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Harlow Town Centre North Public Art Strategy: Integration of sculpture into the development

Authored by: Roman Vasseur, Lead Artist and
Andrew Hunter, Public Art Team, Essex County Council

On the instructions of Harlow Renaissance and Essex County Council

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Contents	Page
1 Introduction	2
2 Policy Framework	2
3 Context	3
3.1 Harlow's continuing dialogue with sculpture	4
3.2 An experiment in commissioning - Art and the New Town	5
3.3 What do we mean by sculpture?	6
3.4 Inventory of the existing sculpture collection	6
3.5 Provision for the visual arts in Harlow	7
4 Outputs	7
4.1 Core strategy	7
4.2 Team composition, stages of work and brief	8
4.3 Sample budget	10
4.4 Finance and percent for art	11
4.5 Supporting outreach programme	12
5 Summary and Conclusion	13
6 Appendices	14
1. Inventory of Harlow Town Centre Sculptures	14
2. Examples of Combined Sculpture and Landscape Schemes	17
2.1 Islington Green War Memorial	17
2.2 Stortorget, Kalmar, Sweden.	21
2.3 Shell Research and Technology Centre in Thornton, UK	23
3. Example of Outreach programme: Independent State	24

1 Introduction

This document aims to set out a workable Strategy for the delivery of art in the public realm of Harlow Town Centre North (HTCN). It is intended that the strategy should be incorporated into the Masterplan due for submission to the planning authority in 2010.

The document is a product of a partnership of Harlow Council, Harlow Renaissance and Essex County Council who engaged Roman Vasseur as Lead Artist for the regeneration of Harlow Town Centre North in September 2007. His appointment is one of a number of public art projects sponsored by Essex County Council under the banner 'Genius Loci' or 'Spirit of Place' that integrate art into new-build schools, highways and regeneration schemes with the aim of enriching the built environment of Essex. The Public Art team of Essex County Council manages this programme and has assisted in the preparation of this document.

The Lead Artist's work has been managed by a specially constituted group representing Harlow Renaissance, Harlow Council, Harlow Art Trust, Harlow Civic Society and ECC – The Harlow Art Strategy Group. This group has proved an invaluable forum for discussion of public art in the town and will continue to meet and oversee delivery of this Strategy.

The Lead Artist has worked closely with the partnership to research the origins and current expression of art in the public realm in Harlow to ensure that an informed and meaningful interpretation of the art and design legacy of the town is integrated into the redevelopment of Town Centre North. His brief included participation in the selection of the Developer team and he has worked with all the principal stakeholders during the masterplanning process.

As part of his engagement with the town the Lead Artist curated a programme of temporary exhibitions and events. Activity centred on the 'Harlow Temple of Utopias'

a gallery in an adapted shipping container temporarily installed in Market Square in November and December 2009. It combined specially commissioned works by nationally significant artists with community projects and public talks. It drew in a wide audience both of Harlow people and those interested in the arts from elsewhere and demonstrated the viability of an ambitious commissioning programme for the town.

2 Policy Framework

It is increasingly recognised that the arts and culture can play a leading role in contributing to the Sustainable Communities agenda, with the "social and cultural" dimension identified as one of the seven key components in its conception and implementation (The Egan Review: Skills for Sustainable Communities). National, regional and local policies all point in the same direction: the provision of Culture, interpreted broadly, is an essential element in the planning and delivery of sustainable development. For example 'A Better Life' produced by Living East (revised 2008) states: "Our vision is to put culture at the core of the region's life for every resident and visitor, regardless of their location and background." and "to deal with the challenges of growth through culture we advocate integrating culture with planning"

This strategy focuses on Public Art, only one area of the spectrum of activity labelled as Culture. However we believed that the approach we set out for the development of Town Centre North will help to create an environment in which other cultural activity can flourish, in particular street performance and music.

The Developer's Brief (January 2008) sets out principals to be incorporated into a Public Art Strategy which flow from Living East's 'A Better Life' and from the Replacement Harlow Local Plan (Harlow Council, July 2006)

This strategy specifically addresses:

- The retention and enhancement of art and design features in the areas being developed with new improved settings
- The acquisition of new additional artworks
- Efforts to improve the visual quality of the town via the visual arts is to be supported through a percent for art strategy
- The employment of suitable units in the town centre by local arts groups and societies.

The Local Plan states that 'Efforts to improve the visual quality of the town by the provision of sculptures, murals, street decoration etc. are to be supported. Particularly through "Percent for Art" schemes, whereby developers are required to put aside a percentage of the construction cost of a scheme to improve the aesthetic quality of the development. L15 'Public art through "percentage for art" and other schemes will be expected to be provided as part of development.'

This approach is supported by Essex County Council's policy on public art (2000) which states that the Council 'will encourage the provision of new works of visual art and craft as an integral part of all building projects and environmental improvement schemes, public or private, within the County.' The Council has set an example and implements a 'percent for art' policy with respect to its own capital projects. The Cabinet made the decision in 2002 that 'Up to 1% of the finances of all Essex County Council projects is to be for public art. This will be implemented in relation to the 2004/5 capital programme onwards...'

Arts Council England also promotes 'percent for art' and in addition it recognises 'the ways in which visual artists contribute to sustainable communities, particularly in the areas of education, health and criminal justice where access to high quality visual art and architecture can make a demonstrable difference.

Spaces for artists to live and work in our cities and in rural communities have a social as well as economic value.' (Visual Arts Policy 2006) In Harlow, a scheme is already under development, informed by the work of the Lead Artist, for the interim use of vacant retail space in the Town Centre as affordable workspaces for artists. At the time of writing, funding is being sought from Arts Council England to enhance the scheme. It is envisaged that once the scheme is operational the studios and the artists who occupy them will be a valuable resource as a focus for community engagement. The education and outreach strand of the Public Art Strategy is likely to benefit from this initiative.

Harlow Civic Society aims to encourage, amongst other things, the best in new development in Harlow whilst also promoting the appreciation and conservation of the heritage of Harlow. The society has informed the formulation of this strategy as a member of the Harlow Arts Strategy Group and through separate consultation with the Lead Artist.

The majority of the existing sculpture collection is owned by Harlow Art Trust who have been consulted in the preparation of this strategy. The Trust's full cooperation will be needed in the implementation of this strategy. Its objectives include the acquisition and upkeep of works of art for exhibition in public spaces in Harlow although current capacity allows for only a limited programme of new commissions. Recently an offshoot of the Art Trust was established - The Friends of Harlow Sculpture Collection - which engages in fundraising and runs a programme of events. They are a dynamic group of around eighty individuals who will be a valuable partner in the delivery of the Public Art Strategy. Likewise the Harlow Arts Council, which has a wider remit, extending into the performing arts and music, represents a cross section of the town and is a valuable resource.

