DANIEL TEMPLEMAN
CONCEPT DESIGN
PUBLIC ARTWORK

WAVERLEY MALL

October 2016

Cover Image: *Strike*, 2012

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1. ARTIST BIO

My art practice explores notions of both, perception and connection. Perception, by engaging the viewer in a conceptual conflict through form, for example, what appears solid is hollow, what appears fluid is fixed, and; connection by creating objects that are contingent on anterior phenomenon such as light, movement, gravity, the site and the body.

Revealing and concealing have become the prevailing dynamics of my work. Whether it is within the form of the artwork itself, or the site it occupies, this opposition is always central. What began as a desire to manipulate the perceived properties of an object has expanded to include the phenomena the object is subject to.

Can an art object be about what it does rather than what it is? This idea is not simply – function over form – rather it questions an objects ability to connect the viewer to a source, not physically held within the object but rather facilitated by it. My most recent work focuses on the possibility of objects contingent on the movement of both, light and the viewer. This approach has resulted in objects that have a strong connection to place, as the object is designed in relation to the potential variants of light and movement made possible by the specific site.

My methodology typically involves; site visits, sketches, consultation and collaboration (with architects, curators, lighting designers and client), the development of a Marquette and supervision of shop drawings, samples, construction and installation.

Daniel Templeman completed a Doctorate in Visual Arts with the Queensland College of Art in 2013. He has exhibited both Nationally and internationally and has completed major public artworks on sites that include the Brisbane Magistrates Court, The Queensland/New South Wales border, 31 Queen Street in Melbourne's CBD, University of Westerns Sydney, Brisbane's Southbank Educational Precinct, Gold Coast university Hospital, and several works throughout Brisbane's CBD. Templeman was the recipient of an Australian Post–Graduate Scholarship; he was awarded the Queensland Art Gallery's Melville Haysom Memorial Art Scholarship in 1997. In addition to the Philadelphia residency, Daniel was award an Art Omi international Residency to up-state New York in 2008.

Left- Right: ***Hyphen,*** 2008, Border Marker QLD/NSW***; Confluence, 2004,*** Brisbane Magistrates Court***; Cast, 2007,*** Thuringowa Riverways FNQ***; Untitled,*** 2010, Queen Street, Melbourne CBD.

2. SITE ANALYSIS & CONSIDERATIONS

Central to my practice is the idea of exchange; this is often incorporated in the work through the consideration of placement and scale. Whether designed to contrast or harmonize with the surroundings my work is always built out of the context one finds it in. This context always considers the journey the viewer makes to a work.

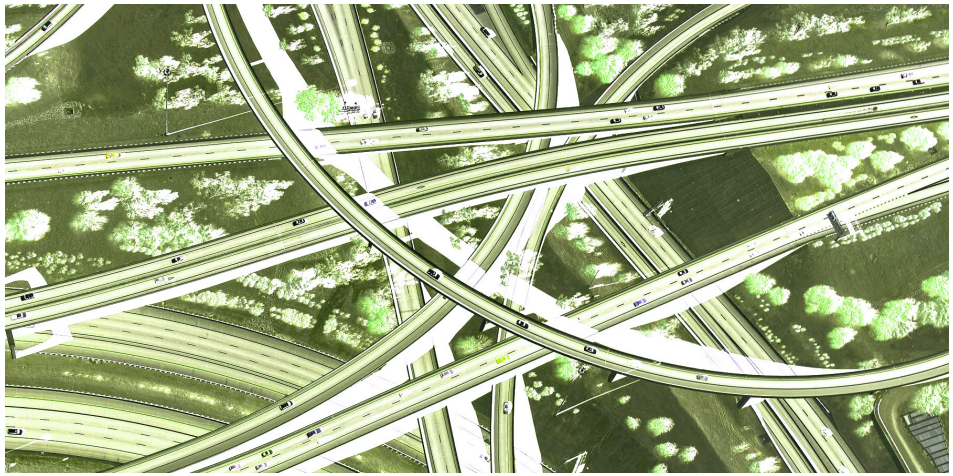
In an effort to make work that both stands out and integrates into the site, the proposed material finishes have a luster and depth that propose an alternate palette to the surrounding setting. The material choices promote a tactile exchange and interactivity. The artwork has a simplicity and sophistication that broadly speaks to the idea of convergence, connectedness, diversity and exchange. The artwork also echo's the sites broader location and function as an interchange.

The artwork operates through the language of form, movement and engagement, and so its success rests on precise manufacturing and well-considered placement. The final artwork location will be resolved with the project team on-site during the Pre-Fabrication stage.

Waverley Mall

The following site considerations have also informed the work:

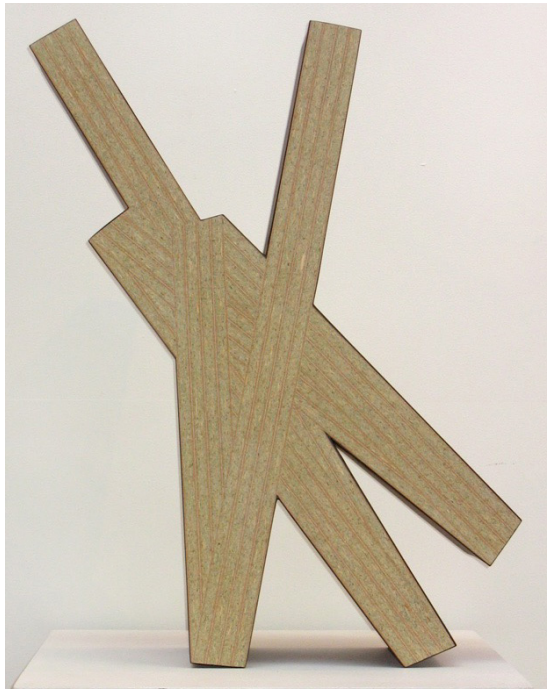
- Waverley Mall acting as a thoroughfare for pedestrians and cyclists;
- Waverley Mall as a connector/conduit;
- Waverley Mall being a quiet, leafy, paved, seated mall;
- The narrow width of the mall and ensuring free flowing pedestrian and cyclist movement is not impeded on;
- Day and night presence and interaction;
- Short and long distant views through the mall;
- The precincts demographic and function.



