



**Swansea Boulevard & Waterfront Connections  
Public Art Framework**

March 2013

The logo for 'addo' is written in a bold, lowercase, black, sans-serif font. It is positioned in the bottom right corner of the page, above a thin black line that runs horizontally across the bottom of the page and features a stylized city skyline silhouette.

# CONTENTS

<b>1.0</b>	<b>INTRODUCTION</b>	<b>3</b>	<b>5.0</b>	<b>PROJECT MANAGEMENT</b>	<b>44</b>
			5.1	Budget	44
<b>2.0</b>	<b>CONTEXT</b>	<b>3</b>	5.2	Phasing	44
2.1	The Boulevard & Waterfront Connections Projects	4	5.3	Practical Issues	46
2.2	Public Art in Swansea	6	5.4	Public Art Advisor	46
2.3	The Historical Development of the City	10	5.5	Project Governance	46
2.4	Swansea's Arts & Cultural Wealth	12	5.6	Consultation	46
			5.7	Next Steps	47
<b>3.0</b>	<b>CURATORIAL APPROACH</b>	<b>19</b>	<b>6.0</b>	<b>REFERENCES &amp; RESOURCES</b>	<b>48</b>
3.1	A Creative & Pragmatic Methodology	19			
3.2	The Role of Artists and Forms of Public Art	19			
3.3	Legacy	20			
<b>4.0</b>	<b>PROPOSALS</b>	<b>24</b>			
4.1	Tawe Bridges	25			
4.2	Wind Street Pedestrian Crossing	26			
4.3	Museum Green	28			
4.4	Museum Park	29			
4.5	Princess Way Pedestrian Crossing	33			
4.6	LC High Level	35			
4.7	LC Car Park Access	36			
4.8	West Way Junction	36			
4.9	Listed Tunnel	37			
4.10	Dockside Walkway	38			
4.11	Marina	39			
4.12	Meridian Quay	40			
4.13	Artist Residencies	42			

**Note:** All images are copyrighted to the City & County Council of Swansea, unless credited otherwise.

## 1.0 INTRODUCTION

### Public art is identified as a key component of Swansea's regeneration:

"A High Quality Environment and a reputation for environmental excellence and responsibility. The City Centre will have high quality new buildings, streets and spaces; distinctive and iconic buildings; attractive City Centre 'gateways'; a strong sense of place enlivened by attractive landscaping of the public realm and public art; and initiatives to encourage mixed-use sustainable development"

*Swansea City Centre Strategic Framework* (City & County of Swansea Council, 2007, p.101).

Swansea is at a very exciting stage of development being guided by the *City Centre Strategic Framework* – a policy adopted by the City & County of Swansea Council that sets out ambitions for Swansea over the next 15 to 20 years. The aim is to help make Swansea a vibrant, attractive, sustainable and cultured European Waterfront City Centre, attracting businesses and visitors, driving the economy and enhancing the quality of life of residents in Swansea and South West Wales.

The delivery of a 'European Boulevard' in Swansea City Centre is key to the delivery of the Framework. Incorporating the Oystermouth Road Corridor, the Boulevard aims to better connect the existing City Centre with its waterfront thereby extending the City Centre across what is currently a barrier to movement and quality at the core of Swansea. The Boulevard & Waterfront Connections regeneration projects are working towards this aim.

The case for public art is recognised in the *City Centre Strategic Framework* and the *Swansea City centre European Boulevard Concept Design Report* (an implementation plan for the Boulevard), as a means to help enhance the legibility and character of the City.

Public art can play a key role in urban regeneration: through the integration of arts interventions within the landscaping or architecture of a city, animating the public realm through temporary and permanent artworks commissioned as a response to the notion of place, as well as through process-based artistic practice that does not rely on the production of an art object.

This document sets out an ambitious framework for a programme of engaging and relevant public art interventions along the 1.5 km Boulevard corridor and on the linkage to Meridian Quay. These works are suggested to encourage exploration of the City Centre, to emphasise key locations, and to help create memorable experiences of the City that people want to return to.

## 2.0 CONTEXT



**Image:** Swansea City Centre, 2012.

The implementation of the Boulevard & Waterfront Connections Public Art Framework needs to be integrated within the wider cultural, social, physical and environmental ecology of the City and linked in with other programmes of work currently being delivered or developed to improve Swansea's public realm.

Crossovers and potential collaborations with these other schemes, assets and resources should be explored and exploited where possible to maximise best and added value and to ensure commissioned artworks are integrated into the fabric of the City in its broadest sense.

This section provides an overview of the cultural, social, environmental and physical context for the Framework, from which the resulting commissioning programme will be developed and draw inspiration, connections and content.

## 2.1 The Boulevard & Waterfront Connections Projects

The Boulevard & Waterfront Connections projects are key to the successful implementation of the *City Centre Strategic Framework* and its ambition to deliver a 'European Boulevard' in Swansea City Centre.

### 2.1.1 Boulevard Project

The Boulevard is a £8.9m project that will join the City to its waterfront by creating a vibrant, tree-lined city street between the River Tawe bridges and Princess Way, making the most of Swansea's stunning natural location and improving links between the City Centre and its Waterfront. The scheme will provide an enhanced setting for investment and an effective balance between the route's role as the main road into the City Centre (Oystermouth Rd is the busiest non-trunk road in Wales) and the need for increased pedestrian movement and permeability. Towards this aim, the Boulevard will comprise two key public realm concepts:

- i. Focal spaces at crossing areas.
- ii. Strong linear character.

The Boulevard public realm will be high quality in its own right and will send out the desired 'messages' about the space, namely that pedestrians are as important as vehicles. In this regard generous pedestrian areas are essential, as is the complete omission of pedestrian guardrails. It will also act as a 'showcase' for the City Centre in terms of quality and character.

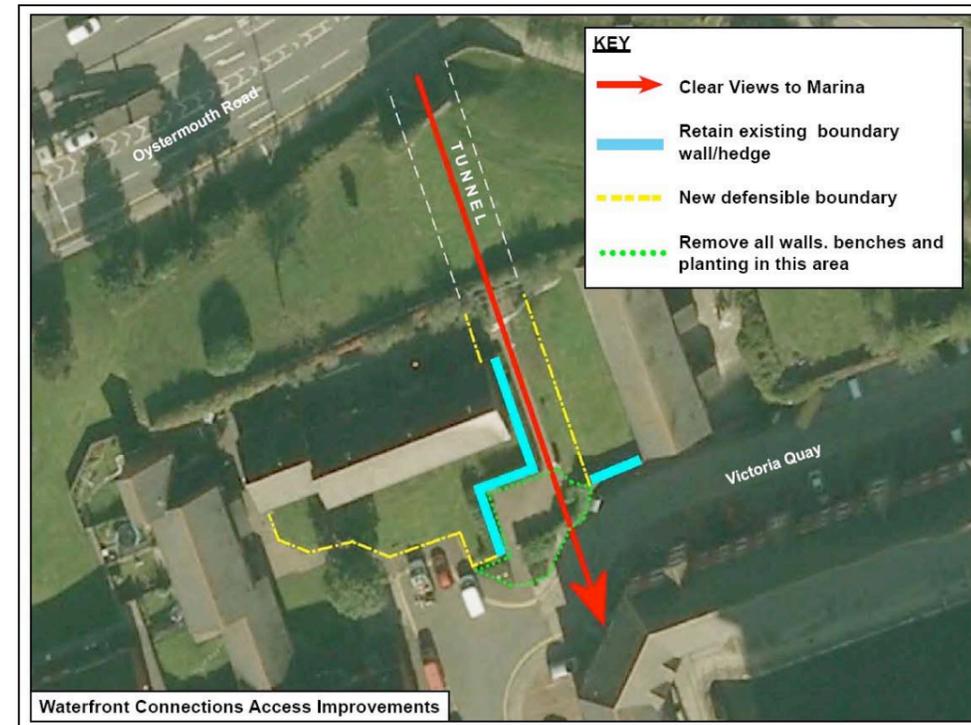
Central to the Boulevard character is a consistent and coherent alignment of street trees along the footways and central median. The crossings and pedestrian linkages to the waterfront are further enriched by the adjoining green spaces of Museum Green and Museum Park. It should be noted that the public realm is only half the picture. Ultimately, attractive buildings containing active uses will ultimately line the Boulevard. These will be delivered through additional regeneration proposals and consideration of the Meanwhile Use of vacant properties. The Boulevard is one of a series of projects being funded by the Welsh Government, the European Union's European Regional Development Fund and CCSC.



**Images:** Indicative Boulevard Section (left), Completed Works at Tawe Bridge (top right) and Computer Model of the Swansea Boulevard (bottom right).

## 2.1.2 Waterfront Connections Project

Alongside the Boulevard Project, the Waterfront Connections project, made possible with a significant European Convergence funding award, will also seek to improve links between the City Centre and its waterfront for pedestrians and cyclists alike. Key elements of this scheme include improving pedestrian and cycle links, creating a high quality environment, installing new marina guardrails, and carrying out a series of improvement works in order to re-open the Paxton Street pedestrian tunnel.



**Images:** (clockwise from top left) Seating Area on Southern Side of Tunnel to be Remodelled, Footpath to be Widened West of Civic Centre, and Grade II Listed Paxton Street Pedestrian Tunnel.

**Images:** New Railings at Swansea Marina (top) and Waterfront Connections Access Improvements (bottom).

## 2.2 Public Art in Swansea

“Public Art is often seen as an add-on to a development or public enhancement, but can make significant statement regarding a City Centre. Swansea has a tradition of public art and has a few interesting pieces which genuinely contribute to the image of the City.”

*Swansea City Centre Strategic Framework* (City & County of Swansea Council, 2007, p.27).

The case for public art is recognised in Swansea’s *City Centre Strategic Framework*, *Arts Strategy* and draft *Creative Industries Strategy*. It is considered key to the successful implementation of Swansea’s European Boulevard and has long played a significant role in Swansea’s cityscape through a series of high profile commissioning programmes (outlined below), which demonstrate Swansea’s commitment to contemporary art as essential to the fabric and quality of life of the City.

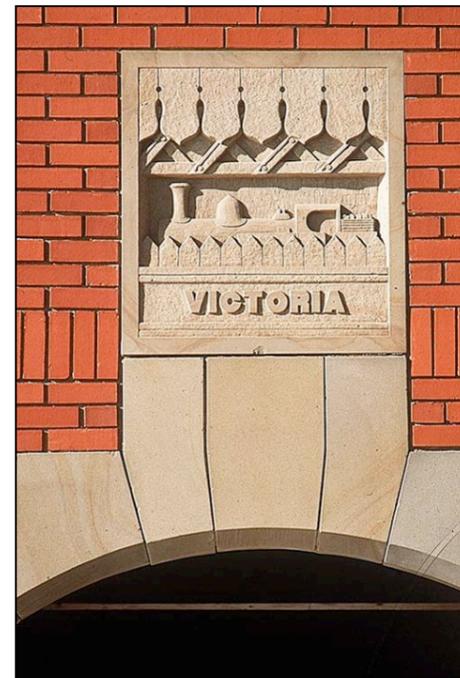
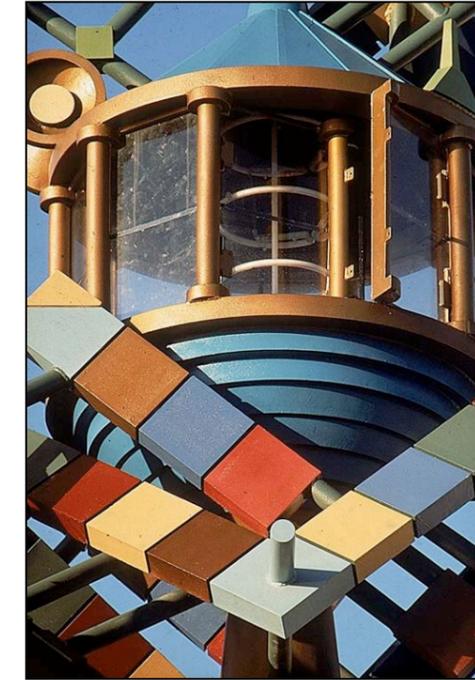
### 2.2.1 Maritime Quarter Public Art

Swansea's South Dock was regenerated in the 1980s from a rubbish-filled basin and wasteland to a vibrant marina and residential area. Integral to this was the public art programme known as *Architectural Enhancements*, which spawned a supporting local history arts publication called *Stony Stories*. *Architectural Enhancements* tells parts of Swansea's history through artworks applied to buildings, such as the full size re-creation of a lock gate sluice set into the gable end of a building and standalone structures, such as the *Copper Flame* and *Tower of the Nets*. The result is a visually rich environment with public artworks that are integral to the area’s sense of place.

Swansea was the first city in Wales to adopt a percent for art policy and *Stony Stories* was a trailblazer, alongside the wider Maritime Quarter development as a whole, which paid tribute to Swansea's cultural and industrial heritage.

A number of lessons can be learnt from this project:

- The features all look back to Swansea's past and are very homogenous. Public interest in the art is limited by the uniformity of theme and form. It also has the undesirable result of the artworks dating at the same rate due to the lack of variety;
- A Council department never adopted the features, which, together with the lack of maintenance budgets, has resulted in a number of the features deteriorating;
- The interpretation took the form of an extensive booklet, *Stony Stories*, which is no longer available. This needs to be addressed, possibly through the development of a future-proofed digital interpretation solution that can be accessed both online and onsite.

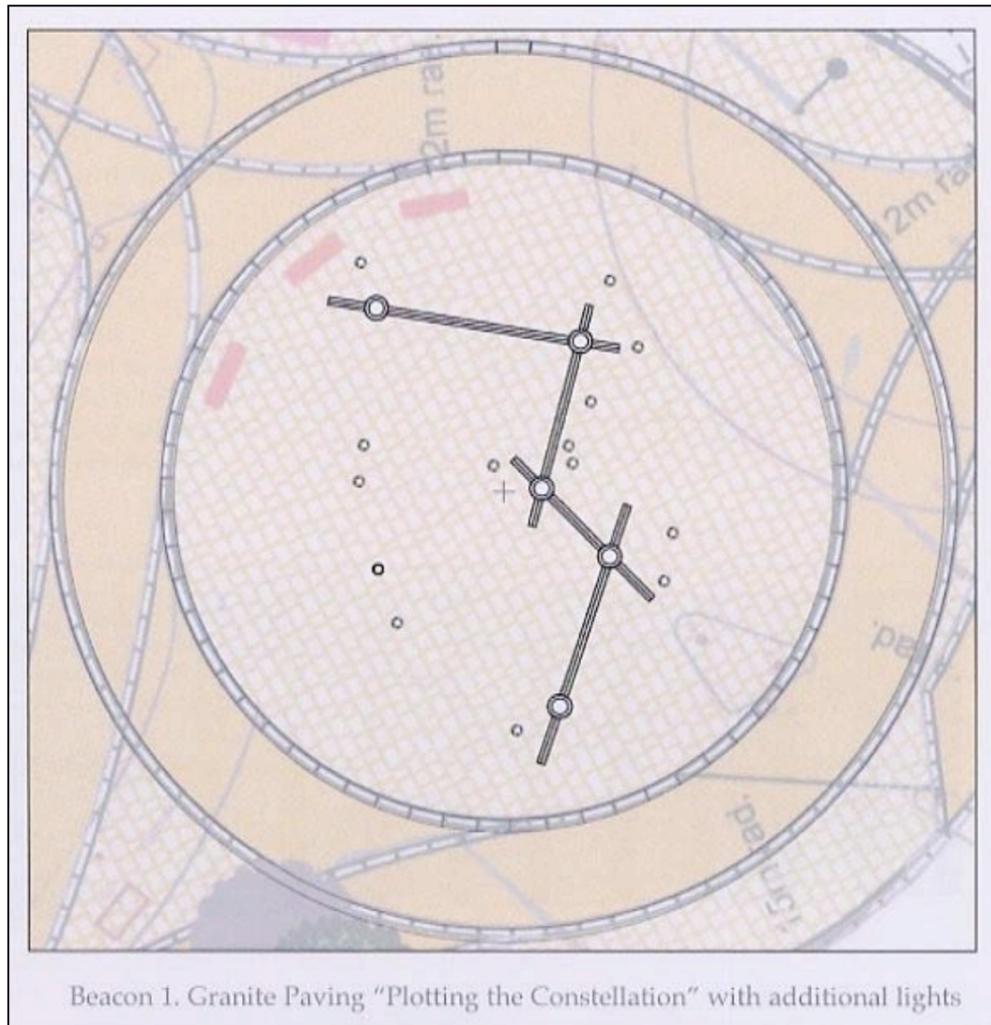


**Images:** 1980s Maritime Quarter Public Art (clockwise from top left) - *Corner Artwork*, *Pocket's Wharf* by Robin Campbell, *The Mermaid* by Gordon Young, *Victoria Station Panel* by Robin Campbell, and *The Lighthouse Tower* by Robert Conybear.

## 2.2.2 Princess Way Public Art

Formerly a vehicle dominated street with a dual carriageway, Princess Way was redesigned in 2006 with an overriding desire to reduce vehicle dominance and to provide pedestrian priority spaces and a processional route from the City Centre to the National Waterfront Museum. The road was reduced to a single lane in each direction and the space won back was used for wide footways paved in natural stone. Public art was integral to this project and takes the form of bespoke benches and stainless steel structures depicting a theme of navigation.

The artwork integrates relatively seamlessly into the urban design and has provided important lessons for the Council in the project management of public art. There is some debate over the success of the relationship between the paired works at the City Centre and Oystermouth Road locations. This illustrates the difficulty of pairing works of art, along with the low level of impact often achieved by trails. The integrated lighting in the bespoke benches has failed in some cases and repair has proven problematic due to revenue constraints and a non-standard, bespoke design.



**Images:** *Paving Scheme* and *Bespoke Benches* (bottom & top left), designed by CCSC and *Princess Way Light Pillars* (bottom & top right) designed by Andrew Rowe, David Mackie & Heather Parnell and produced by Andrew Rowe, DAR Design © Andrew Rowe.

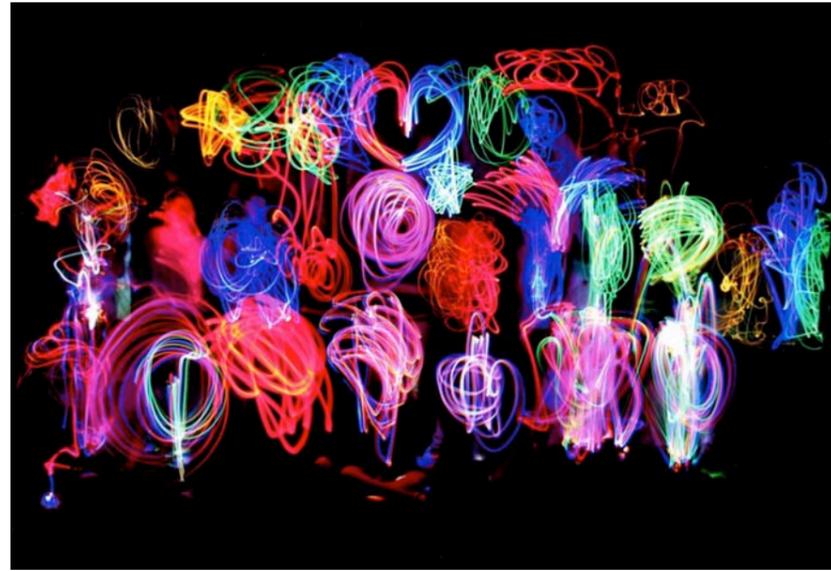
### 2.2.3 SA1 Public Art Strategy



**Image:** *Ice House Square Lightlines*, Peter Fink, 2011. © McCoy Wynne Photography.

The SA1 Swansea Waterfront redevelopment programme is a bold and innovative scheme to transform a post-industrial Brownfield site into a vibrant mixed-use development of business, residential, retail and leisure offer. The regeneration area includes high quality contemporary architecture and public realm design that draws upon and complements the area's rich maritime history.

