

Central Park

Final Public Art Plan

Central Park Public Art Plan
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the artists 2019

Prepared by Barbara Flynn,
Project Curator and
Art Advisor to Frasers
Property Australia
and Sekisui House Australia
for Central Park,
with Christine Bootes,
Barbara Flynn Pty Ltd

30 August 2019

Contents

1	Introduction	3
2	Executive summary	5
3	Artists commissioned by Central Park since 2014, in collaboration with Barbara Flynn	7
3.1	Tadashi Kawamata, <i>Big Nest in Sydney</i>	7
3.2	Pipilotti Rist, <i>Sparkling Pond, Bold-Coloured Groove & Tender Fire (Please walk in and let the colours caress you)</i>	8
3.3	Ugo Rondinone, <i>The Remembered</i>	9
3.4	Yhonnie Scarce, <i>Ectopia</i>	10
3.5	Justine Varga, <i>Fusuma</i>	10
4	Artists commissioned to 2013, in collaboration with Turpin + Crawford Studio	12
4.1	Patrick Blanc, <i>21 Vertical Gardens</i>	12
4.2	Yann Kersalé, <i>Sea Mirror (Miroir de Mer)</i>	12
4.3	Jennifer Turpin and Michaelie Crawford, Turpin + Crawford Studio, <i>Halo</i>	13
5	Conclusion	14
6	Acknowledgments	15
	Central Park in plan	17
	Final works	21
	Artwork fabricated and in storage pending installation	51
	Archive of progress photos	57

1

Introduction

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Public Art Plan
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The Central Park development presents the greatest concentration of privately commissioned artworks in the local government area of Sydney. The artists commissioned for projects represent an extraordinarily distinguished group of individuals hailing from diverse locales across the globe: Tadashi Kawamata (Japan-born, Paris-based); Pipilotti Rist (Switzerland); Ugo Rondinone (Switzerland-born, New York-based); Patrick Blanc (France); Yann Kersalé (France); and Turpin + Crawford Studio (Australia). The suite of permanent artworks also intentionally includes two younger-generation Australian artists: Yhonnie Scarce (Melbourne) and Justine Varga (Sydney).

Leading the exceptional cohort of artists at Central Park are Turpin + Crawford Studio, Tadashi Kawamata and Pipilotti Rist. The projects realised by them fulfil the City of Sydney’s requirements for art in the public domain. These are complex works that represent years of careful planning, design and prototyping. Ugo Rondinone, Yhonnie Scarce and Justine Varga have also been commissioned by Frasers Property Australia and Sekisui House Australia. This demonstrates Frasers and Sekisui’s interest in art and commitment to artists, setting them apart from other development companies.

In contracting each, Frasers and Sekisui conducted an exemplary process of securing the obligation of all building owners to be held responsible for the future care and maintenance of the artworks, with the exception of *Halo* for which City of Sydney Council will remain responsible. This was a significant achievement and underscores the highly professional and ethical approach of Frasers to commissioning art.

The permanent artworks commissioned by Frasers and Sekisui build on the exemplary initiative led by FraserStudios early in the development’s construction phase. Seizing an opportunity to support Sydney’s arts scene, Frasers Property partnered with Queen Street Studio to convert three vacant warehouses in the heritage-listed Kent Brewery development into a highly successful arts space. Between 2008 and 2012, the program generously supported many Sydney-based creatives in their artistic endeavours.

Building on the success of the studio project, Frasers and Sekisui also engaged Turpin + Crawford Studio (as of 2018, Studio TCS) to develop

a temporary public art project program for the Brewery Building. Curated by Anne Loxley, Central Park AIR (Artists in Residence) gave three leading Australian artists an opportunity to install temporary works of art that would help foster a continued dialogue between the development precinct and the local neighbourhood. The first of the projects was Brook Andrew’s *Local Memory*, which intervened on the building’s exterior wall facing Broadway in April 2011. This installation honoured past workers and community members by displaying eighteen large-scale black-and-white historical portraits, all framed by red neon lights. Next, artist Mikala Dwyer installed her wind-activated kinetic sculpture *Windwatcher* atop the heritage-listed brick chimney in September 2011. At a height of 52 metres and featuring a distinctive graphic pattern, this windsock inspired passers-by to direct their gazes to the sky and realise the invisible power of moving air. The third and final project undertaken by Central Park AIR was Caroline Rothwell’s *Symbiosis*, a monumental inflatable tree made of red nylon. Installed on the Brewery building’s façade in October 2012, the tree was visually connected to the building with ‘roots’ fashioned from white PVC pipes.

With the success of its community-facing artistic programs and the privately commissioned artworks detailed in this report, Frasers and Sekisui’s generous support of the arts has become an integral part of Central Park’s identity.

2

Executive summary

This document is an update of Barbara Flynn’s Central Park Public Art Plan (6th revision) of 23 June 2014. It follows three presentations to the Public Art Advisory Panel (PAAP) delivered in the interim years, on 21 July 2015, 9 February 2016 and 28 June 2016. The document offers an overview of the projects commissioned by the Central Park venture partners Frasers Property Australia and Sekisui House Australia in collaboration with Barbara Flynn from the following artists:

- Tadashi Kawamata, *Big Nest in Sydney*
- Pipilotti Rist, *Sparkling Pond, Bold-Coloured Groove & Tender Fire (Please walk in and let the colours caress you)*
- Ugo Rondinone, *The Remembered*
- Yhonnie Scarce, *Ectopia*
- Justine Varga, *Fusuma*.

It also provides a description of artworks commissioned prior to Barbara’s 2014 appointment to the role of Art Advisor to Frasers and Sekisui:

- Patrick Blanc, *21 Vertical Gardens*
- Yann Kersalé, *Sea Mirror (Miroir de Mer)*
- Turpin + Crawford Studio, *Halo*.

3

Artists commissioned by Central Park since 2014, in collaboration with Barbara Flynn

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3.1

Tadashi Kawamata, *Big Nest in Sydney*

Completion date: October 2018

Japanese-born, Paris-based artist Tadashi Kawamata was selected to address the Central Park site known as The Mark (formerly Building 9). This 27-storey residential tower was designed by Sydney architects Johnson Pilton Walker (JPW) and is located at the south-eastern corner of Central Park, facing the intersection of Carlton Street, Kensington Street and Outram Street. Harnessing the design principles of openness, transparency and access, the soffit and garden form a street-front colonnade that offers a human-scale experience at the base of the tower. The space serves as a highly visible ‘front door’ to the southern entrance of Central Park and offers a generous arrival space for residents of The Mark.

Artists from Asia are under-represented in Sydney’s public domain. In response to this, practitioners from mainland China, Taiwan, South Korea and Japan were invited to apply to address the public domain of The Mark. Four artists were approached to compete for the project. In May 2016, Tadashi Kawamata (Japan), Ah Xian (China/Australia), Kimsooja (South Korea) and Lee Mingwei (Taiwan) presented proposals to Frasers and Project Curator and Art Advisor Barbara Flynn. While each submission was exceptional, Tadashi’s proposal, which called for a seamless integration of an artwork into the pre-existing building, particularly impressed Barbara and the Central Park venture partners for its ability to bring a handmade, natural quality to the built environment.

Drawing on the residential aspect of The Mark, Tadashi chose to explore the idea of home. With *Big Nest in Sydney*, the artist conceived of an oversized, organically shaped bird’s nest that would attach, safely protected, to the underside of the tower. Slats of blackbutt and spotted gum wood (the latter for the concealed support structure) – both native to Australia, linking the work firmly to Australia – were cut, arranged and nailed by the artist by hand on site in Sydney over a period of two and a half weeks. Following his previous ‘nest’ interventions across the globe, the artist imagines his wooden constructions as homes for large mythical birds; he cites a legend that says safety and good fortune are brought to those whose homes achieve the integrity of the nest.

Big Nest in Sydney has a design lifespan of 25 years and is under warranty by the owners for 10 years. The timber in the artwork is meant to age naturally over the course of its lifespan, and will require little maintenance. Concealed mesh wards off nature’s actual nest-makers and pigeons looking for a place to alight. An air compressor will be used to remove any dirt and debris when necessary, adjusted to the pressure setting specified in the artist’s and engineer’s maintenance manual.

3.2

Pipilotti Rist, *Sparkling Pond, Bold-Coloured Groove & Tender Fire (Please walk in and let the colours caress you)*

Completion date: December 2018

Zürich-based artist Pipilotti Rist was unanimously selected by the Central Park venture partners to address the ground floor undercroft space of the Park Lane building, also known as Block 5A. The partners praised Pipilotti’s ability to produce approachable yet intellectually insightful work. Located at the south-eastern end of the residential building, the undercroft space is a double-storey, open-air colonnade running north-west to south-east that offers shelter from sun and rain.

The Central Park masterplan allowed for a neat network of three links running north–south (Chippendale Way, Carlton Street and Kensington Street) that cross two east–west links (Central Park Avenue and O’Connor Street). Coupled with the work for the undercroft space, these cross-routes will introduce a sense of order and permeability to this busy part of the southern end of the city. The public space that has been created as a result of this underlying order is calm and oasis-like, with long, open vistas in every direction.

