

SUNNINGDALE PRIMARY SCHOOL

CONCEPT PRESENTATION_ PERCENTAGE FOR ART PROJECT
ARTISTIC SERVICES FOR PUBLIC ART
BMW RFP 0193819

PAMELA GAUNT AND CAROLINE DI COSTA

11TH OCTOBER 2019



ARTIST TEAM

Pamela Gaunt - Team Leader

12 Cantle Street, Perth 6000 WA
Email: pmgaunt1@gmail.com
Mob: 0421 657 477
ABN: 48 200 175 022

Insurance: If selected for this public art project the Artist's NAVA membership will provide relevant insurance to the value of \$5,000,000.

The artist has significant public art delivery and management experience. The experience and skill Pamela Gaunt will bring to the project stem from her longstanding art practice, and strong conceptual, material and practical research skills. She has 15 years' experience in public art, which includes creating artwork for a primary school and an education centre. Gaunt is familiar with managing public art budgets from 20K to 180K and has previously installed all work within the project timeframe. Her ability to create works that retain ongoing interest through immersive and sensorial experience for the viewer, provides durability to artworks through: differing natural light conditions; seasonal changes; illumination; and by shifting the viewer's position in relation to the artwork (close/distant/moving across etc.). Gaunt has extensive experience in collaborating with local industry fabricators to develop innovative approaches to materials and processes for the production of studio work and commissions. She is highly organized, skilled at project management and her strong interpersonal skills promote good working relationships with clients, stakeholders, and a multi-variant range of professional and industry people.

Caroline Di Costa

31 Brentham Street, Mount Hawthorn WA 6016
Email: cdicosta@hotmail.com
Mob: 0409 682 408
ABN: 89 550 029 579
Insurance: QBE Insurance (Australia) to the value of \$10,000,000.

Caroline Di Costa brings years of experience in the Architecture and Art industry and has a great understanding of the importance of integrating art and its connection to the architecture it exists within and around. As an architect with 19 years' experience, she has skills across all stages and aspect of design and fabrication. Caroline can provide construction ready documentation, 3D rendering/drawings, digital design files for industry fabrication and visual representations for all of her products to architectural specifications. Caroline works closely with Architects and builders to ensure the installations meet the design, conceptual principles and desired spatial outcomes.

In addition, Caroline works directly with fabricators to produce high quality outcomes, that meet the requirements for durability, safety and maintenance while ensuring the integrity of the product is maintained.

Caroline has skills in project management, contract administration, managing budgets and timeframes. These skills are evidenced in a number of government projects from Home west housing to education and Civic projects. In particular Mirrabooka Primary School (MPS) project. Caroline was the Senior Architect and incorporated all requirement for primary school projects as well as conformed to standards in play equipment and learning spaces.

PROJECT CONCEPT

BACKGROUND HISTORY AND CONTEXT

Yanchep is home to more than 500 caves. Sunningdale Primary School is located a little over 6km from one of these important geographical features of the area. Famous for its limestone forms ; stalagmite [ascending], stalactite [descending] and helictites [branching], that materialise by the very slow build-up of mineral deposits, Crystal Cave is just one of Yanchep's glimpses into a wonderous underground, geographical history. A less known factor is that Crystal Cave is the home of an endangered invertebrate (crustacean) - Crystal Cave Crangonyctoid, a species that connects back to 100 million years ago, when Australia was once part of a super continent, Gondwana. 1

In addition, the existing land contours of the proposed building site for Sunningdale Primary School will be altered with the School's construction. The visual appearance of the contours share a visual relationship to interior cave walls for their undulations and tactile, organic, linear quintessence. They became a merged source for the conceptual underpinning of the project.



photo: descending formations



photo: ascending formations



photo: branching formations

descending

ascending

branching

1 Reference: Aquatic Root Mat Community of Caves of The Swan Coastal Plain, And the Crystal Cave Crangonyctoid Interim Recovery Plan 2003-2008, Val English, Edyta Jasinska and John Blyth. Department of Conservation and Land Management Western Australian Threatened Species and Communities Unit 2003

PROJECT CONCEPT

WONDER , DISCOVERY AND DELIGHT

Caves are a place of discovery, wonder and intrigue. Exploring a cave is a sensory experience of a natural phenomenon and provides stimulation for the imagination on many levels. Our artwork proposal for Sunningdale Primary School translates some of the sensory experiences of a cave into a series of visual abstractions.

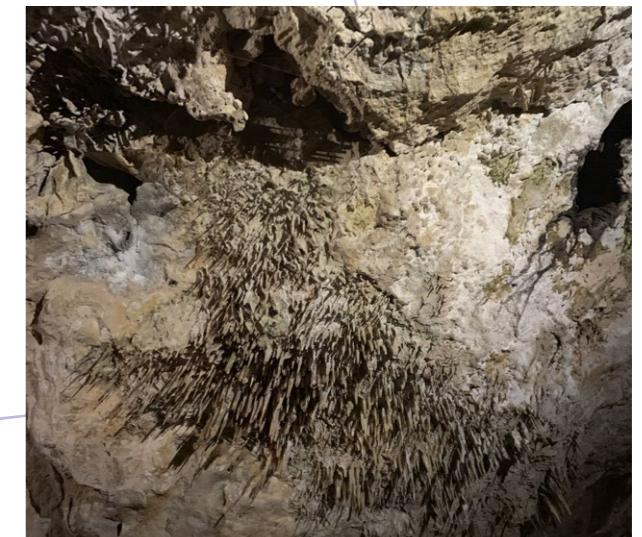
The proposed conceptual underpinning takes the natural geographic patterns (land and caves) that lie within, or within close proximity to, the proposed Sunningdale Primary School site, as its starting point. Our initial primary research investigated cave formations in the adjacent Crystal Cave, that revealed a rich source material and became a strong inspiration. Secondary research investigated the land contours of the School's site because of our interest in its dramatic slope. Our intention is to use the source material as reference points, rather than merely replicating cave formations. During the design development phase, these two relevant complimentary sources have become commingled and distilled into meaningful, linear patterns and shapes, to inform the evolution of a series of abstracted artworks.

What became evident from the cave visit was that the formations are not ubiquitously spread throughout, but located in clusters here and there, each cluster differing from the previous one. In this sense, the cave 'arrangements' have informed the project in several ways:

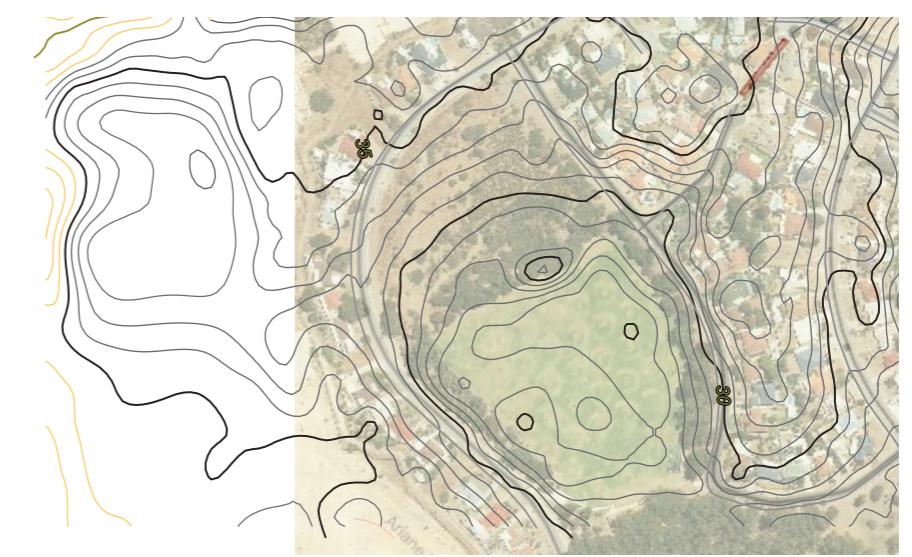
- o Through the consideration of ascending, descending and branching interpretive forms around the school - with way-finding connections (trails);
- o Through creating layered artworks; and
- o Each artwork presents a different/distinctive visual and physical experience, but is visually connected to the 'whole';

