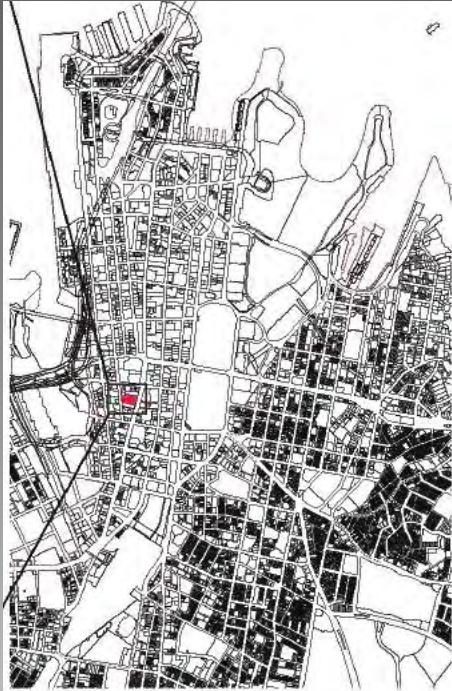


APPENDIX O

PRELIMINARY PUBLIC ART STRATEGY - ARTSCAPE INTERNATIONAL



Preliminary Public Art Plan

505 George Street

Sept 23, 2014



Prepared by:



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1.0 Introduction

This Preliminary Public Art Plan describes the intended approach to incorporate a significant work of public art or suite of artworks into the redevelopment of 505 George Street.

The report outlines the public art requirements for three key planning milestones, focussing on a framework for commissioning art which is site specific and demonstrates a commitment to a high quality outcome.

1.1 Summary

1. The Preliminary Public Art Plan is fully aligned with all the City's relevant policy and planning documents, namely the City Centre Public Art Plan (2013), the Interim Guidelines for Public Art in Private Developments (2006), the City Art Public Art Strategy (2012) and the City of Sydney Public Art Policy (2011).
2. The overall objective is to adopt a planning and procurement framework which guarantees delivery of a distinctive landmark public artwork which is attractive, eye-catching, timeless, and complementary to the overall design excellence being sought.
3. A benchmarked process will be adopted and is described fully in this report.
4. The development of an artwork concept will be incorporated into the architectural competition.
5. A qualified public art consultant will be engaged by Mirvac to advise on appropriate curatorial and procurement processes, including the preparation of a brief for the returnable schedules for public art within the architectural competition.
6. An artist will be selected using a fair and competitive process in order to ensure a process which leads to the best artistic outcome for the development.

1.2 Commitment, reputation, excellence.

Mirvac have a demonstrated experience and reputation in commissioning significant public artworks in the CBD of Sydney, having successfully completed an integrated artwork by international artist Jenny Holzer on the recently completed 8 Chifely Square.

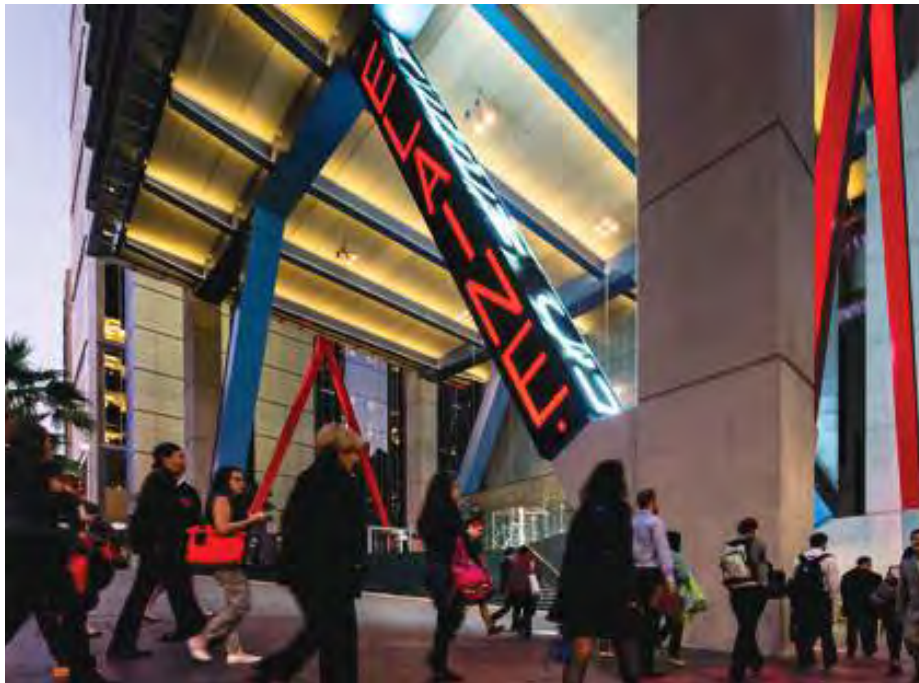
Mirvac & Coombes Property Group are committed to maintaining that reputation by commissioning artwork for Sydney's tallest residential tower which makes a contribution to the building's beauty and amenity, as well as to the quality of life in the CBD, its cultural enrichment and community cohesion. The vision, objectives and process outlined in this report aim to deliver an artwork which will be regarded and even loved by residents as a source of identity and pride.



Committment to excellence

Joint owners Mirvac and Keppel REIT launched a landmark work of art by international artist Jenny Holzer that reproduces the writing of Aboriginal and Torres Strait Islander authors at its prominent 8 Chifley building in Sydney. The first permanent work by Holzer in Australia, I STAY (Ngaya ngalawa), was unveiled by Lord Mayor of Sydney Cr Clover Moore in May 2014.

Holzer, who is globally recognised for a body of work that is responsive to history and place with language that speaks to the community, was commissioned by Mirvac in 2012 to create an artwork for Sydney. A dedicated local advisory group of Sydney-based individuals drawn from the worlds of publishing, law and art, made suggestions of texts and provided valuable guidance to the artist in the research stage of the project - (Source: <http://www.illumni.co/landmark-artwork-sydney-jenny-holzer-unveiled-8-chifley/>)



2.0 Planning Context & DA requirements

2.1 Consent Conditions

This Public Art Plan addresses the following consent conditions:
Sydney Development Control Plan 2012 (SDCP 2012) – Generic Controls & consent conditions

2.2 Policy Context for this Public Art Plan

This Preliminary Public Art Plan has been prepared in response to the following policy and planning requirements:

2.2.1 City of Sydney Public Art Policy (2011)

Principal #5. Promote high quality public art in private development

The provision of public artworks in private developments significantly contributes to the experience of individual architectural projects and urban form and therefore the cultural richness of the city. The City of Sydney requires that developers commission and install appropriate permanent artworks in private developments where there is significant publicly accessible space. In order to facilitate this, the City of Sydney publishes Public Art in Private Development Guidelines.

2.2.2 City of Sydney Public Art Strategy (2012)

The City Art Public Art Strategy has been developed as a key action of the Sustainable Sydney 2030 Plan and carries the prime objective to:

“guide the City’s public art program significantly contribute to creating the “vibrant cultural and creative city” outlined in the plan. The Public Art Strategy aims to embed public art into the fabric of the city to reflect Sydney’s unique history, its diverse communities, its creativity, its innovation and its energy. The Public Art Strategy builds on the legacy of the past, while responding to new ideas about art, storytelling, interpretation and cultural expression.

