

# Large Erecting Shop South Eveleigh

## Public Art Strategy

Mirvac Projects  
August 2022

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PROJECTS

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# Document Information

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**We acknowledge the traditional owners of the lands and the surrounds, the Gadigal of the Eora Nation. We acknowledge and honour the Ancestors and Elders of the Past, We honour the Elders that are Present and Those emerging Elders of the Future.**

**We acknowledge the stories and their traditions, and we create with a blessing over the lands, Water, Sky and winds that surround with heart to ensure to create beautiful outcomes for generations to come.**

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## Introduction

As part of the redevelopment of the Large Erecting Shop site, Curio Projects Pty Ltd (Curio) and Fellingham Consultancy and Design (FCAD) have been commissioned by Transport Asset Holding Entity (TAHE) to prepare a Public Art Strategy.

This integrated Public Art Strategy has been developed outlining the strategic approach in the provision of interpretative public art as part of the overall development. It sets out an approach for the planning, implementation and delivery of high-quality interpretative public art throughout the Large Erecting Shop site.

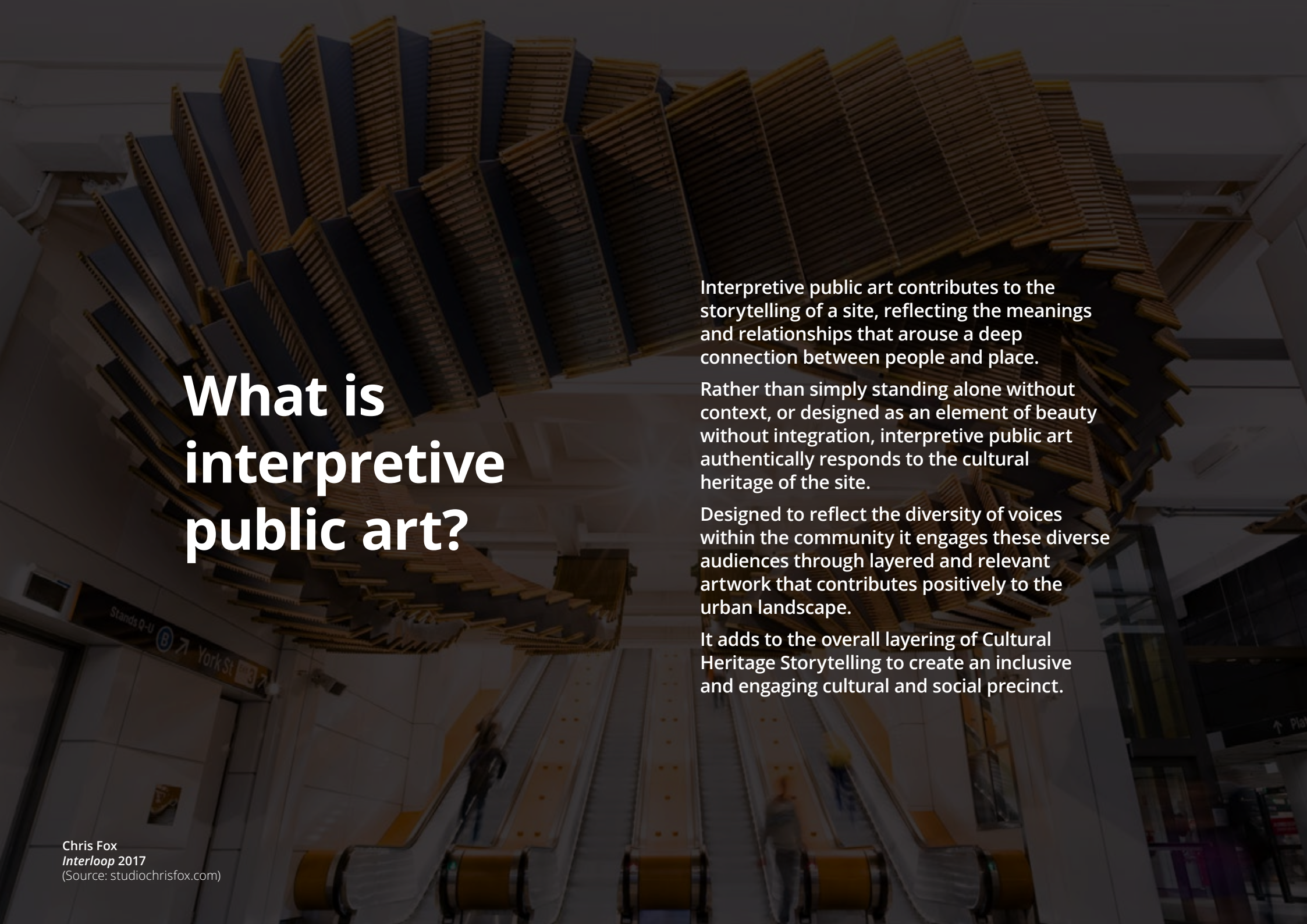
Where appropriate, the Public Art Strategy will be integrated with the approach of the Heritage Interpretation Plan, particularly in relation to Aboriginal heritage and the involvement of Aboriginal artists.

This strategy provides a broad framework to inform a future detailed Public Art Plan of the site.

### **This Public Art Strategy will;**

- ensure public art at the subject site authentically contributes to developing a sense of place and identity
- set out the project's overall vision and key objectives for public art on the site
- provide an integrated approach to public art to be supported and refined in the future detailed Public Art Plan
- outline the guiding principles for both Aboriginal and non-Aboriginal public art
- establish an overarching thematic framework and approach to public art
- outline the selection and commissioning processes as part of the development stage
- identify preliminary public art zones/location
- briefly outline the procurement and implementation considerations for public art on the site





# What is interpretive public art?

Interpretive public art contributes to the storytelling of a site, reflecting the meanings and relationships that arouse a deep connection between people and place.

