

Committee(s)	Dated:
Culture, Heritage and Libraries – For Decision	23/03/2020
Subject: City Arts Initiative: recommendations to the Culture, Heritage & Libraries Committee	Public
Report of: Peter Lisley – Director of Major Projects	For Decision
Report author: Nick Bodger, Cultural and Visitor Development Director	

Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 13 February 2020. At this meeting, the CAI considered public art proposals 1 - 5 (below):

1. **Festival of Architecture – Benches:** approval for six benches to be installed in June in the Cheapside footprint;
2. **London Festival of Architecture – St Paul’s Plinth:** approval for the installation of new artwork within the existing frame at St Paul’s station;
3. **London Festival of Architecture – Power Walks:** approval for the shortlisted artworks as part of a new wayfinding system;
4. **Sculpture in the City:** approval for the new additions to the longlist for Sculpture in the City’s tenth edition;
5. **Three Quays Walk:** comment on a new art installation sited on the bank of Three Quay’s Walk as part of a private development at that location.

Recommendation(s)

Members of the Culture Heritage and Libraries Committee are asked to:

- Ratify the City Arts Initiative’s recommendations in relation to proposal 1-4 above as follows:
 - **London Festival of Architecture – Benches:** approve subject to final consent from the Highways and City Gardens teams;
 - **London Festival of Architecture – St Paul’s Plinth:** approve subject to final consent from Planning and Engineering teams;
 - **London Festival of Architecture – Power Walks:** approve the shortlist subject to final consent from Planning and Highways and subject to the nominated CAI representative being consulted during the decision process.
 - **Sculpture in the City:** approve the new updated artworks in principle and subject to necessary permissions and licences from Highways and Planning, as well as consent from the Director of Communications.

- Note the application for **Three Quays Walk** acknowledging that the CAI may only comment and not recommend, and that your Committee may not approve or decline applications for public art on private land.

Main Report

Background

1. The City Arts Initiative (CAI) was established to improve the management of public art in the City. It provides advice to your Committee and other service Committees as appropriate on proposals for new public art, the maintenance of the City's existing public art and, if necessary, decommissioning.
2. The CAI comprises elected Members drawn from your Committee and relevant officers across Planning, Highways, Open Spaces, and Cultural and Visitor Development, as well as those with specific expertise in the visual arts.
3. At your Committee in May 2019, Members confirmed that those occupying the roles of Chairman and Deputy Chairman on the Culture, Heritage and Libraries Committee, and the Chairman of the Sculpture in the City Partner Board should have permanent seats on the City Arts Initiative. Your Committee also elected Mrs Barbara Newman and Mr Jeremy Simons to serve on the CAI for the 2019/20 committee year.
4. Apart from officer time handling enquiries and managing the installations, there are no resource implications other than where specifically noted.

Current Position

5. The CAI met on 13 February 2020 to consider the proposals outlined below.
6. Full-colour visual representations of the proposed artworks are circulated electronically with this report and are available in appendixes 1, 2, and 3. Full details of all the applications to the CAI are available on request from the Director of Major Projects.

Proposals

London Festival of Architecture – Benches:

7. The CAI received a proposal for six benches to be sited within the Cheapside footprint in June as part of the London Festival of Architecture.
8. Following the success of the City benches project in 2018 and 2019, the LFA and the Cheapside Business Alliance (CBA) ran another design competition, inviting architecture and design students, recent graduates and emerging practices from across London to submit a bench design to enliven the public realm of the Cheapside area.

9. The six winners were selected by a panel of experts:
 - a. *Thames Bench*, an artwork by design studio UpCircle which is inspired by the shape of the River Thames;
 - b. *Look Up*, an artwork by Oli Colman Studio, which is inspired by the sights of London;
 - c. *A Pineapple for London* by design studio, HAC, inspired by St Paul's Cathedral;
 - d. *Chim Chim* by architecture studio, Profferlo;
 - e. *A Game of Moans* by RCA design graduate, Iain Jamieson;
 - f. *X* from Jason Slabbynk (please note that this bench has a working title as it will be named after the map coordinates where it is positioned in the City).
10. LFA have identified five locations for the project and have worked at all sites previously. One of the sites can accommodate two benches. Sites and designs have also been approved in principle by your Highways team:
 - a. In front of Royal Exchange
 - b. Bloomberg Arcade (private land)
 - c. Bow Church Yard (where it is possible to accommodate 2 benches)
 - d. Cheapside Sunken Garden
 - e. In front of 150 Cheapside
11. Please see the appended document for designs (Appendix 1). The location of each bench is to be agreed by landowners with input from Highways and City Gardens (when relevant).
12. The project is funded by the Cheapside Business Alliance.
13. **The CAI recommends that this proposal be approved in principle subject to further consultation with your City Gardens (as relevant), Highways and Access teams.**

London Festival of Architecture – St Paul's Plinth

14. The CAI received a proposal for a new installation within the existing metal frame on the traffic island at St Paul's station as part of the London Festival of Architecture (LFA).
15. This year's installation is *Rose*, by Nick Tyrer and Umut Baykan. *Rose* is a modern interpretation of one of St Paul's Cathedral's old, much celebrated stained-glass window that was lost in the Great Fire of London.
16. The temporary installation is made of colourful plastic panels that spiral overhead casting colourful shadows onto the pedestrians on the pavement.
17. The drawings and the risk assessment documents will be checked by your Department for the Built Environment to ensure feasibility and that all health and safety measures are met.

18. To coincide with the LFA, the applicants are proposing the project to be installed in late May, ahead of the 2020 festival (1-30 June).
19. The intent is for the installation to be on site for approximately 12 months being replaced by next year's iteration of the St Paul's Plinth installation.
20. The installation is funded by Cheapside Business Alliance who have approved the design.
21. **The CAI recommended that this proposal be approved subject to final consent from Planning and Highways and the following recommendation:**
 - a. **That the applicant notes scheduled gas works for this area and liaises closely with Built Environment teams to ensure that the installation dates align with this programme.**

London Festival of Architecture – Power Walks:

22. The CAI received an application from the London Festival of Architecture (LFA) to install new wayfinding installations within the City Cluster Area.
23. Following the success of the City Parklets project in 2019, the LFA and the City Corporation Public Realm team ran a design competition earlier this year which sought to commission up to two public realm interventions that will improve the pedestrian routes and experience within the City Cluster area.
24. Architects, designers and artists were invited to submit a design proposal for a series of on-street interventions that will create alternative and improved journeys for workers and visitors to follow.
25. The judging panel consisted of City Corporation officers from your Department for Built Environment, as well as visual design experts.
26. The CAI received the five shortlisted entries from the first round of submissions:
 - a. *Picnic Walk* by Chao Gao and Rūta Paškevičiūtė
 - b. *Empowered Perspectives* by HAC
 - c. *Knowledge is Power* by Projects Office
 - d. *Orange Route, Pink Route and Yellow Route* by Upcircle
 - e. *Wild Goose Chase* by Patrick McEvoy
27. A variety of potential routes and locations across the City Cluster have been identified for the project. These are areas where there is significant scope for public realm enhancement and higher pedestrian flows.
28. Full visuals and proposed locations can be found in Appendix 1.

29. Officers from your Built Environment and Open Spaces departments are supportive of the shortlist and will be part of the final selection process for the winner(s).
30. The project is funded by the City Corporation's City Cluster Vision budget, which is approved by Streets and Walkways Sub and Projects Sub Committees.
31. To coincide with London Festival of Architecture, the applicants are proposing the installation of the project in late May. The aspiration is that the project stays in place for a minimum of 12 months.
32. **The CAI recommended this application for approval subject to ongoing consultation and sign off from relevant Planning and Highways teams, as well as the following recommendation:**
 - a. **That the CAI is represented at the second-round interview to ensure alignment with wayfinding plans for Sculpture in the City.**

Sculpture in the City – Tenth Edition update

33. The CAI received a presentation featuring five new additions to the longlisted artworks for *Sculpture in the City's* tenth edition.
34. The update comprises of new five works with visuals of these provided separately from the other applications in this report in Appendix 2.
35. The applicant has advised that these new additions sought to increase the diversity of the artists being represented at Sculpture in the City during its tenth year.
36. It should be noted that the final installed exhibition may not include the full list. The final works for installation will be selected based on their technical feasibility and through negotiations with landowners on locations.
37. The longlist is reviewed by City Highways and Planning teams on an ongoing basis to ensure it meets the City's technical, planning and access requirements. The project team will continue to consult the relevant internal teams as and when locations for the artworks are determined.
38. All artworks will also be given clearance by the Director of Communications.
39. The project is funded by the City Corporation in partnership with local businesses, largely in the Eastern City Cluster area. The City Corporation's contribution derives from the DBE Local Risk Budget approved by the Planning and Transportation Committee.

40. The CAI agreed that all artworks were appropriate and congratulated Sculpture in the City on another diverse and strong selection of artworks.
41. **The CAI recommends that the new additions to the longlist be approved in principle subject to necessary permissions and licences from Highways and Planning teams and City Gardens (as relevant). All artworks will also be subject to consent from the Director of Communications.**

Three Quays Walk

42. The CAI received an application for a new installation at Three Quays Walk as part of a private development.
43. The proposed installation is an artwork entitled *Thames River Perch* by sculptor Simon Probyn. The artwork is inspired by the shape of a fish and the structure allows for the view of the Thames to be seen and viewed in a new way both through and around the sculpture.
44. Planning officers consider the proposed artwork to be appropriate in terms of size, siting, and impact on surrounding views. It would be sited on an existing raised planter on private land associated with the Three Quays development.
45. **The CAI may comment on, but not recommend, and your Committee may not approve or decline applications for public art on private land. This application is for informational purposes only and is subject to standard planning application procedures.**

Corporate & Strategic Implications

46. The City Arts Initiative was formed to support the City's management of public art which supports the delivery of the City's Cultural and Visitor Strategies.

Conclusion

47. This report summarises the discussions of the City Arts Initiative and presents recommendations in relation to the public art applications considered on 13 February 2020.

Appendices

- Appendix 1: LFA Images, 13 Feb 2020
- Appendix 2: Sculpture in the City images, 13 Feb 2020
- Appendix 3: Three Quays Walk – 13 Feb 2020

Background Papers

Full details of the applications received by the City Arts Initiative are available on request from the Director of Major Projects.

