

# Public Art Strategy Indigenous Residential College & Arts Centre

AUGUST 2021

UTS  
S  
IRC



“UTS acknowledges the Gadigal people of the Eora Nation, the Boorooberongal people of the Dharug Nation, the Bidiagal people and the Gamaygal people upon whose ancestral lands our university stands. We would also like to pay respect to the Elders both past and present, acknowledging them as the traditional custodians of knowledge for these lands.”

#### UTS RECONCILIATION STATEMENT

The UTS Reconciliation Statement reasserts an ongoing commitment by the university to provide educational opportunities in the higher education sector for Indigenous people and, through research and education, the restoration of their histories and knowledge systems.

#### COVER IMAGES

clockwise:

Jason Wing, *In Between Two Worlds*, Kimber Lane Sydney, 2018

Bangarra Dance Theatre performed ‘Shields’ at the unveiling of the new memorial by artist Tony Albert titled ‘Yininmadyemi- Thou Didst Let Fall’ in Hyde Park, Sydney.

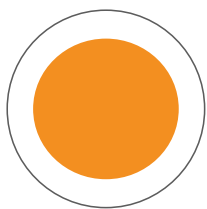
Digby Moran & Publicart Works, *Ballina*, 2012

Jonathan Jones, *barrangal dyara (skin and bones)* Botanical Gardens Sydney, 2016

Judy Watson, *Fire & Water*, Reconciliation Place Canberra, 2010

Janet Laurence & Fiona Foley, *Edge of Trees*, Museum of Sydney, 1995





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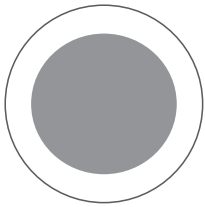
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# Introduction

## PURPOSE OF THIS REPORT

This Public Art Strategy is part of the overall State Government master planning requirements for Pymont Peninsula and will support the Design Excellence Competition and subsequent development application process.

This strategy provides a strategic plan for supporting the objectives of the UTS Indigenous Residential College (IRC) and Arts Centre.

## REPORT OUTLINE

Part 1: Outlines the policy and planning context, the IRC vision and the tools by which this art and cultural strategy will contribute to that vision.

Part 2: Provides a cultural planning overview looking at the IRC site and precinct within its larger geographic and historical context; that is, the Pymont Peninsula as place over time, broadly capturing the precolonial and post colonial histories of land use, culture, development and occupation up to the present.

Part 3: Outlines the public art and cultural activation opportunities within the precinct in response to the initial planning, landscape and architectural design for the precinct.

Part 4: Provides recommendations for the development of a public art procurement approach, driven by UTS.

## AN ENDURING SENSE OF PLACE

As an inseparable part of Indigenous life, art and storytelling are to play a critical role in the development of this site.<sup>1</sup>

Public art creates better spatial experiences, adding a design richness beyond landscape and architecture. It touches on all the possible layers of cultural heritage, giving life to invisible

traces bringing invisible histories to life again. It explores place narratives in creative and interesting ways, and enhances sense of place and cultural identity. Excellence in public art requires interdisciplinary collaboration as well as collaboration with stakeholders and community voices who are to enjoy and experience the public art on a day to day basis.

UTS embraces these public art requirements for the IRC on Site 13-15 with rigor and commitment, already committing a substantial sum to its implementation. As an iconic public education institution it is already engaged in the research, development, collection and commissioning of visual art and design in the arts, culture and architecture. It supports a gallery, cross cultural education, artists in residence programs etc. It boasts world class campus design, a rich collection of artworks, several outstanding public artworks, and an ongoing commitment to commissioning public art for all its proposed campus developments. Its Draft Visual Arts Strategy aligns exhibitions, programs and its collection with a broader remit towards site specific public artwork commissions for interior and exterior campus spaces.

Designing with Country underpins architectural and landscape considerations setting a new benchmark for Indigenous urban living.

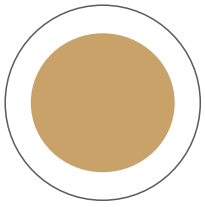
The objective of the public art is to therefore embody this ethos, and to provide a canvas for landscape spaces driven by the University's existing framework on art curation, collection and commissioning, reconciliation, and campus activation.

The publicly accessible artworks will also join other contemporary artworks throughout the City of Sydney, contributing to the impressive collection of First Nation's artworks and places of interpretation and memory. The ongoing building of indigenous cultural capital in Sydney is emblematic of our wider challenge of reconciliation and repair.



