



# MACARTHUR MEMORIAL PARK

# PUBLIC ART STRATEGY

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## ACKNOWLEDGEMENTS

Prepared for the Catholic Metropolitan Cemeteries Trust  
for the purpose of a Development Application to the  
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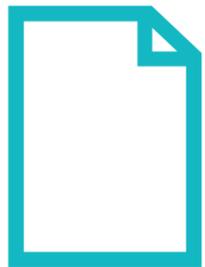
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Public Art Strategy 12.08.2017

The Public Art Strategy is the 2<sup>nd</sup> of 3 reports:



LANDSCAPE  
DESIGN RESPONSE



PUBLIC ART  
STRATEGY



INTERPRETATION  
STRATEGY

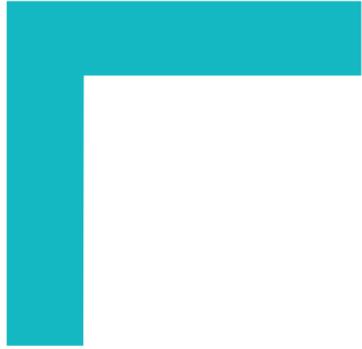




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# 1. PROJECT

## 1.1 INTRODUCTION

Within the proposed Macarthur Memorial Park (MMP) it is intended that a series of permanent sculptures and sculptural gateways form an art trail experience throughout the park. These features will be commissioned during the development of the park through a series of procurement methods and competitions.

## 1.2 THE DEVELOPMENT

The proposed MMP is situated in the South-Western corner of Greater Sydney. The development by the Catholic Metropolitan Cemeteries Trust intends to create a unique, inspirational, multi-denominational, contemporary cemetery and public park.

## 1.3 ART CONTEXT

The Sculpture Park's success will not be dependent on competitors as it is able to be financed and function on its own, regardless of the proximity of other similar parks. It is expected that some sculptures will be sponsored by individuals and 'or families wishing to do so as a memorial.

It is, however, interesting to note that, beside the Sculpture Garden in Campbelltown, no equivalent sizeable public Sculpture Park exist within Western Sydney region, including the Western Sydney Parklands. The next closest public Sculpture Parks are in Sydney (Barangaroo and Bondi) which are only temporary and bi-annual. The closest private facilities are located in the Illawara and Kangaroo Valley region.

1. Sculpture In The Scrub (Pilliga NP)
2. Ceramic Break (Warialda)
3. Lake Macquarie Sculpture Park (Lake Macquarie)
4. Fire & Stone Sculpture Park (Tabulam)
5. Sculptures In The Garden (Mudgee)
6. Gallery 460 (Gosford)
7. Living Desert State Park (Broken Hill)
8. Galeria Aniela (Kangaroo Valley)
9. Wombarra Sculpture Garden (Illawarra)
10. Campbelltown Sculpture Garden (Campbelltown)
11. Sculpture at Barrangaroo (Sydney)
12. Sculptures In The Vineyards (Wollombi)
13. Sculptures By The Sea (Bondi Beach)
14. Mount Annan Botanical Gardens

