

DARLING HARBOUR LIVE DARLING SQUARE PUBLIC ART STRATEGY

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Studio Elicio Pty Ltd

lendlease



**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 Master plan 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) engaged Leon Paroissien of Studio Elicio to update the Public Art Strategy prepared in December 2013 for the Southern Precinct (now known as Darling Square) of the Darling Harbour Live Project. Leon Paroissien has been engaged in May 2015 to update the strategy in response to the evolution of the design and planning around the Darling Square redevelopment.

2. 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. PUBLIC ART STRATEGY

The integration of art and design within Darling Square will create a distinctive vitality, aid orientation, and assist in the articulation of space. Art will reinforce the experience of the public domain, invite rest, recreation and enjoyment, and arouse curiosity about Darling Harbour's history from pre-settlement times.

The public art program for Darling Square will complement and extend the Darling Harbour Live (DHL) program. There will be some themes such as light and heritage in common but nevertheless Darling Square will have a unique character. The possibility of securing funding for the extension of a sound artwork being commissioned for DHL to Darling Square will be explored.

The strategy will be to identify locations and consider themes that respond to the specific nature of the site and to the history of Darling Harbour in general. In the first stage a list of artists will be assembled for consideration. Consultation with the City of Sydney in relation to their 'Chinatown' art program has already commenced and opportunities to complement the public art programs of the Sydney Harbour Foreshore Authority will be taken into consideration. Collaboration with the Powerhouse Museum, the ABC and other institutions in the area will also be explored.

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

3. PUBLIC ART STRATEGY

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

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

The brief for artists will include appreciation of the history and archaeology 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.

The site presents a range of unique opportunities for public art to shape the distinctiveness of Darling Square through:

- Interpretation of the history or archaeology of the site (natural, Indigenous, settler) to complement such references in three of the DHL works currently being realised;
- Works that focus on being viewed from the adjacent buildings;
- Street furniture;
- Works employing digital technologies;
- Lighting (catenary, in-ground, interactive, architectural)
- Concepts specifically oriented towards the Exchange Building (north plot) as a hub for community life

Project areas under consideration:

- Exchange Building (North Plot) – a site for a three-dimensional work;
- Dickson Lane – an animated artwork using lighting to link the lane to Darling Drive;
- Little Hay Street and Retail Pods – art strategy providing context for retail signage and focus on Chinese and other cultural links adjacent to Darling Square;
- Interpretive Ground Treatment – Heritage and historical exploration
- Northern Steps – unique bespoke ‘buttons’ or medallions designed by an artist

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 (COMPLETED);
- Develop and refine the Public Art Strategy in line with the further site analysis and the design development of the Public Realm (THIS DOCUMENT);
- 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.

3. PUBLIC ART STRATEGY

KEY

- North Plot - The Square DA Boundary
- Darling Square (DS) Boundary
- 1 The Exchange Building
- 2 Dickens Lane light canopy
- 3 Little Hay Street signage
- 4 Interpretive ground treatment
- 5 Water feature in The Square
- 6 The Northern Steps furniture

PRECEDENTS



Dickens Lane: edgy, raw, bold, directional, dynamic
Tobias Gohler / Jane Thomas



Little Hay Street: eclectic, intriguing, jewel-like, delightful, forced perspective
John Gale / Jane Thomas



The Northern Steps: informal clusters
The Gola Marini, Jason / Nicole Sugrue



Interpretive ground treatment: poetic, historical, wayfinding



4. PUBLIC ART PRECEDENTS

NORTH PLOT (DARLING EXCHANGE)



1.



2.



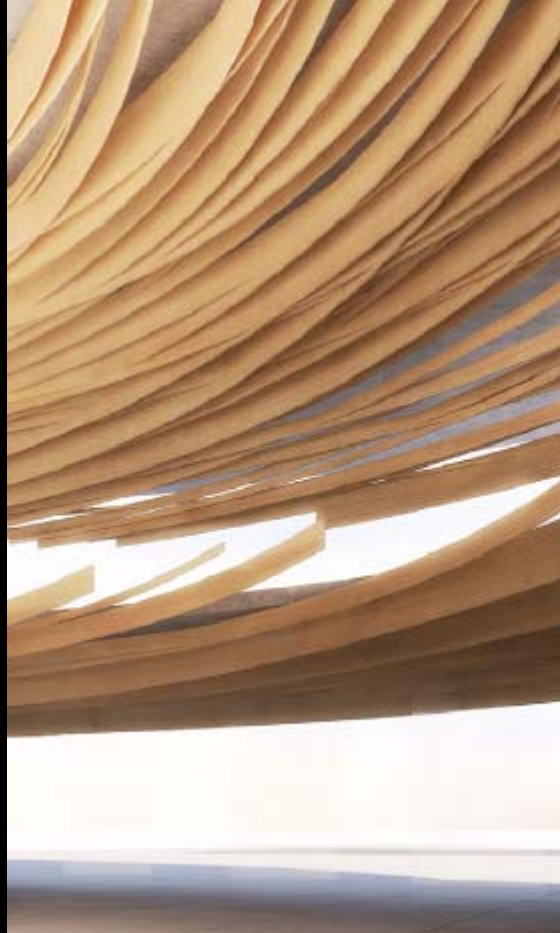
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4. PUBLIC ART PRECEDENTS

NORTH PLOT (DARLING EXCHANGE)



4.



5.



6.

4. PUBLIC ART PROJECT AREAS

DICKSON LANE



7.



8.



9.



10.

4. PUBLIC ART PRECEDENTS

LITTLE HAY STREET



11.



12.



13.

4. PUBLIC ART PRECEDENTS

INTERPRETIVE GROUND TREATMENT



14.



15.



16.



17.

4. PUBLIC ART PRECEDENTS

NORTHERN STEPS



18.



19.



20.



21.

5. REFERENCES

1. Felice Varini – Point of View
2. Jeffrey Shaw – Mogao Grotto, China
3. Museum of Copenhagen – Touch Wall, Copenhagen DENMARK
4. Kengo Kuma and Associates
5. Kengo Kuma and Associates
6. 1024 Architecture – Bordeaux, FRANCE
7. Paul Cockledge – The Bourrasque Light Installation
8. Janet Echelman – Tsumami, Sydney AUSTRALIA
9. Michael Hayden – Generators of the Cylinder
10. McGregor Westlake Partners – Lankelly Place, Sydney AUSTRALIA
11. Unknown Artist - LaTrobe Place, Melbourne AUSTRALIA
12. Peter Kennedy – Light Rain
13. Chris Bracey - *Shine A Light In The Darkness Of Your Soul*
14. Unknown Artist – Shadow Artwork
15. Mike Heine – Leeds Street Tree Grate, Melbourne AUSTRALIA
16. Thomas Heatherwick – Blue Carpet Square, Newcastle UK
17. Simoen Nelson – Plume
18. Mark Reigelman – Stair Squares, Brooklyn Borough Hall New York USA
19. Hiroshi Sugimoto – The Glass Staircase, JAPAN
20. Unknown Artist – MLC Centre, Sydney Australia
21. Korth Tielens Architects – Schoolyard City Square Ijburg Amsterdam NETHERLANDS