



Transport for NSW

Central Precinct Renewal Program Public Art Strategy



culturalcapital

Acknowledgement of Country

We respectfully acknowledge the Traditional Custodians of the Central Precinct, the Gadigal and recognise the importance of place to Aboriginal people and their continuing connection to Country and culture. We pay our respect to Elders past, present and emerging.

Image; Brook Andrew, The Weight of History, The Mark of Time, Barangaroo Cutaway, 2015



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Please note; all Public Artwork location maps are from Tyrrell Studio.

INTRODUCTION

01

Art isn't just for art galleries...Cities are the best art galleries you could possibly have.

STEPHEN YARWOOD, PREVIOUS LORD MAYOR OF ADELAIDE

Vision for Central Precinct

The *Central Strategic Framework* by Transport for NSW (TfNSW) published in March 2021 defines the vision for the precinct as:

Central Precinct will be a vibrant and exciting place that unites a world-class transport interchange with innovative and diverse businesses and high-quality public spaces.

It will embrace design, sustainability and connectivity, celebrate its unique built form and social and cultural heritage and become a centre for the jobs of the future and economic growth.

Image source; Central Precinct Strategic Framework, March, 2021, Pancras Plaza, London (Photo: John Sturrock)



1.1 Purpose of State Significant Precinct (SSP) Technical Study

Transport for NSW (TfNSW) is undertaking a State Significant Precinct (SSP) urban renewal program of the Central Precinct. Comprised of over 24 hectares of Government-owned land, Central Precinct lies at the southern end of central Sydney, covering a corridor of land running between Goulburn and Cleveland Streets. The program titled Central Precinct Renewal Program (CPRP) is a large-scale urban renewal and city shaping program with Australia’s largest and busiest transport-hub, Central Station, at its core.

To facilitate the redevelopment, State Significant Precinct (SSP) investigations are carried out and a revised planning framework proposed for the SSP area. The Central Precinct SSP planning process consists of two stages:

Stage 1: development of the Strategic Framework

Stage 2: development of the SSP Study

TfNSW has prepared a Strategic Framework that identifies priorities, key planning considerations, sub-precincts and sets a vision for the site.

Adapted from; Study Requirements, Central Station State Significant Precinct, October, 2020.

Cultural Capital has been engaged by TfNSW as the Public Art Advisor to work collaboratively within the design teams to develop a Public Art Strategy as a component of Study Requirement 1: Public Domain, Place and Urban Design.

This Public Art Strategy will outline the opportunities for a significant program of public art within the Central Precinct, show how it can contribute to expanding Sydney’s cultural ecosystem and outline a pathway for implementation.



Figure 1: Central SSP Study Area. Map from Architectus

1.2 SSP - Study Requirements

The SSP Technical Study Requirements have been prepared in collaboration with the City of Sydney (the City), Greater Sydney Commission (GSC) and Government Architect NSW (GANSW) and in consultation with other relevant state agencies.

This Public Art Strategy has formed part of the Study Requirements for Public Domain, Place and Urban Design. Below is a summary of key considerations and their relationship to this Public Art Strategy.

Scope and Requirement	Refer to:
<ul style="list-style-type: none"> 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. 	<p>3. Curatorial Strategy - outlines an overarching conceptual/curatorial approach.</p> <p>6.2 Implementation Framework - outlines the project phases.</p>
<ul style="list-style-type: none"> 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. 	<p>7.2.2 Outlines how the implementation of this Public Art Strategy responds to the Connecting with Country framework.</p>
<ul style="list-style-type: none"> Facilitating a collaborative, high amenity environment with strong identity and attractiveness to global talent and scalable businesses, reflective of its role as one of Sydney's pre-eminent economic engines. 	<p>3.1 Public Art Vision - outlines art's ability to contribute to Central as a new creative economy precinct.</p> <p>3.2 Curatorial Theme: Creative Objectives.</p> <p>3.5.2 Landmark Works curatorial framework outlines the types of art that will identify the precinct and its key locations.</p>
<ul style="list-style-type: none"> 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. 	<p>3.5.5 Live Works curatorial framework outlines a precinct wide activation program.</p> <p>5.2 Recommends annual budget for Live Works activation program.</p>
<ul style="list-style-type: none"> The safety and security of vulnerable groups, particularly the safety and security of women and girls, noting evidence that the area is or is perceived to be unsafe. 	<p>3.5.3 Transformation curatorial framework transforms under crofts, tunnels, laneways with lighting, digital and projection technologies - one of this framework's objectives is increased safety and security.</p>

1.3 Executive Summary

This Public Art Strategy for the Central Precinct Renewal Program (CPRP) outlines the opportunities for public art within the renewed Central Precinct and establishes a preliminary curatorial approach to guide the integration of outstanding public art into its urban design.

The curatorial vision positions creativity and culture at the heart of the precinct's new era of investment and innovation. Drawing from its location at the current intersection of transport, art, design, fashion, communications and education clusters, this Public Art Strategy points to the Central Precinct as Australia's new creative capital and a global destination to experience Sydney's art and creative culture.

This Public Art Strategy considers the contexts relevant to art that inform the precinct's redevelopment: its strategic and policy contexts, Aboriginal and heritage contexts, and its community and customer contexts.

This Public Art Strategy rationalises its approach, and manages the complexity of the opportunities of the Central Precinct with five curatorial frameworks:

- 1. Tracks to Connection** - Extending throughout the entire precinct, Tracks to Connection will be Sydney's most extensive expression of Public Art; made up of many individual artworks connected within a unifying cultural vision.
- 2. Landmark Works** - Significant stand-alone artworks will signify the precinct and its key locations.
- 3. Transformation** - Transformation employs contemporary and future technologies to transform the precinct with innovative digital, lighting and projection.
- 4. Active Art** - Active Art blends sensory experiences with physical activity by integrating art with existing sporting infrastructure.
- 5. Live Works** - Live Works is a recommendation for an activating program of year-round cultural activity, commencing with pre-construction engagement.

OFFICIAL

This Public Art Strategy provides a range of benchmarking examples that show comparable programs undertaken in other parts of the world and makes recommendations for funding models and a preliminary implementation model.

The development and implementation of this Public Art Strategy throughout the project stages will:

- Reposition the Central Precinct as a new creative capital for Australia.
- Create a global destination to experience Sydney's art and creative culture.
- Celebrate Aboriginal knowledge and stories.
- Physically express the heritage overarching thematic: Journeys and Gatherings.
- Connect art and creative expression to Country and time.
- Increase legibility of the new landform topography.
- Emphasise connection and reconnection.
- Extend and support the concept of innovation into creative expression in the public realm.
- Bring the many stories of Central together within unifying narrative frameworks.
- Expand Sydney's cultural infrastructure with significant new assets.
- Produce a program of activation that brings Central to life as a compelling creative destination year-round.

Image: Reko Rennie, Lyon House Museum, 2017



CONTEXT

02

Artists see the opportunities of place. It is not only the outcomes of art - the work themselves - that bring value to the city, but also the process of art thinking.

2.1 Strategic Context

The Central Precinct sits at the nexus of Sydney's key creative districts. It connects the Universities to its southwest with adjacent design incubators, the fashion and creative districts of Redfern and Surry Hills with the art galleries of Chippendale, the thriving CBD to the north with places of contemporary Aboriginal culture and heritage significance to the south. See Figure 12 Cultural Context Map, page 54.

Coupled with investment in innovation and technology, these cultural and creative foundations will fuel the precinct's future as Australia's innovation engine.

The Central Precinct Renewal Program Public Art Strategy will play a critical role in the precinct's future and help elevate it to become Sydney's creative capital: the central place within the city to experience Sydney's creative culture.

The Public Art Strategy responds to a number of specific key contexts influencing the precinct.



Aboriginal

This part of Sydney has a timeless Aboriginal narrative, with an Aboriginal culture that remains alive and evolving. This Public Art Strategy is informed by the Connecting with Country Framework and creates opportunities for Aboriginal artists to express Culture throughout the precinct, interpreting lost landmarks, surfacing Aboriginal histories and showcasing contemporary Aboriginal art practice.



Environmental

Environmental sustainability is a key pillar of the Central Precinct Renewal Program, extending to transformative urban renewal showcasing world leading sustainable development: delivering social, economic, and environmental regeneration of the city and its communities.

Consistent with environmental sustainability, the urban design approach for the Central Precinct Renewal Program views Central as a remade landscape, drawing from its geological origins and pre-settlement ecology. The Public Art Strategy creates opportunities for artists to interpret and express this landscape, helping to increase its legibility.



Heritage

Central is one of Australia's most significant heritage locations – at scale. The Heritage Interpretation Strategy identifies twenty-four key heritage stories within an overarching theme of Journeys and Gatherings.

This Public Art Strategy identifies opportunities for artists to draw from compelling heritage narratives in the making of artworks that bring these stories to life for contemporary audiences within the precinct, adding layers of meaning to the place experience.



Community

The Central Precinct spans and connects diverse communities of culture and creativity. The Central Precinct Renewal Program Social Sustainability Strategy identifies key priorities for the community including a lively, cultural and creative city for people.

The Public Art Strategy will lead to engaging human-centric experiences that greatly increase vibrancy within the precinct; a collection of permanent artworks augmented by cultural events and activation that present a dynamic program of cultural production and performance.

Art and activation will become a pillar of the local economy by attracting visitation, increasing dwell time and creating incentives for people to visit Sydney's new creative capital time and again.



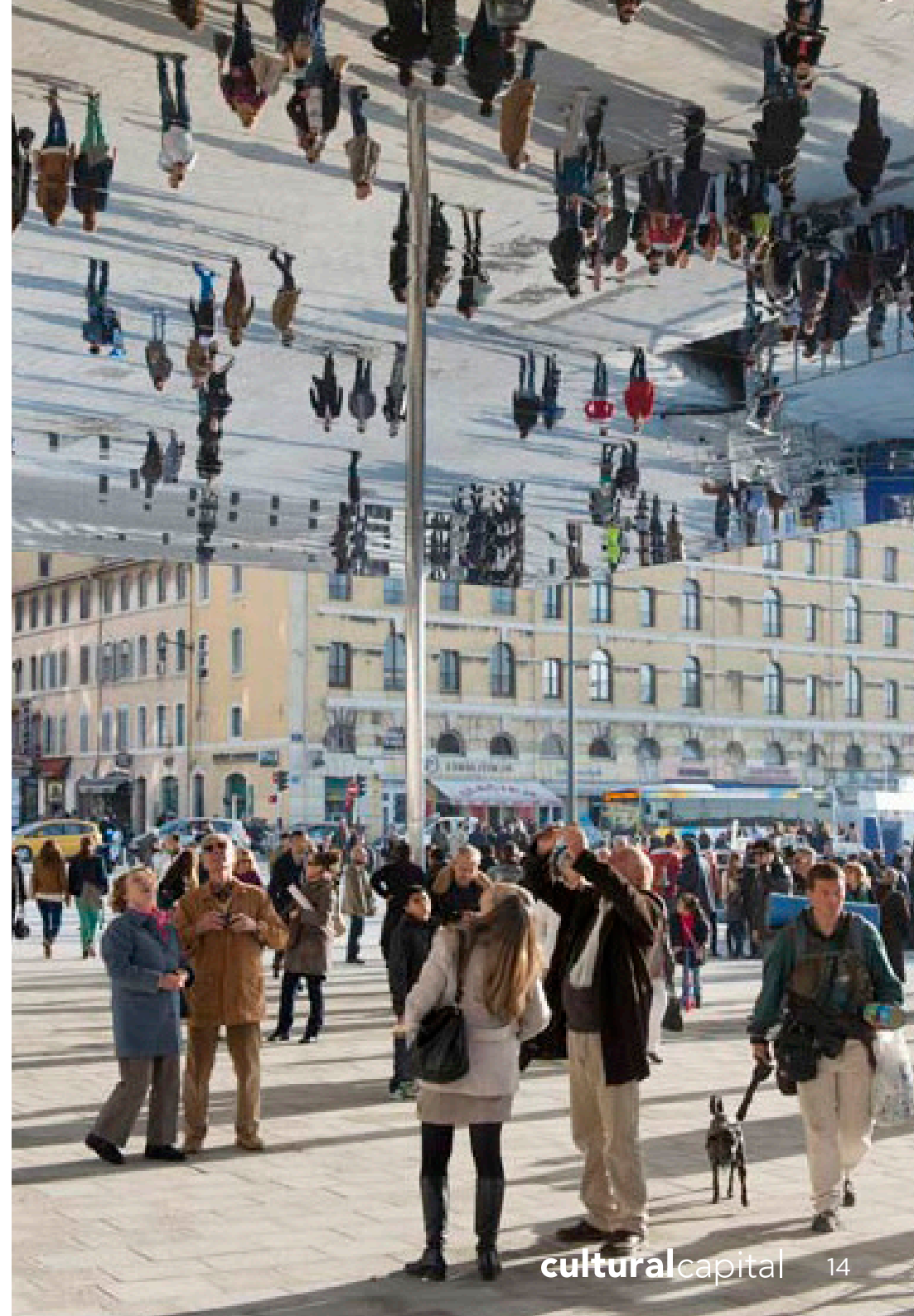
Customer Experience

Customer experience for commuters, local communities and regular and occasional visitors will determine the precinct's success.

The Public Art Strategy addresses customer needs for the precinct identified in the Central Precinct Renewal Program – Customer Experience Strategy – TfNSW including flow, vibrancy, inclusion, authenticity, safety, navigation, place identity and activation.

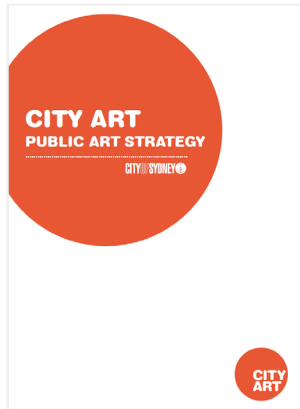
More comprehensive summaries of the relevant context studies can be found in **Appendix 7.2.4**.

Image; Vieux Port Pavillion, Foster Partners, Marsielle, 2013



2.2 Policy Context

The Central Precinct Renewal Program Public Art Strategy has been developed within the context of a set of existing policies and strategies that apply to this jurisdiction.

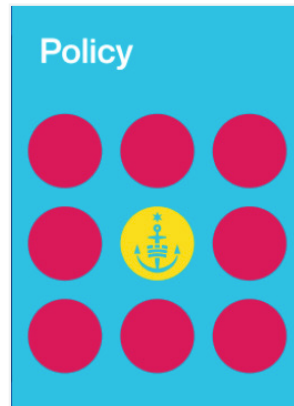


CITY OF SYDNEY

City Art: Public Art Strategy

The City’s Public Art Strategy aims to embed public art into the fabric of the city that reflects Sydney’s unique history, its diverse communities, its creativity, its innovation and its energy.

This CPRP Public Art Strategy outlines the curatorial approach for embedding art within the fabric of the renewed Central Precinct to achieve precisely these objectives.

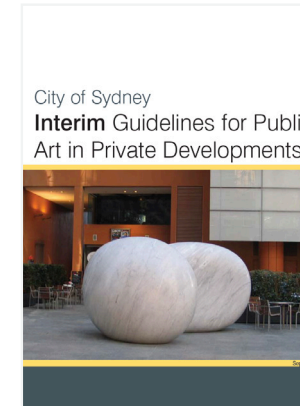


CITY OF SYDNEY

Public Art Policy

The key feature of the City of Sydney’s Public Art Policy is its proposal to continue to integrate art into the fabric of the city. Public art can enrich the public domain and artists can contribute to the shaping and transforming of the urban realm in ways which reflect, accentuate and give meaning to Sydney’s unique environment, history and community.

This CPRP Public Art Strategy recommends curatorial frameworks which will lead to city-shaping art projects and the remaking of the Central Precinct as a new creative capital in the heart of Sydney.



CITY OF SYDNEY

City Art: Interim Guidelines for Public Art in Private Development

These guidelines present the framework for the care, acquisition and management of public art; and ensure that high-quality public art is included in accessible public spaces in all large scale developments; is site specific; scale appropriate to the development and thoughtfully sited to create a point of interest or define a space.

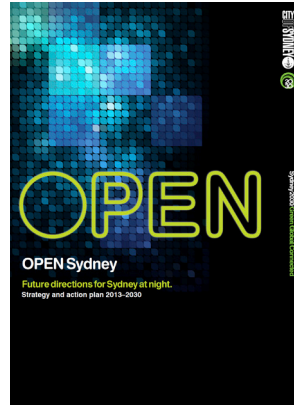
These guidelines will become particularly relevant to this CPRP Public Art Strategy as it becomes applied to subsequent stages of the development, once a development partner has been appointed.



CITY OF SYDNEY

Sustainable Sydney 2030

City of Sydney’s Sustainable Sydney 2030 goals positions Sydney as a Green, Global, Connected city. This CPRP Public Art Strategy supports the City’s 2030 direction for “a cultural and creative city”.



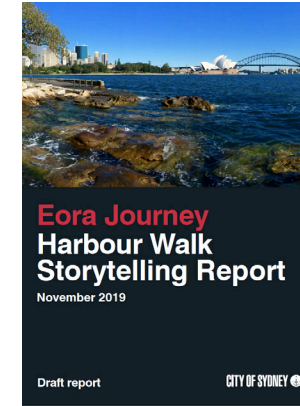
CITY OF SYDNEY

OPEN: Future directions for Sydney at night

OPEN Sydney presents a clear vision, direction and roadmap for the development of Sydney’s night-time economy over the next 20 years. OPEN Sydney has five night-time goals:

1. A Global Sydney
2. A Connected Sydney
3. A Diverse Sydney
4. An Inviting and Safe Sydney
5. A Responsive Sydney

This CPRP Public Art Strategy shows how the Central Precinct can become a global destination for art and culture, enhancing connectivity and diversity within Sydney’s cultural ecosystem, made safer with the commissioning of appropriate art and responsive to city-scale events.

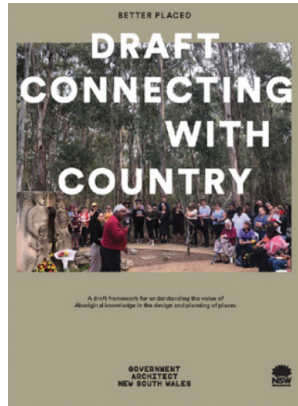


CITY OF SYDNEY

Yananurala Harbour Walk

Over the past decade, the City has produced a number of public art projects as part of the Eora Journey: Recognition in the Public Domain program based on extensive community requests for Aboriginal and Torres Strait Islander culture and heritage to be more visible in the public domain.

The Yananurala Harbour Walk Storytelling Report by Aboriginal curator Emily McDaniel extends this recognition across Sydney’s harbour foreshore. Emily McDaniel has been consulted during the development of this CPRP Public Art Strategy and has provided input to it.



GOVERNMENT ARCHITECT NSW

Connecting with Country Draft Framework

Government Architect NSW developed the ‘Connecting with Country’ Draft Framework to improve planning, design, and delivery of built environment projects in NSW.

The framework aims to help Aboriginal and non-Aboriginal people to work together collectively, respectfully, and with open minds to unite our complementary knowledge.

This CPRP Public Art Strategy embraces these objectives.



CREATE NSW

Cultural Infrastructure Plan 2025+

The Cultural Infrastructure Plan 2025+ outlines the benefits of cultural infrastructure and articulates the strategic priorities for NSW to be a place where culture is recognised as an integral part of communities and a key element of creating great places for people to live, work, visit, play and do business.

This CPRP Public Art Strategy supports these goals by embedding art and creativity within the public domain throughout the Central Precinct.

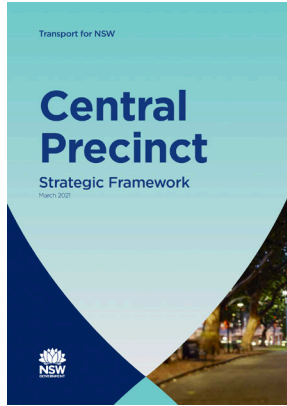


CREATE NSW

Create in NSW: The NSW Arts and Cultural Policy Framework

This policy supports NSW regional and urban development strategies which recognise how arts and culture are intrinsic to transforming NSW into a global creative leader.

This CPRP Public Art Strategy actively supports this global leadership position with its ambition to establish the Central Precinct as a new creative capital for Australia.

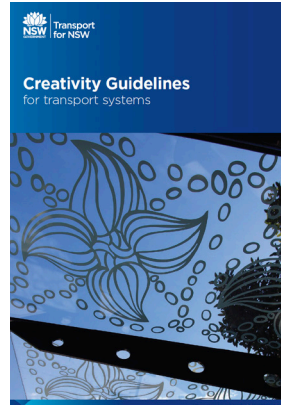


TRANSPORT FOR NSW

Central Precinct Strategic Framework

The Central Precinct Strategic Framework evolves the Draft Strategic Vision of October 2019 with an update to the vision, planning priorities, design principles and sub-precincts incorporating feedback from stakeholder consultation and public exhibition. It

- provides a framework for how the Central Precinct will develop in the future.
- guides future, more detailed sub-precinct planning.
- sets up a framework in which to start to consider individual proposals.



TRANSPORT FOR NSW

Creativity Guidelines for Transport Systems

The Creativity Guidelines for Transport Systems have been developed to enable the successful use of creative solutions in infrastructure projects. The guidelines are intended to provide inspiration enabling transport design teams and stakeholders to integrate creative solutions into a broad range of contexts as urban enhancements. The guidelines are also intended to offer logical, achievable processes to guide the planning and delivery of design, art and innovation. This CPRP Public Art Strategy is consistent with these guidelines.

CURATORIAL STRATEGY

03

It is the work of artists to interpret the stories of our cities in contemporary forms, reminding us of the past and embodying our aspirations for the future.

It is our experience of this continuum that gives us a sense of belonging.

