

# Thessaly Road Bridge Competition

## Results Report

### 1. Introduction

A competition was held in June 2018 to find a design which would revitalise the Thessaly Road Railway Bridge in the Nine Elms area of Battersea.

The initiative, organised by the London Festival of Architecture and Wandsworth Council, is part of a programme of work to improve the public realm around Nine Elms.

This report sets out the key findings from the Thessaly Road Bridge Competition conducted from 5 June 2018 to 18 June 2018.

The exercise sought the views of local residents, businesses, students and visitors to help decide the winning design from six shortlisted proposals.

The winning team will be awarded a grant to further develop the design – which will be installed subject to planning consent.

### 2. Methodology

Data was gathered using an online survey hosted on the Wandsworth Council website.

The consultation was promoted on the Wandsworth website and the Nine Elms website as well as via press releases, social media and directly to local community groups.

There were also four drop-in sessions at the ROSE Community Centre on Ascalon Street, SW8, and two sessions at St George's Church on nearby Patmore Street.

The responses to this survey were analysed and reported by the Council's Consultation Team on an anonymous basis under the guidelines of the Data Protection Act.

Please note that percentages in this report may not add up to 100 due to rounding.

### 3. Survey Response

In total, the Council received **258** responses to the consultation.

### 4. Results

#### Question 1: Which of the following applies to you?

This was a multiple-choice question where respondents were able to select as many of the listed options as applicable. In all, there were 254 responses to this question.

As illustrated in the table below, 63% of respondents indicated that they are a local resident, while 24% stated that they are a visitor to the area.

<b>Which of the following applies to you?</b>		
<b>Response</b>	<b>Number of respondents to this question</b>	<b>Percentage of respondents to this question</b>
<b>I'm a local resident</b>	<b>159</b>	<b>62.6%</b>
<b>I work locally</b>	<b>24</b>	<b>9.4%</b>
<b>I'm a visitor to the area</b>	<b>61</b>	<b>24.0%</b>
<b>I'm a student in the area</b>	<b>3</b>	<b>1.2%</b>
<b>Other, please specify:</b>	<b>19</b>	<b>7.5%</b>
This multi response question was answered by 254 respondents.		

*NB Respondents were able to select more than one option, so percentages add up to more than 100*

Those who selected 'other' in response to this question were provided with a free-text box to specify. In all, 19 people responded and their answers fall into the following categories:

- A visitor to the area
- Local resident
- Own property in the area
- Have an interest in architecture and design
- Local church or clergy

**Question 2: Of the six proposed designs, please rank in order of preference (1 being your first choice and 6 being your last):**

This was a ranking question where respondents were asked to rank their design preferences from one to six. In all, there were 255 responses to this question and the table below shows the overall ranking score for each design.

<b>Of the six proposed designs, please rank in order of preference (1 being your first choice and 6 being your last):</b>	
<b>Response</b>	<b>Overall Ranking Score</b>
<b>Yinka Ilori</b>	<b>3.91</b>
<b>Farrer Huxley Associates</b>	<b>3.89</b>
<b>Jan Kattein Architects</b>	<b>3.24</b>
<b>De Rosee Sa</b>	<b>3.04</b>
<b>ArchitectureDoingPlace, West Port &amp; Co, Mary Evans, WriteTalkListen</b>	<b>2.88</b>
<b>Mesh, BIGG Design and Matthew McGuinness</b>	<b>2.15</b>
This ranking question was answered by 255 respondents.	

