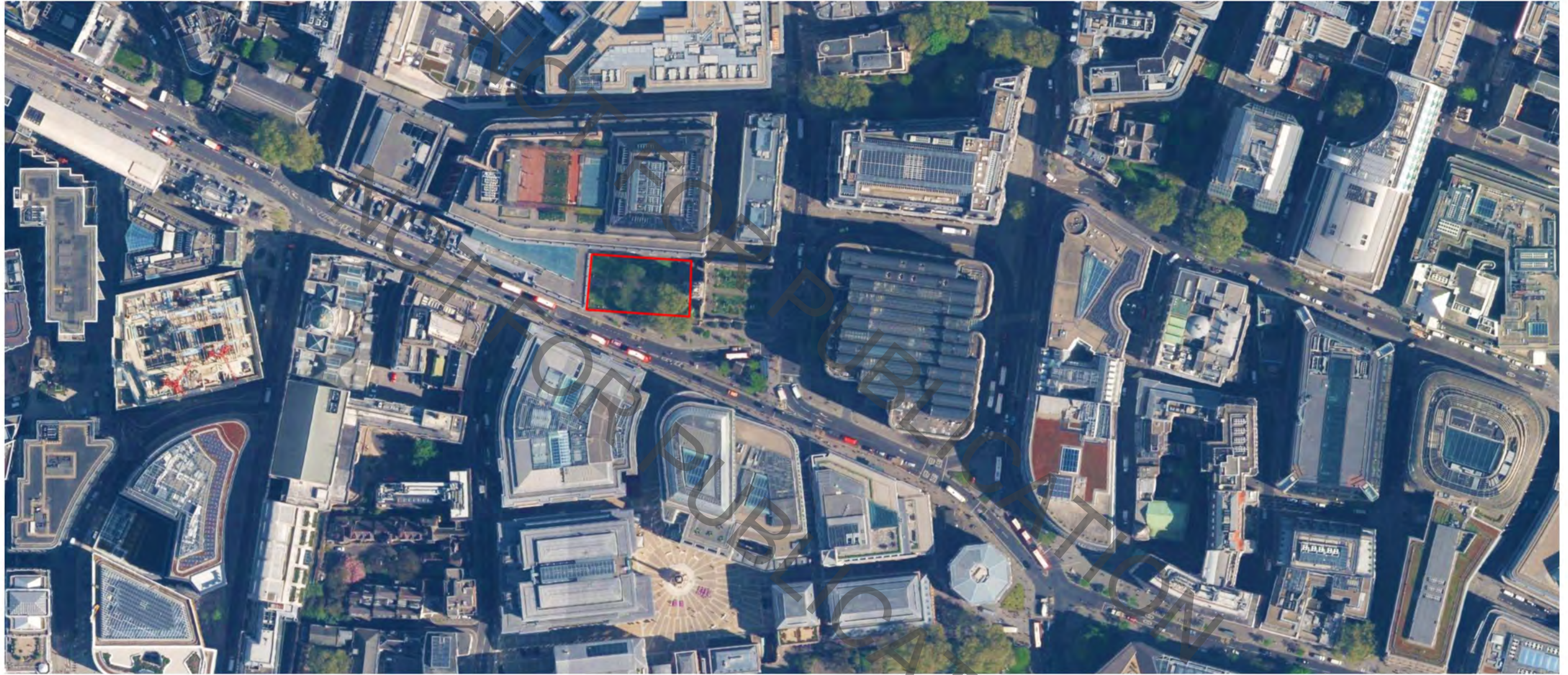




AMULET



SITE AERIAL VIEW



STREET VIEW



GARDEN VIEW 1



GARDEN VIEW ³



DALZIEL + SCULLION

AMULET

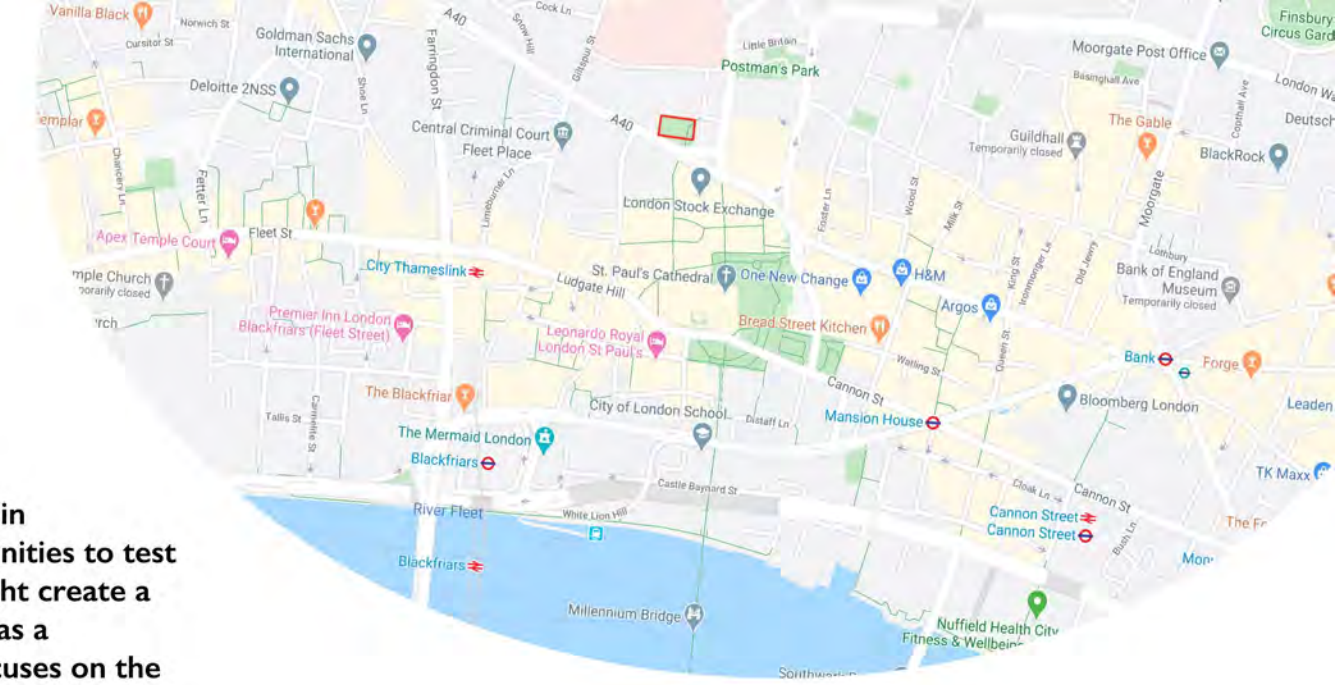
Our concept proposal for Amulet was submitted in November 2018, since then we have had opportunities to test the idea conceptually and think about ways it might create a public impact, as well as how it could be realised as a permanent outdoor sculpture. This document focuses on the later of these concerns and includes contributions from the skilful collaborators whose experience we intend to draw on to realise this project.

THE SITE

The proposed Sustainable Finance Sculpture project is inspired by the work of the late Tessa Tennant. It was to be situated in a location that ‘rubbed shoulders’ with London’s finance sector and its purpose was to be a totem for a different type of economic model. When artists were initially invited to submit outline ideas, the Greyfriars site was to be initially considered. Now that our idea has been selected to progress to the Detailed Design Phase, the planned location must be fully explored and consulted on.

In the intervening time we investigated a number of potential sites in the financial district around St Pauls, including hard-landscaped vistas of polished concrete and stone, gleaming expanses of glass and beautifully maintained gilded facades. These areas spoke to us of the wealth and power of the city but with a level of cool, disconnection from something more earthy. It wasn’t until last September, when we physically stood in the dappled strip of green at Greyfriars that we realised just how invested in that site our proposal actually was. Having read about Greyfriars’ history - as the location of a medieval religious movement, advocating a different type of lifestyle where knowledge, integrity and interconnection were valued over wealth and property – that we understood that the contemporary objectives of this project reverberated so strongly with the timeless principles of the sites past.

