will develop work which enhances this valuable green space for both people and wildlife. This brief provides information about creative strands that the project should follow, including habitat enhancement, sustainability, and creating identity for this prominent location.

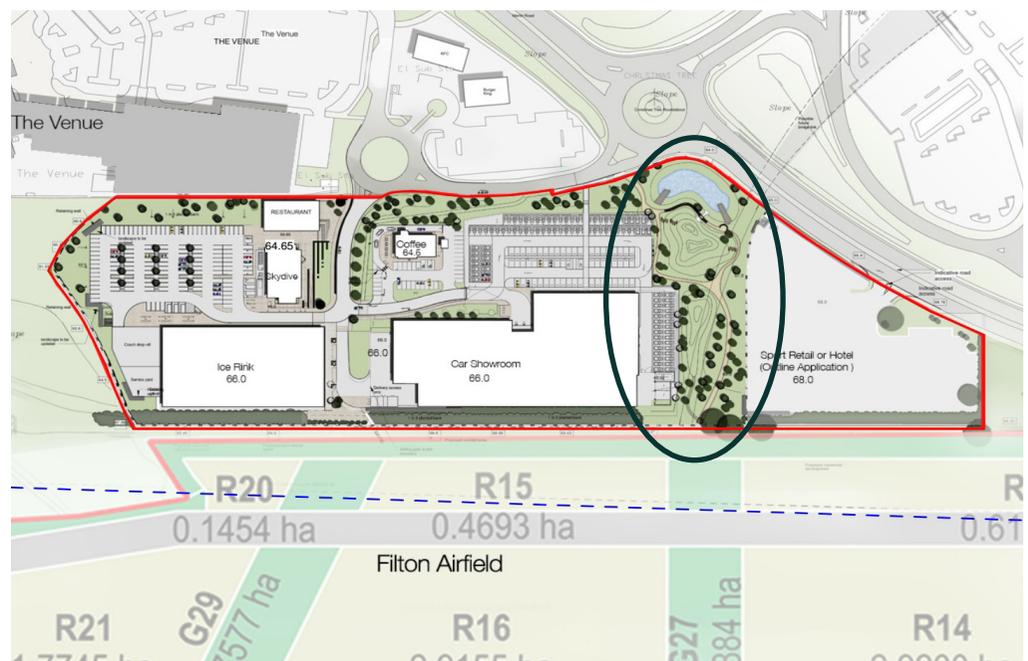
This brief supports the ambitions as set out in the Cribbs/Patchway New Neighbourhood Development Framework SPD with particular reference to aligning with the need for animated and connected routes as referenced within the section 'Green movement corridors'.

Site 20 borders onto development land to the south (Filton Airfield), proposed for future housing development and with that, an active community moving through the site and using the leisure offer. Planning was approved in March 2018 for 2675 homes, an employment hub and associate provision of schools, care and community centres and a Concorde museum.

With the growing development offer around the site, there is an opportunity to consider and enhance the green pedestrian routes through the integration of artist's designs.

