

ART
AT
WESTGATE

DANIELA SCHÖNBÄCHLER

NICKY HIRST

RANA BEGUM

DAVID BATCHELOR

WILLIAM COBBING

ADAM DANT

RACHEL BARBARESI

ART AT WESTGATE

Evolving from the Westgate Art Plan written in 2014, Art at Westgate is a programme of public art featuring work by some of the most respected artists in Britain and mainland Europe today: David Batchelor, Daniela Schönbächler, Rana Begum, Nicky Hirst and William Cobbing.

Five permanent artworks have been especially commissioned for locations throughout the centre, forming a constellation of focal points that heighten our experience of the new Westgate, articulating and notating the pedestrian journey. A further two temporary projects were also commissioned, *The Westgate Cultural Meridian* hoardings by Adam Dant and Rachael Barbaresi's reminiscence project *Urbansuburban* with former residents of St Ebbe's; their work is also documented in this publication.

Public art by definition is art that you encounter without crossing the threshold of a museum or gallery; it engages audiences using a variety of tactics, from the overt to the subtle. By looking up, along, through and down into Westgate's architecture and public places, the viewer will discover artworks that are inspired by subject matter as various as the architectural glass of Oxford, the philosopher/mathematician/chemist/friar Roger Bacon, the history of St Ebbe's, the world of knowledge and learning, and even traversing the city by bicycle.

Swiss artist Daniela Schönbächler's collaboration with Jeremy Dixon of Dixon Jones Architects has resulted in two key visual elements integrated into the curved

entrance façade facing Bonn Square: *The Lantern* – an elegant and ever-changing glass and steel beacon emerging from the architecture, emblematic of the new centre – and the complementary *Oculus* – a roundel of glass panels set into the wall.

A lively patterned artwork *Myriad* by Nicky Hirst announces the entrance to Oxford Library on the right as you enter from Bonn Square. A serial artwork visible from multiple viewpoints, extending to the Library window glazing on Castle Street, the artwork references hives of activity and new discoveries to be made within this rich resource.

Bangladeshi-British artist Rana Begum's *No. 274 Reflectors* inhabits the escalator wall on the descent/ascent between Middle Square and South Square. Incorporating over 4,000 bright reflector tiles, the artwork references both modern technology and classical architectural construction techniques, enlivening this transitional space for the moving observer.

David Batchelor's sculpture in Leiden Square, *Homage to Doctor Mirabilis* celebrates the Oxford-based 13th century scholar-friar Roger Bacon, known for his research into optics and light. Referencing the astrolabe held by Bacon in his statue in Oxford University Museum of Natural History, the artist has re-imagined this

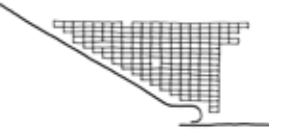
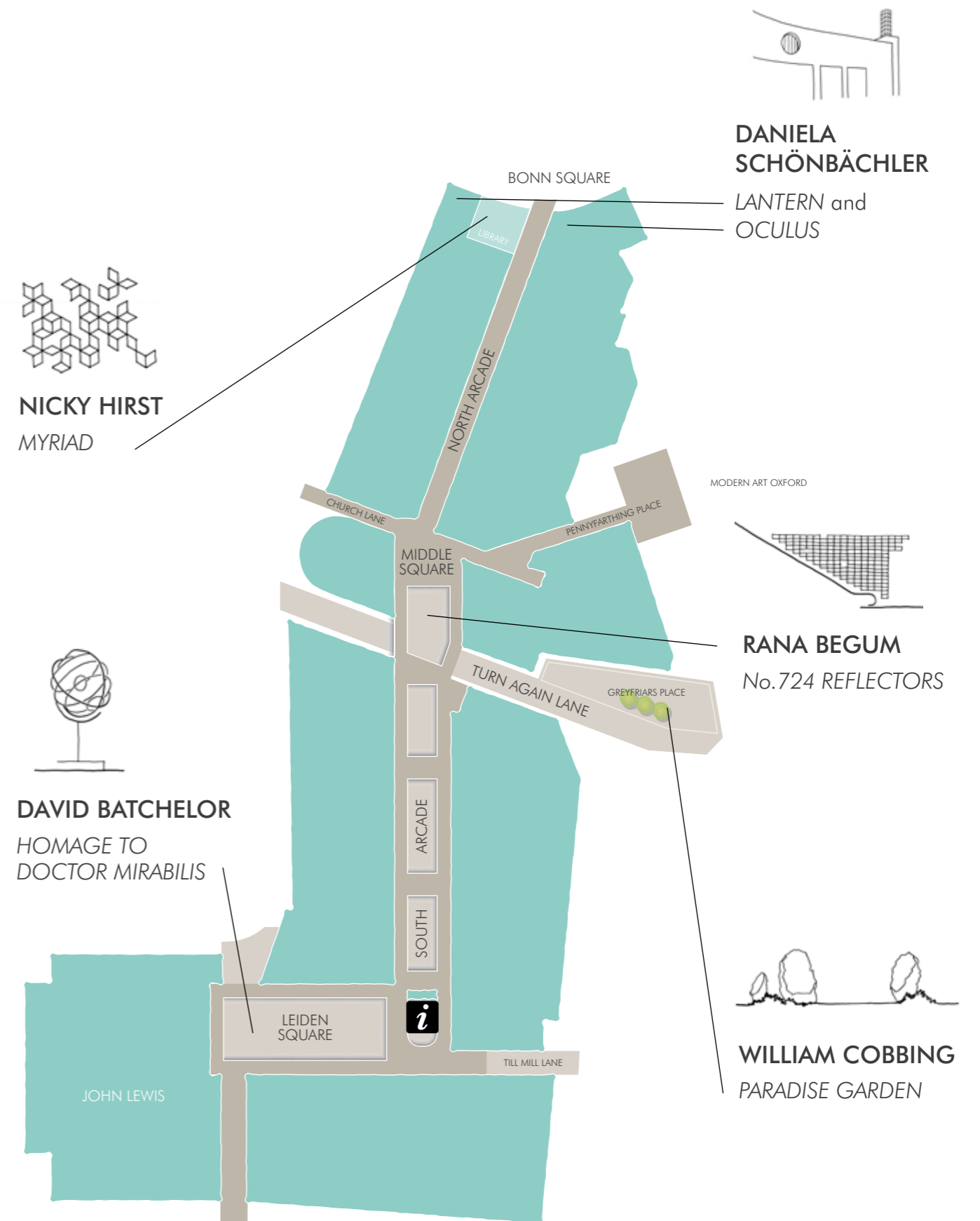
instrument for studying the movement of celestial bodies in a steel and coloured neon sculpture.

