

SCULPTURE IN THE CITY LAUNCHES THE 12TH EDITION

The free, outdoor annual exhibition returns with 18 contemporary public artworks on show in the City of London



Left: Larry Bell, *Pacific Red (IV)*, 2017, Courtesy the artist and Hauser & Wirth. Photo: © Nick Turpin

Right: Vanessa da Silva, *Muamba Grove, 0 Hue #1* and *Muamba Grove, 0 Hue #2*, 2019, Courtesy of the artist and Duarte Sequeira Gallery. Photo: © Nick Turpin

www.sculptureinthecity.org.uk



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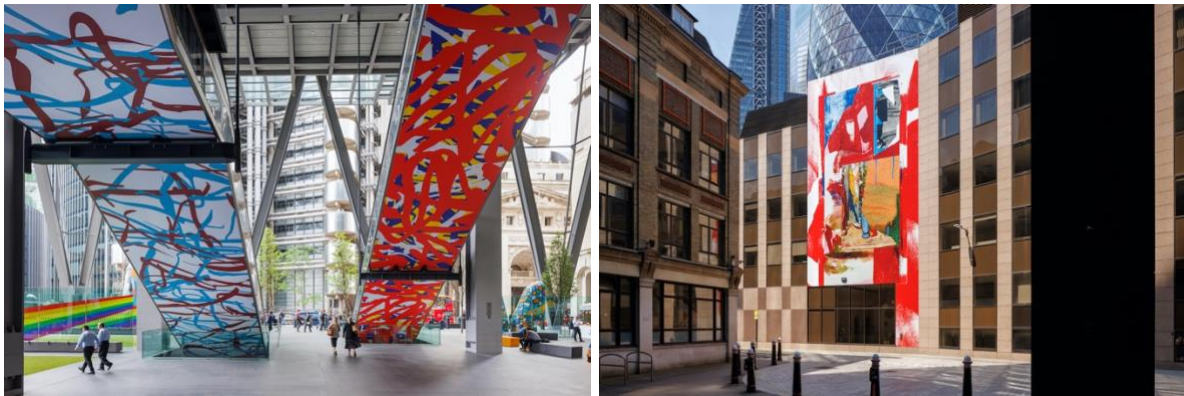
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Please download the press kit here:

<https://www.dropbox.com/sh/15zz5ftgawaik1o/AAAYPbbiulia4-1NfPuH4TLja?dl=0>

(27 June 2023) Sculpture in the City, the celebrated annual free exhibition of public art placed amid some of the most recognisable buildings of the City Cluster, launches its 12th Edition today, 27 June 2023. 18 artworks by 17 artists from 10 countries, with internationally high-profile names as well as emerging artists, will be on display for a year against a backdrop of the City's public spaces. For the 2023 show, nine new artworks, some monumental in scale, are joining seven sculptures retained from the 11th Edition, as well as two permanent acquisitions. Each work, selected from 447 submissions, was chosen for its ability to engage with and respond to the varied architectural setting, providing an opportunity for visitors to the area to experience international contemporary art in the public realm, while discovering new and familiar locations at the heart of this continually changing urban landscape.

Vanessa da Silva's playful sculptures *Muamba Grove, 0 Hue #1* and *Muamba Grove, 0 Hue #2*, 2019, oscillate between figuration and abstraction, fluid and solid, evoking an ongoing state of metamorphosis or transformation, much like their surroundings around St Botolph without Bishopsgate Churchyard. Movement and the body lie at the centre of this series, which explores the interplay of scale, colour and interaction with the human body, sculpture and nature. Nearby, on the corner of 99 Bishopsgate and Wormwood Street, the surrounding buildings reflect the light and create passing shadows on **Emma Louise Moore's** Carrara marble sculpture, *Miss*, 2021. Here, the sun is the artist, dictating when the work is illuminated and dormant, creating a deeper notion of time that encourages the viewer to pause and observe.



