

# Astra Aerolab Precinct

## Public Art Plan

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10<sup>th</sup> July, 2023



# Acknowledgement of Country

We acknowledge the Aboriginal and Torres Strait Islander people of this nation. We acknowledge the traditional custodians of the land of the Worimi. We pay our respects to ancestors and Elders, past and present. We are committed to honouring Aboriginal and Torres Strait Islander peoples’ unique cultural and spiritual relationships to the land, waters and seas and their rich contribution to society.

# Abbreviations

DCP: Development Control Plan  
LGA: Local Government Area  
NAPL: Newcastle Airport Proprietary Limited  
SAP: Special Activation Precinct

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# Executive Summary

**Public art in Astra Aerolab lifts our experience from the everyday to the extraordinary.**

The above vision for public art at Astra Aerolab has been crafted to match the precinct’s unifying central principle of uplift. Achieving this cohesive vision for how the emerging precinct is positioned and how people experience it (through public domain inclusions such as public art) is vital for the developing identity of the place.

In many ways, the long-term strategic planning within this public art plan has been driven by a short-term need. This plan has been produced in response to Port Stephens Council planning requirements for specific developments in Astra Aerolab precinct Stage 1 (e.g., Lot 106). However, the public art plan also responds to a greater scale of development planning:

- Extensive development has been earmarked for Stages 2 & 3 of the precinct;
- Newcastle Airport terminal and facilities are in an expansion phase; and
- Masterplanning is well-advanced for Williamstown Special Activation Precinct, a regional employment precinct that encompasses Astra Aerolab, Newcastle Airport, as well as surrounding land to the south of these sites.

As such, this plan necessarily considers public art from a broad precinct perspective so that the guidance it offers can be equally relevant now as it is in five years from now. The plan is divided into two sections.

Within **Section One** we look initially at the plan’s alignment with the precinct’s brand positioning and propose the vision cited above. We subsequently propose three objectives that can deliver on this vision:

- Public art at Astra Aerolab inspires people with the beauty of where they are and they feel more connected to the place because of it.
- Public art at Astra Aerolab elevates people’s spirits with moments of awe and wonder
- Public art and design are integrated in the public domain at Astra Aerolab. They demonstrate a collaboration between industry and creativity and mark the place as a celebration of human potential.

A series of strategic directions are then proposed that will help achieve the outcome goals of each of these objectives.

Because public art within the precinct is prompted by Port Stephens Council controls, we have prioritised an analysis of the site with regard to Council’s governing documents. Section One finishes with a description of the site context with regard to its planning alignments with a focus on the defining elements within Port Stephens Council Public Art Policy.

**Section Two** propose five key recommendations:

1. Adoption of a pooled public art fund sourced from a fixed percentage of the CIV of commercial developments over \$2m
2. Appointment of a public art advisory panel
3. Establishment of a key creative partnership
4. Maximising opportunities for integrated art
5. Adoption of a curatorial theme for all artworks: The Sky Above

We then go on to propose four strategic opportunities for public art in the precinct, each with an indicative costing, siting and where appropriate, with a high-level implementation plan:

- Gateway major landmark commissions – major pieces that speak to the place’s uplift identity at the key entrances to the precinct
- A land-art commission that will set the precinct apart for its innovation, vision and aspiration
- Integrated approach to combining art and architecture
- Inclusion of arts-led amenity in the public domain: street furniture, lighting, bollards and landscape elements that are designed with the collaboration of artists to make them distinct and unique to the precinct.

Following these explanations, a detailed framework is provided for how these public art opportunities directly answer to the Ports Stephens Council Public Art guidelines. Section Two closes with a high-level procurement and implementation plan that sets out the subsequent steps for the implementation of public art in the precinct.

Provided as interstitial studies throughout this plan, three best practice examples are detailed, each with their own applicable learnings:

- Barangaroo in Sydney is analysed for the governance and funding models that it provides in thinking about public art implementation at a precinct level.
- Lot 14 in Adelaide is examined for how public art can be used to define identity within precincts characterised by industry clusters (such as defense).
- In One-north, Singapore public art, activation and programming have become identity-drivers for a precinct renowned for innovation.



Williamstown NSW



# Case Study 1

## Barangaroo Public Art and Culture Planning Precinct governance and contributions

### Context

Situated by the harbour and facing west from Sydney's city centre, Barangaroo has been reimagined into a 22-hectare business and cultural precinct. During the mid-twentieth century, the eastern Darling Harbour area was primarily used as a container shipping site, before being abandoned when many facilities moved to Port Botany in the early 2000s. Along with its industrial history, Barangaroo also possesses a shared history with Aboriginal people dating back over 60,000 years – with the harbour being a fishing and hunting area for the Gadigal People. (Barangaroo Public Art and Cultural Plan, 2015)

The site currently includes a large exhibition venue, a retail and dining precinct, a small park reserve, a ferry wharf, a pedestrian-friendly harbourside walking path, various office buildings and several residential apartments. Barangaroo has transformed itself from an abandoned shipping container yard to a harbourside district that functions as an extension of Sydney's CBD.

Barangaroo can be seen as an example of how a newly redeveloped piece of land can be activated using public art and cultural events.

### Implementation

Barangaroo has commissioned several temporary and permanent art installations and events to create a cultural engaging public domain. In 2015, the NSW Government Barangaroo Delivery Authority commissioned the Public Art and Cultural Plan. This plan focused on how to transform Barangaroo into a cultural destination through a site-wide approach to public art and cultural programming.

Importantly, the plan mandated that individual developers and lessees in the precinct were required to make a percentage public art and annual rental levies contribution into a central arts and cultural fund. Instead of the public art being implemented on a per-site basis, this fund allowed for a precinct approach to the planning and implementation of the public art and cultural program at Barangaroo. The program's objectives are:

- To enliven the area
- To engage with, interpret and celebrate the site's history
- To create a distinctive arts and events program.

Another goal of the plan was to ensure that the public art was of a high standard and also incorporated both Barangaroo's industrial and Aboriginal history. To guarantee that these standards could be maintained an advisory group comprising professional arts practitioners, the Barangaroo Public Art and Cultural Panel, was established. This group advised the Barangaroo Delivery Authority on best practice approaches to implementing its program.

The Panel took a site-wide approach to its selection criteria, ensuring that the chosen public art works throughout the site, remained connected and created a coherent cultural narrative through the site. Additionally, chosen artists collaborated with a Curatorial Advisor to help develop and maintain the artistic vision of their individual work, and ensure that each piece could be properly integrated into the surrounding precinct.

