

5.0 Public Art Strategy

Purpose of Public Art Strategy

The purpose of the Public Art Strategy included in this report is to review and revise the strategy submitted with the Stage 1 Development Application including:

- Identification of revised locations for public art work in alignment with new extended ground plane and current architectural and landscape design
- Identification of appropriate typologies and exemplar artists for each location
- Aligning Public Art Strategy with concepts proposed by internationally acclaimed Landscape Architect, Martha Schwartz
- Update of Public Art Strategies Principles
- Providing a draft methodology for the selection of artists and ongoing curation for review by the Public Art Panel
- Response to preliminary feedback of City of Sydney Art Officers

Strategies and Policies

The proposal shall implement a significant portion of the Sustainable Sydney 2030 vision and will align its public art strategy with the City of Sydney policies including:

- City Art public art strategy:
- City of Sydney Public Art Policy
- Interim Guidelines for Public Art in Private Developments
- Transforming Sydney, city centre public domain plan
- Liveable Green Network
- Policy for Management of Laneways in Central Sydney
- City's Live Laneways – Laneway Revitalisation Strategy
- Social Policy and Social Plan
- Creative City cultural policy and action plan

Introduction

Enriching the human experience of the city is critical for the success of public domain. Engagement with the space in manners which do not always require dining or shopping will support long term use of spaces and regular return. Both permanent and temporary art can be integrated throughout the extended ground plane combined with event programming and placemaking activities to create both seasonal and permanent attractions. This important precinct, in proximity to high pedestrian flows and gathering spaces will enrich the cultural experience of Sydney's CBD and support a diversity of creative expression. There is great opportunity to create a memorable destination defined by the quality of its public art. A significant increase in public domain, developed between the Stage 1 and Stage 2 DA, has provided many more opportunities for both large scale artworks and smaller interventions.

The public art location options can be divided into three primary zones

1. the courtyard
2. laneways
3. cityscape.

Locations

1. The Courtyard

As the heart or 'town square' of the precinct, the courtyard is an obvious choice for a significant work. Comparable in area to the MOMA courtyard in New York, the project provides a generous but human scaled space with significant amenity and visibility from many aspects and over many levels. The architecture and landscape concepts provide great opportunity for an integrated scheme developed with an artist.

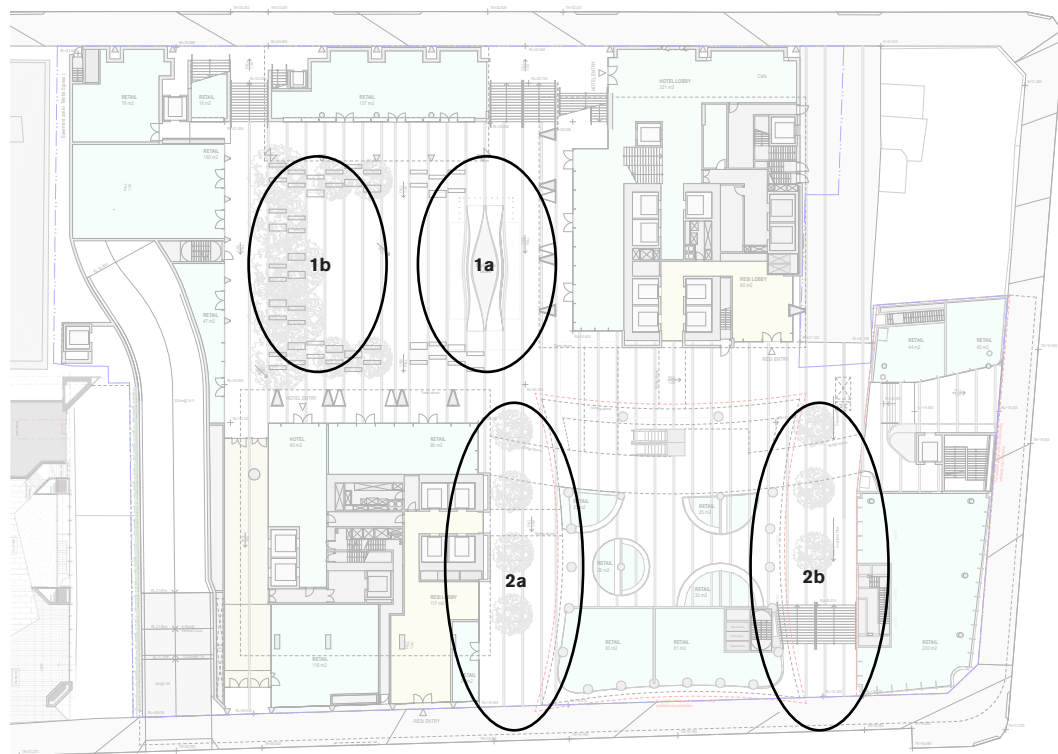
2. Laneways

Reinforcing the City of Sydney's Laneway and Public Art Strategies, the east-west through site links offer fine grain linkages between Pitt and Castlereagh Streets. Their vertical scale offers opportunity for suspended works which are highly visible from the street, from open spaces within the site and from primary circulation nodes.