Central Park is replete with outdoor seating that is heavily used on a fine day. Pipilotti understood that the undercroft space would provide a complementary amenity, as an area undercover for people to use on rainy days. Knowing that the undercroft would primarily be used as a passageway, she saw an opportunity to ‘activate’ the space’s potential through art by inspiring passers-by to slow down and contemplate their surroundings. Pipilotti’s proposal thus called for the creation of two completely new works – an impressive-scale window of coloured glass, and floor projections – that would draw attention to the site’s importance as a place for shelter and respite, and encourage people to pause and look.

Pipilotti extended the artwork to the north-western wall glass panels that divide the undercroft from a residential lobby. By playing with the artificial light of the lobby and the natural sunlight of the undercroft, the glass provides a sense of continuity between the two zones. Pipilotti selected a range of vibrant shades to embed in the glass that reflect the intensity of Sydney’s daylight as well as its vegetation. These give way to a series of coloured shadows designed to ‘enhance the effect of existing reflections’ and ‘[expand] the light across the floor of the undercroft’.¹

Extensive research was undertaken to select both the colour film and its hues. Vanceva coloured polyvinyl butyral (PVB) interlayers were ultimately chosen for their high quality and performance. Vanceva interlayers are heat- and light-stable and UV-resistant, thereby ensuring that each colour’s integrity is retained as long as possible. The garden bed just below the glass installation was re-landscaped by landscape architects Sue Barnsley Design.

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Meanwhile, the artist intervenes in the undercroft’s ground plane with three animated ‘video bubbles’ projected onto the granite paving in separate locations. These bubbles appear like electronic ‘bonfires’ with gently wobbling outlines, inviting people to ‘take showers in the coloured light’ and to ‘not only use our eyes and brains’ but to ‘actively engage our entire bodies with light and colour’.² The site-specific videos begin at dusk: Pipilotti imagines the projections as channelling the dreams of Park Lane’s slumbering occupants, setting these dreams free to be shared with others. As her original proposal stated, the artist seeks to create a ‘visual and sensory experience that holds a place in the collective memory for people passing through it and living around it’.³

To encourage prolonged contemplation of the work, the artist has proposed installing two rustic logs to offer seating for those passing through the undercroft. Provided by a forester working in Tomerong, three hours south of Sydney, the native wood seating would promise to literally reconnect nature with the built environment and playfully recreate a campsite. The inclusion of these logs is subject to further discussion with Park Lane’s building owners.

Pipilotti’s video installation is expected to have a lifespan of 10 years. The two Panasonic projectors each have an expected lifespan of 5 years – Frasers has made the commitment to replace them at or after the 5-year mark. Room has been allocated in the budget to allow for these replacements. Maintenance is to take place 6 months after installation and then at 12-monthly intervals. This also includes a physical inspection and cleaning of the enclosure air filter and the enclosure projection window. The coloured glass installation also has an expected lifespan of 10 years. Its conservation will be simple cleaning with a non-abrasive solvent on a regular basis, as specified by the artist in the maintenance manual.

3.3

Ugo Rondinone, *The Remembered*

Completion date: to be confirmed

Swiss-born, New York-based mixed media artist Ugo Rondinone is addressing the Brewery Yard with a figurative stone sculpture made of bluestone. Titled *The Remembered*, the sculpture is a memorial to the victims of AIDS. It stands at a height of roughly 2 metres and will rest on a tall, narrow plinth which has been constructed by a precast concrete supplier in Australia. The sculpture has been made ex-Australia and will be shipped and stored on site at Central Park before moving to its final placement within the Brewery Yard at a later date.

The sculpture belongs to Ugo’s series of striding stone figures. The artist began experimenting with figurative sculptures for *Human Nature*, his major 2013 public art installation in New York City’s Rockefeller Center. Reminiscent of the traditional inuksuk stone landmarks found in the North American Arctic, this gathering of mythical bluestone giants reunited the contemporary public with a prehistoric past. The stone sculpture created for the Central Park precinct will be adjusted in scale to enter into dialogue with the Brewery Building. It will have a lifespan of 10 years and require periodic cleaning only.

Yhonnie Scarce, *Ectopia*

Completion date: May 2019

Artist and glassblower Yhonnie Scarce, of the Kokatha and Nukunu nations, was selected to address the common foyer and lift lobby in the commercial building known as 100 Broadway (formerly 4N Central Park). With its high ceilings, concrete walls, and floor-to-ceiling windows overlooking the Heritage Courtyard, the foyer setting is neutral and elegant – a perfect backdrop for art – and its atmosphere is both airy and calm.

Responding to the space’s grandeur and its status as the future home of the UTS Graduate School of Health, the artist proposed a suspended installation comprised of 700 hot-formed glass callipers that, when seen en masse, take the shape of a recorded heartbeat. Drawing inspiration from ‘circumstances where scientific interventions have been used for medical research’, Yhonnie modelled the callipers after cranial devices used to measure the skull. The glass is infused with a complex, vibrant red that was chosen for its reference to blood as well as its ability to dramatically offset the building’s neutral interior. The callipers are suspended from steel cables hung from a metal frame structure concealed at ceiling level.

Ectopia has been fabricated and engineered to achieve a projected lifespan of 15 years. Maintenance will be simple: cleaning utilising a boom lift and an electric feather duster and, if necessary, a wipe down by hand by a specialist art conservator using a dry, soft, anti-static cloth. The clips attached to the glass callipers will need to be checked periodically for general safety and maintenance. A detailed maintenance manual will be provided in September 2019.

Justine Varga, *Fusuma*

Completion date: May 2018

Sydney-based photographer Justine Varga intervened in Foster + Partners’ residential tower DUO at Central Park, in its entrance and lift lobby on Chippendale Way. Inspired by *lanai*, a traditional Hawaiian architectural element akin to a roofed verandah, the architects and Central Park venture partners envisioned an artwork to help ‘blur the boundaries between the inside and outside’.⁴

Drawing on this erasure of boundaries, Justine saw an opportunity to play on an ‘exchange of locations’, not just between the external and internal but also between London and Sydney. While living in London, where she was first briefed about the project, the artist developed a series of glass panels from a single, camera-less exposure of a large-format negative that was exposed for a long duration. Marks were made on the negative’s surface during its extended period of exposure; these appear as vertical markings on the finished image. Justine likens these striations to tree trunks, bamboo or even Monet’s poplar trees.

The artist then reversed her initial image, inverted the colour and transposed it onto large sheets of glass in Sydney to create sliding glass wall panels in the style of Japanese *fusuma* (which also gave rise to the work’s title). Thus, according to Justine, her photograph ‘becomes a public object, a piece of architecture, something one looks at as well as through’.⁵

Completed in 2018, *Fusuma* has an expected lifespan of 10 years. Maintenance will be routine cleaning with soap and water (without solvents) by a specialist art conservator on a 12-monthly basis.

1	Pipilotti Rist, <i>Central Park, Sydney, Ground Floor Undercroft Space of Building 5A Artwork Proposal: Pipilotti Rist</i> , December 2015, p. 2.	3	Rist, <i>Central Park, Sydney, Ground Floor Undercroft Space ...</i> , p. 2.
2	Rist, <i>Central Park, Sydney, Ground Floor Undercroft Space ...</i> , p. 2.	4	Foster + Partners, <i>Residential Entrance Design: ‘Lanai’ Concept Brief</i> , January 2014.
		5	Justine Varga, <i>Fusuma</i> , artist statement, 2018.

4

Artists commissioned to 2013, in collaboration with Turpin + Crawford Studio

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Turpin + Crawford Studio (now Studio TCS) acted as inaugural artists and art advisors to Frasers Property for the Central Park development through 2013.

4.1 Patrick Blanc, *21 Vertical Gardens*

French artist and botanist Patrick Blanc intervened in Ateliers Jean Nouvel’s One Central Park, introducing nature into an unexpected area of a highly developed, densely populated urban precinct. Unveiled in 2012, Blanc’s *21 Vertical Gardens* consists of tens of thousands of plants and shrubs – most of which are native to Australia – that adorn the building’s façades. Reaching a height of 150 metres, these living green spaces are the tallest vertical gardens in the world and help set a new standard for sustainable architecture.

4.2 Yann Kersalé, *Sea Mirror (Miroir de Mer)*

For Nouvel’s One Central Park tower, the renowned French conceptual lighting artist Yann Kersalé developed *Sea Mirror (Miroir de Mer)*, a permanent display of light and colour in the form of a cantilevered heliostat. It was installed in 2013 and gifted to the City of Sydney. Kersalé, who took inspiration from Sydney Harbour for his first installation in Australia, created his work with 320 heliostats and 2880 LED lights. During daylight hours, the heliostats capture sunlight and direct it to mirrored panels, which bounce the light into neighbouring buildings. Meanwhile, from dusk until 10:00 pm each night, the LED lights – which all have unique URL addresses and are controlled by Kersalé’s own software system – feature a series of ‘performances’ that vary according to season.