As a pioneer of green finance, Tessa Tennant was a passionate, free-spirited activist, unafraid to challenge entrenched interests, particularly in the world of finance. Tessa Tennant made her mark in the City of London as co-founder in 1988 of the Merlin (later Jupiter) Ecology Fund, the first green unit trust to be launched in Britain. She went on to initiate and lead a number of sustainable investment institutions, creating persuasive models of good practice that resulted in ground-breaking changes to legislation requiring institutions to set out their policies on ethical, social and environmental issues.



Throughout history there are key figures who have guided us to look at things differently, perhaps it is their intellect, their personality or just their persistence and belief that help us to examine entrenched practices through an alternate lens. Whilst there are many well-documented men who fit this description (indeed this site is associated with one such in Richard Whittington), women are far less prominently recognised in this field.

It was never Tessa’s intention that this monument be about her, but it is hard not to associate it with her sharply curtailed life’s work. The fact that, not one, but three medieval queens are thought to be buried at this site resonates a degree of dormant power that reverberates perfectly in the beliefs Tessa championed.



“We need to be confident about placing visual markers in all the financial cities of the world to make green or sustainable finance more visible. Everyone should think about how they can support a more visual expression of green finance and how best to mark the next 30 years in a very powerful way.”

Tessa Tennant
28th June 2018

0 10 20 30 40 50 60 70 80 90 100 millimetres

MERRIL LYNCH FINANCIAL CENTRE

CHRISTCHURCH PASSAGE



GREYFRIARS
PASSAGE

VESTRY
HOUSE

A
28:004

B
28:004

line indicates location identified
for sculpture by arboreal
consultant

line indicates extent of reinforced
granular material to help limit settlement
due to unknown properties of underlying
soil

Cycle
Rack

Bin

Cycle
Rack

NEWGATE STREET

Notes

Revisions	Date	Dm.
A Sculpture position amended. Extent of landscaping reduced. Foundation and reinforced granular make up set 450mm below existing ground level.	24.8.20	dam

Revisions	Date	Dm.

DALZIEL+SCULLION

PRELIMINARY
DRAWING

BLYTH&BLYTH

Cornerstone, 60 South Gyle Crescent
Edinburgh EH12 9EB

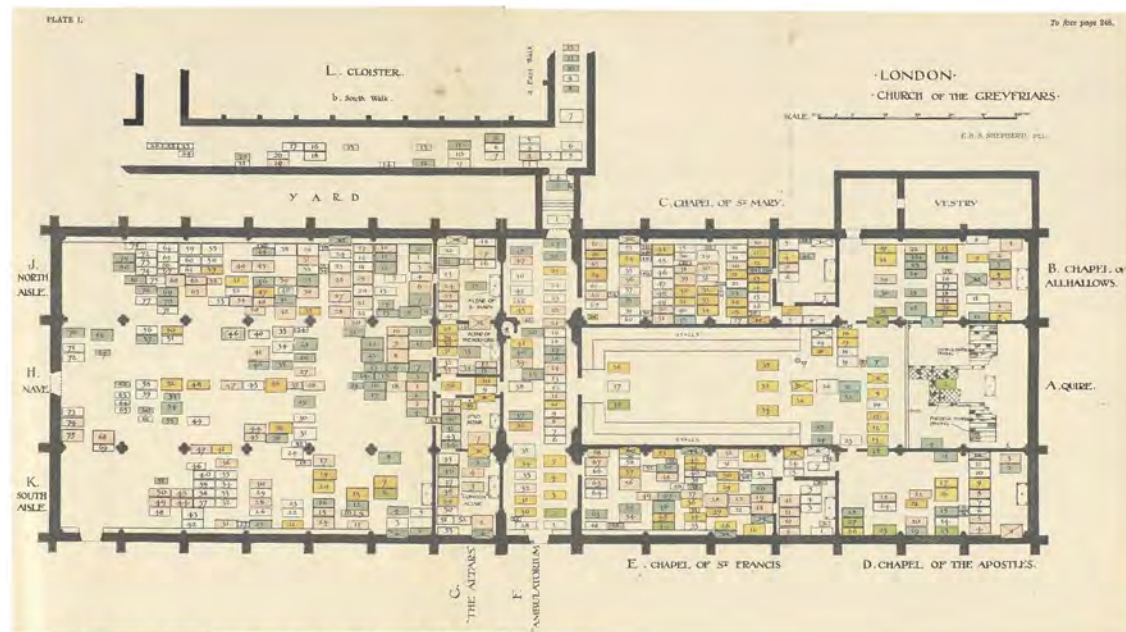
Email: edinburgh@blythandblyth.co.uk Telephone: 0131 474 2700
www.blythandblyth.co.uk

