

iAM Projects

Artist Brief

COFFS HARBOUR CULTURAL AND CIVIC SPACE PROJECT

DELIVERING 'YARRILA PLACE'



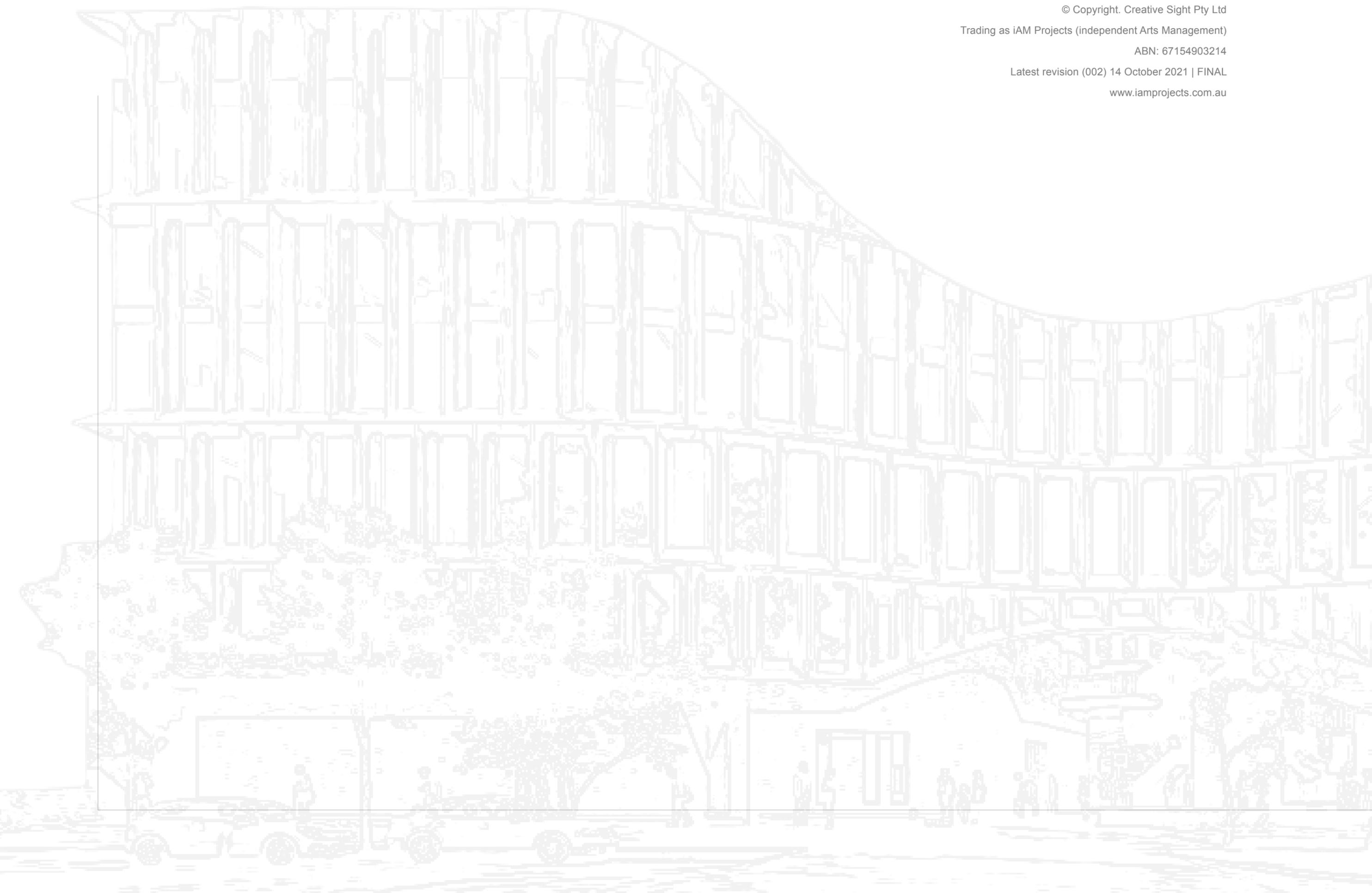
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Trading as iAM Projects (Independent Arts Management)

ABN: 67154903214

Latest revision (002) 14 October 2021 | FINAL

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1 | DEVELOPMENT OVERVIEW

The Cultural and Civic Space will be located on Gordon Street, Coffs Harbour. The project will combine arts, people, technology and culture to create a community hub designed to transform the library, museum and gallery into spaces more suited to the Coffs Harbour region's growing role as regional city and tourist destination.

The new civic and cultural building will bring council administration together in one building, including customer service, council chambers and administration offices. There will also be a cafe and bookable community meeting and working spaces. During development, the building has been known as *All Welcome* as a constant reminder of its intent and aspiration. The chosen site is in the centre of the Coffs Harbour CBD and will help to energise and attract locals and visitors to the CBD.

