

PUBLIC ART BOOK

250 | CITY  
ROAD  
LONDON EC1

Berkeley  
Designed for life



**CONNECTING TO THE  
HISTORY AT 250 CITY ROAD**

*Berkeley Homes is all about placemaking.  
Creating successful areas that revolve around  
the people who live and work there.*

*At 250 City Road we had the opportunity  
to create a tribute to the working lives  
of the people that acknowledges the  
contribution they made.*







Entrance to Regent's Canal Dock, 1828



Regent's Canal, London, 1905



City Basin, 1855



# A RICH HISTORY

*Historically, the site was part of the Regent's Canal, which at its peak formed one of the most important centres in London for inland freight.*

The Basin Head, which presently ends on the northern side of City Road, previously extended beneath City Road, forming a bridge, and terminated within the site. Although the historic basin was filled in the 1950s, the City Road bridge that spanned it was retained and covered over. As a consequence, the current ground level for 250 City Road and Basin Head opposite are almost 3.5m below the height of City Road.



# LIFE ON



Barges provided an essential lifeline to and from the city.

## REGENT'S CANAL PLAYED A KEY ROLE AS INDUSTRIAL BRITAIN REACHED ITS ECONOMIC PEAK

*The setting for 250 City Road was historically a basin built to service the City of London as part of the Regent's Canal. In its heyday it attracted many skilled and unskilled labourers.*

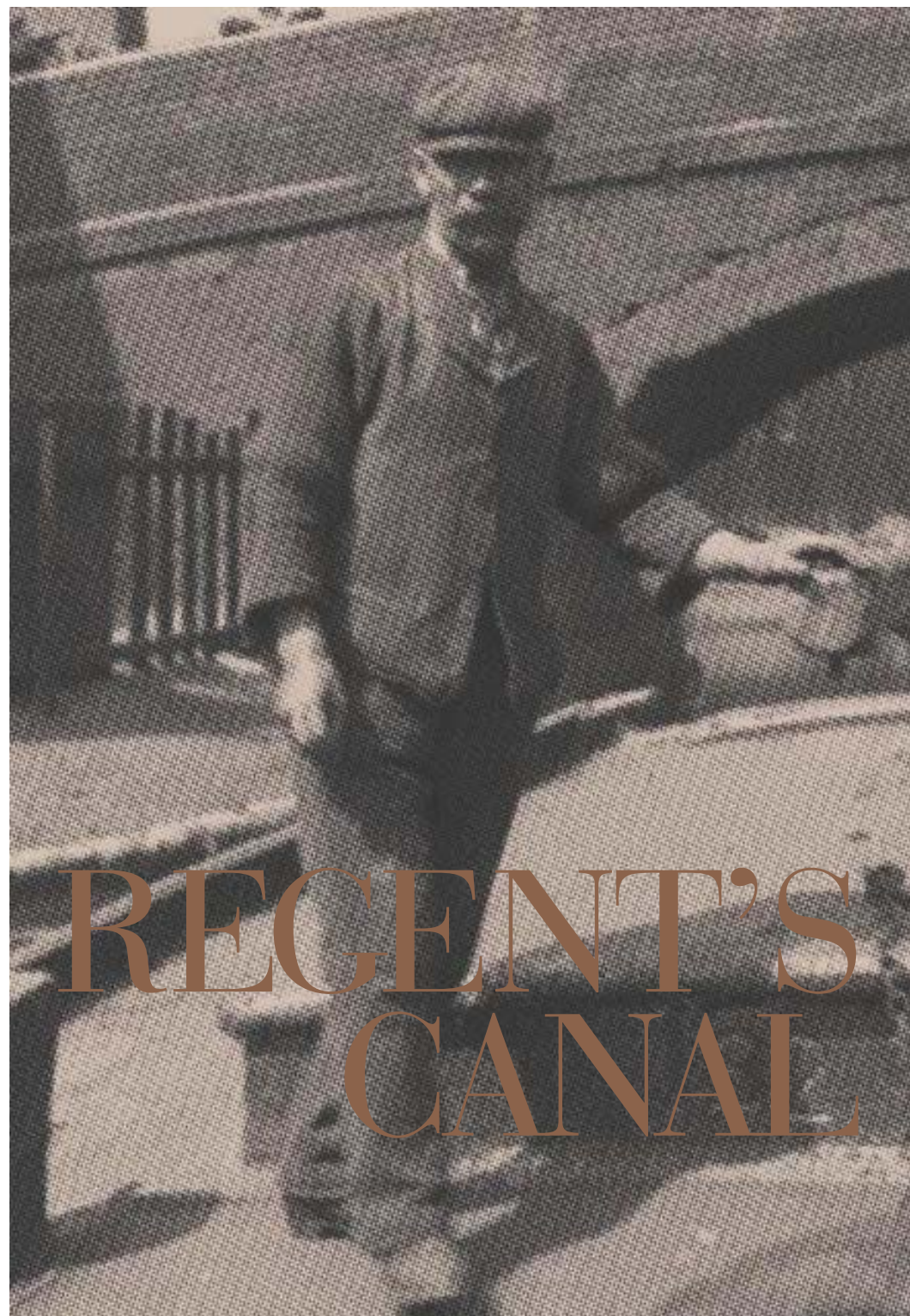
*Today's larger than life figurative sculptures celebrate the contribution of these workers. In particular, the effort of the women and men who made such a lasting contribution to London's enduring prosperity:*



