

Burgess Hill Phase 1c

Public Art Delivery Plan

December 2025



Contents

1. Introduction.....	2
1.1 Executive Summary.....	2
1.2 Outline.....	3
2. Context.....	4
2.1 History	4
2.2 Socioeconomic Context	4
3. Strategic Vision	6
3.1 Site Vision	6
4. Commission & Governance	7
4.1 The Commission.....	7
4.1 Public Art Steering Panel	8
4.2 The Artist Role & Scope of Work.....	9
4.3 Artist Procurement Process.....	9
4.4 The Artist Brief	10
4.5 Funding & Phasing	11
5. Community Engagement	12
5.1 Engagement Approach.....	12
6. Ongoing Maintenance.....	14
6.1 Ownership.....	14
6.2 Maintenance.....	14
6.3 Decommissioning	14
6.4 Evaluation	15
Appendices	16
Appendix A: Indicative Artistic Concepts	16

1. Introduction

1.1 Executive Summary

- 1.1.1 The Outline planning permission as amended by Section 73 application, planning application reference, DM/21/3279 for the Brookleigh Masterplan outlines a requirement for delivery of Public Art across the Eastern, Western and Central Neighbourhood Centres. The site-wide **Brookleigh Public Art and Cultural Strategy** secured under Condition 50 (dated August 2023) prescribed overarching guidance to be incorporated into the Public Art Delivery Plans for each of the neighbourhood centres.
- 1.1.2 The Eastern Neighbourhood Centre is a key hub within the Northern Arc extension, comprising residential, educational, and community facilities including new extensive eastern parklands. It is adjacent to Bedelands Nature Reserve and includes green corridors, pedestrian routes, and public spaces. Public art will be tailored to this context, enhancing wayfinding, identity, and experience.
- 1.1.3 As part of the Reserved Matters Planning Application, an indicative Public Art Strategy was submitted (produced by FCPR). Please refer to Appendix B for information on updated indicative artistic concepts.
- 1.1.4 Hill Group has now engaged Savills Social Value team, part of Savills Earth, to develop this Public Art Delivery Plan outlining the methodology for delivery of public art on the Site. Savills Social Value team specialises in creating opportunities for community benefits within the built environment and engaging community stakeholders through creative approaches to engagement. This document seeks to develop the existing strategy into a methodology for delivery.
- 1.1.5 The final Public Art commissioned will be secured via collaboration with local stakeholders, including engagement with local schools and community groups. Therefore, we seek to set out the approach to public art and our principles, which will be shaped by engagement.
- 1.1.6 This Delivery Plan builds on the principles outlined in the Public Art Strategy. It sets out the social context that inspired the key themes we have proposed, which will in turn guide our approach to community engagement and artist procurement. These themes will be provided to artists as part of their briefs. This plan focuses on ensuring that public art contributes to these benefits and addresses key social challenges, such as fostering social cohesion.
- 1.1.7 This document outlines the key details of the proposed delivery plan. It includes the research that has shaped our artistic concepts and provides an overview of how we plan to appoint artists. At this stage, the document does not include specific details of long-term maintenance, as this will be subject to the final artistic forms commissioned. Maintenance and decommissioning plans will be developed subject to the selected artwork.