3 Context

3.1 Harlow's continuing dialogue with sculpture

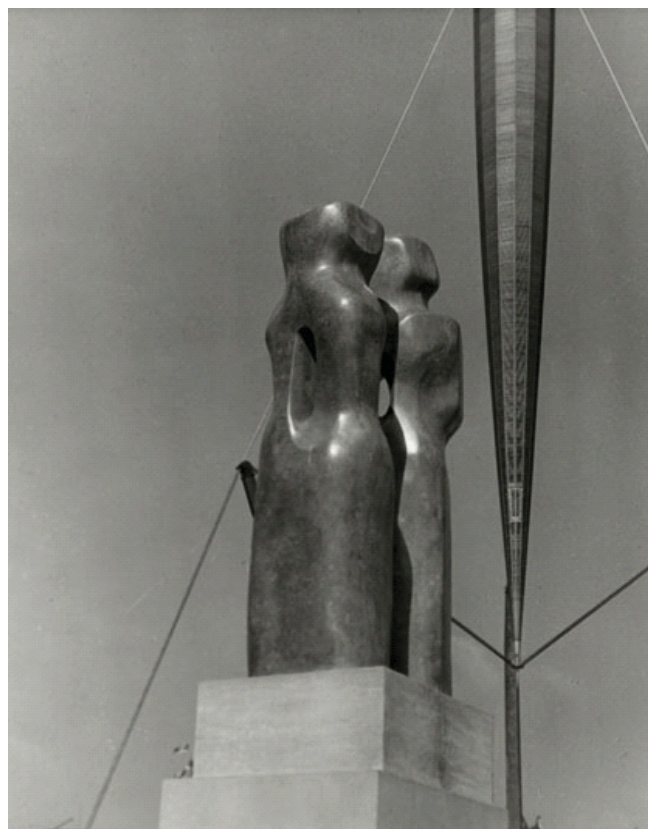
Sir Frederick Gibberd, Harlow's master planner and chief architect, was passionately committed to the idea that all citizens should be given free access to works of contemporary art. He designed the town environment with this in mind and as part of this endeavour the newly created Harlow Art Trust acquired works from both established and lesser-known sculptors.

In the wake of the Festival of Britain, which propagated a wave of interest in art and architecture, sculpture became a defining element in Harlow's vision of a democratic settlement. Sir Kenneth Clark, then Chairman of the Arts Council of Great Britain, on unveiling Henry Moore's Family Group in 1956, congratulated Harlow 'on behalf of all those who believed in civilization - for maintaining the great tradition of urban civilization in making a work of art a focal centre of a new town.'

Clark and Gibberd were ahead of their time in understanding how art and development might become co-dependent. Gibberd observed in the 1973 guide to the sculpture collection "The Harlow collection stands as a testimonial to the resurgent taste for plastic art." A taste that Gibberd noticed was led by Britain and which continues to be led by this country today.

Although Harlow pioneered this approach, the lack of investment in the town in recent times has led to a decline in the eyes of visitors. A strong case exists for Harlow to re-establish a pioneering role for the 'plastic arts' through the reassessment of its current collection. This process gained momentum in March 2009 when Harlow Council approved a proposal made by Harlow Art Trust to rebrand Harlow as 'Harlow Sculpture Town'. The strategy presented in this document seeks to build on this aspiration so that it is carried forward and embedded in the development of Town Centre North.

Recent exhibitions by contemporary artists at public galleries and museums including Tate Britain have demonstrated a wish to re-evaluate sculpture of the post war period. Both producers and audiences realise that some of the concerns of this period have become relevant today and are ready to see this work presented afresh. A proposal put forward by the town of Worthing to reconstruct the famous Skylon from the Festival of Britain for its sixtieth anniversary is evidence of this enthusiasm. (Other towns are competing for the honour.) Harlow is well placed to benefit from this zeitgeist and is in a position to lead rather than follow the trend.



Barbara Hepworth's *Contrapuntal Forms*, now located at Glebelands in Harlow, seen here in 1951 at the Festival of Britain with the Skylon in the background

3.2 An experiment in commissioning - Art and the New Town



Harlow Temple of Utopias, Market Square, 2009

In 2008 a temporary art and design commission in Market Square curated by the Lead Artists demonstrated the ability of a high quality artwork to re-present the visionary nature of the town's origins. The 'Harlow Temple of Utopias', sited in the Market Square from October to December 2009, took the form of a shipping container entirely enveloped in an elaborate painted scheme representing an idealised vision of the architecture of Harlow. The interior of the container was fitted out to form a clean white space in which a series of short exhibitions on the theme of Harlow were exhibited to the public. Although temporary, it can be seen as a conceptual prototype for the permanent constructions proposed in section 4.

The 'Art and the New Town' programme, centred on the Temple, engaged diverse audiences and stimulated discussion of the past and present place of art in the built environment of Harlow. It was notable that the artwork on the Temple was not vandalised, although exposed unprotected in

a public space for three months. The work is now strongly identified with the town and suggests that the New Town vision and unique identity of Harlow continues to resonate when given an appropriate expression.

Art and the New Town focused conversations that the Lead Artist was already engaged in with organisations and individuals. Three related issues were expressed over plans for the Town Centre North development.

- The persistent call for a significant town square or spaces that establish a distinct identity.
- The demand that the inclusion of the visual arts is clearly evident in the designs.
- The importance of imaginative landscape design in re-connecting the town centre with the town as a whole.

These concerns have informed the strategy of providing sites for art and design commissions where the town's defining elements are concentrated and clearly identifiable, expressed in detail in section 4.

'Art and the New Town' also demonstrated that visual art related events can attract visitors to Harlow, including residents of Harlow who do not regularly use the town centre. The programme also secured advocates for Harlow nationwide, building on the legacy of Harlow's identification with the visual arts. Further initiatives in this vein would encourage a graduate class to remain and work in a town that they understand to be innovative and visionary. With this in mind, a project is currently underway to establish temporary studio space and a gallery or project space in vacant retail premises in the town centre. Experience studio provider ACAVA has been appointed to implement this scheme, with the aim of it being self sustainable after initial set-up costs have been covered. Arts Council England is interested

Art and design commissions can therefore answer the call for signature town centre spaces, encourage greater footfall from visitors and enhance the environment for residents. The sculptures are a constant to other, more fluid, cultural developments in the town and provide the focus, as set out in section 4, for bringing landscape and new art together in a meaningful fashion.

3.3 What do we mean by Sculpture?

The majority of the existing works in the Harlow Sculpture Collection are made of bronze or stone and stand upright on a plinth. They are typical of the post-war period when the debate over figuration and abstraction was raging. Very broadly speaking, since the end of the 1950's, sculpture has attempted to 'get off the plinth' and has become more diffuse in its ambitions and material outcomes. Artists have, for example, chosen to construct rather than carve and model artworks. Public sculpture has continued to employ abstraction and figuration to varying degrees and has tended to address its architectural setting both in terms of scale and design. Monumental works by Richard Serra, Anthony Gormley and Anish Kapoor serve as examples here. The practice of sculpture has also sought to question the idea of permanence and more actively engage audiences, for example in Jeremy Deller's recent 'Processions' project for the Manchester International Festival.

