



# DELLIGENT

---

Celebrating ten years of  
public art on Regent Street

---



---

Regent Street is one of the world's most prestigious shopping and lifestyle destinations. Located at the heart of London's West End near the many galleries of Mayfair and St James's, and with the Royal Academy, Christie's and Sotheby's on its doorstep, it has developed a longstanding reputation as the mile of **style**. With over 7.5 million visitors a year it has become one of the most popular tourist destinations in the capital.

Those of us that live, work and play here are fortunate to do so in an area with such a rich **heritage**. Regent Street has an historic street frontage of over 2km, making it a one stop shopping, lifestyle and cultural destination. As the world's first purpose built shopping street, it rivals the Champs Élysées in Paris and Fifth Avenue in New York. As a business address, it provides high quality office and retail space coupled with a prestigious postcode, unrivalled transport links, fantastic amenities and nearby green space. As a place to live, it is simply world class.

We know that visitors to a world class destination deserve a world class environment. And that's why we are clear that the 'bits between the buildings' are as important as the buildings themselves. So we have invested over £25 million in public realm

improvements over the past decade, creating spaces that are of the very highest **quality**, designed to help enrich the lives of everyone who visits. We have created two pedestrianised food quarters to eat, drink and relax in. In addition, in partnership with Westminster City Council and Transport for London, we have transformed Oxford Circus and Piccadilly Circus – the gateways to Regent Street.

Our commitment to improving the spaces which surround us goes beyond the necessities of infrastructure and functional spaces. Our investment in public art and the commissioning of new works of art are things we see as critical to making the street a rich and vibrant location. By enhancing public spaces and providing beautiful and interesting artworks for the enjoyment of all, we're ensuring the area continues to thrive for generations to come.

2014 marks an important year in the ongoing £1bn investment vision for Regent Street, with the forthcoming completion of Ten New Burlington Street. At this point, it is important that we pause for a moment to reflect on all that has been achieved, and to celebrate the people that helped us to achieve such **success**.

The artworks in this catalogue mark ten years of commissions, and we have been fortunate to work with a talented and diverse group of artists as you will see from the artworks represented here.

But this is only the beginning. We are already working on new commissions which will continue to add to the vibrancy of Regent Street and its surroundings. Artworks like these provide a real opportunity to engage and connect, providing an inclusive and participatory arts experience for the community that forms the very backbone of everything we do.

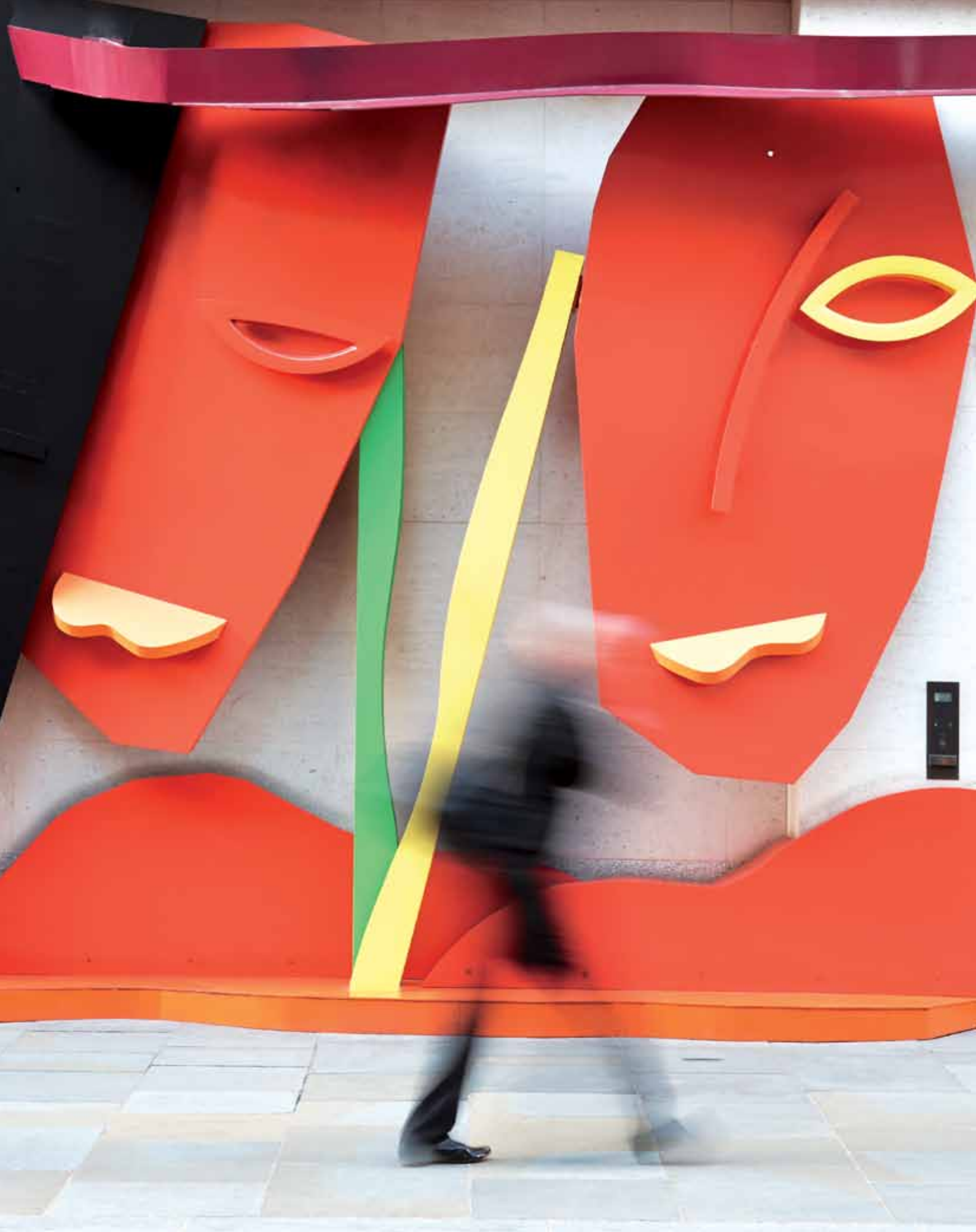
---

*David Shaw OBE*  
Head of the Regent Street Portfolio,  
The Crown Estate

---







*Title*  
*Handbag Heads*

*Artist*  
Bruce McLean

*Year*  
2004

*Location*  
One Hanover Street external



---

*Handbag Heads* is a striking and colourful 5m x 10m steel sculpture on the external façade of One Hanover Street and was the first artwork to be formally commissioned by The Crown Estate as part of the regeneration of Regent Street.

McLean has gained international recognition for his paintings, ceramics, prints, work with film, theatre and books. McLean was Head of Graduate Painting at The Slade School of Fine Art London. He has had numerous solo exhibitions including Tate Gallery in London, The Modern Art Gallery in Vienna and Modern Art Oxford.

---

*“Completed in 1825, Regent Street was the first shopping street in the world, pre-dating the Champs Élysées and Fifth Avenue”*

Regent Street Conservation Survey









*Title*  
Untitled

*Artist*  
Bruce McLean  
and Alexander  
Beleschenko

*Year*  
2004

*Location*  
One Hanover Street foyer



---

The wall piece in the lift lobby of One Hanover Street is a collaboration between Bruce McLean and Alexander Beleschenko.

The piece has a strong visual presence for those using the lift lobby and with the transparency of the building facade at street level, it is also possible to glimpse the piece from outside.

