

Jade Oakley

Waverley Mall Artwork Proposal

October 2016



creative road



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# INTRODUCTION

Thank you for the opportunity to provide an artwork proposal for Waverley Mall.

My concept has been designed to provide an organic and natural aesthetic within the mall - a welcoming environment which celebrates the beauty of trees.

My concept has been specifically designed to:

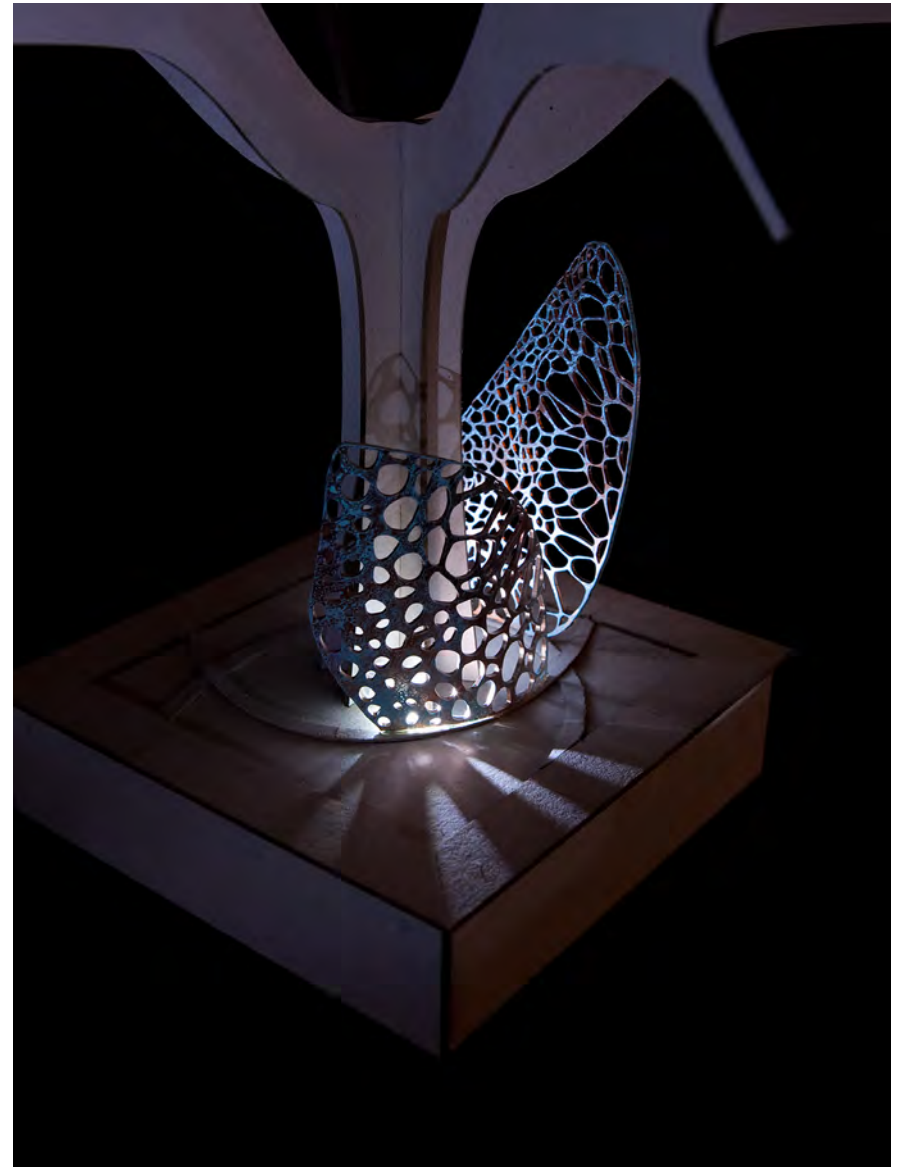
- Create a sense of place through site specific sculptures that are designed for individual trees in the mall.
- Inspire visitors to contemplate nature and to enhance the quiet sanctuary beneath the leafy canopy of the trees.
- Celebrate and protect the trees in Waverley Mall through metaphorical tree guards.
- Activate Waverley Mall at night through dramatic lighting that allows the sculptures to be viewed and appreciated differently.

I believe art can enhance our experience of urban spaces. Art can take the viewer on a journey of contemplation. Site specific artwork creates a sense of place and a sanctuary within a busy city.

My artworks aim to create an uplifting experience, creating a contemplative space and a feeling of curiosity and positivity.

Thank you for your consideration.

*Jade Oakley*



## RESPONSE TO SITE

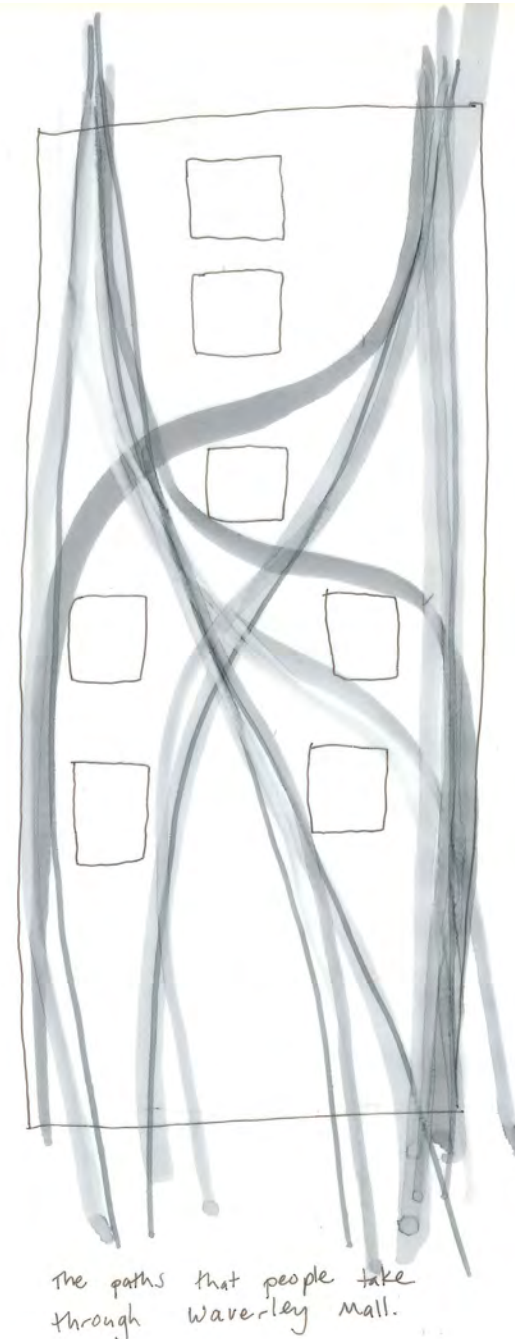
Waverley Mall is a shared space, traversed by pedestrians and bikes weaving through the spaces between the planter boxes. The artwork should not block the paths of this mixed traffic. Situating sculptures within the planter boxes will maintain public access and provide a beautiful setting for the artwork.

