

THE BEEHIVE REDEVELOPMENT

PUBLIC ART STRATEGY (UPDATED)

RAILWAY PENSION NOMINEES LIMITED

28 AUGUST 2024



Contents

- 1.0 Executive Summary
- 2.0 *What:* Approach
- 3.0 *Why:* Themes
- 4.0 *Where:* Zones
- 5.0 *How:* Implementation
- 6.0 Future Responsibility

Appendices – Public Art Process

- 1. Developer Guidelines: ‘Rules of Engagement’
- 2. Steering Group
- 3. Artist Appointment Process
- 4. Artist Proposal Development
- 5. Construction and Installation
- 6. Maintenance and Decommissioning

Precedent public art - Conrad Shawcross RA, Bicameral, Chelsea Barracks, London



1.0

EXECUTIVE SUMMARY



1.0 EXECUTIVE SUMMARY

1.1 The redevelopment of the Beehive Centre presents the opportunity to create an exceptional mixed-use environment. We believe that embedding public art projects into the fabric and life of the development will help realise this opportunity. Public art will authentically animate the distinctive place identity and work to link all parts of the development for its daily users and visitors.

1.2 Embedding public art projects into the fabric and life of Beehive Redevelopment encompasses both permanent physical artworks (such as artist designed stand-alone artworks, sculptural wayfinding, street furniture etc.) and temporary activity-based projects that are programme to engage the sites communities (both neighbouring communities whilst in construction, and the new resident communities of workers and other site users post completion). Both types of projects create public art at a neighbourhood level, with artists engaging existing and new communities in the development of projects. This approach moves away from commissioning solely standalone physical artworks alone, which exist purely for contemplation, and is a successful way to enrich the people’s engagement with the built environment.

1.3 People will develop a close relationship with the cultural and historical meaning of Beehive Redevelopment by being physically involved in these projects, and psychologically and socially engaging with their process, style and design that emerges from the artists’ research and development of proposals. These types of projects also maximise the effectiveness of an s106 budget allocation by looking at the opportunities to pair them alongside existing infrastructure budgets and / or other funding opportunities in the case of neighbourhood based temporary projects.

1.4 The public art strategy for Beehive Redevelopment lays out ideas and opportunities for how an embedded art programme which genuinely engages with, and responds to, the surrounding and on-site community should be implemented, complementing not only the development surroundings, but also the history and heritage of the site.

1.5 The Beehive Redevelopment Masterplan provides a strong narrative and design framework, which the Public Art Strategy will support. This includes the overall People First approach, the Masterplan’s Principles (including A

Welcoming Place for All, A Welcoming Place for Nature, etc.), the Beehive Greenway public realm focus on a green corridor, and the 5 Landscape Character Areas. All inform this strategy’s approach to locating and steering public art.

1.6 The wider context of Cambridge supports the masterplan approach. The city has a strong identity of creativity, knowledge, and research. At Beehive Redevelopment there is the opportunity to build on this legacy and create an environment that addresses 21st century placemaking within its communities in a creative way.

1.7 The Public Art Strategy therefore sets 4 Public Art Themes for artistic engagement across the development:

- Connectivity
- Innovation
- Biodiversity
- Sustainability

1.8 The Public Art Strategy identifies 2 of the 7 Landscape Character Areas (forming the crux of the Beehive Greenway) as ‘Public Art Zones’ within which embedded public art will be focussed:

1. Garden Walk
2. Maple Square

1.9 The public art projects generated through this strategy will create authentic identity and narrative for Beehive Redevelopment, ensuring a legacy of community and cultural engagement with the site for future generations.

2.0

WHAT:
PUBLIC ART
APPROACH

2.0 What: Public Art Approach

2.1 The Beehive Redevelopment marks a complete step change in the character and use of this central site within Cambridge. It offers an opportunity to redefine this area of the city. As such, the Public Art Strategy will take an ambitious approach to developing public art that helps deliver the new Masterplan and ensure that surrounding communities are a part of the placemaking process during the construction programme. The interconnected nature of the Masterplan will be championed by public art and help ensure communities feel welcome to use the site as part of its legacy.

2.2 In creating this strategy, we have consulted the public art strategies and approaches for neighbouring developments and areas including Mill Road Cemetery, developments along Newmarket Road (Beacon Rise, Travelodge Hotel), and those of Anglia Ruskin University, whose development sites sit across this side of the city (Young Street and East Road). We have also considered the public art approaches taken on sites of similar use, such as Cambridge Biomedical Campus, North West Cambridge and Cambridge Science Park.

2.3 The Beehive Redevelopment Public Art Strategy will be delivered through the following approach: (Subsequent chapters and appendices provide detail on each of these components).

- Public art as a placemaking and community building tool at a neighbourhood level for resident and visitor engagement through process, material and form rather than an abstract object of contemplation.
- A set of Public Art Themes (3.0) to guide all artists and design teams, and a set of Public Art Zones (4.0) to focus the location and typology of projects.
- A lead artist commissioned for each 'Public Art Zone' to enable arts practice to inform and embed itself within detailed design. I.e., landscape, public realm, infrastructure, and consider key issues in the development from a future resident's perspective.
- 'Rules of Engagement' guidance to ensure that artists are correctly integrated into the development's design team (Appendix 1).
- All lead artists engaging with local communities, both pre-existing and new, as part of their project's development.

2.4 By creating activity, destinations, surprise and curiosity, the embedded public art focus will seek to assert the fine grain of first-person experience throughout Beehive Redevelopment. It is important to recognise that there is no single approach or answer to the commissioning process: each public art project, guided by the principles and themes, will be characterised by a unique set of challenges and opportunities, resulting in wholly unique and authentic outcomes creating a strong sense of place.

Precedent public art - Bronze House, by Studio Morison, Great Kneighton



3.0

WHY:
PUBLIC ART
THEMES

3.0 Why: Public Art Themes

3.0.1 What does Beehive Redevelopment offer as an environment for public art?

- A mixed-use neighbourhood built for sustainable work and leisure, bringing together a range of communities to co-habit and co-create a new local centre
- A connected development adjacent to the Mill Road Conservation Area
- Accessible green public realm amenity for use by occupiers and wider community
- Priority design considerations to pedestrian and cycle traffic
- A rich local area heritage and Cambridge’s reputation of innovation across science and research

3.0.2 Our place making approach proposes the public art of Beehive Redevelopment will enhance daily lived experience within the development and should be thematically connected throughout phased delivery. As such, four strategic and interconnected themes act to inspire all artists engagement, whether through ideas, process, materials, or production. These themes will form part of every artist brief with the intention to inform all artistic enquiry.