Burgess Hill Phase 1C - Public Art Delivery Plan

1.2 Outline

- 1.2.1 The integration of public art across the Northern Arc development in Burgess Hill represents a transformative opportunity to shape a vibrant, inclusive, and high-quality environment. As part of the Brookleigh Masterplan, the Public Art Delivery Plan for Phase 1c seeks to embed creativity and cultural expression into the fabric of the Eastern Neighbourhood Centre and its surrounding public realm.
- 1.2.2 This plan responds to the outline planning permission condition for public art across the Eastern, Western, and Central neighbourhoods, and aligns with the strategic objectives of Mid Sussex District Council (MSDC) and Homes England. It builds upon the site-wide Public Art Strategy and translates its principles into a practical and deliverable framework for implementation at the parcel level.
- 1.2.3 Public art within the Northern Arc is envisioned as a mechanism for community building, placemaking, and storytelling. It will reflect the unique identity of Burgess Hill, celebrate its heritage and ecology, and support the creation of a connected and welcoming neighbourhood. The delivery plan outlines a methodology that places artists at the heart of the development process, ensuring that artworks are co-created, contextually relevant, and accessible to all.
- 1.2.4 Through drawing on themes including Nature & Ecology, Community & Identity, Movement & Transition, and Heritage & Memory, the plan sets out a roadmap for integrating public art into key locations across the site, from neighbourhood centres and parkland trails to gateways and community buildings.
- 1.2.5 This document details the approach to artist commissioning, community engagement, and alignment with planning conditions, ensuring that the vision is both ambitious in style and achievable in delivery.
- 1.2.6 Indicative artistic concepts have been created which will be provided to artists during the commissioning process as part of their brief (Appendix B).

2. Context

2.1 History

- 2.1.1 Burgess Hill is believed to have developed from the ancient Saxon parishes of Clayton and Keymer, both recorded in the Domesday Book. The town's name is thought to derive from the Burgeys family, who were taxed here in the late 13th and early 14th centuries. Before the Victorian era, the area was largely agricultural, and several Tudor and Elizabethan farmhouses still stand today.
- 2.1.2 From the 16th century onwards, brick and tile making became the town's defining industry. By the 19th century, Burgess Hill had established itself as a major centre for pottery and tile works, with notable names such as Meeds, Keymer, and Norman shaping its industrial identity.
- 2.1.3 The arrival of the Brighton-to-London railway in the 1840s spurred rapid development. St John's Common, once grazing land, became the focal point of the growing town. By the mid-20th century, Burgess Hill was one of the fastest-growing towns in southeast England, evolving from rural farmland into a thriving urban centre. Today, it continues to expand and attract a growing resident population.
- 2.1.4 Burgess Hill has two twin towns: Abbeville in the Picardy region of France and Schmallenberg, North Rhine-Westphalia in Germany. The Burgess Hill Town Twinning Association works to promote understanding between the communities.

2.2 Socioeconomic Context

- 2.2.1 The local area is experiencing significant change due to new development and a growing resident population and this trend is expected to continue. Public art can play a role in addressing key social challenges arising from this growth, particularly the need for social cohesion.
- 2.2.2 Social cohesion refers to fostering relationships between different groups so that communities feel united. This principle is closely linked to access for all, ensuring that spaces are inclusive and accessible to everyone, regardless of age, ability, or background.
- 2.2.3 Burgess Hill is located in Mid Sussex, and the data referenced is drawn from the Office for National Statistics (ONS) Census. Between 2011 and 2021, the population of Mid Sussex grew by 9.1% (from approximately 139,900 to 152,600), higher than the national increase of 6.6%. The median age rose from 42 to 43, slightly older than the South East (41) and England overall (40).

Burgess Hill Phase 1C - Public Art Delivery Plan

2.2.4 In 2021, 42.1% of Mid Sussex residents reported having “No religion” (compared to 36.7% nationally), up from 26.6% in 2011. Christianity remains the most prevalent faith, with 47.9% identifying as Christian (down from 62.7%), compared to 46.3% nationally. This reflects changing cultural identity and diversity, which can influence community values and engagement strategies.

2.2.5 Ethnic diversity in Mid Sussex is lower than the national average, with 92.2% identifying as White compared to 81.0% across England. Lower ethnic diversity reinforces the need to consider how inclusion and representation are addressed in public art.

2.2.6 Household composition data from the 2021 Census shows that 56.1% of Mid Sussex households are single-family units (63.0% nationally), with fewer one-person households (13.9% versus 17.3% nationally). Cohabiting-couple families (11.5% versus 11.6% nationally) are slightly more common than lone-parent households (8.3% versus 11.1%). Most cohabiting couples have dependent children (23.3% versus 4.5%). The development is set to accommodate a range of different household types and therefore public art should support intergenerational interaction and age-friendly design that accommodates children and older adults.