### Transferrable Learnings

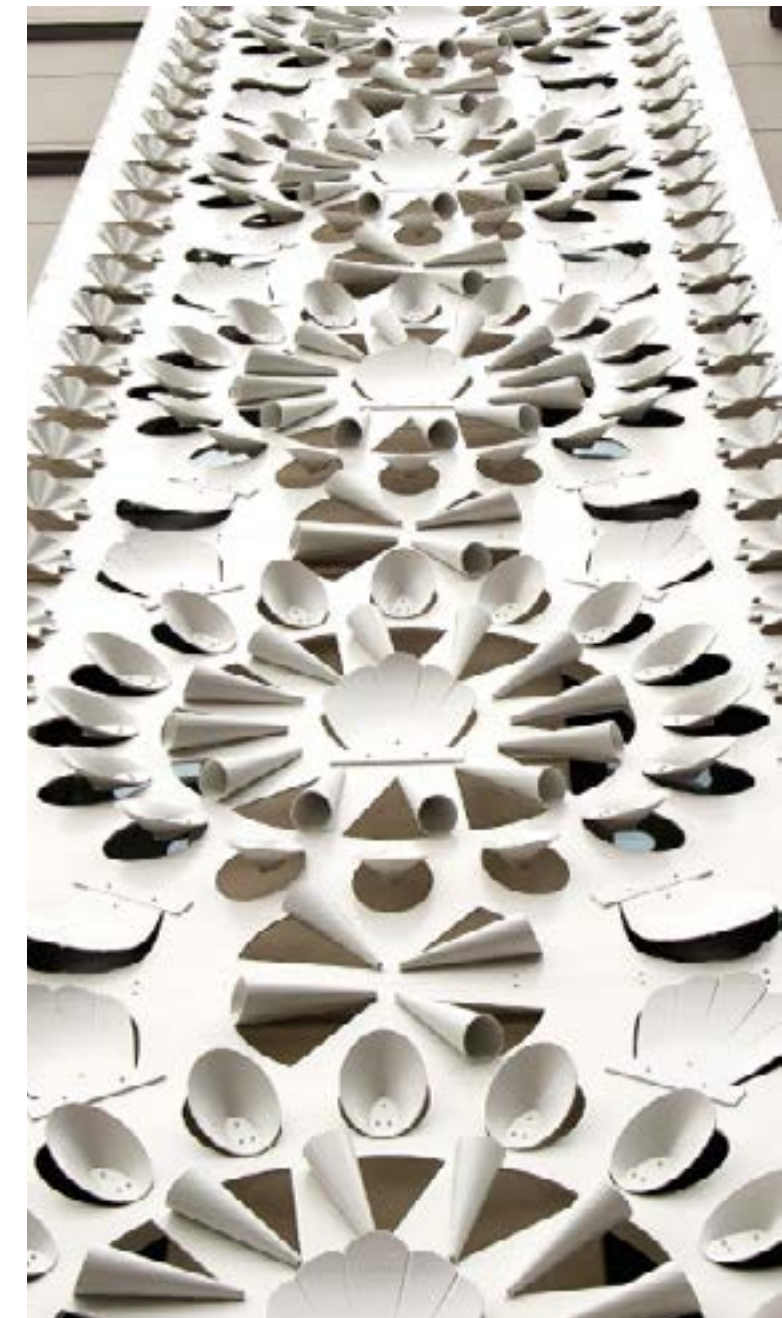
Barangaroo aims to culturally activate an area through incorporating high quality and engaging art installations that reflect and engage with the area's industrial and Aboriginal history.

Two key decisions have guided the adoption of a precinct-based approach to arts and culture.

- Firstly, the 1% development contributions and annual rental levies of developers and lessees in the precinct were collected into a single fund for the implementation of public arts and culture.
- Secondly, the creation of a public art panel has ensured that Barangaroo's public art and cultural program reflect a coherent site-wide narrative, rather than a random collection of individual isolated pieces. Additionally, this allows for a conscious selection of a variety of different artworks that differ in style and engagement. An important principle in Barangaroo's public art is that the works are connected to both the local area and also the city as a whole and encourage the audience to engage with the public art.



Sabine Hornig, *Shadows*



Esme Timbery and Jonathan Jones, *Shell Wall*



# SECTION ONE:

## Context, Strategy and Framework



Newcastle Airport,

## Definitions

For the purposes of planning requirements, the definition of public art is taken from the Port Stephens Council Public Art Policy:

*Artworks and one-off designs created for, or located in, a public space and readily accessible to members of the public. The work may be of a temporary or permanent nature.*

To encourage more expansive creative thinking around the curation and commissioning of public art, in this document we supplement this definition with the definition provided by the National Association for the Visual Arts (NAVA).

NAVA defines public art as:

*“art that is made with the specific intention of being situated in the public domain, often outside, and intended to be accessible to a wide audience... (It) includes a wide range of art forms including free-standing sculptural artworks, murals, installations, integrated design projects (where artwork is integrated into the fabric of architecture or applied to buildings, for example), ephemeral art, socially engaged and artist-led participatory processes, and temporary performance works at festivals and cultural events. Public art can be permanent (lasting many years), or temporary (lasting a few hours, days or months)... The purpose of commissioning artwork varies, across diverse contexts that include urban renewal and place making, festivals, percent for art schemes or civic art collection. Public art contributes to our understanding and appreciation of local cultural and social heritage, enhances the natural and built environment, and helps to create meaning in public space” (2019).*



# Vision

Centred around a central principle of 'uplift' the Astra Aerolab brand is summarised as follows:

*Astro Aerolab is the world's most uplifting aerospace precinct—a powerful activation of human potential. Where world leading defence, industry, research and aerospace converge to elevate performance, this is a place taking people and businesses higher than before.*

For this document and those who use it, we propose a summary statement that draws directly from the aspiration set in the Astra Aerolab brand.

*Public art at Astro Aerolab lifts our experience from the everyday to the extraordinary*

# Objectives

The objectives for the Astra Aerolab precinct are drawn from the values attributed to the precinct's brand strategy. These principles will help shape the form and development of artists' briefs into the future and as the site progresses. The values of the Astra Aerolab brand provide a useful conceptual framework to support the attraction of leading artists to the project and guide the commissioning process facilitated by the proposed arts advisory panel. The brand values here are coupled and aligned by the responses in consultative workshops.



## 1. INSPIRE

Public art at Astra Aerolab **inspires** people with the beauty of where they are and they feel more connected to the place because of it.

## 2. ELEVATE

Public art at Astra Aerolab **elevates** people's spirits with moments of awe and wonder

## 3. CELEBRATE

Public art and design are integrated in the public domain at Astra Aerolab. They demonstrate a collaboration between industry and creativity and mark the place as a **celebration** of human potential.



# Inspire

# Elevate

# Celebrate

## Strategies

Falling out from the above objectives (outcome goals) are a series of strategies. This alignment of objectives and strategies will deliver on the above vision for public art in the precinct. More specifically, when coupled with a clear curatorial theme (see Section Two below) they will help shape the development of artists' briefs as development on the Astra Aerolab site progresses.

### 1. INSPIRE

#### Strategies

- a) Provide tenants and workers with enhanced experiences of nature on site through public art that celebrates its wildlife, waterways and parks.
- b) Foster collegiality and interaction with people across the site with public art heightening the beauty of shared public spaces.
- c) Use public art as a means to unlock story-telling about place and community: from First Nations to future innovations.
- d) Create artworks that prompt a sense of arrival and beacons of home for those returning to the precinct or region.

### 2. ELEVATE

#### Strategies

- a) Encourage creative thinking by inspiring people to look above and beyond the everyday.
- b) Provide art experiences in unexpected places, upending expectations of the ordinary.
- c) Create opportunities for large-scale, land-based artwork that interprets both ancient lands and soaring skies.
- d) Use artworks to establish delightful and inspiring markers within the precinct that can act as a magnet for new talent, tenants and businesses.

