

LONDON RIVERS

New River



Contents

What's the project about?	3
What am I planning to do?	4
Where did this project come from?	5
The Logistics	6
What's the schedule?	7
Why Kickstarter?	8
What are the rewards for backers?	9
What will the money be spent on?	9
Budget Breakdown	10
The Walks	12
Walk 1 - New River	13
Walk 2 - The River Lea	14
Walk 3 - The River Neckinger	15
Future Steps	16
Who am I?	18
Manifesto	19
Links - Further Information	20

What's the project about?

Rivers are at the heart of many cities. London was built on the Thames to serve as a major hub for trade and transport. It has always been a 'working' river, and there are many other smaller waterways in the city which have been encased in concrete, sometimes buried underground, but do still remain. These rivers have been following these paths for thousands of years, and even though modern city planners have tried to hide them, they still shape London in many ways today.

Fleet Street is named after the River Fleet which flows below it. The New River (although technically an aqueduct, not a river) supplies around 8% of London's water consumption. The Thames is still used as a place for religious rituals.

Despite London being a densely-populated urban area, the rivers that run through it still affect our lives in some ways every day. It's easy to feel like you are losing touch with the natural world when you go from home to tube to air-conditioned office and back again, but there are many ways in which rivers can connect us to history, industry, religion, nature, geography and more if we let them.

What am I planning to do?

I will lead a series of 3 river walks, each with a different creative practitioner. Each walk will be documented (by me) with a camera, and our conversation will be recorded with a dictaphone.

I'm keeping it as analogue as possible for this. I love working with film, and I think the physicality of it works really well with a project about walking.

After the walk we will each have a day to produce a response/set of responses to the walk and the themes we discussed. I will then produce a zine for each walk, containing photos, interview transcripts and our responses.

Where did this project come from?

I've lived in London for ten years, and I am never happier than when exploring it. I have a strong interest in the history of the city, and also in how we engage with nature in urban environments. With this project I would like to bring those elements together and encourage Londoners and visitors to the city to look at London with fresh eyes, and to move around the city with purpose.

This project is influenced by the work of Amy Sharrocks, who created a series of walks that 're-enact' the paths of submerged rivers through London. The walks culminated in a performance where participants were tied together with blue ribbons and followed the course of the river Walbrook. Talking about her project 'London is a River City,' she stated "Tracing these rivers has been a process of layering: new stories over old, our footsteps over others, roads and railways over rivers. Uncovering a past of London I knew nothing about. Connecting to things submerged

beneath our streets has uncovered a currency of the city, and enabled a kind of palm reading of London." (Sharrocks, 2009)

I was also inspired by the excellent 'Secret Rivers' exhibition at the Museum of London Docklands, which used "archaeological artefacts, art, photography and film to reveal stories of life by London's rivers, streams, and brooks, exploring why many of them were lost over time." (Museum of London, 2019)