Outside in Greyfriars Place, close to Modern Art Oxford, William Cobbing's *Paradise Garden* takes its inspiration from the history of this ancient friary site. Seven quarried stone boulders articulate the site, each inlaid with ceramic tiles bearing images and text referencing archaeology and flora.

To select the artists, Modus Operandi's curatorial team worked closely with an Art Panel representing the interests of the client, Westgate Oxford Alliance, Oxford City and County Councils and Modern Art Oxford. Competitive procedures for the majority of the commissions meant that a wide range of artists could be considered, with a number of emerging artists being given the chance to create designs for architectural settings and the public realm for the first time.

Art at Westgate has resulted in a series of new landmarks for Oxford, ones that can be enjoyed at face value or in more depth from repeat visits and further research. The art journey can start from anywhere: Bonn Square, Modern Art Oxford/Greyfriars Place, the Castle Quarter. 'Art-and-shopping' has always been a heady mix – enjoy!

MAP



DANIELA SCHÖNBÄCHLER

LANTERN and OCULUS

COMMISSION FOR BONN SQUARE ENTRANCE TO WESTGATE, OXFORD



BONN SQUARE ENTRANCE TO WESTGATE, OXFORD



LANTERN and OCULUS

Two artworks by Daniela Schoenbaechler, *Lantern* and *Oculus*, are located at the Bonn Square entrance to Westgate, amplifying the sense of arrival at the centre. Conceived in collaboration with Jeremy Dixon of Dixon Jones Architects, these two artworks, integrated within the architecture, form unique visual markers for the scheme and herald the route-map of art commissions that form the Westgate Art Programme.

Visible from a number of viewpoints, *Lantern* commands a key position in the skyline to the right of the main entrance. This large scale multi-faceted sculpture is formed from 78 variously coloured glass panes within a delicate steel framework. Schönbaechler's inspiration for the sculpture draws upon her research into the proportions of fenestration design in some of the early glass windows in Oxford University buildings, notably the Codrington Library at All Souls College. Different finishes are used for the surfaces of the glass panes, from clear to almost opaque; subtle variations in tonality are also employed.

The transparent glass panes emit an intense light reflection onto the internal glass skin, creating an additional

play of light visible on the exterior of the artwork. The reflective surfaces of *Lantern* change continuously in response to the ambient environment and the sky with its changing cloudscapes. At night, *Lantern* is subtly lit with white light, forming a discrete new beacon in the city.

The *Oculus* forms a second marker to Westgate's main entrance, complementing the *Lantern*. A round aperture pierces the distinctive architecture of the long curved wall of the Bonn Square entrance: within this, the artist has introduced a floating vertical glass 'curtain' drawing the eye upwards. This glass element creates continuity of materials with the *Lantern* and its placement within the architecture encourages a visual dialogue between the two artworks.

In collaboration with Dixon Jones Architects and Claudio Holdener Design & Consultancy

Installation: Architectural Metalworkers Ltd., Tyne & Wear, UK

Fabrication: Glas Trösch, Bützberg CH and Glas Bonding Products GmbH, Lyss CH (Glass panes) Architectural Metalworkers Ltd. Tyne & Wear, UK (Steel frame) Lichttechnik Albert Frei, Winterthur, CH (Light).