Reference image - 'interchange'.

3. CONCEPT DEVELOPMENT

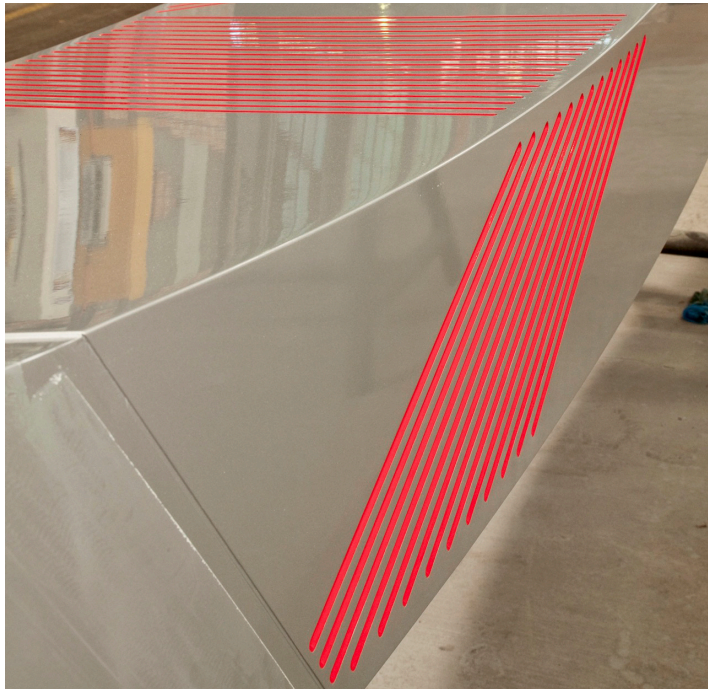
CIRCUIT (working title), is the culmination of two previously distinct explorations within my practice, namely the '*knot*' series and the '*scored lines*' series. These two aspects of my work continue to evolve and provide a rich vein of creative output. The 'knot' series is largely concerned with an object's internal dynamics in that the trajectory marked out on each side of the object sets the mind in motion as it invites the viewer to explore the object's formal qualities and visual cues. Contrary to this, the 'scored lines' series relies heavily on external phenomenon to create the work. As both light and the viewer move across the work the lines begin to behave in relation to that movement, and so the lines are site responsive.



Left: ***Bound Series,*** 2009 ***& Sides,*** 2011 (foreground); Middle: ***Loop, 2014;*** Right: ***Bound #3***, 2009

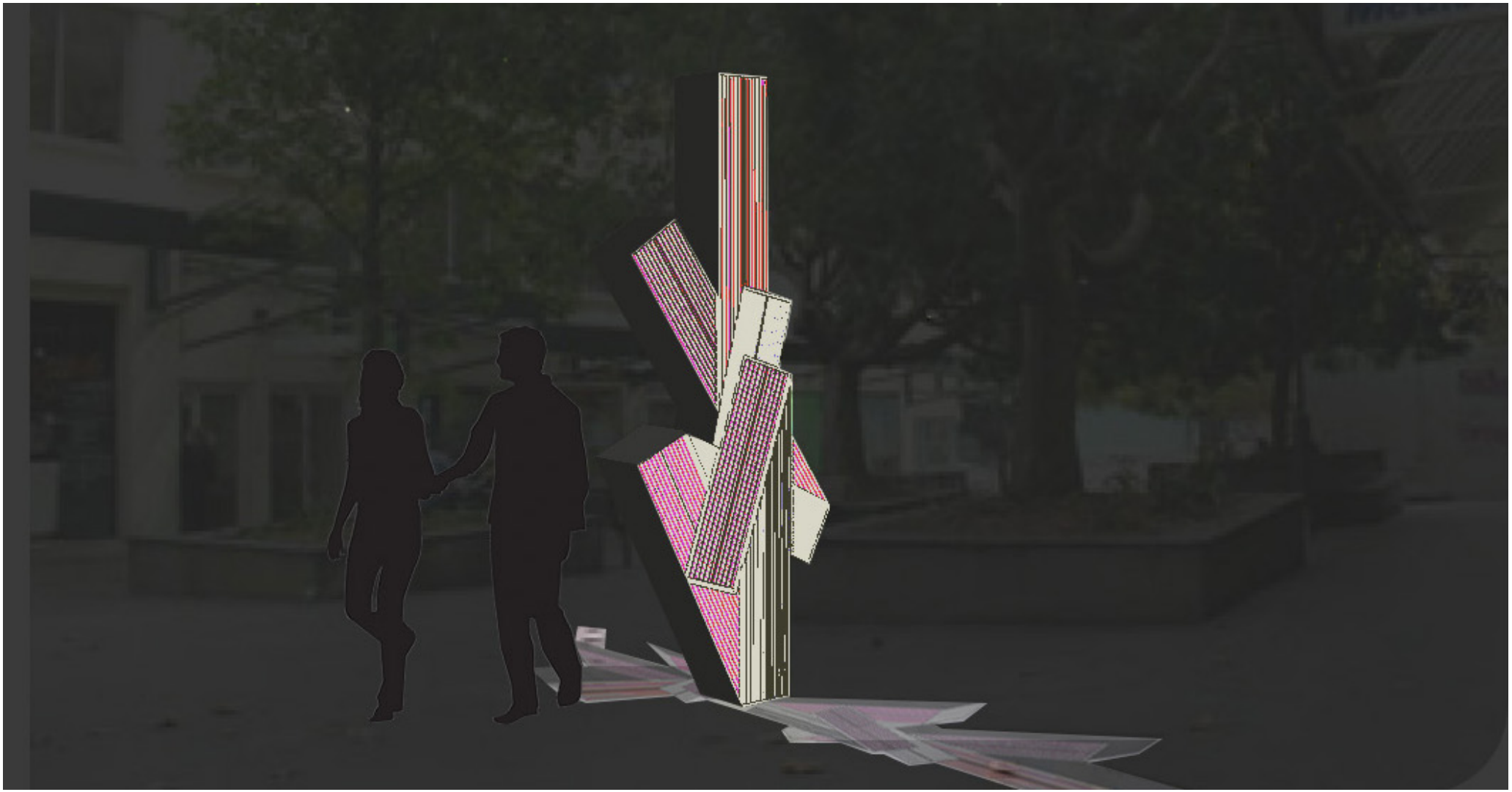
3. CONCEPT DEVELOPMENT

The Waverley Mall Commission presents an opportunity to take these ideas in a new direction and combine them to create a work that has both internal and external dynamism. The desire to bring these formal aspects together is in response to the Waverley Mall Briefs' desire to retain a peaceful setting and promote a contemplative space. The concentration of line-work across the two broader faces of the sculpture will generate a play of light; the crisscrossing line-work will add a further reading as it describes a fictitious force that the work appears to have undergone. These aspects aim to counteract the multi-directional movement of people throughout the Mall, as the static object reflects and responds to movement.



