

Public Art Strategy

10.26.2021

ILLOURA P L A C E

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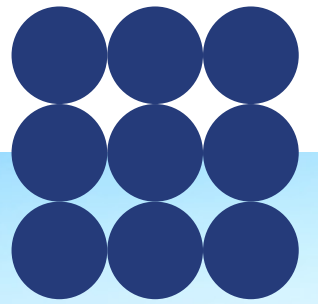
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Introduction

Destination Making and Identity

This public art strategy has been prepared in support of the architectural and landscape proposals for the 28 Elizabeth Street, Liverpool Development.

This report references the Liverpool City Council public art Policy and identifies potential locations, artwork types and curatorial rationale. This curatorial rationale is based on contextual analysis, including research into the site's history, aspirations, environment, urban character and project use. The rationale ensures public art is conceptually connected by setting an overarching vision for public art, describing what the artworks aspire to achieve and providing thematic inspiration for the artist.





Context



Liverpool City

The City of Liverpool in a state of rapid transformation there is an increased interest from partners and investors in contributing to the City's story and aesthetic through public art commissions, street art and interpretation.

(1) The LSPS states the following future vision for Liverpool:

A vibrant place for people that is community focused, walkable, public transport-oriented, sustainable, resilient and connected to its landscape. A place that celebrates local diversity and history, and is connected to other Sydney centres. A jobs-rich city that harnesses health, research, education, innovation and growth opportunities to establish an inclusive and fair place for all.

(1) The below summarises key strategic planning directions for the city centre and Western Parkland City.

Liverpool is defined as a Metropolitan Cluster within the Western Parkland City.

The new Western Parkland City is an emerging city with a north-south geography extending for 54 kilometres. It will be founded on the centres of Liverpool, Greater Penrith, and Campbelltown-Macarthur.

Liverpool will provide a focus for delivering metropolitan functions including concentrations of higher order jobs and a wide range of population goods and services. They are critical locations for commercial and retail uses and health, education, and other services to achieve a well-connected 30-minute city.



The Development

Liverpool is on the move, growing with the beating heart of its multicultural identity, and **our site is at the epicenter**. The City, the hospital community, Bigge Park, Westfield and our site (including our neighbouring developments at 26 and 111 Elizabeth) are **integral to complete the walking neighborhood**.

The Development: Located at 28 Elizabeth Street Liverpool, NSW, Illoura place is a mixed-use development rising to 34 storeys with a ring of retail at its base, 4 levels of commercial and residential apartments above.

Public Art is the centre of enriching this public domain, bolstering the additional public domain amenities proposed, and forging a vibrant public domain for living, working and playing.

A network of site-through links are proposed in collaboration with the neighbouring developments to maximize pedestrian activation in the precinct.

A proposed through site link on the eastern boundary of the development provides a secure connection to the residential lobby, sheltered communal seatings for retail and public use whilst also offering pedestrian access to the Southern laneway which links the site directly to Bigge Park and the Station.

The development will be a destination to many locals by providing retail opportunities at the ground plain and 4 levels of commercial spaces.

This a significant development within Liverpool and the proposed Public Art Strategy will ensure a site-specific approach that will uphold the **creation of a unique destination, contribute to the diverse and vibrant community of Liverpool and prepare for event-ready opportunities**.

Further Amenities include: EOT facilities with bike storage, a residential pool located on the fifth floor surrounded by a lush green podium, a gym, communal lounge, and BBQ areas.



Architectural Vision

The architectural vision for this project is an innovative and iconic tower and **home to a community attracted by shared values and aspirations**. A place where we meet, work and live.

Illoura Place stitches together the footprint of the CBD by **bringing a vertical community to a prominent corner, in a culturally vibrant place that respects the past while looking towards the future**.

The tower completes the urban grid and significantly enables fine-grain activation and links which allow growth of a vibrant public domain and **notably fills a gap in the walking neighbourhood and adds additional civic links and cuts**.

Liverpool is an historic town and today acts as one of Sydney's key suburbs. The 28 Elizabeth Street site is situated in the central hub of Liverpool and is surrounded by a mix of commercial, religious and educational uses. Its key location is an integral part of the future of the city which will inject a 24-hour residential community into the heart of the city close to services, amenity and jobs.

Successful Cities Are Optimistic Cities

Key massing principles are based on:

- **The Grid:** The tower responds to the urban and cultural cues.
- **Urban Scale:** Establishing a new urban element.
- **Movement & Depth:** Creating place, character and interest.
- **Memorable Identity:** Evolving the urban context.
- **The Cut:** The proposed Laneway aims to create civic links and local destination, by housing creative clusters.



Demographic

With 41% of the population being born overseas and 52% speaking a language other than English there is substantial identity to tap into, to grow, and pay homage to.

Liverpool council culture strategy is founded upon valuing these people, their heritage and their future.

Liverpool people are the real mixing pot of multicultural Australia. **Liverpool people wear their identity proud, are engaged and active and the future is exciting.**

Illoura place's public art plan **discloses and celebrates the already diverse and culturally rich community.** It aims to promote Liverpool's diversity and create opportunities that highlight the colourful and culturally diverse community in creative and inclusive ways.

The vision for the public domain of 28 Elizabeth street in conjunction with its neighbouring sites is to become a platform that connects and engages the community by providing a vibrant and artful destination and be the architect of growth in a culturally expressive urban environment throughout day and night.

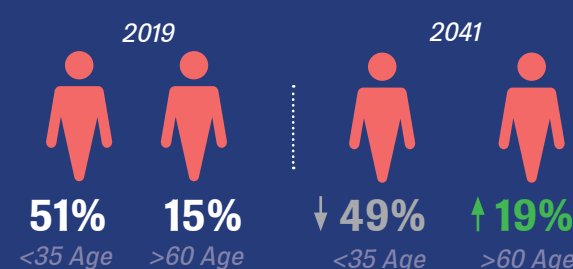
(1) The 2019 Population Projections indicate that the population of Liverpool is estimated to increase by 229,450 people between 2016 and 2041, from 212,000 to 441,450. The strong growth is a result of people moving to the area and natural change.

(1) The working age population (aged 15-64) is estimated to increase by 142,150 in 2016 to 282,900 in 2041 – a change of 140,750. The number of children aged 14 and under is estimated to change by 41,600 children, from 48,250 in 2016 to 89,850 in 2041.

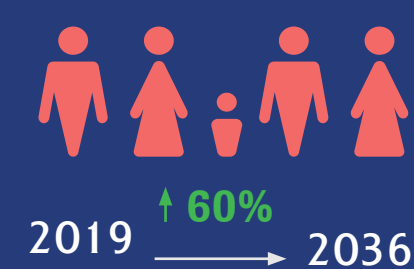
(1) The number of people aged 65 and over is estimated to increase from 21,600 in 2016 to 68,650 by 2041 - a change of 47,050.



Age Split



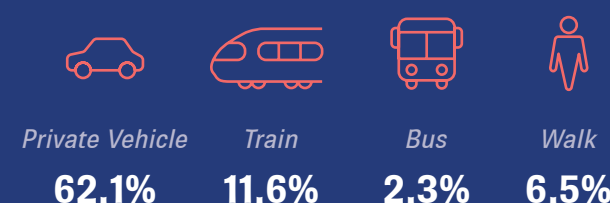
Population Increase



Canopy Cover

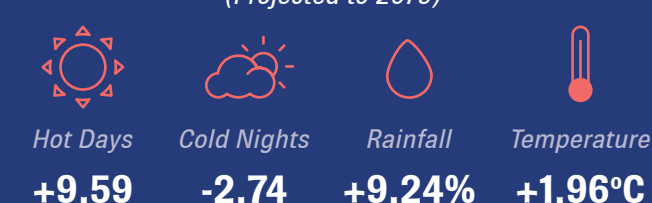


Travel To Work



Climate Change

(Projected to 2079)



Country Of Birth

Australia:	31.1%
Iraq:	10.9%
India:	6.4%
Fiji:	2.9%
Vietnam:	2.5%
Croatia:	2.4%

1. <https://www.planning.nsw.gov.au/-/media/Files/DPE/Fact-sheets-and-faqs/Research-and-demography/Population-projections/2019-Liverpool.pdf>

Access and Movement

In this public art plan strategy, we recognise the prime positioning of the site.

With a pleasing urban grid, **Liverpool has the bones for a great, engaging, walkable city** if pedestrians are prioritized and invited.

