

Central Coast Quarter, Gosford

PUBLIC ART STRATEGY



9th April 2021 V4

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Cover Art – Paving by Bronwyn Bancroft, Façade Panels by Robyn Caughlan, Central Coast Quarter Park Art by Darkinjung LALC with Turpin Crawford & Turf Landscape

Public Art describes art practice that is part of the public experience of built and natural environments. It can include sculpture, environmental art, the integration of art and architectural design, installations, lighting works, new media and outdoor performance. Where there is artist involvement customised design is also included in the broader definition of public art and may include artist designed street furniture, decorative paving, lighting treatments, signage, and glasswork. Public artworks are usually site specific and may celebrate the distinctiveness of the environment, local heritage, cultural identity, the energy of urban spaces or other themes relevant to people and place. Artworks may be of a significant scale and define a locality or be intimately integrated into urban elements.

Central Coast Council supports the planning and provision of public art as part of the built environment and public open space of the city. In its **Cultural Plan 2020 – 2025** Council recognises the valuable part art can play in the way the city is experienced and enjoyed, emphasizing the role of creatives in exploring opportunities in local cultural landscapes and the interpretation of sites. Under the Strategic Goal of Enlivening Cultural Spaces and Places the Plan identifies the specific action to *activate public spaces with arts, performance and creative programing* and to *drive imaginative site-specific collaborations via public art*.

The **NSW Cultural Infrastructure Plan 2025+** states *High-quality site-specific public art provides free and accessible culture for all and transforms the use of public spaces. Embedded and integrated public art as part of infrastructure development can have big impacts on development outcomes.*

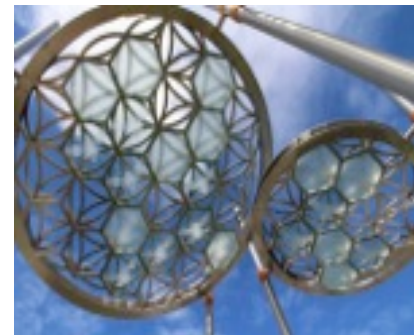
The **Central Coast Quarter Public Art Strategy** will be provided as an addendum to the DA for the Central Coast Quarter North Tower design process. A Detailed Public Art Strategy will be submitted at Construction Certificate Stage. This will build on the Preliminary Art Strategy and include artist concepts, documentation, fabrication program and installation methodology. A Maintenance Manual will be submitted at Occupation Certificate Stage.

A budget of \$200,000 has been allocated for public art in this development. It is anticipated that art will form part of the landscaping and architectural design enabling an integrated approach.

Art will respond to a deep connection to place through:

- Collaboration with First Nation communities through DLALC
- Community discourse about cultural meaning
- Art locations which integrate with landscape & architecture

Public art is a creative interaction with culture and environment. It can be a passing intervention, animating a space for a day or a month, or a permanent part of the places enjoyed by the public on a daily basis. The capacity of art to celebrate locality is important especially in areas of renewal and rejuvenation. Here art can explore the value of 'the local' creating destinations of power and meaning. It can support the way a place is interpreted finding expression for memories, heritage and contemporary culture. Well located, integrated art becomes part of the way people move through and experience their environment. It can shape the mood of the emerging cultural landscape giving creative dimension to new places.



Public Art Principles

Public art will respond to a deep connection to place

Art will support First Nation culture and strengthen the cultural identity.

Art will support a culture of imagination, engagement and dialogue about the locality

Innovation and engagement will be central to art projects.

Art will partner landscape and architectural design and construction.

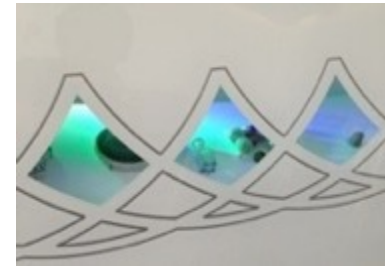
Project development will facilitate collaboration between artists and design teams.

Art will respond to destination, locality and the lived and remembered experience of place.

Public art will enable creative commentary on changing stories of people and place.

Artworks will be safe, durable and easy to maintain

Public art should respond in design, materials and fabrication to the demands of public space.



Public Art Site Context



Images of the newly completed Central Coast Quarter Park showing the extent of art & design undertaken in collaboration with DLALC, Turf and Turpin Crawford. The potential exists to create smaller, more intimate Aboriginal art in the through site link and a significant collaboration with an Aboriginal artist in the design of the proposed hotel.

