

Recent Public Art Commissions by Artist **KATAYOUN.DOWLATSHAHI**

Case Studies 2016-2021

Queen's Garden Hull / Scrimshaw on the Main Steps into the Garden / 2020-23 / KATAYOUN.DOWLATSHAHI

PROPOSAL FOR SCRIMSHAW / QUEEN'S GARDEN

Intention: Proposals will enhance the character and narrative of the 'Old Dock' in the central area of Queen's Garden, formally known as 'Queen's Dock'. Hull was the centre of a significant Arctic whaling trade from the 18th century until 1869 and subsequently as a fishing port. Queen's Dock was an active working dock up to its conversion to a garden in 1935.

Theme: SCRIMSHAW is an art distinctly rooted in the whaling trade and was prevalent through out the 18th and 19th century. Sailors would fill their down time with this art, drawing/scratching onto whale teeth / bone. Soot was then rubbed into the scratches to darken the lines. The drawings lend themselves for use as edited designs for large scale engraving into the public realm.

The proposal / technique: To collage and scale up fragments of images, from the Hull Maritime Museum collection, across a number of granite steps. The designs would be sandblasted in inverse and the lines polished for contrast or black lines sandblasted deeper and infilled with carbon black. These would be most effective seen from above looking down onto the steps and across as one walks along the garden.

Dimensions: 61 m of artwork is proposed on the steps leading down into the garden, across 4 locations. The artwork would be on both the step and riser and the Scrimshaw designs at each location would be approximately 2.8 x 4 meters.

Page from a Hull based whaling ship log - Top Middle

Example of Scrimshaw on Whale bone - Top right

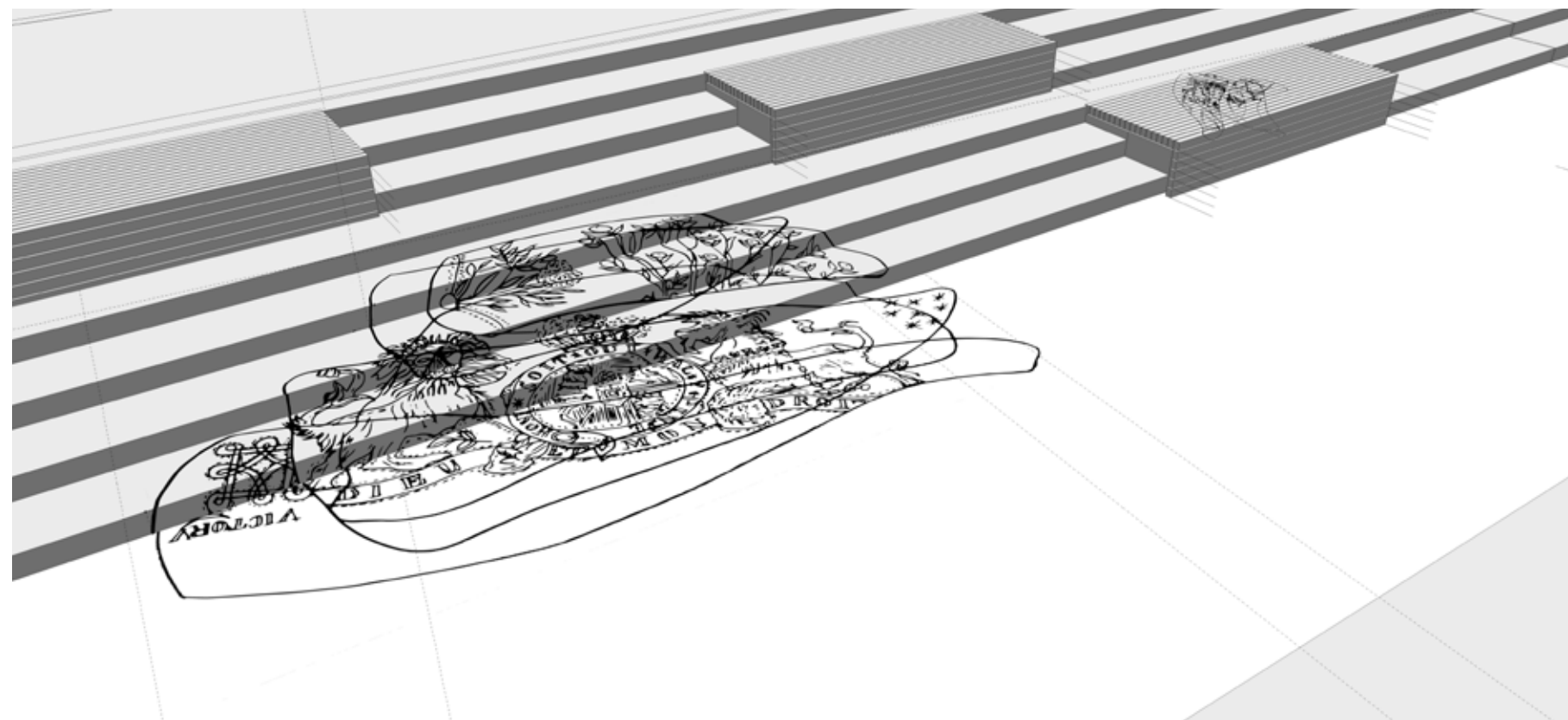
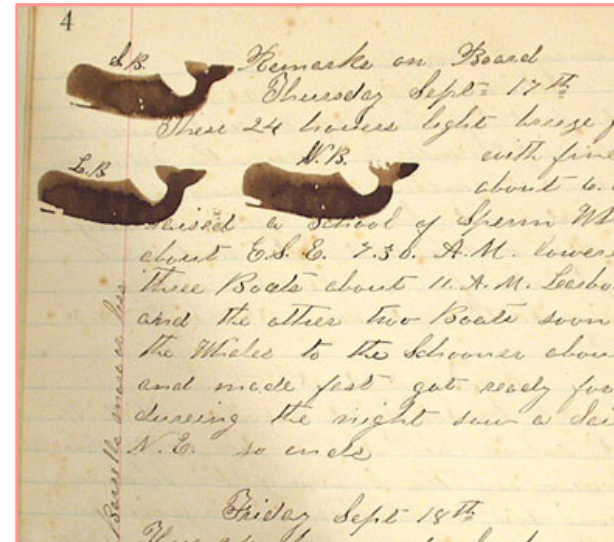
Page from a 19th century whaling log - Top middle