Left: Arturo Herrera, *Untitled*, 2022 (The Leadenhall Building) © Arturo Herrera. Courtesy the artist, Thomas Dane Gallery and Sikkema Jenkins & Co, New York. Photo: © Nick Turpin

Right: Arturo Herrera, *Untitled*, 2020 (Creechurch Lane) © Arturo Herrera. Courtesy the artist, Thomas Dane Gallery and Sikkema Jenkins & Co, New York. Photo: © Nick Turpin

Conceived to attach to trees and blend in with the seasonal foliage, **Victor Lim Seaward's** *Nest Series*, 2022, appears outside 99 Bishopsgate. Imagined as phantasmagorical fruit forms, created from enamel and epoxy resin on 3D printed PETG, the work is both an artwork and a functioning bird nest, designed in accordance with RSPB guidelines. *Pacific Red (IV)*, 2017 epitomises **Larry Bell's** lyrical experimentation with glass. This large, brightly coloured freestanding glass sculpture combines nesting glass box cubes of Red Poppy and Blush laminated glass sheets. Responding to the dynamics of the urban environment at 100 Bishopsgate, the luminous reds, and the transparency and reflectiveness of the glass, shift and morph according to the specific conditions of natural light at different times of the day. Capturing the distinctive properties of the colour red, at times, the work emits an ethereal glow, which transforms into a red-hot blaze at other moments.

Situated at St Helen's Churchyard, Bishopsgate, are three late works by **Isamu Noguchi**, *Rain Mountain*, *Duo* and *Neo-Lithic*, 1982-83 (2019-20), an apt location given the number of memorials that the artist designed during his career. His aim was to capture something spiritual through physical abstraction, with memorials that were made to be experienced. Drawing inspiration from ancient forms and modern technologies combined with his own Japanese and American cultural heritage, these galvanised steel sculptures were created to provide an experience of space and time.



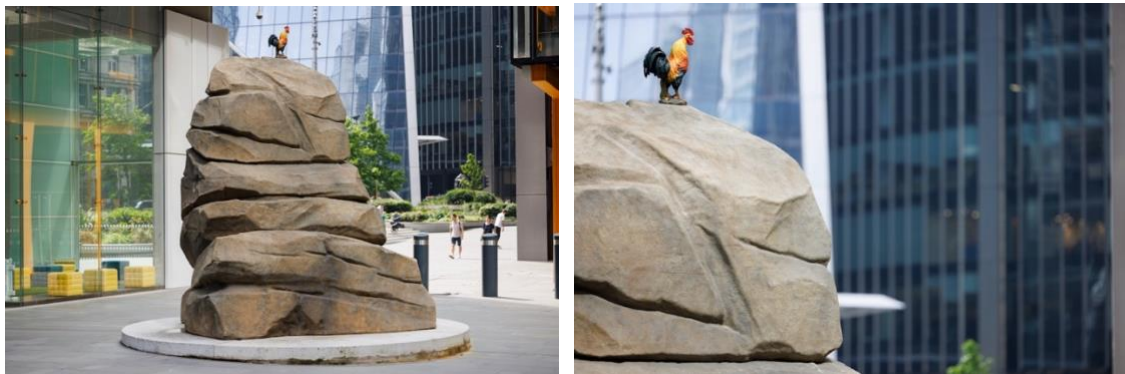
Left: Phyllida Barlow, *untitled: megaphone*, 2014, © Phyllida Barlow. Courtesy Hauser & Wirth. Photo: © Nick Turpin

Right: Isamu Noguchi, *Rain Mountain*, *Duo* and *Neo-Lithic*, 1982-83 (2019-20) © The Isamu Noguchi Foundation and Garden Museum. Photo © Nick Turpin

Ugo Rondinone's sculptures of cast ancient olive trees belong to a long-running series that explores the concept of time and memory. In its solitary, displaced and denuded appearance, *summer moon*, 2011, in white-painted aluminium, sited on Undershaft next to St Helen's Church, speaks of both life and death. It is at once a meticulous recreation of a real tree and also an artificial object. Nearby is **Phyllida Barlow's** *untitled: megaphone*, 2014, towering six metres high at 22 Bishopsgate in front of Crosby Square, whose presence implies the announcement of a performance that has yet to begin. Barlow herself described it as an approximation or substitution for the actual object. While the work might resemble a tall megaphone, it has been reinvented into a new form. Closer inspection reveals materials, textures, colours and an absence of technical functionality which has left it with very little in common with a functioning megaphone. Barlow said: "It interests me what sculpture is, its playing around with substitution, and where do those substitutions lead one?"

