

UAP acknowledges the Traditional Custodians of the land on which we are meeting and recognise the value, diversity and integrity of First Nations arts, cultures and expressions, and their continual significance today.

We pay our respect to Elders past and present, and extend that respect to all Aboriginal and Torres Strait Islander people. We acknowledge that Indigenous sovereignty has never been ceded.

UAP

ALEXANDRIA HEALTH CENTRE

Client
Centuria

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UAP is an internationally renowned company specialising in collaborative place-making and the management and delivery of integrated art and design solutions for the public realm.

UAP has been invited by Centuria to prepare this Public Art Plan to support the implementation of public art for the Alexandria Health Centre. This Public Art Plan supports the Stage 2 SSDA for the site, and builds upon the approved Preliminary Public Art Plan submitted as part of the Stage 1 SSDA, in November 2022.

The primary objective of this Public Art Plan is to analyse and identify the potential approaches for the inclusion of public art within the development. The Plan will assist in ensuring that ample consideration is given to integration and role of public art at the site, and will continue to be refined throughout future stages of the project in collaboration with the project team. The Plan recommendations for public art will demonstrate excellence, whilst being in accordance with the City of Sydney Public Art Policy.

To inform the successful commissioning of suitable public art for the Alexandria Health Centre, this Public Art Plan will:

- Research the local context, including current planning/design status, historic, cultural, environmental and social factors relevant to the site and surrounding precinct
- Develop a curatorial vision to align with City of Sydney public art policy and planning conditions
- Identify suitable artwork types and advise relevant preferred forms, locations and desired experiences
- Provide benchmark imagery to illustrate the opportunity potential
- Highlight initial artist research, to provide inspiration for future project stages
- Advise on artist engagement methodologies
- Develop the implementation plan with program and procurement method recommendations, and identification of authority approval processes

PROJECT CONTEXT

Project Context

The Development

The Alexandria Health Centre is an inspired precinct set to introduce a new standard of wholistic healthcare. With a focus on providing comfort through highly considered architecture, coupled with a combined use set up for mental health care, medical centres and consulting rooms, the Alexandria Health Centre sets a precedent in comprehensive care which truly positions the patient at the heart.

With architecture led by Warren and Mahoney, cultural consultation undertaken by Blaklash, and landscaping by Place Design Group, the precinct is set to offer a welcoming place for workers, while providing state of the art care, for those who need it most.

Size of Development	~11,442 m ² Gross Floor Area
Floor Count	06 levels
Mental Health Rooms	56
Medical Hospitable NLA	4,209 m ²
Medical Centre GFA	6,213 m ²
Bicycle Parking Spaces	38 + 28
Car Spaces	74

Visualisation courtesy Warren & Mahoney



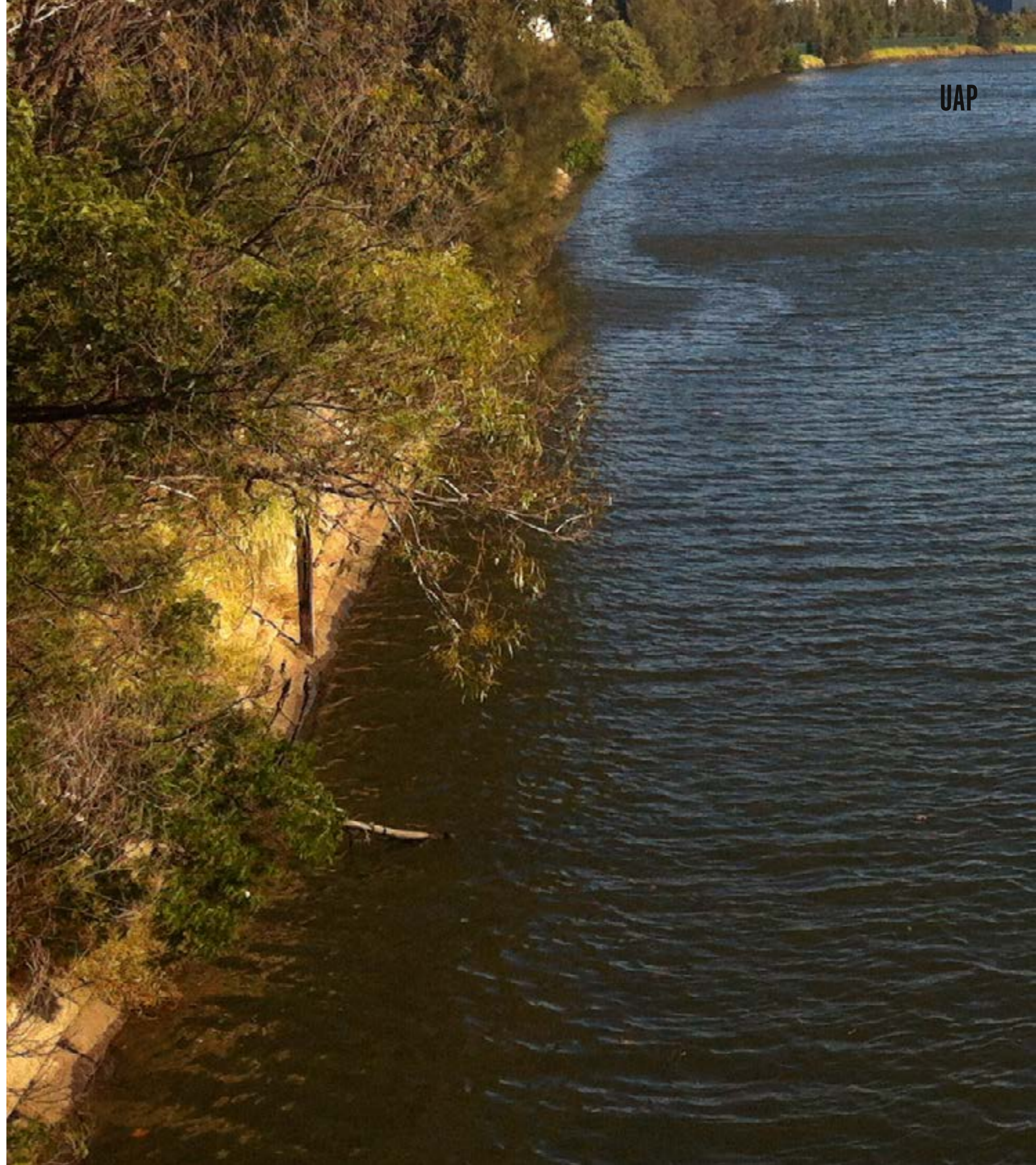
Project Context

First Nations Cultural Context

Aboriginal people have lived in the area now known as Sydney for over 65,000 years. This landscape, the Eora Nation, comprises of Kamaygal, the Wanngal, the Bedegal and Gadigal People, who have continuing ties to the lands and waters of this Country. The Eora Nation spans northwards to the Hawkesbury River plateau to Botany Bay and the Georges River in the South. It is an extensive region, once characterised by a network of rich waterways, lush swampish landscapes, bounded by hills in the west.

