



Macquarie Point Redevelopment

Public Art Strategy Discussion Paper

September 2024

Inkhorn Projects acknowledges the traditional and original owners of the land on which we work and meet, the muwinina people of nipaluna/Hobart, and all palawa peoples of lutruwita/Tasmania.

We pay our respects to Elders past and present and thank them for their custodianship of this unceded land.

Prepared by

JACQUELINE ALLEN

for Inkhorn Projects

✉ jacqui.allen@iinet.net.au | ☎ +61 423 587 012

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CONNECTING, CONSULTING + CO-CREATING

2 Ridgeway Road, Ridgeway Tasmania 7054 Australia

www.inkhorn.com.au | abn 30055029793

Brief

This advice has been prepared for Macquarie Point Development Corporation (MPDC) in developing documentation for its submission to the Project of State Significance process. The brief is for advice in relation to the provision of public art as part of the overall project.

It provides an initial scope of themes, issues and proposed approaches and is intended to provide guidance for the MPDC in further developing its public art strategy, procurement and management approach.

The document has been developed through review of existing MPDC documentation, desktop research and discussions with representatives of Arts Tasmania in relation to Tasmanian Government Public Art policies alongside the consultant's own knowledge in relation to the delivery of public art projects.

The brief considers the following areas:

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Recommendation

This review has identified that there are significant opportunities to incorporate public art within the stadium development and precinct more broadly. Given the constraints of both the budget and the site, early collaboration between the design team, public art consultant and artists is recommended to ensure that the best outcomes and value for money can be achieved from the public art budget.

Site Vision

The vision for the redevelopment of Macquarie Point is to create a place to gather, celebrate and reflect - through the arts, culture, sport, events and entertainment. The development proposes a mixed-use precinct that is intended to be accessible to all people, offers vibrant experiences and creates a recognisable destination for the local community and visitors alike.

The centerpiece of the redevelopment will be the multi-purpose stadium – which will accommodate a range of sporting, entertainment and cultural activities.

As the most significant piece of public infrastructure to be constructed in Hobart for some time, the realization of the opportunity for the stadium and precinct to contribute meaningfully to the public realm and provide a visual entry point to the CBD will be critical to its successful integration into its urban context.

Public Art Vision

For the development to genuinely deliver on its stated intent as a precinct for arts, culture and entertainment, it is essential that the external physical environment of the stadium and surrounds reflects this intent and serves to invite a range of audiences and participants ‘inside’ the precinct. This will require a commensurate allocation of project resources.

The estimated public art budget set aside for the Macquarie Point project of \$500,000 is significant in a Tasmanian context, but if the resulting development is to truly deliver on its aspiration as a cultural destination, it will be necessary to engage purposefully with the design team to ensure that all possible opportunities for integrating art and artistic input into the stadium and surrounding precinct are exploited. Therefore, it is recommended that an overall public art strategy is developed for this site, which includes the stadium and its associated infrastructure.

Alongside the built form of the stadium and other buildings on the site, public art provided as part of the redevelopment will play a significant role in setting the tone for the space and its uses and can assist to welcome the public onto the site and into its facilities when the stadium is in operational mode and at other times when the site will require activation. In addition, the process for selecting artworks needs to acknowledge the history of the site - with particular recognition of ongoing connections to the land by the Tasmanian Aboriginal community - and its intended future uses.

Government Policy

The stated objectives of the Tasmanian government's public art scheme – Art Site – are:

“to enhance the experience of public buildings for users and to make contemporary Tasmanian artworks available to the Tasmanian community. The scheme is also a way for the government to invest in Tasmania's creative industries and brand, providing a flow on benefit to Tasmanian small businesses that supply commissioned artists with services and materials.”

The National Association for the Visual Arts defines public art as:

“... artwork located in public spaces or buildings other than galleries or museums.”

