



SPINNINGFIELDS
MANCHESTER

A New European Business Destination

Allied London Properties

In Partnership with Manchester City Council

OPPORTUNITIES FOR PUBLIC ARTISTS

Call for Expressions of Interest

SPINNINGFIELDS is a major new European city centre development of over 375,000 sq m of offices, Civic and educational buildings, shops, entertainment, apartments and hotels.

Allied London Properties in partnership with Manchester City Council are transforming over four hectares of public realm, including four new important pedestrian areas, Spinningfields Square, Hardman Square, Crown Square and Irwell Square. Significant investment is being made to integrate a visionary public art strategy within the public realm, that will enhance the quality of public space and create a range of opportunities for artists, including permanent commissions, collaborative and temporary works, events and performance.

SPINNINGFIELDS PUBLIC ART THEME: THE FIVE SENSES

SIGHT TOUCH SMELL TASTE SOUND

The objective of this Public Art Initiative, is to provide an imaginative yet practical framework for the commissioning process of artworks, and a broad enough scope for inspiring creative and innovative solutions by artists.

Artists working in all media are invited to register their expression of interest, and willingness to be considered for future commissions as they are developed.

Inspire us with your **VISION IMAGINATION INNOVATION**

For more information go to:

www.allied-london-properties.com
www.spinningfields-manchester.com
A short form brief is available online

Register in writing to:

Jane Duncan c/o Allied London Properties Ltd, 40 Portman Square, London W1H 6LT (email: clairea@alp.co.uk). Closing Date for Application 1 March 2005



Art & Architecture Journal

Art & Regeneration ~ Reading ~ Bristol ~ Gateshead ~ Southend-on-Sea ~ Morecambe ~ Coventry ~ Dundee ~ Manchester



SOUTHEND-ON-SEA: Yong Phaophanit and Claire Oboussier *Life Lines*

Like Art is to art. The definition of what constitutes public art is as broad as possible covering the activity of: commission, installation, investment, collaboration, participation, exhibition, performance, intervention, dialogue or theoretical indication. Public art also has a specific specialist and professional role concerned with architectural collaboration, urban design, social responsibility, cultural regeneration and sustainability in the urban environment. The environmental regeneration of cities is responding to the complex and multiple democratic interests to acknowledge public art's cultural function. Architectural branding and signature buildings, gateways, landmark features and art interventions are now an indispensable part of any city's cultural and architectural identity.



IMAGES (LEFT TO RIGHT):

GATESHEAD: Kate Maestri *Glass balustrade*
MORECAMBE: Graham Ibbeson *Bring me Sunshine*
BRISTOL: FAT *Vera's Zebra Crossing*
DUNDEE: Tony & Susie Morrow *Desperate Dan*
MANCHESTER: Allied London Properties *Crown Square*
COVENTRY: Jochen Gerz *Public Bench*
READING: David Ward *Dwelling*

Art & Regeneration

ART IN THE PUBLIC REALM

Putting the arts at the heart of regeneration

Arts Council England's vision is to promote the arts at the heart of national life, reflecting England's rich and diverse cultural identity. We believe that the arts have the power to transform lives and communities, and create opportunities for people throughout the country.

ACE recognises and supports the enormous value brought by artists who work in the public realm. Excellent architecture and urban design, distinguishing examples of public art, as well as high-quality and well-maintained public space, all contribute to creating local distinctiveness and a sense of place. The arts bring people together, they help develop a sense of shared pride and identity which is vital to thriving and integrated communities.

We believe that the arts are essential to the success of the government's new sustainable communities plan and want to build on our considerable experience in community regeneration to ensure that arts and culture are at the core of strategic planning on a local, regional and national level. **Arts Council England**
www.artscouncil.org.uk

GATESHEAD

Gateshead Council has been developing a public art programme for 20 years and has gained an international reputation for its commissions together with the architectural attractions of cultural buildings such as the BALTIC and The Sage Gateshead.

Since the *Angel of the North* was erected in 1998 Gateshead has continued to develop a collection of public art works and high profile commissions. Gateshead Quays attracts hundreds of thousands of new visitors to its attractions and artists work was integrated with the urban landscape as a significant part of the overall design plan for the public realm with recent artworks by **Danny Lane**, **Bridget Jones**, **Cate Watkinson** and **David Pearl**. **Kate Maestri's** *Glass balustrade* at The Sage Gateshead is a spectacular 100m long coloured glass screen commissioned to run along the new building's concourse. Integrated into the design of the building in partnership with architects Foster and Partners. The ribbon of glass will be visible inside and outside the building, extending into the public squares on either side of the building.