Our key considerations are:

- o To create artworks that engender curiosity, wonder and intrigue;
- o To encourage interactive experiences through: physical encounters (as the body moves around and looks through the works, they visually shift and change and the shadows will alter in differing weather, light, and seasonal conditions); visual encounters (colour, form, shadows, movement); tactile encounters (configuration and layering); and sound (as the wind moves around the sculptures).
- o To provide children of varying ages with experiences that resemble some of the sensory 'cave experiences' and understanding of cave forms, without replicating cave formations; and
- o To understand the silent land contours of the School's site as it existed before it was developed. The notion of land contours as a mapping tool is an opportunity to create education through the artforms. The artists are prepared to create a booklet for the library that documents the ideas behind the artworks that could become valuable educational material to utilise the artworks as educational tools for learning about the art making process, geography, caves and their inhabitants, etc.



caves



contours

THE SITE

LOCATIONS

1 Sculpture 1 (Ascending)

The sculpture is proposed as a signature piece to be positioned adjacent, or in proximity to, the School's administration building. This is not a fixed location and the artists are prepared to negotiate an appropriate alternative location for the school.

2 Integrated Descending Formations

The Descending Formations are integrated into the void of the assembly verandah area, hung between the building cladding and the external Danpalon verandah cladding.

3 Sculpture 2 (Ascending)

Located on the grassed area adjacent to the library, Sculpture 2 will be visible from the oval, the play area, and the early learning centre

4 Integrated Pathway Elements (Branching)

Small integrated pathway elements around the central library area, form a wayfinding trail between the sculptures.



SCOPE OF PROPOSED WORK

SCOPE OF PROPOSED WORK / 4 ELEMENTS

All artworks incorporate the x 8 colours that have been used by the architects to code the buildings.

o **Sculpture 1 (Ascending)**

Stretching 2.5mts high with the potential for up-lighting from within its internal surround, Sculpture 1 could become the School's signature for the adjacent residents and passers' by. The light can be manually operated for special School nocturnal occasions or programmed to operate every night for a given number of hours. The artists are open to its exact location to ensure it operates as a 'beacon' for the School but are cognizant of the need to maximise its interactive experience for students as they play, enter and depart the School. The sculpture will evoke wonder and curiosity and prompt questions about its form. It is fun, very colourful (containing all the School colours) and a little bit quirky - thus a conversation starter. It will encourage interactive play and children can look through the coloured sections. The piece will change during differing light conditions creating shadows and sound when the wind blows through the open sections. If the client prefers, the sculpture could transform into two smaller iterations placed within the central courtyard area, removing the artwork as a signature piece.

o **Integrated Descending Formations**

Mirroring land contours and the folded, ribbon-like stalactites in Crystal Cave, these flowing, colourful, linear elements of differing lengths are suspended at different heights and integrated into the void above the covered assembly verandah. They hang between the building cladding and the external Danpalon cladding. The components meander around the boundary of the architecture and abstractly make reference to descending cave formations. The artwork visually shifts and changes as the body moves within the under-space of the void, or away from the building. The linear elements will be visible from the immediate surrounds, but also from the lower oval area.

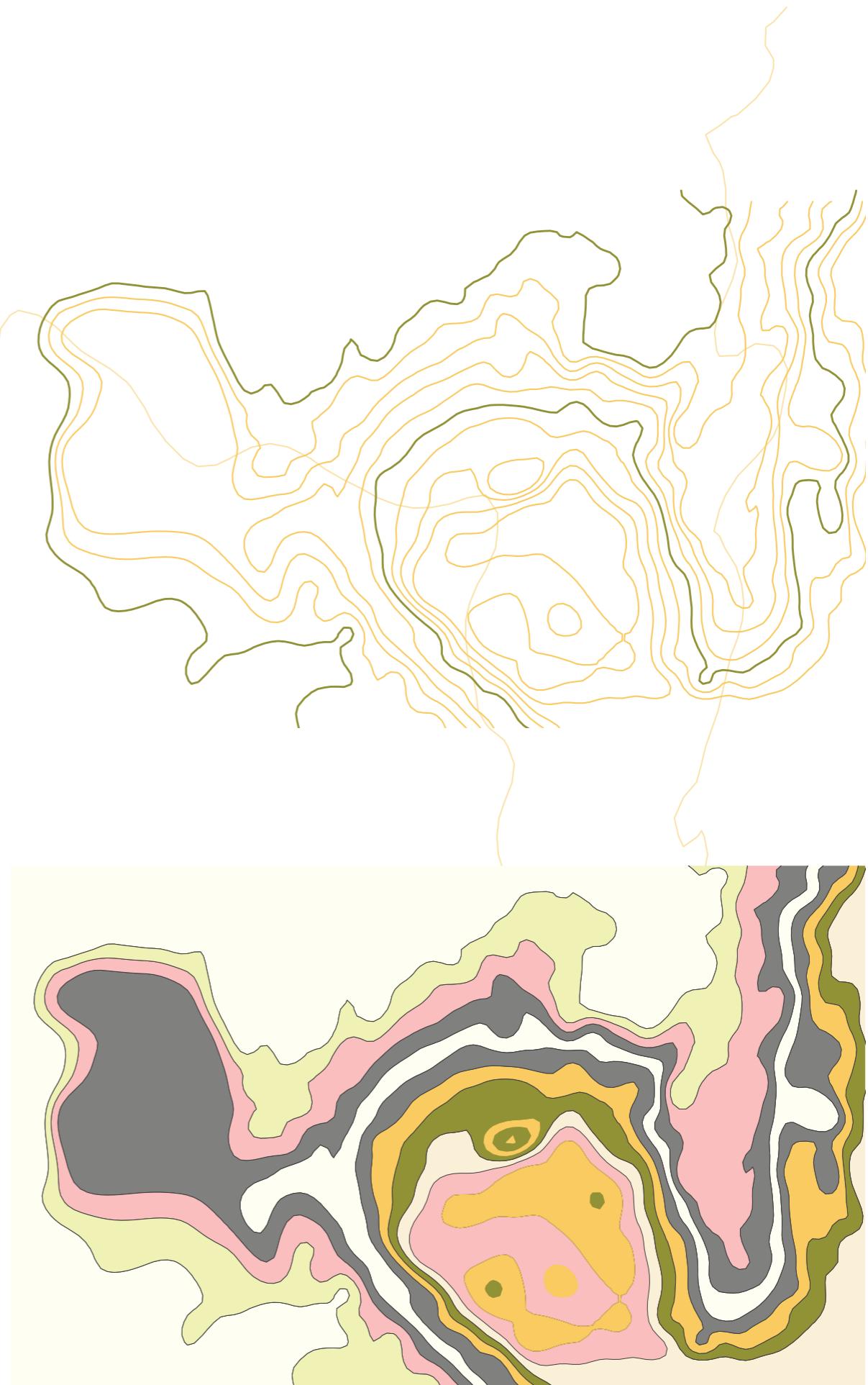
It is intended the artwork will appeal from a distance but entice the viewer to examine its presence more closely, similar to a "cave" which is not fully experienced until one is immersed within it.