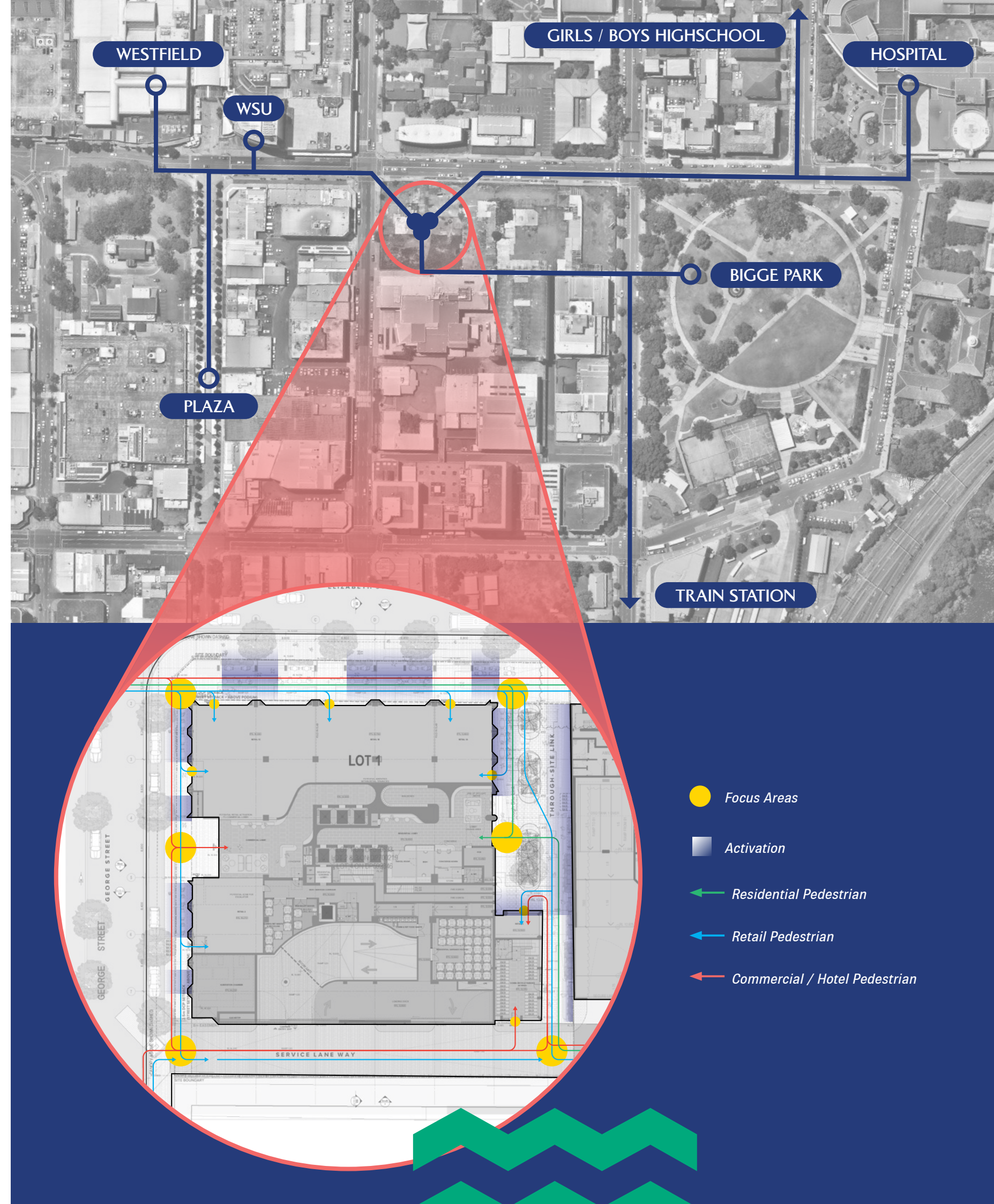
The public art plan's vision aligns with this ambition. We see an excellent opportunity for the service laneway to be **prioritized for pedestrians** who can cut from George street through 28 Elizabeth street along with its two under development neighbouring sites to Bigge Park, in an additional **granular promenade to be reclaimed as an event-ready art journey** if thoughtful timetable planning can allow.

Proximity: 28 Elizabeth street is conveniently located.

- 6 minutes walk from the station via Bigge Park
- 1 minute walk to Westfield shopping centre
- 4 minutes walk to the Liverpool hospital
- Opposite All Saints Catholic College
- Key route bus stop on Elizabeth st

28 Elizabeth street presents itself as a brilliant opportunity with its neighbours to **complete the avenue and create a walkable CBD**. The current architectural design has introduced the site through links with the human scale and considering pedestrians at the core of its design. Significant activation is apparent through positioning the commercial lobby on Elizabeth street, and the residential entrance is strategically located off the through site link, with several retail units to maximise pedestrian circulation on the ground plain

The public art plan's vision is to **strategically position the public art within the heart of these walkable spaces**, aiming to impact and encourage a socially, environmentally and economically vibrant city CBD..



Liverpool Geography

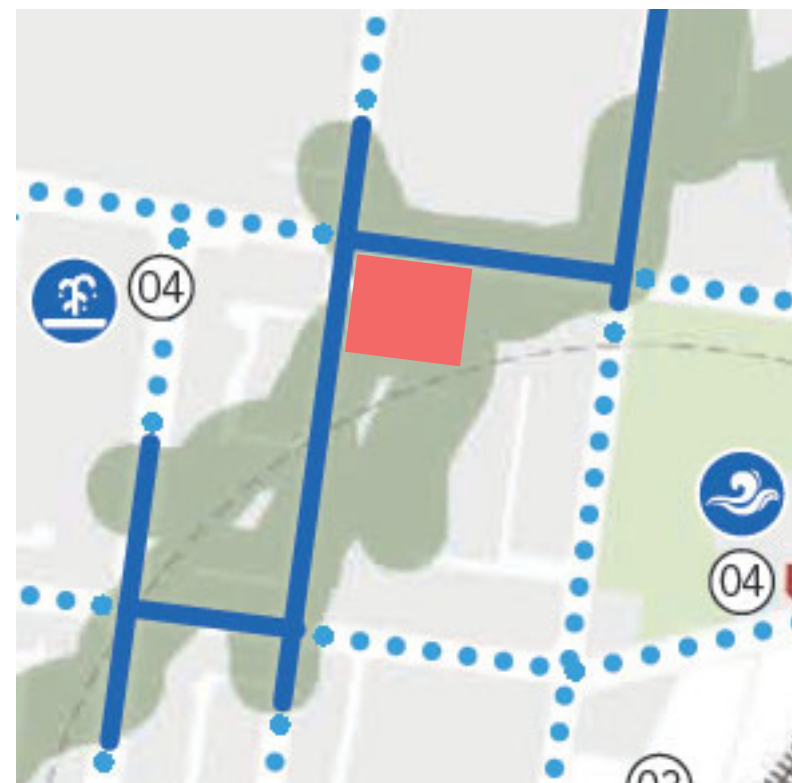
(1) A riparian corridor runs north diagonally across the site 'Historic & Present. (3) A riparian corridor is a unique plant community consisting of the vegetation growing near a river, stream, lake, lagoon or other natural body of water.

(2) This Collaboration Area is one of three in the Western Parkland City and includes the City Centre, health and education precinct, Warwick Farm precinct, and nearby residential and industrial lands. The site is within the Liverpool Collaboration Area.

(3) The Georges River, formerly known as Tucoerah River, is an intermediate tide dominated drowned valley estuary, located to the south and west of Sydney. The Georges River begins its journey approximately 60km south-west of Sydney in the town of Appin. From here the river flows north towards Liverpool, through the Chipping Norton Lakes Scheme, then east until it reaches Botany Bay.



(3) Ingleburn Weir - Start of Georges River



(1)



(2)

First Nation People (-1788)

(1) The original inhabitants of the Liverpool area were the Cabrogal people who spoke the Darug language. The Georges River provided a natural boundary between the Darug or 'wood tribes' and the neighbouring Tharawal or 'coast tribe'. These tribes knew the area as Gunyungalung and evidence suggests they have been here for up to 40,000 years.

(2) The Cabrogal lands extended along the Georges River and its tributaries, such as the Prospect Creek and the Cabramatta Creek. The clan group around Liverpool was the Cabrogal, named after the cohbra grubs they harvested on the banks of the Georges River. Evidence of this period has been found in the form of scarred trees, stone tools and campsites, largely around the creeks.

(3) There are many sites across Liverpool today, such as the Georges River, which are recognised as sites of Aboriginal historical significance.

(2) Inevitable conflict occurred between settlers and the native inhabitants as they were dispossessed of their lands.

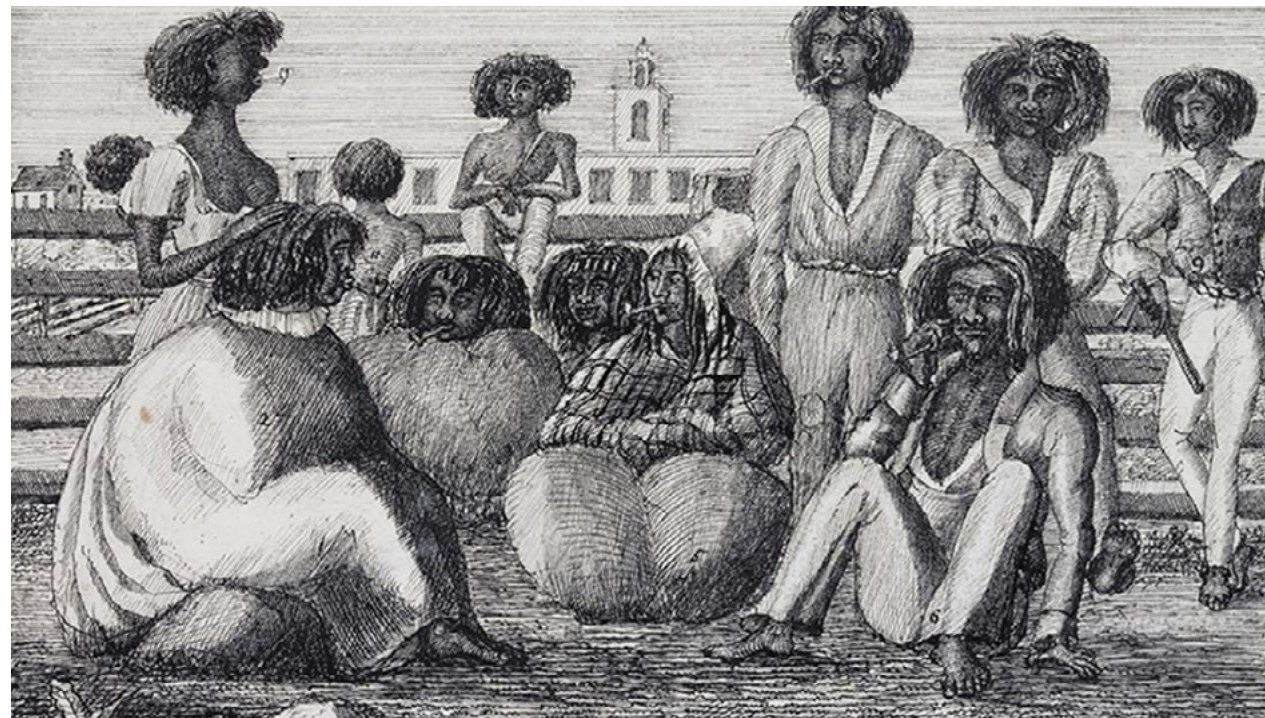
Leaders of the settler community, such as significant local landowners Charles Throsby and Thomas Moore, and later Richard Sadleir, sympathised with the Cabrogals plight.

This eased their hardship but did nothing to arrest their dispossession.

In 1815, Governor Lachlan Macquarie instigated a policy to reward local Aborigines who expressed a "desire to settle on some favourable spot of land, with a view to proceed to the cultivation of it".

In 1816, a yearly ritual was begun of presenting breastplates to Aboriginal chiefs to further recognise their co-operation. At least 38 chiefs were recognised in this way by Macquarie until the end of his governorship in 1821.

(3) In 2011, 2,677 people in Liverpool identified as Aboriginal or Torres Strait Islander, making up 1.5 per cent of the population. The proportion is slightly higher than Greater Sydney (1.2%). Most of Liverpool lies within Gandangara Local Aboriginal Land Council boundaries, with some parts in the south within Tharawal Local Aboriginal Land Council.



