

# Arts Plan

## 2-6 Bold Street and 80-82 Cowper Street Granville

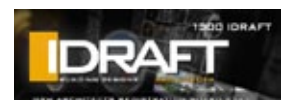
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## 1.1 OBJECTIVES

This plan explores the opportunities and processes for the integration of artworks as part of the development for 2-6 Bold St and 80-82 Cowper St Granville.

This document responds to

- the location as the northern entrance into Granville Town Centre,
- the design of the building,
- the street presentations,
- the scale and footprint of the entrance and lobby spaces,

This Art Plan initiates a documentation process which will take one or two artworks through design briefs, design development, fabrication and instal.

## 1.2 OUTCOMES FOR THE COMMUNITY

The outcomes for artworks proposed for the development affect the amenity of residents and the local community.

These outcomes include

- enhanced amenity
- celebration of cultural expression
- integration of a visual signature for the development
- reinforcement of visual language for the precinct
- value adding to the property

## 1.3 PRELIMINARY BUDGET ESTIMATE

The budget for the artworks should be of a scale appropriate for the development.

Parramatta City Council supports a percentage for public art scheme of 1% of total construction costs.





## 2 WHAT IS PUBLIC ART?

Public Art is defined as artworks and performance located in the public realm. This includes the participation of artists in the design process of public spaces and facilities.

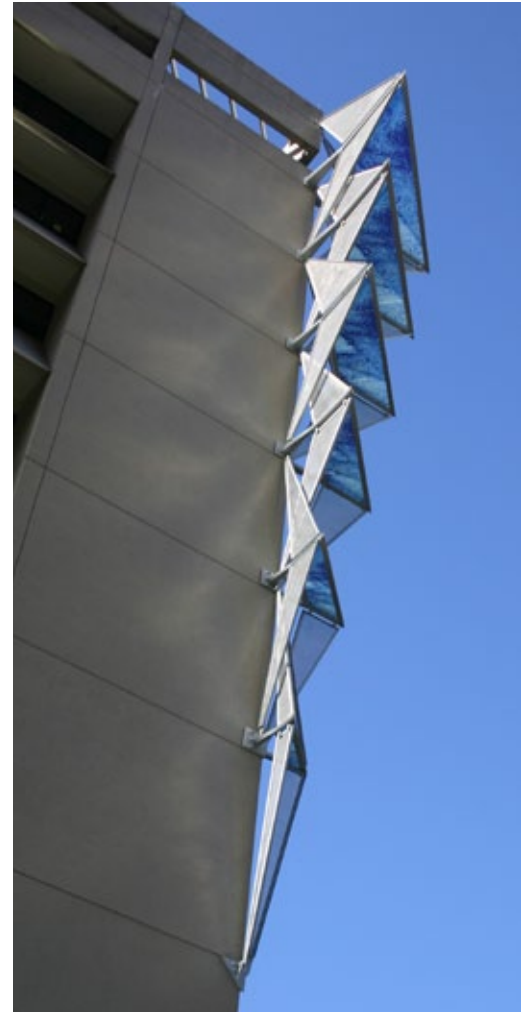
The term “Public Art” also refers to contemporary art practice that occurs outside of the traditional gallery or museum system, and can include a diverse range of ephemeral artworks and activities such as performance art, electronic, computer-generated and projected artworks.

This plan acknowledges the engagement of communities, who are the Public, with their collective spaces and the art inhabiting there. The objectives for public space as a democratic site are idyllic. According to age, gender and cultural background, people negotiate different worlds. Public Art has multiple meanings and access for the diverse groups who interact in the locale.

Site specificity refers to the articulation of communities through space as much as the context of histories and the built environment. The Public Art then should engage with the memories and current narratives of social relationships overlaying the site.

Public Art is built from a conceptual framework, interacts with the audience/participant in a shared space, and contributes to the cultural voices in placemaking.

