

# Appendix 8

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Preliminary Public Art Strategy

UAP Company

**UAP acknowledges the Gamaragal/Cammeraygal People as the Traditional Custodians of the land on which we are meeting and recognise the value, diversity and integrity of First Nations arts, cultures and expressions, and their continual significance today.**

**We pay our respect to Elders past and present, and extend that respect to all Aboriginal and Torres Strait Islander people. We acknowledge that Indigenous sovereignty has never been ceded.**

**UAP**

# AREA 18 — 20 ST LEONARDS SOUTH

## Client

Greaton

## UAP Reference

P3105

## Document Type

Public Art Strategy

## May

2022



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

UAP has been invited by Greateon to prepare this Preliminary Public Art Strategy for the to support the proposed implementation of public art at Area 18–20, St Leonards South.

The primary objective of this Preliminary Public Art Strategy is to analyse and identify the best potential approaches for the inclusion of public art within the development. The Strategy will assist in ensuring that ample consideration is given to the integration and role of public art in the architectural design.

To inform the successful commissioning of suitable public art for Area 18–20, St Leonards South, this Public Art Strategy will:

- Research the local context, including current planning/design status, historic, cultural, environmental and social factors relevant to the site and surrounding precinct
- Develop a curatorial vision to align with client objectives and guide the conceptual approach in future project stages
- Identify suitable artwork types and advise relevant preferred forms, locations and desired experiences
- Provide benchmark imagery to illustrate the opportunity and potential advise on budget allocation
- Develop the implementation plan with program and procurement method recommendations, confirmed budget plan, and identification of authority approval processes
- Post Installation Engagement Strategy

