

PUBLIC ART REPORT



QUEEN'S WHARF BRISBANE

PREPARED BY: UAP

11.05.2017

EXECUTIVE SUMMARY	4	Functional	42	APPENDIX	77
VISIONING	6	SUB-PRECINCT 1F: WATERLINE PARK	44	CASE STUDIES	78
VISION ALIGNMENT	6	Permanent Artwork Location Overview	45	BRISBANE ART SCENE	92
PUBLIC ART OBJECTIVES	7	Discovery (1)	46	BRISBANE CITY CONTEXT	94
CURATORIAL FRAMEWORK	8	Discovery (2)	47	QUEEN'S WHARF CONTEXT	96
Curatorial Rationale	8	SUB-PRECINCT 1G: GOODWILL EXTENSION	48	BRISBANE CITY HISTORY	98
Curatorial Themes	9	Permanent Artwork Location Overview	49	DOCUMENT AUTHORS & KEY CONTACTS	99
PUBLIC ART OPPORTUNITIES	12	Precinct Marker	50		
PUBLIC ART FOR QUEEN'S WHARF WILL ACTIVATE THE ENTIRE PRECINCT BY:	12	Discovery	51		
PERMANENT PUBLIC ARTWORK OPPORTUNITIES	14	Functional	52		
PERMANENT ARTWORK TYPES & DEFINITIONS	14	SUB-PRECINCT 1H: IRD HERITAGE	54		
SUB-PRECINCT 1A: RESORT	16	Permanent Artwork Location Overview	55		
Permanent Artwork Location Overview	16	Discovery (1)	56		
Destination: The Veranda	18	Discovery (2)	57		
Destination: Crystal Cascade	20	SUB-PRECINCT 2A: TREASURY BUILDING	58		
Precinct Marker	22	Permanent Artwork Location Overview	59		
SUB-PRECINCT 1B: BRIDGE	24	Destination: Sky Veil	60		
Permanent Artwork Location Overview	24	PERMANENT ART TRAILS	63		
Destination: Bloom	26	BRISBANE CITY PUBLIC ART TRAILS	64		
SUB-PRECINCT 1C: NORTH QUAY	28	QUEEN'S WHARF CONNECTING THE TRAILS	65		
Permanent Artwork Location Overview	28	ART AS ACTIVATION	67		
Precinct Markers	30	TEMPORARY ART	68		
Discovery (1)	31	BRISBANE CITY ARTS AND CULTURAL EVENTS	69		
Discovery (2)	32	POTENTIAL ART ACTIVATION PROGRAM	70		
SUB-PRECINCT 1D: QUEEN'S WHARF PLAZA	34	POTENTIAL ART ACTIVATION PROGRAM	71		
Permanent Artwork Location Overview	34	EXISTING WORKS ON SITE FOR SPECIFIC CONSIDERATION	74		
Destination: Urban Glade	36	ARTWORK CARE	75		
SUB-PRECINCT 1E: THE LANDING	38	ARTWORK MAINTENANCE	76		
Permanent Artwork Location Overview	39				
Destination: Ebb and Flow	40				



Image by Nam Nguyen

EXECUTIVE SUMMARY

QUEEN'S WHARF DEVELOPMENT

Queen's Wharf Brisbane presents a significant opportunity to create a world-class integrated resort development in an integral part of Brisbane's city centre. Layered with over 40,000 years of Indigenous history and 180 years of colonial history, Queen's Wharf formally marks the point from where Brisbane as it's known today was first established.

With its central location on the northern bank of the Brisbane River and its significant civic heritage, Queen's Wharf is intended to become the hub that connects the defining parts of the city including: the Queen Street Mall; the Brisbane River; the Cultural Precinct; South Bank; the Parliamentary Precinct; and the Botanic Gardens.

The Queensland Government believes this is a major city building project and a game changer for the City and the State, with the potential to transform Brisbane into an internationally distinguished 'New World City'.

PUBLIC ART IN THE CITY: BEFORE & AFTER QUEEN'S WHARF

Brisbane City has a large collection of existing public artworks, ranging from historical sculptures and monuments to contemporary works. For over a decade, Brisbane City Council (BCC) has promoted and facilitated the inclusion of public art within private developments in the CBD. The resulting commissions now constitute a growing collection of public art, with a number of discreet public art trails forming in and around the city centre.

Public art developed for Queen's Wharf will significantly expand and extend the city's public art collection and will connect the city through a new network of linked art trails: emanating from the project site; activating George and William Streets; traversing Queen's Wharf Road; punctuating and meandering along the northern bank of the River; and announcing the northern entry to the

pedestrian bridge between Queen's Wharf's IRD and the South Bank Cultural Precinct.

DESTINATION MAKING AND FINE-GRAIN

The scale and ambition of the Queen's Wharf development inspires the curation of a unique and internationally recognised public art program that has the potential to deliver awe inspiring, must-see destination artworks. Destination artworks will play a vital role in shaping the world class vision for Queen's Wharf and will support the successful function of the precinct.

In addition to the creation of destination artworks, the public art program for Queen's Wharf will support the commissioning of a diverse collection of artworks, ranging in scale, impact and media from stand alone markers and functional elements, to fine-grain embedded discovery works including programmed and interactive interventions, and artworks with distinctive day and night presence.

SITE-SPECIFIC ART

The public art program for Queen's Wharf will be curated to ensure a site-specific approach to commissioning, ensuring the resulting collection will:

- Respect and celebrate the site's Indigenous and colonial histories;
- Create immersive destination experiences in key public spaces;
- Establish recognisable precinct markers, activating connection points;
- Be situated between the development area and the surrounding city centre;
- Enhance major pedestrian and vehicular pathways and encourage safe pedestrian exploration of minor laneways and corridors;
- Offer visual amenity to the pedestrian and vehicular experience of the REX;

- Support the commissioning of a broad range of artists of differing experience levels and places of origin to ensure the creation of a public art collection with local relevance and international standing.

QUEEN'S WHARF PUBLIC ART PLAN

This Public Art Plan has been developed to inform and shape the commissioning of public art within Queen's Wharf. It presents:

- A strategic Visioning for the project, aligning with the Council and State visions for the City and precinct;
- Defined Artwork Objectives to inform the development of an appropriate public art program for the precinct;
- A Curatorial Framework with the site-specific rationale of *Lure of the Sun*, to conceptually and aesthetically inspire commissioned artists in the development of their future artwork concepts for the precinct;
- Recommended Artwork Types, to help define artwork locations, scales and roles within the precinct;
- A range of potential Artwork Opportunities of varying types including significant Destination artworks, to activate, layer and connect the site within the surrounding city; suggestions for future Art Activation, to inspire the commissioning of temporary art programs and installations;
- Art Trails illustrating existing public art trails in the city and the new proposed public art trails for Queen's Wharf; and
- A comprehensive Research and Findings section with further relevant information for future commissioned artists.

VISIONING

DOCUMENT IMAGE CREDITS TO BE ADDED

VISIONING

VISION ALIGNMENT

Public art commissioned for Queen's Wharf should align strategically with Council's vision for Brisbane City as it expands over the next 20+ years and the Queensland State Government's aspirations for the Queen's Wharf development project:

BRISBANE CITY

UNIQUELY BRISBANE:

lifestyle-focussed; a friendly and approachable city; a place of opportunity; a place to visit; a place to work; a place to call home...

The Brisbane Vision 2031 presents eight key visioning programs that currently guide the future development of the city. The key principles of these programs include:

NEW WORLD CITY Develop a top ten lifestyle city worldwide; Ensure strong partnerships with other levels of government, business and education institutions; Support a prosperous economy.

VIBRANT, CREATIVE CITY Create a vibrant, 24-hour, cultural city with an exciting cultural scene; Enable innovation, including digital technology; Offer recreational opportunities with attractive surroundings; Foster accepting attitudes.

WELL-DESIGNED, SUBTROPICAL CITY Support outdoor living; Prepare effectively for population and employment growth and demographic change; Ensure efficient use of new and existing infrastructure and public assets.

SMART, PROSPEROUS CITY Create a business-friendly environment; Develop a high-performing economy; Develop a hub for global companies and service the Asia Pacific region; Educate and retain highly-skilled workers.

ACCESSIBLE, CONNECTED CITY Ensure accessibility for everyone; Develop efficient, safe and reliable road, public transport and active transport networks.

ACTIVE, HEALTHY CITY Offer diverse and accessible recreational opportunities for all ages, abilities and backgrounds; Provide world-class conditions to ensure health and well-being.

QUEEN'S WHARF

A WORLD CLASS DEVELOPMENT:

unique and vibrant; a new world city development; an attractor for tourism and investment; a connection between the city centre and the river; a celebration of Brisbane's heritage; a high quality public place...

The Queen's Wharf vision aspires to create a world class destination with the following directions:

WORLD CLASS DESTINATION Develop a world-class destination for Brisbane; Support tourism and commercial activity; Deliver high quality public spaces, infrastructure and amenities.

A DISTINCTIVE, VIBRANT, ACTIVE PLACE Create a 24 hour entertainment precinct; Offer a diverse range of recreational and cultural activities; Preserve and celebrate Brisbane's unique heritage pertaining to the site.

HIGH QUALITY ARCHITECTURAL AND LANDSCAPE DESIGN Support outdoor activity; Reconnect the activity of the Brisbane city centre to the river; Activate the unused land under the Riverside Expressway (REX); Re-activate underutilised heritage buildings.

CITY CONTRIBUTOR Attract tourism and investment; Increase employment opportunities; Provide high-quality facilities for international business, tourism and event-based activity.

A PERMEABLE AND CONNECTED PLACE Support ease of pedestrian movement throughout the site; Provide open and accessible public spaces suitable for recreation and large-scale events; Consider opportunities for new public transport infrastructure.

RECREATION AND LIFESTYLE FRIENDLY Increase pedestrian access throughout the site and between the surrounding city centre and riverfront environments; Connect recreational trails along the river edge and across the Brisbane River including bike/jogging trails; Include open air spaces for recreation and gathering.

PUBLIC ART

DESTINATION MAKING:

innovative and future focused; respectful and celebratory; site-specific and uniquely Brisbane; an international benchmark; a diverse and memorable collection...

Public art for Queen's Wharf will support the creation of a unique, internationally recognised destination for Brisbane through the following aspirations:

INTERNATIONAL CALIBRE Procure high profile and cutting-edge Indigenous local, national and international artists; Create must see destinations; Ensure high quality design, fabrication and materials; Encourage collaborative programming across state and local festivals, events and marketing.

UNIQUE, DIVERSE AND VIBRANT Develop a diverse range of permanent, temporary, large, medium and small-scale artworks; Feature captivating, programmable and engaging works, with incorporation of digital technology; Reflect the site's unique past and character; Build upon the city's existing public art program and create connections to existing art/heritage trails.

SITE-SPECIFIC AND INNOVATIVE DESIGN Feature artworks designed to reference, celebrate and harness Brisbane's unique subtropical climate and lifestyle; Enhance the pedestrian experience of the precinct including the REX and key heritage sites/buildings.

FOSTER CREATIVE OPPORTUNITIES & PARTNERSHIPS Offer commissioning opportunities to Indigenous local, national and international artists; Build strong connections within the Asia Pacific region through artist procurement and alignment with relevant arts events and festivals.

WELCOMING AND ACCESSIBLE Create welcoming and conceptually accessible artworks; Provide opportunities for interaction and engagement; Support wayfinding and safe activation of public spaces.

FUNCTIONAL Enhance pedestrian comfort and recreation through functional yet creative design considerations such as artistic shade structures, sculptural seating elements and play-based artworks.

PUBLIC ART OBJECTIVES

In alignment with the vision for Queen's Wharf, the following art objectives have been identified to guide the site-specific development of a unique, innovative and site-specific public art program for Queen's Wharf:

QUINTESSENTIALLY BRISBANE

Artworks will celebrate and draw inspiration from the quintessential qualities and unique characteristics of Brisbane, such as: the welcoming and egalitarian spirit of its people; the year-round, sun-drenched, subtropical climate; and the city's unique natural and built features, such as the iconic Brisbane River.

RESPECT OUR PAST AND FRAME OUR FUTURE

Artworks will be site-specific, capturing both the past and future of Queen's Wharf 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

Major artworks will be both gravitational and memorable, creating must-see destinations at the heart of the precinct. Destination artworks will build civic pride, propel the city's international reputation and encourage return visitation to the precinct.

DISTINCT BY DAY AND NIGHT

Artworks will support the 24-hour, 7-day activation of the precinct's public realm by offering visually arresting 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.

INTERACTIVE AND INCLUSIVE

Artworks will be welcoming and conceptually accessible to all, created by a range of local and international artists and offering a diverse range of multi-cultural references and interpretations relating to the project site. Artworks will also be physically accessible to all, encouraging opportunities for sensory interaction such as sight, touch and sound, and recreational activity such as play.



CURATORIAL FRAMEWORK

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 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 Queen's Wharf, through a variety of creative mediums, forms and scales, 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.

LURE OF THE SUN ART FOR A NEW WORLD CITY SPIRIT | BRILLIANCE | OPTIMISM

Lure of the Sun, will capture and condense the optimism, brilliance, luminance, spirit, and possibility of the city and State within the Queen's Wharf precinct. Here, united under a single sun, the brightest star in the sky, will be a collection of breathtaking art and design – shining by day and mapped by night via pathways of light that lead through urban glades, suspended suns, sky veils and crystal cascades. The burning bright visions of unfettered imaginations of artists from across the Asia Pacific nations will realise art that reaches for the stars to map out and navigate this futuristic destination of dreams.

Queensland is internationally known as the Sunshine State — an endless coastline of crystalline waters drifting across the brilliant hues of a coral reef so

spectacular that it is one of the Seven Wonders of the World; a land where the sun ascends to glitter over lush tropical foliage before plunging spectacularly, leaving the stars to illuminate the velvet night sky.

At its heart sits Brisbane, a New World City, named after a brilliant astronomer whose discoveries accelerated 19th century navigation, and shaped by the aspirations of those who sailed the serpentine reaches of the river to land at Queen's Wharf. Here the grand ideas of adventurers, explorers and settlers, and an indefatigable pioneering spirit, came together to build the bright new city of Brisbane.

A sense of wellbeing permeates the places of the sun and optimism is the foundation of the city and the state. Queenslanders, of every cultural background, reflect this with the enterprising nature and welcoming playful spirit characteristic of those who bask in the warmth of a sun-drenched lifestyle; of those who are shaped by the knowledge that each new sunrise is part of an eternal cycle of new possibilities.

Following the stars led explorers across the world to Brisbane, where a much older astronomy and the cycles of the sun and the stars had shaped the lives of Indigenous peoples for millennia; a place where the setting sun shimmers in liquid gold on the river, and the stars transform the skies into a map of dreams; a mythological landscape subsequently overlaid with the dreams of many.

Successive city visions for grand cathedrals, or new architecture or art to elevate the spirit, created the rich visual heritage of Queen's Wharf. Now, written over this palimpsest of pasts and futures is a new script for a glittering city heart that welcomes the world to a relaxed, warm, engaging and playful state – where new discoveries and experiences await to ignite the imagination, and spark and delight the senses.



Olafur Eliasson, *Weather Project*, 2003–2004

CURATORIAL THEMES

Artwork for the site will drench the precinct in a shining brilliance, drawing in and welcoming visitors and residents alike, offering an unforgettable experience and becoming part of the story of this distinctive place. Selected artists will be encouraged to consider the sub-themes of *Brilliance*, *Spirit* and *Optimism*, under the overarching vision *Lure of the Sun*.

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

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

- The powerful spirit of the land: the mangroves; the ancient tidal cycles; the surging currents hidden beneath the river's surface; and the diverse wildlife that inhabit these environments
- The entrepreneurial and multi-cultural spirit embodied by the wharf's maritime history
- The irrepressible spirit of the people who built the city and who have risen repeatedly from the hardship of weather-events particular to Brisbane's sub-tropical climate (such as significant floods)
- The secrets of the site; the histories, the stories, the whispers of the past

BRILLIANCE – Artists may draw inspiration from the physical brilliance of Queensland's stunning natural environment – the brightness of the sun-drenched state, the crystalline sands and seas and the shimmering serpentine reaches of the river. Artists may also be inspired by Queensland's long history of innovators and entrepreneurs and be encouraged to develop artworks that are dazzling, interrogative, and/or illuminating, activating the precinct in through their bravura, as

unconventional and surprising interventions into the public realm.

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

- Captivating, shifting, surfaces that outshine the sun, mirror the stars or light-up the sky, the city streets or specific structures;
- Conceptual and creative brilliance that might feature new media or harness natural forces such as the tides or solar power to deliver dynamic interactive experiences
- The heritage of creative brilliance; the visionary work of architects, artists and designers that have pushed boundaries of material or form to generate the built environment of Queen's Wharf and Brisbane
- The achievements of luminaries past and present, such as Sir Thomas Brisbane, the city's namesake and a soldier, administrator and renowned astronomer

OPTIMISM – Artists may find optimism a powerful driver to inspire works that uplift the spirit, engage the senses, celebrate the laid-back pleasure and fun-seeking nature of induced by the subtropical climate. Artists may be inspired by forms that reach for the sky, embrace the earth, engage audiences and delight the senses.

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

- Bright and brilliant colour capturing the saturated hues of the Brisbane's subtropical flora and fauna
- Participatory and playful movement that offers fun, are welcoming, offer shelter or promote social interaction
- Inclusivity to engage a multi-cultural community
- Solution-based design that contributes to a sustainable future



Above (top to bottom): Tomas Saraceno, Fredrikson Stallard, Emily

THIS PAGE IS INTENTIONALLY LEFT BLANK

PUBLIC ART OPPORTUNITIES

PUBLIC ART OPPORTUNITIES

INTRODUCTION

- Public art for Queen's Wharf will activate the entire precinct by:
- Reinforcing major gateway arrival points;
 - Strengthening wayfinding along key pedestrian corridors;
 - Creating must-see destination environments;
 - Revealing unique site histories and stories;

Activating the site by day and by night, as well as seasonally and annually through programmable mediums and temporary art works.

QUEEN'S WHARF SUB-PREINCTS

The Queen's Wharf precinct is comprised of a number of sub-precincts, each with unique character features and different public realm environments.

The plan featured on the facing page presents an overview of the sub-precincts with a summary (right) of how permanent public art opportunities will be located within priority precincts and respond to these specific site qualities, whilst combining to create a holistic and complimentary collection of works precinct-wide.

1A RESORT

PRECINCT FEATURES

Entertainment hub, home of the IRD, 24/7 appeal to locals and visitors alike, vibrant mix-use precinct, key public destination and gateway precinct into Queen's Wharf

ART APPROACH

- Place priority on the incorporation of Destination artworks
- Integrate artworks into the fabric of the IRD's exterior architecture
- Explore digital/light/sound based mediums with potential to offer change over time
- Consider future art activation — temporary art programs for events and festivals etc

1C NORTH QUAY

PRECINCT FEATURES

Key pedestrian recreational zone and riverside promenade

ART APPROACH

- Create a gateway experience to the Queen's Wharf precinct throughout the site
- Emphasise local history/stories
- Improve visual amenity of the REX
- Explore digital light based mediums with potential to offer change over time

1D QUEEN'S WHARF PLAZA

PRECINCT FEATURES

Large urban waterfront plaza, providing open and highly flexible public events and gathering spaces

ART APPROACH

- Place priority on the incorporation of Destination artworks
- Connect the plaza with the riverfront
- Improve visual amenity to the REX
- Consider future art activation — temporary art programs for events and festivals etc

1E THE LANDING

PRECINCT FEATURES

Lush open air green spaces, designated event spaces, integrating the riverfront with the IRD

ART APPROACH

- Place priority on the incorporation of Destination artworks
- Draw pedestrians to the river edge
- Consider future art activation — temporary art programs for events and festivals etc

1F WATERLINE PARK

PRECINCT FEATURES

Key recreational and transitional hub

ART APPROACH

- Improve visual amenity of the REX
- Create a vibrant energy and atmosphere to encourage recreation and play for all ages
- Offer engaging works that capture a sense of humour

1G GOODWILL EXTENSION

PRECINCT FEATURES

Ecological trail for pedestrians, passive space nestled in-between mangroves and the Brisbane River

ART APPROACH

- Build a trail of discovery throughout the site
- Emphasise local ecology, history/stories
- Explore digital/light/sound based mediums with potential to offer change over time
- Consider future art activation — temporary art programs for events and festivals etc

1H IRD HERITAGE

PRECINCT FEATURES

Key heritage and mixed use, retail and dining zones, centred around the old Mansions and Printery heritage courtyards and Stephens Lane public realm

ART APPROACH

- Build a trail of discovery throughout the site
- Emphasise local heritage features, history/stories
- Consider future art activation — temporary art programs for events and festivals etc

2A TREASURY BUILDING + 2B LANDS ADMINISTRATION BUILDING

PRECINCT FEATURES

Premium retail and hotel destination, one of Australia's most striking heritage buildings, seamlessly linking to the new retail areas under Queen's Park

ART APPROACH

- Place priority on the incorporation of Destination artwork
- Enhance the retail environment
- Support dwell time and return visitation to the site

4A BRIDGE

PRECINCT FEATURES

Key pedestrian corridor between Queen's Wharf and South Bank, direct access into the IRD and major public realm environments in Queen's Wharf

ART APPROACH

- Place priority on the incorporation of Destination artwork
- Integrate artwork into the fabric of the Bridge's architecture — in particular the groundplane
- Enhance the pedestrian journey of discovery across the river
- Create a distinctive sense of arrival at the IRD
- Utilise mediums with potential to be replaced/changed over time
- Consider future art activation — temporary art programs for events and festivals etc

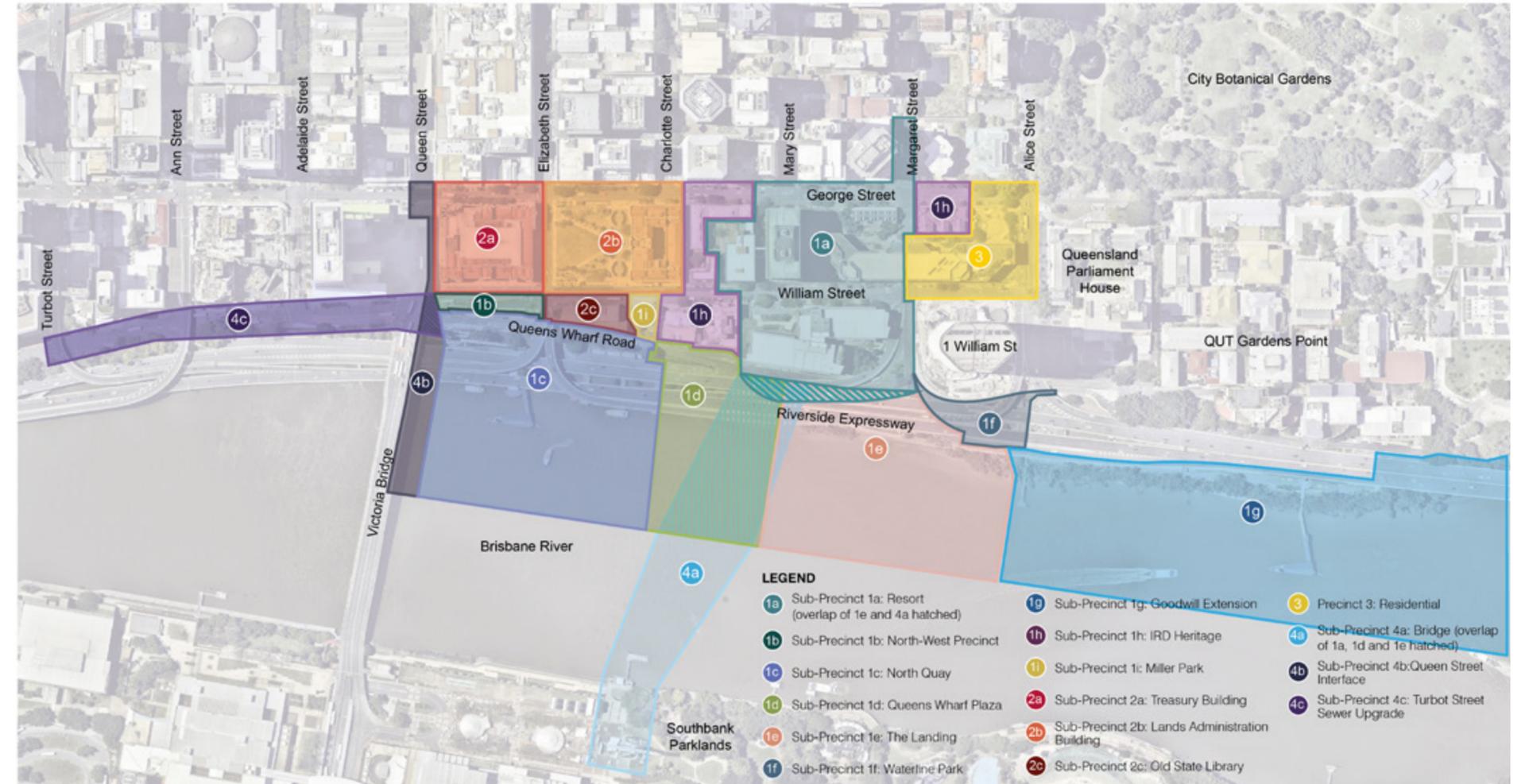


Figure 1.3: All POD Sub-Precincts

PERMANENT PUBLIC ARTWORK OPPORTUNITIES

This section presents recommendations for the placement and design of a comprehensive collection of unique and diverse permanent public artworks.

