

APPENDIX 1:

Application 1: Festival Gardens Entrance Sculptures

Background Information:

The artworks are a pair of sculptures that will be placed at either side of the entrance steps to the Festival Gardens. The pieces will be made from Portland Stone, to match the stone steps they will be placed against. They will perform the function of welcoming people into the garden, whilst introducing the history of the area.

Currently there is no sign in the gardens that gives their name, and these sculptures will state the name as people enter, to aid a sense of place and wayfinding.

The sculptures will say 'Festival Gardens' on their rear sides (i.e. the sides seen first when approaching the space) in order to mark the entrance to the garden. On their front sides the sculptures will depict St Fiacre, the patron saint of gardeners, and St. Chrispin, the patron saint of Shoemakers. The saints symbolise the history of the site, which was once the site of Shoemakers Hall, and is now a garden. St Chrispin is depicted stepping away from the site, whereas St Fiacre steps towards the site, symbolising the moment after WWII when this transition was made.

The designs recall the Festival of Britain style, again reflecting on the history of the gardens which were designed as part of that moment in history and design.

The location of the proposed carvings is adjacent to the entrance to a primary school, one of the main areas of conflict between skateboarders and pedestrians. It is therefore hoped that the sculptures will deter skateboarders in this area and therefore provide a safer environment for the children at the school.

Structural advice has been given by an engineering company that has worked with sculpture installations in the City previously, including *Sculpture in the City*, and the installation will be managed by engineers in the City Highways team.

The sculptures were chosen as part of a small competition run by the City Public Realm team with the City and Guilds Historic Carving course. The aim was to provide career development for recently graduated students from the course. The team has worked with the college on previous projects and has been extremely impressed by the quality of the students' and recent graduates work.

The artist and designs were selected by a panel that considered proposals by a number of shortlisted sculptors. The panel included: representation from the City Public Realm team, representation from the City's Historic Environment team, representation from the City's Open Spaces team, and a tutor from the college. The panel were unanimous in choosing Tom Clark-Collins' design.

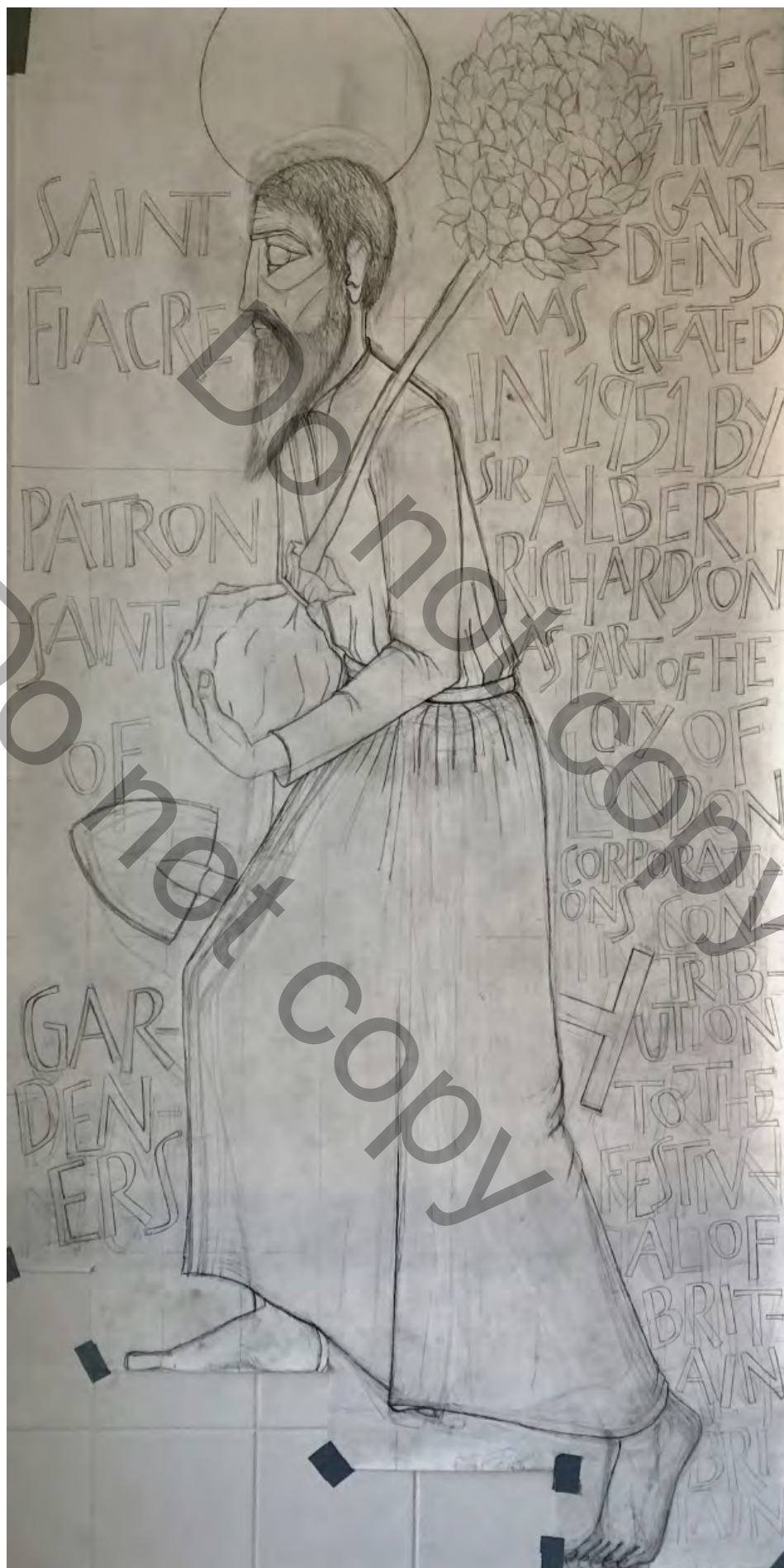
CAI guidance:

Officers in the City Surveyor's Department have advised on the funding required for long term maintenance of each sculpture and it was recommended by the CAI that any approval is subject to this amount being agreed and secured with relevant City Corporation departments.

Planners officers have advised that Planning Permission is required for this proposal. Any designs will also need to incorporate accessibility guidance.

100cm

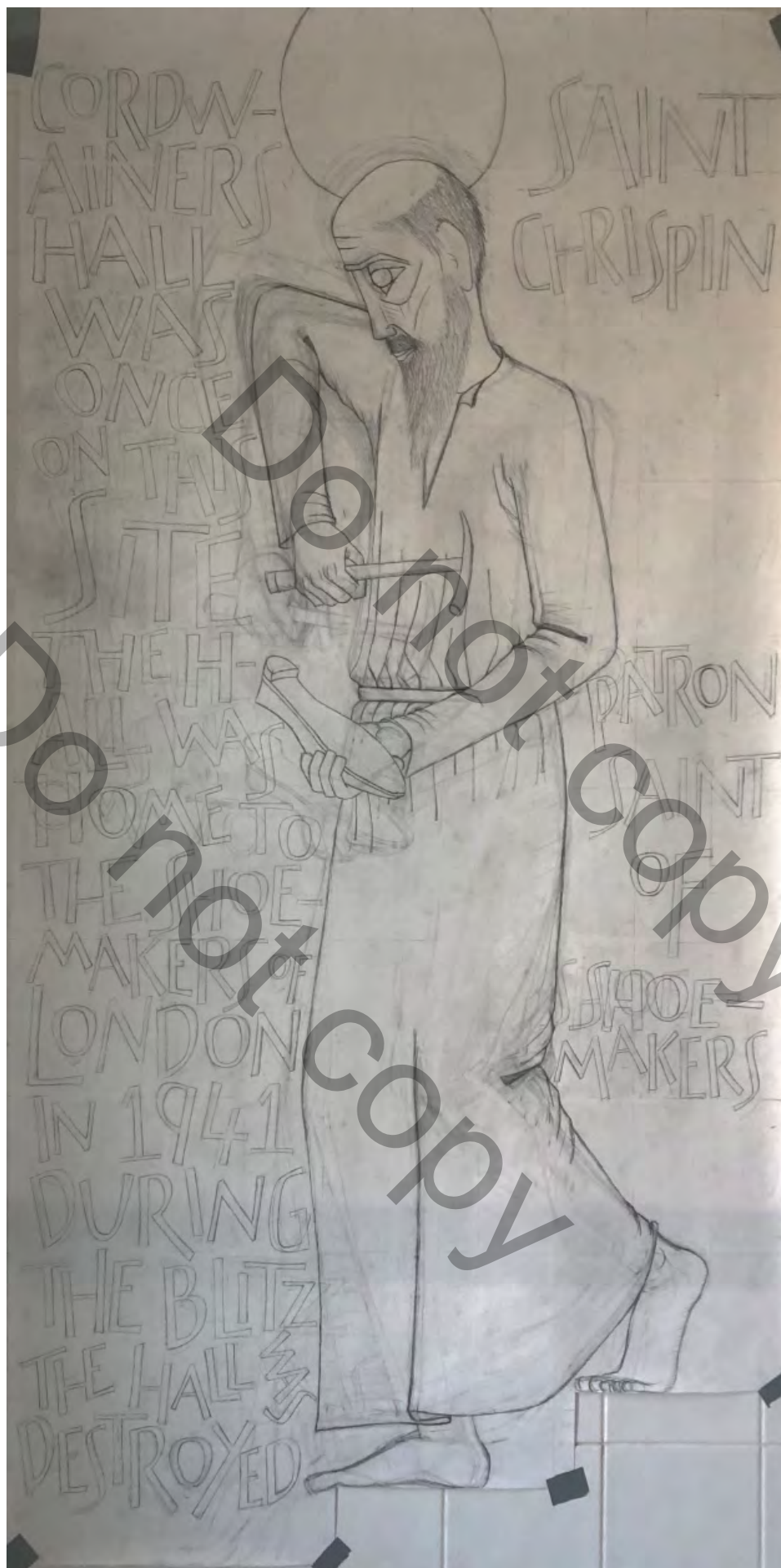
200cm



Right-hand panel, front

100cm

200cm



Left-hand panel, front

100cm

120cm



Both panels, back

Thomas Clark-Collins: Biography and Portfolio Examples

After leaving Thomas Tallis school in Kidbrook, south east London, I went on to train in Stone masonry at The Building Crafts Collage in Stratford, going on to achieve an advanced level 3 diploma in banker masonry. While there I had the opportunity to do some carving and letter cutting, this captured my attention as something I would like to pursue, and was thus encouraged to enroll on The City and Guilds of London Art School Historic Carving course, during the course I trained in; life drawing, drawing Roman letters (with the intention of eventually designing your own), modelling, in clay and wax, casting, art history and stone carving. All these elements were focused on with the intention of the final product being in stone. After 3 years training I came away with a 1st and a solid grounding in the career I wish to pursue.

Since leaving the art school in 2018 I have worked as a freelance stone carver, working almost exclusively to commission, although I do produce my own work in a range of materials I hope one day to exhibit. In a restoration capacity I have worked on buildings such a Southwark cathedral, Oxford University press, the masters lodge at St Johns College, Cambridge and Old Session house in Clerkenwell.

EXAMPLES OF PREVIOUS WORK



Medieval ceiling boss – Awarded The Masons Company Prize for Outstanding work by a Graduating Student



Medieval ceiling boss -Detail of male figure



Medieval ceiling boss - Detail of stiff leaf



Stiff leaf capitol



Bronze relief based on a ceiling boss from Westminster Abbey



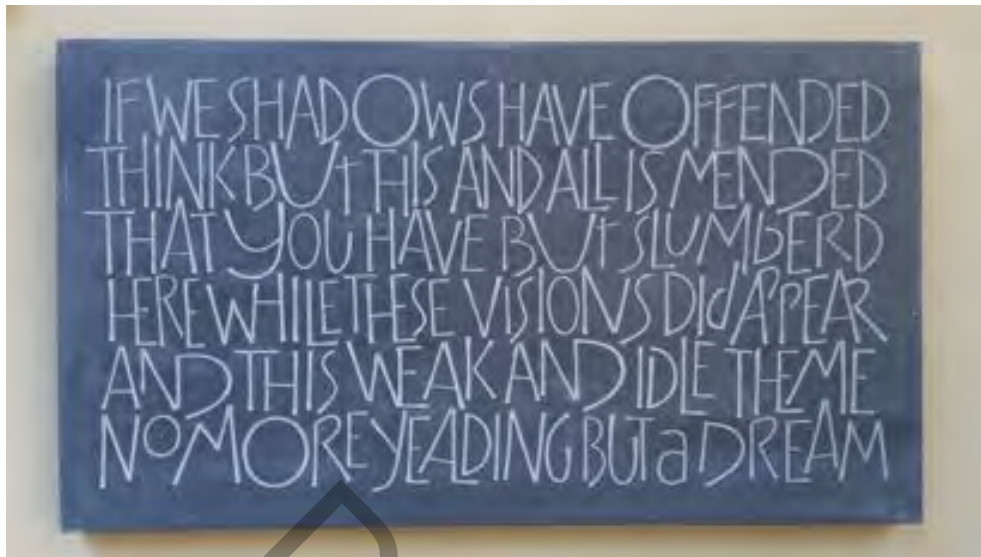
Acanthus spray relief



Drapery study



Ionic capital



Free form lettering of my own design in Welsh slate, quote taken from Shakespears "A Midsummers Night Dream"

