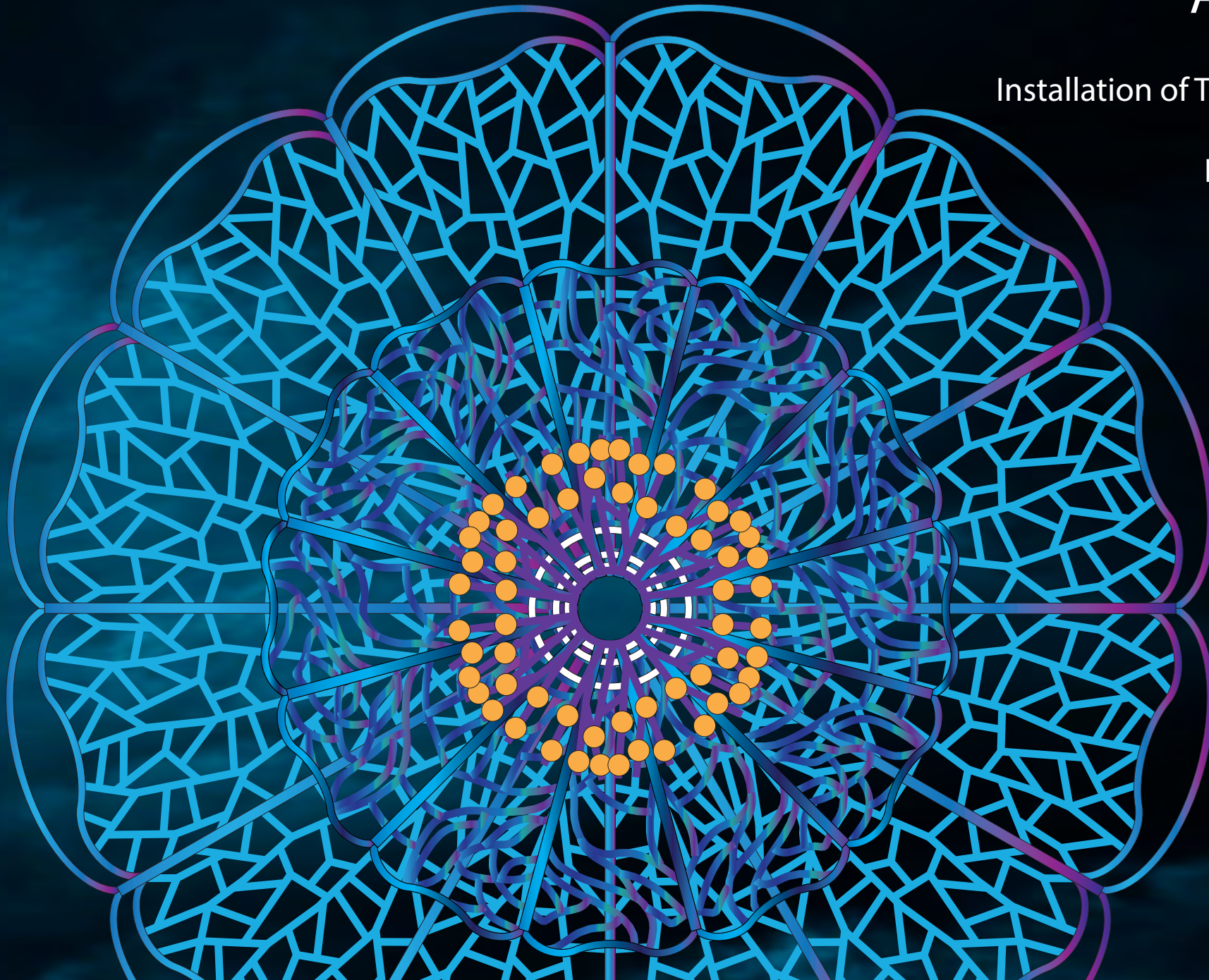


THE SEAM PUBLIC ART

Application 2

Installation of Three New Sculptures
Design & Access
November 18th 2024





Design & Access

Introduction

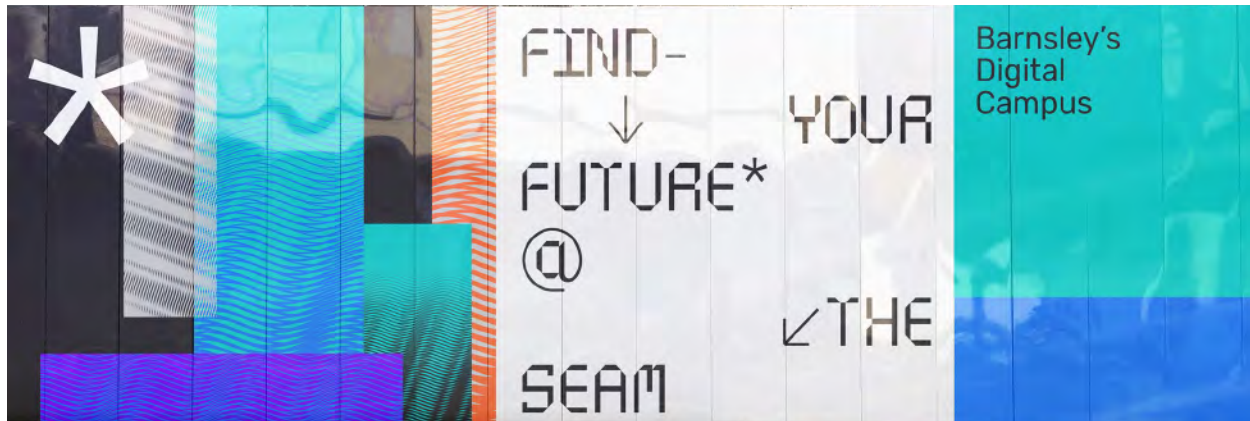
The commissioning and installation public art on The Seam site will enrich the cultural environment and the public realm. The public art will be a key tool in engaging visitors and users of the site, and will add to the cultural fabric of the wider town centre. Given the digital focus of the Campus, the public art also provides an opportunity to demonstrate the 'art of the possible' in digital creativity and reflect the ambition of the site by pushing boundaries and introducing new ideas, talent and technologies.