Both Kersalé’s and Blanc’s projects were conceived for the Central Park development through the agency of architect Jean Nouvel, whose award-winning One Central Park residential tower was the first building completed at Central Park in 2013.

Jennifer Turpin and Michaelie Crawford,
Turpin + Crawford Studio, *Halo*

Sydney-based artists Jennifer Turpin and Michaelie Crawford of Studio TCS (previously Turpin + Crawford Studio) created *Halo* for Chippendale Green in Central Park. Installed in 2012, the beloved large-scale kinetic sculpture features a tapered, pearlescent yellow ring that tilts and rotates around a tall silver pole in response to wind and light.

Engaging with conditions on site, Jennifer and Michealie created a lively focal point for the space that would activate the public domain and its surroundings. According to the artists, inspiration was found in ‘the former brewery’s giant fermentation vat rings, the stirring motions of the brewing process and the tipsy effect of beer for *Halo*’s circular form and tilting eccentric rotations’.

The sculpture’s simplicity and elegance of form belie the 2 years of research and complex prototyping. The aesthetic and technical challenges of *Halo* necessitated completely new engineering, as there were no pre-existing data about how wind would affect its shape. Tests were undertaken in wind tunnels, and the final form – which can withstand winds of 200 kilometres an hour – was reverse-engineered from those results. The ring itself is fashioned from extremely lightweight carbon fibre, which means that *Halo* is in constant dialogue with natural forces. Both light and strong breezes can set the sculpture in motion.

In a 2018 interview, Jennifer and Michaelie explained that their aim was to encourage people to ‘look up’, to take notice of their surroundings in unexpected ways. ‘*Halo* frames things,’ Michaelie said. ‘The sky, the ground with its shadow. All of our artwork is about relationships between things. We are trying to create a relationship between the work and the natural elements, the work and its current urban context, the history of the place.’

In the years since *Halo*’s instalment, the sculpture has become an intrinsic part of Central Park’s identity. It won the President’s Award at the 2012 Engineering Excellence Awards (Sydney Division), and was also featured in *The Huffington Post*’s global list of must-see public artworks.

Because of its self-cleaning nano-polish, the maintenance for *Halo* is extremely simple: it requires just basic cleaning once a year, as well as an annual inspection of the bearing and hydraulic brakes.

Michaelie and Jennifer were the inaugural artists of the Central Park precinct and originally served as Curatorial Advisors. While acting in that role, they elegantly articulated an exceptional program that called for a suite of works that would be site-responsive, embrace sustainability, and achieve continuity with the past. By drawing attention to the idiosyncratic qualities of the natural environment as well as the site’s history, *Halo* remains an outstanding embodiment of this original vision.

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Artists commissioned
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5

Conclusion

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The Frasers Property Australia and Sekisui House Australia collaboration has established itself as a leader in showcasing singular works of art within a development precinct. In recognition of such leadership, public art at Central Park was a finalist in the Property Council of Australia Kone Award for Development Innovation for 2019. The artists chosen to intervene in the Central Park site represent not only a panoply of nationalities but of working methods and materials. These artists were thoughtfully procured for their visual intelligence and capacity to create original, site-specific works that will remain relevant for years to come. Each of the installations offers residents and passers-by an opportunity to pause their day-to-day routine and contemplate their surroundings in new and exciting ways.

From the initial stages of Central Park’s development, Frasers Property Australia created compelling opportunities for Australian and international artists. These contributions to the arts sector, which began in 2008 with FraserStudios, have been instrumental in advancing Chippendale’s reputation as a creative mecca. The permanent collection of artworks at Central Park builds on that legacy, and is among the most significant private contributions to the Sydney public domain.

6

Acknowledgments

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- Frasers Property Australia:
- Michael Goldrick, Development Director
 - Mick Caddey, Development Director
 - Peter Statham, Project Manager
 - Louise Chan, Marketing Coordinator
- TCS Studio, *Halo*:
- Jennifer Turpin and Michaelie Crawford, Inaugural Artists and Art Advisors to Frasers Property Australia and Sekisui House Australia for Central Park, authors initial Public Art Plan for Central Park
 - Event Engineering, Jeremy Sparks, Senior Designer
- Central Park AIR (Artists in Residence):
- Brook Andrew, Mikala Dwyer and Caroline Rothwell, Artists
 - Anne Loxley, Curator
- Barbara Flynn Pty Ltd:
- Barbara Flynn, Director, Project Curator to Frasers Property Australia and Sekisui House Australia for Central Park
 - Christine Bootes
 - Katrina Dunn Jones
 - Aarna Hanley
- Tadashi Kawamata, *Big Nest in Sydney*:
- Tadashi Kawamata, Artist, Guillaume Sokoloff, Assistant
 - Annely Juda Fine Art, Jessica Munck and David Juda
 - Partridge Event, Eamonn Madden and Sonia Cunningham
 - Peter Gray, Gray Design Space

Pipilotti Rist, *Sparkling Pond, Bold-Coloured Groove & Tender Fire* (Please walk in and let the colours caress you):

- Pipilotti Rist, Artist
- Studio Pipilotti Rist, Antshi von Moos and Nike Dreyer
- Hauser & Wirth, Julia Wunderlich
- Andreas Lechthaler, Project Architect
- Shop 1, Gabriele Ulacco
- AR-MA, Robert Beson
- ECAV, Joel Cunningham and Max Montanaro
- Panasonic Australia, Peter Huljich and Chris Maw
- Gray Design Space, Peter Gray
- Sue Barnsley Design, Sue Barnsley and Rosie Krauss

Ugo Rondinone, *The Remembered*:

- Ugo Rondinone, Artist
- Studio Rondinone, Mattias Herold and Stuart Mitchell
- Gray Design Space, Peter Gray
- Concrete By Design, Dallas Mexon

Yhonnie Scarce, *Ectopia*:

- Yhonnie Scarce, Artist
- Foster + Partners Architects, Lieselot Baert and Ross Palmer
- Mikhail Rodrick, Project Architect
- Jam Factory, Adelaide, Karen Cunningham
- KPH Consulting, Doug Knox
- QME, Wayne Hammonds

Justine Varga, *Fusuma*:

- Justine Varga, Artist
- Foster + Partners Architects, Lieselot Baert and Ross Palmer

Contracts:

- Kanjian & Company Solicitors, Ken Kanjian

Art lighting:

- Arup, Tim Carr and Dom Chan

Art photography:

- Mark Pokorny

Art conservation:

- Modern and Contemporary Art Conservation, Anne Gaulton

Electrical:

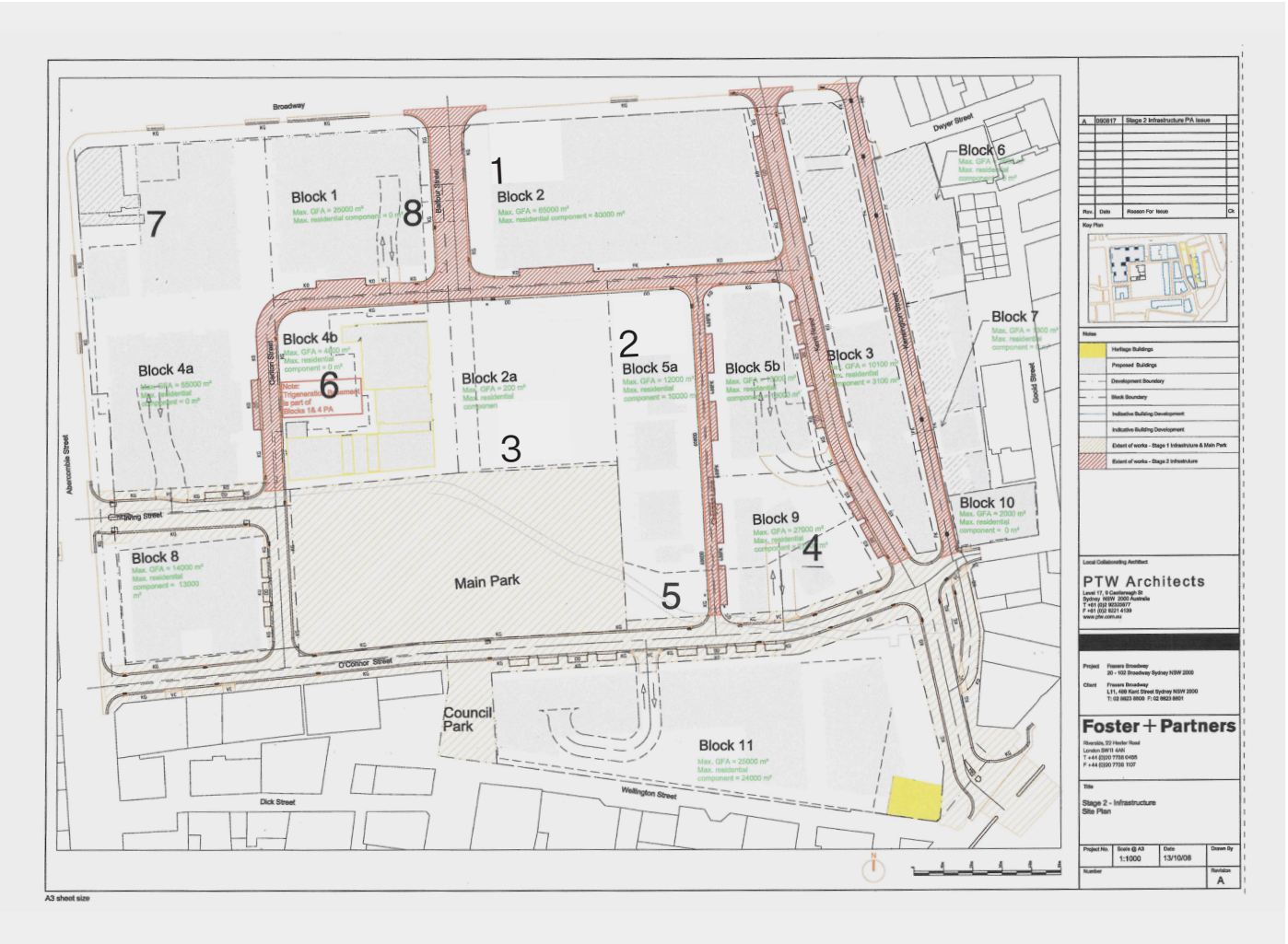
- Heyday

City of Sydney, Public Art Advisory Panel

Central Park in plan



Render of the Central Park precinct

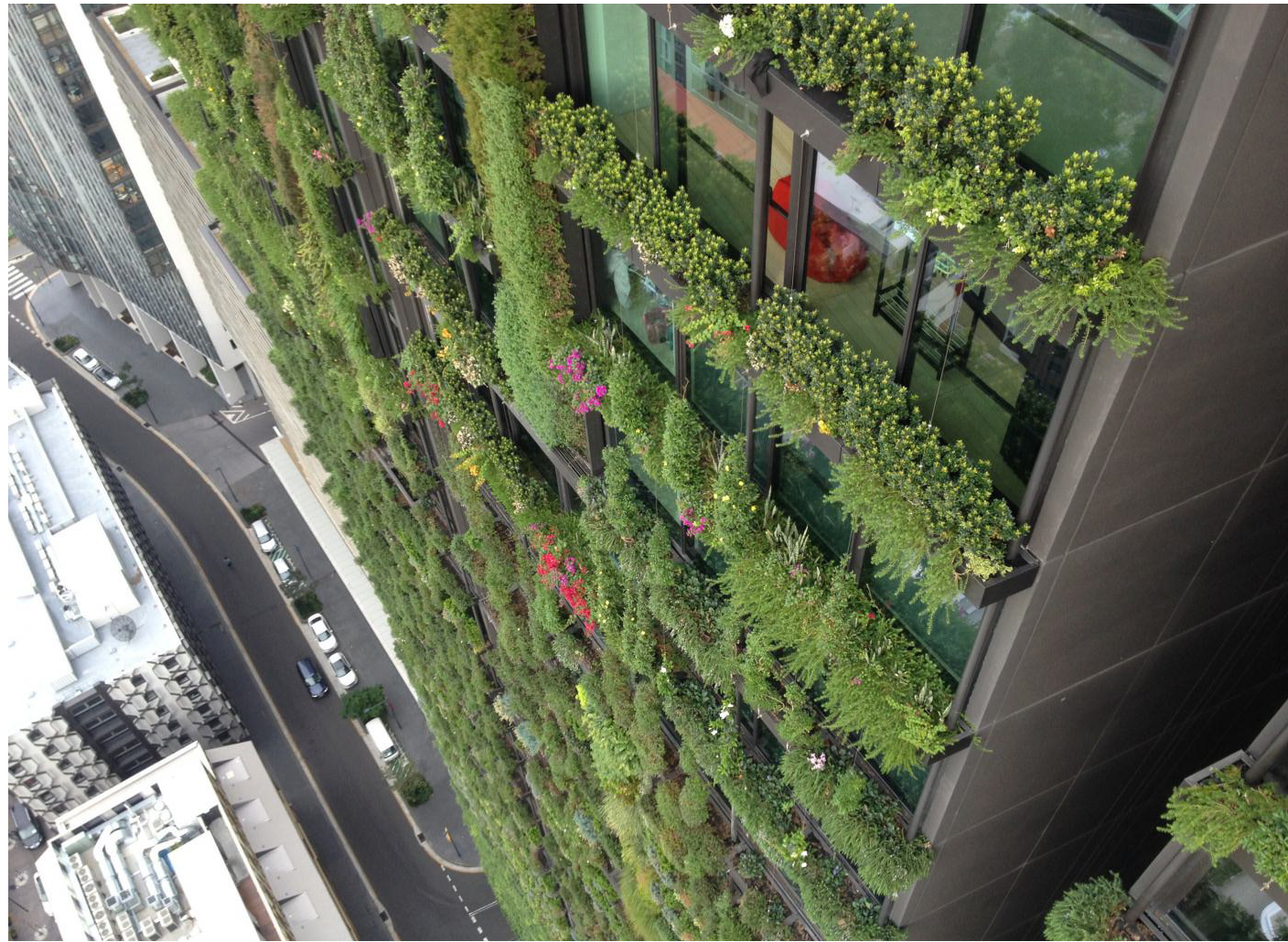


Final works

Central Park infrastructure site plan, 2008, showing artworks realised at Central Park, 2012–19:



Yann Kersalé
Sea Mirror (Miroir de Mer), 2013
Permanent display of 320 heliostats
and 2880 lights
One Central Park, Sydney
Photo: Yann Kersalé/ykersale.com



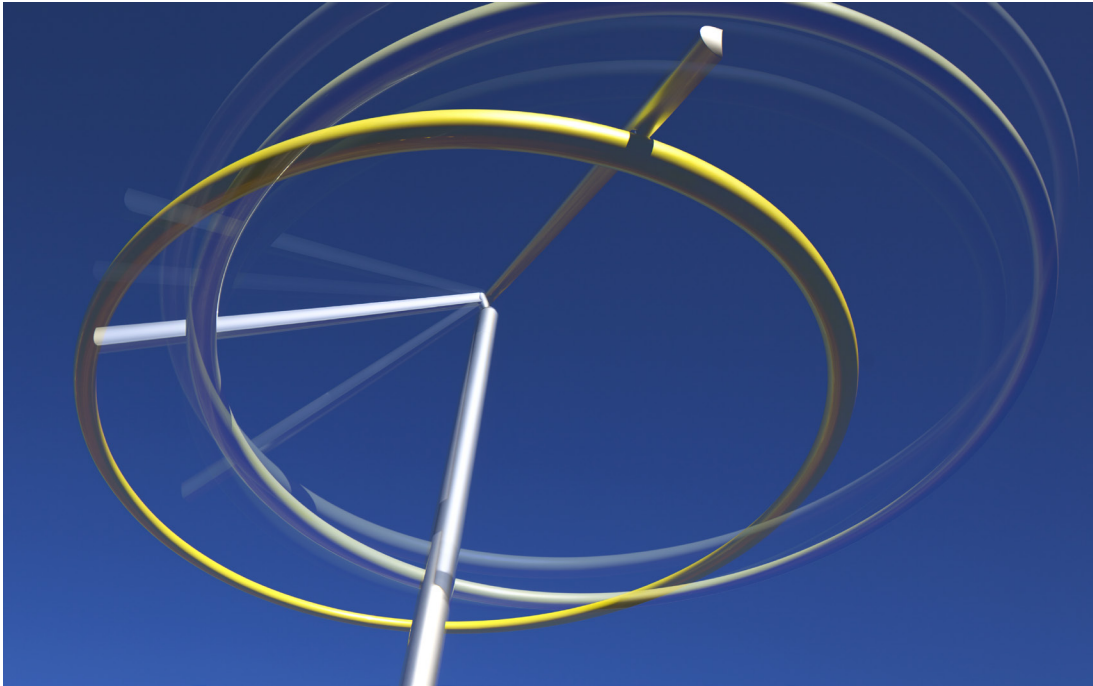
Patrick Blanc
21 Vertical Gardens, 2012
 Installation of gardens and shrubs
 along building façade
 One Central Park, Sydney
 Photo: Jungleyf/jungleyf.com.au



Jennifer Turpin and Michaelie Crawford
 (Studio TCS)
Halo, 2012
 Permanent large-scale kinetic sculpture
 Chippendale Green, Central Park, Sydney
 Photo: Courtesy Studio TCS



Jennifer Turpin and Michaelie Crawford
(Studio TCS)
Halo, 2012
Permanent large-scale kinetic sculpture
Chippendale Green, Central Park, Sydney
Photo: Courtesy Studio TCS



Jennifer Turpin and Michaelie Crawford
(Studio TCS)
Halo, 2012
Permanent large-scale kinetic sculpture
Chippendale Green, Central Park, Sydney
Photos: Courtesy Studio TCS



