PUBLIC ART STRATEGY

ART ON THE TIDEWAY: TURNING TO FACE THE RIVER
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!

Sir Peter Bazalgette
(Chair, Arts Council England 2013-2017)
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ABBREVIATIONS
GoCP  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/maps/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.
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.

“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)
Main Works Contractor teams

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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 Grand Projects, Bachy Soletanche). Tideway is responsible for commissioning of artists and etc.

**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:
- The HIS provides a wide-ranging narrative framework for the artistic and design proposals fixed to the cultural value of the River;
- 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.
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.

“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

12 | INTRODUCTION | 13 | INTRODUCTION

(Vision, Design Principles, Tideway)
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 interpretive 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.
INTRODUCTION

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

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’. 

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

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

Narating, 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. 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.

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.

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.”


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.

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.”

Requirements and Value of Public Art


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.
“Keep the excellent, but build on London’s 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:

- artwork visualising the proposed development or photographic views of the local area or artwork mounted onto standard, well-maintained hoardings
- viewing windows in standard well-maintained hoardings to preserve important views and provide opportunities to observe construction activity
- 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, 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, Belknestoume 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 habitat 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.

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.

**Relevant images**

- About the commission
  Simon Roberts has created a metaphorical ‘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.
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 Olympiopolis - 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.
OB j ecti ves of th e Pub lic Ar t Str ategy

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.
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.

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

**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 of 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: Philemone 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, Falconbridge 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.

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 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 a 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.
Courtesy Pippy Houldsworth Gallery, London.
Copyright the artist.
Photo: Jonathan Shaw.

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.
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), BV5 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 Grand Projects, Bachy Soletanche). Tideway itself oversees the contract delivery across these areas.

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 longer term and establish a structure that will create its own momentum, profile, reputation and partnerships and ensure a sustainable legacy.

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 embodied 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.

The MWCs are responsible for liaison and coordination with Tideway’s artist to develop the artwork and agree, where required, the final details with the local authority. They will also work with the artist to develop final layouts and are responsible for fabrication and installation of artworks 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 permanent integrated artworks.

The Design Life of the artworks will be determined by the element being designed by the artist in collaboration with the design team. Where possible a 60 year design life will be aimed for, but examples of variation might be landscape lighting - (15 years), natural stone paving - (80 years), ventilation column - (120 years).

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 MWCs are responsible for managing the fabrication and installation of artworks once instructed. Tideway’s artist to develop the artwork and agree, where required, the final details with the local authority. They will also work with the artist to develop final layouts and agree the design life with the local authority.

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 inshore sites, which will be new areas of public realm, their ongoing maintenance and animation also needs to be considered.

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 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 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.

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 of 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.

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.
APPENDIX: COMMISSIONING ARTISTS


**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.
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.

- 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.
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 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 artists.

The selection panel 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.

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 stage of four weeks, the artists may be invited by Tideway to:

a. Attend an organised site visit.
b. Participate in a collaborative workshop with the Tideway Design and MWCo 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, MWCo, 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.

About the commission
Simon Roberts has created a metaphoric ‘cabinet of curiosities’ across two 25-metre Tideway heathaze chambers. 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 the historic part of London.


Background images
objects from lift
Wrenn & Sir Basil Spence Memorial, on Victoria Embankment Contemporaneous water colours from the Thames taken by Thomas H. Wallich