Philip Henry Ferdinand Phelps From the collections of the State Library of New South Wales
https://dictionaryofsydney.org/entry/aboriginal_people_on_sydney_georges_river_from_1820



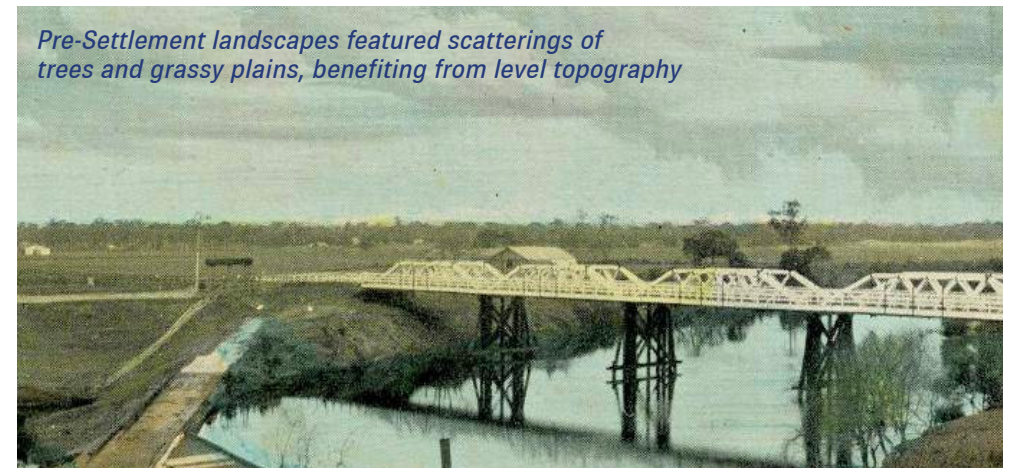
Joseph Lycett, Liverpool, New South Wales, plate 14 from Views of Australia 1824
<https://www.agsa.sa.gov.au/collection-publications/collection/works/liverpool-new-south-wales/34666/>

Settlement (1791)

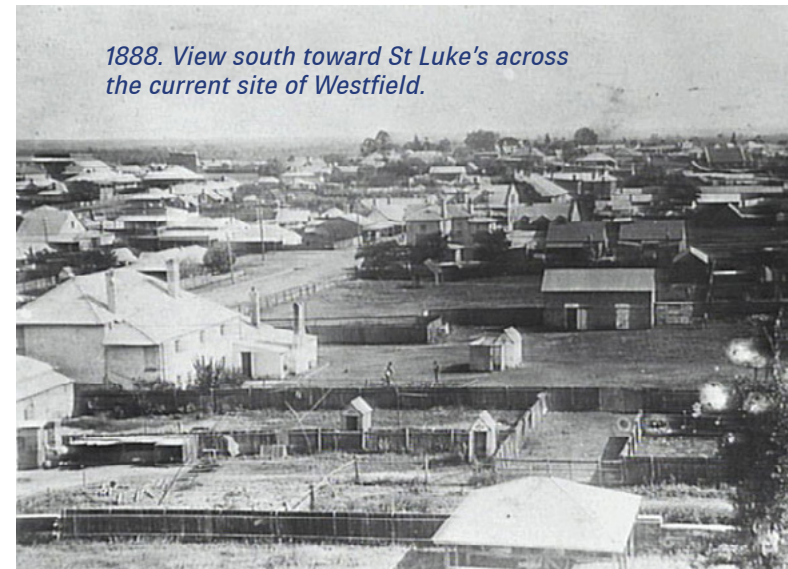
The subject site is within the Parish of St Luke, County of Cumberland. The township of Liverpool was founded on 7 November 1810 by Governor Lachlan Macquarie. The name honours the Earl of Liverpool, then Secretary of State for the Colonies. Macquarie intended Liverpool to be the capital of the southwest area of the Cumberland Plain. The township of Liverpool was established on a grid system, designed by surveyor Robert Hoddle.

The land was subdivided, sold and amalgamated many times over the years before being acquired by Peter Howard Warren in 1962. Prior to Warren's purchase, historical aerial photographs depict the evolution of the property and surrounding area from sparse residential housing, towards a more established residential area with some commercial and community buildings close by.

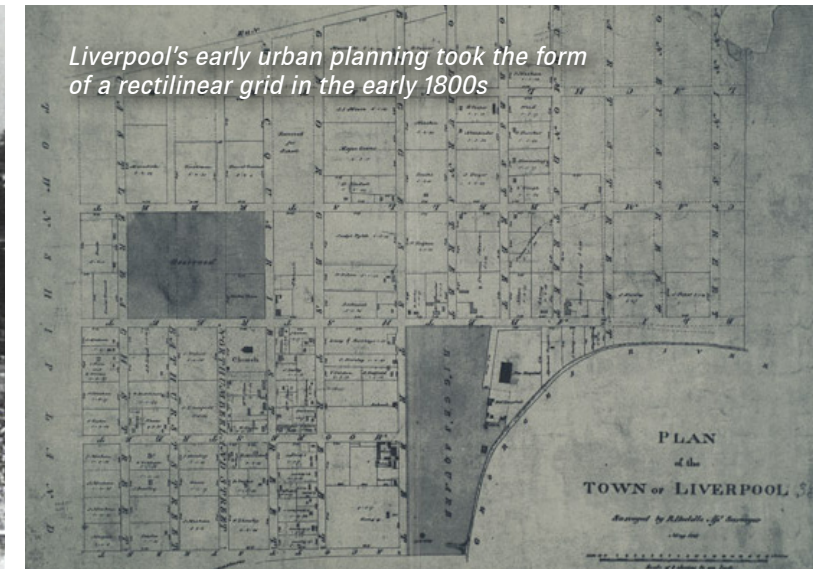
(1) Peter Warren Motors continued to use the site until 2018. The buildings were demolished and the numerous allotments were amalgamated to form three lots, of which the subject site is one. Today only remnant floor slabs, tarmac etc remains.



Pre-Settlement landscapes featured scatterings of trees and grassy plains, benefiting from level topography



1888. View south toward St Luke's across the current site of Westfield.



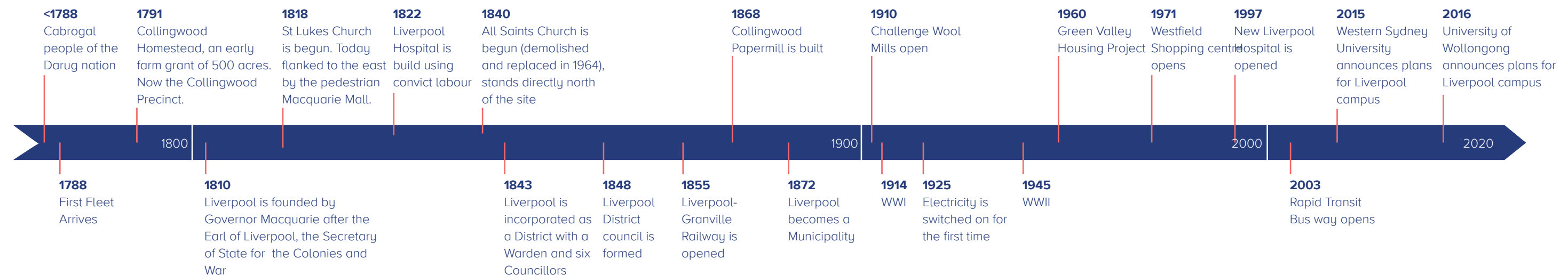
Liverpool's early urban planning took the form of a rectilinear grid in the early 1800s



1910. Replacing the Paper Mill, the Challenge Wool Mill stands south of today's train station of the west bank of Georges River.



1886. View east from George Street to the historic Liverpool Hospital across Bigge Park, the site can be seen in the foreground (bottom left), fenced in with trees to the south.



Monumental History

(1) The Hope Inn, Elephant and Castle and the Duke of Wellington. These three inns were among the first commercial buildings in Liverpool. They lined the southern half of Bigge Street opposite where Bigge Park is today would have been the first buildings travelers would have been greeted with when they rode into town.

Documentation suggests that during 1827-1854 the subject site was vacant land associated with the Hope Inn which occupied the corner of Elizabeth and Bigge Streets to the east of the current subject site.

(2) The Australian Paper Company opened the purpose-built Collingwood Paper Mill in 1868. With state-of-the-art equipment, it was able to produce a phenomenal 20 tonnes of paper per week! In what was an early form of recycling, the mill collected rags, old sails, sugar bags and rope and turned these into paper. The labour intensive process meant the mill was the largest employer in the Liverpool district with 122 men, women and children working across the 19-acre site.

The paper mill ceased operations in 1910 when the site was purchased by Henry Bull and Co. who established the Challenge Woollen Mills Pty Ltd producing 'blankets and other piece goods'.

The 1930s saw the Challenge Woollen Mills employing 200 hundred people, making them the largest employer in the district.

3) The Liverpool to Holsworthy Military Railway is the main rail line from Liverpool to the Holsworthy Internment Camp was built between February 1917 and January 1918

It was the only military railway line in Australia constructed, in part, by internees during WW1.

(4) Prior to the bridge being built, there was no crossing of the Georges River between Moorebank and Milperra, though the road to Canterbury was built up to the east bank. The road over the Liverpool Weir and its later 1894 truss bridge went south east toward Wollongong and Engadine.

After long use, the old narrow bridge was not able to cope with the increase in traffic and was slated for replacement in 1965. The current concrete structure supersedes the earlier truss bridge built in 1930-31 as a wider and higher crossing of the river.

(5) The subject site was originally under the ownership of John Rowley and William Levey from at least 1827. During the 19th century the subject site may have been occupied by a tan yard, although the exact location of this tan yard is not definitive.

An advertisement in the Sydney Morning Herald, 10th March 1845 indicated the tan yard had been in existence for 30 years, known as G.B. Richardson's Tannery and leather stores'.

This tan yard was potentially in operation from 1815, and remained in operation in 1859 when the land was sold.



(1) The Hope Inn, Elephant and Castle and the Duke of Wellington. (2) Collingwood Paper Mill in 1868.