**Question 3: Please explain your choice:**

Respondents were then asked to explain their choice using a free-text box. Responses to this question were coded into 17 themes which are illustrated in the table below:

<b>Please explain your choice:</b>		
<b>Themes</b>	<b>Number of respondents that mentioned theme</b>	<b>Percentage of respondents that mentioned theme</b>
<b>Theme 1 - Mentioned they like the greenery and nature (incl. plants, trees, naturalistic design, nature in urban space)</b>	<b>38</b>	<b>18.2%</b>
<b>Theme 2 - Mentioned that they like the brightness of the design(s) (incl. designs that are light)</b>	<b>38</b>	<b>18.2%</b>
<b>Theme 3 - Mentioned they like colourful designs or designs that have vibrant colours</b>	<b>36</b>	<b>17.2%</b>
<b>Theme 4 - Mentioned Yinka Ilori's design/ said they like it</b>	<b>25</b>	<b>12.0%</b>
<b>Theme 5 - Mentioned that the design(s) need to age well and be sustainable (incl. stand the test of time, will not go out of fashion)</b>	<b>19</b>	<b>9.1%</b>
<b>Theme 6 - Mentioned maintenance and upkeep</b>	<b>16</b>	<b>7.7%</b>
<b>Theme 7 - Mentioned Farrer Huxley's design/ said they like it</b>	<b>15</b>	<b>7.2%</b>
<b>Theme 8 - Mentioned that they like simple designs/ simplicity (Incl. designs that are minimalist, subtle, understated)</b>	<b>15</b>	<b>7.2%</b>
<b>Theme 9 - Mentioned more space for pedestrians/ mentioned the pedestrian experience (incl. separation of pedestrians from road)</b>	<b>11</b>	<b>5.3%</b>
<b>Theme 10 - Mentioned the design(s) look attractive/ beautiful (incl. will beautify the area)</b>	<b>10</b>	<b>4.8%</b>
<b>Theme 11 - Mentioned Jan Kattein's design/ said they like it</b>	<b>9</b>	<b>4.3%</b>
<b>Theme 12 - Mentioned that it looks modern</b>	<b>9</b>	<b>4.3%</b>
<b>Theme 13 - Mentioned that the design(s) make them feel happy (incl. will brighten their day, the design(s) themselves are happy)</b>	<b>9</b>	<b>4.3%</b>
<b>Theme 14 - Mentioned De Rosee Sa's design/ said they like it</b>	<b>8</b>	<b>3.8%</b>

<b>Theme 15 - Mentioned space for cycling (incl. comments that said this is missing and cycling should be prioritised)</b>	<b>5</b>	<b>2.4%</b>
<b>Theme 16 - Mentioned that they were concerned about pollution/ the environment (incl. climate change reduction)</b>	<b>5</b>	<b>2.4%</b>
<b>Theme 17 - Mentioned that they like the periscope and/or the kaleidoscope</b>	<b>5</b>	<b>2.4%</b>
This free-text question was answered by 209 respondents.		

#### Question 4: How often do you use Thessaly Bridge?

Respondents were then asked to tell us how often they use Thessaly Bridge. This was a multiple-choice question where respondents were able to select one of the listed options. In all, there were 255 responses to this question.

As illustrated in the table below, over a quarter (26.7%) of respondents use Thessaly Bridge several times a week and nearly two-thirds (62.8%) indicated they use the bridge once a month. This is illustrated in the table below:

<b>How often do you use Thessaly Bridge?</b>		
<b>Response</b>	<b>Number of respondents to this question</b>	<b>Percentage of respondents to this question</b>
<b>Every day</b>	<b>26</b>	<b>10.2%</b>
<b>Several times a week</b>	<b>42</b>	<b>16.5%</b>
<b>Several times a month</b>	<b>43</b>	<b>16.9%</b>
<b>Once a month</b>	<b>49</b>	<b>19.2%</b>
<b>Less often</b>	<b>73</b>	<b>28.6%</b>
<b>Never</b>	<b>22</b>	<b>8.6%</b>
This single response question was answered by 255 respondents.		

