

GREATER**LONDON**AUTHORITY

Our reference: MGLA150626-1897

13 July 2026

Dear

Thank you for your request for information which the Greater London Authority (GLA) received on 15 June 2026. Your request has been considered under the Freedom of Information Act (FOIA) 2000.

You requested:

Through the Freedom of Information Act I am requesting the following information about the installation of Hans Haackes "Gift Horse" as part of the Fourth Plinth Programm:

1. The submission given by the artist (shortlist and longlist)
2. Comments and Documents from the decision-making process
3. Meeting notes of the meetings by the commission regarding the artwork by Hans Haacke.
4. A List of the Members of the Commission, who were part of the commission that discussed the proposal by Hans Haacke
5. Material that was handed as guideline to the artists in the year, in which Hans Haacke submitted his proposal.

Our responses are as follows:

1. The submission given by the artist (shortlist and longlist)

The GLA considers the longlist submission to be exempt from disclosure under Section 41 and Section **43(2) and** of the FOI Act*.

A copy of the shortlist submission, including the feasibility study, is attached. Please note that financial information contained within the feasibility is exempt from disclosure under section 43(2) of the Act.*

2. Comments and Documents from the decision-making process

The GLA does not hold records related to comments from the decision-making process.

3. Meeting notes of the meetings by the commission regarding the artwork by Hans Haacke.

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The GLA does not hold notes of meetings by the commission regarding the artwork by Hans Haacke.

4. A List of the Members of the Commission, who were part of the commission that discussed the proposal by Hans Haacke

The membership can be found in press releases from the time – [Artists Hans Haacke and David Shrigley next for the Fourth Plinth | London City Hall](#)

5. Material that was handed as guideline to the artists in the year, in which Hans Haacke submitted his proposal.

We have attached a copy of the Artist Brief and Information Pack provided to artists that year.

* We consider that the longlist submission is exempt from disclosure under Section 41 (Information Provided in Confidence) of the Freedom of Information Act 2000. Artists participating in the longlisting stage were informed that this phase of the selection process would be conducted on a confidential basis and that their submissions would be treated accordingly until the shortlist stage. The information was therefore obtained in circumstances giving rise to an obligation of confidence.

We consider that disclosure would constitute an actionable breach of confidence. In particular, the submissions contain information provided for the limited purpose of assessment within a competitive selection process and were not intended for wider publication at the longlisting stage. Disclosure would undermine the confidentiality assurances given to participants and could deter artists from providing full and candid information in future competitions.

The potential detriment arising from disclosure is further addressed under Section 43(2) (Commercial Interests). As explained in that section, disclosure would be likely to prejudice the commercial interests of the artists by revealing information relating to their creative proposals, professional approaches and commercial activities within a competitive marketplace. This supports the reasonable expectation that disclosure would result in an actionable breach of confidence and that the exemption under Section 41 is engaged.

We further believe that the long list and granular cost estimates provided by the winning artist in the feasibility study are exempt from disclosure under section 43(2) of the FOIA.

Section 43(2) provides that information may be withheld where its disclosure would, or would be likely to, prejudice the commercial interests of any person. Commercial interests encompass a person's ability to participate competitively in commercial activity, including their ability to secure future business opportunities, commissions and income.

In this case, we consider that disclosure would be likely to prejudice the commercial interests of the artists whose submissions were unsuccessful at the longlisting stage. Disclosure would reveal their involvement in a competitive selection process and expose creative proposals that were ultimately not progressed. This could give rise to adverse perceptions regarding the quality or suitability of their work and may undermine their professional standing with potential commissioners, clients and partners.

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We therefore consider that there is a real and significant risk of prejudice to the commercial interests of the artists and that the exemption at section 43(2) is engaged.

Furthermore, we consider that disclosure of the production costs associated with the winning submission would reveal commercially sensitive information relating to the artist's pricing structure and commercial practices. Disclosure would be likely to prejudice the artist's commercial interests by undermining their ability to negotiate effectively in future commissions and procurement exercises within a competitive marketplace.

Releasing this information would provide prospective clients, commissioners and competitors with detailed insight into the costs accepted for the work, thereby creating expectations and benchmarks against which the artist may be required to justify or defend future pricing. This could weaken the artist's negotiating position, restrict their ability to secure fair market value for future projects, and place them at a commercial disadvantage when competing for similar opportunities. We therefore consider that disclosure would be likely to cause real and significant prejudice to the commercial interests of the artist for the purposes of section 43(2) of the FOIA

Section 43(2) is a qualified exemption and therefore requires consideration of whether the public interest in maintaining the exemption outweighs the public interest in disclosure.

The GLA recognises the significant public interest in transparency and accountability regarding the Fourth Plinth selection process, particularly given the use of public resources and the public profile of the programme. Disclosure can assist public understanding of how decisions are made and promote confidence that the selection process has been conducted fairly and appropriately.

However, there is also a strong public interest in protecting the legitimate commercial interests of artists who participate in the process. Artists engage in the competition with the expectation that information provided at the longlisting stage will be treated confidentially. Disclosure of submissions and associated commercial information could prejudice their ability to compete for future commissions and would be likely to discourage participation in future selection exercises.

