

UCL Wilkins Terrace

# Donor Wall Competition



# Call for expression of interest

## UCL Donor Wall Competition

### **Introduction**

UCL is fortunate and proud to receive generous donations from many organisations and individuals to support the work of UCL.

UCL's Office of the Vice Provost (Development) is launching this competition to design the inaugural UCL donor recognition wall.

Artists and designers from The Slade School of Fine Art and The Bartlett School of Architecture are invited to submit an expression of interest for the competition.

Never before has there been an opportunity to celebrate these philanthropic gifts in one high profile location.

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# The Wilkins Terrace

## **The Wilkins Terrace**

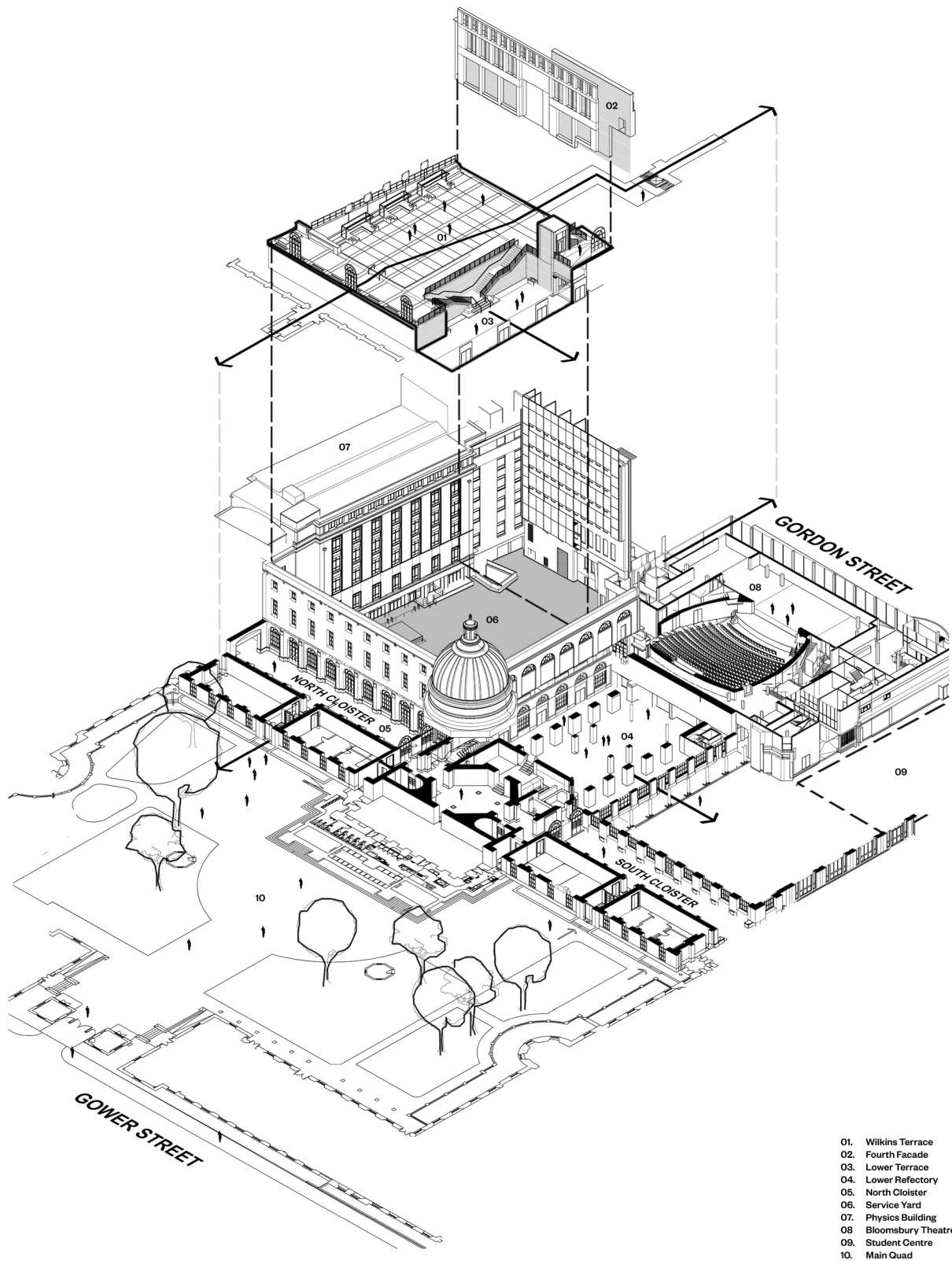
Wilkins Terrace provides a unique and high quality space hidden within UCL's urban estate, comprising both generous public realm and striking built form. Created by enclosing an existing service yard, the new space is conceived as an accessible, stone paved, split level terrace, with the lower level serving the Lower Refectory.

The terrace is sculpturally carved out of Portland stone, a sustainable and durable material that also makes up UCL's Grade I listed Wilkins Building. A new 'fourth façade' completes the composition, working in harmony with the surrounding buildings. Designed to classical proportions, this also conceals the myriad services required for the wider UCL campus and the new Lower Refectory.

New classical planting, including large pleached trees and climbing wisteria, complements and provides a softening frontage to the built form. A number of edible species also allow staff and students to further interact with the new space, be it through flowers, herbs or fruit trees. The terrace opens up a new east-west route to improve accessibility across the campus.

Not only will it be used informally by the UCL community, the Wilkins Terrace will also be used as a backdrop for University functions and student gatherings – creating an invaluable events resource and social space for the entire university.

***The Wilkins Terrace is enclosed by Grade 1 Listed Wilkins Building and its composition and materials pallet sympathetically responds to the immediate historical building fabric.***



- 01. Wilkins Terrace
- 02. Fourth Facade
- 03. Lower Terrace
- 04. Lower Refectory
- 05. North Cloister
- 06. Service Yard
- 07. Physics Building
- 08. Bloomsbury Theatre
- 09. Student Centre
- 10. Main Quad

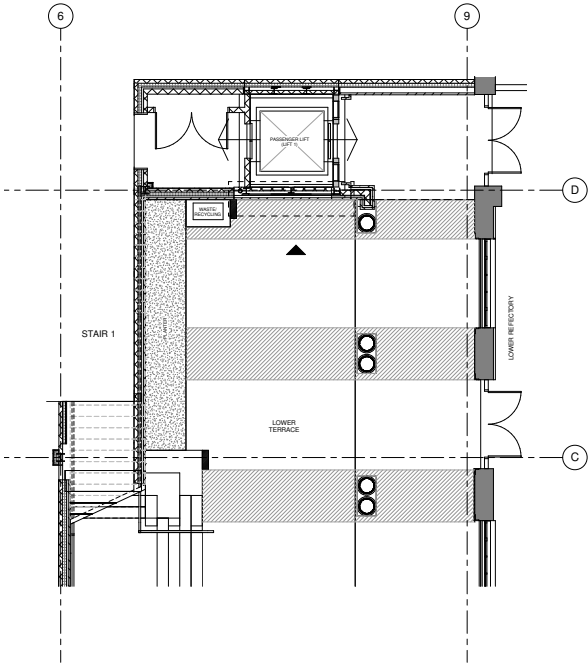
# The Donor Wall

## The Donor Wall Location

The newly completed Wilkins Terrace will be the home to the new Donor Wall.

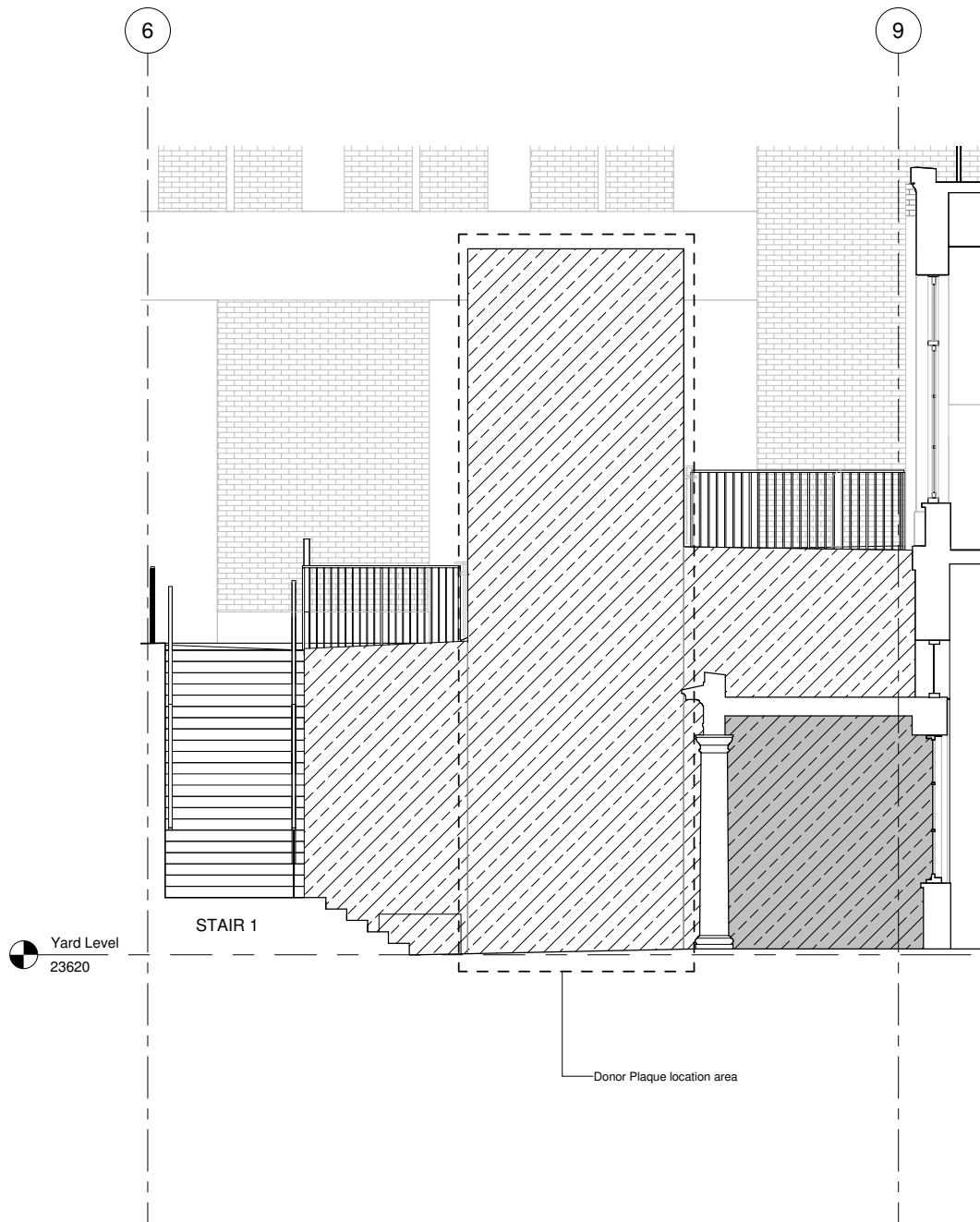
The wall is made from Portland stone and is located adjacent to the new Lower Refectory. It is accessible from a number of levels and is located at a point where a variety of routes through the Wilkins Building and terrace converge. As a result that this will be an area of significant footfall with high levels of visibility from a range of vantage points.

The site is accessible to the public, students, staff and visitors to UCL, however it is closed at night.



Lower Terrace Plan

*The home of the Donor Wall is to be located within the newly completed Wilkins Terrace. Along with the Lower Refectory and currently under construction Student Centre, the new Terrace is part of a UCL Masterplan providing significant improvement and reorganisation of facilities within the Bloomsbury campus.*



Lower Terrace Elevation noting proposed location of Donor Wall

# Submission Requirements

## Submission Criteria

UCL's Office of the Vice Provost (Development) invite artists and designers to respond to this EOI by submitting the following:

Please note that Ideas are not being sought at this time therefore **please do not submit designs**. You are, however invited to submit documentation (no more than one side of A4) with an example(s) of previous work.

## Briefing Session

Two briefing sessions will be held at the Wilkins Terrace. Those intending to submit an expression of interest should attend one of these sessions. These will be held during the week commencing 30th October, times to be confirmed. Email to follow with dates and times of briefing sessions.

Members of the Donor Wall Project Team will be in attendance to talk about the project, the technical opportunities and constraints, and to answer any questions you may have.

## Deadline for Submissions

Written submission should be sent to Krystle Millward (k.millward@ucl.ac.uk) by

**5pm on Wednesday 13st November.**

Submissions after this time and date will not be accepted

On receipt and review, by the Donor Wall Project Team, of the Expressions of Interest, up to 10 artist/ designers will be selected to develop a detailed concept proposal.

Successful applicants will be notified by **Friday 25th November**

If you do not hear from us by this time your submission has not been successful. You will receive formal confirmation of this, as well as written feedback on your submission shortly thereafter.

***The 10 shortlisted artists / designers will be paid an honorarium of £750, payable in two stages, to develop their concept proposal.***





# Concept Proposal

## Concept Proposal

The concept proposal must be flexible to allow for changing numbers of donors and offer a range of scales. There are currently 60+ Donor names for incorporation in the donor wall.

The budget for the creation of the Donor Wall is £60,000. This will cover all aspects of the fabrication of the donor wall.

The 10 shortlisted artists / designers will be paid an honorarium of £750, payable in two stages, to develop their concept proposal. Mentoring and support will be offered to the shortlist artist/ designers in the development of their concept proposals.

The concept proposals must include:

1. Written narrative about the proposal
2. Visualisations to exhibition standard
3. Indicative technical and costing information

## Detailed Design

A detailed design is not required at this stage. It is expected, however, that there is some evidence of deliverability within the proposal. The winning submission will be subject to detailed design development with all required technical and costing support to prepare the following:

1. Fabrication methodologies
2. Detailed costings
3. Programme for production
4. Documentation for planning application

The 10 concepts will be exhibited within the Cloisters as part of the final selection process. The artist/ designer of the winning submission of will be paid fee to cover all detailed design work.

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# Selection Criteria

The final 10 concept proposals will be judged by the selection panel against the following criteria:

## **1. Creativity and innovation**

The proposal should push boundaries and explore innovative approaches to the naming process, whilst reflecting the serious intention to acknowledge those who have given to the work of UCL.

## **2. Quality of Materials**

The proposal must be suitable for the location - an external site subject to the impact of the elements. The proposal must be durable and with clear and adoptable maintenance requirements.

## **3. Site context**

The proposal must be sympathetic and respectful to the Grade 1 listed buildings surrounding the Terrace and the high quality materials palette used throughout the Terrace.

## **4. Capturing the potential for change**

The method for recording donor's names must be such that new names can be added and potentially, though not anticipated, that names may be removed.

The Selection Panel will be made up of:

### **Prof Susan Collins**

Slade School of Fine Art

### **Prof Bob Sheil**

Director of the Bartlett School of Architecture

### **Matthew Goulcher**

Managing Director, Levitt Bernstein - Observer

### **Cathy Brown**

Director of Strategy and Operations, OVPD

### **Ravinder Dhillon**

Head of Estates Strategy

### **Kat Hageman**

Senior Donor Relations Manager, OVPD

### **Zoe Laughlin**

Director, Institute of Making

### **Sam Wilkinson**

Public Art Manager, UCL Culture

The final selection Panel will be chaired by the Provost.

***The proposal must be sympathetic and respectful to the Grade 1 listed buildings surrounding the Terrace and the high quality materials palette used throughout the Terrace.***





University College London  
Gower Street  
London WC1E 6BT

## **Donor Wall**

### **Submission and Presentation of Final Concept Proposals**

- Submission Date:** 18.00, Wednesday 7 March 2018
- Presentation Date:** Wednesday 14 March 2018
- Presentation Venue:** Slade School of Art Conference Room
- Presentation Time:** 13.00 – 14.30

### **Submission of Final Concept Proposal**

Your electronically submitted proposals will be shared with the reviewing panel in advance of 14 March so that they are familiar with the final submissions.

We ask that you:

1. Submit no more than 4 sides of A4 in PDF format to introduce your proposal. This should be:
  - A written narrative,
  - Technical specifications as you currently have them
  - Examples of the visuals that you will present on the day

Please do not develop your concept significantly beyond your 7 March proposal submission. Your presentation on 14 March and the materials produced for this should be in line with what you have already submitted electronically.

2. This should be submitted no later than 18.00 on Wednesday 7 March
3. Submissions should be sent via email to Kathryn Hageman and Sam Wilkinson at [k.hageman@ucl.ac.uk](mailto:k.hageman@ucl.ac.uk) and [sam.wilkinson@ucl.ac.uk](mailto:sam.wilkinson@ucl.ac.uk)

### **Presentation of Final Concept Proposal to Panel**

You will be able to come to the Slade Conference room between 12.00 and 12.30 on Wednesday 14 March to set up your presentation:

1. The main presentation material must be mounted or presented on hard copy. There will be no AV equipment supplied on the day. If you do need to use other formats to illustrate your proposal, you must be prepared to show this during your 5 minutes.
2. You must be able to cover your display during the period of the selection meetings before and after you presentation. Please think about how you will do this in advance of the day.

3. You will have a table on which to prepare your presentation which should include a written narrative, samples / maquettes and visual presentation of the idea. (Handouts are acceptable).

### **Timing**

You will have 5 minutes to present your idea and there will be an allowance of up to 5 minutes for questions. Please:

1. Arrive 10 minutes early and report to the Slade office.
2. Leave the presentation in the room once you have finished.
3. Return to collect your concept proposal after 15.00 the same day.

All the work should be collected by the end of the day.

### **Final Decision**

You will be notified which concept proposal will be progressed by the Monday 19 March.

### **Final Note**

Please revisit the competition brief before submitting electronically and coming to the presentation day. As a reminder, the final concept proposals will be judged by the selection panel against the following criteria:

1. **Creativity and innovation**  
The proposal should push boundaries and explore innovative approaches to the naming process, whilst reflecting the serious intention to acknowledge those who have given to the work of UCL.
2. **Quality of Materials**  
The proposal must be suitable for the location - an external site subject to the impact of the elements. The proposal must be durable and with clear and adoptable maintenance requirements.
3. **Site context**  
The proposal must be sympathetic and respectful to the Grade 1 listed buildings surrounding the Terrace and the high quality materials pallet used throughout the Terrace.
4. **Capturing the potential for change**  
The method for recording donor's names must be such that new names can be added and potentially, though not anticipated, that names may be removed.

**Please note it would also be beneficial, time allowing, to demonstrate the next stage development work required, evidencing the deliverability of the concept idea.**

**Please be prepared for the day and be mindful that no time extensions can be given.**



## **Selection Panel**

1. Professor Michael Arthur - President and Provost
2. Cathy Brown - Director of Strategy and Operations, OVPD
3. Simon Cane – Director, UCL Culture
4. Professor Susan Collins - Head of Department, Slade School of Fine Art
5. Ravinder Singh Dhillon – Head of Estates Strategy
6. Professor Dame Hazel Genn – Professor of Socio-Legal Studies at UCL Laws and Director of UCL Centre for Access to Justice
7. Matthew Goulcher – Managing Director, Levitt Bernstein Architects
8. Kathryn Hageman – Senior Donor Relations Manager, OVPD
9. Lori Houlihan – Vice-Provost (Development)
10. Dr Zoe Laughlin – Co-Founder and Director of UCL’s Institute of Making
11. Professor Bob Sheil – Head of Department, The Bartlett School of Architecture
12. Sam Wilkinson – Public Art Manager, UCL Culture

## Donor Wall Expression of Interest

I am Sarah Fortais, a Practice-Led PhD researcher at the Slade School of Fine Art. I am a sculptor/performer, having created numerous interactive and large-scale sculptures while at UCL. For the 2016 Slade Degree Show my piece titled *R.U.S.S.E.L.L.* consisted of a 17ft tall giraffe sculpture (that I built from found materials) and myself (wearing a homemade NASA A5-L pressure suit) building the giraffe's space-suit over 9 days. Many of my sculptures are continuously evolving. *R.U.S.S.E.L.L.* is part of a larger project of building *spacesuits for animals* that is ongoing. I also invent instruments, like the *Anglomophone*, and am keen to communicate to people multi-sensorally. I have completed commissions for the V&A (an interactive event featured in the 2013 exhibition *David Bowie Is...*) and the Tate Modern (performance created for a donor event). As such, I have experience working within British institutions and am confident in my ability to work creatively within temporal, architectural, and public health & safety guidelines. I feel that the donor wall project would be an excellent opportunity to create a large-scale, ongoing-but-permanent interactive sculptural work within an institution, which would be a blending of ongoing interests within my fine art practice. I especially look forward to the permanent nature of the installation as I also have considerable experience working with durable materials such as timber, concrete, and silver, and enjoy casting life-like figures using silicone, latex, plaster, and clay mould-making techniques.

I find it extremely difficult to separate my excitement to work on the donor wall from the particular kind of creative expression that the project itself has been bringing out of me over the past week. Reflecting on the concept of a donor wall and what UCL and its supporters mean to me, incites for me particular feelings and experiences, the most prominent of which relating to *hands*: pulling up, supporting, sheltering, teaching, and welcoming. Without outlining a specific proposal, I will endeavour to articulate how the donor wall as a project would enable me to engage with, and communicate, these core feelings and physical experiences. I intend for this document, along with the inclusion of a selection of my artworks, to become an introduction to my practice, an expression of interest, and a demonstration of my suitability for this project.

Let me start with my experience of donor walls. Generally, I observe them to be structured around the aims of: 1) making names visible 2) communicating their financial hierarchy. This emphasises the relationship between money and donor. Donor walls are often architecturally awkward 2D installations. For example, I see many donor walls in high traffic corridors, which either disrupts traffic flow or causes the installation to be ignored completely. Regardless of location, I also observe many donor walls to appear parasitic or tacked-onto existing structures. As a student, I find donor walls difficult to engage with because despite revealing a donor's name, there is nothing behind that name – no direct way of engaging with who that name represents or the intention of their organization. The phrase 'nothing behind that name' comes to mind because materially, this is often reinforced by placing names on flat (sometimes veneered!) plaques. All these elements deemphasize the intrinsic role that donors play to the university and my experience there.

A donor wall as I have described, requires a large, culturally-specific leap in logic on the part of the viewer: by listing names and capital, I am then expected to connect these names with my university experience. I believe however, that in order to successfully draw this conclusion as a viewer, a donor cannot be represented solely in terms of financial donation. The donor wall must also communicate how UCL translates that person/organization's donation into support for students, staff, and community, and how that in turn fosters innovation. In other words, to make a donor wall meaningful, the emphasis shouldn't be placed on the money that donors give but rather, what their donations facilitate.

With my background in collaborative sculptures and durational performance, I believe that I can achieve this aim dynamically. I will give the donors presence and develop a proposal that will allow donors

the opportunity to directly become part of the cultural legacy of UCL.

*I imagine myself climbing the wall. I reach up and there is a hand to guide me. I step up and hands raise me off the ground. It begins to rain and more hands divert the water. I remain dry.*

With the inclusion of (for instance) donor hands cast in high quality materials, the names would become embodied. The names then become an integral way of crediting rather than listing or labelling. Hands can be felt – I know for me it was a powerful experience to touch a real spacesuit but specifically, put my hand in an astronaut's glove. It was aspirational.<sup>1</sup>

The donor wall is visible from several levels and I would use this characteristic to my advantage, having experience creating numerous multi-level works such as my giraffe sculpture (*R.U.S.S.E.L.L.*). I have already identified 3 outdoor locations where the donor wall can be experienced without disrupting traffic flow and I'm particularly keen on using the area near the North Cloisters to both install a telescope/image-enhancing device and to incorporate Braille text (both of which I have begun to explore in my practice). Furthermore, I feel that the outdoor location of the wall is an opportunity to uniquely incorporate multi-sensory elements and thus create something accessible to all UCL staff, students, and visitors. One way of enabling the wall to become multi-sensory is to divert rain runoff from the elevator shaft roof, to run down the wall and produce sound that would be audible at the lower Terrace level. Visually, it would animate the wall, bringing it to life without environmentally intrusive interventions, which is in keeping with UCL's sustainability ethos. Furthermore, a donor's hands diverting water flow off a central character could powerfully embody a donor's contribution and cement their presence within UCL.

The wall is located at the heart of the university and as such, becomes an opportunity to engage with visitors. I thus see this project as an opportunity to push the function of a donor wall even further, enabling it to work with a number of other already existing elements on Wilkins Terrace, to promote education and creative exploration. The Portland stone with its prominent fossils, the edible plants, the architectural history constructing Wilkins Terrace, and even the elevator<sup>2</sup> could become mechanisms for learning through ways as simple as installing permanent didactic panels. The wall could thus also be appreciated for its material and functional qualities and become part of an environment that directly enhances one's university experience.<sup>3</sup>

To conclude, I am extremely motivated to develop a proposal for the donor wall. I see it as an opportunity to gain professional experience, network with fellow candidates, and incorporate some of my research interests into a permanent installation. More than this however, I see the potential for the donor wall to facilitate learning, enable people (perhaps for the first time) to connect with UCL donors past and present, and to see their environment a little bit differently, which generates for me the same kind of optimism that I get from building spacesuits from found materials or enabling David Bowie fans to turn their feelings for Bowie into an artwork.

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<sup>1</sup> Perhaps I dream of working for a donor and their hand is on the wall. I go up to it and shake it and imagine myself in the future, meeting them in person. I know that most people wouldn't do this, but even if the wall allowed one person to dream, wouldn't that be an incredible contribution from a simple donor wall?

<sup>2</sup> I am from a small rural Canadian town. My mother never rode an elevator until her 20's. Perhaps this is unusual in England but as London's global university, we know how atypical London can sometimes be from the rest of the world. Furthermore, think of how many school trips there are to UCL. I believe that the right 8 year old would be fascinated to learn about an elevator. We could easily put up a panel explaining the mechanism.

<sup>3</sup> To attest to the success of this kind of intervention: I first learned about Jeremy Bentham through the didactic panel in the Cloisters. I subsequently used my knowledge of him in my successful application to the Slade School of Fine Art.

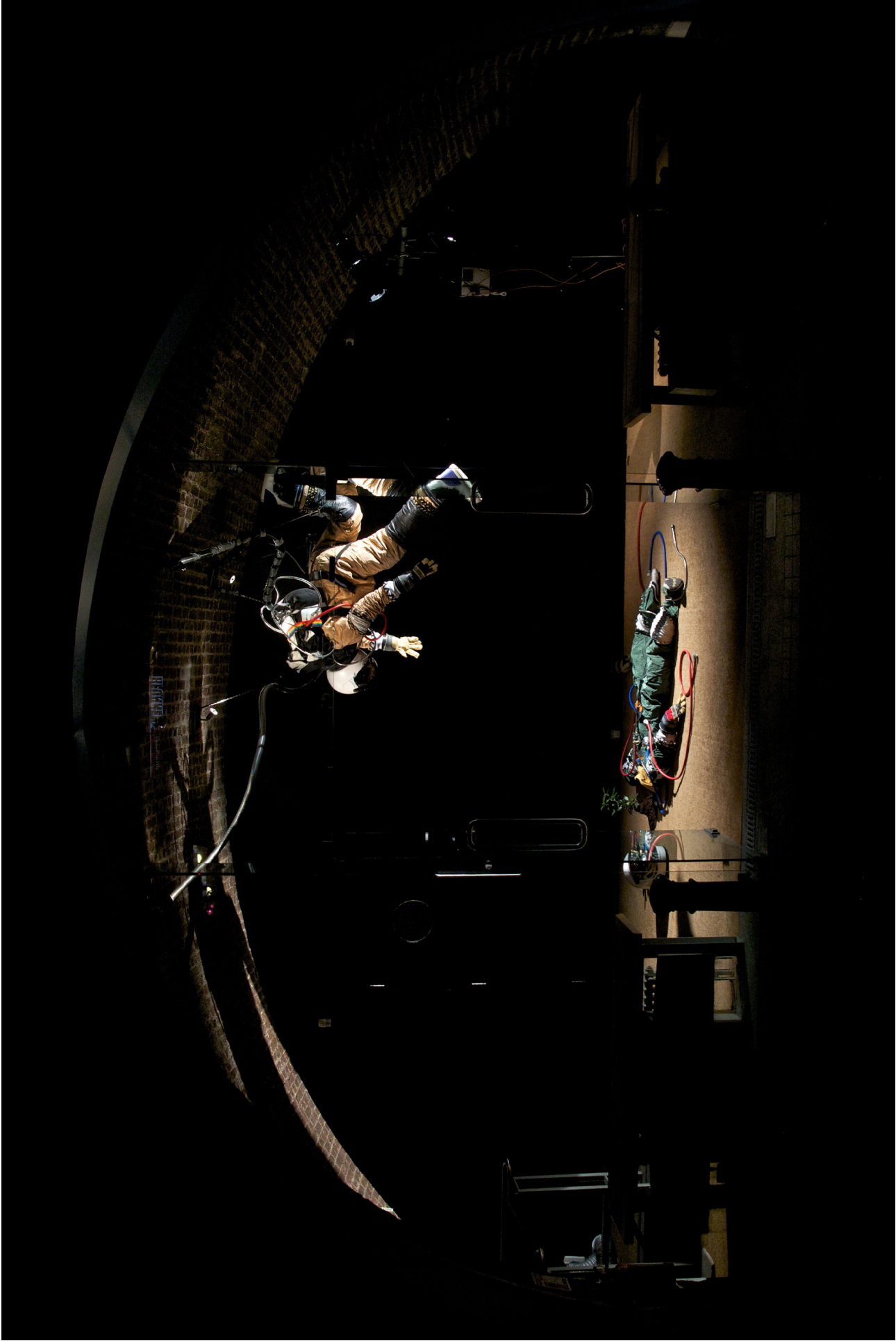
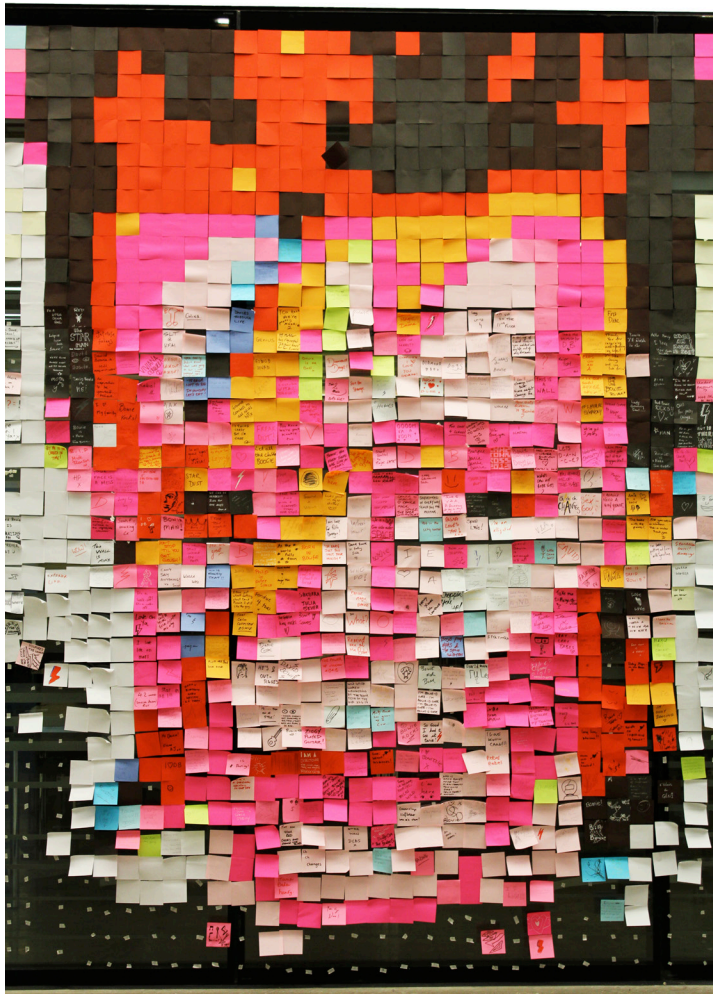


Image of my installation: *Things Being What I Want Them To Be And Not What They're Supposed To Be*, (2013).

Materials: curtains, motorcycle helmets, bubble visors, acrylic paint, plumbing fixtures, vacuum hoses, shower hoses, nylon rope, fishing wire, winter boots, running shoes, grommets, ducting, aluminum sheet metal, duct tape, high-visibility iron-on tape, electrical tape, aluminum foil tape, laurel tree, soil, leather jackets, nylon, gardening gloves, yogurt cups, purses, camping backpack, newspaper, Velcro, felt, fan motor, car parts, shoelaces, luggage straps, seatbelt.



A selection of images from *R.U.S.S.E.L.L.* (2016) as part of *spacesuits for animals* (ongoing).

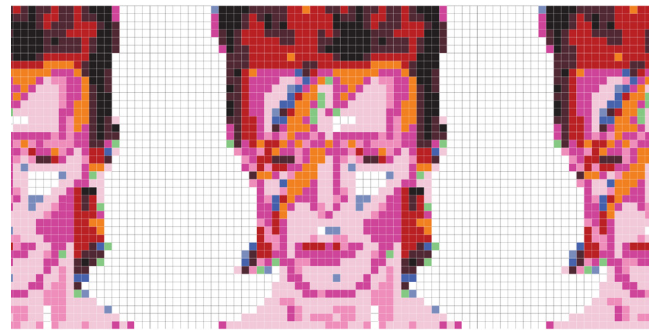


THE VICTORIA & ALBERT MUSEUM

# DAVID BOWIE

## STATIONTOSTATIONERY

A PROJECT BY WWW.SARHORTAIS.COM



WRITE YOUR THOUGHTS ABOUT BOWIE  
ON A STICKY NOTE

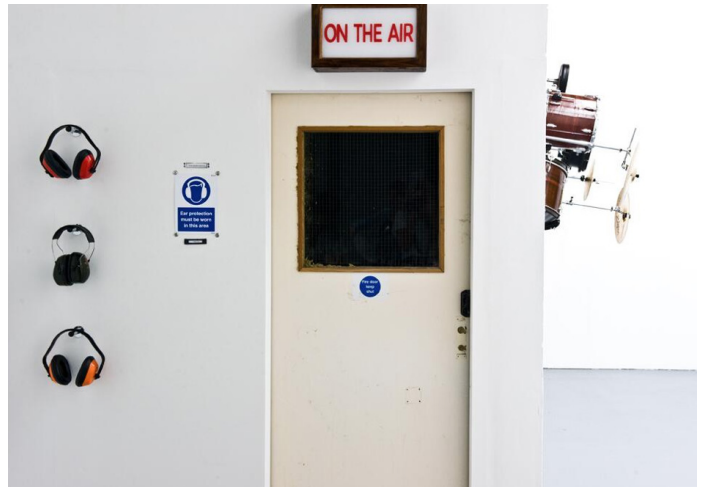
MATCH ITS COLOUR TO THE CORRECT NUMBER AND STICK ON THE WALL

"I TEND TO SEE MYSELF AS JUST AN OBJECT OF FATE, AND I LIKE TO EXPERIMENT WITH THESE PHYSICAL THINGS. I THINK THAT PEOPLE HAVE A GREATER ABILITY TO BE FAR OUT THAN THEY ARE GIVEN CREDIT FOR. IF I AM CAPABLE OF THINKING IN A SOMEWHAT EXTREME MANNER AT TIMES, THEN THE MAJORITY OF PEOPLE ARE ALSO CAPABLE OF DOING THAT."

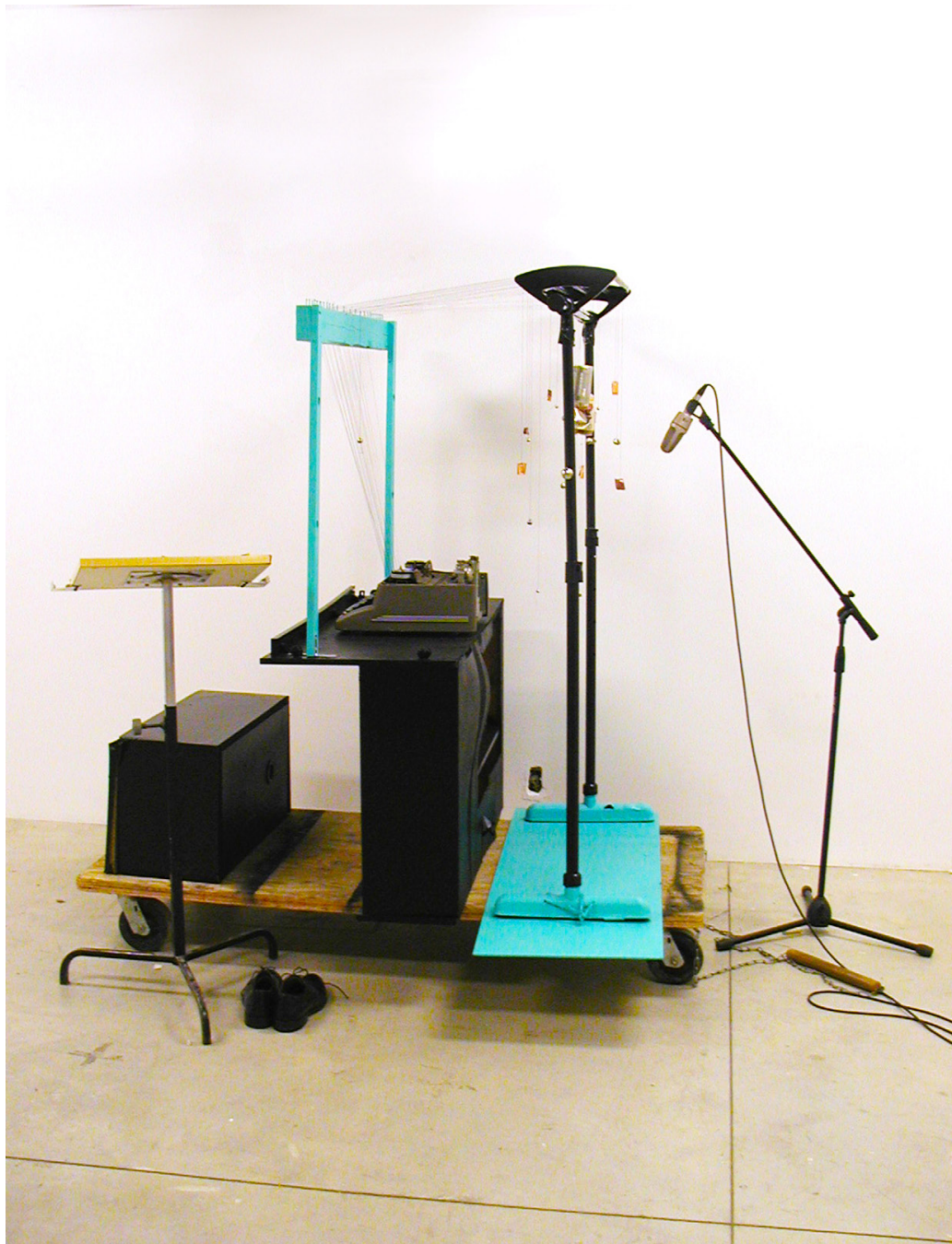
- DAVID BOWIE



A selection of images from *Station to Stationery* or: *How 800 Bowie Fans Can Make a Monument Using Their Thoughts and Some Sticky Notes*, commission for the Victoria and Albert Museum for the *David Bowie Is...* exhibition (2013).



A selection of images from *1 2 3 (Unfinished)* (2014 - ongoing ). I have included this project as evidence of my experience installing both a space capsule and drum kit to the ceiling and floor, respectively.



*Anglomophone* (2010)

The Anglomophone is an instrument designed to translate written words into music. Each key is attached to a bell of a different pitch by a string, arranged with the highest note being A and the lowest being Z. The caps lock function effectively serves as volume control, with uppercase sounding louder than lowercase. An Anglomophone translation/performance tends to produce a dissonant and yet repetitive series of sounds, calling attention to the individual letters and the punctuation of the piece.



## 2018 UCL Wilkins Terrace Donor Wall Invitation

I am Sarah Fortais, a recent graduate from the Slade School of Fine Art, University College London. I am a sculptor and performer who has created numerous interactive, large-scale installations including *R.U.S.S.E.L.L.* (a 17ft tall giraffe sculpture in a space-suit) and a 2-story crowd-sourced sticky note portrait of David Bowie as part of a commission for the 2013 exhibition *David Bowie Is...* at the V&A.

I am writing to invite you to participate in my next artwork, a figurative 10x4m sculpture commissioned to represent the contributions of donors within University College London.

My artwork draws from my own experiences as a student of UCL and the support that I received as part of working within this institution. I found that all of my most prominent experiences relate to hands: pulling up, supporting, sheltering, teaching, and welcoming. As such, I aim to give donors physical, emotive presence within my artwork by inviting you to get your hand cast in bronze or aluminium, which I will then incorporate into the installation.

Each hand that I cast will be installed at various depths and heights on a Portland Stone clad wall on the newly unveiled Wilkins Terrace. The Terrace is an outdoor pedestrian walk-through, event space, and physical centre of the Gower Street campus. Hands will be staggered so as to divert rain runoff from the top of the structure, to flow down the wall and produce sound that is audible at the Lower Terrace level. Visually, the hands will animate the rain down the wall, keep people dry, and provide a literal and metaphorical embodiment of a donor's contribution within UCL. Also, with two upward facing lights embedded into the ground, the shadows created by the hands at night will be

spectacular: an organic 'tree', which again stresses the positive community impact your donation has made at UCL.

In the place of donors unable to participate, I will generate a day-long community-building event: with three UCL students, I will set up a temporary casting station on Wilkins Terrace and openly invite students and staff to cast their own hands, to become part of the installation. This event will enable the UCL community to learn about our donors' contributions, participate in the fabrication of the project, learn about materials, and become part of the cultural legacy of my UCL commissioned artwork. I see my design as a durational, performative installation which, as more hands become added through time, will evolve from a dynamic distribution to a fully expressed murmur.

In order to make a donor wall meaningful, I thus propose that the design must communicate how your donation is translated into support for our community, and how that in turn fosters innovation. I see the potential for my artwork to enable people to connect with UCL donors past and present, and to see their environment a little bit differently, which generates for me the same kind of optimism that I get from building space-suits from found materials or enabling David Bowie fans to turn their feelings for Bowie into an artwork.

If you are interested in participating, I ask for you to please book an appointment with me between August 1st and November 15th. The casting itself takes about 20 minutes, but I will require an appointment space of 1 hour to ensure adequate time for mixing and cleanup. If you are not personally interested in participating, I encourage you to nominate someone within your organisation to take part.



Each hand is screwed onto a bronze 'stem', that penetrates the wall. The stem is engraved on all four sides with the donor's name, and the letters are filled with a white resin. This enables visibility from every level of Wilkins Terrace.



I will also include an English/Braille didactic bronze panel set below the hands, to permanently and explicitly refer to the contributions of our donors and their participation in this artwork.