**Question 5: Please tell us how you feel about Thessaly Bridge:**

Respondents were then asked to tell us how they feel about Thessaly Bridge using a free-text box. Responses to this question were coded into 9 themes which are illustrated in the table below:

<b>Please tell us how you feel about Thessaly Bridge:</b>		
<b>Themes</b>	<b>Number of respondents that mentioned theme</b>	<b>Percentage of respondents that mentioned theme</b>
<b>Theme 1 – Respondents that said Thessaly Bridge is unpleasant/ in a poor state/ unsightly (incl. run down, grubby, eye sore, uncared for, dirty, horrible space)</b>	<b>59</b>	<b>37.8%</b>
<b>Theme 2 – Respondents that mentioned it is not safe/ mentioned safety (incl. dangerous at night, makes people nervous, find it intimidating or scary)</b>	<b>33</b>	<b>21.2%</b>
<b>Theme 3 – Respondents that mentioned it is in need of development/ improvements (incl. will benefit from proposed designs, it is due for redevelopment, it needs modernisation)</b>	<b>26</b>	<b>16.7%</b>
<b>Theme 4 – Respondents that mentioned it is dark (incl. no lighting)</b>	<b>18</b>	<b>11.5%</b>
<b>Theme 5 – Respondents that mentioned it is depressing or sad</b>	<b>13</b>	<b>8.3%</b>
<b>Theme 6 – Respondents that said they don't know/ not applicable</b>	<b>7</b>	<b>4.5%</b>
<b>Theme 7 – Respondents that mentioned the importance of the bridge as a transport link/ it is a useful link/ connects communities</b>	<b>7</b>	<b>4.5%</b>
<b>Theme 8 – Respondents that mentioned that it is in need of more colour/ needs to be brightened up</b>	<b>5</b>	<b>3.2%</b>
<b>Theme 9 – Respondents that mentioned the volume of parked cars</b>	<b>5</b>	<b>3.2%</b>
This free-text question was answered by 156 respondents.		

**Question 6: Do you have any other comments you wish to share?**

Respondents were then asked to tell us whether they had any other comments they would wish to share using a free-text box. Responses to this question were coded into 3 themes which are illustrated in the table below:

<b>Do you have any other comments you wish to share?</b>		
<b>Themes</b>	<b>Number of respondents that mentioned theme</b>	<b>Percentage of respondents that mentioned theme</b>
<b>Theme 1 – Respondents that mentioned they have no further comments/ it is not applicable</b>	<b>19</b>	<b>26.4%</b>
<b>Theme 2 – Respondents that mentioned they hope the project goes ahead/ glad something is happening/ they are looking forward to the redesign</b>	<b>7</b>	<b>9.7%</b>
<b>Theme 3 – Respondents that mentioned the need for more plants, trees and greenery</b>	<b>5</b>	<b>6.9%</b>
This free-text question was answered by 72 respondents.		

# Appendix One: ArchitectureDoingPlace

View from Ascalon St.



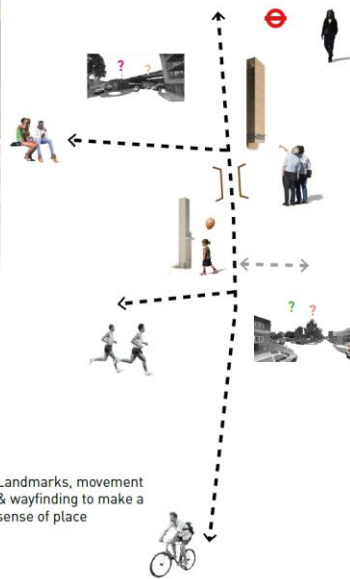
View from Train



Train from Camera Obscura



Landmarks, movement & wayfinding to make a sense of place



## Revealing communal pride

We are proposing the tallest periscope in London at the Ascalon St. entrance, balanced by a Camera Obscura/ Kaleidoscope at the St. George's School entrance. These are combined with tiled friezes by fine artist, Mary Evans within the underpass, complimented by enhanced lighting and elegant decorative tile accents.

A sequence of directional floor markers between Ascalon St. and Corunna St. will include reflections on the area gathered through consultation. These also will help welcome visitors when visiting friends and family in the area, or finding route to the new tube station.

Rapid development could easily overlook the community's distinctiveness and diversity.

Our playful interventions act as landmarks; revealing, celebrating and, better connecting what is often hidden in plain sight (even from the commuters traveling above).