In 2008 the City and County of Swansea Council and the then Welsh Assembly Government commissioned public arts consultancy Celfwaith to prepare a *Public Art Strategy for SA1* to set a framework for public art in the SA1 regeneration area.



**Image:** *Swansea Buoys*, Tina Bech, 2010.

The aim of the public art strategy is twofold: firstly, to contribute to a unique sense of identity that supports the branding of SA1 as an innovative, contemporary and dynamic destination, and secondly, to help forge stronger links to the wider City, including the communities of St Thomas, Port Tennant and Grenfell Park, thus making it more attractive for potential investors and residents, as well as the existing population of Swansea.

The strategy suggests a number of projects that could be combined with SA1's high quality public realm developments. The first of these, a lighting installation by artist Peter Fink at Ice House Square by the Sail Bridge crossing of the River Tawe, was completed in 2011.



**Image:** *Langdon Road Murals*, James Burgess, 2012.

Temporary projects have also been commissioned through the strategy, including: *Swansea Buoys Reconnect* by artist Tine Bech and the *Langdon Road Murals* by artist James Burgess.

Tine Bech was commissioned by Locws International to create a temporary public artwork and to work with local community members and groups to explore Swansea's maritime history. The commission resulted in a bold and colourful 70 x 60 metre sculpture that floated in the River Tawe by the Sail Bridge and a series of light-drawing workshops with local residents from the settlement areas of St Thomas, Grenfell Park and Port Tennant, whose drawings were then displayed on billboards and streetlight banners in SA1.

The *Langdon Road Murals* by graffiti artist James Burgess are a series of spray-painted murals on hoardings in Market Square and near the traffic island off the main entrance to SA1 from Fabian Way.

## 2.2.4 Locws International



Locws International is an artist-led Registered Charity based in Swansea that has developed an exciting temporary public art programme, *Art Across The City*. The programme sees international and UK-based artists commissioned to create new contemporary artworks for accessible public spaces. Broad ranges of artworks are produced in response to the City from sculpture and installation to performance and film. Locws is supported by the City & County of Swansea Council, alongside other organisations, including the Arts Council of Wales.

The programme offers a very different way for people to engage with contemporary art with new and inspiring artworks created for popular public spaces such as shopping centres, bus stations and museums, giving everybody the chance to see and experience contemporary art without having to enter an art gallery.

In 2014, as a development of its *Art Across The City* programme, Locws International will deliver an 'International Contemporary Art Biennial' for Wales, in Swansea. This will see the highest concentration of temporary public art projects on show in the UK, creating an international event that rivals the Liverpool Biennale and the Glasgow International. Locws supports visual artists to make innovative and challenging new work and to bring contemporary art to the general public in an open, meaningful and appealing way.

Locws International's temporary projects often take place in the geographical area of this framework. Therefore, both Locws' and the City's public art scheme will need to be sensitive to and engage with each other.



**Images:** (clockwise from top left) *A Grand View*, Kings Rd, SA1, Carwyn Evans, 2007, *Swansea Kebab*, Castle Square, Jack Mooney, 2012, and *Tilt-Shift*, Calum Stirling, National Waterfront Museum Garden, Oystermouth Road, 2009 © Locws International and the artists.

## 2.3 The Historical Development of the City



**Image:** Swansea City Centre circa 1970.

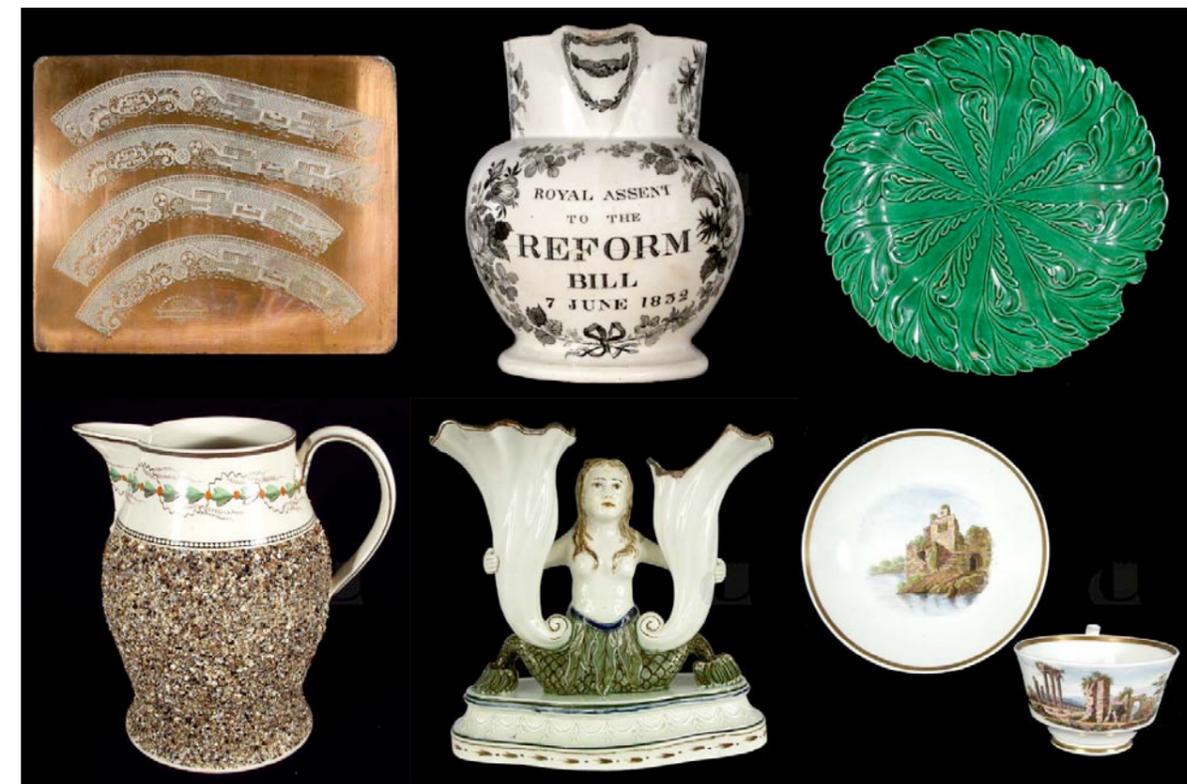
This section provides an overview of some of the highlights of Swansea's rich history and culture, which may contextualise, inform and inspire the public art programme for the Boulevard & Waterfront Connections projects. Overt heritage themes and overly prescriptive briefs to artists are undesirable but it will be essential that the commissioned works seek to make connections and are relevant to the wider and ever-evolving cultural ecology of the City.

### 2.3.1 Industrial & Maritime Heritage

The shape and character of the City Centre has been substantially determined by its historically fortuitous position at the mouth of the River Tawe and adjacent to an extensive bay at the western end of the Bristol Channel. Owing to its location, Swansea was the main town of its region for much of the Mediaeval period and was promoted as a tourist resort by local dignitaries in the eighteenth century before becoming a key player in the Industrial Revolution when the growth of mining and metal industries stimulated major investment in new docks and railways and led to higher levels of industrial employment and new urban growth. The population of Swansea (now over 220,000) grew to 10,000 in the early 1800s to around 20,000 in the mid-1800s and to nearly 1000,000 by 1900.

With the dawn of the Industrial Revolution, Swansea quickly became a significant port with coal being exported from Swansea as early as 1550, along with great quantities of limestone that were quarried in the Mumbles and the Gower areas. For the process of smelting copper, by weight more coal than copper ore is needed and so it is more economical to build the smelter near the coal source. Hence Swansea, with its local coalmines and limestone quarries, navigable river and its copper ore trading links across the Bristol Channel with Cornwall and Devon, became a centre of copper production, nicknamed 'Copperopolis'. World-renowned smelters in Swansea included the Hafod Copper Works and the Cambrian Works. River, rail, road transport infrastructure quickly built up to support this mass industry, including the famous Mumbles Railway that began life as a horse-drawn tramway.

Pottery making is another industry fuelled by coal along with clay and flint, which were also readily available to Swansea via waterways to the West Country. In 1764 the Cambrian Copper Works re-established itself as a pottery and was later followed by the Glamorgan Pottery in 1813. Many of the people employed at the potteries came from Staffordshire.



**Images:** (clockwise from top left) *Copper Printing Plate*, Cambrian Pottery, *Reform Bill Jug*, Glamorgan Pottery, c.1832, *Green Glaze Plate*, Glamorgan Pottery, c.1813-1849, *Cup and Saucer*, George Bentley, Cambrian Pottery c.1816, *Swansea's Mermaid*, George Bentley, Cambrian Pottery, c.1790 – 1810, and *Fritt-covered Jug*, Cambrian Pottery, c.1795 -1809 © Swansea Museum.

The 1840s saw regular periods of civil unrest in Swansea sparked by the stark contrast in the living conditions between the working classes and their employers, including the Rebecca Riots and the Chartist uprisings in the valleys to the east.

The early urban growth of Swansea is still evident in the smaller area of Georgian streets and buildings near the Old Town Hall (now the Dylan Thomas Centre), and the civic pride of later phases is evident in some surviving public buildings such as the former Head Post Office, Wind Street (now a café bar/restaurant, offices and housing by Swansea Housing Association), the Swansea Harbour Trust Office (now Morgan's Hotel), and the Carlton Cinema in Oxford Street (now Waterstone's bookshop).

The construction of the Taff Vale Railway and the Bute West Dock in the 1840s resulted in Cardiff surpassing Swansea as the principal coal port in South Wales. This, together with the effects of increased foreign competition, led some of the leading copper smelters in the region to diversify into the production of other non-ferrous metals, most notably, tinplate, which continued to be a significant local industry into the first half of the 20<sup>th</sup> Century.



**Image:** WWII photograph, No.3 Quay King's Dock, 1940 © Swansea Museum.

Due to its industries, port, and railways, Swansea was a target for Nazi German bombing raids during WWII, which flattened much of the established retail and commercial areas of the City Centre, and resulted in the loss of many attractive streets and buildings. The new City Centre, planned on a grid-pattern of roads including the main thoroughfares of The Kingsway, Princess Way, West Way and Oystermouth Road, created an urban structure that is still a major influence on the functions, environment and perceptions of the City Centre. Other areas such as the River Tawe riverfront and the South Dock (now the 'Maritime Quarter') were still very much port and industrial areas, separated from the City Centre by railway viaducts and roads.

Redevelopment continued in the 1960s, 70s and 80s, including the construction of the Quadrant Centre, St David's Centre, County Hall, Parc Tawe and the demolition of railway viaducts at Victoria Road. These developments reinforced the structure of the City Centre, based on the post-war road grid, as a largely retail centre with only limited office accommodation and housing.

### **2.3.2 Recent Developments & The Future**

Recent developments have begun to re-establish some diversity and distinctiveness in the City Centre. Rejuvenation of Wind Street and Princess Way, including Salubrious Place, has made a major difference. The National Waterfront Museum and the LC attract visitors to the Maritime Quarter and improved crossing facilities will add footfall, thereby enhancing vibrancy in the area and further integrating this with the rest of the City. Development is also progressing across the river in SA1, with substantial development of new office buildings, housing, cafés/restaurants/bars, and other facilities all contributing to a new focus of city life.

Swansea remains a thriving urban area a focus of community, business, civic and cultural life and is on the threshold of a new phase of economic growth, particularly in the "knowledge economy" as endorsed by the *Wales Spatial Plan* and the *City's own Economic Regeneration Strategy*. The City Centre Strategic Framework – a policy adopted by the City & County of Swansea Council that sets out ambitions for Swansea over the next 15 to 20 years, is guiding this development. Its aim is to help make Swansea a vibrant, exciting, attractive, sustainable, cultured European Waterfront City Centre, attracting businesses and visitors, driving the economy and enhancing the quality of life of residents in Swansea and South West Wales. Key to the delivery of the Framework is the delivery of a 'European Boulevard' in Swansea City Centre. The Boulevard & Waterfront Connections projects together with this Public Art Framework will contribute to this aim by seeking to address a void in the historic city, which was formerly occupied by railway lines and has since evolved in an unplanned reactive manner.

## 2.4 Swansea's Arts & Cultural Wealth

Swansea has a rich, diverse and thriving cultural landscape, including well-attended and prominent museums, galleries and theatres, a number of contemporary visual arts organisations and groups, a strong literary heritage and contemporary literature scene built on the legacy of Dylan Thomas, and attractive sports and leisure amenities. An overview of these venues, activities and attractions is given below with a view to informing the public art commissions for the Boulevard & Waterfront Connections and to highlight possible connections and partnerships that may be made between these commissions and the wider cultural ecology of Swansea.

### 2.4.1 Public Museums, Galleries, Cultural Venues & Festivals

The contemporary and historical collections and the highly skilled and knowledgeable staff of Swansea's Museum & Galleries will be useful and inspiring resources for both the team responsible for the implementation of the Public Art Framework and the commissioned artists.



**Image:** Artist's Impression of the Refurbished Glynn Vivian Museum & Art Gallery due to reopen in 2014 © Powell Dobson Architects.



**Image:** Performance at the Festival of Ideas, Peter Finne more, Vetch Veg, 2012 © Nina Pope.

**Glynn Vivian Museum & Art Gallery** opened in 1911 following Richard Glynn Vivian's donation of his collection of paintings, drawings and china to the City with an endowment of £10,000 in 1905. The building was designed by Glendinning Moxham in 'Edwardian baroque' style and displays a permanent collection of art and ceramics from the original bequest of Richard Glynn Vivian (1835–1910), including work by Old Masters and an international collection of porcelain and Swansea china from the now closed local Cambrian and Glamorgan potteries, alongside a rolling programme of historical and contemporary fine and applied art. In 2010 the Grade II listed gallery building was closed to allow a major redevelopment project to be undertaken that will help to maintain the infrastructure of the original 1911 building and improve access for all. A programme of offsite works was started during this closure. For example, the Gallery commissioned Swansea-based artist Owen Griffiths to further develop his *Vetch Veg* project. For *Vetch Veg* Owen had been working closely with Sandfields residents to develop and transform a section of the historic Vetch field into a community garden that hosted a myriad of creative activities stimulating conversations about sustainability, creativity, urban utopias and changing communities.



**Image:** Swansea Museum lit at night © Swansea Museum.

Glynn Vivian Art Gallery supported Owen to expand the project in two ways. Firstly, Owen built a shed/library at the centre of the garden constructed from the recycled materials from Glynn Vivian's demolished Home for the Blind and remnants of the old football ground. The shed not only serves as a poignant tribute to Glynn Vivian who donated his life's collection of art from around the world to the people of Swansea but also as a reminder of the power of art to transform and create new ways of seeing. The library contains books from many different disciplines and provides an archival space for the project as an artwork. Secondly, Owen organised *Sandfields' Festival of Ideas* in August 2012, which offered residents, artists, thinkers, curators and activists the opportunity to celebrate the success of the project and to share ideas and challenge perceptions through a series of events, workshops, films, readings and performances with local and international artists and speakers, such as Shimabuku, Grizedale Arts and Peter Finnemore.

*Vetch Veg* was organised in association with *Adain Avion* and managed by Taliesin Arts Centre in partnership with Glynn Vivian Art Gallery, City & County of Swansea and the Environmental Forum, Swansea. *Adain Avion* formed part of the 'Artists Taking the Lead' commission programme funded by the National Lottery through the Arts Council of Wales, as well as being included in the London 2012 Festival and the London 2012 Cultural Olympiad (please see Section 3.3.3 for further details about *Vetch Veg*).

**Swansea Museum** is the oldest in Wales. It was opened in 1841 by a group of local people who were known as The Royal Institution of South Wales, which gave the Museum building its original name. The Museum's collection is spread over four locations – the main collection can be seen in the impressive main museum Grade II listed stone building on Oystermouth Road, the Tramshed in Dylan Thomas Square in the Marina, the Museum Stores in Landore and the floating exhibits in the dock by the Tramshed.

**The National Waterfront Museum** is part of the National Museum of Wales. It tells the story of Wales' innovative industrial and maritime heritage over the last 300 years to the present day through cutting-edge, interactive technology alongside traditional displays of the museums collection. The museum is housed in a Grade II listed waterfront warehouse built in 1902 (formerly the Swansea Industrial & Maritime Museum) linked to a new, modern slate and glass building designed in 2002 by Stirling Prize-winning architects Wilkinson Eyre.

**Swansea Grand Theatre** in the centre of the City is a Victorian theatre which celebrated its centenary in 1997 and which has a capacity of a little over a thousand people. It was opened by the celebrated opera singer Adelina Patti and was refurbished from 1983 to 1987. The annual programme ranges from pantomime and drama to opera and ballet.

**Mission Gallery** is an exhibition and a craft space that is highly regarded in Wales and beyond. The gallery began in 1977 as a voluntary artist-led body that has developed into a not-for-profit Company Limited by Guarantee in 2008. Housed in a Grade II listed building, the craft and exhibition spaces feature a changing display of work by established and emerging artists, designers and makers. The Gallery also regularly hosts and offers learning activities, special events and artist residency opportunities.



**Image:** Interior of Mission Gallery with work by Anna Lewis, *Cathexis*, 2007. Image by Jesse Seaward © Mission Gallery.

**Dylan Thomas Centre** is a beautiful building in Swansea's Maritime Quarter, which houses a permanent exhibition about Dylan Thomas and his life. It is also home to many literary events throughout the year, including the annual Dylan Thomas Festival during October and November. The centre celebrates the literary arts of Wales and has attracted internationally renowned writers to the City. A large part of Swansea's Dylan Thomas Centre has been turned into a creative industries business centre by The University of Wales. This development is in keeping with one of the objectives set out in the fifth Strategic Aim of Swansea's Economic Regeneration Strategy, *Swansea 2020*, which is to focus resources on supporting "specific clusters in Swansea, which [...] have been identified as sectors where [Swansea has] particular strengths on which to build, which support wider strategy, and which have maximum long-term economic impact for Swansea and the wider Swansea Bay Region".