About the commission
Perforated anodized aluminium surface cladding for a utility building in London’s Olympic Park.
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<th>No.</th>
<th>Programme Strand</th>
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<th>Site</th>
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<tbody>
<tr>
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<td>Designed commissioners &amp; Integrated commissions</td>
<td>Acton Storm Tanks</td>
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<td>ACTION PLAN</td>
<td>BMB / LB / FLO / TWUL / LB Wandsworth</td>
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<td>with BMB design team for 15m ventilation column. Site specific response to HIS and site context. The opportunities for integrated artwork are limited.</td>
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<td>Barn Elms Kiosk Façade</td>
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<td>1.5</td>
<td>Putney Embankment Foreshore: 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 Thames. This is a major public site of high profile especially during the annual Boat race event.</td>
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<td>1.6</td>
<td>Dormay Street: The site is located within the London Borough of Wandsworth along the River Wandle, approximately 350m from its confluence with the River Thames. The site comprises land within xaxuhall – an existing residential area. This area will be the subject of a major new development. The site comprises an area of open grassland, mature trees (London Plan and Black Poplars) including an avenue of flowering cherry and the young memorial gardens. It is a mixed use area of commercial and residential use.</td>
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<td>1.7</td>
<td>King George’s Park: the site comprises open grassland, mature trees (London Plan and Black Poplars) including an avenue of flowering cherry and the young memorial gardens. It is a mixed use area of commercial and residential use.</td>
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<td>1.8</td>
<td>Nine Elms Partnership: is on the southern bank of the River Thames. It comprises four areas of land as well as an area extending into the Thames. The site is a safeguarded wharf in accordance with the Nine Elms Partnership – an existing commercial area. This site will be the subject of a major new development. The site comprises an area of open grassland, mature trees (London Plan and Black Poplars) including an avenue of flowering cherry and the young memorial gardens. It is a mixed use area of commercial and residential use.</td>
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<td>Invited competition</td>
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<td>Invited competition</td>
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<td>Greenwich Pumping Station Site</td>
<td>Commission the artist to identify specific opportunities within the hard landscaping with the design team</td>
<td>FLO / LB Greenwich</td>
<td>Invited competition</td>
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<td>The same artist will undertake a commission for Greenwich Pumping Station.</td>
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<td>Greenwich Pumping Station Site</td>
<td>Commission a design-led competition in collaboration with design team</td>
<td>FLO / LB Greenwich</td>
<td>Invited competition</td>
</tr>
<tr>
<td>1.14</td>
<td>Greenwich Pumping Station</td>
<td>Greenwich Pumping Station Site</td>
<td>Construct and install</td>
<td>FLO / LB Greenwich</td>
<td>Invited competition</td>
</tr>
<tr>
<td>1.15</td>
<td>Greenwich Pumping Station</td>
<td>Greenwich Pumping Station Site</td>
<td>Commission the artist to identify specific opportunities within the hard landscaping with the design team</td>
<td>FLO / LB Greenwich</td>
<td>Invited competition</td>
</tr>
<tr>
<td>1.16</td>
<td>Greenwich Pumping Station</td>
<td>Greenwich Pumping Station Site</td>
<td>The same artist will undertake a commission for Greenwich Pumping Station.</td>
<td>FLO / LB Greenwich</td>
<td>Invited competition</td>
</tr>
</tbody>
</table>

**60 | ACTION PLAN**
<table>
<thead>
<tr>
<th>No.</th>
<th>Programme Strand</th>
<th>Action</th>
<th>Site</th>
<th>Artist selection procedure</th>
<th>Partners / Stakeholders</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.21</td>
<td>Signature ventilation column text</td>
<td>Commission a writer/poet to create site specific text for incorporation on the ventilation columns.</td>
<td>Site wide</td>
<td>Invited competition</td>
<td>All MWCs / All boroughs / All CLW / TWUL / HE</td>
</tr>
<tr>
<td>1.22</td>
<td>Signature access cover</td>
<td>Proposal for a national design competition.</td>
<td>Site wide</td>
<td>Open competition</td>
<td>All MWCs / All boroughs / All CLW / TWUL / HE</td>
</tr>
</tbody>
</table>

2. **HOARDING COMMISSIONS**

2.1 Blackfriars Bridge  
**Enabling works commission**
- Hoarding collaborative project with City of London School.  
- City of London School - CoLs - Partnership

2.2 Blackfriars Bridge  
**Enabling works commission**
- Hoarding 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.  
- City of London Gallery - Martin Parr / volkerStevin - Partnership

2.3 Carnewash Road Riverside  
Artwork commission 1 & 2 (3 no. commissions in total over duration of the construction period with different partner organisations)
- Hoarding collaborative project with S Sullivan Primary School  
- Carnewash Road Riverside - Open Call  
- Sullivan Primary School / CLW / LB Wandsworth / BMB

2.4 Carnewash Road Riverside  
Community engagement
- Carnewash Road Riverside - Open Call  
- LB Wandsworth / Totally Thames / Thames Water / Nine Elms Pier

2.5 Putney Embankment Foreshore  
Arts contract commission 1 & 2 (3 no. commissions in total over duration of the construction period with different partner organisations)
- Heritage focus hoarding  
- Putney Embankment Foreshore - Open Call  
- LA / Wandsworth / BMB

2.6 King George’s Park  
Arts contract commission 1 & 2 (3 no. commissions in total over duration of the construction period with different partner organisations)
- Community Hoarding commission to be developed with local community organisations  
- King George’s Park - Open Call  
- LA / Wandsworth / BMB

2.7 Falconbrook Pumping Station  
Artwork commission 1 & 2 (3 no. commissions in total over duration of the construction period with different partner organisations)
- Community engagement  
- Falconbrook Pumping Station - Open Call  
- LA / Wandsworth / FLO / TWUL / Waterways Estates Developer

