

VISION FOR THE PILLARS

Commissioning New Art for Churches 2012

Competition Submission
of
The Minster Church of St Andrew, Plymouth

P R E F A C E - C A T C H I N G T H E V I S I O N

Do you wish to set out on the adventure of commissioning new art?

(Commissioning New Art for Churches, page3)

When we responded to the invitation to compete for the Jerusalem Prize we had little idea how exciting an adventure it was to be: from deciding what was going to be our project to completing this stage of the competition, we have discovered so much, met so many interesting people and engaged in processes completely new to us. It has been a roller coaster of a learning experience – and in no small part the Guide has done what its producers aimed to do; stimulated and encouraged us in “a process that has been both enjoyable and rewarding”.

From simply considering a sculpture on two pillars at the entrance to a newly acquired space in front of the church, we have come to realise the significance of the space itself as an interface between our bustling City Centre and the church building. From rather modest expectations of a work in metal, in the light of our research on public art, both in our own City and further afield, we have raised our sights expecting that what we achieve will be an iconic work of art, in a material determined by the commissioned artist, to compare in importance with the John Piper windows, which enhance our church in its post-war restoration. We are confident that when we make known our brief, interest will not be limited to local artists.

Along the way we have appreciated the guidance and involvement of officers from Plymouth’s City Council, in particular from the Public Art Officer and the Community Planning and Partnership Co-ordinator. Their enthusiasm has been overwhelming, which, along with the encouragement of others who are detailed within this document, has affirmed us in our mission!

Alun Hughes,
Co-ordinator of the Commissioning Group
September 2012

PART 1 – THE PROCESS

1. The Minster Church

The Minster Church of St. Andrew is the historic parish church in the centre of Plymouth. The first known vicar dates from 1087, and over the years the church has been associated with notable local figures from Francis Drake to Francis Chichester. It has the distinction of being the largest parish church in Devon, the present building dating from C13-C15 and constructed of local limestone with granite dressings.

The city endured heavy bombing during the Second World War and in 1941 the church was burnt out and left as a roofless shell. The next day a wooden board was placed over the north door on which was painted the word RESURGAM ('I will rise again') a motto which was taken to heart by local people in those difficult days. After some years as a garden church, the restored St. Andrew's was reconsecrated in 1957. In the 1960's John Piper designed six spectacular stained glass windows which now add colour and beauty to the ancient building.



The Bishop of Exeter recently designated the church as one of the new urban Minsters in response to the City Council's petition that noted the "remarkable inspiration" of the church's Resurgam motto during the last war and the "very great esteem in which this Church and its record of service is held by the City of Plymouth".

St. Andrew's continues as an active and well attended parish church in the heart of the city with the stated concern "to live for, worship and proclaim Jesus Christ in the life of the city and beyond".

2. The Commissioning Group

The Commissioning Group is an eclectic mix of people who were invited to take part for the duration of the competition. Most are retired and all have not been involved in commissioning art before. Therefore the Group sought to be advised by specialists working in this area.

Richard Wood, a lecturer at the Plymouth College of Art, was approached by the Chair to visit the Group at the site to help with the "Expression of Interest" submission. He was able to enlighten the group in the aspects of commissioning a public work of art specific to our vision. Once we learnt that we had progressed to Stage 2 of the competition, Hannah Sloggett and Jodie Bishop, from Plymouth City

Council, became involved and proved to be very helpful in advising the group in its work.

The individual members of the commissioning group need to be allocated specific roles to spread the responsibility. While it is important that one person is appointed the main point of contact, ensure they do not become the lynchpin, in case of a change of circumstances.

Church Members

Alun Hughes	Chair
Jim Black	Secretary
Nikki Duncan	Legal
Arnold Melhuish	Artist
Nick McKinnel (Prebendary)	Theology
Fran Styring	Education
David Kay	Research

Consultants

Richard Wood	Lecturer (PAC) & Creative Metal Worker
Hannah Sloggett	Community Planning & Partnerships Coordinator
Jodie Bishop	Public Art Officer
Tim Williams	Civil Engineer

Brief details of meetings can be found in Sections 6 & 8, and minutes of meetings are given in appendix D.

3. The Vision and its theological themes

The Group set out to commission an architectural site-specific public artwork to adorn existing pillars. The proposed artwork would be displayed at the entrance to a newly acquired publicly accessible space in front of the church. This new work of art will reflect the unique position of St Andrew's as the Minster Church of Plymouth; its history; its mission; its inspiration; and its future.

Your theological and liturgical themes should be set out clearly and concisely, but avoid swamping the artist with words – leave sufficient space for interpretation.

Saint Andrew

Recognise the fact that the building is dedicated to Andrew, one of Jesus' disciples, and that Andrew was a fisherman.

Historic Christian faith

Make a statement of the lasting presence of historic Christian faith through St Andrew's Church within the City since 1087.

Resurgam

Respond to the symbolism of "Resurgam" (meaning "I will rise again") in the restoration of St Andrew's Church and the development of the City after World War II.

Mission statement of St Andrew's Church

Signify the mission statement of St Andrew's Church "to live for, worship and proclaim Jesus Christ in the life of the City and beyond"

Role of St Andrew's Church

Promote understanding of the role of St Andrew's Church as "a place of living faith in the heart of the City where all can belong and be known".

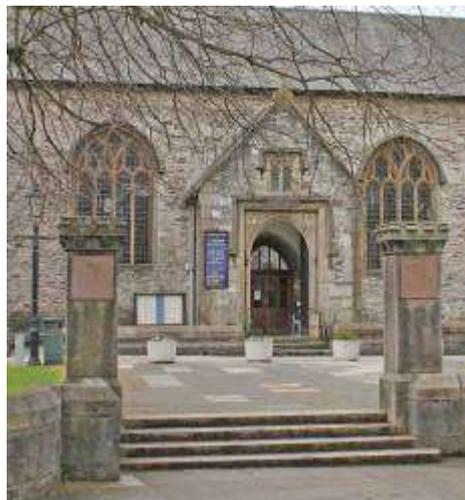
4. The Site and its context

Identify the possible site(s) for the commission, making specific reference to aspects of the context you consider relevant, such as light levels, adjacent artefacts, materials, the history of the building and use of the space.



Public Open Space

The Pillars stand on the boundary (outlined in red) of the open public space in front of St. Andrew's Church. The ownership of this public space is being transferred from Plymouth City Council to the church. The steps between the pillars provide the principal pedestrian access to the paved forecourt from Royal Parade, the major thoroughfare and transport hub in the centre of Plymouth. The forecourt is in front of the North entrance to the church building and above this door is the "Resurgam" plaque. On either side of the forecourt are grassed areas with trees and memorial plaques.



View indicated by arrow above



Pillars viewed from the tower

Inside the church building

The Judges will be greatly helped by visual evidence. Internal and external photographs, including some of the space you intend the work of art to occupy should be attached.



There are many points of interest and beauty which reflect the living faith of Christians who meet here in the church building. The most renowned are the six stained glass windows designed by John Piper and made by Patrick Reyntiens.



The Altar Cross, Processional Cross, two other sets of crosses, candlesticks and all 61 bosses were designed by Colin Shewring of Mowbrays and were dedicated at a special service on 30th April 1967.