Whale species at sea- Middle Middle

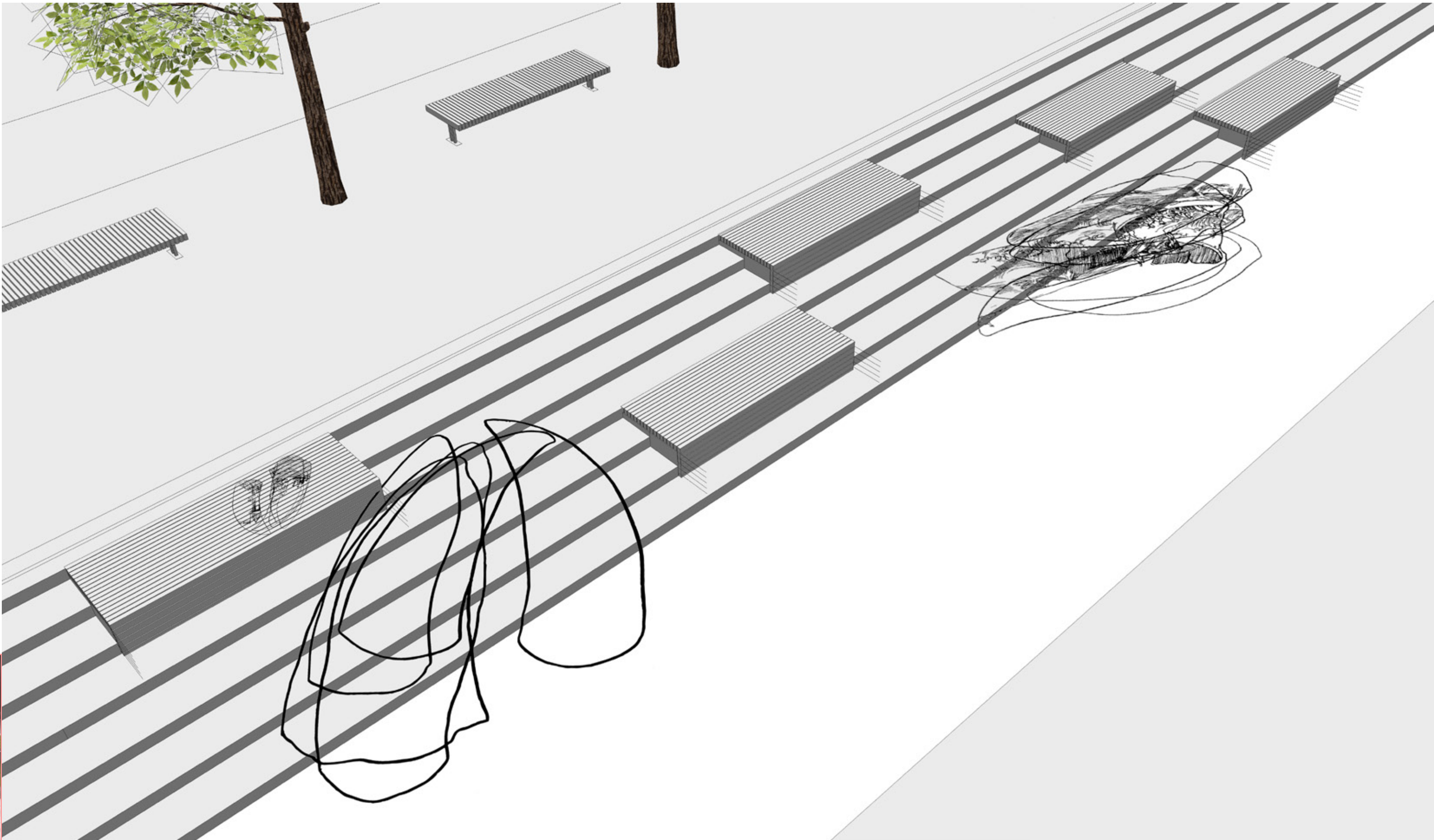
Scrimshaw, part of the maritime museum collection - Middle Right

Example of approach, granite scheme, Northwich, K. Dowlatshahi - Bottom right

Proposed public arts scheme for Queen's Garden - Bottom



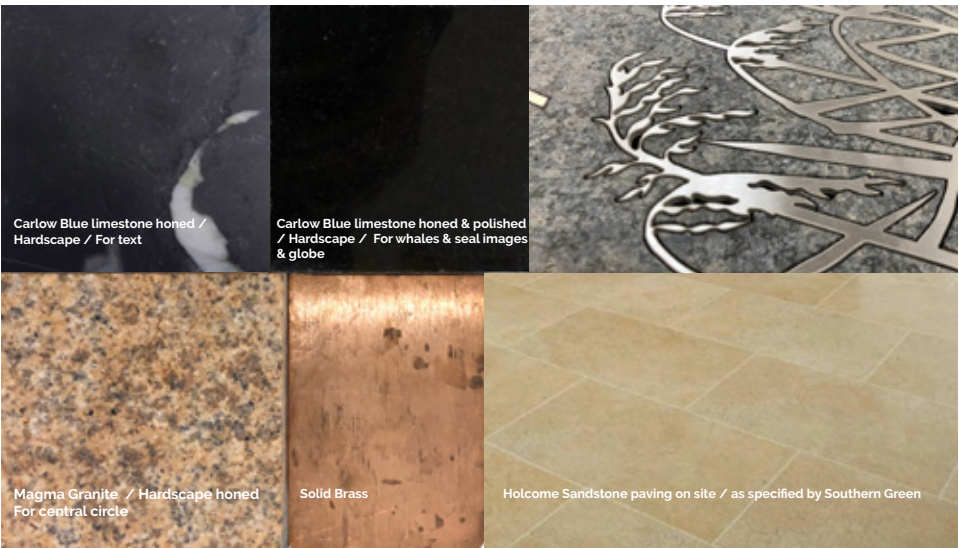
Queen's Garden Hull / Scrimshaw on the Main Steps into the Garden / 2020-23 / KATAYOUN.DOWLATSHAHI



Queen's Garden Hull / Central Area / The Arctic Whaling Legacy / 2020-23 / KATAYOUN.DOWLATSHAHI



Tall ship navigating the arctic and a map of the Arctic circle - Top Left & Middle
Hardscape Scheme in Burscough, Lancashire and one in Cromer, Norfolk, - Above



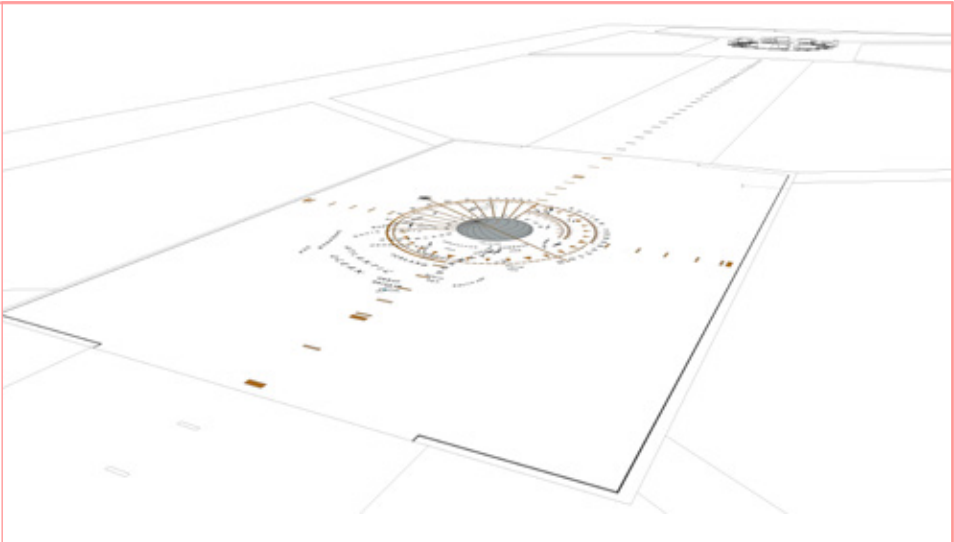
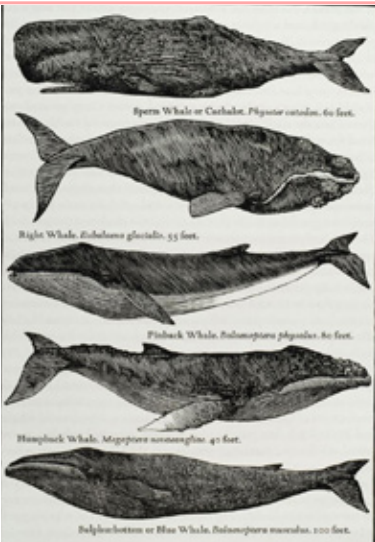
INTENTION: Proposals will enhance the character and narrative of the 'Old Dock' in the central area of Queen's Garden, formally known as 'Queen's Dock'. Hull was the centre of a significant Arctic whaling trade from the 18th century until 1869 and subsequently as a fishing port. Queen's Dock was an active working dock up to its conversion to a garden in 1935.

