

# **Attachment I**

<h2><b>Preliminary Public Art Report</b></h2>
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**UAP acknowledges the traditional custodians of the land on which we are meeting, and recognise the value, diversity and integrity of Aboriginal art, culture and expression as an integral part of Australian heritage, community and identity. We pay our respect to Elders, past, present and emerging, and extend that respect to all Aboriginal and Torres Strait Islander people.**

# 903-921 BOURKE STREET PRELIMINARY PUBLIC ART PLAN

<b>Client</b> Dahua Group	<b>UAP Reference</b> P2233
<b>Document Type</b> Preliminary Public Art Plan	<b>January</b> 2023

## Introduction

This Preliminary Public Art Plan has been prepared on behalf of Dahua Group Waterloo Project Pty Ltd (Dahua Group) to support Development Application D/2019/428 to City of Sydney Council (Council) for a mixed use development at 903-921 Bourke Street, Waterloo (the site/subject site).

The proposal has been prepared by Bates Smart and Richards & Spence, and MHNDU and Fieldwork in accordance with the Competitive Design Alternatives Process Brief undertaken for the site between October to December 2019. The proposed development involves the following:

### Precinct Works

- Demolition of existing structures;
- Stage 2 remediation works;
- Upgrades and works to Sydney Water assets;
- Transfer of gross floor area from Lot 101 DP 1203640;
- Public domain upgrades and landscaping;
- Extension and augmentation of existing infrastructure; and
- Staging of the development across two stages.

### Sub-Precinct D1

Construction of four buildings including:

- Tower Building – A 20 storey building comprising 147 apartments
- Plaza Building – A 6 storey (plus attic) building comprising 26 apartments with ground floor retail
- Young Street North Building – A 6 storey (plus attic) building comprising 21 apartment
- Young Street South Building – A 6 storey (plus attic) building comprising 32 apartments
- Provision of an east-west through-site link to facilitate a connection between Young Street and Bourke Street; and
- Construction of a shared basement with two access points from the internal road network

### Sub-Precinct D2

Construction of two buildings including:

- Bourke Street North – A 12 storey building comprising 122 apartments and ground floor retail
- Bourke Street South – A 6 storey (plus attic) building comprising 28 apartments and ground floor retail.

## Preliminary Public Art Plan

The central focus of this Preliminary Public Art Plan is to identify an approach for the inclusion of innovative, site-specific, integrated and contemporary public art, with consideration to the City of Sydney's guidelines and in collaboration with the project architects and client team.

The contents of this Public Art Strategy have been written to address the DA requirements for the City of Sydney's conditions for new developments, as well as Section 5.9.4.7 of the DCP. The Public Art Strategy aligns to the collaborative work done by the City of Sydney, MAPA, Bangawarra and Jila within the Danks Street South Precinct Concept Design Report (referred to as DSSP CDR).

The Preliminary Public Art Plan also responds to Section 5.9.4.7 of the Development Control Plan, which is included below:

- (1) Public art is to be provided in accordance with the City's Public Art Policy, City Art Strategy and Interim Guidelines for Public Art in Private Developments as they apply from time to time.
- (2) To ensure a consistency of approach across the neighbourhood, all public art is have regard to Open Field Agency: Public Domain and Public Art Strategy for Danks Street South, and to any associated public domain concept plans.

In addition to provisions (1) and (2) above, public art to be provided within the site at 903-921 Bourke Street, Waterloo is to be in accordance with the following site-specific Public Art Strategy.

- (3) Public art is to be provided within the site and the fabric of new buildings on the site which recognises and responds to:
  - (a) The traditional custodians of the land and their cultural practices;
  - (b) The history of the site, including past natural environments, land uses and industry, with a particular celebration of the site's contemporary utility-based uses, the living function of the pumps, old building outlines and the raw, unfinished quality of the site;
  - (c) The site's ability to provide an accessible and inclusive common space for established and emerging communities;
  - (d) Opportunities to retain the unique and increasingly rare vast open

spaces within the locality to provide areas of visual stillness and quiet contemplation;

- (e) Opportunities for a sense of place to evolve through exploratory and experimental interplay between people, architecture, urban design, heritage and landscape over time and throughout development.

(4) Opportunities for high quality public art to be integrated within the architectural and public domain design are to be identified for each stage of development and are to be included in the brief for each competitive design process on the site. In any design competition, submissions must respond to Open Field Agency: Public Domain and Public Art Strategy for Danks Street South.

