

Appendix 8: Public Artwork Concepts

8 Parker Street,
South Perth

Johannes Pannekoek



Concept Statement



Thank you for the opportunity to present a concept design proposal for two artwork opportunities as part of the 8 Parker Street redevelopment

I have read in detail the brief and believe I understand the overarching objectives of the artwork opportunities. The guiding principles identify connectivity, the rivers inspiration, its headlands, foreshore and sightlines.

A site visit of both the cul-de-sac entrance and the public space immediately below the development confirmed for me the elevated tranquillity and how special it was to have such remnant natural vegetation on the river's edge.

I fully respect the indigenous history of the area. The Beeloo Noongar people were genuinely connected to the Derbarl Yerrigan (Swan River) and to Gaboodjoolup (the place on the shore).

The river was also important to the European settlement of Western Australia and it is great to see the recent initiatives of protecting and improving several headlands and beaches along the foreshore.

It is these common themes that I will use as inspiration for the design of each artwork.

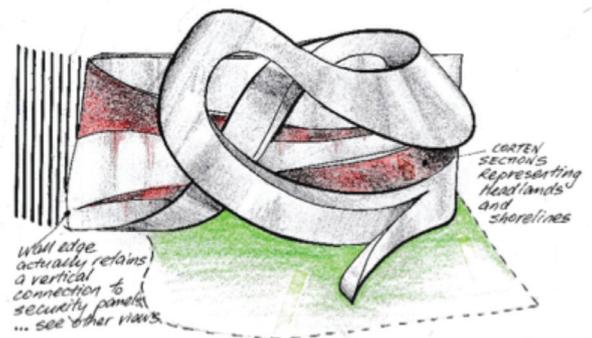
I'm confident that I can deliver artworks that will integrate well into the architecture, be visually fitting and elegant while and possessing a bit of wow factor.

OPPORTUNITY A

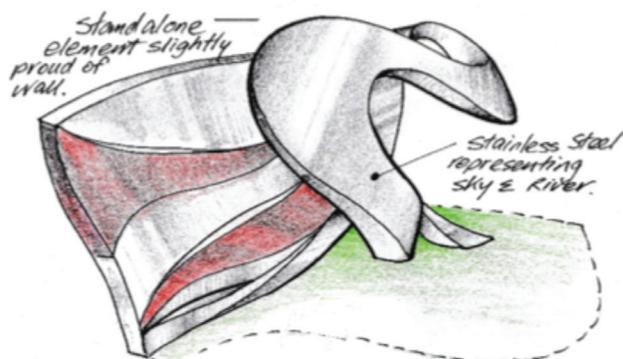
Artwork at the Entrance



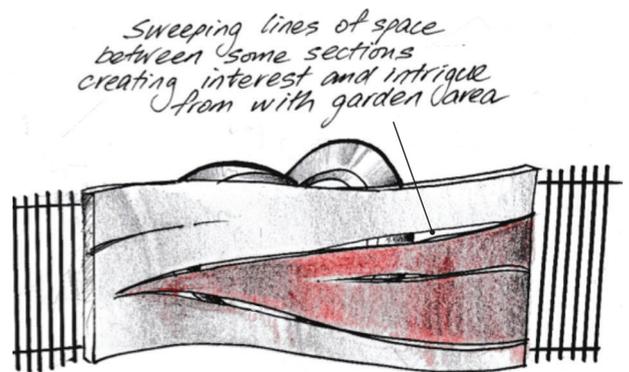
These embryonic sketches show the sculptural element slightly proud of the wall height and is something I would recommend purely for visual balance.



Besides the entrance artwork becoming a welcoming marker piece experienced by those people entering the site, having the wall presented as a sculptural element itself would make it possible for those in the garden and seated areas to interact with the sculpture as well.