Waverley Mall is a pocket of quiet amidst busy Bondi Junction. Established trees form a leafy canopy beneath which people rest, stroll or eat at one of the outdoor cafes. The trees themselves create a sense of place, of sanctuary and reprieve.

I see the small leafy sanctuary of Waverley Mall, surrounded by increasingly dense development, as a microcosm of the broader landscape of Waverley. In Waverley we have some beautiful areas of remnant forest, such as Bronte Gully, Waverley Park and Cooper Park. These patches of wild nature within our urban environment are becoming more significant as the built environment surrounding them increases in density and pace. The Waverley community strongly values these pockets of nature. The trees of Waverley Mall are emblematic of the treasured place of nature within our urban environment.

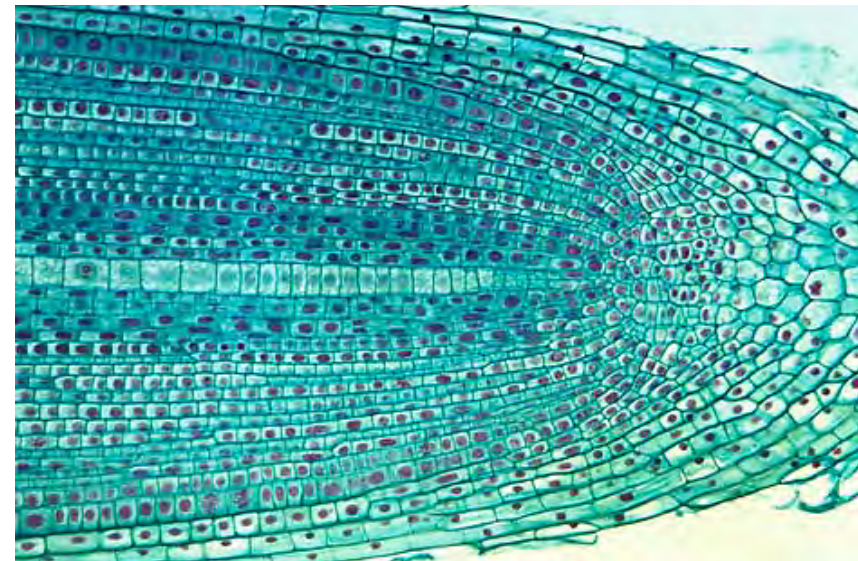
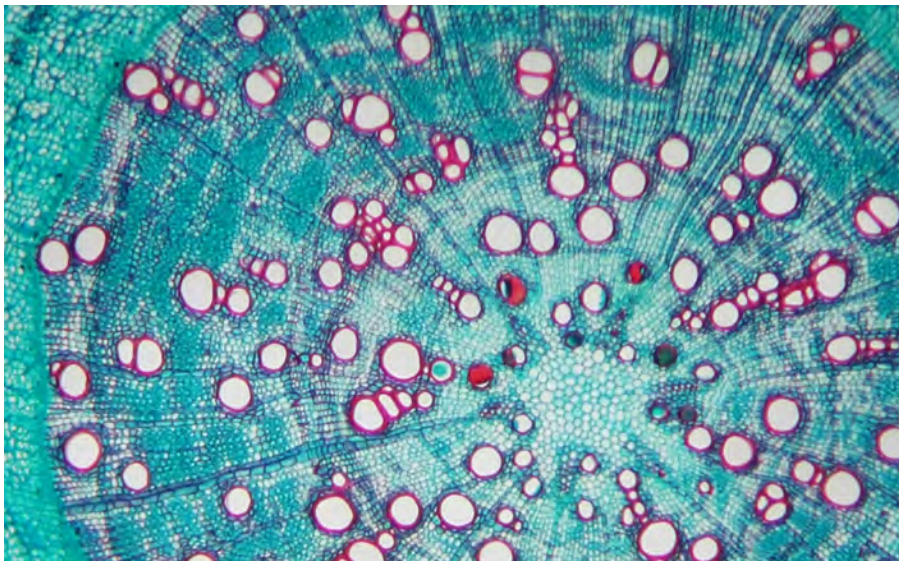
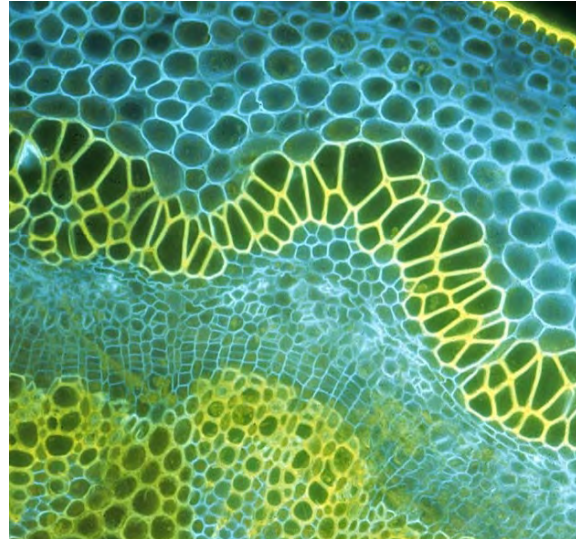
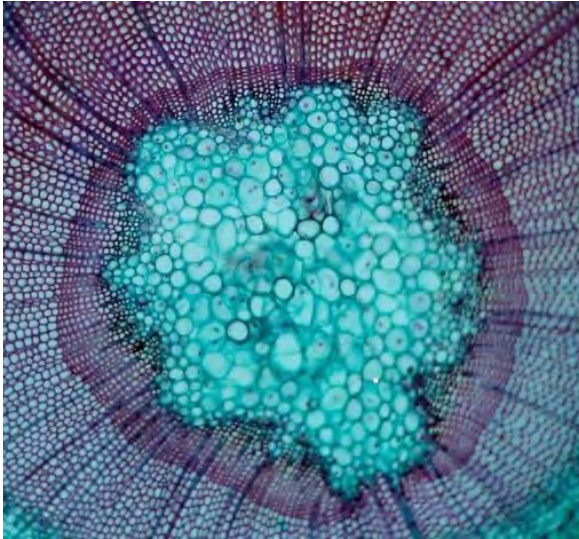
My concept, *Interplay* will visually 'dance' with the trees, twisting and stretching around the tree trunks. Two 'tree screens' for each tree, curving around the trunk and stretching up towards the branches. Each screen will be different, referencing the infinite variety of nature.

