

Attachment A15

Public Art Strategy

Sutton Site
118-130 Epsom Rd &
905 South Dowling St,
Zetland



Public Art Strategy

We acknowledge the Traditional Custodians of this Country and their continuing connection to culture, community, land, sea and sky.

We pay our respect to Elders and Knowledge Holders past, present and future and express our gratitude for their continued sharing of knowledge and culture.

We specifically acknowledge the Gadi people as the Traditional Owners of the land in which this project is situated.

04	01
	Introduction
05	02
	Planning Context
06	03
	Connecting with Country
09	04
	Social & Cultural Context
15	05
	Built Environment Context
19	06
	Public Art Opportunities
24	07
	Procurement Strategy & Budget
28	08
	Conclusion

Introduction

This Public Artwork Strategy has been prepared by Aileen Sage Architects with art curator Shannan Snowball, to accompany a Stage 1 Concept Development Application (DA) and Planning Proposal for the North West, North East and South East Precincts of the former Sutton site at 118-130 Epsom Road & 905 South Dowling Street Zetland ('Site'), which sits within the City of Sydney Green Square urban renewal project.

This report demonstrates the commitment of the Developer, Meriton Group, to the commissioning, implementation and management of high-quality and considered public art that is in line with Local Government ambitions, visions and regulations.

The developer of the Site, Meriton Group, recognises that the integration of high quality, accessible public art into the urban fabric of a development can provide significant cultural and economic benefits to a neighbourhood.

To ensure these benefits are maximised, this strategy has been developed collaboratively with the architects, landscape architects, client and broader consultant group during the Concept Development Stage of the project to ensure that the type of works and locations proposed are integrated and complimentary to the overall vision and design ambitions for the Site.

The themes for the proposed public art recognise in particular the layered histories of the area, and the artwork types and locations have considered the broader context of other completed and proposed public artworks within the Green Square area.

Planning Context

‘The vision for Green Square is that of urban renewal: a vibrant, sustainable village in which to live and work, incorporating retail, food and entertainment and a public domain that supports cultural and community activities, including public art. By 2030, Green Square is projected to house about 40,000 residents and attract 22,000 workers. As stated by Macgregor & Partners in the public domain design, “Green Square will have a role as the heart of a new and evolving inner-city region, transitioning from gritty industrial to urban village.”’

– ‘Green Square Public Art Strategy 2012’
City of Sydney, Adopted 25 March 2013

The site is located within the greater area now known as Green Square; an old industrial and residential area to the south of central Sydney also comprised of parts of Alexandria, Waterloo, Beaconsfield and Rosebery. It is now one of Australia’s largest urban regeneration projects and it continues to take shape.

The City of Sydney is the consent authority for this Stage 1 Concept DA and Planning Proposal. This application is lodged with the City of Sydney for assessment.

This Public Art Strategy recognises that the site is located within the Green Square area of the City of Sydney Local Government Area and has therefore been developed with reference to the following documents:

- City of Sydney Interim Guidelines for Public Art in Private Developments September 2006
- City of Sydney Public Art Policy January 2016
- City Art: Public Art Strategy 2011
- Green Square Public Art Strategy 2012
- Sustainable Sydney 2030 Community Strategic Plan 2017–2021
- Sydney 2030 / Green / Global / Connected A City for All: Towards a socially just and resilient Sydney (Social Sustainability Policy & Action Plan 2018-2028)
- Sydney Local Environmental Plan 2012; and
- Sydney Development Control Plan 2012.

These guidelines and strategic policies provide a relevant reference upon which to build a framework for the implementation, care, acquisition and management of public art for the precinct, recognising in particular the [City of Sydney DCP 3.1.5 Public Art](#):

‘Public art is a defining quality of dynamic, interesting and successful cities. The City recognises the cultural and economic benefits by integrating public art into the urban fabric. Well-integrated ecologically sustainable public art is encouraged in new development. Ecologically sustainable public art can be embedded into essential infrastructure to carry out vital processes for new development such as stormwater treatment, water collection and the generation of power in creative and innovative ways.

Developers, architects, landscape architects and artists should be involved in producing public artworks. The City of Sydney Guidelines for Public Art in Private Development will assist developers to provide high quality artworks that benefit the City and businesses, residents, tourists and visitors. Developers should refer to these guidelines when planning a development so that public art is integrated into the fabric of the building and the public domain.’

The following objectives of the [City of Sydney DCP 3.1.5 Public Art](#) are also recognised in this report, and will continue to guide the development of the artist briefs, engagement and commissioning process in the next stages of the project:

- *Increase the number and improve the quality of public artworks in private developments.*
- *Promote sustainability through public art in new development.*
- *Ensure that public art is an integrated and cohesive part of new development.*
- *Deliver essential infrastructure in creative and innovative ways through the use of public art.*
- *Recognise former uses through interpretive public art.*

Connecting with Country

‘Cultural identity and a sense of belonging to Country and community is strongly linked to health and emotional wellbeing.’

– ‘Draft Connecting with Country’ GANSW, November 2020

This strategy recognises the NSW Government Architect’s ‘Designing with Country’ (March 2020) & ‘Draft Connecting with Country’ (November 2020) documents.

‘Recent changes to the planning regulations now require that Aboriginal culture and heritage are sustainably managed in the built environment. ...Designing with Country proposes a way to support integrated and successful design responses to Aboriginal culture and heritage.’

– ‘Designing with Country’ GANSW March 2020

There is an opportunity for this development to show leadership in new ways of thinking and considering Country.

‘Constant change requires us to continuously reimagine our way of living. And this way of thinking about renewal and change requires leadership and willingness to challenge business-as-usual practices within government. ...Connecting with Country asks you to take up the challenge of thinking differently, working differently, and making decisions that prioritise Country.’

There’s a genuine desire to take up this challenge across government and within industry - and we believe that everyone can contribute to making the value of Aboriginal culture visible in the design and planning of our built environment.’

‘The complex and dynamic relationships that characterise Country mean that making a connection with Country is not a task that will ever be completed, but rather an ongoing commitment to pay attention and evolve our understanding - before, during, and beyond the time frame of a single project life cycle.’

– ‘Draft Connecting with Country’ GANSW November 2020

Connecting with Country will enable a strong sense of cultural identity and character for the site, which in turn will support the development of a healthy and connected community.

‘Cultural identity and a sense of belonging to Country and community is strongly linked to health and emotional wellbeing.’

– ‘Draft Connecting with Country’ GANSW November 2020

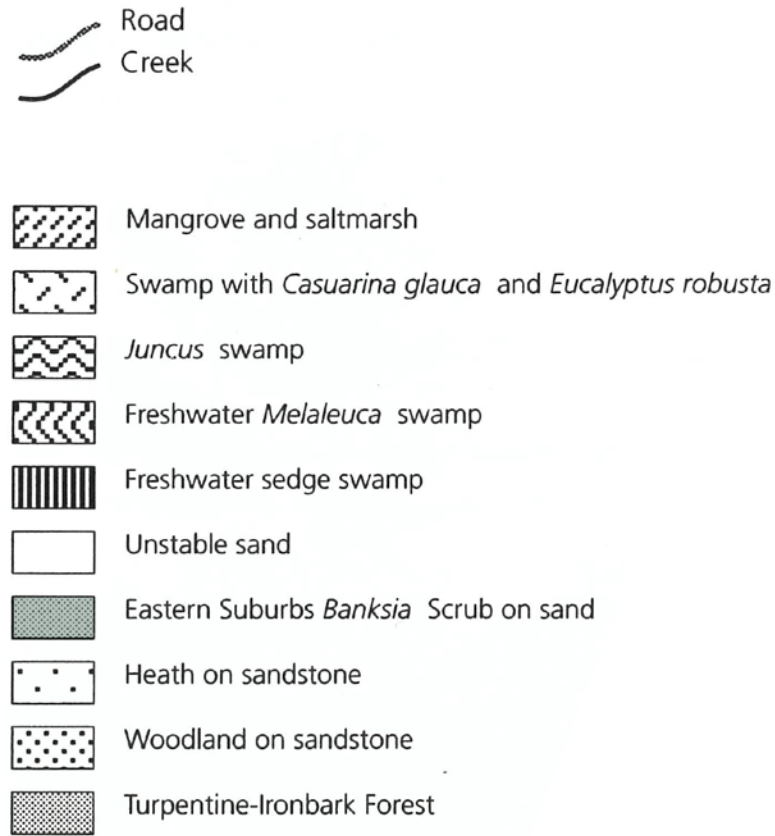
‘We are all, always on Country.’

While it may be easier to sense Country in non-urban areas outside the city, it is important to try to sense Country in urban contexts because, despite there being so much sensory interference, Country still exists in the city and it needs to be heard, felt, and responded to.

