



Tideway

PUBLIC ART STRATEGY

ART ON THE TIDeway:
TURNING TO FACE
THE RIVER

CONTEMPORARY
CULTURE
LIQUID
HISTORY



FOREWORD

In the mid-nineteenth century my great great grandfather, Joseph Bazalgette, devised London's sewage and waste water system to tackle the cholera that was carried by a grossly polluted Thames. We affectionately call him 'The Drain Brain'. His system's success means it only now needs updating, 150 years on, when the city is four times the size. The need today may seem less obvious but without it our metropolis can't continue to function as a safe, growing place to live and work.



The Thames Tideway Tunnel is a grand, ambitious project. It will create new public amenities along the river. Challenging artists to bring all this to life celebrates the project while sharpening our sense of place. Just as the art, architecture and design of the Victorian Embankments and pumping stations expressed the spirit of that age.

I am delighted that Tideway has launched a Public Art Strategy and Art Programme. The strong link between the Public Art and the Heritage Interpretation Strategies fuses the power of heritage and contemporary art. The artists will have rich themes to build on: the River Thames's ecology, shared public space, our personal and community identities as well as a nod to the city's changing fabric. Even during construction, hoardings created by artists and school children will challenge and delight.

I'm a fervent believer in the power of arts and culture to improve our quality of life. This is what will happen here, both above and below ground. Bring on the ideas!

A handwritten signature in black ink, appearing to read "Peter Bazalgette".

Sir Peter Bazalgette
(Chair, Arts Council England 2013-2017)

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ABBREVIATIONS

| | |
|-------------|----------------------------------|
| CoCP | Code of Construction Practice |
| CSO | Combined Sewer Overflow |
| DCO | Development Consent Order |
| HIS | Heritage Interpretation Strategy |
| MWC | Main Works Contractor |
| PAS | Public Art Strategy |
| TWUL | Thames Water Utilities Limited |

EXECUTIVE SUMMARY

◀ tunnel/map/draw, Joy Gerrard and students from City of London School, commissioned by Tideway, Blackfriars (2016).

About the commission

Working with 24 third form pupils, Joy Gerrard produced a striking and dynamic artwork that responds to the great expanse of water that moves through our city and the extraordinary engineering feat of the Thames Tideway Tunnel that is being created beneath the surface.



“Art can reference the accumulation of memory and experience which gives a place a sense of identity. These elements are not ‘nice to have’ they are the foundations of any vibrant and successful community. **”**

Sir Nicholas Serota (Square Pegs in Round Holes – evaluation report on the Olympic Delivery Authority Arts and Culture programme by Open-City / Art in the Open, 2011)

THE THAMES TIDeway TUNNEL

London has outgrown its sewerage system. The capacities originally allowed for in the sewer network designed by Sir Joseph Bazalgette in the 1850s have been significantly exceeded. The Thames Tideway Tunnel project (scheduled for completion in 2025) will extend London's sewerage system to cope with the demands of the city well into the 22nd century.

The current network was designed to allow discharges into the tidal River Thames of untreated sewage in order to prevent it flooding back into streets and people's homes. Originally it discharged rarely. However, London's combined sewer overflows (CSO) now occur more than fifty times a year, discharging millions of cubic meters of combined sewage into the Tideway with the result that:

- a. dissolved oxygen levels in the river crash or ‘sag’, which reduces biodiversity and sometimes causes mass fish kills
- b. pathogenic bacteria are discharged that pose health risks to river users
- c. approximately 10,000 tonnes of wastewater solids and litter form slicks on the river surface or are deposited on the foreshore.

The sewers were built to last and are in excellent condition. They have sufficient capacity for dry weather flow but population growth and the development of land, which was previously able to absorb rainwater, mean that many of the main sewers operate at close to maximum capacity much of the time. A decade of study has concluded that the most timely and cost-effective solution to the CSO discharge problem is a 25 kilometre storage and transfer tunnel running up to 65 metres below the river - the Thames Tideway Tunnel.

Starting in west London, the proposed route for the main tunnel generally follows the route of the River Thames to Limehouse, where it then continues north-east to Abbey Mills Pumping Station near Stratford. There it will be connected to the Lee Tunnel, which will transfer the sewage for treatment to Beckton Sewage Treatment Works.

The Thames Tideway Tunnel's use of river transport for the construction of the tunnel is set to be on a scale unprecedented in modern times. A total of 4.2 million tonnes of project

materials will be conveyed by barge on the river. This will create the need for a major modernisation of the fleet of commercial boats operating on the river and the project will be a trigger for the training of a new generation of 21st-century river workers - tug masters, barge hands and deck hands. The Tunnel will both reinvigorate the river as a habitat and as a workplace.

Tideway's legacy objectives are bold but deliverable:

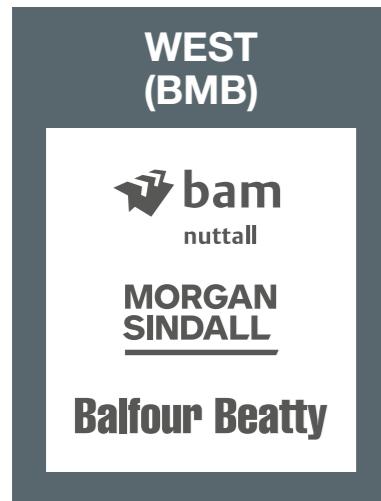
Environment: Protect and enhance environment

Economy: Contribute to the rejuvenation of London's river economy

People: Greater well-being for all, improved health for river users

Place: Improved public realm, safer communities, less crime and a more cohesive society.

Main Works Contractor teams



The Tunnel will be built by three Main Works Contractor (MWC) teams, each focused on different areas: West (Acton to Carnwath, BMB joint venture – BAM, Nuttall Ltd, Morgan Sindall Plc & Balfour Beatty); Central (Carnwath to Chambers Wharf, FLO joint venture – Ferrovial Agroman and Laing O'Rourke); and East (Chambers to Abbey Mills, CVB joint venture - Costain, Vinci Construction Grands Projects, Bachy Soletanche).

Tideway is responsible for the commissioning of artists and management of the design development phase of artworks in collaboration with the MWCs and for instructing the MWCs incorporating the developed artworks in the public realm works.



The MWCs are responsible for liaison and coordination with Tideway's artists to develop the artworks and agree the final details with the local authority. They will also work with the artist to develop maintenance costs and are responsible for the fabrication and installation of artworks within the permanent works once instructed.

Thames Water Utilities Ltd as the future owner and maintainer of the permanent above ground works (including artworks and landscape) is responsible for the management and maintenance of the permanent integrated artworks.



ART ON THE TIDeway: TURNING TO FACE THE RIVER

This Public Art Strategy, Art on the Tideway, identifies opportunities for artists to respond to the project. Developing an ambitious commissioning programme and establishing a reputation for world-class artworks and projects are central to the strategy.

While there is no Development Consent Order (DCO) requirement to produce a specific public art strategy, this was considered necessary to articulate Tideway's commitment to public art as a means of engaging with the local communities and broader audience and delivering the site-specific interpretation of the Heritage Interpretation Strategy.

The ambition was derived from a series of conversations with arts stakeholders (GLA Culture Team, Local Authority Arts and Culture Officers, Arts Council England and Olympic Delivery Authority) and with the Project Public Art Strategy Working Group, now replaced by the Public Art Heritage Interpretation Strategies Working Group. A scoping report was produced, including a review of precedent art programmes for infrastructure projects and detailed site analysis.

The approach to the Public Art Strategy is informed by the overarching project vision to reconnect London, and Londoners, back with the River Thames. In the early 19th century Londoners turned their backs on the Thames, as industry grew along with the associated pollution. Today we are turning back to face the river.

The ambition is as follows:

Art on the Tideway will reposition the tidal River Thames as a new cultural venue. A bold world-class art programme created with local communities and stakeholders will celebrate the achievements of the Thames Tideway Tunnel through the presentation of site responsive artworks and projects. Exploring heritage and looking to the future, artists will animate new public spaces and create neighbourhood interventions to surprise, delight and inspire diverse audiences.

Key objectives of the public art programme are to:

- Create unique artworks that express the transformational importance of the Thames Tideway Tunnel for London and its relationship with the river.
- Enhance the high quality public spaces and experience of the river for Londoners and visitors.

The design aspiration for the new areas of public realm, both hard and soft landscaping is to create the highest quality spaces, following the example of Bazalgette on the Embankment which includes decorative motifs on the river wall, lion heads and sturgeon lamps.

This Public Art Strategy complements the Heritage Interpretation Strategy (HIS), a document that focuses on how to interpret the history and context of the Thames Tideway Tunnel and its sites.

Tideway will co-ordinate and align the HIS and relevant sections of the Public Art Strategy to achieve important benefits and synergies:

- a. The HIS provides a wide-ranging narrative framework for the artistic and design proposals fixed to the cultural value of the River.
- b. Integrated landscape design and public art offers a medium for communicating heritage narratives that rely on a sense of discovery or imaginative engagement.

The project-wide HIS is the starting point for the inclusion of permanent commissions within the overall project. The HIS provides a thematic framework, which will inform these integrated commissions and design of the public realm.



◀ Figures on the foreshore, Tim Davies, Nine Elms Lane, Battersea, London. (2015)
Commissioned by Tideway

About the commission

Tim Davies has created a site-responsive artwork exploring and celebrating the proximity of the river, childhood memories, playfulness and a place to dream, a place to relax. Davies's work comprises a series of performative gestures and actions, conveying a sense of movement. Informed by the work of Eadweard Muybridge, who captured motion in stop-motion photographs, the movement is conveyed across the hoarding panels as a series of images with the Thames as the central visual thread, created with the residents of Nine Elms Pier, Tideway Village and Tideway Staff.

INTRODUCTION

“ The Thames Tideway Tunnel project is a major, city-wide investment in London’s wastewater infrastructure for the 21st century. It will build on Sir Joseph Bazalgette’s legacy and maintain the long-term sustainability of London as a world-class city and improve the quality of its largest open space, the River Thames. ”

(Vision, Design Principles, Tideway)

ART ON THE TIDeway

This document is aimed at an external audience of stakeholders and those interested in the approach being adopted by Tideway to ensure that new areas of public realm have both design quality and a cultural richness resonant with the contexts of each site. This strategy outlines the Tideway project and its requirements and ambition for public art, the objectives and approach. It introduces the programme and its delivery, governance and management.

This will be realised through partnerships working with artists, local communities and the MWCs and their design teams to celebrate the achievements of the tunnel. The strategy sets out why this approach has been taken and how it will be delivered.

The passage of the Thames Tideway Tunnel, below the river, will be marked with a series of interventions in parks and reclaimed land along the foreshore. The scale and engineering of one of the UK's leading infrastructure projects, which for the most part will remain unseen, will be represented and announced through the creation of four acres of new and improved public realm.

Tideway has through the DCO (Design Principle HRTG.07) made a commitment to provide interpretive material (artistic /information-giving installations based on archaeological findings, history or specific geography of the site and its relationship to the wider project etc.). This includes public art as a mechanism to deliver heritage references via the integrated commissions.