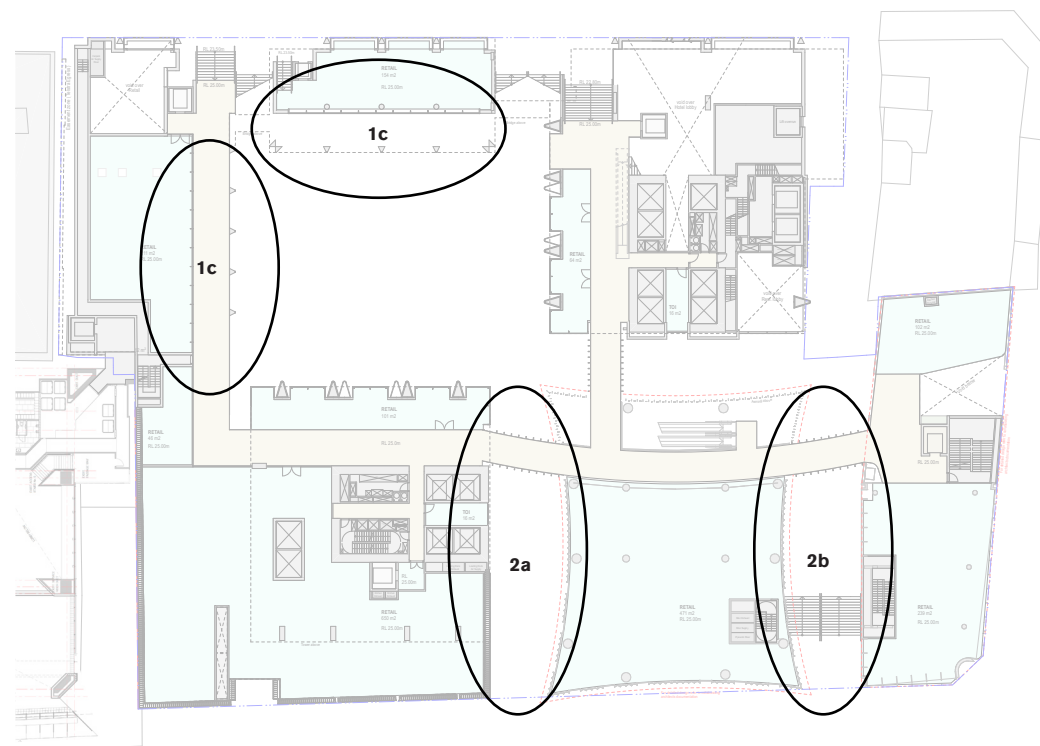
3. Cityscape

The tower forms and roof scapes provide other compelling canvasses for art. These locations allow for wider engagement with the city, visible from greater distances - signifiers for the precinct.