In private development success can be judged by achieving:

- *an increase in the number and quality of public artworks in new developments*
- *better integration of new development and public art*
- *better integration of sustainable art practices in new development*
- *increased recognition of former industrial and other uses through appropriate reuse of spaces and materials and through interpretation and public art*



CITY ART PUBLIC ART STRATEGY

CITY OF SYDNEY

Public Art Advisory Panel

Public artworks are presented to the Public Art Advisory Panel for endorsement before being recommended to Council for approval.

City of Sydney Public Art Selection Criteria:

1. ***Excellence & innovation***
2. ***Relevance***
3. ***Integrity***
4. ***Durability***
5. ***By employing qualified artists***
6. ***By ensuring an adequate art budget***
7. ***Committing to a procurement process which values quality public art***

2.2.3 City Centre Public Art Plan 2013- George Street Spine

The recently adopted City Centre Public Art Plan (June 2013) identifies George Street as a priority site for artworks, and specifies a curatorial approach reflected in this Preliminary Public Art Plan.

It states:

“Seen Australia-wide, the transformation of George Street and the Sydney City Centre is one of the most significant public works projects to occur in generations. In concert with the infrastructure improvements, art will transform the city centre, improving the tenor and texture of life.

The City Centre Public Art Plan outlines how works of art, comfortable seating, shade, and plantings will go hand-in-hand with design improvements, creating spaces people will want to spend time in.

Sydney’s public art must aspire to match the excellence already achieved in Australian architectural projects and the uniqueness seen in our other cultural assets.

A legacy of new permanent works of art will be created to underscore the civic and historic importance of George Street through the George Street spine project. Art will unify George Street and be highly memorable – possessing a gravitas and landmark quality equivalent to that of Sydney’s great civic buildings and spaces.”



2.2.4 Interim Guidelines for Public Art In Private Development (2006)

The method of delivery for public art in new private developments described in these guidelines has defined Mirvac's approach to commissioning and delivery of art for 505 George Street.

Three deliverables to meet consent conditions are understood to be:

(1) Preliminary Public Art Plan (contained herein)

"The Preliminary Public Art Plan should include an analysis of the precinct, planning requirements and any studies pertinent to the public art objectives. It should identify public art opportunities, propose a methodology for the selection and commissioning of artists and provide an estimated budget and program for the inclusion of artists. The Preliminary Public Art Plan will be reviewed by the Public Art Committee for comment and any recommendations will be recorded and passed on to the developer."

(2) Detailed Public Art Plan for the Stage 2 DA:

'The Detailed Public Art Plan should include the public art concept/s illustrated in such a way that the form, dimensions, materials and location of the proposed artwork are clearly communicated. It should include a brief statement explaining the rationale behind the artwork and should demonstrate how the proposed work will relate to the proposed development and site.

It should provide a program for documentation, fabrication and installation and integration with the construction program for the development. It should also provide engineer's drawings, expected maintenance requirements and de-accessioning agreements.

The Public Art Plan will be reviewed by the Public Art Panel for comment and any recommendations will be recorded and passed on to the developer. "

(3) Final Public Art Report required for Occupation Certificate Stage

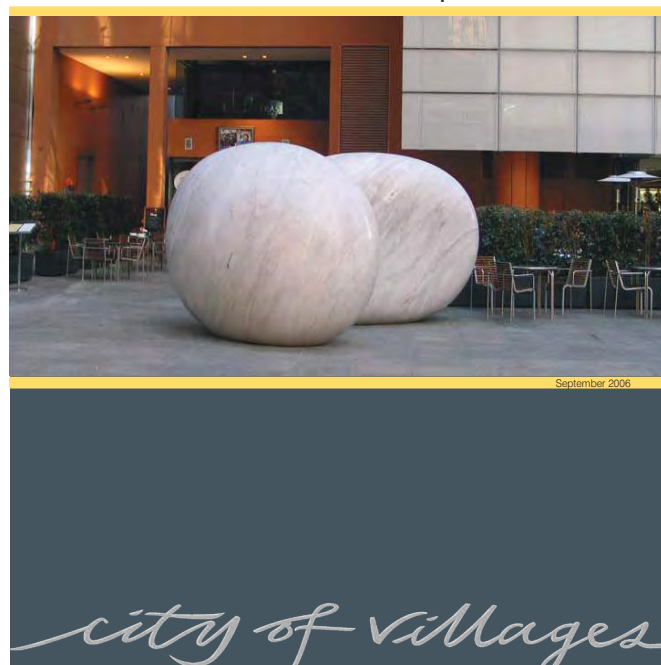
"The Final Public Art Report is to satisfy the City that the public art has been delivered and the public art commitments have been fulfilled. This will enable the Occupation Certificate to be released.

The Final Public Art Report should provide information about the artworks and artist, the fabrication and installation of the work, the documentation and engineers' drawings, the maintenance requirements, any additional relevant information regarding ownership, and copyright of the work.

The Public Art Report is a condition of Occupation Certificate."



City of Sydney Interim Guidelines for Public Art in Private Developments



3.0 The project & its context

505 George Street is to be Sydney's tallest residential tower, incorporating approximately 600 apartments, 10,000 sq m of retail, 2 childcare centres and community meeting facilities. replacing the current Event Cinemas.

With its primary address located on the city's main arterial spine, 505 George Street will benefit from a well established system of pedestrian routes, retail and entertainment facilities.

It has the opportunity to respond to the demands of an increasing population and the reduction in the average family size, encouraging a "live, work, play" lifestyle.

The particular mix of residential units with two dedicated childcare centre, as well as a range of retail and recreational facilities, depicts 505 George Street as contemporary, family centred high rise, offering a unique quality of life.

Of importance is the proximity of the CBD Light Rail, which will pass the development offering a significant boon to residential amenity. Additionally, residents are less than 150m from Town Hall Station and 1km from the transport hub of Central Station.

Overall, the precinct is surrounded by a diverse cultural mix of activities and recreational opportunities, from Chinatown to Hyde Park and Darling Harbour. Significant churches, schools, and civic institutions surround 505 George Street. It is a thriving residential and visitor community with a 24/7 cultural economy. 505 is likely to appeal to a broad demographic from young singles to families and retirees.

Thus, its public art will evolve from a reading of both its architectural context and its socio- cultural context. It will aim to reflect and complement the building's character and personality as well as the broad audience that will live in or visit the development.

