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INTRODUCTION

UAP STUDIO

UAP has been engaged by Stockland to create this Public Art Masterplan for Aura City of Colour – set to become Queensland’s most vibrant new community on the beautiful Sunshine Coast. Powered by the drivers of density and diversity, Aura signifies world-class leadership in sustainable design, with an urban and place-making strategy set to transform the region into a vibrant new urban hub for an active and healthy community.

This Public Art Masterplan has been prepared to respond to Clause 33 of the Caloundra South Priority Development Area Infrastructure Agreement (Local Government Infrastructure). This Masterplan has been prepared in consultation with Sunshine Coast Council and details:

- the general location of proposed formal public art within public land [Page 13];
- the nature of the proposed public art, including but not limited to:
 - how the proposed public art relates to its environment [Pages 8-11];
 - how the proposed public art is integrated with Works Contributions [Pages 12-22]
- the strategy for commissioning, procurement, installation, maintenance and, to the extent relevant, decommissioning procedures for the proposed public art [Pages 23-30]

The intention of this masterplan is to inform the location of any proposed public art within public land.

In all cases, any public art is not to compromise the purpose of the public land on which it will be located

In order to ensure the successfulness of the project, this Art Masterplan has been developed with consideration to a number of key Council check-in points as detailed below.

- Initial meeting between Stockland/Council to receive considered input and advice
- Initial draft submission
- Final draft submission
- Final document submission

A PLACEMAKING VISION

Public art is the visual reflector of place. It conceptually tells the place story, building statements of pride and ownership whilst offering functional elements such as wayfinding, meeting locations and opportunities for playful interactions.

In order support and achieve Aura’s place-making vision, this Art Masterplan:

- Provides contextual information and background about Stockland, the project, and Aura’s place-making vision
- Provides objectives for art which align to Aura’s place-making vision, and the Sunshine Coast Council’s aspirations for public art
- Provides a curatorial rationale and curatorial themes to inform the commissioning of art
- Outlines methodologies for the procurement of public art and integrated design projects
- Provides classifications for possible art types to be incorporated as the development unfolds over time
- Outlines guidelines for implementation, including artist procurement methodologies and an overview of the indicative process for art commissioning and development
- Provides guidelines for artwork maintenance, to ensure the robustness and longevity of commissioned permanent public works



PROJECT CONTEXT

ABOUT STOCKLAND

One of Australia's largest and longest serving diversified property companies, Stockland was founded in 1952 with the vision to 'not merely achieve growth and profits but to make a worthwhile contribution to the development of our cities and great country'. Since then Stockland's achievements have helped to create the building blocks of thriving healthy and vibrant communities across Australia, developing and managing a diverse portfolio of shopping areas, residential communities, retirement living villages, office and residential assets.

Defined by the slogan 'it's your place', Stockland creates places for people that have long and lasting positive impacts in the communities where they operate. Strongly believing there is 'a better way to live', Stockland strives to create sustainable and vibrant places to live, work and recreate, that thrive now and into the future.

At the time of writing, Stockland has invested more than \$3.2 billion on the Sunshine Coast in the past decade alone – investing in infrastructure, building homes, creating jobs and growing communities. In the next 20 years Stockland plan to invest more than \$10 billion in the Sunshine Coast region, delivering about 42,000 direct and indirect jobs for locals.

With Stockland's residential market typically aimed at first home buyer or downsizer, Aura - and city building - represents a new frontier for this leading diversified property company, and a significant reposition in what Stockland does. This large-scale city building will require a considered and holistic approach into delivering density, transport-orientated communities, sustainability, economic development and hard and soft infrastructure, creating a new benchmark and milestone for development and city planning in Australia.



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PROJECT CONTEXT

PROJECT OVERVIEW

Located just north of Brisbane on Queensland's Sunshine Coast, Aura 'City of Colour' is an ambitious Australian-first in city building where world-class, contemporary living meets a relaxed coastal lifestyle. The most significant residential project that Stockland has ever undertaken, and on a scale unprecedented by Stockland or any other Australian developer, Aura will set a new precedent for city building Nation-wide.

A new, modern, green and sustainable city, this \$5bn project will create homes for approximately 50,000 residents over the next 20 years, with 20,000 new homes, major parklands, sports parks, educational facilities, enterprise parks and 700 hectares of linked conservation land. Respecting and valuing the land where it stands, the development has been optimised to maximise views to the Glasshouse Mountains that provide a backdrop to the west.

The development area, previously known as Caloundra South, occupies approximately 2,360 hectares of land south of the established Caloundra urban centre. Stockland's commitment to sustainability has already seen Aura awarded 6-star Green Star rating by Green Building Council Australia (GBCA) – a trusted mark of quality design for the construction a operation of sustainable buildings and communities.

The project will be a game-changer for the Sunshine Coast region and its community, breaking new ground in areas as diverse as economic development, social infrastructure and climate adaptation. The development strategy delivers a new development model that draws from international learning experience, incorporating long-term thinking with a more integrated and comprehensive approach to appeal to the diverse user groups that occupy the city hubs and suburbs through transitions and transformations in time.

Powered by the drivers of density and diversity, Aura signifies world-class leadership in sustainable design, with an urban and placemaking strategy set to transform the region into a vibrant new urban hub for an active and healthy community.



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PROJECT CONTEXT

DESIGNING A CITY: PLACEMAKING PRINCIPLES

A new electric, vibrant and 'colourful' urban centre for the Sunshine Coast community, Stockland recognises the important role that placemaking plays in designing cities that people want to call home. Great places are those that resonate with us; they live in our memories and provide platforms for chance encounters and shared experiences. Great cities are no exception - with city placemaking sculpturing connections between people and place that are authentic and true to the place identity.