The construction phase (2021-2023) is expected to generate around 555 direct and flow on jobs including 358 local jobs, injecting \$33.3 million dollars into the local economy. When in operation, the new building is expected to generate around \$1.8 million per year in increased tourism.

On 9 September 2021, it was resolved to officially name the Cultural and Civic Space building Yarrila Place. Yarrila is a Gumbaynggirr word that means "illuminate / brighten / light up / illustrate".



Project Render: The new Cultural and Civic Space Project Delivering Yarrila Place. Design: BVN architects.



Project Render: The new Cultural and Civic Space Project Delivering Yarrila Place. Design: BVN architects.

2 | INDIGENOUS CONTEXT

The Gumbaynggirr People are the Traditional Custodians of the Coffs Coast. Known as 'the sharing people', they adopted a communal approach to the local knowledge of resources in rivers, mountains and floodplains. The Gumbaynggirr Nation extends from the Nambucca River in the south to the Clarence River in the North and the Great Dividing Range in the West.¹

European settlement commenced in the area in 1848. The devastating impact included the Red Rock Massacre of the 1880s where many innocent people were chased to the headland and lost their lives. Today, Garby Elders refer to the site as 'Blood Rock' where a memorial has been established to recognise the brutality that occurred at the site.

As settlers were given land and building commenced, Gumbaynggirr people were forced onto camps, Missions and Reserves. Typical of other Aboriginal camps on the fringes of towns, these were established near Coffs Creek where there was a rich supply of bush tucker, fish and game.

Former local Aboriginal Land Council CEO and Gumbaynggirr leader, Chris Spencer, describes how 'we've got a lot of natural resources...bush medicines and bush foods, that's why the campsites were there originally. Being on the coastal fringe, it's important that fresh water is accessible. The old people knew where there were fresh wells...in land less than 200 metres from the ocean, which is phenomenal when you think about it.'²

Stories from descendants of families at the camps reveal the strong sense of identity cultivated, providing links to important knowledge that continues to shape lives in the present.

After European settlement, much of the Gumbaynggirr language was lost. Through the determination of a group of elders who initiated the preservation of the language in 1986, the Muurrbay Language Centre at Nambucca Heads continues the revival today.³

1 Indigenous History of the Coffs Harbour Region | Coffs Collections (recollect.net.au)
2 Local Aboriginal Land Council Profile: Coffs Harbour and District | NSW Aboriginal Land Council (alc.org.au)
3 <https://muurrbay.org.au/languages/gumbaynggirr/>



Aboriginal Midden, Moonee Beach 1967.
Photo by W.A. Rogers.
Source: Coffs Collections



Coffs creek-side reserve, 1948.
Source: Coffs Collections



Natural rock pools used as fish traps by Aboriginal people at Bonville Headland, 1970s
Source: Coffs Collections

3 | POST SETTLEMENT CONTEXT

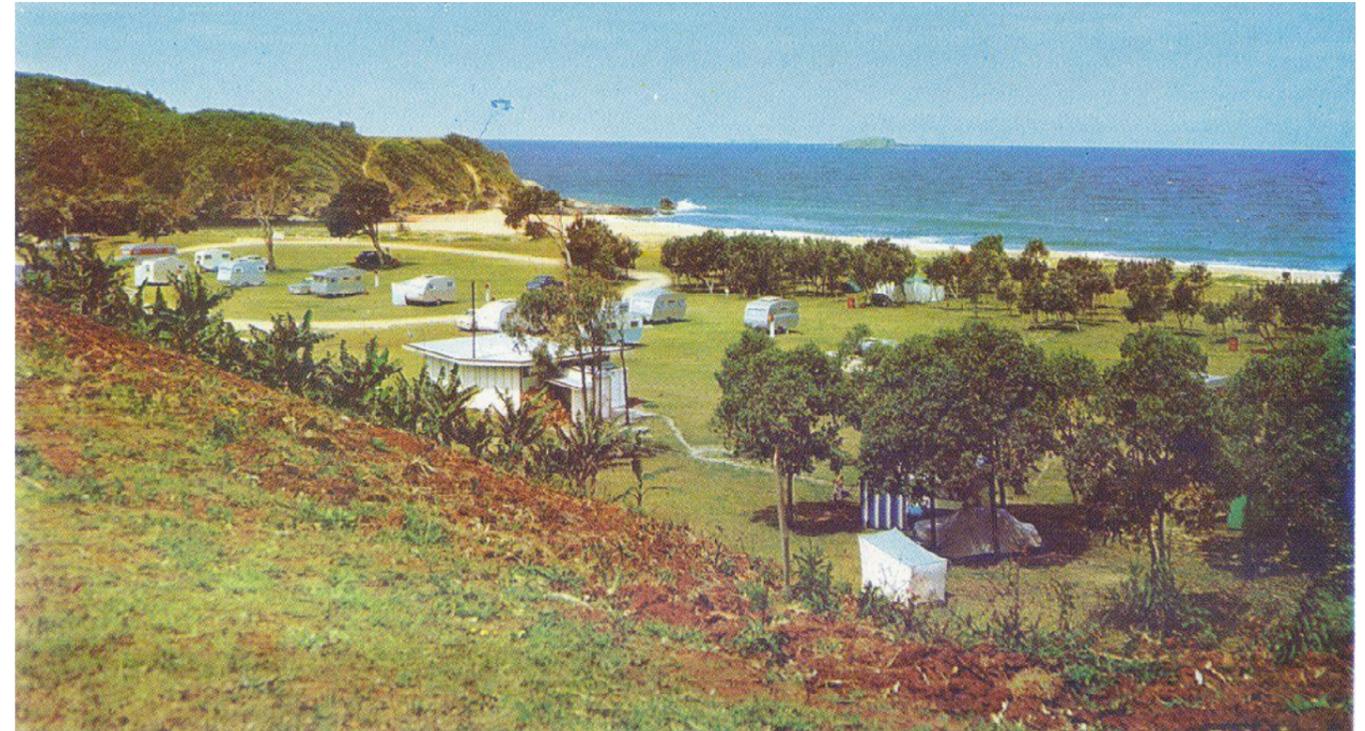
In 1770 Captain James Cook first sailed past Coffs Harbour, noting 'the small rocky islands between us and the land' which he named the Solitary Isles.¹ Coffs Harbour, also known as 'Brelsford' in 1886/87, took its namesake from the naval architect and shipbuilder John Korff, who took shelter in the bay during a gale in 1847.

