

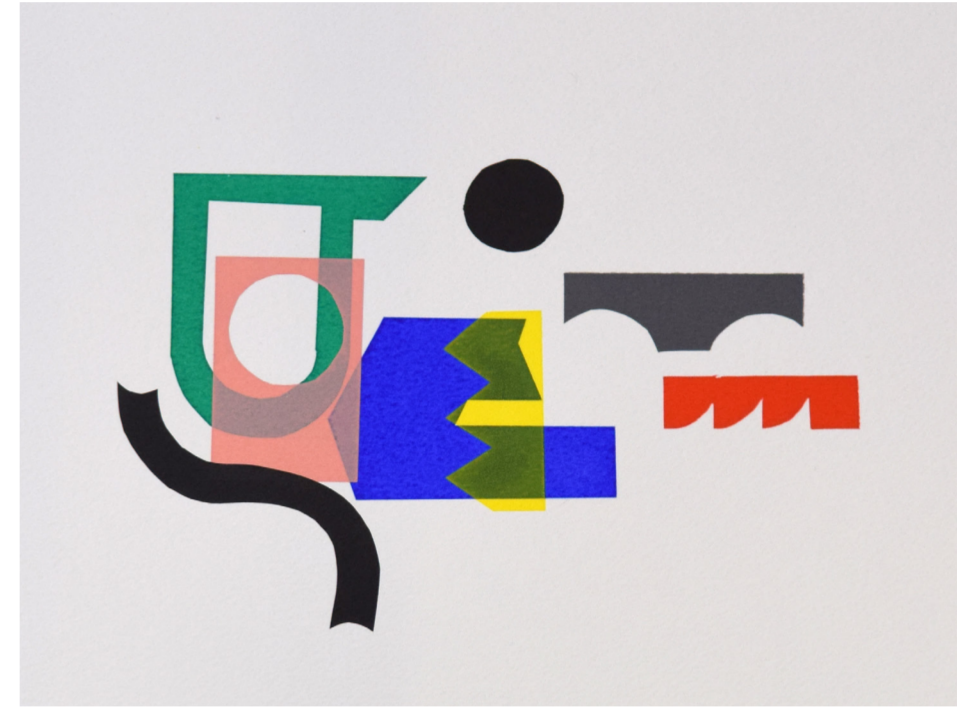
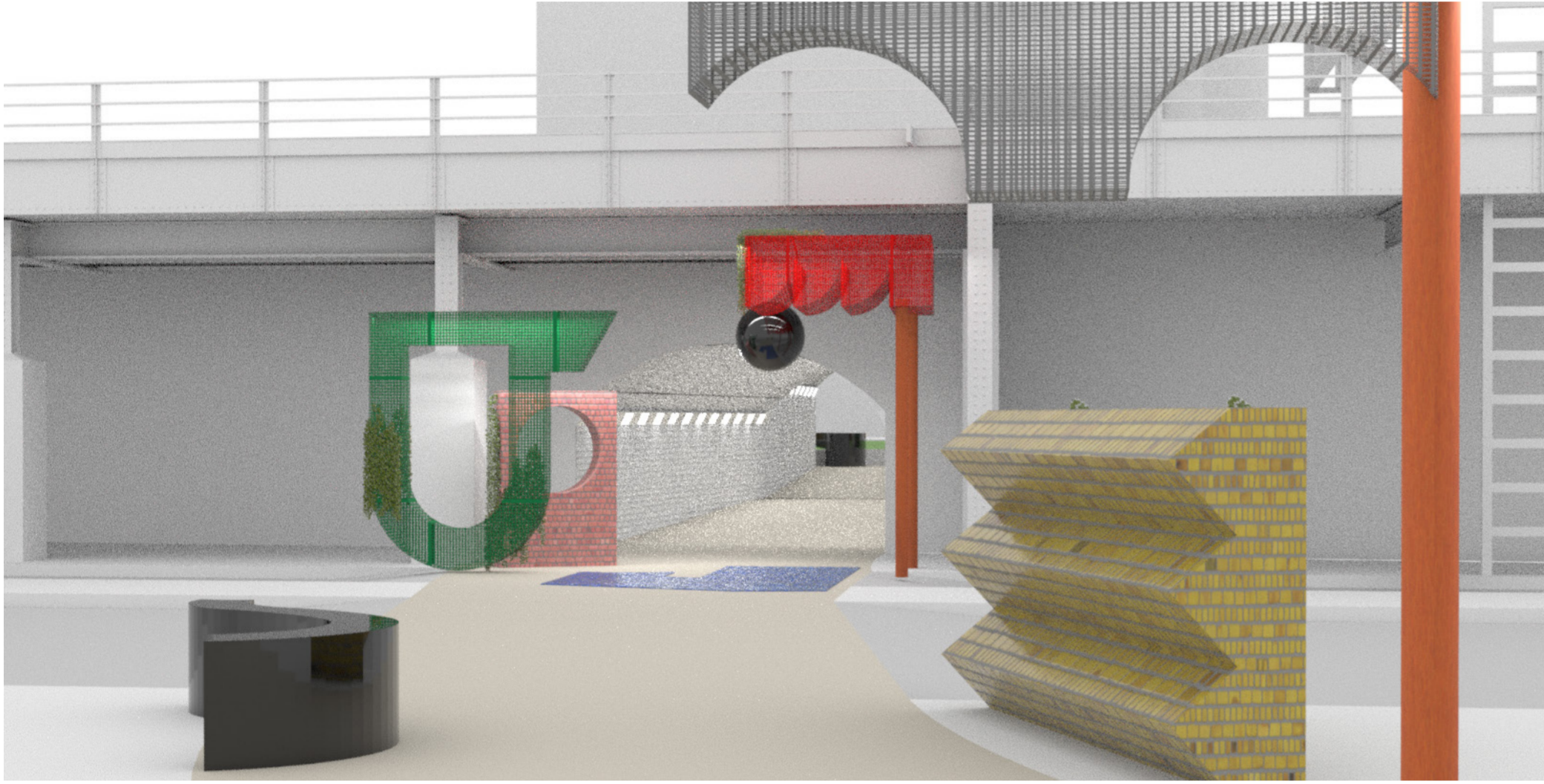