Ground Level Plan

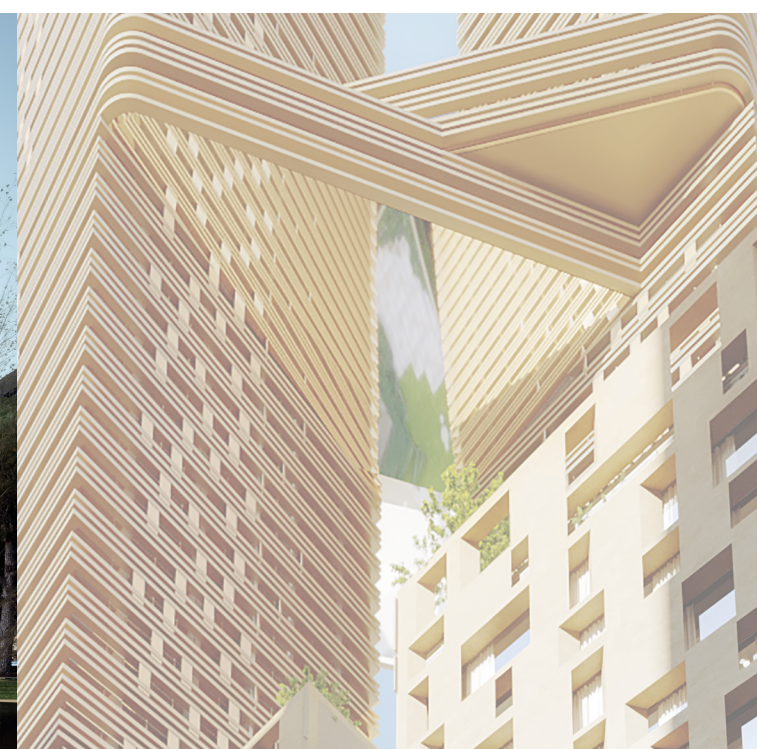


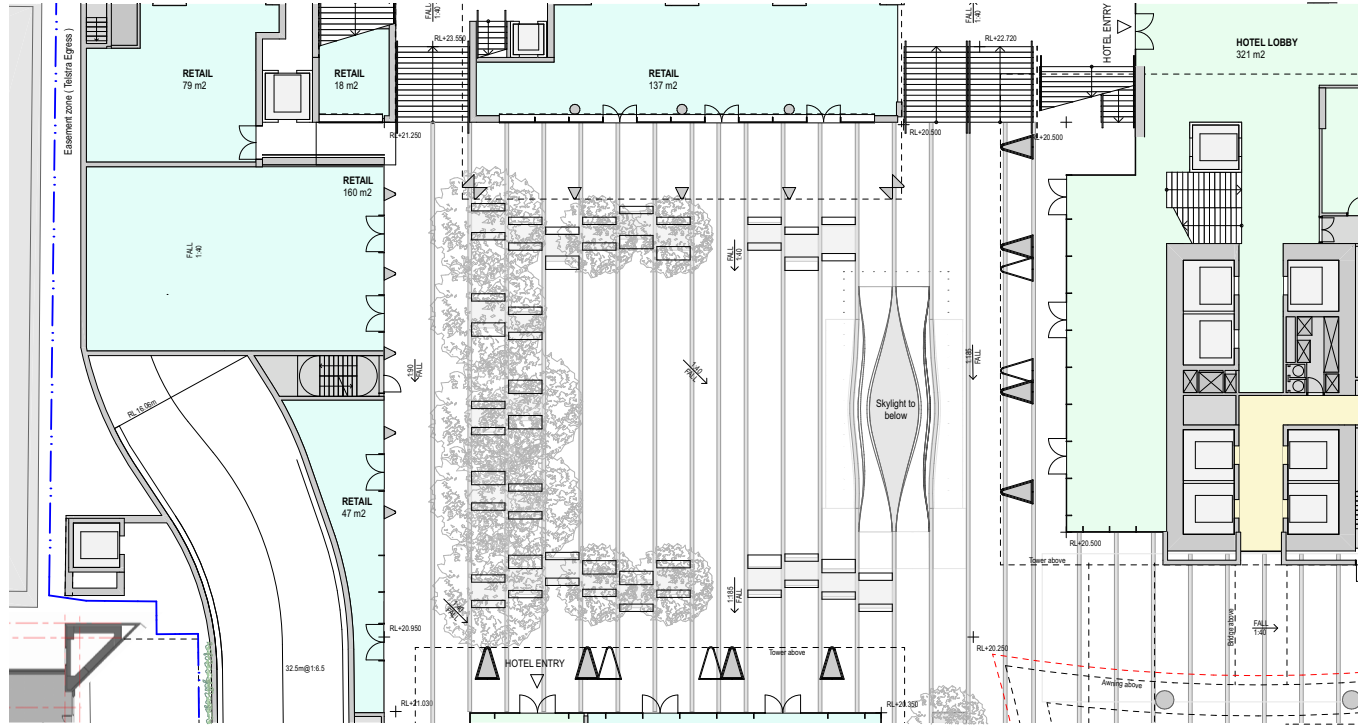
Level 1 Plan

- 1a** Central Courtyard Void linking open space to hotel Porte Cochere
- 1b** Shaded Courtyard Area
- 1c** Highly Visible Courtyard Soffits
- 2a** Primary Laneway and through site link
- 2b** Primary Laneway and intersection entrance
- 3a** Cityscape Skybridge



Tower Cityscape and Skybridge (location 3a)



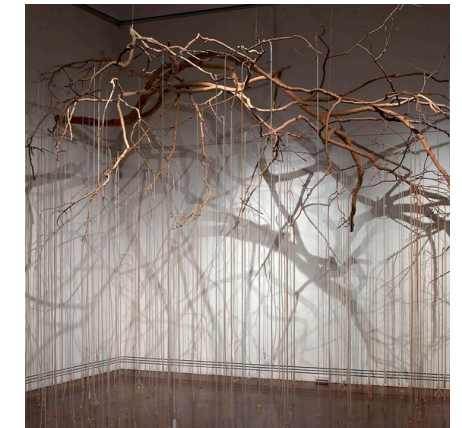
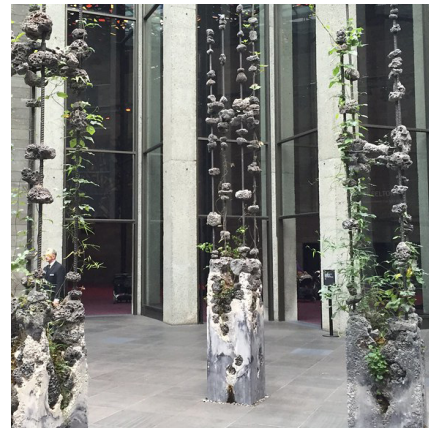
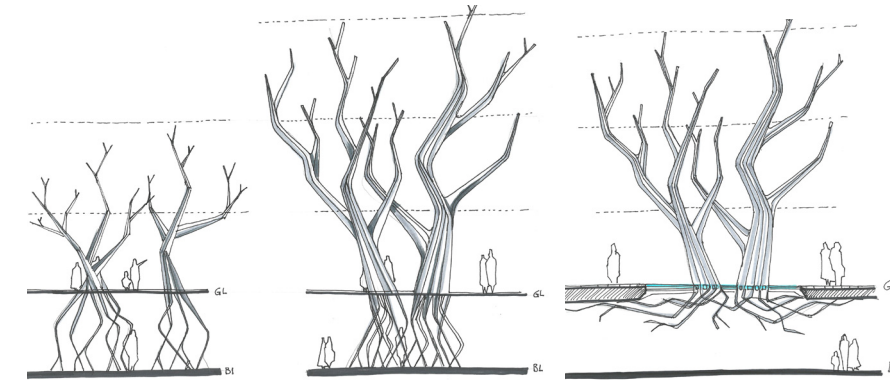