“Public art can take many different forms in many different materials. It can be free-standing work or integrated into the fabric of buildings or outdoor spaces, such as sculpture or mural. Practitioners may also work individually or with other practitioners and manufacturers to create mosaic and ceramic floor or wall insets, stained glass windows, ornamental metal gates or grates, water fountains, light fittings or door handles, street furniture, topiary and landscaping, neon works, and multimedia installations.”ⁱ

Given that design development for the stadium is still in progress, and this will impact public art opportunities, a range of possible locations for artwork have been suggested. Further exploration of these opportunities should be undertaken in consultation with the design team and a public art advisory committee to confirm the location, requirements of the art projects and opportunities for integration with architectural elements as part of the ultimate strategy development.

The indicative project budget of \$500,000 is to address Public Art provision for the precinct surrounding the stadium – with the intention that further artworks will be incorporated within the built form of the stadium. As a guide, the budget for a recent Tasmanian commission for a stand-alone large exterior sculptural work was \$150,000. Depending on the scale, type and location of artworks, it is anticipated that this indicative budget could support between 3 and 4 works on the site, though this should be further tested with the design team and public art advisory committee and will be contingent on scale and location.

Depending upon the ultimate form for the selected works, the artwork budget may be supplemented by funds put aside for finishes, furniture or other aspects of the total project budget to leverage the public art budget envelope. It may also be possible to seek external public or private funding support for commissioning of specific works on the site.

If artist fees are set at the minimum of the recommended range of the National Association of the Visual Arts at 20%, then at least \$120,000 of the total budget will be allocated to artist fees with the remainder available for project delivery, though this will be more fully informed by the selected project concepts.

The artwork budget will address all costs associated with the Commission, including artist fees, artwork design, fabrication, sub-contractor fees, technical advice i.e. engineering (if required), any costs associated with transporting the artwork to site, all installation costs and any other related expenses. In certain circumstances, and depending on the ultimate location of the work, it may be possible to absorb some installation costs in the overall project budget.

As a comparison, the public art budget for Optus Stadium in Perth was set at \$2million against a total build cost of \$805million. Located on the Burswood Peninsula on the fringes of the CBD, the stadium is a multi-purpose venue, which can accommodate AFL, Cricket and entertainment events. It has a seating capacity of 60,000 with a lightweight fabric roof that provides cover for 85% of the seats. The surrounding landscape design for the stadium park is inspired by the Indigenous six seasons with integrated artwork throughout. It covers 2.6 hectares of reclaimed land.

Selection of Artwork

It is recommended that MPDC develop an overall Public Art Strategy for the site and undertake procurement processes that will secure artworks for a number of identified spaces. The strategy should ensure that the artwork is relevant and fit for purpose, while also considering:

- The site and context of the work.
- Cultural significance of the area, including the Aboriginal Culturally Informed Zone, within the precinct.
- Inclusive practices in the selection, display and interpretation of the artwork.

Themes

Possible focus themes for the public art strategy to consider are:

Thematic approach	Defined as
Entry statement	To the City and Precinct
Site interpretation	• Tasmanian Aboriginal History and Practice • Original landscape form • Display/interpretation of historical artifacts
Event infrastructure	Reflects changing uses of the stadium and site and could include wayfinding
Built form	Incorporated into structures or landscape (e.g. building finishes, landscaping and hard infrastructure including paving, seating, lighting)

Engagement with Tasmanian Aboriginal artists

In order to meet the objective of at least 50% of artwork content on the site being sourced from Tasmanian Aboriginal artists, the corporation should consider early development of a public art mentoring approach to ensure that Tasmanian Aboriginal artists who do not yet have significant experience in delivery of public art of scale are able to be considered in the process.