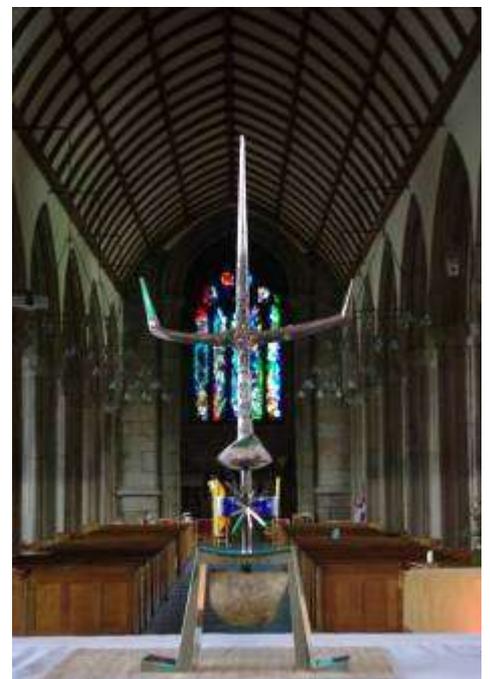
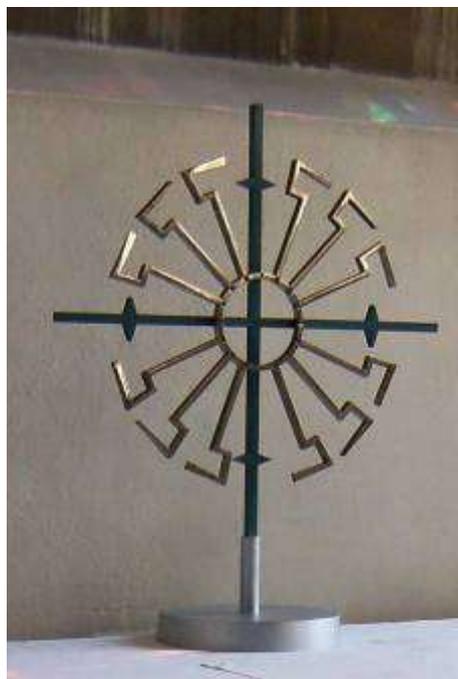


The depth and beauty of the work commissioned should be of the highest order: excellent in terms of its vision, design, handling of materials and longevity.

The Altar Frontal (above left) was designed and created by students of the Plymouth College of Art at the time of the restoration of St Andrew's Church after World War 2.



The simple marble Font, made in 1661 for St Andrew's Church but replaced in 1875, was rediscovered in use as a bird table in a local garden. When St Andrew's was re-consecrated in 1957, the font was returned to the church.



5. Engagement with Artists

As well as speaking with artists, we have also concentrated on learning about process from those experienced in commissioning and planning public art. This, we believe, has better equipped us to prepare our artist brief. Furthermore we believe that we will be better informed for the stages of the commissioning process including criteria for artist selection.

We have learned how important the writing of the brief is in attracting artists, “without unduly inhibiting the artist’s creative response to the challenge”. We look forward with eager anticipation to discovering the range of possibilities for the “adornment of the pillars” when we begin to receive expressions of interest!

Our process has included contacts with and reference to :

- The Plymouth College of Art
- The Public Art Officer for Plymouth City Council
- Research in the field of public art
- Websites in the field of public art
- An artist collective centred in Plymouth
- Examples of public art in our region

Plymouth College of Art

Local museums and art galleries or the art departments of a nearby university can be useful sources of advice.

We started discussions with artists at **Plymouth College of Art** and the staff and students in the Field of Contemporary Crafts. As one of only four remaining further and higher specialist art and design colleges in the country, the College provides a role locally, regionally, nationally and internationally in providing excellence in Art and Design education and training. The College is part of the National Arts Learning Network with links to other specialist Art and Design higher education institutions.

Our main contact from the College has been **Richard Wood**, who is one of our key consultants. In a recent communication to college personnel, Richard wrote:

I have been involved over the last couple of months with St Andrew's Church (in the centre of town) to help them develop a commission for a significant work that will utilize Plymouth College of Art students designing and installing an iconic work on Royal Parade.

I think this is a project of great significance the City, and therefore to the College, and I have attended alongside council Arts Officer (Jodie Bishop) and the Council Heritage Officer who are helping back this project indicating it is growing in importance.

The fundamental reason for this importance is the work being situated on the boundary of Royal Parade and the property of St Andrews, creating a potentially important signpost, meeting place, reference point to this public area of town. It could be an iconic object referred to in years to come.

The connection of communities with in the town, the public, the city council, the college and the church is a great opportunity for everyone. We have as a college been involved with St Andrews in the past with Architectural designs being incorporated within the fabric of the church.

Richard Wood



You may like to submit evidence of preliminary conversations with one or more artists.

Richard, not only a specialist practitioner in metal craft and sculpture in his own right, as lecturer has guided students in every stage of design and delivery of art commissions as part of their training, He proved to be an invaluable stimulus and guide as we began to think about our project. He visited us on site in February, pointed out a number of practical issues to do with the siting of a sculpture in a public space, the importance of realising the setting of the church building, its architecture and its interior, and the link between city and church. These factors were all highlighted in the workshop for members of our congregation designed and arranged by **Hannah Sloggett, Community Planning and Partnership Co-ordinator for Plymouth City Council.**

'Vision for the Pillars' Workshop led by Hannah Sloggett

As part of our process, the congregations of the Minster church were invited to participate in an interactive time in church on the morning of Saturday 4th August to explore ideas on the adornment of the two pillars. We had the expertise of Hannah Sloggett, who is the Community Planning and Partnership Co-ordinator for Plymouth City Council, to stimulate our thinking and help us to share our ideas in imaginative ways.

Alun Hughes introduced the purpose of the session, including the history of the project, in the church, and explained the position of the proposal group in the gathering of evidence for the proposal and the desire to involve the congregation in the consultation. He then introduced Hannah who led the attendees through the session.

Session 1: Looking at the Space outside



Hannah invited attendees to share one map between two people, go outside to view the potential site of the art work and the surrounding area. They were then asked to make notes on their maps to inform the meeting of their ideas and feelings about the potential site and art work. Hannah led a feedback session inside the church and annotated a larger version of the map to bring all the ideas and propositions together.

Session 2: Ideas on the Design

All personnel were invited to have a coffee break (with cake) and sit at tables with paper tablecloths to continue the discussions over coffee and make notes on the tablecloths. In tandem with this Alun and Hannah issued post-it notes in order for attendees to make notes to hand in at the end of the coffee break and bring together the whole concept of the proposal.

The post-it exercise was carried out, themes were drawn on possible sites and possible designs and noted on post-its and tablecloths.



Hannah clustered the post its in themes on a flipchart. A summary of the post-its exercise and photographs of both charts can be found in the appendices. Finally Hannah was thanked and the session was brought to a close.

The brief should reflect the shared enthusiasm and will of the community.

The feeling among the attendees was one of fervent enthusiasm and inclusiveness, and although all the ideas could not possibly be actioned, the session was thought to be an excellent exercise well led by Hannah. The excellent organisation of the event was also mentioned by at least 3 participants. Alun prayed for the blessing of the event. (see appendix 'Vision for the Pillars' Workshop for full details.)

Running a competition is a good way to generate ideas. You can either invite a limited number of artists to submit ideas or run an open competition.

Student Competition

It was decided to organise a **competition** exclusively for the students both to give them experience of working to a live brief, and also for the Commissioning Group to find out how artists would respond to the challenge. This would give an awareness of some of the practicalities that needed to be considered for the proposed commission.