Our team have had some early consultations and made a website to hear further resident thoughts. Find us at: [www.mythessalyroad.com](http://www.mythessalyroad.com)



View of St. George's School entrance to underpass

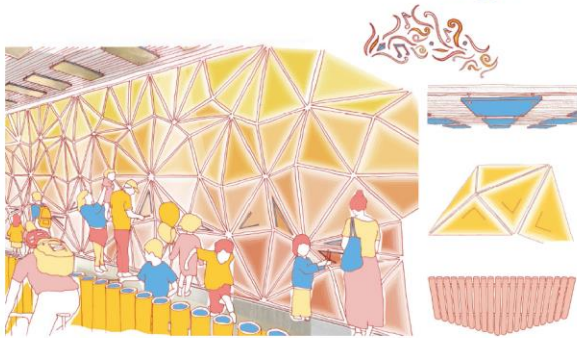
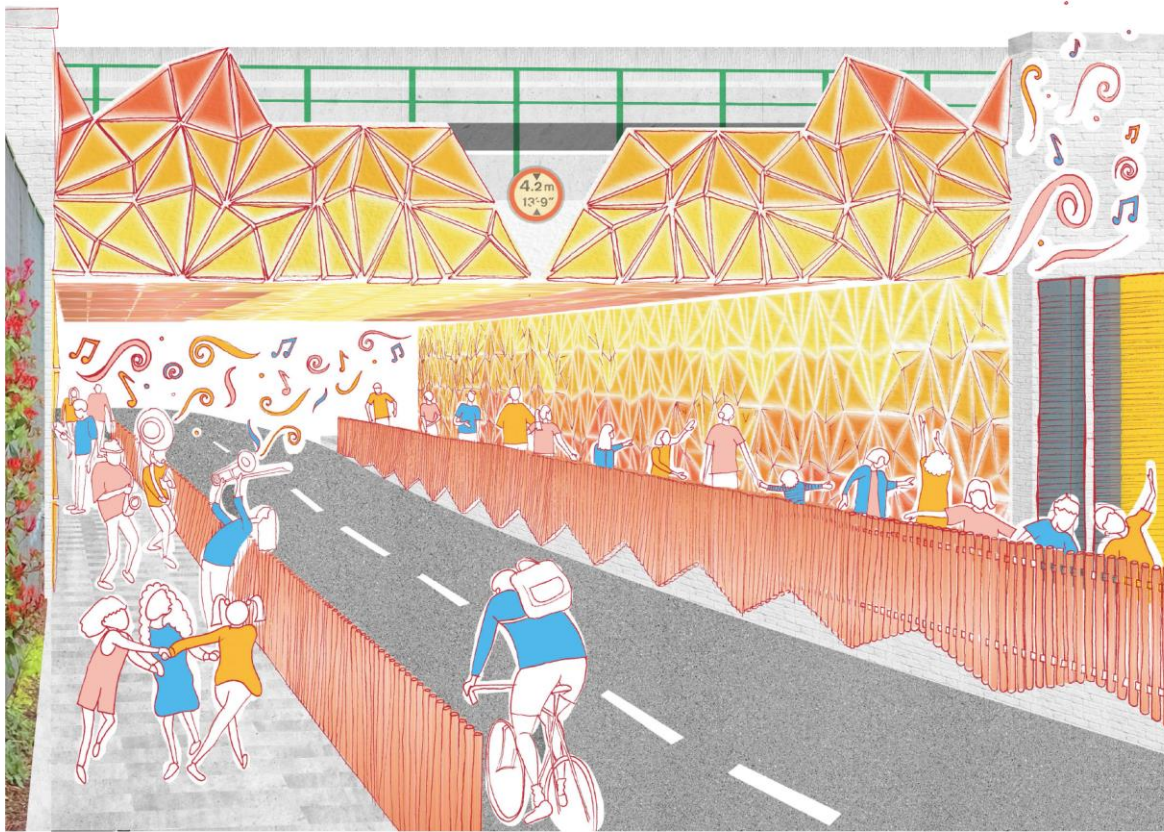


ArchitectureDoingPlace  
Architect & Urban Designer

ArchitectureDoingPlace (in collaboration with West Port & Co/WriteTalkListen/Mary Evans)

We aim to produce beautiful spaces for diverse communities, from our immersion in the arts and, contemporary architecture. We are interested in working with communities to enhance placemaking. We like to apply the authenticity of , "...a good thing well made".