The screens are a modified, artistic tree guard, protecting, celebrating and drawing attention to the trees in Waverley Mall.





## ARTWORK INSPIRATION



Each 'tree screen' is inspired by drawings of plant cells seen under a microscope.



## ARTWORK CONCEPT

# INTERPLAY

As an artist I was strongly drawn to the trees in Waverley Mall and wanted to make an artwork that would celebrate them. The artworks proposed are sculptural elements wrapped around the base of each tree. They are symbolic rather than functional, serving to draw attention to the beauty of the trees and – to me – the wonder and miracle of nature.

I am inspired by the functional beauty of the architecture of nature. I find poetry in the strength and reach of tree branches, the patterns of bark and the intricacy of veins within a leaf. The microscopic, detailed patterns of the cellular structure of plants inspired a series of drawings, from which I developed *Interplay*.

*Interplay* seeks to inspire us to contemplate nature. The work speaks of the wonder of nature around us and the sense of peace that comes from time spent with trees.



























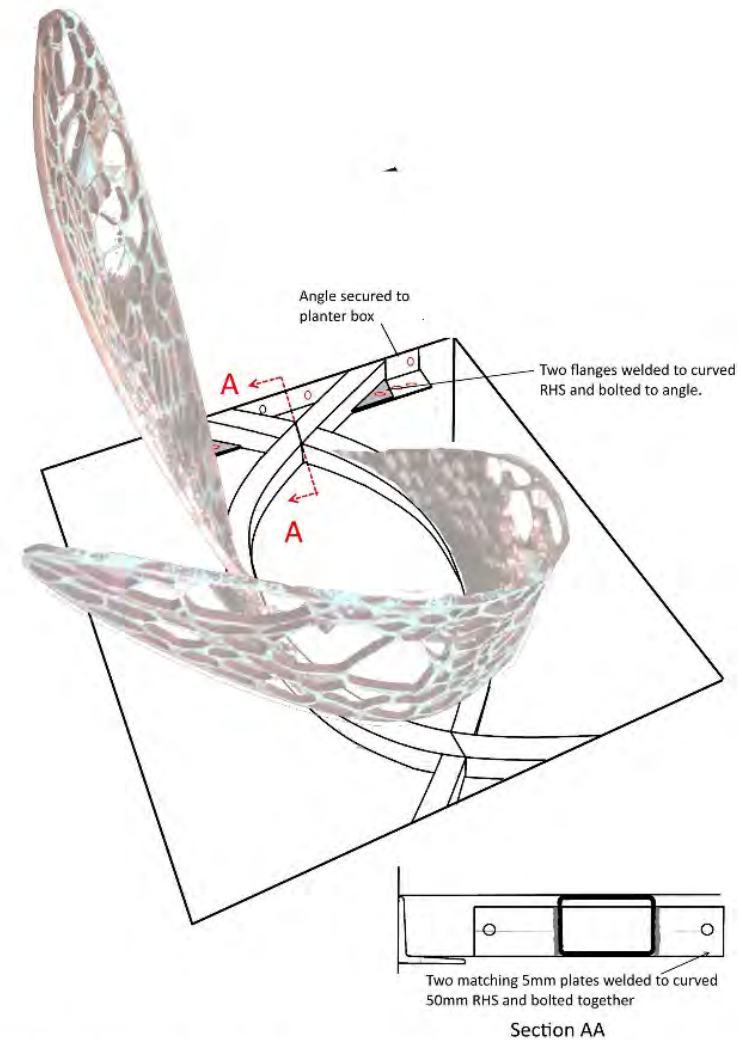


It is important not to cause stress or damage to the trees during installation or in creating the footings for the artwork.

As the area proposed for the sculptures is likely on top of the structural root zone of the trees, I suggest a base that does not involve using pins down into the soil. Instead the footing could be comprised of bands of curved 50mm square section that extend beyond the sculptures, to be bolted to the inside edge of the planter boxes.

These supports would be curved to accommodate the raised ground around the tree's base. As the trees grow their roots will create upward pressure on the support structure. This will need to be monitored and the supports could be adjusted as the tree grows, potentially every 5 years.

Approximately 75mm of the surface of the soil could be scraped back where the supports will be laid so that they can then be covered over with soil and mulch. We will work closely with the council arborists to ensure that the trees are not damaged during installation of the artwork.