1/ Biodiversity

Beehive Redevelopment will be a significant contributor to the future biodiversity of the local area. The site at the middle of important natural habitats: Coldham’s Common to the east, Mill Road Cemetery to the south, Midsummer Common to the west and the River Cam and Stourbridge Common to the north. It is an aim of this strategy to support the sustainable growth of biodiversity into the new built environment using artistic expressions or creativity. This theme therefore encourages artistic enquiry into opportunities for supporting or enhancing this biodiversity and the role that the site’s future users can play in its ongoing success.



3/ Innovation

This theme is focused on the reputation of Cambridge for innovation, and the development and use of new technology, and the extent to which Beehive Redevelopment is part of this identity. Artists are encouraged to develop innovative approaches to public art, intelligently engaging with issues arising within the development and the aspirations of all project stakeholders. Artists will consider new approaches to community engagement and participation, project delivery, design and manufacturing, and materials and technologies.



2/ Connectivity

This theme asks artists to engage with the development’s approach to physical connectivity and sustainable mobility. The aim is to create public art delivery at the human scale to connect people to place and each other. To support this, artists will be briefed to explore and examine how their work can contribute to orientation and wayfinding, with particular attention to supporting the success of The Beehive Greenway. Public art can help with the identity and legibility of this dedicated pedestrian and cycle route and connect it in to the improved access points to neighbouring areas of the city, enables a new connected part of Cambridge.



4/ Sustainability

This strategy interprets sustainability in its widest sense, as an understanding into how communities can grow and thrive within their environment and contribute positively to the surrounding neighbourhoods over the long term. It encompasses a range of issues encompassing what makes a positive work/play environment that nurtures enduring social, economic and environmental value. In this sense, sustainability acts as an overall backbone theme for all the public art.

4.0

WHERE:
PUBLIC ART
ZONES

4.0 Where: Public Art Zones

4.0.1 As a shared landscape, Beehive Redevelopment should demonstrate that all users are enfranchised and considered. Two of the seven Masterplan's public realm zones have been selected for public art focus, enhancing the character and transition between urban/green, work/recreation, on-site/off-site communities. The zones support the delivery of the Beehive Greenway and have been selected to provide a variety of public art focussed around the heart of the scheme.

Both zones will seek to encourage artists to consider the boundaries of the zones and the opportunities and impacts that their artwork may create for strengthening connection to the other zones of the development.

4.0.2 The two identified 'Public Art Zones' across Beehive Redevelopment are:

1. **Maple Square** - the centrally connected space at the heart of the development
2. **Garden Walk** - the important green link connecting the north and south of the site

4.0.3 The two 'Public Art Zones' will seek to define Beehive Redevelopment as a unique place:

- Reinforce Beehive Redevelopment as a unique, sustainable community with a contemporary cultural identity through the integration of creative and innovative public art
- Help navigation and wayfinding: an aid to recall different experiential opportunities through the development reinforcing a sense of enquiry, safety and connectivity
- Encourage social interaction: provide a focal point for temporary cultural activity as well as a talking point, enlivening public spaces

4.0.4 The 2 zones enable a broad range of influences for public art, and with budgets for the zones spread evenly, the aim is to enable both significant and subtle, permanent and temporary, artistic contributions to the site over the phased delivery. The strategy lays out a delivery structure that enables artists to be responsive at every stage of research, development, and delivery.

4.0.5 Together, the Beehive Redevelopment public art themes and zones are there to inspire commissioned artists to influence worker and visitor experience at a human scale, acting as animateurs and creating projects that encourage people to use the public realm for a broad range of social activity. Beehive Redevelopment could be a natural destination for street performance or open-air theatre, in other areas this could be meeting spaces, or a place for markets, picnics or pop-up community workshops.

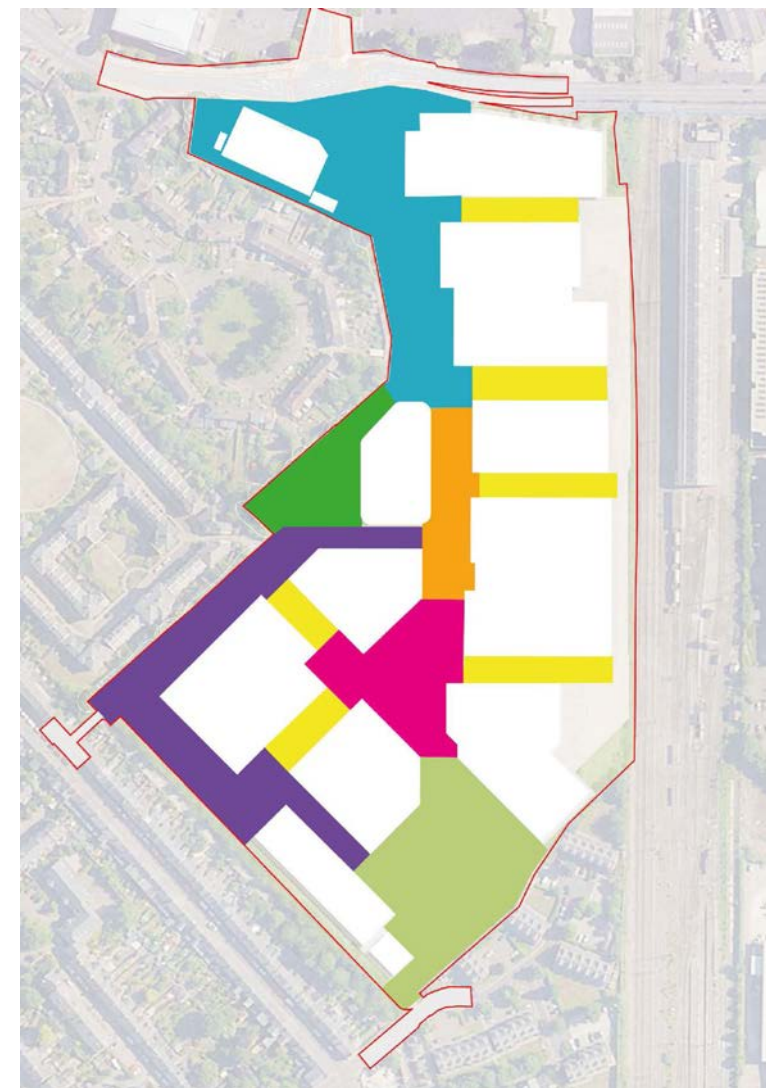
4.0.6 Collaboration with design teams will offer artists the opportunity to explore alternative uses of design materials: landscaping, furniture, route ways and surfaces. The focus on public art delivering a fine grain of first-person experience across Beehive Redevelopment will be carried through each of the two zones to create a coherent place experience.