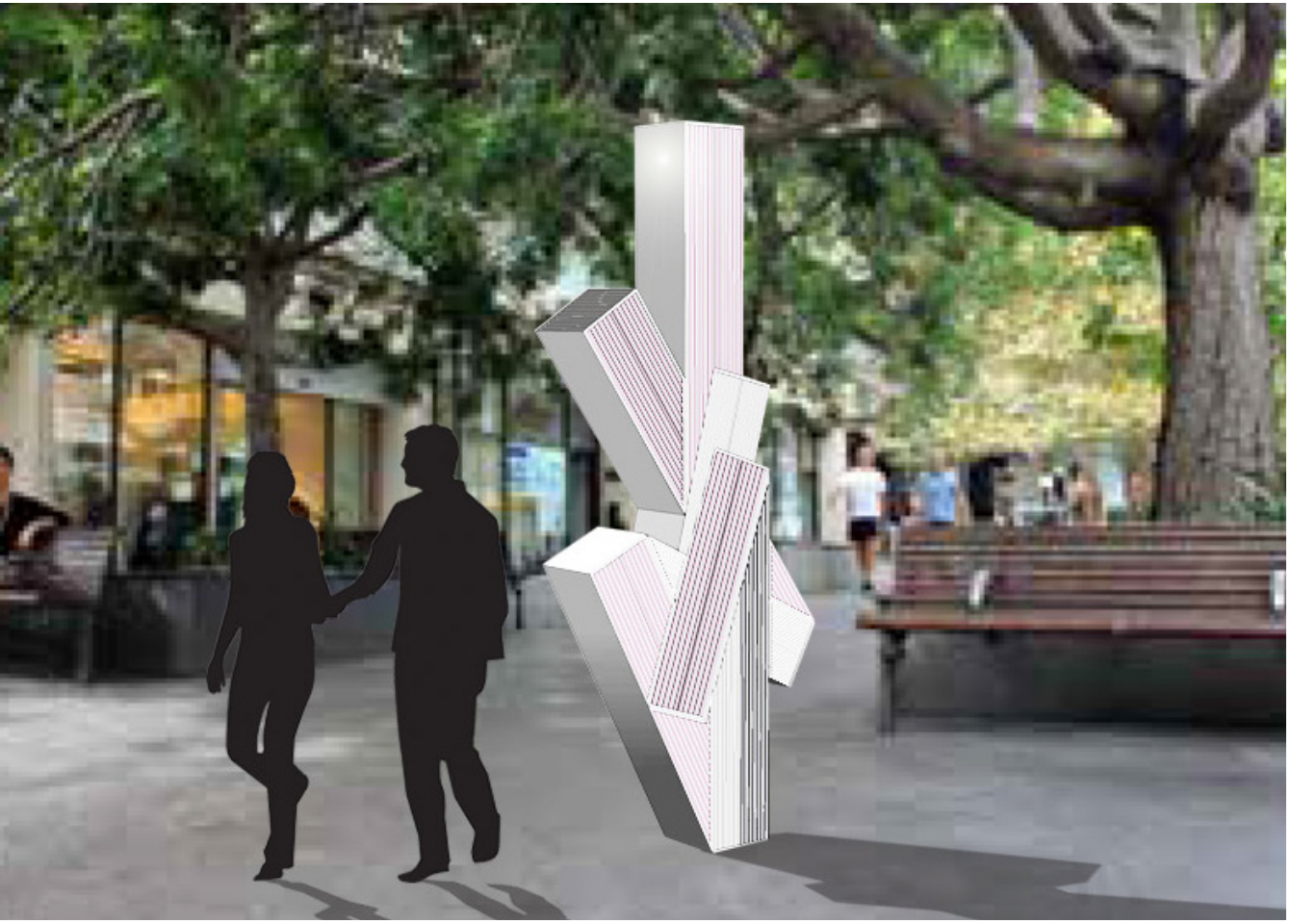
Left: ***Bloom,*** 2013 Gold Coast University Hospital*;* Middle: ***Bloom, 2013*** (detail)*;* Right: ***Bloom, 2013*** (work in progress).

4. ARTWORK PROPOSAL



Artist impression - ***Circuit***, Night View - Perforated lines and internally lit LED's.