AMULET
GREYFRIARS CHURCH YARD

GENERAL ARRANGEMENT PLAN

Drawn: 3mm	Ckd	Scale 1:100 @ A1
Date: 6 July 2020	Date:	DO NOT SCALE

Drawing No: EC22441:(28):003	Revision A
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1902 burial plan, Greyfriars, included in MOLA Document



2009 street plan produced for Ove Arup

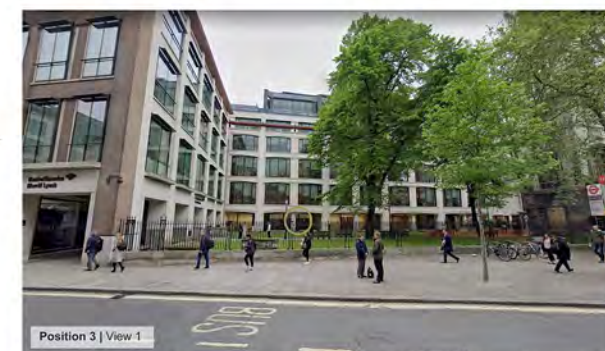
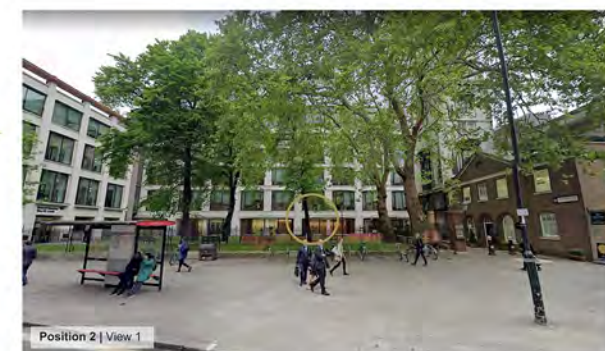
POSITIONING

These visuals illustrate some of the initial considerations that were given to locating the work. Overlaying the contemporary street plans we had access to with the archaeological site plans we were given. We tried to plot potential locations for the work which had clear sight lines from the street, and (as we then thought then) potentially 'free' spaces, within the archaeology of the site. However, the MOLA report (appendix 3) confirmed that any disturbance of the site beyond 500mm deep would not be permissible. A surface site that would not heavily impact on tree growth was then sought after. Treevey's Arboriculture Assessment Document (appendix 4) indicated one such potential site, which was not too far from Position One, our preferred site.

Overlays (above and below) created to identify potential locations



Extract from Treeveys Arboriculture Impact Assessment Document





SCALE

Some rough life-sized calculations were carried out (during lock-down) to check the scale of the work, ideally we would like to do something similar on the site to finalise sight lines.

At the time of writing, the client requested the positioning of the sculpture be adjusted to be further away from the boundary wall whilst remaining within the area identified by the arboreal consultant, this has been noted in the insert below and new drawings reflecting this will be issued by Blyth & Blyth in due course.