The Seam will build on the range of public artworks commissioned and installed in and around Barnsley, and will expand on the work of the DMC where public artworks have been installed on the building, as well as temporary art activities being realised as part of the annual Bright Nights event. The work of the DMC in creating a pathway towards digital art installations as well as more traditional artworks alongside the recent opening of the Makerlab in DMC 02 presents an opportunity to anchor the public art plan into this digital agenda and leverage the existing buildings and facilities as well as animate phase one of The Seam.

The Seam, Barnsley's digital campus, is a bold and innovative scheme combining working, learning and playing in a digitally enabled campus setting in Barnsley town centre. In order to animate the campus and continue to expand the work of the DMC, Barnsley's hub for creative and digital business the artwork will focus on weaving technology and innovation into an approach that both delivers exemplar public realm and visitor experience, references the heritage and features of the site and also develops the capabilities and capacity of the sector.

Continually developing opportunities for creatives and technologists as well as an exciting, innovative visitor experience using digital public art will keep The Seam as a 'trailblazer'. The recent opening of a new facility in Coventry dedicated to Digital Art demonstrates how this is a growing area for the arts and shows feasibility of raising investment.

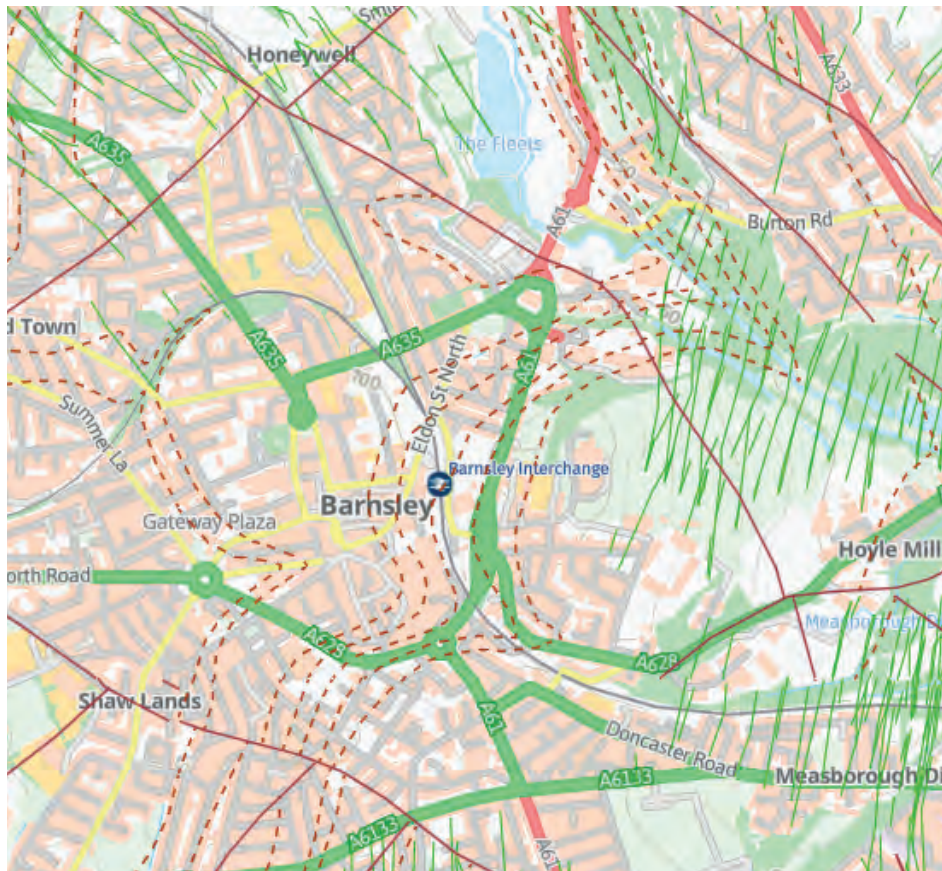
There is a strong preference for three super-structures creating height and canopy. The structures will be lit up during hours of darkness with the ability to interact with the artwork/lighting. An element of playful digital connectivity/communication between the three structures is desired and a programme of light projection and music would to stages regularly or for specific events and times of year



The SEAM

In 2019, a new brand and name for Barnsley's digital media buildings, DMC and the evolving wider campus, was developed and the name 'The SEAM' was selected.

The Seam was chosen because the town's link to Coal Mining and the campus 'mines' creativity. The name also references Barnsley textile heritage and coal mining, plus digital industry with the interwoven connection of all of these. The artwork to focus on weaving technology and innovation into an approach that both delivers exemplar public realm and visitor experience, references the heritage and features of the site and also develops the capabilities and capacity of the sector.



