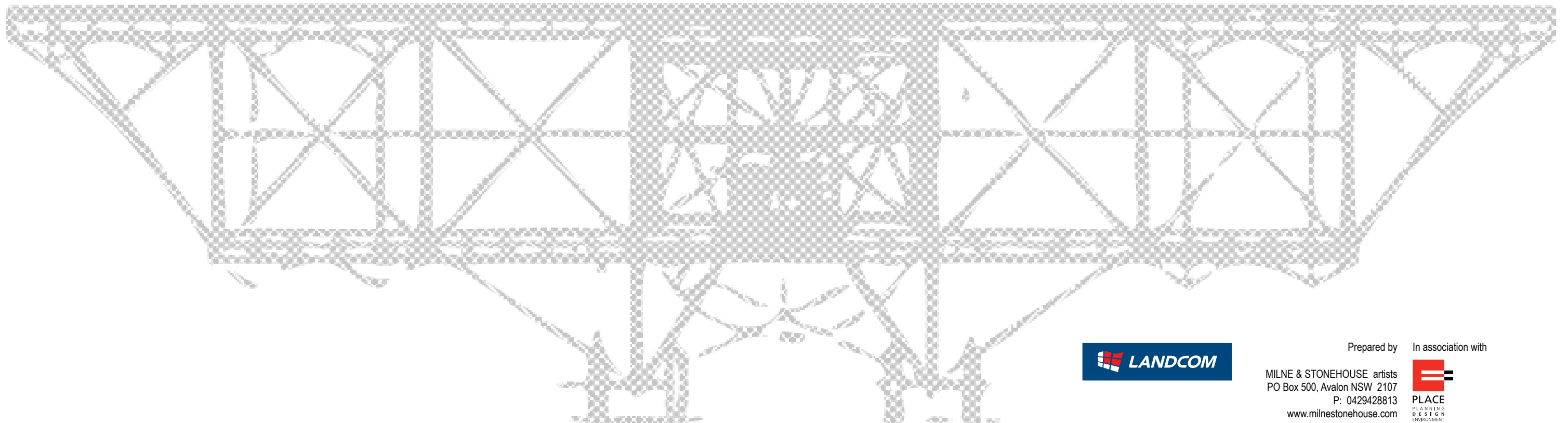


PUBLIC ART STRATEGY

LANDCOM: North Penrith



October 2010



Prepared by
MILNE & STONEHOUSE artists
PO Box 500, Avalon NSW 2107
P: 0429428813
www.milnestonehouse.com

In association with

PLACE
PLANNING
DESIGN
ENVIRONMENT

pages

1	1	OVERVIEW
		INTRODUCTION
		What is a Public Art Strategy
		Who can use the strategy and how can you use it?
		How can Artworks benefit the community?
		How can Artworks benefit local government?
2		DEFINITION
		What is Public Art?
3	3	PROJECT TYPES
	3.1	Intervention
	3.2	Integration
	3.3	Intervention / Integration
	3.4	Commissioning
4	3.5	Art from Community Consultation
	3.6	Outdoor Gallery
	3.7	Temporal Projects
	3.8	Mentoring emerging Artists
5,6,7,8,9	4	PUBLIC ART PRINCIPLES
		<i>contribution to cultural identity and a distinctive sense of place.</i>
		<i>building stronger, more connected communities</i>
		<i>experience by people of different ages and cultural backgrounds</i>
		<i>relationship to the built and natural environment</i>
		<i>safety and maintenance in public contexts</i>
10	5	IMPLEMENTATION PROCESSES
11		Role of the Art Planner
12		Phases Staging Capital Works
13	5.1	Concept Development Phase 1
14	5.2	Design Development Phase 2
	5.3	Fabrication Phase 3

pages

15	5.4	Installation	Phase 4
		ANALYSIS	
16	6	CONCEPTUAL FRAMEWORK	
17	6.1	Site Influences	
18	6.2	Heritage	
19	6.2.1	Speed	
20	6.2.2	Flight	
21	6.2.3	Personalities	
22	6.2.4	Architectural Prints	
23	6.2.5	Aboriginal Stories	
24	6.2.6	Natural Connections	
25	6.3	WSUD Principles	
	6.4	Axial Sightlines	
26	7	OPPORTUNITIES	
27	7.1	Oval	Stage 1
28		Oval	Concept
29		Oval	Concept
30			
31	7.2	Streetscape	Concept
32	7.3	Play Spaces	Stage 1
33	7.4	Entry Points	Stage 1
34	7.5	Village Plaza	
35	7.6	Wayfinding	
36	7.7	Thornton Hall Park	
37	7.8	Bridge	
38	7.9	Water Bodies	
	7.9.1	Parks	

All artists have been attributed where possible.
All other artworks by Milne and Stonehouse

1.1 What is a Public Art Strategy?

A Public Art Strategy is a document that sets out a methodology for the implementation of Public Art within a place. It is a document presented as part of a planning process for the overall development of a place and is receptive to allow interpretation through the staging of works and unforeseen changes to the built footprint.

The strategy should be considered within a time frame to ensure its artworks are produced as the North Penrith development is delivered.

Commissioned by Landcom, it suggests the themes and opportunities for potential artworks within the North Penrith Precinct and is underpinned by the Landscape Masterplan by Place Design.

The strong heritage which overlays this place promises a site specific strategy and accompanying artworks which respond in part to the histories of the site as well as to the nature, function and audience/participant of the North Penrith precinct.

1.2 Who can use the Strategy and how can you use it?

It should be used to inform the vision and design of North Penrith with a meaningful integration of Public Art within its fabric. It analyses this area in terms of its potential for cultural expression and allows developers, Council and consultants to use the document as a tool for ensuring cohesion in neighbouring precincts.

1.3 How can Artworks benefit the Community?

The benefit of artworks for this community are their animation of amenity, placemaking, identity, memory and pride. Penrith Council has considered these benefits paramount in the development of cultural voice. The community for this precinct includes locals, neighbourhoods and commuters.

Artworks become part of the transformation of spaces and are activated by daily narratives of the community.

1.4 How can Artworks benefit the Local Government?

The situation of artworks as part of a collaborative approach by Council is of benefit because it promotes and develops planning within Council between its various arms and projects a leadership role for cultural expression as a vital voice for the identity of the region. Penrith Council's vision for a creative City is reinforced by the role of Public Art in this precinct. The delivery of cultural capital in the locale is facilitated by the engagement with Public Art by the local and wider Penrith Community.

1.5 Relationship to other policies

This document should be read in partnership with previous instruments. These include

Penrith City Council's Cultural Framework 2007-2011
Public Art Guidelines for Landcom Projects 2008
North Penrith Heritage Interpretation Strategy 2010

2.1 What is Public Art?

“The term public art is used to describe creative work that is part of the public experience of built and natural environments.

It can include sculpture, environmental art, the integration of art and architectural design, and more temporary or ephemeral works such as installations, lighting works, new media and outdoor performance.

Where there is artist involvement, customised design is also included in the broader definition of public art and may include artist designed street furniture, decorative paving, lighting treatments, signage, and glasswork.

If the project has a community art focus, community members may work with the artists on themes, text design and fabrication.

Public artworks are usually site specific and may celebrate the distinctiveness of the environment, local heritage, cultural identity, the energy of urban spaces or other themes relevant to people and place.

Artworks may be of a significant scale and define a locality or be intimately integrated into urban elements.”

Public Art Guidelines for Landcom Projects



Artists clockwise
Jeff Koons
James Drake
Russell Dumas Director



The following categories indicate the context of artworks within a place. The planning stages of this process should envisage the kinds of artworks that will emerge and the appropriate approach. It is difficult to separate artworks definitively into categories because of the overlapping of project types.

3.1 Intervention

- Intervention projects transform dramatically the physical or traditional spatial relationships of a site.
- Intervention artworks hold a strong position in the foreground as iconic pieces.
- The sheer size of a public space may require an intervention to assert a significant position
- Sculpture festivals are temporal outdoor exhibition spaces where the work intervenes outside instead of framed within the white cube of a gallery.

3.2 Integration

- Integration projects conceive art as a seamless part of a building or the built environment.
- An integrated artwork responds to and engages with site and is a cohesive element of the design.
- The best practice develops integrated artworks in collaboration with architects and consults with the community early in the concept development stage.
- Integration projects engage specifically with the unique character of a place.

3.3 Intervention / Integration

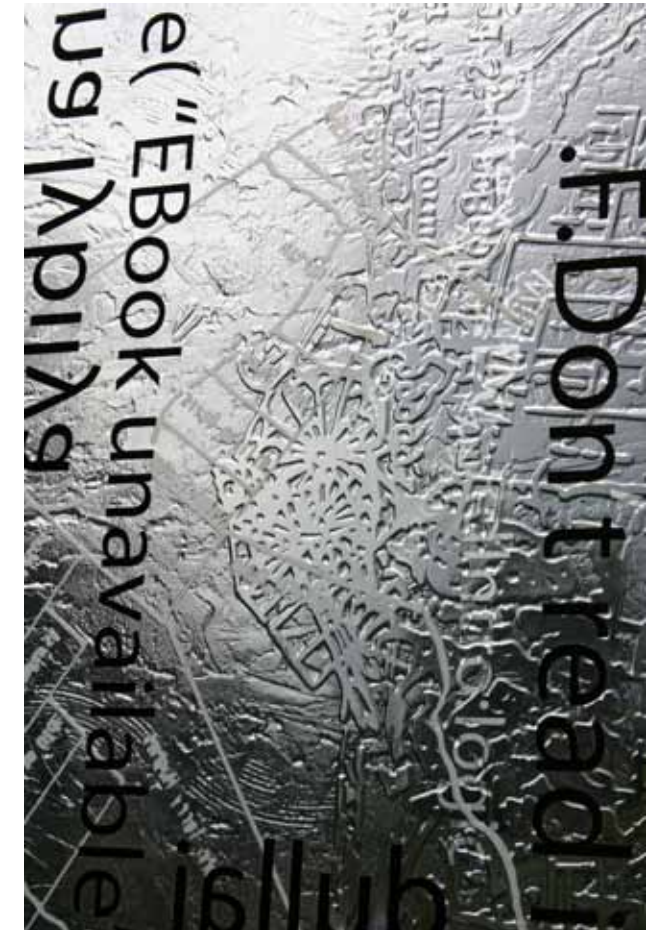
- The presence of an integrated artwork may still provoke a powerful intervention in a space
- When the relationship between infrastructure and artwork is blurred, the combined presence is both integration and intervention.
- The relationship of the structure and its attachment is often explored by their difference.
- The benefit of this kind of artwork is its ability to fit easily into a constrained space or a formal structure and yet speak powerfully to its audience.

3.4 Commissioning

- This process engages artists with an Expression of Interest or similar process within the context of a brief in context with a specific site.
- A specific budget is allocated for the project.
- The artist fee for a concept design is allocated as part of this competitive selection.
- One or two artists proceed to the next stage of the commissioning.



Artist
near right
Lawrence Argent



3.5 Art from the Community Consultation

- Artworks which result from a community engagement process are carefully considered to ensure meaningful collaboration informs the ideas and imagery of the artwork.
- It is tangible for the community to directly participate in the physical resolution of the artwork co-ordinated by a professional artist.
- Their contribution may influence the artist's ideas only.
- The results of Public art from this degree of involvement of the community measure the process of consultation as much as the finished artwork.

