

Attachment B32

**Public Art Plan – Waterloo Estate (South) –
Land and Housing Corporation**

WATERLOO
SOUTH
RENEWAL
WATERLOO
ESTATE



Waterloo

SOUTH

PUBLIC
ART PLAN

March 2020

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REPORT VERSION

Date	March 23 2020
Description	Draft Public Art Plan for Waterloo South Renewal

DISTRIBUTION LIST

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1.0

INTRODUCTION

The Greater Sydney Region Plan and Eastern City District Plan seek to align growth with infrastructure, including transport, social and green infrastructure. With the catalyst of Waterloo Metro Station, there is an opportunity to deliver urban renewal to Waterloo Estate that will create great spaces and places for people to live, work and visit.

The proposed rezoning of Waterloo Estate is to be staged over the next 20 years to enable a coordinated renewal approach that minimises disruption for existing tenants and allows for the up-front delivery of key public domain elements such as public open space. Aligned to this staged approach, Waterloo Estate comprises three separate, but adjoining and inter-related stages:

- Waterloo South;
- Waterloo Central;
- Waterloo North.

Waterloo South has been identified as the first stage for renewal. The lower number and density social housing dwellings spread over a relatively large area, makes Waterloo South ideal as a first sub-precinct, as new housing can be provided with the least disruption for existing tenants and early delivery of key public domain elements, such as public open space.

A planning proposal for Waterloo South is being led by NSW Land and Housing Corporation (LAHC). This will set out the strategic justification for the proposal and provide an assessment of the relevant strategic plans, state environmental planning policies, ministerial directions and the environmental, social and economic impacts of the proposed amendment. The outcome of this planning proposal will be a revised planning framework that will enable future

development applications for the redevelopment of Waterloo South. The proposed planning framework that is subject of this planning proposal, includes:

- **Amendments to the Sydney Local Environmental Plan 2012** – This will include amendments to the zoning and development standards (i.e. maximum building heights and floor space ratio) applied to Waterloo South. Precinct-specific local provisions may also be included.
- **A Development Control Plan (DCP)** – This will be a new part inserted into 'Section 5: Specific Areas' of the Sydney DCP 2012 and include detailed controls to inform future development of Waterloo South.
- **An infrastructure contributions framework** – In depth needs analysis of the infrastructure required to service the needs of the future community including open space, community facilities and servicing infrastructure.

EXECUTIVE SUMMARY

This Plan outlines a framework for future public art works in the Waterloo South precinct and both responds to and has helped inform the development of the preferred masterplan proposal. It outlines the proposal, the current context for public art, and maps a way forward as a framework to influence the public art process for Waterloo South. It has been informed through community and stakeholder consultation, responds to unique characteristics and stories of the area and aligns with the City of Sydney Guidelines and Policy for public art.

Purpose

The purpose of this Plan is to:

1. Address the Public Art requirements set out by the City of Sydney
2. Provide a Public Art Plan consistent with the project timeframe and planning principles
3. Promote an integrated approach to public art that can be readily supported and implemented by key stakeholders
4. Contribute to a high quality, connected public domain
5. Develop commissioning processes for artists as an important part of the development process
6. Establish a framework to guide future detailed public art plans and projects
7. Establish an overarching curatorial vision and systematic approach to public art projects to which artists and curators can respond during the development of the precinct
8. Be consistent with other relevant studies to support positive placemaking outcomes

Objectives

- Build partnerships through an ongoing public art and activation program
- Enhance the spirit of place through a program of distinctive public art projects
- Make placemaking connections through public art projects
- Ensure public art and design programs contribute to community well-being.

Study requirements	Waterloo South PAP compliance	Study requirements	Waterloo South PAP compliance
Consideration of CoS planning documents pertaining to the DCP and public art	the PAP aligns with these planning documents by reinforcing their intent and processes	Clarifies the lifespan and decommissioning process for public art	The PAP sets out guidelines in accordance with the CoS policies
25.1 Prepare a public art plan that:		25.2 Demonstrate how it is consistent with:	
Authored by a professional curator	Satisfies this criteria	Consistent with the Central to Eveleigh Urban Transformation Strategy as well as the CoS public art policies	The PAP aligns with these documents in its processes for public art and the wider connections of Waterloo South
Developed in consultation with the CoS, The Public Art Advisory Panel	Prior iterations regarding the Estate were presented to the panel, consulted with and informed revisions	The City of Sydney's Public Art Strategy, Public Art Policy, Guidelines for Public Art in Private Developments and Guidelines for Acquisitions and Deaccessions	The PAP closely aligns with all of these policies and sets out the processes in the PAP with reference to the CoS policies throughout the plan
Allows for one on one consultation with the groups	These consultations have taken place for the Estate and Metro and have informed the PAP for Waterloo South		
Identifies opportunities, curatorial approach	PAP outlines a strategic intent and curatorial narrative in section 6		
Proposes a sound methodology for the delivery and commissioning approach to public art	In section 7, the PAP sets these out within the CoS Public Art planning policies		
Ensures checks and balances are in place for best practice	PAP ensures best practice through curatorial narrative, principles and alignment with CoS planning		
Outlines a budget	This is measured by future Detailed Public Art Plans and discussed in the PAP in section 7.6		

Table 1 Alignment with the checklist outlined by the City of Sydney as part of their development approval process

1.1 REDEVELOPMENT VISION

The transition of Waterloo South will occur over a 10-year timeframe, with the Estate over 20 years, replacing and providing fit for purpose social (affordable rental) housing as well as private housing to create a new integrated and inclusive mixed-tenure community. This aligns with Future Directions for Social Housing in NSW – the NSW Government’s vision for social housing.

It also aligns with LAHC’s Communities Plus program, which is tasked with achieving three key objectives:

1. Provide more social housing
2. Provide a better social housing experience
3. Provide more opportunities and support for social housing tenants

The following is LAHC’s Redevelopment Vision for Waterloo Estate, which was derived from extensive consultation and technical studies:



Culture and Heritage

- Recognise and celebrate the significance of Waterloo’s Aboriginal history and heritage across the built and natural environments.
- Make Waterloo an affordable place for more Aboriginal people to live and work.
- Foster connection to culture by supporting authentic storytelling and recognition of artistic, cultural and sporting achievements.

Communal and Open Space

- Create high quality, accessible and safe open spaces that connect people to nature and cater to different needs, purposes and age groups.
- Create open spaces that bring people together and contribute to community cohesion and wellbeing.

Movement and Connectivity

- Make public transport, walking and cycling the preferred choice with accessible, reliable and safe connections and amenities.
- Make Waterloo a desired destination with the new Waterloo Station at the heart of the Precinct’s transport network – serving as the gateway to a welcoming, safe and active community.

Character of Waterloo

- Strengthen the diversity, inclusiveness and community spirit of Waterloo.
- Reflect the current character of Waterloo in the new built environment by mixing old and new.



Local Employment Opportunities

- Encourage a broad mix of businesses and social enterprise in the area that provides choice for residents and creates local job opportunities.

Community Services, Including Support for Those Who Are Vulnerable

- Ensure that social and human services support an increased population and meet the diverse needs of the community, including the most vulnerable residents.
- Provide flexible communal spaces to support cultural events, festivals and activities that strengthen community spirit.

Accessible Services

- Deliver improved and affordable services that support the everyday needs of the community, such as health and wellbeing, grocery and retail options.

Design Excellence

- Ensure architectural design excellence so that buildings and surrounds reflect community diversity, are environmentally sustainable & people friendly – contributing to lively, attractive and safe neighbourhoods.
- Recognise and celebrate Waterloo’s history and culture in the built environment through artistic and creative expression.
- Create an integrated, inclusive community where existing residents and newcomers feel welcome, through a thoughtfully designed mix of private, affordable and social housing.



2.0

WATERLOO SOUTH

Waterloo South includes land bounded by Cope, Reglan, George, Wellington, Gibson, Keilick, Pitt and McEvoy Streets, and has an approximate gross site area of 12.32 hectares (approximately 65% of the total Estate).

Waterloo South currently comprises 749 social housing dwellings owned by LAHC, 125 private dwellings, and commercial properties on the south-east corner of Cope and Wellington Streets. Existing social housing within Waterloo South is predominantly walk up flat buildings constructed in the 1950s and '60s, and mid-rise residential flat buildings (Drysdale, Dobel & 76 Wellington Street) constructed in the 1980s.

Listed Heritage Items within Waterloo South include the Duke of Wellington Hotel, Electricity Substation 174 on the corner of George and McEvoy Streets, the terrace houses at 229-231 Cope Street and the Former Waterloo Pre-School at 225-227 Cope Street. The State Heritage listed 'Potts Hill to Waterloo Pressure Tunnel and Staffs' passes underneath the precinct.

A map of Waterloo South and relevant boundaries is illustrated in Figure 2.

