



CONTENTS

1. Context

- 1.1 Essex
- 1.2 The Strategy for Public Art in the Transport System
- 1.3 Essex and Transport
- 1.4 Transport, Art and the Public Realm

2. Transport

- 2.1 Transport in Essex
- 2.2 Urban Transport Links
- 2.3 Country Wide and National Transport Links
- 2.4 International Transport Links

3. Art and Transport

- 3.1 Introduction
- 3.2 Infrastructure
 - 3.2.1 Roads (including junctions), Viaducts, Bridges
 - 3.2.2 Short Term Project Potential
 - 3.2.3 Procurement Partnerships
 - 3.2.4 Widford Viaduct and Chelmer Viaduct
 - 3.2.5 Brentwood High Street
 - 3.2.6 Desire Lines Bridge - A127
 - 3.2.7 Long Term Project Potential
 - 3.2.8 A120, Braintree Extension
 - 3.2.9 A13 Sadlers Farm Junction
 - 3.2.10 Canvey Island
- 3.3 Bus, Coach and Railway Stations
 - 3.3.1 Chelmsford Bus Station
 - 3.3.2 Stansted Coach Station
 - 3.3.3 Colchester Bus Station
 - 3.3.4 Park and Ride
- 3.4 Ports and Airports
 - 3.4.1 Bathside Bay
 - 3.4.2 Shell Haven
- 3.5 Cycle Ways, Bridle Ways, Footpaths
 - 3.5.1 Green Grid
- 3.6 Operating Systems
- 3.7 Information Systems

3.8 Gateways

- 3.8.1 Criteria
- 3.8.2 Locations
- 3.8.3 M25, J 30/31
- 3.8.4 M25/A12 J 28
- 3.8.5 M11 Junction 8
- 3.8.6 Other Sites

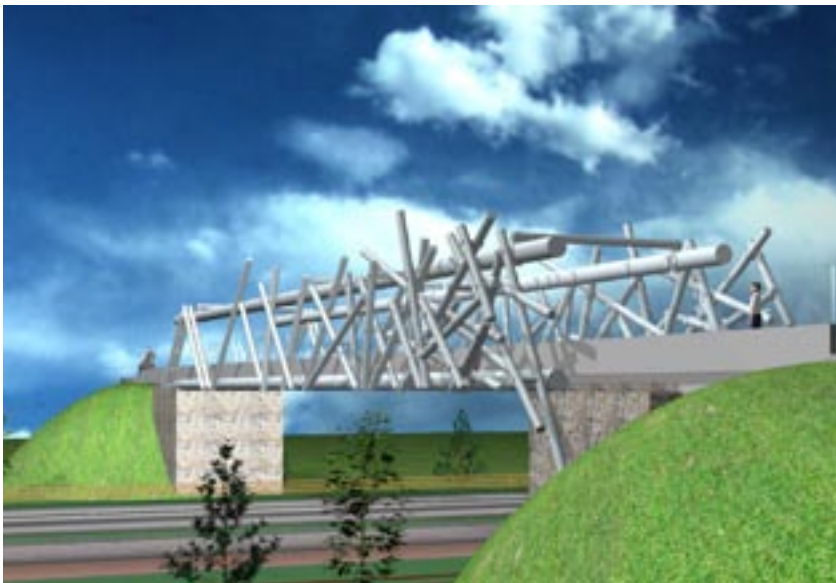
4. Funding

- 4.1 Essex CC Highways & Transportation Group Spend.
- 4.2 Projects by others

5. Art in the Public Realm

- 5.1 The Contribution of Artists
- 5.2 Benefits of Public Art
- 5.3 Definitions
- 5.4 Essential Criteria for Defining Public Art
- 5.5 The Public Realm
- 5.6 International Models

ENDS.



Above: Walter Jack, 'Desire Lines Bridge' (A127), Courtesy of Essex County Council.

Cover: 'Energy', Shlomo Korèn, N346, Netherlands.

CONTEXT

1.1 Essex

Essex is a large local authority area and is one of the UK's largest counties covering 1,400 square miles. With a population of just over 1.6m people, Essex County Council became a Conservative majority following the June 2001 election. The County has one of the longest coastlines at some 300 miles, which has provided the inspiration for COAST, an Essex County Council led partnership project that aims to raise the cultural profile, increase the appreciation of the coastal areas and promote tourism within the County.

Essex is well served by strategic transport links that cover road, rail, sea and air, which together with its proximity to London, make the County a prime site for investment. The Thames Gateway initiative, which proposes a large increase in new residential developments and associated infrastructure and services, will have a major impact in the south of Essex. Stansted Airport is the fastest growing major airport in Europe, with the latest passenger throughputs of over 21 million in 2005.

Both at Harwich in the North East and at Shell Haven near Tilbury in the south, major dock expansions are planned, to respond to the increasing demand of berths for container carriers and associated transfer facilities. Although the latter is outside the boundaries of Essex CC, it is likely to have an impact on its transport infrastructure and our attention was drawn to it by several consultees. It is therefore included in this study.

1.2 The Strategy for Public Art in the Transport System

This study has been commissioned by Essex County Council's Highways and Transportation Group, to develop a strategy to complement the Essex Local Transport Plan, published in June 2000, and the Essex County Council Public Art Strategy, adopted through a Cabinet Meeting decision on 18 February 2002.

The Public Art Strategy states that:

“Up to 1% of the finance of all Essex County Council capital projects is to be for public art. This will be implemented in relation to the 2004/05 capital programme onwards. It will be achieved by identifying a public art budget in relation to each Essex County Council capital project.”

The strategy also includes a Five Point Action Plan and Action 2 promotes the inclusion of *“Public Art into regeneration and enterprise projects”, including “... environmental improvements in the Thames and Haven Gateways, the Stansted/M11 and A12/Great Eastern corridors and in Rural Essex”.*

The development of the transport infrastructure forms a large part of these developments, through the creation of by-passes, the rebuilding or refurbishing of viaducts and bridges, works on interchanges such as rail and bus stations, the provision of traveller information and other related works. Where these works are commissioned through Essex CC, a percentage for public art will be secured, to be allocated to an appropriate project.

Essex CC also intends to encourage the application of the percent for art principle by the District and Borough Councils within the County and by private developers. Since the District and Borough Councils are also responsible for regulatory planning, they will be able to secure potential contributions from the public sector through the planning system by including Section 106 agreements in approvals for developments.

The purpose of commissioning this study was “to produce a long-term strategic vision to integrate public art into key gateways and transport intersection across Essex” and to “... boost a positive image of Essex as a place which not only has a strong cultural heritage, but also shows dynamic leadership in its vision for the future and in the field on contemporary art”. In addition it is intended to “improve the image of the Highways and Transportation Services in Essex”.



1.3 Essex and Transport

“Essex is a large and diverse county. Parts are highly urbanised with concentrations of industrial, commercial and housing development. Other parts are more rural in character. Travel patterns are influenced by its proximity to London, the European mainland and the dispersed settlement pattern. High volumes of freight and passenger traffic pass through the county using the network of motorway, railways, ports and airports. Many people travel long distances to work. Nearly a quarter of the county’s resident workforce works outside Essex and, on average, nearly half of workers outside the borough or district in which they live”

Essex Local Transport Plan, June 2000

The transport network is also of historic significance. The seaports of Harwich and Tilbury have a long history as the arrival and departure point for passengers from and to the Continent and freight from and to the rest of the world



Image: Peter Struyken, 'Arnhem 2, The Netherlands.

1.4 Transport, Art and the Public Realm

The attention we devote to the quality of our living and working environments, should also apply to transport infrastructure. Transport is an important and large part of the Public Realm and many of us spend long leisure and working hours travelling from one destination to another.

In the early days of the development of the railways and mass passenger transport, stations were built to resemble cathedrals or palaces, as demonstrated perhaps by New York's Grand Central Station or Moscow's underground. As numbers increased and cars became the dominant mode for short and medium distance transportation, issues concerned with safety and efficiency began to override aesthetic concerns.

In recent years however we have become more aware of the importance of design quality in transport infrastructure and perhaps the refurbished and new stations along the London Underground Jubilee Line or the Calatrava designed airport of Bilbao in Spain stand as good examples. The road transport environment is now also considered in aesthetic terms, not just through the construction of large structures such as the Erasmus Bridge in Rotterdam, but also the landscaping and layout of motorways and junctions. A recent landscaping study for one of the major east – west motorway routes in the Netherlands, described the road as a 100 kilometre park.

Art has always been an important factor in improving the aesthetics of the transport environment, but, as elsewhere in the public realm, mostly as a freestanding element. Current developments see art as an integral part of this environment, integrated into its structures and its functioning. As such, it is also considered to have the potential to support processes of change, assist in orientation, improve awareness, and generally enhance the traveller's experience.

More detailed definitions on what may constitute Art and the Public Realm can be found in chapter 5.



Image: Grand Central Station, New York City: Photo credit Alan Wilson

TRANSPORT

Transport is a very broad concept. It includes the transport of goods and materials and the transport of people, but can also refer to the transport of digitised information. While the Highways & Transportation Group is primarily concerned with the infrastructure to facilitate the first two, the latter is increasingly impacting on many of our professional and personal lives and is of growing importance in the management of the transportation networks.

We can also transport ourselves in our thoughts, take ourselves away from our immediate activity and environment through our imagination. Art has often been cited as a catalyst for such a process and indeed this could be a function of art within the transportation infrastructure of Essex. Art however can also sharpen our focus, assist us to concentrate on the essence of an issue and make us more alert and aware of our immediate environment.

This Strategy will propose a broad interpretation of the notions of Transport and of Art and propose a wide focus when suggesting opportunities to commission artists to produce work as part of capital projects.

2.1 Transport in Essex

Three broad categories within the transport infrastructure of the county can be identified:

- Urban transport links
- County-wide and National transport links
- International transport links.

Each of these creates a specific set of circumstances which determine the focus of any potential art commissions. Each is also operating within a specific environment and is subject to short term and long term developments with the potential to release funds towards integrated art projects.

The specific opportunities, suggested approaches, partnerships and other aspects of these will be dealt with further in this study, while this chapter will set the broad scope of the context in which they are placed.

2.2 Urban transport links

Urban transport is relatively slow, includes a large element of “people powered” transport modes

(pedestrian, cycling) and public transport modes and is within tight and complex urban realms. Distances and journey times are short and patterns haphazard. It can be divided in the following subcategories:

- Pedestrian
- Cycling
- Private motorised
- Public motorised

The main focus within the creation and management of the infrastructure in facilitating the flow of the urban transport is effective integration and co-existence of each of these modes. It is dominated by traffic lights, signs, junctions, lane separation, traffic calming, parking facilities, stations, bus stops, travel information, shelters, ticket machines, bridges and viaducts and much more.

A large proportion of this, in particular relating to roads, parking and pedestrian zones is County owned, maintained and operated. However most public transport facilities are both operated and maintained by private companies or at least the operation and maintenance is shared with or franchised to a private operator. These include bus companies, advertising companies and those operating parking facilities.