Successful placemaking is the iterative art of designing places that create emotional, sensory, cultural, intellectual and economic connections with their communities. It prioritises creative thinking, and embeds community at the heart of its proposition. The placemaking principles for Aura have been designed as priorities that create value for the community, opening up space for the leveraging of Caloundra's natural assets - beach, mountains, coast.

Designed with people in mind, Stockland has developed the following placemaking principles to define the development:

1. 15 minutes to anywhere
2. Naturally responsible
3. Village Life
4. Community Hubs
5. Potential & prosperity
6. Delivery & governance
7. A genuine heart
8. Places for people

Art is also seen as playing an integral role in successful placemaking. Public art assists in successful placemaking by building on the story of a place and its people to create new, meaningful and aspirational experiences.



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CURATORIAL VISION

CURATORIAL RATIONALE

WHAT IS A CURATORIAL RATIONALE?

The Curatorial Vision is based on contextual analysis, including research into a place's history, aspirations, environment, urban character and users. The Vision 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.

CURATORIAL RATIONALE

Beech trees facing off into the wind; pandanus encroaching sandy shores, marching inland; trails running beach to bay and bay to inlet. Wet water on faces, salt spray, sausages, sizzling, chips and brimmed hats as broad as the smiles of those who wear them. Beach balls, bouncing, sand – cold, damp, burning, squeaking underfoot; shade umbrellas peppered like freckles on faces; laughing – loud, muted; music in consonant chords, reverberating; sun, beaming, roaring and raw.

Aura is a special place. Borne from this lazy coastal landscape, of bronze bodies on a windswept water's edge, trickles out a flock of memoirs, entwined and interwoven. These stories, knitted together, are solitary sojourns, weekends, escapes, families gathered and twilight years washed away. Each as distinct, diverse, and numerous as every grain of sand, every shimmering star and constellation, these stories of attachment and belonging forge connections that bridge landscape, cultures and histories to create the spirit which forms the foundation of Aura – a new and vibrant city for the Sunshine Coast which draws its name from the very vibrancy and spirit of this place – that intangible quality that has drawn people into the region each year, like a magnet.

The Curatorial Rationale 'sand, stories, spirit: the aura of our vibrant city' is one that evokes these qualities which make Aura so unique, so cherished. It aspires to create an art program for Aura that is a culmination of each scattered and significant story etched into sandy soils, washed away in tides and captivated the hearts and minds of many. At the same time, artists will be inspired to consider how these stories and narratives of place connect to Aura's brighter vision for the future – a vision for a vibrant new city and urban centre for the people of the Sunshine Coast.

Through this rationale, art for Aura will make tangible the talents and ideas of the community and spirit which defines the region and its burgeoning urban vibe, imbuing an inspiring vision for its future.

UAP STUDIO



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CURATORIAL VISION

CURATORIAL THEMES

The Curatorial Themes of 'sand', 'stories' and 'spirit' have been devised as three high-level thematic guides which encapsulate various qualities of Aura, its landscape, and its people. Poetically evoking elements of the local history, landscape and people, they provide creative theming that acts as an initial source of inspiration for artists, ensuring commissioned artworks forge deep and meaningful connections to the locality and community.

SAND

'Sand' pertains to the local landscape and natural environment. The landscape at Aura is defined by sand, bound by a pristine coastline that stretches like a ribbon from north to south, and framed by the Coral Sea to the east, Pumicestone Passage in the south, and Noosa River in the north. It's these sandy passages and loamy soil that not only defines the region, but has provided the foundation from which its ecological diversity has grown and flourished.

Key inspiration points should include but not be limited to:

- The diversity of endemic plant and wildlife species, including key special species such as the Wallum Sedge Frog
- The Pumicestone Passage and its ecological and geographical significance to the region
- The waterways of the region running east-west that connect Caloundra to the Blackall Range and Glass House Mountains, a defining feature on Caloundra's skyline

STORIES

The memory and history of this special place on the Sunshine Coast has been etched into the minds and hearts of many. A special place, the local region has shaped an eclectic range of stories and a narrative that draws from a history that is rich, diverse and ever-unfolding. 'Stories' offers a chance to celebrate the narratives of this place, of sojourns and dwelling.

Key inspiration points should include but not be limited to:

- Dreaming stories and significant Indigenous legends that explain the relationship of people to the land (e.g. the origin of Caloundra's name or the story of the Glass House Mountains)
- Key historical characters or significant local figures
- People's recounts of the place and memories; key defining historical events such as the Bunya Festival or grounding of the SS Dicky

SPIRIT

'Spirit' is the intangible quality, the aura or that certain 'je ne sais quoi' that makes Aura so distinctive and special. The spirit of Aura is the culmination of the complex interplay between all its wonderful qualities - its landscape, its history, its community - and the way the senses are ignited by being here. 'Spirit' should inspire art that takes on a sense of uniqueness, drilling into the essence this place exudes and imagines.

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CURATORIAL VISIONING

ARTWORK OBJECTIVES

UAP STUDIO

Public art for Aura is informed not only by the tailored Curatorial Rationale and Theming, but also the by the visions and aspirations for Aura designed by Stockland, and outlined in the Sunshine Coast Council Art and Heritage Collections Policy . The objectives for Aura's public art draw from all of these collective aspects to guide the development of a unique, innovative and site-specific public art program.