THEME: MAPPING / CHARTS & JOURNEYS The theme would highlight the journey's made by whalers from British waters in Hull to the Arctic Circle to hunt for Bowhead, North Atlantic Right whale, Narwhal, Beluga and Bottle-nosed whales as well as other non-whale species such as seals. Geographic and oceanic names would be used as well as images of sea mammals. I also wish to demonstrate the rich diversity of sea life today that inspires research and conservation.

MATERIALS: To define the central area, brass or coloured stainless steel would be inset into york stone, emulating nautical brass devices for charting the seas. A clean and striking contrast to the natural stone. Images of whales would be either laser engraved onto stone or sandblasted, the shapes then inset into the york stone paving. All text to be granite or other hard wearing stone inset into the york stone paving.

CONCEPT: The design is made up of a number of nautical devices such as a compass, geographic locations and directions, and a North star which points in the true direction of NORTH. The design is intended to be fragmented as a way of bringing all these instruments together. Land masses are identified by their names and within the arctic circle are silouetts of whales, which are presented in three sizes inside and outside the arctic circle. The drawing is indicative, I would arrange them so that the mammals and fish would be in the right geographic locations.

DIMENSIONS: The dimensions of the linear bands radiating outwards would be 1000mm x 150mm.. The main central space is a 10 meter diameter circle with a radiating pattern, with artwork elements within and surrounding it.



Queen's Garden Hull / The Peace Garden / The Quakers & Robert Adams / 2020-23 / KATAYOUN.DOWLATSHAHI

PROPOSAL FOR
QUEEN'S GARDEN / QUAKER PEACE GARDEN

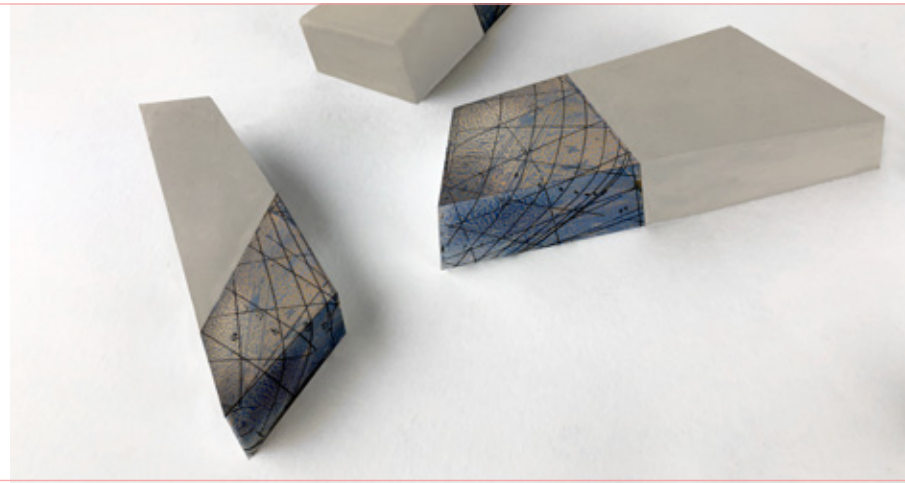
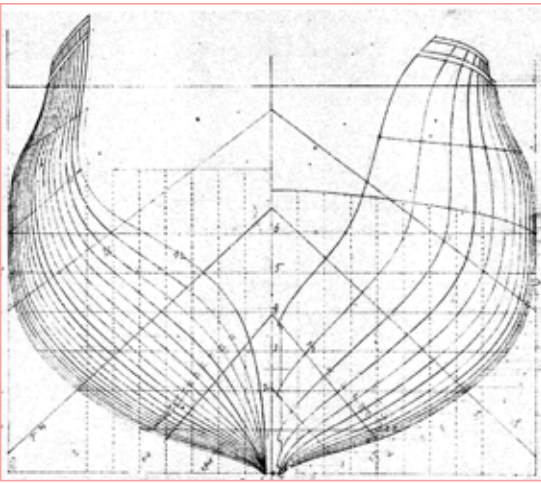
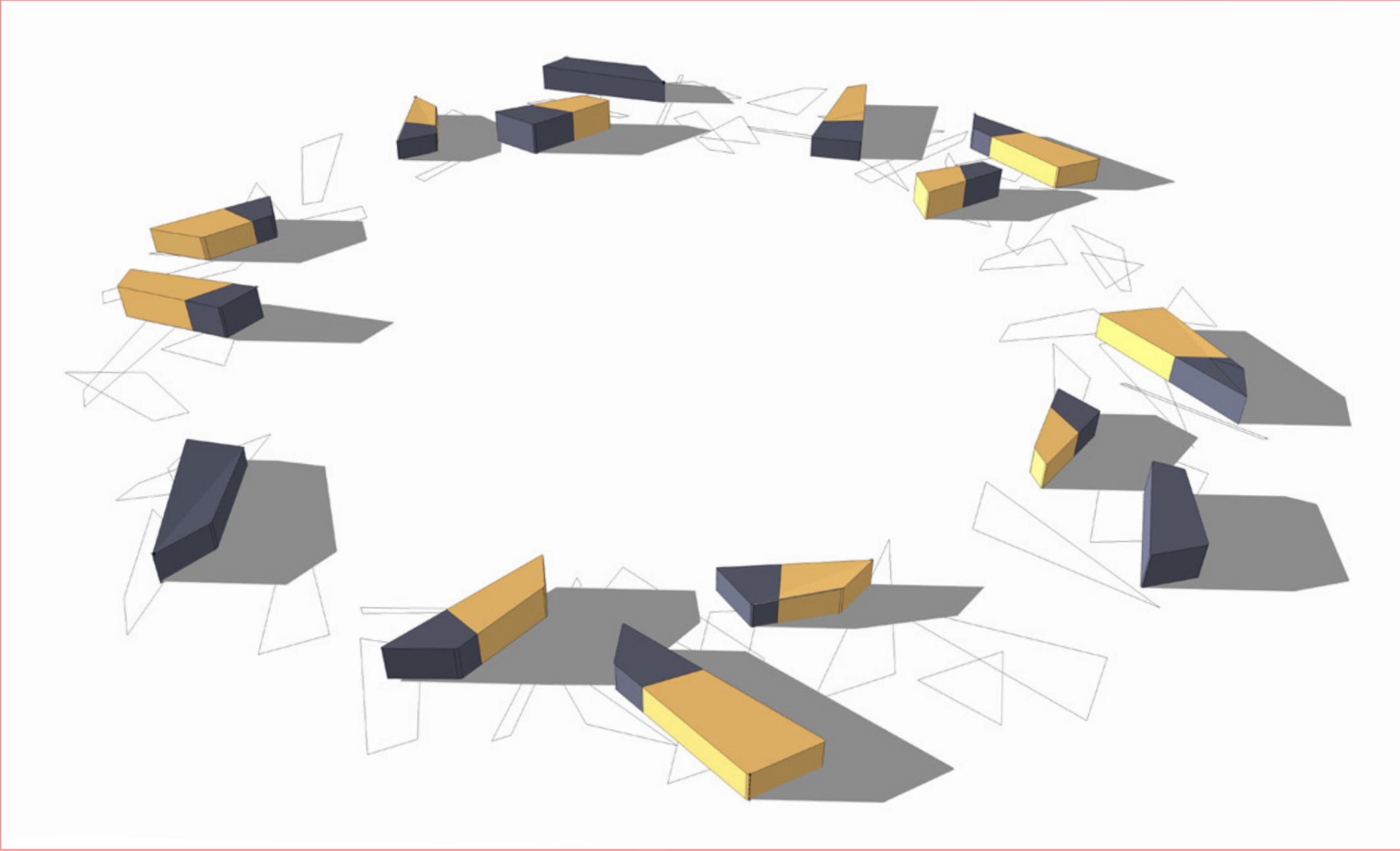
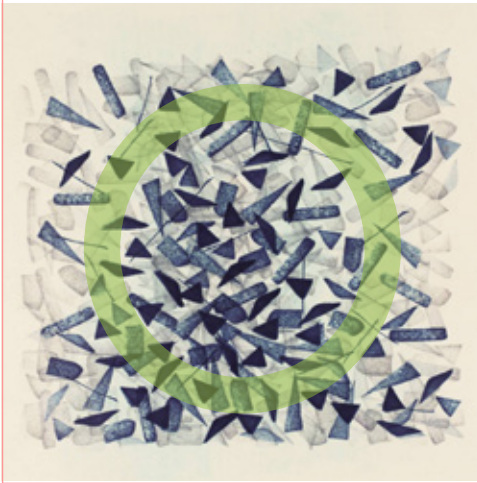
CONCEPT: To compliment Robert Adam's 1960's concrete mural on the dock wall, a site specific bespoke seating scheme will visually reference the sculpture whilst also making the seating the focal point of the peace garden. The Quakers have requested an informal place of contemplation with seating "in the round". Their annual remembrance is focused on the effects of the nuclear bombs on Japan during WWII.