2.3 Countywide and National transport links

In principle this includes the same categories as in Urban Transport, but distances and (for motorised transport) speeds are much greater. The infrastructure is also spread out with a higher degree of separation and far less interchanges or shared facilities. The infrastructure includes:

- Footpaths and bridle ways
- Cycle routes and green ways
- Rural roads, trunk roads and motorways
- Rail links
- Bus and coach links

The last two are almost exclusively operated by private companies and also the rail infrastructure is mostly owned, managed and maintained by others, although certain routes and services are subsidized or subject to contracts issued by Essex CC. Motorways also fall outside the responsibilities of the County.

The biggest pressure on the development of this network will come from the Thames Gateway initiative, which will require a major upgrade and refurbishment programme, to cope with the influx of new residential and business developments, and from increased goods vehicle traffic if and when the Bathside Bay and Shell Haven container facilities become operational.

2.4 International transport links

This includes sea ports and airports. While these have a major impact on the County's transport

network, they are all owned and operated by others. The seaports provide mainly an interchange for freight, increasingly transported in containers carried from and to the ports by road and rail. Harwich is also a ferry port with the majority of passengers arriving and leaving by car. The focus of the airports is mainly on passenger transport, with a relatively high proportion (over 30% at Stansted) arriving by public transport (rail or coach).

Significant expansions are planned at major seaports (Harwich and Shell Haven) to create new container transfer facilities. Stansted Airport is also planning to increase its facilities through the building of a new coach station and, in the long term, the creation of additional facilities with increased handling capacity.

Project Example:

'Energy', Shlomo Korèn

The work is situated along the bank of a canal and just below the ramp of a road bridge. A trapezium shaped canal spirals in a labyrinthine form and on the water floats a large stainless steel ball with a diameter of 4 meters, which moves slowly around the labyrinth, propelled by the wind. The movement is best perceived by those passing slowly on foot or by bike, but regular commuters on the nearby road will notice the changed location of the sphere, every time they pass. On sunny days, when the evening light strikes the sphere, it almost appears to burst in flame, adding a fourth dimension to the work.



Image: 'Energy', Shlomo Korèn

ART AND TRANSPORT

“The artist brings something into the world that didn’t exist before, and... he does it without destroying something else.”

John Updike

3.1 Introduction

Transport infrastructure has long provided an excellent platform for public realm art projects and programmes, from shrines and water wells along pilgrim routes to metro networks such as those of Berlin, Moscow, Paris and Stockholm.

In Amsterdam the very process of creating a new metro tunnel under the old city centre has become such a focus of artist’s interest that a separate competition has been organised next to the official art commissioning programme, in response to the influx of unsolicited project proposals. The focus of this competition is on the network of sensors that measure movement in the city’s buildings before, during and after the drilling of the tunnels in Amsterdam’s mud and clay sub-structure. Details of the competition can be found at www.levedebouwput.nl.

This part of the strategy describes the generic environments of transportation infrastructure, expanding on the analyses in Section 3, and makes suggestions as to how art can be used to respond to these opportunities in brief project descriptions. This also includes proposed projects with outline budgets and programmes where appropriate.

3.2 Infrastructure

For the purpose of this study, infrastructure should be understood to cover all large scale capital projects that facilitate the movement of vehicular and pedestrian traffic, the interchange of modes of transport and facilities to provide for the care or safe berthing of ships and of garaging of buses and other vehicles as well as airport facilities. The four categories that can be identified in this section are therefore:

- 3.2.1 Roads (including junctions), Viaducts, Bridges
- 3.3 Bus, Coach and Railway Stations
- 3.4 Ports and Airports
- 3.5 Cycle ways, Bridle ways, Footpaths

3.2.1 Roads (including junctions), Viaducts, Bridges,

"I think that cars today are almost the exact equivalent of the great Gothic cathedrals: I mean the supreme creation of an era, conceived with passion by unknown artists, and consumed in image if not usage by a whole population which appropriates them as a purely magical object"

Roland Barthes on La nouvelle Citroën, 1957

Roads carry a large part of the domestic and haulage traffic and are, together with the rail networks, the arteries of transportation in the UK. Connecting our towns and cities, they constitute the largest interventions in the landscape in the country, and have a major environmental impact. Throughout the UK, Europe and elsewhere increasing measures are being taken to reduce their negative impact on adjoining land and wildlife habitats and to reduce noise pollution and intrusive lighting near residential settlements. These measures and other associated soft and hard landscape works, such as sound walls and landscaped bunds, could provide opportunities for public art commissions.

3.2.2 Short Term Project Potential

Potential projects may vary from freestanding objects to works fully integrated into the landscaping and structures. They can also include functional sections of the infrastructure such as lighting columns, information systems, shelters and even bridges. Some projects may engage with current Highways Agency research on driver/traffic behaviour, the effect of streetscapes on road safety or the environmental impact of road building and maintenance.

With such a wealth of material available to form the bases of briefs to artists it will be important to secure early engagement and contractual commitment in order to secure the appointed artist(s) as a full member of the design team. While the focus of the commission may be determined prior to the artist's appointment, the full integration of the work, and its ultimate success or failure will be determined by the efficacy of this arrangement and effective collaboration with the design and project team.

The introduction of free standing works to create major gateways, announcing arrival in Essex or marking specific locations, should also be considered. These works can assist in creating a positive image of the County to visitors and residents and can potentially take on an iconic status. However, to be fully effective, commissions of this nature require careful consideration, an outstanding location, a comprehensive selection and design programme and a substantial budget.

3.2.3 Procurement Partnerships

There are two key public bodies involved in the development and maintenance of this part of the Essex transport infrastructure: the Highways Agency and Essex County Council Highways and Transportation Group.

However, increasingly, major highway developments are undertaken within a Public Finance Initiative (PFI) context, where the construction and maintenance of the relevant section of highway is franchised to a private sector company. Different models of PFI exist. However it is usual that the private operator of the highway receives revenue in relation to the flow of traffic. This structure must be borne in mind as the context within which any or all artworks will be devised, financed and commissioned.

Project Example:

'St Paul's Footbridge', Cwm

In order to provide a landmark on the approach to Ebbw Vale and set a benchmark for good design, CBAT on behalf of the Welsh Development Agency commissioned artist Andrew Rowe to work with Capita Gwent Consultancy and Rowecord the contractors for the bridge. The pedestrian bridge is a new landmark into the County of Blaenau Gwent and is part of the Cwm Relief Road Scheme that will divert vehicular traffic travelling through the Ebbw Fawr to Ebbw Vale and beyond via the A4046, away from the narrow residential streets of Cwm. The new road runs along the railway line that will soon carry passengers from Cardiff to Ebbw Vale. Both however separate the town from the local comprehensive school and the construction of the road requires a new footbridge connecting the school with the town centre.

Andrew Rowe developed a design responding to the acute, sloping topography of this valley town site. The design gives the bridge a reaching appearance as if literally extending to grasp the other side of the valley, from the upper to the lower levels of the town, to the school, crossing the railway and the road. The design provides an elegant solution to an engineering challenge and avoids an abrupt, insensitive intervention in the valleyside. Currently under construction, the scheme will be complete by September 2004.



Image: Computer Generated Image of St Paul's Footbridge, Cwm.
Courtesy of Andrew Rowe and CBAT.



3.2.4 Widford Viaduct and Chelmer Viaduct

The Widford and Chelmer Viaducts mark major entrances into the town of Chelmsford. Both were constructed around the 1930's and were designed for far smaller traffic flows than they currently accommodate. Whilst the viaducts have been upgraded to some extent, they are now in need of major refurbishment to be able to cope with larger traffic volumes and heavier goods vehicles.

Chelmer Viaduct

Work on the Chelmer Viaduct is due to start in the 2005/06 financial year and it is recommended that a sum is set aside, initially to secure the input of an artist on the design team for the refurbished structure, to explore and define the opportunity for integrated artworks. The implementation of these works should, as far as possible, be included in the tender documentation, to ensure its full integration into the structure and the budget.

Recommendation:

A sum of £3,500 pounds is secured for each project to cover artist design fees, travel expenses and documentation. A further sum is secured in the region of £25,000 to fund implementation.

3.2.5 Brentwood High Street

An extensive programme of upgrading of the streetscape of Brentwood High Street is in progress and while some early opportunities may be lost, others still exist to integrate artist designed work into this refurbishment. An early investigation should be undertaken with the design team for the scheme, to explore street furniture provision, the integration of small artworks or text based work and even the potential for interactive work driven by digital technology.

Recommendation:

A budget should be ring fenced at an early stage to allow the commissioning of artist or artists to propose projects for inclusion.

3.2.6 Desire Lines Bridge - A127

Artist: Walter Jack

The A127 is a busy dual carriageway containing 2 traffic lanes in each direction. The creation of two Public Rights Of Way bridges is within the Local Transport Plan (LTP) and is essential to the completion of the Public Rights Of Way network currently severed by the A127. The bridges will be for the shared use of horses, pedestrians and cyclists.

The inclusion of an artist within the Design Team for two bridges along the A127 at West Horndon and

Rushbottom Lane was initiated by ECC following the adoption of the County's Percent for Art Strategy. The project brief was agreed upon and Walter Jack was appointed as project artist in February 2003 and contracted to work within the Design Team for a period of 30 days.

The artist was encouraged to consider both bridges during the design period and to work to similar design concepts for both sites. During the design period however, decisions were made to concentrate on the Rushbottom Lane bridge and permission to develop one of the bridge schemes was granted in September 2003.

The artist presented two options to the Design Team and the *Desire Lines* structure was chosen as the preferred design. The artist based the design of the bridge on the principle of desire lines in the local landscape. For users, the bridge will be an ever changing, challenging structure. One end of the bridge contains a fairly regular truss frame pattern that becomes increasingly more erratic towards the further end of the structure. The artist has produced the design of the bridge in a variety of formats including sketches, technical drawings, a 3-D model of the proposal and 3-D walk through graphics.

Preliminary designs and detailed drawings of the *Desire Lines* Bridge have been produced by Mouchel Parkman UK Ltd., with full co-operation from the Design Team. Various surveys including topographical and archaeological surveys have been carried out at the Rushbottom Lane site.

The Local Transport Plan has an identified amount for a basic minimum structure and further funding is therefore required in order to complete the bespoke design. A Status Report has now been produced by Mouchel Parkman and the design team is currently researching funding options to construct and install the bridge



Desire Lines Bridge (A127), Walter Jack. Image Courtesy of the artist and Essex County Council.

Recommendation:

This project should be taken forward as a priority, where possible in conjunction with any further works planned for the A127 to reduce cost.

3.2.7 Long Term Project Potential

The long term project potential is driven by projects highlighted in the Local Transport Plan (LTP) and included in the minutes of the Cabinet meeting of 16 March 2004. Some of these schemes are highlighted in the sections below, but the principles of this strategy apply to all.