2.2.7 In terms of health, 14.5% of residents are disabled under the Equality Act, below the England rate of 17.3%, and only 5.2% report their daily activities as “limited a lot” (compared to 7.3% nationally). Equitable access to art is essential for supporting inclusivity for these individuals.

2.2.8 The site is located within the Lower Layer Super Output Area (LSOA) of Mid Sussex 011J which ranked among the least deprived areas nationally. Mid Sussex 011J is overall less deprived than 76% of neighbourhoods in England, according to the Index of Multiple Deprivation 2025.

2.2.9 The pattern of deprivation across large areas can be complex. In some areas, deprivation is concentrated in pockets, rather than evenly spread throughout. In Burgess Hill, pockets of moderate deprivation exist around the town centre and north-eastern edges, primarily linked to education, crime, and income.

2.2.10 Public art initiatives will take these social needs and challenges into account, and this context has shaped the overarching artist brief. The aim is to ensure that public art delivers meaningful benefits to the community, such as promoting inclusion, celebrating identity, and encouraging interaction.

3. Strategic Vision

3.1 Site Vision

3.1.1 The strategic vision for the Northern Arc Public Art is to enrich the site with meaningful artistic interventions that foster a strong sense of identity and place. Central to this vision is active engagement with the local community, ensuring that the culture and heritage of Burgess Hill are reflected and celebrated through the art.

3.1.2 Public art will play a vital role in shaping a distinctive and high-quality environment, contributing to a welcoming and inclusive atmosphere for both existing and new residents. The aim is to cultivate a positive sense of place that supports the development of a connected and vibrant community.

3.1.3 As noted in the Public Art and Culture Strategy the key focus is to reach the target beneficiaries which are: 'Existing Communities in Burgess Hill', 'Younger Communities' and 'Incoming Communities'.

3.1.4 To achieve this, we will implement a practical and deliverable methodology that embeds artists at the heart of the development process. Artworks will be thoughtfully integrated across the site, with particular attention to storytelling, youth engagement, play, heritage, and accessibility, ensuring that the public art is inclusive, relevant, and resonant. The following principles will guide the approach to public art:

3.1.5 **Nature & Ecology:** Emphasise the site's proximity to Bedelands Nature Reserve and explore themes of biodiversity, green corridors, and sustainable living. Encourage environmental awareness through the choice of materials and design.

3.1.6 **Movement & Transition:** Enhance pedestrian and cycle routes with visual cues and artistic interventions. Use art to define gateways, crossings, and key public spaces, supporting wayfinding and orientation throughout the neighbourhood.

3.1.7 **Heritage & Memory:** Reference local history, cultural narratives, and the area's transformation. Draw on archaeological and historical research to inform artistic responses, creating continuity between past, present, and future communities.

3.1.8 **Community & Identity:** Reflect the stories, values, and aspirations of both new and existing residents. Foster a sense of belonging and pride through co-created artworks, and support inclusive, intergenerational engagement.

4. Commission & Governance

4.1 The Commission

- 4.1.1 Homes England and Hill Group will work with a Specialist Consultant throughout to oversee the appointment of an Artist to undertake the Commission for the Eastern Neighbourhood Centre. At present, Hill Group are working with Savills Social Value team as their Specialist Consultant.
- 4.1.2 Hill Group and Savills Social Value team are working collaboratively to progress the commissioning of artworks across the development. A community-focused methodology is being adopted, whereby engagement with the local community is taking place prior to the selection of an artist for each element. At this stage, no commissions have been confirmed.
- 4.1.3 The indicative order of delivery for the identified onsite locations is as follows:

Wall Murals: Hill Group is considering options for wall murals linked to the delivery of the Primary School and Neighbourhood Centre, with discussions planned with the local community to confirm the exact preferred location. Additional opportunities are being explored including for the Pumping Station to the south, subject to further discussions with the utility company, and for the Community Building.