o **Sculpture 2 (Ascending)**

An iteration of Sculpture 1, Sculpture 2 reaches to 2.3 mts high, created from the material off-cuts of Sculpture 1's fabrication process. In their 'negative' form, the layered components still make reference to the linear land contours, their surface punctuated with engraved linear elements based on land contour lines, back-filled with paint in different colours to the main colour of the shape. The form and textural edge quality also relates to the tactile cave experience. Similar to the way Sculpture 1 engenders physical interaction by its changeability in differing light and seasonal conditions, the ability to see changes as one moves around and looks through the piece, and the tactile nature of the layered work, Sculpture 2 will offer analogous sensory experiences to its partner.

o **Integrated Pathway Elements (Branching)**

In the way the helictites branch off randomly within caves, these small playful/discoverable elements integrated into the pathway around the library, act as small vignettes into the origin of the shapes in the other artworks. They form a trail between the sculptural works and may act as wayfinding. These "upcycled" elements, created from material off-cuts from the large sculpture, offer a visual narrative about the site's previous (non-visible) land contours but also encourage play in their own right. Budget permitting, these pieces could also allude to the little-known, hidden crustacea in Crystal Cave through text engraved into the metal surface.



SCULPTURE 1

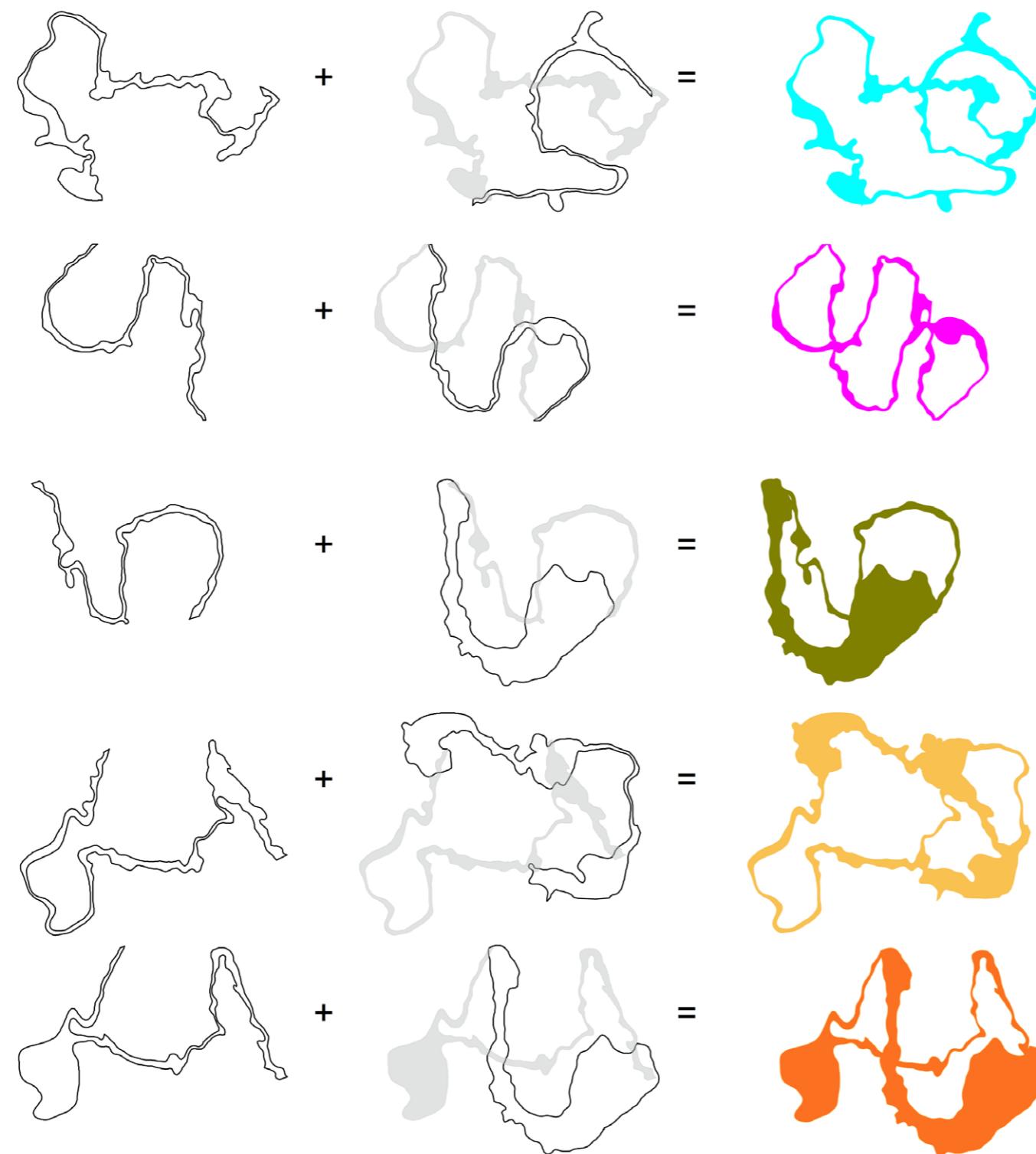
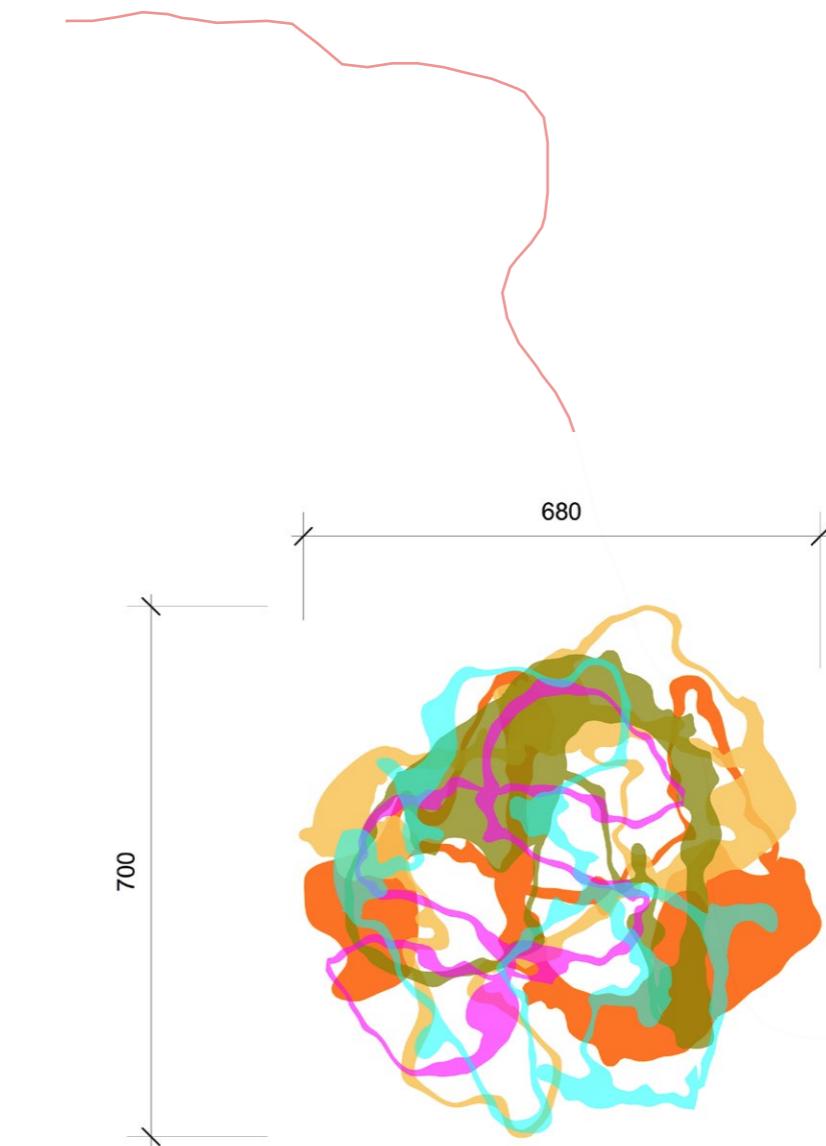
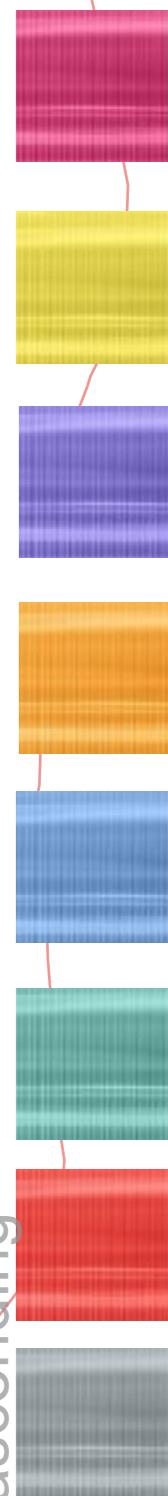