**Tree Screens typical support**

50mm RHS and angle mild steel welded and bolted construction

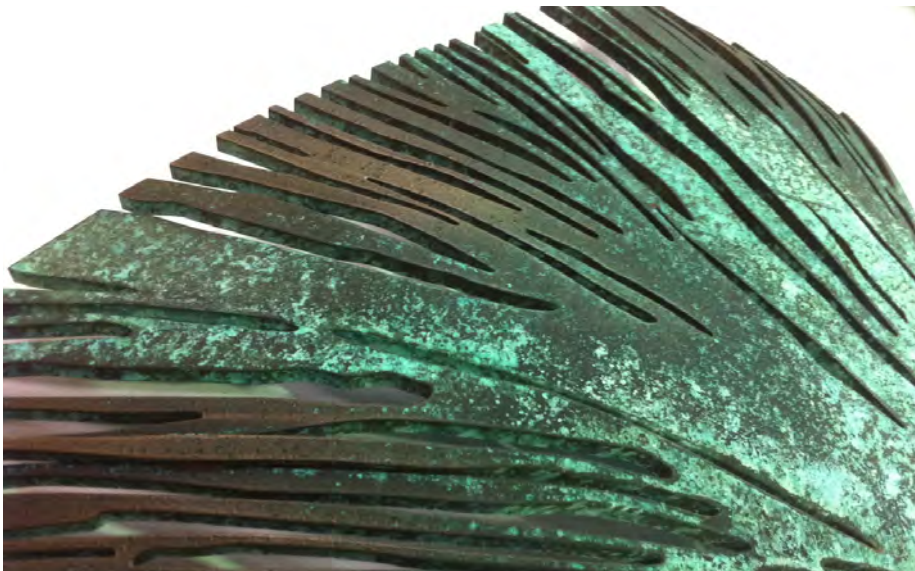


# FABRICATION

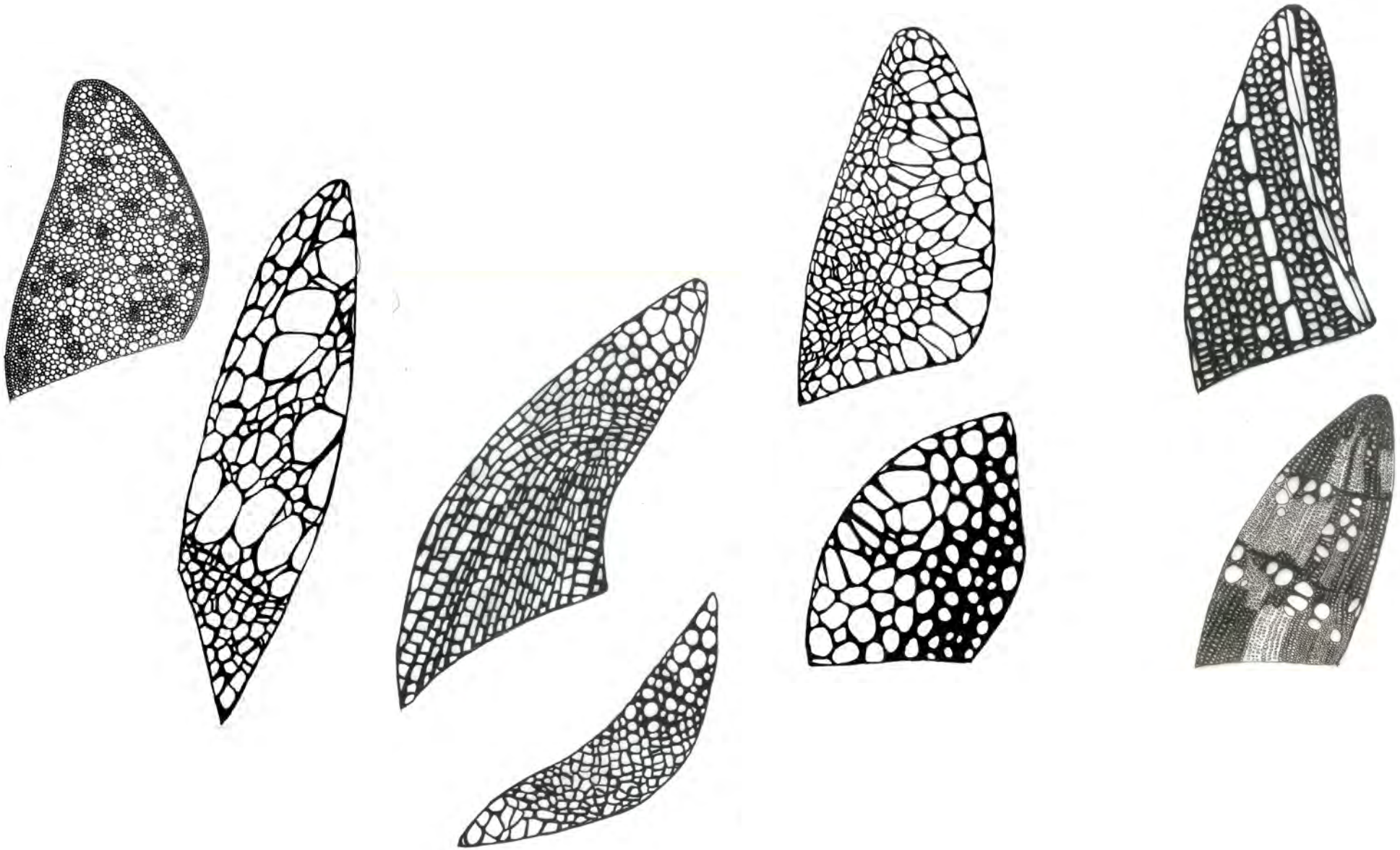
*Interplay* is to be made from rolled 5mm thick mild steel. The framework for the structural support will also be made from 50mm RHS mild steel. The screens will be welded to the framework, then the whole will be hot dip galvanised and treated with Axolotl finish.

The structural framework will be bolted onto the inner edge of the planter box. This structure needs to be strong to resist wind loadings, mass of the screens themselves and climbing children.

The frames could be designed to be adjustable, so that they can move further apart as the tree grows. The mild steel RHS will be curved to fit to each planter box, noting that some of the trees already have raised roots. The steel support structure could be buried 75mm beneath the ground without disturbing the roots of the tree.



## SCREEN DESIGNS





# SPECIFICATIONS

## Materials and Colour

We are proposing to make the artwork from 5mm thick mild steel to be rolled and beaten by a blacksmith, then hot dip galvanized and treated with Axolotl copper patina finish.

The patina will be applied carefully by hand, so that some areas of the screens can be greener, whilst others appear to be a brighter copper. The patina will be sealed so that the Verdigris does not develop further over time.

## Dimensions

The longest tree screen is 2400mm long as a flat element. Once curved and installed it will be approximately 1600mm high from the base of the tree. The smallest tree guard is 1600mm as a flat element.

## Durability

The tree guards will be very robust sculptures with a sturdy structural support. The finish by Axolotl can be given an extended commercial warranty for 10 years. Axolotl data sheet is on the following page.

## Maintenance

Simply cleaning with a pressure hose to remove dust and cobwebs.







**SPECIFICATION DATA SHEET - METAL**  
**For the Information of Specifiers and Trades**

**Product Description**

Axolotl Metal is a liquid application, which utilizes real metals and is applied to form a veneer on a variety of building materials of varying shape and size. Axolotl Metals have been developed to bond on to substrates such as customwood, steel, plaster, polyurethane foam and fiberglass without causing heat damage to the substrate. Axolotl Metal surfacing provides a joint free metal veneer that looks and performs just like solid metal. Architects and designers using Axolotl Metals can select from a wide range of metal finishes from finely polished to textured aged looks. Final appearances can be further varied by metal choice, creating a patina, burnishing, inlaying and mixing metal colours to create specialized alloys. Typical applications of Axolotl Metals have included shop fronts and shop fit-outs, corporate furniture, and signage, lift interiors, relief paneling and sculpted pieces.

Axolotl Metal range – bronze, treasury bronze, gold bronze, copper, sentinel copper, aluminium, brass, nickel, zinc, anthra zinc, stainless steel, pewter, graphite, rose alloy, brown rust, majestic rust, marine rust, nike rust. All available in various textures and aging effects including verdi gris patinas, florentine and pearls.