A recent example of this approach was for the procurement of public art works for the Geelong Performing Arts Centre. In this instance a mentor was engaged to work with selected four First Nations artists. Further detail of this approach can be found on the arts centre website.ⁱⁱ

A further example of the approach can be found in relation to the development of Yagan Square in the Perth CBD.ⁱⁱⁱ & ^{iv}

Design Opportunities

A series of initial artwork opportunity ideas is suggested below. This list is offered as a guide only, is by no means exhaustive and should be further investigated and developed in consultation with the design team and a public art consultant as part of the process of developing the Public Art Strategy for the site.

Opportunity one: City Entry Marker

Potential to be located either in proximity to the engineer's building or on the corner of Macquarie and Evans St. A sculptural work that serves as visual marker for both the precinct and entry to the City. Opportunities for incorporation of digital artwork could be considered, noting such projects bring with them a requirement for ongoing operational funding to maintain currency.

Opportunity two: Stadium Entry

Design or treatment of paved landscape at the stadium entry towards the rear of the site off Evans St, which is intended as the major pedestrian entry point and link through to the CBD. This opportunity could provide for artwork opportunities through the topography of the paved area or through bespoke paving finishes.

Opportunity three: Water Feature

Provision of water fountains in pedestrian infrastructure that are able to be turned on and off depending on the required use of the space.

Opportunity four: Foyer Artwork

Commissioning of a large-scale mural or bespoke design for floor coverings to be located inside the circulation space of the stadium.

Opportunity five: Lighting Artwork

Similar to the water feature, a light-based artwork could be considered in order to activate space when the stadium is in use or dormant and to be a visual signal as to the 'mode' of operation.

Opportunity six: Soundscape

Provision of a soundscape along pedestrian routes that reflects the history and use of the site. An example of this approach is provided outside the entrance to the Tasmanian Museum and Art Gallery.

Opportunity seven: Interactive/Tactile Installation

A work that encourages play and/or interaction that may incorporate a range of forms considered in earlier opportunities such as sound or lighting

Decision-making

The establishment of a Public Art Advisory Committee for the site is recommended.

Its role should be to:

- Develop and endorse the site public art strategy
- Endorse project EOI documentation
- Assess project applications and make recommendations
- Provide advice and input during project delivery as required.

Proposed membership, including but not limited to :

- Architect's Representative
- Tasmanian Aboriginal Community Representative
- Artist Representative
- Macquarie Point Representative

Management

In consultation with Arts Tasmania, it is recommended that the corporation commission an art consultant to oversee the procurement and risk management process for commissioned artworks and support the public art committee in their deliberations. This could be a consultant appointed by MPDC, or Arts Tasmania could also be commissioned to provide art coordination services under a commercial fee arrangement as provided for under the Art Site scheme. As part of the commissioning process, a management and maintenance plan should be prepared for each artwork. This will allow for ongoing asset management budgeting after installation and following completion of the construction phase.

EOI Documentation

At a minimum submissions to include information on:

- Budget and timeline
- Compliance with relevant building and construction codes
- Risk management for fabrication, installation and maintenance
- Details of the artwork
- Artwork delivery schedule
- Anticipated lifespan of the artwork and proposed maintenance schedule

Assessment criteria should consider the following:

Suitability	Extent to which the proposal has met the requirements of the brief including durability and maintenance requirements
Viability	Feasibility of artwork delivery given budget, timelines and any other project constraints
Capability	Demonstrated skills and experience of the team in delivering similar projects
Vision	Extent to which the proposal demonstrates creativity and vision
Activation	Extent to which the proposal responds to the built and natural physical and cultural environment in which it will be located and contributes to a sense of placemaking and local pride
Buy Local	Preference for work incorporating substantial input from Tasmanian artists as part of the team, with a desire for Tasmanian Aboriginal artist representation in at least 50% of delivered projects.

REFERENCES

i <https://visualarts.net.au/advocacy/campaigns/public-art/>

ii <https://geelongartscentre.org.au/news/extraordinary-first-nations-artists/>

iii <https://www.aspect-studios.com/au/projects/yagan-square>

iv <https://developmentwa.com.au/projects/redevelopment/yagan-square/public-art-program>