DIAGRAM SHOWING DESIGN DEVELOPMENT OF ELEMENTS

AERIAL VIEW OF SCULPTURE



01



ascending

PROPOSED SCHOOL COLOURS IN DAMPALON

SCULPTURE 1



01

SCULPTURE 1

01



ascending

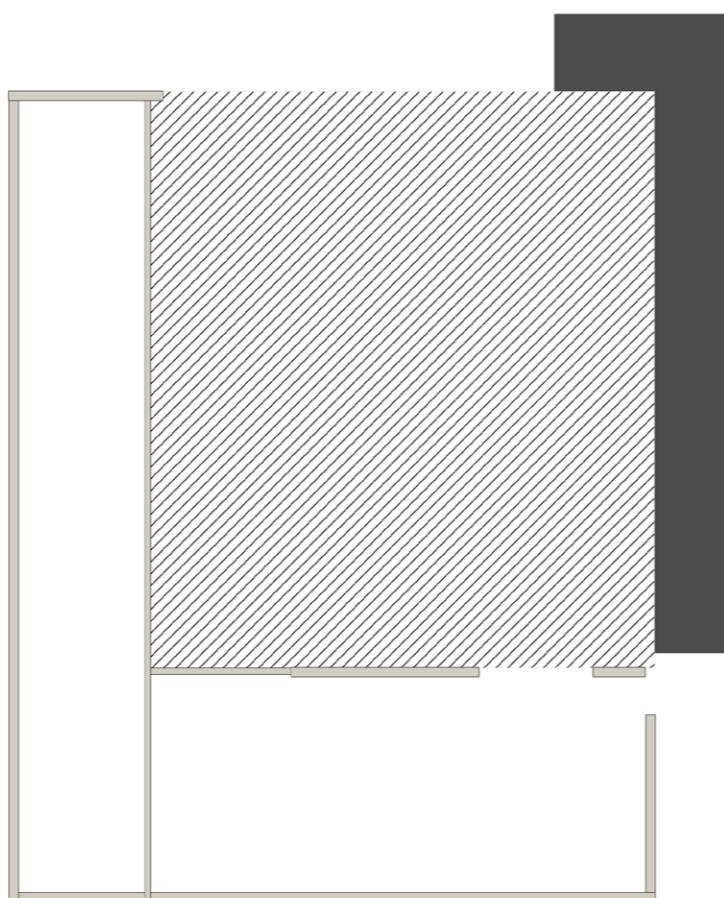


INTEGRATED DESCENDING

