

The background of the cover features a faded, artistic photograph of a residential street. In the foreground, several large, leafless trees with intricate branch structures are silhouetted against a light sky. In the mid-ground, a two-story house with a gabled roof is visible, partially obscured by the trees. The overall color palette is muted, consisting of greys, greens, and browns, creating a serene and natural atmosphere.

EXPLORER STREET EVELEIGH

PUBLIC ART FRAMEWORK

JULY, 2023

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Planning,
Industry &
Environment



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Note:

This report has responded to the Explorer Street, Eveleigh Design Report 2023 by WMK Architecture and the Landscape Design Planning Proposal by Urbis

ACKNOWLEDGEMENT

Milne and Stonehouse acknowledges the traditional custodians of the land upon which the site sits, the Gadigal people of the Eora Nation and recognises their continuing connection to land, waters and culture. We pay respect to their Elders past, present and emerging.

CONTENTS

Explorer Street Eveleigh

1.0 Introduction	4
1.1 Development Vision	5
2.0 Explorer Street site	6
2.1 Project Principles	7
2.2 Planning Framework Principles	7
3.0 Influences	8
3.1 Current Constraints and Opportunities	9
4.0 Public Art Framework	12
4.1 Introduction	12
4.2 Defining Public Art	12
4.2.1 Public Art in Developments	12
4.2.2 Creative Place Activation	12
4.3 Public Art Principles	15
4.4 Public Art Objectives	15
5.0 Curatorial Narrative for Public Art	16
5.1 Introduction	16
5.2 Public Art Concepts	18
6.0 Site Analysis	20
6.1 Public Art Framework Site Opportunities	20
6.2 Public Art Framework Plan Site Opportunities	21
6.2 Public Art Framework Opportunities Lighting	22
6.2 Public Art Framework Opportunities Country	23
6.3 Specific Site Opportunities Existing Public Art	24
6.3 Active Open Space	27
6.3 Linear Park and Urban Forest	29
6.3 Henderson Road Public Domain	31
6.3 Street Networks and Thresholds	33
6.4 Funding	35
6.5 Partnerships and collaborations	35
6.6 Implementation	36
6.7 Coordination	36
6.8 Criteria for acquiring new work	36
6.9 Artist Commissioning Guidelines	37
7.0 Conclusion	38
8.0 Appendices	38
8.1 Summary of policies	38
8.2 Arts and culture related policy review	38
8.3 Other relevant policies and strategies	42
8.4 Public Domain Objectives	42
Figures	
Fig 1 Site Context	6
Fig 2 Aerial site Image	6
Tables	
Table 1 Policy review summary	35-37
Table 2 City of Sydney Development Control Plan, 2012	37

INTRODUCTION

The Department of Planning and Environment commissioned WMK Urbis to prepare a planning framework for the redevelopment of the Explorer St Eveleigh.

The Planning Proposal is for a 'tenure neutral' development including social, affordable and private market housing.

This public art framework report relates to the Explorer Street site in Eveleigh and sets out the constraints and opportunities for Public Art as well as informing the development of a detailed Public Art plan during the delivery of the built form and public domain by the future delivery partner.

EXECUTIVE SUMMARY

This Public Art Framework builds a public art scaffold for the proposed redevelopment at Explorer Street Eveleigh. It outlines public art principles, objectives for the development, concepts, constraints and opportunities within the streetscapes, open spaces, and a site context. It maps a way forward as a framework to influence the public art process for the development which commences with a detailed Public Art Plan. It responds to the concept in its early configurations, and to the unique characteristics and stories of the area and aligns with the LAHC design principles and the City of Sydney Guidelines and Policy for public art.

Purpose

The purpose of this Framework is to:

1. Address the Planning Framework Principles
2. Respond to the site's location within Country with a First Nation approach to design and connections
3. Provide a Public Art Framework consistent with the report objectives and design principles
4. Promote an integrated approach to public art that can be readily supported and refined by a detailed public art plan
5. Contribute to a high quality development interface with the neighbourhood and connected public domain
6. Outline commissioning processes for artists as part of the development process
7. Establish an overarching curatorial vision and systematic approach to public art projects from which the detailed Public Art Plan can utilise and expand.
8. Be consistent with other relevant studies to support positive placemaking outcomes

Objectives

- Enhance the spirit of place through a program of distinctive public art projects
- Make placemaking connections from the site to surrounding street connections through public art projects
- Ensure public art and design projects contribute to diversity of cultural expression and community well-being.
- Integrate public art within a sustainable environment

1.1 DEVELOPMENT VISION

The Explorer Street Precinct Eveleigh can be a place that:

- Responds to the historic and cultural values of the area, and the physical qualities that contribute to the local character of Eveleigh
- Provides a welcoming and inclusive environment that supports the needs of a diverse community
- recognises the significance of the area to First Nation people and nurtures connection to Country within the project design building upon Aboriginal peoples' stories and history within the planning process and design decisions
- Strengthens the character of Eveleigh and its neighbourhood through well-designed buildings and spaces which support living choices and evolving family structures
- Supports a rich landscape with biodiverse plants and trees improving the environment for people walking and cycling through, stopping at and living near the site



Small north facing pocket park on the eastern edge



Formidable railway border



Perspective from Henderson road looking north west



View of the water retention area of the park



From the western edge of the park the trains entering and exiting the tunnel can be observed through the fence. This casuarina pocket was identified as a significant place in the walk through Country



Existing mosaic public art

EXPLORER STREET SITE EVELEIGH

The Explorer Street site in Eveleigh is located between Redfern and Erskineville stations with a rail corridor to the north (refer to **Figure 1**). It is located entirely within the City of Sydney local government area (LGA).

Owned by LAHC, the site is 2.4 hectares supporting currently 46 townhouses (refer to **Figure 2**).

The study preparation intends to

- Maintain the extent and location of South Rotary Park and the COS park at Rowley Street
- Maintain Explorer Street with potential modification to Aurora Place
- Provide a significant increase in dwellings including affordable housing and social housing

The site has good access to the Australian Technology Park and South Eveleigh precinct, with railway stations at Redfern and Erskineville and the future Waterloo Metro station. Its proximity to Newtown and the University of Sydney is also part of its attraction. (refer to **Figure 1**.)

An aerial photo shows its location and current housing footprint (refer to **Figure 2**.)

2.1 PROJECT PRINCIPLES

The design principles underpinning the project support a planning proposal for the site.

The principles include:

1. Net increase of affordable and social housing
2. Indistinguishable market and social development
3. Feasible development
4. No loss of public open space
5. Address noise impacts from the rail corridor
6. Create engaging visual and physical connections between the site and the surrounding street network.
7. Improve the usability of public open space for the local community and enhance biodiversity.
8. Environmentally sustainable, Country-centred development



Figure 1 Location and site context



Figure 2 Aerial image of the site

2.2 PLANNING FRAMEWORK PRINCIPLES

The principles for the planning framework and future renewal are:

- Recognition of the significance of the area to Aboriginal People, fostering connections to Country throughout the project design, development and delivery process and considering of Aboriginal Perspectives, stories and histories when making planning and design decisions
- Vibrancy of community with a range of dwelling typologies including social and affordably housing with culturally appropriate needs to meet evolving family structures
- A well designed attractive precinct for living with excellent connections to local and regional places for creativity, employment and education
- A movement network providing tree-lined streets emphasising pedestrian and cycle priority and access to public transport
- High quality public spaces for passive and active recreation encouraging inclusive social interactions between residents and the local community
- Building heights minimise overshadowing in public and private spaces and avoid generating wind effects
- Building design mitigating noise and vibration impacts of railway corridors and infrastructure for residents
- A safe environment considering the specific needs of gender and vulnerable groups and applies crime prevention principles in the design of buildings and public spaces to minimise anti-social behaviour
- Consideration of the surrounding heritage conservation areas in future development
- The increase of tree canopy cover and the integration of green and WSUD infrastructure
- The alleviation of stormwater and flooding impacts through the building, street and open space design
- Reduction of carbon emissions with an efficient management of energy, water and waste to minimise future costs



Artist: Chris Fox Eveleigh

INFLUENCES

As part of Gadigal Country, which includes Eveleigh, the area bordered a shale layer and a dune system with a network of swamps, pools and creeks. This landscape provided natural medical remedies, daily materials and an abundance of food for the Gadigal people for thousands of years before early colonial settlement in 1788.

