

An architectural rendering of a modern urban scene. A tall, multi-story building with a mix of brick and glass facades stands on the left. The ground floor features large glass windows and entrances, with people walking on the sidewalk. A wide, paved pedestrian plaza in the foreground is populated with diverse groups of people. A large, stylized tree is planted in the center of the plaza. To the right, a street with cars and more trees is visible. The sky is clear and bright. Overlaid on the center of the image is the title 'GRAN CENTRAL PUBLIC ART PLAN' in large, white, bold, sans-serif capital letters. Below the title, in smaller white text, is 'STARRYLAND', 'UAP REFERENCE: P2029', and 'OCTOBER 2019'.

GRAN CENTRAL PUBLIC ART PLAN

STARRYLAND
UAP REFERENCE: P2029
OCTOBER 2019

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UAP is an internationally renowned company specialising in collaborative place-making and the management of integrated art and design solutions for the public realm.

UAP has been invited by Starryland to fulfil the role of Public Art Consultant and prepare this Public Art Plan for the Gran Central redevelopment at 134-142 Parramatta Road, Granville's newest residential and commercial hub in the precinct. This Public Art Plan has been prepared in response to the City of Parramatta Interim Guidelines for Public Art. Additionally this Plan incorporates the advice of the Heritage Interpretation Plan prepared by NBRS Architecture (under the guidelines set out in the Australia ICOMOS Charter for Places of Cultural Significance, 2013, 'The Burra Charter') in consideration of The Barn, a heritage listed building that will be impacted by the development.

The primary objective of this Public Art Plan is to analyse and identify the best potential approaches for the inclusion of public art within the development. The Plan will assist in ensuring that ample consideration is given to the integration and role of public art in the architectural design and to ensure the public art recommendations demonstrate excellence whilst being in accordance with the City of Parramatta DA conditions for public art.

To inform the successful commissioning of suitable public art for Gran Central, this Public Art Plan will:

- Analyse development guidelines including NBRS Architecture's Heritage Interpretation Plan;
- Research the local context, including cultural, environmental and social;
- Develop a Curatorial Vision to guide the conceptual approach of integrating the site's heritage through Public Art;
- Identify the Artwork Type with rationale, materials, form, location and desired experience;
- Display benchmark images to illustrate the opportunity;
- Provide an indicative budget for Public Art that satisfies the City of Parramatta contribution guidelines for public art in commercial developments; and
- Provide an Implementation Plan with recommended procurement methodology, program, maintenance and sustainability.

PROJECT CONTEXT

PROJECT CONTEXT

SITE HISTORY

INDIGENOUS HISTORY

The Burramattagal people, a clan of the Darug, occupied the area now known as Granville and greater Parramatta for over sixty thousand years prior to the arrival of the Europeans. The Darug did not own the land but belonged to the land, like all Aboriginal people, and managed it exceptionally.

The junction of the Parramatta and Duck rivers was a significant Aboriginal meeting place; the Gadigal from the east meeting the western Darug peoples which included the Wategora and Bidjigal as well as the Burramattagal. The rivers’ rich natural resources and those of the surrounding forests – of stringybark, Eucalyptus pilularis, brush box and ironbark trees – as well as traditional firestick farming, provided sustenance. Additionally this saltwater and freshwater meeting point was a particularly important source for fish and shellfish, and bark canoes were used for fishing and transport. The word ‘Burramattagal’ is thought to be derived from the Aboriginal word for ‘place where the eels lie down’ to breed (within the Parramatta River); by extension the name ‘Parramatta’ itself is said to be derivative.

EARLY EUROPEAN SETTLEMENT

After the penal colony was founded at Sydney Cove in January 1788, Governor Arthur Phillip organised expeditions on the Parramatta River into the areas encompassed by Cumberland Council seeking fertile land for farming. Phillip and his well-armed party were met with considerable resistance in the areas now known as Prospect Hill and Pemulwuy; the latter’s eponym, an Indigenous hero, fought against European colonists for his people’s right to live on their land, carrying out a guerrilla war from 1790 until his death in 1802.

Despite this resistance, colonists secured a site for a redoubt at a location called The Crescent, a defensible hill curved around a river bend (now in Parramatta Park). Convicts were sent to clear land and plant crops. Fruit trees were planted, cattle introduced, wheat, barley, maize and oats were being cultivated and private farming also began.

As a settlement developed, Phillip named it Rose Hill. In 1791 he changed the name to Parramatta, approximating a term used by the local Aboriginal people. It was the first place to be given a name by Europeans based on an Aboriginal word.

GRANVILLE CONSERVATION AREA: THE BARN

The development site is located in the vicinity of the Granville Conservation Area and specifically requires the demolition of The Barn, a heritage-listed building. The land on which The Barn sits was originally granted to Garnham Blaxcell by Crown Grant in 1806. Blaxcell held several official positions after arriving in Sydney in 1802 as acting purser on the merchant vessel HMS Buffalo. Shortly after in 1816-17 Blaxcell slipped into debt and died; over the next hundred years the land passed through several hands before being conveyed to Alderman John Colquhoun in May 1913. By June of that year the first brick had been laid of the two-storey building now colloquially known as The Barn – its primary trade was bags: bacsacks and jute.

Because The Barn will be demolished, a separate Heritage Interpretation Plan has been prepared by NBR Architects to independently assess the adequacy of design considerations in relation to the guidelines of the ‘Australia ICOMOS Charter for Places of Cultural Significance’ (2013), known as The Burra Charter, and the Heritage Division of the NSW Office of Environment and Heritage publication, NSW Heritage Manual.