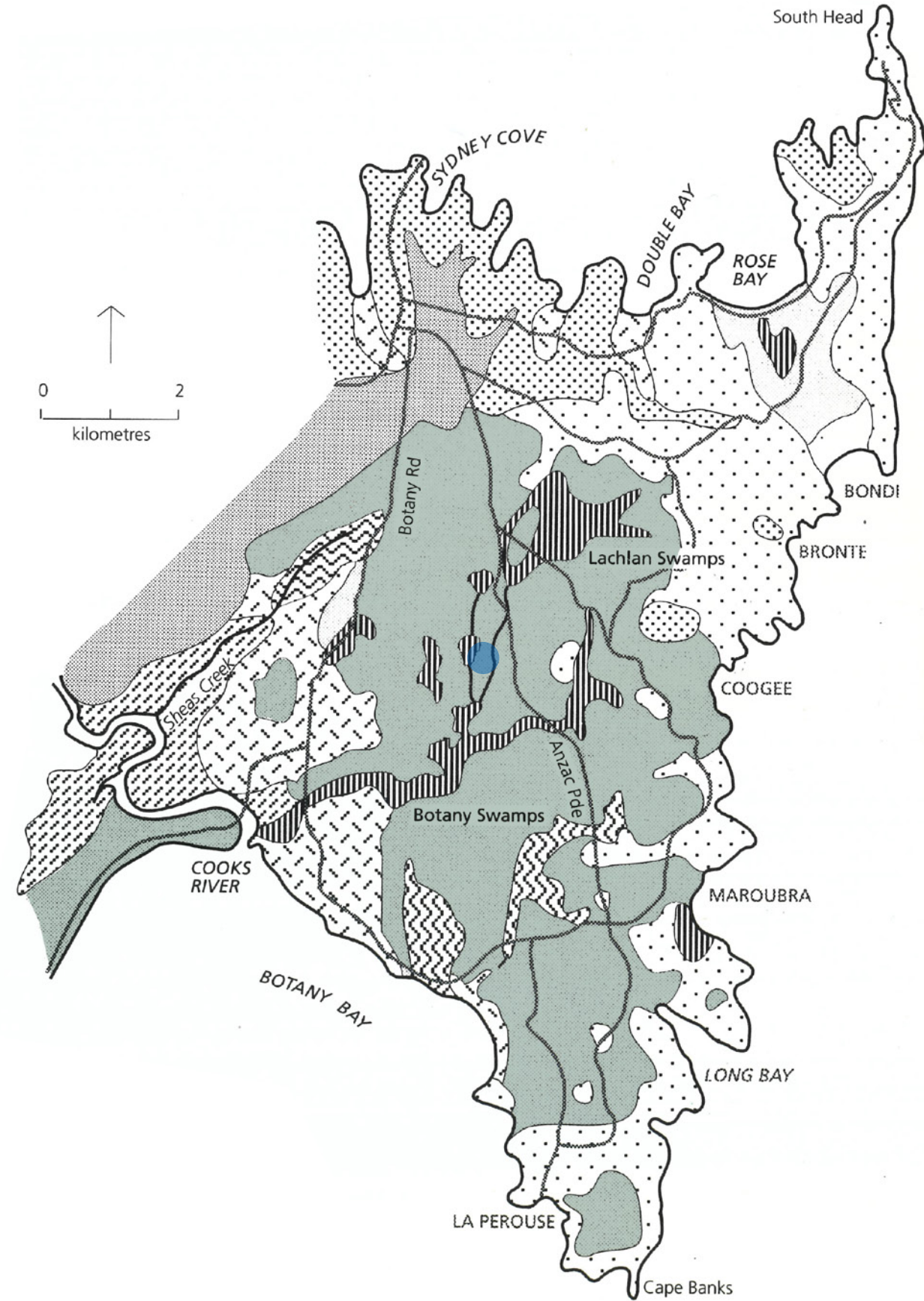
Once built on Country, all projects then belong to and are in a relationship with Country including buildings, roads, and parks.

– ‘Draft Connecting with Country’ GANSW November 2020

The original ecology of the site was Eastern Suburbs Banksia Scrub on sand, intrinsically linked to the interconnected freshwater swamps, marshes and lagoons that were scattered throughout the area.



The distribution of plant communities in the Eastern Suburbs at the time of European settlement. Boundaries have been inferred from remnant vegetation, landform, geology and historical data.

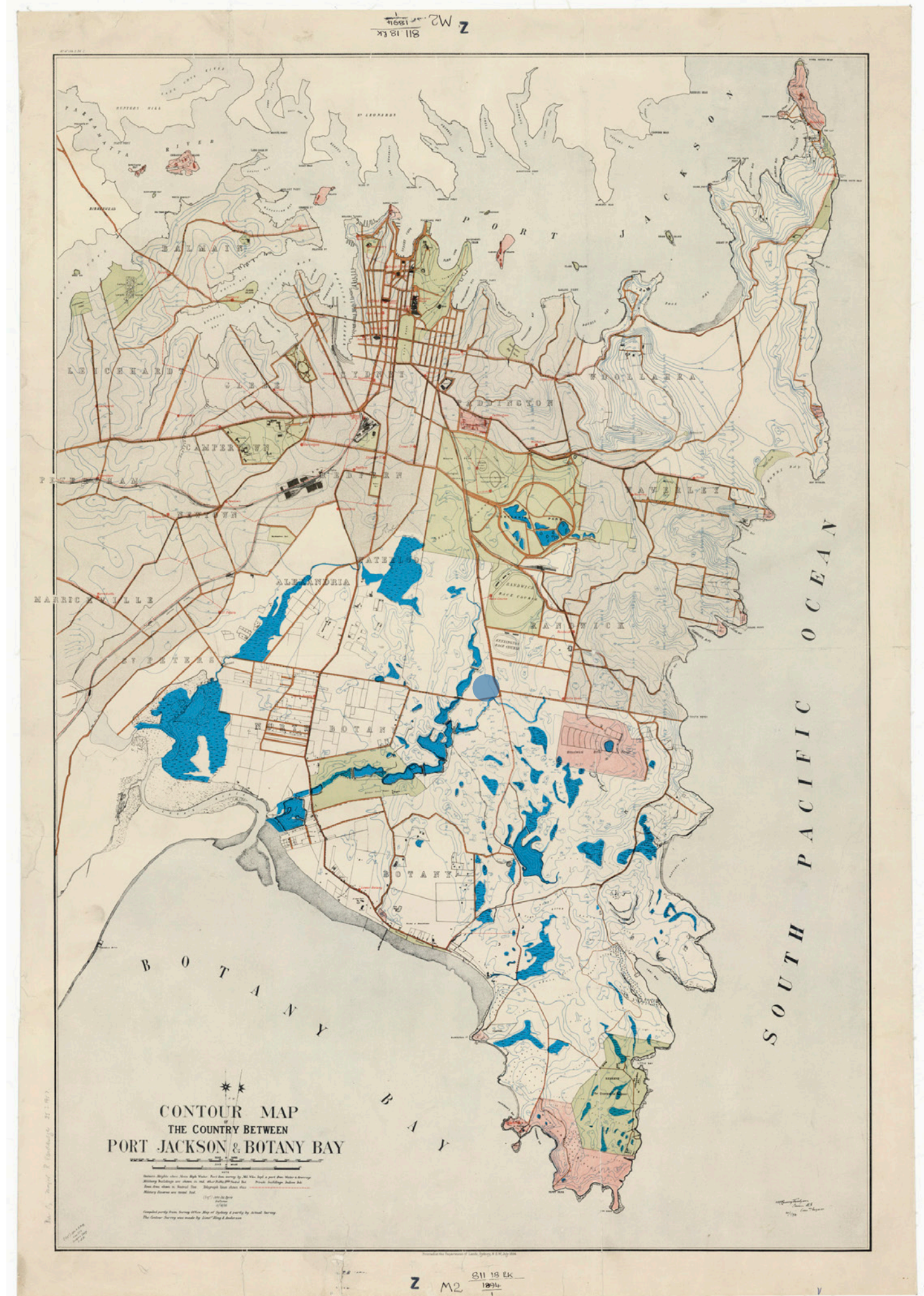


'Taken for Granted - The Bushland of Sydney & its Surrounding Suburbs' 1990, Benson & Howell

'Walked yesterday to Botany Bay.... The road lies over low sand hills covered with small scrub and various flowers. The sand in many places has almost the whiteness of snow and so little mixture of earth is there in it that it would doubtless be entirely destitute of vegetation but for the moisture of it; water is found 2 ft. below the flat surface. The moister plants were generally pink with the flowers of Sprengelia Incarnata, intermixed with Boronias, Bauera rubiodes, Cowea Saligna, Hibbertias and many other plants.'

- 'Quaker Journals', Frederick Mackie, c.1850

Swamp areas shown in blue on 'Contour map of the country between Port Jackson & Botany Bay' 1894. (overlay in blue added by Rebecca Hamilton to indicate swamp boundaries).