Artwork opportunities are summarised with brief descriptions of the proposed location, form, function, intended impact, artist procurement recommendations and indicative budget guides.

In addition, a range of indicative artwork benchmarks are provided to help illustrate the potential look and feel of each of the recommended artwork opportunities outlined in this section.

Permanent public artwork opportunities are presented in order of sub-precincts and are classified by the following four (4) identified Artwork Types including:

- Destination
- Precinct Markers
- Discovery
- Functional

PERMANENT ARTWORK TYPES & DEFINITIONS

DESTINATION

A Destination artwork is sited in a high profile location, considered to be of particular significance and interest, with high pedestrian activity and/or vehicular traffic. A Destination artwork predominantly lends itself to a large-scale, stand-alone form or architectural intervention. It is intended to be an iconic attractor that is easily identifiable and highly memorable.

PRECINCT MARKERS

A Precinct Marker is a focal point within the urban streetscape and landscape. This may be at a key pedestrian or vehicular decision point or a rest point along a pathway. Precinct Markers may be stand-alone or may be a collection of sculptural or integrated elements and are likely to be medium-to-large-scale and of moderate proportions. Precinct Markers may assist with intuitive wayfinding within a public space through planned placement and form.

DISCOVERY

Discovery artworks may be located along or integrated into a pedestrian pathway to create moments of surprise, pause and intrigue. Discovery artworks are typically small-to-medium in scale, may be integrated or stand-alone and may vary in form and number according to requirements.

FUNCTIONAL

Functional artworks serve the dual purpose of being functional objects and artworks. They may take the form of sculptural seating elements, shade structures and play elements. Functional artworks can provide platforms for rest, relaxation and recreation, and add a distinctive flavor to the urban environment.

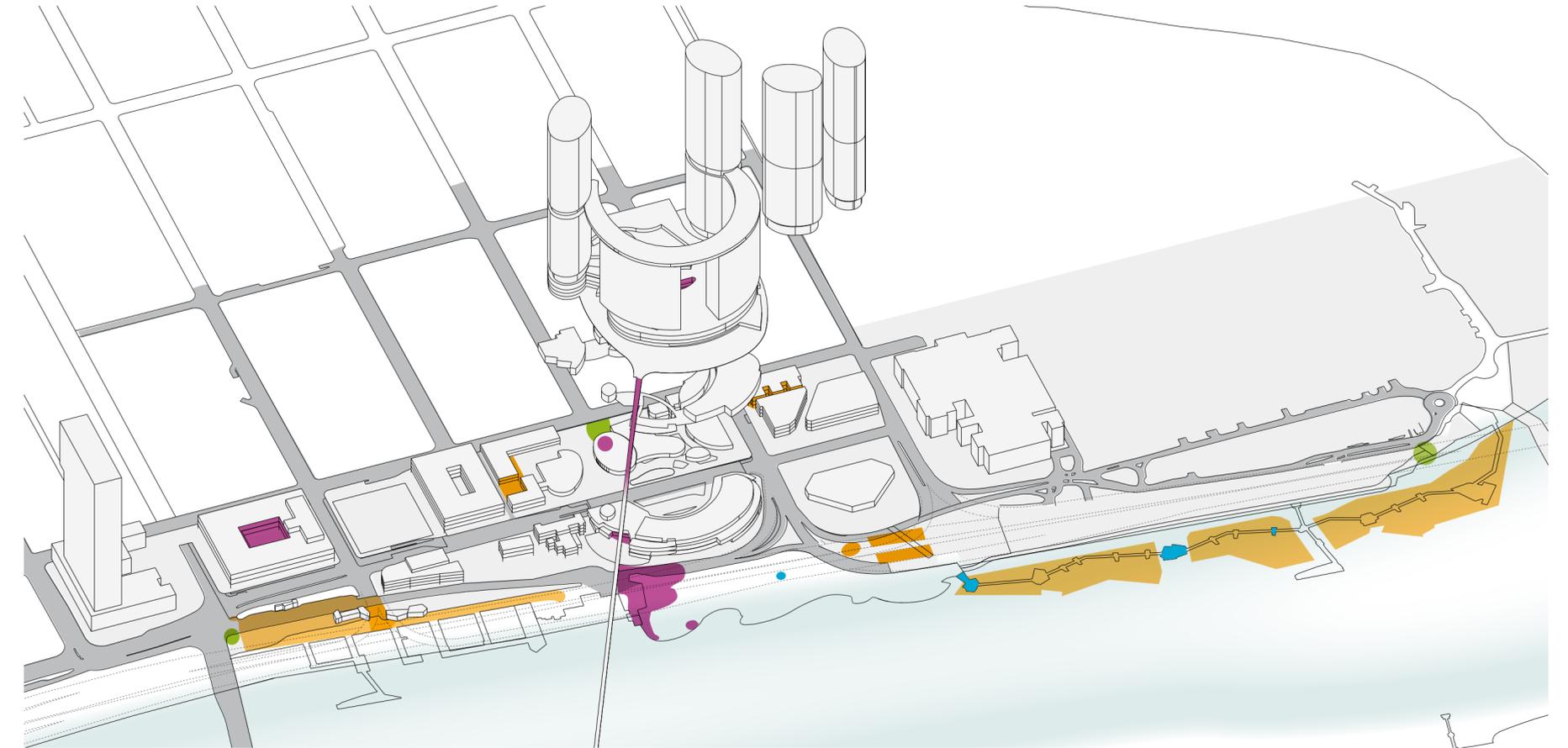


Figure 1.4: Permanent Artwork Location Overview

SUB-PRECINCT 1A:
RESORT

**PERMANENT ARTWORK LOCATION
OVERVIEW**

SUMMARY OF ART OPPORTUNITIES:

Destination Artworks: A collection of big art moves, highly integrated into the architectural fabric, constituting major destinations in the heart of the IRD's public realm.

Precinct Marker: A large-scale sculpture signifying arrival at the George Street entry to the IRD.

KEY

- Destination
- Precinct Markers
- Discovery
- Functional

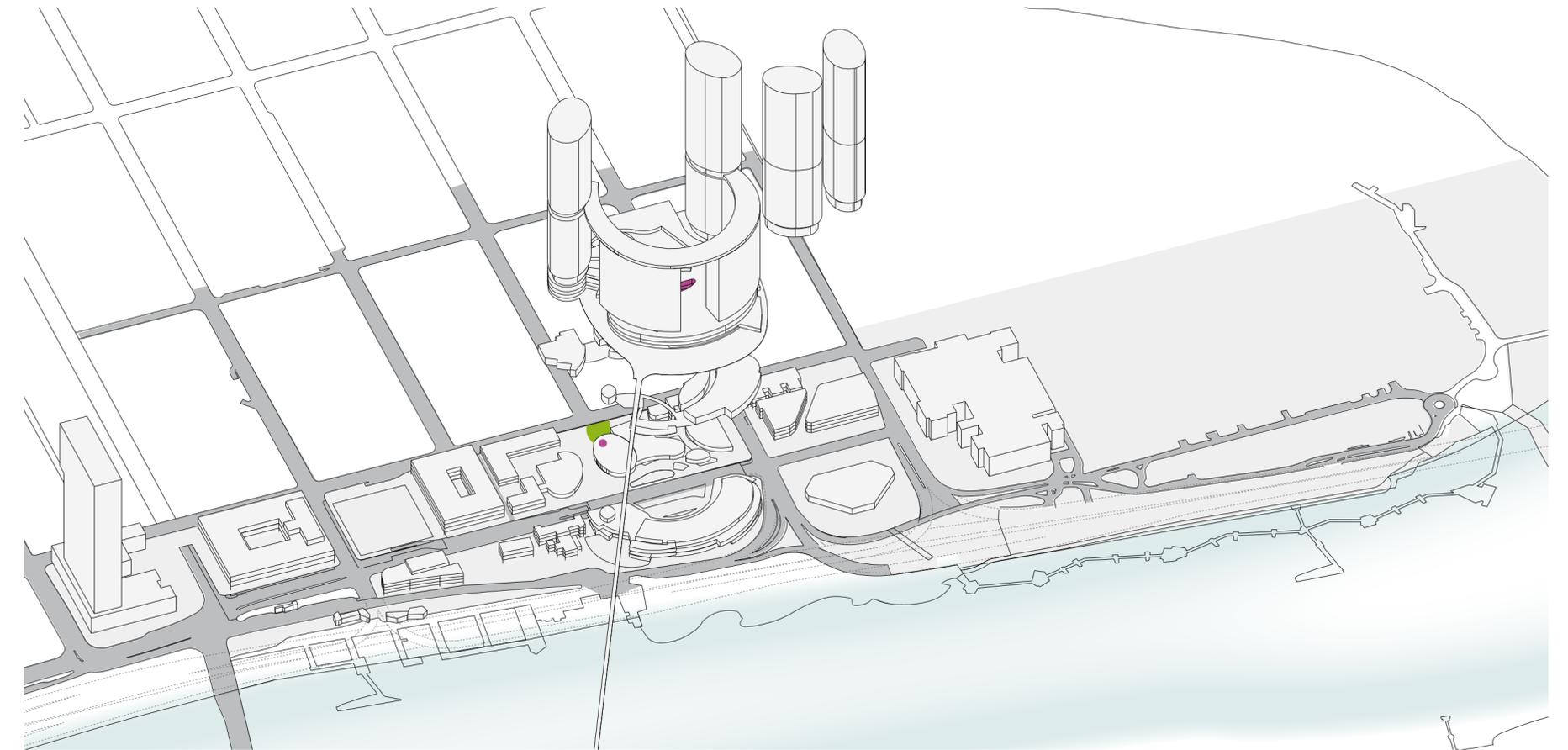


Figure 1.5: Sub-Precinct 1A: Resort Artwork Location Overview

DESTINATION

THE VERANDA

CONCEPTUAL & AESTHETIC VISION: SUSPENDED SUN

Celebrating Brisbane's unique sun-drenched climate, The Veranda should be a highly-integrated artwork designed to clad the ceiling threshold between the Port Cochere and the Brisbane Steps. The artwork will create a distinctive grand entrance experience, leading pedestrians between the interior space of the Port Cochere outside to the riverfront public domain of the Brisbane Steps.

The artwork will frame the scenic waterfront environment with a warm and welcoming expression of colour, texture and light, creating a transitional experience for pedestrians travelling beneath.

LOCATION

- Ceiling threshold between the Port Cochere and the Brisbane Steps

FORM

- Cladding treatment to the Port Cochere ceiling which extends onto the Brisbane Steps soffit
- Complementary to the architectural design of the space
- Highly-integrated with the Port Cochere ceiling cladding
- Distinctive in materiality, colour and design

ARTWORK ROLE AND FUNCTION

- Create a distinctive threshold experience for pedestrians travelling between the IRD and the Brisbane Steps and support the creation of a welcoming and ambient sub-tropical environment
- Deliver a dynamic artwork which captures and or emits light and defines the space, creating the feeling of transitioning through a lightscape

- Deliver a highly-captivating artwork with possible programed lighting treatments or kinetic characteristics
- Be highly unique, site-specific, visually captivating and memorable

KEY COLLABORATORS

- Architects

PROCUREMENT RECOMMENDATION

- Competitive process

Or

- International EOI

KEY

- Destination
- Precinct Markers
- Discovery
- Functional

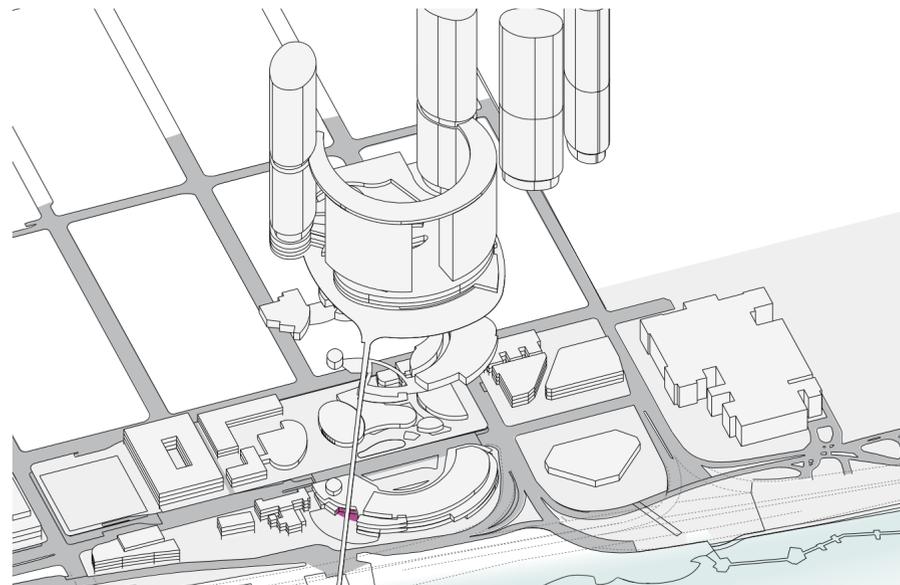


Figure 1.6: Sub-Precinct 1A: Resort Destination Artwork Location

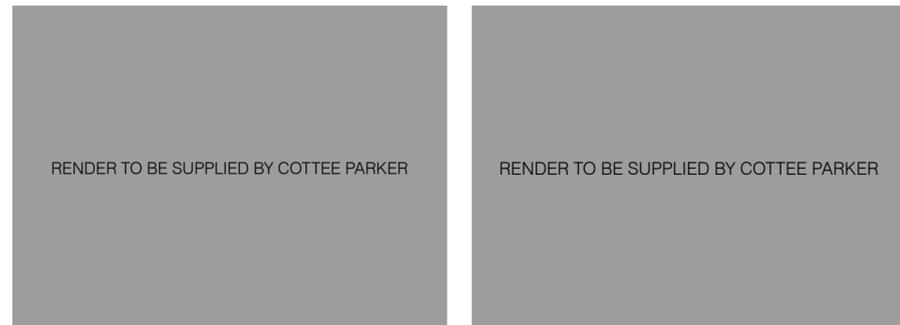


Figure 1.7: Sub-Precinct 1A: Resort Destination Artwork Location Render



DESTINATION

CRYSTAL CASCADE

CONCEPTUAL & AESTHETIC VISION: CRYSTAL CASCADE

Evoking the play of natural light enacted across the surface of the Brisbane River by day and by night, Crystal Cascade should be a highly integrated artwork designed to be suspended down from the ceiling of the atrium and within the light well of the Porte Cochere, creating a captivating and immersive, light filled experience.

The artwork should connect people not only with the activities of the building — alluding to the entertainment housed within — but also with the nearby natural riverfront environment, which can be viewed at many key points from within and around the IRD.

LOCATION

Dual opportunity — one artist/ two sites.

- The atrium (an internal entry space accessed via the IRD's George Street frontage)
- The IRD Porte Cochere lightwell (an external, covered space, accessed from William Street)

FORM

- Suspended feature within the atrium and a substantial suspended sculptural feature within the Porte Cochere lightwell.
- Complementary to the architectural design of the space
- Potential materials may include: crystal/glass, metal/wire/cable, lighting elements, fiber optic elements, reflective elements

ARTWORK ROLE AND FUNCTION

- Evoke a grand sense of arrival to the IRD and create a captivating and memorable experience
- Harness natural light as well as incorporate artificial light to amplify the effect of natural light within the port cochere environment

- Be dynamic with a changing program of lighting treatments/effects
 - Be highly unique and site specific
- KEY COLLABORATORS**
- Architects
- PROCUREMENT RECOMMENDATION**
- Competitive process
- or
- International EOI

KEY

- Destination
- Precinct Markers
- Discovery
- Functional

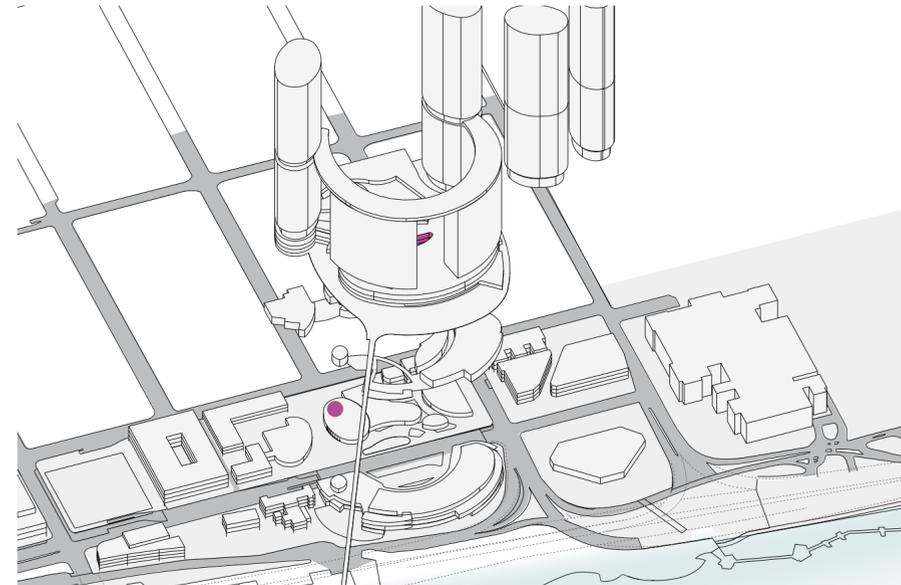


Figure 1.8: Sub-Precinct 1A: Resort Destination Artwork Location

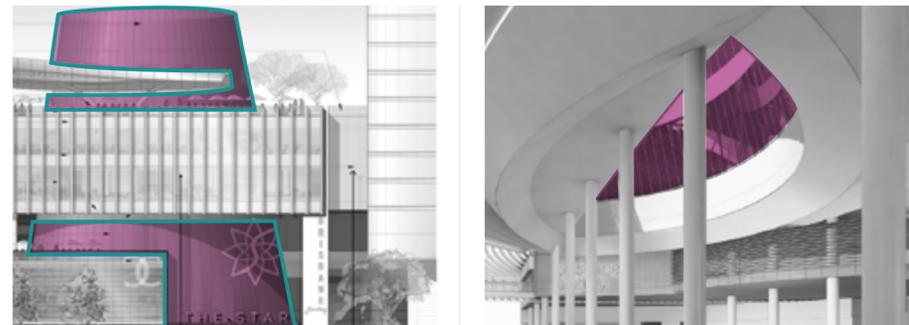


Figure 1.9: Sub-Precinct 1A: Resort Destination Artwork Location Render



Soo Sunny Park



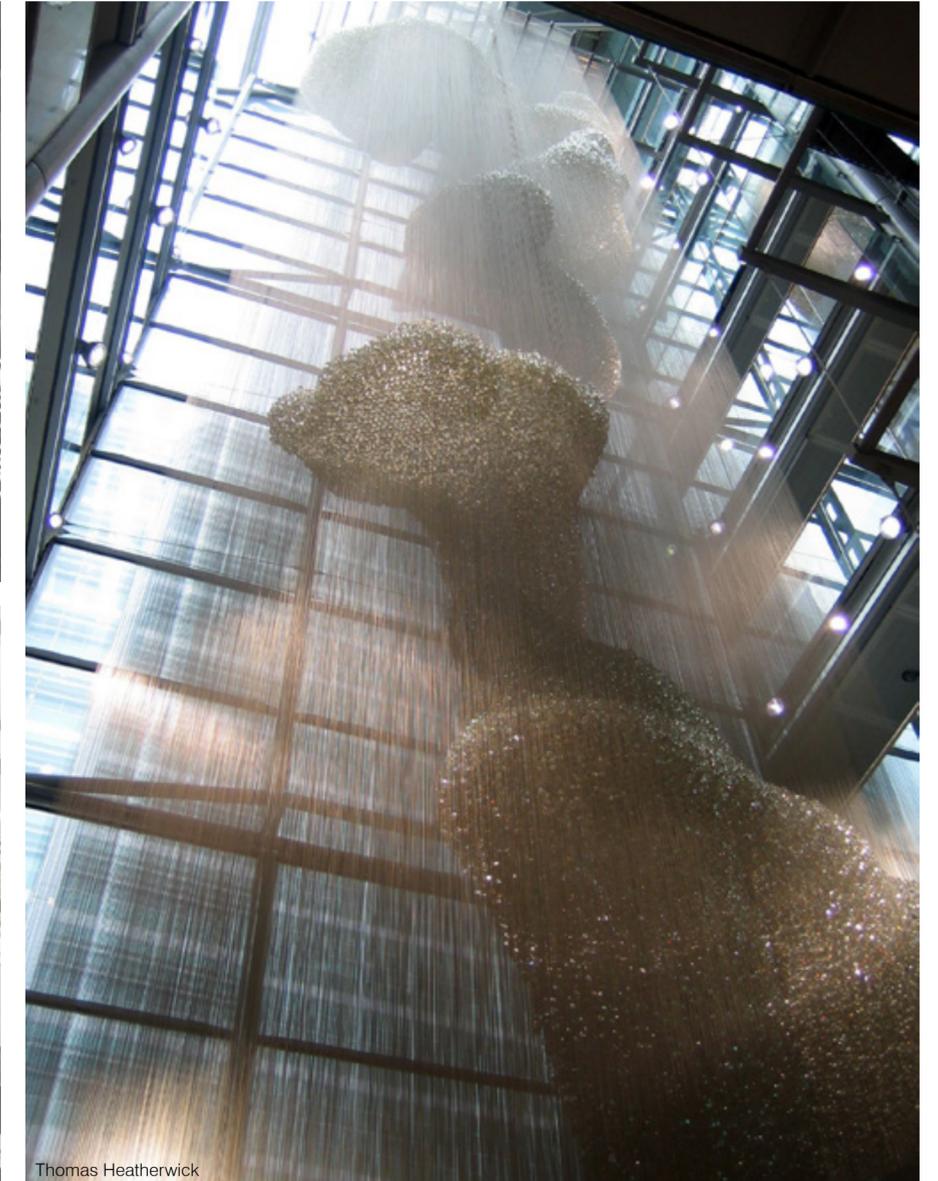
Wang Yuyang



Wolfgang Buttress



Hague Yang



Thomas Heatherwick

PRECINCT MARKER

LOCATION

- George Street entry to IRD

FORM

- Large-scale sculpture
- Possibly include interactive elements

ARTWORK ROLE AND FUNCTION

- Read by pedestrian and vehicular traffic at a major arrival gateway to the precinct
- Memorable Precinct Marker signifying arrival at the development
- Welcoming and assists in guiding user movement

KEY COLLABORATORS

- Landscape architects

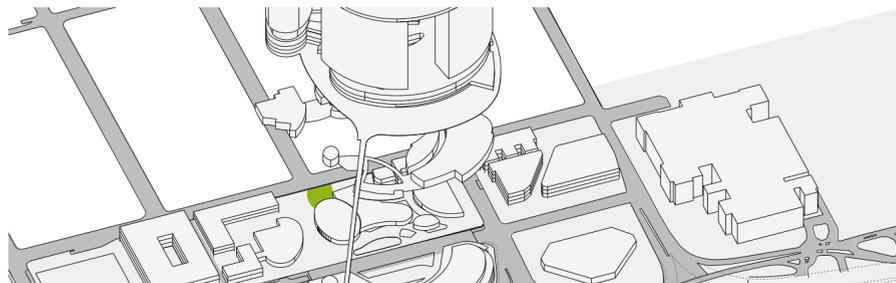
PROCUREMENT RECOMMENDATION

- Competitive or International EOI



KEY

- Destination
- Precinct Markers
- Discovery
- Functional



THIS PAGE IS INTENTIONALLY LEFT BLANK

SUB-PRECINCT 1B:
BRIDGE

**PERMANENT ARTWORK LOCATION
OVERVIEW**

SUMMARY OF ART OPPORTUNITIES:

Destination Artwork: Capturing a sense of Brisbane's colourful flora this grand statement piece located on the groundplane of the Queen's Wharf pedestrian bridge will inspire and welcome visitors.

