

INTRODUCTION

The Derwent Valley Mills World Heritage Site has immense cultural and educational value. World Heritage status brings opportunities to broaden audiences, encourage tourism and to enhance the distinctive quality of its cultural landscape.

In a place born of creativity and innovation, the Derwent Valley Mills Partnership values the role of public art in continuing that tradition through the creative imagination of artists in all art forms.

Public art in the Derwent Valley will be promoted as a wide-ranging arts programme, encompassing not only sculpture, but also the performing arts, writing, the visual arts and crafts, and newer forms of expression such as video, digital work and installations. Projects, whether permanent or temporary, will be created within the context of a World Heritage Site, drawing inspiration from the site, its history, landscape, and people.

The Public Art Strategy is designed to encourage the promotion of a wide range of public art commissions and programmes. These can be encouraged through the planning process where a local authority has a Public Art Policy, or promoted as part of specific events or planned celebrations, such as the popular Discovery Days. Previous arts projects and commissions have been much enjoyed by visitors and residents as they provide an extra attraction, as well as a unique insight to a particular aspect of the World Heritage Site.

Over time, with your support and participation, public art in the World Heritage Site will grow and develop to provide additional attractions for tourists which will both inform and interpret the WHS in a variety of ways which add to the unique experience of visiting the Derwent Valley Mills.

Projects will provide new ways of interpreting the site, its landscapes, its buildings, people and history, adding a new layer of understanding and enjoyment for residents and visitors alike.

This brochure gives four examples of very different types of projects: a permanent, functional artwork associated with a private development; a temporary project using textile design and water; an innovative lighting project; and a poetry project. These ideas have been commissioned to illustrate the sorts of work that might be achieved in the future.

The projects are given as examples of high quality, high ambition and high impact which fulfil the artistic criteria set out in the Public Art Strategy.

Bob Faithorn

(Chair, Derwent Valley Mills Tourism, Arts and Heritage Sites Panel)

'CRUMPLEDCLOTHBRIDGE' FOR MILFORD MILL

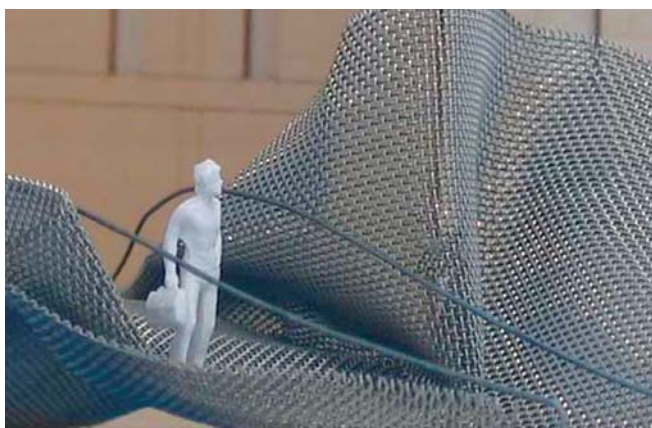
Concept Proposal by Walter Jack

This bridge is a sort of homage to woven textiles - and to the technological innovation within woven textiles that has taken place in the Derwent Valley. This bridge is designed as a pedestrian bridge crossing a mill leat (or water channel). Textiles are pretty clever. The simple thread gives you all you need to make the most complex shape. No glue, no welds, no bolts - just the thread over and under all the way to a three piece suit. And the suit sits flat-as-a-pancake in the wardrobe and only takes up your shape when you put it on.

Textiles have a softness and gentleness like no other material, and they're strong - rope is also a textile.

This is also about the environment we're working in. This was a harsh environment in every way. The new buildings will be broadly rectilinear and built of brick and stone. It would be good to bring some textile softness here.

So it is a cloth bridge - with soft folds and crumples and semi-transparent. As strong as rope and as soft as silk. The bridge would be made of a single material: 6mm stainless steel rod. This 'thread' would do it all: deck, parapet, handrail - everything. The crumples give it the necessary strength.



Concept of 'Crumpleclothbridge' for Milford Mill Bridge.

PROJECTING AN ARTIFICIALLY INTELLIGENT AND ANIMATED ARKWRIGHT INTO THE CROMFORD CLOUDS

Concept Proposal by Jo Fairfax



Richard Arkwright can be born again. An artificially intelligent animated projection of Arkwright skimming the Cromford clouds could respond to his public - making different expressions when the light levels lowered - depending on how he felt. Arkwright could be programmed to respond to what he 'sees'. His response would alter over time as he aged. No one would control this or know what he would do.