'The initial form began with a cylinder, then further developed into a tridecagon (13 sided cylinder) which potentially creates an interesting dialogue and play with its surroundings. The Lantern also holds a certain symbolism for the world's oldest English-speaking University town: it represents a kind of receptacle, capable of metaphorically containing all the historic knowledge of the universe, which has been collected and built up over centuries. The intention of the artwork is to transmit these thoughts and ideas to the passerby.'

– Daniela Schönbaechler

'Daniela is the kind of artist who both works with and enriches the architectural proposition. She has a natural talent for collaboration, to which she brings her originality and secure visual judgement. Underlying all her work is a profound understanding of her chosen medium, glass, in all its challenging aspects'

– Sir Jeremy Dixon, Dixon Jones Architects

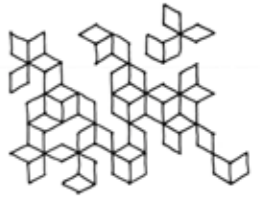
Image credit: Lorenz Ehrismann, Zürich



Image credit: Lorenz Ehrismann, Zürich



Image credit: Lorenz Ehrismann, Zürich



OXFORD CENTRAL LIBRARY



MYRIAD

Myriad by Nicky Hirst was commissioned to mark the entrance to the Oxford Central Library, the artwork's principal focus. Referencing the library as a hive of activity, a place for new research, the 'opening boxes' of the patterning perhaps signify new discoveries and accessibility. The piece encompasses a broad colour spectrum, amplifying the inherent light and reflection of the glazing. Repeat modular cubic motifs create the sense of a three-dimensional surface articulated through a brilliant composition, with areas of plain glazing allowing views through the surface and inviting the viewer into the space.

The artwork extends beyond the entrance to the ground floor, also inhabiting the windows on Castle Street. Library users thus experience the artwork as a series of elements: whilst entering the building, moving through the space and from the street, from multiple viewpoints and readings both from within and outside the Library.

The artwork has been installed using the technique of printing translucent coloured vinyl applied to the glazing: a method that the artist has employed for several other artworks for architectural contexts, including Oxford University's New Biochemistry Building.

Fabrication and installation: OMNI

'Anthropologists tell us that storytelling is central to human existence, that it is common to every known culture. Coloured light has been used for centuries to tell stories. Stained glass windows serve not only as biblical narratives but also to chart local history and politics. During ceremonies, as natural light penetrates coloured glass, the images glow and heighten people's awareness. Using light and colour to create a change in the senses, we can create a transitional entrance space for Oxford Central Library.'

– Nicky Hirst



RANA BEGUM

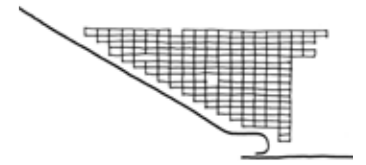
No.724 REFLECTORS

MIDDLE SQUARE



Image credit: Ben Westoby

COMMISSION FOR MIDDLE SQUARE WESTGATE, OXFORD



No.724 REFLECTORS

No.724 REFLECTORS located on the escalator wall in Middle Square, comprises over 4,000 bicycle reflector tiles that have been composed to form a large scale artwork, heightening the visual experience of moving observers as they ascend or descend. Especially conceived for Westgate, the strongly coloured patterning 'references contemporary technological structures and classical architectural construction' according to the artist. By choosing a familiar 'ready-made' component, the reflector, Begum connects the experience of an object from everyday life with its transformation into an artwork, when multiplied many times over.

Being highly reflective and colourful, the surface of the work connects with

the environment of the shopping centre, whilst retaining its integrity as an artwork. The reflectors' optical effects respond to changing light conditions, forming a dramatic and attractive focal point within Middle Square.

Rana Begum's artworks typically draw inspiration from the abstract collision of colours, forms and movement in contemporary urban environments. Her sculptural compositions, with repeating geometric patterns in applied colours, explore the reflection of light. As with No.724 REFLECTORS, they engage with the movements of the viewer, presenting new colour compositions, changing symmetries and forms. Begum finds her moments of transcendence in the myriad, surreal, aesthetic wonders that emerge during any journey through a city.

'I wish to create work that is not static. In a space such as Westgate, people are in constant motion seeing things shift and change around them. I felt the need to reflect these transitions and changes within the work. I rely upon both the natural light coming through the glass roof above/artificial light and the interaction of the viewer to achieve this. The colours used in the work will change dramatically from beginning to end of day as they absorb and reflect varied densities of light.'

Not only is the reflector material perfect for the space in terms of durability and longevity, but its tactile nature encourages interaction from the viewer and its reflective surface connects with its surroundings. Also, cycling is a big thing in Oxford so I thought the material I was using would reflect this.'

