



# ART STRATEGY

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CULTURAL INFRASTRUCTURE,  
PUBLIC ART AND  
CULTURAL PROGRAMS

AUGUST 2023  
BRADFIELD CITY CENTRE MASTER PLAN

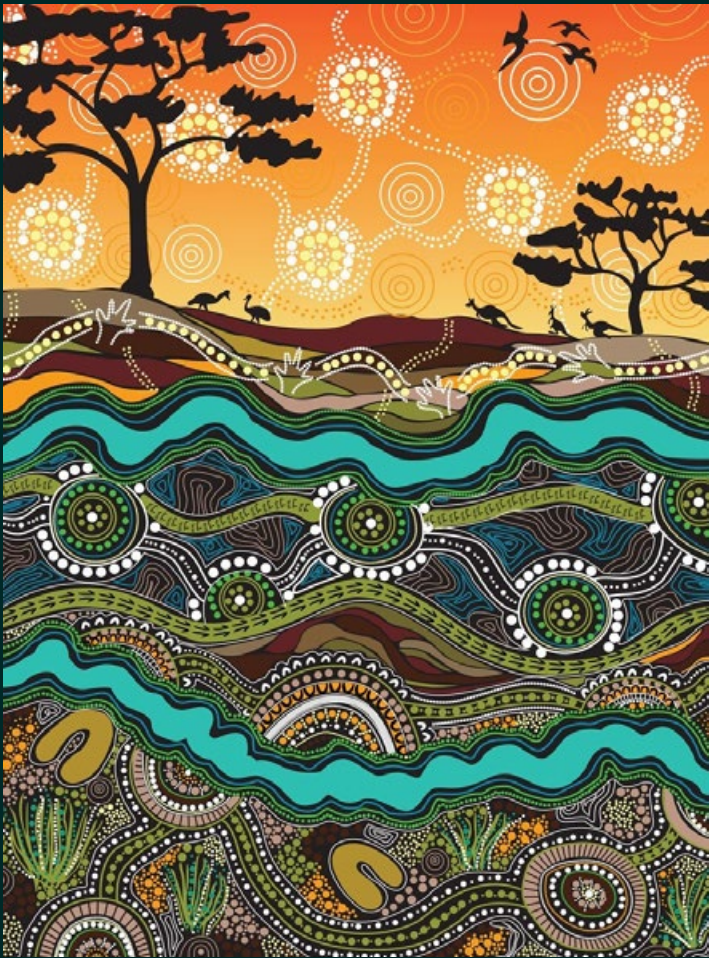
Prepared for  
The Western Parkland  
City Authority (WPCA)

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ACKNOWLEDGEMENT OF COUNTRY

Aboriginal people have had a continuous connection with the Country encompassed by the Western Parkland City (the Parkland City) from time immemorial. They have cared for Country and lived in deep alignment with this important landscape, sharing and practicing culture while using it as a space for movement and trade.

We Acknowledge that four groups have primary custodial care obligations for the area: Dharug/Darug, Dharawal/Tharawal, Gundungurra/Gundungara and Darkinjung. We also Acknowledge others who have passed through this Country for trade and care purposes: Coastal Sydney people, Wiradjuri and Yuin.

Western Sydney is home to the highest number of Aboriginal people in any region in Australia. Diverse, strong and connected Aboriginal communities have established their families in this area over generations, even if their connection to Country exists elsewhere. This offers an important opportunity for the future of the Parkland City.

Ensuring that Aboriginal communities, their culture and obligations for Country are considered and promoted will be vital for the future of the Parkland City. A unique opportunity exists to establish a platform for two-way knowledge sharing, to elevate Country and to learn from cultural practices that will create a truly unique and vibrant place for all.

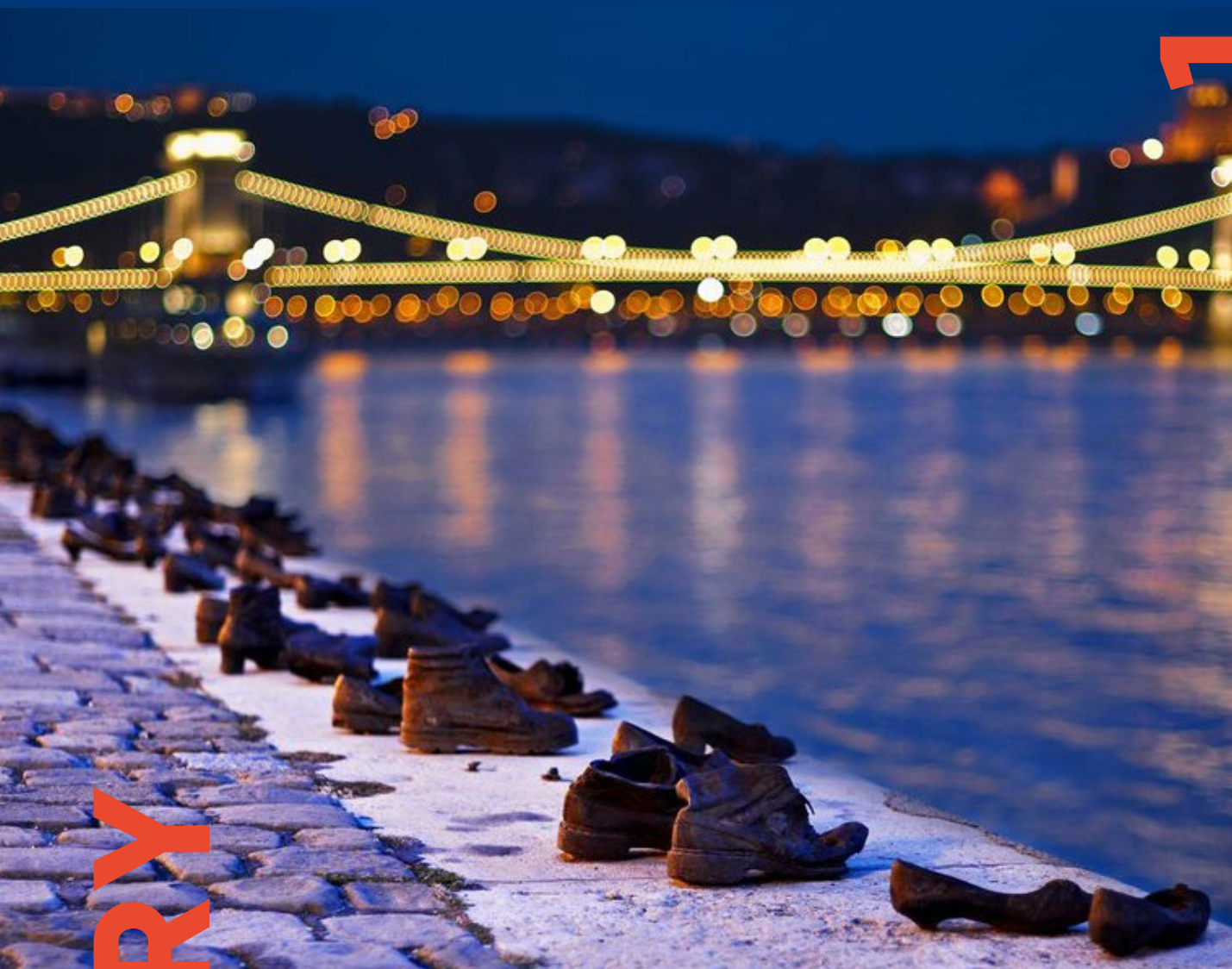
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FRONT COVER: Alison Page & Nik Lachajczak, *Wellama*, 2019. Image: Zakpage.  
INSIDE FRONT COVER: *Garungarung Murri Murri Nuru (Beautiful Grass Country)*  
Artwork created by Dalmarrri artists Jason Douglas and Trevor Eastwood for the Western Parkland City Authority  
Design by Jason Jaram / 93tillinfinity.com

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Can Togay and Gyula Pauer,  
*The Shoes on the Danube Bank*, 2005.  
 Image: Dennis Jarvis.

## 1.0. SUMMARY

In a global economy that is increasingly defined by ideas as much as objects, the cultural expressions of cities play a greater role than ever in communicating what a city stands for.

Insights from the sector have informed the content of the Art Strategy, as well as elements from various reference documents have been studied, discussed and integrated into the foundations of this strategy. This has highlighted how the Western Sydney City Deal provides a once-in-a-generation opportunity to invest in high-quality greenfield cultural development. Embedding and investing in arts and culture creates jobs, spurs innovation and helps to create place identity and destination appeal. Engagement of local artists and arts organisations build on the area's identity, taking advantage of the current expertise, knowledge and cultural landscape to reflect the local character of the new site.

The Art Strategy ensures that over the years of construction for Bradfield City Centre, there is a consistent approach to decision making and that a sustainable culture of activation is adopted throughout the site across its development, construction and management phases to achieve the desired place identity for the new city centre and visitor engagement. The Art Strategy is the 'instruction manual' for the ongoing rollout of cultural facilities, public art and civic programs to reflect the Authority's ambition for a distinctive, celebrated, creative and beautiful new city centre.

### The Art Strategy's purpose is to:

- Enhance the quality of public spaces including parks, streetscapes and buildings.
- Celebrate the distinctive local character and identity through a program of priority projects across cultural facilities, public art and cultural programs.

- Identify funding models for the delivery and maintenance for Bradfield City Centre's priority projects.
- Recommend a structure for the ongoing implementation and management of the Authority's arts and culture strategy.
- Document a process for the Authority to commission and develop high quality public art works and projects that can excite, challenge and inspire.

Consultation was undertaken with a range of State Authorities, services providers and members of the community during the preparation of this Plan. The Art Strategy is influenced and informed by a number of documents (See Appendix 1), in particular the following documents and the outcomes of the sector consultation in 2020:

- Bradfield Masterplan Public Domain, Turf Design Studio, 2022.
- Bradfield Draft Place Strategy, Hoyne, 2022.
- Bradfield Open Space Strategy, Turf Design Studio, 2022.
- Arts and Culture Strategy: Stakeholder Consultation, Aerotropolis Core, Stage 1, 2020. Artificer Projects for WPCA.
- Mapping of the Area and Neighbouring Precincts: Purpose-built cultural infrastructure. Artificer Projects for WPCA.

Ongoing consultation with key stakeholders and the broader community will provide further discoveries and most importantly, support the successful launch and implementation of the Art Strategy if there is ongoing consultation and communication with the sector and broader community.





Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles. © 2022 Olafur Eliasson  
Photo: Iwan Baan.

## 2.0 KEY FINDINGS

### FIRST NATIONS FIRST

Of particular importance is the First Nations heritage, leadership and custodianship of the site. Public art, cultural programs and cultural spaces offer opportunities to reveal, communicate and express the histories and contemporary living culture of First Nations and to establish a strong connection to Country for all audiences to appreciate.

### SUPERDIVERSITY

The Bradfield City Centre sits within one of the most culturally diverse communities in Australia, if not the world, with more than 140 countries represented in the area. The impressive figure is almost enough to host a United Nations meeting, falling 53 countries short of representing the world. The region is also home for the highest percentage of Aboriginal and Torres Strait Islander peoples in NSW. It is the intermixing of locals from different nationalities and cultural backgrounds, creating home to a dynamic creative community that reflects the local community and is relevant well beyond its geographical boundaries.