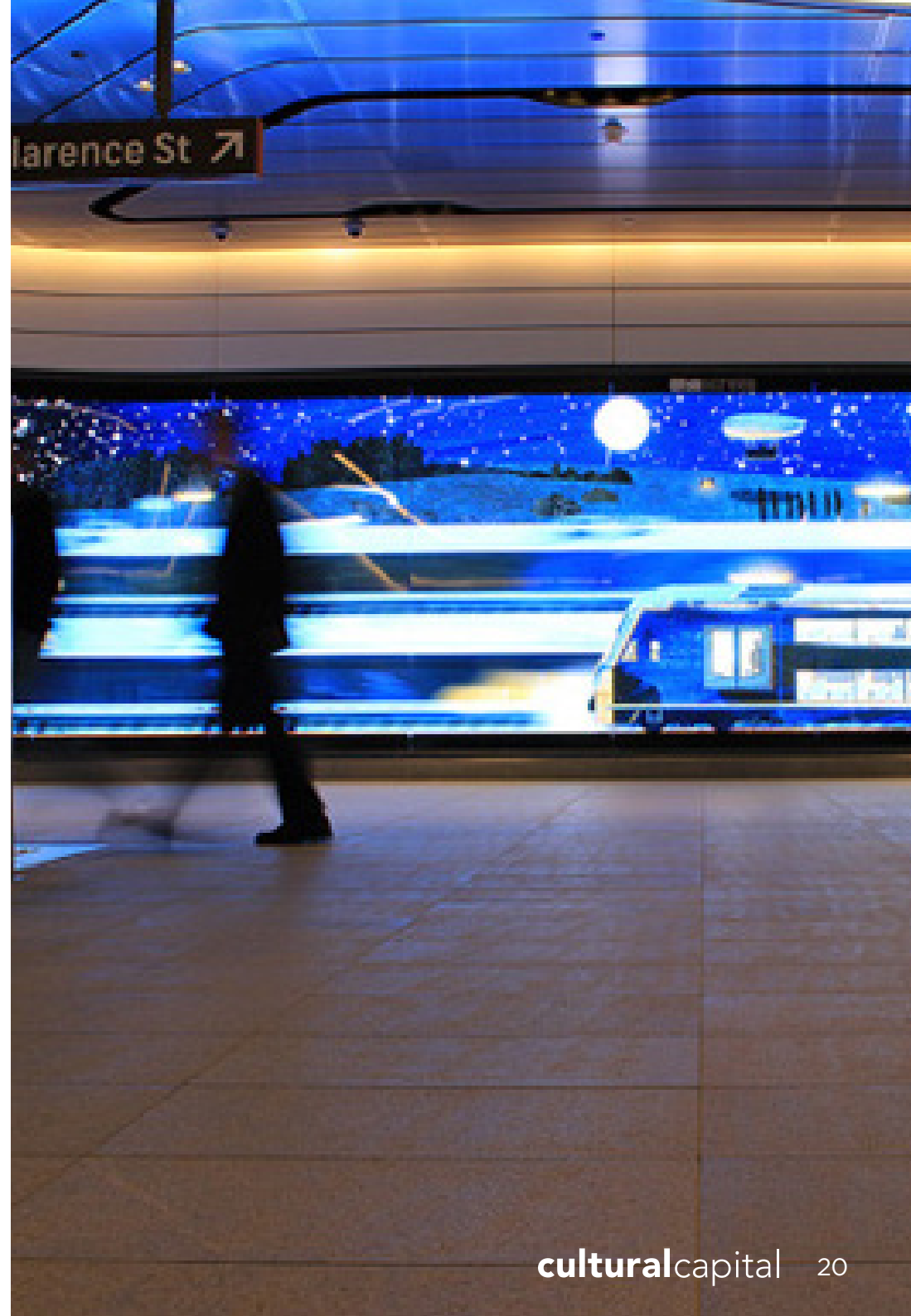
3.1 Public Art Vision

Sydney is at its most innovative when creativity collides with the physical condition of our city. The architectural marvel of the Opera House, the functional elegance of the Harbour Bridge, the landscape spectacle of Sculpture by the Sea.

These are global icons born from powerful creative responses to place. Now we have another of those moments.

Art at Central will respond to this opportunity, shaping the precinct's public realm as a global destination to experience our unique art and culture — a new creative capital for Australia.

Image: Nancy Liang and Baron Chau, Past Journeys of the Near Future, 2017, Wynscreen, Wynyard



OFFICIAL

The land on which Central Station lies has always been a place of journey, discovery and connection. A place of ancient walking tracks and intersecting trade routes. A place of game changing engineering and design. A place made by many hands, working together, building on each other's efforts.

By placing creativity and culture at the heart of a renewed Central Precinct focused on innovation, we are recognising that it is the creativity of our people that will drive tomorrow's successful city. Unified by eclectic creative talent, encompassing several mixed use precincts, anchored by leading businesses and enabled by leading technology – Central Sydney is more than a transport interchange, it is a neighbourhood powering the city's future.

This is the epicentre of Sydney's creative scene and the gateway to Australia's next generation of innovators. To be here is to be an active participant in the city's cultural life, inspiring new waves of disruption in architecture, art, fashion, design and communication.

So, we're remaking a cultural landscape with a new generation of artists and makers. We're completing the cultural ribbon and turning it into a cultural loop around the city. We're reconnecting the design incubators of Surry Hills with the design workshops of Ultimo. We're bringing together the brightest minds of Chippendale, with the deep knowledge of Redfern and giving them all the technology and the tools to express themselves on the world stage.

The future of Sydney is right here.
Welcome to Central Sydney.
A new creative capital for Australia.

Image; Nike Savaas, Papillon, Barangaroo, 2017



3.2 Curatorial Theme: Time

Art and creative expression at Central will connect people, place and culture through time.

Central is a crucible for many of Sydney's most important stories.

Some are ancient beyond imagination, others recent yet forgotten. Public art can make these stories more accessible, transforming spaces and places into experiences that bring meaning and interpretation to all the audiences who use and visit the Central Precinct.

A redeveloped Central Precinct restitches physical connections through the landscape and built form – but also time. The lens of time enables art to serve as a connective device, enhancing the work of design and architecture to help people experience their own place in a continuum made apparent.

Art at Central will interpret its stories of place in contemporary forms, embodying our aspirations for the future while reminding us of the past on which it will be built. The work of artists will help to anchor us in time so that we feel our place in the continuum of human activity that makes up this key node of the city, bringing with it a sense of belonging and inspiring us with hope for the future.

Creative Objectives

In this most significant of Australian urban renewal projects, public art has a critical role to play in creating a destination for all people - local, regional and international - to engage and enjoy Australian art and creativity embedded within, and central to, the experience of this dynamic new precinct.

Reveal lost landmarks

Celebrate Aboriginal culture and wisdom as foundational to this site, to Sydney and to Australia. Promote key roles, custodianship and projects for Aboriginal artists.

Deliver Placemaking Value

Enrich the experience of place with art and provide more reasons to dwell and return, developing Central's identity as well as the social and economic value within the precinct.

Aid Navigation

Art will help make the new landscape of Central legible, providing landmarks, denoting gateways, enhancing view lines, aiding intuitive navigation and improving safety.

Make a new creative destination for Sydney

A collection of integrated permanent works, landmarks and experiences set within a layered landscape, supported by place activation programs to establish an active new destination in the heart of the city.

Engage Communities

Reflect the rich stories and cultures that exist in the surrounding suburbs, engaging communities in the cultural life of the city. Help communicate Central's future and enable participation.

Support Innovative Collaborations

Commissioned artists will be encouraged to collaborate with other creative disciplines and emerging technologies to bring new ideas, techniques and perspectives to life.

3.3 Curatorial Principles



Deep Time

Re-awaken Indigenous Landscapes

Lay the foundation of the public realm by fostering collaboration between Aboriginal knowledge holders, artists and designers to create a cultural landscape of integrated works. Focus on remaking landmarks and re-awakening of stories lost through changes in the landscape.



Heritage Stories

Celebrate Journeys and Gatherings

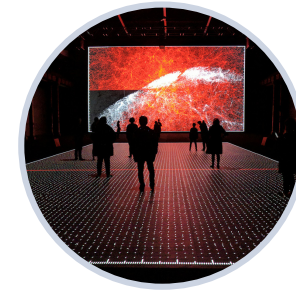
Central has always been a place of journeys and gatherings. Many have travelled here to build a livelihood, some have been part of historic undertakings. Celebrate the many hands that made, experienced and shaped this place, the milestones and moments of an industrious past.



Contemporary Life

Express the many sides to Central

The Central Precinct is bounded by some of Australia's oldest suburbs filled with rich stories and a melting pot of cultures present through time. Work with the surrounding community to commission works and activations that amplify the characters and history of Sydney's City of Villages.



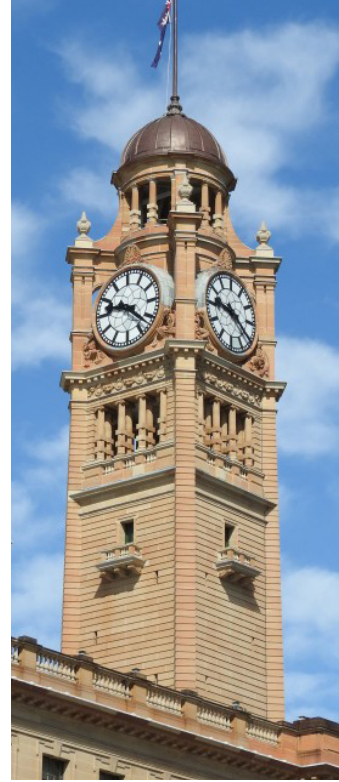
Future Thinking

Build creative capacity with an innovation engine

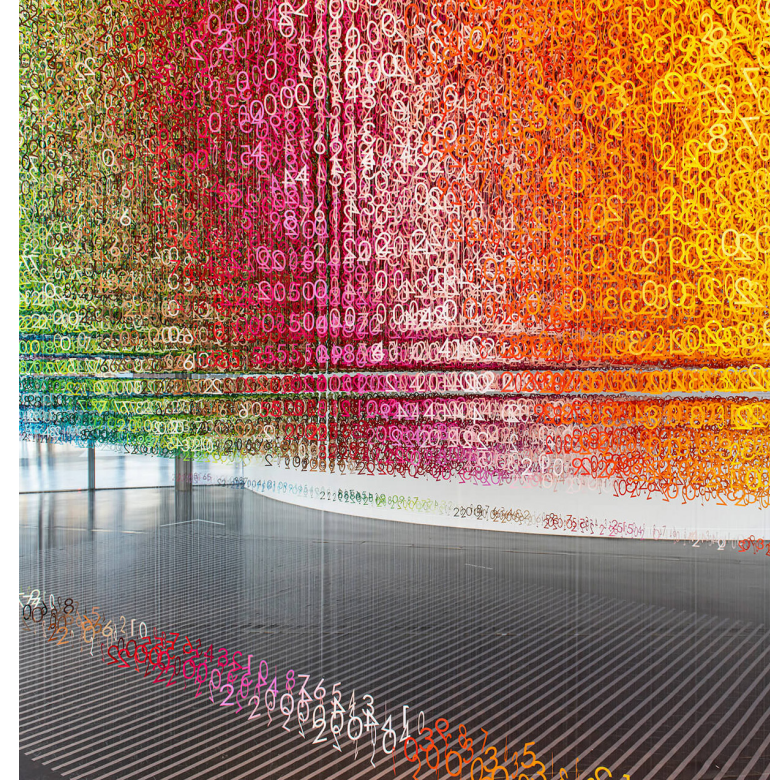
A new era has begun at Central. An innovation engine and a new creative capital. Commission contemporary collaborative works by practitioners using new and emerging technology working with new tenants and developers moving into the precinct, exploring innovative use of lighting, graphics, animation, connectivity and data.



Image; Yarrenyty Arltere Artists and Leonardo Ortega, The worlds we stitch together, Wainscreen, 2017



Image; Central Station Clock Tower



Image; Emmanuelle Moureaux, Slices of Time, 2020

Experiencing Central through a time-based lens

Not only are the visible symbols of the passage of time important in the ways we make our cities, time is also a principal determinant of our experience of the city. The experience of people is temporal. Each interaction with the Central Precinct will take place over a period of time. It might be a fleeting touch for just a second, ten minutes stolen to watch a performer we haven't seen before, taking a leisurely day-long stroll through the extended cultural precinct, making the most of a month-long activation by artists we love or a differing view of a

timeless landmark artwork each time we encounter it. Thinking this way enables us to not only consider experiential journeys through the Central Precinct, but also connects those journeys to a core component of Central's place narrative: the ways in which Central embodies a sense of time, visually symbolised by its clock tower.

Experiencing Central through a time-based lens



1s

Momentarily touching a beautiful handrail



10s

Delighting in discovery



5m

Immersed in moving image



10m

Walking with art



30m

Watching cultural programming



1h

Playing with friends



3wk

Celebrating with temporary activations



1yr

Rejoicing every year



100yr

Experiencing a timeless landmark again and again

3.4 Context Legend

These icons are used to denote which contexts are addressed by each art opportunity outlined in the following pages.



Aboriginal
expression

Commissions for Aboriginal
artists working with
Indigenous knowledge and
stories



Heritage

Artworks that interpret and
illuminate heritage



Social infrastructure
/ Community

Commissions developed
to increase social and
community infrastructure



Design

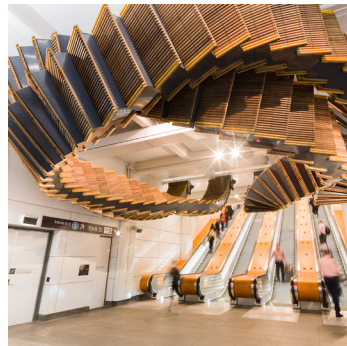
Artworks that interpret the
built environment as re-
created landscape

3.5 Curatorial Framework

Art at Central is rationalised into five curatorial frameworks that enable the art program to address site conditions, user experiences, site histories and future expectations.



Unexpected Hill, Royal Academy of Arts, London



Chris Fox, Interloop, Wynyard Station



Refik Anadol, Semaphore, Amsterdam



Zuk Club Skate park, Switzerland



Performer, Barangaroo

01

Tracks to Connection

Creating Sydney's most extensive expression of public art; many individual artworks connected within a unifying curatorial vision.

02

Landmark works

Signifying the precinct as Sydney's new creative capital and denoting its key gateways and nodal points with major stand-alone artworks.

03

Transformation

Transforming the built environment with contemporary digital, lighting, projection and animation technologies.

04

Active Art

Blending sensory experience with physical activity by integrating art with sporting and exercise infrastructure.

05

Live Works

Activating the precinct with a seasonal cultural program commencing with pre-construction engagement.

The names given to each curatorial framework are working titles only. These five frameworks specifically address art in the public realm. Once a development partner is appointed, future program stages will consider other art opportunities within private and semi-public spaces throughout the precinct. These will be developed at DA stage, observing the requirements of City Art: Interim Guidelines for Public Art in Private Development and the recommendations of the Design Guide.

Locations of curatorial frameworks within the precinct



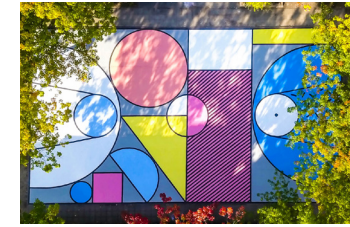
Yong Lee Architecture, Root Bench, Seoul



Olafur Eliasson, Your Rainbow Panorama, Aarhus, Denmark



Reko Rennie, White Night Festival, Federation Square



Katrin Vanderlinden, Hypercourt, Belgium



Uncle Steven Russell, Four Thousand Fish, Barangaroo

01

Tracks to Connection



Figure 2: Tracks to Connection location map

02

Landmark works



Figure 3: Landmark works location map

03

Transformation



Figure 4: Transformation location map

04

Active Art

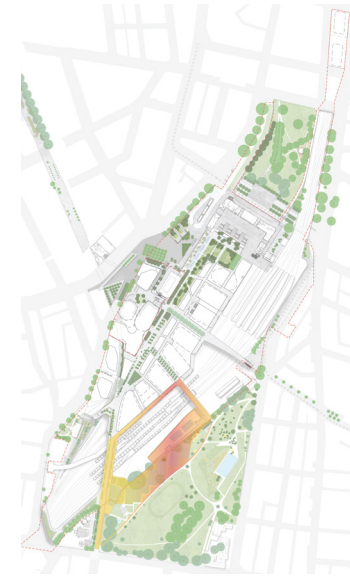


Figure 5: Active Art location map

05

Live Works

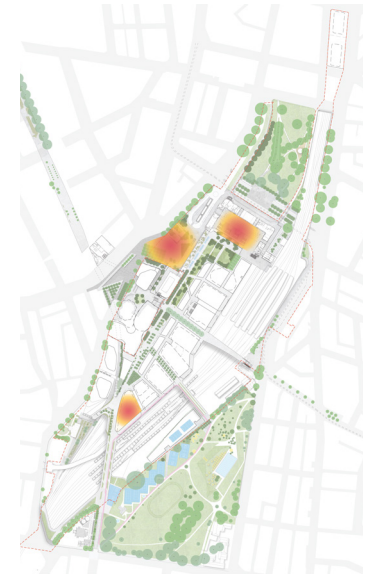


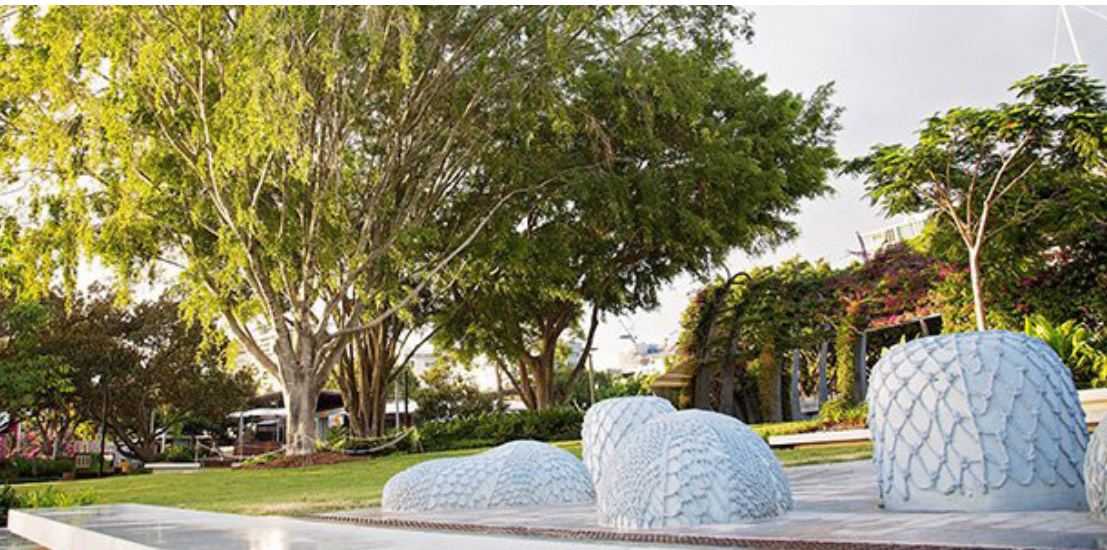
Figure 6: Live Works location map



Image; Megan Cope, Weelam Ngalut (Our Place) detail, Monash University, 2018



Image; Elisa Jane Carmichael, Dilly Bag, HOTA, Gold Coast, 2021



Image; Elisa Jane Carmichael, Water is Life, Southbank Brisbane, 2020



Image; Robert Andrew, Grounded in the Present, Brisbane, 2019

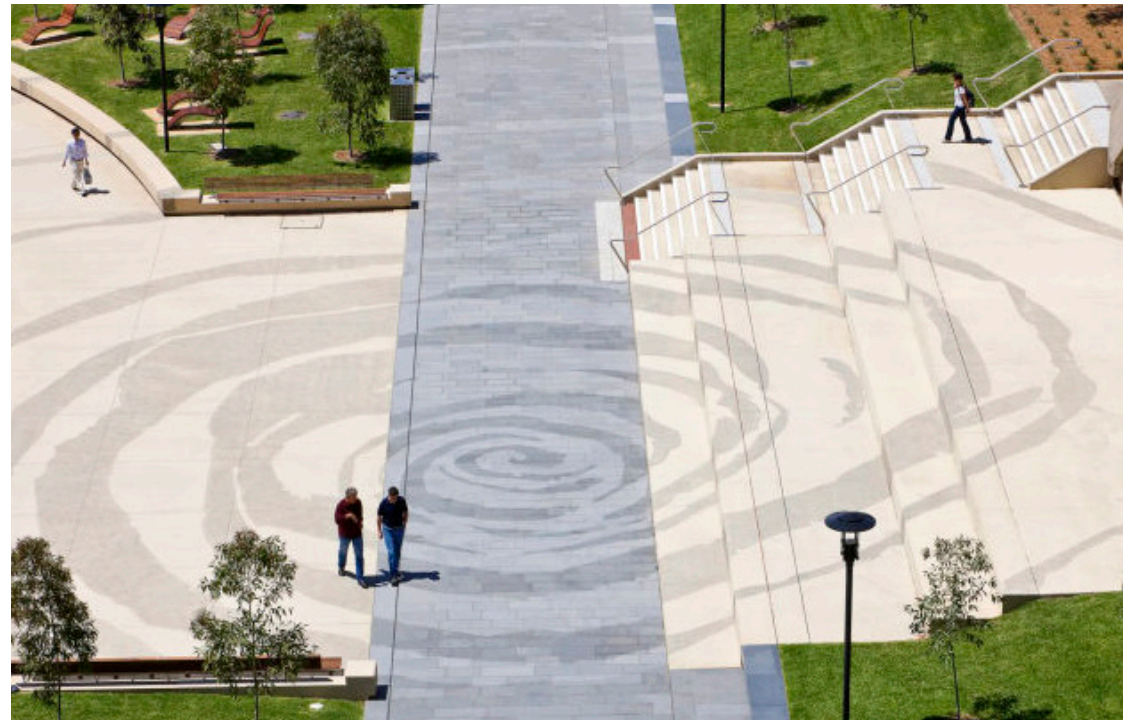
3.5.1 Tracks to Connection

An expansive cultural expression of many artworks



Image; High Line, New York City

Tracks to Connection is always with you as you move through the precinct. A consistent familiar presence that leads to a feeling of belonging, yet extraordinary at every turn.