– Rana Begum

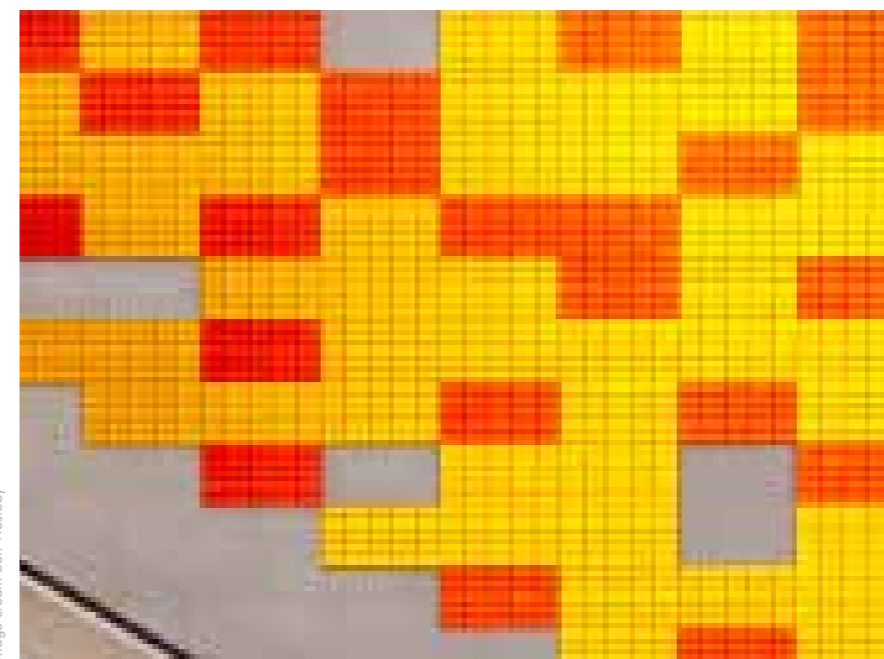


Image credit: Ben Westoby

Fabrication and installation: OPS
(Other People's Sculpture)

DAVID BATCHELOR

HOMAGE TO DOCTOR MIRABILIS

LEIDEN SQUARE



Image credit: CGI, BDP

COMMISSION FOR LEIDEN SQUARE WESTGATE, OXFORD



HOMAGE TO DOCTOR MIRABILIS

David Batchelor's *Homage to Doctor Mirabilis* creates an important landmark in Leiden Square, the largest public space within Westgate. An illuminated free-standing sculpture, it takes its form from an abstracted version of an astrolabe – an instrument for studying the movement of celestial bodies. Batchelor's inspiration for the sculpture was the work of Roger Bacon, the 13th century philosopher, mathematician, alchemist and Franciscan friar, famous for his work on optics, his studies of the refraction of light and of the rainbow. *Doctor Mirabilis* was the nickname given to Bacon, who lived and studied for some years in the

city, and is buried here. The statue of Bacon in Oxford's Museum of Natural History shows him holding an astrolabe which the artist has re-imagined in this sculpture. Fabricated from steel and neon light, *Homage to Doctor Mirabilis* introduces a focal point into Leiden Square, a potential meeting point and enlivening intervention within the public realm.

Earlier works by David Batchelor have incorporated or been inspired by pre-existing objects and detritus, always exploring the relationship between form and colour in, for example, bright neon-lit columns, a fountain of LEDs, and a chandelier of technicoloured sunglasses.

'David Batchelor's work is concerned above all things with colour, a sheer delight in the myriad brilliant hues of the urban environment and underlined by a critical concern with how we see and respond to colour in this advanced technological age'

– Ingleby Gallery

'Representations of Bacon often show him holding an astrolabe - a device for studying the movement of celestial bodies. Homage to Doctor Mirabilis is abstracted from a number of astrolabes in the collection of The Museum of the History of Science in Oxford. It is illuminated in acknowledgement of Bacon's work on optics, his studies of the refraction of light and of the rainbow. The astrolabe is a symbol of the best traditions of intellectual inquiry: it is cosmopolitan, diverse, surprising and often very beautiful'

– David Batchelor



Image credit: Airmatic

Fabrication and installation:
setWorks; Constant Structural
Design; Airmatic

WILLIAM COBBING

PARADISE GARDEN

GREYFRIARS PLACE



Image credit: William Cobbing

COMMISSION FOR GREYFRIARS PLACE WESTGATE, OXFORD



PARADISE GARDEN

William Cobbing's commission, *Paradise Garden*, creates a focal point, a new place within a public space. A serial sculpture, it consists of seven stone boulders, each inlaid with ceramic tiles referencing the archaeology, history and flora of the ancient site of Greyfriars Place. This configuration of sculptures has been conceived by the artist to complement the landscaping design of the area by Gillespies. They introduce an unexpected element of rough-hewn quarried stones into the cityscape, which on closer inspection offer a rich visual and tactile experience of the finely crafted ceramic relief panels set into each rock, depicting herbal plants once grown in the area. The plant images are drawn directly from the book 'Kleines Distillierbuch' by Johann Grüninger, one of the most prolific book printers of the 15th century, from

Strasbourg. Included in this influential book is a discussion of plants, their attributes and remedies together with a series of beautiful woodcut relief prints of the herbal plants, with an associated poem, referenced for their medicinal purposes. William Cobbing has selected seven of these plants for depiction within the lustreware ceramic panels: a technique to be found in William de Morgan's lustreware tiles in the Ashmolean Museum.