Members of the Commissioning Group made several visits to the College to see the end of year **Summer Show**, talk with students



about their work and encourage them to enter the competition.

Prospective competitors responded to a sample brief (see appendix N) and made exploratory visits to the church to meet with the co-ordinator of the commissioning group. The winning entry, both Design and Artist's Statement, is shown below.



“When approaching this assignment I felt it was important to include many references to the church. I felt that the St Andrews cross was a strong reference to include, along with a reference to fish and fishing as St Andrew was a fisherman. I have included this idea by using a fishing net in the design, this would be created from steel wire. the nets will be laidened with fish, inspired replicas of the fish found on the cover of the marble font within the church. the nets will meet with the cross of St Andrew above the gap between the posts. the cross will be fabricated from steel and engraved on the cross will be the word resurgam. This completes the design incorporating what are, I feel, very strong and subtle symbols of the church.”

Michael Merrifield

Public Art Officer for Plymouth City Council

Our engagement with artists has included research within the field of public art, discovering examples of work completed in our region, and images of iconic sculptures collected and presented to us by **Jodie Bishop, the Public Art Officer for Plymouth City Council.**



Jodie, from the outset of her involvement with us, has supported our initiative with great enthusiasm. She has given of her time generously in meetings and by email, directing us to public art websites, pointing us to existing projects which could assist us in writing our artist brief, and helping with locating sources of funding. Jodie commends the project when she writes:

Through my role as Public Art Officer I am always keen to support projects that follow best practice and responsible commissioning whilst looking to raise expectations around the possibilities of public art.

The site chosen is a key location within our city centre and through the hard work and enthusiasm of the Commissioning Team I am excited about the potential opportunity to commission a well thought out and fantastic piece of public art that could become an iconic feature in our city landscape.

Flameworks

We also have in Plymouth the Creative Arts Facility, **Flameworks**, which is one of the largest managed workspaces for artists in Devon and Cornwall. Flameworks is headed up by designer makers **Katie Lake** and



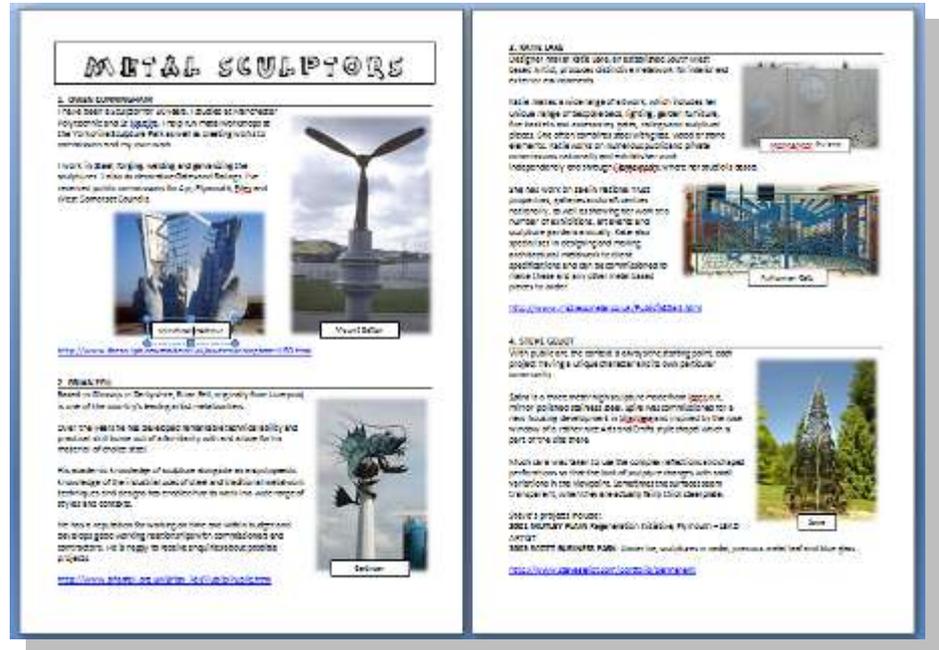
Noah Taylor and currently houses 22 artists practising within a variety of artforms. It has an associate membership of over 40 artists. We visited the studio to talk to our initial ideas for the proposal and we received this response:

We were also very excited to hear about the proposed new art work and look forward to receiving the brief. Please don't hesitate to contact us if we can be of any assistance.

Gabby, for the Flameworks Group

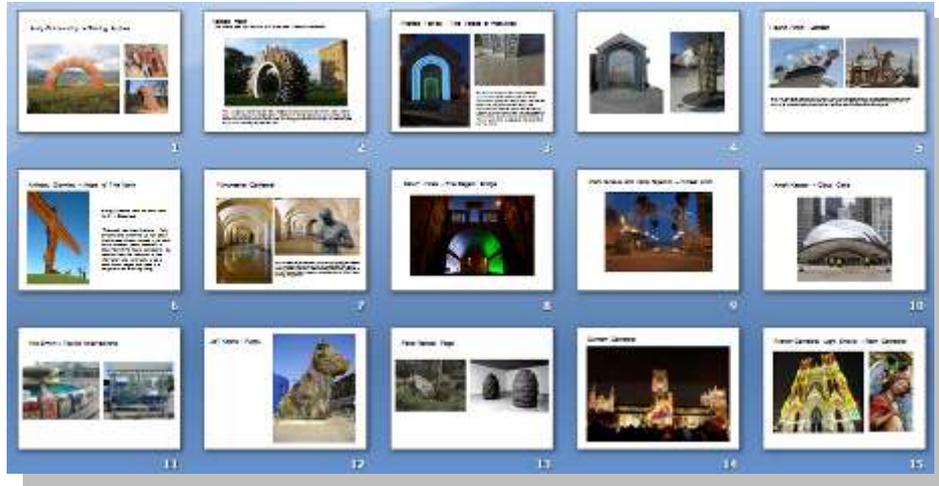
Research on Public Art

The Commissioning Group felt that it would like to learn more about 'Art in the Public Realm'. Our researcher prepared a booklet of examples of public art in and around Plymouth. This gave the Commissioning Group some understanding of artists and their work in the area. (see appendix B).



It is important to think laterally and beyond local artists and craftsmen. Look at national and international practitioners. Aim high!

Jodie Bishop, Plymouth Art Officer, also presented the Commissioning Group with a PowerPoint presentation of works of public art by internationally renowned artists in order to give a wider perspective of public art.



6. Consultations and deliberations

Commissioning Group

February 3 rd	Initial meeting to propose and finalise a way of submitting an expression of interest as the first step in the proposal.
February 9 th	First on-site meeting with our specialist consultant, Richard Wood.
February 19 th	Approval of our Expression of Interest.
May 4 th	Preparing for Stage 2 proposal
May 27 th	Report from PchurchC meeting and progress to date.
July 20 th	Where are we now
August 10 th	Looking at progress to date
September 6 th	Looking at progress to date
September 18 th	Writing group
September 23 rd	Approval of Stage 2 submission.

Congregation and Parochial Church Council

Hopefully you have been consulting with all interested parties, both within the parish and more widely, as your vision has developed. This is crucial. Don't try to avoid public debate and never underestimate the knowledge of interested parties.

