

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 1, 2, 4, ST LEONARDS SOUTH PUBLIC ART STRATEGY

Client

Evergreen

UAP Reference

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Introduction	05
Project Context	06
St Leonards South Precinct	07
The Development	08
First Nations Cultural Context	09
Site Heritage	10
Location and Access	11
Site Characteristics	12
Visioning	13
Public Art Policy Alignment	14
Curatorial Vision	15
Artwork Opportunities	16
Overview	17
Implementation	22
Contacts	27

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 Evergreen to prepare this Preliminary Public Art Strategy for the to support the proposed implementation of public art at Area 1, 2, 4 in 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 1, 2, 4 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

In the future phases of the project UAP, in collaboration with the Project Team, will work with a Indigenous local knowledge holder who will assist in guiding the Artist Brief in order to support the development of a public artwork with a Connection to Country.

PROJECT CONTEXT

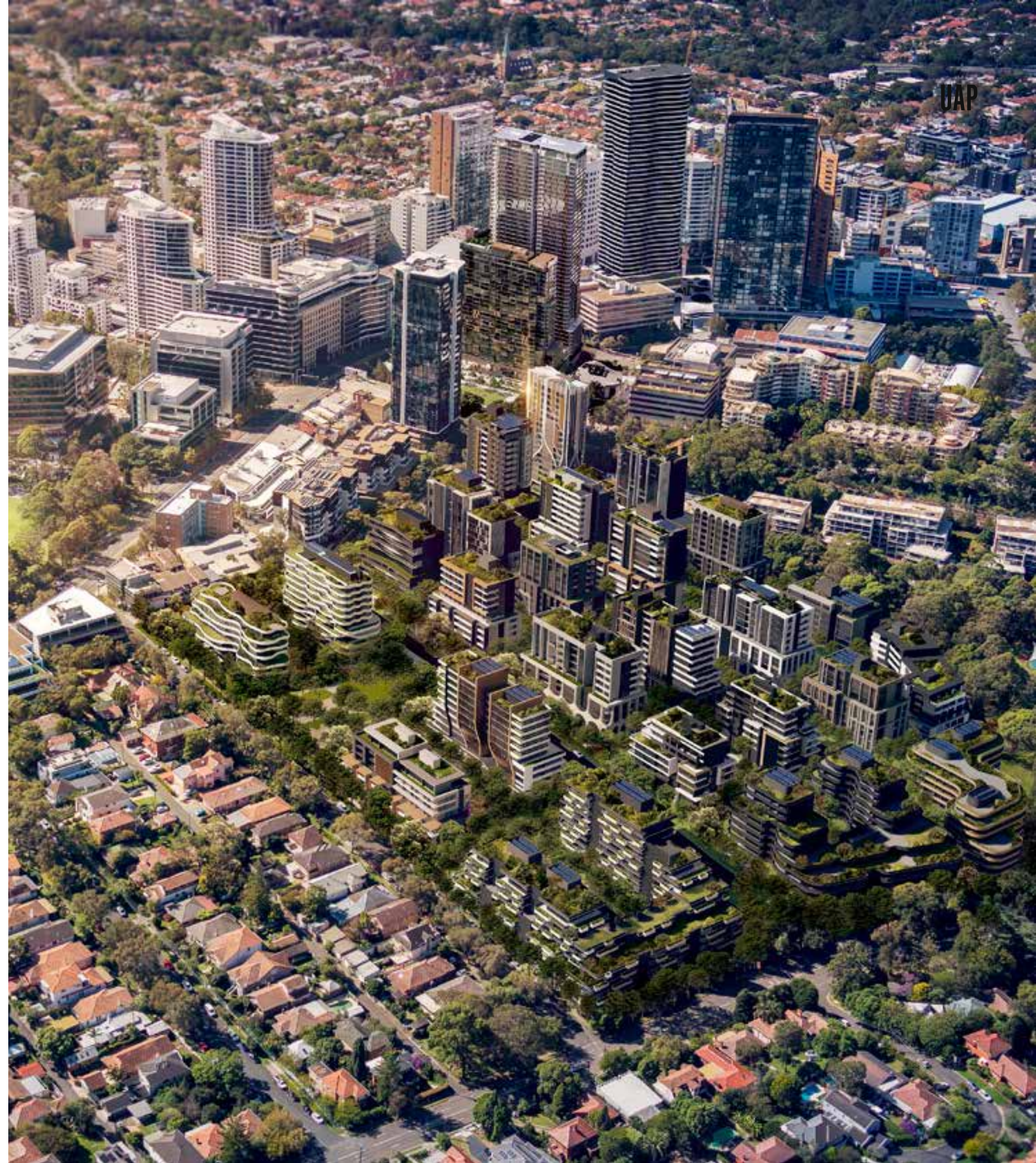
Project Context

St Leonards South Precinct

In 2020, Lane Cove Council implemented the major Development Control Plan and Landscape Masterplan for St Leonards South, which saw the planning of a vibrant, youthful suburb, situated on the doorstep of Sydney's CBD and surrounded by well established neighbouring suburbs.

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.

With sustainability and green spaces key considerations throughout the precinct, green spines create key pedestrian linkages that encourage connection and opportunities for interaction between residents and visitors. Elevated podiums upon which Area 1,2,4 are sited allow for stellar views across both suburbs in the North Shore and through to Sydney Harbour. St Leonards South epitomises the ways in which forward thinking design can be harnessed to create an exceptional contribution to the future of City living.



Project Context

The Development

Area's 1, 2 & 4 sit within the ambitious and forward thinking St Leonards South development Precinct. This development seeks to establish residential buildings which cater to the growing population in St Leonards, and the broader North Sydney area. The development re-imagines high-density living, creating hundreds of new dwellings, while ensuring future residents have access to green spaces, bespoke landscaped gardens and open public areas complete with public art.

