



Melrose Park: Smart Planning for Climate Responsive Neighbourhoods

Expression of Interest: Data actuated art installation

CONTENTS

4. PROJECT BACKGROUND

5. PROJECT OBJECTIVE

6. THEME

7. USE CASES & DATA FEEDS

**8. CURRENT STATUS &
PROJECT DESCRIPTION**

9. SELECTION PROCESS

10. SELECTION PROCESS

15. SELECTION PANEL

16. PROJECT BUDGET

17. PROJECT TIMELINE

18. INSURANCES

20. ATTACHMENT A



The City of Parramatta (the City) invites artists residing in Sydney to submit their qualifications and response to be considered for the Melrose Park art installation project.

The opportunity is for a temporary (24 month) art installation to be placed within the Melrose Park North residential precinct, which is currently under construction.

PROJECT BACKGROUND

The art installation is part of a bigger project which has received Federal Government funding under Round Two of the Smart Cities and Suburbs Program. The City of Parramatta is working in partnership with PAYCE, the University of Technology Sydney (UTS), M Projects, and technology providers, ESRI and [ui!].

This project is piloting the use of a range of sensors to capture, analyse and visualise environmental data including temperature, humidity, air quality, noise and storm water.

Melrose Park North is a new residential precinct being developed by PAYCE, located approximately 17km northwest of the Sydney CBD and 6km east of the Parramatta CBD. The planned multi-stage development is for 4,900 dwellings, 150 affordable housing apartments and will include commercial, retail and community space.





PROJECT OBJECTIVE

The creation of an art installation that is data-actuated and interactive in its nature, whilst encapsulating the history of the suburb (as per the theme mentioned on page 6).

THEME

CHARLES JAMES MELROSE & THE LOCAL ENVIRONMENT

The art installation will need to follow the theme of: A Fast Life, Charles James Melrose.

The suburb of Melrose Park was named after Australian aviator Charles James Melrose.

In 1934, he broke the round Australia record in aviation. Melrose flew the trip in five and a half days, breaking the former record by forty-five hours. Melrose's greatest achievement and legacy was the gift of possibility and adventure, a symbol of hope and vitality in a time when the world was struggling through the Great Depression.

Few people know that Melrose Park is named after Charles James Melrose. By using this as a driving theme for the art installation, the new residents that will call Melrose Park North home, will be able to understand the history of the suburb.

Please refer to Attachment A – A Fast Life for more background information.

The historical theme will need to be tied to the environmental data that is being collected as part of the project (refer to page 7).



USE CASES & DATA FEEDS

The project is collecting a range of environmental data to improve liveability and management outcomes.

Urban heat can vary considerably on a micro-climate level as a result of the built environment and a range of other factors.

Air quality varies between suburbs and is impacted by local wind patterns. It is of importance, given the recent bushfire smoke that affected New South Wales.

Noise in urban environments can come from many sources. Collecting this data can assist in drawing connections between where the noise may have originated.

The successful proponent will have access to the following data feeds to be used as part of the art installation. Proponents must use at least ONE of these feeds in the produced art installation.

- Temperature
- Humidity
- Air quality (PM10, PM2.5)
- Noise
- Wind speed
- Wind direction



CURRENT STATUS & PROJECT DESCRIPTION



Image 1: Map depicting the proposed location for the proposed art installation.

Currently, construction is occurring on the corner of Victoria Road and Wharf Road in Melrose Park 2114. There is also a Visitor's Centre just off Victoria Rd. The proposed art installation is to be placed at the Visitor's Centre (refer to page 17 for details).

The art installation is to be data-actuated, in that an element or elements of the art will need to be responsive to data. There is no set criteria for the format of the installation, in that the produced installation can be digital, physical, data-driven, portable, a mural, augmented reality, or another form.

The expected lifespan of the produced work is approx. 24 months.

Proponents should consider how the public may interact with the produced art installation in order to understand the Theme (as outlined on page 7) in respect to the history of Melrose Park and the environmental data being collected.

Should the art installation require a power source, it is preferred that a sustainable option such as solar be explored. Alternatively, electricity can be provided if required.

SELECTION PROCESS

A two stage process will be undertaken to select the artist. The process will be carried out as follows:

STAGE 1 (current stage)

As part of the EOI for Stage 1, the artist shall submit:

- A maximum of 5 examples of previous work (can be images, links to videos, a link to a developed app, website etc.)
- A brief description of previous experience working on projects of a similar nature.
- A brief outline of a concept idea (max 300 words). The outline should include (at a high level) potential responses to meet the project objective and site, proposed materials and how the environmental data could be reflected / used as part of the produced work. Please note that no concept drawings / renders / wireframes are required for Stage 1.
- A resume (no more than 2 pages).