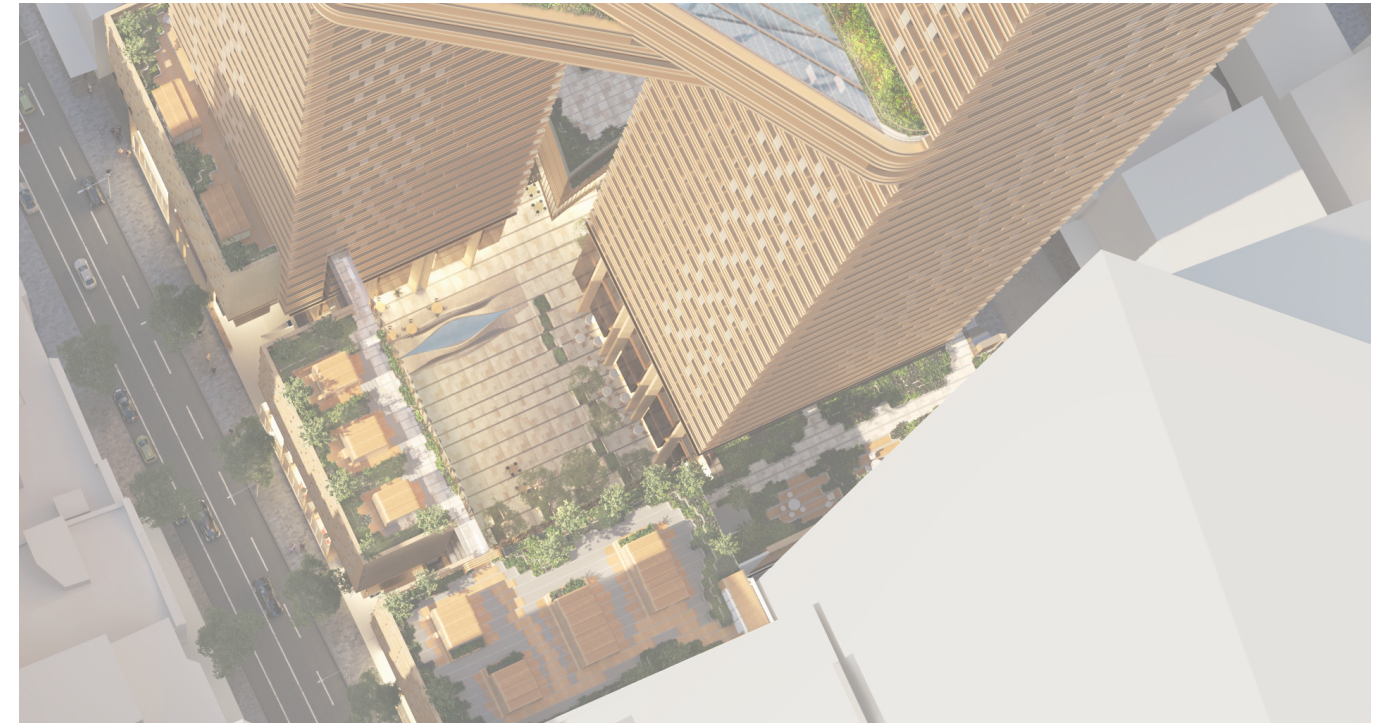
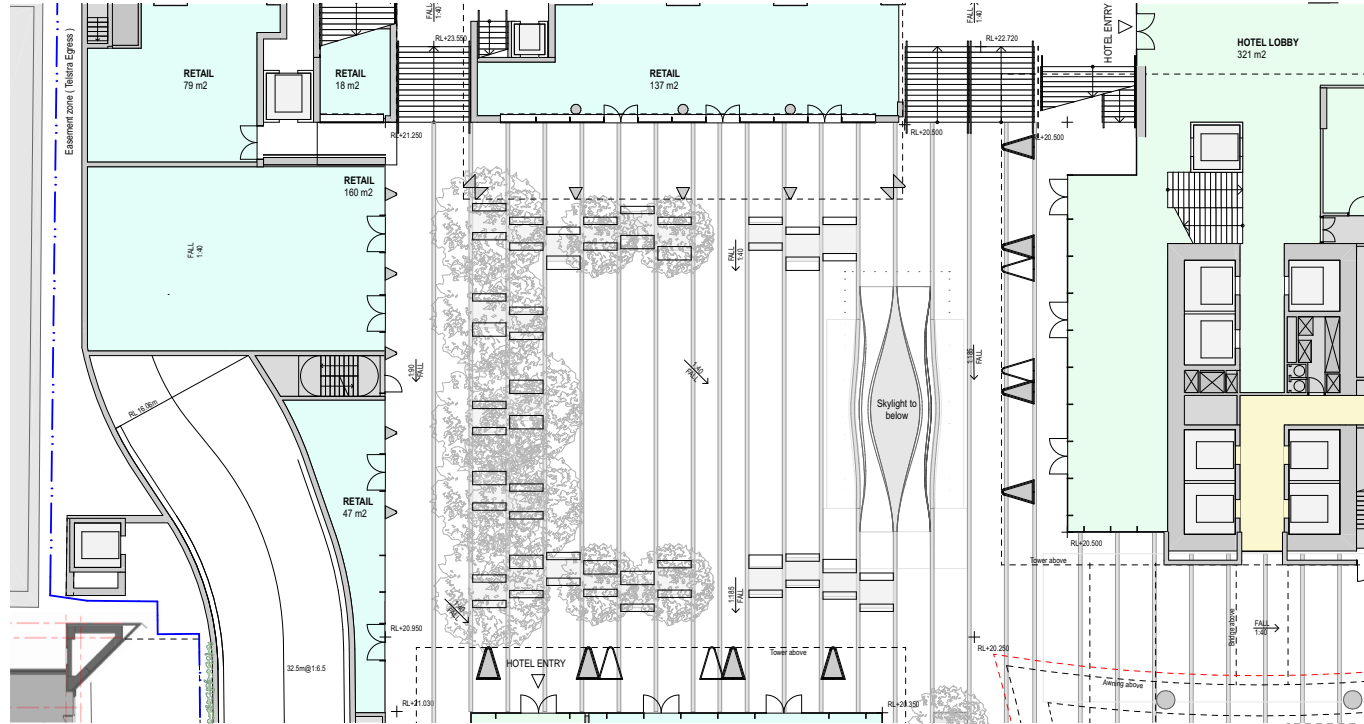
Option 1a - Multi-level Work

A multi-level work located within the void which links the lower ground hotel Porte Cochere and primary open space has significant opportunity to define the precinct. Its height can also be defined by the scale of the surrounding multi-storey high loggias and podium form.