<sup>1</sup> UTS IRC Arts Centre Case For Support, 2021





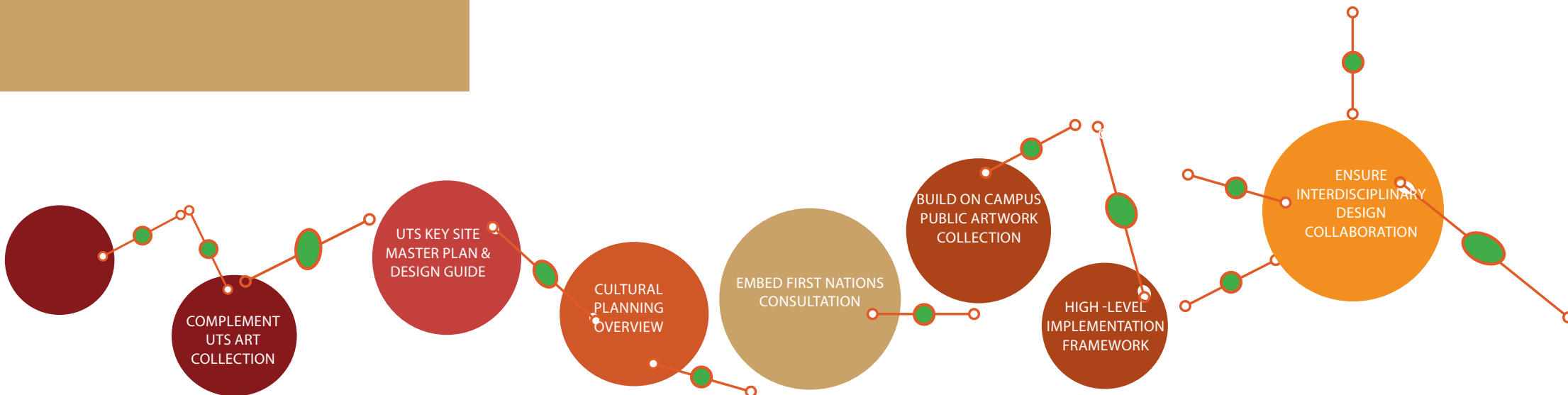
## STRATEGY OBJECTIVES

Art and story telling are an inseparable part of Indigenous life and are to play a crucial role in the development of this site.

### STRATEGIC VISION AND OBJECTIVES

This strategy's main objectives are to:

1. Meet the State government Master Planning requirements for public art
2. Provide an overview of the site and its locale from which meaningful, lasting public artworks will emerge
3. Reflect the ethos of the UTS Indigenous Residential College and Arts Centre vision for the site.
4. Embed and extend First Nations consultation requirements and protocols.
5. Outline an approach to shaping public art for the site, prioritizing First Nation's artwork.
6. Identify potential artwork opportunities across the precinct in response to the Master Plan.
7. Ensure public art curation, commissioning and procurement is integrated with architectural and landscape design & UTS policies and programs.
8. Form a brief and design guide for the 2022 development application process.
9. Provide a high-level engagement and implementation framework.
10. Complement and inform the UTS Art Collection Policy





# Part 1: Vision and Context

## THE IRC ART CENTRE

Art and cultural practices are fundamental to Indigenous ways of life, learning, sharing knowledge and building community. The IRC Arts Centre will support the objective of celebrating Indigenous culture and identity. The IRC Arts Centre will also support a unique art collection that reflects the Arts Centre's focus on south-eastern Australian art.

The Arts Centre will create a culturally rich environment for community engagement.

- It will celebrate and showcase local and international Indigenous design and artistic talent, connecting creative practice and research with business, technology and the community.
- Events, public programming and community outreach will enliven the centre beyond the walls of the building.
- Commissioned public artworks will connect the IRC to the precinct and engage visitors with the College
- The Arts Centre will enable UTS to partner with cultural institutions both within NSW and nationally, including the Museum of Contemporary Art, the Australian Museum, and the Australian Institute of Aboriginal and Torres Strait Islander Studies.

## UTS IRC VISION

UTS is embarking on a ground-breaking proposal to build Australia's first truly comprehensive Indigenous Residential College. The world-class facility – which, in addition to accommodation, will include an Arts Centre and Library accommodation – will be for Indigenous and non-Indigenous students (with an Indigenous majority), with the celebration of Indigenous identity and culture at its core.

The college will provide a home away from home for Indigenous students to live, learn and grow within an inclusive living and learning community at UTS. At its heart, the college will celebrate the immeasurable value of Indigenous identity and history, while also building community capacity and knowledge by developing and nurturing the leaders of the future.

Due for completion in 2025, it is to be 'a precinct that supports and nurtures creative learning, technology, innovation, social justice, Indigenous learning and collaboration with industry'.

UTS is a centralized, urban campus within an exciting and regenerated part of Sydney. Campus art contributes to the precinct's cultural heritage and provides students, staff and visitors with an intellectually vibrant socially engaging campus experience that inspires broad and holistic concepts of learning.

Facilitating engagement with creative ideas and professional artistic practices, campus art may be used to articulate and inform the University's strategic development, context and delivery of research, knowledge and innovation.

Indigenous designers, architects and creatives are being engaged throughout the process to inform the Arts Centre's design, spaces and programs.

UTS's goal is to provide a university environment that serves the unique needs of Indigenous students. An environment of academic excellence that also nurtures and develops students' intellectual, social, physical, spiritual and emotional wellbeing. Traditional university models that remove Indigenous people from their culture and community have not succeeded in attracting, retaining and successfully graduating students. The IRC will enable Indigenous Australians to see themselves at home at university and empower them to succeed at UTS – and beyond.



## CAMPUS ART COLLECTION

Established in 1988, the UTS Art Collection contains over 850 permanent works of art in a diverse range of media; from site-specific installations and sculptures to more intimate paintings, prints and drawings and a growing collection of digital and new-media works.

Public artworks commissioned for Building 13-15 will become part of this strategic collection, focusing on South East Aboriginal artists, within the existing UTS Art Collection. Forming part of the university's most prized cultural assets, these works will require an ongoing strategic organizational and funding approach to their



Artist Richard Goodwin, Moot, UTS Law School, 1997

growth, management and conservation. The developing IRC Art Collection will have a distinct mission within the governance of the UTS Art Collection.

Notable public artworks include Richard Goodwin's "Moot" on Building 5, the UTS Broadway Screen a 12-meter-long digital screen dedicated to screening digital art by Australian artists.

