



ARTWORK OPPORTUNITIES

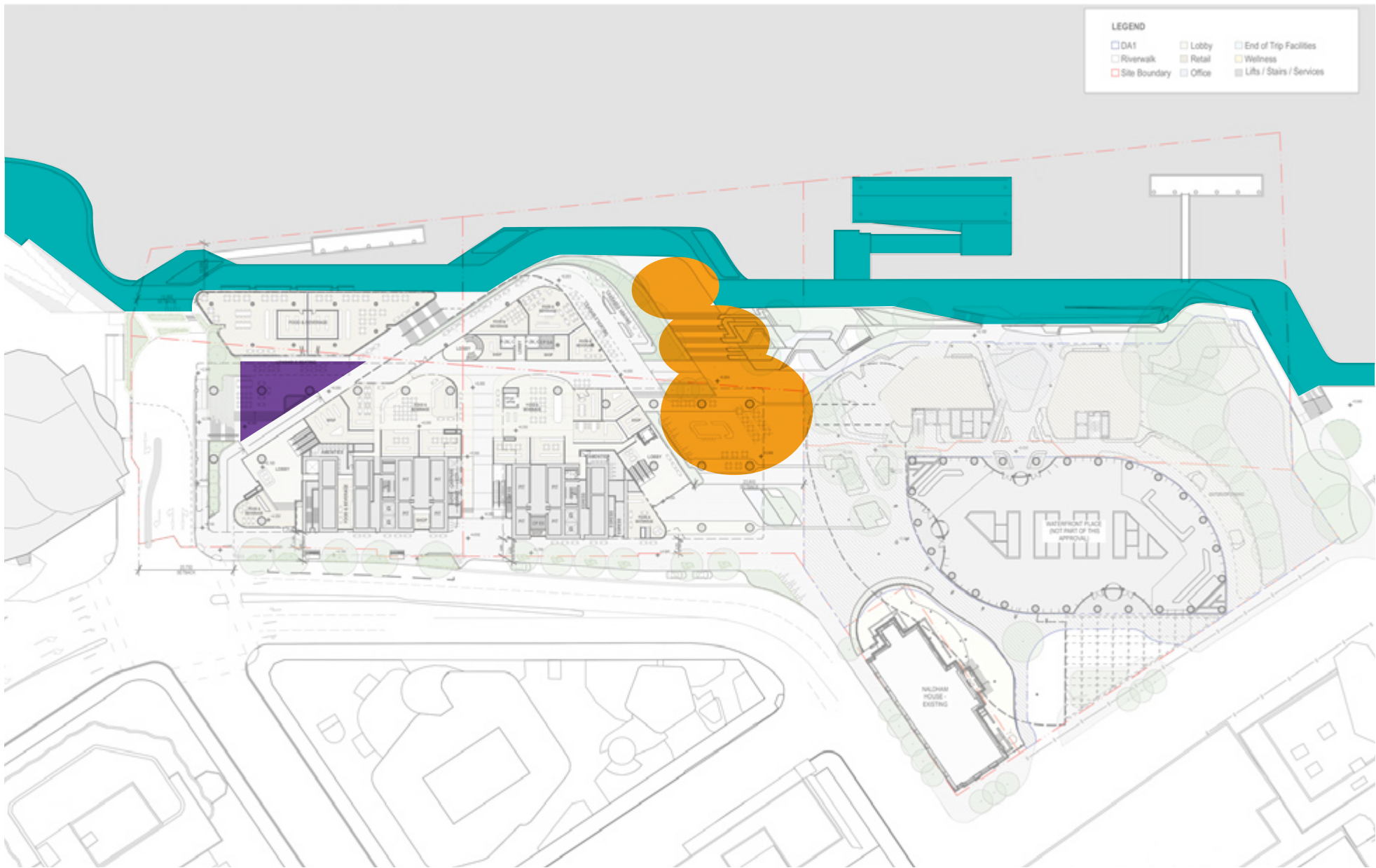
ARTWORK OPPORTUNITIES

LOCATIONS OVERVIEW

As indicated on the plan to the right, UAP has identified three (3) potential zones* for the incorporation of public art for Waterfront Brisbane including:

- Mary Street Square & Market Steps
- Riverwalk & Ferry Terminal
- Creek Street Plaza