THEME: The proposal will focus on the universality of the symbol for peace, a CIRCLE. This symbol is embedded in the Quaker philosophy as is the notion of peace. Also there is an opportunity to link back to the maritime theme by utilising tools, charts and navigational devices as part of the designs for the seats.

An in-ground scheme made up of linear patterns that echo the seating and sculpture will define the 15 x 15 square meter circular space.

MATERIALS: The seats are proposed to be made using two different colours of granite to include inset patterns with brass and lime stone inlays for contrast and the option of engraving or sandblasting the detailed elements of the image (shown in gold). The in-ground elements would be made from robust materials such as metal or granite and set into the york stone paving.

The seats would vary in height to create visual interest. Some seats will be emerging from the ground at a slight angle. There are 6 groupings of either 1, 3 or 2 seats, 15 in total.



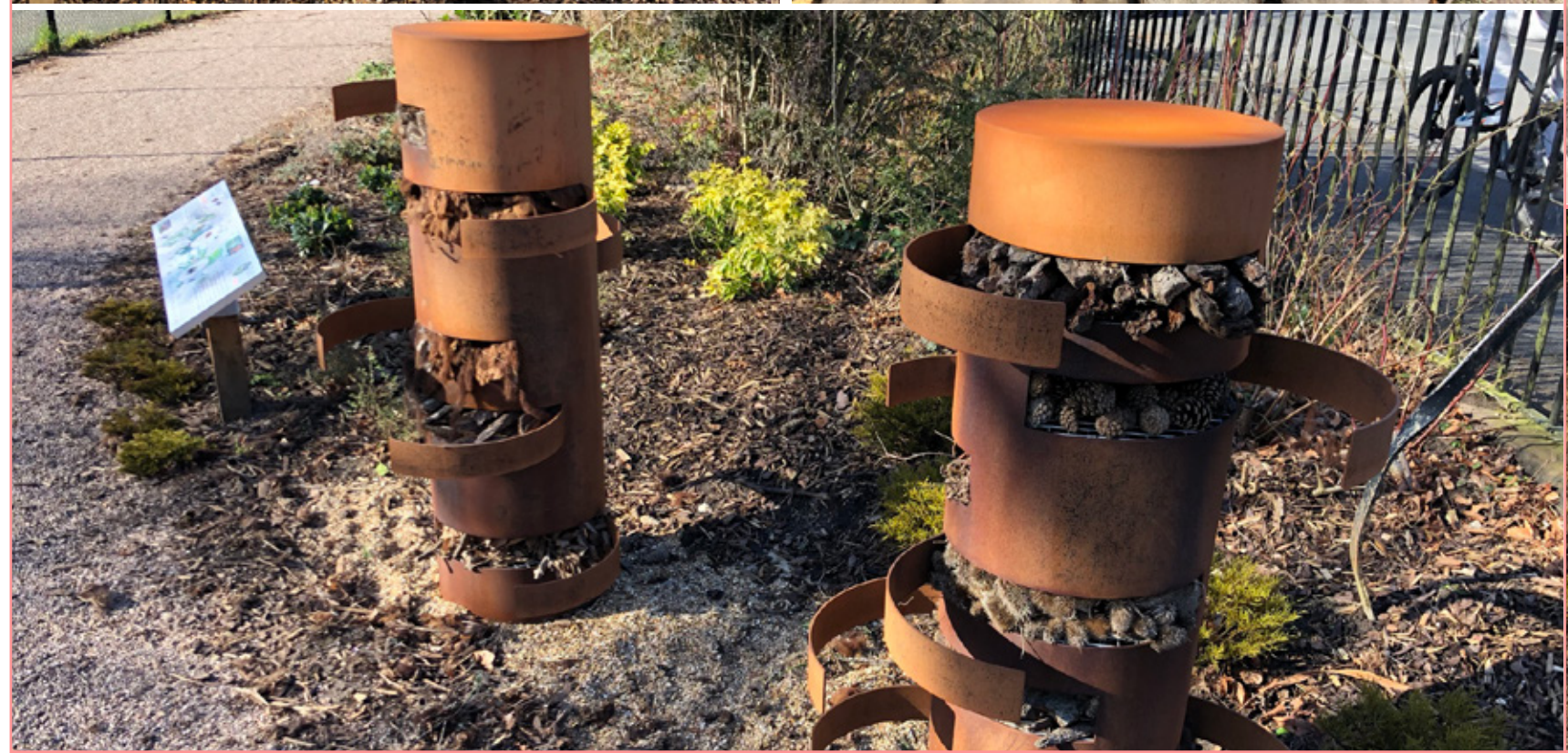
Inspiration from a Robert Adam print - Bottom Left / Location of the Seating - Bottom Right / Robert Adam Sculpture - Top Left

Maritime sourced designs utilised for seating - Middle Bottom

Indicative maritime designs one one half of the seating - Bottom left

Quaker prayer meeting in Ontario / Canada - Bottom right

Alexandra Park Hoole / Cheshire West & Chester Council / 2019-2021 / Pollinator trail KATAYOUN.DOWLATSHAHI





ALEXANDRA . PARK POLLINATOR . HABITAT . TRAIL

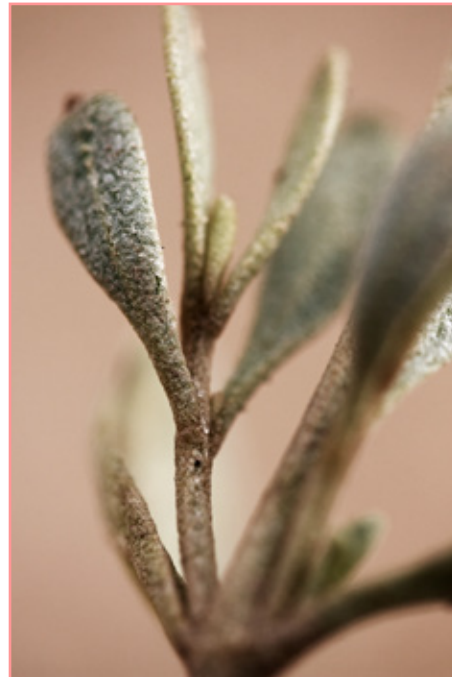
I was commissioned by Chester West and Chester Council to design and create a trail of artworks that functioned as semi-permanent pollinator habitats for a new pollinator scheme in Alexandra Park in Hoole. The commission also included bespoke seating for the meadow area and all interpretation boards to accompany each habitat, linking these with the planting scheme.