Tadashi Kawamata
Big Nest in Sydney, 2018
 The Mark, Central Park, Sydney
 Photo: Mark Pokorny



Tadashi Kawamata
Big Nest in Sydney, 2018
 The Mark, Central Park, Sydney
 Photo: Mark Pokorny



Tadashi Kawamata
Big Nest in Sydney, 2018
 The Mark, Central Park, Sydney
 Photo: Mark Pokorny



Tadashi Kawamata
Big Nest in Sydney, 2018
 The Mark, Central Park, Sydney
 Photo: Mark Pokorny



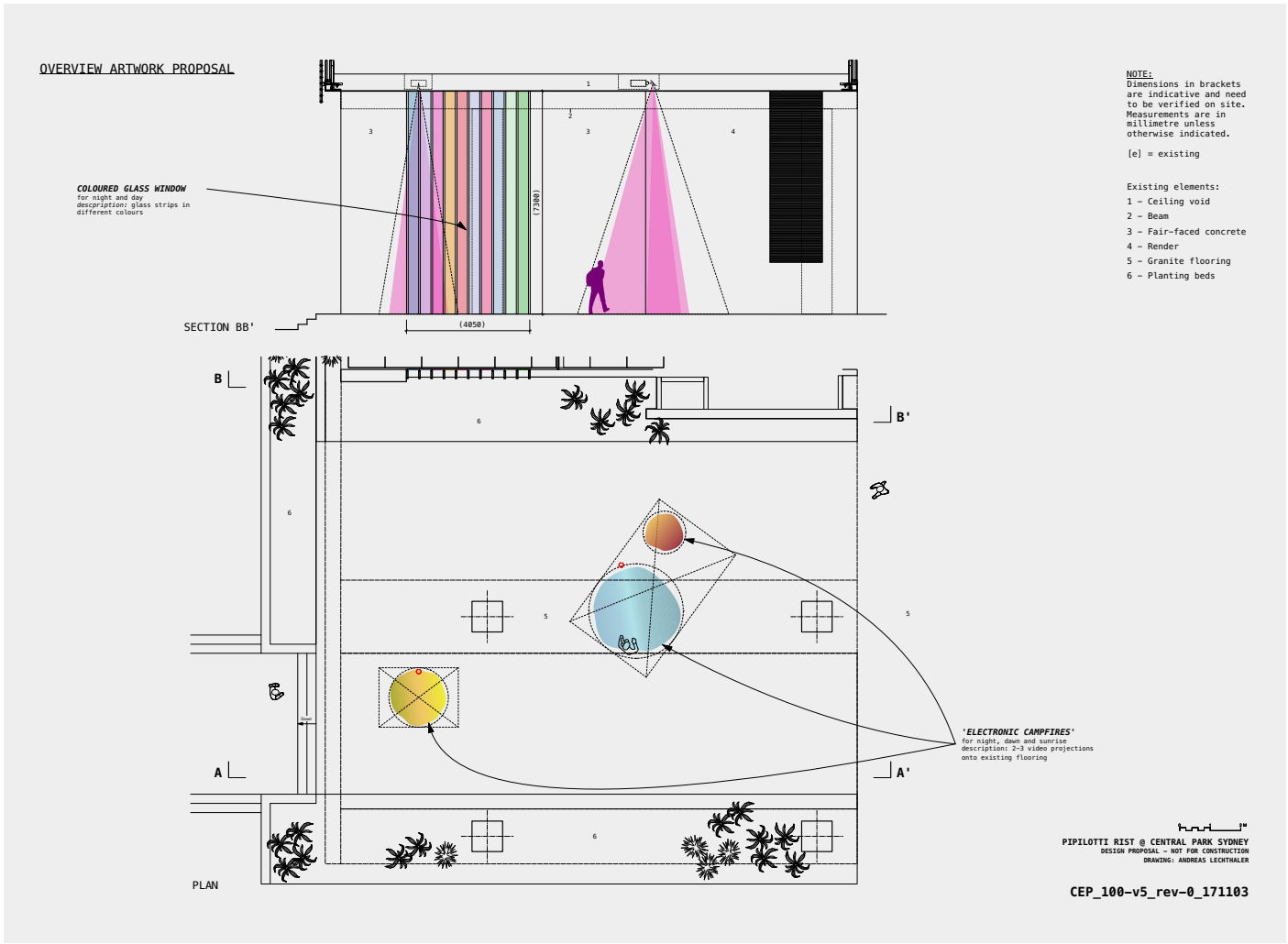
Tadashi Kawamata
Big Nest in Sydney, 2018
 (artist impression, daytime)
 The Mark, Central Park, Sydney
 Image: Courtesy the artist



Tadashi Kawamata
Big Nest in Sydney, 2018
 (artist mock-up)
 The Mark, Central Park, Sydney
 Image: Courtesy the artist



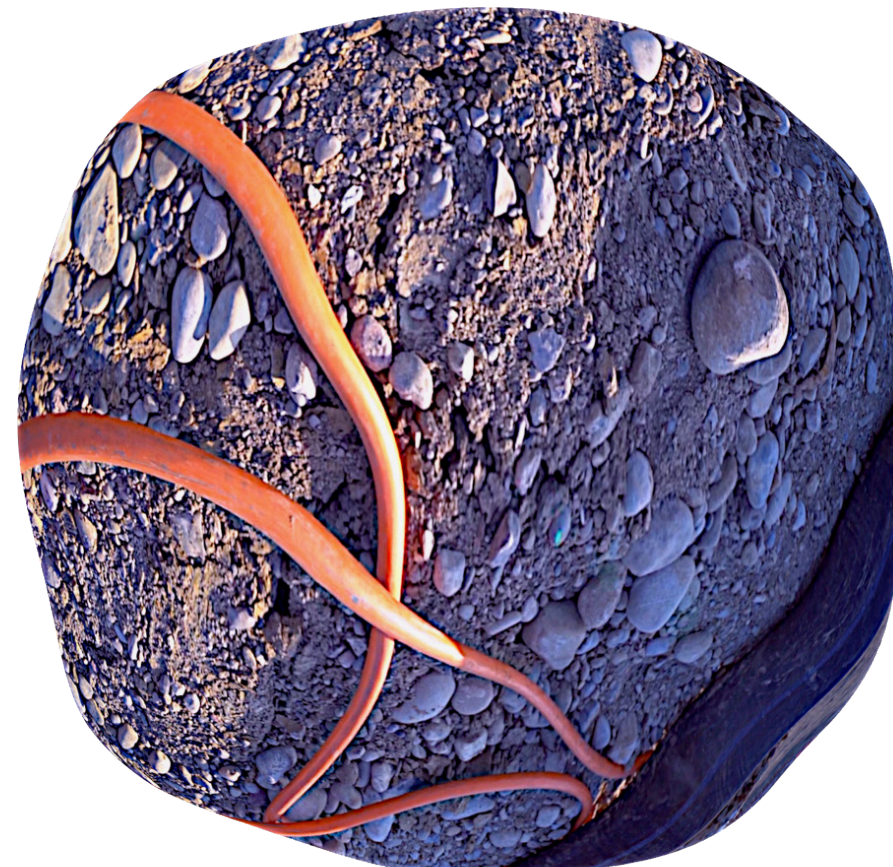
Pipilotti Rist
Sparkling Pond, Bold-Coloured Groove & Tender Fire
(Please walk in and let the colours caress you), 2018
 Coloured glass window with Vanceva polyvinyl butyral (PVB) interlayers
 3.6 × 0.75m (each panel), 7.2 × 3.75m (overall glazed area)
 Park Lane, Central Park, Sydney
 Photos: Mark Pokorny



Pipilotti Rist
Sparkling Pond, Bold-Coloured Groove & Tender Fire
(Please walk in and let the colours caress you), 2018
 Plan of coloured glass and video projection
 Park Lane, Central Park, Sydney
 Image: Courtesy the artist



Pipilotti Rist
Sparkling Pond, Bold-Coloured Groove & Tender Fire (Please walk in and let the colours caress you), 2018
 Still from video projection
 Park Lane, Central Park, Sydney
 Image: Courtesy the artist



Pipilotti Rist
Sparkling Pond, Bold-Coloured Groove & Tender Fire (Please walk in and let the colours caress you), 2018
 Still from video projection
 Park Lane, Central Park, Sydney
 Image: Courtesy the artist



Pipilotti Rist
Sparkling Pond, Bold-Coloured Groove & Tender Fire
(Please walk in and let the colours caress you), 2018
 3 floor projections: 310cm, 195cm and 140cm (radii)
 Park Lane, Central Park, Sydney
 Photo: Mark Pokorny



