

# Discovery Point Public Art Strategy

November 2011

discovery  
point



**ARTSCAPE**  
art | place | culture

AUSTRALAND  
PUBLIC ART STRATEGY FOR DISCOVERY POINT  
WOLLI CREEK

PROJECT NUMBER: 11043

ISSUE	DATE	AUTHOR	REVIEWED BY
Draft for review	17/10/11	DC	ZC/KR
Final Draft	28/10/11	DC	ZC/KR
Final	21/11/11	DC	ZC/KR

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ARTSCAPE works collaboratively with The Design Partnership on projects where urban design and public art integrate to benefit the project. This report has been subject to critical review by The Design Partnership.

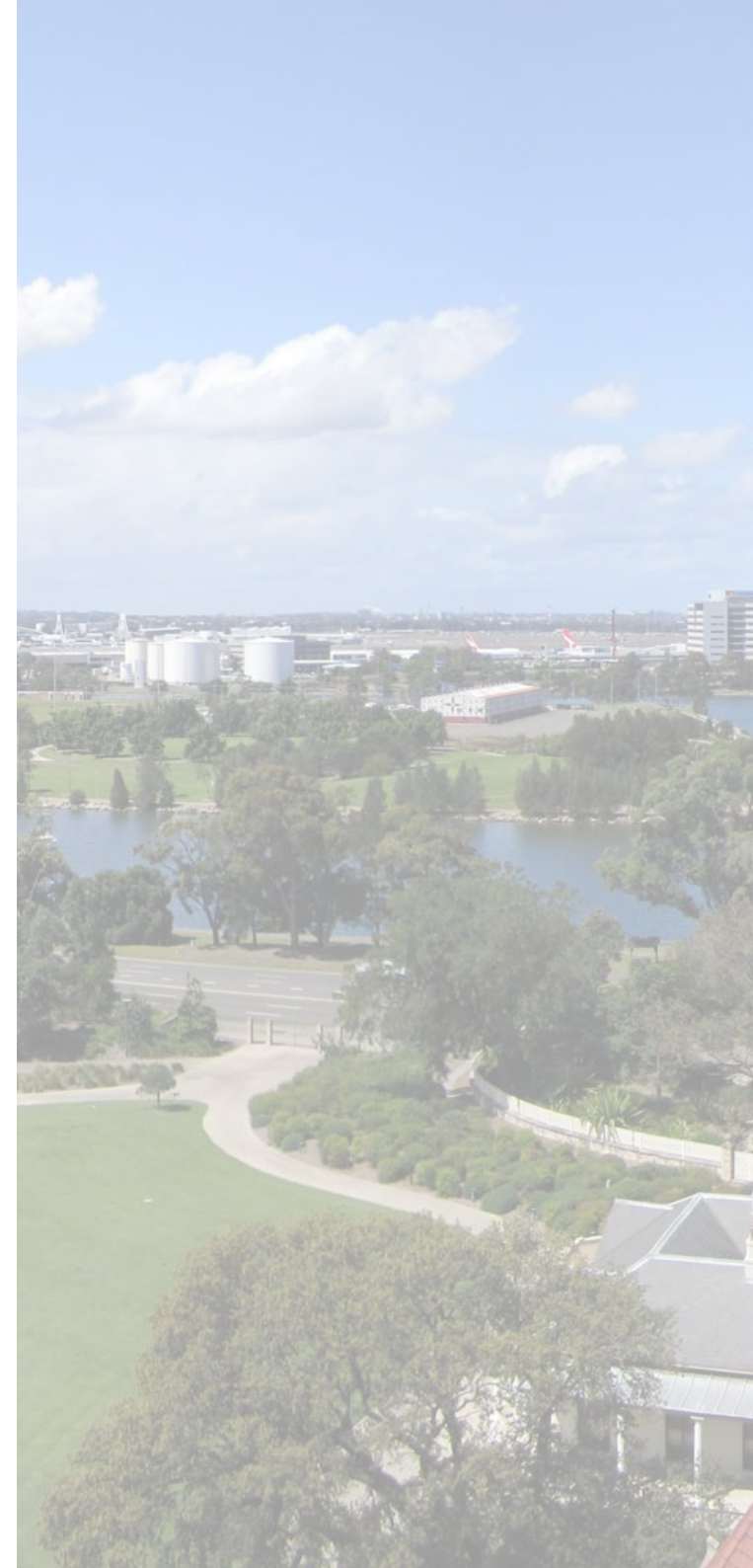
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## EXECUTIVE SUMMARY

This Public Art Strategy has been developed by Artscape for Australand. The intent of this document is to distil a thematic basis and to make recommendations for the implementation of public artworks across the site.

The new development of Discovery Point is located at Wolli Creek, close to Sydney's CBD and airport. The site adjoins the historically significant Tempe House and St Magdalen's Chapel which provide a unique historical point of reference for the new Discovery Point community.

Five public art principles have been identified to guide the design and installation of public artworks at Discovery Point.

