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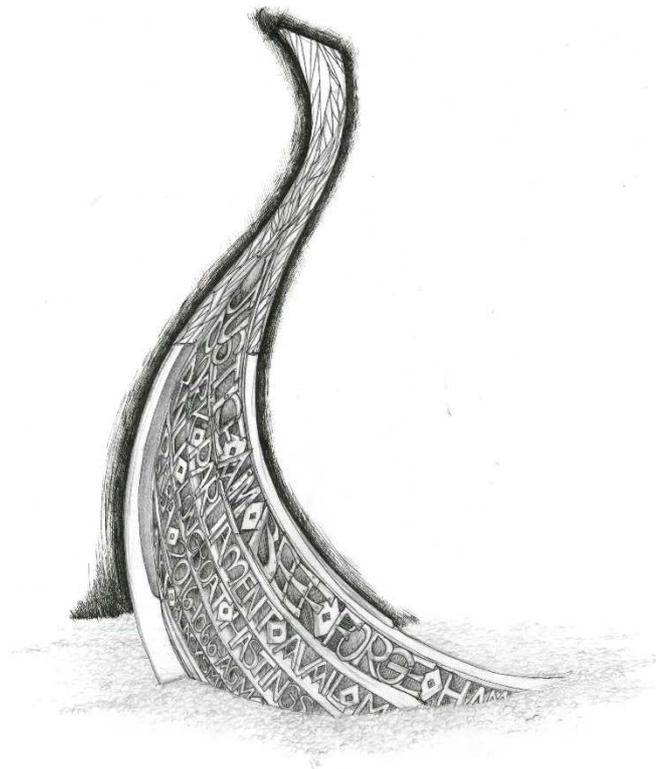
Hastings Sculpture – Design and Access Statement

Introduction

The sculpture project originated from a concept by local sculptor Leigh Dyer and has been developed in collaboration with the British Artist Blacksmiths Association (BABA). Within BABA, the main creative input has come from artist blacksmith and head of BABA's events team, Tim Puddephatt.

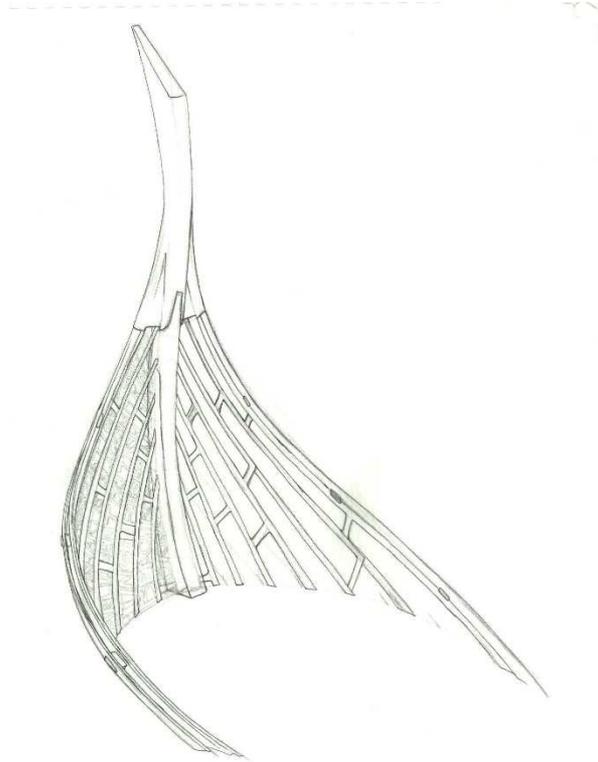
The design evolution:

The initial design is pictured below:



Whilst we were happy with the concept and the aesthetic of the shape of the sculpture, after consideration of the ease with which it could be climbed and the potential for finger traps within the lettering, it was decided that the design needed to be modified to reduce these risks.

Design two:

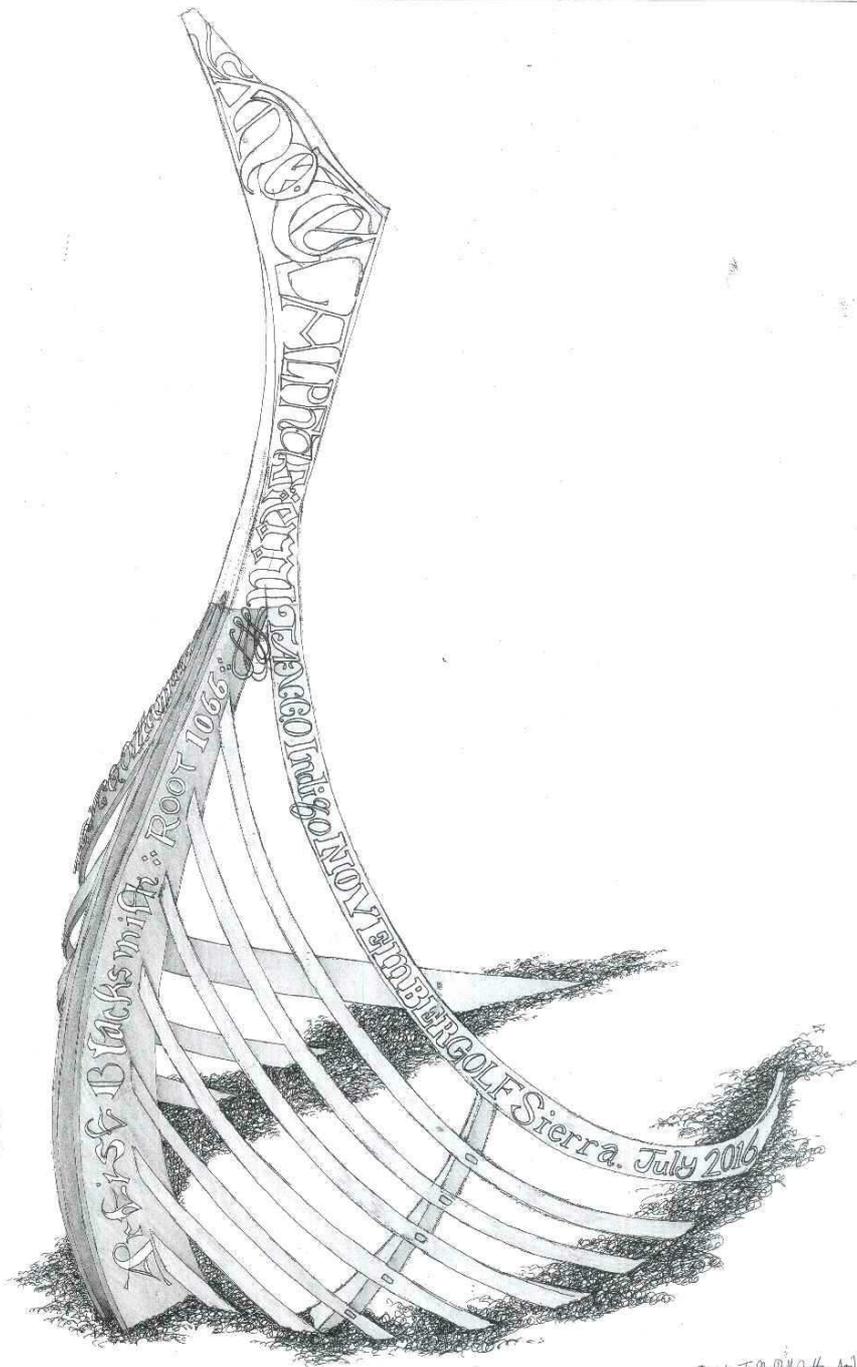


The design evolved so that the lettering would be reduced and raised in relation to the height from ground level at which it would be placed. We considered this to be progress in making the sculpture safer without compromising the overall shape but that there was still further design development work to be undertaken.

The final design: Health and Safety Assessment

The final design evolved from a design team meeting involving Leigh Dyer, BABA's events team and members of the BABA Council. We specifically considered means of further reducing the ease with which the sculpture could be climbed and means of further reducing the potential for the lettering and forged detail to form finger traps. It was decided to:

- Increase the material stock thickness to impart sufficient strength into the sculpture structure to enable the number of interconnecting bars to be significantly reduced with the aim of greatly reducing the ease with which the sculpture could be climbed.
- The stock that the ribs of the sculpture would be forged from was increased to 100mm x 20mm not only to impart structural strength but also as this is too large a section to comfortably enclose in a hand making the sculpture yet more difficult to climb.
- Lettering would be limited to positions where it would be backed by the structure of the sculpture to prevent the letters from becoming finger traps
- The top section of the sculpture, well above reach from ground level, would form the main focus for forged detail and more extravagant lettering.



The resulting design, shares the sculptural elegance of the original concept but is significantly more difficult to climb and doesn't include finder traps that can be reached from ground level.

It was also agreed that attention to detail during the manufacturing process would ensure that the sculpture was carefully fettled to remove and sharp edges.

Furthermore, the sculpture would be blast cleaned before hot dip galvanizing to attract a thicker coating (typically, 140 microns) to ensure that any galvanizing 'spikes' could be fettled before installation, without affecting the galvanizing integrity.

In summary, due diligence has been exercised by the design team to ensure that every effort has been made to reduce the potential for the sculpture to be climbed.

Maintenance

The sculpture is being installed in a harsh environment. However, the Galvanizers Association corrosion rate for Hastings is listed as 1.5 microns a year. Thus, a typical 140 micron coating will last 93 years. The structure is also robust and will withstand the elements for a further period of time should the coating be breached. This does not take into account any damage to the coating through vandalism etc. It is therefore suggested that a maintenance schedule is set up with Leigh Dyer inspecting the sculpture on a bi-annual basis.

The sculpture is bolted to the foundation piece so that it can be removed for maintenance should this become necessary for whatever reason.

A handwritten signature in black ink, appearing to read 'Tim Mackereth', with a stylized flourish at the end.

Tim Mackereth
Chairman BABA