

APPENDIX 29

Draft Public Art Strategy

DRAFT

BARANGAROO SYDNEY AUSTRALIA

**PUBLIC ART STRATEGY
BARANGAROO HEADLAND PARK**

PURPOSE OF THIS DOCUMENT

This report outlines the strategy for public art at Barangaroo. It has been prepared as part of the requirements of Points 12, 12A, 12B and 14 of the Statement of Commitments (MP06_0162MOD3 [11 November 2009] for the Barangaroo Delivery Authority's Headland Park Main Works Application.

In responding to this early phase of the project, the Public Art Strategy is being submitted as an iterative document that responds to:

- » the overarching vision and principles for Barangaroo,
- » the community well being approach being adopted for the precinct
- » the requirements of Points 18 and 19 of the Statement of Commitments (MP06_0162MOD3 [11 November 2009])

- » emerging directions of the Public Domain Plan
- » The Project Delivery Agreement between the Authority and Lend Lease for Barangaroo South

The strategy will evolve for use by the Authority, the Art Panel and public with further input from:

- » the finalised Public Domain Plan
- » The Art Panel
- » The Authority's public art advisors
- » Lend Lease's public art advisors
- » Integrated art plans and specific project briefs



NEW YORK CITY FALLS OLAFUR ELIASSON



WHITE NOISE GREECE HOWELER AND YOON

VISION AND OBJECTIVES FOR BARANGAROO

VISION

Barangaroo will be a place to inspire innovation for generations to come. It will be climate positive. It will be reflective of the extraordinary context of Sydney – its harbour, its diverse communities and its globally competitive business leadership. It will be a place designed for play and work alongside living and learning.

OBJECTIVES

The Barangaroo Delivery Authority has engaged with a number of stakeholders in the formation of the strategic direction for the precinct. These stakeholders have been involved in workshops with the Authority in order to capture their thoughts and goals and help shape the future of Barangaroo. These workshops have included members of the Board, consultants, proponents, and key stakeholders.

The workshops have assisted in the formation of the following five objectives in relation to the ultimate outcome of the Barangaroo precinct. The objectives for Barangaroo are to:

- » Be a precinct that will be studied for generations to come as a world benchmark for its bold and inspiring design, architecture and public domain, awarded for its authenticity, integration and diversity.
- » Re-establish a dynamic place for all of Sydney's people which is integrated, connected, secure – defined by its waterfront and CBD location.
- » Operate as an exemplar of the next generation in sustainable development by being climate positive. Design Barangaroo to uphold community wellbeing including health and fitness, and to value what matters to people and the planet including exceeding Copenhagen and City of Sydney 2030 targets.
- » Be financially viable with continuing profitability, maximising public returns and value to the people and businesses of Sydney.
- » Add a new dimension to Australia's financial capital by integrating mixed use commercial, residential, retail, educational, civic, cultural and entertainment activities with our extended financial hub.



SHANGRI-LA JAMES ANGUS, Biennale of Sydney, 2002 Courtesy of the artist and Roslyn Oxley9 Gallery

BARANGAROO PUBLIC ART STRATEGY

This Public Art Strategy is designed to ensure the delivery of high quality and diverse art works and practice in the public domain of Barangaroo.

It put forwards a process that will secure project specific artistic responses to Barangaroo as the precinct evolves. While this process secures quality and rigour it is also designed to support innovation and cross disciplinary endeavour.

The strategy sits within the Public Domain Plan and will support the vision and principles enumerated within that plan. It will guide the development of a detailed Public Art Plan for all of Barangaroo.

It is also a component of the larger Cultural and Community planning and programs, which will seek to meet the needs and aspirations of the Barangaroo community into the future.

BARANGAROO THE PLACE

Barangaroo will be a new waterfront cultural landscape, a green sustainable livable community which revitalises Sydney. The Public Domain will respond to the uniqueness of Barangaroo, drawing on a notion of landscape urbanism to create a sense of place. The cultural responses to place – its form, histories, and futures – will underpin the public domain and public art strategies.