January 23 rd	PCC
February 12 th	Congregation: Sunday Notices
May 21 st	PCC
June 2 nd	Congregation: Sunday Notices
June	Congregation: Fisherman Article (Church monthly Magazine)
July 15 th and 22 nd	Congregation: Sunday Notices.
July 19 th	PCC Invitation to members to attend Workshop
July 29 th	Congregation: Sunday Notices Special announcement in 3 main services
August 4 th .	Congregation: Workshop " Vision for the Pillars " (See appendix b)
September 24 th	PCC

There is enthusiasm and support within the church family, particularly from those who took part in the workshop

Church Architect

June 12 th	Information given to Amanda Le Page during Quinquennial Inspection
September 11 th	Letter "happy with the concept of the proposed artwork structure"

We strongly recommend that you provide evidence of informal consultation with the DAC, but not that you apply for a Faculty at this stage.

DAC

May 15 th	Conversation, letter and documents to DAC Secretary Louise Bartlett. No faculty being applied for ahead of competition
September 13 th	Letter from DAC secretary. "supportive in principle ... and wish you well in the competition"

Plymouth City Council

(See appendices for correspondence and notes of meetings).

➤ *Planning.*

June 1st Rachel Broomfield Historic Environment Officer
June 6th Meeting at St Andrew's between Group and Mike Daniells Historic Environment Officer; Hannah Sloggett, Community Planning and Partnership Co-ordinator; Jodie Bishop, Public Art Officer; Richard Wood, College of Art

June 8th Hannah Sloggett. Information on useful public art websites

July 10th / 26th Meetings Hannah Sloggett Re forthcoming Workshop for congregation

August 4th Workshop led by Hannah Sloggett

August 8th/21st Meetings with Jodie Bishop at City Museum re preparation of brief

➤ *Ward Councillor*

July 26th Meeting at St Andrew's between members of the group, Charles Crichton, St Andrew's Heritage Chairman, and Sue Macdonald, ward councillor, encouraging response "Wonderful"

➤ *Solicitors and Economics Dept.*

Ongoing negotiations re transfer of land in front of church. Now in final stages.

➤ *Planning and Regeneration Department of Development*

August 16th Visit by Tree Officer re trees "on/adj. the Green at St. Andrews"

August 22nd email Recommended work including on lime tree adjacent to the pillars

Wider Community

➤ *Plymouth Herald Newspaper*

August 15th Visit by reporter and photographer to prepare article for publication

August 29th Article published with photographs of site

We propose to keep the local media informed of the progress of the project and invite participation in informing the design.

➤ *Plymouth Arts Centre*

September 6th Correspondence with CEO, Kate Sparshatt

Involvement in the project has strengthened the links between the Minster Church of St Andrew with Plymouth College of Art and the City Museum and Art Gallery. It is proposed that an exhibition of the on-going progress of the commission will be mounted in the Museum and a presentation by the commissioned artist in a lunch-time public lecture.

7. Deliverability

Permission

You will need to provide evidence that there is no insuperable physical impediments to the project you have in mind.

Subject to planning and conditions, we have been advised that the Council would have no objection in principle to a ‘suitable sculpture on or over the stone pillars at the top of the steps.’

Furthermore advice has been given in connection with excessive growth on adjacent trees, which otherwise may restrict the views of the sculpture.

Costings

Set a realistic budget, taking advice if necessary, with a thorough audit of all eventual project costs. This should cover: competition or other selection costs, initial design costs, installation, lighting, structural issues, remedial repairs required, photography, maintenance and increased insurance.

A sample spreadsheet, prepared by our consultant, Tim Williams, can be found in the appendix N.

The spreadsheet shows a detailed cost estimate for an external sculpture. It lists various items such as 'Design', 'Fabrication', 'Installation', and 'Maintenance' with associated costs. The total estimated cost is shown at the bottom of the spreadsheet.

N.B. These costings are based on the assumption that the chosen material would be metal.

In the event adjustments would need to be made within the overall figure to account for the chosen artist's medium.

Contracts and insurance

We have examined copies of agreements from other public art commissions and are assured of the guidance of the Public Art Officer using a model, for example, from Plymouth City Council. We have copies of sample agreements. Specific documents would be drawn up for the chosen commission using their models. We will have the experience of our legal member of the Commissioning Group in preparing and scrutinising our documents.

Sources of funding

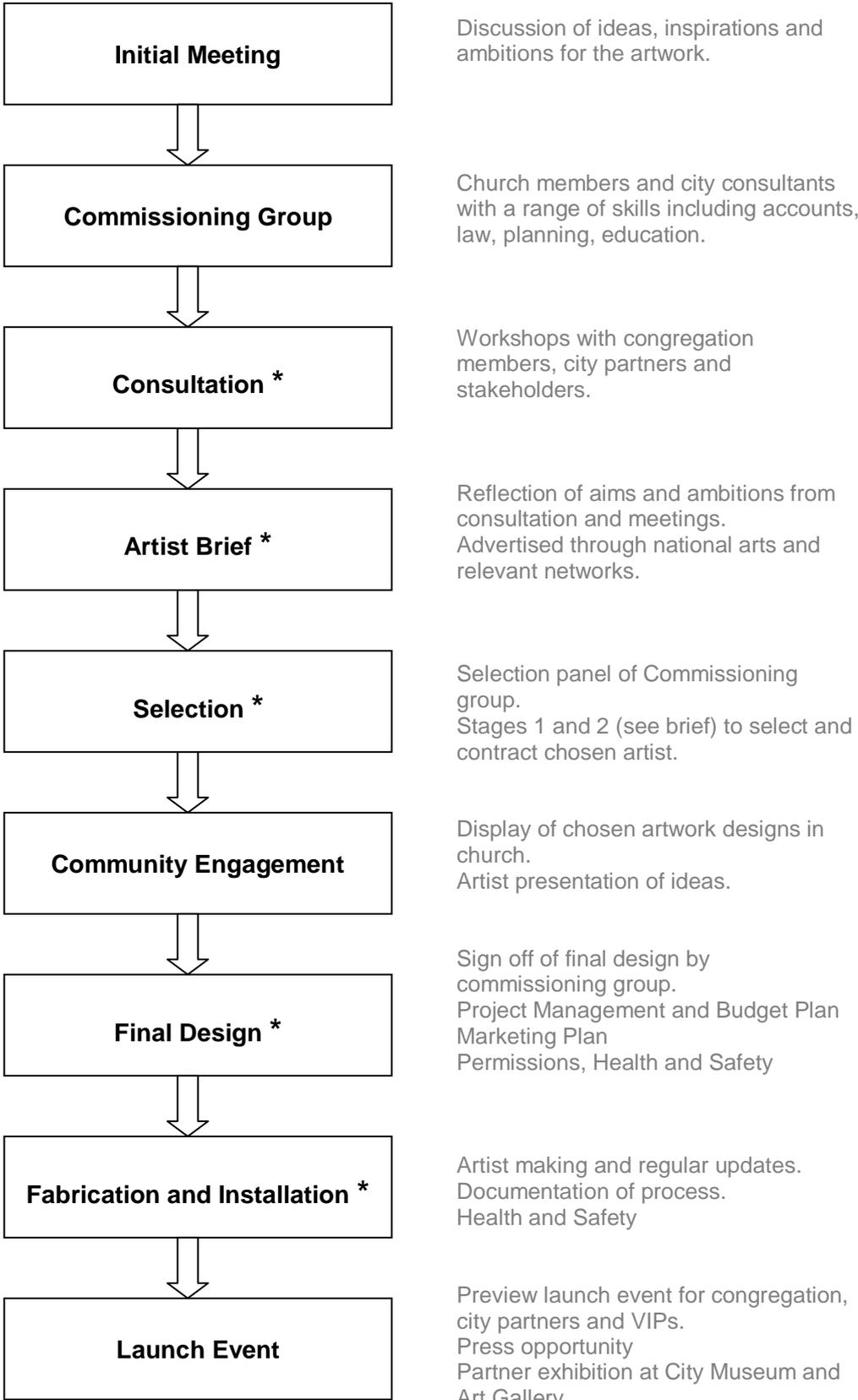
Applications to:

- Arts Council
- 'Community First' funding in the St Peter and Waterfront Ward
- Friends of St Andrew's

8. Project Process

Draw up a flowchart setting out the stages in the commissioning journey, ensuring you include the faculty jurisdiction process, which may add several months.