Nick Bodger

Cultural and Visitor Development Director

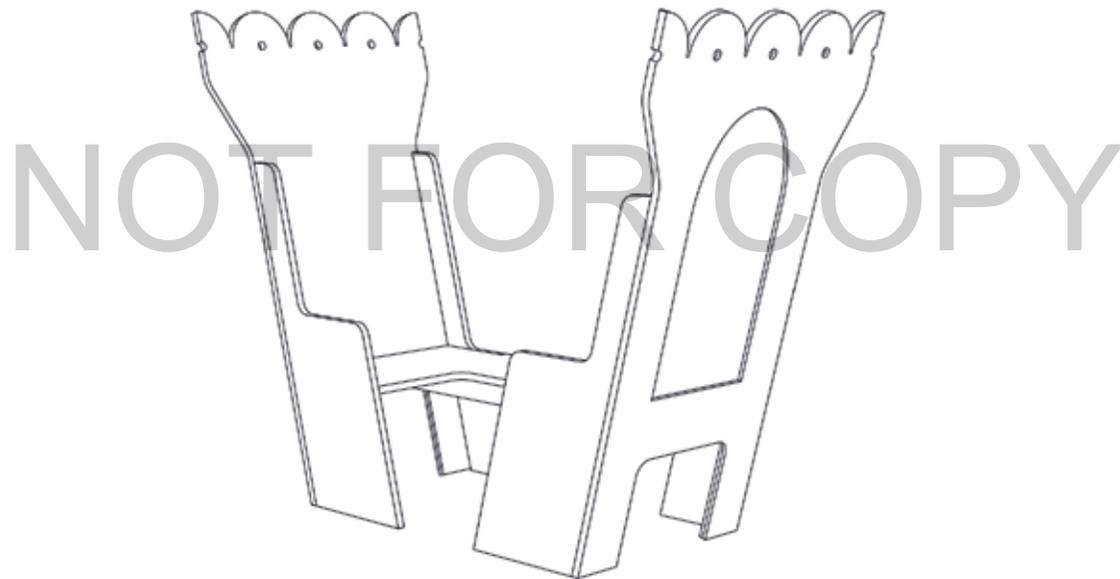
T: 020 7332 3263

E: Nick.Bodger@cityoflondon.gov.uk

LFA BENCHES

A Game of Moans

Public seating for all ages



The gap between the younger and older generation has never been greater! The political divide is driving a wedge between the two and it seems to be getting worse. This bench aims to appeal to how both younger and older people will sit and use the bench, giving the public an opportunity for people from all ages to use it so that they can actually speak to each other and begin to understand each other's points of view.

The Throne like bench has been designed to allow different seating configurations - The 15 degree back angle, armrest, 450mm seat depth & height, and the opportunity to face one another without rotating your body will allow those who are less mobile to use the public seating more comfortably. For the younger demographic - No armrest, connecting section and the great width gives the opportunity to lounge and put your feet up, terrible for your posture but great for relaxing and debating.

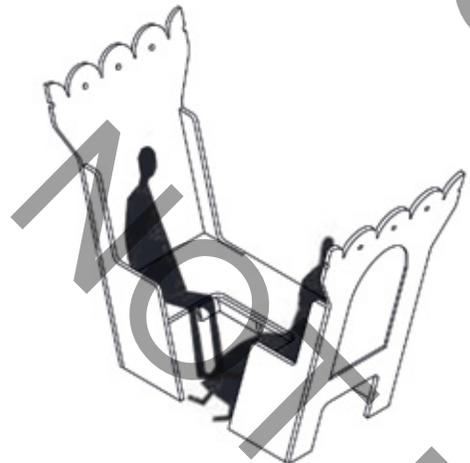
The aesthetic of the bench has created two throne like debating chairs that face each other connected by a single bench piece. To set people off on the right foot, in terms of debate, the design will also evoke a piece of conversation everyone can agree on ... how bad the ending of Games of Thrones was.

This project is in collaboration with AR18, based in Watford, who have allowed reduced rates of manufacturing time to the construction, support with the detailing of the bench, and they'll let me borrow their van!

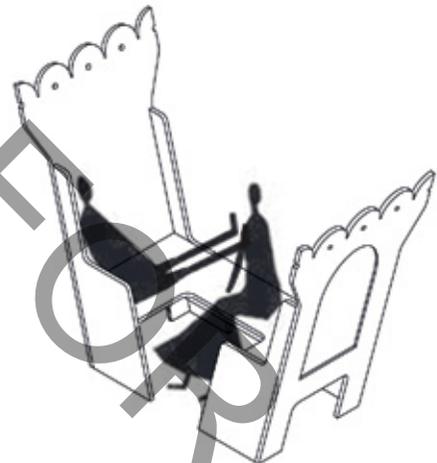
The Team

Iain Jamieson - Design graduate from the Royal College of Art who is still upset about the ending of Game of Thrones

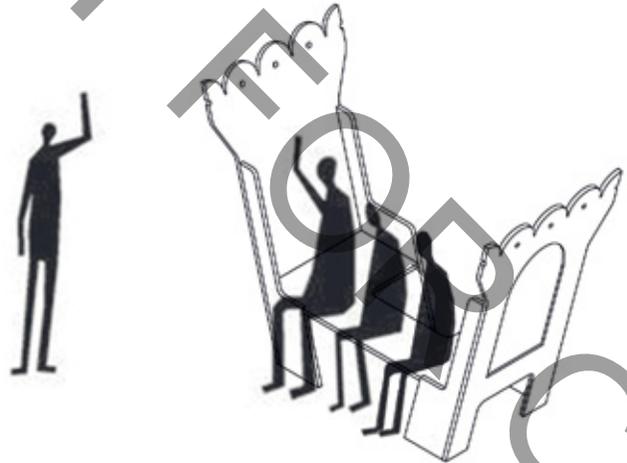
Dave Drury - CNC department manager at AR18, less upset by Game of Thrones



Face to face conversation



Bench and lounge



Three on a bench



Sit and lounge - side by side



A Pineapple for London

HAC

Contact: Cameron Clarke
78 Nattergalevej, 2400
Copenhagen NV, Denmark
cameronclarke89@gmail.com
+45 2225 1068





THAMES BENCH BY UPCIRCLE

PROPOSAL



If someone asks you where you are, most people will answer in relation to local information. 'In front of Saint Paul's Cathedral', 'On Cannon Street'. But for someone who's not familiar with this place this information might be insufficient. That's way you could also answer this question with global information, with a set of coordinates that are in relation with the rest of the world. A lot of times we know what our local position is, but we forget our global position, not just geographically, but also mentally, political, cultural, welfare,...

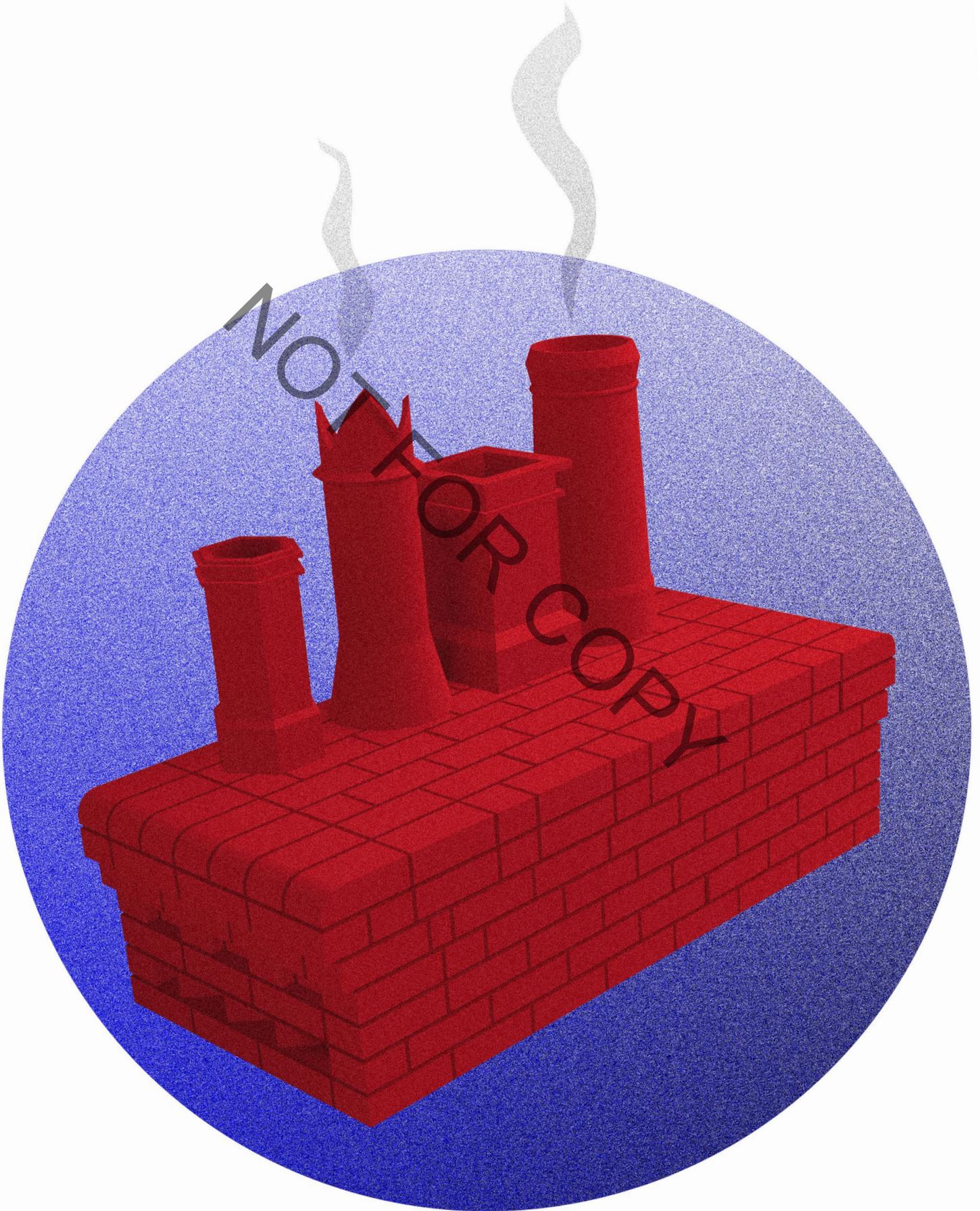
The bench is a spatial expression of this coordinate system, which we can experience on a physical level. The three planes that form the bench each represent a different axis in the Cartesian grid. In this way, the bench not only draws the gaze and thoughts of the viewer physically inwards (where am I?); but also allows the visitor to look and think outwards, into the surroundings (what surrounds me?).

The bench will be engraved with (and named after) the coordinates of where it is placed, confronting us with this certain place in a different way, placing our view in a more global perspective. The bench also has no clear sitting direction, offering the person seated an all round view and encouraging more spontaneous interaction.