William Cobbing's artworks encompass a diverse range of media, including sculpture, ceramics, installation, video and performance. The works allude to the idea of entropy, blurring the boundaries between body and landscape.

Fabrication and installation:
Lander's Quarry Ltd., Mtec

'My work draws on the associations of the 'Paradise' orchard and gardens which belonged to the Greyfriars' monks who arrived in Oxford in 1224. It aims to evoke the kind of activity that would have occurred in the gardens and orchard (and which the archaeological dig has so fascinatingly revealed) and also to draw on broader notions of how a sense of paradise might now be alluded to and considered by those who live in and visit Oxford and the new Westgate. The sculpture aims to heighten the experience of the area of Greyfriars Place as a green haven, a welcoming place to visit in the heart of the city.'

I observed that the area has an inherent sense of being uniquely its own space (even though it's not enclosed) and is also still linked to the past as it borders the Oxford Preservation Trust's restored row of houses on Turn Again Lane. I would like my work to imbue the area with a subtle feeling of being akin to a haven, in the sense that people can spend time in this



Image credit: William Cobbing



Image credit: William Cobbing

area in a contemplative way, but also as a social space, and an area for play, as well as a reflective moment away from the busy shopping area. At the heart of the work is a sense of trying to allude to the type of garden that would have existed when the friary was there, to link back to the medieval past, through carefully located sculptural works that enhance the experience of the area.'

– William Cobbing

ADAM DANT

THE WESTGATE CULTURAL MERIDIAN, OXFORD

HOARDINGS COMMISSION: ST EBBE'S STREET/OTHER LOCATIONS

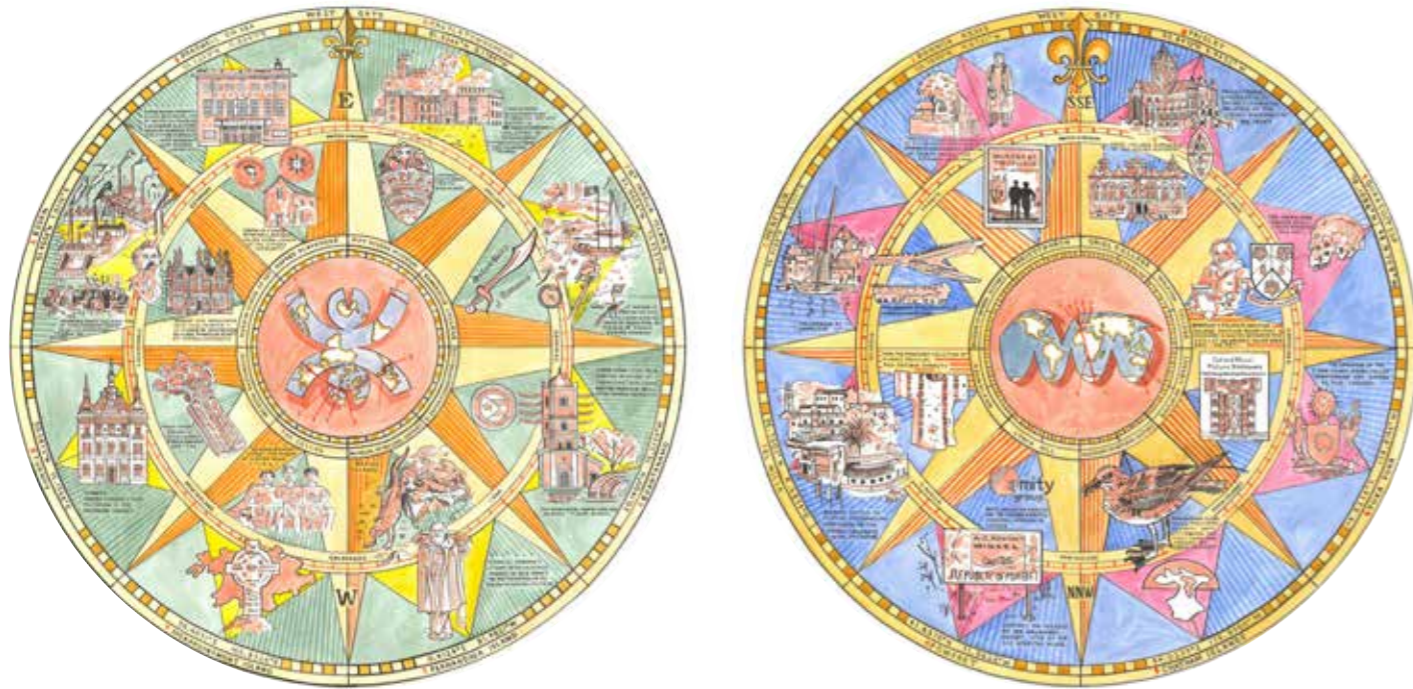


Image credit: Adam Dant

Adam Dant's installation *The Westgate Cultural Meridian, Oxford*, commissioned as a temporary project for the hoardings around the construction site, imagined the new shopping centre as a notional compass, placing the city of Oxford at the centre of the world. The collection of maps in The Bodleian Library served as the inspiration for Dant's imagery.