The Barn, and John Colquhoun, will be remembered in the new development by the retention of physical evidence and interpretative materials that actively acknowledge the tangible and intangible aspects of this history.



PROJECT CONTEXT

THE DEVELOPMENT

Located in the heart of Granville, the Western Sydney suburb that sits at the nexus of the City of Parramatta and Cumberland Council, the Gran Central site is bound by Parramatta Road to the north-east, Good Street to the south-east and Cowper Street to the south-west. 21 kilometres to the Sydney CBD, this redevelopment will contribute to the increasing gentrification of what is celebrated as one of New South Wales' most diverse and multicultural precincts.

Rising above a four-storey site-wide podium will be a tower up to 26 levels; spatially this podium creates a structural depth to the urban skyline and gestures to the smaller buildings typical of the area during colonial settlement. The most notable of these buildings is the heritage-listed Barn built in 1913, which will be demolished for the widening of Parramatta Road and redevelopment. The Barn will be memorialised in the building design by interpretive installations, signage and the retention of physical evidence; cumulatively this will contribute to an understanding of the significance of the site as it relates to the portion of history dedicated to the settlement of Australia.

Whilst the redevelopment is predominately focused on residential tenancies to accommodate the increasing population of the area – now a place where people actively choose to live in comparison to determination by socio-economic status – the ground level of Gran Central is designed to encourage active participation with the public domain. A laneway and arcade will house retail, entertainment, cultural and community activities, all integrated with the residential lobbies to enable cross-pollination with people who call Gran Central home.



PROJECT CONTEXT

ARCHITECTURAL VISION

The design of Gran Central is the result of a Design Excellence Competition, won by the multi-disciplined practice of PBD Architects and their progressive approach to scale, site history, and aesthetic human-scale integrity.

PBD's strong vision draws on a five-pod concept that breaks down the built form with a series of heavily recessed and articulated protrusions, optimising natural light within the residential apartments which in turn feature views to the Parramatta River and the Blue Mountains.

A high, carved building corner feature references modernist characteristics, and informs the generous ground-level public domain that invites visitors and residents alike to gather, diffusing at once the intimidating climate that can otherwise arrive with developments of this scale.

PBD have paid tribute to the historical architectural language of the site by using rectilinear form with a brick materiality in the podium; by contrast the residential buildings rise above with a 'refined, fluid and sculptural quality creating a dramatic and appealing built form (PBD Architects competition submission, October 2018)'.



A high, pillared building corner feature references modernist characteristics, and informs the generous ground-level public domain that invites visitors and residents alike to gather

PROJECT CONTEXT

LOCATION AND ACCESS

Gran Central is located in Granville, New South Wales, with prime street frontages along three of four site boundaries including the renown Parramatta Road to the north-east. The redevelopment will offer premium residential apartments, mixed-use retail and open-air seating, meeting and gathering spaces for the community.

PUBLIC TRANSPORT

Gran Central is a short three-minute walk to Granville Railway Station, the major junction for the Main Western line and the Main Southern line. Sydney Trains T1 Western Line and T2 Inner West & Leppington Line traverse the station in addition to a number of regular buses: the 906, M91, S2, S404, S424 and others reach destination such as Fairfield, Hurstville, Sefton and Merrylands. Stage 1 of the Parramatta Light Rail is currently under construction, with a two-way, 12 kilometre track expected to open in 2023 linking Carlingford to Westmead and several stops being just a short commute from Granville Station and the development site.