There is a wider public interest in ensuring that the GLA is able to attract a diverse and high-quality range of submissions from artists. If participants believe that commercially sensitive information, creative concepts or unsuccessful proposals may subsequently be disclosed, they may be less willing to participate fully or provide detailed information during the selection process. This could adversely affect the quality and breadth of future competitions and, in turn, the effectiveness of the GLA's commissioning activities.

While we acknowledge the public interest in greater transparency, we do not consider that disclosure of the withheld information would significantly enhance public understanding of the decision-making process beyond the information already available. By contrast, disclosure would be likely to prejudice the commercial interests of the artists concerned and could undermine the effectiveness of future competitions.

On balance, we consider that the public interest in maintaining the exemption outweighs the public interest in disclosure.

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If you have any further questions relating to this matter, please contact the GLA quoting the reference MGLA150626-1897.

Yours sincerely

Information Governance Officer

If you are unhappy with the way the GLA has handled your request, you may complain using the GLA's FOI complaints and internal review procedure, available at:

<https://www.london.gov.uk/about-us/governance-and-spending/sharing-our-information/freedom-information>

Date: October 2015

STRICTLY CONFIDENTIAL

Invitation to propose work for the Trafalgar Square Fourth Plinth Programme

Dear [REDACTED],

On behalf of the Mayor of London and the Fourth Plinth Commissioning Group I am delighted to invite you to take part in the next round of commissioning for the Fourth Plinth Programme.

The Fourth Plinth is London's most important public art site and has been referred to as 'the smallest but most prominent sculpture park in the world'.

The programme has garnered international attention for the shortlisted and commissioned artists involved. The Fourth Plinth presents an exciting artistic challenge which elicits an exceptional range of ideas from some of the world's most celebrated artists including Hans Haacke, Katharina Fritsch, Elmgreen & Dragset and Yinka Shonibare. The combination of challenging context, international audience and world class artists ensures that each commission is hotly anticipated and inevitably raises new discussion about the role and importance of art in our cities.

The Fourth Plinth Commissioning Group and an invited list of international nominators have recently drawn up a new list of artists from whom to invite proposals. We would be delighted if you were to accept this invitation and put forward an idea for consideration.

We are seeking to appoint two artists (or artist collaboratives) to make one new work each to be exhibited in 2018 and 2020 respectively. The process for selecting works takes place over a number of months and a shortlist will be announced by March 2016. The final selection of two artists will be in February 2017.

The deadline for submitting your initial idea is 18th December 2015.

Full details of all the works commissioned to date and the selection process can be found in the enclosed artist brief. This document also outlines the fees and production support that accompanies each commission.

You will find further detail on the programme, the panel and the nominators as well as some information about the site in the Artist Pack attached. Please note that the longlist is kept confidential throughout and you will be asked to agree to keep this process confidential.

If you would like to discuss the project in any further detail in person or by phone / email then you are very welcome to contact either myself or Kirsten Dunne on kirsten.dunne@london.gov.uk / Tel: +44 20 7983 5559.

I very much hope you will accept our invitation.

All best wishes

[REDACTED]
Director, Fourth Plinth Programme
[REDACTED]

Gift Horse

The fourth plinth, on the northwest corner of Trafalgar Square, was meant to carry an equestrian statue of William IV (1765 - 1837). It is said that, due to a lack of funds, he was never able to join his older brother, George IV (1762 - 1830), who is known for his "dissolute way of life" and whose horseback effigy occupies the plinth on the northeast corner of the Square.

Both kings are younger contemporaries of George Stubbs (1724 - 1806), the English painter of horses and other animals, and whose paintings are represented in the collections of the Tate Gallery and the National Gallery, at Trafalgar Square.

In 1766 Stubbs published his study "The Anatomy of the Horse," 30 etchings, all accompanied by very detailed explanations of the skeleton, the muscles, and other parts of a horse's anatomy.

A digitally altered version (orientation, limbs, neck, head adjusted) of the first skeleton plate of Stubbs's "Anatomy of the Horse" serves to illustrate my proposal for the empty plinth.

A 3-dimensional skeleton of a strutting horse occupies the plinth, facing the Square, with the National Gallery in the back. Its size is to match that of the horse carrying George IV.