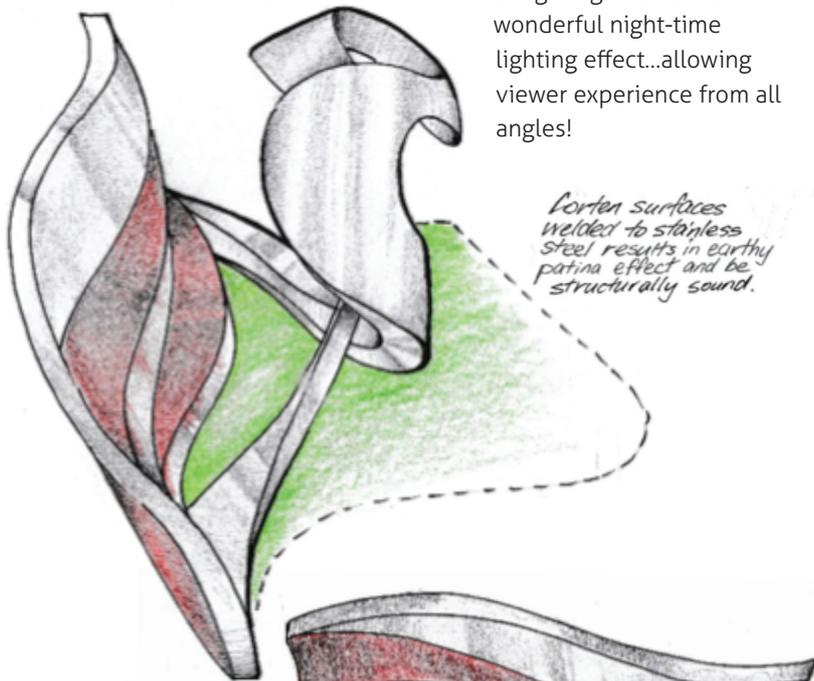
I felt that this could present the artwork in a restrictive manner so therefore I've opted for developing a design that uses curvilinear forms as part of the wall which flow along and outwards from the wall in an organic manner that it will evoke a sense of calm and tranquility.



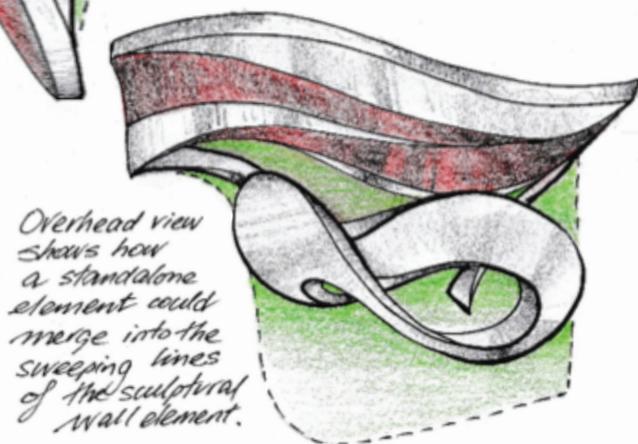
This experience could be further enhanced by developing the wall form to include sweeping lines and hollows that allow the viewer, from within the gardens, to see through the wall element on to the standalone element.

The day light reflections and shadows cast across the curvaceous forms would create a sense of curiosity and engagement for those entering and exiting the development. This concept would then allow strategic placement

of lighting to create a wonderful night-time lighting effect...allowing viewer experience from all angles!



Corten surfaces welded to stainless steel results in earthy patina effect and be structurally sound.



Overhead view shows how a standalone element could merge into the sweeping lines of the sculptural wall element.



The design allows additional shrub planting amongst the sculptural form.

Please note, that I had already used the original L type curved wall shape in my design however the latest renders that arrived recently show a more symmetrically balanced curve wall which could also work very well into the design.

During the design development phase of the project we will create a fully scaled maquette which itself would be 3D scanned, manipulated and edited for further rendering, presentation work and creation of CAD fabrication files.

Materials

I'm suggesting the combined use of Corten Steel (weathering steel) and Stainless Steel.



The Corten being an innovative way of representing the landforms, shorelines and colour that connects so well with this environment. This material will patina (oxidise) naturally and requires no further treatment through its lifetime. The stainless steel represents the flowing meandering river and would possibly be glass bead sandblasted with contrasting sections orbitally brush finished longitudinally. This finish would create the effect of glistening sunlight on a flowing river and create an exciting lighting effect in the evenings.