For the success of a Public Artwork, it should be an integral part of its environment.



Artist:  
James Drake  
*Police Dog Attack*  
Birmingham USA



## 2.0 PROJECT TYPES

The following categories indicate the context of artworks within a place. The planning stages of this process should anticipate the approach and the kinds of artworks. It is difficult to separate artworks definitively into categories because of the overlapping of project strategies.

### 2.1 INTERVENTION

Intervention projects transform dramatically the physical or traditional spatial relationships of a site.

- Intervention artworks hold a strong position in the foreground as iconic pieces.
- The sheer size of a public space may require an intervention to assert a significant position
- Sculpture festivals are temporal outdoor exhibition spaces where the work intervenes outside instead of framed within the white cube of a gallery.

### 2.2 INTEGRATION

Integration projects conceive art as a seamless part of a building or the built environment.

- An integrated artwork responds to and engages with site and is a cohesive element of the design.
- The best practice develops integrated artworks in collaboration with architects and consults with the community early in the concept development stage.
- Integration projects engage specifically with the unique character of a place.

### 2.3 INTERVENTION /INTEGRATION

The presence of an integrated artwork may still provoke a powerful intervention in a space.

- When the relationship between infrastructure and artwork is blurred, the combined presence is both integration and intervention.
- The relationship of the structure and its attachment is often explored by their difference.
- The benefit of this kind of artwork is its ability to fit easily into a constrained space or a formal structure and yet speak powerfully to its audience.





## 3 IMPLEMENTATION OF PUBLIC ART WORKS

### STAGES

The process of Public Artworks from idea to installation involves the management and co-ordination of this project through the stages of

- Concept design
- Design development
- Fabrication
- Installation

These processes for the residential development require coordination with the already ongoing building program and where possible the inclusion of these works.

The engagement of artists for the outlined projects will occur at the Concept Design stage and proceed according to the brief to the Installation Stage.

This timetable will run concurrently with the construction schedule for each of the stages and can be submitted to Council when work has commenced.

The artworks will be installed within the building before the Occupancy Certificate is given by Council.



Waterwall  
The Hills Shire Council  
Milne and Stonehouse

## 3 IMPLEMENTATION OF PUBLIC ART WORKS

### 3.1 CONCEPT DESIGN

The concept design stage considers the idea of an artwork in context with the site, the community and its longevity. Council input and feedback can be sought at this point to determine parameters such as material, maintenance and scale.

Artists are engaged to imagine artworks within a conceptual framework. Issues to be raised at this point include engineering, lighting, maintenance and OH&S considerations.

Before the design is initiated, the parameters of the proposed artwork will explore

- site characteristics
- safety
- scale
- audience
- budget

The budget may be agreed upon to frame the scale and material resolution for the artist.

The deliverables for this stage will include visual presentation and written documentation that communicates the concept and its situation. There will be a preliminary budget estimate provided to indicate a real context for design scale and materials .



*Concept Design Stage for Waterwall  
The Hills Shire Council  
Milne and Stonehouse,*



### 3 IMPLEMENTATION OF PUBLIC ART WORKS

### 3.2 DESIGN DEVELOPMENT

The design development stage refines the form, the cost and the material choice of the artwork.

This stage refines the materiality of the proposed work and refines

- cost implications
- maintenance requirements
- compliance within OH&S standards, engineering specifications and Council guidelines

The artist may be required to further refine the artwork to meet with this quality assurance. Materials and finishes will be finalised in terms of durability and longevity.

The deliverables at the end of this stage will include full documentation such as engineering specifications, materials and installation resolutions and a maintenance manual.

Tenders or quotations will be sought from specialised fabricators or the artist using this documentation. Where possible without compromising the integrity of the artwork, the sourcing of local business enterprises for the artwork's fabrication and installation will be sought to promote local industry.