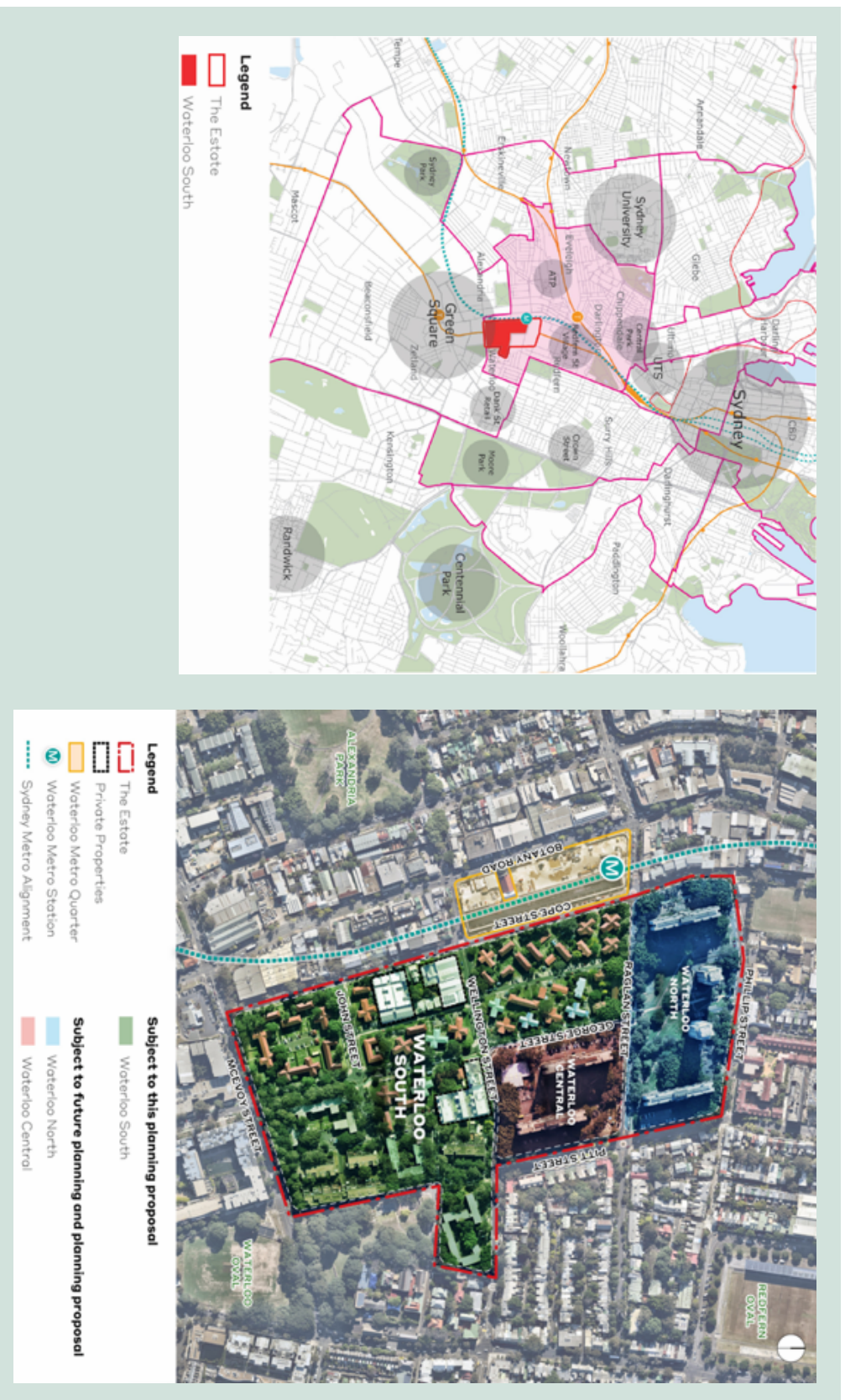


Figure 1 Location and plan of Waterloo Estate and Waterloo South

Source: Turner Studio



Figure 2 Aerial photograph of Waterloo South and its boundaries

Source: Ethos Urban & Nearmap

- Waterloo Precinct
- Estate
- Waterloo Metro Station
- Private Properties
- Waterloo South Renewal

3.0

PUBLIC ART REQUIREMENTS

2.1 THE WATERLOO ESTATE

2.2 REPORT PURPOSE

Waterloo Estate is located approximately 3.3km south-south-west of the Sydney CBD in the suburb of Waterloo (refer to Figure 1). It is located entirely within the City of Sydney local government area (LGA). Waterloo Estate is situated approximately 0.6km from Redfern train station and 0.5km from Australia Technology Park. The precinct adjoins the new Waterloo Metro Station, scheduled to open in 2024.

The Waterloo Metro Quarter adjoins Waterloo Estate and includes the station and over station development, and was rezoned in 2019. Waterloo Estate comprises land bounded by Cope, Phillip, Pitt and McEvoy Street, including an additional area bounded by Wellington, Gibson, Kellick and Pitt Streets. It has an approximate gross site area of 18.98 hectares (14.4 hectares excluding roads).

Waterloo Estate currently comprises 2,012 social housing dwellings owned by LAHC, 125 private dwellings, a small group of shops and community uses on the corner of Wellington and George Streets, and commercial properties on the south-east corner of Cope and Wellington Streets.

This report relates to the Waterloo South planning proposal. While it provides comprehensive baseline investigations for Waterloo Estate, it only assesses the proposed planning framework amendments and Indicative Concept Proposal for Waterloo South.

The Public Art Plan makes reference to the Estate where principles, opportunities and curatorial direction will contribute to a coherent art landscape for the whole estate.

The focus for this Public Art Plan should be upon Waterloo South where the staged development for the estate will commence.

The alignment of the City of Sydney with LAHC for this public art includes the following requirements as part of the planning approvals for public art:

1. Vision, strategic context and justification

1.5 Consideration of City of Sydney planning documents, strategies and policies including, but not limited to:

- City Art – Public Art Strategy 2011
- Creative City | Cultural Policy and Action Plan 2014
- Interim Guidelines for the City of Sydney Public art in private Developments 2014

25. Public art

25.1. Prepare a public art plan that:

- is authored by a professional curator with experience and knowledge of the area
- is developed in consultation with the City of Sydney, the City's Public Art Advisory Panel, key cultural stakeholders and the community
- allows for individual, meaningful and iterative

one on one consultation with the above groups

- identifies opportunities and an overarching conceptual approach/curatorial rationale for the precinct
- proposes a sound methodology for the selection, commissioning and delivery of public art as part of future development applications in a way that ensures the strategic intent, vision, artistic integrity and quality of all public artworks is maintained throughout this process

- ensures that adequate checks and balances are in place to achieve best practice outcomes
- outlines a budget for public art that allows for best practice outcomes that will contribute to the future public life in Waterloo, and clarifies the lifespan of the artwork and process for decommissioning as well as ownership, funding and responsibility for ongoing maintenance of all artworks.

25.2. Demonstrate how it is consistent with:

- an overall curatorial strategy and urban design strategy for the area covered by the Central to Eveleigh Urban Transformation Strategy, and
- the City of Sydney's Public Art Strategy, Public Art Policy, Guidelines for Public Art in Private Developments and Guidelines for Acquisitions and Deaccessions.

3.1 WATERLOO SOUTH PLANNING PROPOSAL

The planning proposal will establish new land use planning controls for Waterloo South, including zoning and development standards to be included in Sydney LEP 2012, a new section in Part 5 of DCP 2012, and an infrastructure contributions framework. Turner Studio and Turf has prepared an Urban Design and Public Domain Study which establishes an Indicative Concept Proposal presenting an indicative renewal outcome for Waterloo South. The Urban Design and Public Domain Study provides a comprehensive urban design vision and strategy to guide future development of Waterloo South and has informed the proposed planning framework. The Indicative Concept Proposal has also been used as the basis for testing, understanding and communicating the potential development outcomes of the proposed planning framework.

3.2 INDICATIVE CONCEPT PROPOSAL

The Indicative Concept Proposal for the Waterloo South comprises:

- Approximately 2.57 hectares of public open space representing 17.8% of the total Estate (proposed to be dedicated to the City of Sydney Council), comprising:
 - Village Green – a 2.25 hectare park located next to the Waterloo Metro Station; and
 - Waterloo Common and adjacent – a 0.32 hectares located in the heart of the Waterloo South precinct.
 - The 2.57 hectares all fall within the Waterloo South Planning Proposal representing 32.3% of public open space (Gross Waterloo South area – proposed roads)
 - Retention of 52% of existing high and moderate value trees (including existing fig trees) and the planting of three trees to replace each high and moderate tree removed.
 - Coverage of 30% of Waterloo South by tree canopy.
 - Approximately 257,000 sqm of GFA on the LAHC land, comprising:
 - Approximately 239,100 sqm GFA of residential accommodation, providing for approximately 3,048 dwellings comprising a mix of market, social (affordable rental) housing dwellings;
 - Approximately 11,200 sqm of GFA for commercial premises, including, but not limited to, supermarkets, shops, food & drink premises and health facilities; and
 - Approximately 6,700 sqm of community facilities and early education and child care facilities.
- The key features of the Indicative Concept Proposal are:
- It is a design and open space led approach.
 - Creation of two large parks of high amenity by ensuring good sunlight access.
 - Creation of a pedestrian priority precinct with new open spaces and a network of roads, lanes and pedestrian links.
 - Conversion of George Street into a landscaped pedestrian boulevard and creation of a walkable loop designed to cater to the needs of all ages.
 - A new local retail hub located centrally within Waterloo South to serve the needs of the local community.
 - A target of 80% of dwellings to have local retail services and open space within 200m of their building entry.
 - Achievement of a 6 Star Green Star Communities rating, with minimum 5-star Green Star – Design & As-Built (Design Review certified).
 - A range of Water Sensitive Urban Design (WSUD) features.

3.3 PROPOSED LAND ALLOCATION

The proposed land allocation for the Waterloo South Precinct is described in Table 1.

Land allocation	Existing	Proposed
Roads	3.12ha / 25.3%	4.38ha / 35.5%
Developed area (Private sites)	0.86ha / 6.98%	0.86ha / 7%
Developed area (LAHC property)	8.28ha / 67.2%	4.26ha / 34.6%
Public open space		
(proposed to be dedicated to the City of Sydney)	Nil / 0%	2.57ha / 20.9%(32.3% excluding roads)
Other publicly accessible open space		
(including former roads and private/LAHC land)	0.06ha / 0.5%	0.25ha / 2%
TOTAL	12.32ha	12.32ha

Table 2 Breakdown of allocation of land within the Waterloo South

3.4 WATERLOO SOUTH MASTERPLAN



Figure 3 –Indicative Concept Proposal
Source: Turner Studio

4.0

BASELINE INVESTIGATIONS

A Waterloo Arts and Cultural Baseline Report produced in 2017 provided a comprehensive analysis of the arts and cultural ecology across the Waterloo Estate and Metro Quarter and an initial investigation of the existing constraints and opportunities. It required a desk top analysis of existing arts and cultural conditions, on-site visits and interviews with key stakeholders. A stakeholder workshop provided opportunities to share ideas on Waterloo's creative future including feedback on public art and activation. The Report provided a basis for future planning and in particular presented a robust foundation to inform the development of both the Metro Quarter Public Art Plan, the Waterloo Estate Public Art Plan and the Public Art Plan for Waterloo South.

A summary analysis of the Waterloo Arts and Cultural Baseline Report is presented below.