1. *Engage, communicate and delight*
2. *Celebrate diverse communities*
3. *Recognise and respect cultural heritage*
4. *Deliver sustainable outcomes*
5. *Promote high quality public art*

In response to these principles the broad theme of 'Come to Light' has been identified for the public art treatment at Discovery Point. This theme articulates the notion of discovering something new and drawing the community together around a collective source.

Three art sites are proposed, each responding to the major thematic strand in a unique and contemporary manner and responding strongly to the new urban context of Discovery Point.

Art site 1 will draw on movement, play and humour to deliver a bold and vibrant artwork that encourages interaction and inclusion.

Art site 2 is proposed to focus on self discovery and the individuals place within the new community of Discovery Point.

Art site 3 will reflect on the sites relationship to its setting, in particular the waterways by which the site was historically accessed.

The new art sites will be experienced as a sequence of discovery which work in conjunction with two proposed water features and an existing artwork located at the entry to the development.



## PART A : THE SITE

### A Brief History Of Discovery Point

Discovery Point is located at Wolli Creek, approximately 10km south-west of the Sydney CBD and 2km west of Sydney Airport. It is bounded by the Cooks River to the north, the Princes Highway to the east, the Illawarra railway line to the west and Proximity, which consists of a 21 story tower, immediately to the south.

Alexander Brodie Spark, a wealthy Sydney merchant purchased the land in 1826 and built Tempe House to take in expansive views over the Cooks River. The house was named after the 'Vale of Tempe', a beautiful valley in ancient Greek legends set at the foot of Mount Olympus.

A rocky outcrop south of Tempe House known as 'Mt Olympus' provided a backdrop for the house and grounds which were landscaped in the picturesque style with lawns and gardens leading down to the Cooks River.

Tempe House has recently been fully restored and is a rare example of an intact Neo-classical Georgian Villa. The house was historically used for entertainment purposes before it was leased to a number of parties, most notably to Caroline Chisholm, one of Australia's leading philanthropists who used Tempe House as a school for young women between 1863 and 1865.

Tempe Estate was later sold to the Trustees of the Good Samaritan Order who used the site as a reform school for young women. The Sister's added St Magdalen's Chapel in 1888. The Chapel was constructed in the neo-Gothic style featuring a single story structure with a steeply sloping roof and colourful stained glass windows.

Discovery Point is attributed significant historical value as the house and gardens at Tempe Estate remain uniquely intact. This area collectively forms the heritage precinct of Discovery Point. The heritage precinct is subject to ongoing archeological investigations to discover and document artefacts found on site.

The area surrounding the heritage precinct became an industrial site until 2001 when Council granted consent for the redevelopment of Discovery Point as a mixed use development including residential, commercial and retail buildings and the restoration of heritage buildings and landscaping. The original masterplan was revised in 2009 to better respond to current social, economic and demographic considerations and portions of the site are now progressively being developed.



## PART A : THE SITE

### The New Community Of Discovery Point

Discovery Point is being developed by Australand as a joint venture with LaSalle Investment Management. The vision for Wolli Creek is of a high quality, high density urban environment for living, working and recreation. The development consists of a mix of residential housing, dining, retail, public parklands and public transport infrastructure.

When completed the project will consist of approximately 1500 apartments and 3.7 hectares of landscaping. Many of the apartments have city and water views overlooking parklands, the Cooks River and the Wolli wetlands.

Site planning has been shaped by the desire to preserve the heritage listed Tempe House, St Magdalen's Chapel and the surrounding Discovery Point Park. The planning also maximised the experience of Cooks River and its parklands.

The new masterplan is based around the strong arc alignment of Brodie Spark Drive which forms a protective heritage curtilage around Tempe House, St Magdalen's Chapel and the landscaped gardens of Discovery Point Park. Spark Lane extends along the north-west boundary of the site, providing a protective buffer between the railway line and the new development areas.

The development is highly accessible to public transport as Wolli Creek Railway station is a junction between the Illawarra and East Hills Railway lines. As the area develops, bicycle paths will be provided along Brodie Spark Drive and the riverfront to connect Magdalen Terrace to the Cooks River and Discovery Point Park.

New architectural styles and sustainable technologies support the high quality, contemporary, urban lifestyle aspirations of the new residents of Discovery Point.





## PART A : THE SITE

### Public Art?

Public art is art presented in the public domain, away from the confines of a traditional gallery space, making it accessible to a broad audience.

Works of art in the public arena take many forms including sculptures, paintings, murals, performance, lighting, details in the streetscape or multimedia. They may be permanent, temporary or ephemeral.

Public art may be functional or purely decorative. It sometimes contains an interpretive element or may include a commemorative detail to acknowledge a significant person or event. It can be informative, challenging or playful.

Public art helps define a place's identity and tells a story about its character. Historical elements at Discovery Point have been carefully preserved to acknowledge the sites past. The public art program proposed for Discovery Point will provide a contemporary layer of design and complexity to enhance the sites developing urban character.

### Why?

Artworks in public places have the special ability to engage, communicate and delight. They provide a platform for community interaction and infuse places with stories about the past, present and future.

The benefit of public art in a community can be significant. In addition to providing aesthetic value, art can activate public spaces by encouraging interaction and opening up discussion. Public art has the ability to encapsulate the qualities of a particular place or moment in time.