The harbour became popular with approximately 450 ships visiting annually, until 1865 when the *Carry Well* became shipwrecked. From then on, ships Captains boycotted the harbour until a lighthouse was built, which eventually it was in 1878 on South Solitary Island. By 1892 the Coffs Harbour jetty was complete. The jetty remains an icon of the city's economic growth and a key tourist attraction.

The earliest industries were timber cutting, fruit and sugar cane plantations, dairy farming and gold mining. Gold mining commenced in 1881 although due to the surface nature of much of the gold and the brittle conditions of the sandstone in the area, this industry ceased in 1898. By 1881, the first bananas were imported from Fiji and so began a thriving industry in banana plantations which continues today and is affirmed by the iconic Big Banana tourist attraction and the historical Banana Bowl caravan park. Sugar and timber mills also developed in the area in the 1880's but due to cold weather and access difficulties, the sugar industry ceased by the turn of the century, whereas the timber industry continued into the mid-20th century.²

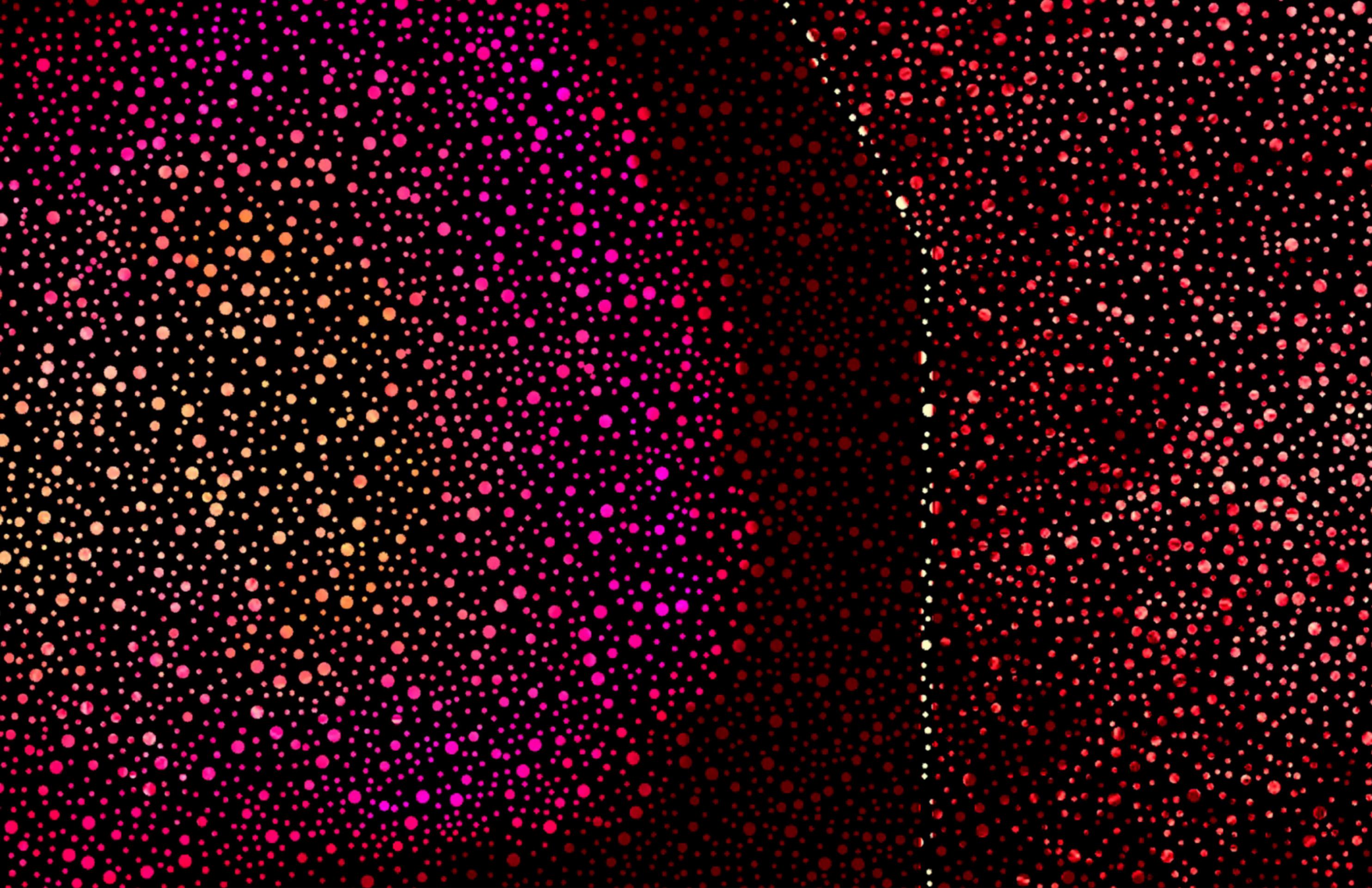
The access road to Coffs Harbour opened in 1884, followed by the opening of the first school in 1885. A railway line connected the town in 1915, and by 1923 the railway link to Sydney was completed.