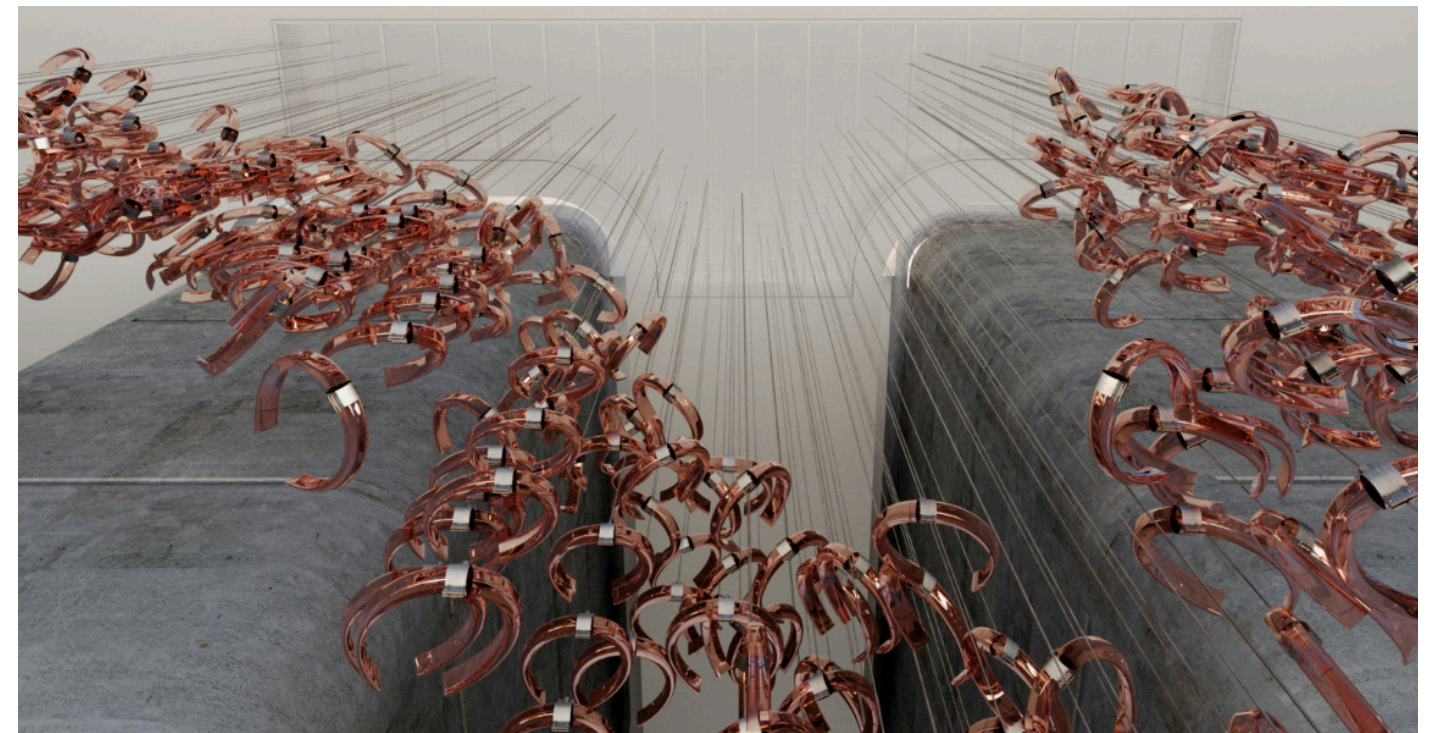
Pipilotti Rist
Sparkling Pond, Bold-Coloured Groove & Tender Fire
(Please walk in and let the colours caress you), 2018
 3 floor projections: 310cm, 195cm and 140cm (radii)
 Park Lane, Central Park, Sydney
 Photo: Mark Pokorny



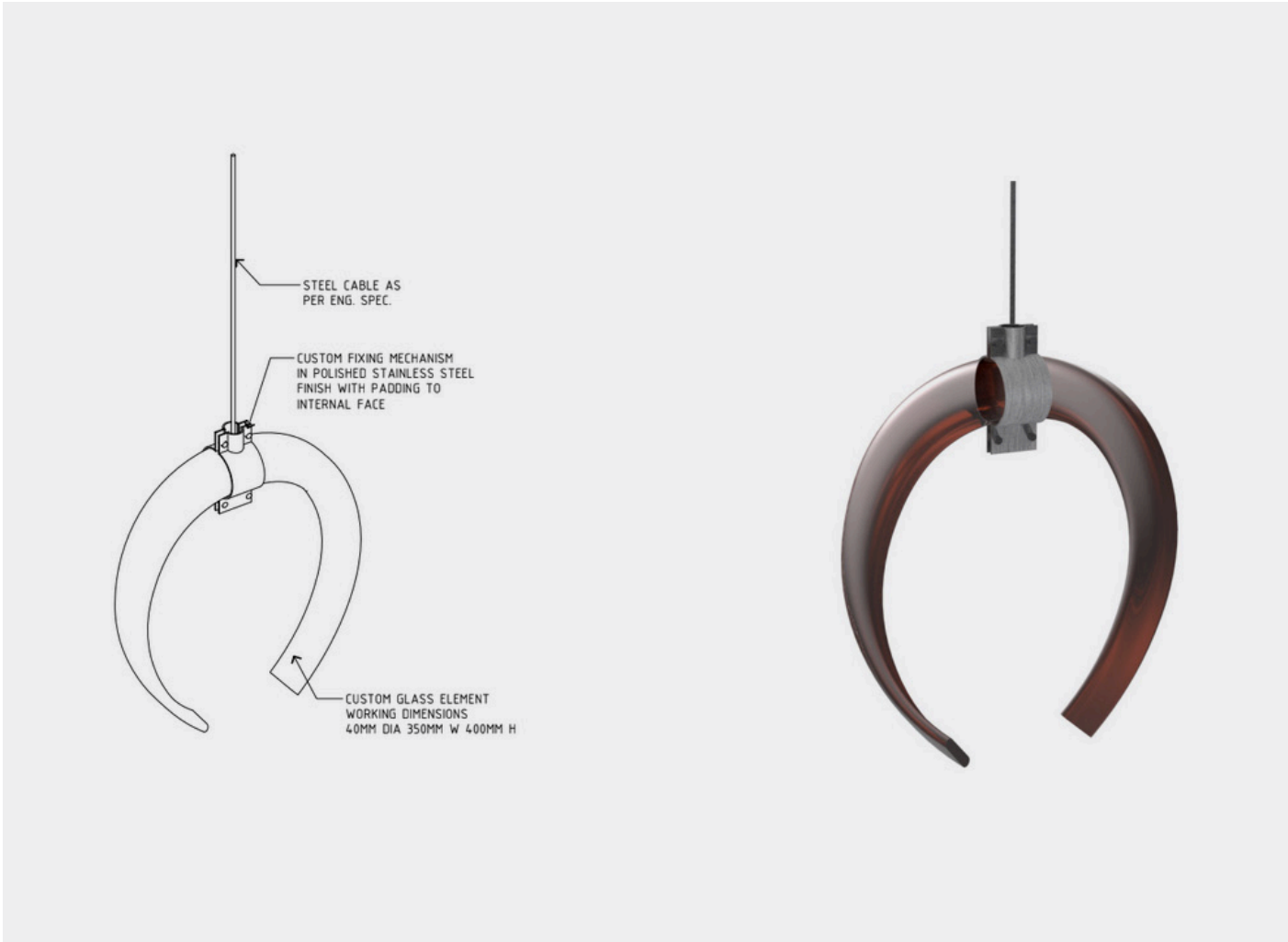
Pipilotti Rist
Sparkling Pond, Bold-Coloured Groove & Tender Fire
(Please walk in and let the colours caress you), 2018
 3 floor projections: 310cm, 195cm and 140cm (radii)
 Park Lane, Central Park, Sydney
 Photo: Mark Pokorny



