

**Design Overview  
(Revised March 2023)**

AMENDED 05/04/2023

Public Art Commission  
11 Hanover Street, Pollen Street Entrance

Catherine Bertola  
2023

# Introduction

This proposal has been developed by artist Catherine Bertola in consultation with Vassia Diamanti and Neil Matthews from DLA Architecture Limited, for a public art work integrated into the ground floor façade on Pollen Street, for the 11 Hanover Street redevelopment.

The final artwork will be fabricated from waterjet cut steel, assembled to create a wall mounted art work that will be securely attached to the rendered wall between two doorways.

The proposal takes the name of the street as a starting point, inspired by microscopic images of pollen, which have been used to develop surface design for the entrance. The idea of using pollen also connects to the sustainable aspiration of the building, connecting it to natural world. As well as a important element involved in the production of food, which reflects the contemporary use of the street as a social space and home to a number of high end restaurants.

## Site and context

The site for the work is the ground floor façade of the Pollen Street elevation of the building. The area includes a service escape point and an entrance to a bike store, so any design needs to be able to include this functionality - either incorporating the access doors into the design, or creating a work for the wall area between the two doorways.

The brief for the new artwork was to design a piece that remains in keeping with the building and feels connected to it. The design needs to utilise materials that are sympathetic and work in harmony with the main façade, as well as complement the architectural ethos and approach for the redevelopment, including considerations around sustainability which is a central concern of the project

The historic importance of the area will also be embedded in the design and quality of the final artwork, with research looking at the history of the locale, as well as reflecting the contemporary use of the area as a home to a growing number of restaurants and social spaces.

# Artist background

Catherine Bertola is based in Newcastle upon Tyne, she graduated with BA (Hons) from Newcastle University in 1999, and for the last five years has been back at the institution teaching BA and MA students.

Catherine's work involves creating installations, objects and drawings that respond to particular sites, collections and historic contexts. Underpinning the work is a desire to look beyond the surface of objects and buildings, to uncover forgotten and invisible histories of places and people, as a way of reframing and considering the past. Using materials and imagery that are familiar to the places in which she works

She has worked on a number of commissions and exhibitions with organisations such as Museum of Arts and Design (New York, USA), Kunsthalle zu Kiel (Germany), Whitworth Art Gallery (Manchester), National Museum Wales (Cardiff), V&A (London), Leeds Museums and Galleries, the Government Art Collection and the National Trust. Including public art commissions in central London, working with Make architects on the façade of 7-10 Hanover Square (Completed 2017), and subsequently worked with JRA architects on the refurbishment of 161-167 Oxford Street, designed the entrance gates on Poland Street (Completed 2019).

**Commission: 161-167 Oxford Street, London**



# Influences and inspiration

There were a number of initial starting points for thinking about the possible direction of the artwork, many of which were also identified by the architects and used to inform the aesthetic approach to the exterior and interior of the building.

The two overarching themes were;

- Baroque- the interior of the building has been inspired by the areas historic connection the Baroque period, which is synonymous with ornate grandeur, natural forms and luxury materials.
- Fashion-has been ever present in this area of London, from it origins in the 17th century where residents would display their wealth in clothing made from locally produced Spitalfield Silk, to it's proximity to international publishing houses and flag ship retail stores.

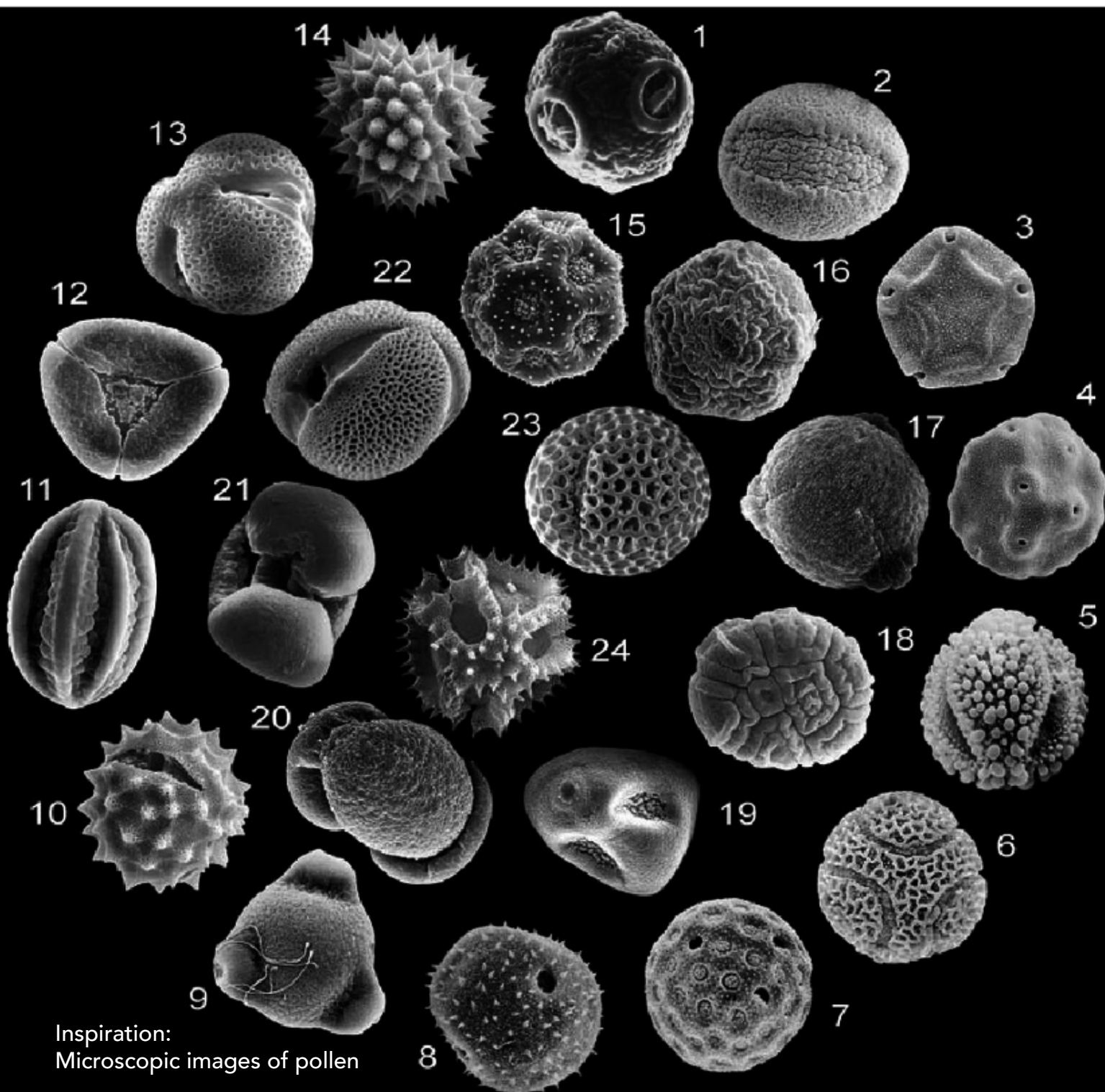
A number of initial ideas were explored following research into pleating and folding fabric that linked to the fashion, which has dominated and shaped the history of the area. It felt important that the artwork connected to the current use of Pollen Street as a social space within the city, so the name of the street also became a starting point for research. Which involved looking at microscopic images of pollen, the various forms and surface textures of the pollen grains. Through a process of translating the images into drawings and exploring compositions the final design emerged.