Fifty years prior to colonisation, Joseph Banks returned home with a cornucopia of collected exotic plant specimens from the journey.

This same environment was utilised for the processes of tanning, Chinese garden allotments and water supply.

Henderson's Camellia Grove Nursery provided the flowers for the colony whose preoccupation with the health benefits of gardens were supposedly improved with these plantings.

The Eveleigh Railway Workshops both north and south of the railway lines became the industrial provider for Aboriginal people and for various cultural groups from the 1880s for a hundred years. This manufacturing core which sustained not only an industrial heartland but enriched the cultural layers of community life has reinvented itself as the Australia Technology Park still with vestiges of the rolling stock buildings.

These influences may be utilised as historical threads influencing potential concepts for public art. Within these rich layers, the public art process is a contemporary response and approach.



Above: Leisure in the colony and a real estate subdivision near the current redevelopment

3.1 CURRENT CONSTRAINTS AND OPPORTUNITIES

The initial Public Art constraints and opportunities developed from discussions regarding the Explorer St Eveleigh Design Report by WMK and the Landscape Report by Urbis as well as site visits have informed the development of a Public Art Framework as part of the Planning Proposal for Explorer Street Eveleigh.

While the principles of the design reports may influence these opportunities and constraints, the framework anticipates that the revised details of public art to be installed will be provided at the DA stage of development working within these enduring principles.

The design principles have considered location for both residential amenity and connections to local destinations. The following Public Art constraints and opportunities are based upon initial analysis of the area, the reports by various disciplines and policy review. They are relevant to, and may inform the development of a detailed Public Art Plan.

These constraints are seen as a context for site opportunities rather than a limitation for potential Public Art.

3.1.1 Constraints

User Experience: The encouragement of pedestrian and cycling movement within the locale and its connections nearby contextualises art along pathways. By providing active and passive amenities, audiences and users for public art/integration engage individually.

Thoroughfare: Permeable streets expect alternative patterns of movement and congregation. Public art may be responsive to these spaces and consider how it may encourage an array of inclusive activities.

A unique local character: Public Art can celebrate the local character and stories of this precinct given its rich and diverse history and railway heritage. Potential engagement of the local community to engage with this process can result in more inclusive public art projects.

Solar amenity: Overshadowing, the border with the railway to the north, and the northern pocket park create challenges for the public art to address as part of its location within the public domain

Coordination: Close coordination will be required between artists, curators and delivery teams to ensure specific site constraints are considered and the artist briefs outline the parameters of each site.

3.1.2 Opportunities

The Public Art opportunities identified will reflect relevant policy

at the State and local level, and the Public Domain Principles of the design report and landscape design plan. They promote permeable spaces, communal pause points, connected open areas and alternative cycling and pedestrian movement.

Celebrating reading of Country and spatial influences:

Celebrating traditional and contemporary Aboriginal connections to Country contribute to Eveleigh as a precinct within the First nation cultural and physical understanding of space .

Cultural diversity: There is the opportunity to strengthen, enrich and celebrate the area's diversity of cultures, both in telling local stories and projects that engage the local community.

Nature as a cultural driver: The natural environment and the sustainable experiences it provides are recognised for their role in contributing local identity and social well-being. Art which reflects a commitment to excellence, innovation and diversity may be built into the fabric of the development's open spaces.

Connective vision: The consideration of how the development is situated as part of a larger community can influence the ideas for public art. With the ability to connect with Erskineville, Redfern and the Australian Technology Park, the development is well located as part of its broader cultural location.

Cohesive public art process: The cohesion of a curatorial narrative takes into account the public art role for the whole development packaging a seamless suite of projects together.

3.1.3 Public art directions

These directions influence the development of the detailed Public Art Plan.

- The inclusion of the community and local artists as co-creators in a public art project
- A sensitive response to the stronger street permeation
- The celebration of First nation culture before colonisation up to the present as a consistent adaptive cultural voice
- The use of public art linked to the character and stories of the area including the railway heritage and old nursery
- A sensitive mix of public art works responding sustainably to the unique character of the development
- The exploration of the stormwater detention in the linear park as a WSUD narrative
- The acknowledgement of the underground railway network in the linear park
- The expansion of the current mosaic tablets as an approach to the small scale in art projects

4.1 INTRODUCTION

The Public Art Framework for Explorer Street Eveleigh has been developed to respond to the Central to Eveleigh Creative Place Strategy, the LAHC Design requirements, City of Sydney's public art instruments including the Public Art in Private Developments and the City of Sydney's Public Art Policy. The public art framework can inform a more detailed public art plan to be developed and delivered as part of the detailed design for the precinct. The framework establishes opportunities and constraints, public art principles, objectives, and a site context which combine with concepts integrating with the architectural, urban planning and placemaking vision for the development. It has been informed by relevant City of Sydney plans and policies. See Table 1 and 2 on Page 33-36 for references.

The curatorial narrative builds a thematic scaffolding for the Explorer Street site, to further drill down with a future detailed public art plan as part of the development approval. This future implementation process includes the engagement of curators, the preparation of artist briefs and plans for artwork projects, leading onto the commissioning, design, fabrication, installation and maintenance of artworks.

The Public Art Framework considers a construction phase for the development which enables a careful programming of permanent artworks to activate the development on its edges and within its communities. The initiation of the detailed Public Art Plan will synthesise with the timetable for construction.

4.2 DEFINING PUBLIC ART

The Public Art Framework for Explorer Street Eveleigh adopts the City of Sydney's definition of 'public art', in the broadest sense as artistic works or activities accessible to the public. The work may be of a temporary or permanent nature. The artwork may be located in or part of a public space, a private space which is publicly accessible or in a facility provided by either the public or the private sector. Public Art also includes the conceptual contribution of an artist, as a member of an integrated team to the design of public spaces and facilities.

Public art is also informed by site specificity, where artists respond to the character, constraints and opportunities of the site. Public art is built from a conceptual framework, interacts with the audience/participant in a shared space, and contributes to the cultural voices in placemaking. These artworks can be an integral part of their environment, through their relationships with the built form, public spaces, parks, infrastructure, streets and audiences. They can stand alone, or function within the design of buildings, open spaces and landscaping and help to orient people's movements.

4.2.1 Public art in developments

Permanent Artworks: are works with a 25 year life. These commissions engage artists to respond to the specific nature, history and cultural threads of the site, and to produce stand alone or integrated artworks. The materiality, scale and number of these works vary depending on the artist's practice, curatorial vision and the specific site constraints and opportunities.

Ephemeral Artworks: are temporary artworks which have a designated life span, contingent upon an event or the commissioning requirements. They may be made of permanent materials, but the works are moved off site after a set time, or are constructed from fragile materials with a short lifespan.

Performance Artworks: are works performed outside of the formal framework of the theatre, and consider the sensitivities of their audience in context of duration, costume and location.

Integrated Artworks: are incorporated within the building, public open space, and landscaping fabric. They require the engagement of an artist early in the design process, to enable a collaborative approach within the team and can engage with the community from an early conceptual stage.