Design Development Stage for Waterwall  
The Hills Shire Council  
Milne and Stonehouse,



## 3 IMPLEMENTATION OF PUBLIC ART WORKS

### 3.3 FABRICATION

The fabrication stage inspects the quality and efficiency of the fabrication using hold points.

Often a number of specialist contractors including painters need to be coordinated to ensure the artwork moves smoothly between operations and timeframes are met.

The artist's role is to comment upon the artistic integrity of the artwork and the detail of fabrication such as welding and finishes. Usually the client will be present or require photographic documentation to confirm the quality of work produced.

The engineer will inspect to ensure warranted specifications are being followed.

At this point, the project manager will implement a method statement for installation after discussion with the artist and contractor. This will ensure proper integration between artwork and the landscaping vision and allows the artist to advise processes for the handling of fragile artwork elements and situating the artwork exactly according to plans.



*Fabrication Stage for Waterwall  
The Hills Shire Council  
Milne and Stonehouse,*

## 3 IMPLEMENTATION OF PUBLIC ART WORKS

### 3.4 INSTALLATION

The installation stage delivers a high quality artwork that reflects the previous stages in its integration within place.

The artist's overseeing of the installation is necessary for the integrity of the artwork, however, the methodology and work statement of the contractor is assured by the client or project manager.

The coordination and overseeing of this stage may be carried out by a member of the design team as these stages have been carefully considered.

- The engineer will inspect footing details prior to assembly.
- The site manager will ensure best practice is carried out during this process.
- The artist ensures the placement of the artwork is accurate in accordance with the approved plans.

A technical manual will provide full documentation for the artwork in case major rectification of the artwork is required.

A decommissioning manual will be provided for each artwork. This anticipates a minimum life for the artwork and promotes a mutually respectful approach for the owner, the community and the artist.

A maintenance manual will be provided for each artwork which includes a timetable of appropriate cleaning and retouching to ensure both artwork integrity and warranties are met.

Hand over responsibilities will be finalised at this stage including a regular maintenance schedule to be supplied to the owner. Items such as graffiti removal and retouching will be a part of this schedule.



*Installation Stage for Waterwall  
The Hills Shire Council  
Milne and Stonehouse,*

## 4 GRANVILLE TIMELINE

When Captain John Hunter explored the upper reaches of the Parramatta River in January 1788 he was experiencing for the first time a land already inhabited and enjoyed continuously for tens of thousands of years by the Darug tribe of various clans. Even in the early twentieth century Thomas Fowle in “the History of Granville” refers to the numerous stone axe heads found earlier in the district especially along the banks of Duck Creek including the axe marks inscribing the trunks of old angophoras.

For the early colony the area of Granville was a rich resource of fauna and flora to be exploited. The whole district was forested in various species of trees such as iron-bark, black-butt, box, and stringy-bark. Waratah, flannel flower, Christmas bush and bells were prolific within the understorey while the creeks were sheltered by large old growth angophoras and rainforest species. The abundance of natural resources utilised efficiently by local indigenous peoples was depleted in a hundred years.

This exploitation compelled radical changes in the traditional life for indigenous peoples and enabled the economic growth of the fledgling colony. As a hub for transport and industries, Granville supplied goods and services and contributed to the economic sustainability of Sydney while its wilderness preoccupied the wealthier settlers with notions of Eden and the primeval Antipodes.

The first major utilisation of the great forest was for building materials, railway sleepers, firewood and charcoal. The large logs were dragged by bullock teams to a point on Duck River and rolled into the water to be floated to Sydney on the high tide. The coming of the railway in 1855 led to the breaking up of the large estates, the consolidation of industries and housing for the workers and business owners. The transport by river was transformed by the consolidation of the main western line to the south of the development.

Granville's industrial heritage was situated conveniently near the river, road and railway. From brick making and slaughter houses to dairy production, Granville thrived as an important supplier for the emerging colony.