Not only does the use of pollen directly connect to the street name, its role and importance in food production and biodiversity, reflects the contemporary use of the street and the focus on sustainability that is underpinning the ethos of the re-development.

A number of possible fabrication methods were considered, but waterjet cut stainless steel seemed to offer the best solution for design, and it is a recyclable material. It is also in keeping with other artistic interventions within this area of London, so will not feel out of place with the wider streetscape.

# Final design concepts

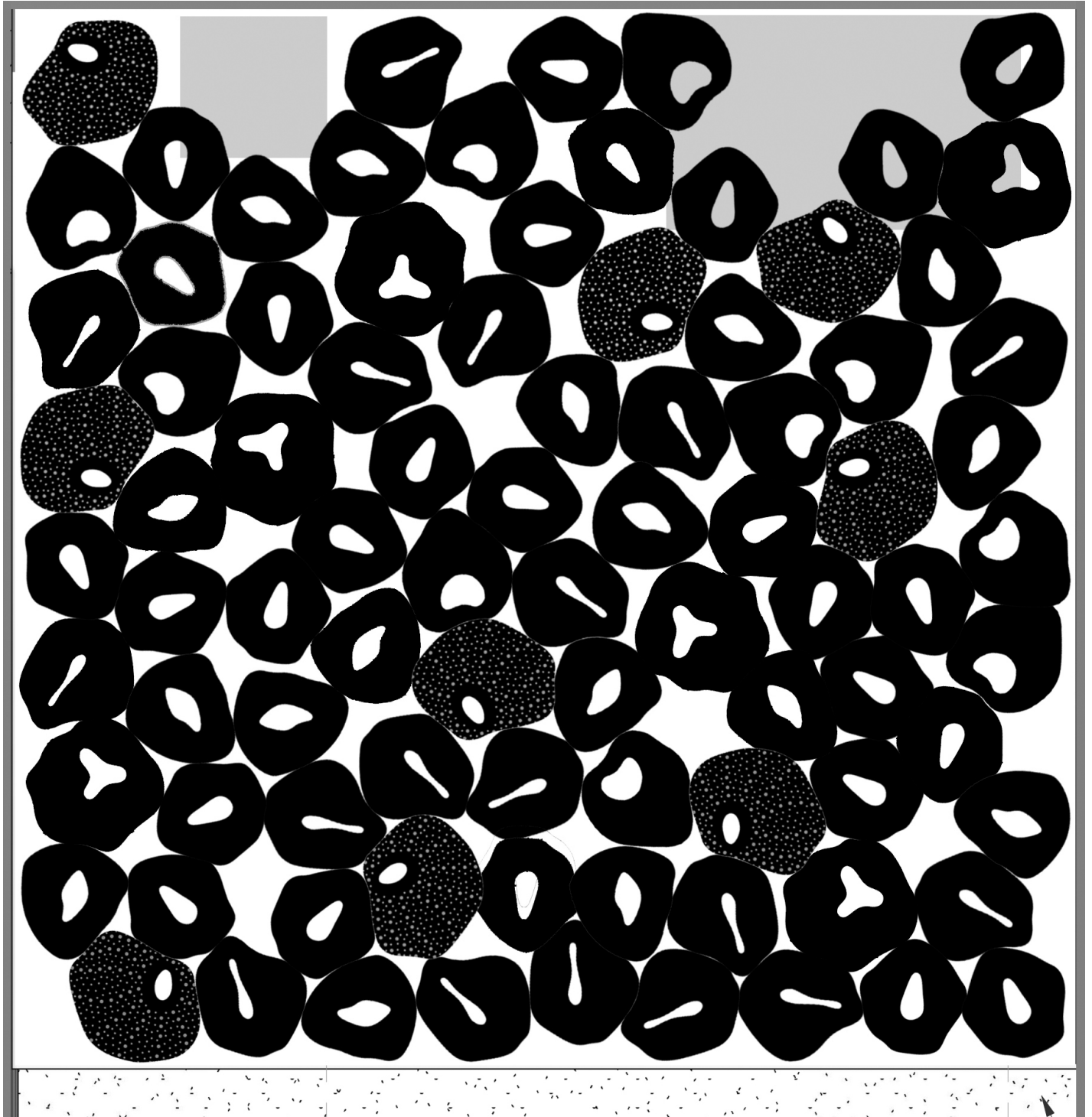
Once the principal concept was established, the design was developed further. The repetition of a number of single motifs across the surface, became important and related back to the microscopic images in which samples of pollen would include several varieties of plants, reflecting the biodiversity of that area. Therefore the artwork will appear to be constructed of individual elements cut from steel and then attached together to form the complete design. Points of difference across the surface of the artwork will be introduced through different finishes; polished, etched etc, and using various thicknesses of metal.