(5) A Preliminary Public Art Plan is to be submitted and approved with any Stage 2 development application on the site in accordance with the City's Guideline for Public Art in Private Development.

(6) The approved Preliminary Public Art Plan is to inform a Detailed Public Art Plan which reflects the public art elements chosen for each development stage and/or designed through any associated competitive design process and which is to be submitted and approved by the City of Sydney Public Art Advisory Panel prior to the issue of a Construction Certificate for that relevant stage.



# PROJECT CONTEXT

# Project Context

## Project Overview

903-921 Bourke Street is set to become a new community heart for residents of Waterloo, developed by Dahua Group. MHNDU, Bates Smart and Richard and Spence are engaged as the project architects, with Arcadia on board as the landscape architects. Envisaged to create a vibrant urban quarter where the residents of Waterloo can converge, the redevelopment will unveil layered histories of site to foster a place where people can live, gather and recreate.

A comprehensive site masterplan ensures that the histories of place are brought back to the forefront, interwoven amongst contemporary built forms to enrich understandings of the area's past, present and future. The design will seek to celebrate the existing heritage buildings, supporting their newfound activation by residents today.

Important stories of songline and water travel through the site, while interpretative urban elements connect to an industrious past. The stories of First Nations peoples and cultures will also be supported within the urban design. Creating an adaptable and future-focused civic space, the new development at 903-921 Bourke Street will become an interconnected urban quarter which responds to the needs and aspirations of the surrounding community.



Site Area	18,634 m <sup>2</sup> (excl. RMS land)
Apartments	376
Car Spaces	349
Building Height	20 storeys, 12 storeys and 6 storeys
Public Domain	
Provision of a new park and plaza	
Through-site links	
Treatment to heritage items and public art	



# Project Context

## Landscape Design

The landscape design for the precinct creates a flexible and adaptable urban space for all to enjoy. Various landscape design solutions offer moments of gathering, whilst pocketed areas create opportunities for solitude and quiet below the trees.

903 Bourke Street will be home to informal gatherings for the community. Lush greenery will align with the sustainable vision for Green Square, creating a rich canopy of endemic plantings.

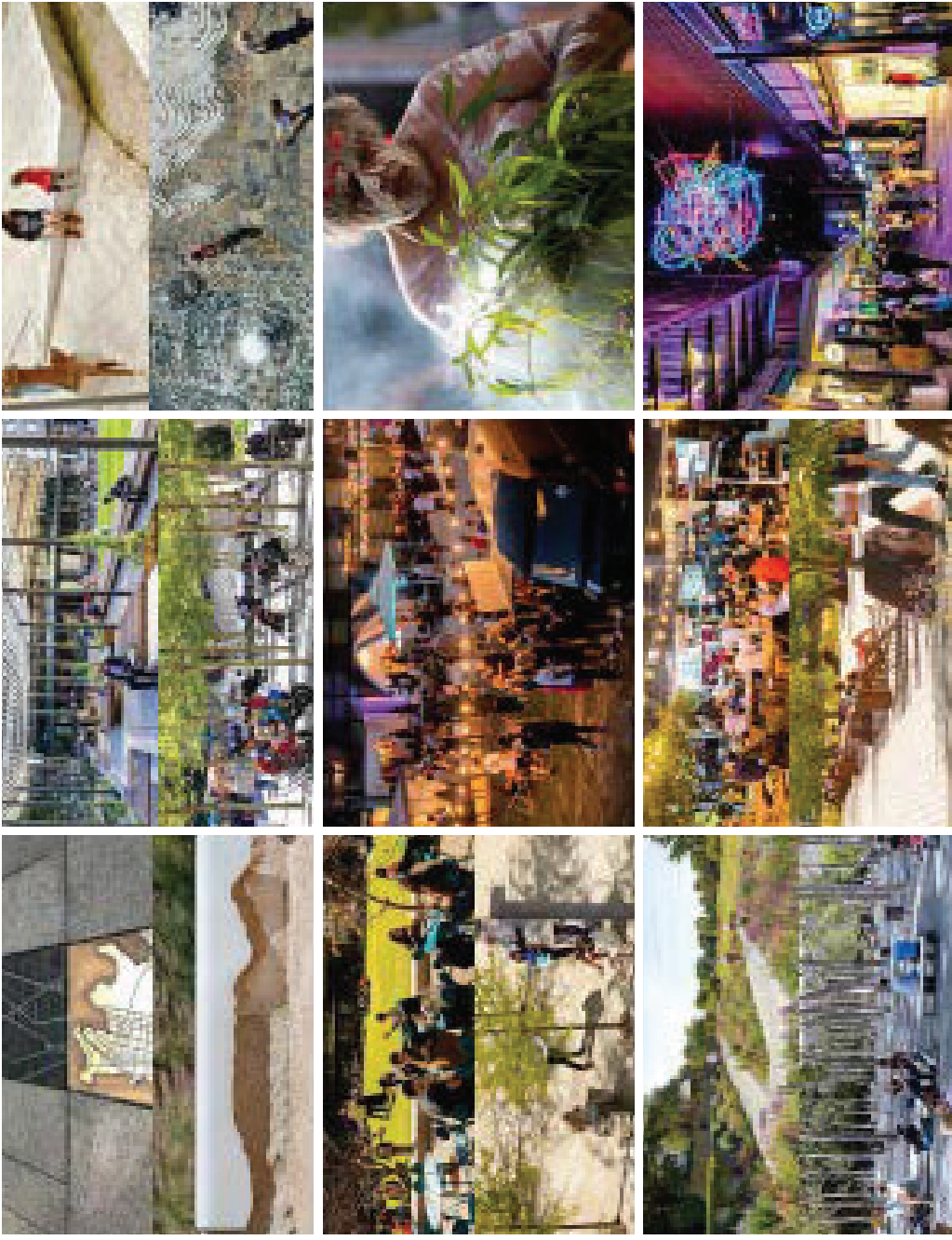
Other key elements of the landscape design include a non-conventional urban square, enriched through the layered histories of site. Interpretive water features link into the past uses of the site, and the continual importance of water to our communities today. The Valve House Garden & Forecourt support new spaces for community gathering and re-creation amongst the heritage buildings.