4.1 MAPPING

The Baseline Report identified and assessed existing conditions providing a foundation to better understand arts and culture in the area.

4.2 DEFINITION OF CULTURE IN WATERLOO

The City of Sydney's definition of culture has been adopted and refined to specifically express culture in Waterloo:

In Waterloo, culture is expressed through the production, distribution and participation in creativity by Waterloo's community and is the reflection and expression of its customs, traditions, heritage and social character. This includes the arts broadly defined, local creativity and the idea of Waterloo's sense of identity. The culture in Waterloo is represented by its heritage and history including its rich Aboriginal culture and contemporary practice. This is represented in architecture and public space, public art and memorials, festivals and events (markets and fairs) as well as aspects of leisure including gardening, the natural environment (tree canopy, water and topography) as well as education and lifelong learning.

4.3 WATERLOO THEMES AND STORIES

A preliminary overview draw on previous work and research from the Central to Eveleigh project. A number of important themes and concepts associated with Aboriginal culture and heritage as well as with post-settlement history have informed the curatorial narrative and development of the Waterloo Estate Public Art Plan. While key points in the Waterloo's development are summarised below, it is not intended to be a historic record of the area.

Although there are gaps in the archaeological evidence following two centuries of settlement and development, the pre-contact tangible and intangible Aboriginal heritage of Waterloo is widely respected and understood as an important aspect of Waterloo's culture. Waterloo's natural resources, diverse community, history of industry and social movements alongside its enduring importance to Aboriginal communities have all influenced the development and identity of the area.

The natural environment of Waterloo consisted of a dune system and network of swamps, pools and creeks that provided natural medical remedies, daily materials and an abundance of food for the Gadigal people of the Eora Nation before early settlement in 1788. The arrival of the Europeans also saw the introduction of small pox that decimated the Aboriginal community alongside ongoing displacement caused by the expanding colony.

During the early 1800s factories moved into the area to take advantage of the local water supply including tanneries, wool washing, soap and candle factories. The arrival of the rail connections and the opening of the original Redfern Station in 1850 signalled further change, with a growing number of industries including the Eveleigh Railway Workshops and the continued growth of worker housing in the area. By the early 19th Century 100 different industries were registered in Waterloo and a growing number of diverse communities were attracted to the area, including Chinese, Lebanese and Irish families.

By the early 20th Century unplanned and chaotic growth alongside poor living conditions resulted in the suburb becoming known as a slum, with high rates of infant mortality. There was also a growth in the area of social gathering spaces, with businesses owned by diverse communities including Greek Cafes, Chinese Grocers and Lebanese restaurants alongside a multitude of pubs. The arrival of the War and Depression and ongoing hardship saw the community form strong bonds and resilience in the face of adversity.

The 1940s saw the first low rise social housing apartments constructed, followed in the 1970s by The Waterloo Towers built as social housing for the elderly. By the 1970s the area's Aboriginal Population was increasing and ongoing advocacy led to the founding of local community-controlled services in the area, including medical and legal, established by the Aboriginal community.

The 1970s also saw the start of de-industrialization and at times hardship for the community. In the last 20 years the story of Waterloo has continued as a strong and resilient community, with increasing social infrastructure, a growing and diverse community and grassroots social movements.

Drawn from the history, topography and community, the below cultural narratives have helped to inform the Waterloo Estate Public Art Plan.

Aboriginal cultural narratives: Historic custodianship, contemporary practice and an active population

- Pre-1788 Aboriginal cultural history
- Significant events and leaders in consultation with local communities
- The transition from rural to urban
- A hub for Aboriginal protest and social movements
- Wellbeing and economic sustainability

Post-settlement cultural narratives

- Productive and adaptive landscape layered elements of water, greenery, topography and productive land uses
- Working life in Waterloo alongside
A culture of making embedded in industry, craftsmanship, business and production
- Pubs and community life where spaces to gather, share and communicate were created inside and outside
- Waterloo's industrial landscape where factories, rail transport and labour were important both to the development of the community and the type of buildings in the area.
- Cycles of renewal: Provision of rail, electricity, improved housing and amenity over time
- Batters and protesters: A supportive social network
- A community of cultural diversity: Culturally diverse community bonded through adversity, resilience and active engagement.
- A resilient community which adapted and flourished within these renewal cycles

4.3.3 Waterloo South context

The Waterloo South Public Art Plan draws on previous work and acknowledges the area's broader context. The stories from Waterloo are threaded through its neighbouring areas as shared experiences and common histories. This enables a cohesive storyline to be told across the precinct. While Waterloo's stories are distinct, they also connect and relate to surrounding areas including Green Square and the City.

In November 2016, following extensive community consultation, UrbanGrowth released the Central to Eveleigh Urban Transformation Strategy. The strategy set out an ambition for growth and change for precincts of government-owned land, in and around the Rail Corridor from Central Station to Macdonaldtown and Erskineville Stations. Key objectives within the Strategy included, creating centres of activity around stations to celebrate the area's rich diversity, and to also create great places with a unique character, supporting the development of Sydney's newest hub of contemporary art. A Creative Place Strategy was drafted for the Central to Eveleigh area, as a framework to embed culture and creativity within the fibre of the area. This identified Aboriginal and industrial heritage, invention and making, learning and knowledge, contemporary art and expression as key to achieving positive creative and cultural outcomes.

The Waterloo South precinct also sits at the intersection of the City of Sydney's Eora Journey, and the emerging precinct of Green Square. Waterloo South shares the stories of Aboriginal Communities, and is connected to the City of Sydney's Eora Journey from the City to Redfern. It also lies within the context of Green Square and shares this precinct's relationship with water as a key narrative element.

4.4 COMMUNITY AND STAKEHOLDER ENGAGEMENT

Stakeholder and community engagement were critical to informing the research, analysis and findings of the Baseline Report.

Engagement included extensive community consultation, presentations and discussions with the City of Sydney, and City of Sydney's Public Art Advisory Panel. Discussions also took place with Sydney Metro and other government agencies, and a workshop with creative producers and cultural policy leaders. Specific feedback from the community, creative producers and cultural leaders workshop are expanded on below.

Engagement included a workshop with cultural stakeholders held in October 2017, with the aim for creative producers and policy makers to help share ideas that could shape Waterloo's creative future.

The following key words and phrases were used by participants to describe visioning for memorable cultural places which encouraged creative production:

- Design excellence which encourages a sense of place, through the integration of local heritage with new or more contemporary urban cultural environments.
- Festivals and events that transform every/day places that value and connect to local stories.
- Imaginative arts programming that celebrates local cultural narratives and traditions.

- Embedded public art and integrated design, can contribute to establishing unique destinations as well as economic growth and vitality.

Participants raised the following potential **ideas and opportunities** for consideration in preparation of the future Public Art Plan.

- Enable future spaces for the arts.
- A community creative space/a hub for community activity/ a cultural hub/ an arts shed/ or an Arts Generator.
- Artists' studios/ live/ work spaces.
- Develop an outdoor space for arts/ cultural events/festivals/ screenings.
- Enable future arts and cultural programs.
- A rolling program of projects/activations, from the Waterloo SSP Project start-up, which will build momentum and leave a legacy program.
- A program of arts led, public art and design which celebrates local stories.

4.4.1 Community engagement

Based on feedback from over 1500 participants, the Phase 1 of 'Let's Talk Waterloo' undertaken during October to December 2017¹ provided information across five themes including culture and community life. The program highlighted that people felt connected to each other, and to Waterloo's history and cultural heritage (including its Aboriginal heritage), and that these elements are what makes Waterloo unique. The community has also shown their desire to see these elements preserved, supported and strengthened for the future. The Aboriginal

community identified the need to provide opportunities for 'connection to culture' and to retain and strengthen a strong sense of community and belonging.

The community responded to the question of what makes Waterloo unique and how could these strengths be built on to make it an even better place. The results show support for public art, and have informed the curatorial narrative and public art approach for Waterloo South. Below are examples of the feedback and responses from Phase 1 Community Engagement Program:

- 70% wish to acknowledge and celebrate Aboriginal culture and history
- 36% of residents want the creation of high quality public and open spaces
- Nearly 50% of participants indicate support for communal events, programs and festivals
- Nearly 50% of participants also indicated support for public art
- The community is greatly interested in public art that represents the community being built into facades and a local neighbourhood
- The community is greatly interested in design, including the integration of flags, sport teams, signage, street art, statues and storyboards
- The community would like the spirit of previous community mosaic art projects renewed in the Estate using similar artist community collaborations with new materials
- The social history and characters of

Waterloo should be incorporated into the fine grain such as seating or within the local signage

In 2018 another phase of engagement to test options engaged more than 1000 members of the community. Feedback included the importance of Waterloo remaining an authentic place with its own character, and a place that provided opportunities for people to meet and socialise. It was also important to recognise and respect Aboriginal culture with opportunities for cultural interpretation and learning. The public art plan responds to this feedback through its curatorial vision and approach to public art.

4.5 CURRENT CONSTRAINTS AND OPPORTUNITIES

The following arts and cultural constraints and opportunities were identified from the analysis of mapping, engagement and policy review. They are relevant to, and have informed the development of the Public Art Plan.

4.5.1 Strategic constraints

Creative clusters and cultural vitality:

Waterloo does not have a critical mass of creative opportunities and cultural infrastructure to meet needs for creative participation.

Valuing heritage and Waterloo's cultural resources:

Waterloo's stock of diverse cultural resources including civic facilities, arts networks, places of memory, heritage buildings, Aboriginal cultural heritage, aspects of topography, landscape and ephemeral events are not widely known or understood.

Creative education and lifelong learning:

Dedicated infrastructure is not available to support creative learning and education and opportunities for residents to access and participate in cultural programs and events is limited.

Limited cultural infrastructure: The diversity and number of arts and cultural infrastructure including workshops, maker's spaces, creative organisations and facilities is limited compared to the growth of these in the surrounding areas.

A unique local character: While there are several initiatives, there is no systematic documentation or celebration of the community's cultural history.

Public art works: There are limited existing permanent art works, with the majority of permanent work dating from the 1970s based on Captain Cooks voyages. There are few examples of contemporary public art commissions.