When the foundation stone for Granville Town Hall was laid in 1888, it represented the independent civic status for Granville residents. While Granville flourished alongside the growth of its commerce, it also declined in the late twentieth Century with the demise or transfer of industry.

The cultural diversity, proximity to transport and amalgamation with Parramatta City has led to a resurgence in Granville as an increasingly vibrant community refocused its attention on its identity and assets. With a cleaner standard of industrial production in place, the river and creeks have become a target for regeneration and improved amenity.





## 5 BOLD AND COWPER STREET LOCATION

The site development occupies the corner of Bold and Cowper street Granville as a mixed residential building with retail on the ground floor. As a three level podium projects to both streets, the twelve storey tower is set back and affords 360 degree views from the communal garden on top.

The clever use of louvres and an orange rhythm of Alucobond tiles helps break up the horizontal splay of balconies along Bold Street and adds a vibrant splash of colour climbing staccato up the facade of the tower.

This building is located in a difficult position near the railway overpass and is an important landmark for the northern entrance to Granville proper.

As a contemporary residential development, its design and location anticipates other smart developments in Granville.



# CONCEPTUAL FRAMEWORK 6

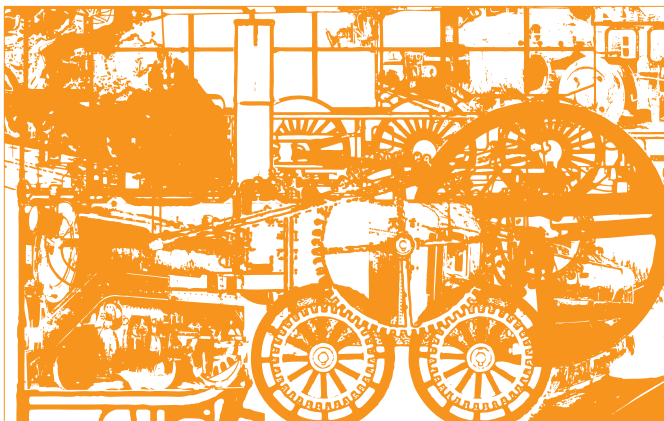
## 6.0 PUBLIC ART OVERVIEW

The role of public art for this development intervenes in the glass entrances of the building and as a chandelier in the lobby. The envisaged artworks are inserted as digital interlayers, fused glass and etching in the glass panels and a combination of materials for the light sculpture.

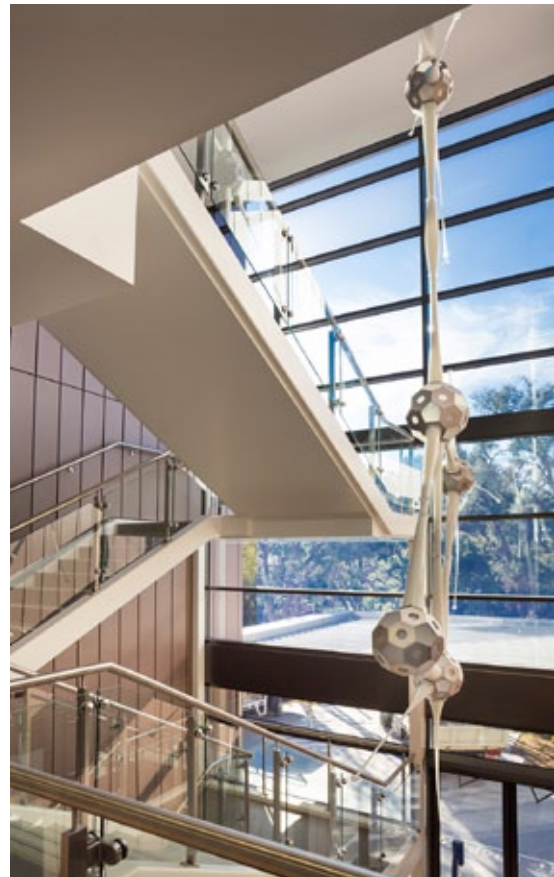
During design development, the final design, scale, colours and material palette will be resolved.