SSC ART AND CULTURAL HERITAGE COLLECTIONS POLICY VISION	AURA VISION	AURA PUBLIC ART OBJECTIVES
<p>Innovative, stimulating and relevant public art that enhances public spaces and contributes to council's vision of becoming Australia's most sustainable region.</p>	<p>Green, wonderful, distinctive, happy & healthy, nature, naturally responsible</p>	<p>Artwork will be bold and unique, with artists encouraged to draw from the narratives of the place, fusing its history and its landscape with its distinct urban future, to create site-specific outcomes for the public realm. Artists are encouraged to use environmentally friendly and sustainable materials, and may explore environmental concepts in their work.</p>
<p>Contribution to local community character: reflect and contribute to the unique character and identity of local communities; build the capacity of local artists and arts organisations: increases the resilience of the region's creative industries to become more sustainable into the future.</p>	<p>Talented, friendly, harmonious, down to earth, community hubs, places for people, cultures & experiences, a genuine heart, village life</p>	<p>Artworks will draw people together, providing a sense of community, showcasing local talent and building on the spirit of place. Where possible, artworks should be commissioned to local artists, or involve mentoring opportunities that create unique and relevant outcomes for the community, supporting the City's long-term vibrancy and prosperity whether through permanent or temporary outcomes</p>
<p>Contribution to the region's economy: act as tourism attractors, drawing visitors to the Sunshine Coast, and contributing to the local economy.</p>	<p>Distinctive, modern, talented, 24/7, world class, wonderful, potential & prosperity, places for people</p>	<p>Artworks developed for Aura City of Colour will transform this new city into a world-class and liveable destination, attracting a new and diverse range of people. Artwork will establish Aura as a city of national acclaim, encourage returned visitation, government collaboration and industry investment.</p>
<p>Excellence in project initiation, concept, design and fabrication: designed and fabricated in a way to ensure they are physically suitable and characteristically relevant to the space, as well as being safe and sustainable over the period of their installation.</p>	<p>Space-defining, modern, world class, naturally responsible, places for people</p>	<p>This Public Art Masterplan provides information to guide the public art process for Aura, providing a foundation from which to identify artwork opportunities, manage artist procurement and engagement, and ensure fabrication and artwork management processes that ensure long-term sustainability. The Curatorial Vision for Aura draws from the unique characteristics of place to ensure the commissioning of art that is characteristically and conceptually relevant, creating modern spaces and environments tailored to Aura, its environment and its people.</p>
<p>Meaningful community engagement: culturally appropriate and fosters community ownership</p>	<p>Meaningful, friendly, harmonious, down to earth, cultures & experiences, a genuine heart, community hubs</p>	<p>In-line with the Curatorial Vision for Aura, public art will draw from characteristic of place to create unique and exciting outcomes that are highly site-specific. Opportunities will encourage engagement with the community and its artists that foster community ownership and pride whilst creating unique and shared experiences for visitors and residents alike.</p>

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METHODOLOGY OVERVIEW

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Aura City of Colour is an ambitious project of enormous scale, scheduled to be built in stages over a number of years. Imbedded creative art elements are anticipated to become an integral factor to the city's success, creating a public environment that supports Aura's broader place-making aspirations, and establishing a city that is a new landmark community destination.

Due to the scale of this project, it is recommended that the commissioning of creative infrastructure and art elements be planned and considered at each stage of the city's development through the development of a tailored art strategy. This will include recommendations for the inclusion of art elements which fall under two primary procurement models: formal public art commissions and integrated design elements. Stockland will liaise with Council early in this precinct planning stage to identify any opportunities and appropriate procurement methodology.

FORMAL PUBLIC ART COMMISSIONS

Formal public art commissions are the major place-making moments within each precinct, where artist(s) are invited to design and install an artwork within the public realm. Formal public art commissions should follow the procurement guidelines outlined in the Implementation section [pp. 23–25] of this document.

A preliminary overview of key opportunity locations for formal public art commissions has been indicated on the Aura Masterplan, right. These locations represent iconic, key areas and centres within Aura. Detailed form, function and art types for these opportunities should be developed as part of future art strategies for individual stages.

Public Art Commissions that include or reference Indigenous culture, heritage, information or knowledge will be developed through a collaborative process between Stockland, Council and local Indigenous representative(s) as appropriate.

INTEGRATED DESIGN ELEMENTS

Integrated design elements represent opportunities to enhance and build place character through the incorporation of informal art and design moments. They may take a variety of forms, such as entry thresholds, wayfinding, sports parks, conservation areas, or creek thresholds. Often highly integrated into the public landscape, integrated design elements are usually developed by an artist or designer in collaborative design process [see p. 24]. Integrated design elements will be managed and developed by Stockland as part of the holistic design and planning process. These elements will be assessed and approved through the Compliance Assessment Process under the Development Approval design submissions.



Formal Artwork Commissions ★
(Indicative placement only)



ARTWORK TYPES

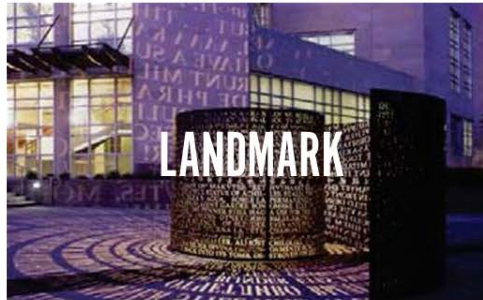
INTRODUCTION

UAP STUDIO

This section provides a glossary of artwork types suitable for public spaces within Aura, providing definitions, with an overview of potential forms, artwork role and function, and recommended procurement methodology. These artwork types have been provided to help inspire the inclusion of a range of art forms, and act as a guide for future curators in delivering site-specific, relevant and exciting public art over the life of the development.

