

PUBLIC ART PROPOSAL

119-123 Jonson Street, Byron Bay



INTRODUCTION

Public Art Proposal for Secret Garden Development

This plan delineates the partnership between Thomgallery and JD Property Group. The aim of this partnership is to bring public art to the Secret Garden Development. The project will be overseen by local artist and sculptor Laila Bell, who will serve as the collaborative creative director to ensure the work's quality and integrity is delivered.

The commissioning process will be initiated and developed in alignment with the Public Arts Strategy, taking into account its suitability for the site, public safety, and compliance with the Byron Shire Cultural Plan and Public Art Policy.

The incorporation of Laila's artwork will serve as a significant focal point for the Secret Garden development. The selected piece, 'Siesta,' harmonizes with and complements the natural contours, landscape, and energy unique to the Northern Rivers.

Thomgallery acknowledges and pays respects to the Traditional Owners of the land, the Arakwal people of the Bundjalung nation, and extends this respect to the Midjungbal people to the north and the Widjungbal people to the west. We honour the Elders past and present and recognise the traditional owners and custodians of all the lands where our members reside and work, acknowledging that their sovereignty remains unceded.





THE ARTIST

Introducing Laila Bell

Laila Bell, a native of Denmark, has found her artistic home now of 33 years here in the picturesque coastal town of Byron Bay, Australia. From a young age, she felt the irresistible pull of creative expression, a call that could not be ignored. Her artistic journey began with an innate need to give voice to her distinct artistic vision. Trusting her instincts, Laila embarked on her artistic education at the Copenhagen School of Art, where she explored a myriad of mediums and delved into the rich traditions of classical fine art.

Her quest for knowledge led her to study in the vibrant artistic hubs of San Francisco and Chicago, where she honed her skills and completed her formal education in the arts. Laila often reflects on the artistic path, noting that "being an artist is an ever-evolving wondrous journey that never ends." This sentiment is evident in the extensive and intricate body of work she has created over the years.

In 1985, Laila made a significant move, immigrating to Australia—a vast distance from her Danish homeland. It didn't take long for her to call this new land home, a place where her family expanded to include three beautiful daughters. Amid the joys of motherhood and her career as an exhibiting artist, Laila's artistic evolution took a significant turn in the year 2000 when she ventured into the world of sculpting.

This transition from pencil to clay was described by Laila as both "joyful and intimate." Through sculpture, she discovered a medium that allowed her to capture the essence of people in a profound and tactile way. The intimacy and sensuality that infuse her sculptures have remained a continuous thread throughout her diverse body of work.

Laila's artistic journey is a beautiful narrative of exploration and expression. She has dedicated years to developing her skills and experimenting with various mediums, including drawing, painting, and sculpting. Her creations are not only visually striking but also deeply evocative, inviting viewers to connect with the essence of her subjects. Laila's artistic prowess has garnered her international recognition, with her pieces finding homes in many private collections worldwide. Currently, her work is on display in galleries both in her native Denmark and her cherished Byron Bay, Australia, where her artistic odyssey has flourished.



Artist's Career

Laila has charted a unique path in the art world, marked by an unwavering commitment to direct and intimate connections with both clients and gallerists. This approach has guided her artistic journey, one characterised by smaller, more personal distribution rather than widespread representation.

Rather than aiming for extensive global reach, the artist finds fulfilment in working closely with patrons and select galleries. The focus is always on the art itself and the relationships it cultivates. This artistic approach has allowed Laila to remain dedicated to her studio and the creative process.

Operating out of private studios located in Lismore, Belongil, Suffolk Park, and the Byron Industrial Estate, Laila crafts a distinctive organic show model. In these spaces, clients are welcomed to experience the artist's work in open, personal, and intimate setting.

Private Collections

Paris
London
San Francisco
Chicago
Brisbane
Sydney
Melbourne
Perth
Sweden
Denmark
Iceland
South Africa

Studios and Galleries

Red Hill, Brisbane
Lake Rosso
Belongil Studio
Lismore Studio
Byron Bay Studio

CURATOR PROFILE

Alex Thom

Thomgallery has established itself as the premier major work, commercial art gallery in Byron Bay. Dealing in large scale painting and sculpture since 2016.

Based in the Byron Arts & Industrial Estate, Thomgallery represents some of Australia and the world's preeminent artists on the market today.

Owned and curated by Alex Thom, whose career has spanned a lifetime within numerous mediums. Alex has a knowledge of sculpture the breadth of ornamental through to major outdoor public works in various metals and compositions. His expertise is specialising in marring the creative process from the artist's studio to the execution and considerations of placement from homes, corporate offices and outdoor public spaces.



THE ARTWORK

Introducing 'Siesta'

"Siesta" is a large scale bronze sculpture figure by artist Laila Bell. Carefully handcrafted to capture the grace and curves of the feminine form, this stand alone* artwork draws inspiration from the natural beauty of the surrounding mountains, valleys, and coastline, infusing a gentle and timeless energy.

In the realm of sculptural artistry, Laila stands apart with a distinctive and deeply personal approach. Her practice takes on profound significance as she focuses her creative lens on the intimate subject of her own daughter. This unique choice not only adds a layer of familial sentiment to her work but also sets her artistic journey apart from the trajectories of many other contemporary sculptors.