Simeon Barclay's work *Pittu Pithu Pitoo*, 2022, considers the complexity of negotiating barriers, whether structural, psychological, or both. Located in Undershaft, this large-scale rock sculpture, made of fibreglass and a garden ornament, literalises the state of being on the

periphery or on the 'other side' – both as a source of agitation, and a means of perceiving the world. The viewer is invited, or perhaps forced, to consider how objects can determine our experience of space. Acquired by Sculpture in the City, *In Loving Memory*, 2020, by **Oliver Bragg** is a series of ten engraved brass bench plaques, installed across seven locations including Undershaft, next to St Helen's Church, Jubilee Gardens and Fen Court Garden. These works were also featured in the 10th and 11th Editions. Mimicking plaques that pay homage to people, places or abstract ideas, they range from the optimistic to the revelatory to the humorous.



Left and right: **Simeon Barclay's** work *Pittu Pithu Pitoo*, 2022, Courtesy of the artist and Workplace UK. Photo: © Nick Turpin

The neon text work, *We*, 2019, by **Emma Smith**, reflects on what it means to be 'we', emphasising the precarious nature of relationships and the fine line between states of togetherness and isolation. Mounted on The Leadenhall Building, the artwork is in constant flux, and appears to be faulty, with the letter L flickering in the word ALL, resulting in a change between the statements WE ARE ALL ONE and WE ARE ALONE. These two contrasting texts also offer a paradox: if we are all 'one', one is a multitude, and if 'we' are alone, to be alone is a shared experience. Adjacent is **Arturo Herrera** *Untitled*, 2022, a non-linear narrative which makes a range of references from pop culture to modernism, to reflect the dynamic movement of people using the space and the mechanical stairs of The Leadenhall Building's escalators. This site-specific design, together with the work at 33 Creechurch Lane, created in vinyl, energises the area under the stairs with an all over composition that mimics the traffic and activity of this large urban space in the City.

At 120 Fenchurch Street, **Mika Rottenberg** presents the single-channel video installation *Untitled Ceiling Projection*, 2018, in which a woman can be seen and heard smashing colourful lightbulbs. Using traditions of both cinema and sculpture, she connects seemingly disparate places and things to create elaborate and subversive visual narratives. Filmed from beneath

a clear table, the smashed bulbs become a kaleidoscope of colour. The piece's situation above the viewer's head alludes to the idea of smashing the proverbial glass ceiling, while the Edison bulbs represent an antiquated invention that was once a scientific breakthrough and is now becoming obsolete with the availability of more energy efficient options.



Mika Rottenberg, *Untitled Ceiling Projection*, 2018, Courtesy the artist and Hauser & Wirth. Photo © Nick Turpin

In Cunard Place, the towering structure of *The Granary*, 2021, by **Jesse Pollock**, is a life-sized sculpture of a traditional English grain store. While still used in countryside locations, the beaten surface of this pearlescent orange powder coated steel work reflects the brutal reality of material hardship, discord, class division and racism, as well as the fear and uncertainty of what we have lost, or stand to lose, from crises affecting rural life today. Sited amid the greenery of Mitre Square, **Pedro Pires** chose the title, *Habitat*, 2021, to draw attention to the current ecological imbalance, and invite the viewer to look at the sculpture in an ecological, environmental and sustainable context. The decline of this balance is ongoing and, in the future, could have an irreversible impact on our species and the planet itself.

Earthing, 2022, is a site-specific artwork by **Jocelyn McGregor**, winner of the inaugural Aldgate Square Commission, located in Aldgate Square, next to St Botolph without Aldgate Church. This work imagines a more permeable boundary between human-made and organic materials within urban spaces. Using her own body as a gateway between the human and natural world, the work focuses on the interconnections between our manufactured and natural environments, encouraging a more holistic view of the world.

Arturo Herrera's work *Untitled*, 2020, the second of two site-specific pieces, is based on a vibrant collage that is in direct contrast with the severity of the granite surroundings of 33 Creechurch Lane, the first time that this site has been used to display artworks. The vinyl façade is energised with fragmented shapes, colour fields and dripping paint, to create a

complex stage curtain on the flat surface of the building. This juxtaposition encourages a dialogue between architecture and the visual image that is open to a variety of readings.