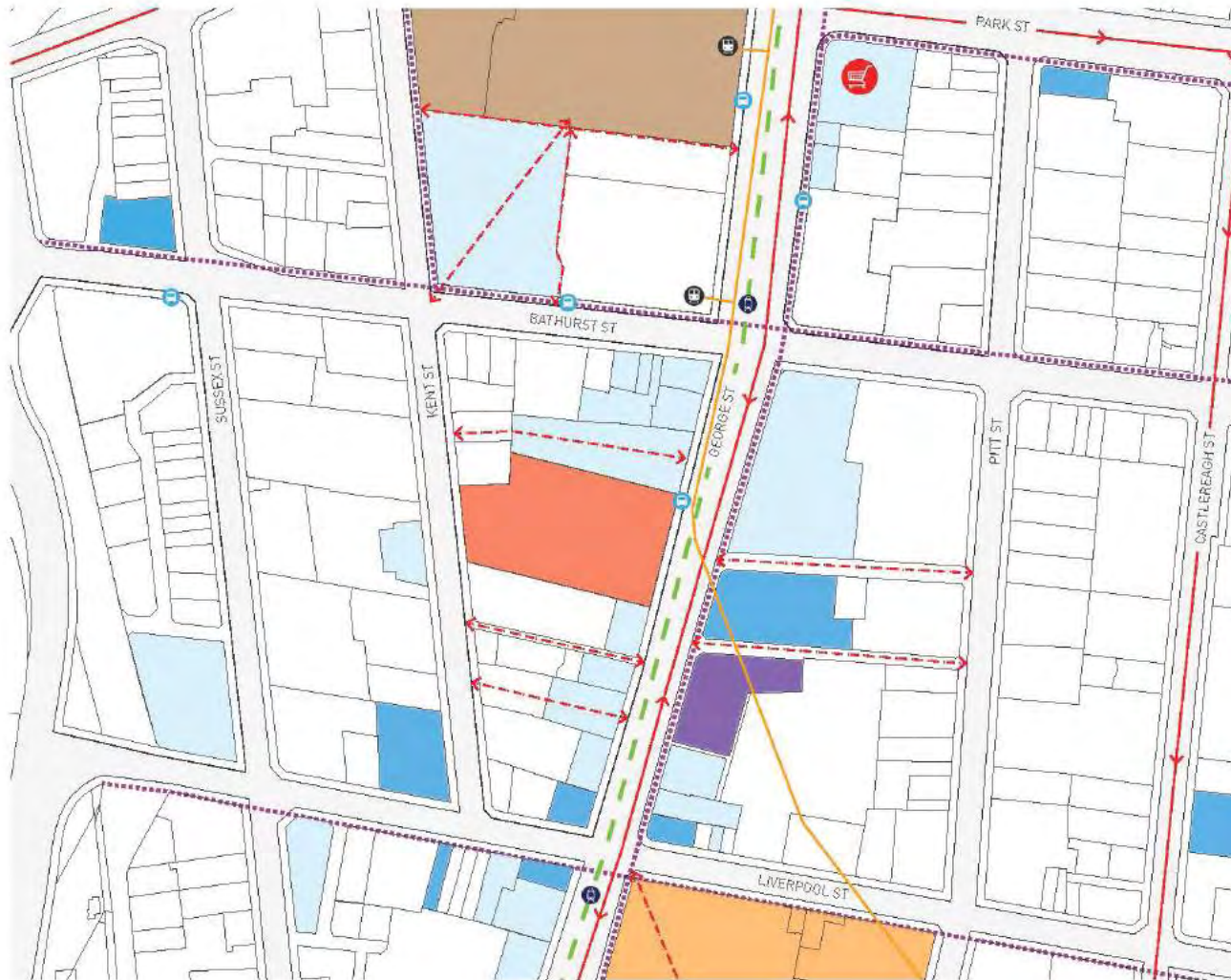


Proposed Indicative Scheme

Investigation & Analysis

Site Analysis

With its primary address located on the city's main arterial spine, 505 George St will benefit from a well established system of pedestrian routes, retail and entertainment facilities and transport infrastructure. It also has the potential to capitalise on the 3 existing through-site links located between Bathurst and Liverpool Streets.



- Proposed Site
- Entertainment
- Major Dining / Retail
- Metro Theatre
- Town Hall
- World Square
- 🛒 Major Supermarket
- 🚉 Train Station
- 🚌 Bus Stop
- Main Bus Route
- Underground Rail
- - - Through site link
- Ⓛ Future Light Rail Stop
- - - Future light rail
- ⋯ Major Pedestrian Routes



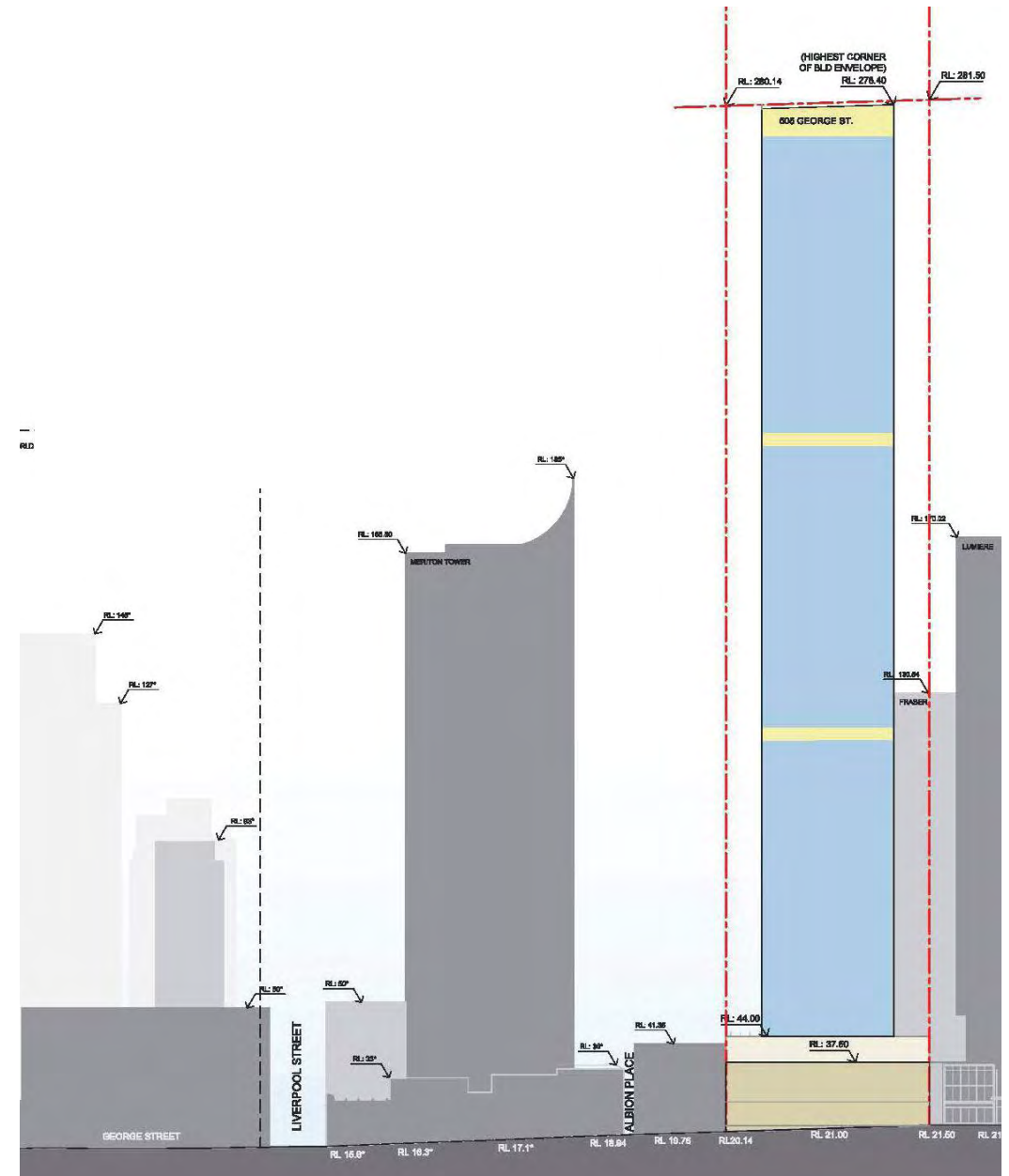
Public artwork around 505 George Street, showing the thriving community of Chinatown, with artwork by Lin Li (left) and Jason Wing (middle & right)

4.0 Curatorial Approach

The intention and spirit of the City's artistic and cultural vision is embodied in a curatorial approach which is to guide the procurement of public art for 505 George Street.