**The Coal Authority Map
Viewer - Coal Mining**

- Outcrop
- Seam Level Contour



Coal Mining in Barnsley

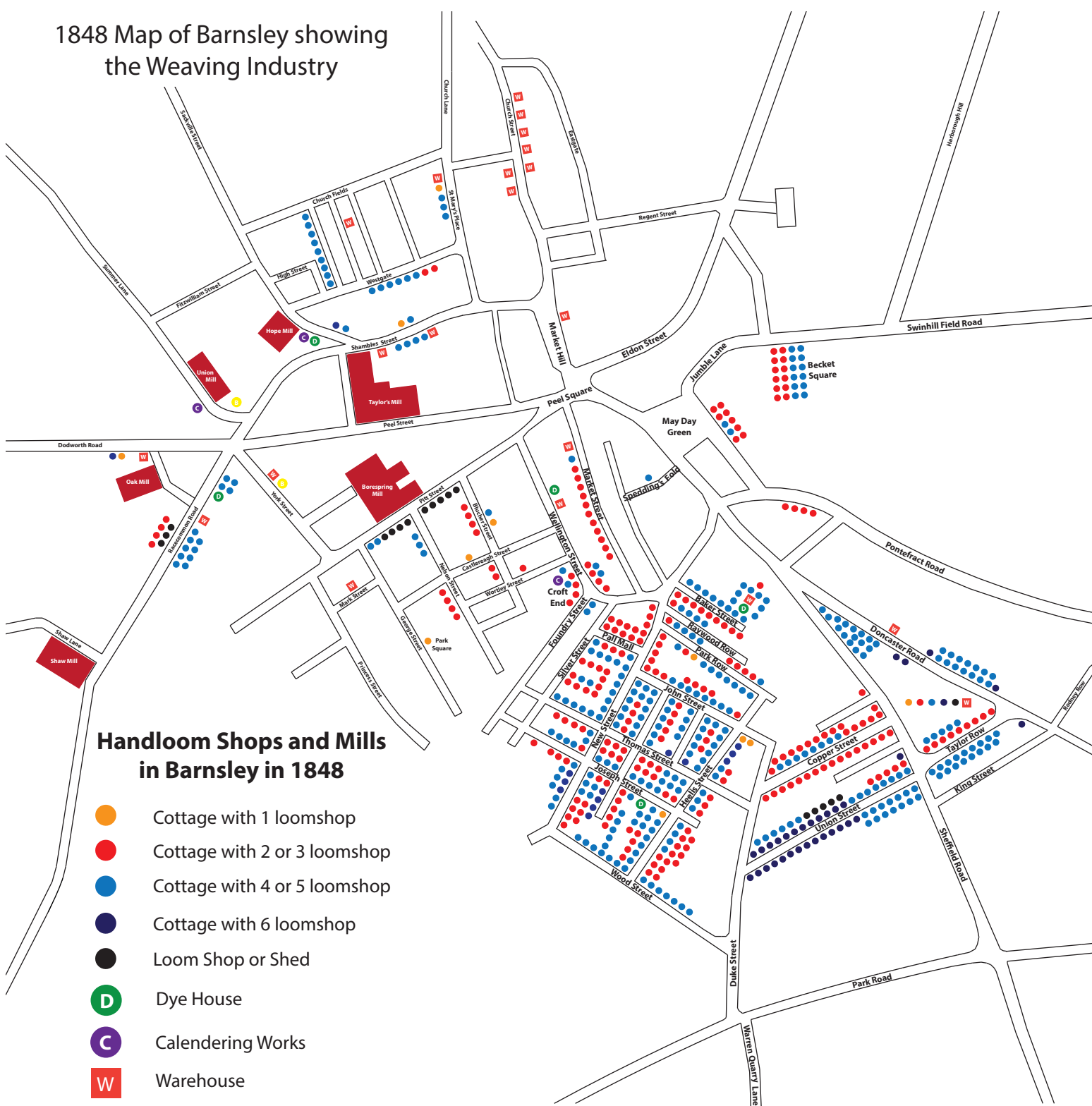
The earliest record of coal mining in Barnsley & South Yorkshire comes from the 1200s with early shallow workings in the west to the great deep collieries of the Dearne Valley, there were dozens of pits.

The coal found was a bituminous coal that was generally used for the production of coal gas and coke. The coke was then used for iron and steel manufacture. Some seams produced coal suitable for raising steam whilst other seams produced coal for household use. The most famous seam was the Barnsley Seam or bed. This seam which was up to three metres thick in places provided a significant amount of the coal produced by the coal field. Coal from the Barnsley Seam in particular was prized for the intensity of its heat.

In the early days coal miners worked at the face, often on their knees or side for hours. Others were busy nearby, shifting coal to the surface. Women and children worked underground until 1842 when new laws were introduced. From the 1850s onwards, a large number of coal pits were opened, mostly in the villages surrounding the town, especially those to the east. Coal mining was the major industry of the town until the late 1950s, when a long-term decline set in. All the mines in the borough are now closed, the last to shut being Goldthorpe Colliery in 1994.

Barnsley Main Colliery holds a significant place in the history of Barnsley. The coal mine, which operated for over a century, was a crucial part of the local economy and community. Today, the colliery offers an opportunity to explore its preserved structures and learn about the lives of miners who toiled underground.

1848 Map of Barnsley showing the Weaving Industry



Weaving in Barnsley

The public artwork will focus on weaving technology and innovation into an approach that both delivers exemplar public realm and visitor experience, references the heritage and features of the site and also develops the capabilities and capacity of the sector.