### VALUE THROUGH 'SPILLOVERS'

Opportunities for cross-sector collaboration, sector sustainability and sharing of ideas facilitator of innovation contributing to the dissemination of new technologies, the production of creative goods and services and fostering of creative activity with a strong influence on the performance and ethos of entrepreneurs.

- Investment in attracting and retaining creative residents in the area supports the new city centre to create jobs, spur innovation and help to create place identity and destination appeal.

- Unique opportunities for creatives to take their practice beyond current constraints and explore new ways of working and producing their work at a variety of scales, cross over into new mediums, extending their practice as well as potential reach to audiences within and beyond the region.

### PURPOSE-BUILT CULTURAL INFRASTRUCTURE

There is a clear need of purpose-built cultural infrastructure in Western Sydney with a staged approach to the infrastructure plan to adjust to the growing community overtime.

- The location of cultural infrastructure within mixed-use spaces is key to sustainable cultural activity and for the optimisation of culture in regional success.
- There is a need to ensure appropriate, long-term provision of space for the creation of art and culture, not just its presentation and consumption.
- The affordability and availability of living and working spaces for artists, designers and creative talent plays a key role in cultural production and small-scale creative economies.
- Cultural venues at a variety of scales are key to respond to the flexibility and adaptability of art practices, along with opportunity to support high-quality affordable making spaces within Bradfield City Centre.



## EARLY ENGAGEMENT AND EMBEDDING ARTISTS

Cultural activity and activation are a key part in the experience of place. Potential for the site to embed artists across the early planning, construction and managing of Bradfield City Centre is to deliver a vibrant, highly-connected and dynamic CBD.

- Cultural precincts do not become successful hubs of cultural production and experience because they are nominated or designated.
- Effective frameworks of place management and embedding artists in planning environments help to underpin a more organic process, especially for this greenfield site.
- There is value in the arts being at the table from the start to inform the discussion, support solutions to problems and benefit from the cross-disciplinary peer-to-peer network throughout the broader community.

### Recommendations include:

1. Four cultural spaces: Makers Spaces, First Nations Contemporary Art Centre, Civic and Cultural Centre and Indoor/Outdoor Flexible Space.
2. Seven public art works, including 3 major artworks and projects that will respond to the cultural significance of the Bradfield City Centre.
3. Four initial cultural programs to support programming and partnerships for the launch of Stage 1 and activation programmes for the early establishment of the site during construction.

Additionally, while this Art Strategy has been developed specifically for Bradfield City Centre, it considers the ambitions of the overall Western Parkland City. The themes developed within could be applied beyond the city centre to extend and connect to the Three Cities of Greater Sydney.



Lawrence Argent, *I See What You Mean*, 2005.  
Image: C.M. Highsmith Archive, Library of Congress.



Yayoi Kusama, *Pumpkin*, 1994.  
Naoshima Island, Japan.  
Image: Ben Fischer.

## 3.0. ART STRATEGY VISION STATEMENT

The new city centre will be both playful and inclusive, promising to entice workers, residents and visitors to experience and participate in a rich and distinctive arts and cultural life.

The Bradfield City Centre will commission contemporary public art and embrace the city's egalitarian, playful and resilient character to address its evolving cultural facility needs to support critical artistic exploration, cultivate a distinctive cityscape and public realm, and fosters stewardship of places that anchor the Bradfield City Centre neighbourhoods.

Public artworks, infrastructure and cultural programs will contribute to the ongoing dialogue that shapes the character of the Western Parkland City overtime. It's an energised city where creative entrepreneurial and forward-thinking people from every walk of life, every class and every lifestyle want to be.

### VISION STATEMENT:

**To develop a celebrated cultural destination that expresses an innovative, engaging, entertaining and productive story of a distinctive Australian modern city. The mix of uses and activities are varied, layered and capable of continually evolving to achieve a new city that speaks of vitality and pride, enriched by its connection to Country, vibrant and dynamic cultural and creative diversity that delivers a positive impact well beyond its geographic location.**

Focused on the connection between people and place, priority is given to operating with and for Country, celebrating and promoting diversity, responding to climate and amplifying greenery to drive growth and investment opportunities that create choices and options for the management and operations for great community, tourism icons and natural environment spaces. The Bradfield City Centre will be a destination that engages, understands and ensures that the design and future programming responds to the needs, drivers and aspirations of the emerging community who will live, learn, work and play here.

This vision for the Arts Strategy, along with a set of aims and principles, aligns with the design, identity and operational ethos for Bradfield City Centre that has been established through working with Aboriginal Design Consultants, Bangawarra.





James Corner Field Operations,  
Navy Yards Central Green, 2015.  
Image: Halkin Mason Photography.

## 4.0. AIMS

Arts and culture strategies are intended to develop a diverse and rich character, to contribute to a meaningful sense of place for a wide range of audiences, to encourage visitation and enhance visitor experiences, to stimulate discovery, creativity and imagination and to build economic and social capital.

To achieve the ambitions for Bradfield City Centre, the following aims make a clear statement of intent from the Authority to guide the efforts of developers, curators, cultural producers, designers and artists in realising the vision outlined in this strategy and achieving the overall place principles for the new city.

As outlined Hoyne's Bradfield Place Strategy, the aims for cultural infrastructure and public art will achieve a clear, cohesive and sustainable vision for the place and experience of Bradfield City Centre.

### 4.1. PRODUCTIVE

With cultural production at the heart of the main programming, Bradfield City Centre will attract the creative community and consumers and be able to truly operate as a place where creative practice and cultural enterprise connect, projecting the cultural energies to the public and activating the new city centre throughout the day and night, complemented by supporting programs (business, education, retail, hospitality).

### 4.2. CONNECTED

Make deliberate connections between the creative industries, community and other sectors, such as tourism and manufacturing, to facilitate the exchange of ideas, conversation and partnerships, improve the community's competitive edge, contribute to the development of a skilled workforce and the local economic vitality.

### 4.3. START-UPS

Embrace new media and technology to interpret a fresh take on the arts and cultural life within the Bradfield City Centre, facilitating the retention of the region's young talent and inviting these skills to be woven into the cultural landscape. The new city centre will be connected physically and digitally, facilitating exchanges between the creative industries, businesses, academic institutions and the community.

### 4.4. PLURAL

Reflect the image, character and meaning of the new city centre as understood by a wide variety of people and identify, explore and articulate new layers of features, activities and functions for a cultural life within a constantly changing city to establish the Bradfield City Centre's reputation as a culturally significant, creatively diverse and attractive place to live, work and visit.

### 4.5. CULTURAL CODE

Support an ambitious framework for First Nations self-determination and integrate meaningful First Nations engagement in place identity, distilling the unique and profound First Nations heritage and living culture within the region along with the inherited diversity and natural beauty to provide a distinctive identity and global reach to differentiate the new city centre and its advantages amongst world cities – a distinct, exciting position in Australian cultural life. It is important to prioritise First Nations artists from the region, where possible. Consultation with the local elders is key to successful outcomes.



#### 4.6. AUTHENTIC AND LOCAL

Achieve authentic experiences through a highly localised strategy that stimulates civic discourse, re-examines narratives and imagines new futures to individualise and create recognisable icons that reflect the community's commitment to culture and creativity maintaining a clearly defined Western Parkland City, one which is distinct from neighbouring areas that cultivates a distinctive cityscape and public realm playing a significant role in bringing multiple voices, responses and debate, resulting in a living, rich, dynamic, multi-faceted and evolving place.

#### 4.7. CLUSTERED

By locating firms, artists, and cultural spaces together, a multiplier effect can result. A clustering of arts, culture and creative industries and other sectors will facilitate collaboration and access to shared materials and resources. Clustering will be crucial in accessing the shared benefits of complementary industries and attracting people and investment into the precinct. Economic development is enhanced by concentrating creativity through both physical density and human capital. The new city centre will display itself as a city of cultural production and consumption alongside its natural environment, leisure and business offerings.

#### 4.8. FACILITATOR

Function as a common gathering point where creative industries, artistic talent, creative businesses and institutions the exchange of ideas and partnerships, facilitating exchanges between the creative industries, cultural institutions and the community, attracting new and visiting creative communities feeding off and into the infrastructure (theatre space, gallery space and creative spaces) and the ideas and conversations that the new city centre attracts.

#### 4.9. SUSTAINABLE

Cultural facilities, public art and civic programs should achieve excellence in design, construction and operation and to be socially, environmentally and economically sustainable. In addition, they should be contemporary, challenging, risk-taking, creative, innovative and of the highest quality, with agility and resilience to continue to be relevant to the cultural landscape of the Bradfield City Centre promoting community spirit and engender civic pride, social well-being, community cohesion, resilience and ownership. The performance ambition is to achieve outcomes beyond standard regulatory compliance.



Jaume Plensa, *Crown Fountain*, 2004.  
Millennium Park, Chicago, USA.  
Image: Jaume Plensa.



## 5.0. GUIDING ARTISTIC NARRATIVES

The Guiding Artistic Narratives are broad concepts to provide a connecting creative narrative for public art, cultural programs and cultural infrastructure for the Bradfield City Centre. It responds to the need for a unifying curatorial rationale and overarching vision to guide the delivery of high-quality artwork and stimulating art experiences in the Bradfield City Centre, whether delivered by public or private sector partners.

The narratives build on the findings from a range of the background studies commissioned by the Authority and recent consultation with urban planners, landscaping, public domain, interpretative, heritage and architectural work streams.

The Guiding Artistic Themes provide a vision for art, responsive to the unique story of the Bradfield City Centre and its cultural aspirations, ensuring the delivery of a high-quality cohesive collection of contemporary art projects for the public spaces.

The narratives have the flexibility to grow and adapt, capturing stories that have already been identified and also stories that may emerge in the future. Ongoing consultation with relevant community stakeholders is recommended, to ensure that relevant stories are considered in the ongoing development of cultural spaces, public art and programs well in the future.

The Guiding Artistic Narratives are:

**Connection to Country**

**Experimentation and Innovation**

**Brave Old and New World**

Chila Kumari Singh Burman,  
*Remembering A Brave New World*, 2020.  
Image: Tate Britain.





Jacob Nash, *ALWAYS*, 2019. Image: Daniel Boud.

The Guiding Artistic Narratives for the Bradfield City Centre are:

## 5.1. CONNECTION TO COUNTRY

Country holds great significance for First Nations people. Country is sacred and is seen as a living entity, with its own spirit and consciousness. This spiritual and cultural connection to Country is a source of identity, community and resilience for First Nations people which has been passed down for generations and continues to be an important part of First Nations living culture and way of life. This theme honours the reciprocal relationship with the land which is central to First Nations culture and is a concept important for all people living in Australia today.

Art projects informed by this theme will honour and reflect the significance of Country to forge new relationships between people and Country.

They will explore the exciting possibilities of interfaces and interstices between the urban and natural. They will create visual or conceptual connections between interior and exterior zones, and the public and private realms to embellish urban structures, harness the elements or highlight signature vistas.

Uniquely site-specific and grounded in the history of the site, artworks will authentically reflect, reveal and celebrate the many stories of the region, assisting in creating a diverse and rich character for the site. Artworks and infrastructure will balance stories of the past and a narrative of the future.