Public art in urban areas can also contribute to creating a more sustainable city by encouraging creativity, raising awareness of local environmental issues, incorporating sustainable materials in the manufacture of artworks and demonstrating alternative power sources.

Public art enriches the public domain and introduces people to art which can touch them for generations to come.



1. *Aspire* by Warren Langley (2010)



2. *Donut* by Brook Andrew (2011)

## PART A : THE SITE

### Public Art Policy Framework

The City of Sydney has produced a Public Art Strategy guiding the development, implementation and management of public art in the Sydney Local Government Area. The Strategy is strongly aligned to the City's Sustainable Sydney 2030 Plan which is underpinned by the broad vision for a sustainable city based on universal access for all.

One of the specific guiding principles of the Strategy is to *Promote high quality public art in new development*. The City recognises the cultural and economic benefits that come from integrating public art into the urban fabric, resulting in a more interesting, distinctive and culturally diverse city.

Success will be measured through the achievement of an increase in the number and quality of public artworks in new developments, improved integration of public art into new developments, an increased use of sustainable practices and increased recognition of former land uses through interpretation and public art.

**The City of Sydney recognises the cultural and economic benefits that flow from integrating public art into the urban fabric - benefits not just for particular developments, but for the whole city.**

*City of Sydney  
City Art Public Art Strategy*

The Draft Rockdale City Council Public Art Strategy 2011 - 2016 provides a vision and implementation plan for the development and management of public art within the Rockdale Local Government Area.

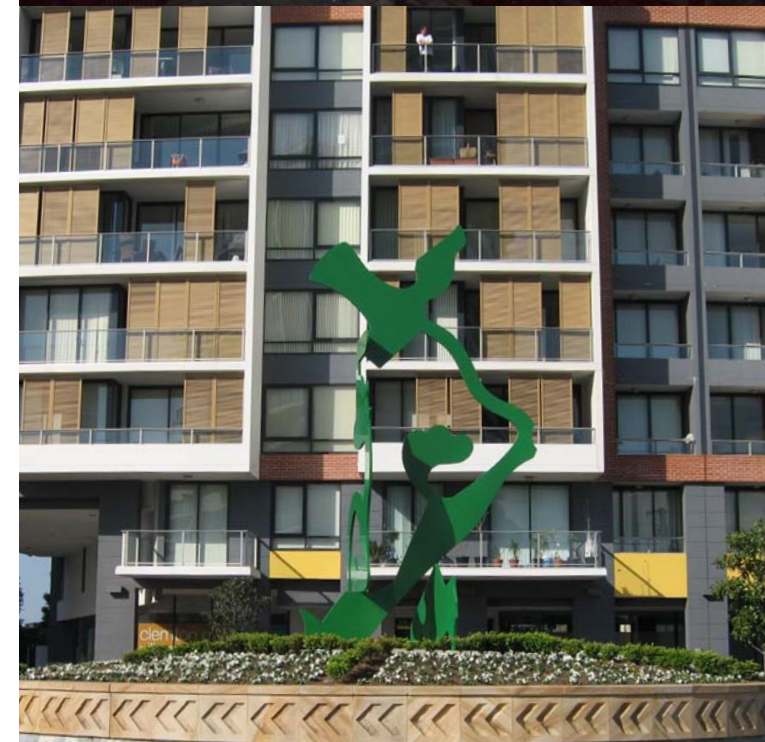
Public art themes such as Local Identity, Cultural Diversity, Heritage and Sustainability have been identified in the Draft Strategy and further consultation with the Rockdale community is encouraged to determine local themes and showcase the talents and ideas of local artists.

**The City of Rockdale is diverse both within its cultural community, and also its physical attributes. This allows for a vibrant city, enriched with unique heritage and opportunity.**

*Rockdale City Council  
Draft Public Art Strategy 2011 - 2016*



3. Bower by Milne and Stonehouse (2008)



4. Wolli Dancing by Blaze Krstanoski - Blazeski (2008)



## PART A : THE SITE

### Developing Themes At Discovery Point

A number of themes are emerging from the new development of Discovery Point. These themes reflect the history of the site and the contributions being made by the developers and the new community who live in the area.

Each of these themes is important as they inform us of the special meanings and associations that already exist and provide insight into the developing character of the place.

#### 1. A Colonial history

Central to the Discovery Point development is a respect for the original heritage architecture and landscaping. The new development acknowledges this history by providing a protective heritage curtilage around Tempe House, St Magdalen's Chapel and Discovery Point Park which allows these areas to maintain their own strong sense of place.

#### 2. A diverse community

Discovery Point is a new community and the residents moving into the area bring with them their unique culture and experiences.

Discovery Point attracts people from ethnically diverse backgrounds. These people are attracted by the lifestyle associated with Sydney urban living; proximity to services, employment and exposure to a vibrant and active outdoor life.

#### 3. A sustainable approach

Discovery Point is an urban precinct responding to the challenges facing cities the world over of providing livable spaces in a high density residential landscape.