4.2.2 Creative place activation

In this Framework, public art and creative placemaking have been linked, in order to leverage diverse opportunities to animate and enliven the development's public spaces as well as the surrounding public realm after completion. Activation and creative programming through arts, cultural activities and events, engages with the community from an early conceptual stage. This provides opportunities for curators/ producers to design and deliver memorable experiences, performances and events that enhance local identity and a sense of belonging.



Permanent



Ephemeral



Ephemeral/performance



Outdoor Exhibition



Integrated

EXAMPLES OF PUBLIC ART PROJECTS

EPHEMERAL PUBLIC ART



Artist: Francis Alys Mexico City



From left
Popper Box,
Paddington
Reservoir
Gardens,
Paddington;



Baby Guerilla,
Footscray,
Melbourne

Harrell Fletcher
and Avalon Kalin,
Portland State
University,USA;



PERMANENT PUBLIC ART



Above: Lawrence Argent, *I See What You Mean*,
Colorado Convention Centre;
Centre: Milne and Stonehouse South Perth
Right: Warren Langley, *Armature*, Perth.



4.4 PUBLIC ART OBJECTIVES

Public art in Explorer Street Eveleigh and its immediate surrounds can play a part of the ongoing placemaking process by animating its neighbouring streets, interacting with locals, guiding movement, creating spaces of convergence, and building character and identity.

An ongoing program of art/ performances using film, photography, sound and theatre, as public art, invests in its locale and can animate the existing cultural assets during construction and post occupation.

A cohesive identity with public art is established and nurtured as part of the community's growth and sustenance.

Some of the objectives for successful public art are outlined below:

Community wellbeing

Artwork and performance projects can contribute to the health and social cohesion of a community, through a celebration of its character and the nurturing of the creative powers of local residents.

Connections

Public art can connect within, and to villages and communities beyond so that this development presents as a coherent place connected to its neighbourhood.

Place character

Public art helps to build pride and attachment to the place, through telling of important local stories that respond to the curatorial themes.

Cross-generations

Public art establishes inclusive navigation through a newly designed space among established pathways and places.

Investment

Public art invests in the creative and local economy, through the engagement of local artists and businesses to broader connections. It also improves the footfall for local parks and has potential to support the creation of a unique local destination.

Placemaking

Public art is an important ingredient to transform spaces into places, within which people and communities can identify.

PERFORMANCE PUBLIC ART



Ed Woodham, Camouflage, Manly;
Lismore lantern Parade;
Rainbow Crossing, Bellingen.

INTEGRATED PUBLIC ART



Adam Hill Gadigal Radio Redfern Sydney;
Regina Walter, Police Building Parramatta;
Fiona Hall, *A Folly for Mrs Macquarie*, Sydney.

4.3 PUBLIC ART PRINCIPLES

Explorer Street Eveleigh's cultural fabric reflects a community-based spirit of place. From Aboriginal culture, the underlying connections to nature, the diverse ideas surrounding communal co-existence, the quirky character of local identities and a diversity of cultures, these elements have breathed life into the streets, in homes and across neighbourhoods. Public art will contribute to welcoming, safe and inclusive places as well as reinforce the health of the community.

Site specificity

Public art is about Explorer Street Eveleigh responding to its unique character, from its Aboriginal stories to its contribution to a contemporary city. Art projects narrate, surprise and illuminate. It gives voice and opportunity to the local community and its artists.

Activated public domain and streetscapes

Public art acknowledges and enhances the social connections and communities' experience of the public domain, and reinforces street life. In the public domain it supports public access and safety.

Excellence, integrity and sustainability

Public art is high quality, durable and socially and ecologically sustainable. The early engagement of artists and a commitment to new ideas promotes these principles. Each public art project has an integrated and embedded approach as part of the new development, and is consistent with existing planning, heritage and environmental policies.

Contemporary practice

Public art is a contemporary layer resonating now. It may focus a lens on the past whilst anticipating the future. While the inclusion of a country centred approach reinforces the continuum of First nation cultural influence of this place, the setting is a contemporary response.

Cultural community

Public art can leverage creativity and community participation. It can also provide opportunities and invest in knowledge and skills. There is the potential to invite local participation in public art projects which can include authorship within ephemeral projects, embrace hands-on consultative design and invite ongoing feedback.

5.1 INTRODUCTION

A binding force for the Public Art Framework is a sense of place and its defining character. Explorer Street's cultural mix through its First Nation understanding of Country, local pathways and stories, the communal resilience through adversity, and celebration of contemporary cultural life acknowledges the breadth of continuing contribution.

The essence of First nation culture in Eveleigh arches over the post colonial land loss, the railway workshops to the many language groups who moved here for work. In response to a diverse cultural mix in the precinct, the curatorial narrative reinforces the past, present and establishes the context for anticipated stories in a changing precinct.

This notion of place is a cultural thread for the whole of Eveleigh, balancing the scale of home life with the heritage of industrial buildings and high tech businesses. Behind the struggle for better working and living conditions, an awareness of place fuses this grit and determination.

The Public Art Framework builds upon these ideas, by imagining public space as

- First nation perpetuity with fine grain details
- Outdoor connected 'rooms' with varying functions
- Socially and environmentally sustainable connections
- Sightlines within and to the Erskineville landscape
- Inclusive connected design

The interpretation of Aboriginal narratives which continue to enliven the local culture, the rethinking of ideas of exploration and discovery in a land already occupied, the notion of the subterranean as hidden layers, and the changing nature of garden amenity stimulate the ideas for public art. These concepts resonate with the past, present and future, enabling artists to develop ideas in a contemporary landscape.

5.2 PUBLIC ART CONCEPTS

Reading of Country today

This development acknowledges the breadth and scale of First nation voices, working life, education, civil rights, sports and the arts. Aboriginal culture is celebrated from the traditional, to the contemporary collective spirit unified through Country, resilience and shared work at Eveleigh.

This Aboriginal activism, their ability to move and integrate through different language groups, and their achievements through opportunity and unity, celebrates their powerful presence and influence today. Stories can draw upon their traditional pathways as well as their use of railway passage to move families to the city.

Exploration

This notion juxtaposes the long time immersion of the Gadigal people's seasonal and cultural experience in Country with the 'discovery' of their land by the explorers culminating in displacement and the Gregorian calendar. To 'explore' the landscape without understanding the traditional local pathways and core values reflects the cultural illiteracy of the explorers and colonists.

Subterranean

This concept draws from the hidden layers to be unlocked by artists. Underneath the development, the rail tunnel has access points in the linear park while the stormwater detention is evident by its amphitheatre stage and manhole covers.

This idea explores the hints of prior layers not only in infrastructure but within stories yet to emerge. The power of the invisible can be rendered by artists as a surprising response above ground.

Floral Arrangement

The development of the Camellia Grove nursery in 1838 across Henderson Road reflected the colony's preoccupation with flowers and their nostalgic connection with England even though the camellias and other cultivars originated from China, Japan and the rest of the world. The highly symbolic nature of arranged flowers were a cryptic message to their recipients.

With the major cultivation of roses across cultures, the flower and its garden setting was steeped in diverse cultural backgrounds and flourished as Australia struggled with its acceptance of cultural difference.

With the cultural antecedents as part of the dialogue, artists can produce powerful contemporary artworks in this setting. Of course the planting of native species such as the coastal banksias which once thrived here will challenge the exotic nurseries which grew these northern hemisphere plants. Artists can juxtapose the yearning for Eurocentric culture through its gardens with the First Nation garden supplying its wealth of plants, seeds and food.