The narrative will extend through the entire site, incorporating both urban and green open spaces to respect and honour the relationship between First Nations living culture and the land. This theme will demonstrate a strong commitment to First Nations perspectives and offer platforms to restore the spirit and connection to Country of the new city centre.

Works commissioned and programmed under this narrative must ensure that the Indigenous cultural and Intellectual Property (ICIP) are adhered. Rights to Culture: Indigenous Cultural and Intellectual Property (ICIP), Copyright and Protocols written by Terri Janke in 2018 acts as a foundational document to achieve the governance, ambitions and leadership in the delivery of this narrative for Bradfield City Centre.

Based on the commissioned work, it is important to ensure that the work or program is delivered by First Nations artists from the region to respect the cultural significance of the location. Consultation with the local elders throughout the process will be key to successful outcomes and ongoing collaboration and knowledge sharing.

Where possible, local Dharug artists will be prioritised for the commissioning of artworks and/or projects tied to this Guiding Artistic Narrative.



PlayLab, *+Pool*, 2021. New York City. Image: PlayLab.

Potential Stories to Tell:

- First Nations Living Culture, Heritage and Stories
- Environmental and Ecology
- Six Seasons/D'harawal Calendar
- Restoration of Spirit
- Welcome to Country
- Rejuvenation, Climate and Water
- Language and Cultural Practices
- Working together to care for and protect Country

## 5.2. EXPERIMENTATION AND INNOVATION

This theme brings science, art, technology and creativity together to deliver unique, transdisciplinary events and programs that engage inquiring minds in connective, participative, and surprising ways.

Bradfield City Centre understands that experimentation is the bedrock of innovation and that harnessing diverse perspectives and knowledge is central to Australia's research future. The new city centre will provide an environment where great minds from different disciplines collide to turn big ideas into pioneering products or services, focussing especially on changing technologies, sustainability and resilience. Innovative and iconic, there is a deep seriousness within this type of practice but the theme also invites this depth and gravitas to consider outcomes that are beautifully embellished and adorned with fun, colour and playful energy to meet people's expectations, social trends and innovation.

Extending from art exploring new technologies and modes of practice, to an artist procurement methodology that will see both high-profile and precocious emerging talents showcased, this theme sparks conversations and actively seeks collaboration with researchers, scientists,





Image of Mission District murals in San Francisco.

architects, engineers, governments, universities, opinion makers and trend setters to shape the atmosphere, experience and identity of the Bradfield City Centre and the Innovation Cluster.

Potential Stories to Tell:

- Art, science and technology
- Interdisciplinary creative collaboration
- New knowledge, ideas and processes
- Creative research

### 5.3. BRAVE OLD AND NEW WORLD

Western Sydney represents the unique identity of Australia – distinctive histories, culture, diversity and creativity – and with this, its arts community is defined as dynamic, risk-taking, self-reliant, diverse and experimental.

This theme celebrates new beginnings, combining cultural mythology, imagery, colonial history and personal memories of identity and hope. Artworks will highlight the diverse rich cultural fabric of the region, weaving together the multiple narratives. Whether provocative, playful or perspective-shifting, these artworks will be authentic, auspicious, accessible and simultaneously contribute to the global contemporary art dialogue. Artists, Aboriginal and Torres Strait Islander, local, national and international, will showcase their work to the world and contribute to the making of an extraordinary collection of works, and a legacy of equity and diversity.

Potential Stories to Tell:

- First Nations Living Culture
- Australian Cultural Lifestyle Stories
- Multiculturalism
- Equity and Inclusiveness
- Colonial history
- Celebration of new beginnings

**“THE GUIDING ARTISTIC THEMES PROVIDE A VISION FOR ART, RESPONSIVE TO THE UNIQUE STORY OF THE BRADFIELD CITY CENTRE AND ITS CULTURAL ASPIRATIONS, ENSURING THE DELIVERY OF A HIGH-QUALITY COHESIVE COLLECTION OF CONTEMPORARY ART PROJECTS FOR THE PUBLIC SPACES.”**



Alison Page & Nik Lachajczak,  
*Eyes of the Land and the Water, 2020.*  
Image: ZakPage.





J Mayer H,  
XXX TIMES SQUARE WITH LOVE, 2016.  
Times Square, New York City.  
Image: Rob Kassabian.

## 6.0. THE ART MASTER PLAN

When identifying, evaluating and selecting the site location, type and purpose of cultural spaces, public artworks and cultural programs consideration has been given to the Master Plan to align the site location in conjunction with the place characteristics and qualities and ensure the two complement each other (i.e. recognise the site's various characters: commercial, recreational and residential).

Natural focus points, such as parks and open space, community and recreation facilities, neighbourhood development and streetscape development and key focus points that affect the people who live, work and visit the site, such as gateways or city entry points, transport routes that carry traffic through the city, public transport stations, and major and/or iconic public infrastructure have also been considered.

The site location visibility, visitation, community engagement and accessibility are critical along with considerations around whether or not the project needs to function as seating or climbing equipment or providing directional information, influences the way people move through a space such as pedestrians taking a particular route through a reserve or vehicular traffic slowing down at a particular point or activate the site throughout the day and night.

Spatial relationship considerations include:

- Primary entry points and the arrival
- Permeability – vehicles and pedestrian flow
- Active edges
- Functional mix to achieve the variety and diversity of the programmatic mix
- Views and vistas
- Levels
- Environmental comforts – wind mitigation, shading strategy
- Wayfinding and capacity

A multi-layered approach to staging and programming public art works is envisaged for the site. This approach will ensure that dynamic experiences of different engagement levels and are offered to a variety of audiences. This aspect will be further curated through the individual projects to deliver on the key art objectives of each project.

The selection of projects has been considered against the ambitions detailed in this Art Strategy along with the objectives of achieving the overarching character, design excellence and desire to create distinctions between the various characters of each of the main areas across the site. The order of priority seeks to balance the need to progress the major public art projects with the potentially competing demands of construction milestones and other factors. The staged delivery also responds to the Bradfield City Centre's ambition to grow the cultural economy by supporting, nurturing and strengthening creative enterprise, investment attraction and cultural tourism. Through the progressive rollout of each phase of the development, specific care and attention will be given to the opportunity for each capital works component to deliver a civic focal place, to grow the cultural economy and deepen the sense of cultural identity.



6.1. KEY ARTS AND CULTURAL PROJECTS

- Four cultural spaces: Makers Spaces, First Nations Contemporary Art Centre, Civic and Cultural Centre and Indoor/Outdoor Flexible Space.
  - Seven public art works, including 3 major artworks and projects that will respond to the cultural significance of the City Centre.
- Four initial cultural programs to support programming and partnerships for the launch of Stage 1.
  - Temporary activation programmes for the early establishment of the site during construction.



CULTURAL SPACES AND PUBLIC ART

	PROJECT	INDICATIVE LOCATION	DELIVERY
A	Makers Spaces	Civic and Cultural Centre	2026–2036
B	First Nations Contemporary Art Centre	Waterfront Promenade Connected to Aboriginal Cultural Centre	2026–2030
C	Civic and Cultural Centre	Mixed Use Linked to Library, Community Centre or Daycare Facilities	+2031
D	Indoor/Outdoor Flexible Space	Major Event Space	+2028
E	Welcome to Country	Throughout the site, Green Loop, Bradfield Metro and other Primary Arrivals	+2026
F	Storytelling	Ridge Park	+2026
G	City Walk	City Walk East City Walk West	+2028
H	Innovative and Iconic	Central Park	2025–2027
I	Idea Space	Central Park	+2026
J	Urban World Play	Waterfront Promenade AMRF Precinct	+2028 2026
K	Weaving Community and Country	City Parklands West	+2028
M	Temporary Activation Precinct	North of Central Park	2026

LOCATIONS			
1	Ridge Park	5	Major Event Space
2	AMRF Precinct	6	Waterfront Promenade
3	Central Park	7	City Parklands West
4	Sportsground	8	City Parklands East



TEMPORARY ACTIVATION PROGRAMMES

PROJECT	LOCATION	DELIVERY
Artist Residencies	Whole-of-site	Ongoing
Artists Involvement in Public Realm Plans	Whole-of-site	Ongoing
Artist-Initiated Projects	Whole-of-site	Ongoing
Site Tours/Educational Opportunities	Whole-of-site	Over 5 years of early establishment
Hoardings/Interpretation Wall (based on licensing designs from artists)	Around development sites	Over 5 years of early establishment
Illumination Program (based on creatives and installation)	Bradfield Metro and Central Park	Over 3 years of early establishment
Green Loop (based on minimal build, maintenance and amenities)	Green Loop	Over 5 years of early establishment
Water Play (build and operations for a temporary structure)	Waterfront Promenade and Moore Gully Park and/or Central Park	Phased approach within 5 years of early establishment
Temporary Pavilion (based on build, activation and operations)	Central Park	Over 3 years of early establishment

Note: All projects and project locations are indicative only at this phase, and are subject to further consultation and detailed studies.



“A MULTI-LAYERED APPROACH TO STAGING AND PROGRAMMING PUBLIC ART WORKS IS ENVISAGED FOR THE SITE. THIS APPROACH WILL ENSURE THAT DYNAMIC EXPERIENCES OF DIFFERENT ENGAGEMENT LEVELS AND ARE OFFERED TO A VARIETY OF AUDIENCES.”

Louise Bourgeois, *Maman*, 1999. Image: The Easton Foundation.



## 7.0.

## CORE COMPONENTS



Reko Rennie, *REMEMBER ME*, 2020, Carriageworks. Image: Zan Winberley.

## 7.0. CORE COMPONENTS

This section outlines project plans a number of concepts that would be delivered as part of Stage 1, to support construction commencement in 2023 and the early establishment of the site, as well as some of the core cultural ambitions as part of the larger Bradfield City Centre Master Plan. All the projects are designed to enhance the public domain and to embed the Bradfield City Centre within broader cultural landscape of Greater Sydney, NSW and Australia.

These projects represent cultural infrastructure, public art projects and cultural programs to be funded through the initial development agreements. Further projects will evolve and be guided by this Art Strategy and future development agreements between the Authority and development partners.

Design and development of significant projects will take time to coordinate and integrate into both existing and future design details for the public domain. The Project Plans have approximate timelines attached to them, but these are indicative and final completion dates are subject to change. Cost advice will be sought based on the scope of the proposed project plans.

While these projects represent an initial suite of cultural spaces, public art projects and cultural programs the number of projects may grow and change as the Bradfield City Centre is developed. Using a measured approach, additional projects will be identified to make best use of emerging ideas and opportunities, which will allow time for the site to evolve and its character to emerge. This also ensures that further opportunities and locations for cultural infrastructure and public art are identified and set aside for realisation beyond the development period.

### 7.1. INFRASTRUCTURE PRIORITIES

The following infrastructure projects have been identified through research and sector consultation. They have been prioritised for the Bradfield City Centre to respond to the needs within the sector and broader community, as well as to achieve the following outcomes:

- provide quality culture, entertainment and tourism programs with a must-visit appeal to both local residents and visitors from around the world;
- meet the long-term purpose-built cultural infrastructure needs of Western Parkland City arts and foster organic growth and development of culture and creative industries; and
- become a hub for attracting and nurturing creative talent, an impetus to improve quality of life, as well as a cultural gateway to the Western Parkland City.