**Top right:** Green Infrastructure - Image Credit: Supplementary planning documents

**Bottom right:** Site Overview with main green space highlighted - Image Credit:AWW



## About the site

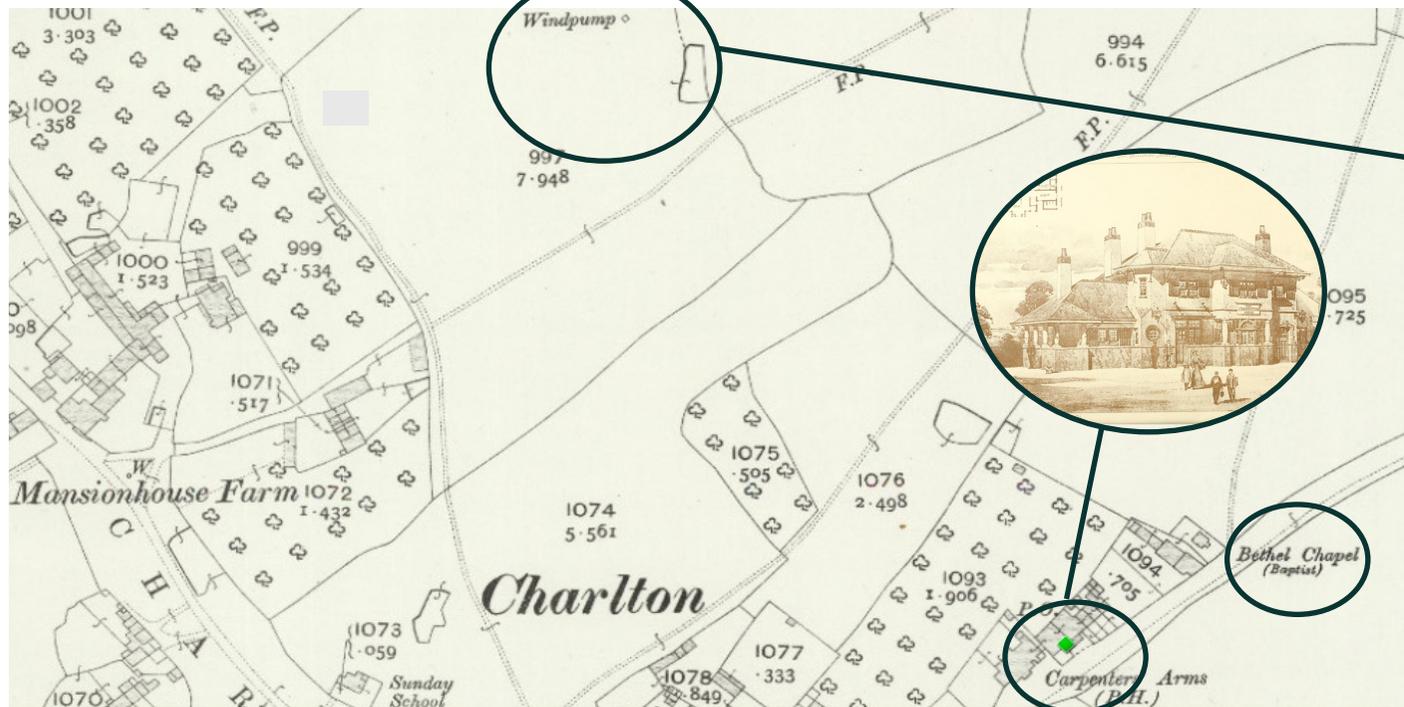
Historical points of interest include a pond shown on OS maps of the site since at least 1888. This was retained in its original location until it was moved slightly to the north (with amphibians) as part of the Site 20 development. Maps also show a wind powered water pump next to the pond since the early part of the 20th century. Maps can be viewed at [maps.bristol.gov.uk/kyp](https://maps.bristol.gov.uk/kyp).

Other historic points of interest include the Mansionhouse Farm, Carpenter's Arms Inn (drawing from 1904 below) and Bethel Chapel, all of which were close to the modern Site 20 and demolished to make way for the Filton Airfield.

Site 20 is situated within the wider site at Cribbs Causeway and there may be an opportunity for the project at Site 20 to link to a wider project focusing on connectivity, identity and waymarking on the development.

**Left:** 1898 - 1939 OS map. Inset: Carpenter's Arms Charlton Common

**Right:** Planting plan - Image credit: The Richards Partnership



This page includes further information for applicants about the opportunities and constraints of developing work for this site:

### 1. The flexible and mixed use of the space

Users of the space will include pedestrians from the new housing development to the south (in time), staff and customers of the retail, leisure and sport facilities, families and young people seeking outdoor space and recreation, road users who have good visibility of the site, and those using the car parks that overlook the area.

### 2. Engaging with the site history

The history of the site and surrounding area might provide inspiration through ecological connections, or through past use by communities including the farmland, Inn, and wind pump.

### 3. Engaging with the site materials

The project will support the use of reclaimed or recycled materials. The project may recycle or create a circular economy as part of its design.