Signature Art: A standalone artwork is proposed to coincide with the opening of either the Neighbourhood Square or the Community Centre. The final siting will be agreed following consultation with the community.

Sensory Trail: The sensory trail will be delivered in phases as each parcel of the development progresses.

- 4.1.4 The appointed artist/s can explore a multiplicity of methods and media for the delivery of their artwork. Whilst the location or specific form for the final artworks has not been fixed, we have outlined in the Public Art strategy drawings (Appendix A) a number of potential locations within the Public Square and the Eastern Parkland that have been identified as possible sites given their prominent location within the Eastern Neighbourhood Centre.
- 4.1.5 The Public Art scheme will continue to be refined and developed by the Specialist Consultant in close coordination with FCPR and JTP Architects to ensure the successful integration of the Public Art within the wider Eastern Neighbourhood Centre. The Specialist Consultant will oversee effective and efficient liaison between Hill Group, stakeholders including Homes England, artists and design and delivery teams for the wider Eastern Neighbourhood Centre.

Burgess Hill Phase 1C - Public Art Delivery Plan

4.1.6 Critical to this commission is the need to engage with the new residents and wider stakeholders, including local schools, prospective stakeholders and local arts organisations. The Specialist Consultant will support the selected artists by facilitating community engagement activities.

4.1.7 The artists appointed will be expected to carry out their own research and engage with local communities, to allow them to learn what is important to residents, capture the Northern Arc's unique identity and to create artworks which not only generate a sense of ownership but also appeal to and attract visitors.

4.1.8 The art programme will be delivered with the support of a Public Art steering panel and the Mid Sussex District Council Community Development Officers will have oversight over the formation and progression of the Commission. It is envisaged that regular updates will be provided by the Specialist Consultant to Mid Sussex District Council Community Development Officers on behalf of the steering panel.

4.1 Public Art Steering Panel

4.1.1 The Public Art Steering Panel is being established to participate in the artist selection process and oversee the development and delivery of artistic outputs. The Panel will invite the inclusion representatives from Mid Sussex District Council, which will ensure a timely guidance of requirements and approvals required in the development of each artistic output.

4.1.2 Terms of reference for the steering panel will be developed and agreed when the Group is established. Proposed membership is to include:

Representatives	
Joint-applicant	Homes England
Joint-applicant	Hill Group Ltd
Architects	Representatives from FCPR and JTP Architects
Specialist Consultant	Savills Social Value
Local Authority	MSDC Community Development Officer
Local Residents or Local Art Professional	Subject to discussion

4.2 The Artist Role & Scope of Work

- 4.2.1 The artists will be supported by the Specialist Consultant to ensure that they have conducted research into the local area and its history as well as developed their understanding of the vision for the development at the Northern Arc.
- 4.2.2 Each artist will complete the following, and be reviewed by the Public Art Steering Panel:
 - Present their community research and inspiration behind their work, along with examples of previous art projects delivered to date.
 - Identify suitable opportunities to engage with the local community, working in partnership with the Specialist Consultant.
 - Present a summary of how they have taken on board findings from listening and learning from the community to inform their contribution.
 - Support the development of press or website materials related to the public artwork to ensure local people understand the story behind it.
- 4.2.3 The Specialist Consultant will be responsible for providing regular updates to Hill Group and the Steering Panel on the progress of the commission with the artist/s. All proposals from the Artist will be presented to the Public Art Steering Panel for approval.
- 4.2.4 The artist/s will manage their time commitment to the project. On appointment and after concept design approvals, the artist's will work with the Specialist Consultant to develop an outline programme for their work.