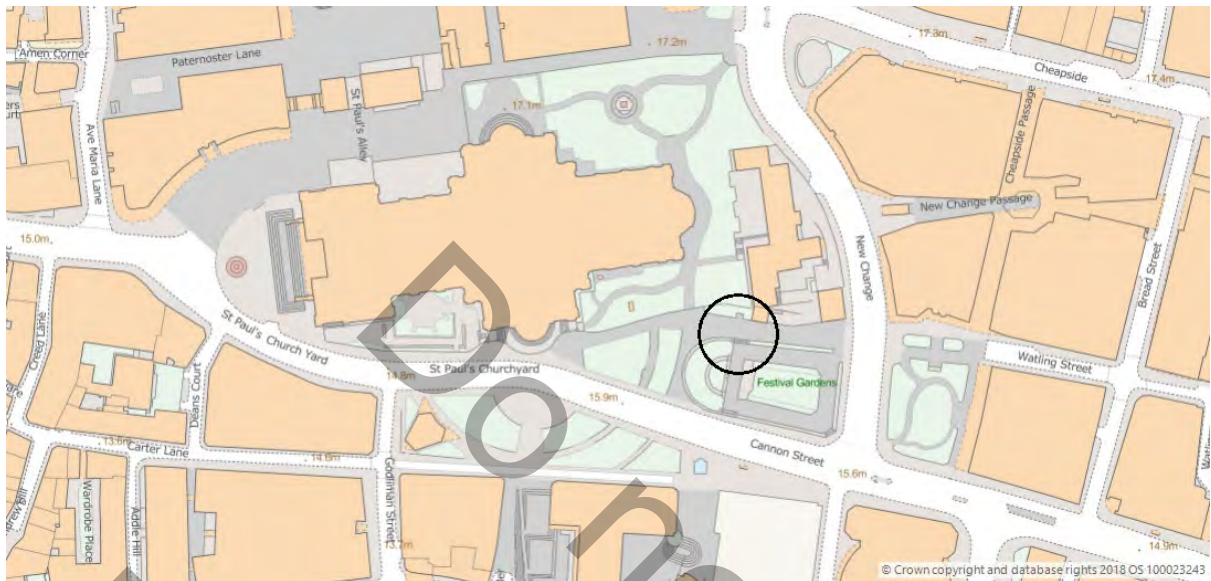


Roman lettering of my own design

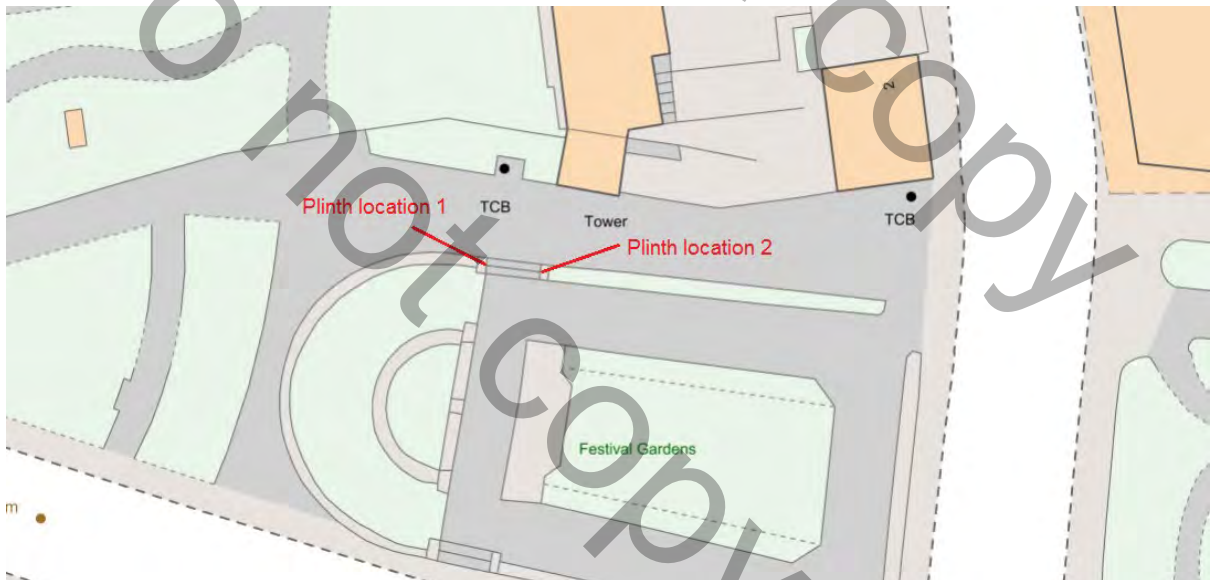


Gilded Trajan lettering, Welsh slate, plaque for Frampton Park Baptist Church

Appendix C: The site, locations and dimensions



General site showing location by St. Paul's Cathedral



Detailed site showing proposed location of carved plinths

Dimensions and site: Multiple views of the right hand panel ('plinth location 1' on plan), sitting on the second to last step measuring 100cm wide by 200 cm tall.



Dimensions and site: Multiple views of the right hand panel, sitting on the second to last step measuring 100cm wide by 200 cm tall.



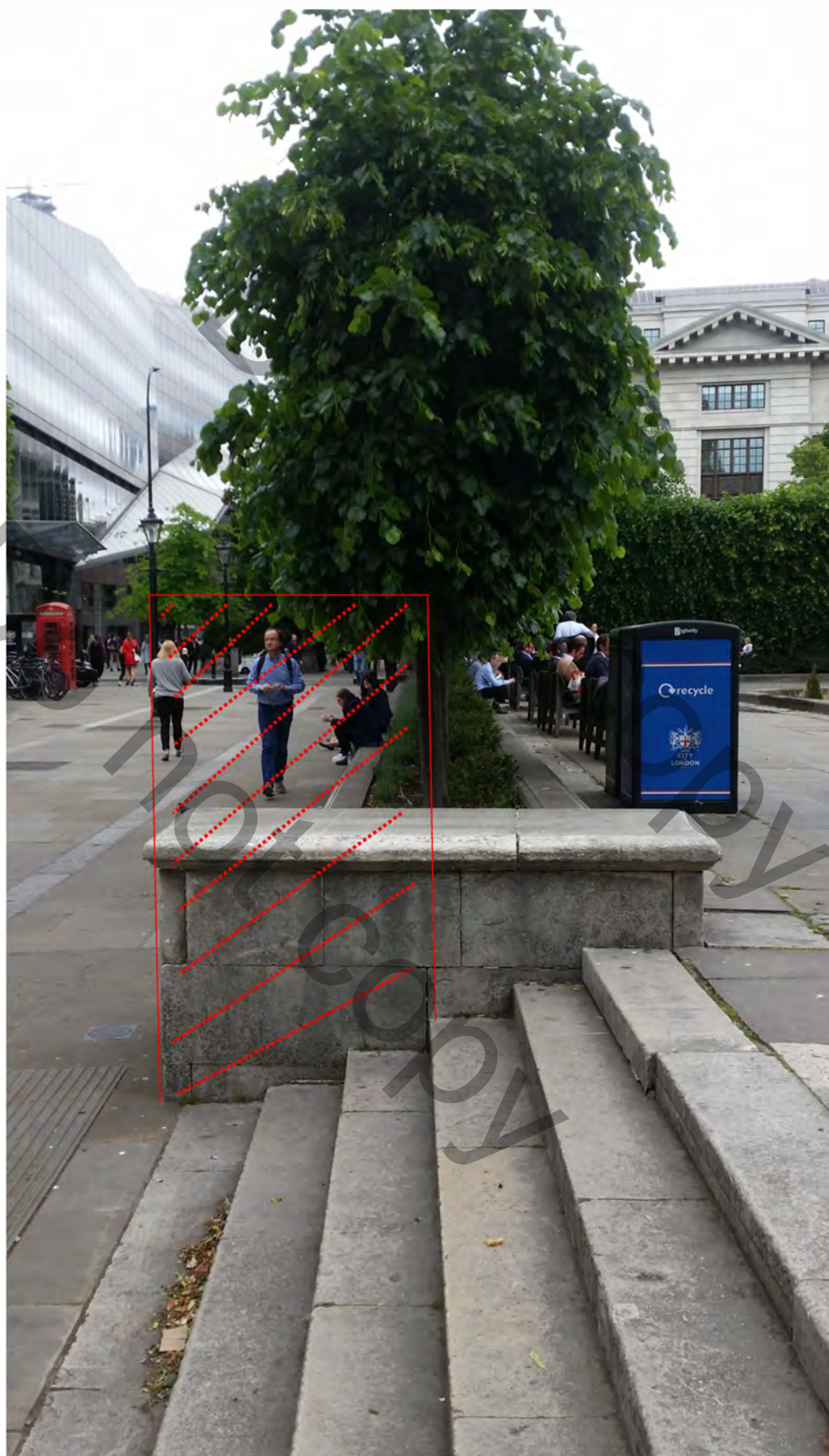
Dimensions and site: Multiple views of the right hand panel, sitting on the second to last step measuring 100cm wide by 200 cm tall.



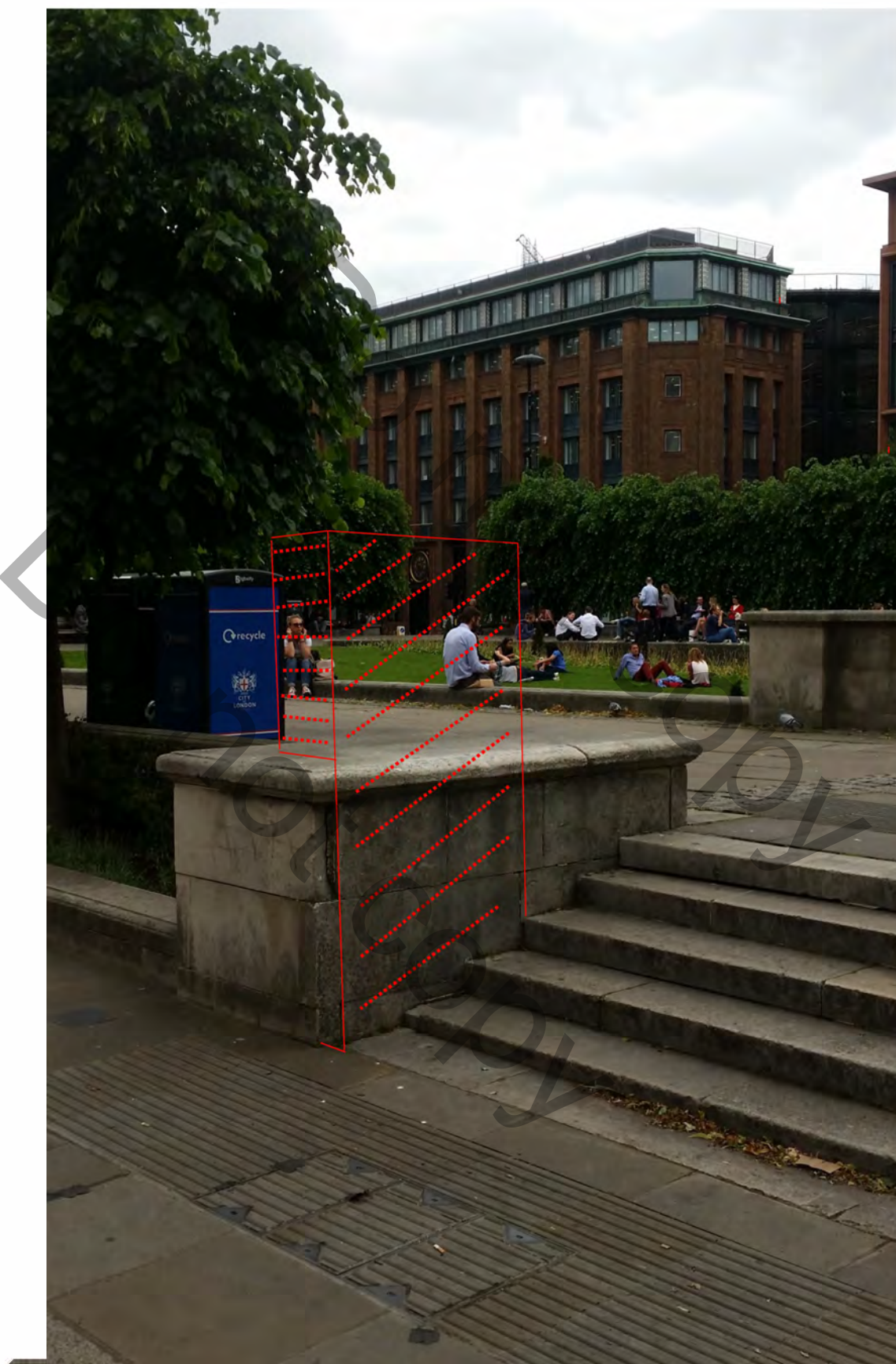
Dimensions and site: Multiple views of the left hand panel ('plinth location 2' on plan), sitting on the ground measuring 100cm wide by 200 cm tall.