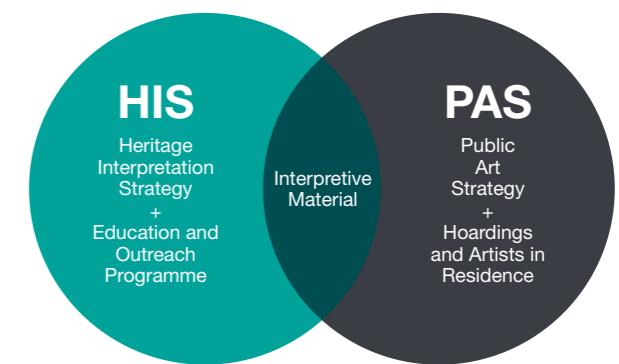
This Public Art Strategy, Art on the Tideway, outlines the vision and objectives for this commitment and wider opportunities. Art on the Tideway presents a programme for the tunnel pre-construction, during construction and for a limited time post-construction. It includes a rationale for developing commissions within the wider project context. These are not always required to address heritage, unless part of permanent landscape design, but are always envisaged as being site-specific responses.

Involving artists and integrating permanent artworks has been embedded in the project from the outset. The creative response to heritage interpretation will inform the design of

the soft and hard landscaping, structures and artworks. This iterative and collaborative approach with the design teams will uncover the stories and narratives of the sites, translating them into built fabric. This aims to capture a unique series of responses to context but also to create a collection of subtle interventions and high quality public spaces.

There are project-wide requirements for site hoardings outlined in the DCO, through the Code for Construction Practice (CoCP) that require temporary artwork installations on some hoardings. The nature and context on three sites (Putney Embankment Foreshore, Chelsea Embankment Foreshore and Victoria Embankment Foreshore), requires that their respective artworks have a heritage-based focus. Other sites will be site-specific responses or themes identified in partnership with Community Liaison Working Groups, local authorities or collaborative partners such as schools and community groups.

Diagram showing complimentary and overlapping scopes of the HIS and PAS



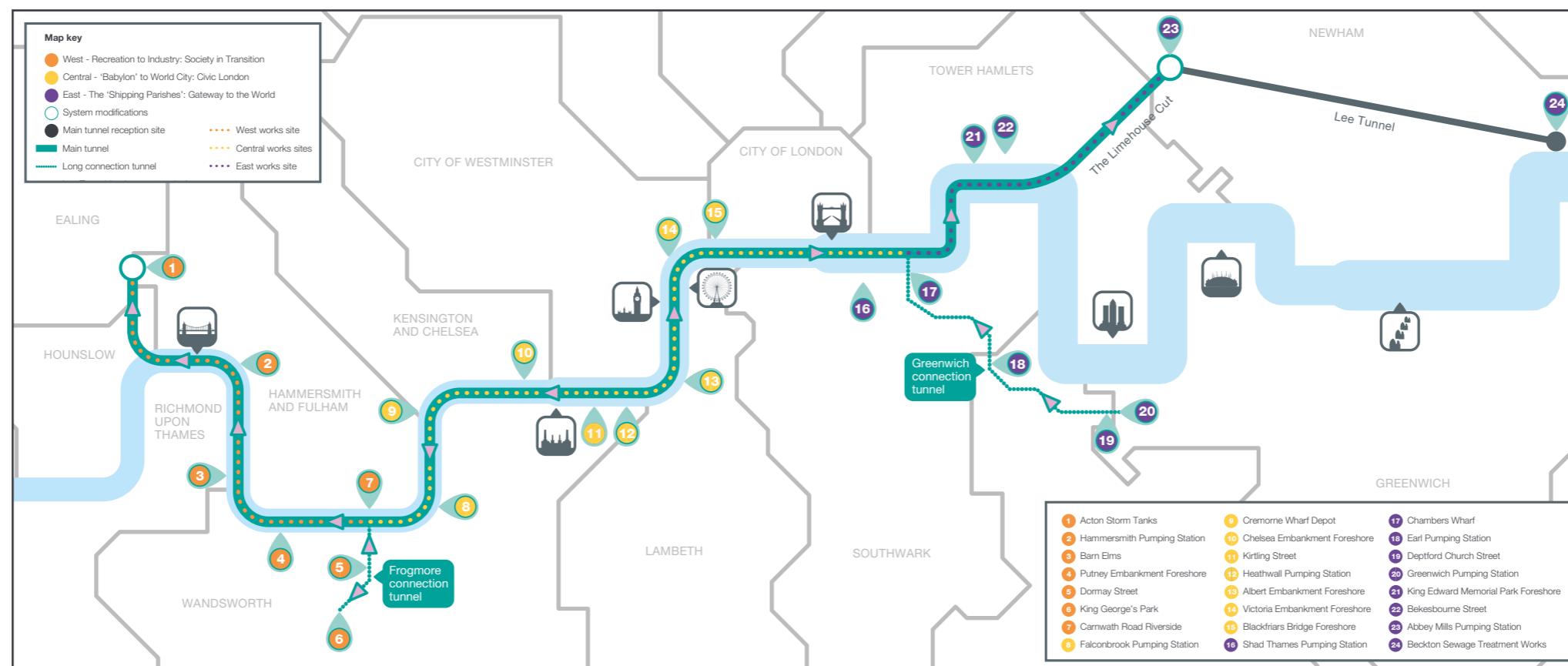
THAMES TIDeway TUNNEL'S HERITAGE INTERPRETATION STRATEGY: RIVER OF LIBERTY

The Development Consent Order (DCO) requires a project-wide Heritage Interpretation Strategy (HIS) to be prepared in consultation with Historic England. The HIS outlines how interpretive material will be provided at the sites, especially those of heritage value, where this would be of wider public benefit.

The interpretive material, as defined by Design Principle HRTG.07, including artwork, is to be realised within the landscaping of new areas of public realm.

Interpretive material "includes, but is not limited to, the following: signage; freestanding or fixed to structures; artwork and sculpture; freestanding or fixed to structures; modifications to the Contractor's design, for example carved stone walling surfaces; lighting and electrical installations. This interpretative material, including artworks, will be realised within the landscape across the project sites, and submitted to the relevant planning authorities for approval."

For all the permanent commissions, the rich historical context and character of each site, as outlined within the HIS are articulated in the artist's brief and intended as an initial starting point rather than fixed subject matter.



The HIS is supported by a wealth of historical and cultural research. It focuses on the 'River of Liberty' and the various freedoms and protections it entails as a unifying theme for the project. This emulates the Victorian legacy, correlates with Tideway's values and is a universal and timeless human value that:

- Embraces and amplifies the central purpose of the Metropolitan Board of Works and Bazalgette's vision, which was to free Londoners from poor health and economic harm;
- Recognises that London's status has relied on river authorities who, for a millennium, have maintained free navigation of the Thames,

allowing free trade and the movement of people and services;

- The river is a force of nature, which is a dynamic metaphor for the 17th and 18th century notions of natural laws and rights on which modern classical liberalism is based, i.e. freedom of the individual;
- Has shaped the riparian heritage resources associated with many works site locations, especially with reference to society acting in the interests of the greatest good for the greatest number (utilitarianism).

The three geographic areas of the project which the HIS terms 'cultural

meanders', have been analysed and characterised as the following:

West section – 'Recreation to industry: Society in transition'

Central section – 'Babylon to World City: Civic London'

East section – 'The Shipping Parishes: Gateway to the world'

In addition, the HIS describes each site under the heading 'Liberty Sites'. Relevant sections of the cultural meanders and Liberty sites are included as part of the artists' briefs for permanent commissions.



VISION AND AIMS

◀ Stories from the Sewer, John Walter in collaboration with pupils from Riverside Primary School, commissioned by Tideway. Chambers Wharf. (2016)

About the commission

Historical research, fantasy, direct observation and mythology all find a place within this epic artwork created by John Walter in collaboration with sixteen pupils from Riverside Primary School.

This immense artwork is the result of a series of workshops delivered by the artist in spring 2016, which introduced the pupils to a wide range of drawing techniques and graphic styles alongside research into the history and future of London's sewers.

“The poetry of the Thames has always emphasised its affiliations with human purpose and with human realities.**”**

Thames, The Biography by Peter Ackroyd,
Doubleday Press, © 2008

Tideway's overall vision and values for the project comprise the following three combined areas of emphasis:

VISION

Reconnecting London with the River Thames

ROOTS

Engineering and imagineering

PASSION

Empathy and authenticity

VISION: RECONNECTING LONDON WITH THE THAMES

Art on the Tideway will reposition the tidal River Thames as a new cultural venue. A bold world-class art programme created with local communities and stakeholders will celebrate the achievements of the Thames Tideway Tunnel through the presentation of site-responsive artworks and projects. Exploring the site, its heritage and looking to the future, artists will animate new public spaces and create neighbourhood interventions to surprise, delight and inspire diverse audiences.

The intention of the programme is to create an overarching concept and curatorial themes in order to establish a coherent approach to commissioning artists. A programme-wide vision shared with relevant stakeholders will inform the briefs of all the artists working across the programme. Whilst each commission will be distinct and responsive to each different location and situation, this will provide a way of challenging the artists and creating a central narrative – *Turning to face the river*. Project elements or components

such as water, movement, time and ecology may provide another way of informing artists' responses.

Within this vision, Art on the Tideway will commission the highest quality artworks, guided by their connections to each situation and the changing nature of a place. A bold programme of commissions of varying scale and profile, temporary and permanent, responsive to their settings will help reposition the River Thames as a 'new cultural venue'.

ROOTS: ENGINEERING AND IMAGINEERING

"Bazalgette's sewage system is of at least national significance and has shaped the development of central London from the mid-19th century. Its characteristic structures provided a thematic link to the Thames embankments in central London, where none existed previously. The monumental and more homogeneous character that it provided to the Thames helped to augment the existing grandeur of central London, providing it with a cutting edge sewer system and underground railway and setting the tone of the city as a world trade hub. The Thames Tideway Tunnel structures are designed to adapt and augment Bazalgette's system, thus preserving its significance and providing it with a new lease of life." (Overarching Archaeological Written Scheme of Investigation 11.3.1).

Narrating, interpreting and re-imagining this heritage is a key aim of Art on the Tideway.

Bazalgette's elaborate Italian Gothic-style pumping stations with their flamboyant decorative interiors celebrated the revolutionary hidden engineering of the sewerage system.

PASSION: EMPATHY AND AUTHENTICITY

The art programme will add new dimensions to the tunnel project by giving it aesthetic, cultural, social and symbolic value. It will help narrate the project's construction, increasing its visibility, and connect with audiences and communities to capture their imaginations. The programme will bring a human scale to the tunnel's engineering feat, incorporating its development into the fabric of the communities, their past, present and future.

Art on the Tideway aims to continue this legacy by celebrating 21st-century achievements. By commissioning a collection of integrated art works and projects, inspired by Bazalgette's vision, the ambition is to curate a strong contemporary programme.

Artists are **"Well placed to creatively engage individuals and communities and give voice to their sense of place, their concerns and their aspirations for the areas they live, work and play in."**

Farrell Review of Architecture and the Built Environment (2014).

PUBLIC ART: SITE-SPECIFICITY

Contemporary notions of public art have shifted over the last decade with many commissioners realising the limitation of iconic artworks or monuments placed in public spaces often without dialogue between the artists, commissioners and the immediate communities. The intention of Art on the Tideway is to move beyond these more traditional notions, working where possible with local communities to commission artworks, temporary and permanent, that respond to site and situation.

In this arena, public art embraces a wide range of activities from permanent site-specific works and the shaping of our environment, to temporary installations or interventions that excite and challenge our perceptions. It can encompass sculpture, installation, painting, craft, applied arts, design, film and video, sound art, digital art, new media, socially-engaged arts practice, and temporary arts events, including festivals.

By responding to a situation, art projects can engender creative participation in infrastructure projects, encouraging engagement with decisions made about a locality. Working alongside other professionals and designers, artists can

contribute their conceptual and practical skills to the creation of landscape, structures and public realm. Their engagement can bring an extra dimension of thought, research, sensibility and understanding to the design of public places, and the way people experience them.