---

---

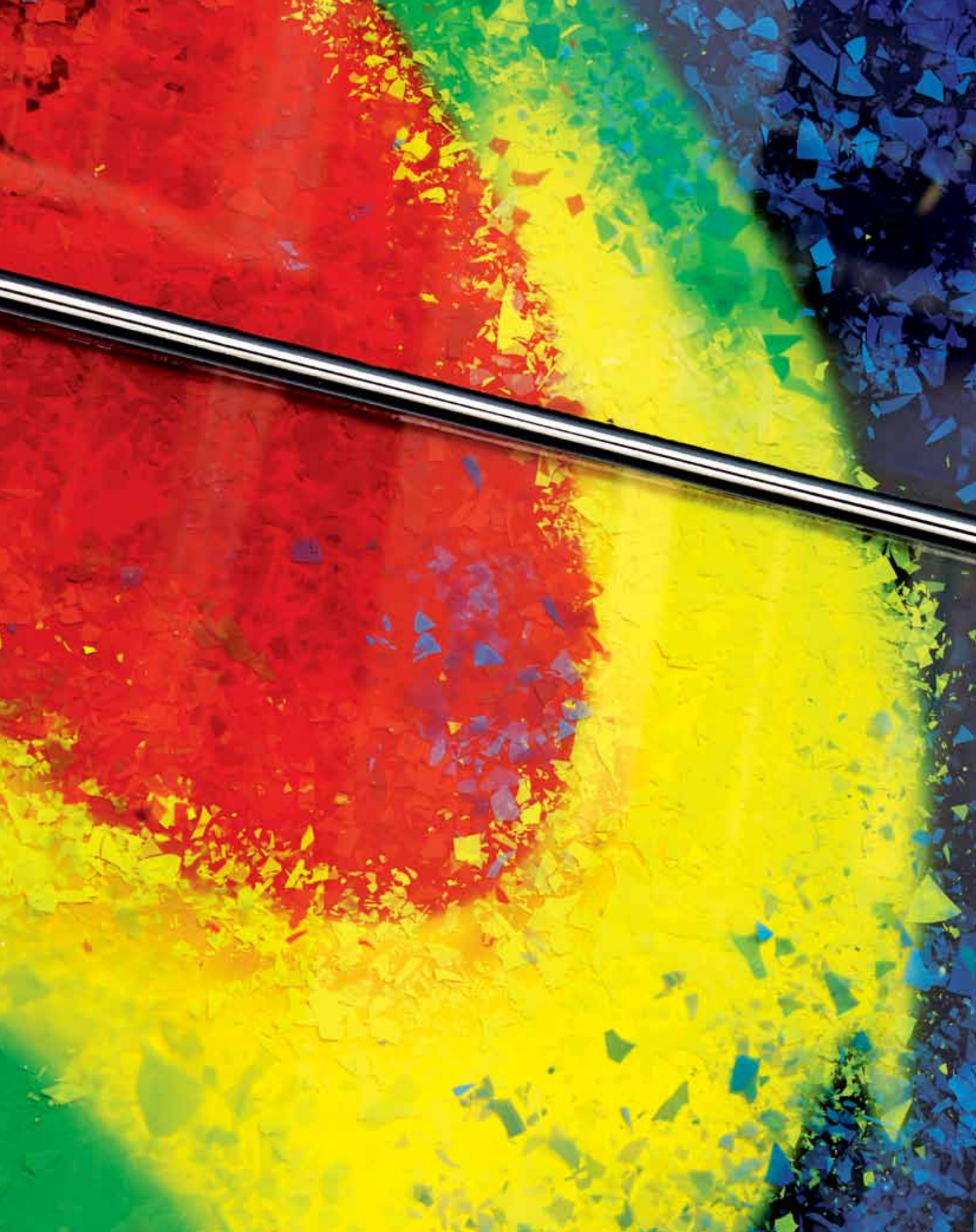
*Facts*

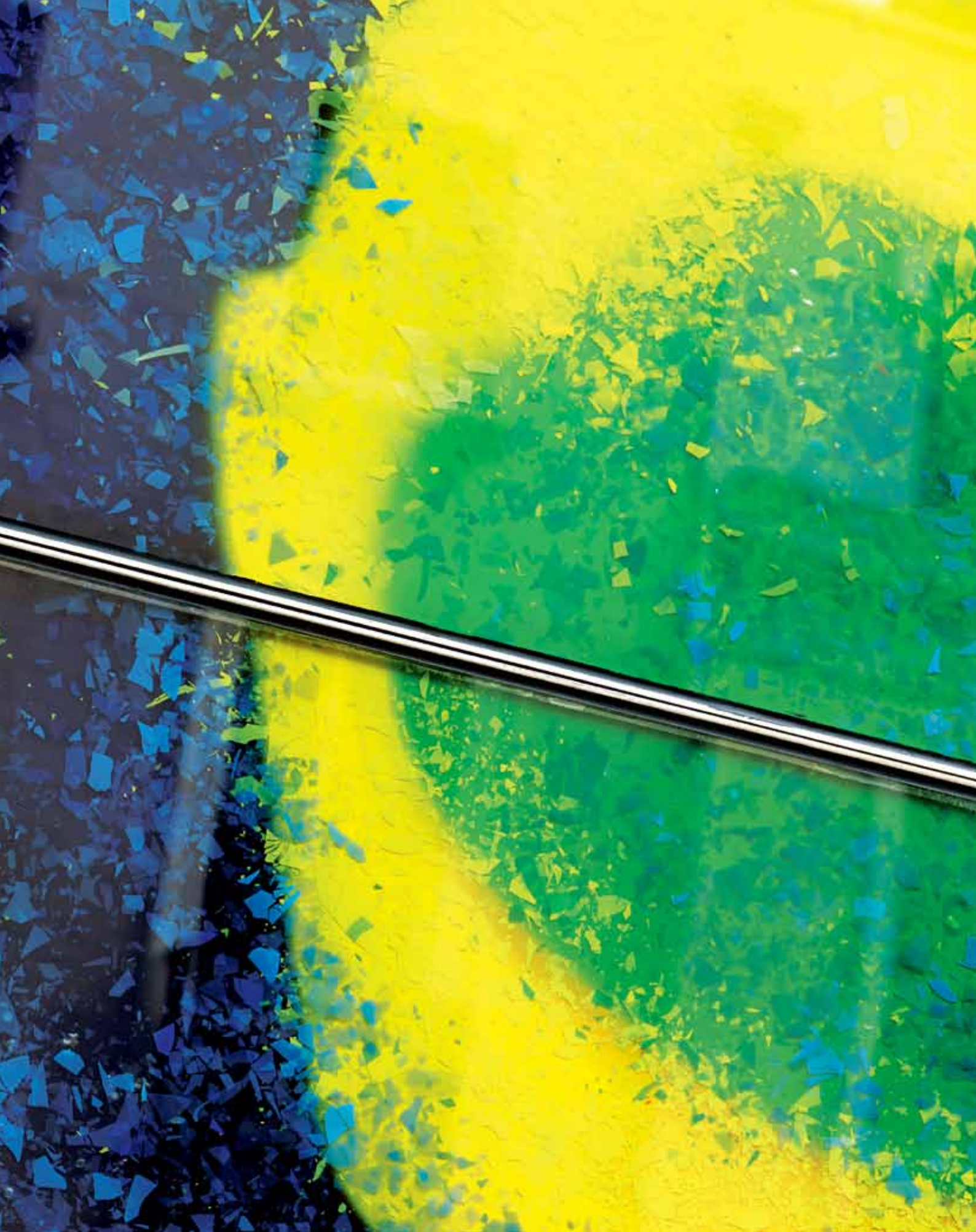
Regent Street receives over 7.5 million tourist visits a year and over 22,000 people work here.

---

*“(Bruce and I) had never worked together before and our pairing was initially set in motion by an enquiry from the client testing the likelihood of such a collaboration. From the very beginning of the process the artwork evolved effortlessly through a shared dialogue that had no aspects of territorial artistic claims. Decisions were made stage by stage. First, there was the colour scheme, followed by the quality and type of mark making which has a dynamic undertow. After this was established, Bruce introduced the gestural element of the coloured tubes that add a sculptural aspect of drawing to the front of the piece”*

*Alexander Beleschenko*







*Title*  
Untitled

*Artist*  
Alexander  
Beleschenko

*Year*  
2004

*Location*  
Princes Street

---

The glass artwork for the façade of the residential block in Princes Street is an abstract piece based on flower forms. It has a strong and contrasting palette of colours which sets the general tone for the piece in a high key. The artist's intention of the work is never to engage the viewer centrally as, say a painting would in a gallery.

At street level it is possible to see the composition of elements that make up each panel very clearly. They are composites of hand painted toughened glass with elements of flakes of coloured mouth blown glass. These small flakes are dispersed as a painterly element set against the bold colourful backgrounds.