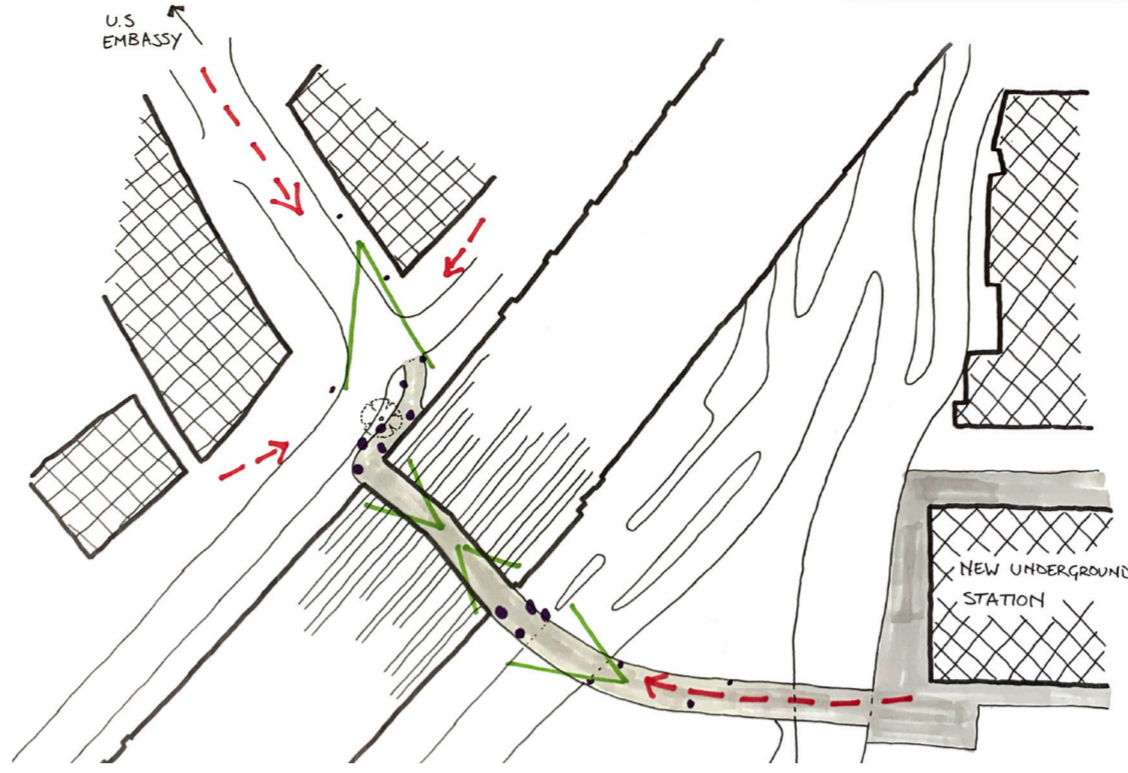
'ECHOES'