Key Principles:

1. Support a collaborative creative process which generates a distinctive and exciting artwork.
2. Ensure the public art requirements are integral to the architectural competition.
3. Recognize that the cultural and creative objectives of the City of Sydney are also the cultural and creative objectives of 505 George St
4. Align the public art requirements with the quality of life outcomes for residents and tenants.
5. Seek artwork which is beautiful, dynamic and timeless, and that is sustainable over life of the building.
6. Undertake a commissioning process which delivers a high quality artwork, or suite of artworks, which contribute to the amenity and sustainability of the building.
7. Commit sufficient budget to the artwork to achieve the above- creating a visual impact in keeping with the scale and significance of the project.



5.0 Preliminary Public Art Options

While the architectural competition will allow the design teams a free hand in exploring art opportunities which meet the City's requirements for public art, the following possible sites are being considered:

1. Building façades— George and Kent Streets
2. A sculptural form located on the podium levels visible from the street, which also serves the amenity of the podium recreational function.
3. An entrance feature on George, which would provide a landmark signature work to the development.
4. Kent Street entry
5. Possible opportunity linked to a light rail station outside 505 George St.

A key constraint to artwork is the absence of public space on the ground plane. With the exception of the podium level, this leads to most potential sites being integrated into the architectural facades and surfaces.

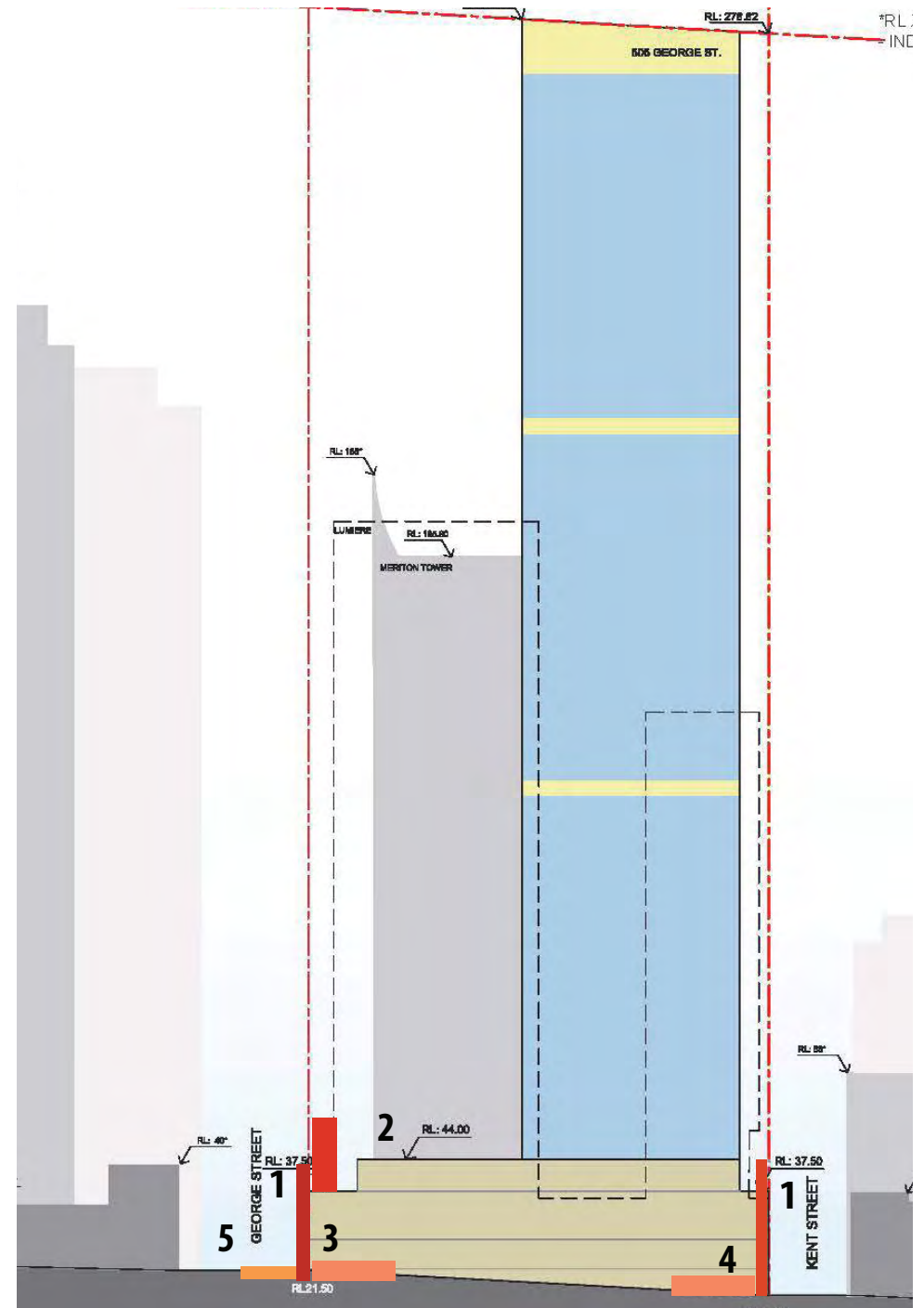
It's also important to allow competitors the latitude to go beyond the benchmarks with their own unique approach to integrating the artwork. Mirvac's goal would be to provide an artwork which improves the amenity of the development for residents, workers and visitors, while also delivering an artwork which would contribute to the residents sense of affinity and identity with their building.

1 Building façades

Integrating the artwork into the podium facades of George and Kent Street is a prime site for public art. World wide examples attest to beautiful and creative facades resulting from an art-architectural collaborations. LED technology in artistic hands promises intense and lively transformation of the facade aesthetic from day to night time.

2. Podium

The exception to the above may be an artwork on the podium level, which although not technically deemed 'public' space, would at the right scale, be publicly visible from many different vantage points along George Street. Furthermore, a major artwork here would be visible by thousands of surrounding building occupants and draw the eye up to the shape and form of the city beyond the pedestrian ground plane.