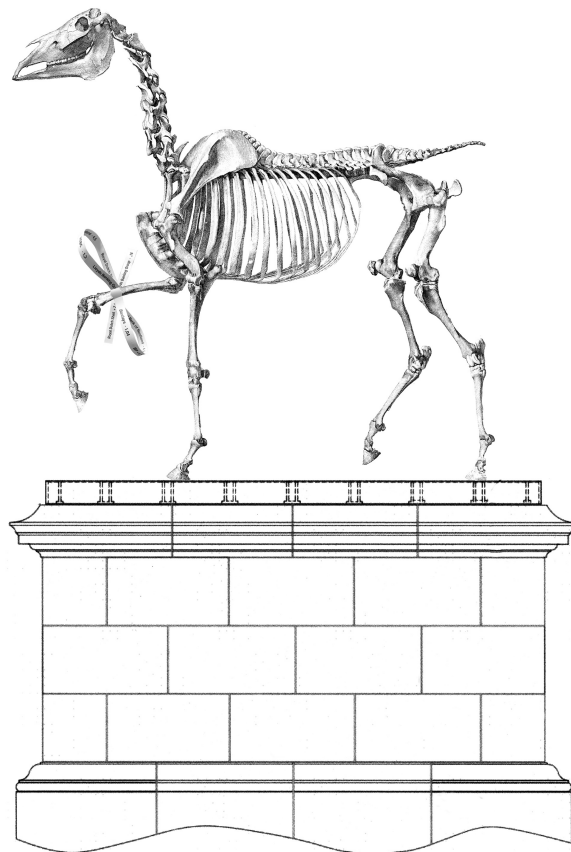
A bow is tied around a frontal thighbone of the skeleton, as around a gift. Both sides of the "ribbon" are capable of displaying electronic messages. They transmit, live, the FTLE 100 ticker of the London Stock Exchange. At times, when no trading occurs, after hours, on weekends and holidays, the ticker of the most recent day of LSE activity is repeated.

Hans Haacke, September 28, 2012

Hans Haacke, *Gift Horse*

Fourth Plinth, Trafalgar Square

Feasibility Study, Installation and Maintenance



Proposal

Gift Horse

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Hans Haacke, September 28, 2012



Gift Horse
1:10 scale model,
Bronze and electro-luminous tape
2013

Project Description

A twice-life-size horse skeleton is to be modeled after George Stubbs' illustrations from *Anatomy of a Horse*. It will be cast in bronze and fitted on its right foreleg with a double-sided scrolling LED tickertape in the form of a bow. The bow will display real time price data from the FTSE 100, during off-hours closing prices from the last day of trading.

Modeling the Skeleton

A wide range of possibilities has been considered for modeling the skeleton. It was determined that hand modeling would be the best and most cost effective method. This is also the most direct method and the only way to interpret the Stubbs illustrations, which were in fact etchings made by hand. The hand modeling process consists of making each bone (or groups of bones) separately and then assembling them into the correct pose. This is how the 1:10 scale model was created. For the actual sculpture a fully articulated horse skeleton will be used as reference for structure and measurement. The bones will be individually enlarged using a 3-D pantograph and manipulated to look like the bones illustrated by George Stubbs. An Equine Skeletal Articulation Specialist will be consulted during the welding and assembly process. The full-size horse skeleton will be 13' 11" tall x 14' 9" long x 4' 8" wide.

Casting and Assembly of Bronze

Molds will be made of each of the bones and groups of bones and sent to the foundry. After all of the bones are cast the skeleton will be assembled in six sections:

- raised leg to joint with humerus
- standing foreleg to joint with humerus
- hind legs and pelvis
- base (with hooves and part of standing legs)
- head and five cervical vertebrae
- rib cage and scapulas and humerus bones.

These sections are fastened to each other mechanically. The neck, head and legs will have a stainless steel core. In addition to welding, there will be bronze rod reinforcement in the smaller joints.

The total estimated weight of the entire skeleton is 7000 lbs.

The base will be fastened to the mounting plate of the plinth at an appropriate number of anchoring points.

Patina and Finish of Bronze

The bronze will be treated with a traditional chemical patina and sealed with wax. This has been the most common material and finish for outdoor sculpture for centuries. The traditional brownish patina will be very stable. If it should ever need to be cleaned, mild soap and warm water could be used and then a coat of fresh wax. With minimal maintenance (washing and waxing) it should far outlast us all and continue to look great.

Production Schedule for Bronze

The bronze skeleton will be executed within a nine-month time frame. Modeling, mold making and casting will be performed simultaneously over a seven-month period. After all of the casting has been completed, assembly and finishing will be done within two months.

Construction of LED bow

The shape of the bow will be formed with a stainless steel inner structure. A 5mm HD flexible LED screen will be mounted to both sides of the structure of the ribbon with polycarbonate body, robust potting and waterproof casing. The height of the screen will be 200mm. Length from end to end will be approximately 1270mm. The thickness of the screen will be 30mm. The electronic control system will be designed to receive subscription data from the London Stock Exchange via a 4G wireless internet connection, translating it into a format that can be displayed on the screen. All interfaces and programming will be provided by the manufacturer. The bow will display names, current prices and changes in price for companies listed in the FTSE 100.

Installation of LED bow

The bow will be attached to the raised femur with a hidden fastening system of bolts. The wires will pass through a channel up through the raised right foreleg, through both scapulae, down the left foreleg and into a small watertight box on top of the plinth housing the controllers.

The bow will be manufactured in the UK by a firm with an installation and maintenance office in London. The manufacturer will install after the bronze skeleton has been assembled and positioned on the plinth. Installation will take three days. Maintenance and full onsite support in the event of malfunction or damage will be provided by the manufacturer and included in the total fabrication price.