4.3 Artist Procurement Process

- 4.3.1 The Homes England Public Art and Culture Strategy outlines the following approaches to the appointment of an artist prior to delivery. An open competition: an advertised opportunity that invites submissions / applications by artists. A limited competition: a selected shortlist of artists is compiled and shortlisted artists are invited to submit proposals. Direct invite: an artist is invited directly for a commission on site or as a lead artist.
- 4.3.2 The Specialist Consultant considers that the procurement process of the artist/s is likely to be a limited competition for all elements. This process promotes efficiency and ensures that the submissions represent a range of approaches. At the same time, less experienced artists can still be invited to participate alongside more established practitioners.
- 4.3.3 An artist has not yet been appointed for each element, as a community-focused approach is being adopted to ensure full community input. When selecting artists, the criteria will ensure that all those shortlisted have a proven track record of not only delivering artworks of excellence but also delivering meaningful and lasting community engagement legacies.

Burgess Hill Phase 1C - Public Art Delivery Plan

- 4.3.4 A contract will be established with the artist/s at the earliest opportunity. The intention is for the artist to enter into a two stage contract. Firstly, a contract which will cover the concept development stage of their work. Secondly, a further contract will be issued once approval of commission proposals has been reached. This contract will take the artists into detailed design development, fabrication / production and installation. Contracts will reciprocally cover artist and client obligations, scope of works, fees and milestones, ownership and maintenance responsibilities, IP rights and copyright accreditation, decommissioning and dispute resolution.
- 4.3.5 All artworks will comply with planning conditions, including those outlined in the Design Guide and Reserved Matters applications. Artist/s will be supported through planning submissions, including Design Principles Statements and technical drawings.

4.4 The Artist Brief

- 4.4.1 The brief will comprise the vision, ambition, scope, budget and timeline of each commission. Each commission will have an identified location(s) and thematic approach, and budget, which will also align to the overarching vision of Public Art and Culture Strategy for Brookleigh and the Northern Arc.
- 4.4.2 The artist brief will provide a summary of the local socioeconomic context, details of the scheme, and its aspirations to support a creative response that is aligned with the budget and defined parameters from the outset. It will also highlight the key audience groups for engagement and design of 'Existing Communities in Burgess Hill', 'Younger Communities', and 'Incoming Communities'.
- 4.4.3 Indicative thematic approaches and locations of key art installations are outlined in this document.
- 4.4.4 The artist's brief will include:
 - Project overview and site context (history, maps, drawings, key documents).
 - Details of the commission: aims, objectives, site conditions, and considerations.
 - Artist role, scope, and expectations.
 - Key stakeholders and community engagement approach.
 - Timeline, phasing, and competitive process.
 - Submission criteria, selection process, and budget.
 - Maintenance, durability, copyright, ownership, and decommissioning requirements.

4.5 Funding & Phasing

- 4.5.1 The public art referenced within this Delivery Plan will be funded by Hill Group and delivered in accordance with the phasing strategy for the development.
- 4.5.2 The following will be considered within the budget for public art:
 - Exhibition, presentation, consultation and workshop costs;
 - Advertising and selection costs for commission;
 - Artists design and commission fees;
 - Materials, transportation and installation costs;
 - Professional fees, insurance and legal costs;
 - Maintenance costs; and
 - VAT and contingency costs.
- 4.5.3 The mural(s) will be delivered in conjunction with the delivery of key community and infrastructure assets, specifically the Primary School, Neighbourhood Centre, Southern Pumping Station, and Community Building, ensuring integration with the wider placemaking objectives.
- 4.5.4 The Sensory Trail will be introduced progressively, phased in alignment with the advancement of individual parcels, supporting a cohesive approach to landscaping.
- 4.5.5 The signature installation will be commissioned for delivery to coincide with the opening of the Neighbourhood Square or the Community Centre, subject to final siting considerations, and will serve as a focal point for cultural identity within the scheme.

5. Community Engagement

5.1 Engagement Approach

5.1.1 Prior to appointing artists for individual commissions, the Specialist Consultant will carry out initial engagement activities, and these will continue as artists are appointed.

5.1.2 The proposed strategy for engagement with the local community is summarised below:

Objectives: Gather local stories, values, and aspirations, identify preferred themes, locations, and types of public art.