- Research into arts tourism has shown that it can play a major part in economic regeneration and in helping to promote a positive image of an area and that is certainly the case for Gateshead.
- The use of art in public spaces has helped improve the environment for local residents and visitors.

Newcastle Gateshead continue to develop art and regeneration initiatives with Culture¹⁰, a new programme of innovation and cultural ideas.

- *Contact: www.gateshead.gov.uk*

MORECAMBE

"I like Morecambe. I'm not at all sure why but I do."

Bill Bryson, Notes from a Small Island, 1995

Morecambe Bay is a bird habitat of international importance with more than 200,000 birds dependent on its ecosystem. This was the inspiration for TERN, an arts led regeneration project, which sought to revitalise a traditional resort by embracing an untraditional, environmental theme with huge potential for attracting diverse visitor groups. The intention was to produce works of quality and a sense of family fun and entertainment.

Lead artist **Gordon Young** worked with a core team of fifteen artists to produce everything from *A Flock of Words*, a 300m typographic pavement, to **David Kemp** designs for cormorant, puffin, magpie and duck bird bollards on the sea front. **Graham Ibbeson** sculpted a 2m high bronze statue of comedian Eric Morecambe posed doing the *Bring me Sunshine* dance, which has become a focal point for the town centre.

Lancaster City Council Tourism Department collated the number of enquiries about Morecambe: 1994 – 73,529 enquiries; 1995 – Opening of The Stone Jetty 119,946 (+63%); 1998 – 144,334 (+20%); 1999 – Eric Morecambe statue opened – 253,657 (+76%); 2000 – 258,015 (+1.7%); After a hiatus caused by the Foot and Mouth epidemic, 2003 showed an increase of 2% on the year 2000. Clearly TERN has had a positive impact on Morecambe. • *Contact: Carolyn Primett, Senior Arts Development Officer, Lancashire County Council – Carolyn.primett@ed.lancsc.gov.uk*

BRISTOL

Bristol City Council's Public Art Policy and Strategy describes the *Bristol Legible City Initiative* as one of the main priorities of Bristol City Council and its partners. The *Initiative* aims to integrate a long-term programme of identity, transportation, information and public art projects designed to support the social, cultural, physical and economic development of Bristol by linking together and reinforcing the character of the city's neighbourhoods. This seeks to combine support for existing social, cultural and economic activities and context-specific improvements to the built environment with a flow of consistently designed information that assists with promoting walking, cycling and public transport and enables the public to access all parts of the city.

Fashion Architecture Taste (FAT) were appointed as Lead Artists and worked with local people and arts organisations, other artists, planners, transport planners and urban designers to develop commission processes and devise and implement information, public realm and transport related public art projects that investigate and assist way-finding and place-making. Completed public art projects include a system of graphics to mark Bristol's main cycle routes and *High Life*, *walkie-talkie*, *Edible Playscape* and *dialogue*, for the pedestrian route that links the city centre's three regeneration areas – Harbourside, Temple and Broadmead.

- *Contact: Jonathan Banks, Senior Public Art Officer – jonathan_banks@bristol-city.gov.uk*

DUNDEE

"All of our art is drawn from the well of the people therefore let us give it back to them in a cup of gold so that in drinking they may recognise themselves." Federico Garcia Lorca

The Dundee Public Art Programme (DPAP) developed in the 1980's with the determination that *"public art was about site-specific projects and artists had to develop their designs in direct consultation with others."* More than 110 projects were carried out over 20 years. The artwork varies according to the situation, from temporary works to the unashamedly populist *Desperate Dan*. The programme believed that education was at its core, bringing genuine consultation into its activities and nurturing its audience to ensure that public art was an integral component of the urban fabric.