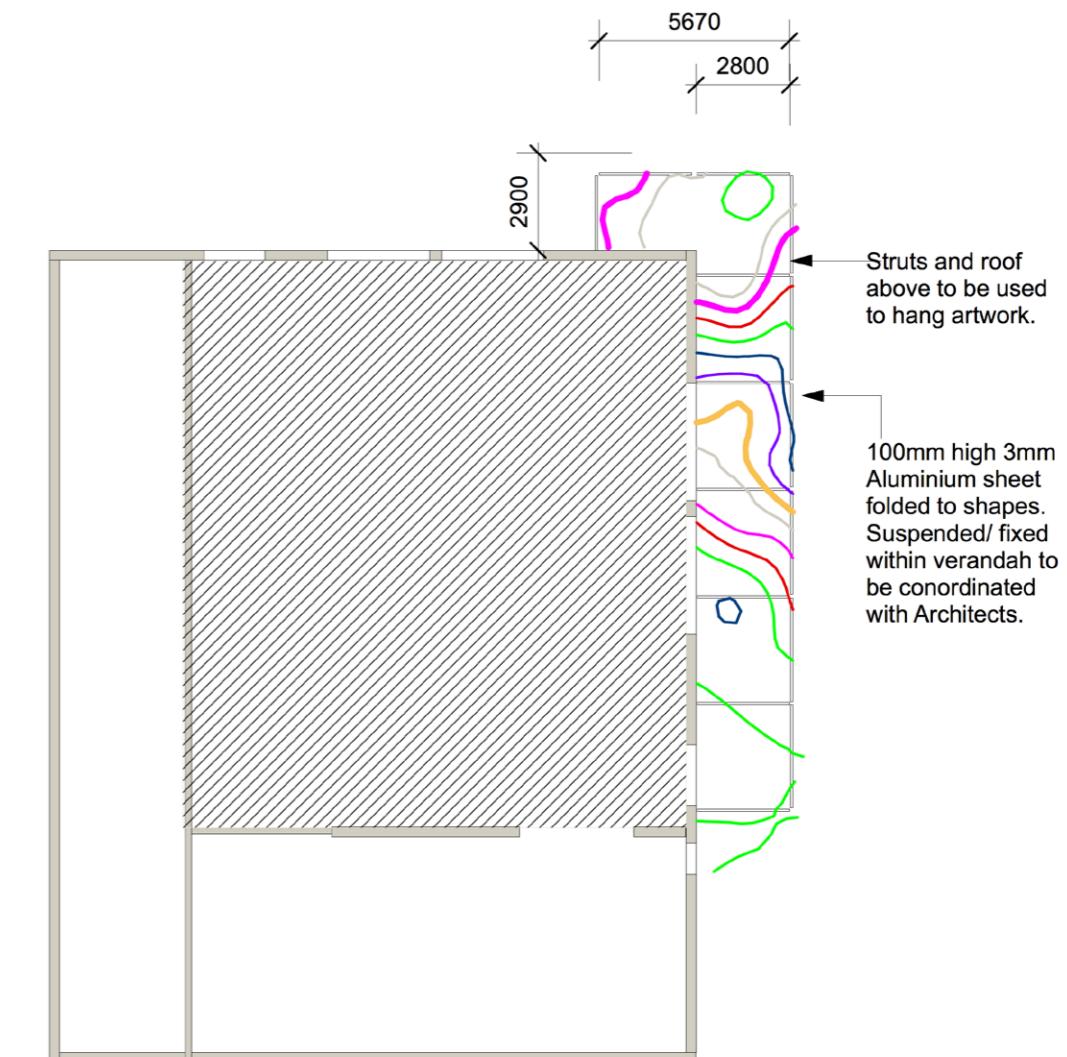
02



COVERED ASSEMBLY BUILDING PLAN



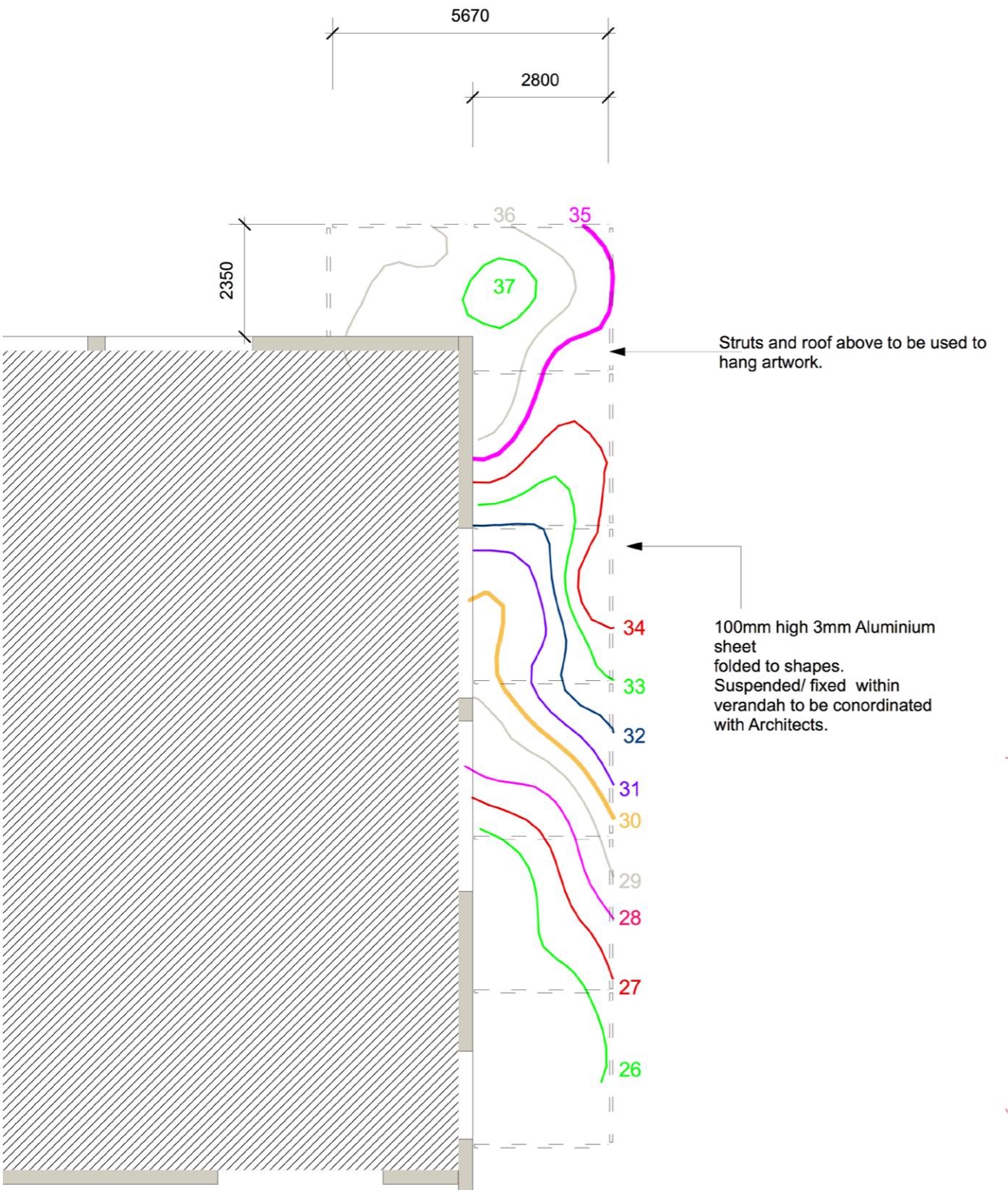
ZONING PLAN



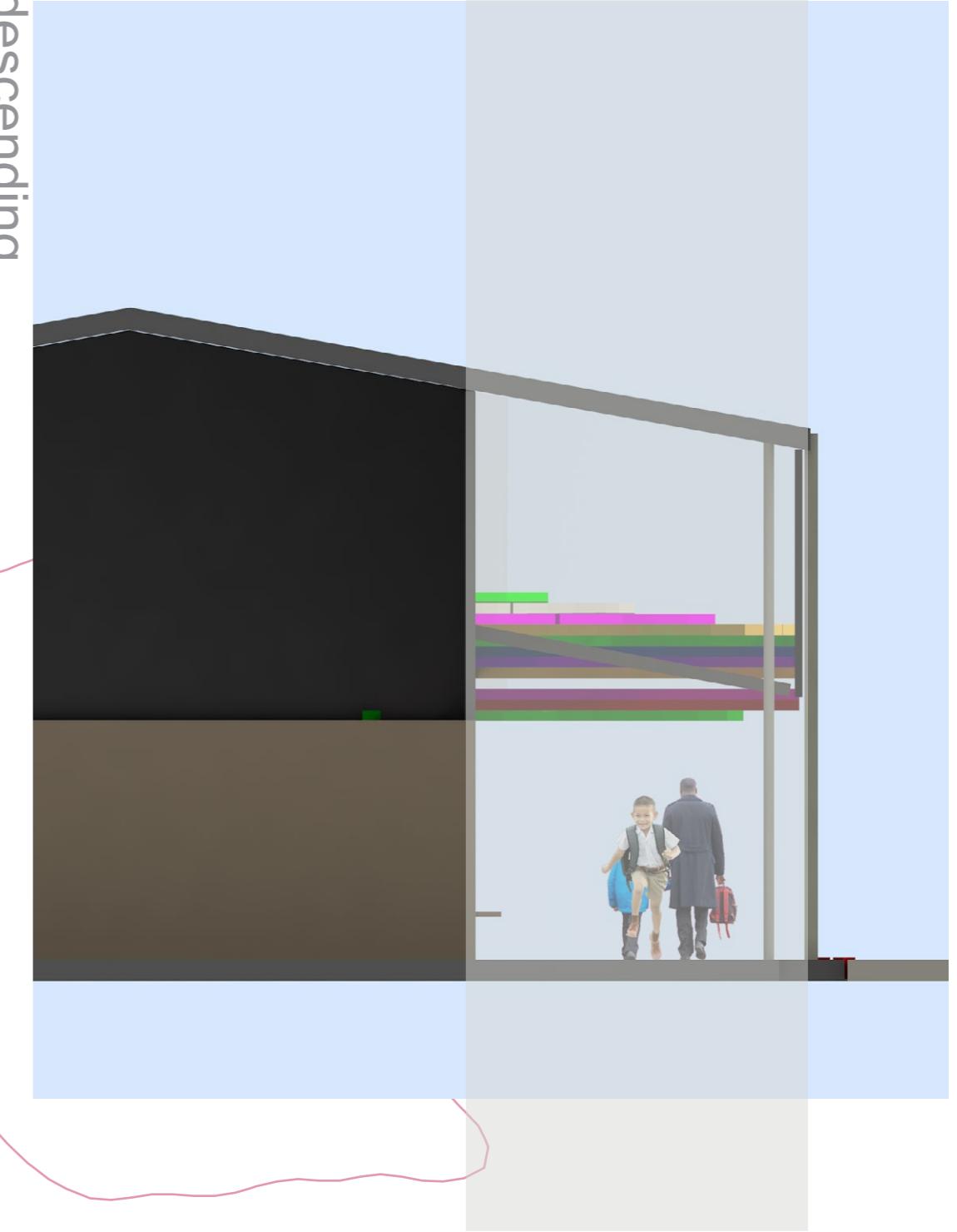
PROPOSED LOCATION

INTEGRATED DESCENDING

02