 **Garden Walk**



 **Maple Square**



Landscape Character Area Plan - LDA Design

4.1 Zone 1: Maple Square

At the heart of the site is Maple Square which is an open primarily hardspace surrounded by the lobbies and entrances of various facilities located in buildings 6, 7 8 and 9. The direct proximity to each of these buildings is important in establishing a central connected open space. **Design and Access Statement: Addendum 9.3 Character Areas - Garden Walk**

4.1.1 Maple Square will be the development's civic heart of containing a combination of mobility routes, amenity, and community resources, with a balance between flexible programmable hard surfaced space and softer, environmentally responsive green infrastructure, supporting ecology engagement. As such it presents the opportunity to be the signature public art commission for the development.

4.1.2 A Lead Artist will focus on developing proposals that infiltrate the infrastructure and public realm design. Alongside or supporting this may be a programme of temporary commissions and/or events. The public art will aim to bring animation, activity and an authentic sense of community to the centre of the development.

4.1.3 The use of the arts to provide animation and identity to the square means that a lead artist programme will be applied to the design process with appointees able to apply a broad interpretation of public art and culture. Through ideas for street markets and festivals, the animation of the public realm, kinetic lighting and water features, the lead artist concept allows for a pragmatic approach to embedding art and activity in Maple Square.

4.1.4 There is also a need for an approach that provides ideas for daytime and night-time use and which allows for the different audiences using the space at different times. The flexible Central plaza has the potential to be an iconic space for both daytime and nighttime use at different times of the year. Public art could help deliver this space to achieve goals.



Maple Square - illustrative CGI

Precedent Public Art - Millimetre, Social bench and embedded text, Kings Hill, Kent



Precedent public art - Studio Morison, Greenwich Peninsula

Precedent public art - David Batchelor, NW Cambridge



4.3 Zone 1: Maple Square

Public art opportunities:

4.1.5 Sculpture. The square offers both a frame and a platform for signature sculpture to mark the square as the gravitational ‘centre’ of the development, anchoring the Beehive identity with a distinctive sculpture that connects people to place.

4.1.6 Street Furniture. The square offers a number of opportunities for an unconventional approach to the traditional menu of urban street furniture, with artists working on ideas for seating, meeting points, bollards and signage that communicate a site-specific sense of place through colour and form. A family of functional sculptural forms give the square its distinctive identity.

4.1.7 Lighting. The functional lighting for the square might outline pedestrian route ways, programming kinetic lighting, using colour and projection onto buildings and surfaces. Lighting could be responsive to the external environment, such as temperature, wind speed, rainfall, pedestrian traffic etc. As technology becomes more sophisticated new energy efficient equipment is being used to create the desired effect with little environmental impact. A commissioned lighting project would take Beehive Redevelopment’s sustainability theme into consideration.

4.1.8 Surface Design. A final option is for the Central Plaza to be enhanced as a 2D sculpture for the heart of Maple Square. Using an agreed materials palette, an artist would create a design using either tone, pattern, colour, relief and/or reflection to create a signature icon for the development, without compromising the Plaza’s ability to stage events and activities.



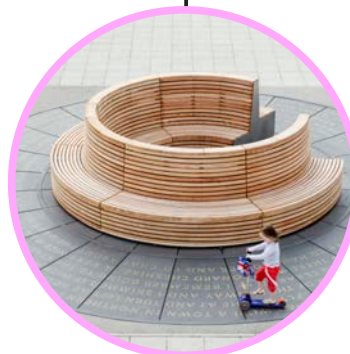
Garden Square - illustrative plan



Sculpture



Surface Design



Street Furniture



Lighting

4.2 Zone 2: Garden Walk

Garden Walk is an important green link between the north of the site and the south of the site. It forms part of The Beehive Greenway emerging cycle network which connects to Cambridge Retail Park and out through Sleaford Street. Pedestrians and cyclists will share this busy space and accessibility, legibility and safety are of the utmost importance..

Design and Access Statement: Addendum, 9.3
Character Areas - Garden Walk

4.2.1 Garden Walk is the second key public art zone and will implement a process of embedding a lead artist into the detailed design team at an early stage of the decision-making process, working together via creative workshops and design meetings, and through community engagement activities.

4.2.2 The artist will offer input on the design process and be encouraged to make proposals for interventions and engagement with the local community. As with Maple Square, the Public Art Theme of Connectivity is paramount here, but with emphasis on the zone to be both a dwell space and movement space for exchange between site users. The lead artist role aims to bring people together in identifying purposeful, mutually beneficial public art, which will support Garden Walk to be a lively, engaging route at the heart of the development.

4.2.3 Key public art opportunities within the outline design include its central flexible open space, the outdoor fitness and flexible furniture elements, and the public realm on the northern side of the community pavilion. This is a car free space, scents and sounds of a multi-sensory experience have the power to be uplifting and contribute positively to people's sense of well-being.



Garden Walk - illustrative CGI

Precedent public art - Peter Newman, *Skystation*, Social interactive seating



Precedent public art - Random International, *Self & Other*, interactive light art