Art placed high up

The rationale for this higher location, is described in the City Centre Public Art Plan objectives for the George Street Spine which include voids and rooftops: *“There is much visual distraction and competition for space at street level in George Street. Art can unify and provide greater legibility to George Street, perhaps by being placed high up where it will be readily visible, or at regular intervals, for example, in the void spaces between buildings.... ”*

3. Kent Street Entry

As Kent Street is to be the entry and major address of city child care centres and community meeting facilities built by Mirvac, public art could be a distinctive feature of this entry point. It would be regarded as a secondary public art site, to other locations capable of making a more distinctive artistic statement. As it is important that artwork not interfere with pedestrian flow, or reduce or detract from retail space public art options are to be integrated into the flooring, walls or ceiling areas.

4. George Street Entry

As the major entry to 505’s- retail precinct, any artwork in this location would be integrated into the interior architectural features and surfaces, to avoid impinging on pedestrian flow. Artwork would be conceived to draw people through the space, to beautify and uplift, and to create a seamlessness between inside-outside, public-private space.

As per the Kent Street entry, a successful artwork will not reduce pedestrian flow or retail space, rather it will be an integrated feature of functional architectural surfaces, or possibly ceiling voids.

5. George Street Light Rail

Linking the City’s new highest residential tower to transport infrastructure, Mirvac may also consider the cross benefits of working with the City on art for an adjacent rail stop. Should the public art requirements for the CBD light rail require that each station along the George Street Spine have its own distinctive artwork, then 505 George Street might well provide that.





The George Street podium level offers substantial opportunity for ‘art up high’, an exciting approach to placing art in the CBD identified in the City Centre Public Art Plan specifically for the George Street Spine. A well conceived artwork in this location would add to 505’s visual identity, while at the same time making a substantial contribution to the artistic flavour of this section of George Street.

5.0 Precedent Images - City of Sydney Public Art in Private Development



The City of Sydney's public art collection reflects the excellence in art and architecture sought in 505 George St.

Left: Turpin & Crawford proposal currently in development for Hefron Hall . Middle: 'Halo' Jennifer Turpin & Michaela Crawford, Frasers, Sydney, 2013 Right: Ken Yasuda, Touchstones



Jennifer Turpin & Michaelie Crawford, "Windlines" (2011) kinetic sculpture at Scout Place, Circular Quay. Right: James Angus, 1 Bligh Street Sydney 2012

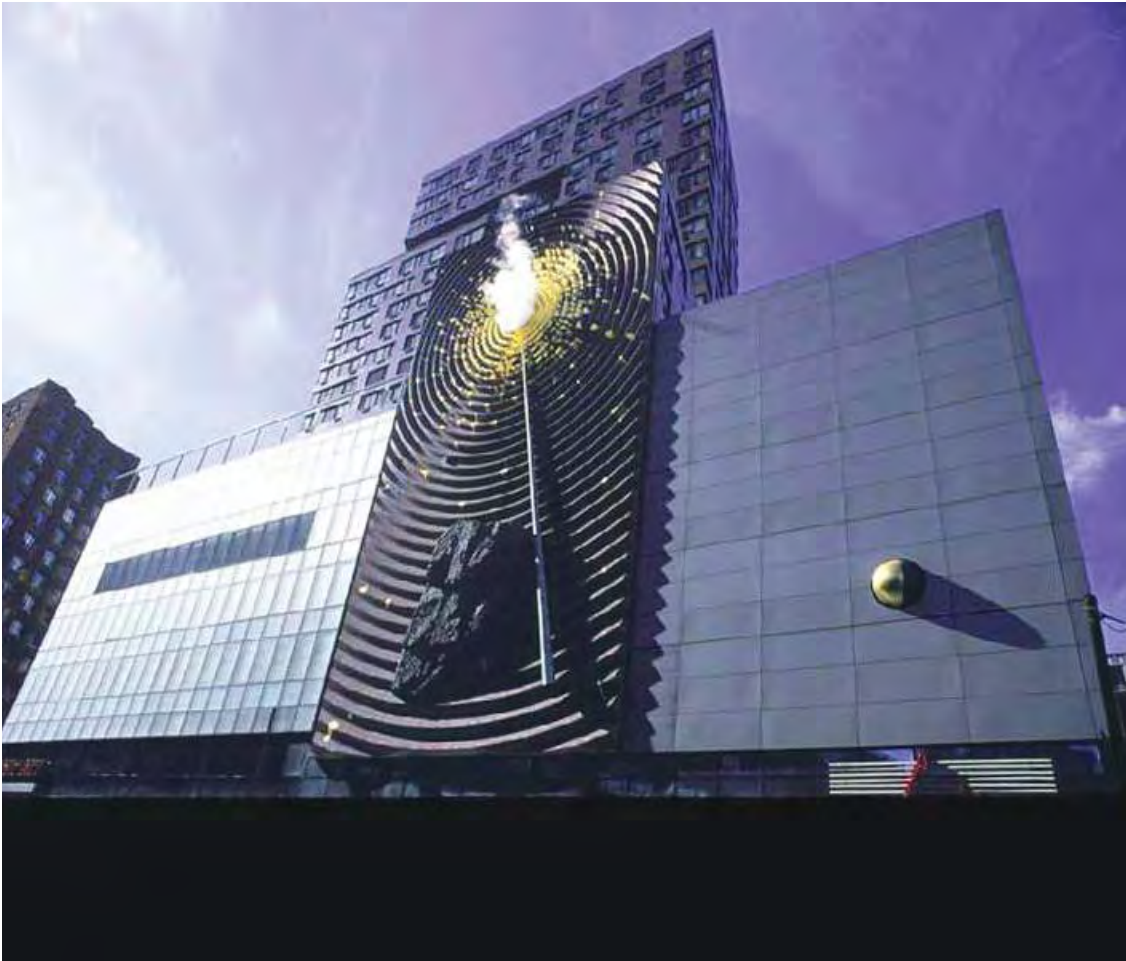
precedents cont... building facades and skins



Above: artwork of moving light by artist Alexander Knox is a seasonal artwork illuminating Melbourne's cityscape from dusk until late during the winter months with an changing montage of abstract images which mimics the city's colour, rhythm and behaviour whilst appearing to have a life of its own. Launched in 2008, this light-based installation was commissioned as part of the City of Melbourne's Public Art Program.

Right: Xicui Façade "Green Pix" Sustainable Media Wall, Beijing. Zhao Hang, Beijing

The media wall at Xicui Entertainment Centre is a concept integrating sustainable and digital technologies within a building envelope. The unique design comprises a 2,000 sq m "interactive skin" media wall that will be wrapped around the structure of an existing 10-storey restaurant and leisure facility.



Kristin Jones “ Metronome” Union Square in New York City. 1999. The work was commissioned by the Related Companies, developers of One Union Square South, with the participation of the Public Art Fund and the Municipal Art Society. The artwork was created by Kristin Jones and Andrew Ginzel and consists of several sections, including a round circular void from which puffs of white steam are released throughout the day, and a clock made of large orange LED digits.



