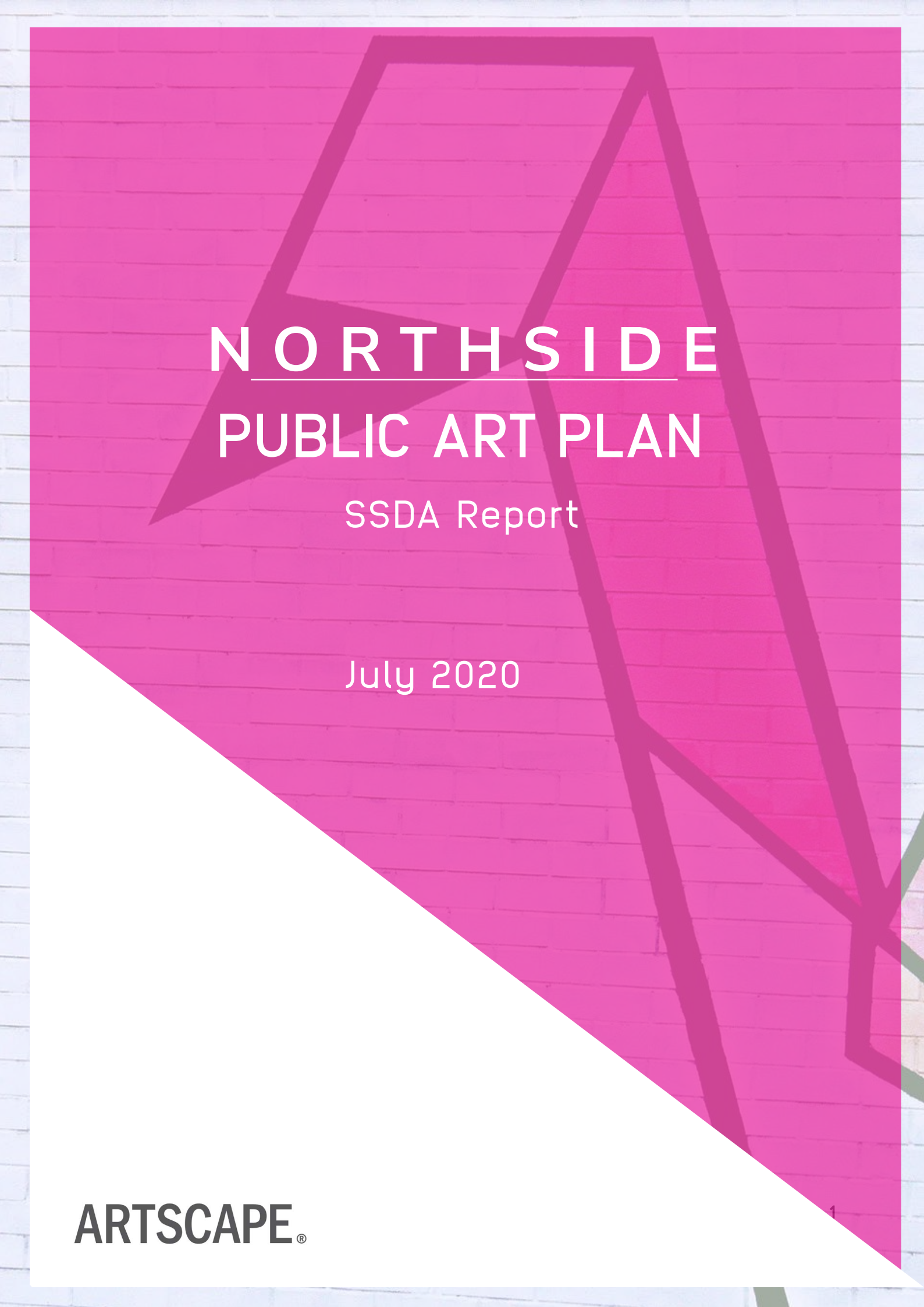




NORTHSIDE PUBLIC ART PLAN

SSDA Report

July 2020

ERILYAN PTY LTD
NORTHSIDE PUBLIC ART PLAN - SSDA REPORT

NORTHSIDE PRIVATE HOSPITAL
RACECOURSE ROAD, GOSFORD NSW

Quality Control Plan

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Introduction

1

1.1 The Project

Northside will be a new \$180 million private hospital facility that will form the western anchor to the Gosford health precinct. Public art is proposed to bring vibrancy to the hospital grounds in harmony with the architectural and landscape design.

ARTSCAPE has been engaged by ERILYAN Pty Ltd to prepare a Public Art Plan (PAP) for Northside Private Hospital on Racecourse Road, Gosford. The PAP will form part of a State Significant Development Application (SSDA) that will be lodged with Central Coast Council. This PAP should be read in conjunction with the Architectural Documentation produced by Health Projects International (HPI) and SJB Architects and the Landscape Documentation produced by Arcadia Landscape Architecture.

The new private hospital forms part of a larger 3.1 hectare medical precinct which may be developed by another party. The private hospital is approximately 1 hectare and is located north of Presidents Hill on the corner of Racecourse Road and Faunce Street West. This site was formerly occupied by Ausgrid of which a small area will remain to the east of the hospital.

Northside and the future medical precinct will form the western anchor to Gosford health precinct, in which Gosford Public Hospital forms the core (Figure 1).

1.2 The Facility

Northside Private Hospital is a significant development located west of the Gosford Public Hospital. This \$180 million facility is proposed as 11 storeys above ground with two levels of basement parking. The facility will comprise the following:

- Operating Theatres
- ICU bays
- 8 general IPU wards over 6 levels with 30 beds each ward
- 1 x 20 bed Mental Health IPU ward
- Car parking for approximately 400 cars
- Hospital Front of house
- Hospital Back of house services
- Central Entry Plaza
- Northern Entry Plaza.



Analysis

2.1 Location

The proposed hospital is located north of Presidents Hill, one of the highest points in Gosford. This hill has magnificent views across the Brisbane Water and is a popular lookout. It forms the backdrop to the new 11 storey private hospital. To the north of the site is a series of open spaces including Gosford Golf Course, Gosford Tennis Club and Narara Creek. To the west is The Entertainment Ground and Gosford Racecourse. Henry Kendall High School is located to the east between the Tennis Club and Gosford Hospital. To the east is the Gosford Health Precinct which comprises Gosford Public Hospital at its core and a range of ancillary medical services and practices. This area is well serviced by the train line which stops nearby by at Gosford Train Station - a major stop on the Northern line.