**These zones will be updated and increased in future planning stages.*



MARY STREET SQUARE & MARKET STEPS





Miguel Chevalier



Ryoji Ikeda



Miguel Chevalier

MARY STREET SQUARE & MARKET STEPS
GROUND PLANE



Michael Lin



Lena Nyadbi



Tatsuo Miyajima



Teresita Fernandez, Madison Square Park

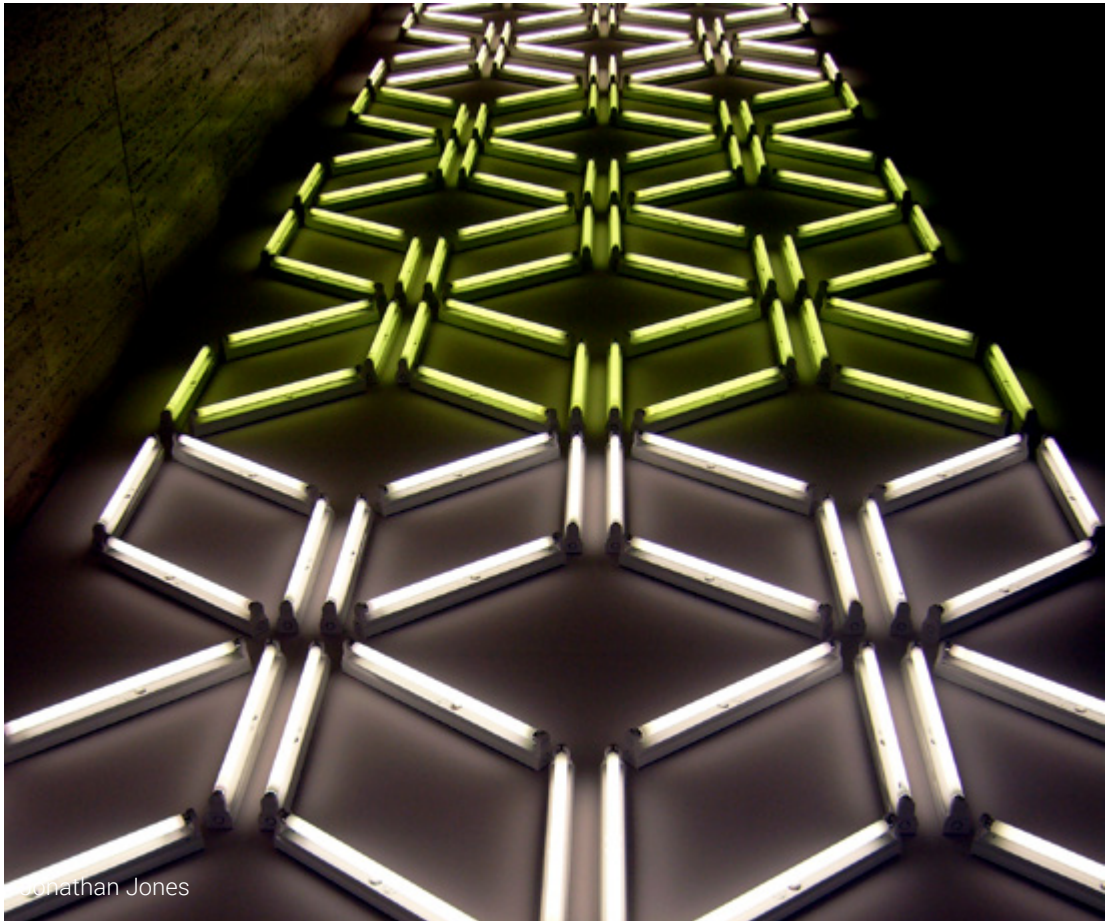
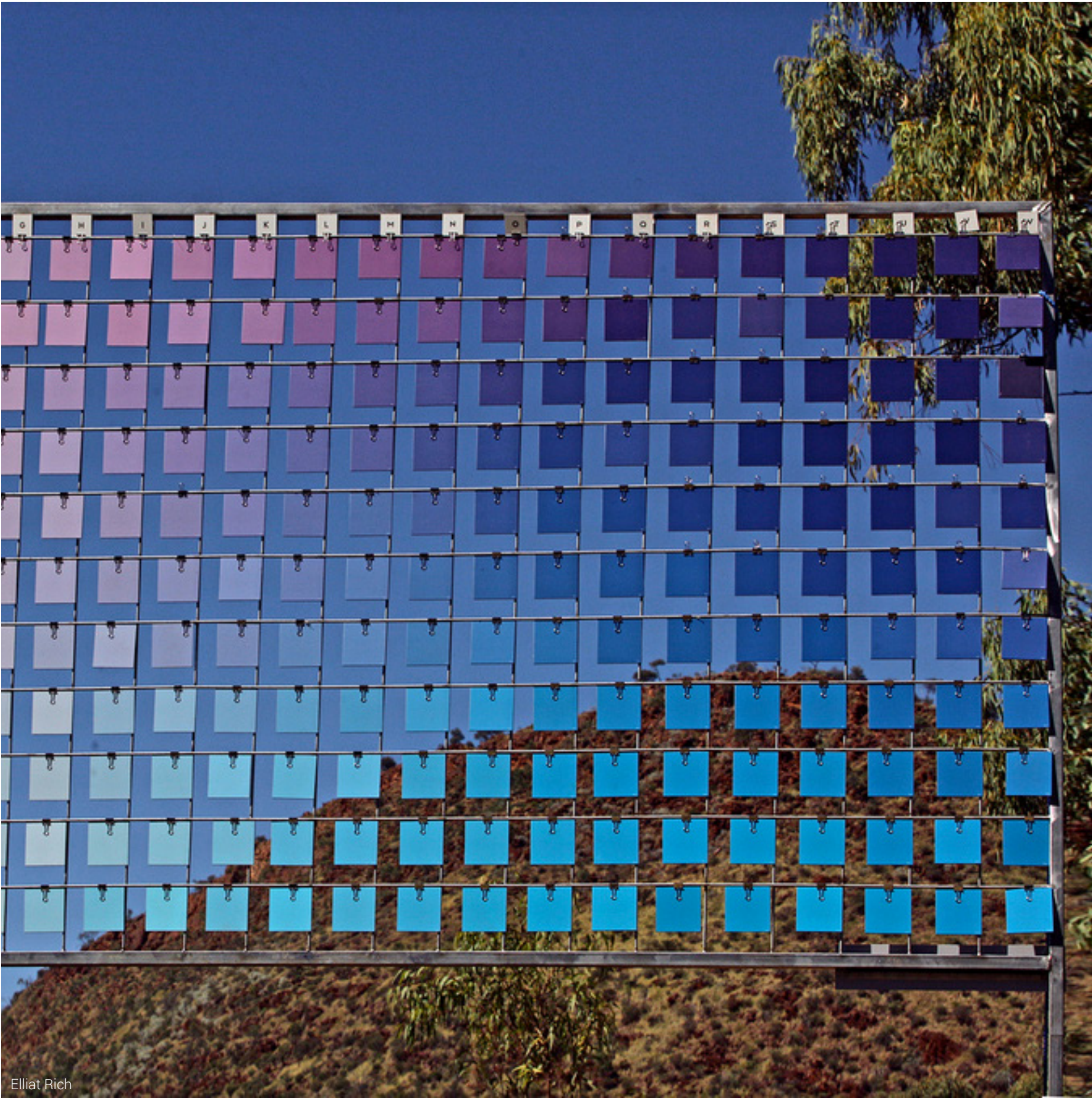