Preliminary discussions with Martha Schwartz, fjmt and City of Sydney art officers suggest the importance of visually linking levels as well as the opportunity to explore biophilic themes particularly in relation to tree growth

Example Artists
Jamie North concepts and installations,
Janet Laurence, Roxy Paine

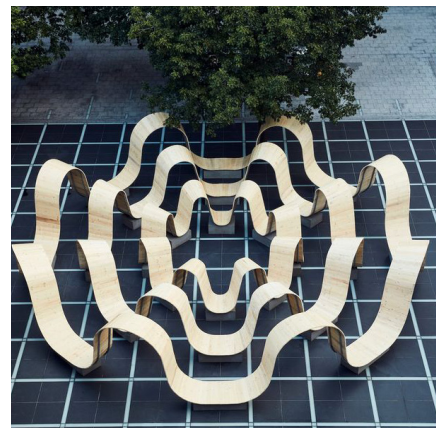


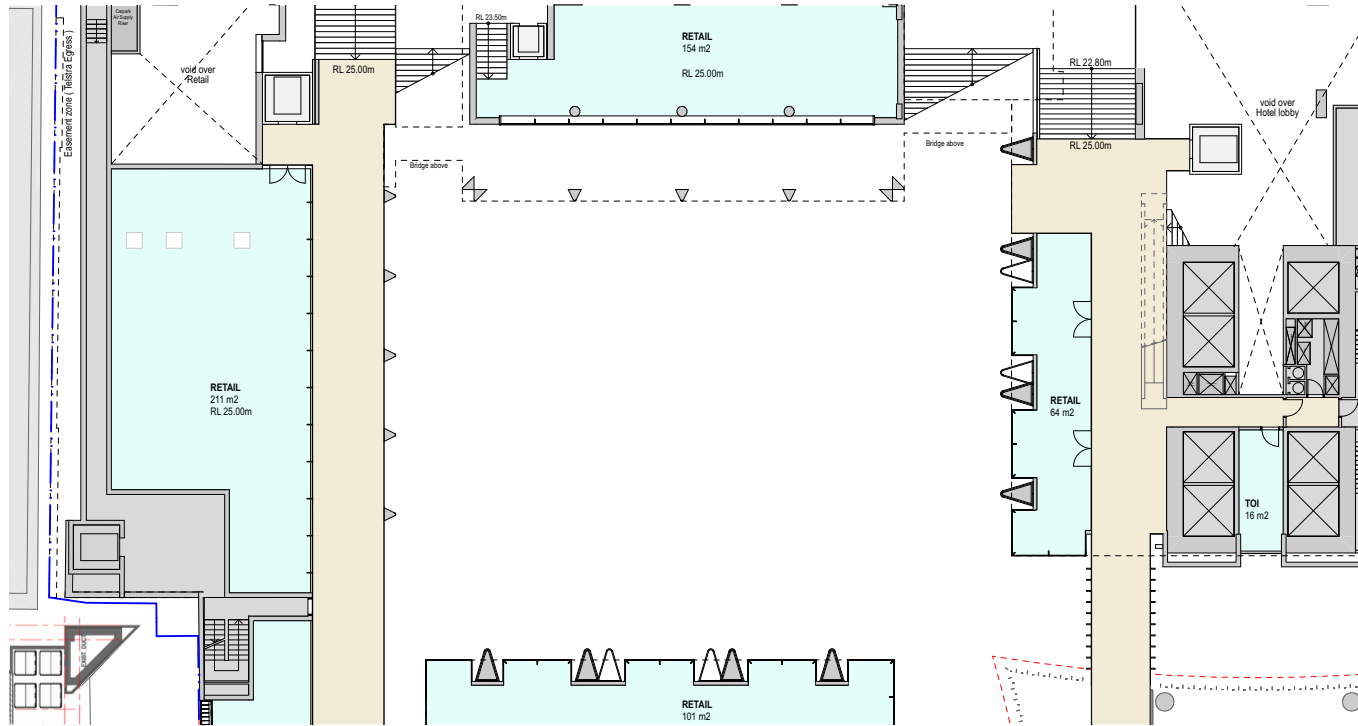


Option 1b - Seating and Landscape Work

The ordered canopies of the courtyard will provide excellent amenity for individual seating, groups and events. This area could provide a flexible setting for programmed public art or permanent works which either offer further amenity for seating and spending time or greater environmental amenity - misting, shading, water.