Figure 1: Site Location Plan (ARTSCAPE, 2020)

2.2 The Site

Due to the sites proximity to the natural environment, the design seeks to embrace nature and draw it into the public spaces. It is well documented that nature has a calming influence which can be of great benefit in a hospital environment. The relationship between Presidents Hill and Narara Creek are reflected in the through site link, which will be created following the construction of Stage 2*.

As for most sites throughout Gosford, the subject site has significant level changes. Set at the foot of Presidents Hill, there is approximately a seven (7 metre) level change in a north-south direction. As the proposed building is setback from Racecourse Road, there will be a series of landscape batters and mounds that will step down to Racecourse Road.

Two public spaces are proposed. The Eastern Entry Plaza space comprises the main entry into the hospital and features landscaped gardens. The Northern Entry Plaza is accessed from Racecourse Road and will connect with the Stage 2 entry. A children's playground is proposed for Eastern Entry Plaza above the carpark entries.

*Stage 2 detailed built form approval will be sought at a later date and does not comprise part of this submission.

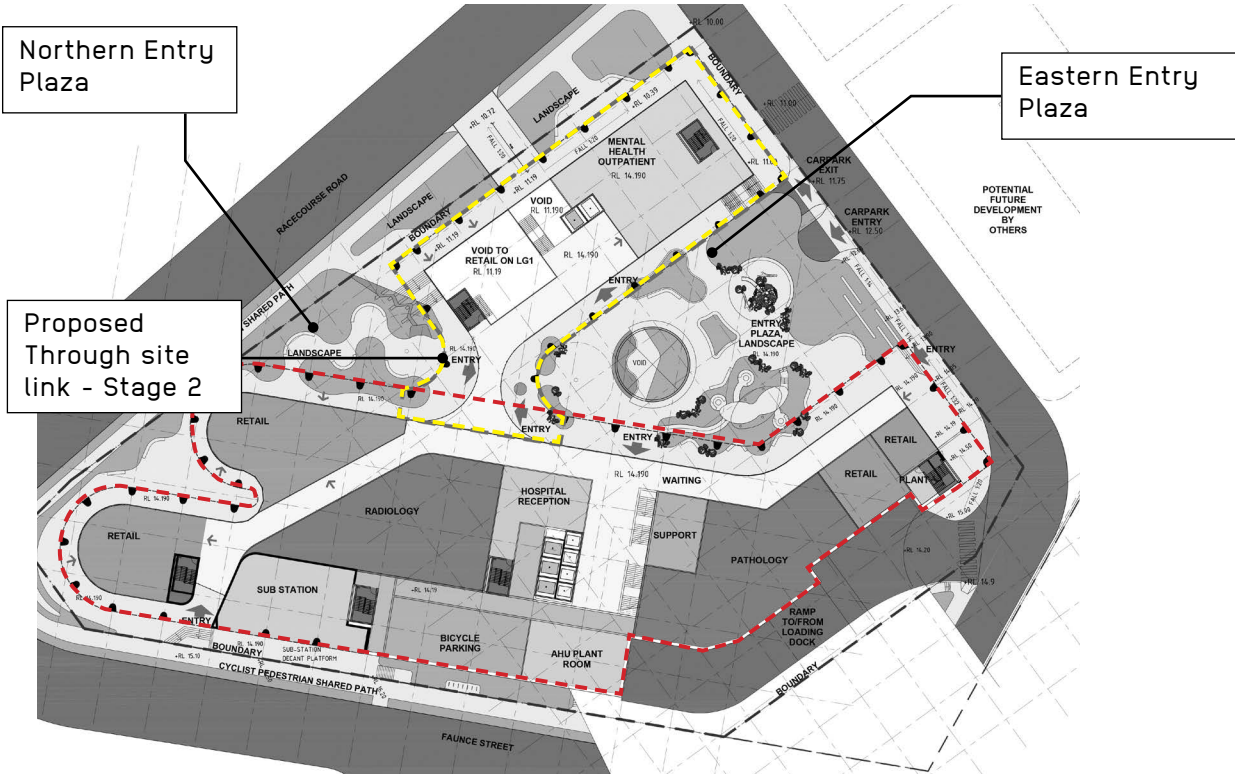


Figure 2: Ground Floor Plan showing the two stages of development (Stage 1 - red dash & Stage 2 - yellow dash) (SJB, 2020)

2.3 The Built form

The proposed 11 storeys (above ground) private hospital has a northern orientation. The intent is to create a landmark building that forms part of the gateway into Gosford and the health precinct. The building has been designed to maximise the patient experience and minimise stress to the patient and the visitor. The design also considers the needs of the staff.

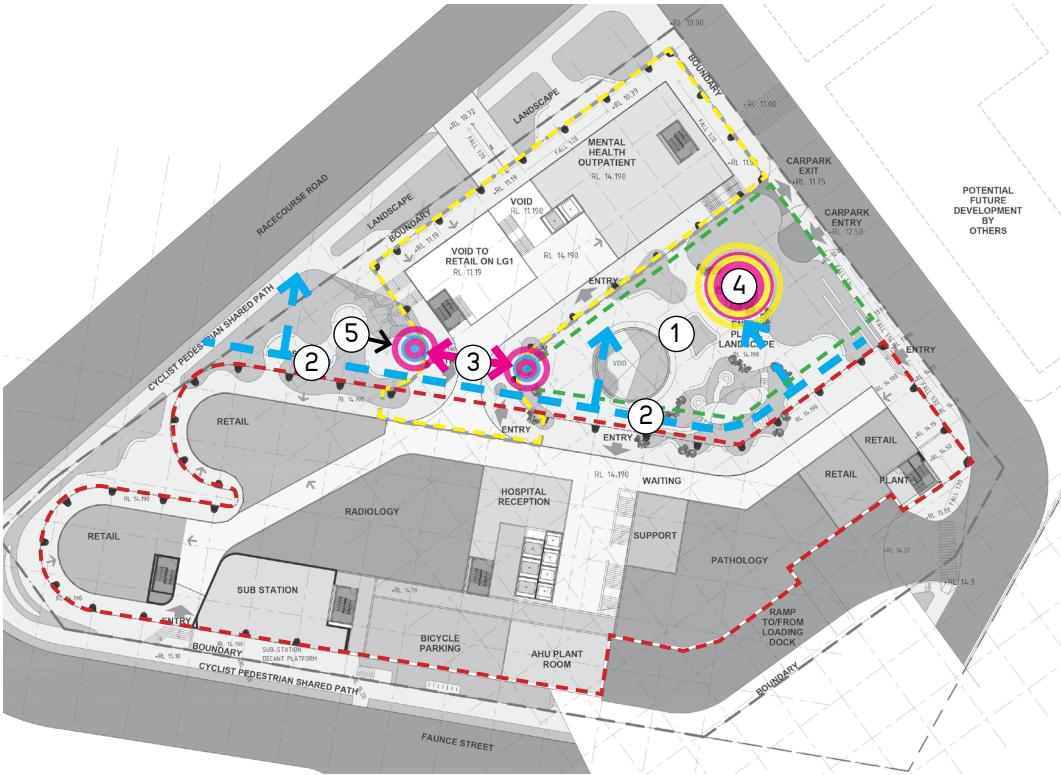
The floors are separated into five (5) different vertical functions:

- Ground Level: Main entry / hospital front of house
- Level 1: Hospital hot floor and mental health ward in the stage 2 building along Racecourse Road
- Level 2: Hospital department and outpatient services
- Level 3 - 8: Inpatient unit ward
- Level 9: Plant room.



Figure 3: Artistic Render of proposed private hospital as viewed from Racecourse Road. (SJB, 2020)

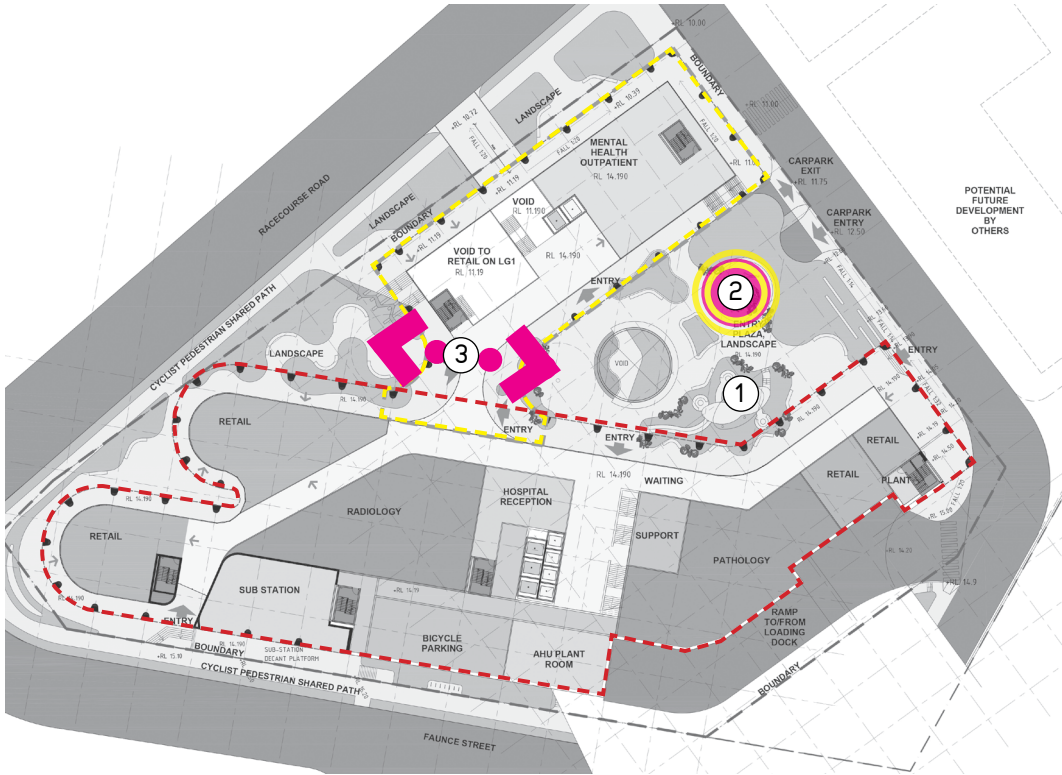
2.4 Opportunities and Constraints



Opportunities

- ① — The Eastern Entry Plaza provides an opportunity for a series of small artworks that can be viewed from the rooms.
- ② — The patient rooms will have an immediate view over the Northern and Eastern Entry Plazas and distant views to Narara Creek and Somersby.
- ③ — The entry, between Stage 1 and Stage 2 buildings, have opportunities for public art.
- ④ — A children's playground is proposed within the Eastern Entry Plaza. There are a range of opportunities for public art in this space. They can be purely visual artworks or they can be interactive.
- ⑤ — Opportunity for a large scale public artwork that is visible from Racecourse Road and acts as a wayfinding device.

- Stage 1 of the hospital development.
- Stage 2 of the hospital development.



Constraints

- ① — The Eastern Entry Plaza is close to the carpark entry which may impact its 'solitude' with noise.
- ② — Any artwork within the childrens playground will need to be designed to consider play safe controls.
- ③ — Any artwork proposed between the two stages of the hospital will need to consider the movement of people - particularly those people who are in a hurry.

- Stage 1 of the hospital development.
- Stage 2 of the hospital development will change the landscape grounds and impact on any artworks proposed in Stage 1.



thematic framework

Thematic Framework

3

3.1 The Importance of Public Art at Northside

Waiting - for good news on the birth of a baby.

Waiting - for news that a procedure has succeeded or failed.

Waiting – as a loved one’s days are running short.

Waiting - as mummy and daddy quietly talk about strange scary things you don’t understand.

Hospitals are full of time – and its time that’s hard to fill whether you are a patient or a visitor. Often, with little to do but wait, time seems to stretch out to infinity. Minds race with fears and doubts and a feeling of helplessness. Bodies may ache with the restlessness of inactivity. Children release their bottled up energy – but their innocent joy can aggravate already tensed adults.

Public art that draws the mind away from personal worries can be a tonic for patients. The benefits of a happy mind and spirit are well known to health professionals. For visitors, seeing their family or friends in a thoughtful, uplifting environment may reflect positivity in their faces – a positivity that may then have good effect on their loved ones.