**Test Results**

**Simultaneous Determination of Ignitability, Flame Propagation, Heat Release and Smoke Release**  
CSIRO and NATA tested in accordance with Australian Standard 1530.3-1989, Simultaneous Determination of Ignitability, Flame Propagation, Heat Release and Smoke Release.

Ignitability Index (0-20)	Spread of Flame Index (0-10)	Heat Evolved Index (0-10)	Smoke Developed Index (0-10)
0	0	0	1

**Accelerated Weathering Tests**

The Axolotl Metal has undergone Accelerated Weathering tests of 4000 hours, equivalent of 20 years and shows no film breakdown and only slight black surface oxidization that would be found in solid metals. The surface oxidization can be removed with light scouring with steel wool. Under cyclic heat - rain and humidity, no form of film degradation is apparent for any of the system.

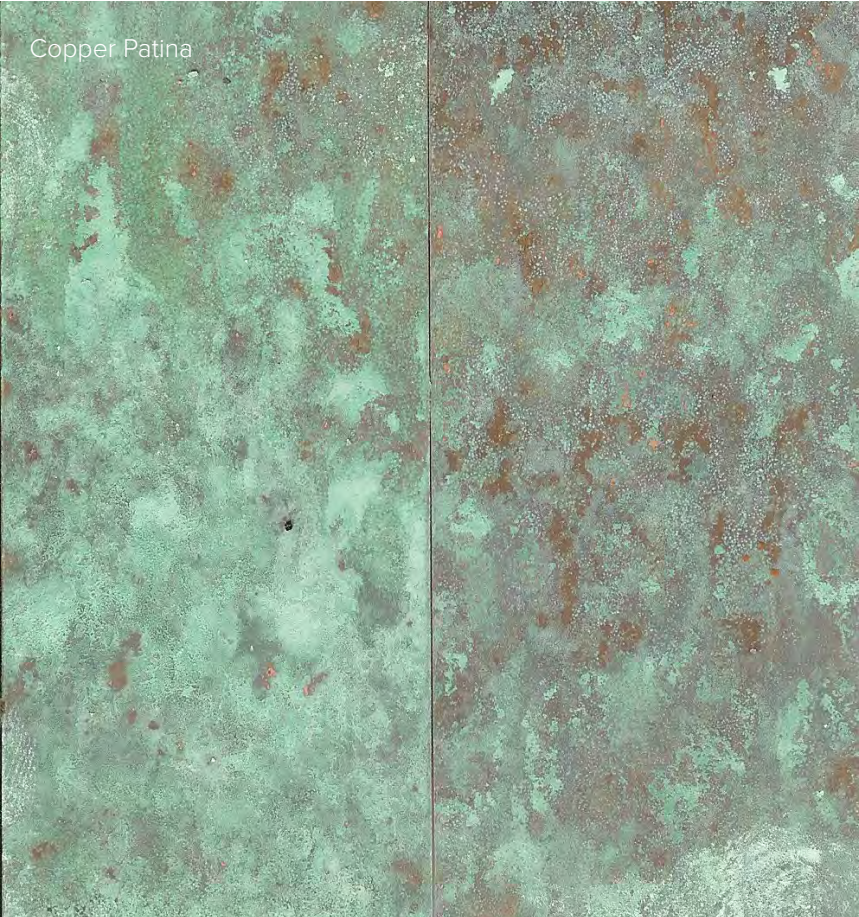
These tests were carried out on etch primed aluminum milled panels to produce the above results under laboratory conditions.

**Household Chemical Resistance**

Axolotl Metal has undergone 8 hrs concentrated exposure to common household cleansers all recording no effect to the Axolotl coat.

Additional Independent testing was conducted by AWATA Product testing with the following results:

Chemical Sample	Staining Rating
Ammonia	5
Bleach	5
10% citric acid solution	5
Vinegar	5
Windex	5
Betadine	5





# ARTWORK BUDGET

Jade Oakley Waverley Mall Budget		
Supplier	Description	Budget
Jade Oakley	Artist Fee: Design and Labour	\$20,000
Axolotl	Copper (verdigris patina) lasercut screens	\$12,950
Blacksmith (Lok)	Artwork fabrication	\$10,550
Crawfords Casting	Base construction and artwork installation	\$20,000
Edcon Steel/Rollco	Artwork materials/fabrication	\$2,000
Creative Road	Project Management	\$5,000
TTW	Structural engineering	\$5,000
Lighting	8 x exterior uplights inc installation	\$18,000
Packing + transport	Transport of artwork materials between suppliers/artwork to site	\$2,000
	<i>Sub-total</i>	<i>\$95,500</i>
	<i>Contingency</i>	<i>\$3,500</i>
	<i>Sub-total</i>	<i>\$99,000</i>
	GST	\$9,900

# PROPOSED SCHEDULE

Jade Oakley Waverley Mall Artwork Schedule	
Stage/Task Summary	Completed
Contract Executed	01-Nov-16
<b>1. Design Development</b>	
Engineering drawings	01-Dec-16
Final artwork presentation to client	08-Dec-16
<b>Milestone #1: Client Approval</b>	<b>15-Dec-16</b>
Client Payment #1: Deposit (30%)	16-Jan-17
Materials ordered	16-Jan-17
Finalise artwork and footing design	23-Jan-17
<b>Milestone #2: Detailed drawings and progress report</b>	<b>30-Jan-17</b>
Client Payment #2: Progress Payment (30%)	28-Feb-17
<b>2. Fabrication</b>	
<b>Milestone #3: Artwork Fabrication 80% Completion/client inspection</b>	<b>13-Feb-17</b>
Fabrication complete	28-Feb-17
Artwork packing	03-Mar-17
Client Payment #3: Progress Payment (30%)	13-Mar-17
<b>3. Delivery &amp; Installation</b>	
Artwork site preparation	03-Mar-17
Transport artwork to site	06-Mar-17
Artwork installation	06-Mar-17
<b>Milestone #4: Practical Completion</b>	<b>06-Mar-17</b>
Client Payment #4: Balance Payment (10%)	03-Apr-17

## Schedule Notes:

Client approvals/payments must be received by specified dates to ensure on time delivery of the artwork





EXPERIENCE



## JADE OAKLEY

For the past 18 years I have been creating kinetic sculptures and for the past seven years I have made mobiles of all scales and in many different materials. Inspired by Alexander Calder, I enjoy working out the mechanics of complex kinetics in mobiles that move and dance in a variety of ways and create a continually changing visual spectacle.