The key place principles which guide the landscaping and public domain throughout the site include:

- Tell Story (referencing site history, celebrating heritage buildings, story of songline and water, a broken ground plane)
- Regenerate (greening the site, native/endemic canopy, a meeting place for the community, connect with Country)
  - Activate (fixed and flexible elements)
  - Connect (publicly accessible day & night, a non-conventional urban square, expansive vs sheltered, framed views)

*A destination urban quarter for Waterloo that unveils layered history of the site while providing a vibrant place for urban dwellers to live, gather and recreate.*

Concept and Design Strategy, Place Vision. 903 Bourke Street, Waterloo Landscape Sketchbook Draft Arcadia August 2021





# Project Context

## First Nations Heritage

### Sand Dune Country

The area around what is known today as Waterloo is within the boundaries of the Gadigal and Gameygal peoples of the Eora Nation. The Eora Nation is united by common language, strong ties of kinship, and a rich saltwater economy, and consists of clans along the coast from the Georges River and Botany Bay to Pittwater and Parramatta. The Gadigal clan occupies the southern shore of Sydney Harbour from Watsons Bay to Sydney Cove.

Waterloo was once a marshy wetland environment with a natural water reservoir and a series of small interconnected waterholes. Known as Nadunga Guard (sand dune Country), its expansive lands were spotted with native vegetation and water resources which supported the Gadigal people and their lifestyle. Camp sites were located close to the shore, where they could hunt for fish year-round, as well as collect resources for food, medicine, tools and shelter. What was known as Shea's Creek ran between Waterloo and Alexandria, a freshwater source which is now called Alexandria Canal. Middens near Darling Harbour speak to the deep-time understanding of water resources which were upheld for thousands of years by the Gadigal and Gameygal people.



Eora shell fish hooks, Merv 'Boomanulla' Williams for the Redfern All Blacks c1 940, Reko Rennie

### Songlines

The site at 903 Bourke Street sits along the important north-south journey from Sydney Harbour to Botany Bay, creating songlines for local Aboriginal people. This north-south journey became the forerunner to Sydney's streets, tracing established journeys and pathways traversed by the local Aboriginal people.

### Redfern: Over Time

In the 19th century, as the impact of European arrival was felt deeply by local Aboriginal communities, some took up work in markets and factories in Redfern. By the mid-20th century, more and more Aboriginal people were moving from regional areas into Redfern. In 1972, Redfern became home to Australia's first Aboriginal-run health, legal and children's services, and an area dubbed 'The Block' became a project in Aboriginal-run housing.

