



Please ask for Charlotte Kearsey
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The Chair and Members of Planning
Sub-Committee

Dear Councillor,

AGENDA SUPPLEMENT

Please see attached the documents for the agenda item(s) listed below for the meeting of the PLANNING SUB-COMMITTEE to be held on TUESDAY, 10 SEPTEMBER 2019, the agenda for which has already been published.

3. Percent for Art Scheme at Dunston Road (Pages 3 - 40)
Accompanying Documents for Artist's Submission:

Hilary Cartmel

1. Accompanying Letter
2. Artist's Introduction
3. Community Engagement
4. Locations
5. Artwork Outlines

Richard Thornton

1. Application
2. CV
3. Statement

Sculpture Works

1. Portfolio

Yours sincerely,

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A handwritten signature in black ink, appearing to be 'Randy', written in a cursive style.

Local Government and Regulatory Law Manager and Monitoring Officer

Hilary Cartmel and Michael Johnson.

Dunston Lane Artworks. Outline Proposal.

Our Theme for the project would be the local environment and local heritage.

Our proposal is to make a series of works which start at the entrance with a large work depicting a section of Oak foliage, made out of stainless steel, this work is essentially a landmark sculpture for the site, highly visible to both drivers and pedestrians approaching it. Set within the sculpture would be small bronze birds, typically found in hedgerows. This work would be about 5m high.

Leading off from this work along the green corridor of the site would be 7 ‘Settles’ these would be made out of Cor Ten steel, allowed to weather and so connect to the landscape. These works would be placed along the green corridor, they would be 1500mm diameter and 500mm high, made to be sat on. To avoid intrusive foundations the settle’s interior would be filled with >100mm pebbles to give weight, then sealed. The combined weight of settle and pebbles would be 1.5t.

Outline budget.

Community programme, design work and project meetings.	£ 5000.00
Entrance sculpture work.	£45,000.00
7No settles.	£50,000.00

We hope that you like the direction we have taken this and look forward to hearing from you.

Hilary Cartmel Michael Johnson

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Hilary Cartmel and Michael Johnson Public Artworks.

Dunston Lane Chesterfield.



'Cherish Life' sculpture for Mulberry Homes development at Sowerby Gateway, Thirsk
stainless steel, steel and cast bronze
The sculpture for the site at Sowerby Gateway was developed through a number of community engagement sessions with local residents including the secondary school, youth groups and adult writing group 'Thirsk Write Now'. Many of their images and poems were cast into bronze and formed part of the sculpture.
Hilary Cartmel 2016

One of three sculptures in a body of work with the theme *A Common Thread*, sited in a multicultural area of Sheffield. The knot is used in these works as a metaphor for the binding together of the various cultures within the community. *Knotted String* refers to the biography of Sheffield's Harry Brearley, the inventor of stainless steel.

Commissioned Public Artwork
by Michael Johnson and Hilary Cartmel

www.michaeljohnsonsculptor.co.uk
www.hilarycartmel.co.uk

Michael Johnson and Hilary Cartmel, over the past 30 years have completed over 250 public art projects from Exeter to London to Aberdeenshire and in Southern Ireland, working with individual communities to find their stories and create an image for their site, through community engagement, often through practical art-making sessions, which have resonance and meaning, creating a sense of community cohesion. The participants' own images are often directly incorporated into the finished artwork which is fashioned with the craftsmanship skills of hands-on makers



The Mussel Sculpture. Musselburgh.
2018. Stainless steel, bronze. 3.5m high.



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Hilary Cartmel and Michael Johnson

Methodology and Creative Approach to the project.

We have been involved in regeneration projects for over 20 years and have witnessed the contribution that arts and community can make to identifying and strengthening the unique nature of place and its people.

Artworks can highlight distinctiveness, act as visual signposts, and as ways of celebrating particular cultural identities. Working with local people can focus the artist's vision and inspire the project. To work with the community successfully requires attention to detail, affection and care.