In the last five years I have had the opportunity to scale up my more fragile gallery work to large settings including hospitals, restaurants, hotels, casinos and even railway stations. I work closely with designers, architects, engineers and fabricators in a collaborative spirit to generate ideas that integrate into architectural spaces, responding to nuanced design requirements such as way finding and sense of place.

Through colour, composition and form the artworks themselves are often a response to a particular environment or landscape, creating a unique focal point for each setting, transforming and uplifting in a soft but dynamic way. I am inspired by nature and a love for colour and its composition.

The mobiles I build are infinitely flexible – adapting the materials and their strength to the scale of the piece and the size of the elements. I work in metal, silk, paper and polymers. I can work in fine wire or engineered stainless steel to achieve the same effects at all scales. I dye my own fabric and print my own paper and engage the help of other subcontractors to scale up my work for more robust settings, overseeing the complex process of co-ordinating but always controlling and intervening to create a highly crafted artwork. My work is adaptable to many kinds of settings, indoor and outdoor, intimate spaces and especially large atria.

To me art is about communicating with the viewer and I am committed to communicating joy and peace through my art making. Alexander Calder was once asked why he didn't make work about more serious subjects. He replied that he didn't have time. Neither do I.

*Jade Oakley, 2016*





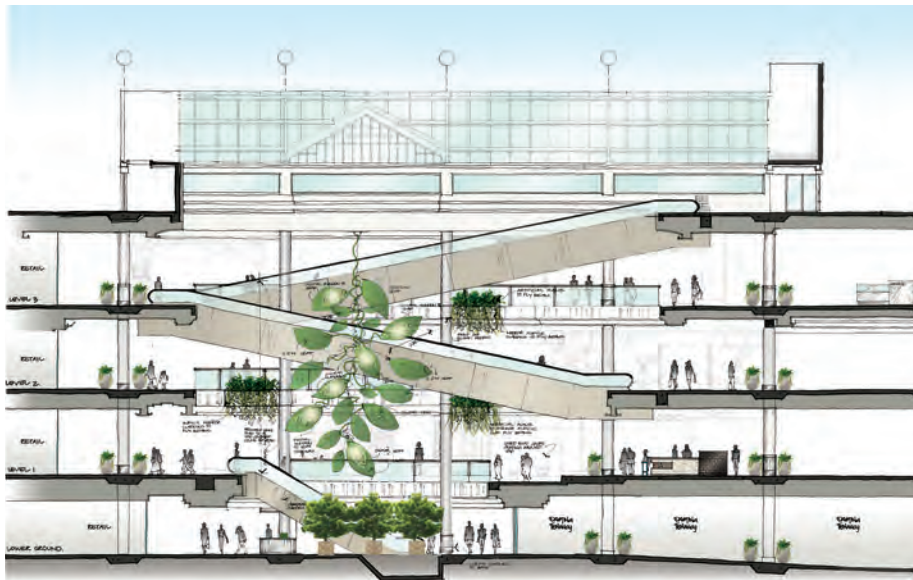
# EXPERIENCE

Jade Oakley has been developing her craft since the 1990's, mastering the mechanics and compositional perfection of Alexander Calder, the great 20th Century artist and inventor of the mobile. While Jade creates work of an intimate scale in delicate materials such as paper and silk, the kinetic beauty of her work is imminently suited to large scale public applications.

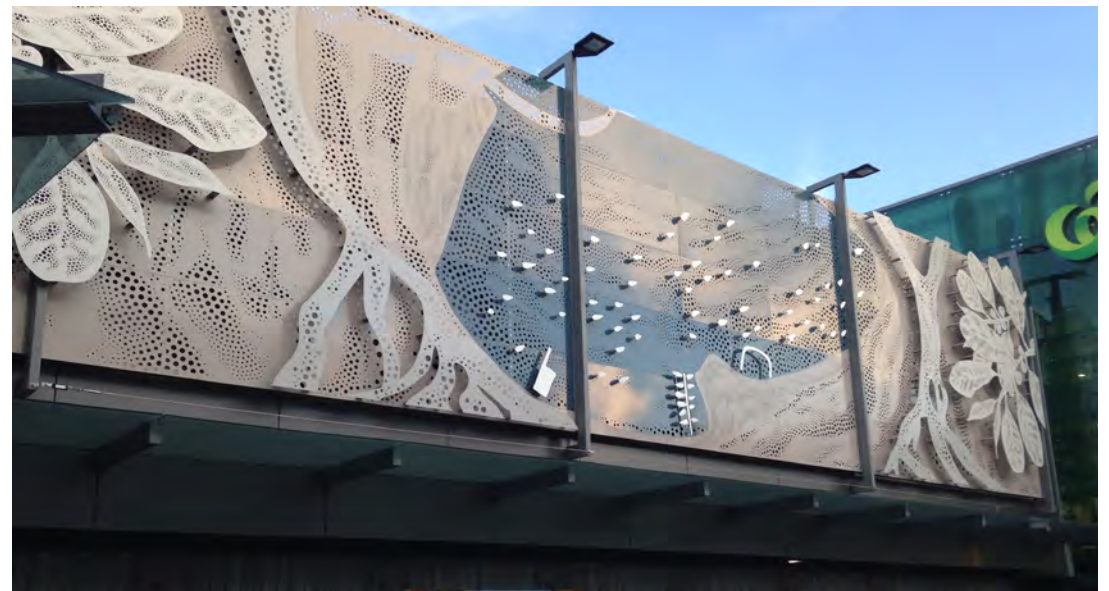
Jade is an accomplished technician, with an artistic eye, who trained under acclaimed Australian public artist Jennifer Turpin. Throughout her career she has produced numerous public art commissions across Australia and internationally for clients such as Galaxy Casino (Macau), Crown Casino (Melbourne), Otto & Quay Restaurants (Sydney) and The Concord Centre for Mental Health (Sydney).

Jade's most significant public artwork to date is Sky Garden for the new Royal Children's Hospital in Melbourne. This work consists of perforated and hand painted laser cut aluminium angels and leaves which create a canopy of moving colour in the main entrance to the new hospital. The hospital was awarded the most prestigious prize in the 2012 Australian Interior Design Awards — The Premier Award for Interior Design Excellence and Innovation.