Various sensors could be located around the Cromford Mill site. These would collate information such as people numbers, people's movements, water levels, numbers of cars, parked cars and people could text Arkwright to try and animate him. Arkwright himself would need some drivers - which are the bases for his contemporary character - what makes him happy and unhappy. We could programme anything - this might be a great opportunity for local schools project to generate ideas as to Arkwright's new character. His drivers could be:

Making Arkwright happy:

- Plenty of visitors
- Lots of cars in the car park
- Texts/communication from the public (we could perhaps look at ways in which the texts help pay for the electricity to illuminate Arkwright)
- His birthday
- Various family members birthday
- Heavy cloud cover

Making Arkwright unhappy:

- Low visitor numbers
- Few cars in the car park
- No texts
- Times when Cromford Mill is closed to the public
- Christmas day

This information would go into a computer or a small collection of microcontrollers and then on to the laser lights sited on top of Cromford Mill.

In order to describe the piece as genuinely intelligent, the relationship between the sensors and the display needs to be non-trivial. The system has to solve its own problems and preferably learn how to solve them. Closing the information loop describes the process of making the installation's output cause some change in the world, which in turn causes further changes to the sensors

The job of the sensors is to add complexity and responsiveness to the lighting, the relationship between the projection and the public is where this idea comes to life.

The concept is for Arkwright to be able to change over the years - so that he doesn't simply respond with the expressions - but rather performs intelligent actions that change all the time. He will get older in effect.

We could use the sensors like parameters in musical composition, so that each sensor has an effect on one variable - tempo, colour, etc. and the interplay between the sensors creates complex sequences. Another is to loop the lighting back to the sensors, so that the sensors control the light, which then gets picked up by the sensors and is used to control the light. The kinetic/animated aspect to the work then creates real complexity.

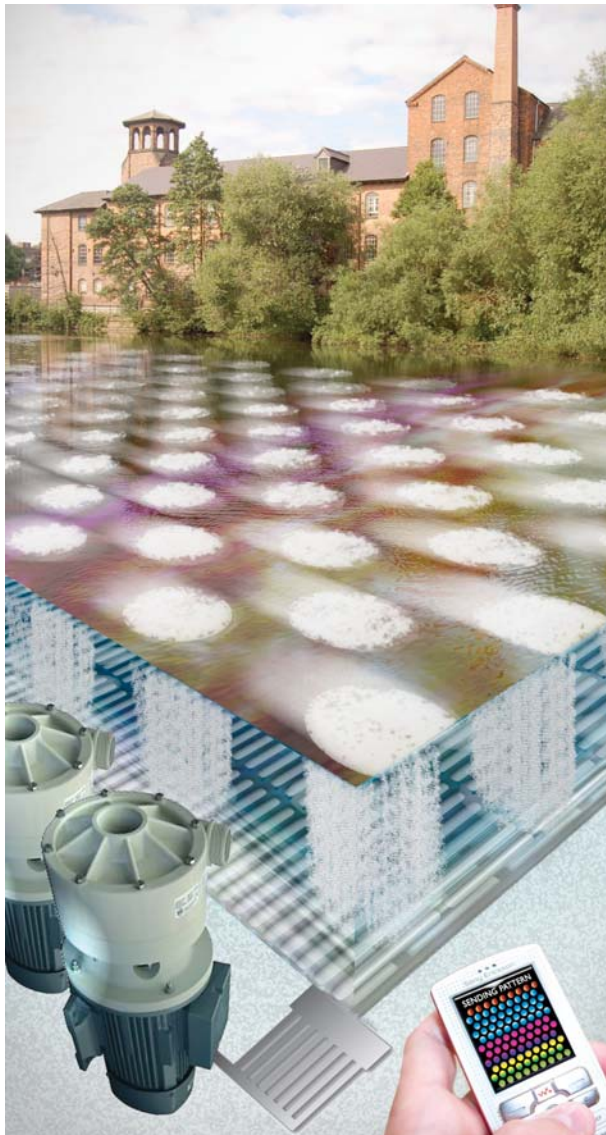
Visiting the modern Arkwright in his old Mill and seeing what mood he is in would add a very contemporary interest to this wonderfully historic site.



Artificially intelligent laser image of Arkwright animated in the clouds. Arkwright's head moves and expresses emotions in response to visitor activity.

SURFACE PATTERN

Concept by John Angus



The heritage of the Derwent Valley Mills is under-pinned by the natural landscape and by the society that has evolved as a result of industrial innovation born here. After three centuries, the heart of this development remains the River Derwent itself, flowing silkily - as constant as change - through this and previous histories. In this sense the river has touched all our lives over this span of years. As the original driving force of the mills and as a raw material for their processes, the river has consequently powered revolution in the pattern of our lives.