Miralles Tagliabue



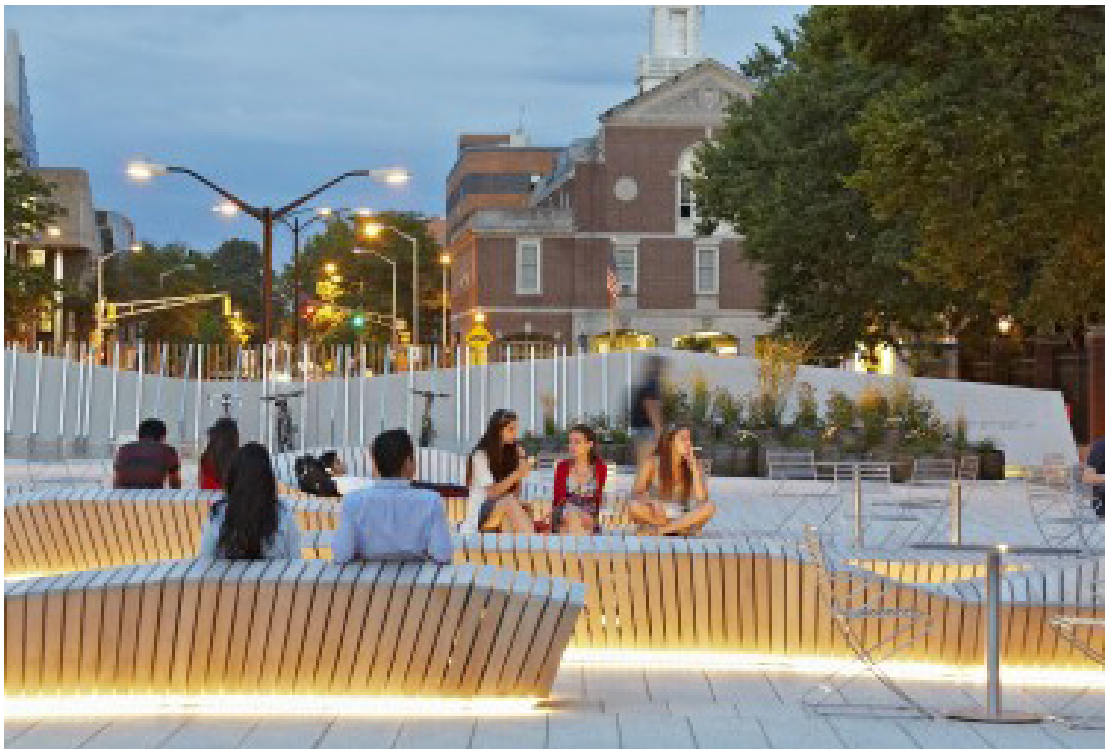
MPavillion designed by Amanda Levete

MARY STREET SQUARE & MARKET STEPS
VERTICAL PLANE





MAKE Architecture



Alexander Lotersztain

LODGED

17/06/2020

BCC DS

RIVERWALK & FERRY TERMINAL

RIVERWALK & FERRY TERMINAL

SITE ANALYSIS

LOCATION

Riverwalk and Ferry Terminal below the Terraces (refer to indicative location on markup, right).

FORM

- Surface – activation

ARTWORK ROLE AND FUNCTION

The Riverwalk and Ferry Terminal at Waterfront present two opportunities for artists: as an entire architectural platform to design in an integrated manner combined with functionality and in collaboration with precinct architects, or as a structure to incorporate sculpture or surface treatment within.