Precedent public art - Yuri Suzuki, *Sonic Playground*



4.2 Zone 2: Garden Walk

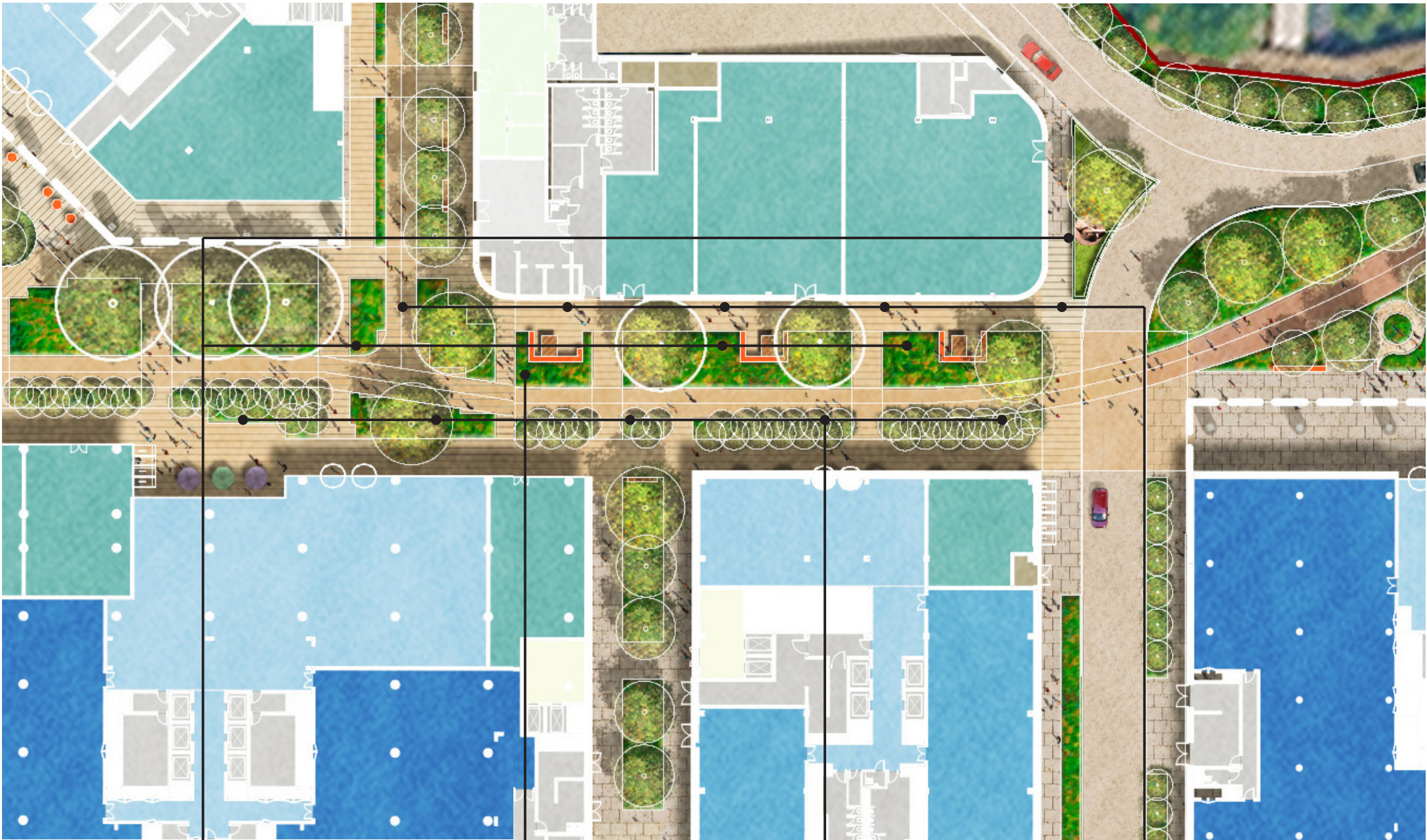
Public art opportunities:

4.2.5 Sculpture. Garden walk offers the opportunity for public art sculpture to either act a single ‘entry’ marker into the Walk from the adjacent Abbey Grove, or to act as a multiple sculpture - smaller artworks embedded within the soft planting, following the route of the Beehive Greenway and marking this signature linear route for both pedestrians and cyclists.

4.2.6 Street Furniture. The discreet typologies of seating and other street furniture within Garden Walk offer an alternative opportunity to sculpture. It could enable budgets to be combined to achieve greater outcomes, and for the seating to have a relationship with the public art in the adjacent Maple Square. Embedding artwork in street furniture creates an intimate connection to place for all users and can be effective as legacy for the scheme.

4.2.7 Lighting. The dense planting and linear character of Garden Walk offers the opportunity for public art to be delivered as creative lighting, to enhance the user experience through this connecting route, and differentiate it from the neighbouring zones. Artistic lighting would sit alongside required street lighting, delivering character and engagement to users at different times of the day and year.

4.2.8 Hard surfacing. The safe deliniation and interaction between pedestrians and cyclists could be supported by a public art projects embedded within the hard surfacing. Such projects might focus on colour and pattern treatments or distinctive moments in the paving to communicate the history and heritage of the site or the result of engagement work with young people such as the work with Cam Skate or Make Space for Girls.



Garden Walk - illustrative plan



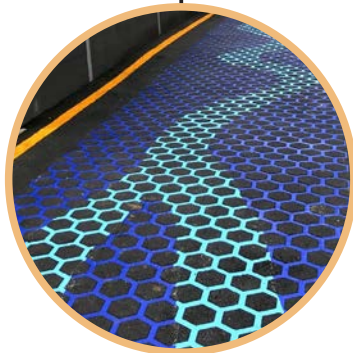
Sculpture



Street Furniture



Lighting



Surface Design

5.0

HOW:
IMPLEMENTATION

5.0 How - Implementation

5.1 The Applicant will deliver this public art strategy as the owner and custodian of the site. Should any parcel of land be sold to a third-party, then part of this sale will include the legal agreement to undertake the associated public art commitment of the site.

5.2 Following the grant of outline planning consent, as part of the detailed design process and planning approval, each Public Art Zone will require:

- A Public Art Delivery Plan (PADP) - creation, presentation and council approval
- Researching best practice to inform the zone's delivery
- Artist recruitment, liaison and management
- Community engagement coordination
- Advisory committee creation, coordination and reporting
- Project monitoring, documenting and reporting
- Budget planning and management
- Coordinating marketing and public communication of projects
- Managing the evaluation process
- Confirming exit strategies for each public art project

5.3 The Illustrative Phasing Plan opposite divides the site into the clusters of development plots that are likely to be brought forward within seven phasing zones. The public art will be delivered within these phases. NOTE: The plan should not be used to infer a construction programme or order of construction as this will be influenced throughout the construction period by a number of internal and external factors.

5.4 Depending on final public art details (e.g. form and location), the 2 Public Art Zones could be delivered as part of the enabling works and/or as part of the following development plots:

- | | |
|-----------------|----------------|
| 1. Maple Square | Plots F, G & N |
| 2. Garden Walk | Plots C, D & 3 |

5.5 The public art will be delivered through the oversight and advisory role of a Beehive Redevelopment Public Art Steering Group (PASG) (Appendix 2).

The PASG will support the following commissioning process:

Stage 1-4: Artist Appointment Process (Appendix 3).

Stage 5-7: Artist Proposal Development: Community Engagement, Design Team Collaboration and Reserved Matters Submission (Appendix 4).