By sculpting her daughter, Laila immerses herself in a realm of emotion, connection, and shared experiences. Each piece becomes a tangible expression of the artist's profound understanding of her subject, a reflection of the bond between mother and child. This familial focus infuses her sculptures with a level of authenticity that resonates on a deeply human level.

Set amidst evolving architectural developments, "Siesta" provides a serene counterbalance to the bustling modern environment. It invites the public to pause, appreciate the artistry, and find moments of contemplation amid the progress of contemporary construction.

With its soft and harmonious presence, "Siesta" serves as an artistic refuge, enriching the architectural landscape and offering a tranquil space for reflection in the midst of beautiful architectural advances. Bell's decision to sculpt her daughter transcends the traditional boundaries of art, creating a space where the personal becomes universally significant. Through her hands, the essence of family takes shape in a way that resonates with audiences, fostering a connection that extends beyond the aesthetic and into the emotional fabric of the human experience.

*Stand alone describes artworks that are three dimensional and freestanding rather than embedded into the structure of a building or built space. The work may be a singular piece, a series of related works or an installation.



Original Work and Scale

$$\text{m} \times 1 / 4.7719 = \text{cm}$$

Scale: 4.7619 : 1	Original Size	Public Work
Length	63 cm	3 m
Width	30.5 cm	1.45 m
Highest Point	10.5 cm	50 cm
Lowest Point at Foot	4 cm	19.04 cm
Lowest Point at Front Arm	3.5 cm	16.66 cm
Lowest Point at Back Arm	3.75 cm	17.85 cm

Plinth Dimensions

Height	60cm
Width	2.45 M
Length	4 M

SITE ANALYSIS

and Design Considerations

Consideration of potential artwork sites for 119-123 Jonson Street, Byron Bay were undertaken in collaboration with JD Developments and Thomgallery.

The prime corner position is ideally suited for a public art installation. Situated on Bryon Bay's main commercial street, approximately 750 meters from Main Beach, the site boasts a 60-meter frontage on Jonson Street, a 52-meter frontage on Kingsley Street, and a 44-meter frontage on Middleton Lane. The surrounding area features a mix of commercial and future residential properties to the north and west, while the east and south are bordered by a church and low-density housing. Notably, the northwest corner of the site is distinguished by a significant existing Melaleuca tree, which is an integral part of the proposal and will be preserved.

An artwork in this location will be highly visible to the public. Passing motorists will see the work from a distance as they move through the southern end of town.

'Siesta' has the potential to be a captivating addition to a public space. Such a sculpture can draw attention and crowds for several reasons. Its aesthetic beauty, emotional appeal, and cultural significance make it an attractive focal point for people passing by. The sculpture's visual charm and ability to evoke emotions can create a sense of connection with the space. It can also serve as a conversation starter, sparking discussions about art, culture, and its symbolism.

"This vision seeks to aligns with the aspirations of the Byron Bay Town Centre Masterplan to connect the Centre of Byron Bay with the spirit of its community. As such this has been the main focus through the design process."

Aesthetic Harmony: The sculpture harmonises with the surrounding landscape, including its flora, fauna, and topography. The design aligns with the existing natural elements, ensuring that the sculpture complements and enhances the beauty of the environment rather than dominating it.

Materials and Sustainability: The choice of materials for the sculpture aligns with sustainability principles. Using materials that are durable is crucial to ensure the sculpture weathers well over time and minimizes its environmental impact. The sculpture is designed to withstand the elements and maintain its integrity.

Site-Specific Design: The sculpture's design is site-specific, taking into account the unique features of the location, such as sunlight, wind patterns, and seasonal changes. This ensures that the sculpture becomes an integral part of the landscape and enhances the viewer's experience in that particular environment.

Long-Term Maintenance: The sculpture's design includes a plan for long-term maintenance and care. Regular maintenance, such as cleaning and preservation treatments, is factored in to ensure the sculpture remains an attractive and integral part of the environment.

By carefully considering the integration of a large-scale sculpture with the natural environment, Thomgallery in collaboration with Laila Bell and JD Property aim to create a public artwork that not only resonates with viewers but also respects and enhances the unique qualities of the landscape and development, resulting in a more harmonious and sustainable public art installation.

RESIDENTIAL PROGRAM

- A** Courtyard (below)
- B** Central Core
- C** Breezeway Circulation
- D** Apartment Entry
- E** Window Box/Void
- F** Single Storey Apartments
- G** Mezzanine Apartments
- H** Artwork Location



Typical Residential Floors – Level 01 & 2 Plan



RISK ASSESSMENT

Identified Risk	Risk Guide	Solutions
Tripping Hazzard	2	Raise item on plinth, lighting
Climbing	4	Low to the ground, at the highest point the work is 50cm from the plinth and the plinth approximately 50 to 60cm from the ground.
Lighting Electrical Hazard	2	Use ASP to safely fit light approved dealers and fittings.
Tipping or Shifting Hazard	1	The artwork will be chem-set to the concrete plinth weighting upward of 2 tonnes.