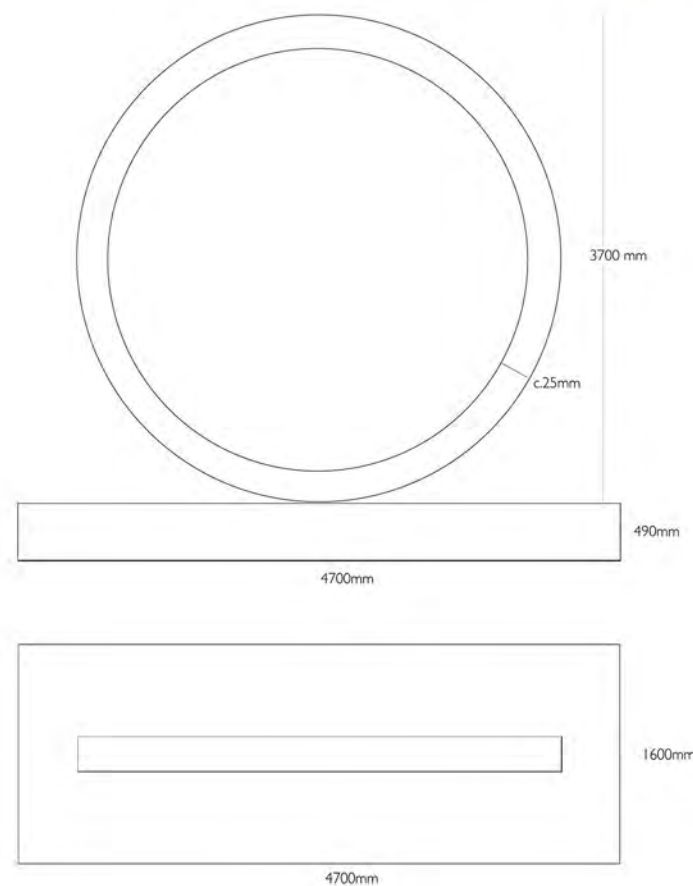
Proposed Distances

- 1.2 m between the plinth and the sandstone boundary wall
- 2 m between the surface of the sculpture and the iron railing
- 17.3m between the plinth and the Bank of America

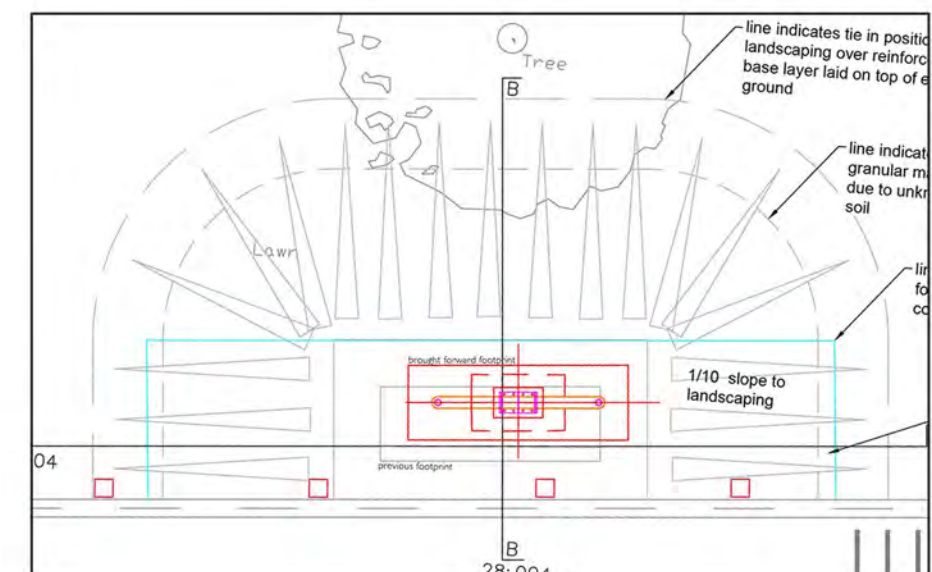
On site measurements should also check what impact the projected stone railing supports (between the rear of the wall and the artwork) might have on the available access behind the sculpture.

Weights

At the time of writing we are exploring ways to reduce the weight of the plinth, which at this initial stage is predicted as 8.8 tons. It may be possible to cast hi density polystyrene blocks into the form without detriment to its engineering integrity. It should be noted that even at 8.8 tons this exerts the equivalent weight of a 16 stone person on a meter square of ground.