Areas 1,2,4 are architecturally designed by Rothelowman and complimented with landscape architecture by Arcadia. The site imagines future city living, with sustainability and livability prioritised through forward thinking design. Integrating greenery throughout ensures a vibrant and welcoming urban environment which allows for moments of relaxation and connection between residents and visitors as they pass through the green spines which form active pedestrian networks throughout the development and the St Leonards South precinct more broadly.



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

The development is located on a site that has been the home to many different significant First Nations, colonial and contemporary histories which all intersect and intertwine to create the vibrant and active urban location that exists today. This page gives a brief overview of aspects of St Leonard South's rich and varied heritage.



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.



Today

St Leonards South is a bustling inner city suburb that offers residents and visitors the best of City living, on the edge of the world famous Sydney Harbour. Boasting access to a wealth of recreational and entertainment offerings such as the well loved Coal Loader Platform, and Luna Park and numerous nearby gardens, and pools, the suburb caters to everyone. Connected via an extensive network of both roads and public transport, St Leonards South allows residents ease of access throughout the suburb and beyond to the West, North and East.

Only 5 kilometres from Sydney's CBD and with schools, TAFE's and world class universities situated nearby, St Leonards South is a prime location for growing families, young professionals and students alike.

Project Context

Location and Access

St Leonards South is a well-appointed suburb with a wealth of transport options on its doorstep. From a vibrant network of pedestrian linkages, to well established major roads and state of the art public transport, St Leonards South encourages easy movement and access to all the suburb has to offer.

Pedestrian Access

Pedestrian linkages run throughout the internal development encouraging walking and riding as prime modes of transport within the suburb. Pocket parks and open public spaces sited throughout also encourage an active outdoor lifestyle. These pedestrian friendly networks link out to the broader St Leonards area enabling ease of access to nearby public transport, shops and cafes.