*'Its engagement with the passer-by is more subtle and one to be revealed with varied viewing angles and different qualities of light. The artwork is intrinsically bound to the natural light that illuminates it, reflecting the colours and textures of its makeup. The piece is made up of a series of panels that are interspersed with the elements of the building and this is a measure of its integration within the architectural whole, as well as a strong contribution to the urban context within which it is set.'*

*Alexander Beleschenko*

---

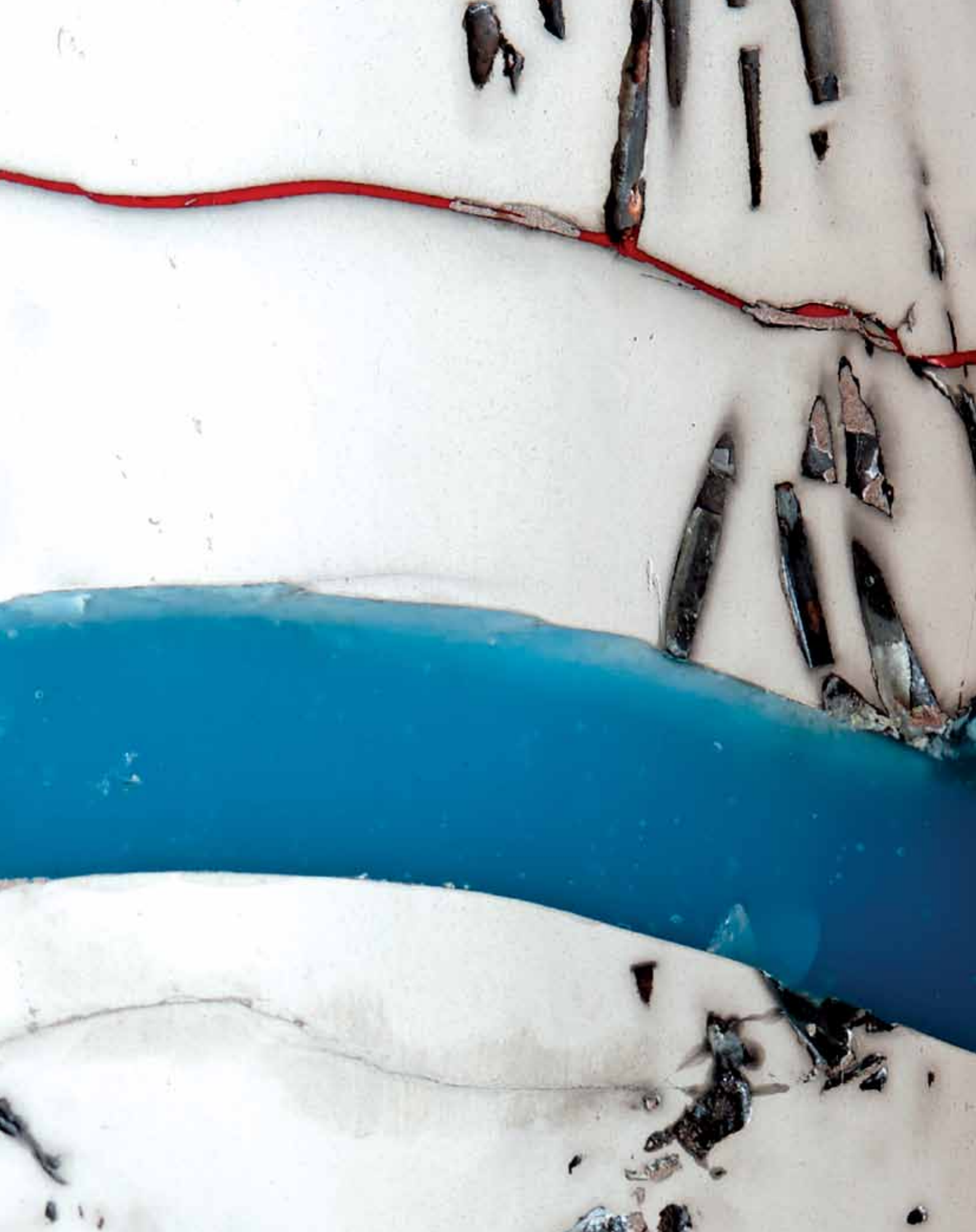
*“In recent years, London has emerged as a world capital for visual art. This is in large part due to the combination of its artistic talent, its thriving commercial market, which now represents almost 30 per cent of the global art trade, and its prestigious arts colleges and galleries”*

Cultural Metropolis – Mayor of London's Culture Strategy 2014











*Title*  
12 Sculptures

*Artist*  
Peter Hayes

*Year*  
2005

*Location*  
One Hanover Street

---

*'This is a body of work combining texture and surfaces learnt through my travels in Africa, Japan and India. Working with and sharing with artisans and craftsmen working with clay.*

*I have always been interested in why and how 'things' are made of clay. I am naturally drawn to shapes of artefacts and objects from other cultures and other times, but that remain timeless.*

*Erosion and change through time and nature are recorded in a piece. My main aim in my work is not to compete with nature, but for the work to evolve within the environment. The minerals, like iron and copper that I introduce into the 'Raku'*

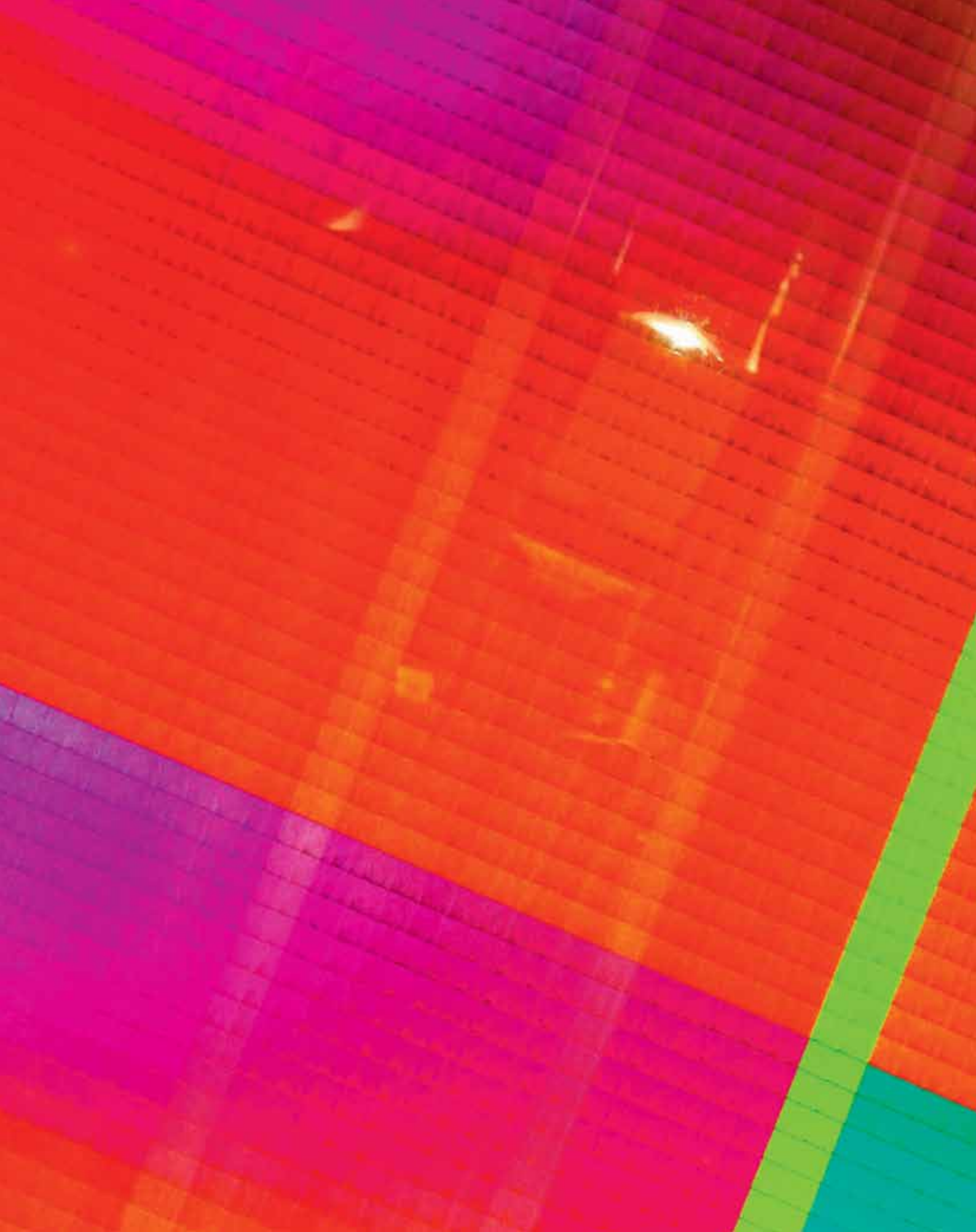
*ceramic surface have their own effect on the clay. This erosion process continues with sanding so that the texture and cracks do not interrupt the surface, but become an organic, integral part of the patina. Each individual piece takes on its own developing surface, its own history and its own aesthetic. I am merely the maker.'*