3.6 Outdoor Gallery

- Signature artworks by an individual artist are not directly related to site and can be relocated easily somewhere else.
- The investment in artist rather than place results in "plonk down" artworks pervading parks all over the world.
- Some of these outdoor gallery pieces are absorbed into collective memory over time.
- The real impact of outdoor gallery works occurs in art festivals.
- Traditional space is transformed into a vibrant community event interacting with artworks.

3.7 Temporal Projects

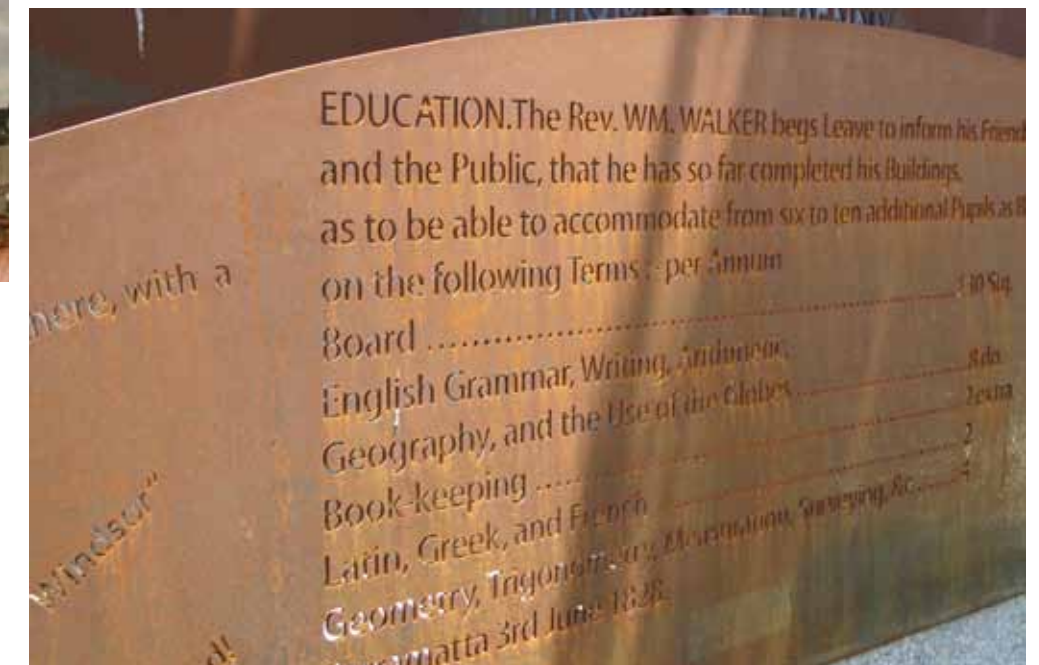
- The inclusion of temporal projects partnering festivals or promoting urban renewal is usually an intervention disrupting routine spatial forms.
- The life of the artworks is limited by its exhibition time limit or the use of impermanent materials.
- These artworks can give scope for the expression of local artists.
- They require a meaningful recurring budget to ensure quality work and a direct benefit to business and community.

3.8 Mentoring Emerging Artists

- As part of Penrith City Council's desire to involve local creative practitioners in Public Art, this collaborative process enables a proper engagement and adaptation of their skills in this process.
- Artworks can be initiated by the mentored artist, or the project encourages a partnership between artists.
- A more simple approach is to include the mentored artist within an existing project.
- This mentoring process reinforces best practice for emerging artists and ensures a local voice.



Artist
Antony Gormley



4 PUBLIC ART PRINCIPLES *OVERVIEW*

As a destination for the community the collective spaces including entrances, streetscapes, parks and pathways signify unique relationships between the community and its place. The forging of identity occurs here.

In the Civic Plaza, the water body and the oval of North Penrith, these collective places are envisaged for the inclusive and diverse enjoyment of all.



Artist Richard Stutchbury
Carrington Place Katoomba

contribution to cultural identity and a unique sense of place



The integration of artworks within the precinct includes the community as a whole as they circulate, as they arrive and as they meet. The oval, plaza, parks and the water bodies are inclusive spaces for the community to interact. The proximity to the centre of Penrith encourages a more permeable relationship including the mutual enjoyment of shared amenity and a vital role for North Penrith in the changing identity of the City Centre.

The axial sightlines connecting the oval, plaza and Thornton Hall Park articulate both historic and physical links creating a lively and cohesive precinct.



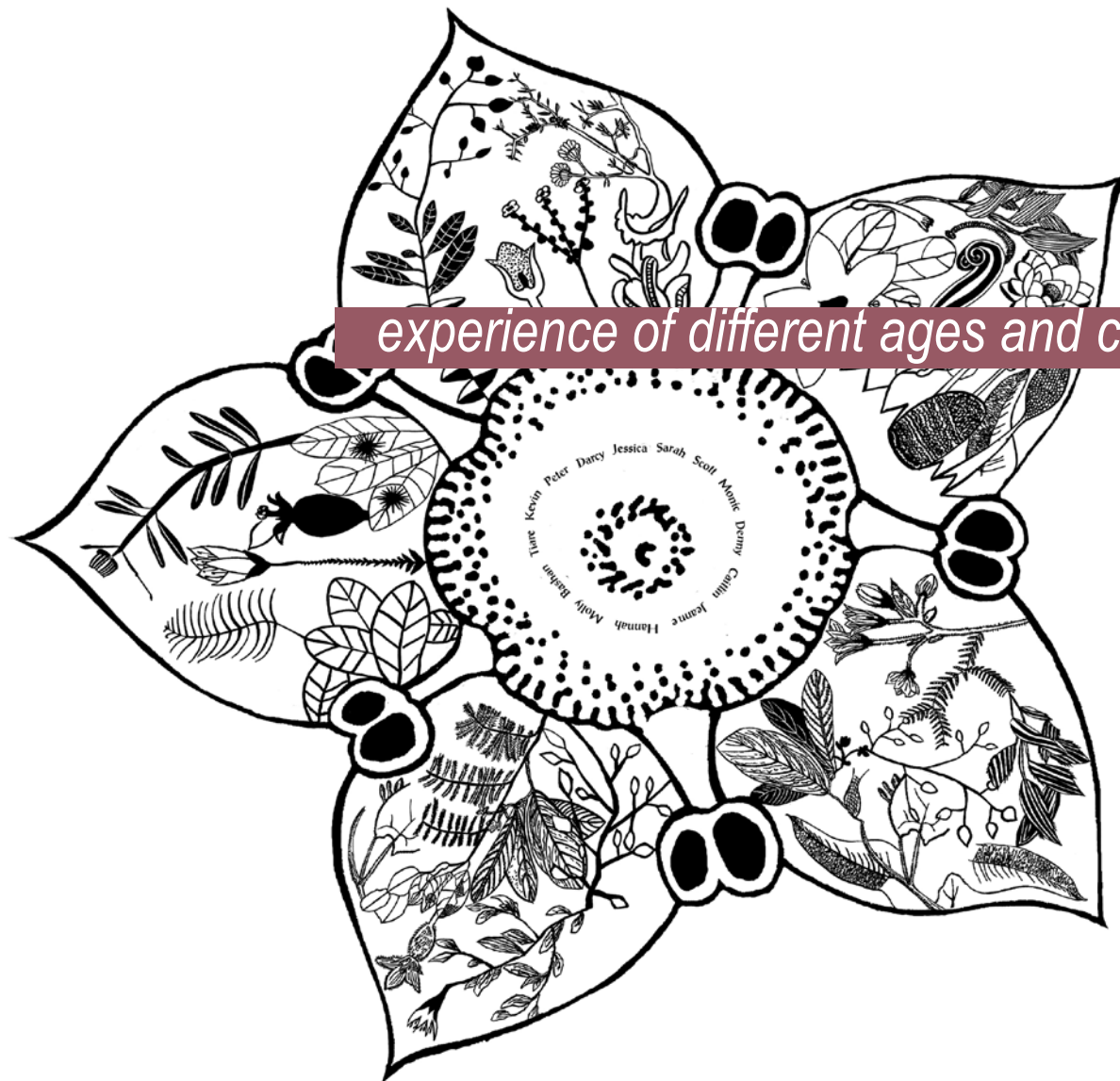
building stronger, more connected communities



Artworks tell stories and translate environments. The consideration of diverse ages and cultural histories in the design process builds powerful and inclusive places. The involvement and understanding of cross generations in the building of places draws the wisdom from deep wells.

North Penrith will attract diverse users. Artworks that use the rich heritage of the site to tell these stories will enrich collective and individual experiences and embed a sense of identity for the precinct.

Artist Marie Stucci
Fairfield Town Centre



experience of different ages and cultural backgrounds



The artworks as elements in the landscape nourish the neighbourhood. A dynamic geometry or integration within the built environment is animated by everyday interaction. The amenity of residents is reinforced by a number of collective spaces and parks and in these areas artworks both intervene and settle into the fabric of landscape.

The water body and retention basin are two artificial environments which underpin important WSUD principles while simultaneously creating expressive open spaces using the power of natural elements. In Thornton Hall Park the remnant Cumberland Plain Woodland is retained and rejuvenated. Artworks which respond to these elements reinforce the natural and historic location of North Penrith.



relationship to the built and natural environment



The artworks proposed for this precinct will comply with Australian standards and use appropriate materials for a durable finish. Most surface finishes are warranted by the manufacturer as long as a cleaning timetable is followed.

Consultation with Council ensures an understanding of requirements for asset management and each artwork will have documentation that provides fabrication details, material specifications and a maintenance schedule.

Where possible, extra elements may be fabricated and stored to allow future replacement of artwork components more easily for Council.



safety and maintenance in public contexts



Role of the Art Planner

The essential role of the Art Planner is to

- Identify the suitable process of engagement for potential Artist/s. ie competition, selected tender, open tender, selected artist/s, mentoring program.
- Consult with Council to identify potential community involvement and engagement of local artists.
- Develop Art Briefs using the PAS to inform the locations, site constraints, number of artworks, types, scale, budget, scope and conceptual framework of potential artwork/s.
- Liaise with the client, community, Council and artists for the duration of the project.

Steps

Example of Expression of Interest program for the Art Planner

The Art Planner will coordinate this kind of program for an EOI project.

- Write artist Expression of Interest (EOI) Brief per project.
Lead time per brief - 2 - 4 weeks

The EOI will consist of:
Half page written response to the site and project
Curriculum vitae
Nominated potential team members ie engineers
10 images and description of previous art projects
(types of artwork, scale, materials, budget, role).
- Short list Artist/s
- Brief artists. This briefing may include the participation of Council and Community representatives to enable local issues and histories to be considered by the potential artists.

- Phase 1 Concept Development: 6 - 8 weeks

Review short listed artists' concept/s at a presentation to the Design Team and Client.
Work could include: visual montages, scaled maquette and documentation which identifies potential materials, program and timeline, project budget, and a draft maintenance plan.

- Phase 2 Design Development: - 6 - 10 weeks (depending upon the complexity of the project/s)

Select Artist/s and engagement.
Selected Artist will develop the concept/s in consultation with the Art Planner.
Presentation work completed. ie all structural design, if required integration into landscaping design, preparation of work for tender, maintenance manual, project budget, program, method and timeframe.
Upon Client approval - The artwork project will be packaged for tender.
Tender Types: Open or Selected
Tender submission reviewed by Art Planner and Client
Short Listed potential Fabricators interviewed.
Fabricator selected.