### 4. Sustainable technology

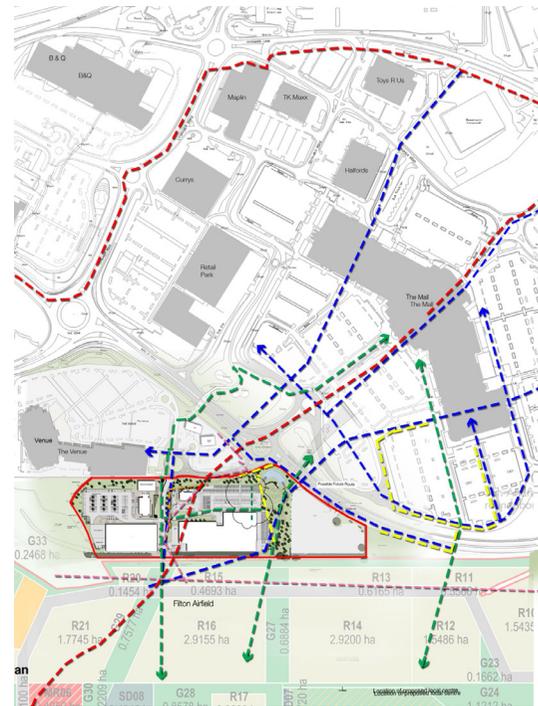
Historic maps also show a wind powered water pump on the site in the early part of the 20th century. The pump would have moved water from the pond area to the surrounding farm. Once a common feature of the countryside, these have been almost entirely lost. An opportunity is available to engage with this past green technology and consider a sustainable future.

### 5. The role of the area in sustainable drainage

The project should complement or work in harmony with the role of the SuDS. Suitable habitats, biodiversity enhancement and human crossing points will be carefully considered.

### 6. The need for durability or inaccessibility

Work should be suitably robust to withstand interaction by diverse user groups, wildlife and the elements.



Top left - Connectivity and Routes - Image credit: AWW

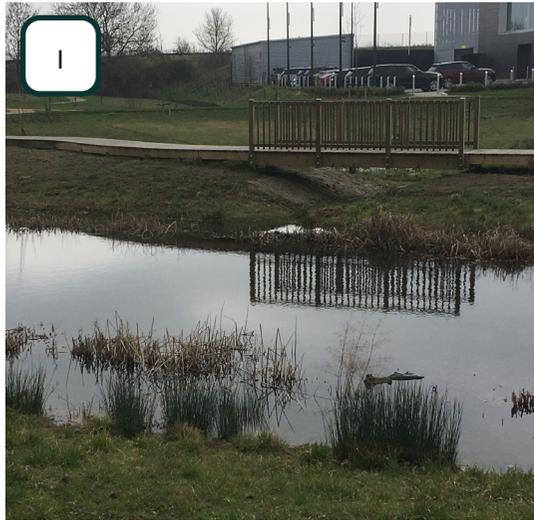
Top right - Wind pump from Pevensey - Image credit: Weald and Downland Museum.

Middle - Reclaimed oak from a local site - Image credit: Tom Littlewood

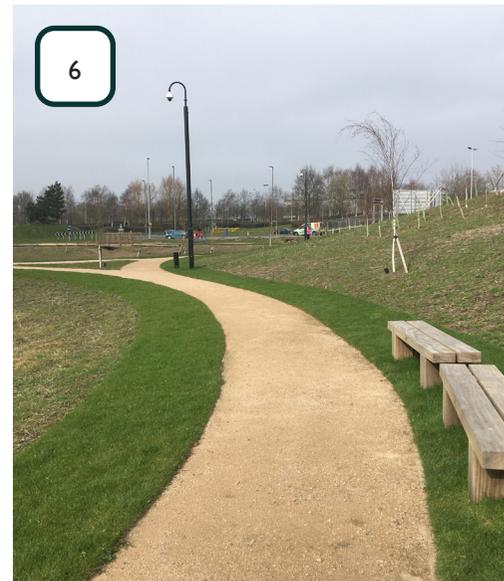
Bottom - 2012 aerial photograph - Image credit: maps.bristol.gov.uk

# Areas of opportunity within the green space

1. Pond with bridge overlooking
2. Central intersection of paths
3. Banks and vantage point
4. Large basin next to the pond
5. Smaller basin to the south
6. Main footpath
7. Boardwalks through SuDS area



The selected artist/s should use the whole area as a canvas, enhancing the area to suit multiple artworks.



Site photographs

## Partnership

The project process will involve working closely with a key selected partner to create a mutually beneficial and connected project. This may be an academic partner, organisation, or community link. The option is deliberately left open at this stage to allow suitable partners to be selected that are tailored to a particular project.