The area in which 28–32 Bourke Road sits is the traditional Land of the Gadigal (Cadigal, Cadi) people, and was once a diverse wetland ecosystem with a natural water reservoir, rich and abundant with native vegetation and swamp resources which supported vibrant communities. Gadigal People would move throughout the area, between inland and coastal locations which would each provide unique food sources and materials for homes and tools, depending on the seasonal changes.

Following colonisation, the area was pillaged for its natural resources where the rich waterways were used for industrial activity. As factories sprung up, the natural environment was forever altered with the chemicals, and built environment overpowering the ecosystems which once thrived.



Warren and Mahoney are leading the architectural design for the new Alexandria Health Centre. As a visionary space, the architecture similarly reflects this new standard of hospital care, where brick, and terracotta with charcoal and copper accents are prioritised over harsh, institutional palettes of the past. The resulting building offers workers and visitors an oasis in which to enter, one which allows for the rejuvenating effects of nature to support cutting edge medical infrastructure to result in a space which offers wholistic healthcare like never before seen.

Interior design echoes that of the exterior, where neutral palettes with natural lighting create cocoons in which to recuperate, and recharge. Patients are able to focus on their health and wellness in safe, private spaces. Medical practitioners, guests and their visitors are able to reset between providing or receiving care via well lit walkways which provide views out into lush greenspaces, and communal outdoor rooms, with integrated seating nestled amongst mass planting.

Gentle landscaping visible from the centre's frontage ushers visitors and workers into the precinct, allowing for a soft and welcoming street presence. With materials drawn from the natural environment and nearby historical infrastructure, the building sits sympathetically alongside its neighbours, contributing to the new streetscape being developed in Alexandria over the next years.

Guiding Principles

To ensure a cohesive response which meets the needs and aspirations of the Alexandria Health Centre, Warren and Mahoney have developed a series of key guiding principles to support design development. Public art for the site will seek to tie into aspects of these principles, to allow for a consistent narrative and site experience to emerge.

At the core of the guiding principles, sits the notion of Holistic Wellbeing, which is supported by the following principles. Below each of the principles, a rationale as to how public art will support the realisation of each is provided.

Connecting with Nature

- Thoughtfully positioned public art, integrated amongst landscaped zones will seek to encourage a elongated pause by visitors and workers nearby greenspaces.

Sustainability

- Designed to have a lifespan commensurate with that of the built environment within which it sits, public art will stand the test of time.
- Considered materials which require minimal upkeep, and in some instances be recycled at the end of life will be prioritised.

A Good Neighbour

- With visibility from the street, public art will offer local residents and workers an injection of creativity into their everyday, offering an experience which unfolds in greater detail each time they pass the site

Care

- Research has proven interaction with art, can increase feelings of wellbeing. Through integrated artwork public art seeks to support caring, gentle environments in which patients and workers can pause, and reflect.

Dignity

- Both those seeking and providing care deserve safe, calm spaces in which to recuperate. Public art hopes to enhance the experience of being in communal locations, creating focal points over which people can interact and bond.

Connecting with Country

- Public art at the site will be exclusively by First Nations identifying artists, to allow important cultural narratives of place to be told at the site.
- Themes for public art will seek to guide cultural expression, to proudly speak to ones identity and history.

Project Context

Art in Healthcare

Around the world there is increasing recognition as to the benefits of art in healthcare settings for both patients, workers and visitors. In light of this, public art is being integrated into healthcare institutions globally, embedding creativity into what can be stark, unwelcoming environments.

Recent studies have found access to art within healthcare settings respond to meeting mental, spiritual and emotional needs in those frequenting sites (1). Value is offered through the ways in which art can promote interaction, spark new ways of thinking, reducing social isolation, thereby supporting mental health and general wellbeing (2). Increasingly, interdisciplinary initiatives which look at blended models of care that combine art and science are being integrated into traditional healthcare frameworks, with research examining the benefits for those receiving treatment. Notably, the World Health Organisation is pioneering research which sees partnerships between tertiary education providers in the UK, and Finland, coupling these with BOZAR art centre in Belgium, and Cluj Cultural Centre in Romania (3). The study aims to determine collaborative models for providing healthcare which prioritise patient access to the arts, harnessing its power to support improved health outcomes.

Public art within health care settings can be seen in renowned institutions such as the Cleveland Clinic in Ohio, the Snow Fox ward at Evelina Hospital in London, the Prince of Wales Hospital in Sydney, and Saint Vincent's Hospital in Melbourne. While each takes a varied approach, the commitment to showcasing creativity as a means to benefit patients and workers remains steadfast.

As the Alexandria Health Centre matures, and takes form as a leading provider of mental health care, it is hoped public art can contribute to improved health outcomes of those who receive care, and work at the institution. In recognition and support of the architectural guiding principles, public art hopes to generate environments which care for people, who need care most.

To demonstrate public art in action within healthcare settings, a number of short case studies are included on the page below.