Examples
Paul Cockshedge 'Please-be-Seated',
Olafur Eliasson, Fujiko Nakaya and James
Tapscott Fog /Mist (also Ned Kahn)

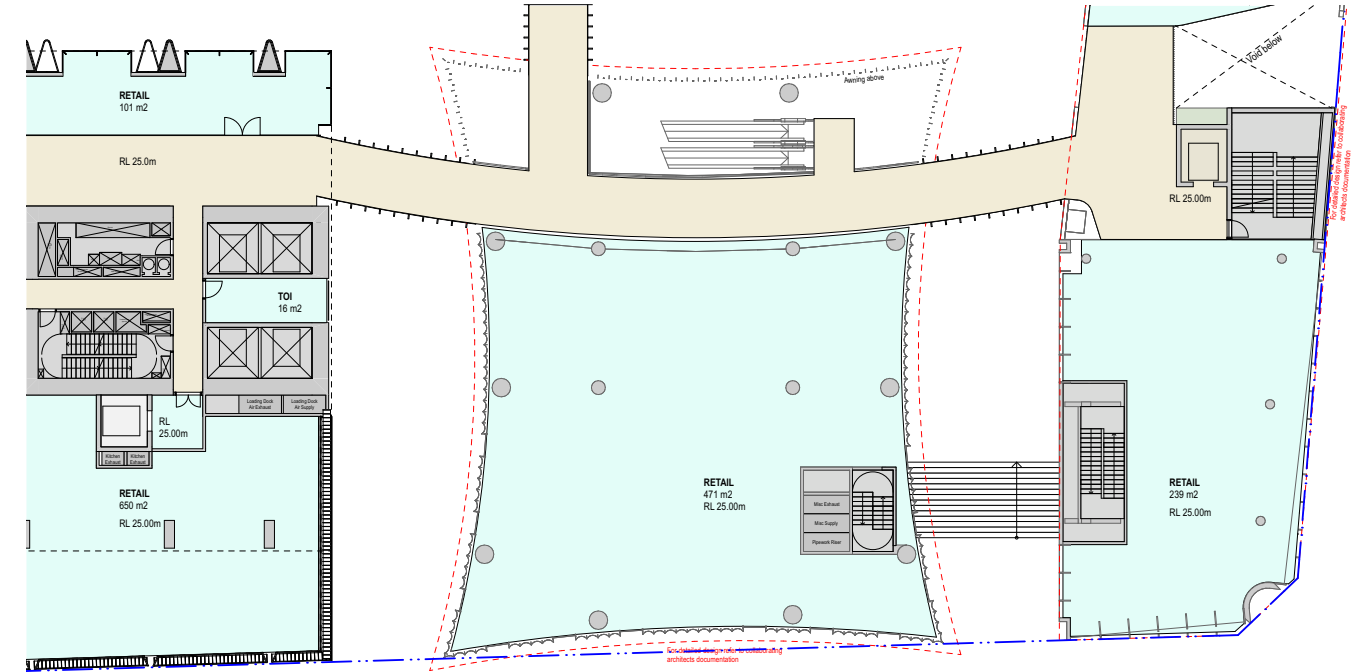




Option 1c - Soffit Works

The highly visible soffits of the loggias could provide an exciting opportunity for collaboration between fjmt and an artist. fjmt have previously undertaken integrated ceiling (Robert Owen) and wall (Judy Watson) works. If a primary work is located at 1a, this work could extend biophilic themes and strong landscape themes relating to Australian natural landscape.

Example Artists
Ningura Napurrula, Jim Lambie, Dale Harding

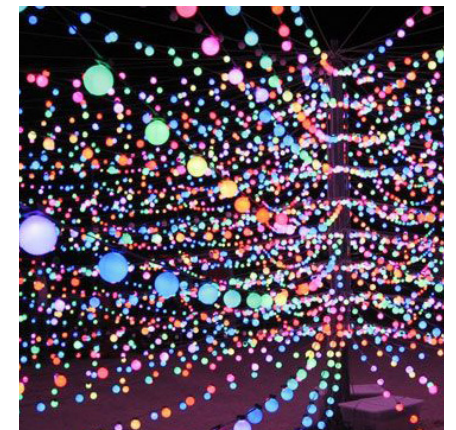
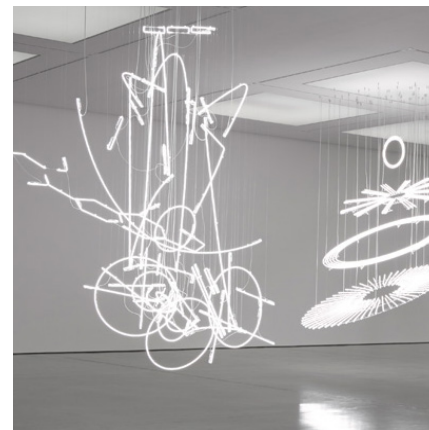
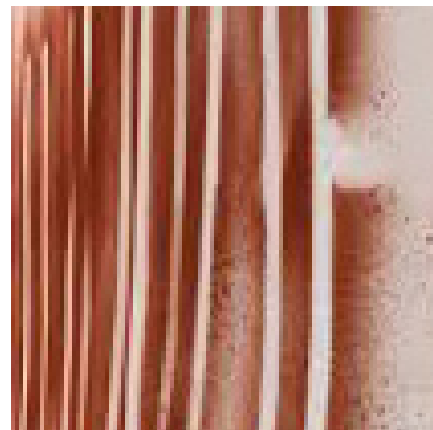
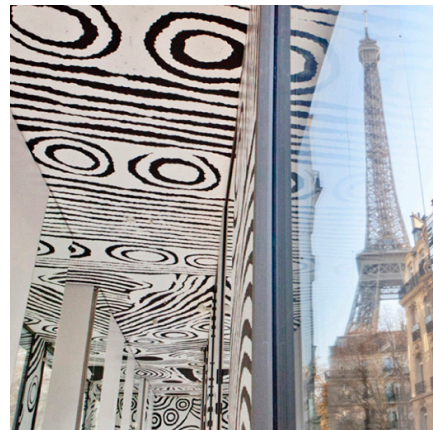