Our proposed strategy seeks to re-validate the existing sculpture collection while at the same time admitting any of the above approaches in the commissioning of new work. We do not wish to proscribe what can and cannot be considered as sculpture.

3.4 Inventory of the Existing Sculpture Collection

Up to sixteen out of approximately twenty five art works currently sited in the town centre are likely to be effected by the Town Centre North development. See Appendix 1 for a full inventory.

The works affected includes Ralph Brown's Meat Porters which is a Grade II listed monument one of only eighteen 20th century sculptures currently listed. The size and material of the works concerned is varied and will take considerable work to re-site. For example the approximate figure given by the Art Trust for moving, storing and re-siting The Meat Porters is £10,000.

The collection contains several works by artists with an international profile such as Rodin, Hepworth and Moore and represents a very valuable asset for the town.

By 1973, Harlow had 27 works of sculpture on public sites around the town. Currently, the Visit Harlow website lists over 60 works of sculpture. The Trust continues to commission new works but does not have funding for full time staff or extensive fundraising.

In addition to the sculpture collection is the Gibberd Gallery housed on the first floor of the Civic Centre and open to the public on weekdays and occasionally on Saturday. The gallery has a permanent display of Sir Frederick Gibberd's collection of British watercolours and drawings as well as a programme of temporary exhibitions and workshops.

3.5 Provision for the Visual Arts in Harlow

Provision for the administration and funding of the visual arts in Harlow has decreased over recent years and whilst the arts are seen by Harlow Council as a constituent part of both its legacy and development the mechanism to deliver a 'step change' in arts provision is not yet in place. The post of Arts Development Officer has recently been reduced from full to part time. The Arts Strategy Group is intended to be a step towards seeking workable structures for developing a visual arts ecology and audiences for the visual arts. The other significant development is the commissioning of an experienced studio provider to establish the viability of employing empty units in the town centre as temporary studio and gallery provision. This strategy seeks to provide the circumstances for this 'step change' in arts provision to happen in tandem with the development of a structure that can build on the Sculpture Town initiative.

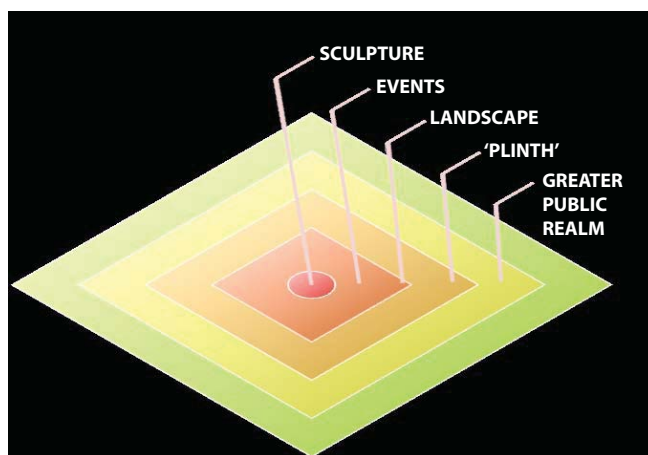
4 Outputs

4.1 Core strategy

This strategy aims to integrate three related outputs: it provides a mechanism for revaluing the existing Harlow Sculpture Collection through the commissioning of new work; it ensures that imaginative landscaping and green space will be a feature of the development; and it provides a flexible space as a focus for street performance, music and future Sculpture Town initiatives. All three outputs build on the founding vision and subsequent cultural development of Harlow. The strategy seeks to ensure that these strengths are reaffirmed as the town expands and develops. Our proposal is that a number of modular 'landscape events' are developed across the new public realm as the eleven phases are planned and built out.

These 'landscape events' are conceived literally and metaphorically as 'plinths' for the sculpture collection, for new sculpture and as podiums for a range of attractions that take place in their expansive settings. The term 'plinth' refers to both the structure the sculpture sits upon and a clearly defined site immediately around this structure that acts as a flexible space for these events. We have assumed for our costings that one of these 'plinths' has a site area of a nominal 1,000 m² or 25m by 40m. However the actual number, distribution and site area of the plinths is to be determined as the first stage of this strategy.

This approach could equally be applied to sites and sculptures across Harlow Town. It anticipates the potential for a future programme of sculpture-related events in the town that exploits the Sculpture Town initiative. The size and number of these 'plinths' is dependent primarily on final budgets for public realm and percent for art. The following diagrams illustrate the central concept, the possible locations and possible number of sites throughout the greater public realm. We will suggest how many of these commissions can take place later in this document in the section Finance and percent for art.



4.2 Team composition, stages of work and brief

Essential to this strategy is an agreement by the developer partners for the current landscape architects to participate in a design and planning process that will enable this approach to be delivered. Three examples of successful schemes involving an 'art and landscape' collaboration are given in Appendix 2. These are Islington Green War Memorial, London; Kalmar Town Square, Sweden; and Shell Research and Technology Centre, Thornton, near Manchester. Cost implications are attached to this aspect of the work and outlined in the indicative budgets later in this section. This cost should be balanced with the overall cost of landscaping design, once this is established.

We identify the Landscape Architect as the best project manager of the art elements of this work and we would anticipate that an employee of the firm is assigned to the work in both the pre and post planning submission stages. Examples of best practice with regard to art and landscaping projects elsewhere in the UK has proven that a high quality outcome can be ensured where a landscape architect is committed to this form of integrated approach and oversees its project management.

This agreement would need to be followed by the appointment of a curator to work alongside the scheme's landscape architect as a team. The curator and landscape architect would work to a single brief, with two objectives, reporting in the first instance to both the Masterplanner and the Art Strategy Group.

The role of the curator is to work as both administrator of the project and to plan the overall disposition of all of the 'plinths' across the eleven phases of the re-development. The curator and landscape architect would be required to work directly with the masterplanner and the Arts

Strategy Group (in particular the Art Trust). This overall planning stage would work within agreed budgets determined by a percent for art allocation from the total scheme cost.

This team would produce an outline plan for an overall arrangement of 'plinths' across the whole of the development area. This plan would develop as part of the overall design for the public realm and would identify, in consultation with Harlow Art Trust, how the existing sculpture collection (works directly affected by the development and possibly others) would be re-sited in the town centre. The plan would also include designation of sites for new sculptural commissions and the potential to integrate works borrowed from other collections on short or medium term loan

This team with the Arts Strategy Group will appoint an artist who would be commissioned to produce concepts and a detailed design of the 'plinth' located in phase one of the development. This would involve the design of the central plinth, embodying fresh artistic concepts relating to the sculpture selected for display, and the co-design, with the scheme's landscape architect, of a defined landscaped area surrounding the structure. The planning for all phases can overlap and be informed by detailed design for the plinth in Phase 1.