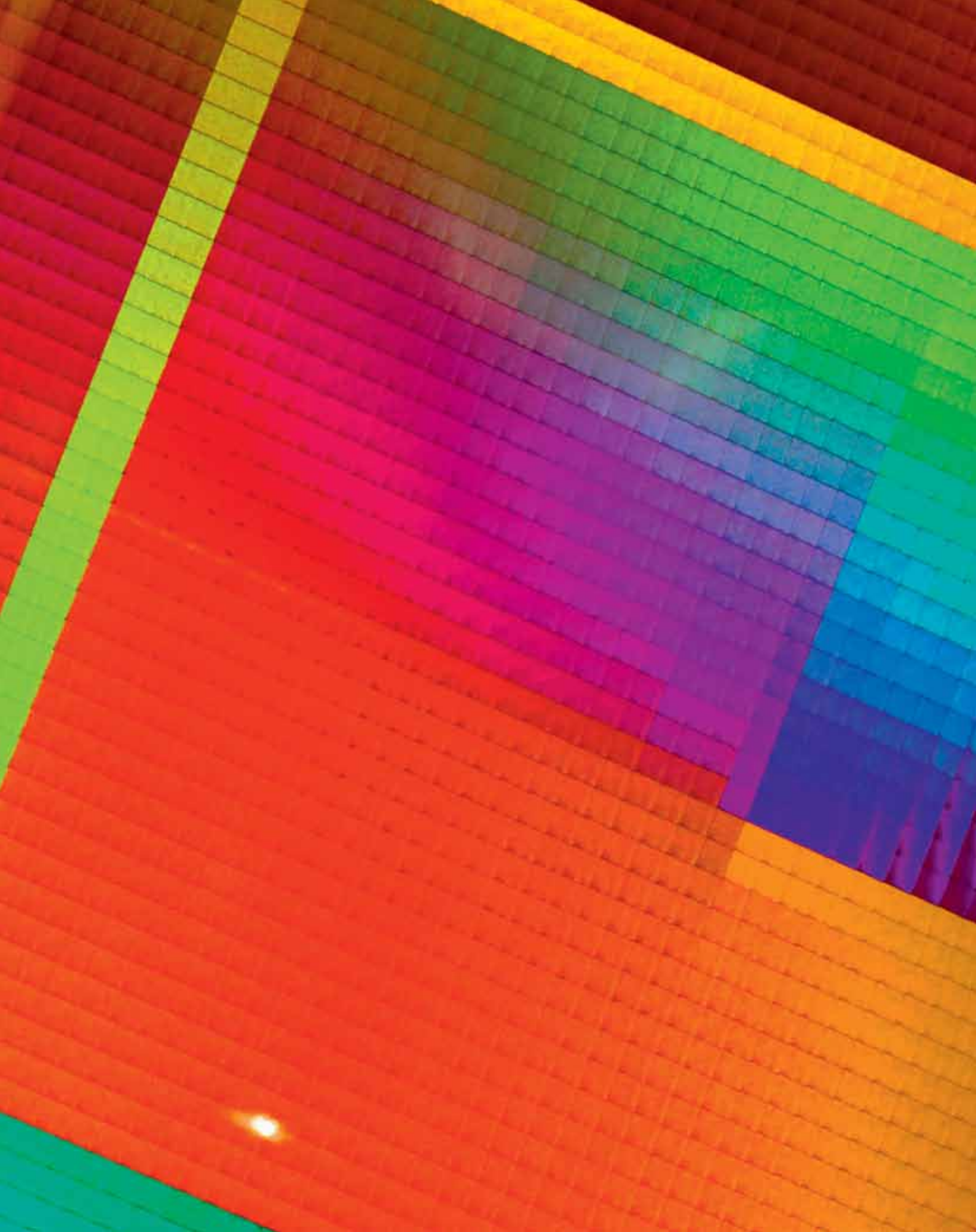
*Peter Hayes*

---

*The timber frontage of Liberty's on Great Marlborough Street came from the breaking up of two early 19th century warships, HMS Hindustan and HMS Impregnable.*









<i>Title</i>	<i>Artist</i>	<i>Year</i>	<i>Location</i>
<i>New Burlington Flare</i>	Michael Bleyenbergh	2006	New Burlington Place



---

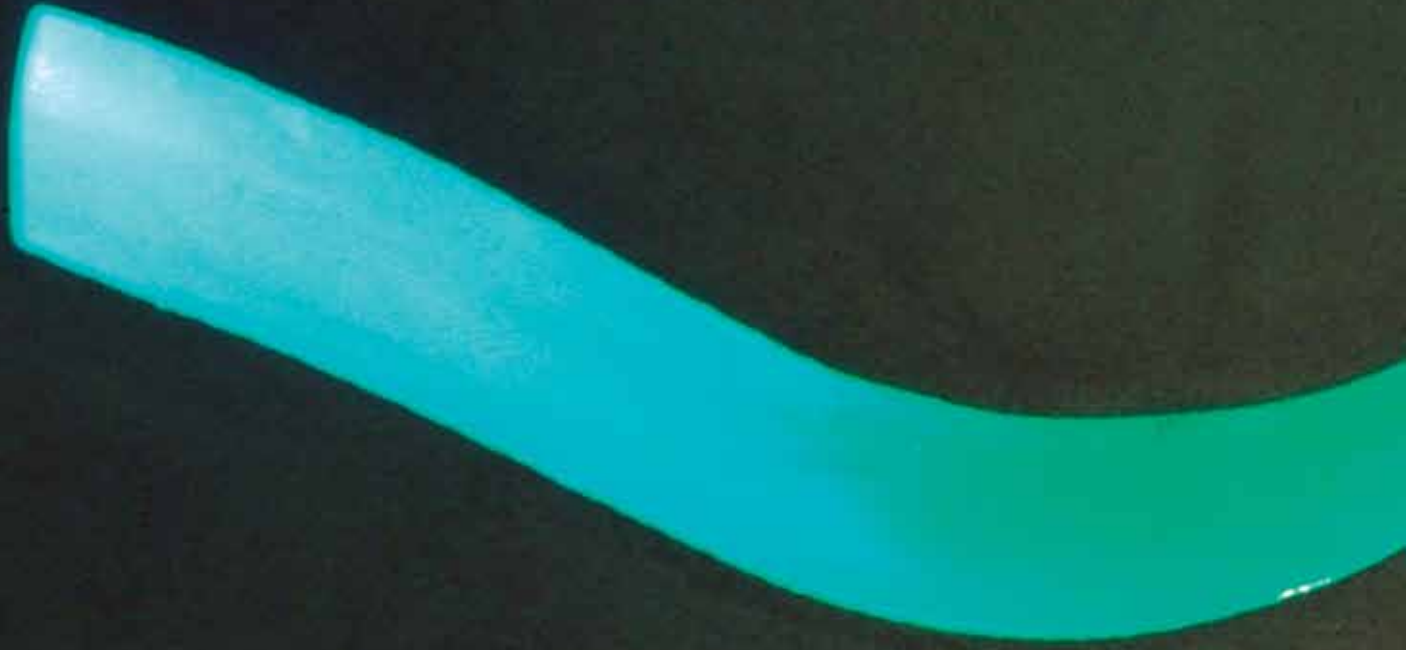
The commissioned work constitutes a light installation made up of two elements. The largest element, *the Light Tower*, stands to the left hand side of The Crown Estate’s headquarters building. At the core of the installation are Holographic Optical Elements (HOE). These are light foils designed by the artist embedded between glass and mirrors which, as a result of light refraction comparable to a prism, create a colour play specifically designed for the art work. Either during the day,

at dusk or at night, when lit up by a set of internal lighting units, the installation casts a magnificent display of colour and light, which can be experienced in manifold ways depending on the position of the spectator.