Stakeholders: Engage a broad cross-section of the community including local residents (existing and future), schools and youth groups, community organisations and cultural groups, local artists and creatives.

Format: Propose to include a mix of formats to ensure accessibility and inclusivity namely community workshops, direct meetings in person and virtually, online feedback forms and other activities promoted through a range of channels such as phone calls, social media, post and email.

Feedback: Propose to record qualitative and quantitative data to inform artistic concepts and publish a summary of key findings to keep participants and others informed.

5.1.3 Methods for engaging local stakeholders include connecting with existing forums, such as through the Mid Sussex Community Development Group and the Brookleigh Residents Forum. In addition, several local interest groups have been identified for outreach, including Burgess Hill Heritage and History Association, the Sussex Archaeological Society, Burgess Hill Youth, Escape Youth Club, RESPECT Youth Club, Creative Community, Men's Shed, Age UK, Burgess Hill Theatre Club, Kangaroos and a range of schools such as Burgess Hill Academy (secondary) and Sheddingdean Primary, which is the closest to Brookleigh. These organisations represent a fraction of those that the Specialist Consultant intends to contact.

5.1.4 Stakeholder engagement activities commenced in December 2025. On 9 December 2025, Hill Group and Savills Social Value team presented the artistic concepts included in this public art delivery plan to the Mid Sussex Community Development Group. Attendees were supportive of these concepts and agreed to support with the engagement of key community stakeholders to ensure inclusive participation.

5.1.5 Further community engagement activities will begin in early 2026 to help shape design concepts prior to artist appointments. For example, the Specialist Consultant is scheduled to attend the Brookleigh Residents Forum in early 2026 to gather their initial feedback input.

5.1.6 In early 2026, the Specialist Consultant will coordinate a comprehensive series of engagement activities to connect with community groups. This will include hosting a

Burgess Hill Phase 1C - Public Art Delivery Plan

community listening event designed to provide a more focused dialogue than a traditional consultation, bringing together a representative cross section of groups. Concurrently, the Specialist Consultant will undertake targeted outreach through meetings, calls, emails and letters to key stakeholders. To ensure inclusivity, an online survey will also be made available to engage individuals who may not typically participate in consultation processes.

- 5.1.7 In the preparation of each individual commission the selected artist will be required to engage with the local community. The Specialist Consultant will facilitate opportunities for ongoing engagement and the appointed artists will be expected to run participatory sessions to inform their concepts.

6. Ongoing Maintenance

6.1 Ownership

6.1.1 Hill Group will be responsible for and own the artworks on the site. The intention is that a management company will be set up to maintain all the public areas across the estate including the public art elements. The management company will be required to undertake periodic checks to ensure that all art elements are in good repair.

6.2 Maintenance

6.2.1 Art for this project has not yet been commissioned, as a community-first approach is being adopted to ensure meaningful involvement from local stakeholders. Maintenance considerations will form part of the commissioning process, with a priority on delivering artwork that is impactful yet durable to minimise future maintenance requirements.

6.2.2 Detailed maintenance requirements will be provided by the artist, agreed with Hill Group Homes and assessed through the detailed design development. The process will ensure that the materials are fit for purpose and that the intended lifespan is appropriate. The artworks will be designed to be robust and require minimal maintenance.

6.2.3 The artist brief will detail that the signature installation should be maintained by the artist and should be designed to have a life span of over 20 years. The artist brief will detail that mural installation should be designed to have a life span in excess of 15 years, subject to maintenance. The sensory trail will require regular checks and ongoing maintenance, as is typical of public realm and street scape items. The artist will be required to present a detailed plan outlining the materials to be used to the steering group for review. This plan must receive formal approval and agreement before proceeding.

6.2.4 A maintenance plan will be set out for each element to include details on the type of care that the materials and design require. Budget, cleaning, wear of materials, specialist equipment or treatments, such as anti-vandalism requirements, will be included.

6.3 Decommissioning

6.3.1 For decommissioning to be considered, Hill Group will review a key considerations set out below, but not limited to, whether:

The artwork has reached the end of its determined lifespan.