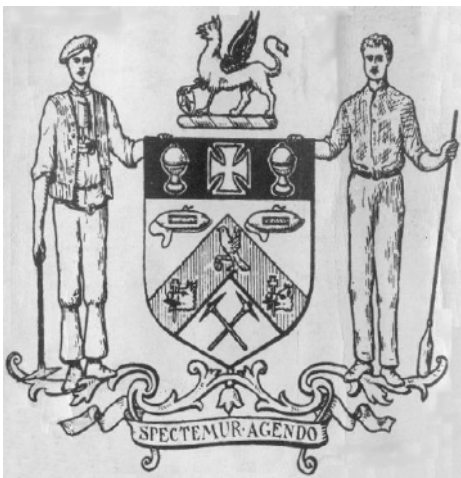
In the 19th century, Barnsley was known as the centre of the English linen trade with 60% of the town's population recorded in 1848 as working in linen. Linen weaving started in small loom shops, often set up in cellars. Skillful weavers worked the looms with family member helping. Steam-powered mills and factories employed hundreds of weavers. Others worked in the bleach works, dye works, calendering works, and linen warehouses.

There were six mills in the town centre and seven hundred hand weavers cottages employing over three thousand people in the trade producing all types of linen; toweling, sheeting, dowlas, and duck, plus the manufacture of fine linen; damasks, hucka-backs, diapers and broad sheeting.

It was said that damask was the 'Pride of Barnsley' and it was renowned for its fine texture and beautiful patterns.



Weavers' cottages on Heelis Street



Barnsley coat of arms for the town has shuttles used in weaving shown on the shield



1913 View of Barnsley from Town End of the Weaving Mills Chimneys



Weaving Mill



Barnsley Bobbins 19th/20th century. The Barnsley Bobbin Factory produced hundreds of types - 18 million bobbins were made in 1898



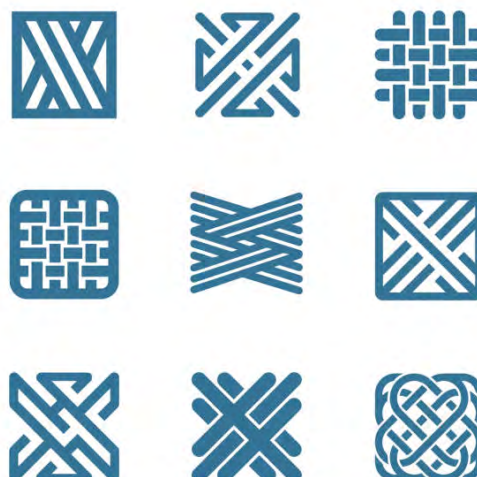
Weaving



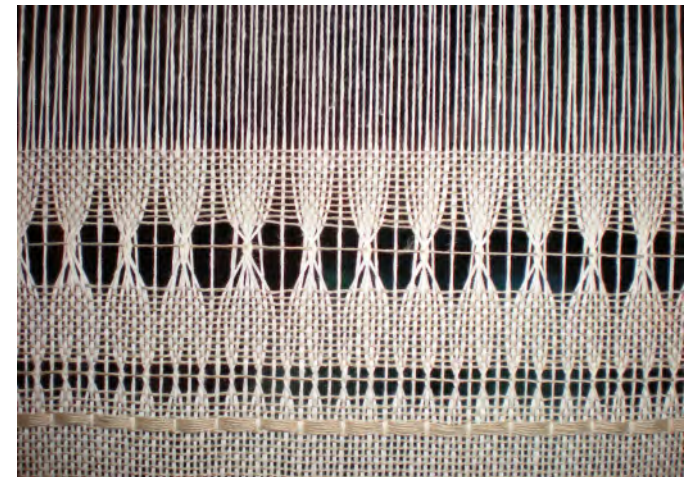
Jackson & Lister Penny Token c1811



Linen Pattern Book 1883 - Displaying the huge variety of linen made in Barnsley's mills



Weave Patterns



Barnsley linen was known for the fineness of texture and beauty of pattern



The white rose of York painted in a manuscript tempore King Edward IV (1461–1483)



South Yorkshire Coat of Arms depicting three white roses

Three White Roses of Yorkshire

The preferred theme for the SEAM Super Structures is the three White Roses of Yorkshire. The three Super Structures - the central one 15mtrs tall and the outer two 12mtrs tall would all have an overall shape relating to a white rose.

The White Rose of York (Latinised as *rosa alba*, blazoned as a rose argent) is a white heraldic rose which was adopted in the 14th century as a heraldic badge of the royal House of York. In modern times, it is used more broadly as a symbol of Yorkshire.

The white rose is the traditional symbol of Yorkshire, and is featured on the Yorkshire flag. The Yorkshire flag has three white roses on a blue background. The white rose is associated with Yorkshire in several ways, including:

The Wars of the Roses

The White Rose City of York fought against the Red Rose City of Lancaster in the 15th century Wars of the Roses.

The Tudor Rose

The Tudor Rose, which is the symbol of the English Monarchy, was created by King Henry VII when he married Elizabeth of York, uniting the White Rose of York and the Red Rose of Lancaster.

Yorkshire Day

Yorkshire Day is celebrated on the anniversary of the day in 1759 when Yorkshire men wore white roses to honour their fallen comrades at the Battle of Minden.

The Yorkshire Regiment

The Yorkshire Regiment's cap and helmet badge is the White Rose, which was adopted in 1881.

Almost all Yorkshire symbolism contains the White Rose of York.



Design

Three 'Yorkshire Rose' Super Structures are proposed for SEAM constructed in mild steel with protective decorative finishes with the central one 15 metres tall and the outer two 12 metres tall. The 'Yorkshire Rose' structure would create an organic flower bloom canopy with patterned steelwork that mirrors various weave threads, coal mining seams, the veins of white rose petals and stamens. The structures will be lit up during hours of darkness with the ability to interact with the artwork/lighting. An element of playful digital connectivity and communication between the three structures is desired and a programme of light projection and music would be staged regularly or for specific events and times of year.