Man	5'9" / 1.8m
Circle	3700mm diam, predicted weight 1.2 ton
Plinth	w4700mm, d1600mm, h490mm predicted weight 8.8 ton





MAINTENANCE

The Amulet form itself will be painted with an acrylic based liquid metal supplied by Roberson Paints, we have used this product before on a sculpture that has been exposed to outdoor weather for nine years and the gold has not tarnished nor faded. It is too large to be washed and other than some minor vandalism which was rubbed down and painted out with the same product there has been little need for maintenance.

As Stewart mentioned in his report, the plinth may need to be washed down from time to time, but if a high pressure jet was being used, care should be taken not to pressure wash the gold amulet form.

The plinth will be cast by Plean Precast and can on request precoat the plinth with an anti-graffiti coating, this makes rainwater bead on the surface and requires to be removed with a warm jet spray and reapplied every 5 years. We have used Enviroguard AG on a previous cast stone sculpture. This is applied as a fine spray in two or three layers, it can cause a slight colour change and will make water appear to bead on the surface of the cast stone form but will create a protective layer to make vandalism more easily removable. Should the gold paint need to be reapplied due to vandalism this can be arranged by a qualified painter following painting guidelines prepared by D+S.

Signage will be powder coated aluminum with a UV fast printed surface also on aluminum.

Roberson Liquid Metal Paints

Roberson (Acrylic) Liquid Metal
Roberson liquid metals have a rich deep colour, ideal for a wide range of applications. Plaster, wood, paper & canvas. Will not tarnish & no need to varnish. All colours are interchangeable. Coverage: 7 sq m per litre.

Printed Liquid Metal Colourchart
MOQ 10 Free



***Twinkle Liquid Metal**
This variation of Liquid Metals produces colour changing effects with a hint of glitters. The use of different backgrounds will change the effects. Dark backgrounds will show the glitters properties. Light backgrounds provide a colour changing effect dependent on angle of view. This is a fascinating addition to Liquid Metals which can be added to other colours in the range for a wide variety of interesting effects.

****Solid Silver Liquid Metal**
This new variant is made in a different way from the other Liquid Metal silver shades. Solid Silver uses aluminium particles which make it very opaque with excellent coverage.