COMMUNITY ENGAGEMENT AND INTERPRETATION

As part of the outreach strategy of this project, community engagement with local schools and the local community was carried out. The focus of the workshops, with primary aged children who regularly use the park, was on pollinators and decomposers, their biology, habitats, plight and what action can be taken to help them. Working in wire and willow, the children made a variety of creative looking insects, materials that were used extensively in the final production of the habitats, including larger than life bees as markers for the trail. These were produced by Tom Hare, commissioned to aid interpretation and wayfinding.



Countryside Properties plc / Rochester Riverside / 2018-21 / Cast stone walls & benches **KATAYOUN.DOWLATSHAHI**

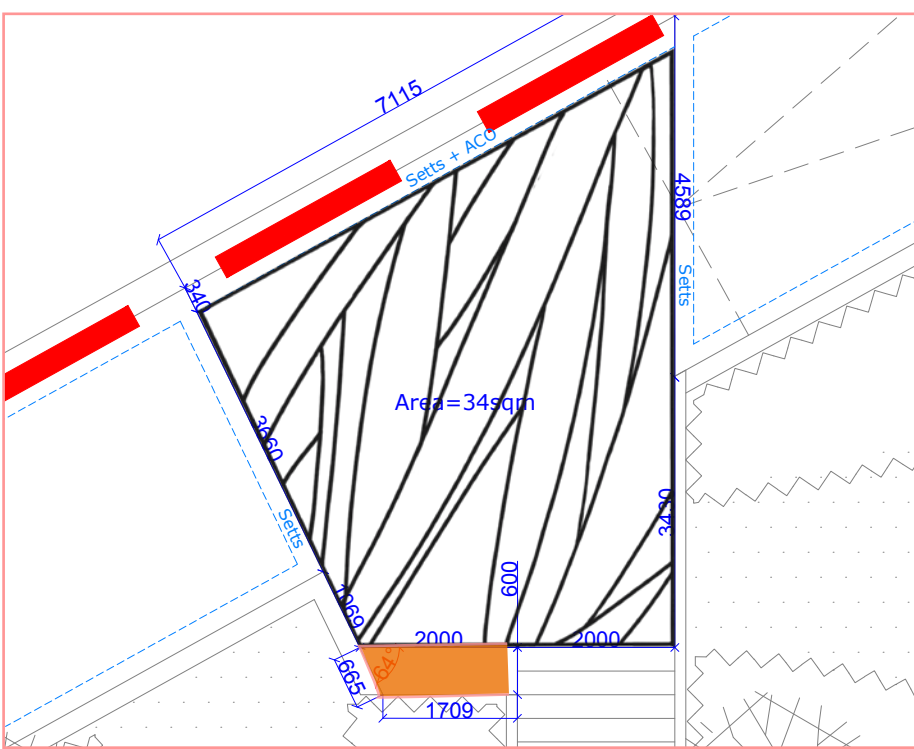


FROM.CYANOTYPES TO.CAST.STONE

Rochester Riverside is a landmark project for the Medway. A development of 1400 homes, parks, squares, an infant school, shops and a medical centre. I am working with LUC Landscape Architects and the client, Countryside Properties PLC, on the scheme to fully integrate artwork, inspired by wild grasses and salt marsh plants, onto cast stone benches located in Station Square and along the riverside walkway. This includes a new paving scheme for sections of the riveside.



Countryside Properties plc / Rochester Riverside / 2018-21 / Timber sleepers & paving KATAYOUN.DOWLATSHAHI



TIMBER.REVETMENTS

Air dried oak timbers were laser cut with close up imagery of grasses forming the timber revetments; wild and marsh grasses that have been identified as being native to the site by enviromental surveys, along with their common and Latin names. Each break out point would have a unique image identifying the steps and herefore aiding wayfinding.

BREAK.OUT.POINTS

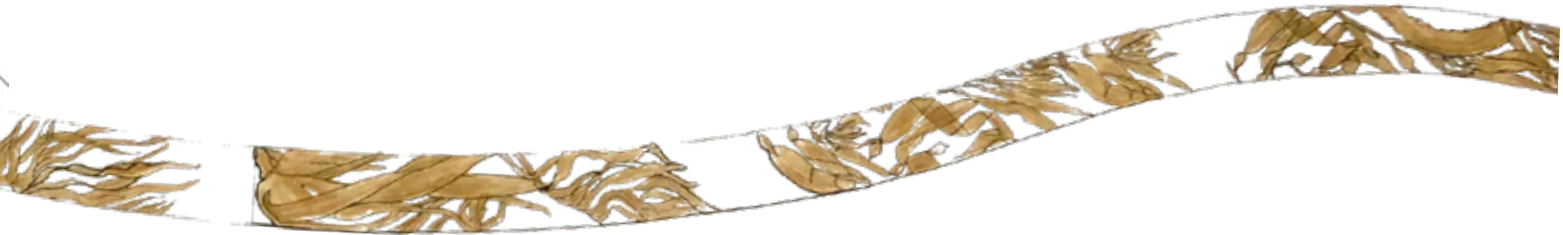
The paving scheme, encapsulating the patterns of grasses and their movement have been incorporated in granite and concrete setts.



Cleethorpes Seafront - New Square / 2019 / Collaboration with Hodson Architects / KATAYOUN.DOWLATSHAHI



TIDAL.MOVEMENTS.&.SEAWEED.THEME

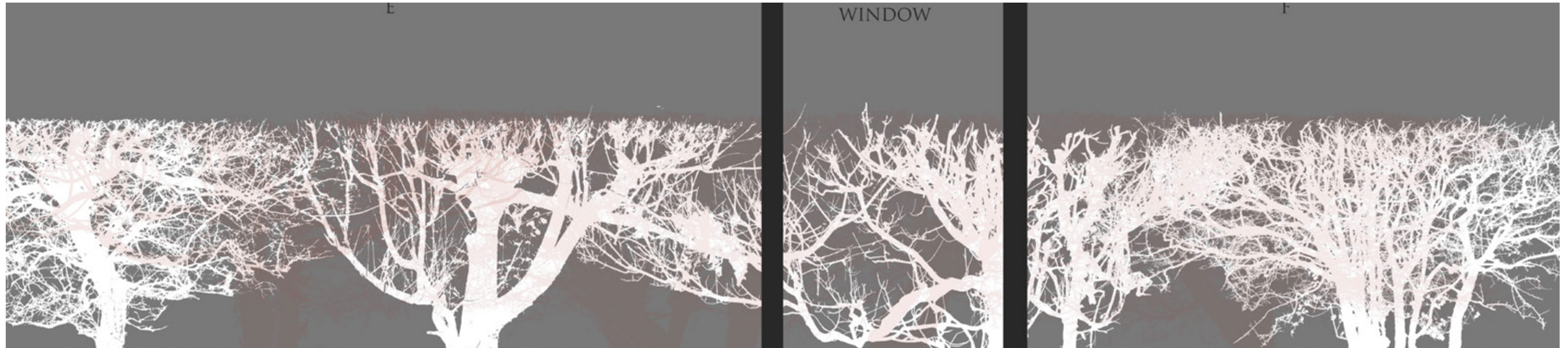


This new scheme, designed in collaboration with Hodson Architects in Cleethorpes, had been approved by North East Lincolnshire County Council and work due to begin in September 2019, but regrettably cancelled. The research led me to explore themes inspired by tidal waters, sands & seaweed. A poem written by a local poet has also been integrated into the scheme. The feature artwork was integral to the tree grill & seats.

