



City Arts Initiative Application Form

APPLICANT DETAILS

Contact Name: Stella Ioannou, Director, Lacuna.	Date: 11 April 2024
Company/ Organisation: Lacuna on behalf of Vanquish Properties	Email: stella@lacuna-projects.com
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	Preferred day time contact: Monday-Friday; 9.00am-5.30pm.

PROPOSAL DETAILS	INFORMATION
Proposal Title	Working title: 'Scar Wall' by Lothar Götz.
Is the proposal being submitted on behalf of others? If so who or what company?	<p>Lacuna - a leading cultural studio are submitting this application on behalf of Vanquish Properties - developers for the new tower at 40 Leadenhall Street.</p> <p>https://lacuna-projects.com/</p> <p>https://40leadenhall.london/</p>
Brief description of the proposal. Please refer to any supporting documentation as needed and ensure a visual representation is included as part of this submission.	<p>Please find attached the artwork 'Scar Wall' by artist Lothar Götz.</p> <p>The working title of the artwork 'Scar Wall' references the condition of the site, which is similar to the Gordale Scar, a limestone ravine in North Yorkshire.</p> <p>Artist Statement:</p> <p>During my first visit to 40 Leadenhall the new development reminded me of great visions. Most obviously the vision of New York of the era of the Rockefeller Centre but as well the visionary architecture of Berlin of the early 20th century, most notably the Grosses Schauspielhaus and the Haus des Rundfunks. The Großes Schauspielhaus (Great Theatre) in Berlin designed by Hans Poelzig for theatre impresario Max Reinhard in 1919, had an interior which was one of the most spectacular examples of expressionist architecture, coloured red, with hanging stalactite-like mouldings. The Haus des Rundfunks ("Broadcasting House"), located in the Westend district of Berlin is the world's oldest self-contained broadcasting centre. Also designed by Poelzig (in 1929) it is a great example in contrast of function-focused modernist architecture.</p> <p>From my first impression the spirit of 40 Leadenhall somehow combined the spirit of these two buildings. Specifically, the mood of the entrance area with its metal panelled and moulded walls embodied for me a very contemporary interpretation of the great expressionist spirit.</p> <p>This is what I wanted to respond to in my design for the 'Scar Wall'.</p> <p>The starting point for the design is the location and dimensions of the wall. Not actually part of the building itself but located on a 'Scar Wall' opposite a narrow alleyway and part of a complex of historical buildings, it becomes part of the building as a key viewpoint.</p> <p>The composition responds to the tall but narrow shape of the wall and will stand in sharp contrast to the muted greyish colours of the row of historical buildings to the right and left of it.</p> <p>Like the vision of the early expressionist movement the shapes and colours for the 'Scar Wall' intend to be surprising and bold, somewhat unexpected and visionary and uplifting. Possibly Almost like a sound of colour coming out of the flute-like wall cover mouldings of the main foyer of 40 Leadenhall and then becoming visible from different floors of the building and the ground floor of the alleyway.</p> <p><i>You begin with a dot, stretch to a line and expand to the plane. Lothar Götz extends this conventional grammar of drawing into the third dimension, claiming the space of architecture as his drawing board. He does so with the precise vocabulary of geometric abstraction, all the while articulating it in his own poetic</i></p>

