

DARLING HARBOUR LIVE SOUTHERN PRECINCT PUBLIC ART STRATEGY

DECEMBER 2013

Studio Elicio Pty Ltd


Lend Lease



**DARLING
HARBOUR
LIVE**

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1. PUBLIC ART PRINCIPLES

Darling Harbour Live provides a unique opportunity for the integration of public art into a new mixed use development. Public art is key to the success of the creating great places, establishing a successful and vibrant community and establishing a point of difference for the Darling Harbour Live precinct.

The principles of public art were established in the guiding principles for the project. These being:

The Woods Bagot Urban Design and Public Realm Guidelines which required:

- The Integration of art within built and landscape forms;
- Art to fit to the place;
- Art to be a spectacle and worth repeat visits; and
- Art to appreciate the origins and history of the precinct.

The Masterplan Brief which discussed:

- An overarching theme throughout SICEEP is water and the idea of an urban stream could create a playful intervention into the landscape, continuing from Haymarket down into Darling Harbour imaginatively using water to tell the story of the area's history;
- Public art to tie together the spaces within the Haymarket and throughout SICEEP incorporating a layer of history, ecology and sustainable design elements; and
- Materials employed that reflect a precinct based approach whilst defining different characters for different uses.

In response, Lend Lease (Haymarket) have engaged Leon Paroissien of Studio Elicio to prepare a Public Art Strategy for the Southern Precinct of the Darling Harbour Live Project.

2. THE PUBLIC ART CONSULTANT

Leon Paroissien AM, Director of Studio Elicio, has been Chairman of the City of Sydney Public Art Advisory Panel since 2007. He was Chairman of the Public Art Advisory Committee of the Olympic Co-ordination Authority and a member of the Design Review Panel for the site of the 2000 Olympic Games in Sydney. He was subsequently a consultant for the development of Millennium Parklands, including the Armory, at Sydney Olympic Park and a member of the Design Review Panel and the Quality Panel for the construction of the National Museum of Australia.

Leon was Founding Director of Sydney's Museum of Contemporary Art from 1989 until 1997 and Founding Director of the Museum of Contemporary Art, Taipei, Taiwan, from 2001 until 2003. From 2004 until 2010 he was Adjunct Professor: Design and Architecture at the University of Canberra.

He was awarded the Australia Council's Emeritus Medal for the Visual Arts in 1998 and appointed a Member of the Order of Australia (AM) in 2002.

3. THE PUBLIC ART STRATEGY

The integration of art and design within the Southern Precinct of Darling Harbour Live will create a distinctive vitality, aid orientation, and assist in the articulation of the spaces critical to the creation of place. Art will reinforce the experience of the place and invite rest, recreation and enjoyment. Works of art will enrich the experience of visitors, invite curiosity about Darling Harbour's history from pre-settlement times, and encourage the wider public to enjoy the newly enhanced spaces. Art will define the future of the place assist in identifying the neighbourhood and build a sense of ownership and community.

Public art will be part of a diverse suite of elements combining to create the Public Realm for the Darling Harbour Live Project, including lighting, interpretation, furniture, technology and planting.

The public art program for the Southern Precinct will complement and extend the programme of public art for the Northern Precinct Core Facilities area. Many of the same themes; including water, heritage, light, play elements will inform the broader precinct and provide opportunities for unique interpretation within a precinct wide framework.

The strategy will identify locations and consider themes that respond to the nature and history of the site. In a staged process, a list of artists will be assembled for consideration. The process will involve consultation with the City of Sydney and the Sydney Harbour Foreshores Authority in relation to their public art programmes in neighbouring areas of the city, including Chinatown, and will engage with and explore opportunities in association with nearby institutions such as the Powerhouse Museum, the ABC and others as appropriate.

3. THE PUBLIC ART STRATEGY

Artists considered for selection will be expected to demonstrate the potential to make an original contribution to a contemporary design of an integrated project. They will have an understanding of the potential contribution of art to complex projects, the ability to work cooperatively in a multi-disciplinary team, within agreed budgets and schedules, and they will appreciate environmental, sustainability and how the artwork is integrated safely into the space.

Depending on the site and the nature of the commission, the choice of artists may be through:

- Direct selection and commissioning; and/or
- Selection from a short list of artists invited to submit proposals; and/or
- Selection following interviews with a number of artists.

The brief for artists will include the history of the site, the nature of the present development, an outline of the underlying aims of the design of the public realm, and of themes that have been under consideration for public art including building facades.