(3) The Liverpool to Holsworthy Military Railway 1918



(3) Decommissioned. Image taken in 2009



(4) Milperra Bridge 1894



(4) Replacement Bridge 1965 - Image taken 2019

1. Liverpool's three old inns. Courtesy NSW State Library
 2. <https://thepapermillliverpool.com.au/heritage/>
 3. <https://www.rahs.org.au/wp-content/uploads/2016/11/History-of-LHMR.pdf>
 4. https://en.wikipedia.org/wiki/Milperra_Bridge
 5. URBIS - Elizabeth Street, Liverpool_ HISTORICAL ARCHAEOLOGICAL ASSESSMENT

Public Domain Master Plan

(1) The Liverpool City Centre Public Domain Master Plan is Council's 10-year vision to guide the development of public space and pave the way to a greener, more vibrant and active city centre while fostering an 18-hour economy.

Wider footpaths, dedicated cycleways, more street trees and vegetation, public art, better furniture, pedestrian lighting and new paving materials are among the improvements suggested in the plan that will improve accessibility and amenity.

The tactical urbanism concept design includes simple elements that can be constructed without impact on the traffic and service functions of Railway Serviceway. The concept design includes the following proposed elements:

- Painted surface treatment delineating vehicle and pedestrian areas;
- Potted plants and trees for increased greenery, shade and colour;
- Temporary shade umbrellas;
- Seating opportunities; and
- Public art elements.



Artist's impression of Council's long-term vision for Railway Serviceway with tactical urbanism interventions.

Liverpool Public Art

THE CITY IS YOUR GALLERY

Arts and culture enhance social well-being and promote community cohesion. Participation in cultural activities provides positive opportunities for social engagement, economic stimulation, and contributes to the preservation of heritage for future generations.

LIVERPOOL STREET ART TRAIL:

Art abounds in Liverpool. Four recent interactive art installations have been added to the colourful canvas of the city, strengthening the art trail which can be seen throughout the CBD. Residents and visitors alike can enjoy a cultural day out in Liverpool, at their own pace, with the self-guided art tour.

Works such as Claire Foxton's mural of Fijian-born Adi Holmes as seen (top right) are significant meaningful threads of Liverpool's cultural identity guiding people through the city.

Liverpool's art trail has to navigate around the site currently, due to the current condition, and a connection, and artistic contributions will energize the existing path which has notably momentum.

LIVERPOOL SCULPTURE WALK:

Sculpture by the Sea in partnership with Liverpool City Council and the Casula Powerhouse Museum along the flood plain of the Georges River featuring sculptures for almost nine months. Casula Parklands is playing host to a sculpture walk, featuring works from Sculpture by the Sea. Visitors will be able to follow the sculptures along the banks of the Georges River, starting at Casula Powerhouse.

The subject site's prime positioning in the Liverpool CBD, opens the opportunity for 28 Elizabeth street to contribute significantly to the cultural navigation of the city.

One notable opportunity is by transforming its under developed wasteland type existing site and **connecting two strands of the existing Liverpool Street Art trail.**



Chocolate Einstein, Nick Hernandez



Adi Holmes, Claire Foxton



Adnate, WSU



Sequential Reflections, Denise Pepper



Visioning



Public Art Policy Alignment

Liverpool City Council recognises public art as an investment for and of the communities. Public art increases economic visitation and illustrates Council's commitment to narratives of culture, accessibility, diversity, heritage, and shared aspirations.

In alignment with the vision for the Liverpool City, the following art objectives have been identified to guide the site-specific development of a unique, innovative and site-specific public art strategy:

RESPECT OUR PAST AND SHAPING OUR FUTURE

Artworks will be site-specific, capturing both the past and future of the precinct by revealing local stories, history and heritage features through visual and conceptual references and interpretive trails; and looking to the future through aspirational and innovative use of design and materials, including digital technology.

DESTINATION MAKING

The major artwork will be both gravitational and memorable, creating a destinations at the heart of Liverpool City. Destination artworks will build civic pride, the precinct's reputation and encourage return visitation to the precinct.

PRESENT BY DAY AND NIGHT

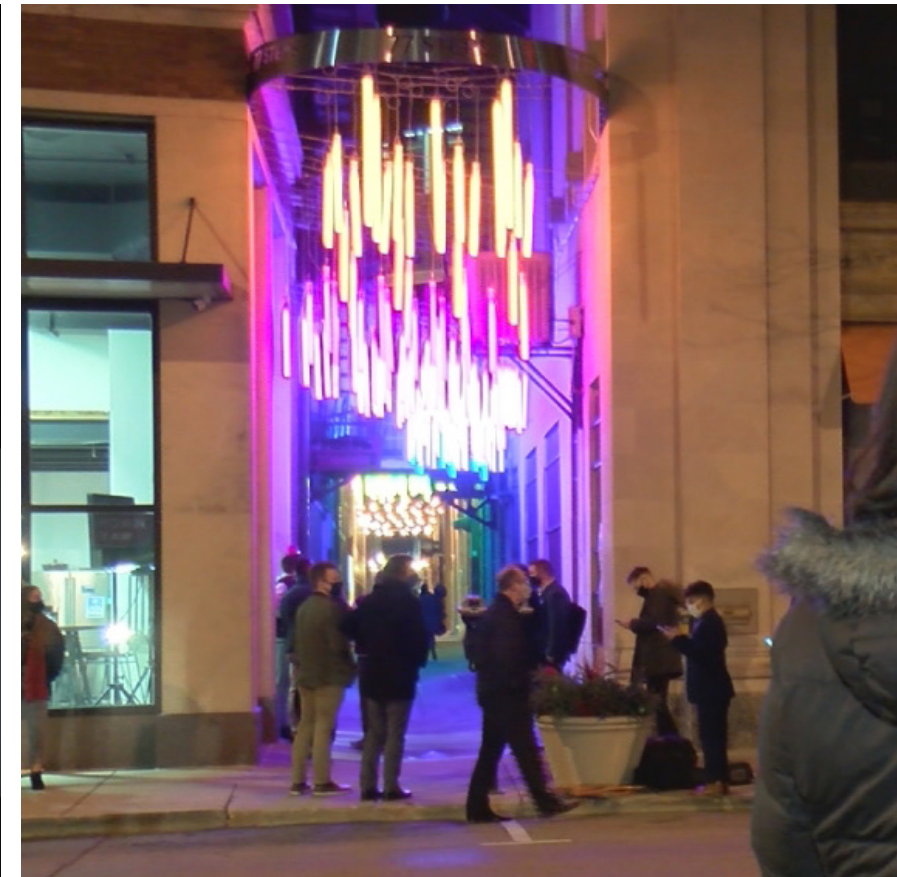
Artworks will support the 24-hour, 7-day activation of the precinct's public realm by offering visually intriguing and engaging artworks with distinct day and night presence. By day artworks will utilise bold form, colour and pattern to captivate passersby, and by night artworks will feature ambient lighting and treatments to create safe and inviting public spaces.

IMMERSIVE AND INCLUSIVE

Artworks will be welcoming and conceptually accessible to all, offering references and interpretations relating to the project site. Artworks will also be physically accessible to all, encouraging opportunities for recreational activity such as play.



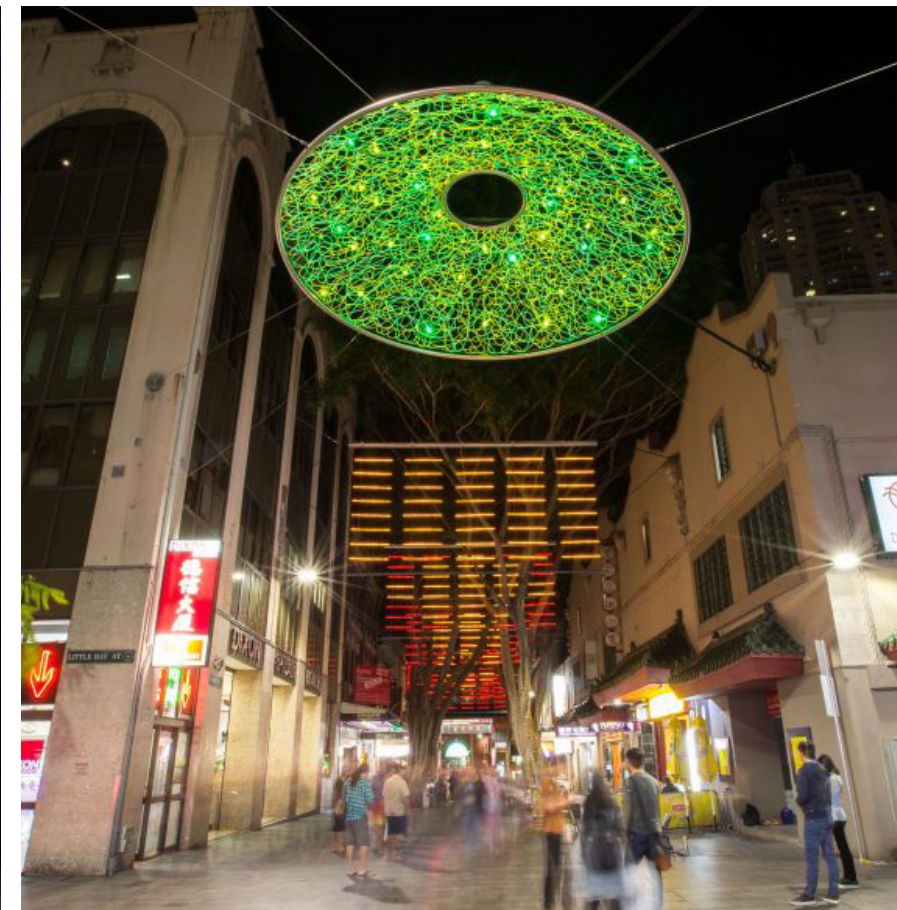
(1) Anthony Mccall's 'solid light works', UK



(2) Kelty Tappy Design '77 Steps', Melbourne



(3) Jason Wing 'In Between Two Worlds', Sydney



(4) Peter McGregor 'Heaven And The Dixon', Sydney



Curatorial Themes

Curatorial Framework

This Curatorial Rationale is based on contextual analysis, including research into the site's history, aspirations, environment, urban character and project use.

The Rationale ensures 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.

