

Public Art Strategy

Public Art aims to generate pride in an area, increase a sense of ownership, develop cultural identity, provide reference points within a development, create distinction, character and identity, and contribute to quality of life.

The intention of the Public Art Strategy at Mindenhurst is to provide a structure for the integration of artist's work into the proposed development, articulating and heightening the experience of living in, visiting or passing by Mindenhurst.

COMMISSIONING PROCESS

Project artists or a single artist will be commissioned to creating artwork for Mindenhurst, be it the design of sculpture, embedded text and trails, land art or street furniture.

The artist selection process is taken in co-operation with Surrey Heath Borough Council (SHBC).

PROJECT BRIEF

The clear history of the Deepcut area starts with the name, the Basingstoke Canal and the creation of Deepcut Bridge Road offer a rich seam for the art strategy.

There are many opportunities for artists to make work influenced by the canal and the later military habitation of the site, with all its infrastructure and trade support network that developed alongside.

SHBC have advised that the commissioned artworks will not be large metal sculptures.

Skanska have established proposals for a series of three public art commissions integrated in to settings within the public realm and landscape, highlighting key focal points for future public activity and gathering.

The arts will aid the placemaking strategy for Mindenhurst complementing the architecture and landscape for the scheme.

THREE ART PROJECTS

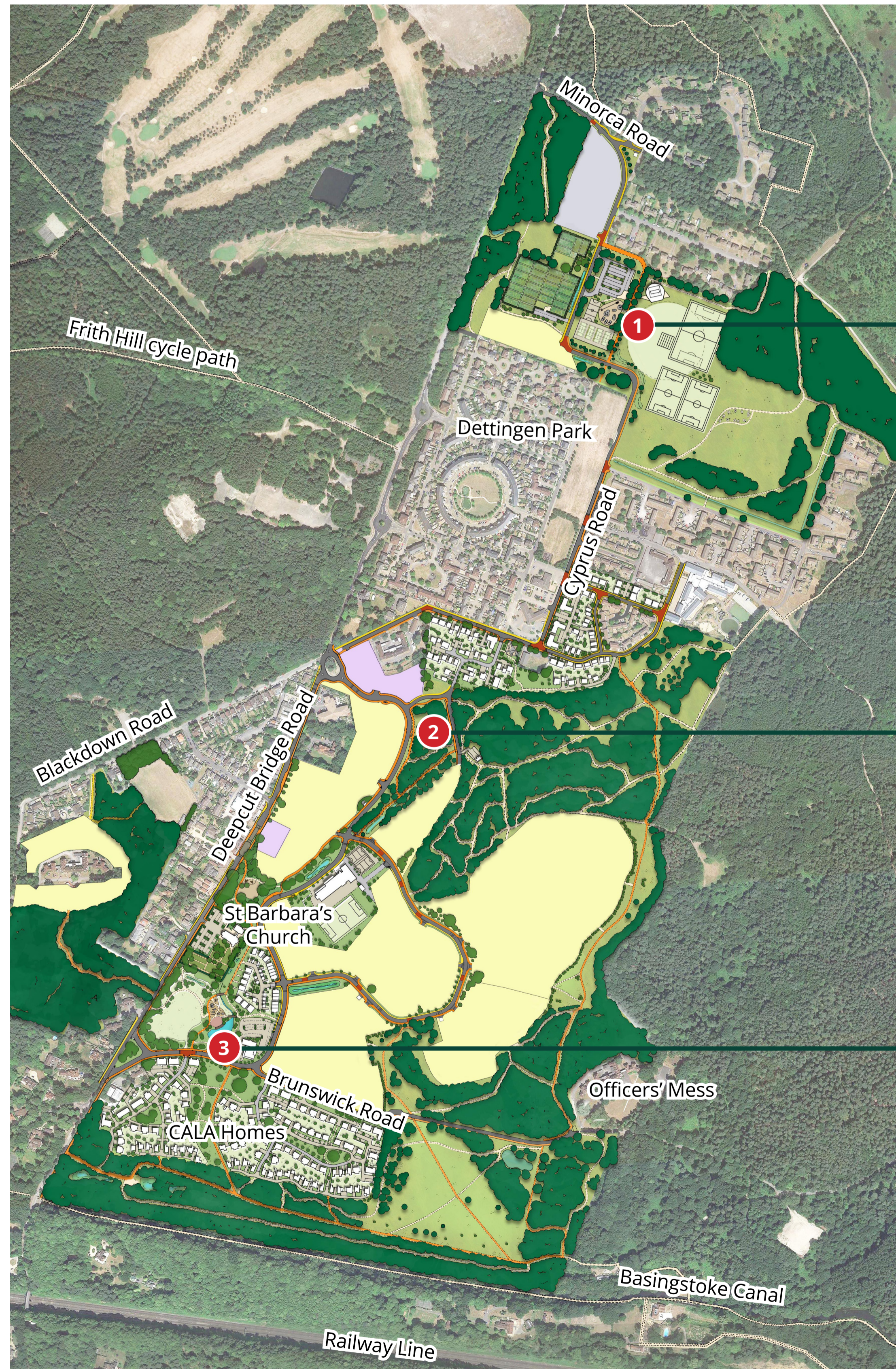
The Art strategy for Mindenhurst is driven by three main themes: the natural heritage of the area, waterbourne transport and the strong military history of the area.