We understand the need to encourage a growing population to feel part of the established community, and also for an established community to welcome new people; arts participatory projects have long been recognised as a support to these aims and as a route to understanding the place you live in and the encouragement of community spirit.

The purpose of the community engagement is to give local and interested people the opportunity to become partners in the creative process of;

Developing a theme.

Identifying sites for the artworks.

Making an artistic contribution to the project.

These would be the key objectives of the community programme we would develop.

Community engagement. *Welcome to Our Community.*

We would run art projects with local groups; residents of the development and nearby areas.

We would work with local schools and any other established groups where both dialogue and practical sessions could take place.

The art workshops would be creative, messy or neat, kite making, or printing, we would introduce processes which would be fun and rewarding.



Involving the Community.

From the set aside budget of 5% giving us about 10 days of contact time with people we would develop the themes to create work that would be incorporated into the final designs. For this project participants work would be recognised in the edge design of the Settles, the themed motif to the top of each one and the small birds on the large entrance work.

The encompassing theme for the community project would be; 'Welcome to Our Community'

We would also deliver clear presentations to the community about the proposed artworks as we developed the designs.



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The approach from the town centre gives the view of the entrance at the top of a rise which would provide an excellent site for an artwork from which to identify the entrance and set the theme for the art project. The backdrop for this work would be several large trees; mature specimens such as oak and horse chestnut have been left on the site and the design of the properties footprint and road layout has been made to accommodate these features.

The development benefits not only from these trees being within the design but also from it being adjacent to countryside to access for walking, play etc.