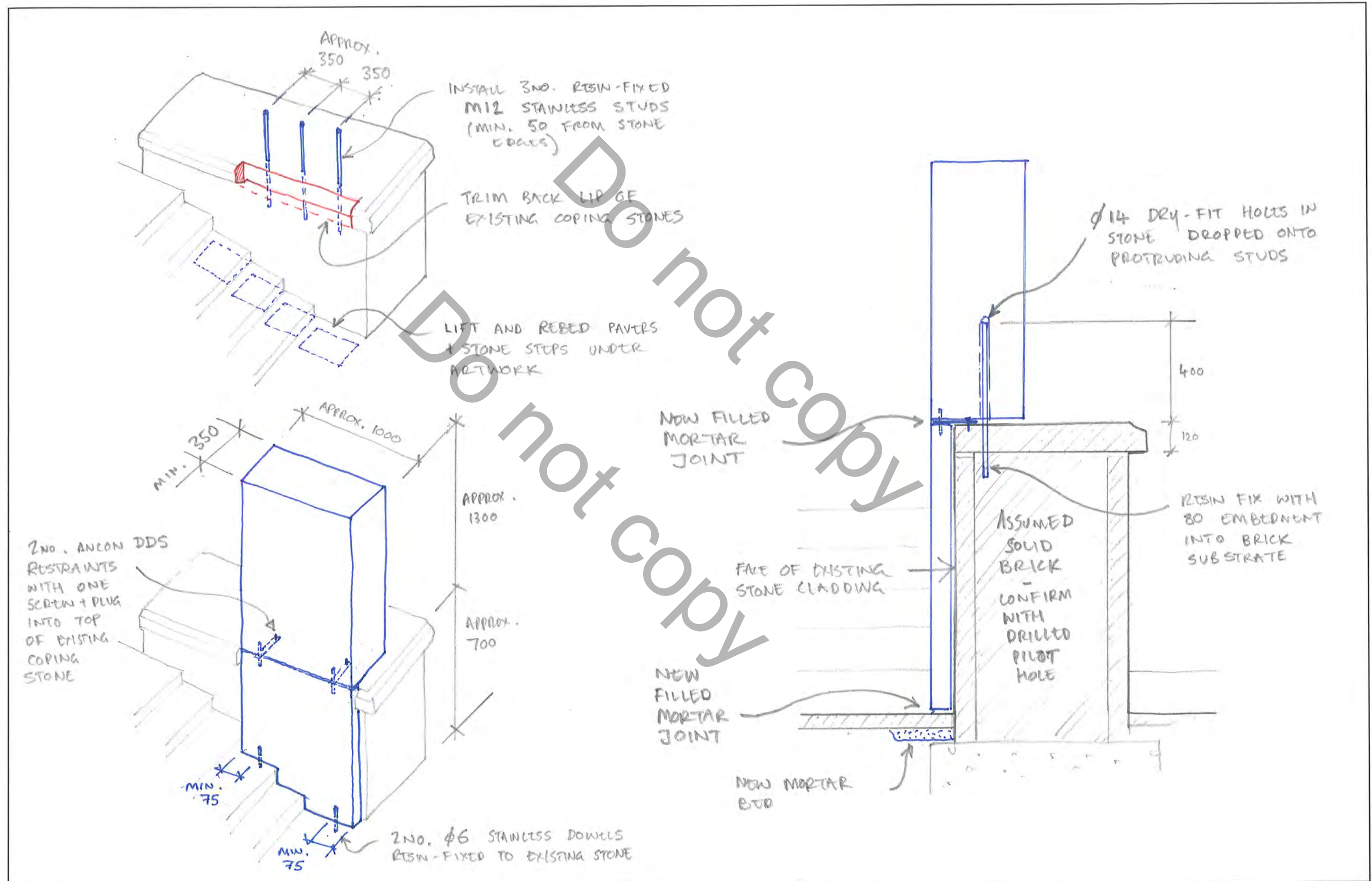


Dimensions and site: Multiple views of the left hand panel sitting on the ground measuring 100cm wide by 200 cm tall.



Dimensions and site: Multiple views of the left hand panel sitting on the ground measuring 100cm wide by 200 cm tall.





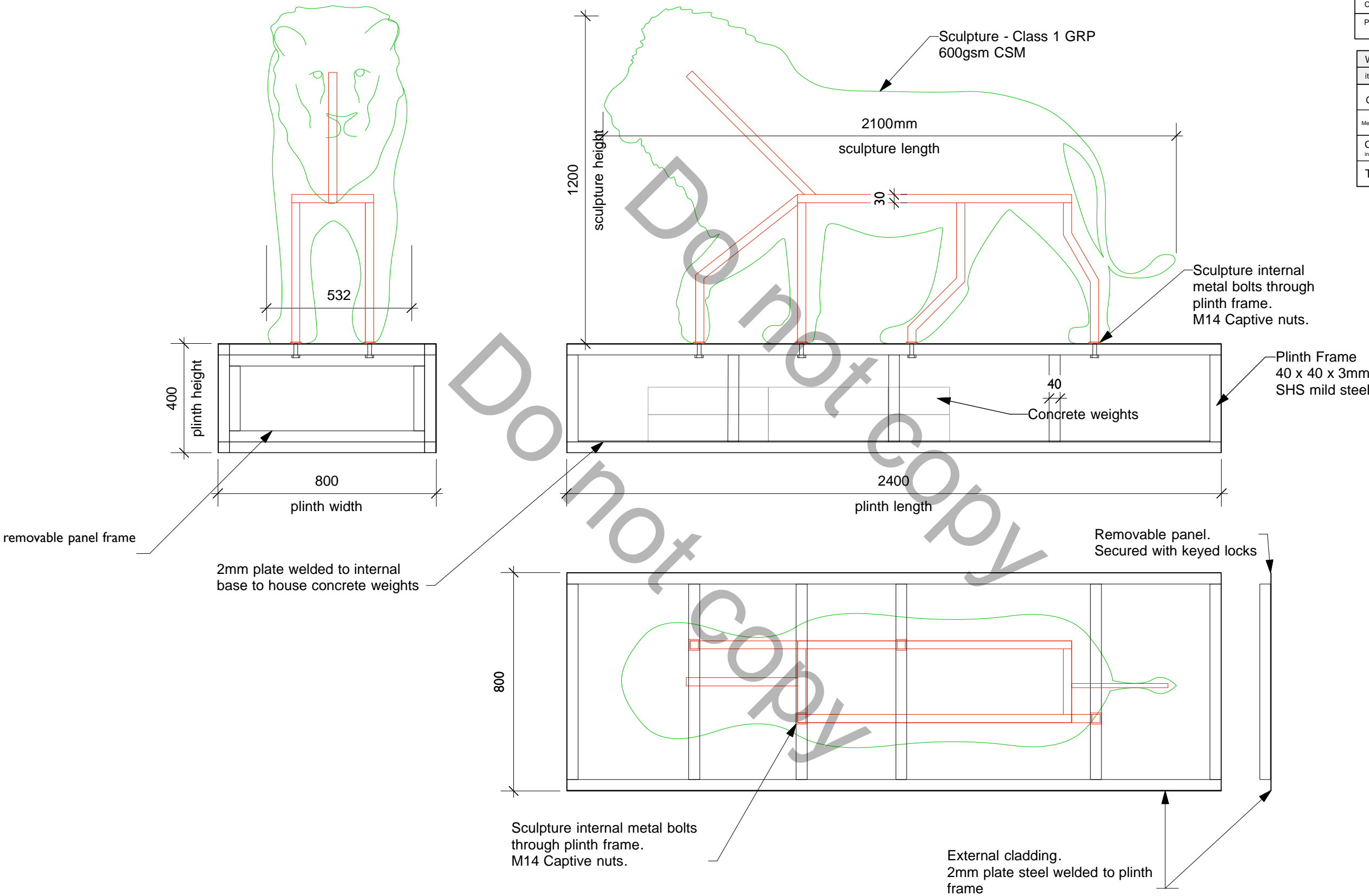
Application 2: Westbrook Gallery – Lions Trail 2021





Material specification		
material description	area + use	reaction to fire classification
FRP Class 1 polyesdter resin 600gsm SCM reinforcement.	Lion Sculpture	class 1
Mild steel RHS and plate	plinth + sculpture internal metal	noncombustible
Concrete	plinth weights	noncombustible
Powder coating	plinth decorative surface coating	LUL Engineering standard

Weights	
item description	weight in kilograms
GRP Sculpture	45kg
Metal plinth + Sculpture internal structure	60kg
Concrete weights incremental at 20kg units 10 max	200kg max
Total max weight	305kg



Application 3: Natalie Robinson – Reflections Artist statement:

“Reflection: what lies beneath -new maps

New maps shares a journey through a large and complicated body of work, inspired by a moment of light in a barren City court. The light cast by the sun reflecting onto the ground from the glass tower in Angel Court [EC2] brings to life the lost river of the City of London – the Walbrook – which once ran below. The river – until almost a thousand years ago, the lifeblood of the City – was enclosed, covered and lost as a result of the human enterprise which created the dense financial powerhouse that we know today. In addition to sharing that moment of light, the images shown – drawn from the documentation of the process of making the body of work – remember working with textiles to recall the fluidity of the river and then map the stages in the development of a model to create a place shaped for reflection on the lost river.”

About the artist:

The artist is a London-based photographer, with a background in architecture, who is interested in abstraction and revealing underlying meaning. She has been involved in commissioning public art, has curated a number of group photographic exhibitions and her work has frequently been selected for group exhibitions in London. This proposed installation is drawn from a body of work made for the UAL: LCC MA Photography in 2020.

Background information:

The body of work includes photographs and 3D pieces – made from photographs; previously shown in a gallery, the work will be temporarily installed on the foreshore, around the outfall to the Walbrook river, and photographed to make site-specific installation images which will then be printed for the display adjacent the Thames Path at Walbrook Wharf.

To create the photos, the artist will photograph temporary installations made at low tide and will not require any fixings to the river wall nor access to the Thames itself. Discussion with the Port of London Authority (PLA) has confirmed that a licence/permission is not required for this activity as it is not ‘commercial’.

The resulting photographs – with explanatory text – will be printed and mounted for public display along Bellwharf Lane – the alternative route for the Thames Path when the Walbrook Wharf crossing is closed for crane operations. The location for the display is shown on Diagram 1.

The display will be fixed to the 7 fence panels on the east side of Bellwharf Lane, between the gates to the Wharf operational area and the Thames Path closure point.

Diagram 2 shows the elevation of these fence panels and notes that the display will also incorporate the return fence panel at the closure point. As the site-specific installation photographs have yet to be made, Diagram 3 shows a mock-up of the display using images from the previous gallery installation.

CAI guidance:

The material used for the displays was not stated in the application, therefore it is recommended that the artist uses a robust material, strong enough to withstand bad weather.

Relevant authorisations from officers managing the site of proposed artworks would be necessary.