- Destination
- Precinct Markers
- Discovery
- Functional

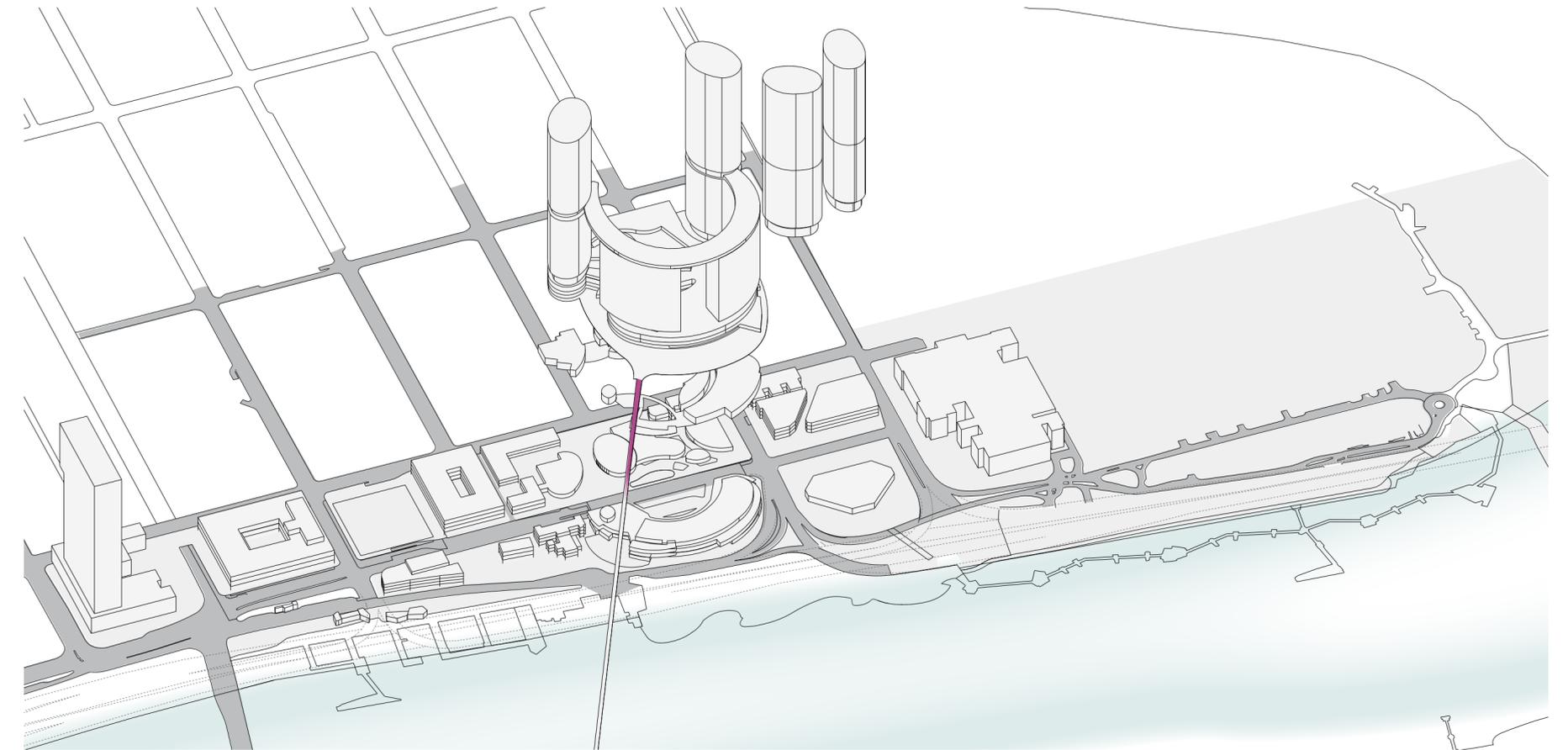


Figure 1.11: Sub-Precinct 1B: Bridge Artwork Location Overview

DESTINATION

BLOOM

CONCEPTUAL & AESTHETIC VISION: BLOOM

The work should capture a sense of Brisbane's colourful flora drawing inspiration from blossoming Jacarandas, Bougainvilleas, flowering Flame Trees, and unique sub-tropical native plants. In addition, Bloom will offer a strong visual linking device between South Bank and Queen's Wharf, acting as a nod to the flowering Bougainvillea harbour.

Public art for the bridge should be integrated into the groundplane of the bridge with a potential focus at the IRD entry. The work will create a distinctive pedestrian experience as visitors arrive at the IRD or embark upon a journey of discovery across the Brisbane River.

LOCATION

- Pedestrian bridge to South Bank

FORM

- Highly integrated with the architectural design of the bridge and should be in the form of graphic hardwearing, semi-permanent groundplane treatments
- Bold in scale and highly graphic, exploring colour and pattern to offer an optical and/or eye catching feature for pedestrians
- Potential materials may include: concrete treatments, paving designs, industrial/road surface paint treatments

ARTWORK ROLE AND FUNCTION

- Create a distinctive and memorable threshold experience for people entering and exiting the bridge at Queen's Wharf
- Be bold and visible at close proximity and from afar/above, including from the upper levels of the IRD

- Highly unique, site-specific, visually captivating and memorable

KEY COLLABORATORS

- Architects

PROCUREMENT RECOMMENDATION

- Competitive or International EOI

Alternate approach: Artwork maybe temporary and reinstalled annually to further activate the site. For this approach a curated program of artists over five years is recommended.

DESIGN REQUIREMENT

- Recommended lifespan of the work is 5 years, with replacement by a new work recommended for a further 5 years

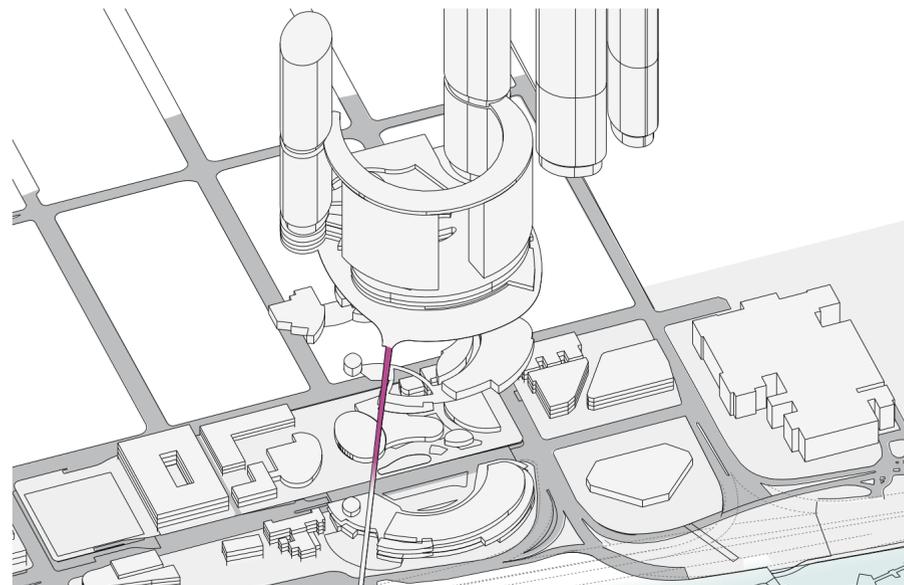
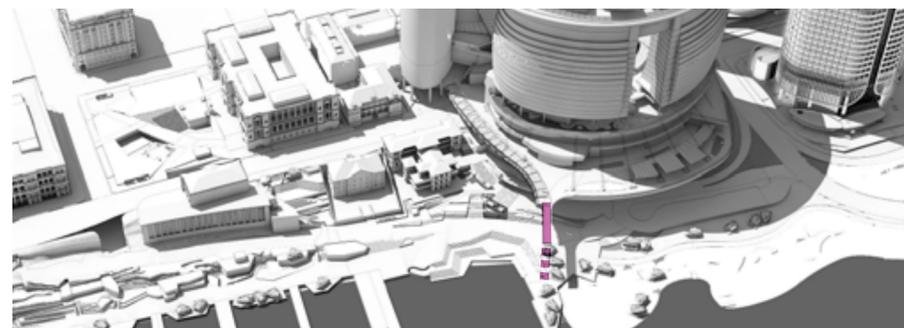


Figure 1.12: Sub-Precinct 1B: Bridge Destination Artwork Locations



KEY

- Destination
- Precinct Markers
- Discovery
- Functional



Michael Lin



Pipilotti Rist



Ruben Pateron



Michael Lin



Jim Lambie

SUB-PRECINCT 1C:
NORTH QUAY

**PERMANENT ARTWORK LOCATION
OVERVIEW**

SUMMARY OF ART OPPORTUNITIES:

Precinct Marker: Large-scale sculpture to assist in wayfinding and precinct identification.

Discovery elements: A suite of sculptural works providing a fine-grain texture that assists with wayfinding and highly- graphic paint treatments to improve the visual amenity of the REX

- Destination
- Precinct Markers
- Discovery
- Functional

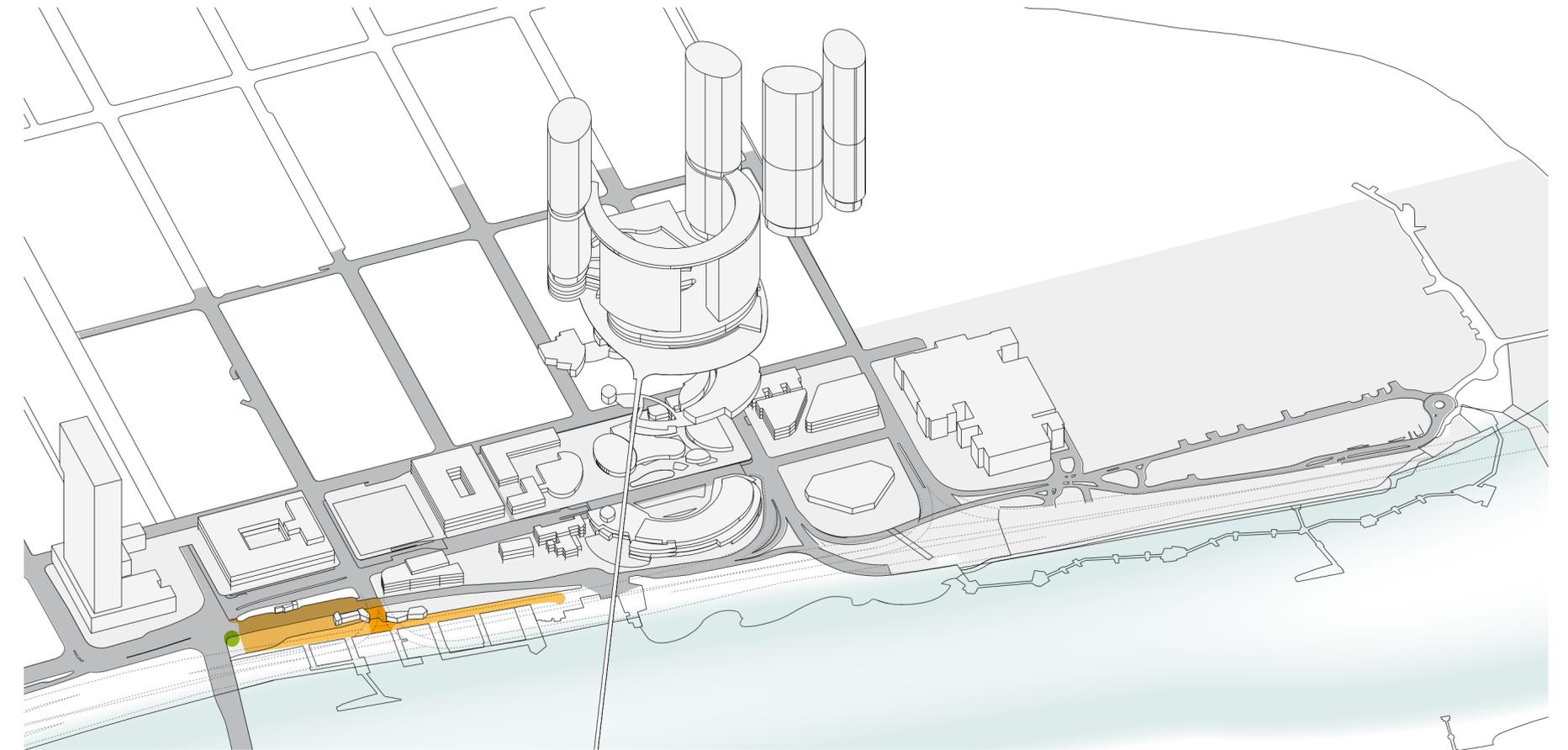


Figure 1.13: Sub-Precinct 1C: North Quay Artwork Location Overview

- KEY**
- Destination
 - Precinct Markers
 - Discovery
 - Functional

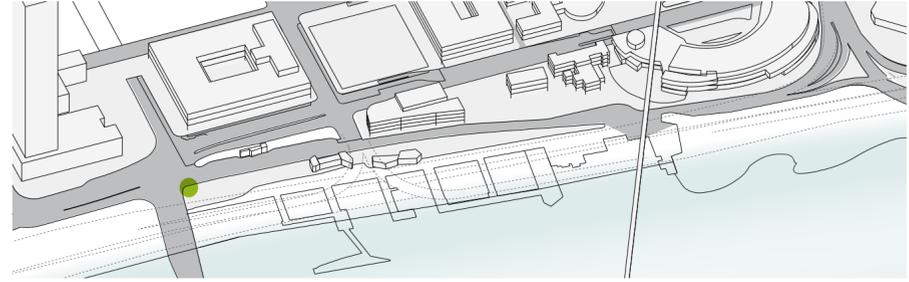


Figure 1.14: 1C: North Quay Precinct Markers Artwork Locations

PRECINCT MARKERS

LOCATION

Intersection of Queen's Wharf Road and Queen Street

FORM

- Large-scale sculpture
- May have interactive qualities

ARTWORK ROLE AND FUNCTION

- Identifiable and memorable Precinct Marker
- Announce arrival to the Queen's Wharf precinct and complement the nearby river environment
- Read by pedestrian traffic and visible for passing vehicular traffic at a major arrival gateway to the precinct

KEY COLLABORATORS

- Landscape architects

PROCUREMENT RECOMMENDATION

- Competitive or International EOI



- KEY**
- Destination
 - Precinct Markers
 - Discovery
 - Functional

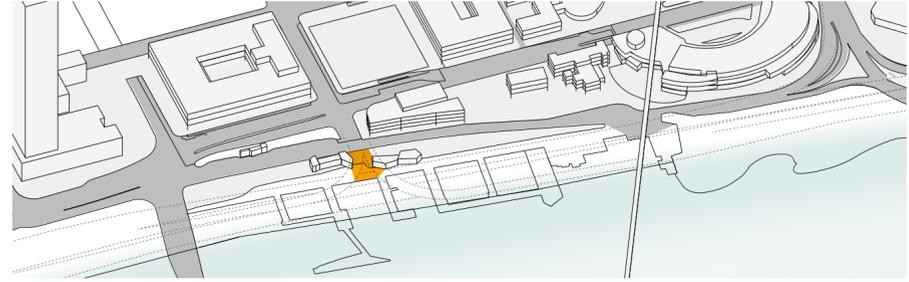


Figure 1.15: 1C: North Quay Discovery Artwork Locations

DISCOVERY

LOCATION

- Undercurrent Village REX soffit, opposite the Wake Bar

FORM

- Highly-graphic paint treatments to key areas of the REX soffit (may incorporate lighting)

ARTWORK ROLE AND FUNCTION

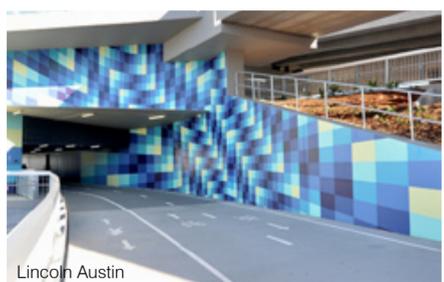
- Enhance site activation by creating a vibrant energy and atmosphere
- Improve the visual amenity of the REX and become a creative feature
- Lighting to deliver a day and night presence

KEY COLLABORATORS

- Landscape architects

PROCUREMENT RECOMMENDATION

- EOI or Direct Engagement
- Preference for local Queensland artist/ local Indigenous artist



- KEY**
- Destination
 - Precinct Markers
 - Discovery
 - Functional

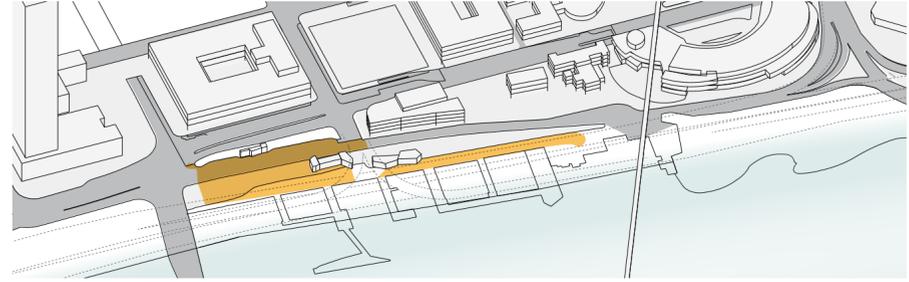


Figure 1.16: 1C: North Quay Discovery Artwork Locations

DISCOVERY

LOCATION

- Throughout Undercurrent Village and along Queen's Wharf Road north

FORM

A trail of small-to-medium-scale sculptural works may be stand-alone or may interact with urban elements such as seating)

ARTWORK ROLE AND FUNCTION

- Enrich the user experience by providing fine-grain texture that assists with wayfinding
- Promote social connections and play
- Create a trail of discovery encouraging the exploration of stories from the site's unique history

KEY COLLABORATORS

- Landscape architects

PROCUREMENT RECOMMENDATION

- EOI or Direct Engagement
- Preference for local Queensland artist/ local Indigenous artist



THIS PAGE IS INTENTIONALLY LEFT BLANK

SUB-PRECINCT 1D:
QUEEN'S WHARF PLAZA

**PERMANENT ARTWORK LOCATION
OVERVIEW**

SUMMARY OF ART OPPORTUNITIES:

Destination Artwork: Large-scale sculptural pavilions bold in design and offering a place for gathering and celebration.