Television, cafes and magazines have a role. They may settle the stomach and slake a thirst for information – but they do not necessarily settle the mind. So much of our news is frankly disturbing. Public art in a health precinct should be more than just about making ‘pretty pictures’. These pieces – whether inside or outside should be capable of diverting your mind onto other things. Abstract messages of hope and happiness should be embedded into their form. Their appearance in unexpected places can delight – where finding the ‘hidden gem’ might be just the secret to turn your day around. Their presence can also serve as more pleasant gathering points - away from the strictly functional passageways and treatment areas.

3.2 The Theme for Northside

To assist with the preparation of future artist’s brief, a Theme is provided to guide the creative process. Secondary or sub themes accompany the primary theme to help the artist express the theme in the artwork.



Figure 4: Thematic Diagram (ARTSCAPE, 2020)

3.3 Art Typologies for Northside

Public Art can be take many forms. These are known as typologies. Typologies help artists create solutions that suit the physical, historical or cultural characteristics of a place.

Two typologies have been identified for Northside, as follows:

SCULPTURE

A Sculpture is a three (3) dimensional artwork that might be:

- of any scale and materials
- figurative or abstract
- generally in the round.

A sculpture may also comprise a Creative Overlay – this is an integrated artwork that forms part of an architectural element.



2D ARTWORK

A 2D Artwork is generally located on a flat surface. This artwork could be a painted surface or it could be a sculpted relief artwork which has some three dimensional qualities.

The artwork might be located on a

- wall
- screen
- ceiling.



It is envisaged that a creative lighting component will support each of the artworks outlined in this Plan.



Art Projects4

4.1 Introduction

Four (4) public art projects have been identified for Northside Private Hospital:

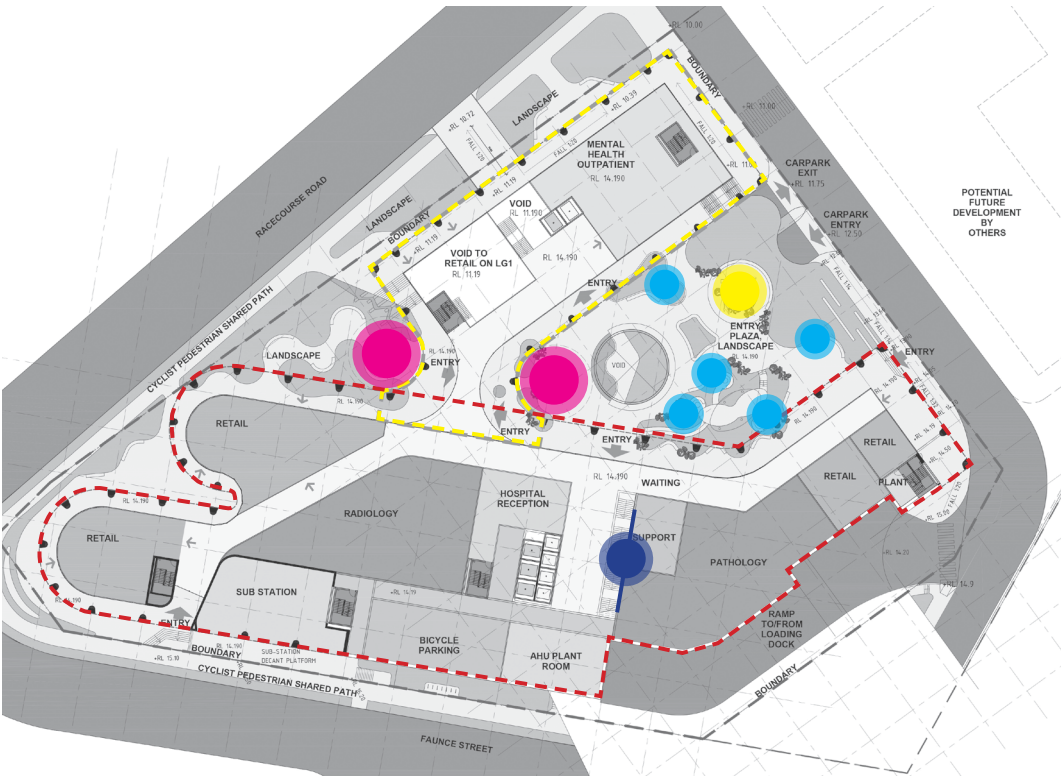


Figure 5: Plan showing the locations of the art sites (HPI, ARTSCAPE, 2020)

The locations have been selected as the result of a collaborative design process with the projects architects and landscape architects. The art typologies and themes are derived from the analysis process and the thematic framework.

The following pages provide detailed information regarding each artwork and art site. The four artworks include the following:

- | | | |
|---|---------------------------|---|
|  | PUBLIC ART PROJECT SITE 1 | Wonder(ment) (Northern and Eastern Entry Plaza) |
|  | PUBLIC ART PROJECT SITE 2 | Listening |
|  | PUBLIC ART PROJECT SITE 3 | Wonder(wall) |
|  | PUBLIC ART PROJECT SITE 4 | Heal & PLAY (Eastern Entry Plaza) |