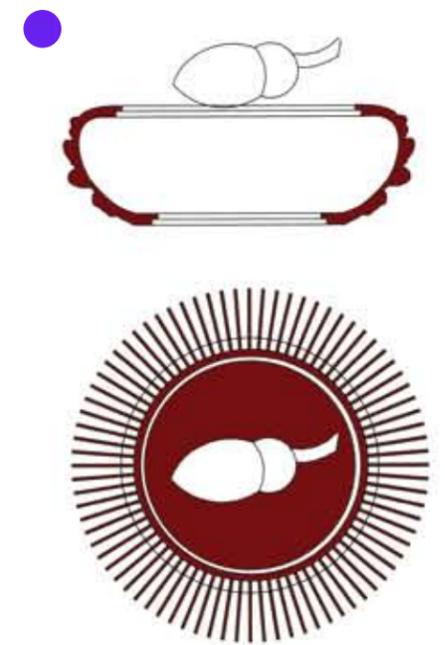
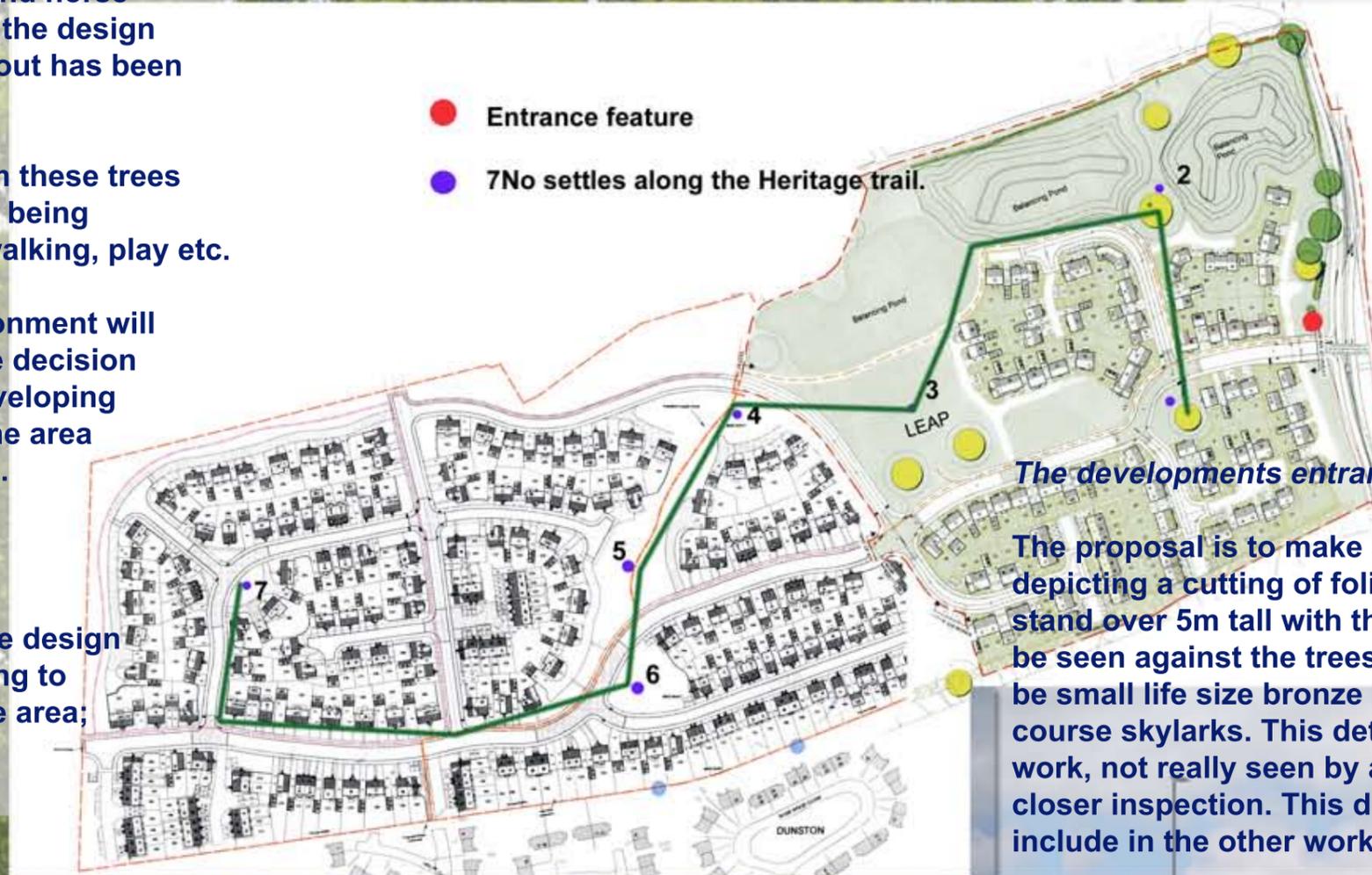
This closeness to nature and the environment will we believe be an important factor in the decision to live there; and we have looked to developing a theme of nature and the heritage of the area as a guide to the design of these works.

Themes and artworks.

The two themes we would bring into the design of the artworks would be nature referring to the site's locality, and the history of the area; agriculture, pottery, iron and coal.

The Artworks start at the entrance then continue along the green corridor creating a heritage trail.

- Entrance feature
- 7 No settles along the Heritage trail.



The developments entrance feature. ●

The proposal is to make a large work out of stainless steel depicting a cutting of foliage, Oak or Ash, this work would stand over 5m tall with the leaves being 2m long. This would be seen against the trees, another aspect of this work would be small life size bronze birds, sparrows, starlings, and of course skylarks. This detailing is a small play aspect of the work, not really seen by approaching vehicles but found on closer inspection. This duality is something that we would include in the other works.