### 3. CELEBRATE

#### Strategies

- a) Celebrate the knowledge role of the precinct through demonstration of best practice environmental integration.
- b) Contribute to the precinct's global profile by celebrating the international talent onsite with collaborations between artists, engineers, aerospace practitioners and community members.
- c) Use art to promote Astra Aerolab's technical and specialist expertise in engineering, design, science and industrial advancement.
- d) Celebrate the past innovations of First Nations people on a site where industrial practice and trade have taken place for millennia.

# Site Description

This public art plan has been produced in response to planning requirements for specific developments in Astra Aerolab Precinct Stage 1. However, the strategy, framework and opportunities identified extend to a wider site context. This includes the subsequent stages of the completed Astra Aerolab Precinct and future upgrades to Newcastle Airport. Further, this plan has been developed with awareness of the Williamstown Special Activation Precinct, the future master-planned regional employment precinct that encompasses the Astra Aerolab Precinct and Newcastle Airport as well as surrounding land to the south of these sites.

Some elements of the concept layout plan for Astra Aerolab Precinct Stage 1—including proposed roads—are still to be determined by the Williamstown Special Activation Precinct Masterplan, which is currently in Draft form (exhibition of plans concluded June 2022 and consultation submissions are under consideration).

**Hierarchy of planning levels and relationship to public art thinking covered in this document**

Level	Relationship to Public Art Plan
Specific lots in Astra Aerolab Precinct for near-term development	Public art opportunities with short-term implementation timelines, including integrated opportunities
Astra Aerolab Stage 1 + Newcastle Airport upgrades	Public art opportunities with medium-term implementation timelines
Astra Aerolab future completed precinct + Newcastle Airport future upgrades (up to indicative 2076 concept layout)	Public art opportunities with long-term implementation timelines
Williamstown SAP	Civic and place context, zoning instrument, strategic context
Port Stephens LGA	Development consent, strategic context
Hunter Region	Strategic context

# Port Stephens Council Public Art Policy

The Public Art Policy defines processes and responsibilities in Council for the management of public art. While the policy’s process details relate to Council-delivered public art projects, the policy as a whole also governs private public art commissions, including those delivered within commercial development in response to DCP control C2.27. The following policy objectives are noted, which are to:

- Enhance the natural and built assets of Port Stephens by enlivening and enriching public spaces.
- Create a sense of identity about Port Stephens heritage, culture and lifestyle.
- Facilitate the integration of public art into relevant facilities and infrastructure projects.
- Develop and enhance opportunities and promotion of local artists.

**Development Control Plan**

Public art is a condition of development consent under section C2 (Commercial), part C2.H of the Port Stephens Council Development Control Plan (20 May 2022, p. 74).

Development control C2.27 states:  
Commercial development with a capital investment value over \$2 million and that provides frontage to the public domain shall incorporate public art in accordance with Council’s Public Art Policy and Guidelines for the approval and installation of public art in Port Stephens. Note: Evidence must be provided with a commercial development application value over \$2 million demonstrating that the developer has obtained public art approval from Council.

Multiple developments within the Astra Aerolab Precinct trigger the C2.27 public art requirement.

The objective for the public art control is:  
To ensure that features of the public domain contribute to identity, character, safety, amenity and accessibility.





# Public Art Plan Summary



Sarah Sze , *Fallen Sky*


*Astra Aerolab is the world’s most uplifting defence, aerospace and innovation precinct –A powerful activation of human potential.*


VISION  
OBJECTIVES  
STRATEGIES


Public art at Astro Aerolab lifts our experience from the everyday to the extraordinary


1 Inspire	2 Elevate	3 Celebrate
<p>a) Provide tenants and workers with enhanced experiences of nature on site through public art that celebrates its wildlife, waterways and parks.</p> <p>b) Foster collegiality and interaction with people across the site with public art heightening the beauty of shared public spaces.</p> <p>c) Use public art as a means to unlock story-telling about place and community.</p> <p>d) Create artworks that prompt a sense of arrival and beacons of home for those returning to the precinct or region.</p>	<p>a) Encourage creative thinking by inspiring people to look above and beyond the everyday.</p> <p>b) Provide art experiences in unexpected places, upending expectations of the ordinary.</p> <p>c) Create opportunities for large-scale, land-based artwork that interprets both ancient lands and soaring skies.</p> <p>d) Use artworks to establish delightful and inspiring markers within the precinct that can act as a magnet for new talent, tenants and businesses.</p>	<p>a) Celebrate the knowledge role of the precinct through demonstration of best practice environmental integration.</p> <p>b) Contribute to the precinct’s global profile by celebrating the international talent onsite with collaborations between artists, engineers, aerospace practitioners and community members.</p> <p>c) Use art to promote Astra Aerolab’s technical and specialist expertise in engineering, design, science and industrial advancement.</p> <p>d) Celebrate the past innovations of First Nations people on a site where industrial practice and trade have taken place for millennia.</p>

ACTIONS

- 

Gateway major landmark commissions
- 

Land art commission
- 

Art and architecture
- 

Art in the amenity of the public domain



# Case Study 2

## Lot Fourteen Industry clusters

### Context

On the site of the former royal Adelaide hospital, Lot Fourteen is being developed into a global hub where thousands of people will work, study, and visit and where ideas and innovation come to life. In order to accelerate innovation, business, research, education, culture, and tourism, Lot Fourteen is being developed as a district. To further integrate itself into Australia’s expanding defence industry, CGI, a renowned provider of IT and business consulting services, has constructed an office at the Defence and Space Landing Pad in Adelaide, South Australia. Lot Fourteen serves as a hub for innovation and brings together the state’s top talents in the creative, hi-tech, and defence sectors.

Di Dixon, State Project Lead Lot Fourteen says,

*“arts and culture are integral to Lot Fourteen, generating a meaningful sense of place and an active destination, through extraordinary, stimulating and immersive experiences.”*

### Implementation:

The Public realm at Lot Fourteen will feature public art and large, established trees are to be planted to define routes, increase amenity, and assist in creating a sense of place. The public artworks at The state government is responsible for paying for the public artwork in Lot Fourteen. The artwork is an instrument for sharing Lot Fourteen-related stories, sparking viewers’ curiosity, and serving as a focal point and gathering place for guests of the Australian Space Exploration Centre and the Defence and Space Landing Pad. Embedding art firmly into the innovation district, the Public Art brief lists the following requirements that need to be considered:

- site specific
- exploration,
- technology
- future

The public realm improvements complete Lot Fourteen’s cultural boulevard, give it a distinctive identity, and establish a gateway into the neighbourhood.

### There are three public artworks created at Lot Fourteen

One: all that we can see  
Winds of Change  
Beware Swooping Birds

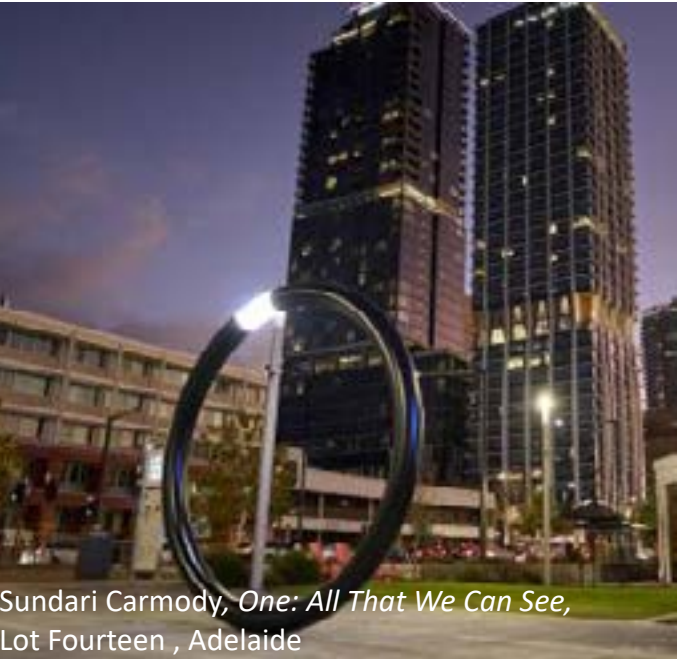
## Transferrable Learnings

The three pieces of art at Lot Fourteen uphold the vision and principles of the site and awaken the viewers’ interest and astonishment.