The area around Redfern Park has been a traditional meeting ground for thousands of years, and continues to play this role within a growing city today. Redfern All Blacks have trained at Redfern Park since the early 1940s, and continue to play an important role in helping young



Aboriginal people adjust to life in the city. The Redfern All Blacks continue to support community and family ties, and have contributed significantly towards self-determination in Sydney's Aboriginal communities.

It was at Redfern Park in 1992 that Prime Minister Paul Keating delivered a speech on reconciliation. Later known as 'Redfern Speech', it was the first acknowledgment by a Commonwealth Government of the dispossession of Aboriginal and Torres Strait Islander people.

### The City Today

Reconciliation Park was officially opened in 1997, recognising the Aboriginal and Torres Strait Islander peoples who have lived and worked in Redfern since the late 20th century.

Waterloo, Redfern and the surrounding suburbs maintain the highest proportion of Aboriginal and Torres Strait Islander people in Sydney. Organisations such as the National Centre of Indigenous Excellence in Redfern continue to support these important communities, becoming a place where Aboriginal and Torres Strait Islander peoples can access opportunities to achieve excellence.



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# Project Context

## Location and Access

903 Bourke Street, Waterloo is located within Sydney's Green Square, just 5km from the CBD and in a vibrant area of spectacular amenity. With accessible routes via foot, car and public transport, 903 Bourke Street is well connected to Green Square, the CBD and surrounding suburbs.

### Pedestrian Access

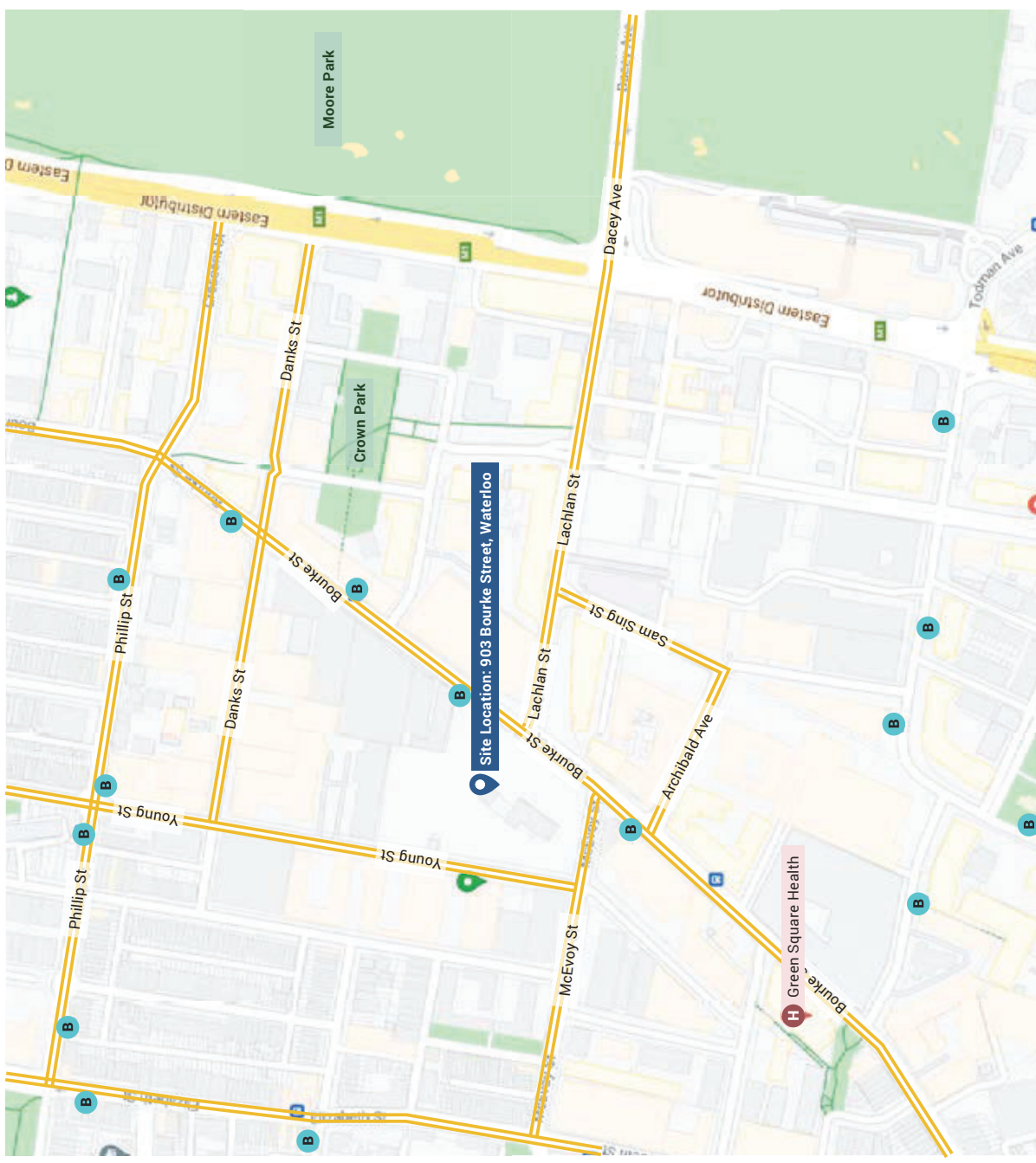
903 Bourke Street's primary pedestrian access point is via Young Street, with a new public road extension of Potter Street to the west towards Young Street.