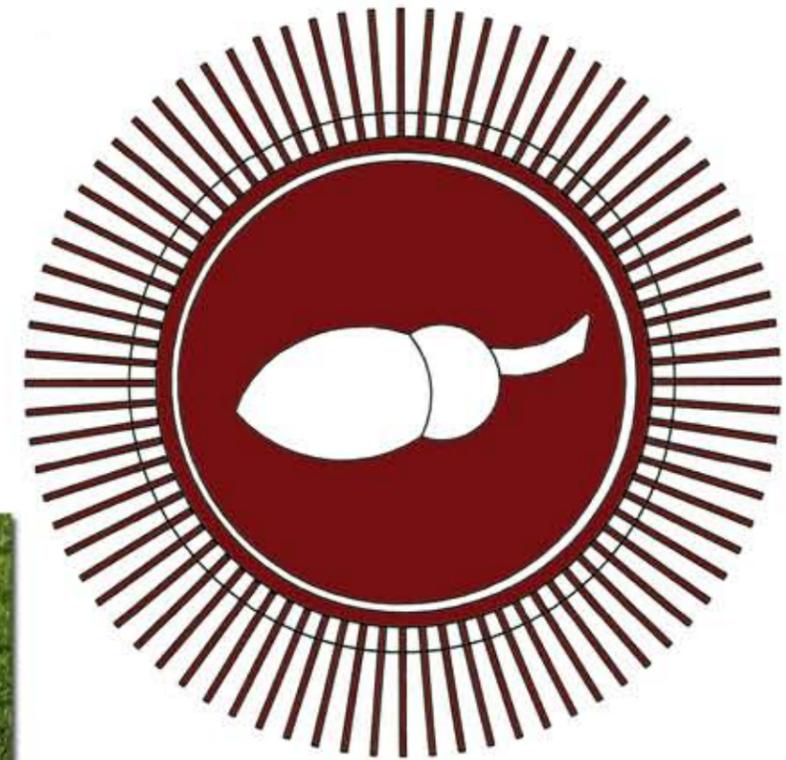
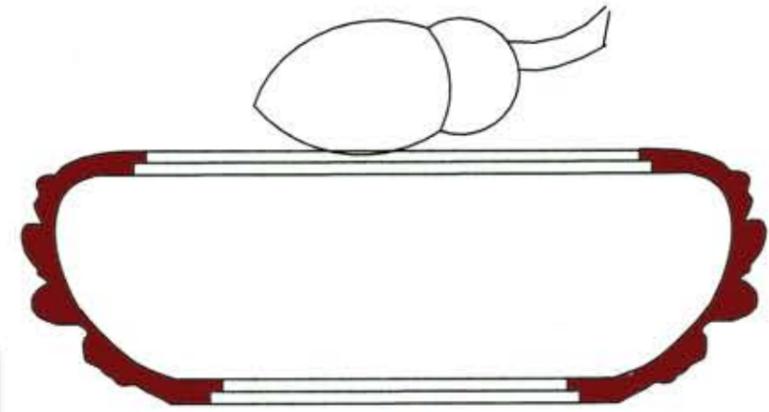
The seven settles. ●

The proposal for these works is to make low level works which could be sat on. These would be designed using a motif produced in the art community workshops based on the theme of designs from fruits, seeds or nuts found locally. From these motifs we would select one which would be repeated and put in a circular array to create a bulb like form. These works would have an image on their top surface which would relate to some historical aspect of the area. The material we would use for these works would be Corten steel. When weathered it would feel part of the landscape.



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Entrance Artwork.



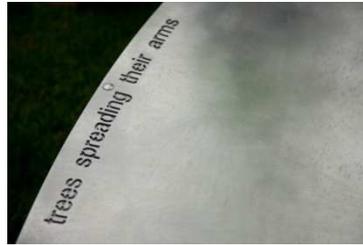
7No Settles

Each themed with a small sculptural motif; from a heritage locality source.



The large work to the entrance to the developemnt would be made out of Stainless steel with small bronze birds found in the foliage of the work. The image would be of a branch cutting of Oak or Ash. referencing the natural aspect of the site.