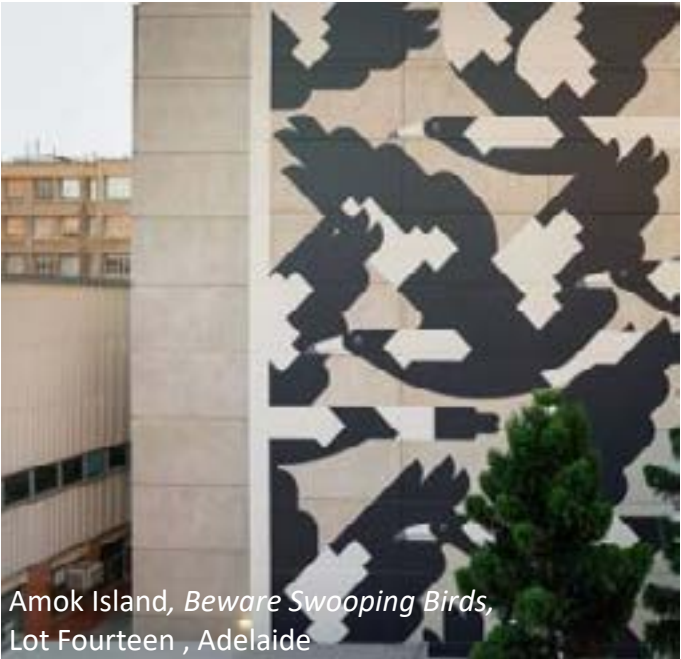
The sculpture, named “One: all that we can see,” was created by Sundari Carmody, a young artist from South Australia. The artwork by Carmody is a beautiful and evocative addition to the public space. This piece challenges us to think about the world that lies outside of our conscious existence.

A globally connected innovation area is envisioned in Karl Meyer’s artwork “Winds of Change,” where the sculptural shape will arouse curiosity while reflecting the themes of innovation and connection. It embraces the ideas of entrepreneurship and innovation, with the artwork appearing to defy gravity, capturing a momentum of being blown, elevated and uplifted.

The Australian magpie, which is frequently seen in this area, was chosen as the subject for the mural “Beware Swooping Birds” by Amok Island specifically for this site. In order for the viewer to be able to relate to the artwork, this common species was chosen. The bird’s monochromatic colouring nicely fits the abstracted aesthetic he wanted to achieve.



Sundari Carmody, *One: All That We Can See*, Lot Fourteen , Adelaide



Amok Island, *Beware Swooping Birds*, Lot Fourteen , Adelaide



Karl Meyer, *Winds Of Change*, Lot Fourteen , Adelaide



# SECTION TWO:

## Implementation



## Key Recommendations

### 1. Adopt a 'pooled' public art fund as a percentage of the relevant development budgets

Base level standards for developer contributions to public art is 1%.

As identified within the Barangaroo case study at the head of this document, the best practice outcome for public art implementation at a precinct level is if developer contributions and tenancy levies can be pooled into a central fund. This means that funding is collected into this fund from any development within the precinct that provokes a public art requirement under Council's DCP.

The allocation of these funds towards public art in the precinct can then be determined in partnership with a professional-level public arts advisory panel (see below).

In this case, public art contributions will be levied by the Precinct Developer only and not Council Development Contributions. It is recommended that 0.5% of the Capital Investment Value (CIV) is levied for all commercial developments over \$2m

### 2. Appoint a Public Arts Advisory Panel

A key step in the best practice for public art process is the establishment of an advisory public art panel. This advisory panel should comprise members professionally qualified in design / arts practice with lived experience in assessing and determining arts commissions. Convened by NAPL's design team, the arts advisory panel representation should include members from:

- Port Stephens Council Activation team
- Newcastle Regional Art Gallery
- Hunter Creative Alliance
- Professional arts practice within Hunter region
- Professional arts practice from outside Hunter region
- Architecture / design practice

The panel's role is to provide independent curatorial expertise and arts quality assurance to NAPL and its stakeholders for the Astra Aerolab public art initiatives. Terms of reference, responsibilities and scope of work for the panel should be clearly defined and include length of appointment, number of anticipated meetings, payment details and a confidentiality agreement.

The advisory panel would align with the key principles outlined in this document and with the relevant Port Stephens Council guidelines and policy items quoted above. The panel's curatorial responsibilities should be to participate in the assessment of the Astra Aerolab commissions, acquisitions and donations. The panel can also identify key sites of artistic / architectural merit that present opportunities to integrate art into design (refer recommendation #4 below).

### 3. Initiate Long-term Creative Partnership: Murook Cultural Centre

Establishing long-term partnerships between creative sector organisations and Astra Aerolab is a potent way to embed creativity and connection within the new precinct. While additional partnerships can be fostered over time, the most prominent and potent collaboration relevant to site would be with the Murook Cultural Centre in Williamstown. As arguably the best resourced and, for Astra Aerolab, the best-positioned cultural centre in the Port Stephens Council, a partnership with Murook would deliver significant benefits and deliver directly against Council Public Art Policy priorities:

- Outcomes can enliven and enrich public spaces.
- Contributes to identity about Port Stephens heritage, culture and lifestyle.
- Integrates public art into relevant facilities and infrastructure projects.
- Develops and enhances opportunities and promotion of local artists.

A long-term creative partnership with Murook would ensure that any representation of Aboriginal arts and culture within the precinct is meaningful and place-specific. Council specifically mentions (in stakeholder liaison & in Public Art Guidelines) that this is a priority, as is the development of opportunities for community members to be involved in the development of public art. This partnership will deliver on these priorities and several others within Council's Public Art Guidelines.

### 4. Maximise opportunities for integrated art.

The NAVA definition of public art at the head of this document identifies integrated design projects as a distinct category. This term describes a process where an artist is commissioned as the key creative driver or a core creative collaborator on the design of an element of built form. Artists might be commissioned to direct the aesthetic and function of various different elements of built form; for example, the façade 'skin' of a building, street furniture, lighting or wayfinding.

The great benefit of this approach is that the capital expenditure has already been accounted for and the inclusion of artists to the project only adds a comparatively minor additional financial outlay. However, the inclusion of artists in the design process brings an enormous boost to the cultural integrity and distinctive character of the final built form. Ultimately this serves to strengthen the place identity of the broader area.

The Art and Architecture opportunities identified below follow this integrated approach. In this category only artist fees and artist expenses have been estimated. It is assumed that the costs of materials and construction (including any additional or specialist materials required by the artist) will be covered within the built form's capital budgets.