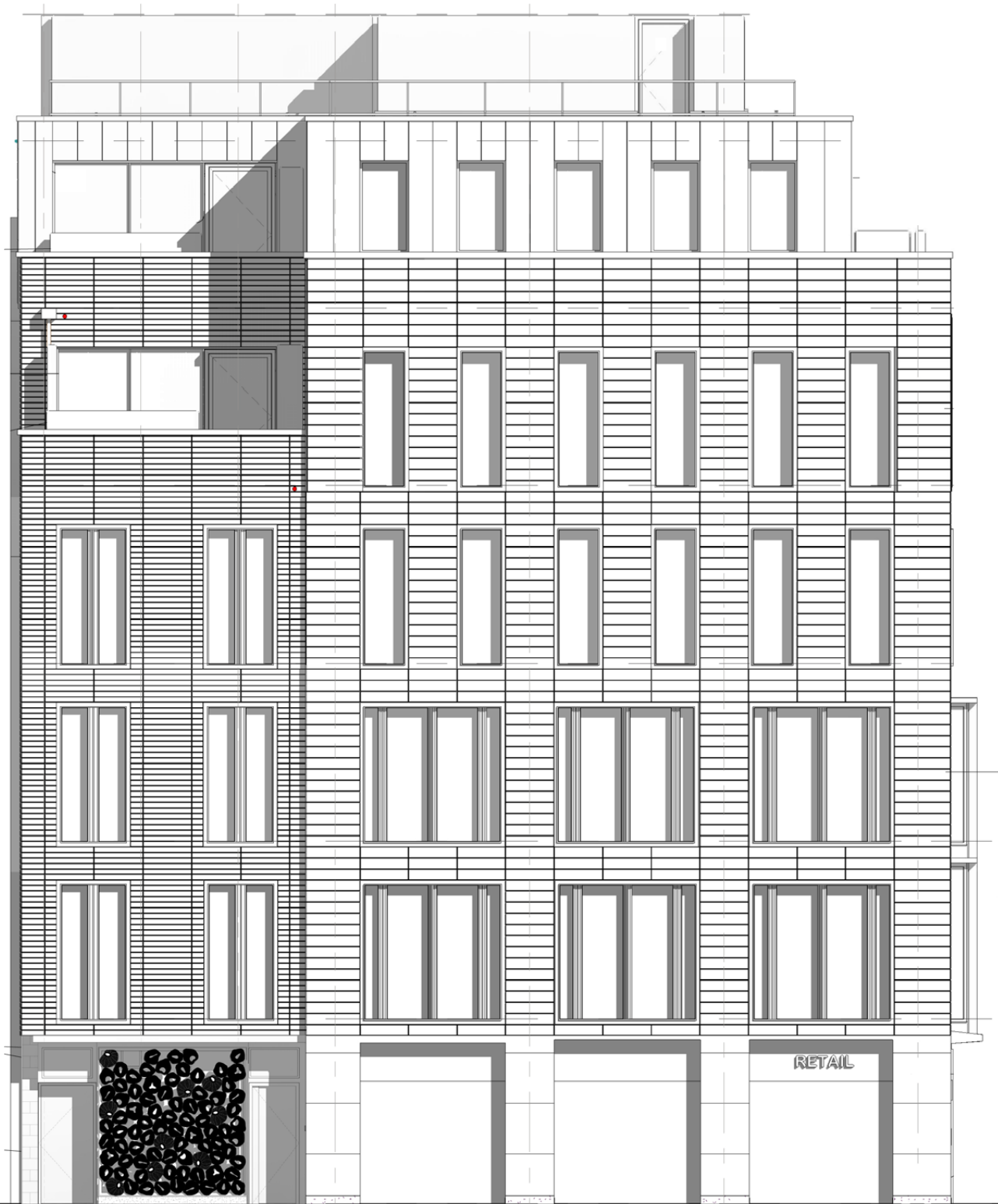




Initial design drawings and visualisations

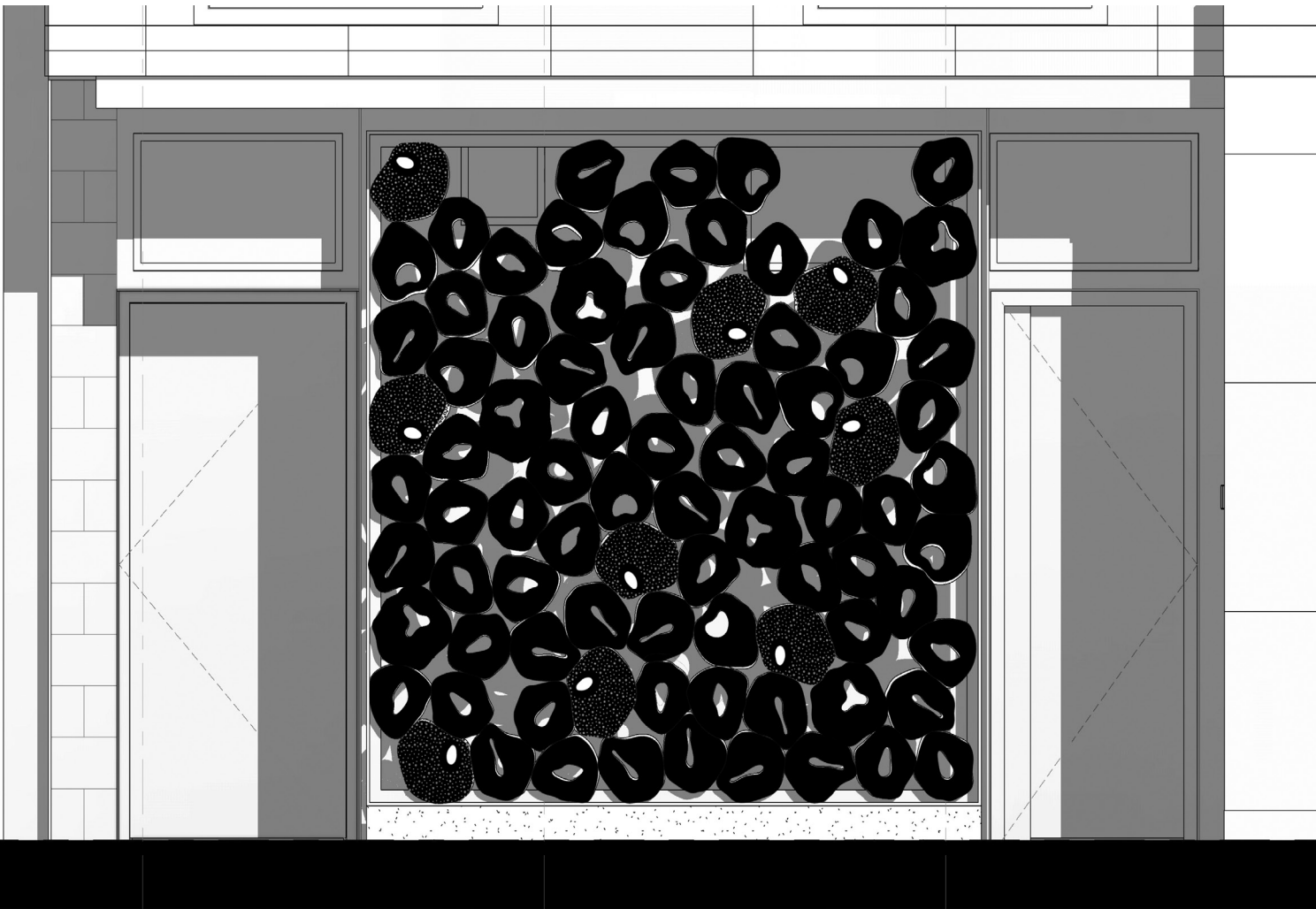
# Final layout and visualisations





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## Summary

The area for the artwork measures 2950x2950mm, the design will be fabricated out of water-jet cut stainless steel and will sit within a brass frame, with a gap between the wall and the back of the design.

There are a total number of 88 individual elements that make up the design, that incorporate 7 different shapes each with a different finish. The piece will be formed from a 10mm stainless steel water-jet cut back plate, onto which additional individual elements will be water-jet cut from 5mm stainless steel, elevated to different heights using spacers.

The work will be bolted to the surrounding frame work by fixing points located on the back of the elements along the edges of the design.

## Individual elements



**Shape 1:** Features 27 times. **Satin finish,** approx 30cm at longest length



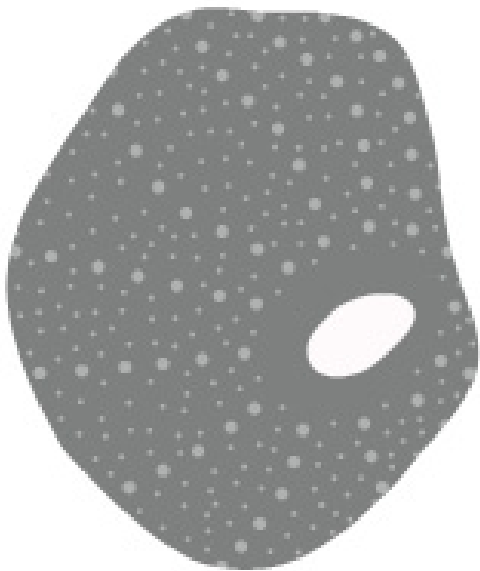
**Shape 2:** Features 6 times. **Mirror glossy finish,** approx 40cm at longest length



**Shape 3:** Features 14 times. **Sandblasted finish with ferrous liquid applied,** approx 35cm at longest length



**Shape 3 Flipped:** Features 4 times. **Sand-blasted finish with ferrous liquid applied**, approx 35cm at longest length