7.1.1. MAKERS SPACES

The focus of makers spaces is to make great art in an accessible urban environment. It will present lively and engaging workshops, exhibitions and programs drawn from local sources and become a pillar of the city's early cultural profile. Combining physical spaces across artform and across industry, fully integrating with enterprise firms and technology activity will lead to vibrant 'live-work-play' environments that attract and retain talent, fosters 'spill-overs' through cross-disciplinary engagement and supports a ready supply of local artistic talent, arts groups and others working in the cultural sector which is a critical success factor for new greenfield developments.

INDICATIVE LOCATION

Civic and Cultural Centre.  
Temporary Activation Precinct.

VISION

Makers Spaces will serve as a place for training, mentoring, making and marketing of arts, crafts, design and other creative practises. It plays its role as a platform to foster and share homegrown talent, incorporating incubators and studio spaces. With cultural production at the heart of the main programming, complemented by supporting programs (entertainment, retail, hospitality), the Makers Spaces will attract the creative community and consumers and be able to truly operate as a place where creative practice, centres of technology and innovation and cultural enterprise connect and extend to cross-sector collaborations and a range of new private-public partnerships to underpin the innovation and high-value economy.

DESIGN RESPONSE

Purpose-built rehearsal spaces through to small- and large-scale studios to support a broad range of artforms and cross-sector collaborations, establishing partnerships between artists, business, industry and education to create long-term affordable makers spaces to establish and develop the local arts sector and creative industries within Bradfield City Centre.

A variety of learning and production spaces in the form of galleries, 'make and display' rooms, meeting spaces and studios with shared administration facility.

For example:

MAKE & DISPLAY

A 'make and display' studio focused on partnership programming with schools, research institutes and universities.

COMMUNITY GALLERY

Nominally 100m<sup>2</sup> and book-able for rotating exhibitions of local artists, art schools and community groups.

WRITERS' SALON & COMMUNITY PUBLISHING

A writer's salon and community publishing facility of 150m<sup>2</sup> inclusive of a bookshop.

STUDIO SPACES

Small- and large-scale studios for artists.

ARTS EDUCATION / TRAINING ROOMS

75m<sup>2</sup> flexible training/teaching rooms and to facilitate art cinema, symposia, lectures and artist talks.

SHARED ADMINISTRATION FACILITY

12-seat meeting room of 70m<sup>2</sup>  
6-seat meeting room of 50m<sup>2</sup>

Six hot desk positions within a shared office space of 30m<sup>2</sup>

ADMINISTRATION HUB

An open office space for 10 staff



Image from Makerversity in Somerset House, Central London.

REHEARSAL SPACES & INCUBATORS

Two double-height rehearsal and incubator spaces that function as a flexible, creative performance space for rehearsing, devising performance, public previews and workshops. The spaces are designed as a space for theatre-making that is visible and engaging to the public, available to performing arts organisations to reside within the Makers Spaces. This space could be managed through fixed term leases on a rotating basis and will be tailor-able to the specific requirements of the organisation – for example sprung floors for circus troupe, additional acoustic treatment for a musical ensemble. These groups would also be given access to the administration areas.

TIMING

+2031

A version of Makers Spaces can be included in the early establishment temporary activation program.

7.1.2. FIRST NATIONS CONTEMPORARY ART CENTRE

There are a number of opportunities for establishing First Nations social infrastructure to celebrate the site, living culture, narrative and community engagement. The First Nations Contemporary Art Centre is focused on First Nations contemporary arts and culture incorporating a gallery focus, large-scale commissions and performances, installations and events.

INDICATIVE LOCATION

Waterfront Promenade anchoring the Southern end of City Walk West and entrance into City Parklands.

The First Nations Contemporary Art Centre could be built as an extension to the Aboriginal Cultural Centre.

VISION

Envisaged as a curated, artistic and future-focused celebration of the sophistication, diversity and continuous evolution of the longest living culture in the world. With one of Australia's leading Aboriginal and Torres Strait Islander Creative Directors, it will be an integrated new arts museum and performing arts centre defined by features connecting it to Country through its





Rotterdam Markthal. Image: Schiffer Photodesign.

location. It will be activated through a rich and ever-changing artistic program incorporating public performances, art installations, ceremonies, moonlight stargazing, digital design tournaments, crowded markets and festivals to celebrate and demonstrate innovative, modern practices of First Nations creatives, showcasing unique talents and perspectives.

It will be developed, constructed and operated through independent Aboriginal and Torres Strait Islander leadership, control and economic self-determination as part of the values for the development. While it is envisaged to operate independently of a First Nations community cultural centre or local land council, a joint Elders Council would provide guidance and advice to staff and programs.

#### DESIGN RESPONSE

The First Nations Contemporary Art Centre is envisaged as the defining characteristic within the wider site context. It should be a building that is outward looking, maximising the views and spectacular landscape and amplifying the connection to Country. The various spaces should be engaging, vibrant and dynamic to suit the distinct character and style of the Centre, as well as the design strategy to respond to change and

unpredictability to reflect the artistic program.

#### EXHIBITIONS, PERFORMANCES & EVENTS

Galleries and art spaces for exhibition purposes with a 600-seat theatre and an open-air terrace fully equipped with back of house space (green rooms, equipment and dressing rooms) that are commercially viable and offer greater flexibility in accommodating a broader range of performance types.

#### 600-SEAT THEATRE

600-seat theatre with removable seats designed to optimize sight lines and ensure an intimate patron experience. Designed to accommodate dance performances, concerts to film festivals and large-scale installations.

#### BLACK BOX THEATRE

The Black Box is a flexible studio theatre to create a premium venue space for multiple performances. The Black Box is 18m x 17m with 9m vertical clearance and includes retractable seating for over 250 audience.

#### OUTDOOR TERRACE

A large-scale outdoor shaded terrace to become an environment incorporating the hinterland botanic environment, art installations, shaded walkways and focused recreation areas, food

stalls, pop-up kiosks and cafés all under a canopy, providing an iconic setting for casual activities and large civic gatherings both day and night.

#### STAFF SPACES, RETAIL SPACES, FOOD AND BEVERAGE

Staff administration areas in the back of house allocation. An outlet for art and design bookshop along with food and beverage should cater to a range of styles and affordability and some may double as entertainment venues.

#### TIMING

Launch +2028

### 7.1.3. CIVIC AND CULTURAL CENTRE

#### INDICATIVE LOCATION

Mixed use retail and commercial, within close proximity to the Metro. Ideally, incorporated into civic library, community centre and/or daycare facilities.

#### VISION

The Civic and Cultural Centre is an organic cultural space for first timers trying to kindle a creative spark to master-classes for pro's honing their skills. Everyone is welcomed at these centres. This Centre includes a diverse array of arts and entertainment and provides a mix of shops, spaces for childcare, studios, gallery, cinema, markets, spaces for labs, recording, rehearsal, practice, production, live gigs and accommodation for resident artists and arts organisations. The Centre will carve out a niche for homegrown productions, developing local talent through a lives program of production, presentation and participatory events. It is curatorially managed, operating at arm's length from government and support various business, social and cultural enterprises which integrate with the artistic life of the building to financially sustain their operations, such as childcare facilities, food markets, community services and work experience programs.

#### DESIGN RESPONSE

The Centre comprises of recording production studio, cinema and numerous flexible venues and spaces with supporting retail, community services, foyers and back of house facilities.

#### RECORDING & PRODUCTION STUDIO

A studio for full band recordings and connected to the performance spaces to allow live recordings of performances, training and amateur sound and music recording and production.

#### CINEMA

A 100-seat theatre to support public screenings, projection and real-time links with local film and television industry and other cultural institutions and festivals associated with film and digital media, nationally and globally.

#### ART LABS

The Centre contains an art space for young children and emerging artists dedicated to creativity and learning through play with an art space for youth focusing on art and technology including a new digital production lab.

#### THEATRE

A flexible 200-seat theatre to facilitate rehearsals, art cinema, symposia, lectures and artist talks.

#### VENUES & FOYERS

A variety of other venues to complement the core cultural functions and increase the vitality of the centre with options for further exhibitions, music venues and commercial hire.

#### TIMING

Launch 2029–2036

### 7.1.4. INDOOR/OUTDOOR FLEXIBLE CULTURAL SPACE

#### INDICATIVE LOCATION

Major Event Space

#### VISION

This Cultural Space is based on permanent flexibility and adaptability (future proofing) for artists to push boundaries and their practice. It is a 'plug and play' model responsive to variability in scale, media, technology and the needs of the artists. It utilises a design strategy for the great outdoors. It creates a wide, open public space and a unique attraction for residents and visitors.





Image of the Jay Pritzker Pavilion created by Frank O. Gehry and Associates in the Millennium Park, Chicago.

## DESIGN RESPONSE

The design approach is to embrace the flexible needs of this highly functional building type. It can incorporate rehearsal space, artist lab, event space or gallery space to meet both the production and consumption models, as well as indoor and outdoor spaces to extend the type of cultural experiences. The model is about flexibility and accessibility for artists at all stages of their career to access purpose-built infrastructure and equipment and utilise the great outdoors to engage with a broad audience. It will be defined large-scale performances, installations and events, as well as extensive commissioning and citizen-led public programs.

The Cultural Space will be an iconic multipurpose structure that is both performance stage and function venue. It should be a sculptural element that complements the landscape when not in use and is the focus of the Lawn when it is.

## THE OPEN AIR STAGE

The Stage should be a 200m<sup>2</sup> stage with operable walls so that it can be completely closed when not in use or utilised as a larger enclosed function space including the stage area. The Stage is designed to accommodate community events and performances but is large enough to accommodate the large-scale.

The success of the Stage as a functional performance space is reliant on quality acoustics, together with services and technologies to host large scale events, including cinema and live performances.

## SURROUNDING LAWN AND GARDENS

The lawn surrounding the Stage will be a series of gently sloping concert meadows with the capacity for ticketed events of 3,500 people. It should cater for seated events of up to 850 people with very little bump in.

The surrounding gardens are designed as land art pieces and incorporates 'zones' that can facilitate outdoor temporary exhibitions and institutions. The landscape character is realised through definitively thematic areas organised by spatial typology and activity and expressed by material, vegetative, or motif differentiation.

## TIMING

Launch +2028



Image of the High Trestle Trail Bridge in Central Iowa.

## 7.1.5. OTHER INFRASTRUCTURE OPPORTUNITIES

### 7.1.5.1. THE BRIDGE

The Bridge is a proposed pedestrian and cycle bridge spanning the creek and connecting the Urban Waterfront with the parklands. Inspired by the Mur Island in Graz Australia commissioned by commissioned by Graz 2-3 Kulturhauptstadt Europas Organisation GmbH in 220 from the Acconci Studio, the proposed Bridge would provide provides areas to pause and take in views, provide shade and weather protection and open up new ways to connect the land and the creek, as well as engage residents and visitors to an array of passive and active programming opportunities, day and night.

### 7.1.5.2. PICNIC AREAS, PAVILIONS & KIOSKS

Permanent and temporary pavilions can provide places to pause, picnic, barbecue, obtain information, buy tickets, buy food, talk to life guards, contemplate life, or get married and act as place activators. They can act to support educational programs, as well as venues for workshops, talk series and small-scale gathers, private and public. See Idea Space under Programming for recommendations to incorporate a pavilion within Central Park.