- Phase 3 Fabrication - 6 - 12 weeks (depends of complexity of project)

The selected fabricator will supply the following:
Shop drawings & method statement, program - includes inspection hold points

- Phase 4 Installation - 1 - 6 weeks (depending upon the complexity of the project)

Note

- The selected Artists will work with the Art Planner who will oversee all of the above phases.
- The client will sign off on all of the above phases.
- All artworks are to have Structural Engineering Design and Certification which may include Electrical design.
- All works are to be integrated within the Capital Works program the Landscaping Plan.

Phases

The process of Public Artworks from idea to installation involves the management and co-ordination of this project through the stages of

- | | | |
|-----|---------|---------------------|
| 5.1 | Phase 1 | Concept development |
| 5.2 | Phase 2 | Design development |
| 5.3 | Phase 3 | Fabrication |
| 5.4 | Phase 4 | Installation |

Staging Capital Works

As an integrated development, it is envisaged that artworks will be coordinated and implemented within the Capital Works program. It has been identified that this program will be rolled out in three stages.

See the plan on Page 25 of this document for potential locations, opportunities and types to be developed within the three stages.

The purpose of the coordination of artworks within the Capital Works program is to ensure that all projects integrate seamlessly with the built environment.



5.1 Phase 1 Concept Development

The concept development stage considers the idea of an artwork in context with the site, the community and its longevity. Council input and feedback will be sought at this point to determine parameters such as material, maintenance and scale.

The artists engaged will work within the agreed conceptual framework.

This reinforces the consultative process of the proposed Concept Design.

Issues to be raised at this point include engineering, lighting, maintenance and OH&S considerations.

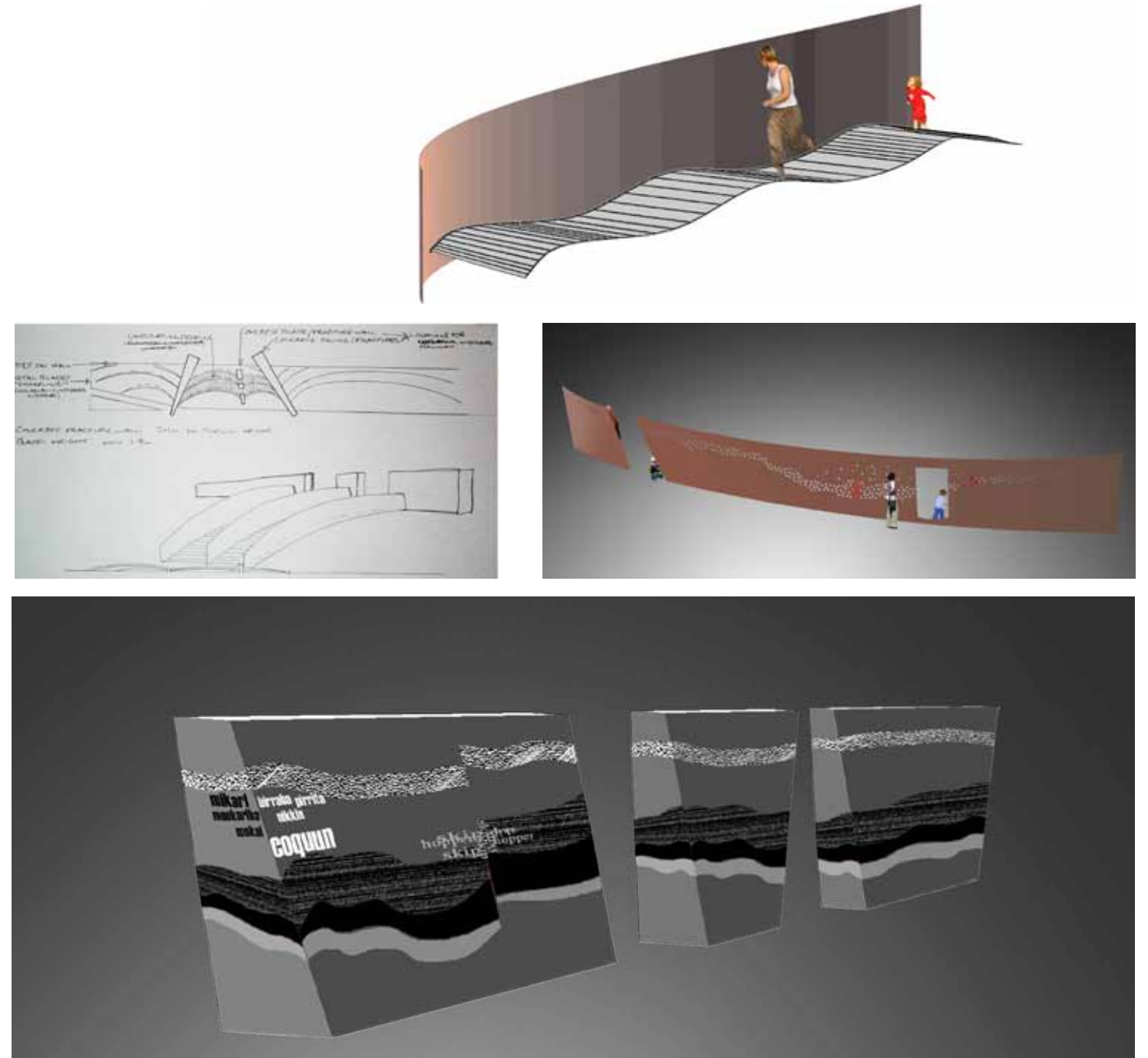
Before the design is initiated, the parameters of the proposed artwork will explore

- site characteristics
- safety
- scale
- audience
- budget

The budget may be agreed upon to frame the scale and material resolution for the artist.

The deliverables for this stage will include visual presentation and written documentation that communicates the concept and its situation. There will be a preliminary budget estimate provided to indicate a real context for design scale and materials .

A consultation with community can occur at this stage to allow a meaningful input and response time before committing to the design development of artworks. A mentoring implementation process can be initiated during this stage.



Concept Design for Art Play Space
Hunter development Corporation
Newcastle
Milne and Stonehouse with Zenscapes
Landscape Architects

5.2 Phase 2 Design Development

The design development stage refines the form, the cost and the material choice of the artwork.

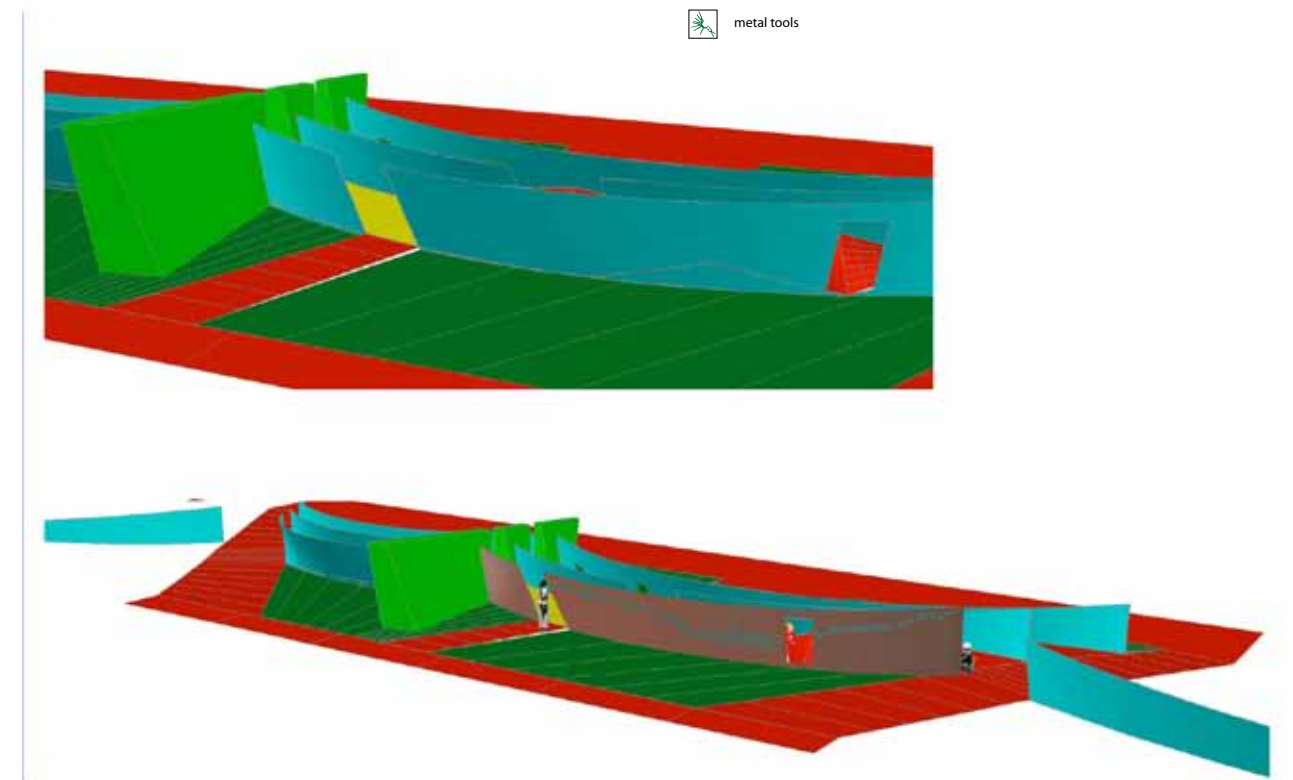
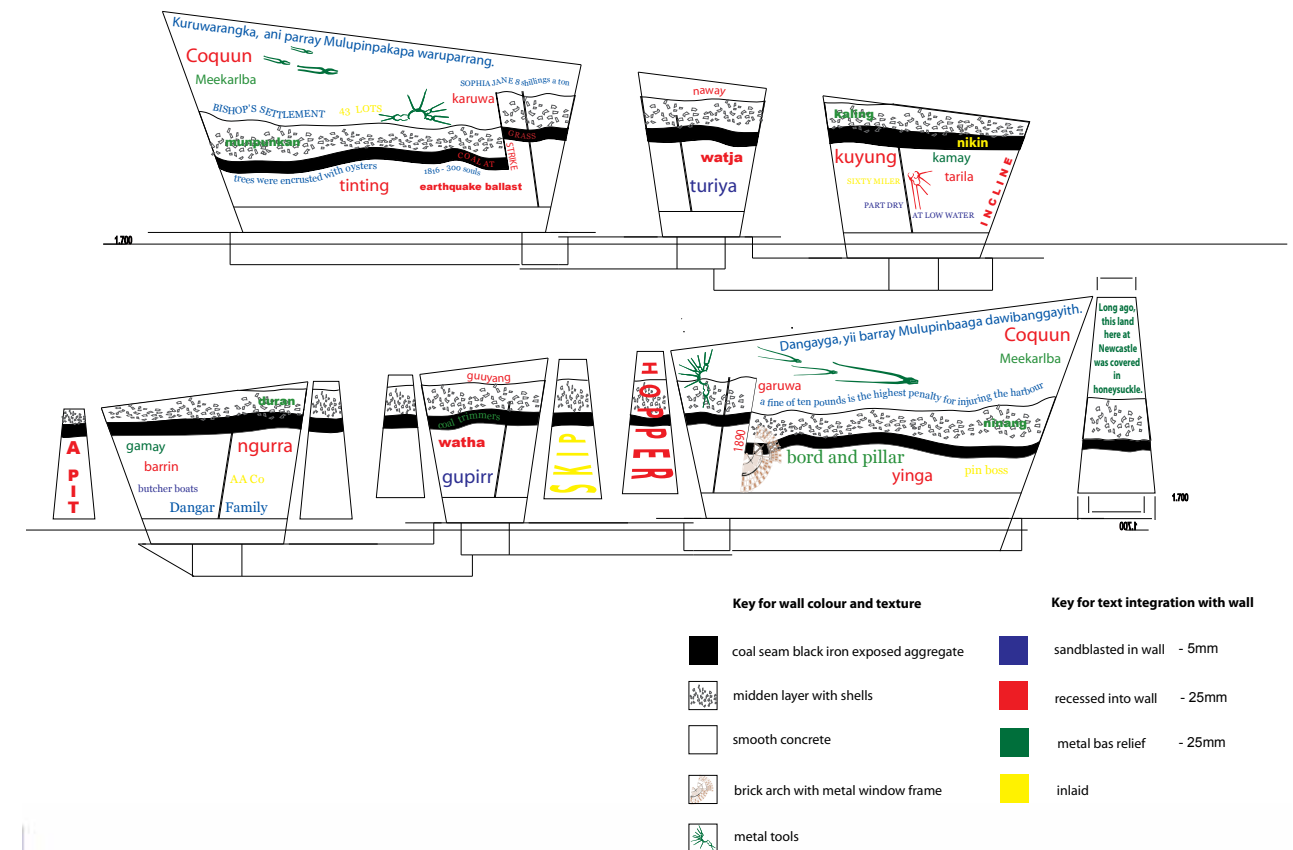
This stage refines the materiality of the proposed work and refines