With long term planning, opportunities exist to integrate artworks fully into future developments within Essex's transport infrastructure. Priority should be given to the integration of appropriately selected artists onto Design Teams at an early stage of the project's development. The existence of small scale Highways projects that will attract a % for Art contribution may provide an opportunity to 'pool' resources, thereby enabling the development of major schemes or providing incentive funding to projects by others. Potential projects may vary from large scale freestanding artworks to works fully integrated into landscaping and structures.

Many of the projects are driven by the Highways Authority and/or developed in partnership with others. It is therefore imperative for the success of this strategy and the proposed programme, that early discussions are established to seek a commitment from the Highways Authority and other partners, to the principles of this strategy.

3.2.8 A120, Braintree Extension to A12, Marks Tey

The section of the A120 between Braintree and Bishop Stortford has recently been upgraded to a dual carriageway, with the first section opened early in 2004 and the second section in June of this year. Work is already substantially progressed and it is no longer possible to integrate works in structures or landscaping.

'Bird of Freedom' by Jonathan Clarke is a large figure of a bird along the A120 route at Braintree. This work sits on the top of a hill, approximately 500 yards away from the road and, although it can be seen from the road, it is not prominently placed. Not far from the artwork, the road is crossed at an acute angle by a bridle way and an impressive long span concrete bridge has been created to allow safe crossing. Whilst the bridge is primarily functional in design, it introduces a striking aesthetic feature and acts as a clear landmark.

Further work on the A120 at Braintree is anticipated and this provides an excellent opportunity for a major landmark, celebrating this important east-west corridor, carrying traffic between the Port of Harwich and the M11 at Stansted. (see section 3.8.5)

This project is undertaken by the Highways Agency and therefore outside the Essex County Council remit. However, due to the strategic nature of the route in the transport network of Essex, it is recommended that the Highways Agency and other partners, such as the major ports and industrial developments served by the A120 are approached, to see if a partnership funding arrangement can be agreed to secure a substantial budget for the commissioning of this work. This process in itself can be a focus for positive publicity and will contribute to the creation of a positive image for Essex.

A commission of this nature will take time to organise and complete and is likely to run over three years. A budget should be identified through the 1% for art process, however additional funding could be secured through sponsorships, planning gain, and applications for contributions towards specific aspects of the project, such as educational activities, community participation, a publication and other activities in support of the work.

Recommendation:

It is recommended that at the earliest opportunity an artist is selected and appointed to work with the design team to identify and develop a major landmark work along this route. A substantial budget (no less than £250,000) should be secured through the Percent for Art mechanism.

3.2.9 A13 Sadlers Farm Junction

Major opportunities exist for the commissioning of landmark works as well as projects integrated into landscaping, refurbishment and construction works within the upgrading of the A127, A13 and A130 as part of the Thames Gateway works. The Thames Gateway related expansion plans for South Essex will have a major impact on the transport infrastructure, as will the potential expansion of Shell Haven (see 3.4.2).

Works to upgrade the Sadlers Farm Junction near North Bentfleet are in development and this programme offers an excellent opportunity to create a major landmark along this important route. The junction at Sadlers Farm is part of an important North – South and East - West route through Essex, connecting Thurrock, Basildon, Southend and Canvey Island with links to Chelmsford and on to Stansted and the M11 and Colchester and the A120. The site is within a mile of an important railway line connecting London to Southend.

This work would be the first of several major landmarks to be created and will create a benchmark for the integration of major commissions within road infrastructure works. It is important therefore to ensure that the commissioning process is comprehensive and the budget sufficient.

Recommendation:

We propose that a budget is secured in the region of £50,000 over the next two years, to ensure the inclusion of an artist of international standing and with appropriate experience, on the design team of the road junction.

3.2.10 Canvey Island

Canvey Island is highlighted as a Priority Area in the Essex Local Transport Plan and the Thames Gateway South Essex Partnership Strategic Framework. A major obstacle to the economic development of Canvey Island is recognised to be its lack of good transport access and Essex County Council have

engaged Mouchel Parkman to advise on an integrated transport strategy for Canvey Island. A study into a third crossing for Canvey to the mainland, updating previous studies has been commissioned.

The Thames Gateway South Essex Partnership, Castle Point Borough Council, Essex County Council and the East of England Development Agency are working in partnership to improve Canvey Island. Halcrow Group Ltd. presented an economic study in December 2004 that will inform the wider regeneration of Canvey Island. This will include the East of England Development Agency owned Northwick Road Development site that proposes the creation of two newt ponds to the south and business developments at the main site. The proposed Roscommon Way Extension, a road scheme around the south of the island, aimed at removing traffic from residential roads will be developed in line with the Northwick Road Development site.

Proposed traffic management proposals include the development of high quality bus routes connecting the island to London, Tilbury and Southend rail links at Benfleet and Pitsea. The scheme will be developed with real time information services and bus shelters, bus stops and bus priority lanes, traffic calming measures at accident hot spots especially on Long Road, and will reduce traffic through high residential areas. Cycle routes will continue to be developed as part of the major infrastructure proposals.

Thames Gateway's Green Grid programme (see Section 3.5.1) will include the further development of public rights of way that will benefit cyclists, pedestrians and horse riders in Canvey Island.

Recommendation:

Opportunities for artists include:

- *An artist to work within the design team of new A13/Canvey Way junction, Northwick Road Development site and the Roscommon Way extension. The artist should be appointed on a retainer basis initially and define the opportunity of a major integrated scheme, which could include the influencing of junction layouts and landscaping works.*
- *Artists to work with the Green Grid partnership to develop small and medium scale works along the public rights of way network.*
- *The development of projects within public transport information sites and public transport infrastructure works (signage, shelters etc.)*

The initial cost is limited, but budgets should be identified and set aside during the development and design processes, some of which may be absorbed in the overall costplan of projects or are to provide for enhancements to the otherwise basic specifications of the project.

Project Example

Dreamtime N210, Lilian Roosenboom

Artist Lilian Roosenboom worked over a three year period closely with the design team

for a separate bus lane along a busy commuter route. Central to the construction was a dedicated underpass, shared with a cycle route. The lane was developed in partnership by the District Council of Spijkenisse and the route operator ZWN.

The artist joined the design team at a late stage and her design fee was covered by the district council. She developed her proposal within an eight week period, in which she had several meetings with the full team. This allowed her to propose and test direct interventions in the layout and engineering of the underpass and associated roundabout. The team worked on a number of elements collectively but the artist retained an aesthetic veto. However, her work was no longer autonomous, but a process of cooperation and negotiation within the team. Some decisions were left to very late stages, but could be resolved quickly when required, since the team had been involved throughout the development of the work.

Roosenboom remained involved throughout the construction phase, which was funded on a fifty / fifty base by the development partnership.



Lilian Roosenboom, 'Dreamtime N210', The Netherlands. Courtesy of the artist.

3.3 Bus, Coach and Railway Stations

Since the deregulation and privatisation of public transport services, most transport provision is outside the control of Essex County Council, including train station buildings. Bus and most coach stations and some bus shelter provision does however fall within the remit of Essex County Council's Transportation Group. Some work is undertaken by district and borough councils that may franchise work out to companies such as Adshel.

In Phoenix, Arizona and in Hamburg, Germany, this approach has been applied more extensively, with shelters along specific routes designed by artists and architects. It could be considered to “theme” routes, but also to provide each stop with a specific design or marker, which not only enhances the travellers experience, it can also aid orientation. The provision of shelters is often the responsibility of the Unitary Authority and these projects will need to be initiated by the appropriate departments, but can be aided and partnered by Essex County Council and the operators of the routes.

Interesting and successful examples of the integration of artworks in these settings can be seen in Jo Fairfax’s glass and photo-etched stainless steel bus shelters in Chelmsford, and further capital expenditure can provide funds to extend this approach elsewhere.

Within the region, several bus and coach station developments are planned, including Chelmsford and Peterborough. Both are part of wider programmes of development, involving commercial, retail and housing projects. In each case, opportunities exist to combine any percent for art allocation with a contribution secured from the private sector developer through section 106 agreements in the planning process. The Chelmsford Bus Station is expanded on in section 5.2.1 of Chapter 5 Opportunities.

All capital projects within this sector offer excellent opportunities for the integration of commissioned works by artists, although all will have to be achieved through effective partnerships with others. There is huge potential here to expand the scope of the commissioned projects and the opportunity to spread the benefit as well as the ownership and associated maintenance responsibility.

Project Example:

‘Minnesota Gateway’, Andrew Leicester and the Minnesota Department of Transport

British born, Minneapolis based artist Andrew Leicester designed the giant arches at the Metrodome / Downtown East Station Stop on the newly developed, 12-mile Minnesota Hiawatha light-rail line. The arches were inspired by the nearby landmark Stone Arch Bridge, with the design of the brick patterns reflecting the textiles of the many ethnic groups that have lived in the neighbourhood.

Commissioned by the Minnesota Department of Transportation, the artist worked with Hammel Green and Abrahamson Architects to create a unique identity for one of 17 stations within the 12-mile LRT. Other artists are commissioned to work with architects to design the remaining 16 stations, giving each a unique identity aiding passenger orientation and creating new landmarks. The project was completed in summer 2004.



Minnesota Gateway, Andrew Leicester. Courtesy of Andrew Leicester

3.3.1 Chelmsford Bus Station

Chelmsford Borough Council has long earmarked the Duke Street Bus Station site for redevelopment. The site is a key element in the creation of an arts quarter in Chelmsford's West End. The old bus depot has since been demolished and the site to be developed into a mix of residential apartments, commercial units and a new bus station. A new bus depot has been built on Westway, on the edge of the town centre. The partners involved in this project are CTP Ltd, Barratt Homes, First Group, Chelmsford Borough Council and Essex County Council. Planning approval is in place, based on designs by DLA Architecture, which includes a Section 106 agreement on the provision of Public Art within the scheme to the value of £30,000. Essex CC have set aside a further £10,000 as a percent for art allocation in relation to the bus station element of the development.



Chelmsford Bus Stop, Jo Fairfax.

A pooling of the contributions is agreed and it is proposed that, in collaboration with CTP Ltd, Barratt Homes, Essex County Council and the architects, a brief is developed to support the appointment of an artist to the design team. The artist(s) will be asked to develop and propose a work to be integrated in the bus station side of the development, within the glazed canopy covering sections of station. It is likely that, within the next few years, this canopy will be extended towards the rear of Chelmsford Station, where a new entrance will be created, linking the two transport networks.

Recommendation:

Many treatments of the glass can be envisaged, including sandblasting, etching, and enamelling, as well as the integration of lighting or other electronic elements, including neon and LED units. Cost and maintenance will need to be taken into account, but an integrated approach as suggested is the most cost effective.