The project should be inspired by and connect with the project partner throughout the process. Several potential areas of interest have been developed in collaboration with Baylis Estates:

### **Wildlife conservation, sustainability or improving wellbeing through nature connection:**

There are wide ranging and evidence based benefits of access to and engagement with nature. The University of Derby's Nature Connectedness Research Group recognises that 'The human relationship with the rest of nature matters for our wellbeing'. The research group has identified 5 pathways for nature connection, providing a route for people to develop a new relationship with the natural world:

**Senses** - tuning in to nature through the senses

**Emotion** - feeling alive through the emotions and feelings nature brings

**Beauty** - noticing nature's beauty

**Meaning** - nature bringing meaning to our lives

**Compassion** - caring and taking action for nature

These 5 evidence based pathways have been used successfully by the 'Wellbeing with Nature' project by Avon Wildlife Trust. This project was also used as part of social and green prescribing initiatives.

There is an opportunity for the artist to carefully consider how their project could help improve community wellbeing by encouraging connection with nature, say through working with Avon Wildlife Trust or others.

### **Design and green technology:**

There is an opportunity to connect to the past green technology that was present on the site in the form of a wind powered water pump. Further information about historic wind pumps is available from: [www.wealddown.co.uk/buildings/windpump-from-pevensey](http://www.wealddown.co.uk/buildings/windpump-from-pevensey).

There are may be an opportunity to link to courses at UWE that collaborate with professional projects, or to organisations working in the field of green energy.

It is also feasible for the project to include both approaches given here, or to include project partners not covered by these examples.

# Creative framework

A creative rationale has been developed with Baylis Estates to guide the design development of this commission. The key creative strands included in the artist brief are set out below. This brief has been kept purposefully open and can encompass a wide range of creative approaches, we are however looking for an arts led rather than environmental design led approach. The brief provides guidelines and a basic framework for the artist to work within, but as yet the outcome is open to interpretation and we welcome diverse and innovative responses.

## Essential strands:

### **The whole site as canvas:**

The whole of the SuDs area should be the canvas for the artwork. Work should be integrated into the fabric of the landscape to enrich and enhance the visitor experience. The artist will develop designs that enhance the journey through the space, and form a coherent canvas within which the artworks are situated. This may involve changes to landscaping, seating, planting, and networks / viewing points.

### **Multiple works that create landmarks:**

Given the scale of the area and the backdrop of buildings and car parking it is felt that a composite multiple work is most suitable. The work should build awareness through critical mass rather than as a single artwork. There is an opportunity for placemaking and creating identity through bold sculptural artworks. The works should act as a landmark that is viewable at a pedestrian level and can also be seen from the road. The work should create a sense of arrival and identity for Site 20.

### **Sparks delight or extends horizons:**

The work should inspire imaginations, present alternative futures, animate the public realm or bring people together. It should create interest, spark joy or encourage contemplation or interaction. The work may spark interest by moving or changing. The materials, colour and shape should contrast to the surroundings. They may be different, softer, more natural, or perhaps bolder and more exciting.

### **Partnership:**

The artist will work with key selected partners to develop a rich project which may be multi-layered. The project should be informed by academic, technological, or nature conservation interests.

## Desirable strands (one or more)

### **Creative habitat enhancement:**

There is an opportunity to create sculptural pods or habitats for different types of wildlife. Works of this kind benefit biodiversity and may support endangered or displaced species of birds, bats, amphibians or insects. They also encourage connection with nature, learning about nature, can spark interest by their innovative design, and be sculptural landmarks in their own right.

### **Kinetic or dynamic work:**

Artworks that move, or appear to change can inspire curiosity in their mechanisms of motion or illusion. Works of this type may reflect natural forms or harness green energy. An artist may take inspiration from the history of the wind pump on the site.

### **Recycled, sustainable or circular economy:**

The project may reuse or recycle local materials. It may use engaging on-site processes to create growing or changing work.

### **Crossing water, working with the SuDs:**

The project may create sculptural crossing points for water and wetland areas. This may encourage use of more of the green space basins when wet, and encourage exploration and connection to this wetland habitat.

# Deliverables

## **Deliverables:**

The artist brief is to develop several of the strands above to create a site specific and embedded project within the public realm that will enhance visitor time on site, create a sense of quality, belonging and landmarking. This brief is for concept design only, however subject to review it would be hoped to extend the commission for project delivery.