The key, right, provides an overview of the main permanent art types included in this section. Additional information on temporary and programmed art has been included on page 22.

Note that any of these artwork types may be classified as either a formal public art commission, or integrated design element, and as such, artist procurement methods for each type may vary. The most suitable procurement model should be determined on a case-by-case basis. All artwork types will be developed with consideration of cultural sustainability and future activation potential and resources.



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ARTWORK TYPE LANDMARK

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OVERVIEW

Landmark artworks are sited at key locations of significance with high pedestrian and/or vehicular traffic. They are of a significant scale and easily visible and identifiable, appropriate for gateways/roads and urban centres, plazas or parks where a centrepiece is desired.

FORM

Landmark artworks may comprise a wide variety of forms, including but not limited to:

- Large-scale stand-alone sculptures
- Large-scale integrated artwork

ROLE & FUNCTION

- Be a bold, visual reflector of place, a statement of pride and ownership
- Become a distinctive and memorable feature of the landscape, showcasing the creative vibrancy and character of Aura
- Create sensational and experiential arrival moments to key gateways and central public spaces, supporting vibrant and dynamic city life
- Be an iconic and memorable marker that transforms the landscape, visible from key pedestrian and vehicular sightlines

POTENTIAL LOCATIONS

It is anticipated that key locations for landmark artworks within Aura may include:

- Gateways
- City Centre
- Major Civic Plazas
- People's Place
- Central Park

PROCUREMENT RECOMMENDATIONS

Depending on the location and nature of the opportunity, landmark artworks may follow either a formal public art or integrated design procurement process.

[refer to p. 24 for further details]



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ARTWORK TYPES

DESTINATION

OVERVIEW

Destination Artworks create monumental 'wow' moments and become a must-visit. They may incorporate interior spaces that can be visited, such as immersive installations or temporary exhibition displays. Destination Artworks are typically a large scale architectural intervention or stand alone form that is easily identifiable and highly memorable. They should be considered for special or major destinations within key precincts, and may be infrastructural, evolving in purpose and use over time.

FORM

Destination artworks may comprise a wide variety of forms, including but not limited to:

- Immersive interior spaces and installations (e.g. pavilions)
- Large-scale architecturally integrated features (e.g. signature facade, soffit treatments)

ROLE & FUNCTION

- Deliver iconic art moments which are a visual reflector of place, promoting tourism and photographic interaction
- Create moments of intrigue and delight, enhancing the everyday experience of selected precincts with a creative vibe
- Assist with place-making, building a strong identity for key precincts and activating key communal areas
- Create a vibrant atmosphere, encouraging social interactions and delivering inviting places of communal activity
- Provide potential spaces for exhibition and/or events, evolving in purpose and use over time

POTENTIAL LOCATIONS

Destination artworks should be located at priority locations. It is anticipated that key locations for destination artworks within Aura may include:

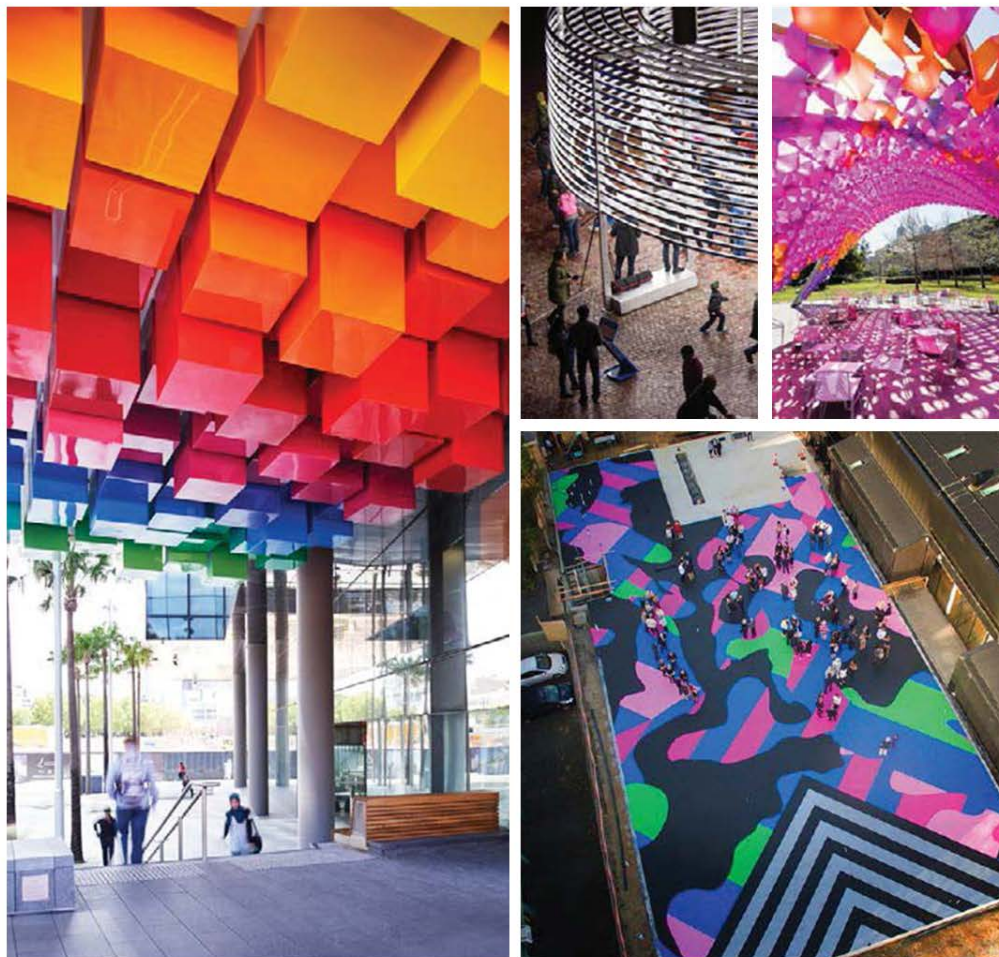
- City Centre
- Major Civic Plazas
- People's Place
- Central Park