- cost implications
- maintenance requirements
- compliance within OH&S standards, engineering specifications and Council guidelines

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

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

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



Design Development Stage for Art Play Space
Hunter development Corporation
Newcastle

Milne and Stonehouse, with Zenscapes Landscape Architects

5.3 Phase 3 Fabrication

The fabrication stage inspects the quality and efficiency of the fabrication using hold points.

Often a number of specialist contractors including painters need to be coordinated to ensure the artwork moves smoothly between operations and timeframes are met.

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

The engineer will inspect to ensure warranted specifications are being followed.

At this point, the project manager will implement a method statement for installation after discussion with the artist and contractor. This will ensure proper integration between artwork and the landscaping vision and allows the artist to advise processes for the handling of fragile artwork elements and situating the artwork exactly according to plans.



*Fabrication Stage for Art Play Space
Hunter development Corporation
Newcastle*

Milne and Stonehouse, with Zenscapes Landscape Architects

5.4 Phase 4 Installation

The installation stage delivers a high quality artwork that reflects the previous stages in its integration within place.

The artist's overseeing of the installation is necessary for the integrity of the artwork, however, the methodology and work statement of the contractor is assured by the client or project manager.

The coordination and overseeing of this stage may be carried out by a member of the design team as these stages have been carefully considered.

- The engineer will inspect footing details prior to assembly.
- The site manager will ensure best practice is carried out during this process.
- The artist ensures the placement of the artwork is accurate in accordance with the approved plans.

A technical manual will provide full 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 owner, the community and the artist.

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

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



*Installation Stage for Art Play Space
Hunter development Corporation
Newcastle
Milne and Stonehouse with Zenscapes*

6.1 Site Influences

The conceptual framework for artworks explores a cohesive approach to the whole site. It allows for a number of approaches and suggests a fertile ground for the exploration of ideas. The outcomes for artworks is the embedding of cultural voice to the precinct.

The North Penrith Precinct bordered by Coreen Avenue and the industrial estate to the North, the railway line to the South, the Nepean River to the West and Thornton Hall to the East, has a wealth of histories overlaying its flat expanse such as ballooning, car and bike racing, cricket and early aviation. Many locals are unaware of the masses who assembled by plane, car and train to watch the swirling dust chasing helmeted speedsters or the genteel gathering to watch the Lord Sheffield's English cricket team play a local team in a cricket match with W.G Grace as one of the players.

Tucked away, this land is more known for its railway commuter car park, military lands and some skeletal Pine trees marking the two old houses.

The proposed development locates an urban village within the precinct with a blend of housing typologies from medium density to single dwelling. This approach defines the North Penrith precinct as markedly different from most Western Sydney developments and carefully plans for open spaces as a collective extension of the backyard. This reinforces a stronger sense of placemaking than the paling of suburban communities behind 700 sq m. In close proximity to the centre of the city, this footprint creates a cosmopolitan beat for Penrith, a hub radiating from the centre.

The thrust of the railway line on the Southern edge makes North Penrith's city connection physically tenuous for the short term until an underpass is built. In the North the industrial estate gives a perception of an unpleasant neighbour even though its scale is low key. Thornton Hall which initiated all of the thrills of the early twentieth Century on the flat is strangely dismembered from its land preferring an elevated position facing the mountains and river. To the North West, Combewood hides behind its fallen garden with remnant orchards revealing its agricultural secrets.

The site is anchored by a number of spaces within axial lines. The Railway plaza stretches as the urban centre of the development. The oval has a number of arcs radiating from its centre while the water body extends east west towards the river. These major places act as the lungs of the precinct providing quality open spaces for a diverse number of activities.



6.2 Heritage

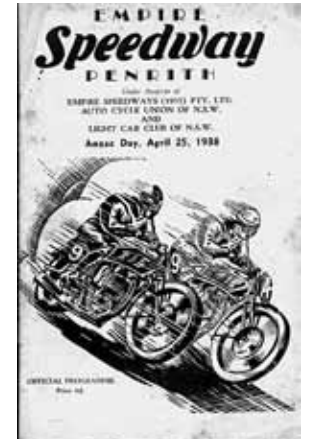
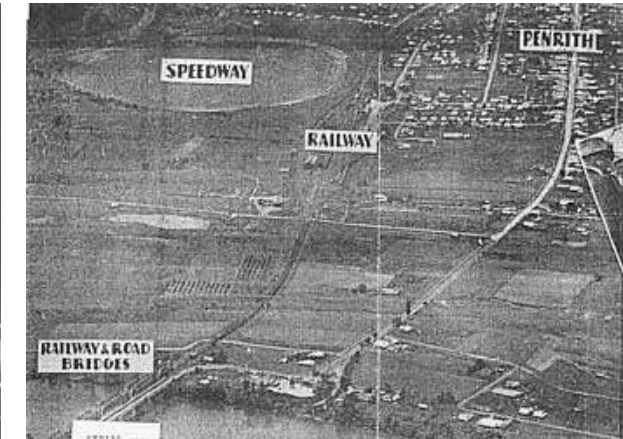
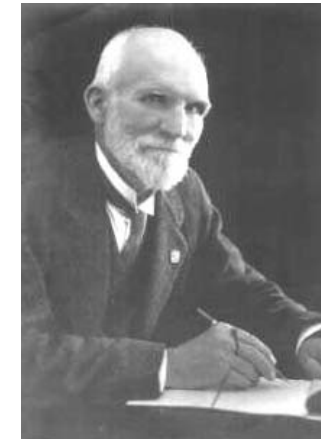
The heritage for this site encompasses a number of distinct and overlapping layers for the area known as Smith's Paddock or Belmore Park. The Smith family initiated a number of commercial pursuits and community events to the west of the Thornton Hall from traditional dairy farming to cricket, car and bike racing, and aviation.

The interpretation of this layer in the transformed physical landscape requires a powerful reference to the past. Thornton Hall is envisaged as a private residence so its link with the new precinct remains tenuous. This connection will be made axially towards the oval, river and mountains. Those remnants of the past include the orchard of Combewood, the oval, the speedway track, iconic exotic trees and the Cumberland Woodland along the ridge.

The heritage report thoroughly investigates the wealth of the site's history and artworks should be used to stimulate memories, encourage further research and add a contemporary response.

The dynamic sculptural exploration of the Box Kite's materiality and geometry will give some sensory experience of the fragility of early flight. The shape of racing cars, their numbers and chassis are rich material for interpretation.

The insertion of plaques as markers for prior events and footprints enact a kind of memorial, however the shelf life of panels is short and it is preferable to build a website link from the development which explores these heritage layers in depth. History is not a fixed view and the fascination for the heritage below Thornton Hall is contextualised by its central role for the sport and entertainment of the local community. It is surprising the numbers who travelled, arrived and joined the unfolding spectacles.



APRIL 1941 IN THE PITS.



6.2.1 Speed

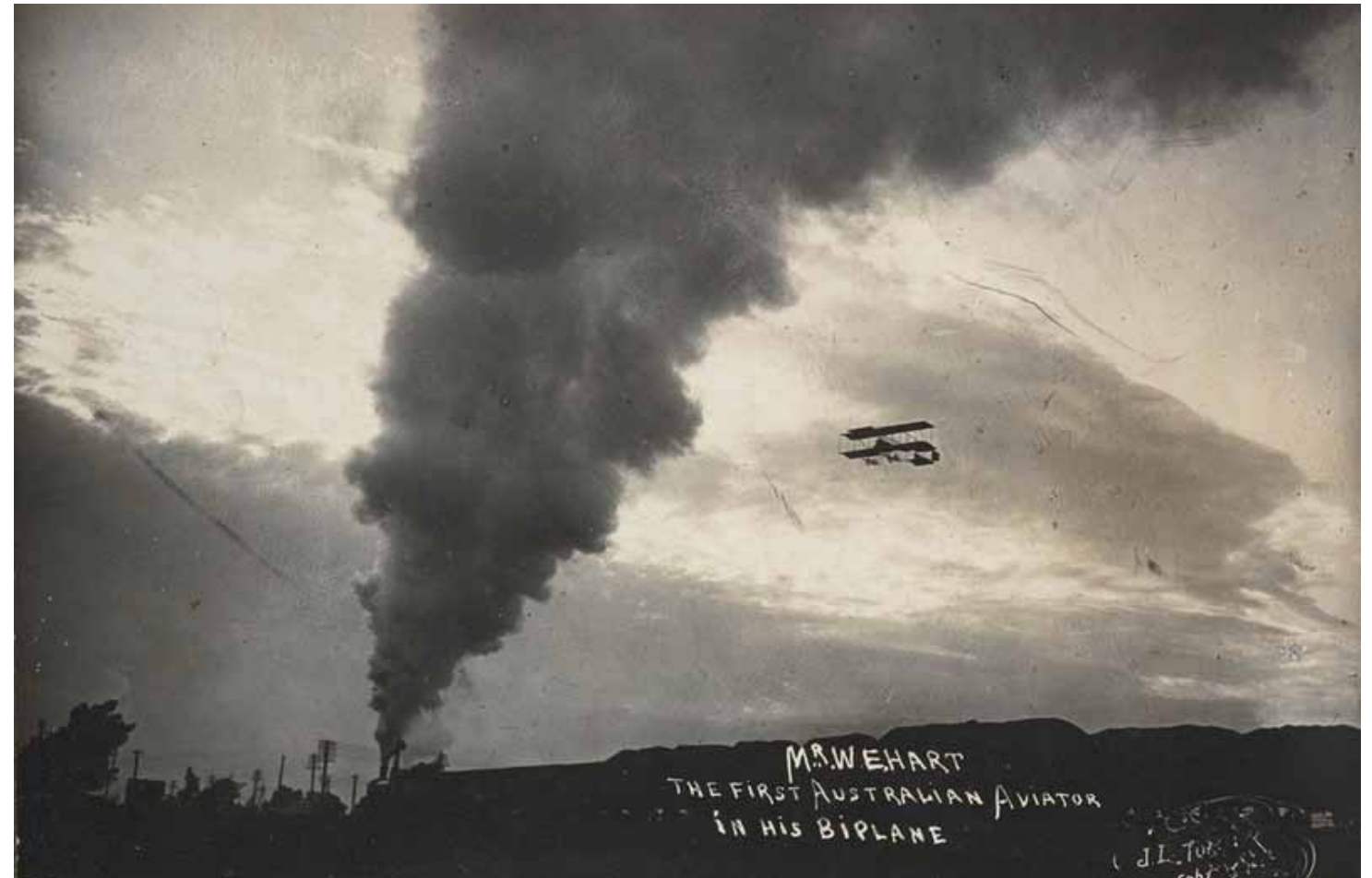
The popularity of racing firstly with the annual horse race and after the Penrith Speedway attracted an audience in their thousands. In context it was more popular than football and given the travel distances these numbers were substantial even by today's standards. These events that ran on a D shaped course included bikes as well as the speedway cars. For the bikes the throttle was full on as they control skidded their way around corners in a match race competition with points amassed for each event.