References:

1. "Identifying Evidence Summary of Results Scoping Review." n.d. https://monashhealth.org/wp-content/uploads/2020/03/Scoping-Review_Arts-in-Healthcare-FINAL.pdf.
2. Dow, Rosie, Katey Warran, Pilar Letrondo, and Daisy Fancourt. 2023. "The Arts in Public Health Policy: Progress and Opportunities." *The Lancet Public Health* 8 (2): e155–60. [https://doi.org/10.1016/s2468-2667\(22\)00313-9](https://doi.org/10.1016/s2468-2667(22)00313-9).
3. "Using the Arts to Improve Health: WHO Pioneers Large-Scale, Arts-Based Health Interventions." n.d. [www.who.int](https://www.who.int/europe/news/item/21-04-2021-using-the-arts-to-improve-health-who-pioneers-large-scale-arts-based-health-interventions).



Dennis L Jones

Project Context

Art in Healthcare

The Cleveland Clinic, Ohio

Cleveland Clinic operates a network of research focused medical facilities delivering comprehensive health care. In 2006 the Clinic launched the Art Program which identified the positive impact art could have on wellbeing in a clinical setting for both patients and staff. The Clinic appointed a curatorial team to lead the development of a refined art collection which would enhance the lives of patients and transform the hospital. The Clinic has artwork displayed throughout and features a program of events aimed at increasing patient wellbeing through engagement with the arts.

Herston Health Precinct, Brisbane

In the heart of a community focused mixed-use development sits Herston Health Precinct, a lively centre which focuses on health research, training and provision of care. In planning and development of the broader Herston Quarter within which Herston Health Precinct sits, a comprehensive public art plan has seen the commissioning of a series of public artworks which speak to themes of health and wellbeing. While conceptually relevant, art within the precinct offers more than simply thematic nods to health, contributing instead to opportunities for community building through interaction, putting into action the proven benefits of art in healthcare settings.

Artists using art to highlight health

Envisioning art as a critical tool in wellness artists frequently create emotive works which reference our bodies, mental health, thoughts, and feelings to generate art which speaks to these everyday experiences which are so often under discussed. With the inherent power to broach topics which are taboo or difficult to address, artists use their art to bridge social gaps, sparking interdisciplinary conversations between art, science and wellbeing. Artists such as Maya Lin, whose work Decoding the Tree of Life tangibly connects our being, with the natural and physical world, visually replicating DNA structures in the artworks form. Similarly, Hiromi Tango reappropriates internal imagery of the body, to spark conversations around the often internalised challenges of mental health.



Iñigo Manglano-Ovalle



Leecee Carmichael



Hiromi Tango



Maya Lin

Project Context

Site Heritage

The development is located at a site of Indigenous, colonial and contemporary narratives all of which intersect to form the vibrant urban landscape that exists today. This page provides a brief snapshot of aspects of Alexandria’s rich history and heritage. Artists can conduct their own research into site histories to inform their conceptual development.

First Nations History

The area around what is known today as Alexandria, sits within the Traditional Lands of the Gadigal people of the Eora nation. The Eora nation is comprised of the Cammeraygal, Wanegal and Gadigal Clans, who share some language similarities. The land of the Gadigal clan stretches from the south of the Sydney Harbour, to Watsons Bay through to Sydney Cove, where vibrant communities were sustained via the rich natural ecosystem present in and around what is now known as Alexandria.

Early European Settlement

Following colonisation of Sydney in 1788, European settlement was concentrated around what is now known as Sydney cove. As the colony expanded, settlements quickly became crowded and there was a need to push outwards into neighboring locations to accommodate the burgeoning new community.

In 1835 Alexandria was established, and quickly became a hub for industry. As the City of Sydney grew there was increased need for infrastructure, which spurred a need for workers. Factories sprung up throughout Alexandria as the suburb became a central point of manufacturing and fabrication to meet the needs of the City. Nearby Redfern Railway was established in 1855, and people soon flocked to Alexandria in search of work.

By the late 19th century, early industrial developments were constructed, along with an established tram line which ran through Waterloo,

Alexandria and out to Botany Bay. These developments supplied for the needs of industrial expansion and growing urban communities. By the mid-20th century, Alexandria had established itself as the largest industrial suburb in the country, being home to 550 factories which employed over 22,000 workers.

Today

Today Alexandria is a vibrant community hub which offers visitors and residents a wealth of dining and recreation opportunities. Located just 4km from Sydney’s bustling CBD, and moments from Sydney’s main airport, Alexandria is an ideal location where people are able to make the most of inner city convenience, while also enjoying the community focused and connected mindset present in the urban suburb achieved through initiatives such as the Green Square revitalisation. Abundant in arts, culture and verdant parklands, Alexandria harks back to it’s days as an industrial hub in that it now hosts a wealth of future equipped workplaces, ushering in a new age of productivity in the area.



Project Context

Location and Access

28–32 Bourke Road is sited in a highly connected location which offers a wealth of transport options nearby to allow for ease of access to and from the site. Located just under 4km from Sydney’s CBD and just 2km south of Central Station, the site offers the height of access convenience.

Pedestrian Access

28–32 Bourke Road is surrounded by a network of pedestrian friendly linkages that connect out to nearby O’Riordan Street, Bowden Street and Botany Road. Once completed the site will be skirted by laneways which will further assist with walkability in the area, connecting the hospital with nearby sites, parks and amenities in the area.