The key project requirements are to:

- Undertake research to establish a creative rationale for design development. It is expected that the design will relate to and promote aspects of the distinctive nature of the site.
- Research and develop a potential partnership with an environmental, community or academic institution as described. The partnership should enhance the artist designs not be reliant on the partner input.
- Produce a design approach that is visually engaging and of high quality in terms of both creative design and proposed material output.
- Demonstrate a progressive and active approach to engaging with surroundings and people to inform the design proposals.
- Develop a practical approach for project delivery, identifying fabricators and installers along with costs in discussion with the client team.

Deliverables for concept design:

1. Research and engagement with the project team.
2. Production of concept designs including a materials palette and strategic approach for construction/implementation. Identification of project partner input.
3. Outline costs and programme for delivery.

The project will progress in three stages:

Stage 1: Research and concept design (this commission)

Stage 2: Detailed design

Stage 3: Implementation and installation

There will be a number of review points throughout the design process including (video and face to face) meetings with the client and project team. The artist will need to be available to present their ideas at these meetings.

## Budget and project details

### Budget

The Stage 1 research and concept design development fee is a fixed fee of **£5,400** ex. vat and inclusive of expenses. (based on circa 18 days @ £300 ex. vat per day).

The fee will be paid in two instalments of **£2,700** the first on approved submission of material from research and idea development and the second of **£2,700** on the approved completion of the concept design.

The artist will enter into a separate contract for the delivery phase. The budget for stages 2 and 3 is broken down as follows:

Permanent works budget including all artist's fees for stages 1, 2 and 3	Total design and management artist's fees to be no more than 12% of total budget for all stages.	<b>£150,000</b> <b>ex vat</b>
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### Insurances

It will be expected that public liability insurance of £5million will be held and potentially professional indemnity insurance of up to £1million for any one occurrence will also be held. Professional indemnity cover requirement will be reviewed during the appointment process.

### Copyright and Ownership

There will be a short design contract which will contain the following:

The copyright and all intellectual property rights in the works remain vested in the Artist / Designer or the person responsible for the production (as the case may be). Where documentation (including drawings) are provided by the client copyright in such documentation, drawings remain vested in the client, or the person responsible for the production (as the case may be).

The Artist/Designer grants to Baylis Estates and Ginkgo Projects, an irrevocable, exclusive royalty free licence to copy, use and to reproduce designs, models and research and supporting information for any purpose relating to the works including (but without limitation) the construction, completion, maintenance, promotion, reinstatement, repair, any extension of the works and for dissemination as part of the

feedback of project information.

Ownership of all submitted material, design, models and research shall be held in favour of Baylis Estates.

### Decommissioning and Maintenance

It is expected that the work will be low maintenance and robust and with a lifespan in line with that of the surrounding buildings.

To maintain the integrity of the artwork a maintenance plan and schedule will be created by the artist/fabricators and agreed with the client. On approval of the maintenance plan the client will agree to maintain the artwork for its agreed life span.

Each work will have at the end of its agreed life span an agreement between the client and the artist outlining a series of decommissioning options to maintain the integrity of the artwork and the client's and artist's reputations. Such options will include the removal or selling of the work.

## Delivery programme

Activity	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan 22	Feb	Mar	Apr	May
Artist selection												
Concept design period												
Art strategy containing concept designs submitted to SGC												
Detailed design												
Artwork fabrication and installation												
Artwork sign off												
Engagement / collaboration programme												
PR and dissemination												
Project close												

## How to Apply

Please register your interest in this opportunity by **Monday 31st May 2021**.

Please include:

- A recent copy of your CV and brief written statement about your work.
- Images, website links or other material showing examples of your previous relevant work.
- A very brief outline of how you might approach this project (no more than a side of A4).
- A statement confirming your fees and ability to meet the set programme.
- Confirmation that you are available to work within the programme, with any indication of any holidays.
- Please email your interest to [sophie@ginkgoprojects.co.uk](mailto:sophie@ginkgoprojects.co.uk).

Interviews will be held on **Wednesday 9th June 2021** and will be held via Teams and is not able to be changed.

For queries regarding the project brief, please contact:

[sophie@ginkgoprojects.co.uk](mailto:sophie@ginkgoprojects.co.uk)  
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