Similarly our existence is modulated by our relationship with textiles – either by our participation in consumption or by engagement in manufacture or commerce.

The dependency and sensual interface with textiles that we have in our lives is as intimate and compelling as that which we experience with water itself.

This interactive public art installation, “SURFACE PATTERN”, is a reflection and celebration of these relationships. The textile industry, design and innovation has altered patterns of society and decorated our ephemeral existence and experiences. The river - at the core of this irreversible change - is to become the object of our decorative instinct, facilitated by digital technology – itself the product of the textile industry.

An underwater aeration and illumination matrix - controlled digitally by electronic or pneumatic valves and switches and carrying both compressed air and fibre optics - would be installed beneath the surface of the Derwent. The rig would span the breadth of the river in the shadow of the Derby Silk Mill.

The installation would essentially become a very large format colour LCD (Liquid Crystal Display) - without crystals but brightened by effervescent aquatic aeration. The web-resolution imagery would be formed by the controlled venting of air, rising to the surface of the river. This reflective agitation would be underlit by co-ordinate, heat-free fibre optic colour projection.

The imagery would originate from several sources. A rolling programme of historic and contemporary textile designs would form a default input. Choices from this database would additionally be prioritised and effected through remote public web interaction - with webcam observation. Through this interface designs could also be submitted for inclusion in the database. From appropriate mobile phones, choices and submissions would also be accepted – prioritised by proximity to the receiver. Choices sent from the riverbank would be given immediate priority.

Designs submitted and accepted would also be available commercially in textile soft/hard copy format from an electronic jacquard loom.

DERWENT VALLEY MILLS

WHAT WE LOOK FOR

Projects, whether short term art installations and events, or more permanent public art projects associated with architecture or landscape, will be based on a subtle understanding of the physical environment, its landscape and buildings, its current uses, and its histories. The following thematic strands are offered as some overarching starting points.

Heritage and Innovation

It is the cradle of the English industrial revolution in the eighteenth century and of the factory system of working.

Tourism and Community

Projects in the public art realm can characterise the area for both visitors and the local people.

The Rural and the Built

The valley offers a series of transitions from rural to built environments.

The Picturesque

The dramatic spatial characteristics of the valley.

Threads and Stories

It is significant that cloth and threads have formed a strong set of metaphors and symbolic presences in myths and age old human stories and across cultures.

Raw and Manufactured

One of the major strands of contemporary art is the fabrication of meaning from materials, often in their raw state.

Ambition

A high quality threshold with artists and practitioners of international and national standing, as well as those already connected to the locality.

Appropriateness

An artistic programme that feels organic to this special place, developing from a sensitivity to history and locality.

Involving

A programme which engages local people and visitors alike, contributing to educational work and lifelong learning.

Integrated

Programmes allied to other strategies including economic development, tourism, education, marketing and brand creation.

Cachet

Defining the 'special place' unique to the Derwent Valley Mills World Heritage Site.

Transformative

Memorable, defining, illuminating, enriching technologically pioneering, intellectually underpinned, spiritual.

Environmentally Sensitive

Interventions which are in no way harmful to the environment in which they are located, and may be totally ephemeral.

DERWENT VALLEY MILLS

WHAT WE DO

The Derwent Valley Mills World Heritage Site has established a Public Art Steering Group, which:

- Encourages public art to form part of major developments.
- Promotes projects as part of the annual Discovery Day.
- Advises on projects and artists.
- Provides assistance for developing new commissions.
- Encourages good practice, high quality and ambition.
- Ensures public art projects are in line with the artistic policy.
- Encourages the World Heritage Site Partners to develop a range of different art projects and ways of engaging the local community as well as the general public.
- Provides advice on funding sources.