PROCUREMENT RECOMMENDATIONS

- Formal artwork commissioning process recommended (EOI, Limited Competition or Direct Engagement)

[refer to p. 24 for further details]

UAP STUDIO



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ARTWORK TYPES

KEY NODAL

OVERVIEW

Artworks that are located at a focal point within the landscape or architectural design, such as a traffic or pedestrian intersection, niche within a park or garden or rest point along a path. They may consist of one or multiple elements, contributing to intuitive wayfinding through planned placement and form. Key Nodal Artworks may serve as a meeting point for site users.

FORM

Key nodal artworks may comprise a wide variety of forms, including but not limited to:

- Sculptural markers
- Architecturally-integrated artworks
- Suspended sculptural/lighting elements

ROLE & FUNCTION

- Become a distinctive, engaging and memorable element of the urban and natural environment where people can meet and gather
- Assist intuitive wayfinding throughout the city, providing visual anchors and physical touchstones along daily journeys
- Create a vibrant atmosphere, encouraging social interactions and delivering inviting places of communal activity
- Showcase the cultural talent, creativity and vibrancy of what is an international City of Colour

POTENTIAL LOCATIONS

Key nodal artworks should be located at priority locations, such as entrances or exits to areas of civic significance. It is anticipated that key environments for key nodal artworks within Aura may include:

- Neighborhood and retail centres
- Learning centres
- Community centres
- Parks and Open Spaces
- Business and enterprise parks
- Transit Centres

PROCUREMENT RECOMMENDATIONS

- Artists/designers engaged by Stockland as part of integrated design process

[refer to p. 24 for further details]

UAP STUDIO



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ARTWORK TYPES

DISCOVERY

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OVERVIEW

Often located along a path, laneway or community gathering area, discovery artworks create moments of surprise, pause and intrigue. Small-to-medium in scale (maximum of 2 meters in height for sculptures), discovery artworks may be integrated into the built environment or stand alone. Their strategic placement can create trails for users to follow and provide art experiences on a pedestrian scale.

FORM

Discovery artworks may comprise a wide variety of forms, including but not limited to:

- Ground plane treatments
- Integrated installations
- Lighting elements/features

ROLE & FUNCTION

- Build on a journey of discovery throughout the city, providing unexpected moments of delight and encouraging activation across various sites and locales
- Assist in delivering happy and creative environments which are inspiring and enjoyable to be in
- Deliver fine-grain experiences which create a playful relationship between the viewer and their immediate environment
- Add a distinctive creative ethos to the city, where vibrant pockets of colour and creativity are enlivened by informal art experiences

POTENTIAL LOCATIONS

Discovery artworks may be strategically placed to activate key nominated areas throughout the development such as:

- Parks and open spaces
- Veloway and walking paths
- Community centres

PROCUREMENT RECOMMENDATIONS

- Artists/designers engaged by Stockland as part of integrated design process

[refer to p. 24 for further details]



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ARTWORK TYPES

WAYFINDING

UAP STUDIO

OVERVIEW

Located along paths or within sight lines, Wayfinding artworks serve a dual purpose of being an artwork and a directional or location indicator. They vary in form, quantity and scale. Defined by the role artwork plays in aiding orientation and guiding users, Wayfinding artworks are particularly relevant for bike and pedestrian paths.

FORM

Wayfinding artworks may comprise a wide variety of forms, including but not limited to:

- Surface treatments/inlays
- Integrated lighting
- Directional markers

ROLE & FUNCTION

- Add an effective layer of pattern, texture and narrative into the urban environment
- Provide moments of intrigue, delight and surprise for pedestrians and contribute to a journey of discovery across the city's various locales
- Complement a holistic wayfinding strategy, enhancing connections between precincts and neighborhoods
- Activate key locations within the pedestrian environment to assist with intuitive wayfinding through planned placement and form
- Support the Aura City of Colour's '15 minutes to anywhere' placemaking vision
- Support 24-hour precinct activation and safety with a distinctive day and night presence

POTENTIAL LOCATIONS

Wayfinding artworks may be strategically placed along key veloway and walking paths throughout the city to assist with user orientation and access.

PROCUREMENT RECOMMENDATIONS

- Artists/designers engaged by Stockland as part of integrated design process

[refer to p. 24 for further details]



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ARTWORK TYPES

FUNCTIONAL

UAP STUDIO

OVERVIEW

Functional art serves dual purpose of being an artwork and functional element. Typically located in high-density public realm areas, examples include integrated seating, playscapes, lighting or shade structures. Functional artworks can be considered for urban centres, recreation parks and other areas where a unique functional or playful element is desired.

FORM

Functional artworks may comprise a wide variety of forms, including but not limited to the following artist-designed features:

- Seating/urban elements
- Playscapes
- Shade structures
- Lighting/digital features

ROLE & FUNCTION

- Create moments of intrigue and delight, enhancing the everyday experience of selected precincts with a creative vibe
- Add an informal artistic element to the urban environment, creating environments which are inspiring and enjoyable to be in
- Contribute to a creative journey of discovery throughout the city's various locales
- Activate select sites and add a layer of place-making which distills a distinctive community ethos to the city
- Create a vibrant atmosphere, encouraging social interactions and delivering inviting places of communal activity
- Encourage increased dwell time and relaxation in key sites for families and other user groups, providing moments for rest and respite
- Provide unique and distinctive landscape features where individuals and families can share time in a pleasant, safe and welcoming environment

POTENTIAL LOCATIONS

Functional artworks may be strategically placed within all area types throughout the development, as required.