OPPORTUNITY B

Pool Area



Again, as suggested by the overview and masterplan, this standalone sculpture needs to be located directly beside the pool and be visible to members of the public

from the South Perth foreshore whilst also being limited to just 2metres above pool level

Initially I thought this may be problematic, however, I believe we could achieve a great outcome here covering all the desired outcomes at the same time.

This 3D design example would be fabricated at approximately 3 to 3.3 metres high. By developing the design using the main theme of river and the organic nature of the surrounding remnant vegetation, I believe we can create a curvilinear form that will evoke a sense of calm and connection whilst also complimenting the architectural landscape design of the development.

By mounting the extended base section of the sculpture at about 1.3m below the pool level the sculpture would rise up to around 2metres above pool level



Having the work at around 3 metres and partially in front of the pool wall would make the sculpture more visible from the cycle paths and foreshore while also being a wonderful experience for those residents and neighbours who approach it using the staircase

This experience would be further enhanced at night by the additions of strategically placed LED up lighting. A basic lighting design with suggested positions of up lighting would be part of deliverables for both artworks.

Materials

Using grade 316 stainless steel the work will be fabricated seamlessly before applying a glass bead sandblasting effect that will result in a sophisticated satin finish.

This finish will capture both the daytime highlights and shadows without any severe mirror reflection which might impede on the resident's sightlines



Fabrication

Once a 3D scaled model is fully developed, final engineering can take place. Each element requires an inbuilt structural armature that will be connected directly to the footings. Both the artwork structure and its appropriate footings will be fully certified to site conditions.

CAD files are generated to prepare the many individual plates for the cold rolling process. These rolled sectional plates are then brought together over the armature and stitched into place before all exposed edges are fully welded.

Using special grinding techniques all seams are made flush, edges are smooth and lines are continuous throughout the work.

Surface finishing will employ a number of techniques including sandblasting, brushing and polishing. The work will be fabricated and finished in our facility at 43 Grange Crescent, Gooseberry Hill which will ensure that the outcome is constructed and finished with the quality and sophistication required and will be worthy of placement at such a significant site.

I will employ the services of Sam Hopkins Sculpture to assist with both fabrication installation of the work.

Artwork Budget

I understand the scope and inclusions of each artwork opportunity and that the set fee is to include further concept design, design development, production of CAD files, engineering certification, fabrication, installation and insurances. We will also supply a basic lighting design that will enhance night the viewing and are happy to work with your designated lighting designer/contractor. The suggested programme as per page 28 will work well between our projects and exhibitions that I'm currently committed to in 2020.

Maintenance

Maintenance requirements will be minimal due to the durable materials chosen. The sculpture should be inspected (annually) to check for any irregularities including, malicious damage or graffiti. Any visible bird droppings should be removed as soon as possible due to their acidic nature. This will all be covered in a maintenance guide that will be produced for the client immediately after installation.

Commercial Referees, Westfield Carousel, Crown Group, FORM, Sculpture by the Sea. Personal referee's Dr Shayne Silcox - 0409116537, Ralph Lynch 0418924226.

CURRICULUM VITAE



Johannes (Harry) Pannekoek

43 Grange Crescent,
Gooseberry Hill WA. 6076.
0414 548 095 08 9454 8095

Biography

Johannes Pannekoek is a Western Australian artist and sculptor combining his skills in creative design, engineering and material finish. Whilst always being

involved in artistic pursuits both personally and commercially, he gained a background in engineering after studying at the University of Western Australia and working with his family's engineering business.

He then commenced a career spanning 25 years in graphic design, branding and business development before pursuing his interest in visual arts. In 2007 & 2008 he studied Applied Environmental Arts at Central TAFE.

His non-objective artwork arises from the process of constructive manipulation of abstract

ideas in parabolic curves, spatial relations, volume and line.

Working primarily with ferrous and non-ferrous metals he currently focuses on a methodology requiring some challenging mathematical and fabrication processes resulting in unique sculptures with a quality material finish.

Johannes works from his studio and workshop in Gooseberry Hill where he has the space and equipment to fully design, construct and finish the works himself.

Group exhibitions include; Sculpture by the Sea, Cottesloe 2009, 2011, 2012, 2014, 2017 and 2018. Sculpture by the Sea, Bondi 2012, 2016 and 2017. Bathers Beach, Fremantle 2015 and 2017. He is represented in a number of private, corporate and public collections including the Crown Towers Perth and Sydney Harbour Sculpture Collection.