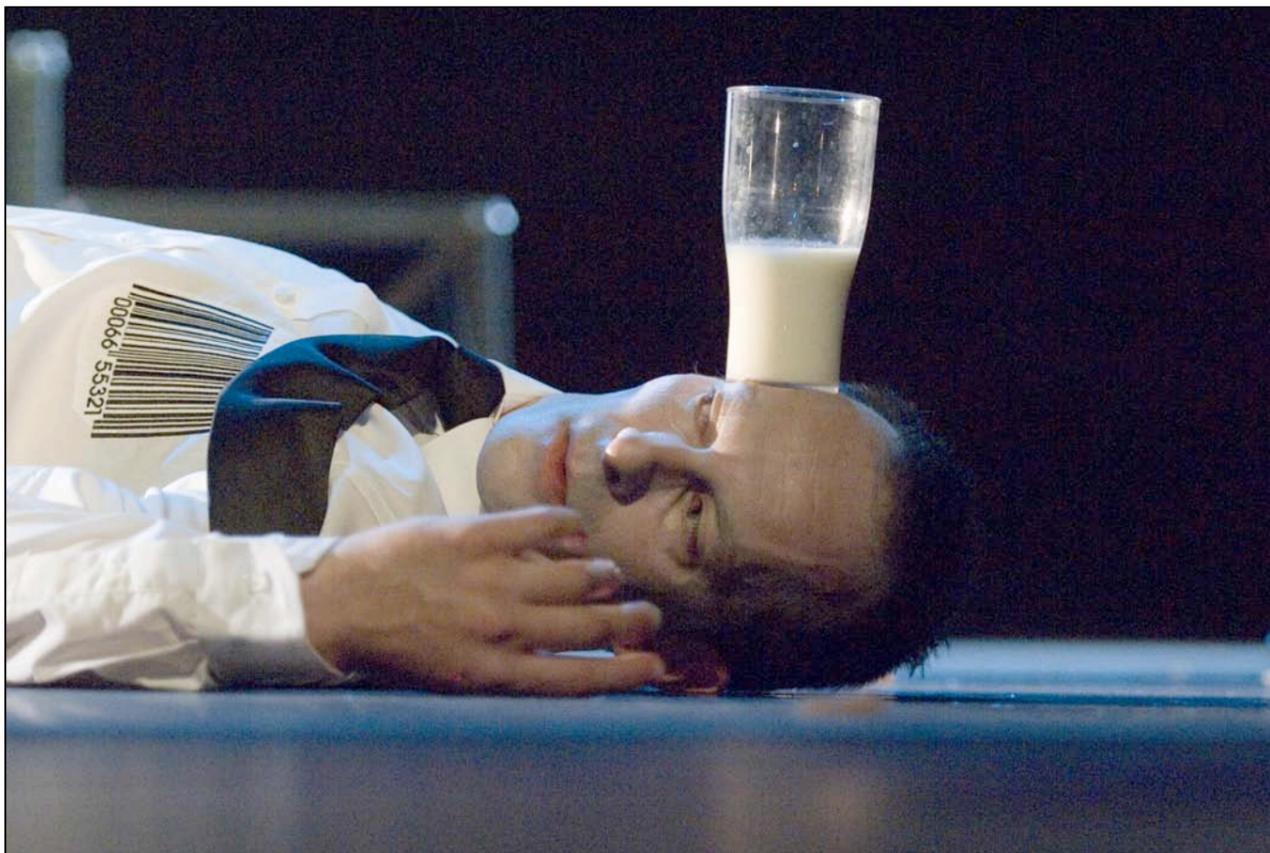
**Festivals** play a key role in the cultural life of Swansea. Swansea has successfully hosted the National Eisteddfod on several occasions, the last time being in 2006 at the site of the former Felindre tinplate works. The international BeyondTV film festival was hosted in Swansea between 2000 -2008 by Swansea-based media charity Undercurrents, to forge links between video makers, music makers animators and campaigners through a programme of radical environmental films, forums and master classes from the world of documentary film-making. In 2009 Swansea Council launched Wales' only week long St David's Week festival in venues throughout the City.

## 2.4.2 Artist-led Groups, Organisations & Spaces

Swansea has a diverse and proactive contemporary arts scene made up of a broad spectrum of artist-led groups, organisation and spaces; some of the most prolific and proactive are outlined below:

**Elysium Gallery & Studios** is an artist-led organisation established in 2007 and run by professional volunteers. With an ethos of experimentation, freedom and appreciation in all creative practices and through the provision of support networks, resources and exhibiting opportunities, Elysium aims to promote the work of emerging artists and arts organisations as well as pride and participation in local visual and performing arts. Elysium Galley are also the initiators behind the online resource *ArtTawe – Arts Resource Swansea*, which was set up to create a better awareness of the arts in Swansea and its immediate surrounding areas. In 2012 Elysium established the biennial Wales International Painting Prize: Beep.

**Volcano Theatre** has been producing original theatre productions and site-specific events for national and International venues for over 25 years. Their artistic policy advocates a dissenting unpredictable and robust ethos.



**Image:** *Milk Plus, A Clockwork Orange*, Volcano Theatre, 2012 © Phil Rees & Volcano Theatre



**Image:** *Elysium Gallery's Mansel Studio Space* © Elysium Gallery & Studios.

**Supersaurus** is an artist group based in a collective studio space in Swansea. The group seek to balance individual practice with a parallel focus on collaborative work that can take the form of interventions, text and image based work, participatory and social events, as well as podcasts encompassing interviews, discussions, experimental sound recordings and themed radio broadcasts.

**Swansea Print Workshop** is a fine art printmaking studio run by a group of artists that offers printmaking facilities and services to professional artists and promotes community participation in the arts.

**Locws International** is an artist-led charity that commissions international and UK-based artists to create contemporary artworks for accessible public spaces across Swansea, each inspired by an aspect of the City's culture, heritage, architecture, people or landscape. Locws is developing its *Art Across The City* public art programme into an international Contemporary Art Biennial and has been involved in commissioning projects for SA1 and the Dylan Thomas Centenary celebrations.

#### 2.4.3 Swansea Metropolitan School of Architectural Glass & Institute of Sustainable Design

**The Welsh School of Architectural Glass** was founded in 1935 and is a department of Swansea Metropolitan University, offering BAs and MA courses in architectural stained glass. It has an internationally renowned reputation, with many of its graduates working on cathedrals, theatres and public buildings all over the world, for example, the work below by former student and honorary fellow Alexander Beleschenko.

**The Architectural Glass Centre** accepts commissions and operates as the commercial arm of the Welsh School of Architectural Glass. There may be opportunities to work with the University, commission past students, or incorporate architectural glass features into the public art programme. In addition, plans for a new world-leading Sustainable Design Centre of excellence at the historic former Central Library Grade II listed building are underway. The Centre will build on Swansea's innovative industrial heritage and also reflect the City & County of Swansea Council's desire to support Sustainable Design. The artworks commissioned, as part of the Waterfront and Boulevard development should strive to meet the standards of excellence for social, economic and ecological sustainability reflected by the design centre and may involve collaborations with the Swansea Metropolitan School of Architectural Glass & Institute of Sustainable Design, as well as the use of locally significant materials, such as glass and copper.



**Image:** *Millennium Bridge*, Coventry Phoenix Initiative, Coventry, Alexander Beleschenko, 2003 © Alexander Beleschenko.



**Image:** Artist's Impression of the Former Central Library Works © Powell Dobson Architects.



**Image:** *Adain Avion* produced by artist Marc Rees and *Vetch Veg* produced by artist Owen Griffiths, outside the Swansea Waterfront Museum; both projects were managed by Taliesin Arts Centre, 2012.

**Taliesin Arts Centre** is a vibrant and vital multidisciplinary arts centre at the heart of Swansea University's Singleton Campus. This ambitious regional centre of excellence hosts a broad programme of events, including live performances, visiting exhibitions, cinema screenings and more recently live stream events. The Centre's emphasis is on quality and innovation - providing a vital service to the people of Swansea. A key element of the city's cultural life, Taliesin is a major player in the arts in Wales, having recently been the co-producer on *Adain Avion*, Wales' contribution to the 2012 Cultural Olympiad (see Section 3.3.3 for further details). Taliesin also holds the largest annual outdoor dance festival in Wales; is currently working towards producing their second new opera, a key part of the Dylan Thomas 100 Festival; brings the work of major artists, including most recently Picasso, to the city; and curates tours of international performing arts companies to the principality. In addition, Taliesin houses the Egypt Centre, a small but outstanding Museum of Egyptian Antiquities accredited by the MLA.

#### 2.4.4 Music Scene

The music scene in Swansea is small but there are dedicated music clubs all over the City and the surrounding areas that cater for a broad spectrum of genres, including Jazz, Country & Western, Blues and Rock. Famous music exports include Bonnie Tyler, Harry Secombe, Terry Williams (Dire Straits), The Storys and The Pooh Sticks. The City is also home to a number of

proactive groups and organisations, such as *Swansea Music, Art and Dance*, who provide rehearsal space and a recording studio for professional sound and video production, and the *Swansea Songwriters Guild*.

#### 2.4.5 Swansea Creative Hub

Swansea Creative Hub is an integral part of the Urban Village regeneration project being undertaken by Coastal Housing Group in and around the High Street area of Swansea. The Hub is acting as a magnet to bring creative individuals, businesses and organisations into the area. There are currently half a dozen or so partners ranging from the temporary use of formally empty buildings by the likes of Volcano Theatre to the high-end new Mosaic café-bistro. The Hub has also partnered with Locws International in delivering the *Art Across the High Street* project. The ultimate aim of Swansea Creative Hub is to establish a creative cluster building that houses the first office block in Wales created specifically for commercial creative businesses, allowing the supply chain to be situated in one place.

#### 2.4.6 Llys Glas

Swansea's former Central Police Station was redeveloped by housing association Grwp Gwalia to create Llys Glas (Blue Court). Completed in 2010 the renovated Grade II listed building now provides accommodation for eighty students, offices for the Citizens' Advice Bureau, Celfi Gallery, seven artists' studios, two conference rooms, and 'Tapestri', an arts café bar and bistro.



**Image:** Artist's Impression of the Urban Village Regeneration Project being undertaken by Coastal Housing Group on the High Street in Swansea.

## 2.4.7 Sport, Leisure & Tourism



**Image:** Swansea Marina © City & County of Swansea Council.

**The Waterfront & Beaches** around Swansea Bay are promoted to visitors: including Llangland Bay, Caswell Bay and Llangennith. The five-mile promenade from the Marina to Mumbles offers spectacular views across Swansea Bay. The south coast of Gower is ideal for walkers, with a path stretching from Mumbles Head across the cliff tops, beaches and coastal woodland to Rhossili. The village of Mumbles itself has a Victorian pier and a number of small, independent shops, boutiques, restaurants and cafes.

Home to the Watersports Centre of Excellence, Swansea's waterfront location offers up opportunities to take part in a range of watersports including sailing, water skiing and surfing, as well as other activities such as golf, walking and cycling. Swansea Bay is part of the Celtic Trail and the National Cycle Network providing a range of traffic-free cycle routes including along the seafront and through Clyne Valley Country Park. The Cycling Touring Club has a local group in the area.

The local food produce also reflects Swansea's seaside and includes cockles and laverbread and Gower salt marsh lamb produced from sheep raised in the salt marshes of the Loughor estuary, all of which can be sampled from Swansea's thriving indoor market.

**Nightlife** The majority of City Centre's nightlife is focused along Wind Street, which has the densest concentration of bars and restaurants in the City, matching, if not superseding the famous 'Mumbles Mile' pub-crawl.

**LC** was opened in 2008 and is Swansea's premier leisure complex, with a water-park incorporating the world's first deep water standing wave machine - the Boardrider; the largest health and fitness gym in Wales; the first interactive audio visual play zone structure; a thirty foot climbing wall; health spa; dance studios; various catering outlets and a large multi-purpose sports hall. The LC was formerly Swansea Leisure Centre, which originally opened in 1977 and became one of Wales' top leisure facilities and a prominent tourist attraction. Whilst the external structure of the building remains the same, it has undergone a complete remodelling internally, securing the LC as a valuable resource for Swansea's residents and visitors.

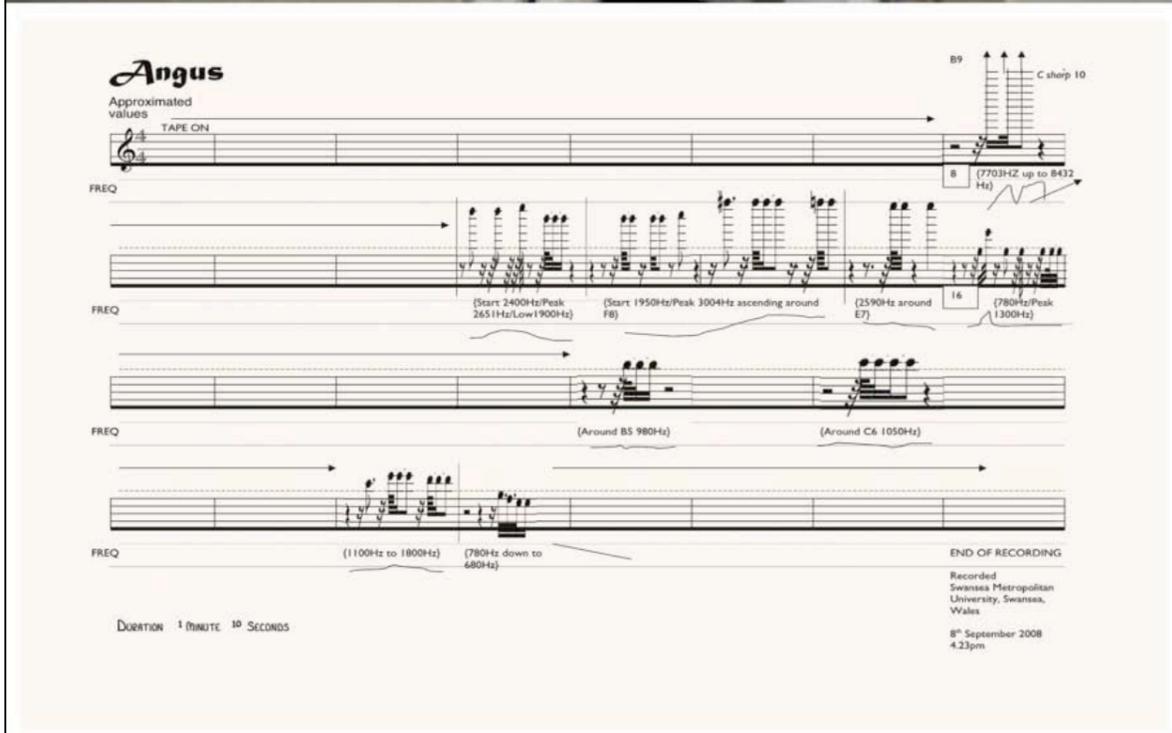
**Liberty Stadium** is home to the well supported Swansea Premiership Football Team and the Ospreys Rugby Union Team.

**The Healthy Cities Movement** started in 1988 and is a dynamic driving force in many European cities, supporting politicians, public sectors and other agencies in implementing strategies and action to address the growing health challenges in cities and their surrounding areas. In 2010, Swansea was successful in being designated a member of the European Healthy Cities Network by the World Health Organisation. This means that the City & County of Swansea Council and Abertawe Bro Morgannwg University Health Board will lead a partnership to bring together communities and organisations to launch a series of citywide initiatives targeting local communities.

In order to achieve this, Swansea's *Health, Social Care and Well Being Strategy 2011-2014* asserts Swansea must successfully demonstrate a real commitment that all partners will work together to promote and include health and health equity in all policies and to join up policies and resources across agencies in order to tackle the inequalities that exist and to improve health for all.

Central to this will be a new approach to engaging individuals and communities to jointly identify and implement actions that will improve health and well-being and prevent ill health. The core themes set out by the World Health Organisation that will need to be considered as part of the City's regeneration projects are outlined below:

- Creating caring and supportive environments – A Healthy City should be a city for all its citizens, inclusive, supportive, sensitive and responsive to their needs and expectations.
- Healthy living – A Healthy City provides conditions and opportunities that support healthy lifestyles.
- Healthy urban environment and design – A Healthy City offers an environment that supports health and well being, safety, relationships, a sense of pride and cultural identity and one that is accessible to the needs of all its people (*World Health Organisation European Healthy Cities Network Phase V, 2009-2013*).



**Swansea Jack(s)** or just 'Jacks' is the local name for people from Swansea. The source of this nickname is not clear. Some attribute it to Swansea Jack, the famous life-saving black retriever, others to a derivation of the nickname given to Swansea's sailors who had a reputation as skilled and dependable mariners, and others say it stems from the tin lunchboxes called Jacks that were used by local coal miners. The most popular explanation is that is the link with Swansea Jack the dog.

Swansea Jack was a faithful dog that lived in the North Dock/River Tawe area of Swansea with his master, William Thomas and would always respond to cries for help from the water, diving into the water and pulling whoever was in difficulty to safety at the dockside. His famous rescues have made him a local icon, commemorated by a stone memorial. Although relatively modest and hidden away, the stone memorial is often sought out to act as a symbolic backdrop to television news presentations and tourist photographs. The relocation of the memorial has often been considered to make it more accessible to visitors to the City. Such a relocation project has the potential to be linked to an Artist Residency that could consider the significance of Swansea Jack as a local icon and reference the identity of Swansea residents. More recently, Locws International commissioned *A Song for Jack*, 2008 by artist Richard Higlett. This artwork involved the formation and performance of a canine choir.



**Images:** *A Song for Jack*, Richard Higlett, 2008 © Richard Higlett (left) and *The Swansea Jack Memorial* (right).

## 3.0 CURATORIAL APPROACH

### 3.1 A Creative & Pragmatic Methodology

The implementation of this Public Art Framework must match and complement the wider high quality, bold and innovative Boulevard & Waterfront public realm schemes. In order to achieve this, a creative and pragmatic methodology will be used. This will involve engaging artists and commissioning artworks within the context of a holistic approach to regeneration that considers social, cultural, environmental, as well as physical concerns. This methodology is in keeping with the *City Centre Strategic Framework* and Swansea's *Beyond Bricks and Mortar* initiative. As with that of urban regeneration, the success of commissioning high quality public art is rooted in practice and so the notions of experimentation and connectivity are also advocated.

This curatorial approach will help to ensure that the artworks commissioned through the Framework are diverse, relevant and integrated into Swansea's public realm in its broadest sense. It will involve 'curating the context' for commission opportunities rather than developing over prescriptive briefs for artists. However, as discussed further in Section 5.0, key to the success of this approach will be ensuring that the briefs and proposals for the commissions are deliverable and sustainable in terms of revenue costs, risk, robustness and available timescales and budgets.

### 3.2 Forms of Public Art & the Role of Artists.

Ixia, the Public Art Think Tank suggests that:

"The spectrum of artistic practice represented by the term 'public art' encompasses art commissioned as a response to the notion of place, art commissioned as part of the designed environment and process-based artistic practice that does not rely on the production of an art object. When searching for a definition, it is helpful to regard public art as the process of artists responding to the public realm.

An assessment of the public art sector suggests that the roles that artists have include working:

- As members of design teams contributing to regeneration projects through research, reflection and resulting propositions which address the context and functions of a specific site;
- To engage creatively with communities in order to explore and articulate issues of local significance;
- As commentators, researchers and provocateurs producing either permanent or temporary public art."

Therefore, public art may include sculpture, statues and structures creating landmarks, milestones and markers, landscaping elements and earthworks, process-based and participatory practice, and functional works, such as railings, bollards, lighting and seating. It also includes but is not limited to drawing, painting, text, craft, applied art & design, photography, print, moving image, computer generated images, critical design, interactive digital technology, projection, live art, festivals, installation and performance, light, sound and music. It can be permanent or temporary.

The Boulevard and Waterfront projects present a number of opportunities for public art commissions to help celebrate, enable and emphasise key locations as well as add interest to intervening areas. There are a number of problems associated with the design and use of urban spaces, such as anti-social behaviours and accessibility, which public art may also help address as part of wider regeneration initiatives.

Given the existing and future ambitions for the use of the Boulevard and Waterfront Connections area outlined in Section 2.2, artworks commissioned through this framework should:

- Consider the day-time and night-time character of the place;
- Be accessible to pedestrians, as well as taking account of the impacts on passing drivers where appropriate;
- Contribute to the creation of a high quality public realm in its broadest sense;
- Where appropriate, be functional and integrated in to overall urban design schemes;
- Avoid overt heritage themes but acknowledge Swansea's unique historical and contemporary cultural, social, and environmental assets and resources – an overview of which is given in Section 2.0.