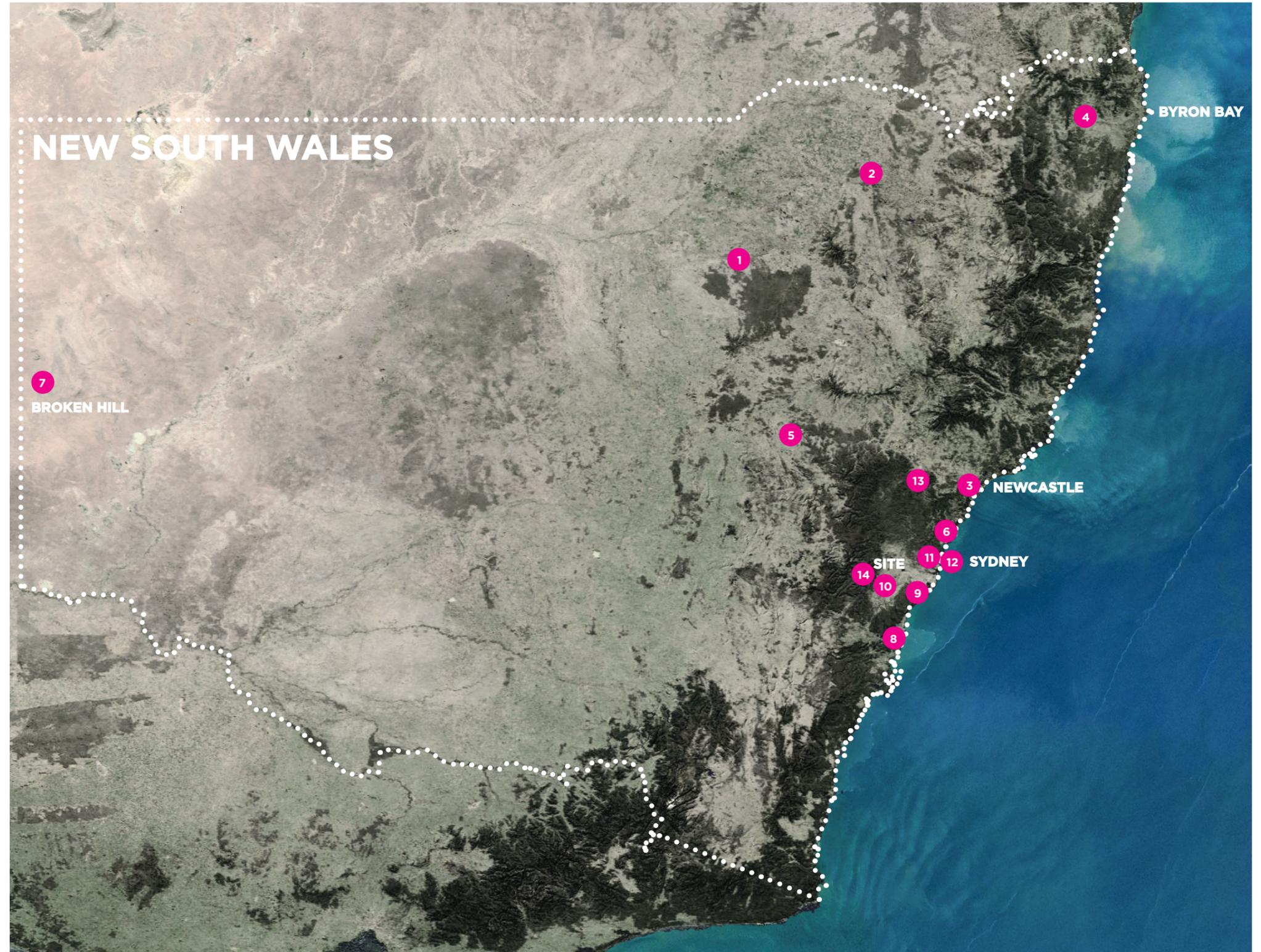


Figure 1. Sculpture Gardens Proximity Plan

## 2. DESIGN VISION

### 2.1 MISSION

Integral to MMP's mission is the desire to promote public understanding and enjoyment of modern and contemporary sculptures in a natural environment.

### 2.2 LOCATION & ACCESS

The site for the proposed cemetery is approximately 113 hectares in size with at least 30 hectares of this being dedicated to public open space. It lies between Camden Valley Way and the Hume Highway, south of St James Road and is accessed off St Andrews Road which forms the sites western boundary.

### 2.3 LANDSCAPE CHARACTER

The site encompasses the Bunbury Curran Hill top. From this local high point, the land drops steeply to a valley along the western boundary whilst the eastern boundary offers a lower ridge enclosing it from the eastern views. This lower ridge continues towards Varroville House (which is not part of the property), in effect separating the site into two distinct "precincts" with different character and outlook.

The site is characterised by undulating grassed hills and pockets of forested areas and a series of streams punctuated by several attractive dams. It enjoys panoramic views onto the Blue Mountains, Sydney CBD and the Campbelltown valley below.

The site has been used for grazing and agistment for many years, leading to some degradation of the native vegetation on site and introduction of weeds throughout.

It is part of an area known as the Scenic Hills which offers complex topography, rich views with depth of field, contrasting vegetation in creeks and in ridge tops together interspersed with colonial cultural landscapes typified by the one surrounding Varroville House.