Cleethorpes Seafront - New Square / 2019 / Collaboration with Hodson Architects / **KATAYOUN.DOWLATSHAHI**



Riverside Extra Care Scheme / Hull / 2016 - 2017 / Glazed Elevations Vinyl KATAYOUN.DOWLATSHAHI

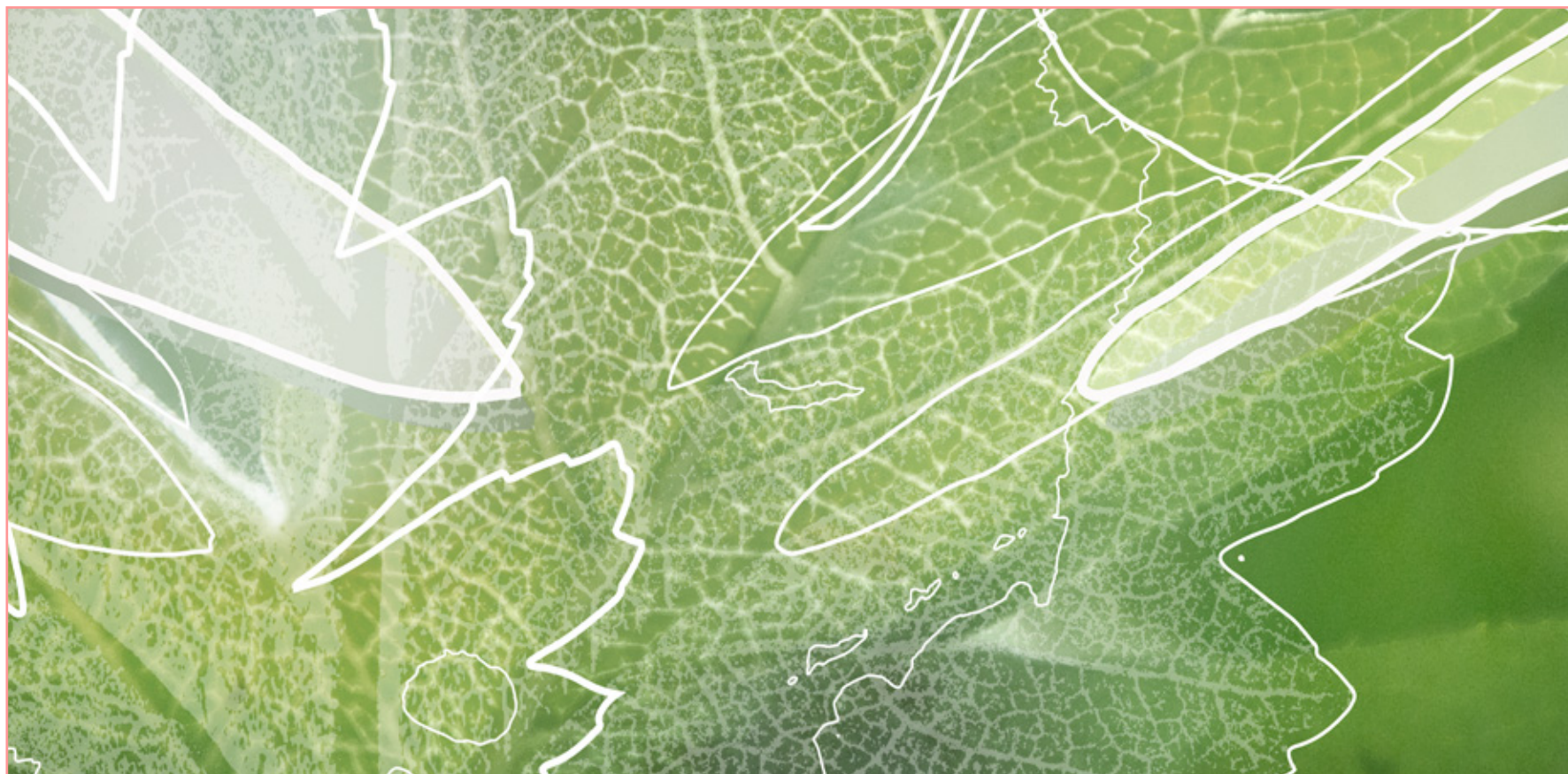


HAWTHORN . HEDGING

Work commissioned for an Extra Care Scheme in Hull. The theme was based on 'Ancient Hedgerows' that were prevalent in that neighbourhood prior to the late 19th and 20th century. The concept for the building is of a virtual hedgerow wrapped around the ground floor of the building, applied as vinyl. Images were photographed throughout the year to represent the seasons, particularly for the interior images. The atrium forms part of the building's entrance, the artwork here reflects common plants and trees that grow in hedgerows. Particular attention was given to the range of clients needs, a proportion of which suffer from Dementia. All artworks had to comply with the Sterling standard for Dementia.



Riverside Extra Care Scheme / Hull / 2016 - 2017 / Glazed Elevations Vinyl KATAYOUN.DOWLATSHAHI

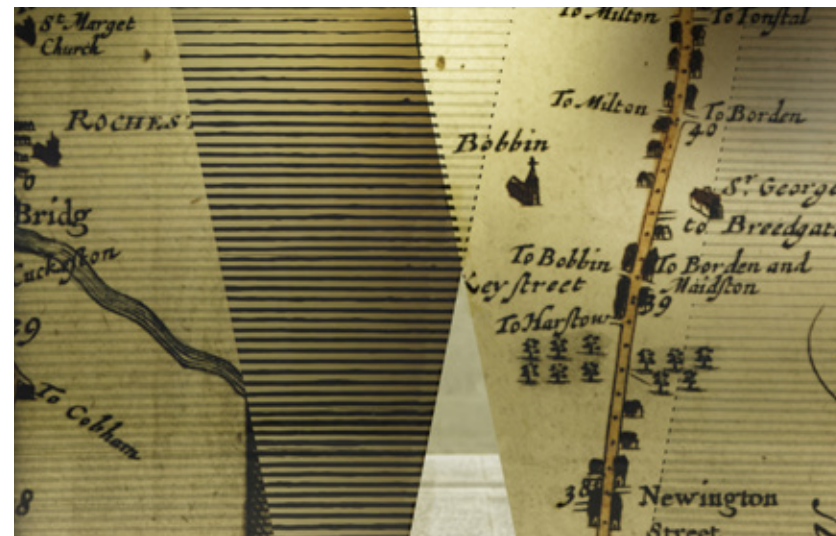


Network Rail / Rochester Train Station / 2015-2016 / Glazed elevation KATAYOUN.DOWLATSHAHI



ROCHESTER.APERTURES.OF.LIGHT

Rochester is a city of great antiquity, known for its fine Norman Castle and Cathedral. The first Christian church was founded as a cathedral in 604AD in Anglo-Saxon Rochester, making it the second oldest in the country, after Canterbury. These buildings dominate the skyline from multiple view points but particularly from the river walk and would be the first view travellers would encounter on arriving by train into the new Rochester station. The completed artwork offers glimpses of one of Rochester's greatest assets; interior images of the cathedral emphasising colour, light and architectural form. The artwork has been applied to the interior glass elevations of the new building as translucent vinyls and is therefore visible from both inside and outside. Artwork has also been applied to the subway glass curtain wall dividing the subway and is based on 16th century maps marking the journey from London to Dover via Rochester.