- Destination
- Precinct Markers
- Discovery
- Functional

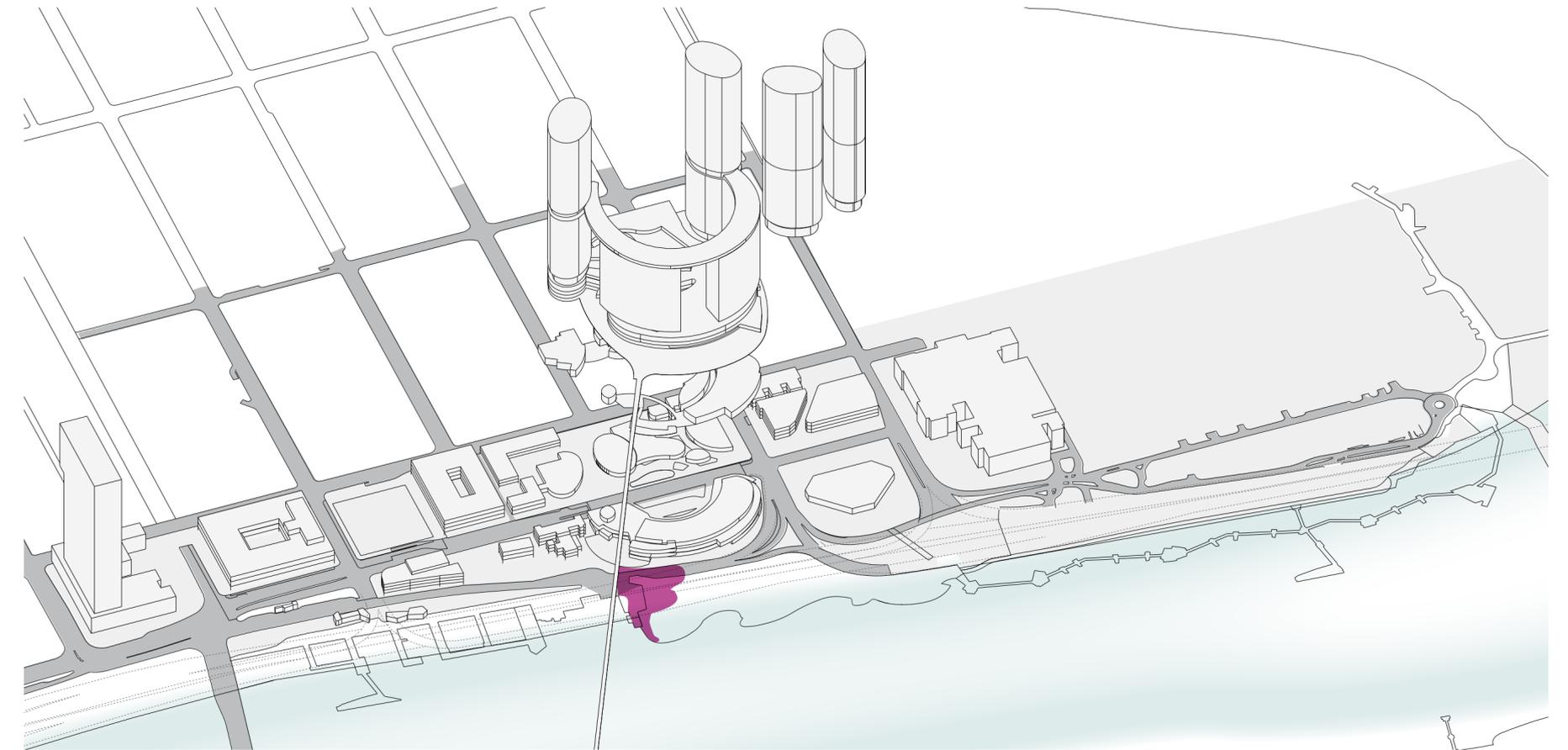


Figure 1.18: Sub-Precinct 1D: Queen's Wharf Plaza Artwork Location Overview

DESTINATION

URBAN GLADE

CONCEPTUAL & AESTHETIC VISION: URBAN GLADE

Activating the heart of the Queen's Wharf's riverfront public domain, Urban Glade inspires the creation of inviting sculptural pavilions designed to support gathering and events. Urban Glade should create a sense of emerging through a lush subtropical canopy into an open, light-filled gathering space.

Urban Glade should enhance the surrounding landscape design of the riverfront environment and should create a connected experience along the riverfront beneath the REX and the pedestrian bridge.

LOCATION

- Beneath the REX (refer to Figure 1.22)

FORM

- Large-scale pavilion designed as complementary stand-alone elements
- Potential materials may include: metal, concrete, timber/composite materials
- Integrated into the landscape design of this major pedestrian and recreational zone

ARTWORK ROLE AND FUNCTION

- Enhance the destination appeal of this key pedestrian and recreational zone, drawing pedestrians along Queen's Wharf Road, under the REX and to the river's edge
- Be aesthetically captivating, providing effective visual amenity (camouflage) to key locations beneath the REX
- Create an illusion of space and light beneath the REX and offer shade and respite from heat when proud of the REX
- Event-friendly, featuring in-built infrastructure for lighting, sound and occasional seating

- Bold and visible from afar/above to capture interest from William Street, Queen's Wharf Road, the IRD, the bridge and from across the river at South Bank
- Highly unique, site-specific, visually captivating and memorable

KEY COLLABORATORS

- Landscape architects
- Department of Transport and Main Roads (DTMR)

PROCUREMENT RECOMMENDATION

- Competitive process

or

- International EOI

DESIGN REQUIREMENTS

- Flood-proof and weather-proof

KEY

- Destination
- Precinct Markers
- Discovery
- Functional

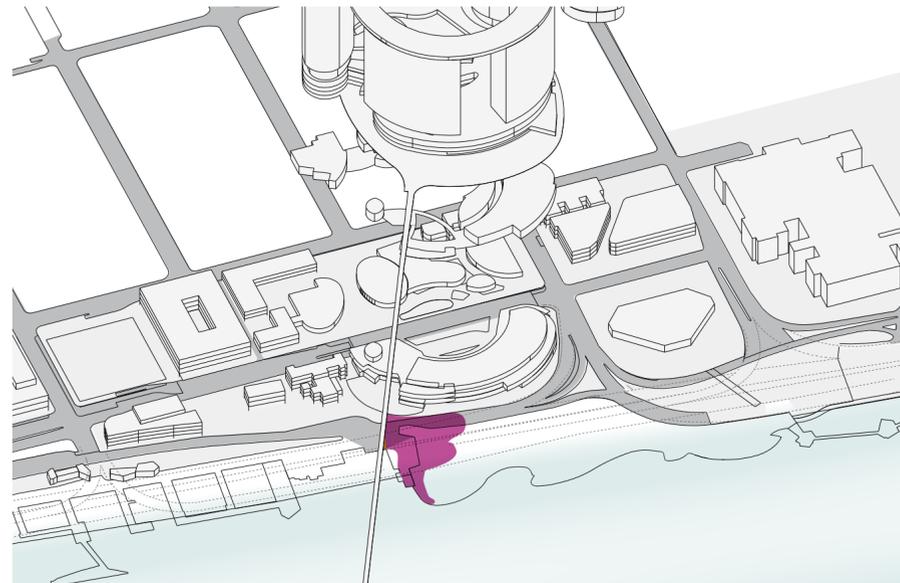


Figure 1.19: Sub-Precinct 1D: Queen's Wharf Plaza Destination Artwork Location

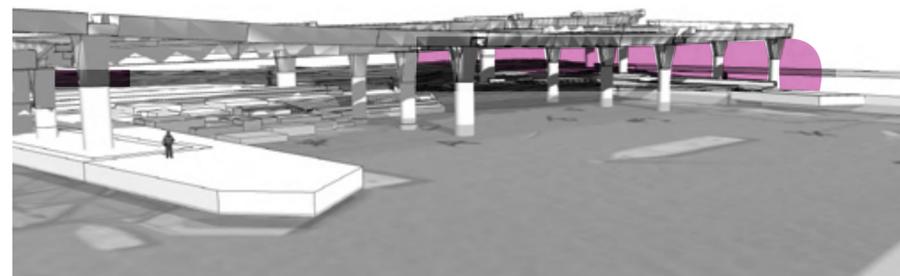


Figure 1.20: Sub-Precinct 1D: Queen's Wharf Plaza Destination Artwork Location Render



SUB-PRECINCT 1E:
THE LANDING

**PERMANENT ARTWORK LOCATION
OVERVIEW**

SUMMARY OF ART OPPORTUNITIES:

Destination Artwork: A highly unique and captivating sculptural based kinetic work delivering a truly unique experience of the Brisbane River.

Functional Elements: Interactive water-based sculptural features encouraging play and increased dwell time.

- Destination
- Precinct Markers
- Discovery
- Functional

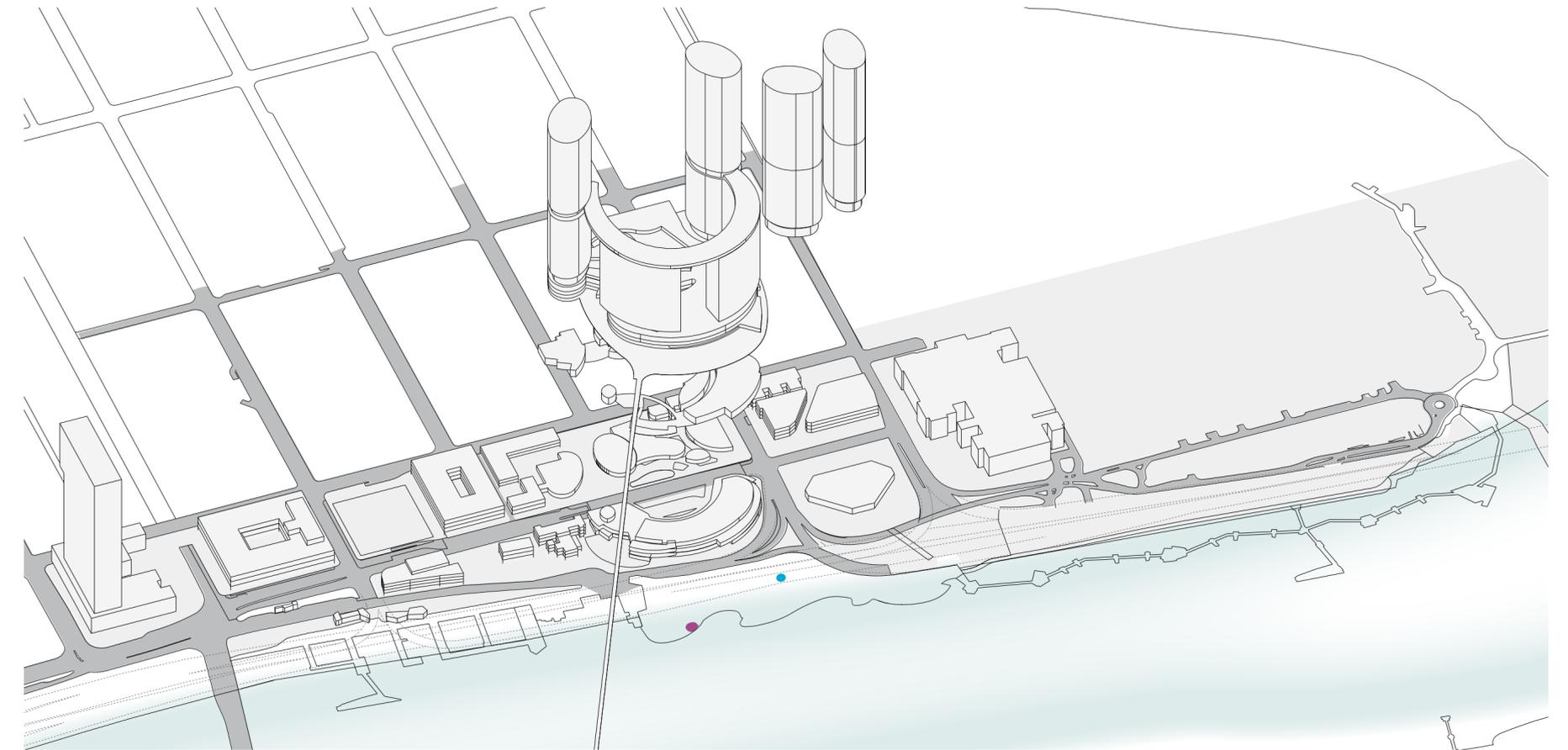


Figure 1.21: Sub-Precinct 1E: The Landing Artwork Location Overview

DESTINATION

EBB AND FLOW

The work will be specifically designed to encourage a closer interaction with the water's edge and create a greater understanding of Brisbane River's unique tidal environment. The work will create a playful relationship between the viewer and the natural environment, delivering an interplay between nature's rhythms, whilst creating a sense of reveal and spectacle through the artwork's kinetic characteristics.

LOCATION

- The Landing

FORM

- Responsive to the environmental surroundings in the form of a sculptural-based work, may involve either wind or water as the sculptural media
- Large-scale and highly integrated into the landscaping design of the precinct
- The artwork's form should encourage viewers to be drawn to the water's edge
- Potential materials may include: concrete, timber, marine grade materials and other suitable materials of a robust nature

ARTWORK ROLE AND FUNCTION

- Enhance the destination appeal of The Landing and deliver a truly unique experience of the Brisbane River
- Draw people towards the river's edge and enable people to engage with the river environment
- Highly unique and site-specific, visually captivating and memorable

KEY COLLABORATORS

- Landscape architects

PROCUREMENT RECOMMENDATION

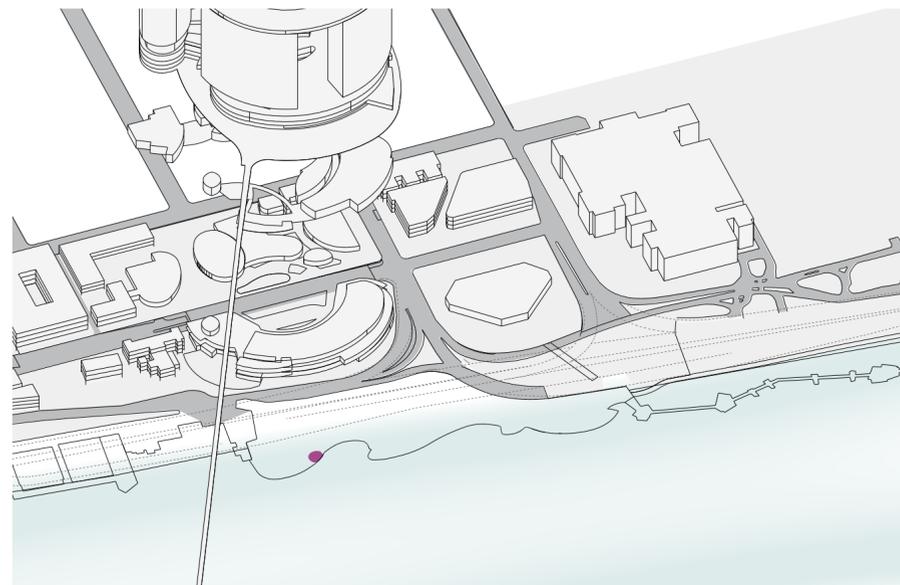
- Competitive process

Or

- International EOI

DESIGN REQUIREMENTS

- Flood-proof, robust and suitable for the exterior marine environment



KEY

- Destination
- Precinct Markers
- Discovery
- Functional

Figure 1.22: Sub-Precinct 1E: The Landing Destination Artwork Location



Jennifer Tupin (Tupin + Crawford)



Olafur Eliasson



Len By

- KEY**
- Destination
 - Precinct Markers
 - Discovery
 - Functional

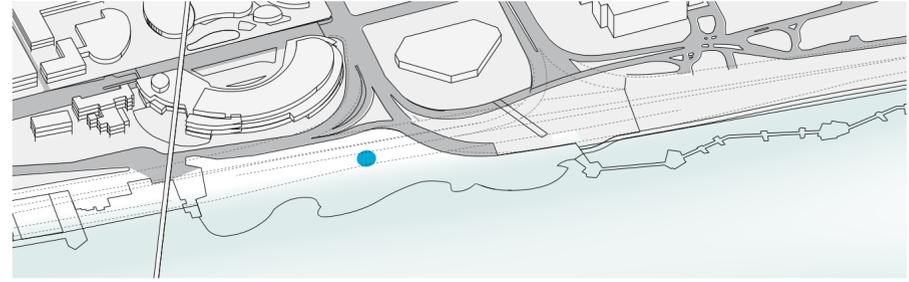


Figure 1.23: Sub-Precinct 1E: The Landing Functional Artwork Locations

FUNCTIONAL

LOCATION

- The Landing

FORM

- Large-scale sculptural water play feature

ARTWORK ROLE AND FUNCTION

- Be playful in design and interactive
- Encourage increased dwell time and relaxation for families and other user groups

KEY COLLABORATORS

- Landscape architects

PROCUREMENT RECOMMENDATION

- EOI or Direct Engagement



THIS PAGE IS INTENTIONALLY LEFT BLANK

SUB-PRECINCT 1F:
WATERLINE PARK

**PERMANENT ARTWORK LOCATION
OVERVIEW**

SUMMARY OF ART OPPORTUNITIES

Discovery Artworks: Highly-graphic undercroft paint treatment, ground plane treatments and sculptural seating to captive user groups and energise this active urban park.

- Destination
- Precinct Markers
- Discovery
- Functional

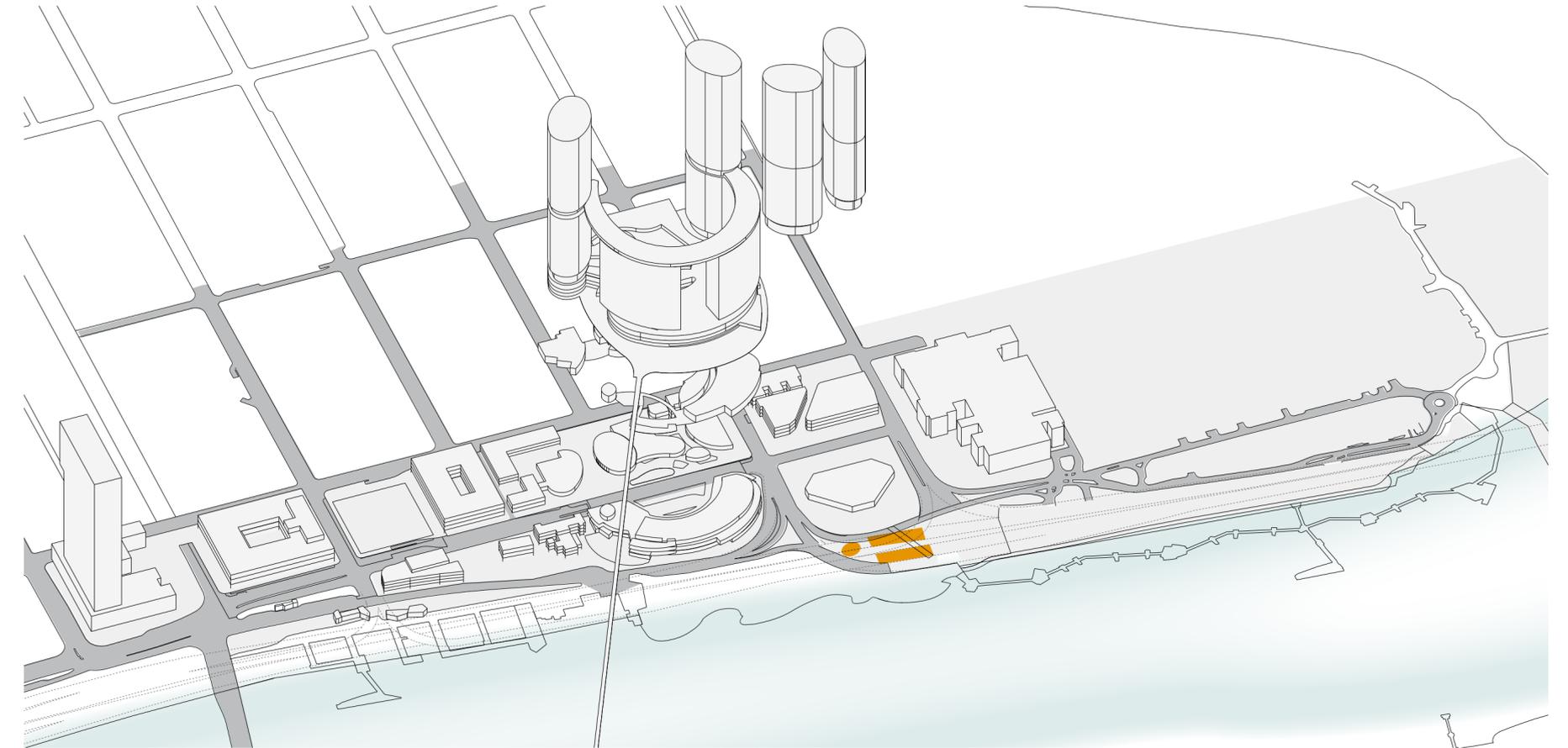


Figure 1.24: Sub-Precinct 1F: Waterline Park Artwork Location Overview

- KEY**
- Destination
 - Precinct Markers
 - Discovery
 - Functional

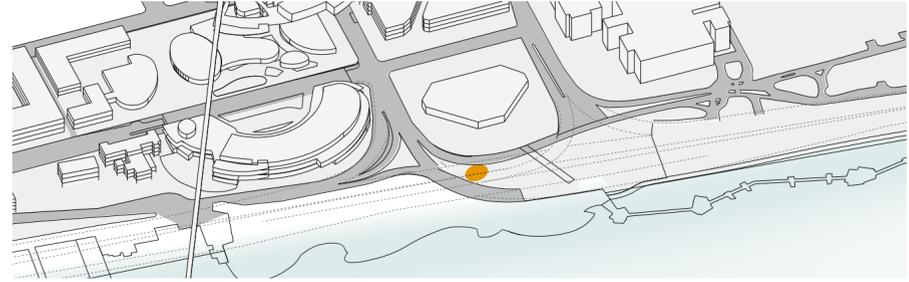


Figure 1.26: Sub-Precinct 1E: The Landing Functional Artwork Locations

DISCOVERY

- LOCATION**
- Waterline Park sports areas including the basketball court and bouldering wall

- FORM**
- Graphic ground plane treatments, text based paint treatments and sculptural seating elements

- ARTWORK ROLE AND FUNCTION**
- Create a vibrant energy and atmosphere
 - Capture attention from user-groups utilising the park's recreational facilities
 - Offer a playful experience and capture a sense of humour
 - Celebrate local ecology, history and stories

- KEY COLLABORATORS**
- Landscape architects

- PROCUREMENT RECOMMENDATION**
- EOI or Direct Engagement
 - Preference for local Queensland artist/ local Indigenous artist



- KEY**
- Destination
 - Precinct Markers
 - Discovery
 - Functional

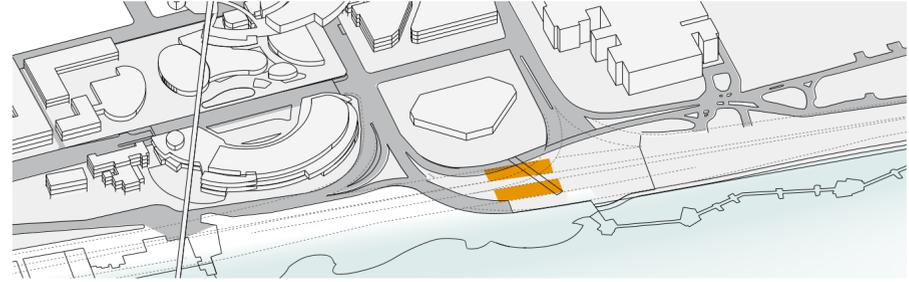


Figure 1.27: Sub-Precinct 1E: The Landing Functional Artwork Locations

DISCOVERY

- LOCATION**
- Waterline Park REX undercroft

- FORM**
- Highly graphic paint treatments bold in colour, pattern and visually dynamic
 - May incorporate lighting

- ARTWORK ROLE AND FUNCTION**
- Create a sophisticated street vibe and deliver a threshold experience for user groups entering Waterline Park
 - Improve the visual amenity of the REX and become a creative feature

- KEY COLLABORATORS**
- Landscape architects

- PROCUREMENT RECOMMENDATION**
- EOI or Direct Engagement
 - Preference for local Queensland artist/ local Indigenous artist



SUB-PRECINCT 1G:
GOODWILL EXTENSION

**PERMANENT ARTWORK LOCATION
OVERVIEW**

SUMMARY OF ART OPPORTUNITIES:

Precinct Marker: Gateway sculptural awning located at the QUT/ Mangrove Walk entry, offering a distinctive threshold experience.

Discovery Artworks: Site-responsive ephemeral elements located within the mangrove environment and/ or along with walkway creating a trail of discovery.

Functional Elements: Integrated sculptural seating along the mangrove walk celebrating local ecology, histories and stories.

