

Attachment C11

Proponent Public Art Strategy

Appendix H – Public art strategy

1-3 Burrows Road Alexandria, NSW

Preliminary Public Art Plan



Prepared by: Site Image Public Artists
For: Goodman
February 2020



SITE IMAGE
Public Art Consultants

Sydney | Melbourne

INTRODUCTION

This report has been prepared by Site Image Public Art Consultants in support of Planning proposals for the development at 1-3 Burrows Road, Alexandria. This Plan is to be prepared to demonstrate a public art strategy and to the City of Sydney Council's DCP and 'Interim Guidelines - Public Art in Private Developments'. This report provides an analysis of the site locality and public art opportunities for the site. Through research of the site and local themes, history and features, and initial artwork concept formulation, and selection and development of a preferred artwork.

Council's Interim Guidelines - Public Art in Private Developments notes:

- 1. Preliminary Public Art Plan to be submitted with Planning Proposal

The Preliminary Public Art Plan should include an analysis of the precinct, planning requirements and any studies pertinent to the public art objectives. It should identify public art opportunities, propose a methodology for the selection and commissioning of artists and provide an estimated budget and program for the inclusion of artists. The Preliminary Public Art Plan will be reviewed by the Public Art Committee for comment and any recommendations will be recorded and passed onto the developer.

For reference we include the following relevant extract from The City of Sydney Public Art Policy 2016:

“ Art and culture make a city stimulating and memorable and create a flourishing and outward-looking environment of which its communities can be justly proud.

As the most visible and accessible art form, public art plays a role of unprecedented importance in contributing to the poetic dimension of the city. Thriving art and culture are the great indicators of a city's pulse and should have a palpable presence throughout the city.

Public art can enrich the public domain and artists can contribute to the shaping and transforming of the urban realm in ways which reflect, accentuate and give meaning to Sydney's unique environment, history and community.”

We note that Ross Shepherd is a registered Public Artist with numerous major Council's across Sydney including Parramatta (10 + commissions) and Ryde (10+ commissions) and has previously been assessed by the City of Sydney Public Art Committee as a suitably qualified public artist with experience in designing within an urban setting (Master of Art, UNSW / B.L. Arch UNSW), having an extensive portfolio of large civic public artworks completed and currently underway. Refer attached CV. The 'Fluidity' artwork at 84-92 Epsom Road Zetland is recently completed and installed (see attached). Ross is the nominated artist for the 888 Bourke Street Project, and will be involved from inception to completion.



SITE CONTEXT

The fresh water creeks and wetlands of Alexandria were an abundant source of food for the Gadigal people of the Eora nation who are the traditional owners of this land. Their paths criss-crossed the country as they hunted and collected and celebrated the land. In the early 1800s the area's plentiful water supply attracted local manufacturers searching for power sources for their mills.

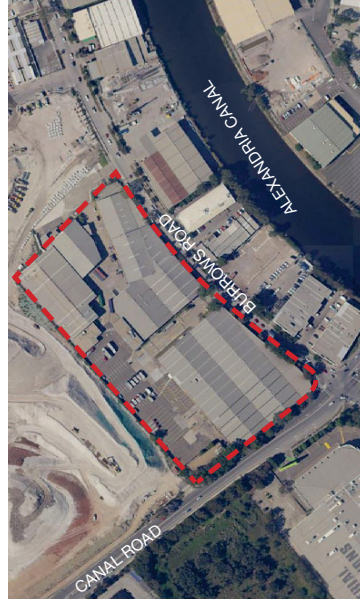
Flour milling, paper and textile making and brewing came first. By the 1850s, brickworks, candle and soap factories, pottery works, tanneries and wool washing businesses were thriving. The rich soils also attracted market gardeners and by the 1870s Chinese market gardeners dominated the trade. The area became Sydney's industrial powerhouse in the 1920s attracting Irish, Greek, Italian, Lebanese, Ukrainian and Vietnamese immigrants who worked in its factories. Among the production of glass, bricks, furniture, and a range of manufacturing and processing facilities.