The artist approached the site of the new Westgate as a global axis, taking the idea of Oxford as the 0 degree point of a new Cultural Meridian which circles the globe according to eight points on the compass. Places crossed by each proposed Meridian were illustrated on the eight hoarding roundels, providing

direct links between Oxford and places around the globe bisected by the line.

In the process of creating *The Westgate Cultural Meridian* Adam Dant invited the public to engage in this 'speculative geography' and to consider the cultural, local and global connections of time and place. To this end an important part of the material on display was generated through public workshops at The Bodleian Library's hand-press printing workshop.

An accompanying informative, printed pamphlet was designed by the artist and distributed throughout Oxford.

Fabrication and installation: OMNI

'It was a privilege to create an artwork for a city as culturally significant as Oxford. My hope was that these drawings would encourage those who passed by it to reconsider the global connections of the city and rediscover its hidden pathways.'

My inspiration for the piece came in part from the people who live here and the public workshops at The Bodleian Library Print Studio. The curators at the Library also uncovered fascinating maps and relics that contributed to the final piece.'

– Adam Dant

RACHEL BARBARESI

URBANSUBURBAN

VARIOUS LOCATIONS

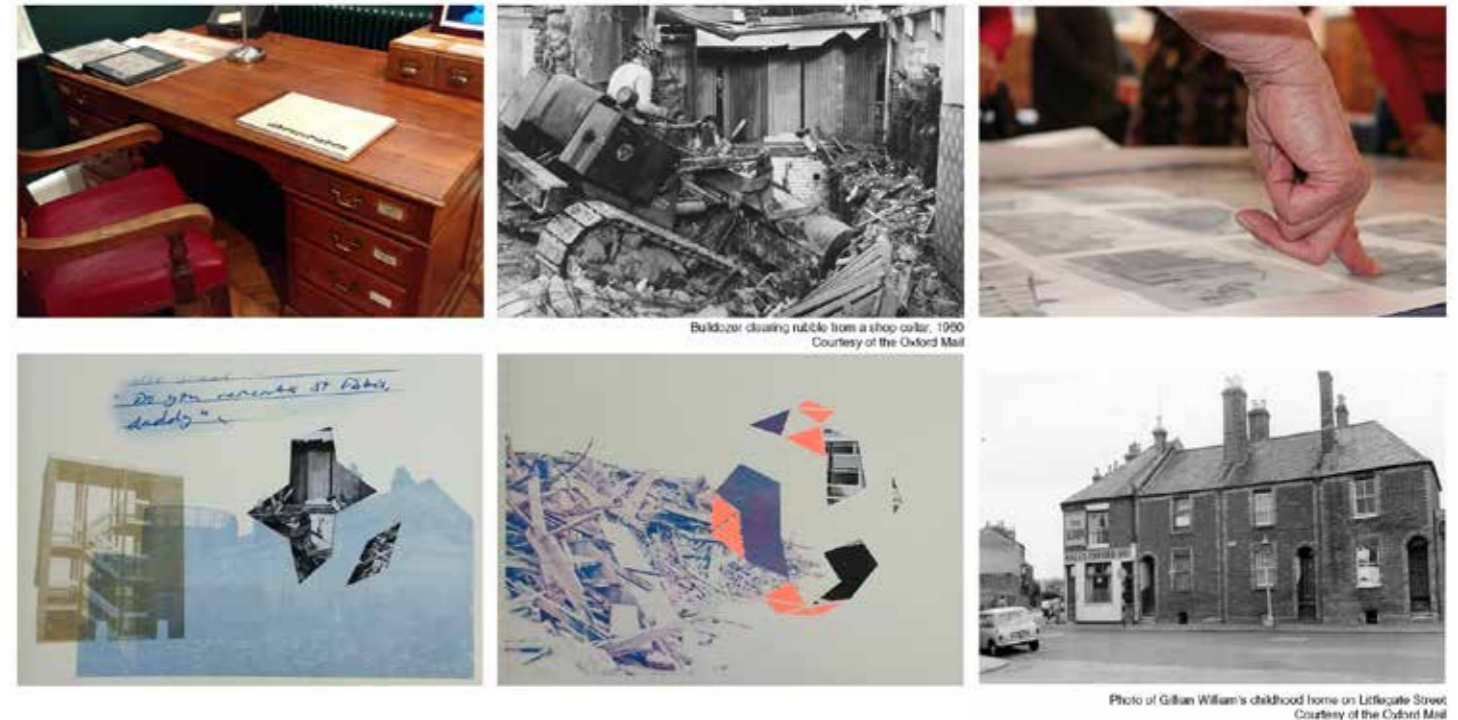


Image credit: Rachel Barbaresi

Bulldozer clearing rubble from a shop collar, 1990
Courtesy of the Oxford Mail

Photo of Gillian William's childhood home on Littlegate Street
Courtesy of the Oxford Mail

Rachel Barbaresi was selected for the Westgate Oxford temporary commissions programme to deliver a reminiscence project. Her proposal *Urbansuburban* explores the relationships within the area of St Ebbe's in recent history (within living memory) in the context of the new Westgate Oxford.