THE CURATORIAL RATIONALE:

- Directs artists in creating a site-specific response
- Is a starting point for inspiration; not a prescriptive theme

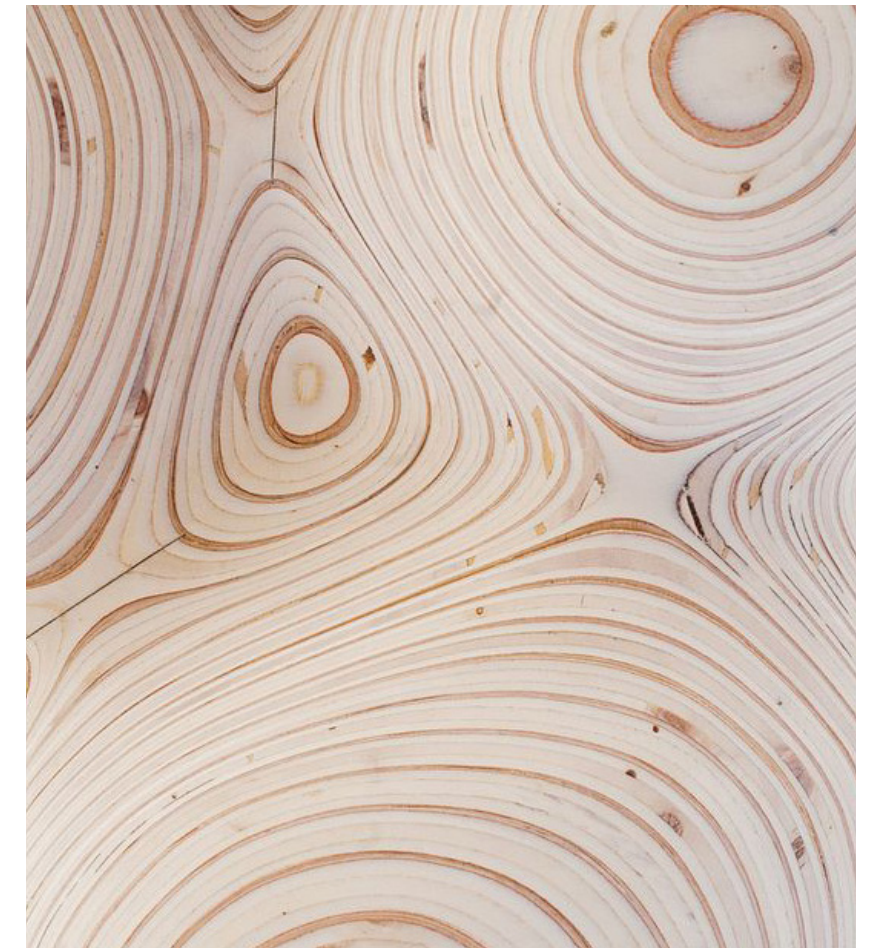
Public art for the 28 Elizabeth Street precinct will be a visual reflector of place, conceptually narrating inherent place values. It will reveal the past through history and stories, capture the present through form and function; and frame the future through creativity and innovation.

ANIMA OF WATER (MIND AND SOUL OF WATER) Memory | Essence

A sensory pause within our history of a stream that once tickled on this site.

The Anima of water, will capture and condense the luminance, vibrancy, essence, history and possibility of the 28 Liverpool Street precinct within the Liverpool City.

Here, under the brilliance of the sun, the memory of the shimmering surface of the creek, will be an inspiration for the public art. – shining by day and luminance by night via pathways of light that lead through urban glades, suspended prisms, veils of light and droplets of water.



Anima of water

MEMORY OF WATER

Artists may find inspiration from the historical creek line that once ran through the site as a source of life and optimism to celebrate life. Artists may be inspired by forms that reach for the water, embrace the earth, engage audiences and delight the senses.

Key inspiration points for artists may include but should not be limited to:

- The powerful essence of the landscape: the creek; the ancient tidal cycles; the surging currents hidden beneath the water's surface; and the diverse wildlife that inhabits these environments.
- The shimmering and shifting surface of water.
- The force and uplifting spirit of the water which engages the senses and celebrates life.

ESSENCE OF WATER

Artists are invited to respond to the vitality and character of this unique place – a character that is distinctive to the people of Liverpool, and in the intangible spirit of over 40,000 years of Indigenous living, culture and a presence that continues to permeate the land, water and its people.

Key inspiration points for artists may include but should not be limited to:

- The secrets of the site; the histories, the indigenous stories, the whispers of the past.
- The diverse and multi-cultural spirit embodied by the history of Liverpool.
- The essence of water which brings abundance life and vitality.





Artwork Opportunities

Precinct Opportunities

Using public art as a public domain guidance tool that is informative and fun to encourage pedestrian movement throughout and around the precinct.

Public art is often associated with wayfinding, as it delivers recognisable and unique elements to an otherwise typical public domain.

- Site Art Zones
- Precinct Art Zone
- Views to Art



Site Opportunities

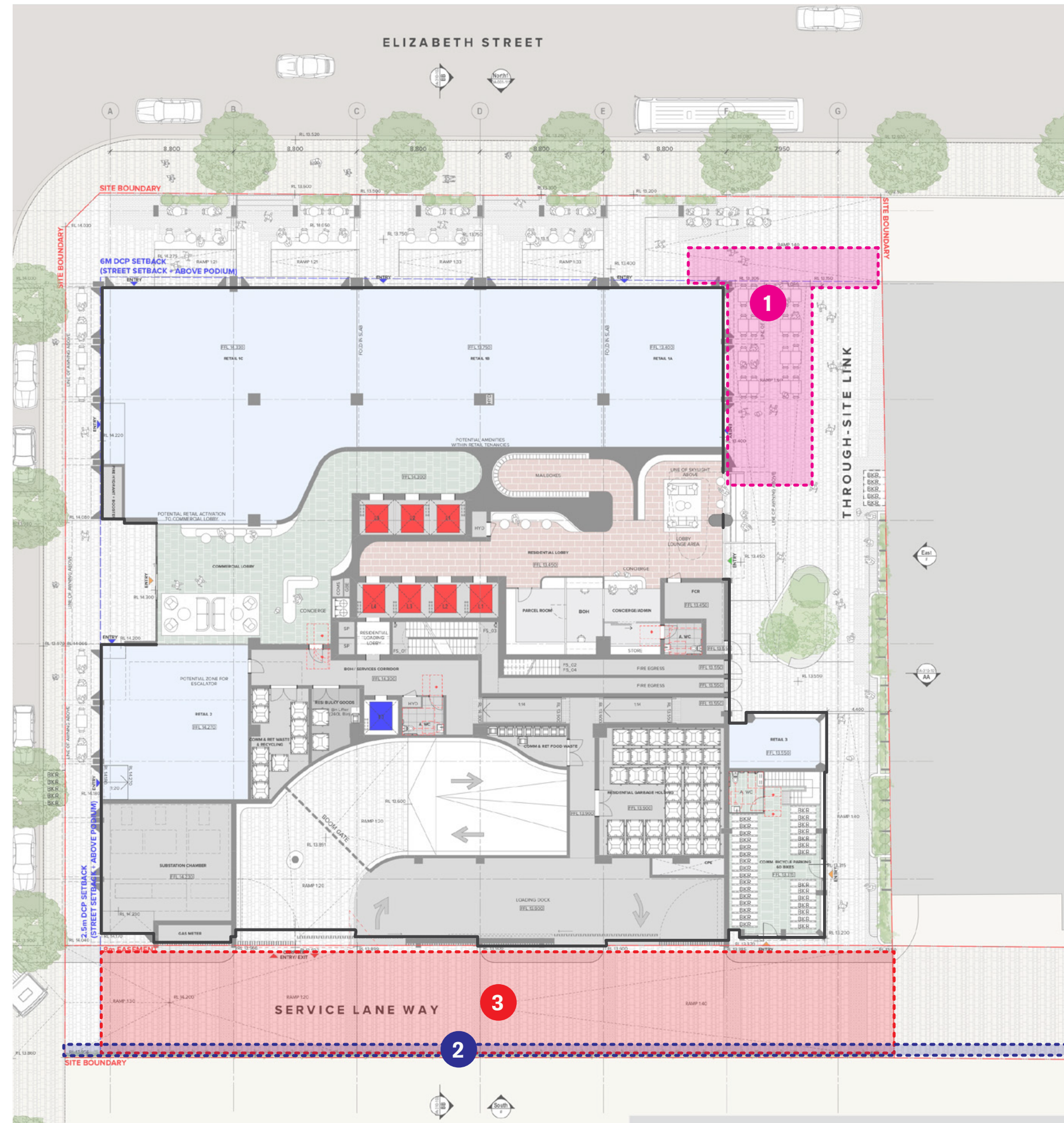
Situated in close proximity to Westfield and Liverpool CBD, the site will most likely be the first interaction with the overall precinct.

Creating a place of connection and gathering, it is important to capture the users attention and engage their movement through the site and precinct.

By **strategically positions the public art within the heart of these walkable spaces** the aim is to impact and encourage a socially, environmentally and economically vibrant city CBD.

Elizabeth Street

1. Laneway Entry
2. Laneway Boundary Wall
3. Event Ready Laneway Link and Art Journey



1) Laneway Entrance

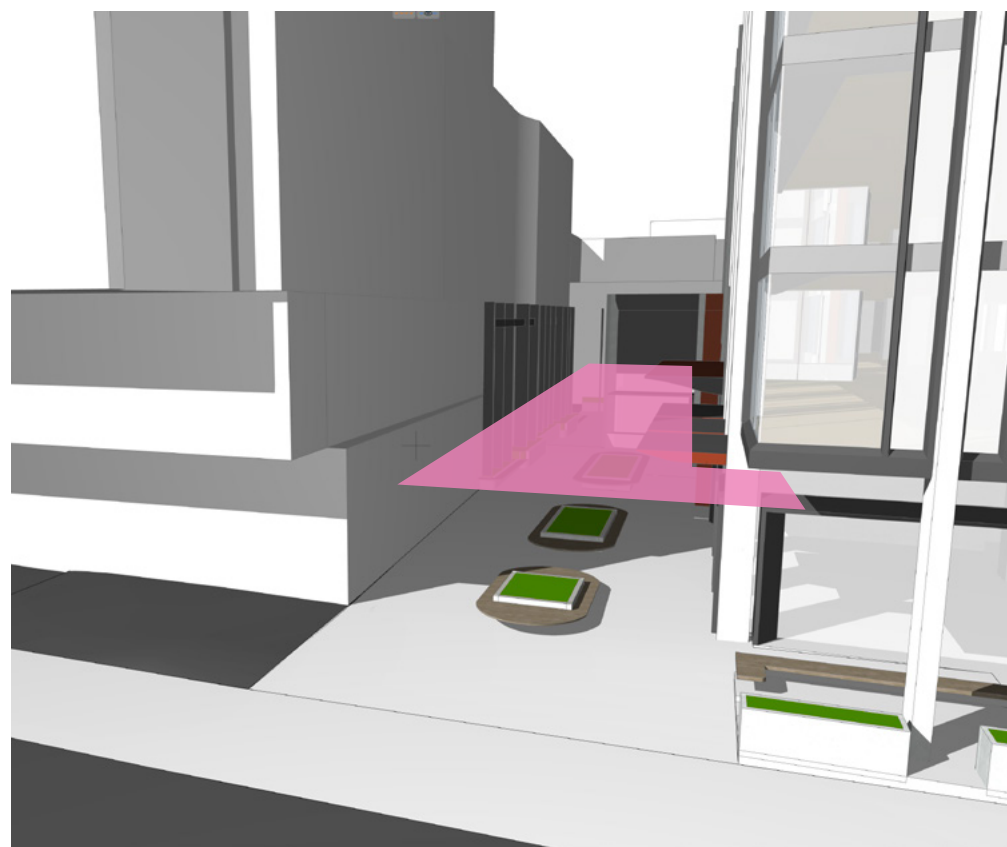
Civic link and creative clusters

To activate the through site link as a civic link and establish a creative cluster, the entry to the precinct presents itself as a key area with the highest visibility to encourage the oncoming pedestrian movement through to the public domain.