Now a thriving tourist destination of NSW, Coffs Harbour is surrounded by the warm waters of the East Australian Current; these nutrient rich currents foster the unique co-habitation of tropical, sub-tropical and temperate marine ecosystems.³



1 <https://coffs.recollect.net.au/nodes/view/30668>
2 <https://solitaryislandsvillage.com/coffs-harbour-history/>
3 <https://www.coffsc Coast.com.au/play/solitary-islands-marine-park/>

TOP: Banana Bowl Caravan Park, which no longer exists, but naming businesses after bananas still does. Source: unidentified.
BOTTOM: South Solitary Island Lighthouse, historical image. Photo: Precision Helicopters.



Above: Daniel Boyd Yamani, 2018 (still).

4 | CURATORIAL APPROACH

The curatorial approach for the new Cultural and Civic Space in Coffs Harbour is *Enlighten*.

The theme is informed by consideration of the following key areas: the Indigenous history of the area; the Post-settlement context; the existing social function of the site as a place for culture and learning; and the architectural design of the new building.

Applying the theme of *Enlighten* both as a metaphor and in materiality, offers a way to link the commission to the sites history. To position the new building as a 'beacon of light' affirms the importance of providing cultural nourishment for the community whilst alluding to the historical significance of the lighthouse built on the Coffs Coast in 1878. *Enlighten* also presents an opportunity for applying a variety of cultural approaches, such as Australian Indigenous Astronomy which may include culturally significant constellations. The curatorial approach also references the recent naming of the building in the Gumbaynggirr language, *Yarrila Place* - meaning illuminate/brighten/light up/illustrate.

The theme of *Enlighten* provides a springboard for experimentation with materials including sculptures, text and light installations. Architecturally, the form of the prominent curved brick wall in the main foyer, echoes the shape of a lighthouse. Extending on this starting point to integrate brightened visual experiences, this approach offers the possibility of embedding the architecture with a visual pulse.

The theme opens opportunities for highlighting elements of the building in surprising and unexpected ways, whilst also contributing to effective wayfinding through the building and enhancing safety around the building at night time.

The importance of each of these multiple strands provide opportunities for an artist or artists with an adaptive approach, a strong facility with the technical elements of public installation and a strong capacity for collaboration.

The theme of *Enlighten* provides the artist with an opportunity to explore scale and create a dialogue through abstract interpretation, narrative and cultural connection. It promotes movement, interaction, fluidity and expression.

Enlighten

5 | PUBLIC ART, PLACE-MAKING & DESIGN PRINCIPLES

The role of art in the public realm is critical to fostering community identity and creating a favourable sense of place that welcomes the community. The architectural design of *Yarrila Place* will nurture ongoing engagement with the public spaces it provides through a site-specific, unique artwork within the main foyer space.

There are a number of differing types of permanent public artworks able to be developed at Yarrila Place, categorised below.