4.5.2 Strategic opportunities

The cultural opportunities identified below reflect relevant policy at the State and local level, feedback from stakeholder engagement as well as trends in addressing and finding positive cultural pathways towards sustainable and resilient communities. There is the opportunity to focus first on the current residents as 'creative elders' then, through ongoing engagement and activation programs, to integrate the new residents as different voices in the mix.

Culture including arts activation and entertainment could create a unique Waterloo destination, including offerings in close proximity to transport hubs, opportunities to engage with and understand a diversity of cultural heritages, and building a sense of pride in a unique local identity.

Increased participation in the arts: Providing local opportunities that increase engagement and access to arts and culture in Waterloo will have a positive impact on community wellbeing.

Celebrating Aboriginal cultural heritage: Celebrating Aboriginal cultural connections and identity can contribute to Waterloo being a sustainable and vibrant cultural place.

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

Creative skills development: Enabling creative professional development and opportunities for the community will contribute to local cultural vitality and economic sustainability.

Capturing rich cultural content and Local stories: Using multiple media to celebrate local culture and stories from past, present to future can provide the community opportunities to develop a sense of belonging and connection.

A diversity of creative spaces: Provide space for community arts engagement and participation as well as professional practice.

Nature as a cultural driver: Art which reflects a commitment to excellence, innovation and diversity should be built into the fabric of Waterloo's natural spaces.

Summary findings

The findings which have set the structure for the Public Art Plan are summarised below.

- Waterloo has rich layers of cultural resources through its community, history and environment but these are not widely known
- Its informal cultural life is organic, dynamic and complex
- While rich in intangible culture, the number of physical cultural resources in Waterloo is limited compared to a growing base of creative professionals and businesses in the wider area
- Current permanent public does not reflect the richness of Waterloo's Aboriginal heritage, postcolonial stories, customs and diverse cultural traditions

4.5.3 Public art specific findings

These findings have influenced the development of the Public Art Plan.

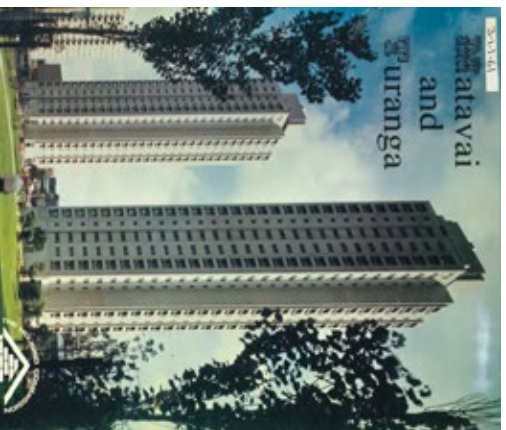
- The inclusion of the community and local artists in public art projects
- The celebration of Waterloo's stories within the curatorial narrative
- The celebration of Aboriginal and Torres Strait Islander culture
- The use of integrated and embedded public art linked to the character of the area
- A mix of permanent, embedded and integrated, as well as programming of public art works.

4.6 EXISTING PERMANENT PUBLIC ART IN WATERLOO

The current ten or so public artworks are within walking distance around the walking catchment of the precinct. These include monuments, murals and mosaics in the public domain as well as the interior design, walls and furniture within the existing towers Matakvai and Turanga.

The conceptual background of many of the artworks is focused upon Cook's exploration while others have engaged community and lead artists to produce art works in response to a local character.

The reuse, decommissioning and renewal of current artwork should be considered throughout the development process in line with the decommissioning guidelines where appropriate.



Above: Booklet with text and images describing the internal furnishings and design with their specific references to Cook's journeys



4.6 LIST OF PUBLIC ART IN WATERLOO

No	Name	Description	Location	Notes	Image
1	Anchor	An actual cast iron anchor form an old ship	Between Matakai and Turanga Towers	The standing anchor is part of the maritime references of the nearby Towers. The history of the anchor is not known.	
2	Matakai, named after Cook's berth in Tahiti and Turanga after the landing in New Zealand. Each tower is internally decorated	Cook's expedition has been interpreted with each floor in the towers named after a significant place in his life and maritime journey	Between Matakai and Turanga Towers. Each lobby and communal room is an interior design with carpet, upholstery, wall hangings and art	A thoughtful stylised design integration of Cook's life as for the collective spaces in each tower. The designs consider materials, colour for floor, wall, ceiling and furniture.	
3	The "Rock"	A large sandstone rock with the plaque commemorating Queen Elizabeth 2 opening in 1973	It stands between the two towers Matakai and Turanga	This monument refers to the role of the monarchy and is in good shape given its age.	
4	Captain Cook Sundial and Plaque	Made by Sundials Australia, it commemorates the Bicentenary of Cook's landing in Botany Bay	Park in Raglan St	The artwork was conceptually linked to the names of the buildings with their maritime exploration and early colonial references.	
5	Mural in disused basketball court Wellington Street	Three walls with a graffiti collage with a portrait towards the corner. Street artists unknown. Spray paint	Wellington St	While the basketball courts are no longer used, the mural has a strong graphic presence.	
6	Cook Community Garden entrance mosaic	Community mosaic framing garden's entrance	Corner of Raglan and Pitt Street	A native artwork in good condition	
7	Mosaic in Waterloo Park	The mosaic was made by residents and young people with lead artists Angela Yeand, Marily Cintra and Malcolm Cooke	Framing the playground on the Pitt Street boundary of the park	A considered artwork which wraps around the level slice of playground	
8	Tree relief mural	Stylised tree shadows with a blue background and clusters of leaves	Main entrance of the Dobell building in Pitt Street	In good condition discreet work in shadow	
9	Architectural facade	Architectural facade with accretion and a maths formulae by unknown de-signer	180 Cope St	Contemporary facade on the edge of the precinct	
10	Mural on Nushinov gallery	Dark hues with acrylic paint	56 Cope Street	Gallery facade in good condition done before the current tenure	

5.0

PUBLIC ART PLAN

5.1 INTRODUCTION

The Public Art Plan for the Waterloo South Renewal has been developed to guide the preparation of the planning proposal, that will result in the integration of a range of quality public art throughout the precinct. The Plan establishes public art principles and objectives, linking to themes that integrate with overall urban planning and placemaking strategies for Waterloo South and the estate. The Plan also embraces creative placemaking, through activation and programming that complements public art projects. It has been informed by relevant City of Sydney plans and policies. See Table 2 and 3 for detail.

The curatorial narrative builds a thematic scaffolding for the precinct, to allow curators to further drill down with future detailed public art plans, within individual developments. This includes the preparation of artist's briefs and plans for artwork projects, leading onto the commissioning, design, fabrication, installation and maintenance of the artwork. The Public Art Plan considers a twenty year staged construction phase for the Estate development with Waterloo South beginning this process first. This influences a careful programming of temporal, performance, and permanent artworks to activate the precinct and work with the development phases.

5.2 DEFINING PUBLIC ART

The Waterloo South Public Art Plan 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, or 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. 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.

5.2.1 Public art in Waterloo South

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 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 and Embedded 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.

5.2.2 Creative place activation

In this Plan public art and creative placemaking have been linked, in order to leverage diverse opportunities to animate and enliven the public realm. 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.

Creative placemaking can take many forms providing opportunities to integrate arts and creativity into:

Events: festivals, fairs, markets

Cultural activities and programs: digital storytelling, makers spaces

Live entertainment/ street performances.

Working within construction constraints, these activations and artworks enliven work zones and temporary open spaces with cultural interventions empowering the current residents.

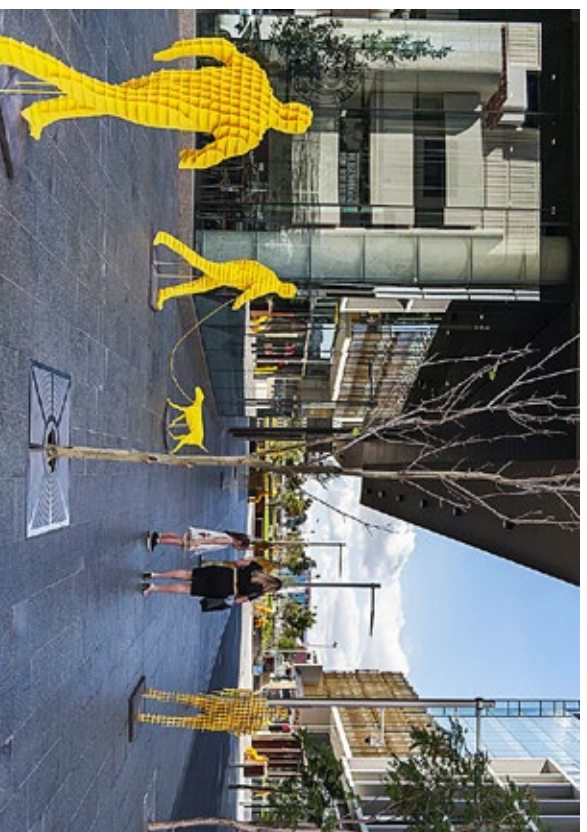
EXAMPLES OF PUBLIC ART PROJECTS

EPHEMERAL PUBLIC ART



From top:
Popper Box,
Paddington
Reservoir
Gardens,
Paddington;
Harrell Fletcher
and Avaton Kalin,
Portland State
University, USA;

Baby Guerilla,
Footscray,
Melbourne



Top: Anish Kapoor, *Descension*;
Above: April Pine *Convergence* Perth

PERMANENT PUBLIC ART



Above: Lawrence Argent, / *See What You Mean*,
Colorado Convention Centre;



John Kelly, *Docklands* Melbourne;
Waterloo South Renewal 18

5.3 PUBLIC ART PRINCIPLES

Waterloo South's cultural fabric reflects a community-based spirit of place. From Aboriginal self-determination, social action, the craft of the hand made to industry, and richly diverse cultures. This breathed life into the streets and pubs, in homes and across neighbourhoods. Public art will contribute to a welcoming, safe and inclusive place.

Site specificity

Public art is about Waterloo South and 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. Ongoing creative programming is encouraged through each stage of the development.