Rather than simply standing alone without context, or designed as an element of beauty without integration, interpretive public art authentically responds to the cultural heritage of the site.

Designed to reflect the diversity of voices within the community it engages these diverse audiences through layered and relevant artwork that contributes positively to the urban landscape.

It adds to the overall layering of Cultural Heritage Storytelling to create an inclusive and engaging cultural and social precinct.

A request was made to Department of Planning, Industry and Environment (DPIE) in February 2022 to request the NSW Minister for Planning and Public Spaces undertake a State-led rezoning to enable the adaptive reuse of the LES site. Specifically, a letter was sent to formally request that DPIE prepares Study Requirements to inform a future State Significant Precinct (SSP) Study for the LES site.

The following table provides a summary of the Study Requirements addressed by all heritage reports, including this SoHI, and where the relevant requirement is addressed.

STUDY REQUIREMENTS	REFERENCE
<b>4. HERITAGE</b>	
<p>4.1</p> <p>Prepare an Integrated Aboriginal and Non-Aboriginal Cultural Heritage Study for the site that:</p>	<p>Refer to the following reports:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Aboriginal Cultural Heritage Study &amp; Statement of Impact: Large Erecting Shop – Rezoning Proposal</i>.</li> <li>Curio Projects, 2022. <i>Non-Aboriginal Heritage Study: Large Erecting Shop – Rezoning Proposal</i>.</li> </ul>
<p>a) Undertakes Aboriginal Cultural Heritage Assessment (ACHA) for the site and surrounds including Aboriginal archaeology, culture, country, and intangible and social heritage, which:</p> <ul style="list-style-type: none"> <li>Includes the results of consultation with relevant Aboriginal stakeholders and knowledge holders for the site and surrounds;</li> <li>Provides an overall Statement of Significance for Aboriginal values within and beyond the South Eveleigh precinct and recommendations to guide the protection, conservation and management of tangible and intangible Aboriginal values, in the context of the development</li> <li>Assesses the likely impact of the proposal on any identified Aboriginal cultural heritage;</li> </ul>	<p>Refer to the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Aboriginal Cultural Heritage Study &amp; Statement of Impact: Large Erecting Shop – Rezoning Proposal</i>.</li> </ul> <p>Refer to Chapter 3 (pg 29-31) of the above-mentioned report.</p> <p>Refer to Chapters 7 (pg 72-77) and 10 (pg 95-97) of the above-mentioned report.</p> <p>Refer to Chapter 8 (pg 78-86) of the above-mentioned report.</p>
<p>b) Undertakes an assessment identifying all heritage items (state, local and potential) and conservation areas within and near the site, including built heritage, landscapes and archaeology, with detailed mapping of items and an assessment of why the items and Site(s) are of heritage significance;</p>	<p>Refer to Chapter 2 (pg 31-35) and 6 (pg 106-117) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Statement of Heritage Impact: Large Erecting Shop – Rezoning Proposal</i>.</li> </ul> <p>Refer to Chapter 2 (pg 30-35) and 6 (pg 127-142) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Non-Aboriginal Heritage Study: Large Erecting Shop – Rezoning Proposal</i>.</li> </ul>

STUDY REQUIREMENTS	REFERENCE
<p>c) Provides recommendations to guide future development with specific consideration to the bulk height and scale of existing significant items within the South Eveleigh precinct, including its setting, context, streetscape and visual and physical character of the locality, broader Eveleigh Railway Workshops, surrounding conservation areas and heritage items. This should be integrated with the Urban Design Framework;</p>	<p>Refer to Chapter 9 (pg 174-177) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Statement of Heritage Impact: Large Erecting Shop – Rezoning Proposal</i>.</li> </ul> <p>Refer to Chapter 8 (pg 153-158) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Non-Aboriginal Heritage Study: Large Erecting Shop – Rezoning Proposal</i>.</li> </ul>
<p>d) Includes a Statement of Heritage Impact (SoHI) to assess the likely impact of the proposal on any identified non-Aboriginal cultural heritage, including to the broader State Heritage Register listed Eveleigh Railway Workshops, with recommendations for the management of the cultural and industrial heritage of the site and measures to avoid, minimise and mitigate heritage impacts;</p>	<p>Refer to Chapters 8 and 9 (pg 137-177) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Statement of Heritage Impact: Large Erecting Shop – Rezoning Proposal</i>.</li> </ul>
<p>e) Includes a comprehensive archaeological management plan and framework strategy to capture and collate all recent archaeological investigations and guide the management of potential archaeological resources.</p>	<p>Refer to Chapter 5 (pg 95-104) and 8 (pg 152-155) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Statement of Heritage Impact: Large Erecting Shop – Rezoning Proposal</i>.</li> </ul> <p>Refer to Chapter 5 (pg 115-126) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Non-Aboriginal Heritage Study: Large Erecting Shop – Rezoning Proposal</i>.</li> </ul>
<p>f) Informs and supports the preparation of the site planning framework.</p>	<p>Refer to Chapter 2 (pg 31-35) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Statement of Heritage Impact: Large Erecting Shop – Rezoning Proposal</i>.</li> </ul> <p>Refer to Chapter 2 (pg 30-35) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Non-Aboriginal Heritage Study: Large Erecting Shop – Rezoning Proposal</i>.</li> </ul> <p>Refer to Chapters 1 and 2 (pg 11-26) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Aboriginal Cultural Heritage Study &amp; Statement of Impact: Large Erecting Shop – Rezoning Proposal</i>.</li> </ul>
<p>4.2</p> <p>Prepare a document that outlines an integrated approach to guide zoning and development proposals at North and South Eveleigh, including an updated Statement of Significance to inform the future opportunities and constraints for change that do not significantly diminish the heritage values of the SHR listed Eveleigh Railway Workshops.</p>	<p>Refer to Chapter 8 (pg 156-168) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Statement of Heritage Impact: Large Erecting Shop – Rezoning Proposal</i>.</li> </ul> <p>Also refer to the following additional documents</p> <ul style="list-style-type: none"> <li>Otto Cserhalmi + Partners, 2022 (Curio Projects update). <i>ERW Overarching Conservation Management Plan</i>.</li> <li>Curio Projects, 2022. <i>Overarching Opportunities &amp; Constraints – ERW</i>.</li> </ul>