Budget

Horse Skeleton

Source material for articulated horse skeleton	
Modeling of horse skeleton	
Poured rubber molds of all sections	
Bronze casting in boltable sections, with stainless steel reinforcements and bronze base	

Bow

Fabrication (includes monthly maintenance and full onsite support)	
Control system and link to financial data	
4G wireless connection + 18 month subscription	
Installation	

Crating, Shipping and Installation

Collection, casing and sea freight from US to UK port	
UK customs clearance and haulage from port	
Delivery and installation at Trafalgar Square	

Total	\$310,320.00
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FOURTH PLINTH

ARTIST BRIEF
and
INFORMATION PACK



The Fourth Plinth, empty in Trafalgar Square

Contents

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2. Context
3. Brief
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5. Timeline and Key Dates
6. Budget
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10. Appendix: Trafalgar Square

FOURTH PLINTH

Introduction

The Mayor of London's Fourth Plinth Programme is now one of the most highly regarded contemporary public art programmes in the world. The programme has achieved significant national and international attention for its commitment to commissioning the very best contemporary art in one of the world's most visited tourist destinations – Trafalgar Square, London. Approximately 4,000 people an hour go passed the square and thousands more spend time in it every day.

Since 1999 a series of temporary artworks have been commissioned specifically for this prestigious location in the heart of London. The artworks have always been provocative and have presented challenging propositions for the role of contemporary art in the centre of our cities.

Each artwork generates high levels of discussion, amongst art professionals and members of the public alike. Discussions are about the climate in which the works are being commissioned, the square in which they are located and the city they come to represent over the period of their exhibition.



Mark Wallinger
Ecce Homo
1999

FOURTH PLINTH

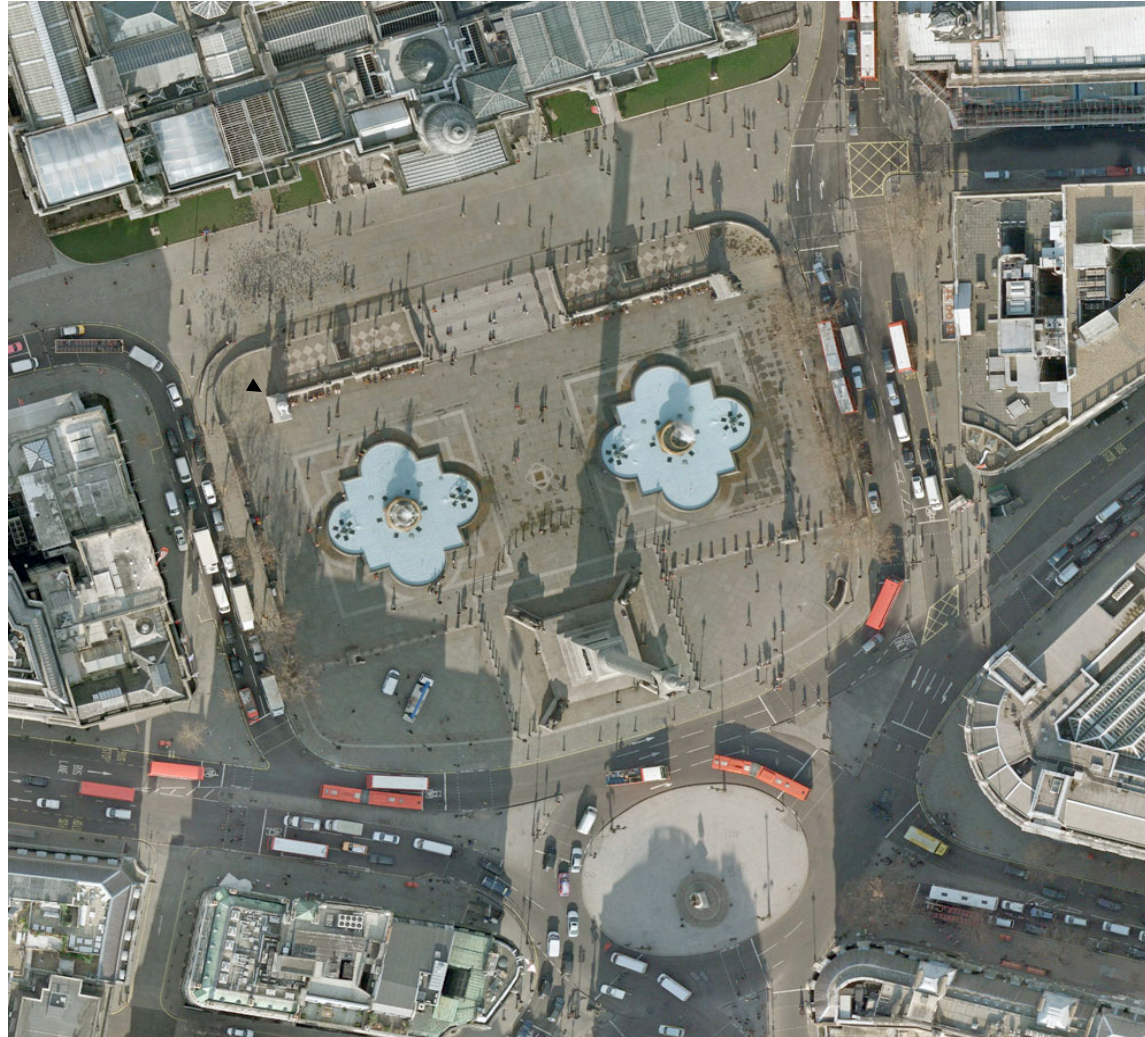
Background of the programme

The Fourth Plinth, located in the north-west corner of Trafalgar Square, and which was popularly known as 'the empty plinth' was originally designed by Sir Charles Barry and built in 1841 to display an equestrian statue. Due to insufficient funds the plinth was left empty and remained so until 1998 when The Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA) commissioned a series of three works to be temporarily displayed on the plinth.

