

Preliminary Art Plan

711 Hunter Street

Prepared by Art Pharmacy
Art Consultant for St Hilliers
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Executive Summary

Art Pharmacy is a full service art and culture agency.

We are specialist project managers and purveyors of authentic culture. We pride ourselves on our grass-roots connection to creative communities, common-sense advice and a nimble approach. We like to understand the “why” of a project and we aren’t afraid to ask questions and bring fresh perspectives. We have no commercial affiliations with any galleries, so we are free to recommend the most suitable artists based on your brief and budget, which we do by utilising our huge and ever-growing community of artists. We prefer to support local artistic talent where possible.

We leverage our many years of experience and a genuine passion for the creative community to create great art projects for our clients and artists alike. Our ethical processes and authentic artist engagement enriches the experience for our clients and the wider creative community. Some of our partners include Place Management NSW, Dexus, Deloitte, Goodman, Parramatta City Council, Roads and Maritime Services, City of Sydney, GPT Group, Lendlease, Transport NSW and more.

Recently Art Pharmacy have been working with our partners and First Nations consultants to create an 'Indigenous Protocols for Engagement Guidelines' document and we are currently compiling a Reconciliation Action Plan that will be employed to effect a social and cultural outcome in Public Art strategy, plans and activation, and on a national level.

Art Pharmacy is pleased to have been invited by St Hilliers, to join the project team and to present this Preliminary Public Art Plan for the proposed 711 Hunter Street property.



Introduction

Art Pharmacy has been commissioned to create an overall Art Strategy for St Hilliers' proposed development in the west of Newcastle's metropolitan area, at 711 Hunter Street, Newcastle.

Art Pharmacy has worked closely with the project team consisting of St Hilliers Property, Plus Architecture, Urbis Landscape, COLA Studios and BellRinger to propose a curatorial approach and methodology for commissioning public art that is site specific, distinctive and engaging within the proposed development.

Art Pharmacy and St Hilliers will also seek the guidance of the City of Newcastle's Public Art Reference Group.

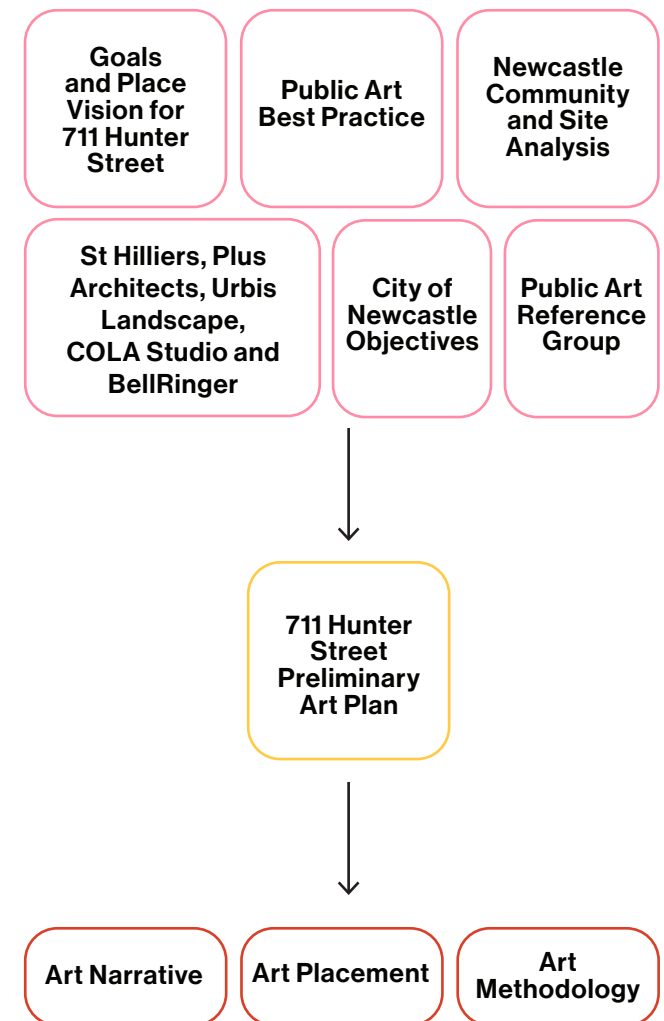
Public art not only adds greater value, connection and meaning to our lives, it also speaks as the voice of society and can facilitate collaboration, spark creative problem solving and communicate important messages that have the potential to bridge gaps, negate differences and build stronger communities.

We see Public Art Strategy as the backbone of good placemaking, culturally sensitive artwork and artwork longevity. Our objective is to develop an art strategy that reflects the history of the site, celebrates the existing community and suggests a methodology for artwork selection, commissioning and implementation.

Our strategy aims to reflect the inherent heritage value of the site in a manner that encourages tenants, community and visitors' wonder, imagination and locality. It equally speaks to the story of Country, and considers the strong storyline of First Nations history of the site.

This document will bring together our site analysis, proposed curatorial direction, art placement opportunities and proposed program methodology for implementation to address the 1% Art Levy with Delivery of the Art on the Site

The proposed development has also developed its Retail and Ground Plane Strategy, which formed part of the design competition entry endorsed by Council, in line with the City of Newcastle's After Dark Strategy (2018-2022), and so this Art Strategy considers these Council objectives.



Overview of site and project[Ⓐ] [Ⓟ]

Site and Project

Project Overview

The objective of this project is to create an iconic landmark building and place that will stand the test of time.

This project involves the reconstruction of the site located at 711 Hunter Street, Newcastle, located at the West End of the City of Newcastle Local Government Area (LGA). The site is within walking distance of the transport hub and the Hunter River, with views achievable from the development out to the ocean and back to Sugarloaf Mountain.

Site Specifications

The site has a primary frontage to Hunter Street (50m) and secondary frontages to King Street (45m) and National Park Street (110m). Vehicular access will only be possible from King Street.

The two-tower mixed-use redevelopment will be approximately 90m high and consist of 26 storeys, with a total area of 4724m². This proposal includes 267 residential apartments, 1400m² of commercial floor space with extensive retail opportunities and 322 parking spaces.

The site is currently occupied by an Anytime Fitness gym and Musos store (who have relocated to new premises), a car park and a surf shop.



Design Overview

711 Hunter Street Values

The proposed building opens up to a central plaza, which is imagined as a meeting place filled with the sentiment of connection, community and belonging.

This plaza will lead into the precinct seamlessly, highlighting the carefully thought out retail strategy that prioritises creativity and innovation.