The three Yorkshire Rose Sculptures would be fabricated in mild steel with protective decorative finishes. The specification for the welds to be BS-1090 EXC2 and the finishes are to ISO12944 standard code C2 as follows:

Hot zinc spray protection coating - conforming with the European Standard EN 22063 : 1993 as the status of a British Standard. Maintenance life is very long (30 years or more) which is equal to the galvanise process.

Primer - a two component aluminium epoxy sealer/primer for aluminium and zinc metal spray. Approved to Highways Agency (item 159), approved to Railtrack RT 98 (item 7.1.1) and EPA compliant as a sealer coat.

Decorative topcoat - a two component, recoatable, aliphatic polyurethane mid-sheen finish. Conforms to BS 5493, approved to Highways Agency (item 169) and Railtrack RT 98 (item 7.3.1).

See documents:

2No. Structural Reports for the 15mtr tall & 12mtr tall sculptures.

Jotun Paint Coating Data Sheet

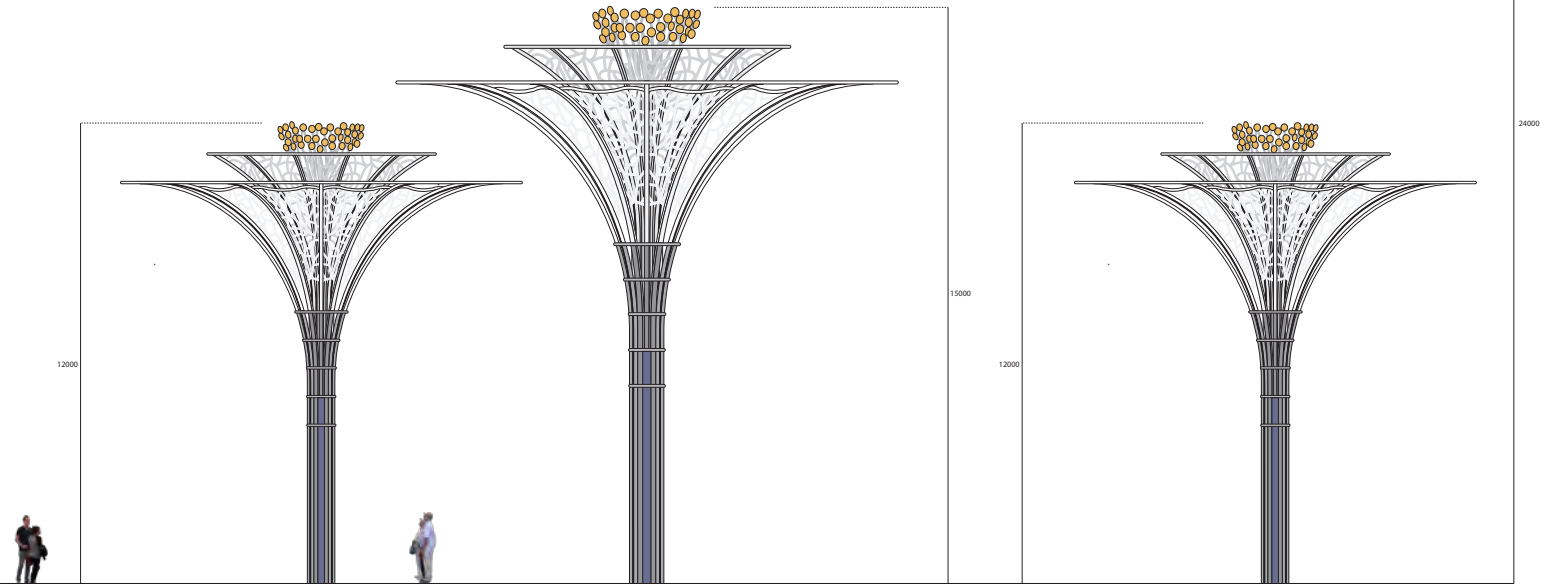
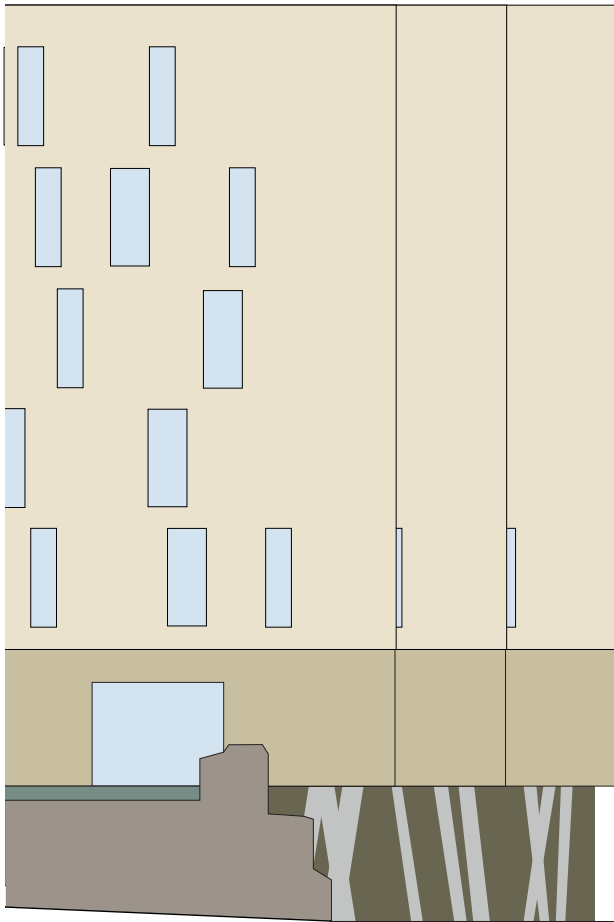
Yorkshire Rose Drawings 1A, 2A & 3A

Yorkshire Rose 15m Sculpture - Fabrication Stages 1, 2 & 3

Yorkshire Rose 12m Sculpture - Fabrication Stages 1, 2 & 3

The Structure to be installed onto a pre cast concrete foundation with underground ducting allowed for the electrical services for lighting.