The developers have adopted a range of sustainability principles throughout the project including green roofs, water sensitive urban design, a commitment to high quality architecture and a strong emphasis on access to public open space and amenities.

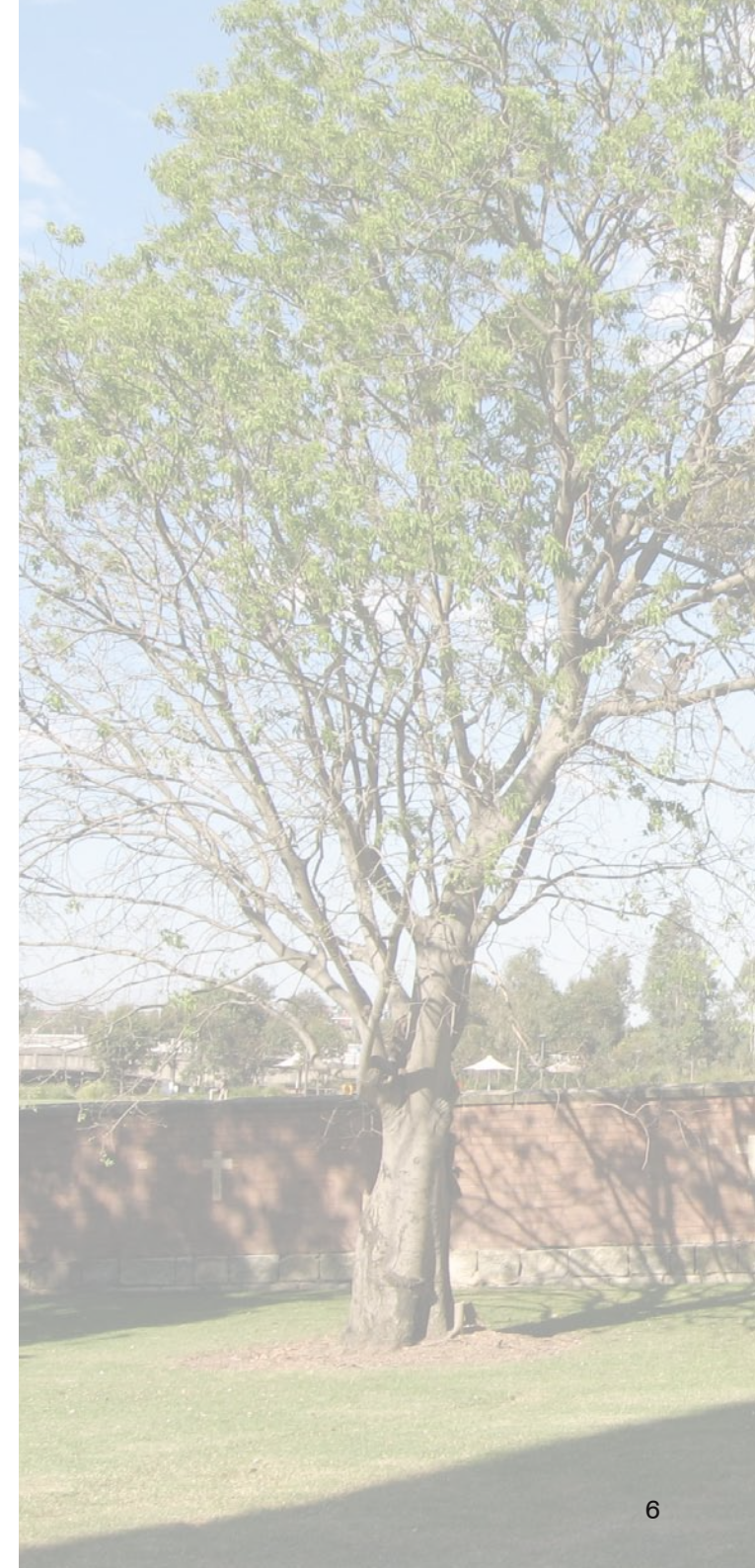
With easy access to Wolli Creek Railway Station and network of walkways and cycleways connecting to the adjoining neighbourhoods and the wider Sydney region, alternative modes of transport are a reality for the Discovery Point community.

#### 4. Connection to the water

Located at the junction of Wolli Creek and the Cooks River, Discovery Point has a strong connection to Sydney's waterways.

Tempe Estate was historically accessed by boat where visitors would have direct contact with the waterway as they disembarked via a small jetty. Access to the foreshore remains a core value of the new development.

Water will be incorporated into the new development in two locations, in the Neighbourhood Park and on the terrace leading down to Cooks River. These water features will integrate with the landscape treatments and complement the proposed public artworks.



## PART B: PUBLIC ART PRINCIPLES AND THEMES

### Public Art Principles

Five Public Art Principles have been identified to guide the design and installation of public artworks at Discovery Point. Each of these guiding principles leads the way towards a unified scheme of public art which will inspire the community and provide a focus for community pride.