### 5. Adopt a Curatorial Theme for Precinct Public Art Plan

A curatorial theme for the precinct should provide the creative departure point for all public art commissions. In this way, it will guide a thematic cohesion across Astra Aerolab. All public art inclusions on the site will therefore be aligned and workers and visitors' experiences of public art will accumulate as they move around the precinct, to create a sense of united narrative.



James Turrell, *Skyspace*, Scottsdale, Arizona, USA





*A new  
perspective on  
our place*



*Aspiring to go  
beyond*



*Always seeking  
the bigger  
picture*



*Our Innovation  
Story: the past  
to the future*

*Taking  
performance to  
greater heights*



Our Curatorial Theme is :

# The Sky Above

- Images From Top Left:
- 1. Krystal Hurst, *Southerncross*
  - 2. View from above
  - 3. Uplifting, Astra Aerolab
  - 4. Motherboard
  - 5. Jason Busch, *Worimi Dunes*
  - 6. Aerospace, Astra Aerolab



# Public Art Opportunities at Astra Aerolab

## Estimated Cost Range

Over the next five years of development there are several immediate opportunities for significant art projects for the public and shared spaces of the precinct. Four directions are proposed below and where appropriate an indicative process framework is also detailed. As recommended, the best outcomes will be achieved through the pooled allocation of the public art funds required where public art is required under councils DCP.

As a flat, wide, open precinct, it will be important for public art at Astra Aerolab to be of sufficient scale and these projects will need to be appropriately resourced for large-scale projects. The market for leading artists for public artworks is challenging. The proliferation of large-scale infrastructure projects has leading artists working at capacity. Astra Aerolab must be competitive and provide realistic funding to attract leading artists for the project.

An estimated cost range is provided for each of the following proposal using a four-tiered scale. These costing levels are outlined in the key on the right hand side.

\$	Up to \$50,000
\$\$	\$50 - \$200,000
\$\$\$	\$200 – \$500,000
\$\$\$\$	Over \$500,000

### Notes:

- The budget indication for each proposal:
  - includes artist fees, materials, equipment, manufacturing and installation
  - excludes marketing, curating, project management, licences and permissions

- These indicative budgets are for the concepts outlined—they are not an estimate of what the project examples in the indicative images cost to produce.

### Regarding indicative images

The included images of current artworks from other locations are for illustration purposes only. They are offered here as a means to demonstrate the approach recommended for that project proposal. They are not meant to suggest that the specific artwork be replicated nor that the artists whose work is featured in the indicative images should necessarily be engaged.





Rose Nolan, *You Me Here Now*



# Gateway major landmark commissions

\$\$\$\$

Designed by an artist/creative team across two key sites. These works should be considered major gateways to the precinct. Consequently, it is important that they signal the aspirations and creative talent working within the precinct. They need to be large-scale future-focused, sculptural forms that celebrate human potential – the wonders of science, engineering, technology. Consideration should be given to kinetic sculpture that reflects the dynamic nature of innovation and speaks to changing conditions of the sky above curatorial theme.

**Process**

- 1. An Expression of Interest/tender process should be initiated for a work at this scale marketed widely alongside targeted invitations to artists or collaborative teams working at scale with similar projects.
- 2. Project manager appointed to coordinate the project.
- 3. Three artists selected by the Aerolab Public Arts Advisory Panel from EOI responses and commissioned \$5k to develop concept designs
- 4. Panel selects favoured design based on criteria: visual merit, alignment to brief, scope and capacity to meet all engineering, site, maintenance and budget requirements.
- 5. Selected artist produces technical designs meeting all site, risk, engineering and maintenance life cycle requirements and these are submitted to panel.





Sundari Carmody, *One: All That We Can See*,  
Lot Fourteen , Adelaide



*Halo* (Turpin and Crawford Studio)  
Central Park





## Land art commission

\$\$\$\$

This could be a major sculptural form built into and of Worimi Country. This project is proposed as a significant piece of land art formed from Country and environmental materials and highly visible from air. All those taking flight into and from the airport will see this work and marvel at its form, its scale and the story emerging from the landscape. There is great scope here for an artist to work in collaboration with a First Nations astronomer such as Karlie Noon

Alongside Worimi Elders and community, this project will link ideas of ancient innovation with new technologies and understanding of the sky above.

### Process

1. This proposed project will be developed with an artist/landscape design team working alongside community in partnership with Murrook.
2. Project brief developed with Murrook to facilitate appointment of key personnel: curator, project coordinator and astronomer.
3. Cultural curator to coordinate EOI process alongside Aerolab Public Art Panel.
4. Direct appointment of key personnel to the project.
5. Process will take time and be developed over months with community before design submitted to panel.
6. Public art coordinator/project manager to work with artists to manage development of concept design and present proposed design to panel.
7. Public art coordinator/project manager to develop construction budget profile and present construction methods timeline and associated consents and requirements.