Social & Cultural Context

‘The suburbs adjacent to and surrounding Green Square contain the greatest concentration of Aboriginal and Torres Strait peoples in all of Sydney. About 42 per cent of the local community in Green Square, Redfern and Zetland identify as being from a non-English-speaking background or born overseas. Communities with Greek, Italian, Russian, Chinese and Vietnamese backgrounds are all represented. The area’s gay and lesbian communities are close to the largest in Australia. There is clearly a rich and varied contemporary cultural diversity and history in the surrounding communities that needs to be acknowledged, embraced and engaged.’

– Green Square Public Art Strategy 2013

The Green Square area has a long and significant industrial history which radically reshaped the local environment, as well as attracting and nurturing strong local communities.

The area had considerable impact upon the expansion of Sydney and Australia’s industrial development generally; how industry changed over time and responded to the rise and fall of rural industries, urban development and technology.

Zetland and Green Square more broadly has been home to immigrants from around the world who came to work in the industries developing around the Alexandra Canal and the Waterloo Swamp from before the 1850s and into the latter part of the nineteenth century. This included wool washing, tanning hides, brick and glass making, bone crushing in addition to scale market gardens and printing works, bronze-casting and biscuit-making.

As secondary industry in Sydney declined from 1960s, large-scale industries in the area were replaced by commercial businesses and warehouses that still characterise it today.

Ethnic identification remains a distinctive feature of the area’s cultural makeup. A 1996 Census found that over 70 different languages were spoken here with the most common being Chinese, Greek, Russian and Arabic. The area continues to feature diverse architectural styles and is home to those of disparate cultural groups, ethnicities, socio-economic background and age groups.

‘In the City of Sydney planning, a major objective has been to increase connectivity and break down the current boundaries between Green Square and its surrounding suburbs due to the once industrial nature of the site. Integration of Green Square’s new communities with those existing communities is also a major objective.’ (Green Square Public Art Strategy 2013)

As Green Square will be a centre for existing and new local communities of workers and residents, it will require a public domain that supports cultural and community activities that can service diverse groups including youth, the elderly, new parents and families.

‘For the City of Sydney to achieve a sense of place, the local community has to be directly engaged. It is widely accepted that public art can play a major role in the mediation between development and the community and can also assist to reduce crime and improve social networks.’ (Green Square Public Art Strategy 2013)

An acknowledgement of the Aboriginal peoples’ presence prior to European settlement through the public artworks on site is of great importance. Aboriginal culture, and peoples’ uses and transformation of the swamp and freshwater creek is important cultural heritage. As stated in the City of Sydney’s History of Green Square, the “freshwater creeks and wetlands of the area provided abundant food for the Gadigal, including watercress, shellfish, fish and eels”.

Three major occupation sites along Alexandra Canal are recorded by the Metro Aboriginal Lands Council. A dugong with markings indicative of Aboriginal presence 7,000 years ago was uncovered during the excavations of Alexandra Canal nearby in 1894.’

(Pamille Berg MG Architects, Green Square Public Art Strategy 2001)

Existing Cultural & Community Infrastructure



Existing Public Artworks in the Area

The City of Sydney has delivered several major projects in and around the Green Square Town Centre which is located in Zetland, including parks and community facilities seeking to invigorate and foster community and social cohesion, with plans for more underway.

The Green Square Public Art Program is informed by the Green Square Public Art Strategy and has given rise to the City of Sydney commissioning a series of public artworks integrated in and around this development. The program combines permanent site-specific artworks with plans for on-going temporary ones in order “to connect with the community, and address the historical, cultural and ecological elements of the site” and provide “an engaging and vibrant place for the local and new Green Square residents, workers and visitors.”

Green Square Library & Plaza
355 Botany Road, Zetland



‘Cloud Nation’
Claire Healy & Sean Cordeiro

This work has been created from a re-purposed vintage aircraft suspended inside one of the main library spaces. Closer inspection of this captivating object from all angles reveals its surface has been transformed in a meticulously crafted miniature world imaginatively referencing “multiple themes including fictional narratives, migration and the cultural exchange made possible by air travel.” (City of Sydney website)



‘High Water’
Michael Thomas Hill & Indigo Hanlee

This digital artwork transforms live data from tides and local weather patterns and integrated sensors into a constantly moving vivid watercolour displayed on a 9 meter high resolution LED screen situated on the Plaza. This combination handmade watercolours and generative art provides a visual interpretation of our changing climate, including variations in temperature, humidity, wind direction and precipitation levels inspiring conscious connection to the immediate environment. A complementary interface allows visitors to understand the data, colours and patterns in real time.

Green Square Community & Cultural Precinct
126 Portman Avenue, Zetland



‘While I Live I Will Grow’
Maria Fernanda Cardoso

This living installation consists of a sculpture of sandstone blocks arranged in a double layered spiral surrounded by several Queensland bottle trees (Brachychiton Rupestris). The spiral represents “growth cycles in nature, the growth of Green Square as a community, and the personal growth of individuals, families and children in the area”, while the tree species flags the importance of local history and water management strategies in the Green Square renewal project. The site’s wetlands were historically drained away to enable development and industry and lead to drought and flood. As the artist explains, bottle trees “expand and contract in times of flood or drought, and they never seem stressed... a very elegant Australian water management strategy.” (City of Sydney website)

Joynton Park
21 Gadigal Avenue, Zetland



‘Storm Waters’
Jennifer Turpin & Michaelie Crawford

This artwork is another reminder of the park’s wetland origins and the significant aquifer that lies below its surface. It consists of two sets of concrete water stairs set into the sloping embankments on either side of Joynton Park. Set at a specific angle, water is trained gently sideways, and counter-intuitively, falls diagonally down the stairs. Decorative and interactive in nature, it also an integral component of the park’s sustainable water treatment process. The water is recycled as it flows down. Storm water is harvested in bio-filtration swales on site, treated with non-chemical, electro-magnetic filtration and aerated as it falls down the stairs.

Wulaba Park
Amelia Street, Waterloo



'Fun Field'
Nuha Saad

The artist has been inspired by the Colour Field art movement of the 1950s and 1960s whereby artists treated their surface as one 'field of vision' saturated in colour. The work seeks to explore the possibilities presented by colour combinations and stimulate sensual and emotional responses to colour and spatial stimuli while also enhancing imaginative and narrative based play. The artwork is integrated into a 3-storey tower with a giant slide, ropes, swings and tunnels and in patterned paving and concrete benches with coloured resin discs, as well as large sculptural blocks built upon the theme of colour and play to create additional areas for sitting, reclining or climbing. (City of Sydney website)

Gunyama Park & Aquatic Centre
17 Zetland Ave, Zetland



'Bangala'
Aunty Julie Freeman (Eora/Yuin) with
Jonathan Jones (Wiradjuri/Kamilaroi)

This site-specific art installation is comprised of two oversize bronze cast bangala (bark water carriers). It speaks of the enduring presence of culture within country and of the continued importance of water on this site. It references the freshwater creeks and wetlands of the area that once provided abundant food for the Gadi people and acknowledges the cultural significance as hunting, fishing and foraging creates social and cultural systems that are inseparable from country.



'Murray'
Danièle Hromek (Djindjama) with
Sarah Jane Jones,
Annabel Stevens & Andrew Wright (AX Interactive),
Isabelle Toland (Aileen Sage) &
Fauzima Rafiq

Meaning 'wet' in traditional local language, this is an interpretive design work with deep connection to place and cultural heritage. Water splashed onto the ground by swimmers and children playing reveals local Aboriginal water-themed words including boogie (swim), bulangaang (salt water), miluny (mud) and murra (mullet). The use of varied language reflects Gunyama's history as a watery place where many clans gathered. The words were chosen through consultation with local Traditional Custodians, the cultural authorities of the Sydney region. (City of Sydney website)

The Drying Green (Expected completion 2022)
Bounded by Portman Street, Geddes Avenue,
Paul Street and the future Zetland Avenue



'Stream'
Kerrie Polliness

This work is envisaged as a series of intersecting blue, magenta, green and orange strokes cascading over steps and tiered benches and meandering onto paths across the Drying Green Park. Embedded within the park design and materials, it is intended to become a functional route through the park referencing the "active process of following physical and conceptual paths and making connections". The geometrical forms are intended to evoke "waves across a variety of phenomena such as water, sound, energy, light, geomorphology, and migration". This artwork seeks to acknowledge the Gadigal as the traditional custodians of the site, and the Irish, Chinese, Lebanese, Eastern European and later Vietnamese communities that settled and worked in the area. It symbolises "the phases of history and culture, in constant motion and transition... the flow and collection of knowledge, the forming of ideas, the evolution of stories, and the interlinking layers of history" that form the basis of contemporary society. (City of Sydney website)

Current Proposed Public Artworks in the Area

**Green Square Town Centre
(four locations)**

'Here and Here Is Everywhere'
Tobias Rehberger

This sculptural series seeks to engage and connect people and places along the main thoroughfares of Green Square. Four large protruding golden spheres slowly illuminate when the sun rises in international locations and dim again at sun set, reminding the viewer of "the global aspect of us all living and coming together under the same sun" says the artist. The glowing installations and their corresponding international sun rise and set locations are planned for four different locations. The international locations were chosen by the artist to reflect the residents' countries of origin, with Panama representing the many and varied communities.