# PROJECT CONTEXT



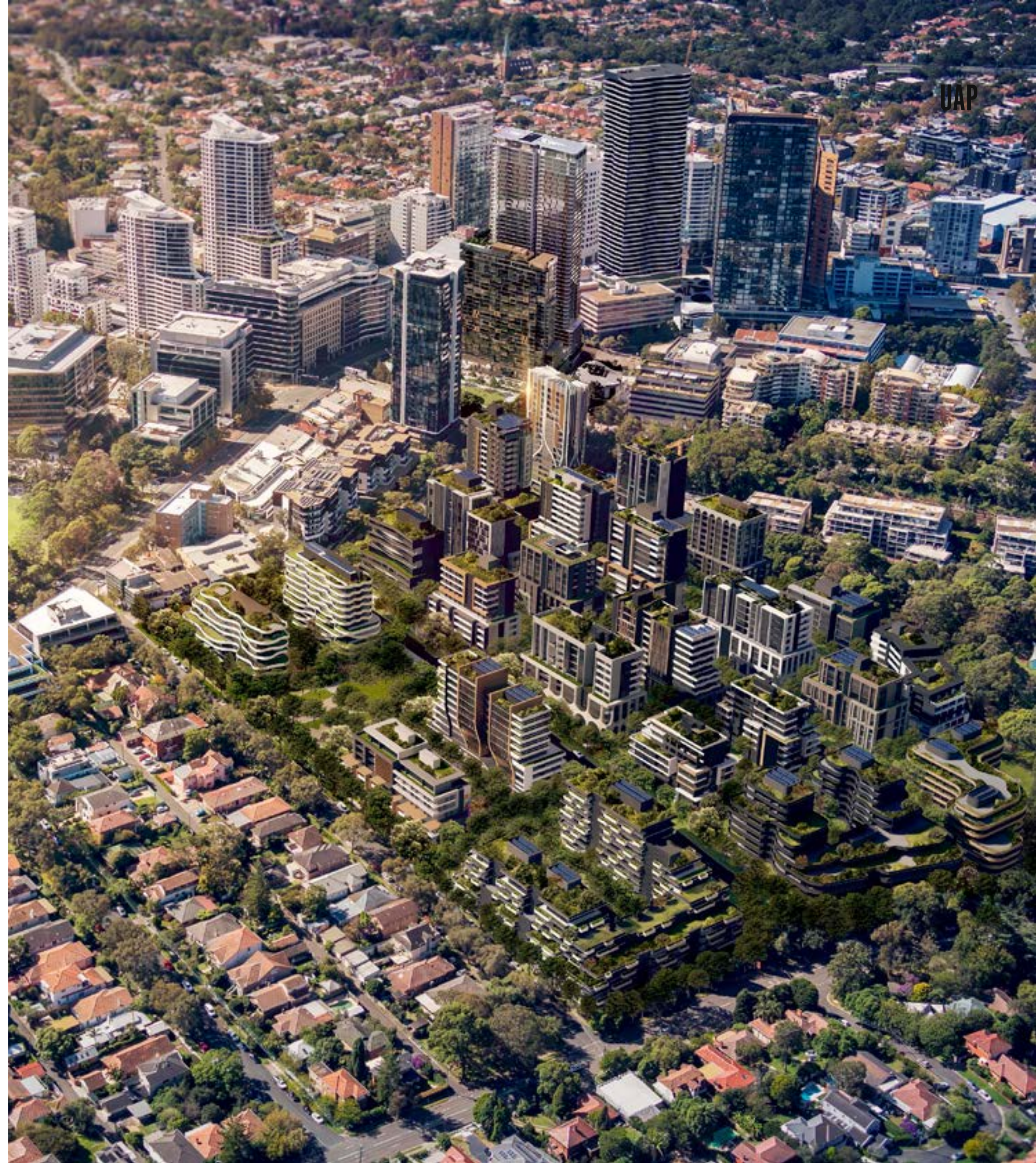
# Project Context

## St Leonards South Precinct

Area 18–20 is sited in the vibrant and youthful new suburb of St Leonards South. 2020 saw the implementation of the significant Development Control Plan and Landscape Masterplan led by Lane Cove Council, which envisioned a St Leonards South as a vibrant residential hub which would meet the needs of a burgeoning community and rapidly growing population. Sited just moments away from Sydney's CBD and nestled alongside a network of established suburbs, St Leonards South is set to become an exemplar of urban planning and development.

The St Leonards South Masterplan envisioned the future of urban dwelling, integrating high-density residential dwellings alongside existing low to medium density residential streets. The St Leonards South Precinct is located adjacent to local train stations in line with the State Governments acknowledgment for the increased demand for housing nearby to key transport hubs. This unique and highly sought after location ensures that St Leonards South is a bustling hub for residents, day-trippers, tourists and commuters alike, and equips the City to meet the needs of rapidly growing populations in the years to come.

Throughout St Leonards South green spaces and pocket parks are integrated, creating a network a pedestrian friendly linkages that promote movement between Areas. Forward thinking design which considers the needs of a growing City is harnessed throughout the site to contribute to the creation of site with epitomises the future of urban living.





# Project Context

## Development Overview

Area 18–20 seeks to create a vibrant and community focused hub within the broader St Leonards South precinct. The development will feature elegant residential spaces to accommodate the burgeoning new community growing at St Leonards South, and integrate a green spine through which residents are able to traverse. Prioritising moments for connection and community building through shared spaces, Area 18–20 is an exemplar in forward thinking design which addresses the needs of the community in not only the present, but years to come. With architectural design by Koichi Takada Architects which draws from the complex and elegant shapes and lines found in the nearby landscape and natural environment, the site is set to become an exemplar in urban design which sits in conversation with the landscape and promotes livability.