	<p><i>idiom of colour. Götz's large-scale wall drawings are dialogues with given environments, including foyers, reading rooms, offices or staircases. By spending a lot of time in the given room, the artist reacts to its idiosyncrasies, developing a network of lines between architectural points in space that find their way onto the page: a drawing, a sketch is created. Over time, the lines become a distinct plan, dividing architectural areas into functional, aesthetic or proportional sections.</i></p> <p>Daniel F. Herrmann (Curator of Modern and Contemporary Projects, National Gallery, London)</p>
<p>Brief description of the artistic merits of the proposal. Please refer to any supporting documentation as needed.</p>	<p><i>Lothar Götz is a painter who has both a studio practice as well as long-established site-specific mural practice in paint. In this respect he only works to site and on site as a direct response to the site in question, this includes lines of sight to and from the wall/area to be painted, using colour, line, geometry and the lines, edges, scale and architectural identity of each site. Each work is unique and specific to that site only across many different architectural and historical styles and eras. Lines of sight to each mural, from it and through other buildings and outdoor spaces to each mural and within the vicinity of each mural are an equally important feature of, and concern in the design of each and every work.</i></p> <p>Domo Baal, Domobaal Gallery</p> <p>Please see the presentation attached for further details on specific related projects.</p>
<p>Does the proposal have funding and/or sponsorship? Please give details, including how funding will be sought if not yet in place.</p>	<p>The full proposal is funded by Vanquish Properties. The artwork will be owned and maintained by Vanquish Properties.</p>
<p>When is the proposal for and how long will it be on site?</p>	<p>The artwork is a permanent commission with proposed install in September 2024 following all relevant approvals being granted.</p>
<p>Where is the proposal to be sited and why was this location chosen?</p>	<p>The proposal is part of the 40 Leadenhall art programme. The wall being used is on Furnace House, Fenchurch Buildings (alleyway), a building adjacent to 40 Leadenhall and owned by Vanquish Properties. The site was selected by Vanquish Properties and the curatorial team as an appropriate location for a permanent public art commission.</p> <p>Please find drawings and photos of the site in the presentation attached.</p>
<p>What are the dimensions of the piece, including its weight if applicable? Are there any structural requirements?</p>	<p>Dimensions of artwork: 3.5m (w) x 13.5m (h).</p> <p>Please find drawings in the presentation attached.</p> <p>There are structural considerations which will be resolved in consultation with 40 Leadenhall's architects, MAKE. The considerations include the structural integrity of the building façade which will be resolved with the application of a new render which will also support the painting of the artwork.</p> <p>The project management team for 40 Leadenhall (Avison Young) have consulted with the fire consultants and have confirmed that there are no fire safety requirements for the wall in regard to paint specifications.</p>

<p>Is the proposal part of a series and/or related to something else in the City, or is it a one off?</p>	<p>This is a one-off proposal in the public realm.</p>
<p>What are the maintenance requirements for the proposal and how are these to be funded?</p>	<p>Maintenance is minimal given the nature of the artwork and its location – there will be minimal sun exposure and resulting fading to the artwork. Minor touch ups to maintain the work’s vibrancy every couple of years may be required and will be funded by Vanquish Properties.</p> <p>Due to the height of the artwork, which starts 3.5m above ground level, it will prove significantly difficult for anyone to graffiti.</p> <p>The maintenance for the painted mural is no different to any other painted building surface. A record will be kept of every single colour and actual paint product used, no colours are mixed by the artist, all are used directly from the paint tin.</p>
<p>PROPOSAL DETAILS</p>	<p>INFORMATION</p>
<p>How does the proposal meet the City’s commitments to Sustainability, Accessibility, Equality, Diversity and Inclusion?</p>	<p>SUSTAINABILITY:</p> <p>The Artwork- The artwork is a permanent piece.</p> <p>Materials – The paint the artist intends to use are ‘KEIM SOLDALIT-ARTE and KEIM SOLDALIT-FIXATIV and CAPAROL’. These paints are produced by German based companies, where sustainability permits are considerably stricter than in the UK.</p> <p><i>“ Mineral colours that are ecological and extremely colour stable. For a healthy indoor climate and long-lasting façades”</i></p> <p>Keim.com</p> <p>Further information on the paint and companies’ sustainability can be found here: https://www.keim.com/en-gb/products/exterior-paints/soldalit/ https://www.caparol.de/en/product-range/paints/exterior-paints</p> <p>EQUALITY:</p> <p>The Artist- Lothar was born in Germany and has lived in the UK since he went to the RCA (he graduated in 1998). He is now Associate Professor of Fine Art at Sunderland University.</p> <p>He identifies as a gay man and is happily married to his partner of many years.</p> <p>Below are two examples of Lothar’s artwork commissioned and installed to celebrate the first-year gay marriage was permitted by law.</p>



Happy Together, temporary commission, Festival of Love, South Bank Centre, Festival Hall, Clore Ballroom, 2014, photo credit: Andy Keate



I Have a Dream, acetate on window, temporary commission, Festival of Love, South Bank Centre, Queen Elizabeth Hall 2014, photo credit: Andy Keate

The Team –

The creative team and gallerist of the artist all identify as female.