There was an irony that this stately Victorian house on the hill presided over the most popular, noisy entertainment of the time. Combined with the aircraft flights and lighter than air balloon flights, Smith's Paddock was the sporting hub of Penrith and its surrounds.

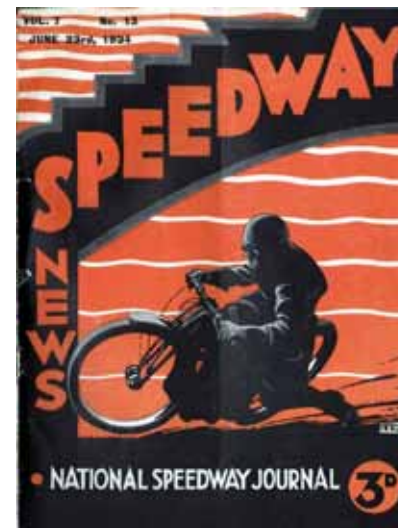
Prior to World War 1 the celebration of speed was an integral part of new technologies. In a post industrial age inventive science promised faster travel, efficient adaptation of mechanised processes and the ability to see the world from above. Photos and paintings embraced this Futurism movement trumpeting the triumph of human technology over nature.

It was not until after the first world war destroyed millions of lives and laid waste to nature that a realisation about the partnership between man and machine did not herald a new age.

Artworks that express this obsession with tempo as kinetic elements deconstructing the mechanised movement or engineering struts and cables can explore this idea. In a contested virtual and post environmental world, artworks that explore these notions are a contemporary iteration.



An early photo juxtaposing the effortless flight of Hart with the billow of coal burning engines.



Giacomo Balla
Abstract Speed and Sound 1913-14



6.2.2 Flight

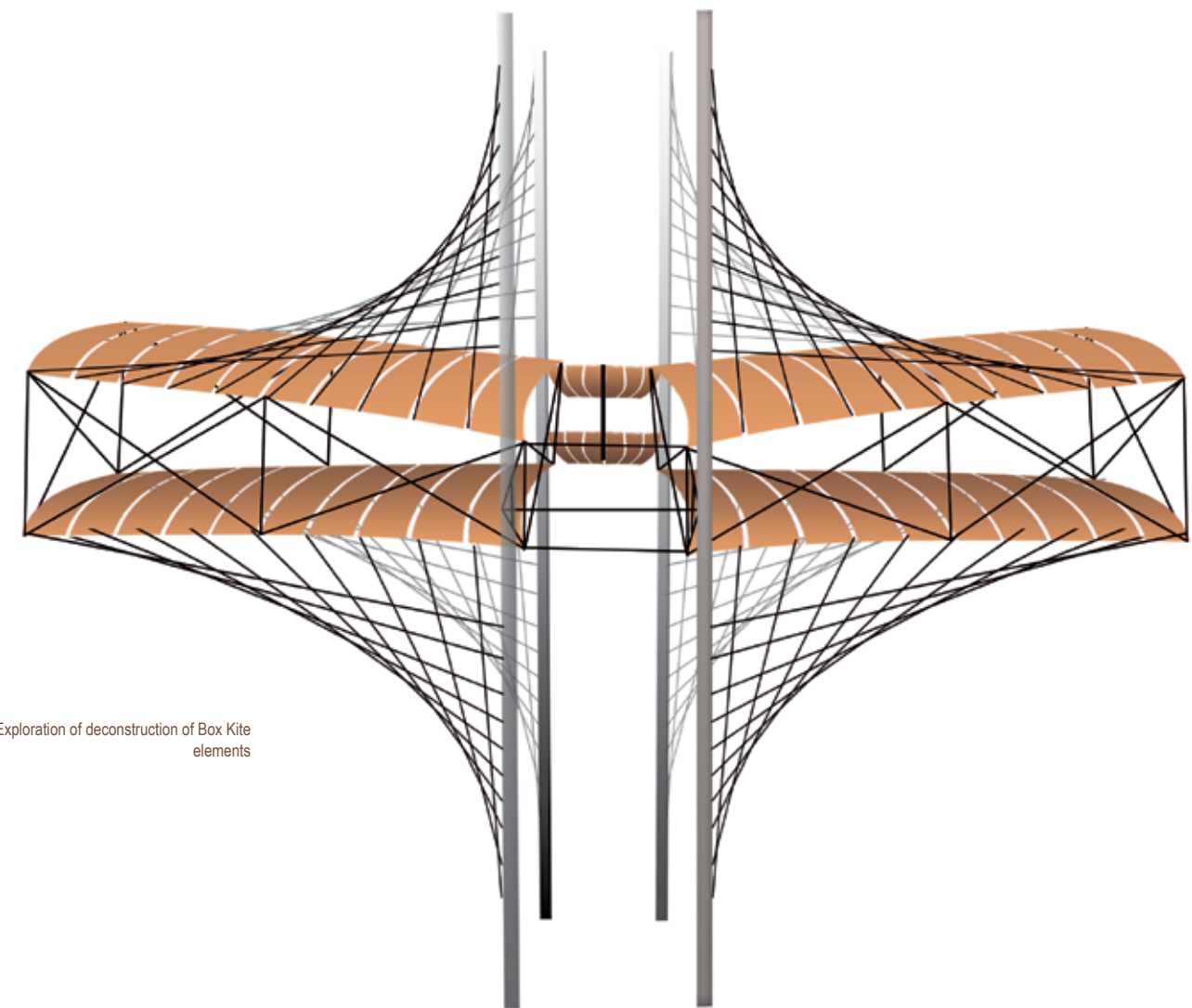
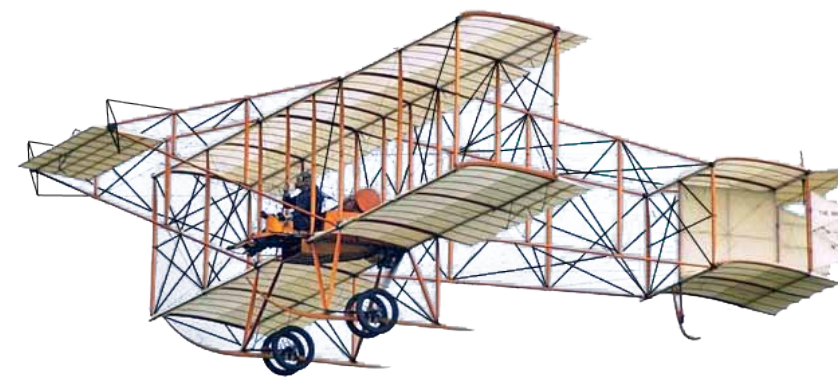
The purchase of the Bristol Box Kite by W E Hart who made a number of single and passenger assisted flights from Belmore Park reflected a rising interest in the international airplane developments. Balloons had already ascended here from 1892 and Hon Sydney Smith welcomed the use of his land for Hart's impedimenta and flights. At this time the promise of flight anticipated a commercial future as much as its enjoyment as a spectacle.

Early designs focused upon a lightweight material and construction to ensure the lift was successful hence the more developed engines had to await aeronautical innovations.

The ascent skyward gave an aerial perspective of the world and a bouyant spirit for human ingenuity. While the First World War effected rapid change in weaponry and tanks, the dogfights in the air were acrobatic towards the end of the war and airplanes were still a novelty for ground troops.

Aviation in Belmore Park was part of Smith's overall vision for his land as a community gathering ground and entertainment centre.

For artworks the response to this notion is the skeletal nature of early biplane structure and the escape of the earthbound human into a bird's domain. Artworks that explore the lyricism of flight and the flimsy pilot prosthetic that propelled humans into the sky are powerful sculptural elements.



Exploration of deconstruction of Box Kite elements

6.2.3 Personalities

The written interpretation of local personalities, who were an integral part of the stories signifying the site is a powerful tool yet text dissipates when it is inscribed in the scale of the physical landscape.

Names and summaries are not enough to gather memories without an innovative graphic integration in the groundplane or on the vertical. The graphic interplay between the old and the contemporary is a powerful response such as using old fonts and colours.

Oral narratives are more lyrical as direct interpretation. They reveal emotions, encourage empathy and evoke place. Used as markers they thread stories throughout the precinct across time and within diverse contemporary communities.

Johnny Seymour
Tommy Benstead
Paul Anderson
Eddie Brink
Dick Sulway
Bill Reynolds
Paul Swedberg
the world's greatest dirt track

38
27

Beale
Simmons
Skirrow
midget

Speedway drivers projecting
their identity in motion



Oral stories embedded in sculpural skins



Program with warm colour spectrum, graphic sun expressing velocity and a combination of fonts of the times

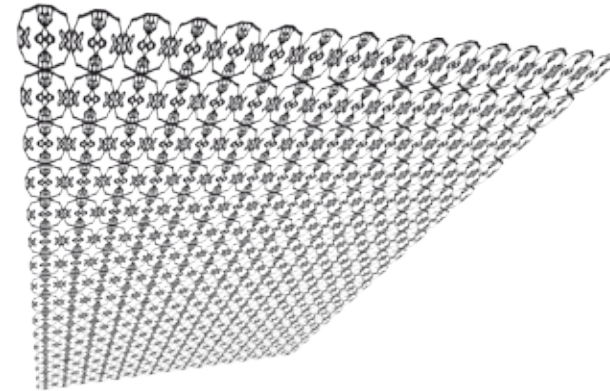
6.2.4 Architectural Prints

The fabric of Thornton Hall and Combewood is a fragile link not just for architectural imprint but for the spatial breath of family life inside and spilling out into the gardens.