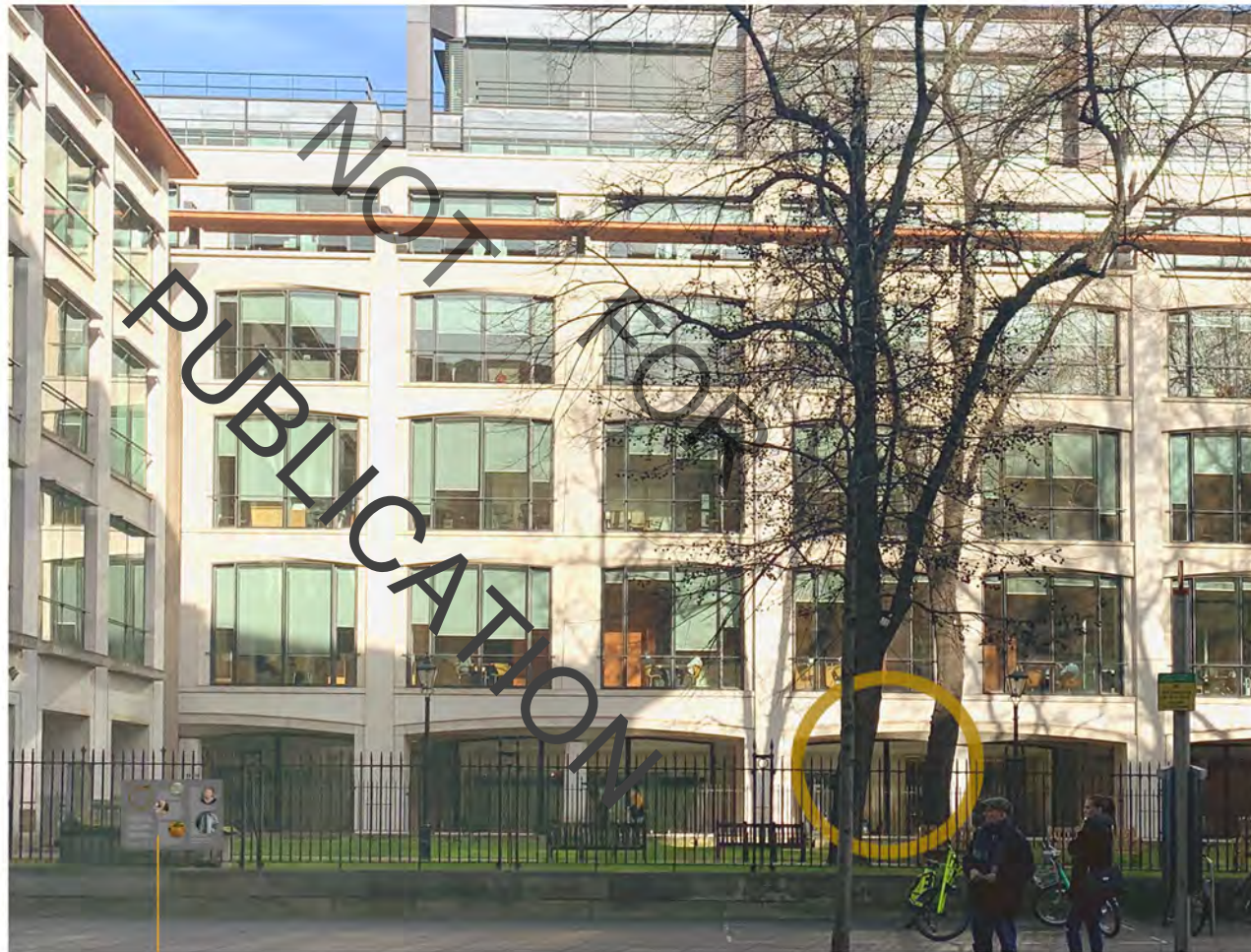
Series	1	2	3
ex VAT	inc VAT	ex VAT	inc VAT
30 ml	5.08	6.10	5.67
250 ml	13.33	16.00	20.00
500 ml	23.42	28.10	36.33
1ltr	42.42	50.90	65.67
5ltr	176.92	212.30	258.75

Fine Gold Ser 1 Ref 18	Pale Gold Ser 1 Ref 19	Imperial Gold Ser 1 Ref 21	Classic Gold Ser 1 Ref 29	Royal Gold Ser 1 Ref 10	Regency Gold Ser 1 Ref 28
Venetian Gold Ser 1 Ref 22	Renaissance Gold Ser 1 Ref 22	Bronze Ser 1 Ref 24	Blackened Bronze Ser 1 Ref 29	Silver Ser 1 Ref 25	Old Silver Ser 1 Ref 28
Silver Verde Ser 1 Ref 28	Pewter Ser 1 Ref 26	Platinum Ser 1 Ref 25	Baroque Ser 1 Ref 26	Graphite Ser 1 Ref 27	Steel Gray Ser 1 Ref 27
Velvet Gold Ser 1 Ref 28	Amethyst Gold Ser 1 Ref 29	Brass Ser 1 Ref 30	Silver Blush Ser 1 Ref 33	Solid Silver** Ser 2 Ref 24	Twinkle* Ser 3 Ref 35

Robersons Liquid Metals 5L

Quick Overview - Acrylic based paint manufactured from the Metallic Lustre Pigments to an exceptionally high specification. These paints give a rich and brilliant metallic colours and will not tarnish. The colours are inter mixable and will adhere well to most surfaces including plaster, wood, metal, canvas, paper etc. For spray application use HVLP (High Volume Low Pressure) spray gun with 1.6 or 1.8 mm nozzle. Thin the paint with 25/30 % water.





Possible location for powder coated UV protected information board to be mounted on either side of the railing. Contents would reflect the ideas behind the monument and its relevance to the site as well as contextual information about the site.

All text and imagery would be circulated for approval by the various stakeholders.

INTERPRETATION

Monument to Human Trafficking - Let the Oppressed Go Free

Pope Francis wrote that “Human Trafficking will always exist if it is kept underground.”