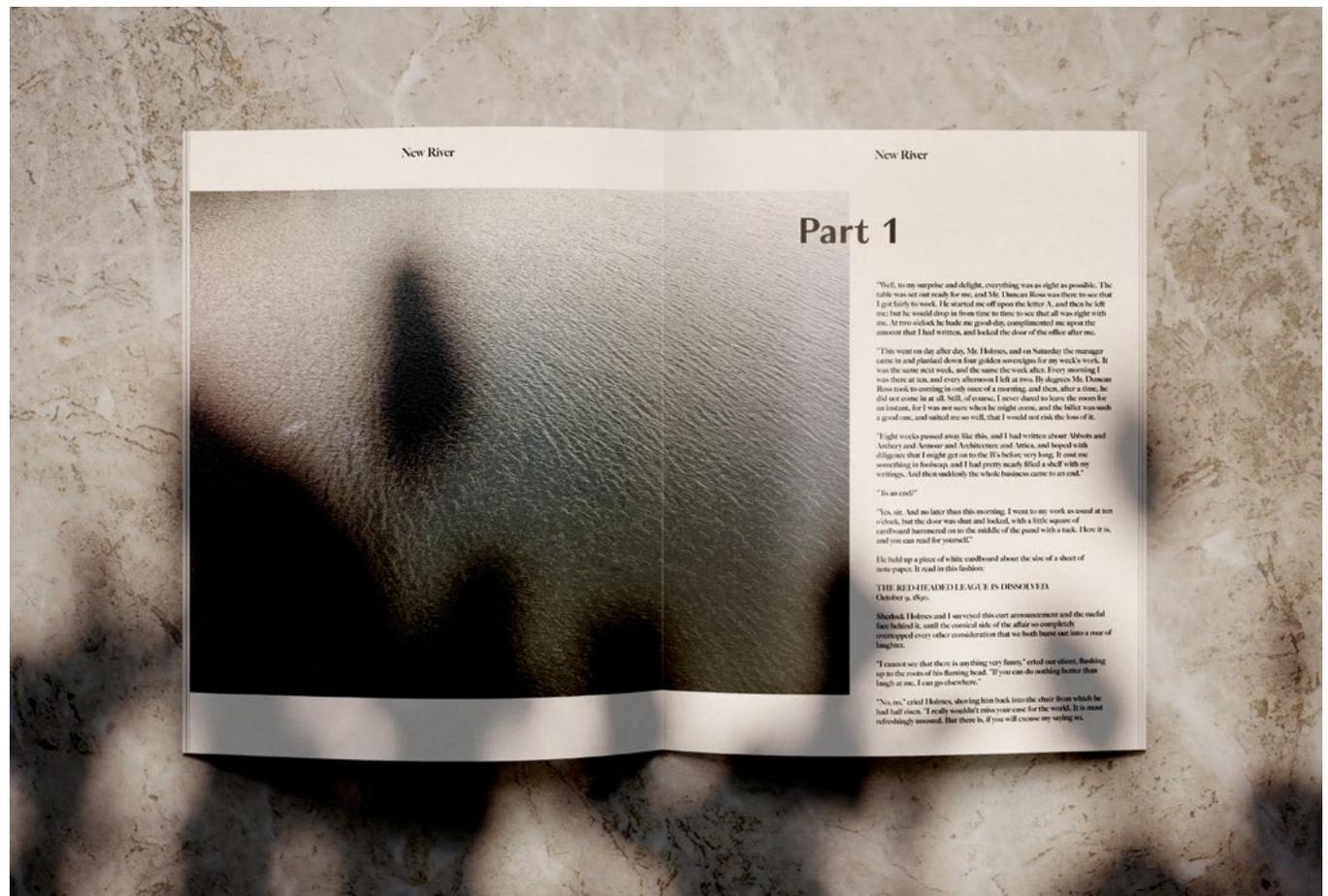
The zine format is inspired by Cafe Royal Books run by Craig Atkinson, who publishes 'limited edition photographic titles focussing on British documentary photography' with the intention of preserving and making accessible the work of lesser known British photographers. The simplicity of his format is very effective, and helps to keep costs down, since these retail at around £8 per booklet.

Sharrocks, A. (2019). London Is A River City. [online] Londonisarivercity.com. Available at: <http://www.londonisarivercity.com/why.html> [Accessed 15 Jun. 2019].

Museum of London. (2019). Secret Rivers | Museum of London Docklands. [online] Available at: <https://www.museumoflondon.org.uk/museum-london-docklands/whats-on/exhibitions/secret-rivers> [Accessed 15 Jun. 2019].

Café Royal Books — British Documentary Photography. (2019). Café Royal Books — British Documentary Photography. [online] Available at: <https://www.caferoyalbooks.com> [Accessed 20 Jul. 2019].

The Logistics



What's the schedule?

June 2019 Research and development phase

July - September 2019 Planning and sourcing

October 2019 The Kickstarter campaign goes live.

November 2019 The campaign ends.

November 2019 - January 2020 The interviews/walks are will happen in this period, as will the creation of the content

February 2020 The document will be sent to print. The printers have quoted a 5 day turnaround for this. The zines will be sent to me, and I will post them out to my backers as soon as possible.

Why Kickstarter?

This is the start of a larger ongoing project where I explore how we connect with our surroundings, and how an active engagement with the landscape can be positive for marginalised groups. I find it helpful to start my work with some open-ended questions, while I look for the threads that will run through the project. Crowd-funding allows me some creative freedom when it is most crucial, and is relatively low-risk. It also allows me to find an audience for my work ahead of time, which could help me to find more contributors for further down the line.