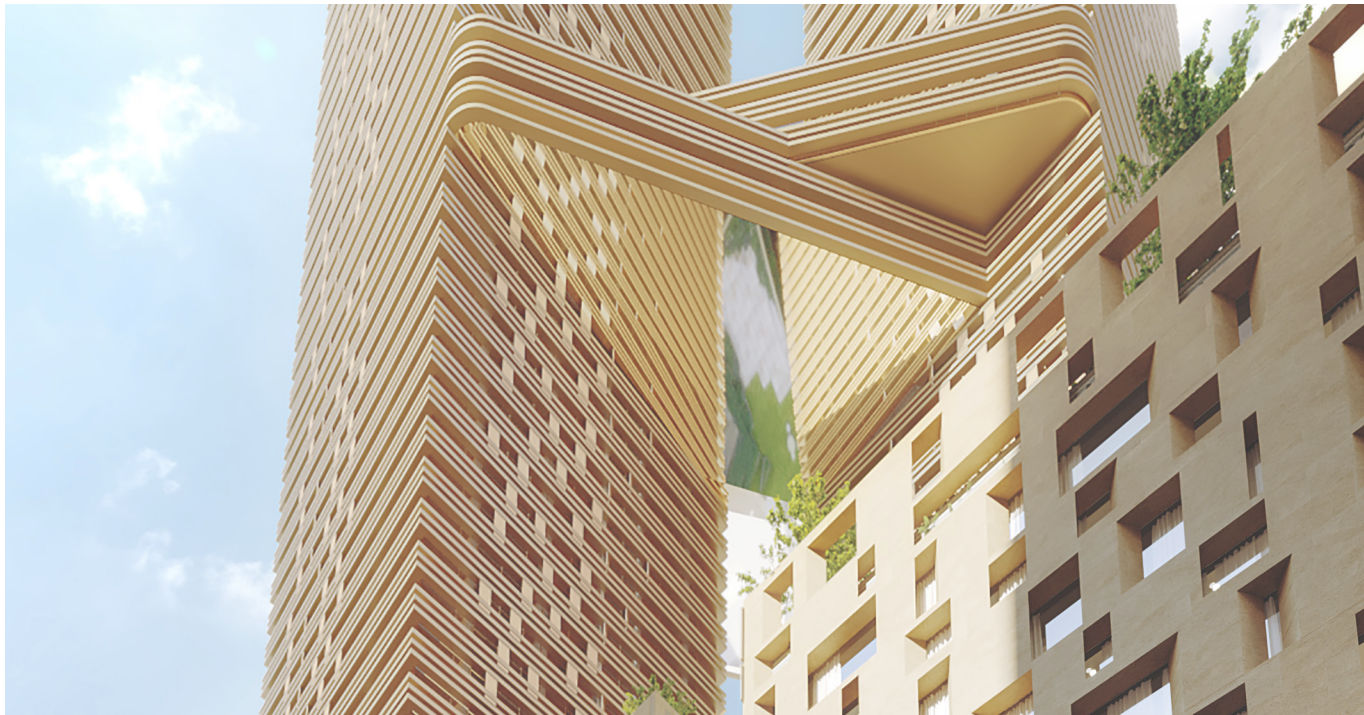
Option 2a, 2b - Suspended Laneway Art

The two primary east-west through site links offer opportunity for suspended laneway art which can reinforce the identity and character of the fine grain pathways but also act as entry markers. The symmetry around the emerging architect's building offers the opportunity to produce a pair of works which respond to the identity of this building, its geometric backdrop and its curved facade. The work can also be integrated with the bridges which offer an extension of the public domain at the higher level.

Light, kinetics and volumetric installations can all be considered.