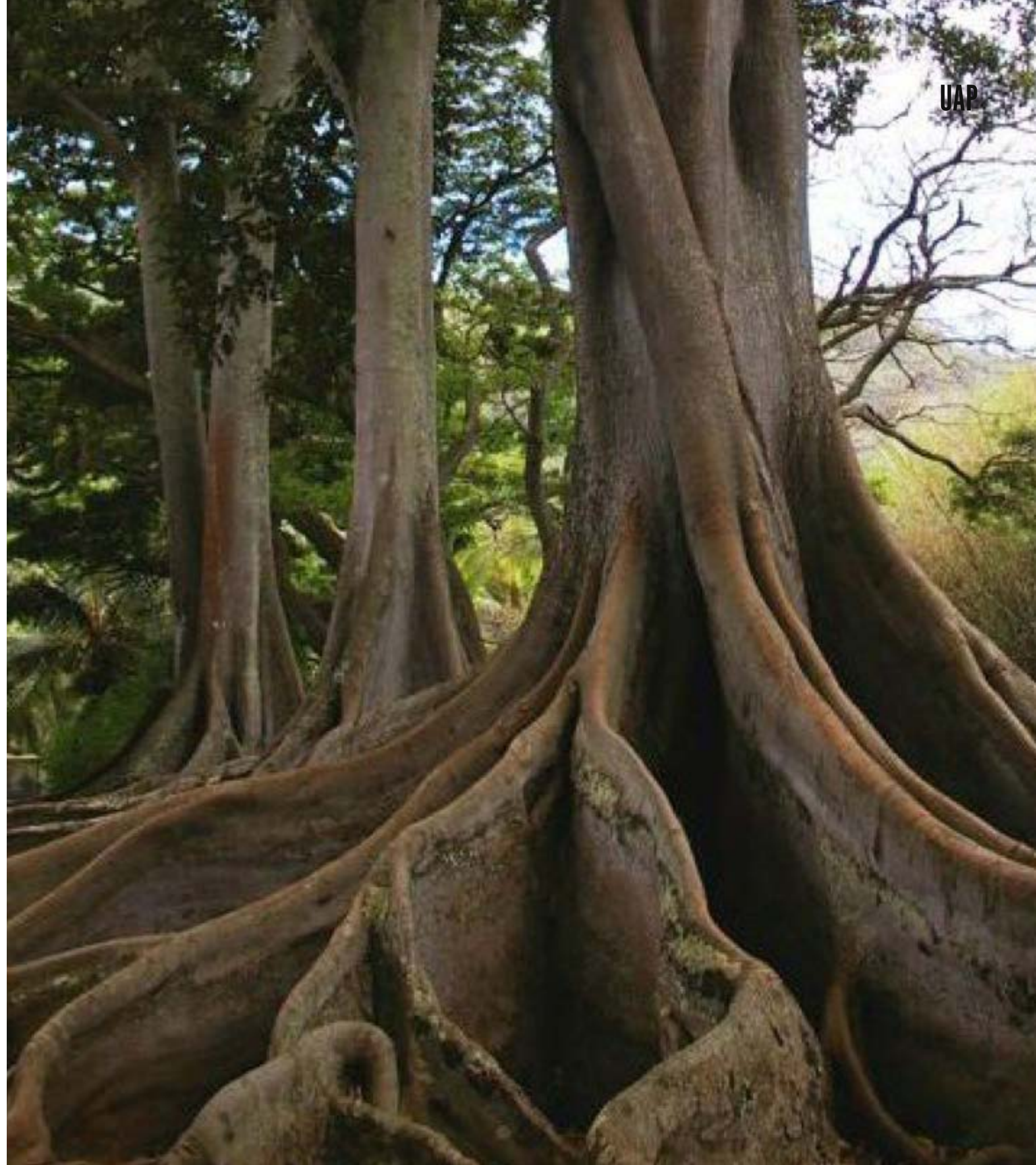
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# Project Context

## Architectural Vision

Koichi Takada Architects is driven by the notion of designing at *One with the Planet* and seeks to develop architecture which is sympathetic in it's design to the surrounding nature and with awareness of sustainability. The design for Area 18–20 prioritizes greenery throughout, and allows opportunities for community connection with nature. Tracing the lines and forms found in the surrounding natural environment, the buildings created speak to nature and seek to create atimeless residential site. Material palettes are abundant in neutral tones inspired by nature, to generate a development that exudes elegance and sophistication.