First commissions

In organising these commissions the RSA hoped to refocus attention on the empty plinth, to raise awareness of public art and to help resolve the plinth's long term future. The sculptures commissioned by the RSA were *Ecce Homo* (1999) by Mark Wallinger, *Regardless of History* (2000) by Bill Woodrow, and *Monument* (2001) by Rachel Whiteread. Prior to the RSA's initiative the plinth attracted little or no attention, but the success of the commissions was indicated by the level of press and media attention, which continues today.

Fourth Plinth



Aerial view of Trafalgar Square

Context

Trafalgar Square has become a symbolic centre for London; a social and historic focus reflecting London's diversity, while maintaining its role as a place of protest and dissent, celebration and informal gathering.

It is a site for cultural and community based events as well as a popular destination for the capitals' many visitors.

The Fourth Plinth Commissioning Programme is an important aspect of the Mayor's vision for Trafalgar Square and is accompanied by a significant London-wide Education Programme, including the popular Fourth Plinth School Awards



Bill Woodrow
Regardless of History
2000



Rachel Whiteread
Monument
2001



Marc Quinn
Alison Lapper Pregnant
2005



Thomas Schütte
Model for a Hotel
2007

The aim of the project is to:

Commission a series of outstanding works of art of the highest quality.

Act as a focal point for a wider public debate on public art, urban design and civic space in London.

Inspire other areas within London to support and initiate commissions of contemporary art and to raise awareness of existing public art.

Promote Trafalgar Square as a public space for cultural and social engagement.



Antony Gormley
One and Other
2009



Yinka Shonibare
Nelson's Ship in a Bottle
2009

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The work should be

Contemporary and site-specific: Referring/responding to the conceptual, historical or formal framework of the Square as the central public space of London; a public space with both national and international significance.

Appropriate: Trafalgar Square contains an important collection of sculptures ranging over three centuries. However, while the plinth was designed for an equestrian bronze, the commission doesn't necessarily need to be a work of object-based sculpture.

Please note:

The Fourth Plinth is a listed structure and mountings for the work must not cause damage to the existing fabric.

Although the commission will only be in place on the plinth for approximately 18 months, it is anticipated that it will be sold or publicly displayed after this period.

The object must be made of sufficiently robust materials to withstand open exhibition for the initial 18 months and beyond in extremes of temperature, direct sunlight, heavy rain, bird deposits and traffic emissions.



Elmgreen & Dragset
Powerless Structures, Fig. 101
2012

Fourth Plinth Commissioning Group

The **Fourth Plinth Commissioning Group** is a panel of specialist advisors from appointed to guide and monitor the commissions for the plinth in its various stages

Chair:

Ekow Eshun, Writer, Broadcaster

Members:

Jo Baxendale, Visual Arts, Arts Council England

Iwona Blazwick, Director, Whitechapel Gallery

Mick Brundle, Principal, Arup Associates

Jeremy Deller, Artist

Tamsin Dillon, Head, Art on the Underground, Transport for London

Grayson Perry, Artist

Matthew Slotover, Co-Director, Frieze

Jon Snow, Broadcaster

Fourth Plinth Commission Director:

Justine Simons

The project team

The project will be directed by Justine Simons, Head of Culture at the Mayor's Office, in consultation with the Fourth Plinth Commissioning Group. It will be organised and co-ordinated by [REDACTED] Senior Cultural Strategy and Projects Officer.

The Selection Process

The selection process takes place over a number of months. There are three stages. At each stage artists are paid a fee.

Stage 1

Long list of artists are invited to submit sketch proposals and register their intent to submit a sketch proposal.

Submission requirements

- Sketches providing general appearance of proposal on Fourth Plinth and relationship to surrounding area: no more than 2 sheets, which can be of any size up to A2
- Written statement on concept – maximum 500 words

Fees

A **one-off fee of £1000** will be paid by the GLA to artists for meeting submission requirements for this stage.

Stage 2

There will be 6 shortlisted artists that will be required to submit a second handover of work.

Submission requirements

- Production of a maquette
- Written statement on concept – maximum 1,000 words
- Budget – production costs, material costs, etc
- Statement describing nature of materials, fabrication process and basic method statement
- Feasibility study
- Letter from gallery and/or sponsor underwriting any additional costs over and above the contribution of £140,000 by the GLA

Fees

- A fee of £6,000 will be paid by the GLA to short-listed artists for meeting submission requirements for this stage.