*New Burlington Flare* acts like an optical escort for both staff members and visitors as well as for pedestrians between Regent Street and Savile Row.

---

*Regent Street has approximately 50,000 square feet of new gallery space with Sadie Coles, Hauser & Wirth and Blain | Southern.*









Title  
The Curve

Artist  
Eleanor Long

Year  
2006

Location  
Warwick Street



---

Situated at either end of the offices at 30 Warwick Street W1, *The Curve* by Eleanor Long comprises a series of undulating glass lines flowing across adjacent protruding and receding panels. The piece has a strong design by day and the glass is lit from behind by night.

As well as playing over the face of the panels, each piece of glass curves back into the wall creating surprising depth. The lines flow across the space connecting to one another by eye. The line repeatedly travels around a corner to join to the next, creating a rhythmic flow with an energy and pace reflecting the vitality of Soho itself.

As day turns to night, the glass gradually illuminates to reveal its depth within. Differing curves and depths of the glass give rise to differing tones and intensity. Bubbles and shapes offer a glimpse of the fascinating qualities inside appealing to a sense of intrigue and discovery. The fluid shapes lie within a grid system which complements the minimal design of the building giving a natural and animated element to the site.

---

*“The architect Berthold Lubetkin was given the task of showing (Le Corbusier) around London. Lubetkin asked Le Corbusier what he would most like to see; the answer was the corner of Oxford and Regent streets [sic]. The gold medallist cared less for architectural monuments than for being at the cross-roads of a bustling metropolis and feeling its pulse; nothing by Christopher Wren or Inigo Jones interested him as much as the heartbeat of urban life”*

*Nicholas Fox Weber*, Author, *Le Corbusier: A Life*







*Title*  
*Vitis vinifera L.*

*Artist*  
Alison Turnbull

*Year*  
2008

*Location*  
One Vine Street

---

Alison Turnbull is an artist whose work makes connections with history and a spirit of place. As the starting point for her commission, Turnbull responded to the evocatively-named Vine Street and began to research the taxonomy of grape varieties. Her installation is called *Vitis vinifera L.*, the formal name for the common grapevine. The elegant 8-metre wide wall painting in the entrance hall is based on a 'dendrogram' representing sixteen grape (or vine) varieties, arranged according to morphological data on one side and DNA frequencies on the other.

It is visible from the pavement through four large windows, and across these float a constellation

of coloured glass discs, as if the circular motif from the painting had somehow disengaged itself and become translucent. At certain times of the day, circles and ellipses of coloured light spill onto the walls and floor of the entrance hall, emphasising the relationship between surface and space. These colours are also echoed in the delicate lighting that runs vertically through the atrium.

Turnbull collaborated with Andrew Everett of Studio S in the development and realisation of the project.

---

*“The sense of how things are painted, which is so important to me, changes completely when I work with architecture. Even though my paintings are quite restrained, I like the notion that the way the paint is applied can almost be tasted. I hope that the wall painting at One Vine Street, even though it has been squared up and made with masking tape – which I rarely use in the studio – has something of a handmade quality to it”*

*Alison Turnbull*











*Title*  
One Heddon  
Street London

*Artist*  
Martin Donlin

*Year*  
2008

*Location*  
One Heddon Street

---

Donlin's piece comprises 30 square metres of digital printed glass and sandblast etching with slimline LED light-boxes.

*One Heddon Street London* is housed within an old Victorian Art Gallery on Heddon Street, just off Regent Street. The artwork responds to the diverse and varied history of the building, this being mainly abstract but including many references to the building's history as an art gallery and the first electric cinema in London.

The designs are a bold composition of vibrant colours for impact but contain a large amount of detail when seen close up. Donlin has chosen warm earthy tones to create a welcoming atmosphere on the glass, juxtaposed with historical maps of the area. The glass also contains a small amount of text to be read whilst waiting at the lift areas.

*Brian Ward's photograph for the album cover of 'The Rise and Fall of Ziggy Stardust and the Spiders from Mars' by David Bowie was shot in Heddon Street in 1972.*









*Title*  
Vital Signs

*Artist*  
Spencer Finch

*Year*  
2010

*Location*  
Sherwood Street/Q3



---

*Vital Signs* echoes the traditional ‘zipper’ style signage of neon’s heyday, and alludes to the iconic, neon-lit prow of the Regent Palace Hotel, formerly on the site. Finch’s light work exists simultaneously as a beautiful, abstract and vibrant sign, marking the recently completed Quadrant 3 building, but in another sense it reveals its specific meaning only to the curious and the observant.

The LED bars are illuminated with five colours, each corresponding to different data streams relating to the new life of the building. Data-feeds for the artwork utilise digital readings from the building management system,

and translate this information into abstract form. Each colour corresponds to a different aspect of the new activity of the building, so long in disuse, from its green energy production and harvested rainwater, to its power consumption, differential between internal and external temperature, and lift operation. Conceived by the artist as an ‘electrocardiogram for the entire building’, the dynamic light installation becomes a graphic expression of the energy and life of the building. *Vital Signs* shows in real time what is happening inside, allowing the architecture to express its inner life to the street.

---

*“This programme of vibrant public art installations is testament to The Crown Estate’s commitment to providing a stylish, reinvigorated environment for people to work, rest, play and shop. The street, famous for the architectural Nash Curve, has provided a stunning backdrop to some of the biggest events of the past decade. And with over 100 of the world’s most prestigious brands delivering some truly spectacular window displays, Regent Street is a visual treat for those who visit, work, or live in this very special part of London’s West End”*

*Annie Walker* – Director, Regent Street Association







---

*Timelines* is a light installation encased within layered glass panels. The movement of the light echoes the passage of the pedestrian through the walkway and creates, in the words of the artist, 'an experience indicative of a more natural environment'. The deployment of glass, which resonates for Schönbächler as 'a most ancient yet contemporary material', has allowed the artist to create a variety of depths throughout the piece, complementing the effect of the light.

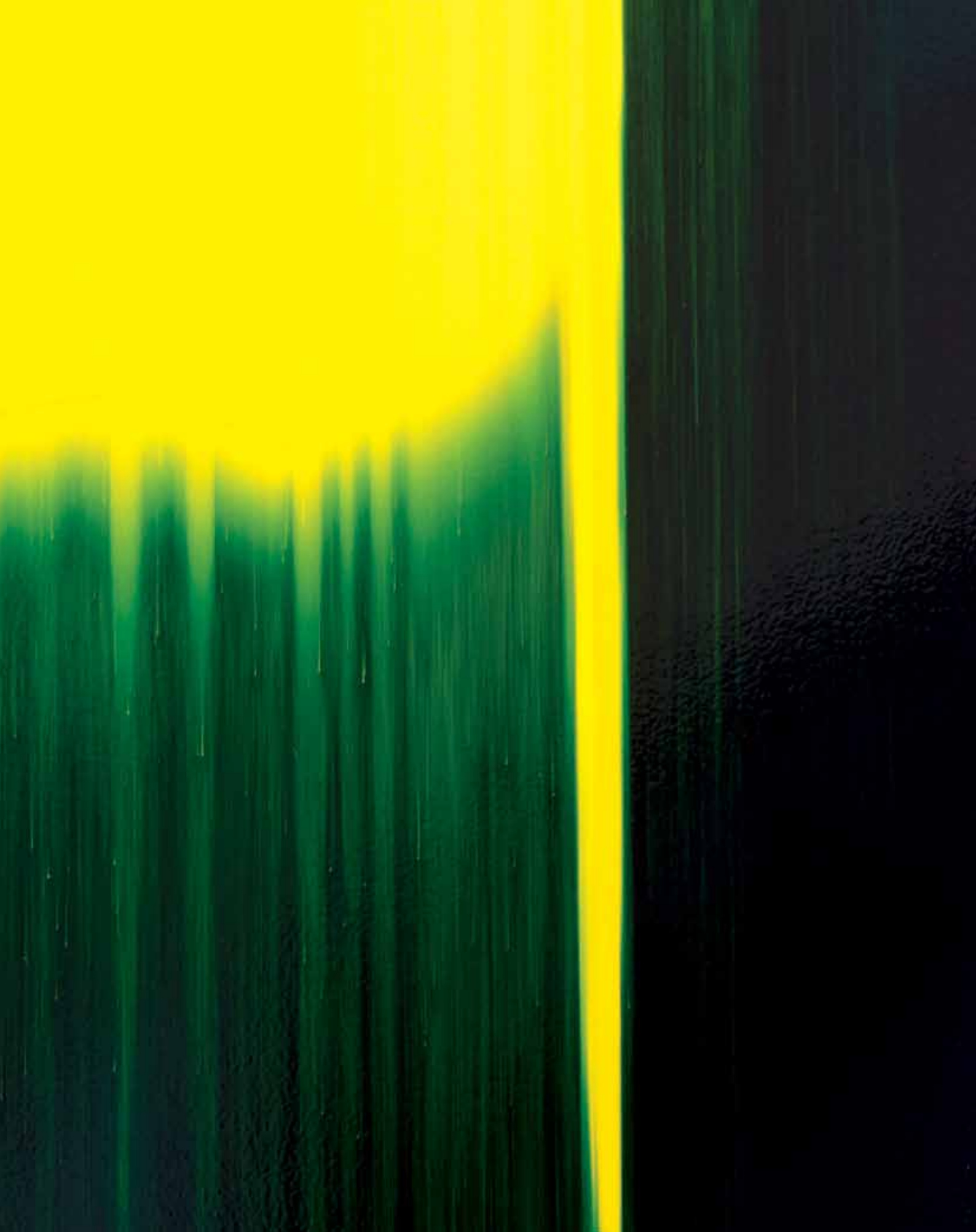
This work was developed in collaboration with Dixon Jones Architects.