It is recommended that:

- *the proposed approach is agreed with all partners involved in the project*
- *a brief to an artist is developed, to suggest a work integrated in the glazed structures within the bus station*
- *a public art contribution is secured from CTP Ltd and Barratt Homes of no less than £30,000 and set aside within a separate account, to which should be added the % for art contribution from Essex County Council*
- *an artist is appointed, selected through an interview and on the basis of track record, suitability of practice and understanding of and sympathy with the brief*
- *a clear and comprehensive contractual structure is set up, to ensure delivery of the work within time and budget and to the required standard, as well as establishing the safeguarding of ownership and future maintenance of the work.*

3.3.2 Stansted Coach Station

Stansted is a fast growing regional airport, from which a number of mainly low cost airlines operate routes to many national and international destinations. It serves also as a hub for many holiday charters.

Stansted is connected by rail to London Liverpool Street, is close to the M11 and is serviced by various coach operators. It has one of the highest percentages of passenger arrival by public transport (in the region of 30%) and this number is increasing. The British Airport Authority, the operator of the airport, subsidises a number of coach routes to the airport, which it sees as an important transport hub in addition to its function as an international airport, with transfers between coach routes and networks facilitated within its complex.

The development of a new coach station is planned within the next 12 to 18 months. Stansted Airport has been designed by Norman Foster to a high standard and it is intended that the coach station will add to this aesthetic quality. It is also important to BAA that the experience of air travel is extended by association to the public transport services used by passengers to reach the airport. It is therefore very likely that a proposal to explore the integration of artworks within the new coach station will be well received and the potential to extend the scope of a commissioned work to the coaches and other stops used by the operators of the routes to and from the airport should be explored.

Recommendation:

The coach station falls outside Essex County Council's remit, but public art and design quality can be secured through the planning processes and encouraged through CABE's design review procedures. The recently launched artist support programme "Project", jointly funded by CABE and Arts & Business may also provide an incentive and an application to this scheme should be discussed.

It is recommended that:

- *Essex CC approach BAA with the proposal to explore jointly the opportunity of integrated, high quality artwork within this development*
- *Essex CC and BAA jointly approach the operators of the coach routes and seek their participation in the project*
- *a budget is established by all parties and the potential for enhancements through other schemes explored*
- *an external agency is appointed to work with all parties to develop a brief to an artist and to oversee the complete management of the project*
- *an artist(s) is appointed to the design team, selected through an interview and on the basis of track record, suitability of practice and understanding of and sympathy with the brief*
- *a clear and comprehensive contractual structure is set up, to ensure delivery of the work within time and budget and to the required standard, as well as ownership and future maintenance of the work*

It is suggested that Essex County Council considers a contribution to a specific element of the project from its 1% for art allocation. This could be towards commissions on the coach routes to the airport or by underwriting the fees of a commissioning agency, to ensure the efficient and cost effective progress of the project and that its full scope is exploited.

Project Example:

'Lineage of Wings', Lewis deSoto

The designs for the 48 panels of the transfer bridge were derived from original blueprints for 22 seminal aircraft designs. A series of poems, aphorisms, and quotations about the ideas, dreams, and experiences of dreams are also a part of the design. By using a high-energy beam gas laser, the line drawings and narrative has been etched very precisely into the outer surface of the glass. As windows take the incoming daylight, the lines become translucent, a breaking of the visual field that floats between the eye and the exterior spectacle. At night, the contrast between shiny glass and surfacing on the lines allows the viewer to see the drawings as hanging between the reflection of themselves and the terminal's interior and exterior lights.

Lewis deSoto's optimism shines into his artwork. In fighting the odds of designing a piece for a difficult space, deSoto used his imagination to create a work that transcends the usual expectations of two-dimensional art. DeSoto was faced with the dilemma of creating artwork for a bridge that connects departing gates to the rest of the terminal. The area is one of busy traffic

and narrow space. Placing anything in the center would disturb the flow of people getting to their flights. At the same time, the walls are made of windows, leaving no room for two-dimensional work in the corridor. Using a high-energy beam gas laser, deSoto solved these problems by etching into the windows, creating a subtle visual element to the crowded corridor. The drawings depict blueprints from aircraft designs, reminding visitors of the magic of technology and flight. As light moves in through the windows, the lines of the drawings give a slight shadow, hinting at the unique presentation without distracting from the task of travel.

3.3.3 Colchester Bus station – St. Botolph’s Quarter

The redevelopment of Colchester Bus Station forms part of the wider redevelopment of St Botolph’s Quarter, a collaboration between Essex County Council and Colchester Borough Council. The developed Masterplan for the area produced by a team led by master planners Space Syntax Ltd., places environmental improvements and sustainable transport schemes at its heart. The Regeneration of St Botolph’s Quarter is one of the four major regeneration projects planned as a key objective of the Council’s Strategic Plan and Colchester 2020

The existing Bus Station site on Queen Street will become the location for Firstsite:Newsite, a major new contemporary visual arts facility designed by Raphael Vinoly Architects, due to commence construction in Autumn 2005, with completion due 2007.

The new Bus Station will be located in Osborne Street and is due for completion, Autumn 2008. Opportunities exist for collaboration with Colchester Borough Council on a co-ordinated approach to the development of public artworks within the transport schemes of St Botolph’s Quarter.

Recommendation:

Opportunities for artists include the following schemes:

- *Artists to work on the development of integrated works in the provision of a new platform and improved facilities for Colchester Town Railway Station*
- *Artists involved in the major re-configuration at St Botolph’s roundabout*
- *Artists involved in the development of works at the new Bus Station in Osborne Street. Opportunities include shelters, seating, lighting, tickets, information systems, glazing and interventions into the fabric of the building*
- *Artists involved in the changes to Osborne Street multi-storey car park*

Following a period of consultation and amendments, the St Botolph’s Quarter – Revised Masterplan July 2004 will be adopted as a Supplementary Planning Document, October 2004 and it is suggested that the Public Art Development Officer establish links to the proposed schemes.

Examples of larger programmes

Art in Transit, USA

During the development of the St. Louis light rail system in 1986, Art in Transit (AIT) was created to deliver projects providing a link between the new Metro system and local communities. Artists worked directly with engineers, architects and the community on the design of the rail system. A series of temporary installations by leading artists along the route of the new system, along with exhibitions, school workshop programmes and other events, gave local people the opportunity to engage directly with the authorities responsible for the implementation of the Metro. Over a hundred public art projects and installations integrated into the urban framework of the Metro were completed communicating directly to passengers and the community.

In 1999, recognising the importance of high quality design and the integral role of artists and the community in the development of the Metro system, the Bi-State Development Agency Board of Commissioners adopted a Percent for Art funding policy. A public/private community partnership programme was also established to raise funds towards transit infrastructure and public realm improvements.

Nexus, Newcastle Metro

Nexus is the Tyne and Wear Passenger Transport Executive that administers funds on behalf of the Tyne and Wear Passenger Transport Authority. Its Art on Transport scheme is supported by a percent for art policy for all capital works that requires the provision of 'not less than 1% of all capital development costs' to be diverted into its Public Art in Public Transport programme. Projects include permanent commissions, time-based and temporary commissions, arts provision and resources for artists and craftspeople and community and education programmes. With 40 million passenger journeys made annually, the organisation is able to reach an enormous majority of the Tyne and Wear population and has successfully marketed its public art in transport programme nationally and internationally.



Andrew Stonyer, 'Pulse', Courtesy of the artist.

Projects include Pulse, (2000) by Andrew Stonyer, an interactive work at Four Lane Ends Station. Pulse is a corten steel and neon work that responds to vibrations from the trains with the neon pulsing rapidly when the trains are approaching or at the station, and remaining static when the station is quiet. Passengers are now able to view the work as an 'early warning system', indicating when their trains are approaching the station, allowing them to respond accordingly.

3.3.4 Park and Ride

A number of Park and Ride schemes are planned throughout the County and these form an important part of the Capital Expenditure Programme of the Transportation Group. These provisions and services are fully operated by the County, which provides the opportunity to integrate commissions by artists in the design of facilities such as shelters, lighting columns and landscaping as well as in the design of the bus liveries and colour scheme. Artwork could also be commissioned to appear on the tickets, as part of the identity of the whole scheme.

The extent of the project will be defined by the available budget, based on the Percent for Art principle and the progress of the scheme, but the opportunity for integration should be explored at the earliest opportunity.

ECC's Highways and Transportation officers are currently undertaking a feasibility study into a new Park & Ride facility at Stanway in Colchester.

Whitehouse Farm Park and Ride, Chelmsford

Plans exist for a number of Park And Ride facilities on the periphery of Chelmsford as a means of reducing traffic congestion and improving accessibility and sustainability. The Whitehouse Farm Park and Ride site at Sandon will be the first of these facilities to be implemented and is a collaboration between Chelmsford Borough Council and Essex County Council

Facilities will be constructed on an 8 acre site on the A414 / A12 trunk road, a green wedge policy area that identifies the open land to be of strategic importance to the future development of Chelmsford. The facility will initially provide 600 spaces, with the potential to extend the site in the future to 900 spaces in total.

As the Whitehouse Farm site is the first of a series of sites to be developed around Chelmsford, design issues including Public Art should be viewed as a network of facilities in order to provide consistency and clarity. Artists can be used to assist in the creation of a 'brand' for the Park and Ride facilities across Chelmsford. This can include the vehicles themselves as well as identifying opportunities within the sites and the buildings.

The associated development of a new bus lane on the A130 between the town centre and the Army and Navy roundabout will be constructed from verge land, in addition to the existing dual carriageway. Con-

struction is due to begin Summer 2005. It is recommended that the % for Art contribution for this development be added to the contribution to Whitehouse Farm Park and Ride in order to ensure the development of a significant flagship public art scheme at the site.

Recommendation:

The Public Art Development Officer will be included within Design Team meetings in order to achieve a seamless approach to the integration of public art within the wider Chelmsford Park and Ride facilities. Consideration will be given to the following opportunities:

- *Sculptural elements to create a sense of arrival and place*
- *Artist/s working closely with the building architects to develop interventions within the fabric of the buildings*
- *Artist/s working closely with the Landscape Architects to create innovative screening and boundaries*
- *Artist developed bespoke furniture, signs and barriers*
- *The branding of Park and Ride vehicles, signage, information systems and tickets*

The development of the site is due to begin Spring 2005 with completion by the end of 2005.

3.4 Ports and Airports

The geographical location of Essex has ensured that, historically, it has maintained extensive links with the western and north-western borders of mainland Europe through its sea ports. In more recent times global links have been established through the construction of oil and container terminals and the development of two airports, Southend and Stansted. Essex is therefore an important transit point for international travel. This has major benefits and advantages, but also puts a severe strain on its transport infrastructure.

Major container transfer developments are planned at Harwich Bathside Bay and Shell Haven near Tilbury, each currently subject to a Public Enquiry, while Stansted Airport has also been earmarked for major expansion through the creation of an additional runway within the next decade.