Public Art Commissions

- 2019** City of Bayswater – "Symphony No26"
- 2018** Westfield Scentre Group - "Coalescence"
- 2016** Crown Towers Perth – sculpture "Life Stream"
- 2013** City of Melville – sculpture "Vitality"
- 2012** Town of Vincent - sculpture "Pinnington"
- 2009** Mirvac - sculpture "Rhythm of Life" (collaborative work with Gordon Mitchell)
- 2009** St. Hildas Primary School - sculpture "Spreading our Wings"
- 2008** Owen Homeopaths - sculpture "Embracing Homeopathy"

Exhibitions

- 2019** Artpark, Woolloomooloo, Sydney "Symphony No26"
- 2018** Sculpture by the Sea, Cottesloe "Divergent II"
- 2017** Sculpture by the Sea, Bondi "Divergent"
- 2017** Sculpture by the Sea, Cottesloe "Change Ahead II"
- 2017** Bathers Beach, Fremantle "Signature 2014"

- 2016** Sculpture by the Sea, Bondi "Change Ahead"
- 2015** Bathers Beach, Fremantle "Congruous" (edition of 3)
- 2014** Sculpture by the Sea, Cottesloe "Signature"
- 2012** Sculpture by the Sea, Bondi "Convolution" (small work)
- 2012** Sculpture by the Sea, Cottesloe "Convolution"
- 2011** Sculpture by the Sea, Cottesloe "Infinite"
- 2010** St Hilda's contemporary art fair
- 2009** Sculpture by the Sea, Cottesloe "Surface"
- 2008** National Lifestyle Villages "Annual Art Award"

Awards

- 2016** Aqualand Sculpture Award, Sculpture by the Sea, Bondi, "Change Ahead"
- 2008** First Prize, Mindarie Marina Boardwalk Sculpture Festival, "Energy Wave"
- 2008** 3D Works, National Lifestyle Villages Annual Art Award 2008, "Citradora"