STUDY REQUIREMENTS	REFERENCE
<p>4.3</p> <p>Prepare a Heritage Interpretation Strategy for the site that:</p> <p>a) Recognises and celebrates Aboriginal connection to the site and addresses the full story of the place;</p> <p>b) Identifies key themes, social values, interpretive opportunities, measures and locations as an integral component of creating a unique and exciting destination as part of the broader State Heritage Register listed Eveleigh Railway Workshops item.</p> <p>c) Provides the strategic direction for heritage interpretation having regard to the site's heritage significance (in particular the sites social, intangible, industrial and engineering values) and regard to the place's relationship with nearby heritage items, as an integral component of the development of detailed design;</p> <p>d) Accounts for existing and planned (where possible) interpretive approaches as part of other projects within and in the vicinity of the site.</p>	<p>Refer to the following report.</p> <p>Refer to Chapter 2 (pg 15, 21 &amp; 33) and 4 (pg 37-38) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Stage 1 Heritage Interpretation Plan: Large Erecting Shop</i>. 2. Context: 2.3.1 Aboriginal Cultural Heritage Significance 2.9 Public Art &amp; Co-design 4. Storytelling principles 4.1 Themes and Storylines</li> </ul> <p>Refer to Chapter 4 (pg 36-37) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Stage 1 Heritage Interpretation Plan: Large Erecting Shop</i>. 4. Storytelling Principles: 4.1 Themes and Storylines</li> </ul> <p>Refer to Chapter 2 (pg 15-33) and 4 (pg 36-37) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Stage 1 Heritage Interpretation Plan: Large Erecting Shop</i>. 2. Context 4. Storytelling principles 4.1 Themes and Storylines</li> </ul> <p>Refer to Chapter 2 (pg 26-29) of the following report:</p> <ul style="list-style-type: none"> <li>Curio Projects, 2022. <i>Stage 1 Heritage Interpretation Plan: Large Erecting Shop</i>. 2. Context: 2.5 Assessment of existing interpretation</li> </ul>

## 02 Site Context

The Large Erecting Shop, South Eveleigh site is located approximately 5km south of the Sydney CBD, at the south western end of the former Eveleigh Railway Workshops, now the Locomotive Workshops.

The Large Erecting Shop (LES) comprises land bounded by Locomotive Street to the south, an active rail corridor to the north, transport uses to the west and the Locomotive Workshops building (commercial and retail) immediately east.

The subject site sits between Erskineville and Redfern Train Stations, with pedestrian routes from both. Public access to the site is currently restricted, however, once redeveloped it will support pedestrian access to and from transport links directly into the South Eveleigh precincts' amenities.

The surrounding area is characterised by a mix of residential, commercial, educational, and retail uses, located within the suburbs of Alexandria to the south and southeast, Erskineville to the west, and Darlington and Redfern to the north.

The immediate site is bounded by the railway line, Sydney Trains Infrastructure and North Eveleigh (Carriageworks) to the North, the Channel 7 Building to the south, Locomotive Workshops to the east and housing to the west.



Large Erecting Shop, South Eveleigh location  
Source: SIX Maps 2022, site marked in yellow

## 03 Existing public art

### 3.1 South Eveleigh Precinct

The Large Erecting Shop site is surrounded by a wide variety of public art. The South Eveleigh precinct, which includes the LES building, is home to a diverse collection of public art which respond to the multi-layered history of the workshops and surrounding area.



Clockwise from top left;  
Chris Fox, *Interchange Pavillion*; Nell & Cave Urban, *Eveleigh Treehouse*; Nell, *Happy Rain*; Welcoming visitors to Gadigal Land bujarigamaruwa gamarada, gadigal nguru; Jonathan Jones, *untitled (red gum slabs)*;



### 3.2 Surrounding area

The neighbouring Redfern and Darlington areas contain a vibrant mix of public art, including sculptures designed for children's play, large scale murals, light installations and a variety of street art.



Clockwise from top left;  
Reko Rennie, *Welcome to Redfern*; Fiona Foley, *Bibles & Bullets*; Sid Tapia, *Greg Inglis*; Reko Rennie, *Remember Me*; Redfern Station Community Group *Say Know*; Susan Milne and Greg Stonehouse, *The Bower*.

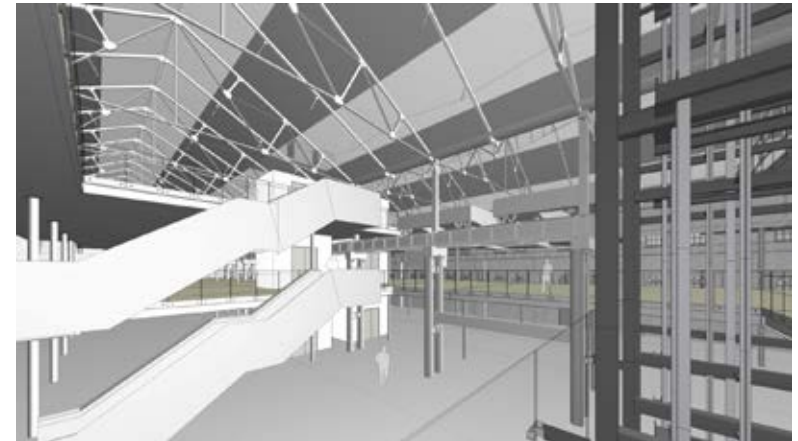
## 04 Project overview

A re-purposed LES building, as part of the result of a re-zoning process, will celebrate and revitalise the heritage significance of the existing building, while providing a contemporary workplace aimed at creating a connected destination for work and activation.