Stage 3

2 artists will be selected for the commission (one for 2015 and one for 2016)

Fees

A fee of £30,000 will be paid by the GLA in instalments to the artist or artists selected for commission. Appropriate travel and accommodation will also be paid, on prior agreement.



Allora & Calzadilla
Untitled
2010



Brian Griffiths
Battenberg
2010 shortlist



Hew Locke
Sikandar
2010



Mariele Neudecker
*It's Never Too Late and
You Can't Go Back*
2010

Timetable (subject to changes)

28 Sept 2012	Closing date for initial ideas
28 Oct 2012	Shortlist of artists selected for Stage 2
July 2013	Delivery of maquettes & complete feasibility study to the GLA
Autumn 2013	Maquette exhibition
Nov 2013	Selection of artists (exact date TBC)
Dec 2013	Announcement of artists (exact date TBC)
Dec 2013 – Dec 2014	Production period of first commissioned artwork
Jan 2015	Installation of artwork
Jan 2015	Opening of first commission – on display for 18 months
July/Aug 2016	Opening of second commission – on display for 18 months

Budget

A sum of £140,000 is available for the materials and production of the commission (Stage 3).

This is the GLA's contribution and is not a budget ceiling for the commission as a whole.

In the event that the commission costs more than £140,000 to realise the additional shortfall will need to be identified by the artist or their gallery.

The GLA will support commissioned artists to seek additional funds if stated in the budget through a combination of public funding, private sponsorship and gallery underwrite. However, the additional funds if required, are entirely the responsibility of the artist.

Confidentiality

It is essential that all stages of the selection process are kept entirely confidential.

General legal implications

The submission of a sketch shall constitute acceptance and compliance with the terms laid out in this document. By submitting the sketch and/or maquette the artist confirms and warrants that

- (i) the artist has created and own the sketch and/or maquette and that it is their original work;
- (ii) all copyright, and any other intellectual property rights in the sketch and/or maquette are vested in the artist;
- (iii) they have not assigned, licensed or disposed or otherwise encumbered any of their rights in the sketch and/or maquette; and
- (iv) they have not infringed the intellectual property rights of any third party in respect of the sketch and/or maquette and will indemnify the GLA against any claims made against the GLA by any third parties in respect of such infringement.

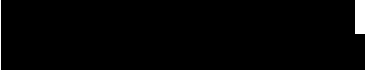
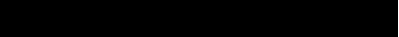
Use of Artists' Work

The artist will grant the GLA an exclusive and perpetual right to exhibit, publish and reproduce any material submitted as part of the selection process, i.e. Stage One and Two. Ownership and copyright of any sketch proposals, statements and/or maquette proposals will remain the artists'. The successful artist or artists will be obliged to sign-up to the Commission and Exhibition Agreement.

Acceptance of Invitation:

If you would like to accept this invitation to submit a proposal
please write to:

Justine Simons
Director of the Fourth Plinth Commission
Mayor of London
Culture Team
Greater London Authority
City Hall
The Queen's Walk
London SE1 2AA


Email: 

FOURTH PLINTH

Appendix: Technical details

Dimensions

See attached drawings.

Fixtures

A steel base plate has been fixed to the top surface of the plinth. This provides a flat surface on which to fix the artworks, while also protecting the fabric of the plinth.

Load-bearing capacity

No general assessment of the load-bearing capacity of the plinth has been carried out, but previous sculptures provide an indication: Rachel Whiteread's sculpture weighed approximately 10,500 kg, Bill Woodrow's 8,500 kg and Marc Quinn's weighed approximately 13 tonnes.