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# Project Context

## First Nations Cultural Context

Indigenous People have lived in Australia for upwards of 60,000 years. St Leonards South was established on the Traditional Lands of the Gamaragal/Cammeraygal People. Their Land encompasses much of the North Shore, extending from Cremorne in the East, to Woodford Bay in the West. The Gamaragal/Cammeraygal People, together with the Wanegal, Gadigal, Walumedigal, Burramattagal, Bidjigal, Norongeragal, Borogegal, Garigal and Gweagal People formed the Eora Nation within which St Leonards South is sited.

Upon these shores, with their distinctive mixture of sandy beaches and rocky sandstone outcrops and cliffs, the Gamaragal/Cammeraygal People sustained vibrant communities upon the abundance of fish, shellfish and natural wildlife that thrived in the waters nearby. People would create valuable tools and implements from shell, bone and rock which would enable ease of hunting and aid in making shelter.

Given the close proximity to other Clans in the Nation, the Gamaragal/Cammeraygal People would participate in ceremonies and rituals with people from neighbouring Clans. There are reports of people traveling to a site on what is now the South side of Sydney Harbour, where initiation ceremonies led by Gamaragal/Cammeraygal men were performed for young men from different Clans.





# Project Context

## Site Heritage

Area 18–20 is sited at the heart of numerous significant First Nations, colonial and contemporary histories. These intersecting narratives imbue St Leonards South with a vibrant energy which permeates the area and contribute to its rich character.

### First Nations History & Pre-colonial Landscape

The land on which St Leonards South is situated are the Lands of the Gamaragal/Cammeraygal People of the Eora Nation. The Gamaragal/Cammeraygal community is thought to have lived in this area for upwards of 6,000 years prior to European arrival.

Since the 1900s, there have been a number of sites of cultural significance discovered throughout the area, such as middens, rock carvings and artworks, and tools, all of which assist in illuminating First Nations narratives which were obscured as a result of colonisation.

Each year the Gai-mariagal Festival is held to celebrate First Nations histories, experiences and promote ongoing sharing and understanding of the important continuing cultures of Indigenous People in the area.



### European Arrival and History

Following European colonisation in 1788, the area around North Sydney remained largely unoccupied by European settlers, with predominant European settlements being concentrated on the Southern side of the Harbour around what is now known as Circular Quay. While a small number of land ownership titles were granted in the 1790s, the rugged terrain with undulating sandstone cliffs and gorges acted as a deterrent to European colonisers as the area was deemed largely unviable for the establishment of food crops on which colonies would be sustained.

In the early 1800s James Milson claimed a large portion of the land along the northern shore of the Harbour and started to cultivate areas, clearing portions for the introduction of crops, and felling dense forest for building materials. The North Shore Railway was opened in 1890, as a single rail network offering transport between Hornsby and St Leonards. This new mode of transport transformed the area, and allowed for far easier transport of goods and people between communities, offering a new found freedom of movement, never before experienced in the area.



### Today

St Leonards South is a vibrant hub offering residents all the trimmings of a well connected, contemporary life. With a wealth of cultural, historical and social opportunities, St Leonards South and neighbouring suburbs provide residents and visitors alike with an extensive array of entertainment possibilities. With attractions such as Luna Park, the Sydney Harbour Bridge and a network of lush public gardens available, St Leonards South truly is a mecca for urban living.

Sited only 5 kilometres from the CBD of Sydney, and just a short walk from nearby transport amenities, St Leonards South allows residents and visitors ease of access to and from the site, making it a prime location for all people, no matter their stage of life.





# Project Context

## Location and Access

With buses, trains and ferries just a stones throw away, Area 18–20 in St Leonards South boasts a well appointed location which allows residents easy access to nearby amenities, educational institutions, dining and surrounding suburbs.

### Pedestrian Access

The St Leonards South site promotes pedestrian activity by creating linkages throughout which provide access to the site for both residents and external parties. The linkages allow for movement in between the areas and create a journey throughout St Leonards South, as well as creating opportunities for passers by to enjoy the public amenities in the form of pocket parks and open spaces, which are incorporated into the development. The network of pathways link to external walkways which provide access to nearby public transport and amenities.