Rafael D'Aló, *The Revolution Will Not Be Televised*, 2020, Courtesy the artist. Photo: © Nick Turpin

Inspired to create a public reminder of the constant oppression exerted on minorities and indigenous peoples, as well as a call for resistance against social injustices everywhere, recent Goldsmiths graduate, **Rafael D'Aló** has created a two-part metal sculpture titled *The Revolution Will Not Be Televised*, 2020, borrowing its name from a 1970s Gill Scott Heron song and the Black Panthers slogan. On view at 70 St Mary Axe, the first time that this public artwork has been displayed outside, the profiles of two abstracted figures are depicted facing one another, frozen in a perpetual stand-off. The bent lines of the lacquered steel mimic the 2D aspect of a drawing standing upright, creating a thin sculpture that echoes a city gate which one can walk around and through. Nearby in a pedestrianised space outside 70 St Mary Axe, is **Elisa Artesero's** *The Garden of Floating Words*, 2017, acquired by Nuveen Real Estate following the 2019 Edition of Sculpture in the City. Against the background of a green space, a neon poem appears to float in the darkness at night, that in daylight is revealed to be displayed on a tall acrylic stand.

Stella Ioannou, Artistic Director of Sculpture in the City, says, "With the 12th Edition of Sculpture in the City we proudly present the most international and diverse list of artists and artworks to date. The curatorial vision proposes exciting possibilities for emerging talent and revisits renown artworks in surprising new settings to raise poignant questions about the meaning and possibilities of public art today. I encourage everyone to come in to enjoy the City's dynamic urban spaces in dialogue with contemporary art and would like to thank everyone involved in the project. None of this would have been possible without the support of the artists, the City of London and our project partners."



Munsur Ali, Chairman of the City of London Corporation’s Culture, Heritage, and Libraries Committee, said: “The arrival of these artworks around the City of London’s streets has become a familiar sight over the years, and they are as bold, engaging, colourful, and sometimes, as startling as ever. Now in its twelfth year, it is very encouraging that so many artists – both, internationally renowned creatives and emerging talent – become involved with Sculpture in the City to showcase their art works in this culturally vibrant business district.”

Over twelve Editions, Sculpture in the City has brought works by established international artists and rising stars to those who live and work in the City, and its visitors, and has provided a platform for international artists to find new audiences. Since 2011 it has grown significantly, showcasing 154 artworks from 130 artists, and working with the City of London Corporation, in partnership with 10 local business partners to bring these works to the skyscrapers and historic spaces of the City of London insurance district.

Education

The 2023 Edition is also accompanied by Sculpture in the City Learning, a digital learning programme, launched in 2020, facilitated by Urban Learners and supported by the City of London Corporation’s Destination City Programme. The online platform features activities, instructional videos and easy-to-access materials to offer an original perspective on the relationship between art, architecture and the City.

From Autumn 2023, Education Workshops will recommence with artists, architects, engineers and partner company volunteers coming together to participate in workshops with young people, led by Urban Learners.

MSCTY x Sculpture in the City

MSCTY x Sculpture in the City allows visitors to experience architecture-inspired music and sound art in the very place that sparked its creation.

The programme was launched in 2018, adding to the digital transformation of Sculpture in the City by enlivening sites from Aldgate to St Botolph’s-without-Bishopsgate. The programme features thirteen commissioned tracks, ranging from modern classical and electronic to globally inspired soundscapes.



In 2023 a new track launched for the 12th Edition of Sculpture in the City, 'Stepped Back' at The Leadenhall Building.

These tracks are available 24/7 simply by using headphones and your mobile device. Listen to the tracks and find out more [here](#).

Bloomberg Connects

A guide to Sculpture in the City is also available through Bloomberg Connects, which features artist insights about their work and provides a new way to explore all previous eleven Editions of artworks on display, both in-person and virtually.

A free digital guide to cultural organisations around the world, Bloomberg Connects makes it easy to access and engage with arts and culture from mobile devices, anytime, anywhere.

The app offers the ability to learn about current exhibitions and displays at a portfolio of participating cultural partners through dynamic content exclusive to each organisation. Features include expert commentary, video highlights, pinch-and-zoom capability, multilingual guides through Google Translate and exhibition and way-finding maps, as well as an SITC Family Trail.

Download the app [here](#) via Apple Store or Google Play.

Sculpture in the City 12th Edition opens to the public on 27 June 2023 and is supported by the City of London Corporation.

Sculpture Week London will be returning in September 2023 – more information to follow soon.