The artworks envisaged for the development have to function in a number of ways. They announce the entrance and amplify the building's street projection. They help the individual signature of the building and give a sense of threshold to the glass facade. They also echo the colour break above in the central tower so the entrance is an iteration of the rhythm above.

The opportunities in this plan identify all potentials however the final artworks are developed according to budget, design, and material resolution and the process from these concepts to realised artworks can result in something which differs from the montages explored here however still developed from the ideas of the Arts Plan.



*Above: the repeat of the orange colour which is used on the tower.*



# CONCEPTUAL FRAMEWORK

## 6.1 MOVING PARTS

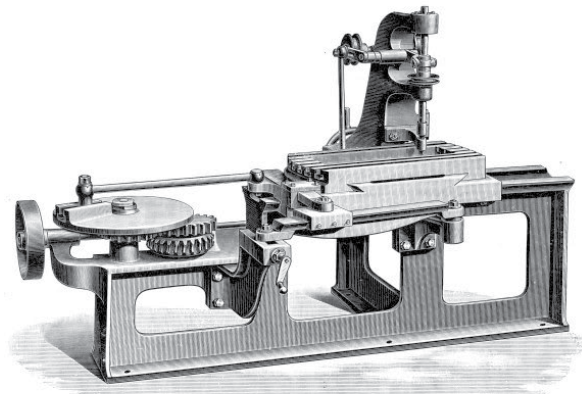
This idea is a response to the industry of Granville which sustained the emergent culture of Granville and Parramatta and which supplied Sydney. This notion deconstructs the cultural entity into its elements, each of which is unique, and in combination makes the cultural character whole. The location of industries and the railway in the immediate vicinity gives the site a strong industrial heritage and . The translation of this heritage into the fabric of this building needs to explore a contemporary overlay.

The manufacture of agricultural tools, rolling stock and flour required a mechanised process with a robust engineering supply. The ploughshare, the windmill, spring tine cultivators and bagging machines were some of a diverse array of machinery manufactured at Clyde Engineering nearby. Granville's character was formed by this specific production and this idea blends the hard mechanical geometry with an organic touch of the human hand.

The kinds of imagery here can include the architectural flourishes with the internal plaster of houses.

The technological preoccupation in this century is measured by the chip and the byte rather than the pulley and the gear with the manufacturing process set up by software programmers. These implements have become part of this process and the tool shops and pattern makers are increasingly rare.

Potential artworks which explore this concept would be integrated into the glass as deconstructed patterns, composite wheels and cogs with this domestic decoration and ornamentation.. Artworks will explore a contemporary discourse rather than merely echo this industrial process.



MACHINE FOR GRINDING CASE-HARDENED WROUGHT IRON AXLE BOXES.