### Major Roads and Transport

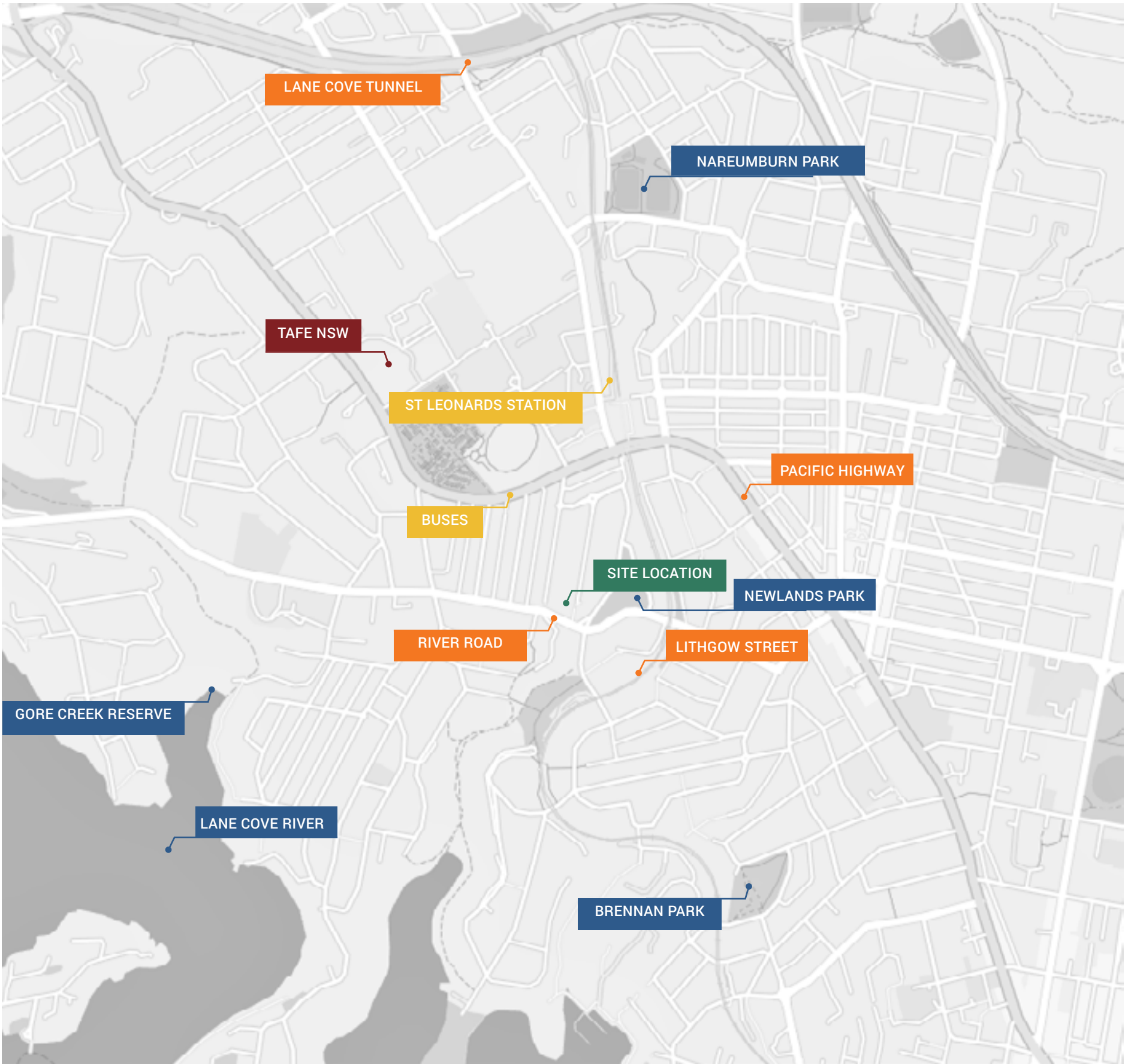
With a network of major thoroughways sited conveniently nearby to the site, St Leonards South offers residents prime modern day mobility, connecting people with ease to neighbouring suburbs. The Pacific Highway provides access to Sydney's CBD and further North, connecting Sydney all the way to Brisbane. Lane Cove Tunnel also sits nearby providing a direct route into the CBD and beyond to Eastern and Western Suburbs.