**Artist Residencies** should also be considered as a mechanism for engaging artists and designers within the delivery of the Framework. There is no single model for artist residencies in terms of funding, duration, expectations and requirements. The format and function of artist residencies vary greatly but the relationship between the host organisation and resident artist is a key component. Alongside the aims and objectives of the host organisation, careful consideration must be given to the expectations of the artist and what the residency will offer to artists. These factors will in turn inform the duration, logistics and cost of residency activity.

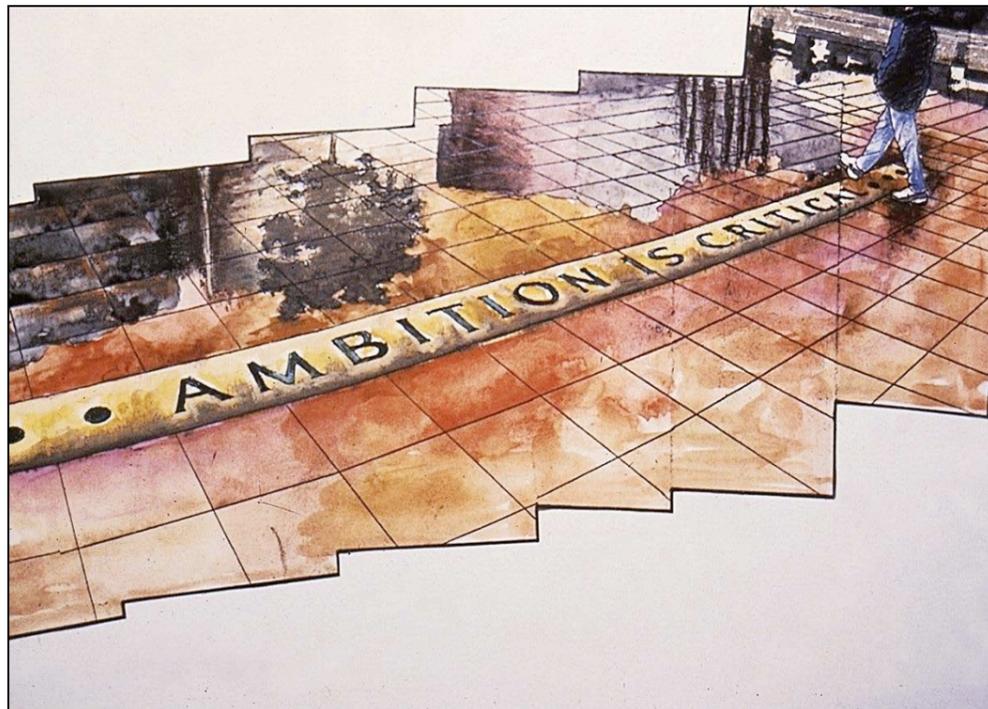
In the context of urban regeneration programmes, residencies may be offered to engage artists at different levels and stages, from a strategic level, where artists or designers are invited to influence and have input into the development of strategies or overall programmes of work (such as the work of Participle, a design group that creates new types of public service - <http://www.participle.net/> or the residency undertaken by Alexia Mellor in Pontypool where the artist was invited to impact upon Torfaen County Borough Council's thinking and practice of arts and regeneration - more information available at <http://www.addocreative.com/>), to a

residency linked to a more specific outcome, site, issue, or community of interest. Residencies can lead to permanent or temporary artworks or interventions.

The creative practitioners appointed to undertake commissions through this Framework will all be expected to carry out a period of meaningful research, consultation and proposal development. In some instances this period of development may be defined as an Artist Residency, depending on the specifics of the commission brief. However, more clearly defined residency opportunities may also be developed for an artist or designer to engage in the delivery of the Waterfront and Boulevard Development. Some suggestions for specific Artist Residency opportunities and proposals are outlined in Section 4.13 but alternative or additional residency opportunities may arise as the Framework is implemented.

**Key concepts include:**

Place-making	Site specificity
Cultural & Artistic diversity	Originality and uniqueness
Sustainability	Creativity
Innovation	Legacy
Integrated	Ambitious



**Image:** Pre-manufacture Sketch of David Hughes' micro-poem *Ambition is Critical*, outside Swansea Railway Station, Robin Campbell, 1992.

### 3.3 Legacy & Outcomes

The implementation of the Framework will strive to maximise the potential legacy of the commissioned arts interventions whilst also recognising that both the short-term and longer-term outcomes of public art projects can be inherently unexpected and difficult to predict. The legacy of a project is intrinsically linked to the processes of commissioning and creating the artwork, to its relationship with what has gone before, to any material outcomes and activities and to the largely unpredictable relationship between the audience and the work. It may be multifaceted, of varying durations, and emerge through extended periods of time. Therefore, a project's full legacy may not always be immediately visible, easily quantifiable or guaranteed. On the other hand, projects may lead to surprising positive outcomes that exceed expectations.

The potential positive legacy of public art programmes may be maximised by:

- Exploring and exploiting the relationships, connections and interactions between the commission and its broader social, cultural, environmental and physical context.
- Encouraging and allowing room for creativity.
- Capitalizing on opportunities to disseminate information about the work and engage audiences through face-to-face, digital and print interpretation, documentation, publicity, consultation activities, conversation and critical dialogue.
- Undertaking ongoing evaluation of the commissioning process and outcomes so that lessons may be learnt and future developments and opportunities identified. Evaluation may take a variety of forms and involve a combination of both quantitative and qualitative methods. The scale, method and purpose of evaluations should be considered and developed in response to the form of particular projects or programmes of work and the resources available.
- Taking advantage of the educational and skills development opportunities presented, either directly through the commissioning process and creation of artworks, or indirectly as a connected activity with affiliated groups, individuals or organisations.
- Ensuring that the maintenance and sustainability of artworks is considered and accounted for as appropriate (including that of physical material artworks, temporary or rolling programmes of work, and participatory activities).

Examples of projects that are working in this way include the *Creative Egremont* regeneration programme in Cumbria commissioned by Grizedale Arts, *2Up2Down/Homebaked* developed by artist Jeanne van Heeswijk, and *Vetch Veg – An Urban Utopia* initiated by artist Owen Griffiths for the *Adain Avion* project commissioned by Taliesin Arts Centre.

**3.3.1 Project Example: Creative Egremont: A Public Art Strategy for Egremont, ongoing since 2008**



**Images:** The Reinstated *Greasy Pole* event at the Egremont Crab Fair, 2008 © Grizedale Arts.

On behalf of Egremont Regeneration Partnership, Grizedale Arts (an ongoing curatorial project and innovative arts institution) commissioned internationally renowned artists Jeremy Deller and Alan Kane to create an artwork as part of the Creative Egremont public art programme, based in and around Egremont.

Egremont is a West Cumbrian town close to the Sellafield nuclear processing site. Suffering economic decline since the demise of mining and other traditional industries, the town sustains the historic Crab Fair, which dates back to 1267. The Crab Fair hosts the annual Gurning World Championships and the Greasy Pole competition. The prize for climbing the 30-foot pole was originally a hat but from 1852 became a side of mutton, which, if there are no winners, is cut up and distributed to the poor. In 2004 the Greasy Pole event was discontinued due to the high insurance cover costs needed to cover a participant falling from the pole.

Jeremy Deller and Alan Kane worked with local residents to reinstate the Crab Fair's Greasy Pole as a permanent public sculpture in the market place. The pole is used once a year for the traditional Greasy Pole event and has become a well-known landmark, signposting Egremont as the home of the Crab Fair.

Other projects commissioned by Grizedale Arts as part of the Creative Egremont Programme include: the *Folk Float* (a mobile museum designed by public works) creating the Egremont FM radio station, a Community Orchard, public lighting schemes, the renovation of Thornhill Bus Shelter, and a RIBA competition to create a new performance structure for the Norman Castle. The next phase of the project will see the creation of a new cultural production centre for the town at Florence Mine and the building of the new Castle Pavilion by Swiss architects Decosterd Cotting.

By connecting the future with the past, Creative Egremont aims to create a more positive outlook for the future as part of the town's ongoing regeneration plan. The scheme originated from the Egremont Area Regeneration Partnership and Grizedale Arts, with partners West Lakes Renaissance and Copeland Borough Council and support from the Henry Moore Foundation. Egremont Area Regeneration Partnership was awarded £120,000 from the Arts Council of England's Grants for the Arts scheme as part of a long-term programme of regeneration work. The overall programme will put £3 million of investment into Egremont.

This information is from Grizedale Arts' website: <http://www.grizedale.org/projects/creative.egremont.a.public.art.strategy.for.egremont>, where further details about the project may be found.

### 3.3.2 Project Example: 2Up2Down/Homebaked, ongoing since 2010



**Images:** 2Up2Down/Homebaked at Mitchell's Bakery, Liverpool. Image by Peter Carr © Liverpool Biennial.

Since 2010, artist Jeanne van Heeswijk has been working with people from Anfield and Breckfield, North Liverpool, to rethink the future of their neighbourhood through a contemporary art project commissioned by Liverpool Biennial, entitled *2Up 2Down*. The neighbourhood is close to Liverpool Football Club and is made up of residential terraced streets, many of which have been earmarked for clearance and emptied because of its designation as a Pathfinder area under the Housing Market Renewal Initiative. Although many houses have been demolished, the regeneration of the area has been slow to materialise and has resulted in the area falling into decline, leaving many residents living in derelict areas with few amenities.

*2Up 2Down* is working to change local people's ability to influence the way their neighbourhood is managed and developed by helping them to take matters into their own hands and building on the positive attributes of their neighbourhoods, such as the residents' resilience and creativity; the well-built, the attractive Victorian terraced properties; good transport links to the city centre; a number of public green open spaces; and a strong sense of identity.

Local people of all ages are collaborating on the project. Architects URBED and other design specialists have worked with them to re-model a block of empty property, including the former Mitchell's Bakery and the two terraced houses next door.



Taking the whole community as their "client" and with the needs of real individuals in mind, they have designed an affordable housing scheme, bakery shop and kitchen, meeting and project spaces. Participants have also established Homebaked Community Land Trust – a co-operative organisation with its roots in the garden city movement – to enable the collective community ownership of the properties, and a co-operative business to reopen the Bakery as a social enterprise. The scheme presents a positive alternative to the demolitions and clearances of recent years.

This information is taken from the project website: <http://www.2up2down.org.uk>, where further details may be found about the breadth of activities and outcomes that have been developed.

**3.3.3 Project Example: Vetch Veg – An Urban Utopia, Owen Griffiths for Adain Avion, Taliesin Arts Centre, ongoing since 2012.**



**Images:** *Vetch Veg*, produced by artist Owen Griffiths in collaboration with local residents from Sandfields, Swansea, 2012. Photography by Kathryn Campbell Dodd © Taliesin Arts Centre.

The *Vetch Veg* project is a participatory and interdisciplinary artwork produced by artist Owen Griffiths on the historic site of the Vetch Football field. An urban utopia has been created in the heart of Swansea, in collaboration with local residents. The project began as part of *Adain Avion*, Wales' contribution to the 2012 Cultural Olympiad, produced by Taliesin Arts Centre. *Vetch Veg* has transformed the football pitch into edible land, providing the residents and the surrounding community free space in which to grow vegetables. Vegetable gardens have been created with raised beds and local residents have the opportunity to work together, growing produce, keeping bees and cooking. All plots are free to individuals, families or organisations living or based in the Sandfields area of Swansea. Reconnecting with the process of growing food and self sufficiency is becoming increasingly significant as food prices rocket and financial cuts increase. Following the initial one year project, Owen is still closely involved with *Vetch Veg*, which is now a constituted community gardens with a seven year lease on the land.

Further information about *Vetch Veg* may be found at: <http://vetchveg.tumblr.com/about> and <http://www.vetchveg.co.uk/>.



## 4.0 PROPOSALS

The potential locations for public art interventions within the Swansea Boulevard and Waterfront Connections Areas are marked on the plan below and outlined in this section, identifying the issues, opportunities and constraints at each location. This information will inform the staged implementation of the framework, including artists' briefs for specific commissions. The commission opportunities discussed are limited to the Boulevard & Waterfront Connection Project Areas in line with the allocation and remit of the regeneration funding currently available. The scope of the proposed commissions varies according to the specific context, funding streams and public realm requirements at each of the locations. However, it should be noted that the following pages are guidance and are not intended to stifle innovative thinking. The exploration of the possibilities at each site and associated images of artworks are intended to start discussion and are not detailed requirements. It may be that some of the opportunity locations identified are grouped and considered as wider zones or grouped into a single commission opportunity. There may also be opportunities to commission projects, such as Artists Residencies, that encompass the whole of the Boulevard and Waterfront Connections area or link in with citywide initiatives. This Framework is a working document that will need to evolve over time and in relation to the development of Swansea. Ultimately the commissions will be unique to Swansea and the intention is to avoid unnecessary prescription and to facilitate innovative, ambitious and creative artwork.



### Key:

1. Tawe Bridge
2. Wind Street Pedestrian Crossing
3. Museum Green
4. Museum Park
5. Princess Way Pedestrian Crossing
6. LC Corner
7. LC Car Park Access
8. West Way Junction
9. Listed Tunnel
10. Dockside Walkway
11. Marina
12. Meridian Quay
13. Artist Residencies (at various levels & locations)

## 4.1 Tawe Bridges



**Image:** Former New Cut Railway Bridge Pillars.

The Tawe bridges represent a gateway into Swansea from the east and M4 carrying circa 50,000 vehicles a day. The bridges are also a key pedestrian and cycle route from St Thomas into the City Centre. The crossing of the River Tawe creates a sense of arrival and the bridges are preceded by views of the high quality contemporary architecture of the SA1 regeneration area.

This is an opportunity for a highly visible art intervention in a dramatic location atop any one or more of the four redundant pillars of a former railway bridge. These pillars could be likened to the vacant Fourth Plinth in Trafalgar Square and be developed or enhanced to host a rolling programme of temporary works. Alternatively, a permanent bold, unique and distinctive work or series of works, which are suitably ambitious given the significance of this major gateway into the City, may be sited at the pillars.



**Image:** Junge mit Jacke, former New Cut Railway Bridge Peers, Locws International 2002, Brigitte Jurack © Locws International and the artist.

Whilst it is felt that priority should be given to the redundant bridge pillars, the development of an art intervention on the grass area on the eastern bank between the two bridges may be considered at a later date. There is the potential for links to be made between this site and the two pillars.

### 4.1.1 Project Example: *The Fourth Plinth*

*The Fourth Plinth* in the northwest corner of Trafalgar Square was originally designed by Sir Charles Barry in 1841 to display an equestrian statue, however due to insufficient funds the statue was never completed. In 1998 the Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA) commissioned three contemporary sculptures by Mark Wallinger, Bill Woodrow and Rachel Whiteread to be displayed temporarily on the plinth.



**Image:** *Model for a Hotel*, Thomas Schütte, November 2007 - May 2009. © James O'Jenkins & Greater London Authority.

Following the enormous public interest generated by these commissions, the Mayor of London began the Fourth Plinth Programme to continue this tradition and build on its success. Consequently, over the past seven years the 'empty' Fourth Plinth has been home to a series of new and specifically commissioned contemporary artworks.

For example, Thomas Schütte's *Model for a Hotel* was a 5-metre high architectural glass model weighing over 8 tonnes, composed of three blocks: a building with twenty-one storeys, a big lobby, and a horizontal block of eight storeys, extending over the edge of the plinth. Contemporary to the production of the work, a public debate was taking place about the large numbers of birds in Trafalgar Square and if and how they should be reduced. For the birds in Trafalgar Square its scale was that of a real hotel.

## 4.2 Wind Street Pedestrian Crossing



**Image:** Wind Street Pedestrian Crossing.

This is a key crossing point linking the City Centre to the Waterfront. Arts interventions could help to highlight the crossing by adding to its distinctiveness. It is recognised that public art alone will not necessarily encourage people to make the crossing from the City Centre to its waterfront and so any arts interventions at this site need to be considered alongside the broader urban design strategies for the area and the legibility and orientation in and around the City.

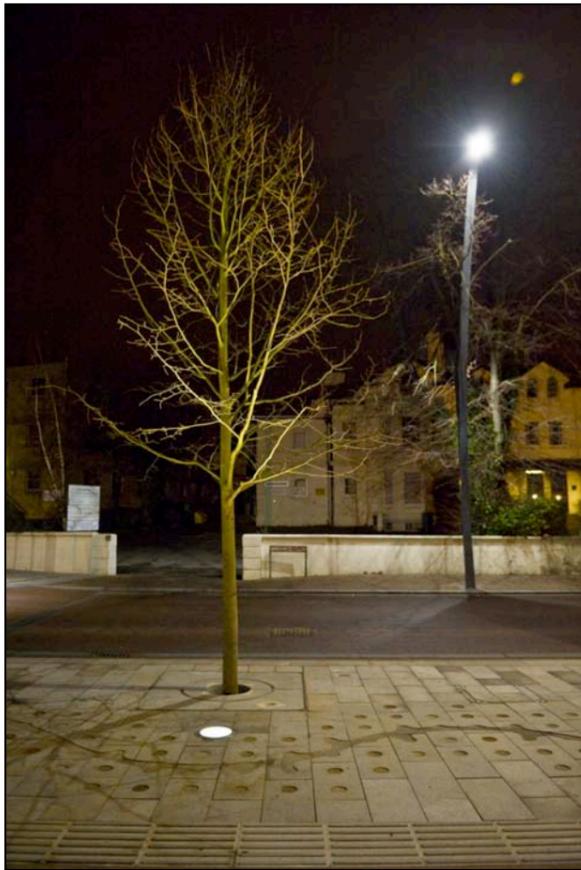
The architecture at this site is high quality with a concentration of listed buildings and two conservation areas. Wind Street is a lively social location in the City and the crossing provides a key link between this centre of activity and the waterfront and SA1. Any art features in this area should be of a human scale to avoid any conflicts with the surrounding built environment.



**Image:** *Flume*, Simeon Nelson, in association with Whitelaw Turkington Landscape Architects 2005 – 08, part of *Breaking Boundaries* - The Ashford Ring Road Regeneration Programme, Kent. The calligraphic motif maps the sewer/stormwater system in honed, textured and cut laminated granite panels over 500m of streetscape © Simeon Nelson.

### 4.2.1 Project Example: *Breaking Boundaries* and *Lost O*, 2005 – 2009

There are parallels to be drawn between the issues being addressed by Swansea's Boulevard and Waterfront Connections projects and the task of fracturing Ashford, Kent's 'tourniquet-like' ring road, which also needed both a visionary and radical approach and included a temporary and permanent public art programme. The former ring road was a barrier to visitors arriving in the town centre that hindered the physical growth of communities, neighbourhoods, industry and commerce with its crossing barriers, traffic signals, signs and racetrack markings. The initiative was led by Kent County Council and Ashford Futures, and designed by Whitelaw Turkington Landscape Architects and others, with advice and strategic input on shared space from Hamilton-Baillie Associates. It has transformed the ring road into a low-speed, accessible and safe 'shared space' that minimises demarcations between pedestrians and vehicle traffic.



**Images:** *Ashford Ring Road Public Realm Lighting Strategy*, Nayan Kulkarni with Whitelaw Turkington Landscape Architects and Pinniger and Partners, 2006-08 (left) © Nayan Kulkarni and *Lost O*, Michael Pinsky, Ashford Ring Road, 2007 (right) © Michael Pinsky.

