



# REDFERN NORTH EVELEIGH PRECINCT REDEVELOPMENT PROJECT

PUBLIC ART STRATEGY

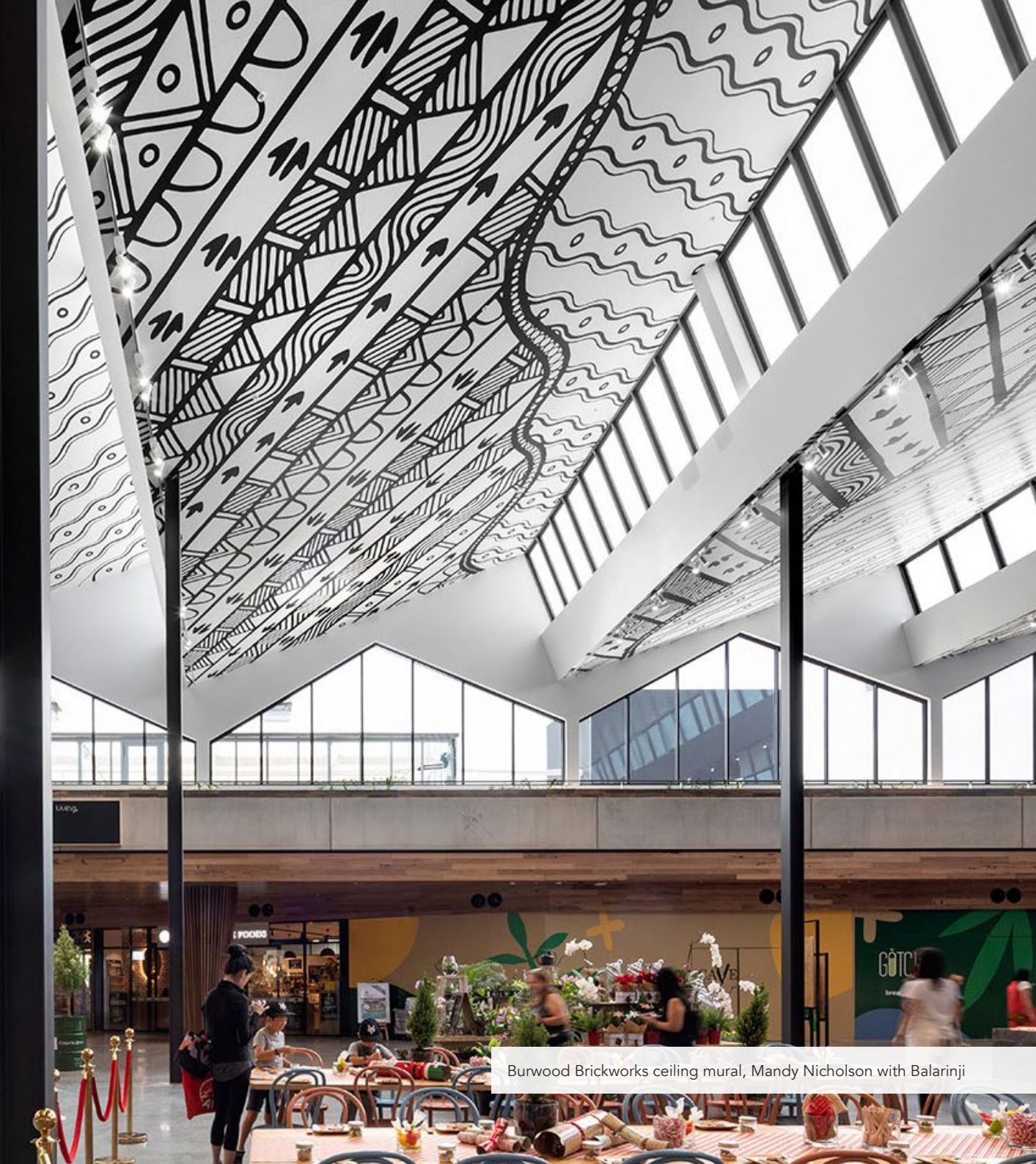
JUNE, 2022

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 BALARINJI

 **NSW**  
GOVERNMENT | Transport  
for NSW





Burwood Brickworks ceiling mural, Mandy Nicholson with Balarinji



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# 1. TECHNICAL STUDY PREAMBLE

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## INTRODUCTION

The NSW Government is investing in the renewal of the Redfern North Eveleigh Precinct to create a unique mixed-use development, located within the important heritage fabric of North Eveleigh. The strategic underpinning of this proposal arises from the Greater Sydney Region Plan and District Plan. These Plans focus on the integration of transport and land use planning, supporting the creation of jobs, housing and services to grow a strong and competitive Sydney.

The Redfern North Eveleigh Precinct is one of the most connected areas in Sydney, and will be a key location for Tech Central, planned to be Australia's biggest technology and innovation hub. Following the upgrading of Redfern station currently underway, the Precinct's renewal is aimed at creating a connected destination for living and working, and an inclusive, active and sustainable place around the clock.

The Redfern North Eveleigh Precinct comprises three Sub-Precincts, each with its own distinct character:

- The Paint Shop Sub-Precinct which is the subject of this rezoning proposal;
- The Carriageworks Sub-Precinct, reflecting the cultural heart of the Precinct where current uses will be retained; and
- The Clothing Store Sub-Precinct which is not subject to this rezoning proposal.

This State Significant Precinct (SSP) Study proposes amendments to the planning controls applicable to the Paint Shop Sub-Precinct to reflect changes in the strategic direction for the Sub-Precinct. The amendment is being undertaken as a State-led rezoning process, reflecting its status as part of a State Significant Precinct located within the *State Environmental Planning Policy (Precincts - Eastern Harbour City) 2021*.

The amended development controls will be located within the City of Sydney Local Environmental Plan. Study Requirements were issued by NSW Department of Planning and Environment (DPE) in December 2020 to guide the investigations to support the proposed new planning controls.

## PURPOSE OF THIS REPORT

The purpose of this report is to provide a detailed Connecting with Country assessment of the proposed changes, and consider any potential impacts that may result within and surrounding the Paint Shop Sub-precinct. This report addresses study requirement 1.9 Prepare a Connecting with Country Framework. The relevant study requirements, considerations and consultation requirements, and location of where these have been responded to is outlined in **Table 1** across the following pages.



# 1. TECHNICAL STUDY PREAMBLE

Table 1 – Study requirements, considerations and consultation requirements

Ref.	Study requirement	Section (and Page Number) of this report
<b>1 Public Domain, Place and Urban Design</b>		
<b>Study requirements</b>		
1.9	<ul style="list-style-type: none"> <li>Prepare a high-level Public Art Strategy that identifies opportunities and an overarching conceptual approach for the public art within the Precinct in future stages.</li> </ul>	Whole Report
<b>Considerations</b>		
	<ul style="list-style-type: none"> <li>Analysis that includes existing public space within 400m walking catchment of the precinct boundary and considers capacity of public space to cater for population uplift;</li> <li>Designing with Country, to guide how the design and operation of the precinct are informed by an understanding and acknowledgement of the Aboriginal cultural connections to the Country within which the precinct lies;</li> <li>The surrounding context of the precinct, in particular, the precinct’s relationship to the broader State Heritage Register Eveleigh Railway Workshop site, Innovation and Technology Precinct and its immediate context, including Redfern Railway Station setting, its streetscape and visual, spatial and physical character (and pre-contact landform and use), and the social significance of the precinct;</li> <li>The existing built form within the precinct, including its predominant bulk, height and scale, its character, setting and visual and physical connections to heritage items within the precinct and the broader Eveleigh Railway Workshops site;</li> <li>The existing Concept Plan and any reasons why it is no longer suitable to guide future development of part or all of the site;</li> <li>The landscape master plan should consider existing urban canopy and methods for retention, ensure all streets are safe, shaded and useable by all people of all ages and abilities and is consistent with Green Infrastructure, Ecology, Urban Forest and Greening;</li> <li>Facilitating a collaborative, high amenity environment with strong identity and attractiveness to global talent and scalable businesses, reflective of the locality’s role as one of Sydney’s pre-eminent economic engines</li> </ul>	

# 1. TECHNICAL STUDY PREAMBLE

Ref.	Study requirement	Section (and Page Number) of this report
	<ul style="list-style-type: none"> <li>• A diversity of building typologies and spaces which caters to different users (for example, from university students to start-up entrepreneurs to technology corporations, makerspaces and R&amp;D facilities);</li> <li>• Development options for the precinct and sub-precincts, including testing various land use scenarios, building envelope forms and distributions of the proposed GFA, in relation to the public domain provision in the precinct;</li> <li>• Assessment of the likely impacts resulting from the proposal including the benefits and constraints of each option in relation to the urban design principles;</li> <li>• Options for public open space and street layout; including detailed sections and plans for typical conditions in each type of street and intersection demonstrating innovative and best practice design for high density, highly connected, and active transport priority environments. Options identified for public open space should respond to scale and be of a size and quality comparable to the needs of the number of people) and daily users of the precinct;</li> <li>• Goals that identify opportunities for new and upgraded public space and actions that outline the process and funding arrangements to deliver the projects;</li> <li>• Breaking down types of public space into the three types used by the Department’s Public Spaces Division which include:                         <ul style="list-style-type: none"> <li>– Public open spaces: active and passive (including parks, gardens, playgrounds, and outdoor playing fields and courts);</li> <li>– Public facilities: public libraries, museums, galleries, civic/community centres, showgrounds and indoor public sports facilities; and</li> <li>– Streets: streets, avenues and boulevards, squares and plazas, pavements, passages and lanes, and bicycle paths.</li> </ul> </li> <li>• Assessment of the accessibility (including inclusive Design) of the proposed locations of public spaces in relation to matters including but not limited to, maximising connections to the broader network of new and existing public spaces, topography, connections to Redfern Station, key destinations and transport interchange points;</li> </ul>	



# 1. TECHNICAL STUDY PREAMBLE

Ref.	Study requirement	Section (and Page Number) of this report
	<ul style="list-style-type: none"> <li>• Suitability of the size, location, flexibility and extent of use of public spaces for the number and types of users (existing and new) and relationship to existing public spaces and parks.</li> <li>• Potential locations and suitability of connections over the railway tracks;</li> <li>• Provision of public space that provides opportunities for activation programming that is flexible, affordable and inclusive. These areas should be specifically identified on the master plan with further content included in the strategy on what uses can occur in these public spaces i.e. markets, festivals, etc; and</li> <li>• Wind criteria including:                             <ul style="list-style-type: none"> <li>– Criteria for standing at all building entrances;</li> <li>– Criteria for walking for the entire sub precinct;</li> <li>– Criteria for sitting where applicable.</li> </ul> </li> </ul>	
<b>Considerations</b>		
1	<ul style="list-style-type: none"> <li>• The City of Sydney; with particular regard to the City’s current and future public domain and infrastructure upgrade works in the precinct (and surrounds); provision of any public spaces which will be under the City’s management; Sydney 2030 and the forthcoming Sydney 2050 reference document;</li> <li>• Local Aboriginal organisations and groups;</li> <li>• DPIE’s demographics team and PDPS Group;</li> <li>• The Greater Sydney Commission;</li> <li>• Government Architect NSW; with particular regard to design matters, any published guidance materials and including the forthcoming Connecting with Country (Government Architect NSW). Advice should also be sought from the Redfern North Eveleigh Precinct Design Review Panel at key points in the process. Particularly, in relation to studies informing urban design and public domain;</li> <li>• NSW Treasury’s Trade, Tourism Investment and Precincts (TTIP) Division;</li> <li>• Members of the Camperdown Ultimo Collaboration area alliance to ensure alignment with other master planning work in the wider area; and</li> <li>• The Heritage Council of NSW (or its delegate).</li> </ul>	

# 1. TECHNICAL STUDY PREAMBLE

## REDFERN NORTH EVELEIGH PRECINCT

The Redfern North Eveleigh Precinct is located approximately 3km south-west of the Sydney CBD in the suburb of Eveleigh (refer to **Figure 1**). It is located entirely within the City of Sydney local government area (LGA) on government-owned land. The Precinct has an approximate gross site area of 10.95 hectares and comprises land bounded by Wilson Street and residential uses to the north, an active railway corridor to the south, residential uses and Macdonaldtown station to the west, and Redfern station located immediately to the east of the Precinct. The Precinct is also centrally located close to well-known destinations including Sydney University, Victoria Park, Royal Prince Alfred Hospital, the University of Technology Sydney, and South Eveleigh, forming part of the broader Tech Central District.

The Precinct is located within the State Heritage-listed curtilage of Eveleigh Railway Workshops and currently comprises the Platform Apartments with 88 private dwellings, Sydney Trains infrastructure and key state heritage buildings including the Paint Shop, Chief Mechanical Engineer’s Building, and the Carriageworks and Blacksmith Shop which provide shared community spaces for events including the Carriageworks Farmers Markets.

A map of the precinct and relevant boundaries is illustrated in **Figure 2** (next page).

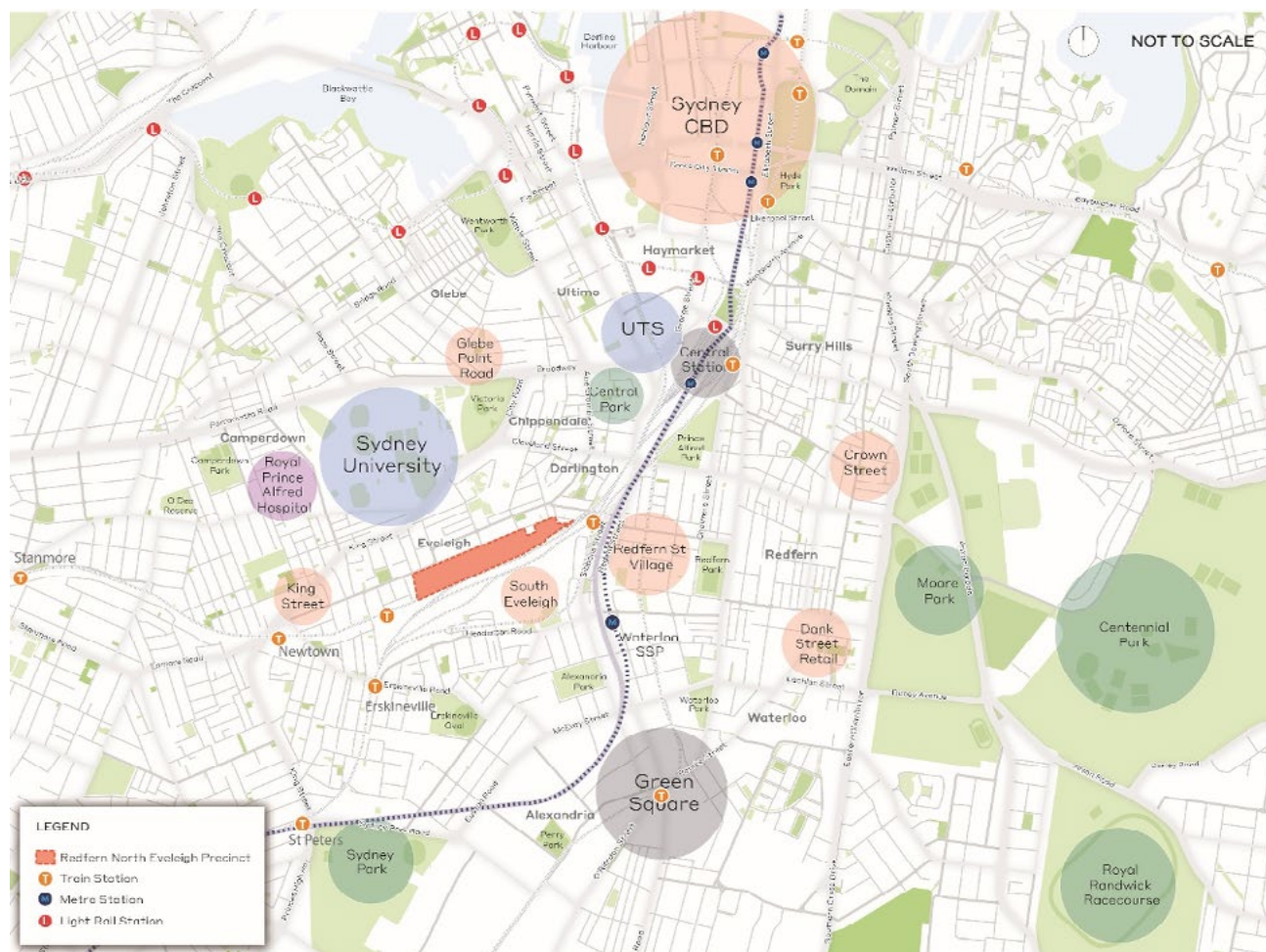


Figure 1 – Location plan of Redfern North Eveleigh precinct. Source: Ethos Urban



# 1. TECHNICAL STUDY PREAMBLE

## REDFERN NORTH EVELEIGH PAINT SHOP SUB-PRECINCT

The Redfern North Eveleigh Paint Shop Sub-Precinct is approximately 5.15 hectares and is bounded by Wilson Street to the north, residential terraces and Redfern station to the east, the Western Line rail corridor to the south and the Carriageworks Sub-Precinct to the west. The Sub-Precinct has a significant level change from a Reduced Level (RL) height of RL25 metres to RL29 metres on Wilson Street.