All developments are undertaken by the operators of the facilities but their impact on the immediate environment and on road and rail networks will be apparent throughout the County. It can be reasonably expected therefore that major contributions towards commissions from artists can be secured through the planning processes and associated negotiations.

At both seaports provisions for the creation of landscape barriers and new wildlife sanctuaries, to replace those lost in the development, have already been undertaken. Art projects can be included in these and funds provided by the developers can be used as leverage against applications to other funding streams. Again a partnership approach will be required. (Details of the planned developments at Stansted Airport and Harwich Bathside Bay will be further expanded on in section 5.4.1)

For further advice on securing planning gain and section 106, please see 4.2.

3.4.1 Bathside Bay

Essex has an historic relationship with the sea and several major seaports fall within its boundaries, of which those at Harwich and Tilbury are perhaps the best known. Harwich has traditionally been a ferry port, while Tilbury functions mostly as a transfer point for goods and oil. However the transfer of goods in containers is experiencing a rapid increase and new facilities to cope with this expansion are required, if Britain is not to fall behind. Two major facilities are planned within Essex.

Bathside Bay is an area of tidal mudflats bordering a Victorian residential neighbourhood and part of the town of Harwich, and adjacent to Harwich Ferry Terminal. It also includes facilities of a small yacht club and moorings for yachts and small fishing boats and a listed structure which formed the landing pier of the now defunct Great Eastern Railway Ferry to Rotterdam. The bay is owned by Hutchinsons Ports who have applied for permission to develop four deep water container berths with associated offices and container storage and transfer facilities. The development is currently subject to a public enquiry, but for the purpose of this study we presume that the outcome is expected to favour the development.

Until now, Harwich has been known mostly for its ferry dock, transferring foot and car passengers as well as lorries to and from ports in the Netherlands, Northern Germany and Scandinavia. A more recent development is the facilitation of cruise ships, destined for Northern European waters.

The container berth will provide a major addition to the port facilities and although it is expected that some transfers will be ship to ship, most containers will leave or arrive by rail and road. The development will therefore not only impact on the visual amenity of the residents of the nearby houses, but will also put additional pressure on the transport network around Harwich and throughout Essex.

Concerns have also been raised regarding the loss of feeding grounds for wading birds and the creation of alternative mudflats by excavating farmland close by has been included in the proposals to prevent this. The principles of the creation of a landscaped buffer zone, a small boats harbour and new club facilities for the Yacht Club have also been agreed, although details are still under negotiation.

The development does not include any element which would attract a Percent for Art allocation under Essex CC's policy, but contributions towards or the direct provision of integrated commissions of works by professional artists can be agreed through planning conditions and Section 106 Agreements. Since the development falls basically within the transport infrastructure of Essex CC, it does fall within the scope of this study and can potentially make a significant contribution to its aims.

Recommendation:

It is therefore recommended that the Public Art Development Officer secure early discussions regarding the inclusion and scope of any commissions within this development. The focus of these should be on the inclusion of artists on the design teams to:

- *explore opportunities for influencing elements of the detailed design and development of the landscape buffer and the new mudflats*
- *explore the potential for integration of designs by an artist or free standing artworks within the public amenity developments such as the small boat harbour and yacht club facilities, including perhaps an interpretative work related to the rail ferry pier*
- *explore the opportunity for temporary works to alleviate in some way the negative effects of the lengthy construction process*
- *explore the opportunity to create a work to act as a landmark to be sited near the approach to the ferry dock, and to provide a conceptual link between the town and its historic functioning as an arrival and departure point for overseas travellers.*

It is envisaged that the landmark work would come under the budget allocations from the Highways & Transportation Group, but that the project would be implemented in conjunction with commissions related to Bathside Bay by Hutchinsons Ports and would reflect the historic as well as contemporary operations of Harwich Port. The works should be contemporary, of some scale and could well incorporate new media. A budget of £150,000 is envisaged.

3.4.2 Shell Haven

A similar development, even larger in scale, is planned by P&O at Shell Haven near Tilbury, which is also subject to an enquiry. The transport infrastructure is already much more developed in this part of the County with major roads, such as the M25, A13 and A127, Nevertheless, the expansion will have a major impact on the area. Here, the creation of new feeding grounds for waders is also included in the conditions for the development and in principle similar opportunities exist, even though the new dock is further from residential developments.

However, Shell Haven and Tilbury Docks fall within the scope of the Thames Gateway initiative and is also adjacent to ecologically important marshland. Therefore the opportunity therefore exists to team up with the Royal Society for the Protection of Birds and the Green Grid (see section 3.5.1) partners, to explore any inclusion of artworks within the development of these amenities. Contributions could for instance be secured towards major Landfill Tax Credit applications for projects that provide both an improved public amenity and the interpretation by artist through commissioned projects of the historic and contemporary management of the land around the Shell Haven development.

Recommendation:

It is recommended that the Public Art Development Officer undertake early discussions with P&O and

develop a partnership with interested parties, to secure the integration of commissions to artists to work within areas affected by the development. This might be best achieved by agreeing with the developer of the port that they engage, with the advice from the Public Art Development Officer, an external agency at their expense to secure further funding and the required participation of others.

Project Example:

Stefan Gec, 'Trace Elements', 'Detached Bell Tower' and 'Buoy'

These three linked projects are rooted in the artist's family history of displacement from the Ukraine during World War II and major historical events surrounding the end of the Cold War. Trace Elements (1990) saw the artist cast eight large bells from steel taken from eight decommissioned Soviet submarines in the process of being scrapped at Battleship Wharf, Blyth, Northumberland. Initially installed at the High Level Bridge spanning the River Tyne, Newcastle-upon-Tyne, the bell cavity resonated with the rising and falling of the tide, recreating the sounds they would have made in their former life as tools of the Cold War.



Stefan Gec, 'Buoy'.

The second project, Detached Bell Tower (1994-95) saw the bells moving to three locations close to national borders: Glasgow, Helsinki and Derry, and forming the extremities of a large triangle across Northern Europe to map and engage with a continent whose politics and borders have changed significantly in the latter half of the 20th century.

The final transformation of the steel resulted in Buoy (1996-ongoing). The eight bells were melted down and cast into the heavy ballast weights for a specially constructed, fully operational navigational buoy, fitted with 'intelligent' equipment allowing the Buoy to gather and relay information via G.P.S. and short wave radio. The Buoy signals safe shipping lanes, warning of poor weather and other hazards - a positive function completely opposite to the role the original vessels would have played in the Cold War. The project engaged a variety of groups including shipping and software specialists, the International Association of Lighthouse Authorities and dockside and port

staff as Buoy travelled throughout Europe along former routes in waters that the vessels would have patrolled as submarines. The title of the project plays on shipping terms and on the word “Boy” and the journey of the son of a wartime refugee. The project continues.

3.5 Cycle ways, Bridle ways, Footpaths

This section refers to long distance routes through rural areas or those within urban areas where their route is clearly separated from the main road infrastructure. These trails often follow traditional and historic routes or, more recently, the course of old railway lines.

More recently, the notion of Greenways has emerged, which refers not only to routes for non motorised traffic, but also to wildlife corridors which may exist along hedgerows, railway embankments and the verges of highways and motorways.



Lilian Roosenboom, 'Northern Lights', Netherlands.

Whilst perhaps not directly relevant to the objectives of the Transportation Group, they do have an impact on its projects, for instance in the provision of badger tunnels and in the layout and routing of new roads and paths through areas of ecological interest and importance. They will also be of significance in the consideration of art projects along these routes, imparting on and contributing to the function of other transport corridors.

Because of the low and often leisurely pace of the traffic on these routes, works can be of a much smaller scale, incorporating greater detail such as text, detailed relief and images, and can provide a narrative

(visual or literary) to be traced along the route. Larger structures, such as footbridges, bank reinforcements, landscaping, gates and turnstiles can also provide excellent opportunities for artist commissions.

3.5.1 Green Grid

A strategic programme developed by the Thames Gateway South Essex Partnership, the Green Grid aims to develop a network of open spaces and green links throughout the Partnership area to connect communities to the regenerated riverside and countryside. Established to mitigate against the proposed level of planned development, the Green Grid aims to enhance the image of South Essex by creating a fresh perception through environmental improvements.

The programme has received £5m of central government funding to develop projects that seek to improve the quality of the urban and rural landscape with particular emphasis on the enhancement of the river, including major wildlife sites. The programme will establish the co-ordination of existing and newly created access through the Greenways network, promote sustainable transport and create a 'Sense of Place' through the development of arts and heritage projects. Details of the Green Grid Programme are currently being developed through a series of stakeholder events, the results of which will feed into the action-planning stage of the Green Grid Strategy and its Business Plan.

The Green Grid will produce improvements to and create links between existing and newly created urban green spaces, with the aim that green spaces should be made more accessible to residents in the Thames Gateway area. The Green Grid also aids national Government objectives for promoting greener transport methods and encouraging people to be physically more active. The Green Grid is therefore also concerned with the design and layout of roads, promotes good design and sustainable and self propelled transport. These principles fit well with certain objectives within this strategy and commissions of works could assist in encouraging the use of foot and cycle paths. Sites will include country parks, marshes, rehabilitated waste sites and a number of sites of special scientific interest.

There exist excellent opportunities to work with the Thames Gateway South Essex Partnership to integrate public art into the Green Grid networks, particularly assisting with overarching aims to:

- connect new communities with existing neighbourhoods, the regenerated riverside, local attractions and the countryside, providing improved "access to all"
- create high quality new green spaces and links in areas of opportunity and need
- create a sense of place through enhancement of landscape character and heritage
- enhance the image and confidence in South Essex as a quality place to live, work and invest
- engage all communities in the planning, management and celebration of the network
- plan and promote the network as part of a sustainable transport system
- promote the network for recreation and tourism, education and healthy living

Recommendation:

It is recommended that the Public Art Development Officer continue with already established links to the Green Grid in order to pursue public art projects, particularly relating to the public rights of way network and assisting in the above aims.

Project Examples:

'Mander Circles', Paul de Kort

Textile manufacturer and land owner Gerhard Jannink had become fascinated by large scale agriculture practice in the United States and introduced the practice of plowing his two crop fields in an expanding spiral, thus avoiding having to turn his plows at the end of each furrow. The practice continued for decades, but in the late 1980's the fields passed on to the Historic Landscape Foundation of the province of Overijssel, who intended to return the fields to their natural state, as part of landscape restoration plan.



Paul de Kort, 'Mander Circles', courtesy of the artist.

Artist Paul de Kort was offered the opportunity to devise a scheme that would retain the circular form of the fields as a landscape feature. Since the fields could only be perceived as two circles in a plane, de Kort devised a walk through the fields. Around the largest field a dug a ditch and raised a bank alongside, while in the centre he created a small hill planted with Juniper bushes. In the centre of the smaller he created a small labyrinth at ground level. Thus the form of the circles can be experienced through following a prescribed route through them.