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The first priority for Dunston is to identify a theme which will create the narrative that will help to visually, unify the space. The theme will need to be quite flexible so that it can be used to engage people as the project develops and also so that the artwork that emerges from the theme can be unique to its specific location and incorporate a range of motifs. If possible I would envisage including some smaller, individual pieces through the site so that they orientate people through the space and begin to connect the new development with its locality. A theme that allows subtle and small interventions, which take people by surprise or have to be discovered, will also maintain interest and contribute to the enjoyment of the area.

A good example of such a project is the Watermead housing development at Thurmaston, Leicester, illustrated above. This is a mixed housing project developed by Metropolitan Housing Trust, in association with Charnwood Arts and Mansells PLC. The theme identified for the public art was the local environment and the established community worked with an Haiku poet, in various settings, to explore this theme and its impact on them. The resulting poetry was incorporated into the design of some of the pieces and all of the work has a thematic shape that broadly reflects water droplets, an important reflection of the local water meadows.

Sculpture and seating for the entrance to Witham School in Stainless steel with Nottinghamshire Oak



Ruston School, Lincoln, commissioned a series of pieces for their new school site. 'Welcome' (7) was designed to mark the entrance to the school specifically for students and visitors to walk through. The second piece (8) enhances a small courtyard where students can relax. Both are examples of designing 'human – scale' sculptures for specific spaces.



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- Having identified a unifying theme a series of designs will need to be developed for consideration. Each proposed piece will need to work in its specific context and particular consideration given to how 'protected' or exposed, the specific site is and how the piece might extend the use of the area, for example could a screen, seating or signage incorporate the theme, fit in the space and add to the enjoyment of the community spaces.
- I have been involved in many projects where 'street furniture' as well as sculptural pieces have been used to draw attention to buildings and their purpose or to enhance the environment for users of public space. For example, in Blackburn the local authority and Gleeson homes undertook a major re-development of housing in Bastwell - markers, seating and panels were designed with the local community for the site(1). Similarly, major thematic pieces have been developed for Newark town centre (2) and Birkenhead leisure centre (3).



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- For a major project of this scale I think it is important that the public art reflects the pride and high quality delivery that characterises the whole project and also helps to give the project a human scale. With this in mind the attention to detail for each piece of work, the high quality finish and the use of materials that work within the area are paramount.
- Stainless steel is a very low maintenance, high quality material – flexible in construction but very robust in situ. Its highly reflective properties mean that it changes with the seasons and throughout the day to continually present new views to those who see it on a regular basis. I also combine it with other materials or laser cut/etch it to provide detail in design.
- Some projects that we have completed that illustrate the quality and attention to detail of our work are Ruston and Witham Schools (4) and Nottingham Bio City(5).



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- In conclusion, my interest is in producing high quality work that reflects its specific environment and location and has meaning for its community of viewers.
- I can add value to the project with the experience I have of designing and making sculptural pieces in a public context for a wide variety of communities and environments, as illustrated below – entrance piece for ASDA, Greenhithe, Kent (8); Chuter Ede School (9) Cambourne new village centre, Cambridge (10) and new town square, Carterton
- For further information please visit my web site – www.richardthorntonsculpture.co.uk or contact me on 01522 703300
- or 07901 555286



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RICHARD THORNTON

CV / Professional Experience

- Successfully completed more than 40 public art projects for a variety of private, local authority and individual clients. Using skills in project management, negotiation, partnership working and liaison I have worked with arts agencies, local authorities, business and community groups as well as individual designers, private commissioners and architects.
- As a site specific sculptor I have produced commissioned work for a wide variety of environments/locations: rural, urban, regeneration and new build. I work with partners to ensure that the finished sculpture works within its environment, compliments the total project and has a positive impact for its community of viewers. I am always aware that public art must be sensitive to the local environment and achieving a successful commission requires a commitment to work as part of a team.
- As a skilled project manager for several projects I have experience of working as part of a multi-disciplinary team to develop and deliver public art projects with a value of up to £150,000; I have recruited and supported artists; organised and delivered workshop and consultation programmes and am experienced in presenting my ideas to project teams, communities and the press.
- Member of the Royal Society of Sculptors