PERMANENT ARTWORKS

Permanent artworks are designed to last a long period of time, typically 20 years or more. Types of public art relevant to Yarrila Place include:

- *Sculptural*: Artworks can act as a gateway to a development or as a landmark signature piece. Sculptural opportunities may be stand alone, suspended or wall mounted and may include kinetic and/or lighting components.
- *Integrated*: Artworks work with either the landscape or the architecture and physically form part of the environment. Artworks may include embedded patterns within the wall, ground plane of soffit, or wall/ceiling integrations that act as an overlay to the design.
- *Applied*: Artworks that are applied to an interior or exterior surface. This may include commissioned paintings, tapestries and murals.

DIGITAL ARTWORKS

Digital artworks require permanently installed digital screens or similar infrastructure to display or project a range of media including photography, digital media, animation, graphics and video. Although the provision of digital screens at *Yarrila Place* is not within scope, the application of digital artwork overlays to the permanent artwork is a possibility, such as Augmented Reality compositions.

PLACEMAKING THEMES

Four themes consolidate the aspirations of the project into simple, resonant statements:

- ALL WELCOME: the underlying driving theme of the project. This Place will be open and welcoming to all;
- CULTURE FIRST: the complex brief for different uses in the project will be designed through the lens of culture first;
- WHY NOT WHAT - decision making for the project is based on the project principles;
- OF THIS PLACE: the project is fundamentally about Coffs Harbour and the LGA - landscape, climate, topography, demographics, budget, history and culture.

DESIGN PRINCIPLES

The design has been guided by the following project principles:

- WE ARE MORE: innovation, optimism and belief that Coffs Harbour is very much present in the world;
- STORY OF COFFS HARBOUR: the building projects Coffs Harbour's past, present and future, reflects its identity, stories and geographic location;
- INCLUSIVE: the entire community feels welcome in this building;
- DIFFERENT STROKES: a rich blend of different spaces, people will choose which spaces appeal to them and gravitate to the ones they like; every space serves multiple functions;
- BLURRED BOUNDARIES: building is porous, challenges users to think differently about how they use space and the relationship to the environment;
- SUSTAINABILITY ALL SORTS: holistic sustainability practices across the building, in building fabric, design and use

4 | SIGNATURE ARTWORK OPPORTUNITY

The signature public art commission for the project is the central vertical wall that rises through the building, which can be viewed from throughout the internal street/atrium. The wall is approximately 12.4m high X 7m wide, giving a total available area of 87m². The target audience is visitors & tourists from all demographics as well as building users such as Council staff.

Objectives of the Signature Artwork:

- Strongly signals the cultural nature of the building with an artwork of the highest aesthetic and conceptual quality;
- Provides a point of focus for the building's complex interior;
- Is of a scale that contends with the architecture.

In developing the signature artwork opportunity, iAM suggests development of a sculptural form that considers the historical contexts and the curatorial theme, which may incorporate:

- Lighting components for both day and night activations;
- Reflective or translucent material components, refracting or transforming incoming light;
- Pattern making components with colour and shadow.
- Artworks may also include a digital component, such as an Augmented Reality overlay, providing an animation that works to enhance the sculptural work.

Structural Limitations

- The artwork will need to be fixed to the brick wall, not integrated with the wall.
- The maximum weight can be no greater than 25kg/m². Artwork's that weigh over this limit may be considered with additional structural reinforcing, designed by an engineer and approved by the Art Committee.