Sustrans – the sustainable transport charity have worked with artists nationwide on sculptural works throughout the National Cycle Network, collectively forming the largest collection of public artworks in the country. Within Essex, Art and the Travelling Landscape projects include The Navigator by John Atkin, a sculptural work along the Fakenham to Harwich route.



John Atkin, 'The Navigator', courtesy of the artist.

3.6 Operating Systems

Under operating systems, everything that is required to transport goods and people, excluding the infrastructure elements covered under section 4.2 should be considered. This should also include the public environments within stations and terminals, ticket offices, check-in lounges, waiting rooms, arrival and departure lounges, escalators and the interiors of trains and coaches.

At this level, Essex County Council can encourage partners most effectively by providing examples of good practice, by presenting a strong business case, highlighting and pursuing common objectives and by providing incentives through partnership arrangements.

It is clear from our research that some are more perceptive and inclined to respond than others. In part this is due to the nature of their operations, the benefit of encouraging passengers to linger in particular spaces and the profitability of the particular business. Nevertheless, approaches can be suggested that match the scale of available funds and are best suited to the operating environment and particulars of each business.

(See also '3.3.4 Park and Ride')

Project Examples:

24th Street Transit Shelters

Kevin Berry was commissioned by the Phoenix Office for Art & Culture to create four transit shelters that serve as a gateway to the Phoenix Sky Harbor International Airport. The shelters,

which celebrate aviation and flight, feature roofs shaped like airplane wings, with bird silhouettes built into their profiles. The columns are enhanced with river rock from the Rio Salado and the benches contain impressions of palm fronds, reflecting the local environment.



Kevin Berry, '24th Street Transit Shelters', courtesy of Phoenix Office for Art & Culture.

Poems on the Underground

Poems on the Underground is a London Underground scheme that began in 1986 and has worked with the Poetry Society since 2002, integrating poetry into the daily lives of commuters, passengers and tourists on the London Underground system. The successful programme has included the work of Shakespeare and Blake as well as contemporary poets such as Benjamin Zephaniah. The programme, that includes the sale of posters and books, has influenced similar programmes in New York, Moscow, Stuttgart and Shanghai.

3.7 Information Systems

This final section brings us back to an element within the transport provision in Essex that falls mostly within the remit of the Transportation Group. This includes all printed timetabling information, the Passenger Information Management System (PIMS) and other route planning, information and monitoring systems.

Considerable amounts of revenue and capital expenditure are allocated to projects within this section and imaginative approaches to the integration of artworks can be proposed, such as the use of text and images in printed material or on electronic boards, sound works and artist residencies within the graphic design and planning departments.

Project Examples:

Julian Opie, BAA, Heathrow Airport, UK

The Art Commissions Programme operated by the British Airport Authority commissioned artist Julian Opie to create images for their public information monitors in certain sections of Heathrow Airport. The images were shown at brief intervals between the regular displays of flight information.

Moniek Toebosch, 'Angels FM 98.0', Engelen, Netherlands.

Between 1994 and 2000, drivers along the dyke between Enkhuizen en Lelystad in the Netherlands could tune in to "Heavenly Music", specially composed and selected by the artist. The dyke separates two large stretches of water and the artist deliberately created a contrast between the "empty" landscape and her soundscape, which could be heard within the confines of the car.



Julian Opie, 'Animal Signs', Tate Modern, London.



Moniek Toebosch, 'Angels FM 98.0', Engelen, Netherlands, Courtesy of the artist.

3.8 Gateways

In addition to the project opportunities highlighted in previous sections, there is a need and desire to create landmark works, to mark arrival and departure points along major transport routes, in particular where different transport modes may coincide. The object of the works is not just to mark land borders and to provide a sense of orientation to travellers, but principally to enhance and improve the image of the County of Essex nationally and internationally, as an exciting destination and a forward looking and developing location.

Previous sections of this document have covered opportunities for art commissions related to specific and known developments and some of these have been identified as potential landmarks. However future opportunities may arise to create works of some scale and impact and this section will set out criteria important to the success of such a commission and will highlight locations where these works could be placed. Priorities set in relation to route management and infrastructure upgrades in relation to major developments such as Thames Gateway, container port developments and the Stansted expansion should

also be considered. Of particular relevance is the Mouchal Parkman report The Route Management Strategy for the A127 and A13, which highlights a number of concerns and action priorities for these strategically important routes.

3.8.1 Criteria

The following criteria should be considered in identifying and assessing opportunities and sites for the commissioning of landmark works.

- Physical
- The site should ideally be near a transport interchange or combine 2 or more transport modes
- The site should be associated with a major route in and out of the County
- The location for the work should be prominent and where possible become an integrated part of the transport infrastructure
- The resolution of statutory permissions related to landownership issues and planning should be straight forward

- Funding and support
- Multi party support, including in kind support, should be available at all possible, civic works should be included in associated construction projects
- Ownership and maintenance responsibilities should be clearly established
- A substantial budget, in excess of £100,000 must be available

- Conceptual
- The work should respond to the physical and conceptual particulars of the site, but without necessarily accommodating a perceived Genus Loci or being commemorative of any kind
- The work should be contemporary, innovative and striking
- The work should be graphic and strong, allowing it to be “read” equally by those passing at speed and with their attention divided between observing the landscape and operating a vehicle in motion, and those with time and ability to contemplate it further

- Safety
- The work should not encourage distraction and adhere to all relevant safety regulations related to the placing of objects near transport routes.
- There is no evidence however that artworks, placed with consideration and in a suitable location, but within clear view of travellers on roads, are in any way distracting and a potential cause for accidents. There is in fact more evidence that unexpected and varied visual elements within a landscape along a road, aid driver alertness and the principle of landmark works along routes is supported by the two major motoring organisations in the UK and Traffic Police. Neither the Angel of the North and the Magic Roundabout in Cardiff have created accident black spots.



Pierre Vivant: "Landmark", Cardiff Bay

3.8.2 Locations

In recent studies, the low aesthetic qualities of the environment round the South Essex routes (A13, A127 and A12) has been highlighted and while the commissioning of major artworks along these routes will in itself not resolve this, it may assist in promoting a more positive image and encourage further improvement to the standard of landscaping and design along these routes.

The junctions with the M25, in particular junctions 28 (A12) and 30/31 (A13) offer strong opportunities of securing locations as well a multi partner support for major commissions. Improvement and widening works are proposed by the Highways Agency at junction 30/31 and various reports have highlighted the strategic importance of this route, as well as the urgent need for improvements for all users, including non vehicular traffic.

Other opportunities are offered by the A120 corridor, in particular at junctions with the A12 and the M11. The quality of the landscape is generally better and the recent new sections along the A120 have improved the aesthetic of the road environment considerably. This means that any commissions along this route have a good chance of success and will contribute to a positive perception of the County of Essex by travellers from and to Stansted Airport, the port of Harwich and the towns of Braintree and Colchester.



The Queen Elizabeth II Bridge, Dartford.

3.8.3 M25, J 30/31

This is perhaps one of the busiest junctions in the UK, where the London Orbital (M25) interchanges with the A13, a strategic east/west route for traffic between London and the urban regions and ports of south Essex, as well as roads servicing the Lakeside retail park and various industrial sites.

The combination of junctions is exceptionally complex, divided over a number of levels and surrounded by an immediate landscape of little aesthetic quality, which is for a large part unresolved and still subject to many developments. The approach from the south over the M25 and through the Dartford Tunnel is dramatic, with a brief but spectacular view of the Queen Elizabeth II Bridge. On exit of the tunnel much of the attention of the traveller is taken up by road signs and traffic movement. Exits are immediate and complex, signage is abundant.

The approaches from the other three quarters are perhaps less visually complex, but still require a higher than average attention from the driver and the surrounding landscape offers few opportunities for the integration of artworks, which in any case are likely to be lost in the complex mix of natural and man made features, even if they were of a substantial scale.



Lakeside Thurrock.

It should however be considered to commission a large scale landscaping work and sites for this seem to be available. Complementary studies have been undertaken by the Green Grid network (see section 3.5.1) and by the General Public Agency. The latter, under the title “Visionary Thurrock” (<http://www.visionarythurrock.org.uk>), was commissioned by a number of partners, including Essex County Council, CABA and ACE. The former concentrates on the creation of nature corridors and highlights opportunities within the Mardyke Valley, one of their key projects.

Project Example:

“Getekend: de Runde”, (Signed: de Runde)

Dutch artist Jeroen van Westen was commissioned to devise a master plan for the restoration of a peat landscape, including the River Runde in Emmen, in the north east of the Netherlands.

The landscape had been blighted by peat extraction and increasingly mechanised agricultural practices for over a century.

He proposed the landscape of the Emmer peat colony as a work of art and suggested that a new watercourse was laid for the river founded on cultural rather than natural principles. Through a process of local workshops to gain the views of residents, van Westen worked with a landscaping team to determine the new course of the river. The vision for the Emmer peat colony as a work of art, and the outcome of the workshops, are encapsulated in three books. One contains memories, assessments and future prospects in text form; another consists of images of distinctive features; and the third is a draft module of the new Runde.

Van Westen also proposed that along the river a series of landart works would be commissioned from different artists, forming a string of “rooms” along the new river course. He implemented the first of these at the former site of 18th Century defence works, with support from the regional Land Reclamation Agency, the Waterways management Board and the Mondrian Foundation.



Jeroen van Westen, "Getekend: de Runde", (Signed: de Runde), courtesy of the artist.

Other options may be available along the A13, as far as the exit for Tilbury, where the landscape is less cluttered. Most junctions along this route however provide few opportunities for the integration of artworks at present and any proposal at such a site should be considered in conjunction with any upgrading or reconstruction works anticipated.

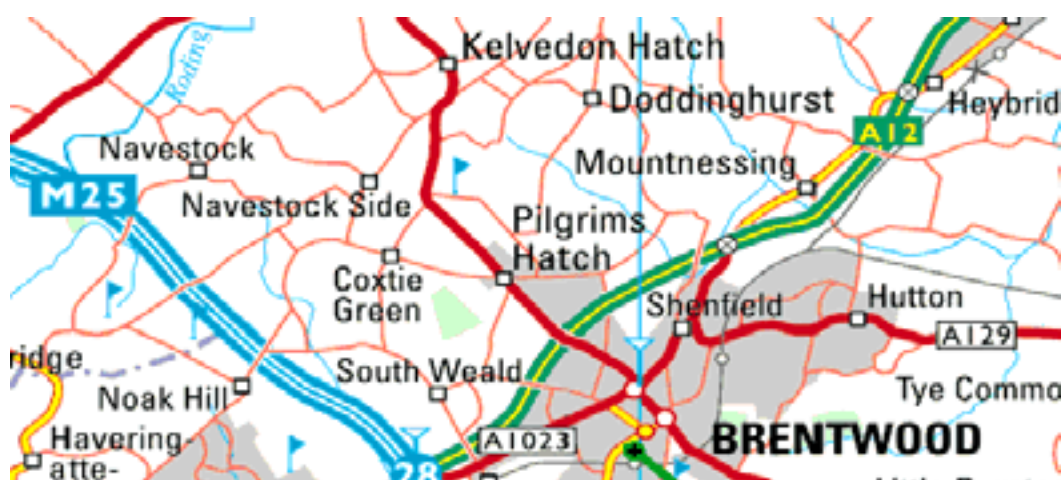
Recommendation:

That the opportunity to commission a major landscape work from an artist with an international reputation is explored with other partners, in particular Green Grid and the partners in Visionary Thurrock. A budget should be set aside for early investigation and the selection of an outstanding artist and an appropriate track record and practice.