Aerial showing broader context - Sixmaps 2017



Aerial showing local context - Sixmaps 2017



Aerial showing the project site context - Sixmaps 2017



Aerial showing broader context - Sixmaps 1943



Aerial showing local context - Sixmaps 1943



Aerial showing the project site context - Sixmaps 1943

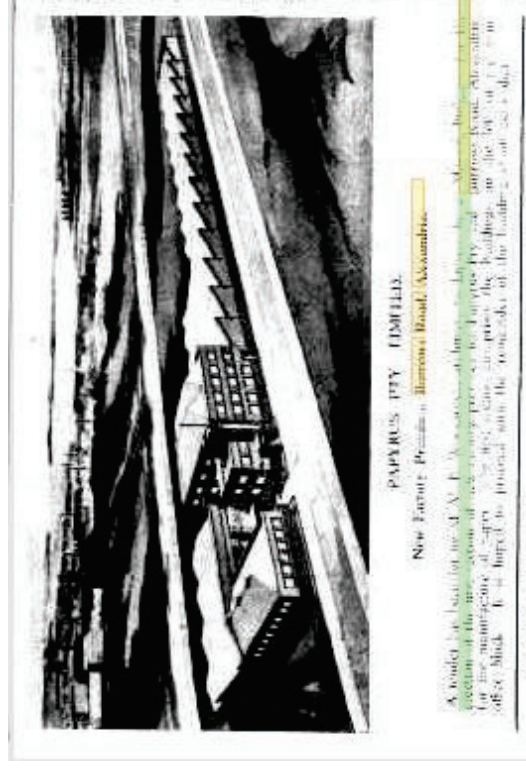


SITE HERITAGE AND THEMES EXPLORATION

Research of the landuse and events on the site was completed through trove.nla.gov.au, with extensive references to storage warehouses, manufacturing & chemical factories along the Alexandria Canal. The rezoning of lands and substantial redevelopment of industrial and warehouse buildings continues to transform the area into a significant mixed use / residential area.

The Alexandra Canal is an adapted artificial waterway formally known as Sheas Creek, a tributary of the Cooks River. Evidence was been unearthed during the construction of the Canal including Dugong bones indicating environmental climate shifts & evidence of pre European occupation including isolated stone stools.

The broad range of local industries represented in the area including rubber & chemical factories that regularly were engulfed by flames due to poor safety & building standards. Notable factories along Burrows Rd included the Papyrus Pty Ltd factory premises which manufactured paper. The worker population from the local area; work-place risk endured by workers and loss of life during that period are considered worthy aspects of local history to be considered for interpretation in contemporary artwork.



BUILDING PROPOSALS, PUBLIC ART OPPORTUNITIES & BUDGET

The proposed development of industrial warehouses is to create a multi story complex that is framed by a presentation landscape buffer along Burrows & Canal Road. An internal multistory carpark that services the various levels will be integrated with landscape including a landscaped void that is integrated with the spiral carpark ramps between levels.

The principal opportunities for public art are:

1. Artwork integrated as part of the building facade, seen from Canal and/or Burrows Road. This intersection slows road users & is highly visible to vehicular traffic
2. At the site entry as an arrival feature
3. Artwork as part of the driveway entry ramps

Public Art Budget and Management of Costs

The process of determination of budget is guided by consultation and project management including:

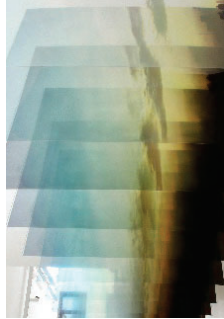
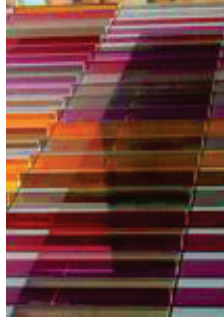
- Preparation of esquisse / artwork development / shop drawings;
- Seeking fabricator budget feedback at the early stages so that the artist vision is within the cost plan;
- Develop esquisse sketches to shop drawings by specialist fabricators and gain opinion of cost;
- Constructive dialogue with the artist provides feedback on range of costs against 'budget' should the proposals be significantly above budget;
- Project Manager and head contractor supervision and ongoing monitoring of the progress. This includes the artwork shop-drawings, tendering and programming, fabrication, delivery, installation, costs monitoring & general budget feedback.

It is important to not only manage costs to meet the general budget guidelines for public art, but also to ensure artist participation in fabrication and concept development results in a profitable outcome for the artist. Most important is that the artistic process is not unduly constrained, and that the artist is reasonably guided to a satisfactory outcome that achieves both budget and artist's vision.

The public art budget is to be commensurate with the scale of the project and it's location.