I chose Kickstarter over other crowdfunding platforms such as Indiegogo for several reasons:

- It is dedicated to creative projects - people on Kickstarter are more likely to want to fund projects such as mine.
- It requires an application process - while this does create more work for me initially, it also forces me to consider every aspect of my campaign in more detail, which means that the final page should be more polished and considered. It also helps to build trust with customers if they know that your project has been vetted.
- Kickstarter only charges you if your campaign is successful - the initial financial risk is lower.

What are the rewards for backers?

- Pledge £10 or more and receive a 6x4 digital print (50 available)
- Pledge £15 or more and receive 1 zine and 1 6x4 digital print (30 available)
- Pledge £20 or more and receive all 3 zines (200 available)
- Pledge £25 or more and receive all 3 zines and a 6x4 digital print (40 available)

What will the money be spent on?

I am looking to raise £5000 with this campaign.

The main portion of the funding raised will be spent on the people involved. As a self-employed creative I am committed to paying a fair rate to the participants in this project, including myself.

The second-biggest expense is the publishing and distribution costs. This covers printing, postage and fees.

The remaining money is to be spent on materials and documentation costs- see the following pages for a detailed breakdown.

Budget Breakdown

Publishing and Distribution

	Unit Cost	Unit Quantity	Total
Print cost	418	3	1254
Postage	0.61	250	152.50
Envelopes		250	28
Kickstarter 5% fee (of £5000)	250		250
			£ 1684.50

Documentation

	Unit Cost	Unit Quantity	Total
35mm Film	9	6	54
Film processing and scanning	11	6	66
Dictaphone	21	1	21
Microcassette Tapes	8	3	24
			£ 165

Contributors	Day Rate	Units	Total
Me	105	21	2205
Artist 1	105	2	210
Artist 2	105	2	210
Artist 3	105	2	210
			£ 2835

Day Rate Calculation	Annual Salary	Working Days in a year	Working Weeks in a year	Day Rate
	25,000	240	48	105

The Walks

London has many rivers to explore, and I would love to be able to walk all of them. However, this campaign is the start of a much larger project, so I have picked reasonably varied routes that aim to cover a cross-section of London rivers.

Some of the factors I have considered include:

- Nature - Is there an abundance of wildlife?
- Impact - How does it affect nearby residents?
- Industry - Is it a 'working' river? Does it show remnants of an industrial past? How is it still used?
- History - What has happened here? What used to be located here? What evidence is left of this?
- Accessibility - Can the rivers be accessed by wheelchairs, rollators etc? How disability-friendly are they?
- Culture – Are there stories, art etc about this river?
- Mystery - Is it easy to track down? Will it be a challenge?

Walk 1 - New River

Criteria Met: Industry, History, Impact

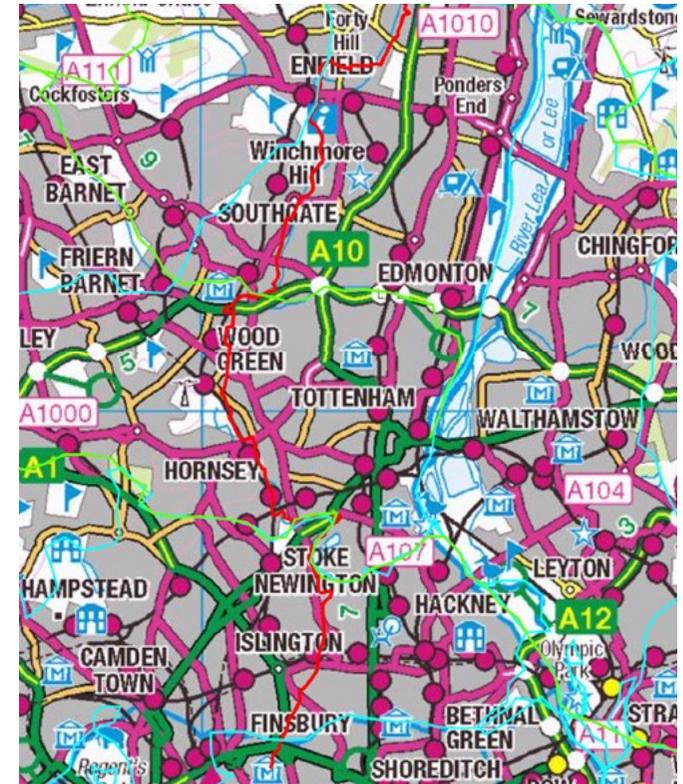
I accidentally encounter this river quite often, and am always struck by how scruffy and functional it is. There is an interesting mix of gritty concrete, edgelands and nature, and it cuts through some very dense urban areas providing a stark contrast.