The themes will be delivered by three art projects, each one embedded into the public realm and landscape of three different areas of the development.

It has been agreed with Surrey Heath Borough Council that all pieces are required to be site specific works developed from a gathered understanding of place.

The three locations have been selected as the host sites, these are listed below and identified on the adjacent plan:

- 1 Sports Hub
- 2 Central SANG
- 3 Village Green



Three locations selected as the host sites

PROJECT ONE: A Military Past

Located on the higher plateau to the north of village, the sports hub zone will be an area of high intensity at times with its expansive openness and solitude. It may provide a lookout over the valley below with views of the natural habitats to the eastern village boundary.

The theme of military history could manifest itself in a variety of ways, with a symbolic expression of the past history and importance man has had over the local environment.

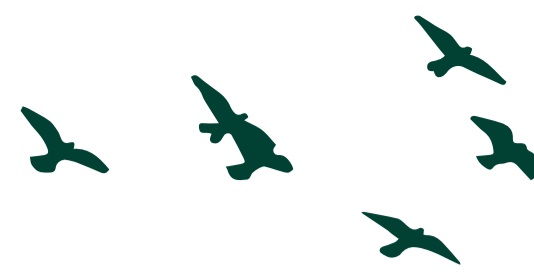
PROJECT TWO: A Future Landscape

The many designations of naturally important habitats and environments underlies the fundamental structuring of this new neighbourhood. SANG's and SINC's are proposed in abundance and can form a harmonious part of young life when growing up in the future Mindenhurst village.

This art project should attempt to explain the importance of our naturally occurring habitats as well as highlight the developer's commitment to the creation of sustainable environments. This project can be a powerful tool to connect childhood, play and family life to the natural environment within and surrounding village life.

PROJECT THREE: A New Village

The first art piece will be required to consider the former Princess Royal Barracks and the existing neighbourhood village of Deepcut, their meaning to the existing population and how to engage a new community with the old. The setting of the newly designed village green at the intersection of village church and high street is a positive move, and considering the nature of Surrey village development an appropriate place to begin.



James Eddy Sculptor & Land Artist

James Eddy is a sculptor and land artist from Cornwall, where he currently lives and works. He has been following an artistic journey all his life.

James had his first exhibition in Falmouth in November 2000, and has since enjoyed a broad and varied career as an artist. His experiences range from exhibiting in galleries nationally and in Europe, producing both public and private commissions, to delivering community arts projects and environmental workshops. James also worked as an artist in education for 23 years.

Only few of James' works have been included here and more can be viewed on his website and social media pages below:

www.axisweb.org/p/jameseddy/
www.james-eddy.com

www.facebook.com/JamesEddyArtist/
www.instagram.com/_james_eddy/

"My sculpture and land art works i would describe as leaps of faith, expressed with an organic and rough simplicity"

James Eddy

Kinlochleven Sculpture Trail, Scotland



This art was commissioned by the Lochaber fisheries trust, as part of the Kinlochleven Sculpture Trail in the Highlands of Scotland to represent the 'smolt' stage of the salmon's life cycle. This is the stage when salmon leave rivers to start their ocean lives, during which the salmon change their colours at this time, from river camouflage to silver and form shoals to enter the sea.