- Destination
- Precinct Markers
- Discovery
- Functional

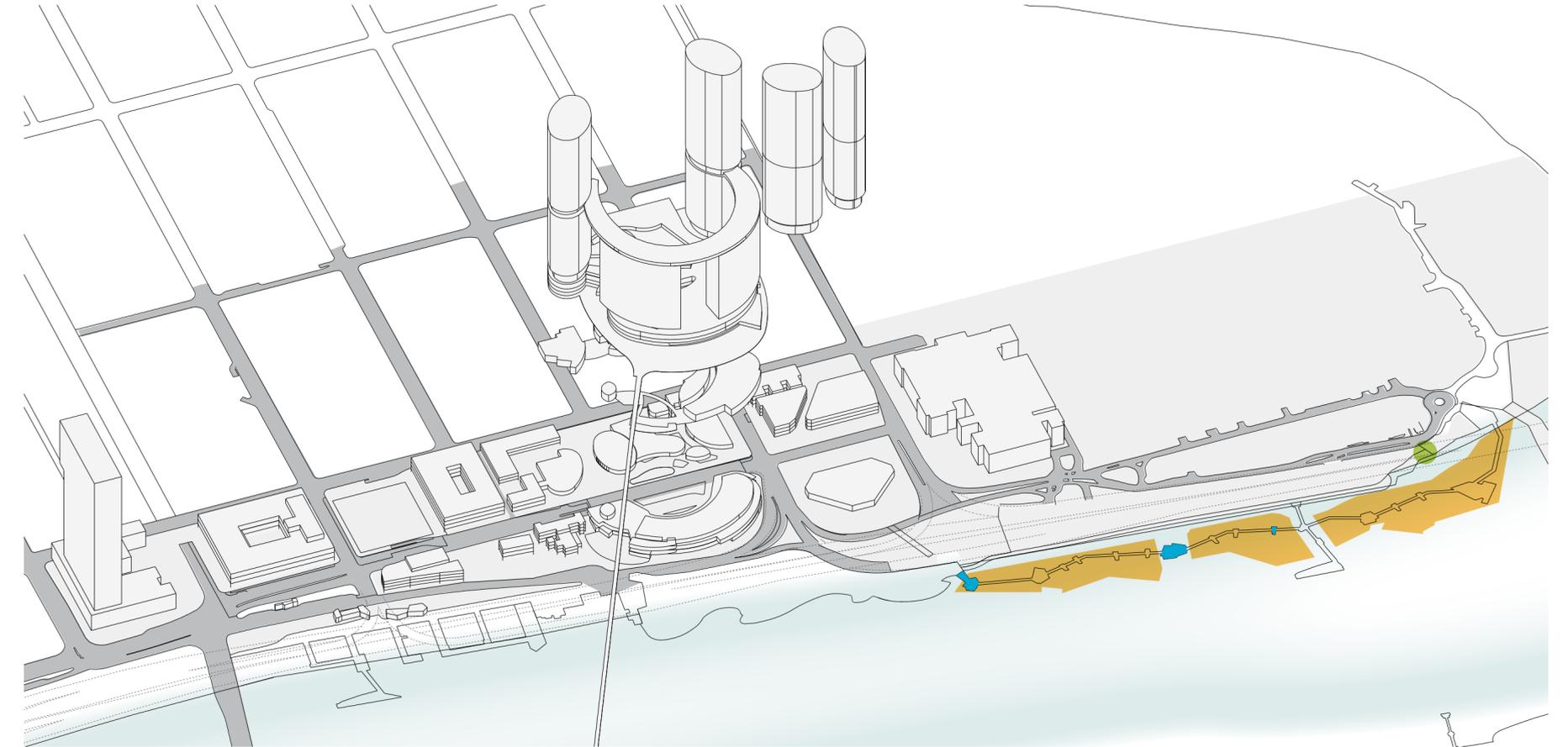


Figure 1.29: Sub-Precinct 1G: Goodwill Extension Artwork Location Overview

- KEY**
- Destination
 - Precinct Markers
 - Discovery
 - Functional

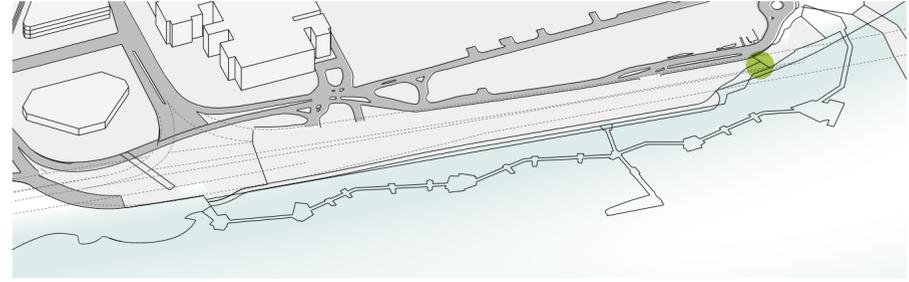


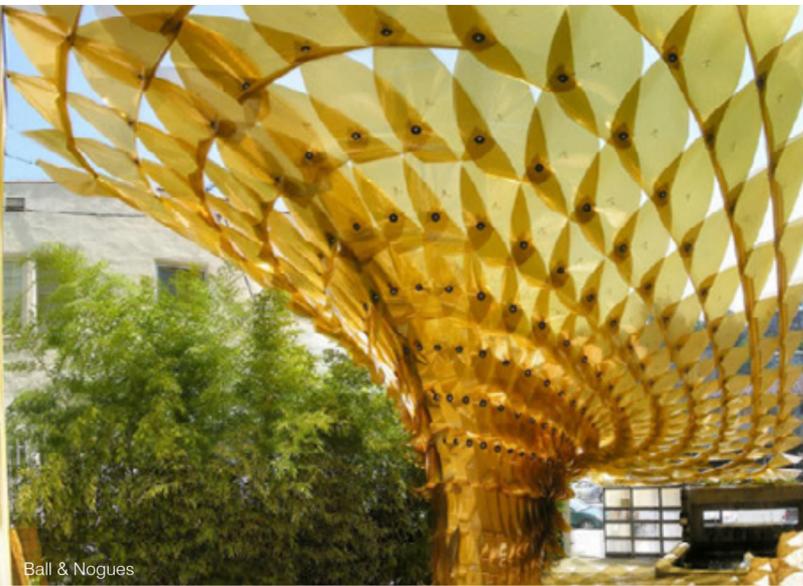
Figure 1.30: Sub-Precinct 1G: Goodwill Extension Precinct Marker Artwork Locations

PRECINCT MARKER

- LOCATION**
- Gateway pedestrian connection between the Mangrove walkway and the Queensland University of Technology (QUT)
- FORM**
- A sculptural awning mounted onto the Mangrove Walkway structure incorporating lighting and/or reflective materials

- ARTWORK ROLE AND FUNCTION**
- Activate the gateway and create a unique threshold experience for user-groups, encouraging pedestrians to look up and experience their surroundings
 - Deliver a strong day / night presence incorporating lighting and/or reflective materials
 - Incorporate bright colours, textures and patterns from the surrounding environment through use of materials and design
 - Distract from the overhead experience of the REX (Riverside Expressway)
 - Incorporate wayfinding and directional qualities to guide users

- KEY COLLABORATORS**
- Landscape architects
- PROCUREMENT RECOMMENDATION**
- EOI or Direct Engagement
 - Preference for leading local/Queensland artists



- KEY**
- Destination
 - Precinct Markers
 - Discovery
 - Functional

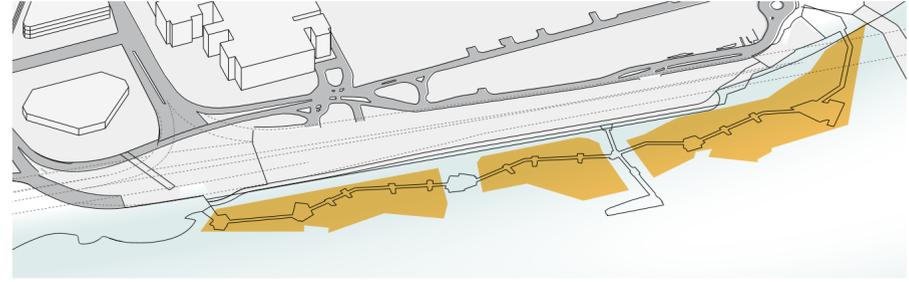


Figure 1.31: Sub-Precinct 1G: Goodwill Extension Discovery Artwork Locations

DISCOVERY

- LOCATION**
- Within the mangroves and water (via projection) and/or along the pedestrian walkway
- FORM**
- Site-responsive installation that uses a possible combination of digital video projections, light and sound
 - May incorporate text by a local poet and/or stories from local artists

- ARTWORK ROLE AND FUNCTION**
- Present a sense of reveal, mystery, intrigue, connection to the site
 - Inspire a contemplative and immersive experience
 - Celebrate local ecology, history and stories
 - Create a trail of discovery throughout the site
 - Deliver a strong night presence, reinforcing site activity and activation (if a lighting based work)
 - Incorporate colours, textures and patterns from the surrounding environment through use of materials and design

- KEY COLLABORATORS**
- Landscape architects
- PROCUREMENT RECOMMENDATION**
- EOI or Direct Engagement
 - Preference for local Queensland artist/ local Indigenous artist



- KEY**
- Destination
 - Precinct Markers
 - Discovery
 - Functional

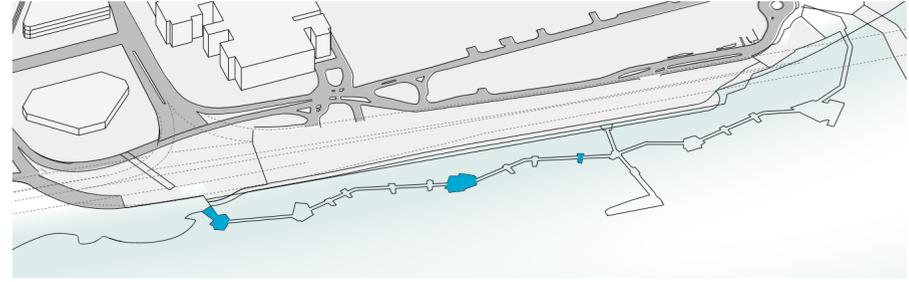


Figure 1.33: Sub-Precinct 1G: Goodwill Extension Functional Artwork Locations

FUNCTIONAL

LOCATION

Three key locations along the Mangrove Walkway (artwork zone are illustrated on plan shown right)

FORM

- Queensland design led suite of distinctive seating zones (1 of the zones will incorporate an artist designed safety barrier, directly adjacent to the seating elements)

ARTWORK ROLE AND FUNCTION

- Incorporate colours, textures and patterns from the surrounding environment through use of materials and design
- Create meeting spots and resting spaces
- Be highly unique, site specific and sculptural in form
- Be highly integrated into the landscaping environment
- Complement the materiality of the Mangrove walkway and nearby shelter structures

KEY COLLABORATORS

- Landscape architects

PROCUREMENT RECOMMENDATION

- EOI or Direct Engagement
- Preference for leading Queensland based designer



Figure 1.32: Sub-Precinct 1G: Goodwill Extension Artwork Location Overview

THIS PAGE IS INTENTIONALLY LEFT BLANK

SUB-PRECINCT 1H:
IRD HERITAGE

**PERMANENT ARTWORK LOCATION
OVERVIEW**

SUMMARY OF ART OPPORTUNITIES:

Discovery Artworks: An engaging art trail of small to large-scale contemporary commissions creating a dialogue between art, history and place.

- Destination
- Precinct Markers
- Discovery
- Functional

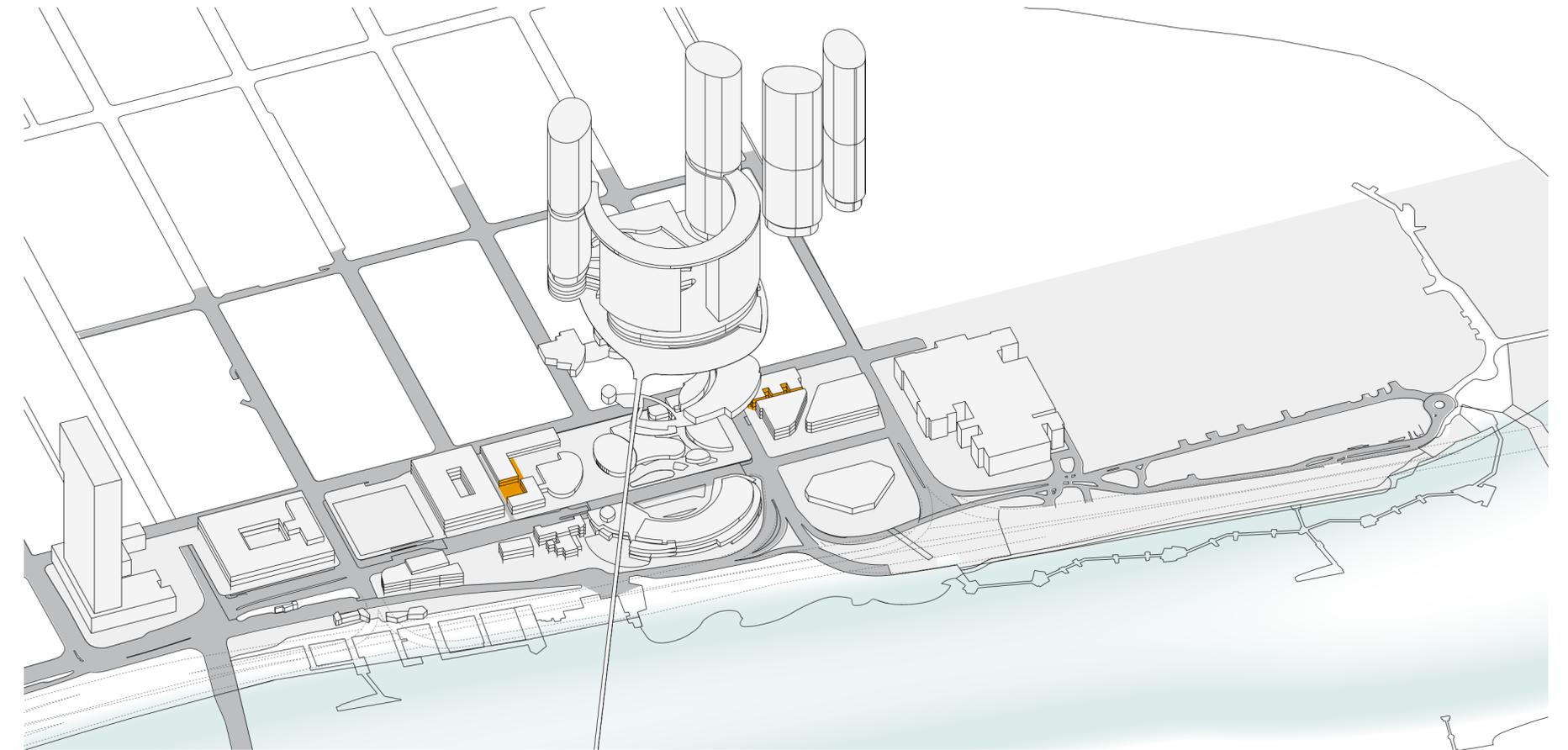


Figure 1.34: Sub-Precinct 1H: IRD Heritage Artwork Location Overview

- KEY**
- Destination
 - Precinct Markers
 - Discovery
 - Functional

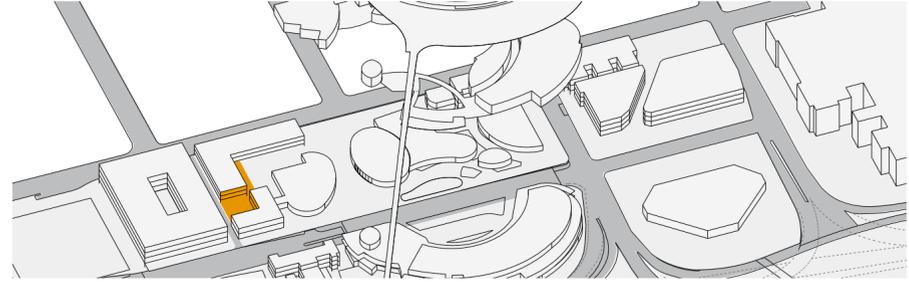


Figure 1.35: Sub-Precinct 1H: IRD Heritage Discovery Artwork Locations

DISCOVERY

An art trail exploring relevant site histories and stories creating a dialogue between art, history and place through a series of contemporary commissions.

LOCATION

- The Printery courtyard

FORM

- Collection of medium-to-large-scale new sculptural commissions

ARTWORK ROLE AND FUNCTION:

- Create a dialogue between the site's past and present through contemporary commissioning
- Re-frame the public's view of significant local histories and stories

KEY COLLABORATORS

- Historical/Monuments consultant
- Landscape architects

PROCUREMENT RECOMMENDATION

- EOI or Direct Engagement
- Preference for local Queensland artist/ local Indigenous artist



- KEY**
- Destination
 - Precinct Markers
 - Discovery
 - Functional

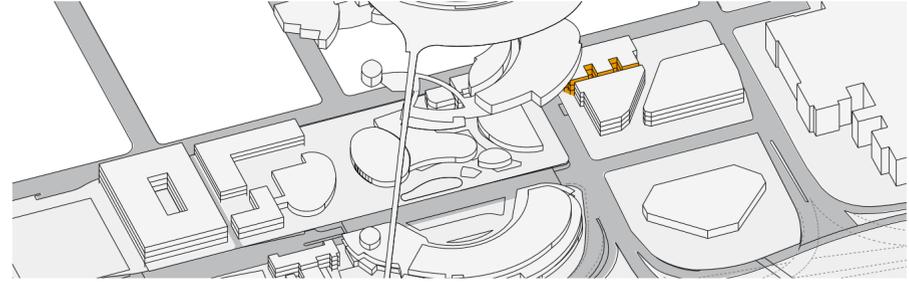


Figure 1.36: Sub-Precinct 1H: IRD Heritage Discovery Artwork Locations

DISCOVERY

An art trail exploring relevant site histories and stories creating a dialogue between art, history and place through a series of contemporary commissions.

LOCATION

Within Harris Terrace and the Mansions' courtyards

FORM

- Collection of small-to-medium scale new sculptural commissions

ARTWORK ROLE AND FUNCTION:

- Create a dialogue between the site's past and present through contemporary commissioning
- Re-frame the public's view of significant local histories and stories

KEY COLLABORATORS

- Historical/Monuments consultant
- Landscape architects

PROCUREMENT RECOMMENDATION

- EOI or Direct Engagement
- Preference for local Queensland artist/ local Indigenous artist



SUB-PRECINCT 2A:
TREASURY BUILDING

**PERMANENT ARTWORK LOCATION
OVERVIEW**

SUMMARY OF ART OPPORTUNITIES:

Destination Artwork: A visually captivating suspended artwork in the atrium of the Treasury building, sophisticated and welcoming, encouraging visitors to spend time in the space beneath.

- Destination
- Precinct Markers
- Discovery
- Functional

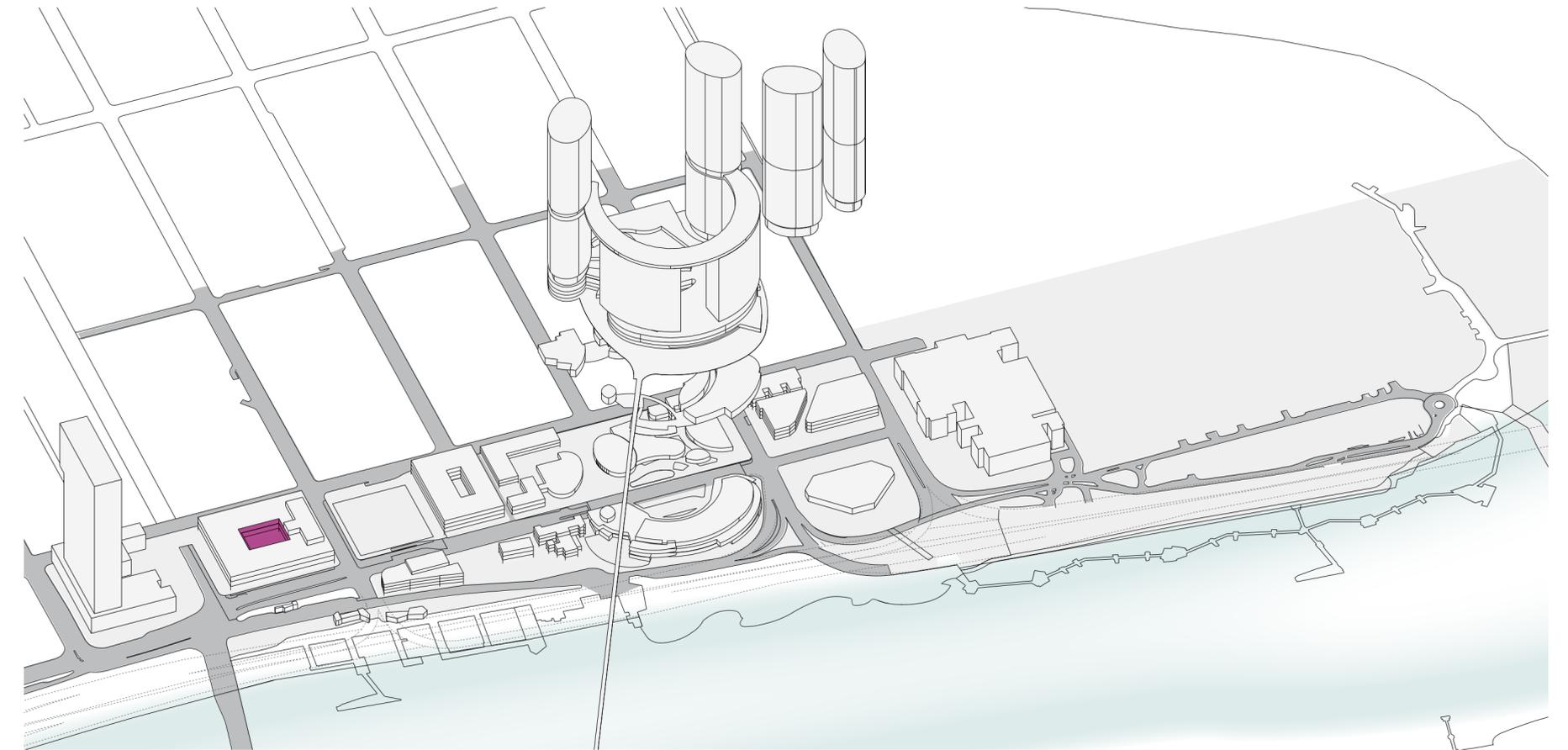


Figure 1.37: Sub-Precinct 1H: IRD Heritage Artwork Location Overview

DESTINATION

SKY VEIL

CONCEPTUAL & AESTHETIC VISION: SUSPENDED SUN

Celebrating Brisbane's clear blue skies and starry nights, Sky Veil should be a highly integrated suspended artwork within the atrium of the Treasury building. The work will create a sophisticated and welcoming atmosphere through the use of materials and forms that activate the space and respond to the site, encouraging visitors to spend time gathering and socialising in the space beneath.