Landmark sculptures for:

- Entrance sculpture for new headquarters for Karcher UK, Banbury
- 25 years celebration sculpture for West Midlands Air

Ambulance

- Entrance sculpture for Queen Elizabeth Hospital, Birmingham
- ASDA for the Thames Gateway
- Morrison's for Cambourne, Cambridge
- University of Bradford
- Cardiff Bay Arts Trust
- Nottinghamshire County Council for Nottingham Playhouse
- Priory School, Lincoln
- Chesterfield Borough Council for their technology centre
- Cutts Shier solicitors
- Wirral Borough Council for their leisure complex in Birkenhead cultural quarter
- Suffolk County Council for the Northgate Performing Arts Centre, Ipswich
- Joseph Ruston School, Lincoln
- BioCity, Nottingham in conjunction with Arts for Business
- Carterton (West Oxfordshire) Town Square

Architectural pieces for:

- Barratts at Weston Super Mare
- Schools Transform Project for five schools in Nottingham (Arts Council Lottery Funded)
- Sunninghill School in Bolton
- Bastwell for Blackburn with Darwen Borough Council and Gleeson Homes
- Chapel windows for Priory LSST, Lincoln
- Priestley Seat for Dewsbury Hospital Trust
- The Tannery, Leeds with Carey Jones architects, Kier group and Unite

- Thurmaston housing development, Leicester for Metropolitan Housing, Mansells builders and Franklin Ellis Architects
- **Community involvement** at Blackburn, Chesterfield, Cambridge, London, Leicester, Nottingham and Bradford, amongst others, through workshops and discussion.

Regeneration Projects at Bastwell, Birkenhead, Bolton and Nottingham, involved an in-put into the wider visual impact of the area.

Richard Thornton

May 2019

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Richard Thornton Sculpture

Artist's Statement and approach

- I design, make and manage the installation of, all of my public work. I prefer to directly make my pieces to ensure the quality of the work and I also find that this gives me the necessary flexibility to control costs and timing for the project. Crucially, it also enables me to build into my pieces longevity, safety and resilience appropriate to the environment in which they will be placed. I would expect my work to have a life of at least 50 years and to need minimum maintenance – visual inspection and power washing.
- I am particularly interested in using public art to create a sense of place and pride in familiar spaces.
- As a self-employed Public Artist/sculptor I hold all the appropriate levels of Public Liability and other insurances necessary to undertake public projects. I work with a small team of people, as appropriate, skilled in community work; project/budget management and fine art skills to ensure that we can meet the needs of complex projects.
- Currently based in the East Midlands but working across the UK I am available to work within your currently outlined project timetable with sufficient flexibility to meet your requirements as they develop.
- The materials I work with are flexible in construction but robust in their environment. Stainless steel, given its flexibility, reflectiveness and robustness would be the material that I would normally design in for a high-usage, relatively exposed site such as this however I would incorporate other materials, such as bronze or copper, for adding small details and producing smaller complimentary pieces that add interest and intrigue to the overall space. Etching or laser cutting the steel also adds detail.
- Paramount to my design approach would be to ensure that pieces are robust and have low maintenance needs; are safe for their intended use and resist vandalism.

The attached Powerpoint illustrates various aspects of my work relevant to your project:

Watermead, Thurmaston near Leicester

A new build mixed housing development - entrance piece, signage, wall pieces and seating

- All the work is derived from a single, simple shape to give a point of recognition and was located so as to integrate the artwork through the site
- Community workshops resulted in the text used on the seating

Blackburn with Darwen Housing development

A series of markers, seating and street furniture

- This major housing redevelopment has a high proportion of Muslim residents which the housing association wanted to promote a stronger sense of place and ownership

- Workshops were undertaken in a broad range of locations from the Mosque to the health centre to ensure that a broad range of residents were involved