PROCUREMENT RECOMMENDATIONS

- Artists/designers engaged by Stockland as part of integrated design process

[refer to p. 24 for further details]



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ARTWORK TYPES TEMPORARY & PROGRAMMED

UAP STUDIO

OVERVIEW

Temporary and programmed artworks include non-permanent artworks, events or programs which activate a specified space or location for a pre-determined amount of time. Temporary artworks add a vital layer of life and energy to public spaces, providing new experiences that build a sense of place over time, engage the community and encourage repeat visitation. Temporary or programmed works may be curated as part of events such as an 'Aura Festival of Colour' and may include a wide array of potential forms.

FORM

Temporary and programmed artworks may comprise a wide variety of forms, including but not limited to:

- Artist-in-Residence (AIR) programs
- Arts and culture festivals
- Mobile Applications/Digital Interfaces
- Performances
- Temporary furniture/urban elements
- Touring/loaned artworks
- Site-specific commissions
- Street art and laneway commissions

ROLE & FUNCTION

- Showcase and recognise the remarkable cultural and artistic talent of people from the region, drawing in domestic and international visitors
- Provide an ever-changing array of arts and cultural festivals and events, supporting the dynamic cultural and social life of the city
- Build local, national and global partnerships, putting Aura on the world stage and building opportunities for local business and creatives

POTENTIAL LOCATIONS

Temporary and programmed artworks may activate any desired public space to promote engagement and visitation. It is anticipated that key environments for temporary and/or programmed artworks within Aura may include:

- Parks and Open Spaces [e.g. Central Park, People's Place]
- Community Centres [e.g. Baringa, City Centre]
- Retail and Neighbourhood Centres

PROCUREMENT RECOMMENDATIONS

It is recommended that opportunities for temporary and programmed works be explored by Council following handovers of public assets developed by Stockland.



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IMPLEMENTATION

ARTIST PROCUREMENT

UAP STUDIO

Artist procurement is a vital part of the public art process, with a number of possible methods that connect artists - international or local - to place, developing and enriching the place-making story. Possible artist/designer procurement models are listed below, and may be applicable for either formal public art commissions, or integrated design elements.

The table right outlines how these models may be applied to both formal public art commissions and integrated urban elements. Further information detailing the formal public art commissioning process is also provided overpage.

EXPRESSION OF INTEREST

An Expression of Interest (EOI) may be managed in many ways, for example by:

- Open call/invitation
- Selected invitation/nomination
- Artists choose to respond to an invitation with evidence of their professional practice by portfolio and CV
- Once engaged, shortlisted artists will be paid a concept design fee

LIMITED COMPETITION

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

DIRECT ENGAGEMENT

- A short list of 3 – 5 artists is developed
- 1 artist is selected to develop a concept design
- The artist's concept design is presented for approval to continue to Design Development
- The artist is paid a concept design fee. In some cases the artist may be paid a higher fee and asked to submit more than one concept for consideration

DESIGN COLLABORATION

- A list of suitable artists is generated through research
- One (1) artist is selected to work with project architects/landscape architects to develop site-specific artwork concept
- Collaborating artist to be paid a concept design fee

The selection of artists should be conducted in alignment with the guiding principles outlined in the Sunshine Coast Art and Heritage

Collections Policy and must obey the relevant clauses and contractual requirements as agreed by Stockland Procurement Framework.