The project evolved initially through reminiscence work with local groups, working closely with Oxford City Council's Reminiscence Officer and drawing together material ranging from objects, sound, photographic and archival images and drawings. During the project Barbaresi reached some of the original residents of the area to record their memories of a time of dramatic upheaval.

Urbansuburban captures the traces of an area that has changed beyond recognition, revealing the identity of a place that continues to resonate in the memories of its inhabitants who were re-located to new estates on the fringes of the city. The project culminates in an artist's book, which brings together the artist's research material and her own interpretive artwork.

Rachel Barbaresi's artist's book *Urbansuburban* was displayed at the Museum of Oxford in 2016 and the book was also included in the group exhibition *Future Knowledge at Modern Art Oxford* in 2017.

Artist book printed by *Parchments of Oxford* and *Common Books*

'As an artist making work in response to architecture and urban space, I look at the designed environment, planning decisions and archives alongside ways people respond to and adapt their environments. Through this project I wanted to enable a wide spectrum of people in Oxford to engage creatively with St Ebbe's as a way of extending the way we imagine and think about the city.'

– Rachel Barbaresi

RACHEL BARBARESI

Born: 1972, Amersham

Lives and works: Oxford

Studied: BA Fine Art, Slade School of Art, London (1995); Postgraduate Diploma in Fine Art, Chelsea School of Art & Design (2004); Certificate of Learning and Teaching in Higher Education, UAL, London (2009).

Recent Exhibitions: *Future Knowledge*, Modern Art Oxford, Oxford (2017); *Where Clouds Are Made*, Cornerstone Art Gallery, Oxfordshire (2013); *Artists and Architecture*, Beldam Gallery, Brunel University, London (2010).

Public Commissions include: *Bringing the outside in*, Artscape, Whiteleaf Hospital, Aylesbury (2015); Opening commission for the refurbished Old Fire Station, Oxford (2011).

RANA BEGUM

Born: 1977, Sylhet, Bangladesh

Lives and works: London

Studied: BA (Hons) Fine Art Degree (Painting), Chelsea College of Art and Design, London (1999); MFA Painting, Slade School of Fine Art, London (2002).

Recent Exhibitions: *Space Light Colour*, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich (2017); *Parasol Unit*, London (2016); *Touchstones Rochdale* (2015); *Galeri Mana*, Istanbul (2014); *Solo Project*, Dhaka Art Summit; *Jhaveri Contemporary*, Bangladesh (2014); *Solo Project*, Art Brussels, Christian Lethert (2014); *No. 10*, The Third Line, Dubai (2013); *Manifold*, Galerie Christian Lethert, Cologne (2013).

Public Commissions include: *No. 700 Reflectors*, Lewis Cubitt Square, temporary work commissioned for The King’s Cross Project, London (2017); *Surbiton Health Centre*, London (2013); *Hualien Small Theatre*, Taiwan (2013); *Marcol House*, London (2009).

DAVID BATCHELOR

Born: 1955, Dundee

Lives and works: London

Studied: Trent Polytechnic, Nottingham (1978); Birmingham University (1980).

Recent Exhibitions: *Psychogeometry*, solo exhibition, Matt’s Gallery, London (2017); *Chromatology*, Ab-Anbar Gallery, Tehran (2017); *Reef*, Handel Street Projects, London (2016); *Glowsticks*, Galeria Leme, São Paulo (2016); *Flatlands Remix*, Virginia Commonwealth University, Doha (2015); *Monochrome Archive 1997-2015*, Whitechapel Gallery, London (2014); *Wall to Wall*, Centro Universitario Maria Antonia, São Paulo (2013); *Flatlands*, Spike Island, Bristol (2013). His publications include *The October Colouring-in Book*, Common Editions: London, 2015; *The Luminous and the Grey*, Reaktion Books, London, 2014; *Flatlands*, Fruitmarket Gallery, Edinburgh, 2013; *Chromophobia*, Reaktion Books, London, 2000.

Public Commissions include: *Chromorama*, 5 Broadgate, London (2015); *19-20-21*, Lyric Theatre, London (2015); *Polychromobile Revisited*, Whitworth Art Galleries, Manchester (2015); *Chromolocomotion*, St Pancras International, London (2014).

