INTRODUCTION

LOCATION
Elizabeth Quay, Perth, Western Australia

MATERIALS
Printed Imagink glass and coloured polyvinyl butyral (PVB) interlayer

The FOB5 project for Elizabeth Quay involved close collaboration with IPH architects, digital designer Quyen Do and Cooling Brothers Glass. The intention by the artist was to conflate the idea and form of the rough-cut diamond with a highly polished cut diamond in order to visually narrate the diamond’s story.

The imagery evolved from a complex process of hand drawn elements that have been digitised, layered, then printed in achromatic, translucent colours onto glass. Pink and champagne coloured inter-layers, that are representative of some of the unique diamonds from Western Australia, add to the dimensional complexity of the glass. In addition, the changing nature of the work through shadows and reflection, seasonal conditions, internal/external and day/nocturnal views are part the work’s shifting appeal.

Pamela Gaunt is an artist with more than 25 years experience. Her approach to public art promotes liaison with architects and clients to embed concepts into the materials, processes, or structures used by the architects by creating surface imagery or interventions, to enhance the viewer’s experience and understanding of the building and/or site.
TOP: Proposed locations for the food vending kiosk (pink) and Halos (yellow and blue).
LEFT: Context drawing by IPh Architects.
RESEARCH

Water colour drawings of rough cut diamonds

THE WATER COLOUR DRAWINGS OF ROUGH-CUT DIAMONDS WERE PHOTOCOPIED, THEN DRAWN OVER WITH IMAGERY THAT MAKES REFERENCE TO CUT DIAMONDS USING FELT PENS AND LIQUID WHITE OUT.
THE artist chose not to repeat the rough cut layer as an image. This meant the image needed to be expanded from a small water colour drawing on A3 paper, to one that covered the dimension of the largest side of the building. A selected water colour drawing was photographed with a large format camera. The image was taken in sections then stitched back together to ensure high resolution when printed on glass.

PHOTOGRAPHER: TONY NATHAN
M A T R I X & T O N A L

HAND DRAWING OF WHITE LINE PRINTED LAYER (DRAWN IN BLACK)

MATRIX DRAWING IN PROGRESS SCALE 1:10

CLOSE UP OF TONAL DRAWING LEGEND

PHOTOGRAPHER: THE ARTIST

TONAL DRAWING LEGEND

MATRIX DRAWING WITH TONAL IN-FILL IN PROGRESS

DRAWING DEVELOPMENT
SHOWING SECTIONS

MATRIX DRAWINGS

Detail of bottom right image showing how matrix drawing flows across the building facade.

The outline of the building is shown in the bottom image demonstrating the relationship of the drawing to the building.

Section 1 top

Section 2 top

Section 3 top

Section 1 bottom

Section 2 bottom

Section 3 bottom

Hand drawn detail of drawing to the left.
DETAIL of right hand image showing matrix layer, grey tonal layer (x 6 tones) overlaid white linear shapes. Care was taken to ensure gaps existed in the design to allow the coloured interlayer to show through. This required clear shapes and variations of translucency in the grey tonal layer.

THE MATRIX DRAWING WITH GREY TONES WAS PHOTOGRAPHED, DIGITIZED AND FLOATED OVER ONE SIDE OF THE BUILDING AS ONE LARGE MOTIF.

DETAIL OF DIGITISED MATRIX DRAWING WITH GREY TONAL LAYERS AND WHITE LINEAR OVERLAY SHOWN ABOVE.
Printed glass samples were produced prior to finalisation of the design development process. The images on this page show coloured interlayer examples with the printed layers of:

- the matrix
- tonal greys
- linear white opaque
- hand drawn base layer
LEFT IMAGE: A scale AO drawing was printed in colour prior to the second samples being fabricated. This allowed the artist to check the transparencies of the greys and the scale.

RIGHT IMAGE: Detail of drawing on the left showing dimensions.
This page shows colour plan workouts with details for individual windows and doors on the unfolded layout. More than 100 sheets of glass were individually considered. The colour was created by using different Vanceva interlayers and colour mixing through layers.

The budget determined a limited palate as each Vanceva layer adds significantly to the cost. The printing on glass was achromatic (black, white, greys) and the transparency for each grey is illustrated (middle).
DETAIL of final unfolded drawing of the building with colour plan, that also shows how the design floats across the perforated metal corners.
ABOVE IMAGES: Drawings showing how the design flows across the metal corners of the building.

LEFT IMAGE: Detail of how the pattern is transformed into perforated metal.

PHOTOGRAPHER: THE ARTIST
AN architectural model was produced in collaboration with IPH architects. The model was presented to MRA and the building contractor to assist in visualising the artwork concept.
THIS page presents the final digital file that was provided to the building contractor to oversee the fabrication of the work. The artist was only contracted to provide design files and instructions for the architect/building contractor.

The image shows the various layers that comprise the final artwork, including how the rough cut diamond drawing shifts across the surface of each side of the building, to make a unique work.
ABOVE IMAGE: Photo of printed glass in Cooling brothers factory showing the depth achieved through the different layers and interlayers.

RIGHT HAND IMAGES:
TOP & MIDDLE: Glass at Cooling Brothers Glass factory.
BOTTOM: Glass printing in progress, Cooling Brothers Glass factory. The printing process uses Imagink, a ceramic based ink that is baked in the kiln after printing and fuses onto the glass for longevity of colourfastness.
THIS page illustrates the various stages of installation of the artwork on site at Elizabeth Quay.

PHOTOS COURTESY OF EDEN SHEPHERD (MRA) & QUYEN DO
PAM GAUNT would like to acknowledge the following people:
Quyen Do – digital design
Iredale Pedersen Hook (IPH) – Architects
Metropolitan Redevelopment Authority (MRA)
Cooling Brothers Glass – Glass printing and laminating
Tony Nathan – large format, high resolution photographs
Robert Frith – Acorn Photography
Kalamazoo – large scale printing of samples on paper
Jacque Shaw – Graphic design
HALOS

DESIGN PROCESS WORK
The two Halos were planned as smaller, transportable kiosks, with different roles (such as coffee vending, newsagent etc).

The artwork brief required the Halos to reference the design work of the main kiosk shown in the previous pages, but with differing colour ways.

Unfortunately the Halos were not commissioned beyond the design stage.

Page 3 of this document illustrates the context and location of the Halos. However, the MRA also intended that they may be relocated to different locations within the Metropolitan area according to demand.
THE design development process changed the scale of the existing design and over-layered it onto itself to make it more dense and visually dynamic. Two colour-ways were proposed after a series of tests.
COLOUR scheme details for the glass windows of Halos 1 & 2.

DRAWINGS BY IREDALE PEDERSON HOOK ARCHITECTS
FINAL design work for Halos 1 & 2 with details of perforated metal edges.

DRAWINGS BY: IREDALE PEDERSON HOOK ARCHITECTS