## IRC CENTRE COLLECTION

The Gadigal Shields were commissioned to mark UTS' commitment to the establishment of the Indigenous



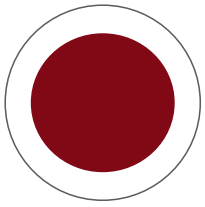
UTS ART Screen Patrina Mununggurr and Ishmael Marika (The Mulka Project), Rarranhdharr (the late dry season)

Residential College on Gadigal Country and will be displayed in the college upon completion. The Gadigal Shields mark the beginning of the IRC collection of artworks from the South East regions of Australia, in addition to the approximately 160 artworks by Indigenous artists from across Australia in the UTS Art Collection.

With a focus on contemporary Australian art since the 1960s, Indigenous art from across Australia and art that reflects the relationship between art, technology and society, artworks from the collection are on display in every building of the university and are a rich resource for teaching and learning.



UTS ART Education & Outreach 2019 exhibition The Art of Storytelling



## PLANNING & POLICY CONTEXT

The aim is to create a vibrant 24-hour cultural and entertainment destination, and to enhance open spaces with public art.

### THE PYRMONT PENINSULAR PLACES STRATEGY

A Public Art and Cultural Strategy has been a requirement of the State government's Pyrmont Peninsular Places Strategy – the guidelines stating that a public art and cultural strategy be a requirement of all master plans. The Pyrmont Peninsular Places strategy captures the future vision for the peninsular stating that this unique place, as one of Sydney's jewels, "sparkles with potential".

Of the 10 key directions 5.6.& 7 resonate with the public art and culture strategy:

5. A tapestry of greener public spaces and experiences. – Public art activates spaces and generates different kinds of tactile, visual and even performative experiences.
6. Creativity, culture and heritage
7. A collaborative voice – benchmarks for public art always include community collaborations and partnerships.

With the aim to create a vibrant 24-hour cultural and entertainment destination, specific art and cultural actions include:

- new spaces for entertainment, events and cultural attractions as part of key site redevelopment, including diversifying night-time experiences.
- enable cultural and creative uses, such as maker spaces, live music and child-friendly experiences supported by better public transport and connectivity.
- create theatre, performance, production, rehearsal and exhibition space
- enhance open spaces; for example, through public art, and public access to these spaces.
- install heritage interpretative elements

### CITY OF SYDNEY PUBLIC ART POLICY

- City Art Public Art Strategy 2013
- Interim Guidelines for Public Art in Private Developments 2006

The City Art Public Art Strategy builds on the legacy of the past, while responding to new ideas about art, story telling, interpretation and cultural expression

The Guidelines for Public Art in Private Developments describe a public art approval process for all developments over \$10m, and requiring the submission of public art plans with development applications, review of artwork concepts at construction certification, final sign off of the artwork at Occupation. Artworks on private land which is visually or physically accessible to the public must also carry conservation and maintenance plans.

The Eora Journey aims to deliver significant artworks and interpretation in the City's public spaces to recognize Aboriginal culture past and present. A key element of the Eora journey is Recognition in the Public Domain.

### UTS POLICY CONTEXT

- UTS indigenous Policy & Reconciliation statement
- UTS Indigenous Education Strategy
- UTS Draft Visual Arts Strategy
- UTS Art Collection Policy
- UTS Design Guidelines
- UTS Procurement Policy





## DRAFT UTS ART STRATEGY

UTS is in the process of developing a Campus Art Strategy which aims to provide a framework to assist with the planning, curation, commissioning and delivery of campus art projects including:

- Site specific artworks with a strong relationship with the public domain and/or architecture of a building
- Artworks in association with development projects that have a requirement to provide public art.

Its guiding principles are:

### 1. Innovation and excellence

Art that demonstrates formal innovation and the highest artistic quality led by professional practicing artists.

### 2. Placemaking & Activation

Art that contributes to a sense of place and enlivens the campus experience for students, staff and visitors.

### 3. Relevance and Appropriateness to Context

Art that demonstrates strong relevance and appropriateness to the cultural context and ethos of the university and architectural design of the building, site or place.

### 4. Indigenous Culture and Heritage

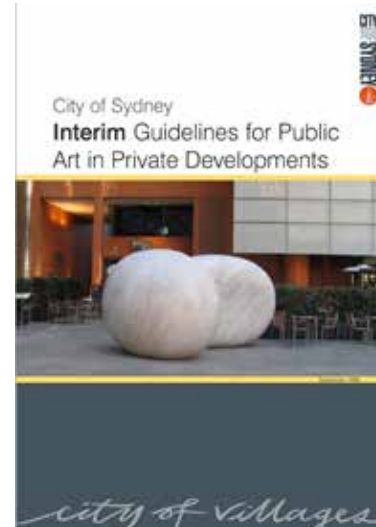
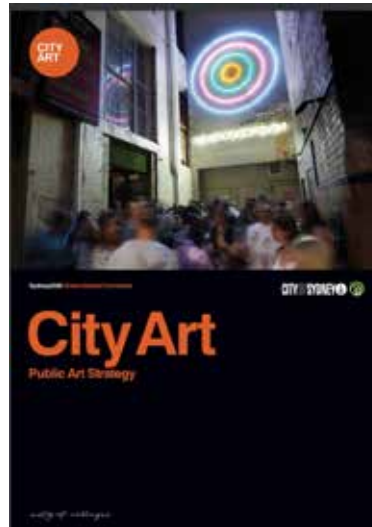
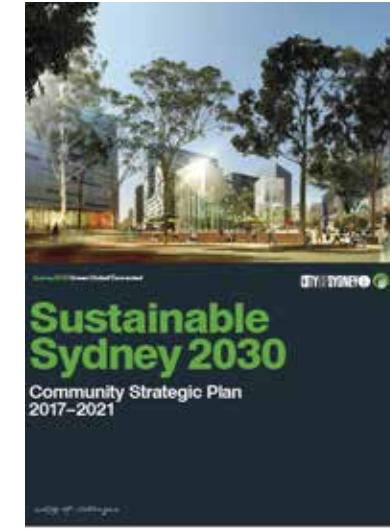
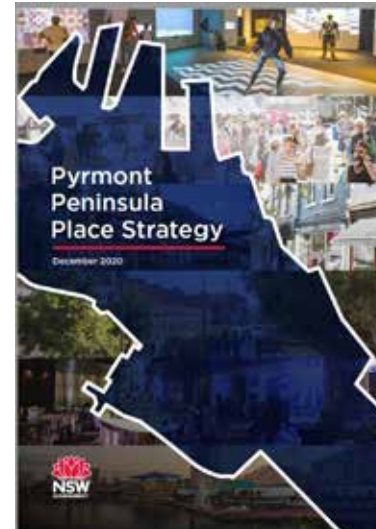
Art that integrates and engages with cultural experiences that support and clearly reflect core Aboriginal and/or Torres Strait Islander values.