4. ARTWORK PROPOSAL

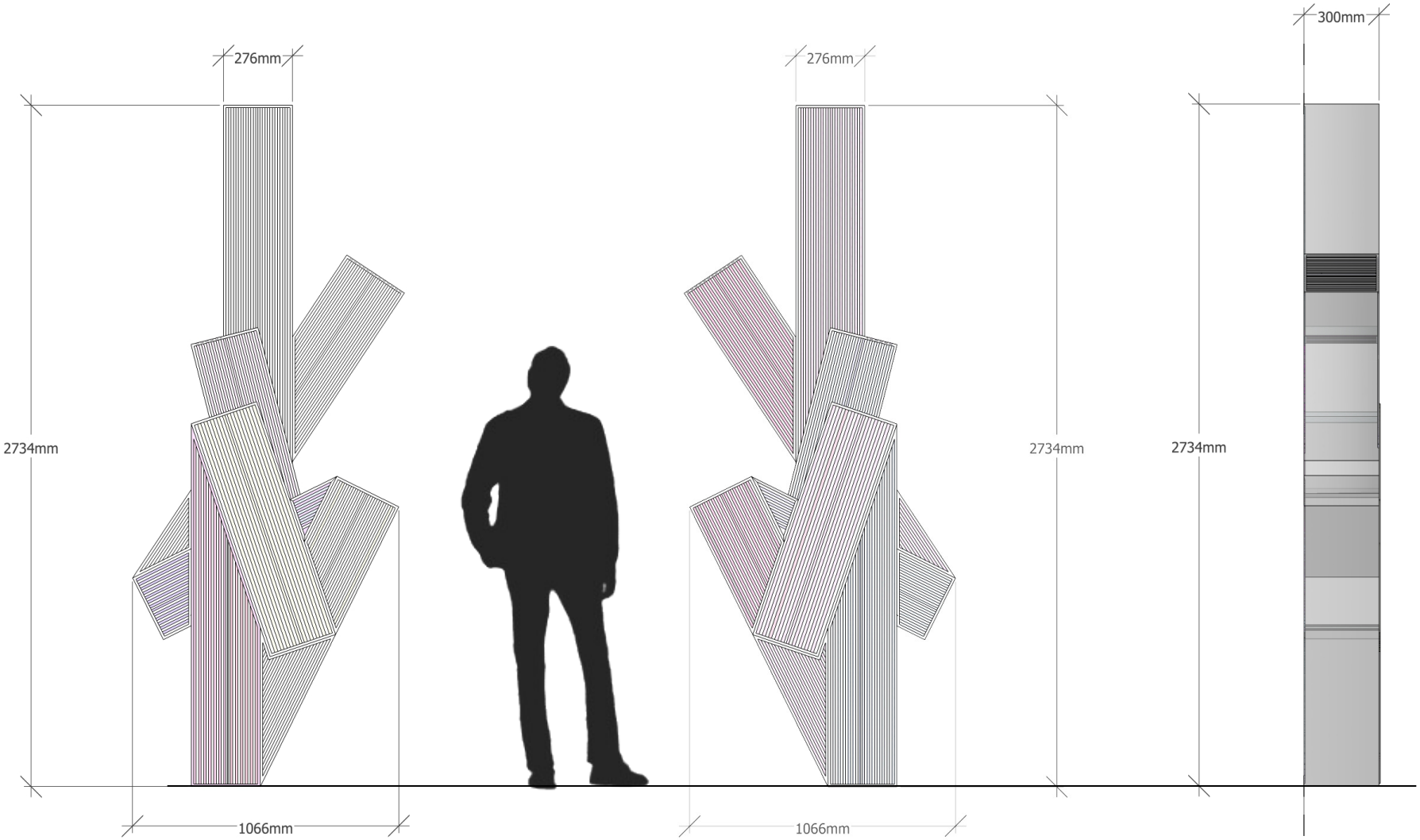


Artist impression - *Circuit*, Day View

The Pre-Fabrication period presents an opportunity to experiment with both the overall form of the sculpture and the depth, width and colour of the 'scored lines'. Previous public artwork such as ***Bloom*** 2013 and ***Collective*** 2011, have incorporated the 'scored lines' to great effect, however none of my previous works employ the 'scored lines' in such a concentrated way. ***CIRCUIT*** presents an opportunity to amplify the possibilities of the 'scored lines' through the use of highly reflective materials and internal lighting. ***CIRCUIT*** exploits the Mall's open space as natural light reflects off the work. The possibility of a perforated treatment with strategically placed internal LED lighting, will also be explored during the pre-fabrication phase. This will result in an ever-changing light source capable of altering the viewer's impression of the artwork.