3.8.4 M25/A12 J 28

This is an important interchange for travellers by road from London and the south of Britain, to central and north Essex. The A12 is a strategic route connecting Chelmsford and Colchester with London and the seaports of Ipswich and Harwich. The route is used by commuters as well as national and international traffic.

The junction is fairly complex, split over several levels and controlled with lights. The landscaping is average, with many mature and dense trees and shrubs. As such the site does not allow much option for an integration of a landmark of some scale and smaller works would be lost in the complexity of other visual information.



A location for a work to mark this entry into the County is better found further towards Brentwood, where the verges of the road widen, particularly at stopping points. These would offer an opportunity to commission a work of some scale, perhaps more horizontally than vertically positioned.

Recommendation:

That the commissioning of an artist to create a visually striking work of some scale along the A12 near Brentwood is explored.

3.8.5 M11 Junction 8

Earlier in this document (section 3.2.8) a major landmark commission has been suggested for this site. Whilst at this stage no clear location for this work can be suggested, the Junction area is not only a major road interchange and gateway to Essex, it brings together various transport uses, from road haulage to and from the ports of Harwich and Ipswich, coach and rail services to and from London, via Stansted Airport, and international flights movements to and from Stansted Airport itself. Therefore, together with the project proposed for Junctions 30 and 31 along the M25, this project is seen as a high priority within this category.

Several approaches can be considered, from a large free standing work, to one integrated within transport infrastructure or landscaping. However if there is the desire to commission a landmark of the stature of Gormley's "Angel of the North" or Heatherwick's "B of the Bang", this would be an ideal location. A work of that nature would however require a substantial budget and could take three to five years to develop.



M11 motorway - junction 8. Image courtesy of BAA Aviation Picture Library.

Recommendation:

It is therefore recommended that further explorations are commissioned at an early stage and a budget is secured for a selection and design process for a work commissioned from an outstanding sculptural artist with an international reputation. This budget would need to be in the region of £250,000.

3.8.6 Other Sites

Several other potential sites for landmark commissions can be identified, each of which offers good opportunities. These include the M25 junction 27 with the A127, the M25/M11 junction and the A120/A12 junctions at Colchester. However, these sites are perhaps of a more limited strategic importance in the transport network within Essex and therefore of a lesser priority within the context of this study.

In addition there is an excellent opportunity to create a landmark at Harwich port, to mark Essex long standing strategic role in connecting Britain to the continental transport network. This is covered separately in Section 3.4.1.

FUNDING

4.1 Essex CC Highways & Transportation Group spend

“Up to 1% of the finance of all Essex County Council capital projects is to be for public art. This will be implemented in relation to the 2004/05 capital programme onwards. It will be achieved by identifying a public art budget in relation to each Essex County Council capital project.”

Essex County Council Cabinet decision, 18 February 2002

Year totals of the Capital Programmes for the Highways & Transportation Group between 2005 and 2008 are as follows:

2005/2006	£67.5 m (£39.9 m DFT, £35.7 m ECC)
2006/2007	*£43 m
2007/2008	*£44 m

* Indicative figures for LTP 2 (excluding ECC allocation)

For major schemes individual approvals are given and Public Art will form part of that approval. If the 1% for art rule was applied to all these projects, as the Cabinet Decision suggests, the following budgets would be available for public art projects over the next three years:

2005/2006	£675,000
2006/2007	£430,000
2007/2008	£440,000

The cabinet decision also suggests that a budget needs to be identified in relation to each capital project. Many projects however are relatively small, with the budgets for many not exceeding £100,000 and some not exceeding £10,000. To exclude these from the calculations however would reduce the funds available for public art considerably.

We propose that the Highways & Transportation Group therefore **creates a public art budget heading** and make an allocation at the start of each financial year of 1% of its anticipated capital expenditure in that year. This will allow the Public Art Development Officer **to plan a programme of works** in consultation with the relevant officers in the department and ensure its implementation.

However, it should be considered that it may not be possible to instigate and complete the activities within the financial years, since inevitably some commissions can not be completed and installed until the projects they are associated are well advanced or complete. Although this strategy promotes an integrated approach, this may not always be feasible and we also propose that some roll-over mechanism for the allocations is considered.

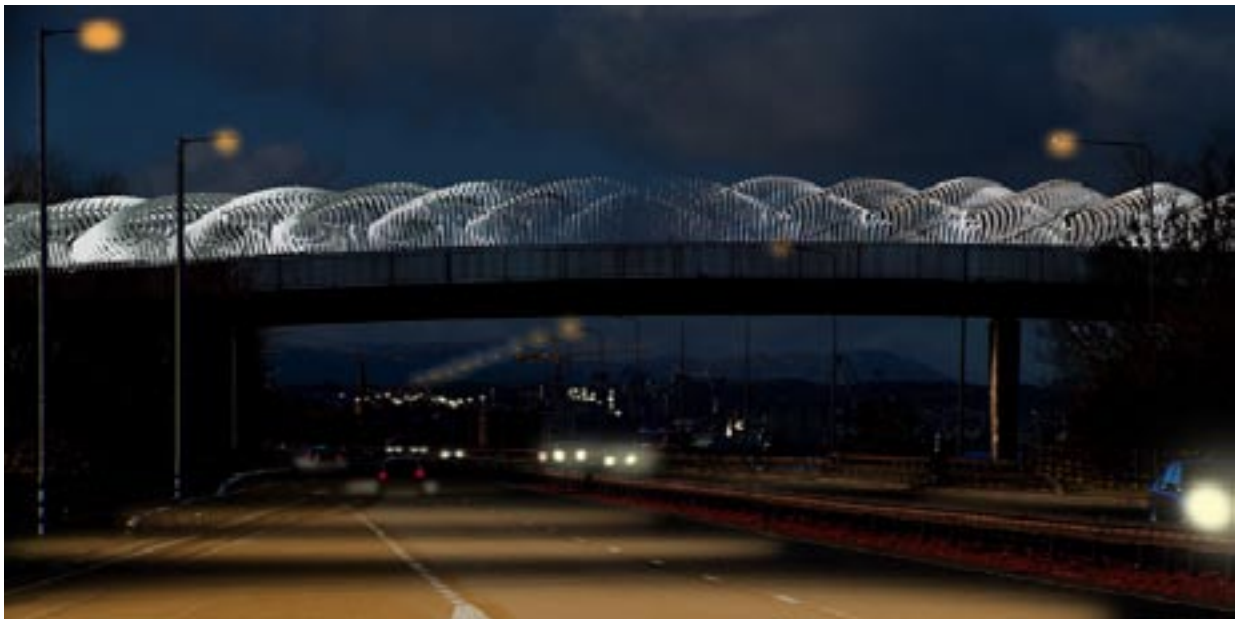
The total budget for the years 2005 - 2008 in 1% contributions is expected to be £1,545,000. However opportunities should be explored to enhance this where possible through supplementary funding programmes (see section 8, appendices).

4.2 Projects by others

“Essex County Council will encourage the provision of new works of visual art and craft as an integral part of all building projects and environmental improvement schemes, public or private, within the County.”

Essex Public Art Policy.

Where the highway project is undertaken by the Highways Agency, Essex County Council can seek to secure the inclusion of an art project through negotiation and through the planning procedures. It can seek to provide an incentive through a contribution from its art allocation and can offer to seek to secure supplementary funding through the schemes outlined in section 8, appendices.



Bruce Williams, 'Rope Bridge' (Night), courtesy of the artist.

Where the highway infrastructure is developed through a PFI, Essex County Council can seek the inclusion of artworks through the planning process and by negotiation. Such provision can be negotiated as part of a land transfer or other exchange to the benefit of the company bidding for the project and formalised in the contract for the PFI. The Bute Avenue Project (project example 1 in section 5.1) was secured through such an arrangement, as a result of the Strategy for Public Art in Cardiff Bay. Again, Essex County Council may offer an incentive to assist in the securing of supplementary funding.

However the contractual arrangement should place the responsibility of commissioning, installing and maintaining any artworks with the developer of the highway project, subject to the recommendations in Section 3.2.3 procurement and Partnerships, and 6.4 Ownership and Maintenance (appendices)

For all other capital projects by other parties, inclusion of public art is most effectively secured through a Section 106 Agreement and the Public Art Development Officer should work closely with the relevant planning officers to seek inclusion of this and to suggest to developers the best process for discharging such a condition. The successful inclusion of a Section 106 Agreement related to the provision of Public Art or a Planning Conditions should be backed by a Policy Statement from the relevant planning authority and Supplementary Planning Documents and Essex should encourage that all District Councils put these in place. Several local authorities throughout the UK such as Swindon, Hull and Cambridge have done so and others (Croydon and the Vale of Glamorgan Council) are about to follow suit.

A Section 106 Agreement is usually applied to secure a financial contribution towards public realm developments, but can also be applied as a condition, requiring the applicant to provide such provision as part of their works contract. In case of the latter the authority should require the applicant to show evidence of the engagement of a commissioning agency and/or professional artist to work with the design team and stipulate a minimum level of cost for the project, as a condition prior to commencement of the development. It should also require further liaison with the planning authorities on the form and scope of the commissioned work.

ART IN THE PUBLIC REALM

“Do not imagine that Art is something that is designed to give gentle uplift and self-confidence. Art is not a brassière. At least not in the English sense. But do not forget that brassière is French for life-jacket.”

Julian Barnes

In many Northern European nations, the commissioning of public artworks from professional artists, within major infrastructure and construction programmes is the norm. In Britain we have until recent years been less well informed and confident about the skills of professional artists, and how they may be applied in major developments, however a considerable shift in this position has occurred in recent years.

In many areas the work of artists has played a significant role, not least in the development of ‘New Towns’ across the UK and in regeneration programmes and town centre improvements such as those in Salford, Birmingham and Southampton. Towns and cities such as Wolverhampton, Milton Keynes, Gateshead, Leicester, Bristol and Swindon in England, Edinburgh, Glasgow and Dundee in Scotland and Cardiff, Wrexham, Swansea, Caerphilly and Newport in Wales, have all engaged artists within development projects in the public realm.

In almost every major development programme, urban or rural, the inclusion of artists and artworks is a major benefit, now viewed as the rule rather than the exception.