Green Square Plaza (Library)

The Green Square Library plaza installation will glow when the sun rises at Grasmere in the UK's Lake District.



Woolwash Park

The future Woolwash Park will glow when the sun comes up at Irkeshtam Port in Xinjiang, China.



Small corner park on Zetland & Defries Avenues

This sculpture will gently illuminate at sunrise on Heard Island, part of Australia's Antarctic Territory.



Corner of Joynton & Zetland Avenues

The artwork proposed glows and fades as the sun rises and sets in Yaviza, Tapon del Darien in Panama.



An Indigenous Interpretation Strategy was commissioned by the City of Sydney for Gunyama Park & Gunyama Park Aquatic and Recreation Centre in 2020. Gunyama Park adjoins the subject site of this proposal.

The Indigenous Strategy includes values and principles that should guide future work at Gunyama, as well the broader cultural landscape within which Gunyama sits, making these considerations pertinent to the Sutton Site Precinct which sits directly adjacent to Gunyama Park.

The values and subsequent principles for interpretation identified by Djinjama, should therefore be recognised in the future development of the subject site.

These Principles for Interpretation are:

- The interpretation of Aboriginal culture and heritage should be by or led by Aboriginal people. Knowledge Holders related to the Gunyama site should be involved in the process from the early stages of the project and recompensed for their time.
- The themes, stories, values and principles identified through the Strategy should be engaged with at the beginning of a project.
- Any consultation or engagement with Traditional Custodians must be broad, inclusive, integral and ongoing, and include consultation with Country. It is important to recognise Aboriginal and Torres Strait Islander peoples are diverse and not a homogeneous group, therefore any engagement must recognise this diversity and be respectful of the Traditional Custodians of the land over Indigenous organisations who do not have that long heritage, or those who are Aboriginal or Torres Strait Islander peoples with more recent links to the area but not local blood heritage to the area.

- Interpretation should recognise Aboriginal ongoing attachment to the Gunyama area, recognising the broader cultural landscape and not just single sites. To reflect the continuous care of Country of the Gunyama areas by Aboriginal peoples, Aboriginal cultural heritage and values should not be confined to specific areas, rather embedded throughout the Gunyama site and environment through a mix of background or passive design elements and active interpretive installations as well as regular programming of events and activities. It should be clear that Aboriginal people always were and always will be part of this place.
- Reflecting the values relating to sustainable care of Country, materials used on site and planting chosen for the site should be durable, from local sources and preferably reused should they be removed.
- Aboriginal or Torres Strait Islander artworks or designs for the site should include an interpretation from the artists or designers including relating to cultural values and heritage.
- Interpretations should reflect a diversity of genders, ages, collaborations, and relationships.
- Language or names in language used for the site should originate from the language/s of the land via those who hold knowledge of those languages. All language words should be explained through interpretative opportunities.

'This Strategy includes values and principles that should guide future work at Gunyama, objectives for any development, themes and narratives with a focus on Indigenous cultural heritage, and aspirational recommendations for future work.'

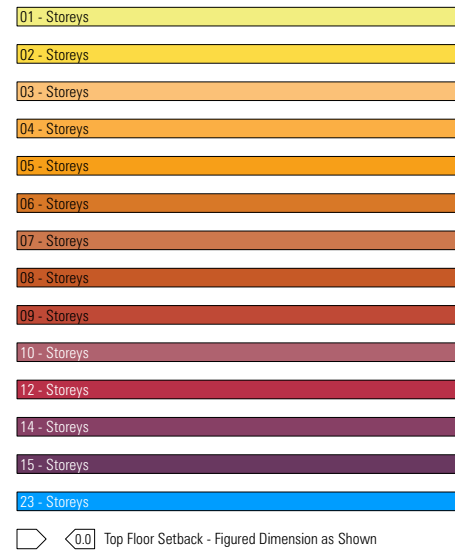
While this Strategy was written for the site of Gunyama, it is relevant to the broader cultural landscape within which Gunyama is located.'

– Djinjama, Gunyama Park and Gunyama Park Aquatic and Recreation Centre
Indigenous Interpretation Strategy, City of Sydney

Built Environment Context

Buildings within the proposed precinct range in height from 3 to 8 storeys generally, with a 14 storey tower on the corner of George Julius Avenue and Zetland Avenue to the south east of Gunyama Park, a 23 storey tower on the corner of Zetland Avenue and Link Road, and a 14 storey tower to the south east of Mulgu Park on the corner of Epsom and Link Roads.

LEGEND



MAKO ARCHITECTURE PTY LTD
 SUITE 108, 59 MARLBOROUGH STREET
 SURRY HILLS NSW 2110
 WWW.MAKOARCHITECTURE.COM.AU
 NOM, ARCH, REG. NO. 8886

PROJECT DETAILS
 SUTTON SITE
 ZETLAND
 for
 MERITON

REVISION
 1:1 at A3
 Plot Date:
 2129_A1 SETOUT.dwg

DRAWING TITLE
 HEIGHT OF BUILDING - STOREYS
 04700

The public domain of the Site includes a series of parks and interconnected streets.

LEGEND

- Parks + Plazas
- Streets - Vehicular
- Streets - Shared Zones
- Easements with Through-Block Links



MAKO ARCHITECTURE PTY LTD
SUITE 106, 59 MARLBOROUGH STREET
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PROJECT DETAILS
SUTTON SITE
ZETLAND
for
MERITON

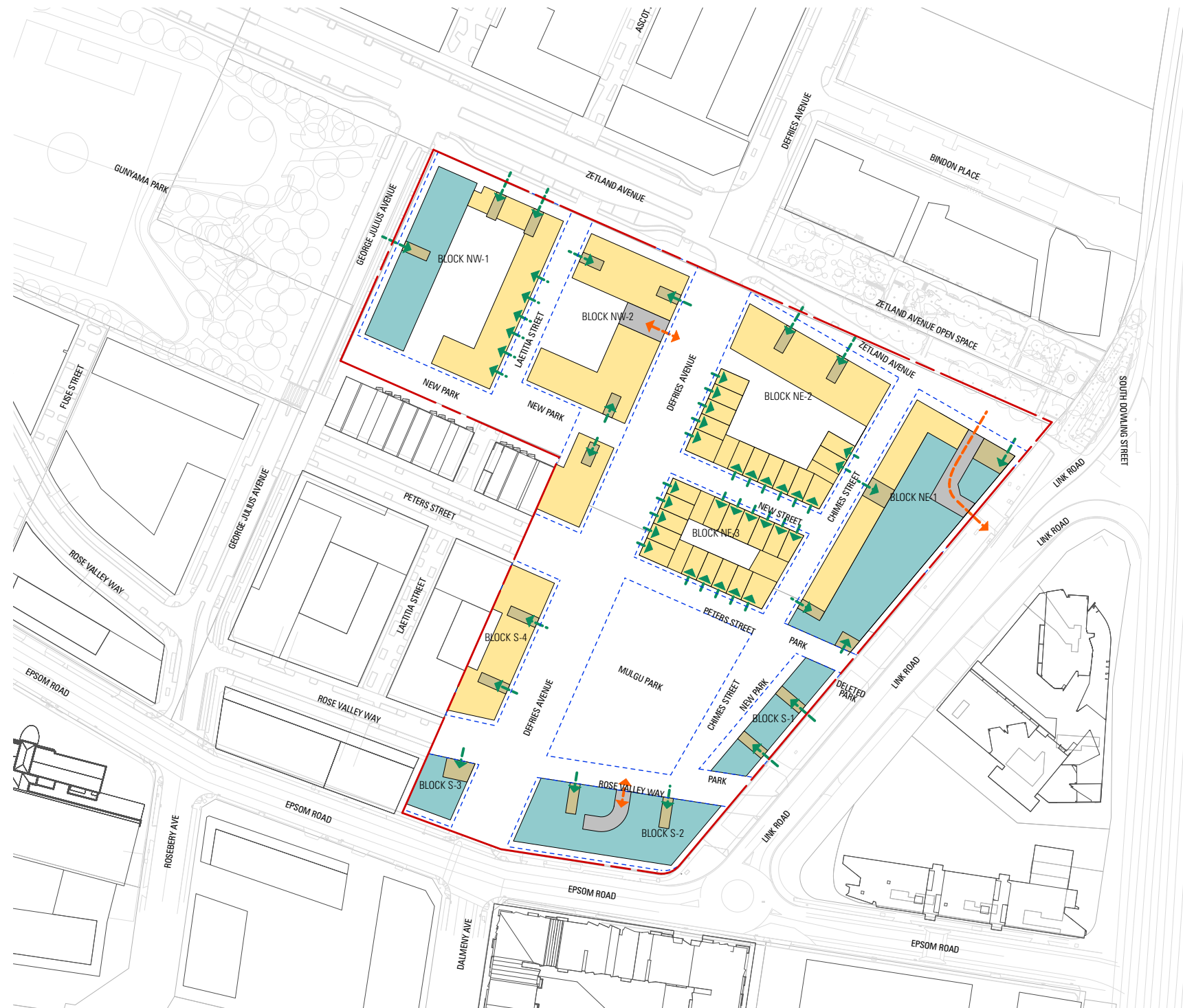
REVISION
A
1:1 at A3
Plot Date:
2129_A1 SETOUT.vwx

DRAWING TITLE
SETOUT - PUBLIC DOMAIN
01110

Ground Floor uses are a mix of residential and non-residential, with active entries addressing the streets and open public domain spaces.