Network Rail / Rochester Train Station / 2015-2016 / Glazed elevation KATAYOUN.DOWLATSHAHI





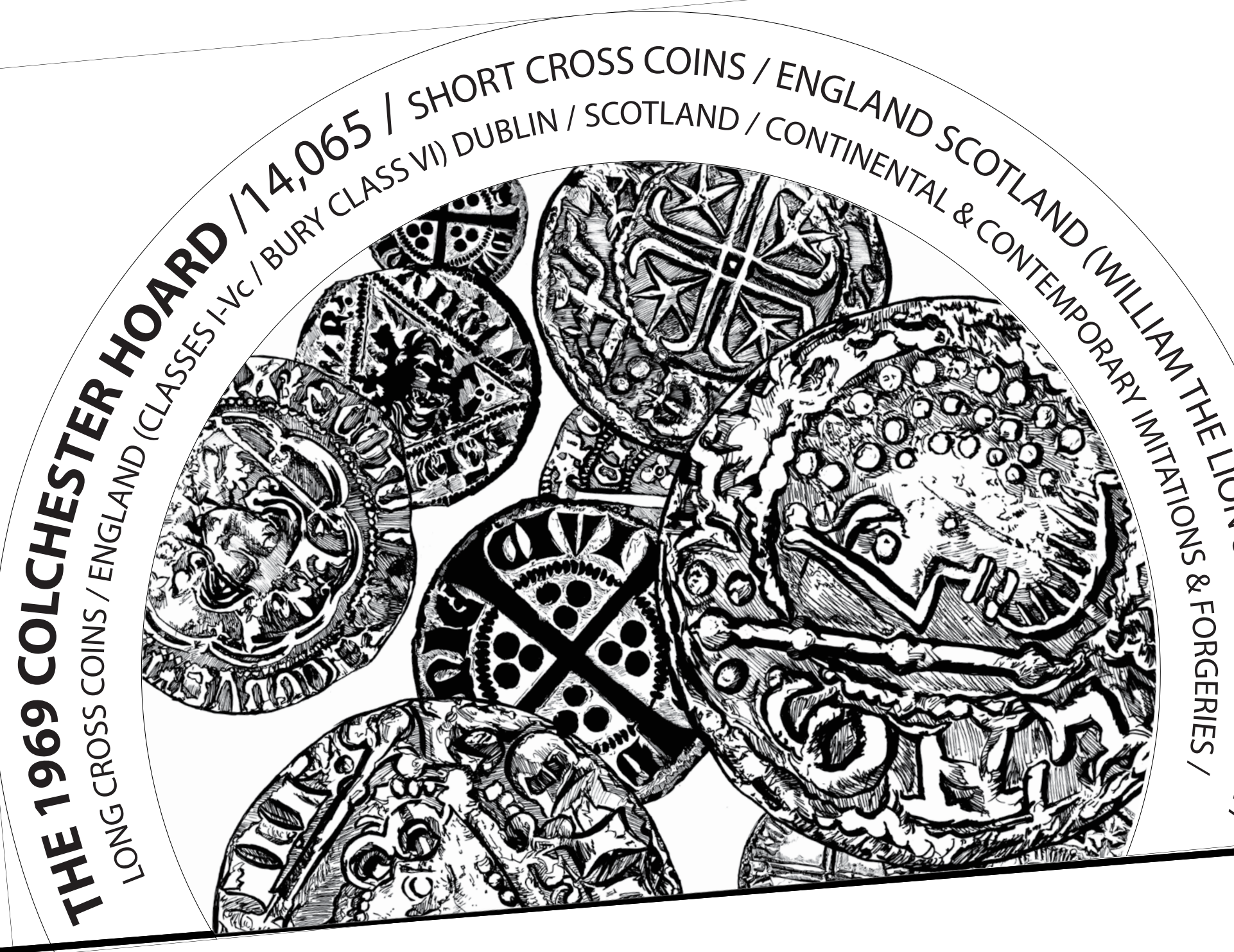
REVEALING . MEDIEVAL . HISTORY

I WAS COMMISSIONED BY ESSEX COUNTY COUNCIL TO PROPOSE AN IN-GROUND CONCEPT FOR THE INTEGRATION OF ARTWORK ALONG 3 LANES 'GANTS' THAT RUN BETWEEN THE HIGH STREET AND CULVER STREET IN COLCHESTER: PELHAM LANE, ST NICHOLAS PASSAGE AND BANK PASSAGE. THIS PROJECT IS STILL ONGOING.

Central to the artwork proposed is the notion of discovery, two quite significant coin hoards were discovered on or very near the site of Bank Passage and Pelham Lane in 1902 and 1969. This whole area of the high street was known to be the financial centre for Colchester during the Medieval period. The hoards were believed to belong to Jewish bankers *"In 1290, in common with all the Jews in England, they were ordered by Edward I to leave the kingdom, taking only what they could carry"*.

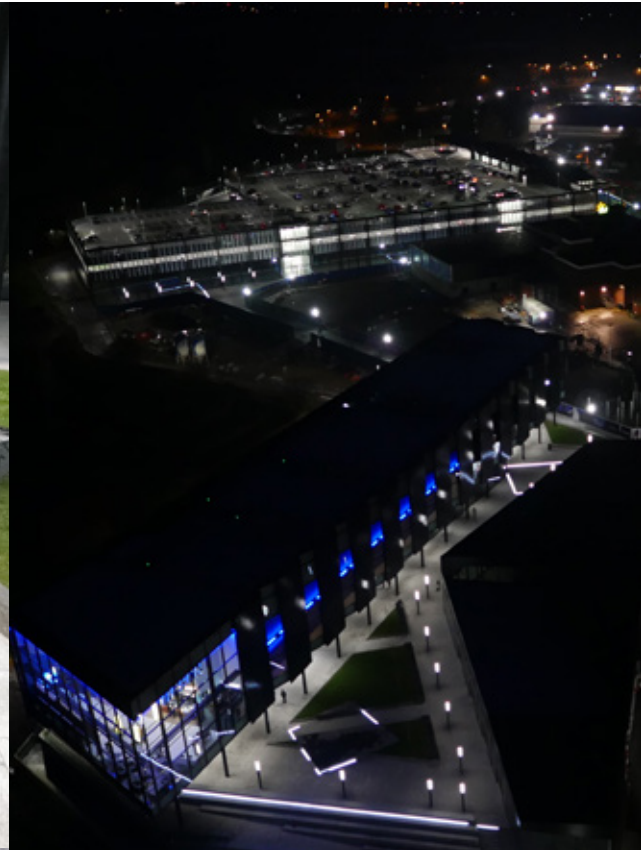
I selected a number of Anglo Saxon, Roman and Medieval coins and made very fine drawings of them, which were then digitised ready to be grit blasted onto granite paving slabs. Each lane had its own focus but the unifying theme were the coin hoards.





