

Public Art Implementation Strategy to accompany proposed DA 54602/2018

This document will form a guideline for the future implementation of the proposed Public Artwork that forms part of DA 54602/2018.

The Vision

There is a need for historic interpretation of the former Gosford Quarry highlighted through the western ridgeline's sandstone. This site and the proposed development offers an opportunity for interpretation that has not previously been provided.

Through inclusion of public artwork in the development's external areas, the development will be able to strengthen the site's cultural heritage within the community of Gosford. By identifying the historic character of the site and reflecting the economic identity of Gosford's origins, the public art proposal will create a sense of place in the John Whiteway Drive Precinct.

The creation of an accessible and inviting public entrance artwork to the residential proposal provides a sense of pride and connectedness for residents and visitors.

Principles

This strategic is based on the recognised public art principles of:

- Social and cultural principles – art to enrich people's lives, value local artists, and opportunity for cultural expression.
- Community principles – contribution to sense of community and creation of unique spaces.
- Environmental principles – reflection of local natural and cultural environment and sense of ownership and pride.
- Economic principles – provision of high-quality public domain which leads to economic growth.

Framework

Public artwork provides economic, social and cultural benefits to the Gosford CBD and wider locality. It connects the John Whiteway Drive Precinct, including the public walking trails in Rumbalara, with a greater quality of community life by giving insight into the local and economic heritage of Gosford. The artwork will reflect the narratives of the Gosford area which will resonate with visitors and residents alike.

Funding for the work will be privately provided by the Developer of the site.

As the public artwork is to be driven by the Developer, a Public Art Project Manager, specialised in the field will be employed to oversee the initiation and completion of the project. Their duties may include, implementation of this strategy, coordination between relevant stakeholders and curation of appropriate imagery.

Location

The artwork will be located at 89 John Whiteway Drive, Gosford. It will be visible from the road, pedestrian pathway and accessed from the public entrance creating a viewing domain with integrated seating provided.



Precedent Imagery

The artists will interpret historic imagery with assistance from Brisbane Water Historical Society as well as Central Coast Council.

The scenes may be thematic of the Darkinjung culture and story, European settlements, Old Gosford town, quarrying activities, native flora and fauna and present day Gosford.

Each scene will be turned into a digital artwork, magnified as required and recreated by a selected perforated metal imagery company.

The artwork will be 14.35m long x 12.4m high with 5 equal panels widths on the southern wall face of block B, and 10.53m x 12.4m high on the western face with 3 equal panels widths.

Examples:



Perforated metal screens, Adelaide Zoo; Warragul Leisure Centre, Victoria; Scene at electricity substation in Adelaide.

Selection Criteria

Materiality

Perforated metal screens have great durability to ensure the life span of the image is of low yearly maintenance and quality of the artwork is ensured for future residents. The robust nature of perforated metal screens may involve a greater upfront cost, but guarantee the longevity of the artwork.

Perforated metal also allows for light to shine through the screening, as well as selected back lighting offers a more unique artistic outcome to the artwork to be enjoyed at multiple occasions of day and afternoon.

Artists

The artwork will go out to an expression of interest with local artists including, but not limited to, Darkinjung Local Aboriginal Community, Youth Arts Warehouse, and Karen Bloomfield.