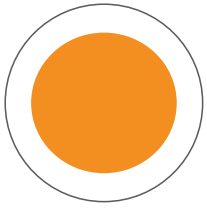
### 5. Student Focused

Art that engages with and is relevant to a student audience.

### 6. Planning and Design

Art that is consistent with UTS planning, heritage, environmental and safety requirements.





## Part 2: Cultural Heritage Context

“Understanding Country means we stop reading landscape as being empty and start to see that parts of the land have been ritualized and have meaning beyond what we can see.”

— Kevin O'Brien, BVN Principal

### CULTURE FOR THIS SITE

The cultural heritage of the site delves into the narrative layers that make up this place over time.

The Pymont Peninsula as place over time, captures the pre and post colonial histories of land use, culture, development and occupation up to the present.

### INDIGENOUS HERITAGE & ARCHAEOLOGY

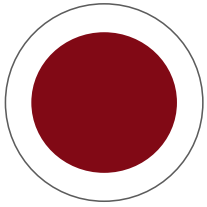
The Pymont Peninsula Place Strategy Indigenous Cultural Heritage Report (2020) states:

Archaeological assessment clearly shows that the Pymont Peninsula was not a blank canvas prior to the arrival of Europeans. Instead, the peninsula operated in a manner similar to current and planned future usage; with Aboriginal domestic hubs, industry, social and spiritual values embedded in the pre-European landscape.

Future plans for Pymont should seek to highlight and continue the enduring Aboriginal spatial connection by demonstrating the socio-cultural connection from Aboriginal times into the present. Technology has progressed with time, however the perceptions of space within and around Pymont remain similar from past to present.

The Pymont Aboriginal story is important to the concept of place because it demonstrates how the innate human response to space, transcending time and cultures. The feelings and connections we have with places today, in many ways, mirrors past feelings and connections. The enduring sense of Aboriginal place demonstrates that no matter how the future space changes an unbreakable connection links us to the past.





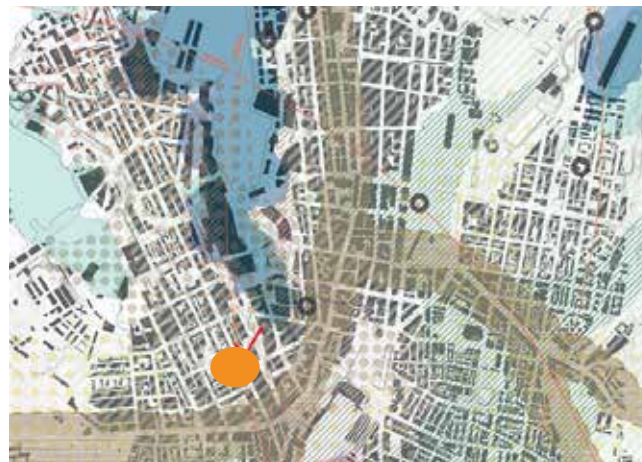
Many Aboriginal community members expressed that they hold cultural knowledge of the area". including " both spiritual, personal and familial connections.

Kelleher Nightingale Consulting, Indigenous Cultural Heritage Report

A wide range of food resources would have been available to Aboriginal people from a variety of environments. The study area is located along the harbour foreshores, which offer ready access to the marine resources of Port Jackson, previously existing estuarine and swamp environments associated with Blackwattle Creek and Cockle Creek, and good access to the more elevated ridges and plateaus with their woodland and forest habitats Culturally, the Pymont Peninsula and its surrounds contain demonstrated importance and value to the contemporary Aboriginal community.

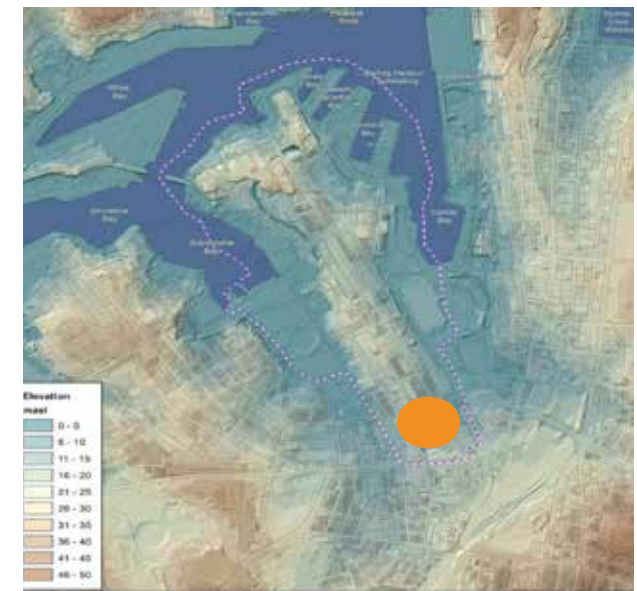
Through previous precinct planning and development projects undertaken in the study area, many Aboriginal