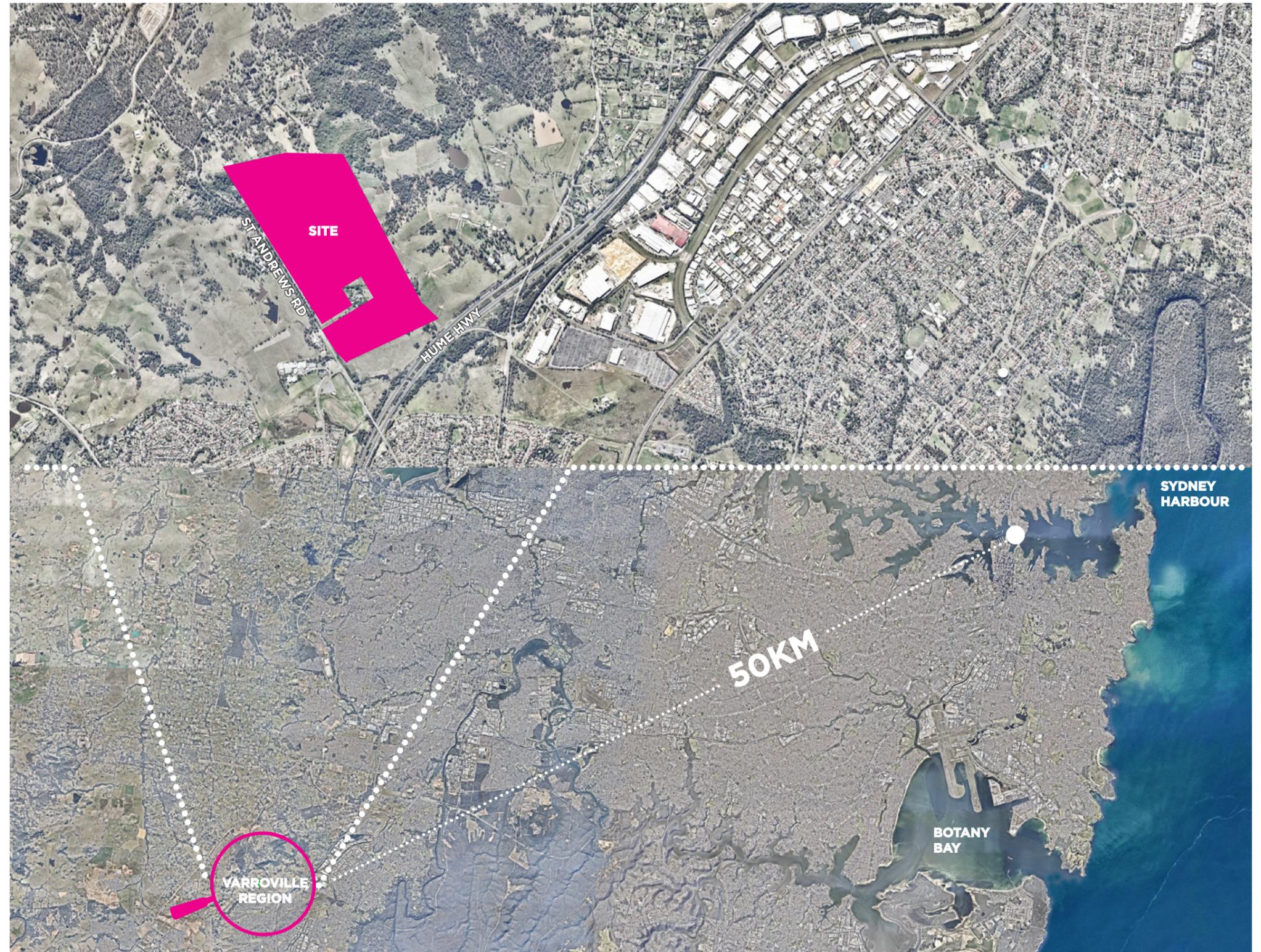


Figure 2. Site Location Plan

# 3. HISTORICAL CONTEXT

## 3.1 ABORIGINAL

Aboriginal people traditionally lived in small family or clan groups that were associated with particular territories or places. The language group spoken in the Campbelltown area is thought to have been Dharawal. The Dharawal language group is thought to have extended from the Shoalhaven River, north to Botany Bay and then inland to Camden. Historical records show that Gandangara people visited the Campbelltown area. It is not known whether these visitations represented recent displacement patterns as a result of European colonisation or were part of a longer term interaction with the Dharawal. It has been suggested that at time of contact the area would have been near the border of the Dharawal, Darug and Gandangara territories and that the current study area may have been part of a 'travel corridor' facilitating movement between the northern Cumberland Plain and the Illawarra.

British colonisation had a profound effect on the Aboriginal population of the Sydney region. In the early days of the colony Aboriginal people were disenfranchised from their land as the British claimed areas for settlement and agriculture. The colonists, often at the expense of the local Aboriginal groups, also claimed resources such as pasture, timber, fishing grounds and water sources.

Some Aboriginal people of southwestern Sydney may have seen cattle before being first confronted by the colonists. Two bulls and four cows escaped from the Sydney colony in 1788 and were not recovered. In 1790 a group of cows were observed grazing near Camden in what became known as the 'Cowpastures'. The herd expanded and by 1801 were thought to number in the hundreds and efforts were made to recapture them.

Relations between Aboriginal people and colonists did not remain amicable. A sustained drought during 1814 and 1815, and continued disenfranchisement lead to tensions between farmers and Aboriginal people who remained to the southwest of Sydney. In 1816 the tensions culminated in the Appin massacre when Aboriginal people were pursued by a detachment led by Captain James Wallis.

Following these events, the Dharawal stayed in the Cowpastures south of the Nepean River, which was not as heavily settled as the Minto area north of the river. Friendly contact between the Dharawal and several local landholders, the Macarthur's in particular, was maintained. One landholder, Throsby (on land to the northeast of the subject site), defended some Dharawal

during episodes of harassment of the local Aboriginal people that intensified from 1814 to 1816.

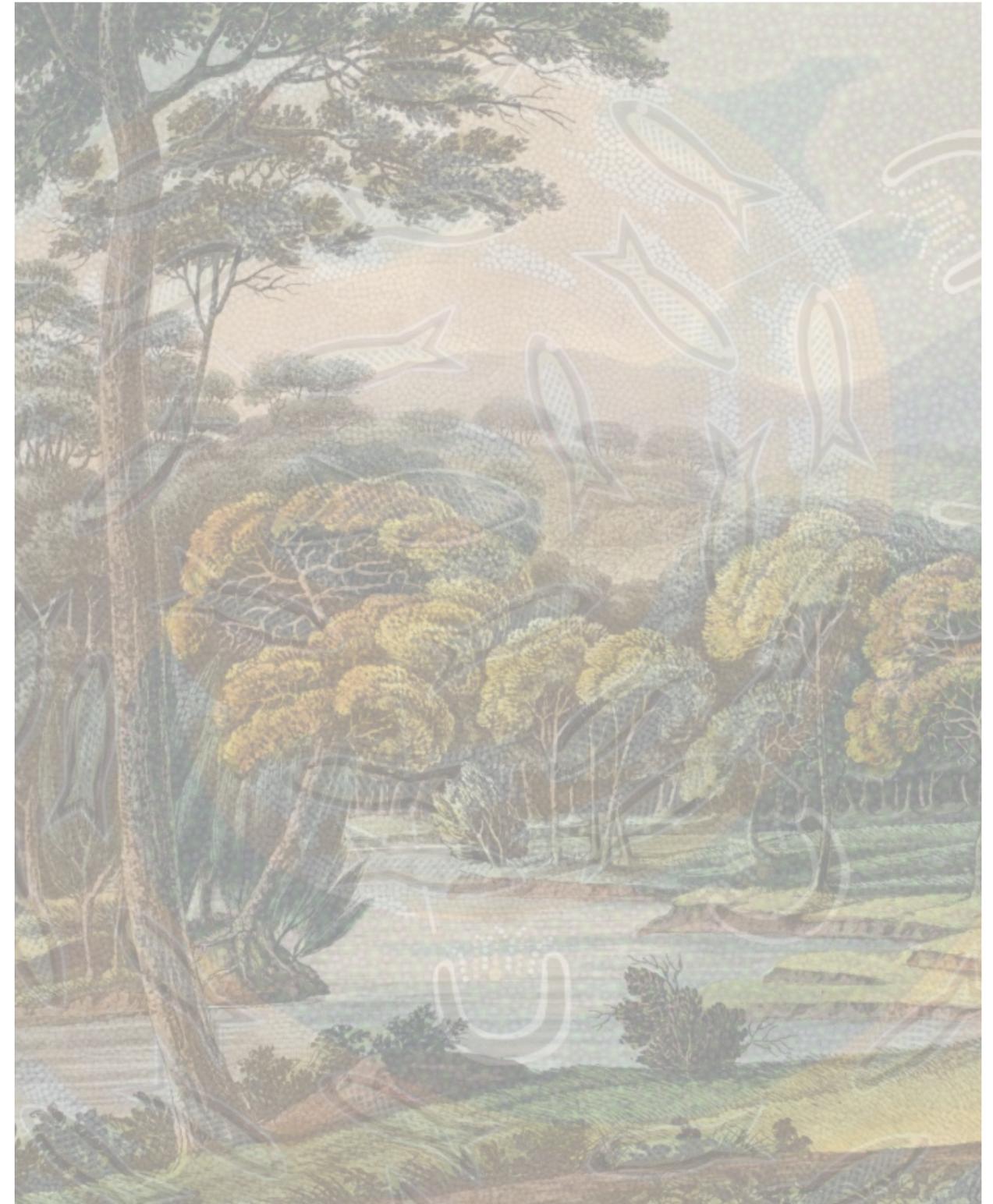


Figure 3. Collage: 'Fishing the Macleay,' 2013, Elwyn Toby, Campbelltown Art Centre'; 'View Upon the Nepean River at Cowpastures,' 1825, Joseph Lycett

### 3. HISTORICAL CONTEXT

#### 3.2 EUROPEAN

It is generally accepted that the South-West of Sydney (where this site is located) played an important role in NSW's pastoral history.