*** DAC:** consultation with DAC at relevant points throughout process leading to Faculty.



9. Some images reflecting the life of the Minster

“The New Art Work should make a link and draw people to what you have in the church”
(Jodie Bishop Public Art Officer, Plymouth City Council)



“The New Art Work should make a link and draw people to what you have in the church”
(Jodie Bishop Public Art Officer, Plymouth City Council)



Snack & Chat
meets weekly.

A friendship Group
for Lonely and
Bereaved People

Local Schools visit
the Church as
part of the
St Andrew's
Education Project
STEP

These children
are re-enacting
being WW2
evacuees



“The New Art Work should make a link and draw people to what you have in the church”
(Jodie Bishop Public Art Officer, Plymouth City Council)



The Space gets used
Church Summer Fayre



Children and staff
from a school on a STEP visit



“The New Art Work should make a link and draw people to what you have in the church”
(Jodie Bishop Public Art Officer, Plymouth City Council)



Flowers at Festivals
and in Worship
arranged by Busy Lizzie!

Tea served to Festival visitors by Minster Maids



“The New Art Work should make a link and draw people to what you have in the church”
(Jodie Bishop Public Art Officer, Plymouth City Council)



St Andrew's Music Ministry



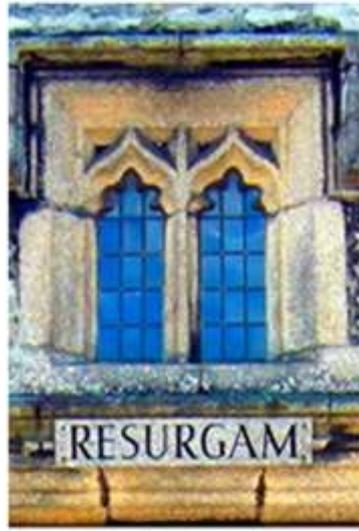
With a fine acoustic and beautiful surroundings, St Andrew's hosts many musical events

The Ten Tois Orchestra in rehearsal



The space at the back of the church used for relaxed hospitable meetings like this Dea nery gathering

“The New Art Work should make a link and draw people to what you have in the church”
(Jodie Bishop Public Art Officer, Plymouth City Council)



Schoolchildren on a STEP visit about a John Piper Window RESURGAM and the rebuilding of St Andrew's and Plymouth after the Blitz



English and American Friends remember an earlier conflict at the Annual Door of Unity service outside the Prysten House

“The New Art Work should make a link and draw people to what you have in the church”
(Jodie Bishop Public Art Officer, Plymouth City Council)



Baptism in the Minster around the historic font

Holiday Club at our link school St Andrew's C of E School Plymouth



**Workshop for Congregation led by
Art Prize Commissioning Group and
Hannah Sloggett (CPP Coordinator for Plymouth City Council)**

Held in the Minster Church of St Andrew on 4th August 2012 at 1000

Leader Alun Hughes

Present Nick McKinnel, Fran Styring, Jim Black, Nikki Duncan, and 21 members of St Andrew's congregation plus Hannah Sloggett (Community Planning and Partnership Coordinator for Plymouth City Council)

Apologies Arnold Melhuish and David Kay from the group plus others from the congregation who had submitted ideas in writing

AH introduced the purpose of the session, including the history of the project, in the church, and explained the position of the proposal group in the gathering of evidence for the proposal and the desire to involve the congregation in the consultation. He then introduced HS who led the attendees through the session.

Session 1

Looking at the Space outside

HS invited attendees to share one map (example attached) between two people, go outside to view the potential site of the art work and the surrounding area. They were then asked to make notes on their maps to inform the meeting of their ideas and feelings about the potential site and art work.

At 10.30 HS led a feedback session inside the church and annotated a larger version of the map to bring all the ideas and propositions together (attached).

Session Two

Ideas on the Design of the Sculpture

At 10.55 all personnel were invited to have a coffee break (with cake) and sit at tables with paper tablecloths to continue the discussions over coffee and make notes on the aforementioned tablecloths.

In tandem with this AH and HS issued post it notes in order for attendees to make notes to hand in at the end of the coffee break and bring together the whole concept of the proposal.

At 11.10 the post it exercise was carried out, led by HS. Themes were drawn on possible sites and possible designs and noted on post it and tablecloths. HS clustered the post its in themes on a flipchart. (A summary of the post its exercise is attached along with sample tablecloths)

At 11.50 HS was thanked by JB and the session was brought to a close.

The feeling among the attendees was one of fervent enthusiasm and inclusiveness, and although all the ideas could not possibly be actioned, the session was thought to be an excellent exercise well led by HS. The excellent organisation of the event was also mentioned by at least 3 participants.

AH prayed for the blessing of the event.

Outcomes from the exercise:

- Engagement of the congregation
- Enthusiastic participation
- New perceptions about the space outside
- Sharing ideas about the function and design for adorning the pillars