The artwork has become unsafe and poses a danger to public safety.

The artwork has physically deteriorated and is perpetually problematic.

6.3.2 Hill Group will prioritise bringing art back into good repair or replacing like for like.

Burgess Hill Phase 1C - Public Art Delivery Plan

Permanent de-commissioning by Hill Group will only take place when the works have reached a point of deterioration. If this is required Hill Group will consider recycling and approach the original artist for their input.

- 6.3.3 If relocation of artwork is required for any reason, Hill Group will be responsible for considering all parties, including, where practicable, consulting the original artist to agree an appropriate new location for an artwork.

6.4 Evaluation

- 6.4.1 Once the process of delivery begins, the Specialist Consultant will maintain a record of the consultation activities, events held during the art launch and beyond, and any feedback provided during these, that can be referred to as to measure success and learnings which can be shared with relevant stakeholders.

Appendices

Appendix A: Indicative Artistic Concepts



Burgess Hill Phase 1c

Indicative Artistic Concepts

The following concepts will guide the creation of public art. They will be outlined in the artist brief and further developed through community engagement activities to ensure the key themes are fully captured.

All reference pictures are for information only.

Community Inspired Mural

Concept: Bricks & Tiles

Themes: Heritage & Memory, Community & Identity

Burgess Hill was home to a thriving brick and tile industry in the 17th century. This history will inspire a public art concept that celebrates social cohesion and diversity, reflecting the town's evolving population.

The proposed artwork is a tile mural co-designed by a local artist and the community, through engagement, creating a meaningful connection between past and present.

Reference Examples



All Souls C of E School installed a series of mosaics in 2015 to strengthen the sense of place.

All members of the school community had the opportunity to be involved in the design and construction of the mosaic.

(Pictured left)



Lewisham, London. "Expressing the spirit of a community" by Gary Drostle. Designed through engagement with six local primary schools to create a mural celebrating love and disability awareness.

(Pictured right)

Signature Installation

Concept: Up & Down

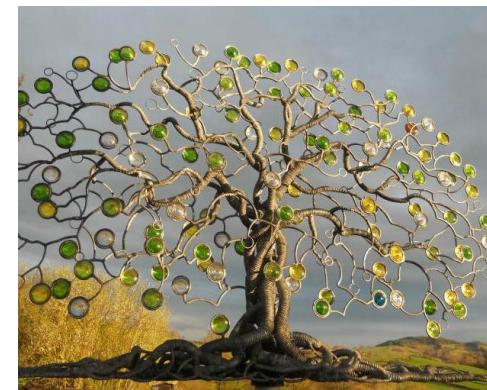
Themes: Movement & Transition, Community & Identity

World's End is believed to have been named in the 19th century when the 'up' and 'down' railway lines met during the construction of the Brighton Main Line.

This historical reference will inspire a flagship sculptural installation that symbolizes wellbeing, positive change, and the movement of people capturing the ups and downs that accompany transformation.

The proposed artwork is envisioned as a sculpture creating a signature focal point.

Reference Examples



Matthew Lane Sanderson creates 'Big Art' focal points. Hill Group have partnered with this artist previously.

Matthew has created over 50 permanent installations across the UK, and he uses industrial materials in his designs, creating bold sculptures. (Pictured above and left)

Sensory Trail

Concept: Celebrating Senses

Themes: Nature & Ecology, Community & Identity

The sensory trail will be designed for inclusivity, incorporating dementia-friendly and child-friendly principles while linking to the green route. This feature will enhance pedestrian and cycle pathways through visual cues and artistic interventions, marking gateways, crossings, and key public spaces. By supporting wayfinding and orientation, the trail will foster accessibility and connectivity across the site.

This will integrate ecological themes and movement, creating a vibrant and engaging experience for all users.

Reference Examples



Sensory trust provides guidance for the design of trails that are accessible. This map from Tredegar House in South Wales highlights natural sensory features to visitors. (Pictured left)