

# PUBLIC ART OPEN CALL

## THE BERMONDSEY PROJECT

Date Published: 21st January 2026

Deadline for Initial Proposals: Sunday 22nd February 2026 (by EOD)

Email submissions to: [opencall@artelier.co.uk](mailto:opencall@artelier.co.uk)

PREPARED BY Artelier

**THE  
BERMONDSEY  
PROJECT** BY GREYSTAR

# INTRODUCTION

About the Project	3
Artwork Opportunities	5
Key Information	6

# ABOUT THE PROJECT

## The Site

Two public artworks are to be commissioned for a significant new development, The Bermondsey Project in Southwark, London. The project developer is Greystar Real Estate Partners, who are commissioning the new artworks.

The site, which includes the former Peek Freans Biscuit Factory, was purchased in October 2022.

The Bermondsey Project will deliver over 1,600 new homes for rent, in a range of sizes, of which 35% will be affordable, as well as 15,700 sq. m of employment space (including 10% as affordable workspace) and 6,265 sq. m of retail, leisure and community space.



Left: Plan of completed Site & neighbouring roads  
 Above: Aerial image of the Site once completed in the future

## Site CGIs of The Bermondsey Project



CGI views around the site (clockwise): Block F, South Approach; Block 5, North Approach; Block ST, View from West Yard.

# ARTWORK OPPORTUNITIES OVERVIEW

There will be two separate opportunities for public art at the site. Two different artists will be appointed.

## 1. West Yard Sculpture

A large scale sculptural installation in West Yard, the principal leisure square at the heart of the site. West Yard is located near key buildings and important walking routes, surrounded by seating.

## 2. Wind Mitigation Artworks

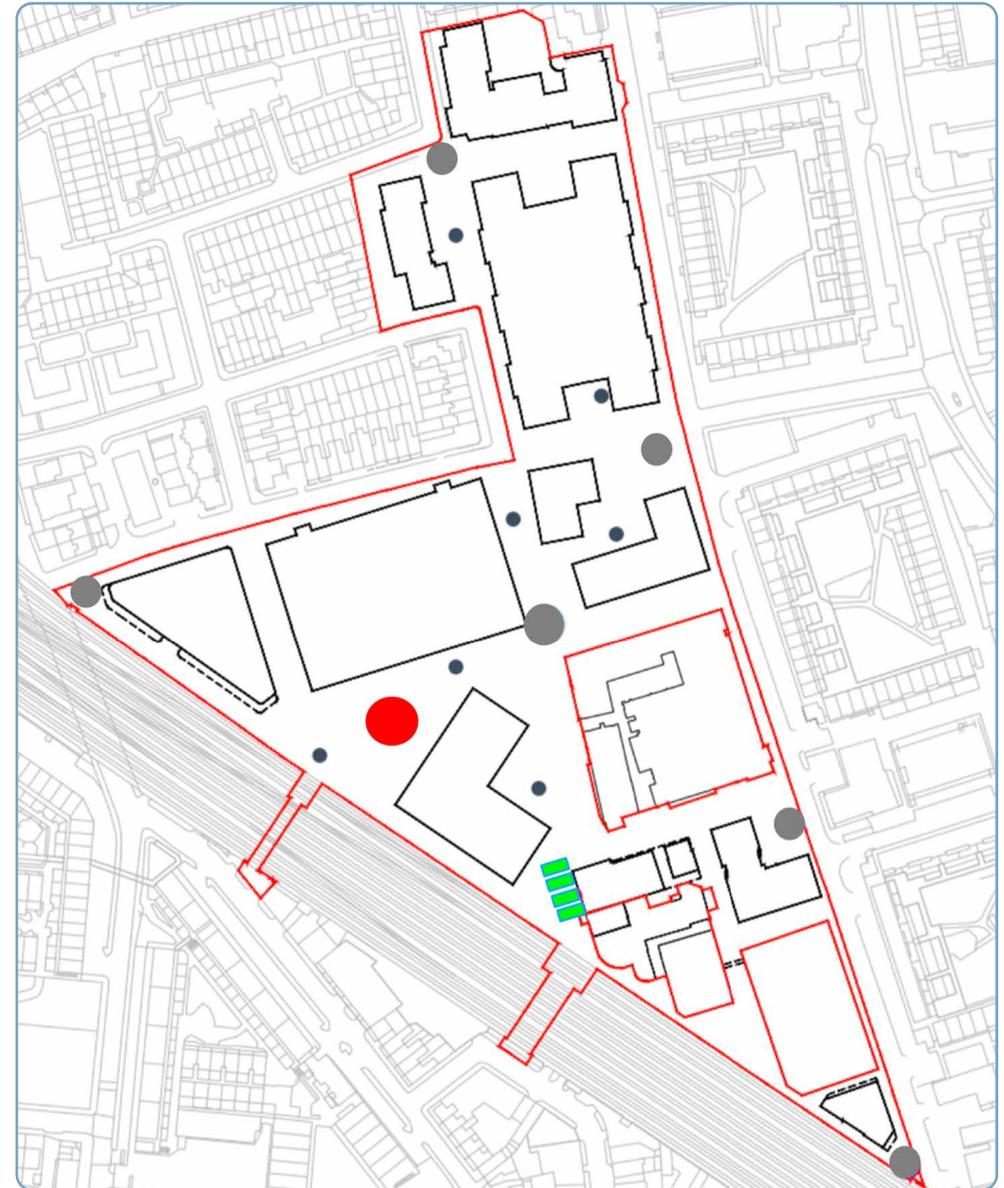
Four Wind Mitigation structures at Main Yard, a key entrance to the site, were identified as an art opportunity. The artworks will be integrated into the structures to enhance them visually.