Excellence, integrity and sustainability

Public art is of a high quality, durable 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

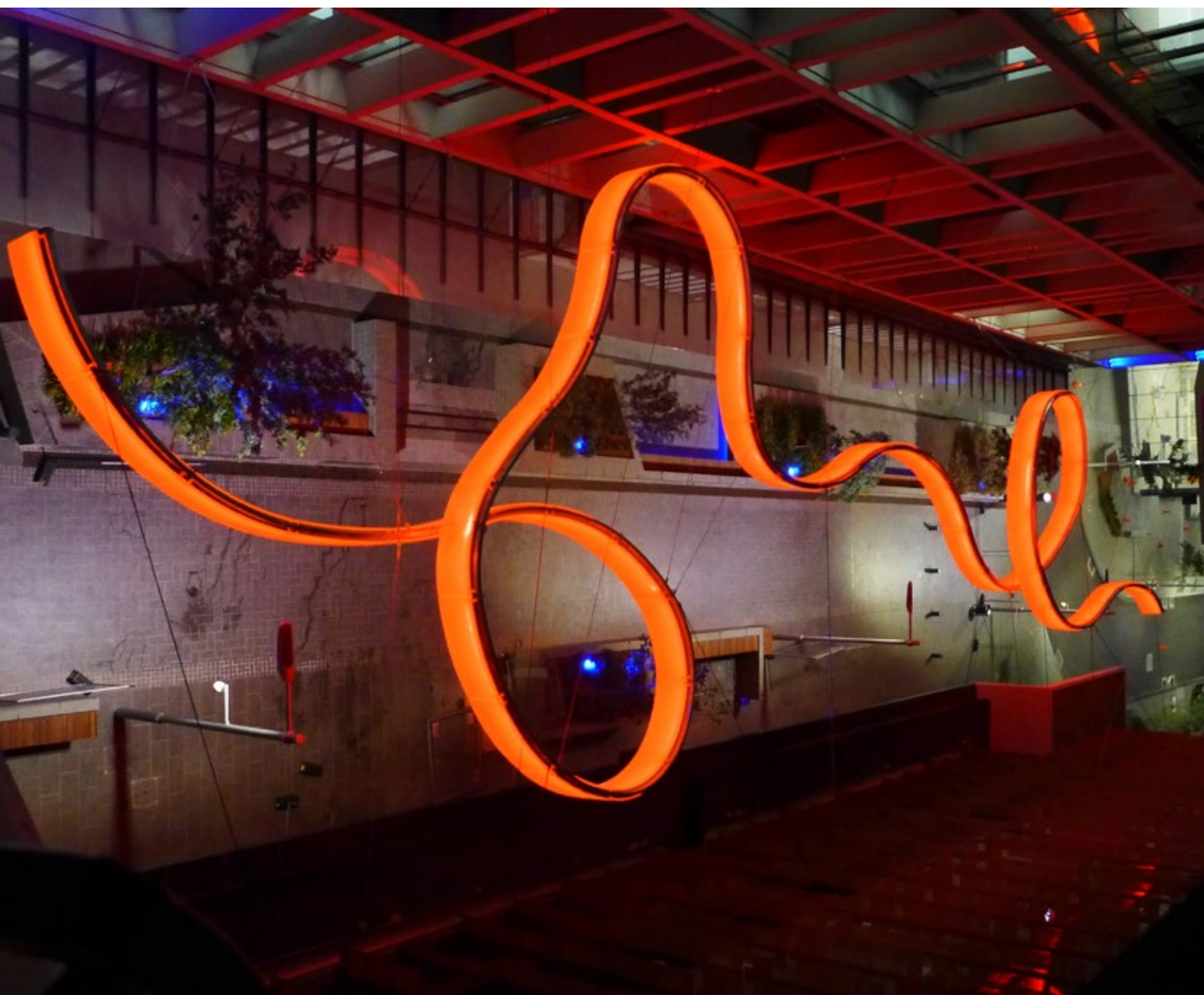
Public art is a contemporary layer resonating now, providing a lens on the past whilst anticipating the future.

Cultural community

Public art can leverage creativity and community participation. It can also provide opportunities to build knowledge and skills. The themes of a layered, proud, distinct and resilient place inform programming, and invite participation in public art projects.

This participation can include authorship within ephemeral projects, embrace hands-on consultative design and invite ongoing feedback

Right: Warren Langley with Amature, Perth.



5.4 PUBLIC ART'S ROLE

Public art in Waterloo South can play a part of the ongoing placemaking process by animating 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 preserve the existing cultural assets.

Within a staged development, these programs provide a sense of cohesion across the precinct.

Some of the roles for successful public art in are outlined below:

- **Community wellbeing role**
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.
- **Connecting Role**
Public art can connect within, and to villages and communities beyond so that Waterloo presents as a coherent place connected to its neighbourhood.
- **Place character role**
Public art helps to build pride and attachment to the place, through telling of important local stories that respond to the curatorial themes.
- **Generational role**
Public art integrates with the navigation through a newly designed space.
- **Investment role**
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 retail and has potential to support the creation of a unique local destination.
- **Placemaking role**
Public art is an important ingredient to transform spaces into places, that people and communities can identify with.

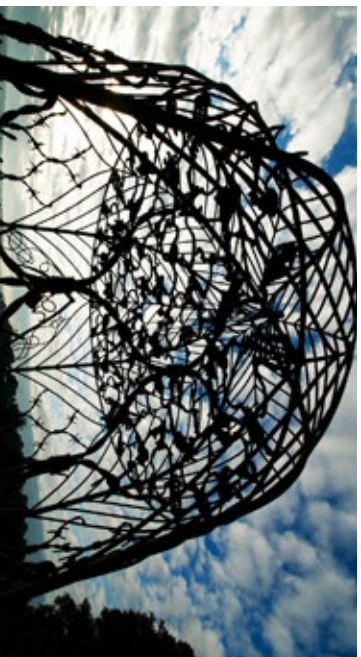
5.5 PUBLIC ART PLAN OBJECTIVES

1. **Build partnerships through an ongoing public art and activation program**
Develop community opportunities by partnering on public art and activation with residents, local education, local businesses, artists and creatives, in order to build upon Waterloo's local character within public spaces.
2. **Enhance the spirit of place through a program of distinctive public art projects**
Establish a public art program from the development phase, that activates and influences a sense of identity and local character in Waterloo's public spaces (programming for place activation).
3. **Make placemaking connections through public art projects**
Connect and orient the streetscapes as an integral part of the whole Estate, and its neighbouring villages with a cohesive visual language linked by public art and design.
4. **Ensure public art and design programs contribute to community wellbeing**
Develop public art and activation within the public domain, that influences the experience of everyday life in Waterloo, building cohesion, resilience and confidence.



Ed Woodham, Camouflage
Lismore Lantern Parade:
Rainbow Crossing, Beltingen.

INTEGRATED PUBLIC ART



Adarn Hill, *Gadigal Radio* Federn Sydney;
Regina Walker, *Police Building* Parramatta;
Fiona Hall, *A Folly for Mrs Macquarie*, Sydney.

6.0

CURATORIAL NARRATIVE FOR PUBLIC ART

6.1 INTRODUCTION

A binding force for the Public Art Plan is the spirit of place and its defining characteristics. This drives identity, a sense of belonging, a value for the land and a celebration of cultural diversity. Waterloo's culture through its history and stories, from Aboriginal dispossession to self-determination, from the cycles of renewal to community engagement in social action, and to the influx of more culturally diverse residents already possesses these strong cultural threads.

The essence of Aboriginal culture is celebrated in Waterloo where it arches over the land and spirit of place. In response to a diverse cultural mix in the precinct, the curatorial narrative reinforces the past, present and establishes the context for anticipated stories of a changing precinct:

This spirit of place is a cultural fabric for the whole suburb, celebrating the warmth of family relationships in the home and the collective identity of public life.

Behind the struggle for better conditions, and the cycles of renewal, an awareness of place fuses this grit and determination. In the public domain, the social animation in pubs and street life which gave this sense of belonging, and breathing space for residents can be reaffirmed in Waterloo's future open spaces.

The public art plan builds upon these ideas, by thinking of public space as outdoor 'rooms', the domestic fine grain of open space design, the interpretation of social action, the interactivity of projects and audience, and a connectivity of community with their neighbourhood. These concepts resonate with the past, present and future, enabling artists to develop ideas in a contemporary landscape.

The concepts explored as part of the Public Art Plan for Waterloo South are part of an overarching narrative for both Waterloo South and the whole estate. This coherent narrative ensures the development of all of the precincts embed a sense of the character of Waterloo.



CONCEPT PUBLIC ART

6.2 CONCEPTS

Aboriginal Heart

Waterloo acknowledges the breadth and scale of Aboriginal voices, working life, education, civil rights, sports and the arts. Aboriginal cultural voices are celebrated from the traditional, to the contemporary collective spirit evident in Waterloo.

This Aboriginal resilience to hardship and change, thriving through opportunity and unity, celebrates their presence and influence today.

H2O

Waterloo with its varied topography, was once an integral part of a thriving wetland environment, supplying fresh water into the habitat during rain events. This idea values the reciprocal seasonal relationship of Aboriginal culture with this natural ecosystem. Waterloo's landscape on the edge of this reclaimed wetland, and its exploitation for industrial processes and drainage was typical of settlements around water. Today water is precious in a different way, influencing the precinct design in its storage, movement and gardens. This concept is imagined as an integrated approach linking to Green Square and the City.

Nourish, Thrive and Grow

This story continues from the resilient relationship of the cultural and productive landscape for Aboriginal communities, early Chinese market gardens and today with loved community gardens, embraced by residents from diverse cultural backgrounds. A desire for communities in Waterloo to connect sustainably with their cultural heritage, through food and gardens helps celebrate a green city. This idea can drive community garden design, and the integration of kitchen garden and parks.

Compass and Calendar

While Aboriginal culture utilised natural topography to navigate the landscape, and measured time with seasonal calendars, residents later mostly arrived from the north, and local naming reflected Cook's exploration in the South Pacific. With the Gadjgal moving south after displacement by colonial expansion, diverse cultures from Europe, Asia and South-East Asia, have all arrived from the north. This notion juxtaposes the immersion of the First People's core of experience in Waterloo, with the European heritage and global relocations. While Waterloo was named after a Napoleonic war connection in Belgium, Waterloo as a destination rebalances its position to the centre of the compass.

