

Artist: Geoffrey Drake-Brockman

Proposed detailed concept title: InterLace

Drake-Brockman is a leader in contemporary arts specialising in interactive robotic works and large scale metal fabrication. He has been exhibiting nationally and internationally since 1986 and has completed numerous public commissions. Recent works include the „Totem“ sculpture at the Perth Arena and „Spiral“ at the new Western Australian Police Headquarters in Roe Street, Northbridge.



Dimensions:

Height: font height 2400mm, water jet height: 3500mm

Artist summary of design:

The main components are four 2.4m tall marine-grade stainless steel “Fonts”. These *Fonts* will be sculptural forms, with faceted, spiral-shaped sides and open tops with a high-gloss “sky blue” epoxy enamel and a fully mirror-polished metallic finish.

The *Fonts* will be installed on their footings at the corners of a 5m-wide square. Two laminar flow “jumping jets” will create very clean, parabolic shaped, water-jump fountains. The jets are specifically engineered to allow water jets to arc over dry areas such as pedestrian walkways and for the water jet to appear as a clear glass rod flying through the air. The jets can be chopped to appear as a sequence of glass rods flying one after the other.

The eight Jumping Jets will be synchronized to achieve a choreographed display - responding to pedestrian movement via in-built sensors. The jets will shoot, in sequence, from *Font* to *Font*, looking like leaping snakes of water. The Jumping Jets will be fitted with internal RGB lighting kits to illuminate the water streams and create a particularly effective visual composition at night.

The themes of *InterLace* include the traditional craft of lace-making, along with the ancient but enduring children’s game of “piggy in the middle”. The work will directly engage with its audience by responding to the presence of people with playful arcing overhead jets of “laminar flow” water.

When pedestrians walk under the jets they become “piggys” in an ongoing game of “piggy in the middle” played by the sculpture. When the entire work is viewed from a distance, it may be seen as a process of weaving and interlacing - reminiscent of the techniques of traditional lace-making.

InterLace will also play on aspects of geometry and have an aesthetic sensibility derived from “video game design”. The work will suit the contemporary vibe of the area and add a creative “splash” to the site.

The proposed work will be accessible to a general audience and be particularly intriguing for children. The work will create an identifiable landmark for the City and a vivid experience for those traversing the intersection of Central Walk by day or night.

Curator’s comment:

This artwork will activate the space in Central Walk by providing a highly engaging talking point for visitors to the area, and the artist’s reputation and successes in previous Public Art projects will ensure that the City maintains its reputation for bold and innovative art. The use of interactive technology in this sculpture is in line with this objective.

Artwork cost:

\$106,000 and \$44,000 to prepare the site.

Ongoing Maintenance:

No routine maintenance will be required for structural component of InterLace to maintain its integrity and appearance over many decades of external exposure and public engagement.

The laminar flow jets and associated systems of InterLace will require periodic servicing – est. every 6 months - to clean filters and remove any debris that may accumulate in them. If graffiti occurs on a Font it can easily be removed with strong solvents or pressure cleaning. If vandalism is attempted using tools and a lot of force it would be possible to repair or refinish sections on-site if required.

Geoffrey
Drake-
Brockman



Totem, 2012, Perth Arena, Perth



Spiral, 2012, Police Headquarters, Roe Street, Northbridge

Images sourced from the artists website
<http://www.drake-brockman.com.au>

Drake-Brockman is a leader in contemporary arts, specialising in interactive robotic work and large scale metal fabrication. He has been exhibiting nationally and internationally since 1986 and has completed numerous public commissions. Recent works include the robotic sculpture "Totem" at the Perth Arena and "Spiral" at the West Australian Police Headquarters.

Brockman brings the element of interactive robotics into his sculptures, embracing new technology and celebrating our capabilities as humans to shape and affect the world around us.