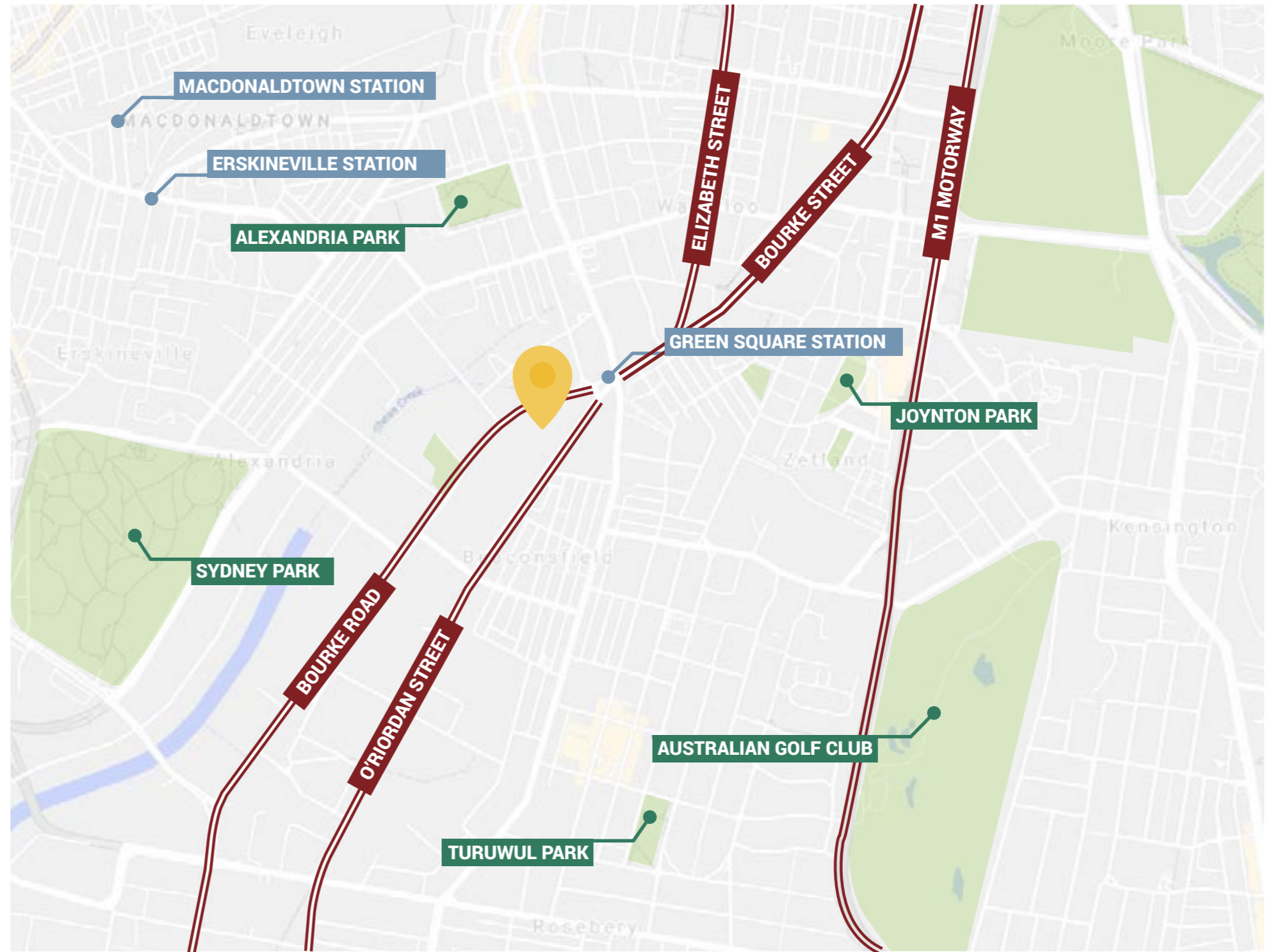
Major Roads and Transport

The site is highly connected by a series of major thoroughways which run via Alexandria and connect the site to nearby suburbs in both the East and West. O’Riordan Street connects to Bourke Road providing a direct route to the M1 which takes motorists through to the Northern suburbs and beyond.

Public Transport

There are a wealth of diverse public transport options to which the site sits nearby. Green Square Station provides train linkages from Alexandria through to Central Station where people are then able to connect outwards to locations throughout greater Sydney. Bus stops which sit just moments away from the site also create easy access to the site and beyond.

- Green Square Station – 5 minute walk
- Central Station – 10 minute train
- Buses – 3 minute walk
- Mascot Airport – 10 minute drive



- Site Location ●
- Roads ●
- Transport ●
- Parklands ●

Project Context

Site Characteristics

28–32 Bourke Road is sited within the bustling suburb of Alexandria, and is surrounded by a wealth of cultural and recreational attractions which together sustain and foster a vibrant community.

National Parks and Reserves

- Alexandria Park
- Sydney Park
- Joynton Park
- Turruwul Park
- Matron Ruby Grant Park
- Sweetacres Park

Historical

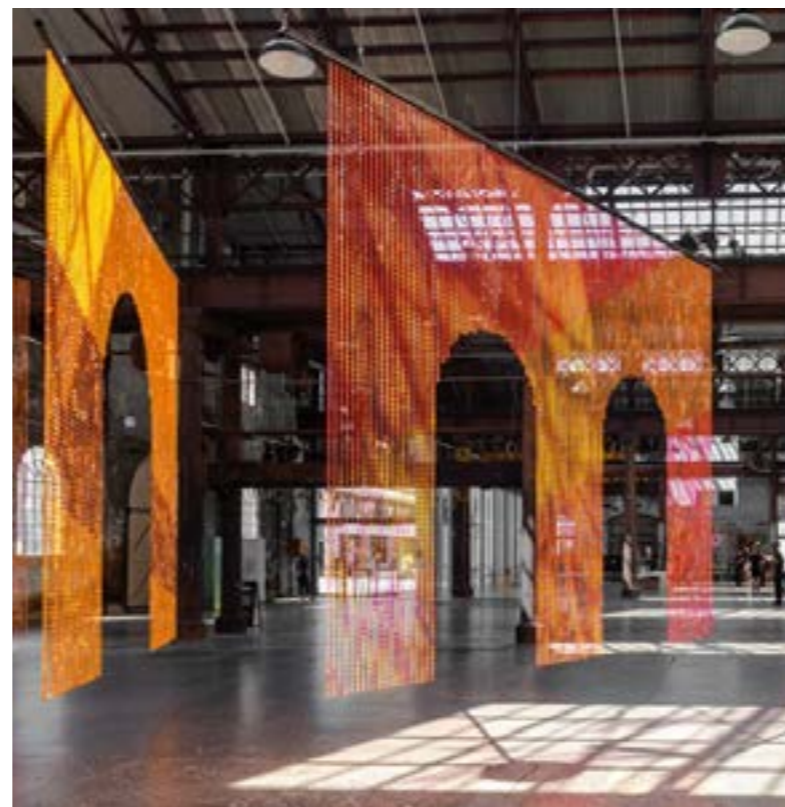
- Sydney Ruins
- Eveleigh Railway

Cultural

- Carriageworks
- Joynton Avenue Creative Centre
- White Rabbit Gallery

Recreational

- Gunyama Aquatic and Recreation Centre
- Green Square Library
- Banga Community Shed



UAP

Project Context

Nearby Public Art

The City of Sydney is home to a vibrant and diverse network of world-class public art. The images to the right offer a small snapshot of public artworks which sit nearby to the site, to which public art at 28–32 Bourke Road will exist in conversation, contributing to the ongoing creation of an abundant tapestry of art which promotes engagement and offers points for interaction and community building.