Depending on the time scale for realising the eleven phases of the development a different artist can be commissioned for each 'plinth' or the same artist retained for the duration of the project. Without details of the phasing of the work we cannot recommend which of the two approaches is adopted. We do however recommend that the same curator is contracted for the duration of the project with the possibility of breaks in the contract to accommodate the pace of the development.

The work of designing and implementing the plinth in phase one is carried out by the artist, the curator and the Landscape Architects under a separate but related contract to that employed for the overall public realm design. The contract itself would require this team to work to a combined brief and invoice only when each stage of the joint work was delivered and signed off. This arrangement would ensure that the design work is embedded in the delivery of the public realm. A similar arrangement was used at Islington Green (see appendix 2) and resulted in the successful delivery of a highly complex and publicly sensitive project.

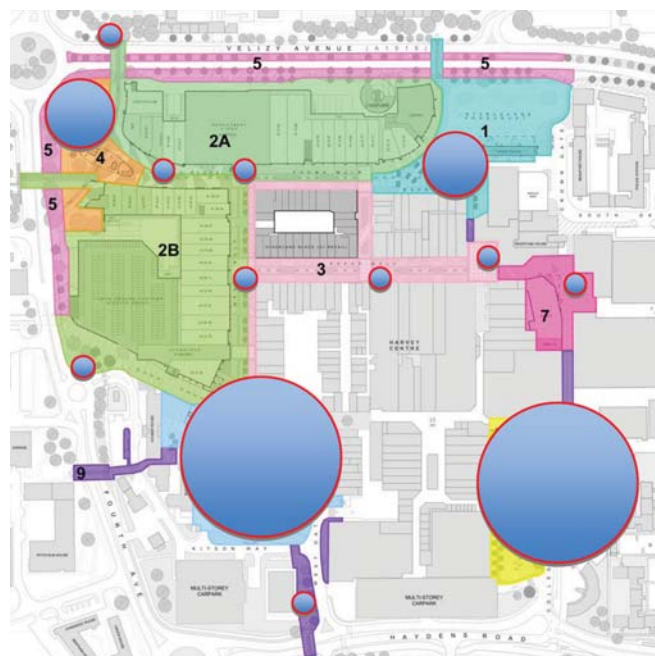
Based on best practice, for example, in the Islington Green scheme, a fabricator or fabricators outside of the main contractor arrangement would need to be procured. We would expect these separate contractors to be project managed by the landscape architect working with the artist and the curator.

An initial period of at least three months is required (if the position is advertised) to select and contract the curator, with the work of recruiting an artist for phase one happening shortly after. The time required for this process could be reduced if a suitable candidate can be identified without advertising. The recruitment process should be coordinated by an independent commissioning agency and an indicative fee of £5000 is included in the budget. Representatives of the Arts Strategy group, the Landscape Architects and Masterplanner would be included in the selection process.

Candidates for the position of Curator would require a knowledge of post war sculpture, a proven track record of Public Art commissioning and experience of outreach and education programming. It is desirable that they would have a working knowledge of the region or ties with regional visual arts organisations.

The curator, in consultation with the Art Strategy Group would select the artist to work on the first plinth. The artist would require a proven track record of carrying out large scale commissions, a practice that addresses design and architecture and a national or international profile. It is desirable that they would have a knowledge of post war sculpture and experience of working within large scale developments.

 Suggested location of the 'Plinths'



4.3 Sample Budget

This budget includes development of a 'master-plan' for the integration of sculpture through all phases of the development. It also includes design and construction costs for incorporating sculpture into phase 1. Figures are indicative only and will be adjusted as the detailed scope of the work is developed. The construction costs assume a nominal landscaped site area of 1000m²

Additional cost of variations:

The following are variations to the proposed approach and can become elements within the overall plan. A prerequisite of each is the commissioning of an artist to co-design the 'plinth' where the works are sited.

1. Purchase of new acquisition for Harlow Sculpture Collection

Additional cost: £10,000 - £1.5m range depending on the sculpture.

2. Loan of a sculpture to Harlow Sculpture Collection (with option to purchase)

Additional cost: £6,000 per annum upwards from Cass Sculpture Collection. Auction Houses and private galleries should also be approached. Loans without a fee attached are offered by the Arts Council and the Henry Moore Foundation, but with no option to buy.

3. Commission of a new site-specific sculpture

Additional cost: £50,000 - £150,000 or more, depending on artist and scale of commission

Development of masterplan for all 'plinths' across the development (around 11 'plinths' in total)

Recruitment and contracting of Curator (agency fees)	5,000
Curator fee	10,000
Landscape architect fee	5,000
Public Exhibition of Concepts (photography, design and production)	2,000
Subtotal	22,000

Design and Production of first 'Plinth' for Phase 1 of development

Concept and detailed design (artist fee)	10,000
Curator fee (including overseeing appointment of artist)	5,000
Assistance with detailed design (landscape architect fee)	5,000
Construction costs for 'Plinth' element	40,000
Construction costs of surrounding landscaped public realm	50,000
Removal, storage and re-siting of one work from the sculpture collection	10,000
Subtotal	120,000

Contingency	24,000
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TOTAL	166,000
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4.4 Financing and percent for Art

The current HTCEN forecast for construction costs is £161 million with an overall value for the development estimated at £300 million (figures as of 12/11/09). The original development brief for HTCEN requested that amongst other considerations in relation to the arts: 'Efforts to improve the visual quality of the town via the visual arts is to be supported through a percent for art strategy.' Calculated as one percent of construction costs prior to VAT this provides a guide figure of £1,610,000 towards the art content of the development although additional avenues of funding should be sought to enhance this provision under a 106 mechanism or similar. This proposal is affordable within these guidelines.

The figures employed in this proposal are based on the actual costs of a comparable combined landscape and sculpture commission and are indicative, not definitive. Actual figures for projected expenditure on the public realm of HTCEN are not available at the time of writing (November 2009).

Using the approach proposed in this document approximately eleven of the landscape 'events' or 'plinths' described could be commissioned as part of the scheme, or fewer if additional sculpture is commissioned or purchased as part of the overall plan. We would anticipate a modest cost saving on later phases as procurement and project management issues are streamlined. The eventual overall scheme of plinths across the development will be determined by the appointed curator working within available budgets, which are not available at the time of writing.

4.5 Supporting Outreach Programme

It is strongly advised that artists are commissioned to make a body of work at the start of the commissioning programme, as part of a process

of raising awareness, consultancy and encouraging a sense of ownership of the ongoing process. This can include work with local schools and the many thriving performing arts and music groups in the town.