### 7.1.5.3. SKATE PARKS AND PLAYGROUNDS

Activities such as skateboarding, basketball and bungee-jumping may appear to be unusually designed by artists or even collocated with cultural venues; however, their inclusion within the Art Strategy is an effective device for introducing new audiences to culture and the arts and offers extensive opportunities for both daytime and night-time activities and programming. Taken together across a diverse program of creative, cultural and recreational activities, these designed elements can provide for a rich and rewarding experiences for all backgrounds and ages. See Weaving Community and Country under Programming for recommendations to incorporate a Playscape within Moore Gully, Thompsons Creek Parkland.

## 7.2. PUBLIC ART PRIORITIES

Public art is defined as an artwork in any medium, planned and executed outside a traditional cultural space, such as a gallery, performing arts centre, and intended specifically for exhibition within public space. These public spaces are generally open and accessible to all. Public art can include murals, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media, and even performances and festivals.





NAIDOC Week in Sydney, 2018.

Within this Art Strategy, the classifications used are landmark artwork, integrated artwork and cultural programs to help understand the range of opportunities for public art, as well as define the core characteristics and budget allocations to achieve this multi-layered approach to staging and programming the site. The intended distribution of artworks across the site places larger works with greater visual impact at points of entry to the site and points of interest.

The best work integrates into its location somehow. If locals nickname it, take pictures with it and make it their meeting place – ‘meet me at the glass bean’ – the work of art becomes something greater than an object. It becomes an emblem of a city, its people, and its culture.

## DEFINITIONS

### 7.2.1. LANDMARK ART

Destination pieces are iconic permanent public artworks that can provide enduring and memorable experiences for people. They can also feature as a landmark or monument that provides familiarity for someone wanting to establish their location. They are often magnets and effortlessly attract audiences to public space.

This type of work will aid the creation of an iconic new civic place where individual memories are

created. The transformative impact of these types of artworks will encourage people to revisit and bring other people to experience the same wonder. Destination works are permanent stand-alone artwork and generally larger signature projects that are significant through their pure scale and innovation.

Landmark works are generally, although not exclusively, larger established artists budgets delivered by mid- to experienced in the delivery of signature projects. This Art Strategy proposes that these works are priorities for the development site, as they not only inform the identity of a site, narrative for a community but they also act as key navigators of a site, informing how people use, engage and flow through a particular space.

#### INTEGRATED ART

Incorporated into another structure (such as building, streetscape or landscape design), the integration of the art work and/or interpretation into the surrounding environment is key. When applied successfully, integration can begin to break down the barrier between the artwork and the environment, and barriers between the audience and the artist.

By providing these methods of engagement, the experience can be surprising as well as functional or aesthetic. The low-impact nature of an integrated



Tom Otterness, Girls Rule, 2020. A family-friendly public playground outside MONA in Tasmania. Image: Jesse Hunniford/MONA.

artwork can also encourage a greater interest in the site and the elements within it. Integrated art works closely with significant architectural and infrastructural capital works.

Through the use of technology, these works will also weave throughout the fabric and function of Bradfield City Centre. These integrated artworks could facilitate collaborations with prospective tenants and their respective private art collections and programs, for example. The delivery of integrated artwork will require working closely with development partners and building owners.

#### INTERPRETATION ARTWORKS

The Art Strategy recognises the value of developing a coordinated approach to public art alongside heritage interpretation and cultural programs to maintain a high level of quality in Bradfield City Centre's overall cultural offering. The scope for this Art Strategy does not include the interpretation framework, therefore there are not currently any recommendations. It is noted that the Green Loop provides extensive opportunities for a major interpretation project.

### 7.2.2. WELCOME TO COUNTRY

#### TYPE

Integrated

#### LOCATION

Throughout the site, Green Loop, Bradfield Metro and Primary Arrivals, such as Ridge Park.

#### PROJECT CONCEPT & RELEVANCE

This series of public art will address the First Nations significance of the site. It is multi-layered, covering numerous art forms that will work with Aboriginal and Torres Strait Islander artists and the local Aboriginal and Torres Strait Islander community to express and interpret a contemporary re-imagining of a Welcome to Country and First Nations living culture.

A re-imagining of Welcome to Country will support all visitors to the site to experience a Welcome to Country, to feel the First Nations spirit of the Country, and to understand the importance of First Nations history and the respect all First Nations people hold for culture. The curatorial vision calls for artworks that not only respect the past, but engage with the present and envisage the future.

This is a project with many phases, introduced in the early stages and woven throughout the construction period. It will be broken down into a number of works to reflect upon the cultural





Serpentine Pavilion 2019 by Junya Ishigami. Image: Serpentine Galleries.

significance and see it ingrained across the site. It will include:

1. A series of commissioned digital media artworks that might be comprised of moving or still imagery, songs and sounds. It imagines artworks that activate the senses, evoke emotion, and capture the essence of caring for land, and the experience of the Welcome.
2. A series of literary works and/or designs that might become a way-finding mechanism, embedded into the groundscape.
3. A series of interpretive performances focusing on the Welcome to Country Theme, presented over a three-year period, recorded and projected at various locations throughout the site.
4. A major public art landmark. (See Storytelling.)

#### TYPE OF ARTISTS/ARTWORKS

Examples include Jonathan Jones, Dr Christian Thompson, Tony Albert, Reko Rennie, Lucy Simpson, Brook Andrew, Jacob Nash, Alison Page.

#### OBJECTIVES

This project is a significant connectivity project to link multiple locations across the City Centre, with locations at the primary entrances and ingrained through the site. It has the scope to provide a cultural mechanism to connect the CBD and broader Western Parkland City. It will support a range of established and emerging artists producing works at various scales. Screens integrated throughout the site on buildings and/or wayfinding, could

incorporate the series of digital works which could be programmed seasonally or incorporate new commissions on a 3- or 5-year cycle.

#### SELECTION PROCESS

##### Invitational

An Aboriginal and Torres Strait Islander Creative Director will be appointed to develop the project brief and identify a shortlist of artists. The Creative Director will present a list of artists to an appointed panel comprising members of the Arts and Cultural Panel, public art advisors, and other key stakeholders relevant to the project. This project panel will assist the curator in shortlisting and approving up to five artists to be invited to develop concept proposals.

Artists will present their concept proposals to the project panel that will select a concept to be awarded the commission. The selection process will be finalised in consultation with the Panel.

##### TIMING

Invitation to artists and concept selection process 2023.  
Initial selected artwork concept developed, fabricated and installed starting 2026 for Stage 1 launch.

Where possible, local Dharug artists will be prioritised for the commissioning of artworks and/or projects tied to this commission.



Rafael Lozano-Hemmer, *Border Tuner*, 2019. A Large-scale, participatory art installation designed to interconnect the cities of El Paso, Texas and Ciudad Juarez, Chihuahua. Image: Rafael Lozano-Hemmer.

### 7.2.3. STORYTELLING

#### LOCATION

Ridge Park and AMRF Precinct

#### TYPE

Landmark

#### PROJECT CONCEPT & RELEVANCE

These major contemporary public art projects will address the First Nations history and activity at the site, through a modern form of expression. The work will incorporate the site's history and vision in equal measures, exploring the commonalities and the connections between these two often opposing aspects. By referencing the cultural significance of the site, the work will highlight the significance for the Traditional Custodians of the land.

#### TYPE OF ARTISTS/ARTWORKS

Examples include Judy Watson, Jonathan Jones, Ricky Maynard, Tony Albert, Reko Rennie, Tracey Moffatt, Brook Andrew, Jacob Nash or Sharyn Egan.

#### OBJECTIVES

These projects will be the work of an Aboriginal and Torres Strait Islander artist developed in consultation with the local Aboriginal and Torres Strait Islander community. As a major public art project by an Aboriginal and Torres Strait Islander artist located at a primary work location will have great significance.

#### SELECTION PROCESS

##### Invitational/Direct Appointment

Artists will present their concept proposals to the project panel that will select a concept to be awarded the commission. The selection process will be finalised in consultation with the Panel.

##### TIMING

Selected artwork concept developed, fabricated and installed +2026.

Where possible, local Dharug artists will be prioritised for the commissioning of artworks and/or projects tied to this commission.





Nike Savvas, *Papillon*, 2017. Image: UAP.

## 7.2.4. CITY WALK

### LOCATION

City Walk West and City Walk East running along the boulevards between the Waterfront Promenade, Major Event Space and Bradfield Metro.

### TYPE

Integrated

### PROJECT CONCEPT & RELEVANCE

This project will be developed specifically for the City Walk as a light-based and/or kinetic artwork that impacts and extends along the entire length of the spine, animating the space 24/7, connecting the City's precincts while reflecting the changes in character along its length. This project should celebrate the diverse rich cultural fabric of the region, weaving together the multiple narratives to imagine a new story that will attract a new generation.

It will be:

- An innovative use of media and materials, a contemporary work that offers a moment of awe, inciting imagination.
- A spectacle, the work should offer a vibrant and eye-catching experience, capturing multiple view- lines from above and below, near and afar.

- A colour palette that draws uniquely upon the palette of the site, that is bright, dynamic and memorable.
- A site-specific installation that draws audiences in and around the precinct, with both unexpected and mesmerising moments, that encourage footfall and increase stay time.
- Signifying a key point of arrival to the Metro, an artwork that excites, delights and transforms the precinct, creating a lasting memory.
- Reflecting upon the nature of the space and character along the City Walk, whether generating a sense of dynamic motion or capturing natural elements.
- The provision of a talking point and photo opportunity, as a platform for a major artist to create a work that is highly accessible and frequently visited.

Working alongside the design team, the artist will be required to develop a work that integrates with the newly designed and built architecture of the boulevard while at the same time aim for something that distinguishes the project as a major artwork independent of, or responding to, potential constraints.



Tomás Saraceno, *Aero(s)cene*, 2019. Venice Biennale. Image: Haupt & Binder.

The artist chosen for this project will be highly experienced in creating light-based and/or kinetic artworks in public spaces and be flexible to the challenges of developing a new work in a rapidly developing urban regeneration project.

### TYPE OF ARTISTS/ARTWORKS

Examples include multimedia artist Doug Aitken, kinetic, light-based artist Nike Savvas or sound art, sculpture artist Lindy Lee and new media artist Khaled Sabsabi.

### OBJECTIVES

This project aims to highlight the unique 'green spine' character of the City Walk and be a catalyst to attract people to the diverse range of fashion, food and other retail and commercial outlets operating along its length.

The project will create a sense of the City Walk being active day and night and will reflect and work alongside the evolving commercial character of the precinct.

### SELECTION PROCESS

#### Expressions of Interest

The selection process for this project will be an open call for Expressions of Interest. Artists will be required to submit an initial concept proposal responding to the artist brief.

Artists will be shortlisted. Shortlisted artists will be paid a fee to develop concept proposals.

Artists will present their concept proposals to the Panel for their recommendation of a preferred project.

### TIMING

Selected artwork concept developed, fabricated and installed +2028.





Florentijn Hofman, *Kraken*, 2017. Image: UAP.

7.2.5. INNOVATIVE AND ICONIC

TYPE

Landmark

LOCATION

Central Park

PROJECT CONCEPT & RELEVANCE

This project will be developed specifically for the Innovation Park. It will be new artwork that will be a must-see cultural attraction and drive sites global arts prominence and reputation as a major cultural destination. The artwork will innovate exploring new technologies and modes of practice, connecting to the lively character and nature of the Innovation Cluster, delivering an ongoing sense of discovery over time, unforgettable impressions and intensely memorable sensations.