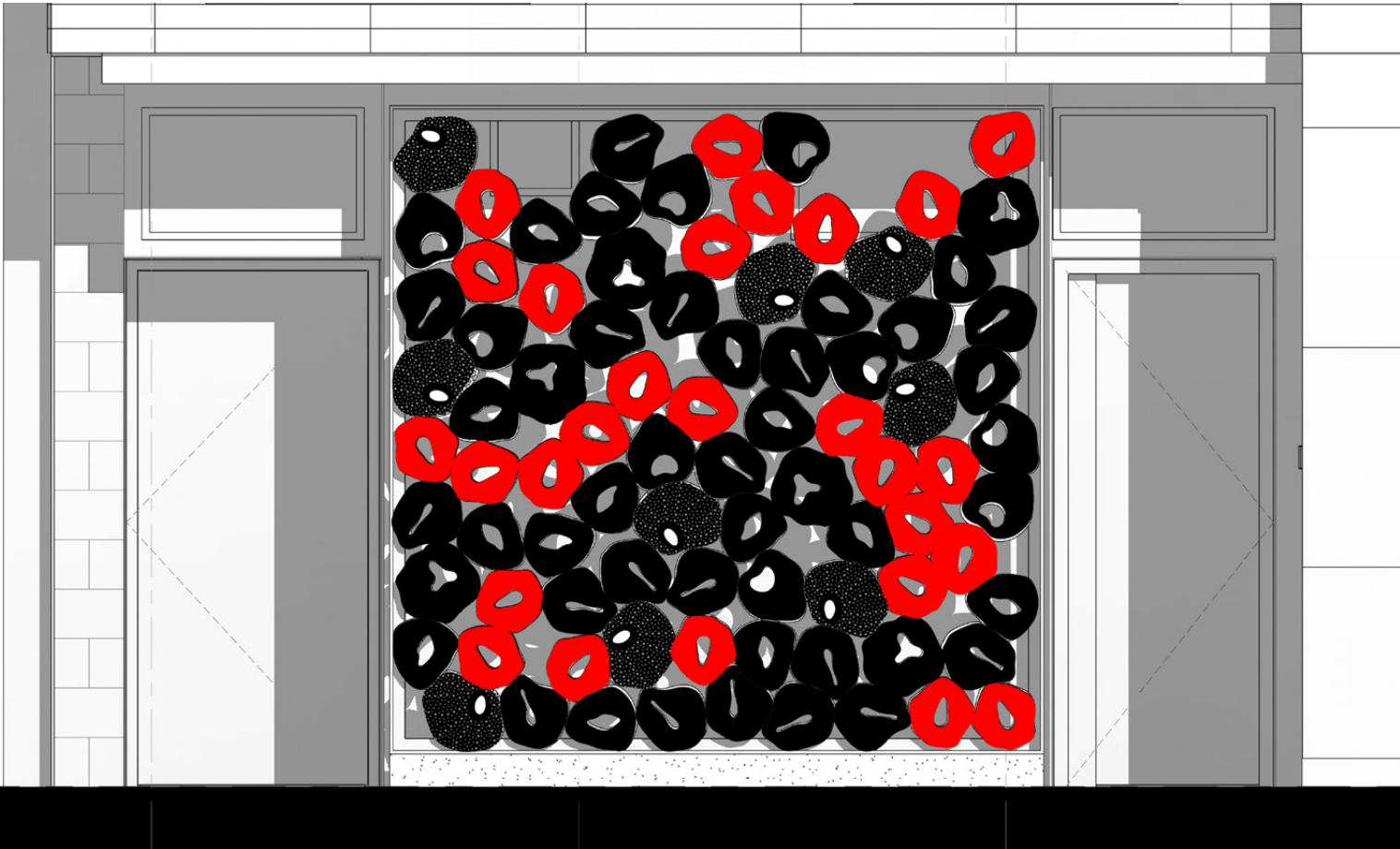
**Shape 6:** Features 9 times. **Heat treated finish with etched pattern** -the darker area denotes the surface, approx 30cm at longest length



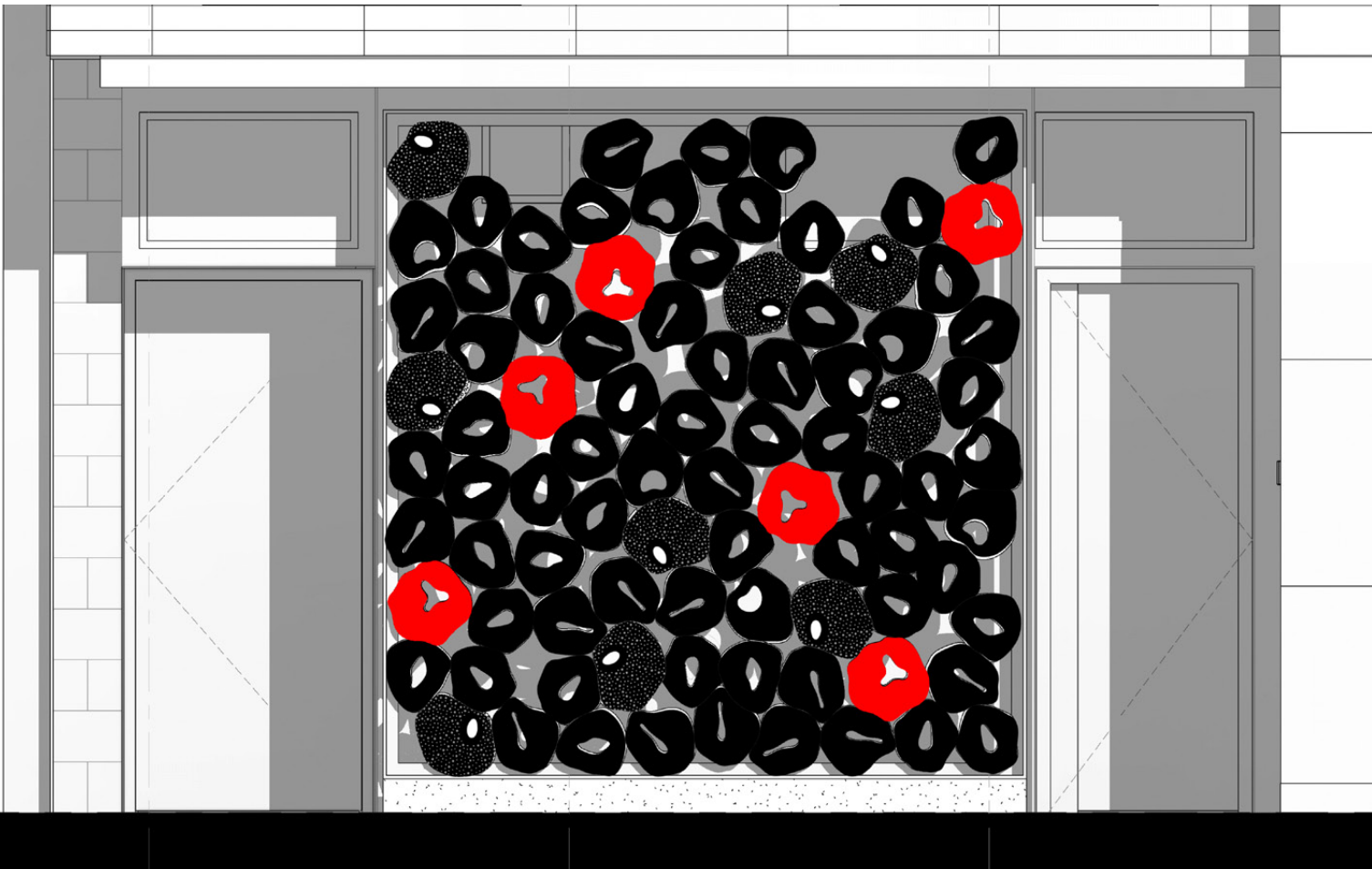
**Shape 7:** Features 10 times. **Rough angle grinded finish**, approx 30cm at longest length