Appendix 3 gives an example of an outreach programme in Frome, Somerset, that employed local music initiatives and blacksmiths to come together as part of a community sculpture project. Entitled Voice | Hand | Hammer | Fire, and created by internationally renowned artist Matt Stokes, the work was intended as a monument dedicated to Frome's music scene. It harked back to the period (early 20th century) when statues left the Singers workshops in Frome. A focal point of the project was a 'forge-in' weekend, where the sculptor used the traditional skills of the smithy, alongside live music from local bands. The sculpture was then paraded as part of Frome's annual carnival before being considered as a permanent exhibit in the town. The two themes of music and sculpture are pertinent to Harlow and a similar curatorial approach could be adopted for the proposed education and outreach project.

This aspect of the work could be enhanced by a separate grant from arts funding organisations with a focus on connecting with people from all sectors of the community. A publication could be produced to document this work and act as a tool for future outreach and publicity initiatives.

The current initiative to create temporary studio provision and a gallery in vacant units in the town centre could provide both a headquarter and a core organisation able to assist in the delivery of the above programme of work. We also envisage that, were this pilot scheme to grow, it would seek to act as a place where the visual and performing arts could converge in jointly initiated events. This would result, as it has done elsewhere in the UK, in a sharing of audiences and subsequent enriching of both art forms through their joint presentation.



Harlow band The Playground Heroes with Henry Moore sculpture

Expenditure on Education and Outreach Programme

Artists Fees

Artist doing community sculpture and music project 15 days @ 250/day	3,750
Sculpture technician assisting community project 10 days @ 200/day	2,000
Artist doing school workshops 8 days @ 250/day	2,000

Materials and installation costs

Materials for community sculpture and music project	3,000
Materials for school workshops	1,000

Project management of Programme

6 days @ 250 per day	1,500
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TOTAL	£13,250
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5 Summary and Conclusion

This proposal presents a workable procedure, including outline costs and a mechanism for integrating existing sculpture into the regeneration of Harlow Town Centre North and placing it at the centre of a design approach. The core of the strategy is the creation of extended 'Plinths' for the existing sculpture collection that incorporate fresh artistic input into their design and landscaping and provides a focus for cultural events in the public realm.

It builds on the previous work of the art strategy group and points to the next stage of work to be carried out by the developers under the percent for art principal. This will affirm the town's identity as 'Sculpture Town' enhance the quality of the built environment and provide continuity with the founding vision of Harlow. It will seek, where possible, to address the town centre as a whole and exploit the potential of the sculpture collection to make the public realm cohere. The strategy understands the potential to fully realise aspects of the Gibberd vision and thereby excavate that vision of the future for a 21st Century audience.

The indicative cost of implementing this strategy up to and including the delivery of phase one of the development is £200,000. This includes £22,000 towards developing an overall plan for the treatment of sculpture throughout all phases of the development, £120,000 for the implementation of phase 1 and £13,000 for an education and outreach programme.

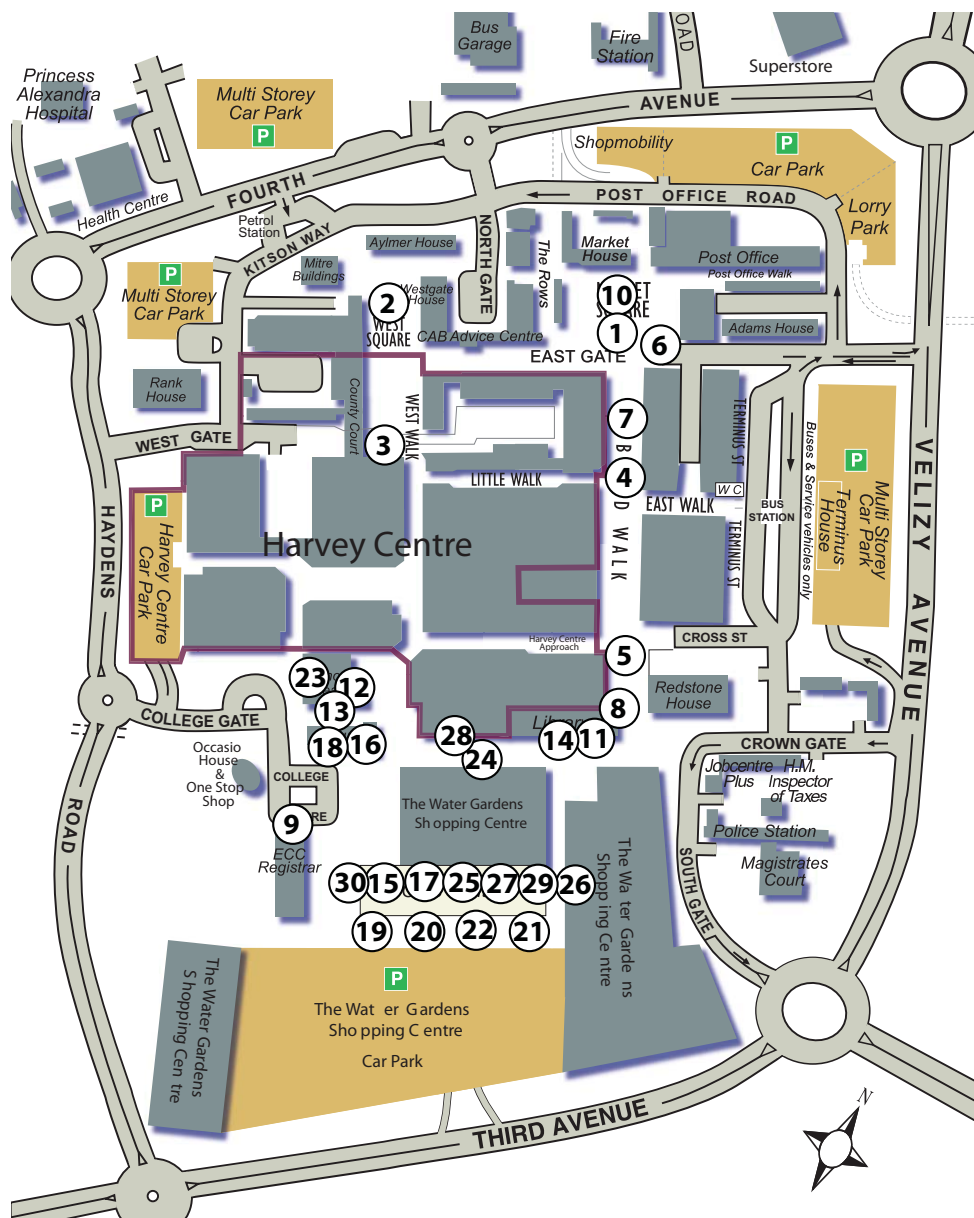
We strongly recommend that this proposed strategy is adopted by the development team so that the work described can from this point onwards be embedded in the development processes. We recommend that a member of the developer team joins the Harlow Art Strategy Group to ensure clear communication as the strategy develops.