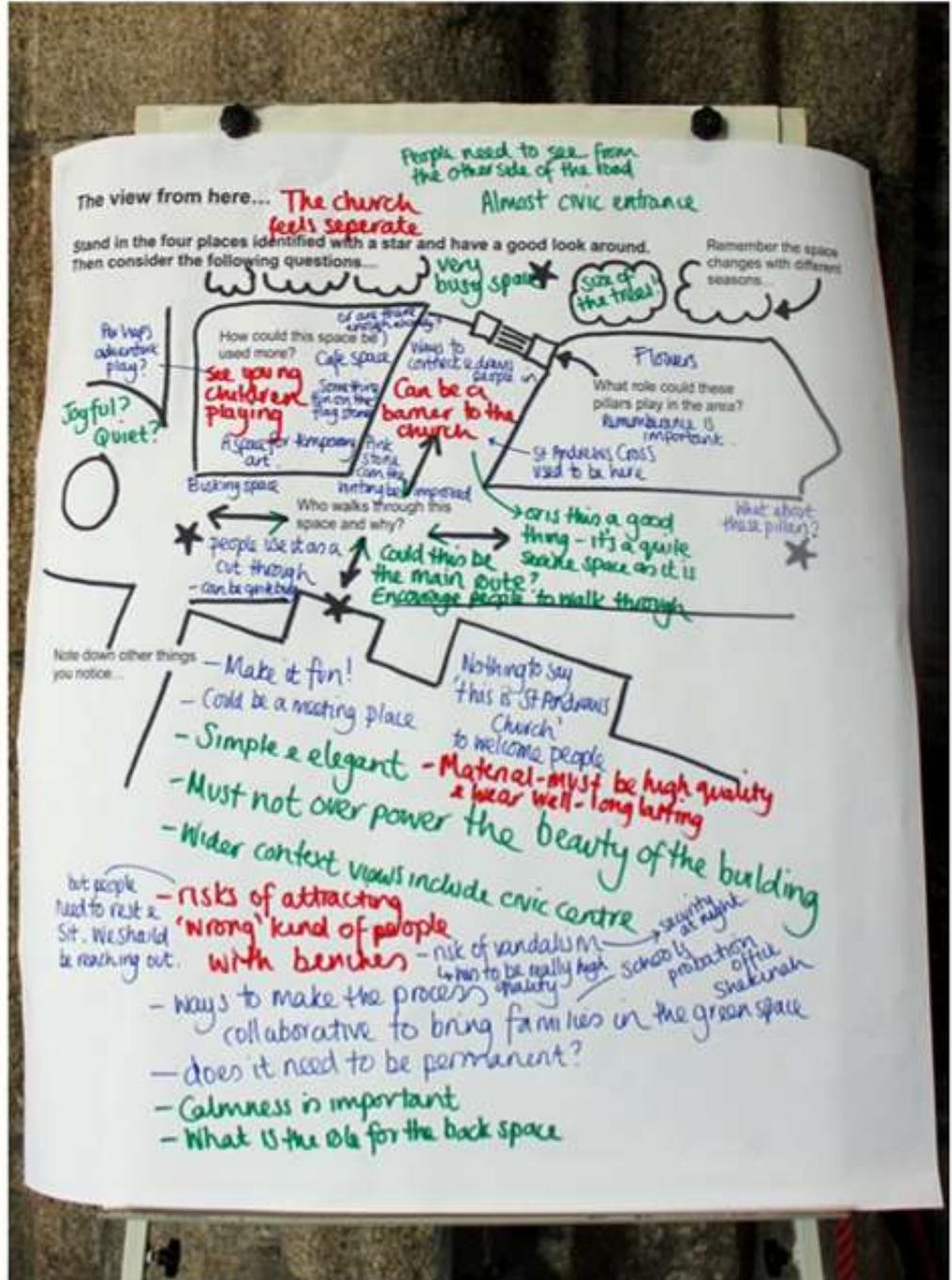
When the suggestions were clustered they fell into groups which coincided with the areas emphasized on our expression of interest (*not shown to the participants until after the exercise*)

Results from the workshop will be available to interested artists.

Vision for the Pillars Workshop



Thoughts about the Space Outside



Mission for the Pillars

Post It exercise held at Minster Church of St Andrew
4th August 2012

The post it forms were divided into sections depending on the view of the individual participants leading to ideas on a broad brush scale to advise the proposal group.

Summary of Themes in no particular order:

- Colour;
 - fish and boats;
 - represents all ages and communities;
 - must not overpower and must have wow factor;
 - biblical references and metaphors;
 - link between church and community;
 - hands;
 - Lamb of God;
 - Resurgam;
 - reflect shapes already present within the church;
 - lighting;
 - close to the sea;
 - faith, hope, peace, charity;
 - welcoming;
 - Open – gate – barrier?
 - History;
 - St Andrew.
- 0 0 0

Wording and sketches on the individual post its:

The Art work needed to be:
Welcoming –
simple design but stunning;
draw in;
principle is to attract people into church therefore artwork needs to be attractive, welcoming, with a spiritual theme;
our hope –being saved from past through present to future and our presence in the centre of the city,
to be evangelistic and fitting to the aesthetics of the church and surrounding area;
symbol must have the wow factor;
welcoming to all people "come to me all who are heavy laden".

Design –
arch welcoming people to the church;
bring the city to the church;
echo the shape of the arches within the church;
shape of an arch to complement windows; gates rather than arch safety for children playing;
statues on each pillar representing City of Plymouth(man) and City of heaven (New Jerusalem)(angel);
Arch with cross at apex, shape to imitate church windows incorporating flames to represent resurgam theme;
Incorporating tongues of fire;

say something clear about the Christian message;
a stylised lamb of God as a metaphor in the style of Picasso's dove of peace;
a modern representation with the Saxon church behind the lamp about to jump from west to east;
a sculpture representing all ages of family – old young middle sitting on top of the pillars pointing and reaching out.

Accessories –
design in metal can be painted to keep bright;
colourful, fun;
lighting for the art work for winter nights; elegant, not overpowering, hands coming together, including a water theme to fit the green spaces;
fishing net across pillars with fish in it, perhaps pictures of fish in flagstones;
fishing boat, nets, fish, anchor;
fish symbol, Jesus Christ, Son of God, Saviour;
maritime and fishing influence;
theme of Resurgam and/or St Andrew the fisherman;
History of Plymouth to include Francis Drake, Lady Astor, Francis Chichester etc.

Biblical –
Scripture quotes
"Come rest with me"
"Suffer the little children"
"Jesus is the reason"
"He is Risen" linked to Resurgam;

ARTIST'S BRIEF – VISION FOR THE PILLARS

1. The Commission

This is a new and exciting commission for an iconic work of art for Plymouth. The architectural site-specific public artwork will adorn the existing pillars at the entrance to the newly acquired space in front of the church, a space which is the interface between our bustling City Centre and the church building. The work of art should aspire to bring the City of Plymouth and the Minster Church of St Andrew closer together.



The Commissioning Group seek to commission an artist, or collective, to develop a work of public art adorning the pillars that reflects the unique position of St Andrew's as the Minster Church of Plymouth; its history; its mission; its inspiration; and its future.

The artist must be able to work closely with local parishioners to encourage their ownership of the artwork and ensure its sustainability.

2. Commissioners

Commissioning Group of the Minster Church of St Andrew, Plymouth

3. Project Partners

Parochial Church Council of the Minster Church of St Andrew
Plymouth College of Art
Public Art Officer of Plymouth City Council

4. Background to the project

In 2012 Plymouth City Council offered to return ownership of a public open space to the Minster Church of St Andrew. The public open space lies between the church and Royal Parade, which is the main thoroughfare and transport hub of the city.

A plaque, on one of the pillars that dominate the entrance to this public space, celebrates the occasion in 1895 when ownership of the church yard was passed from the church to the city council. The city council created a public open space for its citizens.

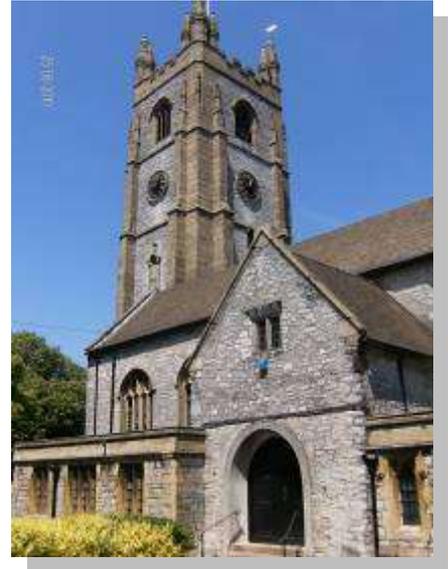


To reciprocate that acknowledgement, a new work of art is to be commissioned to celebrate the return of the public space to the church. This work of art will adorn these existing pillars.