Plus Architects

The site is architecturally inspired by organic forms and elegant curves replacing the conventions of harsh, jarring edges. The muted tones of the earthy materials are heightened by the accents of wood.

Elements of biophilia cut through the structure, with lush greenery highlighting the organic shapes of the building as built forms open to reveal expansive sites of thoroughfare.

IMAGE 1: PHOTOGRAPH CIRCA 1956 OF THE MARCUS CLARK BUILDING// IMAGE 2: JOSEPH LYCETT, ABORIGINES RESTING BY A CAMPFIRE IN NEWCASTLE (1775) // IMAGE 3: PHOTOGRAPH CIRCA 1944 OF THE COAL MINES IN NEWCASTLE



ART

PHARMACY



Site History

Heritage Considerations

Although the site and building are not listed as a Heritage Item, the Army Drill Hall and Birdwood Park nearby have been deemed locally significant by the City of Newcastle. Also nearby is the Bellevue Hotel at 738 Hunter Street, which also has local heritage significance.

First Nations History

Prior to European settlement, Muloobinba (Newcastle) hosted the traditional nations of the Awabakal and Worimi people. The river estuary at this time was considerably wider than the present day harbour, consisting of shifting sands and moving channels, with the area of today's Foreshore reserve then a large shallow lagoon.

Coastal Banksia, otherwise known as Honeysuckle, flourished along the banks of the river, an area rich in food sources for the traditional occupants. Sea food such as fish, oysters and pippies would have been a prominent source of bush tucker, with evidence of shell middens, a campsite, and ceremonial ground discovered at Meekarlba (today's Honeysuckle Precinct).

Coal Export in Colonial Occupation

This discovery of readily accessible coal set the future direction of the area's colonisation, and the first loads of coal for export were loaded as early as 1799. In 1804, after the establishment of a stable penal colony, coal production by convicts began as an industry, with ships being loaded by wheelbarrow at the end of Watt St.

IMAGE 1: PHOTOGRAPH CIRCA 1956 OF THE MARCUS CLARK BUILDING// IMAGE 2: JOSEPH LYCETT, ABORIGINES RESTING BY A CAMPFIRE IN NEWCASTLE (1775) // IMAGE 3: PHOTOGRAPH CIRCA 1944 OF THE COAL MINES IN NEWCASTLE
SOURCES: UNIVERSITY OF NEWCASTLE, VISIT NSW, CITY OF NEWCASTLE, HUNTER LIVING HISTORIES



Site History

The AIF Drill Hall

King Street Drill Hall was built in 1910 as an Army training facility. It is Newcastle's oldest remaining Army Depot and is heritage listed. During World War I and World War II it also served as a recruiting and induction centre. Many Newcastle soldiers who served in overseas theatres of war started their military careers at this depot. It continued as an Army training depot until all local Army depots were closed and centralised in a new complex at Adamstown.

Hunter Street

Hunter Street developed as the commercial and civic hub of the region. Along its spine were the pubs, banks, insurance houses, shops, department stores, and cooperative societies that formed the civic and cultural life of Newcastle.

Marcus Clarke Drapers and Importers (709-713 Hunter Street)

Henry Marcus Clark started in the Sydney suburb of Newtown on 1 February 1883 as a two-window draper shop, and soon opened new stores in Marrickville and Bondi Junction. The Newcastle location opened in 1902, and signified a dramatic shift in Newcastle's status as a bustling city as opposed to a coal-mining town.

On the death of Henry Marcus Clark in 1913, his son Reginald Marcus Clark took over the business. The company continued in family hands until taken over by rival department store, Waltons, in 1966.

IMAGE 1: PHOTOGRAPH CIRCA 1910 OF STEWART AVENUE // IMAGE 2: PHOTOGRAPH CIRCA 1878 OF THE 8 HOUR DAY PROCESSION // IMAGE 3: PHOTOGRAPH CIRCA 1902 OF THE MARCUS CLARK BUILDING
SOURCES: UNIVERSITY OF NEWCASTLE, VISIT NSW, CITY OF NEWCASTLE, HUNTER LIVING HISTORIES



Community Snapshot

The majority of residents are social and active, with high interest in arts and culture.

Newcastle is both the second largest non-capital urban centre, and the second oldest city in Australia. The Newcastle Local Government Area (LGA) is home to 152,948 people (2016 census) and at current projections is expected to grow by an additional 32,000 people by 2036. The city welcomes about 4.1 million visitors each year.

Newcastle is at the centre of the Lower Hunter region (600,000 people) serving as the primary provider of business, health, education and professional services.

The city has undergone a major transformation over the last two decades, with strong growth in services, activity and employment.

Bell Ringer has provided a comprehensive psychographic survey of the groups of people who reside in Newcastle West.

Bell Ringer has identified four primary groups of Newcastle West residents:



Spirit Questers

Millennial singles renting in coastal tourist areas with below average income. Well educated and travelled, working in tourism or hospitality, like uniqueness and independence.



Mature Modernites

Middle-aged couples without children, renting in inner suburban apartments and terraces. Disposable income, focus on quality over price, enjoy travel, culture, luxury, social life and music.



Striving Scholars

Young, highly educated singles and couples with above average income. Spend money on luxuries as a treat, enjoy going out and online shopping.



Youthful Ambition

Young singles and couples, mostly students, with no children and average income. Enjoy living in the moment, socially active, prioritise new experiences and enjoy travel and nightlife.

Arts and Cultural Snapshot

Newcastle has the highest artists per capita than any other city in Australia, and is a thriving hub of arts, culture, music and festivals.

Newcastle Art Gallery (NAG)

Home to the second-largest collection of art in the State. Among the more than 7,000 works on permanent display include those by Brett Whiteley, Emily Kame Kngwarreye and John Olsen.

Commercial Galleries

Newcastle is brimming with commercial galleries. Galleries close to the proposed site include C Studios, Cooks Hill Galleries and Gallery 139. Also, the former police station, known as 'The Lock-Up', houses a cultural centre of art, music and ideas.

Festivals

Newcastle holds a variety of cultural festivals every year, which attract hoards of people from all over Australia. These include the Newcastle Music Festival, the Big Picture Fest and the New Annual, which celebrates art, culture and creativity.

IMAGE 1 & 2: NEWCASTLE ART GALLERY // IMAGE 3: THE LOCK-UP // IMAGE 4:
COOKS HILL GALLERIES // IMAGE 5: GALLERY 139 // IMAGE 6: THE NEWCASTLE JAZZ
FESTIVAL // IMAGE 7: THE BIG PICTURE FESTIVAL 2022



Arts and Cultural Snapshot

A Plethora of Public Art

Newcastle also has a variety of impressive public art, from murals to public sculptures and permanent lighting installations. The City of Newcastle has a Public Art Reference Group (PARG) that acts as an advisory body to the Council on public art.