Families lived and worked along the canal.



Children played and often swam in the canal.



# REGENT'S CANAL



IAN

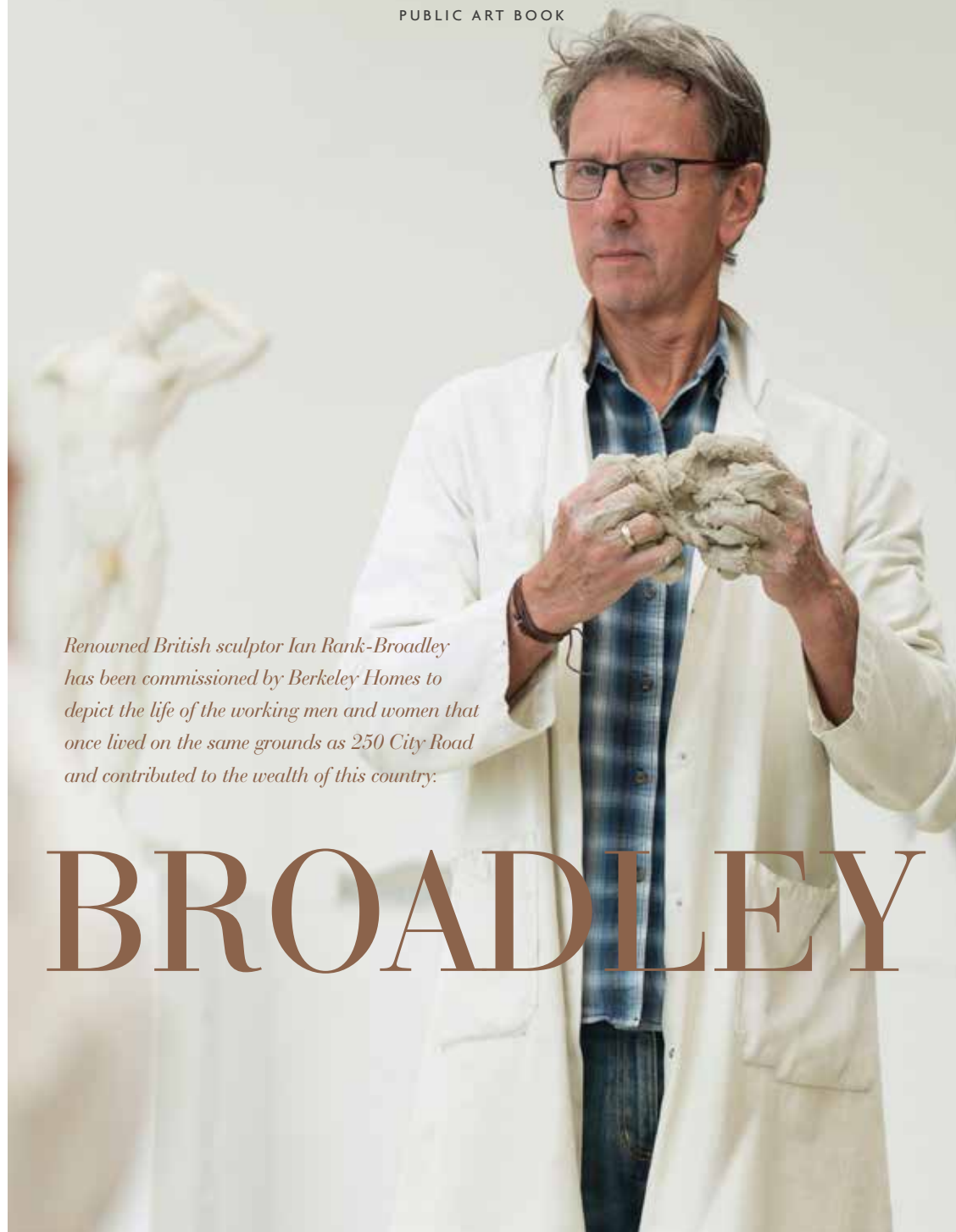


Ian Rank-Broadley is one of the foremost figurative sculptors working in the country today. As well as works in private collections, his sculptures are in the collection of the British Museum, National Portrait Gallery, Staatliche Museen in Berlin, Fitzwilliam Museum in Cambridge and St Paul's Cathedral to name a few. Ian Rank-Broadley was granted the Freedom of the City of London in 1996. He is a Liveryman of The Worshipful Company of Goldsmiths' and also a Fellow of the Royal British Society of Sculptors.

With his effigy of HM The Queen used on all UK and Commonwealth coinage since 1998, he has furthermore been commissioned by HRH The Duke of Cambridge and HRH The Duke of Sussex to sculpt the memorial to their late mother Diana, Princess of Wales, for Kensington Palace.

RANK-

BROADLEY



*Renowned British sculptor Ian Rank-Broadley has been commissioned by Berkeley Homes to depict the life of the working men and women that once lived on the same grounds as 250 City Road and contributed to the wealth of this country.*

# A DEFINING TRIBUTE

Inspired by canal life, the unique history of the area has been captured with three new, highly visible sculptures for 250 City Road. The bronze sculptures depict familiar scenes from the waterway while acting as wayfinders that guide visitors through the new neighbourhood.



*Reconnecting people with the history of 250 City Road*

## HONOURING TRADITION

*With Regent's Canal a defining feature of 250 City Road, Berkeley had the opportunity to bring the past back to life for generations to come.*







# THE VISION

This story begins with a canal.  
Then continues via the lives of  
the ordinary working people  
who laboured beside it as  
the nation's economy grew.  
These countless men and women  
would otherwise be forgotten.  