*Please see pages 12 - 17 for further details on artwork forms & locations*

**Key**

- West Yard main artwork installation
- Wind Mitigation structures artworks

\*Icons illustrative of artwork locations only; icons not indicative of scale.



# KEY INFORMATION BUDGETS & TIMELINES

## Budgets

### West Yard Sculpture: £210,000

This artwork budget includes:

- **Artist Fee.** *Including:* design fee, management of production, any travel and accommodation expenses
- **Production Budget.** *Including:* all fabrication costs, materials, structural engineers' costs, sampling & any other associated production costs.
- **Installation.** *Including:* foundations, plinths, presentation, packing & shipping of the artwork, installation equipment & services, lighting (power supply is provided).

The budget does not need to cover groundworks. Shortlist artists will be given further detail on groundworks.

Applicants are required to provide a detailed budget breakdown (incl. estimated production costs) in their Initial Proposal – see p.9 for the Application Process.

### Wind Mitigation Artworks: £35,000

This artwork budget includes:

- **Artist Fee.** *Including:* design fee, management of production, any travel and accommodation expenses.
- **Production Budget for the “artistic intervention” only.** *Including:* material for the art element, fabrication costs, sampling.

The artist is *not* responsible for the production or budget of the wind mitigation structures themselves. For more details, please see p. 15.

- Installation – if applicable, for the “artistic intervention” only

## Timelines

*These timelines apply for both artworks.*

### Artist Appointment Stage

**Open Call Stage 1:** All Initial Proposals must be received by **Sunday 22nd February 2026** (by EOD. *Please refer to p.9 for the application process.*

**Open Call Stage 2:** Shortlisted artist will be invited to develop their proposals, submitting for **early March 2026**. The Shortlist proposals be presented to the community as an exhibit at the Blue Market in Bermondsey.

**The Successful artists will be appointed by start of April 2026.**

### Artwork Development & Production

**April – May 2026:** Community Workshops & Detailed Design Development

**June 2026 – February 2027:** Artwork Production

**March 2027:** Installation

# APPLYING

Who Can Apply	8
Application Process	9
Selection Criteria	10

# WHO CAN APPLY

## Two Opportunities

Two different artists will be appointed - one for each commission. Please specify which of the two locations you are applying for.

The two commissions are **targetted towards artists at different stages of their careers:**

### 1. West Yard Sculpture:

A highly technical artwork to produce and install, this is aimed at a **Mid-Career** established artist.

The artist should have relevant past experience and so understand the demands of managing a commission of this scale.

### 2. Wind Mitigation Artworks:

Both Emerging and Mid-Career artists are welcome to apply, however, we **actively encourage applications from Emerging artists.**

Collectives and studios are also welcome to apply as a collaborative proposal.

Close support will be provided for this commission from project teams – particularly with regards to any technical aspects of the commission.

### For All Applicants

Artists nationwide are eligible, but all applicants are encouraged to highlight opportunities for local collaborations in artwork development and/or production. This may be with local artists and/or the wider community.

**Subcontractors and fabricators** may be used for the production of the artwork. This should be made clear in the application, and provided an indicative budget in the Initial Proposal.

We especially **encourage applications from communities who are under-represented in public art commissions**, particularly those who identify as members of ethnic minority groups.