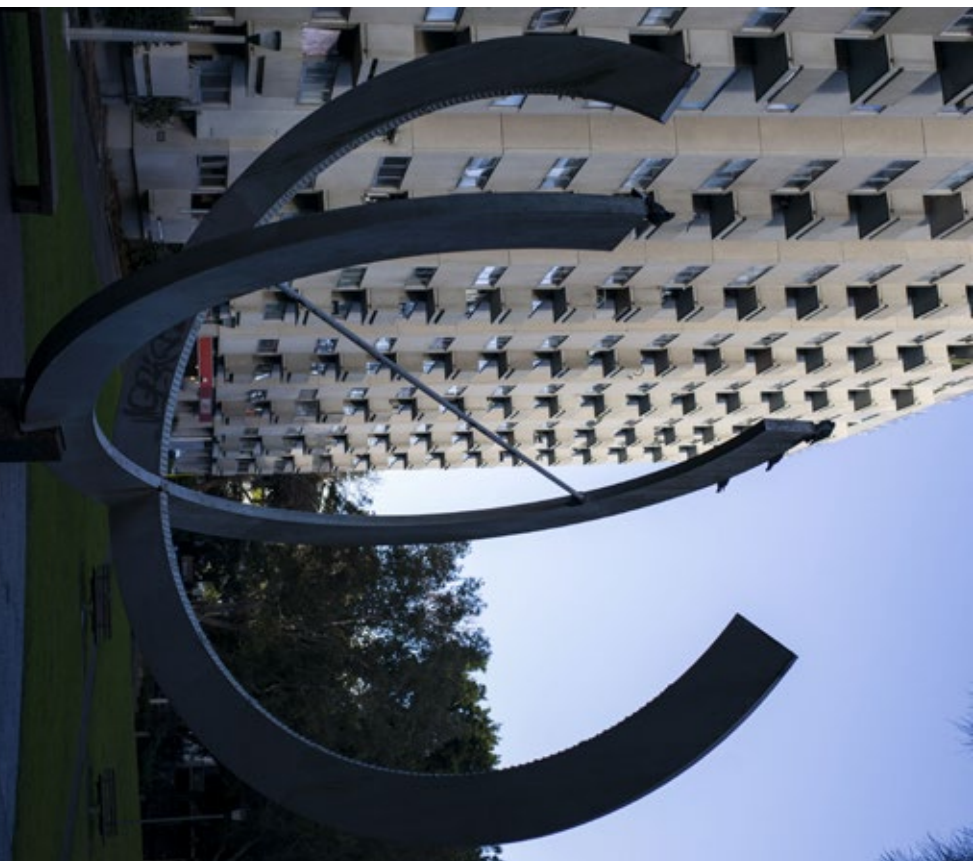
Making Waves/Watershed

The workers in Waterloo were the backbone of manufacturing, living in proximity to the factories and workshops. Sharing a common working day gave workers an affinity with their neighbours and community, with workshops giving workers a sense of pride in producing. The various movements such as women's and Aboriginal rights which fermented in Waterloo, gave rise to social change and reflected the collective spirit in this place.

These themes connect the City to Green Square. With the Eora Journey and importance of Aboriginal stories from Sydney Harbour to Redfern, combined with the strong themes of water at Green Square, Waterloo becomes a point of intersection.



From top:
Lorna Jordan
Miami;
Brooke Andrew
Colours,
Barangaroo;
Mehmet Ali Uysal
Belgium



Sundial by Sundials Australia



Cope Street, Alley off Regent Street

7.0

SITE ANALYSIS SITE CONTEXT

The function of art in Waterloo South serves as both destination and connective tissue for the precinct and its surrounding neighbourhood.

Public art both reinforces this place and can re-link this precinct to nearby villages.

The site considerations influence the location, role, media, scale and commissioning processes of the public art projects and programs over the development period.

The following section broadly outlines opportunities and constraints, while allowing the flexibility for future curators and artists to respond to specific sites over the next 10 years.

7.1 SITE OPPORTUNITIES

The opportunities presented by the Public Art Plan anticipate a time scale of Waterloo South's development.

These opportunities can define the character of Waterloo South to:

- Foster a vibrant, connected focal point for street life through art
 - Develop a unique suite of WaterlooSouth's public art assets
 - Build upon the inclusive cultural character of the precinct
 - Create an urban environment that fosters pride, ownership and shapes local identity
 - Encourage visitors to enjoy the cultural assets accessible in the enjoyment of the everyday
 - Support active transport and circulation
 - Celebrate neighbourhood character
- The opportunities should respond to the curatorial vision and definition of public art and are further described through:
1. Approaches
 2. Precinct
 3. Public spaces

Approaches

Relevant approaches to public art in Waterloo South include:

- Reinforcing arrival points at entrances of George Street South and reinforcing its cycling rhythms
- Enhancing connections to support movement to and from the Metro
- Exploring opportunities in the new laneways being created
- Defining the accessible local movement route which is designed so that residents of all ages are within an accessible walking distance to the major open space, productive landscapes and community facilities
- Integrating projects within the Village Green and reinforcing access

Community facilities and services
















Public art in connection to community facilities and spaces can support social interaction and share knowledge about the wealth of Aboriginal culture and diversity of cultures.

- Opportunities include
- Celebrate Aboriginal heritage and the breadth of culture and connection through public art and providing ongoing opportunities for Aboriginal artists throughout the development and beyond
 - Encourage local employment and skills development in public art projects and utilise the existing talents of residents in public art programs
 - Capture and celebration of Waterloo's stories, through public art and activation programs



Melbourne laneway activation

7.2 PUBLIC ART SITE PLAN OPPORTUNITIES

LEGEND	
	Waterloo South Boundary
	Waterloo Central Boundary
	Waterloo North Boundary
	SP2 Reservation
	Proposed Lot Boundary
	Private Site Boundary
	Public Open Space
	George Street Pedestrian Boulevard
	High Value Tree Retained
	Moderate Value Tree Retained
	Low-rise Building
	Mid-rise Building
	Tall Building
	Height in storeys
	Height in storeys + Attic



George St. 'shared road'

Art/design with iterative logic supports circulation. Local participation creates the character of local pathways. Performance, small scale projects attract promeneading. Art partners with vehicle, pedestrian and cycle flows

Art Lanes

Art celebrates the everyday. Lighting, mixed media, ephemeral projects with locals help activate these spaces

WSUD

Integrated projects unlock underground flows to celebrate water. Waterplay art elements extend the narrative

1 Waterloo South Gateways: Entry

thresholds define place and connect to city and neighbouring suburbs.

2 Major Parks: Art integrated with

productive landscape, pavilions and play

3 Waterloo Metro connection: Integrated

art projects activate and link the public realm, from metro station and plaza to the Village Green.

4 Community Spaces: Art programs with

local residents, and integrated projects anticipating collaboration between artists and architect

7.3 PUBLIC ART OPPORTUNITIES IN WATERLOO SOUTH URBAN AND GREEN SPACES

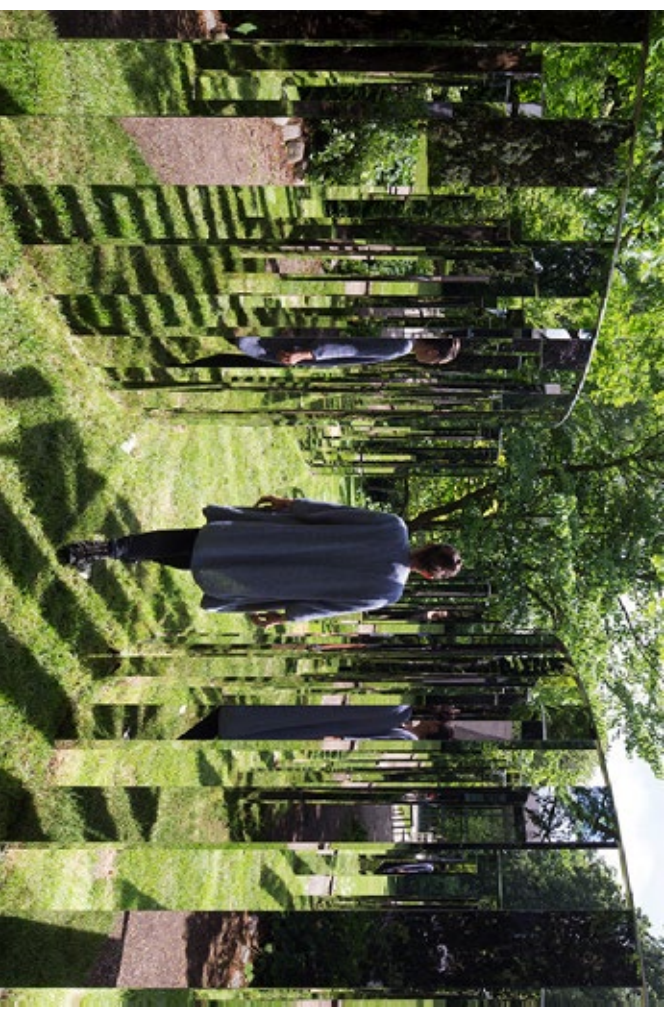
Environment and open space

Waterloo South's Public Open Space is defined by three key places and other more intimate areas. These places are the Village Green, the Waterloo Common, George Street shared road, combined with social corners, laneways and pocket parks as more intimate areas. These places are anchored by community amenity and are the heart of the public domain.

Each key place is reflective of a particular character and use, ensuring a variety of activities for the diverse community living within the Precinct. Strengthening Waterloo's green grid, whilst enhancing the communities' health and well being within an urban environment, these sanctuaries open connections to nature through public domain and open space. Even the laneways provide an unusual frame for art projects which enrich the everyday experience both day and night.