- While I Live I Will Grow (2016), Maria Fernanda Cardoso, Zetland
- Stream (Under Development), Kerrie Poliness, Drying Green Park
- High Water (2018), Michael Thomas Hill and Indigo Hanlee, Green Square Plaza
- Cloud Nation (2018), Claire Healy and Sean Cordeiro, Green Square Library
- Fun Field (2016), Nuha Saad, Wulaba Park
- Bangala (2020), Aunty Julie Freeman and Jonathan Jones, Gunyama Park Aquatic and Recreational Centre
- Water Falls (2013), Jennifer Turpin and Michaelie Crawford, Sydney Park
- Storm Waters (2013), Jennifer Turpin and Michaelie Crawford, Joynton Park



Where I Live, I Will Grow, Maria Fernanda Cardoso



High Water, Michael Thomas Hill & Indigo Hanlee



Bangala, Aunty Julie Freeman & Jonathon Jones



Fun Field, Nuha Saad

VISIONING

Visioning

Public Art Policy Alignment

Public art for 28–32 Bourke Road will be developed to align with the City of Sydney’s vision and goals for public art, and will draw from the City’s Sustainable Sydney 2030 vision and related public art policies, strategies and plans. The matrix (right) outlines the ‘8 Guiding Principles’ for City of Sydney public art and provides an overview that demonstrates how public art for 28–32 Bourke Road will align with these principles.

Sydney ‘Creative City’ Vision

The City of Sydney demonstrates a strong commitment to the provision of creative offerings for the people who work in, live in, and visit the City. Along with a strong history of public art programming, and the combined success of City of Sydney’s various temporary laneway art projects, City of Sydney has also recently conducted wide-scale strategic planning for ‘A Revitalised City Centre’. Culminated in Sydney’s Sustainable Sydney 2030, culture and creativity are recognised as playing an integral role in Sydney’s future as a world-class city – a role that is emphasised and evidenced through numerous accompanying arts policy and strategy documents.

Supported by the Sustainable Sydney 2030 vision, Sydney’s cultural life is one that is:

- Visible
- Innovative
- Proud
- Engaged
- Diverse
- Bold
- Curious

City of Sydney Public Art Objectives	28–32 Bourke Road Street Public Art
Align significant public art projects with major Sustainable Sydney 2030 urban design projects	Artwork will be commissioned in consideration of other major public art projects located within the City of Sydney municipality as well as those outlined within the Sustainable Sydney 2030 strategy.
Recognise Aboriginal stories and heritage in the public domain	Aboriginal artists will be considered within the curated longlist, with artists being encouraged to consider the First Nations histories and narratives present in the location.
Support local artists and activate city spaces with temporary art projects	Providing a significant opportunity to showcase local talent, distinguished professional local artists or artists with a significant connection to Sydney will be highly considered for this opportunity.
Support vibrant places in Village Centres with community art and public art in City projects	Public Artwork for 28–32 Bourke Road will become a memorable addition to public space contributing to a meaningful, active and vibrant public realm.
Promote the integration of high quality public art in new development	Significant national or international artists whose practice supports the prestige of this opportunity will be considered. Close collaboration with the project team will ensure that public artwork for the site is of a high-quality.
Support stakeholder and government partners to facilitate public art opportunities	The creation of public art for the 28–32 Bourke Road is indicative of the success of the City of Sydney Public Art Strategy and Policy, facilitating the incorporation of a major permanent commission for the City.
Manage and maintain the City’s collection of permanent artworks, monuments and memorials	This Public Art Strategy provides guidelines and recommendations on the management and maintenance of public artworks to be developed for the site. Artworks created will not be a duplication of existing artworks, monuments, memorials and/or related concepts.
Initiate and implement programs to communicate, educate and engage the public about City Art projects	Public art created for 28–32 Bourke Road can be incorporated into existing City Art projects and programs, whilst providing a quality artwork that is publicly accessible and engaging.

Visioning

Green Square Public Art Strategy

28–32 Bourke Road sits in close proximity to Green Square, where there is a wealth of public artworks which have been delivered through the Green Square Public Art Strategy, 2021 which supports the City of Sydney’s broader Public Art Policy as outlined above. Given this proximity it is important to acknowledge the themes and objectives of public art being delivered in the Green Square precinct, to ensure public art realised at 28–32 Bourke Road sits in conversation with narratives of place being explored at Green Square.

Key Objectives outlined for Green Square are as follows;

- Provides public domain that is accessible, safe, encourages diverse social interaction, accommodates active and passive activities, and is enhanced with public art;
- Achieve well integrated interpretive water elements, ecologically sustainable and landmark public art to create a more visually interesting and culturally diverse public domain (Green Square LEP 2006);
- Build a strong cultural, vibrant, diverse and inclusive community with a sense of belonging and a livable city which is accessible, prosperous and rich in its sense of community; to ensure that the vision for the future mediates between local values and global aspirations (Sustainable Sydney 2030);
- Recognise and celebrate Aboriginal stories and heritage in the public domain; support local artists and activate city places through temporary art projects; support vibrant places in village centres with community art and City Art projects; promote high-quality public art in private development (City Art Public Art Strategy 2011);

With these aspirations delivered through narratives of Art & Ecology, Art & Site and Art & Community which seek to guide the implementation of public art that supports placemaking and the exploration of narratives pertinent to the site. The below points were extracted directly from the Green Square Public Art Strategy, 2012.

Art & Ecology

The Green Square Public Art Strategy recognises the importance of sustainable practices and water treatment in the public domain design for Green Square and the overall thematic link the site has to environmental sustainability. A major theme for the site, the term ecology has been employed to include human interaction with the environment. Art that relates to ecology could be in terms of problem-solving, enlisting the help of the local community or reflection and focus on the environment and sustainable concerns.