ENDS

Notes to Editors

Sculpture in the City is an annual exhibition of contemporary art placed amidst the iconic architecture of the City of London, accompanied by a free programme of events and educational activities. A unique collaboration between the City of London Corporation (the fourth largest funder of heritage and cultural activities in the UK, investing over £130m every year), local businesses, and the art world, Sculpture in the City provides an opportunity for new audiences to engage with established and emerging contemporary artists. In partnership



with the Barbican, Guildhall School of Music & Drama, London Symphony Orchestra, and Museum of London, the City Corporation is leading the development of Destination City between Farringdon and Moorgate, a multi-million-pound initiative to create a new cultural and creative destination for London. The initiative is delivered through a partnership between the City of London Corporation in collaboration with Aviva, Bloomberg, Brookfield Properties, C C Land, The Gherkin, Hiscox, London & Oriental, Nuveen Real Estate, Tower 42 and 22 Bishopsgate. In addition, EC BID is an Activation Partner for the 12th Edition.

Project Patrons: Aon, Foster + Partners, Generali/Munich RE, Merchant Land, Mtec, Price & Myers

With thanks to participating artists, galleries and representatives:

Arturo Herrera, Brooke Benington, Duarte Sequeira Gallery, Elisa Artesero, Emma Louise Moore, Emma Smith, Hauser & Wirth, Isamu Noguchi, Jesse Pollock, Jocelyn McGregor, Larry Bell, Mika Rottenberg, Oliver Bragg, Pedro Pires, Phyllida Barlow, Rafael D'Aló, Sadie Coles HQ, Simeon Barclay, Thomas Dane Gallery, Ugo Rondinone, Vanessa da Silva, Victor Lim Seaward, White Cube, Workplace, UK

Sculpture in the City is delivered by the City of London Corporation alongside LACUNA, a leading cultural studio.

Arts Advisory Group

The Arts Advisory Group includes: Lotte Johnson, Senior Curator, Barbican Art Centre; Iwona Blazwick OBE, Former Director, Whitechapel Gallery; Wendy Fisher, Collector and Philanthropist; Whitney Hintz, Hiscox Curator and Andrea Schlieker, Director of Exhibitions and Displays, Tate Britain. In 2020 we also welcomed guest artist Thomas J Price, who exhibited in Sculpture in the City in 2018; and Sepake Angiama, Artistic Director, Iniva.

About the City of London Corporation

The City of London Corporation is the governing body of the Square Mile dedicated to a vibrant and thriving City, supporting a diverse and sustainable London within a globally-successful UK.

The City Corporation has launched Destination City, a bold new vision that will boost the vibrancy of the City and drive forward its recovery from the pandemic.



Featuring over 100 performers, the family-friendly highlights include a mass treasure hunt, 16 doors into a 'maze' of adventures, three carnival-inspired fairs, and creative street theatre. www.cityoflondon.gov.uk

About Lacuna

Lacuna is a leading cultural studio realising contemporary art and events in urban spaces and local communities. Lacuna collaborates with urban leaders and collectives, decision makers and creative visionaries.

Lacuna is led by Stella Ioannou, Artistic Director of Sculpture in the City. Stella has been involved with Sculpture in the City from its inception in 2010 and has overseen the project's exponential growth in artistic content and partnerships alongside stakeholder management and fundraising. A trained architect, Stella was determined from the beginning that each artwork is displayed in dialogue with the contemporary architecture and the unique urban environment. Stella is a member of the City of London Culture & Commerce Taskforce and a liveryman member of the Worshipful Company of Architects. She contributes regularly to public events, selection juries and fundamentally believes that art and discourse improve the wellbeing of people, places and communities.

In 2023 Lacuna will deliver an ambitious public art programme of permanent and rotational art commissions at Paddington Square, a new urban precinct developed by Sellar/GWD Properties and designed by the Renzo Piano Building Workshop.

<http://lacuna-projects.com> / @lacunaprojects

Partner Listings



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Bloomberg

Bloomberg is a global leader in business and financial information, delivering trusted data, news and insights that bring transparency, efficiency and fairness to markets. The company helps connect influential communicates across the global financial ecosystem via reliable technology solutions that enable customers to make more informed decisions and foster better collaboration.



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Bloomberg Connects hosts free digital guides from cultural organizations around the world. The app platform is part of Bloomberg Philanthropies' longstanding commitment to supporting digital innovation in the arts. Bloomberg Connects makes it easy to access and engage with arts and culture from mobile devices when visiting in person, or anytime from anywhere. With dynamic content exclusive to each partner organization, the app provides a range of features including video, audio, and text; expert commentary; and way-finding maps. Follow Bloomberg Connects on Instagram, Facebook, and Twitter for updates on new guide launches, exhibit highlights, and more.