## Appendix Two: De Rosee Sa



### The Thessaly Road Music Box



The underpass is currently dominated by harsh, distressing, and overwhelming noises - The thunderous train, roar of cars and bouncing echoes. The Music Box dampens the racket and transforms the noise into harmonic sound, with both interactive and self-playing instruments.

This set of instruments introduced include - tubular bells, finger drum panels, and singing plates (activated by train vibrations). These instruments will be tested in workshops with local schools - forming the base for the Music Box to be a useful resource in musical education. Local residents will also be able to help us create the end design, ensuring the music box becomes a truly special place. The sound of the underpass will be transformed. Angled panels inside will break up the echoing effect of the space which will create a much more pleasant environment. They also add vibrant colour and pattern to brighten up the inside, including a soft glow of lighting to replace the existing lampposts.

Please follow this link to hear what the music box will sound like: <https://vimeo.com/271243175>

All this adds up to a unique local gem - Thessaly Road's own music box!



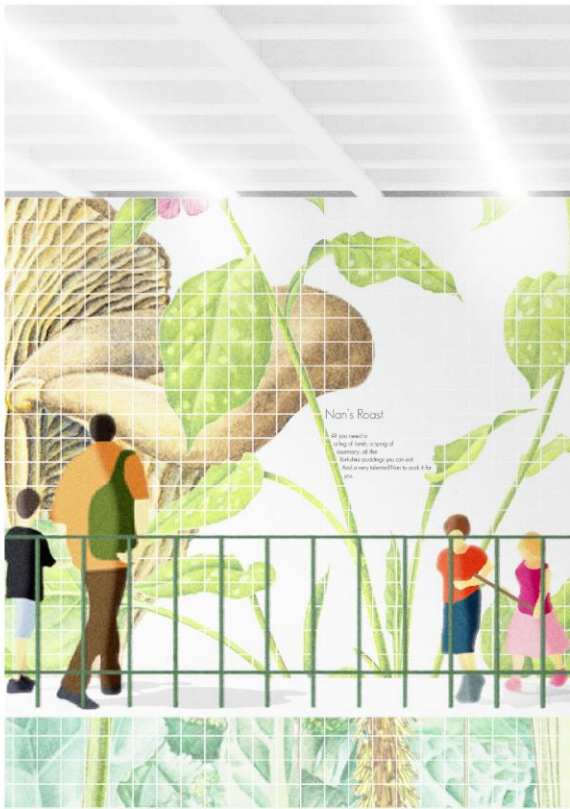
### De Rosee Sa & Anu Pillai Collaboration

De Rosee Sa are design-focused architects working on a range of residential, commercial and community projects. We believe that good design can create an emotional link between people and places.

Anu Pillai is a multi instrumentalist, producer, composer and DJ with broad musical experience across different media and a background in architecture and design.



## Appendix Three: Farrer Huxley Associates



### The Thessaly Dish



Food is integral to Thessaly Bridge. The road takes its name from the agricultural fields of the Thessaly region in Greece, and in the 18<sup>th</sup> century the area became famous for 'the Battersea Bundle' (a particularly large asparagus!). Today, Thessaly Bridge sits next to the biggest wholesale market in the UK and leads to the Edible Avenue and the R.O.S.E. Centre Community Garden.

The proposed design will feature some of the residents' favourite home-made recipes, gathered during an ongoing community consultation process. These will be illustrated through the paintings of local botanical artists, which will be transferred onto tiles. The underpass is transformed through these large botanical murals and the overall impact from a distance is of a refreshed and striking feel. Close-up, passers-by will find Thessaly's favourite recipes woven into the design - perhaps inspiring them to pick a few herbs from the Edible Avenue and make a Thessaly Road dish once they get home.



Farrer Huxley Associates

Farrer Huxley Associates (FHA) is a practice of landscape architects established in 1995. Our work is founded upon the belief that landscape makes an essential contribution to sociable and sustainable communities.