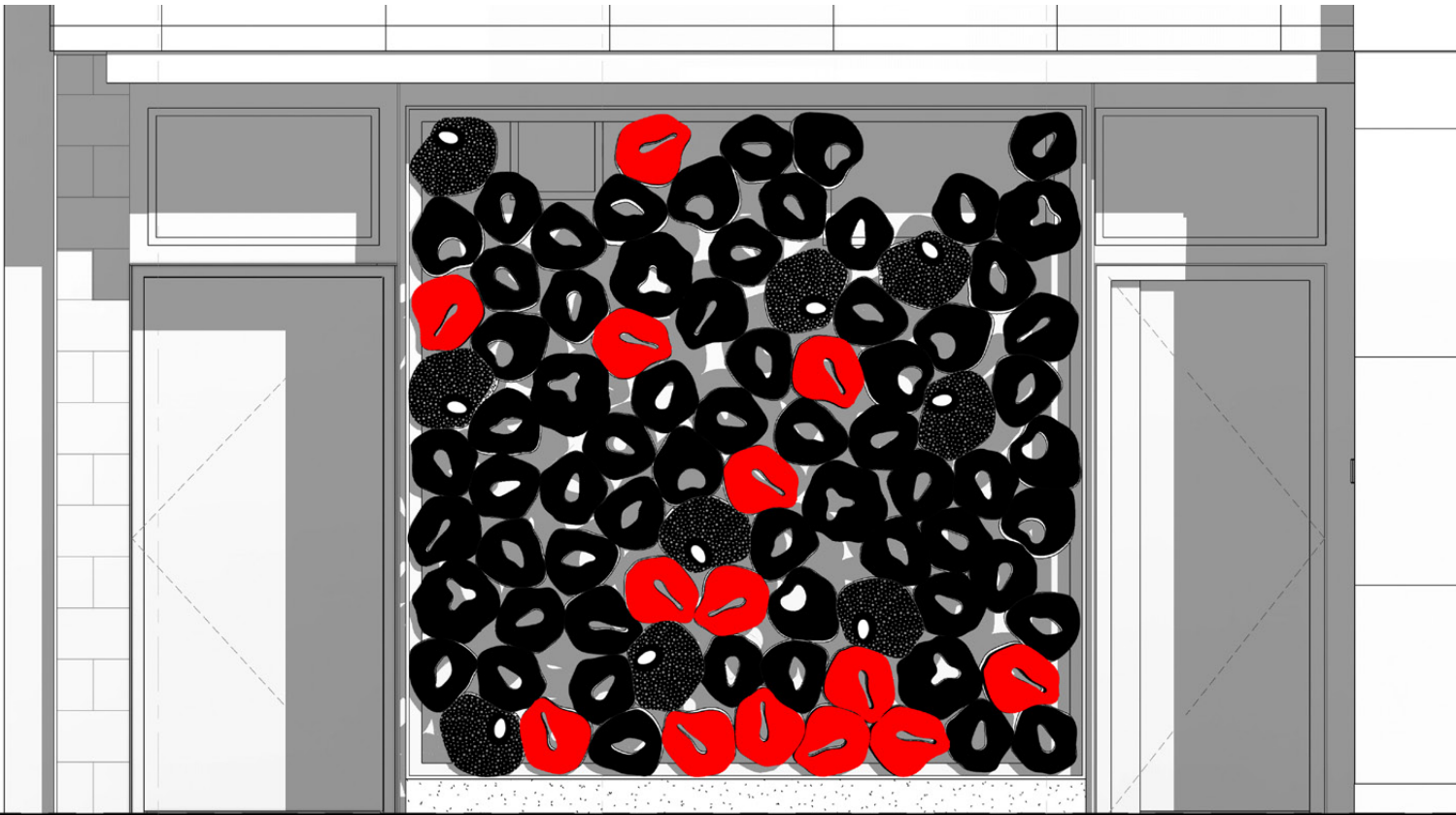
**Shape 9:** Features 18 times. **Satin finish,**  
approx 30cm at longest length