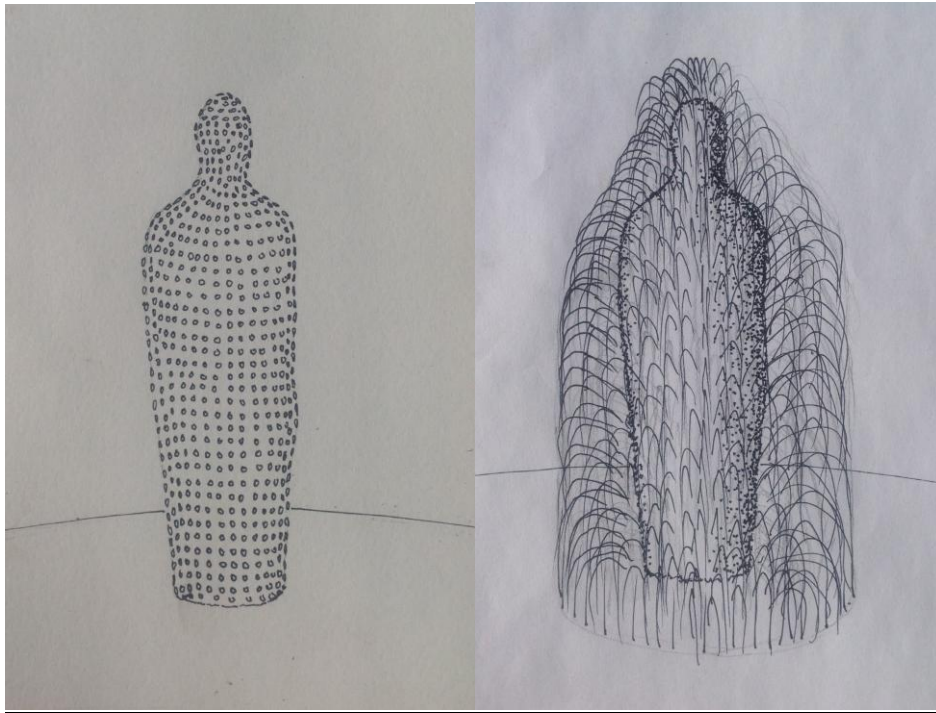
Interactive sculpture can be an effective way to impress and intrigue; viewers are fascinated by robotic movement, and often this type of artwork has the ability to appeal to all generations and all walks of life as it contains something beyond its purely aesthetic appeal. Robotic art can be stimulated by human movement, the weather, via internet connections, or any other means of wiring hardware to some sort of "brain" - or semi-sentient being.

From a purely aesthetic point of view, Drake Brockman's colour palette is typically bright, optimistic, and contemporary. His works contains references to the natural world, interpreted in geometric shapes and thus offering a modern take on motifs such as botanical or microscopic forms.

Artist: Simon Gilby

Proposed detailed concept title: No Title

Gilby creates sculptural works that examine what it means to be human and reinventing the human body. Gilby has exhibited extensively at a national level and has received numerous public art commissions. Recent works include a commission for the City Of Perth in Florence Hummerston Park and „Pneuma“ a recently installed suspended work for the WorkZone building in the Perth CBD.



Dimensions:

Figure height: 2000mm, width 700mm.

Artist summary of design:

My interest in this project is to create a work that powerfully activates the site through the placement of a visually dynamic interactive artwork.

This work consists of a standing figure of smooth polished concrete. The figure contains an array of low flow ports that allow streams of water to radiate out from the surface of the figure. This can be adjusted so that the water gently flows down the figures surface or arcs out of its centre. In this way the sculpture effectively has two incarnations; for most of the year it is an elegant, gently flowing standing figure that evocatively activates the space, while at other times the water flow is increased, to create a fun and highly interactive play piece during hot days and festivals.

During design development the surface of the artwork would be explored in terms of both colour and surface design. I will explore, in consultation a pallet of dynamic colour alternatives to integrate the work with the surrounding environment and to maintain the works prominence. Regarding the surface of the work, I would investigate „relief“ patterns that provide rippling effects as the water cascades down the figure in the „low flow“ state. The surface designs to be explored will be a wrap around botanic design taken from the local species of climbing Hardenbergia and a spiral ripple pattern designed to direct the water in a descending vortex.

The water is collected below the sculpture and recycled through the figure. During the Design Development phase I will investigate the interactive possibilities to make the water flow „real time“ responsive to the public, or adjustable by the council according to time of year.

The interactive nature of this work is in part inspired by the extraordinary success of the „Water Labyrinth“ by Jeppe Hein in Forrest Place and is anticipated to be something that attracts people to sit and view or actively play in. In summer it would have a cooling celebratory effect and in winter it would stand as an engaging civic work.

This work continues my interest in use of the human figure to evoke reflection and presence, as well as creating engaging and dynamic public artworks. By bringing art and a sense of water-based fun to the site’s inner urban environment, this work will invigorate and validate it as an engaging civic centre.