If you have a development scheme where you wish to commission new artwork, or have ideas for projects please contact Adrian Farmer, Co-ordinator, on **01629 585166** or email **adrian.farmer@derbyshire.gov.uk**

The full Public Art Strategy contains information on the commissioning process, funding, artistic policy and implementation. The full Public Art Strategy can be downloaded at **www.derwentvalleymills.org/Derwent_uploads/Arts%20Strategy.pdf**

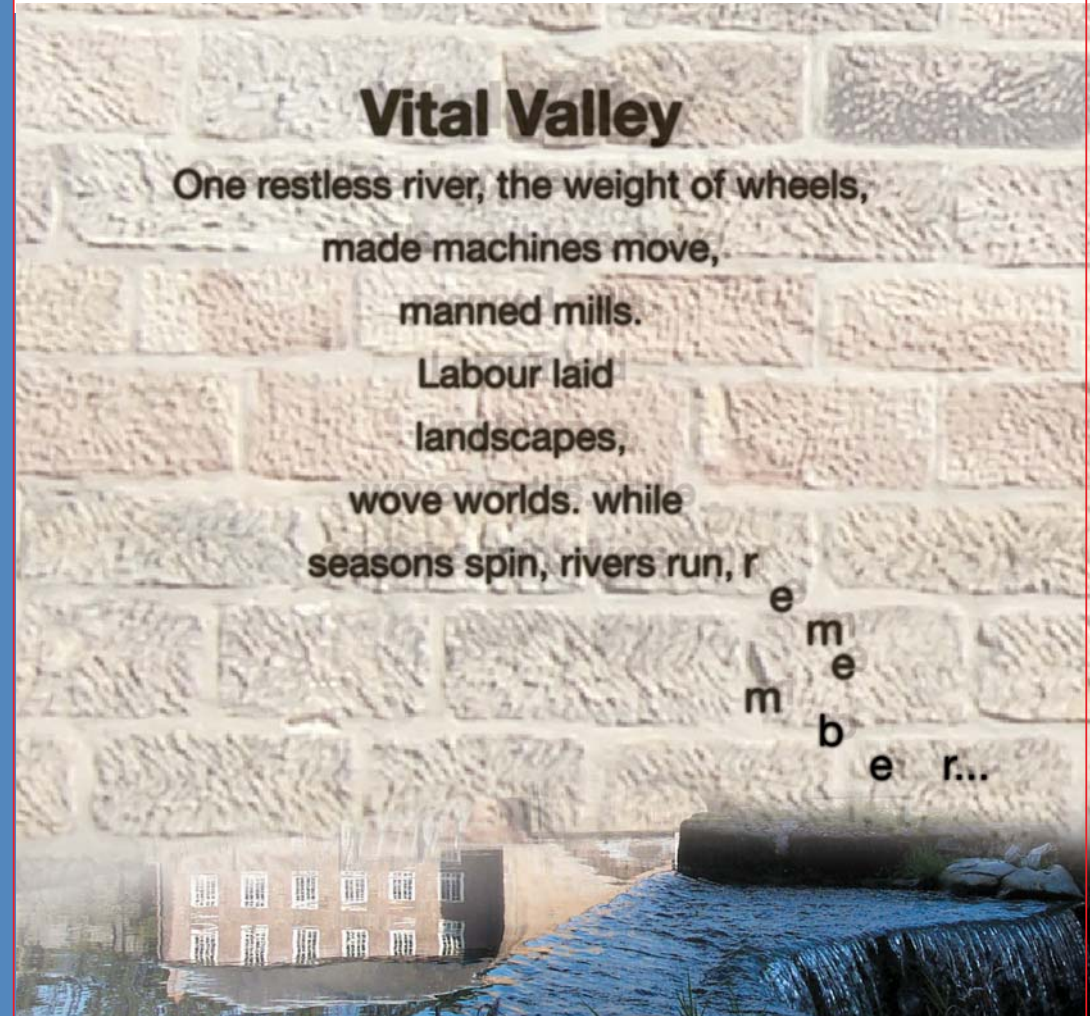
Derwent Valley Mills World
Heritage Site, Derbyshire

Public Art

Vital Valley

One restless river, the weight of wheels,
made machines move,
manned mills.
Labour laid
landscapes,
wove worlds. while
seasons spin, rivers run, r

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DERWENT VALLEY MILLS
World Heritage Site



do not print red cutter guides.

Front Cover: 'The Vital Valley' by Cathy Grindrod.

Writing and poetry can be used in a variety of ways; here it is shown as if projected onto a building.

Cathy Grindrod is the first Poet Laureate for Derbyshire. Over her tenure she has been writing new poems reflecting unique aspects of Derbyshire, as well as appearing at events and leading activities.

Cathy lives in Derbyshire and has been writing and performing poetry for a number of years, as well as teaching and co-ordinating a wide range of poetry projects and events. Her collections include *Fighting Talk*, published by Headland Press and *Still Breathing*, published by Five Leaves Press.

The Derbyshire Poet Laureate project is an initiative developed by Derbyshire County Council, and funded by Arts Council England, to promote poetry across the county and celebrate Derbyshire people, places and events through poetry.

www.derbyshire.gov.uk/poetlaureate