Key opportunities include:

- Enrich the lived experience of Waterloo, through embedded and integrated public art in the public domain including buildings, streets, parks, water infrastructure and water play features.
- Provide links to the natural environment, raising awareness of the cultural ecology of the place
- Reflect upon varying sensory responses to the precinct's open spaces
- Reinforce walking and cycling connectivity by art at human scale and with a sensory response
- Curate an interactive experience in the public domain by projects and programs which respond intuitively to audiences
- Inform the community about the narratives of water in the precinct
- Create quirky small corners where people can gather and talk



Artist: Jeppe Hein Denmark

7.3 PUBLIC ART PRECEDENTS IN WATERLOO SOUTH GREEN SPACES

VILLAGE GREEN:

Village Green: as a central park for the precinct offers varied activities from active recreation, waterplay, youth centred zones, picnic areas and community gardens. Public art can be integrated with shelters, water features, play equipment and landscaping earth works and can include tactile elements



Artist: Joana Vasconcelos



Artist: Thanouplie



Germany



Newcastle



Artists: Milne&Stonehouse Macquarie Park

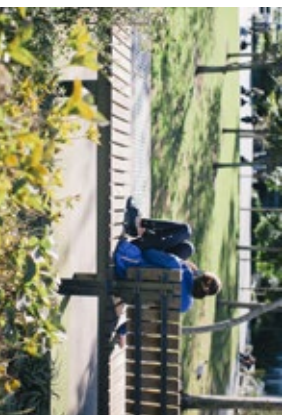
WATERLOO COMMON

Waterloo Common:

provides amenity for residents and users at the southern end of Waterloo. There are collaborative opportunities for artist designed pavilions, artists and gardeners combining hard and soft materials within gardens' spaces.



Experimental salad leaf France



Chilpendale Green



Artist: Dan Newberry Dundee



Enrico Tarama Shanghai China

GEORGE STREET 'SHARED ROAD'

Experimental salad leaf France



Artist: Bruno Catalano



Artist: Francis Alys Mexico City



Artist: Anish Kapoor



Artist: Anish Kapoor

7.31 PUBLIC ART PRECEDENTS IN WATERLOO SOUTH URBAN SPACES

ART LANES:

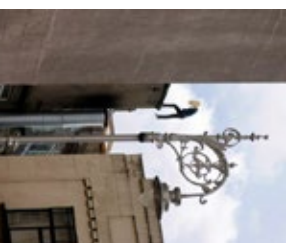
Art Lanes: are places of discovery, with laneways stitched into the historic surroundings and layered landscape. These interstitial outdoor places will complete the layered public realm and provide ample opportunities for creative expression and communal activity.



Artist: Jason Wing Sydney



Artist: Marguerite Derricourt Adelaide



Artist: Mark Jenkins



Artists: Mags Harries, Lajos Heder Phoenix



Artist: Sam Spenser

Social Corners and

Pocket Parks:

are intimate places for local residents to gather in their neighbourhood. Artworks which may integrate with structures, and define the character of these small places, help to celebrate the social connections of the locale.



Berlin



Artist: Jed Berk Oregon



Artist: Ruth Downes Paramatta



St Petersburg



Artist: Joyce Ward Vermont

WATERLOO SOUTH GATEWAYS

Waterloo South

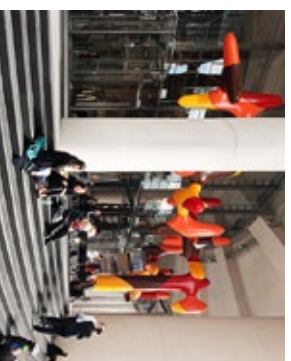
Gateways: as a threshold, utilising the Public Art to gives a sense of the precinct and may formally frame the entrance with large scaled elements or continue a more organic small scale response to maintain the link to the neighbourhood.



Artist: Reko Rennie Redfern



Artist: Florentijn Hofman



Artist: James Angus



Artist: Stuart Green Perth

7.31 PUBLIC ART PRECEDENTS IN WATERLOO SOUTH URBAN SPACES

WSUD

WSUD allows artists to interpret the narrative of water in this precinct with reference to its past significance for Indigenous culture and industry, the nearby underground tunnel and the clever use of water in a contemporary urban environment.



Artist: Christopher Trotter



Artists: Milne&Stonehouse Eskineville



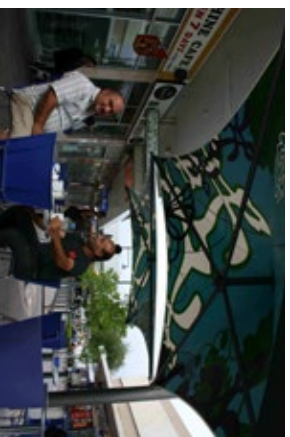
Omsk Russia



Shu Yong Waterfall Foshan China

Metro Connections:

will combine the dynamism of the new station and Metro Quarter, and the social and recreational appeal of the Village Green. Integrated art projects activate and link the public realm, from metro plaza to Village Green.



Artist: Marie Stucci Fairfield



Artist: JR London



Artist: Ralph Helmick New Jersey USA



Artists: Milne&Stonehouse Granville

Community Spaces: encourage the collaboration between artists and the local community to integrate artworks within the centres and utilise both sets of talents for activation and ephemeral projects



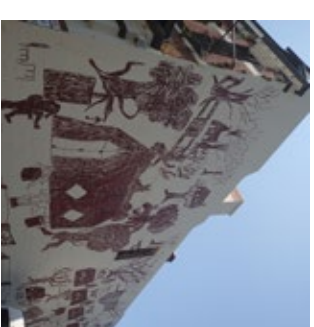
Artist: Marian Abboud with Elizabeth MacArthur High School Narellan Library
Curator: Maria Guppy



Artist: Chris Edwards The Ponds



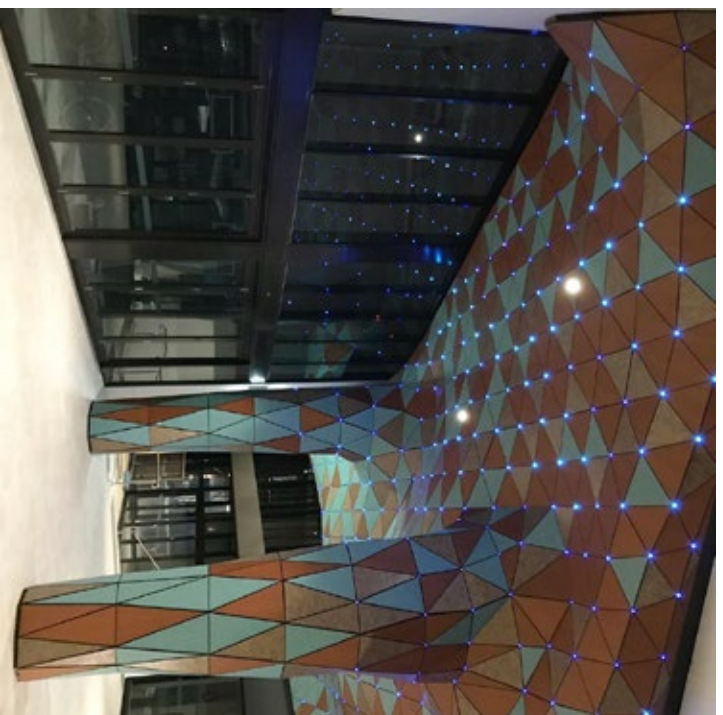
Richard Stutchbury/Katoomba



Artist: Roy Kennedy Redfern

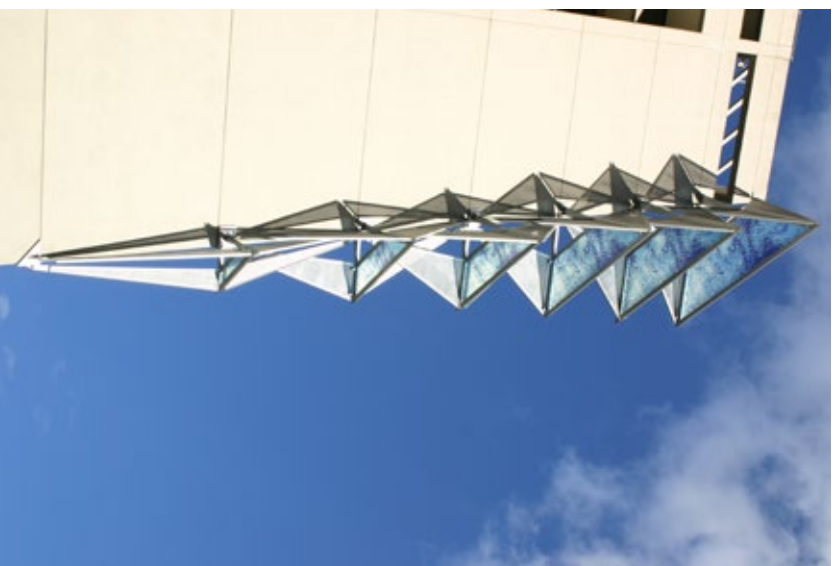
FURTHER PUBLIC ART PRECEDENT EXAMPLES RELEVANT TO WATERLOO SOUTH

These larger images show a variety of public art responses including an integration with the skin of buildings, landscape art installations and sculptures attached to the built form.



Clockwise from left:

Claire Healy and Sean Cordeiro *Cloud Nation*, Green Square Library Sydney;
Rick Vermey *Arenoi/ Fremantle*; Henri de Millier, *L'ecoute*, Paris;
Milne&Stonehouse, *Tiers*, Brisbane; Peter Browne and James Gaston Darwin;
Maria Fernanda Cardoso *While I Live / Will Grow*, Green Square Sydney.



7.4 SITE CONSTRAINTS

The constraints for consideration and delivery of public artworks include

Staging: As delivery is staged over 10 years, pedestrian movement, safety

requirements and coordination with construction schedules are paramount

Consistency: Maintaining consistency and clarity of the direction and purpose of public art within Waterloo South

Capacity: Capacity/building and engagement of the local community to engage with the process

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 with its limitations

Delivery: Coordinating delivery and cohesive programs during construction and installation

Key to addressing these challenges will be the close coordination of stakeholders and the early consideration of public art within future developments. The cohesion of a curatorial narrative should consider the concentration of construction areas and how the public art program may work within this time schedule.

7.5 STAGING

The proposed 10 year staging of the redevelopment of Waterloo South influences the programs and approaches to the public art.