The Paint Shop Sub-Precinct currently hosts a number of items of heritage significance, including the Paint Shop Building, Fan of Tracks, Science Lab Building, Telecommunications Building, and Chief Mechanical Engineer’s Building. The Sub-Precinct has a number of disused spaces adjacent to the rail corridor as well as functioning Sydney Trains’ infrastructure, offices and operational space. Vehicle and pedestrian access to this area is used by Sydney Trains. The site has a clear visual relationship to South Eveleigh and the Eveleigh Locomotive Workshops across the active rail corridor.

A map of the Paint Shop sub-precinct and relevant boundaries is illustrated in **Figure 2**.

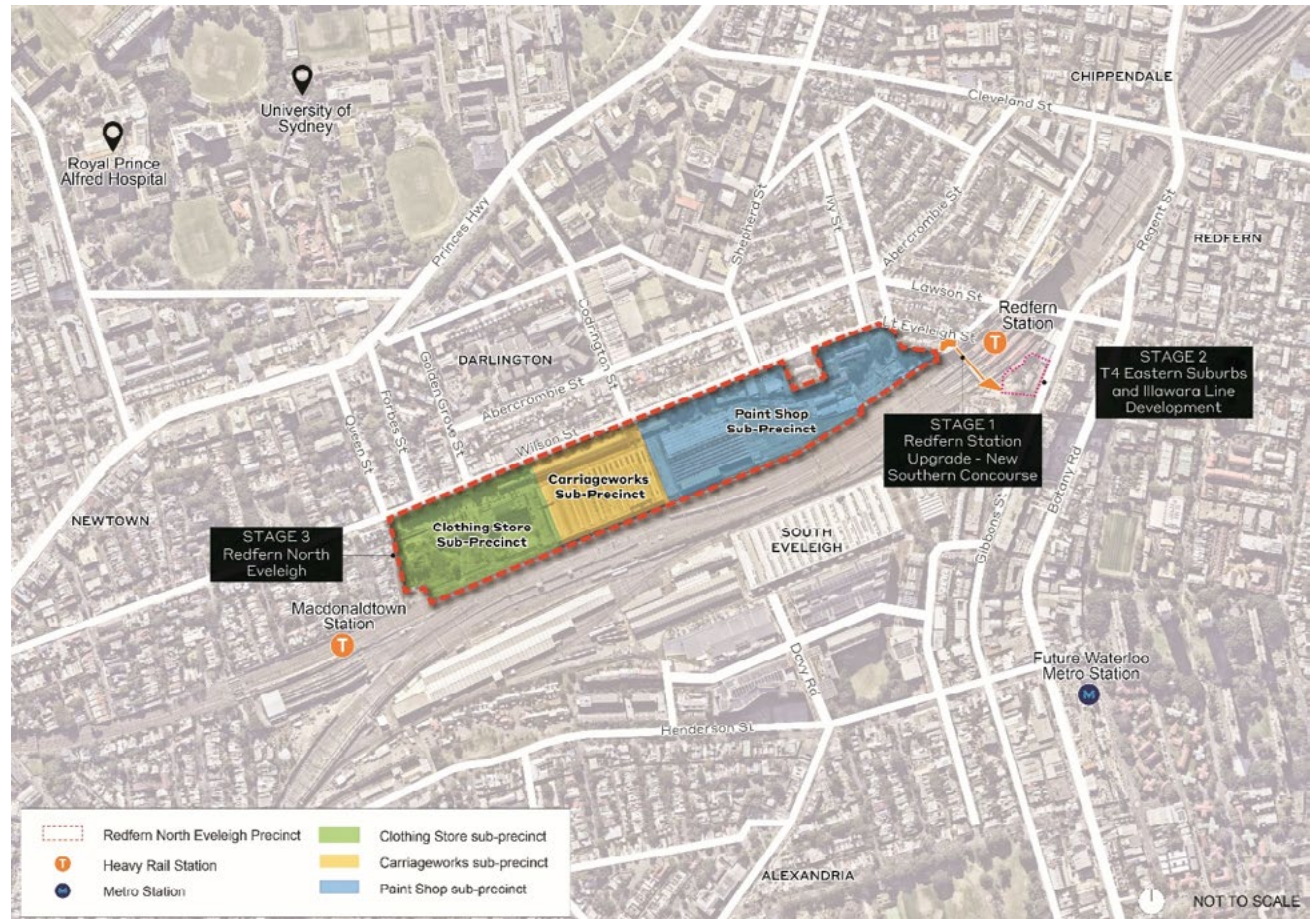


Figure 2 – Redfern North Eveleigh and sub-precincts. Source: Ethos Urban

# 1. TECHNICAL STUDY PREAMBLE

## RENEWAL VISION

The Redfern North Eveleigh Paint Shop Sub-Precinct will be a connected centre for living, creativity and employment opportunities that support the jobs of the future, as well as providing an inclusive, active and sustainable place for everyone, where communities gather.

Next to one of the busiest train stations in NSW, the Sub-Precinct will comprise a dynamic mix of uses including housing, creative and office spaces, retail, local business, social enterprise and open space. Renewal will draw on the past, adaptively re-using heritage buildings in the Sub-Precinct and will acknowledge Redfern’s existing character and particular significance to Aboriginal peoples, culture and communities across Australia. The Sub-Precinct will evolve as a local place contributing to a global context.

## PROJECT DESCRIPTION

An Urban Design and Public Domain Study has been prepared to establish the urban design framework for the Redfern North Eveleigh Paint Shop Sub-Precinct. The Urban Design and Public Domain Study provides a comprehensive urban design vision and strategy to guide future development of the Sub-Precinct and has informed the proposed planning framework of the SSP Study.

The urban design framework for the Paint Shop sub-precinct comprises:

- Approximately 1.4 hectares of public open space (proposed to be dedicated to the City of Sydney Council), comprising:
  - A public square – a 7,910 square metre public square fronting Wilson Street;
  - An eastern park – a 3,871 square metre park located adjacent to the Chief Mechanical Engineer’s Building and the new eastern entry from Platform 1 of the Redfern station; and
  - Traverser No1 - a 2,525 square metre public square edged by Carriageworks and the Paint Shop.
- Retention of over 90% of existing high value trees.
- An overall greening coverage of 40% of the sub-precinct.
- A maximum of 142,650 square metre gross floor area (GFA), comprising:

- between 103,700 - 109,550 square metres of gross floor area (GFA) for employment and community facility floor space (minimum 2,500 square metres). This will support approximately 6,200 direct jobs on the site across numerous industries including the innovation, commercial and creative sectors.
- between 33,100 - 38,950 square metres of GFA for residential accommodation, providing for between 381 and 449 new homes (including 15% for the purposes of affordable housing).
- New active transport infrastructure and routes to better connect the Paint Shop Sub-Precinct with other parts of Tech Central and the surrounding localities.
- Direct pedestrian connections to the new Southern Concourse at Redfern station.
- Residential parking rates, comprising:
  - Studio at 0.1 per dwelling
  - 1 Bed at 0.3 per dwelling
  - 2 Bed at 0.7 per dwelling
  - 3 Bed at 1.0 per dwelling
- Non-residential car parking spaces (including disabled and car share) are to be provided at a rate of 1 space per 700 square metres of GFA.
- 66 car spaces are designated for Sydney Trains maintenance and operational use.



# 1. TECHNICAL STUDY PREAMBLE

The key features of the urban design framework, include:

- The creation of a new public square with direct pedestrian access from Wilson Street to provide a new social and urban hub to promote outdoor gatherings that will accommodate break out spaces and a pavilion structure.
  - An eastern park with direct access from Redfern station and Little Eveleigh Street, which will provide a high amenity public space with good sunlight access, comfortable wind conditions and community character.
  - Upgraded spatial quality of the Traverser No1 yard, retaining the heritage setting, and incorporating complementary uses and good access along Wilson Street to serve as a cultural linkage between Carriageworks and the Paint Shop Building.
  - The establishment of an east-west pedestrian thoroughfare with new public domain and pedestrian links.
  - A range of Water Sensitive Urban Design (WSUD) features.
  - Activated ground level frontages with commercial, retail, food and beverage and community and cultural uses.
  - Adaptive reuse of heritage buildings for employment, cultural and community uses.
- New buildings for the Sub-Precinct, including:
    - Commercial buildings along the rail corridor that range between 3 and 26 occupied storeys;
    - Mixed use buildings along the rail corridor, comprising a three-storey non-residential podium with residential towers ranging between 18 to 28 occupied storeys;
    - Mixed use buildings (commercial and residential uses) along Wilson Street with a four-storey street wall fronting Wilson Street and upper levels at a maximum of 9 occupied storeys that are set back from the street wall alignment;
    - A commercial building on the corner of Wilson Street and Traverser No.1 with a four-storey street wall fronting Wilson Street and upper levels at a maximum of 8 occupied storeys that are set back from the street wall alignment. There is flexibility to allow this building to transition to a mixed-use building with active uses at ground level and residential uses above; and
    - Potential options for an addition to the Paint Shop Building comprising of commercial uses. These options (all providing for the same GFA) include:
      - o A 5-storey commercial addition to the Paint Shop Building with a 3m vertical clearance, with the adjacent development site to the east comprising a standalone 3-storey commercial building (represented in **Figure 3**);
      - o A 3-storey commercial addition to the Paint Shop Building with a 3m vertical clearance which extends and connects to the commercial building on the adjacent development site to the east; and
      - o No addition to the Paint Shop Building, with the adjacent development site to the east comprising a standalone 12-storey commercial building.
  - Commitment to a 5 Star Green Star Communities rating, with minimum 5 Star Green Star Buildings rating.
  - All proposed buildings are below the Procedures for Air Navigation Services – Aircraft Operations (PANS-OPS) to ensure Sydney Airport operations remain unaffected.

# 1. TECHNICAL STUDY PREAMBLE

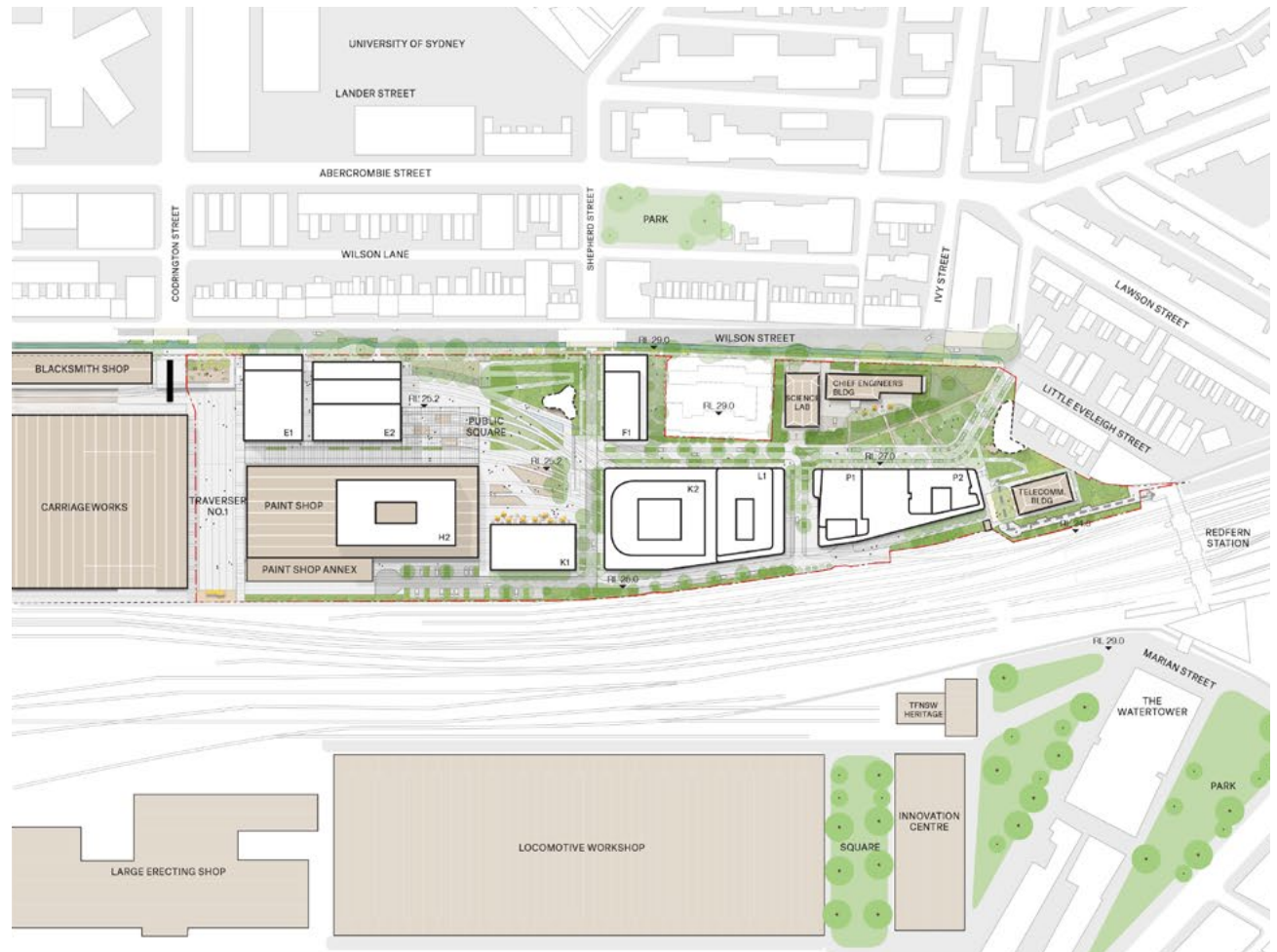
Table 2 – Breakdown of allocation of land within the Paint Shop sub-precinct

Land allocation	Existing	Proposed
Developed area	Developed area 15,723 sqm / 30% of total site area	20,824 sqm / 40% of total site area
Public open space (proposed to be dedicated to the City of Sydney)	Area not publicly accessible	14,306 sqm / 28% of total site area
Other public domain areas (Including streets, shared zones, pedestrian paths and vehicular zones)	Area not publicly accessible	15,149 sqm / 29% of total site area  (Excludes privately accessible public links and private spaces ~ 3% of total site area)
<b>TOTAL</b>	<b>5.15 ha</b>	<b>5.15 ha</b>



# 1. TECHNICAL STUDY PREAMBLE

The Indicative Concept Proposal for the Paint Shop sub-precinct is illustrated in **Figure 3** opposite.



**Figure 3** Indicative Concept Proposal. Source: Bates Smart and Turf

## 2. EXECUTIVE SUMMARY

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**The Redfern North Eveleigh Precinct will be a connected centre for living, creativity and employment opportunities that support the jobs of the future. An inclusive, active and sustainable place for everyone, where communities gather.**

**Next to one of the busiest train stations in NSW, the Precinct will comprise a dynamic mix of uses including housing, creative and office spaces, retail, local business, social enterprise and open space. Renewal will draw on the past, adaptively reusing heritage buildings in the Precinct and will acknowledge Redfern's existing character and particular significance to Aboriginal peoples, culture and communities across Australia. The Precinct will evolve as a local place contributing to a global context.**

**– The Redfern North Eveleigh Strategic Vision (2021)**

Transport for NSW (TfNSW) has engaged Balarinji to develop a Public Art Strategy for the Redfern North Eveleigh Redevelopment Project.

The Precinct is a truly special place. It holds significance for a number of communities for a variety of reasons. It is in the heart of Aboriginal Sydney, whilst also being a state heritage listed industrial rail site. This layered nature provides a unique storytelling opportunity to be explored through public art.

The Redfern North Eveleigh Public Art Strategy identifies the overarching approach and vision for public art in the Precinct, outlining the opportunities for public art to express the unique identity and history of the site. This report identifies and proposes three key themes to guide the public art strategy at the site. These are:

- Gadigal Country
- Industrial Heritage
- Regeneration

All of these three themes speak to the cyclical and layered history and future of the precinct. Importantly, the strategic approach is to integrate these themes in a seamless approach that weaves itself across the site to reflect a sharing of history, contemporary story and future vision.

These themes will be further developed in consultation with the community, stakeholders and artists in future phases of the project.

## 2. EXECUTIVE SUMMARY

This Public Art Strategy proposes sites within the Redfern North Eveleigh Precinct that will be well suited to public art. It also recommends using a range of public art types, such as permanent site-specific artworks, temporary art, performing arts spaces, community art, residency and workshop spaces, and architectural and landscape-integrated artworks.

Public art has the ability to connect people with places by providing aesthetic interest, opportunities for community connections, education, artistic interpretations of the site and its heritage and connections with Country. This report explores the exciting opportunities to include public art in the Redfern North Eveleigh Precinct.



*Secret World of a Starlight Ember, Lindy Lee, MCA, 2021*



### 3. STRATEGY VISION AND OBJECTIVE

The Redfern North Eveleigh Strategic Vision states that the **‘Renewal will draw on the past, adaptively re-using heritage buildings in the Precinct and will acknowledge Redfern’s existing character and particular significance to Aboriginal peoples, culture and communities across Australia. The Precinct will evolve as a local place contributing to a global context.’**

The following public art strategy aims to elevate this vision by creating a curatorial framework that incorporates the rich history and narratives of the Redfern North Eveleigh Precinct and its community. The public art proposed in this plan builds on the opportunities outlined in the Redfern North Eveleigh Strategic Vision for adaptable places, creative streets and heritage activation.

Through celebrating the deep past, reflective present and imagined future we can develop an integrated approach to commissioning public art at the Redfern North Eveleigh Precinct.