Major Roads and Transport

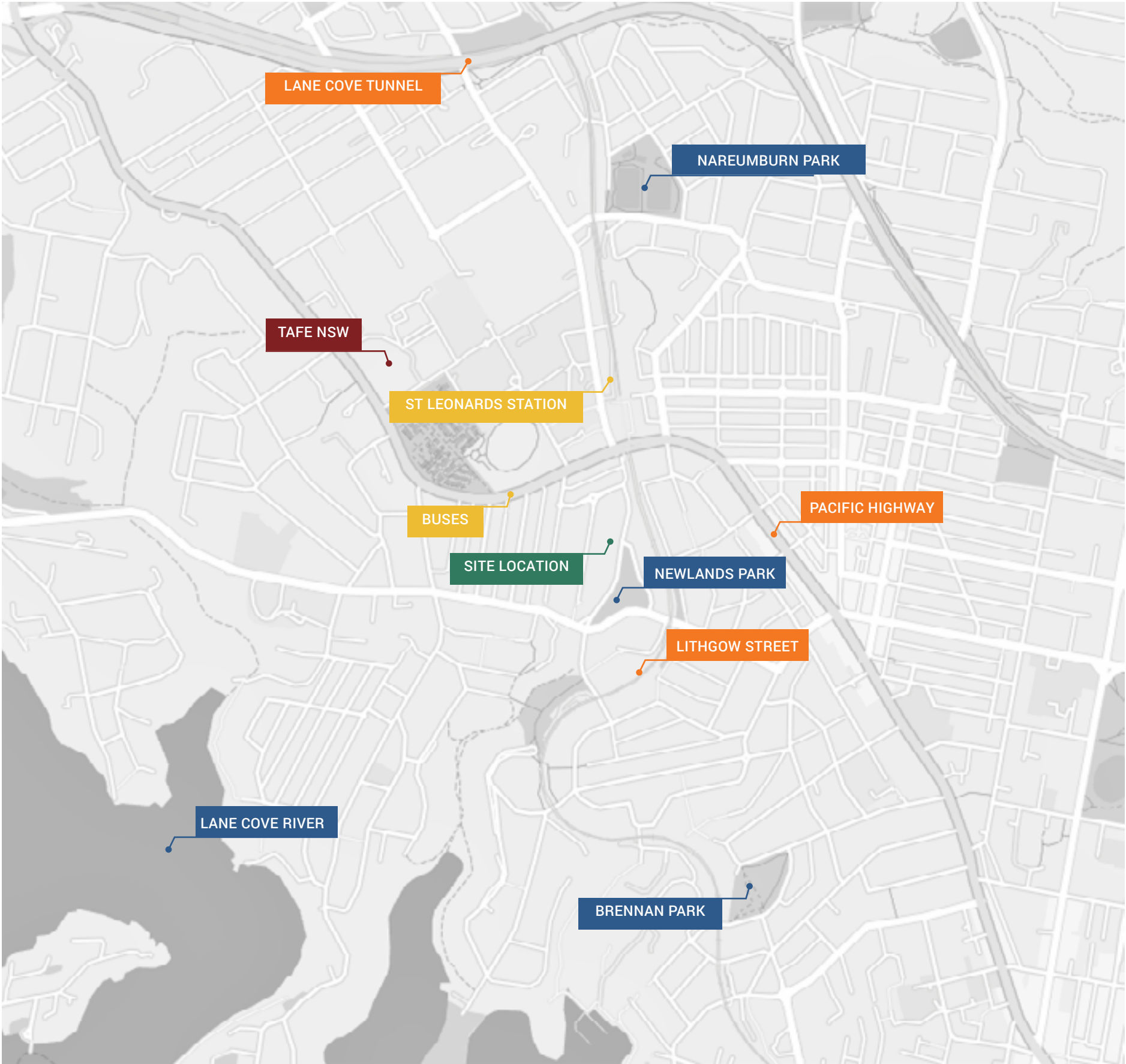
Surrounded by a network of leafy streets that link to major thoroughways, the site offers residents and visitors easy access to and from the development. The Pacific Highway provides access to Sydney's CBD and further North, connecting Sydney all the way to Brisbane. Lane Cove Tunnel also sits nearby 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

This page provides an overview of some key cultural, historical and recreational attractions in and around St Leonards. Each of these contributes to the vibrancy and livability of the local area.

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 1,2,4, 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	Area 1,2,4 St Leonards South 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.	Public Art for Area 1,2,4 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.
Creativity To nurture diverse creative expression in the community and foster innovation to meet the needs of Lane Cove.	Local creatives, emerging artists, innovative thinkers and respected creative practitioners will all be considered to develop public art for Area 1,2,4 St Leonards South. Public Art will nurture the diverse creative expressions emerging from the Lane Cove community.
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.	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.
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.	Public Art for Area 1,2,4 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 by setting an overarching vision for art and describing what the artworks aspire to achieve and provides thematic inspiration for the artist.