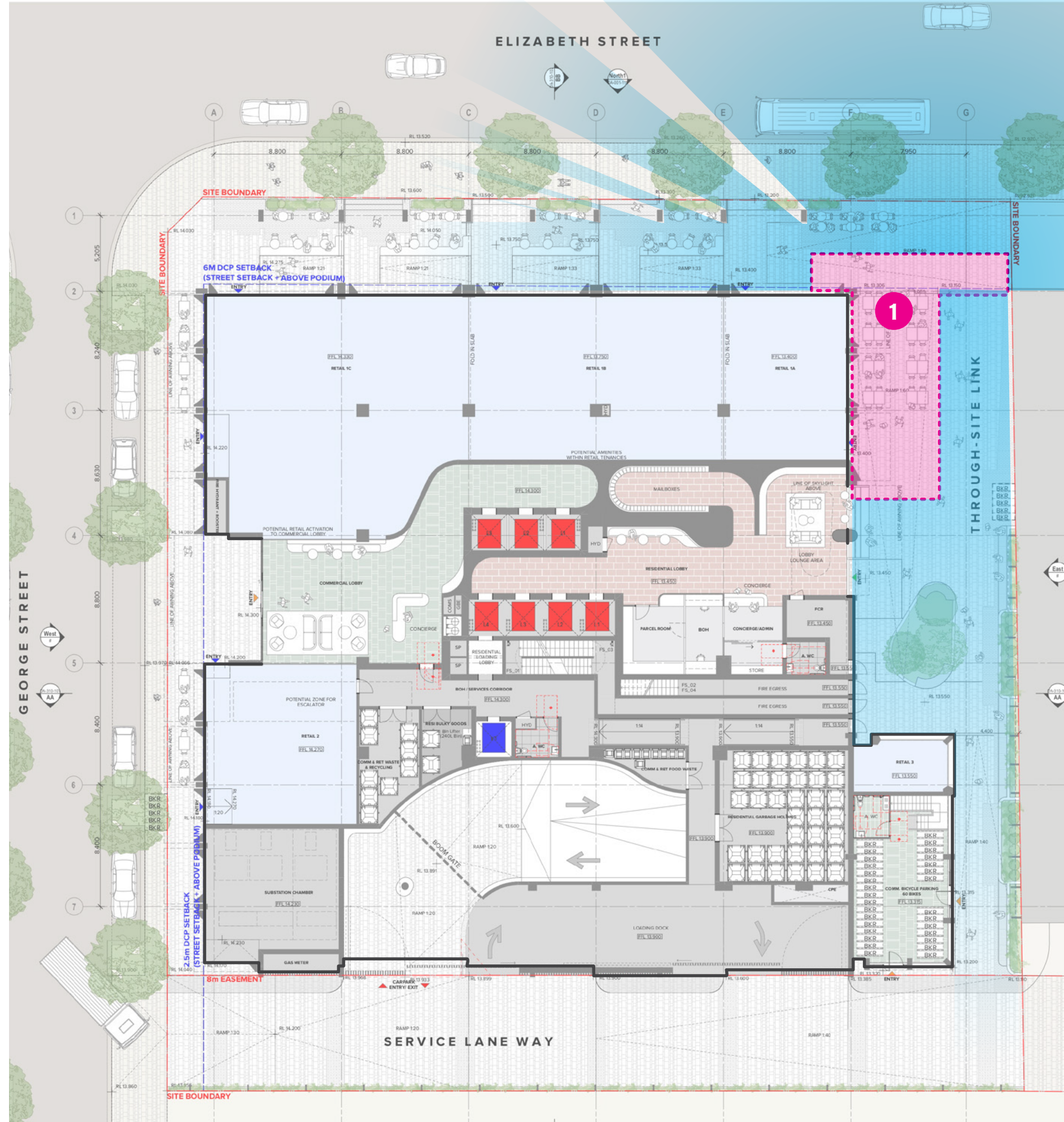
The site and neighbouring development restrict the amount of light that can pass through the laneway. The artwork can create a source of light and interest, elevating the space and encouraging laneway interaction.

Perforation and transparency allow the dappled light to come through the laneway, while the artwork, at night, will partially illuminate the environment.

Elevating the artwork gives maximum space to the pedestrians and allows more versatility to the artworks form.



(1) Elevated artwork, bridging the site and neighbour



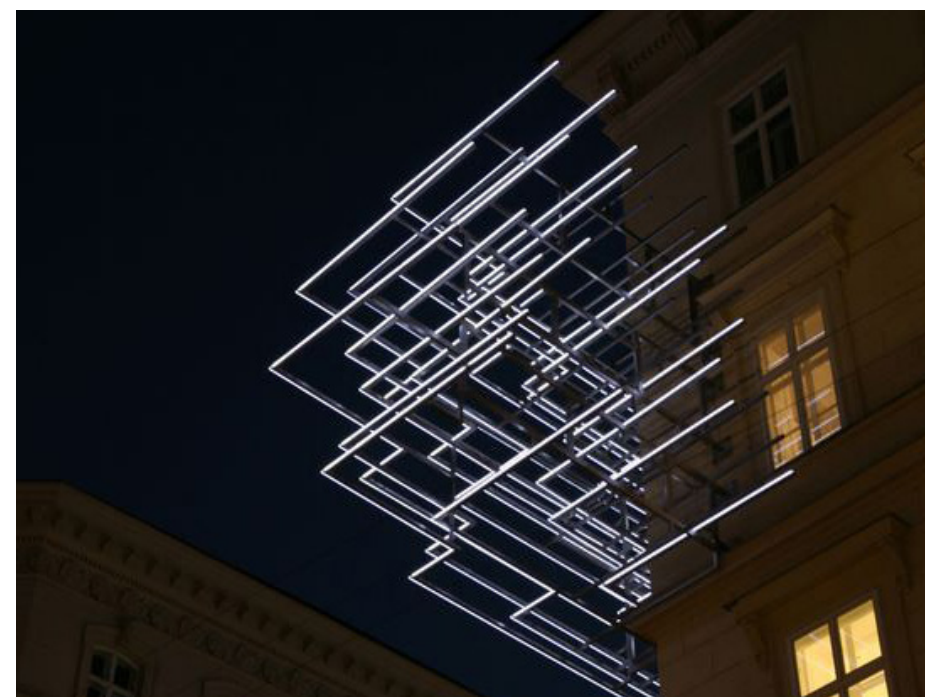
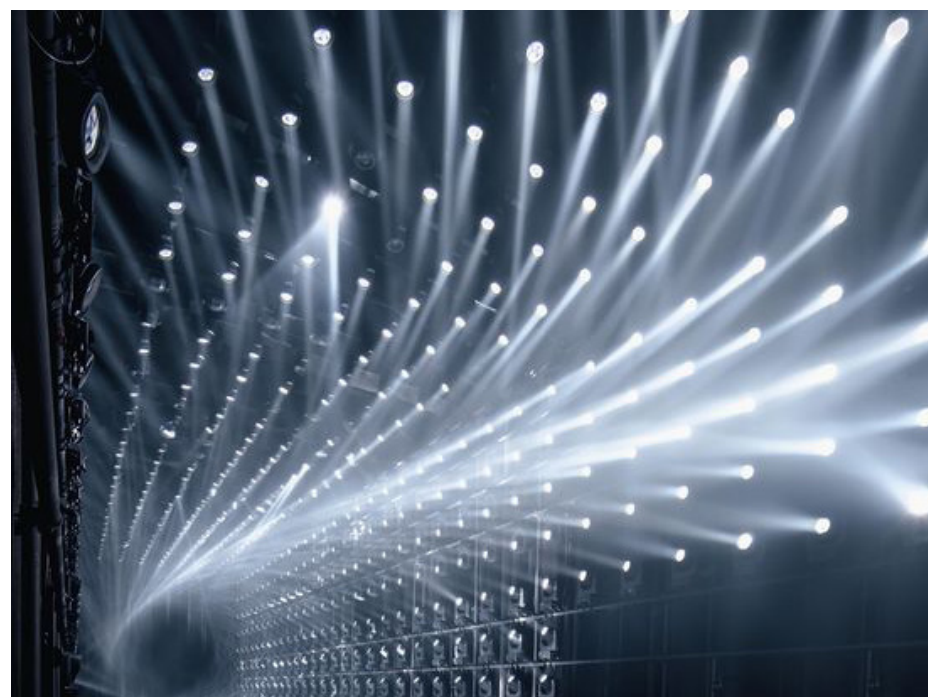
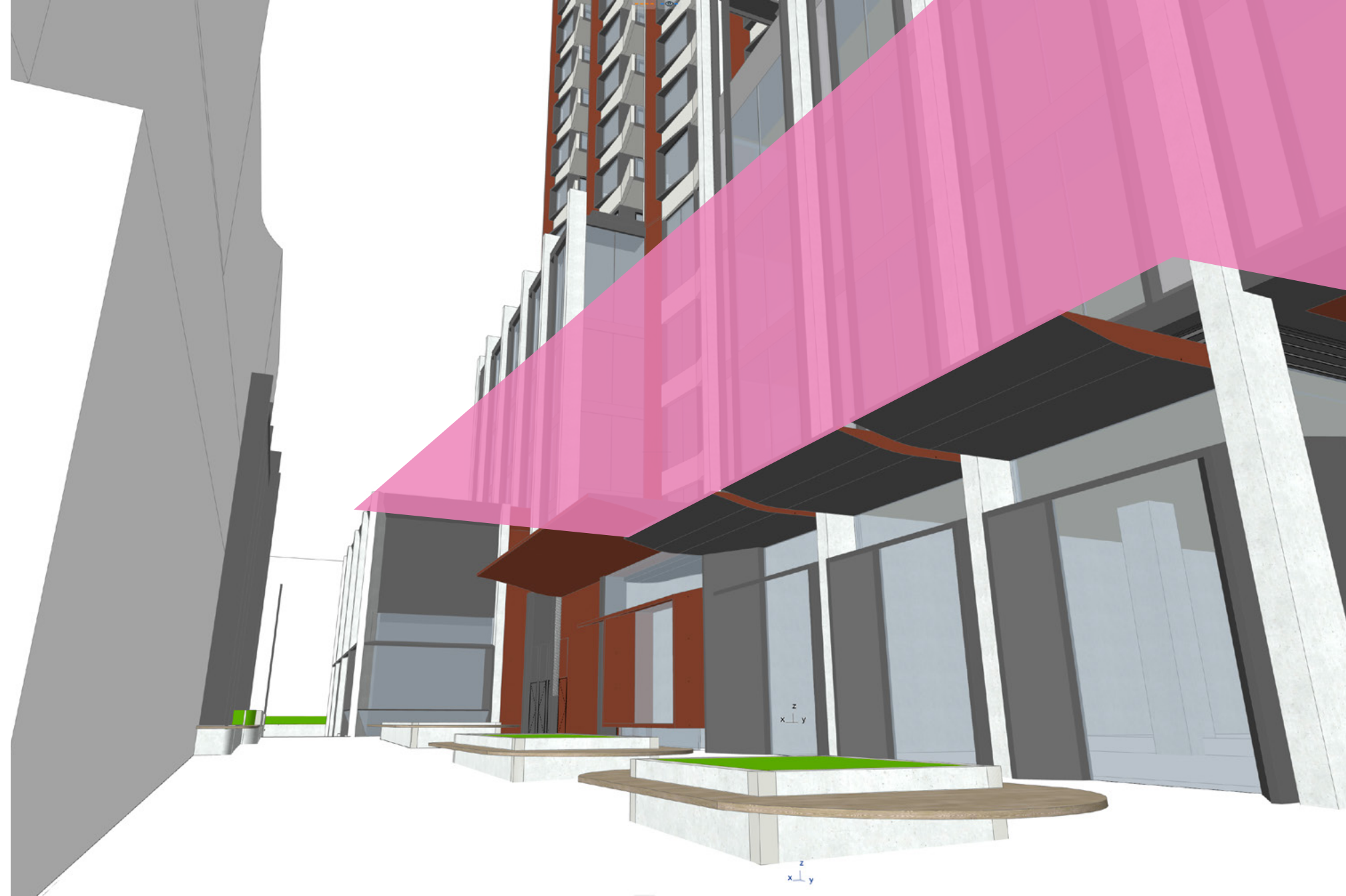
Destination Making