Carterton Square, West Oxfordshire

- Focal point for a new housing development and community centre
- An elegant, up-right piece designed to be seen both by passing traffic and visitors to the shops and community facilities

New Town Square sculpture, Cambourne, Cambridge

- Major, new housing development in a rural location required a central focus for its new town centre
- Theme of flight developed because of local connections with the RAF and aircraft development
- Local community have chosen the sculpture as the focus for their Remembrance Day ceremonies

Birkenhead Leisure centre

- Entrance piece for the centre to reflect its activities
- A major town centre redevelopment, the sculpture had to be eye-catching but not too competitive with the adjoining Warner's cinema

Budget

Thurmaston and Blackburn with Darwen are the projects most similar to you own and cost £80,000 and £70,000 each in total (the full projects are not illustrated on the slides). The small-scale entrance sculptures for Witham and Ruston schools and Bio-City cost approximately £20,000 each. Design, making, liaison and transport/installation costs are included in these budgets.

My site specific work is always designed and made:

- with local, historical or environmental references
- to have a point of interest from wherever they are viewed and include elements that have impact for occasional viewers but maintain interest for those who view them regularly
- with its community of viewers in mind
- to meet planning requirements (a process I have knowledge of)
- to meet budget and timetable requirements

Richard Thornton



Title: Tree Stories, 2008
Forest Park, Hanley, Stoke on Trent.

Denis O Connor, Sculpture Works - Portfolio
Percent for Art Scheme, Skylarks Residential Development, Dunston, Chesterfield
[In conjunction with William Davis Homes and Chesterfield Borough Council]

Denis O'Connor - SCULPTURE WORKS
38-40 Northend
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Mobile 07919921410 07887 956332
Email sculptureworks@w3z.co.uk
www.sculptureworks.org.uk



1. Title: River Lines

Site: The Junction Theatre, Goole.

Initial Date 2010 -2012 (extended element of the screens 2018)

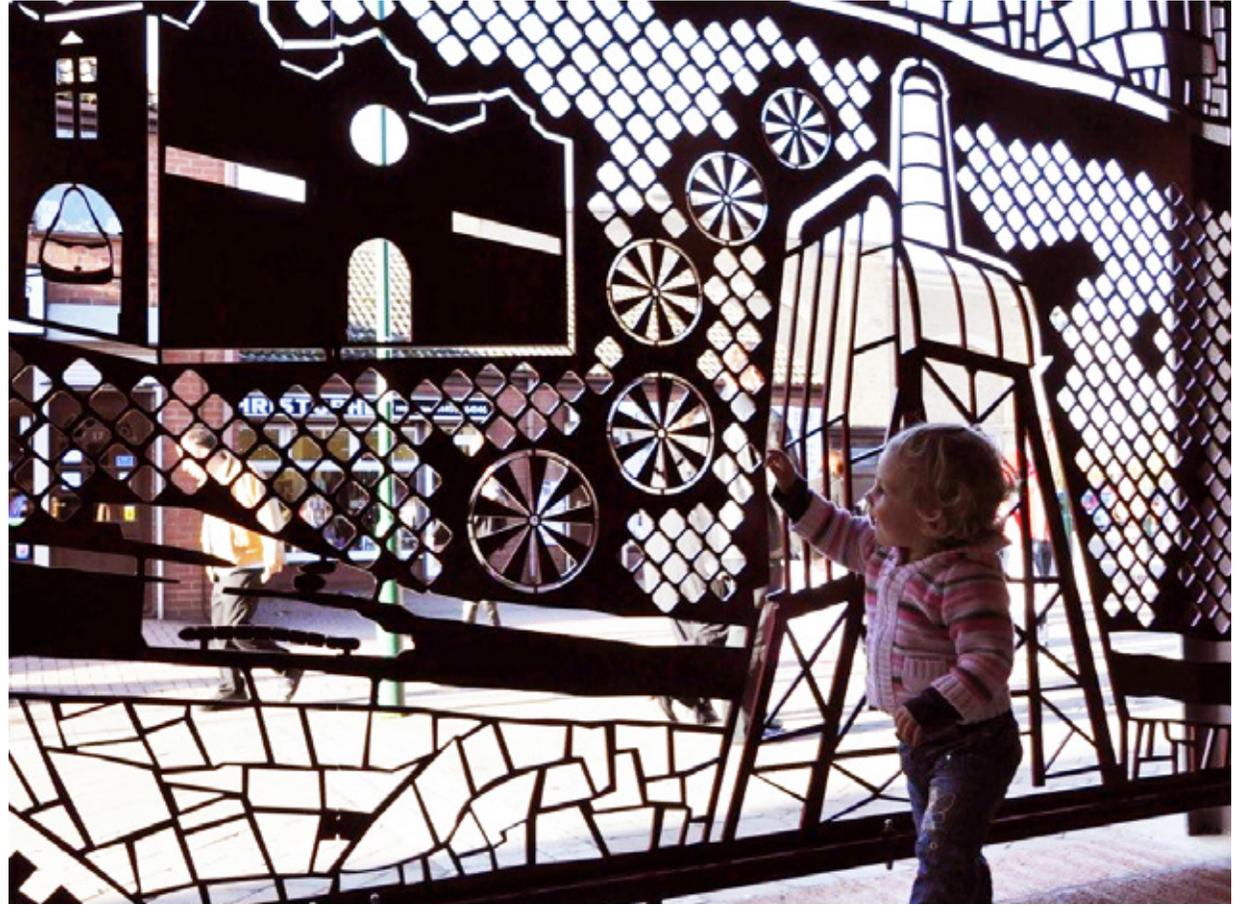
Materials: Screens Powder Coated Mild Steel,