#### 1. Engage, communicate and delight

- Encourage creativity and 'edginess'
- Include elements of surprise and playfulness
- Resonate in memory and consciousness

#### 2. Celebrate diverse communities

- Celebrate the diverse community of Discovery Point
- Contribute to a vibrant urban culture

**'Cities are much more than a collection of buildings and an economy. The most successful cities are those that value their culture, their history and their people.'**

*Lord Mayor Clover Moore, MP  
Sustainable Sydney 2030 Vision*

#### 3. Recognise and respect cultural heritage

- Respect the history of Discovery Point
- Acknowledge the various layers of history - past, present and future
- Tell a story

#### 4. Deliver sustainable outcomes

- Utilise sustainable materials and processes
- Deliver public art that is appropriate to context
- Showcase alternative energy sources (where applicable)
- Relate to the built and natural environment
- Provide art that is safe in public contexts and easily maintained

#### 5. Promote high quality public art

- Utilise high quality materials that relate to the surrounding architecture and landscape setting
- Create interest during the day and night
- Be legible when viewed from apartments above
- Inspire a strong sense of place



5. LED Wall. Designed by Langarita-Navarro Arquitectos (2009)



6. Touchstones by Jane Cavanough (2011)



## PART B: PUBLIC ART PRINCIPLES AND THEMES

### Public Art Themes

The theme '**Come to Light**' has been identified for the public art treatment at Discovery Point. The theme articulates the notions of discovering something new and drawing communities together around a collective source.

Light is an attractor - it draws people to its source in much the same way that moths are drawn to an artificial light. It offers protection and visibility. In its most literal sense the public art program will provide a focus for the community to gather and come together. In its broadest sense it is about bringing to people's attention to something which was previously unknown about the site.

This theme provides a way of bringing together the threads of the site's history and character in a poetic manner which can be interpreted by artists in unique ways across the site. The use of a theme also provides a sense of continuity across the site, imparting a distinctive sense of place.

'Discover (verb)  
Seeing or gaining  
knowledge of something  
previously unknown, to  
bring to light.'



7. Lumenocity by Sean Bryen, Sascha Crocker and Andrew Daly (2009)



8. Moodwall by Studio Klink and Urban Alliance (2009)



## PART C: PROPOSED ART SITES

### Artwork Opportunities

An existing artwork entitled *'Wolli Dancing'* by Blaze Krstanoski-Blazeski (2008) is located in the centre of the roundabout at the entry to Discovery Point. The sculpture expresses the enthusiasm and joy of dancing and welcomes residents and visitors to the Discovery Point precinct.

To complement this artwork, five new sites have been identified for public art at Discovery Point. Two of these sites are proposed to be undertaken by the Landscape Architects as water features and the other three sites will feature public art installations. Early engagement of an Artist maximises opportunities for collaboration between the Artist, the Landscape Architects and the Architects, resulting in an integrated outcome that complements the urban fabric.

The proposed new art sites will form a sequence of experience which leads people from the entry sculpture to the waters edge. Each artwork may be experienced individually however the gradual discovery of each art site will contribute to the overall experience of place.

The selected Artist will be asked to respond to the notions of discovery and light encapsulated in the broad theme **'Come to Light'**. Specific themes and an allocated budget for each art site are identified on the following page.





## PART C: PROPOSED ART SITES

### Site Specific Themes

#### Art Site 1: Neighbourhood Park

**Theme:** 'Phototaxis'

**Key words:** *Movement, Play, Humour*

Phototaxis is when an organism moves in response to a light stimulus. Just as moths are drawn to a naked light bulb, this art site will celebrate movement in a playful and quirky way. Art site 1 has a sense of humour. It will reflect the diverse new communities moving into Discovery Point through a bold and vibrant piece that encourages interaction and inclusion.

**Budget \$ 50,000.00\***

#### Art Site 2: Station Park

**Theme:** 'Inner light revealed...'

**Key words:** *Self discovery, Shared experiences*

Art site 2 is a quiet work focussed on self discovery and an individuals place within the new community of Discovery Point. It brings to light a sense of the collective experience of living in a contemporary urban environment.

**Budget \$ 50,000.00\***

#### Art Site 3: Waterfront Park

**Theme:** 'Reflections', or 'Alight'

**Key words:** *Memory, Water*

Located at the junction of Wolli Creek and the Cooks River, Discovery Point has a strong historical connection to Sydney's waterways. Art site 3 is inspired by the natural setting and will use light to draw attention to the sites relationship to the river.

**Budget \$ 50,000.00\***

(\* includes: design / manufacture / installation)





## PART D : IMPLEMENTATION

### Artwork Procurement Process

The following Artwork Procurement Process has been designed to acknowledge both The City of Sydney Public Art Strategy and Rockdale City Council's Draft Public Art Strategy. The following step-by-step process provides the general framework for the commission of all artworks across the Discovery Point Site:

#### 1. Artist Brief

The Public Art Consultant will prepare an Artist Brief for the development of all public artworks at Discovery Point. The Artist Brief should include:

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

Rockdale City Council representatives and other stakeholders may provide input into the Artist Brief.

#### 2. Artist Selection

It is proposed that one Artist be engaged to design the three artworks for Discovery Point to enable continuity and cohesion between the art sites. The commissioned Artist will be required to work collaboratively with the Art Consultant and Landscape Architects to deliver an integrated project that responds strongly to the new urban context of Discovery Point.