5.1 The Contribution of Artists

Artists working in the public realm are among a number of professionals whose skills are brought to bear on architectural or other physical infrastructure developments in both urban and rural contexts. These projects are various by nature and range from physical infrastructure (urban or rural), landscape and environmental management, to education and community development. (The term infrastructure, though denoting fundamental services, roads, transport etc, is used here in its broadest sense).

Artists may play a role in design teams, Urban Development Frameworks and other development partnerships, within local authorities or the private sector, without being commissioned to produce a physical work or works. An artist may contribute to site appraisal and assessment, the identification of opportunities, design concepts and development initiatives.

There is no physical development in the built or rural environment that may not benefit from the skills and approach of the appropriate artist or artists.

It is essential in all such cases that the artist is identified and established within the project team at the

earliest possible point.

The following example demonstrates the way in which professional artists were able to work within and to the positive benefit of a project structure.

Example 1 – Lloyd George Avenue/Bute Street Works

Cardiff’s Lloyd George Avenue development won for its contractors Norwest Holst, the Arts & Business Cymru Award for Best Sponsor of New Work in 2001. The scheme, a city boulevard, comprised five commissioned projects by professional artists.

The commissioned works are:	All Hands	£35k
	Water Towers	£120k
	Looking Both Ways	£35k
	Health & Safety Hoardings	£10k
Additional Project:	Bute Street Works	£35k
Total Private Sector Capital Investment Leverage:		£235k

Commissions One to Four resulted in permanent and temporary free-standing artworks, initiated and delivered by public art commissioning agency CBAT. A fifth commission, Bute Street Works comprised a programme of carefully structured workshop based activity, led by eight artists, each from a different creative discipline, practice and approach.



'Water Towers', Hiscott & Pearl, 2001.

The project, incorporating 'teams' of artists, facilitated residents, community groups, local artists, designers and craftspeople to explore, record and symbolise the richness and diversity of the cultural

heritage of the area. With the lead artists acting as facilitators, members of the community were able to have a direct influence on their immediate environment.

This example demonstrates how a major transport infrastructure project of 'civic' nature can be expanded to incorporate community centred projects within a private and public sector partnership.

Outcomes:

- The work is manifest as a mile long streetscape along Bute Street, incorporating paving and street furniture
- The project brought together members of the older population as well as young people and diverse elements of the resident multicultural
- The work generated an audio, visual and textual archive, contributing to the local History Archive at Butetown History & Arts Centre
- Work produced by the people involved was exhibited, bringing Cardiff's cultural and historical heritage to a wider audience

Benefits to Cardiff:

The Bute Street Works Project contributed to:

- > Economic Development (Increased value for money) & Regeneration
- > Culture & Tourism Heritage
- > Community Development & Social Inclusion
- > Strategic Planning, & Higher Quality

The physical benefits of the Bute Street Works project are apparent in the urban fabric and demonstrate tangible 'planning gain'. However, with artists acting as facilitators of the scheme served to open a dialogue with a community, securing their interest and involvement in the rapid process of change affecting their environment.

The main social benefit of the project lay in its role as a conduit for community enfranchisement, resulting in the enhancement of their immediate environment and an historic part of Cardiff.

5.2 Benefits of Public Art

As well as the establishment of local distinctiveness, national and international profile, a number of significant benefits and policy objectives can be achieved through the adoption of a coherent public art strategy for the Transportation Group of Essex County Council.

Experience throughout Europe and in countries such as Australia, Canada and America, provides compelling evidence that a comprehensive and properly managed public art strategy can:

- Assist in creating high quality built environments

- Add value to major schemes
- Deliver competitive advantage through environmental quality

- Support the development of a climate of social, cultural and economic confidence
- Increase a sense of security and encourage greater use of public open space
- Assist community development and social inclusion
- Reduce the potential for vandalism
- Minimise conditions for criminal activity and incentives for anti social behaviour
- Contribute to local identity and distinctiveness

- Support economic regeneration
- Exemplify the ambition and spirit of innovation in the county
- Encourage positive changes in external perceptions of the county
- Attract cultural tourism
- Maximise best value in development
- Maximise public benefit from private investment

- Support the delivery of Agenda 21 and Objective I and II strategies
- Strengthen the infrastructure for the arts, enhancing cultural economy and profile
- Underline the status of Essex as a successful and forward looking local authority
- Improve Essex's image and profile locally, nationally and internationally

5.3 Definitions

Artworks in the public realm are many and various in form and function and contemporary practice in the visual arts ensures that trends are rapidly changing. The sheer diversity of practice has brought about the blurring of boundaries between what may or may not be considered 'art'. However it is both possible and necessary to arrive at some definitions as to what may be viewed as constituting a piece or scheme of 'public art' and to identify the form in which they are manifest.

Permanent Works

Large scale three-dimensional artworks such as site specific sculpture; gateway and water features; kinetic works; landmarks; architectural sculpture, embellishment or articulation; land art; commemorative works such as memorials, inscriptions, plaques; street furniture such as fencing, paving, railings, security screening, tree grills, lighting, seating, bollards, markers and milestones. Integrated two and three dimensional works such as architectural glass, door furniture, painted works, mosaic/ceramic murals, trompe l'oeil painting

Temporary, Ephemeral or Time-Based Commissions

Exhibitions; photo and audio visual media including documentary works; projected or filmic works; text based works; hoardings/screening; performance; installation; street theatre; festival; carnival and event

based works; entropic land art

Interior Commissions

Fine and applied art; craft; sculpture; architectural glass; textiles; photography; prints; floor treatments; bespoke furnishings



Simon Patterson, 'Cosmic Wallpaper', University of Warwick, UK. Courtesy of the artist.

5.4 Essential Criteria for Defining Public Art

Given that public art exists in such varied forms, there is a temptation to define it loosely and, in doing so, to dilute or avoid entirely the primary purposes of a public art strategy. We believe that it is important for the local authority, for design teams, for artists and for the general public to be clear from the outset about what does or does not constitute public art.

Our professional judgement is that the following criteria are essential for the delivery of best European practice:

- The work must be the original work of an appropriate, living, professional artist.
- The work should be site specific [i.e. an original approach/design/work, specific to the needs, limitations, conditions or long term use of the site and its users].
- The work should result from an open procurement process.
- The work must not be a mass-produced object, a reproduction of an original artwork or a previously unrealised design.
- The definition of artworks in this context does not extend to architectural detail, ornamentation, decoration or functional elements designed by architects, urban designers, landscape architects or interior architects.

5.5 The Public Realm

For the purposes of this Strategy the public realm should be considered to include:

- Urban and rural spaces to which the public has free access at all times

(Public roads; Squares; Footpaths; Common land; Waterways; Cycle routes)

- Urban and rural spaces which are managed and have specific access arrangements but which are essentially 'public' by nature

(Parks; Gardens; Shopping precincts, courtyards and private malls; Public and Private Buildings; School grounds; Libraries; Leisure Centres and other amenities; Station forecourts, ticket centres and platforms; Bus and coach stations; Bus shelters; Harbour docksides; Airport check-in halls)

The public realm should also be considered to include:

- Information and media platforms – billboards, electronic timetabling, information systems; Print and Broadcast Media; the Internet

Public art cannot be 'programmed' as such, in the way that exhibitions, events and galleries might be programmed. Each set of circumstances is unique and will offer opportunities for distinctive projects that address particular aspects such as community development and best value in public and private sector infrastructure or other civic works.

Recommendation:

- That Essex County Council adopt the criteria listed above for the definition of artworks within the public realm.
- That the public art strategy should embrace all aspects of the public realm as listed above.

5.6 International Models

Essex is a major gateway for transport by air and by sea from the European continent and elsewhere and it is important to consider cultural provision and the commissioning of art in the public realm as it is carried out in other comparable circumstances across the globe.

Useful lessons can be drawn from:

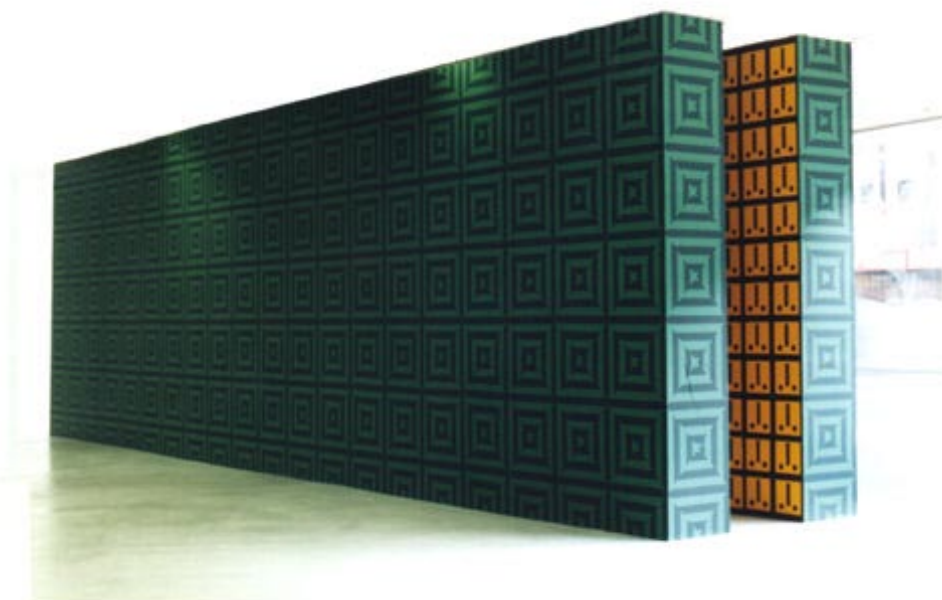
CBK, Rotterdam

This city, at the centre of the industrial heartland of the Netherlands, provides access to continental Europe through Europoort, the world's second largest seaport, but has no particular political status in its country, other than driving forward a large part of its economic prosperity. Its population is close to 1 million and contains a wide ethnic mix.

Over the last decade a major regeneration programme has transformed the former inner city docklands of the 'Kop van Zuid' district into a vibrant residential and commercial area and connected it to the city centre through the construction of the architecturally stunning Erasmus Bridge.

The commissioning of public artworks throughout the regeneration were organised through the "Centrum voor Beeldende Kunsten" (CBK - Centre for the Visual Arts). CBK is funded by municipal authorities to develop art practice, public awareness and engagement with visual art throughout the city.

The commissioning of public artwork is funded either through a 'Percent for Art' policy on public works, or by private sector developers, and encouraged through incentives such as the public funding of development costs and design fees.



'Aad Krol', 1988, 800 x 300 x 80. Courtesy of the CBK Rotterdam.

CBAT The Arts & Regeneration Agency

123 Bute Street, Cardiff Bay, Cardiff CF10 5AE

Telephone: 029 2048 8772

Facsimile: 029 2047 2439

Email: info@cbat.co.uk

Website: www.cbat.co.uk

CBAT is a Registered Charity No 1003006 Company Registration No 2612713



Kurt W Forster, A28, Netherlands.