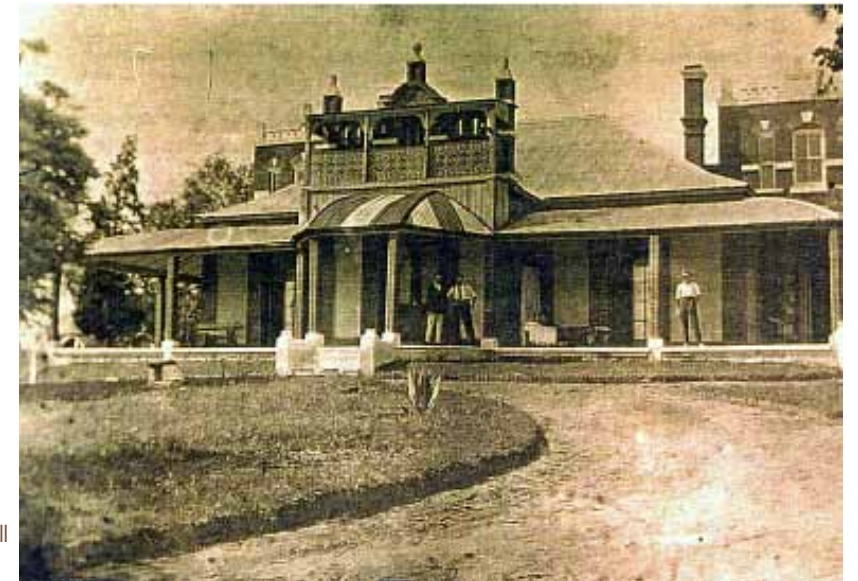
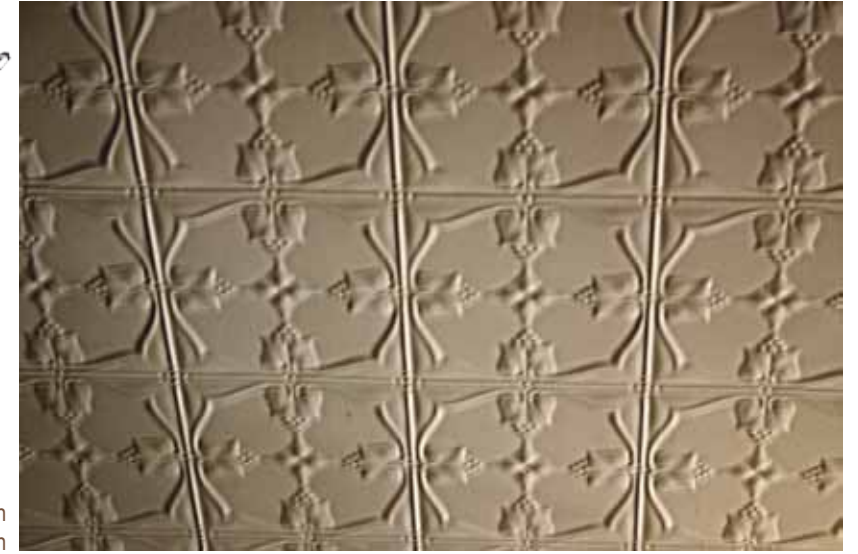
The extensive gardens of Combewood according to the Combewood Conservation Plan functioned as a wind break for the local vagaries of climate while the Bunya Pine at Thornton Hall provided the same visual marker as most of the ridge top landmark houses dotted in the west.

Although the two houses are in various states of decay, the original materials such as tiles and pressed tin ceilings are a rich decorative skin from which to draw upon for artwork elements.

The imagery of this decorative layer was often a sought after design feature borrowed from the contemporary interior designs of the time and reflected a European savoir faire with a vernacular flavour as the flora and fauna of Australia flourished as exotic statements within European sensibilities.



Victorian pressed tin used for screen pattern



Thornton Hall



Combewood

6.2.5 Aboriginal Stories

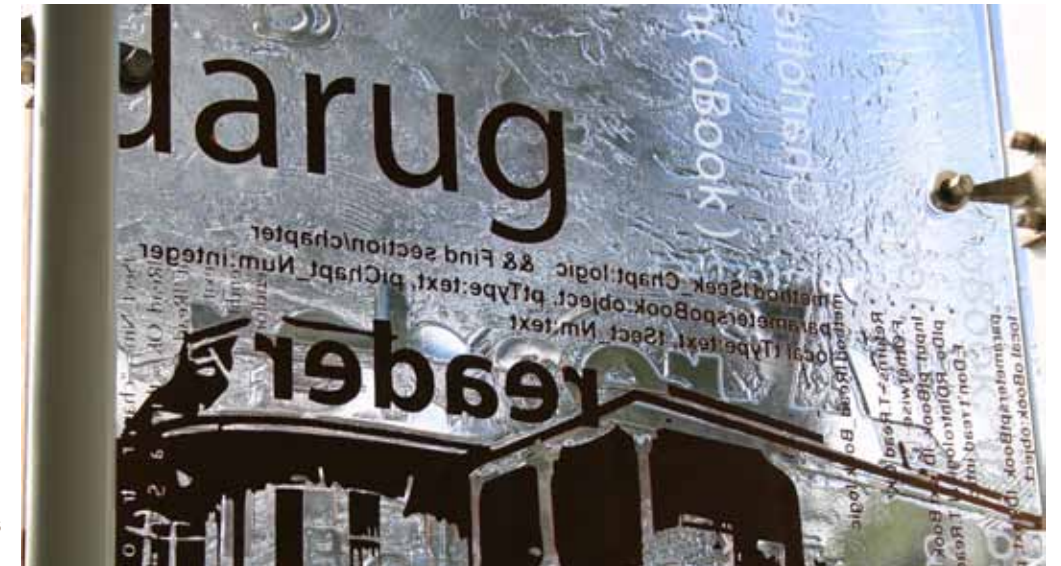
The Aboriginal heritage is revealed in their cultural stories orally inherited, the deep strata of their habitation in camp sites along the river and their reclamation of local language discouraged by government agencies and ideologies. Local Darug peoples as well as Aboriginal people from different 'country' live in the Penrith district and contribute sensitively and powerfully to the gamut of cultural expression.

The engagement of the local Darug Aboriginal community in the precinct is envisaged in a number of ways.

Within the remnant Cumberland Plain Woodland to the North of the Thornton Hall Park an indigenous story path meanders across the contours arriving at a circular meeting place. The use of Darug language contextualises the Woodland as a living habitat for the first peoples. This path and arrival would be a collaboration between the landscape architect, artist team and suitable Aboriginal members of the community.

The juxtaposition of Aboriginal text with English reaffirms its legitimacy as the first language.

An alternative to this is the engagement of a local Aboriginal artist to translate or design an artwork for a 2D panel or sculpural element within the precinct. The process of this engagement would depend upon the experience of the Aboriginal artist working in the Public Domain and the location of the site and artwork.



Darug language in glass



Two Newcastle languages explored among later histories



6.2.6 Natural Connections

From Thornton Hall, the proximity of the precinct to the river and mountains is paramount. This link is a powerful imagined projection which began with the local Aboriginal groups whose value for the river was more elemental than the colonists and farmers who valued its function as transport artery and food bowl. This harnessing of the river's inundation was controlled with levies while its gravel and silt was mined. Again the river's asset today is more elemental with the focus upon its health as a living organism.

Penrith's psyche is ingrained within the fold of the Blue Mountains. Penrith's perception of its rural location at the edge of the mountain wilderness is tempered by its resistance to the sprawl westward from the centre.

Artworks which respond to Penrith's connection westward should not merely respond to Arcadia and the hued breath of sweating eucalypt leaves. This connection should draw upon the river stories and mountain presence as part of Penrith's character and identity.



Concept for Cadden's Rise using natural topographical lines



The process of water colour ant texture into a light box



6.3 WSUD Principles

The careful use and reuse of water is a given in the Sydney Basin in all projects. The role of art in responding to Water Sensitive Urban Design is both interpretive and expressive. Often the interpretation is vital to reveal underground or hidden infrastructure and portray the water flow as a vast myriad of connected threads. Due to the site's high summer temperatures, the inclusion of water as a sensory element to ease this heat is important just as its function as drinking, filtering, cleaning and recycling is integrated.

The use of reed beds as water filters and the animation of actual water as a play element combined with the water bodies as open spaces reflect the site's focus on best practice water design.

Artworks which partner this preoccupation with water highlight its essence for North Penrith.



Interpretative lids for GPT



Sound sculpture transmitting the old creek flow



Artist: Christopher Trotter

6.4 Axial Sightlines

The anchor points of Thornton Hall, the railway station and the oval are connected by strong lines of axis. This reinforces their relationship and orients the site plan around these places.

Artworks at these junctions and within the proposed sightlines work in a number of ways

- To connect collective spaces
- To frame views and perspectives
- To integrate with the landscaping rhythm
- To encourage walking
- To anticipate arrival



Artist: Stephen Newton



Artist: Tad Savinar



Stage 1



Priorities

1. Box Kite Artwork
2. Cricket bat Entries
3. Speedway Text in pavement

Stage TBA Priorities

1. Bridge/Crossing Artwork
2. Village Plaza
3. Thornton Hall Interpretive Walls and Aboriginal Stories
4. Water Bodies Artwork
5. Marker - Parks

Key

- Entries
- Heritage
- WSUD
- Aboriginal Stories
- Wayfinding
- Sightlines

7.1 Oval

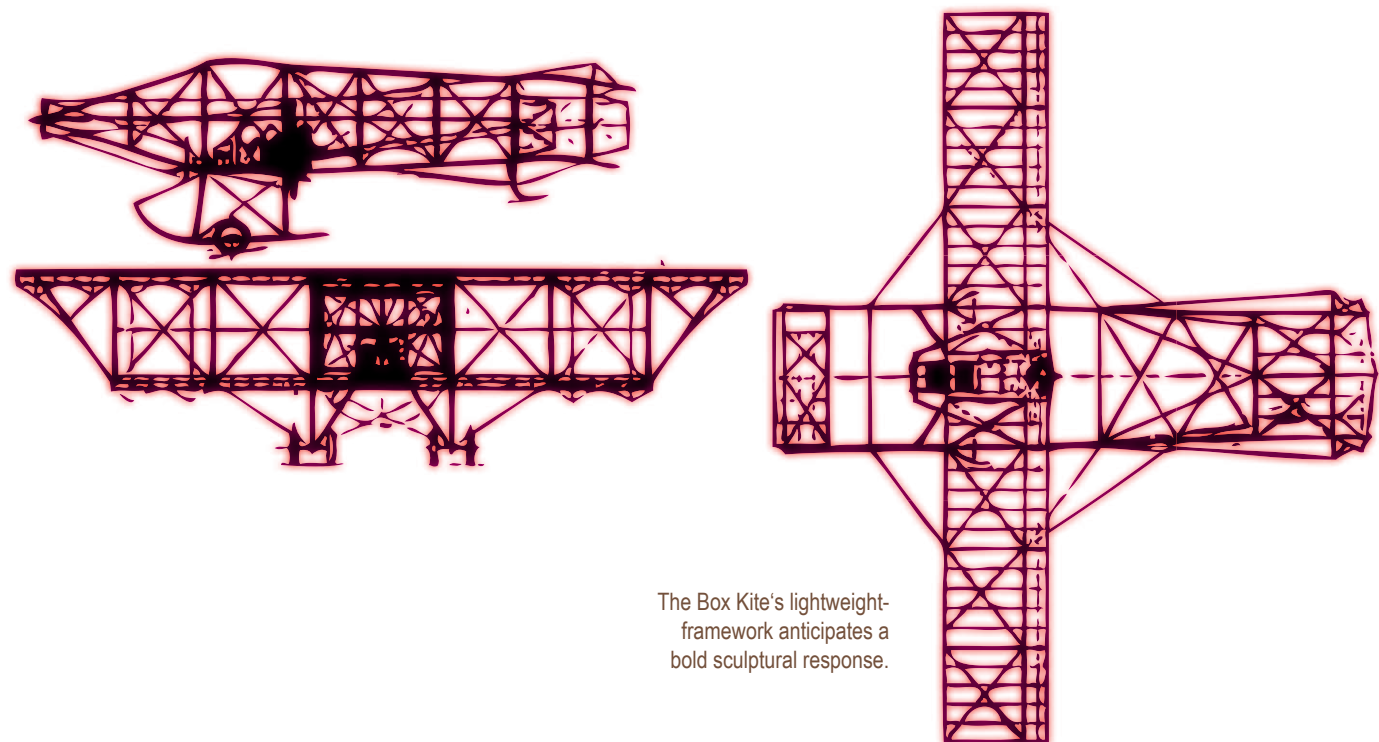
The oval marks the cricket game of 1892 and functions as the sporting hub of the precinct. The sightline towards Thornton Hall Park will be strengthened and artworks that mark the entrances and interact within the playground are envisaged for the oval.