### Major Roads and Transport

No vehicular access is provided to the site by Bourke Street or McEvoy Street, however surrounding on-street parking will provide access for those travelling by car. Bourke Street, which runs adjacent to the site, is one of the city's main arterial routes and connects people across Sydney.

### Public Transport

903 Bourke Street is located less than 1 km away from Green Square Station, connecting people to Sydney and surrounds. Additional public transport offerings include bus stands along Bourke St, taking passengers northwards from Redfern and Mascot; and southwards to Gore Hill and Eastgardens.



- Site Location
- Major Roads
- Parklands
- Bus Stop



# Project Context

## Site Characteristics

903 Bourke Street is located within the eclectic suburb of Waterloo in Sydney's Green Square. An area invigorated by a diverse community, this sustainable precinct in the heart of Sydney is supported by an abundance of green spaces, community facilities and recreational opportunities.

Listed below are some of the key landmarks and spots which make up the locality of Waterloo and the broader Green Square precinct.

### Parks and Gardens

- Crystal Park
- Wulaba Park
- Tote Park
- Joynton Park
- Nuffield Park
- Redfern Park
- Waterloo Park
- Oval & Skate Park

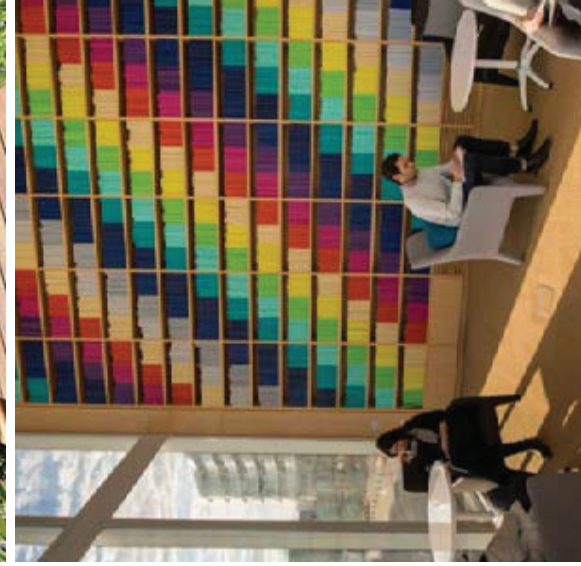
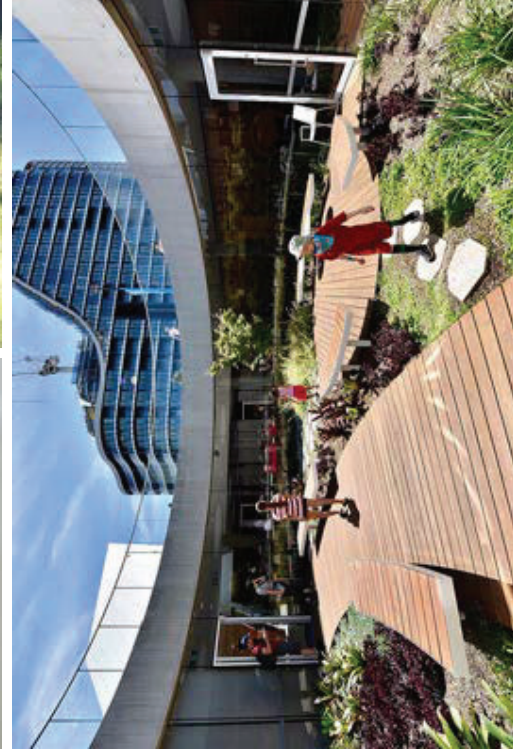
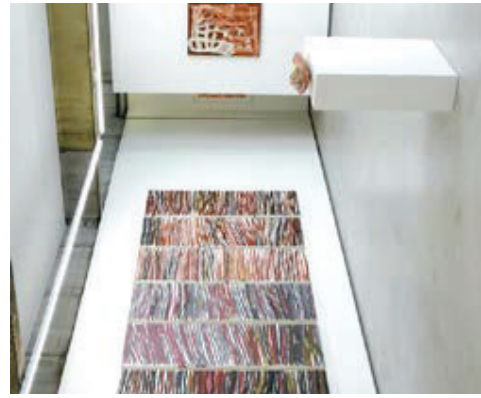
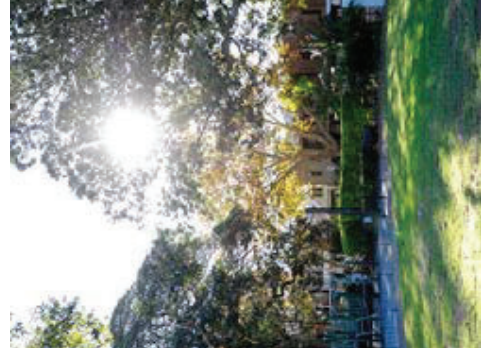
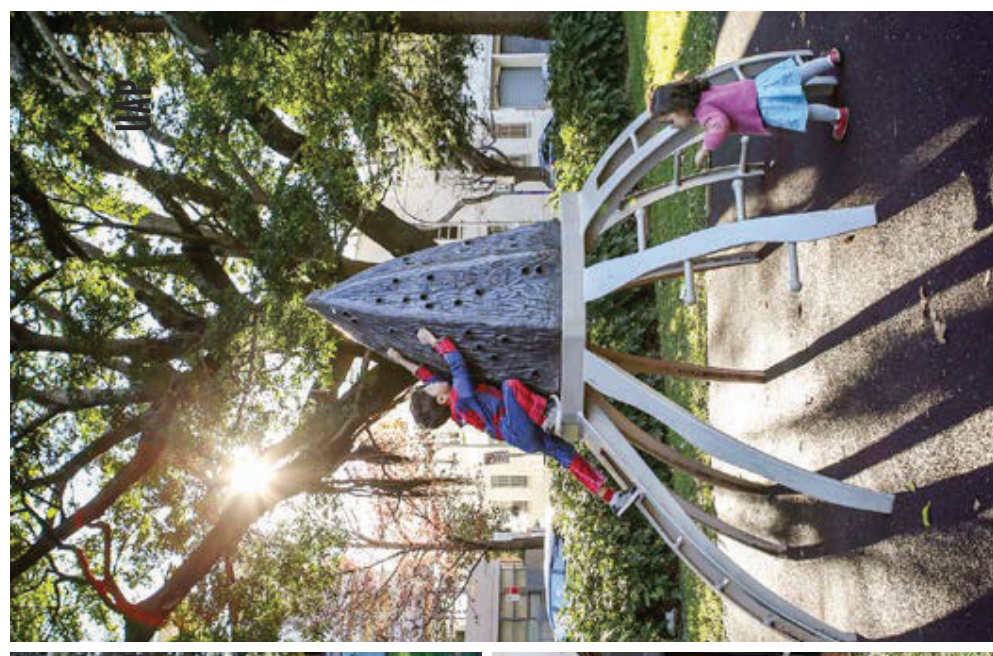
**50** Drying Green (under development)

### Cultural

- Carriageworks
- Joynton Avenue Creative Centre
- White Rabbit Gallery
- Darren Knight Gallery
- Utopia Art Sydney
- Sullivan + Strumpf

### Community and Recreational

- Gunyama Aquatic and Recreation Centre
- Green Square Library
- Banga Community Shed
- Waranara Early Education Centre
- Joynton Avenue Creative Centre