This 2.5 ton, 20-foot-long sculpture represents all the various forms of human trafficking today. Much like the bronze figures depicted within the monument crawling out of the ground, “Let The Oppressed Go Free” brings this contemporary evil into the light of day, exposing this reality to the eyes and minds of all who experience it.

At the back of the sculpture - where the visual narration begins - Josephine Bakhita, a famous 19 century Sudanese slave who received her freedom, opens up the ground letting contemporary slaves free. She is a slave from the past century releasing the slaves of today.

With almost a hundred human trafficked victims represented within this sculpture, one senses the overwhelming extent of the issue today. The artwork also educates the viewer on how diverse the scope of human trafficking is. The sculpture contains various sex trafficked women and men. Discrete branding tattoos and specific clothing will make some victims easily identifiable; others may appear ‘normal’ and escape our attention when, in reality, they are targets of human trafficking.

The work will also include child workers - some in ragged clothes, some carrying bricks on their head. Enslaved miners working in Africa will be represented alongside domestic workers being trafficked. Organ trafficked, child brides, and child soldiers will give the viewer an instant and unpleasant education regarding the many types of trafficked people. The work will even reveal a newborn baby that is sold in the black market. People from all nationalities will be represented within this work, providing a dawning understanding of how far reaching the issue is.

The people sculpted in the work will reflect a gallery of various expressions. As figures emerge from the hole, one can see the expressions of despair, fear and confusion. As the figures move forward, however – near the front of the piece - there are expressions of relief and peace. The oppressed are being freed and the sculpture shows this optimism.

In order to truly free the real people that this sculpture strives to represent, we first must acknowledge what is often kept invisible - that is the function of this sculpture.

Human trafficking is a part of our society that is kept underground not only due to its illegality and abuse, but also due to the fact that people would prefer not to think about this horrifying facet of humanity. With the hero of the sculpture a freed African slave from a past century, her bringing these contemporary slaves to their freedom is a symbol of hope.

Technical elements of the sculpture

Cast silicon bronze

Weight: 2.5 tons

Length: 20ft.

Width: 4ft.

Height: 7.5 ft.

There will be no areas that can be easily damaged. The hands, arms and legs of the figures will be reinforced with interior steel.

Ideally, no base will be required. The work is meant to sit flush on the sidewalk or stone pavers, creating the illusion that the figures are actually coming out from the natural city street.

Various threaded steel rods will be screwed into the bottom of the sculpture. Holes should be drilled in the installation site and the rods will be set into the holes with construction epoxy.

A bronze plaque should be installed near the sculpture providing up to date information via QR code about human trafficking, provided by various local and international organizations.

The Patron

Rudolph Bratty Family Foundation

In the spirit of the man from whom the organization takes its name, the Rudolph P. Bratty Family Foundation supports many charitable organizations with a focus on family, health and wellness, and cultural initiatives.

Some of its noteworthy benefactors include Sunnybrook Health Sciences Centre Foundation, St. Joseph's Health Centre Foundation of Toronto, Markham Stouffville Hospital Foundation, Pier 21 Society, Our Lady of Sorrows Parish, Art Gallery of Ontario, York University Foundation, Hudson's Bay Company Foundation, Canadian Institute for the Study of Global Anti-Semitism and Policy, Toronto General & Western Hospital Foundation, Governing Council of the University of Toronto, Varley McKay Art Foundation of Markham, Toronto Artscape Foundation, City of Vaughan, and Roman Catholic Episcopal Corporation for the Diocese of Toronto in Canada.

The son of a carpenter who came from Friuli, Italy in 1922, Rudolph P. Bratty was born in Canada and brought up in a tradition of deep responsibility to his community. He became one of Toronto's most successful real estate developers, head of his family's development company, The Remington Group, and a partner in the law firm of Bratty & Partners. His business accomplishments are paralleled by his deep commitment to many charities. A major financial supporter of Pier 21, which celebrates Canada's immigrant history, he was a member of the original National Advisory Council. Rudy Bratty embodies the Canadian spirit of generosity.

“Let the Oppressed Go Free”