TYPE OF ARTISTS/ARTWORKS

Artists that create concepts linking art, science and the imagination, such as Tomás Saraceno, Janet Laurence or Rafael Lozano-Hemmer.

OBJECTIVES

This will be the work of an artist who is making the best work of their career, and it will speak in profound and resonant ways.

SELECTION PROCESS

Invitation-only competition

The artist will be selected via an invitation-only competition for up to five artists.

Artists will present their concept proposals to the specially appointed jury for their recommendation of a preferred project. The selection process will be finalised in consultation with the Panel and foundational partners.

TIMING

Invitation to artists and concept selection process 2023–2024.

Selected artwork concept developed, fabricated and installed 2025–2027.



Image of the Sheds and the Vessel in New York City.

7.2.6. IDEA SPACE

TYPE

Landmark

LOCATION

Central Park. Potentially integrated into the larger shade structure/canopy proposed for Central Park.

PROJECT CONCEPT & RELEVANCE

Based on the Serpentine Gallery Pavilion in London, the Idea Space at Central Park will be a sculptural, contemplative space that ignites creative conversation. It's an outdoor social space where live exchange can happen between different groups – from students to works.

There will be as much focus on the aesthetic of the designed space as there is on the programming within. Idea Space combines social engagement and learning in the public realm. A hybrid between public art and public space, this space would support early activation of the site through a range of educational programs, tours, talks and regular small-scale live events.

TYPE OF ARTISTS/ARTWORKS

Artist Thomas Heatherwick has created some extraordinary examples of this type of collaboration.

OBJECTIVES

This is a project which will be the result of an integrated collaboration between the landscape architecture works streams and an identified artist. The intent is to achieve a strong and sympathetic component of the interwoven relationship between art, architecture, landscape architecture and the environment.

SELECTION PROCESS

Invitation-only competition

Ideally, this project would be collectively developed with the landscape architecture work stream and urban designers. They would work with the artist(s) to create a shortlist of ideas from which a final detailed proposal would be commissioned in consultation with the Panel and foundational partners.

TIMING

Selected artwork concept developed, fabricated and installed +2026.





Simon Patterson, *Time and Tide*, 2018. Plantation Lane, London. Image: Yersinia Pestis.

### 7.2.7. URBAN WORLD PLAY

#### TYPE

Landmark/Integrated

#### LOCATION

Along the Waterfront Promenade anchored off of the Swimming Pool at Moore Park Gully and City Walk West.

#### PROJECT CONCEPT & RELEVANCE

This area will be a mix of residential and commercial development with civic and recreational spaces, playing a pivotal role linking dining, retail and entertainment sector to the parkland.

Urban World Play will be the cultural heart of the city centre, a vibrant area for community life – with elegant buildings and beautiful open-air spaces for festivals, entertainment, arts and educational activities. The artwork must create a space and experience that is fun, engaging, exciting, and functional. It will be a place that celebrates the past, present and future.

The public art project will contribute to the landscape and public domain design, as well as to the precinct's sense of fun. It will mirror the precinct's exploration of innovative and diverse ways to provide maximum use of public space. Potentially integrating landscape and buildings,

this project could be part of the pedestrian bridge inviting the public to engage with the future civic, sport and cultural uses across the Moore Gully Billabongs to Thompsons Park.

#### TYPE OF ARTISTS/ARTWORKS

Examples of artists include Patricia Piccinini, Chris Fox, Callum Morton, Do Ho Suh, Archie Moore or Janet Echelman.

#### OBJECTIVES

This project will be playful and contemporary, at the same time offering moments of quiet respite.

#### SELECTION PROCESS

A shortlist of artists will be invited to develop concept proposals and the Panel will recommend to the Authority one proposal to be included in the design development of the urban waterfront and parklands.

#### TIMING

Selected artwork concept developed, fabricated and installed +2028.



Image from a weaving workshop during NAIDOC, 2019.

### 7.2.8. WEAVING COMMUNITY AND COUNTRY

#### TYPE

Integrated/Playscape

#### LOCATION

City Parklands West

#### PROJECT CONCEPT & RELEVANCE

Thompsons Park is envisaged as a giant playscape with terraces to climb, coves to swim in, paths to cycle on and places to explore.

Weaving with Community and Country is designed to ignite the imagination and connect kids with nature and the understanding of connection to Country.

Conceptually, Weaving Community and Country encourages a Sculptural Playscape that ties together universal themes and draws connecting lines between cultures. It encourages artworks that cross boundaries to weave together the past and present with a new future. Aesthetically, the it curatorially conjures a linear quality that can be expressed in structures, techniques or surface treatments.

It connects Bradfield City Centre's support for a traditional life, to contemporary Aboriginal and Torres Strait Islander weavers driven to preserve an unbroken living line of knowledge, of plants and

techniques, some of which stretch back over tens of thousands of years.

Weaving Community and Country expands the concept to embrace the non-traditional techniques and introduced materials that have invigorated the artform. It invites artistic responses that merge forms, cultures and materials to create imaginative new applications and functions.

#### TYPE OF ARTISTS/ARTWORKS

Examples of artists include Vicki West, Mavis Ganambarr, Abe Muriate, Elisa Jane Carmichael, Grace Lillian Lee, Nicole Monks, Yvonne Koolmatrie, Sharyn Egan and Shirley MacNamara.

#### OBJECTIVES

This project is an opportunity for artists to be adventurous, to expand in scale and ambitious visioning to explore the nexus between art, craft, design, architecture and play. It is intended to be challenging, celebratory and curious for all ages – exploring non-prescriptive play to engage with the lineage of the land.

#### SELECTION PROCESS

A shortlist of artists will be invited to develop concept proposals and be included in the design development of the park.





Jeff Koons, *Puppy*, 1992. Image: Guggenheim Bilbao Museum.

#### TIMING

Selected artwork concept developed, fabricated and installed +2028.

A version of Weaving and Country could be included in the early establishment temporary activation program.

Where possible, local Dharug artists will be prioritised for the commissioning of artworks and/or projects tied to this commission.

### 7.2.9. OTHER OPPORTUNITIES FOR PUBLIC ART

Smaller open-air artworks can be more modest and play on the idea of happenstance. Visitors can stumble upon these smaller intervention throughout the, sparking joy and surprise or triggering deeper contemplation. Some of these can take the form of arboreal or land-art, changing over time or existing only temporarily.

- Outdoor furniture
- Wayfinding
- River frontage, including boardwalks, revetments and promenades, billabongs and swimming pools
- Green infrastructure, such as greenways, bikeways
- Gardens (i.e. welcome gardens, art gardens, water gardens)
- Civic infrastructure, including water and sewers, streets and transportation, public safety facilities, community facilities

### 7.3. CULTURAL PROGRAMMING PRIORITIES

Programming is an important way to link various communities from residential, commercial, cultural and visitor with ongoing or temporary activities enlivening the surrounds. Flexibility of space allows for elements of surprise and ongoing interest, changing and updating the audience experience. Programs can be ephemeral and still attract powerful crowds and subsequently critical masses to the site. They also have a capacity to heighten the experience qualities of public art and interpretation. Programs have the potential to be most successful if they build on existing cultural offerings in the region. The location of Bradfield City Centre gives opportunity to connect with existing cultural infrastructure of Penrith, Liverpool and Campbelltown. By building on and participating in existing programs, programming can drive already-engaged audiences to the site.

These cultural programs have been designed to be strategic and flexible, in terms of securing strong partnerships, visibility and profile-building for the site in the early years of establishment.

Cultural programming may take the form of temporary art projects, festivals, events, talks, tours and educational outcomes.

The fundamental components of the Cultural Programming will include:



The 2.4-acre Little Island features a 687-seat auditorium, a smaller 200-seat stage and more than 400 species of trees and plants. Photo: Timothy Schenck.

- A program to support Artist-Initiated Projects.
- Artist Residencies.
- Artists on Public Realm Planning Teams.
- Mentoring Program.

#### 7.3.1. ARTIST RESIDENCIES

##### OBJECTIVE

The intent of the Artist Residency is to reflect the ambitions of the Western Parkland City to become a highly urbanised area, diverse in its built forms, landscapes, sub cultures and people, and have a reputation for being sophisticated, participatory and progressive in its approach.

Whether focused on social practice, creative placemaking or industry collaborations, the Artist Residency will support the development of the nature, character and culture of Bradfield City Centre and showcase how artistic agency and social engagement can shape urban planning for community-based development and support the next phase of development.

The intent of the Artist Residency scheme is to:

- raise the profile of the Western Parkland City, the Authority and the related development activity,
- provide opportunities for the community to be invigorated through an exchange of ideas and new ways of working,

- encourage public engagement through bottom-up engagement rather than top-down management, embed artists across the early planning, construction and managing of Bradfield City Centre to explore questions of locality, sustainability, urban development, rejuvenation and community planning to deliver a vibrant, highly-connected and dynamic Bradfield City Centre,
- cultivate relationships and exchange opportunities with local arts organisations to foster longer-term collaboration,
- support artists to develop their professional practice and to contribute to the cultural life of the region,
- provide opportunities for community engagement through open studio days, artist talks and exhibitions, and
- to explore questions that will instil the environmental setting, social history, cultural identity, civic pride and community image of the new Bradfield City Centre.

Establishing partnerships with local arts organisations located in the 8 LGAs will provide a platform to support the residencies and a physical space to facilitate these collaborative projects.

For the Authority, these partnerships open up conversations between 'silo' sectors to ensure connectivity outwards, facilitating interaction,





High Line in NYC. Image: Timothy Schenck.

attachment, engagement and cultural belonging for the development and support an alliance of minds to arrive at mutually beneficial outcomes long-term for the new Western Parkland City region. The goal is to create an exchange of ideas, knowledge and information between the local residents, artists, the Authority and associated networks and audiences around the potential future of Bradfield City Centre culturally, economically and environmentally.

#### **TIMING**

2026–2028

Note: A separate proposal dated October 2020 was prepared detailing the program and provided to the Authority.

### **7.3.2 ARTIST INVOLVEMENT IN PUBLIC REALM PLANS**

#### **OBJECTIVE**

The Authority should assemble a team of artists who are interested in and skilled at engaging urban design and planning discourse, and retain them to work with the urban design work streams. Ideally, three artists would be appointed for three-year assignments, staggered so that every year a new artist comes on board. Artists would be compensated for time spent on public realm planning teams.

Artists can play an important role on these teams – by raising conceptual questions about the nature and visual character of the City's public realm and by identifying fresh opportunities for integrating public art into the public realm. Their role on the teams would not be to develop artworks. This creates an opportunity for artists to participate with planners and community members in thinking about the role of art at the earliest stages of planning and setting the goals for projects that the Authority could pursue.

#### **TIMING**

2023–2028

### **7.3.3 ARTIST-INITIATED PROJECTS**

Western Sydney's diverse, dynamic artistic community is eager to play a leading role in the development of the Bradfield City Centre. Artists, arts organisations, creative directors, producers and curators should be engaged in identifying opportunities for art projects and approaches to be creating a vibrant, dynamic and activated city centre.