PUBLIC ART MATERIALITY



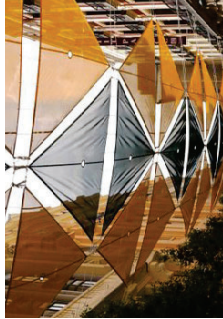
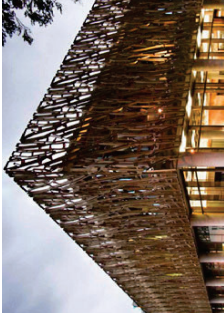
Printed Glass Panels

Utilising a series of glass panels and creating a composite composition, or a series of related images based on the site interpretative selected theme.



Themed Wall Art

To provide a mural or applied screen or graphics / panels to create artwork as an extension / integral with the architecture.



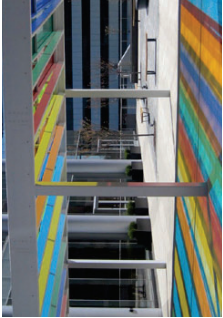
Canopy Element Overhead

Across leading edges of courtyards or at building entries, to utilise the canopy as an expressive element of glass, perforated metal, or fabric.

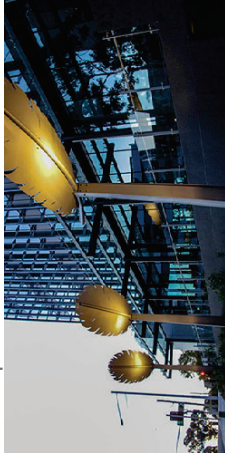


Reflective Sculpture

There is strong potential for a 'visual dialogue' between two proposed artworks, with themes that potentially contrast traditional and contemporary styles and materiality.

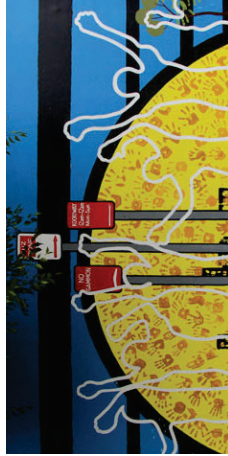


Ross Shepherd



Flight

'Blak Douglas'- Adam Hill



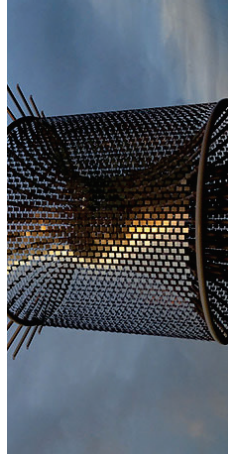
Mural ROC

Jade Oakley

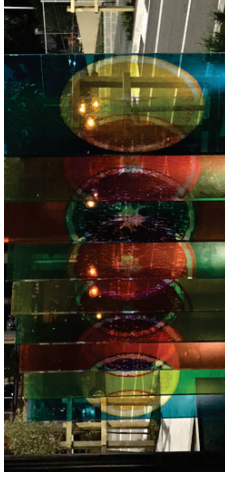


Wintergarden mobile

Ned Khan



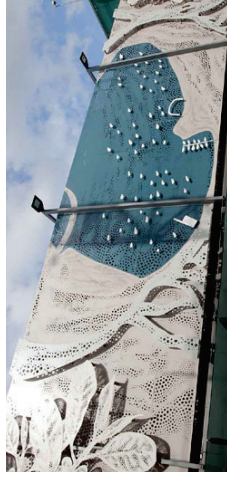
Roundabout



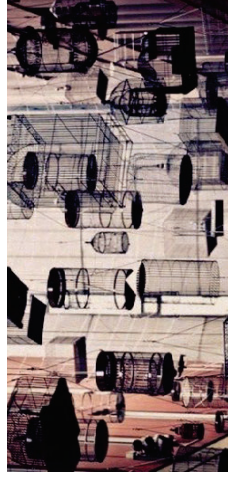
Digital Orchard



Gadgal Information Service - TZG Architects



The Bay



Forgotten Songs

ARTIST SELECTION / ENGAGEMENT PROCESS

The 'City Art' and 'Public Art' in Private Developments' documents set out a range of suitable processes for short-listing and selection of a preferred Public Artist (or team / collaboration). As noted in 'Project Delivery' the process of commissioning new works varies according to project ideas, budgets and scale.