# APPLICATION PROCESS

## What to Include in your Initial Proposal

### Portfolio

- Presentation of previous works to provide an overview of your practice, with examples of relevant commissions or exhibitions

### CV

- To include education, qualifications, commissioning and exhibiting experience

### Artist Statement

- Text to give us an understanding of how you work and your lines of enquiry

### Initial Proposal:

- Statement describing the concepts behind the proposed artwork and how it will relate to the context
- Visuals, drawings or mock-ups of the proposed artwork, including scale (*it is expected that visuals will be in draft form, with the purpose of helping us understand your ideas. Detailed design is not expected.*)
- The proposed materials
- Indications of potential manufacturers and fabricators (*where possible, please prioritise those based locally*)
- Technical consideration for durability, installation and maintenance
- A draft budget breakdown, including artist fee, artwork materials, fabrication and installation (*refer to the budgets on p. 5*)
- Outline schedule between April 2026 - March 2027 (*refer to the timeline on p. 5 & ensure that your schedule is in line with these*)

The Initial Proposal & supporting documents should be emailed to [opencall@artelier.co.uk](mailto:opencall@artelier.co.uk) by EOD - Sunday 22nd February 2026

## Next Steps

If you are **shortlisted**, there will be a secondary phase, where you will be invited to develop your proposal and be paid a £500 fee in recognition for your time. This stage will involve:

- An interview with the Art Consultants, where you will be given specific guidance on developing your initial proposal
- Preparing and submitting your Developed Proposal
- Summary pages from the Developed Proposals will be printed and included in a public exhibit at the Blue Market in Bermondsey, giving the wider community an opportunity to feedback on Shortlisted proposals (*More guidance on this will be given to Shortlist artists*)

# SELECTION CRITERIA

## Supporting Documents

- Suitability of the artist practice
- Creative potential, approach & ambition
- Quality of portfolio & realisation of artwork commissions
- Artist's engagement with the scheme through their Artist Statement
- Qualifications & relevant past experience

## Initial Proposals

- Relevance of the proposal, the concepts explored & how it will relate to the context
- Strength of visuals, drawings or mock-ups for visualising the proposed artwork
- Achievability of proposal, including 1) feasibility within budget (particularly concerning material choice and scale), and 2) technical parameters
- Demonstrated understanding of materials and proposed fabrication methods
- Engagement with technical considerations, including installation & maintenance
- Accuracy of the budget and value for money in fabrication & artist's fee
- Realistic timeline with sufficient contingency & allowances
- Artist's understanding of the project's demands & ability to manage the process

# COMMISSION DETAILS

West Yard Sculpture	12
Wind Mitigation Artworks	15

# WEST YARD SCULPTURE LOCATION & FORM

## Location

This artwork is in West Yard, the principal leisure area in the public realm.

West Yard is a garden square with lawns, planting, seating at a range of scales and pockets of plaza spaces.

It is located at the heart of the site, with access via central pathways and links. Residential blocks and the Former Biscuit Factory block surround the yard.

There is ample space for a large-scale sculptural installation in the centre of the yard, ensuring generous circulation and maximum visibility.

## Form

The form can be free-standing sculptures or an integrated installation.

The 'Filled Rectangle', *right*, shows the floor area the art can use. **The design is free within this space**; it could be a single sculpture, series of sculptures, or an integrated sculptural installation.

Elements of the art above head height can extend to 'Red Outline Rectangle'.

This location can be lit with floor-based spotlights or similar, as well as ambient lighting from nearby bollards and columns.

## Interaction & Circulation

A key consideration is how the artwork invites interaction.

Given the leisure location, we encourage artists to consider **how the public can playfully interact** with the piece.

Artists may propose artworks that the public can walk through or under, inviting circulation of the works.



### Key



#### Filled Rectangle

Maximum floor space for the artwork. Artwork scale will depend on artist's proposal - it is not expected that the artwork will fill the entire space.

The dimensions of this space are: up to 4m x 7.5m floor space, up to 7m height.



#### Red Outline Rectangle

Delineates a zone within landscape design reserved for circulation of the public art installation. Dimensions: 8.6m x 12.7m



#### Yellow Crossed Circle

Represents power points for lighting solutions to illuminate the artwork.

# WEST YARD SCULPTURE VIEWPOINTS

Yellow indicates the location in context. Proposals should not feel constrained by the Yellow Box's dimensions - please see max. floor space on previous page.