The precinct offers a unique opportunity to embrace big urban environmental issues, the phenomena of water air and carbon, and the potential to demonstrate the flow and recycling of energy and water through the site as one giant artwork or as a suite of artworks.

Barangaroo also has significant potential to respond to and interpret Indigenous connections to the harbour and the story of Barangaroo, in addition to the early maritime history associated with the precinct.

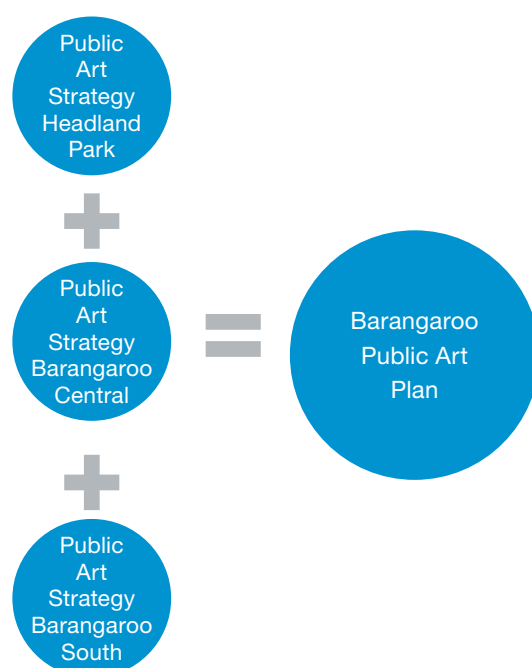


FIG 1: Components of Barangaroo Public Art Plan:
Public Art within each area will contribute to the whole of Barangaroo objectives

ASPIRATIONS AND AMBITIONS

The Barangaroo Delivery Authority holds public art in the same regard as the landscape architecture and architecture that will define the built and 'natural' form of the site.

The Barangaroo Precinct aims to be internationally recognised as a world's best practice precinct for its inspired collection of well-integrated site-specific and site-responsive public art and its dynamic temporary arts programs.

Public art at Barangaroo will be life-enhancing, memorable, inspirational, exciting, intriguing and challenging. It will embrace new technologies and modes of practice. It will be site-specific, responsive and interwoven into the fabric and community of Barangaroo as a whole.

Public art at Barangaroo will primarily be contemporary art. It will have conceptual strength and will contribute to the ongoing dialogue that will define the character of Barangaroo over time. It will play a major role in bringing a multiplicity of voices, responses and debate to Barangaroo to create a rich and dynamic character rather than a singular vision.

Great public art arrests the senses and focuses attention on the here and now. It operates relationally as a nexus between itself, its environment and the people who use it. It functions temporally and spatially to engage the audience in moments of heightened perception, sensation and reflection within the context of the contemporary urban environment.

Public art, in all its multi-faceted guises, has the potential to add to, extend and distill the meaning and experience delivered by the design of the landscape and built form. Public art at Barangaroo will be a strong and sympathetic component of the interwoven relationship between art, architecture, landscape architecture and the environment.

As a place of significance to all of Sydney, public art at Barangaroo will actively engage a wide range of audiences and seek to respond to the Sydney 2030 vision for the Cultural Ribbon and the Eora Journey.



CLOUD GATE ANISH KAPOOR, AT & T Plaza Millennium Park, Chicago 2004

ROLES AND DEFINITIONS

The following provides a set of working definitions and roles of public art and artist as used in this document, together with the commissioning process and the distribution of budgets.

WHAT IS PUBLIC ART?

- » For the purposes of this Public Art Strategy document, 'public art' is artwork produced by an artist sited in the public domain, external public spaces of buildings, internal public spaces of buildings and building facade. An artwork is to be understood as the creative production of an artist that is deemed by that artist to be an artwork. Public art encompasses a wide range of media and methodologies and refers here specifically to the visual, electronic and performing arts. It encompasses but is not limited to sculpture, painting, printmaking and other 2-dimensional media, installation art, electronic arts, and the performing arts. It can be permanent or temporary.
- » Public art can range from a stand-alone artwork to a highly integrated collaboration between an artist and another design professional that results in a jointly authored landscape or building or a component thereof

An example of a highly regarded stand-alone artwork would be Anish Kapoor's 'Cloudgate' in Chicago's Millennium Park. An example of a highly successful collaboration would be the Beijing National Stadium. Commonly known as the 'Bird's Nest', Swiss architectural

firm Herzog and De Meuron collaborated with Chinese artist Ai Weiwei on the original conception of the building based on a study of Chinese ceramics.