LOCATION

Treasury building internal courtyard

FORM

- Suspended in the atrium of the Treasury building
- Highly-integrated with the architectural design of the space
- Potential materials may include: crystal/glass, metal/wire/cable, lighting elements, reflective elements, fabrics

ARTWORK ROLE AND FUNCTION

- Be highly unique, site-specific, visually captivating and memorable
- Deliver a sensual interior sculptural feature
- Enliven the space through dynamic qualities

KEY COLLABORATORS

- Architects

PROCUREMENT RECOMMENDATION

- Competitive process

or

- International EOI

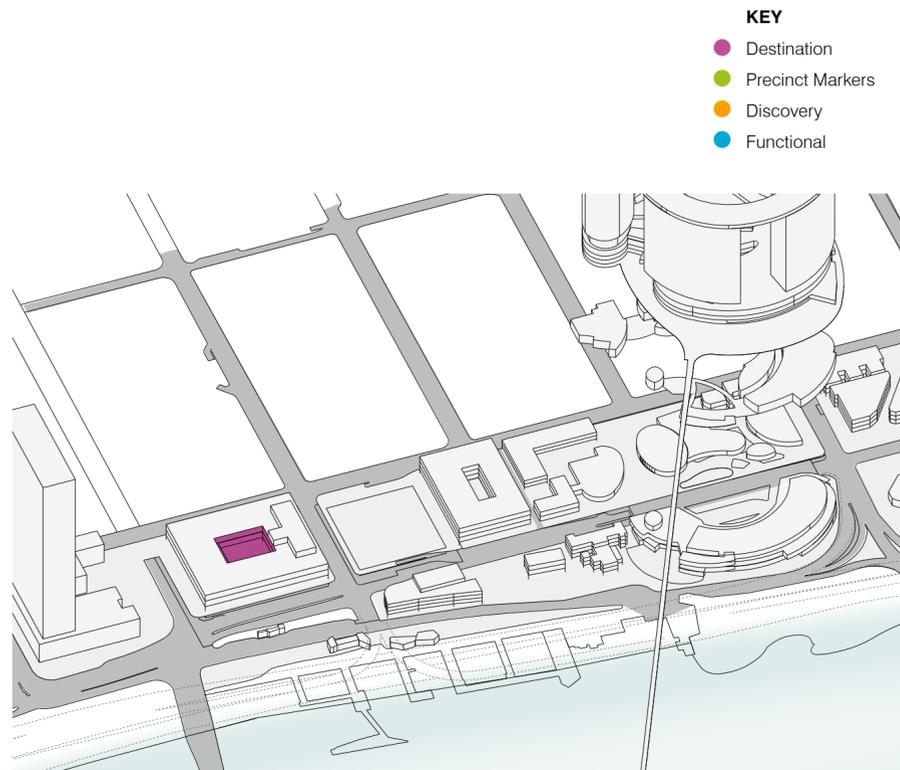
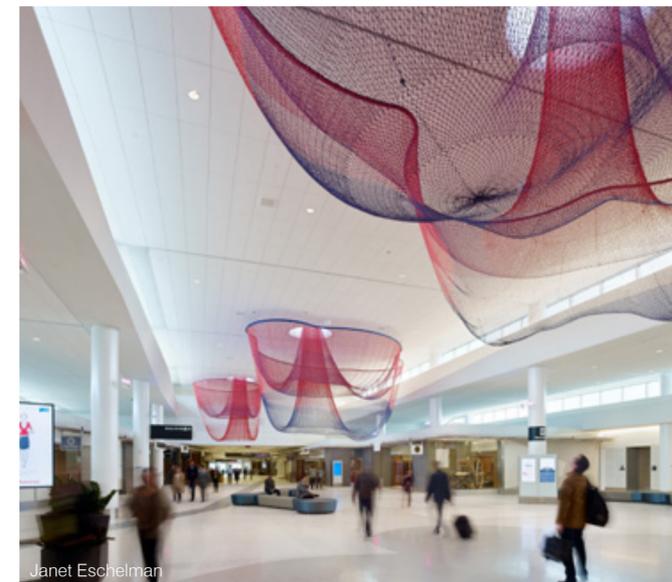


Figure 1.38: Sub-Precinct 2A: Treasury Building Destination Artwork Location



Janet Eschelman



Tara Donovan



Shinji Ohmaki



Kendall Buster



Ana Maria Tavares

Figure 1.39: Sub-Precinct 2A: Treasury Building Destination Artwork Location Render

THIS PAGE IS INTENTIONALLY LEFT BLANK

PUBLIC ART TRAILS

PERMENANT ART TRAILS

BRISBANE CITY PUBLIC ART TRAILS

Brisbane City has a large collection of public art works, ranging from historical sculptures and monuments to contemporary sculpture and unique facades. For over a decade, Brisbane City Council (BCC) has promoted the benefit of public art within private developments through their Percentage for Art Scheme, which has seen new developments within the CBD deliver significant artworks for the community.

The map (right) provides an overview of existing public art within Brisbane's CBD and surrounds, including images of significant and well-known public artworks around the city (please note not all artworks are shown).

BCC has developed public art trails for visitors and locals to explore. Council's Contemporary Public Art Trail runs through the CBD and is shown on the map in purple, with well-known works along the trail called out with images. The Cultural Heritage Trail is a 1.3km walk through historic plazas, with a focus on artworks and memorials that commemorate history, and is shown in orange. The dark blue trail shows council's Art and the River Public Art Trail, which runs from the Riverside Expressway around to Kangaroo Point, and includes a number of public artworks made for World Expo '88.

Brisbane was home to a number of large scale public artworks for World Expo '88, with many of these relocated around the CBD and outlined in yellow, right.

South Bank's instantly recognisable arbour is a significant urban landscape feature that forms the spine of the Parklands, running from the Goodwill Bridge to the Cultural Forecourt, near the Victoria Bridge. The Cultural Forecourt is part of the South Bank precinct and is often home to temporary art installations in association with events and festivals. These important pedestrian routes and gathering places are shown in green.

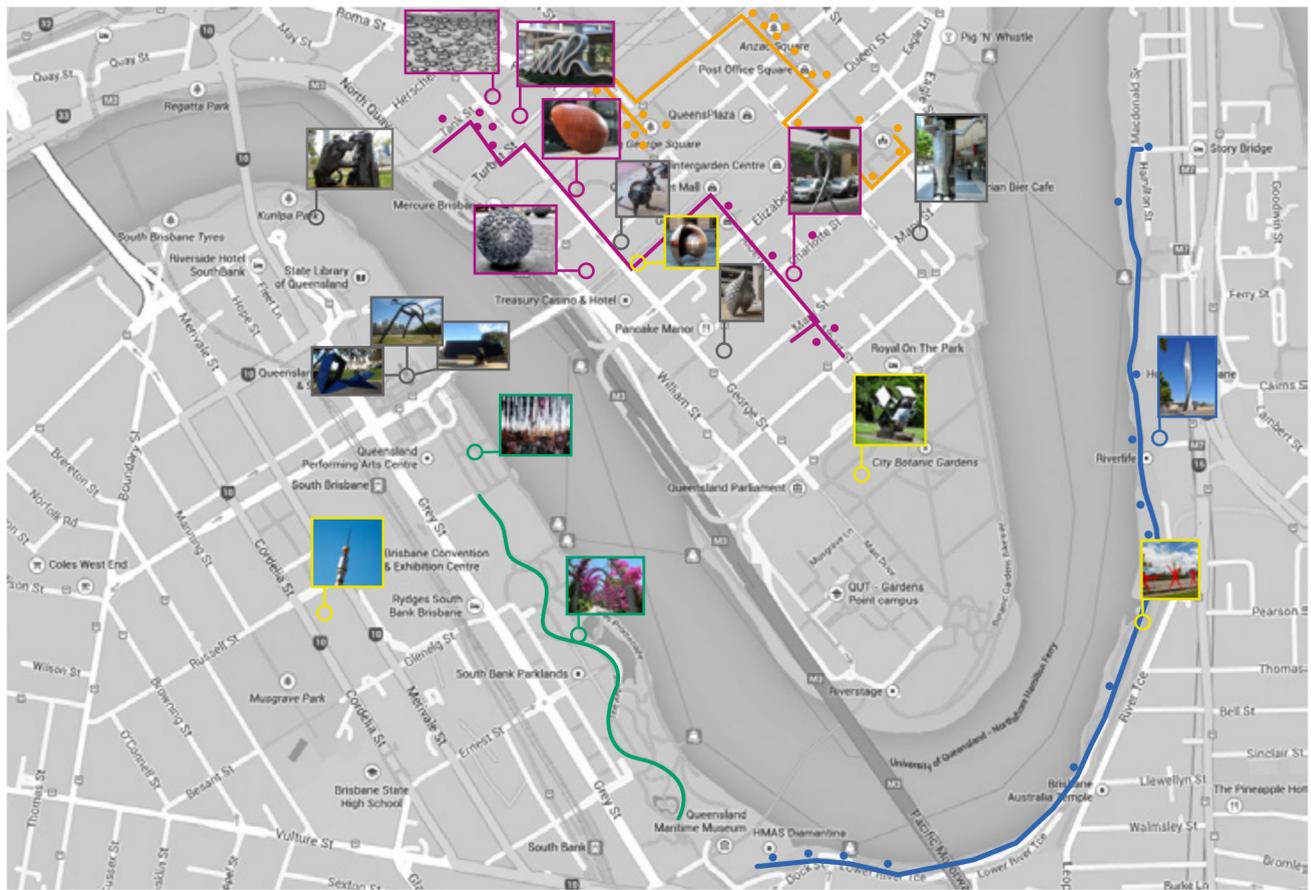


Figure 1.40: Brisbane City Public Art Trails

- KEY**
- BCC Contemporary Public Art Trail
 - BCC Art and the River Public Art Trail
 - BCC Heritage Public Art Trail
 - World Expo '88 Artworks
 - Notable Public Sculptures
 - South Bank Arbour and Cultural Forecourt

QUEEN'S WHARF CONNECTING THE TRAILS

The public artworks proposed for the Queen's Wharf precinct create a number of trail options for pedestrians depending on the time they have available, their starting point and target destination. No matter which path they choose, visitors and locals alike will experience major public artworks of an international standard and be delighted with discovery elements along the way.

QUEEN'S WHARF LOOP

The main body of artworks can be experienced by following a loop along George Street, Alice Street and Queen's Wharf Road. This trail can be followed in either direction and incorporates the proposed artwork heritage trail that runs along Queen's Wharf Road. While following this trail, pedestrians can take optional detours to explore interior courtyard spaces and major artworks in the IRD's Porte Cochere.

MANGROVE TRAIL

A trail of artworks incorporated into the proposed mangrove boardwalk form an educative and interpretive trail from Alice Street to the Goodwill Bridge. Pedestrians can add this trail on to the Queen's Wharf Loop, pick it up from the City Cat stop, or use it as a scenic connection over the Goodwill Bridge to South Bank or to the council's Art and the River Public Art Trail.

GREATER CITY LOOP

The Queen's Wharf Loop and Mangrove Trail can be combined into a Greater City Loop by travelling over the Goodwill Bridge, through South Bank's arbour and back over the Victoria Bridge or the new Queen's Wharf Bridge. The proposed recreational space under the REX and Urban Glade areas provide ideal resting points along the way.

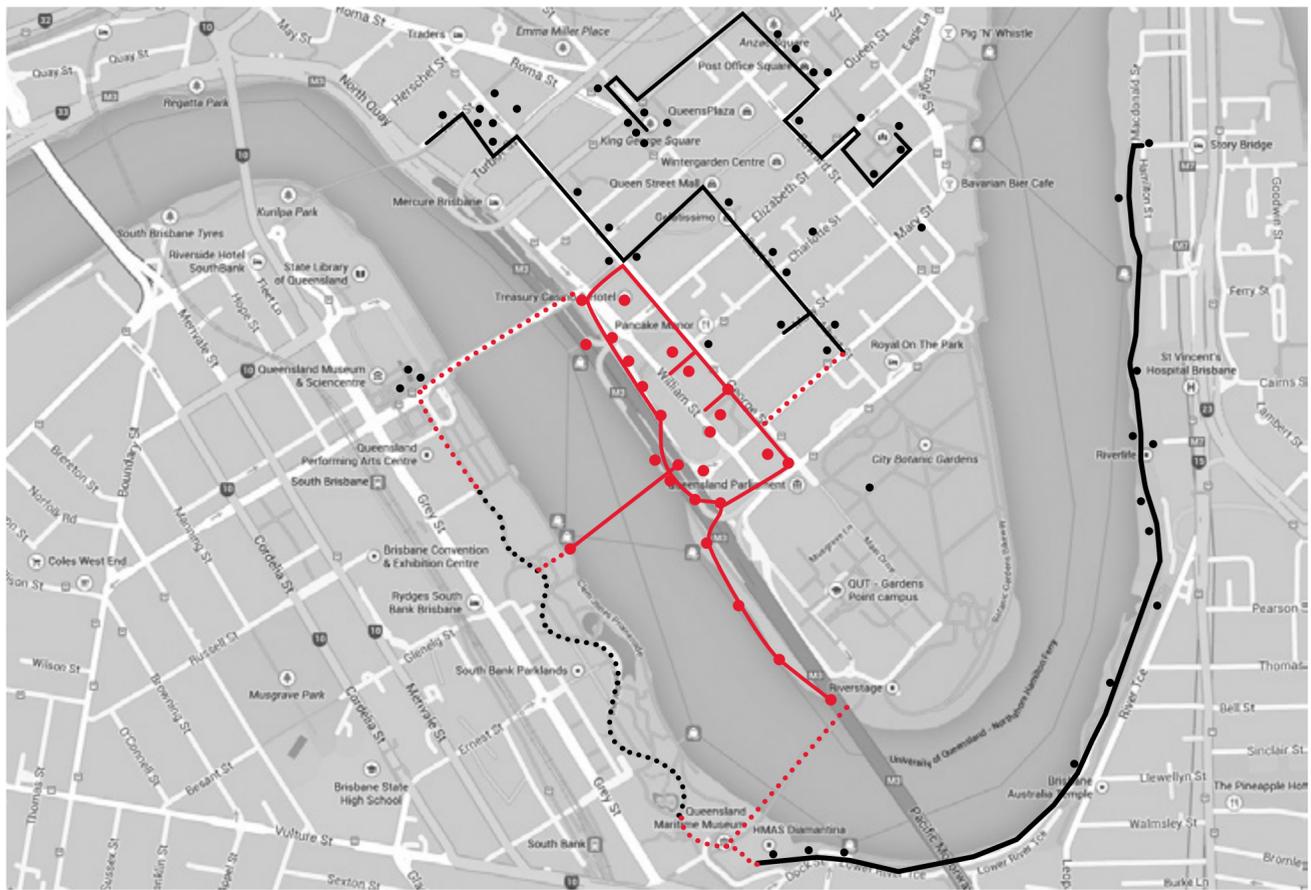


Figure 1.41: Queen's Wharf Connecting The Trails

- KEY**
- Proposed Queen's Wharf Public Art locations
 - Queen's Wharf Public Art Trail
 - ⋯ Connections between existing trails and Queen's Wharf Trail
 - Existing Public Art and Heritage locations
 - Existing Public Art and Heritage Trails
 - ⋯ South Bank Arbour pedestrian trail

THIS PAGE IS INTENTIONALLY LEFT BLANK

ART AS ACTIVATION

ART AS ACTIVATION

TEMPORARY ART

Temporary artworks come in a range of scales, forms and mediums and add a vital layer of life and energy to public spaces. They add to site activation and place making, by providing new experiences regularly and building a sense of place over time that engages the community and encourages repeat visitation.

The following temporary artwork opportunities are highly recommended for implementation within the Queen's Wharf precinct.

CONSTRUCTION INFRASTRUCTURE

Temporary artworks can be incorporated during construction to provide site activation and build anticipation. They can be used to tell the story of the site and what's to come, and may be in the form of treatments to hoarding structures.

PROGRAMMED PROJECTIONS

Projection infrastructure can be incorporated into the precinct at key locations, such as the side of the REX and building facades, to be programmed with major artworks for events such as the Asia Pacific Triennial, employed for atmospheric displays during events such as Brisbane Festival, or programmed for seasonal events like Chinese New Year.

EVENT FEATURES

In conjunction with major events and festivals artists may be engaged to design temporary furniture, run artist-led workshops or provide event theming, to provide a unique selling point for events such as dining on the bridge.

POP-UPS

Pop-up artist and designer markets, which may include galleries and studios, are a popular attraction for

visitors and are ideal opportunities for artists in terms of developing their small businesses. The proposed pedestrian bridge would be a perfect location for pop-up markets.

TOURING ARTWORKS

In conjunction with events and festivals, major touring temporary artworks could be programmed to link the precinct with the city and create destination pieces, drawing visitors to Queen's Wharf.

CONSTRUCTION INFRASTRUCTURE

Enliven construction hoardings and build anticipation

EVENT FEATURES

From dining on the bridge to festival chill-out zones

PROGRAMMED PROJECTIONS

Commissioned artworks, event displays or seasonal showcases

POP-UP MARKETS

Connecting with the community, promoting small business and the handmade

TOURING ARTWORKS

Temporary destination pieces in alignment with major events and festivals

BRISBANE CITY ARTS AND CULTURAL EVENTS

Temporary public art for Queen's Wharf should expand upon the city's existing range of arts based events, festivals and programs, and may offer opportunities for collaboration with, and involvement from, local arts organisations. Selected example events and arts organisations are listed below:

BRISBANE FESTIVAL & RIVERFIRE

Held every September and attracting an audience of more than 1 million people every year, Brisbane Festival includes classical and contemporary music, theatre, dance, comedy, opera, circus and events such as Riverfire. Riverfire is a spectacular fireworks display along the Brisbane River, and includes a light show across city buildings and aerial displays.

QUEENSLAND MUSIC FESTIVAL (QMF)

QMF is a biannual state-wide celebration of musical excellence with an international reputation. The festival presents the best local, national and international talent with the goal of bringing every conceivable music style to Queensland.

ASIA PACIFIC TRIENNIAL OF CONTEMPORARY ART (APT)

The APT is the Queensland Art Gallery | Gallery of Modern Art's flagship contemporary art project, and one of the region's most respected and influential exhibitions. Since 1993, the APT series has established one of the world's most significant collections of Asian and Pacific contemporary art.

BRISBANE INTERNATIONAL FILM FESTIVAL (BIFF)

BIFF is an annual film festival organised by Screen Queensland that has been running since 1992. The program includes features, documentaries, shorts, retrospectives, animation and children's films.

QUEENSLAND ART GALLERY | GALLERY OF MODERN ART (QAGOMA)

QAGOMA presents a dynamic program of Australian and international exhibitions and is the largest visual art institution in Australia. The gallery has made a name for itself through the APT and children's programming.

QUEENSLAND PERFORMING ARTS CENTRE (QPAC)

Every year QPAC hosts leading Australian and international actors, dancers, musicians, artists and companies. QPAC is home to Queensland Ballet, the Queensland Symphony Orchestra and Opera Queensland.



Clockwise: Brisbane Riverfire. Yayoi Kusama. Cai Guo-Qiang. Queensland Performing Arts Centre. Queensland Music Festival. Huang Yong Ping.

POTENTIAL ART ACTIVATION PROGRAM

LOCATION

- Various (to be determined with each new installation)

PROGRAM SCHEDULE

- 1 to 3 months every year for three years with the potential to extend
- To be programed in alignment with major local events such as Brisbane Festival

FORM

- Temporary/semi-permanent art installations (to be determined with each new installation)

PROGRAM BENEFITS

- Placing Queen's Wharf Brisbane on the map as an international cultural destination
- Activating the site in a fresh and compelling way
- Creating a distinctive sense of change within the public realm each year
- Touching lightly on the public domain whilst having bold visual and interactive qualities
- Diversifying range of visitors/user groups to the site
- Reinforcing destination making within the precinct and enhancing the Queen's Wharf precinct's identity
- Strengthening collaborations between Queen's Wharf and neighbouring civic precincts

POTENTIAL COLLABORATOR

- Public Art Fund New York — building a unique relationship between Brisbane City and New York City through this innovate public art program



Jeff Koons



Jeppe Hein



Jeppe Hein



Carsten Höller



Carsten Höller

POTENTIAL ART ACTIVATION PROGRAM

PUBLIC ART PROGRAM — ASIA PACIFIC TRIENNIAL

LOCATION

- Various (to be determined with each new installation)

PROGRAM SCHEDULE

- To align with the Asia Pacific Triennial (occurs every three years)

FORM

- Temporary/semi-permanent art installations (to be determined with each new installation)

PROGRAM BENEFITS

- Placing Queen's Wharf Brisbane on the map as an international cultural destination
- Activates the site in a fresh and compelling way
- Touches lightly on the public domain whilst having bold visual and interactive qualities
- Diversifies the range of visitors/user groups to the site
- Reinforces destination making within the precinct and enhances the Queen's Wharf precinct identity
- Strengthens collaborations between Queen's Wharf and neighbouring civic precincts

POTENTIAL COLLABORATOR

- Queensland Art Gallery | Gallery of Modern Art (QAG GOMA), Brisbane



Subodh Gupta



Choi Jeong Hwa



Anida Yoeu Ali



Michael Parekowhai

THIS PAGE IS INTENTIONALLY LEFT BLANK

PRE-EXISTING ARTWORKS

EXISTING WORKS ON SITE FOR SPECIFIC CONSIDERATION

UAP recognises that the site of the Queen's Wharf development is home to existing public artworks that are of significance to Brisbane, particularly in the Neville Bonner Building which has been identified for removal to support the future development of the site.

The Neville Bonner Building contains the works of four Queensland artists, which were commissioned by the Queensland Government Department of Public Works, as part of the 'Art Built-in' policy. Artists commissioned to complete works include Yenda Carson, Barbara Heath, Gwyn Hanssen Pigott and Ron Hurley. An additional sculptural work depicting the portrait of former Indigenous senator, Neville Bonner AO, also exists at the site, and was completed by artist John Elliot in addition to the works commissioned as part of the Art Built-in policy.

UAP acknowledges that these artworks are highly significant works that serve as a legacy to important local stories and histories, and has investigated opportunities for retaining the works in the site as part of the future public art program. The identified artworks have however been deemed unsuitable for future integration as a result of their site-specific nature and predominantly interior nature; several of the artworks have been integrated as part of the building's architecture, or respond to narratives and concepts specifically related to the building and its context.

UAP recommends that the identified artworks be considered by the State for rehousing if possible, in communication with the respective artists that have delivered the works.



Ron Hurley, *Kabul's Journey*



John Elliott, *Senator Neville Bonner AO*



Gwyn Hanssen Pigott



Yenda Carson



Barbara Heath

ARTWORK CARE

ARTWORK CARE

ARTWORK MAINTENANCE

Maintenance is a key factor in the longevity and quality of public artworks. The following recommendations may help to ensure that the benefits generated by public art can be enjoyed over a long period.

RESPONSIBILITY FOR MAINTENANCE

Some maintenance requirements are inevitable for any public artwork. In order that maintenance responsibilities and associated costs are sustained, it is recommended that responsibility for maintenance is clearly established at commissioning stage.

CLIMATE AND MATERIALS

There are specific climatic conditions at Queen's Wharf that must be considered during artwork development to ensure the longevity of artworks. These conditions include UV degradation, humidity fatigue, wear and tear on functional artworks, vehicular pollution at some sites, and salt water exposure along the Brisbane River.