THE SITE

Nine Elms is being transformed. In Francis Yates work on 'The Art of Memory', he viewed that memory is dependent on routine and stability. The modern world is a journey full of charge; cities are becoming Mega Cities; technology & consumerism are advancing at a rapid pace and we are subject to constant change. In 'How Modernity Forgets' Paul Connerton discusses how capitalism drives frequent renewal and our public realm can easily lose reference of the past. As such modern society can affect our ability to remember things.

Memory, imagination and perception are interdependent in our experience of the environment. Shapes, colours and texture all invoke personal associations. Our proposal consists of abstracted and fragmented references to the local area's history. We want to look forward and contribute to the area's new identity with exciting contemporary design and craft whilst evoking echoes of the past.

Analysing the future of the site and the experience towards and through the arch, and in particular the views to and from within the tunnel are crucial on the journey and connection between the two sides of the tracks.



THE INSPIRATION

We started off by carrying out research into the rich history of the area, dating back to the early 1800's. Looking at the Nine Elms land, industry and social history. Revealing some amazing stories; (The testing of 'The Impulsoria' being our favourite), the resounding themes were transport, movement, connectivity, steam, trade, travel, advancement, and memory.

Shapes inspired by and abstracted from the Victorian construction and structures of the railways; the shed, station, viaduct, and locomotives themselves. Celebrating the use of steam utilised in the mainline steam heyday by looking at chimneys which are reflected in the locomotives that travelled along the viaduct and were serviced at 70A (the code given to Nine Elms by British Rail), the huge chimneys of the power station and the steam boats that travelled along the Thames. Each abstracted shape has a narrative

Katrina used the shapes to create a number of art works via silkscreen printing; which Jonty & Dave then digitally reworked to create imagined 3D play sculpture, which would allow visitors to walk into and through the artwork that echoes the history of nine elms.

THE EXPERIENCE

Digitally reworking Katrina's prints to create imagined 3D play sculpture, creating a trail of breadcrumbs - smaller sculptures - that lead to the tunnel and crescendo at the gateways.

Passing through the tunnel itself, frames the view of the composed print of the original artwork, allowing visitors to walk into and through the artwork that echoes the history of the area. The opening up of 'Arch 42' connects existing and emerging neighbourhoods teaming industrial with residential, commercial and recreation. The viaduct has existed long before the other two and that's what we should be celebrating.

We envisage holding community workshops, in which participants can learn about the unseen history of the area, would help to inform abstraction of shapes, positioning of sculpture and material usage through playing with both physical maquettes and screen printing.

The new Gateways that we are proposing will be a celebration of the rail network and Victorian engineering that joins the likes of the Power Station with the New Covent Garden Markets; it was there long before either and this transformation will make it unmissable and importantly unforgettable.

MATERIALITY

Sculptures can be made from various materials echoing the industrial and railway history of the site, including glazed bricks to the grounded structures and other elements utilising a mesh teamed with lighting and planting. This will not only provide important wayfinding and security but also gives an inherent transparency that would create incidental moments that reflect the overlaying of shapes within the original artwork.

As you walk along railways and the viaduct; its visible that nature has found a way to integrate with the industrial materials of the constructions, we want to reflect that by incorporating planting. Notably Ivy and Buddleia. Evergreen agapanthus can be planted at a lower level in a nod to the agapanthus ironwork in the Victorian terminus roof supports. All foliage will be sourced from the markets.

The sculptures will be colourful, bright, and entertaining as a nod to the historical illustrations of Vauxhall Pleasure Gardens, celebrating the introduction of vibrancy, culture, and entertainment to the area. With that in mind, the sculptures will provide functional uses such as seating and busking areas to allow for outdoor performances to provide entertainment to travellers.

SUSTAINABILITY

For the bespoke ceramic bricks, we would propose working with a brick yard we have an established relationship with. They are the UK's only brickyard using traditional wood fired kilns and they grow their own fuel in the woodland managed on the same estate. The metal mesh cages, and their supports could easily be repurposed or recycled if the artwork were ever removed. We hope the real sustainability of the project will be its longevity, remaining an appreciated part of the public realm for many decades to come.