2.8 Chelsea Embankment Foreshore  
Artwork contract commission 1 & 2 (3 no. commissions in total over duration of the construction period with different partner organisations)
- Heritage focus hoarding  
- Chelsea Embankment Foreshore - Invite competition  
- TBC / RBKC / FLO

2.9 Kirtling Street  
Arts contract commission 1 & 2 (3 no. commissions in total over duration of the construction period with different partner organisations)
- Community engagement  
- Kirtling Street - Open Call  
- UB Wandsworth / Totally Thames / Thames Water / Nine Elms Pier

2.10 Victoria Embankment Foreshore  
Artwork contract commission 1 & 2 (3 no. commissions in total over duration of the construction period with different partner organisations)
- Heritage focus hoarding  
- Victoria Embankment Foreshore - Invite selection  
- WCC / FLO / Museum of London / Parliamentary Archives / British Museum

2.11 Blackfriars Bridge Foreshore  
Arts contract commission 1 & 2 (3 no. commissions in total over duration of the construction period with different partner organisations)
- Response to the horizontal flow and movement of the traffic and vertical nature of the cityscape backdrop  
- Blackfriars Bridge Foreshore - Direct invitation  
- Col. / FLO

2.12 Blackfriars Bridge Foreshore  
Arts contract commission 1 & 2 (3 no. commissions in total over duration of the construction period with different partner organisations)
- To respond to the site context and relationship with the river  
- Blackfriars Bridge Foreshore - Invite competition  
- LA / Col / FLO

2.13 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 / CLW / CYC

2.14 Chambers Wharf  
Artwork commission 2 & 3 (3 no. commissions in total over duration of the construction period with different partner organisations)
- Community engagement  
- Chambers Wharf - Open Call  
- LB Southwark / CYC

2.15 King Edward Memorial Park  
Artwork commission 1 & 2 (3 no. commissions in total over duration of the construction period with different partner organisations)
- Community Hoarding commission to be developed with local community  
- King Edward Memorial Park - Open Call  
- LA / LB Tower Hamlets / CLW / CYC

2.16 King Edward Memorial Park  
Artwork commission 2 & 3 (3 no. commissions in total over duration of the construction period with different partner organisations)
<table>
<thead>
<tr>
<th>No</th>
<th>Programme Strand</th>
<th>Action</th>
<th>Site</th>
<th>Artist selection procedure</th>
<th>Partners / Stakeholders</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.27</td>
<td>Deptford Church Street</td>
<td>Education project with St Joseph’s RC Primary School.</td>
<td>Deptford Church Street</td>
<td>Open Call</td>
<td>St Josephs Primary School / LB Lewisham / CVB / CLWG</td>
</tr>
<tr>
<td>2.28</td>
<td>Deptford Church Street</td>
<td>Community engagement</td>
<td>Deptford Church Street</td>
<td>Open Call</td>
<td>tbc / LB Lewisham / CVB / CLWG</td>
</tr>
<tr>
<td>2.29</td>
<td>Greenwich Pumping Station</td>
<td>Community Hoarding commission to be developed with 4 local community organisations - bringing different groups to a common place</td>
<td>Greenwich Pumping Station</td>
<td>Open Call</td>
<td>4 community groups / LB Lewisham / CVB</td>
</tr>
<tr>
<td>2.30 - 2.31</td>
<td>Greenwich Pumping Station</td>
<td>Community engagement</td>
<td>Greenwich Pumping Station</td>
<td>Open Call</td>
<td>tbc / CVB / LB Lewisham / CLWG</td>
</tr>
<tr>
<td>3</td>
<td>PROJECTS &amp; EVENTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.1</td>
<td>Artist in residence 2016/17</td>
<td>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&amp;D element of the residency has been completed after 6 months.</td>
<td>All sites</td>
<td>Invited competition</td>
<td></td>
</tr>
<tr>
<td>3.2</td>
<td>Totally Thames</td>
<td>Annual events as part of the Festival</td>
<td>Sites where relevant</td>
<td>From commissioned artist</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>STRATEGIES</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.1</td>
<td>Preparation and production of External Public Art Strategy</td>
<td>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.</td>
<td>Project wide</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>4.2</td>
<td>Preparation and production Guidance to Delivery Teams on Public Art Strategy</td>
<td>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.</td>
<td>Project wide</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>4.3</td>
<td>Fundraising Strategy</td>
<td>A strategy for securing additional funding to enhance the commissions, both those in development and additional commissions, temporary and permanent.</td>
<td>Project wide</td>
<td>n/a</td>
<td></td>
</tr>
</tbody>
</table>