The Spaceplates greenhouse is the functional art commission associated with the building of the new college. It was developed through discussion with horticultural staff at the Skills Academy, who use the greenhouse during teaching. The design of the greenhouse originates from the ‘pure plate’ structure occurring in natural structures such as sea urchins, and based on a hexagonal geometry. The pure plate structure is an elegant way of creating doubly-curved forms. Unlike in the lattice structures frequently used in much contemporary architecture, in pure plate structure the structural system and the cladding is one and the same thing. The geometrical and structural characteristics allow for extremely economical and simple building systems at any scale from small units to larger spans. The greenhouse was constructed using an innovative system of connections in aluminium and polycarbonate. Foundations were laid in December 2011 and the greenhouse structure was installed in March 2012. My role was to oversee project delivery.

www.n55.dk
Bespoke street furniture by Freshwest
West Dorset District Council offices, Dorchester, Dorset

Freshwest were appointed to design and make a set of bespoke external furniture for the new West Dorset District Council offices. The brief was to produce a functional artwork that respects and refers to the Roman heritage of the town and the site itself. Archaeologists surveyed the area before any building work could commence, and the new building has been aligned parallel to the old Roman city wall which is underground nearby. Freshwest met with Dorset County Council archaeologist Steve Wallis and visited Dorchester Museum as part of their initial research. The artists proposed to make two substantial seats and a ‘table’ in scorched oak, to be sited outside the main entrance to the new building. The forms of the furniture are derived from Roman ‘black burnished’ pottery vessels found in Dorchester, and now on display in Dorchester Museum. The oak furniture is routed in layers to give the effect of pots turned on a wheel. The artists worked with writer and historian Eugene Byrne to develop text relating to everyday life in Durnovaria (Roman Dorchester). The text is engraved into stainless steel rings embedded into the tops of the seating and table. Suzanne developed the artist brief, and managed artist shortlisting, selection, contracting, and design development.

www.freshwest.co.uk
South Bristol 360 by Grennan & Sperandio
South Bristol Community Hospital

Grennan and Sperandio were appointed to create a series of new artworks for display inside the new South Bristol Community Hospital, aimed at linking local residents with the hospital. They produced twelve circular blue-and-white images depicting favourite views of South Bristol as captured through the artists’ research and meetings with various local groups in January and February 2012, as well as through views collected via their blog at [www.southbristolfavouriteviews.com](http://www.southbristolfavouriteviews.com). The chosen blue and white palette refers to the local eighteenth century 'Delftware' pottery that was made in great quantities at Water Lane, on the boundary of Hengrove and Brislington in Bristol.

The artworks are permanently mounted at eye level around the new hospital building and were installed in August/September 2012.

Working on behalf of Ginkgo Projects, Suzanne project managed South Bristol 360 from artist selection (the artists were selected through an open application process, with members of the public on the selection panel) to project delivery.

[www.kartoonkings.com](http://www.kartoonkings.com)
N3: Nature Network Neighbourhood
Dorset (ongoing)

*N3: Nature Network Neighbourhood* is a programme of six creative projects focusing on developing innovative creative responses to the public realm in Dorset. N3 includes *Creativity in Community-led Planning in Dorset*, a set of written guidance aimed at local residents and councillors to encourage the use of creativity in the development of Neighbourhood Plans, and recognise the contribution of creativity to local place-making. Other projects include a pilot commission in Gillingham that has engaged architecture and design practice We Made That as artist/creative practitioner to work with Gillingham Neighbourhood Plan group. Parasite Ceramics have been appointed for Walking Distance, a project in Dorchester to integrate creative commissioning within the public realm and transport network of the town. Something & Son were appointed for Animal Architecture, a project near Weymouth exploring the possibilities of animal habitats co-located with new housing. Suzanne has developed each project, writing project briefs and the guidance document, liaising with the graphic designer, local groups and local authorities. She also oversaw the artist appointment process for all projects.

[www.wemadethat.co.uk](http://www.wemadethat.co.uk)  [www.parasiteceramics.co.uk](http://www.parasiteceramics.co.uk)  [www.somethingandson.com](http://www.somethingandson.com)
Ceramic artist Robert Dawson has been commissioned to create an artwork for a new pedestrian and cycle crossing being created under the Westway flyover. The artwork will be located opposite the entrance to the new Street Sweepers Depot which will be 'slotted' under the Westway at the intersection of the new crossing. Robert works primarily in ceramics, and his work takes inspiration from the history of ceramic design and patterns which he reinterprets by distortion. Robert's initial concept designs draw on patterns which appear locally in churches, Paddington station and the local area. As project manager I researched prospective artists, managed shortlisting and artist interviews, drew up the artist contract and am currently overseeing the artist's design development process. Due for installation in 2013.