<sup>1</sup> Kelleher Nightingale Consulting, Indigenous Cultural Heritage Report 2020,



Map showing the Wangal and Gadigal lands of the Eora Nation. Source: Aspect Studios

community members expressed that they hold cultural knowledge of the area. Additionally, several stakeholders indicated that they held both spiritual and personal, familial connections to the study area. Generally, Aboriginal community have expressed that they hold a responsibility to look after Country and all that this encompasses, the land and waterways, as well as heritage sites. The importance of the interconnectivity of sites and the physical landscape has also been highlighted. Any archaeological sites within the Pymont Peninsula show a direct connection between past and present Aboriginal people and the importance of the cultural landscape.<sup>1</sup>



Map showing the low level swamp lands and creek beds that connect our site to the original shorelines. Source: Kelleher Nightingale



## LAYERS OF INFLUENCE

Key cultural narratives are:

- Pre-colonial – connections to the way the site was originally inhabited by first nations people.
- How reconciliation now informs contemporary narratives about displacement, truth-telling and injustice.
- European – colonial occupation and the early Harris land grants and house that became the beginning of this site as an education precinct stretching back to 1888.
- The establishment of the first Technical Museum across the road - the link to the original MAAS, reflecting the entire character of the Pymont Peninsula from the late 19th and throughout the 20th C.
- The Nationally significant industrial history and heritage of the Pymont Peninsula
- The prior uses of the retained heritage building and recent site narratives associated with its use and occupants
- The current and future educational vision of the site,
- UTS's pride of place as the gateway to the Pymont Peninsula
- The cultural links between UTS, and its surrounding cultural assets Eg Eora journey, Powerhouse, etc



**Pre-Colonial**  
Gordon Bennett-Poet-etching 1993



**Colonial**  
1836 Harris Estate



**Industrial**  
Coopers Distillery from Harris St 1868



**Educational**  
Artist Jane Nicol, Aunty Joan Tranter (wears a possum skin cloak made by Professor Michael McDaniel)



**Contemporary**  
Hands of Time, Murawin Consulting



The harbour walk is marked by site lines, places that contain and interconnect the stories, memories and histories of this country. These are the veins of Sydney, a living breathing place.

Emily McDaniel, Curator

## THE EORA JOURNEY

The commissioned artworks for the IRC deserve to be a proud part of the City's Eora Journey. Although there are no archaeological deposits we know that aboriginal people remained in this area up till the 1830's<sup>1</sup>. We do not need to have a detailed historic record to have an informed understanding how the land would have been used and imagining into a world where for thousand of years Eora people lived on this vegetated ridge.

*The harbour walk is marked by site lines, places that contain and interconnect the stories, memories and histories of this country. These are the veins of Sydney, a living breathing place. . -Emily McDaniel, curator.*

The IRC public artwork/s could become an extension of the Eora Journey. While the 12 priority sites from Pirrama to Cockle bay Barangaroo and Ta-Ra (Dawes Point) have been designated as part of a Harbour walk, there is a rationale for encompassing the UTS site, which in precolonial times would have been only a stones throw away from the waterlines of Blackwattle Creek to the west and Cockle Bay to the west.

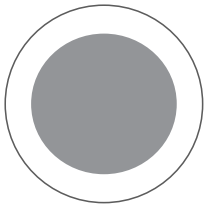
Emphasizing this east west link aligns with the current rationale to improve access and pedestrian linkages along Mary Ann St - which would form a pathway linking artworks integrated with the City's Eora Journey walk.

1. Kelleher Nightingale Consulting, Indigenous Cultural Heritage Report 2020,



City of Sydney Eora Journey & Harbour Walk <https://www.cityartsydney.com.au/city-art-public-art-strategy/harbour-walk/>





## ART AND COUNTRY

*The idea of Country is drawn from a sense of belonging. When Aboriginal and Torres Strait Islander people speak of Country, it is about the place of their ancestors, stories, lore and knowledge. Country is a matter of sustenance and is therefore as much a cultural and spiritual condition as it is a scientific or physical one. It follows that within an associated knowledge capital, there exist endless opportunities to engage with and affect the cultural and built environments of a specific locale*