For this project the Artist engagement will occur at the conclusion of the Architect Design Excellence process and after the architect has made good initial design progress so that the architectural forms are generally resolved and opportunities for public art are more clear. Following discussion with the architect regarding general opportunities for public art, a panel of 3 specific artists will be selected by the developer to suit the opportunities presented. These artists will be commissioned to prepare artwork esquisse proposals for the project for consideration. The three artists be paid a suitable commercial fee to provide artistic proposals outlining approach and indicative content, materiality, scale and physical expression. As a private developer sponsored work, the Client has in this case nominated to retain a significant 'say' in both the final artist selection and at least some discretion to select from Artist developed artwork options.

Provided to the left are an indicative range of Artists that are potentially suitable to respond to this scale of opportunity, and to the anticipated range of possible art forms and themes. Their local relevance, experience and previous achievements have been considered in providing this indicative list. Final selection of the artists for shortlisting and for final commissioning will be by the developer, and will include consultation with the Green Square public art curator, and Council's Public Art Advisory Panel.



PRELIMINARY PUBLIC ART PLAN FOR PLANNING PROPOSAL APPROVAL

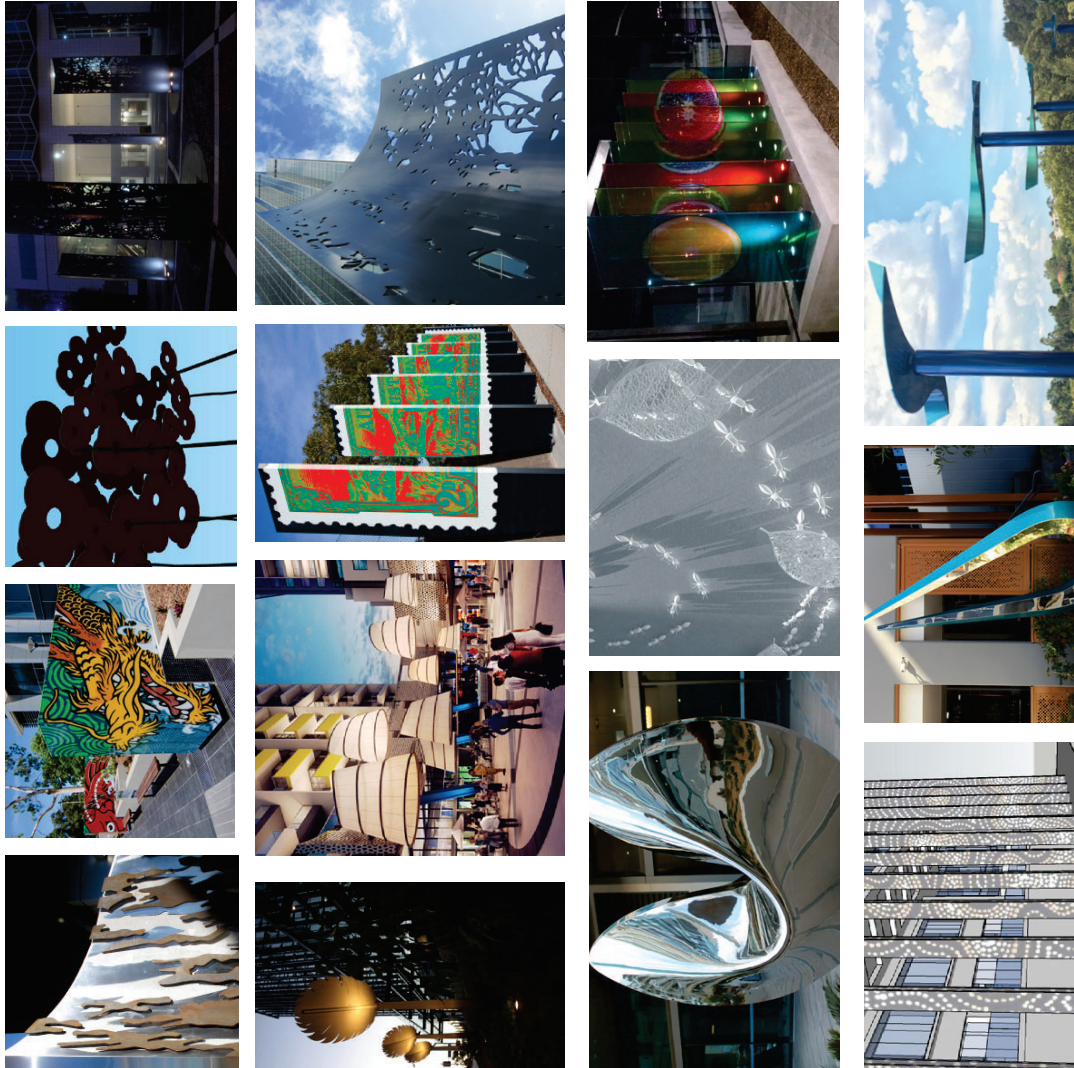
CONCLUSION

This Preliminary Public Art Plan has been developed to inform and guide subsequent detailed public artist selection, themes and potential locations and forms for public art for the development at 1-3 Burrows Road, Alexandria.

As described in this report, the themes and potential content / media of this approach demonstrates that a developed artwork can respond to local urban and cultural heritage, and in response to site specific opportunity presented by the prominent location of the site. Temporary and permanent public artworks are proposed, ensuring that the project continues to make a contribution to the local environment and community through construction and into final completion.

We believe this artwork strategy satisfies the public art requirements set out in Council's guidelines and policies, and it is hoped that the final developed artwork will provide a significant contribution to the project and surrounding area. We welcome dialogue with Council to discuss the artwork approach.

Ross Shepherd MArt (COFA, UNSW), BLArch (UNSW), Registered Landscape Architect No. 449
Partner, Site Image (NSW) Pty Ltd – Public Art Consultants and Landscape Architects



Site Image Public Art Projects



Ross Shepherd - Artist CV

Ross Shepherd - Artist, MArt (COFA, UNSW), BLArch (UNSW), Registered Landscape Architect No. 449

Partner, Site Image (NSW) Pty Ltd – Public Art Consultants and Landscape Architects