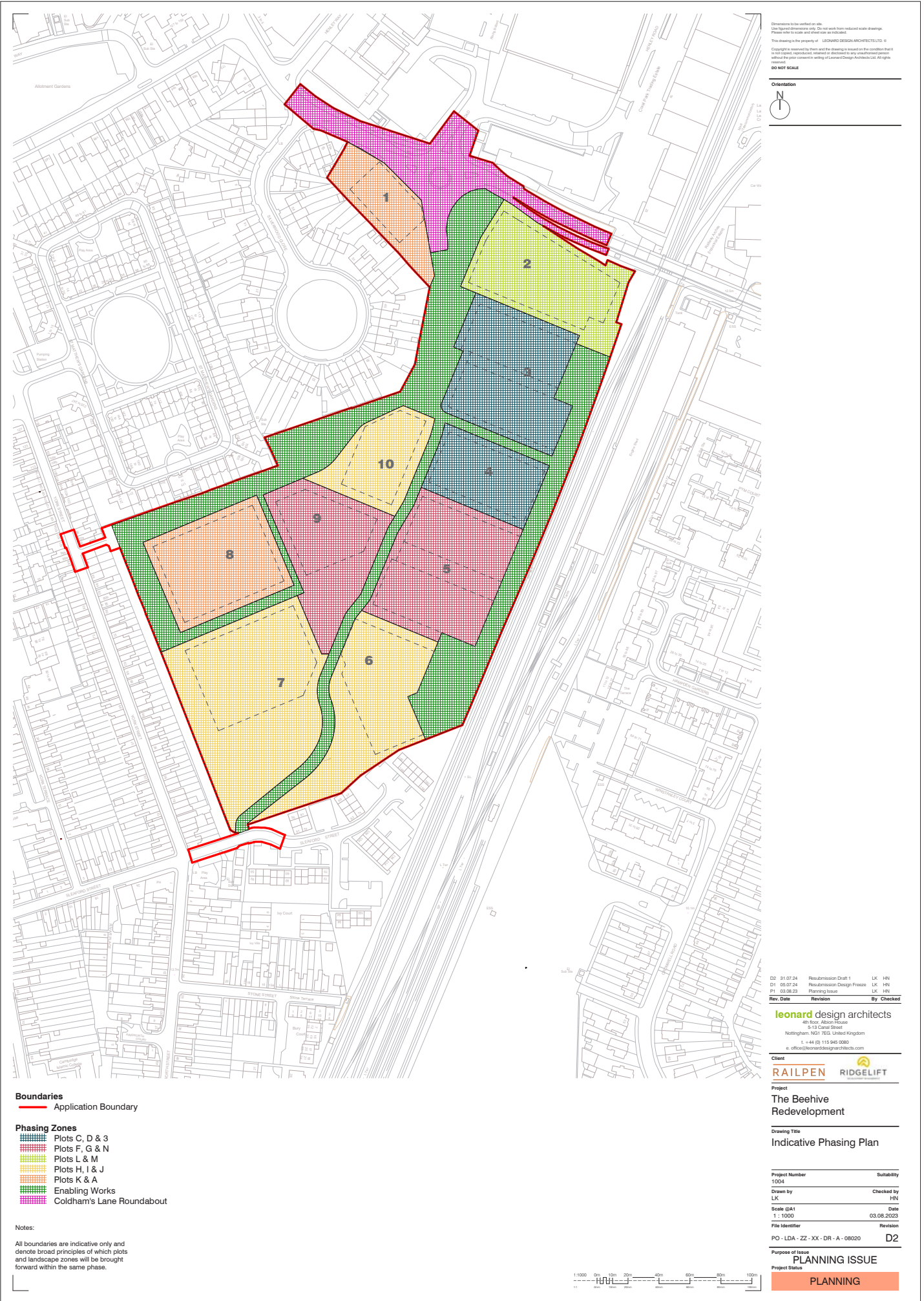
Stage 8-9: Public art construction and installation
Each stage is detailed in this document's appendices.

5.6 The public art delivery process will align with the Local Authority's Public Art Supplementary Planning Document (SPD). In all cases the appropriate reserved matters application will include a Public Art Delivery Plan (PADP), which builds on the Public Art Strategy, will set out:

- The specific proposal for art within the phase / zone
- Details of artist procurement
- An outline of the procurement process
- The budget allocation
- The community engagement process
- An outline of the future maintenance strategy and possible exit strategy

5.7 The applicant is committed to making substantial investment in new public open space and public realm. To support implementation of this strategy, the Applicant has allocated a public art budget of £400,000+VAT. This would be allocated as follows:

Maple Square	£200,000+VAT
Garden Walk	£150,000+VAT
Project Curation	£50,000+VAT



6.0

FUTURE
RESPONSIBILITY

6.0 Future Responsibility

6.1 Each Beehive Redevelopment Public Art Delivery Plan (PADP) will propose public art commissions that cover temporary and process-led, semi-permanent and/or permanent artworks. The selected artists for each Zone will be briefed to draw up an appropriate maintenance plan and exit strategy with the Applicantd and the local planning authority, with the support of the Steering Group. The maintenance plan for each project will take future ownership and site management into consideration.

6.2 Appendix 6 outlines an approach to maintaining and decommissioning public art on Beehive Redevelopment. A specific Decommissioning Strategy will be provided and approved for each element of public art.



APPENDICES

1. DEVELOPER GUIDELINES: 'RULES OF ENGAGEMENT'
2. STEERING GROUP
3. ARTIST APPOINTMENT PROCESS
4. ARTIST PROPOSAL DEVELOPMENT
5. CONSTRUCTION AND INSTALLATION
6. MAINTENANCE AND DECOMMISSIONING
7. CASE STUDY PUBLIC ART STRATEGIES BY FUTURECITY

Appendices

1. Developer Guidelines: Rules of Engagement

Having a good artist is of equal value as having a good architect. With this in mind, we outline below the essential rules of engagement to be established between client and the design team in advance of a commission:

- The intention and remit for the artist as a member of the team must be established from the outset
- The whole team must be aware of this and wish to support the collaboration; they must understand it is an important part of the client's ambition for the project
- The involvement of the artist should form part of the detailed design brief for each phase of the masterplan, and the terms of appointment of the design team
- The criteria for the artist's selection, and how it is managed is vital to a successful project. People must be able and willing to work together, the client and design team must be actively involved in the selection process
- The artist must have equal status in the team to shape co-create creative direction
- The project manager must be sympathetic to the collaborative process and have an understanding of the intentions behind it
- The degree of control the artist has in the design and implementation of their work must be established at the outset and agreed with the artist. The more control and involvement an artist has, the better the project
- Overall responsibility for the artist's element will remain with the client and design team who are responsible for delivering the scheme safely, on cost and to programme
- The budget for the project must be sufficient to fund adequate time for the both the artist and the design team to collaborate and fully integrate their respective work, and for the artist to undertake their own community engagement as part of the proposal development process.

2. Public Art Steering Group

The commissioning of public art for Beehive Redevelopment requires tenacity and sensitivity. A Public Art Steering Group will be established to support and guide the Public Art delivery.

The Steering Group will have broad but relevant representation, covering, planning, design, community, specialist and political interests, with the inclusion of local community and cultural stakeholders. Given the aim to support the Groups existence over the full period of Beehive Redevelopment's design and construction, representation on the Group should be reviewed regularly to reflect the changing nature of the local community, delivery partners or other external factors. A base representation on the Group at the outset will be as follows:

- Project Consultant / Curator Manager
- Client Developer & Design Team
- Local Stakeholder – Community organisation
- Local Stakeholder – Cultural organisation
- Local Stakeholder - Young person
- Local Planning Authority (observation)

The Group will be a voluntary body. At certain meetings it may be necessary for the Panel to seek expertise advice in areas such as local /regional artists and arts practice, materials & technologies, policy & regulation.