Curatorial Vision

The undulating ridges and gullies comprised of vast sandstone cliffs, networks of waterways that reach out into the Harbour, and lush, dense forests are synonymous with the area, and inform the rich character of St Leonards South today. This varied and unique landscape within which Area 1,2,4 is sited, becomes a departure point for the Curatorial Vision, which seeks to trace topographies, celebrate the natural geography of the area, exploring connections between the natural and the built.

The Curatorial Vision, titled *coalescence*, pivots on the notion of intersections, between the natural and urban landscape, and between people and place. *coalescence* aspires to acknowledge the ways in which geographic narratives continue to permeate built environments, and how the histories of place inform our sense of contemporary spaces. The Curatorial Vision seeks to find joy in interconnectedness and envisions the site as one which promotes opportunities for future convergence between people and place within this burgeoning new community.

The Curatorial Vision invites artists to explore nature, histories and contemporary cultures to create an artwork which responds to the site and compliments the aspirations of the development.



ARTWORK OPPORTUNITIES

Artwork Opportunities

Overview

Two locations, within the pocket park, have been identified as being particularly viable locations for the inclusion of public art. Each location will offer unique and varied opportunities for public interaction.

Artwork Locations

- Pocket Park [1], visible from the Green Spine
- Pocket Park [2], adjacent to Marshall Avenue

Budget

The budget allocated for public artwork at the site is \$130,000 (AUD). This is to be inclusive of all artist fees, design fees, fabrication and installation costs.



Artwork Opportunities

Pocket Park [1]

An artwork sited at the entrance of the publicly accessible pocket park, and visible from the green-spine, would be highly visible, and accessible to both residents and visitors alike.

Artwork Form

Artwork in this location could take the form of, but is not limited to:

- Sculpture, singular small - medium element, 1-2 small clustered elements

Artwork Role

Artwork sited in this location acts to contribute to placemaking at the site through the addition of an eye-catching work which engages both residents and visitors. Additionally, the artwork could attract community members who live throughout the St Leonards South development, and contribute to creating a welcoming focal point for people living and transiting through the broader site.



Artwork Location

Indicative Location



Artwork Opportunities

Pocket Park [2]

An artwork sited nearby the external Marshall Avenue pedestrian walkway within the pocket park has the potential to be experienced by both residents and passers by. The artwork could create a welcoming point which could assist in attracting pedestrians into the site while simultaneously creating a well known meeting place for residents and visitors alike.

Artwork Form

Artwork in this location could take the form of:

- Sculpture, singular small - medium element

Artwork Role

An artwork sited in the planted area within the pocket park, adjacent to the terraced stairs, and level with the Marshall Avenue pedestrian walkway, could assist with placemaking, by creating a welcoming and eye catching point within the site. The artwork could provide a natural meeting point for both residents and visitors. Visible from surrounding pedestrian streets, the artwork also becomes indicative of the broader character of the site for passers by.



Artwork Opportunities
Benchmarking



Belinda SMith



Fiona Foley



Emily Floyd

Artwork Opportunities

Benchmarking



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

Implementation

Artist Procurement

UAP acknowledges the importance of First Nations cultural knowledge and throughout the development of an Artist Brief, UAP will seek the input and advice from an Indigenous local knowledge holder to support the implementation of a site-specific public artwork with a Connection to Country. Further to this, UAP recommends the engagement of a First Nations' artist to respond to the site, and will prioritise a preliminary Artist Selection of Indigenous and First Nations identifying artists for consideration.

Throughout this process, UAP will ensure that the appointed Indigenous local knowledge holder, and any key Community stakeholders are engaged at key points prior to the artwork being designed and delivered.

There is one (1) main method recommended for the procurement of an artist for Area 1, 2, 4 St Leonards South.

Direct Engagement

- A short list of 3 – 5 artists is developed
- 1 artist is selected to develop a concept design
- The artist's concept design is presented for approval to continue to Design Development
- The artist is paid a concept design fee.



All artworks commissioned for Area 1, 2, 4 St Leonards South should consider the importance of environmental sustainability. Throughout the development phases of the artwork, the artists, and the design, manufacturing 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 manufacturing 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

Manufacturing

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

All artists, design and manufacturing 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 manufacturing and assembly and its carbon emissions impact through energy intensity or efficiency.

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 1, 2, 4 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 including but not limited to:

- Brass
- Cast aluminium
- Cast bronze
- Copper
- 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 1, 2, 4 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.

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