#### 3. Concept Design

The Artist 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. Stakeholder input may also be sought.

#### 4. Detailed Design

Following approval of the concept designs, the Artist will move into the development of detailed designs. The detailed designs will form the basis of Approval Submissions. The Artist may be required to liaise with an Engineer, Landscape Architect or other consultants for the purpose of ensuring structural stability and appropriate integration of the work into its urban or landscape context.

#### 5. Approvals

Most artwork proposals shall require approval by Rockdale City Council and Australand through a process suitable for the proposed work. Modifications to artwork design may be required.

#### 6. Fabrication

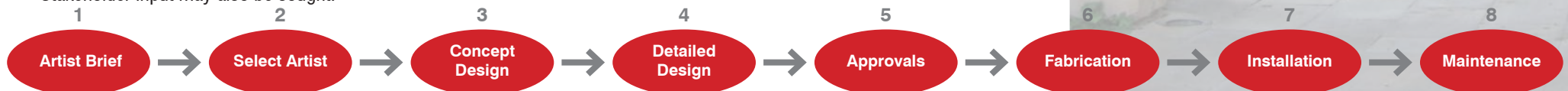
Depending on the design, fabrication works may be carried out under the Landscape Head Contract, or may be carried out by the Artist. When the Artist is responsible for fabrication, it is standard practice for artists to sub-contract whole or part of the fabrication process to one or a number of suppliers.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

#### 7. Installation

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

#### 8. Maintenance

Following installation, the artworks shall require management and maintenance. A Maintenance Plan should be completed by each artist and handed over to Australand.





## PART D : IMPLEMENTATION

### Artist Selection: Direct Engagement

Direct engagement of a suitable artist based on their style, approach and past work, is appropriate for smaller contracts. Direct engagement is also the best option in instances where the artwork design is dependent upon a process of close collaboration with project stakeholders or other consultants.

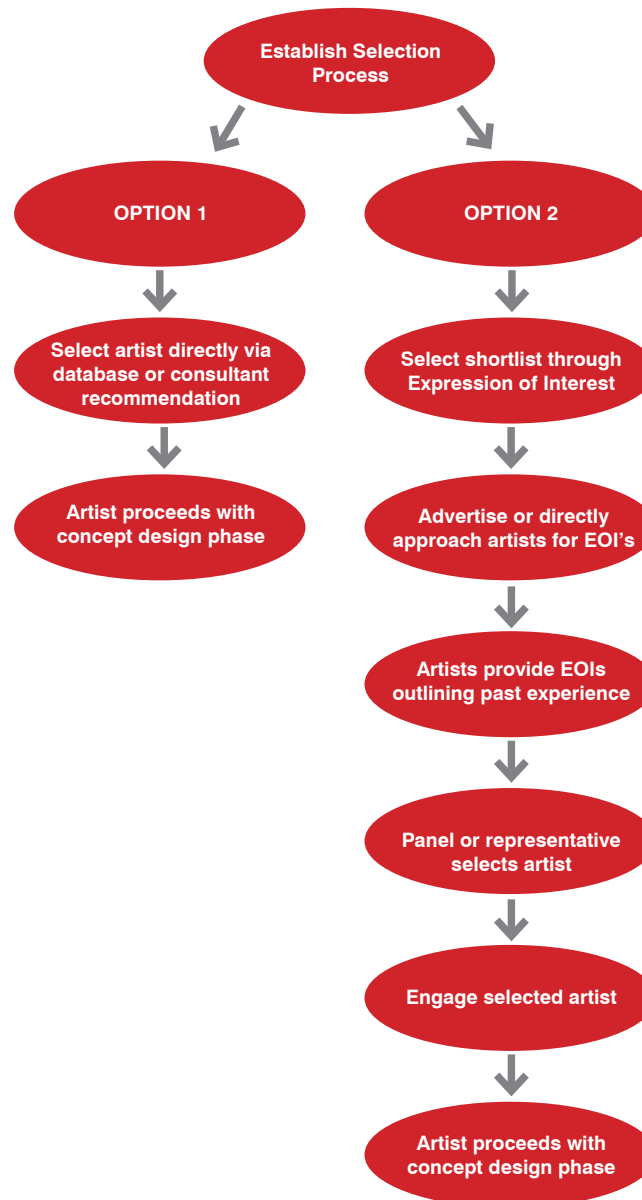
There are two main ways to select an artist for direct engagement:

#### Option 1

Direct selection from a published database or consultant recommendation. The artist is contacted directly and negotiations entered into.

#### Option 2

Selection via an Expression of Interest process. A Call for EOIs may be made as advertisements, or as a direct invitation. Artists are selected based on experience, stylistic/conceptual approach and areas of expertise. The artist is then engaged to develop an artwork concept.