LEGEND

- USE - Other than Residential
- USE - Residential
- USE - Servicing + Parking Access
- USE - Indicative Residential Lobby Location
- Pedestrian Access
- Vehicle Access



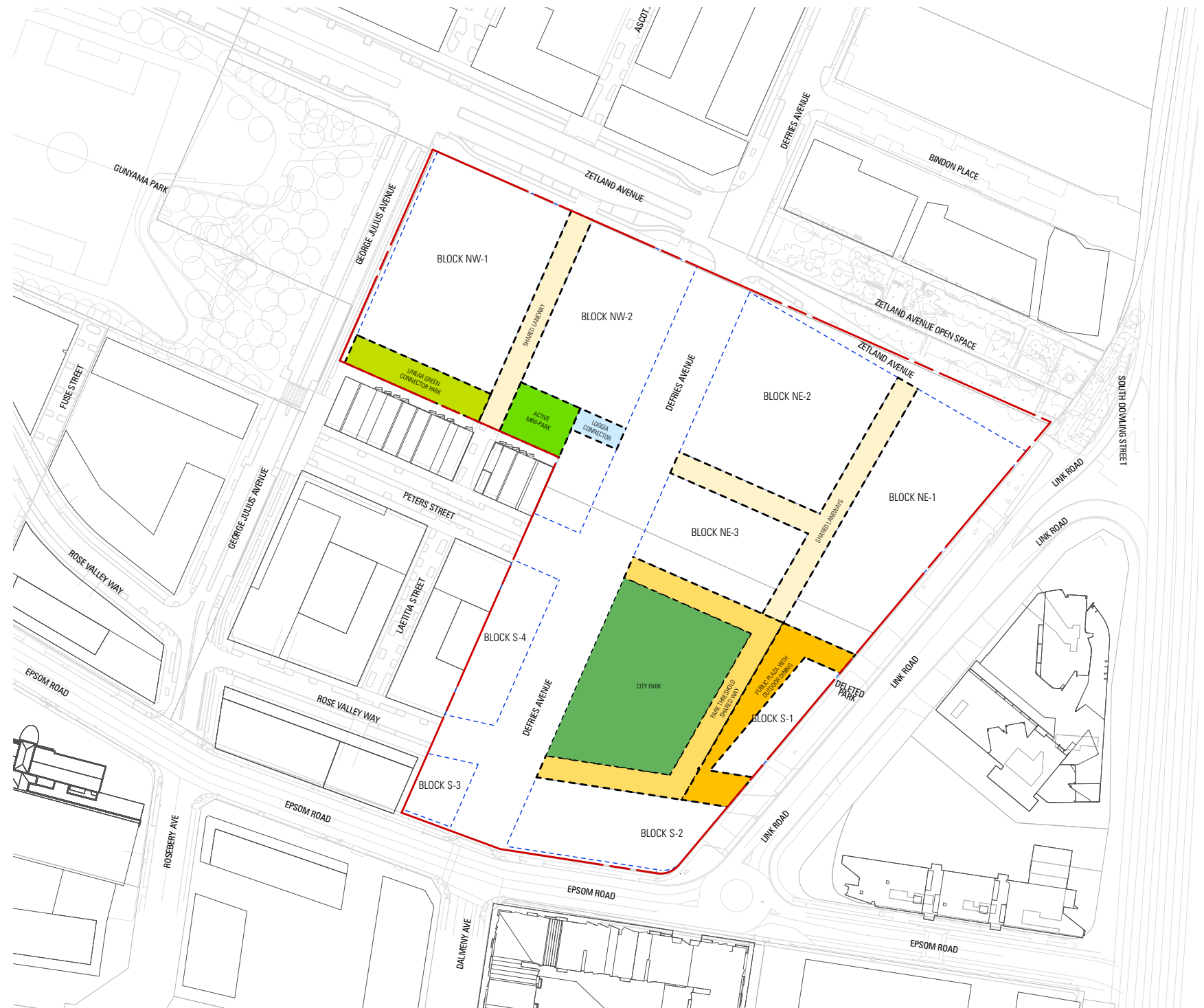
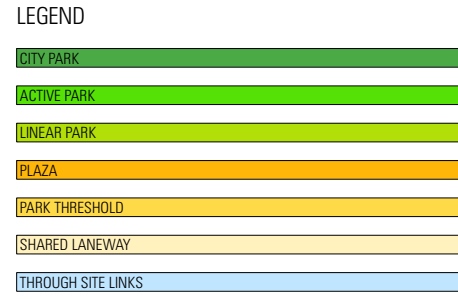
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 SURRY HILLS NSW 2010
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 NOM. ARCH. REG. NO. 8886

PROJECT DETAILS
 SUTTON SITE
 ZETLAND
 for
 MERTON

REVISION
 1:1 at A3
 Plot Date:
 2129_A1 SETOUT.dwg

DRAWING TITLE
 ACCESS+SERVICING
 04500

Parks are a mix of scales and typologies.



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 NOM. ARCH. REG. NO. 8886

PROJECT DETAILS
 SUTTON SITE
 ZETLAND
 for
 MERITON

REVISION
 1:1 at A3
 Plot Date:
 2129_A1 SETOUT.vwx

DRAWING TITLE
 STRUCTURE PLAN - OPENSACE
 03200

Public Art Opportunities

‘For the City of Sydney to achieve a sense of place, the local community has to be directly engaged. It is widely accepted that public art can play a major role in the mediation between development and the community and can also assist to reduce crime and improve social networks.’

- Green Square Public Art Strategy, City of Sydney 2013

This public art strategy identifies the following key principles for the development of public art for the precinct:

Recognise & contribute to the broader Green Square vision

This Strategy has been devised to support of the key themes identified by the Green Square Public Art Strategy (City of Sydney 2013) that are “in keeping with the public domain design and the City of Sydney documents outlining their hopes and aspirations for Green Square” being:

- Art & Ecology;
- Art & Site;
- Art & Community.

These themes are not seen as mutually exclusive and many potential artworks may cover all areas. It is important however that the proposed public art for this Site should respond and seek to complement other public art with in Green Square, rather than duplicate or compete with it.

Integrating carefully considered public art across the Site will generate positive physical and social engagement, interaction, and well-being for all who will live in, use and pass through it.

Balancing aesthetic appeal and functional, sustainable design, the art will enhance the amenity and enjoyment of the Site, while provoking meaningful contemplation of its cultural and environmental significance including its history and evolution. It will create a welcoming and respectful atmosphere that inspires use, community connection, pro-social behaviour and healthy activity. It will stimulate a sense of belonging and a desire to nurture and develop what will become home for many.

Represent Local Aboriginal Culture & Values

As this Site directly adjoins Gunyama Park, the Djinjama Indigenous Interpretation Strategy developed for the Gunyama precinct is particularly relevant.

Aimed at supporting the integration of landscape, public art and culture in the City of Sydney “to create a unique place that recognises and celebrates Aboriginal stories and heritage in the built environment”, the Strategy provides specific direction about the interpretation of Aboriginal culture and heritage values, and considers how culturally appropriate themes, narratives and values can be interpreted, celebrated and honoured in meaningful, practical and culturally appropriate ways.

The **Djinjama Indigenous Interpretation Strategy for Gunyama Park and Gunyama Aquatic and Recreation Centre** should be used as a reference document in the development of the public art briefs for the former Sutton Site, noting in particular that:

- *The interpretation of Aboriginal culture and heritage should be by or led by Aboriginal people.*
- *Any consultation or engagement with Traditional Custodians must be broad, inclusive, integral and ongoing, and include consultation with Country. It is important to recognise Aboriginal and Torres Strait Islander peoples are diverse and not a homogeneous group, therefore any engagement must recognise this diversity and be respectful of the Traditional Custodians of the land over Indigenous organisations who do not have that long heritage, or those who are Aboriginal or Torres Strait Islander peoples with more recent links to the area but not local blood heritage to the area.*

This full report can be found at <https://djinjama.com/indigenous-interpretation-strategy/>

Involve Community Participation

Strongly conceived and executed art that engages the permanent and transient community can in turn attract others and initiate activities that will help to grow the community and its identity within the wider area.