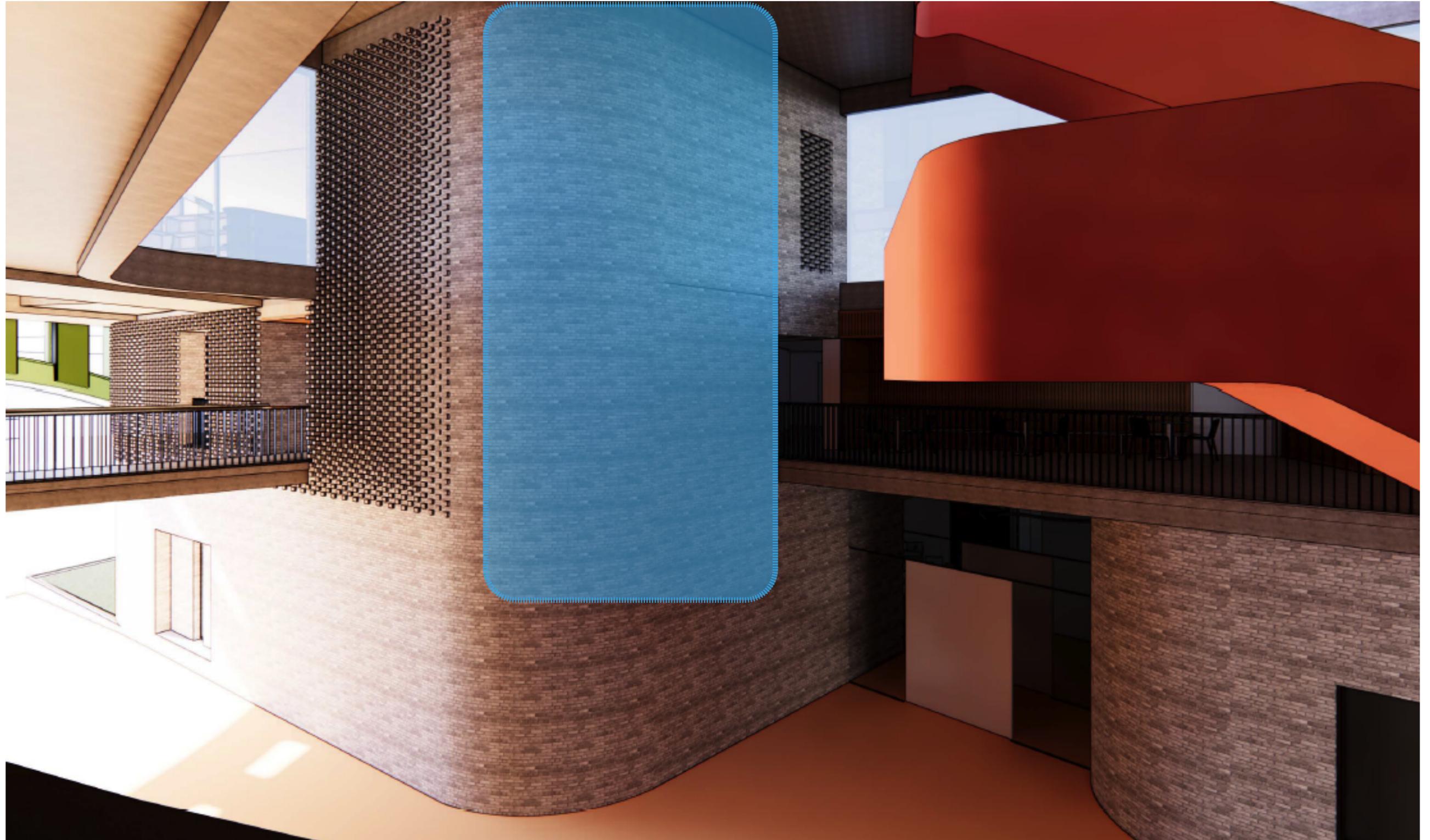
Fire Protection Limitations

- The main public stair rising through the Internal Street is part of the fire egress strategy. This means that the ground-plane cannot be obstructed;
- No combustible elements can be used within the foyer atrium.



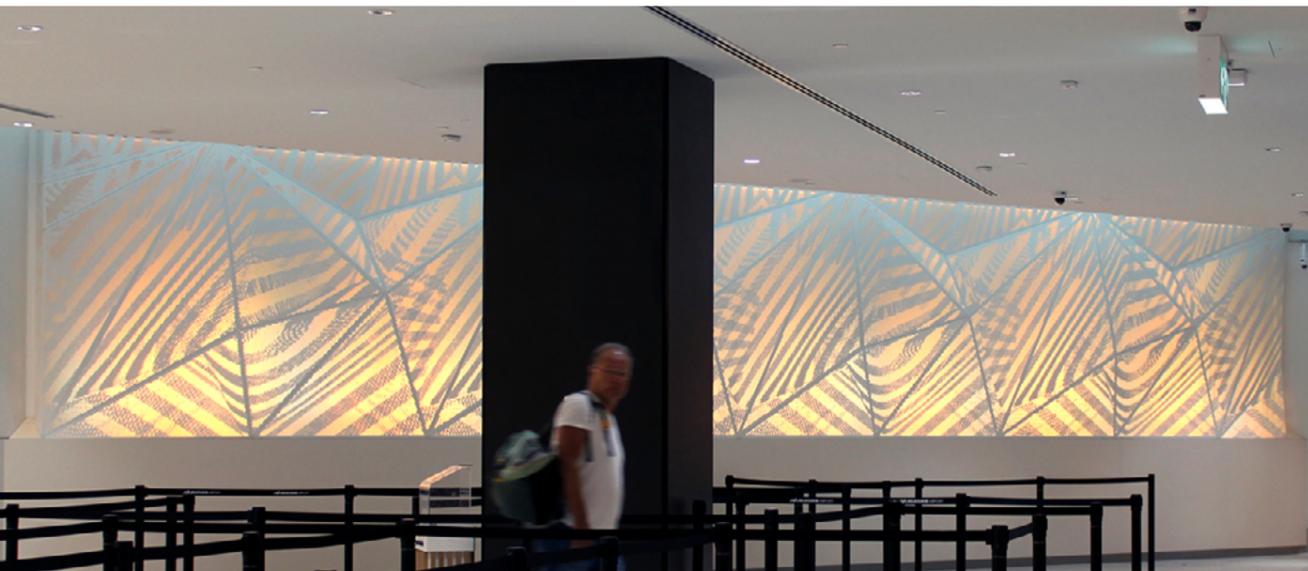
||||| Coffs Harbour CCS Floor plan showing wall artwork opportunity with possible suspended elements.