The neighbouring Chinese Garden, Chinatown, the ABC and the Power House Museum, all suggest opportunities that reference the historic and contemporary presence in this part of Sydney.

3. PUBLIC ART STRATEGY

The public artist will work closely with the Landscape Architect and broader consultant team to ensure any art is appropriate, and is resolved in an integrated response to the place. The key steps to delivering the public art strategy are to:

- Prepare the Public Art Strategy (this document);
- Develop and refine the Public Art Strategy in line with the further site analysis and the design development of the Public Realm and place;
- Design Development;
- Construction documentation; and
- Delivery.

The site presents a range of unique opportunities for public art to add to the place, including:

- The interpretation of the urban creek and/or foreshore and water generally;
- Play elements;
- Aerial views i.e. views looking down onto the site from the towers within and external to the project;
- Street furniture;
- Educational/environmental;
- Interfaces with and the utilisation of technology;
- Heritage & archaeological interpretation (Natural, Indigenous and Non Indigenous);
- Lighting: catenary lighting, in ground lighting, interactive lighting, architectural lighting;
- Building facades (including the screening of the car park);
- The influence of adjacent uses (Chinatown, The Powerhouse Museum, The ABC);
- The use of under crofts and overpasses; and
- Ephemeral and temporary works .

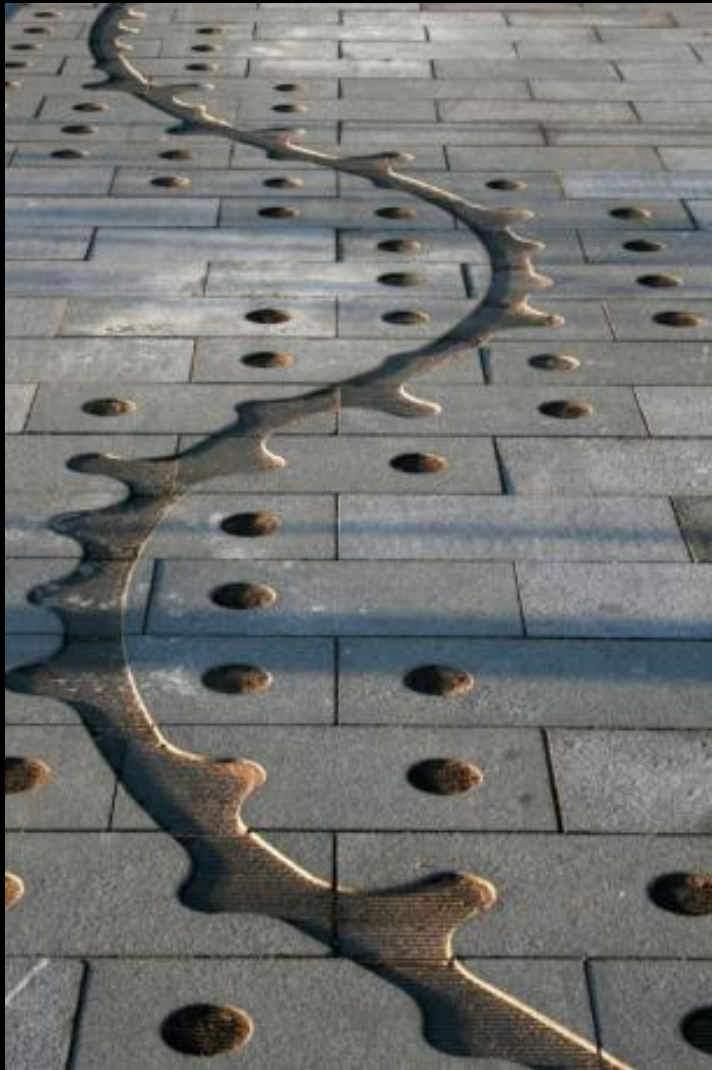
4. PUBLIC ART PRECEDENTS

FAÇADE TREATMENTS & SCREENING



4. PUBLIC ART PRECEDENTS

WATER



Plume: Simoen Nelson



More London



Redfern Park

4. PUBLIC ART PRECEDENTS

LIGHTING



4. PUBLIC ART PRECEDENTS

FURNITURE



Bike racks reflect the culture of their location



4. PUBLIC ART PRECEDENTS

WALL MURALS



4. PUBLIC ART PRECEDENTS

FROM ABOVE