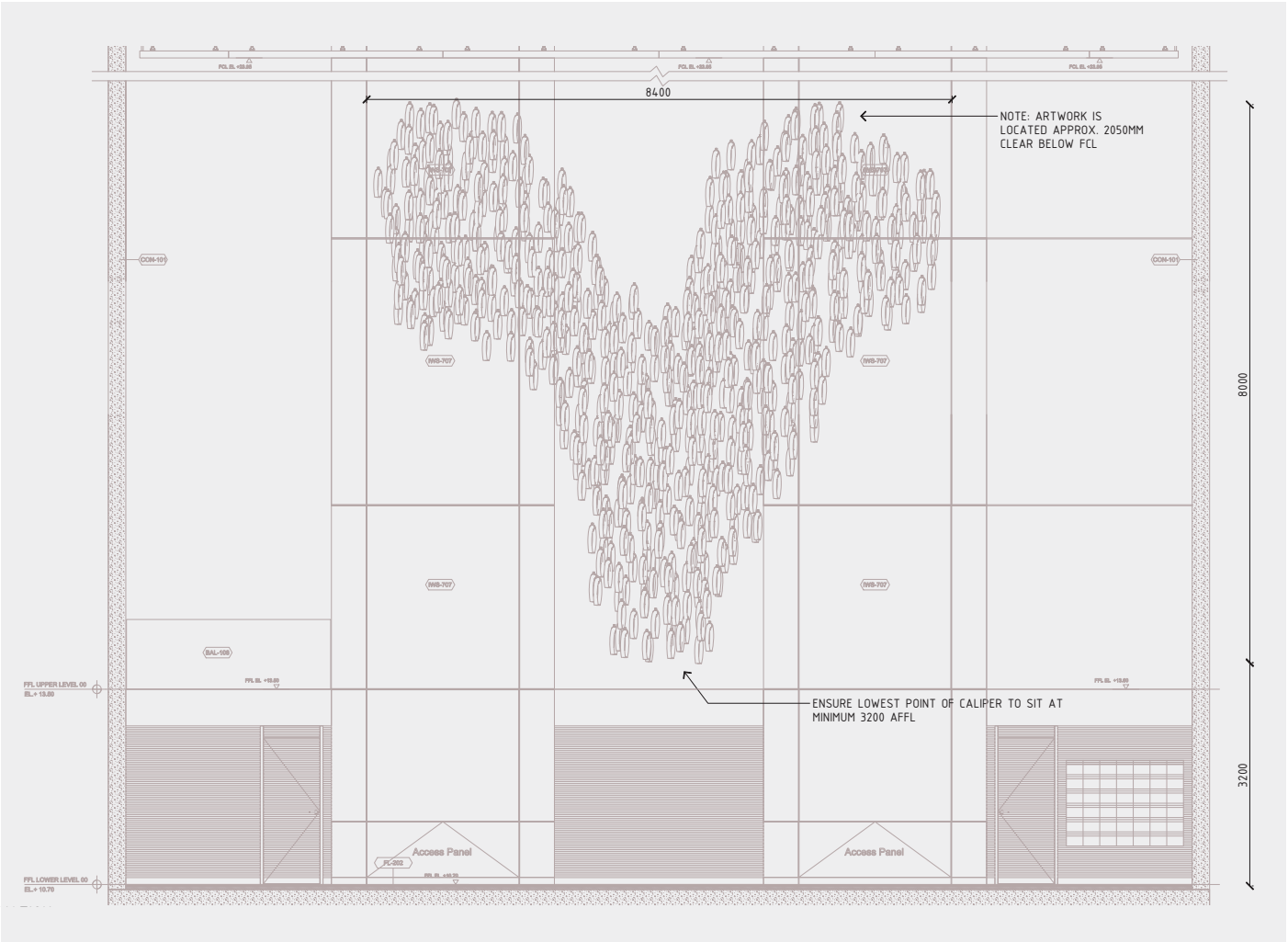
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 3 floor projections: 310cm, 195cm and 140cm (radii)
 Park Lane, Central Park, Sydney
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Yhonnie Scarce
Ectopia, 2019 (artist impression)
 Render of suspended installation with glass callipers
 100 Broadway, Central Park, Sydney
 Render: Mikhail Rodrick
 Courtesy the artist



Yhonnie Scarce
Ectopia, 2019
 Engineering diagram and render of glass calliper
 100 Broadway, Central Park, Sydney
 Architectural drawings: Mikhail Rodrick
 Courtesy the artist



Yhonnie Scarce
Ectopia, 2019
 Engineering diagram of suspended installation with glass callipers
 100 Broadway, Central Park, Sydney
 Architectural drawings: Mikhail Rodrick
 Courtesy the artist



Justine Varga
Fusuma, 2018
 Photographic image interlaid between
 sliding glass wall panels
 DUO, Central Park, Sydney
 Photo: Mark Pokorny



Justine Varga
Fusuma, 2018
 Photographic image interlaid between
 sliding glass wall panels
 DUO, Central Park, Sydney
 Photo: Mark Pokorny



Justine Varga
Fusuma, 2018
 Photographic image interlaid
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Justine Varga
Fusuma, 2018
 Photographic image interlaid
 between sliding glass wall panels
 DUO, Central Park, Sydney
 Photo: Mark Pokorny

Artwork fabricated and in storage
pending installation

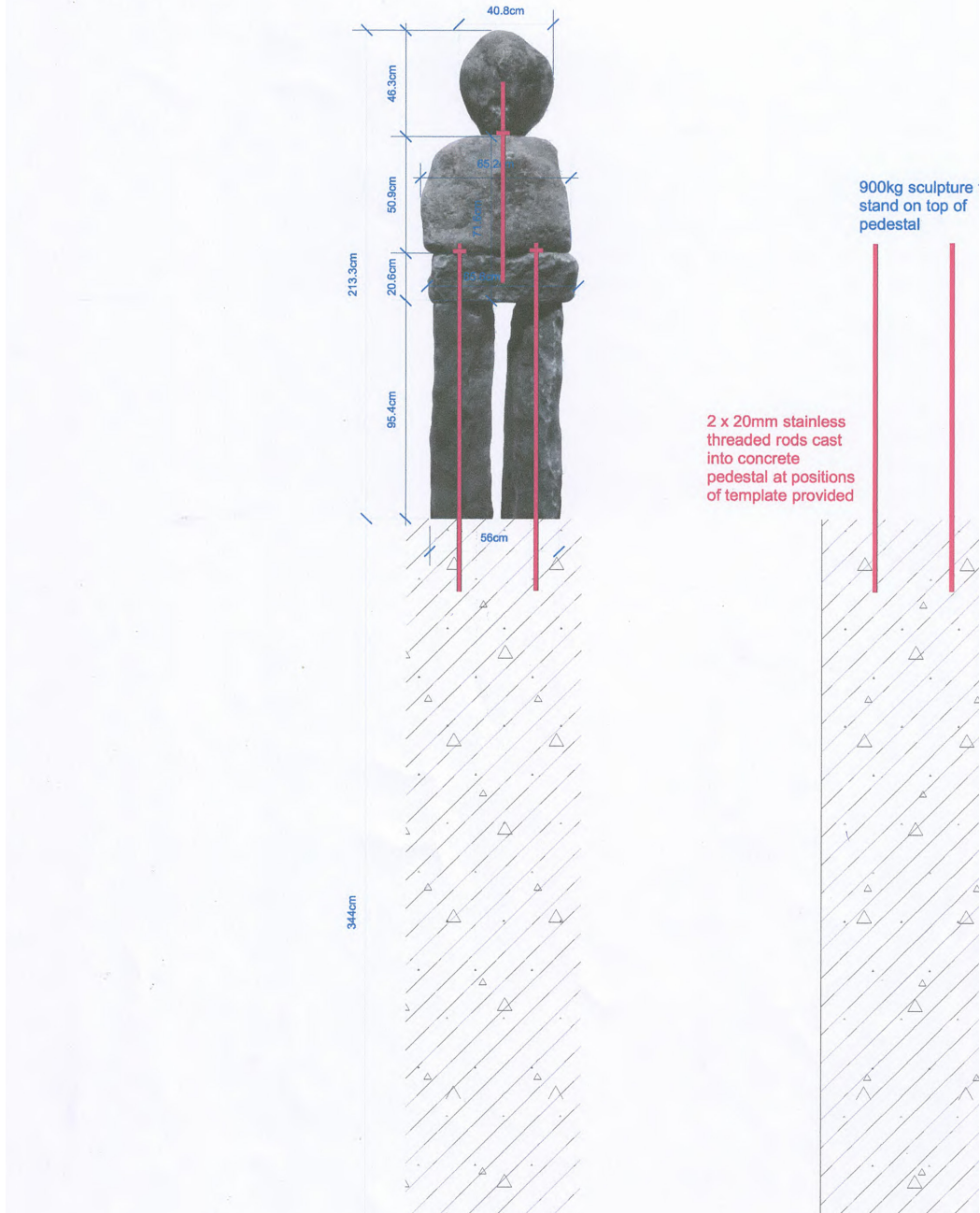


Brewery Yard site
Photo: Mark Pokorny



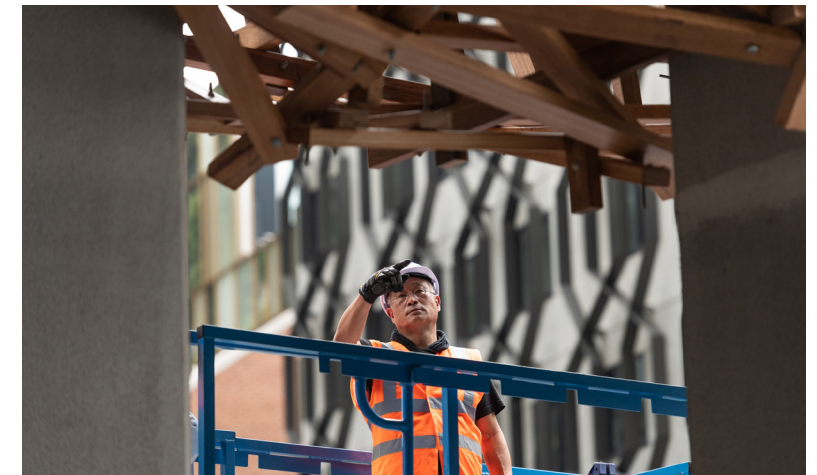
Ugo Rondinone
The Remembered, 2019 (artist impression)
 Render of bluestone figurative sculpture,
 inserted into render of Brewery Yard
 Brewery Yard, Central Park, Sydney
 Image: Courtesy the artist

Stone sculpture in 5 parts
 Total sculpture weight approximately 900kg
 Sculpture connection hardware and anchoring
 concrete foundation to be specified by Luechinger and Meyer
 Structural Engineers.