Art on the Tideway has embedded this vision and aims into the development of the public art programme and its legacy.

Artists are "well placed to creatively engage individuals and communities and give voice to their sense of place, their concerns and their aspirations for the areas they live, work and play in". Farrell Review of Architecture and the Built Environment (2014).



◀ Sea Strata, John Maine RA, Green Park Station, London. Commissioned by Art on the Underground.

About the commission

The concept of John Maine's work for Green Park station is grounded in the natural world, reflecting the location between the urban character of Piccadilly and the more rural Green Park beyond. The Portland Stone Roach has been used to enhance the south exit façade, with enlarged 'Portland Screw' gastropods. Portland stone is a limestone that continues to be used for many of London's buildings, often as a neutral cladding material.

REQUIREMENTS AND VALUE OF PUBLIC ART

“Keep the excellent excellent, but build on London’s key strengths of diversity, new spaces, new places, access to new audiences and quality.”

Roger Madelin, former CEO, Argent LP
(developer, Kings Cross).

THE DEVELOPMENT CONSENT ORDER AND PUBLIC ART

The Development Consent Order (DCO) is the prime driver of the project's engineering and design vision. The DCO requirements are delivered by the Design Principles, which together are the mechanism for achieving this vision.

There are a number of policy documents that have informed the development of this public art strategy and the quality of the commissions. Tideway and Thames Water are committed to leaving a legacy of high-quality open space. These are captured in the project's Legacy Commitments (Objective 9: Improved Public Realm).

It is a high-level design objective that “any new public open spaces shall be designed to enhance the environment and provide a lasting legacy. The project shall respect each site's individual location and setting, while recognising the contribution of all sites to providing a cleaner, healthier River Thames”.

This will be achieved by, amongst other deliverables, “developing a signature across the sites that recognises the collective importance of the project and the sites to the river” and “where opportunities arise, we shall seek to create new, high quality, public spaces and enhance habitats and biodiversity”. (2.1 to 2.1.5 Design Principles. Doc Ref: APP206.01)

Requirement for Integrated Artworks

The DCO requires that the HIS respond to Design Principle HRTG.07. This defines the requirements of interpretative material at all sites and outlines how interpretive material shall be provided at sites of heritage value where this would be of wider public benefit.

“The design of interpretation materials shall not lead to unacceptable visual clutter. Interpretation shall be undertaken in line with a project-wide Interpretation Strategy and shall take account of any existing local interpretation strategies.” (HRTG.07)

This interpretative material, including artworks, will be realised within the landscape across the project sites and submitted to the relevant planning authorities for approval.

The DCO, through Design Principle HRTG.07, requires a project-wide Heritage Interpretation Strategy to be prepared to mark the significance of the original sewerage system and the engineering achievements of the current project. It is the starting point for the inclusion of integrated art within the overall project.

Requirement for Site Hoardings

The site security and hoarding requirements for each site state if artwork should be incorporated on public-facing sections, as defined in the DCO Code of Construction Practice (CoCP) Part A: 4.3.4:

“The design of hoardings will be appropriate to the character of the surrounding townscape, where required, which may incorporate one or more of the following:

- a. artwork visualising the proposed development or photographic views of the local area or artwork mounted onto standard, well-maintained hoardings
- b. viewing windows in standard well-maintained hoardings to preserve important views and provide opportunities to observe construction activity
- c. a full cover of climbing plants on dark green painted hoardings, with the plants trimmed back only to accommodate essential lighting and health and safety signage.”

The DCO and related agreements (CoCP Parts A and B) with local authorities specifies site hoarding requirements. The nature of the artwork will vary from minimal information - a bespoke pattern based approach - to a site-specific commissioned artwork. For some sites the appearance of the hoarding must be approved by the Local Authority, these include Putney Embankment Foreshore, Carnwath Road Riverside, Victoria Embankment Foreshore, Blackfriars Bridge Foreshore, Chambers Wharf and King Edward Memorial Park Foreshore.

The sites have been reviewed across the project against factors such as

the amount of hoarding, footfall, heritage value and community benefit. Thirteen were identified as sites where 'commissioned works' are appropriate.

Project-Wide Approaches

A number of principles relate to project-wide elements, such as access covers and ventilation columns, with the opportunity for them to become recognisable elements within the overall landscaping. DCO - FNCC.08 considers the manhole covers: *'In publicly accessible areas, small access covers (675mmx675mm or less) shall be of a bespoke project design or be recessed covers inset with the surrounding paving treatment for visual continuity.'* (FNCC.08 – excludes:

Acton Storm Tanks, Cremorne Wharf Depot, Kirtling Street, Earl Pumping Station, Greenwich Pumping Station and Abbey Mills Pumping Station).

DCO-FNCC.03 states that *"The 'signature' design shall be used for all ventilation columns serving the shaft, except where stated otherwise in site-specific principles".*

This is all opportunity for artistic intervention. (FNCC.03 – excludes: Acton (bespoke), Hammersmith, Barn Elms, Carnwath (bespoke), Dormay, Falconbrook, Kirtling Street, Earl, Bekesbourne Street, Greenwich and Abbey Mills.)

CULTURAL METROPOLIS 2014

An update to the London Mayor's 2012 Cultural Strategy was more recently published as *Cultural Metropolis 2014 Achievements and next steps*, which has informed both this strategy and the Tideway HIS. It highlights cultural projects inspired by the city's heritage, using its architecture and historic sites as the basis for artistic expression. It also identifies the River Thames as a key focus for future cultural initiatives.

Relevant policies included: Policy 5.1: Infrastructure, environment and the public realm, from the Mayor's London Plan is quoted as promoting high quality in each of these areas. Policy 5.4: Heritage and urban landscape is where the Mayor champions the

value of heritage. In addition it states the River Thames is the lifeblood of the capital and a critical part of the Mayor's River Action Plan (2013), outlining measures to boost travel on the Thames.

This public art strategy aims to ensure that Tideway can support this ambition to widen access to culture and the opportunities for cultural enhancement along the River Thames.



▲ Detail from 'The Thames Wunderkammer: Tales from Victoria Embankment in Two Parts', Simon Roberts. Victoria Embankment. (2017).

About the commission

Simon Roberts has created a metaphoric 'cabinet of curiosities' across two 25-metre Tideway foreshore hoardings. The work reflects on the significance of the Thames foreshore (the longest archaeological site in the capital), paying particular attention to the area around Victoria Embankment. His artwork prompts a re-evaluation and re-creation of the site's specific features, whilst adding new layers of cultural and visual meaning to this historic part of London.

Background image

Proposed Thames Embankment Map 1862, Museum of London Collection. © Museum of London.

Objects (from L-R):

The Imperial Camel Corps Memorial, in Victoria Embankment Gardens. Tree beside Bartle Frere Statue, in Whitehall Gardens. Cleopatra's Needle obelisk. One of two sphinxes at the base of London's Cleopatra's Needle.

BENEFITS OF PUBLIC ART

There is an increasing body of research that demonstrates the impact and value of commissioning public art in creating a sense of place and contributing to a distinctive identity, engaging communities and supporting way-finding as well as contributing to the wider cultural offer.

The Mayor of London's World Cities Culture Report (2015) provides a focus on the role of art and culture in relation to urban economies. "Culture in all its diverse forms is central to what makes a city (place) appealing to ...people and... hence to the businesses that employ them." A culturally vibrant city, town, borough or neighbourhood makes a place attractive to people living, working, studying or relocating to an area.

The report outlines that London, Europe's largest city and the sixth richest place on the planet, has been growing rapidly since the 1990s. In 2015, it passed its historic population peak of 8.6 million people and another 1 million are expected to arrive by 2030. Around a third of its

population was born overseas. London's openness and cultural diversity encourages the cross-fertilisation of creative ideas.

There are many precedents where art and culture have been part of major infrastructure projects, also transport and regeneration art programmes including the Queen Elizabeth Olympic Park, London Underground, Crossrail, King's Cross and Olympicopolis - the emerging cultural and education district of the Queen Elizabeth Olympic Park.

As well as supporting the design principles there are additional ways in which art can create linkages across the project in particular by contributing to the Tideway legacy objectives.





OBJECTIVES OF THE PUBLIC ART STRATEGY

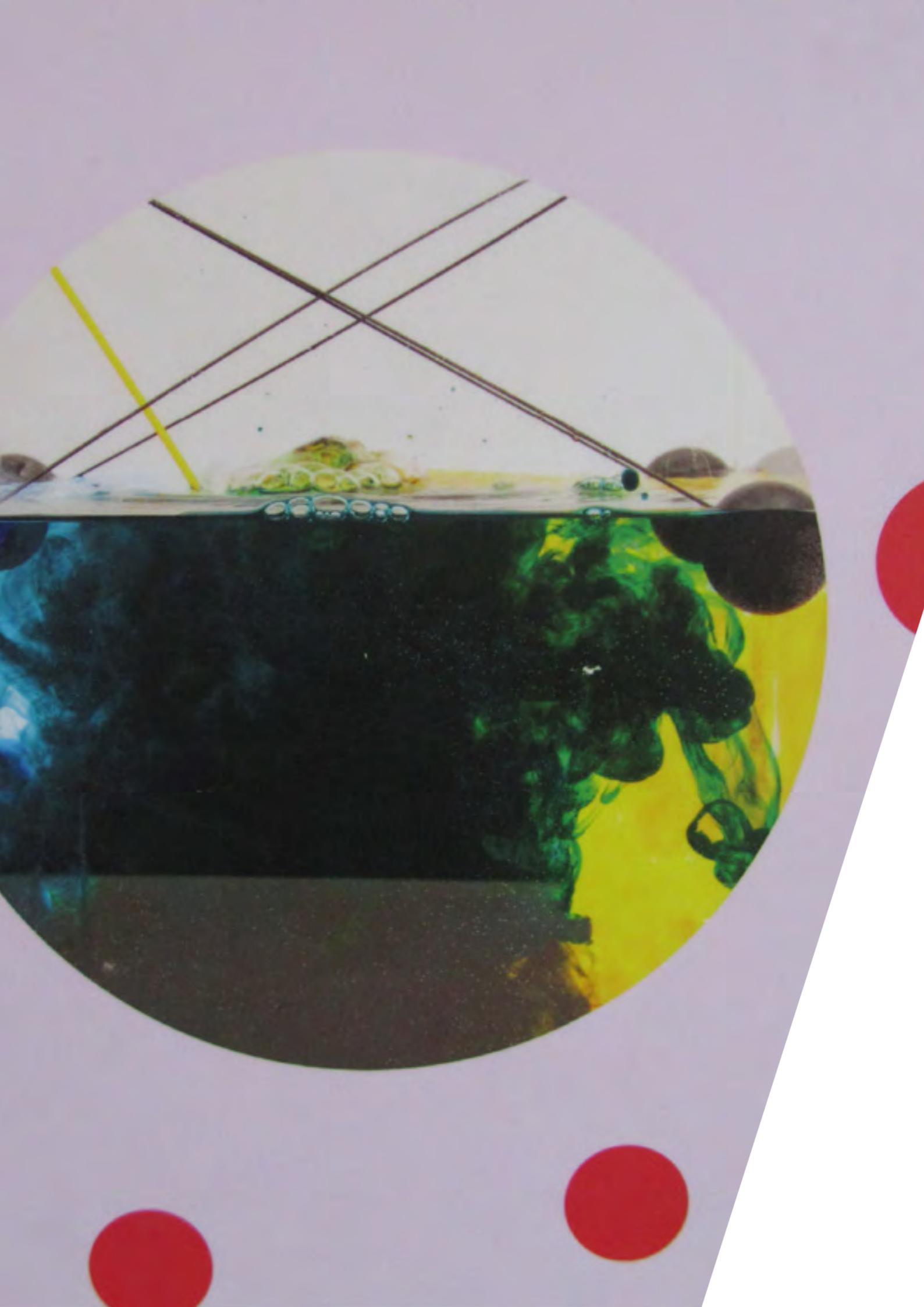
◀ Ian Hamilton Finlay, Serpentine Gallery, London. (1998).