## Appendix Four: Jan Kattein Architects

The Essay Bridge underpass needs a radical rethink that will link into any interested horticultural groups and the wider community to become a catalyst for change.



Are urban farms the future of agriculture?

Mushrooms can grow on very damp and low level light conditions. Edible mushrooms could be planted for decorative purposes, or for occasional harvest.

There are many plants that can grow on shade. Mahonia aquifolium 'Apollo' can grow on full shade drought resistant and frost proof.

Different sort of plants can inhabit the planters with varying degrees of sunlight needs according to location. In the middle of the bridge plants could be planted that require very low level lighting Ferns thrive in very low level lighting.

Shade loving plants can be colourful too. Ruscus aculeatus can grow on full shade is drought resistant and frost proof.

Weathering steel forms an adherent protective rust 'patina' that inhibits further corrosion. The corrosion rate is so low that bridges fabricated from unpainted weathering steel can achieve a 120 year design life with only nominal maintenance. Weathering steel in an appropriate environment provides an attractive, very low maintenance, economic solution.



View of the big planters below and the trough planters with concealed lighting.



View of the superthin greenhouses.



Detail of the weathering steel plant trough.



**“** I see the underpass as the bridge from the 'three billy goats gruff'  
 Sarah Collymore, Headteacher  
 St. Georges C of E Primary School

### GARDEN (ING) BRIDGE



Our proposal looks to transform the space by bringing the idea of the Edible Avenue into the heart of the bridge.

Planters will replace cars and balustrades. Although the exact dimensions ( depth, height and extend of planters is matter of consultation, the removal of cars will have a huge transformative effect when walking through as well as on approach. High level planting troughs will house plants and minimise excess water on the footpath when raining. We envisage the thinnest 'greenhouse' possible, perhaps no more than the width of a single seedling plant pot in places. We want to help support the conversation and teaching around urban ecologies. In practice, if the balustrade is removed, the remaining width of the footpath will remain as wide as it is at the moment.

Carefully considered lighting will draw some sunshine under the bridge. Off-the-shelf LED full spectrum plant lights would be used to form 'germination' planters and light boxes. As well as catching the eye of the incidental visitor, this will create a bright and intriguing place to visit during the day and at night. Our vision is to complement the wealth of community gardening projects, by providing local gardeners, schools, families with a small piece of a community greenhouse. Where they can grow seedlings that quick feeding the on going garden project throughout the neighbourhood. The four existing lampposts will be replaced by new plant-loving LED's fixed on the underside of the bridge. We would propose to cosmetically repair and repaint where necessary, but we would prefer not to attach any kind of paneling as this would undermine the feeling of height beneath the bridge. Instead we would be keen to concentrate our efforts into something that will have a hands-on and long term community impact.

With a limited materiality polycarbonate panels, LED's and lots of plants, we can create a palette of light and transparency, plant silhouettes and greenery. Polycarbonate panels will also minimise glare in the evenings and provide opportunities for secure ownership to be given to green fingers. Functional 'plugins' such as birdhouses, feeders, water tank etc. can be designed through further workshops, adding more lively elements into the proposal. The planting strategy would be separated into 2 levels. Where plants are above head height, would look to grow plants that require no or very little maintenance. The planters and potential greenhouse becomes the responsibility of the gardening 'network' encouraged to take ownership. We would suggest setting aside a small amount of the budget for maintenance for areas of public planting. We are looking forward to working with everyone to turn these ideas into reality.



### JAN KATTEIN ARCHITECTS

We are the regeneration practice who realise engaging projects that get everyone talking. We advocate socially engaged working methods and embrace design as an opportunity for dialogue and exchange. Our work has helped to redefine how social and environmental policy is implemented and our ideas are the result of a multi-disciplinary set of skills including ecology, economics, education, urbanism, architecture and design.