Green Square has a particular relationship with water: it was originally a swamp area and the original Shea’s Creek ran beneath. It is a flood plain with the potential for recycling of stormwater; The Drying Green is to provide flood detention; and hot water and energy for heating and cooling will be provided by trigeneration from natural gas (which could take Green Square off the grid). With the recent cycles of drought and flood, water is at the forefront of our collective urban consciousness. The reticulation systems, floodwater strategies, stormwater re-use, trigen and water as a sculptural/play element are all potentials for art integration.

Art & Site

The Aboriginal and industrial history of the site are recognised as important themes for permanent and temporary commissions at Green Square. The process of transformation of Green Square is also a key theme for the site – including transformation from an Aboriginal site to first settlement, then to the life of industry in the area and the residential communities, to the current redevelopment of the site to an inner-city hub. The area was important swampland for Aboriginal peoples, with a freshwater creek running through. Interesting industrial themes for potential artworks are the strength and longevity of the glass and automobile industries historically located at Green Square. The former Royal South Sydney Hospital site also has a rich social history and is a place of importance for the existing surrounding communities.

Art & Community

Green Square’s integrated public art projects should recognise the existing local community as well as the incoming residents and workers, and engage as much as possible with the public, for whom the artwork is made. Integrated public art can assist in creating a community and urban environment that is sustainable and diverse, participatory and mutually supportive.

Resources:

- City of Sydney, Green Square Public Art Strategy. 2012



Fun Field, Nuha Saad

Visioning

Public Art Objectives

The following objectives will help to thematically guide the conceptual development of public artwork at 28–32 Bourke Road, and work in tandem with the Curatorial Vision developed for the site and detailed below. The objectives will speak to what public art at the site hopes to contribute and act as a starting point for artists in considering outcomes for the site. Each of the objectives has been considered in relation to Warren and Mahoney’s architectural guiding principles to ensure a cohesive public realm experience is achieved.

It is recommended that the cultural consultant on the project review the public art objectives in future project stages to ensure further alignment with cultural narratives being explored at the site.

Presence

Public art will support First Nations narrative sharing, to ensure cultural histories and contemporary conversations have a steadfast presence at the Alexandria Health Centre. This objective seeks to encourage public art which tells a story, and illuminates an idea to spark thoughtful consideration, rumination while providing a bold focal point for people entering to the site. The artwork will seek to contribute to the creation of a location at which pause feels natural, and allows for contemplation, and moments of connection with oneself and others.

Discovery

Discovery seeks to encourage the integration of public art which offers people moments for discovery and the opportunity to experience something new. This objective hopes to support a resituation of First Nations perspectives, and celebrate determination. Through knowledge sharing catalysed by creativity, the objective of discovery envisions learning as the key to growth, and hopes to prompt an exploration of ideas that informs an empowered future.

Connection

Connection acknowledges the importance of connection, between people and place in creating a sense of community and contributing to feelings of wellbeing. Connection sees how the past, present and future all merge into one, and speaks to the power of relationships and bond making, envisioning public art as a potential catalyst for moments of conversation and interrelation between people who are using the site.



Visioning

Curatorial Vision

This Curatorial Vision is based on contextual research of the site, taking into account the site's end use and aspirations. The Vision ensures that the public art is conceptually connected to place, by setting an overarching vision for art, describing what the artworks seek to achieve, and providing thematic inspiration for artists.

The Alexandria Health Centre sits on a site which has seen multitudes. Once a rich landscape home to communities from the Eora Nation, this Country holds layered histories of people and place. As the site enters its next iteration, the space will continue to be a site of significance, holding space for people and their stories when they need it most.

With these in mind, the curatorial vision *deep listening*, acknowledges the importance of hearing one another, creating safe spaces for people to share, and be heard. Through the act of sharing, and storytelling, common ground can be found, friendships can be forged, and a thoughtful hand extended. *deep listening* speaks to care, of oneself and of others, and seeks to recognise the important role of interpersonal connection in wellness. The Curatorial Vision sees wellness as multifaceted recognising the importance of self determination, and celebrating your identity in feeling well in yourself. *deep listening* looks to a connected future in which community and culture is central and care is prioritised.

Artists will be invited to work into the site alongside landscape designers, architects and the broader project team to create public art which compliments the site's end use and vision. Invited artists may create art which invites opportunities for connection, facilitates moments of pause and encourages quiet respite in order to compliment the sites use and aspirations to ensure a space which is welcoming for all.



deep listening

MOVING BEYOND THE SURFACE

ARTWORK OPPORTUNITIES

Artwork Opportunities

Overview

To support in creating a welcoming space for both guests, visitors and workers at the Centre, public art is recommended to be integrated into the landscaped zones at the sites frontage. In response to the architectural guiding principles, this approach ensures artwork is sited in highly visible locations which offer both street visibility, and supports the creation of welcoming communal outdoor spaces at the site.

With public art seeking to tell stories of place, and support the resituation of First Nations perspectives within the contemporary built environment, artwork is recommended to thread throughout the site's frontage.

Artwork Forms

Along the Bourke Road frontage, it is recommended that discovery elements comprise the central aspect of the concept design, to create an unfolding creative narrative at the site.

Note: It is not expected that any of the forms below encompass the entirety of areas marked up, instead exact locations will be identified in collaboration with the project team in future project stages.

Recommended artwork forms include;

- Discovery Elements; 3-5 small to medium sculptural elements, or, integrated treatment to seating elements.

Design Considerations

- Artwork should be developed in close collaboration between the artist/s, architect, and the project team to ensure a highly integrated result;
- Artworks should ensure not to obstruct thoroughfare and be thoughtfully integrated into the built environment;
- Lighting may be considered, should budget permit, with the developer to be responsible for supply of this;
- Opportunities for the artist to inform planting is recommended.

Budget

The proposed budget for public art the Alexandria Health Centre is expected to be in the range of \$450,000 (inclusive of consultancy, design and artwork delivery).



Discovery Elements ●

Artwork Opportunities

Discovery Elements - Benchmarking



Artwork Opportunities

Discovery Elements - Benchmarking



ARTIST RESEARCH

Initial Artist Research

Overview

The following pages presents some initial research into artists' whose practice could be well suited to developing an outcome which supports public realm aspirations at the site, responding simultaneously to the artwork typologies identified.