Art Pharmacy has taken into account Newcastle's place as a city brimming with creatives and creative output.

This art plan considers the precinct holistically and identifies opportunities where art and music intersect. Curatorial themes consider how these can make Newcastle an ever-evolving cultural hub. The cultural scene in Newcastle is spread out - this could inform an art trail in Newcastle driven by other public artworks in the city.

Local artist procurement and gallery collaborations are considered and highly encouraged in this art plan.

This public art plan pinpoints location opportunities for mural artworks that could be part of a further cultural strategy to revamp empty walls with the current mural art trend. This could offer moments of discovery in laneways within the precinct.

IMAGE 1: ROGER MACFARLANE, RESILIENCE, 2015 // IMAGE 2: FINTAN MAGEE, SHADOW, 2020 // IMAGE 3: STUDIO AMSTERDAM, MURAL, 2020 // IMAGE 4: MARGEL HINDER, CIVIC FOUNTAIN, 1966 // IMAGE 5: VIVIENNE LOWE, VALOUR, 2020



Curatorial Approach^{Ⓐ Ⓑ}

Our Principles

What Makes Great Public Art?

Best practice for acquiring public art in private developments involves taking a holistic and integrated methodology that is in line with community values, historical appreciation and project objectives. We aim to assist developers in the delivery of quality artworks, accessible in public space that really add value to the community and are in line with local government objectives.

Our best practice involves reviewing the relevant public art guidelines, conducting a site analysis and collaborating with the architect on the project to ensure objectives are aligned and placement are accurate before moving onto developing a methodology for art placement, artist procurement and implementation.

The most successful public art initiatives in private developments are when all relevant project members are aligned on an overarching narrative based on council guidelines, placemaking objectives, community value, cultural sensitivity and historical significance.

IMAGE 1: JASON WING, IN BETWEEN TWO WORLDS, 2013 // IMAGE 2: WARREN LANGLEY, ASPIRE, 2010 // IMAGE 3: ROCHELLE HALEY, EVER SUN, 2021



Council Guidelines

City of Newcastle Public Art in the Private Domain Policy (2020)

The City of Newcastle policy - Public Art in the Private Domain (2020) includes the procedures and processes for commissioning Public Art in private developments.

These procedures suggest a principle framework for Public Art in Newcastle, in conjunction with the advice of the Public Art Reference Group (PARG).

1

Artistic Excellence and Integrated Design

Public Art must be of a high a standard of artistic calibre involving professional artists who have achieved a reputation and standard of excellence in their practice. The measures for Artistic Excellence can be ascertained from an Artist's CV, including professional training, exhibition history, critical review, awards, previous commissions and overall artistic profile.

2

Local Character, Heritage and Culture

Public Art should engage with the multiplicity of local histories, folkloric stories, cultural heritage and character embedded in the social fabric of the Newcastle area.

3

Invigoration of the Public Domain

Public Art should evoke the imagination by reinventing the built environment. It should actively enhance the character of the city increasing pride of place within the local community, redefining the boundaries between public and private space and adding cultural value to the area.

4

Sustainability and Materiality

Public Art should be developed with consideration to sustainability. It must show suitability and integrated design to the structural and building materials of the context in which it is located. Permanent Public Art works must provide detailed material and engineering certifications evidencing a minimum lifespan of ten years.

5

Maintenance

A detailed plan and schedule for ongoing maintenance and management of the Public Art work must be submitted at the DA stage for the overall development.

Our Principles

Newcastle After Dark (2018)

Newcastle After Dark (2018) is a Strategy developed by the City of Newcastle with a vision of a city night-time economy characterised by its creative, vibrant and safe nightlife and that contributes significantly to the cultural and economic revitalisation of Newcastle.

The City of Newcastle's survey of the West End defined the precinct as one with the greatest potential to shape the city's nightlife scene. The main challenge currently are the maintenance of the creative and edgy feel of the precinct - this art plan puts forth creative visions to bring back the fading edge of the West End, with innovative, striking, engaging and meaningful art.

The survey also found that 70% of the visitors of the West End go at night for place activation events, offering a strong opportunity for this development to engage with night-time cultural activations.

Principles:

- **Safe:** A safe city at night is one in which people are confident they will not experience harm
- **Diverse:** A diverse night-time city has a wide range of options and offerings available
- **Inclusive:** An inclusive city after dark welcomes and enables all kinds of people to participate
- **Vibrant:** A vibrant night time city is renowned for a lively and energetic atmosphere or ambience
- **Creative:** A source of innovation and cultural production enhancing city life

IMAGE: KELLIE O'DEMPSEY, JUST DRAW, 2016
LIGHT PROJECTION ON THE NEWCASTLE ART GALLERY



Curating with Country

Country is Embedded in Art

In order to ensure best practice is maintained when engaging First Nations consultants and artists, Art Pharmacy has a 'Indigenous Protocols for Engagement' policy which will be followed closely.

Within the policy is a checklist to guide all consultative and collaborative initiatives. These protocols are also in line with City of Sydney Aboriginal and Torres Strait Islander protocols (2012), Safe Work NSW and any other important stakeholder guidelines including the Council and the State.

In Aboriginal and Torres Strait Islander culture, Country is more than a place; it is the core of identity that guides the culture physically, emotionally, spiritually, and socially.

Public Art projects are fortunate to be working with artists to help preserve Country, while also recognizing the role we all play in understanding, protecting, and maintaining all aspects of culture.

All public art projects should consider:

Rights to Indigenous Cultural and Intellectual Property (ICIP)

Under Article 31 of the United Nations Declaration on the Rights of Indigenous People, which Australia has endorsed, affirms that: "Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts. They also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and traditional cultural expressions."

Rights to Consulted On and Approve Projects Affecting Indigenous Lands

Under Article 32 of the United Nations Declaration on the Rights of Indigenous People, which Australia has endorsed, affirms that: "Indigenous peoples have the right to determine and develop priorities and strategies for the development or use of their lands or territories and other resources. States shall consult and cooperate in good faith with Indigenous peoples concerned through their own representative institutions in order to obtain their free and informed consent prior to the approval of any project affecting their lands or territories and other resources."

Curating with Country

First Nations Consultants - COLA Studio

In April 2022, COLA Studio began the process of engaging with local Cultural Knowledge Holders to help guide the design response.

The process involves yarning workshops with Cultural Knowledge Holders and the design team.