Viewpoint 1: Approach from Shard's Walk & Link Underpass



Viewpoint 2: Approach from Block F, the Former Biscuit Factory



Viewpoint 3: Approach from North Yard



Viewpoint 4: Approach from Block S

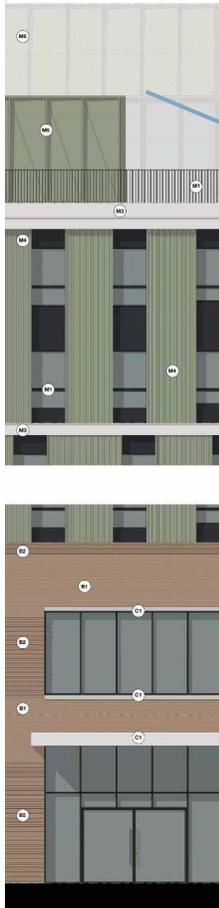
Visuals of West Yard, with Artwork Location indicated in Yellow  
Please note these images are WIP & may see minor changes

# WEST YARD SCULPTURE MATERIAL CONTEXT

The character of existing materials in retained features & proposed new structures gives additional context

## Block F Materials

-  **C1 - Textured Aluminium**  
White textured aluminium to window cills and lintels at L01
-  **M5 - RAL 6021**  
Dark Sage green large-format diagonally triangulated profiled rainscreen panels
-  **M4 - RAL 6021**  
Dark Sage green triangulated vertically profiled rainscreen panels
-  **M3 - RAL 7035**  
Light grey profiled rainscreen cladding to horizontal bands
-  **M2 - RAL 7021**  
dark grey architectural metalwork with perforated detail, pattern indicative
-  **M4 - RAL 7021**  
Dark grey architectural metalwork
-  **B2 - Corduroy Masonry**  
Red/brown brick mix, with dark grey mortar, corduroy bond
-  **B1 - Stretcher bond Masonry**  
Red/brown brick mix, with dark grey mortar, stretcher bond



## Retained brick railway viaduct arches bordering West Yard



Brown / Red brick Detailing to railway arches



Brown brick arches with red brick infills.

## Block ST Materials

The Buff and Light Red colours selected for take inspiration from traditional bricks evident throughout the local area - evident in the adjacent viaduct and across Bermondsey's industrial heritage buildings. Red/brown and buff/yellow are often seen combined in historic Bermondsey buildings.

-  1. S Anselmo Irlanda Bianco brick  
Lightest mortar - Levels 25 to 34
-  2. S Anselmo Irlanda Bianco brick  
Medium mortar - Levels 13 to 24
-  3. S Anselmo Irlanda Bianco brick  
Darkest mortar - Levels 01 to 12
-  4. S Anselmo Chobham Blend brick  
Lightest mortar - Levels 19 to 27
-  5. S Anselmo Chobham Blend brick  
Medium mortar - Levels 10 to 18
-  6. S Anselmo Chobham Blend brick  
Darkest mortar - Levels 01 to 09
-  7. Rijswaard Baksteen  
Rustington Brown Brick  
Dark Brown or Mid Grey Mortar  
Ground/Mezzanine

# WIND MITIGATION ARTWORKS LOCATION & FORM

The Wind Mitigation Structures at Main Yard offer a separate opportunity for a different artist, with a distinct scope.

## Location

4 Artworks integrated into the design of Main Yard, a key entrance to the site

Main Yard is a pedestrian entrance to the site with sheltered seating and a large play area. The artworks can contribute to the playful atmosphere.

## Form

Artworks could be a surface treatment or a perforation design integrated into the Wind Mitigation Structures

The artworks would be an “artistic intervention” into the design of each structure’s central screen.

The artworks will be perforated and raised 3m off the ground – creating opportunities for striking visuals and interplay with light and shadow.