Life Stream 2016, Crown Towers Perth



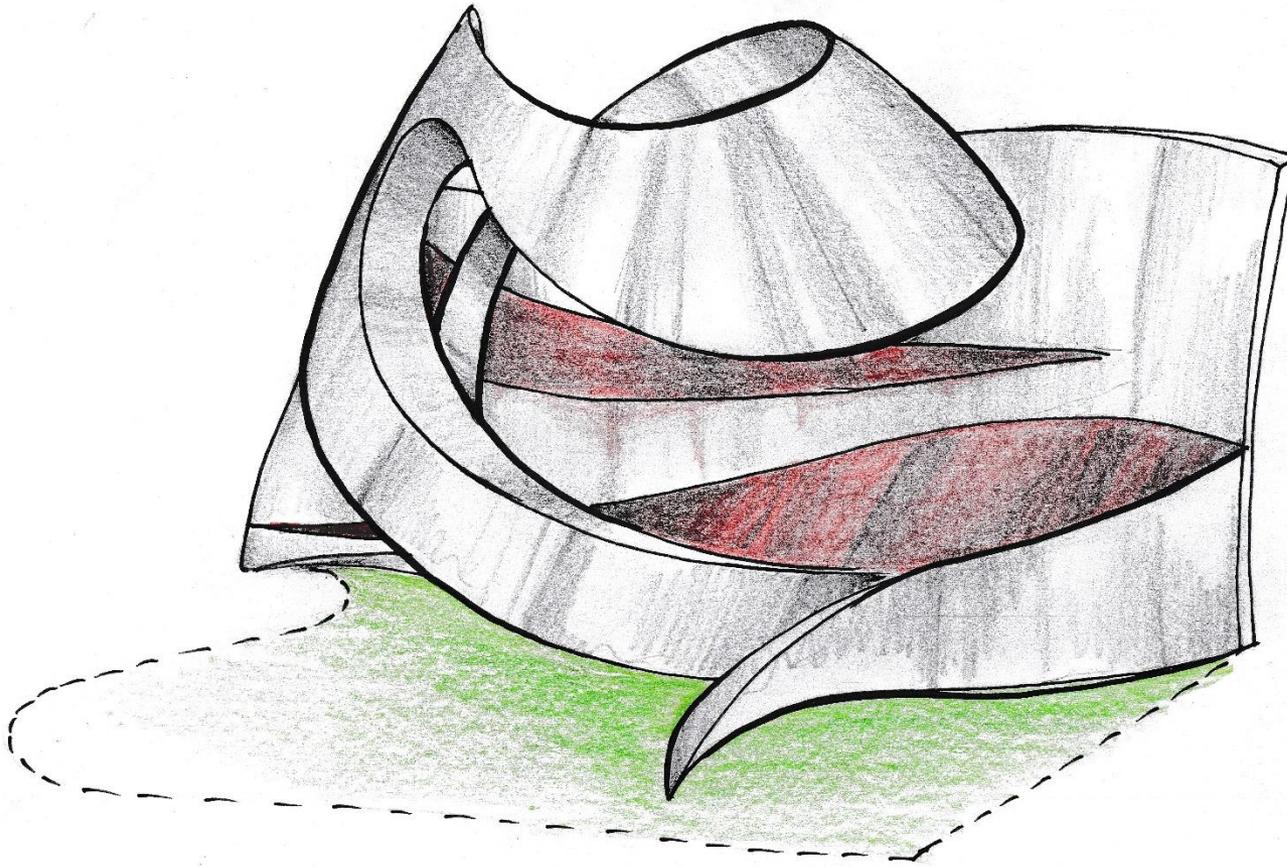
Coalescence 2018, Westfield Carousel



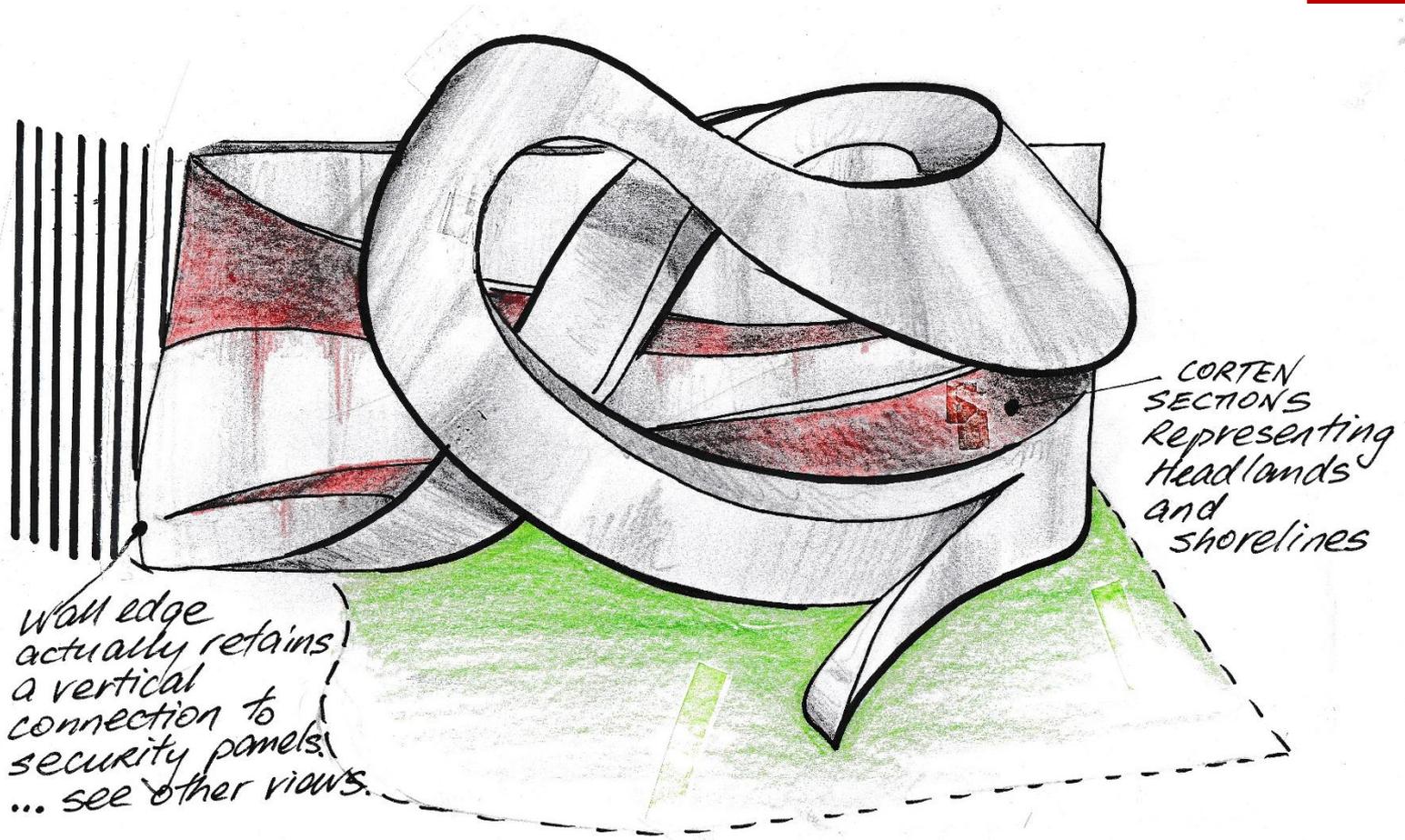
Symphony No26 2019, City of Bayswater