Public Art Proposed Projects

Project 1 Journey Through Country

Location Through Site Link

Description Small artworks in the landscape of the through site link describing the everyday experience of Indigenous people, their relationship to country, flora & fauna and cultural interpretations. A collaboration with DLALC

Artform Small sculpture, markers, integrated text/language, artist interpretation of tools, artefacts, carving

Project 2 People of Coast & Forest

Location Facade of hotel, 32 Mann Street

Description Major façade artwork using the skin of the building to create powerful imagery of First Nations cultural heritage. A collaboration with DLALC

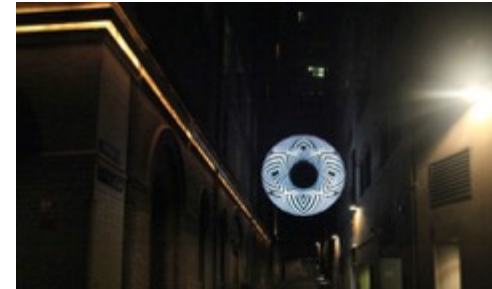
Artform Design integrated into façade materials such as concrete paneling, exterior metalwork, brick or other façade materials OR light projection onto facade

Project 3 Eat Street

Location Eat Street

Description Suspended artworks as part of laneway activation and lighting strategies.

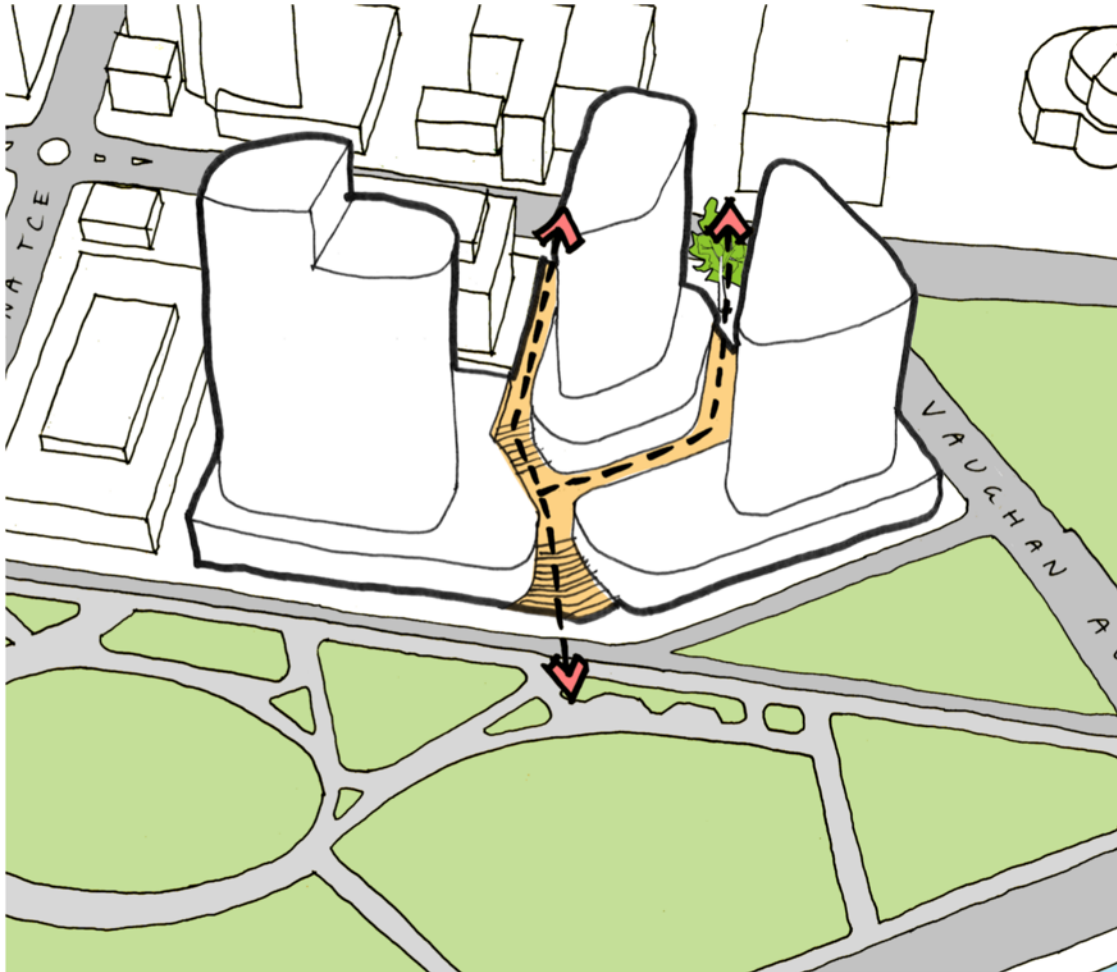
Artform Suspended light artworks, suspended sculptural works



Public Art Directions 32 Mann St Façade + Through Site Link

DKO Architecture's massing image of the hotel building in the centre showing sightlines & its relationship to the public domain.