*Please see next page to understand what the structure will look like*

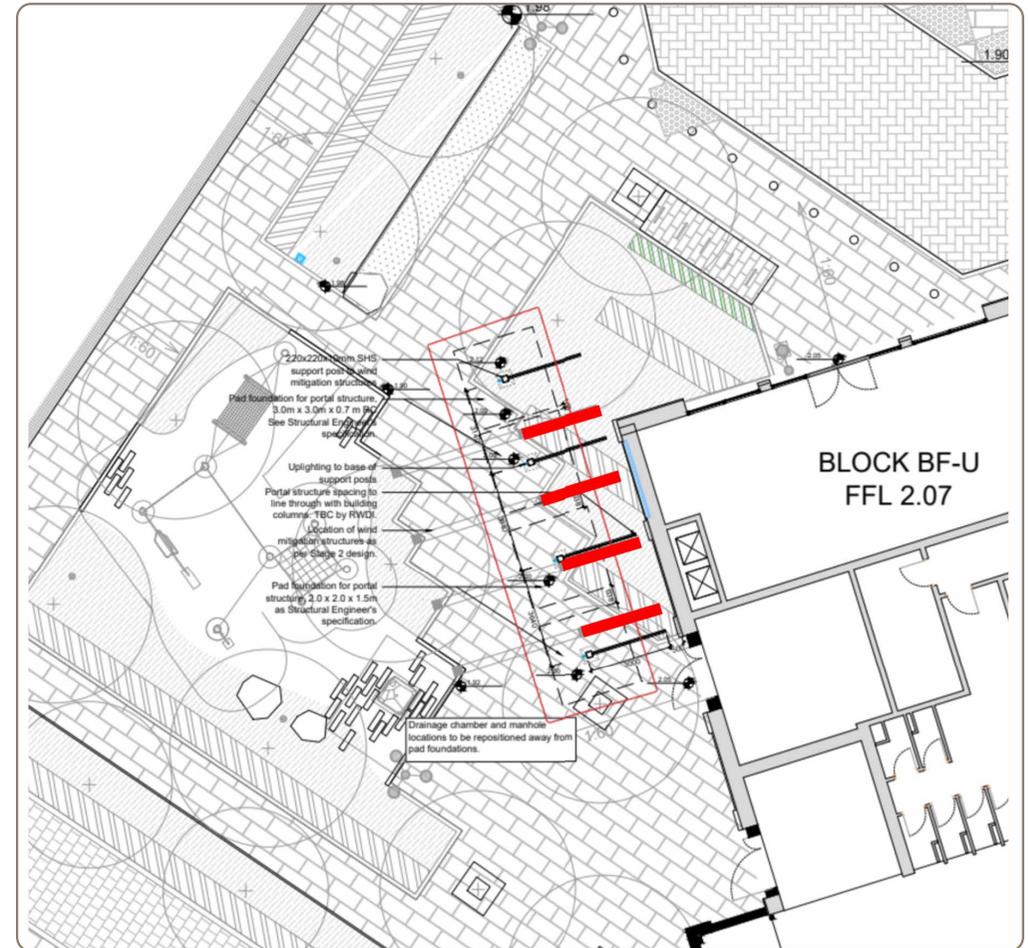
The artistic intervention could be through: applying a **surface treatment** to create a design on a basic perforated screen, and/or creatively **designing perforations**.

## Technical Support

The wind mitigation structures themselves are part of the wider site construction – **artists will not be responsible for designing the structures themselves, only the artistic element.**

The artist will have the **full support of the technical teams** who are working on the design of the wind mitigation structures. The technical teams will assist in the later stages of artwork development.

Your initial proposal is *not* expected to fully meet technical requirements and will not be penalised on this. Most of all, we are looking for a creative interpretation of what the screen could look like – either through surface treatments or a perforation design.



<b>Key</b>		Red Rectangle Represents locations of the four Wind Mitigation structures.		Black Line Support posts for Wind Mitigation structures

# WIND MITIGATION ARTWORKS SPECIFICATIONS

## What is a ‘Wind Mitigation Structure’?

Wind mitigation structures are used in urban planning to reduce wind speeds and deflect gusts, making it more pleasant for pedestrians and protecting outdoor areas.

These freestanding examples are designed to have large, perforated screens that control airflow. The screens are supported by a steel column – like a “flag”.