Nell, Eveleigh Tree House, 2019. Image: Mirvac.

#### **OBJECTIVE**

To establish a multi-disciplinary program designed to help activate the site (during construction and post) and build enduring relationships between the site and the arts community.

The Authority would commission creative collaborators to undertake temporary projects exploring key issues for the Authority such as interpretation possibilities and priorities for the site, projects that can be presented onsite (events, talk series, temporary installations) and artistic responses to the construction process (ballet of bulldozers, crosswalk concerts) to support the overall activation program. The intent is that the project will be mutually beneficial and aims to develop links with artists and their audiences, strengthening, recording and exploring cultural development at Bradfield City Centre.

On a regular basis, the Authority would prepare a project scope and invite artists to propose projects based on their own ideas and art practice. Calls to Artists could be open or invitational.

Sample projects could be a writer commissioned to create a novella about the development as part of the education tours; choreographer engaged to develop a work based on the construction machinery; an Aboriginal and Torres Strait Islander craft artist to lead site-specific weaving workshops.

Western Sydney has extensive experience in Community Arts and Cultural Development projects (CACD) where an artist works collaboratively with the community to create a piece of work that reflects the culture and identity of the people involved, responding directly to a specific issue, increasing community connectedness or improving health and wellbeing.

#### **TIMING**

2024–2030





Brook Andrew, *Donut*, 2011. Bridge Lane, Sydney. Image: City of Sydney.

### 7.3.4 MENTORING AND TRAINING PROGRAM

Nurturing the skills of new and emerging artists is an opportunity for the Authority to have a positive impact within the local sector, as well as initiate potential partnership with foundational partners, including the Western Sydney University who has identified opportunities to partner on projects to support students.

Generally, commissioning major art projects for a site of this significance includes a requirement for artists to have previous experience in developing public art, which ultimately impacts on the number of experienced artists who are available to create work, as well as access by those emerging.

Nurturing artists to enter in to the field of public art through a Training and Mentoring Model process would include:

- The commissioning process similar to the open or limited competition but emerging artists are selected and mentored through the process.
- The appointment of a lead artist who is experienced in Public Art projects and capable of delivering training and development.
- Emerging artists apply to be part of the process and those selected participate in a training program with the lead artist to develop a public art proposal.
- All participating artists present a proposal to the Selection Panel.
- An emerging artist is selected and commissioned to develop the artwork under the guidance and mentoring of the lead artist.

### 7.4. STAGE 1 ACTIVATION OPPORTUNITIES

Through the stages of development and construction, new directions and opportunities expand based on the arrival of workers, residents and a growing number of visitors. These milestones will coincide with permanent infrastructure and amenities on site to support growing visitation and expanding activation which will initiate an activation program that can sustain itself on weekends and night time.

In the interim, the greenfield site needs to deliver on cost-effective, temporary and efficient programs during the construction phase of Stage 1 to achieve the following:

- Build awareness of the development.
- Provoke curiosity and imagination about the future site.
- Counter any negative perceptions.
- Build broad community engagement, approval and establish long-term partnerships.
- Manage the risks associated with multiple activities and commercial processes across a complex and changing site.
- Establish a distinct character, tone and service amenity.



Image of a dance activation in CBD Sydney, 2018.

### 7.4.1 SITE TOURS/EDUCATIONAL OPPORTUNITIES

Establish a multi-year government partnership with TAFE to train and employ a group of First Nations Tour Guides and Team Leaders.

This team will provide public tours, school tours and tours for special delegates onsite from the construction process through the various stages. The tours will be designed around sustainability, urban design and planning, horticulture, First Nations heritage and living culture and include special guests, such as urban planners, Authority staff, architects and development partners.

For the school tours, they will be established along the curriculum tied to sustainability, urban planning, nature and First Nations heritage and living culture.

The tours establish a foundational and visible commitment to the Traditional Custodians, support cultural protocols, such as a Welcome to Country, when required and assist the Authority in establishing early engagement with key target groups, such as stakeholders, visiting delegates, local community and school groups.

These site tours can evolve with the site. In the short-term, these tours engage the public through the development of the site, raising the overall profile and visibility of the new Bradfield City Centre. Overtime, the tours will become a core revenue stream for the long-term activation of the site.

Overtime, this dedicated cultural team can also hold community events with Elders onsite, co-design with Country and facilitate networks with the First Nations community for any related training, employment and business opportunities or enterprises that the Authority may undertake.

This team can also incorporate workshops, such as language, weaving, cultural knowledge sharing and learning with Elders, for example, and participate on various Talk Series/Panels promoting the site, the Authority and its work.

Most importantly, people remember connections with other people. Supporting First Nations staff to be visible and available to make sure people are comfortable and feel welcome will have a lasting impact on their visit. Equally, multilingual staff may become essential in supporting the longer-term tourism targets for the site.





Andy Goldsworthy, *Storm King Wall*, 1997–98. A 2,278-foot stone wall at the Storm King Art Center along the Hudson River in Mountainville, New York. Image: Galerie Lelong.

## 7.4.2 HOARDINGS/ INTERPRETATION WALL

The hoardings, especially in areas visible to traffic and employees, can assist in building a distinctive character and tone for the site.

For the initial site, the recommendation is to initiate two creative responses for the hoardings:

### FIRST NATIONS ARTISTS

1. An open call to First Nations visual, design and craft artists to create an imagine that translates their 'reimagining of Connection to Country'. A selection of artworks will be selected for production which can be used throughout the site or curated by specific area/region of the development.
2. Direct engagement of a mid to senior level First Nations artists to create a signature 'Welcome to Country' image and text that be incorporated throughout the site at various entries to apply a means of acknowledging the Traditional Owners and identifying the Authority's commitment to cultural protocols.

Designs should reflect the narratives that will be further explored through permanent artworks and cultural tours. Curating a series of artworks that can be used on the hoardings, not only visually

tells the story of place; it helps to create an identity for the site that is cohesive in the early days of establishment.

### WESTERN SYDNEY UNIVERSITY DESIGN STUDENTS

Through a partnership with WSU, engage annually with their design program to include a component within their program to develop an artwork based on the student's imagination of what the city and/or specific area under development will look like or should look like, visually. This could be an ongoing partnership that integrates the designs into the hoardings through to an online gallery.

Similar to other creative hoarding programs, the fees would be tied to the licensing costs. The content through these streams would provide content across multiple years and support the Authority to ensure the whole of site, regardless of private or public development, would have a consistent character and tone, supporting the overall identity for the new city centre.



Dr Christian Thompson AO, *Lake Dolly*, 2017. Image: Dr Christian Thompson AO.

## 7.4.3 INTERPRETATION WALL

In areas where there is a significant vehicle and pedestrian thoroughfare, such as car parks or major intersections, utilise the hoardings or conceive a larger-scale wall to be an outdoor photography gallery, using the expansive space for temporary, outdoor photographic exhibitions, in particular images that speak to the site's history and heritage.

An interpretation wall can activate the development site, tell unique stories but also enliven the precinct during a period of significant construction, especially in areas where there are completed buildings and accessible public spaces alongside major construction projects and/or sites. Interpretation walls can be used to test various narratives and the cultural heritage of a site. Based on the public's engagement and response, these stories can translate into permanent interpretation of the site.

## 7.4.4 ILLUMINATION PROGRAM

As a greenfield site, night time activations are limited in the early stages of the site. An Illumination Program can be used from the initial stage of breaking ground through to animating a new public space and/or building and help make culture visible before public spaces and permanent public art programs are accessible.

Initiate a partnership with The Electric Canvas to enhance the construction site through a create response to the construction equipment and materials. This will deliver immediate visual impact that the new city is under development and can assist in telling the story and capturing new perspectives of Bradfield City Centre over time.

Initially, the creative response may be a beacon identifying the creation of the site through to a visual story projected on the completed AMR building giving a peak sneak of what goes on inside.

This is a temporary art project that could be managed by the Authority independently or a program that links to other festivals, such as the Enlighten Festival to help facilitate the process as well as raise the profile of the initiative.

Throughout the development of the site, it is intended to activate parts of the site at night





Janet Echelman, *Earth Time Series*, 2018. A temporary installation in Madrid's Central Plaza Mayor. Image: Joao Ferrand.

under construction and/or with low foot traffic, particularly during the winter season, and supports the overall safety and security of the site through a creative response builds on the area's identity to support creativity, cultural activity and activation through the site.

This is envisioned as a temporary light installation that can be adapted and moved throughout the site as new precincts are developed within Bradfield City Centre. It is a cost-effective way to signal to the general public that the site is 'open for business'.

## 7.5. INFRASTRUCTURE CONSIDERATIONS TO SUPPORT ACTIVATION

There are three opportunities to consider as part of the 'interim' infrastructure to raise the profile of the new city centre, facilitate activation during the construction phase and reflect the ambitions of the future Bradfield City Centre.

### 7.5.1. GREEN LOOP

In the Master Plan, the Green Loop is described as a pedestrian focused path weaving together the City's great places with organic meanderings as it follows important hydrology lines and retains important trees.

It will be an iconic feature of the future city centre. Constructing a 'mini' version of this Green Loop during the construction stages would provide visitors and users of the site with a glimpse of the range of landscape experiences to come. It could be built as a botanical showcase, incorporating the wilder fragments of nature with the planned vegetation. It would reinforce the existing ecological value of the site, while also providing unique gardens that could be used for temporary art installations, educational opportunities, pop up dining and recreational activities (i.e. cycleways, footpaths) during construction.



Anish Kapoor, *Cloud Gate*, 2006. Image: Filippo Diotallevi.

### 7.5.2. WATER PLAY

The Master Plan describes Moore Gully and Thompsons Creek Parkland as a parkland of international significance with a series of signature billabongs and water holes as a grand civic gesture.

Water plays a central role in the ambitions of the city to 'reimage Country'. It is linked to promenades, cultural, entertainment, dining and allied activities. Constructing an interim splash pad, water hole, lagoon, water slides or pool would embrace this intention to deliver natural to recreational water areas that will appport additional qualities and allow for new uses. While this type of interim infrastructure requires significant resourcing to build, operate and manage, accommodating a water playground during the warm season will animate the site and deliver distinct experiences that will only be further enhanced as the permanent infrastructure and waterfront become available.

### 7.5.3. PAVILION / KIOSK

As part of the Arts Strategy, a pavilion is recommended for Central Park to facilitate ongoing activations and social gatherings within the Innovation Cluster. Permanent and temporary pavilions can provide places to pause, picnic, barbecue, obtain information, buy tickets, buy food, talk to tour guides, contemplate life, or get married. They can act to support educational programs, as well as venues for workshops, talk series and small-scale gathers, private and public.

Based on the level activation before a permanent pavilion was available, an interim pavilion would be valuable to accommodate the cultural tours, small social gatherings, performances and community events. The location would need to be considered in terms of access during construction of the Stage 1.



## 8.0.



Sabine Hornig,  
*Shadows*, 2019  
Image: Lendlease.

## 8.0. SITE CONTEXT

A rich mix of historical, geographical, cultural and social influences will shape the new city centre. For public art to be site-responsive and enhance the future character of the site, it is essential to understand how these various influences form the context for priority projects and programs.

Cultural spaces, public art and cultural programs will build on the strong inter-relationship between art and design, the site's spatial character, the significant social, historical, cultural, economic and environmental context and the needs and aspirations of present and future communities.