Below – Aboriginal art as part of a significant façade in Melbourne's William Barack building, façade art by Robyn Caughlan at Bungarribee Community Hub Art to be developed with Darkinjung Local Aboriginal Land Council



THROUGH SITE LINK - DISCOVERY SCULPTURE OPPORTUNITIES



Above – Art references - light based art by Jane Cavanough & Peter Freeman, Aboriginal emu egg carving Thulli Maala from the Australian Museum showing the potential to work with Central Coast First Nation's Artist Kevin Duncan to create light art using the emu egg artform as a reference.

Public Art References Small Art in Landscape



Artwork activating through links, smaller landscape areas & pedestrian environments:

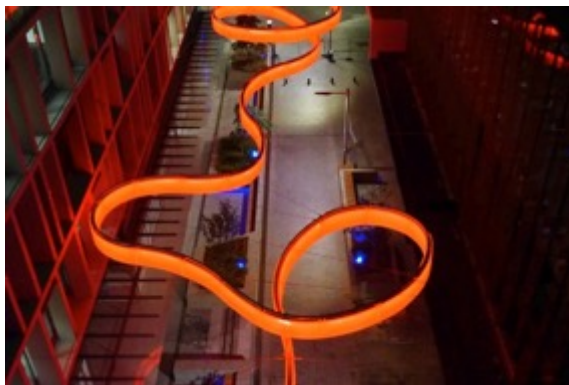
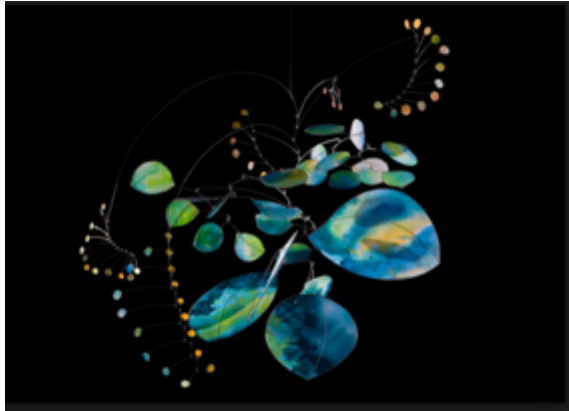
From top left – small sculpture at Darling Harbour through link, Bandicoots by Ochre Lawson at Inner West Light Rail, paving design by Aunty Edna Watson & Graham Chalcroft, The Mob by Aunty Edna Watson & Jane Cavanough at Bungarribee.

Public Art References Facade Artwork

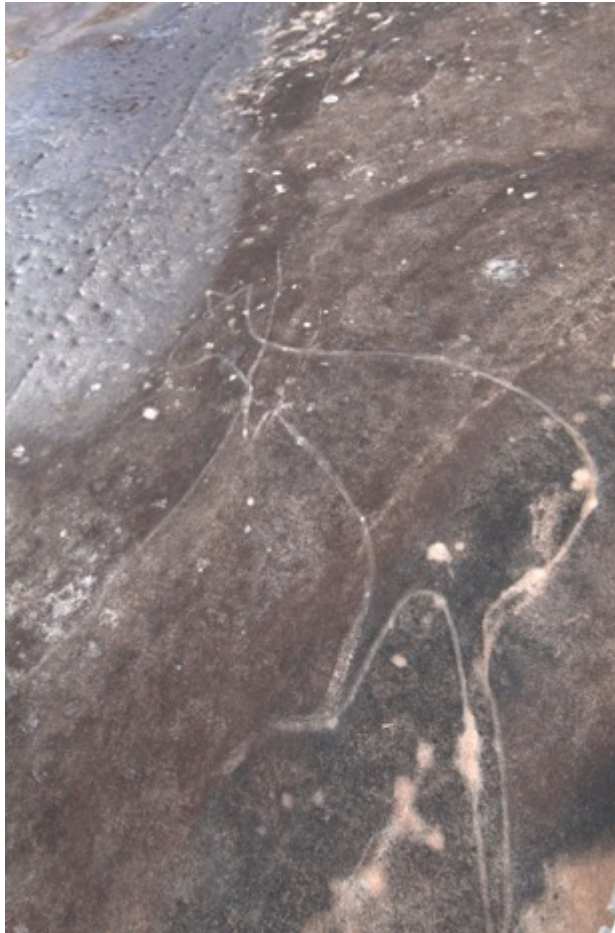


Right - Aboriginal Façade art – William Barack Building,
The Lake Hub by Chris Edwards, Bungarribee Hub by Robyn
Caughlan, Enlighten NGA by Tony Albert
Above - Camden Council Offices detail by Kevin Vo,

Public Art References Eat St Laneway Art



Artwork activating voids and laneway contexts by Jason Wing, Elyssa Sykes Smith, Warren Langley, Brook Andrews and Jade Oakley.