Since 1992 Ross has been completing public art commissions, with consistent range of medium to large commissions. Ross continues to strive to expand the range of media and formats for public art - creating works in steel, coreten, glass, cast and wrought stainless steel, cast concrete, murals, fabric, large scale mosaics, and carved stone. Ross works with expert fabricators specific to materials to achieve highest quality commercial finishes and durable / sustainable outcomes that can sustain direct contact with the public over a long period.

The range of works are consistent in that they always explore specific site identity and themes relating to the specific identity and history of each site, the architecture, community and landscape setting. As Artist and Public Art consultant, this includes not only creating the artworks, but also preparing Public Art Strategies for numerous large precinct projects, and selecting and curating artists for site specific works on landscape projects. The outline below provides a summary of artworks, with description and artist statements provided on the summary pages for selected examples of projects.



- 2017

230 Sussex Street Sydney
Lobby Public Art - neon and LED interpretive artwork to 2 storey heritage brick wall
- 2017

888 Bourke Street Zetland
large public art coloured glass canopy elements in the civic plaza adjacent two mixed use towers
- 2017

Deewhy Town Centre
Triangle Park public artwork. 60m long mural and stingsrays cast metal wall artworks, celebrating the likely naming of Dee Why after the indigenous name for the local stingrays in the lagoon.
- 2017

Lennox Bridge Riverfront artwork
Foreshore boardwalk fronting 38 storey residential tower and 3 storey podium incorporating Council's Discovery Centre and cafe
- 2017

'Canopy' -
Stainless steel series of water droplets below 3 large Fig trees, reflecting the canopy of the overhead foliage and sky as part of a central landscape and decked seating area to the 4 tower Corporate Connect Business Park and Pullman Hotel
- 2017

'Fluidity' at 84-92 Epsom Road Zetland
References the local floodway treatments, the new Green Square pool, and the aeronautical engineering plant on the site for over 30 years with a highly refined stainless steel sculpture of a droplet form, enclosing a droplet void shape.
- 2016

'Circumnavigation' sculpture, Flinders Centre Tower, Bankstown.
Layered cast glass hanging sculpture and ground plane inscription about the journeys of Bass and Flinders, and their discovery of Bankstown
- 2016

'Urban Fabric' - 10-32 East St Granville
3 residential towers, 3 large hanging artworks interpreting urban and landscape layers, stretched over large steel frames. These are to be installed into tall atrium and 2 tall forecourt areas
- 2015-16

2 x Public Artworks for River Road Parramatta riverfront park
Contributed as part of public domain of 4 adjacent towers, inc; 'Water Ribbon' is a 2m long cast stainless steel ribbon of suspended 'water. "Currents of Change" is 6 tall wind vane type sculptures, each mimicking reflective ripples on the water of the adjacent river.
- 2014-16