Artist Anne Marchant, 53 Arthur Street Brisbane, car park facade based on a topographical interpretation of the City's geography . The building facade is a perfect canvas for city scale artwork with diverse building and structural technologies being increasingly utilized by artists.

precedents cont... - integrated and freestanding approaches



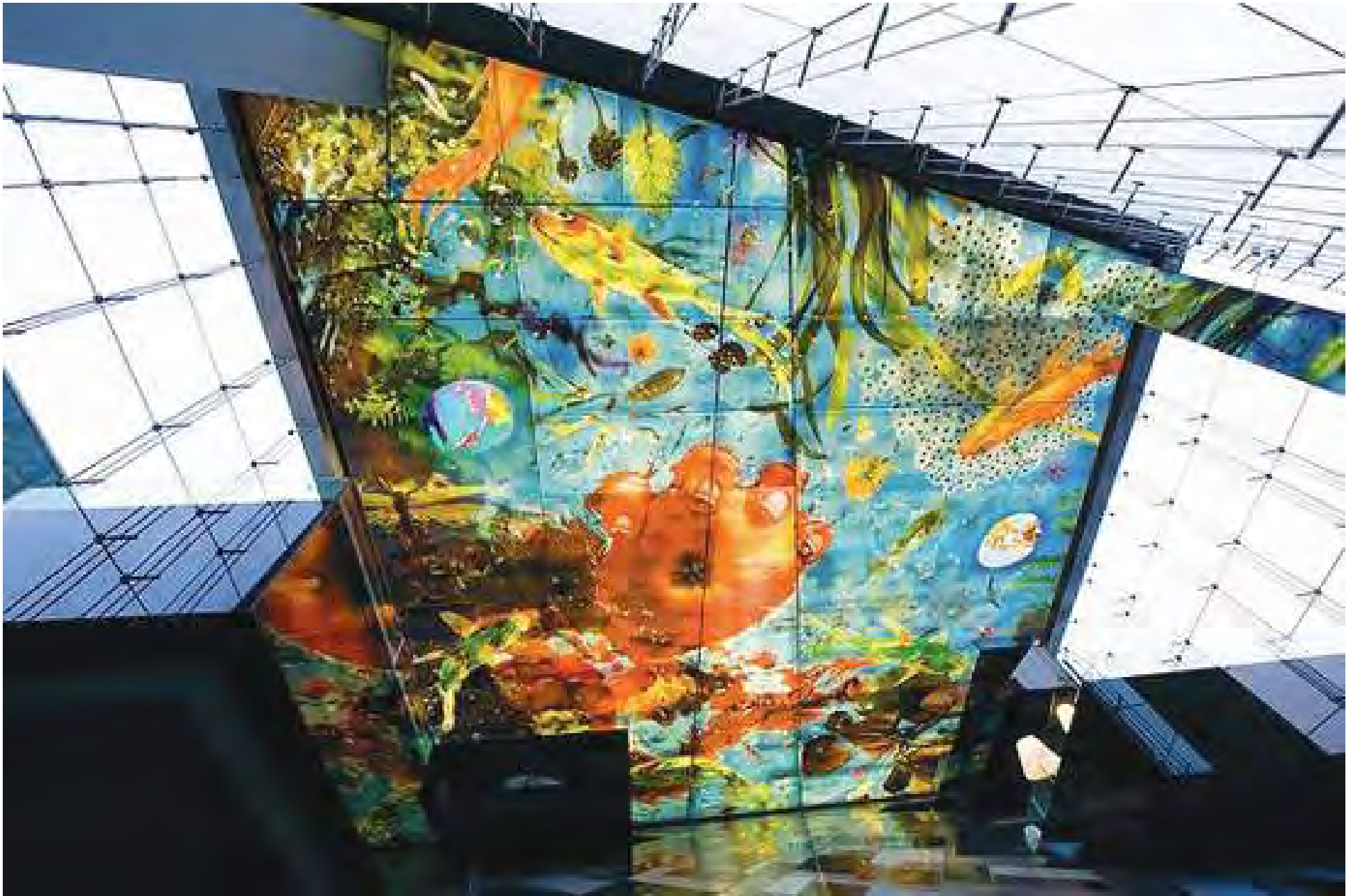
Left: Roman Kellor “Light Line” Uster (2008)

The work demonstrates the possibility of adapting light's brightness and colour to functional and aesthetic requirements that over time of the day which provides potential for designing the public space and its night-time qualities. This means the light can unfold a “behaviour”, which helps to generate a specific urban identity.

Middle: Anne Marie Karlson Lawnsdale Library; Right: Jen Bernard Metais, ‘Alliance’ Cardiff, Wales, 2009



Artist Pipilotti Rist produced a series of light based installations for the Uniqa Tower by Jean Nouville in Vienna, entitled *The Freedom in and Around Us* in 2010



Artist Pipilotti Rist 's Uniqa Tower installations comprised 4 backlit printed ceilings and 5 LED Displays.



East Link Melbourne sculptural design and decoration of exhaust stack at Mullum Mullum Way by Organism Design. Right: light artist Keith Sonnier, permanent neon installation in Vienna

7.0 Procurement & Commissioning

The method of project delivery adopted by Mirvac follow the processes recommended by the City of Sydney.

Artists will be chosen or identified because of one or more of the following criteria:

- A) have been part of the project's architectural competition
- B) have been recommended by an appointed curator
- C) are capable of filling the artistic brief

Mirvac's public art curator is to identify artists and a competitive public art process will be held to select and appoint an artist. The general approach is described and will be refined in the Stage 2 DA Public Art Plan.

7.1 Commissioning Model to be adopted

The Architectural Competition

Five architectural firms, participating in the competition will be required to:

- 1. Respond to a detailed art brief
- 2. Identify an appropriate site or sites for artwork.

Assessment of the Public Art will be:

- 1. Undertaken by a public art curator working with the Mirvac evaluation team.
- 2. In accord with a pre-established selection criteria
- 3. By the City Public Art Panel who will feed back comments at each relevant DA milestone.

Artist Selection by Limited Tender

Step 1

5-15 potentially suitable artists selected by Mirvac and Mirvac art curator in response to selection criteria and a general public art brief.

Step 2

Selected artists invited to submit EOI outlining relevant skills, experience, and approach.

Step 3

A shortlist of 3 artists invited to develop a concept for a fee.