Curator’s comment:


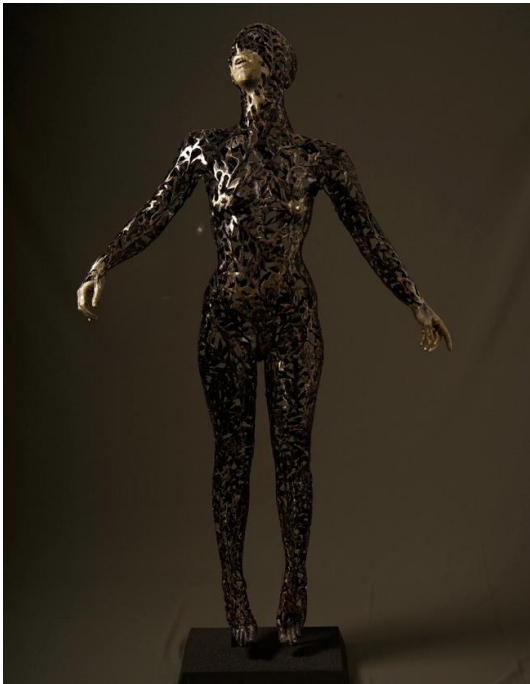
This artwork has the potential to lend a sense of warmth and provide a focal point to the space, providing an interesting moment of reflection or a playful engagement, depending on the season and the time of day.

Artwork cost:

\$123,375 with \$44,000 estimated to prepare the site

Ongoing Maintenance:

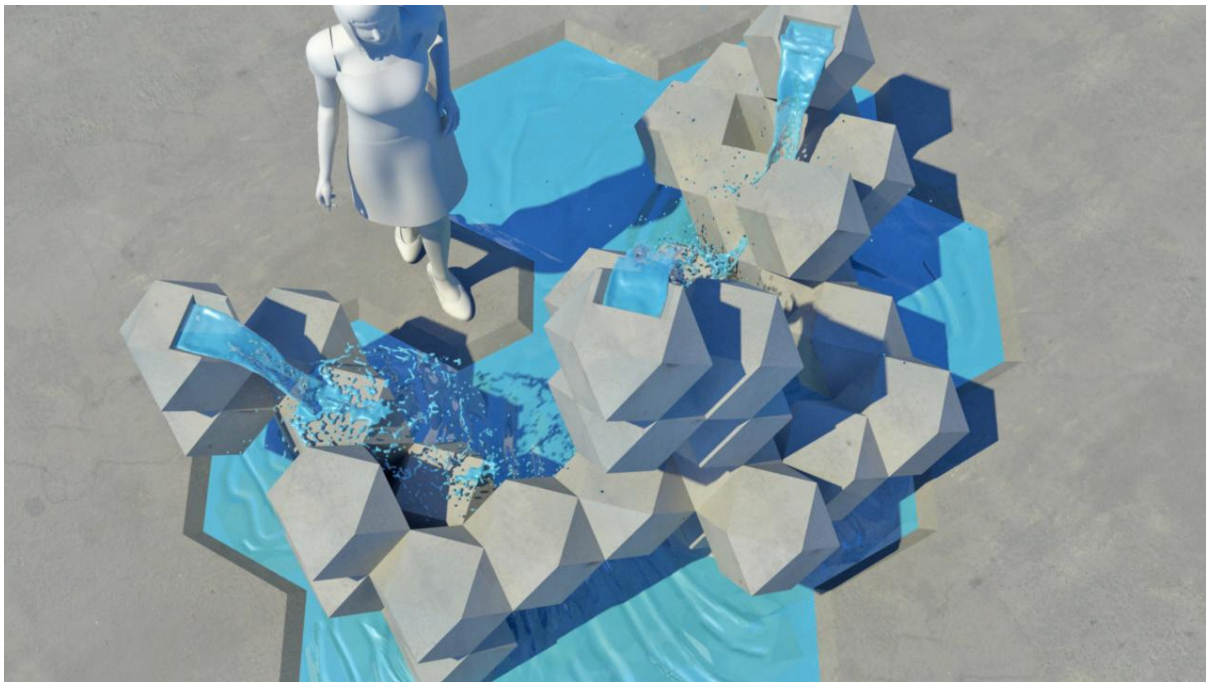
Ongoing maintenance was not addressed in the detailed concept response and would be determined during the design phase.