About the commission

The slate circle sits just outside the gallery entrance and contains the Latin and English names of trees from Kensington Gardens: oak, lime, elm, copper beech, poplar, alder, ash, yew, hornbeam, chestnut, hawthorn and a quotation by the philosopher Francis Hutcheson, 1725. At the centre is a dedication to Diana, Princess of Wales, who was the Serpentine Gallery's Patron from 1993 to 1996.

*These objectives
for the Public Art
Strategy were
developed from
extensive internal
consultation.*

1. Create a unique project-wide identity that expresses the transformational importance of the Thames Tideway Tunnel for London and its relationship with the river.
2. Establish a reputation for world-class artworks and projects as part of the DNA of the project, which engage, inspire diverse audiences locally, nationally and internationally.
3. Collaborate with communities from the outset to create a new sense of place through active participation at the core where possible.
4. Enhance the high-quality public spaces and experience of the river for Londoners and visitors at all project stages from design and construction to long-term legacy.
5. Place artists at the heart of the programme, creating an ambitious commissioning programme with a range of artists from those of international standing to those at the beginning of their careers.
6. Stimulate a new sense of pride in and new perception of the tidal River Thames and the wealth of opportunities that it provides.
7. Demonstrate and make visible the innovative engineering and environmental achievements of the Thames Tideway Tunnel.



◀ tunnel/map/draw, Joy Gerrard, Pauls Walk, City of London. (2016). Commissioned by Tideway.

About the commission

tunnel/map/draw is an artwork created by Gerrard in collaboration with students from City of London School. A striking and dynamic artwork that responds to the great expanse of water that moves through our city and the extraordinary engineering feat of the Thames Tideway Tunnel that is being created beneath the surface. Their combined efforts offer a visualisation that reveals the hidden, complex and essential systems of a transformative engineering project in an urban setting.

PROGRAMME APPROACH AND AMBITION

Art on the Tideway will develop insightful site-specific artists' projects, relating to the sites and their changing environments.

TIMESCALE

The approach considers the different timeframes across the lifespan of the Thames Tideway Tunnel. Enabling works for the construction of the tunnel commenced across many sites in 2016. It is anticipated that the tunnelling and creation of new public spaces will be completed by 2022.

Artists will be invited to consider the timescale of each commission in developing their approach. For example, hoardings must sustain visual interest for up to two years - permanent works much longer.

AUDIENCES

Throughout the construction of the tunnel many communities will be affected as the large-scale work below ground requires construction sites above ground. The approach for the art programme considers the needs of local communities as well as a wider London, national and international audience.

Each of the project's contractors has a community engagement programme in place which includes outreach projects with local communities, schools and other organisations. Tideway's commitment also includes skills development and specifically STEM (science, technology, engineering and maths) training through work opportunities.



John Walter and pupils from Riverside Primary School.

ARTISTIC PRACTICE

The breadth of the art programme allows for different artistic approaches and practices to be considered appropriate to the unique context of the Thames Tideway Tunnel. It will encourage working with artists from diverse backgrounds at different stages of their career, from emerging to established artists. The public art programme is committed to equality (in all forms) in artist commissioning and engagement. The programme includes opportunities for partnerships and collaborations with arts and cultural organisations, with quality as the underlying principle. Competitive selection processes will be undertaken for the commissioning of artists and a commissioning policy and Public Art Procurement Plan have been established to ensure this. (See appendix).

The specific commissioning process adopted for each site will be discussed and agreed with each local authority in response to their policy documents and any specific requirements - for example submissions to public art panels, liaison with specialist advisors and engagement with identified stakeholders. There will be ongoing engagement with the local authorities at shortlisting and artist selection, addressing requirements for open calls, targeting local artists, contributing to artist longlists and participating in selection panels or where this is not possible through their nominated representative.

Central to the approach are opportunities for key stakeholders, including local authorities, to be involved in the commissioning process or potentially co-commissioning. For permanent commissions we will liaise with the key stakeholders in preparing briefs and commissioning artists. Where possible we will incorporate community engagement activities around the completed artworks, or presentations and dialogue as the artworks are developed. For temporary commissions this will be through input into the artist's brief, membership of the artist selection panel, participating in the creation of artwork, via the statutory planning process and where possible through artist-led community engagement activities.

Selection panels will oversee the selection of artists for commissions and their composition will be appropriate to the commission's location. Panels will include representatives from:

- a. Tideway and its Heritage team
- b. Main Works Contractors and their design teams
- c. Community Liaison Working Groups
- d. Local authorities and key stakeholders
- e. Artists or arts organisations
- f. Partner organisations and external arts experts.

PARTNERSHIPS

For the art programme to have a meaningful impact and change perceptions about the river and its role as a 'cultural venue', it needs to be aligned with and contribute to city-wide developments and initiatives and where possible partner with relevant stakeholders.

The programme will include participation in festivals and events where Tideway can have a presence under the 'umbrella' of another organisation (as a partner as opposed to primary commissioner) and those which

might comprise smaller aspects of sponsorship / support for arts and cultural projects including the performing arts such as music, dance and theatre. These would be partner-led or delivered where possible.

Pan-London initiatives such as Totally Thames, London Festival of Architecture and the London Design Festival will provide a focus for projects and maximise marketing and audiences for the art programme and wider project.

PROGRAMME STRANDS

The art programme will seek to achieve its vision, aims and objectives for public art through the Thames Tideway Tunnel drivers of engineering, environment, heritage, recreation and education. These drivers will be addressed by the programme in a range of ways including the types of art project commissioned, the site and its heritage and the audiences and communities connected with it.

The programme will comprise four overlapping strands:

- a. Signature artworks and project-wide initiatives
- b. Integrated site-specific artworks
- c. Temporary and event-based work
- d. Engagement and dissemination

These strands respond to the unique aspects of specific sites as well as creating project-wide opportunities. They cover temporary interventions during the construction process, as well as creative engagement initiatives. In the medium-term there will be opportunities to develop projects working with local communities as their environment undergoes change and disruption.

DELIVERY PROGRAMME

◀ An Age, An Instant, Rona Smith, New Burlington Mews, London. Commissioned for The Crown Estate. (2014).

About the commission

The artwork is inspired by the heritage of the Regent Street area which was a hub for clock and watch makers in the early 20th century when John Nash's Regent Street facade was rebuilt. The commission takes inspiration from engravings on turn of the century pocket watches and offers a link to the past through a contemporary expression of mechanical time-keeping.

Architect: AHMM
Art consultant: Philomena Davidson
Commissioned by The Crown Estate.



CORE PROGRAMME

The commissions focus on the new public spaces, integrated artworks, hoardings (whilst construction is underway) and artist 'residencies', many of which will utilise the heritage interpretative research and explore the project through a range of creative approaches.

Art on hoarding

All the sites have been reviewed for their prominence and footfall, and 13 have been identified as high priority to have bespoke commissioned artwork. The CoCP outlines which sites should incorporate suitable artwork on public facing sections. They are: Putney Embankment Foreshore (heritage focus), King George's Park, Carnwath Road Riverside, Falconbrook Pumping Station, Chelsea Embankment Foreshore (heritage focus), Kirtling Street, Victoria Embankment Foreshore (heritage focus), Blackfriars Bridge Foreshore, Chambers Wharf, King Edward Memorial Park Foreshore and Deptford Church Street.

There are a significant number of opportunities to develop visually arresting artworks for the site hoardings. These will provide an opportunity for community engagement, site-specific responses and to view or connect to the river in a different way.

Artworks have already been installed at Kirtling Street by the artist Tim Davies and the local community, at Chambers Wharf by John Walter with a group of pupils from Riverside Primary School and at Blackfriars Bridge enabling works by Joy Gerrard with pupils from City of London School. Further commissions are in development for a number of other sites.



◀ Figures on the foreshore, Tim Davies, Kirtling Street commission (2015).

About the commission

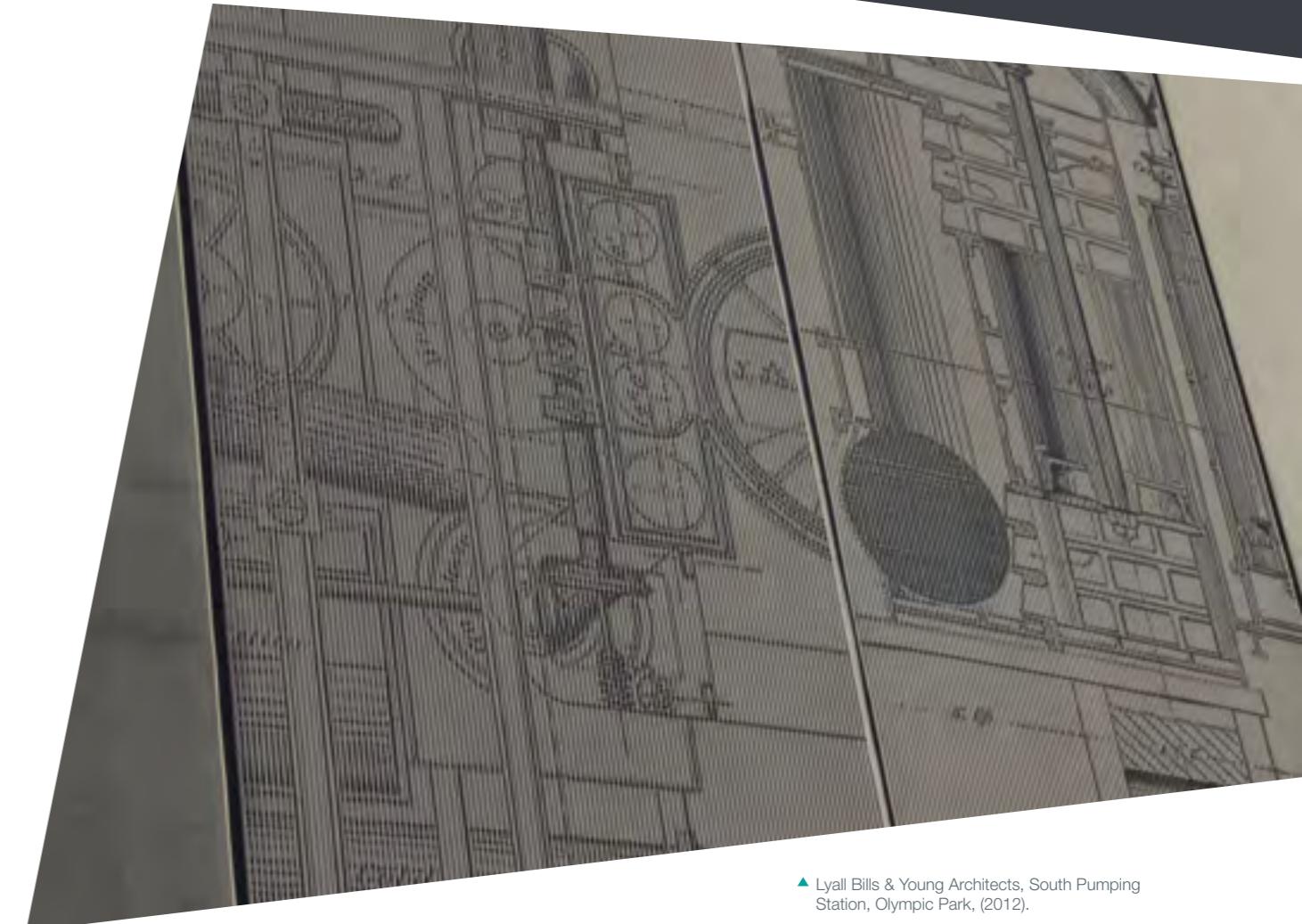
Figures on the foreshore is a site-responsive artwork that has been commissioned by Tideway.