PROCUREMENT FRAMEWORK

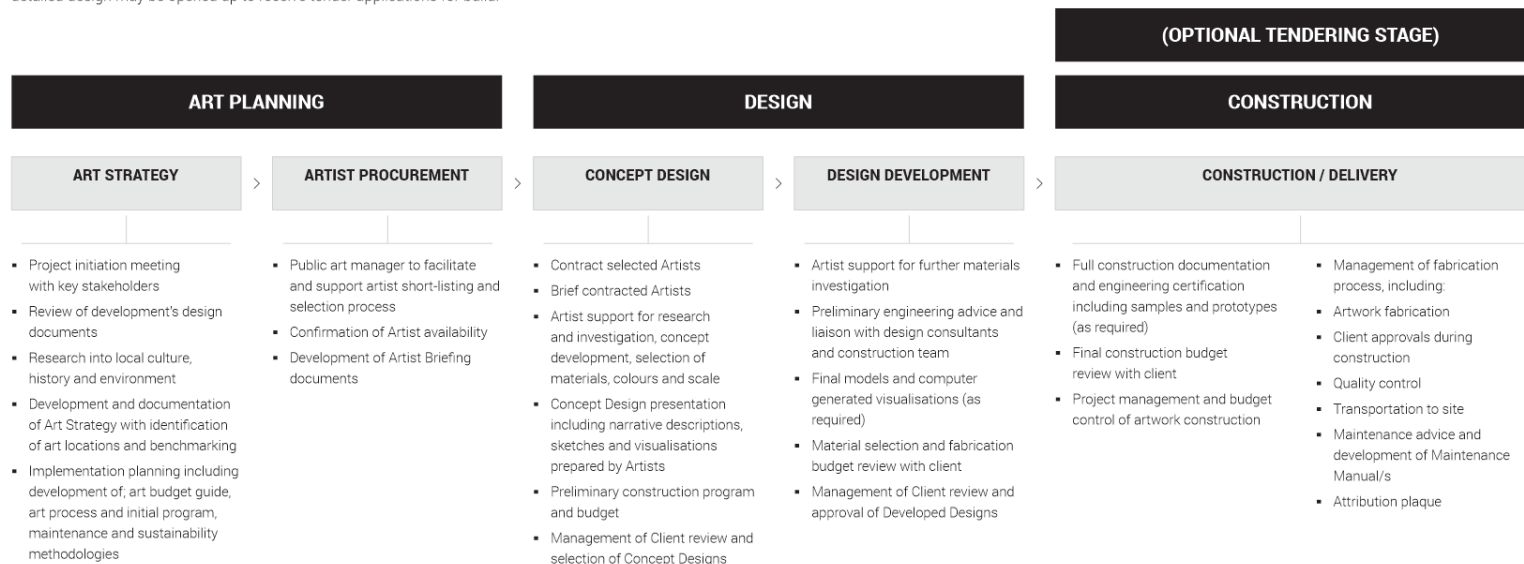
TYPE	OVERVIEW	PROCUREMENT
FORMAL PUBLIC ART COMMISSION	<p>Opportunities to invite artists to design and develop site-specific artworks for inclusion in the public realm.</p> <p>May include opportunities for community engagement and should be carried out as per the process indicated overpage, and in alignment with relevant council public art strategy and policy documents.</p> <p>May be applicable to any art type as detailed in previous section.</p> <p>Public Art Commissions that include or reference Indigenous culture, heritage, information or knowledge will be developed through a collaborative process between Stockland, Council and local Indigenous representative(s) as appropriate.</p>	<p>Engaged by Stockland/Council.</p> <p>Procurement method and process based on Council public art procurement guidelines as per Implementation Table on Page 25.</p> <p>Approvals to be arranged by Stockland.</p>
INTEGRATED DESIGN ELEMENTS	<p>Opportunities for creative integrated design elements, included by means of enhancing the cultural character of place.</p> <p>May also include opportunities for community engagement and collaborative design for components considered as part of the landscape and public realm.</p> <p>May be applicable to any art type as detailed in previous section.</p>	<p>Engaged by Stockland as part of integrated design process.</p>

IMPLEMENTATION

INDICATIVE FORMAL PUBLIC ART PROCESS

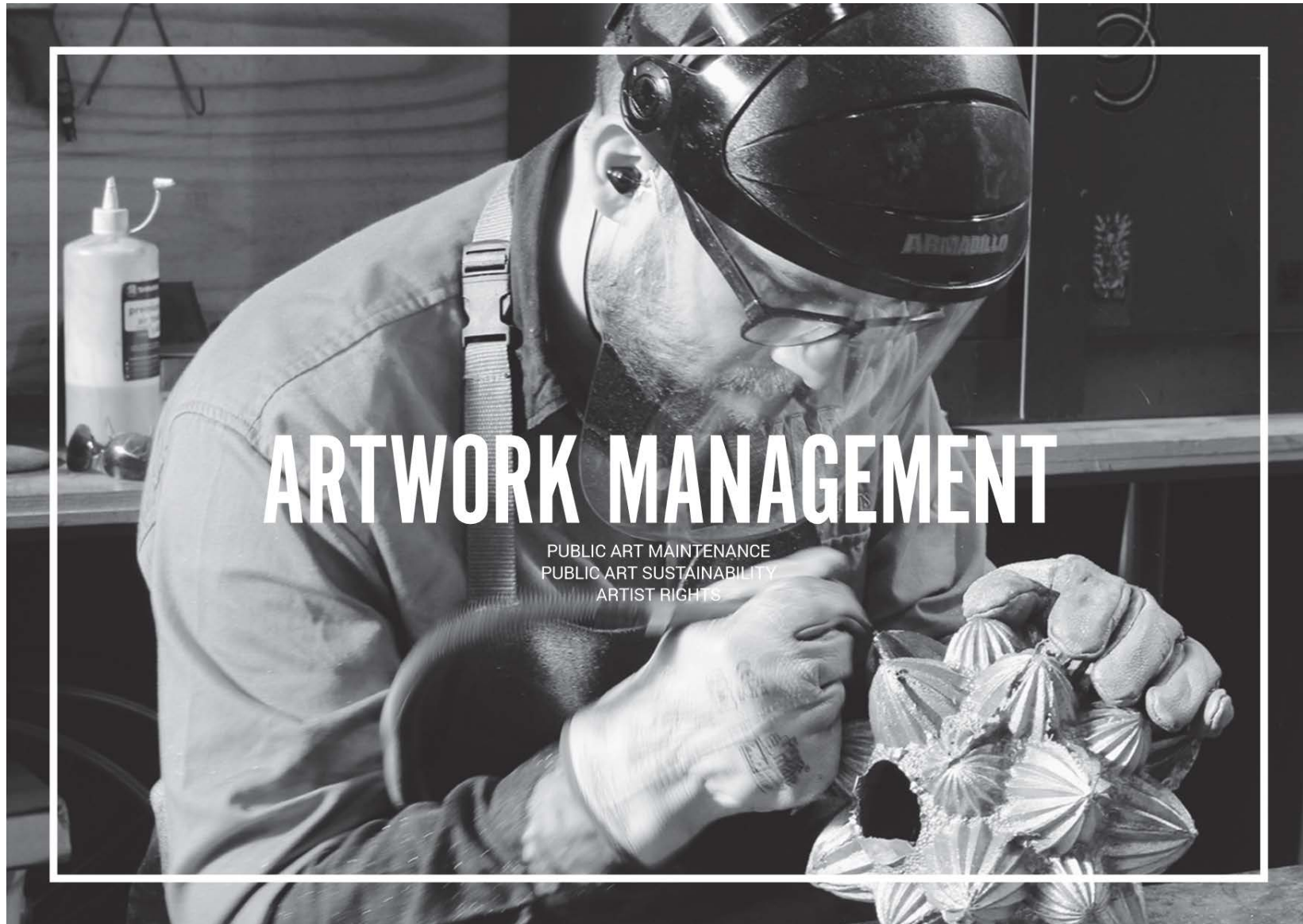
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The process outlined below provides indicative details to guide the commissioning of formal permanent public art commissions, when managed by a public art consultant. Council check-in points are recommended as part of the process, with indicative milestones outlined below. Construction/project delivery following detailed design may be opened up to receive tender applications for build.