The Steering Group would have the following remit:

- Contribute to and review the artists' briefing packs
- Shortlisting and selecting artist s
- Support and advise on each projects implementation
- Act as project ambassadors
- Support community engagement plans and activities
- Safeguard the quality and integrity of the artworks
- Support a robust and transparent reporting service to the local planning authority as required
- Support an equality of opportunity approach to all commissioning

Group meetings are planned every quarter, but more frequent meetings may be required in the first stages to support the lead artists' selection and appointments.

3. Artist Appointment Process

This strategy sets out a framework for embedding artists in the relevant design teams for each phase, to influence the physical environment and community involvement, fostering creativity at every stage of the process.

Over the duration of the phased build period four Lead Artists will identify and influence art contributions towards the design and build through the 'Public Art Zones' outlined in Section 4 of this document.

Artists within Design Teams – A Lead Artist

A Lead Artist is one who joins the development as a core member of the design team with an open-ended brief to identify and develop public art project proposals within a particular environment. They should be commissioned as early in the detailed design development as possible. The Lead Artist's creative contribution will be that of enquiry with the design team with an agreed set of ideas and delivery processes fully emerging. Once agreed, these would be realised and implemented by the artist.

Therefore, before any artist's brief is agreed, it is essential for the Public Art Steering Group to have developed a full understanding of this Public Art Strategy and the process of delivering public art in-line with the Council's Public Art Supplementary Planning Document.

Stage 1: Developing the Artist's Briefing Pack

An Artist's Briefing Pack will be created for each Zone with support from the Steering Group. The pack will contain all the following relevant material from which an artist can develop a proposal:

- Overview, aims and objectives of the commission
- Principles and themes from the Beehive Redevelopment Strategy
- Beehive Redevelopment site resources: Site plans and visuals, design code, technical considerations
- Beehive Redevelopment context resources: History, Geography, Planning
- Budget & Timetable
- Proposal development process (role of design team, consultant, advisory committee)
- Proposal submission requirements

Stage 2: Researching artists

The Steering Group will review a long list of artists suitable and appropriate for a Lead Artist commission. These would be researched and presented by the public art curator / manager. The long list should be representative of a diversity of practice and approaches, have varying experience of working in the public realm and be able to engage at a consultative level with design teams and local communities.

Stage 3: Selecting the artist

The Steering Group will meet to shortlist three artists to be considered for each commission. The Steering Group will agree a set of criteria for selection discussion, using the following as their starting point:

- Practice: Relevance to strategy / Quality of work
- Experience: Public art & Community Engagement
- Working with design teams on large scale projects

Short listed artists will be invited to create an initial response to the Briefing Pack and attend an interview to present their response and art practice. The Steering Group will assess and select a winning artist for the commission.

Stage 4: Appointing the artist

The selected artist will be contracted directly by the Applicant to undertake the Lead Artist brief issued. A series of workshops with the Lead Artist and design team will be held directly following their selection to further brief the artist and enable them to start a process of interrogation and ideation. and develop proposals and interrogate the site's masterplan. Alongside this, the Lead Artist will develop a plan for community engagement as part of their proposal. The appointed Lead Artist's contract will be drawn up on the basis of these discussions and plans and agreed by both client and Lead Artist. The Lead Artist's own community engagement, design team collaboration and proposal development will then proceed.

Appendices

4. Artist’s Proposal Development

Stage 5: Community engagement

Following appointment and briefing, the first stage of a lead artist's work will be to explore the specific characteristics of that zone within Beehive Redevelopment. The artist will take the Public Art Themes and explore and develop the elements of these that have specific relevance to the zone. They will implement their community engagement plan, and out of this process will come a set of specific themes and influencing factors that the lead artist will use to develop their public art proposal(s).

Stage 6: Design team collaboration

Alongside their engagement with the local community, the artist will work closely with the zone’s design team to explore possible areas for public art intervention and resources. Stage 5 and 6 will therefore feed off and into each other. The lead artist will bring the elements of the brief and the community engagement material into the design team discussions in order to develop innovative and exciting proposals for public art that support the wider design and placemaking goals.

Stage 7: Proposal development and submission

A set of public art proposals are developed through stages 5 and 6. Approved by the client team, proposals will be communicated to the Local Planning Authority as a Public Art Delivery Plan (PADP). This is usually submitted as part of a Reserved Matters application, setting out the public art focus, form, delivery, and proposed implementation within the development phasing.

5. Construction and Installation

Stage 8: Technical Design and Construction

Following planning approval, the artist will lead a process of technical design, and agree with the client team on agreed construction and installation process, including any third party specialist sub-contractors where required. The public art will then be constructed within agreed time frames, including any agreed s106 stipulations, where relevant.

Stage 9: Installation

Constructed artworks will be installed by sub-contractors appointed to either the artist or client team, as agreed by both parties, and depending on the artwork specifications.

The client team will sign off the completed artwork, supported by the Public Art Steering Group, and communicated to the local planning authority.

6. Maintenance & Decommissioning

Maintenance

This strategy sets a structure for artists to deliver temporary or permanently embedded artworks as part of the placemaking and activation of the development. Artists making specific projects will be briefed to draw up an appropriate maintenance plan and exit strategy with the support of the client, design team and Steering Group.

Maintenance of public art commissions can be a challenge. Often, funding for public art is for capital requirements and maintenance is essentially a revenue cost. By principle, high quality public art should be as durable and ‘maintenance light’ as possible. This should be emphasised at briefing and contract level. Art commissions should require a budgeted maintenance schedule from artists, along with listed finishes, and a timetable for maintenance.

It would be unreasonable to expect every work to be completely maintenance free and vandal proof, any more than any other piece of street furniture or physical object in the public realm. If the commissioner is aware of the maintenance within the area of commissioning, then they should make arrangements and agreements within those works to add in care of the artwork if appropriate. This may include power cleaning, landscape care, polishing and repainting.

It is the responsibility of each brief and commission to ensure that any special maintenance requirements are detailed and can be met before commissioning goes ahead. Community involvement, a quality selection process and a good commission can help to reduce the threat of neglect or vandalism, and high maintenance costs, by building in strong stakeholder support for projects.

It is important to determine the eventual owner of the work when determining maintenance. This could either be the client if they are maintaining an estate management role of the public realm or it may novate over to the local planning authority as part of adopting areas of public realm and infrastructure.