Research conducted by COLA Studio, along with insight from ongoing experience in this field helped to establish and support the principles identified during the engagement process.

In collaboration with Wannangini Pty Ltd, represented by Peter Leven, and Awakabal, represented by Shellie Smith, Director Kaylie Salvatori has identified four emerging design principles for the proposed site.



Saltwater / Freshwater

The historical location of the river bank is much closer to the site than it currently is - historically, the river would have been a tidal-coastal zone with sandy soils, dunes, rocky outcrops and coastal planting. This narrative positions the site as a place of confluence, where freshwater and saltwater meet to produce plenty.



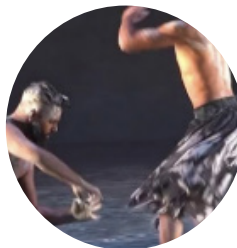
Urban Habitats

The disappearance of the many plants, animals and insects that have walked these lands can inspire opportunities to create urban habitat in ways that connect people with the ecological systems of Newcastle.



Material Responsibility

There are many ways in which the built form can truly be of place, such as through sourcing local materials, re-using materials, employing a First Nations ethos to materiality and minimising burden on Country.



Building Relationships

The proposed development strengthens our relationships with Country and community via employing a net positive effect, and seeking out opportunities to facilitate cultural practice and community partnership through seeking out relationships with local First Nations artists and organisations.

Art Narrative

An art narrative forms the grounding of the curatorial direction or theme for the public artwork.

It is site specific and informs the decision making around art, activates, and aids a consistent place identity while addressing and incorporating the relevant community and context appropriately.

A narrative provides cues to the audience about their sense of belonging in the space, providing an overlay to a place that is rich in meaning and provides opportunities for community engagement and participation.

While the narrative is there for guidance we always encourage First Nations artists to not be restricted by this and to uncover their own version of the narrative or story of place and aid in this development.

Taking into account all the contextual factors, including the council objectives, the findings from the site analysis and feedback from the community Art Pharmacy have proposed two art narratives for 711 Hunter Street, Newcastle.

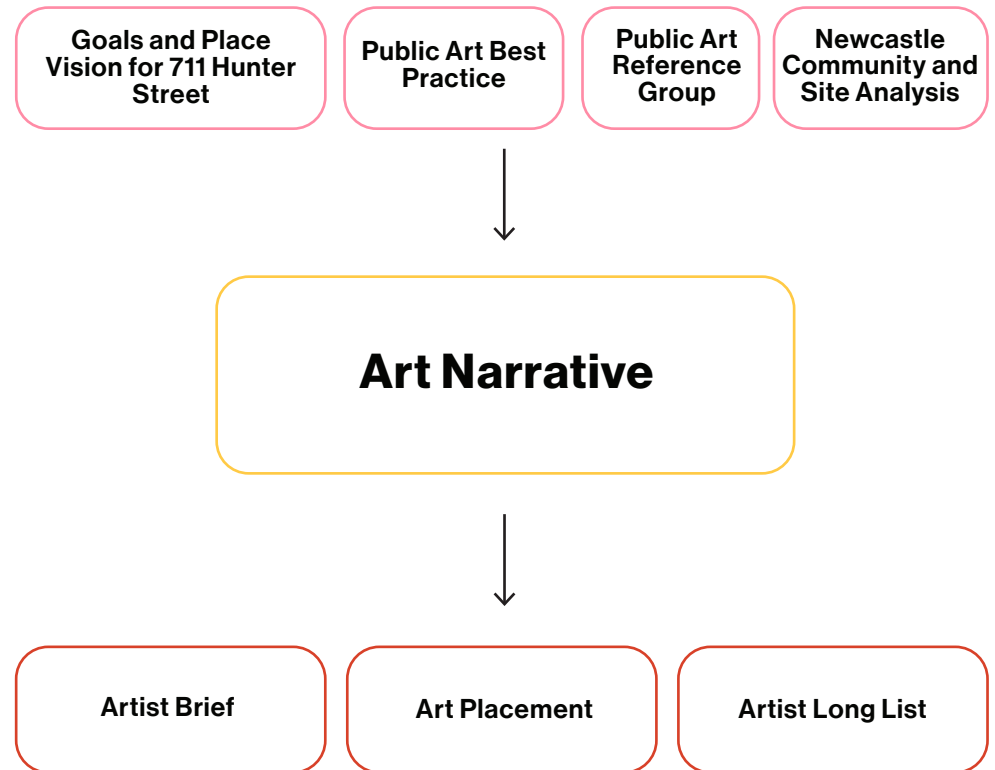


IMAGE 1: JASON WING, IN BETWEEN TWO WORLDS, 2013 // IMAGE 2: WARREN LANGLEY, ASPIRE, 2010 // IMAGE 3: ROCHELLE HALEY, EVER SUN, 2021

Art Narrative 1

Sands of Time

The term '*Sands of Time*' is often used to refer to the passage of time that has both buried and uncovered new knowledge, processes and ideas.

The art narrative '*Sands of Time*' highlights the rich cultural history surrounding 711 Hunter Street, from its extant Awabakal and Worimi history, its once booming coal industry and the development of the area from industrialism to contemporaneity.

Further, '*Sands of Time*' offers the play on the word 'sand', referring to Newcastle's location as a growing coastal city, and focuses on the memory of the iconic Marcus Clark clock tower once on the Northern corner of Hunter Street.

The historical location of the river bank is much closer to the site than it currently is - freshwater and saltwater once met to provide for the Awabakal and Worimi people. This narrative becomes a metaphor for the concept of confluence, where saltwater has transformed into freshwater and natural habitats become entangled with new urban habitats. It will support the landscape principle with regard to Design with Country regarding a place of confluence where the central civic space becomes the 'meeting or gathering space'.

Themes will include growth, history, memory, sustainability, material consciousness and change.

Art Narrative 2

Creative Contour

Newcastle has the highest amounts of artists per capita in Australia.

The art narrative 'Creative Contour' recognises this incredible fact, and celebrates the difference and diversity that all artists living and working within the area share. They play a huge role in the cultural scene of Newcastle, and have shaped it into the thriving cultural and creative hub it is today.

It references the contours that can be mapped out in graphs of the development of Newcastle from its industrial roots to its creative present, and highlights the presence of local talent. This narrative therefore recommends artists who are living and working in the City of Newcastle as a celebration of the hyperlocal.



'Creative Contour' also references and supports the organic, curved architecture of 711 Hunter Street, as well as the curvature of the steps and planters on the Ground Floor. It shows that contemporary development does not have to come with sharp, harsh, brutalist edges.