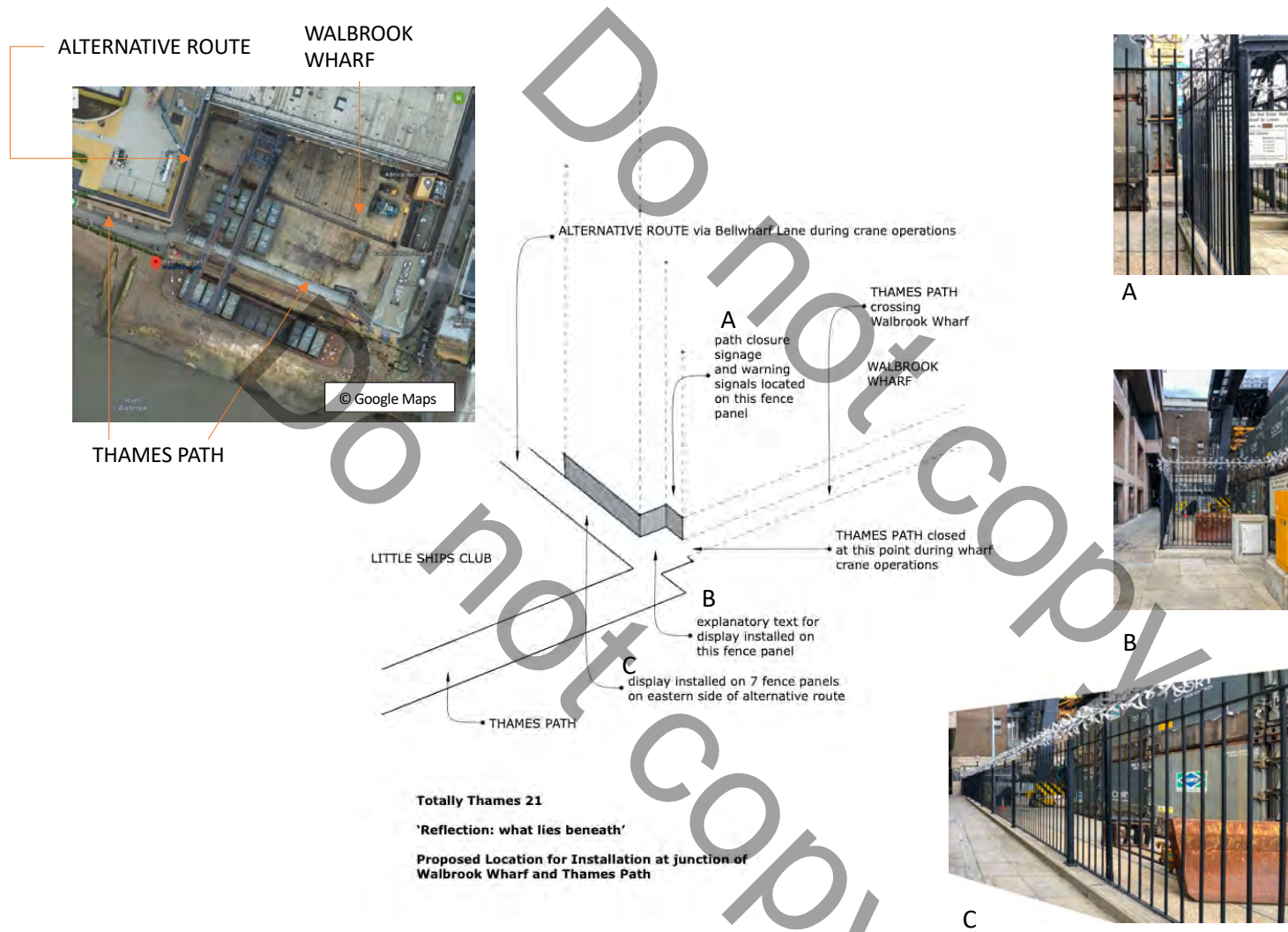
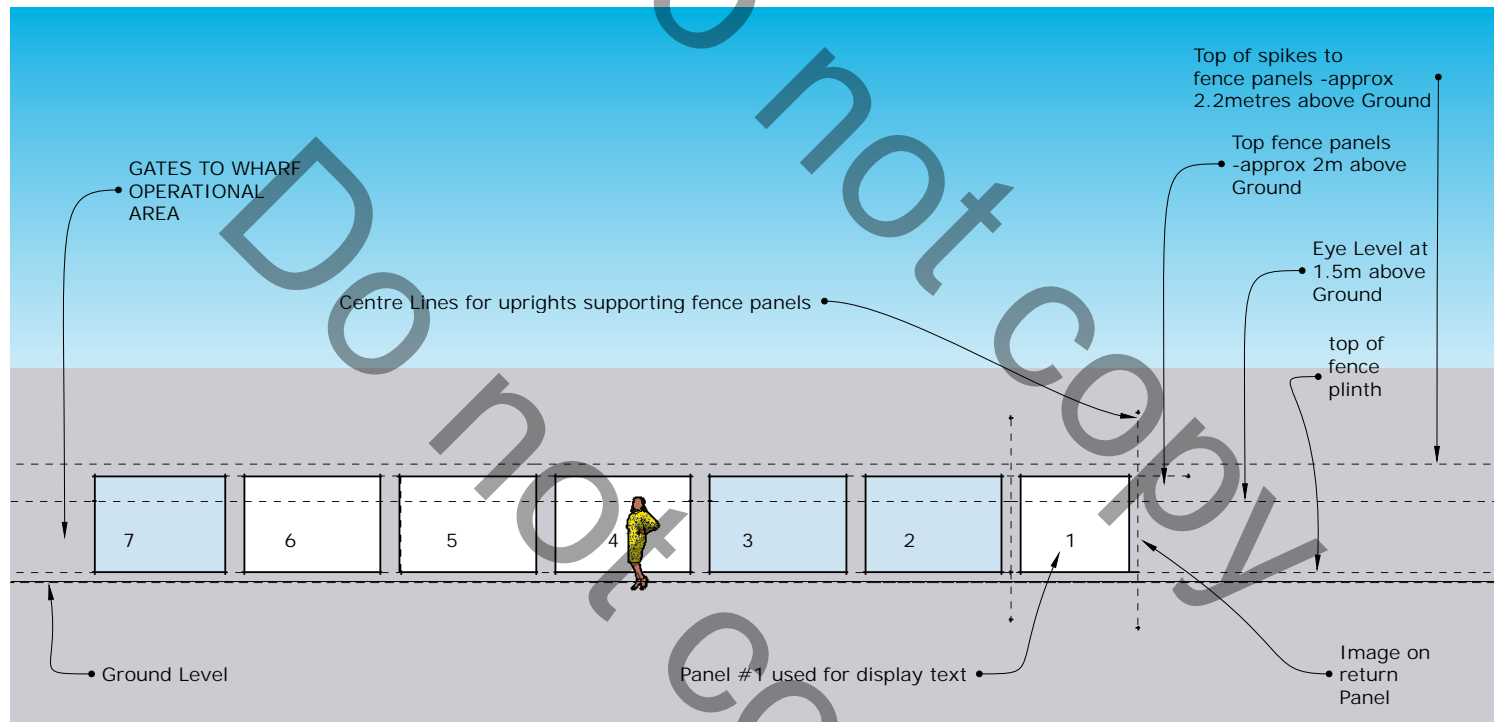


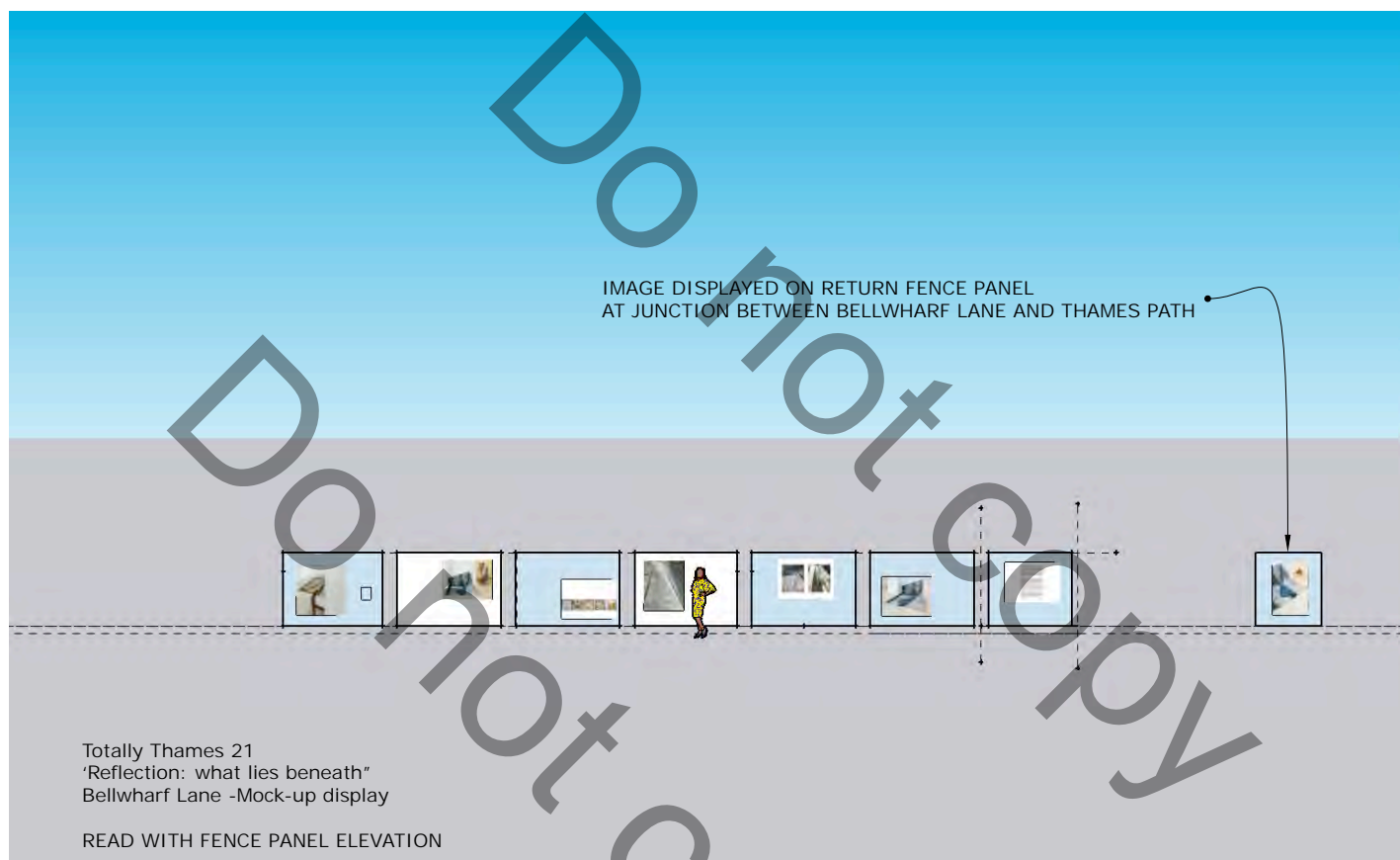
Diagram 1



Totally Thames 21
 'Reflection: what lies beneath'
 Fence Panels on Bellwharf Lane ELEVATION

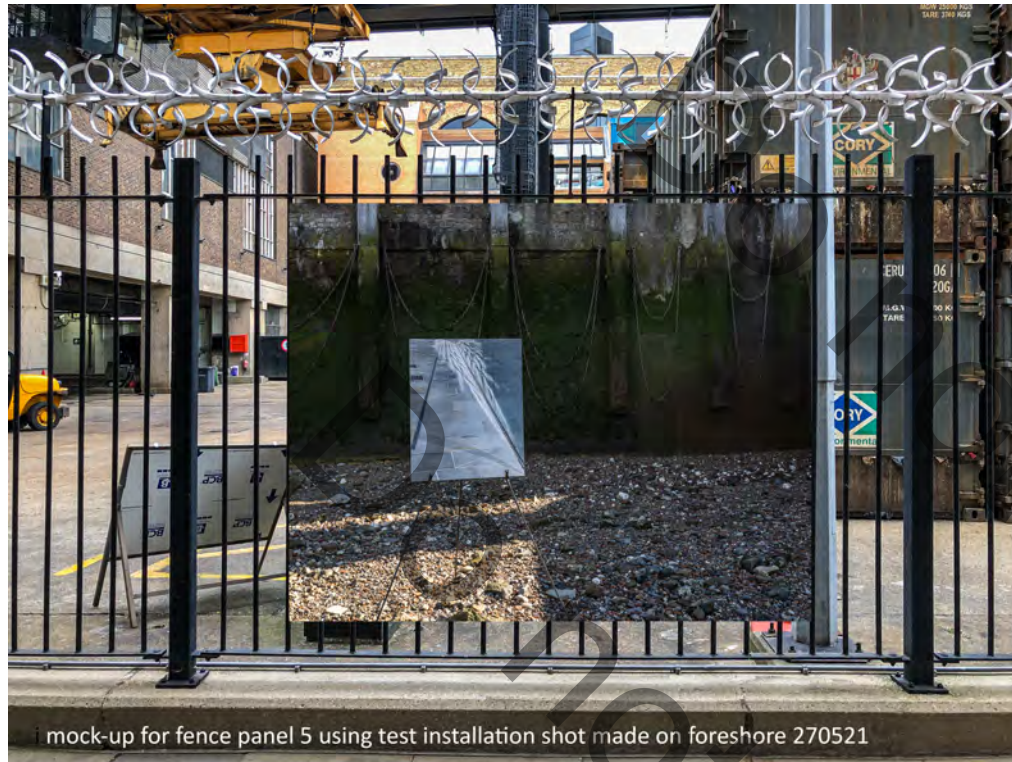
Mock-up of display on fence
 panels 1-7 shown separately

Diagram 2



NB -IMAGES SHOWN ARE FROM A GALLERY
INSTALLATION. WORK IS TO BE RE-
PHOTOGRAPHED ON THE FORESHORE AS
A SITE-SPECIFIC INSTALLATION AND NEW
IMAGES MADE