---

*On 21 February 1896, it was in a hall inside the original Polytechnic building at 307 Regent Street, that the Lumière Brothers gave the first ever public film show of moving pictures in the United Kingdom.*









*Title*  
Wood (no green)  
Painting 2

*Artist*  
Rachel Howard

*Year*  
2012

*Location*  
Air W1 reception



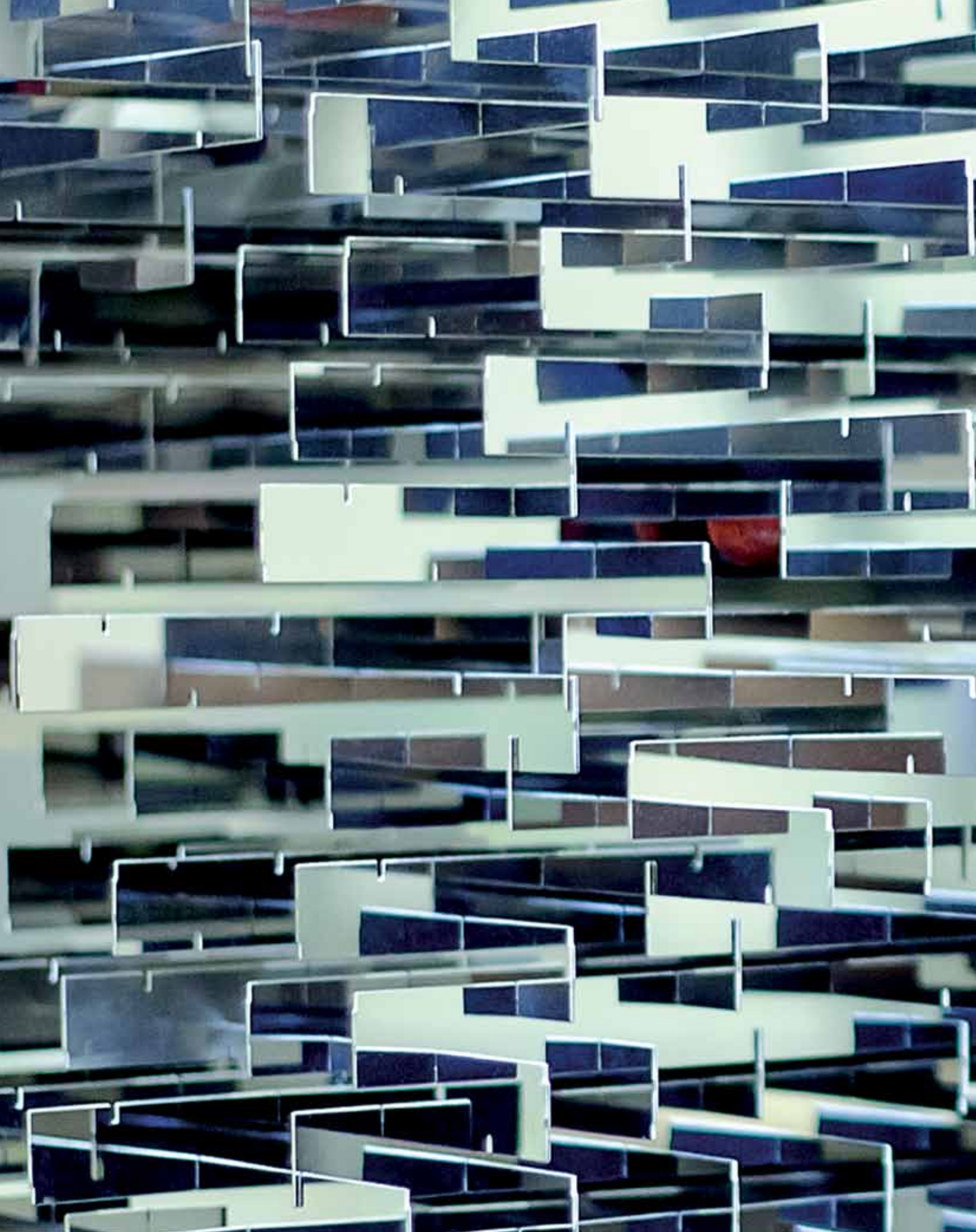
---

Two paintings by Rachel Howard were acquired for the reception area at Air W1, part of Quadrant 3. Howard is interested in the emotive potential of her medium: the potency of colour characterises her work, and the emotional charge of how paint is applied to a canvas. Since 1995, she has primarily used household paint in her artworks, allowing the paint to separate inside its can, so that the pigment and varnish can be used in isolation. The pigment is applied to the edge of the canvas, then diluted and manipulated

through the addition of the varnish. Gravity's pull then draws the paint down the canvas. Scale, space and depth are important to the impact of these works, conveying a sense of expansive limitlessness which can be experienced as both liberating and overwhelming. Her vivid works provide a dramatic focal point for the entrance space.

---

*The nearby Café Royal began life in the 1860s as a place to eat and drink, and has been legendary ever since, a popular haunt for great writers and artists of the past including Oscar Wilde, Aubrey Beardsley, Arthur Conan Doyle, H G Wells, George Bernard Shaw, Rudyard Kipling, W B Yeats, James McNeill Whistler, Virginia Woolf and Noël Coward.*







*Title*  
Shimmy

*Artist*  
Alison Wilding RA

*Year*  
2014

*Location*  
Ten New Burlington  
Street reception

---

Royal Academician Alison Wilding is one of the foremost British sculptors of her generation, known for her consistently inventive and intuitive approach to form and materials. A major solo exhibition of her work was held in Tate Britain's Duveen Galleries in early 2014.