One of the first European Land owner was Dr Robert Townson who received the large landholding (which contained this property) as part of the 1809 colonial land grants. He established the property as pasturage and vineyards. His grapes were said to have been recognised as amongst the best in the colony.

Captain Charles Sturt was also amongst the subsequent owners (c1830s) and is thought to have established the western lakes.

Varroville House, a substantial single storey house (not part of the current property) was established in 1858-59 and is historically significant. Its original carriageway (c1809) is no longer used and no longer part of the Varroville House property. The area is identified as having unique landscape qualities and possibly offering views similar to those enjoyed during colonial times. With regards to its use, it is understood that the site has been cleared and used primarily for grazing over the time of European settlement with more recent recolonization of Cumberland Plain Woodland around the creeks and lakes.



Figure 4. 'Macquarie Plains,' 1825, Joseph Lycett

# 4. DESIGN NARRATIVE

## 4.1 DHARAWAL INFLUENCE

Macarthur Memorial Park is situated in the Macarthur region in which “the Dharawal people continue to be acknowledged as the Traditional Custodians. Dharawal people cared for and inhabited land from Botany Bay to the Shoalhaven River and Nowra and inland to Camden. A traditional totem of the area is recognised as the lyrebird.

Dharawal people were able to move from area to area in safety and to maintain resources for many of thousands of years before colonisation. They moved between the areas now known as Campbelltown, Liverpool, Camden and Picton, and occasionally as far as Parramatta.

Natural resources supplied all their material needs. The land of the George’s River and its tributaries provided water, food and shelter. The streams and swamplands offered a variety of food. The forest lands sheltered possums, lizards, kangaroos and wallabies and there were roots, berries and seeds to gather. Birds also provided meat and eggs.”

Extract from “Campbelltown’s Aboriginal History Flyer - PDF 481KB”

In choosing this narrative, we respectfully acknowledge the aboriginal people of the region and pay our respects to Elders, past and present.



Figure 5. Photograph- Lyrebird performing courting dance

# 5. VISIONING

## 5.1 PUBLIC ART POLICY ALIGNMENT

The public art proposals for MMP are directly in line with the principles of Campbelltown City Council, Arts and Cultural Development Policy. These are as follows:

- Arts, cultural activities play an important role in forming the sense of pride, identity and sense of place in local communities.
- Participation from people of all ages and abilities in arts and cultural activities enriches individual and community wellbeing.
- Arts and creative expression are valued forms of advocacy and political expression, allowing community members to communicate and share ideas and views.
- Through the arts and other forms of creative expression, cultural diversity can be celebrated and shared, resulting in enhanced community cohesion.
- All people involved in the arts have a unique contribution to make to the local community.
- Integrating arts into events and public places to provide experiences to the whole community and promotes the heritage and cultural significance of public and community art.

The Councils policy will be to work with local community, business, other tiers of government and other stakeholders to support:

- Arts and cultural activities including festivals, celebrations and commemorative events.
- The development and promotion of local skills and knowledge in the arts.
- The preservation and increased awareness of local culture and heritage.
- The integration of public and community art into infrastructure design and urban planning.
- Cultural planning which embraces community aspirations for the expression of arts and culture in the City.

CAMPBELLTOWN'S ARTS AND CULTURAL DEVELOPMENT POLICY	MMP PUBLIC ART
Sense of pride	Quality of public art will make MMP a destination venue in Western Sydney
Development and promotion of local skills	To meet the ambition and life cycle of MMP and of the sculpture trail, outstanding local and NSW's artists will be amongst those selected
Increased awareness of local culture and heritage	Indigenous artists will be invited to develop concepts for appropriate locations within the site calling on the sites pre-colonial heritage
Integration of public art into urban planning	Establish a curation and selection process capable of commissioning artists suitable for a project of this scale and profile. Ensuring the ability to integrate with the role and purpose of the park in its widest sense will be imperative
Support stakeholder and government partners to facilitate public art opportunities	Seek Art Project funding from Government where available

Figure 6. Table of priorities & principles for the City of Campbelltown and MMP

## 5. VISIONING

### 5.2 COMMISSIONING FRAMEWORK

Briefing for the commissioning process will be based on reference to the considerable contextual analysis already undertaken, including research into the sites aboriginal and colonial history, aspirations, environment, landscape character and future users of the site.

### 5.3 THE FRAMEWORK

Works of art commissioned for MMP will be aimed at adding another layer to the sites unique features expanding and developing themes of understanding, spiritual expression and cultural awareness. Artists will be encouraged to be inspired by the sites rich and diverse history, research further into its past and redefine cultural associations with its intended uses. The artwork will be assessed in the following manner:

#### PROCESS

The artist selection process will be equitable and inclusive, considering both Indigenous and non-Indigenous, Australians and non-Australians and will aim to include the many nationalities which make up the Sydney population and demographic.

Selected artists will be of high calibre with proven ability to achieve the expected standards of quality and durability while producing artworks of excellence and uniqueness appropriate for this exceptional development.

#### QUALITY

The artwork will aim to reflect and enhance the quality of the memorial park its buildings and landscape adding to it uplifting emotional, meditational and sensual experiences in tune with both the ceremonial and recreational uses of the park.

Artwork will be expected to be bold and innovative providing a lasting aspirational legacy to the park and one that Campbelltown's and Sydney's citizens can enjoy and experience for years to come.