The planning approach to this staged construction considers a number of factors:

- The well being of current residents and their potential contribution to the program
- The consolidation of the public domain vision and connective streets to encourage circulation
- The cohesion of a curatorial narrative which takes into account the concentration of construction areas
- An overseeing of the public art and activation schedule for the whole precinct to package a seamless suite of programs for each stage and each area

7.6 FUNDING

It is recommended that the public art contribution be considered in future public art plans as an effective contribution to the developments across Waterloo South. This can be allocated across the various forms of public art, including permanent, integrated, programming, and creative place activation. The release of these contributions should be staged, to ensure that artists can be engaged early in the master planning and design stage and the Waterloo Estate can be gradually activated.

As a guide, future detailed public art plans which include activation projects and permanent art projects, should 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
- Artist fees to consult and engage with the community
- 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 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, traffic management, 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.

7.7 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 instill 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 implementation of the creative place strategy, and long-term activation of the development.

Partnerships and collaborations can aid and enable the following

- Forward funding of significant art elements
- 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
- Provide the public realm space for outdoor activation and performance programs
- Assist in creative community engagement programs, in tandem with those already in place
- Support for the commissioning approach via a curatorial partnership.
- Support for events and activation programs.

7.8 IMPLEMENTATION

An overall curatorial approach which considers the Waterloo South precinct over ten years will ensure a coherent program of art and activations. This cohesion reinforces the unique Waterloo character across the precinct to avoid piecemeal project implementation.

The approach to the implementation of permanent public art projects, in Waterloo South 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 Public Art Plan for Waterloo South 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 future Detailed Public Art Plans with this Waterloo South Public Art Plan, ensures that the strategic intent and vision is further developed through this process, with the context of this document used as a critical reference for public art plans, and the implementation of public art projects.

The areas in the Waterloo South Public Art Plan that should influence these processes are as follows:

1. The Public Art principles as outlined in this Public Art Plan.
2. The roles of Public Art as discussed.
3. The curatorial vision which sets out the local stories.
4. The early engagement of artists and local residents in projects.

Programs should be considered before, during and after construction as well as with ongoing precinct management.

7.9 COORDINATION

Future detailed Public Art Plans should be developed in coordination with public domain and heritage interpretation plans, and these should relate and speak to the future public domain design in the total Waterloo Estate.

While the Public Art Plans will be a critical component of each of the staged developments, they should consider a twenty year vision for the whole precinct.

7.10 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.

7.11 ARTIST COMMISSIONING GUIDELINES

The purpose of these guidelines are to provide supporting checks and balances to be in place for 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 will 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:
 - Should respond to this public art plan
 - Developed in close consultation

with City of Sydney

- Appointment of a curator
- EOI supports partnering/ mentoring experienced artist with emerging / local artist and engagement with the community in the development or delivery 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
- Engagement where possible with the community and local artists
- The Intellectual Property rights of artists should be protected, and a copyright agreement undertaken in the contract
- Artists should be engaged as a sub-contractor to be managed by the curator and a coordinator.

Artist brief

The artist brief will contain all the relevant material as appropriate 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

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 participation of local creatives, can be a criteria during this selection process.

7.12 ARTWORK MAINTENANCE AND DECOMMISSION

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 briefing and contract level.

Art commissions should require a budgeted maintenance schedule from artists, along with listed finishes, and a timetable for maintenance. It is the responsibility of each brief and commission, to ensure that any special maintenance requirements are detailed and can be met before fabrication goes ahead.

Decommissioning of work

Permanent and embedded and integrated public artwork should be designed to endure in a location, for as long as is appropriate given the surrounding environment, other physical objects in the space, and the use that space is intended for.

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.



Above: Jonathan Jones: barrangal dyara (skin and bones). The maintenance of ephemeral projects should be considered as part of the commissioning process.

Photo by Peter Greig

8.0

CONCLUSION

The Public Art Plan for the Waterloo South precinct paints a broad brushstroke of the principles, objectives, opportunities, commissioning processes and a curatorial narrative for public art. It will be followed by more detailed Public Art Plans for the developments as they progress through detailed design.

This document can be used by curators for its curatorial narratives, by developers 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.

9.0

APPENDICES

9.1 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 Public Art Plan for Waterloo South.

- The City of Sydney provides opportunities to engage with local communities to deliver bold arts and cultural initiatives that result in increased participation in and access to memorable spaces and places
- Artworks that celebrate and respect Waterloo's rich history and heritage will be important to existing and to new residents and workers. Capturing the spirit of Waterloo through local stories will build a sense of belonging for current and future residents, workers and visitors
- Waterloo's Aboriginal and Torres Strait Islander community has a long-standing cultural connection to the 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 residents including residents from Waterloo's significant Culturally And Linguistically Diverse (CALD) community, and especially its older residents, will inform the development of public art projects which include their stories
- Art which reflects a commitment to excellence, innovation and diversity should be built into the fabric of Waterloo South's built and natural spaces so as to add cultural value and to encourage civic pride in the distinct local character of Waterloo.

9.2 ARTS AND CULTURE-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 renewal of the Waterloo Precinct. 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 3 POLICY REVIEW SUMMARY

POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART PLAN FOR WATERLOO SOUTH
<p>NSW State Government</p>		
<p>NSW 2021: A Plan to make NSW Number 1. Sydney: NSW Department of Premier and Cabinet, 2011.</p>	<p>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.</p>	<p>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%</p>
<p>A <i>Metropolis of Three Cities - the Greater Sydney Region Plan</i>. Sydney: Greater Sydney Commission, 2018.</p>	<p>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.</p> <p>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.</p>	<p>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 Eastern District which includes the CoS LGA and Waterloo. 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.</p>
<p>Create in NSW: NSW Arts and Cultural Policy Framework. Sydney: ArtsNSW, 2015.</p>	<p>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.</p>	<p>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.</p>
<p>NSW Aboriginal Arts and Cultural Strategy. Sydney: Create NSW, 2015-2018.</p>	<p>Stage 2: <i>Aboriginal Arts and Cultural Strategy 2015-2018</i>. Aims to build employment capability in a contemporary multi-disciplinary Aboriginal arts and culture sector.</p>	<p>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.</p>

POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART PLAN FOR WATERLOO SOUTH
<p>NSW Health and the Arts Framework. Sydney: NSW Health, 2016.</p>	<p>Linked to the NSW Arts and Cultural Policy.</p>	<p>Principle of public art aligned with health and well being</p>
<p>Central to Eveleigh: creative place strategy. Sydney: FutureCity for UrbanGrowth NSW, (unpublished draft) June 2017.</p>	<p>This Strategy (Draft) sets the scene for the emergence of “Sydney’s cultural engine room: an engine room for culture and creativity, for education and research and for production and innovation”. The Strategy provides a focus on three areas within the Central to Eveleigh corridor: North Eveleigh, Waterloo and Redfern Station and therefore provides a broad framework to inform future detailed arts and culture plans.</p>	<p>The Strategy (June Draft) proposes a Vision as ‘Sydney’s Engine Room for Culture’ drawing on the area’s rich Industrial and Indigenous heritage.</p> <p>Supported by 5 Vision characteristics:</p> <ul style="list-style-type: none"> - Indigenous and industrial heritage - Invention and making - Learning and knowledge - Contemporary arts and expression, and - Diverse and socially active. <p>Cultural Placemaking Principles include:</p> <ul style="list-style-type: none"> - Creative Spaces - Partnerships - Connectivity - Stewardship - Animated Public Realm. <p>These principles align with the public art objectives.</p>
<p>Public Art Guidelines for Landcom Projects. Sydney: UrbanGrowth NSW and Landcom, 2016.</p>	<p>This document outlines the benefits of public art in new development, and a best practice implementation process for UrbanGrowth NSW projects.</p>	<p>This document sets out the benefits for communities including creating cultural identity, a sense of arrival, animating public environments and celebrating creativity and innovation, celebrating community cultures, exploring heritage, responding to Aboriginal heritage, engaging local communities and supporting creative industries. It also sets out processes for putting public art into practice.</p>

POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART PLAN FOR WATERLOO SOUTH
<p>Local government</p> <p>Creative Sydney Cultural Policy and Action Plan 2014 - 2024. Sydney: CoS, 2013.</p>	<p>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.</p>	<p>The Public Art Plan for Waterloo South 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.</p>
<p>Public Art Policy 2016. Sydney: CoS, 2016.</p>	<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 Plans for the Waterloo and the Metro Quarter affirm these principles within their 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 Metro Quarter public art plan 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.
<p>City Art Public Art Strategy, 2012.</p>	<p>Aims to embed public art into the fabric of the city</p> <p>Principles which align with Waterloo 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 Plan.</p>

POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART PLAN FOR WATERLOO SOUTH
<p>Eora Journey: Economic Development Plan. Sydney: CoS, 2016.</p>	<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 plan.</p> <p>The plan's curatorial narrative reinforces the inclusion of this voice.</p>
<p>Guidelines for Public Art Acquisitions and Deaccessions, 2010.</p>	<p>Ensure that new works reinforce CoS Art Policy and that deaccessioning is an ethical process</p>	<p>This policy underwrites all public art plans for the Metro Quarter and that the commission of permanent artworks consider this policy.</p>
<p>Green Square Public Art Strategy, 2012.</p>	<p>The plan sets out opportunities for public art in the new development with case studies and implementation strategies for commissioning artists</p>	<p>Sitting adjacent to Waterloo, there are synergies in shared histories and heritage.</p>
<p>Interim Guidelines for Public Art in Private Development, 2006.</p>	<p>Ensure excellent public art is included in accessible public spaces in private developments. Assist owners and developers in this procurement, commissioning process. 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. Establishes criteria for the approval of public artworks.</p>
<p>Graffiti Management Policy, 2013.</p>	<p>Minimise incidents of graffiti while providing legitimate avenues for street art expression.</p>	<p>Impacts upon the street art component of the public art plan for ephemeral artworks.</p>

Table 4 This table from the City of Sydney Development Control Plan of 2012 illustrates how the public art contributes to the public domain elements.

Sydney DCP 2012 Section 3

SYDNEY DCP 2012 GENERAL PROVISIONS	SUMMARY	PUBLIC ART PLANNING OBJECTIVES
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.

9.3 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, sites 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.

9.4 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. Detailed public art plans for sites/locations within the precinct 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.