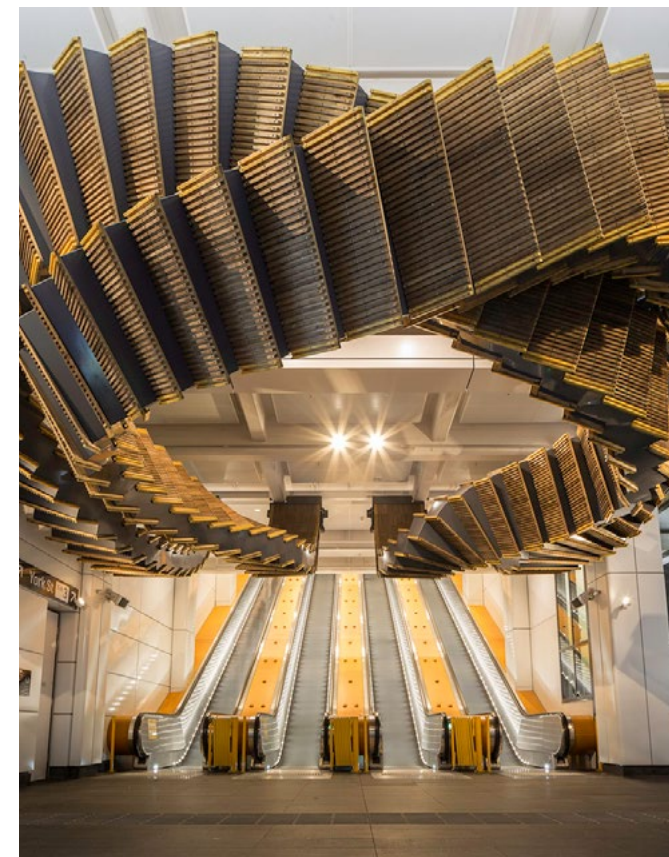
Public art in the Redfern North Eveleigh Precinct should:

- Foster a sense of place, taking into account the social, cultural and environmental context of the site
- Be accessible and engage diverse communities
- Enable, develop and reinforce meaningful connections between community, visitors and the site

- Recognise and celebrate Aboriginal stories and heritage stories in public spaces
- Be innovative, high quality and well-integrated within the site
- Be relevant to the contemporary local and global art context and discourse
- Create distinctive landmarks that will assist in wayfinding and navigation around the specific site and city in general

This Public Art Strategy will:

- Explore the public art context of the Redfern North Eveleigh Precinct
- Look at the existing character of public art in Redfern
- Set out a clear vision for public art in the future Redfern North Eveleigh Precinct
- Explore Artwork Opportunities and Typologies
- Set out proposed artwork commission methodologies



Interloop, Chris Fox, Wynyard Station

# CONTEXT



## 4. PLANNING REQUIREMENTS & POLICY CONTEXT

### PLANNING REQUIREMENTS

The need for a high-level Public Art Strategy is outlined in the NSW Government State Significant Precincts Study Requirements for the Redfern North Eveleigh Precinct.

As Study Requirement 1.3 states:

- Prepare a high-level Public Art Strategy that identifies opportunities and an overarching conceptual approach for the public art within the Precinct in future stages.

The Public Art Strategy forms a component of the Study Requirement 1: Public Domain, Place and Urban Design that will be led by the TfNSW Design Team. The Study Requirements will guide TfNSW's investigations into any new or updated planning controls that are proposed within the Redfern North Eveleigh Precinct.

TfNSW has engaged Balarinji to prepare the Public Art Strategy for the Precinct, exploring opportunities for public art to express the social, cultural, built, and historic factors that form the unique identity of the Redfern North Eveleigh Precinct and distinguish it from other places. The purpose of the Public Art Strategy is to support the State Environmental Planning Policy (Precincts – Eastern Harbour City) 2021 for the Redfern North Eveleigh Program for submission to the Department of Planning and Environment (DPE).



Artist Impression (Bates Smart 2021)



# 4. PLANNING REQUIREMENTS & POLICY CONTEXT

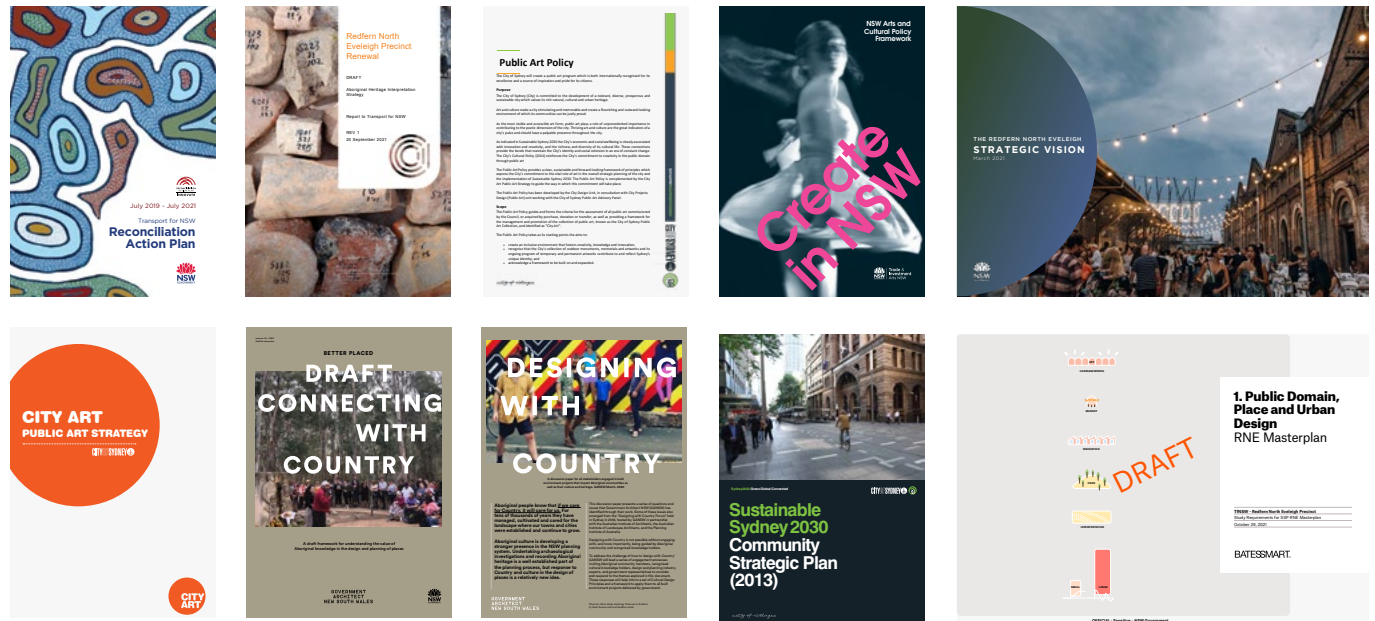
## POLICY CONTEXT

The Redfern North Eveleigh Precinct Public Art Strategy is informed by several policy documents, including:

- City of Sydney Sustainable Sydney 2030 Community Strategic Plan
- City of Sydney Public Art Strategy
- City of Sydney Public Art Policy
- The NSW Arts and Culture Policy Framework
- TFNSW Reconciliation Action Plan
- GANSW Connecting with Country Framework
- GANSW Designing with Country Discussion Paper

The Redfern North Eveleigh Precinct Public Art Strategy also draws from and connects to site-specific planning documents and policies, including:

- Redfern North Eveleigh Strategic Vision
- Redfern North Eveleigh Connecting with Country Framework
- Redfern North Eveleigh Aboriginal Heritage Interpretation Strategy
- Redfern North Eveleigh Heritage Interpretation Strategy (under preparation)
- Public Domain, Place, and Urban Design RNE Masterplan



Top row: Transport for NSW Reconciliation Action Plan, Redfern North Eveleigh Aboriginal Heritage Interpretation Strategy, City of Sydney Public Art Policy, NSW Arts and Cultural Policy Framework, The Redfern North Eveleigh Strategic Vision  
 Bottom row: City of Sydney Public Art Strategy, NSW Government Draft Connecting with Country, NSW Government Designing with Country, City of Sydney Sustainable Sydney 2030, Bates Smart Redfern North Eveleigh Draft Masterplan

## 5. WHAT IS PUBLIC ART?

Public Art is artwork that is developed specifically to be displayed in a public space and is designed to be experienced outside of a gallery context.

Public Art can be a multitude of mediums, ranging from monumental sculptures to temporary mixed media installations to one-off performance art experiences. It can be experienced inside or outside, by large crowds or singular people. It can be commissioned by public or private entities. If it is free to access by the general public, then it is public art.

Public Art has the ability to unify a precinct. As a discipline, it works alongside architecture, landscape design, heritage and many others to convey the personality and narratives of any given site. In a site as significant as Redfern North Eveleigh, public art is a crucial element of both the Aboriginal and non-Aboriginal Heritage Interpretation plans as well as the Connecting with Country Framework.

The Western Australian State Government succinctly outlines the benefits of Public Art on the Department of Local Government, Sport and Cultural Industries website:

**‘Public art contributes to our understanding and appreciation of our cultural and natural heritage, enhancing our built environment and creating more meaningful public spaces.’**

There is broad acceptance of the positive role art can play in improving the public experience of buildings and spaces.



REMEMBER ME, Rekko Rennie, Carriageworks

## 5. WHAT IS PUBLIC ART?

Public art can deliver social, aesthetic, economic, cultural and heritage benefits which include the following:

- Contribute to aesthetic aspects of a site/location and the experience of the built environment
- Foster social cohesion and provide a means to engage with the community
- Assist in determining a site's uniqueness and contribute to a community's cultural identity
- Contribute to transforming urban and regional landscapes
- Celebrate and/or commemorate a place or an event and provide a contemporary response to historical and cultural contexts
- Express/reflect/reveal community values or how the world is viewed at a particular point in time
- Stimulate social interaction and invite dialogue (rather than passive observation or indifference)
- Foster collaboration between artists, architects and all those involved in the development and installation of public art
- Focus on social issues through temporary or ephemeral art
- Generate economic opportunities for artists and local industry
- Stimulate innovation in local and national fabrication technologies
- Provide impetus for further learning and visual and cultural awareness
- Reduce vandalism and the costs involved
- Stimulate cultural tourism
- Facilitate advocacy and engagement of art and culture with the public through its broad reach.



1.26, Janet Echelman, Sydney 2011



## 6. PUBLIC ART IN REDFERN

The following are several public art case studies, both from within the region. The Redfern North Eveleigh Public Art Strategy considers these as key examples both to draw inspiration from and to connect with.



Yerribingan Rooftop Garden, South Eveleigh



Eveleigh Tree house by Nell, South Eveleigh



## 6. PUBLIC ART IN REDFERN

### SOUTH EVELEIGH

South Eveleigh has several public artworks which celebrate the history of the area. These artworks work specifically well with the urban landscape, incorporating public art into building façades, outdoor spaces, lobby spaces and rooftops.

The Yerribingin Native Rooftop Farm is an example of utilising an urban space to create an environmentally friendly green space that connects with Country and speaks to the pre-colonial landscape of the area. The Yerribingin Rooftop project was co-designed with community and uses Indigenous knowledge principles to grow and farm native species in an urban environment.

Speaking specifically to the rail history of the area is the Interchange Pavilion by Chris Fox. The Interchange Pavilion draws inspiration from the railway tracks, in particular the geometric patterns where multiple tracks meet.

Eveleigh Treehouse created by Nell is a reimagined tree house suitable for adults and children, which connects culture and environment while encouraging interaction and play.



Chris Fox, Interchange Pavilion, South Eveleigh



## 6. PUBLIC ART IN REDFERN

### REDFERN STATION

The Redfern North Eveleigh Precinct is situated next to Redfern Station. As such, the Redfern Station artworks are closely connected to the Precinct’s story, heritage and art themes. Community collaboration and co-design were vital to the planning, design, and creation of public art within Redfern Station. Artworks include bollards, tree guards, glazing designs, and the plaque acknowledging the Redfern Intelligence Liaison Officers.

Much of the art in the area around Redfern Station takes advantage of expansive walls and building façades to create aesthetic interest and tell the story of the area. Of note are the *40,000 Years* mural, *Say kNOW* mural, and the *Welcome to Redfern* mural. The *40,000 Years* mural was first painted in 1983. It tells of the continuous connection with Country and highlights the Aboriginal heritage of the site. The *Say kNOW* mural was the product of workshops by the locally connected Aboriginal community, which aimed to connect community and give them a space to discuss and express their experiences and thoughts about drugs and blood-borne viruses. The *Welcome to Redfern* mural wraps the whole exterior of a terrace house in Redfern with vibrant colours and designs, acting as a landmark and the beginning of the Eora Journey artworks. The mural celebrates the history and community of the area, including Redfern as a centre for Aboriginal activism. These examples all demonstrate the success of collaboration in public art design, with local community and artists producing impactful and deeply connected artworks.



Top; Say kNOW mural  
Bottom; 40,000 years mural

Top; Various works across Redfern Station, by Dolly Brown, James Simon, Suzy Evans and Adam Hill, with Balarinji  
Bottom; Welcome to Redfern mural by Reeko Rennie



## 6. PUBLIC ART IN REDFERN

### WIDER REDFERN

It is important to acknowledge existing public art surrounding the Precinct as these artworks already speak to some of the narratives and themes suggested in this art strategy. Public art in the Redfern North Eveleigh Precinct should connect with the existing artwork in the area to build a cohesive narrative. The following case studies are examples of community-led or co-designed artworks and site-specific artworks which speak to the heritage of the area.

There are several existing artworks in Redfern that interpret the heritage of the area. In this urban environment, artworks include:

- Large sculptures – *Bibles and Bullets*, Bower
- Murals – Rabbitohs mural, Aboriginal Flag mural, Black Anzac mural, Skippy Girls, The Boxer, Mana Ngurang
- Artistic wayfinding – Footprints on Redfern Street
- Architecturally integrated artworks – Gadigal Information Centre Façade, Cleveland Street Bridge
- Temporary artworks – yarn bombing at the National Centre of Indigenous Education

All of these artworks are site-specific, created by local community and artists or in collaboration with community and speak to the unique history of Redfern.



Top; the since demolished Aboriginal flag mural  
Bottom; Black Anzac mural, Hego



*Bibles and Bullets*, Redfern Park, Fiona Foley



## 7. SYDNEY HERITAGE PRECINCTS

### HYDE PARK BARRACKS

Hyde Park Barracks is an example of the ability of public art to highlight the complex heritage and history of an area. The Barracks was built in 1817 on Gadigal Country. The area the Barracks was built on had a long history prior to colonisation. While originally built to house convicts, the Barracks has also been used as an immigration depot, asylum, law courts, and government offices, and now is a museum.

Jonathan Jones's artwork surrounding the Barracks is a temporary project using gravel from Wiradjuri Country to create the similar forms of emu footprints and English broad arrows. The artwork is interactive, with the intention that people will walk over it, slowly degrading it. This brings to the forefront questions of people's role in history, memory, and artwork preservation, while highlighting the history of cultural relations in Australia.

The Barracks also includes an immersive audio experience and digital artwork. This allows for oral storytelling and provides a unique learning experience on-site. The artwork is accessible and updatable, with customisable content available in multiple languages and audio/text descriptions for people with visual or hearing impairments.



*untitled (maraong manaóuwi)*, which means emu footprint in Gadigal by Jonathan Jones at Hyde Park Barracks, Sydney



## 7. SYDNEY HERITAGE PRECINCTS

### WALSH BAY

The Walsh Bay Wharves is an example of an industrial site that is being turned into a Cultural Precinct. The redevelopment will include theatres, practice spaces, studios, offices, commercial spaces, and the installation of solar panels, stairs, lifts, and balconies and public art. The heritage of the site is a focus for this development, with many architectural and artistic elements speaking to the history and original design of the wharves. The project will use heritage materials where possible and bring back the industrial feel of the site while providing modern facilities.



*Black Totem II*, by Brett Whiteley, Walsh Bay



*Link 5*, Mike Van Dam, Walsh Bay



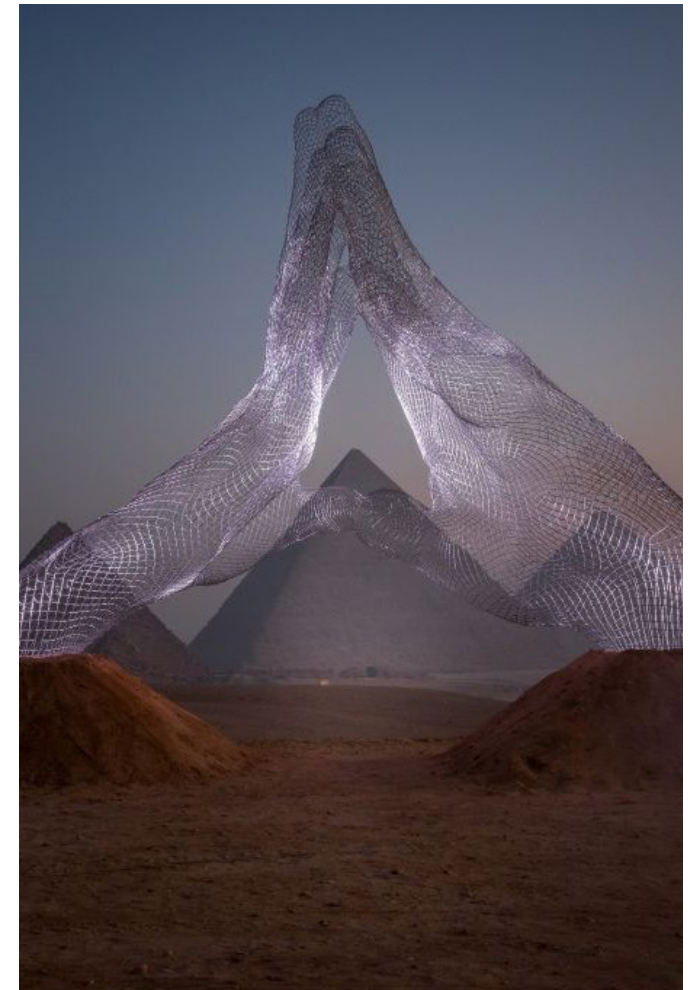
## 8. INTERNATIONAL HERITAGE PRECINCTS

### FOREVER IS NOW - PYRAMIDS OF GIZA

The Forever is Now exhibition at the Pyramids of Giza is an example of merging heritage sites with contemporary art in a way where the heritage site is untouched. The artworks are spread across the Giza Plateau with direct views of the pyramids. This allows artists to engage in a dialogue with the heritage-listed pyramids without directly touching or impacting them. Artworks often play with perspective and the changing light on the pyramids throughout the day, responding to the history of the site and the impact of the pyramids on art.