8 Parker Street – Opportunity A - Johannes Pannekoek

View
1



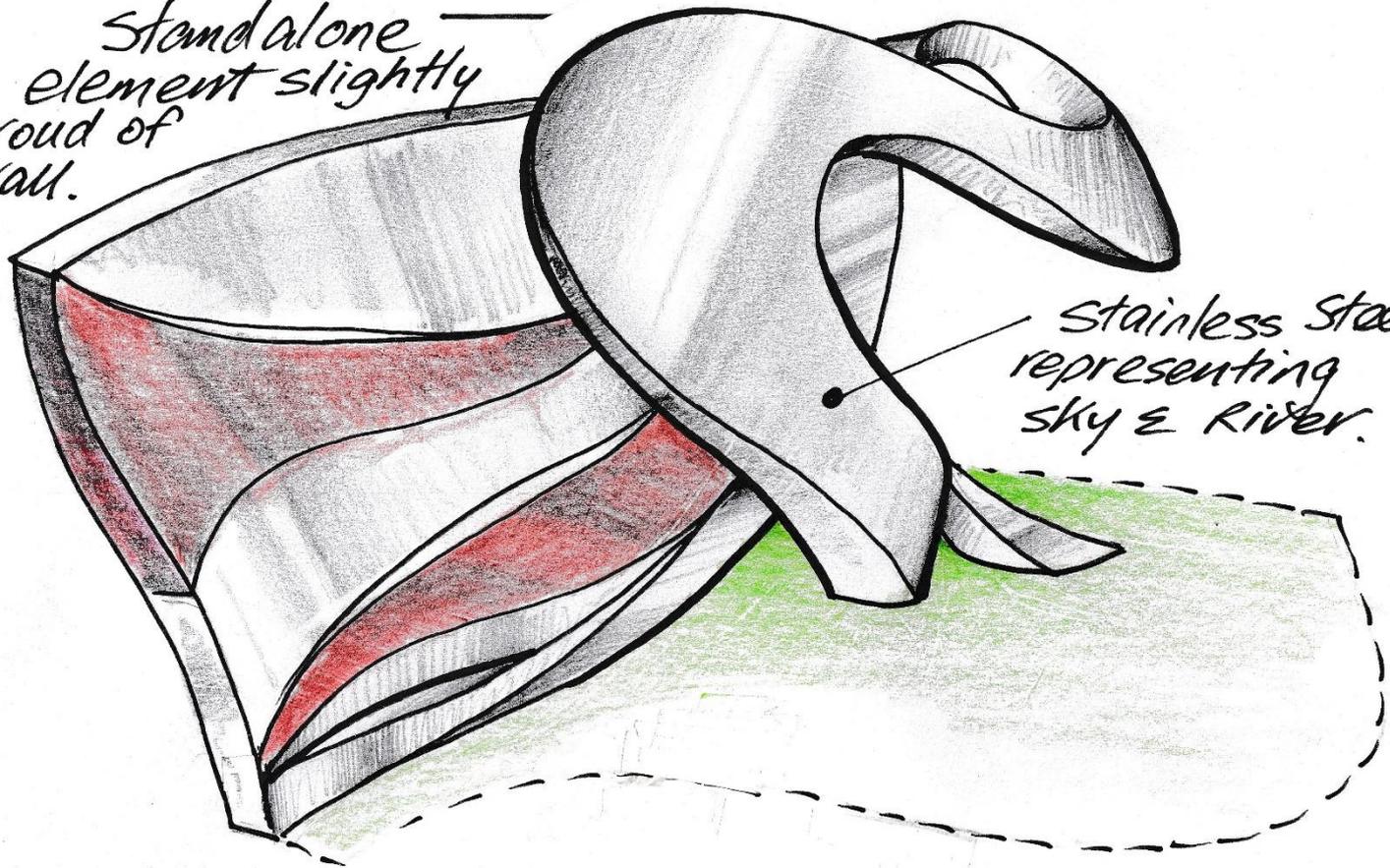
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8 Parker Street – Opportunity A - Johannes Pannekoek