Ugo Rondinone
 Dimensioned artist impression of
The Remembered

Archive of progress photos



Tadashi Kawamata and crew installing
Big Nest in Sydney, October 2018
 The Mark, Central Park, Sydney
 Photos: Mark Pokorny



Tadashi Kawamata and crew installing
Big Nest in Sydney, October 2018
The Mark, Central Park, Sydney
Photos: Mark Pokorny



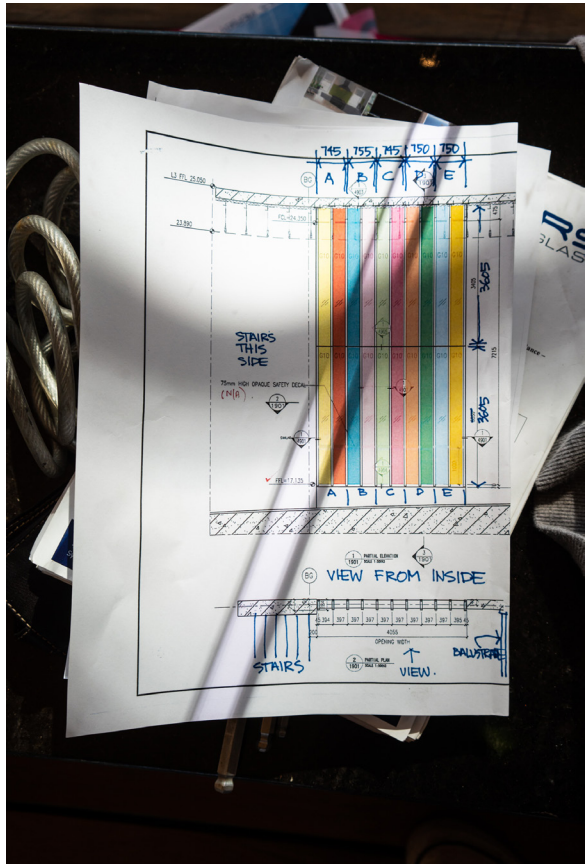
Tadashi Kawamata and installation underway;
(bottom left) with installer and project manager
Peter Gray and engineer Eamonn Madden
Big Nest in Sydney, October 2018
The Mark, Central Park, Sydney
Photos: Mark Pokorny



Tadashi Kawamata and installation crew;
(bottom right) with Barbara Flynn
Big Nest in Sydney, October 2018
The Mark, Central Park, Sydney
Photos: Mark Pokorny



Tadashi Kawamata, Barbara Flynn
and guests at the launch of
Big Nest in Sydney, October 2018
The Mark, Central Park, Sydney
Photos: Mark Pokorny



Installation of **Pipilotti Rist**,
Sparkling Pond, Bold-Coloured Groove & Tender Fire
(Please walk in and let the colours caress you)
 October 2018
 Ten glass panels with custom Vanceva coloured interlayers
 3.6 × 0.75m (each panel), 7.2 × 3.75m (overall glazed area)
 Park Lane, Central Park, Sydney
 Photos: Mark Pokorny



Installation of **Pipilotti Rist**,
Sparkling Pond, Bold-Coloured Groove & Tender Fire
(Please walk in and let the colours caress you)
 October 2018
 Installation of the panels on site
 3.6 × 0.75m (each panel), 7.2 × 3.75m (overall glazed area)
 Park Lane, Central Park, Sydney
 Photos: Mark Pokorny



Installation of **Pipilotti Rist**,
Sparkling Pond, Bold-Coloured Groove & Tender Fire
(Please walk in and let the colours caress you)
 October 2018
 Installation of the panels on site
 3.6 × 0.75m (each panel), 7.2 × 3.75m (overall glazed area)
 Park Lane, Central Park, Sydney
 Photos: Mark Pokorny



Installation of **Pipilotti Rist**,
Sparkling Pond, Bold-Coloured Groove & Tender Fire
(Please walk in and let the colours caress you)
 October 2018
 Installation of the panels on site
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 Park Lane, Central Park, Sydney
 Photo: Mark Pokorny

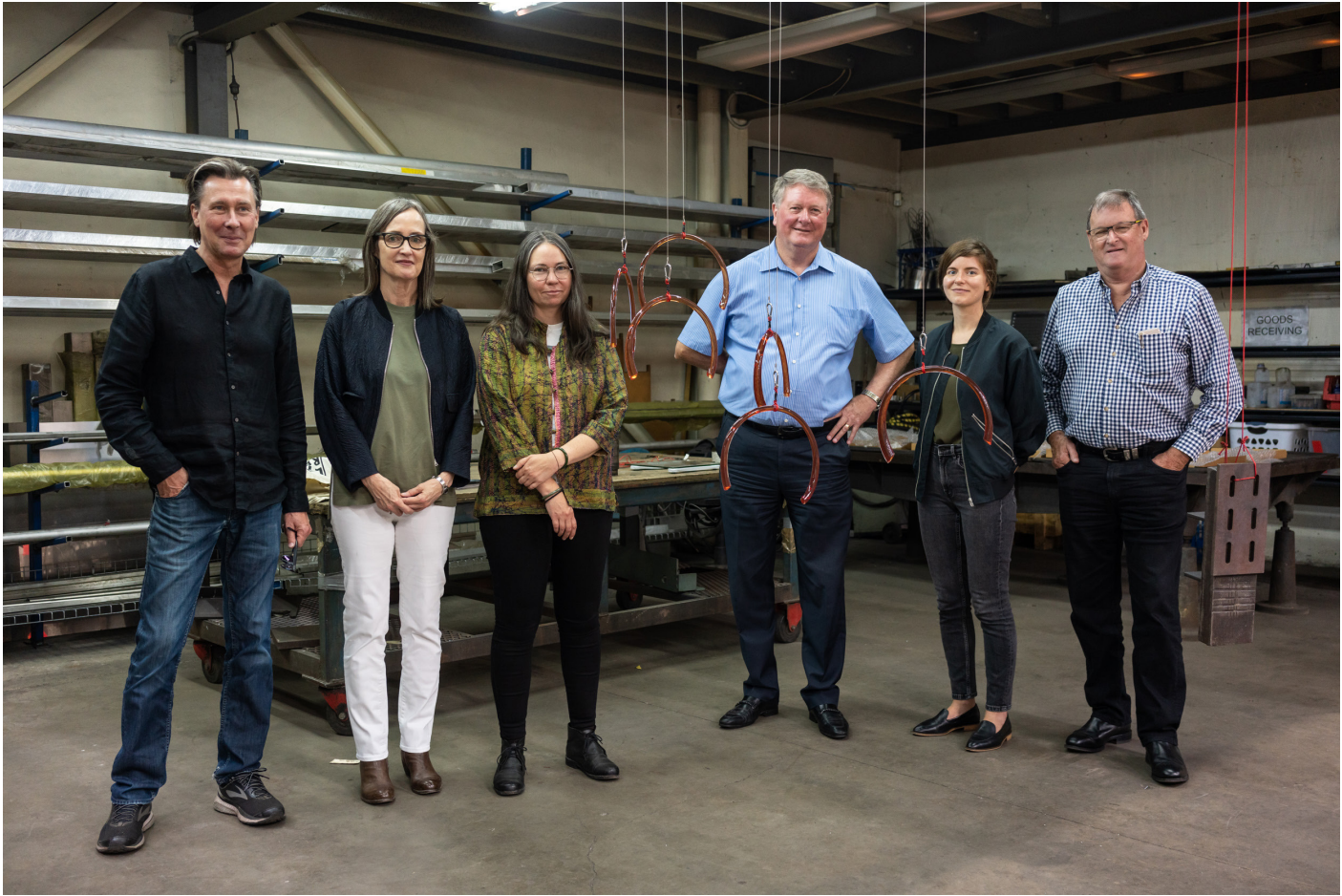


Pipilotti Rist, guests and team members at the launch of *Sparkling Pond, Bold-Coloured Groove & Tender Fire (Please walk in and let the colours caress you)*, December 2018
Park Lane, Central Park, Sydney
Photo: Mark Pokorny



(top) **Yhonnie Scarce** inspecting prototype at QME site;
prototype of *Ectopia* at QME site visit, Wetherill Park, March 2019

(bottom) **Yhonnie Scarce** with engineer Doug Knox, Barbara Flynn,
and Wayne Hammonds of QME inspecting prototype at QME,
Wetherill Park, March 2019
Photos: Mark Pokorny



Yhonnie Scarce with team at QME site visit, March 2019
Photo: Mark Pokorny



Justine Varga and Foster + Partners architect **Lieselot Baert**
selecting colours for *Fusuma*, March 2018

F L Y N N

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