- » For the purposes of this document and specifically the expenditure of the cultural and public art levy certain design elements such as garbage bins, balustrades and street furniture are not regarded as part of the suite of public artworks.
- » Public art could act as a practical catalyst for social and environmental change. Therefore this public art strategy should have due regard for opportunities to integrate with outreach programs and exhibition opportunities that will be delivered under the Barangaroo Community Plan's programs and component Cultural Strategy.
- » Public art could also encompass temporary events/ephemeral works specifically developed for and delivered in the public domain at Barangaroo by artists participating in major festivals, exhibitions and cultural events.
- » It can also be the output of a collaborative project between artist/s and the community that satisfy the criteria of this strategy.



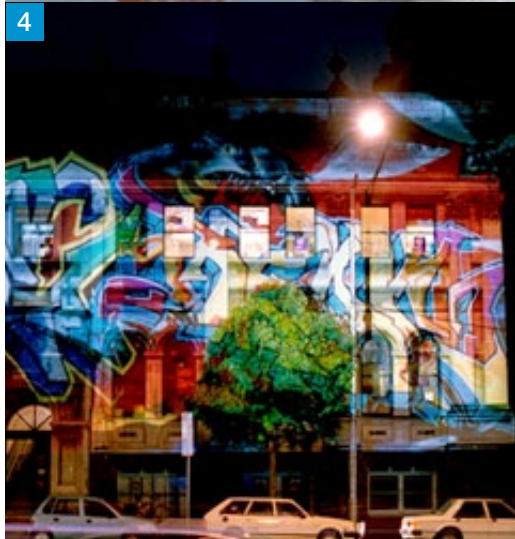
WHAT IS AN ARTIST?

- » For the purposes of this Public Art Strategy document an artist is to be understood as a creative practitioner responsible for making artworks and recognised as such by their peers. The role of other creative professionals such as writers and musicians should be considered. An architect, landscape architect or lighting designer etc is therefore in most cases not understood to be an artist in this Public Art Strategy. An artist may however also practice as another design professional.

It also extends to the “material and immaterial products and concepts emanating from the imaginative and creative thinking of artists including the conceptual contribution of an artist to the design of public spaces and facilities.” *City of Sydney Art Strategy*

- » Public art may also encompass collaborative projects that involve artists or curators working with members of the community to realise works that satisfy the criteria outlined in this strategy.

- 1 [BROOKLYN BRIDGE WATERFALL](#) OLAFUR ELIASSON
- 2 [EDGE OF THE TREES](#) JANET LAWRENCE IN
COLLABORATION WITH FIONA FOLEY
- 3 [BUOYS 2002](#) CHRISTOPHER LANGTON
- 4 [URBAN PROJECTION](#) IAN CORORAN
- 5 [RHONE RIVER EDGE](#) FRENCH LANDSCAPE DESIGN
- 6 [SCULPTURE BY THE SEA](#)



WHAT IS THE ART PANEL

- » The Art Panel is a committee constituted by the Barangaroo Delivery Authority, established to:
 1. Advise the authority in relation to the development of a Barangaroo Public Art Plan.
 2. Advise the Authority in relation to the Building Integrated Art Plan and External Integrated Art Plan provided by the Developer in respect of each works portion.
 3. Advise the Authority in relation to any maintenance plan provided by the Developer.
 4. Advise the Authority how and when the amounts received under the Development Contribution are to be spent.
 5. Make recommendation to the Authority in relation to any approvals to be given or withheld by the Authority in relation to the Building Integrated Art Plan and External Integrated Art Plan provided by the Developer in respect of each works portion.