#### CONTEXT

The works of art will be expected to connect with and represent the sites exceptional and varied history.

It should respond to its unique topography, woodlands, wetlands and pastoral landscapes and reinforce its identity and the interpretation of the sites origins and its future uses.



Figure 7. Lakeside Boardwalk- Florence Jaquet Landscape Architect

# 6. OPPORTUNITIES

## 6.1 OVERVIEW

There are expected to be at least fifteen opportunities for sculptures within the sculpture trail and a further fourteen 'gateways' which in themselves will be bespoke works of art albeit with a gateway function. See Plan opposite for locations. It is also possible that in specific locations the brief for an art work may combine a gateway or a shelter function. Both sculptures and Gateways are expected to be permanent.

The commissioning of these artworks is likely to take place over the period of the development of the park. But those pieces closely associated with the stage one development being likely to be in place at a timing closely linked to the development programme. A initial budget will be set aside for the immediate commissioning of pieces and it is anticipated that further works may well be sponsored by individuals, families or institutions wishing to remember a particular person or event.

## 6.2 STYLE

In line with the objectives of the Park the art works should be contemporary pieces of art, expressionistic rather than realistic and because of the multi-denominational nature of the cemetery they should not be overtly religious or symbolic.



Figure 8. Sculpture & Gateway Location Plan



Figure 9. Photograph- Kippax Lake Fountain Sculpture

6.3 SCULPTURE TRAIL/PARK

LOCATION

The majority of the sculptures are to be located in relation to the proposed buildings and within the public open space. Figure 10 Shows the approximate locations for these and through 3D modelling of the site suggests the potential scale of the artwork in relation to the site topography and the setting for the pieces.

TYPES AND FORM

The range of sculptures envisaged in size and variety of locations means that each will need a site-specific brief prepared at the time of procurement. The scale of the sculptures is expressed on the plan page 21 and it is anticipated that the works could follow any of the following forms or combinations of the same:

- Free standing sculpture - one or more pieces
- Kinetic
- Use sound in a controlled space
- Sculptural entrance feature
- Suspended from trees
- Be a play form
- Incorporate lighting
- Utilise the sun's path
- Suspended or floating on water

ROLE AND FUNCTION

The role and functions of the individual pieces will be defined in greater detail in the procurement brief. They will encompass some or several of the following:

- Create a focal point
- Spiritually uplifting
- Contemplative
- Meditative
- Offer play opportunities
- Wayfinding - connective
- Historically interpretative
- Interactive
- Shelter - sun - rain - wind

BUDGET

TBC

KEY COLLABORATORS

- Landscape architect
- Building architect

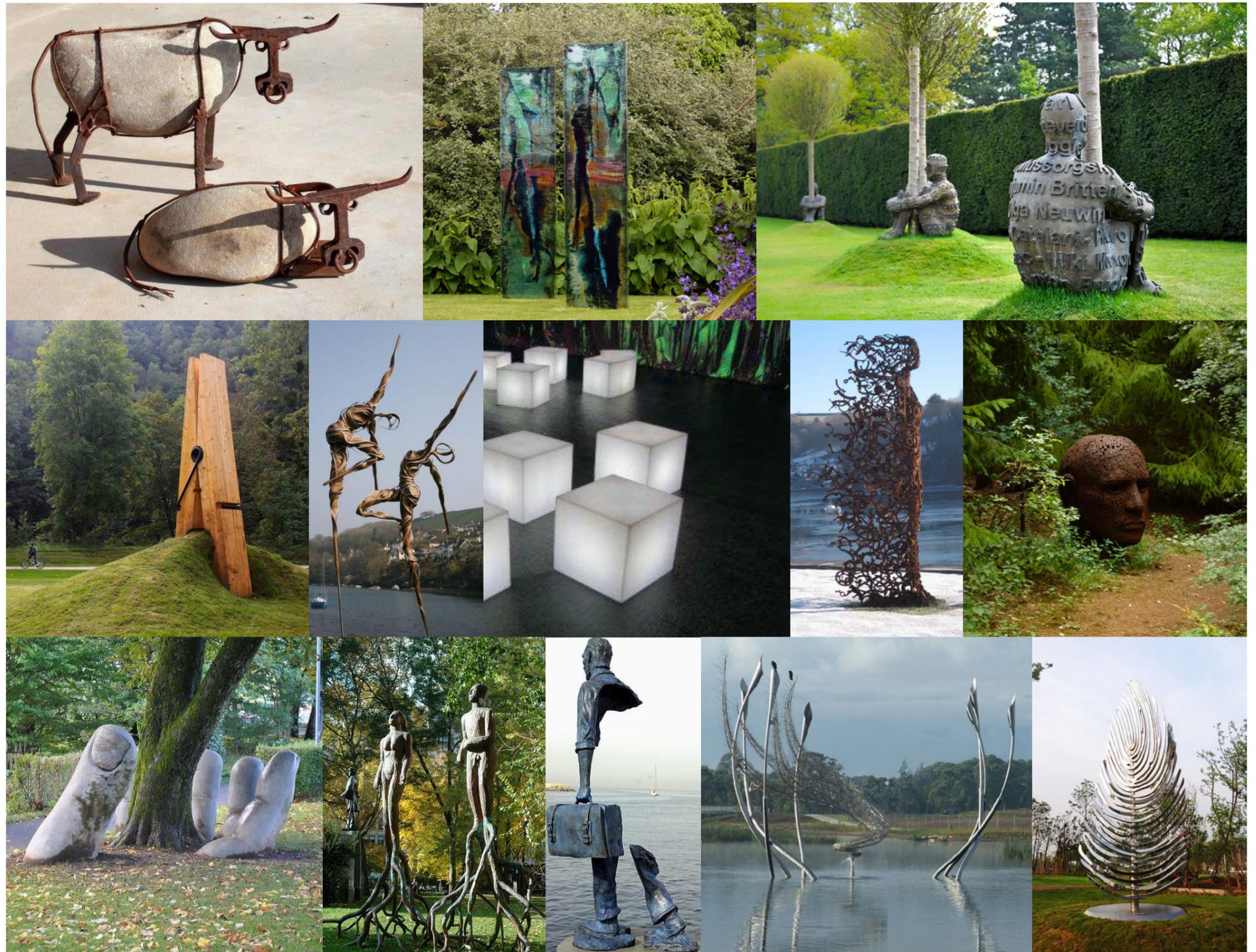


Figure 10. Examples of Sculptures



Figure 11. Sculpture Location Plan

## 6. OPPORTUNITIES

### 6.4 GATEWAYS

#### LOCATION

The gateways are positioned at points along the main footpaths where they pass from woodland to burial area. These are seen as potentially spiritually significant events and worthy of expression within the landscape experience. Figure 12 Shows their approximate locations.