4 | SIGNATURE ARTWORK OPPORTUNITY



||||| Coffs Harbour CCS Floor plan showing wall artwork opportunity with possible suspended elements.

8 | REFERENCE IMAGERY



Top Left: Concept Design proposal by Korban Flaubert (copyright) | Bottom Left: Perforated Light Wall by Britt Salt | Bottom Right: Jonathan Jones

8 | REFERENCE IMAGERY



Left: DavisThomas, Furling at 111 Mary Street, Brisbane | Top Middle: Brendan Van Hek | Bottom Middle: Pae White, Kauffman Repetto | Right: Peter Hennessey, Uplift, The Spire Apartments, Brisbane.

7 | EXPRESSION OF INTEREST

COMMISSIONING METHODOLOGY SUMMARY

Procurement processes for the Signature Artwork Opportunity will commence with a Nationally run Expression of Interest call out to interested and experienced artists. All artists will be reviewed against the EOI selection criteria and three artists will be shortlisted to proceed to the concept design phase. At the conclusion of the concept design phase, artists will be reviewed against the concept design selection criteria and one artist will be offered a Design and Construct agreement with Coffs Harbour Regional Council to complete subsequent phases.

EXPRESSION OF INTEREST

The Expression of Interest (EOI) phase for the Coffs Harbour Civic and Cultural Centre Signature Artwork will commence Monday 18 October, 2021. The phase will run for 2 weeks and conclude Monday 1 November, 2021.

Artists must be able to demonstrate they have the experience, skills and capacity to undertake the commission.

EVALUATING EOI SUBMISSIONS

EOI submissions will be evaluated in early November 2021 with a view to notifying the shortlisted artists shortly thereafter.

Artists will be selected based on their existing professional practice and their ability to complete the commission within the available timeframe and budget.

Evaluation Criteria: EOI submissions will be evaluated against the following criteria. The weighting ascribed to each criteria will be applied consistently to all EOI responses. The Arts Working Group reserves the right to attribute weightings to all or some of the following criteria:

Previous Experience (40%)

Proven ability to successfully complete high profile public art projects to include but not limited to:

- Current CV: 1 - 2 pages maximum;
- Short Bio: Up to 200 words, written in third person;

Quality of previous public artworks (30%)

Demonstrated ability to complete artworks with a similar budget allocation (approx. \$200K). Provide up to 3 recent project examples:

- Summary of project including clear imagery, project budget, timeframe, fabrication technique, completed on time/budget, contact person & contact details.

Summary of Approach (30%)

The artist is to author a summary of their approach to this public art project in response to the Artist briefing document. It is to include but not be limited to:

- A written conceptual approach including a short statement of how the artists practice would apply to this artwork opportunity;
- Proposed Materials.

8 | COMMISSIONING METHOD

COMMISSIONING THE SIGNATURE ARTWORK

Concept Design Phase: The three shortlisted artists selected from the EOI phase will enter a competitive concept design phase.

Artists will be paid a concept design fee commensurate with the budget allocation for that artwork opportunity. Concept design will run for approximately six (6) weeks, after which Design Development and Fabrication is offered to the successful artist.

Concept Design selection criteria are outlined below.

Selection Criteria: A number of key selection criteria have been developed in determining the successful artist from the submitted concept design proposals. These include:

Artistic Merit (70%):

- Originality and contemporary nature of concept;
- Appropriate research undertaken for the project;
- Comprehensive written conceptual statement about the proposed artwork, including response to Artist Brief;
- Visual connection to site and response to the Artist Brief;
- Suitable scope and scale of work proposed;
- Proposed interactivity and engagement such as lighting components, reflectivity, potential shadow casting as per the curatorial theme.
- Suitable 3D renders, drawings, Marquette's, and/or photographs of concept provided;

Methodology (30%)

- Appropriate budget and program development
- Detailed fabrication method that address the structural limitations, fire protection limitations and all relevant Safety in Design protocols such as climb-ability, longevity and robust materiality.
- Suggested maintenance schedule.

ROLE OF THE ARTIST

The role of the artist is to design, cost and program and ultimately fabricate and install an original, site-specific artwork for the space.

During the Concept Design Phase, artist will be required to:

- Attend a site visit, if possible, pending access and COVID restrictions;
- Collaborate with the iAM Projects and other members of the project team on an as required basis;
- Respond to the artist's briefing document (this document) in the generation of a conceptual and material response to the artwork opportunity;
- Undertake any research pertinent to the site in the generation of concept design proposals;
- Undertake research relevant to the physical structure and materiality of the artwork including specific fabrication techniques and any building integration or support requirements.
- Format the concept design proposal for presentation purposes.

The Concept Design Proposal should respond to each of the Selection Criteria as these will be used to score the submitted concept design proposal. The concept design proposal with the highest score at the conclusion of the evaluation period will be awarded the Detailed Design and Construct commission.