Yorkshire Rose - SEAM Super Structures

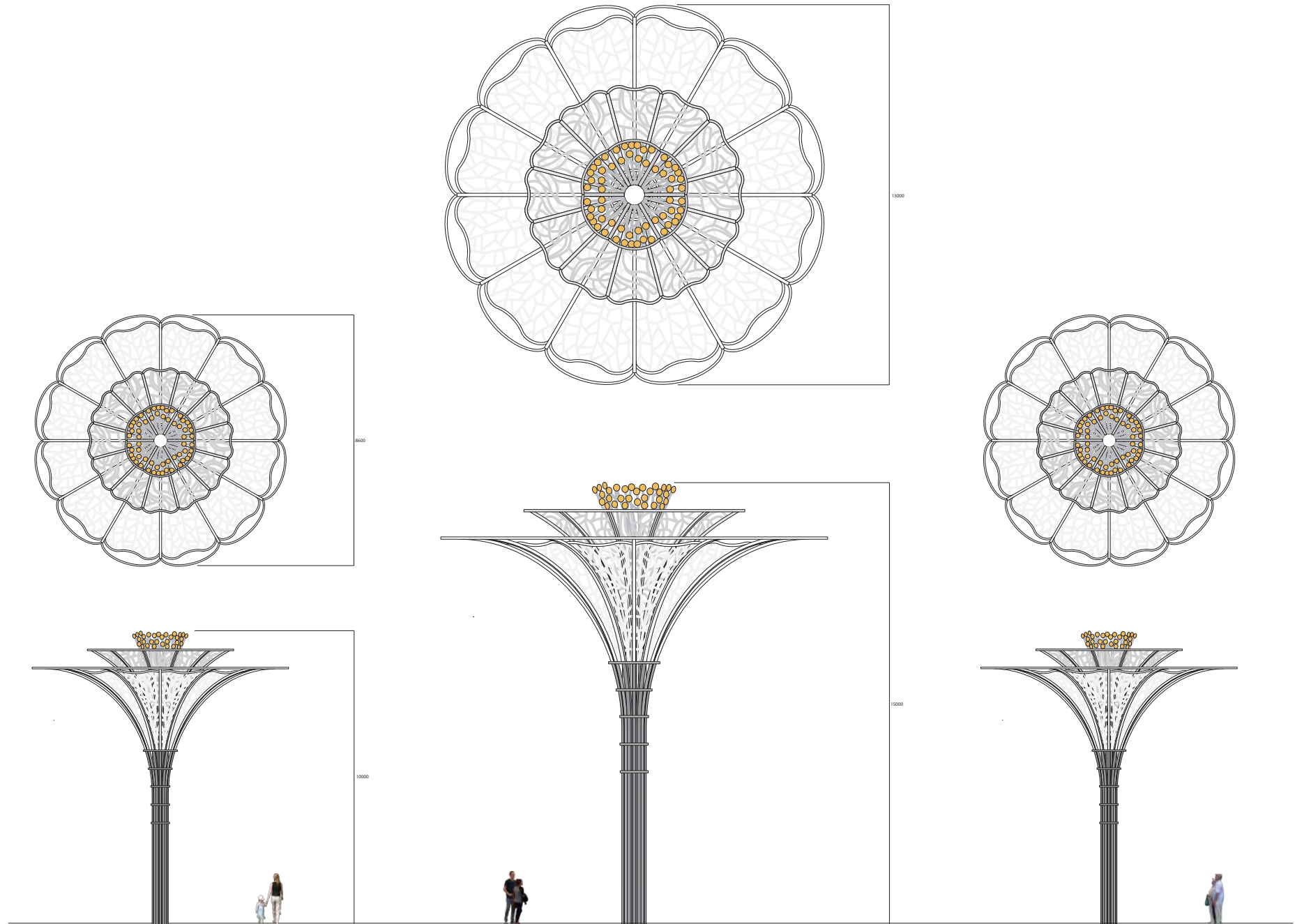


Accessibility

The Three Yorkshire Rose Super Structures are proposed for Urban Park within the SEAM development and will be fully accessible for disabled & able bodied people.