#### TYPES AND FORM

The range of gateways envisaged in size and variety of locations means that each will need a site-specific brief prepared at the time of procurement. The expectations to have a wide variety of interpretations of how a gateway might work with some doubling up functions such as providing shelter and seating. It is anticipated that they could follow any of the following forms:

- Suspended from trees
- Organic forms
- Formal arches of varied shapes
- Combined with a sculpture
- Way finding feature

#### ROLE AND FUNCTION

The role and functions of the individual gateways will be defined in greater detail in the procurement brief. They will encompass some or several of the following:

- Create a focal point
- Spiritually uplifting
- Contemplative
- Meditative
- Offer play opportunities
- Wayfinding - connective
- Historically interpretative
- Interactive
- Shelter - sun - rain - wind

#### BUDGET

TBC

#### KEY COLLABORATORS

- Landscape architect



Figure 12. Examples of Gateways



Figure 13. Gateway Location Plan

# 7. PROCUREMENT PROCESS

## 7.1 ARTIST SELECTION

Artists can be selected by various means depending on time scales, type of artist sought and funding arrangements. It is anticipated all methods will be adopted at various stages of the development.

- Open competition local, state-wide, national or internationally
- Invitation/expressions of interest – selection and limited competition
- Panel selection leading to one or more artists – possible limited competition
- Appropriate artist commissioned directly

## 7.2 PROCESS

- Appoint curator to oversee procurement process, either a specialist consultant or individual specialist.
- Develop individual site briefs for each piece of artwork in conjunction with collaborators and Client/ Park Manager.
- Curate artist short lists according to chosen method using feedback from selection panel.
- Present shortlist of artists to internal selected panel.
- Ask selected shortlist to prepare design concepts in competition (as appropriate)
- Concept designs presented for selection.
- Artists paid a concept fee where applicable
- Client reserves the right to select one or more and in exceptional circumstances reject all.
- Chosen artist commissioned to work up chosen design.



Figure 14. Artist John Hughes installs 'Trapped.' Photo: Scott Takushi

# 8. IMPLEMENTATION

## 8.1 INDICATIVE PROCUREMENT PROCESS AND TIMELINE

### ARTISTS BRIEFS

Strategy document used to form basis of park and site brief for Artist's background briefing including cross referencing to appropriate surveys and assessment reports. Site specific briefs prepared and agreed with client, collaborators and assessment panel.

### ARTIST PROCUREMENT

- Arrange artist's selection and short listing with client and assessment panel.
- Confirm artist's availability and ability to meet intended programme.

## 8.2 DESIGN STAGE

### 1. CONCEPT DESIGN

- Appoint artists with appropriate contract
- Review brief with artists and clarify any additional information to all participants
- Provide support during concept development stage.
- Oversee Concept Design presentations ensuring entries include adequate information on narrative, sketches, visualizations likely construction programme and budget.
- Arrange presentations by artists to client and review panel
- Oversee and finalise selection of artist or artist's.

### 2. DESIGN DEVELOPMENT

- Commission artist to develop their artwork to agreed programme and budget.
- Oversee design development and liaison with park construction team as appropriate.
- Oversee any further visualisations, material selection, fabrication and budget review
- Review and approve final designs.

### 3. CONSTRUCTION

- Finalise all necessary construction documentation, liaison and certification needed including samples and possible prototypes.
- Instruct fabrication of artwork to an agreed budget.
- Oversee fabrication process, quality controls and budget
- Coordinate site delivery and site erection/installation.
- Arrange unveiling ceremony as appropriate, install plaque.
- Sign off maintenance manuals and procedures