— Kevin O'Brien, BVN Principal

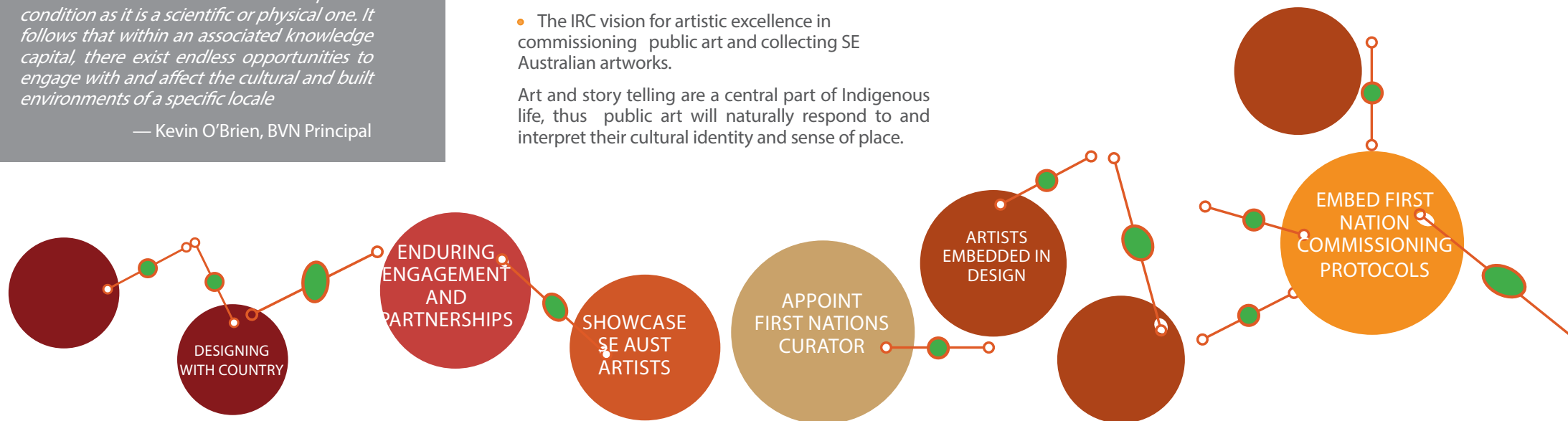
## CULTURE & PUBLIC ART

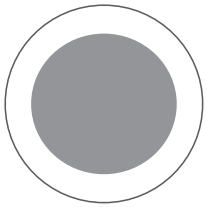
A culturally driven approach for art commissioning within the site will be informed by:

- UTS reconciliation policies and programs.
- A Master Plan design team committed to designing with Country.
- The rich and diverse cultural landscape of Pyrmont Peninsula mapped in the PPPS and informed by the City of Sydney public art policies and programs.
- The IRC vision for artistic excellence in commissioning public art and collecting SE Australian artworks.

Art and story telling are a central part of Indigenous life, thus public art will naturally respond to and interpret their cultural identity and sense of place.

The commitment to Designing with Country for the IRC, extends to future art commissioning, and should reflect all First Nations engagement protocols, and commissioning principles enunciated by The Australia Council, Create NSW, NAVA and other arts industry policy makers.





## A PROUD LEGACY ARTWORK

Conceptualized by Indigenous  
artists. Led by First Nations  
People".

-IRC Arts Centre Case For Support

# Part 3: Artwork Opportunity Sites

## WHAT DOES PUBLIC ART MEAN FOR THIS SITE?

There are a range of different kinds and forms of public art from the temporary to the permanent, from the ephemeral to the indelible. Public art includes different art practices from sculpture to painting to multimedia, it can be performative or static, it can be interior, architectural or embedded in landscape. Public art can be a heroic feature in a space, compelling and freestanding, or, it can be so integrated into its context it may not be readily visible as "art", but simply part of overall design excellence,

Socially engaged art is part of current terminology describing public art that 'involves people and communities in debate, collaboration or interaction... associated with activism or political issues'<sup>1</sup>. Installation art can be performative and ephemeral, or built with materials not meant to last.

How long artworks may be intended to last are all part of future curatorial questions shaping artwork for this site.

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1 Tate Modern, NAVA code of Practice

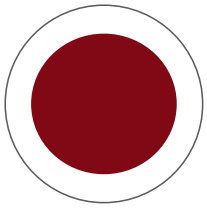
## SPACES CONSIDERED

The opportunity artwork sites described are:

1. Exterior public spaces, in particular the Precinct Heart
3. Architectural integrated building surfaces
3. Omnibus Lane to Mary Anne St
4. Spaces for temporary art and activation

While not all these spaces are defined as traditional public art spaces they are nevertheless collectively important to an overall art and activation strategy.

How 'public' is defined, is a nuanced issue for this site. While some areas are publicly accessible throughout all times of the day, night and year, other interior spaced will offer different levels of public accessibility, with more sacred or private spaces offering limited access.



# 1 THE PRECINCT HEART



Source: UTS Site 1315 Master Plan, BVN, July 2021

## 1. THE PRECINCT HEART

The precinct heart, or Central Heart, is an intimate public open space surrounded by the college residences, arts centre and library.

Conceived as the public entrance to the IRC College and Arts Centre, it is regarded as the heart of the site, a place for ceremony, gathering, art, storytelling and sharing. The precinct heart is a site opportunity to welcome students and visitors to the IRC and attract foot traffic to its public facilities, including the Arts Centre.

A significant landmark artwork could be widely enjoyed here and link to the precinct as a cultural and community site. The curating shaping and imagining

of this feature artwork will require a close creative relationship between artist and landscape architect to achieve the right scale and balance between built forms and flexible open spaces.

It is also conceived as a flexible event space in the centre with fixed elements to the edges functioning as an exterior extension space to the art centre.

The artwork is to enhance the sense of it being a safe 24 hour space, where even the design of lighting may become part of the artist's palette.

Ensuring that the central heart is a warm and bright space, will also be part of the artist's brief.



Artist Reko Rennie, Stolen Generations, 2018



Artist: Hopi Steiner, Gas lights, 2011



Judy Watson, Fire & Water, Reconciliation Place Canberra, 2010



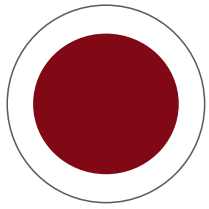
Artist: Judy Watson, Walama Forecourt, 2007



Artist: Judy Watson, Walama Forecourt, 2007







## 2. ARCHITECTURAL CONSIDERATIONS

### ARCHITECTURAL INTEGRATION

A major architectural art commission should be considered for the building's external façade. Esme Timbery and Jonathan Jones' Shell Wall, Darling Harbour (2015) provides a best practice model for this type of outcome. This type of integrated artwork provides the opportunity to reflect the rich and diverse history of the site, bringing together the contemporary and ancient stories of the area.