Integration of public art throughout the redeveloped site will provide an opportunity for the site's multi-faced history to be communicated in a visually engaging way. Public art is a powerful medium in its ability to reflect the unique history and stories associated with a site, as well as the connections of former workers, the local Aboriginal community, and associated communities.

This strategy recommends the integration of appropriate scaled art within the publicly accessible zones of the LES redevelopment, that will provide visual and social cues and physical focal points to encourage people to further explore the entire South Eveleigh Precinct.

Where appropriate, the overall the Large Erecting Shop Public Art Strategy will be integrated with the heritage interpretation approach, particularly in relation to Aboriginal heritage and the involvement of Aboriginal artists.



(top to bottom):

Reference scheme only for the Re-zoning Application. Design is subject to detailed design, SSDA and planning approvals



## 05 The site

To ensure the interpretive public art responds to the site, it is important to understand the history, context and influences that have shaped its development and surrounding area.

### Aboriginal Heartland

The study area is located in direct proximity to Redfern, has always been Aboriginal Heartland. It should be understood in the many different aspects of its local Aboriginal community and their continuous connection to the land.

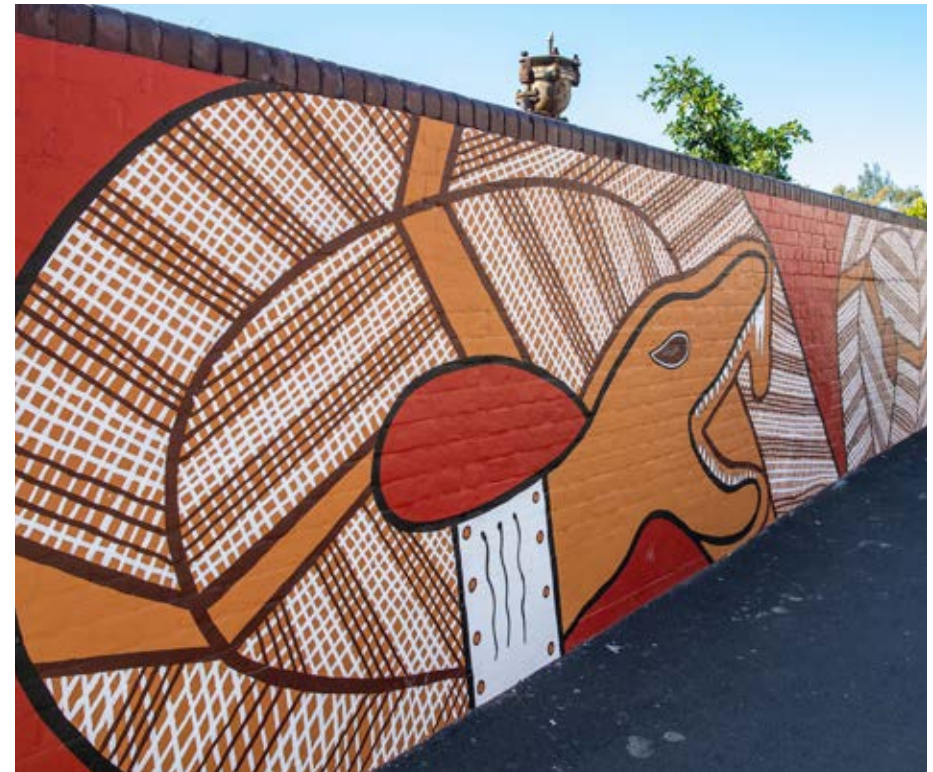
From the natural environment of pre-European Redfern, which offered a wide variety of abundant flora and fauna that sustained life and culture for the local Aboriginal people, to a place of gathering and safety, where displaced local and regional Aboriginal people alike came for shelter and belonging, the site and surrounding area is especially significant and important to the Aboriginal community.

Redfern is the birthplace of the urban Aboriginal civil rights movement in Australia and is home to many of Australia's political and cultural trailblazers. Serving as the base for a variety of Aboriginal activist causes, businesses, and organisation, Redfern is one of the most important places in modern Aboriginal history. It has come to represent resistance and survival.

During its peak, the Eveleigh Railway Workshops became one of the biggest employers for Aboriginal people, hiring them in the foundries, boiler rooms and workshops. The railway established easy access route to the area and soon other local companies in close proximity to Eveleigh, such as Henry Jones & Co, IXL Jam Factory and the Australian Glass Manufacturers, began to employ Aboriginal people as well.

The local Redfern Aboriginal community are actively engaged with Redfern's art, culture, history and political activism for Aboriginal rights in Australia, and represent a significant aspect of this area. More broadly, Redfern represents the epicentre of urban Aboriginal communities in the Sydney metropolitan area.

The area continues to be a place of belonging for a variety of dispossessed Aboriginal groups and non-Aboriginal people alike. Redfern serves as a heartland and place of inclusion and resistance.



40,000 Years Mural, Redfern Station  
Community Group, 2018

## Development of the area

As land grants were issued and parcels sub-divided, a villa was constructed close to the Large Erecting Shop site in 1840, named Everleigh House, it gave its name to the surrounding area.

Sixty-two acres including the Eveleigh site was granted to a Scottish man James Chisholm who built Calder House.

In 1855 when part of the land was resumed for the railway, the Sydney Tramroad and Railway Company beginning building the first railway track from Sydney to Parramatta which opened on 26 September carrying locomotives and carriages imported from England.

The Chisholm Estate is subdivided by the western railway line to Parramatta and most of the estate remained undeveloped.

