

**SculthorpeStudios**

**Tracing Systems  
Staunton Country Park  
Feb - Mar 2026**

**Project Overview Report**

## Project Overview

Tracing Systems  
Staunton Country Park, Hampshire, UK  
February–March 2026

Tracing Systems is a participatory, site-responsive sculpture project developed and delivered at Staunton Country Park in collaboration with Right to Work CIC.

The project brought together a group of supported learning adults, a job coach and a lead artist across four sessions, working directly within the park landscape. The focus was on making physical work in situ, using simple materials and shared activity to explore how people, material and place interact.

The project was structured in two parts. The first phase introduced land-based making through short, practical sessions focused on handling material, working together and responding to the site. These sessions produced a series of small-scale, temporary works that were left in place to weather and erode.

Between sessions, a set of large-scale sculptural forms was developed by the artist using reclaimed vine. These forms were designed to be handled, moved, and reconfigured within the landscape.

In the final session, the forms were brought into the park and positioned collectively by the group. Through lifting, carrying, and placing, participants worked together to determine how the forms sat within the landscape, producing a series of temporary spatial arrangements.

All spatial arrangements were installed, documented, and then removed from the site.



Photo Credit Mitchell Cawte



Photo Credit Mitchell Cawte

## Learning Phase

The project began with a series of short, practical sessions designed to build confidence working with materials and within the landscape.

Participants worked with what was immediately available: fallen branches, leaves, stones, petals, and other natural elements found on site. The focus was not on producing finished pieces, but on learning how to handle material, how to work together and how to place objects in relation to the surrounding environment.



Photo Credit Mitchell Cawte

Early exercises included arranging materials to create contrast, working with colour and repetition and testing how forms hold together or fall apart. These activities were deliberately simple, allowing participants to develop a shared understanding of what making in the landscape could be.

The works produced during this phase were left in place. Some eroded quickly, while others remained visible in the park for longer periods, becoming part of the wider environment and visible to visitors.

This phase also established how the group worked together. Over time, participants became more confident in making decisions, initiating actions and responding to each other.

By the end of this stage, the group had developed a working rhythm and a shared understanding of material, scale and placement.



Photo Credit Mitchell Cawte



Photo Credit Mitchell Cawte

## Form Development - Artist Construction

Alongside the on-site sessions, a series of large-scale sculptural forms was developed by the artist using reclaimed vine sourced from a local vineyard.



These forms were constructed off-site due to material constraints, scale and handling requirements. Each form was designed to be structurally stable while remaining flexible enough to be lifted, carried and repositioned by a group.

The circular form was used as a consistent starting point. This provided a shared visual language that participants could recognise and work with, without needing prior experience.

The scale of the forms was intentionally larger than anything produced during the earlier sessions. This shift in scale introduced new physical and spatial considerations, requiring coordinated movement and collective handling.

The intention was not to create fixed sculptures, but to produce forms that could be reconfigured in response to the site and the group. The forms functioned as a set of elements that could be brought into the landscape and activated through participation.



Photo Credit Mitchell Cawte

## Participatory Final Session

The final session brought the group and the sculptural forms together within the park landscape.

The forms were introduced into the site and handled collectively. Participants lifted, carried, rotated and positioned the forms, working together to determine where and how they should sit within the space.

There was no fixed plan for the final arrangements. Decisions were made in real time, through conversation, gesture and physical adjustment. The placement of each form was influenced by the surrounding environment, the position of other forms and the actions of the group.

Through this process, a series of temporary spatial arrangements emerged. Some configurations emphasised alignment and repetition, while others responded to specific features of the landscape such as pathways, trees or built structures.

Authorship of the final outcomes was distributed across the group. While the forms themselves were constructed by the artist, their placement and configuration were determined collectively.



Photo Credit Mitchell Cawte

The work operated as a collaborative sculptural system, where material, people, and site conditions interacted to produce outcomes that could not be predetermined.

All configurations were temporary. Once documented, the forms were removed from the site.



Photo Credit Mitchell Cawte

## Reflections & Future Directions

Tracing Systems established a clear approach to working with groups in a landscape setting, using simple materials and structured participation to produce coherent sculptural outcomes.

The staged format of the project—building from small-scale making to large-scale handling—was critical. The early sessions allowed participants to develop confidence, familiarity with materials and a shared way of working before encountering the larger forms.

The final session demonstrated that complex spatial arrangements could be achieved through collective handling, even with participants who had no prior experience of sculpture.

Several constraints shaped the project, including material sourcing, transport and site access. These influenced how and where forms could be constructed and how they were introduced into the landscape. Rather than limiting the work, these constraints helped define its structure.

The project also highlighted the value of temporary installation. By installing, documenting, and removing the work, the focus remained on process, participation, and spatial outcome rather than permanence.

Future development will explore:

- longer-term installations within the park
- expanded programmes with partner organisations
- adaptation of the model for different sites and participant groups



## Impact and Outcomes

### Participant Impact

Participants developed confidence working with materials and in a shared outdoor environment.

Over the course of the sessions, individuals moved from tentative engagement with materials to initiating actions and contributing to group decisions.

The final session demonstrated the group's ability to work collectively at scale, coordinating movement and placement of large forms.

### Site Activation (Staunton Park)

The project activated multiple areas of the park through visible, physical activity.

Temporary works produced during the early sessions remained in place, creating points of interest for visitors over time.

The final installations introduced large-scale forms into open and transitional spaces within the park, prompting interaction and observation from the public.

### Public & Visitor Engagement

The presence of the work within a public park environment enabled informal engagement with visitors, including conversations, observation, and participation at a distance.

The visibility of the process—rather than just a final outcome—allowed the public to witness how the work was made and how decisions were formed collectively.

### Partner Contribution

- Right to Work CIC provided participant access and on-site support
- Staunton Country Park (Hampshire County Council) provided site access and operational support



Chichester Observer, 5 March 2026

- Ashling Park Vineyard supplied reclaimed vine material used to construct the sculptural forms
- Emsworth Slipper Sailing Club provided rope used in handling and installation
- Mitchell Cawte (independent photographer, @mitchell.foto) contributed professional photographic documentation of the project, supporting both its public visibility and long-term record.
- Falmouth University supported the wider research context from which the project was developed.

These contributions were integral to the delivery and realisation of the project.

## **External Recognition / Cultural Value**

The project attracted external interest, including a site visit and critical dialogue with British sculptor Jon Edgar, contributing external artistic perspective and reflection on the work's developing structure and energy.

The work has also generated press interest and ongoing documentation across digital platforms, including Substack, YouTube, Instagram & Facebook, contributing to its visibility beyond the site.

## **Practice Development**

The project established a repeatable model for structured participatory sculpture in a landscape setting.

It clarified the relationship between artist-led form development and distributed authorship in final outcomes, forming the basis for future projects and partnerships.



SculthorpeStudios

*Participatory, site-responsive sculpture practice*

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Project enquiries and collaborations welcome