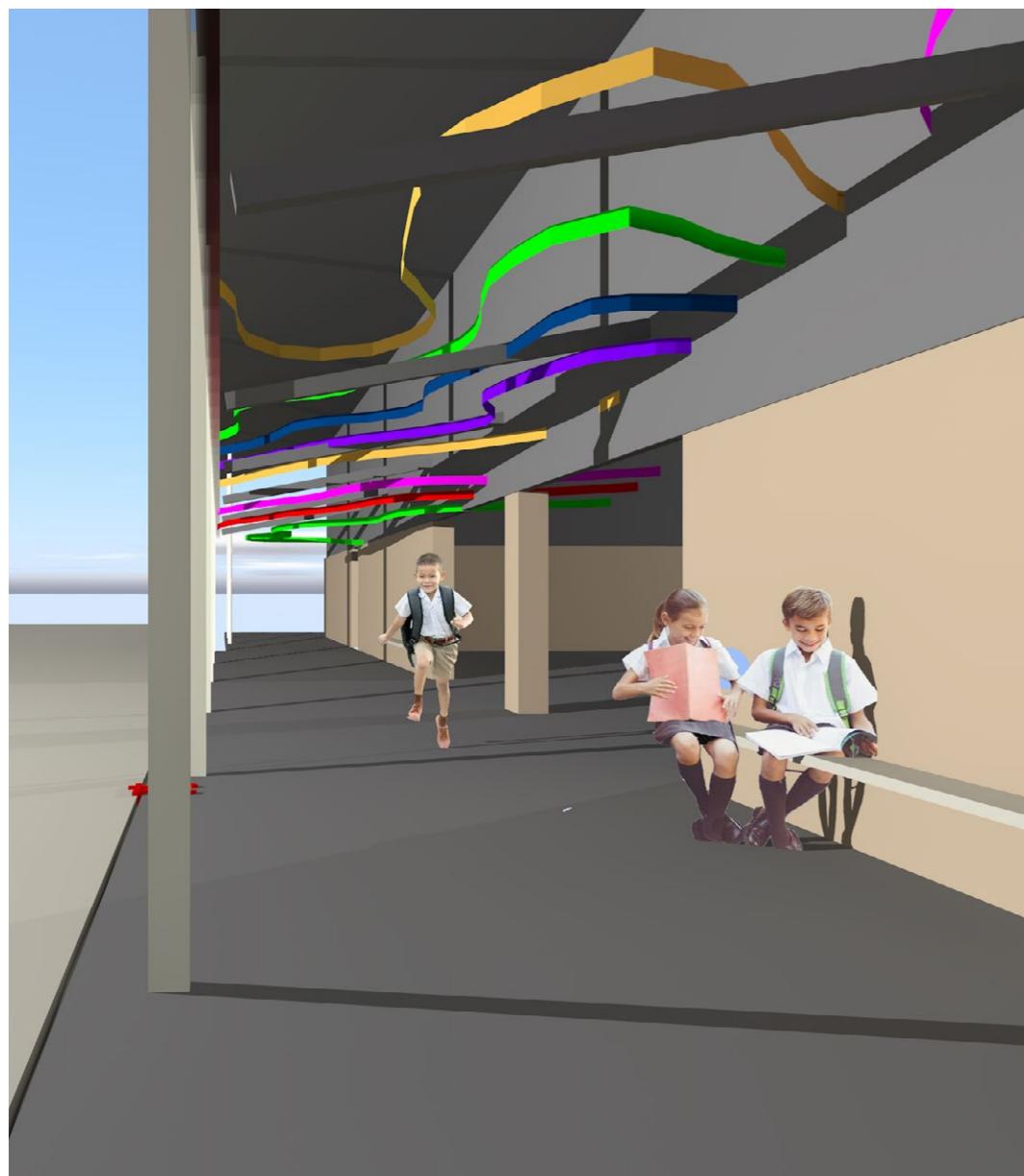


descending



INTEGRATED DESCENDING

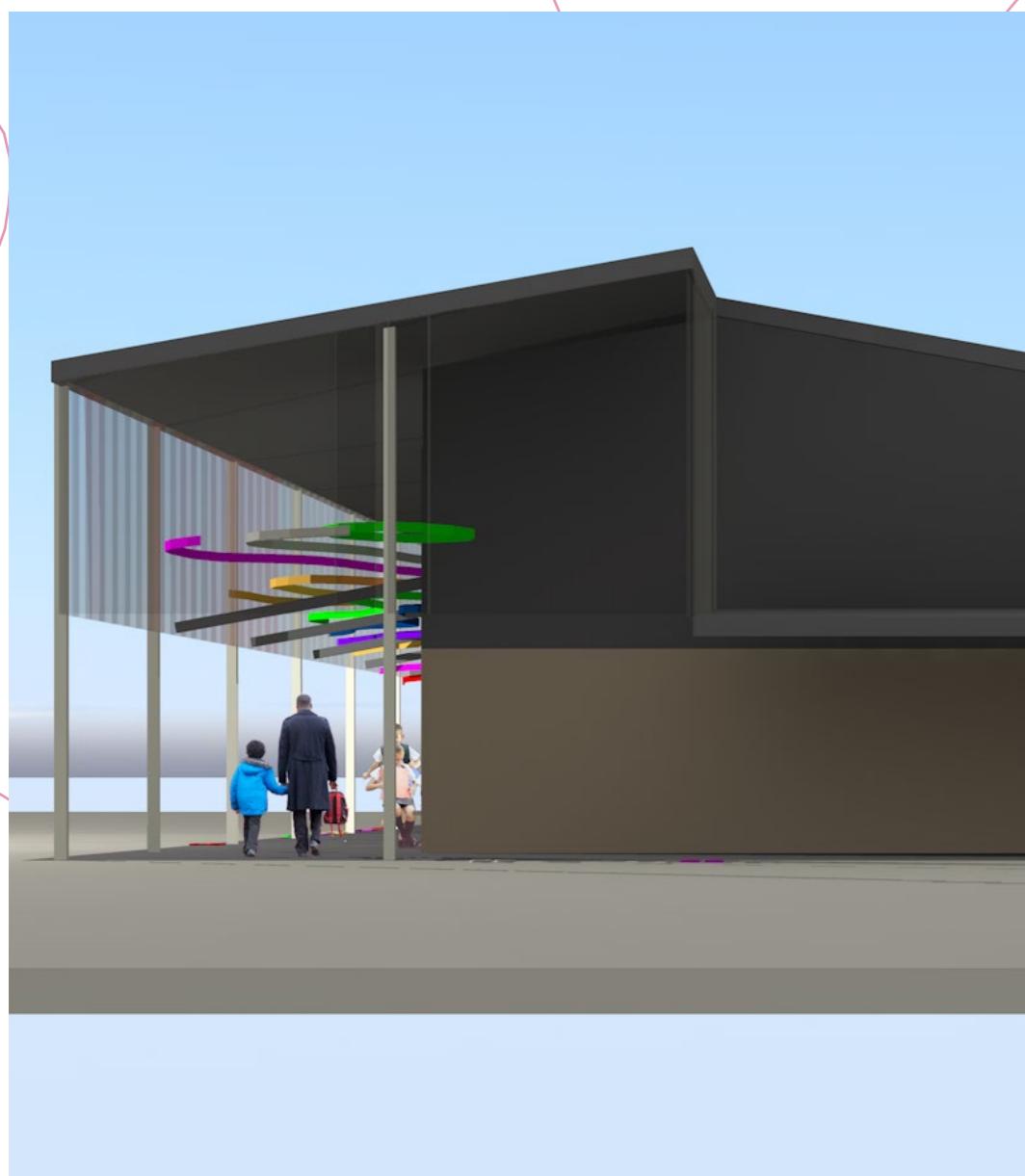
02



VIEW INDICATING DIFFERENT LEVELS OF SUSPENDED ELEMENTS

INTEGRATED DESCENDING

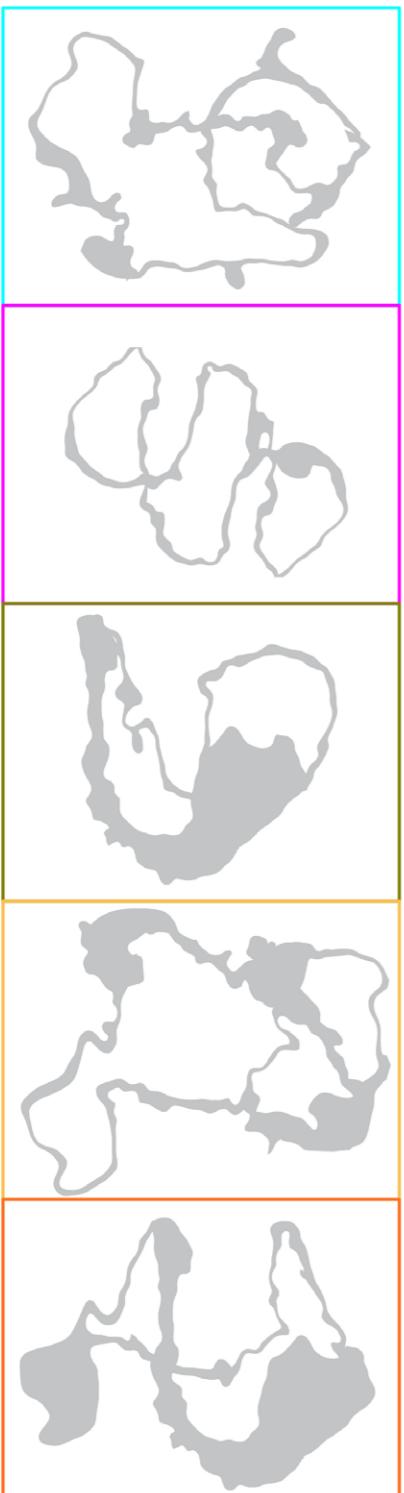
02