<p>Simon Gilby</p>	 <p><i>Architect</i></p>  <p><i>Raq</i></p> <p><i>Images provided by the artist</i></p>	<p>Gilby creates sculptural works that examine what it means to be human, continually reinventing the human body. Gilby has exhibited extensively across Australia and has received numerous public art commissions.</p> <p>Gilby's work has a wonderfully visceral quality. In his exploration of the human form, using mixed materials such as bronze, bone and tempered steel, he is able to articulate our position as human beings poised on the crux of great scientific and social change. His work is a reminder of our relationship with technology, with nature, and with our own internal psychologies and emotions. This work is stylistically unique and distinctly different to the others selected; for this reason has been included in the shortlist.</p> <p>Gilby can be described as what is known in the business of art as a "maker"- that is, an artist interested equally in form and materiality as much as in concept. Gilby's sculptures bear the marks of the hand-made and are extremely technically well resolved and perfectly finished, yet they also contain a certain dark spark of imagination and take the viewer into a dream-like realm.</p>
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Artist: Joshua Webb

Proposed detailed concept title: Falling Water

Webb is a visual artist and designer involved in a diverse range of projects and has exhibited nationally and internationally. A recent work called 'Carbon Sun' is installed in Albert Facey House, Perth



Please note in the figure above, the human figure is provided for perspective and is not part of the proposed work.

Dimensions:

Height 1381mm, width 2000, pool depth less than 300mm

Artists' summary of design:

My concept for the Central Walk, City of Joondalup site begins with the Modernist desire to create a better city, a contradiction of sorts when we talk about building a man-made retreat that is both globally integrated but maintains a genuine sense of community in combination with the delicate balance of urbanization and the natural environment.

Joondalup aspires to be this class of city – a forward thinking micro-utopia and I would like to extend this theme to create a monumental modernist, urban waterfall sculpture as a self-sustaining system.

My vision is of an inner city oasis built from a set of interlocking raw concrete polyhedral blocks assembled to reveal a multi-stepped urban waterfall. The waterfalls structural composition will create a stunning modernist sculpture. Its cuboctahedron base geometry will allow for geometric tessellation, which will create both dense clusters and open void spaces within the sculptures immersive environment.

The void spaces will create a sense of transparency and lightness throughout the sculptural form, while the dense cluster areas will by contrast provide refuge and shade. The works complex geometry will envelop, protect and create a summit from which the cascading water will flow. As the water descends back to earth its continuous motion will be guided by a system of cantilevered blocks until the falling water finally reaches the tranquil reflection pool below.

This shallow collection, filtration and recycling pool will mirror the artwork in the vertical axis creating the illusion of scale as well as providing a space for reflection and contemplation.

Finally, an embedded lighting system will illuminate the cascading water and reflection pool during the evening thus producing complex shadows, reflections and refractions throughout the sculpture.

This self-sustaining oasis or micro-utopia is a genuine example of a truly interdisciplinary art concept as it continues and expands my research into the mutually exclusive areas between art, design, architecture, economics and technology.

Conceptually I see the project as the conception of a new system; a system that will visually, conceptually and physically 'quantify & express' the unification of Joondalup within the history of utopian urban design.

Curator's comment:

This artwork is conceptually and aesthetically well resolved and the artist has given particular thought to the surrounding urban environment, creating a proposal for a highly engaging public artwork which goes beyond a simple statue in a square. The minimal, geometric aesthetic will provide a focal point for years to come and the style is in keeping with the City's vision for a city that is bold and innovative.

Artwork cost:

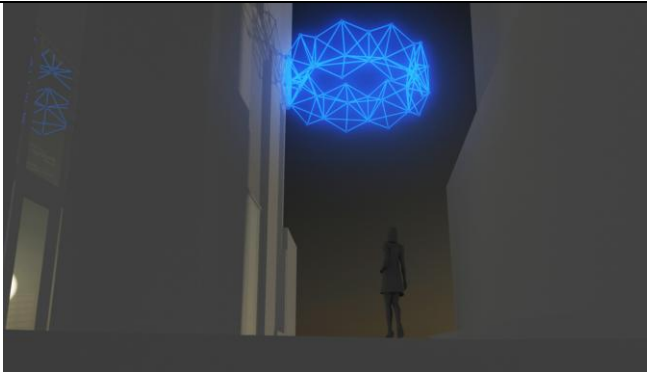
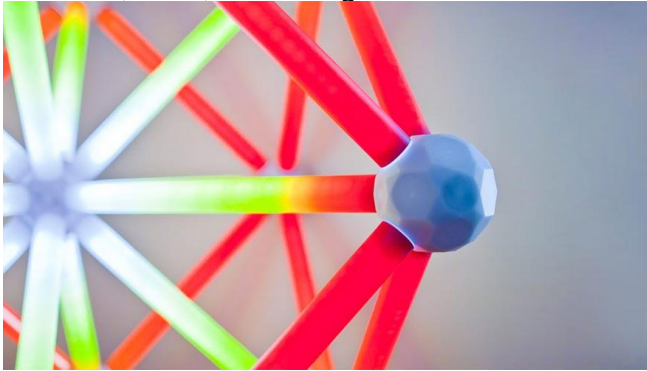
\$110,000 with \$40,000 estimated to prepare the site.

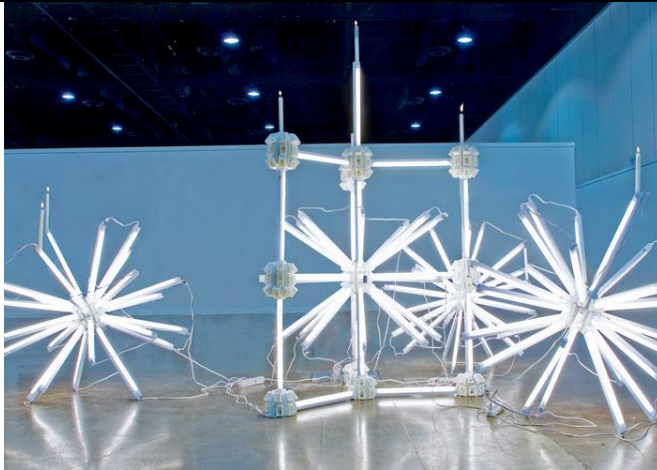
Ongoing Maintenance:

The sturdy and high quality nature of the artworks materials means that the sculptural component of the work should last for decades. The hardwearing nature and strength of concrete as a material means that the artwork will be able to withstand graffiti and vandalism.

Graffiti could be removed by high-pressure water jetting which would also be a fast and easy way to clean the artwork in general. The waterfalls electrical system and pump system will be of the highest quality and will hence last in accordance to the manufactures specifications, which with regular maintenance and care should be decades. Regular maintenance of the waterfall sculpture would include the periodical addition of chlorine or salt to keep it free of bacteria and an annual cleaning (water-jetting) and checking of its systems.

To reduce maintained the distribution of the chlorine or salt can be staggered electronically. The waterfall will also include an auto or self-backwashing feature.

<p>Joshua Webb</p>	 <p><i>Blue Sun, 2014, Northbridge</i></p>  <p><i>Carbon Sun, 2012, Albert Facey House, Perth</i></p>	<p>Webb is a visual artist and designer who has exhibited across Australia, the USA and Europe.</p> <p>He has been involved in a diverse range of projects including developing remote control under water robots, automated harvesting machinery and the design of an iron ore mine site.</p> <p>Webb recently conceived, designed and installed the public artwork 'Carbon Sun' located at Albert Facey House, Perth.</p> <p>Joshua Webb's work is ultra cool and contemporary, and transforms spaces with the glow of neon or an eye-catching assemblage of objects. His work typically makes subtle use of use smart forms in bright colour, geometric shapes, abstracted forms, as well as boldly juxtapositioned everyday objects.</p>
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Apathy for the setting sun, 2007, USA

Images sourced from the artists website
<http://www.joshuawebb.com.au/>

Artist: Smith Sculptors

Proposed detailed concept title: Pungura

Smith Sculptors are a professional team of sculptors with over 40 years experience, specialising in designing and producing large sculptures nationally and internationally. Well known works include the Gumnut Fountain sculpture series in Kalamunda, the HMAS Sydney Memorial in Geraldton, and the Kangaroo's on the Terrace series on St George's Terrace Perth.