Chim chim

proposed by PROFFERLO architecture

P R O F F E R L O

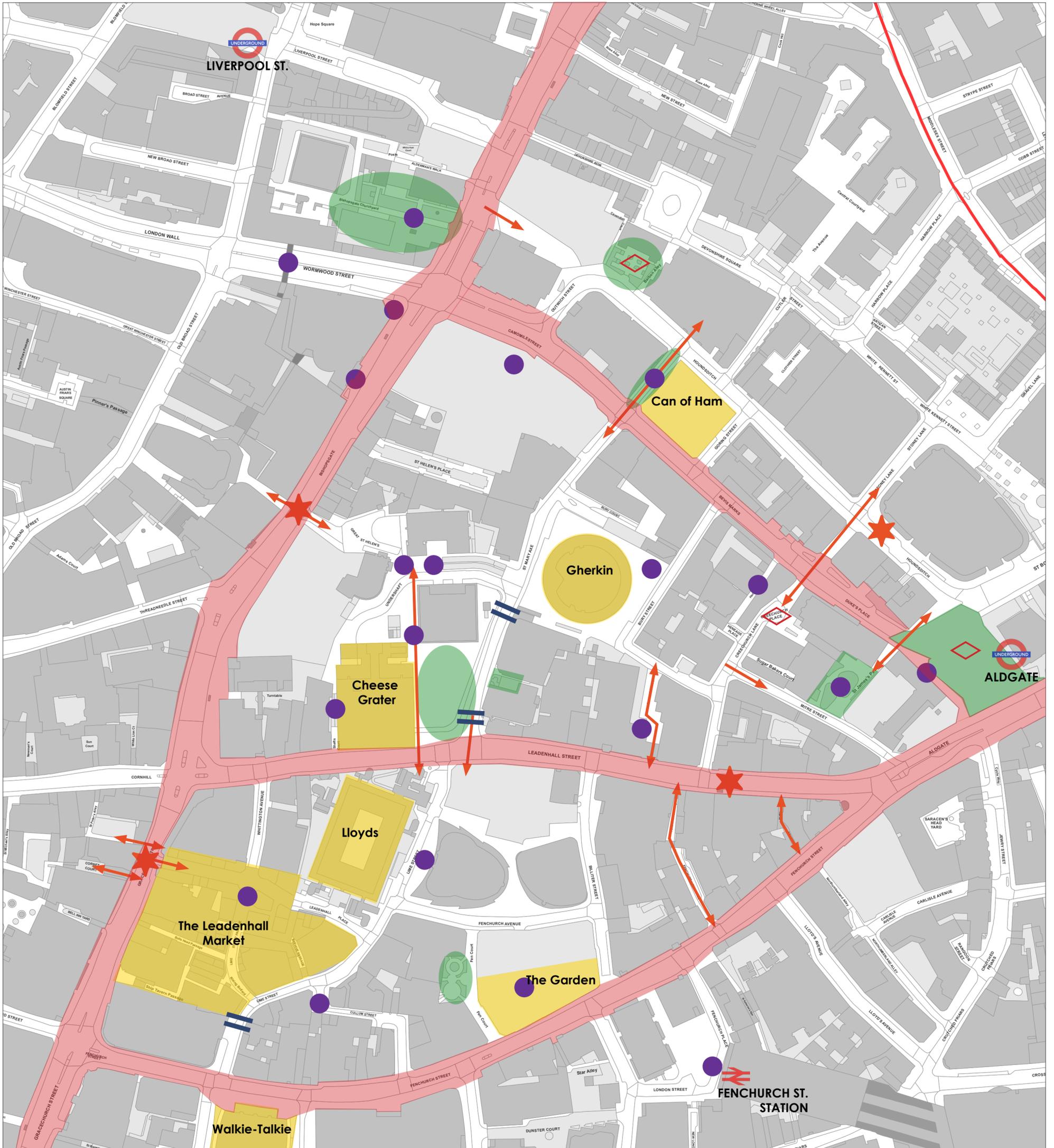


“LOOK UP”
Paper Model



LFA POWER WALKS

City Cluster Project Area



KEY - Existing and potential interventions:

- Green spaces
- Architectural landmarks
- Sculpture in the City
- Wayfinding / Signifiers
- Informal crossing
- Movable planters
- Potential locations for bigger installations
- Main roads (discourage use as walking routes)

Picnic Walk - Concept Visualisation



Picnic Walk · Concept Visualisation



Picnic Walk · Branding & Wayfinding



Our wayfinding system would be based on a simple graphic device - a playful line that disrupts the stark and cold corporate streets.

We could use it to connect different parts of the City Cluster guiding the public to our urban intervention and the different landmarks. Using QR codes or similar digital integrations the public will be able to unlock trivia about the area.

The use of bright colours would help our signage stand out among grey buildings.

We could use simple materials like posters and vinyl stickers to give directions to the public.

Empowered Perspectives



Knowledge is Power

Even for Londoners, it's easy to get disorientated in the City of London. You're meeting someone in the Sky Garden, and although you know exactly where it is, as you get close the building disappears from view. One wrong turn and you're 10 minutes late.

You're running for the 18:05 from Fenchurch Street. You've caught the train a hundred times before. But you take a short cut, get lost cutting through Leadenhall Market and twenty minutes later you're waiting for the 19:26. Trying to locate the coffee shop you discovered last week, you find yourself performing a familiar dance: phone out, eyes down, pirouetting to match the roads on screen with those under your feet. You might eventually find the café, but what did you miss en route?

Knowledge is Power is a colourful wayfinding strategy that simplifies complex routes, connects key landmarks and reveals fascinating details about the city that you didn't know you didn't know.

Cardinal Points

Four directions form the basis of all navigation. Beyond their simple utility, the concepts of north, south, east and west signify tribal attachments to regions of the city. However, with the advent of modern mapping software, today we rarely use the compass to find our way around.

Knowledge is Power liberates pedestrians from their GPS devices and celebrates the simplicity of the cardinal system. Pathways through the City's complex maze of ancient streets can be broadly divided up into north/south and east/west routes. Our series of wayfinding posts in public spaces and key intersections will use the cardinal points to simplify routes through the city. When you know that red circles indicate north/south, and blue triangles indicate east/west, you can be confident that you're going in the right direction.

Information about temporary events can be easily hung from the posts, so they act as noticeboards as well as signposts, and the network of visual connections is supplemented by vinyl graphics on floors and walls.