The engagement of artists became a key element of the regeneration project. Art Consultants RKL was appointed to help shape the brief for artist involvement, to work to integrate artists into the team and support both artists and client. The resulting *Breaking Boundaries* public art programme saw a number of artists working as part of design teams to help to re-link the city centre to its surroundings, namely John Atkin, John Maine, Nayan Kulkarni and Simeon Nelson. Atkin, Maine and Nelson were particularly concerned with the landscape and environment of the road, with Kulkarni appointed to develop a lighting strategy and associated detailed lighting designs. Artist Michael Pinsky was also commissioned to curate a programme of temporary works called *Lost O* in the summer of 2007.

The first phase of the regeneration of the ring road was completed in October 2008 and the formal three-year review of the scheme's operation in 2011 noted significant reductions in serious injuries, especially those involving pedestrians. The debate on how best to reconcile the high volumes of traffic with pedestrian and bicycle movement continues but Ashford has demonstrated one alternative model for future refinement that has recently received the RTP1 Annual Award for its major contribution to transport and urban design.



**Images:** *Universal Synchronicity* by Roadsworth, 2007 © Roadsworth.

The *Lost O* programme included installations, interventions and performances by international artists, which took place as the Tour de France passed through Ashford and marked the changing identity of the town as it lost its ring road to be transformed into the largest Shared Space scheme in Europe. The artists commissioned for the programme were Akay & Peter, Roadsworth, Michael Pinsky, Simon Faithfull, Gary Stevens, Dan Griffiths, Thompson and Craighead, Mark Prier, Brad Downey, Bryony Graham, and Olivier Leroi.

The image to the immediate left and the images above illustrate two of the *Lost O* commissions: *Universal Synchronicity* by Roadsworth and *Lost O* by Michael Pinsky. Michael Pinsky's *Lost O* work considers the huge amount of redundancy in the contemporary world of signs and symbols. As a memorial to Ashford's lost ring road a location was found to create a cluster of signs recovered from the Shared Space scheme. As the project progressively thinned out the signage, street and traffic lights around Ashford, they found a new home as a sculptural form. In this way, the sculpture is not defined through construction but through displacement.

*Universal Synchronicity* by Roadsworth was inspired by the concept of the 'peloton' where cyclists form a 'pack' utilising methods such as 'drafting' to conserve energy. The work portrays 'nature's peloton', manifested by shoals of fish or flocks of birds as a means of confusing predators. Roadsworth proposed that this form of cooperation is reminiscent of how human traffic operates as a whole and so, depending on how much road is available, the idea could be extended indefinitely with shoals of fish morphing into flocks of birds into a pack of wolves into falling maple leaves into a pack cyclists into a formation of jets, and so on.

Information about the full *Lost O* programme is available at <http://www.losto.org> and further information about *Breaking Boundaries* can be found at <http://www.publicartonline.org.uk/casestudies/regeneration/ashford/>.

### 4.3 Museum Green



This space is a key location on the Boulevard surrounded by a number of high quality buildings that played a key role in Swansea's historical prosperity. These include the former harbour offices (now Morgan's hotel), the former exchange building (now apartments, offices and an art gallery) and Swansea Museum, which is the oldest purpose built museum in Wales. Today, Museum Green provides an accessible open space in front of these key buildings. However, this was not always the case, as buildings and a high level railway formerly occupied the site.

Whilst Museum Green is well designed and maintained it is not well used. The reasons for this are two fold. Firstly, with roads on all sides the space feels like an island and there are no desire lines through it. This issue will be partly addressed by the Boulevard project, which will deliver a flush surface between Swansea Museum and the green, like the work that has already been implemented in front of Morgan's. Secondly, there are no features within the green space to draw people into the area or to cause them to stop. However, the space has been used as part of the *Art Across the City* biennial run by Locws International. It is intended that the use of the space as a site for temporary artworks will continue but given the quality of the surrounding architecture it is not considered that large-scale permanent art features are appropriate in this location. Museum Green was renovated recently, in 2006, and so there are no plans to undertake additional work to the site in the near future, aside from the provision of street furniture, such as seating.

Swansea Museum, which faces the Green, is the first building of real historical architectural quality on Oystermouth Road and is a key gateway location. The opportunity exists to upgrade the basic floodlighting of the Museum using energy efficient luminaries, thereby making the most of this significant historic building after dark. This could possibly be achieved through an art commission.

The Museum building hosts the main collection but many larger objects that are not suitable for display in the Museum are held in storage at the Museum's Store at Landore. These objects could potentially be incorporated into an arts intervention alongside Museum Green. In this way, the crossing and the through way adjacent to Museum Green could become an extension and signpost to Swansea Museum and other cultural venues such as the Dylan Thomas Centre, the Dylan Thomas Theatre and Mission Gallery, thus introducing passers-by to what these venues have to offer and reaching out to new audiences. The role of the artist here could be viewed as that of a performative curator working in collaboration with the staff at Swansea Museum to curate and interpret the Museum collection through the display of existing objects in the collections alongside the production of new works. Elements of, or connections to this intervention could be extended through Wind Street Pedestrian Crossing.



**Images:** Museum Green After Renovation in 2006 (top left) and *Shelters*, Museum Green, Joanne Tatham & Tom O'Sullivan, 2012 © Locws International & the Artists (above).

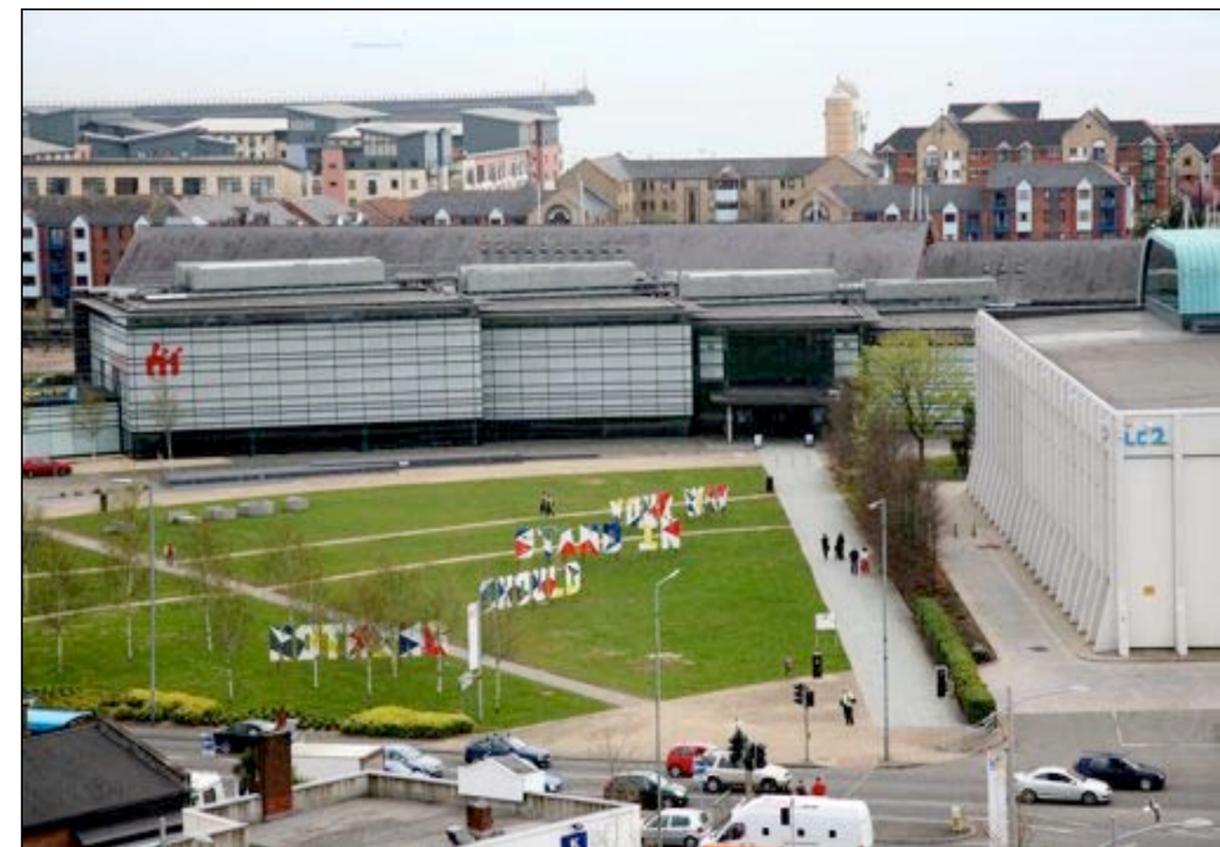
## 4.4 Museum Park



**Images:** (clockwise from top left) Museum Park adjacent to the LC, *Pobl + Machines* letter seats by Gordon Young in collaboration with Why Not Associates and Russell Coleman © Gordon Young, and *Nothing Should Stand In Your Way*, Museum Park, Simon & Tom Bloor © Locws International.

This is the premier green space within the City Centre, surrounded by key tourist and leisure destinations in the form of the National Waterfront Museum, the LC and Swansea Museum. It offers an expansive grassed area for relaxation and informal activities that will be made more accessible through the enhanced pedestrian crossings being implemented as part of the Boulevard.

Existing public art in this area includes a kinetic sculpture by Kenneth Martin adjacent to the LC and *Pobl + Machines* letter seats by Gordon Young. The seats spell out 'Pobl' (Welsh for people) '+ Machines'. Each letter, which is constructed with stainless steel, granite and concrete, also refers to an item on display inside the National Waterfront Museum. Located in the waterfront park in front of the museum, *Pobl + Machines* has become a popular seating area for local people and visitors, as well as working as a thematic link between the interior museum exhibits and the external waterfront area. A changing repertoire of temporary arts features has also been sited in this space as part of the biennial *Art Across the City*, run by Locws International. Although a well used space, for many Museum Park lacks a clear identity.





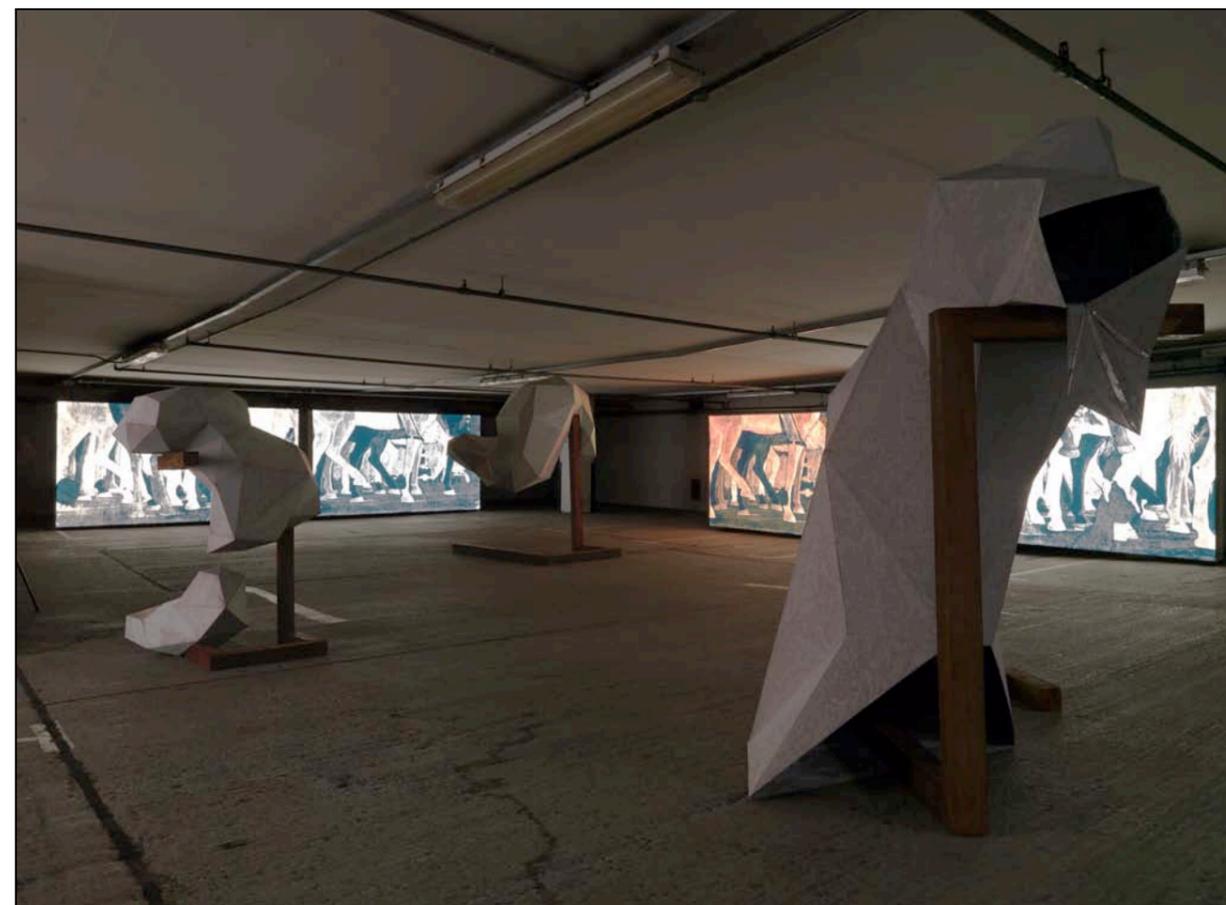
**Image:** The Redundant Amphitheatre opposite the LC and adjacent to Museum Park.

The naming and legibility of the site needs to be integrated into a wider way-finding strategy for the Boulevard and Waterfront redevelopment scheme. An artist or designer could be engaged to undertake a residency to work with the team responsible for such a way-finding strategy and in doing so address the legibility issues pertinent to this intersection in relation to wider concerns across the City (see Section 4.13 for further details).

It is envisaged that the space should continue to be a venue for temporary art but further permanent public art is not considered appropriate on the ground at Museum Park because it may reduce the scope to host public events at the site. However, there is still potential to install 2D applications to the paving of the 'processional route', or perhaps a screen or projection mechanism onto the side of the LC, which could facilitate a range of cultural activity in the future. Examples of contemporary artworks using projection are illustrated in section 4.4.1, namely Raphael Lozano-Hemmer's *Body Movies* and *Solar Equation*.

Adjacent to the park is the redundant amphitheatre, which is not accessible to all and can no longer be used for performances. However, it could form a setting for a permanent or temporary commission that resonates with its architecture. Such a work may take the form of an installation or earthwork filling the amphitheatre or a work utilising 2D applications to the structure, for examples of such approaches, see the work of artists Toby Ziegler, Andrew Burton, or Felice Varini illustrated in section 4.4.1 below.

#### 4.4.1 Project Examples by artists Toby Ziegler, Felice Varini, Andrew Burton and Raphael Lozano-Hemmer



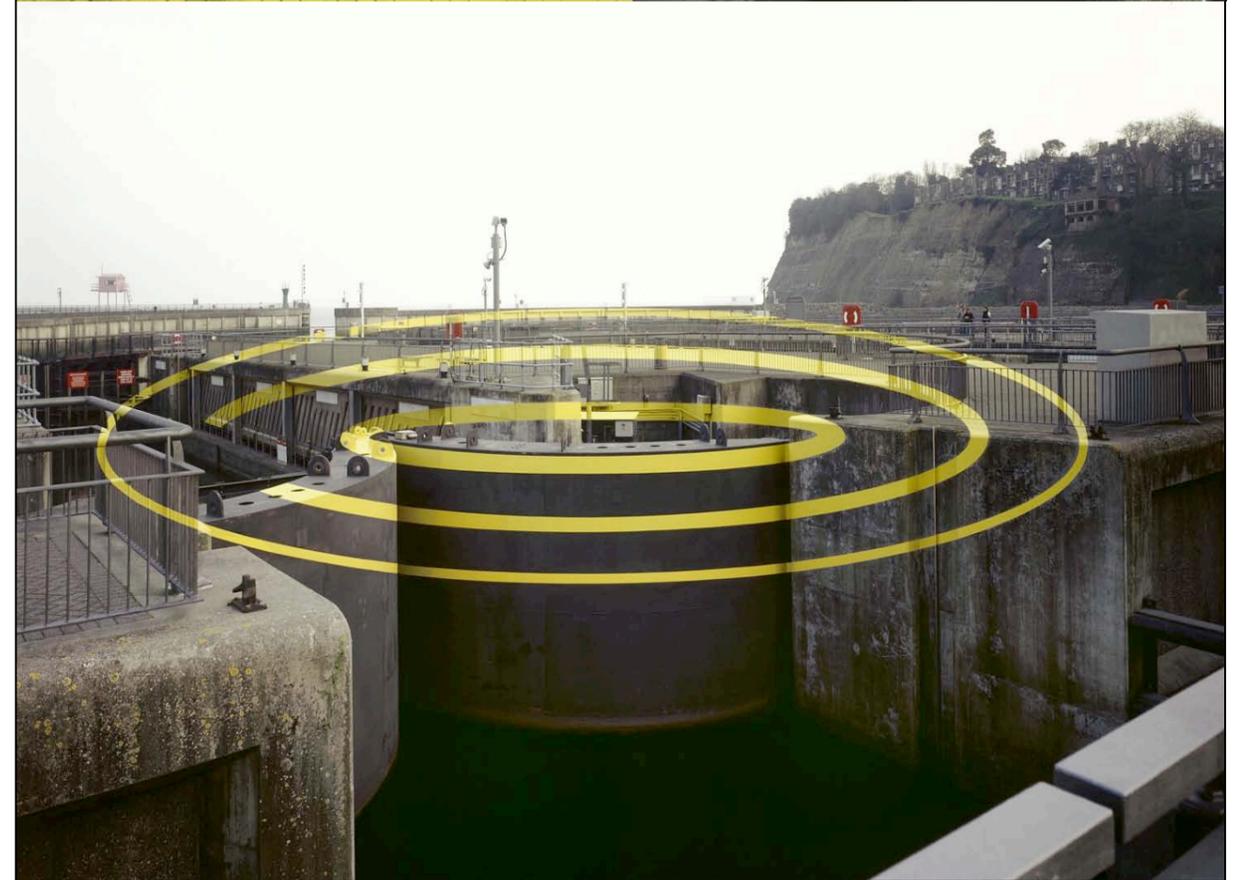
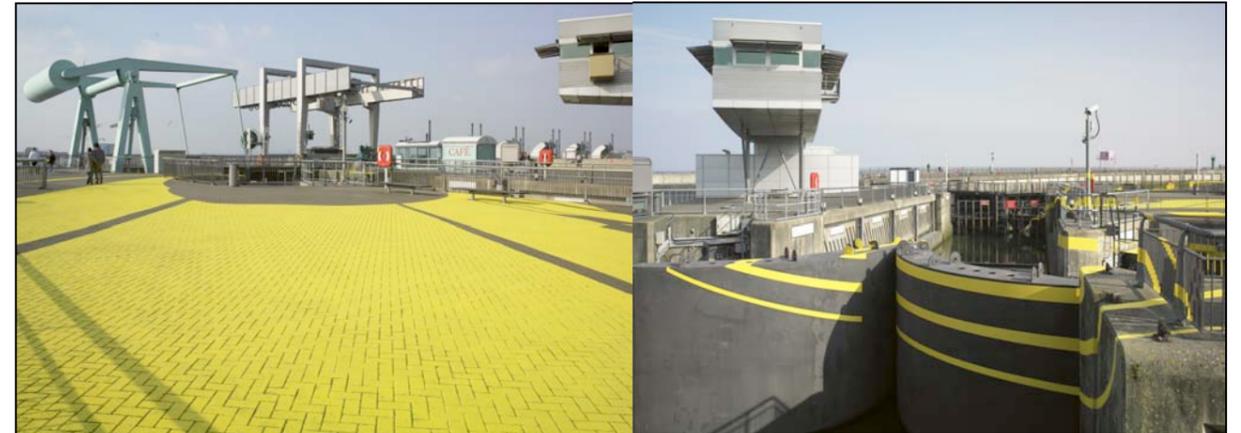
**Image:** *The Cripples*, Installation View, Toby Ziegler, Q-Park, London, 2012 © Courtesy of the artist and Simon Lee Gallery.