The sculpture was given a specific site on the river bank, placed subtly amongst the trees with a fantastic backdrop of mountains and the river, so that they seem to be swimming in the water.

'Stone flows to water', Cornwall



This installation was created in the old quarry site by the Red River at Godrevy. The piece was a sculptural site specific drawing, simply echoing the natural process of stone and soil transportation by water to the seas. Built using natural materials from the site.

The drawing describes in stone, sand & soil the life of a river. From its beginning as a fast flowing, 'young', mountain stream with waterfalls.

Evolving, as the topography of the land slows the water, into being a middle aged river with a meandering pattern across flood plains. To finally become an 'old' river and alluvial estuary, merging into the sea. Within the older river, swirls and whirlpools were drawn in stone, several of these were covered in Red River clay, which over the winter months were dried by the sun and washed by the rain.

New Growth, Cornwall



The sculpture was commissioned for the Roseland Academy for the 2018 Roseland festival. Ceramics a collaboration in workshops with the 12 Roseland schools and the Academy art department.

Dharma Racksa, Thailand



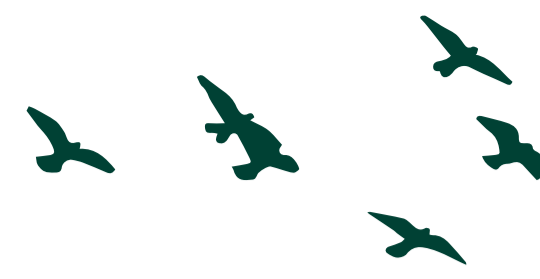
'Dharma racksa', or 'for the love of nature' is a site specific sculpture created for the garden. Made from locally sourced sustainable timber. The form of the work describes the essence of beautiful plant growth towards the sun. The work is still evolving and changing, as seen in the final photograph, taken in October 2016'

Insect hotel, Cornwall



The insect hotel was designed and created in collaboration with the Heligan Estates team 2013. The hotel is now an ongoing project of the estate team. Sited on the 'Georgian ride', it's in a perfect position to provide morning sun and protection for insects. And as a beautiful place to sit and admire the view in a peaceful spot under the beech trees.

The hotel was created using timber and materials from the estate and sculpted in an aesthetically pleasing organic form to provide shelter and an inviting space. The back of the structure is covered with soil to provide further insulation, protection and habitats for flora and fauna.