Outcomes

The oval provides an array of activities from passive recreation to an active sporting venue. On the edges a playground is envisaged and a combined grandstand/community centre is located in the south west corner. Artworks in this place function for an inclusive audience. Their tone is uplifting in this important space.

- They respond to the heritage layers such as cricket, flight and the speedway which were present.
- They mark the entrances to the oval.
- They integrate with the playground as distinctive play equipment or using the warm hues of the speedway colour palette.
- The picket fence can be deconstructed around the entrances to break away from its uniform rhythm and form.



The Box Kite's lightweight-framework anticipates a bold sculptural response.



7.1 Oval

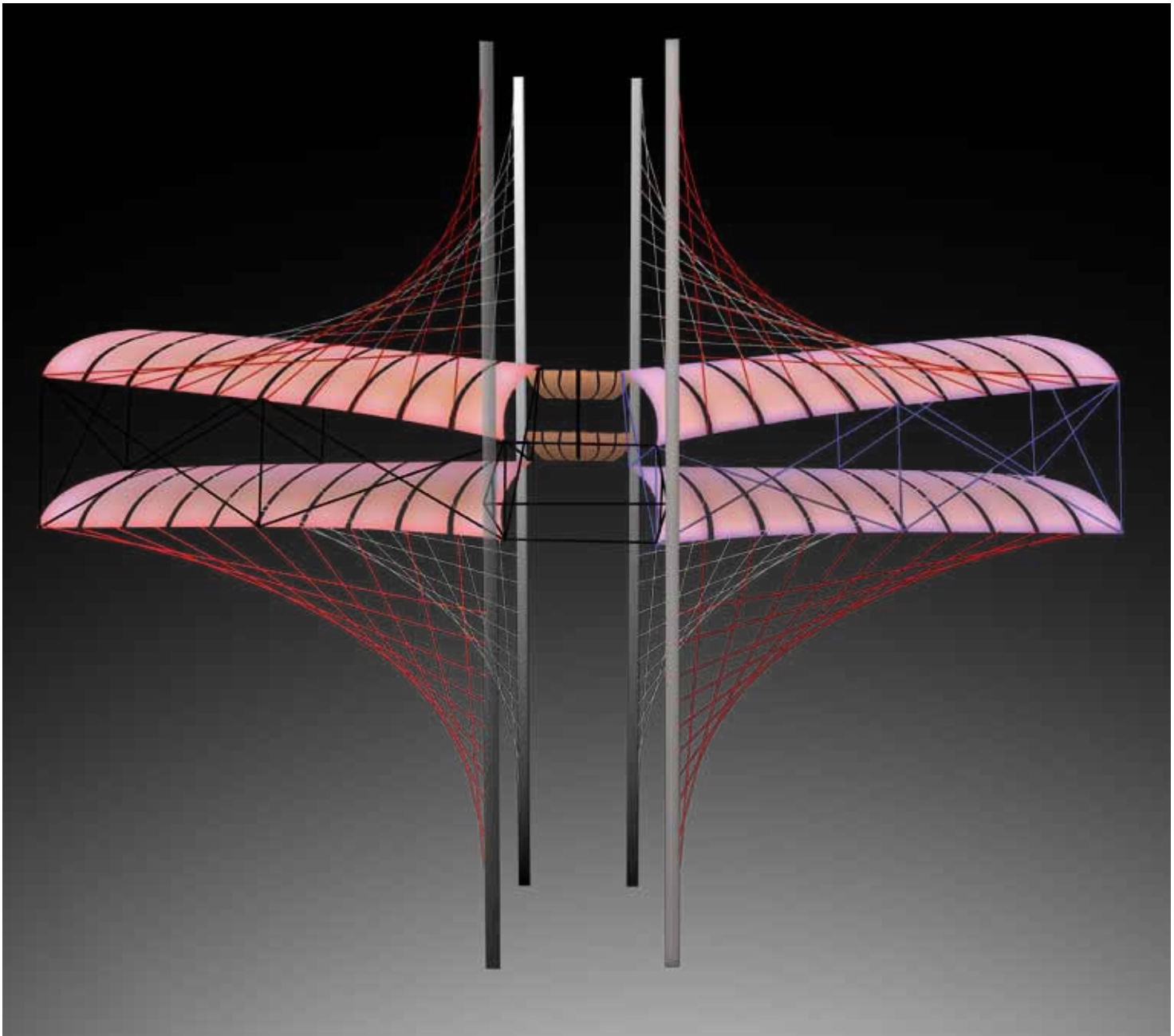
Box Kite Artwork

This concept transforms the fragile structural frame of the Box Kite into a suspended sculpture at the oval entrance. Celebrating the flimsy flight paths of early aviation, the sculpture powerfully marks the sightline towards the railway station.

The scale of the sculpture allows people to walk underneath and an array of integrated LED lights will illuminate its skeletal form at night.



Plan and elevation showing the scale and location of the artwork



Montage showing the box kite sculpture with integrated lighting. The dimensions of the artwork are sixteen metres in width and twelve metres in height approximately.

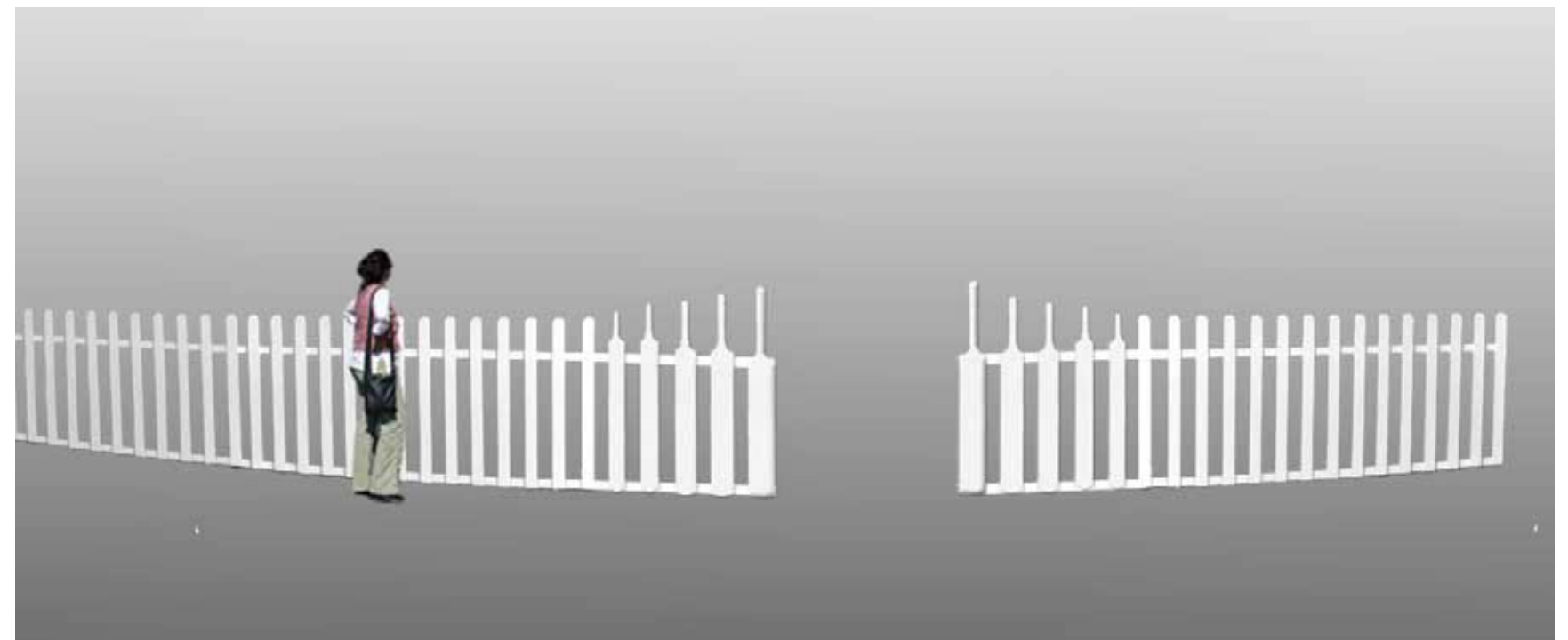
7.1 Oval



Cricket Bat Picket Entry

The deconstruction of the picket fence at two entry points into the oval punctuates the rhythmic white elements with cricket bats. These bats will be cast or cut elements and are carefully scaled according to the dimensions of the pickets.

As a whimsical response to the famous cricket match which was played on the oval, the artwork integrates with the picket fence seamlessly.



The cricket bats' handles and face change incrementally as they approach the entrance.

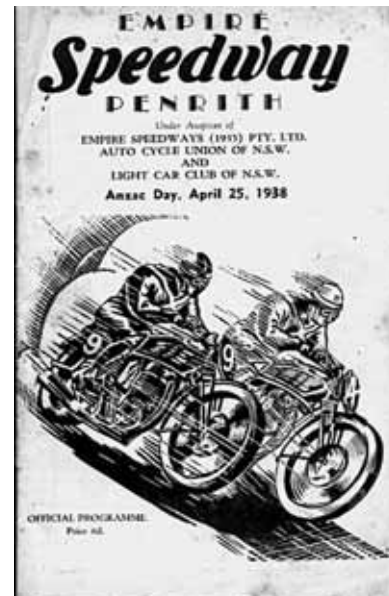
7.2 Streetscape

Speedway Text in Pavement

The insertion of text related to the speedway circuit can be applied to a number of locations near the old track. With this integrated design the extent and nature of this popular spectacle is activated within the streetscape of the development.

The content of this text will explore identities, bike and car types, numbers and the relative speed and times of the races. By coming across these vignettes the viewer senses the atmosphere of the races and experiences the scale of the action.

The method of application can include metal inlay, sand blasting and relief.



The use of a motif like the checkered flag defines the content of the text fragment and anticipates the discovery of more speedway allusions further along the former track towards the station.



7.3 Play Spaces

The play spaces engage diverse age groups in imaginative pursuits. The reference to heritage in play equipment gives access to histories for young people interactively. The interpretation of WSUD processes enables the drama of play to build understanding of the water uses.



Outcomes

The roles for artwork in play spaces are to interpret these past layers especially as the thirst for speed predominated the nearby race track.

- They are integrated as art and play, powerful yet intimate.
- A young person becomes familiar with stories as their interaction develops.
- The physical spray and flow of water is cooling as well as fun.
- The response to heritage artefacts such as the Box Kite reconfigures its form as a play item.