### Public Transport

Public transport is well established in the area with the site having nearby access to trains and buses which connect outwards to surrounding suburbs.

- St Leonards Station - 5 minute walk
- Buses, 252, 254, 265, 286, 100, 144 - 5 minute walk
- Sydney Central Station - 25 minute train, 20 minute drive

- Site Location ●
- Major Roads ●
- Parks and Waterways ●
- Transport ●
- Amenities ●





# Project Context

## Site Characteristics

St Leonards South is surrounded by a rich tapestry of vibrant cultural and natural offerings. This page provides an overview of some key cultural, historical and recreational attractions in and around the area which contribute to the creation of a livable and highly sought after location.

### National Parks and Reserves

- Wendy Whiteley's Secret Garden
- St Leonards Park
- Blues Point Reserve

### Historical

- North Sydney Heritage Area
- Aboriginal Heritage Office

### Cultural

- TWT Creative Precinct
- Luna Park
- Sydney Harbour Bridge
- Sydney Opera House
- Royal Art Society

### Recreational

- The Coal Loader Platform
- Inner City Golf Course
- Dawn Fraser Baths
- North Sydney Olympic Swimming Pool





**VISIONING**

# Visioning

## Public Art Policy Alignment

The Lane Cove Public Art Policy, adopted 1 November 2010, outlines Guiding Principles which provide a holistic approach to strategic planning across Council. The matrix, right, speaks to these Guiding Principles for Public Art, indicating how art commissioned for Area 18–20 St Leonards South will align with these overall goals.

### Cultural Vision

Lane Cove Council’s Cultural Vision is ‘for Lane Cove to be at the forefront in realising the artistic and creative potential of the community in a way that fosters diversity, passion and equity for all cultural pursuits and protects and celebrates our heritage, environment and community atmosphere.’

Following this Cultural Vision, Council has also stipulated key ideas of place which should underline all Public Art:

- Connection to and reflection of the natural and local environment;
- Celebration of local artistic and musical talents and the creative contributions of local artists, craftspeople, designer/makers, writers, musicians, performing artists, and other creative makers;
- Honouring and celebrating the Cameraygal heritage of Indigenous inhabitants in the Lane Cove area;
- Interpreting the richness of the local cultural heritage from immigrants and the multiple strands of contemporary cultural heritage development in the Lane Cove area;
- Exploring the sense of place or unique identity arising from the layering of meaning in Lane Cove’s public places; and
- Working to increase community well-being and engagement.

### Lane Cove Guiding Principles for Public Art

#### Community

To develop a strong, inclusive community that promotes access, equity and participation in decision making, working towards a better Lane Cove for everyone.

#### Creativity

To nurture diverse creative expression in the community and foster innovation to meet the needs of Lane Cove.

#### Sustainability

To ensure that all decisions consider a balance of economic, environmental, cultural and social elements to enhance the quality of life in Lane Cove.

#### Best Value

To balance the provision of quality services to the community of Lane Cove with cost, and to always seek continuous improvements to the services provided.

### Area 18–20 St Leonards South Public Art

Public Art for Area 18–20 will be well-integrated within the public realm to create a welcoming environment for the community to gather, interact and relax. Public Art will be inclusive through form, expression and accessibility, ensuring it connects to all members of the Lane Cove community alike.

Local creatives, emerging artists, innovative thinkers and respected creative practitioners will all be considered to develop public art for Area 18–20 St Leonards South. Public Art will nurture the diverse creative expressions emerging from the Lane Cove community.

Public Art will consider sustainability through chosen materiality, anticipated lifespan, and effect on the surrounding social and environmental contexts of the site. Public art will improve access and provide moments of solitude and rest, assisting to soften the urban heat of the cityscape.