Positioning of Shape 1



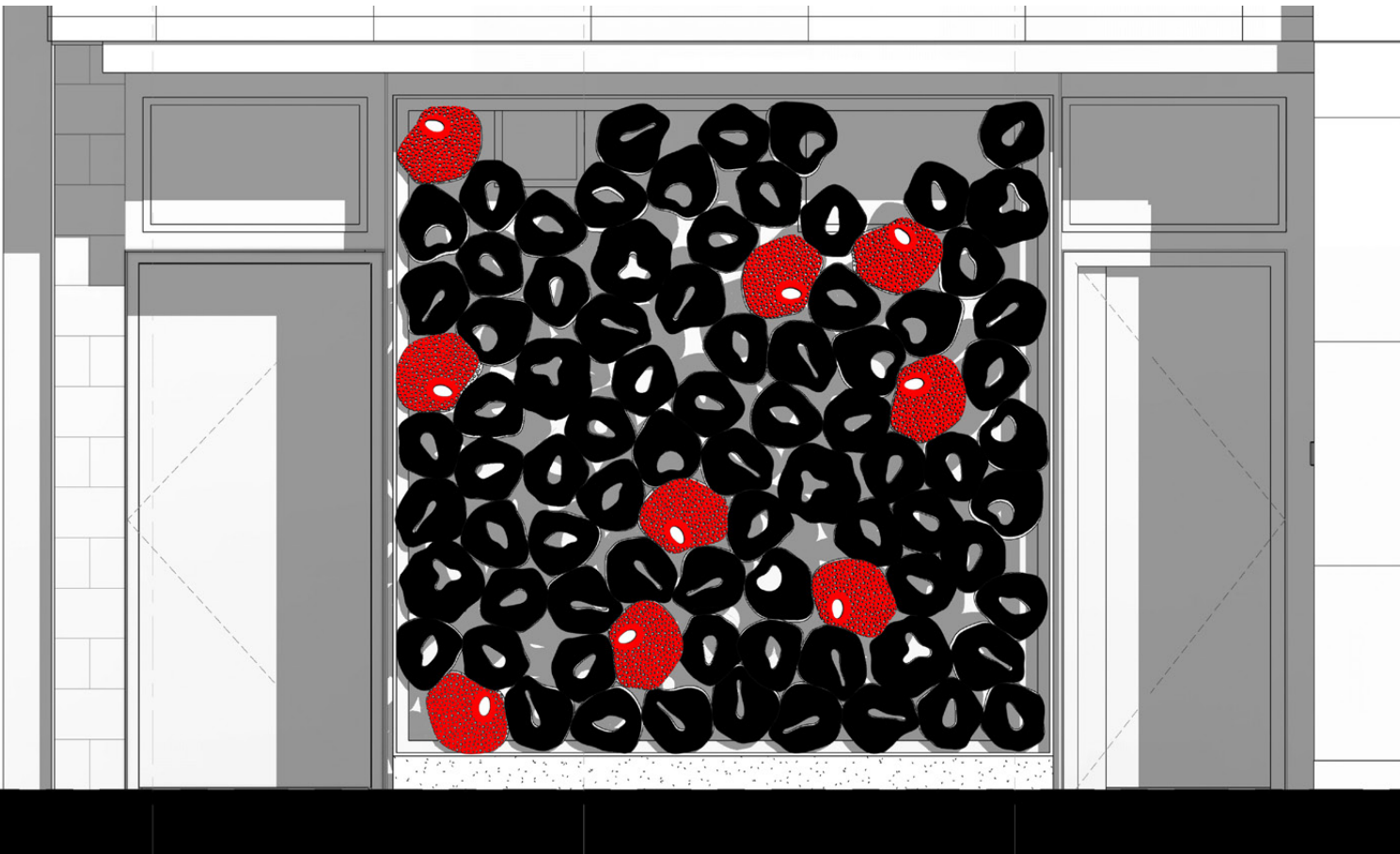
Positioning of Shape 2



Positioning of Shape 3



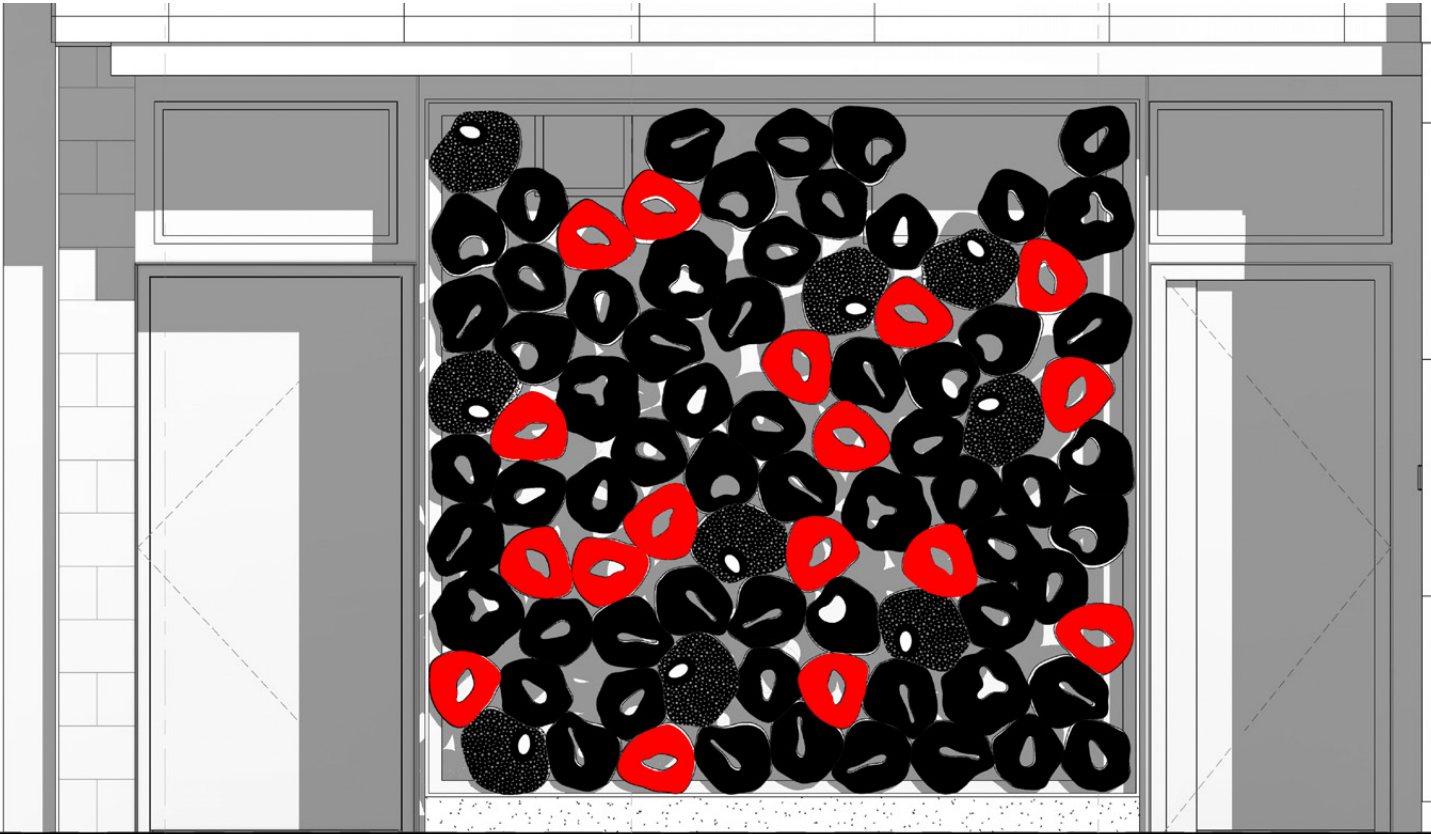
Positioning of Shape 3 Flipped



Positioning of Shape 6



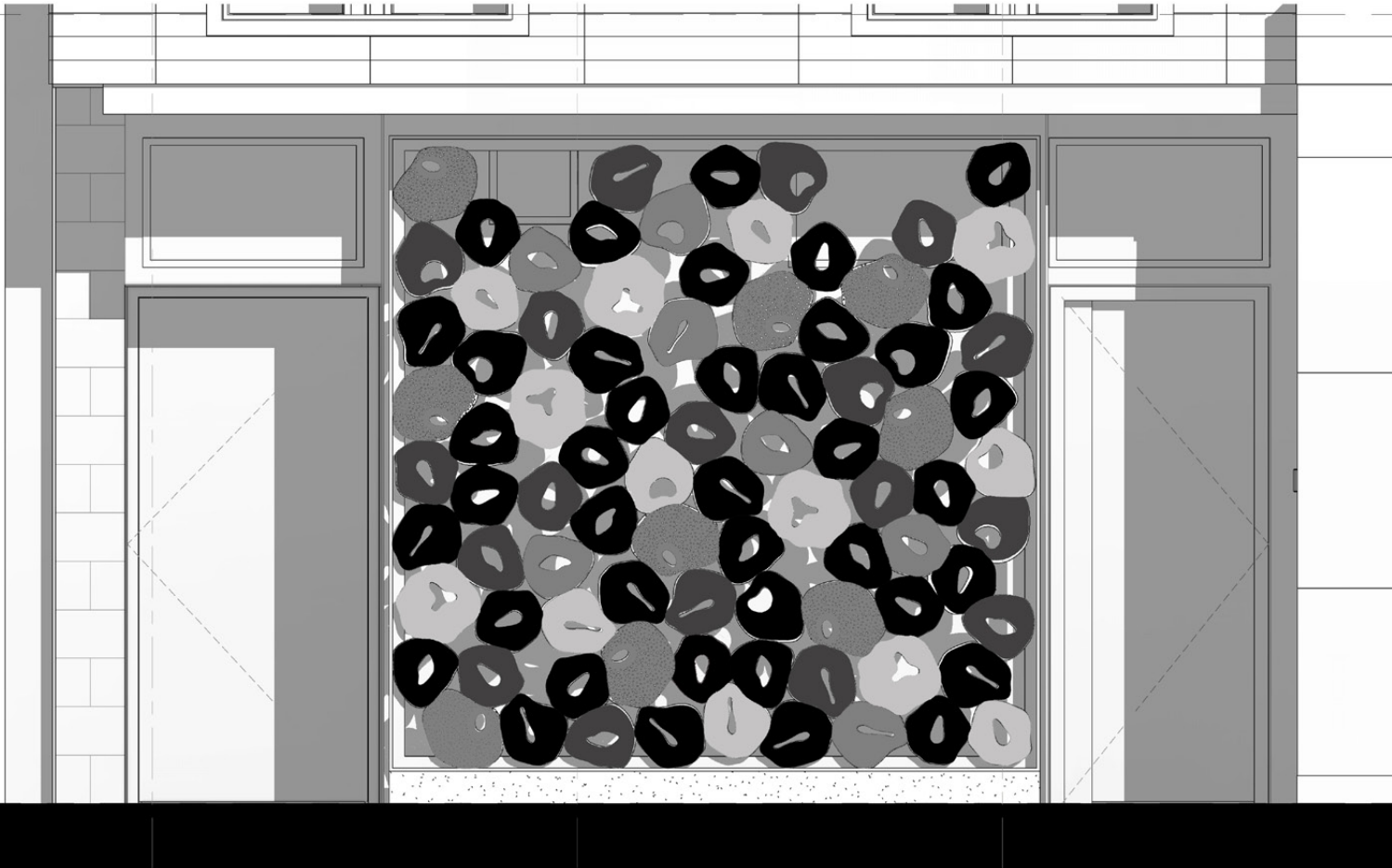