Rosie Leventon

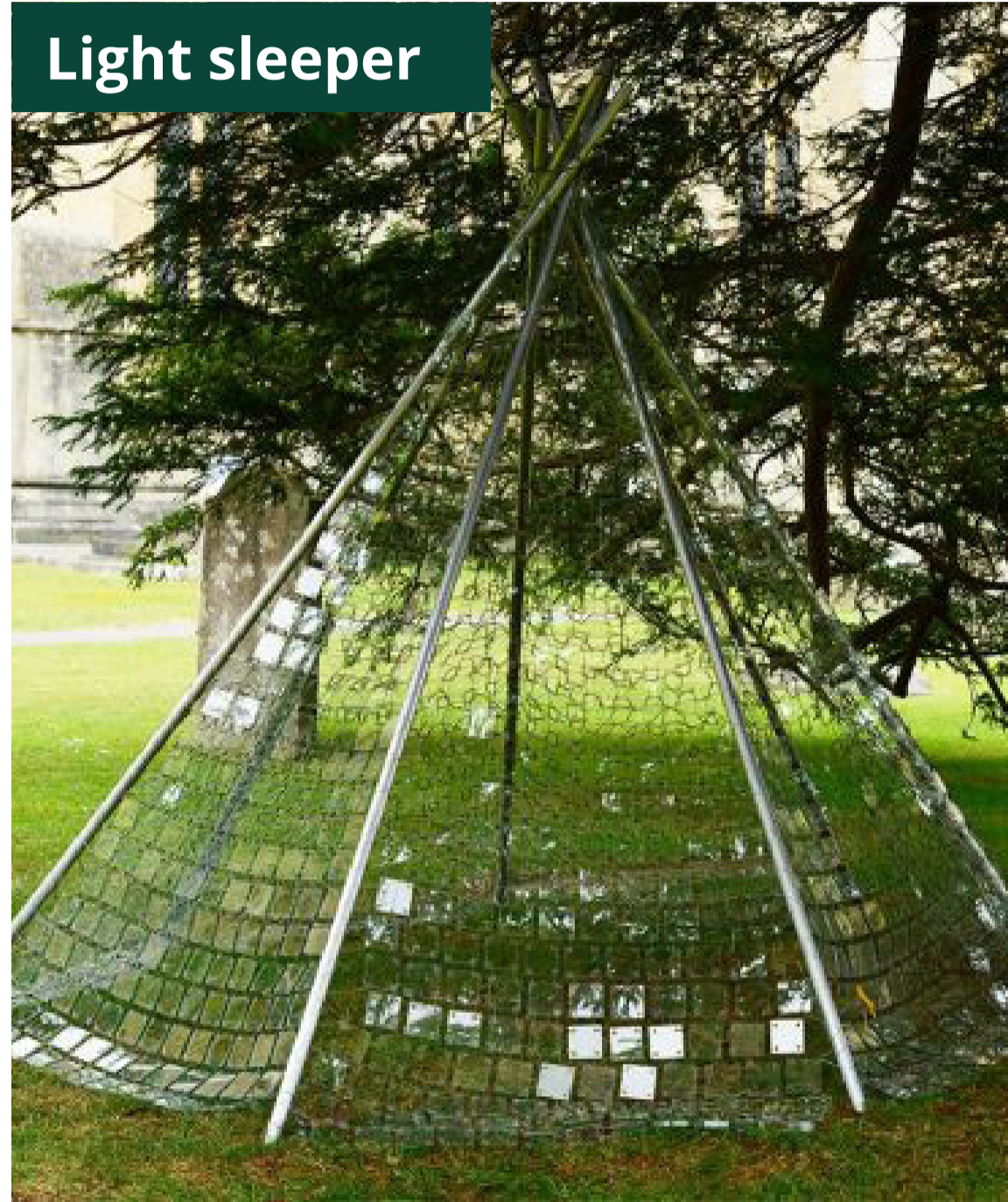
Environmental Art Installations & Sculpture

Rosie works with indoor and outdoor space to make work which reflects contemporary issues and a strong interest in green issues, vernacular architecture and archaeology.

Only few of Rosie's works have been included here and more can be viewed on her website below:

www.rosieleventon.com

Light sleeper



Rosie Leventon designed this cone-like structure in glass and aluminium as 'an easily portable, movable personal space'. With resonances of the tepee of the Plains Indians Light Sleeper uses aluminium poles fastened together at the top, their bases spread out as a frame on which are hung hundreds of small sheets of glass connected with wire.

The quasi- pyramidal shape allows energy to accumulate for the user, and provides a perceptual space that hovers between reality and imagination.

The shelter that this glass sculpture provides is in one sense a thin layer of security that can easily be shattered, yet there is also a perceptual protection from which the mind can draw strength. - excerpt from Meditative Spaces by Michael Freeman (Universe Publishing).

Dig, Clifton Country Park, near Manchester



Dig is a long-lasting piece of public art for the Irwell Sculpture Trail. The River Irwell flows 30 miles from Manchester in the industrial heart of the UK, north onto the moors near Bacup. All along its length environmental art has been sited which relates to differing aspects of the locality. The work is now used as a seating and performance area.

Now & Then, Jubilee Woods, Leicester



This piece is interactive and refers to the archaeology of the site. Situated beside the pond, it differs from an amphitheatre because it has no parallel seats. Instead it has a walkway that spirals downwards connecting us with the different archaeological layers as we go down into the past, and up again into the light.

Absentee, Greenwich



This sculpture commission relates to the display of the salvaged stern of HMS Implacable, a 74- gun French ship in service at the Battle of Trafalgar.

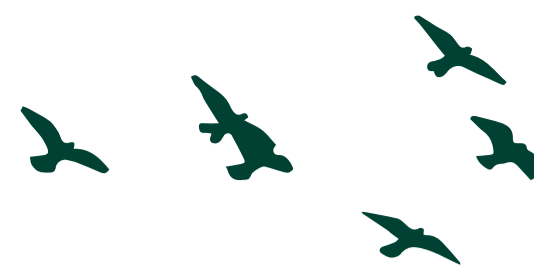
Implacable was scuttled in 1949, but the salvaged carved stern will be displayed for the first time in Neptune Court. Suspended in front of this her glass sculpture 'Absentee' is a ghostly recreation of the shape of the historic ship. Made from hundreds of pieces of glass, linked like chain mail, it shimmers in the shafts of light which shine through the glass dome. It now has a permanent home in the Queens House next to the National Maritime Museum.