When I first researched it I was surprised to find out that the New River is not in fact a river, nor is it new. “It is a water supply aqueduct, completed in 1613, to bring drinking water from Hertfordshire to North London.” (Talling, 2019)

There is a walking route called the New River Path that follows the whole route. It’s 48km long which is slightly too long for a day’s walk, but for the purposes of this project I’d like to do the London and Heritage sections, which are about 23km in total. (Great Shelford, 2019)

“The New River remains an essential part of London’s water supply, carrying up to 220 megalitres (48 million gallons) daily for treatment; this represents some 8 per cent of London’s daily water consumption.” (Talling, 2019)

With this walk, I’m interested in exploring the history of the river and finding evidence of it, but also in how we use it now. It’s still a working waterway, supplying the residents of London with clean, safe water.



Talling, P. (2019). The New River. [online] London's Lost Rivers - Book and Walking Tours by Paul Talling. Available at: <https://www.londonsostrivers.com/the-new-river.html#> [Accessed 20 Jul. 2019].

Great Shelford. (2019). The New River Path – a walk linking Hertford with Islington. [online] Available at: <https://shelford.org/walks/newriver.pdf> [Accessed 20 Jun. 2019].

Walk 2 - The River Lea

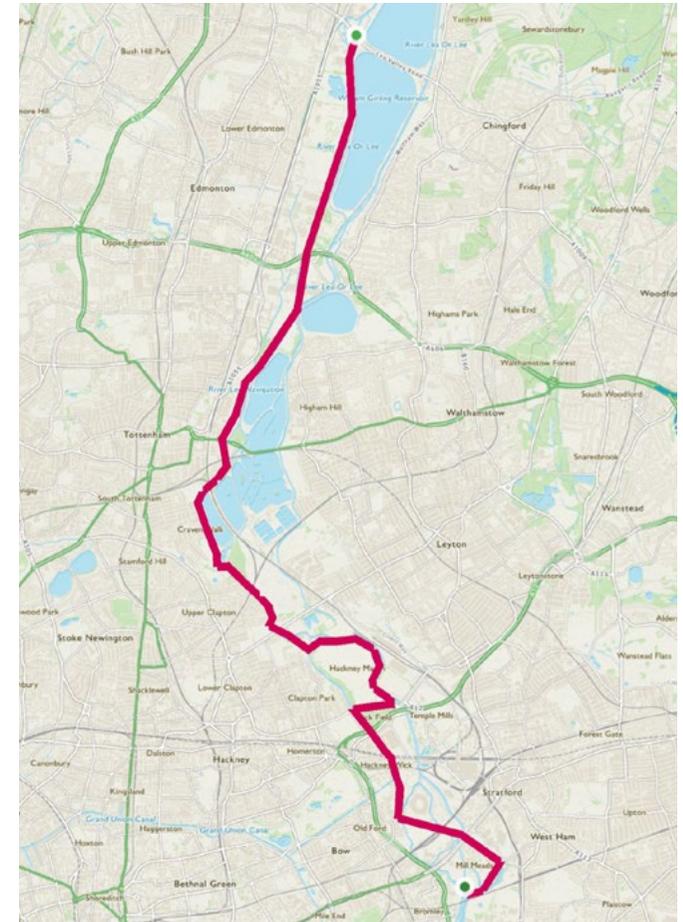
Criteria Met: Impact, Nature, Industry, History

Londoners are not often properly disrupted by nature, but the River Lea has a tendency to flood (Getthedata.com, 2019), causing damage and disruption to people living nearby. My second walk will follow some of the worst affected areas, starting in Enfield and moving south.

There is a footpath shown on the western side of the river and reservoir, but the worst of the flooding tends to happen on the eastern side, so I will have to wait until I get there and see what I can access.