To be considered, an EOI is to be submitted via email to:

FutureCity@cityofparramatta.nsw.gov.au The closing date for submissions is 4pm 19 March 2020.

Applicants are encouraged to visit the Visitor's Centre to understand the installation location. Please refer to page 17 for more details.



STAGE 1: SELECTION CRITERIA

Submissions will be evaluated in accordance with the selection criteria set out below.

	Criteria	Weighting
1.	Previous experience working on projects of a similar nature	25%
2.	Creative and contemporary innovative response to the brief	25%
3.	Ability to achieve the project according to the Project Timeline and within budget	25%
4.	Demonstrated capacity for a collaborative and co-curatorial approach to the project	25%
Total		100%



STAGE 2: SHORTLISTING

The EOI will result in three (3) applicants being shortlisted by the Selection Panel. Shortlisted artists will be notified via email by **COB 20 March 2020**.

Shortlisted applicants will be paid an honorarium of \$499.00 (incl. GST) and given approx. two (2) weeks to develop their submission proposals into concept designs. The concept design proposals will include:

- Concept drawings / a model / wireframe etc. (dependent on the format) of the proposed work as required to convey the concept, scaled and presented in a professional and artistic manner.
- An indication of how live environmental data feeds will be used within the proposed work.
- Indicative site plan showing the proposed locations for the proposed work.
- Indication of materials and fabrication methods (where applicable, dependent on format).
- Indicative Project Program including design development, fabrication and installation.
- Material in the form of electronic copy suitable for reproduction including concept drawings, details and images.
- Presentation documents for the Project Panel.
- Details of third parties, contractors, consultants, project managers, supply relationships and fabricators (where applicable).
- Proposed preliminary indicative budget outlining artist fees, materials, fabrication and any certification costs, and other associated expenditure.
- Indication of any known ongoing maintenance requirements associated with the proposal.



STAGE 2 cont.

The produced art installation will be part of a public environment. When developing the concept the artist will be required to address requirements with respect to safety, appropriate materials (waterproof dependent on location) and other areas that relate to public safety and risk minimisation. The artist shall participate and incorporate the findings of a design Safety and Risk Assessment process into the artwork design and development process. The art installation should also be durable (dependent on format as per the identified useful life of the work) and easy to maintain.

The deadline for stage 2 submissions is **12pm 2 April 2020**.

Please note, Council may make copies of the EOI submission documents for any purpose related to the EOI, in particular the evaluation of the EOI submissions. The supplier shall retain all Intellectual Property and Moral Rights.

The slide features several large, thick, curved decorative elements. A white arc is positioned at the top center. A large cyan arc curves along the right side of the slide. On the left side, there is a cyan arc and a white arc, both partially visible. The text is centered in the middle of the slide.

STAGE 2 cont.

On evaluation of the Stage 2 submissions, the Selection Panel will make a recommendation on the successful proposal. The evaluation will include a review of the preliminary indicative budget to ensure the proposed concept is achievable within the project budget. The Selection Panel will need to be satisfied that the proposal is achievable within the budget available.

Artists will be invited to City of Parramatta to present their concept ideas on 3 April 2020.

The successful applicant will be notified by COB 6 April 2020.

At the completion of Stage 2, the aim is to contract the successful applicant to deliver the Project according to the terms and conditions identified in the City of Parramatta's Short Form Contract for Public Art.




STAGE 2 cont.

Delivery of the Project shall include all services necessary to complete the artwork, including but not limited to:

- Design development.
- Preparation of final cost plan.
- Preparation of any final documentation (drawings, details, images, specifications, samples or any prototypes).
- Schedule of any samples or testing required.
- Revised documentation and cost plan.
- Manage fabrication processes.
- Delivery/installation of final work according to approved concepts/drawings, including coordination quality control and administration.
- A comprehensive maintenance schedule.
- An artist statement in text and photo documentation to convey artwork development for purposes of consultation, communication and documentation.

The artist shall work with the Contract Manager to develop and agree on a detailed final draft Project Program which shall create opportunities for:

- Inspections with the City's representatives at intervals during any of the fabrication and installation stages of the work. This includes on completion of the work to ensure the longevity requirement.
- Amending/refining the content of the developing concept on the basis of feedback regarding the feasibility, durability and safety of the artwork.
- Regular meetings called by the City's Contract Manager.



SELECTION PANEL

Applications will be reviewed by a Selection Panel consisting of representatives from City of Parramatta Council, M Projects (PAYCE) and UTS.

The successful proponent will be engaged to produce the art installation by signing City of Parramatta's Short Form Contract for Public Art.