B52, Kent



This piece of collaborative art was made with the help of Forest Enterprise in an area of the forest which has a monoculture of sweet chestnuts.

Destructive and aggressive aircraft into an ecological negative space cut into the trees. Avenues with a difference which allow entry and exit at every point and which are always changing. The clearing created allows light and greater biodiversity into the forest. The piece was made roughly double the size of the bomber and sited on the side of a gradual slope.



Tom Pearman Exploratory Public Art

The majority of Tom's work is commissioned-based public art exploring architecture, design and creative, collaborative approaches to improving our built environment.

Tom's work is presented in a variety of different formats and scales from large commissioned architectural glasswork to screen-print on paper to concept furniture.

Employing a rich diversity of mediums, such as glass, concrete, plastic, photography and vitreous enamel has enabled Tom to deliver and exhibit a variety of exciting and engaging contemporary projects.

His work in the public realm involves collating, interpreting and presenting a variety of narratives and information.

Only few of Tom's works have been included here and more can be viewed on his website and social media page below:

www.tompearman.co.uk
[@TomPearmanART](https://www.instagram.com/TomPearmanART)

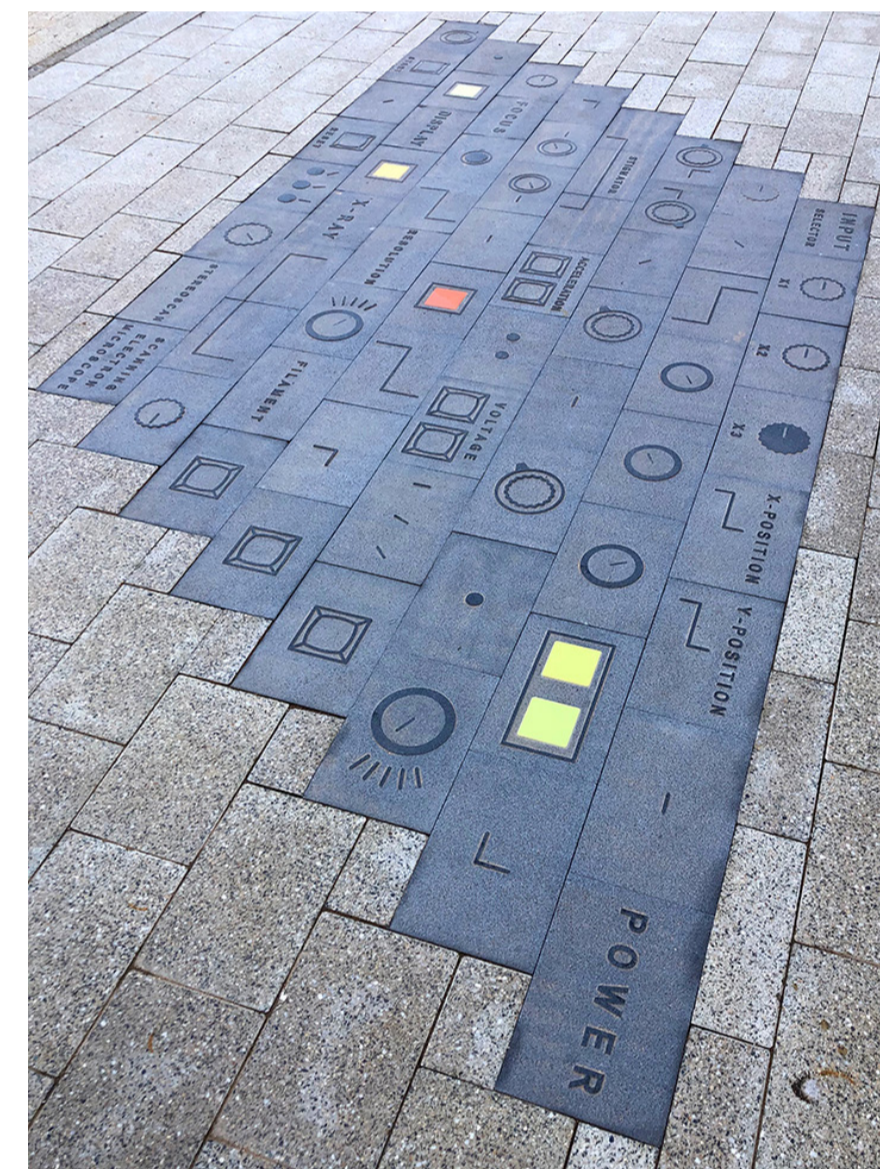
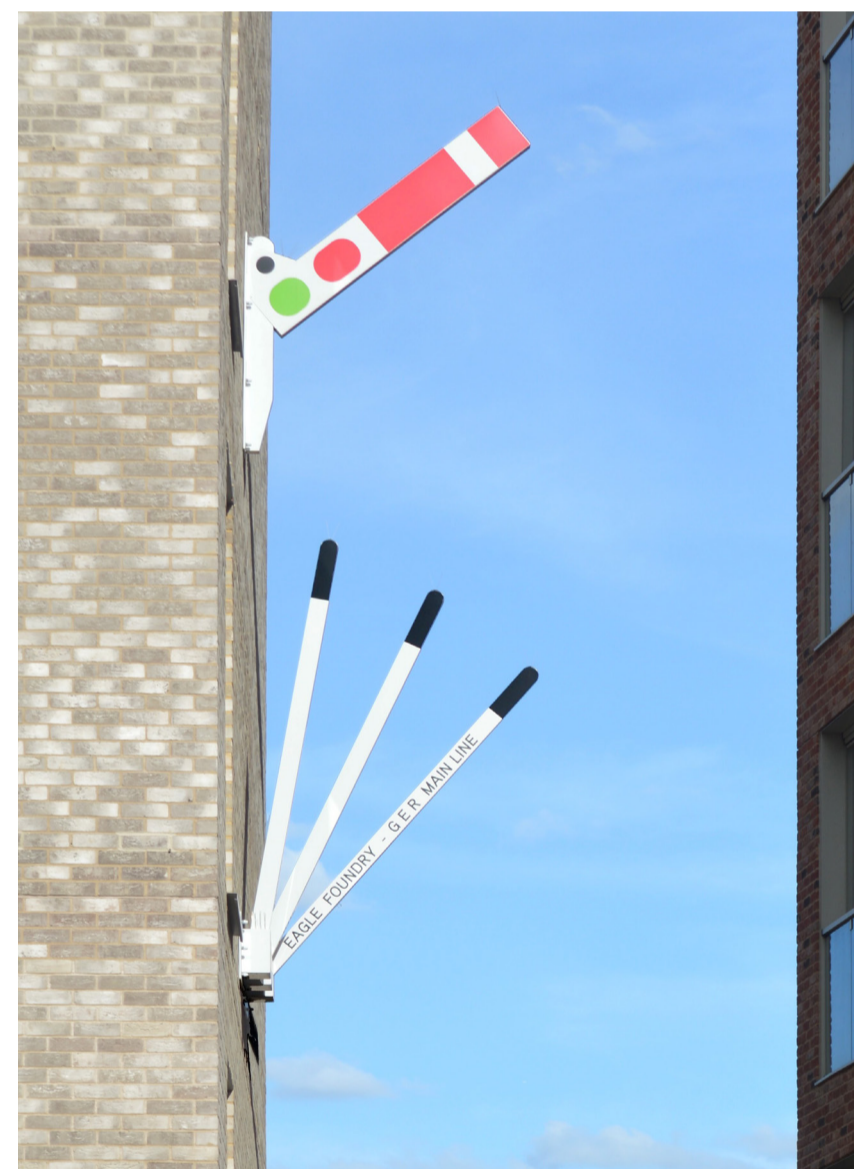
Awarded Aldi UK, Bespoke Public Art Bespoke Seating