*Greetings from Giza, by JR, Giza, Egypt*



*Together, Lorenzo Quinn, Giza, Egypt*

## 8. INTERNATIONAL HERITAGE PRECINCTS

### CONTEMPORARY ART AT VERSAILLES

Contemporary Art at Versailles is an established and successful temporary art program. Each year, a renowned artist is invited to respond to the history of the site. Artworks can be displayed in the Palace or in the gardens.



Olafur Eliasson at Versailles, 2016



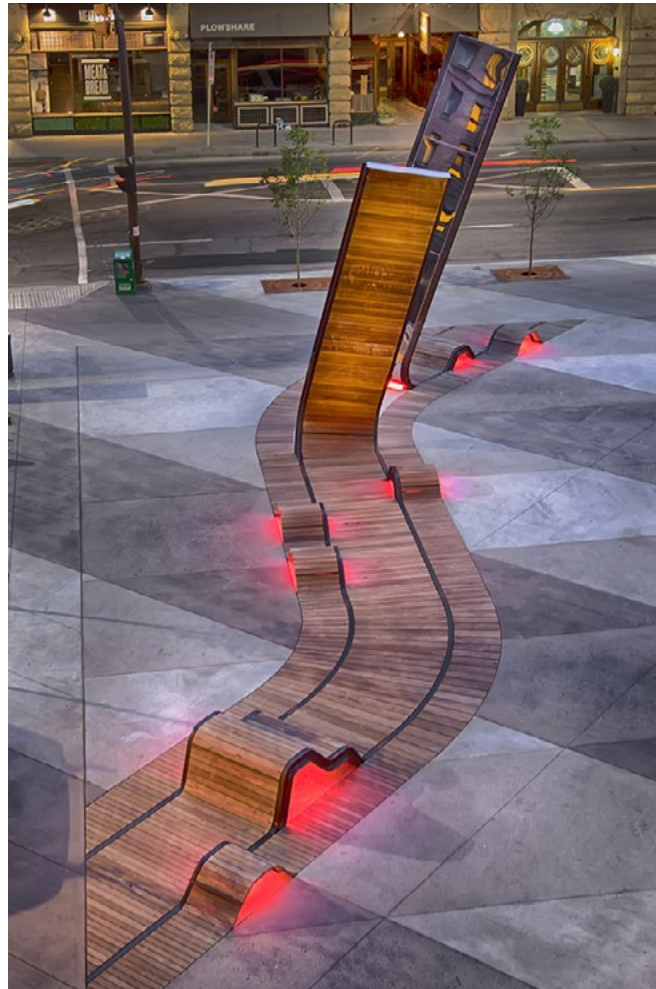


## 9. RAIL ART

The Redfern North Eveleigh Precinct is a significant site in the region’s rail history. As such, there is an opportunity for public art in the precinct to reference this. The following are examples of artworks at other sites, both international and Australian, which explore similar themes in unique and exciting ways. The artworks often include materials linked to the railways, such as bricks, timber, steel and iron, connecting with the heritage of the sites.

In Canada, Gibbs Gage Architects crafted a permanent installation re-imagining elements from the Canadian Pacific Railway. The goal of the work was to serve as a reminder of the layers of the site’s past, whilst creating an iconic and interactive work for the project that celebrates its new future.

In Newcastle NSW, *Borrowed Landscape* by Jamie North utilizes reclaimed materials from the decommissioning of the nearby heavy rail. The work is a re-imagining of the past, and the inclusion of local plant species brings new life to the used materials.



*Emergent* by Gibbs Gage Architects, Canada



*Borrowed Landscape* by Jamie North, Newcastle Light Rail



## 9. RAIL ART

### ST PANCRAS STATION, LONDON

As well as a range of permanent artworks, St Pancras Station in London has a well-established program for temporary art. Using the infrastructure and space previously used by the Olympic Rings installation, The Terris Wires series are commissioned works that hang in the Grand Terrace, with each artwork on display for a year. This example shows how infrastructure and space for temporary art creates exciting, ongoing opportunities for public art, which reinvigorate and reimagine the space.



*Chromolocomotion* by David Batchelor, St Pancras, London



*I Want My Time With You* (2018), Tracey Emin, St Pancras, London

# STRATEGY

# 10. CURATORIAL FRAMEWORK

## APPROACH

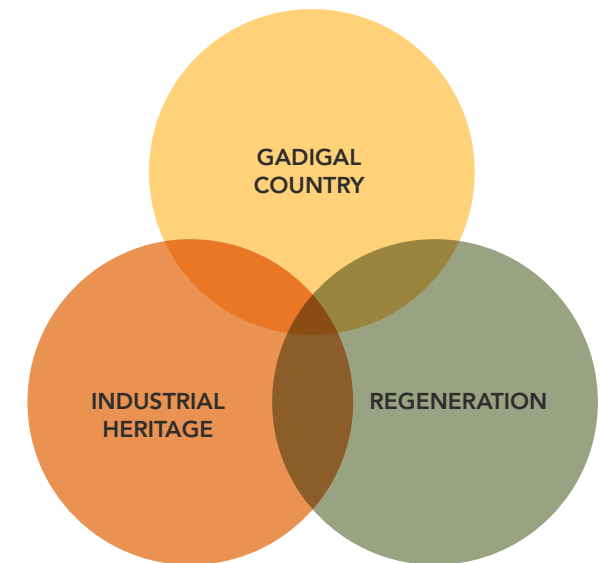
The Curatorial Framework incorporates the rich history and narratives of the Redfern North Eveleigh Precinct and its community. Through celebrating the deep past, reflective present and imagined future we can develop an integrated approach to commissioning public art at the Redfern North Eveleigh Precinct.

The proposed Curatorial Framework will see the abundant, multifaceted and often layered narratives of the precinct explored within three main themes. These themes will be integrated across the precinct to ensure the diversity of approach and to create a unified story of place.

- Gadigal Country – A celebration of Connecting with Country, traditional and contemporary stories, cultural practices and community connection to site.
- Industrial Heritage – A significant State heritage-listed railway and workshop site, rich history of Indigenous and migrant inclusion.
- Regeneration – Looking forward to the renewing of the site as a cultural and technological hub, acknowledging the mixed-use of the site and its extensive history.

All of these three themes speak to the cyclical and layered history of the precinct. This site has been on Gadigal Country since time immemorial and will continue to be so. This site has a rich industrial heritage which will remain at the core of its character moving forward. It has a proud history as one of the first truly multicultural areas in Australia and in this next iteration, the public art of Redfern North Eveleigh has an opportunity to celebrate this history. The regeneration of the precinct creates an exciting future-facing place where public art can tell the stories of the past and shape the narrative of the future.

Collectively celebrating all three of the themes will develop a unique precinct character, that will enrich peoples experience and connection to the precinct. Public Art should not only be specific visual interventions but a holistic approach that sees narrative embedded throughout the Precinct in the architecture, landscaping, retail, wayfinding and branding.



Curatorial themes



# 10. CURATORIAL FRAMEWORK

## SUB THEMES

The following sub themes branch off the initial key themes to dig deeper into the precincts narrative. These themes are still flexible and are a placeholder guide for the conceptual approach to artwork thinking and development.

Relating back to these themes – both conceptually and visually – across the site and in many ways will reinforce the overall identity and artistic strategy to the site.

These themes can be explored and redefined in workshops with the locally connected Aboriginal community, and the broader arts and creative Aboriginal and non-Aboriginal community.



**CONNECTING WITH COUNTRY**



**CUSTODIANSHIP**



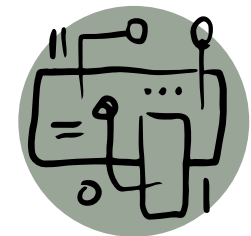
**INDUSTRY, COMMUNITY & ACTIVISM**



**LEGACY OF SYDNEY TRAINS**

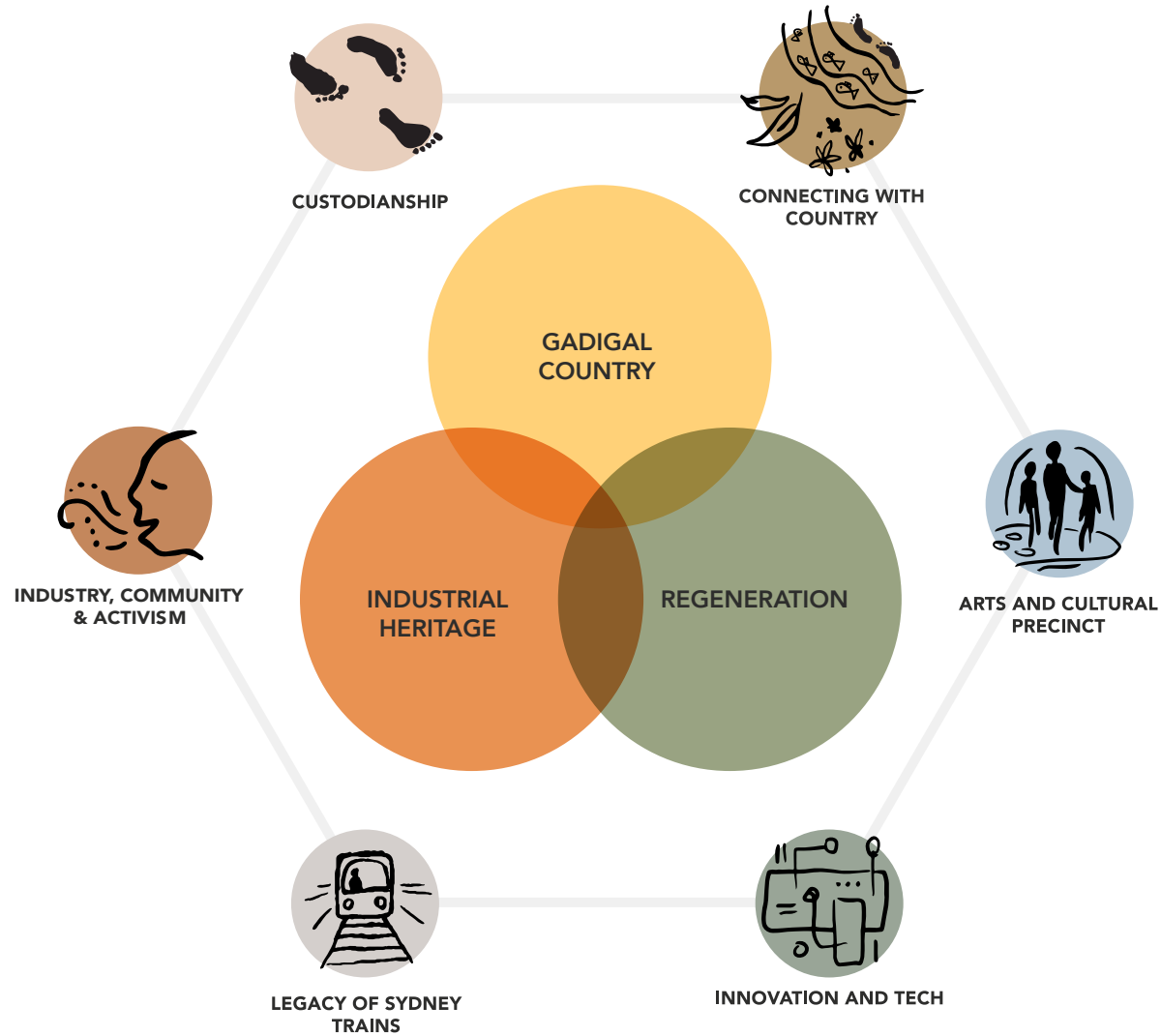


**ARTS AND CULTURAL PRECINCT**



**INNOVATION AND TECH**

# 10. CURATORIAL FRAMEWORK



# **ARTWORK OPPORTUNITIES**



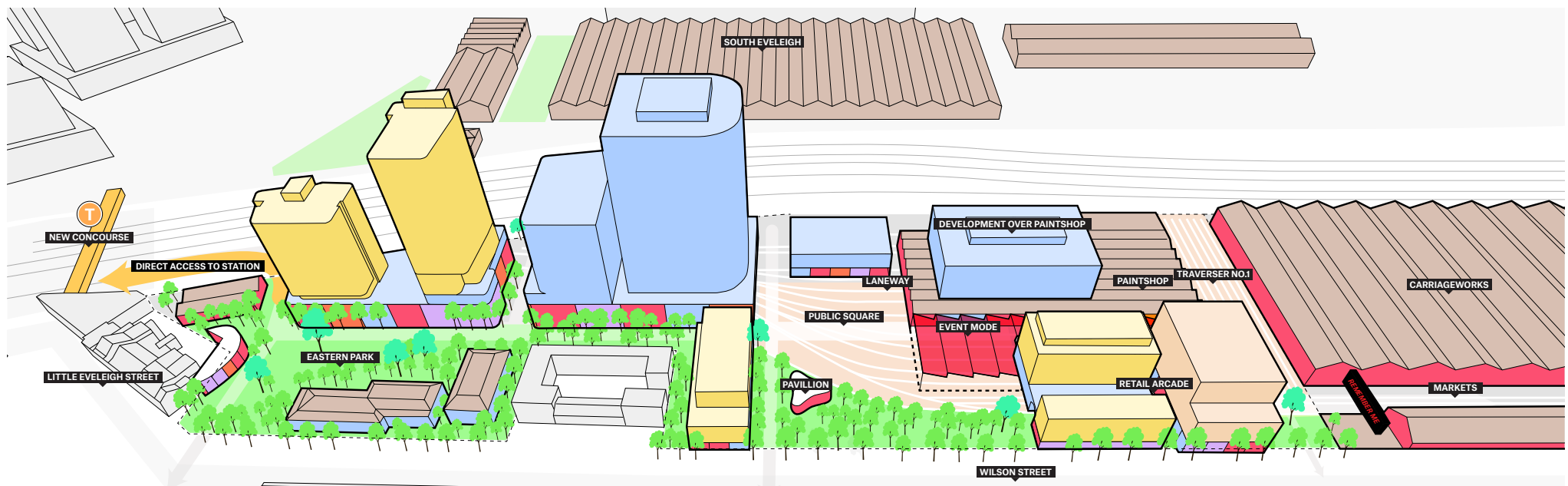
# 11. ARTWORK OPPORTUNITIES

## KEY OPPORTUNITIES

Several key areas have emerged as principal opportunities for existing or future artistic interpretation and cultural activation in the Redfern North Eveleigh Precinct. The Strategic Vision for the Precinct outlines the overarching vision, including opportunities to create adaptable places, construct creative streets and activate the heritage of the site. Public art can play a role in this, contributing to effective place-specific design outcomes.

The opportunities for public art have been further broken down to explore the specific areas listed below. These areas and opportunities for artistic interpretation will evolve as planning develops, but currently include:

- The Paint Shop Exterior
- The Public Square/Paint Shop Square
- Paint Shop Roof Terrace
- Arcade
- Pavilions
- Eastern Arrival Park
- Art Pathways
- Laneway Art
- Meeting Places
- Creative Streets
- Workshops and Residencies



Overview of Masterplan (Bates Smart 2022)

# 11. ARTWORK OPPORTUNITIES

## PAINT SHOP DEVELOPMENT OPTIONS

The heritage assessment prepared by Curio, 2022, identifies the Paint Shop building as exhibiting ‘exceptional heritage significance’. Any adaptive reuse of the building, or development in close proximity, has the potential to impact that significance – either effecting the physical fabric of the building, the visual setting, or both.

The following figures describe three possible outcomes that could be accommodated within a flexible planning envelope. Each approach accommodates the same quantum of floorspace and the flexibility of the envelope should not be exploited to increase the development yield.

The three approaches balance physical impact, visual impact, and development outcomes in distinct ways, summarised below.