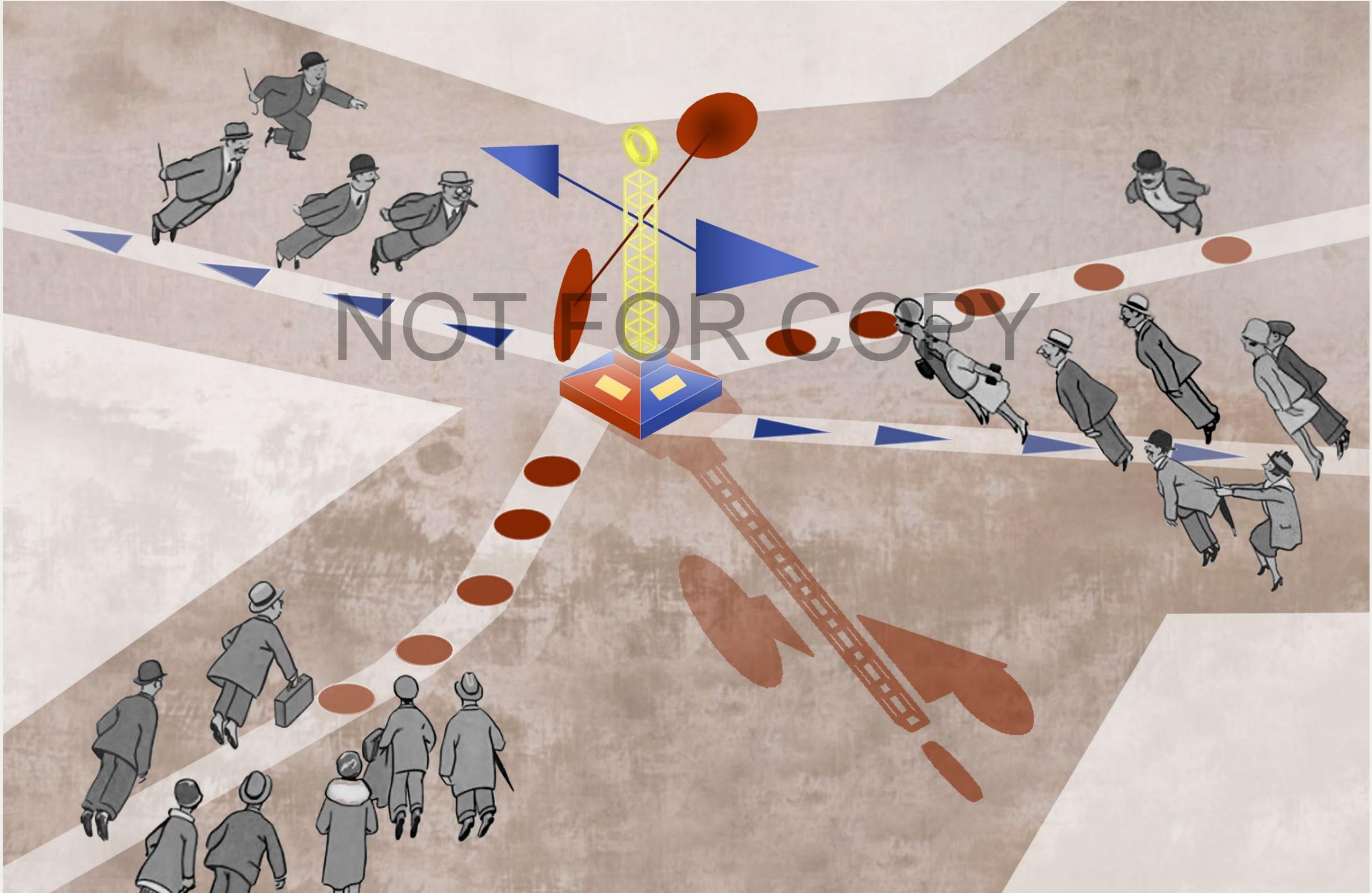
Facts on the ground

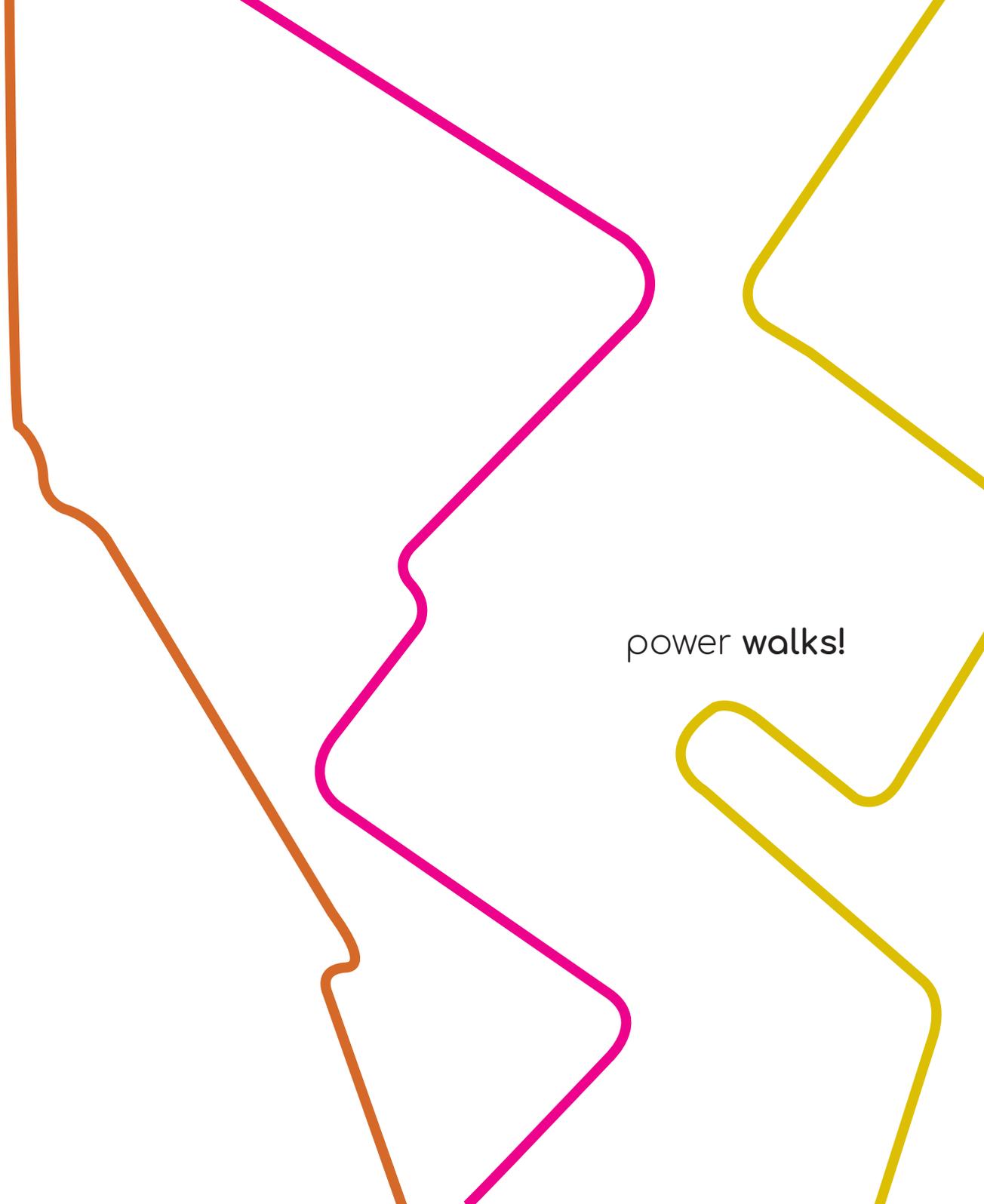
As well as offering directions to key destinations, from landmarks to stations to nice green spots for lunch, each post holds interesting information about the locality, revealing the city's social, historical and geographical layers. The oddly named church next to the Gherkin, St Andrews Undershaft, is named for the maypole that once stood opposite, for example. And if you don't know to look up as you walk down Philpot Lane, you'll miss London's smallest statue: two mice installed in honour of two of the Monument's construction workers who fell to their deaths arguing over who ate a sandwich (it was the mice).

An intriguing, striking and intuitive wayfinding system, Knowledge is Power will tempt pedestrians away from major roads, and then simplify and enrich their journeys.



Our Proposal

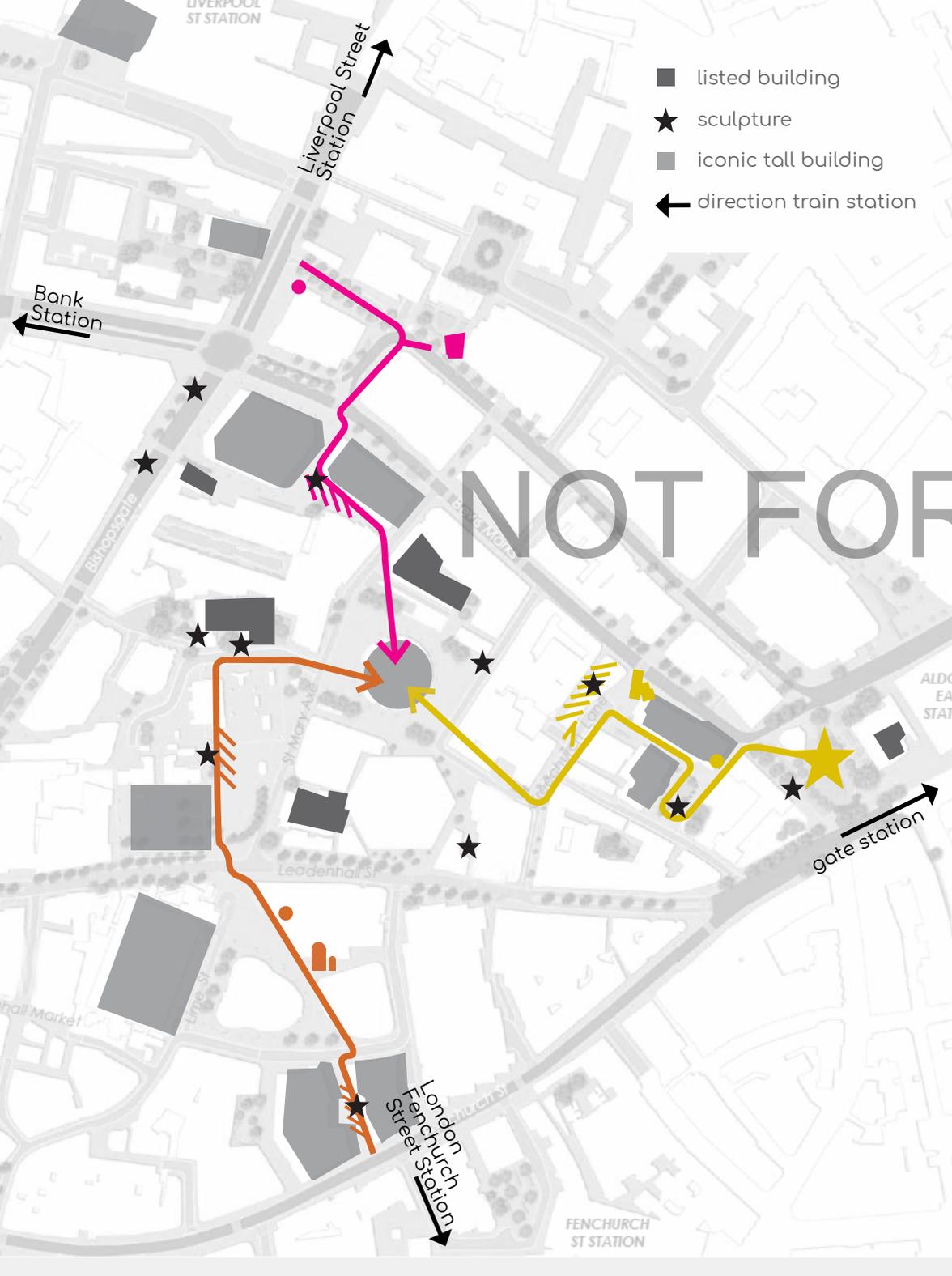




power walks!



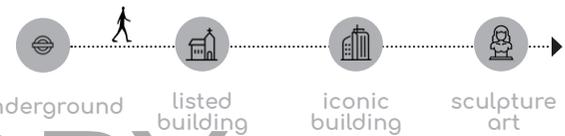
upcircle



- listed building
- ★ sculpture
- iconic tall building
- ← direction train station

the selection of the routes

Each route effectively leads to a least one listed building, one iconic tall building and one existing sculpture. The 3 routes reach and are connected to the centre of the Cluster City: The Gerkin.



Our installation indicates some of the most interesting views and perspectives for the pedestrian, looking forward or up to the sky and high buildings. It also aims to help the visitors to discover unknown places or point of views.

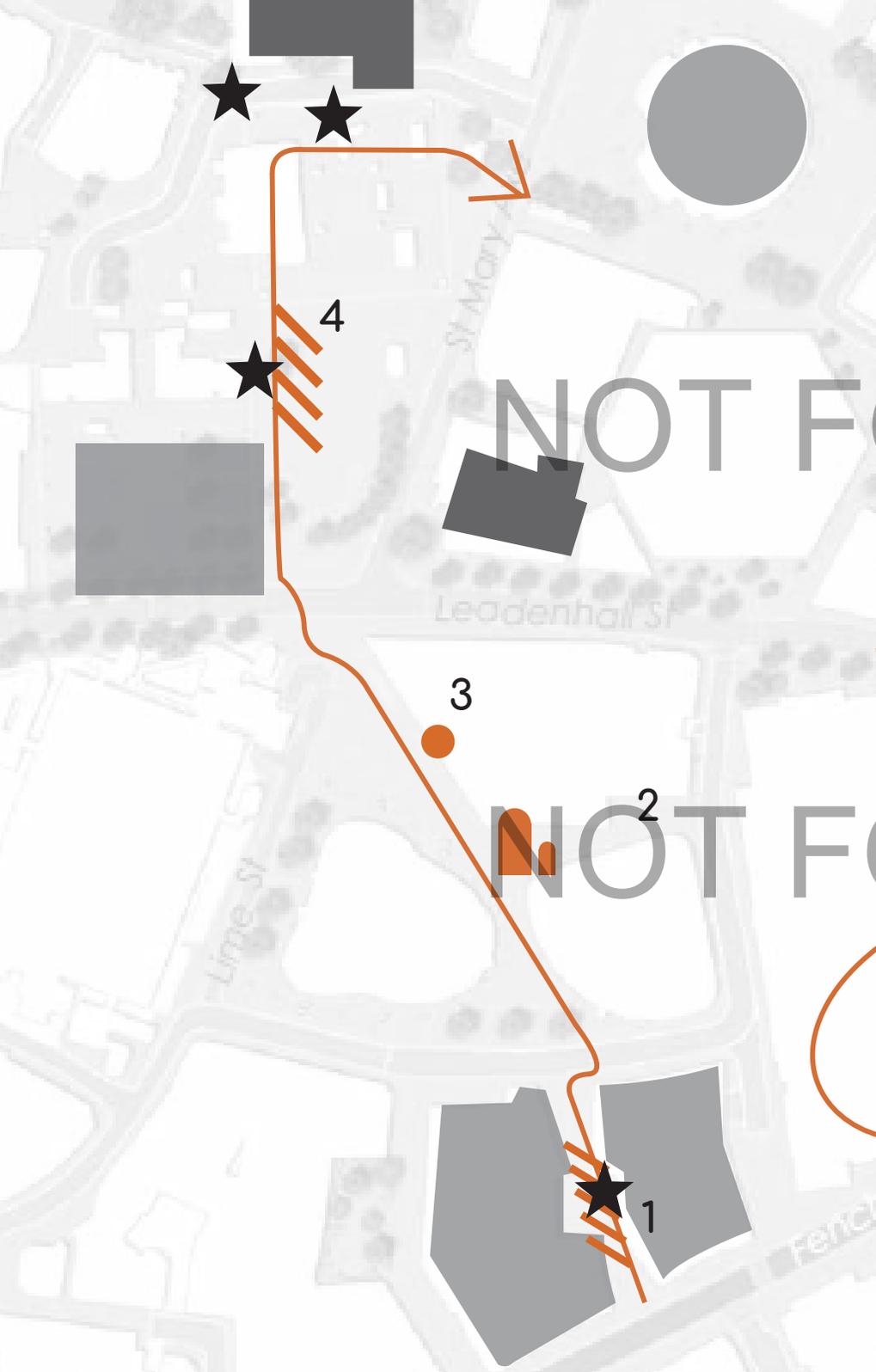
The routes are materialised by 3 bold and bright colors, in contrast with the monochromatic environment.

orange route

yellow route

A minimum of 3 types of intervention will guide the visitors: floor manifestation, small observation point (bench) and large installation. Various informative signage will be display along the route with maps and additional information (e.g. flyers).