5. Commission aims

Ideally, the new work of art will:

- Recognise the fact that the building is dedicated to Andrew, one of Jesus' disciples, and that Andrew was a fisherman.
- Make a statement of the lasting presence of historic Christian faith through St Andrew's Church within the City since 1087.
- Respond to the symbolism of "Resurgam" (meaning "I will rise again") in the restoration of St Andrew's Church and the development of the City after World War II.
- Signify the mission statement of St Andrew's Church "to live for, worship and proclaim Jesus Christ in the life of the City and beyond"
- Promote understanding of the role of St Andrew's Church as "a place of living faith in the heart of the City where all can belong and be known".



6. Commission Process

Selection will be by way of a two-stage submission.

Stage 1

In Stage 1 we are looking at the history of the artist's practice, quality of delivery and appropriateness of the proposal. A maximum of 3 artists will be shortlisted and will receive a Stage 2 invitation.

Information required for Stage 1

Artists are required to submit:

- A curriculum vitae, including an Artist Statement.
- Up to a maximum of 10 images (CD, DVD, or photographs) of recent work.
- (All should be labelled with artists name, date, materials and project name and be relevant to the proposed project.)
- Listings of catalogues or published articles, including reviews.
- Outline of concept for proposed artwork (maximum 500 words)

Criteria for selection for Stage 1

- Quality of work
- Concept, artistic merit and distinctiveness of proposed artwork.
- Perceived ability to realise the commission vision.
- Experience of project management including managing budgets and deadlines.



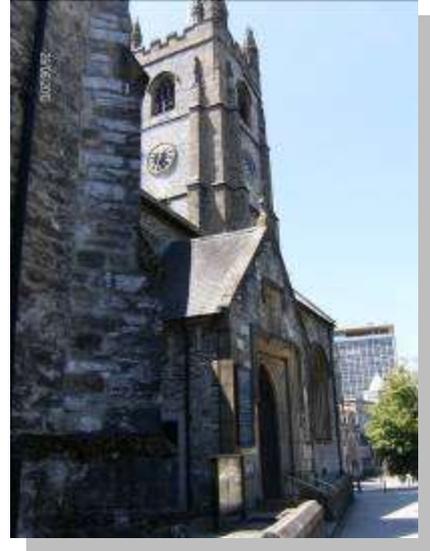
CLOSING DATE FOR STAGE 1 – DD/MM 2013

Stage 2

Information required for Stage 2

In Stage 2 we require a detailed proposal for the proposed artwork, to include;

- A project summary including a visual representation of the proposed artwork adorning the pillars.
- An explanation of the conceptual ideas and proposed materials of the artwork.
- Outline details of all technical issues related to construction and installation of the artwork.
- Required ongoing maintenance for the artwork.
- Timescale for realisation of the artwork.
- A detailed itemised budget setting out costs, artist's time, maintenance costs, VAT, tax, expenses, sub-contracting (if applicable) and likely installation costs.



A Stage 2 fee will be granted to each of the shortlisted artists. This fee may be used to cover costs incurred by the artist whilst attending the interviews and preparing the Stage 2 information/presentation.

Criteria for selection for Stage 2

- Artistic concept.
- Artistic merit and distinctiveness of proposed artwork.
- Perceived ability to realise the commission vision as detailed.
- Consideration of installation issues relevant to artwork.
- It is desired for the artwork to have minimal management and maintenance, however estimates of costs to be included in budget.
- Artist to comply with logistical requirements, including Health & Safety considerations and Diocese of Exeter requirements.
- Artwork to demonstrate value for money.

CLOSING DATE FOR STAGE 2 – DD/MM 2013

Disclaimer

The Commissioning Group reserves the right not to commission work if none or only parts of the proposals are suitable.



7. Artistic Engagement

The successful artist must engage creatively with the local community. Parishioners will bring to the project local knowledge, wisdom and experiences, which must clearly influence the artwork, but it is not proposed that ideas from the parishioners should be directly implemented by the artist. Although the work must be themed around the vision and theological themes, it is proposed that the artist should take lead responsibility for the creative content of their pieces.

There will be the opportunity for the artist to liaise with **Plymouth City Museum & Art Gallery** in order to display initial designs/artefacts and to contribute to its 'Lunch-time' lecture programme.

The artist must have good reporting and engagement relationships with the commissioning group and partners throughout the duration of the project.



8. Budget

Total budget for the project will include all travel, accommodation, development time, construction and installation costs, artist time and fees. A schedule of payments will be worked out between the artist and commissioning group once the work has been commissioned.

9. Applicant Schedule:

- Stage 1: Expression of Interest closing date DD MM 2013
- Shortlisted artists for Stage 2 informed by DD MM 2013
- Site visit for shortlisted artists to meet the Commissioning Group
- Stage 2: Submission of proposal closing date DD MM 2013
- Artists' interviews and presentations during week of DD MM 2013
- Selected artist informed by DD MM 2013
- Project Planning Period and Artistic Engagement
- Signing of contracts by DD MM 2013
- Commission to be completed by DD MM 2013

10. To apply, please send application to

Alun Hughes
 Chairman of Commissioning Group
 Minster Church of St Andrew
 Royal Parade
 Plymouth
 Devon
 PL1 2AD

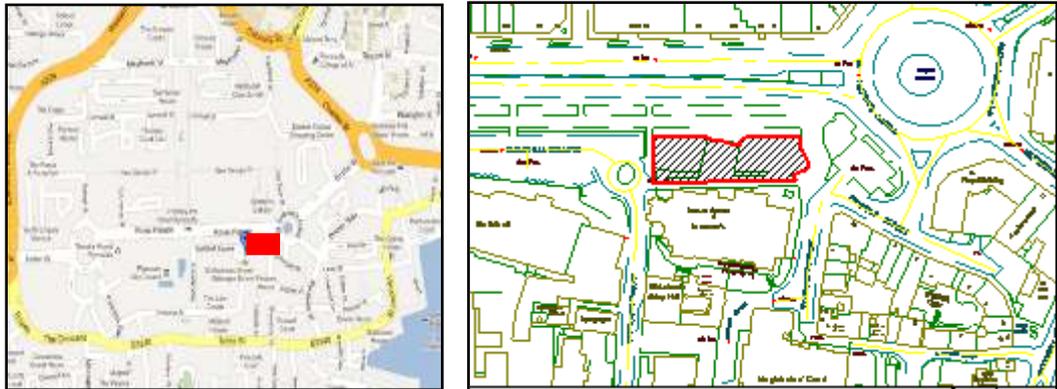
An 'Artist's Information Pack' is available from the church office or can be downloaded from the church website (<http://www.standrewschurch.org.uk>)

For an informal chat about the commission please contact Alun Hughes

ARTIST'S INFORMATION PACK

1. The site

The Minster Church of St Andrew is located in the Waterfront ward of the City of Plymouth and is the parish church of the Sutton parish of the Diocese of Exeter. The public open space, in front of the church building (outlined in red), is the chief interface between our bustling City Centre and the church building.