Contemporary public art can take many forms. It may be a discrete object within an open external or internal space or a fixture upon or above a surface. It may be integrated into the fabric of the architecture, ground or landscape. It may be simple, bright, bold, or possess intricacy that invites closer inspection and discovery. It may be static or have elements that move or change in response to their environment or use.

Activation through community participation and ownership may be central to realising its form and benefits. Any of these types and more can enrich the space it occupies, sparking joy, curiosity and learnings. Moreover, appropriately selected and supported artists with strong community connections, or practices that seek to establish community connections, have incredible capacity to innovate and collaborate in ways that give rise to entirely new and exciting possibilities.

‘For the City of Sydney to achieve a sense of place, the local community has to be directly engaged. It is widely accepted that public art can play a major role in the mediation between development and the community and can also assist to reduce crime and improve social networks.’ (Green Square Public Art Strategy 2013)

Proposed Artwork Types & Locations

Three areas within the Site have been identified as opportunities for public art:

1. The Linear & Active Park in the North West Precinct providing a pedestrian link from Gunyama Park & George Julius Avenue to Defries Avenue;
2. Mulgu Park Community Gardens, a new city park conceived to serve as a 'local backyard' for the residents of the surrounding apartment buildings and a passive recreational space for the city; and
3. Mulgu Park Shade & Shelter, providing protected places within the new park for community activities or gatherings.



Proposed Locations

- Mulgu Park
- Linear & Active Park - Pedestrian Link

Public Art Opportunities

- 1 Opportunity 1
Linear Experience
- 2 Opportunity 2
Community & Cultural Gardens
- 3 Opportunity 3
Shade &/ Shelter

Opportunity 1: Linear Experience

Location: The Linear & Active Park in the North West Precinct providing a pedestrian link from Gunyama Park & George Julius Avenue to Defries Avenue.

Context: This area serves as the main pedestrian link between precincts. It will facilitate and channel pedestrian movement across the site whilst providing essential open space to the surrounding residential developments, allowing for natural light, fresh air and landscape to be enjoyed.

Considerations: Artworks in this area must be functional, durable and attractive. As a main point of pedestrian entry and egress to the development, and highly visible from the surrounding buildings and public domain areas, this work should address in particular the experience and movement from Gunyama Park & Gunyama Park Aquatic and Leisure Centre.

Ambition & Theme: This artwork should seek to create a welcoming effect and a sense of belonging as it becomes associated with communal space and 'home' over time. It should relate strongly to Gunyama Park to which it will connect and address.

Consistent with the Green Square Public Art Strategy theme of Art & Site, this opportunity may allow for specific themes of Country, site evolution, population displacement and immigration and identity to be celebrated and better understood as pedestrians discover it while making their own journey through or across it.

The Green Square Public Art Strategy describes: "The process of transformation of Green Square is also a key theme for the site – including transformation from an Aboriginal site to first settlement, then to the life of industry in the area and the residential communities, to the current redevelopment of the site to an inner-city hub."

The artwork can spark conversation, engender respect for culture, and develop into a landmark that signals the site as a unique contemporary development worthy of esteem.

Artist: This work should engage a local Sydney artist with heritage and/or strong connections to the Gadi people as Traditional Custodians of the land in which this development is situated. It will engage an artist with the appropriate local knowledge, community connections and skills to undertake this work.

This work recognises in particular the following key strategic objectives outlined by the City of Sydney in relation to the development of public art with in the City's Local Government Area:

'Recognise and celebrate Aboriginal stories and heritage in public spaces; Support local artists; Promote high quality public art in new development'

- City of Sydney Public Art Policy January 2016 & City Art: Public Art Strategy 2011



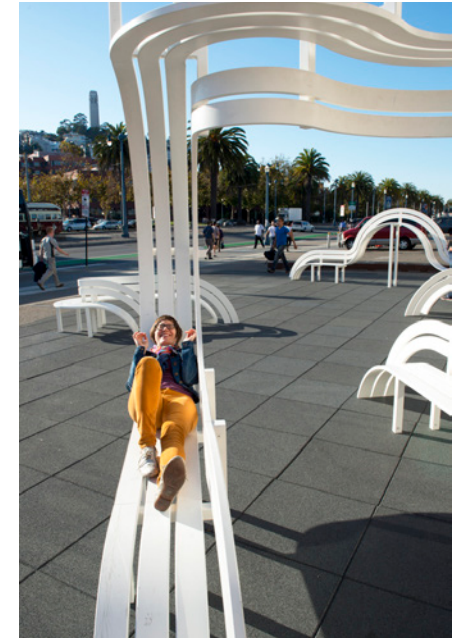
reference images:
Born Market Side Street
Barcelona, Cora Arquitectura



'United Neytions', Archie Moore
Sydney Airport, International Terminal T1



Renzo Piano & Alvisi Kirimoto, dynamic shade sails
Sardinia, Italy

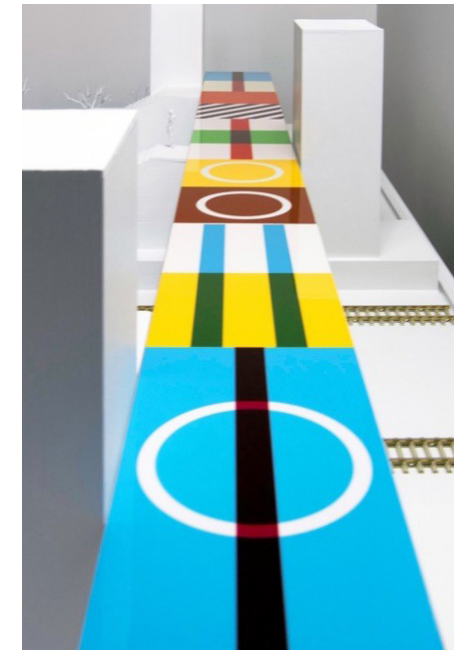


'Modified Social Benches'
Jeppe Hein

Artwork Type: A range of public art types (and combinations thereof) may be considered for this area, such as:

- Text, symbolism or colour palette integrated into a surface that articulates a message, story or other expression of significance to the area.
- An integrated water &/ landscape artwork that provides visual and aural delight in different weather conditions while serving cooling, sustainability and or educative functions such as play, recycling or reticulation; or flora that provides seasonal flowering, fragrance, ecological benefits, sustenance and scope for social engagement, also enabling opportunities for education and experimentation as well as moments to communicate, contemplate and address issues of cultural and environmental significance, both past and future.
- Embellishments or patterns integrated within the surface of seating areas or pathways, or a design for the very fabric/material of these elements. Each mode can create visual beauty, announce significance, or provide interest and mindfulness for its audience. It achieves this through impactful scale without encroaching on useful or limited space. In high traffic areas, the repeated encounter with the artwork can enhance appreciation and attachment to the site.
- Dispersed or suspended elements which could include a series of sculptural artworks; experiential installations that harnesses natural acoustics or invites its audience to generate sound art through interaction and creative play; sound or light artworks; new media or digital technology that creates interest, safety, wayfinding and opportunities for activation.

The reference images depicted here provide examples of what may be possible and successful for this art opportunity.



'TRACKwork', Peter Atkins
Hoppers Crossing, Old Geelong Road, Victoria

Opportunity 2: Community & Cultural Gardens

Location: Mulgu Park is a new city park conceived to serve as a 'local backyard' for the residents of the surrounding apartment buildings and a passive recreational space for the city. It sits within the South East Precinct of the site.

Context: In recognition of the Traditional Custodians of the site, Mulgu Park takes its name from Dharug and Dharawal language for 'black swan'. This will be a communal green space vital to the amenity of the high-density development.

Considerations: The Community & Cultural Gardens should provide vegetation for surrounding residents and visitors to enjoy, as well as equally considering the original native flora & fauna that play an important role in revitalising the natural ecosystems of this area.

The gardens will provide an opportunity to introduce texture, colour, contrast, fragrance and support biodiversity. They will enhance the aesthetic appeal of the park and surrounding apartments and create an inviting shared space to be used and enjoyed by the local community.

Ambition & Theme: In keeping with the themes of Art & Site, Ecology and Community, the gardens may acknowledge and re-establish ties to the site origins and this is to be informed by Indigenous design principles. As the Indigenous Interpretation Strategy notes:

"By bringing a cultural understanding to place embedded in Indigenous knowings of a place grounded in Country, it is possible to design specifically for that place. In doing so Country is not only the materials used to construct but the guide for the design of the place."

This can strengthen a sense of belonging and Caring for Country and one another.

Reflecting on Ecology, the Green Square Public Art Strategy identifies "the overall thematic link the site has to environmental sustainability" and notes: "... the term ecology has been employed to include human interaction with the environment. Art that relates to ecology could be in terms of problem-solving, enlisting the help of the local community or reflection and focus on the environment and sustainable concerns."

Artist: In line with the Green Square Public Art Strategy 2013, it is proposed that:

'An artist or artist-in-residence could create a cultural planting in collaboration with the local community as discrete works of art throughout the site or in one major location.'