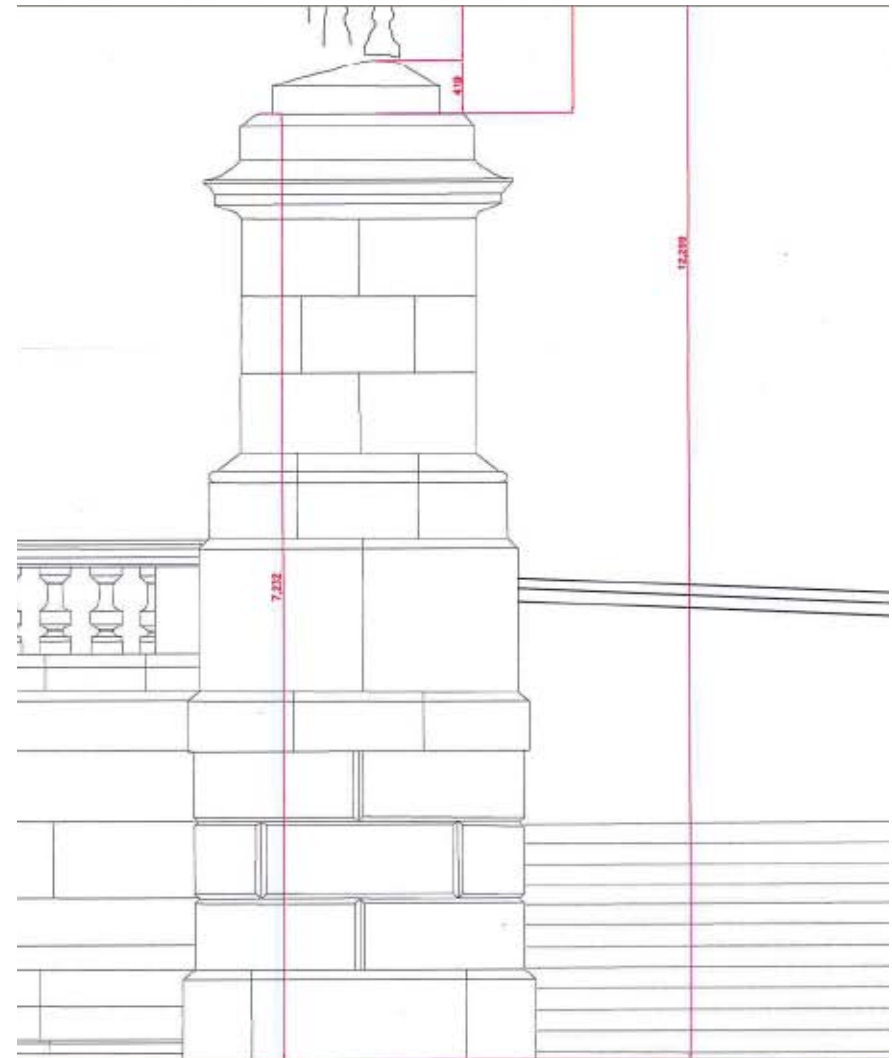
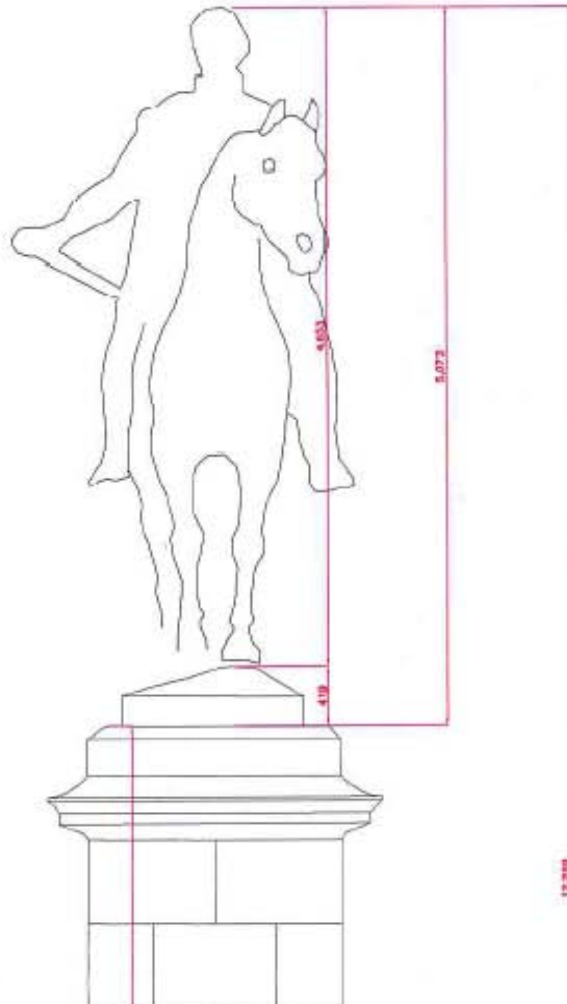
Power supply

There is a single active power sources currently available at the top of the plinth, further details available on request.

Lighting

There are two spotlights available to illuminate the work – one from the National Gallery and the other from Canada House – both neighbours of Trafalgar Square.