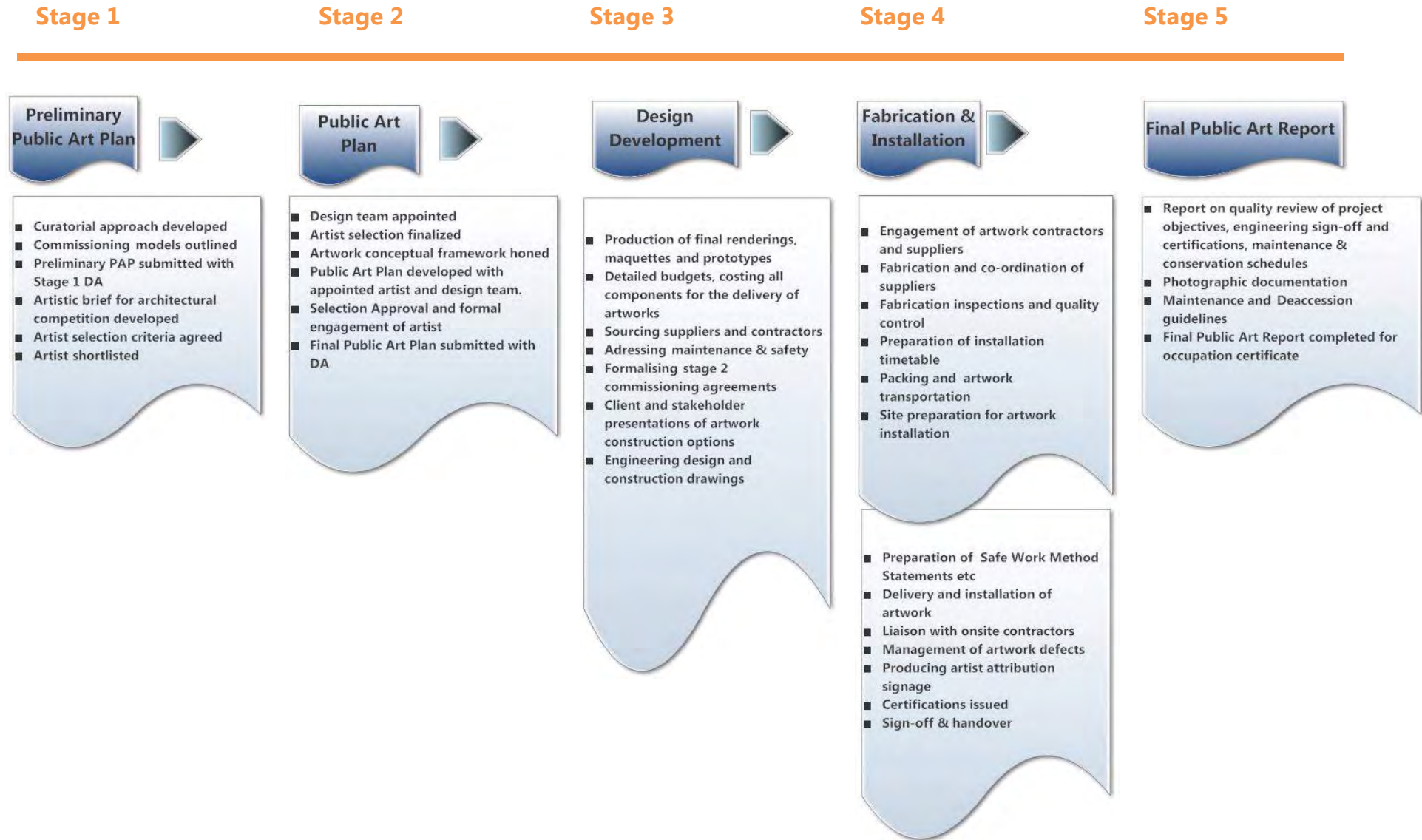
Step 4

Presentation and review of short listed concepts by Mirvac and Mirvac curator. Final artist selection.

Step 5

Selected artist begins work with winning architectural team to develop concept for final Public Art Plan.

7.2 Stages of procurement



7.3 Key tasks and milestones in procurement

Public Art Procurement - Staging and Tasks Outline	
Stage 1a : Preparation of Preliminary Public Art Plan for Stage 1 DA:	
	COMPLETE
Stage 1b : Preparation of public art returnable schedule for the architectural competition:	
1	Preparation of an artistic brief
2	Determination of final budget guidelines for competitors
3	Preparation of Returnable Schedules for Public Art
4	Evaluation of competition public art proposals - according to specified criteria
5	Report on competition outcomes
Stage 2: Preparation of Detailed Public Art Plan for Stage 2 DA - Notional task outline	
1	Mirvac & design team project meetings
2	Review project documentation
3	Finalizing artist selection and curatorial direction with client and winning design team.
4	Meet with City to confirm endorsement of general curatorial and conceptual directions.
5	Integration of concepts with developing urban and landscape design in collaboration with winning design team
6	Draft public art framework to Mirvac & incorporation of feedback
7	Artist engagement to develop concepts in response to a detailed brief– materiality, scale, theme etc
8	Prepare notional budgets and commissioning models for public art options
9	Graphic development of concept storyboards and renderings
10	Finalise public art options & notional budgets – report format
11	Complete Public Art Plan and DA checklist

Public Art Procurement - Staging and Tasks Outline	
Stage 3 – Manage delivery of Public Art – notional tasks	
1	Artwork procurement & formal commissioning of artist begins
2	Delivery and commission models confirmed
3	Artist design development - models, prototypes and final costings
4	Design construction documentation
5	Specialist advice as required– engineering input
6	Artist (s) contracted/ Fabricators engaged
7	Fabrication of artwork begins
8	Documentation of delivery, install processes, equipment & labour requirements
9	Production schedules updated
10	Ground works inspection & site investigation
11	Installation of artwork
12	Engineering and risk management sign-off
13	Preparation of maintenance schedules
14	Project Documentation & Report to Mirvac Design Team
15	Client sign -off and asset handover
Stage 4 – Preparation of Public Art Report prior to Occupation Certification	
1	Project report for DA consent conditions.
2	Report to include – photo documentation, quality review of artwork site objectives, engineering sign-off and certifications, maintenance & conservation schedules
3	Draft report to Mirvac
4	Final report completed

7.4 Proposed Budget

A public art budget cannot not be reasonably determined until a full evaluation of artwork possibilities and construction requirements are considered. However, as per the curatorial principle stated, Mirvac will commit sufficient budget to the artwork to achieve the above- creating a visual impact in keeping with the scale and significance of the project.

At this stage a budget of up to \$500k will be considered.

As the artwork will be integrated into the built form it is likely then that an artist may not have a direct hand in the fabrication of the work, rather, the artwork form part of specific cost centres within the construction and engineering budgets. In this case, an artists fee for concept, design development and prototyping may be identified as being no less than 20% of the overall budget for public art.

Mirvac has appointed a skilled public art curator to advise the project team on a reasonable budget which will meet the City of Sydney's expectations and the design excellence criteria we are committed to.

Mirvac will commit sufficient budget to the artwork -creating a visual impact in keeping with the scale and significance of the project.



7.5 Public Art Consultant - CV & relevant experience.

QUALIFICATIONS

2007 Masters of Urban Design, University of Sydney
1991 Planning Law Short Course, UNSW Graduate School of Management
1993 Certificate, National Engineering Program, TAFE
1983 Bachelor of Town Planning (Hons), University of New South Wales

CURRENT POSITION

20012- Director, Artscape International
2005 - Director, Artscape the Nature of Sculpture -

EXPERTISE

Merran's expertise includes the development curatorial and cultural strategies, and the implementation of a wide public art policies, art concepts and art projects. Merran's specialty is in integrating the built environment with the cultural character and identity of a place in order to stimulate holistic artistic outcomes. She has commissioned and managed the delivery of more than 70 public art & cultural projects in the private and public sectors. More recently she has specialized in the preparation of public art plans and policies for government infrastructure projects, for organizations such as Transport NSW to advocate for the role of public art in creating safe, legible and secure public spaces.