This evokes a metaphor of softness and undulation, which further references the fostering and nurturing of a creative community.

Themes will include creativity, innovation, diversity, difference and inspiration.

Art Opportunities

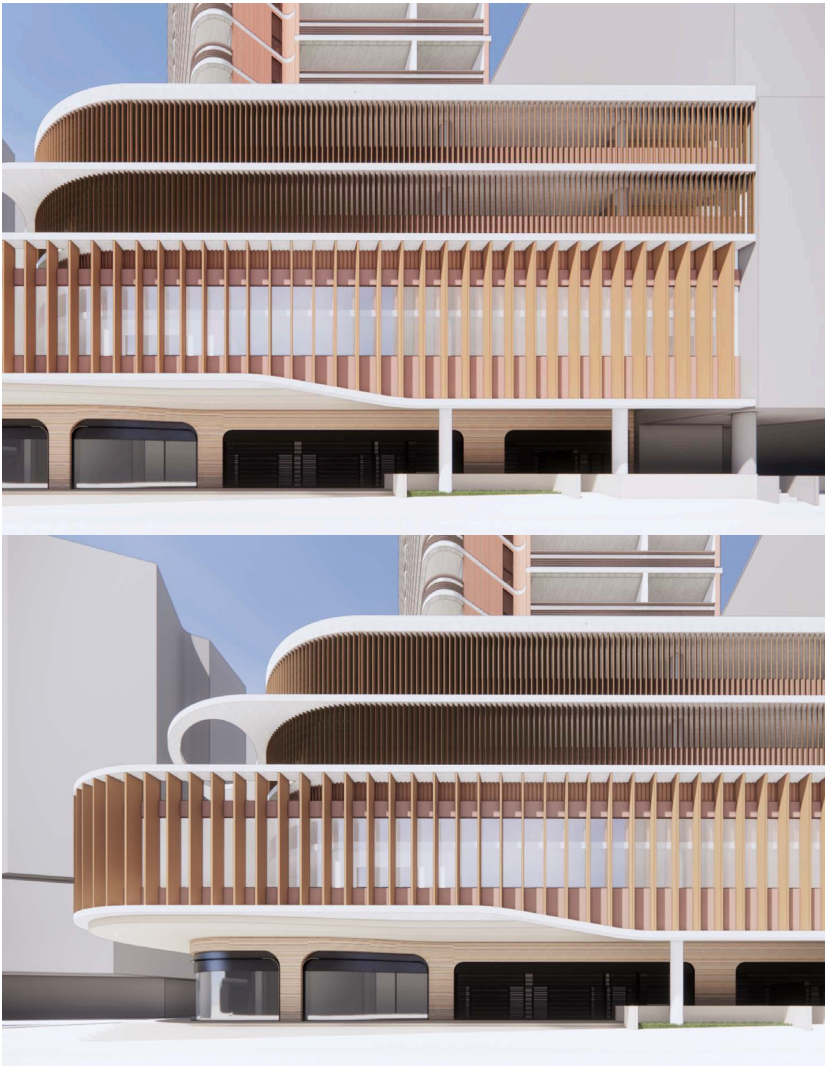
1. Hunter Street Elevation
2. Water Play Feature
3. Mural
4. Catenary Hanging
5. Undercroft
6. Marcus Clark Building Opportunity

-  **Primary Locations**
-  **Secondary Location**



Opportunity 1 - Hunter Street

Primary Location



Typologies

- Light-based Artwork
- Tactile Sculpture
- Heritage Interpretation Artwork

Intent

The Hunter Street Elevation is situated beside the bus stop, which will be a major stop on the bus route, which suggests that this location will become a site of high traffic as well.

This location is also where most of the precinct services are located. Art presents an opportunity to therefore enliven the space, and provide interest and energy on the Hunter Street interface. Art at this location will also hint at what is around the corner.

The liminality of the bus stop waiting area means that installing an eye-catching artwork could evoke a moment of wonder for those using this space as a mere bus stop.

A Light-based Artwork will give the location a day-to-night transformational element, and add safety to the space. There is also the suggestion of implementing a Heritage Interpretation work here, as there will be a lot of foot traffic, and people will spend a lot of time here - it could draw attention to the rich heritage of this site.



IMAGE 1: EMILY FLOYD, ABSTRACT LABOUR, 2014 // IMAGE 2: WARRICK KEEN, NURA, 2022 // IMAGE 3: MARTIN AND HARRY ROWNEY, OVER THE BACK FENCE

Opportunity 2 - Water Play Feature

● Primary Location



Typologies

- Multi-Step Elevation
- Misting or Fountain Elements
- Sculptural and Integrated

Intent

The proposed Water Play Feature site will be in the centre of the plaza, and become an iconic part of the site's overall design. Plus Architects envisions this to become a key feature in the public plaza to showcase the overall concept of the building.

COLA Studio have identified the story of saltwater merging into freshwater through Newcastle's history as a principle narrative of the area, as the Hunter River has always been a source of nourishment for the Worimi and Awakabal people. This Water Play Feature would align with this narrative and has the potential for First Nations engagement.

The typologies offer a variation of integrating sculptural elevation into the plaza itself - this could build on the symbolism of the saltwater to freshwater narrative through physical layering of material within the Water Play Feature.

Further, the Water Play Feature would offer an interactive and functional element that follows the architectural direction the natural and organic, and could be a place of contemplation and connection to nature within a metropolitan epicentre. It could also be extended and offer an integrated element that could incorporate an artistic pavement treatment across the plaza ground, spilling down into the steps.