Such placement of artwork would act as a welcoming for visitors to Waterfront Brisbane, aiding orientation and fostering a warm sense of arrival or similarly departure.

As the Terminals are protruding into the river and hence visually uncluttered by buildings, they present highly visible landmarks where artwork could be viewed unobstructed. The artwork may also be visible from the air.

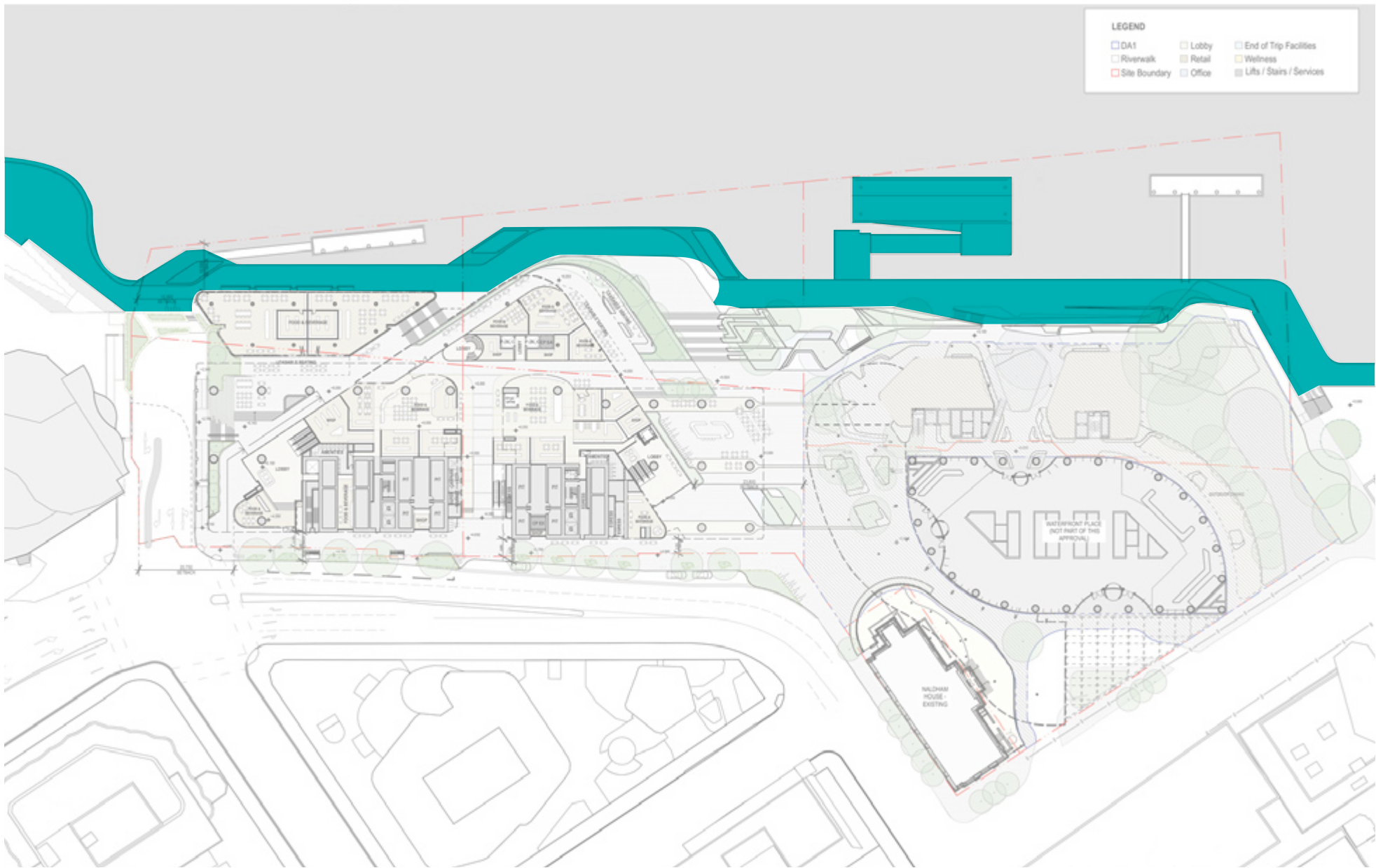
Artwork at the Terminals could act as a visual attractor to Waterfront Brisbane, and would become a talking point for people on other ferries and boats passing but not destined for Waterfront – the glimpse may cause intrigue and a desire to return and alight from curiosity.