Each intervention, by it's strong, bold and graphic effect will encourage the digital engagement of the visitor on social media.



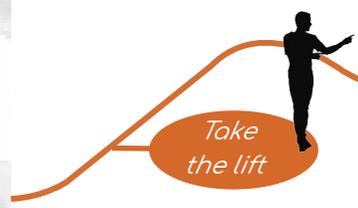
orange route



1

Floor manifestation to markup the ceiling artwork and the access to the roof of The Garden 120, via the lift.

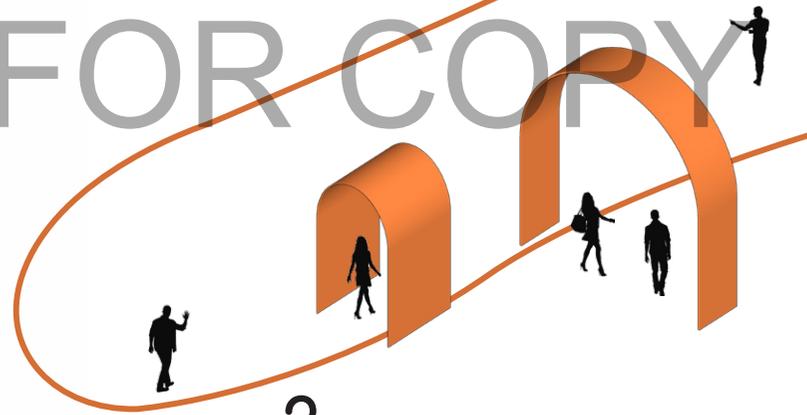
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Floor manifestation informing the visitor to a free access to a roof garden.

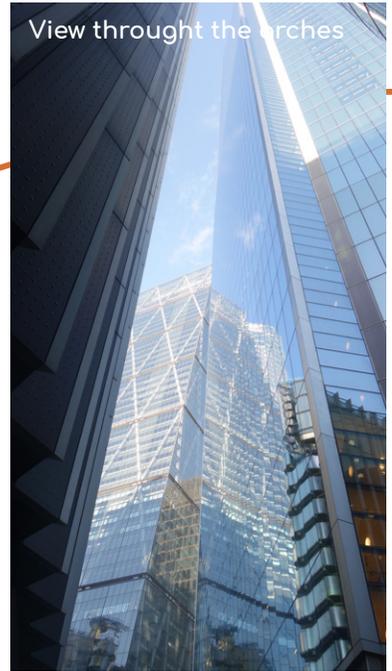


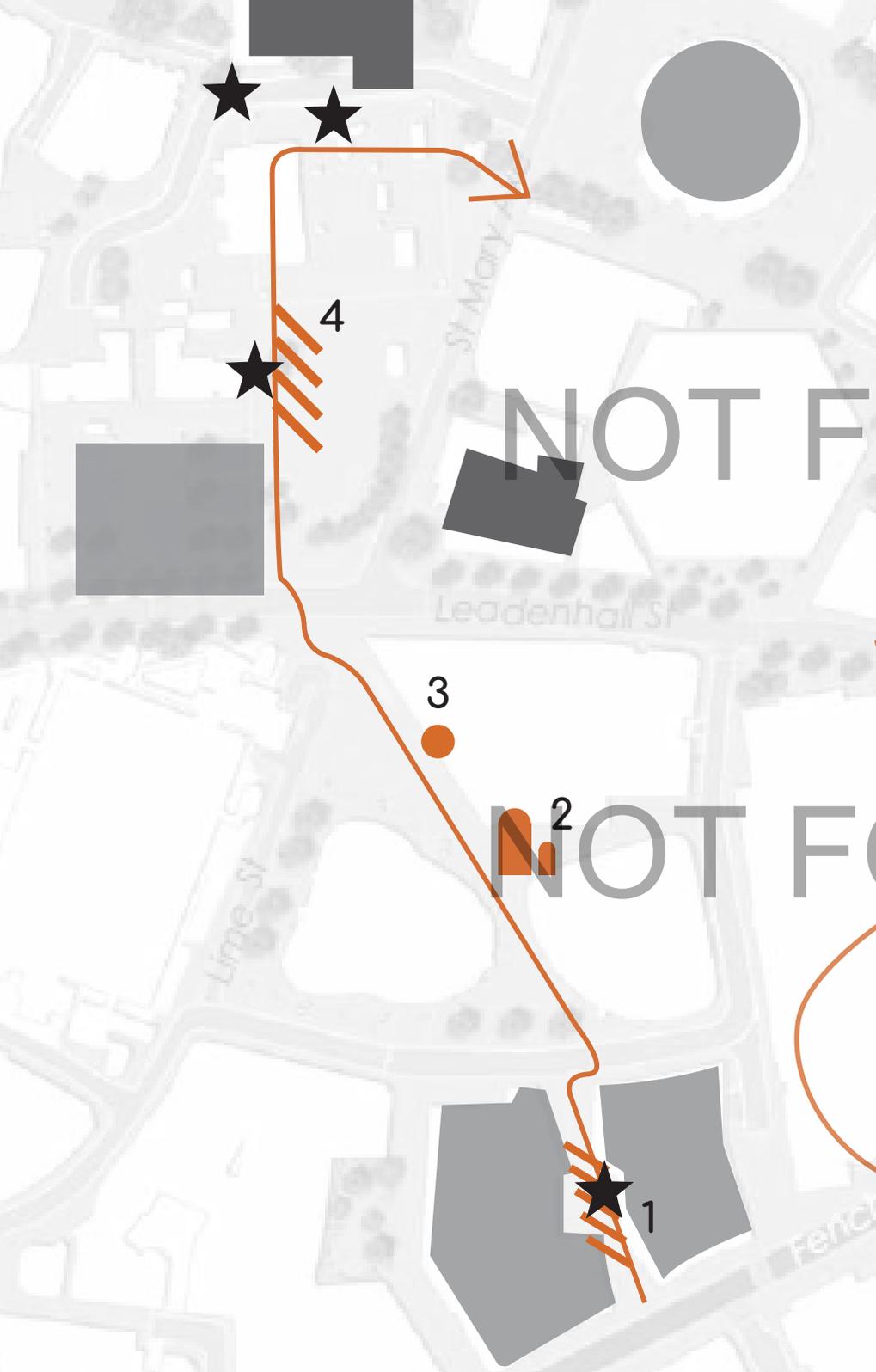
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2

Arches installation creating optical illusion and framing the view on the surrounding buildings. This installation encourage the visitor to take a picture and share it on digital world.

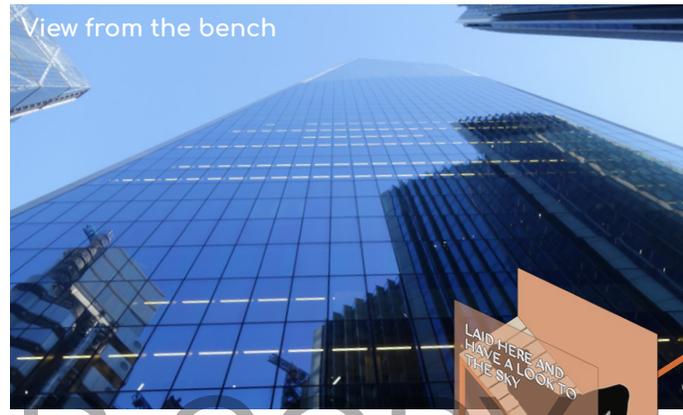




orange route

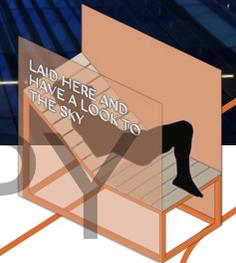
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3

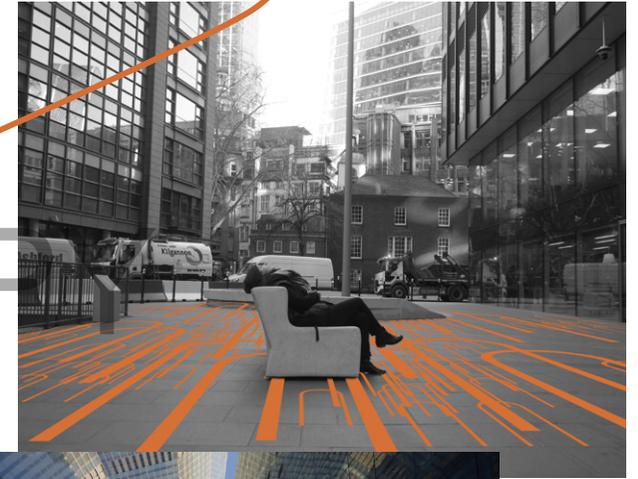
"Have a look to the sky"
Lounge bench with translucent panels protecting from wind.



The bench invite people to seat, and appreciate the view to the high buildings and the sky.
Orange version.