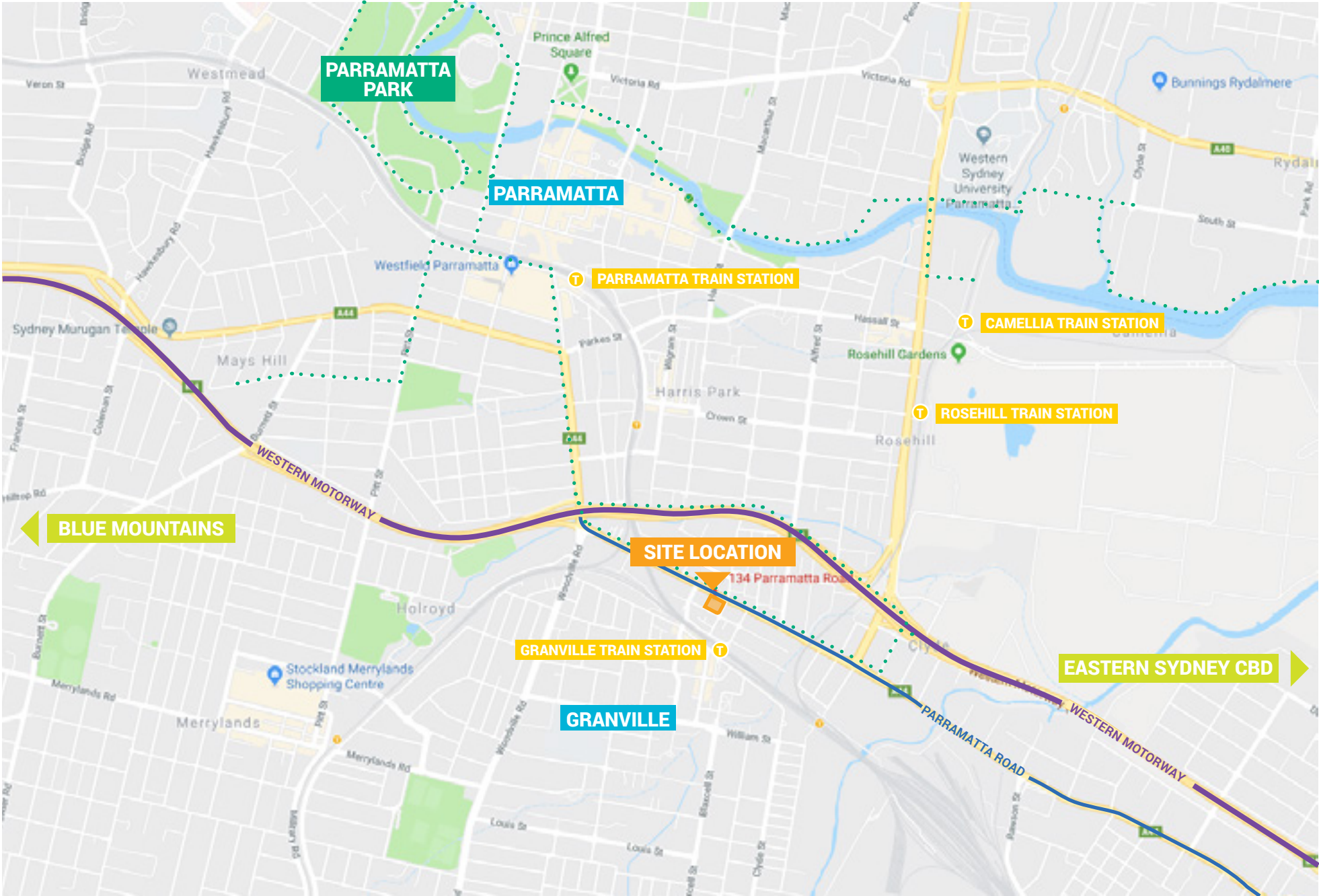
MAJOR ROADS

Parramatta Road, one of Sydney’s major arterial roads, informs one boundary of Gran Central and links it directly to eastern Sydney including the Harbour and beaches. The great M4 Western Motorway runs parallel to Parramatta Road at the development site, slightly to the north, and provides a direct route to major New South Wales destinations such as Katoomba, Blackheath, Mount Victoria (Blue Mountains National Park region) and, further, Bathurst and Orange.

PEDESTRIAN & CYCLIST FACILITIES

Cycling and walking in Granville and greater Parramatta is facilitated by the naturally flat topography of the area. The Subiaco Creek Link was opened in 2017 – a high-quality cyclist and pedestrian river-front path that connects Parramatta Park to Sydney Olympic Park. The start of the link is a 10-minute cycle from the development site.

The continued support and provision of infrastructure for carbon-less transit is a key environmental goal of the City of Parramatta and Cumberland Council, and will grow in years to come.



- Site Location ●
- Train Station T
- Cycle Paths . . .

PROJECT CONTEXT

SITE CHARACTERISTICS

Timed with an acceleration of infrastructure, transport and gentrification projects in the Cumberland Council and City of Parramatta precincts, Gran Central is set to become a much sought-after place to call home. Close to a number of parks, gardens and estuaries, but also offering the luxuries commensurate to the diverse and multicultural demographic, the development will enhance the environment both aesthetically and culturally. Listed below is a sample of the many nearby landmarks and destinations that cumulatively contribute to the historical, vibrant and urban character of the site.

HISTORICAL

- The Barn (1913)
- Granville Town Hall (1888)
- Former School of Arts
- Granville Hotel

PARKS, RESERVES AND GARDENS

- Auburn Botanic Gardens
- Granville Park
- Parramatta Park
- Ollie Webb Reserve
- Parramatta River
- Duck Creek
- Duck River
- Silverwater Park
- Wilson Park