Example Artists
Cerith Wyn Evans, Olafur Eliason, Nike Savvas





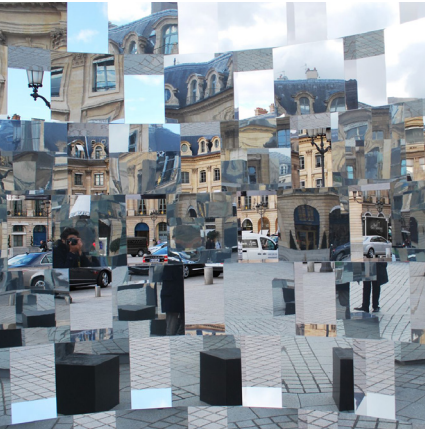
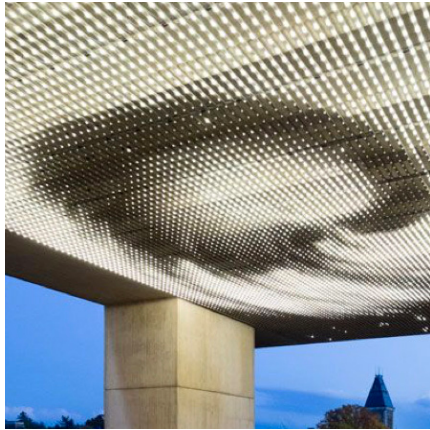
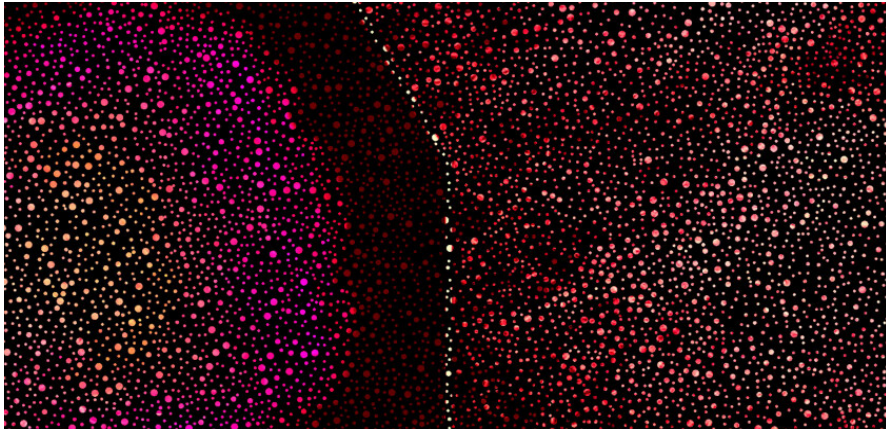
Option 3 - Sky Deck Installation

An extraordinary opportunity exists to engage with the city. Visible from Hyde Park and primary streets of Sydney southern CBD, the soffit of the sky bridge can be a mirror to the world below or a sky work.

The soffit can reflect the life below, activate at night or provide an extensive canvas for a macro-scaled two dimensional work.

Examples
 Digital Works:
 Daniel Boyd, Leo Villareal

Mirror Works
 Norman Foster, Anish Kapoor, Arnaud Lapierre



Methodology

Nomination and Convening of Precinct Art Committee:

In line with a number of other important Sydney precincts, it is proposed to convene an Art Committee which will guide the nomination and selection of artists, review proposals and their progress and can potentially continue its involvement after hand over to assist with long term activation, cultural / art programs and placemaking. This method has been used by iNSW at Barangaroo and by Mirvac for South Everleigh.

The advantage of a curatorial and art advisory committee is:

- the diversity of voices, knowledge of artists and experience
- the avoidance of producing a precinct which is developed by a single hand
- broader understanding of context, potential partnerships and cultural events
- objectivity, overview and oversight, particularly in challenging times of the artwork's development

Nomination of the committee will be reviewed in the context of:

- Curatorial and Public Art Experience particularly in the typologies nominated within the precinct
- Local historical, cultural and community knowledge
- Knowledge of local and international artists - both established and emerging
- Professional acknowledgement
- Knowledge of / participation in local and international cultural events and programs
- Client and Design Team participation in selection

Example of previous committee managed by fjmt for 70 King Street:

- Judith Blackall - NAS Gallery Curator
- Emily McDaniel - Former MCA (Indigenous) and Biennale curator, currently developing City of Sydney Indigenous Waterfront Walk
- Caroline Butler-Bowden - Director of Sydney Living Museums
- Client
- Architect - Richard Francis Jones

Review and suggestions for the Art Committee by the City of Sydney Public Art Panel anticipated.

Selection Processes

The locations and typologies of artwork offer opportunity to select both respected and renowned local and international artists as well as emerging. Some sites will be better suited to a nominated / preferred artist while others can provide opportunity for competitive design approaches and wider

Nominated Artists:

Some locations, with significant integration into the architecture and landscape, offer opportunity for long term collaboration and development with the wider design team (Sites 1a and 3 particularly).

The potential typologies of artwork would be reviewed and a long list of appropriate artists created by the committee.

Long listed artists would be approached to gauge their interest in the project and collaborative development of an artwork. A preferred artist would then be selected by the committee.

The artists would present at milestones to the committee as well as regularly reporting on progress, program, budget and cost.

Wider EOIs, Competitive Design Processes

Locations with less direct connection to architecture and landscape may offer opportunity for wider EOIs, shortlist concepts which also offer greater flexibility in procurement and program.

This includes sites 1b and 2a/2b. These locations can also be explored on lesser budgets or at a later stage.

Budget

A budget of \$1.5M is currently allocated to public art. A large scale, high impact work is anticipated on this site demanding a large proportion of this sum, although there is potential for smaller works to be included.

Art Strategy Indicative Milestones

Project Name Geographic Location	Description	Date Completed/Anticipated
Submission of Art Strategy	Updated Strategy to align with	December 2019
Nomination of Committee and Review of Strategy	Present nominations for committee and strategy to PAAP Discuss Primary Sites 1a and 3 including preliminary briefs	February 2019
Convene Art Committee and Review Primary Briefs. Nominate Artists	Committee to review the opportunities of primary sites as outlined in brief and nominate artists for consideration. Potential artists to be contacted to confirm interest and availability.	March 2019
Selection of artist	Committee to review consolidated list and select preferred artist. Engagement of Artist and briefing by Project Design Team	April 2019
Concept Design, Preliminary Art Proposal	Artist to Develop Preliminary Art proposal aligning with Team's Internal Design Development Period	End of June 2019
Submit Preliminary Art Proposal	Preliminary Art Proposal to be submitted to City of Sydney and Presented to PAAP	End fo June 2019