## Specification Details

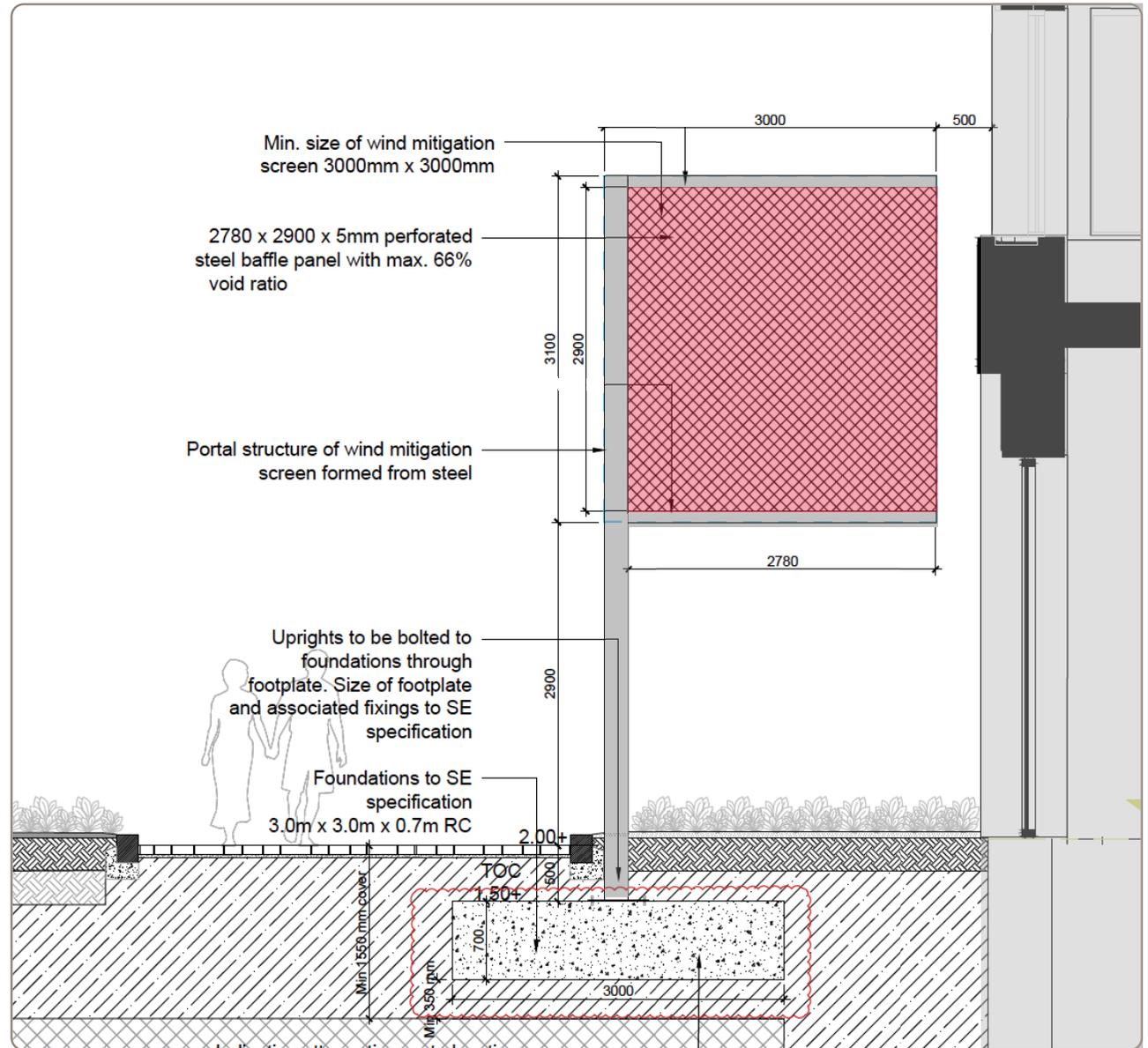
### Dimensions for the Art Area

Each wind mitigation structure’s screen is H3m x W3m. The panel for the art (in red, right) would be H2.9m x W2.78m.

### Perforations

If you are proposing a design for perforations, the eventual necessary “free” area for sufficient airflow would be between 50% - 60% of panel space. However, artists are NOT expected to calculate airflow and will later be supported by technical teams – approximately 50% free area by eye is sufficient at the proposal stage.

Indicative Wind Mitigation Structure design



# WIND MITIGATION ARTWORKS VIEWPOINTS

The key viewpoints of the wind mitigation structures are north-east from an underpass link and Shard Walk, and south from Loop Road.

The artworks maximise this viewpoints because:

- The structures' size and location already make them noticeable; by offering an artistic intervention to the structures, a practical element of the design can be made decorative and eye-catching.
- The location at a key entrance to the site gives the structures prominence to members of the public, who will encounter them regularly. They will "reveal" themselves as the public moves towards and past them.
- The structures are raised off the ground, and so will have a range of viewpoints from a distance and act as a useful wayfinding marker by being distinct among the site.
- The four flat panels of the structures have the effect of a series of 'canvases', which invites dynamic compositions and inventive responses.
- The perforations can creatively play with shadows, which evolve throughout the day



Visual of Main Yard – View from approach via Underpassage. Artwork Locations indicated by Red outline boxes. Please note these images are WIP & may see minor changes.

# FURTHER INFORMATION

Community Engagement	19
Historical Inspirations	20
Council Resources	25

# COMMUNITY ENGAGEMENT

Community engagement will be significant to the appointed artists' role.

This can take the form of **collaborative production** and **workshops**.

The key aims of this are:

- to involve the local community in the development of public art
- provide opportunities for local artists & creatives
- act as a research tool to enrich thematic concepts

The appointed artists may also consider how their community engagement and research can be accessibly presented and preserved to the long-term benefit of the wider community.