The route ends in Bow, because it is an area with a rich history of river-based industry. There are several tidal mills here, including the [House Mill](#), which “lies on an island, known since the medieval period as Three Mills. The Domesday Book recorded Britain’s earliest known mills here in 1086.”

There’s also [Mill Meads](#), an island which was also home to tidal mills, and which now seems to be a combination of industrial buildings and wetlands.



Getthedata.com. (2019). Leyton Marshes Flood Map. [online]
Available at: <https://www.getthedata.com/flood-map/leyton-marshes>
[Accessed 24 Jul. 2019].

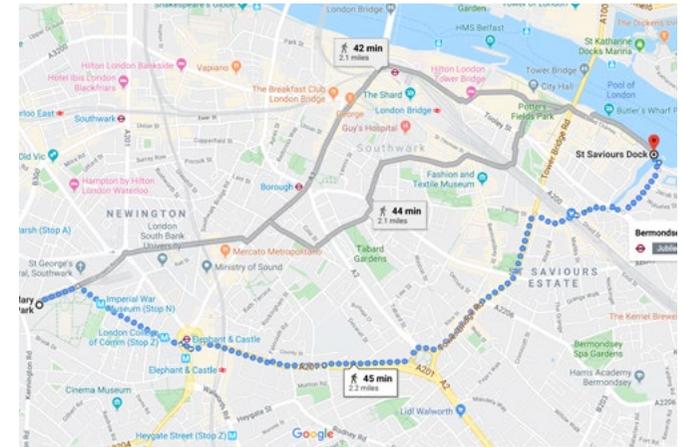
Walk 3 - The River Neckinger

Criteria Met: History, Culture, Mystery, Accessibility

London has a lot of rivers that have been covered over as the city has been developed. The River Neckinger is a small waterway that flows out of and back into the Thames, and which is almost entirely paved over now. It flows roughly from Geraldine Mary Harmsworth Park to St Saviour's Dock (Exploringsouthwark.co.uk, 2019), the only part still visible from above ground.

The river formed one edge of the infamous Jacob's Island, an area of warehouses and marshes notorious for disease and crime. Charles Dickens wrote about it in *Oliver Twist*, describing “... *crazy wooden galleries common to the backs of half a dozen houses, with holes from which to look upon the slime beneath; windows, broken and patched, with poles thrust out, on which to dry the linen that is never there; rooms so small, so filthy, so confined, that the air would seem to be too tainted even for the dirt and squalor which they shelter; wooden chambers thrusting themselves out above the mud and threatening to fall into it – as some have done; dirt-besmeared walls and decaying foundations, every repulsive lineament of poverty, every loathsome indication of filth, rot, and garbage: all these ornament the banks of Jacob's Island.*” (Dickens, 2005)

Only one of these buildings now remains, New Concordia Wharf (Past In The Present, 2019). With this walk I want to be looking for clues to the history of the area.



Exploringsouthwark.co.uk. (2019). St Saviour's Dock - Exploring Southwark. [online] Available at: <http://www.exploringsouthwark.co.uk/st-saviours-dock/4587639935> [Accessed 22 Jun. 2019].

Past In The Present. (2019). Squalid Jacob's Island disappears in changing Southwark. [online] Available at: <https://pastinthepresent.net/2014/03/16/squalid-19th-century-jacobs-island-disappears-in-extensive-re-development-of-southwark/> [Accessed 22 Jun. 2019].

Charles Dickens (5 April 2005). *Oliver Twist: (200th Anniversary Edition)*. Penguin Group US. pp. 17–19. ISBN 978-1-101-07769-6.

Future Steps

This work as a starting point for a much larger research project, exploring and documenting people's motivations for and perceptions of walking.

The second phase of the project will involve:

- Guided river walks for locals
- Urban canoe trips
- Community workshops with local artists

The aim of the project is to build empathy for London's rivers through education and engagement, and to inspire people to explore their neighbourhoods.

"And now I will show you what is really a very interesting study, Mr. Windbank," Holmes continued. "I think of writing another little monograph some of these days on the typewriter and its relation to crime.