*The Cripples* is a site-specific installation by Toby Ziegler situated fourteen storeys below ground in the basement level of Q-Park, London. The artwork attempts to interpret and make corporeal the five lumbering figures found in Bruegel the Elder's eponymous painting *The Cripples* (1568). The sculptures are illuminated by eight light boxes, which provide a panoramic view of a thicket of horses' hooves appropriated and cropped from Piero della Francesca's fresco *The Battle of Milvian Bridge*, one of his series of frescoes *The Legend of the True Cross* (c. 1466). Finding inspiration from repeatedly reproduced images sourced from the Internet, Ziegler's paintings and sculptures explore the dynamic between erosion and reinvention, fragmentation and the whole, and in doing so confront the idea of memory and the creative process of looking in an age of digital technology. Although situated indoors, this work illustrates the use of a combination of 2D and 3D elements to produce a response to historical and contemporary references, concerns and methods of production, as well as the architecture of a space. Further information and examples of Toby Ziegler's work can be seen at [http://www.simonleegallery.com/Artists/Toby\\_Ziegler/Selected\\_Works](http://www.simonleegallery.com/Artists/Toby_Ziegler/Selected_Works).



**Images:** *Brickworks*, Andrew Burton, 2008, Canary Wharf and *Tierra del Fuego*, Chinese European Art Center, Xiamen, China, 7th – 28th May 2011 © Andrew Burton.

Through the reworking of earlier sculptures and the reclamation and recycling of bricks and other materials, Andrew Burton's work suggests ways for us to think about cycles of decline and regeneration.



**Image:** *Three Ellipses for Three Locks*, Felice Varini, 2008 © Felice Varini.

*Three Ellipses for Three Locks* consists of painted yellow fragments strewn across Cardiff Bay Barrage, which when viewed from one specific vantage point chosen by the artist, form a two-dimensional geometric figure – three ellipses.



**Image:** *Solar Equation*, Rafael Lozano-Hemmer, 2010. Federation Square, commissioned by The Light in Winter Festival, Melbourne, Australia. Photography by: Antimodular Research © Raphael Lozano-Hemmer.

*Solar Equation* consists of a faithful simulation of the Sun, 100 million times smaller than the real thing with a diameter of 14m. The piece features the world's largest spherical balloon, which was custom-manufactured for the project and then tethered over Federation Square and animated using five projectors. The solar animation on the balloon is generated by live mathematical equations that simulate the turbulence, flares and sunspots that can be seen on the surface of the Sun. The project uses the latest SOHO and SDO solar observatory imaging available from NASA, overlaid with live animations derived from Navier-Stokes, reaction diffusion, per lin, particle systems and fractal flame equations. Using an iPhone, iPod touch or iPad, people may disturb and select the animations in real-time.

While pertinent environmental questions of global warming, drought, or UV radiation might arise from the contemplation of this piece, *Solar Equation* is also intended to evoke romantic and ethereal environments, such as those found in the work of William Blake or Johann Wolfgang Von Goethe. Every culture has a unique set of solar mythologies and this project seeks to be a platform for both the expression of traditional symbolism and the emergence of new stories. Coincidentally, the inert gas used to fly the Marquette is helium, the same gas that is created by the sun as it generates its own energy through the nuclear fusion of hydrogen nuclei.



**Image:** *Body Movies, Relational Architecture 6*, Rafael Lozano-Hemmer, 2006, Museum of Art, Hong Kong, China, Four 7kW Xenon projectors with robotic rollers, 1,200 Duraclear transparencies, computerised tracking system, plasma screen and mirrors. Photography by Antimodular Research © Raphael Lozano-Hemmer.

*Body Movies* is an installation piece that transforms public spaces with interactive projections measuring between 400 and 1,800 square metres. Thousands of photographic portraits, previously taken on the streets of the host city, are shown using robotically controlled projectors. However, the portraits only appear inside the projected shadows of the passers-by, whose silhouettes can measure between two and twenty-five metres depending on how close or far away they are from the powerful light sources positioned on the ground. A video surveillance tracking system triggers new portraits when all the existing ones have been revealed, inviting the public to occupy new narratives of representation.

Samuel van Hoogstraten's engraving *The Shadow Dance* (Rotterdam, 1675) is the main source of inspiration for this work, which attempts to misuse technologies of the spectacular to evoke a sense of intimacy and complicity instead of provoking distance, euphoria, catharsis, obedience or awe.

The information above about Raphael Lozano-Hemmer's work is taken from the artist's website <http://www.lozano-hemmer.com/>, where videos of the artworks may be viewed.

## 4.5 Princess Way Pedestrian Crossing



**Images:** Princess Way Pedestrian Crossing.

This area represents a key intersection where the City-waterfront route meets the boulevard. The surrounding architecture is not as high quality as that at the Wind Street crossing. An art feature in the form of five stainless steel structures depicting a theme of navigation has already been installed at the lower end of the City Link to offer a visual connection from the National Waterfront Museum to Princess Way (see Section 2.2.2).

There is scope for a highly visible art feature that marks the crossing point and gives it a distinctive identity. It would need to be legible to both pedestrians and drivers and complement the existing public realm design and other potential arts interventions within the immediate vicinity, such as the high level opportunity on the LC, discussed in Section 4.6 below. There are possibilities here for linking visual features with other key locations across or along the carriageway, such as Wind Street Pedestrian Crossing.



**Image:** *Little Bird*, Princess Way, Laura Ford, 2011 © Locws International and the artist.

As part of the strengthening of the linkage between Princess Way and the Waterfront, the existing service access to the LC will be relocated to a more discrete location away from the pedestrian crossing. There will also be a gate that will allow occasional events access from the service area to Museum Park. This could be commissioned as a public art intervention. Again, this would need to be designed in conjunction with the existing landscaping and other arts interventions close by. The project examples in sections 4.5.1 and 4.5.2 below illustrate successful landmark and gateway features.

It should be noted that the pedestrian footbridge over Oystermouth Road and the south elevation of the St David's Car Park have been excluded from consideration for potential sites for public art because the future of these features are uncertain in the overall picture of the regeneration of Swansea City Centre.

4.5.1 Project Example: *Threshold*, Lulu Quinn, Gateshead, 2003.



**Images:** *Threshold*, Lulu Quinn, High Street, Gateshead, 2003 © Lulu Quinn.

Lulu Quinn's *Threshold* is an example of an interactive sculpture in a highway setting. It is an interactive sound sculpture in the form of a large-scale stainless steel doorway, which frames the pathway and punctuates the top of the High Street in Gateshead. When passing through, you 'open the door' to experience the sounds, songs and stories from 300 local residents, including local school children and animals from Bill Quay Farm. Movement sensors in the frame trigger the voices and recordings to play at random. The artwork is five metres tall and is illuminated at night using LED lights. The artwork was funded by One North East through the Single Regeneration Budget and Matalan and received a prestigious Civic Trust Award in 2004.

4.5.2 Project Example: *Wave*, Greyworld, Warsaw, Poland, 2010.



**Image:** *Wave*, Greyworld, 2010, the Copernicus Science Centre Warsaw, Poland © Greyworld

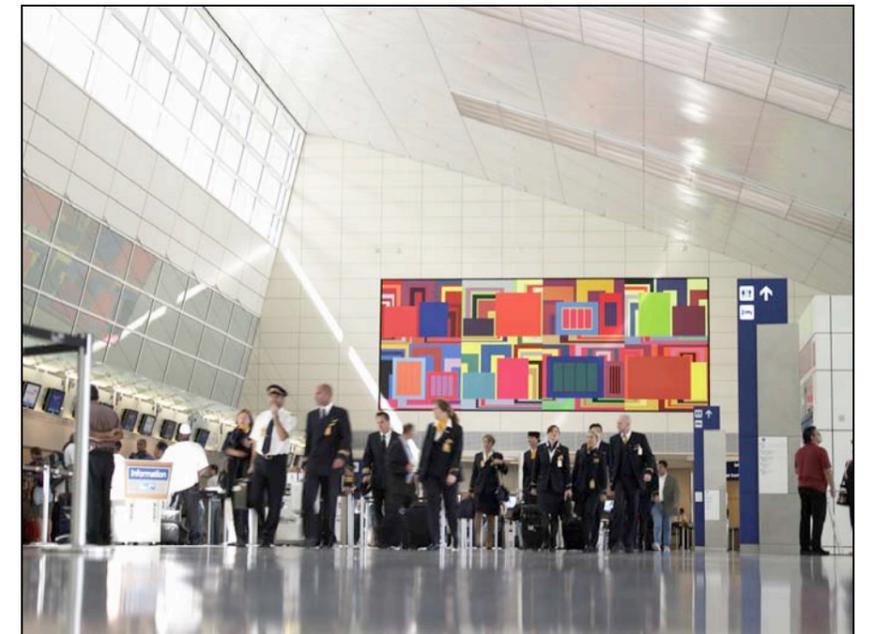
*Wave* is a kinetic sculpture installed in front of the Copernicus Science Centre on the bank of the Vistula River in Warsaw, Poland. The installation comprises of sixteen polished metal rods and is over twelve metres long. It responds to people's voices and comes alive when someone speaks into one end of the metal rods by modelling the amplitude of the person's speech. The Science Centre is the largest institution of its type in Poland and one of the most advanced in Europe. It houses a collection of over 350 interactive exhibits that enable visitors to carry out experiments and discover the laws of science for themselves. *Wave* reflects the interactive nature of the Centre's collection for visitors and passers-by.

## 4.6 LC Corner

The Boulevard project provides an opportunity to complete the public art on the north elevation of the LC. This will help to highlight the pedestrian crossing and would be visible the whole length of Princess Way. There is also scope to carry the feature round to the eastern elevation of the building and possibly onto the roof so that it could be seen from higher vantage points in the City. The work could take the form of a large-scale sculptural installation or a 2D pattern, graphic or material application, such as the work of Peter Halley or Alison Turnbull's collaborative artwork at The Richard Desmond Children's Eye Centre, Moorfield's Eye Hospital with architects Penoyre & Prasad.

Interventions on the LC may be backlit after dark and could provide an opportunity to showcase the architectural glass for which Swansea is renowned. This high level feature could also help direct visitors to the main entrance of the LC. If a screen facing the Museum Green is considered, as discussed in Section 4.4, then this feature could form part of that intervention. Any high level features would need to be designed in conjunction with other potential arts features in this area, such as any street level features located at Princess Way Crossing. There are a number of blank panels on the roadside façade that would be suitable for a 2D or 3D artwork relating to the architecture of the rest of the building.

**Images:** (clockwise from top left) Design of Louvres on South Glass Façade of The Richard Desmond Children's Eye Centre, Moorfield's Eye Hospital by artist Alison Turnbull with architects Penoyre & Prasad, 2007 © Penoyre & Prasad & Morley von Sternberg, An Installation by Peter Halley at Dallas/Fort Worth International Airport, 2005 © Peter Halley, LC elevation viewed along Princess Way and An artist's impression of the LC in the original planning application for the Redevelopment of the Swansea Leisure Centre.



## 4.7 LC Car Park Access



**Images:** LC Car Park Access and an Extract from the Concept Diagram contained in the *Swansea City Centre Strategic Framework (2007)*.

Approximately 250,000 vehicles every year use the vehicle access opposite Albert Row to the car park serving the LC and the National Waterfront Museum. This area is a potential development site, which is outside the scope of this public art framework at present but has been included to inform future redevelopment discussions.

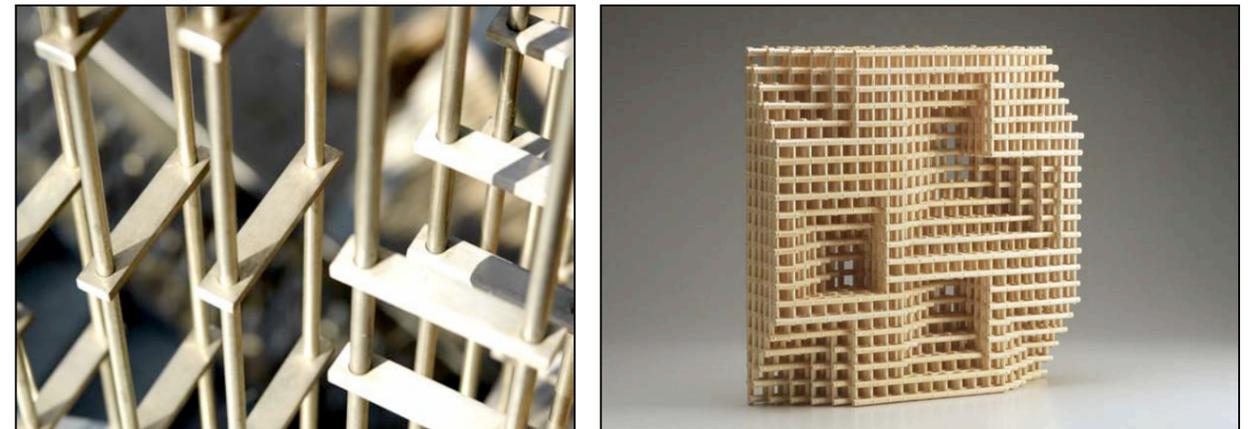
## 4.8 West Way Junction

The area on the east side of this junction is effectively a gateway into the City Centre. Although this area is currently the car park for Tesco, *Swansea City Centre Strategic Framework* envisages that it will eventually become an important pedestrian route and public space defined by buildings. Therefore, this location is included within this framework document to inform future redevelopment discussions.



**Images:** West Way Junction and an Extract from the Concept Diagram contained in the *Swansea City Centre Strategic Framework (2007)*.

Future public art in this area could be of a significant scale in order to be legible to road users whilst offering a close up experience for pedestrians utilising the public space. It will also be important to achieve high quality architecture with active frontages to make this a busy and attractive location that connects the City Centre to the waterfront. These potential new build developments at the LC Car Park Access location and at West Way Junction offer up an opportunity to engage an artist, designer or maker as an integral part of a design team. This approach is illustrated in the project below, where, as part of the redevelopment of Bristol's Harbourside, basket-maker Dail Behennah was appointed to collaborate with architects Childs+Sulzmann on the design of an urban village hall called *the Pavilion*, with the aim of creating a community building in which art and architecture merge. Dail designed the balustrade, doors and windows so that their moving shadows would animate the building.



**Image:** *The Pavilion*, Dail Behennah and Childs+Sulzmann Architects, Bristol, 2006 and *White Square*, Dail Behennah, May 2006. © Childs+Sulzmann Architects and Dail Behennah.

## 4.9 Listed Tunnel



The grade II listed tunnel in the former railway embankment offers a shortcut for pedestrians through to the marina and waterfront. It is being restored as part of the Waterfront Connections project. Historically the tunnel has attracted antisocial behaviour and rough sleeping. Whilst it is acknowledged that this behaviour is part of a wider complex social problem, it is to be discouraged and suitable robust lighting is required to help create a safe and clear passage through the tunnel for passers-by and the residents adjacent to the tunnel.

Space within and around the tunnel is limited, and so an installation incorporating lighting or sound would provide the obvious solution to highlight the shortcut as well as the historical significance of the site to passing drivers and pedestrians. For example, Lulu Quinn's lighting installation in Pontypridd illustrated above or Nayan Kulkarni's *From Mizzenmast* opposite - a text, light and sound work developed in collaboration with Shauna McMullen that forms a subtle layer within the fabric of the new River Hull Footbridge. Designed by McDowell and Benedetti, the bridge acts as a focus for the river's regeneration, creating a new civic landmark and improving connection between the centre and eastern redevelopment. Uniquely it allows people the experience of staying on the bridge while it rotates.

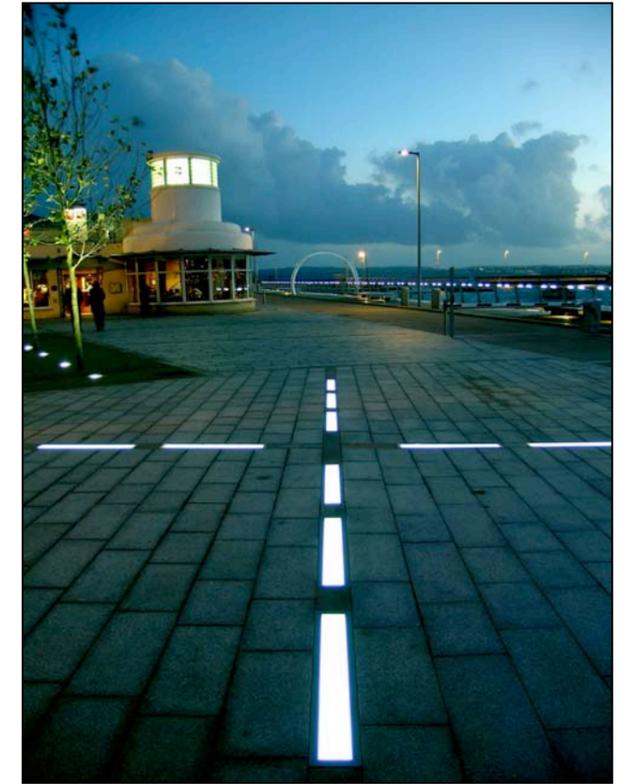
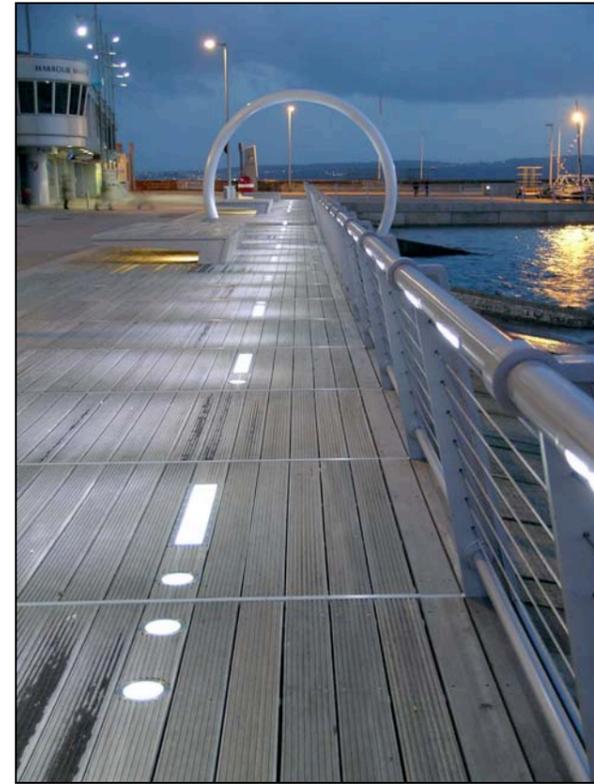
Any necessary infrastructure for a lighting or sound installation could be set into the modern paving to avoid the requirement of listed building consent. Since any lighting feature would be switched off during daylight hours, there may be a need for an additional feature to mark the route to the waterfront. The tunnel backs on to a residential area and so local residents will need to be consulted about the development and potential impact of commissions.