The following summaries provide the background to the development of the Art Strategy.

### 8.1. THE BRADFIELD CITY CENTRE FEATURES

The site slopes from the elevated north-west corner approximately 25 metres down to Moore Gully and Thompsons Creek which traverse the southern edge of the city centre. The site is partially vegetated with woodlands and grasslands of varying quality, with the highest quality located in a number of small pockets on the western boundary and northern ridgeline.

The Bradfield City Open Space Strategy and Bradfield Masterplan Public Domain, prepared by Turf, identifies the following site features and characteristics within the site:

#### CITY PARKLANDS

Restores revegetated native landscape with walking and cycle paths for exercise, recreation and relaxation in nature along a series of barrabirras (billabongs).

#### ARRIVAL AND ANTICIPATION

Bradfield Metro is a bustling urban space and the key point of arrival into the city along with the primary road entrance to the site by Ridge Park.

#### CITY WALKS

The City Walks are pedestrian focused connecting the City's precincts, major destinations and metro into a continuous experience creating focal points for collaborating along the Waterfront Promenade.

#### WATERFRONT PROMENADE

The Waterfront Promenade is a focus for the city with water recreation, dining retail, hotels and programming for events day and night year-round.

#### DISTINCTIVE PARKS

Ridge Park retains important trees to create a nestled with high amenity space for adventure play.

The Central Park is the central focus of the Innovation Cluster. Conceived as a series of outdoor rooms, the Central Park celebrates and 'makes visible' innovation, endeavour and achievement.



BRADFIELD CITY CENTRE FEATURES

FEATURE		CHARACTERISTICS	OPPORTUNITY
1	City Parklands	<p>A parkland of international significance with a series of signature billabongs and water holes as a grand civic gesture.</p> <p>Promenades and bleacher seating line the creek with an array of cultural, entertainment, dining and allied activities overlooking the creek.</p> <p>There are two distinctive experiences:</p> <ol style="list-style-type: none"><li>1. Contrasting urban and natural corridor with active cycleways, footpaths and dining connecting the two urban waterfront experiences.</li><li>2. The eco-corridor with native grasslands, extensive tree planting.</li></ol>	<p>Public Art</p> <p>Cultural Programming – temporary and permanent</p> <p>First Nations Contemporary Art Centre</p>
2	City Walks	<p>City Walks connecting precincts and destinations into a safe, comfortable and delightful parkland experience for people walking, cycling and using public transport.</p> <p>The metro is integrated into the City Walks experience to create a unique arrival experience for users.</p>	<p>Public Art</p> <p>Cultural Programming – temporary</p>
3	Central Park	<p>Innovation Cluster is the centre piece of the Bradfield City Centre ‘making visible’ the production of anchor institutions.</p> <p>The park itself is an ‘outdoor lab’. Highly quality urban park that is lively, imaginative and flexible.</p>	<p>Makers Spaces</p> <p>Public Art</p> <p>Cultural Programming – temporary and permanent</p>
4	Entry Points	<p>Ridge Park</p> <p>Metro Plaza</p> <p>The western Sports Field to create parkland arrival experiences.</p>	<p>Public Art</p>
5	Green Loop	<p>Pedestrian focused path weaving together the City’s great places with organic meanderings as it follows important hydrology lines and retains important trees.</p>	<p>Public Art Interpretation</p>



**“ENGAGEMENT OF LOCAL ARTISTS AND ARTS ORGANISATIONS BUILD ON THE AREA’S IDENTITY, TAKING ADVANTAGE OF THE CURRENT EXPERTISE, KNOWLEDGE AND CULTURAL LANDSCAPE TO REFLECT THE LOCAL CHARACTER OF THE NEW SITE.”**

Rael San Fratello, *Teeter-Totter Wall*, 2019.  
Image: Rael San Frantello.





# 9.0.

# DESIGN CONSIDERATIONS FOR CORE CAPITAL COMPONENTS

## 9.0. DESIGN CONSIDERATIONS FOR CORE CAPITAL COMPONENTS

The development of a new city centre assumes a largely blank canvas, open to creative possibilities. The Bradfield City Centre Master Plan is not seeking to simply mirror conventional approaches as applied in other cities. It is an opportunity to do things differently.

The challenge is to prevent cultural districts evolving into generic sites offering little to no cultural value and struggling to achieve engagement and sustainable levels of consumption. As cultural hubs of production and experience do not become successful simply because they are nominated or designated, effective frameworks of place development and embedding artists in planning environments help to underpin a more organic process, especially for cultural investment in greenfield sites such as the Bradfield City Centre.

The Authority will need to take thorough and deliberate decisions to foster organic and authentic identity for the Bradfield City Centre. As part of that process, the Bradfield City Centre Master Plan and associated performance briefs shared with various architectural and landscape design teams and development partners, should take into account some key design considerations for cultural infrastructure.

Considerations include:

### 9.1. CLUSTERS

The arts sector within Australia has significantly shifted over the last decade with significant reductions to arts funding. This highlights some issues for the Bradfield City Centre, in terms of considering new arts organisations to successfully operate and program any associated cultural infrastructure.

Global experience has demonstrated that relocating institutions isn't going to foster organic development. The most important characteristics is designing for organic growth through moving

the arts towards being self-sustaining rather than over-reliant on state funding or planning. This requires planning for locations that are mixed use to generate foot traffic, connectivity, sustainable designs and construction and introducing new terms and incentives to nurture and scale up these clusters across business, industry and the arts.

Clustering will be crucial in accessing the shared benefits of collaboration, materials and resources. Through clustering of cultural spaces, alongside business, industry, education and other larger local institutions, there will be a visible 'hub' to project the cultural energies of the Bradfield City Centre, attracting people and investment to the site, and underpinning a cost-effective model to sustain the creative organisations during early establishment of the site through to long-term operations.

The function of clusters is to create a common gathering point where creative industries, artistic talent, businesses and institution are channelled, facilitating the exchange of ideas and partnerships to develop and underpin a more organic process to become successful hubs of cultural production and experience. This also enhances commercial and allied uses.

Appealing to a wide variety of people through these clusters diversifies engagement and also encourages broad public engagement to become part of the definition of culture within the Bradfield City Centre.

These clusters will be distinctive, innovative, engaging and entertaining. The mix of uses and activities are diverse, layered and capable of continually evolving to achieve areas that brim with vitality, operate efficiently and deliver a positive impact reaching well beyond its geographic boundaries.

Lorenzo Quinn, *Support*, 2019.  
Image: Lorenzo Quinn Atelier.



## 9.2. CONNECTED

These cultural clusters within the Bradfield City Centre need be connected physically and digitally, facilitating exchanges between the businesses, industry, creative sector, cultural facilities and the community.

## 9.3. PHYSICALLY

The ability to attract and accommodate pedestrian traffic is a key success factor for cultural clusters. The provision of multiple modes of transportation will improve actual access as well as public perceptions of accessibility to the cultural districts and be essential to operational viability.

Master planning, development and management of transport links should prioritise walking, cycling, public transport operations and adequate provision of on-site car parking for these cultural districts. Strategic siting for future public transport improvements, such as commercial coaches and taxis, moorings for various modes of water transport to be implemented overtime will be key, as well.

Demand for on-site car parking in the short to medium term will need to be addressed. Commercial car parking may be incorporated within partnership developments on-site or nearby.

## 9.4. DIGITALLY

These cultural clusters should become virtual hubs of culture, art and design, networked with local libraries and other cultural hubs and civic centres throughout the new Bradfield City Centre to work and play together in new ways and to connect with and form new communities of people in public spaces across Bradfield City Centre, region, Australia and the world. The digital connectivity that people experience both in a virtual visit to the site online and by actually being there, will also contribute to building community and identity with new platforms for engagement and opportunities for conversation.

Bradfield City Centre cultural facilities and public art will embrace new media and technology to interpret a fresh take on the arts and cultural life, supporting

the creation of a media-rich environment with public screening and projection of digital content, interactive media and display of data so that these cultural clusters feel like they are constantly alive on-site and connected to the Bradfield City Centre, Greater Sydney and the world.

Design of architecture and landscape should integrate and optimise opportunities for a media rich environment to engage and inform people.

This should include:

- Functionality of public and back of house spaces to correspond with new and emergent trends in digital production, collection, storage and digitisation of cultural content.
- High speed internet services and widespread availability of WIFI and power to fully leverage the activation of spaces through mobile technologies
- Strategic integration of ICT and audio-visual infrastructure and equipment to optimise the interactivity, animation and connectivity.

## 9.5. OPEN GREEN SPACES

The Master Plan has compelling attributes to create high quality public spaces that are open, accessible, green and free. This provides a number of unique opportunities to take advantage of the climate and the renowned reputation of Western Sydney as youthful with an energetic outdoor culture.

Cultural buildings are generally designed from the inside out, often resulting in iconic physical structures that fail to engage meaningfully with their surroundings. This Master Plan should call for the opposite to take advantage of one of the distinguishing features of this Master Plan that will also be an attractor for residents and visitors. Taking advantage of the views, greenery and strong presence of water from the billabongs and creek form important thematic characteristics and convey a latent activity at all hours.

## 9.6. HIGH PERFORMANCE

The Bradfield City Centre is a carbon neutral global leader in resilience with naturally cooler urban areas, local renewable energy sources, sustainable materials, closed loop water and waste systems and exemplary green buildings, streets and open spaces.

Cultural clusters and related infrastructure should demonstrate excellence in design, execution and operation to achieve social, environmental and economical sustainability. The performance ambition for purpose-built cultural infrastructure should be outcomes beyond standard regulatory compliance.

1. Environmentally responsive and responsible, operationally effective and efficient.
2. Responsiveness to local climatic conditions;
3. Minimisation of energy consumption and emissions in construction and use;
4. On-site energy generation;
5. Waste minimisation and recycling;
6. Responsible, locally sourced, durable and low VOC materials;
7. Conservation of water;
8. Promotion of biodiversity; and,
9. Durability, ease of maintenance and adaptability to cope with changing demands overtime.
10. Socially equitable in safety and accessibility for all its users.
11. A safe environment for people of all ages to use and enjoy, daytime and night-time, without fear or threat of harm or injury.
12. Geared for longevity to enrich with time.
13. Compositional beauty and distinctiveness that creates a memorable profile and sense of place and contributes to enjoyable and stimulating experiences.
14. The highest international, best practices of universal accessibility and inclusion.

Where some aspects of achieving these high-performance expectations necessitate cost premiums, the cost-benefits should be articulated to fully scope the return on investment for these cultural assets.

As public cultural assets, they must:

1. Run on a cost-efficient recurrent operational model and be productive in the sense that learning and cultural production should be at the heart of every activity, some of which should be ultimately channelled towards creative enterprise and commercial activity.
2. Respond to the interplay between the public spaces and the cultural facilities to achieve seamless transition between indoors and outdoors and creation of sheltered outdoor spaces for cultural and creative events and recreational activities.
3. Facilitate an ever-changing, ever-evolving array of outdoor events and activities, day and night, with designated spaces designed with versatility, robustness and infrastructure built-in, ready-set for ease and efficiency of production, access and management.



## 10.0. APPENDIX 1 – RESEARCH, REVIEWS AND STRATEGIES REVIEWED

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