## Eveleigh Railway Workshops

After the opening of the Sydney to Parramatta railway line in 1855, the growth of railway skyrocketed, increasing demand for a place to construct and maintain the state's growing fleet of rail locomotives.<sup>3</sup>

Land clearing and building construction commenced for Eveleigh Railway Workshops completing in 1887. The ERW consisted of the Locomotive Workshops on the southern side of the railway line, with the Carriage Workshops taking the space on the northern side.

The Eveleigh Railway Workshops would become among the most important drivers in the expansion and development of the NSW Railway line, and the growth of the entire state of NSW.<sup>4</sup> Four major buildings were the Locomotive workshops themselves, the Engine Running Sheds, the New Locomotive Shop, and the Large Erecting Shop.<sup>5</sup>

In these workshops, hundreds of locomotives were built, maintained, and repaired annually, enabling people, services, and supplies to move freely across NSW for generations. The contribution to Australia's war efforts, as well as great feats in technological and workplace development were just some of the achievements of this manufacturing phenomenon.

## The Large Erecting Shop

The Large Erecting Shop is the most prominent single purpose structure surviving on the South Eveleigh site that has not yet been adaptively reused.

The building provided a pivotal role in the maintenance, and erection of steam locomotives at the Eveleigh Railway Workshop for over 70 years and was used for storing and repair of locomotives up until 2021.

The Large Erecting Shop, known simply as 'the Large', was both the birthing chamber and surgeons table for the locomotives at Eveleigh. The variety of parts forged and constructed in the main workshop all came together to be erected into a fully-formed locomotive, which would then return periodically to the LES for repairs and eventually, dismantling.

The uniqueness of the LES was the consistency of its use right up till the end of the steam era and beyond. It readily adapted to the changed demands of maintenance of the diesel fleet, and combined functions as a bogie repair facility.

The LES officially closed in 1981 and relocated to the workshop in Chullora. The site was leased to a heritage steam train operator company as a location for the storage and maintenance of heritage.

## 21st century

Long after the remainder of the Eveleigh Workshops complex had been sold for redevelopment, State Rail continued operations in the building.

The LES continued to operate a variety of railway tours in and out of the building until 2017.

Today, the Large Erecting Shop sits within the vibrant South Eveleigh precinct. Although currently not accessible, the existing Large Erecting Shop building will be transformed into a re-purposed workplace, incorporating commercial use, complemented by an activation/communal space and retail amenities.

This site is the final building in this precinct to be redeveloped and offers the chance to continue the interpretive experience at key locations, encouraging visitors to explore the entire precinct upon arrival from one of the many entry points, including the immersive approaches from Redfern Station, and as part of the already established Eora Journey.

1. Ibid.

4. OCP Architects 2017a, p.28

5. Simpson Dawbin Architects, 2003. Large Erecting Shop Conservation Management Plan, p. 52

## 06 Vision

Our vision is the creation of authentic and relevant interpretive public art that enhances the site, provokes conversation, challenges preconceptions of place, and creates a cultural identity and sense of belonging.

### Objectives

Create memorable public art that reflects the site's unique history, natural environment and culturally diverse community

Provide potential opportunities for emerging artists, in particular those with connection to the local area

Engage audiences with thought-provoking public art that enhances the public realm and encourages repeat visitation

Connect with Aboriginal concepts of Place and Country, Being, Knowing and Experience

Deliver public art that compliments and integrates with the landscape, architecture and public domain environment

## 07

## Opportunities & Constraints

It is important that any potential interpretive public art on the site consider the content, form, nature, visitor journey and installation locations while ensuring inclusiveness and accessibility to the diverse needs of multiple audience groups.

### Opportunities include:

- Integrate with heritage interpretation by drawing on and reflecting the heritage of the site and building;
- Integrate with the artwork provided as part of the wider South Eveleigh precinct;
- Enhance the visitor experience with tactile/ discovery artwork (human touch);
- Utilise the exiting building with potential digital art overlays provided they have no physical impact on the building fabric;
- Create dwell spaces with art designed as furniture or play equipment;
- Activate the space day and night with colour, lighting and digital overlays;
- Spark dialogue, inspire curiosity, and intrigue audiences by inviting them in to use and discover the space;
- Engage with the heritage architecture of the building in a new and considered way;
- Invite moments of pause or interaction;
- Assist in developing a sense of place, identity and usability.

### Constraints include:

- Ensure sympathetic and considered response to the heritage character;
- Consultation with relevant stakeholders during the process of development;
- Environmental elements and weather conditions to consider ie. limited shade;
- Materiality must be suitable for the environment ie. long-lasting and non-corrosive;
- Safety considerations of hard and worn surfaces throughout site ie. brick, rail tracks etc.;
- Maintenance and cleaning implications;
- Safety requirements and crowd management on site ie. bollards, fences, roadways etc.;
- Budgetary constraints;
- Consideration of nearby heritage interpretation installations to ensure cohesive and non-repetitive approach.

## 08 Guiding design principles

The **five guiding design principles** below will ensure there is a balance between the site, its historical significance, and the area's cultural and local identity. Our approach ensures that experiences of varying engagement levels are offered to a wide ranging audience.