The initial actions required to implement this strategy are:

1. Finalise the percent for art budget for the development
2. Appoint a team responsible for delivering the strategy
3. Prepare a brief for the curator
4. Recruit the curator and then the artist

6 Appendix 1

Inventory of Harlow Town Centre Sculpture



- | | | |
|---|---------------------------|---|
| 1 The Meat Porters | 11 Cat | 21 Bronze Cross |
| 2 Still Life | 12 Lesley Souths | 22 Eve |
| 3 Portrait Figure | 13 Buster Keaton | 23 High Flying |
| 4 Obelisk | 14 Embroidery Mural | 24 Heraldic Panel |
| 5 Trigon | 15 Family Group | 25 Ecstasy |
| 6 Adams Clock | 16 Risen Christ at Emmaus | 26 Relief |
| 7 Vertex | 17 Physical Energy | 27 Portrait Bust- Sir Frederick Gibberd |
| 8 Returning from Work | 18 Madonna and Child | 28 Wooden Mural |
| 9 The Philosopher | 19 Boar | 29 City |
| 10 Slate panel to the opening of the Market in 1956 | 20 Bird | 30 Cat |

Harlow Town Centre North Public Art Strategy

Inventory of Harlow Town Centre Sculpture Art works likely to be affected by the development include:

1 The Meat Porters
Ralph Brown
2.1m
Bronze
Market Square
HAT



8 Returning from Work
Cal Heinz Muller
0.5m
Bronze cast
Outside central library entrance
HAT



2 Still Life
Fred Watson
1.83x2.6x1.27m
Springwell stone carved
Westgate
HAT



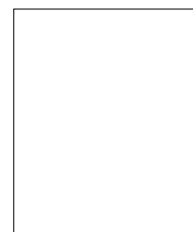
9 The Philosopher
-
-
Fibreglass
College Square
ECC



3 Portrait Figure
F.E. McWilliam
-
Bronze
West Walk
HAT



10 Slate panel to the opening of the Market in 1956
-
-
Market Square
-



4 Obelisk
Frederick Gibberd
7.26m
Concrete faced in Portland stone
Broad Walk
HAT



11 Cat
Malcolm Woodward
-
-
Library
HAC



5 Trigon
Lynn Chadwick
2.3m
Bronze
Southerly end of Broad Walk
HAT



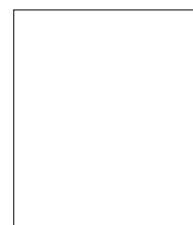
12 Lesley Souths
Legs No. 4
1.36m
Carved in plaster and cast in white glass fibre reinforced resin
Playhouse concourse
HAT



6 Adams Clock
Designed by John Graham
-
Market Square
-



13 Buster Keaton
Mills
1.52x0.56m
Bronze
Playhouse
HAT



7 Vertex
Paul Mason
2.13m
Dove grey bardolino marble from Carrara
Broad Walk
HAT



14 Embroidery Mural
-
-
Cloth
Library
-



Art works situated in the town centre but not likely to be affected by the development:

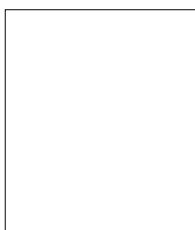
15 Family Group
Henry Moore
1.7m
Hadene Stone Carving
Indoor display at Civic Centre
HAT



23 High Flying
Brazdy
1.45x1.2x0.28m
Bronze Cast
The Playhouse
HAT



16 Risen Christ at Emmaus
John Piper
-
Mosaic
St. Paul's Town Centre Church
St. Paul's Town Centre Church



24 Heraldic Panel
William Mitchell
1.5x1.095x0.1m
Concrete. Cast against expanded polyurethane
Opposite BHS
HDC



17 Physical Energy
G F Watts RA
0.5m
Bronze
Gibberd Gallery
HAT



25 Ecstasy
Paul Mount
1.0m
Stainless steel
Civic Centre
HAT



18 Madonna and Child
Italian (Anon)
0.6m
Painted stone carving
St. Paul's Town Centre Church
HAT



26 Relief
William Mitchell
1.5x1.083x0.1m
Concrete. cast against expanded polyurethane
External wall of ASDA
-



19 Boar
Elizabeth Frink
0.9m
Bronze
Water Gardens
HAT



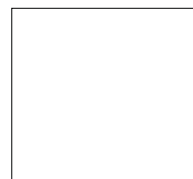
27 Portrait Bust-
Sir Frederick Gibberd
Gerda Rubenstein
0.42x0.27x0.30m
Bronze
Gibberd Gallery
HAT



20 Bird
Hebe Comerford
1.0x0.43x1m
Bronze
Westgate
HAT



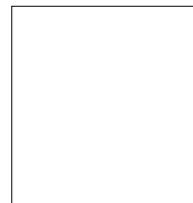
28 Wooden Mural
-
-
-
BHS Canteen
-



21 Bronze Cross
Henry Moore
3.3m
Bronze
Water Gardens
HAT



29 City (magnette)
Gerda Rubenstein
-
Bronze
Gibberd Gallery
HAT



22 Eve
August Rodin
1.7m
Bronze
Water Gardens
HAT



30 Cat
Jane Ackroyd
0.4x0.45x0.64m
Mild Steel Welded
Gibberd Gallery
HAT



Appendix 2

Examples of Combined Sculpture and Landscape Schemes

2.1 Islington Green War Memorial Project

Location: Islington Green, London, UK

Area: 4476 /m2

Artist: John Maine

Landscape Architect: J&L Gibbon

Budget: £490,000

Client: Greenspace for the London Borough of Islington

Commissioning Agency: Art Office



Overview

The Islington Green War Memorial commission grew out of a project initiated by the local authority, London Borough of Islington, to improve the landscape and setting of the Green, a key public space at the junction of two busy north London roads. Very early in the landscape design process, it became clear that the existing war memorial, a traditional obelisk which had stood on the site since 1918, needed replacing.

The artist, John Maine, was brought into the project to design a new memorial, working closely with J & L Gibbons, the landscape architects on the scheme. Through a two year process which included a great deal of consultation with stakeholders including the Royal British Legion and local conservation groups, a completely new memorial was designed, fabricated and installed, complementing the setting of a revitalised Islington Green. The client was Greenspace, at London Borough of Islington, and the Arts Consultant was ArtOffice. An accompanying programme of temporary and participative works by a number of artists was also commissioned.



Appendix 2

Background/context

The London Borough of Islington's Greenspace department develops and implements an ongoing strategy of upgrading public spaces and parks in the borough which are not serving the needs of their community. It had been acknowledged for some time that Islington Green was in need of improvement, and with funding in place, a project was embarked upon in 2004. J & L Gibbons Landscape Architects, who had already worked on a number of successful projects with Greenspace, were appointed. The client was keen to work with a practice that knew Islington and were also sympathetic to the importance of consultation.