www.aestheticsabotage.com
Skills Unearthed
Blackdown Hills Artists and Makers

Skills Unearthed is an Arts Council and Making it Local funded project aimed at developing the skills of artists and makers in the Blackdown Hills on the Devon/Somerset border and doubling the membership of BHAAM. I organised a symposium for the 30th March 2012 with invited speakers Tania Kovats and Rebecca Chesney, and also co-ordinated a programme of CPD for BHAAM members. I also led on the redesign and upgrade of the BHAAM website to make it more contemporary and interactive, and managed a series of small artist-led commissions which were displayed in the Blackdown Hills in Oct/Nov 2012.

www.bhaam.org.uk
Joseph Harrington was commissioned to produce a sculptural glass artwork for display within the façade windows of the development, at the junction of Aldwych and Kingsway in central London. The original 1905 scheme was London County Council’s first large urban improvement scheme in central London. It signalled the council’s vision of London as a modern city of tree-lined boulevards, office blocks and free-flowing traffic, and represents the only attempt in London to recreate the grand avenues by Hausmann in Paris. Joseph uses a method known as the ‘lost ice process’ which involves sculpting blocks of ice using salt erosion. A mould is then taken, recording the form in transition, before it is cast into glass. The finished sculpture captures the natural, fleeting effects of salt erosion in permanent solid glass form. The work consists of three large glass sculptures mounted on a sandstone base so that the whole artwork is visible through the window. The artist worked with interior designers David Collins Studio to ensure that the work has an impact from the street and also from within the building. The design concept for the artwork derives from the use of temporary supports and buttresses during the building renovation. Completed September 2011.

www.josephharrington.co.uk
Rainbow Gate is an architectural commission for Princess Way in Burnley, located at a major entry point to the town next to the new Burnley College and University of Central Lancashire campus. The project forms part of the public realm redevelopment for a new Education and Enterprise Zone (or Knowledge Quarter) and is funded by ERDF and section 106 monies.

As project manager I worked to develop and manage this project from the start, writing the artist brief, drawing up the artist contract, managing artist shortlisting, interviews, and selection, liaising with partners including the Regeneration team at Burnley Council, local arts organisations and a consultation group including local councillors. Four shortlisted artists were invited to spend the day in Burnley where they met College students and learnt about the context for the work. This formed the basis for their concept designs. The shape of Tonkin Liu's proposal, Rainbow Gate, was inspired by how the viaduct near the site of the artwork frames the view of the surrounding landscape. The pierced steel 'bow' structure integrates prisms that will capture light to create rainbows, and will also provide a shelter from the weather. The designers have worked with structural engineers at Arup to pioneer a new breed of single-surface structure which uses advanced digital modelling, analysis and fabrication tools. The project was completed in December 2011.

www.tonkinliu.co.uk
Tod Hanson was selected to create an interior artwork for the entranceway and staircase of the Storey Creative Industries Centre in Lancaster. The late Victorian Storey building, which was built in 1898, was once a technical college but is now a multi-purpose space and home to arts organisations Litfest and Storey Gallery, the city’s Visitor Information Centre, fifteen creative businesses and a bar and restaurant. The bold graphics draw upon Tod’s interest in comic books, architecture and the Baroque. The work brings the building up to date, drawing in visitors, creating a sense of arrival in the impressive entrance space, and enlivening the space while also enhancing and echoing the historic architectural features of the building. The design concept is reminiscent of ticker tape, which at points appears to have ‘caught’ on features of the interior, such as lighting set into the walls. As project manager I led the project steering group, managed artist selection, design development, public consultation and liaison with partners and local authority planning officers including the Access Officer and Conservation Officers.

www.todhanson.com
This self-initiated research project co-developed with lighting designer Claire Norcross was a feasibility study for a festival of contemporary illuminations in the seaside town of Morecambe, funded by Arts Council England and Lancashire County Council. The festival draws on Morecambe's long history of illuminations, but reinterprets it for a contemporary audience. Illumination aims to contribute towards the regeneration of Morecambe through engaging and involving local people, including local businesses to support and enable the project delivery; school children and local residents as project participants and volunteers; and local artists offered mentoring opportunities to support their skills development. Proposed projects include a projection onto the restored Art Deco Midland Hotel on the seafront, a 'drive in movie' programme projected onto the back of the historic Winter Gardens theatre building and a programme of smaller-scale creative interventions in shop windows on the main shopping street. These works would form a walking trail around the town, supporting the local authority's regeneration objectives around developing the night-time economy and tourist economy of Morecambe.