View
3

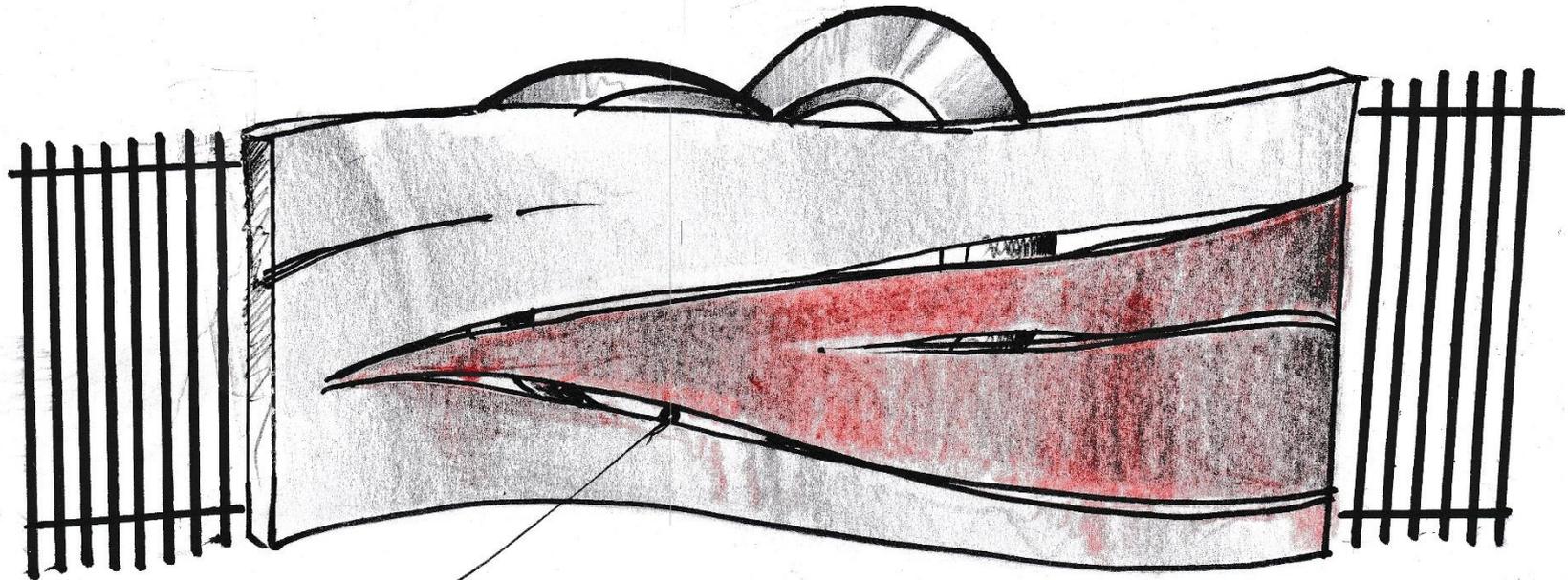
Standalone
element slightly
proud of
wall.



stainless steel
representing
sky & river.