## Collaborative Production

For both commissions, the appointed artists will actively develop specific ways in which the local community can be involved with the artwork process.

Applicants may consider how they could involve local community groups or artists in the design development and/or production.

Where possible, local Southwark-based fabricators, producers and suppliers should be prioritised in the production and delivery of the artwork.

## Workshops

The appointed artists for both commissions will involve the local community through artist-led workshops.

The workshops could feed into the artwork design directly, or as a research tool for developing the concept.

Examples could be:

- **Art Workshops** – a series of making and stories workshops in partnership with local community groups, introducing them to an artistic technique used in the artwork and telling their own stories through it.
- **Local History Sessions** – working with community groups for older generations, the artist could run sessions to discover the historical and cultural context of the locality – where undocumented oral histories and account provide rare insights into the past and preserve irreplaceable local knowledge.

## Expectations & Support

### The Initial Proposal

It is not expected that artists would propose a fully detailed community engagement strategy within their Initial Proposal. However, artists may like to include their intentions for community engagement & how this could inform the artwork's development.

### Identifying Community Groups & Communications

The project team & Southwark Council can support in recommending suitable local groups, and help with communications to promote the workshops.

### Leading Workshops

The workshops will be led and organised by the artist. It is, however, *not* a requirement to have experience leading workshops. If the appointed artist would like additional support, they are also welcome to use part of their artist fee to collaborate with a workshop facilitator if they choose.

# HISTORICAL INSPIRATIONS

## Developing an Artistic Theme

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Artists may like to draw on historical references as a concept in their work, *although this is not a requirement.*

The below research represents relevant historical starting points for concepts. Of particular relevance is the former Peek Freans factory, which is being redeveloped into Block F within the site.

Artists are also welcome to do their own research and develop other themes, which may or may not engage with history.

### Biscuit Town

The site includes the development of the former Biscuit Factory of Peek Freans

### Heart of Industry

An exploration of the industrial heritage and historic markets of Bermondsey

### Bermondsey Spa

A lost history of a popular 18th century Spa centred around a healing spring

### Bermondsey's Artistic Heritage

Continuing the legacy of bold contemporary art in Bermondsey

## 1. Biscuit Town

The development site includes the former Biscuit Factory of Peek Freans, forming an essential part of the site’s heritage. Within living memory, Bermondsey was home to the country’s most established biscuit factories, with the Peek Freans Biscuit Factory one of the most iconic; it closed its doors only in 1989, after a 123-year operational life.

The factory employed thousands of local residents, who remember how “the whole area used smell of sweet baking biscuits” and that “everyone knew someone that worked at Peeks”. Peek Freans is credited as a pioneer of biscuits, transforming them from a utilitarian, dry and unsweetened crisp and inventing what we now associate with biscuits today. The factory was the place that dreamt up the custard cream, bourbon, Garibaldi, and the first chocolate coated biscuit.

The former factory site, which is at Block F, in recent years contained a community museum that preserved this heritage through factory artefacts, vintage packaging, and biscuit recipes and decorative designs.

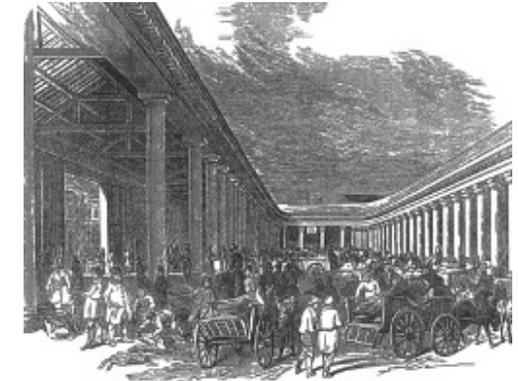


## 2. Heart of Industry

During the Industrial revolution and for much of the early 20th century, Bermondsey was at the heart of London's industrial output. Local industries included breweries, tobacco, sugar refineries, textiles, and particularly leather tanneries.

The leather trade in Bermondsey had a much earlier history, with records stretching as far back as the 15th century. The combination of a good water supply, oak trees and plenty of space to keep animals led to Bermondsey producing one third of all leather in the country by the 1790s. Dubbed 'the land of leather', it was also popular for leather making because manufacturers there were free from the regulations and restrictions imposed by the city authorities at the time. It became home to the country's leather market.

This, too, was rooted in a 700-year thriving market history of Bermondsey, advantageously positioned along the river: other key markets including produce, crafts and raw materials. This market history is still thriving today, with Bermondsey Antiques Market and locally the Blue Market.