WILLIAM COBBING

Born: 1974, London

Lives and works: London

Studied: BA Fine Art, Central Saint Martins, London (1997); De Ateliers, Amsterdam (2000); PhD Fine Art by Practice, Middlesex University (2010).

He is currently Senior Lecturer in Fine Art at Wimbledon College of Art.

Recent Exhibitions: *Transactions of the Duddo Field Club*, Hatton Gallery, Newcastle University; *Middlesbrough Institute of Modern* (2014); *The Big Bamboozle*, Camden Arts Centre, London (2013); *Drawing Biennial*, Drawing Room, London; *Peckham PAMI*, London (2013); *Corridor Plateau*, Northern Charter, Newcastle (2013). Arts Council/Helen Chadwick Fellow, The British School at Rome (2005-06). Co-curator the Bob Jubilé events, publications and exhibitions on his grandfather, the sound poet Bob Cobbing.

Public Commissions include: 8 Gradiva Project, Freud Museum, London and Artist’s Project, Camden Arts Centre (2007-8).

ADAM DANT

Born: 1967, Cambridge

Lives and works: London

Studied: BA Graphic Design, Liverpool School of Art, Liverpool (1985 -1989); MSU, University Faculty of Fine Arts, Baroda, India (1988); MA Fine Art Printmaking, Royal College of Art, London (1991).

Recent Exhibitions: *The Budge Row Bibliotheque*, Bloomberg Space, London (2015); *Shoreditch: A Diary of a Neighbourhood*, 11 Spitalfields, London (2013); *From the Library of Dr London*, Hales Gallery, London (2012); *Unusual Cartography of East London*, Town House Antiques, London (2011); *Dant on Drink*, Hales Gallery, London (2011); *Bibliotheques and Brothels*, Adam Baumgold Gallery, New York (2010).

Public Commissions include: A contemporary almanac as part of Waddeson Manor’s exhibition, *Glorious Years: French Calendars from Louis XIV to the Revolution* (2017); Official General Election Artist, 2015: *The Government Stable*, General Election Artwork, Parliamentary Art Collection, London (2015).

DANIELA SCHÖNBÄCHLER

Born: 1968, Zug, Switzerland

Lives and works: Venice, Italy and Zug, Switzerland

Studied: Federal Diploma of Vocational Education and Training in Architecture, Zug (1989); Paris-Belleville École Nationale Supérieure d’Architecture (1990).

Recent Exhibitions: *Bex & Arts*, *Triennial of Contemporary Outdoor Sculpture*, Domaine de Szilassy, Switzerland (2017); *Kunsthaus Zug*, Collection Exhibition (Dec 2016 – Feb 2017); *Detox*, solo exhibition/ installation, Arthobler Gallery, Zürich (2015); *Obscure Transparency*, Kunsthalle Luzern, (2014).

Public Commissions include: *Lumen*, *Kunst am Bau*, Magistrate’s Court Building, Payerne, Switzerland (2017); *Reflektorium*, Hofmat, Oberägeri, Zug (2016); *Timelines*, *Wilder Walk*, Regent Street’s Quadrant 3, London (2011).

NICKY HIRST

Born: 1963, Nottingham

Lives and works: London

Studied: MA Art and Architecture, KIAD, Canterbury (1994).

Recent Exhibitions: *Real Size*, DOMOBAAL, London (2017); *Invisible Mending*, AMP Peckham, London (2017); Museo d’Arte Contemporanea di Cogliandrino, Basilicata, Italy (2016); *Scenery*, The Surprisingly Passionate About Weddings Gallery, London (2015); *Creekside Open 2015*, selected by Lisa Milroy for APT Gallery, London (2015).

Public Commissions include: *Vista Residential*, Chelsea Bridge, London (2016); Kingfisher Court Mental Health Facility, Radlett, Hertfordshire (2014); Royal Veterinary College, Hawkshead Campus, Hatfield, Hertfordshire (2011); Royal Albert Memorial Museum, Exeter (2011); New Pharmacy Manufacturing Facility, Guy’s Hospital, London (2011); Oxford Eye Hospital, Oxford (2011); Biochemistry Building, University of Oxford (2008).

THE WESTGATE ART PANEL MEMBERS:

Westgate Oxford Alliance: Sara Fuge, Development Manager; Bert Martin, Development Director; Neil Read, Project Director; Claire Reynolds, Development Marketing Manager; Louise Rutherford, Project Manager

BDP: Peter Coleman, Principal and Head of Retail
Jeremy Haest, Architect
Neil Hayward, Associate Architect

Nigel Cuning, Corporate Landlord Manager,
Oxfordshire County Council

Peter McQuitty, Head of Policy, Culture and Communities,
Oxford City Council

David Radford, Archaeologist, Design,
Heritage and Trees, Oxford City Council

Paul Hobson, Director, Modern Art Oxford

Vivien Lovell, Director, Modus Operandi

WESTGATE

OXFORD

Designed by Popcorn

Produced by Modus Operandi

Images © The artists, Ben Westoby and Lorenz Ehrismann