Detail image demonstrated the tonal array generated by the scored lines

5. ARTWORK DETAILS

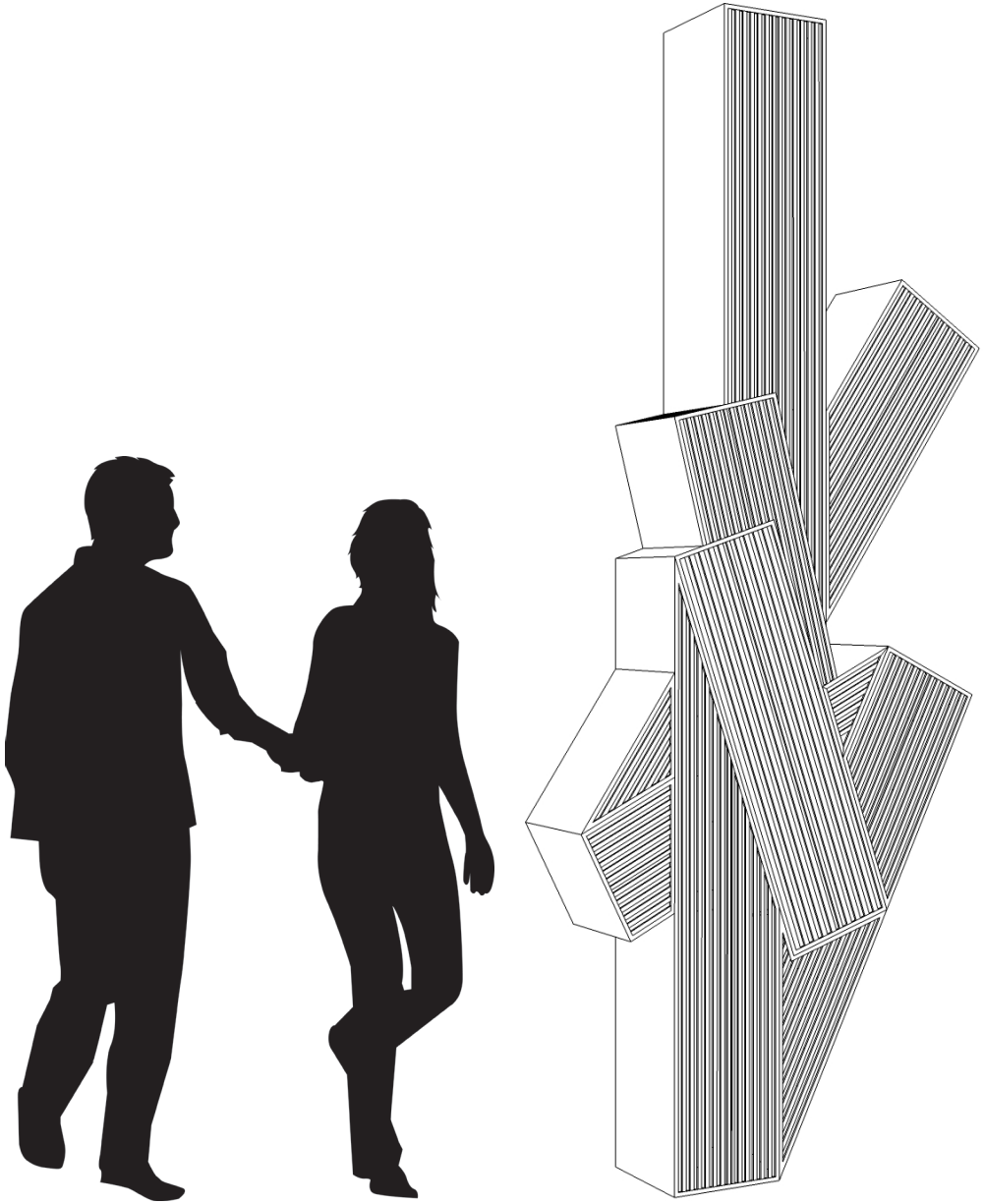


ELEVATION FACE 1

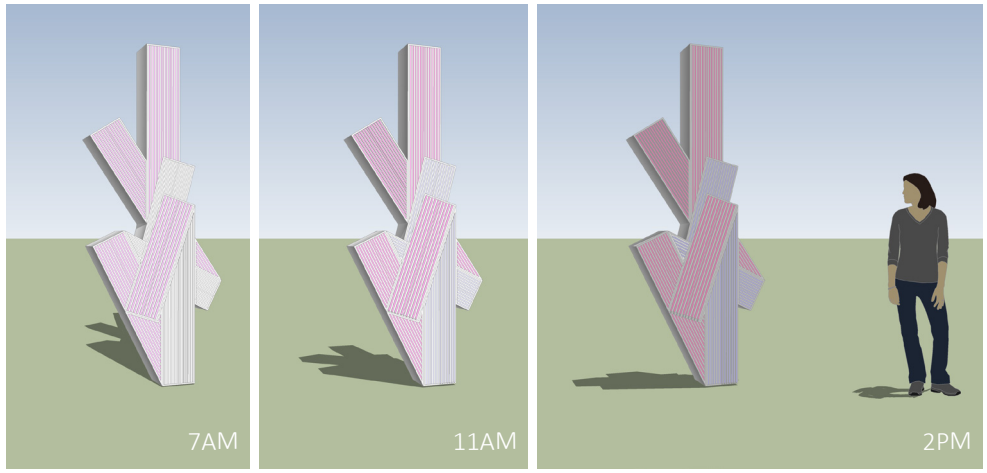
ELEVATION FACE 2

SIDE ELEVATION

5. ARTWORK DETAILS



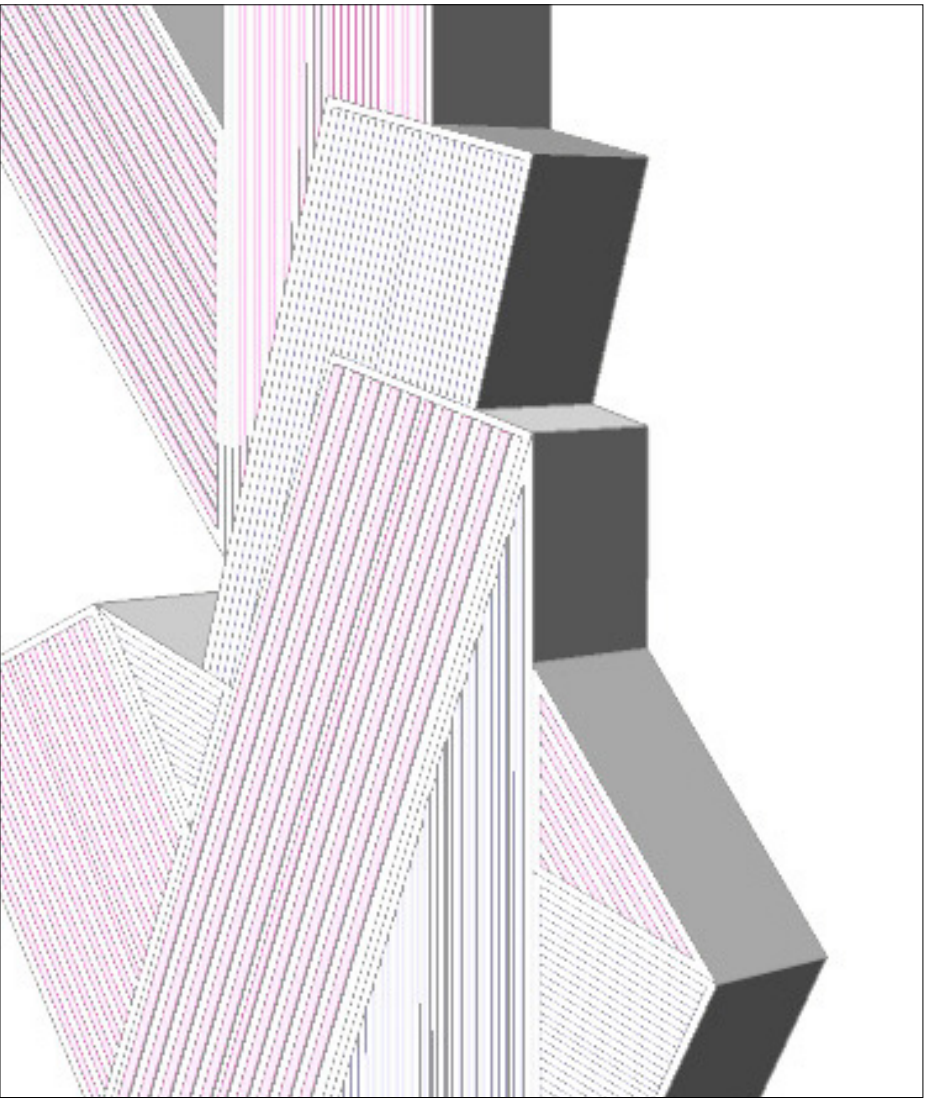
The ‘scored lines’ map the movement of light and so the artwork will take on different appearances throughout the day. This variation may not be immediately legible, but for those who frequent the Mall, the work has the capacity to surprise the viewer where alternate section of the line-work leap forward and recede.