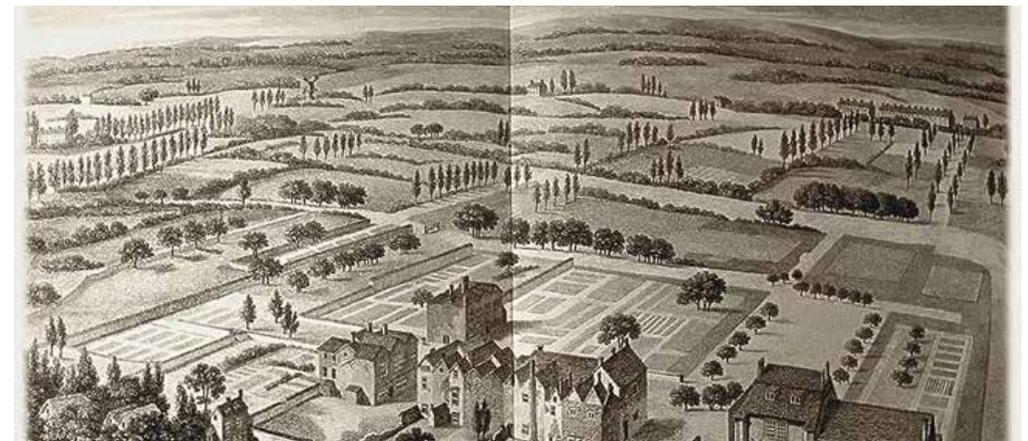
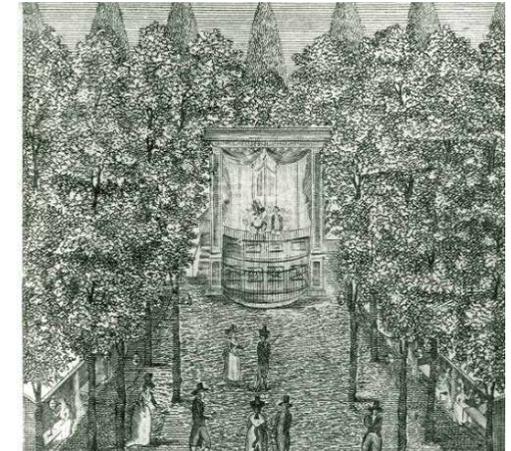


### 3. Bermondsey Spa

In the late 18th century, a chalybeate spring was discovered in Bermondsey, leading to the creation of a healing spa. Chalybeate contained various mineral elements, including iron, and was thought to have health giving properties.

The area was served by many springs and streams, running through open fields; with the finding of the chalybeate spring, the area was transformed from its rural state into a pleasure garden with a building known as the Spa House, an art gallery, a tea garden with dining booths and an impressive outdoor space for fireworks and other displays.

Although the spa continued for four decades, it is now remembered through the road name 'Spa Road', only 15 minutes' walk from the development site.



## 4. Bermondsey’s Artistic Heritage

Since the 1980s, Bermondsey has seen a rich contemporary art scene. Making use of studio spaces and disused factories, artists worked and exhibited in the area. Responding to this artistic population, grassroots initiatives like the Bermondsey Artists’ Group (BAG), established in 1983, began as artist-led projects to support other local artists.

Within this context, Bermondsey became a key site for an important movement in British art – the Young British Artists, or YBAs. Many members had studios in or near Bermondsey holding landmark exhibitions in “warehouse” shows in former factories – like the influential Modern Medicine and Gambler shows in 1990, held in the former Peek Freans Factory. The YBAs gained increasing national attention by the display of their work at Tate Modern – itself a post-industrial setting in Southwark.

A key promoter of the group was White Cube Gallery, established 1993. In 2011, White Cube opened an important site in Bermondsey in a former 1970s warehouse. The Bermondsey White Cube gallery’s 5,400 m2 of interior space made it, at launch, Europe’s biggest commercial gallery.



# COUNCIL RESOURCES

These artworks are being developed in close collaboration with Southwark Council, for the benefit of the local community.

The following resources from Southwark Council provide further context for the commissions in this project.

## Southwark Public Art Policy (2022)

Southwark's Public Art Policy was developed as a result of extensive local consultation. The approach it sets out is foundational for the Bermondsey Project's public art strategy.

[Read Here](#)

## Southwark Stands Together

The 'Southwark Stands Together' programme presents the Council's work as an anti-racist organisation. Read more about their progress and aims, which are closely aligned to this project.

[Read Here](#)