Yet through each of the sculptures,  
the memories of them  
continue to live on.



Modelling each sculpture requires painstaking attention to detail.



## IN A TIME-HONOURED TRADITION

*For each of the life-size statues at 250 City Road, Ian Rank-Broadley followed a traditional technique for sculpture making. An art form in its own right, the focus on hand-made armatures, clay modelling and casting goes back thousands of years to early Greek sculpture. This customary approach allowed Ian to capture the real essence of the human figure and create stunning works of public art that show people as they really were.*



## TO LIVE

WITH HONESTY AND EFFORT

*"It is my intention as the sculptor to portray the working lives of these people with dignity and create a lasting tribute that acknowledges the contribution they made. Bronze will last a thousand years or more, and so will the memory of the canals."*

Ilan Rank-Broadley

Barge Woman  
Size 1.8m



Working Horse and Canal Worker  
Size 2m x 5m

## LONG

The first sculpture rises some 1.7 metres high beside the all-new 4-star nhow hotel. Interpreting the experiences of the canal workers who once worked here, this eye-catching installation serves to draw onlookers into the expansive central plaza. Alongside the canal-like waterway at the centre of the plaza, at just under two metres high, Barge

Woman references the inimitable heritage of the site. Sitting within the landscaped gardens, the third piece in this series of magnificent sculptures, the Working Horse and Canal Worker, completes the historical reference in Ilan Rank-Broadley's style.

Canal Workers  
Size 1.7m



## IN THE MEMORY



2 Once the design is right, the sculptor creates an armature, which is a physical skeleton (in metal) onto which the modelling clay is applied.

1

The whole process begins with a maquette – a small model made in a clay material perfect for experimenting with shapes and positions.