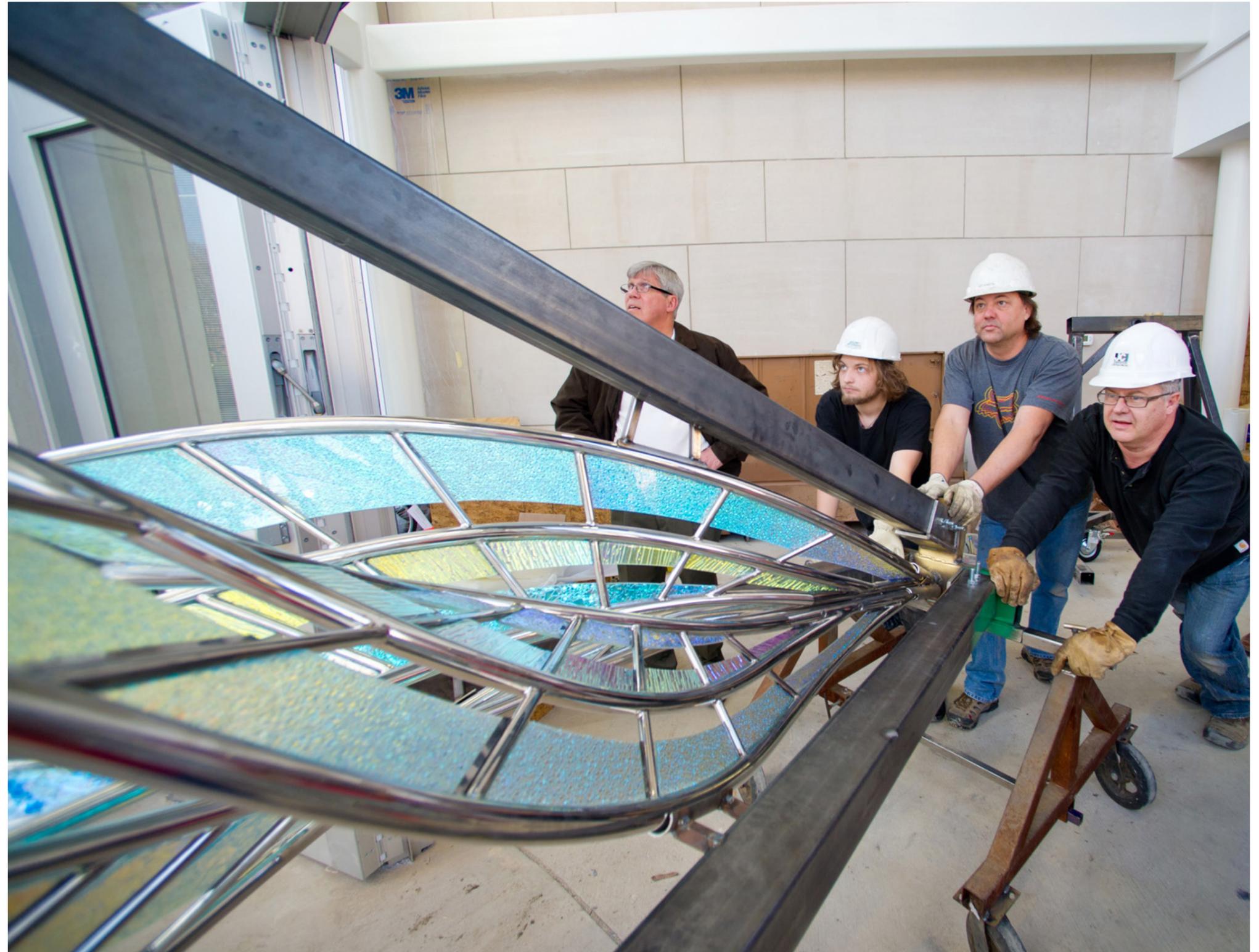


Figure 15. Installing dichroic glass in IWU Helix. Photo: Glass and Steel Sculpture

## 8. IMPLEMENTATION

### 8.3 SUSTAINABILITY

In line with the Parks objectives all proposed sculptures and gateways would be assessed for their environmental sustainability. All artists will be briefed to consider the following factors:

- Level of embodied energy in the materials used and in its fabrication
- Life cycle in terms of life span and recyclable after use potential
- Use of sustainable technologies
- Minimisation of water if used
- Energy efficiency in any kinetic or lighting use

In the design of the artwork artists are reminded to consider any environmental effect the work may have on its surroundings for example intense reflections, wind effects, water runoff etc.

### 8.4 MAINTENANCE

Sculptures are expected to have a minimum of 100-year life cycle, better still to be permanent for the duration of the cemetery's life cycle, i.e. in perpetuity.

Low or ease of maintenance along with durability are critical factors to be considered in the commissioning of artworks. Ensuring that the works of art accord with the Parks maintenance programme will ensure that the benefits of public art can be enjoyed over a long period and that revenue costs are kept to a minimum.

The selection of good durable materials combined with good detailing in fabrication and construction will greatly contribute to the longevity of the artwork. Other things that need to be taken into consideration are climatic factors such as humidity, UV degradation as well as fatigue and vandalism.

#### MATERIALS

To meet the rigors of external installation artists will be required to make sculptures of a robust nature using appropriate durable materials a selection of which is given on the following page:



Figure 16. Maintenance of the Cloud Gate, Chicago. Photo: Tyler Mallory

8.4 CONTINUED...

- Bronze
- Stone (selected)
- Stainless steel
- Cor-ten steel
- Aluminium
- Copper
- Concrete
- Brass
- Glass (selected)
- Ceramic

Materials not considered suitable are all types of wood due to bushfire risk, resins and materials which are not UV stable.

If technological components are used these should be of a high quality, low maintenance and easily accessed for repair or replacement.

MAINTENANCE MANUAL

As the artwork progresses the way it needs to be maintained should be documented so that a maintenance manual is built up and this should contain the following:

- Details of materials used during fabrication and supplier's details.
- Design and structural drawings
- Predicted lifespan of components
- Cleaning program outlining processes and recommended frequency
- Details of maintenance requirements

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.

The Maintenance Manual would be expected to be provided as part of the handover of the artwork.