Have a seat

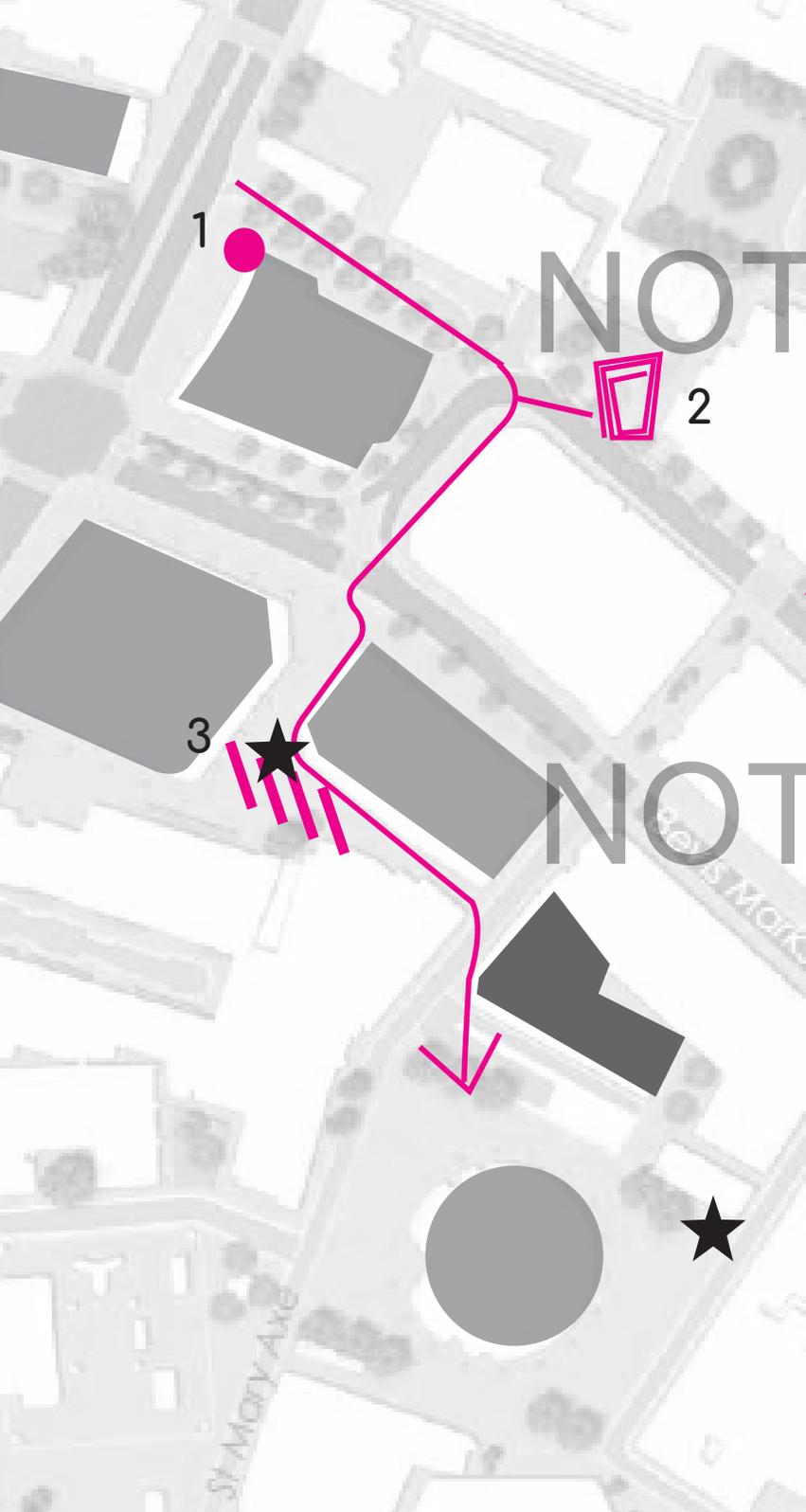


4

The floor manifestation gives tips to the pedestrian experience the space in another perspective.



View from the concrete sofa



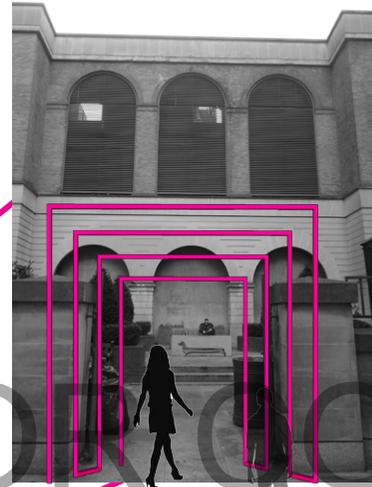
pink route

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1

"Have a look to the sky" - Lounge bench inviting people to seat, and appreciate the view to the high buildings and the sky. Pink version.



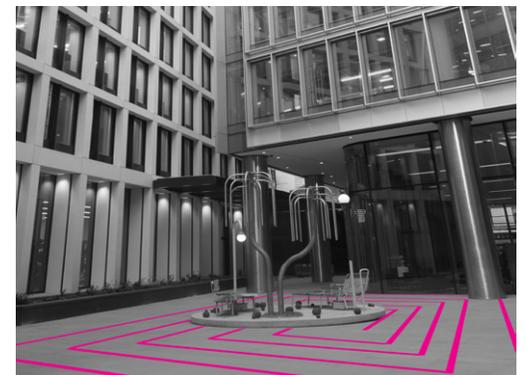
2
Sculptural arch creating a graphic perspective, enhancing the existing entrance of the square.

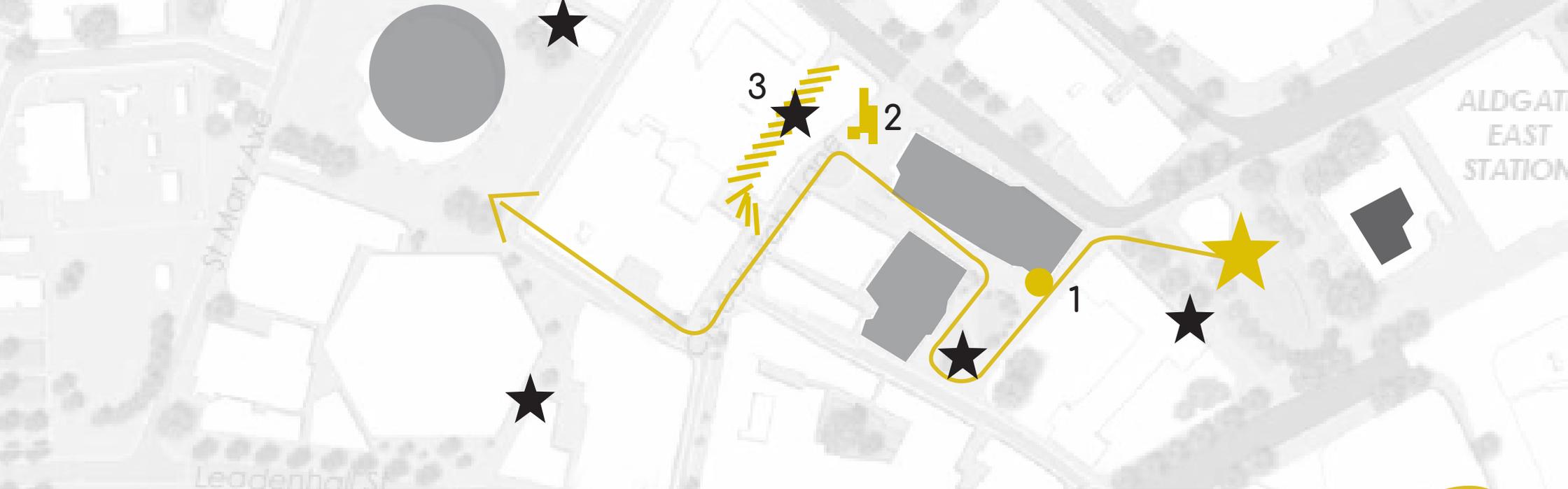
Take a photo

Floor manifestation marking the point of view to enjoy fully the optical illusion created by the arch.

3

Floor manifestation to highlight the existing sculpture.



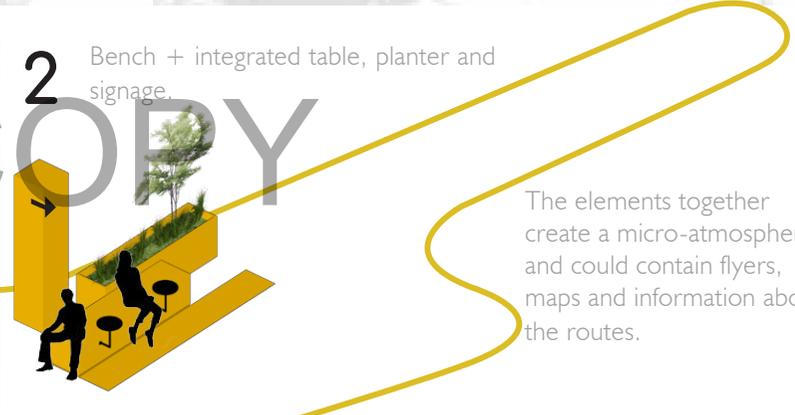


yellow route



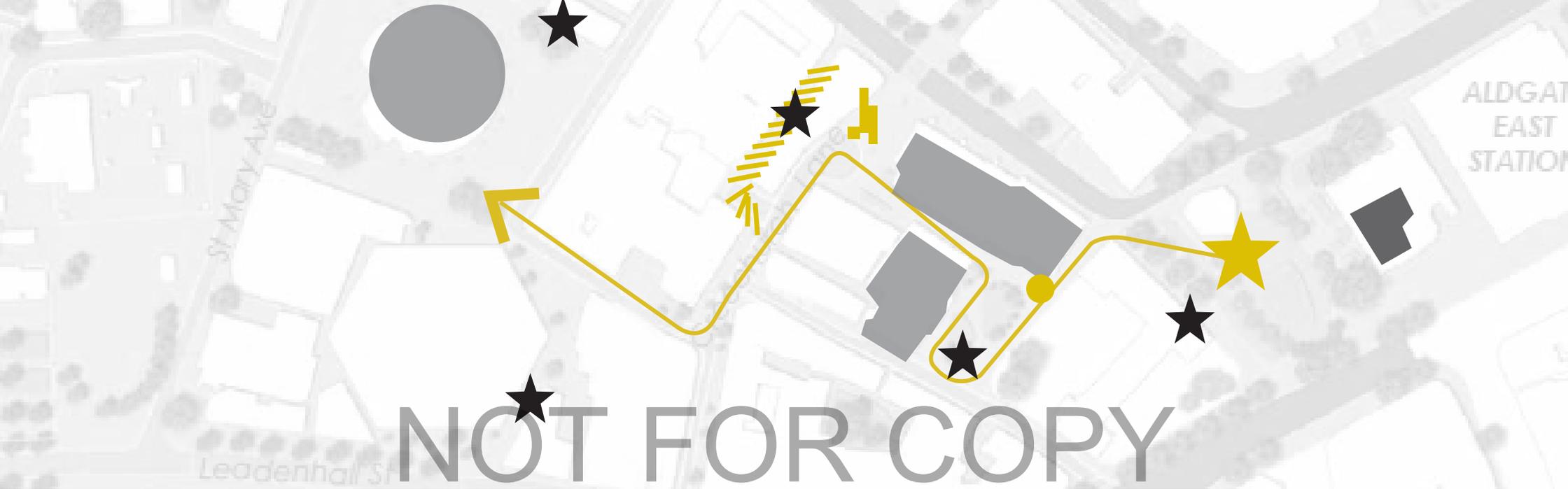
1
 "Have a look to the sky" - Lounge bench inviting people to seat and appreciate the view to the high buildings and the sky.
 Yellow version.