Positioning of Shape 7



Positioning of Shape 9



# Impression of different depths across surface



## Colour code

**Black:** 10mm back panel

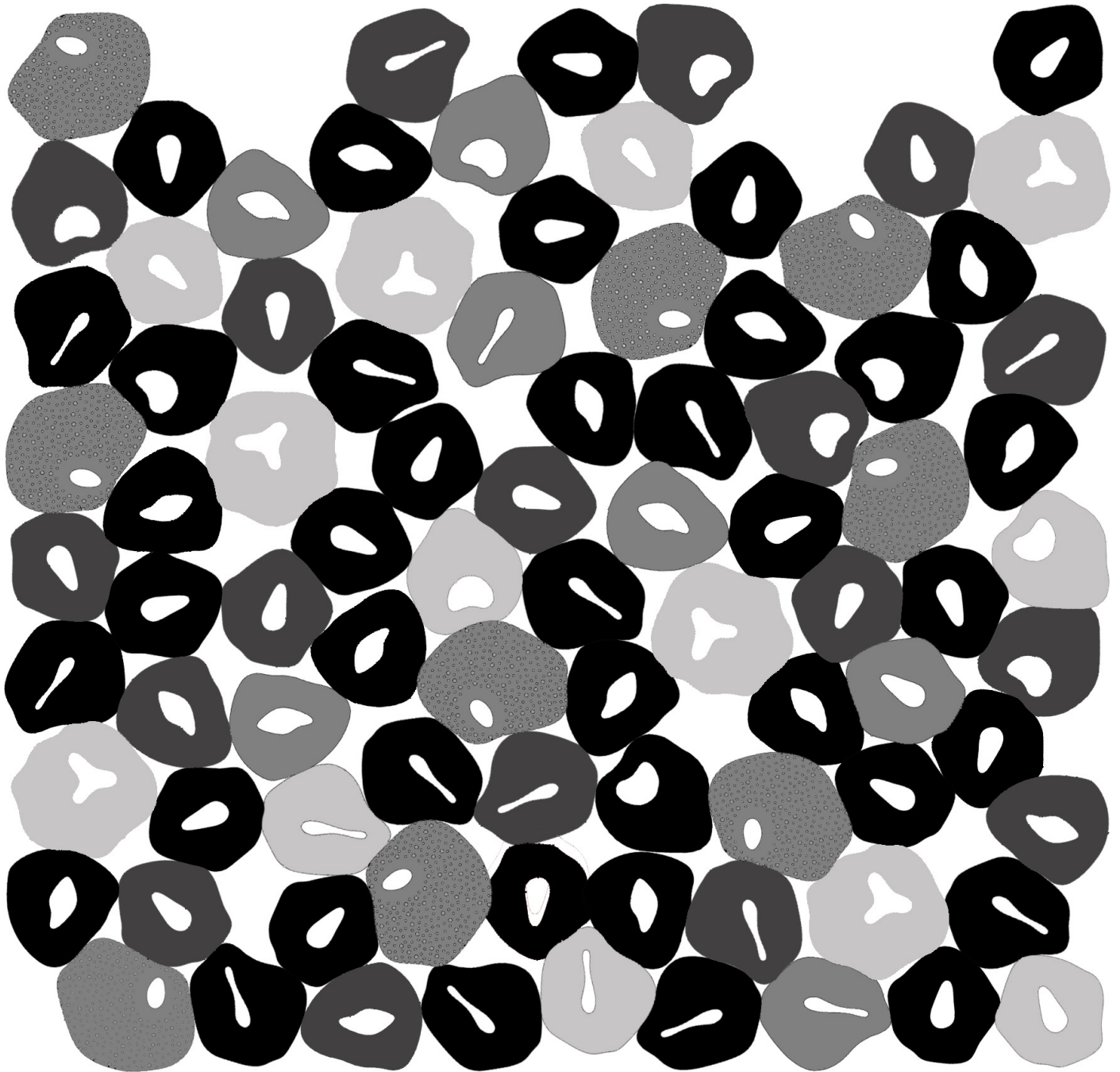
**Dark grey:** + 5mm steel element ( x 18 pieces)