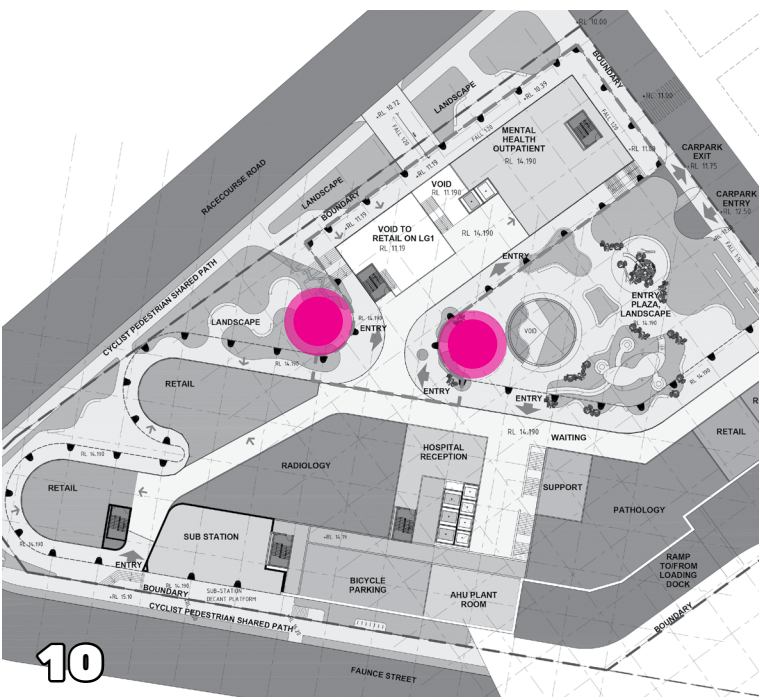
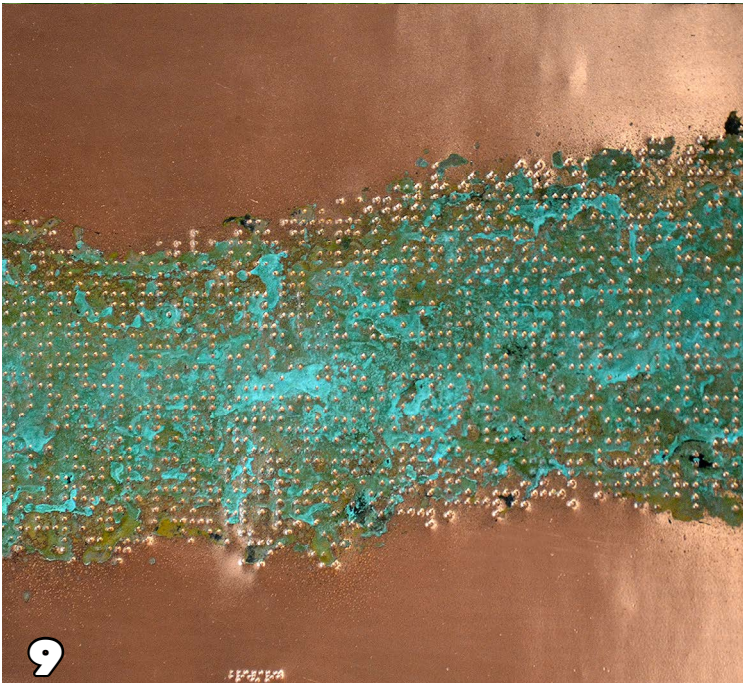
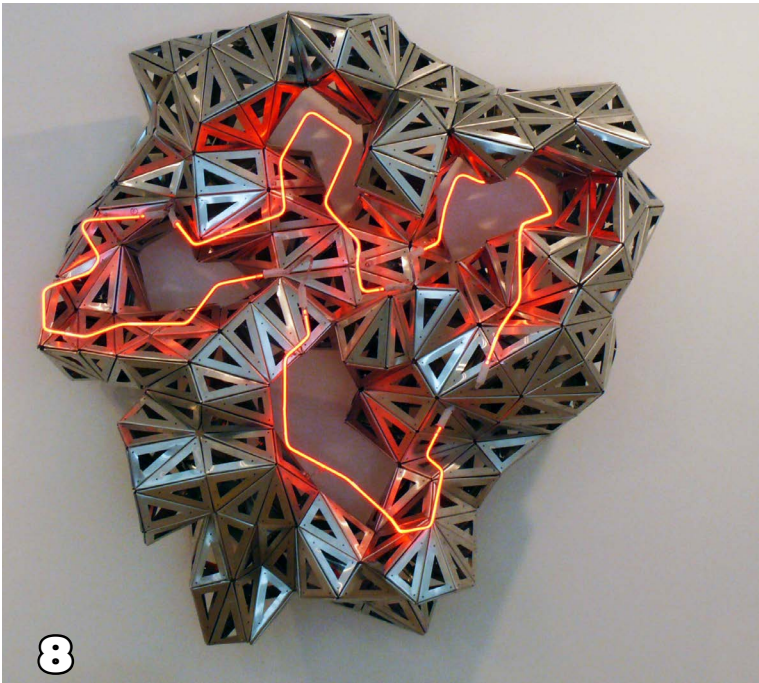
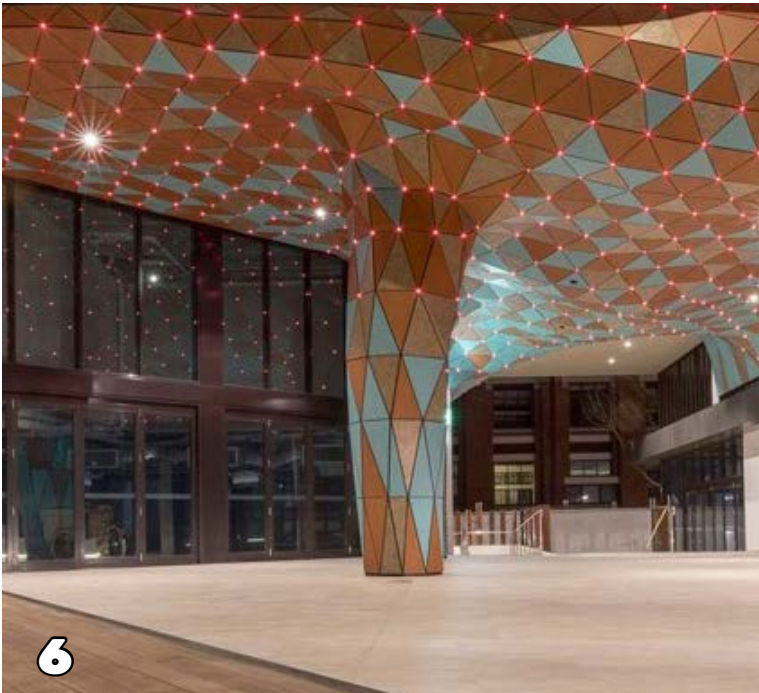


Figure 6: *Anemol* by Daniel Giuffre and Rick Vermey

Figure 7: *Obscure Reality* by Idea Latitude Public Art Institute

Figure 8: *Reflective Synthesis* by Gregor Kregor

Figure 9: *The Water's Tone* by Kenn Kotara

Figure 10: Location of PAP 1 Artwork

PAP 1# Wonder(ment)