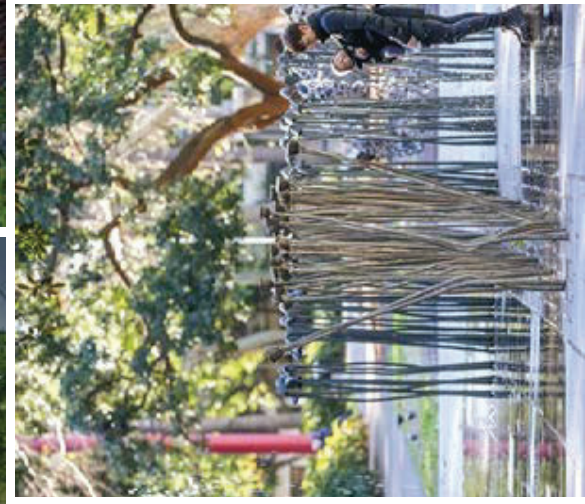
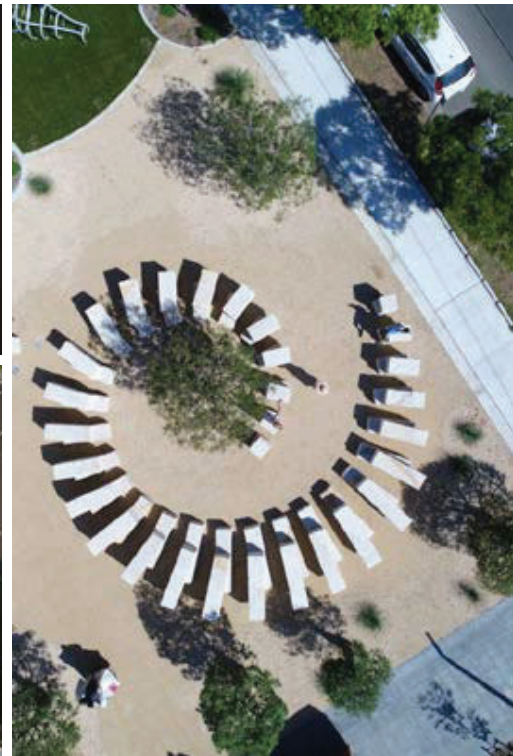
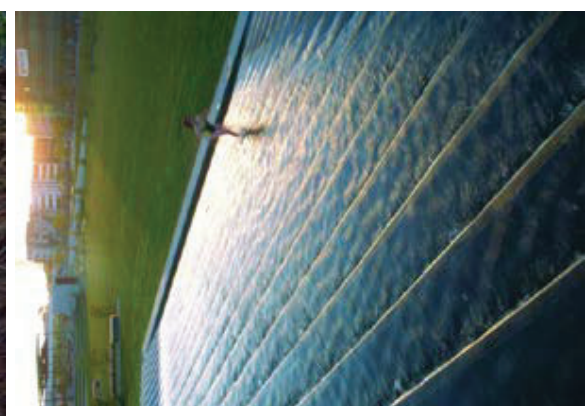
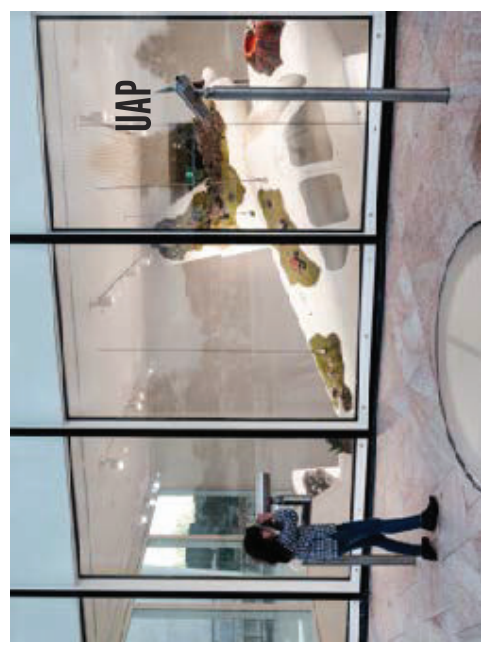


## Project Context

### Nearby Public Art

Public art has always been a significant part of Sydney's urban fabric. A reflector of identity – of people, and of place – Green Square's program for public art is guided by the diversity of the city, providing a forum for celebrating the City's distinctive ethos of creativity and culture. Whilst the City of Sydney is home to a rich tapestry of public art interventions, the images to the right highlight just a selection of the significant public artworks within the immediate vicinity of the development.