WHAT IS THE PUBLIC ART AND CULTURAL DEVELOPMENT CONTRIBUTION

- » A Public Art and Cultural Development Contribution is being provided by respective development partners to the equivalent of 1% of the works portion development cost amount. This contribution may aggregate works portions for more substantial works.

WHAT IS THE PUBLIC DOMAIN?

- » The public domain is all parts of the built and natural environment of Barangaroo that are accessible visually, audibly, physically and electronically to the public. This would include the Headland Park and Barangaroo Central, the Foreshore Walk, the harbour water's edge and coves, the Barangaroo South's streets, civic spaces, building foyers and facades, pedestrian bridges and ferry terminal.
- » The adjective 'public' in public art demands that the artwork be responsive to the public domain as a built and natural environment and as a complex community or communities of people who live, work and play in it, who neighbour it, who visit it and who as Sydneysiders in a broader sense, claim ownership of it.

WHAT IS A SITE-SPECIFIC COMMISSION?

- » A site-specific public art commission is a work of art that is commissioned specifically for the selected site. It will respond to the site's built and 'natural' form, it may respond to many other aspects of the site including but not limited to its natural elements, the multiple strands of its history, the many communities who engage it, an imagining of its future and any other set of place and or community related themes or approaches that may be included in the development of public art briefs for specific artworks.

PUBLIC ART PRINCIPLES

- i. Great Public Art results from the high quality expertise of and collaborative relationship between the Artist, the Public Art Team, Public Art Panel, the interfacing Designers; a public art brief that provides a clear framework of expectation and encourages the fullest creative input from the artist; a well-managed Delivery Process and an appropriate budget.
 - ii. It is an aspiration that all works of art will be commissioned specifically for the site and must relate specifically to the site. Nevertheless direct acquisition may occur if:
 - » a work is deemed to possess significant artistic merit
 - » Is authored by an artist/s recognised by their peers
 - » Has particular relevance to Barangaroo or is readily able to be to be fully integrated into the public domain.
- However consistent with the intent of this strategy such an occurrence should be an exception.
- iii. The Public Art Strategy will cater for a site that evolves over time, from the construction phase to maturity.
 - iv. Artists will be selected with the desire to create a unique place.
 - v. Art at Barangaroo will be sustainable; artists will aim to champion Barangaroo's One Planet Living Principles
 - vi. Art will be made from sustainable materials, using sustainable and healthy products, such as those with low embodied energy, sourced locally, made from renewable or waste resources.
 - vii. Artists' work on site will be integrated with landscape design, architecture and other design processes; outcomes will range from design of major buildings (e.g. Ai Wei Wei, Olympic Stadium, Beijing) to discrete works of art made specifically for building foyers (e.g. Hany Armanious, Telstra Foyer, 2010, North Sydney) to building elements (e.g. Judy Watson, Koori Floor, Casula Powerhouse, Casula).
 - viii. The Barangaroo Public Art Program will utilise the full range of media used by contemporary artists of calibre – from wireless internet and telecommunications technologies to sandstone and water.
 - ix. Thematically, artworks will reveal the social, cultural and natural history layers of the site, including Indigenous culture and history, the site's archaeology, maritime history and environment and ecology.
 - x. The Public Art Strategy is a companion document linked to Community, Cultural and Public Domain strategies.

OPPORTUNITIES

Art will be integrated into the fabric of buildings in a range of ways: artists will collaborate with architects on overall design of buildings; together with the design team artists will design façade and other surface treatments and building elements (e.g. 'Articulated Cloud', Pittsburgh Children's Museum, 2004 by Ned Kahn).

Artists will develop stand-alone major works which make unique contributions to the character of Barangaroo and which resonate in the memories of visitors.

Art will be integrated into the fabric of the public domain; artists will collaborate with landscape designers and designers of public domain elements.

The precinct will be enlivened by temporary public art projects and spaces will be provided to support ephemeral projects.

There will be onsite facilities for artists (and other cultural producers) in the forms of artists' studios and artist incubator spaces. These facilities will be key to the delivery of education and community projects and mentoring and professional development programs.