Laneway Entrance

To create a cohesive public domain, it is strongly recommended that the artwork follow the same curatorial rationale as the other potential artworks.

DESTINATION MAKING Objectives:

- A significant large scale sculpture that can be designed as an integrated part of the architecture.
- Suspended and elevated feature.
- Evoke a sense of connection to the water.
- Lighting to be incorporated for the night presence

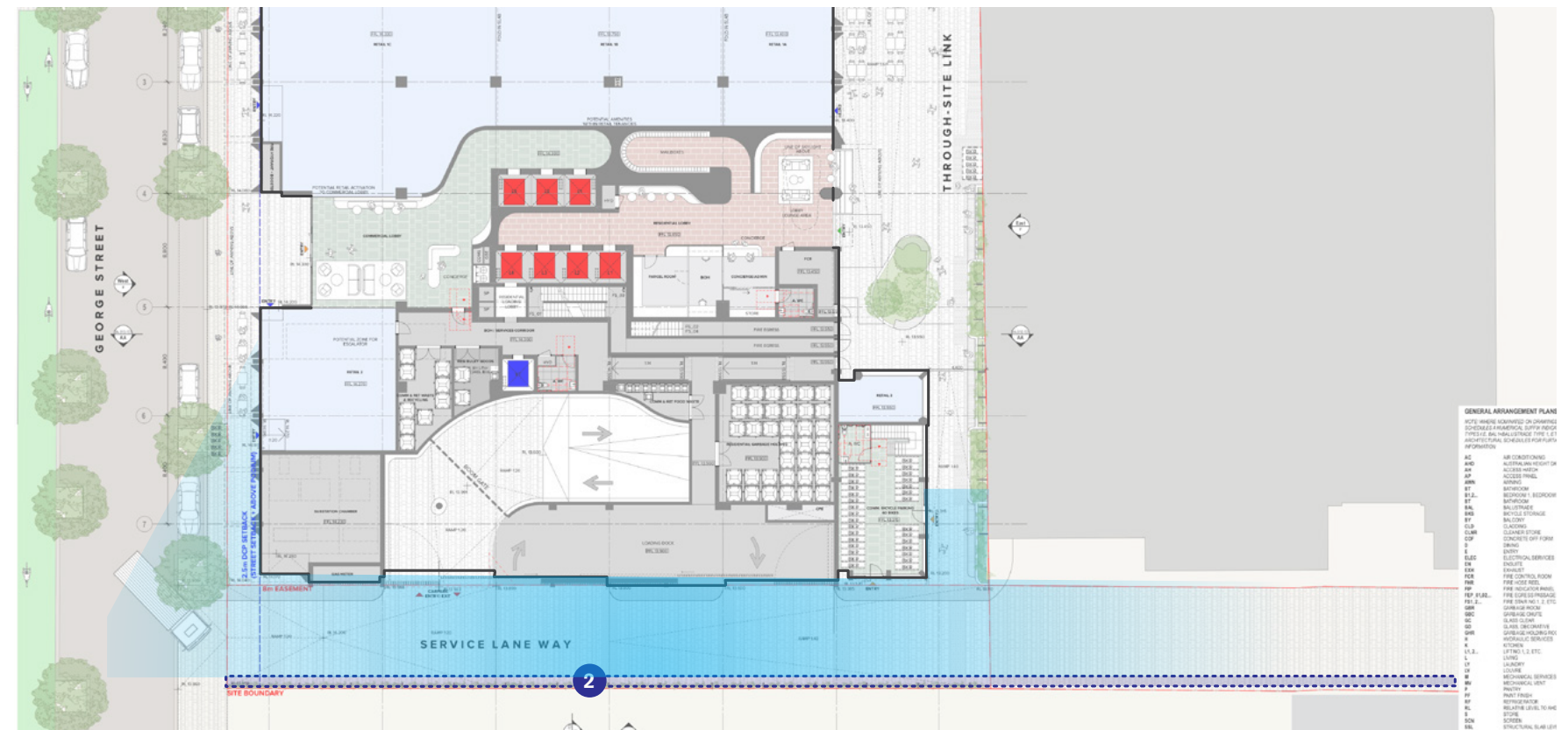
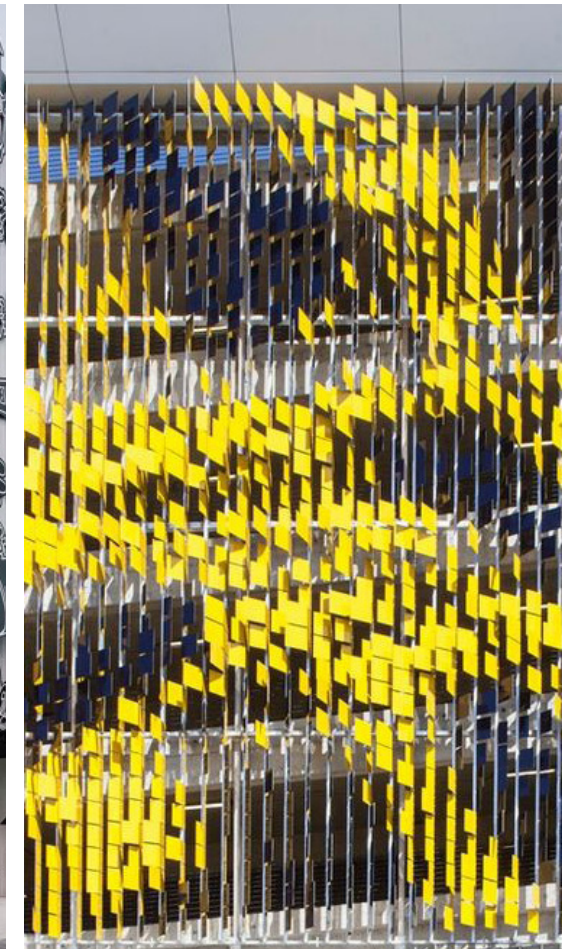


2) Laneway Boundary Wall

Considering the users' journey, experiencing the site, the southern boundary wall separating the site from the police station presents itself as a blank canvas for artful surface treatment, mural artworks and potentially incorporated artistic green walls.

It is essential to maintain visibility to the artwork through site links to attract further activation throughout the site and overall precinct.

Natural and additive lighting solutions are required to elevate the space and encourage safety and exposure.