Public Art for Area 18–20 St Leonards South will be developed with value for cost in mind, ensuring the final outcome is proportionate to the money spent on Public Art. The artwork will be maintained over its lifetime, ensuring it remains an important aspect of the urban design for years to come.

# Visioning

## Curatorial Vision

The Curatorial Vision is based on contextual analysis, including research into a place's history, aspirations, environment, urban character and the community. The vision ensures public art is conceptually connected to the site, and seeks to provide artists with thematic inspiration.

### Curatorial Vision

Area 18–20 St Leonards South is creating a community, encouraging new experiences, and promoting opportunities for fresh connections to be made with people and place. Through this, new memories are being formed at the site, imbuing place with fresh energy. It is from this exciting point of change, growth and new beginnings that the Curatorial Vision draws inspiration.

Considering trees as a metaphor for new beginnings, the Curatorial Vision, *Flourish: imagining futures*, traces roots as the catalysts of connection to the past, trunks and branches as a representation of the present, and new growth as a nod to the future, and a symbol of what's to come. In this sense, the growth of a tree can be likened to the new development of Area 18–20, planting roots to facilitate the growth of a vibrant new community. *Flourish: imagining futures* seeks to recognise the history of the St Leonards South site, acknowledging the rich and abundant natural landscape, while confidently stepping into a prosperous future.

The Curatorial Vision invites artists to explore the histories of place, trace the present and celebrate the future, creatively imagining new possibilities in support of the aspirations of the burgeoning site.

# Flourish

## IMAGINING FUTURES



# ARTWORK OPPORTUNITIES



# Artwork Opportunities

## Overview


There are a number of viable opportunities for the inclusion of public art within the site, however one key location, has been identified which offers the greatest potential for visibility and public interaction.

The entrance to the Pedestrian Link which facilitates access to a green spine corridor, adjacent to the public pocket park which bounds the site is considered to be the most viable location for public art on the site, offering potential to provide maximal opportunities for community engagement, and contribute to placemaking. An artwork in this highly accessible location could also effectively sit within a broader network of public art being developed in other Areas in St Leonards South, encouraging movement throughout the burgeoning new precinct.

### Artwork Opportunities

- Entrance to the Pedestrian Link



Artwork Opportunity 



# Artwork Opportunities

## Entrance to the Pedestrian Link

### Artwork Role and Function

The entrance to the Pedestrian Link which runs centrally through the site presents a highly viable location for the inclusion of a public artwork. Sitting adjacent to the public pocket park, an artwork at the entryway would provide a welcoming focal point for both residents and visitors alike, contributing to the vibrant character of the site, as well as providing access to the artwork for passers by or visitors to the park. Art in this location would be seen everyday, and maximise daily interaction.

### Artwork Location

- Entrance to the Pedestrian Link

### Artwork Form

- Sculpture, singular element medium in size, or 1-3 small clustered components

### Design Considerations

- Care will be taken to ensure artwork sited in this location does not encroach on nearby private residences, either through climbability or proximity.

### Budget

- Minimum \$150,000 (inclusive artist fees, design, fabrication & installation);
- Unique, site-specific artwork;
- Designed & certified for the external public domain;
- 20 year lifespan.





# Artwork Opportunities

Entrance to the Pedestrian Link - Benchmarking Imagery





**IMPLEMENTATION**

# Implementation

## Indicative Public Art Process and Timeline

The table below presents the an indicative process and timeline for the planning, implementation and delivery of public art. The time frames listed indicate typical durations for each stage.