**Mid grey:** + 5mm steel element with 6mm spacer ( x 16 pieces)

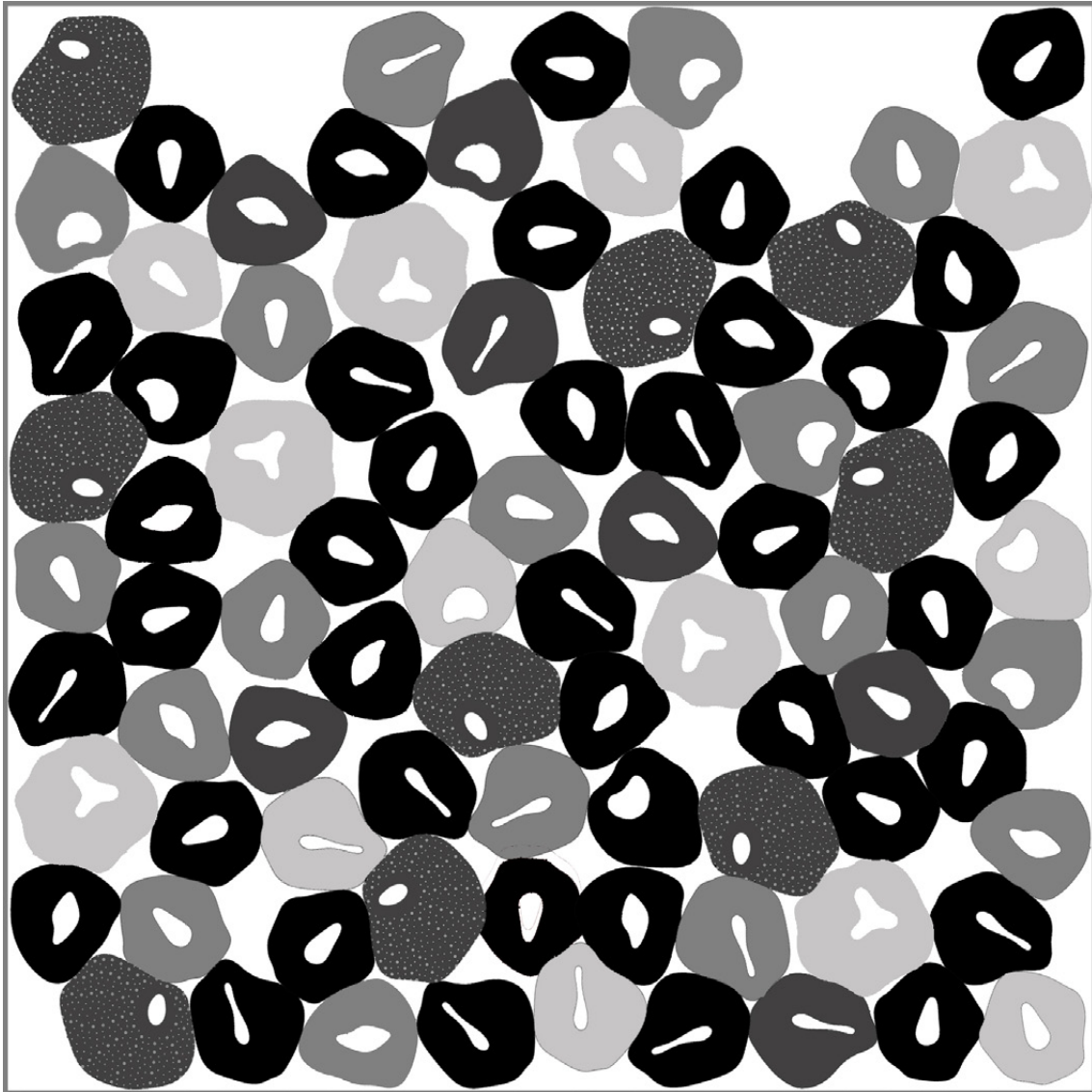
**Light grey:** +5mm steel element with 10mm spacer ( x 13 pieces)

## New layers

Note: The Dark Grey and Mid Grey layers have been flipped, this is due to a technical issue with how Shape 6 needs to be attached.



## Previous layers of depths



# Finishes

Different finishes will be used to create variance across the surface:

**A: Satin finish-Shape 1 and 9 (RED)**

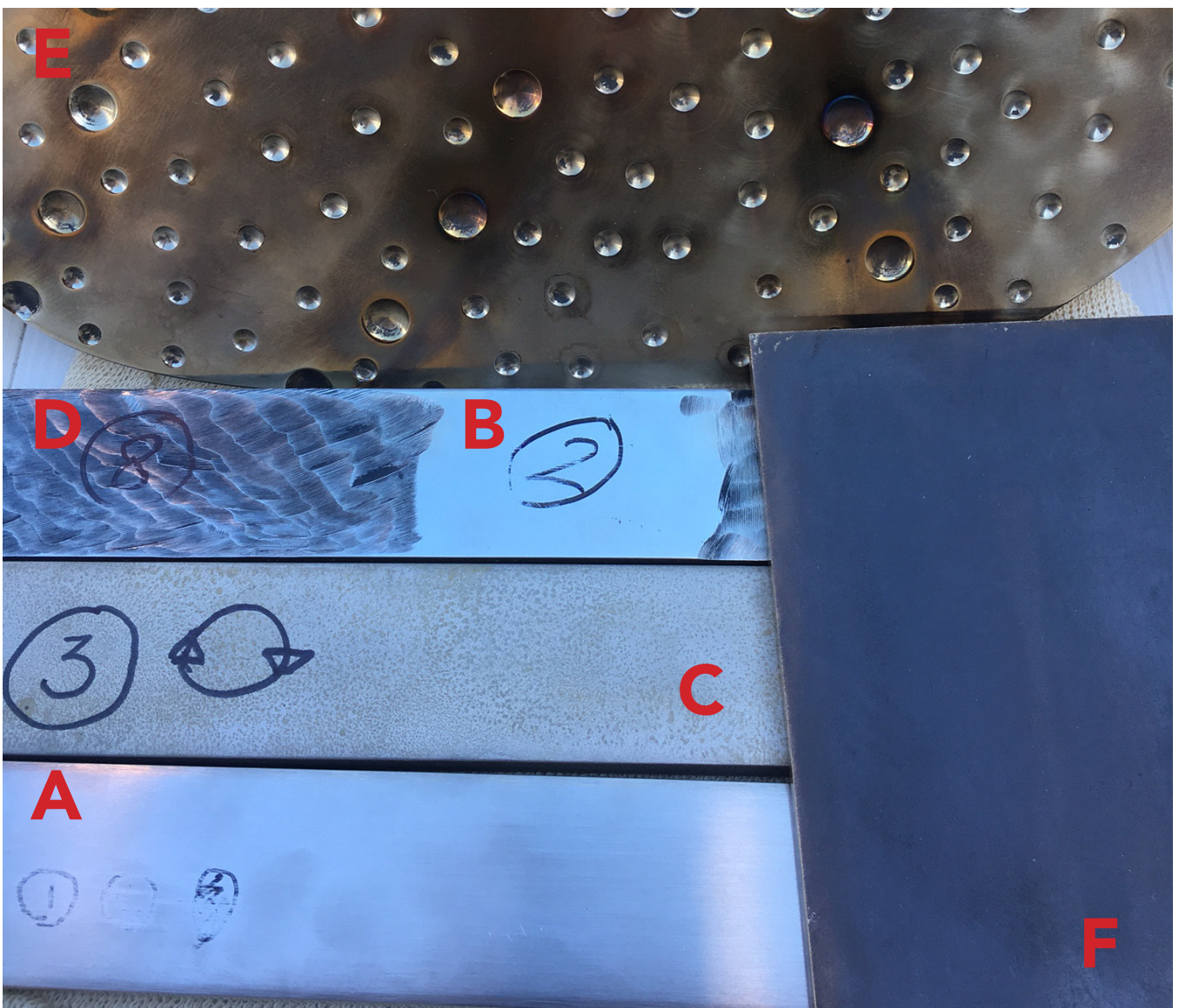
**B: Mirror glossy finish-Shape 2 (BLUE)**

**C: Sandblasted finish with ferrous liquid applied-Shape 3 and 3 Flipped (GREEN)**

**D: Rough angle grinded finish-Shape 8 (ORANGE)**

**E: Heat treated a finish with etched patterned-Shape 6 (GREY)**

F: Frame Material



# Finishes-spread across surface