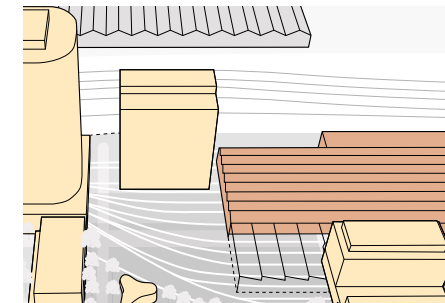
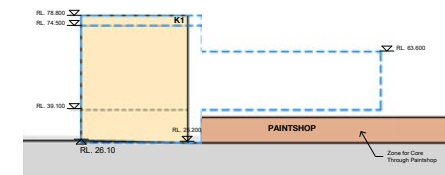
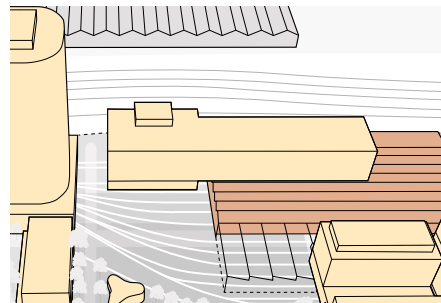
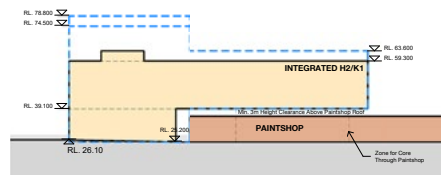
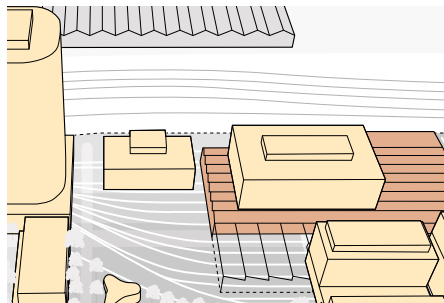
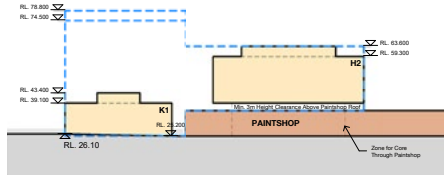
All three options allow for the successful integration of the opportunities discussed in the following pages:

- The Paint Shop Exterior
- The Public Square/Paint Shop Square
- Paint Shop Roof Terrace



Existing Paint Shop structure

# 11. ARTWORK OPPORTUNITIES



## Approach 1 - Over Paint Shop Development

5 level building (H2) above Paint Shop with 3-level building adjacent (K1)

Positives;

- K1 adjacent Paint Shop - provides appropriate low-scale relationship and contributes to diversity of buildings;
- Compact footprint and generous setbacks to H2 minimises visual impact;
- Unique development that integrates Paint Shop and new contemporary workplace;

Considerations;

- Structure and services supporting new floorplates (H2) will impact the existing building fabric. Detailed design must rationalise new elements to minimise the impact and preserve the integrity of the existing building.

## Approach 2 - Integrated Development

Integrated development (K1+H2) of up-to 4 levels above Paint Shop

Positives;

- Reduced quantum and height of development over the Paint Shop building;
- Opportunity to consolidate elements such as lift core in K1 footprint to minimise impact on existing building fabric;

Considerations;

- Increased height and bulk of K1 element results in greater visual prominence viewed from new Public Square and rail line.

## Approach 3 - Associated Development

Standalone development (K1) of 11 levels

Positives;

- No development over the Paint Shop, preserves the external building fabric and eliminates impact of structure / services from new building inherent in Approaches 1 + 2.

Considerations;

- Taller K1 building is more visually prominent in the Public Square and presents a less sensitive relationship to Paint Shop than lower scale forms;
- Smaller commercial floor-plate of K1 may be less favorable than Approach 1 or 2.



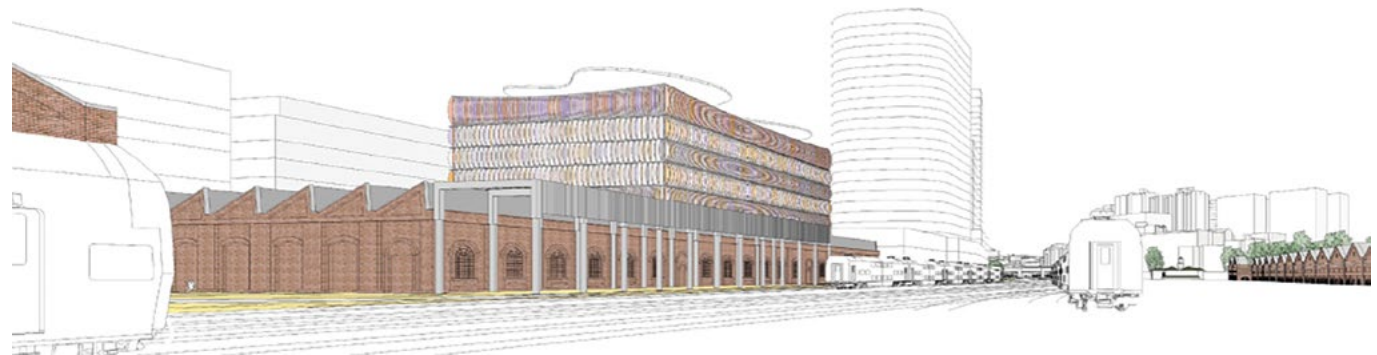
# 11. ARTWORK OPPORTUNITIES

## THE PAINT SHOP EXTERIOR

The exterior of the Paint Shop offers a unique opportunity to co-design with locally connected Aboriginal artist(s). This would produce a site-specific artwork that explores the local Gadigal narrative. For example, public art on this site could explore industrial themes, such as the significant role the Paint Shop played regarding employment in the Redfern North Eveleigh area. Alternatively or in addition to this, themes of innovation and technology could be explored, with the Paint Shop being an anchor for innovation in the area. The Paint Shop artwork will act as a billboard and place marker for the Precinct, so should be a priority for co-design with community.

The exterior would be well suited to a large-scale artwork that integrates with the architecture, such as façade art or artwork that wraps around the entire building as a permanent or ephemeral or digital installation. The artwork could be designed in a way that provides shaded areas or other environmental benefits. Including plants and recycled/reclaimed elements (wood, perforated metal) could also be considered.

The Paint Shop sub-precinct is situated close to Redfern Station, so artwork on the Paint Shop exterior would be seen from moving trains and by many pedestrians. This is an opportunity for a large-scale artwork that can tell a longer, bold story of the Redfern North Eveleigh Precinct.



Artist Impression (Bates Smart 2022)

# 11. ARTWORK OPPORTUNITIES

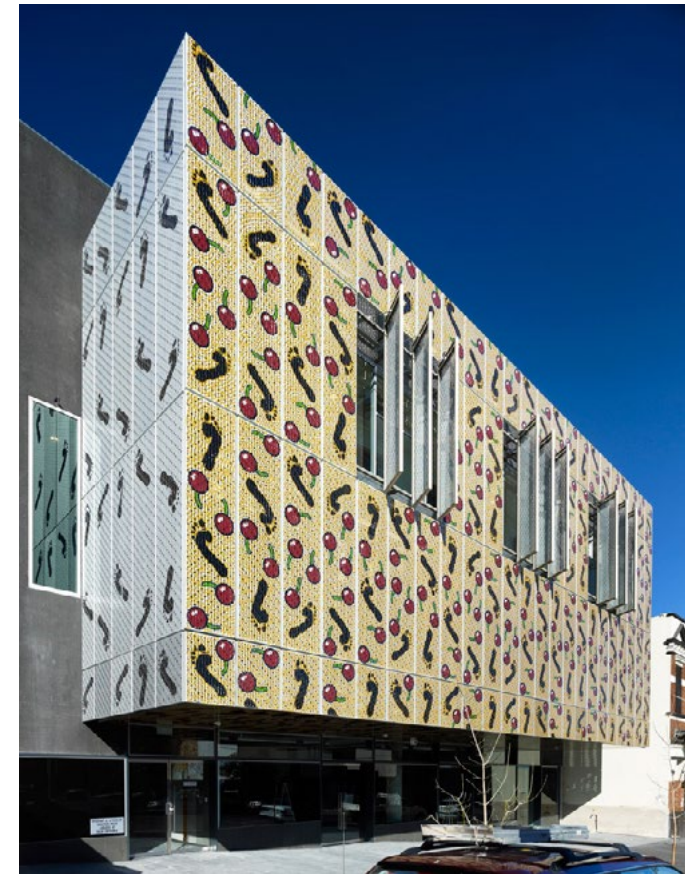
## THE PAINT SHOP EXTERIOR



The Exchange, Darling Square, Sydney



The Sibyl Centre at Sydney University's Women's College, Copper Panel Facade



Cladding design by Adam Hill, Black Theatre Site Offices & Recording Studios



# 11. ARTWORK OPPORTUNITIES

## THE PUBLIC SQUARE / PAINT SHOP SQUARE

The creation of a Paint Shop Square or Public Square, with direct pedestrian access from Wilson Street, is going to provide a new social and urban hub. The space will promote outdoor gatherings and will accommodate breakout spaces and a pavilion structure. This will be the cultural heart of the Redfern North Eveleigh Precinct, where paths, planting and art meet.

There is an opportunity here to curate this space, including artwork on the paths/ground, planter beds and shade canopies, as well as sculptures. The Public Square could also include a continuation of the Paint Shop exterior artwork. Many different artworks and themes could be included in this space. Continuity in themes, colours, and materials should be considered to create a consistent and well-integrated public art approach.

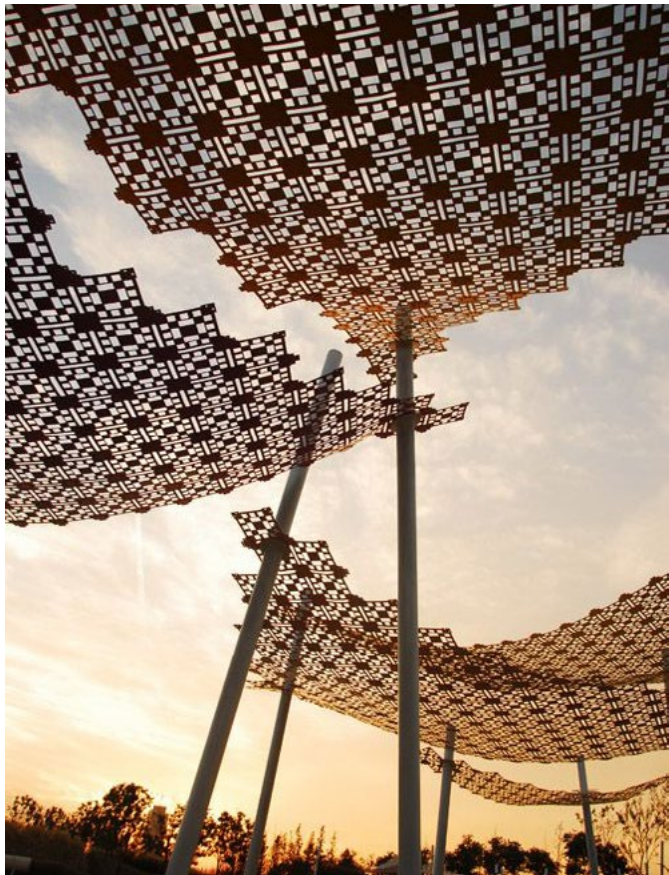


Artist Impression (Bates Smart 2022)



# 11. ARTWORK OPPORTUNITIES

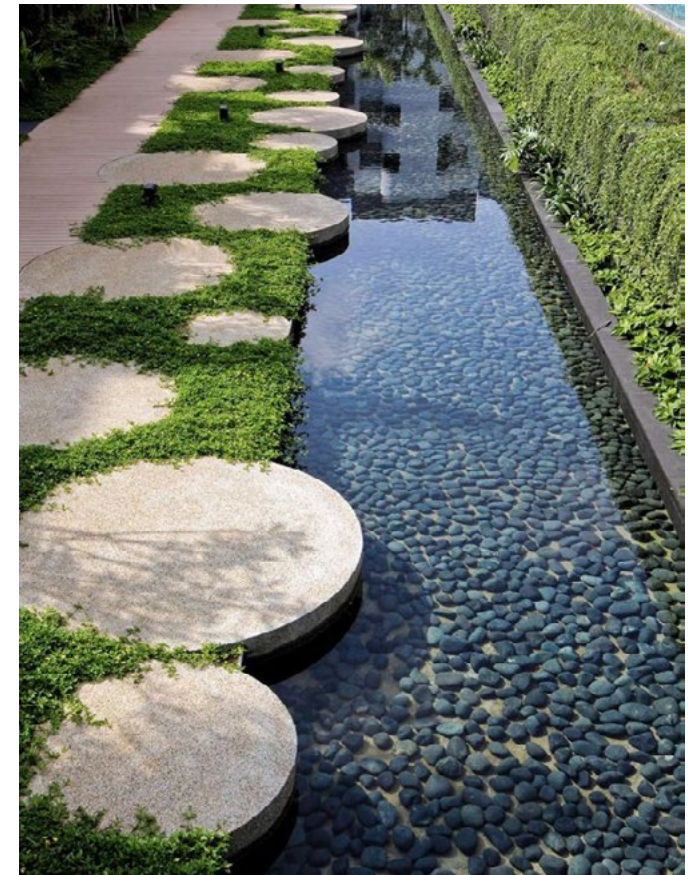
## THE PUBLIC SQUARE / PAINT SHOP SQUARE



Houtan Park by Turenscape, Shanghai



V-Plaza urban development, 3deluxe Architecture



Meadows@Peirce, Upper Thomson Road, Singapore



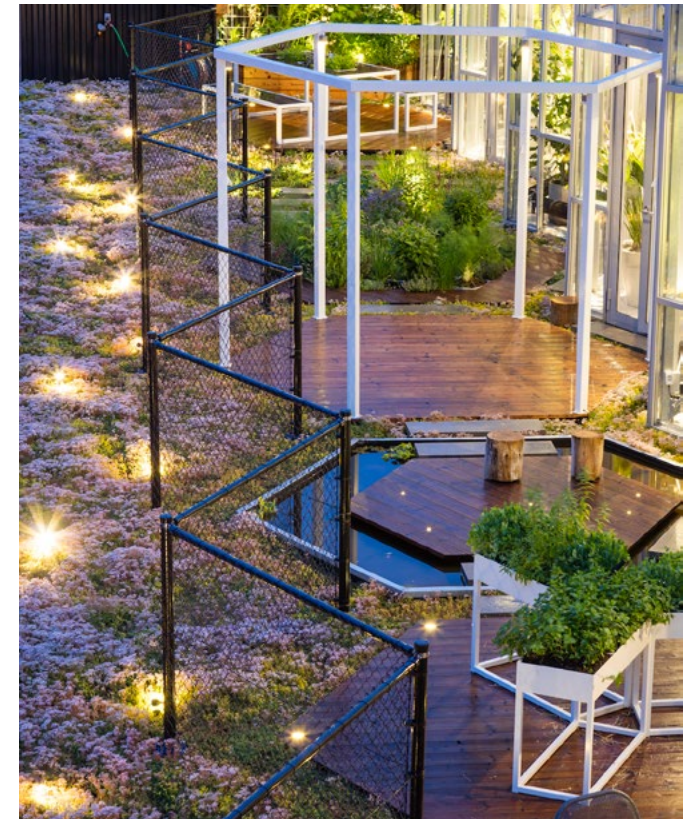
# 11. ARTWORK OPPORTUNITIES

## PAINTSHOP ROOF TERRACE

The Paint Shop Roof Terrace provides large spaces and opportunities for multidisciplinary uses. This varies from rooftop gardens and re-wilding to meeting spaces for workshops, community gatherings and events.

Developing these spaces to be conducive to culture is key, allowing access and space for participants and a setting that inspires and connects to Country. Narratives for these spaces can be developed based on the primary uses of the buildings (past or present) and artistic intention; for example, the history of the Paint Shop could be told through reclaimed materials and art installations.

Rooftops offer a rare space for plants and insects to reclaim space and sunlight. Ensuring they are interwoven with the rooftop creative strategy will uplift site-wide environmental values.



Zoku Rooftop Gardens, Moss Studio, Amsterdam



# 11. ARTWORK OPPORTUNITIES

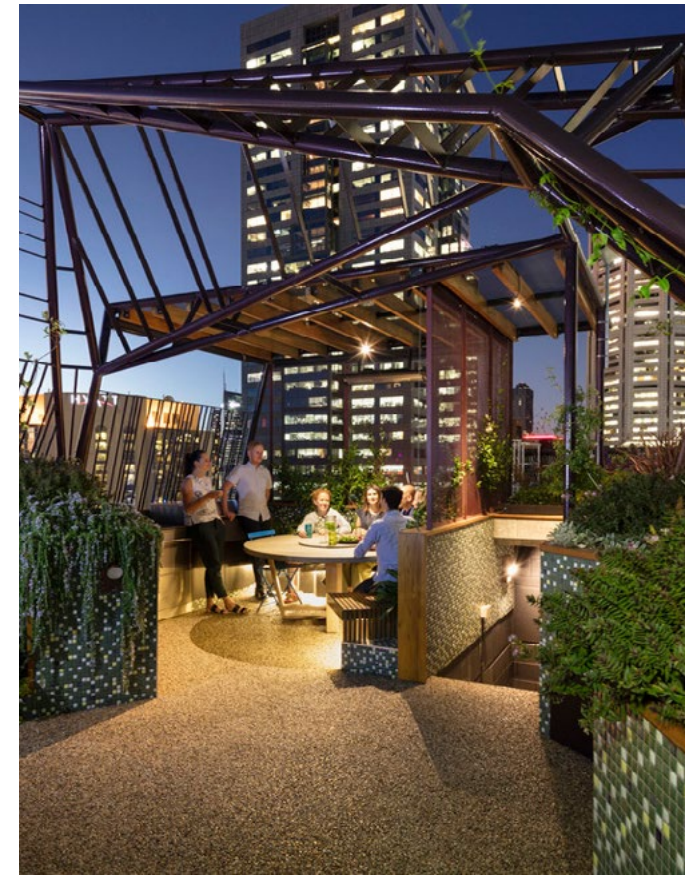
## PAINTSHOP ROOF TERRACE



Paddington Reservoir Gardens, Sydney



Brooklyn Grange rooftop farm, Sunset Park, New York City



Phoenix Rooftop, Bent Architecture, Melbourne



# 11. ARTWORK OPPORTUNITIES

## ARCADE

The arcade provides a range of opportunities for public art integration, such as roof artwork or murals. The space would be well-suited to artworks that are immersive and use light and sound or other digital elements and projections.