The War Memorial was not part of the original brief – the original, traditional obelisk had been erected in the Green by Sir Charles Higham, a local philanthropist, in 1918 as a temporary memorial, expecting a more permanent structure to be created in the future. By the 21st century, it had become obvious that it needed replacing – J&L Gibbons suggested a specialist survey by expert conservators; this showed serious and terminal cracking in the structure. In addition, there was restricted space around the base and setting of the memorial, which caused difficulties for the annual Remembrance Day event held here.

Objectives

After discussion and consultation with local stakeholders including the Royal British Legion, it was agreed that a new memorial should be commissioned, and on the advice of the landscape architects, that an artist should be brought in to carry out the work, with the process managed and advised by arts consultant ArtOffice.

The objectives of the scheme were ostensibly very simple – upgrading and improving Islington Green to make it more attractive and better used, to ensure that the health of the significant mature trees was secured, and in the process of redesign,

replacing a War Memorial which clearly needed to be removed for safety reasons.

In the end, the solutions are indeed beautifully simple, with a landscaping scheme which opens out and simplifies the space, enhances visibility, encourages people to walk through and spend time there. This clean and unfussy space is complemented by a memorial sculpture of minimalist, quite timeless lines.

The straightforwardness of the outcome belies the very long-winded and at times complicated process which was followed – Stephen Crabtree, the client at Islington Greenspace commented - “as a project to broker, it's the most difficult one I've ever done”.

The commission

A Steering Group was set up for the memorial commission, which included representatives of the local branch of the Royal British Legion (RBL), a representative from the local conservation organisation (The Canonbury Society), a local architect and member of an advisory panel to the conservation officer, the chief planning officer and Stephen Crabtree, the client. ArtOffice advised on the selection process, developed an outline artist's brief and researched an initial long list of artists. With the Steering Group, this was reduced to a shortlist who were commissioned to make initial design proposals, based on a fairly open brief. John Maine's proposal for a ring form was selected unanimously.

The artist was contracted direct to the local authority to work up the detailed design, in close consultation with the landscape architects and the main contractor. The working relationship went very well, allowing the client to feel confident in taking quite a hands-off approach in terms of strict contractual management.

Appendix 2

Much of the design discussion centred on how to site the sculpture in the space – John Maine was keen to see it “presented in the landscape in an effortless way”, and so the sculpture seems to lean easily against the Portland stone wall which runs through the area. In reality loadings, angles, fixings and anchors all needed to be meticulously developed and researched.

Consultation and planning permission

Consultation was an ongoing process throughout the design development, because of the sensitive nature of the work, and through this some quite major design decisions were influenced. In particular, the decision to split the limestone wall behind the sculpture, to allow the piece to be more open and seen through from both sides came out of discussions with the various stakeholders during the design process.

There was an ongoing underlying anxiety from some quarters at the non-traditional nature of the work – although the notion of a wreath was helpful in making a connection, some of the older Royal British Legion members could not quite come to terms with the departure from the traditional obelisk shape. By contrast, some members were very keen to see a new approach, and in particular wanted to see something that could engage with younger people, and have meaning for more recent conflicts, not only the two World Wars.

Consultation also included councillors from the local authority, and a number of detailed presentations were held to show progress and explain the scheme and the work. The landscape architect Jo Gibbons remembers one meeting where she and John Maine painstakingly measured the meeting room so that the exact dimensions of the work could be demonstrated, to help those present to appreciate the scale of the work.

Unfortunately, despite the extensive consultation process, the project was not given approval at the first planning committee it was presented to – due to key members feeling unsure about the contemporary approach, and worried that there was sufficient community support. Stephen Crabtree acknowledges that with hindsight, it was clear that not all members had been to site visits and meetings, and non-attendance did not necessarily mean they were in agreement with the scheme. Fuller briefings, and supportive attendance by war veterans, helped the project finally gain planning permission at its next attempt.

Fabrication

The fabrication of the work entailed a great deal of research to find the right stone for the job. The procurement contract was kept separate from the competitive tender for the landscaping works, in order to allow John Maine to find exactly the right supplier. His design and thought process had arrived at a point where he was sure the work should be made from one solid piece of stone, and he was clear on the size, texture and colour that he wanted. Very few places in the world could provide a granite slab of the quality and size required, within the timescale. In addition, John was clear that he didn't just want to send out a maquette for someone to copy – he wanted to go to the source and make the work with local craftspeople on site. Through contacts in the stone industry, he found the right quarry in Fujian province, China, and over a number of visits, the huge slab was carved, with the local masons, into the final eight-ton ring. John was keen that the work did not appear too polished, and many of the original chisel marks remain, testament to the hand finished process which had taken place so far away.

Appendix 2

The artist's management of the fabrication and procurement included arranging for transport from China to Islington Green – it was "very emotional" to see the container arriving at Felixstowe. For Stephen Crabtree, the high point was its arrival on site, "this immense thing which looked amazing" being craned in over the trees.

Once the sculpture was finally installed, and surroundings completed, the letterer Gary Breeze inscribed the original text from the old memorial into the stone in front of the work – "In Memory of the Fallen" and on separate slabs "Land", "Sea", "Air" and "Home".

Budget

The total project budget was £490,000. £290,000 of this came from Section 106 agreements with private developers (in which local authorities secure a financial or other contribution to the local area); the other £200,000 was from Islington Council's capital budget. The cost of the memorial was approx. £100,000 which also included the apron and stone walls on which the memorial rests.

The non-capital element of the budget i.e. fees for designers etc, was £65,000 from the total of £490,000.

Supporting programme

A number of artists were commissioned to make a diverse body of work around the memorial project, as part of raising awareness, spreading information and investigating the themes of war and remembrance. This project, supported by a separate grant from Arts Council of England, aimed to make contact with people from all sectors of the community, particularly of different ages and cultural backgrounds. Artists included Claire Waffel, Adam Dant, Duncan McAfee and Deborah Levy, with photographic documentation by Brent Darby. A forthcoming book "Art and Remembrance" published by ArtOffice will document both the memorial project and the supporting programme in detail.

Although he was unable to fund this programme from the capital budget, the client Stephen Crabtree felt that this work was "invaluable, to get people involved on the ground who will use the spaces."

Key issues Sensitivity of subject matter

Putting a new work in a busy public place is always difficult. When the subject matter is as sensitive as a war memorial, the commissioning process becomes extremely complicated – Isabel Vasseur from ArtOffice found that this project generated a "multiplicity of demands" and would not have undertaken it but for her confidence of the quality of the client and the landscape architects who were already on the scheme. The key to resolving the difficulty seems to have been extensive but sensible consultation, making sure that key players were involved from across the spectrum of potential users and that there was enough time to do this properly. The skill of researching the right artists was also invaluable – although John Maine was eventually selected unanimously, the selection panel felt that all of the artists who made proposals had reacted appropriately.