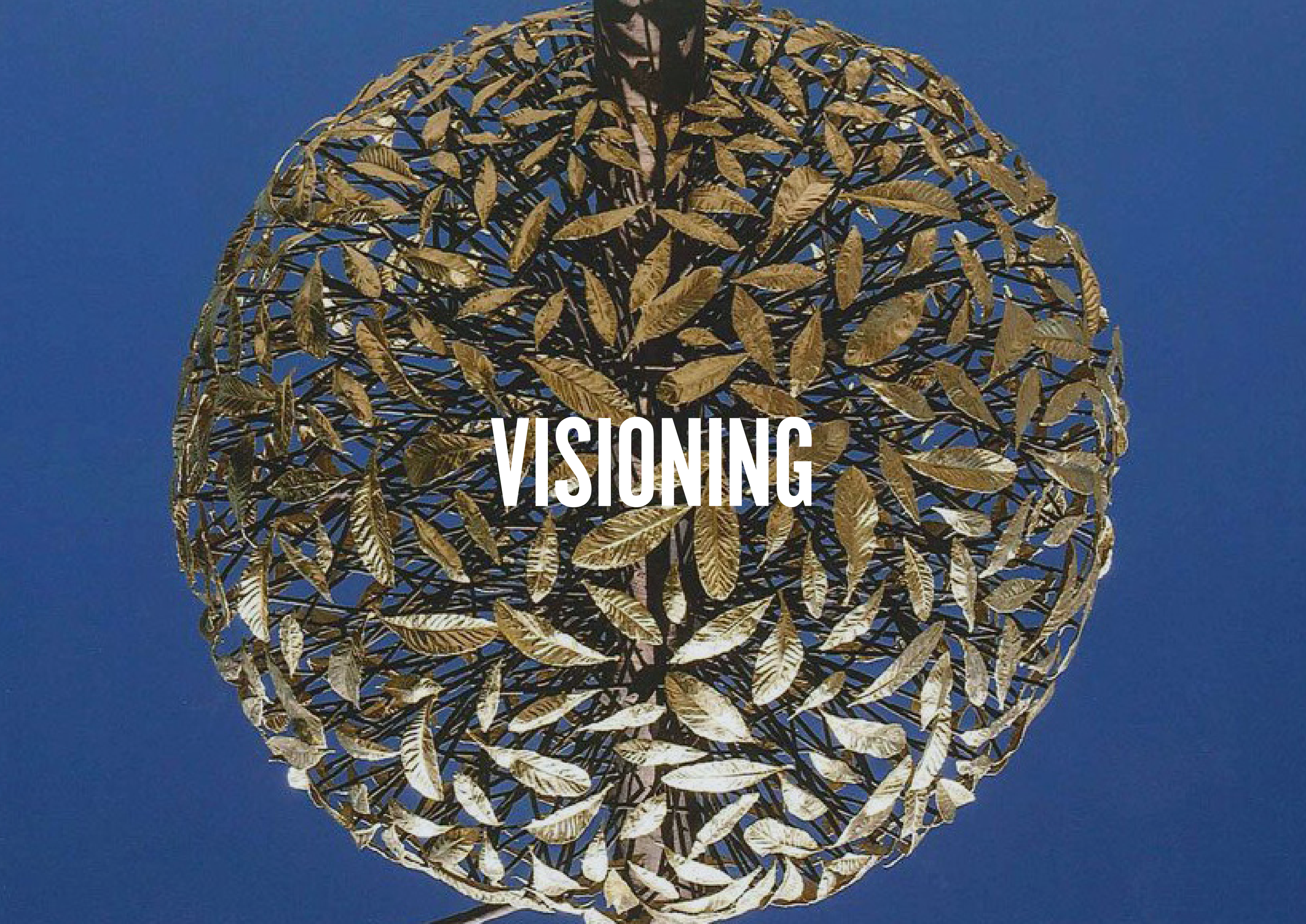
CULTURAL

- MAAS – Museum of Applied Arts and Sciences (forthcoming)
- The Granville Centre (forthcoming)
- Parramatta Artists’ Studios
- Old Government House
- Parramatta Clay and Arts Inc Pottery & Gallery
- Parramasala Festival
- FOMO Festival
- Winter Light Festival

SPORT & ACTIVITIES

- Granville Swimming Centre
- Woodville Public Golf Course
- Subiaco Creek Link Bicycle Path





VISIONING

VISIONING

PUBLIC ART POLICY ALIGNMENT

Public art for Gran Central will be developed to align with the vision and goals for public art as outlined in the City of Parramatta Council's *Interim Public Art Guidelines for Developers* and associated documents including:

- Parramatta: Identity, Contemporary Culture & Prosperity Arts Facilities & Cultural Places Framework (2005),
- Cumberland Council Cultural Plan (2019 – 2029)
- Culture and Our City: A Cultural Plan for Parramatta's CBD 2017–2022
- City of Parramatta Council Public Art Policy (2003)
- Design Parramatta, City of Parramatta Council (2012),
- Draft Parramatta Square Public Art Plan - Parramatta Open City, by MAP, prepared by the 42 collaboration (JMD Design, Taylor Cullity Lethlean, Tonkin Zulaikha Greer and Gehl Architects) as part of their engagement by CoPC for the Parramatta Square Public Domain Design
- Public Domain Design Guidelines, City of Parramatta Council's Urban Design Unit, January 2016

The matrix (right) outlines and provides an overview of how public art for the Gran Central will respond to the Council requirements of public art as defined in the City of Parramatta Council's *Interim Public Art Guidelines for Developers*.

HERITAGE CONSIDERATIONS

In consideration of the development site being located in the vicinity of the Granville Conservation Area, the following report has further been taken into account in the assessment of appropriate public artwork for Gran Central:

- NBRS Architecture Heritage Interpretation Plan (September 2019)

CITY OF PARRAMATTA COUNCIL PUBLIC ART	GRAN CENTRAL PUBLIC ART
Arts Plan Criteria as identified in the <i>Interim Public Art Guidelines For Developers:</i>	Public art will be developed to align with the <i>Interim Public Art Guidelines for Developers</i> as per below.
SITE SPECIFIC	Public art will strengthen connections between communities, people and their environment by ensuring a strong relationship to the surrounding cultural, built and environmental context.
HIGH QUALITY IN DESIGN AND MATERIALITY	Artwork commissioned for the development will champion high standards of design and innovation with consideration to materials selection and manufacturing processes, to ensure public art works become legacies for the City.
INTEGRATED WITH THE BUILT ENVIRONMENT	Public art for the development will be highly integrated within the urban fabric of the precinct by promoting the early integration of art with architecture and landscape design.
ORIGINAL ARTWORK DESIGNED AND CREATED BY AN ARTIST/S	The artist selection process will encourage and champion the commissioning of art by artists from a diverse range of backgrounds including but not limited to Indigenous artists, young artists, emerging and established artists, to create an exciting range of arts, culture and heritage experiences.
PUBLICLY ACCESSIBLE	Public art for the development will be publicly accessible, highly visible and an eye-catching feature of the public realm.