HNS Landscape Architects, *Buitenschot Park*,  
Netherlands



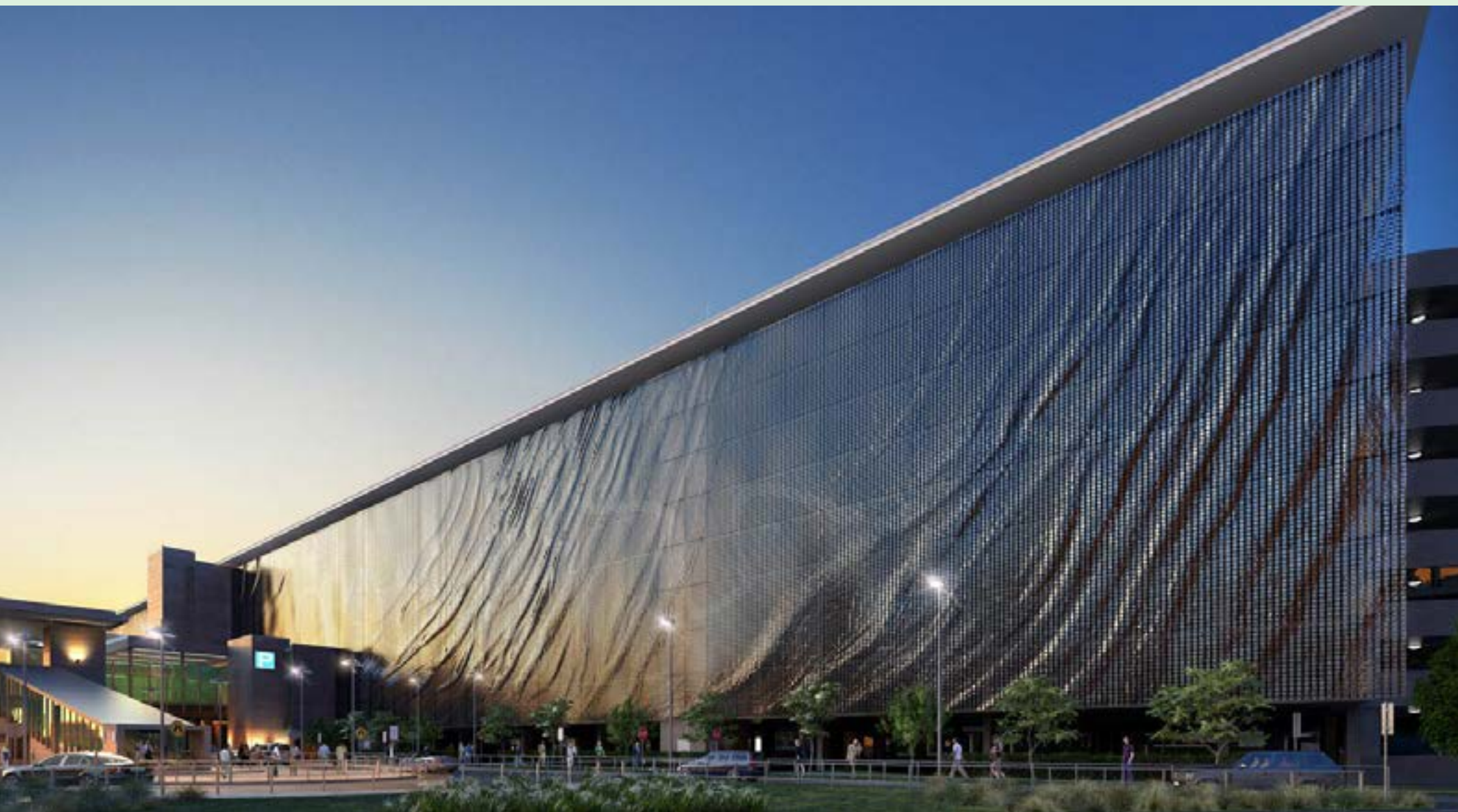


Zenigata Sunae, *Edo period coin*, Kotohiki Park



Brian Fischer, South Australia





UAP+ Ned Kahn, *Kinetic Artwork*, Brisbane Airport



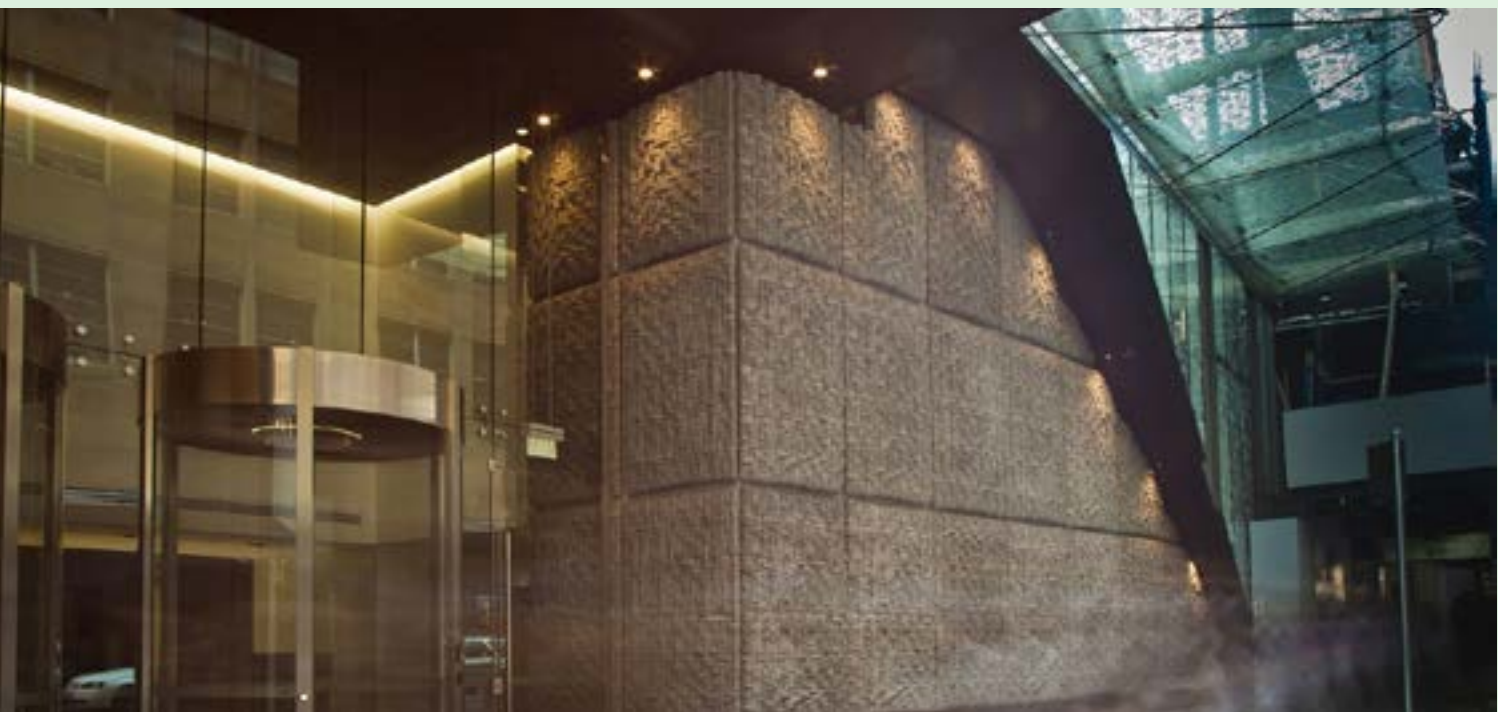
## Art and architecture

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As described above, public art will ideally be ‘integrated’ into the built form in the precinct. This will ensure that public art delivers on its vision of “lifting our experience from the everyday to the extraordinary”. The approach avoids the poor practice of ‘plonking’ inappropriate or ill-placed generic public art into the public domain and ensures that public art assists in delivering on the brand and identity of the precinct. It is also a very economical way to implement public art. Importantly, in keeping with the Port Stephens Public Art Policy public art, in this category, must not be used as marketing, decorative adornment or ‘environmental design’ motifs within the built form. The best way this works is when the architect works collaboratively with an artist in the initial design stages of a project.



COX Architects, *The Courthouse*, Newcastle



Dani Marti, *Touch*, Sydney



Catherine Woo, *Facade*, *The Ritz*, Perth





Charlie Davidson, *Stool Lighting*



## Art in the amenity of the public domain

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There is opportunity for shared public spaces to be designed in collaboration with an artist working to a brief for the design and production of amenity in the public domain. Such amenity might include public seating, lighting, bollards etc. When developed in line with the curatorial theme, these elements can become creative markers that speak the brand and identity of the precinct, providing interest, curiosity, rest and discovery on walking trails and shared spaces throughout the precinct.

### Process

1. Sites identified as shared spaces for creative responses
2. EOI for artists/designers and collaborative teams to respond to the curatorial vision and objectives of the precinct.
3. Three artists selected by the Aerolab Public Arts Panel from EOI responses and commissioned \$5k to develop concept designs
4. Panel selects favoured design based on criteria visual merit, alignment to brief, scope and capacity to meet all engineering, site, maintenance and budget requirements.
5. Selected artist produces technical designs submitted to panel meeting all site, risk, engineering and maintenance life cycle requirements.