Planning process and consultation

Despite the best efforts of all involved, planning permission for this project was initially deferred. It is understandable that a great deal of effort was expended on getting organisations such as the British Legion on board, with repeated meetings and discussions. However, it is key to remember that final permission will actually be granted by elected members, and both Stephen Crabtree and Jo Gibbons acknowledge that with hindsight, this initial deferral might have been avoided had more direct briefing of councillors taken place. The experience of this project has helped refine the processes that Stephen Crabtree follows in carrying out his projects, particularly in terms of getting council committees informed early on in a scheme, and getting a continuing mandate from council members as a project progresses.

Appendix 2

2.2 Stortorget, Kalmar

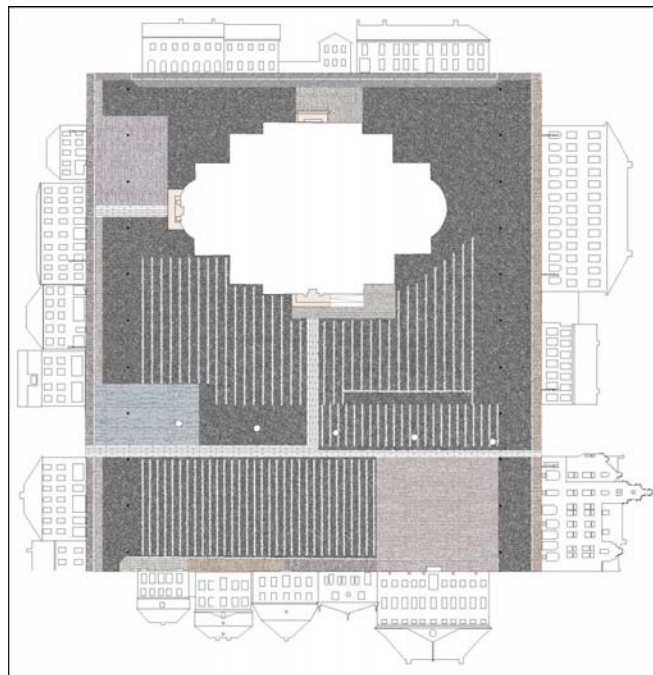
Date: 1999 – 2003

Architect: Caruso St John

Budget: £1M

Area: 6,000 sq m

Client: Municipality of Kalmar



Caruso St John Architects worked with the artist Eva Lofdahl in this project for the renewal of the town square around the baroque cathedral at the centre of Kalmar. The commission was initiated by the Swedish Arts Council, and began with an international competition. The project is intended to be a model of imaginative renovation in a situation of national historic significance.

During its 300 year history, Stortorget has been a location for political, military and religious representation, for commercial transactions, but most frequently for individual passage, reverie and coincidental meetings. The renewal of Stortorget has not been brought about by the pressure from new functions, but to contribute to a contemporary definition of public space.

Concentrating on the physical condition of the square's surface, the design aims to lend dignity to the existing space by increasing one's awareness of its physical characteristics.

Appendix 2

The project involved the removal of roads and pavements, and the re-establishment of a unitary surface of field stones that were first used in the square. Pedestrian routes and sites for public events were accommodated within smoother surfaces of precast concrete slabs and cut granite sets.

Artistic interventions of lighting masts and wells emphasized the presence of the sea and the space above the square.



Appendix 2

2.3 Shell Research Centre in Thornton near Manchester

Design proposal together with Ian Hamilton Finlay 1997

Landscape Architect Latz + Partner

First realization phase 1998

Client: Shell research Ltd.

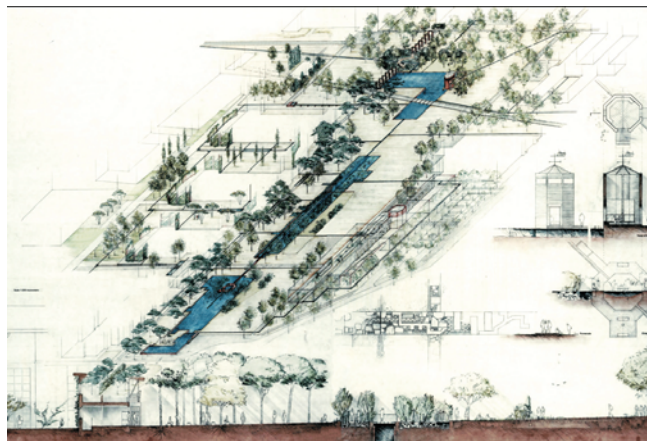
Total area: 40 000 m²

Art and landscape should complement each other to a small Arcadia in the middle of oil tanks and refineries and new landscapes should build up on the remains of historic buildings bearing visibly the traces of the past.

After the first realization phase, there are the wide green gravel lawns and the groves - situated in a new space above the maze of tubes and pipes of a highly complicated research site. Where once was the former cable cellar, sealed foundation walls embrace shallow water terraces and deep basins. Trees and also aquatics grow in the midst of recycled bricks and concrete of demolished buildings.

In the future the water coming down from the roofs of the buildings will gather in open gutters and flow across the completely passable gravel meadows into the ponds.

The water is clear and the castle of dragonflies is alive.



Appendix 3

Example of Education and Outreach Project Combining Sculpture and Music

For 2009 Somerset based commissioning agency Foreground presented Independent State a major participatory visual art project that celebrated the town of Frome's reputation for independence. Foreground commissioned the internationally renowned artists Edwina Ashton, Bob and Roberta Smith and Matt Stokes to work with groups from Frome's community from July to September to make significant new artworks, which were entered into the annual Frome Carnival on 26th September 2009.

Carnival is one of the most distinctive features of Somerset's cultural identity and generates huge popular audiences to witness its grass roots creativity that range from the spectacular to the eccentrically amateur. As the first carnival in the Somerset Carnival season, Frome Carnival is one of the smallest yet generates an audience of over 20,000 people in a single night.

Voice | Hand | Hammer | Fire: The Procession by Artist Matt Stokes

For Independent State, Matt Stokes created Voice | Hand | Hammer | Fire, a monument dedicated to Frome's music scene.

Drawing on the town's industrial heritage (in particular that of Singers, a former foundry and forge in Frome), the monument will be built in collaboration with Somerset blacksmiths. A focal point of the project will be a 'forge-in' weekend, where the piece can be seen being made using the traditional skills of the 'smithy', alongside live music from local bands.

On completion, the resulting monument was paraded through Frome's streets as part of the Carnival procession, accompanied by people involved in the piece's production and from the local music scenes it celebrates – harking back to when statues left the Singers workshops in the late 19th and early 20th centuries.

Following the Carnival procession, it is aimed that the monument will take up residence in Frome town.



Matt Stokes and Andy of Rejected Faith