"Public art can assist in creating a community and urban environment that is sustainable and diverse, participatory and mutually supportive. Sustainable development is central to [GSTC] Green Square Town Centre. The City should seek artworks that address the issue [of ecology] in terms of problem-solving, reflection or focus."

Direct engagement with community target groups will ensure continual enlivening of the site, create a sense of pride and self-confidence in community, create social networks, personal development opportunities, and more accessible art encouraging existing and future artistic communities.

The artist(s) should work in collaboration with ecologists, horticulturalists and appropriate local Indigenous landscape consultants & enterprises for this opportunity to ensure the longevity and ongoing custodianship of work.

Artwork Type: This artwork could be a singular piece or a combination of the following -

- A participatory or immersive installation that is activated and shaped by community contribution, motives, skills and culture. The community is intended to take ownership of the artwork being realised over time. It can provide a rich base for workshops, performance and other events that enrich community life. A living artwork, having no finite shape, but which is intended to adapt and evolve with use and over time and depending on the intentions of those caring for it into the future.
- Integrated into the garden design/layout/ living components, with the artist consulting and collaborating with experts in landscape design, local indigenous culture and environmental sustainability.
- Freestanding sculptural forms made from durable natural or fabricated materials.
- Pathways or paving designs providing access to and amongst the gardens.
- Water sculptures or features that have a dual function of supporting the gardens.
- A lighting strategy situated within the gardens.

The reference images here provide examples of how artists and community have been brought together through the opportunity of a community or cultural garden.



'Edible Estates', Fritz Haeg
Southwark Housing Estate
commissioned for Global Cities,
Tate Modern, 2007



South Eveleigh Native Rooftop Farm & Cultural Landscape Garden, Clarence Slockee (Jiwah) & Christian Hampson (Yerrabingin) - a rooftop garden of over 2000 edible, medicinal and culturally significant plants & a Cultural Garden co-designed by members of the Local Indigenous Community - using principles of Indigenous knowledge and collaborative design, these gardens allow the opportunity for responsible seasonal harvesting and reinvigoration of Cultural cultivation practices. The plant palette is highly diverse with a strong focus on Sydney Region plantings and vulnerable species, creating an urban seed bank.



'Barlow Street Forest' (2021-22), Dirt Witches for the City of Sydney. The Dirt Witches are a cross-disciplinary collective of environmental and climate activists. Using their combined skills as artists, curators, writers and academics they "seek to shift the aesthetic appreciation and understanding of Banksia Scrub through recontextualising it within the city" (Vivienne Webb & Prue Gibson, <https://www.cityartsydney.com.au/artwork/barlow-street-forest/>)

'The Plant Library' (2019), Lauren Brincat in collaboration with community gardeners, plant enthusiasts and horticultural experts from around the new Tallawong Metro Station, Rouse Hill commissioned as part of the MCA's C3West program.

Opportunity 3: Shade &/ Shelter

Location: Mulgu Park - a 'local backyard' for the residents of the surrounding apartment buildings and a passive recreational space for the city located in the South East Precinct of the site.

Context: Mulgu Park takes its name from Dharug and Dharawal language for 'black swan'. This will be a communal green space that will provide a place to grow, nurture, harvest, learn, explore, connect with nature and like-minded people and relax.

Considerations: An artwork in the form of, or integrated into, a shade structure or shelter that should enhance rather than compete with the garden's place and purpose, adding beauty and inviting participation and respect.

This work could be responsive to the weather and climate, perhaps harnessing the elements or sunlight in sustainable ways or generate appealing visual effects with light and colour.

It could also protect the garden or its visitors from the elements or communicate information about biodiversity, sustainability, or the cultural and historical stories of this place including both Indigenous and migrant stories (such as stories of the market gardens for example), all of which have shaped this area over time.

Ambition & Theme: Building on the City of Sydney's Green Square public Art Strategy 2013 -

'Green Square's integrated public art projects [should] recognise the existing local community as well as the incoming residents and workers, and engage as much as possible with the public, for whom the artwork is made. Integrated public art can assist in creating a community and urban environment that is sustainable and diverse, participatory and mutually supportive.'

- City of Sydney, Green Square Public Art Strategy 2013

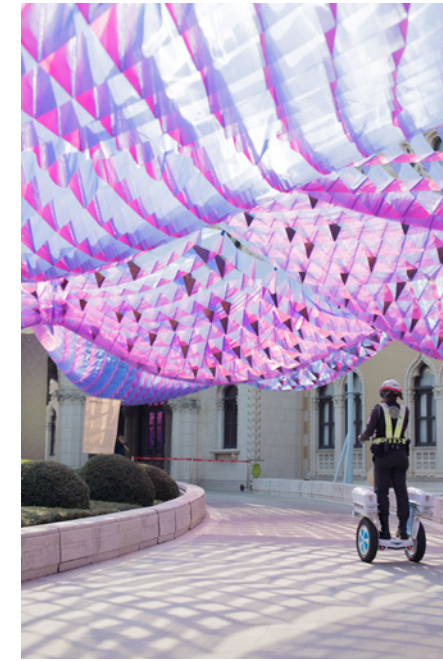
Artist: The artist for this opportunity should be open to working collaboratively with local community groups &/or local community initiatives, organisations & enterprises, and be open to community workshops or programs that could contribute to the design ideas, fabrication, elements or materiality of the work.

Artwork Type:

- Flexible / textural / weather responsive canopy structure(s).
- Rigid structure with integrated design features that could filter light / water / wind - creating shadow play or an aural /tactile /visceral experience.
- Transparent /translucent elements or structures.
- Colourful or illuminated artworks.
- Structures with integrated seating opportunities or opportunities for integrated community activities or games (such as elements to climb, sit on or in; chess boards; table tennis; group seats /swings).



Toledo Gridshell Urban Furniture Experiment
Naples, Italy



'Marmalade Sky', all(zone) Architects
Thailand



Superkilen Park, Copenhagen, Denmark
Bjarke Ingels Group, SuperflexLandscape Architects:
Topotek 1



'Red Folding Paper', Turenscape
The Greenway
Qian'an, Hebei Province, China



'Papillon', Nike Savvas
Barangaroo, Sydney

Procurement Strategy & Budget

Artwork Budget

The overall public artwork budget for the precinct is to be around 1% of the construction budget of the overall development inclusive of all Artist fees, gallery commission (if applicable), Curatorial Team Fees, Artist's sub-consultant fees, Artist's own artwork project management, site visits, fabrication and installation, inspections, design meetings, client presentations, all design stages, all fabrication, storage (if required), transportation, installation costs, travel, disbursements and insurances.

Artist Selection

Experienced art curators with contemporary art expertise and experience working with local Indigenous artists and community members should be engaged through out all stages of the project to work in collaboration with the precinct architects and landscape architects on the development and delivery of this Public Art Strategy for the precinct.

In the next stages of the project a list of potential appropriate artists for each opportunity should be identified. The selection process will thus be undertaken by those possessing relevant professional knowledge and lived experience to judge the artistic, aesthetic and practical quality of each artists' practice and its relationship to the historical, cultural, social and environmental aspects of the site, and in relation to the themes and opportunities proposed in this strategy.

The artists should be selected by the precinct's Curatorial Team according to the following Selection Criteria:

- Level of the artists' experience and appropriate skills, including with specific materials, relevant to the physical site and or nature of public art making;
- Quality of the artist's previous work demonstrates a high standard of excellence in contemporary art;
- Suitability of the artists' work, knowledge and /or skills and experience to the historic, cultural, social, environmental context;
- Suitability to represent community priorities, concerns and stories;
- Artists may possess an area of specialised expertise or a particular way of working that will contribute to realising the vision and objectives of the public art opportunity;
- Artist's interest, availability and commitment to the project;
- Artist's capacity and willingness to meaningfully and appropriately engage with Indigenous community members and knowledge holders where required and appropriate, as well as with key migrant communities – where relevant to the artwork opportunity ambitions and themes.

Artwork Selection & Development Process

Following the selection of artists, the Curatorial Team would then work in collaboration with the artists and appropriate collaborating specialist consultants to develop specific proposals for each opportunity. This will encompass collaboration on a range of levels - ie with the Curatorial Team, members of the precinct design team (as relevant to each specific opportunity), fabricators, community, specialist consultants and whomever is required to achieve the best outcome for the particular artwork.

These proposals will be presented to and confirmed with the City of Sydney Public Art Team and Panel – as required through out the approvals process.

The resulting artworks will be developed in close consultation with the precinct landscape architects, building architects and other consultants to ensure co-ordination with the design, structure and services of the public domain and, where integrated with specific built elements or infrastructure, will be coordinated with the architects and services consultants of those areas.