ARTIST PROCUREMENT

- Direct Engagement, see Implementation for further details .

BUDGET ESTIMATES

To be discussed with the Client team.





Reko Rehne



Sebastian Di Mauro

CREEK STREET PLAZA

CREEK STREET PLAZA

SITE ANALYSIS

LOCATION

Creek Street Plaza connecting axis of Charlotte and Creek Streets to Brisbane River (refer to indicative location on markup, right).

FORM

- Discovery – artwork trail
- Key nodal / wayfinding
- Integrated landscape

ARTWORK ROLE AND FUNCTION

The Creek Street Plaza holds historic significance as it mimics the path of an original geographic feature of the site, Big (Wheat) Creek. It's unique in its uninterrupted line of sight and is one of the only places at Waterfront Brisbane where the river can be seen from the road. A key intention of the area is its use as a pathway not only for pedestrians but for cyclists, including potential for a hub for bicycle services.

Here, integrated landscape works including discovery and sculptural gardens could enhance the lure of the Plaza, at the same time providing an opportunity for artists to speak to the underlying rich history of the area, and its use in both pre and post-colonial times.

ARTIST PROCUREMENT

- Direct Engagement, see Implementation for further details.

BUDGET ESTIMATES

To be discussed with the Client team.



Creek Street Plaza ●



Piet Oudolf



Jonathan Jones



Adrian Villar Rojas

TEMPORARY PROGRAMMING

TEMPORARY PROGRAMMING

ONGOING SITE ACTIVATION

LOCATION

Various areas throughout Waterfront Brisbane, to be assessed on development completion as site is populated and activated.

FORM

- Performance
- Digital art
- Video art
- Installation

ARTWORK ROLE AND FUNCTION

Highly curated, temporary programming has been referenced in many of the identified Artwork Opportunities above. Temporary programming has immense currency in site activation and garnering on-going visitation, simultaneously increasing the word-of-mouth reputation of Waterfront Brisbane as a world-class and progressive destination. Embracing a periodic artist commissioning process will allow the precinct to be responsive to the ever-changing expectations of audiences, at the same time complimenting permanent onsite artworks.

ARTIST PROCUREMENT

- Curatorial selection committee.

BUDGET ESTIMATES

To be discussed with the Client team.