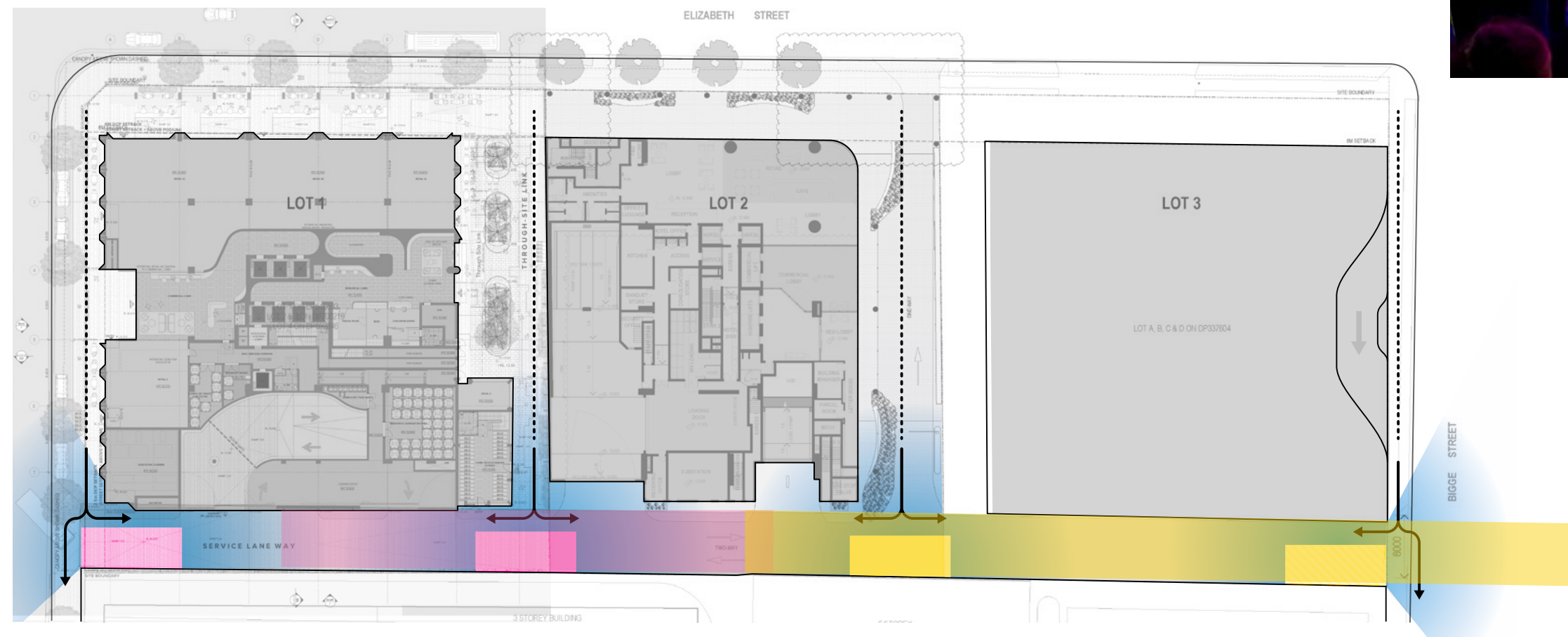
3) Event Ready Laneway

Broader Precinct Public domain opportunities

Cultural activities and events have a significant role in presenting a positive image and generating media coverage of the city, therefore publicity for these activities is crucial to play to our strengths and contribute to growing Council's brand and reputation.

Southern Laneway Entrance and its intersection with the proposed site through link presenting opportunities to reinforce the pedestrian movement through the networks of laneways.

The southern laneway entries from the George street and Bigge st, with the addition of neighbouring site's laneways, create potential nodes for creative clusters. Potentially these key locations can play a role to direct and guides through space, and to create a sense of connection to the place.



- Site Art Zone
- Precinct Laneway Art Zone
- Views to Public Art
- Circulation

Art Journey

With thoughtful planning, this laneway can play an important role to activate the broader precinct and create an art journey to the Bigge Park during the day and in evening mode.

With close collaboration between the neighbouring sites this exceptional event ready laneway opportunity presents itself as the missing link of the Liverpool Art Trail.

Objectives:

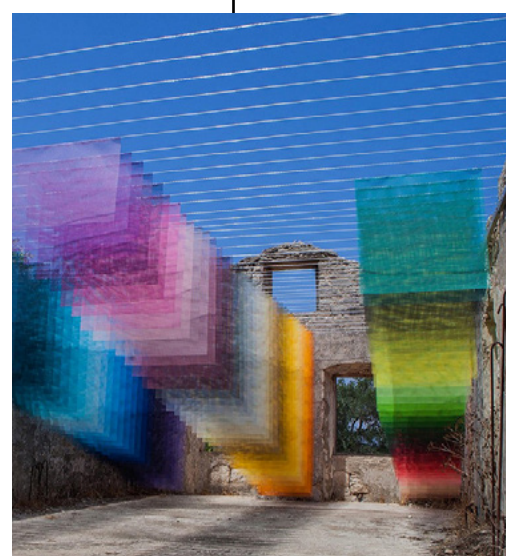
- Night presence: The lighting factor is a crucial element to increase safety and exposure.
- Day Presence: Bright and colourful materials are encouraged to elevate the

space and create a delightful pathway throughout the day.

- Artworks must not cause any hindrance to vehicle access, as the southern laneway acts as a service lane.
- It is recommended that the artwork is continuous throughout the laneway.
- The Laneway entry and its intersections with the proposed site through links are the critical art nodes. The artwork must have clear visibility from the other through site links.
- The Artwork should be considered in the context of the existing Liverpool art trail journey.



Define nodes / points of interest



Dynamic use of environment



Establish a night presence



Direct and guides through space





Implementation

Curation & Commissioning

ARTIST SELECTION

Any artwork commissioning process should consider collaborating with the design team and architect, landscape architects, curator and artist to ensure seamless integration of art within the building envelopes and its interface with the public domain.

Each artwork requires an initial consultation with the design team and architects to discuss the artwork's dialogue with the buildings and environment, potential material palette, and scale parameters.

A selected EOI will focus on artists who can respond to the brief and are capable of working within a design team. The selection of the artists will be undertaken by the art curator in consultation with the design team.

Upon completion of the installation of the artworks, a maintenance manual will be supplied by the artist.

PROGRAM

The program for delivery of the artworks will be coordinated with the DA approval and to suit the construction timetable.

Fabrication of artwork usually takes up to three to six months, so the public art program should allow for a nine-month process from concept and fabrication to installation for each artwork, which will be carried out simultaneously.

These preliminary opportunities may change the material palette, budget allocation, and the nighttime experience according to any architectural revision.

Implementation of Public Art Works

Process of Public Art from ideation to installation involves management and coordination of the project through the stages of

- Concept design
- Design development
- Fabrication
- Installation

These processes for the artwork development require coordination with the ongoing construction program and, where possible, the inclusion of these works. The artists' engagement for the outlined projects will occur at the Public Artwork Concept Design stages and proceed according to the brief through to the Installation Stage.

These timetables will run concurrently with the documentation and construction schedule for each stage and can be submitted to Council when work has commenced. When required, the artworks will be installed before the Occupancy Certificate is given by Council.



Concept design

The concept design stage considers the artwork's vision in the context of the site, environment, community, and longevity. Council input and feedback will be sought at this point to determine parameters such as material, maintenance and scale.

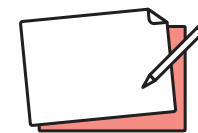
The commissioning process will select the artist to proceed with the concept at this stage.

Issues to be raised at this point include engineering, lighting, maintenance and OH&S considerations. The budget may be agreed upon to establish the scale and material potential for the artist.

Before the design is initiated, the parameters of the proposed artwork will explore:

Site analysis and characteristics, Safety, Scale, Audience, Budget, Materials and finishes.

This stage's deliverables will include a visual presentation and written documentation that communicates the concept and its placement. There will be a preliminary budget estimate provided to indicate a realistic context for design scale and materials.



DESIGN DEVELOPMENT

The design development stage refines the form, the cost and the material choice of the artwork. This stage refines the materiality of the proposed work and

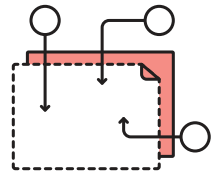
- Cost implications,
- Maintenance requirements,
- Compliance within WH&S standards, engineering, specifications and Council guidelines.

The artist may be required to refine the artwork further to meet with this quality assurance. Materials and finishes will be finalised in terms of durability and longevity.

At the end of this stage, the deliverables will include full documentation such as engineering specifications, materials and installation methodology, and a maintenance manual.

Tenders or quotations will be sought from specialised fabricators or the artist using this documentation. Where possible, without compromising the artwork's integrity, the sourcing of local business enterprises for the artworks' fabrication and installation will be sought to promote local industry.

Implementation of Public Art Works



FABRICATION

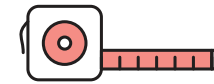
This stage ensures the quality and efficiency of the fabrication.

Several specialist contractors often need to be coordinated to ensure the artwork installation process moves smoothly between operations and that time-frames are met.

The artists' role is to comment upon the artwork's artistic integrity and the detail of fabrication, such as welding and finishes. Usually, the client will be present or presented with photographic documentation to confirm the quality of work produced.

The engineer will inspect to ensure warranted specifications are followed.

At this point, project managers will implement methods statements for installation after discussion with the artists and contractors. This will ensure proper integration between artworks, architecture and the landscaping vision and allows the artists to advise processes for handling artwork elements and locating the artwork precisely according to plans.



INSTALLATION

This stage delivers high-quality artworks which reflects the previous stages in its integration within its environment.

- The artists' responsibility for the installation is to ensure that the integrity of the artwork is not compromised and to ensure the placement of the artwork is accurate, good quality, and is in accordance with the approved plans.
- A member of the design team may carry out the coordination.
- The engineer will inspect structural details, structural framing, substrates before assembly.
- The site manager will ensure best practice is carried out during this process.

Hand over responsibilities will be finalised at this stage, including a regular maintenance schedule to be supplied to the client. Items such as graffiti removal and retouching will be a part of this schedule.

A maintenance manual will be provided for each artwork, including a timetable of appropriate cleaning and retouching to ensure both artwork integrity and warranties are met.

A technical manual will provide complete documentation for the artwork in case major rectification of the artwork is required.

A decommissioning manual will be provided for each artwork. This anticipates a minimum life for the artwork and promotes a mutually respectful approach for the client, the community and the artist.

Conclusion

This public art strategy has been prepared in support of the detailed architectural and landscape proposals for the 28 Elizabeth street development.

This report provides details with specific site analysis, heritage research and curatorial rationale. This curatorial rationale is based on contextual analysis, including research into the site's history, aspirations, environment, urban character and project use.

The rationale ensures artworks are conceptually connected by setting an overarching vision for the public domain, describing what the artworks aspire to achieve and providing thematic inspiration for artists.

We look forward to discussing the proposal with the Council and delivering a value-adding uplifting public art element and installations that will fulfill the Council's code and guidelines requirements and engage with the community on all levels set out within the public art plan strategy masterplan.



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