Art Planning		Design Assist		Manufacturing
Art Strategy (02 – 04 weeks)	Artist Procurement (04 – 05 weeks)	Design Assist (06 – 08 weeks)	Technical Assist (08 – 10 weeks)	Manufacturing / Delivery (12 – 24 weeks TBC)
<ul style="list-style-type: none"> <li>Project initiation meeting and workshop process with key stakeholders</li> <li>Review of development's design documents</li> <li>Research into local culture, history and environment</li> <li>Development and documentation of Art Strategy with identification of art locations and benchmarking</li> <li>Implementation planning including development of; art budget guide, art process and initial program, maintenance and sustainability methodologies</li> </ul> <p>CURRENT STAGE</p>	<ul style="list-style-type: none"> <li>Facilitate and support artist short-listing and selection process with Client and Council</li> <li>Confirm artist availability</li> <li>Develop Artist Briefing documents</li> <li>Lane Cove Council to endorse selected artist</li> </ul>	<ul style="list-style-type: none"> <li>Contract selected Artists</li> <li>Brief contracted Artists</li> <li>Artist support for research and investigation, concept development, selection of materials, colours and scale</li> <li>Concept Design presentation including narrative descriptions, sketches and visualisations prepared by artists</li> <li>Preliminary manufacturing program and budget</li> <li>Management of Client review and selection of winning Concept Designs</li> </ul>	<ul style="list-style-type: none"> <li>Artist support for further materials investigation</li> <li>Preliminary engineering advice and liaison with design consultants and manufacturing team</li> <li>Final models and computer generated visualisations (as required)</li> <li>Material selection and fabrication budget review with client</li> <li>Management of Client review and approval of Developed Designs</li> </ul>	<ul style="list-style-type: none"> <li>Full manufacturing documentation and engineering certification including samples and prototypes (as required)</li> <li>Final manufacturing budget review with client</li> <li>Project management and budget control of artwork manufacturing</li> <li>Management of fabrication process, including:</li> <li>Artwork fabrication</li> <li>Client approvals during manufacturing</li> <li>Quality control</li> <li>Transportation to site</li> <li>Maintenance advice and development of Maintenance Manual/s</li> <li>Attribution plaque</li> </ul>
Council review points by stage				
<ul style="list-style-type: none"> <li>Lane Cove Council review Art Strategy</li> </ul>	<ul style="list-style-type: none"> <li>Lane Cove Council review Artist Selection</li> </ul>	<ul style="list-style-type: none"> <li>Lane Cove Council review selected Concept Design(s)</li> </ul>	<ul style="list-style-type: none"> <li>Lane Cove Council review Technical Assist Package(s)</li> </ul>	<ul style="list-style-type: none"> <li>Lane Cove Council review and approval point, confirming completion of art requirement</li> </ul>

# Implementation

## Artist Procurement

UAP acknowledges the importance of First Nations cultural knowledge and should the First Nations' history of the site be developed further if the project team invite a First Nations' artist to respond to the site, UAP will ensure that a Cultural Advisor is engaged and key Community stakeholders are engaged at key points prior to the artwork being designed and delivered.

There is one main method recommended for the procurement of an artist for Area 18–20 St Leonards South.

### Direct Engagement

- A short list of 3 – 5 artists is developed
- 1 artist is selected to develop two concept designs
- The artist's concept design is presented for approval to continue to Design Development
- The artist is paid a concept design fee. In some cases the artist may be paid a higher fee and asked to submit more than one concept for consideration



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 manufacturing.

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 Area 18-20 St Leonards South 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 (select)
- Stainless Steel (select)
- Exterior grade paint

Please note the list on the left provides examples only and is not prescriptive to the selection of materials.

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 manufacturing company/companies involved
- Materials used during manufacturing 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.

## 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 Area 18–20 St Leonards South 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.

# Implementation

## Post Installation Engagement Strategy

Public artwork often is commissioned and installed without inauguration or ceremony. Seeking to shift this practice or lack thereof, UAP and the Area 18–20 St Leonards South project team will develop strategies to welcome the new artwork to the site, to ensure residents and visitors alike embrace and understand the underlying concepts and ambitions of the artist and commission.

Engagement plans may include the following (to be further developed and in collaboration with the eventual commissioned artist):

- Opening and installation launch celebration
- Artist onsite talks
- Interdisciplinary panel discussions where the artwork may be discussed with architects, historians, and experts from other fields with a nexus to the artwork concepts
- Promotion by Greateon in commercial and tenant-related collateral material including online resources
- Webpage dedicated to the artwork and artist with expanded conceptual statement and curatorial rationale

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