VIEW THROUGH VERANDAH SPACE.

SCULPTURE 2

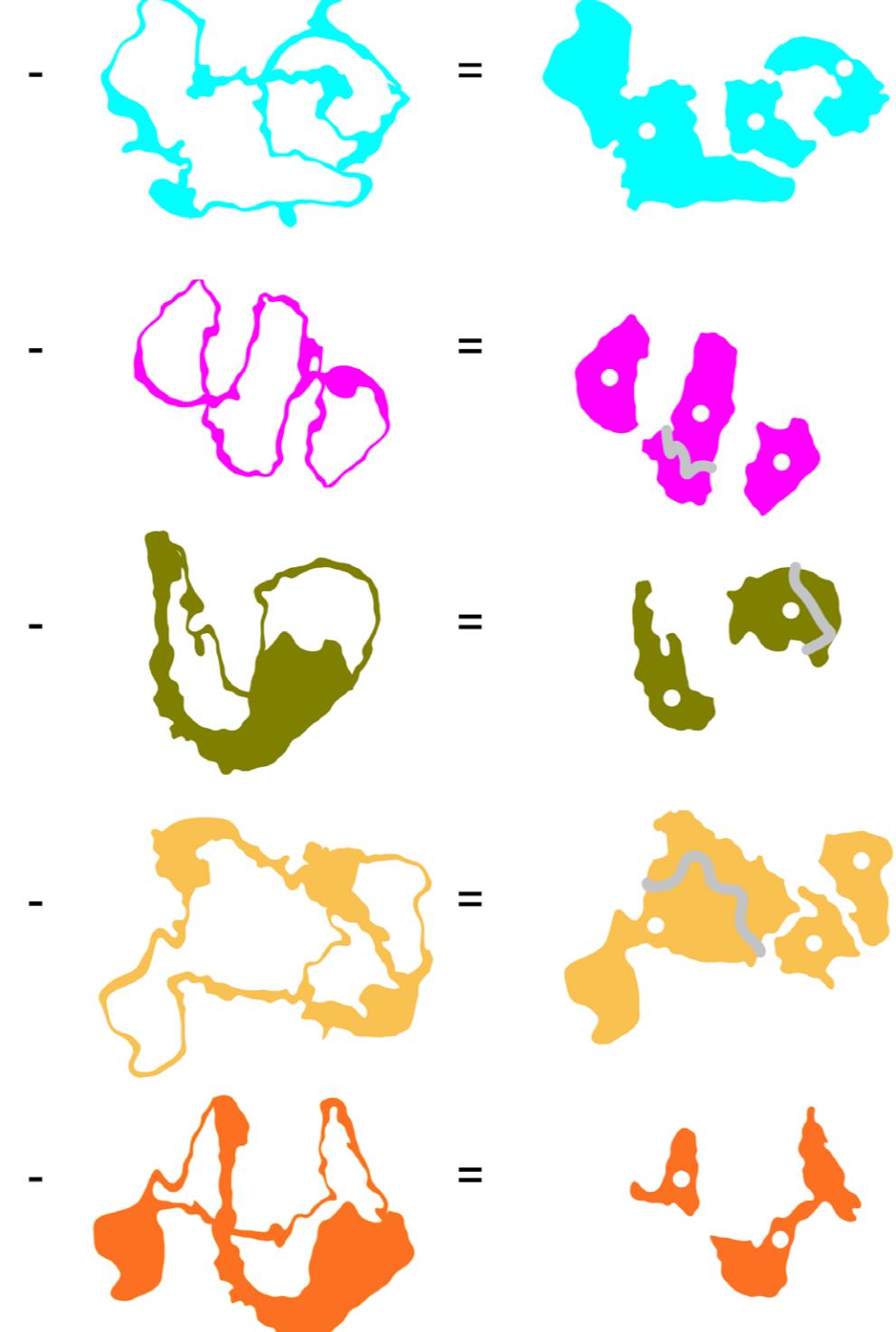
03



MATERIAL

POSITIVE (SCULPTURE 1)

NEGATIVE (OFF CUTS
FROM SCULPTURE 1)



SCULPTURE 2

03



ascending



DISCOVERABLES (integrated pathway elements)