[www.clairenorcross.co.uk](http://www.clairenorcross.co.uk)
Amenity Space were appointed as Lead Artists to work with landscape architects Gillespies on the redevelopment of Market Square, Sun Square and the connecting spaces between in central Lancaster. The artists developed concept design proposals as well as a ‘podwalk’, film and treasure hunt to engage local people with the public consultation process. The designs incorporated a raised area or podium for performances and exhibitions in Market Square (above); a lockable stage with storage for chairs in Sun Square; and an overhead canopy for Horseshoe Corner, with an incorporated audio/sound work. The designs were specifically intended to accommodate and support the large number of creative organisations and events in Lancaster and nearby Morecambe (such as Ludus Dance, Dukes Theatre, Lancaster Jazz Festival, Litfest, Storey Gallery, More Music and Get it Loud in Libraries).

www.amenitiespace.co.uk
Morecambe House by Sans Facon
Morecambe, Lancashire

Artist and architect team Sans Facon were invited to develop their creative proposal for the West End of the faded seaside town of Morecambe. They proposed the re-use of an empty property as a creative space to accommodate a programme of artist residencies (local, national and international), events, studio visits and discussions. The proposal document they produced stands as a feasibility study for the project. Local artists Soma Design were selected to work alongside Sans Facon to learn more about how artists work in the public realm.

While Public Art and Regeneration Officer, I managed the steering group for this project which consisted of local residents, councillors and More Music (Morecambe's local arts organisation) and led a programme of advocacy talks and visits to support and broaden the group's knowledge and understanding of public art. The image above right shows the West End Public Art Steering Group on a visit to Liverpool Biennial.

www.sansfacon.co.uk
Lookout by Andy Plant & Matt Wand
Workington town centre, Cumbria

This artwork is the centrepiece of a series of commissions forming part of a major £2.74m programme of public realm improvements in Workington town centre in West Cumbria. 'Lookout', is an interactive clock, with chimes and recordings by sound artist Matt Wand. Matt recorded with local musicians and residents to create the chimes, which include people talking about Workington and its history. At 12 noon the 'arm' of the clock goes up in the air and a special noonday chime is heard. The artist influenced the design of the whole square around the clock, which also incorporated seating, paving and tree planting.

The concept for the artwork was to give visitors to Workington town centre something for free – the artist specialises in creating works that 'perform' and this work is a source of much fascination to local children.

www.andyplant.co.uk
Public toilets commissions by Paul Scott and Robert Drake, Workington, Cumbria

Artist Paul Scott and poet Robert Drake were commissioned to collaborate on the design of Workington’s new public toilets, incorporating text and images relating to Workington’s history, location and provenance into the ceramic tiling scheme. The colour scheme (coal black, steel grey and iron pink/red) was inspired by West Cumbrian wagon cards.

The Water Cycle is an illustrated textual journey describing the journey of water from landing on the fells as raindrops to their flushing out into the Irish Sea (via the new toilets in Workington). The artwork runs horizontally along the walls of the ladies and gents toilets. The History Line is a floor to ceiling text in the communal area near the entrance. Each tile is based on a famous person, place or event linked with Workington and the design is based on the shape of old railway tickets. You Are Here….. features on the back of toilet doors, above hand driers and in baby changing and disabled toilets, and consists of facts relating to different Workingtons around the world.

www.cumbrianblues.com
Coastline by Simon Hitchens
Workington town centre, Cumbria

Coastline is a new town square designed and created by sculptor Simon Hitchens. It was completed in 2006. The concept included granite and resin benches and seating, a granite and resin monolith, bike racks, and a paving pattern based on a map of the Cumbrian coastline when viewed from above. The area is illuminated at night. The square was part of a £2.74m scheme to redevelop the town centre. My role was to support the overall project management. I organised the celebratory launch event, wrote copy for information leaflets and press releases, and commissioned the photography.

www.simonhitchens.com
The Hub is the world’s first permanent outdoor 3D soundfield, and the final public realm project to open in Workington in 2008. It is a sound performance space incorporating lighting and state of the art 3D sound technology. The canopy, designed by BASE Structures in Bristol, is suspended from the surrounding buildings. The design was selected to meet the demands of the public consultation, to provide shelter as well as a new public performance and meeting space.

The Hub incorporates 3D soundscapes composed by Illustrious Company, which provide an immersive sound experience in the space. The soundscapes include elements of recordings made in and around Workington during a visit to the area in 2006, which I planned and co-ordinated. The sound system can be configured to broadcast any live or recorded sound.

www.illustriouscompany.co.uk