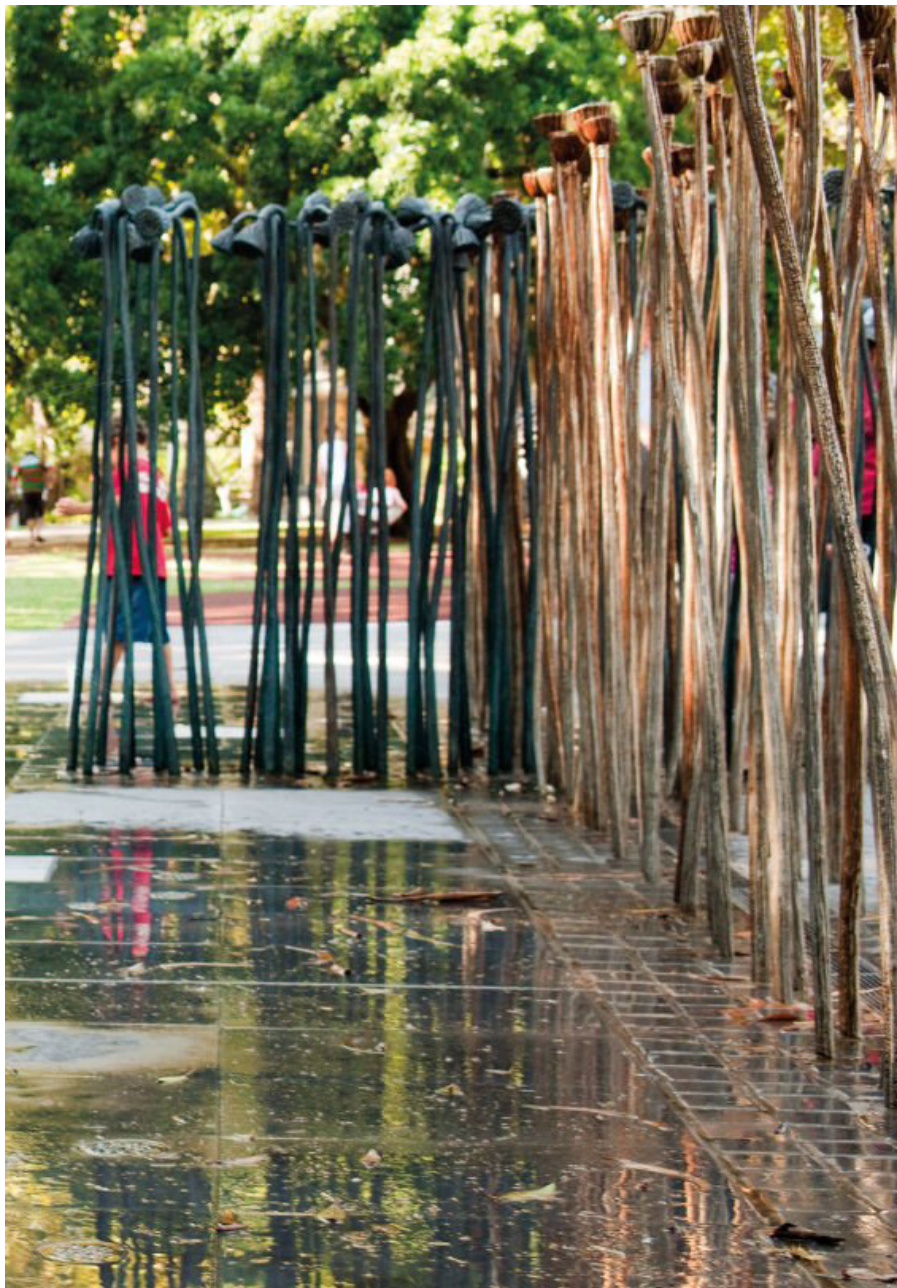


IMAGE 1: FIONA FOLEY, BIBLES AND BULLETS, 2008 // IMAGE 2: ROBERT WOODWARD, TIDAL CASCADE, 1988 // IMAGE 3: ROBERT SKITEK, PLANTY, 2018

Opportunity 3 - Mural

● Primary Location



Typologies

- Heritage Interpretation Mural
- First Nations Narrative Mural
- Abstract Mural

Intent

The location is in a site of high traffic and thoroughfare, as it leads into the retail precinct and becomes a signpost of sorts.

There is the potential for this mural to become a landmark artwork - it could add a creative edginess of sorts that welcomes passersby into the retail precinct which is envisioned to be bright, creative and bustling. This opportunity should spill out onto the precinct and not be confined to this single panel.

Further, this mural could be extended with sculptural elements that protrude out of the wall as well. The suggested typologies offer a bright and bold creative mural or a Heritage Interpretation Artwork, which could creatively acknowledge the previous tenants of the site. There is also possibility for this to be a First Nations Narrative Mural, as well as a rotating piece that could be offered as a community and tenant engagement piece.

This location, with its blank canvas wall at eye level, would add a point of difference and would be edgy, eye-catching and welcoming.



IMAGE 1: MATT ADNATE, HIT THE BRICKS, 2013 // IMAGE 2: MATT ADNATE, THIRRILMUN, 2018 // IMAGE 3: ALEX LEHOURS, HERITAGE INTERPRETATION MURAL, 2022 // IMAGE 4: GEORGIA HILL, BRING IT WITH YOU, 2019

Opportunity 4 - Catenary Hanging

● Primary Location



Typologies

- Light-based Artwork
- Kinetic Artwork
- Seasonal Activation

Intent

The spaces between the first levels of the two different buildings offer a void that could incorporate catenary rigging from multiple different points over the plaza. The artwork that would then be suspended from the catenary system could be either permanent or temporary.

This opportunity has the potential to be a landmark artwork activating the ground plane in night and day. The suggested typology of incorporating light into the artwork adds elements of safety and wayfinding, as it would fill the entire ceiling of the plaza, but also adds festivity and excitement over the entire central plaza area, in alignment with the Newcastle After Dark strategy.

The artwork would encourage people to be curious from both above and below - passersby on the first floor and above would look down and see the work from above, whereas the people on the Ground Floor would look up. There is also the potential to have kinetic artwork that is influenced by wind patterns, or artwork that is seasonal and changed, for example, lanterns for Lunar New Year or an activation for Pride Month.

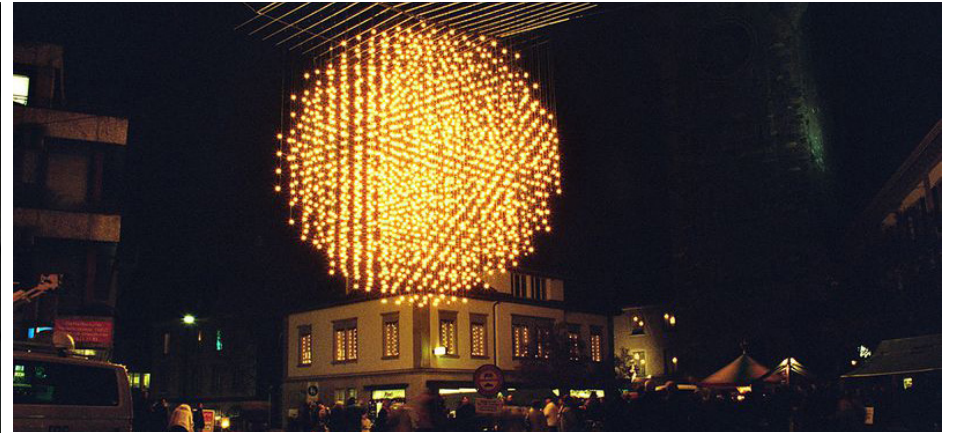


IMAGE 1 AND 2: PETA KRUGER, NIGHT AND DAY, DAY AND NIGHT, 2018, VIEW AT DAY VS NIGHT // IMAGE 3: WILLI WALTER, BADEN CHRISTMAS, 2007 // IMAGE 4: MCDERMOTT BAXTER, CUMULUS, 2011 // IMAGE 5: REFIK ANADOL, AUGMENTING SPATIALITY, 2012

Opportunity 5 - Undercroft

● Secondary Location



Typologies

- Lighting Sculpture
- Sculptural Ceiling Piece
- Suspended Installation

Intent

The Undercroft signifies a key area in the site, due to its centrality at the apex of the plaza. This area will receive a high amount of foot traffic, as it is a linkage area between the two parts of the building and its located on the fringe of the primary gathering place of the plaza. This opportunity should should maintain clear sightlines towards the AIF Drill Hall building to maintain heritage connections.