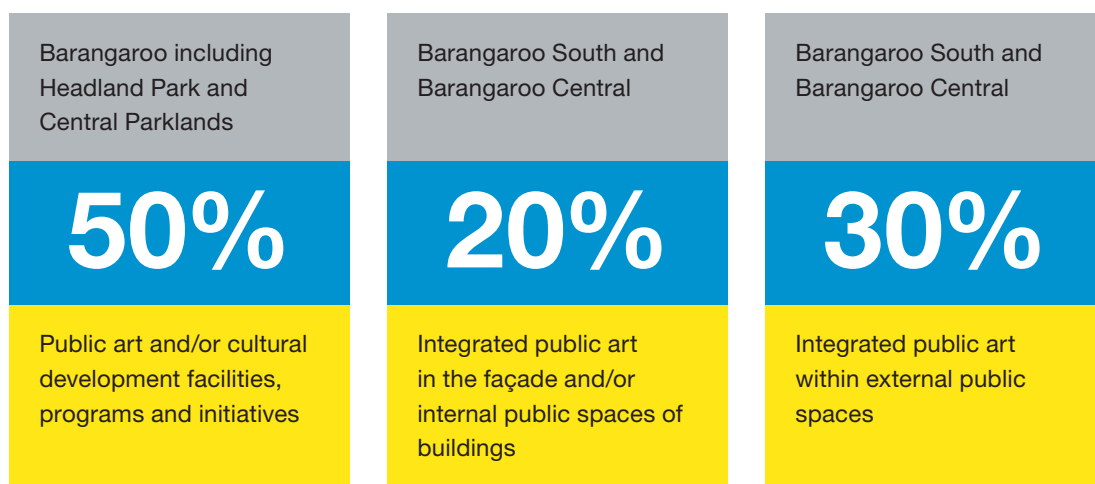


CLOWN BROOK ANDREW, National Australia Bank Festival, Melbourne 2007 Courtesy of the artist and Tolarno Galleries

BUDGETING AND FUNDING

The Cultural Development and Public Art Contribution stands at one percent of construction costs and is to be expended on public art and cultural development facilities, programs and initiatives within Barangaroo.

The Public Art and Cultural Development Contribution will be expended as follows:



The Public Art Plan will develop mechanisms to secure an ongoing future for public art at Barangaroo and will identify opportunities for partnerships and opportunities to leverage available funds.