Cycle Stand Commission, Abingdon, Oxfordshire



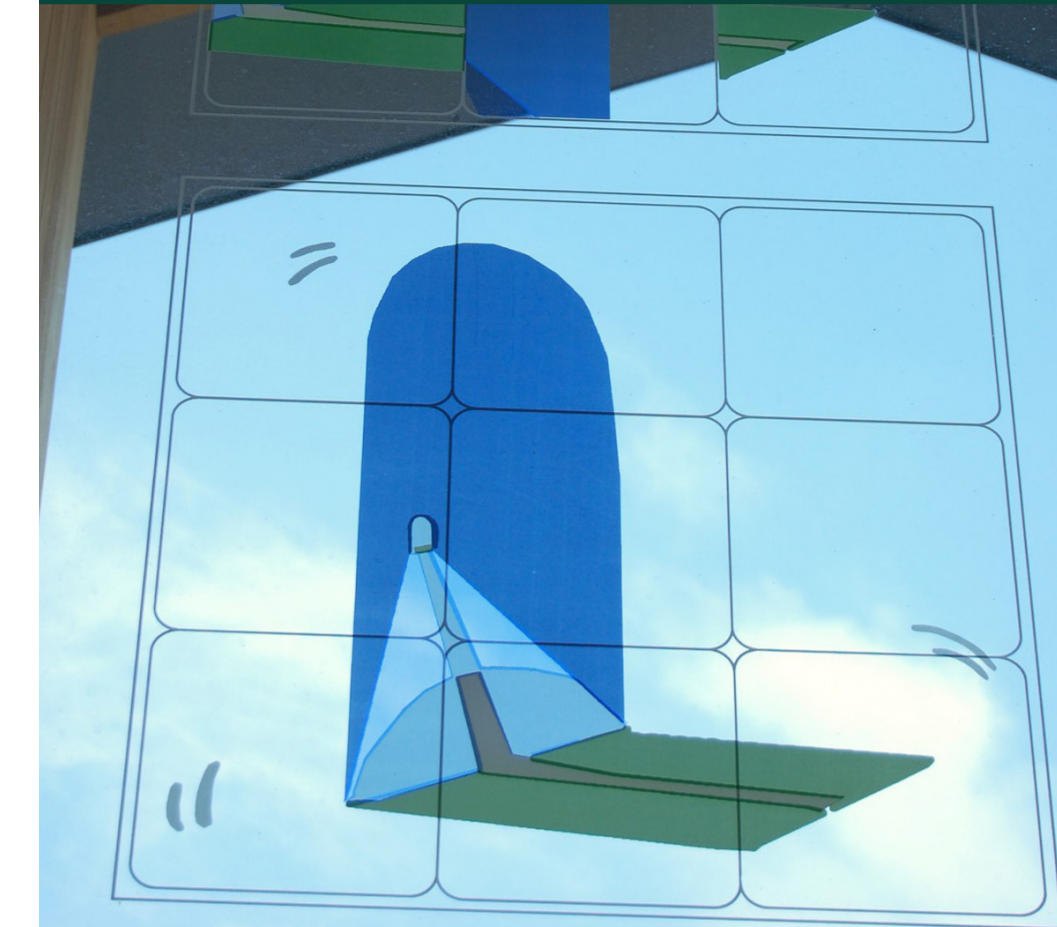
Mill Road, Iron Works Public Art, Cambridge



Tom has been investigating residential, commercial and industrial switches as part of his research into the former and present communities and occupations in Petersfield. Initially inspired by the objects on display at the Cambridge Museum of Technology, from electrical engineering to the switch that turns on our kettle!

A switch label, as simple as it may sound, enables us to identify the correct switch to flick, switch, or turn. Introducing this element to the artworks enables machines or appliances to be showcased in colourful and graphic style. And at the same time, can identify and showcase a wide variety of components and instruments that have a relationship with the housing development's locality and residents, past and present.

Burnham on Crouch Primary School, Essex



Pearman was selected as the artist and consultant for a Capital Build Programme for Burnham on Crouch Primary School. His input involved integrating artwork into the redesign of the school, including an architectural glass application to the new assembly hall main glazing. Pearman developed a series of artworks that investigates our relationship toward the built environment.

The Greenacre Centre, Stotfold Town Council



Central Bedfordshire Council commissioned Pearman to undertake a public art commission for a new council community hall and council offices in Stotfold, Bedfordshire. Pearman designed and managed a vitreous enamel cladding and glazing vinyl system spanning 3 elevations. The artwork is a continuous design that overlaps 60 meters of the exterior walled area and the glazing.

The graphic imagery of steam and clouds relates to Stotfold's agricultural heritage, and at the same time presents a transient depiction of local memories and stories once told.