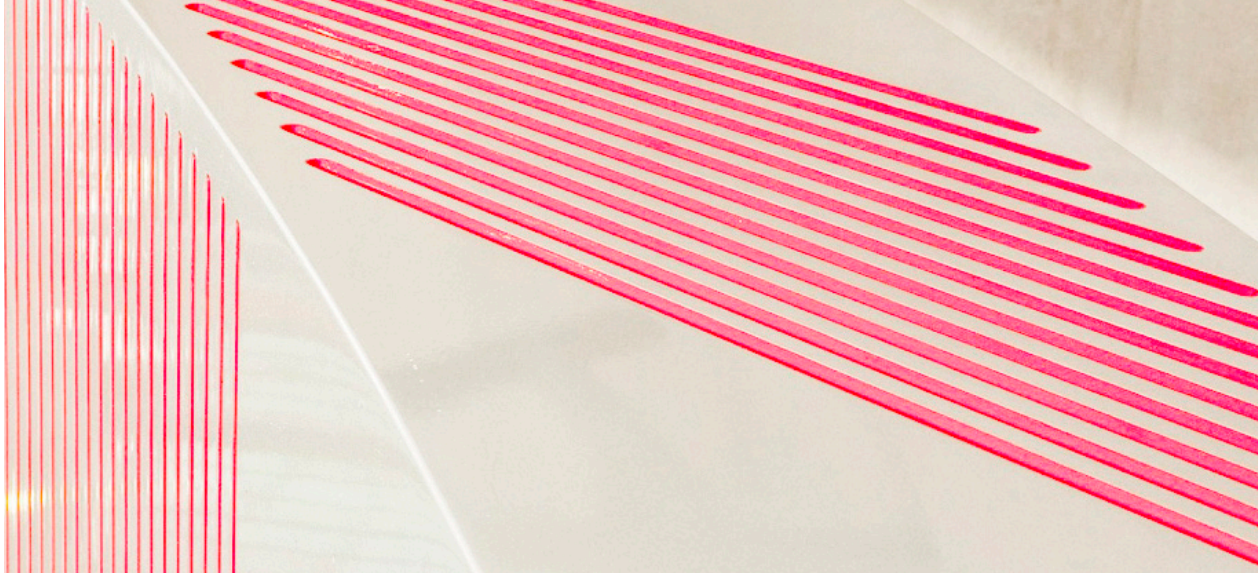


SUN/LIGHT PLAY

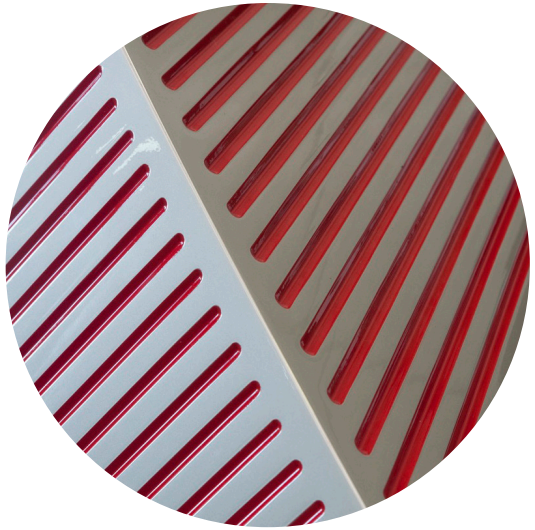
6. MATERIAL OPTIONS

OPTION 1 - ROUTED & PAINT FILLED





Option 1 is proposed to be manufactured with machined and mitred faces cladding a hot dip gal structure with base plate for bolting into ground. Metal coated in Zinc with a bright polish and a gloss 2pak in the grooves. The routed lines would machine with the rounded ends.