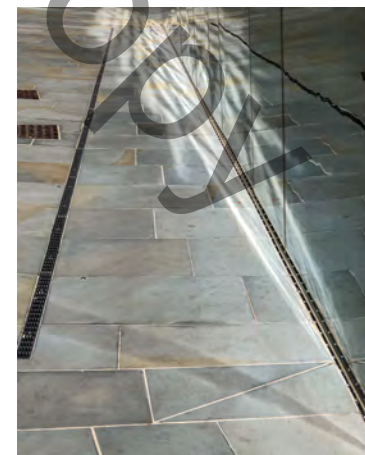
Diagram 3



Mock-up display -fence panel 5

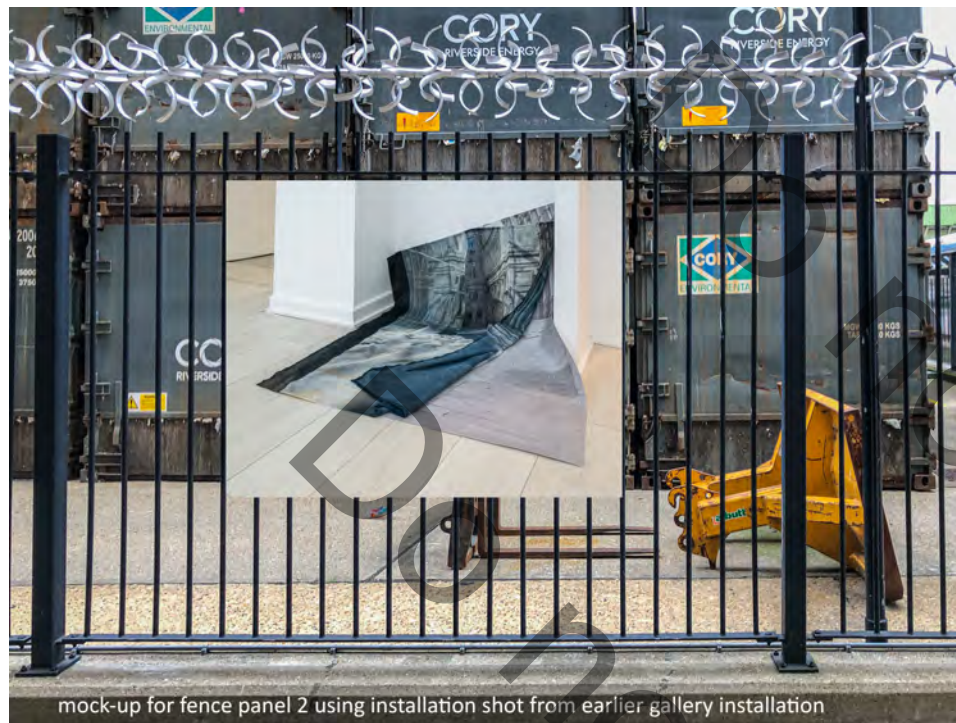
'moment of light' –as installed on Thames Foreshore at Walbrook outfall: display size 2000mm x 1600; printed and fixed as a banner

*original mounted print
'moment of light 2020'
800mm x 635mm*



Totally Thames 2021
"Reflection: what lies beneath
–new maps"
Bellwharf Lane display

Figure 1



Totally Thames 2021
 “Reflection: what lies beneath
 –new maps”
 Bellwharf Lane display

Mock-up display -fence panel 2

‘flood’ –installation shot; Offshoot Gallery;
 December 2021 : display size shown
 1500mm x 1200 [but could be larger
 depending on new installation]; printed
 and fixed as a banner

original 3D install
 ‘flood 2020’
 1200mm x 950mm

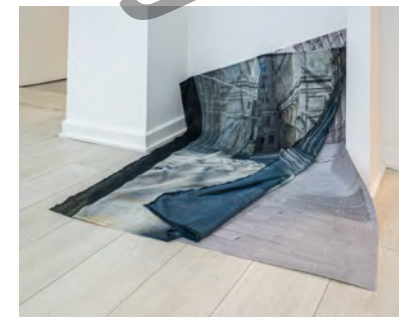


Figure 2

Application 4: DP9 – The Garden of Floating Words

The artwork was installed on 27 June 2018 as part of *Sculpture in the City* for a 12-month period but has not yet been removed. The proposal seeks to retain the sculpture on a permanent basis.

It is proposed that *The Garden of Floating Words* by Elisa Artesero will continue to provide amenity for the public travelling through St Mary Axe. The artwork is installed in the largest planter in front of the new development of 60-70 St Mary Axe.

The site was chosen because placing the artwork here would not impede pedestrian movement through the area. Mobility impaired and disabled visitors approach the artwork in the same way they would use this area normally. The footway remains unaltered.

Due to its scale and bright lights, the artwork is easily visible during the day within the context of area and does not present any risk as the sculpture is inside a planter. Drivers will not be distracted by the neon lights as they are in a pedestrianised area.

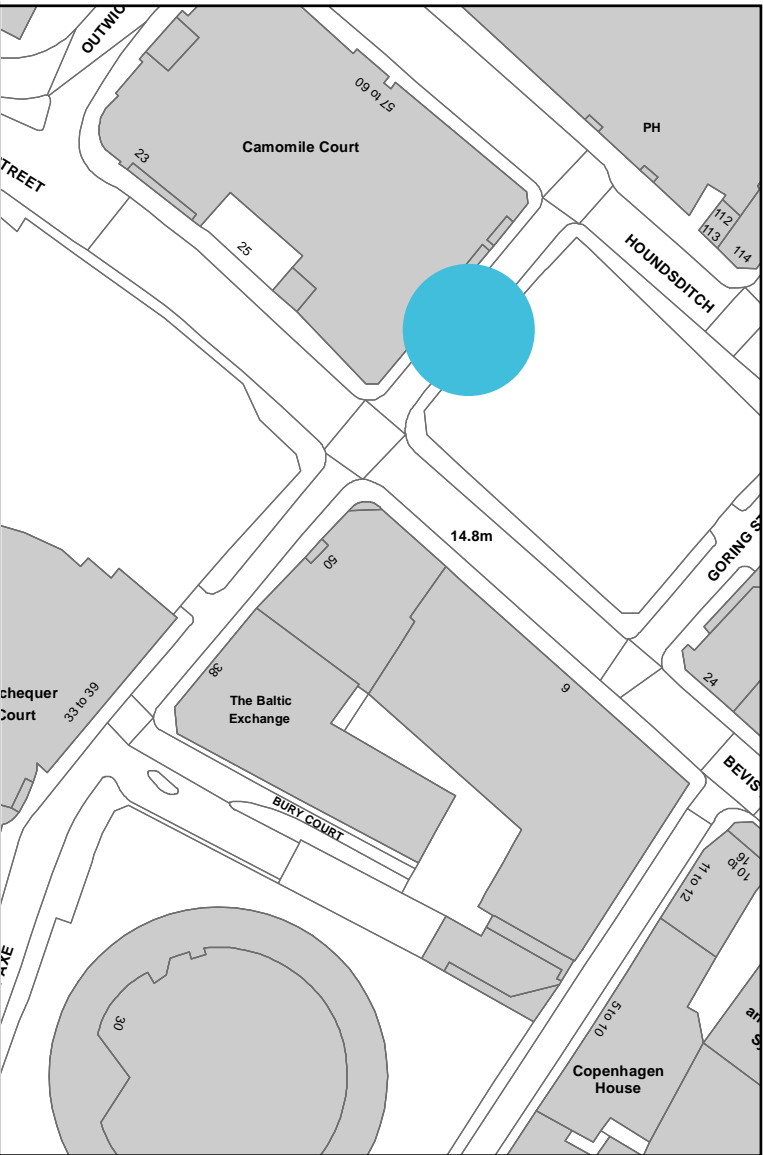
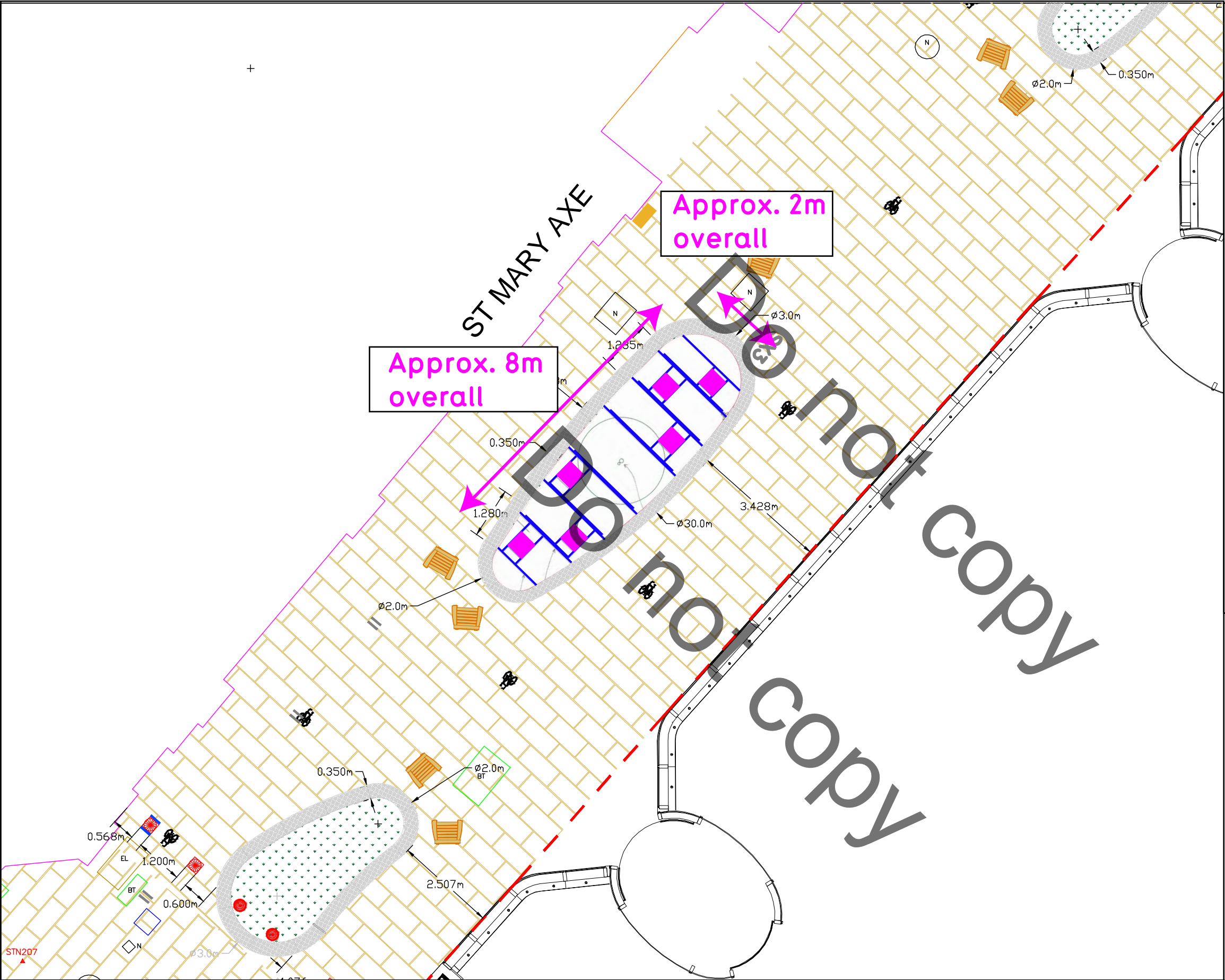
About the artwork:

Please see the accompanying drawing and photograph (below) for an idea of the artwork. *The Garden of Floating Words* is a neon poem that appears to be floating in the darkness from within the foliage of a garden space.

During the daytime, the words are revealed to be on tall rectangular clear acrylic stands, reminiscent of tall glass buildings, but at night the words alone become the main feature, looking as if they are floating in the dark.

The poem reads: "You've gone Touching Leaves In the Moonlight".

The work was first commissioned by Canary Wharf Group for the Winter Lights Festival 2017 and installed in the Jubilee Gardens. It was popular with the public and made many appearances on Instagram as people enjoyed taking pictures of the floating words. The piece also has a daytime appeal as the neon is bright enough to be seen at all times of the day. *The Garden of Floating Words* was shortlisted for 'Best Light Art Installation' at the international lighting awards – The Darc Awards – 2017.



LOCATION PLAN
Scale 1:1250

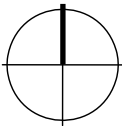
KEY

PROPOSED ARTWORK LOCATION
Dimensions: 6 x H201 x W50 x D50*

* Indicative placement in planter, final placement to be determined on site with artist and gardener

Unistruts supporting the artwork's stands

PROPOSED INFORMATION PLINTH LOCATION
Dimensions: 90 x 60 x 30 cm



Project SCULPTURE IN THE CITY	Drawing title PRESENTATION OF THE ARTWORK AND SITE	Revision	Date	Drawing No. SICART 03		Scale
						1:100
Client CITY OF LONDON	THE GARDEN OF FLOATING WORDS BY ELISA ARTESERO				Date 10 APRIL 2019	Drawing size
						A3



PROPOSED ARTWORK

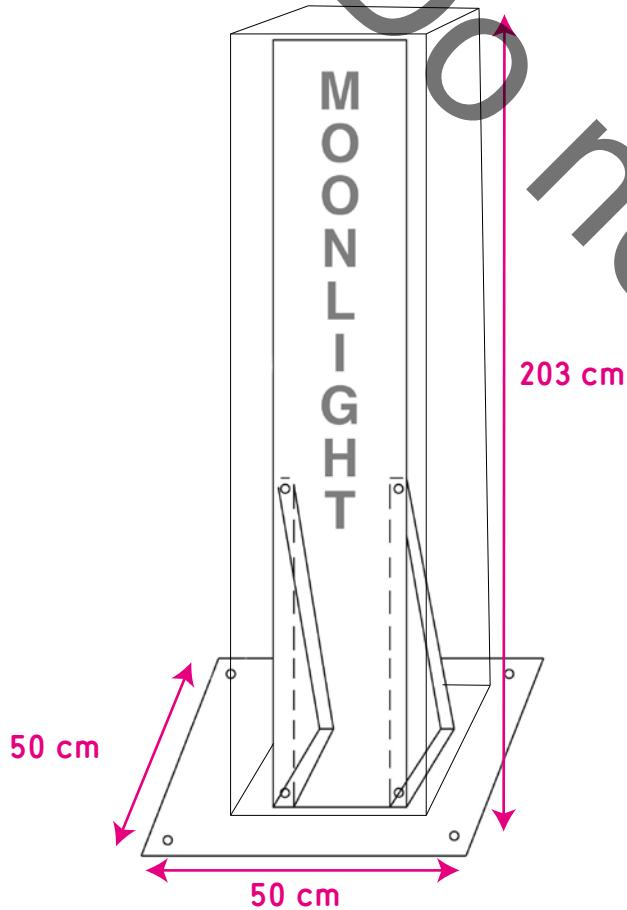
Artist: Elisa Artesero
Title: The Garden of Floating Words