Look Up



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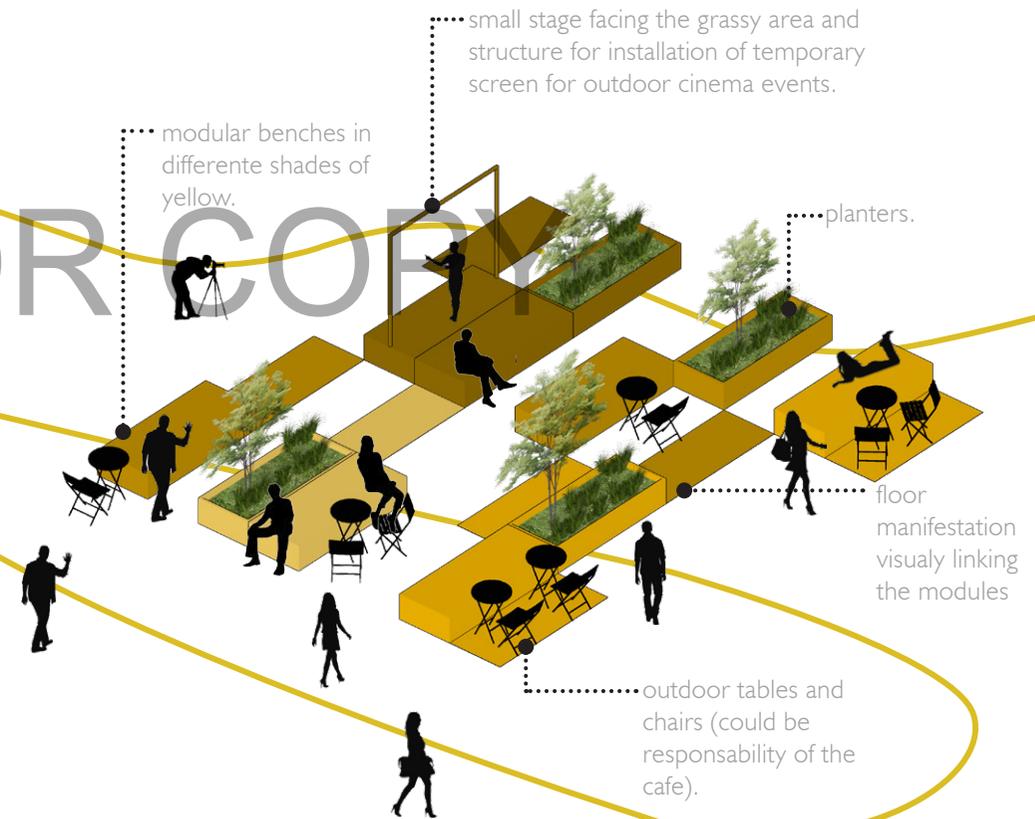


yellow route

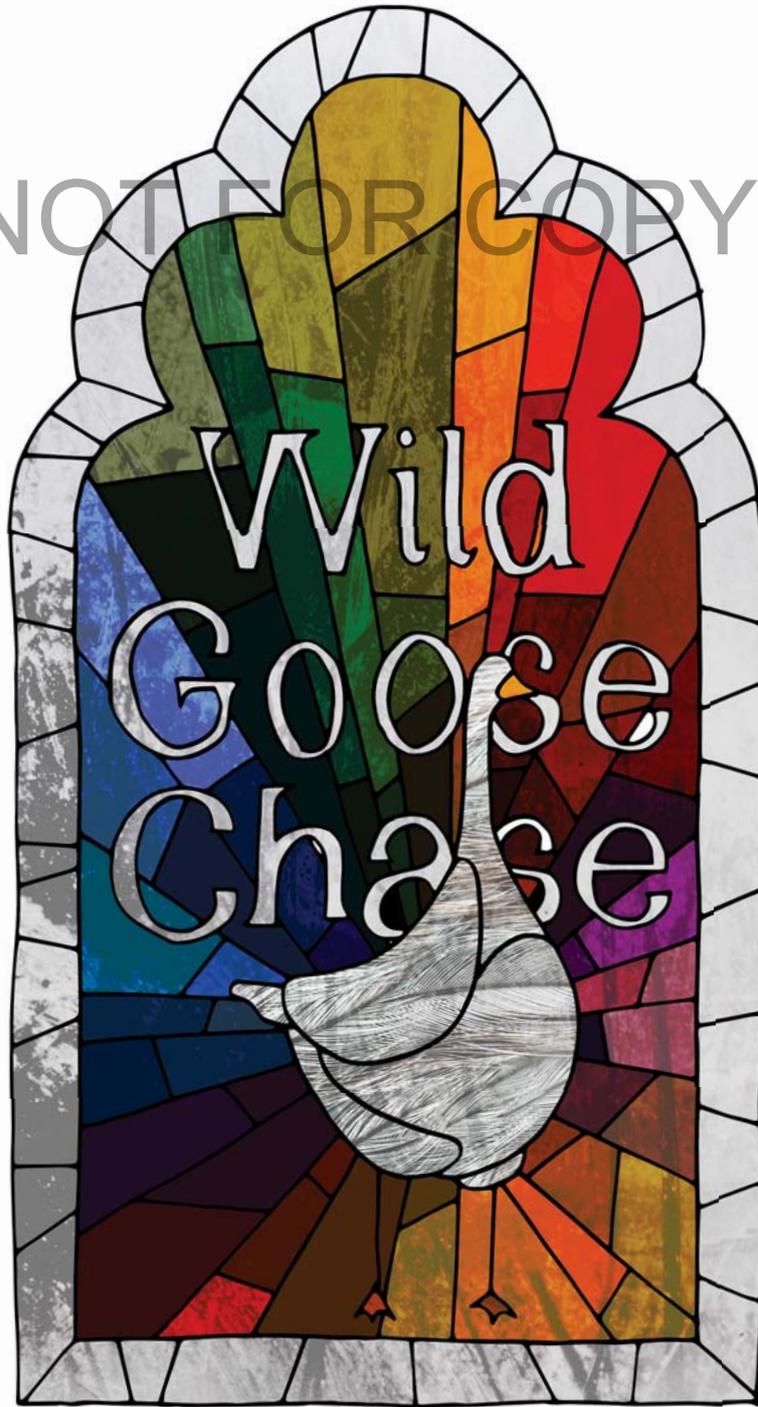
The Aldgate Square is a protagonist of the route. A wide sunny area with great accessibility.



A multifunctional installation with vegetation, seats, stage and bold visual will enhance the paved area by its graphic feature.



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Wild
Goose
Chase



Goose Meets Gander

Tom the goose was hatched in Calais, France. As a young gander, he fell for a gosling but was devastated when he discovered her flock was due to fly to England.



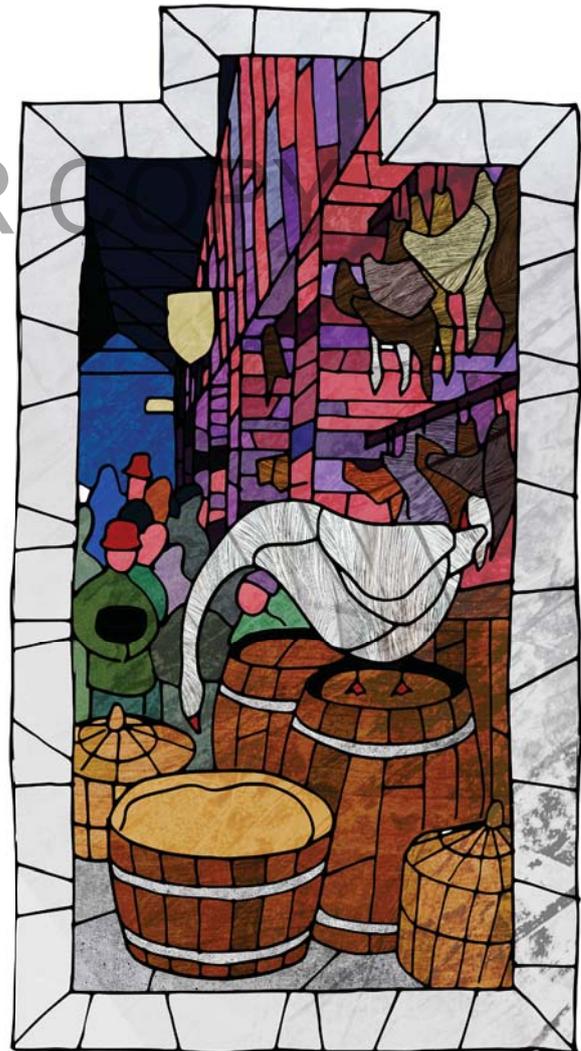
Goose at Sea

Tom had an intense fear of flying but, upon hearing of the departure of his love, refused to be left behind and followed her on a merchant ship bound for London.



Escape from the Poulterer

After docking in London, Tom realised he and his fellow geese were due to be slaughtered in Leadenhall Market. Tom, fearing for his life, overcame his phobia and took flight from the poulterer.



Freedom of Leadenhall

Following a series of daring escapes, The Company of Poulterers granted Tom his freedom. He lived in Leadenhall Market until the age of 37 (98 in goose years), and became affectionately known to local traders as 'Old Tom'. Upon his death, he was buried beneath the market.

Proposed Route

The windows will form a trail between St Botolph's Churchyard and Leadenhall Market. Goose footprint stickers will be strategically placed on the pavement to guide passers-by along the route.

The five windows illustrated in this document have been located along the route shown below. The various churches and synagogue that inspired the shapes of the proposed stained glass windows are also highlighted in colour.

The quantity of windows along the route could be increased pending design development and a review of costs at the next stage of the competition.