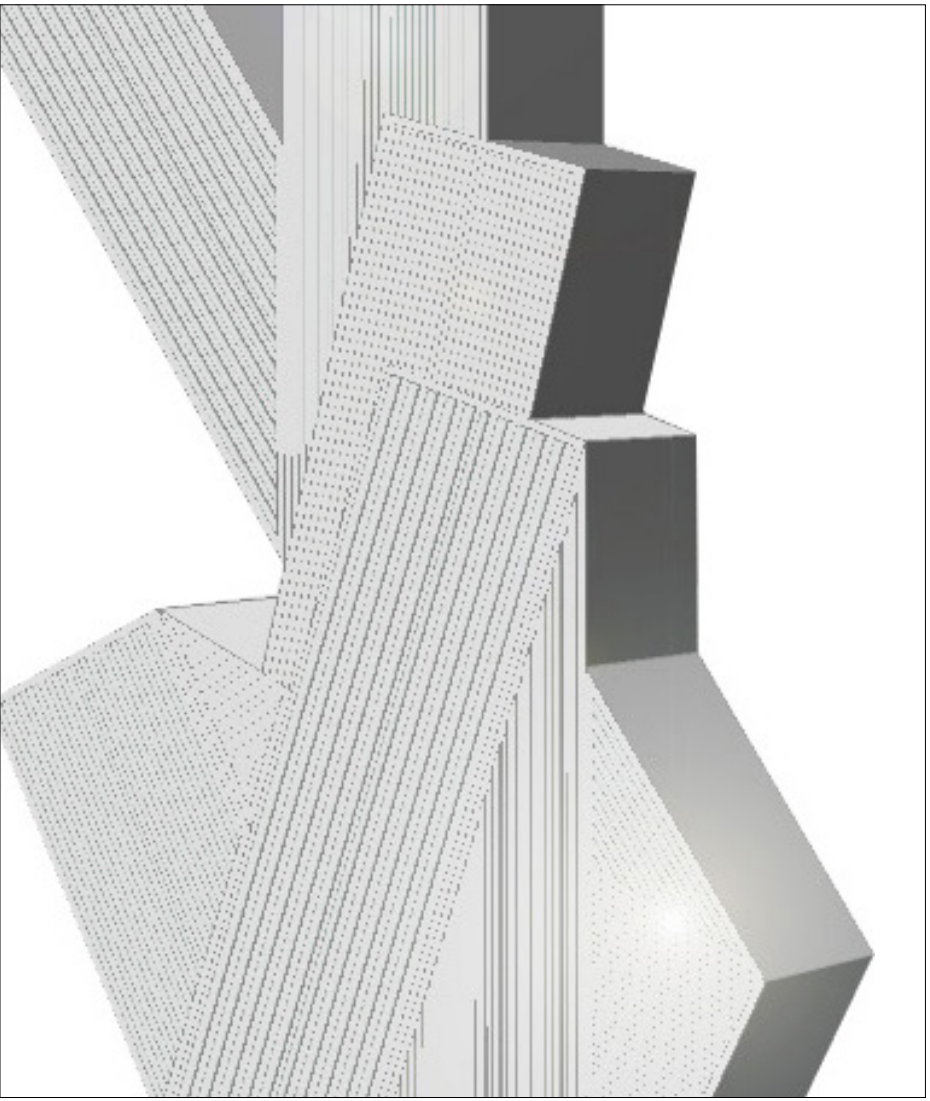


Detail image demonstrated the routed and paint filled grooves on the front and back face of the artwork.

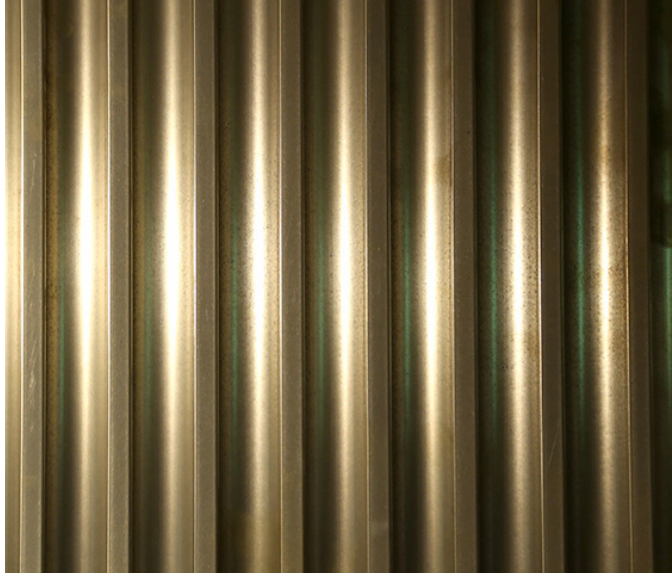
Jeff Koons, ***Seated Ballerina*** demonstrating a mirror-polished stainless steel with transparent color coating which could be achieved for the polished faces of the artwork.

6. MATERIAL OPTIONS

OPTION 2 - ROUTED & POLISHED FINISH



Material sample showing both highly polished face only.



Material sample showing both highly polished face and routed grooves.

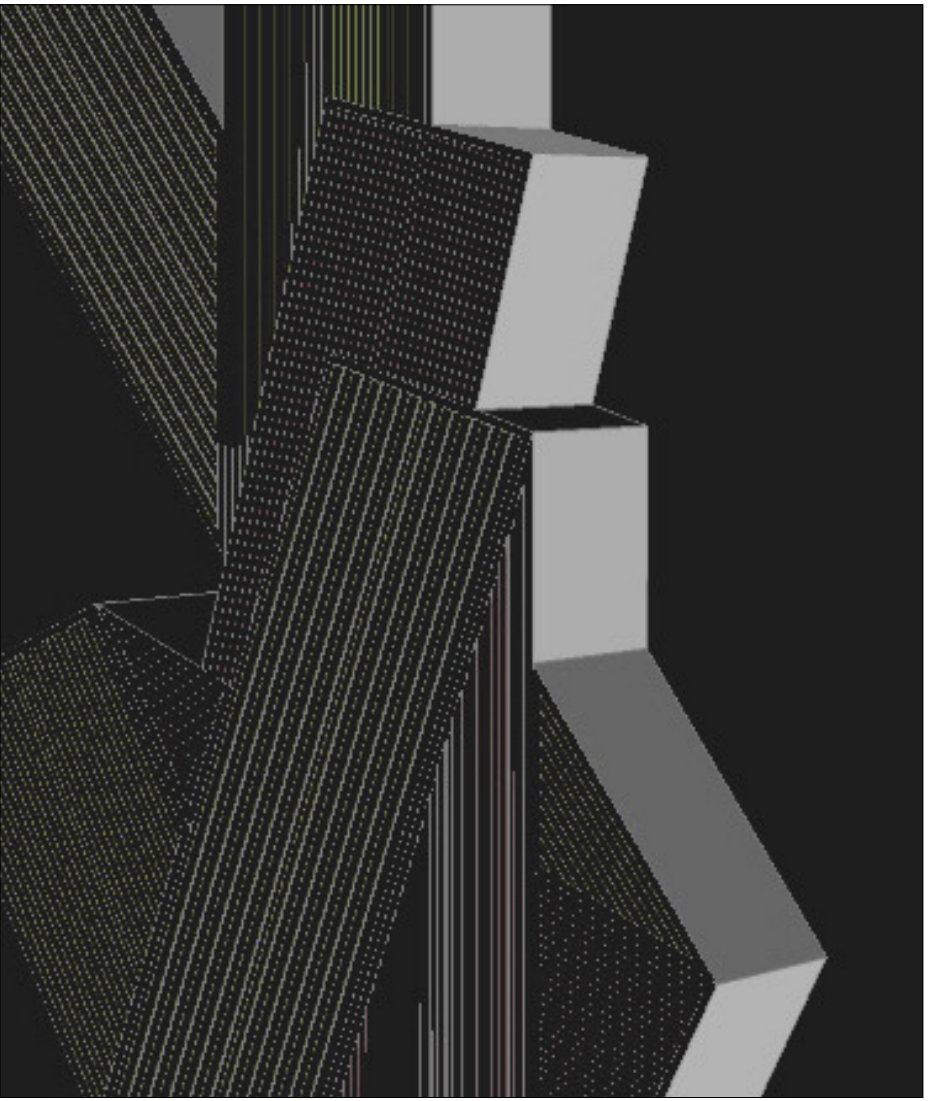
Manufactured with machined and mitred faces cladding a hot dip gal structure with base plate for bolting into ground. Metal coated in Zinc with a bright polish on the faces and in the grooves. The routed lines would machine with rounded ends.