ELEMENT	DESCRIPTION
Artwork Title	'Wonder(ment)
Art Typology	Sculpture - Creative Overlay
Art Theme / Sub Theme	Healing / Heal through Strength
Location	Northern Entry Plaza, within the entry (created as part of Stage 2).
Artwork Description	'Wonder(ment)' is a sculptural artwork that defines the entry between Stages 1 and 2. The artworks would form part of the proposed circular concrete entry portico's. Entry points reflect two realities - where you have been and where you will be going. When you pass through an entry, you leave a part of you behind. It is a well known phenomenon, that when passing through a entry there is a cleansing process - often we forget. When someone is on a healing journey, there is a process of shedding the past and looking forward to a new future. There is strength and power in this process. Wonder(ment) will seek to create two sculptural elements that reinforces the act of entering the precinct and the strength we all have and share. The artworks do not need to physically resemble an threshold but more the act of passing a threshold from one place to another.
Budget	Due to the integrated nature of these sculptural forms, a provisional sum should be allocated for an artist to generate a Creative Overlay. It is anticipated that the budget for the sculptural forms will be drawn from the architectural and landscape budgets.
Considerations	- Close collaboration will be required between the artist, project architect and landscape architect to create an integrated artwork. The creative overlay should be designed concurrently to the design development of the built form to ensure a consistent and well considered outcome. - The artwork can act as wayfinder and should be visible from Racecourse Road. Lighting could be considered as this would improve its visibility at night.

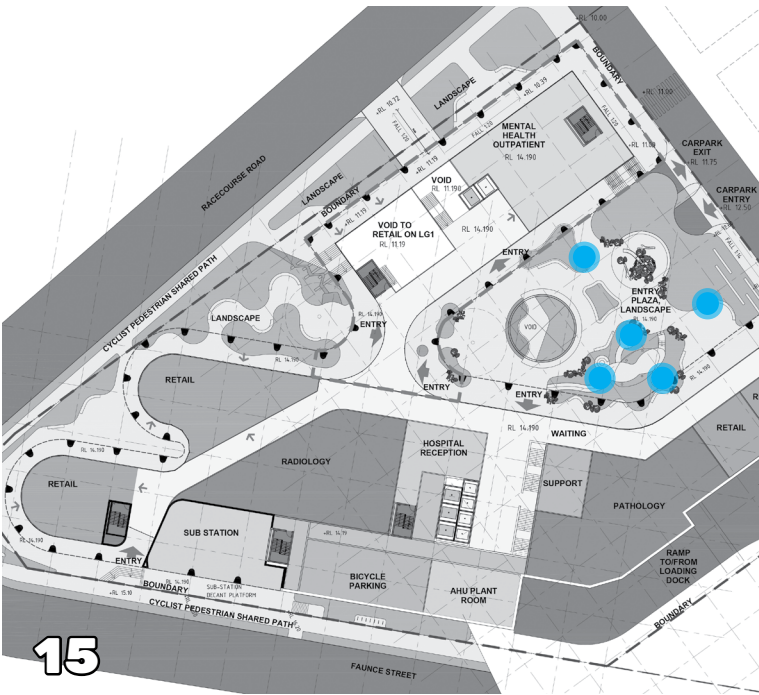


Figure 11: Artwork and Artist Unknown

Figure 12: *Two Men on a Bench* by Giles Penny

Figure 13: *The Seduction* by Francis Upritchard

Figure 14: *The Division Street Project* by Davis and Schenk

Figure 15: Location of PAP 2 Artwork

PAP 2# Listening

ELEMENT	DESCRIPTION
Artwork Title	‘Listening’
Art Typology	Small Sculptures
Art Theme/ Sub Theme	Healing / Heal Through Silence
Location	Eastern Entry Plaza
Artwork Description	‘Listening’ will comprise small scale human or animal like sculptures set within the garden in the Eastern Entry Plaza (Figure 15). The purpose of the sculptures are to listen to visitors who visit the garden. When someone is facing hardship they experience a range of emotions and often what they seek is a silent ear. These silent sculptures will be scattered throughout the plaza, generally in spaces where a visitor can sit, release and unload. Each sculpture’s character and gender / species will reveal itself during the creative design process however, they should express a warming and peaceful character.
Budget	\$400,000 exc. GST each or \$80,000 exc. GST for 5 figures.
Considerations	An artist should be carefully selected who has the ability to create unique sculptures which express a calm and attentive character.

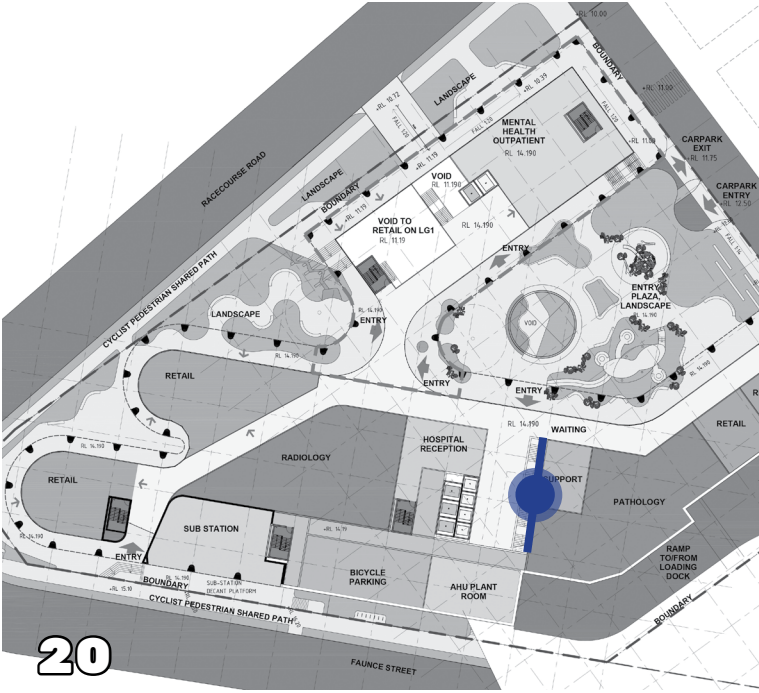


Figure 16: Untitled wall artwork by Anne Moran and Robert Brown

Figure 17: Untitled by Kenneth von Roenn

Figure 18: Artwork and Artist Unknown

Figure 19: *Watercolour Wall* by Joe O'Connell

Figure 20: Location of PAP 4 Artwork

PAP 3# Wonder(wall)

ELEMENT	DESCRIPTION
Artwork Title	'Wonder(wall)'
Art Typology	2D artwork
Art Theme / Sub Theme	Healing / Heal Through Wonder
Location	Lobby circulation stair void (Stage 1)
Artwork Description	A 2D sculptural artwork is proposed for the wall of the Stage 1 lobby stairs (Figure 20). As the stairs ascend the void, the artwork will also rise. The artwork provides a finer grain and visual interest to the lobby and circulation space. This artwork activates another key entry point into the hospital - from Faunce Street and the Eastern Entry Plaza. Like Wonder(ment) the artwork will explore the wonders of the human body and its ability to heal.
Budget	\$200,000 exc. GST
Considerations	- The artwork will require collaboration with the project architect to ensure the artwork and stair composition is safe - As the artwork will be adjacent the stair, it can be touched by the public. It should therefore be designed with robustness in mind - using similar standards as artworks in the public domain.