Artists have been included for the following reasons, noting that not all artists respond to all criteria points;

- First Nations artists based in Sydney, or broader Australia;
- Local recognition of artists' practice across general public audiences and the art sector;
- Merit within their artistic practice which responds to conceptual themes present in the Curatorial Vision, and architectural guiding principles;
- Budget guidelines are appropriate for the proposed artist;
- Ability to respond to the architecture, design and aspirations of the site;
- Artist's practice is of a contemporary nature which would align to the vision of the site.

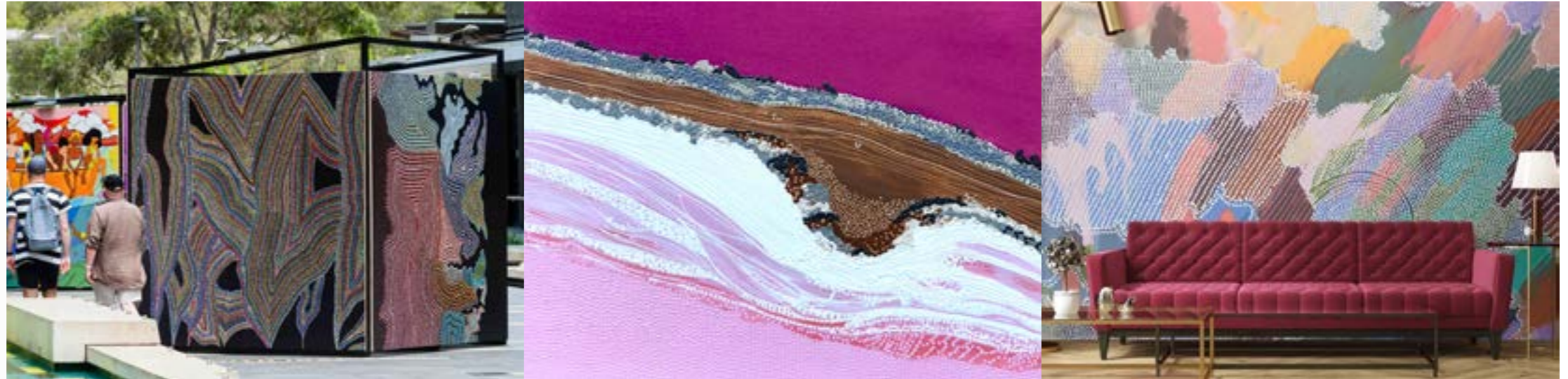
Initial Artist Research

Artist Practice

Konstantina

Konstantina is a Gadigal woman whose artistic practice is centred around re-imagining traditional pointillist painting techniques used by her ancestors, to create vivid works which are rich in symbolism.

<https://www.konstantinaaboriginalart.com/>



Frances Belle Parker

Frances Belle Parker is a proud Yaegl woman, whose work is inspired by the natural landscape, exploring narratives of memory and place.

<https://www.dyindadesigns.com.au/>



Leecee Carmichael

A Ngugi woman from Quandamooka Country (the waters and lands of and around Moreton Bay), Leecee Carmichael works across painting, fibre sculpture, weaving and textile.

[instagram.com/leeceecarmichael](https://www.instagram.com/leeceecarmichael)



Initial Artist Research

Artist Practice

Lucy Simpson

Lucy Simpson is Yuwaalaraay woman with a focus on storytelling and narrative sharing aspects of country and contemporary South Eastern Aboriginal culture.

<https://www.gaawaamiyay.co/>



Delvene Cockatoo Collins

Delvene Cockatoo-Collins is a Nunukul, Ngugi and Goenpul woman explores familial relationships, expressing stories shared across time.

cockatoocollins.com/



Mitch Mahoney

Mitch Mahoney is a Boon Wurrung and Barkindji artist working through the revitalisation of traditional methodologies of making via installation and public art as catalysts for restoring techniques and telling important cultural stories.

https://www.instagram.com/Mitch_Mahoney_Art/



Initial Artist Research

Artist Practice

Carmen Glynn Braun

Carmen Glynn-Braun is a Southern/Eastern Arrente, Kaytetye and Anmatyerre woman living and working in Sydney. Her creative practice is centred around conceptual explorations of lived experience as an Indigenous woman in contemporary Australia.

<https://www.instagram.com/carmenglynnbraun/>



Carol McGregor

Carol McGregor is a multimedia artist working across installation, woven forms, print, photography and video. With Wathaurung, and Kulin heritage, the artist's practice traverses traditional material explorations.

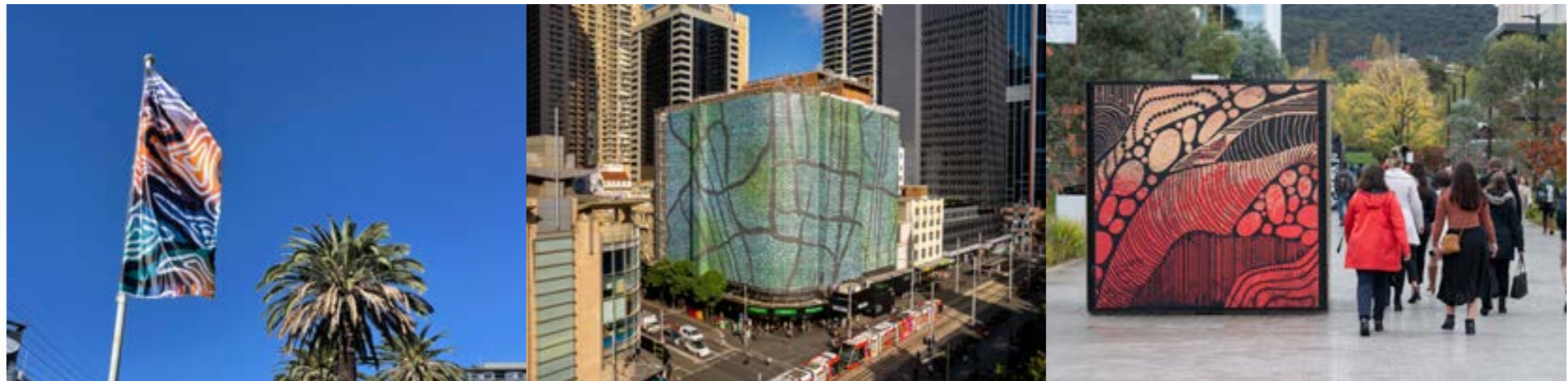
<https://www.carolmcgregor.com.au/>



Toby Bishop

Toby Bishop is a Kungarakun artist who grew up on New South Wales' South Coast. Toby Bishop's art is inspired closely from trips up to his Kungarakun Country in the Northern Territory, with many of his forms paying homage to elements of Country.

www.website.com



IMPLEMENTATION

Implementation

Indicative Public Art Process and Timeline

The table below provides an indicative timeline for the processes required to implement public art at the Alexandria Health Centre.