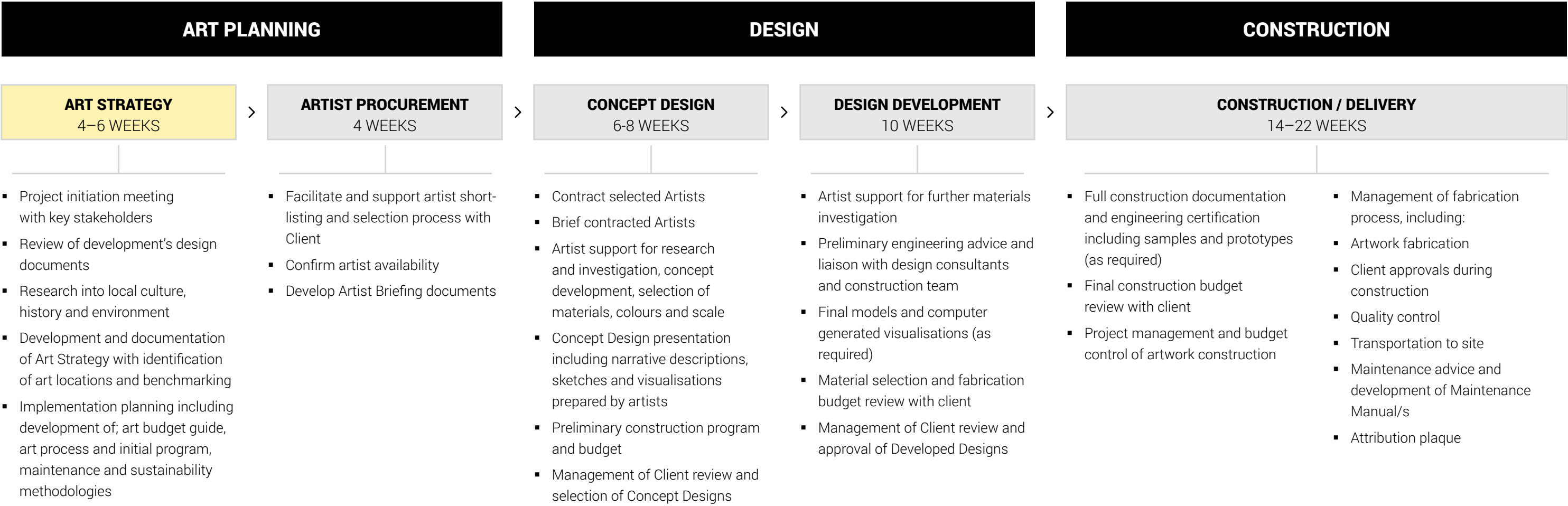


IMPLEMENTATION

IMPLEMENTATION

INDICATIVE PUBLIC ART PROCESS AND TIMELINE

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



COUNCIL REVIEW POINTS BY STAGE

- | | | | | |
|---|--|---|---|---|
| <ul style="list-style-type: none">Client Group and Brisbane City Council review Public Art Strategy and endorse | <ul style="list-style-type: none">Client Group reviews artist shortlist and selects artists to proceed | <ul style="list-style-type: none">Client Group and Brisbane City Council review selected Concept Designs and approve to proceed | <ul style="list-style-type: none">Client Group review Design Development packages | <ul style="list-style-type: none">Brisbane City Council review and approval point, confirming completion of art requirement |
|---|--|---|---|---|

There are two (2) main methods recommended for the procurement of artists for Waterfront Brisbane.

LIMITED COMPETITION

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

DIRECT ENGAGEMENT

- A short list of 3 – 5 artists 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. In some cases the artist may be paid a higher fee and asked to submit more than one concept for consideration



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

MATERIALS SELECTION

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

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

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

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

MICROCLIMATIC EFFECTS

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

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

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

CONSTRUCTION PHASE

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

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

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



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

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

MATERIAL SELECTION

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

Artworks may be constructed from materials such as:

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

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

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

MAINTENANCE PROGRAM

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

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

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

WARRANTY STATEMENT

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

With the specific exclusion of:

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

Use of lighting not relevantly rated.

FINANCIAL IMPLICATIONS

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

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

ARTWORK LIFE-SPAN

Permanent artworks commissioned for Waterfront Brisbane 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.

UAP CONTACTS

INEKE DANE
Curator | Art + Design
MOBILE +61 431 435 649
EMAIL ineke.dane@uapcompany.com

NATASHA SMITH
Principal | Senior Curator | Art + Design
MOBILE +61 412 476 481
EMAIL natasha.smith@uapcompany.com

SAMUEL MAYZE
Director of Strategic Projects
MOBILE +61 402 843 175
EMAIL samuel.mayze@uapcompany.com