Image; Paul Thompson and Paul Carter, Cadigal Green, University of Sydney, 2009

Walking through Central each day to work, meeting friends for a show, travelling to a distant railway destination — each journey is enriched by these many works of art.

Discovering a hidden work tucked away, seeing imagery reveal itself from the paving, finding a narrative in the urban furniture, we accumulate cultural experiences; a personal bank of memories, recognised and enjoyed.

In time Tracks to Connection becomes more than a collection of artworks; it enters our imagination, becomes familiar, welcoming us each time we encounter it, offering us a sense of reconnection and belonging.

Vision

Sydney's most extensive expression of public art, made up of many artworks connected with a unifying curatorial vision.

Extending from Cleveland Street in the south to Eddy Avenue in the north; Surry Hills to the Western gateway, making Central a connective precinct between its adjacent neighbourhoods.

On initial engagement, this work seems infinite. It cannot be read from any single point, only a journey through the precinct reveals its extent.

Experienced from within it is a physical expression of journeys and gatherings, bringing overlapping and interweaving stories together to create a layered narrative within a form that supports both movement and pause.

Form

From wherever you enter Central, engagement with this work is immediate. It is the ground beneath your feet, the terrain across which you traverse, the places in which you gather with friends. From its extended horizontal base, the work evolves into multiple forms: growing along walls, surprising with discovery artworks, integrating urban furniture, encompassing the details of drainage grates and handrails, coming alive with concealing lighting. And always offering narrative, connecting spaces, revealing topography, providing fascination and intrigue, drawing you in and around the places of the new Central Precinct.

Image; Hector Esrawe, Los Trompos (Spinning tops), 2015, High Museum of Art, Atlanta



Purpose

- Celebrating Aboriginal cultural expression.
- Transforming heritage narratives into contemporary creative expression.
- Emphasising the new landform of the station.
- Connecting the adjacent suburbs.
- Aiding navigation with intuitive wayfinding.
- Giving Sydney a significant new collection of public artworks, unified within an overarching cultural vision.

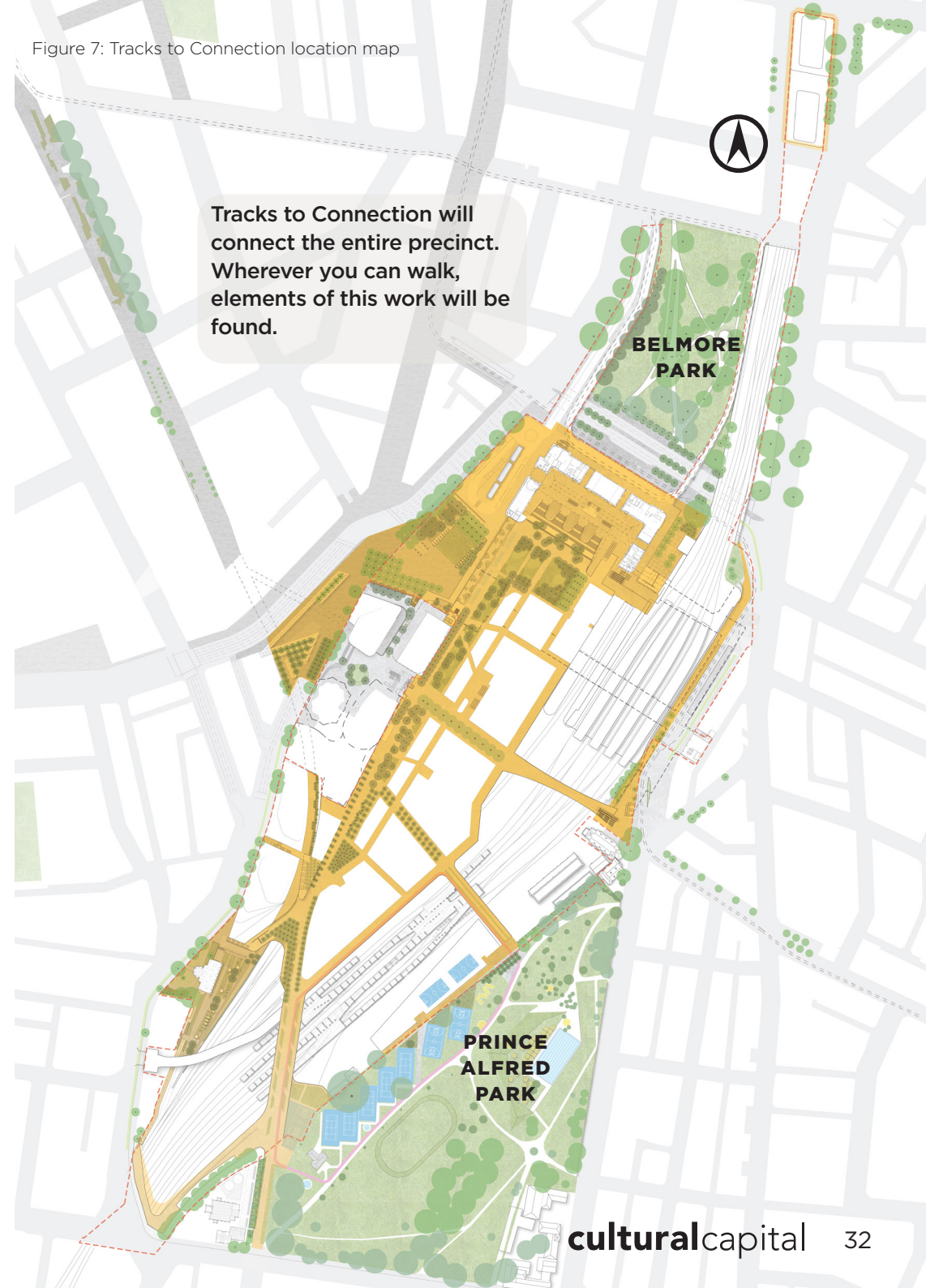
Experiential Outcome

- Providing a sense of belonging.
- Offering familiarity.
- Generating a layered depth of experience.
- Assisting intuitive wayfinding.
- Surprising with new discoveries.

Location

Tracks to Connection may be found wherever you can walk throughout the precinct. See figure 7 indicated in orange.

Figure 7: Tracks to Connection location map



OFFICIAL

Image; Tracey Emin, The Distance of Your Heart, Sydney



Image; Kaz Bemner, Jeremiah Deutscher, Michael Siy and Kenneth Navarra, Urban Reef, VIVA Vancouver



Image; Drainage grate Copenhagen

Image; Bike rack

Image; Bob Verschueren, Implantations

3.5.2 Landmark Works



Image; Anish Kapoor, Cloud Gate, Millennium Park, Chicago



Image; Robert Owen, Craigieburn Bypass

Landmark works signify key locations within the precinct with major stand-alone artworks.

This framework facilitates the inclusion of major artworks at the landmark scale. These works stand alone as markers of the site or signifiers of key locations within it. Five stand alone commissions are initially envisaged, with the possibility to develop more as the project matures.

Vision

Identify the precinct and signify its key locations and nodal points with high visibility artworks.

Form

Large scale works by established artists. May be stand-alone works or integrated with built form and site infrastructure.

Purpose

- Create place identity.
- Signify major site gateways and connections.
- The inspiration of big art.

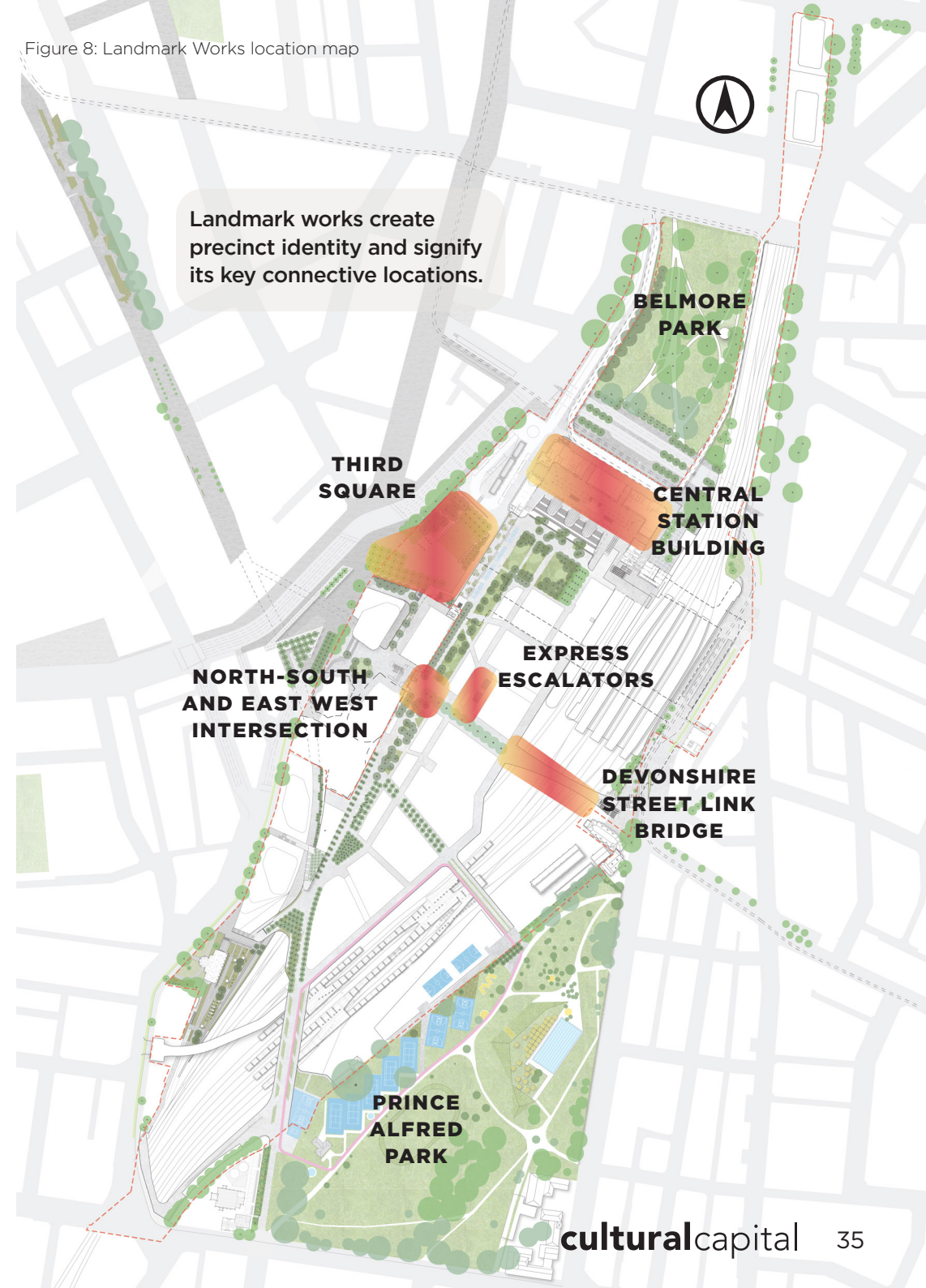
Experiential Outcome

- Attraction to the precinct.
- Sense of arrival and transition into the precinct.

Location

- The Devonshire Street Bridge.
- The intersection of the north-south and east-west links.
- The Third Square.
- The Express Escalator Arrival.
- The Central Station Terminal Building.

Figure 8: Landmark Works location map





Image; Refik Anadol, digital projection, Walt Disney Concert Hall



Image; Jinji Lake Biennale, Suzhou Centre, installation

01

The Devonshire Street Bridge Link

■ *Big art with a connective purpose.*

A signifier at landscape scale, made to be used, experienced and enjoyed.

The bridge at the eastern end of the Devonshire Street provides the opportunity to integrate art and infrastructure. The scale of the bridge can act as a magnet of attraction and a bridge-as-art will enhance and make memorable the journeys across it.

Image top; Robert Owen, Webb Bridge, Melbourne



02

The intersection of the north-south and east-west links

■ *Big art with a signifying purpose.*

The precinct's major intersection of the north-south and east-west pathways has long lines of visibility from both axis. A significant artwork here will draw people into the centre of the site. A suspended work will draw attention through the space while leaving the ground plane clear for pedestrian thoroughfare. A programmable digital work will allow this work to be continually updated and responsive.

Image bottom; Janet Echelmann, 1.26, Montreal



03

The 3rd Square

■ *A marker of place.*

A landmark work in the Third Square will address the city and denote this important western edge of the precinct. A work here is envisaged to both embrace the ground plane and reach up with a compelling vertical presence.

Image top; Reko Rennie, Miri, Pt Leo Estate, 2018



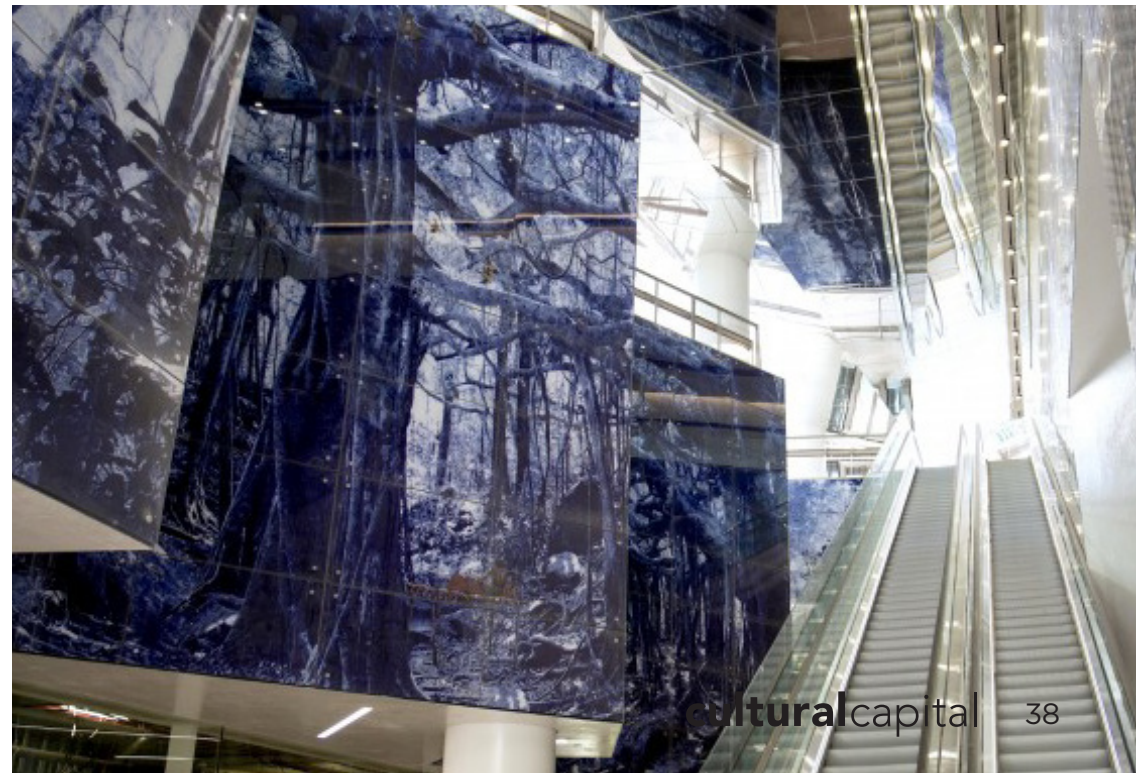
04

Central Walk Express Escalators - Devonshire Link

■ *A sense of arrival.*

An immersive artwork creating a sense of arrival and marking a transition into this space.

Image bottom; Danie Mellor, 480 Queen Street, Brisbane,



05

Central Station

■ *Past, present, future*

This programmable work leverages the grandeur and heritage of the existing Central Terminal Building, employing digital technologies to transform it with changing imagery that can contextually reposition it in time; both casting back to deep time, projecting forward to envisage the future and responding to seasonal events.

Image; Lindy Lee, *The Life of Stars*, 2018, Art Gallery of South Australia



3.5.3 Transformation



Image; Nicole Foreshew, Born in Darkness before Dawn, State Library, 2013



Image; VIVID, Argyle Cut, 2012

Transforming the precinct with innovative digital, lighting and projection techniques.

Transformation employs contemporary and future technologies to create art that expands our experience of the place and moment.

OFFICIAL

Vision

Extend the concept of innovation into the cultural realm by employing contemporary, programmable, and upgradable technologies as platforms for creative expression.

Form

A new precinct alive with moving imagery, light and colour utilising the latest technologies to express cultural innovation. Programmable wall, tunnel, undercroft, building facade and ground plane projections, LED screens, lighting design, animation, digital moving image artworks, augmented artwork.

Purpose

- Bring the precinct alive with night time activation.
- Illuminate difficult spaces.
- Enhance safety and reduce vandalism.
- Aid intuitive wayfinding.
- Respond to programmed events.
- Extend concept of innovation to creative expression throughout the precinct.

Image top; Miguel Chevalier, The pixels crossing, 2012, Forum des Halles, Paris

Image bottom; Pippolotti Rist, Sparkling Pond, Bold Coloured, Groove and Tender Fire, Central Park, 2018



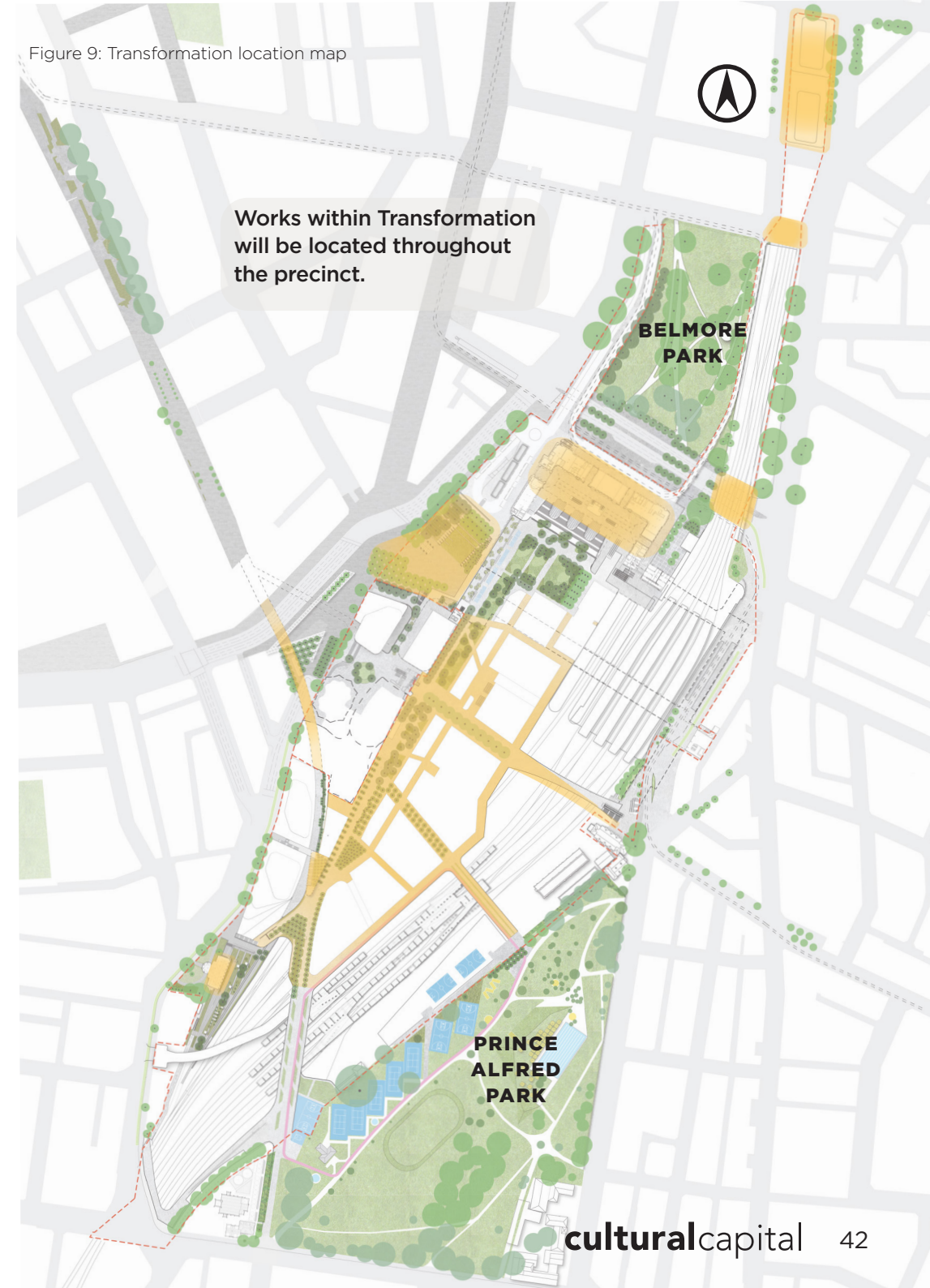
Experiential Outcomes

- Increase feeling of safety.
- Sense of awe and uplift.
- Digital and physical engagement.
- Responsive to Sydney's events calendar.

Location

Works within the Transformation program may be found at Mortuary Station, the existing Central buildings, at the Third Square, the Goods Line and within the urban spaces of new towers. See figure 9 indicated in orange.

Figure 9: Transformation location map



OFFICIAL

Image; Herman Kuijjer, Zutphen, Netherlands, 2015



Image; Reko Rennie, White Night Festival, ACMI and Federation Square Buildings, 2016



Image; Brett Leavy, Maiwar AR, Curiosity, Brisbane, 2021



Image; Riki Salam, Creation Pathways, William Jolly Bridge, Brisbane, 2019

3.5.4 Active Art



Image; Toshiko Horiuchi MacAdam, Crochet Playground

Extending physical activity with sensory experience by integrating art with sporting, leisure and exercise infrastructure.