Planning			Delivery	
Art Strategy (03 – 04 weeks) <ul style="list-style-type: none"> Project initiation meeting and workshop process with key stakeholders Review of development's design documents Research into local culture, history and environment Development and documentation of Art Strategy with identification of art locations and benchmarking Implementation planning including development of; art budget guide, art process and initial program, maintenance and sustainability methodologies <p style="text-align: center; color: #f4a460;">CURRENT STAGE</p>	Artist Procurement (04 – 05 weeks) <ul style="list-style-type: none"> Facilitate and support artist short-listing and selection process with Client Confirm artist availability Develop Artist Briefing documents 	Design Assist (08 – 10 weeks) <ul style="list-style-type: none"> Contract selected Artists Brief contracted Artists Artist support for research and investigation, concept development, selection of materials, colours and scale Concept Design presentation including narrative descriptions, sketches and visualisations prepared by artists Preliminary manufacturing program and budget Management of Client review and selection of winning Concept Designs 	Technical Assist (12 – 16 weeks) <ul style="list-style-type: none"> Artist support for further materials investigation Preliminary engineering advice and liaison with design consultants and manufacturing team Final models and computer generated visualisations (as required) Material selection and fabrication budget review with client Management of Client review and approval of Developed Designs 	Manufacturing and Installation (24 – TBC weeks) <ul style="list-style-type: none"> Full manufacturing documentation and engineering certification including samples and prototypes (as required) Final manufacturing budget review with client Project management and budget control of artwork manufacturing Management of fabrication process, including: <ul style="list-style-type: none"> Artwork fabrication Client approvals during manufacturing Quality control Transportation to site Maintenance advice and development of Maintenance Manual/s Attribution plaque
Council review points by stage				
<ul style="list-style-type: none"> City of Sydney review Art Strategy 		<ul style="list-style-type: none"> City of Sydney review selected Concept Design(s) 		<ul style="list-style-type: none"> City of Sydney review and approval point, confirming completion of art requirement

Implementation

Artist Procurement

UAP acknowledges the importance of First Nations cultural knowledge and should the First Nations' history of the site be developed further if the project team invite a First Nations' artist to respond to the site, UAP will ensure that a Cultural Advisor is engaged and key Community stakeholders are engaged at key points prior to the artwork being designed and delivered.

There are two (2) main methods recommended for the procurement of an artist for the Alexandria Health Centre.

Limited Competition

- A short list of 5 – 7 artists is developed
- Up to 3 artists are selected to develop concept designs in competition with each other
- The 3 concept designs are presented for selection of 1 concept to continue to design development
- All artists are paid a concept design fee

Direct Engagement

- A short list of 3 – 5 artists is developed
- 1 artist is selected to develop a concept design
- The artist's concept design is presented for approval to continue to Design Development
- The artist is paid a concept design fee



Implementation

Maintenance and Decommissioning

Maintenance is a key factor in the long-term care and quality of public artworks and should be taken into consideration during concept and design development, during material selection and manufacturing.

There are climatic conditions that all artists and fabricators should consider during permanent artwork development to ensure the longevity of all artworks. These conditions include humidity, fatigue, vehicular pollution, UV degradation and vandalism.

Material Selection

To withstand these conditions, artists will be required to ensure their artworks are of a robust nature, incorporate technologies that are easily replaced and be constructed from materials suitable for long-term exterior installations.

Materials not considered suitable include resins, soft timbers and any materials that are not UV stable.

Where artworks include technology elements, these should be high quality, warranted components and fittings that are easily accessible for replacement. Use of LEDs is recommended for longevity and power efficiency of lighting installations.

Maintenance Program

During the development of a public art project, consideration should be given to the thorough documentation of the processes involved in the future care and maintenance requirements of the artwork. In order that maintenance responsibilities and associated costs do not become onerous it is recommended that responsibility for maintenance is clearly established and that a condition check of the artwork is undertaken on a regular basis with any remedial works and cleaning carried out when necessary. This will prevent any deterioration of the artwork that may lead to more expensive restoration works in the long-term.

An Artwork Maintenance Manual which outlines the following information in relation to the artwork should be issued at the time of project completion:

- Contact details for the manufacturing company/companies involved
- Materials used during manufacturing and supplier details
- Treatments, aftercare works and processes
- Design and structural drawings
- Predicted lifespan of components
- Location of power source, power supply, water supply etc
- Cleaning program outlining processes and recommended frequency
- Any specific specialist maintenance requirements

The Artwork Maintenance Manual forms the final handover of ownership of the artwork.

Artwork Life-Span

Permanent artworks should be intended to have a life expectancy that is equivalent to the life expectancy of its location - whether it be a building or an area within the public realm. Where artworks include technology elements with expected lifespans shorter than a minimum of 25 years, the future owner of the artwork may choose to conduct a review of the artwork before the intended expectancy is reached.

Decommissioning

When the artwork has reached the end of its lifespan, a decommissioning process should be undertaken through either relocation or deaccessioning.

Deaccession involves removing a work from the collection under which it is owned and managed. Deaccession can include the return of the work to the artist/designer, donor or lender, relocation of the work, or the destruction of the work. The permanent removal and destruction of an artwork should only take place as a last resort. A full and thorough process of assessment and consultation should take place before such an action is undertaken, and the artist should first be given the opportunity to take over ownership of the work and properly document the artwork.

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