Tim Davies has created an artwork exploring and celebrating the proximity of the river, childhood memories, playfulness and a place to dream, a place to relax. Davies's work comprises a series of performative gestures and actions, conveying a sense of movement. Informed by the work of Eadweard Muybridge who captured motion in stop-motion photographs, the movement is conveyed across the hoarding panels as a series of images with the Thames as the central visual thread. Participants included residents of Nine Elms Pier and Tideway staff.

Lead artist and integrated artworks

The role of a lead artist, or artist as member of the design team for permanent commissions, can be to incorporate opportunities for genuine innovation, collaboration and enhancement of the landscape design. Many contemporary artists are interested in creating work that is site-specific and that responds to the physicality of a place as well as its social and historical contexts. Artists in this role will be appointed to work collaboratively with, and as part of, the design teams to develop detailed proposals for the new public realm including site-specific integrated artworks.

The variety of sites from the central foreshore sites with the backdrop of the River Thames and the neighbourhood interventions - a mixture of green and urban spaces in the west and east - provide different kinds of situations for artist commissions. Responding to the Heritage Interpretation



▲ Lyall Bils & Young Architects, South Pumping Station, Olympic Park, (2012).

About the commission

The building is a primary foul pumping station, connecting the new sewer system built for the Olympic Park to the existing Northern Outfall Sewer. The outer wall is clad with pre-cast concrete panels that are pigmented and some cast with a relief pattern, inspired by the Victorian engineering drawings of Sir Joseph Bazalgette supplied by Thames Water.

Strategy, curatorial themes and potentially also to the engineering process and materials, or perhaps making reference to the tunnel itself could be considered.

Proposals and designs would be expected to work in different ways: creating pleasure, celebrating people or places, being provocative and engaging audiences in new ways of experiencing or thinking about a place. Plans to include a new memorial to Sir Joseph Bazalgette are also being developed.

The sites offer opportunities for installing small-scale sculptural markers that link the public spaces and across all the sites. The placement of the artworks would help to mark route-ways and emphasise areas such as meeting points, public spaces and informal play areas. These markers could include access covers.

Signature ventilation column

The project has developed a 'signature' design to be used for the ventilation columns serving the shaft on many of the sites. An artist or poet could contribute to the design, or site-specific elements could be incorporated into the ventilation columns. Some sites will have bespoke artist-designed ventilation columns.

The maintenance of artworks will be considered as part of the commissioning process. Responsibilities for maintenance will be outlined and funding determined, in addition to the long-term roles and responsibilities.

Artist-in-Residence

The notion of an artist in residence is now fairly standard practice within many regeneration and infrastructure projects. This can involve artists literally documenting the development and construction process, or a more creative response to the project. It is a way of telling some of the stories of the people involved, or exploring the history and culture of a place or situation. Working with cultural sector partners, including galleries as well as arts and literature organisations to co-commission artists could bring in additional resources as well as provide other platforms to present the work, thus taking the project to new audiences. This is an opportunity for artists to creatively consider and respond to all of the sites across the project and to the project as a whole. This is not intended as a means of creating a documentary record of the project as such - this will be undertaken separately to the public art programme.

The artist-in-residence programme is an opportunity for artists to navigate, explore and investigate London's hidden artery - this is proposed as an annual commission building into a final publication or exhibition.

For its first year, marking the start of this major project, the residency will focus on 'mapping' and the tunnel's relation to the river and London as it plots a new route through the city. The inaugural artist is Tania Kovats.

The spirit of the residency is intended to be one of experimentation and exploration with the artist invited to consider many different approaches including geographical, philosophical, metaphorical or historical. The HIS and its contextual research of cultural narratives will provide a starting point for this exploration.

For the inaugural residency, there will be two stages firstly research and development, followed by production. For the first six-months artists are invited to gather ideas, visit sites and talk with Tideway staff. This period is intended as an opportunity for developing ideas and imagining proposals for a final artwork. This could include sketching, drawing, recording or writing.

The first residency has no specific site or community attached, and has the opportunity to follow the tunnel's route through London and across its many sites.

At the end of this period, there will be six-months for the artist to produce a final artwork. This could take various forms including performance, event, soundscape, hoarding artwork, painting, prints or printed matter. It could be a one-off happening, a more durational soundwork, or an artwork with a longer presence.



▲ Tania Kovats, All the Sea, 2012-14, seawater, glass, cork, oak (365 bottles), 600 x 278.5 x 40 cm, 236.2 x 109.6 x 15.7 in.
Installation view: Land, Sea and Air, group exhibition, The New Art Gallery Walsall, 2016.
Courtesy Pippy Houldsworth Gallery, London.
Copyright the artist.
Photo: Jonathan Shaw.



◀ Really Good, David Shrigley, Fourth Plinth, Trafalgar Square, London. (2016).

About the commission

Really Good is a seven-metre-high hand giving a thumbs up. Cast in bronze, with the same dark patina as the other statues in Trafalgar Square, the thumb is disproportionately long. Shrigley's ambition is that this simple gesture will become a self-fulfilling prophecy; that things considered 'bad' such as the economy, the weather and society, will benefit from a change of consensus towards positivity. Commissioned by the Fourth Plinth, Mayor of London.

GOVERNANCE AND MANAGEMENT

MANAGEMENT

The core art programme will be delivered by Tideway and the MWCs with their design teams.

The tunnel will be built via three Main Works Contractor teams, each focused on different areas: West (Acton to Carnwath, BMB joint venture – BAM, Nuttall Ltd, Morgan Sindall Plc & Balfour Beatty), Central (Carnwath to Blackfriars, FLO joint venture – Ferrovial Agroman and Laing O'Rourke) and East (Blackfriars to Abbey Mills, CVB joint venture - Costain, Vinci Construction Grands Projects, Bachy Soletanche). Tideway itself oversees the contract delivery across these areas.

DELIVERY STRUCTURE AND ROLES

The Tideway public art consultants work from within the Tideway Core Design Authority team to facilitate and manage the programme-wide commissions and projects outlined in this strategy.

Tideway is responsible for the commissioning of artists, their fees and the management of the design development phase of permanent artwork (in collaboration with the MWCs where appropriate) and the instruction to the MWCs to also include temporary artwork on hoarding.

Each of the three appointed MWCs and their design teams are responsible for managing the fabrication and installation of the site-specific integrated commissions of the core programme as part of the main works contracts.

To deliver integrated commissions requires the MWC's design team to work closely together, ideally from the outset of the Gate 3: Developed Design stage, through to the end of Gate 4: Detailed Design Stage, by which time the artworks will be embedded into the design.

There will be an opportunity to review the design proposals between Gate 4: Detailed Design stage and Gate 5: For Construction and Manufacture to ensure the artwork's quality and integrity is maintained after any value engineering processes.

Leading the art programme is an internal public art team at Tideway comprising producers and curators who, with the MWCs and their design teams will be responsible for project delivery on the ground.

The management structure aims to deliver a coherent programme in the long-term and establish a structure that will create its own momentum, profile, reputation and partnerships and ensure a sustainable legacy.

INFORMATION AND PUBLICITY

Information about Art on the Tideway will be available on the Tideway website. This will include press releases on new commissions and open calls for artists, information on completed artworks and any public events as part the art programme. There will be a communications approach developed for each commission in partnership with the MWC and stakeholders.

All the commissions will be documented and evaluated. The intention is to create a final publication and resources, such as a public art trail, to facilitate the discovery of these new 'above ground markers' in their landscapes along the route of the tunnel below.

FUNDING

The core programme will be funded by Tideway. Tideway will appoint the artists and the MWCs will be responsible for the capital costs and implementation of the artwork.

The core programme can be scaled both up and down depending on the fundraising and budget available and scale of aspiration proposed. Value for money will be central to the approach.

The range of scale and profile of commissions means that certain commissions might be eligible for external funding. Funding sources are likely to be types of public funding, cultural foundations and private / corporate sponsorship.

The timescale of the construction programme allows for a range of funding approaches to be adopted depending on the nature and location of the commission. For those foreshore sites, which will be new areas of public realm, their ongoing maintenance and animation also needs to be considered along with the long-term ownership of each site. These significant new areas of public realm also bring with them opportunities which could be explored in terms of corporate sponsorship and commercial uses.

Working in partnership with others could provide opportunities for co-commissioning where joint projects with shared fundraising are undertaken, potentially events as part of wider festivals or city-wide activities. There might also be opportunities for collaboration with galleries, artist and sculpture parks.



◀ Poured Lines, Ian Davenport, Southwark Street. (2006).

About the commission

Southwark Council and property developers Land Securities commissioned Davenport's 'Poured Lines' – a 50m long, 2.9m high painting made with fluid enamel on metal panels – the centrepiece of the Southwark Street bridge regeneration project (near Borough Market and Tate Modern).

APPENDIX: COMMISSIONING ARTISTS

COMMISSIONING POLICY

A Public Art Procurement Plan has been prepared to ensure that all commissioning and procurement activities for the Public Art Strategy and public art programme are carried out by or on behalf of Tideway Bazalgette Tunnel Limited (BTL) so that they:

- provide best affordable value in delivering the Tideway project objectives
- are conducted in a fair, transparent and objective manner
- are compliant with Tideway governance
- use best practice
- are aligned to Tideway's vision and values, and those of the Public Art Strategy
- adhere to Tideway and statutory procurement policies.

The overarching objectives are to:

- **Deliver best quality**
achieve the highest quality of art commissions by working with appropriately experienced and qualified artists
- **Deliver best value**
ensure that artists' fees and budgets are clearly established at the outset and diligently monitored as projects are developed and delivered. Where appropriate, secure opportunities for efficiencies and economies of scale across the public art programme
- **Establish effective management**
conduct commissioning activities in a manner that satisfies the requirements of accountability and internal control, fulfils BTL's legal obligations, complies with financial constraints, and effectively manages commercial risks

• **Apply standardised approaches**

provide and use effective, efficient and consistent processes for commissioning artists and services

• **Build and maintain effective working relationships**

recognise that in order to achieve best value appropriate relationships must be developed and maintained with artists, suppliers and their specialist supply chains.

ARTISTS COMMISSIONING PROCESS

The artists selected for the programme will be professionally qualified artists whose practice can be referenced against the canon of art. Where appropriate the commissioning process will include local (London-based) artists and arts organisations.

The public art programme will include a variety of selection processes to support this approach for delivering high quality site-specific art:

Invited competition

This provides a degree of competition but is not an 'open' process where any artist is able to submit. This is primarily to ensure a manageable process in time and cost terms and to aim for highest quality and minimise risk. This is the most useful process for permanent and hoarding commissions as it allows different proposals to be developed for a site. A shortlist of 3 artists is appointed to develop site-specific proposals. Via a Tideway led selection panel interview the preferred artist is identified and commissioned.

Competitive interview

In this process a number of artists are shortlisted to attend a site visit, attend a briefing session with the MWC's design team if relevant, and are then invited to an interview by the selection panel. They may come to the interview with initial ideas or responses to the brief but no actual design. This process can suit appointing the role of Lead Artist. It is a quicker and more streamlined process than invited competition and can help build more collaborative partnerships between the artist and other design team members.