Aboriginal Activism



Artist: Brook Andrew



Artist: Lorna Jordan



Artist: Stacy Levy



Artists: Martin, Milne and Stonehouse Mia Mia



Community Garden Kings Cross

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Community Garden Kings Cross

SITE CONTEXT

Bounded by the railway corridor, Henderson Road, The Eveleigh Railway Workshops and Erskineville Station, the development is approximately 2.6 hectares with a good elevation to the south. The role of art in the proposed development at Explorer Street Eveleigh is contextualised by;

- Its close access to neighbouring areas like Erskineville Town Centre and railway station and Australia Technology Park
- The porosity of its proposed street network
- Its shifting solar access through the year
- Its inclusion in open space, pedestrian and cycle friendly pathways

These elements influence the artwork locations, scale, materiality, form and the experience of the artworks' audience.

The Explorer Street Eveleigh Design Report in its preferred option influences a number of locations for potential public art projects.

SITE ANALYSIS

The pocket park adjacent to the railway corridor provides for varied and inclusive activities. The redesign of the Rotary linear park with its fragment of canopy, its fall to the stormwater detention as well as its Henderson Road urban forest edge defines outdoor rooms within its footprint and offers varied usage including active play and a community garden. The location of the public domain focuses this potential for communal and residential gathering which activates a more lively pulse.

The more porous street network increases access to the residences with the step back from the rail corridor creating a more generous perimeter. This network can embed small scaled artworks to define and mark entries.

The scale of artworks is measured by the experience of the open areas and the pausing potentials in the configuration of space. While the development is slightly insulated from its neighbourhood through the railway and elevation above Henderson Road, its public art can celebrate its re-emergence within new public spaces.

6.1 PUBLIC ART FRAMEWORK SITE OPPORTUNITIES

The opportunities outlined by the Public Art Framework anticipate a time scale from planning to construction. These opportunities can define the character of Explorer Street Eveleigh to:

- Foster a vibrant, connected focal point for the landscape through art
- Respond to the Country centred approach to the public domain
- Build upon the inclusive cultural character of the precinct
- Create an urban environment that fosters pride, ownership and shapes local identity
- Encourage locals and visitors to enjoy the integrated public art accessible in the enjoyment of the everyday
- Support a rhythm of circulation
- Celebrate neighbourhood character
- Engage directly with the community
- Build digital platforms for interpretation

The site opportunities for public art can be distilled once the development design is agreed upon.

Approaches

Relevant approaches to public art across the site include:

- Reinforcing thresholds from Henderson Road
- Enhancing connections towards Erskineville Station and Australia Technology Park
- Exploring opportunities in the streetscape including lighting to create a rhythm along the streets
- Providing well designed open spaces for all to pause and enjoy
- Celebrating Aboriginal Country and the continuous cultural connection with this place
- Capturing local stories through public art co-creation projects and activation programs

6.2 PUBLIC ART SITE PLAN ROLES AND OPPORTUNITIES

OPTION 6- URBIS ACTIVATED PARK



- Local Connections**
Art/design with iterative logic supports circulation, desire lines. Local participation builds the character of local pathways, responds to pedestrian and cycle flows
- Art in Streetscapes**
Art celebrates the everyday. Lighting, digital interactions, mixed media, ephemeral and integrated projects help activate these spaces and define ingress points and pathway intersections
- Art in the Landscape**
Art integrates with the open and active spaces, pathways and infrastructure as playground elements, seating, walls, shelters and screens. It can be located as a response to Country
- Subterranean WSUD**
The exploration of the stormwater detention acknowledges the underground passage of water in the landscape with its occasional surface retention. An opportunity to allude to the train tunnel running east west using light is a specific opportunity
- Art Corners**
A cultural anchor. Art may reinforce corners as gathering places and identify the communal pauses. Art with a social context can be a powerful framework in these places with First Nation thresholds

- Existing Public Art**
Mosaic tiles play out along the retaining wall. It is proposed to retain and repair the current tiles and create new tiles at the same scale with a local communal co-creation.
- Public Art integration with Building**
As a sight line up Progress Road and as a junction point with Explorer Street, an art integration with the building announces the arrival to the development from varying perspectives



6.2 PUBLIC ART FRAMEWORK SITE OPPORTUNITIES USING LIGHTING



Jason Kelly Johns and Nataly Gattegno



Charles Gadeken



Warren Langley

The integration of lighting and public art functions to illuminate the open spaces, artworks, playgrounds and gardens. The consideration of the art lighting relationship can be determined in initial concepts to ensure the programmed lighting for art functions to enhance safety, security and provide a welcoming place at night.

A collaboration between lighting designer and artist amplifies the artwork within the agreed colour spectrum and builds a lighting program for seasons or enlivening the park under lights. The artwork illumination can offset the safety lighting where the lighting levels are met.

6.2 PUBLIC ART FRAMEWORK SITE OPPORTUNITIES WITHIN COUNTRY

The understanding of Country influences a place centred approach to public art opportunities in the park. This approach is achieved by:-

- The engagement of First Nation artists and curators
- An inclusive process for collaboration with the community
- The building of a productive landscape
- The ideas around reconciliation
- The anticipation of shared spaces
- A welcoming back to Country by the custodians for First Nation local residents and the broader community
- The uplifting of the local and wider community
- A sensitive utilisation of natural materials like wood and stone where possible



Judy Watson



Brook Andrew with Urbis



Justin Martin and Milne and Stonehouse

6.3 SPECIFIC SITE OPPORTUNITIES



Existing public art

The retaining wall in the south western corner of the precinct has a suite of mosaics along its length. Funded by the former South Sydney Council to support a YWCA/ Landcare program in 1996, the artworks show varying deterioration over time.

Constraints

The current Design report has preserved these artworks in the design. To reinstate the damaged and missing mosaic elements on the current blocks would require a different artist concept than the community initiated brief from 1996, however the black and white outer frame with coloured internal frame can determine the material palette and keep a similar scale.

Opportunities

The preservation of these intimate public art mosaic elements reveal the potential for this scale working alongside the daily rituals and pathways towards neighbourhoods. Their small scale enables a co-creative workshop to expand upon their presence.

Another contemporary project including the local creatives can insert a small scaled yet powerful artwork elsewhere in the redevelopment.





Site images showing both the quality of designs, their durability and damage sustained by some of the mosaics since their installation in 1996.

6-3 SPECIFIC SITE OPPORTUNITIES POCKET PARK OPEN SPACE



Between Rowley Place, Station Place and Explorer Street, the existing pocket park looks north to the railway tracks with good solar access. It will become a well used place by residents and locals alike because of its good solar access in winter and its provision for diverse activities.

Constraints

The potential varied usages of the park may inhibit any large scaled artworks within its environs.

Rather the integration of art on the edges can act as a partner to proposed activities, landscape solutions and an orientation of thresholds to the park.

The proximity of the building envelope to the west of the park affects any lighting programs and yet promises a good surveillance of the park and its art.

Opportunities

The potential for integrated public art to be a part of potential exercise stations and more passive contemplation will help activate the park and encourage a variety of activities according to time of day. Further south along Station Place, an opportunity to further link the pocket park with its pathways can be explored through public art.

An art definition of the park's footprint on the corner of Rowley Street and Station Place extends sightlines to the east and south.

OPEN SPACE

Art in the Landscape



Artist: Bundeluk with Milne and Stonehouse



Artist: Melski Mcvee



Artist: Mehmet Ali Uysal

Art Corners



Artist: Arne Quinze



Artist: Milne and Stonehouse



Artist: Milne and Stonehouse with Shane Fahey

6.3 SPECIFIC SITE OPPORTUNITIES: LINEAR PARK WITH PLAY, GARDEN AND URBAN FOREST



The park which joins the urban forest segment has cohesive paths shared between pedestrians and cyclists. The potential for varying playgrounds and gardens function with the topography while the forest walk gives a taste for an experience under the canopy. The access points to the rail tunnel and stormwater detention are located in this area and potentially provide stimuli for artist responses.

The retaining wall with existing mosaics retained along the pathway contributes to a more intimate character and can be echoed with a similar co-creation project.