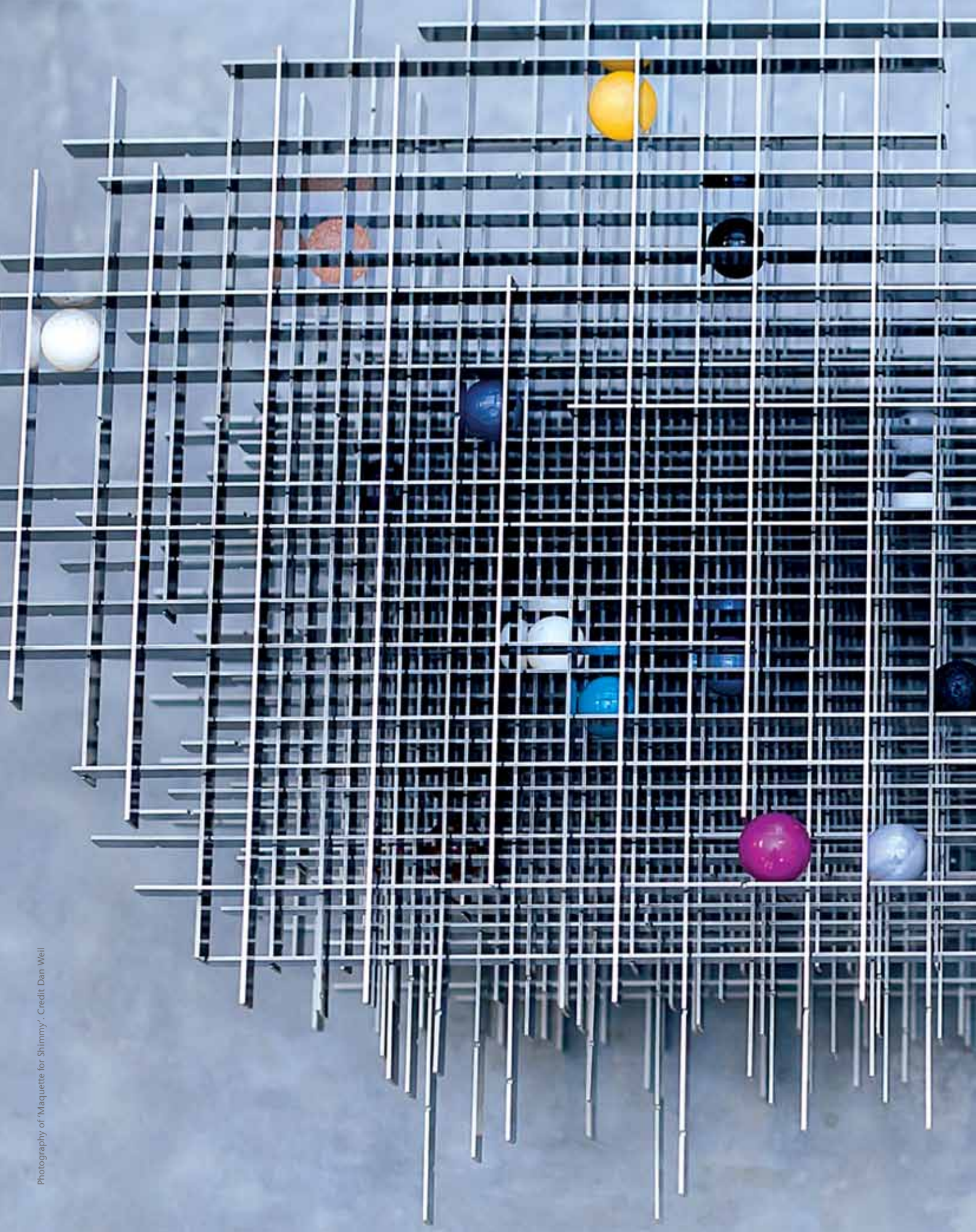
*'My immediate response to the building plans was that the artwork needed to 'dance' in its allotted space', I want the work to have a sense of the organic, extending into a space but simultaneously reabsorbed into it.'*

*Alison Wilding RA*

*Shimmy* is fabricated from 400 individual strips of mirror-polished stainless steel, and contains 28 coloured acrylic spheres caught in the uppermost layers of the sculpture.

*“The Crown Estate has shown the important role art can play in creating a sense of dynamism, creativity and excitement to an area, and also in creating a real sense of brand identity. Very few property owners understand this but The Crown Estate is a notable exception. In the past ten years they have commissioned world class art pieces which have inspired, challenged and delighted”*

*Damien Whitmore*, Director of Public Affairs and Programming – Victoria and Albert Museum



Photography of 'Maquette for Shimmy'. Credit: Dan Weil







<i>Title</i>	<i>Artist</i>	<i>Year</i>	<i>Location</i>
<i>An Age, An Instant</i>	Rona Smith	2014	New Burlington Mews

---

Rona Smith is an artist working primarily in sculpture and installation. For New Burlington Mews she has responded to her research into the history of the Regent Street area which was a hub for watch makers in the early 20th century when the façade was rebuilt. The commission takes inspiration from engravings on turn of the century pocket watches and offers a link to the past through a contemporary expression of mechanical time-keeping.

Rona has exhibited in the UK and internationally in Germany, France and Australia, and this is her second permanent commission following North Elevation in Lumen United Reformed Church, Bloomsbury.

---

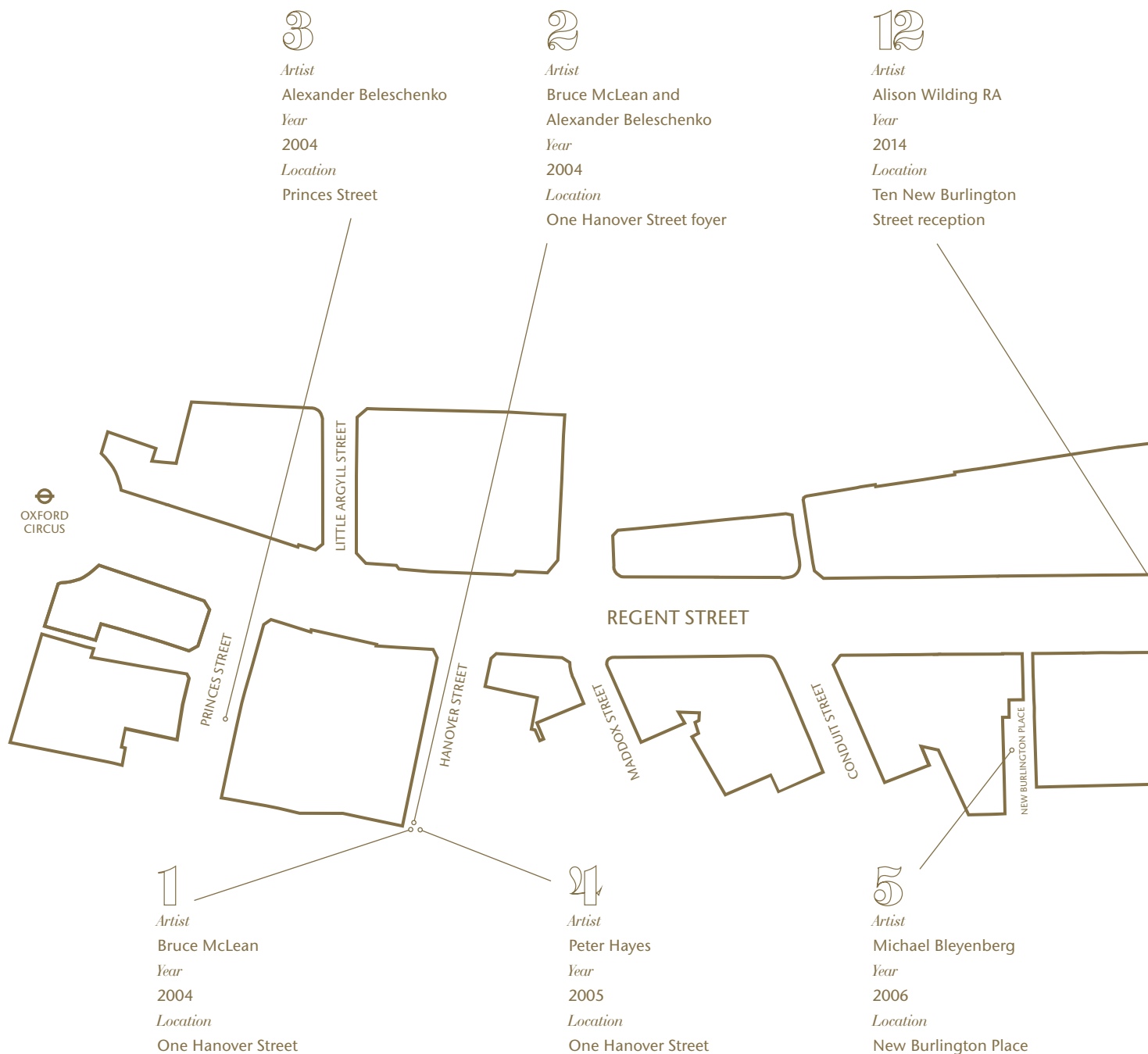
*“It is now twelve years since The Crown Estate began implementing its vision for investing in Regent Street, seeking to both protect and enhance one of the most iconic locations in the city. Throughout those twelve years, I have consistently been struck by The Crown Estate and its partners’ approach to not only preserving the heritage of the area, but their commitment to capitalising upon it and creating something new for the generations to come.*