Direct invitation

This process is more suitable for established artists for larger commissions or where timescales preclude other routes. It can grow out of an initial conversation between an artist and the public art consultant. An initial invitation could be site specific or more generally about being involved in the programme. A proposal may then be developed if appropriate. This approach would only be adopted in exceptional circumstances.

Open competition

Commissions / opportunities can be advertised locally, nationally and internationally as and where relevant. This process can be useful where commissions are not particularly time dependent and can encourage young and emerging artists, supporting access to opportunity. It can allow for a wide range of ideas and designs. The process can generate press and publicity. This process could be considered for hoarding commissions and the access covers competition.

Longlist

For the invited competition and competitive interview process, Tideway's Public Art Consultants will prepare a long-list of artists identified due to their experience, practice and suitability for the specific commission and against the criteria outlined in the brief. The local authority and MWC could also nominate appropriate artists for the long-list. The long-list is presented to the Client from which the short-list of three or more artists will be decided against clear, agreed criteria as set out in the Procurement Plan.

Indicative criteria:

- A track record of delivering visually strong high-quality work
- Previous work relating the curatorial themes and concept of water and/or the River Thames
- Capacity to deliver a project of this scale within the timescales and budget
- Open to collaboration and innovation within practice
- Experience and or interest in realising artworks in the public realm.

Shortlisting

Tideway's Public Art Consultants will prepare a short illustrated report describing the work of each longlisted artist and a brief description of their rationale for their artist selection. They will also produce a scoring matrix (based on the brief) against which to score each longlisted artist.

- Typically this scoring will be conducted by at least two Public Art Consultants, a Tideway representative and at least one other stakeholder (to be agreed at brief stage).
- Alternatively, where the commission is substantial or high-profile a bespoke Selection Panel will be established. The public arts consultants will present the work of the artists to the panel. The panel members will then agree a score against each criteria in the scoring matrix.

The reviewer's scores will be combined and the artists ranked from high to low. Each will then be contacted in the order of their ranking to check their availability and interest in participation, until a shortlist of three has been established.

Request for Proposal (RFP)

A formal RFP (agreed at brief writing stage) will be issued to the shortlisted artists, this will include the terms and conditions of the Commission Proposal Agreement. By submitting their proposal and participating in the selection panel and returning their details they will be deemed to have accepted these conditions and become eligible for the proposal fee payment. A briefing, site visit (where possible) and question-and-answer session will be held for the shortlisted artists, led by the Public Art Consultants. Copies of architectural

drawings and other design material for the Project will be made available to the artists.

This will be followed by a Commissioned Design phase of approximately 4 weeks (depending on the nature of the art work). During the proposal design phase of four weeks, the artists may be invited by Tideway to:

- Attend an organised site visit.
- Participate in a collaborative workshop with the Tideway Design and MWCs Design Team

The above stages plus any communication with the individual artists during the RFP stage will be conducted in such a manner as to ensure fair and equal treatment of all artists on a transparent basis in full compliance with Tideway Procurement Policy.

Evaluation

This will be typically undertaken by a Tideway-led selection panel. The composition of the panel may vary but will include representatives from Tideway, MWCs, Local Authorities, Community Liaison Working Groups, local arts organisations and/or artists. The evaluation criteria will be as set out in the specific brief. Upon receipt of the artists proposals, this information shall be issued to the selection panel members along with the scoring criteria and guidance. The panel members will be asked to conduct and initial scoring of the proposals prior to the selection panel and bring these to the panel meeting.

Shortlisted artists invited to interview will be expected to bring all key team members to the interview panel and to carry out a presentation. Once the presentation and interviews are complete the panel members will be invited to adjust their scores. Following

this the panel chair will conduct a moderation session in which the panel member's scores and rationales will be discussed and a consensus score will be agreed against each of the criteria. This moderated score will form the basis for the selection of the preferred artist.

Contracts

The selected artist will be commissioned to carry out the agreed proposal. This is the Commissioned Design stage which includes the Detailed Design Development, both to be carried out in close collaboration with the Main Works Contractor and their architects/design team as relevant.

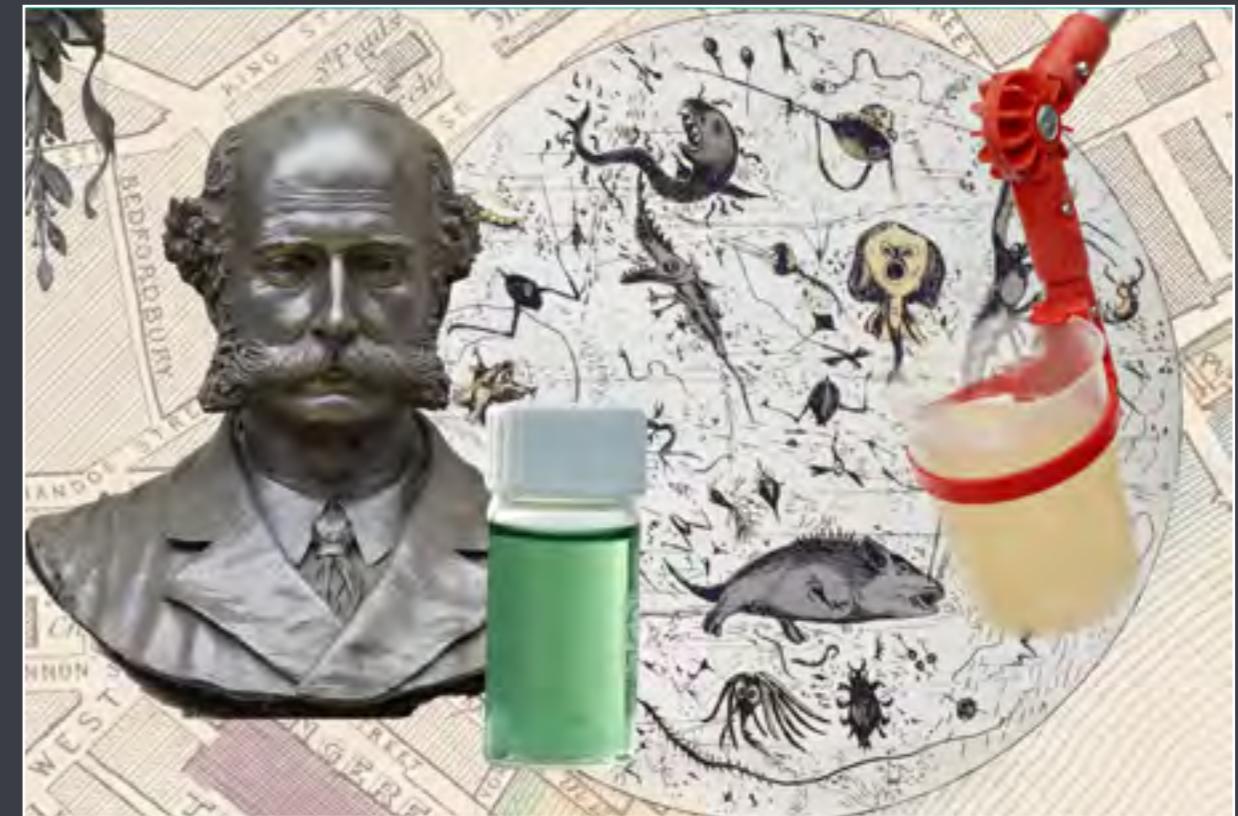
The selected artist will then be commissioned to carry out the overseeing of the fabrication and installation of the agreed proposal and a Commission Contract will be drawn up to outline the exact nature, materials, costs, etc. of the commission.

Unsolicited Proposals

Given the highly challenging context of the Thames Tideway Tunnel project and programme and the framework of the Art Programme, and the procurement policy, it is highly unlikely that unsolicited proposals would be taken forward.

Approach to Delivering Best Quality

To ensure best quality, selection processes will be tailored to the nature and scale of the commission and together support Tideway's commitment to equality, including equality of access.



▲ Detail from 'The Thames Wunderkammer: Tales from Victoria Embankment in Two Parts', Simon Roberts. Victoria Embankment. (2017).

About the commission

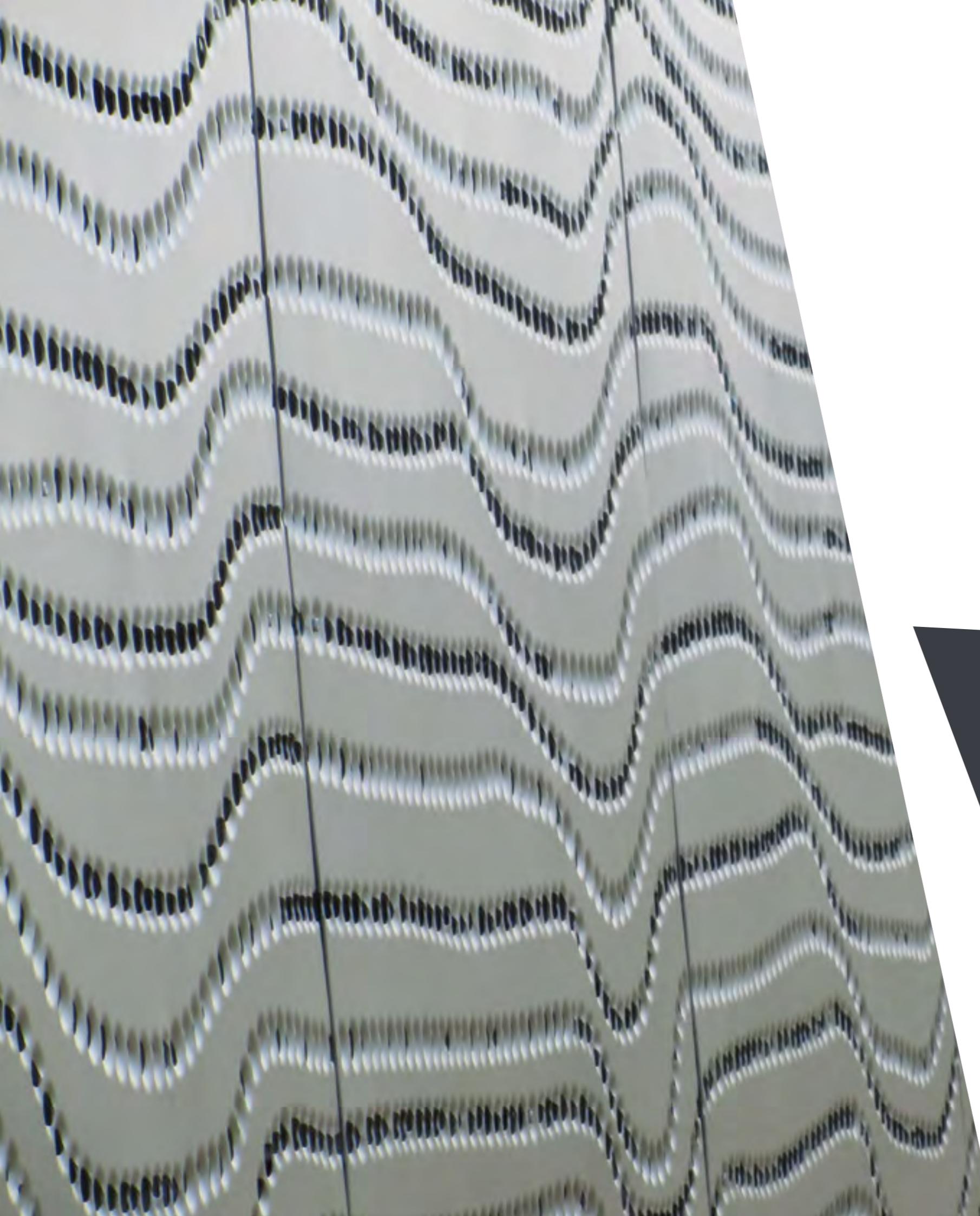
Simon Roberts has created a metaphoric 'cabinet of curiosities' across two 25-metre Tideway foreshore hoardings. The work reflects on the significance of the Thames foreshore (the longest archaeological site in the capital), paying particular attention to the area around Victoria Embankment. His artwork prompts a re-evaluation and re-creation of the site's specific features, whilst adding new layers of cultural and visual meaning to this historic part of London.