## PART D : IMPLEMENTATION

### Procurement Methodology

Detailed procurement methodologies should be assessed at the commencement of each new artwork being developed, or collectively, should all art sites be developed simultaneously. The procurement methodology should generally be consistent with the following framework to ensure integration with the broader design and delivery of the public domain:

#### Step 1. Artist Brief

- Detailed location plan(s).
- Identification of procurement methodologies for each or all artwork(s).
- Artwork budgets.
- Timeframes.
- Output requirements.

#### Step 2. Select Artists

- Initiate artist selection processes.

#### Step 3. Australand engage artist for design stage

#### Step 4. Concept Design

- Collaboration with Landscape Architects or community as appropriate.
- Artist submits concept designs in the form of site plans, sketch elevations, sketch perspectives, montages and maquettes (models).

#### Step 5. Review design

- May include inputs from Australand, project consultants, Rockdale City Council and other stakeholders as required.

#### Step 6. Design Development and Detailed Design Documentation

- Australand engage artist for detailed design documentation.
- Artist incorporates feedback from concept design review.
- Designs checked by Engineers, public safety consultants and the like as required by the particulars of the commission.
- Artist submits detailed, scaled design drawing package or works with Landscape Architects to integrate the artwork designs into the landscape drawings.
- Client monitoring of design development process.

#### Step 7. Submit Completed Designs to Rockdale City Council

#### Step 8. Fabrication

- Fabrication of off-site components.

#### Step 9. Installation

- Fabrication of any on-site components. Installation of artwork.
- Monitoring of safety and quality.

#### Step 10. Maintenance

- Australand maintain and manage artwork according to Maintenance Plan prepared by artist.

Note: During each step there will be opportunities for key stakeholders to provide input as required.



## PART D : IMPLEMENTATION

### Commission 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 an artist for commission:

#### Timeframe

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

#### Two Part Artist Engagement

It is advantageous for both artist 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

Negotiations of Intellectual Property matters. 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 interpret the work for the public.

#### Ancillary Works

The exact nature and scope of work ancillary to public art pieces will be determined by the final design of the work. However, general points for consideration are:

- Lighting is an important design consideration in terms of aesthetic effect, visibility and as a deterrent to vandalism.
- Plinth design needs to consider the effects of rainwater. Avoid flat upper surfaces where water can pool, porous stones like sandstone that are likely to discolour and avoid joins in surfaces prone to water pooling.
- Attribution Plaques.
- Landscaping around the artwork. This can be making good around the site, or the incorporation of new landscape elements.





## PART D : IMPLEMENTATION

### Maintenance

The Maintenance Plan (Appendix A) for the public art work at Discovery Point provides the framework for the ongoing care of the work so that it may continue to be an asset for 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 three general moral rights that are generally retained by the artist:

- The right to attribution.
- The right against false attribution.
- The right of integrity – the artist's right to protect their work from unauthorised alteration or other "derogatory treatment" that may harm the artist's reputation.

The right of integrity implies that the commissioner/owner has the obligation to maintain the work in keeping with the original integrity of the work.

To discourage graffiti. Immediate removal of graffiti can deprive graffitiists of the rewards of having their work recognised by others and lessens the change of answering tags by other graffitiists.

To this end the Maintenance Plan includes:

- 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. The Maintenance Schedule provides a breakdown of tasks and the 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.

This Maintenance Plan has been developed to provide a quick and easy reference for those responsible for the maintenance of the public artworks.



## PART D : IMPLEMENTATION

### Maintenance Protocol

Ongoing routine maintenance is to be carried out in accordance with the Maintenance Schedule for each work set out in this Maintenance Plan. For substantial repair or restoration outside of what may be judged routine maintenance, the following steps apply:

Step 1.

Australand notified/observes that substantial repair/restoration work is required.

Step 2.

Australand attempts to contact and consult the artist (or their estate).