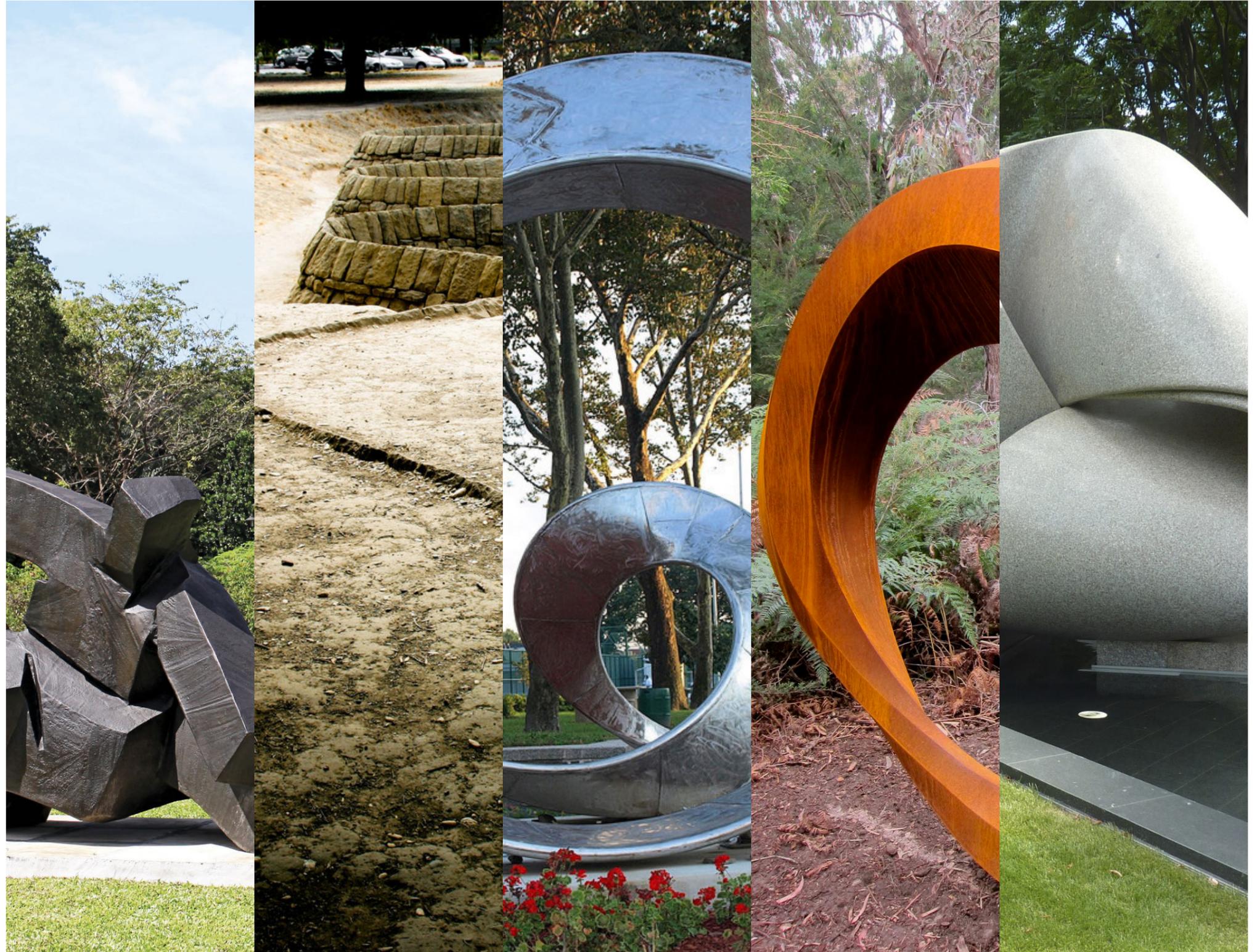


Figure 17. Examples of durable materials: Bronze, stone, stainless steel, corten steel, concrete



Figure 18. Photograph- Art de Jardin Sculpture, Rutland,UK

# 9. INDICATIVE MAXIMAL HEIGHTS

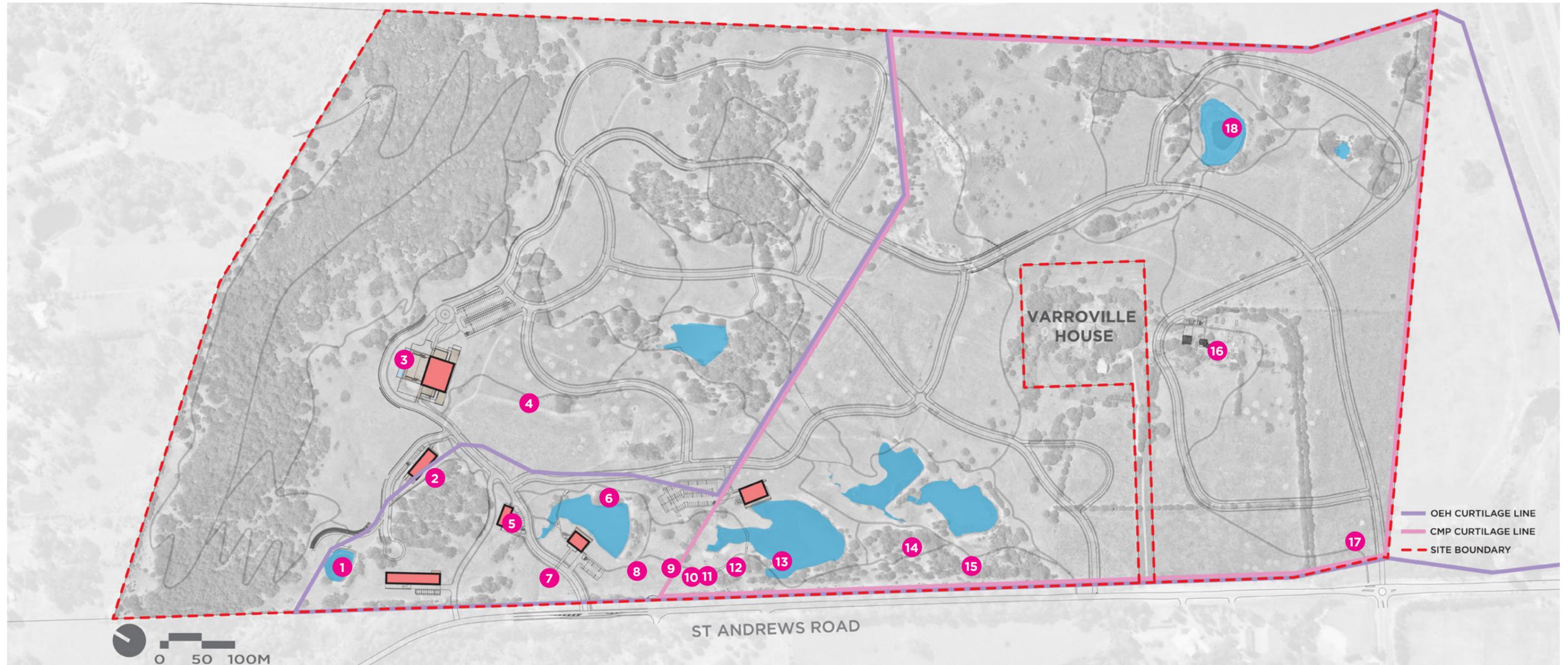


Figure 19. Indicative Heights Plan



Width and length undefined at this stage and dependent on artist's vision