Background image

Proposed Thames Embankment Map 1862, Museum of London Collection. © Museum of London.

Objects (from L-R):

Wreath & Sir Bazalgette Memorial, on Victoria Embankment
Contemporary water samples from the Thames taken by Thames21/ Thames River Watch
'Monster Soup', by William Heath, 1828. Wellcome Library, London.



◀ Open Folds, DJ Simpson, Olympic Park, London. A Contemporary Art Society Consultancy commission. (2012).

About the commission
Perforated anodized aluminium surface cladding for a utility building in London's Olympic Park.

ACTION PLAN

| No | Programme Strand | Action | Site | Artist selection procedure | Partners / Stakeholders |
|---|---|--|--|----------------------------|-------------------------|
| 1 Designed elements and integrated commissions | | | | | |
| 1.1 | Action Storm Tanks Ventilation Column | Integrated commission (large) in collaboration with BMB design team for 15 ventilation column. The design of the ventilation column shall be bespoke and help to mark it as a local landmark, enhance the local townscape and celebrate the project. The form of the column shall make visual reference to the signature design in order to achieve consistency with other sites and it shall be clad in a high quality, robust material. (ACTST.04). The same artist will also collaborate on Carnwath Road Riverside ventilation column and Hammersmith Pumping Station. | Action Storm Tanks: an existing Thames Water pumping station and comprises six large uncovered modern storm water tanks and predicated buildings on the 5.5 acre site. The surrounding area is predominantly residential light industrial and mixed-use, including a number of craft and creative industries. While most of the operational structures will be underground, a ventilation column and other smaller structures will be permanent above ground features. | Open Call | BMB / LB Ealing |
| 1.2 | Carnwath Road Riverside Ventilation Column | "Integrated commission (large) in collaboration with BMB design team for 15m ventilation column. Site specific response to HIS and context. Creation, of a new local landmark. The same artist will also collaborate on Action Storm tanks ventilation column and Hammersmith Pumping Station. | Carnwath Road Riverside: The Carnwath Road Riverside site is composed of two parts: a main site (which includes Whiffin Wharf, Hurlingham Wharf, Carnwath Road (foreshore) and an area of the River Thames works site. This is a main drive site. The site is adjacent to a small-scale housing development, the riverside walk and on the opposite side of the road the Piper Building a mixed-use development of commercial workspace, leisure facilities and residential. This features the locally listed modernist murals by John Piper on the side of the building. It is a main drive site. | Open Call | BMB / LB H&F / CLWG |
| 1.3 | Hammersmith Pumping Station Boundary Wall Intervention | Integrated commission (small) in collaboration with BMB design team for 15m ventilation column. Site specific response to HIS and site context. While most of the operational structures will be underground, ventilation columns and structures will be permanent above ground features, but located within the existing pumping station compound or building. The same artist will also collaborate on Action Storm Tanks and Carnwath Road Riverside. | Hammersmith Pumping Station: an existing Thames Water pumping station site. The proposed site covers the pumping station and part of the Fulham Reach (formerly known as Hammersmith Embankment) development (currently under construction, in three phases, by St. George) and minor highway works. The pumping station is located adjacent to a development site for housing and within an established residential area with adjacent public park (Frank Banfield Park). The site is near to the river, but not with a river frontage. | Open Call | BMB / TWUL / LB H&F |
| 1.4 | Barn Elms Kiosk Façade | Initial discussions with the design team also suggested • sculptural ecology influenced work identified by the artist | Barn Elms: the site is in the south eastern corner of the Barn Elms Schools Sports Centre site, which does not have public access. The surrounding area is a combination of mainly playing fields, but also residential and community facilities. The site is overlooked by a public footpath, part of the Queen Elizabeth Walk, and an adjacent residential block, Lancaster House | Invited competition | BMB / LB Wandsworth |

| No | Programme Strand | Action | Site | Artist selection procedure | Partners / Stakeholders |
|------------|--|---|---|----------------------------|--|
| 1.5 | Putney Embankment Foresore Boat Race Marker | Integrated commission (large) in collaboration with BMB design team to respond to the HIS and site context. New foreshore structure. There is a requirement to provide the new boat race marker as an artwork: | Putney Embankment Foresore: is on the southern bank of the River Thames. It comprises two sites: a main construction site, with the second used as a temporary slipway to maintain public access to the River. The site is located in three phases, by St. George and minor highway works. The pumping station is located adjacent to a development site for housing and within an established residential area with adjacent public park (Frank Banfield Park) as well as a section of The Causeway running down to the junction with Dorsey Street and Armoury Way. The site is currently used for storage of motor vehicles and associated materials. The site can be seen from the railway line. There is a well-used public footpath near to the site. | Invited competition | BMB / LB Wandsworth |
| 1.6 | Dormay Street top of river wall | Integrated (small) commission in collaboration with BMB design team to respond to the HIS and site context. This is a complex site with limited visibility and no public access. The opportunities for integrated artwork are limited. | Dormay Street: The site is located within the London Borough of Wandsworth along the River Wandse, approximately 350m from its confluence with the River Thames. The site comprises land within Thames Water's ownership, part of the Frogmore Industrial Complex and Causeway Island (including part of the Wandsworth Depot) as well as the use of a section of The Causeway running down to the junction with Dorsey Street and Armoury Way. The site is currently used for storage of motor vehicles and associated materials. The site can be seen from the railway line. There is a well-used public footpath near to the site. | Invited competition | BMB / LB Wandsworth |
| 1.7 | King George's Park Sculptural bench | Integrated commission (medium) in collaboration with BMB design team to respond to the HIS and site context. This is a popular park, and one of the sites not on the riverside, so reconnection to the river is harder. The commissioned artist might identify an alternative compelling opportunity identified in discussion with design team | King George's Park: the site is a small part of the northern end of the park adjacent to the entrance from Buckhold Road and the junction with Neville Gill Close. The site is overlooked by several large residential blocks. The Penfold Day Centre and an adjacent multi story car park for the Southside shopping centre in addition to the external pavements and routes through the park itself. The site comprises open grassland, mature trees (London Plane and Black Poplars) including an avenue of flowering cherry and the John Young memorial oak tree and bench. To the south are the ornamental lake and sports facilities. | Invited competition | BMB / LB Wandsworth |
| 1.8 | Falconbrook Pumping Station | Integrated commission (medium) in collaboration with FLO design team to respond to the HIS and site context. The same artist will be commissioned to work on Kirtling Street and Heathwall Pumping Station. | Falconbrook Pumping Station: is largely an existing Thames Water pumping station site. This site encompasses the pumping station, a disused public convenience and a small area of York Gardens. It is at the heart of a major regeneration area for York Road and the Winstanley Estate. | Invited competition | FLO / TWUL / LB Wandsworth |
| 1.9 | Kirtling Street TBC | Integrated commission (small) in collaboration with FLO design team to respond to the HIS and site context. The site will be fully allocated for alternative uses post construction and is unlikely to have any public access. The only visible above ground works will be the kiosk. The same artist will be commissioned to work on Heathwall and Falconbrook Pumping Stations. | Kirtling Street: is on the southern bank of the River Thames. The site comprises four areas of land as well as an area extending into the Thames. The site is a safeguarded wharf in accordance with the GLA designation. The site is located between the Cringle Dock Waste Transfer Station, CEMEX concrete batching station and the Riverlight development site, within the Vauxhall/Nine Elms/Battersea Opportunity Area in Wandsworth. It is a main drive site. | Invited competition | FLO / LB Wandsworth / Vauxhall Nine Elms Partnership |

CENTRAL

| No | Programme Strand | Action | Site | Artist selection procedure | Partners / Stakeholders |
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| 1.10 | Heathwall Pumping Station Railings and gates | Integrated commission (medium) in collaboration with FLO design team to respond to the HS and site context. The Thames Path and new areas of public realm will be created, the path is currently diverted away from the river but will be reinstated post construction. Railings between the pumping station and the riverside walk have been identified for this commission, in addition to the gates required to close the path for maintenance. The same artist will be commissioned to work on Kirtling Street and Falconbrook Pumping Station. | Heathwall Pumping Station: is an existing 1960s Thames Water pumping station site. The site includes the existing pumping station and Middle Wharf, owned by Thames Water within the Vauxhall/Nine Elms/Battersea Opportunity Area in Wandsworth. Opposite is the Embassy Gardens development site. | Invited competition | FLO / TWUL |
| 1.11 | Cremorne Wharf Depot TBC | To be confirmed, pending coordination with the Counter's Creek Project. Integrated commission (small) in collaboration with FLO design team to respond to the HS and site context. The exact nature of the commission opportunity has yet to be confirmed with the design team and TWUL. | Cremorne Wharf Depot; site comprises the existing council depot, the Grade II listed Thames Water Lots Road Pumping Station and an area of the river Thames foreshore. The site restoration will provide a 4m clear strip along the river frontage for the future provision of a Thames Path by others. The site is bounded by the mixed use Chelsea Wharf and Lots Road Power Station development site, the older residential areas comprises Edwardian housing and the 1970's World's End Estate to the north. | Invited competition | FLO / TWUL |
| 1.12 | Chelsea Embankment Foreshore Commission or series of commissions to be identified in collaboration with design team | Integrated commission (large) in collaboration with FLO design team to respond to the HS and site context. The artist will in dialogue with the design team identify suitable commission opportunities. Interpretive historical material and information that references the lost river (Westbourne) shall be carefully designed and integrated into the site, and agreed with the local authority. (CHEEF:12) | Chelsea Embankment Foreshore; site is on the northern bank of the River Thames opposite the Grade II listed Royal Hospital Chelsea Bull Ring Gate. It comprises an area of the foreshore, a section of footway and carriage way of Chelsea Embankment (A3212) and a small part of Grade II listed Ranelagh Gardens. The Chelsea Embankment river wall is also listed. The surrounding area is predominantly open space and residential properties. | Invited competition | FLO / RBKC / RHC / RBKC Public Art Panel |
| 1.13 | Albert Embankment Foreshore Commission or series of commissions to be identified in collaboration with design team | Integrated commission (large) in collaboration with FLO design team to respond to the HS and site context. Paving to the top of the interception structure shall be imaginatively designed to reference the lost River Effra and to be attractive when viewed from the bridge above. (ALBEF:20). The same artist will undertake a commission for Victoria Embankment Foreshore. | Albert Embankment Foreshore; site is on the eastern bank of the River Thames, it comprises the foreshore under and on both sides of Vauxhall Bridge, and extends approximately 250 metres north. The site also includes Lack's Dock access and slipway, an area of property associated with Camelford and Tintagel House's and the Thames Path. Work will comprise construction of a new area of reclaimed land in the foreshore, in front of the existing river wall in front of Camelford House. A second new area of reclaimed land is created underneath the Grade II listed Vauxhall Bridge and in front of the Vauxhall Cross (M16/S15) building. | Invited competition | FLO / LB Lambeth / Vauxhall Nine Elms Partnership |
| 1.14 | Victoria Embankment Foreshore Commission or series of commissions to be identified in collaboration with design team | Integrated commission (medium) in collaboration with FLO design team to respond to the HS and site context. The commissioned artist will identify specific opportunities within the hard landscaping and seating, and possibly the kiosk / canopy structure with the design team. The same artist will undertake a commission for Albert Embankment Foreshore. | Victoria Embankment Foreshore; The site is on the western bank of the River Thames. It comprises section of the foreshore and a section of pavement and roadway on Victoria Embankment (A3211). The surrounding area is predominantly open space (Whitehall Gardens, which are Grade II listed), offices (Government) and mixed-use. The work will comprise construction of a new area of reclaimed land in the foreshore of the River Thames to the south of Hungerford Bridge, this will provide views towards the Palace of Westminster World Heritage Site. The kiosks will be clad in natural stone and feature a planted roof. | Invited competition | FLO / WCC |