Left - Bulgandry rock art,
Brisbane Waters National Park,
Kariiong, NSW
Above – Bapbaa Ngiyaningu
Emu egg carving, Australian
Museum

The use of local rock art imagery
and artform methodologies such
as emu egg carving by local
Aboriginal artists may form part
of the work with the Lands
Council to develop the art
intent.

Public art should be part of the future culture of connecting new and older relationships to place. Well managed engagement can provide a platform for diverse creative dialogues about the locality and its social heritage.

The Locality, its Functions and Culture of Place

Public art designed for a particular culture and place has a depth of meaning and intent. For the Central Quarter project this will be achieved through:

- Briefing the design team to ensure a depth of understanding and expectation about public art as part of the design
- Establishing an **Artist Longlist** to ensure excellence & capacity
- Detailed work with the design team and the artist to identify the way art can respond to the locality, the landscape and the community.

Community & Stakeholder Engagement

Engagement in the art planning process enhances the way communities respond to public art. For the artist it can provide distinctive cultural insights, which shape the work and its impact. While appreciating the creative independence necessary for good art curation close work with the design team and the Indigenous community is anticipated. This working relationship will be achieved through:

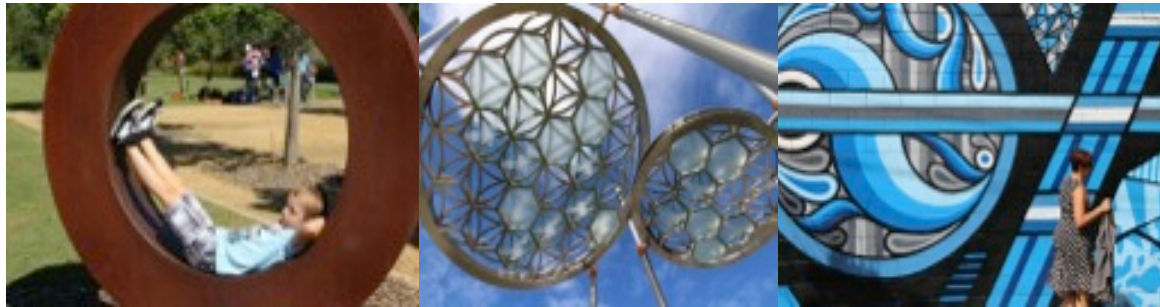
- The formation of a **Public Art Reference Group** to develop the art scope and expectations. This group may include:
 - Curator & Design Team Representation
 - Darkinjung Local Aboriginal Land Council
 - Council Public Art Officer
 - First Nation Artist & Local Lands Council Representation
- Facilitated sessions to workshop public art possibilities with stakeholders including selected community organisations, local creatives and others. An **Imagining Country Workshop** will develop key directions to inform Artist Briefs. This may occur prior to the Design Competition.
- An interactive approach with local young people to explore art-making possibilities.

A Studio Approach to Artist Concept Development

Hands on working sessions spark creativity and result in opportunities for distinctive and unusual approaches to public art. To enable studio sessions with the successful design team and key stakeholders, to 'put pen to paper' and explore possibilities are planned. This will allow the artist to expand their vision, taking a 'what if' approach with design experts on the team. A studio approach also builds teamwork resulting in an easier 'return to the drawing board' if the site changes or designs need to be revisited for other reasons.

Planning Stage	Art Milestone	Delivery Areas	Date
DA	Preliminary Public Art Strategy	Art Directions Thematic Framework Project Opportunities Artist Long List Prepared for Review	MARCH 2021
Prior to CC	Detailed Art Strategy	Artist Selected Final Concepts Design Development Detailed Art Plan to meet Council requirements	
	Documentation	Detailed documentation Preparation of tender package if required Fabricators approved	
Construction	Fabrication & Install	Artwork installed on site	In line with construction
Occupation Certificate	Final Public Art Report	Artwork Handover	In line with occupation

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PUBLIC ART CULTURAL PLANNING CIVIC PROCESS