Image; Olafur Eliasson, Ordrupgard Museum Art Park, 2016

Active Art leverages existing and future sporting, leisure and exercise infrastructure with an art overlay that broadens and deepens the opportunities of physical activity, augmenting them with experiences that draw attention to our sensory relationships with the world.

OFFICIAL

Vision

Engage with sensory and bodily experiences — human playscapes that expand on existing structured sporting activities.

Form

Art integrated into sporting and active leisure infrastructure as well as artist designed playscape artworks, water works and works that engage the senses.



Purpose

- Activate Prince Alfred Park with a diversity of experiences.
- Interpret Aboriginal and heritage stories in engaging and entertaining ways linked to sensory experience.
- Play for all ages.

Image top; Fiona Foley, Bibles and Bullets, 2008

Image bottom; Alice Lang, Floodlines, Queens Street Wharf, Brisbane



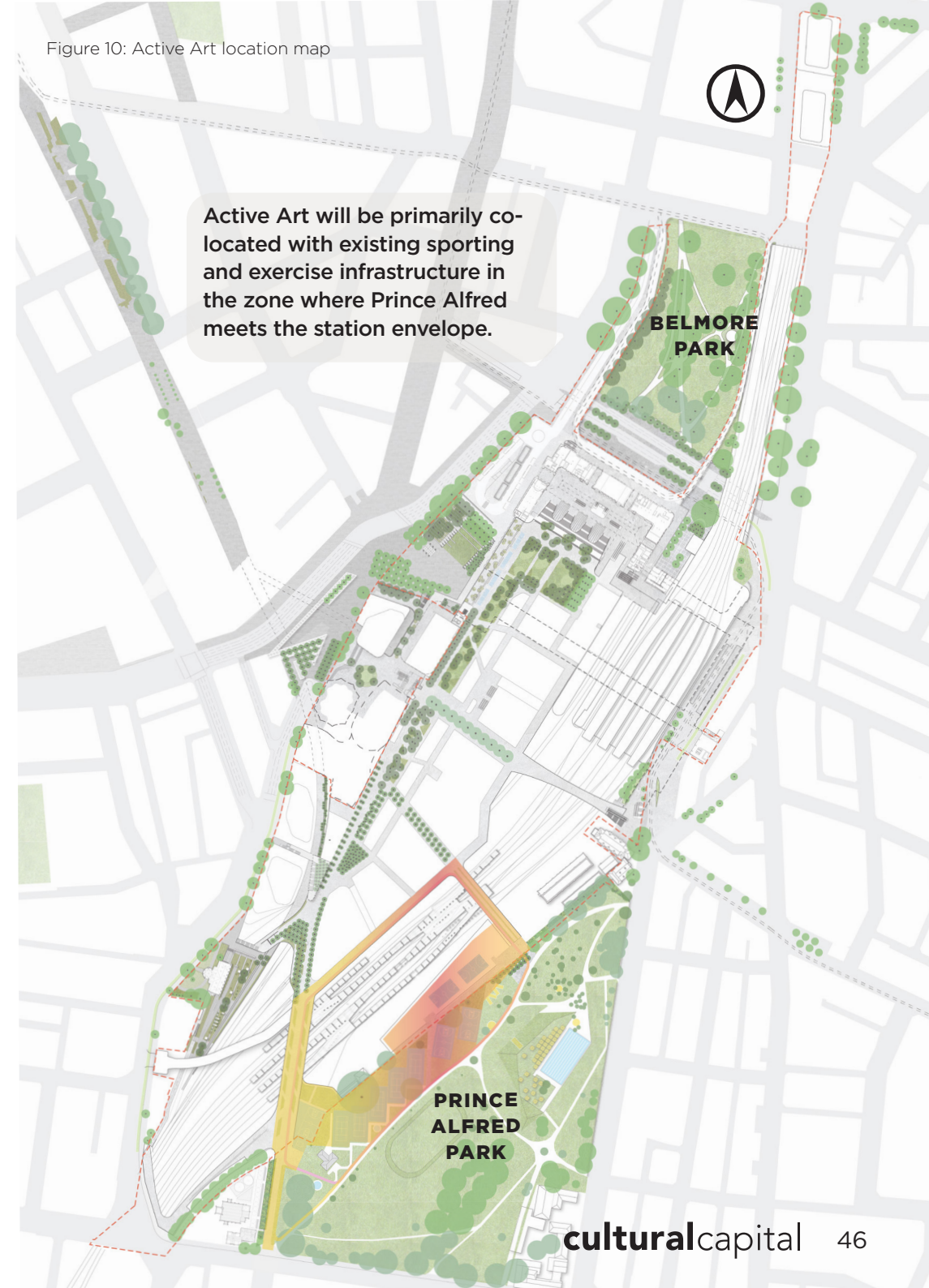
Experiential Outcome

- Enhanced attraction to sporting and exercise facilities.
- Physical activity extended into a more experiential territory.
- Sensory engagement in unexpected ways.

Location

The primary location for Active Art is the western edge of Prince Alfred Park, where it can serve as an overlay to existing sporting infrastructure. Other locations throughout the precinct, particularly the bridge links, may be suitable. See figure 10 indicated in orange.

Figure 10: Active Art location map



OFFICIAL

Image; Yuri Suzuki, Sonic Playground



Image; Moveart, school seat, Switzerland



Image; Sharyn Egan, Waabiny Mia — Play House, Optus Stadium, Perth



Image; Wave Field Variation, musical seesaws, Coal Drops Yard, Kings Cross

3.5.5 Live Works



Image; Nick Cave, Heard, 2017, QAGOMA

An dynamic program of year round cultural activity that starts with pre-construction engagement. Always something new to see and experience.



Image; Olafur Eliasson, Your Uncertain Shadow (colour), 2010

Where passion meets possibility in a program that activates the public realm of an innovation precinct, expressing the vibrancy of a new Central neighbourhood. Presenting the works of Australian's next generation of creative and cultural practitioners.

The future of Sydney — creatively expressed.

Vision

Engage new audiences, extend the narratives of place and commission diverse practitioners to generate the vibrancy required of Australia's new creative capital.

Form

Live Works will bring the precinct alive with:

- Creative production — creative studios, maker spaces and residencies that showcase cultural innovation.
- Cultural performance.
- Temporary exhibitions.
- Outreach programs through partnerships with Sydney's cultural institutions and events including hosting segments of Sydney's large format and scale events.
- Pop ups.
- Tours, talks, lectures, workshops.

Image top; Chila Kurami Singh Burman, detail of Remembering A Brave New World, 2020, Tate Britain, London

Image bottom; Rochelle Haley, Ever Sun, Art and About Laneways, 2021



OFFICIAL

Purpose

- Develop Sydney's cultural ecosystem by providing spaces for cultural production.
- Appeal to new audiences.
- Initiate early engagement with temporary works, residency programs, activations and exhibitions during pre-construction phases.
- Activate laneways, streetscapes and urban spaces with immersive programming.
- Extend the reach of the precinct with creative and cultural innovation.
- Create social connection with interaction and engagement.
- Contribute to a cultural ecology that breathes life into this new neighbourhood in the heart of Sydney.
- Activate the precinct with a diversity of cultural expression.
- Express stories that support and extend the narrative of the permanent works.
- Offer a more experimental framework for emerging artists and practitioners.
- Enable cross-pollination of disciplines and practices.

Image top; Hassell, Afghan Bazaar Cultural Precinct, 2014, Dandenong

Image bottom; Artist Shireen Taweel in studio



Experiential Outcomes

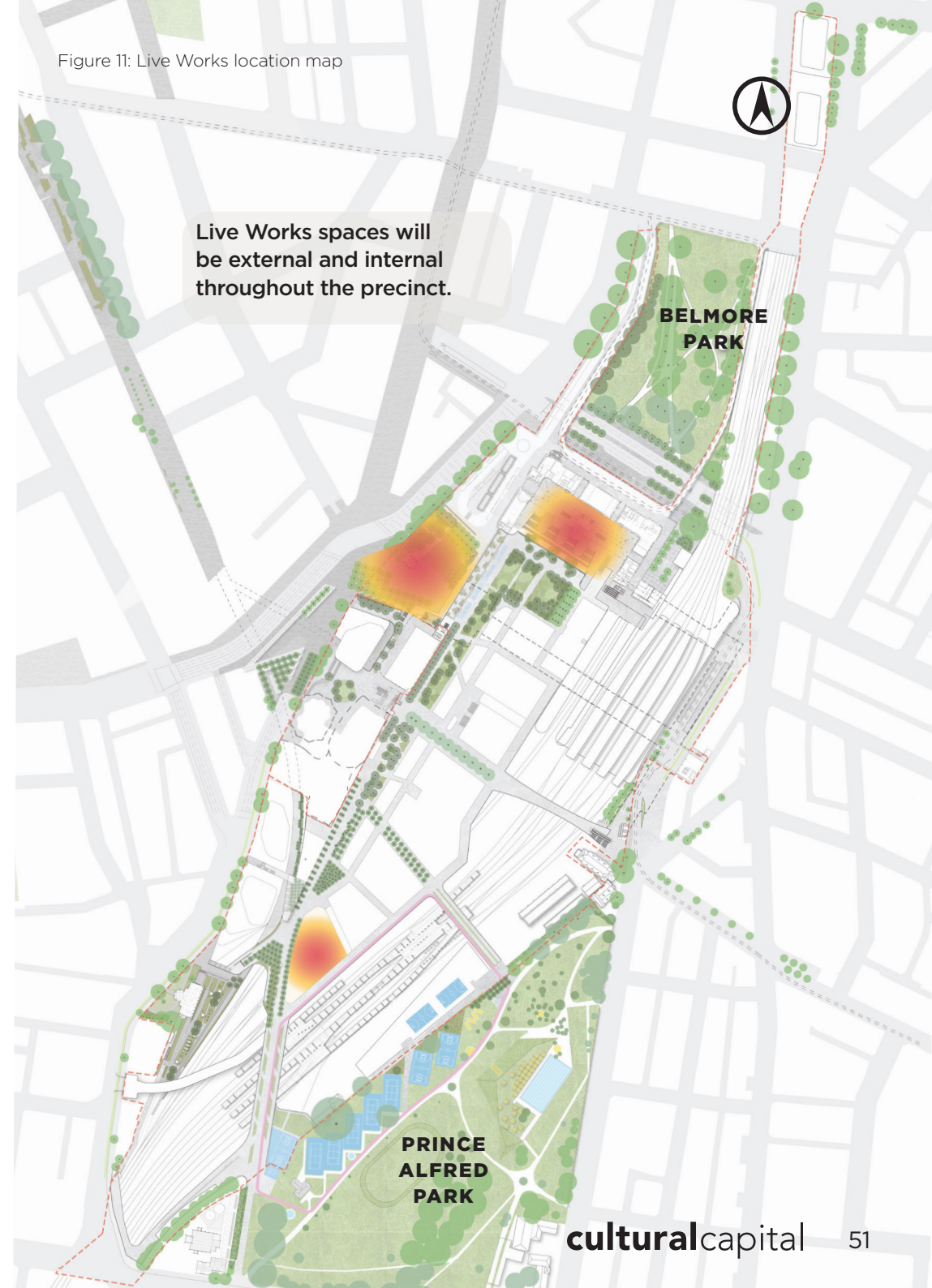
- Appreciation of Indigenous concepts of seasonality (built around D’harawal seasons).
- Emotional engagement: surprise, delight, wonder, discovery, awe.
- Immersion in urban spaces.
- Engagement with cultural production.
- Exploration of new spaces.

Location

Creative production spaces can be facilitated within ground floor spaces of the new buildings at the south end of the deck as well as within existing Central Terminal buildings.

The most suitable outdoor performance spaces will be the stairs to the deck, The Third Square and the Grand Concourse for specified occasions. See figure 11 key sites indicated in orange.

Figure 11: Live Works location map



OFFICIAL

Image; Alison Page and Nik Lachajczak, Wellama (video still), Barangaroo, 2019



Image; Brisbane City Council, Springfinito, Outdoor Vitrine



Image; The Marrugeku Company, Crying Baby



Image; Pippolotti Rist, 4th floor to mildness, MCA, 2016

3.5.5.1 Seasonal and Cultural Program Calendar

Through its Live Works program, Central can become a cultural nodal point with linkages to surrounding cultural institutions, event calendars and educational facilities.

By developing relationships with institutions like The Powerhouse, Carriageworks, theatres and the Entertainment Centre, AGNSW, MCA, local art galleries and adjacent universities, Central can leverage their exhibitions and programs to activate its own precinct while connecting its audiences to their activities. These interconnections will grow and strengthen Sydney's cultural ecosystem.

As one of Sydney's key arrival points, Central can embrace the activities of Sydney's cultural ecosystem within its programming. This can extend to major exhibitions, cultural programs and art prizes like Sydney festival VIVID and Lunar New Year, the Archibald, Doug Moran art prize, Sydney Biennale, and Sculpture by the Sea.

And Central's cultural production spaces can be programmed with practitioners from Sydney's cultural institutions and destinations, deepening the relationships with them.



D'HARAWAL SEASONAL CALENDAR



Significant Sites



Central Precinct



Cultural

- A1. 4A Centre for Contemporary Asian Art
- A2. Australian Museum
- A3. Australian National Maritime Museum
- A4. Capitol Theatre
- A5. Powerhouse Site
- A6. White Rabbit Gallery
- A7. Carriageworks
- A8. Lend Lease Darling Quarter Theatre
- A9. St Marys Cathedral
- A10. Chinese Garden of Friendship
- A11. Art Gallery of NSW
- A12. Pier 2/3 Creative Precinct
- A13. ANZAC Memorial
- A14. Museum of Contemporary Art Australia
- A15. Pirrama (EORA JOURNEY)
- A16. The Boatshed (EORA JOURNEY)
- A17. The Hungry Mile (EORA JOURNEY)
- A18. The Cutaway
- A19. Ta-ra (EORA JOURNEY)
- A20. Woolloomooloo (EORA JOURNEY)
- A21. Pirrama (EORA JOURNEY)
- A22. Robin Gibson Gallery
- A23. Chalk Horse Gallery
- A24. Stanley Street Gallery
- A25. COMA Gallery
- A26. Darlinghurst Theatre Company
- A27. Liverpool St Gallery
- A28. APY Arts Centre Collective Gallery
- A29. Belvoir Street Theatre
- A30. Foundry 616
- A31. Flinders St Gallery
- A32. Australian Centre for Photography
- A33. UNSW Galleries
- A34. Brett Whiteley Studio
- A35. Verge Gallery
- A36. Gallery Pompom
- A37. Yavus Gallery
- A38. 107 Projects
- A39. Sullivan and Strumpf



Educational

- B1. University of Sydney (USYD)
- B2. University of Technology (UTS)
- B3. University of Notre Dame
- B4. TAFE NSW Ultimo
- B5. UTS Haymarket Campus
- B6. UTS Art
- B7. National Art School
- B8. UNSW Art & Design
- B9. Dr Chau Chak Wing - Building 8 UTS



Communication

- C1. ABC Ultimo centre
- C2. Google
- C3. Network 10
- C4. Telstra Broadcasting Services
- C5. 7 News Sydney
- C6. innov8 Consulting Group
- C7. FBI Radio



Tourist

- D1. Sydney Opera House
- D2. Sydney Dance Company & Sydney Theatre Company
- D3.1 The Rocks
- D3.2 Circular Quay
- D4. Sydney Observatory
- D5. Ian Thorpe Aquatic Centre
- D6. Broadway Shopping Centre
- D7. International Convention Centre (ICE)
- D8. Ice Sydney Theatre
- D9. Paddy's Market
- D10. Fish Markets
- D11. Town Hall
- D12. Queen Victoria Building
- D13. The Goods Line
- D14. Spice Alley
- D15. Tumbalong Park - Children's Playground
- D16. The Star Casino Sydney
- D17. Sydney Aquarium, Madame Tussauds, Wild Life Sydney Zoo
- D18. Cockle Bay Restaurants & Precinct
- D19. Centrepoint Tower
- D20. The Galleries
- D21. China Town Precinct
- D22. Moore Park Stadiums

3.6 Cultural Context Map

Figure 12 shows Central's relationship to Sydney's cultural and educational institutions, and its communication and tourism sectors, showing the connective potential of the Central Precinct within this ecosystem.



Figure 12: Cultural Context map

BENCHMARKS

04

...a place where the walls and barriers of the gallery are broken down, where there is a constant source of interchanges between the art and the public.

ROBIN GIBSON

4.1 Precinct

These examples show how art creates narratives of place that drive visitation, establish place identity, and bring meaning to urban development when precincts go through a process of transformation to take new contemporary roles within their city.



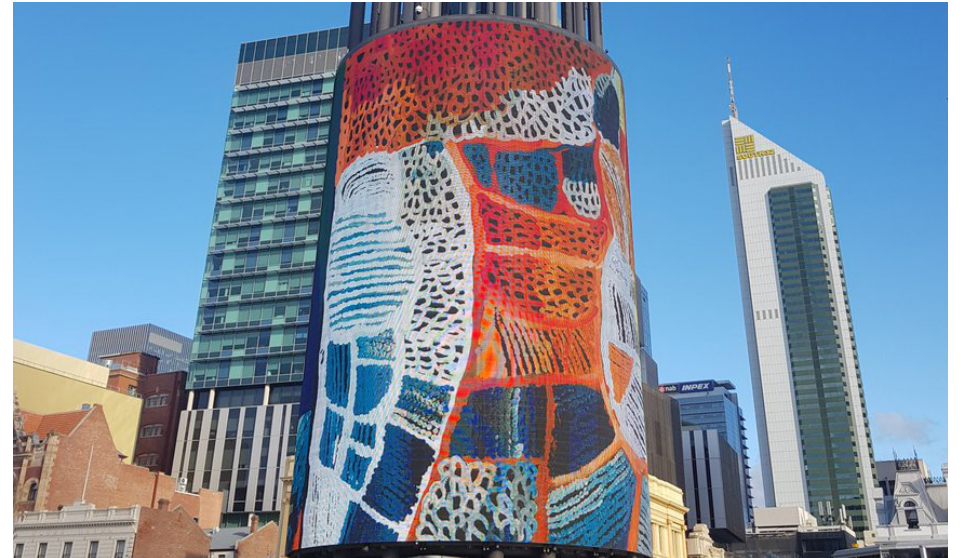
Image; Jon Tarry, Waterline, Yagan Square

Yagan Square, Perth

Named after the Noongar warrior, Yagan Square is a project of local and state significance for the city of Perth and Western Australia. Located at the east end of the new MRA Citylink development, it seeks to physically reconnect the entertainment/cultural precinct of Northbridge with Perth's CBD.

Acknowledged as a culinary and cultural precinct, this innovative public space incorporates a market hall, restaurants, pop up events, lush gardens and public artworks.

A strong Aboriginal narrative runs through the square, incorporating stories from the Whadjuk people - the traditional owners of the land



Image; Valmayi Nampitjinpa, Reconciliation, Digital Towers

- exploring themes of place, people, animals, birds and landscape; all of which shape and create a strong sense of place. These stories have influenced various elements of Yagan Square, creating a unique space that is reflective of both culture and history.

Architecture, landscape and art are intertwined and embedded with cultural stories and references developed in consultation with the traditional custodians. Together they form part of a living and evolving culture echoed by the evolving city of Perth, intentionally ambiguous and consequently generous, allowing visitors to interpret, find, create and complete their own narratives.



Image; Ramus Illumination, Digital Canopies, Yagan Square

Relevance to Central

Centrepiece of the Perth City Link, Yagan Square, like Central, is a high traffic commuter environment. Located in the heart of Perth's CBD, Yagan Square is a transit area for thousands of city workers and residents who take public transport into and out of the city every day or walk between the CBD and Northbridge.

Located on the former wetlands, a place of hunting and of ceremony and cultural gathering, Yagan Square has been conceived as a natural meeting place and point of convergence for Perth CBD, Northbridge and the new Perth City Link development. In addition, it is located within the 'arms' of the historic 'Horseshoe Bridge', at the crossroads of the Perth Central Railway Station, new City Busport, Perth Underground Railway Station and future Light Rail infrastructure.

The design concept imagines Yagan Square as an integral and active part of the city, knitted into, and extending the existing circulation systems and street fabric of its surrounds, while forming new relationships and ways



Image; Tjyllyungoo - Lance Chad, Wirin, Yagan Square

of experiencing the city. The square has been designed to host major festival events, as well as cater for day to day busking, performances and activities.

Designed to work at an intimate scale as well as for large organised festival events, the city square's hard and soft landscape provides a welcome respite from the day to day workings of the city. Focussed around a large 'meeting place' performance amphitheatre, organically shaped shade structures, indigenous flora, a dynamic water feature and an iconic digital tower, Yagan Square will accept over 70,000 visitors a day, becoming one of the city's great attractions.

Aspirations for a renewed Central precinct echo Yagan's Square's civic, connective and cultural role within a Sydney context, making Yagan Square a valuable Australian benchmark. The challenging experiences of many retailers at Yagan Square are instructive for Central, pointing to the crucial importance of precinct activation in attracting visitors beyond commuter traffic to the precinct, and providing reasons for people to dwell and return.



Image; Kings Cross, London

Kings Cross, London

At King's Cross a once under used industrial area and historic rail terminus has been transformed into a vibrant new neighbourhood. The precinct has become a compelling destination with newly created streets, shops, bars, restaurants, a thriving residential neighbourhood of over two thousand homes, schools (including the new University of Arts London), and various galleries and cultural spaces. Visitor numbers to the area have increased 40% each year since 2014, to ten million per annum.

Partnerships with local and international galleries offer a rolling program of exhibitions and events across the site, including a permanent outdoor gallery, and a program of free public events throughout the year, making contemporary art available and accessible to a wider audience.



Image; Jacques Rival, Identified Flying Object, Kings Cross, London

Previously associated with crime and unemployment, King's Cross is now a much-loved part of London. A combination of location, history, cultural interventions, corporate citizens and sense of local community draws visitors from near and far.