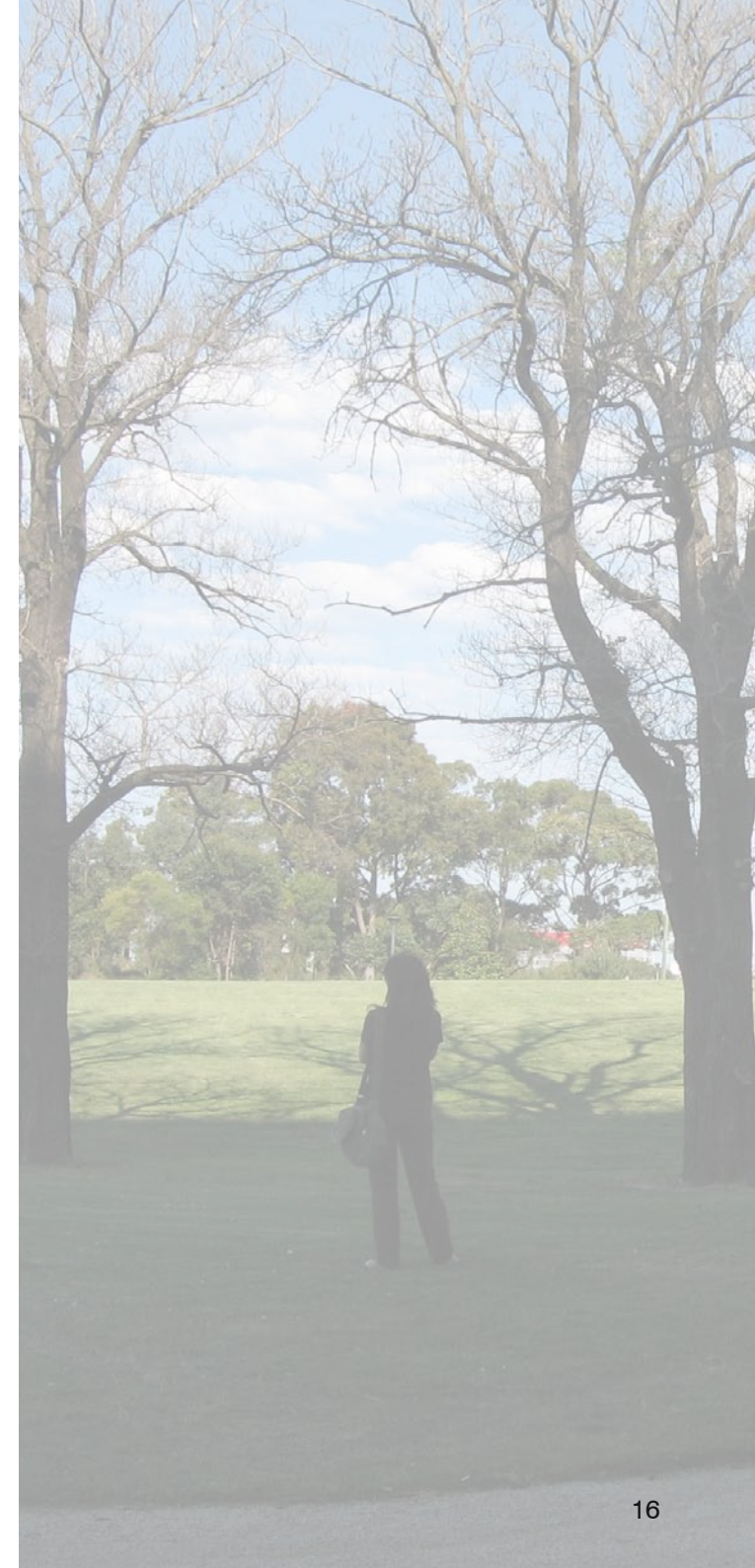
Step 3.

Option 1: Artist carries out repair work for appropriate fee.

Option 2: Artist engaged to supervise or consult on repair work for appropriate fee.

Option 3: Artist uncontactable or wishes no involvement in the repair work. Specialist then engaged to carry out works, using the material specifications to ensure a result as close to the original works as possible.

The moral right of integrity implies that the artist should be consulted prior to alteration of the work. This includes major repairs or restoration work. The National Association of Visual Artists Code of practice suggests that artists be given the opportunity to repair substantially damaged works themselves.



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4. Photograph by Artscape, 2011 '*Wolli Dancing*' by Krstanoski, B. Blazeski (2008)
5. Experience It All, 2011, LED Wall. Designed by Langarita-Navarro Arquitectos, in Madrid, Spain, viewed online 27/10/11 <<http://www.experience-it-all.com/?p=3604>>.
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Base graphic on pages 9+10 provided by Turf Landscape Architects. All site and model photographs by Artscape.



## APPENDIX A

### Maintenance Template

The following Maintenance Plan Template will be completed by the artist working at Discovery Point. The text in red indicates the fields for completion by the artist.

The Maintenance Plan is written by the artist over the fabrication and installation stages. After Installation the Artist will submit the Maintenance Plan to Australand.

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List included attachments	Page
Appendix 2	Repeat as necessary

## Site Plan With Artwork Locations

To be completed upon final installation of work.



Maintenance Schedule

[Artist to complete]

Work Title			
Artist	Artist Name (Contact Details see Appendix X)		
Location of Artwork	Insert nearest cross street and cross reference to site plan		
Materials	See Appendix X		
Maintenance Task	List All	Timing	Nominate timing for task

## Appendix X

Artist

Artwork Title

Specification Sheet

Artist	
Artwork Title	
Location of Artwork	Insert nearest cross street and cross reference to site plan
Material Specifications	Include product codes wherever possible
Material Thickness/Gauge	
Welding/Joining Method	
Construction Method	Detail and Attach Fabrication Drawings/Photographs
Foundation/Fixing Details	Detail and Attach Drawings/Photographs
Finish Specifications	Include product codes wherever possible

Attach drawings and photographs to describe the fabrication and installation process

Attach photographs to describe the surface finish upon installation.

## Artist + Fabricator Contact Details

### Artist Contact Details

Artist to complete and inform Australand if details change

Name	
Email	
Telephone BH	
Telephone AH	
Mobile	
Fax	
Postal Address	
Gallery/Agent	
Telephone	
Mobile	
Fax	
Postal Address	
Artist Website	
Gallery Website	

### Fabricator Contact Details

Artist to complete and inform Australand if details change

Company Name	
Contact	
Email	
Telephone BH	
Mobile	
Fax	
Postal Address	
Office Address	
Website	