This Curatorial Framework is based on contextual analysis, including research into the history, environment, local demographic and overall aspirations of the Gran Central precinct. The framework ensures that the public art is conceptually connected by setting an overarching vision for art, describing what the artworks aspire to achieve, and providing thematic inspiration for artists.

CURATORIAL FRAMEWORK

String Theory

Making connections across time and space is sometimes hard but not impossible. Memory, in its infinite iterations, is embedded in the fabric of our physical surroundings: geographic and built.

String Theory, sometimes referred to as ‘the theory of everything’, provides a way of understanding these connections that can otherwise evade the expressive capacity of language. It does this by supposing that at some fundamental level, all the different forces, particles, interactions and manifestations of reality are tied together as part of the same framework. For this reason String Theory is offered as the curatorial thesis for public art at Gran Central.

... ..

History as it presents itself at the site of Gran Central is complex and layered; its threads overlap, are knitted and wedded together. Metaphorically this weaving may draw analogy with John Colquhoun’s early 20th Century building The Barn, built in 1913, where he carried out his business as a bacsack and jute merchant: ultimately a business of string and fibre, propelled by the toil of skilled needle-women.

Nearby to the Barn, and more than a century earlier, another legend was borne in the form of local Indigenous hero Pemulwuy, who fought for the rights of his people to live on their land in the late 18th Century.

The ability of art, and particularly public art, to convey messages emotively in ways that words cannot gives it an agency of reconciliation.

The toil of the skilled needle-women and other workers at The Barn read together with the tens of thousands of years history of Indigenous symbiotic ownership prior, together with the yet unwritten stories of the future, may be synthesised under a way of thinking such as String Theory, where multiple moments and memories are threaded back and forth through time.





ARTWORK OPPORTUNITIES

ARTWORK OPPORTUNITIES

SITE ANALYSIS : OVERVIEW

This page provides an overview of potential public art opportunities that have been identified for the incorporation into the Gran Central redevelopment, including:

PRIMARY OPPORTUNITIES* – ARTIST LED

- Public domain area at corner of Cowper and Good Streets: ground plane treatment
- Wind blades at corner of Cowper and Good Streets: semi-transparent graphic treatment to windblades (awaiting engineering specifications)

*This has been identified as an Indigenous opportunity by the project team and Council.

Potential exists to combine the public art opportunities of the public domain and windblades, treating the area holistically as a single canvass for artists.

SECONDARY OPPORTUNITY – DESIGN LED

- Parramatta Road: design-led ground-plane interpretation of The Barn and John Colquhoun's historical significance.

The identified opportunities will be integrated within the landscaping design to create well-considered, site specific and engaging artwork responses that activate the public domain.

The project team has indicated that both these opportunities be selected for development to the respective nominated budget amounts.

The following pages present detailed information on each of the identified artwork opportunities, including potential artwork locations, form, role and function, procurement recommendations and benchmark images.

BUDGET GUIDELINE

- Indigenous-identified public art opportunity at corner of Cowper and Good Street (combined total for ground surface treatment and wind blade treatment): \$200,000 - \$250,000.00 (exclusive of wind-blade engineering and build costs)
- Design-led interpretive historical ground plane installation relating to The Barn and John Colquhoun: \$50,000.00

NB: These public art opportunities have been identified by UAP in collaboration and consultation with the project delivery team and NBRS Heritage Architects. They aim to compliment the NBRS Heritage Interpretation Plan which recommends additional interpretive strategies for the development in recognition of the site's historical significance, such as a display panel in the residential lobby. Please refer to the NBRS Plan for further details.



- Public domain
- Wind blades
- Parramatta Road

PRIMARY OPPORTUNITIES

PRIMARY OPPORTUNITY

PUBLIC DOMAIN – CORNER COWPER & GOOD STREETS

LOCATION

Public domain area at corner of Cowper and Good Streets – refer to markup, right

FORM

- Ground plane surface treatments

ARTWORK ROLE AND FUNCTION

- Reflect historical and contemporary Indigenous experience of Granville and Parramatta regions
- Encourage visitor passage diagonally across the space, therefore comingling residents and locals from neighbouring houses and residencies
- Reflect the character of the site, including the inherent creativity and values of the local community
- Explore qualities related to the site history and the evolution of community leadership
- Provide a guide in relation to wayfinding and a sense of orientation within place
- Consider lighting to create a unique night time experience
- Provide opportunities for temporary programming and artwork activation that will garner interest and attraction from audiences in greater Granville and Parramatta, hence serving the retail interests of the ground floor street-frontage real estate
- Deliver unexpected encounters with art that add interest and a layer of meaning to the everyday urban experience

ARTIST PROCUREMENT

- Limited Competition – Indigenous-identified opportunity. See Implementation for further details.

BUDGET

\$200,000 – \$250,000

This budget is inclusive of an artist-led wind blade treatment, should that opportunity be pursued.