*Above: the combining of disparate industrial and domestic elements*

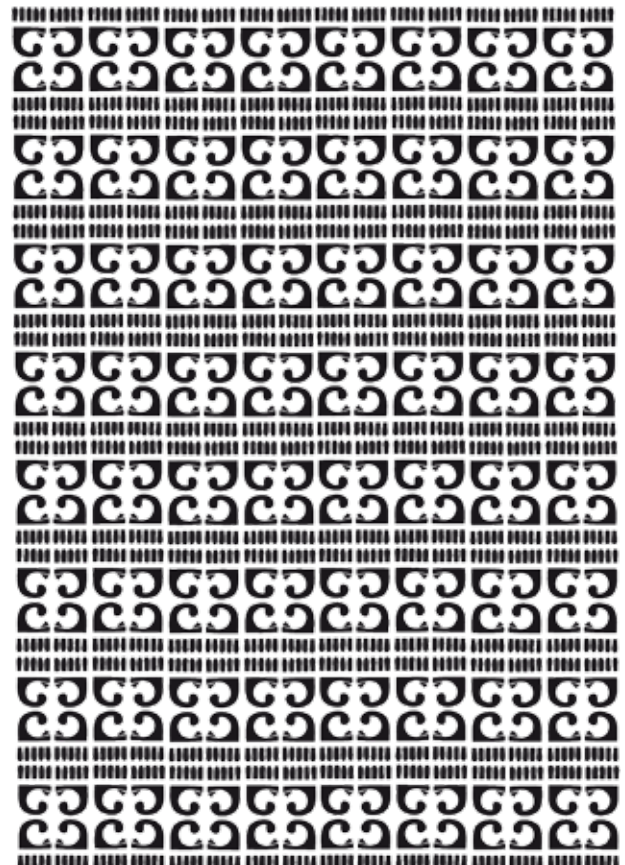
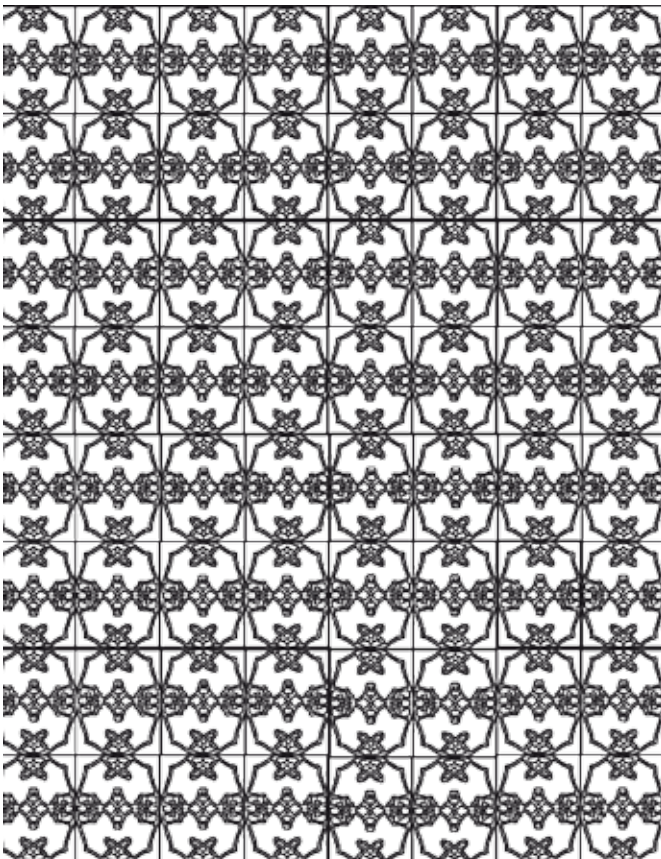
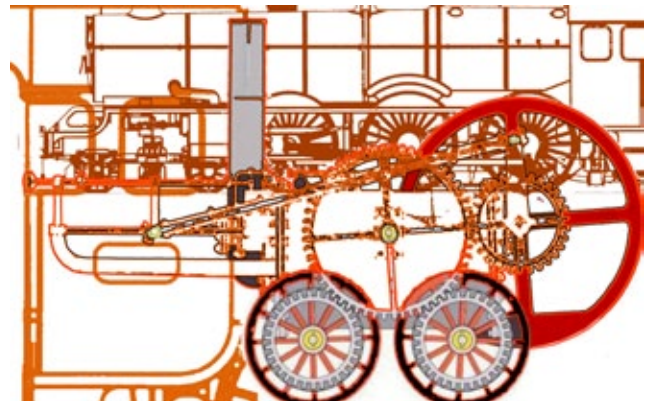


## 7 ARTWORK OPPORTUNITIES

### 7.1 GLASS

The insertion of images into the glass at the entrance responds to the building's presence at street level. This approach enhances the building's projection to the public realm and makes an organic projection into the urban landscape. In this prominent location, the potential allusion to Granville's industrial innovation in the pattern for the glass locates it within a distinctive narrative and acknowledges one of Granville's important stories.