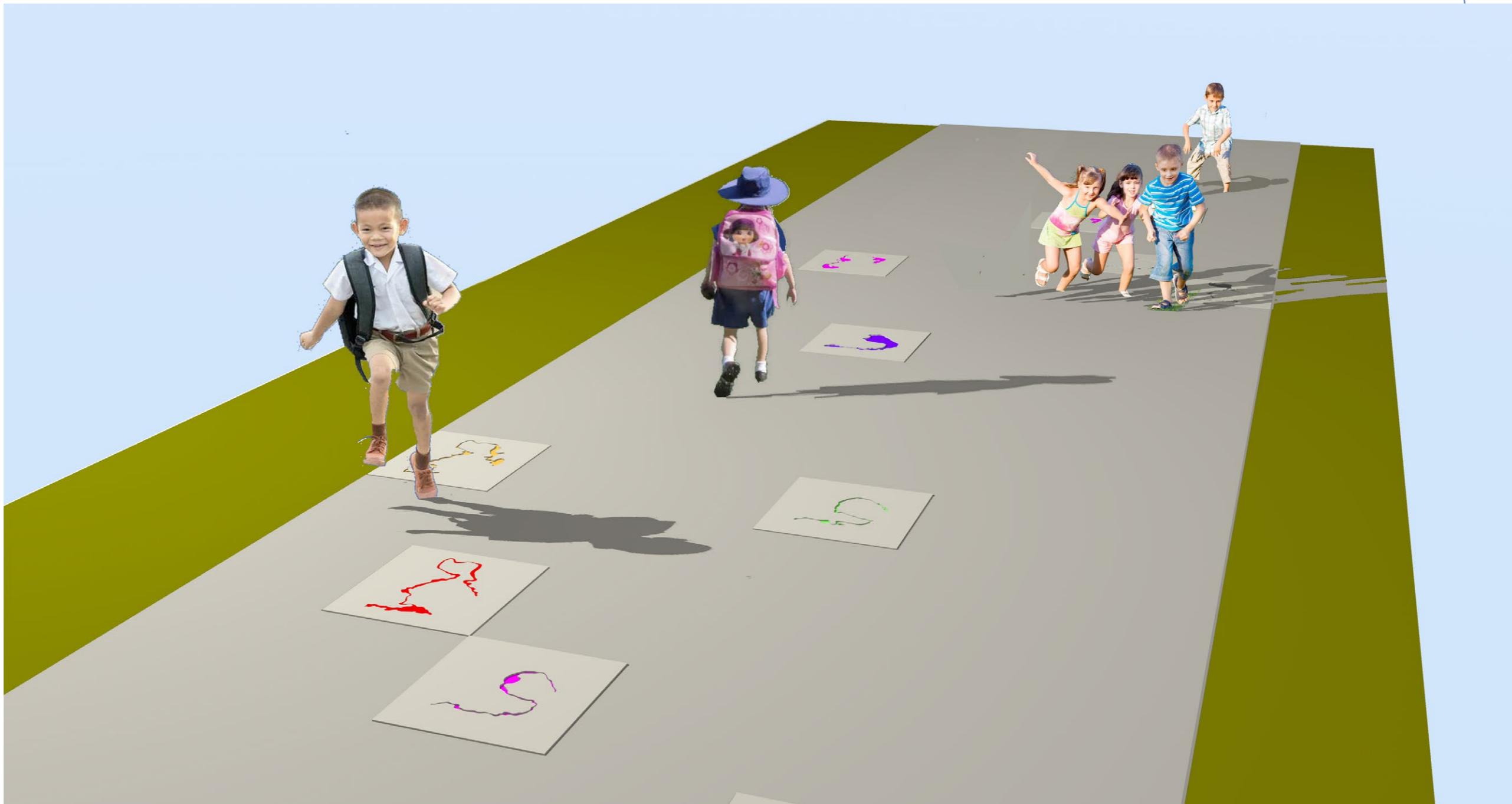
04



LASER CUT , SANDBLASTED AND PAINT FILLED CUSTOM MADE “PAVERS” CONSTRUCTED FROM OFF CUTS

DISCOVERABLES

04



PROPOSED ARTWORK MATERIALS AND TECHNICAL NOTES

MATERIAL / TECHNICAL NOTES

- o **Sculpture 1**
2.5 mts H x 700 mm largest OD
8 -10 mm laser-cut and painted aluminium with rounded-off edges. Automotive paint is proposed to achieve the highly chromatic colours and durability.
20 mm diameter galvanised steel rods with sleeves
Concrete footing
Up-light with wiring to main switchboard (optional) and programmable timer (also optional).
- o **Integrated Descending Formations**
100 mm H x variable lengths x 3 mm thick
Bent and folded painted aluminium. Automotive paint is proposed to achieve the highly chromatic colours and durability.
Fixings – stainless steel cables - TBA
- o **Sculpture 2**
2.3 mts H x 400 mm largest OD x 8-10 mm thick aluminium
8 – 10 mm laser cut, engraved and painted aluminium components with rounded-off edges. Automotive paint is proposed to achieve the highly chromatic colours and durability. The engraved sections will be back-filled in contrasting paint colours to the individual shape.
40 mm diameter galvanised steel rod with sleeves
Concrete footing
- o **Integrated pathway elements**
350 mm x 350 mm W x 8-10 mm D - or to match path paving dimensions
Off-cut x 8-10 mm aluminium laser cut squares with x 4 rear studs to embed the pavers into concrete.
Surface - sandblasting to Australian safety requirements and engraved and paint filled contour patterns or text.
Set into pathway with concrete

Please note, all proposed artworks will be subject to engineering certification.

Fabrication of artworks coordinated by the artists and .reSPOKE.
Assemblage of components and installation by .reSPOKE - with the exception of the electrical work for the sculpture.
N.B.: Equipment hire, and freight is included in the installation section of the budget.

PROPOSED ARTWORK MATERIALS AND TECHNICAL NOTES

MAINTENANCE AND SAFETY

- o As mentioned previously all artworks will be subject to engineering certification.
- o The aluminium and steel posts used in the project are substantial to last for a minimum of 10years. Aluminium is a strong and durable material by nature. It provides exceptional durability from environmental elements and for children's interaction.
- o The sculptures propose 8 -10 mm aluminium which is robust and will not bend under weight.
- o The integrated pathway elements will be linnished and chamfered to prevent trip hazards.
- o Regular cleaning of the artworks are the recommended maintenance – see below.
If Sculpture 1 is illuminated, the globe will require changing when it fails.

CLEANING / MAINTENANCE:

Cleaning and maintenance of the artwork is minimal but recommended to occur within the timeframes listed to ensure the artworks maintain high visual quality.

- o Sculpture 1
1-2 monthly hose down with non-bore water in dry months.
- o Integrated Descending Formations
Removal of cobwebs with a soft cobweb brush as required.
Hose down every x 3 months to remove dust and salt deposits
- o Sculpture 2
1-2 monthly hose down with non-bore water in dry months.
- o Integrated pathway elements
Hose down and clean the coloured paint fill sections with a soft brush or cloth.

BUDGET

1.	Sculpture – Ascending Form Materials and Fabrication:	\$15,105
	Installation including materials & equipment hire:	\$5,670
2.	Integrated Descending Forms Materials and Fabrication:	\$15,255
	Installation including materials & equipment hire:	\$7,700
3.	Small Scale Sculpture Fabrication: NB: off-cut materials used	\$12,472
	Installation including materials & equipment hire:	\$5,426
4.	Integrated Pathway Discoverables Fabrication: sandblasting, painting and etching: NB off cut materials used	\$722
	Installation including materials:	\$950
	Digital Design (file prep for industry):	\$3,000
	Engineering Sign-off:	\$2,000
	Electrical wiring, up-light and install:	\$1,500
	Contingency:	\$5,000
	Artist Fees:	\$26,000

TOTAL: \$100,800

TIME LINE / PROGRAM

Please note changes may occur to this schedule, subject to changes in the building schedule timeframe.

- o November 2019 – February 2020: Design Documentation: Production of Samples; Engineering Certification, Liaison with Architect and Landscape Architect.
- o March 2020: Production of digital files for industry.
- o June - July 2020: Fabrication of metal elements.
- o August 2020: Painting & engraving of elements.
- o September: Assembly of elements.
- o October: Installation of artwork in coordination with construction (architect and contractor).
- o **Completion: November 2020**

Note: Pamela Gaunt will be overseas for three weeks in 2020. Dates are yet to be confirmed but her absence will not interfere with the design development or the fabrication of the artwork for this project.

THANK YOU ...

PAMELA GAUNT AND CAROLINE DI COSTA