PROJECT BUDGET

The total budget for the art installation is \$33,600 ex GST.

The budget includes but is not limited to artist fees, other consultant fees, materials and fabrication (if applicable), transport, installation, equipment, insurance and engineering certification costs (if applicable), etc. The budget must cover all items and resources to complete the project, excluding direct access to the site which will be provided by the developer (PAYCE).

The University of Technology Sydney (UTS) is a project partner and will liaise with the successful proponent to provide technology / data integration, and custom coding and support (for the data feeds).

PROJECT TIMELINE

EOI issued	11 March 2020
Site visits	11 – 19 March 2020
EOI deadline	4pm 19 March 2020
Shortlisting	COB 20 March 2020
Concept development	20 March 2020 – 12pm 2 April 2020
Stage 2 submission deadline	12pm 2 April 2020
Presentation from artists	3 April 2020
Successful artist notified	6 April 2020
Kick off meeting	7 April 2020
Creation, production and installation deadline	8 May 2020

Details for the Visitor's Centre is below.

Address: 659 Victoria Road, Melrose Park NSW 2114

Opening Hours: Tuesday – Sunday, 10am – 4pm



INSURANCES

The successful artist will be required to hold (or obtain) a public liability insurance policy (minimum of \$20,000,000), personal accident insurance if they are a sole trader or appropriate workers compensation insurance for any team members.



Thank you

Future City | City of Parramatta Council
FutureCity@cityofparramatta.nsw.gov.au



4. A FAST LIFE, CHARLES JAMES MELROSE

If Melrose's greatest achievement was to give a dispirited people and a nation under great financial strain, some hope, vicarious adventure and a sense of wonder (remembering that most Australians didn't have cars, travelled by horse and cart, and there was minimal public transport, in those days), then having a suburb named after him is the least that could be done. However, few people know that Melrose Park is named for Charles James Melrose, aviator extraordinaire! The new residents of Melrose Park certainly will not know and this can be easily remedied.

A memorial to Charles Melrose or 'something' to commemorate the naming of the suburb after him would be an appropriate major entry statement at the corner of Victoria Rd and Wharf Road, the northern entrance to the suburb. As

the landscape plans designate a 'palm growth entry plaza' at the corner of Victoria and Wharf Roads, this would seem to be the appropriate position especially if the corner doesn't have to be widened.

The 'what' of this is not quite so easy, but to be in keeping with the subject matter and the site, it would appear that the object would have to be tall, aeronautical looking and silver metal in colour, with enough complexity to make multiple viewings rewarding and stand out amongst the palm trees. Some research into flight of the era is required, with a short summary following.

The transition from wood to metal planes changed everything about flight in just a few years. In the aftermath of World War I, the victorious nations found themselves with quite a significant

number of superfluous planes. These became the basis of the commercial air travel industry. New metal planes weren't just more durable during wartime; they also withstood the dramatic changes in climate that a vehicle might experience when traveling long distances, where climates could change from arctic to temperate to tropical to arid in a relatively short period of time.

Flight in the 1930's was characterized by decreased inconvenience and increased comfort for passengers and crew. Air travel early in the decade was limited mostly to the upper class and to those who had a good reason to fly, such as manufacturers' representatives and those involved in banking. Flying was more expensive than travelling by train and "discretionary" flying was not yet practiced.

A number of adventurous pilots began using airplanes for “utility aviation” - commercial photography, surveying, law enforcement, agricultural purposes such as seeding and crop dusting, and air taxis, like Charles Melrose’s business.

While engines that transmitted noise and vibration back to the passengers had plagued earlier planes, newer planes added soundproofing to the cabins, ventilation ducts and a structure that allowed a dual skin and interior decorating. Upholstered seats were mounted on rubber, and padded armrests further reduced noise and vibration. The planes could also fly higher, 20,000 feet, reducing though not eliminating turbulence.

The 1930’s saw the emergence of streamlining planes (and all sorts of objects) to not only make them go faster but to look like they would go faster. The trend becomes much more pronounced

as the decade progresses. A memorial/monument/place marker/welcome statement should reflect this.

TREATMENTS

This sculpture could be a graphic inspired empirical representation of the movement of flight itself, sweeping upward and outward in a graceful curve.

Flight and aeroplane technology, especially of the 30’s, may be represented in other parts of the

development as well. In the 30’s and 40’s wall mounted sculpture – bas-reliefs, in metal and other materials were particularly popular.

An obvious option would be the inclusion of an aeroplane inspired feature in the children’s play area. An amusing or intriguing indication of the aeronautical relevance to the development could be a light plane parked in the car parking area, neatly in a parking space, as if it was just another vehicle.