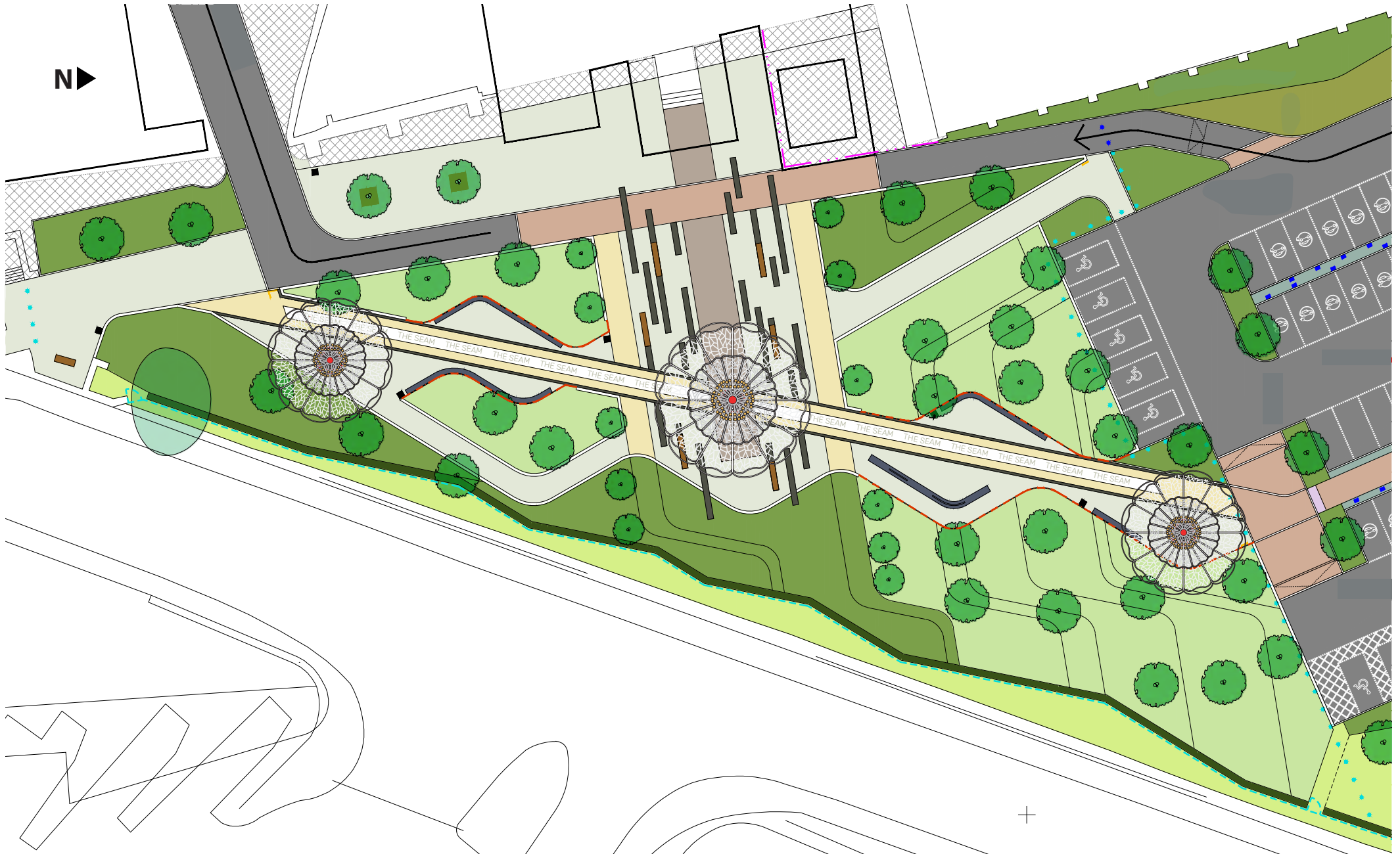
The sculptures supports the creation of quality new public open space on the Seam focusing on celebrating the people and the place and are of a bespoke design responding to the location and the community heritage and culture. Promoting 'Ensuring Access for All' as an intrinsic part of the project, inclusive design and accessibility principles that are embedded in the design brief from the outset. To create an outstanding public realm experience which embraces the whole spectrum of society, and which will importantly help to satisfy the council's duties in relation to the Equality Act 2010.

Yorkshire Rose - SEAM Super Structures - Elevation Drawing



Three Super Structures are proposed for SEAM constructed in mild steel with protective decorative finishes with the central one 15 metres tall and the outer two 12 metres tall. The 'Yorkshire Rose' structure would create an organic flower bloom canopy with patterned steelwork that mirrors various weave threads, coal mining seams, the veins of white rose petals and stamens.

Yorkshire Rose - SEAM Super Structures Location Plan



Three Super Structures are proposed for SEAM constructed in mild steel with protective decorative finishes with the central one 15 metres tall and the outer two 12 metres tall.