Floor piece stainless steel with bronze insets.

Client: Goole Town Council/ Buschow Henley Architects/Heritage Lottery Fund



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Title: River Lines
Site: The Junction Theatre, Goole
Initial Date 2010 -2012
Materials: Screens Powder Coated Mild Steel
Floor piece stainless steel with bronze insets



2. Title: Fossil
Site: Schunthorpe Museum, Scunthorpe
Date 2005
Materials: Stainless Steel
Client, Lincolnshire County Council



3. Title: Fern Fragments
Site: Hodgkin Park, Newcastle
Date: 2013
Materials: Corten Steel
Screen: Dimensions: Ht 3mts x Lt 15mts
Client: Newcastle City Council



4. Title Propellor
Site; Morrisons Food store, Speke, Liverpool
Date; 2008
Material; Stainless Steel
Client; S M C Gower Architects



5. Title: Direction 2
Site: Prestatyn Railway Station
Date: 2008
Materials: Stainless Steel
Client: National Rail Network, Prestatyn Town Council



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6. Title: Factory Memoirs
Site; Robinson Special Packaging Company, Chesterfield
Date; 2000
Material; Mild Steel Powder coated
Client; Robinson Special Packaging Company, Chesterfield Borough Council



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7.Title: Foliage Fragments
Site; Sinfin, Derby
Date; 1999
Material; Mild Steel, Powder coated
Client; Derby City Council





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8.Title: Fables
Site; Royal Mail Buildings, Chesterfield
Date; 1997
Material; Mild Steel Powder coated
Client; Pervril Securities and Chesterfield Borough Council





9. Title: Foliage Fragments
Site: Asda Foodstore, Sinfon, Derby
Date: 2003
Material: Stainless Steel
Client: Derby City Council



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10. Title; Lost Foliage
Site; Sinfin, Derby
Date; 1999
Material; Stainless Steel
Client; Derby City Council



11. Title; Football Stories
Site; Baseball Ground, Derby
Date; 2009
Material; Stainless Steel
Client; Strata Homes



12. Title: Distant Travellers
Site: Keele By-pass
Contract Period: 1993
Materials: Mild Steel Painted.
Client: Staffordshire County Council

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