'Replication' Khartoum Rd Public Art
A series of tall vertical glass panes, with sequence of transparent imagery relating to the 'Xerox HQ' adjacent commercial building and new public domain to the streetscape.
- 2015-16

'Strata' 189 Macquarie Street Parramatta
(2 x towers with cross site public walkway)
- 2016

3 x Artworks for Macquarie Park Village
Stainless steel water droplet forms to reflect and feature the grove of large palms, and two panels of overlan native grass textured motifs that are to combine through shadows and lighting.
- 2015

'Red Poles' 2 Richardson Place, North Ryde
Totem type series of timber posts with variety of vivid reds
- 2015

Quest Hotel, Macquarie Park 'Outcrop'
Carved sandstone on timber pedestal for elaboration with Christophe Condor
- 2015

North Ryde Masters
'Old School' pixelated macro image of 'Peter Board', being the famous NSW Education administrator of the 1930's, who became the the namesake of the high school on the site of the proposed Masters. Located on presentation wall adjacent entry.
- 2015

Thirty8 Albert Avenue twin towers Project, Chatswood CBD.
'Dragon's Gate' linear glass forms with allied water features, for Imagery of Koi and Dragons refer to the myth of transformation upon being faced with the challenge of climbing of a waterfall on the Yangtze River.
- 2014-16

Thomas Street twin towers Project, Chatswood CBD
'Fortune Cookie' - Large folded forms of stainless steel located in forecourt of

- 2014

2-8 East Street Granville
'Ripple Effect', Laser Cut Coreten, with water patterns on opposing panels in raised landscape
- 2014

181 Miller Street, North Sydney
Video installation proposals for building and forecourt refurbishment to, with shifting views of Sydney Harbour transferred from images captured from top of tower to breccout screens.
- 2014

Penrith Panthers
Public Art Strategy for precinct redevelopment masterplan Penrith Panthers major urban renewal with commercial, aged care, hotels, residential, exhibition centre, sports academy and club expansions.
- 2014

448 Church Street, Parramatta
Arts Plan and mural proposal with applied screen elements for 'Cornstalk Hotel' heritage hotel and proposed residential tower.
- 2013

Pullman Five-star hotel, Mascot
Concepts for streetfront public art as identity element for hotel
- 2013

150 Epping Rd, Lane Cove
Public Arts Plan for plaza / landscape to 4 proposed residential towers at
- 2013

74-82 Railway Terrace, Merrylands
'Stacks of Time' sculpture proposals for Dydram Developments at 74-82 Railway Terrace Merrylands, in City of Parramatta Municipality
- 2013

'Wisdom' 125 Church Street
Ryde Arts & Cultural Plan (3 residential towers)
- 2012

Masters Northmead
Public Art Strategy for Lindsay Bemelong Developments, working with Leffler Simes Architects in City of Parramatta Municipality
- 2012

22 Giffnock Avenue Macquarie Park
'Shedding Skin', 3 x 2 metre sculpture for Goodman at, Ross Shepherd / Site Image as Artist working with Leffler Simes Architects in City of Ryde Municipality
- 2011

SAH Hospital Wahroonga
'The Healing Walls', 6m long x 4m high (average) perforated screens layered around a feature garden space to create a restorative, reflective space for patients in the palliative care new facility and allied rooftop garden.
- 2010

Rhodes Waterside
Public Art Strategy for major urban renewal precinct
- 2010

Shellharbour Mail
[The Escapment', 60m Mosaic Wall for Stockland Centre Town Square, with Ross Shepherd / Site Image as Artist/ supervising Pixel Mosaics
- 2005

Zenith Towers Chatswood
'Chatties Wood' with Ross Shepherd / Site Image as Artist, directing fabrication and installation by Public Art Projects (implementation only)
- 2000

Saville Hotel, Help Street Chatswood
Ruth Cracknell pavement artworks, in collaboration with Public Art Projects. Interviews with Ruth Cracknell and formulation of texts and graphics for pavement inlays.
- Extensive range of artwork placements and working collaboratively with artists, with Ross as Landscape Architect on range of land urban renewal / commercial / resort and residential community projects, with first substantial commission in 1992 on the Skogarden Internal Artworks, with series of wrought steel expressions of birds and trees, incorporating detailed fabricated timber, landscape, and terrazzo artworks.