The reference to the checkered flag in soft fall with interactive play equipment



The integration of the Box Kite span as sculptural shade

7.4 Entries

The entry points are the edges of the site. They mark a change of character, an inclusive place of difference. This identity is consolidated with landscape, building forms and artworks. They are the thresholds for the precinct and contribute to placemaking for North Penrith. The sightlines for the precinct begin at these points. The Coreen Avenue entry will be a part of Stage 1 Development at the northern section of the precinct.

The engagement for artwork entries into the site are experiential. They respond to the varying rhythms of pedestrians, cyclists and vehicles.

Outcomes

The northern entry point is the welcoming gesture contrasting with the bordering industrial terrain. As an inclusive threshold, this entrance balances the invitation with the dramatic contrast between within and without.

The western entry point is marked by the retention basin and water body. The arrival at this point is intimate framed by the stretch of water.

The southern access from the elevation of the railway platform offers pivotal sightlines across the precinct. As the commuter emerges into the plaza, their arrival is dramatic.

The entrances of the oval will be marked by integrated artworks reinforcing the oval's core and its sightlines radiating outwards. The artworks here will respond to the heritage stories of the site.



7.5 Village Plaza

The plaza is the hub of the precinct, the departure and arrival point for commuters, the destination for locals and the urban social connection place for all. To the south it climbs to the platform while to the north and north east it has pivotal sightlines to the park and through the covered walkway to the oval.

Outcomes

The artwork which punctuates these sightlines in the plaza balances a number of roles.

- It will respond to divergent rhythms of the commuter and consumer
- It anchors the plaza persuading the traveller to linger.
- It announces the arrival of the commuter and visitor in a frenetic atmosphere at peak hour and a quiet place at off peak times.
- It is sympathetic to the flow of people through and within the plaza.
- It terminates the pivotal sightlines from the oval and park.



7.6 Wayfinding

Wayfinding reinforces a cohesive visual language for the precinct. The application of similar forms, materials and colours ensure these artworks are read as a narrative contributing to place-making.

Outcomes

Artworks as wayfinding markers are vertical, punctuating intersections and pathways.

- They are used to reinforce sightlines.
- They apply rhythm to pathways
- They are a clever response to site specific focal points such as heritage and WSUD processes.



7.7 Thornton Hall Park

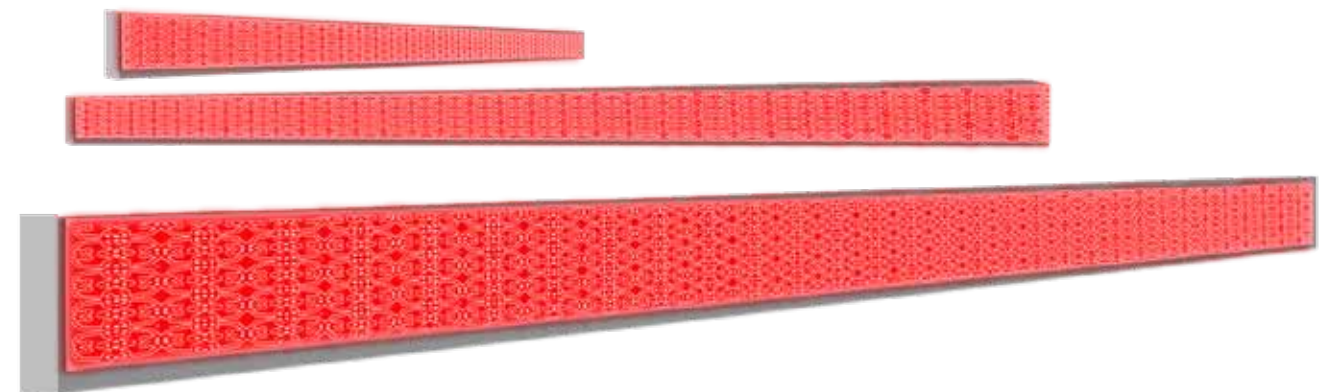
The park asserts an important link between Thornton Hall, the oval foreground and mountain, river background. Terminating below the house, its occupation within a remnant Cumberland Woodlands both constrains and enhances its amenity. The proposed red light blade walls boldly slice the rising elevation of the park and add a contemporary colour and material to the place



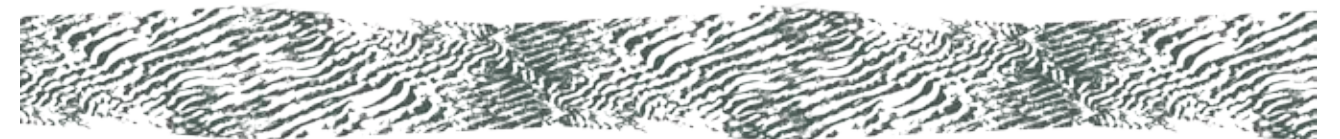
Outcomes

As an integration of landscape and art, this park offers a number of opportunities

- It mediates the space between the curtilage of the house and the new residences
- It offers an Aboriginal presence to the north.
- It provides the only elevated position over the precinct.
- It projects Thornton Hall to the oval.
- It links natural landforms, from the ridge to the river and mountains.



The red polycarbonate acts as a light box at night with cut outs



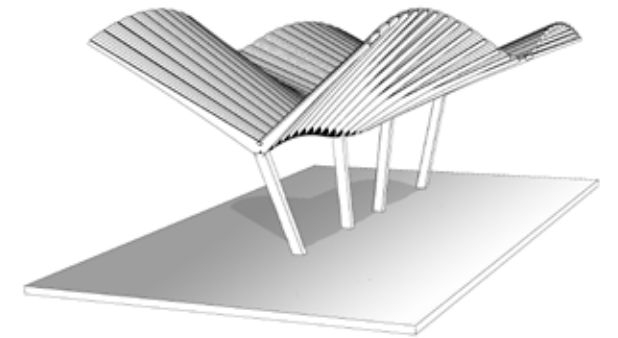
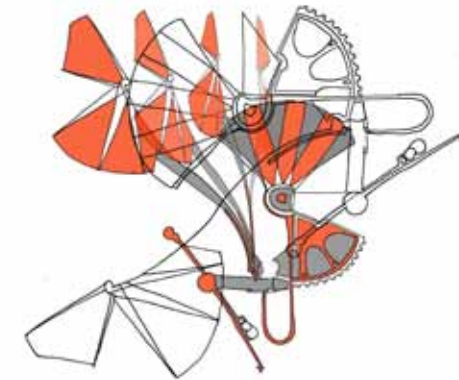
The ripples made by wind over water are a powerful reference

7.8 Bridge / Crossing

The bridge over the water body is a vital span. Crossing points not only connect but allow the momentary pause between worlds. The opportunity for a kinetic integration of art and engineering creates a rhythmic heartbeat of movement.

Outcomes

- The artwork and bridge become a seamless design.
- Each crossing is an imaginative narrative.
- The pause over water enriches the everyday passage of locals.
- The elevation compels the contemplation of water and sky.



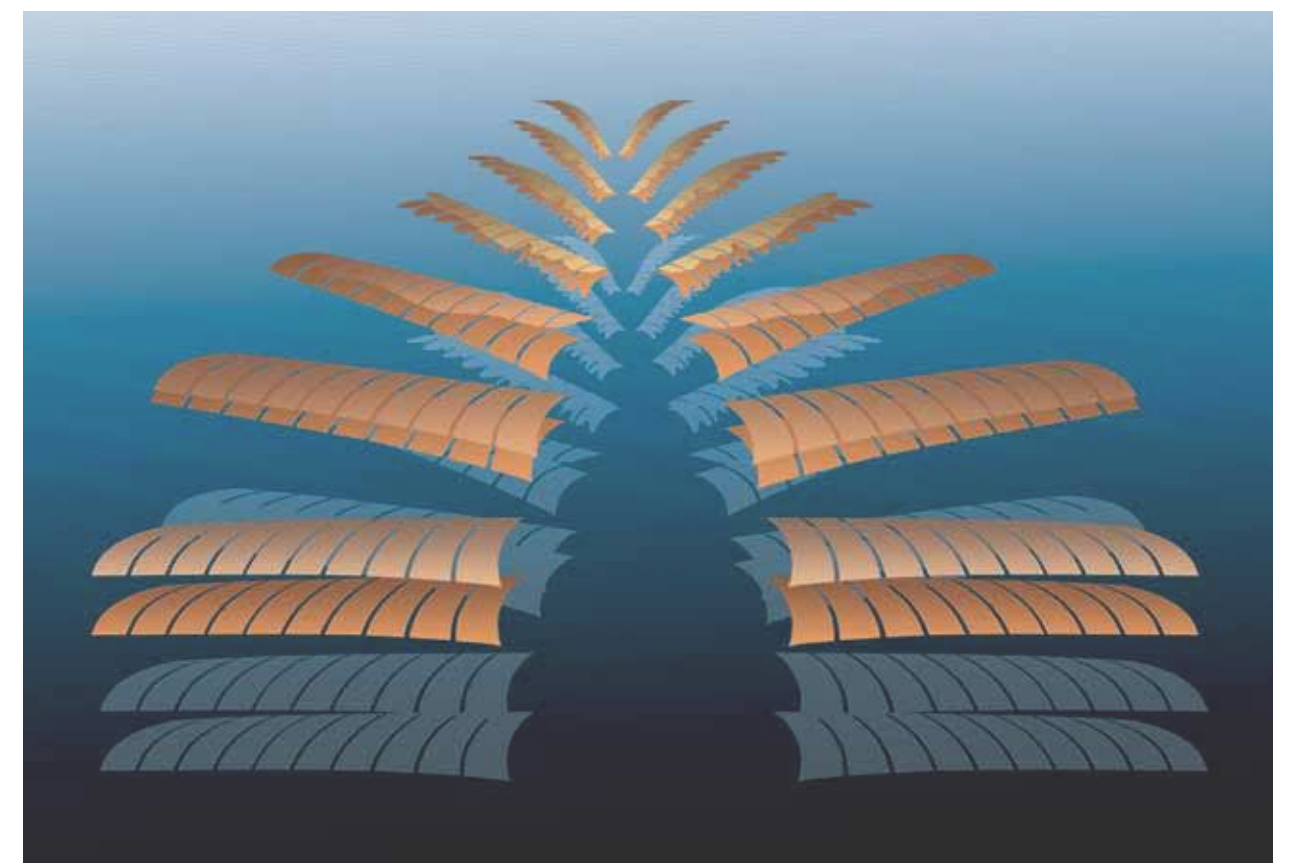
7.9 Water Bodies

The retention basin and canal are designed quite differently. The storage of water and incorporation of the orchard rows of Combewood and a community garden creates an organic landscape while the canal delineates the water line from the path and residences cleanly and with hard edges.



Outcomes

- Artworks respond to the properties of water in reflection, texture and contemplation.
- They respond to light, wind and sound.
- They can use water.
- They are located on the edges or within its form.



The kinetic transformation from kite to wings

7.9.1 Parks

The parks are neighbourhood spaces allowing locals to spill out from private backyards into larger collective places.



Outcomes

These parks are internally partitioned to create rooms for simultaneous leisure activities. Art-works are more intimate in the parks, adjacent to pathways or framed in alcoves.

- They are empathetic with passive activities.
- They mark the park's entrances and internal geometry.
- They respond to the heritage elements of the area.