Relevance to Central

The redevelopment of King's Cross, built around a historic rail terminus, is an inspiration for Sydney's Central Precinct in terms of its cultural transformation into one of the most appealing destinations in the city. Its events program and its partnerships with adjacent cultural institutions parallel aspects of the planned program for Central, along with its commitment to making contemporary art available in the public realm.



Image; Greenwich Peninsula, London

Greenwich Peninsula, London

Significant to London as a maritime district for centuries, the Greenwich Peninsula is now one of the city's fastest growing destinations, uniting culture, community, design and architecture to create a collection of bold, modern and relevant experiences.

The borough is one of London's most popular visitor destinations, attracting over 19 million visitors per annum and generating £1.44 billion for the local economy. The transformed peninsula offers 15,000 new homes, 13,000 new jobs and 48 acres of emerging open public space. At the heart of this regeneration is the Design District, ensuring that design and creativity is embedded in the fabric of place. The Design District is London's first permanent, purpose-built hub, encompassing 1,800 creatives.

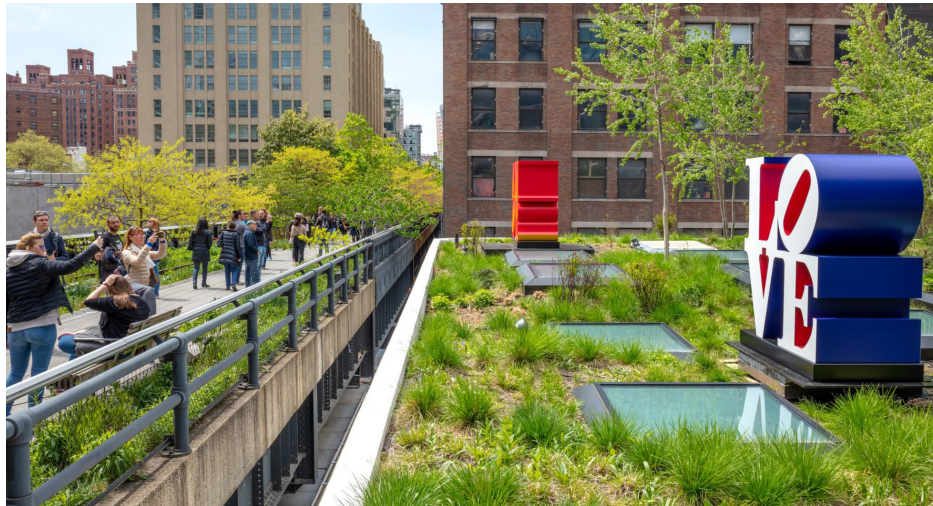


Image; Turning Tides Festival installation by Geronimo

Extending the essential experience of creativity is a three-kilometre art trail of public installations, murals, outdoor gallery, a significant event program and 'The Tide', London's first elevated linear park, and home to London's largest free-to-view collection of permanent public art.

Relevance to Central

Greenwich's relevance to the Central Precinct lies in the ways its historic purpose within the city has been transformed into the most contemporary of cultural destinations with art, innovation, programming and thoughtfully designed linkages connecting the collection of experiences and aiding navigation between them.



Image; Robert Indiana, Love, High Line

The High Line, New York

New York transformed a disused railway line into an extended hybrid of connective infrastructure and cultural experience. The High Line offers new views of New York, hosts art and events, expresses NY culture, offers places for gathering and respite and links neighbourhoods together. The High Line enables a series of unique experiences of place that embody the city.

Relevance to Central

The cultural identity of the High Line has catalysed a renaissance in the surrounding precincts, further developing New York's cultural ecology in ways that parallel the likely impact of the re-development of Central as a creative precinct.

- Attracts 7 - 8 million visitors a year
- Catalysed USD 25B+ of adjacent development
- New York's most popular cultural destination
- Contributing an estimated USD1B in NYC taxes over 20 years
- Recouped initial construction cost in first year



Image; Tony Albert, Studies of Barangaroo, 2017, Barangaroo Sydney

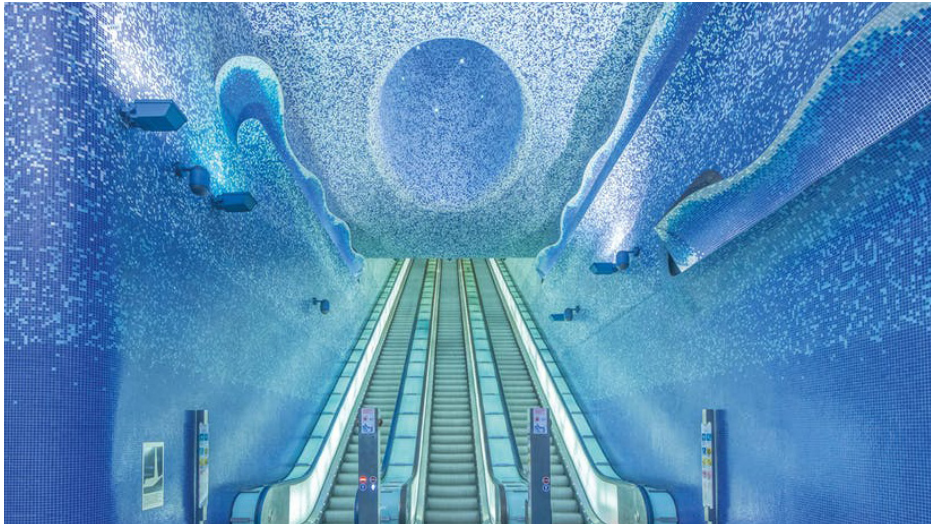
Barangaroo, Sydney

At the turn of the 21st century, Barangaroo was a disused container terminal and a physical barrier to the Western Harbour. Today, it is a dynamic cultural, residential, business and civic hub. This transformation was led by the NSW Government, partnering with world-leading developers, architects and creatives to revitalise this key area of central Sydney.

Barangaroo encompasses three unique and interconnected precincts: Barangaroo South, Central Barangaroo and Barangaroo Reserve. Public art activation has been a key part of the construction phases of all three. The Barangaroo Delivery Authority partnered with surrounding cultural institutions, curators and community organisations to deliver temporary art projects that represented the diverse cultural and creative voices of Sydney, creating public art opportunities while the precinct was still under development.

Relevance to Central

Barangaroo has commissioned a comprehensive art strategy, delivered in timed phases for the implementation of a major public art program.



Image; Oscar Tusquets Blanca, Toledo Metro Station, Naples

Metro Station Line, Naples, Italy

The Art Stations project (Stazioni dell'Arte) was led by a vision to bring art into the lives of commuters by commissioning contemporary artists to develop art projects on two lines of the Naples metro system.

Each selected artist has worked closely with prominent international architects to transform utilitarian transport spaces usually designed for efficiency into captivating public places. The Naples Art Subway Stations now feature more than 180 artworks created by 90 international and local artists.

The dazzling Toledo underground station, designed by Catalan architect Oscar Tusquets Blanca, provides an immersive experience as the commuter descends to the platforms. Long escalators whisk commuters fifty metres down to the platform under a swirling volcanic vortex of mosaic, lighting installations by Robert Wilson and an unexpected fall of natural light from the street far above. The station has won numerous architectural awards and been hailed as the most beautiful station in Europe by the Daily Telegraph.



Image; Karim Rashid, University Station, Naples

The project is an initiative to transform Naples into a more international city and open it to the world. The Naples metro program has two principal objectives: to reconfigure the city's public transport, from periphery to centre and to promote Naples as a destination, embracing contemporary architecture and public art to place the city in the international eye and attract media attention. This cultural regeneration brings an influx of art tourists into Naples. The program has also had the effect of catalysing redevelopment of the urban neighbourhoods surrounding the stations.

Research on the program shows that commuters are willing to walk nine more minutes to reach a station on the art line, wait at it six minutes longer for their connection, and pay more for their fares. Vandalism has also been reduced at these stations and they make users of the system feel safer and more cared for by the network.

Relevance to Central

Naples shows how the benefits of integrating art into transport environments transcend functional purpose and lead to urban revitalisation, place identity and increased visitation.

4.2 Landmark

Landmark works in city-shaping projects create instant identity for new precincts. As these examples show, they also catalyse significant development in surrounding neighbourhoods and generate substantial financial benefits for the city.



Images; Markthal, produced by Mothership artists Arno Coenen and Iris Ros



Markthal, Rotterdam - The 'Markthal Effect'

Seeking to revitalise the run-down Laurens Quarter of the city, Rotterdam's city government worked in partnership with Provast to create Markthal, a publicly accessible market enclosed with a private residential development. The two are connected by the country's largest artwork - 11,000 square metres of digital imagery produced by Mothership. The artwork has become a magnet for cultural tourists from all over the world and is now a bigger draw card for visitors than the market itself.

In a city with a history of cultural adventurousism, Markthal has become a standout success, attracting one million visitors in its first three weeks, and around 8 million visitors a year since opening. Objectives for the

renewal of the Laurens Quarter were realised with increased visitation of thirty percent. The Markthal project catalysed new development in the precinct that has brought new residents, commercial workers and visitors. More than 800 articles are published worldwide about Markthal.

Relevance to Central

Markthal demonstrates the powerful effect of art integrated with architecture and functional purpose to create new urban hybrid forms that exert a compelling power of attraction for locals and visitors alike.

The redevelopment of the Central Precinct creates opportunities for this type of bold cultural intervention, integrating art at scale into the urban landscape to reshape the city and express its creativity to the world.



Images; Olafur Eliasson, Your Rainbow Panorama, Aarhus, Denmark

Your Rainbow Panorama, Aarhus, Denmark

Built atop the city’s contemporary art gallery, Aarhus’s Your Rainbow Panorama, by Danish/Icelandic artist Olafur Eliasson, provides an extended panoramic experience of the city below. It is a vehicle enabling new ways of seeing the city of Aarhus, aiding spatial orientation by framing views and influencing them with colour.

Seen from outside, the large circular artwork has become a signifier for the city, creating a powerful identity for its cultural precinct. From this exterior perspective the work becomes a compass in time and space.

Visitation to the Aarhus cultural precinct doubled following the installation of Your Rainbow Panorama.



The commissioning of this work was the key pillar in a series of initiatives including a significant program of art events undertaken by the city to develop its cultural identity for global audiences. These initiatives culminated in Aarhus being named the European Capital for Culture in 2017.

Relevance to Central

Aarhus shows how art and culture can help city precincts like Central rapidly establish a global cultural identity when art is prioritised and artists are enabled to make significant contributions to the shaping of the urban landscape.



Images; Chris Fox, *Interloop*, Wynyard Station, Sydney

Interloop, Wynyard Station, Sydney

Chris Fox's heritage interpretation artwork *Interloop* hovers in the void at Sydney's Wynyard Station. The sculpture reconfigures the much loved timber heritage escalators that operated within Wynyard since the 1930's. Fox's work, planned and curated by Cultural Capital, takes a physical element known to generations of Sydney commuters and renders it timeless, at the same time cementing it in Sydney's collective memory.

Interloop has become a landmark work that signifies the revitalisation of Wynyard Station, and Sydney's Central Business District more broadly. It has become a key demonstration of the value of ambitious contemporary public art projects in shaping the cultural landscape of Australian cities.



Relevance to Central

Interloop is part of a suite of public art commissions for Wynyard Station's redevelopment, including *Virtual Warrane* a digital Acknowledgement of Country by Indigenous Australian new media artist Brett Leavy (Virtual Songlines) and *Wynscreen*, a 23 metre long LED screen for digital and moving image artworks, programmed with eighteen original screen works from Australian and International artists.

Together they have transformed Wynyard Station into a new cultural destination in Sydney and demonstrate how landmark art projects can help transport environment transcend their functional purpose to become meaningful and enriching precincts that extend the city's cultural ecology.



Images; Robert Woodward, Tidal Cascade, Darling Harbour, Sydney

Tidal Cascade, Darling Harbour, Sydney

Designed by Robert Woodward for the redevelopment of Darling Harbour in the late 1980s, this water sculpture, officially known as Tidal Cascade, has become a cultural icon of Sydney’s inner-city harbour foreshore. The fountain signifies Sydney locals’ love of water and leisure, while seamlessly integrating with the design of the promenade. Tidal Cascade was heritage listed in 2016 as a site of aesthetic significance, being an outstanding work of modern design.



Relevance to Central

The work’s aesthetic, recreational, atmospheric, and magnetic qualities make it a significant placemaking element at Darling Harbour, attracting locals and tourists alike. At the same time, Tidal Cascade has become a symbol of identity for the Darling Harbour precinct.

In a similar way, Landmark works at Central will provide meaningful place identity while signifying key locations within the precinct, and bringing the magnetic qualities of powerful placemaking works of art.

4.3 Programming and Activation

Cultural programming and activation will be an essential component of Central's future role as a new Australian creative capital. A significant permanent annual budget and dedicated place management are mandatory for the precinct's success.



Image; Godspell Music Festival, Millennium Park, 2016, Chicago

Millennium Park, Chicago

Chicago's Millennium Park, opened in 2004, is a cultural venue adjacent to the CBD that has become an economic powerhouse for the city and changed the way the world views Chicago. The Park, and in particular its sculptural icon Cloud Gate, has come to represent the city's global identity.

The 21st century cultural park hosts a collection of art and architecture by globally renowned artists and architects like Anish Kapoor, Frank Gehry and Jaume Plensa. Yet it's the Park's program of annual events that really brings it to life, keeping it dynamic and everchanging.

Each year more than five hundred events are programmed for the Park's various venues and locations, ranging from major theatrical productions to concerts, intimate performative works, pop ups, and activations.



Image; Millennium Park, Chicago

Events are provided free, enabled by a substantial ongoing funding commitment estimated to be between USD10 and 20M annually provided by the city, grants, sponsors and donations.

Millennium Park attracts more than five million visitors a year who contribute USD 1.5B to Chicago's city economy. Within ten years of its opening Millennium Park has catalysed an estimated ten billion dollars' worth of adjacent real estate development, driven by the Park's cultural pulling power.

Relevance to Central

Millennium Park provides an exemplar for culturally led rejuvenation of entire city precincts and a compelling example of the need for substantial permanent, annualised funding, administered within a rigorous place management framework.

4.4 Cultural Partnerships

Partnerships facilitating engagement with Sydney's cultural institutions and events will extend audiences for art, activate the Central Precinct and connect the high volume of people passing through Central with Sydney's cultural ecosystem.



Image; Kings Cross, Outside Art Project, Games We Play, Gallery Launch

The Outside Project: Kings Cross London

The Outside Art Project in London's Kings Cross partners with leading museums and galleries to stage a year-round program of work by local and international artists.

A permanent outdoor gallery, made up of 15 movable displays complete with seating, showcases a changing line-up of work from leading photographers and visual artists. King's Cross also work with creatives and cultural organisations to host a series of free public events throughout the year.

The Outside Art Project launched in 2020 with 'Games We Play', a summer-themed showcase exhibition from the Photographers' Gallery in Soho. The initiative was founded to provide a free and open program for people visiting, living or working in King's Cross.



Image; Margarita Sampson, The Grove, Sculpture at Barangaroo, 2016

Barangaroo, Sculpture at Barangaroo

In 2016, Barangaroo partnered with Sydney's well-known Sculpture by the Sea organisation. Free to the public, the temporary exhibition transformed Barangaroo Reserve into an open-air sculpture park showcasing 12 outdoor artworks by 15 Australian artists, capturing the imagination of Sydney and its visitors.

Relevance to Central

These examples show how emerging city-shaping developments like the Central Precinct can leverage the opportunities they create for existing cultural institutions and events to reach new audiences. These types of temporary activations enliven the precinct and help to generate rapid place identity and attachment. A redeveloped Central Precinct can serve as Sydney's cultural hub and a portal to the city's existing cultural infrastructure.

4.5 Construction Activation

Art can be employed for early-stage engagement with local communities. These examples show how artists and their practice can build community relationships, activate sites and generate interest in the project to come.



Image; Reko Rennie, *As the Crow Flies*, Barangaroo Hoarding, 2017

Barangaroo Aurora Eora - Creative Hoarding

Aurora Eora is a public art commission in a series of Artistic Associate projects by the Barangaroo Delivery Authority (BDA), bringing the stories of Barangaroo to life through song and art. The BDA collaborated with Art Month Sydney to match new music with new public art to explore the heritage of the Barangaroo site.

BDA commissioned Gondwana Indigenous Children's Choir and their young resident composer, Alice Chance, to compose six songs in response to the site and to Barangaroo the woman. Art Month Sydney then selected Sydney artists (Tony Albert, Karen Black, Joan Ross, Reko Rennie and Gemma Smith) to each create a new artwork matched with the songs to adorn one of the many construction hoardings in the area.



Image; Scott Alley, *Electric Confetti*, 2020

Melbourne Metro Tunnel Creative Program

The Metro Tunnel Creative Program curates artworks and events to enhance Melbourne city life alongside the construction of the Metro Tunnel. The Program includes free activities, events and public art exhibitions. The program encourages community interaction with construction sites and supports local businesses disrupted by construction works. The program objective outlined in the Metro Tunnel Creative Strategy is to keep Melbourne a vibrant and attractive destination during construction of a major city-shaping project.



Image; Brook Andrew, Local Memory, 2011, Central Park Artists in Residence



Image; Caroline Rothwell, Symbiosis, 2012, Central Park Artists in Residence

Central Park, Frasers Development, Chippendale

Art played a critical role in enlivening the Central Park development in Chippendale from the earliest stages of its development and engaging the local community in the process. Central Park's public art strategy, developed by Turpin + Crawford Studio, provided a cohesive long-term thematic and planning framework for the commissioning of temporary and permanent public artwork.

Fraser's commissioned the temporary art program Artists In Residence curated by Turpin + Crawford Studio and curator Anne Loxley during the construction phase of the development. A series of significant artworks were installed sequentially on the heritage Irving Street Brewery building within the development site. The focus of this project was a response to the historic brewery building, its social and industrial heritage and its future re-use. Three works were installed including Local Memory by Brook Andrew, Windwatcher by Mikala Dwyer, and Symbiosis by Caroline Rothwell.

In a parallel initiative, the Fraser Studios program transformed three warehouses on Kensington Street, within the Central Park development site, into artists' studios and rehearsal spaces. Managed by Queen Street Studio, Fraser Studios was open from September 2008 until December 2011. Free visual and performing arts residencies were offered, plus a subsidised rehearsal space, events and workshops. The program engaged with local community and activated the site with cultural production, creating energy and intrigue around what was to come, while supporting artists with much needed subsidised studio space.

The initiatives undertaken by Fraser's at Central Park show how art practice can generate new relationships with community and develop interest in a project from its earliest physical stages.

FUNDING MODEL

05

One of the greatest pieces of economic wisdom is to know what you do not know.

JOHN KENNETH GALBRAITH

5.1 Capital costs for permanent works

Established international protocols suggest allocating one percent of urban infrastructure project development costs for art and cultural interventions. The precise allocation varies from city to city and project to project, with the range typically sitting between 0.25% and 2%.

Given the ambition of the Central Precinct redevelopment and its significance as a new cultural destination in central Sydney, this strategy recommends a minimum capital allocation of **1.5%** for permanent works.

5.2 Annual program funding

To take its place as Sydney's creative capital, the Central Precinct needs to extend beyond permanent artworks with a comprehensive ongoing program of activation. In this strategy that program has the working title of Live Works. This program requires commitment to significant and permanent annual funding.

A recommended mechanism for providing this funding is to apply an Activation Levy to all commercial and retail tenancy leases across the Central development. The rate of the levy will be dependent on anticipated income from commercial leases and will form part of a Place Management Plan for the precinct.

The precinct-wide Place Management Plan needs to address the requirement for permanent staff to administer the Live Works program including an experienced Program Director, as well as the costs of all temporary works within the program.

For the purposes of determining the annual funding required for the Live Works program equivalent programs have been considered.

Image; Ruth Ewan, Silent Agitator, 2019, High Line, New York



Melbourne's Federation Square

Melbourne's Federation Square runs a year-long program of events including live music, outdoor theatre, exhibitions, wellbeing sessions and pop-up events.

Federation Square partners with local organisations and cultural institutions to activate the precinct and provide enriching experiences to visitors. Programs range from in-person public events to online streaming sessions and has included:

- **Wellbeing:** a daily free 30-minute meditation session in partnership with Kadampa Meditation Centre Australia.
- **Daily free** Tai Chi sessions
- **Fed Kidz:** an ongoing program of small-group workshops, activities, big screen gaming, live shows and family films.
- **Partnership events:** Fed Square annually hosts much-loved Melbourne events like The International Comedy Festival.
- **Exhibitions:** Beyond exhibitions within the Australian Centre for Moving Image (ACMI) which is located in Fed Square, temporary public exhibitions are also hosted within the Fed Square Atrium or in the square.
- **Music:** The 'Fed Live' program annual hosts touring national and international musical acts in the main square.
- **Pop up calendar activations:** year-round pop-up events cover summer, Christmas celebrations, Reconciliation week and more.

While Federations Square's programming budget is not known, their 2019 Annual report reveals that revenue from Events was 5M in 2018 and 4.4M in 2019. It may be reasonably assumed that this revenue underwrites the cost of delivering the annual program.



Image; Part of 'White Night' Event, Reko Rennie, Federation Square, 2016



Image; Federation Square, Fed Kidz workshop

Chicago’s Millennium Park

Matthew Neilson of Chicago’s Department of Cultural affairs, who manages arts related events and facilities in Millennium Park, revealed in an interview with this report’s author that intense programming and activation was the reason for Millennium Park’s success and that the park’s annual program funding between 2007 and 2017 had been between USD5 and \$10M.

Sydney’s Carriageworks

In Sydney, Carriageworks operates a significant annual program of arts and cultural events. Their 2019 Annual Report shows approximately \$3M spent on Artistic Program Expenses and an additional \$700K on Markets and Food Programs. Communication costs are listed separately at \$770K in 2019, making the likely total annual spend almost \$4.5M.