The architecture of this Undercroft will be elegant and minimal, incorporating the organic curved shape of the overall building as well as its muted, earthy tones.

The suggested typology is to install a minimal and subtle sculptural work to complement the physical structure. These works could be installed into the ground and walls, or suspended from the underside.

Another option would be to incorporate lighting into the Undercroft through art. This would align with the City of Newcastle's 'Newcastle After Dark' Strategy, and create an engaging and striking site that can be seen from a distance to draw people into the site.

Opportunity 6 - Marcus Clark Corner

● Secondary Location



Typologies

- Heritage Interpretation Artwork
- Time-based Artwork
- Kinetic Artwork

Intent

The previous building at this site was the iconic historical Marcus Clark building, which once housed a clock tower. The Heritage Consultant has identified the previous location of the clock tower - this has been incorporated as an open circle within the architectural awning.

This location is currently on the Northern corner of Hunter Street, and the curved edge of the architecture echoes the circular shape of the previous clock tower - there is actually a spherical void space in the leftover awning which could be the location of a sculptural artwork.

The suggested typology would be a dynamic and time-based artwork, but through a contemporary interpretation. The sculptural artwork could jut out of the top of the building so that passersby can look up and see it from a distance, much like how passersby would have previously visually interacted with the clock tower. In discussion with the Heritage Consultant, a gesture towards the past by way of something to look at above street level on the corner and the link back to that historical human experience that's been a part of Newcastle West since the original building is the suggested typology.

Methodology[Ⓐ]_Ⓟ

The Process

Methodology for Commissioning Artists



Phase 1 Strategy/Visioning

- Site Analysis
- Curatorial Direction and Art Narrative
- Methodology
- Best Practice Public Art
- Art Placements



Phase 2 Artist Procurement

- Development of Artist Brief
- Artist Longlist
- Artist Shortlist
- Commissioning Concepts
- Contract Selected Artist/s
- Engagement with Public Art Reference Group
- Cultural Advice Sought and First Nations
- Protocols for Engagement Followed



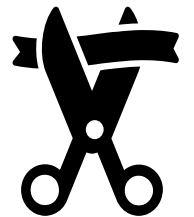
Phase 3 Design Development

- Refining the Concepts
- Materials, Form and Dimensions
- Project Management
- Engineering and Installation Requirements



Phase 4 Implementation

- Fabrication
- Installation



Phase 5 Extended Engagement

- Plaque / Acknowledgment to Artist
- Maintenance
- Artist and Community Engagement
- Activation / Launch and Extended Information
- Acknowledgment of Country

The Process

1. Narrative

Art Pharmacy have strong processes for commissioning artists on projects. Based off our investigation and the strategic goals of the development, we curate an overarching theme for all artworks.

We ask: What are the thematic elements to be explored on this site? What “art story” or “art narrative” is appropriate?

2. Long List

We put together a reverse brief and curate a selection of qualified, local, price appropriate and suitable artists.

For this project, a longlist will be developed with selection of suitable artists. These artists will be from a diverse range of backgrounds (emerging to established) and from / have strong ties to the local area.

We also consider a range of typologies and suggest artists across different mediums and scale depending on locations and budget.

3. Short List

In the Long List, a range of artists will be reviewed, including their biographical information and examples of previous work, in order to establish the shortlist selection. From this longlist, at least one artist will be selected to produce a selection of concepts for review and feedback.

Art Pharmacy will brief the preferred artist(s) to produce at least 2 concept directions.

3. Artist Brief

After a Short List is selected, an artist brief will be issued. This will include the art narrative and a description of the curatorial theme, any community insights, objectives around community engagement, considerations of community uses and images of and key information about the site.

3. Concept

Upon receiving the brief, the artist is to provide two high quality concepts, detailing the proposed size of the artwork, an artist statement, their response to the narrative, materials used and maintenance considerations.

Extended Engagement

Extended Engagement Best Practice

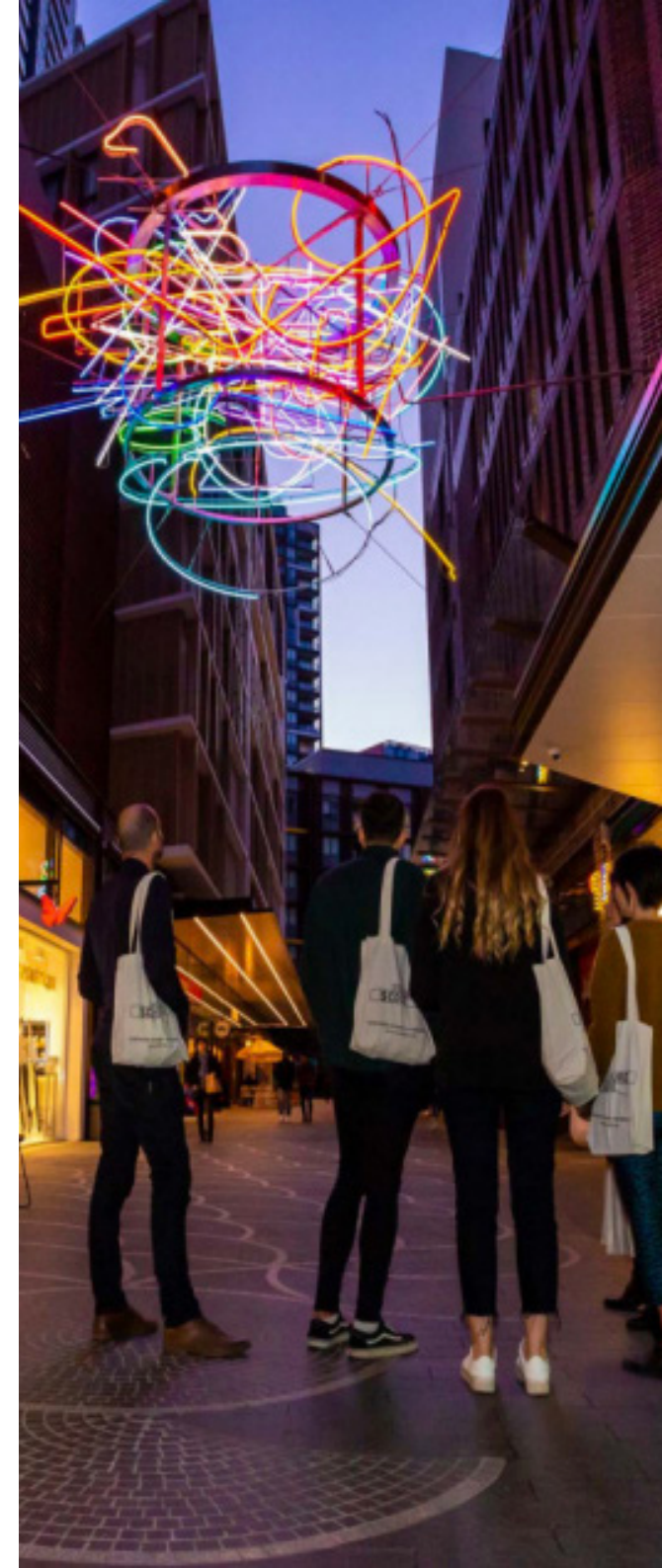
Best Practice Public Art is art that is supported and activated beyond its installation date. The activities the client and perhaps the community will do to promote, maintain and activate the artwork once it is installed are very important and encouraged.