Public Domain ●



Indicative artwork zone ●

PRIMARY OPPORTUNITY
PUBLIC DOMAIN BENCHMARKING – SURFACE TREATMENT



PRIMARY OPPORTUNITY

WIND BLADES

LOCATION

Corner of Cowper and Good Streets – refer to markup, right

POTENTIAL FORM

- Graphic or material treatment – applied onto wind mitigation structure
- Two-dimensional surface treatment to transparent or semi-transparent structures, or base blade structure as recommended by project engineers

ARTWORK ROLE AND FUNCTION

- Utilise building specification and functional element to potential by adopting as a canvass for artists
- Provide a guide in relation to wayfinding and a sense of orientation within place
- Add an informal artistic element to the urban environment, creating places which are inspiring and enjoyable to be in
- Potential for lighting to create a unique night time experience
- Deliver unexpected encounters with art that add interest and a layer of meaning to the everyday urban experience

DESIGN CONSIDERATION

Final artwork to allow for visibility through the windblades in accordance with Council recommendations to support public safety and wayfinding.

ARTIST PROCUREMENT

- Limited Competition – Indigenous-identified opportunity. See Implementation for further details.

BUDGET

See above recommendation Page 16.

Wind blade structures to be designed and delivered independently to public art budget and in accordance with all engineering specifications.

ADDITIONAL NOTES

UAP recommends against the selection of the wind blades as the sole primary opportunity for public art at Gran Central. Experience demonstrates that the blade structure is an exceptionally restrictive canvas for artists, limiting freedom of expression and approach to form. This reduces the strength, potential and impact of the site-specific artistic response.

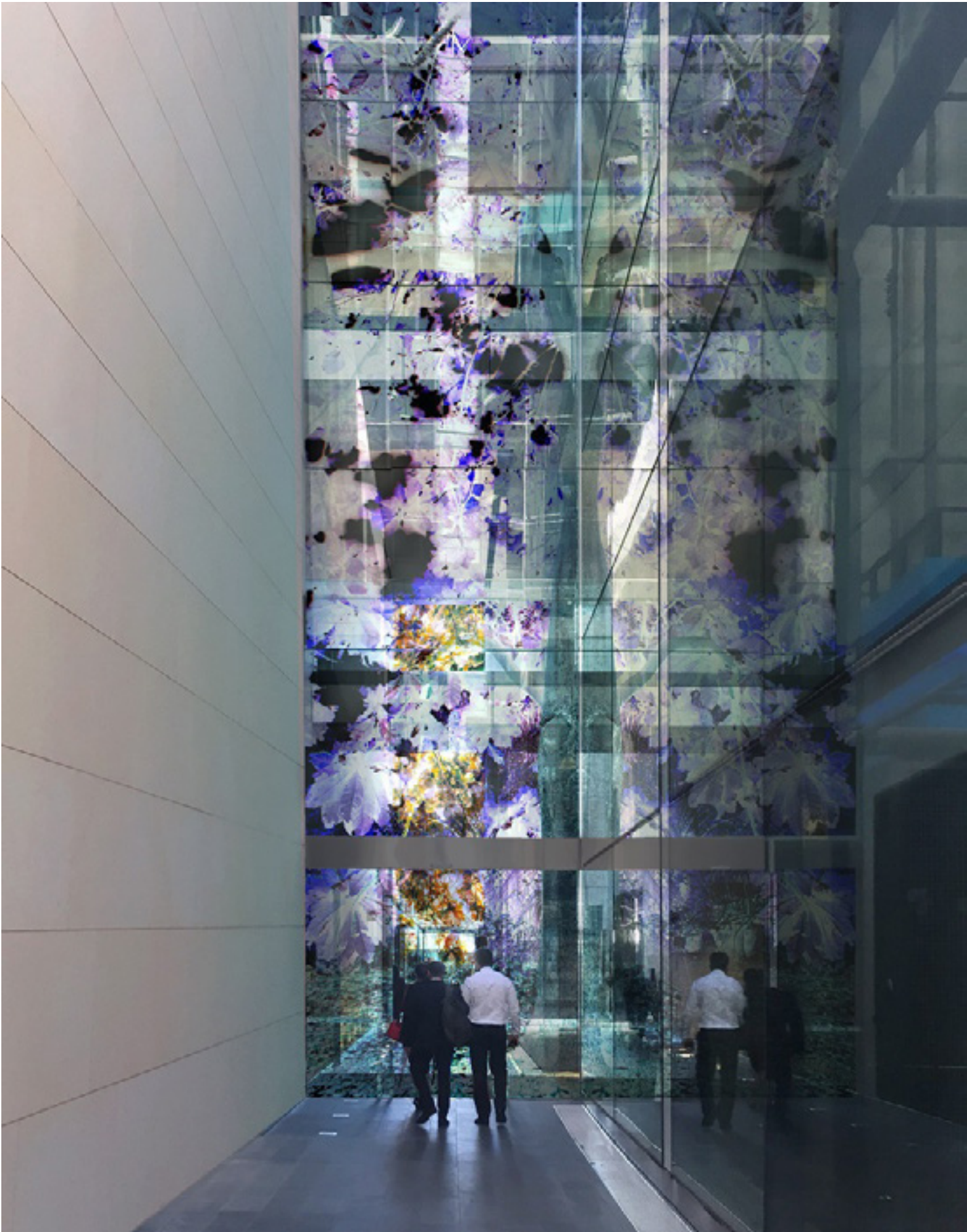


Wind Blades



Indicative artwork zone

PRIMARY OPPORTUNITY
WIND BLADE BENCHMARKING



SECONDARY OPPORTUNITY

SECONDARY OPPORTUNITY

GROUNDPLANE FOOTPATH TREATMENT

LOCATION

Parramatta Road retail footpath, refer to mark-up, right

FORM

- Ground plane surface treatment – historical design-led interpretation of The Barn and John Colquhoun

ARTWORK ROLE AND FUNCTION

- Gesture to the site’s post colonial history
- Provide a sense of delight and intrigue, as the work is revealed by proximity and journey along paths below the awnings
- Educative in nature
- Assist in overall site amenity, delivering a welcoming experience to visitors and residents alike at all hours
- Be a layered work that can be read in a nuanced and intimate way with proximity
- Reflect the character of the site, including the inherent creativity and values of the local community, and qualities related to heritage, industry, environment and sustainability

ARTIST PROCUREMENT

- Design-led direct engagement. See Implementation for further details.