*The below guidelines have been developed in consideration of the City of Sydney Public Art Strategy Principles, Transport for NSW Creativity Guidelines, and the Create in NSW Art and Cultural Policy Framework.*

### Authentic

Delivers authentic and meaningful interpretive public art that provides a sense of identity and community

### Inclusion

Engages the area's diverse community with an inclusive and multi-layered approach to creative place making

### Resilience

Embrace the wider impact of art and its relationship to the site's natural, built, historical, social and cultural environment

### Optimism

Acknowledge Aboriginal history, identity and culture by supporting Aboriginal voices and celebrating knowledge and storylines

### Excellence

Ensure the interpretative public art is of the highest quality and design standard to establish iconic artwork and experiences





## Authentic

### Delivers authentic and meaningful interpretive public art that provides a sense of identity and community.

- Use and acknowledge traditional language for placemaking that honours Traditional owners, custodians and stewardship of Eveleigh, the Gadigal
- Respect for all histories and stories of the site including it's Aboriginal and non-Aboriginal past
- Build pride and attachment to the place, through telling of important local stories that resonate with the community
- Utilise materials that have context and relevance to the site including the industrial fabric of the Large Erecting Shop and it's moveable heritage
- Support on-going cultural practices and connection to Country
- Responds to the historic and cultural values of the area, and the physical qualities of the LES building that contribute to the overall local character and atmosphere
- Reflect the unique colours of the site ie ochres used by the Gadigal in artwork and ceremonies honouring Culture and Custom; and references to the industrial greys and metals of the Large Erecting Shop
- Celebrate the character of the neighbourhood and its subsequent growth alongside the Locomotive Workshops
- Respond to the constraints and opportunities of the site including its place within the South Eveleigh precinct



## Inclusion

### Engages the area's diverse community with an inclusive and multi-layered approach to creative place making.

- Collaborate with Aboriginal artists and designers to ensure empowerment
- Represent the culturally diverse community including the many migrant workers of the Locomotive Workshops
- Ensure art is inclusive and caters for a diverse group of audiences and accessibility
- Provide voice and opportunity to the local community and its artists
- Explore the relationships between communities, places, and across generations including the lineage of workers at the Locomotive Workshops
- Provide ongoing engagement and facilitation throughout the design process to ensure an authentic approach for the built and natural forms
- Create with acknowledgement to existing Aboriginal elements
- Provide a safe, welcoming and inclusive environment that supports the needs of a diverse community
- Recognise that knowledge shared is privileged information, with the expertise of stakeholders and knowledge holders to be respected and only used as intended by them
- Build upon the inclusive cultural character of the South Eveleigh precinct
- Contribute to the health and social cohesion of a community, through a celebration of its character and the creative powers of local residents



## Resilience

### Embrace the wider impact of art and its relationship to the site's natural, built, historical, social and cultural environment.

- 'Connect to Country' - leaving country better than we found her, healing through healing
- Sustain communities through vibrant public places within the LES site and its cultural assets
- Adaptively re-use elements and fabric from the Large Erecting Shop site for art sculptures or furniture etc where appropriate
- Utilise materials sympathetic with the local environment, both natural and industrial
- Reconnect and respond to the site's nature and former habitats
- Embrace regenerative design principles to ensure the built environment has a net positive impact on natural systems
- Create sustainable outcomes with environmental management and stewardship
- Ensure public art is high quality, durable and ecologically sustainable
- Utilise the living and natural systems that exist on a site
- Display of found industrial objects that respond and connect to the LES's past
- Integrate water features and notions of the land pre colonisation, for healing and sustaining life
- Avoid design that harms the health of the environment and the plants, animals and people connected to it
- Encourage design that actively contributes back to the ecosystem
- Supports a rich landscape with native plantings
- Utilise materials and heritage items from the LES in new and unexpected ways



## Optimism

### Acknowledge Aboriginal history, identity and culture by supporting Aboriginal voices and celebrating knowledge and storylines.

- Honour stories, narratives, artwork, songlines of the Traditional Owners, Storytellers and Knowledge Holders
- Acknowledge the identity of those with ongoing connections to nature
- Welcome a site that is safe for natural flora and fauna
- Collaborate with local Aboriginal business and community organisations
- Emphasise the integrated relationship between the built and natural environment
- Work with the six Aboriginal seasons
- Celebrate local Aboriginal storytelling and art making and culture
- Explore opportunities for story telling through art
- Recognise the endemic species of flora centric to the site, and their healing properties, and their ability to sustain life for 80,000 years
- Facilitate Aboriginal cultural systems and practices
- Reflect a community-based spirit of place

*The design and production of public artworks with Aboriginal cultural themes must be undertaken by Aboriginal artists/designers with links to the local community to ensure clarity and depth of message.*



## Excellence

### Ensure the interpretative public art is of the highest quality and design standard to establish iconic artwork and experiences.

- Create excitement throughout the journey, ensuring that the built and natural form demonstrate curiosity and a shared learning. The sharing of Aboriginal culture to entice visitors and residents from the surrounds
- Enhance the social connections and communities' experience of the public domain as they explore the former industrial site
- Demonstrate high standard of excellence in contemporary art
- Integrate traditional site lines and songlines throughout the landscape that are in harmony with natural elements of the existing site
- Ensure art is relevant to, and responsive to the site including both the Aboriginal and Industrial past
- Improve the footfall for local retail with diverse new audiences moving through the South Eveleigh precinct
- Ensure public art is of a scale appropriate to the Large Erecting Shop development
- Align with existing planning, heritage and environmental policies
- Play a part of the ongoing placemaking process by creating spaces of convergence
- Showcase the character and identity of the local people connected to the site including the Locomotive Workshop's diverse workforce
- Provide well designed artwork for all to pause and enjoy



## 09 Thematic framework

A thematic framework is a structure that uses themes to help inspire, explore, reflect and question.

These themes intends to guide artists by providing direction on the potential social and historical context to work within. For an inclusive and holistic approach, artists may address any number of the these themes in the one artwork. The framework is not prescriptive and allows the artist a great degree of artistic expression.

### First Peoples

Acknowledgement of the traditional ownership of the land; their enduring connection to Country; use of the land; and the impact of dislocation from their traditional land through the processes of European colonisation.

### Environment

The representation of the physical and spiritual connection to Country symbolising both Mother and Father ie. Water, Wind, Fire, Earth, Heart.

### Growing neighbourhood

The neighbourhoods around the LES, were created and defined by the presence of the Workshops. Families of railway workers grew in the cottages and terraces of the area, some younger generations following in the family footsteps of working at Eveleigh.