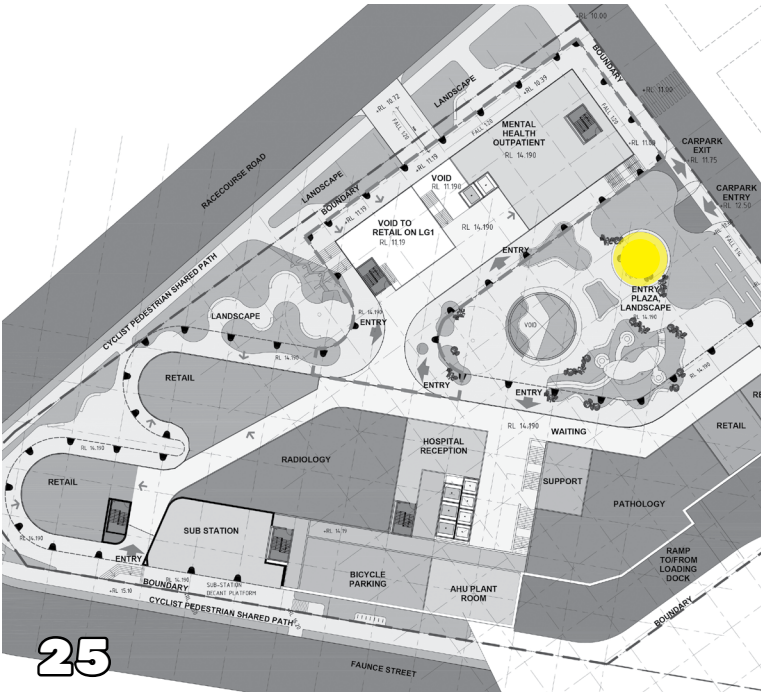
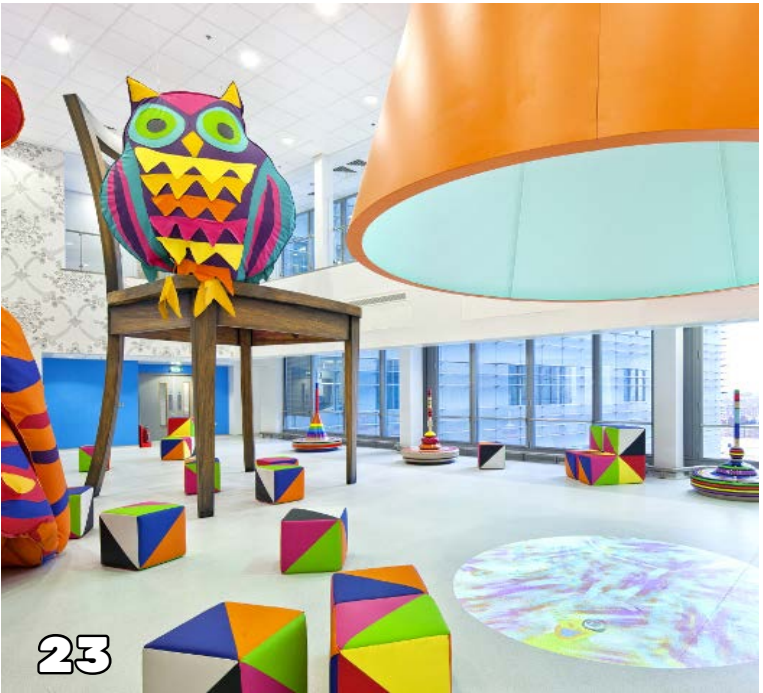


Figure 21: Whimsical sculptures by Jaime Hayón.

Figure 22: Playtime by Myfanwy MacLeod and Shannon Oksanen

Figure 23: Royal London Hospital play room - Artist Unknown

Figure 24: *Flower, Sun, Moon, Head* (exercise mandala) by David Cianci

Figure 25: Location of PAP 5 Artwork

PAP 4# Heal & PLAY

ELEMENT	DESCRIPTION
Artwork Title	'Heal & PLAY'
Art Typology	Sculptural Play Folly
Art Theme / Sub Theme	Healing / Heal through Play
Location	Eastern Entry Plaza - Childrens Active Play Zone
Artwork Description	'Heal and PLAY' will form part of the childrens play area located within the Eastern Entry Plaza (Figure 25). The artwork will have multiple functions - it will be visually engaging, act as a wayfinder and provide a challenging play apparatus to entertain children while they wait. The sub theme '<i>heal through play</i>' explores the role that play has to heal the mind, body and soul of a child undergoing a difficult experience. This artwork is proposed to represent an animal (or animals) that have remarkable healing and regenerative abilities such as lizards. These animal sculptures can become totems for the children to inspire them to get well.
Budget	\$500,000 exc. GST

- Considerations
- As the artwork will function as a play apparatus, the artwork will need to consider relevant Australian Standards for play equipment
 - Bold and bright colors are recommended for the artwork to attract children to interact
 - Form, colour and illumination will aid the play element acting as a significant visual marker in the day and evening.



Procurement

5

5.1 Introduction

This Public Art Plan outlines the process for the procurement of public art at Northside Private Hospital. This process outline is only a guide and it may be tailored to address specific construction and staging needs. However, most importantly, it provides the reader an understanding of the fundamental steps which are consistent to any public art project.