Studio Weave, *The Longest Bench*



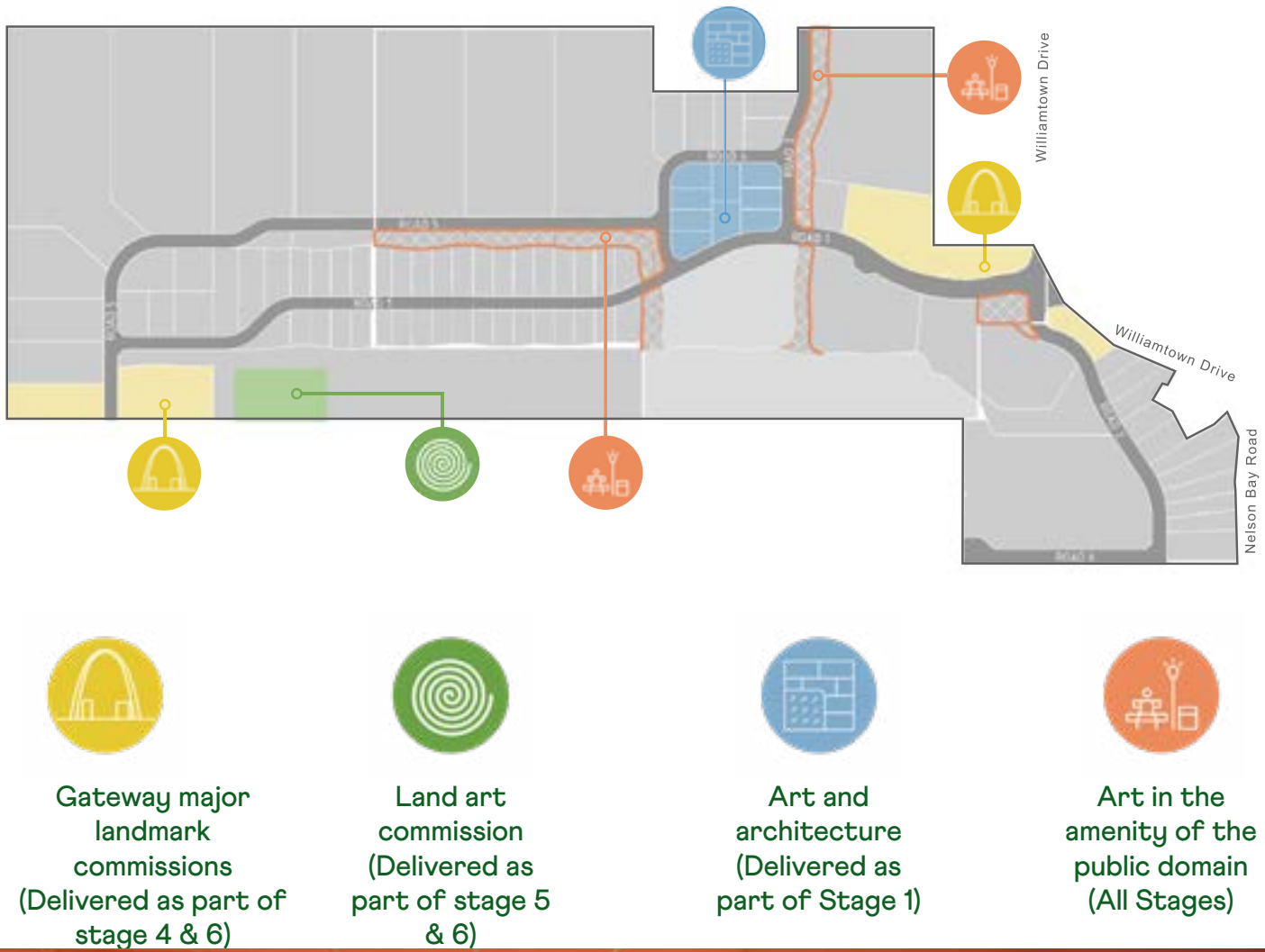
Jeppe Hein, *Modified Social Benches*, New York



Lights for Christmas, Bahnhofstrasse, Zürich



# Opportunities Map



Christopher Janney , *Harmonic Convergence*, Miami International Airport

# Public Art Framework

The Public Art Guidelines organise desirable and strategic qualities of public art projects into benefits and principles. The principles form part of Council’s assessment criteria during the approval process. These elements have informed the precinct-specific framework developed for this plan. Components of this plan that address each benefit and principle are indicated in the tables below.

Port Stephens Council Guidelines - Benefits of public art	Astra Aerolab Public Art Plan	Comments
The acknowledgement of the importance of cultural and Aboriginal heritage and identity.	Strategies 1C, 2C and 3D	The land art approach briefed in Section 2 presents a substantial opportunity for a First Nations artist commission or collaboration.
The opportunity to explore historical events, local heritage and meanings and facilitate links with the past.	Strategies 1C and 3D	While the site is undeniably future-focussed as a whole, there is some scope for connection to the past through the history of the natural environment, which could be integrated into the Discovery - Walking paths and shared spaces opportunity briefed in Section 2.
To create special environments that can contribute to community sense of wellbeing and bring benefits of social interaction and involvement.	Strategies 1A, 2B, 2C	Three of the four suggested artwork approaches will interface with infrastructure, landscape architecture and natural landscape to enhance the experience of the place.
Encourage opportunities for community involvement and expression of creativity and engage people of different ages.	Strategy 2B	The land art project brief specifically includes community input. However, there would be scope for future artistic responses to all of the opportunities to encourage community involvement.
To create a landscape that is interesting, stimulating and surprising with vibrant spaces to enhance the experience of the community and visitors.		Strategy 2B specifically encourages innovation in artwork siting, placement and orientation.
Provide a focal point for community areas, creating a sense of place that complements thematic planning schemes.		This public art plan makes specific siting considerations in response to the overall precinct scheme, including the locations of community areas such as the Aboriginal Keeping Place.
To enhance employment and training opportunities for local and regional artists.	Strategies 3A, 3B and 3C	In general, the Celebrate objective seeks to not only communicate the achievements of precinct members and creatives, but also to establish a collaborative landscape that will include training, mentoring and multidisciplinary opportunities.



Port Stephens Council Guidelines - Public art principles <i>Approved works will:</i>	Astra Aerolab Public Art Plan	Comments
Contribute to an area’s cultural identity of the location and contribute to the sense of place.	Strategy 1D	One of the great strengths of the site is its visibility to thousands of people travelling via the airport. The land art approach can particularly address this audience; lending a sense of place not only to the immediate precinct but for the wider region as well.
Improve the amenity of the area in which it is located and contribute to social interaction and sense of community.	Strategy 1B	By contributing to high amenity spaces, public art commissions will encourage dwell time and chance encounters between the knowledge workers in the precinct. Artworks will also provide a point of interest that engages visitors, families and friends.
Be mindful of environmental issues such as construction with sustainable materials with sustainable design and fabrication.	Strategy 3A	Best practice environmental integration of artworks is specifically recommended.
Be able to be enjoyed and experienced by people of different ages and backgrounds.	Strategy 2B	All of the approaches are to be highly visible and accessible, with clear sightlines and access along at-grade paths.
Showcase local design and the engagement of local artists with the integrity of the artists acknowledged.		Opportunities for the showcasing of local design and arts practice are available through inclusion of local artists in the artistic team for the approaches detailed. Due to the scale and technical complexity of the approaches briefed, it is recommended that a lead artist is appointed with the required experience and capability, which may extend procurement outside the region. Given the inclusion of an appropriately experienced artist, a local artist can work collaboratively with them to deliver a commission that meets the ambition of the precinct and speaks to the local values of the place.
Showcase local design and the engagement of local artists with the integrity of the artists acknowledged. [Ensure any] water features are designed to use only recycled or rain-water.	Strategy 3A	Best practice environmental integration of artworks is specifically recommended.