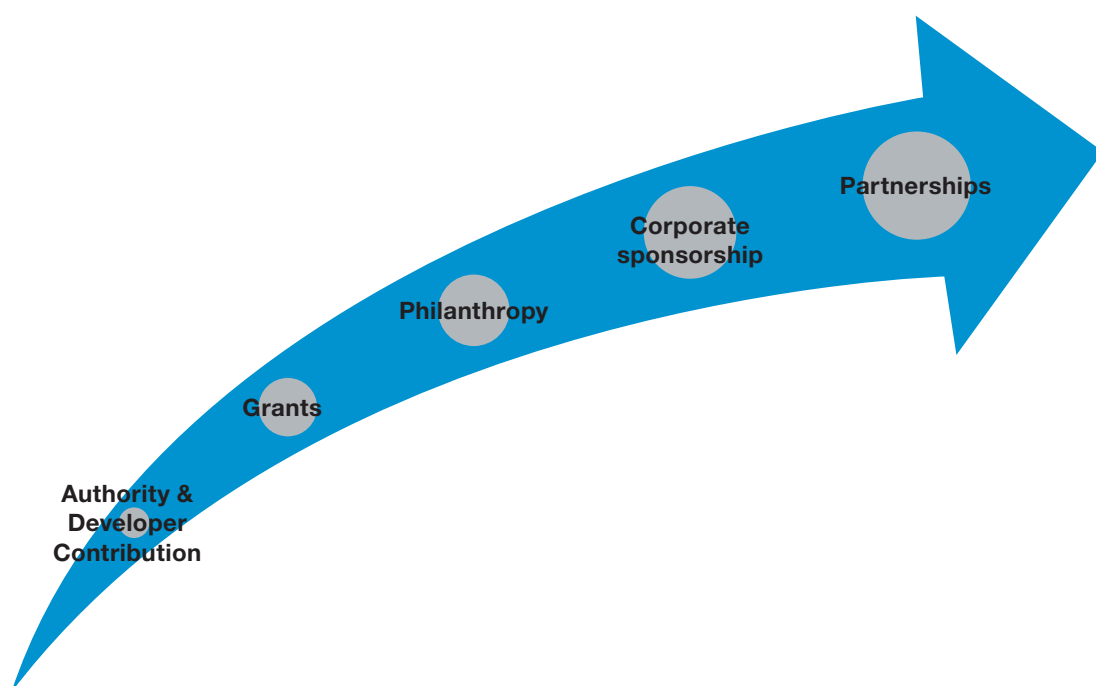


Fig 2: Leveraging Authority and Developer Contributions

Indicative timing of developer contributions to the Authority are concurrent with works portions; the project development phase is as follows:



2010

- Headland Park commences.
- Barangaroo South commences.
- Initial planning applications for Barangaroo works exhibited by Department of Planning.
- Remediation activities commence.

2011

- Pedestrian upgrade works to surrounding precinct as required by Barangaroo rollout.
- Construction commences at Barangaroo South.
- Construction of Headland Park commences.
- Ongoing project applications submitted to the Department of Planning.

2013

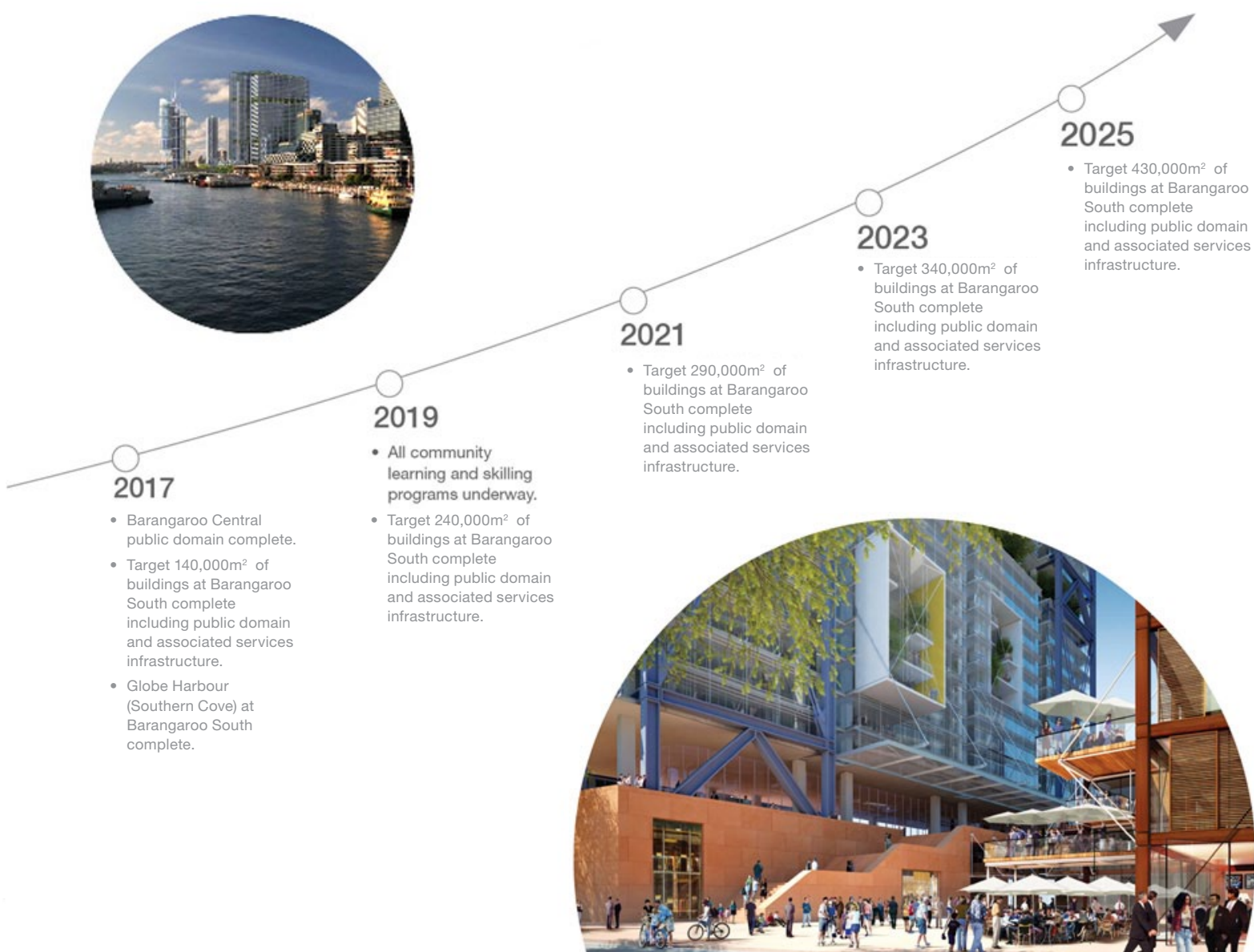
- Headland Park continues.
- Barangaroo South continues.
- Skilling and employment programs underway.