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C C Land is a long-term investor with a strong acumen of value accretion and sustainable growth. Their aim is to create long-term capital growth by investing in properties that deliver positive returns. Headquartered in Hong Kong and listed on the Main Board of the Hong Kong Stock Exchange, C C Land is a discerning investor in, and developer of premium properties in key gateway international cities such as London.

The group has made significant inroads into the UK property market in 2017 with three significant acquisitions in London: "One Kingdom Street", an office building in London's Paddington (January 2017), "The Leadenhall Building", also known as the "Cheesegrater", an



iconic and award-winning building situated in the City, London's prime financial and insurance district (May 2017), and "Nine Elms Square", a distinctive development on London's Southbank set to be transformed into an iconic residential and business quarter (August 2017). In 2017 C C Land also established a UK subsidiary office to advise and help fulfil the group's aim of becoming a first-class developer and landlord in the UK market.

In 2019 C C Land has teamed up with MARK (formerly Meyer Bergman) and committed £182m for the joint development of "Whiteleys", a former shopping center, to deliver an enhanced retail experience, a sophisticated residential development and new leisure facilities to the heart of London Bayswater.



Hiscox's love of art gets into everything we do: not only do we insure it, we also collect, sponsor and promote it. We also insure homes and contents (including fine art, high-value cars, and other valuable assets and collectibles) and the liabilities and property risks of small professional businesses and events. For more information, visit www.hiscox.co.uk.



THE GHERKIN

30 St Mary Axe, otherwise known as The Gherkin, is the City of London's most iconic commercial building recognised and admired around the world. Designed by Foster + Partners and completed in 2004, it provides approximately 50,000 square meters of highly flexible space and outstanding views of London.

LONDON & ORIENTAL

London & Oriental LLP is a direct Property Investor and an Asset & Development Management company established in 1995. London & Oriental LLP specialise in the development and refurbishment of core London commercial and residential property. L&O are the property advisor to Lai Sun Development Company Ltd on their UK property portfolio including the buildings recently consented at 107, 106 and 100 Leadenhall Street. Lai Sun Development



Ltd were established in Hong Kong in 1947 and were listed on the Hong Kong Stock Exchange in 1972. The Group has since evolved into a diversified conglomerate and its principal activities include property development and investment in both Hong Kong and mainland China including hotel operation and management. London is now a core market for Lai Sun Development and its property subsidiary Frontier Dragon Limited.

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Source: Nuveen, 31 Mar 2023.



Tower 42 is the original skyscraper occupying a prime location in the City of London at 25, Old Broad St. and is the centrepiece of the Tower 42 Estate which totals 505,000 sq ft of offices and retail space. Designed by Richard Seifert for the National Westminster Bank, the Tower comprises 324,000 sq ft of high-quality offices. Arranged over 42 floors of 9,000 sq ft, each are divisible into 3 self-contained leaves of 3,000 sq ft, offering the most flexible leasing options in the City. The building was opened by the Queen in June 1981 and is now the home of over 50 international tenants from a wide range of businesses located in the heart of the City.

<http://www.tower42.com/>



22 BISHOPSGATE

22 Bishopsgate is a people-led smart building, designed to meet the changing needs of the modern occupier and inspire a new way of working. The London building embodies the structural and cultural shifts in how people work and live, prioritising their health and wellbeing.

The 1.275 million sq ft building was created to champion better business through company collaboration by providing 150,000 sq ft of shared spaces and amenities throughout. Its purpose is to grow a thriving community, bringing together a diverse range of occupiers across numerous sectors.

22 Bishopsgate has been designed to meet the highest ESG standards and the 22 Team Management team is committed to ensuring sustainable practices are met in every aspect of how the building is run.

The 278-metre building is managed by JLL and owned on behalf of clients by AXA IM Alts. The building was developed by AXA IM Alts in partnership with Lipton Rogers Developments, designed by Karen Cook of PLP Architecture and constructed by Multiplex.

Activation Partner

EC

EC BID is a Business Improvement District working to promote and enhance a unique part of the City of London known as the Eastern City. Representing a leading and innovative business community, the EC BID works collaboratively to deliver a range of programmes and transformative interventions that will develop this globally recognised economic district into an agile, dynamic and vibrant destination.

For more information on the work of the BID, please visit ecbid.co.uk.