BUDGET

Approximately \$50,000.

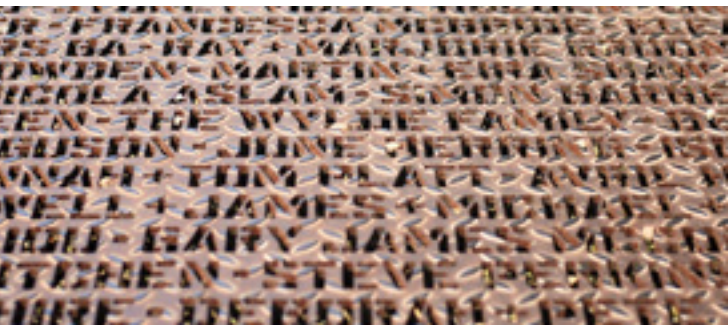


Groundplane footpathTreatment ●



Indicative artwork zone ●

SECONDARY OPPORTUNITY
PARRAMATTA ROAD – SURFACE TREATMENT – BENCHMARKING



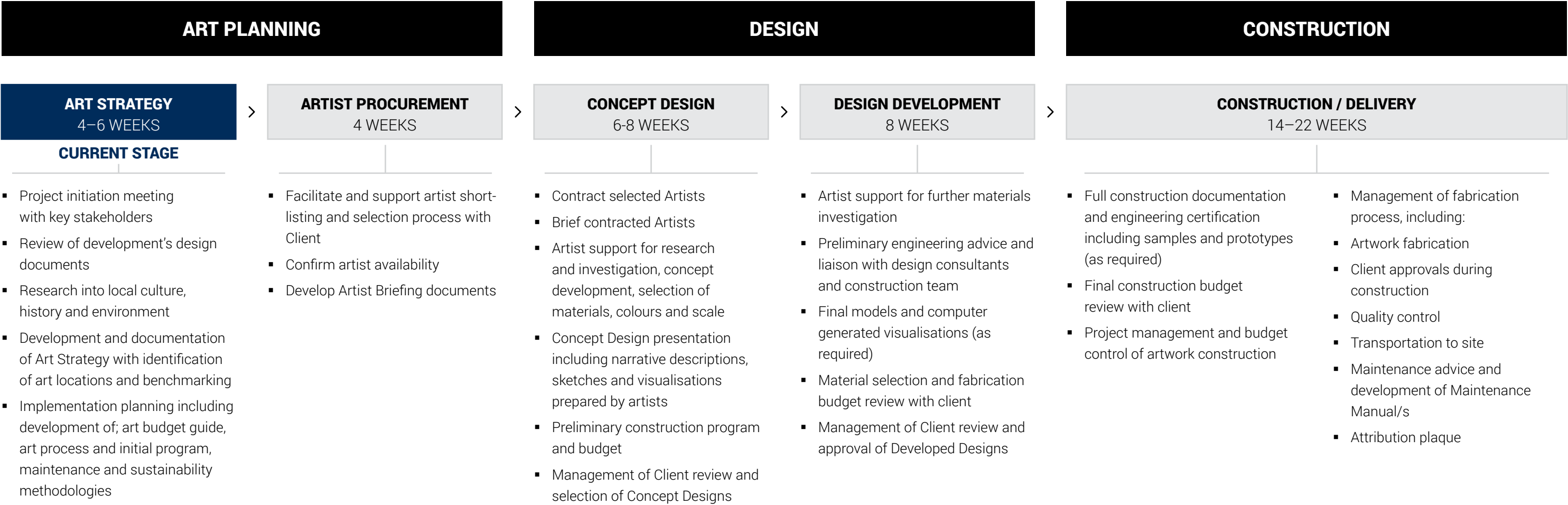


IMPLEMENTATION

IMPLEMENTATION

INDICATIVE PUBLIC ART PROCESS AND TIMELINE

The process outlined below details a standard public art process for the commissioning of permanent artworks and includes preliminary time-frames for each stage.



COUNCIL REVIEW POINTS BY STAGE

- | | | | |
|---|--|--|---|
| <ul style="list-style-type: none">Starryland and City of Parramatta Council review Public Art Plan and approve to proceed | <ul style="list-style-type: none">Starryland and City of Parramatta Council review selected Concept Designs and approve to proceed | <ul style="list-style-type: none">Starryland and City of Parramatta Council review Design Development packages | <ul style="list-style-type: none">Starryland and City of Parramatta Council review and approval point, confirming completion of art requirement |
|---|--|--|---|

IMPLEMENTATION

ARTIST PROCUREMENT

There are two main methods recommended for procurement for the Gran Central redevelopment project.