Artworks could be developed with a particular emotion or atmosphere in mind, for example, sunny, bold, and electric. Artwork should inspire people to look up and wonder. Reclaimed materials could be used in conjunction with the new, further linking themes of industrial heritage with innovation and technology. The site would also be an ideal place to explore themes of connecting with Country and Custodianship through the telling of Sky Country stories.



Artist Impression (Bates Smart 2021)



# 11. ARTWORK OPPORTUNITIES

## ARCADE



Chapel ceiling projection, Cambridge University, Miguel Chevalier



*The Pulse of City Life*, David Svensson, Stockholm



Market Hall, ceiling design, Rotterdam, Netherlands



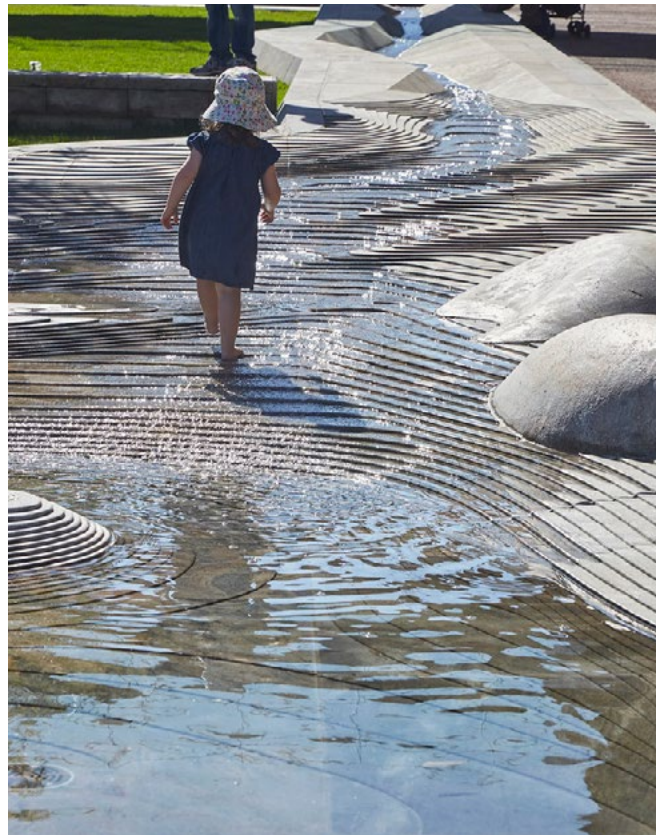
# 11. ARTWORK OPPORTUNITIES

## WATER FEATURES

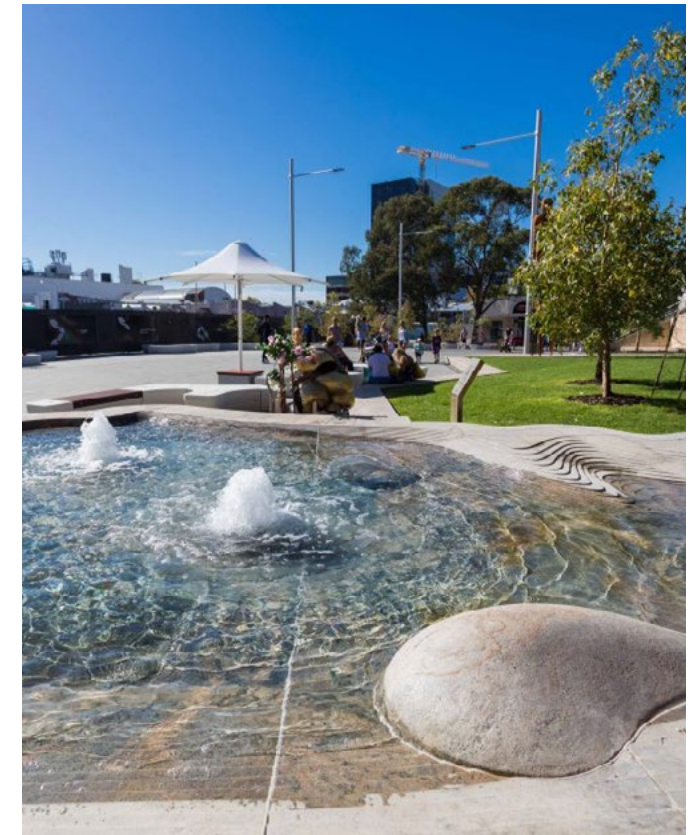
Various water features could be included throughout the Redfern North Eveleigh Precinct. Artworks and water features provide opportunities to connect with Country and can be used to reintroduce landmarks and provide drinking sites for birds and other local fauna. Therefore, water features and artworks are ideal for co-design with the local Aboriginal community. There are many meaningful stories and connections to water that could be expressed.

Rehabilitating waterways is a genuine act that restores Country. The Redfern North Eveleigh Connecting with Country Framework outlines how, 'due to the industrial history of the site, the Country of the Redfern North Eveleigh Precinct is in need of regeneration.' Water features that connect with Country are one way this can be achieved. As part of the public art strategy, site-specific water stories, pre-colonial water landscapes and the key plants and animals should be researched.

Water features could also employ sustainable practices, such as the recycling of water and capturing and processing of rainwater and runoff. Water features could work in conjunction with the overall Water Sensitive Urban Design of the site, assisting in treating and re-using storm water and limiting water pollution. Safety requirements and policy must also be adhered to in the design of any water features.



Yagan Square, Perth





# 11. ARTWORK OPPORTUNITIES

## WATER FEATURES



The Commonground, Indianapolis



Hyperland Linear Sky Park, Aspect Studios



Tanner Fountain, Harvard University



# 11. ARTWORK OPPORTUNITIES

## EASTERN ARRIVAL PARK

As a gateway or threshold, the Eastern Arrival Park links the Redfern North Eveleigh Precinct to Redfern Station. A new concourse and gates have been proposed, with the reuse of heritage buildings, tracks and platforms seen as an opportunity to talk to the site's heritage. This is also a great opportunity to incorporate public art that connects with the heritage of the site.

Artwork in this space should orient visitors and immerse them in the site, respecting the culture and the heritage of the Redfern North Eveleigh Precinct. As a high amenity public space with good sunlight and comfortable wind conditions, there are ample opportunities for the inclusion of public art. Artwork could take the form of a large sculpture or a transitional sculptural form that forms an entrance to the space and Precinct. As this is a main entry point to the Precinct, the artwork should be large scale and have impact as a meaningful first experience of the Precinct.



Awens Indigenous Gathering Space, Collingwood

# 11. ARTWORK OPPORTUNITIES

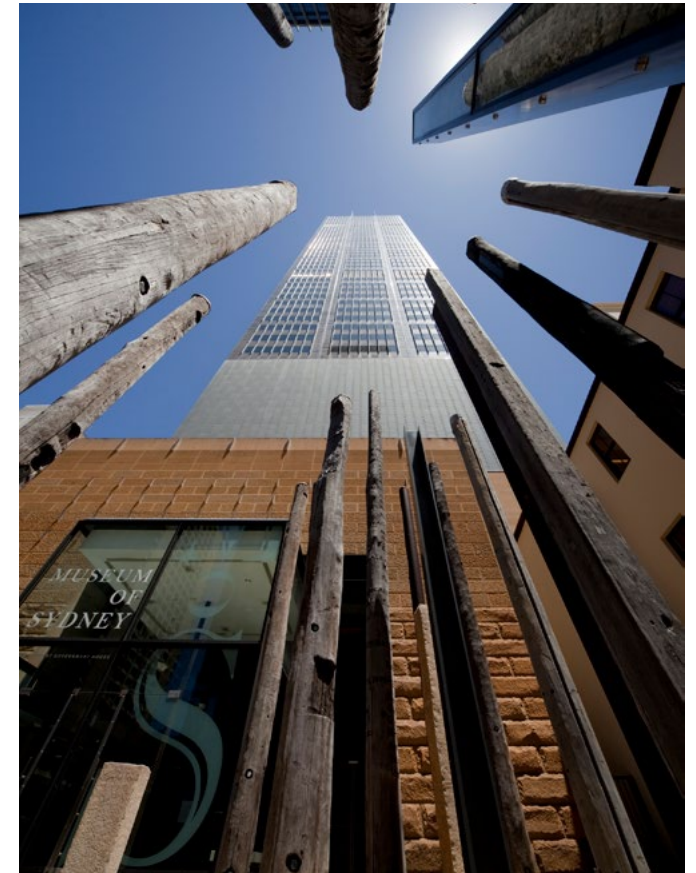
## EASTERN ARRIVAL PARK



Hoop Dance Gathering Place, Canada



Curtin University Yarning Circle, Perth



Edge of Trees, Janet Lawrence and Fiona Foley, Sydney



# 11. ARTWORK OPPORTUNITIES

## ART PATHWAYS

There is an opportunity to integrate art into the pathways across the Redfern North Eveleigh Precinct. Flooring designs could include iconography, language, naming, symbols, songlines and designs that are all site-specific and assist in telling the narrative of the Precinct.

Art pathways provide educational opportunities, with people able to walk and learn at the same time. Art pathways can also assist with wayfinding, and can contribute to the Precinct’s vision for creative streets that encourage active engagement with the unique character of this place. There is an opportunity to engage in sustainable art practices, reusing materials such as bricks to create patterns and artworks.

The art pathways could be integrated with formal pathways or informal paths of movement along contours that recall historical tracks and paths. There is potential for interpretive expression in the ground plane and landscape treatment. Art pathways could explore different narratives approaches, such as paths that reflect the Gadigal Country, Industrial Heritage and Regeneration curatorial themes of the Redfern North Eveleigh Precinct. People can find and take these differing yet connected journeys or tracks around the site.



Refurbishment of Penedès Square in Cerdanyola del Vallès



Roberto Burle-Marx Copacabana, Rio de Janeiro

# 11. ARTWORK OPPORTUNITIES

## LANEWAY ART

Laneways, by nature, hold people and take them on a journey, and therefore are a great opportunity for public art. Laneways can have individual personalities and identities that are reflected and reinforced by the inclusion of public art. Within the Precinct, laneway art is another opportunity to explore the unique characteristic and heritage of the site and contribute to the unique feel of the Precinct's creative street designs, encouraging active engagement, rather than just being a thoroughfare.

Laneways can be exciting, urban spaces, that can be enriched by public art. Colour and lighting are fun and integral to these spaces. Laneway art can take the form of immersive installations and multimedia works, murals, sculptures and graffiti art. Sound and language can also be integrated.

These spaces could be utilised for permanent artworks, but also provide an ideal space for temporary artworks. As *The City of Sydney Public Art Strategy* states, 'Temporary projects and events allow the City to respond flexibly to the innovations of artists in defining and re-defining the physical nature of the City and its impact on our senses.' The laneways in the Redfern North Eveleigh Precinct provide the perfect space for this, with temporary artworks regularly reactivating the site and connecting community while supporting artists and providing ongoing opportunities for interpretation of the site.



*In Between Two Worlds* by Jason Wing, Chinatown, Sydney



# 11. ARTWORK OPPORTUNITIES

## CREATIVE STREETS

Public art in collaboration with street design will enhance the character of the Redfern North Eveleigh Precinct and create engaging experiences and connections for the local community, visitors and those travelling through the Precinct to other sites. As the Redfern North Eveleigh Strategic Vision states, 'The design of versatile and engaging streets will be essential to the future character of the Precinct.'

There is a site-wide opportunity to incorporate public art within creative street design. Streets design will cater for a range of uses, merging 'social, recreational, and practical functions'. As the Precinct will prioritise pedestrian movements, there is a particular opportunity with sidewalks and pathways to incorporate artworks that will enhance the experience of those using them.

Public artworks could take many forms, including those discussed in the following section such as creative wayfinding, street art, spaces for performing arts, language integration, night activations, discoverable works, images of Country and landscape-integrated works. There is also an opportunity to incorporate artworks in the design of any green street spaces, such as planters and bioswales.

Redfern and the surrounding suburbs have a clear history of public street art which builds a strong sense of place for the local community and visitors alike. Some examples were explored earlier in the report in the section Public Art in Redfern. There is the opportunity to create a cohesive feel to the streets in the Redfern North Eveleigh Precinct by incorporating

artworks that connect with the themes and styles of those in the surrounding area. Transport and the movement of people are also core ideas for the Precinct and the inclusion of public art within creative street design provides an ideal opportunity to explore and embody this rich history.



Canadian design firm NÓS has created a large mural for the Montreal Museum of Fine Arts that lines the Avenue Du Musee in Montreal.

# 11. ARTWORK OPPORTUNITIES

## MEETING PLACES

The Redfern North Eveleigh Precinct has the opportunity to include dedicated meeting or sharing spaces, such as new pavilions in the Square or Park. These dedicated spaces could incorporate both permanent or temporary public art, as well as provide space for arts education, workshops, meetings, cultural practices and performances.

Meeting places offer the opportunity to blend landscape, architecture and art into a stimulating and mixed-use area. They offer a place for people travelling through the Precinct to stop, rest, reflect, with public art assisting in creating an engaging and attractive atmosphere.



Artist Impression (Bates Smart 2022)



# 11. ARTWORK OPPORTUNITIES

## WORKSHOPS AND RESIDENCIES

There is the opportunity to include various workshop spaces within the Redfern North Eveleigh Precinct. Dedicated workshop spaces for artists will ensure the continuation and support for the arts, reactivation of spaces through art and continued involvement of community in art at the Precinct.

As well as community workshop spaces, there could be specific spaces created for artist residencies, which can be used to support various local, rural, and international artists.

These spaces encourage innovative artistic partnerships in the site. They can be used to foster the local art scene and connect with other local gallery spaces. For example, the workshop spaces could be used by the Sydney University Art School (SCA) or other local community art organisations.

The spaces should be designed to be flexible to accommodate a range of artists and types of art, including performing arts. Spaces could include infrastructure for temporary artworks, such as a mural that gets repainted each year. These spaces require an ongoing commitment and development of arts programs for the site.



107 Projects Redfern, a space for artist residencies, exhibitions, workshops, live music and cafe culture.



# **ARTWORK TYPOLOGIES**



## 12. ARTWORK TYPOLOGIES

### IDENTIFIED TYPOLOGIES

The varied works to be developed across the site can be classified under the following categories:

- Existing artworks
- Temporal artworks
- Landscape integrated works
- Imagery of Country
- Sustainable artworks
- Creative wayfinding
- Playful moments
- Discoverable works
- Digital art
- Night activations
- Language integration
- Oral history projects
- Performing arts
- Street art
- Community arts
- Residencies and workshop spaces

These categories will be explored across the following chapter.



ALWAYS by Jacob Nash, at Barangaroo Headland for Sydney Festival 2019

## 12. ARTWORK TYPOLOGIES

### EXISTING WORKS

Evaluating, understanding and mapping of existing works is the starting point for understanding the current cultural landscape of the site. Existing work across both the North and South Eveleigh site and immediate neighbourhoods already speak to a range of themes and represent a number of artists. New works should consider this, and in line with the Connecting to Country framework, seek to establish a blueprint for artistic narratives across the site that all interlink and form a comprehensive and meaningful identity for the Precinct.

This existing artwork list can also be measured against conceptual criteria to understand what themes and key concepts are being underrepresented. This will provide an opportunity to seek artists and works of a certain nature.

The *Skipping Girls* fence by Rosemary Strachen is one example of a much-loved existing artwork that should be thoughtfully reintegrated into the site's future art strategy.