Decommissioning

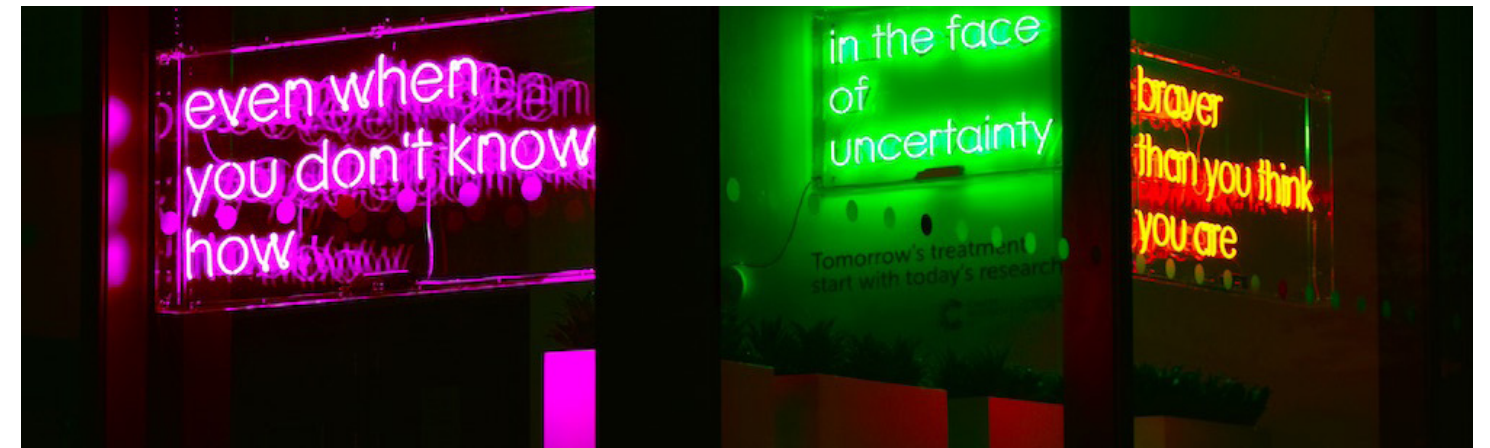
In general, a public artwork should be designed to endure in a location, for as long as is appropriate given the surrounding environment, other physical objects in the space, and the use that space is intended for. However, changing circumstances, such as a complete change of use of a particular site, or user will necessitate decommissioning of a work. Options for decommissioned works include relocation, storage and de-accession.

The decommissioning of an artwork should only take place after a considered process that includes assessment against stated criteria and by following agreed procedures and assessment. The process would be governed by respect for the artist and the Beehive Redevelopment community. If appropriate, the local planning authority will follow their own protocol when considering the decommissioning of an artwork that they have adopted. However, every work produced on Beehive Redevelopment will have an appropriate decommissioning strategy accompanying it to ensure any specific characteristics of the artwork are taken into consideration, should decommissioning be an option under any future owner.

It is recommended that a ‘permanent’ work is ‘re-visited’ every generation, say 20-25 years, against agreed criteria, to ensure that it is still relevant and attractive in its setting.

CAMBRIDGE BIOMEDICAL CAMPUS PUBLIC ART

Client: Prologis
Location: Cambridge, UK



Cambridge Biomedical Campus is one of the worlds' leading healthcare and biomedical research centres, a 70 acre campus; that is home to 18,000 patients, doctors, nurses, scientists, support staff and visitors. In 1999, Addenbrooke's Hospital (now part of Cambridge University Hospitals NHS Foundation Trust), the University of Cambridge and the Medical Research Council, created a masterplan for the expansion of the hospital site called the 2020 Vision. This included the development of a further 90 acres to enhance existing on-site activities as well creating space for commercial organisations. Joining the multitude of campus organisations will be the New Papworth Hospital and Astra Zeneca's new Global R&D Centre and Corporate Headquarters.

A campus expansion land Public Art Strategy was approved by Cambridge City Council in March 2011. The Strategy delivered a landmark art and architecture project to design the campus' new 20,000sq.m. Circus and Piazza central public realm, alongside a major campus wide artist in residency programme, that placed international artists to work alongside science and healthcare professionals from 2015-2020.

Art and Landscape - The Green & The Gardens

Artist Ryan Gander won an international art competition to lead the public realm design. His radical approach, which

combined landscape, sculpture, events and street furniture, flipped the entire public realm from grey to green; a poetic new space for healing, escape, time out, recreation and exchange.

Ryan worked closely with Gillespies landscape architects to design every aspect of the space, producing bespoke street furniture alongside a series of sculptural tents in the landscape, and providing free drinking water fountains and spaces for respite and social activity.

On the back of Ryan's project, now known as The Green & the Gardens, the campus anchor organisations including Cambridge University Hospitals and Royal Papworth Hospital, regularly activate the space with employee and patient wellbeing programmes, and public facing cultural and community facing events throughout the year. A 2022 Arts festival saw the installation of artist Luke Jerram's artwork In Memoriam - over 100 flags made from NHS bedsheets flaying in the shape of a cross as a tribute to the NHS health and care staff who continued to serve others during most exceptional times.

The Green and The Gardens has also enabled food and beverage trucks to access the campus for the first time, providing a wider range of refreshment for all campus users.

Art and Science - Home in the Service of Science

Artists Publicworks and 30Bird were the first CBC artists-in-residence, working through 2016 -17 alongside staff at the Medical Research Councils Laboratory of Molecular Biology, which opened on the campus in 2013 to house 440 scientists and 160 support staff. The project explored the relationship for the employees between their research and domestic life. It enabled the scientists to learn and deliver new forms of community engagement to public audiences, culminating in a series of public performances in the LMB building, where the public could interact directly with the scientists and their research.

Art and Wellbeing

During the pandemic, three artists-in-residence were commissioned to engage with employees across the whole campus. Researchers work with poet Hannah Jane Walker to explore the challenges of their work, hospital staff worked with game designer David Blandy to imagine a CBC of the distant future, and users across the whole campus came together to create an immersive sound scape that lamented the whole pandemic experience. Made freely available for everyone to listen to as an intimate surround sound experience.



ST JAMES'S MARKET PUBLIC ART PROGRAMME

Client: The Crown Estate
Location: Westminster, London



A public art programme of contemporary embedded art commissions to animate and support the activation of this hidden gem within the Crowns St James's portfolio to create vibrant, distinctive areas that draw on the area's historic reputation for master craftsmanship.

David Thorpe's *End Papers and Book Ends* is made up of two parts: three exterior panels of encaustic ceramic tiles on the outside of Regent Street Block, and two interior panels made with intricate cut leather and a light box in the lift lobby.

Studio Swine produced a series of four exterior public realm benches – each set referencing one of the area's traditional trades – shoes, pipes, shirts and ties along with a set of multi-functional *Loom Chairs and Stools* for events.