ACCESS & NEURODIVERSITY:

The team have referred to the Design for the Mind - Neurodiversity and the Built Environment [PAS 6463:2022](#) | 31 Oct 2022 | [BSI Knowledge \(bsigroup.com\)](#) document regarding the strong graphic pattern of Lothar's work.

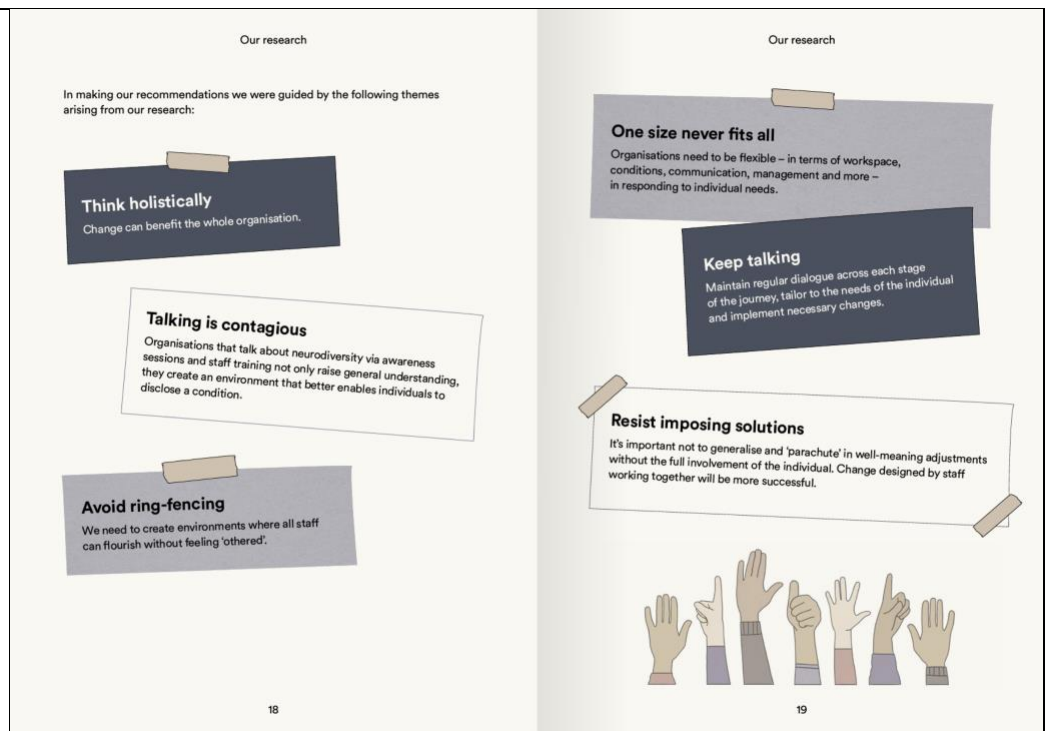


Lothar Götz: Dance Diagonal, 2019. Brewers Towner Commission, Towner Art Gallery, Eastbourne. Photo: EvaEastman, courtesy Towner Art Gallery

In addition, the team have consulted two individuals regarding the artwork and concerns surrounding neurodiversity. Namely, the Director of Towner who commissioned Lothar for the building façade at Towner, Eastbourne, and Lacuna's Arts Producer. Both identify as neurodivergent and do not foresee an issue given previous examples of the artist's work in the public realm.

The artistic team have also consulted Dr Daniel Glaser – a neuroscientist & writer, the founding director of Science Gallery London and Winston Churchill Fellow 2019 (see extract from 'Creative Differences' below). His scientific background involves the use of fMRI (functional magnetic resonance imaging) to examine how experience, prejudice and expectation alter the way we see the world.

<https://danielglaser.org/biog/>



Creative Differences – A Handbook for embracing neurodiversity in the creative industries, Universal Music.

The Site –

The artwork begins 3.5m above ground level, significantly above eye-level, meaning viewers aren't immersed in it and consciously need to look up to view it.