Material: Neon, Perspex

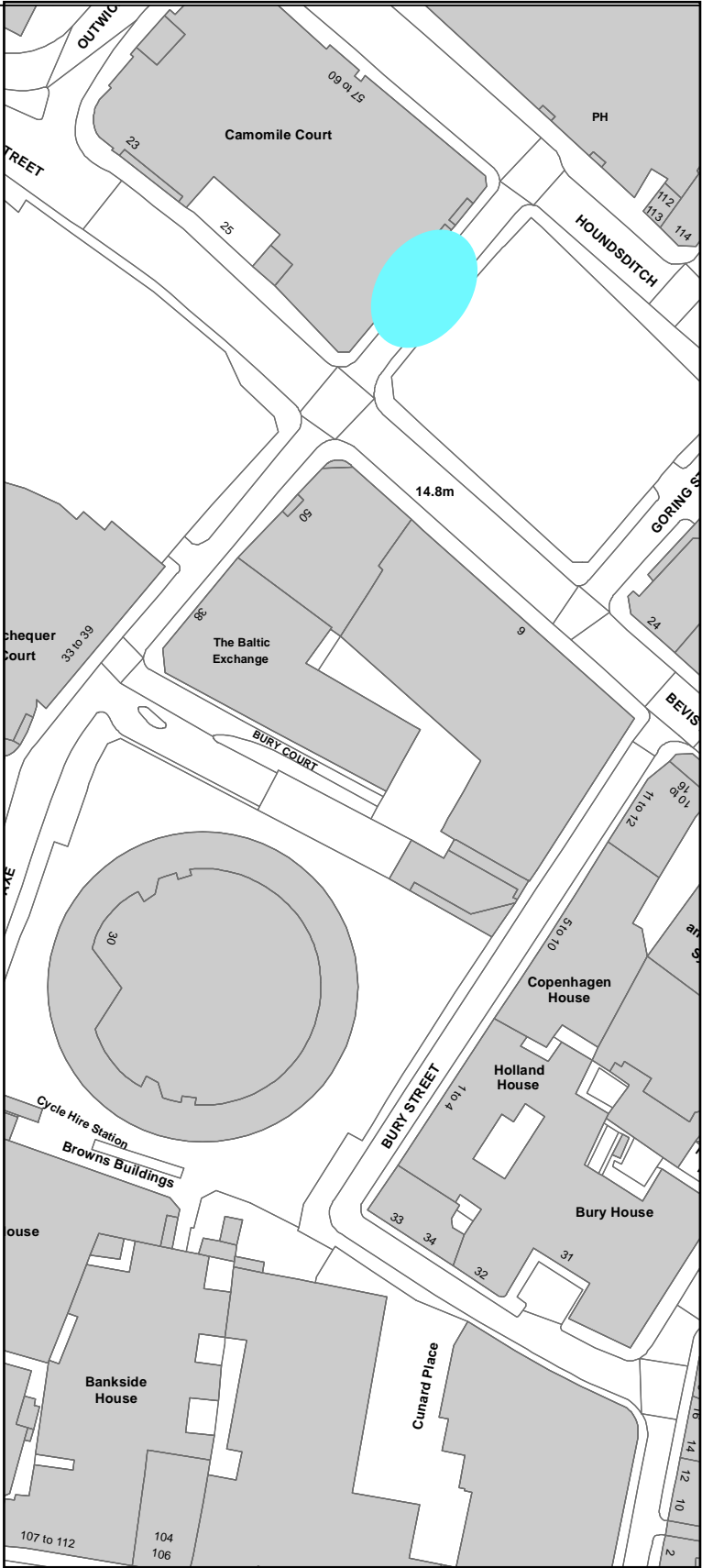
Dimensions:
6 stands of H 203 x W 50 x D 50 cm each

Artwork’s stands will be spread
in a planter, with an overall area of
800 x 200 cm

All stands will be covered by
a transparent perspex box to protect
the neons and they will be fixed to the
selected planter using unistruts

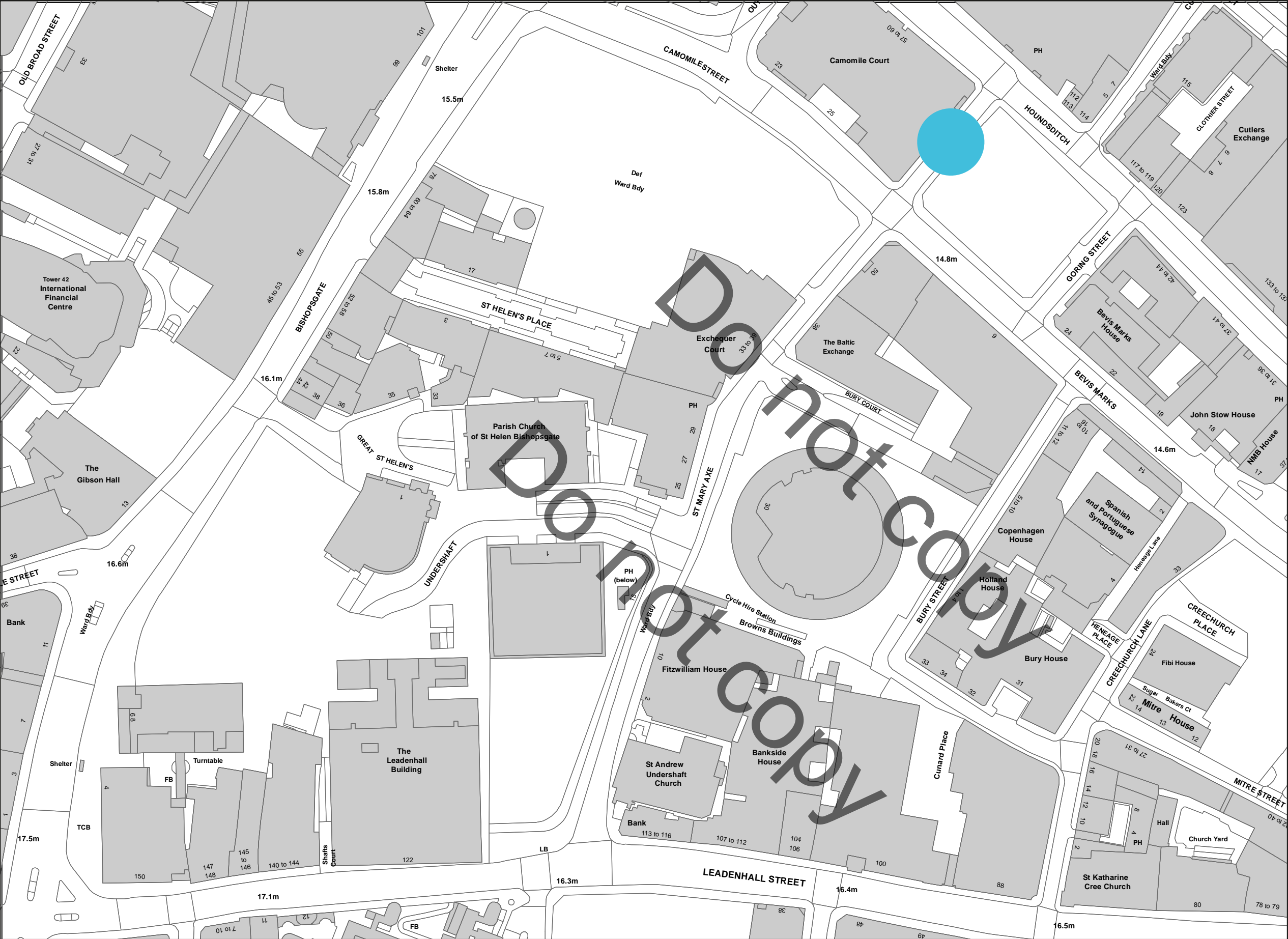


ALLOCATED SPACE FOR ARTWORK
Central planter in front of 60-70 St Mary Axe



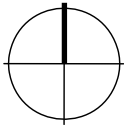
LOCATION PLAN
Scale 1:1250

Project SCULPTURE IN THE CITY	Drawing title PRESENTATION OF THE ARTWORK AND SITE THE GARDEN OF FLOATING WORDS BY ELISA ARTESERO	Revision	Date	Drawing No. SICART 01		
Client CITY OF LONDON					Date 10 APRIL 2019	Drawing size A3



KEY

PROPOSED ARTWORK LOCATION



Project SCULPTURE IN THE CITY	Drawing title ARTWORK LOCATION PLAN THE GARDEN OF FLOATING WORDS BY ELISA ARTESERO	Revision	Date	Drawing No. SICART 02		Scale
						1:1250
Client CITY OF LONDON					Date 10 APRIL 2019	Drawing size A3

Application 5: Keats Foundation – Keats Memorial Bust

Background information:

This application proposes the erection of a head and shoulders bust of John Keats in recognition of his outstanding contribution to English literature on the occasion of the 200th anniversary of his death in Rome on 23 February 1821. It is proposed that the bust be located on the small area of grass at the north-western corner of the junction of London Wall and Moorgate, which is approximately 100 metres from where John Keats was born on 31 October 1795 at the (since demolished) Swan and Hoop Livery Stables in Moorgate.

A “by invitation only” competition for leading sculptors and artists will be held to determine the artist and design of the artwork. It is suggested, a panel of eight assessors, comprising two members each of the City Arts Initiative, the City of London’s Culture, Heritage and Libraries Committee, Keats’ scholars and the Trustee body of the Keats Foundation. It is suggested that the procedure be the same as that adopted with respect to the bust of John Donne which was installed at the south-eastern corner of St Pauls’ Cathedral in 2012.

It is intended that the bust will be of the highest design and quality, with a likeness (perhaps) based on Haydon’s Life Mask of John Keats and other sketches of Keats by his friends and Haydon. The piece is anticipated to be a recognisable likeness but with freedom to reflect issues of interpretation of John Keats.

It is anticipated that the bust will be 1.5 times the average of a life-size male head and shoulders. It is expected that the plinth will follow the relevant measurements required to support the bust.

A loan has been arranged to cover anticipated costs which is to be repaid from fundraising targeting arts supporting institutions, corporate entities, crowdfunding, writers, funding bodies, etc. It is assumed, on the basis of advice, that approximately £35,000 is required to cover the cost of the sculptor’s fee and the construction / casting and installation of the successful scheme.

It is hoped that the bust may be installed this year, being the 200th anniversary of the year of John Keats’ death in Rome in 1821. The proposal was first raised in early 2014 but progress has been seriously delayed by the Crossrail development around the Moorgate Underground Station. It is intended that the bust will remain in place permanently.

CAI guidance:

The CAI expressed concerns that there were no artworks to review as part of the application, however the Keats Foundation seek to be granted permission in principle from your Committee prior to commencing with any formal competition or callout for proposals from artists.

It has been proposed that selected members of the CAI may sit on a panel as part of the design competition to assist with development of designs and selection of artist(s).

Officers in the Department of the Built Environment have advised that landscaping associated with Crossrail at the southern end of Moorfields has largely been completed, however there are likely to be future changes to the junction of London Wall / Moorgate and possibly to the green space outside the Globe pub. Any decision on location would need to factor in these changes and should be agreed between relevant cross-departmental officers and the applicant. This should not be a reason to decline.

Any agreement made between the City and Keats Foundation should be 'in principle' only without knowing the exact location and whether the proposed statue will be appropriate in the final context.

The applicant must provide an endowment of £10,000 to fund the maintenance of the bust.

Application 6: Culture Mile and Brookfield – Play

This project is primarily an Augmented Reality (AR) one (AR being defined as ‘a technology that superimposes a computer-generated image on a user's view of the real world, thus providing a composite view’). It will exist online, for 2 months from August 2021.

Alongside this digital offer there will be 4 x physical totems placed at four locations, in and around London Wall Place Gardens, that will serve as physical indicators / markers for the online content. These totems will include a QR code that is crucial for the public to find and interact with the online content. The totems are currently being designed by artists associated with Brookfield Properties’ *PLAY* series.

The AR art project led by Guildhall Live Events will encourage the public to explore London Wall Place bringing to life 4 areas of the space with augmented reality overlaid visuals. The visuals are accompanied by short, commissioned pieces of music created by Guildhall School students from the Electronic and Produced Music course.

Commissioning Guildhall School of Music & Drama (GSMD) students under the supervision of Head of Live Events, Dan Shorten, enables Brookfield Properties and Culture Mile to again provide much-needed support to emerging young artists financially and in terms of professional experience. During this process, all of the students involved will be sharpening their fusion and creative skills, obtaining valuable industry experience and will benefit from the mentorship of LSO musicians who will assist in making their artistic visions a reality.