*Skipping Girls* fence by Rosemary Strachen

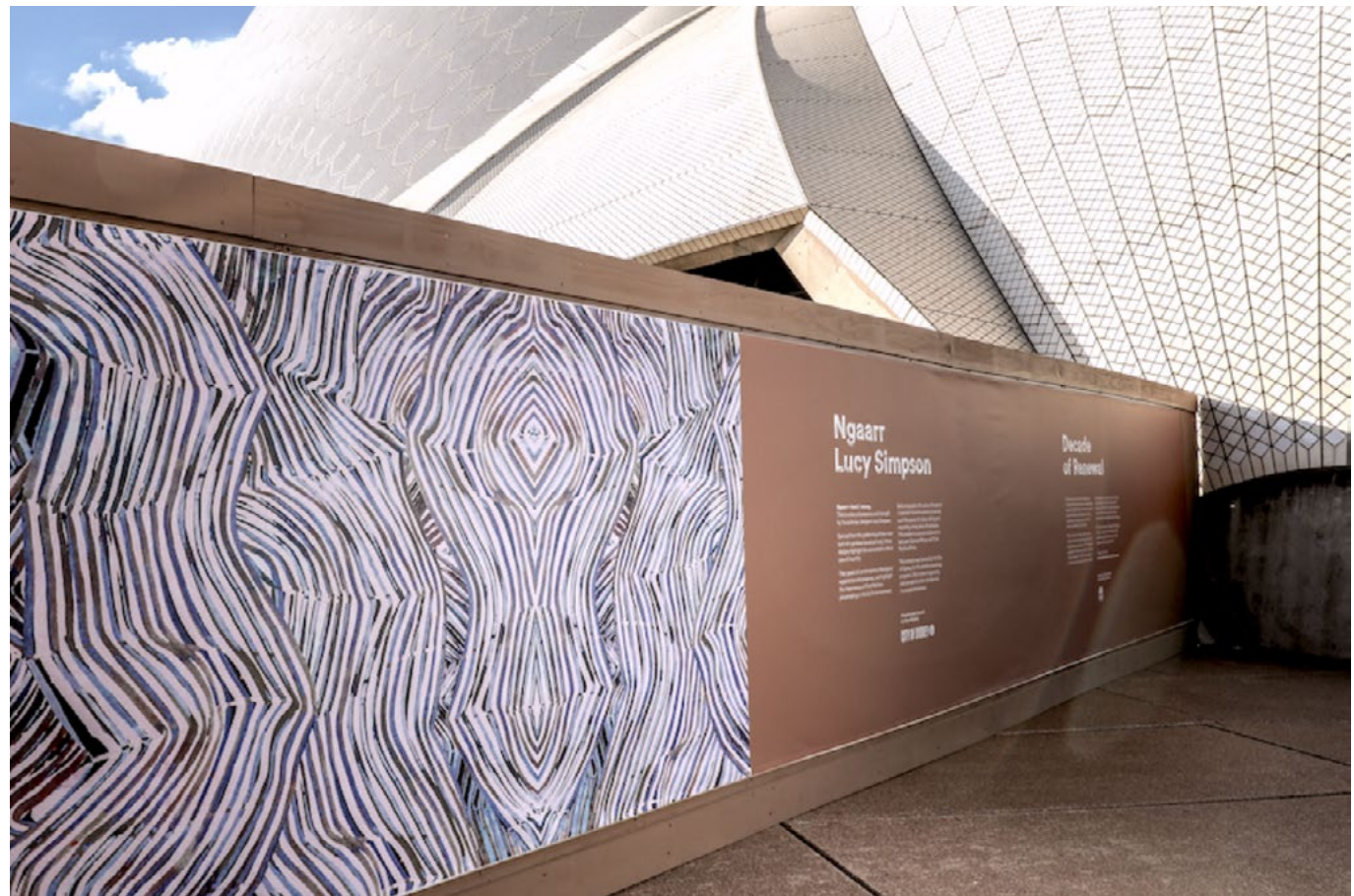


## 12. ARTWORK TYPOLOGIES

### TEMPORAL ARTWORKS

There are a range of opportunities for artworks and creative ideas across the development of the project that are temporal in nature. These include:

- Works prior to construction - such as temporal works, creative signage, and short term works and installations celebrating the closing of the current space.
- Works produced during construction, such as image-based scaffolding and works that generate excitement and anticipation for a new creative precinct. These works are a key communication piece to the wider community setting the tone of what to expect and what values are being instilled in the space.
- Works involving the community in the redevelopment such as creative workshops and temporal murals.
- Short term art leases and residencies for spaces that are available for a limited time and in a limited way.
- Programmed installations, fairs and activations.
- Works designed to fade or diminish, such as nature-based works.

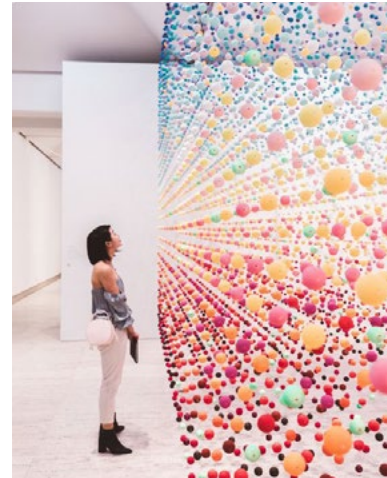


*Ngaarr* by Lucy Simpson, Creative Hoardings, City of Sydney



## 12. ARTWORK TYPOLOGIES

### TEMPORAL ARTWORKS - VARIOUS





## 12. ARTWORK TYPOLOGIES

### LANDSCAPE INTEGRATED WORKS

With large outdoor spaces planned, the Redfern North Eveleigh Precinct has the potential to include many architecture and landscape-integrated artworks. These artworks can incorporate planting, public furniture, pathways, sculptures, furniture, shade structures and works that inform walls and ceilings. Artworks can be made of a range of materials, such as cement, reclaimed or salvaged materials, wood and metal.

With a range of spaces across the site, the opportunities for landscape-integrated art are numerous. Any art must be well-integrated and requires collaboration and co-design with the landscape and project design teams.



*Skipping Stones* by Jade Oakley at Lachlan's Square, Macquarie Park



## 12. ARTWORK TYPOLOGIES

### LANDSCAPE INTEGRATED WORKS



Bench design by Carpenters Workshop Gallery



Street design by Territori24, Malgrat de Mar,

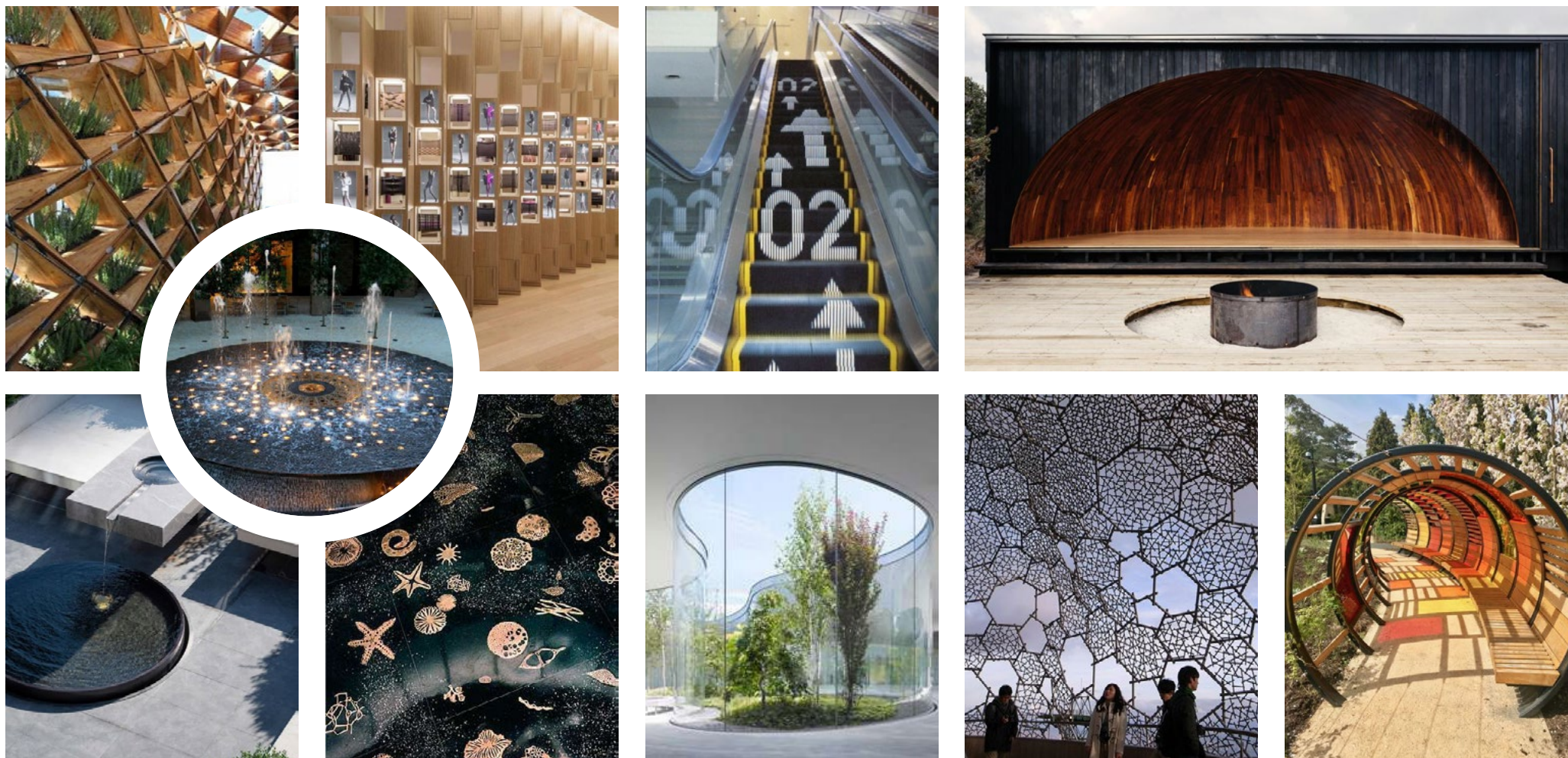


Palm by Bronwyn Oliver, Sydney Botanical Gardens



## 12. ARTWORK TYPOLOGIES

### LANDSCAPE INTEGRATED WORKS - VARIOUS





## 12. ARTWORK TYPOLOGIES

### IMAGERY OF COUNTRY

‘Country is not a Western concept, it is an Aboriginal worldview. It is nature at a deeper level, where all things are interconnected and the spiritual underlies the physical. The Aboriginal sense of Country is that past, present and future are not confined by time, they merge into a continuum. Aboriginal thinking therefore embraces what was on Country before, what is there now and what might come back or evolve in the future. It is about a continuum of place too, where borders and boundaries are open to culture crossing Country, and where stories interconnect with surrounding peoples.’ – *Redfern North Eveleigh Precinct Connecting with Country Framework, 2021*

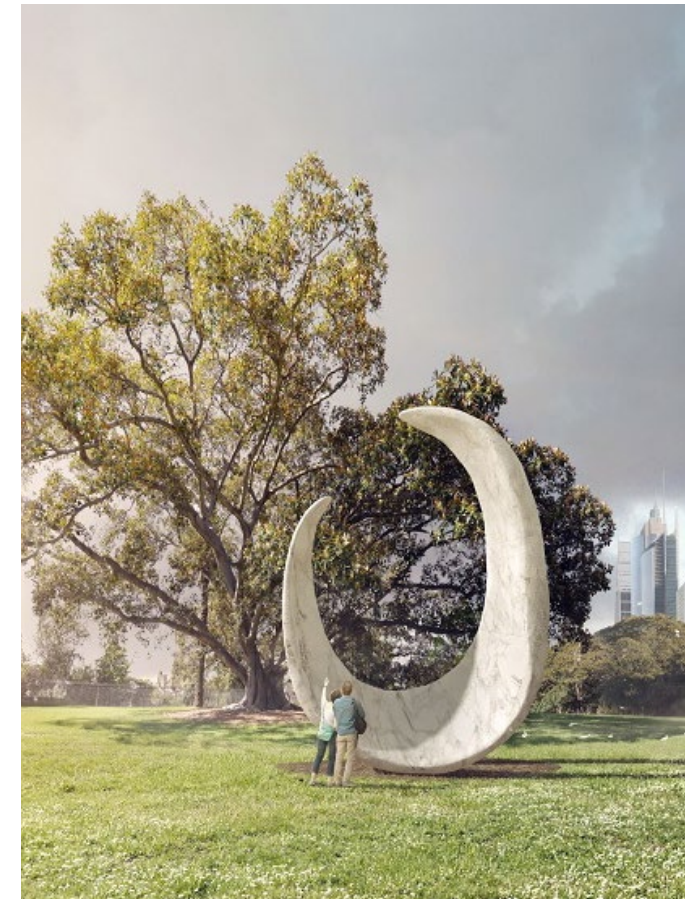
The Redfern North Eveleigh Precinct is on Gadigal Country. This site is culturally significant for the Gadigal and locally connected Aboriginal community. There are many opportunities for public art within the Precinct which can connect with and regenerate Country. Since the industrial history of the site has meant that many natural landmarks have been lost, there is an opportunity to bring these back or tell their stories through site-specific artworks. As the *Connecting with Country Framework* states, regenerating Country ‘will allow the “Country under the concrete” to re-emerge and begin the restoration of the spirit of the site.’

The *Redfern North Eveleigh Precinct Connecting with Country Framework* includes the Iconography of Country as a key theme for design. It states that the site should:

- Acknowledge the unique nature of Gadigal Country through the integration of the icons/symbols of Country
- These include but are not limited to Sydney Rock Art Engravings, Integration of The Sydney Language, Native Planting that acknowledges the Six Seasons of Sydney

Any imagery of Country should be distinct to this site and must be co-developed with local community. Design and art integration should be community-led. Artworks and iconography across the site should create a cohesive and connected visual narrative of Country.

Mapping out landmarks of Country can also assist in wayfinding and help guide visitors through the site. Additionally, imagery and sculptures could provide education opportunities and link with walking tours of the area or include audio elements with oral histories.



*bara*, an upcoming work by Judy Watson, Tarpeian Precinct Lawn, Royal Botanic Gardens, Sydney



## 12. ARTWORK TYPOLOGIES

### IMAGERY OF COUNTRY



*Bangala*, water carriers by Jonathan Jones and Julie Freeman, Green Square



*Flannel Flowers* by Sharyn Egan, Blacktown



Tree carving (in process) and recreation of Scar Trees, Jamie Eastwood

## 12. ARTWORK TYPOLOGIES

### SUSTAINABLE ARTWORK

Sustainability should be at the core of all works, with smart uses of materials, thoughtful production methods and broad consideration of environmental impacts. Doing this not only ensures sustainable practices but contributes to the spirit of rehabilitation across the site. Artwork and design will visibly communicate that the site is being revitalised and has been done so through a modern and environmental lens. These values will also reflect out to the wider community.

High standards for sustainability will also ensure Connecting with Country requirements are met. When Country is respected and acknowledged through art, this not only reflects Country, but does not damage it in the process.

Sustainability will be widely embodied through smart reuse and recycling of existing materials from the site. Certain artworks and briefs could directly specify materials that are to be reimagined and used. This should be viewed as a creative challenge and result in innovative and inspiring solutions for the community. Seeing these materials still on-site although creatively re-imagined will contribute to the overall spirit of creative rejuvenation.

Planting and landscaping should be included in a sustainable art approach. Here the boundaries of art, design and nature can be blurred, resulting in living artworks, green architecture and an innovative and multidisciplinary space.



Subodh Gupta, *Line of Control* made from repurposed brass objects



## 12. ARTWORK TYPOLOGIES

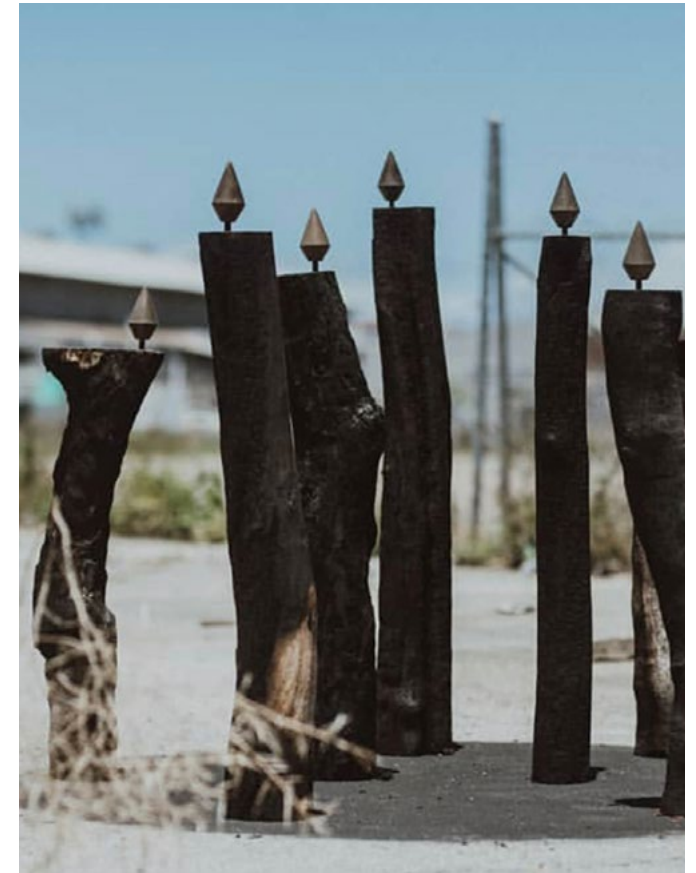
### SUSTAINABLE ARTWORK



Tjanpi Desert Weavers, a social enterprise working in remote Central and Western desert regions, Australia



Manuhiri (Travellers), Fiona Hall, Museum of Contemporary Art, Sydney



Wasteland, Gavin Vitullo, Newcastle

# 12. ARTWORK TYPOLOGIES

## CREATIVE WAYFINDING

Wayfinding orients people and guides them through space while enhancing their understanding and experience of place. There is an opportunity to include creative wayfinding in the Redfern North Eveleigh Precinct in a way that is unique to the site.

Creative wayfinding can include signs, screens, sculptures and pathways throughout the Precinct. It is not limited to written signs and can involve sculptural elements, language, totems, audio and lighting. Creative wayfinding should be cohesive and work alongside traditional wayfinding. Creative wayfinding is another opportunity to explore the unique pre-colonial, industrial, and renewed spheres of the site.