2014

- Headland Park complete.
- Barangaroo Central commences.
- First building at Barangaroo South complete and associated public domain and infrastructure provided.
- Target for Barangaroo Wynyard pedestrian link completion.

2015

- Community learning and skilling programs commenced.



IMPLEMENTATION

The Cultural Art Panel will provide expert advice to the Barangaroo Delivery Authority for the three precincts of Barangaroo, being:

Headland Park a sculptural, naturalistic park. It is envisaged that artworks in this area will be highly sensitive to landscape, the natural environment and the predominantly quiet and reflective nature of this precinct

Barangaroo Central a mixed use precinct with parklands of a more active focus.

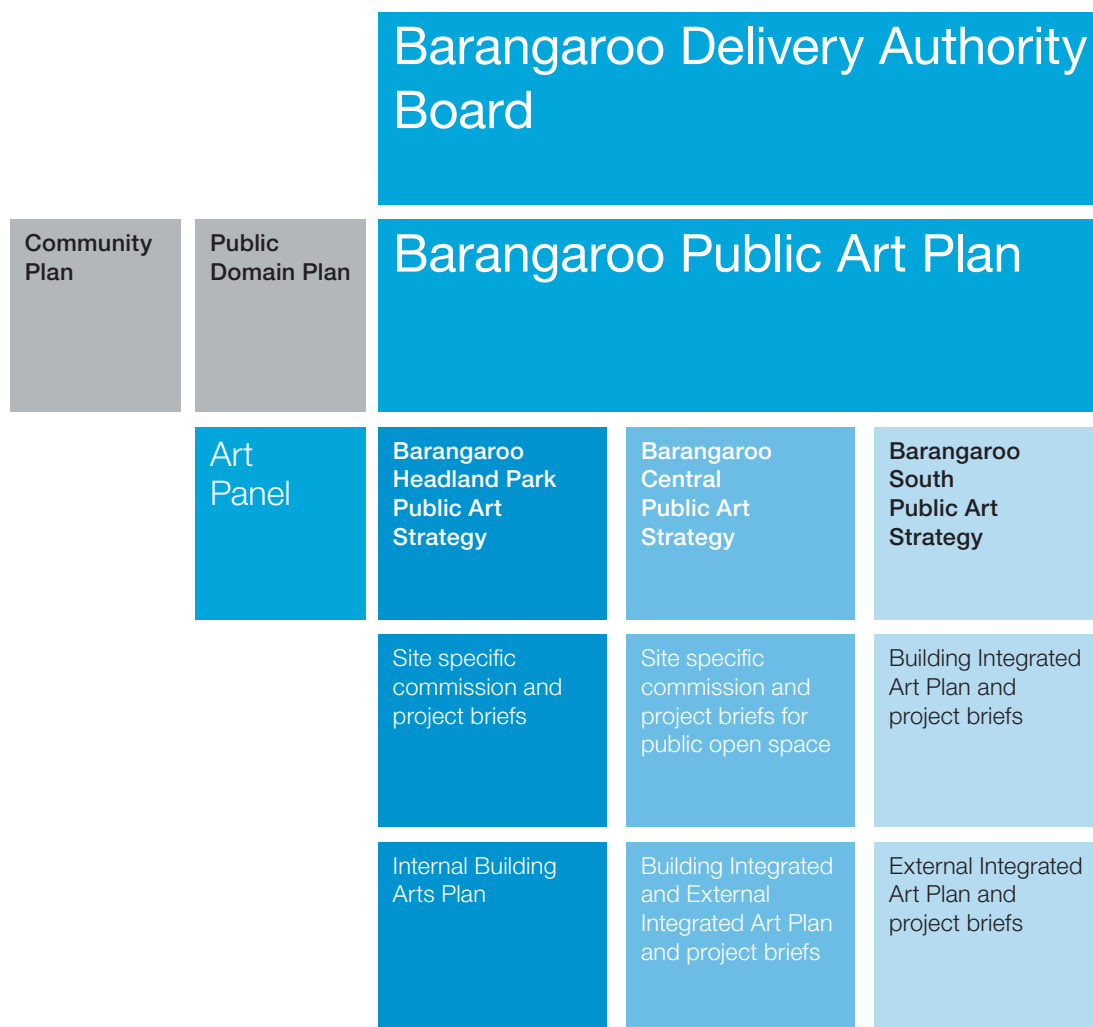
Barangaroo South a mix of corporate, residential and civic urban spaces. The focus in this area will be on an active immersive environment with significant works incorporated into the fabric of the built environment.