To withstand the specific climatic conditions of Queen's Wharf, artworks must be of a robust nature, incorporate technologies that are easily replaced and are constructed from materials suitable for long-term exterior installations. Suitable materials may include: bronze, brass, aluminium, stainless steel (306 grade), ceramic, mosaic/tile, concrete, copper, glass (selected types), fibreglass, timber (if treated for fire and weather).

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

MAINTENANCE DOCUMENTATION

During the design and construction of public artworks, consideration should be given to the thorough documentation of the processes involved in the artwork's future care and maintenance.

It is recommended that this information is documented in an Artwork Maintenance Manual including, where applicable:

- Contact details for the fabrication 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

ARTWORK SUSTAINABILITY

All artworks commissioned for Queen's Wharf should consider the importance of environmental sustainability.

Throughout the development phases of any artwork, artists, designers, construction and installation teams should be encouraged to consider implications for sustainability and environmental impact as follows:

MATERIALS SELECTION

Artists, designers and construction teams should consider environmentally preferred material options, based on five 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

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.

It is recommended that artists 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 artworks:

- All artists, designers and construction teams should 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.
- Sub-contractors may be assessed with respect to their environmental awareness, reputation or credentials.
- The design and engineering methods should take into consideration the complexity of fabrication and assembly and its carbon emissions impact through energy intensity or efficiency

APPENDIX

International Case Studies

Brisbane Art Scene

Brisbane City Context

Queen's Wharf Context

Brisbane City History

INTERNATIONAL CASE STUDIES

MARINA BAY SANDS

Precinct	Marina Bay Sands
Location	Waterfront, Singapore
Size	929,000 square meters (10 million square-foot)
Design Architecture	Moshe Safdie, Safdie Architects
Landscape Architecture	(Design) Peter Walker & Partners
Lighting Consultants	Project Lighting Design
Wayfinding	Pentagram
Structural Engineering	Arup
Opening	23 June 2010

OVERVIEW

Marina Bay Sands is one of the world's architectural marvels. An integrated casino resort, designed by the renowned architect, Moshe Safdie, its 57 story-high hotel towers are topped by a stunning cantilevered SkyPark offering a public observatory, jogging paths, gardens, restaurants, lounges, and the now-legendary infinity pool. Marina Bay Sands also features a boutique shopping mall, convention center, celebrity-chef fine dining, casual eateries, theatres, and the lotus-shaped ArtScience Museum.

A highlight of Safdie's design is the organic integration of massive art installations by renowned artists. These include a 15-ton suspended Antony Gormley sculpture and Ned Kahn's entertaining Tipping Wall, a basketball court-sized vertical waterfall of polycarbonate channels that tip over as they fill with water. Another artwork by Kahn provides shading along the glass

exterior of the hotel atrium, helping meet Singapore's environmental rules. The Marina Bay Sands Art Path, comprising all eleven installations, is one of the largest art commissions ever completed, and provides visitors with a unique opportunity to engage with multiple art experiences via a one hour stroll through the grounds.

NEARBY ATTRACTIONS

Gardens by the Bay, a multi-award winning horticultural destination, occupies a hundred hectares of riverside land behind the Marina Bay Sands. It encapsulates Singapore's vision for its own future: a 'City in a Garden'. The park consists of waterfront gardens, and attractions include a flower dome, cloud forest, suspended walkways between the 'Supertrees', a dedicated garden for children with a massive treehouse and interactive water features, as well as performances, educational tours, and evening light and sound shows.

Marina Bay Sands anchors the Singapore waterfront, creates a gateway to Singapore, and provides a dynamic setting for a vibrant public life.



“

Marina Bay Sands transformed an overgrown parcel of reclaimed land into a global icon, changed Singapore's skyline and immediately ranked Singapore as a world-class city.



Marina Bay Sands is the first corporate donor for the new Public Art Trust —

which will raise the profile of artworks in public spaces. Marina Bay Sands' \$750,000 endorsement is in line with its continuing commitment to raise public art awareness among Singaporeans.

”

Forty million people visited Marina Bay Sands in 2014; an average of 110,000 daily.

”

LEADING INTERNATIONAL ARTISTS IN THE MARINA BAY SANDS INCLUDE:



NED KAHN



SOL LEWITT



ANTONY GORMLEY

1. Antony Gormley, *Drift* + Israel Hadany, *Motion*, 2012 | 2. Israel Hadany, *Motion*, 2012 | 3. *Infinity Pool* | 4. Ned Kahn, *Wind Arbor* | 5. James Carpenter, *Blue Reflection Facade with Light Entry Passage* | 6. Anish Kapoor, *Sky Mirror* | 7. Ned Kahn, *Rain Oculus* | 8. Chongbin Zheng, *Rising Forest*. Other key public art: Ned Kahn, *The Tipping Wall* | Sol LeWitt, *Arcs, Circle and Irregular Bands, Wall Drawing #917, Arcs and Circles and Wall Drawing #915*, Zhan Wang, *Artificial Rock #71 and #86*, 2010.

Above (left to right, clockwise): Chongbin Zheng, *Rising Forest*. Sol LeWitt, *Wall Drawing #917, Arcs and Circles and Wall Drawing*. James Carpenter, *Blue Reflection Facade with Light Entry Passage*

DISCOVERY GREEN

Precinct	Discovery Green
Location	Houston, USA
Size	11.78 acres
Design Coordination	Hargreaves Associates
Park Architecture	Page Southerland Page Lead Architect: Larry Speck
Landscape Design	Lauren Griffith Associates
Wayfinding	Pentagram
Opening	April 2008

OVERVIEW

Created by the vision of local philanthropists, and manifested via a successful public-private partnership, Discovery Green is a vibrant park in the heart of downtown Houston. A 'village green', and a 'source of health and happiness' for visitors, attractions include interactive waterscapes, ice-skating, dog runs and dog fountains, bocce ball courts, a playground, a putting green, a jogging trail, restaurants, markets, outdoor library reading rooms with wifi, a model boat basin, lake and amphitheater. Discovery Green's public programming of over 600 free events annually includes music, theatre, film and dance, that further enlivens the precinct.

Discovery Green is committed to connecting the community through art. The public art is a major attractor and includes one of Houston's great treasures, a sculpture by French master Jean Dubuffet, and a major work by pop artist, Jim Dine. Artist, Margo Sawyer, an integral member of the design team, was commissioned to produce a major work. Discovery Green's fine art committee, comprised of community experts dedicated to bringing the best internationally-recognised art to Discovery Green, oversees an exciting temporary art program.

“

Since opening in 2008, the park has helped drive convention activity and has served as a catalyst for \$625 million in downtown development.



Above (left to right, clockwise): Free Live Music Festival. Margo Sawyer, *Synchronicity of Color*. Bruce Munro, *Field of Light*.

“

The initial projected attendance for Discovery Green of 500,000 a year was considered ambitious. **In 2014 alone, over 1.2 million visitors attended its free events.**



Discovery Green has helped Houstonians re-conceive the downtown area as a destination for play as well as work. ”

Many significant projects have chosen locations based on their proximity to Discovery Green and an estimated \$1 billion in future office, hotels and housing projects are in the pipeline. ”

LEADING INTERNATIONAL ARTISTS IN DISCOVERY GREEN INCLUDE:



ANISH KAPOOR



JEAN DUBUFFET



MARGO SAWYER

1. Margo Sawyer, *Synchronicity of Color* | 2. Jim Dine, *The House (Heart)* | 3. Margo Sawyer, *Synchronicity of Color* | 4. David Graeve, *Lens — Pluralism — Bubbles* (temporary installation) | 5. Discovery Green Flea by Night | 6. Doug Hollis, *Listening Vessels* | 7. Jean Dubuffet, *Monument au Fantome* | 8. Héctor Esrawe & Ignacio Cadena, *Los Trompos*.



MILLENNIUM PARK

Precinct	Millennium Park
Location	Chicago, USA
Size	24.5 acres
Architecture	Master Plan by Skidmore, Owings & Merrill LLP (SOM)
Landscape Architecture	Gustafson Guthrie Nichol Ltd (Lurie Garden), Terry Guen Design Associates, Inc., CYLA Design Associates, Daniel Weinbach & Partners, Wolff Landscape Architecture, Inc.
Opening	July 16 2004

OVERVIEW

As the largest green roof in the world, which hides subterranean parking and a transit hub, Millennium Park is an exemplar of sustainable design, a showcase of the art of architecture and landscape design, and home to some of the most iconic sculpture of the early 21st century. The park honours Daniel Burnham's original vision of a series of 'rooms' as different areas to communicate design ideas ranging from Beaux Arts to contemporary architecture. The essence of Millennium Park is playful, and attractions include a delightful café, theatres, exhibitions, concerts, inventive gardens, waterscapes, bike rental, and lively public programs.

As the construction of new buildings on the site was prohibited in a 19th century decree, Millennium Park is all art — and nowhere is the aesthetic, cultural, and financial power of public art better demonstrated than here. Anish Kapoor's *Cloud Gate* (nicknamed 'The Bean' by locals), Jaume Plensa's *Crown Fountain* — two 50-foot-tall glass brick towers displaying one thousand residents' faces on LED screens — and Frank Gehry's *Jay Pritzker Pavilion* are Millennium Park's most powerful drawcards, having come to symbolise Chicago itself.

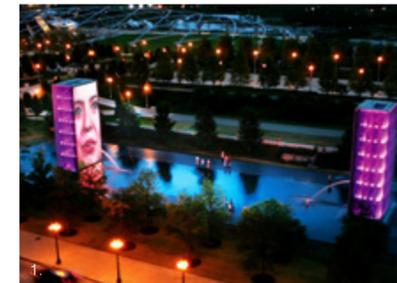
Millennium Park revitalised a blighted downtown site, transforming it into one of Chicago's most successful tourist attractions, and creating a new town square that draws together the residents of a metropolis separated by race and class.



Above (left to right): Anish Kapoor, *Cloud Gate*. Jaume Plensa, *Portrait Sculptures 'Laura, Paula and Ines'*.

“

The park generates an estimated annual **revenue of \$1.4 billion in direct visitor spending** and an additional \$78 million in tax revenue.



The Art Institute of Chicago relocated its Modern Wing to take advantage of the park's crowds.”

LEADING INTERNATIONAL ARTISTS IN MILLENNIUM PARK INCLUDE:



ANISH KAPOOR



JAUME PLENSA



FRANK GEHRY

1. Jaume Plensa, *Crown Fountain* | 2. Yvonne Domenge, *Wind Waves & Tabachin Ribbon* (Boeing Galleries — Temporary) | 3. Lurie Garden | 4 & 5. Frank Gehry, *Jay Pritzker Pavilion* | 6. Jaume Plensa, *Crown Fountain* (detail) | 7. Frank Gehry, *BP Pedestrian Bridge* | 8. Jaume Plensa, *1004 Portraits* (Boeing Galleries — Temporary) | 9. Yvonne Domenge, *Interconnected* | 10. Anish Kapoor, *Cloud Gate*.

Millennium Park attracts approximately 5 million visitors annually, with a 60% increase over a 6-year period.”

QUEEN ELIZABETH OLYMPIC PARK

Precinct	Queen Elizabeth Olympic Park
Location	London, UK
Size	230 hectares (568 acres)
Architecture	James Corner Field Operations led the Master Plan and Design for the post-Olympic Games transformation of the South Park Hub. The team included Engineers: Arup; Architects: Make; Identity and Graphics: tomato; Planting and Horticulture: Piet Oudolf.
Opening	2014 (venues began reopening in 2013)

OVERVIEW

An oasis in the middle of one of the world's most diverse and densely populated cities, Queen Elizabeth Olympic Park, the site of the London 2012 Olympic and Paralympic Games, will mix world-class sporting venues with residential areas, new business districts, and a new media and digital hub. Current attractions include indoor sports, cycling, a community centre, café, water features, playgrounds, natural environments, music festivals, concerts, community markets and free wifi for all visitors. Olympicopolis — a new culture hub including a branch of the Victoria and Albert Museum, dance theatre for Sadler's Wells and a campus for the University of the Arts London — is due to open in 2021.

The park aims to instil a sense of local pride and cultural ambition through the inclusion and creation of world-class art. Artworks were an integral part of the architecture and landscape from inception. The 26 permanent artworks, executed by international superstars to emerging artists, range across every

medium imaginable, and further public art commissions and public programs will follow.

The park draws national and international visitors past the traditional centre and West End to East London. ”



Above (left to right) : Anish Kapoor and Cecil Balmond, *The ArcelorMittal Orbit*. Carsten Nicolai, *LFO Spectrum*.

Queen Elizabeth Olympic Park is a catalyst for regeneration in East London. ”



In its first year of opening, the park welcomed 3.9 million visitors and ”



LEADING INTERNATIONAL ARTISTS IN THE QUEEN ELIZABETH OLYMPIC PARK



ANISH KAPOOR



CECIL BALMOND



JEPPE HEIN

1. Ackroyd & Harvey, *History Trees* | 2 & 3. Jeppe Hein, *Mirror Labyrinth* | 4. *60 Year of the Bus Sculpture*, Various Artists | 5. *Tumbling Bay Playscape* | 6. Anish Kapoor, *Orbit* (2012) | 7. Open East Festival | 10. Carsten Nicolai, *Ito spectrum*.

“

Olympicopolis alone is anticipated to create 3,000 jobs, attract 1.5 million visitors a year and generate a **£2.8 billion boost for the local economy.**

TIMES SQUARE NEW YORK

Precinct	Times Square
Location	New York, USA
Size	25,000 m ²
Architecture	Snohetta (redesign architects)
Landscape Architecture	Matthews Nielsen
Engineering	Weidlinger Associates
Programming	Times Square Arts
Opening	2015 – 2016

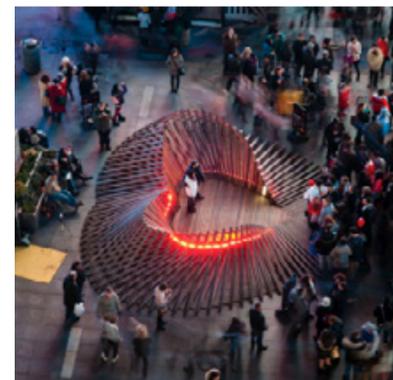
OVERVIEW

Times Square, the 'Crossroads of the World', is an iconic public place. Shaped like an electronic canyon, its bright billboard lights, theatres and history, lure over 50 million visitors per year. With an estimated 300,000 pedestrians per day moving through the limited space, however, it became a victim of its own success and architects, Snohetta, are undertaking a \$55 million dollar redesign to transform 'a suffocating tourist trap' into a place where locals and visitors can both enjoy shared public spaces. Due for completion this year, the redesign will provide additional public space for pedestrians and events, and create a world-class piazza.

Times Square's signature buildings and iconic signage form the glowing walls of an ever-changing theatre set for the square's public art program — the largest platform for innovative contemporary performance and visual arts in the country. Prominent and emerging artists are engaged to create temporary works that can hold their own in the midst of the kaleidoscopic glitz and glamour of the square. Sculptural installations, performances, interactive interventions and an artist residency program, enliven the square day and night. 'Midnight Moment' hijacks sixty of the square's ubiquitous advertising signs as screens, to simultaneously display the same one short video — briefly turning the urban hub into a massive digital

art gallery nightly, whilst 'Heart of Hearts' invites architecture and design firms annually to submit proposals for a romantic public art installation celebrating Valentine's Day.

From the 1960s to the early 1990s, Times Square was a seedy and infamous symbol of the city's decline. It is now a powerful advertisement for how appealing the city is.



Above (left to right): Andy Warhol. SITU Studio, *Heartwalk*

The effects of the **transformative power** of redevelopment are evident west of Times Square, where developers have built **luxury apartment towers in places where no market for them previously existed.**



A 2011 study reported \$110 billion in annual economic activity emanating from the district.



LEADING INTERNATIONAL ARTISTS IN TIMES SQUARE NEW YORK INCLUDE:



PETER FISCHLI



DAVID WEISS



ANDY WARHOL



YOKO ONO



BJÖRK



MARINA ABRAMOVIĆ

1. JR French Artist, *Inside Out* (2013) | 2. Yoko Ono, *War Is Over! (if you want it)* | 3. Peter Fischli and David Weiss (*Büsi [Kitty]*) | 4. Marina Abramović, *Flasher Protests* | 5 & 6. Laurie Anderson, *Heart of a Dog* | 7. SITU Studio, *Heartwalk* (2013) | 8. March Midnight Moment (2013), *Bjork's Mutual Core* | 9. Andy Warhol, *Screen Tests 1964-66* | 10. Arles Del Rio, *Nearness*.

FOURTH PLINTH LONDON

Precinct The Fourth Plinth, Trafalgar Square

Location London UK

Opening 1999

OVERVIEW

Trafalgar Square is one of the most celebrated tourist attractions in London and the Fourth Plinth, a large stone display platform in the northwest corner, which lay empty and unused for a century and a half, has become one of the most coveted spots for public art in the UK. Hosting a series of temporary installations by some of the world's best artists, the Fourth Plinth brings contemporary art to the heart of the city and into dialogue with the public.

Placing contemporary art in such a prominent and historic square is challenging, and plenty of the works have drawn criticism. However, almost all of the Fourth Plinth works have become as much loved as the sculptures of Admiral Horatio Nelson and lions that sit on other plinths in the square.

Yinka Shonibare's *Nelson's Ship in a Bottle*, which created a link to Nelson's Column and the history of the square, was recently voted the most popular Fourth Plinth work ever by the public. The latest artist to be commissioned, Hans Haacke, created *Gift Horse*, a massive skeletal horse which makes an entertaining reference to the equestrian statue of William IV that was originally intended to occupy the plinth prior to loss of funding.

KEY PUBLIC ART

- Mark Wallinger, *Ecce Homo* (1999)
- Bill Woodrow, *Regardless of History* (2000)
- Rachel Whiteread, *Monument* (2001)
- Marc Quinn, *Alison Lapper Pregnant* (2005)
- Thomas Schutte, *Model for a Hotel* (2007)

- Antony Gormley, *One & Other* (2009)
- Yinka Shonibare, *Nelson's Ship in a Bottle* (2010)
- Michael Elmgreen & Ingar Dragset, *Powerless Structures, Fig. 101* (2012)
- Katharina Fritsch, *Hahn/Cock* (2013)
- Hans Haacke, *Gift Horse* (2016)

Fourth Plinth is undoubtedly one of the most talked-about and photographed public art spaces in the country. ”



Above (left to right): Thomas Schutte, *Model for a Hotel*. Yinka Shonibare, *Nelson's Ship in a Bottle*.



“ Fourth plinth has made a real difference to how people in the capital view art.



The plinth continues to inspire strong feelings in those who come to see it, which is perhaps the most important role of public art. ”



Fourth plinth has, in a way, broken down some of the cultural barriers around who looks at art and those who are capable of engaging with it. ”

LEADING INTERNATIONAL ARTISTS IN TIMES SQUARE NEW YORK INCLUDE:



MARK WALLINGER



BILL WOODROW



ANTONY GORMLEY



YINKA SHONIBARE



HANS HAACKE



KATHARINA FRITSCH

1. Mark Wallinger *Ecce Homo* (1999) | 2. Thomas Schutte *Model for a Hotel* (2007) | 3. Yinka Shonibare *Nelson's Ship in a Bottle* (2010) | 4. Michael Elmgreen & Ingar Dragset *Powerless Structures, Fig. 101* (2012) | 5. Marc Quinn *Alison Lapper Pregnant* (2005) | 6. Hans Haacke *Gift Horse* (2016) | 7. Katharina Fritsch *Hahn/Cock* (2013) | 8. Rachel Whiteread *Monument* (2001)



TURBINE HALL

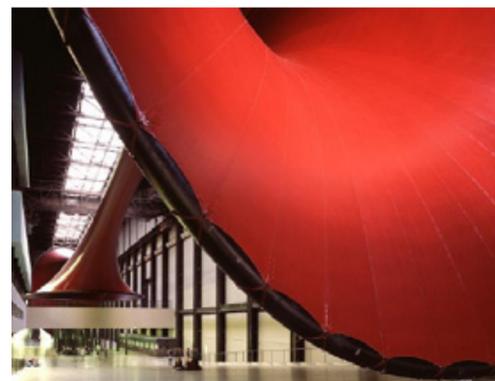
Precinct	Turbine Hall, Tate Modern
Location	London, UK
Size	3,300 m ² (Turbine Hall exhibition space)
Architect	Herzog & de Meuron (Tate Modern)
Opening	2000

OVERVIEW

Tate Modern is the most visited contemporary art gallery in the world, and the Turbine Hall art installations are its major draw. Turbine Hall, which once housed the electricity generators of the old power station that became the Tate Modern, is a vast and dramatic entrance area that has become synonymous with groundbreaking artist projects. It has hosted some of the world's most memorable, acclaimed and massive contemporary artworks which often evoked unexpected visitor responses.

Olafur Eliasson's *The Weather Project* saw visitors lie down to bask under the light of an indoor sun and had them queuing up to experience the spiralling tubular helter-skelter slides of Carsten Holler. Scale, dictated by the industrial scale of the building itself, is a major contributor to the level of public engagement with the art, but the commissioning of artists who had not produced massive works before also proved to be a hugely successful strategy as their left-of-field responses helped brand Turbine Hall (and the Tate Modern) as something completely new, rather than just another international venue for modern art.

Turbine Hall has revolutionised public perceptions of contemporary art in the twenty-first century.



Above (left to right): Anish Kapoor, *Marsyas*. Louise Bourgeois, *Maman*.

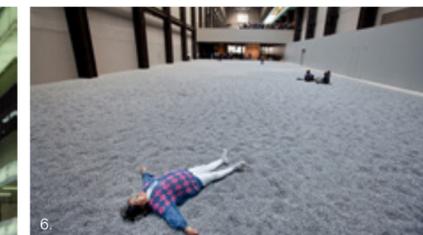


Tate Modern has been a catalyst both for the **transformation of public attitudes to the visual arts in the UK** and for the regeneration of north Southwark.



Hyundai is sponsoring the 'iconic' Turbine Hall 2015 - 2025 in a deal understood to be worth more than £5m.

Since opening in 2000 over 60 million visitors have experienced the Turbine Hall and it has earned a unique place in the public imagination.



LEADING INTERNATIONAL ARTISTS AT TURBINE HALL INCLUDE:



LOUISE BOURGEOIS



ANISH KAPOOR



OLAFUR ELIASSON



CARSTEN HOLLER



AI WEIWEI



RACHEL WHITEREAD

1. Carsten Holler *Test Site* (2006-7) | 2. Rachel Whiteread *Embankment* (2005-6) | 3. Olafur Eliasson *The Weather Project* (2003-4) | 4 & 6. Ai Weiwei *Sunflower Seeds* (2010 -11) | 5. Louise Bourgeois, *Maman* (1999)

BRISBANE ART SCENE

Brisbane is Australia's New World City, an economically, intellectually and culturally thriving hub. Art is central to the city's unique identity. The Asia Pacific Triennial of Contemporary Art (APT) has positioned Brisbane as a leader in the international art world and locally, Brisbane City Council's many art initiatives have transformed the city into a massive open air gallery.