Constraints

Inclining above Henderson Road, the linear park proposes passive recreation uses with the residential and local community gathering due to its elevated vantage points. It also divides into smaller rooms affecting the scale of potential artworks to work within these smaller spaces and organic paths. The exposed character of the park may be assuaged by wind breaks to ensure thermal comfort.

The park has existing infrastructure such as a stormwater detention area and a maintenance building with access to the railway tracks beneath.

The potential for a productive garden encourages the pause of cyclists and captures local residents' communal spirit.

Artworks may be located carefully above these underground facilities even as they may respond to the ideas of the 'subterranean.' The combination of small scaled art interventions which surprise the walkers and cyclists with larger destination markers can sustain a number of rhythms of users and project the park locally.

Opportunities

Having varying perspectives of the open space from below to the road verge and its intersection with Progress Road, the linear park acts as the entrance to the development where artworks function to announce these thresholds.

Art may consider these varying levels and audiences in its scale and form. While the configuration is linear, the park's outdoor rooms are framed by pathways, plantings, levels and uses. The art can accompany these micro landscapes in its forest, gilgai, outdoor rooms and within the stormwater amphitheatre. A Country centred spatial approach promises a more organic design of these rooms with a focus upon a natural material palette.

The potential for interpretation of the underground railway beneath Rotary Park acknowledges the hidden arterial threads connecting the city and its communities. In fact from the western end of the park, the trains can be observed emerging from and entering the tunnel.

Subterranean WSUD



Artist: Chris Trotter



Artist: Milne and Stonehouse Erskineville



Artist: Sergel Norysheva



Artist: Milne and Stonehouse with Zenscapes Newcastle

Local Connections



St Petersburg

Art Corners



Artist: Milne and Stonehouse with community

Art in the Landscape



Artist: Milne and Stonehouse



Artist: Richard Stutchbury



Artist: Hank Thomas



Community Garden Kings Cross



Berlin Lounge

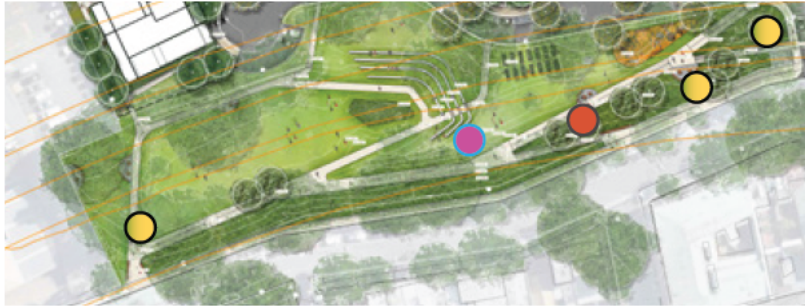


Markers Caddis



Art bird nest Russia

6.3 SPECIFIC SITE OPPORTUNITIES: HENDERSON ROAD PUBLIC DOMAIN



The Henderson Road edge of the development connects neighbourhoods with alternative transport means. Having the linear park perched above gives the street passers-by good access to the park amenities and the residential community some insulation from the road and an immediate launch for cycling and walking. The landscape design includes a diagonal pathway diverting movement north east and a strong threshold at the south western corner to connect the park with residents and locals.

Constraints

The Henderson Road edge of the development is approached via a gradient grass slope from the adjoining linear park. With the encouragement of cycling via a designated path, the City's alternative transport arteries are put into action here as part of their targets for a more sustainable city by 2030.

To ensure the various rhythms of movement are reinforced along this streetscape, the art may function to orient, encourage entry into the park, lock bicycles and use kinetic energy to match the people powered flow towards Erskineville or Eveleigh.

The permeation into the park from Henderson Road is reinforced in the landscape design with the potential art projects accompanying these paths.

Opportunities

To define the points of entry into the development, the art opportunities along Henderson Road can disrupt the east west flow to acknowledge the identity of the residential community and encourage locals to enjoy the height and vistas of the park.

With the potential for thresholds and rest stops using integrated art elements, these punctuation points tuned with the varying park activities define this local character anticipating a more varied use for the park above.

The Country centred approach can be focused at these points with the inclusion of local language as an element in the art projects.

The inclusion of an interactive and interpretive digital layer may enhance the experiential potential of the park. This digital signature may identify plants in the productive garden, respond to underground train movement or work with a lighting program.

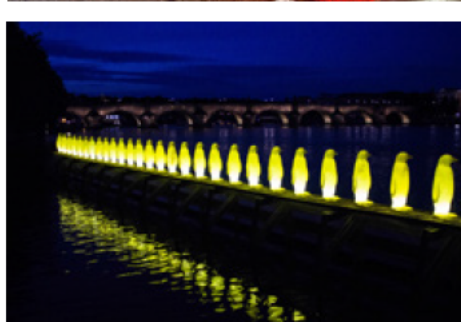
Local Connections



Artist: Duncan McDaniel



Artist: Robby Rowlands



Artist: Cracking Art Group

Art Corners



Artist: James Drake



Sibling Melbourne



Artist: Bruno Catalano

Art in the Landscape



Artist: Brook Andrew with Urbis



Artist: Yayoi Kusama



Soundscape

6.3 SPECIFIC SITE OPPORTUNITIES: STREET NETWORKS AND SITE THRESHOLDS



To expand the street network, varying links can provide more vehicular and service access to the development. These reduced speed limits slow the pace forming a perimeter to all building parcels and open space. With this more permeable thoroughfare, a potential to define and anticipate sightlines with artworks can amplify a connectivity through the site.

Constraints

The scale of the street slowing the pace constrains the scale and function of art within their footprint. On the various corners of Henderson Road and Progress Road, Station Place and Rowley Street and internal thresholds, artworks can punctuate the accesses to the site and project the development to its neighbourhood.

The squeeze of art within strict street widths and trees can be managed carefully to ensure easy passage.

The integration of art along the rail fence or screen can function as sound insulation in its graphic movement along the barrier.

A response to the proposed landscape design for a rain garden along the northern railway corridor edge may be interpreted by an art project depending upon public access through this area.

Opportunities

The potential for public art to orient, define and celebrate the local character is powerful at these thresholds and street corners. The fine grain in projects interacts with the community at a more intimate level as a varied scale gives good sightlines beyond the development's footprint.

The barrier between the rail corridor and the development may require noise attenuation which is a good opportunity for integration of art.

The thresholds in the linear park for both residents and locals as potential users with the park provide a much more inclusive destination and interpretive place for first Nation approaches to space. A Gilgai with local plantings as an integral layer within the WSUD retention of localised water creates a powerful amphitheatre area within the park and can be an interpretive opportunity.

