

CBaT

THE ARTS & REGENERATION AGENCY YR ASIAN TAETH GELF AC ADFYWIO



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Executive Summary

Essex is one of the UK's largest counties, covering 1,400 square miles and with a population of just over 1.6m people and one of the longest coastlines at some 300 miles. Essex is served by a large number of strategic transport links, covering road, rail, sea and air and has historically been an important link in international transport routes through seaports such as Harwich and Tilbury and more recently through Stansted and Southend airports.

The Thames Gateway Initiative and major container port developments are likely to put additional pressure on the existing transport network and major infrastructure improvement works are planned.

In February 2002 Essex County Council adopted a Public Art Strategy and committed itself to allocating 1% of all capital projects towards public art. In response the Highways and Transportation Services Department agreed to commission its own study, with the purpose "to produce a long-term strategic vision to integrate public art into key gateways and transport intersections across Essex" with the aim of improving the image of Essex as a whole and the highways and Transportation Services Department in particular.

If the 1% for Art principle is applied to all capital expenditure by the department in the next three financial years, the following budget table would be applicable:

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

This would make available slightly over £1.5m for projects over three year period. To manage these funds appropriately and efficiently, it is proposed that the Highways & Services Department therefore create 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.

The programme for projects however may often not be driven by the available funds, but by the progress of the particular capital project it is associated with. Some roll over or ring fencing mechanism for these funds should be agreed, to ensure that budgets for the public art projects are not put under pressure by other demands and will be lost.

Essex County Council should also explore every opportunity to enhance its budget by using its funds as leverage for others. In addition it should work closely with the planning officers in District Councils and other Unitary Authorities, to ensure contributions from private sector developers through Section 106 Agreements, where these developments have an impact on its transportation system or include elements of transport infrastructure.

Finally, to ensure that the programme of projects reaches its full potential, the highways and Transportation System Department should explore what other partnerships could be developed, in particular related to the Thames Gateway Initiative, the Green Grid and the Bathside Bay and Shell Haven developments.

Recommendations

The transport infrastructure can be identified in four distinct categories, although there are many overlaps between these. This study has identified the categories as:

1. Roads (including junctions), Viaducts and Bridges
2. Bus, Coach and Railway Stations
3. Ports and Airports
4. Cycle Ways, Bridle Ways and Footpaths

Each of these categories have a distinct function within the transport network and represent a specific set of circumstances in terms of their structure, function and operation. The study recommends therefore specific project approaches within each category.



Roundabout, Gouda, The Netherlands. Image courtesy of Lilian Roosenboom.

ROADS (INCLUDING JUNCTIONS), VIADUCTS AND BRIDGES

Short term potentials

1.1 Chelmer Viaduct

That a sum £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.

1.2 Brentwood High Street

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

1.3 Desire Lines Bridge – A127

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

Long term potentials

1.4 A120, Braintree Extension

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 £25,000 should be secured through the Percent for Art mechanism.

1.5 A13 – Sadlers farm Junction

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.

1.6 Canvey Island

That the following opportunities are explored;

- *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.



Desire Lines Bridge [A127], Walter Jack, Image courtesy of the artist and Essex County Council.

BUS, COACH AND RAILWAY STATIONS

2.1 Chemsford Bus Station

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 Countryside Properties 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.*

2.2 Stansted Coach Station

The coach station falls outside Essex County Council's remit, but it is recommended that public art and design quality be secured through the planning processes and encouraged through CABI's design review procedures. The recently launched artist support programme "Project", jointly funded by CABI 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.

2.3 Colchester Bus Station - St. Botolph's Quarter

That the following opportunities within the scheme be investigated:

- *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.

2.4 Whitehouse Farm Park and Ride, Chelmsford

That the Public Art Development Officer 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.

PORTS AND AIRPORTS

3.1 Bathside Bay

It is 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.

3.2 Shell Haven

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.

CYCLE WAYS, BRIDLE WAYS AND FOOTPATHS

4.1 Green Grid

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.

SUMMARY ADDITIONS

5. Gateways

It is recommended that opportunities to commission landmark works are explored and progressed at the earliest opportunity, in relation to the major transport gateways, in particular in relation to the following sites:

5.1 M25/A13 J30/31

To progress 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 investigations and the selection of an outstanding artist with an international reputation and an appropriate track record and practice.

5.2 M25/A12 J 28

To explore the commissioning of an artists to create a visually striking work of some scale along the A12 near Brentwood is explored.

5.3 M11 Junction 8

Further explorations towards the commissioning are recommended 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 and international reputation. This budget would need to be in the region of £25,000.

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IMAGE: West 8, Westerscheldekering, Netherlands.