The physical totems are being designed to be free standing. There will be no requirements in place to attach these pieces to the pavement or any of the public realm. They will be self-supporting and weighted to provide further safety and security. Relevant safety assessments will be carried out and shared with appropriate CoL departments.

The proposal will form part of the Culture Mile annual programme of activity and is the second collaboration between Culture Mile, its core partners and Brookfield Properties.

Exact locations are still TBC, with a strong chance that artworks will fall on private land.

Final designs are still TBC and it is requested that the CAI have delegated authority to review these when ready. Mock images of what totems may look like in situ are provided in the visuals below.

London Wall Place About



Tucked away at the southern corner of the Barbican Estate, an original section of Roman Wall cuts through this green oasis, recently reinvigorated and opened-up by the development of London Wall Place and the creation of St Alphage Highwalk.

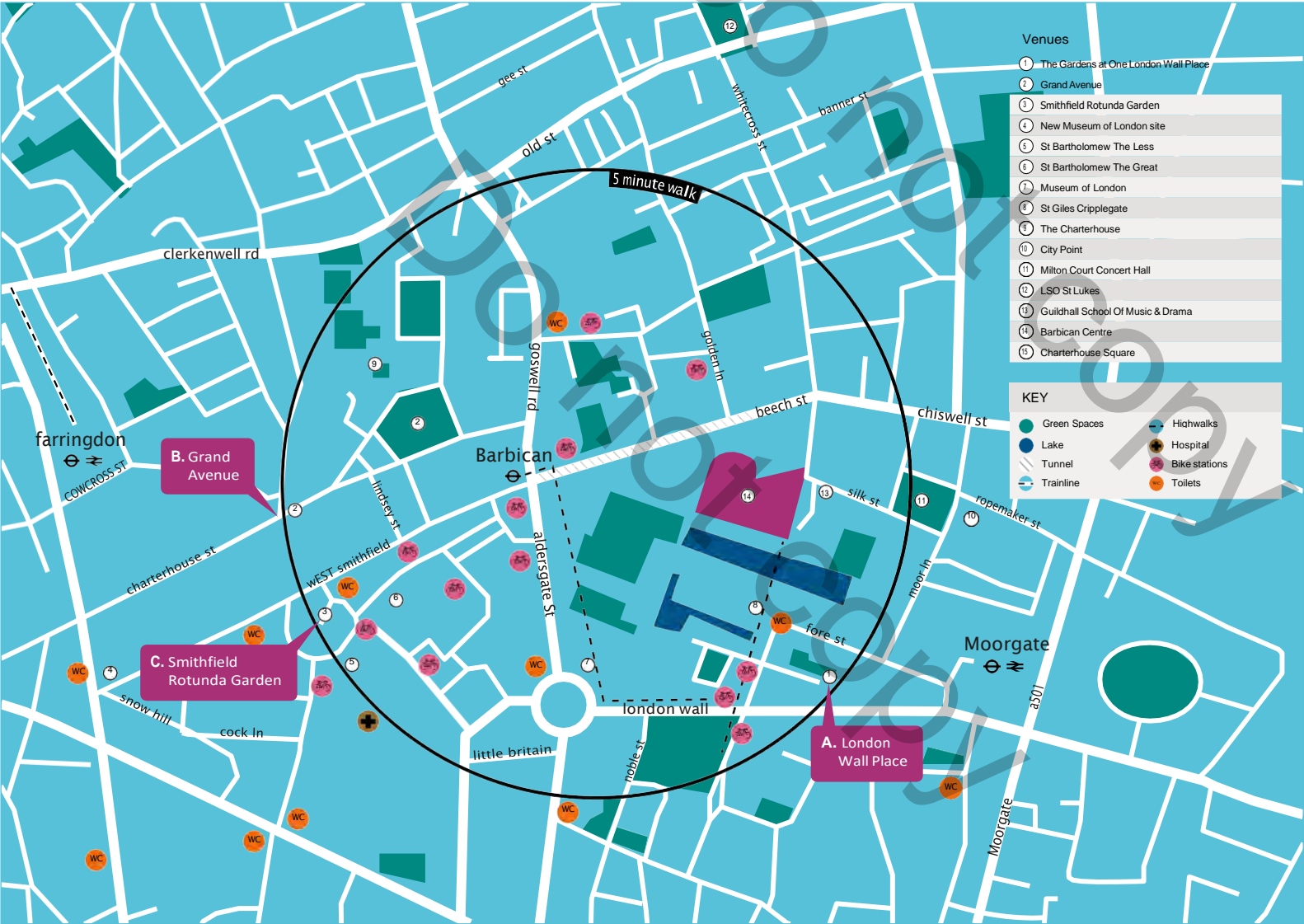
St Alphage Garden dates back to the 19th Century, and was once the site of a church and a priory church directly adjacent to London Wall, both of which were heavily damaged by bombing and fire. The ruins of the central tower and arches were designated as a Grade II listed structure in 1950.

On the other side of the ancient wall sits Salters' Garden, overlooked by Salters' Hall, the home of the Worshipful Company of Salters since the 1700s. This distinctive building dates from 1976, designed by Basil Spence following the destruction of the original hall during the Blitz, and was renovated and extended in 2016 by de Metz Forbes Knight.

Up on the high walk, a small pocket garden provides a great spot for looking down on the greenery and ancient ruins below. Look out for Michael Ayrton's sculpture The Minotaur which surveys Salters' Garden having been moved from its original location in the nearby Postman's Park.



Culture Mile Map

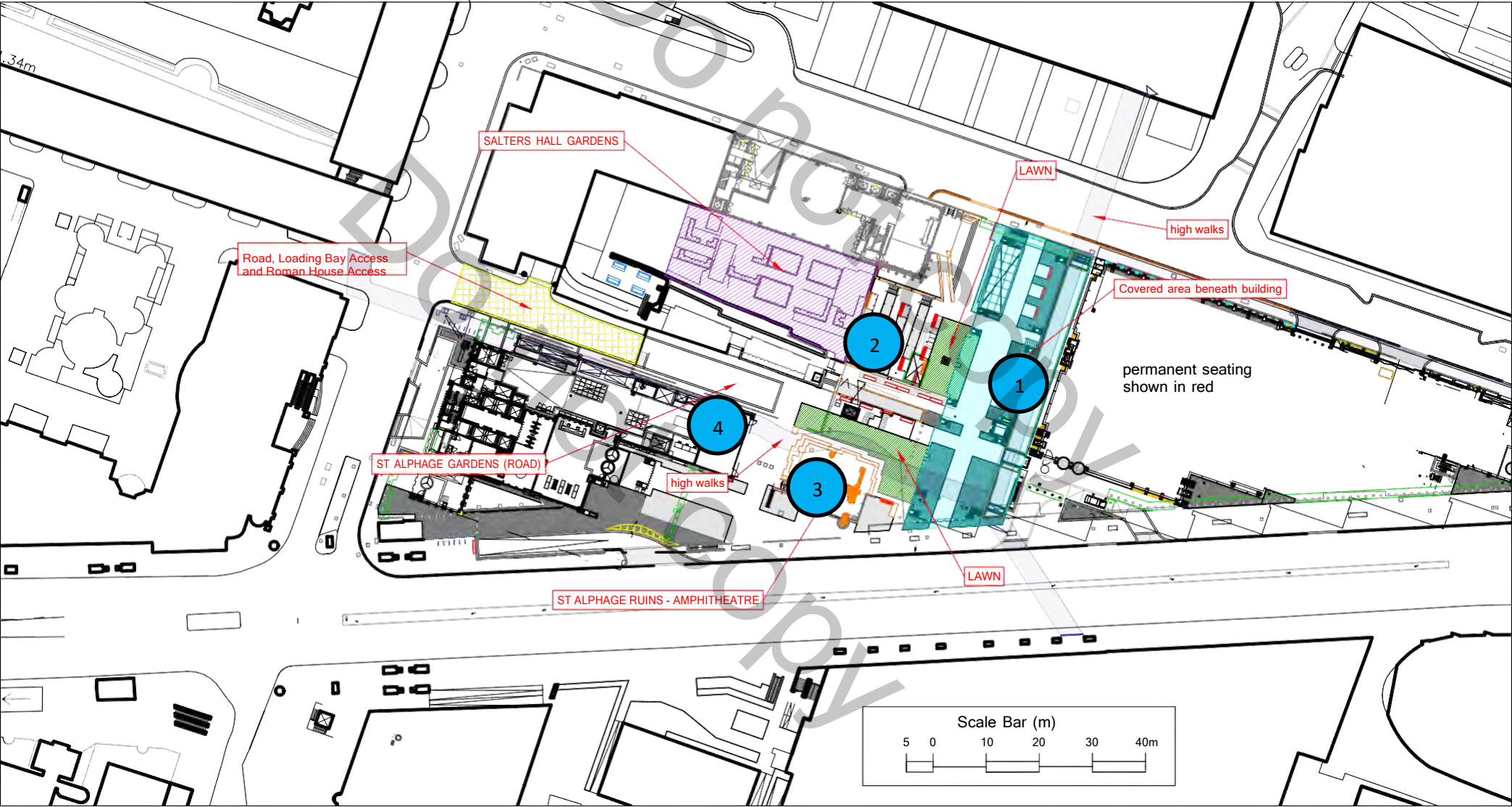


A. London Wall Place

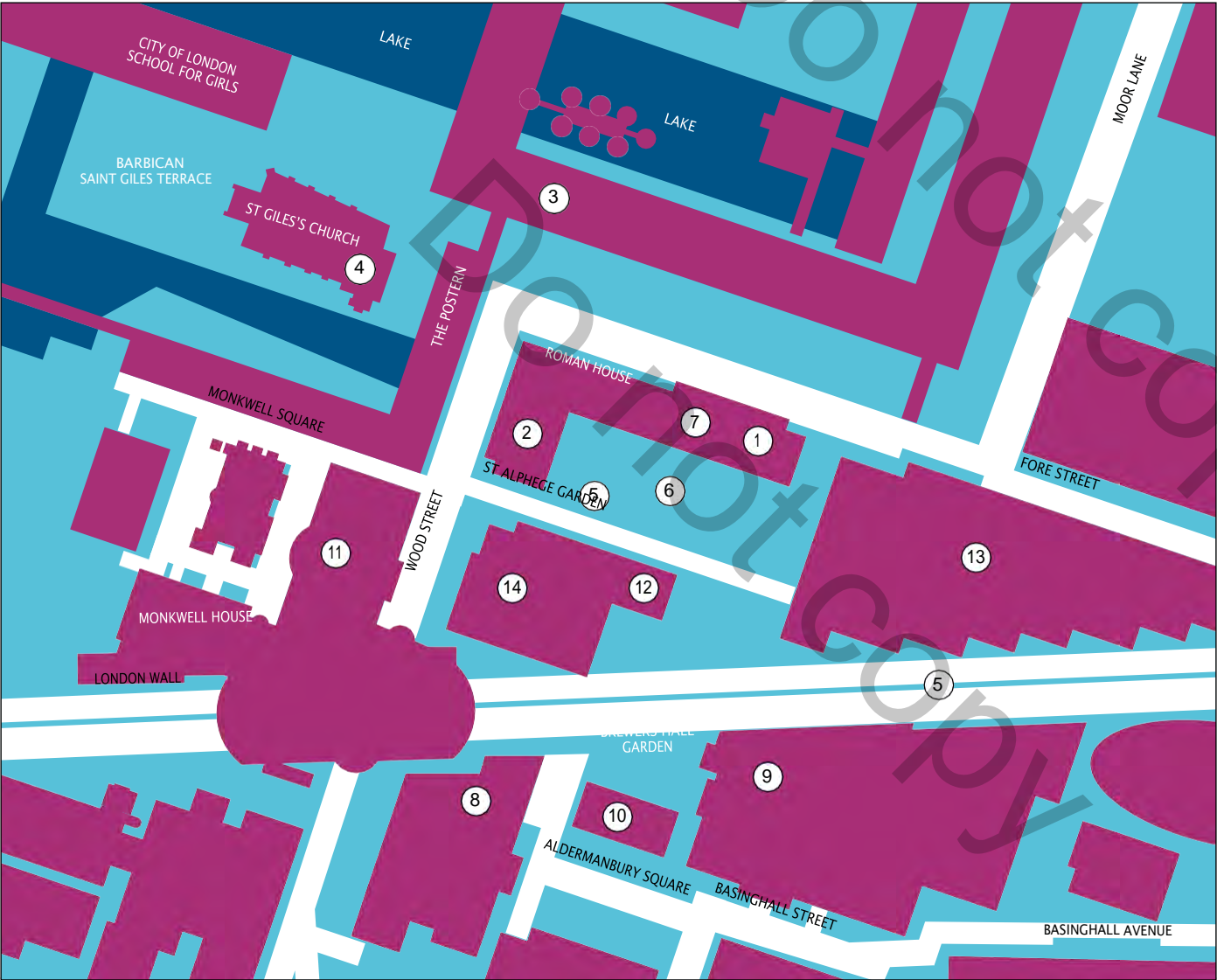
London Wall Place Plans

London Wall Place Technical Plan - (not including Salters Garden)

● Totem Locations



Stakeholder Map



Local Stakeholders surrounding London Wall Place. Please note this is not an exhaustive list of stakeholders as the nature of the event or activity will indicate who in the local area should be consulted prior.