There are also examples of participatory artist's projects that address 'anti-social' behaviour in a thought provoking way, such as Anthony Schrag's *Human Piñata* that looked at violence and how to approach the issue with the community with a sense of humour so that it could be discussed in an open, rather than a judgemental and didactic, way. Another good example is the work of the Austrian artists group WochenKlausur that "develops concrete proposals aimed at small, but nevertheless effective improvements to socio-political deficiencies. Proceeding even further and invariably translating these proposals into action, artistic creativity is no longer seen as a formal act but as an intervention into society" (<http://www.wochenklausur.at>).



**Images:** (Clockwise left to right) Listed Tunnel with the Meridian Tower in the background, *Brunel Viaduct Permanent Lighting Installation*, Pontypridd, Lulu Quinn, 2009 © Lulu Quinn, *Human Piñata*, Anthony Schrag, 2005 © Anthony Schrag, *From Mizzenmast*, Nayan Kulkarni in collaboration with Shauna McMullen, 2012 © Nayan Kulkarni.

## 4.10 Dockside Walkway



**Images:** Mudd stone setts on the along the dockside walkway that will be replaced and *Vanishing Point*, Bob Budd, 2006, Beacon Quay Regeneration programme, Torquay, Devon © Bob Budd.

The pedestrian route from the listed tunnel to the Waterfront follows a changing alignment with a variety of surfacing materials through areas of different character. Therefore it is not necessarily a clear and legible connection. Alongside the marina the mud stone setts, which were a trip hazard, have been replaced and the existing paving materials will remain in situ.

However, there may be an opportunity to retrofit a continuous or intermittent 2D design detail into the paving to enhance the legibility of this link between the City and the waterfront. The railings alongside the Marina have only just been installed; therefore commissioned railings cannot replace these.

### 4.10.1 Project Example: *Vanishing Point*, Bob Budd, Torquay, 2006

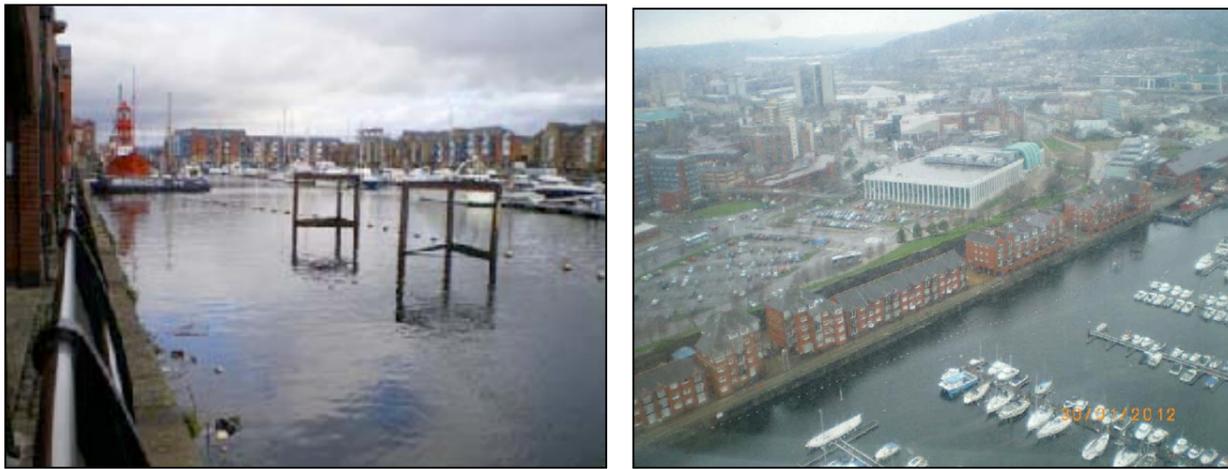
*Vanishing Point* by Bob Budd illustrates how subtle changes to 2D and 3D urban landscaping features can take on local significance. Produced as part of the Beacon Quay Regeneration programme in Torquay, the work is made up of: a 7m diameter steel ring, reminiscent of a

large mooring ring, a frame, or a gateway circling the new quayside walkway; Morse Code lighting units running through the decking of the walkway that spell out 'Vanishing Point'; and a 7m diameter cross of lights set into the granite floor at the entrance to Quay. The light cross and the steel ring are on the same axis, heading out to sea.

The work commemorates the location from which the D-Day landings started and from where thousands of soldiers departed across the sea, many to die just a few hours later on the shores of France. An alternative reading of the work highlights the potential for Beacon Quay to be threatened by rising sea levels due to global warming.

As part of the launch of the scheme, a competition was run in the local paper asking people to decipher the Morse code. This raised the profile of the work, highlighting its significance for the location and providing a hook with which to encourage local people to engage with the newly renovated site.

## 4.11 Marina



**Image:** South Dock from the Walkway and View from the Meridian Quay Tower.

There is specific S106 funding for public art in the vicinity of the new Meridian Quay tower. At 29 storeys high it is the tallest residential building in Wales and is possibly the only tall building in Wales with public access to the top floor offering spectacular views of the City and waterfront. There are a number of public art features along the promenade in front of the tower in the form of the *Stony Stories* installations. Therefore, this area is not considered appropriate for further features, as there is insufficient space in the new public realm at the base of the tower. Two opportunities for public art in this area have been identified:

- A 2D or 'fretwork' feature in the area between Trawler Road and the marina; or
- A feature within the marina, which is visible from the tower.

Here, the latter opportunity is addressed. A feature within the marina would be visible at close quarters from the dockside walkway and also from the restaurant and café at the top of the tower. An example of this close up and from above concept can be seen in Greyworld's *The Game*, 2003, illustrated in Section 4.12.

The most promising opportunity for this approach is presented by the disused area in the water of the Marina. This is too shallow for vessels and so is currently cordoned off. A sculptural or light intervention here could make use of this space, such as William Dennisuk's *Vessels*, 2002 and Michael Pinsky's *Breaking Boundaries*, 2002. Redundant jetties offer a site for a solar power source. Alternatively, a physical structure or curatorial platform could be created to accommodate a rolling programme of temporary commissions and events. This option would be dependent upon the funding and resources available to support such a programme.

This site has the benefit of full visibility from the Tower and the potential to animate the Marina to increase footfall in the vicinity and reinvigorate the arcades close by. The Tower also provides vistas to other sites in this framework, such as the tunnel, the auditorium and the roof of the LC. There is the potential to create a vibrant signature image of Swansea from this vantage point.



**Image:** *Breaking the Surface*, Michael Pinsky, 3-5 May 2002, Bridgewater Docks, Somerset. Multimedia installation consisting of items recovered from the depths of the dock, lighting and sound track © Michael Pinsky.

## 4.12 Meridian Quay



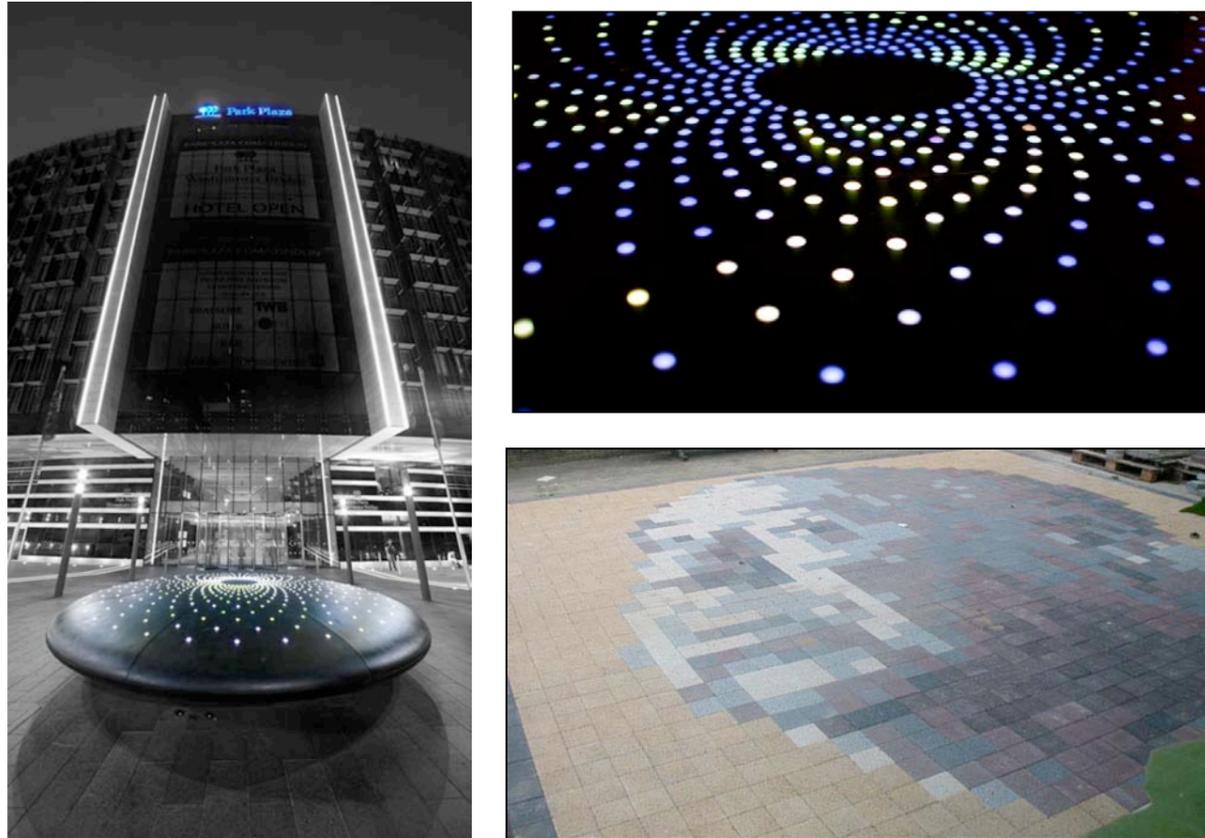
**Image:** Underutilised area between Trawler Road and the Marina.

As an alternative to a feature within the marina itself, there is potential for a 2D ground-based feature or an open fretwork feature in the area between Trawler Road and the marina, which would not block the memorable views from Trawler Road to the South Dock and would accommodate the very high wind speeds in this area that are created through a combination of the prevailing south westerlies and the wind effects of the tall building. The Waterfront Connections project is introducing new railings and paving at this location.

Some of the works commissioned as part of the *On the Roof* series at the Metropolitan Museum of Modern Art, New York illustrate how contemporary art installations can take advantage of different vantage points. Other such examples and further possible approaches to commissions at this site are illustrated below:

**Images:** *Vessels*, William Dennisuk, 2002, Imatra & Copenhagen © William Dennisuk and *Ship-Shape*, Swansea Museum Pontoon, Swansea Marina, 2009 © Megan Broadmeadow & Locws International.

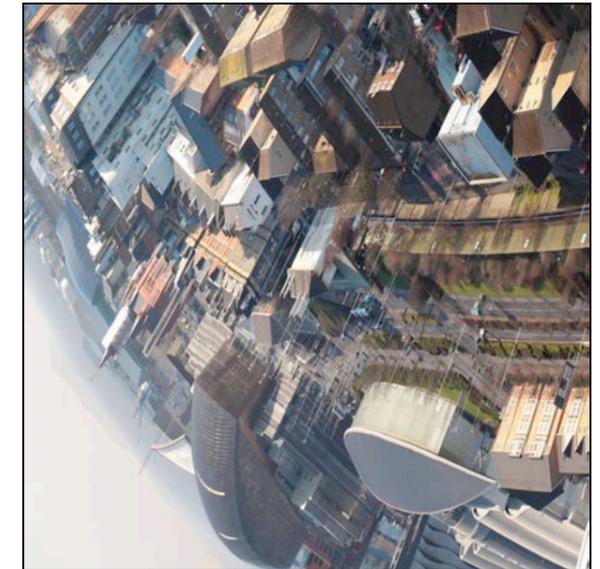
#### 4.12.1 Project Examples by Jason Bruges Studio, Greyworld and Heinrich & Palmer



**Images:** *Surface Tension*, Jason Bruges Studio, 2010, London Photography © James Morgan and *The Game*, Greyworld, 2003, Jubilee Gardens, Leytonstone, East London © Greyworld.

Greyworld's *The Game* (2003) is monument to Alfred Hitchcock in his birthplace. It is made up of a paved area with each paving slab in one of eight shades of grey. Viewers may not be aware that the arrangement of tiles forms a cohesive whole; at a distance, from the top of a bus for example, the face of Hitchcock is clearly visible - the director's last cameo. Sensitized slabs dotted around the paved area pick up movement on their surface and produce sound events throughout the space. Users need to trigger a series of tiles to play and need to collaborate with others to unlock some parts. Some elements may have their rules changed as people become aware of the sequences need to unlock them (<http://greyworld.org/>).

*Surface Tension*, 2002 by Jason Bruges Studio is situated outside the Park Plaza Hotel near Westminster Bridge, London. It evokes the animated, celebratory and calming qualities of water features, traditionally found in hotel forecourts. Taking inspiration from the experience on the bridge and the proximity of the Thames, the surface of the artwork responds in the same way as the surface of the Thames, changing as the wind changes speed and direction. A wind sensor on the roof of the hotel detects the speed and direction of the wind in real-time. This data drives an ever-changing pattern of light on the surface of the sculpture (<http://www.jasonbruges.com/>).



**Images:** *Axis*, Anna Heinrich & Leon Palmer, 2012, photographic installation, Culture & Media Centre @ Loudoun Square, Butetown, Cardiff.

*Axis* is a photographic installation by artists Heinrich & Palmer on the double-height wall of the entrance atrium of the community facility @Loudoun Square in Butetown, Cardiff. It is composed from hundreds of high-resolution digital photographs taken from the rooftop of Loudoun House tower block. Loudoun House was built on the site of the original Loudoun Square Park and is one of the tallest buildings in Cardiff. Alongside Nelson House it is located at the heart of the Tiger Bay community, making it a poignant place from which to photograph the area. The work is intended as a celebration of Tiger Bay, offering a unique perspective of the surrounding area as seen from the heart of the community. The panorama has been shaped in an elliptical form to fit with the atrium wall and to locate Tiger Bay at the centre of a broader view of Cardiff and the surrounding landscape. The over-layering of images and viewpoints has been allowed to show through to give a sense of activity, change and memory.

A participatory photography project called *Different Storeys* involving staff and residents from Loudoun House and Nelson House helped inform the visual direction for *Axis* and sought to capture and share people's views from the tower blocks, both the visual views from their window and their view of what it's like to live there. The project culminated in an exhibition of residents' photographs and quotes, giving a personal perspective on what the view and Tiger Bay means to each person. Further information about this project is available at: <http://www.addocreative.com/> and <http://www.heinrichpalmer.co.uk/>.

## 4.13 Artist Residencies

There is no single model for artist residencies in terms of funding, duration, expectations and requirements. Therefore, the format and function of artist residencies varies greatly but the relationship between the host organisation and resident artist is consistently a key component. Careful consideration must be given to the expectations of the artist and what the residency will offer to the artist, which will in turn inform the duration, logistics and cost of residency activity.

In the context of urban regeneration programmes, residencies may be offered to engage artists or designers at different levels, from a strategic level where artists are invited to influence and have input into the development of strategies and overall programmes of work, to a residency linked to more specific outcomes, issues, or communities of interest. Artist residencies can lead to permanent or temporary art interventions.

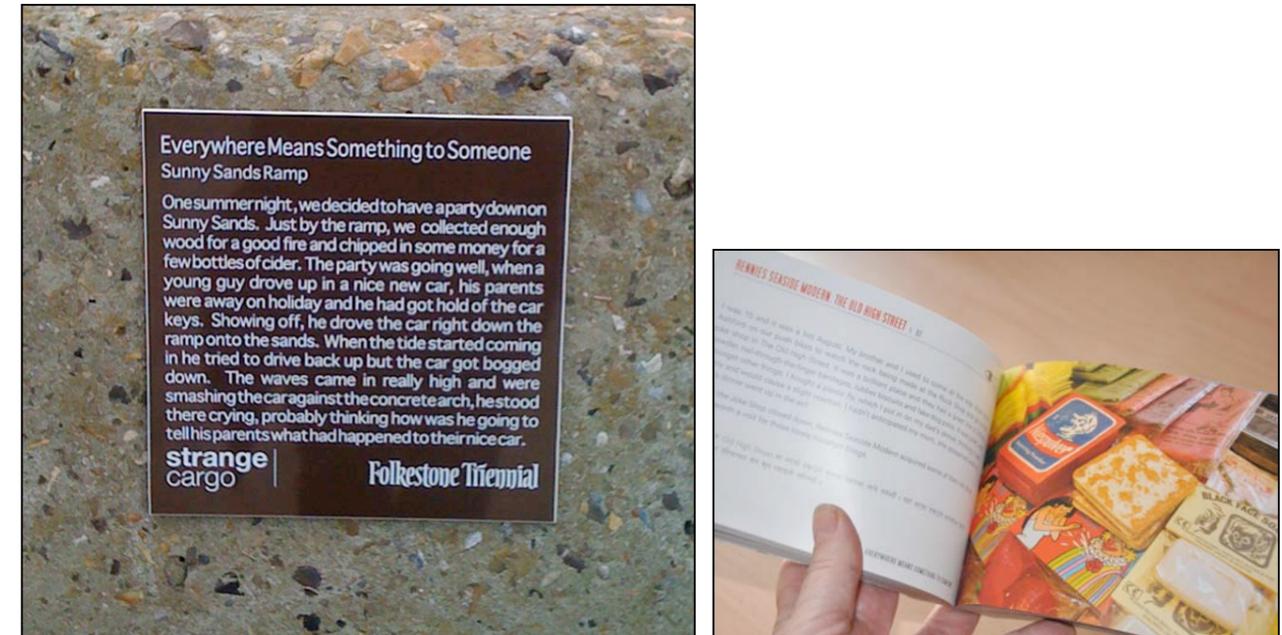
The artists appointed to undertake commissions through this Public Art Framework would be expected to carry out a period of meaningful, research, consultation and proposal development. In some instances, depending on the brief, this activity may be defined as an artist residency.

However, the Boulevard & Waterfront Connections Projects also present a number of possibilities for the engagement of artists through more definitive artist residencies. For example, alongside any physical interventions, an artist or designer could be engaged to consider the social and cultural connections between the City Centre and Waterfront and the wider legibility of the City. In this instance, the commissioned artist or designer would be expected to work alongside the Technical Teams responsible for the development of legibility and orientation in and around the City with a view to exploring and encouraging connections across the City and improving people's understanding and experience of Swansea. This may involve the artist contributing to the development and implementation of existing and new citywide digital and physical way-marking, interpretation, and mapping projects.

In this way alternative ways of seeing, thinking, and doing would be brought to these projects, thus helping to further encourage the aesthetic legibility and social and cultural connectivity across the *Swansea Boulevard and Waterfront Connections* public realm and between the City Centre and the waterfront. Such a residency could be funded by an application to the Arts Council of Wales' residency funding stream.

The projects below illustrate public art projects that have addressed and sought to engage people in the interpretation of the public realm through an artist residency structure:

### 4.13.1 Project Example: *Everywhere means something to someone: People's guide book to Folkestone, Strange Cargo, Folkestone, 2011*



**Images:** *Everywhere means something to someone: People's guide book to Folkestone*, wall plaques and publication, Strange Cargo, commissioned for the Folkestone Triennial, 2011 © Strange Cargo.