The requirements for the Design Development Phase will be defined fully on approval of the successful concept design proposal, however the artists role will include at a minimum:

- Continued collaboration with iAM Projects and the project team;
- Development of the concept design based on direction from the client;
- Documentation of developed design proposals (including 3D computer models) for presentation to the client;
- Delivery of proto-types for the purposes of material, lighting and colour sampling;
- Development of a detailed fabrication method including proposed sub contractors, noting that for ease of completion, on-site contractors should be used where possible, especially for support or building integration works;
- Full safety in design analysis;
- Final engineering certification and 'for construction' shop drawings;
- Maintenance, longevity and warranty information;
- Delivery of a final budget and program including a modest contingency for building integration works.

PROGRAM SUMMARY

EOI Commences	18 October 2021
EOI Concludes	1 November 2021
Short-listed Artists Notified	5 November 2021
Concept Design Commences	8 November 2021
Concept Design Check In	29 November 2021
Concept Designs Due	17 December 2021
Final Artist Selection & Notification	Early January 2022
Design Development Commences	January 2022
Design Development Due	March 2022
Design Development Approvals	Early April 2022
Fabrication - Installation	April Onwards

FEES

Three shortlisted artists will be paid \$3200 each to develop a concept proposal for the identified site.

The overall commission value to develop the artwork for the successful artist will be \$200,000, which excludes concept design artist fees.

6 | ARTWORK DEVELOPMENT PLAN

ARTIST BRIEF	EOI	CONCEPT DESIGN	DESIGN DEVELOPMENT	FABRICATION	INSTALLATION
<ul style="list-style-type: none"> October 2021 Coffs Harbour Regional Council determine Art Committee representation/ membership for approval and evaluation purposes. iAM to present draft Artist Brief to Art Committee. Art Committee approve prior to undertaking EOI phase. <p>Contains:</p> <ul style="list-style-type: none"> Site research Curatorial approach Placemaking summary Design principles summary Artwork opportunities Benchmarks Commissioning method Selection Criteria Program Summary Artist Fees & Artwork Budget Artwork Development Plan iAM Management details 	<ul style="list-style-type: none"> Early November 2021 iAM in conjunction with Coffs Harbour Regional Council undertake an open EOI phase for artists to respond to. Preference for local/ regional artists, or artists with a connection to the region. All applications are reviewed and the Art Committee approve three or four short listed artists to progress to the concept design phase. Prepare artist contracts for both Concept Development phase (via iAM) and Design & Construct Agreement between final selected artist and Coffs Harbour Regional Council. 	<ul style="list-style-type: none"> November/December 2021 Shortlisted artists develop comprehensive concept design proposals for the artwork opportunity. Site visits organised with short listed artists, where feasible/COVID safe. Concept design phase runs for approximately eight (8) weeks. iAM provides advice to artists on site history, curatorial approach and design constraints response. iAM advises on build-ability, budget and materiality. Art Committee evaluates concept design proposals against the selection criteria. Art Committee approves the successful concept design proposal to proceed to Design & Construct phase. 	<ul style="list-style-type: none"> Jan-Mar 2022 iAM and artist present DD pack to Art Committee. Art Committee approve so artist can proceed to fabrication phase. <p>The Detailed Design Report contains:</p> <ul style="list-style-type: none"> Detailed shop drawings (Issued for Construction) and high quality artwork renders; Detailed construction method; Engineering certification; Materiality specification including MSDS; Colour palette; Detailed budget incl supplier details and availability; Fabrication program incl. installation; Prototype materials and construction study including colours; Maintenance Manual, including ongoing technical and financial requirements for temporary or digital artworks. 	<ul style="list-style-type: none"> April 2022 onwards iAM to manage all communications between artist and proponent. iAM ensures artist is working to program and provides monthly QA updates as part of progress payment documentation. Potential for studio visits with Art Committee members, if local artist. 	<ul style="list-style-type: none"> October 2022. iAM aids coordination of installation program between artist, artist sub-contractors and construction personnel. Artist develops all safety and risk documentation (Safety Work Method Statements) iAM coordinates final site inspection and documentation pack for council records. iAM aids media and PR activities.



ABOVE: John Gerrard, Solar Reserve 2014



13 | iAM MANAGEMENT

- iAM Projects has been engaged by Coffs Harbour Regional Council to manage the procurement of the Signature Artwork at the new Civic and Cultural Space (CCS) in Coffs Harbour.
- During the EOI phase, iAM will respond to queries.
- During Concept Design phase, iAM will engage artists to develop concept design proposals for the signature artwork opportunity in the main foyer of the CCS.
- iAM will engage with the short listed artists regularly and have formal check-ins throughout the process.
- All Check-ins will be with Simon Koger and Jane O'Neill.
- Any queries regarding this brief please respond to either Simon or Jane via the details below.

Simon Koger: simon.koger@iamprojects.com.au

Jane O'Neill : jane.oneill@iamprojects.com.au

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