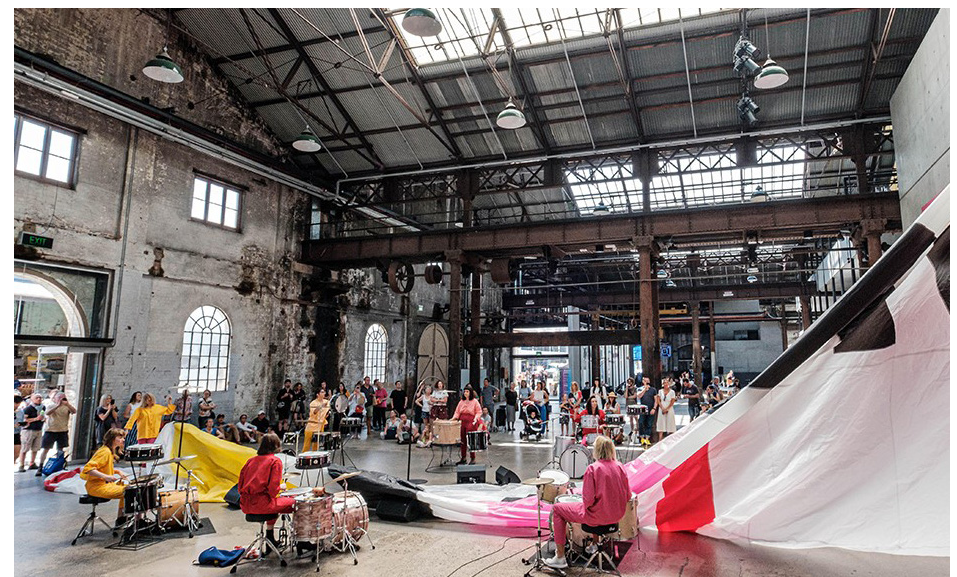
It is likely that the costs of staffing for the management of the annual Carriageworks program are not included in these numbers.

Program funding recommendations

Considering these examples, the scale of the Central precinct and its central location within the City of Sydney, the importance of the precinct’s public realm for Sydney, the diverse communities which it connects, and the number of people passing through it on a daily basis, this Public Art Strategy recommends an annual program funding commitment for the Live Works program at Central of **\$7.5M**.



Image; Music Summer Series, Pritzker Pavilion, Millennium Park, Chicago, 2016



Image; Other Tempo by Lauren Brincat, Liveworks Festival of Experimental Art, Carriageworks, 2019 - image by Robert Catto

5.3 Funding Examples

Developer Funded

Barangaroo Delivery Authority

The developer makes a Public Art and Cultural Development Contribution to the Barangaroo Delivery Authority of an amount equivalent to 0.5% (based on total value of GFA).

The developer carries out works costing 0.2% (based on total value of GFA) to facilitate Integrated Public Art in the facade and/or internal public spaces of Buildings within the Site.

The developer carries out works costing 0.3% (based on total value of GFA) to facilitate Integrated Public Art in the site's external public spaces.

Government Funded

A successful centre-piece of the City of Gold Coast's Council Cultural Precinct masterplan, Home of the Arts (HOTA) is a contemporary cultural precinct for the city's thriving cultural and artistic activity. Spanning 16.9 hectares the precinct encompasses parklands, a gallery, cafe, council chambers, cinema and outdoor stage. Guided by the Cultural Precinct Masterplan, the City decides on the scope and scale of each project stage.

Stages of the HOTA Project (so far):

- Stage 1a: \$37.5 million Outdoor Stage opened in Feb 2018.
- Stage 1b: \$19.5 million bridge co-designed by artist connecting HOTA to Chevron Island opened Feb 2020.
- Stage 1b (part 2): \$60.5 million new HOTA Gallery, opened Sat 8 May 2021.

HOTA Gallery

- The \$60.5 million HOTA Gallery project opened in May 2021.

HOTA Green Bridge

- A \$19.5 million green bridge to Chevron Island was completed in 2020.

Partnership of Privately & Publicly Funded

The High Line Park

The High Line is both a nonprofit organisation and a public park on the West Side of Manhattan. The High Line is owned by the City of New York and operated, programmed and maintained by Friends of the High Line, under a license agreement with the New York City Department of Parks & Recreation.

The first two sections of the park cost \$152.3 million, of which the city provided \$112.2 million, the federal government \$20 million and New York State \$400,000.

Its annual day-to-day operating costs are between \$3.5 and \$4.5 million dollars, and are entirely funded by the non-profit Friends of the High Line.

Friends of the High Line has raised about \$44 million. Construction of the third and final section began in 2012 and was projected to cost \$90 million, toward which the city committed \$10 million.

High Line's donors are key to its success. High-profile supporters include media mogul Barry Diller and his wife, fashion designer Diane von Furstenberg, who gave \$10 million to the organisation.

IMPLEMENTATION FRAMEWORK

06

There is no doubt that creativity is the most important human resource of all. Without creativity, there would be no progress, and we would be forever repeating the same patterns.

EDWARD DE BONO

6.1 Draft Delivery Model

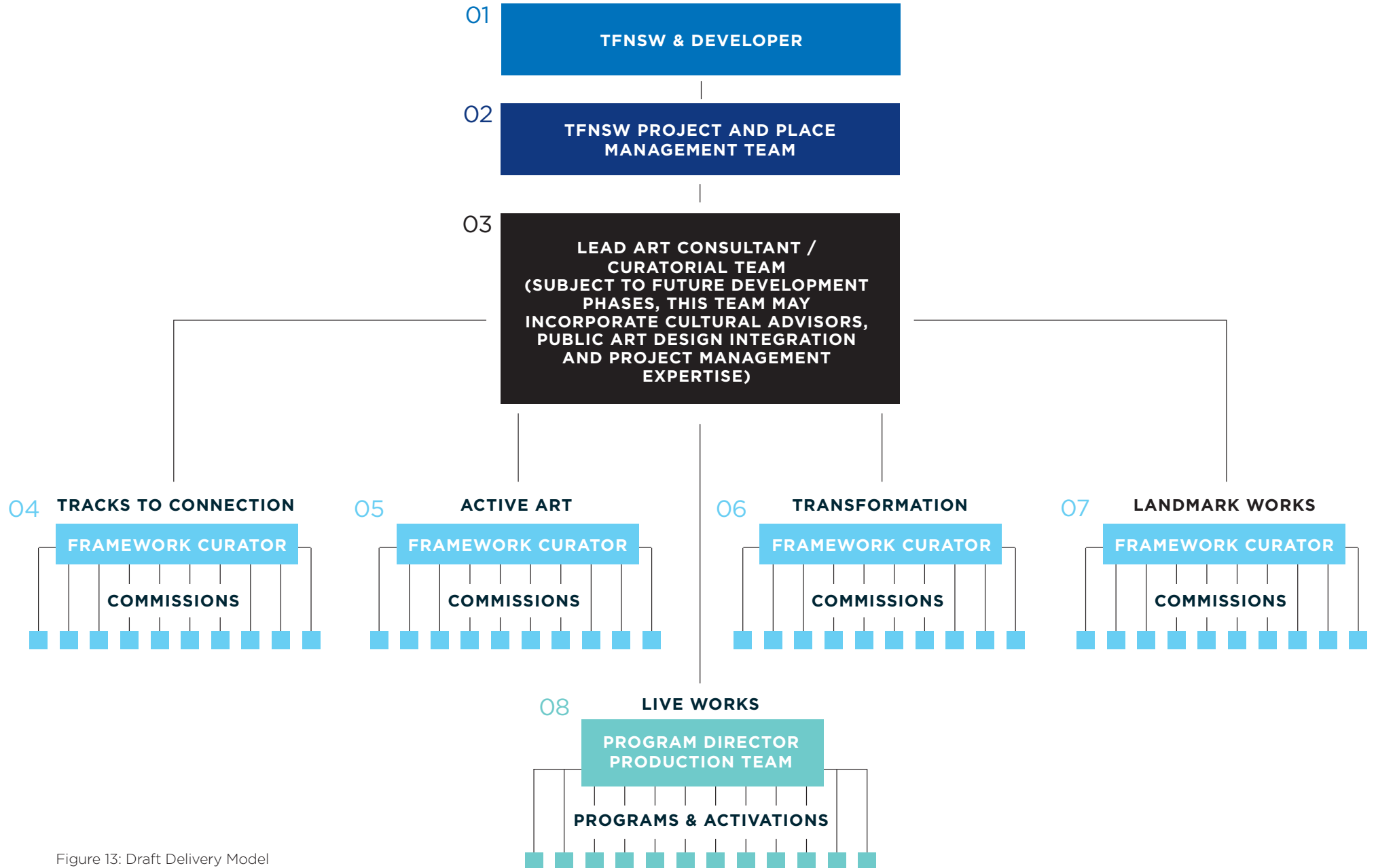


Figure 13: Draft Delivery Model

Draft Delivery Model Chart Overview

This Draft Delivery Model chart outlines a high-level delivery framework for the delivery of public art within the Central Precinct. The nature of the Central Precinct Renewal Program (CPRP) and the early development of curatorial frameworks in this strategy, to be progressively implemented throughout the precinct, means that procurement protocols need to be developed specifically to suit the requirements of the CPRP. These notes accompany the chart shown on the previous page Figure 13.

01 TFNSW & Developer

Shows the client make up of Transport for NSW (TfNSW) and the chosen development partner.

02 TFNSW Project and Place Management Team

Indicates a dedicated project group to be made up of representatives from TfNSW and the chosen development partner, incorporating a permanent Place Management Team. This group would be advised by an Art Advisory Panel (AAP) (not shown on the chart). The AAP should include representation from the client group, the lead Art Consultant / Curatorial Team, Aboriginal leadership, key stakeholders, and independent art expertise.

Detailed recommendations about the composition of the AAP and its relationship to the TfNSW Project and Place Management Team will be developed in the next phase of work: The Public Art Plan - see page 78.

03 Lead Art Consultant / Curatorial Team

The lead Art Consultant / Curatorial Team will work closely with the TfNSW Project and Place Management Team. This Consultant Team carries the overarching curatorial vision for the entire precinct and includes the relevant expertise necessary for its creative implementation by independent curators for each curatorial framework (Boxes 4 – 7). The lead Art Consultant / Curatorial Team is responsible for managing the AAP.

The lead Art Consultant / Curatorial Team will incorporate specialist advisors in the domains of Aboriginal culture and engagement, design integration and project management. This team and these specialist advisors will provide direction and advice to the independent framework curators (Boxes 4- 7).

The lead Art Consultant / Curatorial Team will consider the relationship of public art at Central to surrounding precincts as part of the Public Art Plan.

04 Framework Curators

Shows four independent curators, one managing the implementation of the individual commissions within each curatorial framework. These independent curatorial teams will be responsible for the commissioning of artists within their curatorial framework, with the input of the AAP, and will manage the production and implementation of those commissions.

08 Program Director / Production Team

Box 8 represents the implementation of the Live Works program. Where the other four frameworks are managed by a curator, the Live Works framework requires a Program Director and supporting production team with dedicated expertise in live events, performative works and production studios. The Program Director and supporting production team require permanent funding to administer an annual budget dedicated to the Live Works Program - see section 5.2 Annual Program Funding. In the initial years of implementation of the art strategy, the Live Works team will collaborate with the Lead Consultant / Curatorial team to ensure that the Live Works program integrates with the overarching curatorial vision for the precinct.

6.2 Central Precinct Renewal Program Project Phases

Current Phase:

SSP Study

- Context Analysis.
- Overarching Vision.
- Curatorial principles and frameworks.
- Benchmark examples.
- Funding recommendations.
- Implementation framework.



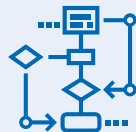
Deliverables:

- Public Art Strategy component of SSP Study Requirement for Public Domain, Place and Urban Design

Future Phase:

Public Art Plan

- Review master plan.
- Identify integrated art opportunities.
- Identify art typologies and locations.
- Plan Program Staging.
- Prepare detailed budget and feasibility.
- Propose Governance framework.
- Recommend composition of Art Advisory Panel (AAP).



Deliverables:

- Public Art Plan

Future Phase:

Commissioning

- Appoint lead Art Consultant / Curatorial Team.
- Appoint Framework Curators (FC).
- Appoint Live Works Program Director.
- Establish Arts Advisory Panel (AAP).
- FC's prepare Project Plans.
- FC's prepare draft artist briefs.
- FC's manage the artist selection process.
- FC's prepare artist contracts.
- FC's engage the artists.
- Live Works Program Director develops annual Live Works program and appoints Production Team.



Deliverables:

- Project Plans
- Artist brief/s
- Artist concept/s
- Artist commissioning agreement/s
- Artists selected and contracted
- Live Works program contracted

Future Phase:

Artwork Delivery

- Detailed design development packages.
- Fabrication.
- Delivery and installation.
- Manage the artist through delivery.
- Live Works Program Director and Production Team manages annual Live Works program.



Deliverables:

- Artist's detailed design packages
- Fabrication, packing, freighting and installation of the artworks
- Certification of artworks
- Operations & Maintenance Manuals
- Live Works program implemented

6.3 Procurement Models

Artists can be commissioned using four main methods: Expression of interest, Limited Tender, Direct Commission and in Collaborative Process with design practitioners. Given the range and scope of art opportunities at Central it is anticipated that a combination of the commissioning models will be used. Aboriginal artists will be encouraged to apply for all commissions.

EXPRESSION OF INTEREST

01 Open call for artists to register their interest. Public Art Consultant reviews and presents suitable submissions to TfNSW and the Art Advisory Panel (AAP).



02 TfNSW, the AAP and Public Art Consultant agree on a shortlist who are sent the artist brief and invited to submit a concept, CV and examples of relevant works for a fee.



03 The shortlisted artists present their concept to TfNSW, the AAP and Public Art Consultant. TfNSW, the AAP and Public Art Consultant select one artist to proceed to commissioning the work. The successful artist is awarded the contract.



LIMITED TENDER

01 Public Art Consultant prepares a longlist of up to twelve artists to present to TfNSW and the Art Advisory Panel (AAP).



02 TfNSW, the AAP and Public Art Consultant agree on a shortlist of three to four artists who are sent the artist brief and invited to submit a concept, CV and examples of relevant works for a fee.



03 The shortlisted artists present their concept to TfNSW, the AAP and Public Art Consultant. TfNSW, the AAP and Public Art Consultant select one artist to proceed to commissioning the work. The successful artist is awarded the contract.



DIRECT COMMISSION

01 Public Art Consultant prepares a shortlist of up to six artists to present to TfNSW and Art Advisory Panel (AAP), or one artist is nominated for direct commission.



02 TfNSW, the AAP and Public Art Consultant agree on one artist who is sent the artist brief and is invited to submit a concept, CV and examples of relevant works for a fee.



03 The artist presents their concept to TfNSW, the AAP and Public Art Consultant. TfNSW, the AAP and Public Art Consultant agree to proceed to commissioning the work. The successful artist is awarded the contract.



COLLABORATIVE PROCESS

01 Public Art Consultant prepares a shortlist of three artists to present to TfNSW, Art Advisory Panel (AAP), and design teams.



02 Artists are sent a brief / information pack and invited to attend an interview. Public Art Consultant and leaders of design teams interview each shortlisted artist.



03 TfNSW, the AAP and Public Art Consultant select one artist to proceed to work collaboratively on the design team. The successful artist is awarded the contract.



These procurement models result in a number of concepts from which the Public Art Consultant and AAP can select the preferred concept to be developed.

This procurement model allows for direct engagement of one artist without going through a competitive process

This procurement model is for integrated art where one artist works with a design team in a collaborative process.

APPENDICES

07

Public art can begin to create a mental shift. It can help a community begin to redefine and reimagine the notion of shared space, shared values, and collectively common interests. It can be a means for reclaiming and regaining a stake in a shared public realm. Most importantly, public art can encourage shared responsibility and stewardship within a community and help its members connect to a larger shared history and to each other.

CYNTHIA NIKITIN

7.1 SSP Consultation Project Partners

Collaborative consultation has underpinned the development of the public art strategy. Cultural Capital engaged with the following consultants in the development of this public art strategy.



TYRRELLSTUDIO



ETHOS
URBAN



Balarinji Bio

Balarinji is a Sydney-based, Aboriginal-owned strategy and design agency founded on authentic engagement with Aboriginal people, culture, art, stories and identity. Their ethos is to deepen understanding of Aboriginal Australia for major projects nationally. Balarinji activates the voice of Aboriginal artists and communities in new and inclusive ways.

Tyrrell Studio Bio

TYRRELL STUDIO is an innovative and multi-award winning Australian design firm. The studio's work ranges from urban design and development strategy through to construction documentation for public domain design and landscape architecture. The practice was founded over 10 years ago, by practice director Mark Tyrrell after success in a number of urban design competitions.

Artefact Bio

Artefact heritage team provides a broad range of services for both Aboriginal and historical cultural heritage management and archaeology. Artefact is a team of highly experienced, industry recognised specialists who ensure unique and effective outcomes are achieved each and every time.

Ethos Urban Bio

Ethos Urban applies the best collective intelligence to complex problems to create a better urban experience. For over 25 years our Ethos Urban has worked with the public and private sectors to help them confidently realise their ambitions for better places, communities and cities.

Transport for NSW / Sydney Metro

TfNSW leads the development of safe, integrated and efficient transport systems for the people of NSW. TfNSW's customers are at the centre of everything, including transport planning, strategy, policy, procurement and other non-service delivery functions across all modes of transport - roads, rail, ferries, light rail and point to point.

7.2 Summary of Context Studies and Responses

7.2.1 Public Domain Strategy

Tyrrell Studio

The Public Domain Strategy by Tyrrell Studio states:

The proposed public domain system provides a high-quality network of new and revitalized public open space. Major new north-south and east-west connections will pull the city together around a remade Central Terminal. The Terminal Building will be set in an iconic public landscape consisting of major new CBD spaces including Central Square and central Green.

The Public Domain Plan integrates the OSD and public spaces with the wider network of the city with objectives including:

1. **Extending the Goods Line** — connecting Central Station Precinct with Darling Harbour and Pyrmont, UTS and the Powerhouse.
2. **The Active Loop** — extending the functions of Prince Alfred Park up and onto the deck.
3. The great **civic destination** with the terminal Building and Clocktower at its heart.
4. The North-South Avenue and George Street Bridge connecting **George Street, Redfern through the Central Precinct** and on through the city to Circular Quay.
5. A bustling system of **laneways**, arcades and courts - a fine grain experience connected to Central Avenue.
6. A **link at the level of the platforms and Grand Concourse**.

Adapted from Public Domain Strategy 02.2 by Tyrrell Studio.

This Public Art Strategy has developed curatorial frameworks that respond directly to these public domain objectives.

1. **Tracks to Connection** - extending throughout the precinct, will emphasise the George Street connection and create intuitive navigation through the civic destination.
2. **Landmark Works** - will signify key areas of the precinct for example the civic destination while aiding navigation through the precinct's pedestrian linkages.
3. **Active Art** - this framework directly supports the aspirations of the Active Loop, extending its impact into Prince Alfred Park.
4. **Transformation** - highlights the Goods Line and brings the laneways and fine grain off Central Avenue to life.
5. **Liveworks** - provides a program framework for activation and cultural expression reflecting the surrounding sub-precincts and expressing Sydney's cultural life.

The Public Domain Plan refers to Three Distinct Characters Brought Together as a Dynamic Setting for Public Life:

The north — Civic and Cultural

The centre — Innovation and Work

The south — Life and Health

Adapted from Public Domain Strategy 02.2 by Tyrrell Studio.

These urban characters will form part of the artists' briefs and artists across all curatorial frameworks will be asked to consider them in the development of their work.

7.2.2 Connecting with Country Framework

Balarinji

The Connecting with Country Framework prepared by Balarinji, February 2022 is designed to serve all design teams involved with the TfNSW Central Precinct Renewal, offering a central framework to help form, design and deliver projects with respect to Connecting with Country principles. See Balarinji Section 8. As such, it is directly applicable to curators managing art programs and artists commissioned for the CPRP.

The Connecting with Country Framework provides seven Government Architect Statements of Commitment which will apply to curators and artists as part of the project design team. See Balarinji Section 9. These are:

1. We will respect the rights of Aboriginal peoples to Indigenous cultural intellectual property, and we will support the right of Country to be cared for.

2. We will prioritise Aboriginal people's relationship to Country and their protocols, through education and enterprise by and for Aboriginal people.

3. We will prioritise financial and economic benefits to the Country where we are working, and by extension to the Traditional Custodians of that Country.

4. We will share tangible and intangible benefits with the Country where we are working, and by extension the Traditional Custodians of that Country, including current and future generations.

5. We will respect the diversity of Aboriginal cultures, but we will prioritise the local, place specific cultural identity of the Country we're working on. Aboriginal people will determine the representation of their cultural materials, customs and knowledge.

6. We will prioritise recognition and responsibility of Aboriginal people, supporting capacity building across Aboriginal and non-Aboriginal communities, and across government project teams.

7. We will support Aboriginal people to continue their practices of managing land, water and air through their ongoing reciprocal relationships with Country. We will create opportunities for traditional first cultures to flourish.

Aboriginal Commissions

This Public Art Strategy outlines five curatorial frameworks. It is recommended that each will include significant Aboriginal content, with Aboriginal artists expressing culturally appropriate stories and responding to the Connection with Country framework in the ways they manifest their practice.

In addition, the Central Precinct will encompass a number of selected significant commissions only available to Aboriginal artists. These works will require Aboriginal curation and can only be developed in a co-design process with Aboriginal communities and will be responsive to the Connection to Country framework.

These works may extend to place design and built form. Balarinji has advised that these works should not be identified by name in this document.

Further consultation with Balarinji and or other Aboriginal Cultural advisors in the next phase of the project will enable frameworks for these works to be included in the Public Art Plan.