Key:

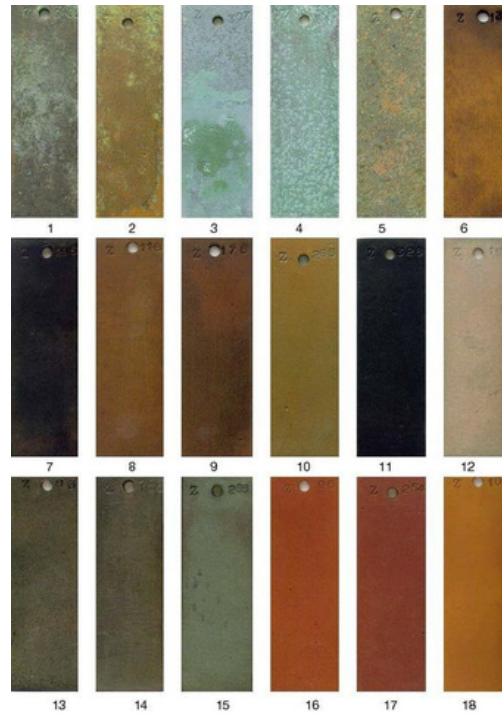
		Impacts				
		Negligible (1)	Low (2)	Medium (4)	High (8)	Very High (16)
Likelihood	Almost Certain (5)	5	10	20	40	80
	Likely (4)	4	8	16	32	64
	Possible (3)	3	6	12	24	48
	Unlikely (2)	2	4	8	16	32
	Rare (1)	1	2	4	8	16

Examples of Artwork In situ



Sculpture Materials and Finishes

Bronze sculpture with a patina finish



Plinth Materials and Aesthetic

- Polished Concrete
- Plinth 50cm High - will act as a public seat on surrounding edges of sculpture
- Installed Uplighting - Installed flush in the polished concrete plinth to avoid tripping hazard



BUDGET AND SCHEDULE

The estimated budget for this preliminary public art plan is based on the Prescriptive Measures outlined in Council's Development Control Plan 2014 (Chapter D8 Public Art D8.2.1) as follows: Development to which this Section applies must include the provision of public art to the value of at least 2.5% of development costs (calculated in accordance with the Environmental Planning & Assessment Regulation) up to \$2 million, and 1% of further development costs exceeding \$2 million.

Item	Description	Cost
Concept Proposal and Artist Design Proposition	Council required Public Art Proposal (PAP) Concept proposal provided by Curator Alex Thom, and Artist Laila Bell	(10%)
Curatorial/ Project Managment	Creative Direction and Project Management Overseeing project throughout curation and development, construction and installation until completion	30%
Manufacturing and Material Cost	All expenses involved in the material construction and freight of project	30%
Artist Commission Fee Intellectual Property Rights	Original artwork, design and supervisory of creative production of project Material costs required by artist Intellectual Property Rights contract applicable to proposed artwork	30%
	Total (Inc. GST)	\$271,566

Stage	Task	Complete
1. Concept Design	Brief issued to preferred artist Artist concept design proposal due Artist concept design presentation	November 2023
2. Design Development	Detailed design development Final design presentation Council Approval	TBC
3. Installation	Artwork installation Public Art Report (OC) submitted to Council	TBC

MAINTENANCE MANUAL

Artist

Laila Bell
lailadbella@gmail.com

Project Location

119-123 Jonson Street, Byron Bay NSW 2479

Completion Date

TBC

Artwork Details and Materials

Refer to Page 009 for Artworks Sizing
Plinth : Polished Concrete
Sculpture: Bronze

Handover

Asset Description, Engineer sign off/ inspection, Certificate of Practical Completion, Maintenance Manual, Risk Assessment for artwork in public domain

MAINTENANCE MANUAL

Maintenance Schedule

Regular Cleaning: Wipe the sculpture with a soft cloth or sponge dampened with a mild, pH-balanced soap and water solution to remove dust, dirt, and pollutants. Avoid abrasive cleaners or materials.

Gentle Brushing: Use a soft-bristle brush or toothbrush to clean intricate details and hard-to-reach areas. Be gentle to prevent scratches.

Avoid Harsh Chemicals: Refrain from using harsh chemicals or cleaning agents, as they can damage the patina and the bronze surface.

Routine Inspections: Periodically inspect the sculpture for signs of damage, corrosion, or environmental effects. Address any issues promptly to prevent further deterioration.

Seasonal Protection: In harsh weather conditions or near saltwater environments, a thin layer of clear wax or a specialised bronze protectant is applied to provide additional protection against corrosion.

Professional Restoration: If the sculpture shows significant wear or damage, a professional conservator or restorer experienced in bronze will be consulted to address issues and ensure proper care.

Longevity of Artwork

Outdoor bronze sculptures boast remarkable longevity and durability. Formed from a copper alloy, bronze withstands diverse weather conditions and develops a protective patina over time, enhancing resistance to corrosion. This natural aging process not only adds to the sculpture's aesthetic charm but also ensures minimal maintenance, making outdoor bronze pieces enduring additions to public spaces and private gardens.