The glass may be etched or printed as an interlayer sandwiched between the laminated glass or fused as a laminate..



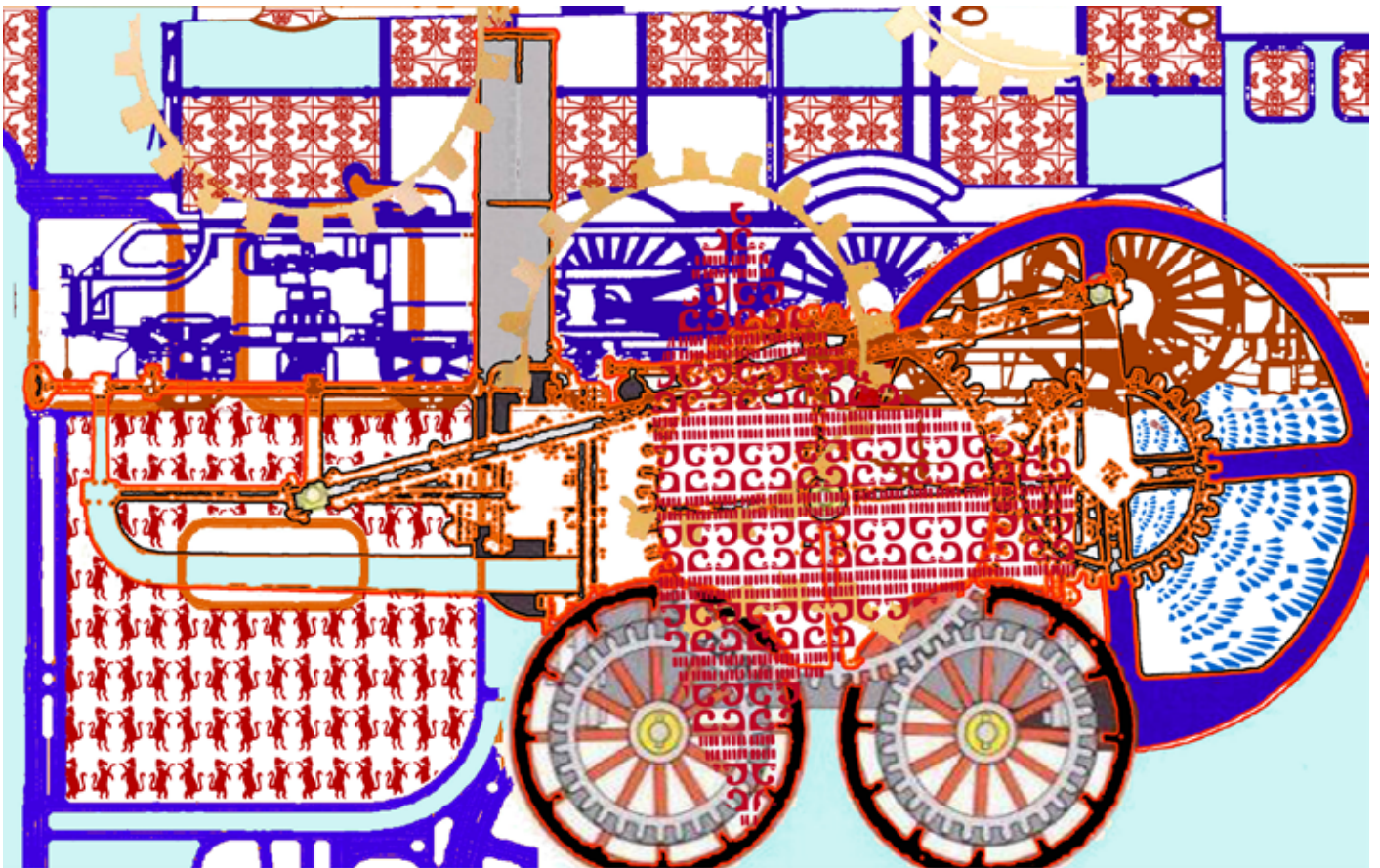
Top: abstracted image from cogs and machines,  
Above: exploration of patterns developed from pressed tin and  
insignia from Granville.