Key Design Themes and Integration

As part of the Connecting with Country Framework prepared by Balarinji, 2022 the following twelve themes have been identified for design integration:



Figure 14: Connecting with Country Framework themes for design integration

Issues / Aspirations and Solutions

This Public Art Strategy has been prepared with reference to the Connecting with Country framework prepared by Balarinji. The overarching issue from the framework and the ways this Public Art Strategy connects to it are summarised as:

Issues / Aspirations	Solutions
<p>Design teams to work respectfully of the Connecting with Country Framework and its principles, and to respect the seven Government Architect Statements of Commitment.</p>	<p>As for design teams, curators and artists will be made aware of their responsibilities regarding the Connecting with Country framework.</p>
	<p>Aboriginal artists will be encouraged to apply for all available commissions. Refer to 6.3. Procurement Models.</p>
	<p>Some commissions will be available only to Aboriginal artists, refer to previous page, these require further Aboriginal consultation as part of the next phase of work: Public Art Plan.</p>
	<p>The first Curatorial Principle in this Art Strategy is Deep Time: Re-awaken Indigenous Landscapes. Collaboration will be encouraged between Aboriginal knowledge holders, artists and community to create a cultural landscape of integrated artworks throughout the precinct with a focus on remaking landmarks and re-awakening stories. Refer to 3.3 Curatorial Principle.</p>

7.2.3 Heritage Interpretation Strategy

Artefact

The Artefact Central SSP Heritage Interpretation Strategy January 2022 identifies key themes for the interpretation of the Central SSP in Section 10.3 as:

Journeys — the site as the beginning and ending points of journeys of all kinds; ancient journeys through the landscape; rail journeys forging connections between the country, suburbs and city; delivering Australian soldiers to/from war and transporting Aboriginal children of the Stolen Generations; developmental journeys of railway engineering and industrial development; and journeys at the end of life.

Gatherings — the site as a gathering place for people as they start, end or pause on their journeys; gatherings in the resource-rich landscape; the growth of the city; gatherings for work/drawing people to the city; civic history gatherings; end of life gatherings to bring Central's rich histories to life in accessible ways.

Falling under these overarching themes of Journeys and Gatherings are twenty four site stories which can be explored through interpretation – shown at right. Artefact 10.4.



Figure 15: Heritage interpretation journeys and gatherings site stories

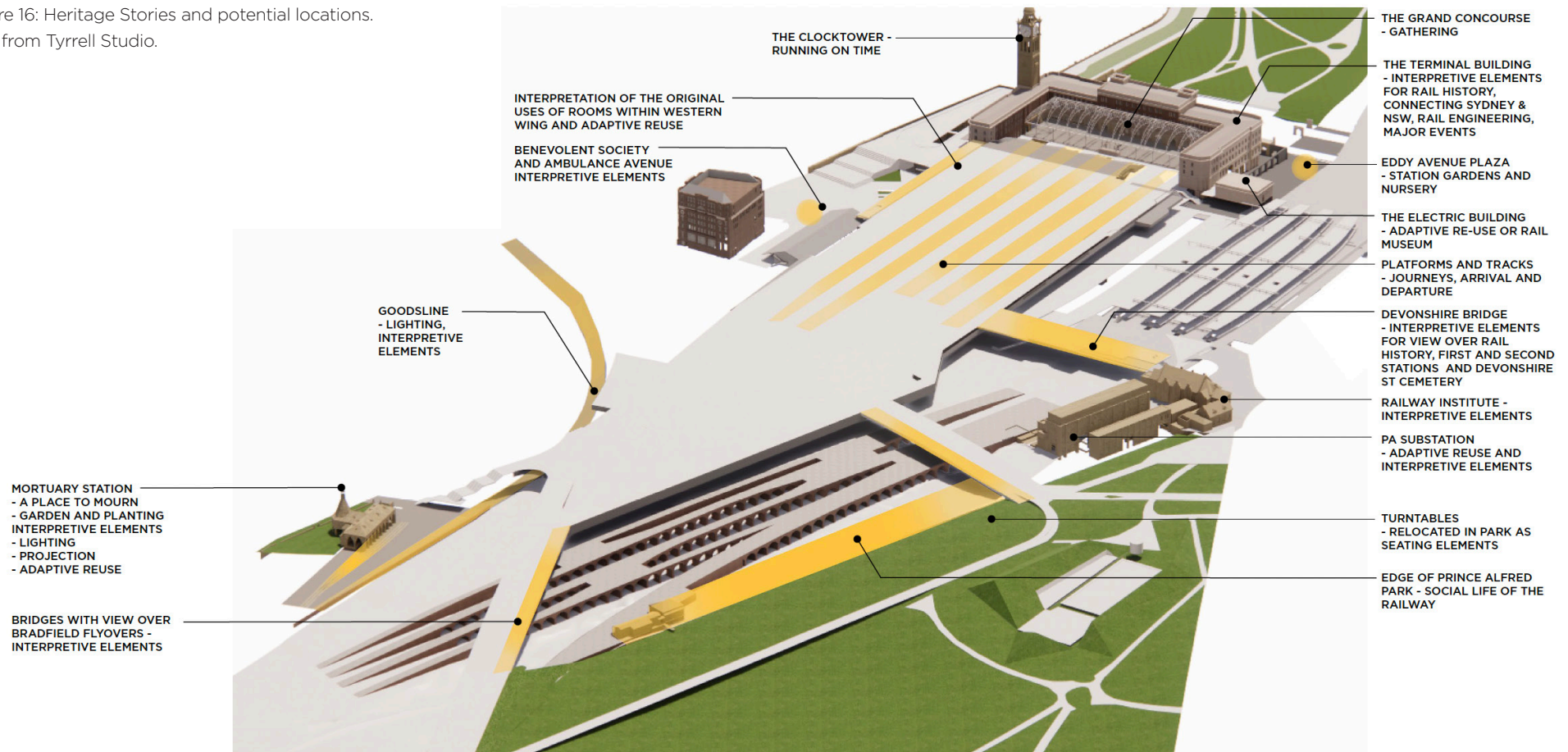
Heritage Interpretation Commissions

This Public Art Strategy offers creative opportunities for artists to respond to the overarching Heritage theme of Journeys and Gatherings and its component stories within five curatorial frameworks.

While artists working within each of the five curatorial frameworks will be encouraged, as part of their artist briefs, to respond to the key site stories identified by Artefact, the curatorial framework of Tracks to Connection offers the strongest interpretive opportunities for the overarching theme of Journeys and Gatherings.

While all five curatorial frameworks will include significant Aboriginal content and encourage the participation of Aboriginal artists expressing Aboriginal stories and responding to the Connection with Country framework, artist commissions for works interpreting stories of the Stolen Generations and Aboriginal gathering places will be dedicated as opportunities for Aboriginal artists, working with Aboriginal curators and co-designing with Aboriginal communities.

Figure 16: Heritage Stories and potential locations.
Map from Tyrrell Studio.



Issues / Aspirations and Solutions

This Public Art Strategy understands and embraces the opportunities for heritage interpretation outlined in the Central SSP Heritage Interpretation Strategy by Artefact. The table below summarises key issues/aspirations and how public art can address them.

Issues / Aspirations	Solutions
Support over-arching theme of Journeys and Gatherings.	The second Curatorial Principle in this art strategy is Heritage Stories: Journeys and Gatherings. Refer to 3.3.
Deal with the large number of heritage stories, locations and opportunities throughout the precinct.	The curatorial framework of Tracks to Connection will emphasise Journeys and Gatherings in physical form. Refer to 3.5.1
	Multiple art opportunities across a range of typologies and locations offer many opportunities for works of heritage interpretation. Additionally, heritage themes and stories will be made available to artists as part of their briefs, enabling numerous artworks responding to heritage. Some commissions may be dedicated solely for works of heritage interpretation. Refer to 3.5 Curatorial Frameworks.

7.2.4 Community

Central Precinct Renewal Program Social Sustainability Study

Ethos Urban

The Central Precinct Renewal Program Social Sustainability Study prepared by Ethos Urban, June 2021 summarises the key community insights and priorities as:

- **A city for people.** People want a city that is green with trees and plants, has quality public spaces and different types of housing that is affordable. A socially supportive community that is safe, and inclusive.
- **A city that moves.** People want to be walking, and using active and public transport to move around. There is a reduction of cars, with streets and public spaces easily accessible to all people. The city is welcoming, and people can readily get to where they need to go.
- **An environmentally responsive city.** People overwhelmingly want a response to climate change. They want a city with sustainable waste management and use of resources. People want to see a reduction in emissions, greater recycling and reusing of products and changes in the ways we use our city to reduce our impact on the environment.
- **A lively, cultural and creative city.** People want a vibrant city, weaving its culture, heritage, entertainment and bold ideas through the workings of the city. The city has diverse shopping and entertainment options and a lively nightlife with many options. Locals and visitors gather for events and cultural experiences in public spaces.
- **A city with a future focused economy.** People want a city supported by digital infrastructure that sustains the creation of new jobs and allows businesses to respond to changing customer needs. People are optimistic about the opportunities that will be available in terms of education, jobs, innovation and the economy.

Image; 606 Chicago

Central Precinct Renewal Program: Public Art Strategy: July 2022



Issues / Aspirations and Solutions

This Public Art Strategy understands and embraces the opportunities for community expressed in the Central Precinct Renewal Program - Social Sustainability Study. The table below summarises key aspirations and how public art can address them.

Aspirations	Solutions
A city for people	Art extends the principle of a city for people with engaging human-centric experiences that enhance the quality of the public domain and contributes to its usability and safety. The curatorial frameworks support place based narratives and foster connections to Sydney's diverse heritage, population and cultural infrastructure. Refer to 3. Curatorial Strategy chapter.
A city that moves	<p>This Public Art Strategy specifically addresses pedestrian movement and active transport with a focus on signifying key site navigation points and encouraging movement between them. Refer to curatorial frameworks Tracks to Connection 3.5.1 and Landmark Works 3.5.2.</p> <p>The Live Works Program will continually update the experience of the Central Precinct, encouraging visitation and movement. Refer to 3.5.5.</p>
An environmentally responsive city	Art will provide interpretation of Central as a remade landscape, drawing audience attention to environmental sustainability in landscape terms. Refer to 3.3 Curatorial Principles.
A lively, cultural and creative city	<p>Art will make an outstanding contribution to the city's cultural and creative vibrancy, with a collection of permanent artworks augmented by cultural events and activation that present a dynamic program of cultural production and performance alive with opportunities for entertainment and education.</p> <p>Central Precinct will become a significant new destination for public art and cultural programming in Sydney, with well-developed connections to Sydney's cultural infrastructure. The proposed program of Live Works will provide an ever-changing sequence of cultural events and activations, complementing the extensive collection of proposed artworks throughout the extended Central Precinct. Refer to 3. Curatorial Strategy chapter.</p>
A city with a future focused economy	<p>Art and activation will become a key pillar of the local economy by attracting visitation, increasing dwell time and creating incentives for people to visit time and again to explore the precinct's cultural ecology.</p> <p>Art and cultural programming will extend the concept of innovation into the cultural realm. The curatorial framework of Transformation is specifically designed to employ innovative technology in the production of future-focused artworks that support and enhance the precinct's innovative character in engaging and accessible ways. Refer to 3.5.3.</p>

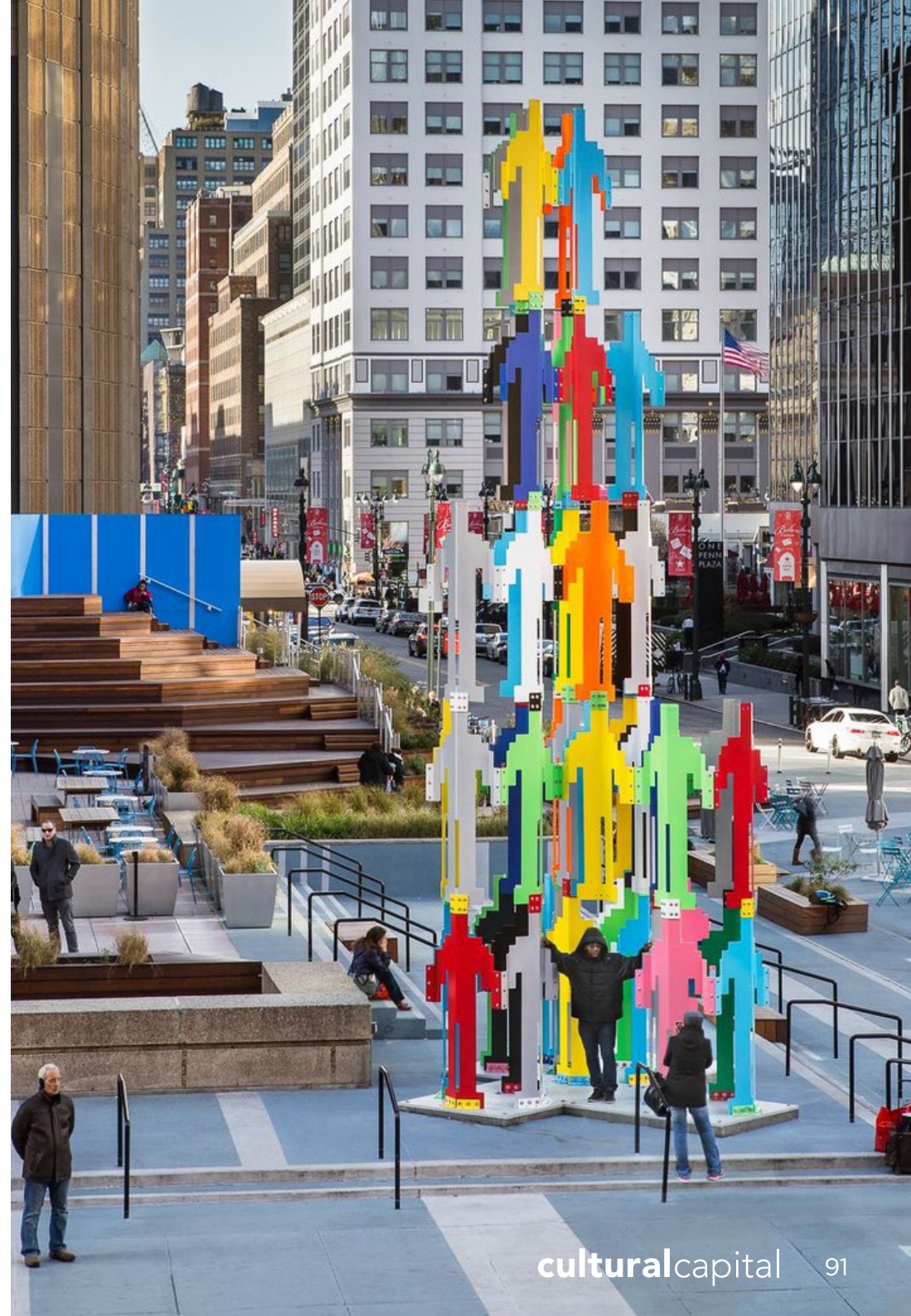
Central Precinct Renewal Program

Customer Experience Inputs for Public Art Program, Transport for New South Wales, July 2021

The Central Precinct Renewal Program: Customer Experience Inputs for Public art Program, July 2021, prepared by TfNSW summarises the key customer and visitor needs and experience design principles as:

- **Functionality.** Meet all basic needs for safety, comfort, cleanliness and information.
- **Flow.** Show intuitively and overtly how and where to arrive, leave and move around.
- **Vibrant.** Provide variety to meet more than the basic needs, to increase convenience and choice, and give reasons to stay in the Central Precinct.
- **Inclusive.** Enable all types of people to engage with and experience Central Precinct.
- **Origin.** Give the full story / history and ways to make it our own.
- **Authenticity.** Provide an experience that helps us understand and appreciate the past, present and future of the Central Precinct.
- **Environment.** Make natural landscape and sustainability a centrepiece and let us enjoy the benefits.

Image; Jonathan Borofsky, Human Structures, Plaza 33, 2018



OFFICIAL

The Central Precinct Renewal Program: Customer Experience Inputs for Public art Program, July 2021, prepared by TfNSW identifies the key opportunities for Public art to address customer needs and expectations as:

- **Navigation and Orientation.** Create a cohesive precinct by improving connectivity and uniform design elements.
- **Global vs Local.** Keep it local. Embrace the identities of the surrounding communities and create reasons and places to engage and connect.
- **Place Identity.** Dial up the eclecticism, open mindedness and tolerance of the area and showcase the diversity, inclusivity, creativity, history and cultural mix. Retained, re-ignited and highlighted, with the old sitting alongside new. Showcase the best of Sydney / Australian culture. Create a major precinct attraction.
- **Cultural Understanding.** Enable all types of people to engage with and experience Central Precinct.
- **Activation.** Enliven the precinct at all hours, all days and throughout the year.
- **Safety after Dark.** Provide variety of activities, entertainment and venues for people to go after dark.
- **Environment.** Central Precinct to become a destination and play a greater role in Sydney, in particular for culture, nature and night life.

Image; Fiona Foley, Bibles and Bullets, 2008, Redfern Park



Issues / Aspirations and Solutions

This Public Art Strategy understands and embraces the opportunities for community expressed in The Central Precinct Renewal Program: Customer Experience Inputs for Public art Program, July 2021, prepared by TfNSW. The table below summarises key customer aspirations and how public art can address them.

Aspirations	Solutions
Improved flow, navigation and orientation	The curatorial frameworks in the strategy have been developed with pedestrian movement in mind and will help people to intuitively navigate the precinct as well as illuminating its connections with diverse surrounding neighbourhoods and cultural institutions. Artworks along the ground plane, place markers at gateways and intersections and recognisable landmarks will help intuitive navigation. Refer to 3. Curatorial Strategy chapter.
Vibrant	Art will bring stories of place to the surface and provide layers of interpretation and expression that will continually inform, educate and delight even the most regular visitor. Refer to 3. Curatorial Strategy chapter.
Originality and authenticity	Art will express place based narratives that connect audiences to Central's origins and deliver experiences that unpeel the layers of time to expose the precinct's histories, contemporary iteration and imagined futures. Refer to 3.3 Curatorial Principles.
Global vs local	<p>This Public Art Strategy provides for a diverse range of commissions from a broad selection of artists of varying interests, expertise, and backgrounds. All art briefs will encourage the development of art that develops distinctive local character. Local artists, specifically local Aboriginal communities will be active participants in the cultural program.</p> <p>Some commissions are set aside for one hundred percent Aboriginal implementation, including curation, in a co-design process with Aboriginal communities and stakeholders.</p> <p>A number of commissions will suit globally recognised artists, responding to place-based briefs, whose expertise will develop a powerful cultural identity for the precinct. Refer to 6.3 Procurement Models.</p>
Place identity and Environment	Art and cultural expression will ignite the precinct, establishing its place identity as a new creative destination in the heart of Sydney. Refer to 3.2 Curatorial Theme.

Aspirations	Solutions
Cultural Understanding	The art program is inclusive and intended to welcome all who visit and spend time within the precinct, reflected through diverse creative practitioners and a fluid and experimental program of activation. The art program views Central as a hub with connective spokes leading to the full diversity of Sydney's cultural opportunities. Refer to 3. Curatorial Strategy chapter.
Activation	The program referred to in this strategy by the working title Live Works will enliven the precinct with a diverse and evolving program of events and cultural activities as part of an ongoing plan for place management. The program will develop partnerships with Sydney's cultural institutions to strengthen the city's cultural ecosystem. Refer to 3.5.5 Live Works curatorial framework.
Safety after dark	This strategy draws from global research that shows how patrons of public environments with significant art programs feel safer, and how vandalism and crime drops in culturally diverse public places. Refer to 3.5.3 the curatorial framework Transformation specifically addresses this requirement.

7.3 SSP Consultation Engagement

The following cultural organisations, government bodies or institutions attended online consultation sessions with Cultural Capital.



City of Sydney - Public Art Unit

The City of Sydney's Public Art Unit is responsible for reviewing all public art proposals submitted to Council. The Public Art Unit is also responsible for escalating public art proposals to the Public Art Advisory Panel as required.

The City of Sydney's Public Art Advisory Panel was initiated by the Lord Mayor Clover Moore and appointed by Council in 2007. It comprises professional artists, curators and architects who provide advice to the City of Sydney on matters relating to public art.



Create NSW

Create NSW is the NSW Government's arts and cultural driver, which brings together arts, screen and culture functions in an integrated entity.



Destination NSW

Destination NSW is the lead government agency for the New South Wales (NSW) tourism and major events sectors.

Their role is to market Sydney and NSW as one of the world's premier tourism and major events destinations; to secure major sporting and cultural events; to work in partnership with Business Events Sydney to win major international conventions and incentive travel reward programs; to develop and deliver initiatives that will drive visitor growth throughout the State.



Biennale of Sydney

The Biennale of Sydney is one of the leading international contemporary art events. It plays an indispensable role in Australia's engagement with the world, and a meaningful role in the life of the nation.

The Biennale presents dynamic contemporary art from around the globe in venues across Sydney with exhibitions that ignite and surprise people, sparking dialogue, cultivating connections and inspiring action through meaningful, shared arts experiences.



Art Gallery of NSW

The Art Gallery of NSW is one of Australia’s flagship art museums and the state’s leading visual arts institution.

AGNSW’s mission is to serve the widest possible audience as a centre of excellence for the collection, preservation, documentation, interpretation and display of Australian and international art, and a forum of scholarship, art education and the exchange of ideas.



Powerhouse Museum, Ultimo

Australia’s contemporary museum for excellence and innovation in applied arts and sciences. Venues include Powerhouse Museum, Sydney Observatory and Museums Discovery Centre.

Internationally, Museum of Art Applied and Science (MAAS) is acknowledged for the calibre of their collection, scholarship and exhibitions. Their collection spans history, science, technology, design, industry, decorative arts, music, transport and space exploration. It is also home to the material heritage and stories of Australian culture, history and lifestyle.



Sydney Living Museums

Sydney Living Museums cares for a group of 12 of the most important historic houses, gardens and museums in NSW.