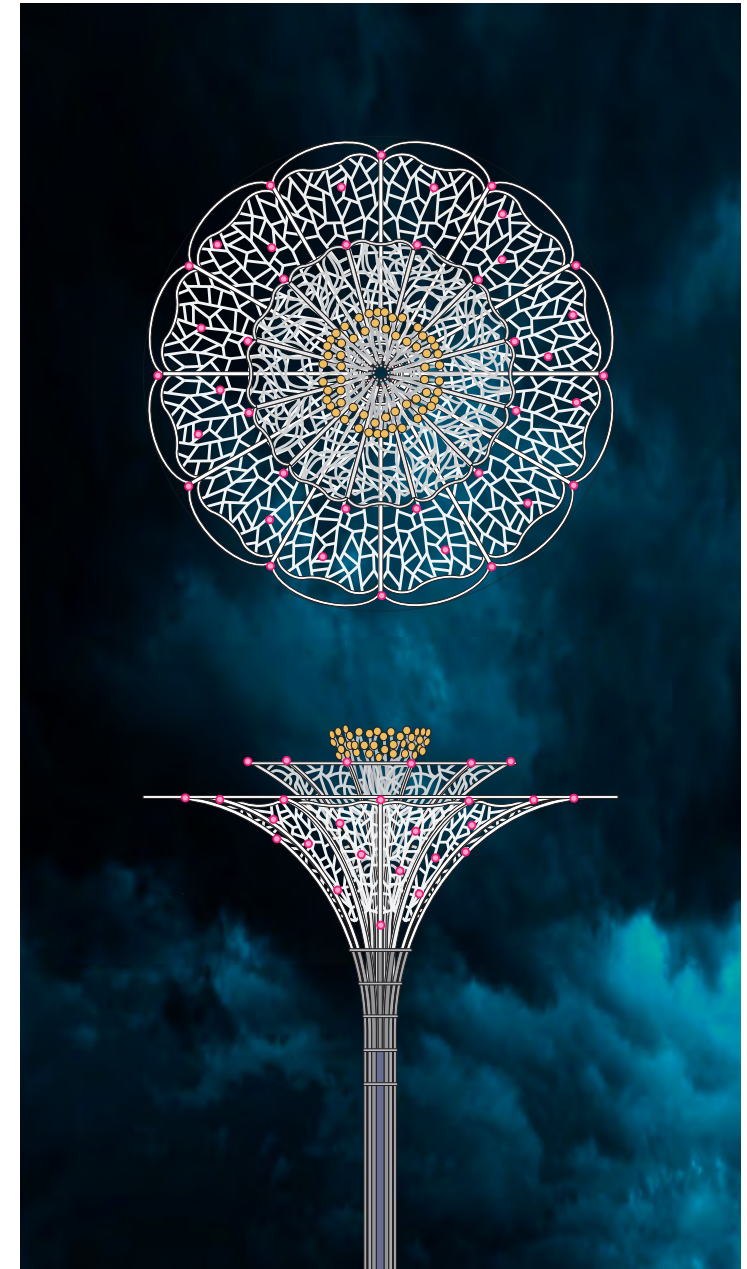
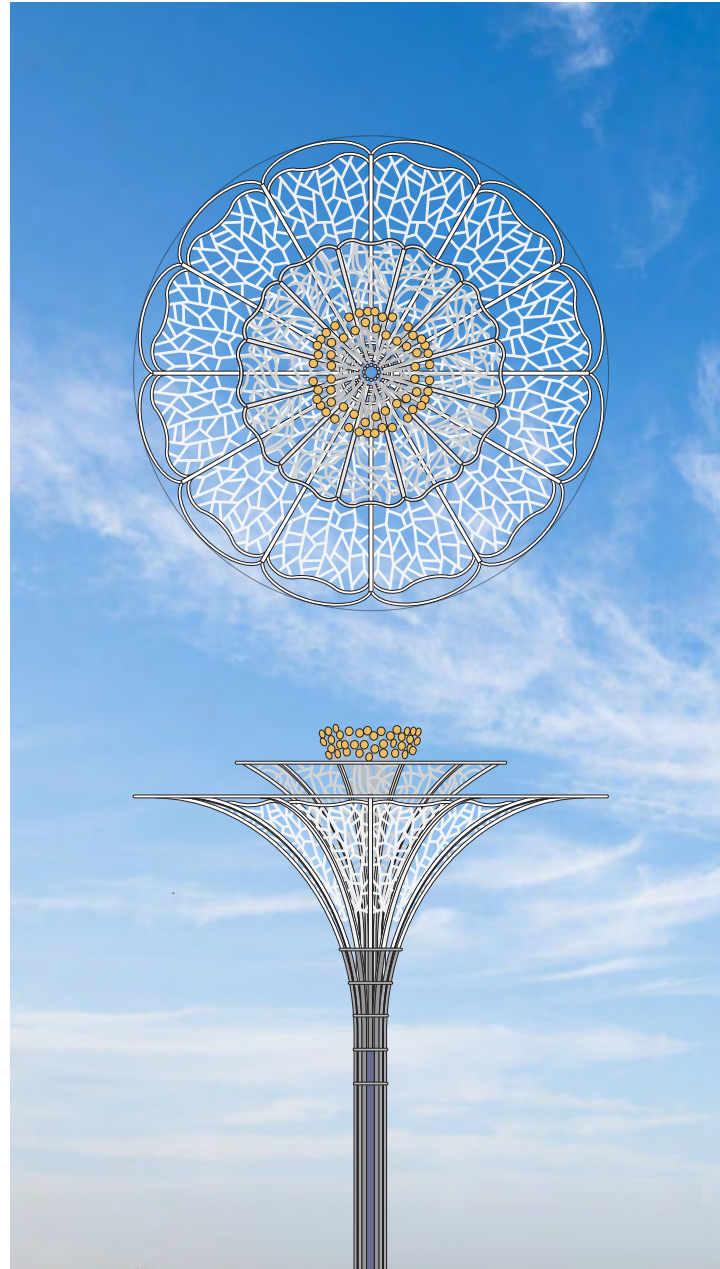
Yorkshire Rose - SEAM Super Structures

Super Structures constructed in mild steel with protective decorative finishes with one 15 metres tall and two 12 metres. The 'Yorkshire Rose' structure would create an organic flower bloom canopy with patterned steelwork that mirrors various weave threads, coal mining seams, the veins of white rose petals and stamens.

12No rolled vertical supports each in 150mm x 100mm RHS on the 15 metres sculpture & 120 x 80mm RHS on the 12 metres sculpture, all radiate upwards from a centre circle spanning nearly the full height of the structures to split off in to CHS steels to create the decorative weave pattern of the three layered bloom canopy. Laser cut plate to be used of the refined detailed areas.

The lower 'circle' section approx. 6 meters in height comprising of the 12No RHS to be enclosed to create an accessible feeder pillar for the LED lighting, gobos, and other interactive features. The lower section not to incorporate any footholes.

The Structure to be installed onto a pre cast concrete foundation with underground ducting allowed for electrical services.



Yorkshire Roses - SEAM Super Structures - On-Site Visualisation



Visualisation of installed Yorkshire Rose Structures



THE SEAM PUBLIC ART

Tim Ward - Circling the Square
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