LIMITED COMPETITION

- A short list of 5 – 7 artists is developed
- Up to 3 artists are selected to develop concept designs in competition with each other
- The 3 concept designs are presented for selection of 1 concept to continue to design development
- All artists are paid a concept design fee

DIRECT ENGAGEMENT

- A short list of 3 – 5 artists/designers is developed
- 1 artist/designer is selected to develop two concept designs
- The artist/designer's concepts are presented for approval to continue to Design Development
- The artist/designer is paid a concept design fee and one concept is selected to continue to Design Development



All artworks commissioned for Gran Central should consider the importance of environmental sustainability. Throughout the development phases of the artwork, the artists, and the design, construction and installation teams will be encouraged to consider implications for sustainability and environmental impact as follows:

MATERIALS SELECTION

It is suggested that all artists, design and construction team members consider environmentally preferred materials options, based on 5 primary considerations:

- Proportion of recycled content of the material
- End of life recyclability of the material
- Total Carbon footprint of material
- Longevity of the material
- Sustainable technologies

Artists and designers are encouraged to consider the potential for incorporating sustainable technology into the artwork. This may include, but not be restricted to:

- Water – minimisation / storage / recycling
- Energy – efficiency / renewable sources for lighting, sound or kinetic elements

MICROCLIMATIC EFFECTS

All structures in our environment, large or small, can affect the conditions in their immediate locality. Wind tunnels or screens, light reflection or shadow, radiant heat from surfaces or masses, can all potentially affect human comfort in a space, positively or negatively.

Artists and designers will be encouraged to consider how their designs may affect conditions in the immediate locality of the artwork. This can be summarised as the localised effect on:

- **Temperature:** heat ‘island’ absorption and radiation / cooling effect
- **Light:** reflection / focusing / penetration / shading
- **Wind:** tunnelling / cooling / deflection / turbulence / noise
- **Water:** runoff / catch / storage / absorption / evaporation / humidity

CONSTRUCTION PHASE

A number of key elements should be considered during the construction phase of the artworks:

All artists, design and construction teams will consider the sustainability of the finished piece. This may include, but not be confined to, the environmental costs associated with light, sound, motion, microclimate installation, maintenance and lifespan. All sub-contractors will be assessed with respect to their environmental awareness, reputation or credentials

The design and engineering methods will take into consideration the complexity of construction and assembly and its carbon emissions impact through energy intensity or efficiency.



IMPLEMENTATION

MAINTENANCE

Maintenance is a key factor in the long-term care and quality of public artworks and should be taken into consideration during concept and design development, during material selection and construction. In addition, the development of a maintenance program will ensure that the benefits generated by public art can be enjoyed over a long period and that maintenance costs can be kept to a minimum.

There are climatic conditions for Gran Central that all artists and fabricators must consider during permanent artwork development to ensure the longevity of all artworks. These conditions include humidity, fatigue, vehicular pollution, UV degradation and vandalism.

MATERIAL SELECTION

To withstand these conditions, artists will be required to ensure their artworks are of a robust nature, incorporate technologies that are easily replaced and be constructed from materials suitable for long-term exterior installations.

Artworks may be constructed from materials such as:

- Brass
- Cast aluminium
- Cast bronze
- Ceramic/Mosaics
- Concrete
- Copper
- Glass
- Stainless Steel
- Exterior grade paint

Materials not considered suitable include resins, soft timbers and any materials that are not UV stable.

Where artworks include technology elements, these should be high quality, warrantied components and fittings that are easily accessible for replacement. Use of LEDs is recommended for longevity and power efficiency of lighting installations.

MAINTENANCE PROGRAM

During the development of a public art project, consideration should be given to the thorough documentation of the processes involved in the future care and maintenance requirements of the artwork. This information is captured in an Artwork Maintenance Manual which outlines the following information in relation to the artwork:

- Contact details for the construction company/companies involved
- Materials used during construction and supplier details
- Treatments, aftercare works and processes
- Design and structural drawings
- Predicted lifespan of components
- Location of power source, power supply, water supply etc
- Cleaning program outlining processes and recommended frequency
- Any specific specialist maintenance requirements

The Artwork Maintenance Manual forms the final handover of ownership of the artwork.

WARRANTY STATEMENT

UAP will provide a 12 month warranty, against faulty workmanship on all UAP products subject to normal wear and tear. Warranty covers parts and labour for rectification and/or replacement of damage parts or components originally supplied under contract for Gran Central.

With the specific exclusion of:

- Damage or harm due to severe weather, acts of God or any negligent act of the (client) or their agents and contractors;
- Alteration or disassembly by unauthorised personnel;
- Intentional or accidental misuse, vandalism;
- Malicious or accidental damage by agents, contractors, or a third party;
- Non adherence to UAP maintenance manual requirements;

Use of lighting not relevantly rated.

FINANCIAL IMPLICATIONS

While artworks should be designed to be durable and require minimum maintenance, all permanent artworks in the public realm will require a certain amount of maintenance to ensure their longevity and reduce replacement costs. All commissioners of artworks must understand the maintenance responsibilities of each artwork which will be minimised and explained during the design stages.

In order that maintenance responsibilities and associated costs do not become onerous it is recommended that responsibility for maintenance is clearly established and that a condition check of the artwork is undertaken on a regular basis with any remedial works and cleaning carried out when necessary. This will prevent any deterioration of the artwork that may lead to more expensive restoration works in the long-term.

ARTWORK LIFE-SPAN

Permanent artworks commissioned for Gran Central should be intended to have a life expectancy of up to 25 years. Where artworks include technology elements with expected lifespans shorter than 25 years, the future owner of the artwork may choose to conduct a review of the artwork before the intended expectancy is reached.

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