Working effectively across multidisciplinary teams, advocating for artists and the unique contribution they can make to quality of life, Merran's curatorial and project management experience have resulted in innovative and cost effective approaches to the design of public spaces, which often include strategic community engagement processes. She has won two local government awards for public art and community development . She has curated 5 outdoor sculpture exhibitions including two at Byron Bay.

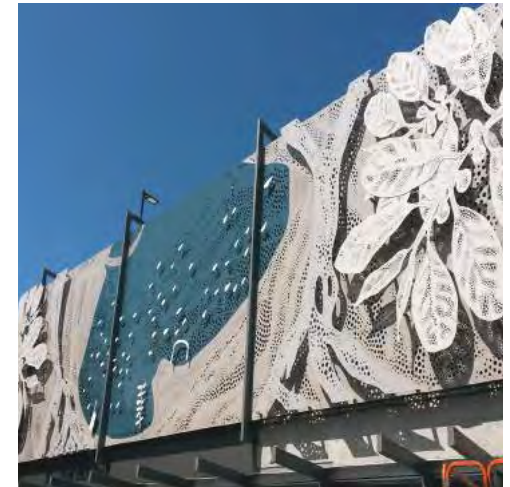
Merran has spent 5 years in local government arts and cultural policy and strategy including Sydney City Council as a Senior Cultural Policy Officer. She has served as a Trustee of Cape Byron Reserve (and Arakwal Native Title Lands) and as a founding board member of Arts Northern Rivers. She has also founded 2 not-for- profits to facilitate visual arts in regional Australia .

Post graduate study included thesis research in the integration of art and cultural planning into urban placemaking where she received the Deans Honor Award 2006 and 2007.

A career highlight is the keynote address to a UNESCO ICOMOS conference on the role of public art in heritage interpretation. For 10 years Merran was a licensed pyrotechnic for corporate and community arts events. She is a member of the Planning Institute of Australia's Urban Design and Social Planning Chapters.

MERRAN MORRISON

B. T. P.(Hons), MA. U.D mPIA



RECENT PROFESSIONAL EXPERIENCE

- 2014 Project manager “The Bay” building façade by artist Jade Oakley for Woolworths & Woollahra Council, Double Bay
- 2014 Public Art Strategy, “Mezzo”, Bay Street Glebe for Denwol developers
- 2014 Public Art Strategy, Our Lady of Mercy College, Parramatta
- 2013 Project Manger – Creswick of the Lindsays Interpretive Art Walk, Hepburn Shire Council
- 2013 - Public Art Consultant– Lismore, Brisbane, Cabarita, Ballina Stores, Woolworths Ltd
- 2013 Project Manager, Una by Wolfgang Butress for the ANU Science Centre, Canberra
- 2011-2013 Public Art Consultant, North West Rail Link, Aecom with Cox Richardson and Grimshaw
- 2012 Public Art Consultant, Consultation & Interpretation Plan for Arthur Whitling Park, Transport for NSW
- 2012 Public Art Consultant Wynyard Walk Public Art Plan, Watpac & Ferrovia with Woodhead, Urbis
- 2012 Public Art Consultant, Minda Homes Masterplan, Woodhead Architects, SA
- 2011 Public Art Consultant, Western Express, Hassell Sydney
- 2011 Public Art Consultant, Barangaroo Pedestrian Link Public Art Plan Cox Richardson
- 2011 Public Art Project Manager Royal Children’s Hospital, Melbourne. Sky Garden by Jade Oakley, Bovis Lend Lease, Bates Smart.
- 2010 Public Art Curator & Project Manager, 6 artworks for Galaxy Casino, Macau , MFA Design Hong Kong
- 2010 Interpretation Plan, Everleigh Rail Yards. 3D Projects & The Redfern Waterloo Authority,
- 2010 Curator/Project Manager, artsCape Biennial Sculpture Exhibition, Byron Bay
- 2009 Public Art Consultant, Laing O’Rourke Met One Consortium, with Woodhead Architects
- 2009 Curator, Charles Darwin University, Public artwork for the new Vice Chancellors Centre
- 2009 Public Art and Community Engagement & Strategy for Sydney Metro and the Barangaroo Pedestrian Link
- 2009 Public Art Consultant; Northern Busway Brisbane; Theiss Holland
- 2006 Art Consultant; The Byron at Byron Resort & Spa, Byron Bay
- 2006 Co-curator; Casuarina Sculpture Walk, Casuarina Beach Consolidated Properties
- 2005-2012 Founding director/co-curator, artsCape: the Nature of Sculpture; Cape Byron Headland, Byron Bay
- 2003 -2005 Curator; East Coast Sculpture Show, Thursday Plantation, Ballina, NSW
- 2003 Public Art Consultant ‘Parramatta Rail Link Public Art proposal; Epping to Chatswood Rail Link, Sydney



“Artscape worked closely with Lend Lease to deliver a highly successful public art component to the new Royal Children’s Hospital. Jade Oakley’s mobiles make a significant contribution to the beauty and unique nature of the Main Street space. As public art project managers, Artscape role eliminated the need for Lend Lease to deal directly with the artist. Artscape facilitated the communication between the artist, architects, and Lend Lease, ensuring a smooth delivery process.”

David O’Shaughnessy,
Project Director, Bovis Lend Lease

“artsCape has the demonstrated capability to provide and manage whole of concept thinking at a large scale down to individual specific detail at a curatorial level. The combination of urban design with fine art experience in the artsCape team providing both private and public art are demonstrated in many commissions. These projects attest to artsCape’s ability to provide integrated and specific art works of world class standard that engage, intrigue and delight the viewer”

Jan Jensen
Urban Design Manager
Thiess John Holland

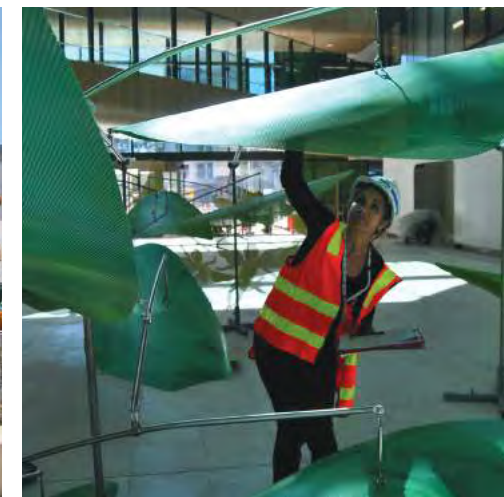


“I greatly enjoy working on projects with the ARTSCAPE team. As I am based in Scotland, they are an invaluable partner as project managers "on the ground" in Australia, highly efficient and insightful colleagues who have ensured the success of several commissions over the years. They have a complete understanding of the intricacies and nuances of the successful commissioning of public art as well as my own practice, which allows me the freedom to concentrate on maximising creativity for clients.”

Andy Scott
Sculptor & Principal, Andy Scott Public Art (UK)

“Your services and professionalism made the art commissioning process seamless, delivered on budget and finalised ahead of time. It is a credit to your organisational and communication skills that you managed to balance the ideals of not only Woolworths but also of Lismore City Council and the Artist.”

Chris Sheehan,
Regional Development Manager
Woolworths Ltd



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