At its most basic, it is professional photography and a launch event or an artist talk. At its most involved, it might be a series of tours, integration with local events or festivals, a catalogue and overall the art becoming a part of the cultural makeup of that place. Please note extended engagement is not included in budget.

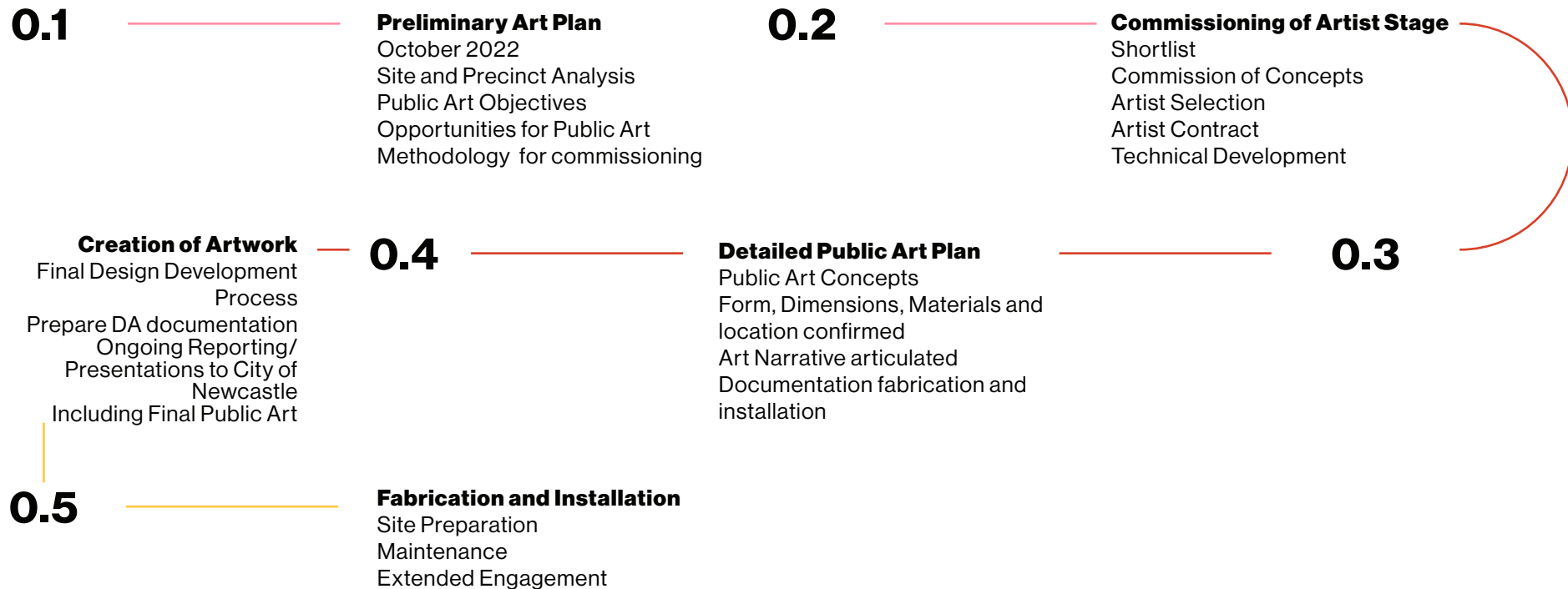
Post project and not included in the public art budget, we recommend:

- **Documentation:** Ensure the project is well documented through photography, videography, and essays, online presence, plaques or QR codes. This helps to facilitate artistic contextualisation, generate interest and an emotional connection to the artwork, increase audience participation and create an ongoing legacy for the project.
- **PR and Marketing Strategy:** Increasing the longevity and reach of a project, PR and marketing ensures that the art and the project is being seen by the highest amount of people possible and develop new audiences.
- **Artist Programming:** This creates community engagement and art-inspired activation – that is, making the connection with the artwork a memorable experience for the consumer.

IMAGE: BRENDAN VAN HEK, CITY LIGHTS



Project Program



Budget

Budget Allocation

The Capital Cost for this project is \$107,584,000.00 across both stages. The sum of \$1,075,840.00 has been allocated by St Hilliers as the budget for art for 711 Hunter Street. This meets the 1% requirement for public art in private developments.

There is opportunity to maximise the direct spend with artists and to work in collaboration with other budgets.

Relationship of Budget to Program

The overall program and budget for art need to be developed in unison to one another. At the design development stage, details such as materials, fabrication, delivery and installation will be confirmed.

The artist's program for inclusion of art will need to be in keeping and aligned with the larger construction and design program. This is inclusive of aspects such as lighting, landscape architecture, architecture, interior design and wayfinding.

The art consultant should ensure that the artwork is considered at all levels of the project and that the art program aligns with the overall program of the build. This is done through full cooperation with all parties.

This should be a collaborative and transparent process.