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| 1.15 | Blackfriars Bridge Foreshore Commission or series of commissions to be identified in collaboration with design team | Integrated commission (extra large) in collaboration with CVB design team to respond to the HS and site context. The commissioned artist will identify specific opportunities within the hard landscaping and seating, and possibly the canopy structure with the design team. | Blackfriars Bridge Foreshore; The work will comprise construction of a new area of reclaimed land in the foreshore, in front of the existing river wall and opposite Sion College. While most structures will be within the new areas of reclaimed land in the foreshore, several ventilation columns (5 not type C using the signature design, these would be between 4m and 8m high), a kiosk and public realm furniture will be permanent above ground features. The mechanical and electrical and control equipment is located in the undercroft, the kiosk to the west of the site is for amenity / commercial use. | Invited competition | FLO / Col |
| 1.16 | Chambers Wharf River wall | Integrated commission(small) in collaboration with CVB design team to respond to the HS and site context. | Chambers Wharf: The site is on the southern bank of the River Thames in Bermondsey. It comprises brownfield land, an area of the foreshore and areas of highway, the site has been cleared and planning permission obtained for a 587 unit residential development with commercial spaces. The site is adjacent to a new housing development and older residential areas, some commercial / office / use. | Open Call | CVB / LB Southwark / CLWG |
| 1.17 | King Edward Memorial Park Public realm interventions surface finishes / totems | Integrated commission (large) in collaboration with CVB design team to respond to the HS and site context. The exact nature of the commission and process has yet to be agreed with LB Tower Hamlets. | King Edward Memorial Park: The site is on the northern bank of the River Thames and comprises the foreshore of the Thames adjacent to King Edward Memorial Park and an area in the south of the park, including hard-surfaced sections of the Thames Path, an area of green space and part of the multi-purpose sports pitches to the west. | Invited Competition | CVB / LB Tower Hamlets / CLWG |
| 1.18 | Earl Pumping Station Shaft facade | Integrated commission (medium) in collaboration with CVB design team to respond to the HS and site context. The same artist will undertake a commission for Greenwich Pumping Station. | Earl Pumping Station: is an existing operational Thames Water pumping station site. The site includes adjacent plots of industrial land south of the pumping station. | Open Call | CVB / TWUL / LB Southwark |
| 1.19 | Greenwich Pumping Station Shaft structure with potential boundary fence intervention | Integrated commission (medium) in collaboration with CVB design team to respond to the HS and site context. The same artist will undertake a commission for Earl Pumping Station. | Greenwich Pumping Station: The proposed site consists of Thames Water's existing operational Greenwich Pumping Station site and Phoenix Wharf. The two railway viaducts serve the site and the Docklands Light Railway (DLR). The former is listed Grade II. The site also includes a shared pedestrian and cycle path, which runs alongside the National Rail lifting bridge from Creekside, enters the site over the Ha penny pedestrian bridge, continues diagonally across the site under the DLR viaduct and connects to Norman Road. | Invited Competition | CVB / TWUL / LB Greenwich |
| 1.2 | Deptford Church Street TBC | Integrated commission (large) in collaboration with CVB design team to respond to the HS and site context. The exact nature of the commission has yet to be agreed with LB Lewisham. | Deptford Church Street: The site lies within the southern part of St Paul's Conservation Area. The Deptford Church Street site comprises an area of public open space known as the Crossfield Street Open Space and an area within the highway. The site is bounded by the Grade II listed railway viaduct with actively used arches beneath, a partial pedestrian route and a road separating the site from the Grade II listed St Paul's churchyard. The site is designated as part of a Site of Nature Conservation Importance. | Open Call | CVB / LB Lewisham / CLWG |

| No | Programme Strand | Action | Site | Artist selection procedure | Partners / Stakeholders |
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| SITE WIDE | | | | | |
| 1.21 | Signature ventilation column text | Commission a writer / poet to create site specific text for incorporation on the ventilation columns. | Site wide | Invited competition | All MWCs / All boroughs / All CLWG / TWUL /HE |
| 1.22 | Signature access cover | Proposal for a national design competition. | Site wide | Open competition | All MWCs / All boroughs / All CLWG / TWUL /HE |
| 2 HOARDING COMMISSIONS | | | | | |
| 2.1 | Blackfriars Bridge Enabling works commission | Hoardings collaborative project with City of London School. | Blackfriars Bridge - Pauls Walk | Invited competition | City of London School / Cols /VolkerStevin |
| 2.2 | Blackfriars Bridge Enabling works commission | Hoardings partnership with City of London Gallery to show a selection of Martin Parr's photographs from his time as City of London Artist in Residence. | Blackfriars Bridge - Pauls Walk | Partnership | City of London /MAGNUM / Martin Parr / VolkerStevin |
| WEST | | | | | |
| 2.3 | Carnwath Road Riverside | Hoardings collaborative project with Sullivan Primary School | Carnwath Road Riverside | Open Call | Sullivan Primary School /CLWG/LB H&F / BMB |
| 2.4 | Carnwath Road Riverside | Community engagement | Carnwath Road Riverside | Open Call | TBCI / CLWG/ LB H&F / BMB |
| 2.5 | Putney Embankment Foreshore | Heritage focus hoarding | Putney Embankment Foreshore | Open Call | tbc / LB Wandsworth / BMB |
| 2.6 | King George's Park | Community engagement project to be developed with local community organisations | King George's Park | Open Call | tbc / LB Wandsworth / BMB |
| 2.7 | Falconbrook Pumping Station | Community engagement | Falconbrook Pumping Station | Open Call | tbc / LB Wandsworth / FLO / TWUL /Winstanley Estate Developer |
| CENTRAL | | | | | |
| 2.10 | King Street | Community engagement | Kiriting Street | Open Call | LB Wandsworth /Thames Water / Nine Elms Pier |
| 2.11 | Victoria Embankment Foreshore | Community engagement | Victoria Embankment Foreshore | Open Call | Cultivate / LB Wandsworth / CLWG |
| 2.12 | Chelsea Embankment Foreshore | Heritage focus hoarding | Chelsea Embankment Foreshore | Invited competition | TBC / RBKC / FLO |
| 2.13 | Blackfriars Bridge Foreshore | Heritage focus hoarding | Blackfriars Bridge Foreshore | Invited Competition | LB Wandsworth / Totally Thames /Thames Water / Nine Elms Pier |
| 2.14 | King Edward Memorial Park | Community engagement project with local boat community residents and other local residents | King Edward Memorial Park | Open Call | WCC / FLO / Museum of London / Parliamentary Archives / British Museum |
| 2.15 | King Edward Memorial Park | Community engagement | King Edward Memorial Park | Invited selection | WCC / FLO |
| 2.16 | King Edward Memorial Park | Community engagement | King Edward Memorial Park | Invited Competition | WCC / FLO |
| 2.17 | King Edward Memorial Park | Community engagement | King Edward Memorial Park | Direct invitation | Col / FLO |
| 2.18 | King Edward Memorial Park | Community engagement | King Edward Memorial Park | Invited Competition | Col / FLO |
| 2.19 | King Edward Memorial Park | Community engagement | King Edward Memorial Park | Direct invitation | Col / FLO |
| 2.20 | King Edward Memorial Park | To respond to the site context and relationship with the river | King Edward Memorial Park | Invited Competition | Col / FLO |
| EAST | | | | | |
| 2.22 | Chambers Wharf Artwork commission 1 | Education project with Riverside Primary School. Delivered over 4 workshops, several school assemblies and community launch event. | Chambers Wharf | Open Call | Riverside Primary School /LB Southwark / CLWG / CVB |
| 2.23 | Chambers Wharf | Community engagement | Chambers Wharf | Open Call | tbc / LB Southwark / CLWG / CVB |
| 2.24 | King Edward Memorial Park | Community engagement | King Edward Memorial Park | Open Call | tbc / LB Tower Hamlets / CLWG / CVB |

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| 2.25 HOARDING COMMISSIONS | | | | | |
| 2.25 | Chambers Wharf | Community engagement | Chambers Wharf | Open Call | Riverside Primary School /LB Southwark / CLWG / CVB |
| 2.26 | King Edward Memorial Park | Community engagement | King Edward Memorial Park | Open Call | tbc / LB Tower Hamlets / CLWG / CVB |

| No | Programme Strand | Action | Site | Artist selection procedure | Partners / Stakeholders |
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| 2.27 | Deptford Church Street Artwork commission 1 (2/no. commissions in total over duration of the construction period with different partner organisations) | Education project with St. Joseph's RC Primary School. | Deptford Church Street | Open Call | St.Josephs Primary School / LB Lewisham / CVB / CLWG |
| 2.28 | Deptford Church Street Artwork commission 2 | Community engagement | Deptford Church Street | Open Call | tbc/ LB Lewisham / CVB / CLWG |
| 2.29 | Greenwich Pumping Station Artwork commission 1 (3/no. commissions in total over duration of the construction period with different partner organisations) | Community Hoarding commission to be developed with 4 local community organisations - bringing different groups to a common place | Greenwich Pumping Station | Open Call | 4 community groups / LB Lewisham / CVB |
| 2.30 | Greenwich Pumping Station - 2.31 Artwork commission 2 & 3 | Community engagement | Greenwich Pumping Station | Open Call | tbc / CVB / LB Lewisham / CLWG |
| 3 PROJECTS & EVENTS | | Inaugural AiR commission with a focus on mapping and the Heritage Interpretation Strategy. The outcome of the commission will not be known until the R&D element of the residency has been completed after 6 months. | All sites | Invited competition | |
| 3.1 | Artist in residence 2016/17 | Annual events as part of the Festival | Sites where relevant | From commissioned artist | |
| 3.2 | Totally Thames | | | | |
| 4 STRATEGIES | | | | n/a | |
| 4.1 | Preparation and production of External Public Art Strategy | This Public Art Strategy, Art on the Tideway, identifies opportunities for artists to respond to the project. Developing an ambitious commissioning programme and establishing a reputation for world-class artworks and projects are central to the strategy. This is aimed at an external audience of partners, stakeholders and those interested in art in the public realm. | Project wide | | |
| 4.2 | Preparation and production Guidance to Delivery Teams on Public Art Strategy | This version of the public art strategy Art on the Tideway is a more technical version of the external version and which contains a less detailed overview of the public art programme. This version provides the project delivery team with a strategy for selecting, commissioning and funding artists which will encompass the life span of the project; pre-construction, during construction and for a limited time post-construction, before the sites are handed over. | Project wide | n/a | |
| 4.3 | Fundraising Strategy | A strategy for securing additional funding to enhance the commissions, both those in development and additional commissions, temporary and permanent. | Project wide | n/a | |



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