Vine (Elevation), Currently under construction for Westfield Miranda



TOP: Sky Garden (detail), Royal Children's Hospital Melbourne (2012)  
BOTTOM: The Bay, Kiaora Lands Redevelopment Double Bay Sydney (2014)





**Jade Oakley**

## Curriculum Vitae

jadeoakley.com.au

## Solo Exhibitions

2016	<i>Rain Shadow</i> Australian Galleries, Sydney
2011	<i>Up Lands</i> Australian Galleries, Glenmore Road, Sydney
2010	<i>Headland</i> , Australian Galleries, Smith St, Melbourne
2009	<i>Estuary</i> , Australian Galleries Glenmore Road
2008	<i>Colony II</i> Kurnell, Sydney
2007	<i>Tipping Point</i> Mori Gallery
	<i>Circumnavigation</i> Bondi Pavilion Gallery
	<i>Colony I</i> Elizabeth Farm, Parramatta
2005 – 2006	<i>Snowy Elizabeth Farm</i> , Parramatta
2004 – 2005	<i>Scarlet Fever</i> Elizabeth Farm, Parramatta
2000	<i>Sophistry</i> Workshop Arts Centre, Willoughby

## Group Exhibitions

2015	<i>Art Wynwood</i> , Florida, USA
2014	<i>Art Wynwood</i> , Florida, USA
2013	<i>Scope New York</i> , New York, USA
2013	<i>Art Palm Beach</i> , Florida, USA
2012	<i>Art Southampton</i> , New York, USA
2012	<i>Art Palm Beach</i> , Florida USA
2011	<i>Scope Miami</i> , Florida USA
2011	<i>Large Exhibition of Small works</i> Australian Galleries, Derby St, Melbourne
2011	<i>Large Exhibition of Small works</i> Australian Galleries, Royston St Sydney
2010	<i>Sculpture at Sawmillers</i> , Sawmillers Reserve, North Sydney
2010	<i>Artisans in the Gardens</i> , the Royal Botanic Gardens, Sydney
2010	<i>artsCape</i> Byron Bay NSW
2010	<i>Stockroom Show</i> Australian Galleries Stockroom Melbourne
2009	<i>A Sculpture By...</i> Australian Galleries Derby St, Melbourne
2009	<i>A Sculpture By...</i> Australian Galleries Royston St Sydney
2008	<i>A Return to Spirit</i> Clifton School of Arts
2002	<i>Sound Waves</i> Jade Oakley and Kate Moore Noosa Regional Gallery
2001	Canberra Contemporary Arts Space
2000	Bundanon May 2000 Bundanon Artists Centre

## Commissions

2016	<i>Mallee</i> , mobiles for Bendigo Hospital <i>Mangrove</i> , artwork for Otto Brisbane <i>Between Two Rivers</i> , façade for residential development in Ryde
2015	<i>Stella Del Mare</i> Mobile for Otto Ristorante <i>Looking Up</i> Design for escalator cladding, Westfield Parramatta <i>Understorey</i> Design for lift well, Westfield Parramatta <i>Wattle</i> mobiles for Ku-Ring Gai Hospital Sydney <i>Wintergarden</i> mobile 1 O'Connell St Sydney <i>Vine</i> mobile Westfield Miranda
2014	<i>Seedpods</i> , Royal North Shore Hospital <i>Lily</i> , <i>Ginkgo</i> , <i>Monstera</i> sculptures for Westfield Miranda <i>Constellation mobiles</i> Westfield Miranda
2013	<i>Wintergarden II</i> , Lee Jeans store, Chapel Street, Melbourne, Victoria <i>Bottlebrush</i> , Gypsy Point, Victoria <i>Autumn</i> , the Cotswolds, UK <i>Aquifer</i> , Brazil <i>Arkaroola</i> , Otto Ristorante, Woolloomooloo, Sydney <i>Grove II</i> The Bridge Room Restaurant, Sydney <i>Shore</i> , Miami, USA
2012	<i>Grove I</i> The Bridge Room Restaurant Sydney <i>Lily Pond</i> Southern Support School, Hobart, TAS <i>Wintergarden</i> Lee Jeans store, Wintergarden Shopping Complex, Brisbane
2011	<i>Sky Garden</i> Royal Children's Hospital, Melbourne <i>Ember II</i> Galaxy Casino, Macau
2010	<i>Ember I</i> Galaxy Casino, Macau <i>Goldengrove</i> Crown Casino, Melbourne <i>Spring</i> for Otto Ristorante
2009	<i>Harbour</i> Mobile for Quay Restaurant, Sydney <i>Happy Hour</i> Mobile for Blanco Restaurant, Sydney
2008	<i>Canopy</i> Mobile for Concord Centre for Mental Health <i>Angophora</i> Mobile for Otto Ristorante <i>Angel Trees</i> Mobiles for Sydney Children's Hospital
2007	<i>Eames Chair</i> Mobile for the Living Edge design studio for Sydney Design 07
2005 – 2006	Paintings for the interior of Woolworths Head Office, Norwest Business Park NSW

## Residencies

2006	Artist in Residence Margaret Whitlam Studio Bondi Public School
2001	The Floating Land Sculpture Program, Noosa Queensland
2001	Vermont Studio Centre, USA
2000	Bundanon Artists Centre, May

## Community Art Projects

2006-2007	<i>Sculpture by the Schools</i> Sculpture exhibition for schools in Waverley
2007	<i>Turning the Pages</i> Environmental and sculpture workshops Hunter Valley, NSW
2005 – 2007	Make Art With An Artist, Elizabeth Bay House
2005	<i>In The Deep</i> Sculpture workshops Dobroyd Point Public School
2004 and 2007	Direction of art workshops for Masada College Visual Arts Workshops.
2001	<i>Restoring The Waters</i> Community art workshops creek rehabilitation project for Fairfield City Council
2000	Direction of children's workshop at Workshop Arts Centre, Willoughby Design and construction of stage sets for <i>Earth of Time</i> , <i>Winds of Change</i> , Ravenswood school for Girls, Gordon.





### Wintergarden (2015)

20m long x 7m high  
Acrylic, steel, aluminium, paint  
1 O'Connell St Sydney  
Client: Lend Lease

Jade's aim was to achieve a sense of lightness in Wintergarden. The design of the mobile echoes the splayed feathers of a bird's wing or the shape of vine, fern, water and shell through pattern, repetition and variation of form. Like interlocking birds wings the mobiles suggest ascent and through 'joyful' colours and flamboyant composition they hint at celebration.