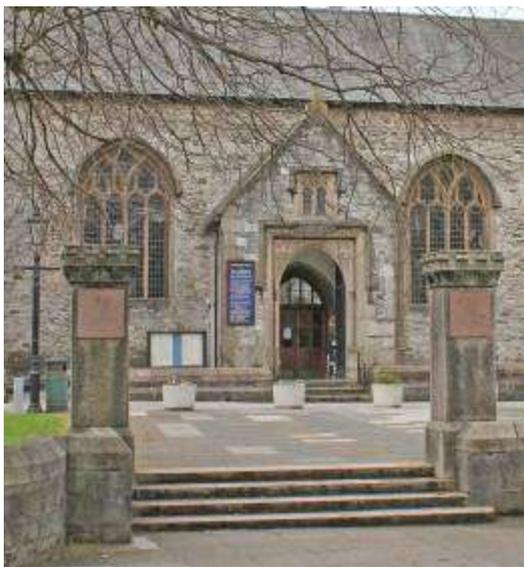
An innovative piece of public art, which will form a focal point for pedestrians entering the public space, is sought to acknowledge the return of ownership from Plymouth City Council to the Minster church. The architectural site-specific public artwork will adorn the existing pillars at the entrance to the newly acquired space in front of the church, and should aspire to bring the City of Plymouth and the Minster Church of St Andrew closer together.



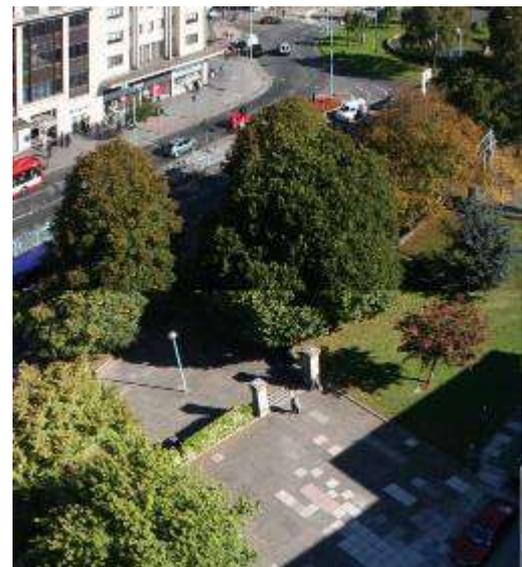
2. Public Open Space



The Pillars stand on the boundary (outlined in red) of the open public space in front of St. Andrew's Church. The ownership of this public space is being transferred from Plymouth City Council to the church. The steps between the pillars provide the principal pedestrian access to the paved forecourt from Royal Parade, the major thoroughfare and transport hub in the centre of Plymouth.



View indicated by arrow above



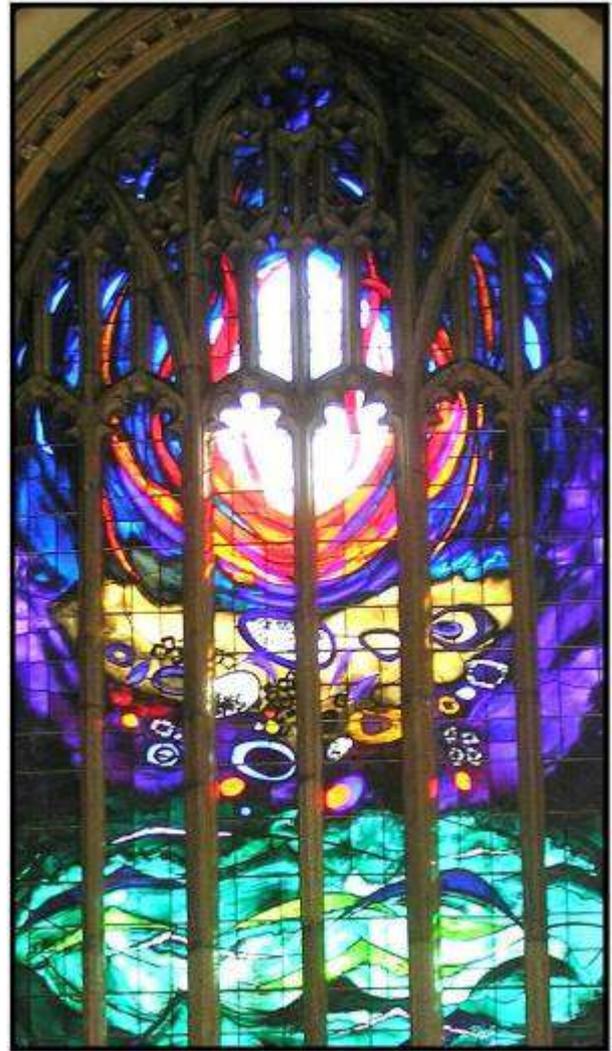
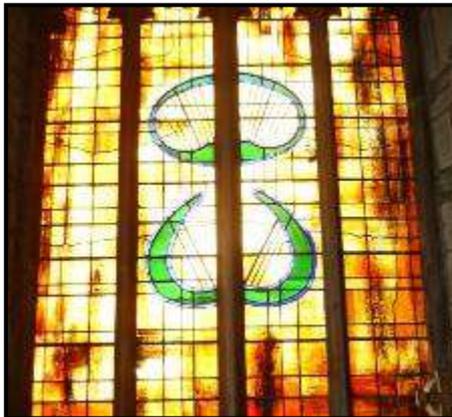
Pillars viewed from the tower

The forecourt is in front of the North entrance to the church building and above this door is the "Resurgam" plaque. On either side of the forecourt are grassed areas with trees and memorial plaques.



3. Significant works of art within the church building

There are many points of interest and beauty which reflect the living faith of Christians who meet here in the church building. The most renowned are the six stained glass windows designed by John Piper and made by Patrick Reyntiens.



The Altar Cross, Processional Cross, two other sets of crosses, candlesticks and all 61 bosses were designed by Colin Shewring of Mowbrays and were dedicated at a special service on 30th April 1967.



The Altar Frontal (above left) was designed and created by students of the Plymouth College of Art at the time of the restoration of St Andrew's Church after World War 2.



The simple marble Font, made in 1661 for St Andrew's Church but replaced in 1875, was rediscovered in use as a bird table in a local garden. When St Andrew's was re-consecrated in 1957, the font was returned to the church.



4. The History of St. Andrew's Church

Christians have been meeting on the site of St. Andrew's for almost 1200 years. The focus of attention has always been Jesus Christ. His resurrection from the dead is great moment in history which has convinced millions to believe his teaching, and it is also the good news which has inspired Christians to build magnificent churches like this one to the glory of God.

New life arising out of the appearance of destruction is an inescapable feature of St. Andrew's. The whole city of Plymouth endured heavy bombing during the Second World War and in 1941 the church was burnt out left a roofless shell. The next morning someone had placed a wooden board over the North door. On it was the word RESURGAM, meaning "I will arise again" reflecting the Christian hope of new life for all who trust in Jesus Christ. This word is now carved in stone above the doorway through which most people enter the church.



Once inside the building there are many points of interest and beauty which reflect the living faith of Christians who meet here. You will notice several representations of the cross on which Jesus was crucified.

The window at the back of the church portrays many of the incidents which surrounded his death. At the Communion table, Christians still gather to remember the death of Jesus in the way he instructed his disciples to do, by breaking bread and drinking wine to signify his body broken and his bloodshed for us.

The great news which has been passed down through the generations is that by his death Jesus makes possible for us the reality of God's forgiveness, and by his resurrection he offers a living relationship with God himself.

Over the centuries St. Andrew's has been associated with many notable figures: Catherine of Aragon, Sir Francis Drake, Sir John Hawkins, Captain Bligh of the Bounty, Sir Francis Chichester. Thousands of people, some famous, most unknown, have knelt here in prayer and thanksgiving.