The route to cross from Leadenhall Street to Fenchurch Street has two equal pedestrian routes, meaning should pedestrians not wish to walk past the mural, there is an alternative route.

Whilst the artwork does not use muted colours, the artwork is to be considered as a “distinctive feature or landmark” one which “can help people to orientate themselves correctly” “examples include a memorable wall feature or piece of art”. (pg. 28, Design for the Mind -Neurodiversity and the Built Environment, BSI 2022).

The location where the artwork will be sited is narrow and in effect a dark space. It should be noted that excessive time in dark places, can contribute to feelings of depression or depressive emotions in people with symptoms associated with seasonable affective disorder. The artwork will bring vibrant colour to the space, lifting the viewers spirits and contributing to feelings of wellbeing.

Internally at 40 Leadenhall Street, the artwork will be experienced in parts, not fully, due to the height of the artwork.

Information signage will be provided underneath the artwork. In addition, 40 Leadenhall Street ambassadors will be briefed to provide further information about the artwork.

The Artwork –

“Public art serves many purposes, but none can have more point and dignity than that of investing a public space with a renewed vitality, extending its availability as a place to be, in which a sense of identity and the possibilities of the civil life are enhanced.”

Mel Gooding, writer & critic, London

Commissioning Contemporary Art, Thames & Hudson

Whilst there are reports which detail colour theory, some evidence does suggest that whilst some people who identify as neurodivergent have enhanced sensitivity to colour, as a result may have colour specific preferences. Each preference is individual to the person and no one colour will universally make everyone happy and another colour make everyone aggravated, it is dependent on past experiences. Colour theory considers individual colour rather than how they relate to one another. Lothar's artwork is not one isolated colour, but a marriage of many.

The effects of colour can be subjective based on cultural history and understanding. This can influence the effect that a particular colour has on a particular individual, throwing into question the idea that specific colours have an intrinsic psychological response.

<https://deserthopetreatment.com/addiction-treatment/psychology/color-theory/>

Previous examples of the artist's work have been sited at medical centres. 'What Makes Boys Dance', 2019, permanent commission, Hospital Rooms Commission for the TV Room, Oak Ward, Hellingly Centre, a closed forensic male mental health unit, NHS Foundation Trust Mental Health Hospital and 'Pojagi', June 2007, temporary commission, St Batholomew's Hospital.



What Makes Boys Dance, 2019, permanent commission, Hospital Rooms Commission for the TV Room, Oak Ward, Hellingly Centre, a closed forensic male mental health unit, NHS Foundation Trust Mental Health Hospital. Photo credit: Ian Griffiths



Pojagi, June 2007, temporary commission, St Bartholomew's Hospital. Photo credit: M Franke

The latest monthly Assuring Transformation NHS Digital data shows that in February 2024:

- *In total 2,045 autistic people and people with learning disabilities are in inpatient mental health hospitals in England; 67% of these people are autistic.*
- *There are 210 under 18s in inpatient units that are autistic or have a learning disability. Of these, 93% are autistic.*

What we can determine from these figures is that there is a high proportion of autistic people who are service users in mental health units in the UK.

No issues were encountered by the medical team at either centre.

Does the proposal have any special requirements?	N/A
Please provide any further information that you consider would be useful.	N/A

Please note that all information and images provided on your application (excepting contact details) may be published and accessible from the City Corporation’s website before the application is either approved or rejected.

Recommendations of the City Arts Initiative are submitted to the City Corporation’s Culture, Heritage and Libraries Committee for ratification. As part of our legal obligations as a public body, that report (with imagery) is uploaded to our website at least one week before the committee meeting. The report is discussed in the public session which may or may not be attended by the media.

If your application is approved in principal by the City Arts Initiative and ratified by the Culture Heritage and Libraries Committee it can then be progressed. It is important to note that this approval is not a guarantee that your proposal will go ahead. It will still be subject to agreement of the logistical considerations by the Special Events and Highways team and you will need to apply for other individual permissions as required such as Hoarding Licences, Planning Permission and permissions from building managers/owners depending on the specifications of your application. Officers will be able to advise on next steps, which will vary from application to application.

Please email the completed form to [public art](#) with any supporting documentation.