Please note this does not include all residents in the area.

These stakeholders will be contacted in regards to any project happening in the London Wall Place area.

Key

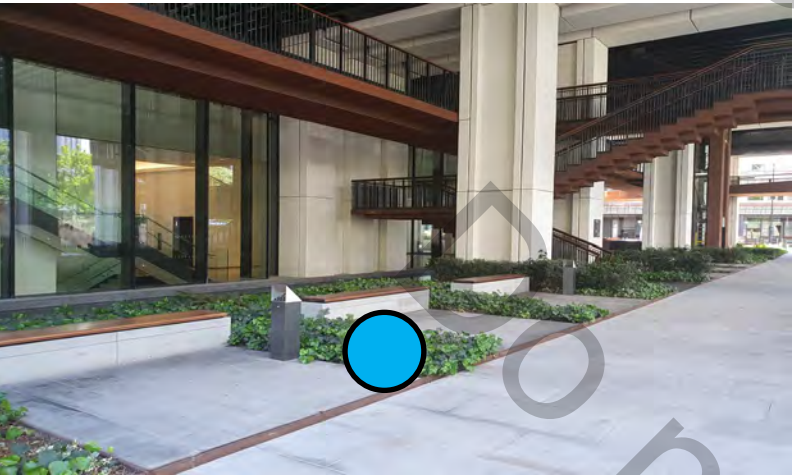
- 1. Salters Hall
- 2. Roman House
- 3. Barbican Residents
- 4. St Giles Church
- 5. CoL Highways
- 6. CoL Heritage
- 7. ABRSM
- 8. Royex House
- 9. City Place House
- 10. Brewers House
- 11. 125 London Wall

Brookfield Managed Properties

- 12. Barbie Green
- 13. 1 London Wall Place
- 14. 2 London Wall Place

Site Photos for Totem Locations
Location 1 – near the water - 1 London Wall Place

1



Option 1



Option 2



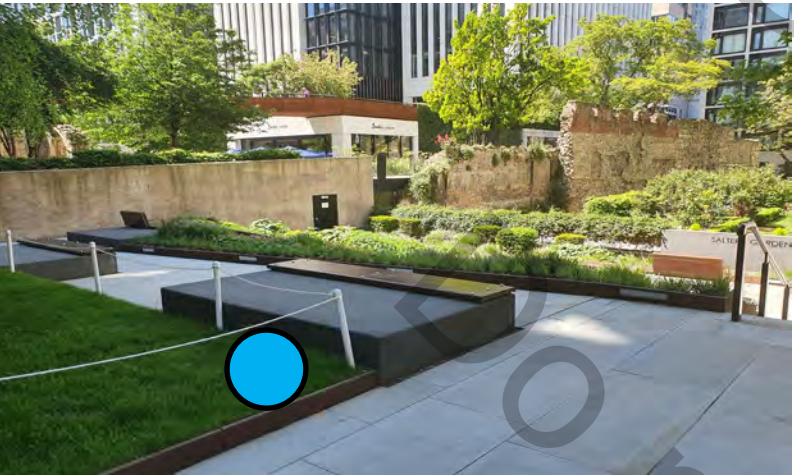
Option 3



Option 4

Site Photos for Totem Locations:
Location 2 – walkway down to Salters Gardens

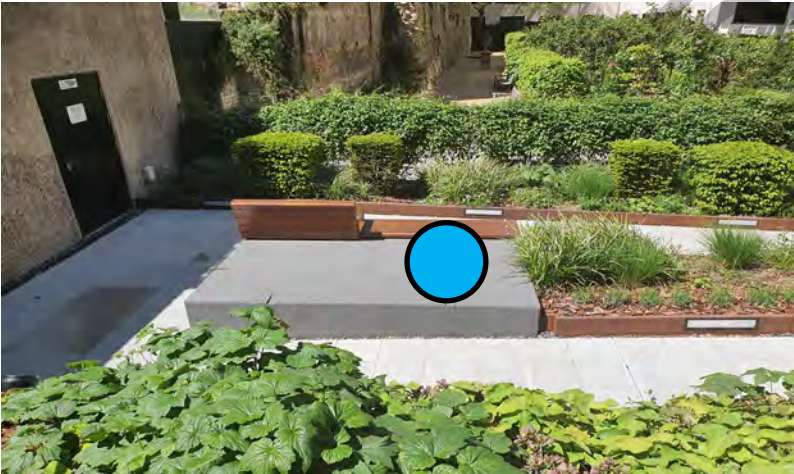
2



Option 3



Option 4



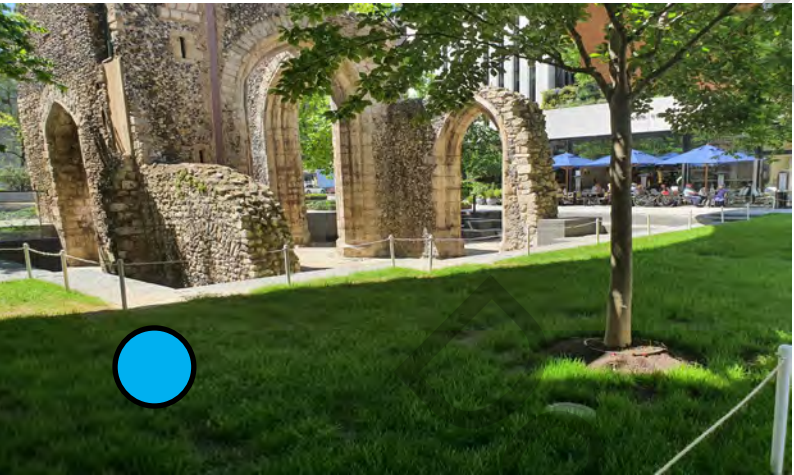
Option 3



Option 4

Site Photos for Totem Locations:
Location 3 – St Alphege Ruins

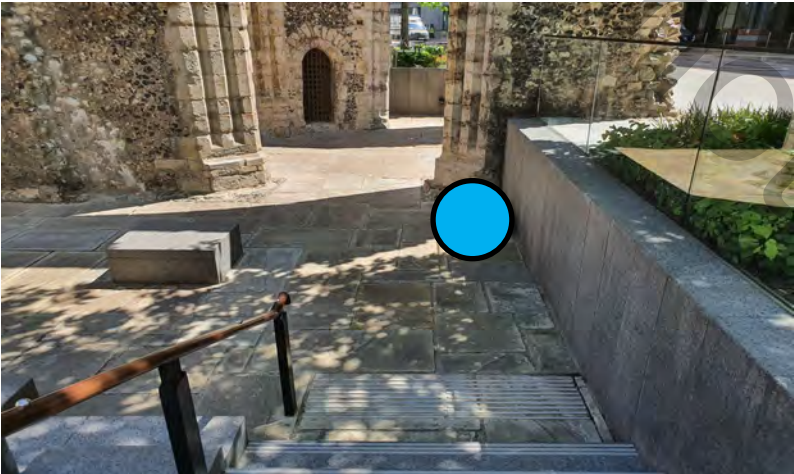
3



Option 5



Option 6



Option 3



Option 4

Site Photos for Totem Locations:
Location 4 – High Walk

4



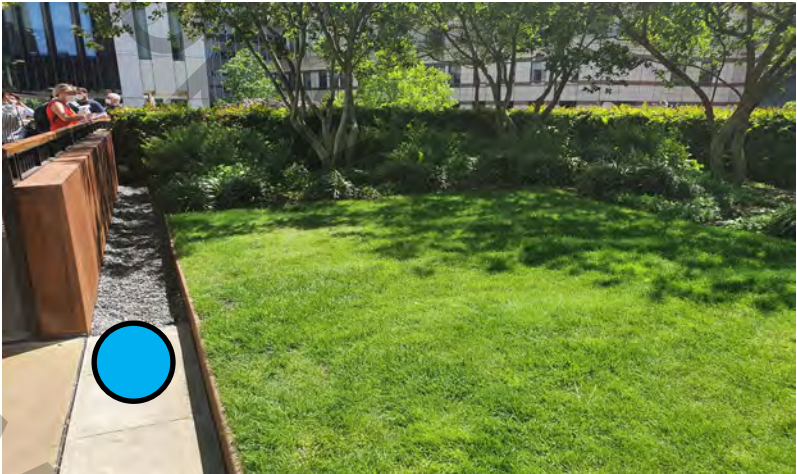
Image 1 – showing which area of the high walk we are referring to



Option 1



Option 2



Option 3



Delivering creative branded environments
through signage, print and digital solutions

Brookfield



Address:
2 London Wall
Barbican
London
EC2Y 5AU

Drg: 78526

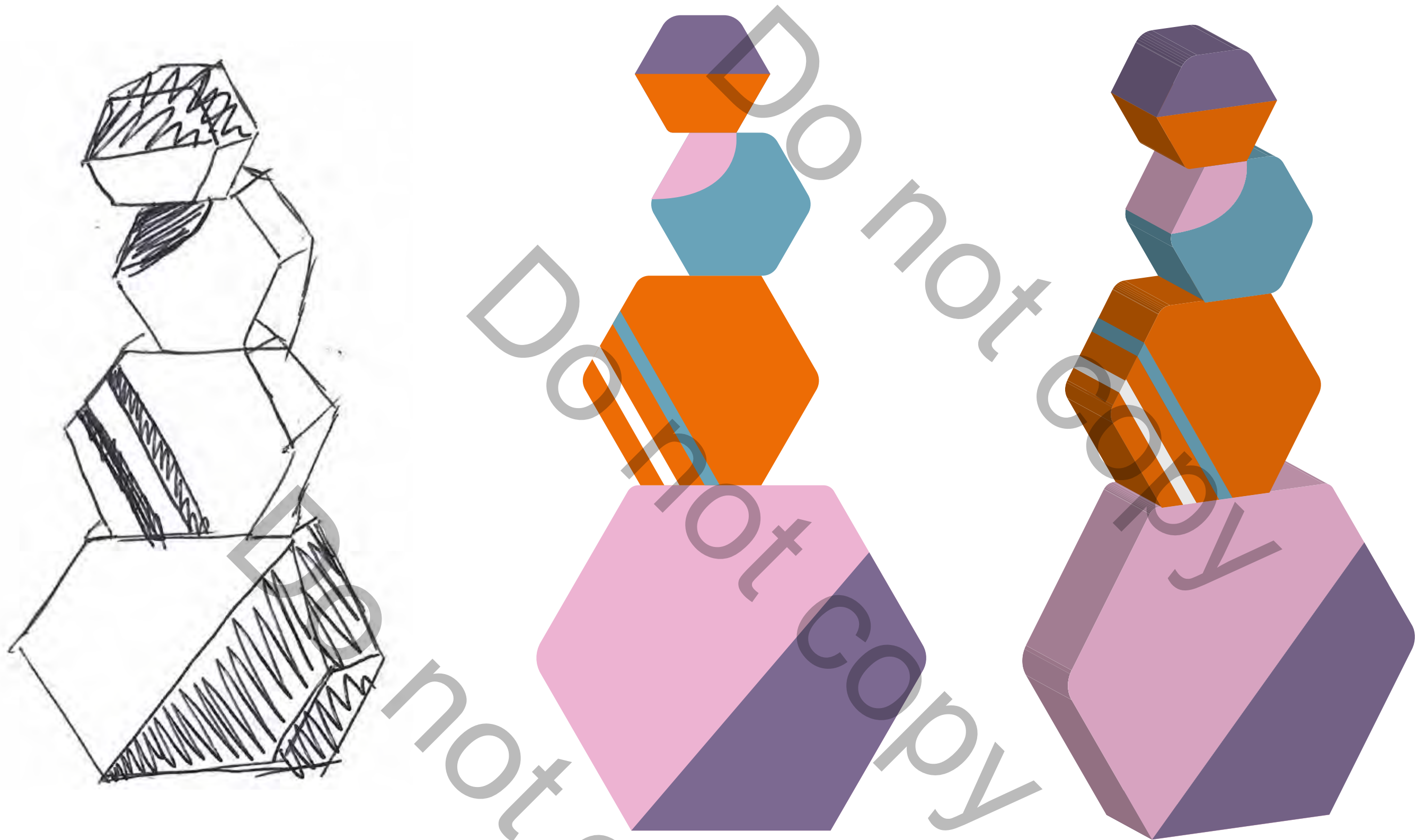
Title: PLAY Totems

Status: FOR REVIEW

Drg by: EU Date: 06/05/2021

Date	Rev	Amendments
06/05/21	A	Initial Proposal





Fabricated aluminium shapes. Totems to be sprayed corporate colours with vinyl graphics. Totems to be approx 2m tall

Final construction method TBC

x4

Brookfield PLAY Signage –

Reference image for Culture Mile x Brookfield PLAY totems/signage including a QR code for easy access to online content.

These signs are approx. 1.2m high and are free standing with a weighted base

*These signs are not the final designs but an example of a similar style sign used on a different project and were provided to the designers as a reference point