FOURTH PLINTH



Measurement drawings of the plinth



- Revisions

Arup Associates

37 Fitzroy Square, London W1T 6EY
tel 020 7755 5555 fax 020 7755 2561
www.arupassociates.com



Key Plan

Drawing Title

STAINLESS STEEL SUPPORT FRAME LAYOUT

Scale bar

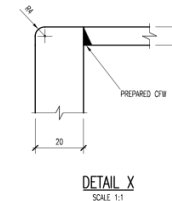
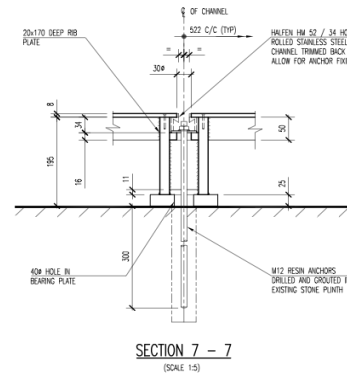
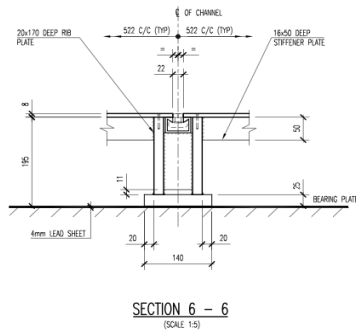
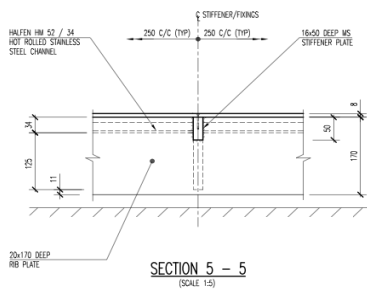
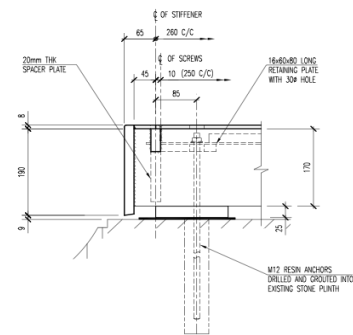
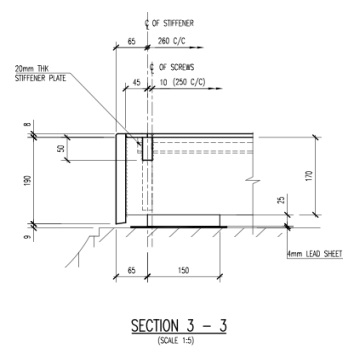
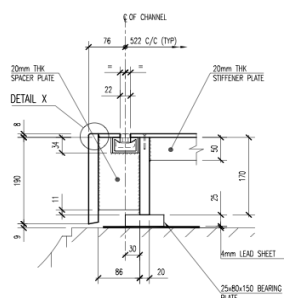
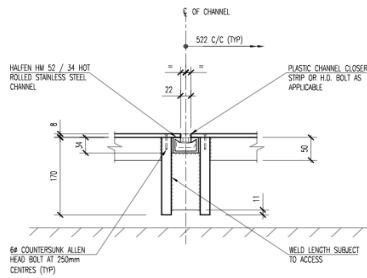
Scale	1:20	1:10
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State	INFORMATION
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First Issued 21:04:05

Job No. Dwg. No.
AA77990-13 / D-20-010

A1



FIGURED DIMENSIONS ONLY TO BE USED

Notes

1. REFER TO DRAWING No D-20-010 FOR GENERAL NOTES AND LOCATION OF SECTIONS

Revisions

Arup Associates

37 Fitzroy Square, London W1T 6EY
tel 020 7755 5555 fax 020 7755 2561
www.arupassociates.com



Key Plan

Drawing Title

STAINLESS STEEL
SUPPORT FRAME
DETAIL SECTIONS

Scale bar

Scale 1:5

Status INFORMATION

First issued 21.04.05

Job No.	Dwg. No.	Rev.
AA77990-13 /	D-20-510	

Appendix: Further background and context

In 1999 responsibility for Trafalgar Square was transferred to the Mayor of London and the Greater London Authority. The Fourth Plinth Programme is integral to the Mayor's vision for Trafalgar Square and is a focal point for social and cultural activity in the capital.

To take advantage of this renewed interest the Government asked Sir John Mortimer QC to set up an independent committee to consider the long-term future of the plinth. Having examined the public response to the RSA programme and consulted with a wide range of people, the committee unanimously recommended that the plinth should continue to be used for an ongoing series of temporary works of art commissioned from leading national and international artists. Mayor Ken Livingstone endorsed this recommendation when he took on responsibility for Trafalgar Square in 1999 and a panel of specialist advisors (the Fourth Plinth Commissioning Group) was appointed to guide and monitor a programme of contemporary art commissions.

On 15 September 2005, the first commission 'Alison Lapper Pregnant' by Marc Quinn was installed on the fourth plinth. It was tremendously successful, capturing the public interest as well as global media attention. Thomas Schütte's *Model for a Hotel* followed in November 2007 and then in 2009 Antony Gormley's *One and Other* was unveiled. Yinka Shonibare MBE's Nelson's *Ship in a Bottle* was revealed in May 2010 and was recently de-installed to make room for the newest commission, *Powerless Structures, Fig. 101* by Elmgreen & Dragset. Katharina Fritsch's *Hahn / Cock* is scheduled to be shown summer 2013.

FOURTH PLINTH

Trafalgar Square lies at the heart of London bringing together the very different experiences of Buckingham Palace, the world famous shopping streets of the West End, the vibrant and night-time life of Leicester Square and Soho, the bookshops and theatres of Charing Cross Road, the street life of Covent Garden, Charing Cross Railway Station (one of the busiest stations in the metropolis) and the Houses of Parliament.

The redesign of Trafalgar Square by Foster and Partners in 2003 allowed Londoners and visitors alike the opportunity to easily enter the Square and enjoy its remarkable location and surroundings. The major change to the Square was the pedestrianisation of the north side and the creation of a central staircase through the north wall directly linking the National Gallery to the square for the first time.

As a result Trafalgar Square has become a symbolic centre for London; a social and historic focus reflecting London's diversity, while maintaining its role as a place of protest and dissent, celebration and informal gathering. It is a site for cultural and community based events whilst also a popular destination for the capital's many visitors.

The Fourth Plinth Commissioning Programme is an important aspect of the Mayor's vision for Trafalgar Square and is accompanied by a significant London-wide Education Programme.

FOURTH PLINTH



Trafalgar Square on a sunny day