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-- Route

1. Window 1: Wild Goose Chase
St Botolph's Churchyard
2. Window 2: Goose meets Gander
Creechurch Lane
3. Window 3: Goose at Sea
30 St Mary Axe
4. Window 4: Escape from the Poulterer
St Helen's Square
5. Window 5: Freedom of Leadenhall
Leadenhall Market

Gooseprint Pavement Stickers

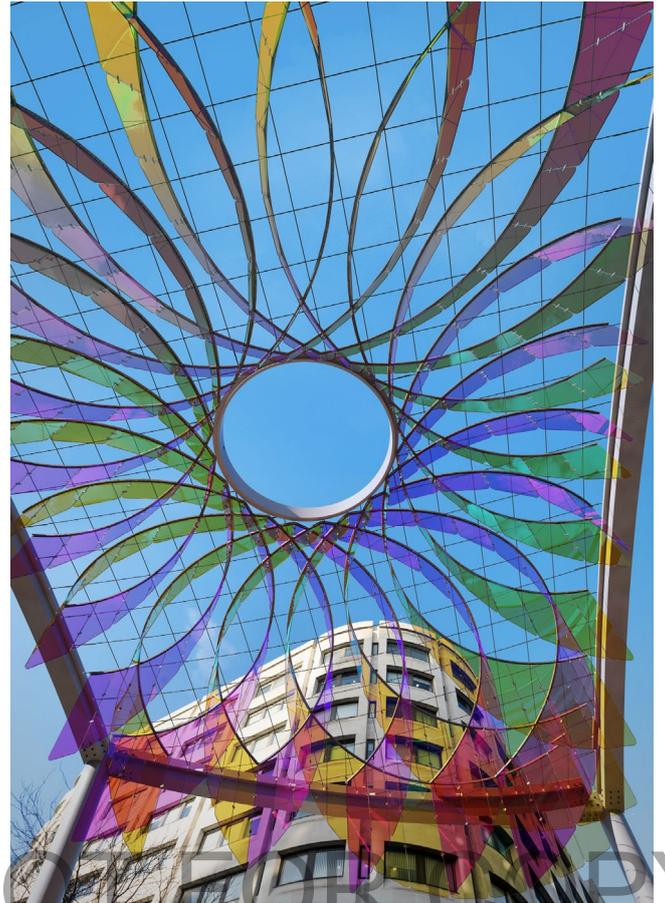
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ST PAUL'S PLINTH

**'Rose'-
St Paul's Plinth 2020**

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Sculpture in the City 2020

New Works for Consideration

February 2020



SCULPTUREINTHECITY



Title		Mori Chandelier
Artist		Ai Weiwei
Date		2009
Material		55,000 pieces of crystal
Dimensions		700 x 450.1 x 225 cm
Weight		Surface weight: 850kg Crystal weight: 520kg
Location		UK

Ai Weiwei – *Lisson Gallery*

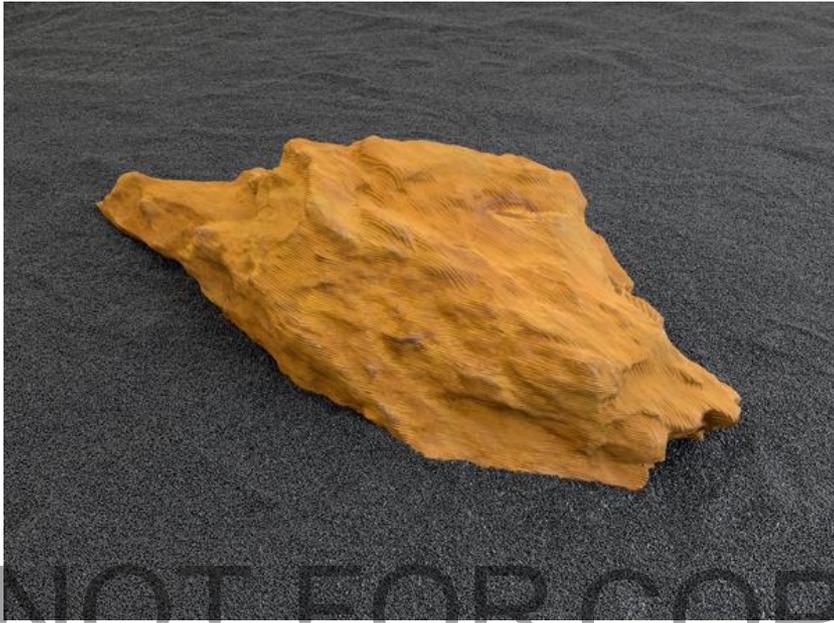


SCULPTUREINTHECITY

Title | Silent Agitator
Artist | Ruth Ewan
Date | 2018/2019
Material | Painted steel and glass
Dimensions | 2.84 x 1.37 x .5 m
Weight | 75kg
Location | New York, USA



Ruth Ewan



Title		Burial
Artist		Alice Channer
Date		2016
Material		Cast corten steel
Dimensions		80 x 107 x 237 cm each
Weight		243 kg each
Location		Germany

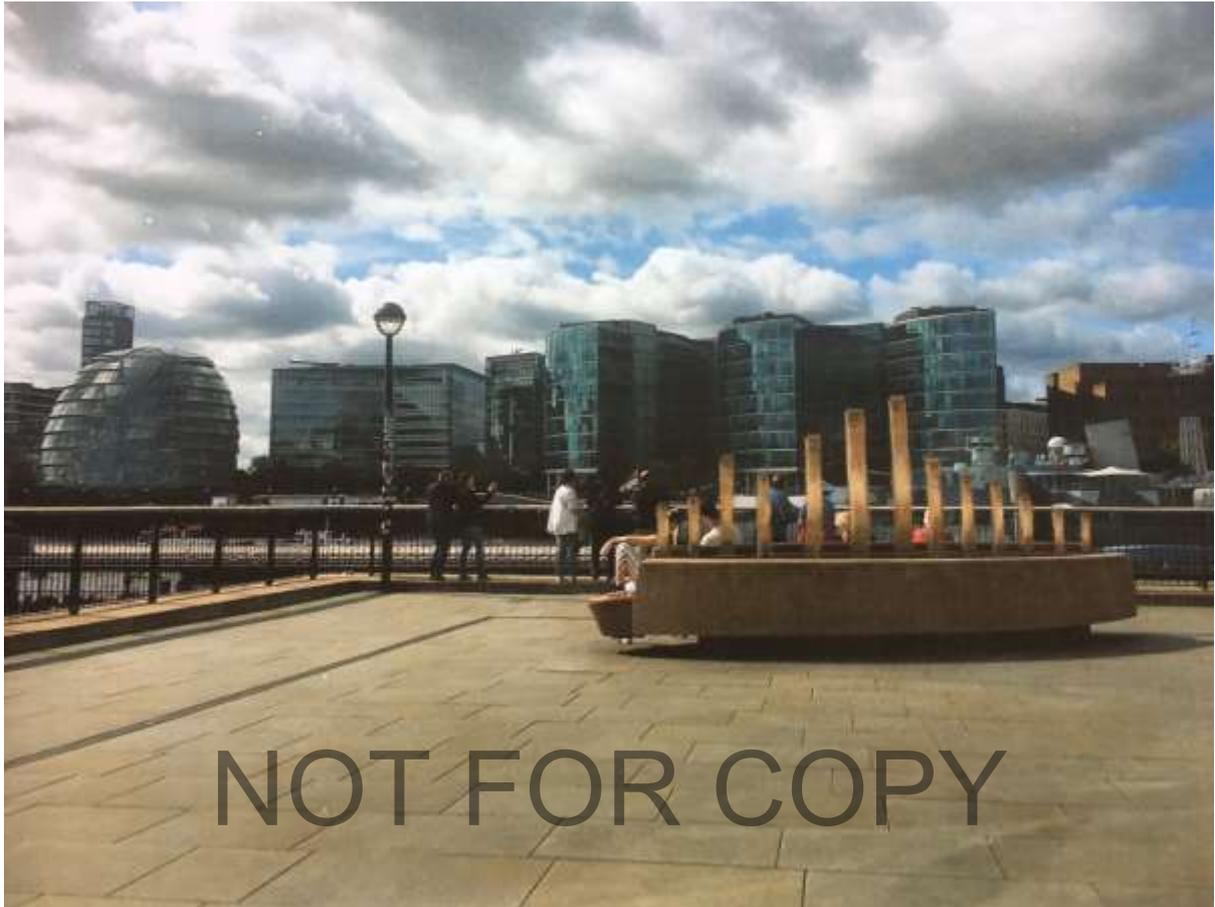


Title	Stone Butch (Duo)
Artist	Rosanne Robertson
Date	2020
Material	Glass reinforced jesmonite (AC830 with UV stable pigments), fibreglass and steel sculpture with reinforced steel mesh central core and painted steel rod legs
Dimensions	140 x 140 x 200cm
Weight	140kg
Location	Cornwall, UK

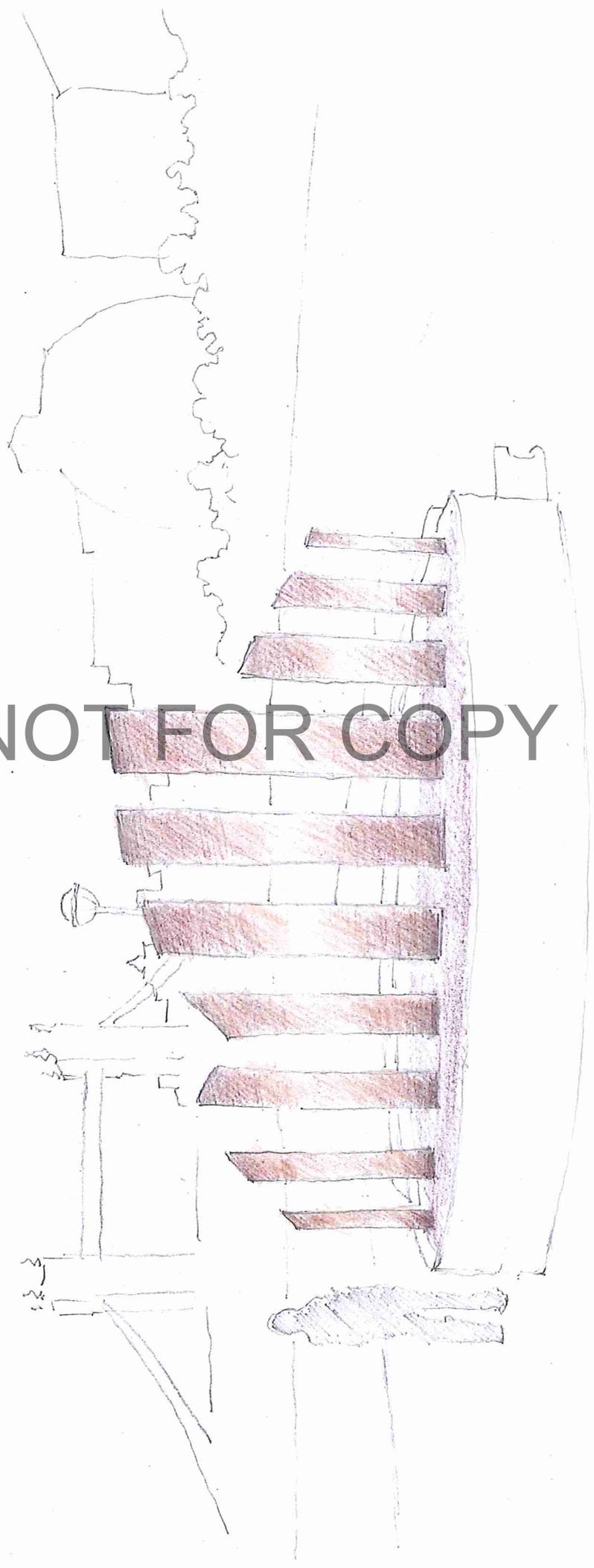


Title	Metal Man – Deeper Together, Deep Travel Ink. NYC 2018
Artist	Laure Prouvost
Date	2018
Material	HD video and metal sculpture in two parts
Dimensions	165.5 x 185 x 121 cm

THREE QUAYS WALK



NOT FOR COPY



River Thames Fench
corten steel sculpture by Simon Probst

Scale 1:35