The creation of public art is a complex process that requires the consideration and management of a number of factors early in the design process. These factors may include:

- Collaboration with a diverse project team of architects, engineers and manufacturers
- Safety considerations
- Staging
- Approvals
- Consideration of contractual matters.

Sections 5.2 and 5.3 provides the reader with a general overview of the process.

procurement

5.2 Artwork Procurement Process

The following Artwork Procurement Process is proposed for artwork delivery across Northside.

Step 1: Limited Design Competition

The proposed procurement for PAP 3 will be undertaken as a limited design competition. This Plan proposes that three artists will be recommended by the public art consultant. These artists will be selected based on experience, stylistic and conceptual approach and areas of expertise. Artists will be invited to develop concept options based upon an Artists Brief prepared by the Public Art Consultant. The Artists Brief will be based upon this Public Art Plan. The Artist Brief should include:

- Relevant background information
- Thematic basis
- Artwork location diagrams and context analysis
- Commissioning process and time schedule
- Nominated art budget.

Step 2: Artist Selection

The successful artist will be selected by a panel which may include a representative of Erilyan, the public art consultant and a representative from the architectural firm. It is recommended that the selection process be undertaken in an interview format, to ensure the design team and the artist can develop a creative working relationship. The artist selection criteria may include:

- Artistic integrity and creativity of the design
- Suitability for the art sites
- Consideration of sustainability and ongoing maintenance
- Approach to working collaboratively with the project team
- Value for money and time performance.

The commissioned artist will be required to work collaboratively with the public art consultant and the architects to deliver an integrated project that responds strongly to the built form of the development.

The remaining art sites - PAP 1, PAP 2 and PAP 4 can be undertaken as a direct commission. The public art consultant will put forward a short list of artists whose skills and experience are appropriate for the subject matter.

It is noted that the art sites may not run concurrently as there are two stages to the project. However, the above process assumes they run concurrently.

Step 3: Concept Design

The artists will develop concept designs during the first stage of their engagement on the project. Sketch drawings and / or maquettes (models) will be provided at this stage. The concept designs will be documented in a Detailed Public Art Plan. The plan will include the public art concept and will document its form, dimensions, materials and location. It will also document the fabrication and installation program in line with the building construction program.

Step 4: Detailed Design

Following approval of the concept design and review by the Client’s project team, the artists will commence detailed design. The artists will continue to liaise with the public art consultant, architects, engineers and other consultants for the purpose of integrating the work into the built form.

Step 5: Fabrication

Depending on the design, fabrication works may be carried out under the Building Contract, or may be carried out by the artists. When an artist is responsible for fabrication, it is standard practice for artists to sub-contract whole or part of the fabrication process to one or a number of suppliers. Additionally, works may be fabricated on or off-site.

Step 6: Installation

Following installation, there are opportunities for launch events and media coverage.

Step 7: Final Public Art Plan (FPAP)

A Final Public Art Plan will be prepared by the public art consultant that will document how the public art commitments have been fulfilled. The Final Public Art Plan will describe the completed artwork, the artist, the methodology, any engineering drawings, maintenance records and any information regarding copyright and ownership.

Step 8: Maintenance

Following installation, the artworks will require management and maintenance. A Maintenance Plan should be completed by the artists and handed over to Erilyan.

5.3 Commissioning Considerations

The engagement of public artists requires a different set of considerations to other consultants and contractors engaged on a development project. The following points should be considered prior to the engagement of artists for commission:

Timeframe

The program should take into account the requirements of the commission, including collaboration, consultation and approvals. The timeframe may require negotiation with the artists as some fabrication techniques require longer timeframes due to curing and drying times.

Two Part Artist Engagement

It is advantageous for both artists and client to split the artist engagement into two parts. The first engagement should cover to the end of the concept design stage, and the second covers detailed documentation through to fabrication and installation.

Clearly establish the role and project requirements for the artist at the commencement of the commission. The roles of other project and design team members should also be clearly articulated to the artist. Common working practice within public art is for artists to subcontract parts of the work to draftspeople, fabricators and the like. Contracts should reflect this practice.

Intellectual Property

Intellectual property matters will need to be negotiated. Specifically, copyright and moral rights are a significant part of contractual negotiations with artists. Legal advice is recommended.

Attribution and Plaques

Photographic and other reproductions of artworks should always be attributed to the artist. All artworks installed on site should be attributed through the use of a plaque installed close to the work. The plaque can also provide the opportunity to convey one or more interpretations of the work.

Ancillary Works

The exact nature and scope of work ancillary to public art pieces will be determined by the final design of the work. For most public art pieces, lighting is an important design consideration, as it affects the visibility and aesthetics of the work. It may also act as a deterrent to vandalism. Attribution plaques will also be designed and produced.

5.4 Maintenance Considerations

A Maintenance Plan for each public artwork will provide the framework for the ongoing care of the work so that it may continue to be an asset for the hospital and the community into the future.

The artist must give design consideration to minimising maintenance requirements through robust design and the selection of materials and finishes suitable for the environmental conditions of the site. However, all objects in public spaces inevitably require some maintenance. There are a number of reasons to keep works well maintained:

- To promote longevity of the artwork
- To ensure that damaged works do not lead to liability exposure or public safety risks
- To ensure that the moral rights of the artist are upheld.

The 2000 Moral Rights Amendment to the Copyright Act sets out two general moral rights that are generally retained by the artist:

- the right of attribution of authorship
- the right not to have authorship of their work falsely attributed
- the right of integrity of authorship. This protects creators from their work being used in a derogatory way that may negatively impact on their character or reputation.

The Maintenance Plan should include measures to discourage graffiti. Immediate removal of graffiti can deprive graffitiists of the rewards of having their work recognised by others and reduces the chance of 'answering tags' by other graffitiists.

To this end, the Maintenance Plan for each artwork should include:

- Maintenance Protocol
- Detailed locations of the work on a site plan
- A Maintenance Schedule prepared by the artist, including considerations specific to each material and finish that comprises the work, and a breakdown of tasks and their timing for these tasks
- An Appendix for the work that includes:
 - Material and finish specifications, including product codes
 - Installation and fixing details
 - Drawings and photographic materials to describe the fabrication and installation details
 - Contact details of the artist and fabricator so that they be consulted on the maintenance/repair of the works as required.

The Maintenance Plan is developed to provide a quick and easy reference for those responsible for the maintenance of the public artworks.