Dimensions:
3000mm high and 3600mm wide

Artists' summary of design:

Our concept for a sculpture water feature for Central Walk, in the City of Joondalup, was inspired by the extraordinary fact that Perth is the only city in the World, set in a natural landscape dominated by Banksia Woodlands. The degree to which this ancient ecology, is under threat, is not generally realized. Our sculpture seeks to bring the plight of the Banksia Woodland firmly into focus in a gentle, interactive and intriguing manner.

The fact that the City of Joondalup joined the international "Local Action for Biodiversity Project" indicates an intrinsic commitment to sentiments that our sculpture seeks to express. We believe passionately, as artists, that given Joondalup's position in such a globally recognized biodiversity hotspot, and the community's requirement for land to develop, we can make a significant contribution to the dichotomy this engenders through our art.

Thus, although designed to reflect and enhance this most lively and vibrant area of Joondalup, through an osmosis of creative, aesthetic, pedestrian involvement, along with conservation values and concerns and the City's proven track record in all the above, something much more important than a piece of street theatre can be achieved.

Of the seven Banksia species growing locally we have chosen Banksia Littoralis – Swamp Banksia, as the most appropriate one, given Joondalup's ecological niche as a major wetland.

We also include and reference the importance of this primal plant and the incredible biodiversity it represents, as being of enormous cultural importance to Indigenous Australians and therefore emblematic of their careful custodianship of this country through many thousands of years, through the title: "Pungara"- (Noongar name for Swamp Banksia)

The symbolic synthesis of the wonderful natural sculptural qualities of these huge bronze Banksia seedpods, with water gently issuing from multiple „seed apertures“, would enervate and articulate the site, in an intriguing and visually stimulating way. The sculpture would be fully interactive, allowing for children and adults to sit or climb and explore the underlying context. Getting wet would be part of the fun, but not intrusive as the gentle sprays would dissipate into the grill beneath, while being re-cycled upwards in a continuous flow with minimum water use.

Great care would be taken to ensure that there were no sharp edges throughout.

The sculpture would consist of three bronze Banksia Nut Sculptures, each approximately 2 m high, cast in fine art Silicon Bronze with an average wall thickness of 8mm and supported on 140 mm x 5 mm, 316 stainless steel pipes.

The public should be free to interact with the sculpture and we would work with an hydraulic engineer to develop the most practical and appropriate water spray method, bearing in mind the need to contain the water feature effect within the confines of the sculpture footprint.

All water would be drained immediately into a holding tank, treated and re-circulated. Thus there would be no standing water on site.

Curator's comment:

The Smith Sculptors have given consideration to the biodiversity of the natural bush and swamp lands of Joondalup, and they have a strong history in the production of some notable artworks throughout Western Australia. The proposal has been well considered and this

artwork will create an interesting juxtaposition between the natural forms of the banksias and the surrounding urban environment.



Cost:

Total cost to produce the artwork to be determined during the design phase however the artists are certain the artwork can be produced within the projected budget of \$150,000 (not including costs of installation).

Ongoing Maintenance:

The sculpture would be constructed to be essentially vandal- proof and very low maintenance, using cast Silicon Bronze and 316 Stainless Steel. Since the design features a constant mist of water droplets, graffiti would not be an issue.

The intended life of the artwork is a minimum of 100 years. The Chlorinator unit will have the ability to text message council staff should chlorine levels fall outside regulation parameters. A more detailed maintenance plan will be developed during the detailed design phase.

<p>Smith Sculptors</p>	 <p><i>Gumnut Fountain, Kalamunda</i></p>  <p><i>Kangaroos on the Terrace, Perth</i></p>	<p>The Smith Sculptors are a professional team of sculptors with over 40 years experience, specialising in designing and producing large sculptures for public artworks in Australia and internationally.</p> <p>The Smith sculptors are a team with sound technical expertise and are included in this list with confidence.</p> <p>Typically the Smiths work in bronze or other traditional, durable materials that are trusted for public artworks. In past projects they have created playful, endearing and realistically rendered sculptures and water features; kangaroos, and the iconic gum-nut fountains.</p> <p>They also make clever use of shadow and light, such as in the HMAS Sydney War Memorial, Geraldton, where the shadows of many flying gulls create a pattern across the ground, changing from moment to moment according to the position of the sun, light and the weather.</p>
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*Rajah, Mila and Echo Dolphon Memorial,
Hillarys, City of Joondlaup*

Images sourced from the artists website
<http://www.smithsculptors.com/>