It is a subject to which I have devoted some little attention. I have here four letters which purport to come from the missing man. They are all typewritten. In each case, not only are the 'e's slurred and the 'r's tailless, but you will observe, if you care to use my magnifying lens, that the fourteen other characteristics to which I have alluded are there as well."

Mr. Windbank sprang out of his chair and picked up his hat. "I cannot waste time over this sort of fantastic talk, Mr. Holmes," he said. "If you can catch the man, catch him, and let me know when you have done it."

"Certainly," said Holmes, stepping over and turning the key in the door. "I let you know, then, that I have caught him!"



"Really! Does it not strike you as a little singular that this McCarthy, who appears to have had little of his own, and to have been under such obligations to Turner, should still talk of marrying his son to Turner's daughter, who is, presumably, heiress to the estate, and that in such a very cocksure manner, as if it were merely a case of a proposal and all else would follow? It is the more strange, since we know that Turner himself was averse to the idea. The daughter told us as much. Do you not deduce something from that?"

"We have got to the deductions and the inferences," said Lestrade, winking at me. "I find it hard enough to tackle facts, Holmes, without flying away after theories and fancies."

"You are right," said Holmes demurely; "you do find it very hard to tackle the facts." "Anyhow, I have grasped one fact which you seem to find it difficult to get hold of," replied Lestrade with some warmth.

"And that is—"

"That McCarthy senior met his death from McCarthy junior and that all theories to



"Well, to my surprise and delight, everything was as right as possible. The table was set out ready for me, and Mr. Duncan Ross was there to see that I got fairly to work. He started me off upon the letter A, and then he left me; but he would drop in from time to time to see that all was right with me. At two o'clock he bade me good-day, complimented me upon the amount that I had written, and locked the door of the office after me.

"This went on day after day, Mr. Holmes, and on Saturday the manager came in and planked down four golden sovereigns for my week's work. It was the same next week, and the same the week after. Every morning I was there at ten, and every afternoon I left at two. By degrees Mr. Duncan Ross took to coming in only once of a morning, and then, after a time, he did not come in at all. Still, of course, I never dared to leave the room for an instant, for I was not sure when he might come, and the billet was such a good one, and suited me so well, that I would not risk the loss of it.

"Eight weeks passed away like this, and I had written about Abbots and Archery and Armour and Architecture and Arica, and hoped with diligence that I might get on to the B's before very long. It cost me something in foolscap, and I had pretty nearly filled a shelf with my



Who am I?

My name is Annie, and I am a designer who loves walking, being outside, and engaging with other people about their experiences. While doing the final year of my BA I did a project about playfully engaging people with nature in urban environments, which started me off on this path. I'm also a scout leader who regularly takes groups of teenagers hiking. I am interested in how we can use walking and exploration to engage us in our environment, and the many ways this is beneficial for our physical and mental health. I try to subvert patriarchal/colonial ideas about 'conquering' landscape, by encouraging people to immerse themselves in it instead.

Manifesto

The modern urban world distances us from our surroundings, disguising the landscape and distracting us with concrete and technology. My practice is about connecting people to the world around them.

I explore how we can use walking and exploration to engage us in our environment, and the many ways this is beneficial for our physical and mental health.

I try to subvert patriarchal/colonial ideas about 'conquering' landscape, by encouraging people to immerse themselves in it instead.

I do this with Psychogeographical tools and ideas, as well as leading walks and hikes.

I have often felt like an outsider when engaging in the world of hiking, and I aim to build a new framework that allows me and others that have had the same experiences to thrive outdoors.

I question traditional notions of walking and exploration, and see my work as a form of activism.

I think about how to bring marginalised groups into my practice, to help them feel at home in the outdoors. Often the people with the most to gain are the ones most excluded from these spaces.

Links - Further Information

[GDE730: Week 1, Planning, Strategy and Management | Philosophies, Roles and Approach](#)

[GDE730: Week 2, Business Models, Studios, Estimating, Invoicing and Budget Management | Test & Rehearse](#)

[GDE730: Week 3, Legal and IP Frameworks | Comparing Different Case Studies, Media Use and Equity Ownership](#)

[GDE730: Week 4, Business / Project Plans and Communication Client Relationships, Insight, Content, Structure](#)

[GDE730: Brief 1, Additional Research](#)