*Everywhere means something to someone: People's guide book to Folkestone* involved local residents in the production of an illustrated alternative guidebook of their hometown, Folkestone. Through image and text, this A6 pocketbook presents hidden sites and forgotten landmarks of personal interest, a collection of memories, whimsies and facts, which offer a glimpse of what it is like to be at home in Folkestone. Two hundred of the observational texts have been printed on discreet acrylic plaques, fixed in their respective locations. The book retailed at £5 a copy and was a bestseller in Folkestone Waterstones in 2011. See <http://www.strangecargo.org.uk/> for further information about this project.

4.13.2 Project Examples: *Bodies in Urban Spaces*, Cie Willi Dorner, 2012, *SoyaHAUS*, WRMC Collaborative, 2010 and *Unicorn Union (Fengersfors)*, Alexia Mellor, 2012



**Image:** *Bodies in Urban Spaces*, Cie Willi Dorner for Taliesin Dance Days, Taliesin Arts Centre, 2012 © Taliesin Arts Centre.

***Bodies in Urban Spaces*** is an ongoing performance project by Austrian artist Willi Dorner that involves squeezing human bodies into the nooks and crannies of urban landscapes. Groups of dancers, climbers and performers wearing brightly coloured clothes run through the streets and cram themselves into doorways, alcoves and any gap they can find in public buildings. The artwork is a moving, performing trail that leads the audience through unseen and re-discovered spaces, encouraging them to reflect on their urban surroundings. As bodies are temporarily squeezed, arranged, balanced and rearranged along the route, the rules and restrictions of the urban environment are explored and perceived in a unique way. In 2012, Willi Dorner brought the trail to Swansea and incorporated parts of the city that are often avoided by members of the public – encouraging the audience to reconsider the city.



**Image:** *SoyaHAUS*, WRMC Collaborative, Providence, Rhode Island, USA, 2010 © Alexia Mellor.

**WRMC Collaborative's *SoyaHaus***, as part of the HouseEART project, explores the intersection of technology, art and destruction through painting an orange oversized QR Code over the facade of a house destined for demolition. QR Codes are designed to be read by SmartPhones and scanners in order to provide users with more information about the item on which they are printed. Bringing together painting and technology, the painted QR codes pointed to the project website (<http://projectsoya.net/soyahaus/>), which documented the process and interactions with those in the neighbourhood. HouseEART is a community-wide transformative art project and so WRMC Collaborative worked directly with neighbourhood youth volunteers to create this mural and bring life and colour to vacant houses. *SoyaHaus* raises questions around the accessibility of technology as we attempt to reckon with the social and personal ramifications of the continuing global economic crisis.



**Image:** *Unicorn Union (Fengersfors)*, Alexia Mellor, 2012 © Alexia Mellor.

***Unicorn Union*** is a participatory project created by Alexia Mellor, as artist-in-residence at Not Quite, to map collective and individual relationships to place in an effort to better understand what forms and bridges communities. Alexia met with members of the local community to discuss their relationship to Fengersfors: what brought them here, what is special about particular places, what memories they have. Linking these personal experiences to the physical space, the community placed markers in the locations identified. A QR code on the marker points the viewer to a website where the community's stories can be captured and shared, creating a virtual community that mirrors the physical one. With the mission of spreading rainbows and glitter, the Unicorn Union creates playful interventions and temporary communities designed to make the world a better place. By gathering community members in common activities, the Unicorn Union seeks to investigate how we interact with, define and cope with our 21st century world (<http://unicornunion.notquite.se/>).

## 5.0 PROJECT MANAGEMENT

The intention of this Public Art Framework aims to encourage innovative thinking, avoid unnecessary prescription and to facilitate the commissioning of innovative, ambitious and creative artworks in the public realm. In order to achieve this and take full advantage of the opportunities offered by the wider Boulevard & Waterfront Connections projects, careful consideration must be given to the project management of the commissioning process. This section discusses the elements of project management that will need to be addressed, including: budget, phasing, practical issues, provision of professional advice, project governance, consultation mechanisms and the next steps that need to be taken towards the delivery of the Framework.

### 5.1 Budget

The funding currently available to commission arts interventions within the Boulevard and Waterfront Connections project areas is garnered from a variety of sources. The Boulevard project has allocated £100,000 to public art features. In addition, £50,000 is allocated for public art features in the Waterfront Connections project through S106 funding from the Meridian Quay development. These amounts will be matched by £150,000 grant funding from the Arts Council of Wales to give an overall public art budget of £300,000. In addition, adequate maintenance budgets will be secured to enable the CCSC departments that adopt artworks to adequately maintain the works and support the whole life costs of each project.

#### Indicative budget:

Item	Estimated Cost
Boulevard Project	£200,000
Waterfront Connections Project	£100,000
<b>Total Budget</b>	<b>£300,000</b>

It is clear that the current budget will only deliver part of the overall public art programme identified in this Framework and additional funding for future years will need to be secured.

Additional funding sources and in-kind resources may be explored and secured as the implementation of the Framework progresses, such grant applications to businesses, Charitable Trusts and Foundations.

## 5.2 Phasing

Given that the current available budget will only deliver part of the public art programme identified in this framework it is necessary to prioritise the opportunities. An initial prioritisation exercise has indicated that the public art features at the Boulevard pedestrian crossings should be delivered first to emphasise these key locations in conjunction with the extensive public realm enhancements.

The table below summarises the current prioritisation of all of the potential commission locations outlined in Section 4.0:

Location	Prioritisation
1. Tawe Bridges	Potential future grant funding bid.
2. Wind Street Pedestrian Crossing	Priority location
3. Museum Green	Not a priority
4. Museum Park	No further permanent public art features
5. Princess Way Pedestrian Crossing	Priority location
6. LC Corner	Priority location
7. L C Car Park Access	Longer term - secure through UDP policy EV5
8. West Way Junction	Longer term - secure through UDP policy EV5
9. Listed Tunnel	Priority location
10. Dockside Walkway	Not a priority
11. Marina	Priority location
12. Meridian Quay	Alternative location to marina for s106 funding
13. Artist Residencies	Priority Opportunities

In this regard and given the funding avenues currently available, locations 2, 4, 5, 6, 9, 11 and 12 outlined above, should be considered for implementation in the first instance. Opportunities to engage artists through residencies should also be explored, given the benefits of this approach outlined in Section 4.13.

To ensure cohesion with the wider public realm enhancements, it is suggested that rather than considering each of the priority locations outlined above in isolation, the commission opportunities should be considered and curated the wider urban landscape within which they sit. Therefore, commission opportunities will be curated within the following prioritised areas:

- Boulevard pedestrian crossings and adjacent spaces. Wind Street Crossing and the areas that it leads to, such as Museum Green, may be considered as a priority 'zone' rather than as a series of completely separate opportunities. Similarly, the three identified locations of Museum Park, Princess Way Pedestrian Crossing and LC Corner in Section 4.0 could also be considered as a combined location. Commissions at these zones would involve engaging artists or designers to consider the approach to and the legibility of these areas as strategic links to the Waterfront and public spaces.
- Listed Tunnel
- Meridian Quay

It is envisaged up to four commissions may be delivered within the £300,000 budget.

Unfortunately, given the time required to procure an artist, obtain the necessary permissions and then fabricate, the installation of these commissions cannot coincide with the Boulevard public realm works, which commenced in February 2013. Therefore these public art features will be installed in completed public realm areas and solutions will need to work within these parameters.

In terms of the Waterfront Connections public art element, which is to be funded by the s106 contribution from the Meridian Quay development it is considered that a feature on the northern side of the marina is the priority. However, the use of the s106 contribution in this area requires clarification with the developer that this is indeed considered as a relevant, reasonable and related site to the Meridian Quay, given its visibility from the tower. It may be necessary to consider the alternative location where Trawler Road runs close to the western end of the marina. If this latter option is pursued it may be advantageous both financially and aesthetically to link this commission to the Listed Tunnel commission.

It is considered that locations such as the bridge pillars could form attractive locations for further grant funding bids. Other locations such as the area adjacent to West Way junction will be delivered through the 'Art in the Environment' policy contained in the Unitary Development Plan (policy EV5) and the Percent for Art Supplementary Planning Guidance.

There is scope for temporary public art interventions in all areas, which may be commissioned in conjunction with Locws International's programming. Pae White's *Barking Rocks* opposite is an example of how an artwork commissioned as part of a triennial became a permanent feature and now forms part of Folkestone's permanent collection of public artworks.

Aside from the prioritised locations and issues outlined above, it is acknowledged this Public Art Framework is a working document and additional or alternative commission locations and opportunities may be highlighted through the implementation of the Framework over time.

### 5.2.1 Project Example: Pae White's *Barking Rocks*, 2008, part of Folkestone Triennial's Permanent Contemporary Collection, Folkestone.



**Image:** *Barking Rocks*, Pae White, Pleydell Gardens, 2008 © Folkestone Triennial and the artist.

Having observed pensioners unable to walk far and stranded on benches, their dogs listless or straining at the lead, Pae White designed *Barking Rocks*, a park where the elderly can rest while their dogs exercise and play. The site itself, sandwiched between the main shopping street and the Leas promenade in Folkestone, had long been neglected but is now transformed into what the artist calls "landscape theatre". Sculptures of cats' heads ominously stuck on nine-foot-high poles are a dramatic (if tongue in cheek) warning to those not invited here. *Barking Rocks* is a social sculpture on several counts: it reclaims derelict land returning it to the community and privileges in a playful way the disadvantaged, both human and canine.

Commissioned for the 2008 Folkestone Triennial, the work remains in situ as part of Folkestone's permanent collection of contemporary artworks, which form an important part of Folkestone's identity and visitor attractions. Each summer season the collection is re-launched with a creatively led interpretation of the works to encourage the people of the town to come to know and use the collection as an educational resource and creative inspiration. This information is from <http://www.folkestonetriennial.org.uk/>, where further details about the Folkestone Triennial may be found.

### 5.3 Practical Issues

There are a number of practical considerations that must be taken into account when designing and implementing each commission:

- All art features must be robust and easy to maintain. To ensure that the art features are properly looked after approximately £30k will need to be put aside as a commuted sum for future maintenance.
- All revenue costs such as power supplies for lighting or replaceable elements must be quantified as part of the design process to identify the 'whole life cost'. Where appropriate, renewable power supply is desirable. The Council will need to ensure that appropriate budgets are put in place.
- Features along the Boulevard will need to undergo a road safety audit to ensure that they are not a distraction to drivers. Planning permission will be required for public art features as they are not Permitted Development associated with the public highway.
- Interpretation of the public artworks commissioned should be considered as part of the wider strategy to improve legibility and orientation in and around the City and could include participatory artworks, digital content accessible via a website and mobile phone applications that provide geo-referenced interpretation for each feature.
- Some artists may choose or be required to base themselves in the area as part of the commission. This would allow commissioned artists to more easily immerse themselves in the life of the area. This could involve the Meanwhile Use of vacant units.
- There is also a need for public art to be adopted by the department that holds the maintenance budget and consideration will need to be given to whole life costs when commissioning artworks.

### 5.4 Public Art Advisor

Given that there is not a dedicated Public Art Officer in CCSC, Addo have been appointed by CCSC as Public Art Advisors to provide external professional advice, in keeping with CCSC's current practice in the SA1 Swansea Waterfront scheme. Addo have worked with CCSC to review and finalise this Framework document and will:

- Assist in the selection of artists;
- Assist in the drafting of artists' briefs and contracts for the individual/collective commissions; Assist in the advertisement of the brief to artists; liaising with artists;
- Overseeing the implementation, manufacturing and installation of artworks.

### 5.5 Project Governance

Overall project management responsibility for the scheme will remain with the City & County of Swansea Council and will be delivered through a dedicated Technical Group of officers. It is proposed that key members of this group would include:

- Regeneration Project Manager;
- Urban Designer;
- Culture & Tourism Officer;
- Public Art Consultant.

It is also recommended that wider engagement with stakeholders is undertaken from the outset of the project and it is proposed that an appropriate Steering Group could consist of:

- A Council Director;
- Cabinet Member;
- Ward Member;
- Arts Council of Wales Representative;
- Community Representative(s);
- Business Representative(s);
- Welsh Government Officer.

With other relevant parties and experts drawn in to address particular projects and issues.

### 5.6 Consultation

Appropriate and meaningful consultation with key stakeholders is essential to ensure the success of the development and implementation of the Swansea Boulevard & Waterfront Public Art Framework. Since this framework will provide the foundation for future works, the draft document was made available online for several weeks, followed by a week-long drop in session to offer the opportunity for further comment from key stakeholders (including local individuals and groups, arts organisations, local residents, public representatives, etc.) before the document was signed off.

## Content, Format and Outcomes of Consultation:

The consultation about the Public Art Framework:

- Invited comments about the contents of the Public Art Framework document and how it relates to the wider Waterfront and Boulevard Strategy.
- Outlined the reasoning behind the proposals made in the Framework, including the role that cultural activities/public art may play in the regeneration of the Waterfront & Boulevard, the selection of the priority areas and the funding streams.
- Invited comments about the social, cultural, environmental and physical contexts of the proposed locations for artworks and how artworks may enhance and relate to these spaces. These comments may then inform the artist briefs for commissions at these locations.
- Garnered a list of individuals/groups who may like to be kept informed about the Framework and its implementation and may like to participate or be further consulted about the art projects that are commissioned through the Framework.

Ongoing consultation throughout the implementation of the Framework will be necessary and should involve a bespoke, reflexive, proactive, and layered approach that accounts for the scope of the overall programme and the specifics of particular commissions and issues within them. Consultation materials and activities may include:

- Drop in sessions and workshops;
- Distribution of relevant documents and information in print and digital formats;
- Discussions and meetings to address issues and concerns directly;
- Interactive mapping exercise or other creative engagement tools;
- Online presence and social networking;
- Conversations;
- Press Releases;
- Other activities intrinsic to the commissioned public artworks.

The overall aims of these consultation activities will be to provide transparent information and a good foundation up on which to build public awareness of and confidence in the Public Art Framework and programme of works.

## 5.7 Next Steps

It is envisaged that the next steps will be:

1. Prepare briefs for individual art features (rolling programme);
2. Procure artists (rolling programme);
3. Implementation, fabrication and installation of artworks (rolling programme).

### 5.7.1 Procurement of Artists

Open and transparent selection methods that are used for commissioning artists generally fall into one of three structures:

#### i. Open selection / competition

International competitions can be advertised in trade publications and websites.

#### ii. Limited selection / competition

Compiling a short-list of artists appropriate to the commission. Shortlists can be compiled via the appointed Public Art Consultant/Agency with extensive knowledge.

#### iii. Direct invitation

In some circumstances it can be appropriate and beneficial to invite an artist directly to undertake a commission. This option should be delivered via a specialized Public Art Consultant or Agency.

The context and expectations of arts interventions alongside the requirements of the commissioner, project partners and funding will inform the most appropriate selection process for each commission opportunity. However, the aim is to attract the best national and international practice. With this in mind, the priority commissions outlined in Section 4.6 will be advertised and procured via Sell2Wales and in line with the CCSC's procurement requirements. The commission opportunities will also be advertised via other resources including:

- Trade websites and publications, such as Public Art Online and Artist Newsletter (AN);
- The Public Art Advisor and Project Partners may wish to direct artists to adverts;
- The Project Partners' websites, such as that of the Arts Council of Wales;
- Local press and marketing resources, such as Art Tawe.

In order to maximise the calibre and breadth of artist applications, workshops and advice about the Sell2Wales procurement process will be offered to interested artists in collaboration with the public art adviser, CCSC's Procurement Department and the Welsh Government. There may also be the opportunity to offer mentoring opportunities with the commissioned artists to emerging local artists who want to gain or further develop skills relating to creating artworks in the public realm.

## 6.0 REFERENCES & RESOURCES

### Reports and Strategies

Celfwaith (2008) *Public Art Strategy for SA1*

City & County of Swansea Council (2007). *Swansea City Centre Strategic Framework*

City & County of Swansea Council (2010) *Shared Ambition is Critical: Swansea's Community Strategy 2010–14*.

City & County of Swansea Council (2012). *Beyond Bricks & Mortar - Charter for Contractors and Developers*.

City & County of Swansea Council (2012). *Beyond Bricks & Mortar - Charter for Partner Organisations*.

City & County of Swansea Council. *Swansea City Centre Arts Strategy*

City & County of Swansea Council. *Swansea City Centre Draft Creative Industries Strategy*

Gillespies (2008) *Swansea City Centre European Boulevard: Concept Design Report*.  
Swansea: City and County of Swansea & Welsh Government

### Websites:

2Up 2Down / Homebaked: <http://www.2up2down.org.uk/>

Addo: <http://www.addocreative.com/>

Alexia Mellor: <http://alexiamellor.com/>

Andrew Burton: <http://www.andrewburton.org.uk/>

Anthony Schrag: <http://www.anthonyschrag.com/>

Arts Council of Wales: <http://www.artswales.org.uk/>

Childs + Sulzmann Partnership: <http://www.candsp.co.uk/>

City & County of Swansea Council: <http://www.swansea.gov.uk/>

Creative Foundation: <http://www.creativefoundation.org.uk/>

Dail Behennah: <http://www.dailbehennah.com/>

Elysium Gallery: <http://www.elysiumgallery.com/joom/>

Felice Varini: <http://www.varini.org/>

Folkestone Triennial: <http://www.folkestonetriennial.org.uk/>

Forth Plinth: <http://www.london.gov.uk/fourthplinth/>

Greyworld: <http://greyworld.org/>

Grizedale Arts: <http://www.grizedale.org/>

Heinrich & Palmer: <http://www.heinrichpalmer.co.uk/>

Holy Hiatus: <http://www.holyhiatus.co.uk/>

Ixia – the public art think tank: <http://ixia-info.com/>

Jason Bruges Studio: <http://www.jasonbruges.com/>

Liverpool Biennial: <http://www.biennial.com/>

Locws International: <http://www.locwsinternational.com/>

Lost O: <http://www.losto.org>

Lulu Quinn: <http://www.luluquinn.com/>

Michael Pinsky: <http://www.michaelpinsky.com/>

Mission Gallery: <http://www.missiongallery.co.uk/>

National Waterfront Museum: <http://www.museumwales.ac.uk/en/swansea/>

Nayan Kulkarni: <http://www.nkprojects.co.uk/>

Participle: <http://www.participle.net/>

Peter Halley: <http://www.peterhalley.com/>

Public Art Online: <http://www.publicartonline.org.uk/>

Simon Lee Gallery: <http://www.simonleegallery.com/>

Strange Cargo: <http://www.strangecargo.org.uk/>

Swansea City Centre: <http://www.swanseacitycentre.com/>

Swansea Creative Hub: <http://swanseacreativehub.com/>

Swansea Metropolitan University of Wales Trinity Saint David: <http://www.smu.ac.uk/>

Taliesin Arts Centre: <http://www.taliesinartscentre.co.uk/>

The Metropolitan Museum of Art: <http://www.metmuseum.org/>

Unicorn Union: <http://unicornunion.notquite.se/>

Vetch Veg: <http://vetchveg.tumblr.com/about> and <http://www.vetchveg.co.uk/>

Visit Swansea Bay: <http://www.visitswanseabay.com/>

Volcano Theatre: <http://www.volcanotheatre.co.uk/>

William Dennisuk: <http://www.kolumbus.fi/william.dennisuk/>

Wochenklauer: <http://www.wochenklauer.at>

Addo reviewed and prepared this document on behalf of and in collaboration with the City and County of Swansea Council, the Welsh Government, the Arts Council of Wales and the ERDF:

