



## Camden Goods Yard

Temporary Store Artwork Report

August 2020

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## 1. INTRODUCTION

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1.1. This report has been prepared to facilitate the discharge of condition 69 pursuant to planning permission ref: 2020/0034/P and relates to the temporary Morrisons store (Phase 1a) at Camden Goods Yard.

1.2. Condition 69 relates to the proposed art installation on the Chalk Farm Road elevation of the temporary store, which has been co-designed by creative agency HATO in collaboration with the local community. St George and HATO have also worked closely with the Council's Arts Development Manager, Mike Candler.

1.3. Condition 69 is as follows:

*"Prior to occupation of the temporary foodstore on the PFS, details of the artwork to be installed on the elevations of the building should be submitted to and approved in writing by the local planning authority. It should demonstrate that a 3 month local engagement programme has taken place to determine the final design of the artwork. The artwork shall be displayed on the building in accordance with the approved details prior to occupation of the temporary foodstore, and retained and maintained until the use ceases and the structure is removed.*

*Reason: to ensure the art installation reflects the identity, character and history of the local area enhancing public spaces and the surrounding townscape in accordance with policies D1 and D2 of the London Borough of Camden Local Plan 2017."*

1.4. In order to respond to the condition requirements and enable this condition to be discharged, this document sets out the following:

- Summary of community co-design programme that has led to the proposed artwork;
- Comments received from LBC and how these have informed the submission; and
- An overview and explanation of the final design.

1.5. This report also provides indicative details of the proposed Morrisons signage on the Chalk Farm Road elevation of the temporary store, insofar as the signage relates to the spatial arrangement of the artwork. Care has been taken to ensure that both the artwork and the Morrisons signage are coordinated and coherent, whilst serving specific operational purposes.

1.6. Full details of the Morrisons temporary store signage strategy will be submitted under a separate application, in accordance with the requirements of condition 65.

## **2. COMMUNITY CO-DESIGN**

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- 2.1. In November 2019, St George commissioned creative agency HATO to co-design an artwork with the local community for the Chalk Farm Road elevation of the temporary store.
- 2.2. In December 2019, HATO were appointed and commenced a 6-month community engagement programme, including meetings, research trips to local archives and creative workshops to inform the design of the artwork.
- 2.3. The following sections give an overview of this programme and how it shaped the artwork. Further details are provided in the community engagement report (dated 19 May 2020) that was originally submitted to LBC on 1 June 2020 and is included at Appendix 1.

### **Initial Engagement**

- 2.4. Following recommendations from Mike Candler (Arts Development Manager) and Suzy Plumb (Arts Officer) at the Council, HATO met with the following organisations at the beginning of the project:
  - Simon Pitkeathley and Camden Town Unlimited team
  - The Music Wall of Fame, Lee Bennett and Mark Willingale
  - Tina Ramdeen, Roundhouse Head of Youth Policy and Engagement
  - Young Camden Foundation
  - Thanet Youth and Community Centre
  - Castlehaven Community Association
  - Pirate's Castle
  - WAC Arts Centre, Chas Mollet, the Assistive Creative Technology Officer
  - Mark Hall - Community Champaign and resident on local estate next to site
  - Holborn Archives, Tudor Allen
- 2.5. The purpose of these meetings was to gain deeper understanding of the local area, and determine which community groups would be interested in engaging further in the co-design process.

### **Content Workshops**

- 2.6. Following initial engagement activities, HATO held a series of content workshops with the Pirate's Castle, Thanet Youth and Community Centre and members of Castlehaven Community Association.
- 2.7. Attended by 32 members of the community aged 10-80, the workshops explored local themes, through activities including map making, collaging and a visit to the Camden Local Archives. A workshop with the Pirate Castle's Youth Club also created a new typeface for the project, using potatoes in response to the history of farmland in the area.

- 2.8. A key theme that emerged during the course of the workshops was the importance of food and food production in Camden's history, embodied by local landmarks such as the Roundhouse (formerly used to store grains), the pioneering ABC Bakery and the flour mill where the Pirate's Castle used to stand.
- 2.9. Following consultation with the London Borough of Camden, it was agreed to adopt food as the central theme of the artwork on the temporary store façade, with a particular focus on bread.
- 2.10. This has ensured the artwork reflects the identity, character and history of the local area, in accordance with policies D1 and D2 of the Camden Local Plan.



*Figure 1: workshops with the Pirate's Castle (left) and Thanet Youth and Community Centre (right)*

### **Bread Tales Workshops**

- 2.11. Due to Covid-19, the final stage of the co-design process comprised a series of remote workshops. The 'Bread Tales' workshops were aimed at Upper Deckers, their neighbours and families, who were all connected to the local area and the Pirate's Castle.
- 2.12. To overcome this issue and continue the co-design work, this group were sent their own activity packs and ingredients to their homes to bake their own dishes and share stories and memories about the local area using ingredients that connect to the history of Camden.
- 2.13. The final design of the artwork draws inspiration from these workshops, incorporating illustrations commissioned from artist Nicholas Burrows to represent the participants, stories and dishes of the Bread Tales workshops, with the role of earlier workshops acknowledged through a further two illustrations.





Figure 2: Bread Tales remote workshops

### 3. PRE-APPLICATION ENGAGEMENT WITH LBC

- 3.1. In addition to meetings with London Borough of Camden during the co-design process, this application has been subject to two pre-application meetings: a video call with planning officers (Sofie Fieldsend and Kevin Fisher) on 30 June and a further video call with the Arts Development Manager, Mike Candler, on 15 July.
- 3.2. The focus of these discussions was on the spatial arrangement of the artwork and Morrisons signage on the Chalk Farm Road elevation. These are important as they have shaped the design and proposals included in this submission. The aim of this section is to show the design evolution reflecting on these discussions.

#### Pre-Application Meeting, 30 June

- 3.3. The pre-application meeting with planning officers held on 30 June 2020 centred on presentation delivered by St George, Morrisons and HATO.
- 3.4. The presentation outlined the proposed arrangement of artwork and Morrisons signage. The proposals, shown in Figure 3, included 2 Morrisons marketing banners to the east of the elevation, 2 Market Kitchen box signs either side of the Market Kitchen servery hatch, and the artwork extending across the west of the elevation.



Figure 3: Elevation presented to planning officers on 30 June

- 3.5. A summary of the comments received from officers and the proposed design response to these comments are provided below:

- **Planning officer comment:** Review whether one box sign would be sufficient and whether this can be positioned above the Market Kitchen hatch rather than to one side.

**Design response:** Morrisons have agreed to reduce the number of box signs on the Chalk Farm Road elevation from two to one. The Market Kitchen box signs have been designed to fixed dimensions, in accordance with Morrisons branding policies, which do not work in the space above the hatch. As such, it is proposed, following the reduction in signage responding to officer comments, to position the remaining box sign to the east of the hatch, as



shown in Figure 4. This has the advantage of increasing the space to the right of the hatch for the artwork.

- **Planning officer comment:** Review the number and format of the seasonal marketing banners, and whether these can be consolidated into one. No comments were made objecting to the size of the banner.

**Design response:** Morrisons have reviewed their seasonal marketing signage proposals and agreed to reduce the number of banners from two to one. As with the Market Kitchen signage, Morrisons' seasonal marketing banners follow set, company-wide policies on scale and format which prevents consolidation of banners and amendments to dimensions. The banners will be subject to a separate signage planning submission.

- **Planning officer comment:** The artwork should extend across the majority of the Chalk Farm Road elevation. The Morrisons signage currently takes up too much space and should integrate with the artwork.
- **Design response:** The position of the serving hatch in the middle of the elevation presents a challenge to maximising the artwork across the elevation so it can be read as one coherent piece. The removal of one of the Morrisons box signs in response to planning officer comments has allowed the artwork to be extended further across the elevation, from the Market Kitchen serving hatch north towards the Roundhouse, to the end of the elevation. As such, it now takes up the majority of the façade. Further consideration to the integration of the artwork and signage is provided in section 3.2 below.

### **Consultation with Arts Development Manager, 15 July**

- 3.6. Given the Arts Development Manager's involvement in the project since its inception and his expertise and experience in public art, it was felt important to obtain his input into the design response to the reduced Morrisons signage.
- 3.7. During the meeting, HATO presented two options for the artwork layout in response to the reduced signage. It was noted that HATO, St George and Morrisons prefer Option 1 (shown in Figure 4) over Option 2 (shown in Figure 5), for the following reasons:

#### **Option 1:**

- Achieves a cohesive and coherent design, by dedicating all space to the right of the Market Kitchen hatch to the artwork
- Stronger outcome for the artwork to be as a single body of work
- Ensures that nothing is lost to the audience, you can see the introduction and artwork all together.



### Option 2:

- The design is strong but the story of the artwork is lost, due to the Market Kitchen hatch interrupting the introductory text and artwork
- The hatch means that the audience of the artwork will not see the artwork as one cohesive body of work, and coming from different directions may lose some of the artwork



Figure 4: Option 1 elevation presented to Arts Development Manager on 15 July



Figure 5: Option 2 elevation presented to Arts Development Manager on 15 July

3.8. A summary of the comments provided by the Arts Development Manager and the design response is provided below. A detailed meeting note, which was circulated and agreed following the meeting, can be viewed at Appendix 1.

### Arts Development Manager comments:

- The artwork is more legible and accessible when, in its entirety, it is to the right of Market Kitchen hatch as shown in Option 1.
- Maintaining the integrity of the artwork as one body of work makes it easier to read and understand the bigger picture and community story
- In order to read the details of the artwork story you need to come up close, which reinforces the importance of keeping it intact
- Moving the artwork to the left of the hatch serves no purpose and causes a disruption to the story/image
- Mixing the signage and Bread Tales messaging dilutes the artwork



- Move the top text panels on the far right of the artwork (where potential stories will be) lower down, to ensure these are accessible for wheelchair users
- Ensure all typography panels are legible and adhere to health and safety measures, bearing in mind the site is an elevation on a main road.

**Design response:** Following Arts Development Manager input, the final design of the artwork has been developed on the basis of the Option 1 layout. All typography panels are positioned to be legible to wheelchair users and adhere to health and safety considerations.

## 4. FINAL DESIGN

- 4.1. The final design of the artwork combines the three key engagement outputs of the co-design workshops run by Hato and Polly Brannan.
- 4.2. The outputs implemented in the facade are as follows:
  - The Pirate's Castle Youth Club – The potato typeface used for the headline font 'Bread Tales' and incorporated with all headings came out of a potato type and history workshop with the Pirate Castle's Youth Club.
  - The Thanet Youth and Community Centre – The History of Food in Camden and locals' memories associated with food came as a result of collage workshops with the Thanet Group.
  - Bread Tales Activity – The illustrations of the bread recipes and bread tales were a result of this engagement programme.
- 4.3. The following sections outline how these outputs are drawn together in the final artwork, through a series of interpretation panels and illustrations.
- 4.4. For further details including close-ups of each section, colours, fonts and illustration dimensions, please refer to the HATO presentation enclosed with the application.



Figure 6: Final artwork illustration (see supporting documentation for further detail)

### Layout

- 4.5. The final artwork (shown in Figure 6 and enclosed with this application) draws together the outputs from the co-design workshops, with a series of interpretation panels and illustrations set against a background colour that complements the tone of the store cladding to the left of the hatch.
- 4.6. The interpretation panels are positioned adjacent to the Market Kitchen servery hatch, with the illustrations sitting above and to the west along the façade.
- 4.7. The layout of these elements within the artwork has been designed to work in three directions:
  - Moving east-west, from where people queuing or waiting for their food from the Market Kitchen hatch will be, the interpretation panels introduce the project

and the stories. The individual can then walk along the facade to view the illustrations themselves.

- Moving west-east, the artwork is visually strong to entice passers-by. If the individual is interested in the artwork they will then be able to read the interpretation.
- From across the road, passers-by will be able to see the Bread Stories title, as well as each of the illustrations and captions. If they are interested in the project they can then come closer to read the interpretation.

### Interpretation Panels

4.8. The interpretation panels comprise four typographical elements, which introduce the project and set the scene for the illustrations:

- **Introduction** – contextualises the concept of 'Bread Tales' by explaining the significance of bread and food within the local history of the area.
- **History of Food in Camden** – a brief history of bread and food in Camden, based on the information gathered from collaging sessions with the Thanet Youth and Community centre.
- **Thanks To** – acknowledges the contributions to the project made by the members of the community who participated in the co-design process.
- **Bread Tales** – the ten stories associated with bread from each family / participant who took part in the Bread Tales activity, recounting their memories and making their recipes.

4.9. Within the space provided, the interpretation panels have been designed to optimise legibility for all ages and accessibilities, following typesetting principles from accessibility guidance set out by the Wellcome Collection and the V&A Museum.

4.10. The interpretation and stories text are placed at an optimum area for legibility, with the title starting at 2m from ground level. While this is slightly higher than precedent, this is compensated by a slightly larger type size (120pt) and an increase in the spacing between the lines which allows for higher up text and lower text to be read at an optimum experience.

4.11. The body text below begins at 190cm above ground level, with a type size of 65pt.

### Illustrations

4.12. Above the interpretation panels, are two illustrations of the workshops that took place with The Pirate's Castle Youth Club and The Thanet Youth and Community Centre. These acknowledge influence of these groups on the artwork, by showing the activities that took place in each workshop:

- Creating the Bread Tales typeface with the Pirate's Castle Youth Club
- Collaging history and memories of Camden with The Thanet Youth and Community Centre

4.13. To the west of the interpretation panels, 20 illustrations show the stories and recipes gathered in the Bread Tales activity. These are laid out in a modular grid, with 'Bread Tales' placed within the same grid to act as a clear title and contextualise the illustrations.

4.14. Each participant's story illustration sits directly above their bread recipe, with the exception of Deepa Naik and Sunaya Oldfield Naik's. Their illustrations are larger and positioned either side of the other 18 illustrations to add variation and balance in the layout; creating two end 'slices' to the artwork.

4.15. Using a picture book narrative, there is a clear visual association between each participant's story and bread recipe, apart from two participants (Alice, Carys, and Farrah Walker) who offered a different recipe to the bread referred to in their stories. The intention is for the illustrations to be read and enjoyed on their own, reinforced by the written stories to the left of the illustration.

### **Design Specification**

4.16. The final artwork will be installed on the façade of the temporary store via a fully bonded non-combustible solution fixed to the façade substrate.



## 5. CONCLUSION

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- 5.1. This report, when read with the rest of this submission, clearly demonstrates that the proposed artwork has been designed in accordance with the requirements of condition 69.
- 5.2. The artwork has been co-designed with a variety local community groups over a period of 6 months, thereby exceeding the requirement for 3 month local engagement programme.
- 5.3. This co-design process has ensured that the artwork reflects the identity, character and history of the local area, in accordance with policies D1 and D2 of the Camden Local Plan.
- 5.4. Through a series of creative workshops with members of the local community, the project identified a rich history of food production in the local area. The artwork links with this heritage, and the idea of a community united and connected through the means of food and their recipes around bread.
- 5.5. LBC comments regarding the spatial arrangement of the artwork and Morrisons signage have been taken on board, with signage kept to a minimum to ensure the artwork remains the main focus along the façade.
- 5.6. The positioning of the artwork to the west of the Market Kitchen servery hatch maximises the façade area given to the artwork, while ensuring it can be read in its entirety without interruption from the hatch or signage.
- 5.7. The selection of a background tone to match that of the temporary store cladding ensures the coherence of the Chalk Farm Road elevation, at the same time respecting the distinct purposes of the areas either side of the Market Kitchen hatch.
- 5.8. The positioning of text and illustrations within the final artwork has been carefully considered to maximise accessibility and legibility, in accordance with Policy D1 of the Camden Local Plan, making it an asset to be enjoyed by the whole community.



## **Appendix 1: HATO Community Engagement Report**

PROJECT: SH-410

DATE: 19 May 2020

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Prepared by: Anya Landolt, Designer

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## Overview

The below is a written follow up note to the verbal feedback provided to LBC's arts and planning office on 15 May 2020.

In addition to this the following background information has been prepared in relation to items below:

- [Phase 1 Co-Design Report \(Community Content Engagement\)](#)
  - [Phase 2 Co-Design Report \(Community Design Engagement\)](#)
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## **1. Community Engagement Approach**

HATO has undertaken extensive community engagement as part of the co-design process which commenced in December 2019. The aim from the start has been to give local community groups an active role in researching and shaping the design of the temporary store artwork. The project has been participant-led, ensuring that the themes and ideas reflected in the temporary store façade have come from the community themselves. It was through the initial workshops and participants' research that we were able to develop the final stage of the co-design.

Including some recommendations from Mike Chandler, Arts Development Manager, and Suzy Plumb from Camden Council we contacted and met with the following organisations and individuals at the beginning of the project:

- Simon and CTU team
- The Music Wall of Fame, Lee Bennett and Mark Willingale
- Tina Ramdeen, Roundhouse Head of Youth Policy and Engagement
- Young Camden Foundation
- Thanet Youth and Community Centre
- Castlehaven Community Association
- Pirate Castle
- WAC Arts Centre, Chas Mollet, the Assistive Creative Technology Officer
- Mark Hall - Community Campaign and resident on local estate next to site
- Holborn Archives, Tudor Allen

Following these meetings, we held a series of workshops with Pirate Castle, Thanet Youth and Community Centre and members of Castlehaven Community Association. While we sought to involve

a wide range of groups in the project, our intention was always to collaborate closely with 1-2 core groups – developing focused research, collage and recipe/making to ensure the process was user led and in-depth. In our experience, in-depth engagement of this kind enables participants to have a more active, creative and rewarding role in the design process than would be possible with a larger audience.

The decision to focus on the groups we did was partly a reflection of the responses we received in the meetings, and partly a conscious wish to work with groups who had not had as many opportunities to work on local partner, public art projects before. The Pirate Castle's history and commitment to working with local people of all ages from economically disadvantaged backgrounds stood out to us. They have been running since the 1970s, but given their location on the canal, where the Camden flour mills used to be, their connection with the area's history goes back much further. Thanet Youth and Community Centre were recommended by Suzy Plumb from Camden Council, in response to our wish to engage another elder and diverse group of people. It was also a larger group, enabling us to engage with more local people. We invited members of Castlehaven Community Association Upper Decker sessions to expand the number and diversity of people engaged in the process.

As a result of this approach, the depth and value of engagement has been very strong and committed. The numbers have never been high from the beginning of the project, but the engagement has been exceptionally in depth. We remain in contact with the groups engaged with during the earlier phases of the project, and we plan to share a digital recipe book and imagery of final designs with them to acknowledge the journey they have taken part in.

## **2. Co-Design Workshops: Overview**

### Research Groups, January - February 2020

We had a research group made up of members from Castlehaven Community Association and Pirate Castle who led on representing all participants in developing research and ideas through visits to Camden Local Archives. This research formed the basis of the project, with images and themes from the archives being used for the collage club, and determined the final chosen theme of the Industrial Revolution and Food.

### Camden Collage Clubs, February - March 2020

Camden Collage Clubs were held with older community members from The Upper Deckers of Pirate Castle, members of Castlehaven Community Association, Youth Pirates from Pirate Castle and the elder group from Thanet Community Centre. We invited participants to create collages in relation to the themes we were exploring, based on the archive material sourced by the research group. The workshop was accompanied by a presentation and group discussions about the history of the local area and key themes people were interested in researching further. Themes explored included Music/Entertainment, Buildings and Architecture, Food and the Industrial Revolution.

### Design Sessions, February 2020

We held a series of workshops with Youth Pirates at Pirates Club to engage younger people in the project. Participants explored the history of the local area through an interactive map making session with particular reference to the canal and the young people's perspective on it. We also created a new handmade typeface together, using potatoes in response to the history of the farmland in the area. The typeface was digitised and used for the next stages of projects, including the Bread Stories packs and the final design itself. Pirate Castle now want to use it for their own flyers and other materials, which is a great output and legacy of the project.

## Bread Stories, April 2020

The 'Bread Stories' remote workshops were aimed at Upper Deckers, their neighbours and families, who were all connected to the local area and the Pirate Castle. This group were given activity packs and ingredients to bake their own dishes and share stories and memories about the local area using ingredients that connect to the history of Camden. This group also developed a set of collages and stories which it is proposed to use as part of the final design.

### **3. Co-Design Workshops: Group Profiles**

#### Camden Local Archives at Holborn Library:

Demographics: White British, Bangladeshi & Afghan

Number of Participants: 12

Age: 55-65

Total Hours spent in Archive: 66

#### Pirate Castle Upper Deckers:

Demographics: White British, Bangladeshi, Afghan & Other

Number of Participants: 7

Age: 50-80

Workshops: 1

Meetings: 4

Total Hours of Workshop/meetings: 15 hours

#### Thanet Youth & Community Centre over 50s Group

Demographics: Irish, White British, Black British and British African Caribbean

Number of Participants: 17

Age: 50-80

Workshops: 4

Total hours spent in archives: 4 hours

#### Youth Pirates

Demographics: Mixed, local children from low income families, two were looked after children

Number of Participants: 5

Age: 10-15

Meeting: 1

Workshops: 2

Total hours: 10 hours

#### Bread Stories

Demographics: Indian, Japanese, Turkish, Irish, Pakistani, Afghan, White British, Jamaican (recipe contribution only)

Number of Participants: 20

Age: 3-70

Total Hours = An estimate of 150 hours plus, based minimum spend was 3 hours and maxim spend was 16 hours, average spend was 10 hours each.

### **4. Concept Inclusivity**



We have had a diverse group of participants involved in the project and have been thinking how we can ensure they are represented in the final artwork.

We had originally planned to work with the Youth Pirates over the Easter Holidays. We had organised a project, inviting them to work with us on the final design process, due to Covid-19 this was cancelled and due to safeguarding policies we could not work with the young people directly on Bread Stories.

Thanet Youth and Community Centre was set to work with us on the final design process. However, due to Covid-19 we were unable to do the planned work and their personal contact details were not able to be shared with us. As a result, we could not do the remote participatory part of the project with them.

We will ensure they are represented in the project and this will be clear in all marketing/content related to the final artwork. Our solution is to commission another set of illustrations by Nicolas Burrows which will depict both Thanet and The Pirate Castle youth group. This will ensure the final design of the artwork is representative of the diversity in Camden and of the project.

## **5. Engagement of community post artwork**

We are really excited about this prospect and that was the intention of the project. But we need to be aware that with such huge gaps in the project with Covid-19 we need to consider that we may lose participants without a continuous programme of engagement. We have been considering a community party for friends and participants of the project to celebrate the final design. We have already been in contact with Pirate Castle about this who would be happy to host this with us there.

### **Recipe Book and QR codes**

To build on the engagement developed through the bread stories activity and early workshops one opportunity discussed was to develop a cohesive platform that continues to bring the community together. One suggestion could be an online recipe book that showcases the recipes contributed by those who took part in the co-design workshop, with an option to be added to by the local community.

To promote this engagement, QR codes could be placed beside each recipe collage providing a direct link to the recipe illustrated. A web page would open when the code is interacted with whilst outside the supermarket and the recipe can then be returned to when you get home.

### **Opportunities for collaboration with House of Illustration**

We know House of Illustration well, they are collaborators of our practice. Nicolas Burrows, the illustrator who has been engaging on this project and working on the initial collage material, is well connected with House of Illustration having done a residency there. We intend to contact the Director Olivia Ahmed and Emily Jost, who runs the education department, to explore opportunities for collaboration.

## **6. Design Considerations**

The colour palette is being reviewed, to ensure accessibility as well as delivering a palette that communicates the project in its best light. Avoiding the colours yellow (moving away from the Morrisons branding colours) and Orange (with too much association with Sainsburys) we are experimenting with bold colours that compliment the tones used in Nicolas' collages.

The typeface designed with the Pirate Castle Youth group will be used for large headings and the reading texts on the interpretation panels will be designed to ensure ease of reading.

## **7. Next Steps**

- Finalise Morrisons signage dimensions and design requirements
- Illustration work dimensions signed off - need to brief Nicolas
- Interpretation panel text to be written
- History panel text to be written
- Potato font text to be written
- Stories to be re-written
- Signage details to be submitted for planning early July.



**Appendix 2: Summary Note of Meeting with Mike Candler, 15 July 2020**

## **Meeting Notes - Temporary Store artwork call with Mike Candler 15/07/2020**

Mike Candler (MK), Camden Council  
Polly Brannan (PB) and Ken Kirton (KK), Hato  
Alex Lewers (AL), St George

### **Meeting Aims and Context**

- PB noted that MK was unable to attend the temporary store artwork and signage presentation to LBC planning officers on 30.06.20, in which Morrisons to minimise signage on the Chalk Farm Road (CFR) elevation and give more space to the artwork
- PB stated that the purpose of the call was to obtain MK's views on the design response to this feedback, noting that HATO/St GEorge/Morrisons have a preference but would value MK's feedback given his experience and expertise in public artwork
- PB noted that Morrisons had taken on board the officers' feedback, agreeing to reduce the CFR signage from two banners and two box signs to one of each
- AL explained that one banner was the minimum required by Morrisons to allow for seasonal marketing and public information notices (e.g. relating to Covid-19), while one box sign was the minimum required to advertise the Market Kitchen offer available via the servery hatch

### **HATO Design Response**

- KK noted that HATO had reviewed the artwork layout in response to the reduced signage, and came up with two options which he shared on screen
- KK explained that HATO/St George/Morrisons' view was that option 1 worked better than option 2, for the following reasons:
- Option 1:
  - Achieves a cohesive design, by dedicating all space to the right of the Market Kitchen hatch to the artwork
  - Stronger outcome for the artwork to be as one body of work
  - Ensures that nothing is lost to the audience, you can see the introduction and artwork all together
- Option 2
  - The design is strong but the story of the artwork is lost, due to the Market Kitchen hatch interrupting the introductory text and artwork
  - The hatch means that the audience of the artwork will not see the artwork as one cohesive body of work, and coming from different directions may lose some of the artwork

### **Mike Candler Feedback**

- Option 1 makes the artwork more coherent and ensures that you read it as a distinct image in its entirety
- Having artwork as one body of work makes it easier to read and understand the bigger picture and community story
- Moving the artwork to the left of the hatch serves no purpose as it does not do the artwork justice and causes a disruption to the story/image
- Having the artwork carry over to the left of the hatch and mixes the signage and Bread Stories messaging, which dilutes the artwork
- In order to read the details of the story you need to come up close, which makes it important to keep it intact

### **Further actions/points for consideration:**

- Move top text panels on the far right of the artwork (where potential stories will be) to bottom, to ensure accessible for wheelchair users
- Ensure all typography panels are legible and adhere to health and safety measures, bearing in mind the site is an elevation on a main road
- Look at Camden High Street Futures