3

With the full-size piece finished and approved, the moulding can begin, whereby a 'negative' or reverse sculpture is covered in several coats of silicon rubber to pick up every detail.



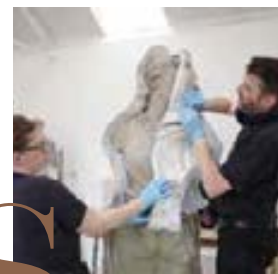
4

After the initial rubber coats have set, a thicker 'thixotropic' coat is applied, consisting of harder or stiffer rubber.



6

After encasing the whole piece, the rubber is taken off in sections and the clay is broken down to be recycled.



8

Once the bronze has cooled, the ceramic shell is broken away to reveal the new casting. This is then metal-worked to refine the surface. Finally the bare metal is patinated using heat and chemicals.



# A METICULOUS APPROACH

7

At this point, the artwork is ready for the foundry, where a wax cast is taken from the mould, invested with ceramic shell and placed in a kiln for the wax to be burnt out. In place of the wax, molten bronze is poured.

5

Layers of fibreglass are made to encase the silicon rubber and provide a stiff jacket to the mould.





*Each sculpture has its own arrangement within the 1.9 acre gardens of 250 City Road. Some are subtle reminders of times past, while others stand tall above the heads of visitors to this historic site.*

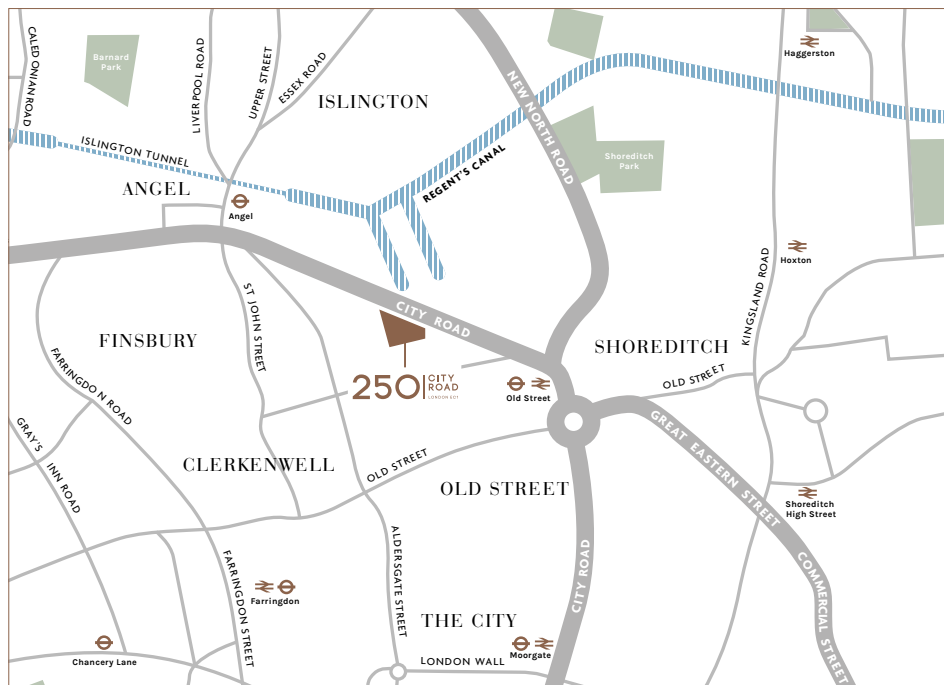




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The canal life theme was conceived by strategic creative placemakers and brand consultancy Hunter Design.

[hunter-design.co.uk](http://hunter-design.co.uk)



Sculptures created by Ian Rank-Broadley, one of the foremost sculptors working today. His effigy of H.M. Queen Elizabeth II appears on all UK and Commonwealth coinage since 1998.

[ianrank-broadley.co.uk](http://ianrank-broadley.co.uk)



This art commission has been curated by Leyla Fakhr, Director of Art Square Projects. Art Square Projects is an art consultancy that specialises in public and private art commissions, exhibitions, as well as bespoke artistic events of any size.

[artsquareprojects.com](http://artsquareprojects.com)

Computer generated images, maquettes, statues and sketches shown throughout this booklet are indicative only and subject to change.



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