8 Parker Street – Opportunity A - Johannes Pannekoek

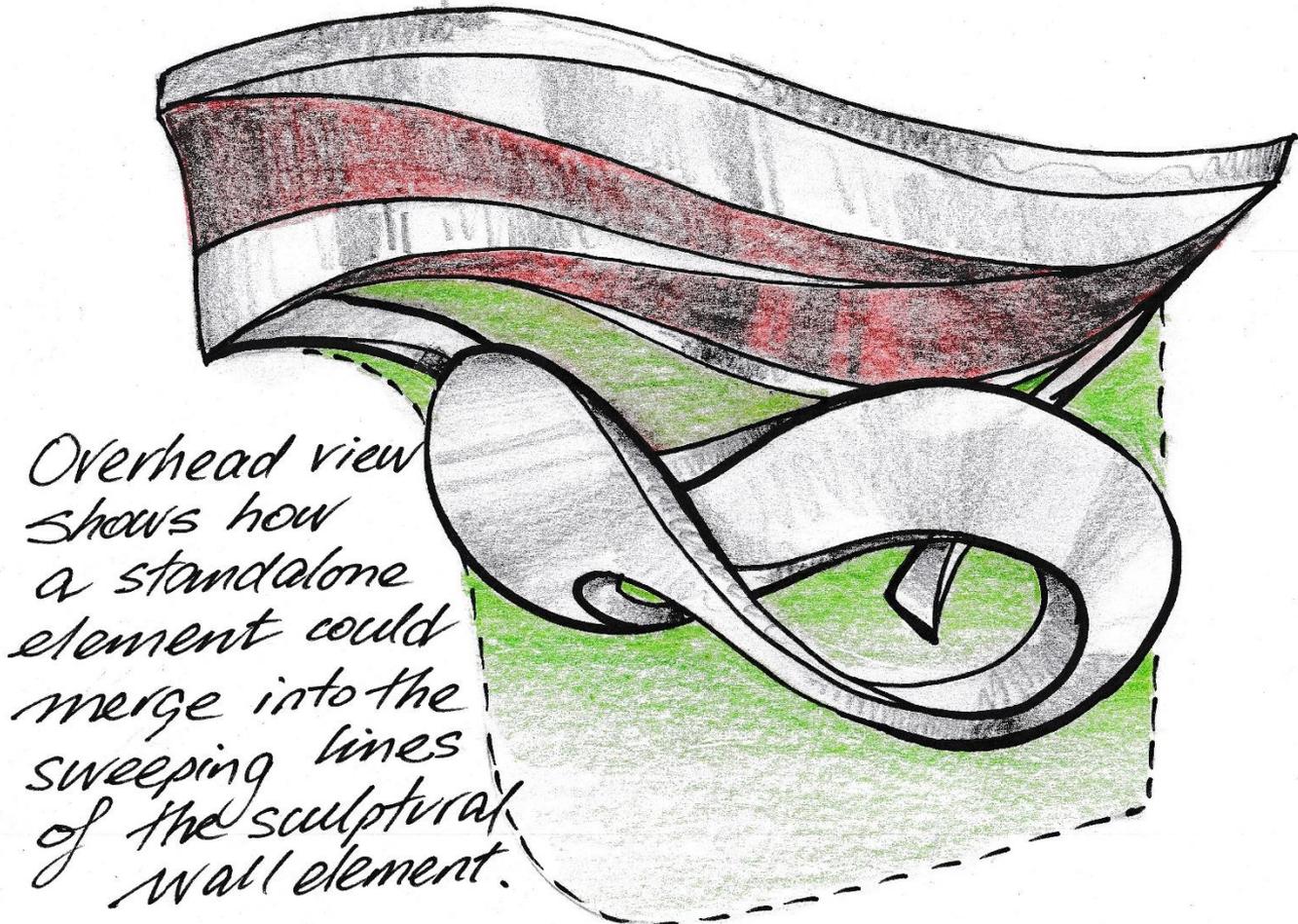
Rear
View



Sweeping lines of space
between some sections
creating interest and intrigue
from with garden area

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Overhead
View



*Overhead view
shows how
a standalone
element could
merge into the
sweeping lines
of the sculptural
wall element.*

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Elevated Views