While each of these precincts will be delivered according to varying timeframes it is critical that a holistic and coherent focus on public art is maintained. This shall be achieved through:

- » The Barangaroo Public Art Plan
- » The Public Domain Plan which will articulate guiding themes and potential locational responses across the three precincts
- » Early establishment of a significant art and cultural programme of sponsorship, exhibition and learning.
- » The work of the Art Panel and the Authority's advisors in further developing this strategy
- » The respective building and external Integrated art plans for Barangaroo South and Barangaroo Central
- » The Art Panel's review of specific project briefs.

The Authority together with the advice of the Cultural Art Panel will approve the delivery of public art programs.





For each precinct there will be a public art team – comprising the public art experts engaged by Lend Lease (Barangaroo South) and the Barangaroo Delivery Authority, who will fill the role of the Public Art Curator. The team will work collegiately to devise the relevant Public Art Plans and project briefs; this may entail recommending artists and delivery processes.

To ensure opportunities for innovation and evolving modes of artistic expression where a proposal for artworks or art making appears inconsistent with the intent of this strategy, the Public Art Team is encouraged to put forward a case to the Art Panel as to why this proposition should be considered as public art.

The Art Panel is to be constituted by the Authority.

WORKING WITH ARTISTS

Artists will be commissioned directly, or by limited competition or by Expression of Interests (EOI) and Proposal.

Selected or short listed Artists may be required to provide for a set fee concept response which enable a full assessment of installation, fabrication/ construction, OH&S, method of transport, program, budgets for design, fabrication and installation, and supporting engineering reports etc.

Artists' agreements will ensure that appropriate copyright is granted to both Artist and Commissioner. Moral rights will be respected in all delivery processes and contractual documents.

LONGEVITY AND PROJECT LIFE SPANS

Temporary projects will range from one off events to several months; long term project life spans will range from 5-50 years and will be determined on a case by case basis.

All public art projects will meet relevant Australian Standards, building code and safety requirements

All public art projects will be accompanied by reasonable and practicable maintenance regimens, as detailed by artists in maintenance manuals.

The Authority's Public Art Programme and associated policies will include acquisition and de-accession guidelines.

PREPARED BY: Anne Loxley
Peter Emmett
Kiong Lee
Ceinwen Kirk
Brendan Blakeley
Tony Watson