The DPAP did not set out to serve artists or clients but principally the public, whether they were citywide or local residents. It promoted art as a vehicle to enrich the urban environment. It worked in residential, city centre and industrial landscapes proving that art could be exciting in the most tedious industrial environments and jewel-like in well designed architectural settings. • *Contact: www.dundee.gov.uk*

MANCHESTER

SPINNINGFIELDS, is a major new development in the city-centre of Manchester incorporating over 375,000sqm of shops, entertainment, apartments, hotels, civic and educational buildings. Allied London Properties in partnership with Manchester City Council are transforming over four hectares of public realm, including four new squares, Spinningfields Square, Hardman Square, Crown Square and Irwell Square.

Significant investment is being made to integrate a visionary public art strategy within the public realm, that will enhance the quality of public space and create a range of opportunities for artists, including permanent commissions, collaborative and temporary works, events and performance.

Public art consultant Jane Duncan, has been commissioned to devise and implement a unique strategy which is based on the theme of the five senses. The Public Art programme is divided into five phases, the first two beginning early this year. • *Contact: Jane Duncan – janepduncan@hotmail.com www.alp.co.uk*

COVENTRY

When Coventry Cathedral and the City Centre was comprehensively redeveloped in the 1940's and 1950's the urban planning incorporated a series of sculptures, mosaics, installations and spectacles into the landscape. Donald Gibson, the Chief Architect was conscious of the importance of public art in urban place making as a form of visual culture designed to foster civic pride: *"a variety of experiences and stimulations for the mind, in a landscape that was otherwise characterised by practical accomplishment and operational usefulness."*

In 2004 the £50m *Phoenix Initiative* invested over £1m in public art projects integral to a large-scale urban regeneration scheme to create distinctive environments within the city centre. Seven public art projects were commissioned from artists **Françoise Schein**, **Jochen Gerz**, **Susanna Heron**, **Alexander Beleschenko**, poet **David Morley**, **David Ward**, **Kate Whiteford** and **Chris Browne**.

Begun in 1999, the Phoenix Initiative comprises a series of artist-designed green spaces and urban squares and restoration of many of the city's historic buildings and sections of the Old Town Wall. The scheme includes a new walkway from Coventry Cathedral to the Coventry Transport Museum with four public gardens and two modern civic squares providing café bars and open plazas capable of hosting a variety of outdoor entertainment. • *Contact: www.coventryphoenix.org.uk*

SOUTHEND-ON-SEA

Southend-on-Sea is on the cultural map. The Council's aspiration is to achieve high quality public art commissions in key locations to signal the town's new identity as a vibrant, creative town.

In February 2005 a £400,000 public art commission opened at the Pier Hill Development, undergoing a multi-million pound transformation as part of the Thames Gateway regeneration. *Life Lines* will provide a link between the sea front and the town centre, a landmark for local residents and an attraction for visitors.

Vong Phaophanit and **Claire Oboussier** created *Life Lines* [cover image], a 54m long dynamic sculpture, which will trigger sensors that respond to environmental changes of sounds and weather and movement of people translated through transparent acrylic, coloured LED lighting and cutting-edge electronic technology.

arts|generate is a strategic initiative developed across the region by Arts Council England, East as part of their major cultural regeneration to support programmes that are regionally distinctive, have high impact and provide a focal point for regeneration strategies that aim to make a lasting difference. It will contribute to the development of Southend-on-Sea as a national centre of cultural excellence by 2010.

- *Contact: www.southend.gov.uk www.commissionseast.org.uk*

READING

Art at the Centre: Reading Borough Council is one of three local authorities selected to pilot this initiative launched by Arts Council England. It recognises the potential for the arts to play a greater role in creating and sustaining urban communities through the contribution of artists in the regeneration of Reading's city centre. The Art at the Centre programme allows artists to explore the changing landscape in different ways, influencing the spirit of the place and enhancing the vitality of the city centre.

Conor Kelly staged a 5 screen video/sound piece *Plainsong*, to celebrate the refurbishment of one of Reading's 19th century town centre churches.

David Ward collaborated with landscape architect David Moore resulting in *Dwelling*, a stained glass and light project, for sixteen buildings in Friar Street.

Marc Camille-Chaimowicz produced a series of 11 permanent banners, inspired by tiny particles of flora and fauna, for Broad Street West.

Adam Dant designed workbooks for children of all ages to fill in whilst surveying Reading's town centre as part of *Operation Owl Club: Reading Children's Police Force*. The ideas generated by the human network of little watchers were incorporated into each of the town's new signage units.

- *Contact: www.artatthecentre.org*

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