IN AD 2000 AN EMPTY

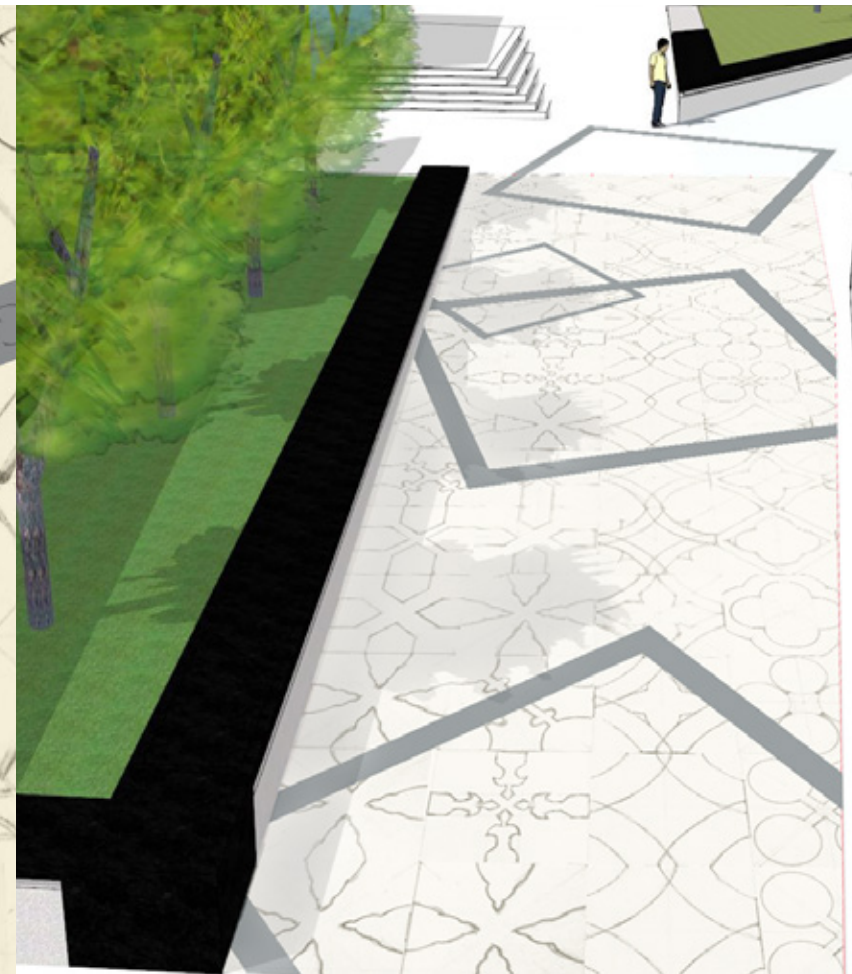
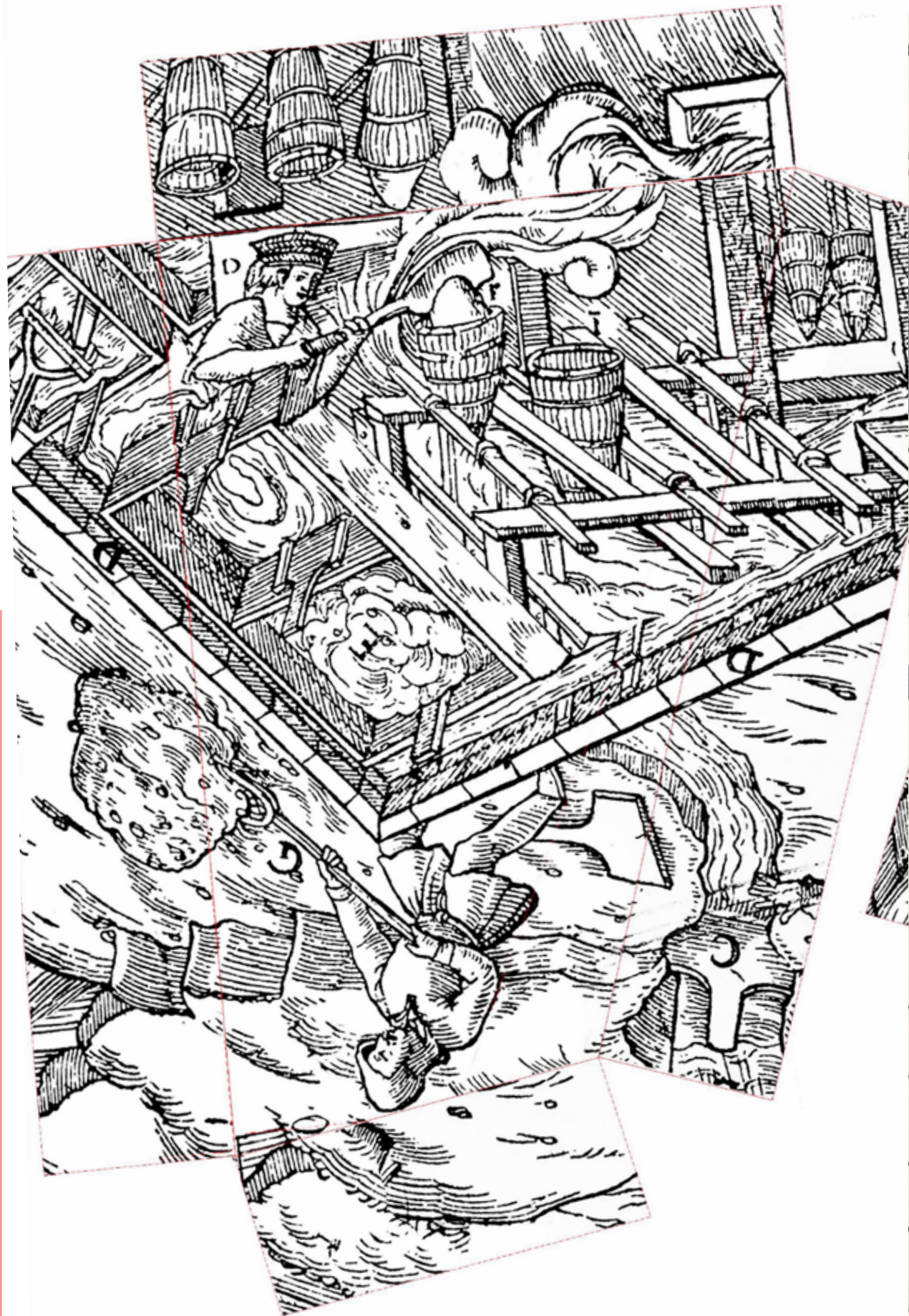
Cheshire West & Chester Council / Barons Quay Northwich / Salt Mine Heritage / 2013-16 / KATAYOUN.DOWLATSHAHI



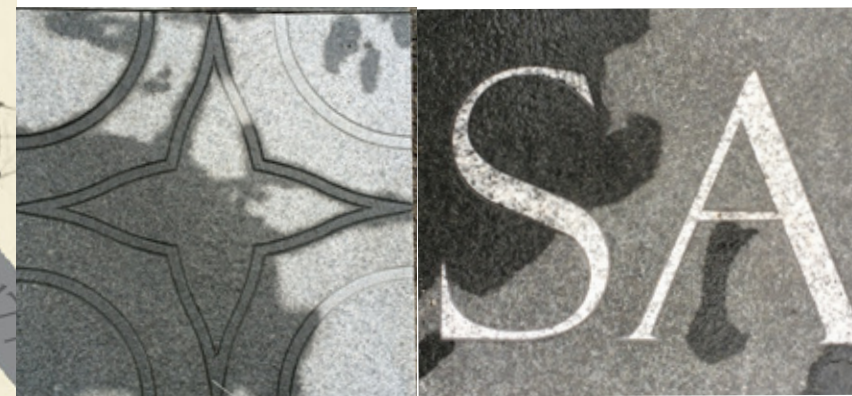
PILLARS.OF.SALT LIGHTLINES.AND ETCHED.GRANITE

Barons Quay is a significant mixed leisure and retail development, completed in 2017. It is on the site of a historic rock salt mine in Northwich. Working with Cheshire West and Chester Council and Broadway Malyan I proposed a concept that spanned across the public realm. To make visible a number of underground salt pillars by using LED in ground lights, differentiation in the granite paving and the inclusion of a 9 meter sq2 granite plinth etched with very old woodcuts, illustrating the salt brine industry of the medieval period. I was also responsible for identifying a project for an emerging artist and mentoring them throughout their commission.





Rymans access to Barons Quay: Paving from the historic high street into the new development. Materials proposed are Granite and Diamond Sawn York Stone, which have been selected to reflect the two predominant materials proposed for the development. Smaller depictions of pillars have text along their lengths with information about Baron's Quay mines and introduce and reinforce the concept of the art work across the site. The sandstone paving stones depict a tessellation of architectural motifs in outline form only and form a link back to the high street heritage.





REFLECTING STREETSCAPE HERITAGE

A series 18 bollards and 7 feature bollards, made of steel, enamel and timber, for the renewal of Frodsham Street in Chester; transforming the road into a 'shared highway'. The work was commissioned by Cheshire West and Chester Council. The imagery reflects local heritage and the unique architectural vernacular of Chester, particularly the timber framed architecture that Chester is so famous for and architectural references from the interior of Chester Cathedral. Photographs by Katayoun Dowlatshahi & Hardscape.