### Bound I, II & III (2014)

2.4m H x 2m W x 1m D (three freestanding sculptures)

Mild steel and cast concrete

Westfield Miranda NSW

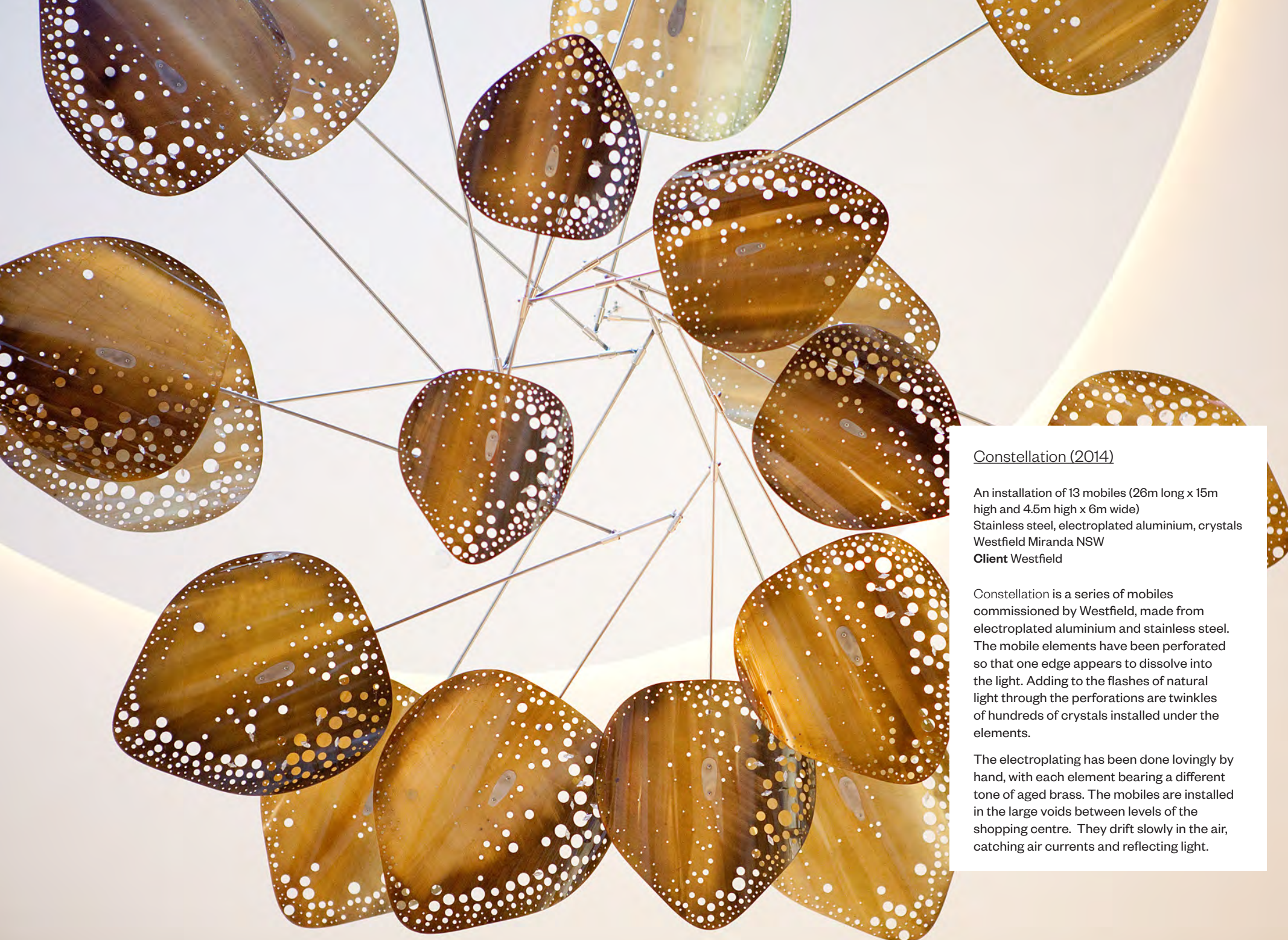
**Client** Westfield

Bound began with Jade's drawings of leaves, which were cut from steel, shaped by a blacksmith and attached to a cast concrete base. It was important to Jade that there was a visual relationship between the 'leaf' and the 'base'.

For this reason Jade wanted to create an oversized pebble form, bound by the 'leaf stems'. The leaf and the base are in a kind of balanced dance, the pebble appearing to nearly topple, and the leaf bends back to keep it poised in place.







### Constellation (2014)

An installation of 13 mobiles (26m long x 15m high and 4.5m high x 6m wide)  
Stainless steel, electroplated aluminium, crystals  
Westfield Miranda NSW  
**Client** Westfield

Constellation is a series of mobiles commissioned by Westfield, made from electroplated aluminium and stainless steel. The mobile elements have been perforated so that one edge appears to dissolve into the light. Adding to the flashes of natural light through the perforations are twinkles of hundreds of crystals installed under the elements.

The electroplating has been done lovingly by hand, with each element bearing a different tone of aged brass. The mobiles are installed in the large voids between levels of the shopping centre. They drift slowly in the air, catching air currents and reflecting light.





### Wattle (2015)

13m W x 2.5m H (three mobile elements)

Resin and stainless steel

Palmerston Rd, Hornsby NSW

**Client** Hornsby Ku-ring-gai Hospital

Wattle is an intricate, eccentric construction of a multitude of mobiles. A host of yellows have been used, from delicate lemon to daffodil and burnt gold representing light, happiness and joy.

The artwork is inspired by the artist's memories of Kenthurst, they contain the joy of childhood discovery – the bottled sunshine of a happy childhood.



### The Bay (2014)

Aluminium and steel

144 sqm

Kiaora Lane Double Bay NSW

**Client** Woolworths

The Bay is a peaceful place, a harbour for a host of yachts, whose orientation describes the invisible forces of wind and current. Halyards tap on masts, children play on the rocks and lucky locals swim in the Murray Rose pool.

This artwork is inspired by the natural beauty of Double Bay, expressed through the curve of the bay itself cradled between two giant Port Jackson fig trees. The Bay creates a sense of mapping through the aerial view of the Bay's topography, engendering a strong sense of place.







### Sky Garden (2012)

45m W x 4m H (five mobile elements)  
Stainless steel and hand painted perforated  
aluminium  
The Royal Children's Hospital Melbourne  
**Client** Lend Lease

Sky Garden is a suspended kinetic artwork, reflecting nature and through its organic forms, connecting the viewers eye to the natural environment outside. It's vibrant colours compliment the architectural style and functional intention of the building as a place of warmth, care and healing.

It is an artwork which delights people of all ages, a concept which integrates forms from nature with abstracted angelic figures. Designed to create a sense of playfulness and a welcome distraction for patients and their families.