### Community spirit

An important place for activism, reconciliation and gathering for Aboriginal and Torres Straight Islander people seeking equality.

The ERW was home to high union membership, strikes and activism in the fight for better conditions, as well as many social groups including gardening clubs and competitions.

### Diverse cultures

The Eveleigh Railway Workshops employed a significant number of post-World War II migrants and provided English language classes to assist their integration into the workplace.

### Redfern

Despite the area's continuous transformation, Redfern has maintained a strong community spirit and sense of place that continues to welcome new waves of residents.

### Large Erecting Shop

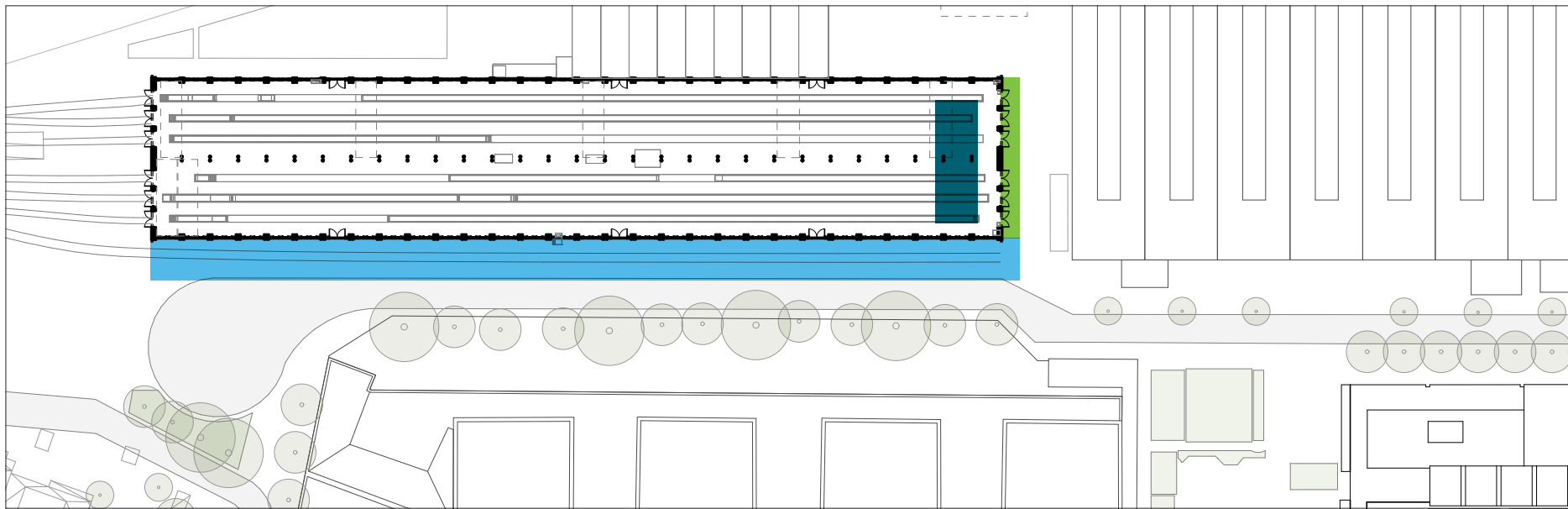
The building provided a pivotal role in the maintenance, and erection of steam locomotives at the Eveleigh Railway Workshop for over 70 years.

### Eveleigh Railway Workshops

The Eveleigh Railway Workshops manufactured parts for locomotives that served the entire NSW rail system. The ability for Eveleigh to change and adapt with the changing times, technology, and industrial requirements and demand was one of the key reasons for Eveleigh's success.

## 10 Potential artwork opportunities

The below zones have been identified as locations for interpretive public art integration and activation. They are indicative locations only and will be further explored through the SSDA process.



Any public art must not interfere or detract from the heritage sightlines of the building and its fabric.

### ● Road 7 siding, Locomotive Street

**Potential art forms include;**

- biophilic artwork (eg. native plantings/endemic species)
- kinetic sculpture (eg. Bunya tree, story poles etc.)
- seating (yarning circle)

### ● Eastern facade, Large Erecting Shop

**Potential art forms include;**

- Light/shadow projection
- Digital projection mapping

### ● Public interior space, Large Erecting Shop

**Potential art forms include;**

- Sculpture (large scale)
- Wall mural/relief
-

## Precedent



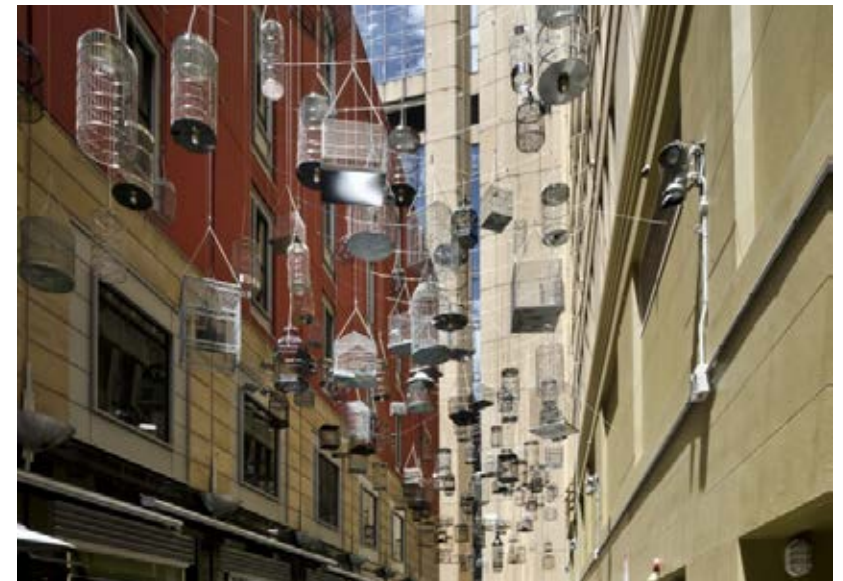
**(Clockwise from top):**

Jason Wing, *In Between Two Worlds*. Source: City of Sydney; Nick Azidis, *Untitled* 2017. Commissioned by the Gertrude Street Projection Festival. Source: ACCA; Yuri Suzuki, *Sonic Playground* Experimental sound art sculptures. Source: yurisuzuki.com; Jenny Holzer, *I STAY* (Ngaya ngalawa). Source: jennyholzer.com