The artworks will be developed by the artists, their collaborators and specialist consultants into final detailed works and should be assessed during this process by the Curatorial & Precinct Design Team on the following criteria:

- relevance to and responsive to the site, including having potential for integration with the landscape, materials, use / function / public movement;
- be of a scale appropriate to the development;
- be responsive to the site and engage with the themes and ambitions identified in this Public Art Strategy;
- demonstrate a high standard of excellence in contemporary art and sustainability;
- align with relevant local policy frameworks for planning, heritage, environment, public art and culture;
- demonstrate a capacity to be achieved within budget (including commissioning, fabrication & installation);
- maintenance requirements and associated ongoing costs;
- demonstrate that it contributes to the amenity of the public domain and enhances community connection to place, including potential for ongoing/future activation and public /community engagement and appreciation.

Once concepts and cost plans are confirmed for each work, the team and selected artists and consultants will undertake detailed design and delivery of the work in the Detailed Design, Construction & Commissioning, Post-Construction Stages.

The Project Brief and approved detailed design will inform the drafting of a subsequent Commissioning Agreement to be entered into between the precinct developer and each artist. This Strategy recommends adopting an Agreement based on the Arts Law Sample Commissioning Agreement - Public Visual Artwork endorsed by NAVA (National Association for the Visual Arts), or similar.

Both the Project Brief and Commissioning Agreement will establish the rights, obligations, conditions and expectations of each party at each stage of the process as they work collaboratively on developing and delivering a high standard public art project outcome. These mechanisms, together with continual engagement of, and consultation with, technical experts, stakeholders and community throughout the process as required, will ensure excellence insofar as artwork execution and integrity, achieving the overall Precinct Vision and Objectives and balancing the interests of the Commissioner, artist and community.

Art Planning

Artist Procurement

8 weeks

- identify potential artists
- confirm availability
- confirm ability to meet selection criteria
- develop artist briefing documents

Design

Concept Design

10-12 weeks

- contract selected artists
- brief contracted artists
- support artists' research, investigations, concept development, material selection & scale
- prepare preliminary cost plan, construction methodology, program & plan of integration with the broader project design development
- prepare concept design visualisations & presentation models (as required)
- management of Client review, feedback & approval of proposed Concept Designs

Design Development

12-14 weeks

- support artists' further materials, fabrication & installation research
- preliminary engineering &/ any other required specialist consultant advice
- final models and computer generated visualisations &/simulations (as required)
- developed design documentation drawings
- material selection & fabrication budget review with Client
- management of Client review and approval of Developed Designs

Construction / Delivery

Construction Documentation

12-14 weeks

- full construction documentation including all co ordinated engineering & services documentation & certifications (as required)
- final construction budget review with Client

Delivery

12-24 weeks

- project management & budget control of artwork construction
- management of fabrication process
- management of Client approvals during construction
- quality control
- transportation to site
- maintenance advice and development of maintenance manuals
- co ordination of attribution plaques

Lifespan

It is intended that the artworks for the precinct should be robust, durable and with a longevity and maintenance needs comparable to the rest of the built fabric of the precinct /or as appropriate to the conceptual objectives of the artwork.

All artworks will be required to consider environmental & social sustainability from concept stage through to completion and the ongoing life of the artwork.

Artworks will be expected to have a minimum lifespan of up to 25 years. However where artworks include technology elements they may require a review period before 25 years to determine if the work may require the updating of certain components or an overall review of the artwork concept and how technology has been used to express the intent.

Sustainability

Considerations that will be included with in the artists briefs will include:

- selection of materials that include recycled content &/ are able to be recycled
- low embodied carbon
- local materials wherever possible and consideration for material origin and environmental & social impact
- engagement of local suppliers, fabricators, craftspeople & consultants wherever possible
- use of sustainable technologies & where technology elements are incorporated they must be of high quality, warrantied components & fittings that are easily accessible for replacement, consider longevity & energy efficiency
- consideration for how water & energy will be used and managed (eg- water collection, reuse & impact on nearby waterways; energy efficient systems /or the ability to generate energy or connect with existing on site energy generation as part of the artwork)
- consideration for any microclimatic effects that may result from the artwork (eg- heat 'island' effects, heat radiation /absorption, cooling effects, light reflectivity /shading / intensification, wind tunneling / deflection / noise, water run off / ponding / absorption / evaporation / humidity, etc)

Maintenance

Maintenance and the long-term care of public artworks is a key consideration. This will be taken into account from Concept Design stage in the material selection and proposed construction.

Additionally, the development of a maintenance program will ensure that the public benefits of the artwork are maintained and the burden of any ongoing maintenance costs are minimised and considered within the overall sustainability strategy for the work.

The maintenance plan will consider longterm environmental impacts such as solar /UV exposure, humidity, air pollution, vandalism, wind, rain, temperature variations, etc.

Included within the Artwork Maintenance Manual for each work will be:

- contact details for the artist
- contact details for the construction company /companies involved
- materials & finishes specifications & supplier details
- detailed instructions for any required treatments, aftercare works, processes & inspection timeframes
- all construction documentation drawings & specifications including design, engineering & any services drawings /documentation &/or as-built drawings (including locating any services provisions to the artwork)
- expected lifespan of components & any associated warranties
- cleaning program outlining processes, recommended products, methods & frequency
- any specific specialist maintenance requirements

It is recognised that a level of maintenance is required for all permanent artworks in the public domain to ensure their longevity and to reduce any potential replacement costs in the future.

In commissioning these works, the maintenance responsibilities of the artwork owners is acknowledged and the ongoing maintenance regime will be clearly established from the outset and will be approved and considered at each stage of the development process.

It is also acknowledged that any maintenance work which may be required for the artworks in the future will need to be carried out with respect to the artists' original intent and permission must be sought from artists or next of kin (if the artist is no longer able to respond) for any major maintenance work that could result in artists intent being significantly altered.

In line with the City of Sydney Public Art Policy (January 2016) & City Art: Public Art Strategy (2011), this Public Art Strategy commits to **'Recognise and celebrate Aboriginal stories and heritage in public spaces'**.

To meaningfully and respectfully undertake this commitment, the NSW Government Architect (GANSW) has provided the following principles that should be followed through all stages and aspects of the development.

The 7 principles for action, outlined in the November 2020 GANSW 'Draft Connecting with Country' document, are recognised here, and would form part of the ongoing development of the public artworks for the precinct. We note that these are not only principles that relate to the public art, but should be considered for all aspects of the development:

1.

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

6.

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

(Partner with Aboriginal-owned and run businesses and professional services, from project formation through to delivery and maintenance, to help guide design and engagement processes.

What are the opportunities for education and enterprise for Aboriginal community groups from the earliest stages through to maintenance?)

2.

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

7.

*We will support Aboriginal people to continue their practices of managing land, water, and air through their ongoing **reciprocal relationships with Country**.*

We will create opportunities for traditional first cultures to flourish.

(Identify and nurture immediate and longer term opportunities to support cultural practice on Country - through the development and delivery of the project as well as future use.)

3.

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

(Create a clear framework for identifying the group of people that will benefit from / influence / guide the project - be clear about how views will be considered and how contested ideas will be resolved.

Be clear about how financial benefits of the project (not just engagement fees) will be shared with community.)

4.

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

(Develop indicators to measure impacts to Country and culture during project formation.

Agree on what success looks like for the project in terms of the health and wellbeing of Country.)

5.

*We will respect the diversity of Aboriginal cultures, but will prioritise the local, place-specific **cultural identity of the Country** we're working on.*

Aboriginal people will determine the representation of their cultural materials, customs, and knowledge.

(Build relationships with local Aboriginal communities and incorporate enterprise opportunities for Aboriginal businesses (local and beyond, existing and emerging) at all stages through the project life cycle, including future opportunities.

Establish (or learn about) protocols for Aboriginal consultants from off-Country.

Conclusion

This Public Artwork Strategy has been devised to build on existing strategies and reports for Green Square and the City of Sydney with the ambition of strengthening community, supporting growth and respecting the ongoing culture and ecology of the area in considered and culturally appropriate ways.

The key principles of this Public Art Strategy for the Site are:

- recognise and contribute to the broader Green Square vision;
- represent local Aboriginal culture and values;
- involve community participation.

The three identified public art opportunities in

1. the Linear Experience
2. Community & Cultural Gardens &
3. Shade &/ Shelter

are diverse in type and location, support the above principles, and reinforce the themes of the City of Sydney's broader Green Square Public Art Strategy 2012 being: Art & Ecology, Art & Site, Art & Community.

Integrating carefully considered public art across the Sutton Site will generate positive physical and social engagement, interaction, and well-being for all who will live in, use and pass through it. Balancing aesthetic appeal and functional, sustainable design, the art will enhance the amenity and enjoyment of the site, while provoking meaningful contemplation of its cultural and environmental significance including its history and evolution.

Successful public art for the precinct should create a welcoming and respectful atmosphere that inspires use, community connection, pro-social behaviour and healthy activity. Through the development and implementation of this Strategy, it is hoped that the public art will be delivered meaningfully, engage community, and stimulate a sense of belonging and a desire to nurture and develop what will become home for many.