Sydney Living Museum’s purpose is to enrich and revitalise people’s lives with Sydney’s living history, and to hand the precious places in their care and their collections on to future generations to enjoy.

Bringing their museums to life through a dynamic and diverse program of exhibitions, research and events such as walks, talks and tours so that our visitors can experience Sydney’s past as if they had lived it themselves.

YAVUZ GALLERY

Yavuz Gallery, Redfern

Established in 2010 in Singapore, Yavuz Gallery is dedicated to the promotion of intercultural dialogue through contemporary art from the Asia Pacific region.

Since its inception, the gallery has positioned itself as a key destination for showcasing a diverse group of artists ranging from emerging to established. Yavuz Gallery is committed to a strong curatorial programme, driven by the social significance of artworks which challenge the issues of our times.



**Centre for
Contemporary
Asian Art**

4A Centre for Contemporary Asian Art

4A Centre for Contemporary Asian Art (4A) is an independent not-for-profit organisation.

4A fosters excellence and innovation in contemporary culture through the commissioning, presentation, documentation, and research of contemporary art.

Their program is presented throughout Australia and Asia, where they ensure that contemporary art plays a central role in understanding and developing the dynamic relationship between Australia and the wider Asian region.

**UTS
ART**

UTS Gallery and Art Collection (University of Technology Sydney)

UTS Gallery & Art Collection aims to integrate creative practice into daily life on campus. Our annual exhibition and collection programs are complemented by curated public events, learning programs and publications. UTS Gallery & Art Collection is a space for reflection and exchange where audiences can encounter a diversity of art and ideas.

CARRIAGEWORKS

Carriageworks

Carriageworks is the largest multi-arts centre in Australia. They support artists and producers to develop and present major new works in performance, visual arts and related artforms. Reflecting the diverse communities of urban Sydney, their artist-led program is ambitious, radical and always inclusive.

**NATIONAL
ART
SCHOOL**

National Art School

The National Art School is a tertiary level art school, located in Darlinghurst, an inner-city suburb of Sydney. The school is an independent accredited higher education provider offering specialised study in studio arts practice across various disciplines.

The following cultural organisations and institutions were invited to attend an online consultation workshop but unable to attend at the time;

- Pom Pom Gallery
- Verge Gallery - University of Sydney
- White Rabbit Gallery
- Museum of Contemporary Art
- Sydney Festival
- 107 Projects, Redfern and Green Square
- GAFFA Creative Precinct and Studio Spaces
- Fashion Design Studio - TAFE Ultimo
- Academy of Music and Performing Arts

7.3.1 Consultation Engagement Register

City of Sydney - Online Consultation

Date: Wednesday 11th August, 2021

Time: 9.30 - 10.30am

Attendee	Organisation
Claire Morgan Glenn Wallace Bridget Smyth David M Zabell Andrew Rees	City of Sydney Public Art Team
Bethan Donnelly Cathy Drew	Cultural Capital

Create NSW - Online Consultation

Date: Thursday 2nd September, 2021

Time: 1.00 - 2.00pm

Attendee	Organisation
Juliana do Valle Gabrielle Eade Augusta Supple Jessica O'Meara	Create NSW
Bethan Donnelly Cathy Drew	Cultural Capital

Considerations and Solutions

The table below summarises key considerations captured from online consultation sessions with Create NSW and the City of Sydney Public Art Team and how this Public Art Strategy connects to them.

Key considerations	Solutions
Recommend allowance for creative space.	Creative and maker spaces are addressed within the Live Works framework. Section 3.5.5.
Central is pivotal point - needs to be inviting and welcoming.	The Curatorial Strategy speaks directly to these considerations in Section 3.
Cohesive warm public space rather than a campus.	
Need to consider broader public art strategies of surrounding precincts and be cohesive in context i.e Railway Square, George Street, Redfern.	The lead Art Consultant / Curatorial Team will consider the relationship of public art at Central to surrounding precincts as part of the Public Art Plan. See Draft Delivery Model section 6.1.
Need to consider funding models - funding will be important.	This public art strategy views the Central Precinct as a major new cultural destination in Sydney and a new creative capital for Australia. Achieving these objectives will require significant funding. Recommendations are made for both the capital funding of permanent artworks and the permanent annualised funding of activation. Section 5.

Session 1 - Central Precinct Renewal Program - Online Consultation

Date: Wednesday 15th December, 2021

Time: 1pm - 3pm

Speakers	Organisation
Colin Sargent Director of Design and Planning	Transport for NSW
Mark McClelland Founder and Creative Director	Cultural Capital
Jeremy Gill Principal and Partner	SGS Economics and Planning
Project Team Attendee	Organisation
Cathy Drew Curator and Artist	Cultural Capital
Lily Keenan Project Support	Cultural Capital
David Barnard Design Manager, Central Precinct	Transport for NSW
Hugh Thornton Project Manager, Urban Design and Development CPRP, Infrastructure and Place	Transport for NSW
Rebecca Krieger Senior Communications and Stakeholder Engagement Officer	Transport for NSW
Kathryn Wotherspoon Consultant	SGS Economics and Planning

Attendee	Organisation
Emily McDaniel Director, First Nations	Museum of Applied Arts and Sciences, Ultimo
Maud Page Deputy Director and Director of Collections	Art Gallery of New South Wales
Dr Penny Stannard Head of Curatorial	Sydney Living Museums & State Archives and Records of New South Wales
Justin Vaughan Associate Director of Tourism Policy	Destination NSW
Barbara Moore CEO	Sydney Biennale
Amrit Kaur Artistic Director and CEO	4A Centre for Contemporary Asian Art
Max Homaei Director	Yavuz Gallery

Session 2 - Central Precinct Renewal Program - Online Consultation

Date: Wednesday 16th February, 2022

Time: 2pm - 3pm

Speakers	Organisation
David Barnard Design Manager, Central Precinct	Transport for NSW
Mark McClelland Founder and Creative Director	Cultural Capital
Michelle Tjondro Senior Consultant	SGS Economics and Planning
Project Team Attendee	Organisation
Cathy Drew Curator and Artist	Cultural Capital
Lily Keenan Project Support	Cultural Capital
Hugh Thornton Project Manager, Urban Design and Development CPRP, Infrastructure and Place	Transport for NSW
Rebecca Krieger Senior Communications and Stakeholder Engagement Officer	Transport for NSW
Kathryn Wotherspoon Consultant	SGS Economics and Planning

Attendee	Organisation
Daniel Mudie Cunningham Director of Programs	Carriageworks
Anne-Marie McGinty Head of Strategy and Governance	National Art School
Stella McDonald Head of Curatorial	UTS Gallery and Art Collection

Issues / Aspirations and Solutions

In Session 1 and 2 of the Central Precinct Renewal Program group online consultation sessions, attendees were asked the following questions;

1. What can the future precinct do to support your communities and audiences?
2. What would you like to see at the new Central Precinct?
3. What would you need at Central to support creative and cultural business and industries?
4. How can you see a curated program like 'Live Works' contributing to cultural life in Sydney?

The table below summaries key issues and aspirations captured and how public art can address them.

Summary of key issues / aspirations raised	Solutions
<p>How to connect Central to other cultural places in the city enabling broader reach and audience. Promote the activities of galleries. In a practical sense, through the station literally promoting the activity of museums. The station acting as a cultural ecology that opens out into the whole city.</p>	<p>The Live Works program is designed to leverage Central as a portal and connector to Sydney's cultural institutions and a location for its cultural events. Section 3.5.5.</p>
<p>Sydney needs more large public spaces to stage temporary/ephemeral events that are part of Sydney's cultural calendar. There is a need for a facilitator of art and culture at Central and involve surrounding precincts such as Haymarket and Redfern.</p>	<p>The Live Works program is planned to link to Sydney's event calendar, offering new public realm space at the Central Precinct. Section 3.5.5.</p>
<p>The right kind of public art can really transform an area. Large scale public art acts as an attractor and brings people out into the other precincts. Sydney is renowned for its icons. Central can present new icons to Sydney. See distinctive iconic artworks.</p>	<p>The Landmark Works curatorial framework provides for significant art commissions at the scale of precinct signifiers, some integrated with infrastructure like the Devonshire Street Bridge. Section 3.5.2</p>
<p>Precinct should be about healing Country not just in terms of what you see but what you experience.</p>	<p>The Curatorial Strategy encourages Aboriginal artists to respond to every art opportunity and respects the Connection to Country framework. Sections 6.3, and 7.2.2.</p>

A precinct that reflects the diversity of everyone who uses the place and accurate representation and offers moments that ensure people feel grounded in Sydney upon their arrival.
 Precinct should provide an opportunity to connect with their own 'journey' both culturally and literally.
 Artworks that are place based and represent all narratives, histories and memories of the site.
 Stories are critically important.

The Curatorial Strategy speaks directly to these issues.
Section 3.

A vibrant night life should be considered for the precinct - not just drinking culture, but music, late night dining and museums at night.
 The area shouldn't be neutral. The pulse and awakesness of the city should be reflected by Central.
 Consider how to bring aliveness and awakesness to the precinct for a thriving nightlife economy.
 People coming into Central come into something that feels bustling and alive.

The precinct will be brought to life through both the Transformation and Live works curatorial frameworks.
Sections 3.5.3 and 3.5.5

An activation budget is as important as budget allocated to build infrastructure. Activation not considered as a co-investment.
 Ensure TfNSW has the budget and resources to meet cultural institutions as a partner.
 Resourcing additional funding would be key.

This public art strategy stresses the importance of permanent program funding for activation and provides a budget recommendation for the Live Works program.
Section 5.

A functional design to stimulate responses to sites - a giant welcome mat.
 Always a need for artist and residency spaces - space is at a premium.
 Setting up artists and art institutions to succeed in activating spaces.
 Imagine all the possibilities of the function of a space.
 Flexibility and accessibility of floor space.
 Wet and dry spaces for artists and provide areas for public interaction, WIP on display. Live process is important.
 An opportunity for tech/IT industry to collaborate with arts and cultural industry.
 Opportunities for experimentation and commercial art selling in the space.
 Emerging artists should be showcased and opportunities to collaborate with other institutions.

Creative and maker spaces are addressed within the Live Works framework. **Section 3.5.5**

Programming of Goods Line corridor as a way to connect to Powerhouse.
First Nations programming isn't just isolated to NAIDOC week but all year round - same for CALD programs.

Consider what role this precinct and area plays in our local major events program and how can it be activated for mega global events (e.g World Pride). Events that draw people from all over the world and show the best of Sydney.

Live events, temporary activations are vital for repeat visitors to the area.

Make sure all cultures are being represented.

Ephemeral works being part of the public space is important, utilising interactivity and play.

After-hours live works extend the cultural life of precincts.

There is always an appetite for activating the city.

Goods Line programming is addressed within the Transformation framework. **Section 3.5.3.**
Aboriginal participation is sought for all art opportunities and Aboriginal programming fits within the Live Works program. **Section 3.5.5.**

The Curatorial Strategy addresses these issues.
Section 3.

Greater Cities Commission Public Domain - Online Consultation

Date: Tuesday 25th January, 2022

Time: 9.00 - 10.30am

Attendee	Organisation
Hugh Thornton Colin Sargent David Barnard	TfNSW
Mark McClelland	Cultural Capital
John Whatmore Greg Burgon Jemma Basso Ray Brown	Architectus
Mark Tyrrell Sarah Yates	Tyrrell Studio
Rachel Taylor Rachel Barrowman	Balarinji
Melissa Halloran Carlo Hilton Deborah Dearing	Greater Cities Commission

NSW Department Planning and Environment (DPIE) - Online Consultation

Date: Thursday 10th February 2022

Time: 11.00am - 12.30pm

Attendee	Organisation
Hugh Thornton Colin Sargent David Barnard	TfNSW
Mark McClelland	Cultural Capital
John Whatmore Greg Burgon Jemma Basso Ray Brown	Architectus
Mark Tyrrell Sarah Yates	Tyrrell Studio
Rachel Taylor Rachel Barrowman	Balarinji
Elizabeth Bowra Fiona Morrison Vanessa Gordon Caroline Butler-Bowdon Daniel Stace Aaron Nangle	DPIE

Feedback

In both online consultation sessions Cultural Capital presented an overview of draft curatorial frameworks and delivery model. General tone of approval received with no specific feedback given.

7.4 Public Art Audit



**Nadeena Dixon & Balarinji,
Cleveland Street Bridge, 2020**

Following consultation with local Aboriginal stakeholders and an artist workshop, Balarinji based the design of the safety screens on artwork from local Gadigal artist Nadeena Dixon. The artwork explores the narrative of the Redfern area, examining Gadigal Country that lies beneath the modern Cleveland Street Bridge intersection. The art themes are depicted in the continuous line style, speaking to the resilience and continuity of Gadigal community and of Gadigal Country.



**Ibero American Plaza, 5010
Chalmers Street, Surry Hills 1986**

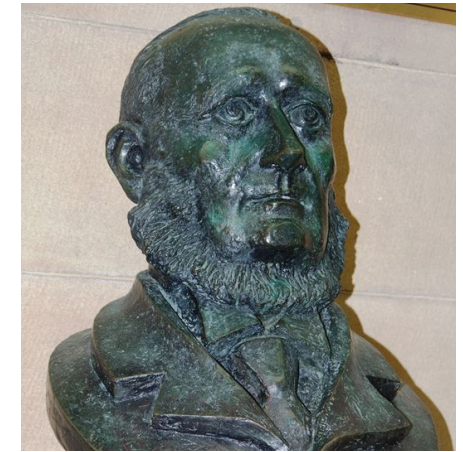
First conceived as a Bicentennial project to acknowledge the contribution of Spanish and Portuguese-speaking people to the history of Australia. It was opened in 1988 and remodelled in 2000.

The Plaza Ibero Americana consists of two statues and 11 busts representing significant historical figures, donated by nations including Argentina, Bolivia, Chile, Colombia, Cuba, Ecuador, Spain, the Philippines, Mexico, Peru, Portugal, Uruguay and Venezuela.



Chalmers Street Murals, Surry Hills

These printed panel murals celebrate the 150th anniversary of the railways in NSW, 1855 to 2005. Each panel represents ten to fifteen years along that continuum.



**M. T Vesco, John Whitton Bust,
1985, Eddy Avenue**

The Portrait Bust commemorates John Whitton who was appointed Engineer-in-Chief of the NSW Railways in 1867, a position he held until his retirement in 1890.



Merilyn Fairskye, Railway Square, 1999

Merilyn Fairskye's *Material World* was installed in 1999 as part of an upgrade to Railway Square. There are three components to the artwork – light towers and windscreens above ground in Railway Square itself, and the light boxes in the tunnel walkway under the Square. Each part consists of four elements that relate to the four material elements – earth, water, fire and air.



Merilyn Fairskye, Railway Square Tunnel, 1999

Railway Square, behind Sydney's Central Station, was once the site of the original colonial tollway into and out of the city. Fairskye created the light boxes 'to echo the idea of the vanished gateway into the city'. They are integrated into the architecture of the tunnel, and work in balance with the vertical towers above ground. In creating the artwork, Fairskye used anamorphic techniques and digitally manipulated images to play with viewers' perceptions.



Ian Shaw, Railway Square, Haymarket, 1996

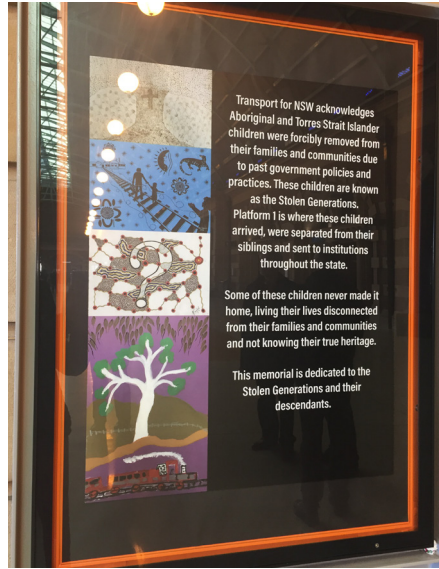
The monument commemorates *Donna the Hearing Guide Dog*, "friend and constant companion" to John Hogan of Pyrmont. It also recognises the love and companionship that all Guide Dogs for the Visually and Hearing Impaired give their owners.

Donna and John were regular travellers on trains around New South Wales. Donna also has the distinction of holding a title in the Guinness Book of Records as the world's longest living hearing guide dog. She died at the age of 20, in 1995.



Terrance Plowright, Henry Deane Plaza, 2001

Aqua Helix is a stainless steel sculpture and water work installed in Henry Deane Plaza in 2001.



Stolen Generations Memorial Plaque, Grand Concourse, 2018

On 4 December 2018, a memorial to the Stolen Generations opened on Platform 1. The NSW State Government created the plaque in collaboration with survivor organisations of New South Wales.



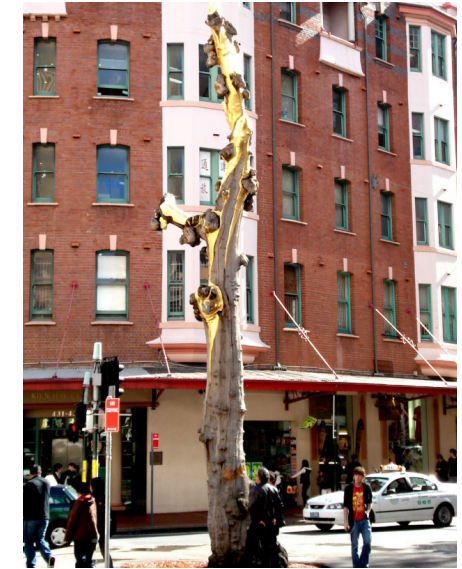
Peter Melocco, Central Station Mural, 1951

The Central Station Mural in the Central Station Concourse, which was a finalist for the Sulman Prize in 1951. Designed by Italian immigrant Peter Melocco and built by Guido Zuliani, an artist he brought out from Italy. The four-walled mural is three metres high, 18 metres long, and six metres wide across each end.



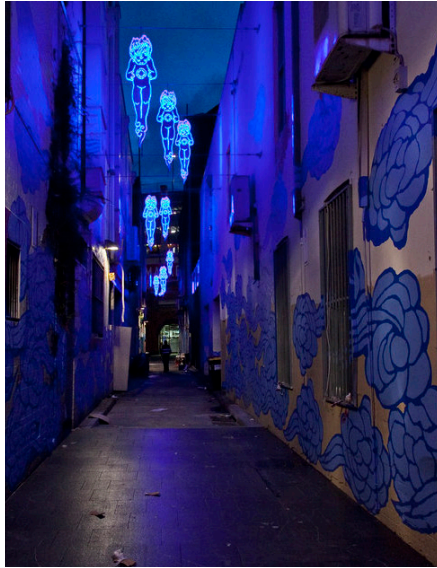
Lindy Lee, Thomas Street, Haymarket, 2016

The Garden of Stone and Cloud is based on Feng Shui principles, comprises a series of elements: 'Scholars Rocks', resembling naturally occurring rocks traditionally appreciated by Chinese scholars; a water feature and seating in natural stone; 'Moongate,' composed of 'flung' bronze components embedded in the paving at the intersection of Hay and Thomas Streets; and 'Cloud Gate', a series of circular shade sculptures hung, like floating clouds, above Thomas Street.



Lee Lin, Hay Street & Sussex Street, 1999

'Golden Water Mouth' comprises of the trunk of a yellow-box eucalyptus tree partly covered with 23-carat gold leaf applied over fibreglass, mounted on a terra-cotta tile base set into the pavement. Standing 10.7 metres high, the sculpture is located on the corner of Hay & Sussex Street in Haymarket, the symbolic entry point to Chinatown.



Jason Wing, Little Street to Hay Street, Haymarket, 2013

In Between Two Worlds by artist Jason Wing forms the centrepiece of the City of Sydney's upgrade to Little Hay Street, Factory Street and Kimber Lane in Haymarket. By day, this unassuming lane is animated by blue clouds and silver figures, transforming an otherwise ordinary service lane. By night the 'spirit' figures illuminate the lane with an otherworldly blue glow, inviting visitors to explore this new addition to Chinatown's vibrant night-life.



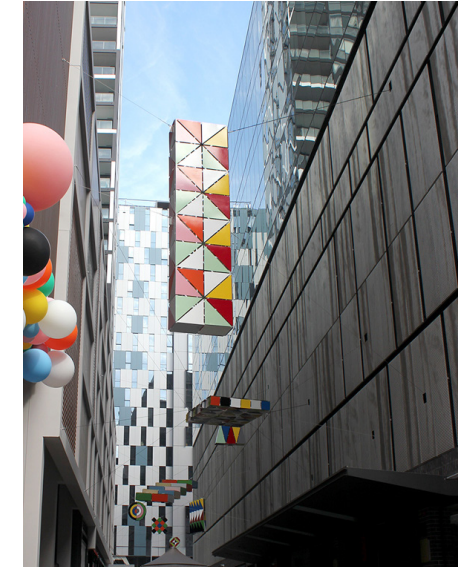
Chris Yee, Hay Street , 2019

'*Tumablong*' celebrates the Tumbalong site, exploring the rich industrial and cultural heritage of the area. The artwork comprises of eight glass panels printed with the colourful graphic on the internal faces, and Graphite inlay on the front.



Brendan Van Hek, Little Hay Street, Darling Square, 2019

'*City Lights*' is an energetic, colourful, light based installation. Suspended overhead, a centre of activity in a cluster of lines, colours and shapes, explodes outwards into neon shapes that project across the length of Little Hay Street. The work describes a landscape of noises, activity, words, streaking taillights, constant action and movement – the city.



Peta Kruger, Steam Mill Lane, Darling Quarter, 2018

'*Night and Day, Day and Night*' is a suspended artwork in Steam Mill Lane that reinterprets Kruger's jewellery design on a large scale. The brightly coloured pieces are lit from the inside at night, transforming into glowing silhouettes. The work aims to represent the constant movement through the laneway from day into night.

Central Precinct Renewal Program Public Art Strategy

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