To allow the external design of this building to feature an Indigenous artwork element is a special mark of commitment to designing with Country, reflecting the ethos underpinning the IRC that is artistically marked by its custodians.

Therefore, the architect is encouraged to consider embedding artwork within the building design.



Artist: Esme Timbery and Jonathan Jones, Shell Wall, Darling Harbour, 2015



Artist Simeon Nelson, M4 Sound Wall, Melb, 2002



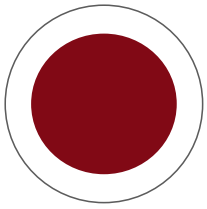
Artist: Digby Moran & Publicart Works, Ballina, 2012



Artist Richard Goodwin, Moot, UTS Law School, 1997



Artist: Michael Snape, Deepening Crisis, 2004



### 3. OMNIBUS LANE TO MARY ANN STREET



#### OMNIBUS LANE TO MARY ANN STREET

UTS has offered to convert Omnibus Lane and Mary Anne St to public domain to be facilitated as works in-kind in lieu of monetary contributions. Should this be agreed, these streets offer further opportunities for additional public art.

This space could be a pedestrian centric space activated with art, lighting, and temporary event programming that connects intuitively to the broader site, linking to surrounding attractions such as MAAS and The Goods Line, as well as UTS Building 5.

Omnibus Lane to Mary Ann St encompasses both public roads and UTS owned and managed public domain/cafe space in front of the Business Centre.

All this could potentially be designed as a coherent urban precinct.

Possible Interpretive approach: .

The old water lines of the harbour show that our site was likely within a couple of hundred meters of the shoreline of Darling Harbour to the east and Blackwattle Creek to the west. Emphasizing this east west link aligns with the current rationale to improve access and pedestrian linkages along Mary Ann St. Interpretive artwork referencing pre-colonial landscapes and links to nearby water ways and food sources would potentially position the IRC precinct in the curatorial orbit of the Eora Journey and Harbour Walk.



Artist: Simeon Nelson, Flume.



Artist: Paul Carter, Neararnnew, 2002, Federation Sq, Melb.



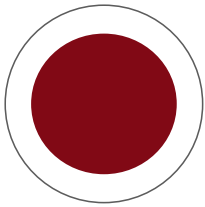
Artist: Fiona McDonald, Roundels, Bondi Beach, 1997.



Artist: Judy Watson, Tiwi Baskets, Walama Forecourt, 2007







## 4. TEMPORARY ART & ACTIVATION



### ARTS CENTRE PROGRAMMING

The programming of temporary visual and performance art and ephemeral art is crucial to the success of this precinct, and should not be left to chance. The role of the Arts Centre programs is likely the key source, particularly with its aims to attract non-Indigenous Australians to participation in First Nations creative arts.

This should be supported by the State government, since the PPPS sees the Peninsula as becoming a vibrant 24-hour cultural and entertainment destination, with goals to:

- provide new space for entertainment, events and cultural attractions as part of key site redevelopment, including diversifying night-time experiences.
- enable cultural and creative uses, such as maker spaces, live music and child-friendly experiences supported by better public transport and connectivity.
- create theatre, performance, production, rehearsal and exhibition space
- enhance open spaces; for example, through public art, and public access to these spaces.
- install heritage interpretative elements

### PRECINCT COMMUNITY ENGAGEMENT AND PARTNERSHIPS

UTS envisions the IRC and the Arts Centre will be a hive of activity welcoming 150,000 National and international visitors each year to join in culturally

rich experiences including ceremonies, story telling, exhibitions, yarnning circles, and traditional cultural arts from dancing to weaving and carving. There will be artist-in-residence programs, language classes, and a program of Indigenous visual art and design including film, animation, photography, painting and new media.

There should be a natural spill of activities from the Arts Centre into the Central Heart and adjoining urban spaces of the new precinct, helping to activate and populate this precinct on a week to week basis, in addition to the usual mingling of students and residents.

The Central Heart will be a natural thoroughfare from Building 5 and the Business Centre through to Harris St and the main Campus, so capturing pedestrians, creating reasons to pause and engage, will be a goal of arts activation.

Thus, the design of permanent artwork for the Central Heart is also to accommodate and enhance temporary art and events, particularly the ceremonial, ensuring the space is a warm and busy heart, unaffected by its potentially shaded aspect.

The precinct is home to MAAS and other art and cultural institutions including UTS Gallery and the Chippendale arts precinct. Naturally the IRC Arts Centre will enhance and connect with these precinct neighbors through its programming and calendar. The Arts Centre will enable partnerships with cultural institutions both within NSW and nationally, including the Museum of Contemporary Art, the Australian Museum, and the Australian Institute of Aboriginal and Torres Strait Islander Studies.

## REFERENCE IMAGES



Uncle-Larry-Smoking-Ceremony-Earthcore-Taungurung Land Council



Artist: Karla Dickens, Songlines, Vivid 2016



Jason Wing, In Between Two Worlds, Kimber Lane Sydney, 2018



Bangarra Dance Theatre performed 'Shields' at the unveiling of the new memorial by artist Tony Albert titled 'Yininmadyemi-Thou Didst Let Fall' in Hyde Park, Sydney.



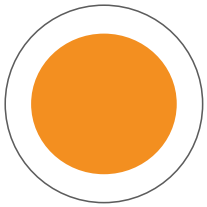
Munupi Arts And Craft Indigenous-Art Centre



Artist: Jonathan Jones, barrangal dyara (skin and bones) Botanical Gardens Sydney, 2016







# Part 3: Implementation

## ARTWORK PRIORITY SITES

A budget of \$1m has been allocated for the IRC campus art. Given the diverse artwork opportunities, this budget should be spent judiciously, with an approach privileging a feature artwork for the Central Heart. Alternatively, public art integrated into the building's exterior could be considered.