Local Connections

Building integration

Art Corners

Art in Streetscapes



Artist: Stuart Green

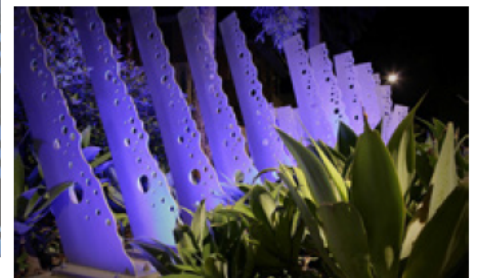
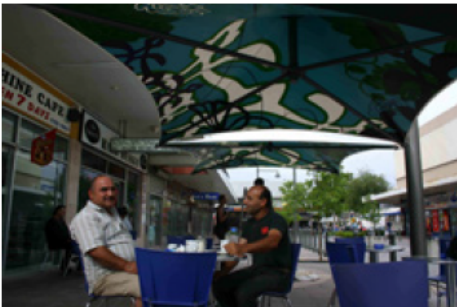
Artist: Ruth Downes



Artist: Milne and Stonehouse

Artist: Rick Verney

Artist: Adam Hill



Artist: Marie Stucci Fairfield

Artist: Nell

Artist: Milne and Stonehouse



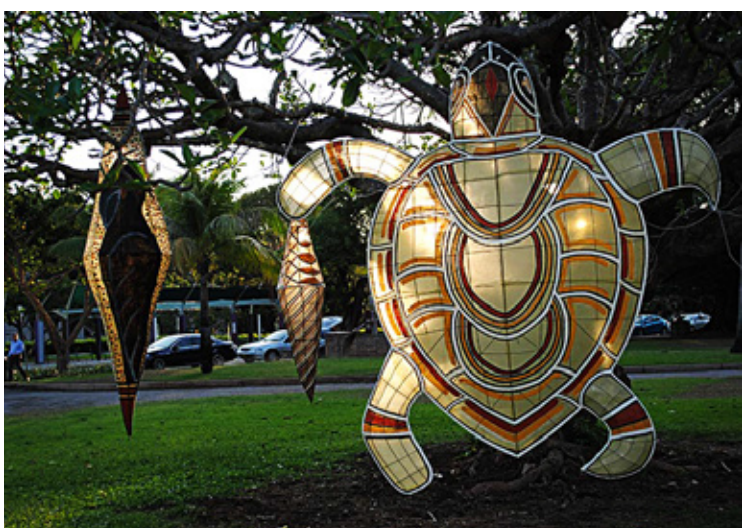
Artist: Chris Fox

Artist: Daniel Templeman

Artist: Donna Marcus

FURTHER PUBLIC ART PRECEDENT EXAMPLES

These larger images show public art responses relevant to Explorer St Eveleigh including an integration with the skin of buildings, ephemeral landscape art installations and sculptures attached to the built form. The potential with illumination, robust materiality, and breathing room for these artworks, increase their presence and interactive potential.



Clockwise from Top left:
Roy Kennedy, Redfern;
Henri de Millar, L'ecoute, Paris;
Milne&Stonehouse, Tiers, Brisbane;
Peter Browne and James Gaston Darwin;

6.4 FUNDING

It is recommended that the public art contribution be considered in the future public art plan as a percentage of construction costs. A proper budget is focused upon the quality and scale of public art within the building development. This can be allocated across the various forms of public art, including permanent, integrated, programming, and ephemeral projects. The quarantine of these contributions ensures that artists can be engaged early in the master planning and design stage and the public art plan has achievable projects.

As a guide, a future detailed public art plan which include activation projects and permanent art projects, may consider costs related to public art including:

- Project coordination and curation, which engages an art planner to oversee the total process from commissioning to installation between the artist and landscape architect, principal contractor and other consultants
- The engagement of an Aboriginal curator to oversee Aboriginal artists
- Artist fees to consult and engage with the community if the project warrants this process
- Artist fees to mentor and/or engage with local artists.
- Any costs relating to an Expression of Interest process and selection panel, including advertising, production of Expression of Interest packages and printing costs
- Artist fees for concept development, design development, documentation, fabrication and installation
- Engineering fees and other technical advice sought to include the footings, materiality, loading and scale of the artwork.
- 3D models which may be utilised to test the artwork's location, and provide a virtual tour of its presence. These drawings can be extrapolated for construction and shop drawings.
- Fabrication and certification
- Site preparation, transport delivery and installation
- Preparation of an ongoing maintenance manual and decommissioning agreement
- Ongoing curation and governance to enable public art renewal and program support
- Value adding by manipulation of existing building materials as art

6.5 PARTNERSHIPS AND COLLABORATIONS

The potential collaboration with different organisations and parties such as, the private sector, City of Sydney, the creative sector, and various government agencies working together with the community, can result in a more coherent landscape for public art projects, and can create cross disciplinary partnerships.

On a local level collaboration with creatives, businesses and communities instil a sense of connection to their public places.

Developing strong cultural partnerships is key in creating flourishing and sustainable places. Partnering with these groups will contribute to ensuring site specific work, as well as supporting the long-term activation of the development.

Partnerships and collaborations can aid and enable the following

- Increase of connectivity and engagement with the local community, and diverse groups
- Help to ensure the integrity of the work
- Build new audiences and awareness of the uniqueness of this place

6.6 IMPLEMENTATION

An overall curatorial approach which considers the staged development may ensure a coherent program of art. This cohesion reinforces the unique Eveleigh character across the precinct to avoid piecemeal project implementation.

The approach to the implementation of permanent public art projects, in the development considers regulatory requirements, budgets, commissioning processes, timeframes, ongoing artwork maintenance and ownership as well as site constraints and opportunities. While these implementation aspects are practical phases to take into account, the future Public Art Plan for Explorer Street Eveleigh reinforces significant values for a cohesive public domain, a well-designed and sustainable streetscape and a place for the local community to be proud of, and to meet together.

The alignment of the future Detailed Public Art Plan with this Public Art Framework ensures that the strategic intent and vision is further drilled down through this process. This document can be used as a critical reference for the public art plan, and the implementation of public art projects.

The areas in the Public Art Framework for Explorer Street Eveleigh that should influence these processes are as follows:

1. The Public Art principles
2. The roles of Public Art
3. The Site context for Public Art
4. The curatorial narrative which responds to the essence of local stories
5. The early engagement of artists and local community in projects

An Aboriginal curator should be engaged to oversee the inclusion of Aboriginal artists in the public art for the development.

This public art framework anticipates that a public art plan may revise components of framework references as the development concept is further refined and prepared for construction.

6.7 COORDINATION

A detailed Public Art Plan can be developed in coordination with the site preparation and construction schedules to ensure that there is sufficient time to allow for the proper process of public art.

The concept, design development and installation stages are part of a coordination with the building timetable.

Where the proposed artwork is integrated with the building skin or open space infrastructure, this coordination is critical to synthesise with the material orders, costs, storage and installation responsibilities.

The programming of site activation projects can be coordinated with this schedule to navigate around construction safety, deliveries and modified movement around the vicinity of the development.

6.8 CRITERIA FOR ACQUIRING NEW WORK

Based on the Public Art Principles, and guidance from the City of Sydney Public Art Strategy, the below sets out guiding criteria for the procurement/ commissioning of public art.

In future detailed public art plans, public art work:

- is relevant to, and responsive to the site
- is of a scale appropriate to the development
- is responsive to the curatorial narrative
- demonstrates high standard of excellence in contemporary art
- aligns with policy frameworks; planning, heritage, environmental, public art, cultural
- demonstrates capacity to be achieved within budget, including commissioning, fabrication and ongoing maintenance
- contributes to the amenity of the public domain, and enhances community connections to place.

6.9 ARTIST COMMISSIONING GUIDELINES

The purpose of these guidelines are to provide checks and balances to ensure high quality outcomes.

The creative producer or curator, should be engaged to assist the development and delivery of public art to a high standard, and assist with the interface with technical design teams, to help project manage the process of the design and delivery of works.

They are responsible for the curation and management of any cultural commission, from concept development through to final delivery. They can represent the interests of both the client and the artist, ensuring that the integrity of the artwork is maintained throughout the commissioning process.

The inclusion of a maintenance manual is recommended (including suppliers, warranties, certifications, and construction drawings).

The artist commissioning guidelines include:

- A response to this public art framework and ensuing public art plan
- Developed in close consultation with City of Sydney
- Appointment of an Aboriginal curator
- EOI supports partnering/ mentoring experienced artist with emerging / local artist and community engagement in the development of the work
- Artists commissions should be considered early in the process, and commissioned as a member of a collaborative team, or engaged with a lead artist to work with the design team during the planning stage
- Artist selection responds to the curatorial narrative
- The Intellectual Property rights of artists should be protected, and a copyright agreement included in the contract
- Artists should be focused upon the art to be managed by the curator and a coordinator.