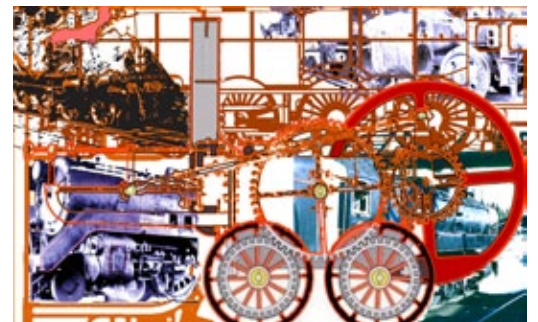
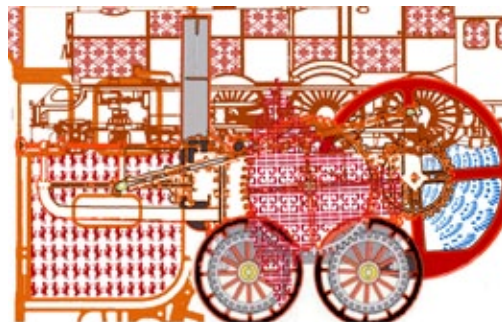
## 7.1 GLASS IMAGERY

The imagery for the glass is derived from the geometry of the elements of local production of rolling stock and machinery combined with the Victorian decorative elements found in balustrades and plaster.

The blend of these patterns and shapes softens the engineering rigour of the machine parts with the allusions to nature and the pastoral preoccupation of the Victorian era.



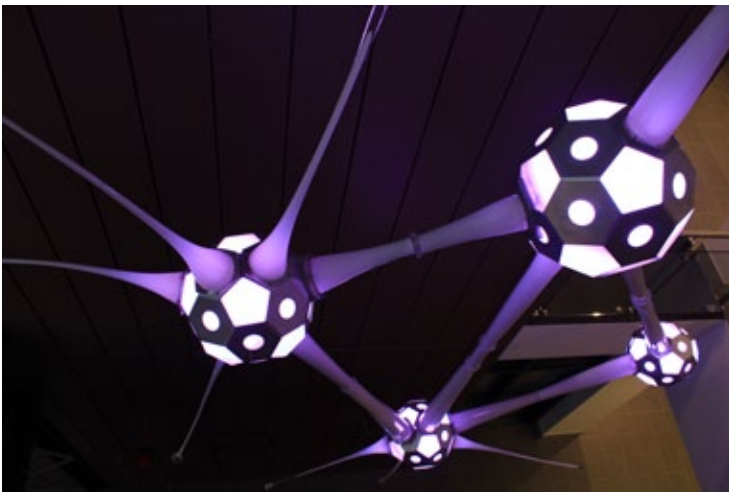
Sketches exploring the potential imagery of the artwork within the glass. The geometry may be used to reframe the windows and break up the images into fragments. The material resolution is sandwiched laminate interlayers or etching. The colours pick up the external building palette and are suggested only.



## 7.2 CHANDELIER

The chandelier which is envisaged for the common lobby will be designed from the notion of moving parts. It functions as a light as well so the materials chosen will reinforce both its sculptural and light presence.

The images are precedent images only and do not reflect the actual chandelier.



*Precedent images of chandeliers produced by Milne and Stonehouse.*



8.1 PLAN

LOCATION

*Locations shown are approximate.  
The artwork material and fabrication  
is yet to be finalised and will influence  
the design and imagery.*

Key

glass



chandelier