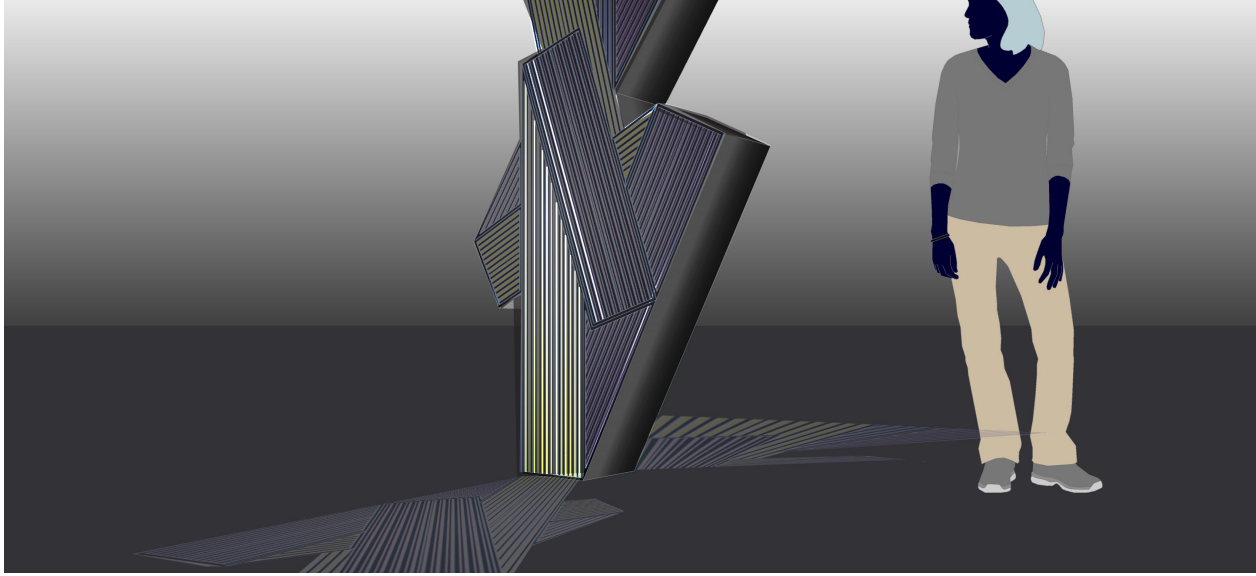
Collective, 2011, Meriton Apartments Brisbane

Reference image demonstrating a highly polished, reflective finish for the proposed artwork. This finish encourages an interactive element between the sculpture, the passers by and the surrounding environment.

6. MATERIAL OPTIONS

OPTION 3 - INTERNALLY LIT





Manufactured with faces cladding a hot dip gal structure with base plate for bolting into ground. Metal coated in Zinc with a bright polish to the faces and *exposed* lines. The exposed lines could be .5mm lower than the metal surface. Sampling will take place in the pre-fabrication stage. The artwork would be internally lit with LED's. The lighting will provide shadow and light play on the ground plane.

Detail image demonstrated the exposed lines that could inform part of the artwork faces, allowing for the lighting component.

Reference image demonstrated a projected pattern created by single light source through perforated material.

7. BUDGET

Please refer to attached quotations for further information.

3 QUOTES WERE SOURCED AND THE PRICES BELOW INCLUDE ONLY:

- ARTWORK FABRICATION;
- FREIGHT TO SITE;
- INSTALLATION

MATERIAL OPTIONS				
FABRICATORS		OPTION 1 ROUTED & PAINT FILLED	OPTION 2 ROUTED & POLISHED FINISH	OPTION 3 INTERNALLY LIT
	ALBERT SMITH GROUP	**$28, 500 EX GST**	**$25, 000 EX GST**	**$29, 000 EX GST**
	AXOLOTL	**$44, 939 EX GST**	**$41, 467 EX GST**	**$58, 724 EX GST**
	URBAN ART PROJECTS	**$70, 000 EX GST**	**N/A**	N/A

Smoking in a Dark Cinema, 2009

Preliminary quotes coming within budget show there is also the possibility of extending the opportunity to include another sculptural element, depending on the chosen material option. The work *Smoking in a Dark Cinema*, 2009 (below) points to the possibilities of a suite of works.

BUDGET BREAKDOWN FOR PREFERRED SUPPLIER - *AXOLOTL*

AXOLOTL	MATERIAL OPTION 1	MATERIAL OPTION 2	MATERIAL OPTION 3
Pre-fabrication - Sampling - Engineering - Documentation	$8000	$8000	$8000
Artwork Fabrication	$44,939	$41, 467	$58, 724
Freight and Installation of footings and artwork	$4000	$4000	$4000
TOTAL	$56, 939 ex GST	$53, 467 ex GST	$70, 724 ex GST
Detailed Concept Design	$2000	$2000	$2000

8. MAINTENANCE & SAFETY

MAINTENANCE
As the artwork develops through Pre-fabrication, a comprehensive Maintenance Manual will be outlined. The simplicity of the forms will result in objects that require little maintenance.

SAFETY
The artwork will comply with safety standards for playgrounds: Australian Standard AS 4685:2014. Consideration will be given to factors such as head, neck and shoulder entrapment, finger entrapment, grip and grasp requirements, and unintended access. The linear perforations (if selected as an option) will be sampled and tested during the pre-fabrication stage to ensure maximum visual impact is achieved as well as safety.

The following Australian Standards will be adhered to during the design, construction and installation stages of the project:

(a) AS/NZS 1158.3.1:2005 Lighting for roads and public spaces - Pedestrian area (Category P) lighting - Performance and design requirements;
(b) Universal Access: AS 1428:1992
(c) AS 1428 (Set)-2010 Design for access and mobility Set;
(d) AS 4685 (Set)-2004 Australian Playground and Safety Standards Set;
(e) AS/NZS 3661.2:1994 Slip resistance of pedestrian surfaces - Guide to the reduction of slip hazards;
(f) AS/NZS 4586:2004 Slip resistance classification of new pedestrian surface materials;
(g) AS/NZS 4663:2004 Slip resistance measurement of existing pedestrian surfaces;
(h) Austroads: Guide to Road Design Part 6A Pedestrian and Cyclist Paths.