The APT is the only major international exhibition series to focus on the contemporary art of the Asia Pacific region. Brisbane's precedents for achieving such cultural milestones extend back to the 19th century. The oldest art school in the country was founded in Brisbane, and the cultural firsts continued well into the 20th century with the establishment of one of the earliest Institutes for Modern Art.

Art has always been a key element of Brisbane, recording and reflecting the city's history. During the colonial period, following the closure of the original penal colony, numerous settler artists, primarily watercolourists, painted local landscapes, residences and portraits.

As Brisbane developed art ornamented the new buildings, and statuary celebrating regents to rebels populated public places. Stylistically, a mid-20th century walk through town would reveal L.J. Harvey's arts and crafts carvings, Daphne Mayo's classical revival tympanum on City Hall and modernist sculptures by Leonard and Kathleen Shillam.

Queensland's Centennial Year in 1959 was celebrated by commissioning two major artworks for a new library extension. Lindsay Edward's massive 'Centennial' mosaic still adorns the curved wall between William St and Queen's Wharf Rd. Simultaneously arts and crafts societies and galleries were proliferating.

Within a decade this artistic momentum, which had been building for over a century, was lost. From 1968 to 1987 Queensland was led by a conservative

government, development was prioritized, many of Brisbane's elegant heritage buildings were demolished and innovation and creativity were stifled. A cultural exodus occurred as a generation of artists left.

The artists that did remain, however, (many of whom were also activists) formed alliances and used temporary spaces to work and exhibit in, creating the legendary thriving artist-run scene of the 80s. A positive legacy of the era is Brisbane's ongoing high number of artist-run-initiatives.

A change in State government and World Expo 88 catalyzed a cultural turnaround. Expo brought the largest, most prestigious display of sculpture ever seen in the country — 90 works by leading Australian and internationally renowned artists — into the heart of Brisbane. It rekindled the public's relationship with art.

Brisbane City Council later purchased and relocated many of the Expo sculptures and subsequently created an Expo art trail enabling the public to re-visit favorite works. The most popular Expo sculpture, now known as Stefan's Needle, was privately purchased and later became a heritage-listed iconic local landmark.

Brisbane's cultural momentum became unstoppable. Queensland Art Gallery launched the first APT, the Performing Arts Centre underwent a renovation, and The Powerhouse, Big Sound, the Queensland Music Festival, and the Brisbane Festival were established. A State Government initiative, Art + Place, added significant public artworks to the city collection and Fortitude Valley became a gallery and design precinct.

In 2006 the new Gallery of Modern Art (GOMA) opened with the fifth APT and, to date, the series has attracted over 3 million visitors. Festivals, events, blockbuster exhibitions, theatre, outdoor cinema, street art and gallery and performance spaces, now enliven Brisbane day and night.

Brisbane City Council's Percentage for Art scheme — a partnership with the private sector — has seen the work of Brisbane's contemporary artists activate CBD

foyers, facades and laneways, adding an exciting new permanent exhibition to the city's open air gallery. 21st century Brisbane is a place where art continues to make history.

THIS PAGE IS INTENTIONALLY LEFT BLANK

BRISBANE CITY CONTEXT

LOCATION & CHARACTER

Located on the east coast of Australia in the heart of one of the country's fastest growing regions, Brisbane is the capital of Queensland — a state well known for its subtropical climate, natural beauty and world-class tourist attractions. Brisbane is characterised as a forward-thinking, optimistic and welcoming city.

POPULATION & GOVERNANCE

Brisbane is the third most populous city in Australia with a metropolitan population of 2.24 million. Unlike other Australian capital cities, a large portion of the greater metropolitan area of Brisbane is controlled by a single local government area: the City of Brisbane. Brisbane has grown to become the largest local government body (in terms of population and budget) in Australia.

GEOGRAPHY & CLIMATE

The CBD is situated inside a bend of the Brisbane River, approximately 15 kilometres from the river's mouth at Moreton Bay, creating a picturesque riverfront CBD environment. The CBD covers an area of 2.2 square kilometers and is easily walkable. The CBD and surrounding urban area is partially elevated by spurs of the Herbert Taylor Range that extends in all directions along the floodplain of the Brisbane River valley between Moreton Bay and the Great Dividing Range. Brisbane's climate is subtropical with hot and humid summers, and dry, moderately-warm winters.

ECONOMY & TOURISM

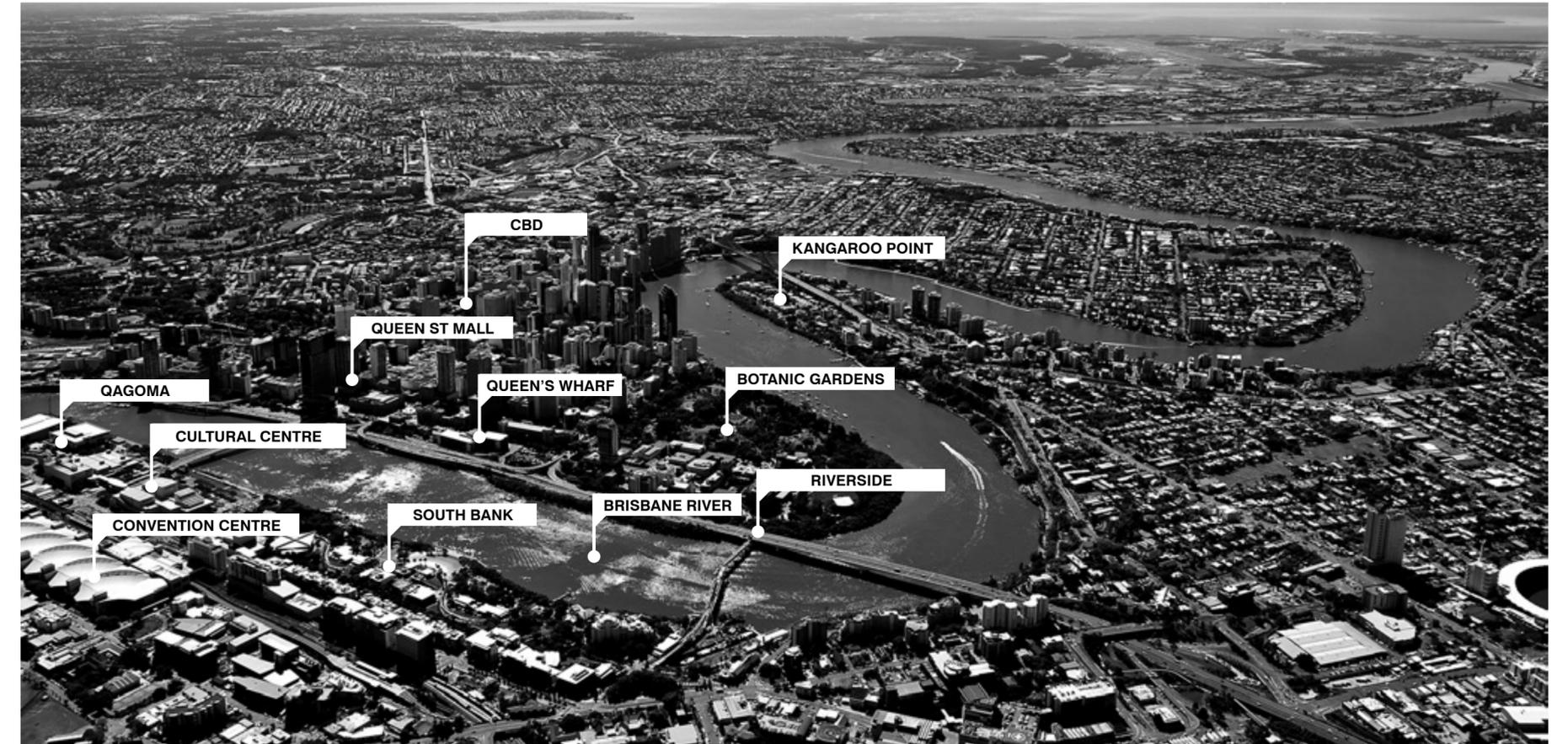
Brisbane is a major business hub in Australia and has seen consistent economic growth in recent years. Since the early 2000s, the Queensland State Government has been developing technology and science industries in Queensland as a whole, and in Brisbane in particular, as part of its 'Smart State' initiative. Tourism in Brisbane is an important and growing industry for the Queensland economy.

EVENTS & CULTURAL DESTINATIONS

Brisbane has hosted many large cultural, international and sporting events, including the 1982 Commonwealth Games, World Expo '88, the final Goodwill Games in 2001, and in 2014 the city hosted the 2014 G-20 summit. Brisbane is also home to the world-class South Bank Parklands, one of the city's most important cultural precincts, which welcomes approximately 11,000,000 people each year. Brisbane's Queensland Art Gallery | Gallery of Modern Art (QAGOMA) is the largest contemporary art gallery in Australia, known for its regular blockbuster international exhibitions.



Sunset in Brisbane, photographer: Andrii Slonchak



QUEEN'S WHARF CONTEXT

LOCATION

Located in the heart of Brisbane's CBD, Queen's Wharf is a prime metropolitan precinct. Bordering a significant stretch of the northern bank of the Brisbane River, the precinct is situated within walking distance of Queen Street Mall, and the Cultural Precinct and Parklands of South Bank and South Brisbane.

HISTORY

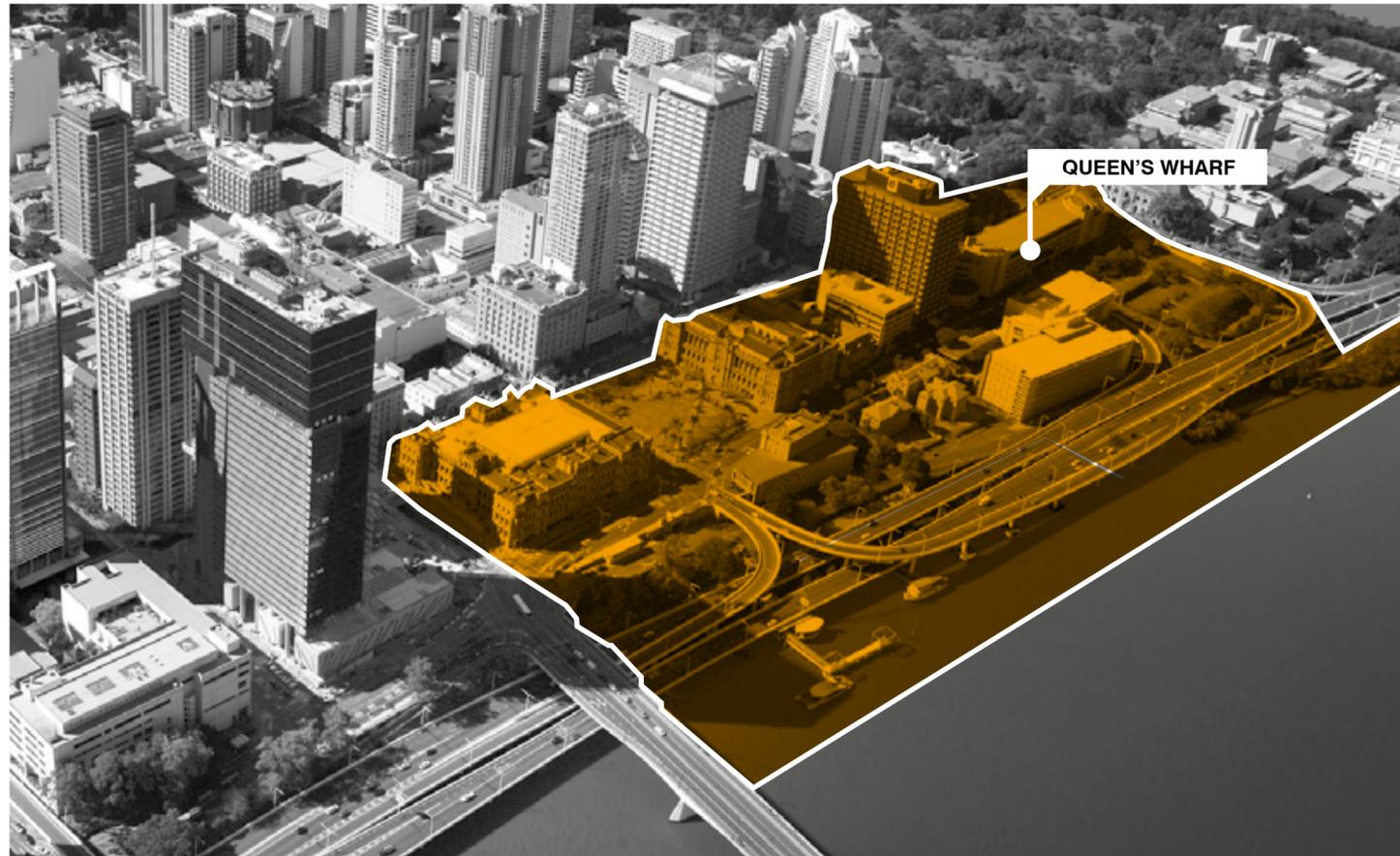
Layered with over 40,000 years of Indigenous history and 180 years of Colonial history, Queen's Wharf holds many stories and marks the point from where Brisbane City was first established. Once a natural untamed ridge and verdant river edge, it was a site of great significance for the Traditional owners of the land, offering an abundance of sea food, as well as a spiritual place for gathering.

CURRENT CHARACTER

Situated at the centre of the city's government precinct, Queen's Wharf is currently best known for its heritage colonial buildings and monuments, as well as the vital REX vehicular corridor located above and along the southern bank of the river. The site contains a great deal of prime underutilised built and riverfront land including heritage buildings and vacant land.

DEVELOPMENT VISION

Through the vision of the Queensland Government, the Queen's Wharf project is planned to transform this site into a vital international tourism, culture, entertainment and recreation precinct for the city and Queensland. The site will feature an integrated casino resort, six star hotel and high level retail and entertainment offerings. The realisation of this development will re-activate a large parcel of CBD land and will offer greater connection between the two banks of the central riverfront.



SITE GEOGRAPHY

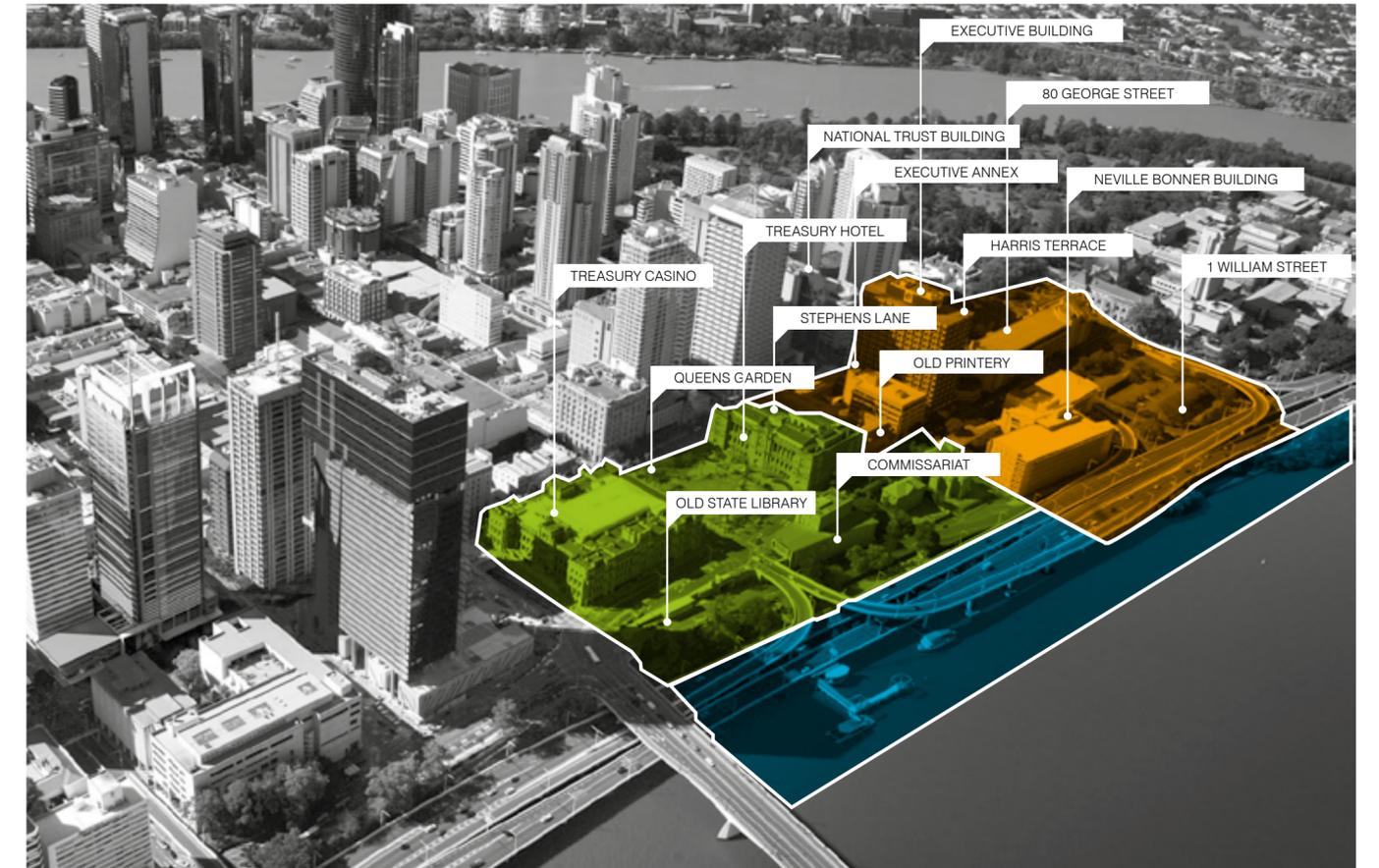
The Queen's Wharf development area covers a 9.4 hectare area and includes a combination of wet and dry land including natural mangroves. The site is bordered: to the north by George Street; to the east by Alice Street and the Botanical Gardens; to the south by the Brisbane River; and to the west by the southern end of the Queen Street Mall and the northern entrance to the Victoria Bridge. The site combines a built urban ridge, with George Street representing the highest point within the precinct, and a large area of undeveloped river edge, located beneath the REX.

SITE ACTIVITY

The site is activated by vehicular and pedestrian movement. Key movement pathways and activities will naturally change and increase with the development and redesign of the precinct. However current major pedestrian routes include the Queen Street Mall and George Street, with a major vehicular and pedestrian connection to South Bank accessed via the Victoria Bridge.

EXISTING HERITAGE BUILDINGS & SITES

The development area encompasses a number of attractive and versatile heritage buildings and sites that house and embody unique histories of the site, offering opportunities for renewed tenancy and activation, including: the Treasury Casino; Queens Garden; the Treasury Hotel; the Old Printery Building; Stephens Lane; the Mansions and Harris Terrace; the National Trust Building; the Commissariat Stores Museum; the Old State Library Building; and the site of the original Queen's Wharf Docks.



BRISBANE CITY HISTORY

INDIGENOUS HISTORY

The Brisbane region is the traditional home of the Jagera and Turrbal tribes. The land, river and its tributaries were the source of sustenance and the area was characterised by open woodland with rainforest in some pockets of the river. As a resource-rich area, Brisbane was a way station for groups travelling to ceremonies and events. The region had several large (200 – 600 person) seasonal camps.

SETTLEMENT

Brisbane is named after its river, which takes its name from Sir Thomas Macdougall Brisbane, a noted astronomer and the sixth Governor of New South Wales (1821 – 1825). In 1825 the original convict colony at Redcliffe was moved to an area called 'Mian-jin' by its Turrbal inhabitants, where today's Queen's Wharf precinct is located, and also including the area known as North Quay. Brisbane was originally conceived as a penal colony for British convicts sent from Sydney, however its suitability for fishing, farming, timber and other occupations caused it to be opened to free settlement in 1838.

POINTS OF INTEREST FOR ARTISTS

- Queen's Wharf precinct is the birthplace of Brisbane's settlement
- Queen's Wharf Road was the first thoroughfare to connect the then barracks and cottages at the top of the ridge with the wharf below, and was also the first thoroughfare in Queensland
- Queen's Gardens is Brisbane's only intact historic square, with origins in the 1880s when Brisbane was metamorphosing from a 'wild shanty town' to a grand colonial city envisioned by British settlers
- Commissariat Stores as one of only two convict-built buildings remaining in Brisbane before settlement

- Queen's Wharf precinct was home to a verdant ridge and river edge, and still retains areas of mangroves
- Brisbane City Morgue located in the precinct until destroyed in 1890 and again in 1931
- A weatherboard engineers cottage on William St is thought to have been the first house in Brisbane
- Significant figures in Brisbane's history, such as Indigenous parliamentarian Neville Bonner

40,000+ years ago to now	Brisbane region home to the Jagera and Turrbal tribes
1799	Greater Brisbane region explored on Matthew Flinders' expedition
1824	First Queensland convict colony established at Redcliffe; Brisbane River explored as a potential penal site
1825	Convict Colony moved to present-day Brisbane, on the site is known today as North Quay
1828	Commissariat Store and Old Windmill constructed; remain today as the only convict-built structures still standing in Queensland
1838	Brisbane opened to free settlement
1848	First 240 government-assisted migrants arrive in Brisbane, along with the first Chinese labourers
1859	Queensland separates from New South Wales. Municipality of Brisbane is proclaimed and John Petrie elected as the first mayor

1864	The Great Fire of Brisbane broke out in Queen St Site of current Treasury Casino was home to Military Barracks and office quarters
1870s	Queen's Wharf docks built First permanent Victoria Bridge built
1882	Demonstration of electric lighting of lamp posts along Queen St was first recorded use of electricity for public purposes in the world
1886 – 1928	Treasury Building built in 3 stages
1890s	Black February Floods devastated the City, including the first Victoria Bridge Second Bridge built, remnants of original foundations remain
1939 – 1945	WWII. Brisbane central to campaign, as played host to General MacArthur's headquarters
1960s	Current Victoria Bridge built First town plan adopted Queensland Institute of Technology (now QUT) established
1974	Major flood peak of 6.6m with 642mm received in 36 hours. 12,700 homes affected and 14 people died
1976	Riverside Expressway completed

1982	Brisbane hosts Commonwealth Games Queensland Art Gallery opened at Cultural Centre Queen St Mall opened
1988	Brisbane hosted the World Exposition, known locally as Expo '88, attracting almost 16 million visitors
1990s	Treasury Building purchased and converted into a Casino, opening in 1995
1992	South Bank Parklands opens
2011	Second highest flood in 100 years. Approximately 22,000 residential properties flooded
2014	Brisbane hosts the 9th G-20 Summit of world leaders
Future	Queen's Wharf precinct opens, revitalising Brisbane's birthplace



Ships in Dry Dock Brisbane, 1910

DOCUMENT AUTHORS & KEY CONTACTS

NATASHA SMITH
URBAN ART PROJECTS
SENIOR ASSOCIATE | CURATOR

Direct +61 7 3630 3337
Mobile +61 412 476 481
Email natasha.smith@uapcompany.com

CHETANA ANDARY
URBAN ART PROJECTS
PRINCIPAL | CREATIVE STRATEGIES

Direct +61 7 3630 6308
Mobile +61 418 397 791
Email chetana.andary@uapcompany.com