Wayfinding examples



## 12. ARTWORK TYPOLOGIES

### PLAYFUL MOMENTS

Playful moments can be artworks of a variety of scales and typologies that aim to surprise and encourage play. These could include:

- Sculpture gardens that are interactive and touchable, aimed at a variety of ages
- Water features that encourage people to interact
- Digital works that have personality and communicate
- Temporal installations made from materials that will diminish
- Seasonal or festival artworks that bring joy and spark celebrations



Artist Impression (Bates Smart 2022)

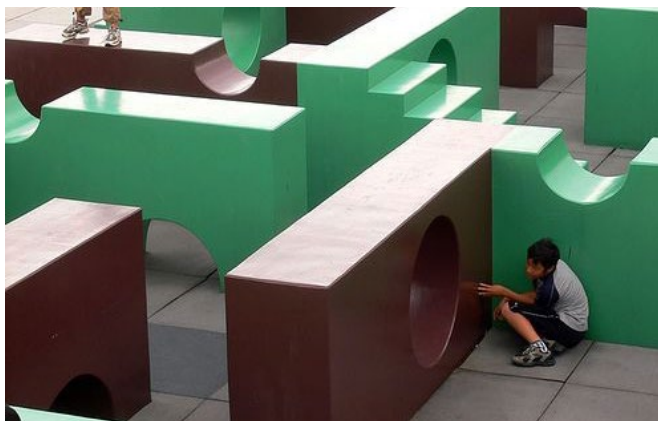


## 12. ARTWORK TYPOLOGIES

### PLAYFUL MOMENTS



*Weaving Thru The World*, Gabrielle Filtz, World Square Sydney



Moerenuma Park, Isamu Noguchi, Sapporo, Japan



*The Weight of History, The Mark of Time*, Brook Andrew, Barangaroo



## 12. ARTWORK TYPOLOGIES

### DISCOVERABLE WORKS

Small discoverable works offer the opportunity to highlight hidden details and delight visitors as they wander throughout the Precinct. These small-scale works add a hidden narrative for visitors to playfully engage with.



*The Distance of Your Heart*, 60 handmade bronze bird sculptures, by Tracey Emin, Sydney



Inlaid footprints on Redfern footpaths

## 12. ARTWORK TYPOLOGIES

### DIGITAL ART

The Redfern North Eveleigh Precinct is a blend of pre-colonial, industrial, and modern worlds, so is well-suited to the use of digital art to show these worlds coming together. Aboriginal culture is alive and thriving, not something of the past, so a digital reflection that includes Aboriginal art is ideal.

Screens, projections, lighting, audio and installations are all possible options to be incorporated across the site. Wayfinding screens could be used, which are programmable or include animation. QR codes and custom websites could link all the artworks on the site and provide additional information or experiences. Artworks could be interactive, such as artworks that alter as you touch them or move through the space.

A large scale work of this nature would boldly mark the site as a space where art, tech and innovation collide and produce awe-inspiring results.



Light projection at Vivid Sydney



## 12. ARTWORK TYPOLOGIES

### DIGITAL ART



*I Stay*, Jenny Holzer, Martin Place



*Crystallized* by Andrew Daly and Katharine Fife, Vivid Sydney



*Aspire* by Warren Langley, Pyrmont

## 12. ARTWORK TYPOLOGIES

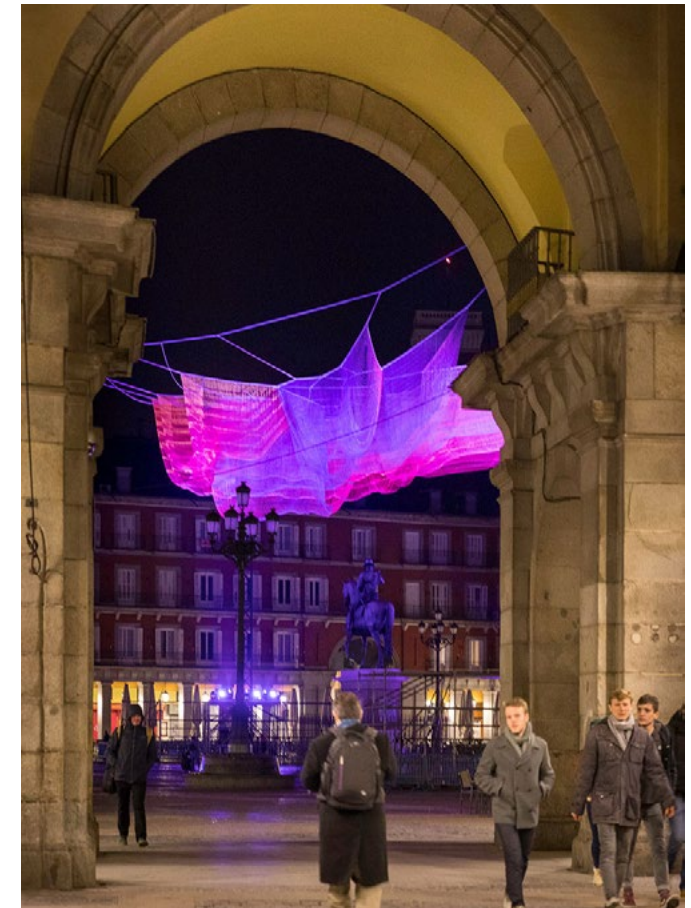
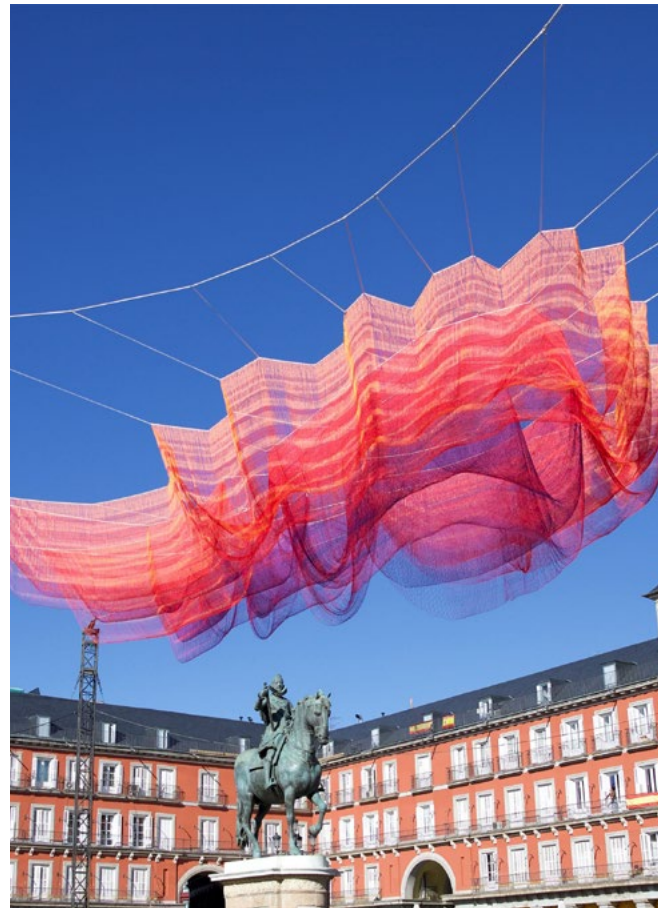
### NIGHT ACTIVATIONS

The site and its many activities will be open into the evening. Developing a plan and identity for the site after dark is an opportunity to expand on the overall art strategy.

Lighting should be explored and developed to both enrich and reinterpret artworks by night. Lighting can add elements that did not exist during the day, cast shadows and animate in imaginative and intriguing ways. Artwork lighting can also assist with wayfinding at night.

The change from day to night could also be highlighted in audio artworks or digital artworks, with different soundscapes, stories, or histories explored at night. There is an opportunity with this site for public art to explore sky Country, reference the stars, and explore other night stories.

Activities by night, such as performances and ceremonies, inform the night-time cultural landscape. Permanent and temporary spaces for performances will come alive at night. The evening atmosphere provides a wealth of opportunities and should be considered in the design of all public art for the site.



Janet Echelman's installation in Madrid. Lit at night to appear differently.



## 12. ARTWORK TYPOLOGIES

### LANGUAGE INTEGRATION

Language should be integrated with the public art and creative wayfinding in the Redfern North Eveleigh Precinct. Language and naming are significant and play a role in connecting with Country and regenerating Country.

Aboriginal language revitalisation projects are gaining momentum, and the Gadigal or Sydney language is being reconstructed. Naming and wayfinding could include dual naming, with Gadigal terms/names alongside the industrial names. Spaces without names can be given new names in Language.

Language integration in the site must be done in co-design and collaboration with community to ensure Language is acceptable, accurate, and follows cultural naming protocols, such as not naming places after people.

Language integration can also consider the diverse multicultural connection of the precinct. Language can be integrated throughout the Precinct in signage, artworks, songs, poetry, performances, and oral history projects. Providing opportunities for language integration is essential and the Precinct should make an ongoing commitment to including language on site.



Trevor Wheatley and Cosmo Dean typography installation

## 12. ARTWORK TYPOLOGIES

### ORAL HISTORY PROJECTS

The oral history of the site is of particular significance and should be incorporated with public art. Oral history can take the form of spoken or recorded works, audio projects, talking walls, video screens or projections. Oral history projects could link in with specific artworks or site themes.

Oral histories and artworks can be stand-alone or used along with language and text on walls or with other artworks; for example, an oral history recording can be triggered as people interact with specific sculptural artwork.

Oral history projects are important in enabling people and communities to share their stories in their own words and voices. New recordings, as well as archival audio recordings, could be used in the artworks and projects in the Redfern North Eveleigh Precinct.

Oral history plays a particularly significant role in Aboriginal culture, so should be included on Country. Elders could be recorded; however, any oral histories or recordings need to be carefully and sensitively developed and led by community.



*bit.fall.* by Julius Popp



## 12. ARTWORK TYPOLOGIES

### PERFORMING ARTS

The Precinct has a strong cultural identity and reputation, with Carriageworks being a major cultural centrepiece for Sydney. The performing arts will continue to have a home at the Precinct, and are likely to expand outwards from Carriageworks. This would include:

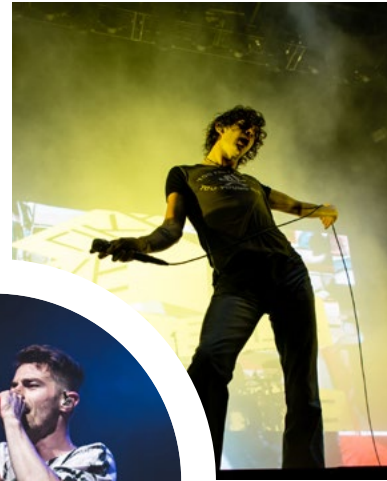
- Live music
- Street bands
- Outdoor dance performance and events
- Speaking, poetry and writing events
- Theatre



Klub Koori at Carriageworks, 2019

## 12. ARTWORK TYPOLOGIES

### PERFORMING ARTS - VARIOUS FORMS





## 12. ARTWORK TYPOLOGIES

### STREET ART

Street art and railways have a historic connection of aesthetic clashes, unsolicited activations and iconic and bright murals and pop art. This raw medium has earned a place in the railway landscape and has regularly become a treasured aspect of city identities. There is merit and cultural value to these works, especially when they are born from public actions and voices, not from expensive commissioned works.

Letting art happen organically has its own charm and the unstructured approach allows a space to evolve and layer as the public shapes the identity of an area.

These works can be temporal or long term, and can be safely accomplished within designated areas, curated activations and specialised briefs.

This approach not only nods to the history of railways but also allows for open creativity and placemaking.



*Paste Modernism 2011 at Cockatoo Island allowed a variety of artists to paste-up works, overlapping each other and creating a collaborative street-art collage.*



## 12. ARTWORK TYPOLOGIES

### STREET ART



Various works across May Lane in Newtown, Sydney



Yarn Bombing at National Centre of Indigenous Excellence (NCIE), Redfern, Sydney



*I Have a Dream* mural, Juilee Pryor and Andrew Aiken, Newtown, Sydney



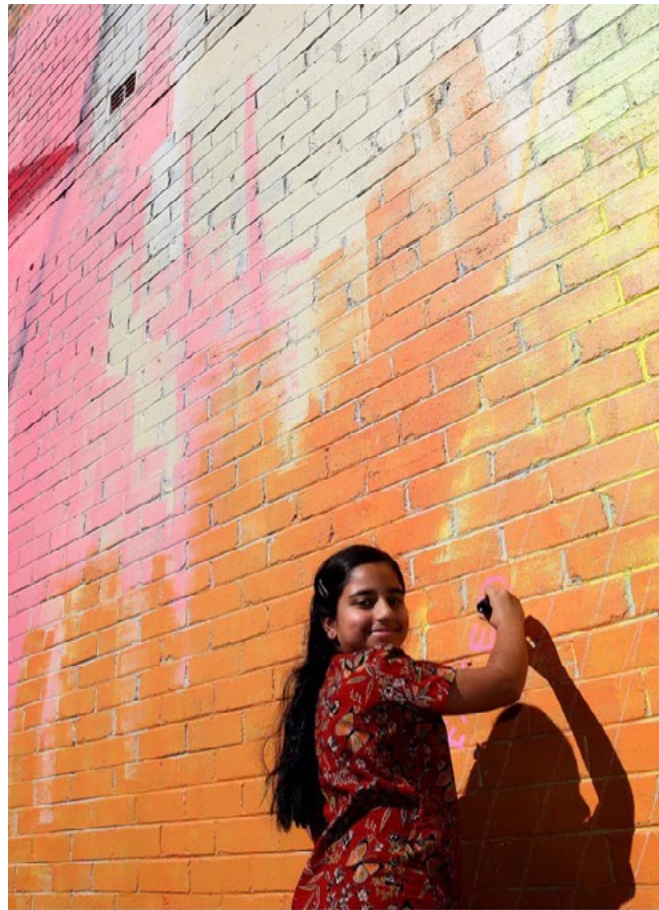
## 12. ARTWORK TYPOLOGIES

### COMMUNITY ART

In order to engage and facilitate creativity across the Precinct, a number of community art activations can be planned and considered during development. These include:

- Art fairs and markets
- Specific workshops and classes
- Community works such as collaborative murals and interactive pieces
- Works that are shaped and change with community, including ones you can touch and alter
- Ongoing opportunities for the local community to develop, pitch and produce work for the site
- Works developed with schools and children

*Welcome Walls* (opposite) is a community-driven activism initiative that helps build cohesive, vibrant and inclusive communities through the co-design of powerful and inspiring large scale murals with local artists from refugee/migrant backgrounds and community members. The organisation uses a co-design process and augmented reality technology to amplify their message and create new experiences that encourage people to connect.



Artists: Sally Ann Conwell, Katherine Nelson, Sonali Sawant-Gawade, Anamika Kishore, Anuradha Jayaseelan, Devi Prasad, Smitha Pv, Latha Seeniraj, Neelima Sandeep



# 12. ARTWORK TYPOLOGIES

## COMMUNITY ARTS - VARIOUS





## 12. ARTWORK TYPOLOGIES

### RESIDENCIES & WORKSHOP SPACES

Additional spaces and opportunities for creative residencies, workshop spaces, and art galleries in the Redfern North Eveleigh Precinct will support its identity as a creative and cultural hub. Such spaces allow for consistent and continued engagement with the arts at the site.



Artist impression, Greenland Centre upcoming creative hub, Sydney



# 12. ARTWORK TYPOLOGIES

## RESIDENCIES & WORKSHOP SPACES





# METHODOLOGY



## 13. ARTWORK COMMISSION METHODOLOGY

Artworks can be commissioned via a range of different models, including but not limited to Expression of Interest, Direct Appointment or Co-design. Commission models should be developed as part of a detailed public art strategy but are briefly outlined below.

### Expression of Interest

- Request for artists to register their interest in the public art opportunities
- A short-list of artists selected based on ability to meet a selection criteria
- Shortlisted artists are provided an arts brief and invited to submit their portfolio and concept
- Artists present their concepts
- Final artist(s) selected and awarded the commission

### Direct Appointment

- Shortlist of artists or a specific artist is proposed
- Artist(s) is selected and invited to respond to an arts brief and submit a portfolio and concepts
- Concepts are selected and artist(s) is awarded the commission



*The Trail*, Michael Snape, Sydney Park, Alexandria



# 13. ARTWORK COMMISSION METHODOLOGY

## CO-DESIGN – ABORIGINAL ART COMMISSIONS

In response to the Connecting with Country Framework, Aboriginal Public Art commissions should follow a co-design process with local Aboriginal community artists and stakeholders. The co-design process should directly involve the local community in collecting the site’s Aboriginal narrative, as well as in the artistic and interpretive expression of the narrative within the project.

This process allows for a deeply connected and authentic response to place by local artists and creative practitioners. It gives the community a stronger voice and an essential role in projects, and in so doing, achieves a richer response to place. Experienced public artists and fabricators can be engaged as collaboration artists to work with community endorsed local artists as part of the co-design process.

The co-design process should commence in the early stages of planning and development to inform a detailed public art strategy, as per the methodology outlined below:

- Identify Traditional Custodians, Elders, Artists and Creatives with connections to the community
- Consultation with stakeholders to develop an Aboriginal narrative for the site to inform an arts brief
- Artist research to develop a community endorsed artist list
- Invite artists to register via an expression of interest
- A shortlist of artists selected based on ability to meet a selection criterion including connection to the local community
- Selected artists work in collaboration with key stakeholders from the local community to interpret the arts brief
- Artists submit concepts for review and selection
- Concepts are selected and artist(s) is awarded the commission



Balarinji GPT/AMP body of art workshop 2021 with participants Allen Madden and Jamie Eastwood

## 14. FUNDING

There are multiple ways that Public Art programs can be funded. The master planning phase of a project is the right time to begin considering how the proposed public art for the Redfern North Eveleigh precinct will be funded. There is a need to strategically ensure the inclusion of quality public art in planning processes and design documentation for future phases of the project.

Funding options include but are not limited to:

- Partner with the private sector in the provision of funding and ongoing maintenance for public art, i.e. developers and future commercial residents
- Partner with arts organisations
- Institute a cultural levy
- Government grants
- Partnerships with existing City of Sydney Public Art Programs.



*Juguma*, Judy Watson, University of Sydney





Cleveland Street Screen Artwork, Nadeena Dixon with Balarinji