*Regeneration of an area requires more than refurbishment of bricks and mortar and hence the Crown Estate’s public realm improvements, such as the major Quadrant redevelopment, have delivered an exceptional contribution to the public realm. However, public realm improvements must add up to more than just paving and pedestrianisation. For people to truly be able to connect to their surroundings, I am a firm believer in the contribution of public art and culture as an essential ingredient to place making.*

*The thirteen such installations introduced into Regent Street over the last ten years is therefore more than deserving of tribute. From the ‘Handbag Heads’ providing such a painterly introduction to Hanover Street, to the artwork ‘Timelines’ which is itself woven into the public realm by forming an integral part of the pedestrian walk linking Glasshouse Street and Sherwood Street. These pieces, and all the others, add an exceptional modern aspect to one of London’s most historic settings and make the area one of which the City Council is very proud”*

*Councillor Robert Davis DL,*  
Deputy Leader of the Council and Cabinet Member for the Built Environment, Westminster City Council

# REGENT STREET W1



3

*Artist*  
Alexander Beleschenko  
*Year*  
2004  
*Location*  
Princes Street

2

*Artist*  
Bruce McLean and  
Alexander Beleschenko  
*Year*  
2004  
*Location*  
One Hanover Street foyer

12

*Artist*  
Alison Wilding RA  
*Year*  
2014  
*Location*  
Ten New Burlington  
Street reception

1

*Artist*  
Bruce McLean  
*Year*  
2004  
*Location*  
One Hanover Street

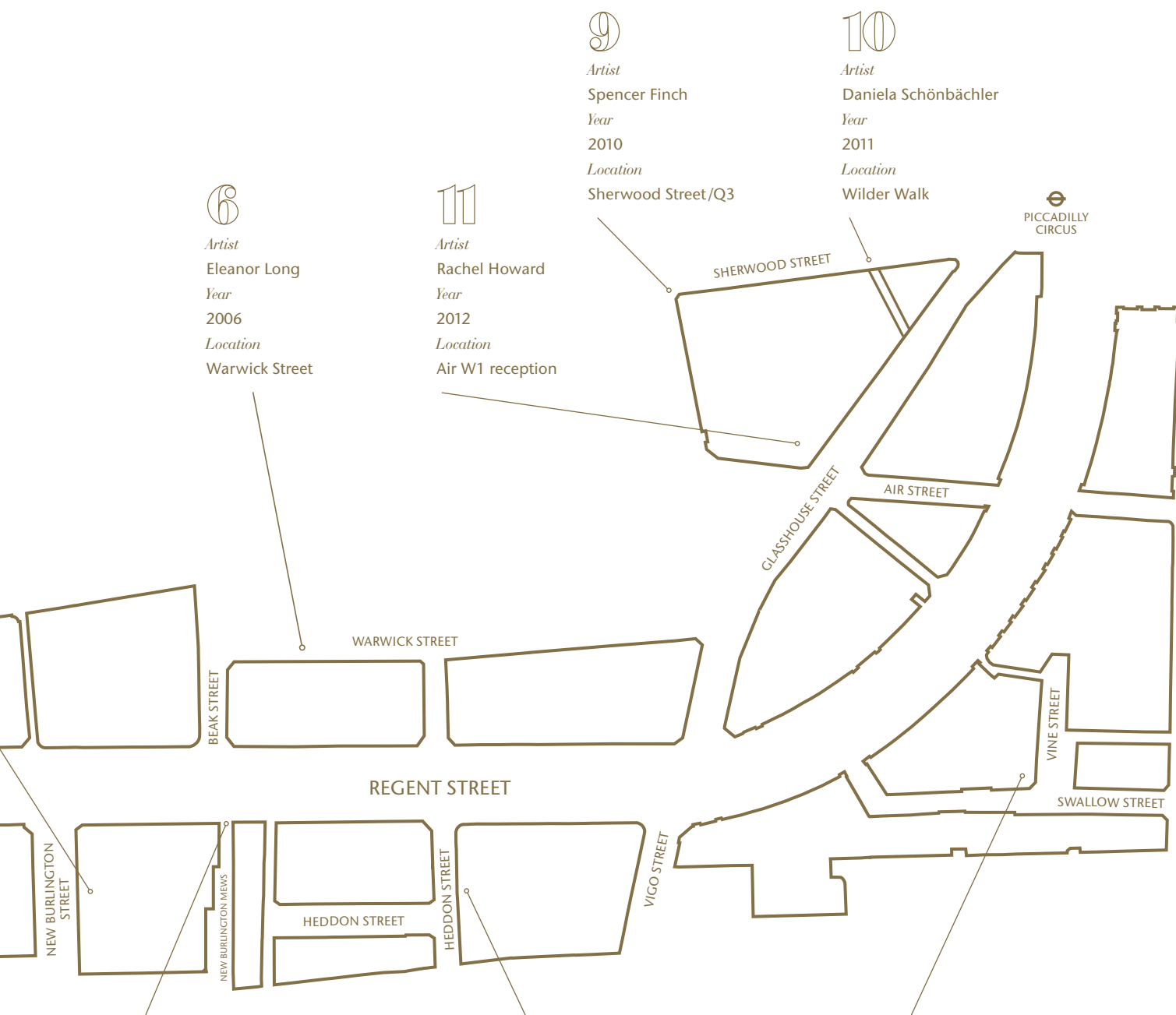
4

*Artist*  
Peter Hayes  
*Year*  
2005  
*Location*  
One Hanover Street

5

*Artist*  
Michael Bleyenberg  
*Year*  
2006  
*Location*  
New Burlington Place





6

*Artist*  
Eleanor Long  
*Year*  
2006  
*Location*  
Warwick Street

11

*Artist*  
Rachel Howard  
*Year*  
2012  
*Location*  
Air W1 reception

9

*Artist*  
Spencer Finch  
*Year*  
2010  
*Location*  
Sherwood Street/Q3

10

*Artist*  
Daniela Schönbacher  
*Year*  
2011  
*Location*  
Wilder Walk

PICCADILLY  
CIRCUS

13

*Artist*  
Rona Smith  
*Year*  
2014  
*Location*  
New Burlington Mews

8

*Artist*  
Martin Donlin  
*Year*  
2008  
*Location*  
One Heddon Street

7

*Artist*  
Alison Turnbull  
*Year*  
2008  
*Location*  
One Vine Street

This is only the first ten years of a 20 year vision shared by The Crown Estate and our partners Norges Bank Investment Management.

Regent Street is a living, breathing piece of city, and forms part of the beating heart of a vibrant West End. Investing in the listed architecture, preserving our cultural heritage and regenerating the assets for future generations is at the core of everything we do.

We have been fortunate to work with highly renowned artists and companies to help us in our vision, but we are also looking at ways to work with emerging artists to explore new and innovative ways of enriching public realm.

One such example is our recent commission by Royal College of Art student Martina Lindqvist for the construction building wrap of block

W5(s) Regent Street, located on New Burlington Street. Her striking image of expansive landscape introduces a calming, albeit temporary, backdrop to the busy construction site contained within.

Looking to the future, we have more commissions in the pipeline including art for our One New Burlington Place development and at the southern end of Regent Street in our two Quadrant developments. We are pleased that United Visual Artists and Giulia Ricci have been engaged to produce new commissions for these exciting projects with more to be announced.

In future years, we hope that others will take the opportunity to reflect on the evolution of the Regent Street public realm and the importance of public art in enriching and enhancing the area.



 RegentStreetOfficial  
 @RegentStOnline  
[247.regentstreetonline.com](http://247.regentstreetonline.com)

Thank you

---

Regent Street would like to thank:

- Westminster City Council
- Councillor Robert Davis DL
- Norges Bank Investment Management
- Modus Operandi, particularly Vivien Lovell
- Davidson Arts Partnership, particularly Philomena Davidson
- All of the artists commissioned for artworks on Regent Street and those involved in manufacturing and installing them
- Andrew Moor Associates
- Plan Partnerships
- Damien Whitmore and the V&A
- The Regent Street Association
- Regent Street Direct
- The Photographer's Gallery
- The Royal Academy
- All of our development partners