DECISION MAKING MILESTONES

- | | | | | |
|--|--|---|---|--|
| <ul style="list-style-type: none"> Sunshine Coast Council and Stockland review Public Art Masterplan and approve to proceed | <ul style="list-style-type: none"> Sunshine Coast Council to review Artist Brief and approve to proceed | <ul style="list-style-type: none"> Sunshine Coast Council and Stockland review selected Concept Designs and approve to proceed | <ul style="list-style-type: none"> Sunshine Coast Council and Stockland review Design Development packages | <ul style="list-style-type: none"> Sunshine Coast Council and Stockland review and approval point, confirming completion of art requirement |
|--|--|---|---|--|



ARTWORK MANAGEMENT

PUBLIC ART MAINTENANCE
PUBLIC ART SUSTAINABILITY
ARTIST RIGHTS

ARTWORK MANAGEMENT

PUBLIC ART MAINTENANCE

The following recommendations have been supplied as typical guidelines for the maintenance and care of public art over the lifetime of the artwork. Artwork maintenance is to be undertaken by the owner of the artwork. As ownership may change during the lifetime of an artwork, it is imperative that guidelines on artwork maintenance be achievable and not onerous. Maintenance considerations should be taken into consideration as early as the artist briefing for commission, with maintenance considerations informing aspects such as form and material selection for the commissioned piece.

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

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

MATERIAL SELECTION

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

Artworks may be constructed from materials such as (but not limited to):

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

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

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

MAINTENANCE PROGRAM

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

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

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

Note: The first 12 months after installation are covered by a maintenance period where artists/developer is responsible for any maintenance during that time.

FINANCIAL IMPLICATIONS

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

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

ARTWORK LIFE-SPAN

Permanent artworks commissioned for Aura should be intended to have a life expectancy of up to 25 years. Where artworks include technology elements with expected lifespans shorter than 25 years, the future owner of the artwork may choose to conduct a review of the artwork before the intended expectancy is reached.

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ARTWORK MANAGEMENT

PUBLIC ART SUSTAINABILITY

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

MATERIALS SELECTION

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

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

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

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

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MICROCLIMATIC EFFECTS

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

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

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

CONSTRUCTION PHASE

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

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

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

ARTWORK MANAGEMENT

ARTIST RIGHTS

ARTIST AGREEMENTS & CONTRACTS

Artist Agreements and Contracts outline the specific terms and conditions of the Artwork project between stakeholders. Artists selected to complete Artwork for the project will sign an Artist Agreement that includes provisions to protect and define intellectual property, moral rights, title and ownership consistent with industry best practice for public art commissions.

INTELLECTUAL PROPERTY (IP) RIGHTS

Intellectual Property (IP) Rights refers to all copyright, patents, designs, trade marks and any rights in relation to the Artworks commissioned, whether pending or actual.

Intellectual Property Rights recognises the Artist as the copyright owner of the work, and ensures that the Artist/Designer of the work must not make, cause or permit to be made an identical reproduction of the Artwork without Council or the owner's consent.

Artist agreements developed for public art commissioned for Aura is recommended to include the following IP Rights conditions as a document clause:

The Artist grants to Council and the artwork owner, an irrevocable royalty-free licence to exercise the Intellectual Property Rights in the Artwork and any materials and drafts created as part of producing the Artwork for the following purposes:

- marketing and promotion of the Artwork, the project, or the activities of the Council or owner by photographic, cinematographic or other two-dimensional representations and multimedia and digital forms of the Artwork, but in no other forms;
- display in a non-profit catalogue of Artworks;
- reporting in new, criticism and review.

Without limiting the Artist rights, images of the work may be reproduced for applications including advertisements, brochures, catalogues, leaflets, flyers, non-profit postcards, and any print of electronic medium, but this does not include any reproduction of the Artwork, or any part of it, for merchandising or any other commercial purposes (e.g. such as on postcards, t-shirts, or other commercially sold souvenirs).

DECOMMISSIONING

Decommissioning is the formal process by which public artwork is removed from its active status, including to relocate, sell, donate, store or dispose of it. The public art owner reserves the right to decommission site-specific artworks created for the development.

Artist agreements developed for public art commissioned for Aura is recommended to include the following decommissioning conditions as a document clause:

If the public artwork is to be decommissioned, the public art owner must contact the artist/designer prior to relocating, removing or disposing of the artwork. Provided the owner has made every effort within reason to contact and notify the artist and receive a response, and has given the artist at least 30 days' notice in writing of its intention to do so, the public artwork may be removed from its location for the purposes of either relocating is (permanently or temporarily), storing it or otherwise disposing of the work. In the event that the work is to be disposed of, the artist will be given the option to acquire the work.

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CONTACTS

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