Port Stephens Council Guidelines - Public art principles <i>Approved works will:</i>	Astra Aerolab Public Art Plan	Comments
Consider public safety and be easily maintained.	Strategy 1B	Artworks contribute to safety by encourage place activation. This means greater populating of the public realm and the creation of passive surveillance through activity.
Be designed to be durable, structurally sound and able to be maintained at minimum cost.		All implementation assumes suitably qualified artists, designers, fabricators and specialist engineer sign-off on the commissions that address the opportunities briefed.
Encourage community involvement and engagement in the development of projects.		The land art project brief specifically includes community input. However, there would be scope for future artistic responses to all of the opportunities to encourage community involvement.



Richard Wilson , Slipstream,  
Heathrow Airport



# Procurement and Implementation Plan

Major public art commissions like those outlined in this document generally require a phased approach to procurement that integrates expert advisory and a competitive concept design process. The implementation of a procurement process like this not only assures quality artistic outcomes aligned to Astra Aerolab’s vision.

The delivery of Public Art as a requirement of Council’s DCP will be consistent with the growth and development of each stage.



Newcastle Airport

## Preliminary curatorial steps

Suitably qualified curator or creative producer prepares artist brief, a document providing detailed description of the site, potential approaches and design considerations, as well as themes, qualities and outcomes that should be addressed. Curator may also design the assessment criteria to be used in Phases 4 and 5.

### Phase 1

Development and presentation of artist longlist to NAPL by curatorial team.

### Phase 2

Artist shortlist selected from longlist (typically three artists shortlisted). Shortlisted artists are invited to briefing session.

### Phase 3

Shortlisted artists develop concept designs for proposed artworks. Curatorial team provides advice during period. Optionally, workshops may be held to preview the in-development concepts and potentially guide artistic teams (separate workshops held for each responding artist).

### Phase 4

Artists submit their concept designs through a package of files, presentation or both.

### Phase 5

A specially-formed panel assesses the submitted concepts. Best practice involves following a pre-determined evaluation rubric. The panel reaches a determination of the preferred artist for selection.

### Phase 6

Once each stage has reached 80% approved for commercial development the preferred artist will be selected, it is recommended that external stakeholders are then brought into the discussion. In this context, this would be the point at which a representative attends the first meeting with Council regarding the proposed artwork. This could be the curator, a member of the assessment panel or a representative of NAPL..

### Phase 7

Contract is awarded to the selected artist. The concept design is then developed into a detailed design and submitted to the Public Art Advisory Panel for approval.

## Concept Design Assessment Panel – Recommended Membership

Phase 5 above requires the formation of an assessment panel. A public art advisory panel or evaluation committee is typically formed in order to provide a combination of arts expert and project context-informed opinion on the submissions from the shortlisted artists in the competitive concept design process. It is recommended that panel membership include:

- an experienced curator or producer,
- an experienced artist from the area (if it can be determined that they would not participate in the procurement processes for any of the opportunities),
- a senior representative from NAPL/Astra Aerolab,
- a local Aboriginal artist or arts worker,
- a member with detailed knowledge of the masterplan design or an architect for a key development in the precinct.



# Case Study 3

## One-north, Singapore

### Activating a master-planned business park scheme with arts and culture

#### Context

Located in Queenstown, Singapore, the one-north business park is a globally recognised innovation precinct. It is known for its unconventional clustering of various knowledge-based industries, successful start-up incubation environment and well-connected integration of recreational and leisure amenities. The one-north development is not a traditional business park – it includes residential properties, 16 hectares of parkland, destination restaurant and retail hubs and the Star Performing Arts Centre venue. The one-north development is one of numerous projects that emerged from targeted economic and scientific policy that sought to transform Singapore's manufacturing and light industrial zones into knowledge-based industry parks. This was part of a broader strategic shift in land-use throughout the 1990s away from manufacturing and towards positioning Singapore as a leading international information and technology hub. Strategically positioned, the development is 10 minutes from the CBD and was placed along an existing technology and education corridor, close to the National University of Singapore, the National University Hospital, INSEAD Business School, Singapore Polytechnic and the Singapore Science Parks.

#### Implementation:

The Singapore National Science and Technology Board first outlined plans for knowledge economy business parks as part of the National Technology Plan announced in 1991, including a concept plan that safeguarded the land that would become the one-north site. State-owned developer JTC Corporation, from a master plan by architect Zaha Hadid, realised the concept with the 200-hectare one-north development, beginning construction in 2001.

There are three main industry cluster sites within one-north: Biopolis, focused on biomedical research and development, Fusionopolis, for information and communications technologies, and Mediapolis, for media and ICT clustering. The Biopolis hub was the first development completed and opened in October 2003. Fusionopolis was a larger project with multiple phases – its original three towers were opened in 2008 and Phase 5, the Galaxis building, was completed in 2014.

Other one-north areas include Nepal Hill, clustering business schools, corporate universities and professional services, and Pixel, a hub for media content creators and game development. In the Wessex area, state-owned colonial bungalows and apartments have been converted into lofts, home offices and studios, including the Centre Stage School of Arts – a drama and musical theatre school for children.

At the centre of one-north's start-up environment is Block71. The Ayer Rajah industrial estate, located within the one-north zone, was originally slated for demolition. Instead, one of the old factory blocks – Block71 – was relaunched in 2011 as a start-up hub and incubator. This planning experiment proved successful, and now Block71 is just one of multiple ex-industrial converted offices in the 'JTC LaunchPad' start-up cluster within the one-north precinct. There are now also 'Block71'-branded start-up hubs in San Francisco and Jakarta, replicating the one-north space's model.

Arthur Aw, Director of the JTC Land Planning Group during the planning and establishment of one-north, described the 4 key planning strategies from the master plan as: "Mixed use, Connectivity, Rejuvenation, and Identity."<sup>13</sup> Efforts at activating one-north as a place and community have figured into the precinct's plan from its inception. The park areas are not only green links between the hub buildings: there are walks highlighting native flora, birds and butterflies, bike trails, and the open spaces are used frequently for public events on nights and weekends. The Star Performing Arts Centre is a significant music venue in the region with a steady program of international acts. A foodie culture is nurtured via events and innovative F&B spaces like Timbre+ in the JTC Launchpad area, a 'container gastropark' with 35 vendors housed in shipping containers and caravans (accompanied by live music). The one-north Festival, an annual science exhibition, engages the public with the activities of the hubs, presenting interactive displays, talks, experiments and 'behind-the-scenes' tours.

#### Transferrable Learnings

With the appropriate strategy, innovation precincts can be home to both intensely productive industry clusters and attractive recreational destinations that define a city's leisure identity. Further, the innovation precinct's professional dimensions shouldn't be hidden; the activities and achievements of its workforce can contribute to the area's identity. The one-north Science Festival is an example of making local industries legible and meaningful to the public via programming design.

Events programming in public spaces maintains a sense of activity and vibrancy outside an innovation precincts' professional 'office hours.' With effective programming, an innovation precinct can become a cultural destination in the periods where the workforce population is absent, thereby benefiting retail, F&B and the night-time economy.

Interaction between different neighbouring clustered industries is promoted by seeding the spaces between them with attractive leisure facilities and cultural programming. The successful activation of common spaces facilitates the possibility of emergent relationships between the precinct's industry clusters, providing the forum for cross-discipline networking and collaboration.



WOHA Life, One Singapore



Ju Ming, 12 Gentlemen, Singapore