Artist brief

The artist brief will contain all the relevant material from which an artist can submit a proposal. It will be developed with input from the curator, and any relevant key stakeholders. It should include the following:

- Overview, aims and objectives of the commission, conceptual framework, milestones for deliverables
- Clear selection criteria
- Site Resources: Site plans and visuals, design code, technical considerations (eg. services, lifespan, durability or material selection)
- Context Resources: History, geography, planning, partners
- Usage: Physical or technical constraints
- Artistic scope and anticipated role of artist
- Budget & Timetable
- Selection Process (Competition, Interview, etc.)
- Proposal public art process.
- Proposal submission requirements
- Copyright and ownership (designs and final artwork)
- Key contact protocols.

Artist selection

The approach will depend on the work and stage of the project delivery. Artists can be selected through an expression of interest process as an open call, or through a pre-selected long list invitation, both of which result in a short-list of artists who are supported to further develop their concepts.

This process can be led by the curator, whereby the shortlist of artists would be selected and offered a fee to develop and present their refined concept proposal to an expert advisory panel. The selection would be made on the basis of the agreed selection criteria. A selection panel should be considered to guide the selection and support the development of the permanent public art.

Strong consideration should be given to engaging Aboriginal artists to respond to the site's curatorial narrative.

An opportunity for lead artists to work as mentors for emerging artists, and for the co-creative participation of local artists, can be a criteria during this selection process.

Decommissioning of work

Permanent public artworks can be designed to endure in a location, for as long as is appropriate given the surrounding environment, other elements in the space, and the intended use of the space. However, changing circumstances such as a complete change of site use, or user may necessitate decommissioning of a work.

Options for decommissioned works include, relocation, storage and de-accession. The decommissioning of an artwork should only take place after a considered process, that includes assessment against stated criteria and by following agreed procedures and assessment.

The process would be governed by respect for the artist and would follow the City of Sydney's Guidelines: Public Art Acquisitions and Deaccessions 2010.

Maintenance of artworks

Community involvement, a quality selection process and a successful commission can help to reduce the threat of vandalism, and high maintenance costs.

The Artist can be supported by the curator and design team to develop an appropriate maintenance plan as part of their commission..

Most local authorities, including the City of Sydney require commissioned works to be as durable and 'maintenance light' as possible. This should be emphasised at a briefing and contract level. Art commissions should require a budgeted maintenance schedule from artists, along with listed finishes. It is the responsibility of each brief and commission, to ensure that any special maintenance requirements are detailed and can be met before fabrication proceeds ahead.

7

CONCLUSION

The Public Art Framework for the proposed development at Explorer Street Eveleigh prepares a scaffold for the principles, objectives, opportunities, commissioning processes and a curatorial narrative for the detailed Public Art Plan to be commissioned at the development application phase. This document can be used by curators for its curatorial narratives, by the developer to help understand the specific processes for procuring public art within the City of Sydney's policies and guidelines and in response to the unique qualities of the precinct.

8

APPENDICES

8.1 SUMMARY OF POLICIES

The following key implications of the policy review have been based on the analysis of relevant NSW State Government and City of Sydney policies. These will provide critical policy and planning considerations to inform the detailed Public Art Plan for the Explorer St Eveleigh development.

- Celebrating and respecting Eveleigh's rich history and heritage in artworks will be important to existing and to new residents and workers.
- Capturing the spirit of Explorer Street Eveleigh through local stories will build a sense of belonging for current and future residents, workers and visitors
- Valuing the local Aboriginal and Torres Strait Islander community has a long-standing cultural connection to this place. Their voices should be heard and valued in planning for public art
- Supporting Aboriginal artists to find creative opportunities within public art projects, responds to NSW State Government and City of Sydney policy priorities
- Engaging local residents including residents from the local neighbourhood will inform the development of public art projects to include their stories
- Reflecting a commitment to excellence, innovation and diversity should be built into the fabric of the development's built and natural spaces so as to add cultural value and to encourage civic pride in a distinctive local character.

8.2 ARTS RELATED POLICY REVIEW

A suite of policies and plans at the NSW State Government level provide a big-picture planning framework which broadly informs the development of the Explorer Street South Eveleigh site. These include the NSW 2021: Plan to Make NSW Number One and the policies and strategies of the NSW Department of Planning and Environment and the Greater Sydney Commission.

The following section takes into account the State Government's policy and in particular provides an overview focus on the arts and cultural policy environment as it relates to public art policy.

TABLE 1 POLICY REVIEW SUMMARY

POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART FRAMEWORK FOR EXPLORER STREET EVELEIGH
NSW State Government		
NSW 2021: A Plan to make NSW Number 1. Sydney: NSW Department of Premier and Cabinet, 2011.	The 10 year plan sets 32 goals with priorities for action linked to the NSW budget. Government agencies are tasked with achieving the goals relevant to their portfolios.	Goals relevant to arts and cultural development include: Enhancing cultural, creative, sporting and recreation opportunities Fostering opportunity and partnerships for Aboriginal people. Increase participation in cultural activities by 10%
<i>A Metropolis of Three Cities - the Greater Sydney Region Plan.</i> Sydney: Greater Sydney Commission, 2018.	20 year plans presented as a bridge between regional and local planning. The Eastern Sydney District Plan will inform local LEPs, community strategic plans and the assessment of planning and development proposals whilst also aligning with place-based development outcomes. Note: The GSC Social Panel identified 6 themes that can influence through local and district planning instruments to determine a city's liveability. Arts, Culture and Entertainment is one of the 6 themes.	The NSW Department of Planning and Environment's <i>Plan for Growing Sydney</i> is being realised through the key objectives of the Greater Sydney Commission's work across 6 planning districts including Glebe. Eastern Sydney District planning futures include: - Boosting innovation and creative industries alongside knowledge-intensive jobs growth - Stimulating the night-time economy within a responsive regulatory environment - Sustaining communities through vibrant public places, walking and cycling, and cultural, artistic and tourism assets - Being innovative in providing recreational and open space areas and increasing urban tree canopy.
Create in NSW: NSW Arts and Cultural Policy Framework. Sydney: ArtsNSW, 2015.	The NSW State Government's first Arts and Cultural Policy Framework providing an integrated platform for the arts and culture sector, communities, business and government partners to shape the State's cultural future. It will guide future strategy, investment and partnerships to grow the sector locally and globally in NSW.	The Vision anticipates that "NSW will be known for its bold and exciting arts and culture that engage our community and reflect our rich diversity." Within the ambitions of Excellence, Access and Strength , a number of Actions are projected including Innovation, Leadership, Aboriginal Arts and Culture, International Connections and Revitalising Infrastructure. Key State Priorities are: - To increase cultural participation by 15% to 2025 - To build cultural infrastructure.
NSW Aboriginal Arts and Cultural Strategy. Sydney: Create NSW, 2015-2018.	Stage 2: <i>Aboriginal Arts and Cultural Strategy</i> 2015-2018. Aims to build employment capability in a contemporary multi-disciplinary Aboriginal arts and culture sector.	The Goal of the Strategy is to foster a vibrant Aboriginal arts and cultural sector that affords Aboriginal people greater opportunities to participate in, share and strengthen their culture through arts practice, and develop careers and businesses in the arts and cultural sector. Stage 2 of the Strategy provides a focus for job opportunities in the creative and cultural industries through the development of employment capabilities.
NSW Health and the Arts Framework. Sydney: NSW Health, 2016.	Linked to the NSW Arts and Cultural Policy.	Principle of public art aligned with health and well being
Local government		
Central to Eveleigh Creative Place Strategy 2017	The strategy sets up a new approach to placemaking utilising the education, business and cultural sectors to influence the creation of this new hub for Sydney.	The document talks about the provision for creative spaces, partnerships, an animated public realm, stronger community engagement in the process and strengthening the existing cultural organisations locally.
Creative Sydney Cultural Policy and Action Plan 2014 - 2024. Sydney: CoS, 2013.	This Study underpins the City's priority planning for its investment in Sydney's creative future. This includes support for artists and creative workers, connections and ideas that enhance the experience of and participation in cultural life.	The Public Art Framework recognises these principles in its objectives, principles and curatorial narrative with reference to the inclusion of Aboriginal cultural projects, inclusivity of places, innovation and artist contribution to the range of cultural activity.

POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART FRAMEWORK FOR EXPLORER STREET SOUTH EVELEIGH
Public Art Policy 2016. Sydney: CoS, 2016.	<p>The Policy's Purpose is to provide a clear, sustainable, forward thinking framework of principles which express the City's commitment to the vital role of art in the overall strategic planning of the City.</p> <p>The Policy compliments the CoS's <i>Guidelines for Public Art Acquisitions and Deaccessions</i>, 2010.</p>	<p>The Public Art Framework for Franklyn Street Glebe affirms these principles within its objectives, definitions, and artist commissioning processes.</p> <p>It prescribes the public art in private developments process from the City's policy and plans for the inclusion of a range of project types and processes with budget allowances, artist engagement and context to site.</p> <p>The Policy's 8 guiding principles which align with the public art framework are:</p> <ol style="list-style-type: none"> 1. Align significant City Art projects with major Sustainable Sydney 2030 urban design projects; 2. Recognise and celebrate Aboriginal stories and heritage in public spaces; 3. Support local artists and activate city places through temporary art projects; 4. Support vibrant places in Village Centres with community art and City Art projects; 5. Promote high quality public art in private development; 6. Support stakeholder and government partners to facilitate public art opportunities; 7. Manage and maintain the City's collection of permanent art works, monuments and memorials; 8. Initiate and implement programs to communicate, educate and engage the public about City Art.
City Art Public Art Strategy, 2012.	<p>Aims to embed public art into the fabric of the city</p> <p>Principles which align with Franklyn Street Glebe include</p> <ol style="list-style-type: none"> 1. Recognise and celebrate Aboriginal stories and heritage 2. Support local artists and activate city sites with temporary art projects 3. Support vibrant places 4. Promote high quality public art in new development 5. Support stakeholder and government partners to facilitate public art opportunities. 	<p>The celebration of Aboriginal stories and the support of local artists in the activation of temporary art projects and permanent public art is reflected in the Public Art Framework.</p>
Eora Journey: Economic Development Plan. Sydney: CoS, 2016.	<p>The Council's Eora Journey program is focused on working towards cultural, economic and social sustainability for Aboriginal and Torres Strait Islander communities in the City of Sydney LGA. This Action Plan recognises that cultural recognition needs to be underpinned by economic opportunities.</p> <p>The Plan sets 4 Main Themes:</p> <ol style="list-style-type: none"> 1. Create an economic hub 2. Maximise employment outcomes 3. Enhancing tertiary education opportunities 4. Grow sectors of the economy. <p>Under each Theme are several areas for Action:</p> <ul style="list-style-type: none"> - Business owners and entrepreneurs - Jobseekers and employees - Students and tertiary education - Key interest sectors: Finance and professional services, tourism, retail and creative and digital. 	<p>The significance of investment in Aboriginal and Torres Strait Islander artists is a principle of the Public Art Framework.</p> <p>The framework's curatorial narrative reinforces the inclusion of this voice.</p>
Guidelines for Public Art Acquisitions and Deaccessions, 2010.	<p>Ensure that new works reinforce CoS Art Policy and that deaccessioning is an ethical process</p>	<p>This policy underwrites the public art framework and future public art plan and that the commission of permanent artworks consider this policy.</p>
Interim Guidelines for Public Art in Private Development, 2006.	<p>Ensure excellent public art is included in accessible public spaces in private developments.</p> <p>Assist owners and developers in this procurement, commissioning process.</p> <p>Ensure the public artworks are constructed and installed as part of a DA consent.</p>	<p>Sets out the public art process for master plan sites or stage 1 Development Applications.</p> <p>Establishes criteria for the approval of public artworks.</p>
Graffiti Management Policy, 2013.	<p>Minimise incidents of graffiti while providing legitimate avenues for street art expression.</p>	<p>Impacts upon the streetscape areas of the public art framework.</p>

SYDNEY DCP 2012 GENERAL PROVISIONS	SUMMARY	RELEVANCE TO PUBLIC ART FRAMEWORK FOR EXPLORER STREET SOUTH EVELEIGH
Public Domain elements	Developments should add to the Public domain.	Public art considers the role of artwork projects as a part of the fabric of the public domain.
3.1.1 Streets, lanes and footpaths	These provide permanent pedestrian vehicle connections, urban hierarchy, permeability and vistas.	Public art can enhance views and connections, reinforce movement and pause, illuminate for safety and destination.
3.1.4 Public open space	These accommodate a range of cultural activities with connected networks, accessible entries, primarily soft landscaping WSUD use.	Artworks strengthen edges celebrate cycle movement integrate as playground elements. Art contributes to a smaller ecological footprint.
3.1.5 Public art	Defines the dynamic quality of cities Recognises the cultural and economic benefits of integrating art within the urban fabric. Ecologically sustainable public art embedded into infrastructure.	Art within infrastructure, as interpreter increase artworks in private developments. Promote sustainability. Integrate art as a cohesive part of new developments. Recognise former uses through interpretive public art. Deliver infrastructure in creative and innovative ways through the use of public art.
3.1.6 Sites greater than 5,000sqm	Ensure high quality public art is included.	A public art strategy submitted with a Site Specific DCP or Stage 1DA.
3.2 Defining the Public Domain	Positive address to the street, contribute to active street frontage.	Artworks contribute to the building's interface.
3.2.8 External lighting	Minimise light pollution and enhance the features of the building.	The integration of lighting in artworks considers safety and existing lighting plans.
3.3 Design Excellence	Ensure high quality and varied design through a competitive design process.	A public art strategy can inform and be included in the competition design brief.
3.6 Ecologically Sustainable Development	Developers encouraged to implement Ecologically Sustainable Design principles (ESD).	Public art to integrate with ESD infrastructure.
3.7 Water and Flood management	Adopt Water Sensitive Urban Design principles (WSUD)	Public art is part of the stormwater and water harvesting narrative.
3.9 Heritage	Heritage is considered as an important part of the City's fabric.	Art and design can interpret heritage.
3.12 Accessible Design	Creating an inclusive and accessible city with access for people with disabilities.	Public art considers inclusive and accessible interactions.

8.3 OTHER RELEVANT POLICIES AND STRATEGIES

These documents demonstrate the complex and cross-disciplinary functions of public art and culture in government policy. They inform the development of public art projects from the planning stage to delivery. These studies may influence approaches, locations and commissioning processes.

Busking Policy Interim 2011

Grants and Sponsorship Policy (including Accommodation Grants), 2014

City Centre Public Art Plan, 2013

Curatorial Policy of the Civic Collection, 2016

Community Garden Policy, 2016

Connecting Sydney – Transport Strategy, 2012–2015

Conservation Plan 2007 – 2017

Eora Journey: Recognition in the public domain, 2011

Aboriginal and Torres Strait Islander Protocols, 2012.

8.4 PUBLIC DOMAIN OBJECTIVES

In the Sydney Development Control Plan 2012 Section 3 General Provisions, a number of features are included to contribute to a high quality public domain. A detailed Public Art Plan for sites/locations within the development envelope should include these objectives within their artist briefs to ensure the contribution of public art projects to the public domain's role and function.

Section 3.1.5 includes Public Art as an integral part of a dynamic city.