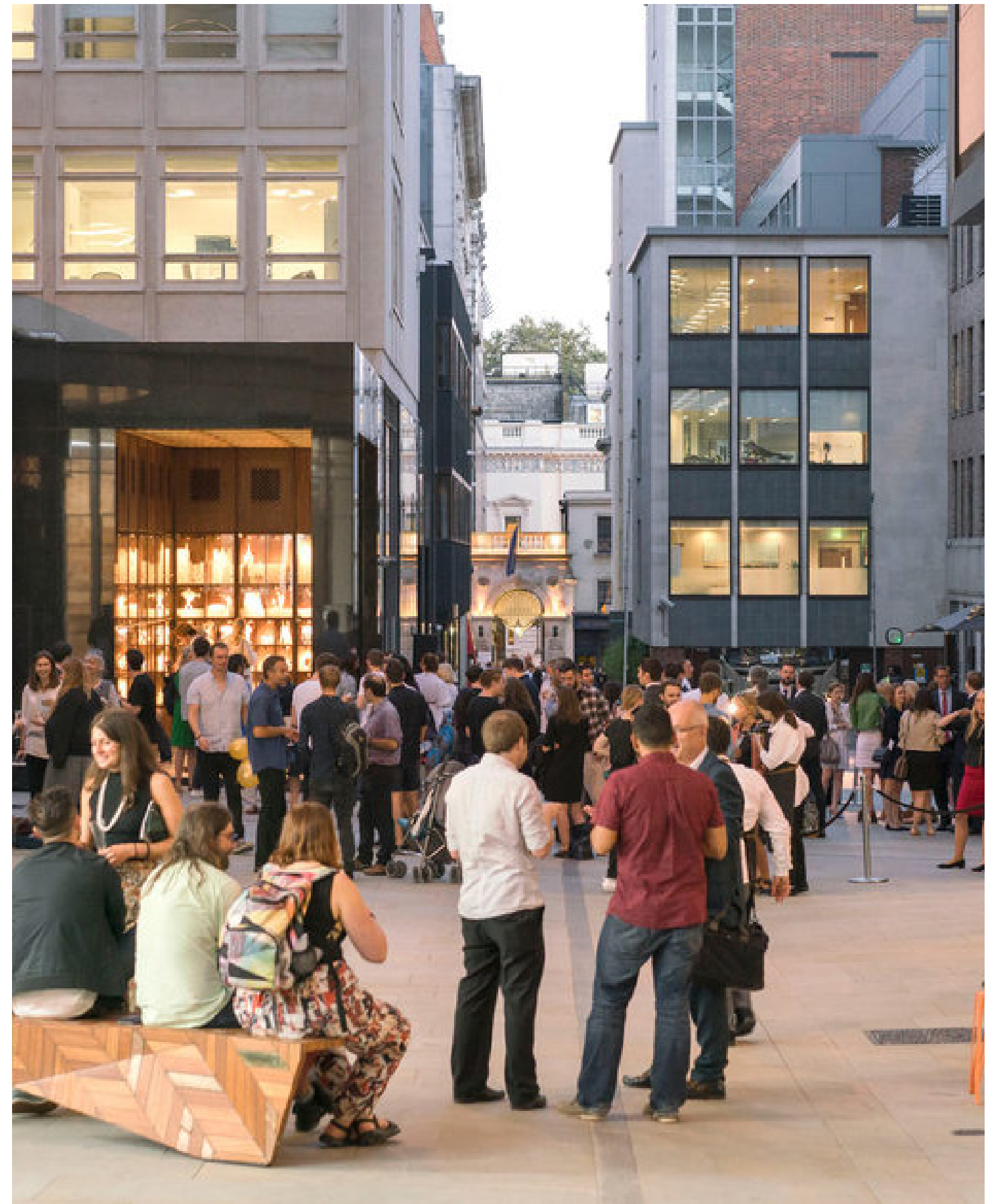
A new pavilion by Studio Weave, *The Safe Deposit* references the motifs of the Victorian safety deposit boxes that could formerly be found in the area and serves as a platform for a programme of exhibitions and events.

Polly Braden's photography, documenting the fabrication and delivery of the art commissions, was collected and published in the *Life and Art in St James's Market* (2018).

The St James's Correspondent, developed by branding agency dn&co, is a local newspaper published quarterly that

showcases the many independent retailers and restaurants in the area as well as features on the area's exhibitions and events.

The Safe Deposit pavilion has continued to host a number of exhibitions and events, including the inaugural installation 'The Handsome Butcher of St James's' (2016) and 'The Paper Aviary' (2017).



GREAT KNEIGHTON PUBLIC ART PROGRAMME

Client: Countryside Properties
Location: Cambridge, UK



In 2010 Futurecity wrote a strategic public art strategy for Great Kneighton (then known as Clay Farm and Glebe Farm). Stemming from a detailed community consultation, six leading UK and international artists were commissioned to develop ambitious new creative approaches to placemaking across this 120-hectare growth area for Cambridge, which is now providing over 2,300 new homes.

The artist proposals have influenced the architecture, landscape, infrastructure, play space, bridges, public art, street furniture, land-art and community spaces and have woven authentic narratives about place and community into the fabric of the public realm.

Habitat/Show Home for Real Living

Dutch artist, Jeanne Van Heeswijk was commissioned as lead artist for the Great Kneighton scheme, and conceived and delivered an inspiring catalytic project that got under the skin of the local communities, brought them out and together into unlikely collaborative conversations, activities and events. Over four years this creative intervention thoughtfully and playfully developed space and time for Trumpington and Great Kneighton residents to come together and begin exploring their new physical and social environment. It supported residents to take active roles in shaping their common spaces and community life, developing thought leadership in a time of huge transition.

At the heart of the project was The Show Home for Real Living. The project acquired one of the scheme's show homes, and transformed it into a vibrant 'Public Home', a community hub space from which all the activity emanated.

Bronze House

Artists Heather and Ivan Morison created a focal point artwork for the heart of Great Kneighton. The monumental chestnut

timber sculpture "Bronze House" sits at the centre of Hobson's Square, referencing the Bronze Age archaeology found on the site. The artists collaborated with the landscape design team on the overall design of Hobson's Square, and went on to design interior furniture for the Clay Farm Community Centre.

Edible Park

Artist Nils Norman influenced the 120 acre country park focussing on six projects that enhance the ways in which residents and the wider local community access and use the park, designing foot bridges, bird hides, trim trails and communal furniture for the Clay Farm Community Garden.

Art & Play

Artists Simon and Tom Bloor worked across the residential development plots to embed playful visual design within the hard landscaping, acoustic walls, and play equipment.

Dust

Artist Sean Edwards created a monumental 'ghost sign' on a gable end of residential dwellings. The artwork honours the multiple generations of tenant farming families who worked the land for several centuries, and yet go undocumented in the local history narratives.



BEEHIVE REDEVELOPMENT PUBLIC ART STRATEGY

RAILWAY PENSION NOMINEES LIMITED

16 AUGUST 2024