## Appendix Five: Mesh, BIGG Design and Matthew McGuinness



### SW ate, Thessaly Food Stories



"Food is our common ground, a universal experience" Thessaly Road Railway Bridge presents a fantastic opportunity to bring together different community groups around a shared space and common experience. The area has a rich heritage of produce and 'S.W. ate' is a chance to celebrate culture through food. By gathering beloved recipes, ingredients, and the stories behind them we will create artworks based on what the community of SW8 ate to spice up the footway beneath the railway. Our proposal brings the underpass to life with engaging lighting and graphic panels that connect people and place together. Based on our research and conversations with local people, a combination of colourful metal panels and accent lighting will depict local residents' food stories on the walls, contrasting and enhancing the existing white glazed bricks that will be cleaned and protected from the worst of the water damage. The roof will be transformed with colourful illumination tying into the wall graphics and creating a procession of light.

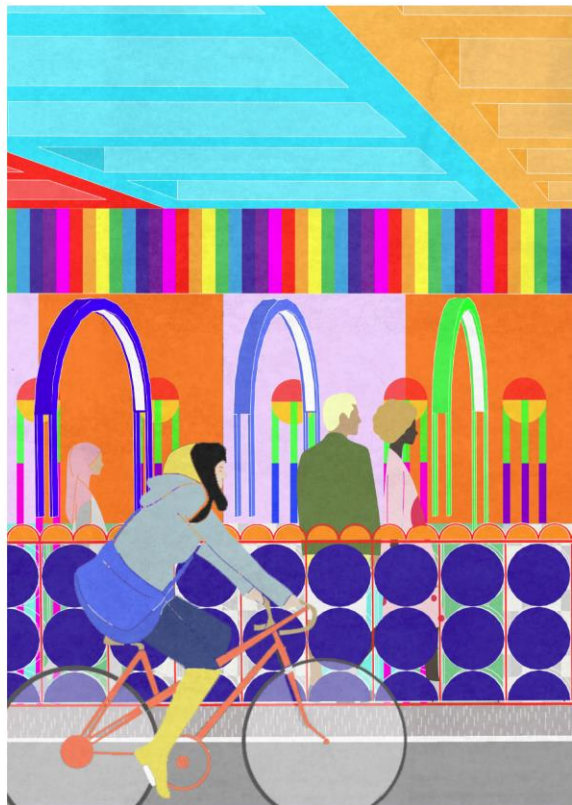
#### Connect with us at:

- Twitter @SW8ThessalyRd
- Instagram sw8thessalyrd
- facebook.com/ThessalyRoadStories

#### Mesh Workshop

Inspired by the patchwork of London's communities our skills, experience and energy draw from the connections that we have made through our citizen-generated work. We have teamed up with Bigg Design with expertise in public art, lighting and underpass renovation design, and artist Matthew McGuinness of Gourmandizing London to bring your food stories to life through graphic.

## Appendix Six: Yinka Ilori



### Happy Street: The Secret to Good Health

Happy Street as imagined by Yinka Ilori Studio aims to create an atmosphere that facilitates an increased feeling of cheerfulness, delight. The objective is to create a multi sensory experience that floods the street with colour, light and scent creating a vibrant space inspiring happiness in the community echoing its history as well as its newfound identity.

By promoting positivity through an active re-imagining of the underpass we hope to foster an increased sense wellness, which would permeate through Nine Elms encouraging enthusiasm for the neighborhood and the city at large. Made from a simple materials and reclaimed objects we want to propose a design that is invested in sustainability of material, resources and community, a design with a minimal footprint that radiates maximum impact.

The ever-present evolution of London can breed hectic, detached and isolated communities. By introducing a regular encounter with calm, happiness and positive change we aspire to bridge the gap communication providing a design that can be experienced and enjoyed as a collective and gets people talking.



### Yinka Ilori Studio

London-based artist Yinka Ilori specialises in telling stories through found furniture, inspired by the traditional Nigerian parables and African fabric that surrounded him as a child. Humorous, provocative and fun, each piece of furniture he creates tells a story. Bringing Nigerian verbal tradition into playful conversation with contemporary design, Yinka Ilori's work touches on various global themes that resonate with different audiences all over the world.