Potential artwork in Mary Ann St or Omnibus Lane would be explored as part of a VPA, subject to further investigations and land owner's consent, given that road reserves are not UTS properties.

Temporary Art & Activation is to be part of the IRC Arts Centre operational programming.

## CONSULTATION, CURATION & PROCUREMENT

At all points in the commissioning process a First Nations Curator/ Public art consultant must lead the commissioning program, reporting to the relevant advisory groups and committees.

The UTS Art Collection is currently commissioning

new works, developing positive relationships with UTS Procurement in progressing benchmark procurement processes for the delivery of artwork commissions and artwork asset management.

## ONGOING CONSULTATION & DESIGN COLLABORATION

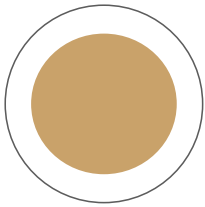
UTS champions rigorous due diligence on provenance, credibility and authenticity in relation to the acquisition of artworks by Indigenous artists. Consultation on the commissioning, display and interpretation of artworks and cultural material is done directly with the artists and communities together with Indigenous arts workers, staff and advisers.

The Public Art Strategy has been prepared ahead of the release of a specific report on community consultation as part of the Master Plan. It is therefore anticipated that advancing the Designing with Country philosophy will also address the cross disciplinary collaborations between a First Nation's Curator, landscape urban design and architectural teams necessary to ensure that public artwork becomes a defining feature of the IRC.

Investment in Indigenous arts infrastructure generates a clear and positive financial return of up to 23 per cent.

- Centre, the Australian National University (ANU) Centre for Aboriginal Economic Policy Research, the Kimberley Institute and the Yawuru community





UTS must maintain a strong custodial role in the planning, curation and commissioning of artwork for the IRC.

## FIRST NATION'S CURATOR ROLE

Interim First Nation's Curator role:

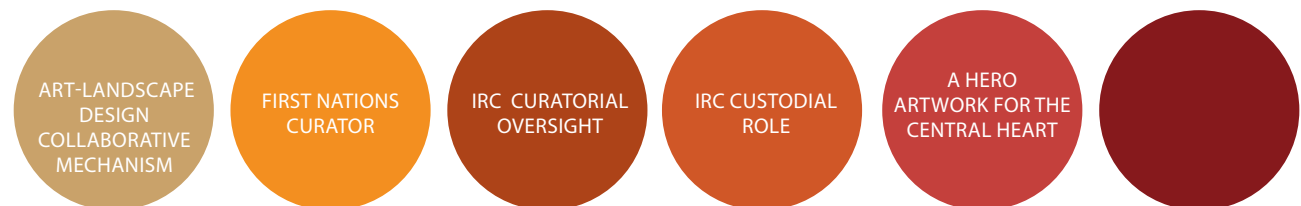
- Provide input into preparation of a Public Art Plan as part of a future development application process, for the acquisition and commissioning of public art in collaboration with the IRC Arts & Public Program Working Group
- Collaborate with artist/s, landscape architect and project architect to refine artwork opportunity sites.
- Provide the curatorial direction, providing advice prioritizing funding between the various public artwork sites, working closely with UTS procurement to ensure an understanding of specialist commissioning processes for public art and First Nation's art.
- Prepare a preliminary Public Art Plan in anticipation of the Cof S DA public art requirements.
- Prepare the artist's brief.

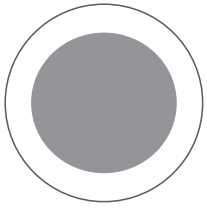
## RECOMMENDED ART COMMISSIONING PROCESS

At all points in the commissioning process a First Nation's Curator/Public Art Consultant must lead the program, reporting to the relevant advisory groups and committees.

Project specific artist selection processes are to be developed by the appointed curator and outlined in future DA processes which are aligned with the City of Sydney public art guidelines.

Each site artwork commission may require a different approach to commissioning.





## REFERENCES

"Artwork. It's ancient work. The machine rolls on. A winding program tells her hands, expertly, where the fibres slip from lands, and for the lands, here, land. Her threads all line up, decades long. Continue, defray, and touch, but briefly. Her fingers mottle. The rope is made, by which time, she's greyed and grisly. It's ancient work. The machine rolls on. Mob macramé splicing cord, sealing fire, licked, chase its end. A plywood 10-buck boomerang."

Poet Alison Whittaker, UTS Jumbunna Institute, 2019



**publicArt.works**

## REFERENCES

Pyrmont Peninsula Place Strategy, 2020

Indigenous Cultural Heritage Report 2020, October 2020, Kelleher Nightingale Consulting Pty Ltd

UTS IRC Arts Centre Case For Support, 2021

City of Sydney Interim Guidelines for Public Art in Private Developments 2006

City of Sydney Eora Journey Storytelling Report, 2019

Sydney City Art Creative Framework, 2012

National Association of Visual Artists, Code of Practice [https://visualarts.net.au/media/uploads/files/Code\\_of\\_Practice\\_FULL.pdf](https://visualarts.net.au/media/uploads/files/Code_of_Practice_FULL.pdf)

Australia Council Visual Arts: Protocols for Producing Indigenous Australian Visual Arts.

UTS Site 1315 Master Plan, Bligh Voller Nield, July 2021

UTS Policies & Strategies:

- UTS indigenous Policy & Reconciliation statement
- UTS Indigenous Education Strategy
- UTS Draft Visual Arts Strategy
- UTS Art Collection Policy
- UTS Design Guidelines