## Precedent



**(Clockwise from top):**

Judy Watson, *ngarunga nangama: calm water dream* 2016. Source: UAP Company;  
Indigo Hanlee and Michael Thomas Hill, *High Water*. Digital media with live data. Source: City of Sydney;  
Michael Thomas Hill, *Forgotten Song* 2009. Source: City of Sydney;  
Warren Langley, *Aspire*. Source: City of Sydney

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## Next steps

Following the Re-zoning Application, a State Significant Development Application (SSDA) will be prepared.

The SSDA will further develop and refine the Public Art Strategy including expanding:

- Procurement
- Implementation
- Budget



## 11.1 Procurement

The selection and acquisition of artwork should consider the following:

- overall project vision and desired objectives
- budget
- project scope
- site limitations
- technical and consultation requirements
- commissioning/project management processes

Consideration should also be given to ensure consistency with current legislation, planning, heritage and environmental policies, public safety and the access to and use of the public domain, as well as maintenance and durability requirements.

To aid the selection of artist/s and artwork to be commissioned, the client (Mirvac) will lead and implement the procurement process alongside consultation provided by the project team (Curio and FCAD).

### Artist selection criteria

The project team will invite a shortlist of selected artists to respond to the brief.

The selection should include;

- artists based locally, or with strong ties to the area
- representative of a mix of generations: emerging, mid-career and senior artists
- representative of equity, diversity and inclusion
- artists comfortable with the vision and principles articulated in this Strategy

*Artworks depicting Aboriginal story, motifs and/or themes are to be developed in paid collaboration with local Aboriginal knowledge holders.*

### Artwork assessment criteria

Evaluation and artwork approval will be based upon on the following:

- Compliments and enhances the existing proposed Aboriginal and non-Aboriginal heritage interpretation
- Relevance and appropriateness of the work to the context of its site
- Demonstrates an understanding of the site's significant cultural heritage layering over time
- Displays standards of excellence, innovation and integrity of the work
- Understanding of the way in which the public experiences, interprets and interacts with the proposed artwork
- Materiality considerations and understanding of how artwork will perform to conditions
- Consideration of public safety, maintenance and durability needs

## 11.2 Implementation

The design development of permanent interpretive public art work on the site should take into consideration sustainability principles in their design, construction and ongoing maintenance.

While the work will have a high visual impact in the public domain, it should be constructed to ensure that it requires minimal protection and maintenance.

The implementation section of this Public Art Strategy will inform a future detailed Public Art Plan ensuring that the strategic intent and vision is consistent and followed. The Plan may revise components of this strategy as the development is further refined and prepares for construction.

The Public Art Plan will detail the co-ordination and integration of public art on the subject site.

### Considerations include;

- Environmental and sustainability considerations including adaptive re-use of building fabric, durability of material and regenerative design;
- Standards or building codes that are applicable or relevant;
- Variances due to the artwork's scale, material and function;
- Accessibility for the artist during design and installation, and for the public, including disability access issues;
- How artwork may affect/contribute to site specific climatic conditions ie. reflections, noise, light etc.;
- Structural and engineering requirements;
- Site maintenance and cleaning routines that will impact on the work with associated equipment and access requirements;
- Risk management and safety considerations and requirements;
- Insurance requirements for fabrication and installation, including subcontractors;
- Desired lifespan of the work of artwork.

## Public Art Budget

The budget for Public Art at the development site will be inclusive of commissioning, manufacture and acquisition of artwork including;

- Project coordination and curation
- Artist fees for concept development, design, development, documentation, fabrication and installation
- Artist fees to consult and engage with the community (if required)
- Fabrication and certification

## Co-ordination

A detailed schedule for public art implementation should be developed in coordination with the site design and construction schedules to ensure sufficient time for delivery.

This must factor in the below 3 stages for public art that require co-ordination with the development timetable;

1. Concept
2. Design development
3. Installation

A detailed Public Art process and timeline will be developed in a future detailed Public Art Plan.

## Materials

To ensure artworks are robust and durable, consideration must be given to the use of appropriate materials suitable for long-term installations. This includes consideration of:

- environmental conditions that might affect the materials – wind, rain, sun
- durability of materials – ageing, life span
- vandal resistance and robustness
- maintenance, conservation, cleaning requirements/implications
- re-use of existing relevant and available materials
- safety requirements in relation to materials
- relationship of the material to other surfaces and finishes, colours and textures

## Maintenance

Ongoing management of interpretive public art on the site will be determined by the client (Mirvac).

To ensure proper care and maintenance of interpretive public art, Mirvac will develop a Public Art Maintenance Plan which will be updated on the completion of each individual interpretive public art.

### 11.3 Public Art Plan

A detailed Public Art Plan will be submitted with the State Significant Development Application – SSDA for the site.

It will include interpretive public art concepts including their form, dimension, materiality and exact location, as well include artist statement on their work in response to the brief and how it relates to the site.

The Plan will also include a program for documentation, fabrication and installation that integrates with the construction program for the development. It should also provide engineer's drawings, expected maintenance requirements and de-accessioning agreements.

The Public Art Plan should be developed in line with conservation management & interpretation planning for the site and form part of Mirvac's commitment to placemaking, protecting and celebrating the cultural heritage of the place.

curio  
P R O J E C T S

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