1. *Stream* (Under Development), Kerrie Poliness, Drying Green Park
2. *High Water* (2018), Michael Thomas Hill and Indigo Hanlee, Green Square Plaza
3. *Cloud Nation* (2018), Claire Healy and Sean Cordeiro, Green Square
4. *While I Live I Will Grow* (2016), Maria Fernanda Cardoso, Zetland
5. *Library Fun Field* (2016), Nuha Saad, Wulaba Park
6. *Bangala* (2020), Aunty Julie Freeman and Jonathan Jones, Gunyama Park Aquatic and Recreational Centre
7. *Bibles and Bullets* (2008), Fiona Foley, Redfern Park
8. *Storm Waters* (2013), Jennifer Turpin and Michaelie Crawford, Joynton Park





# VISIONING

# Visioning

## Public Art Policy Alignment

Public art for 903 Bourke Street will be developed to align with the City of Sydney's vision and goals for public art, and drawing from the City's Sustainable Sydney 2030 vision and related public art policies, strategies and plans. The matrix (right) outlines the '8 Guiding Principles' for City of Sydney public art and provides an overview that demonstrates how public art for 903 Bourke Street will align with these principles.

### Sydney 'Creative City' Vision

The City of Sydney demonstrates a strong commitment to the provision of creative offerings for the people who work in, live in, and visit the City. Along with a strong history of public art programming, and the combined success of City of Sydney's various temporary laneway art projects, City of Sydney has also recently conducted wide-scale strategic planning for 'A Revitalised City Centre'. Culminated in Sydney's Sustainable Sydney 2030, culture and creativity are recognised as playing an integral role in Sydney's future as a world-class city – a role that is emphasised and evidenced through numerous accompanying **arts** policy and strategy documents.

Supported by the Sustainable Sydney 2030 vision, Sydney's cultural life is one that is:

- Visible
- Innovative
- Proud
- Engaged
- Diverse
- Bold
- Curious

### City of Sydney Public Art Objectives

Align significant public art projects with major Sustainable Sydney 2030 urban design projects

Recognise Aboriginal stories and heritage in the public domain

Support local artists and activate city spaces with temporary art projects

Support vibrant places in Village Centres with community art and public art in City projects

Promote the integration of high quality public art in new development

Support stakeholder and government partners to facilitate public art opportunities

Manage and maintain the City's collection of permanent art, monuments and memorials

Initiate and implement programs to communicate, educate and engage the public about City Art projects

### 903 Bourke Street Public Art

Artwork will be commissioned in consideration of other major public art projects located within the City of Sydney municipality as well as those outlined within the Sustainable Sydney 2030 strategy.

Aboriginal artists will be recommended within the curated longlist. Selected artists will be encouraged to draw inspiration from the rich heritage of the site, including First Nations history and stories. The works developed will be cognisant of the City's Eora Journey public art project.

Providing a significant opportunity to showcase local talent, distinguished professional local artists or artists with a significant connection to Sydney will be highly considered for this opportunity.

Public Artwork for 903 Bourke Street will become a memorable addition to public space contributing to a meaningful, active and vibrant public realm.

Significant national or international artists whose practice supports the prestige of this opportunity will be considered. Close collaboration with the project team will ensure that public artwork for the site is of a high-quality.

This Public Art Strategy provides guidelines and recommendations on the management and maintenance of public artworks to be developed for the site. Artworks created will not be a duplication of existing artworks, monuments, memorials and/or related concepts.

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Public art created for 903 Bourke Street can be incorporated into existing City Art projects and programs, whilst providing a quality artwork that is publicly accessible and engaging.

# Visioning

## Green Square Public Art Strategy

Public art for 903 Bourke Street will be developed to align with the City of Sydney's narrative strands for public art, as outlined in the Green Square Public Art Strategy 2012.

### Art & Ecology

The Green Square Public Art Strategy recognises the importance of sustainable practices and water treatment in the public domain design for Green Square and the overall thematic link the site has to environmental sustainability. A major theme for the site, 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.

Green Square has a particular relationship with water: it was originally a swamp area and the original Shea's Creek ran beneath. It is a flood plain with the potential for recycling of stormwater; The Drying Green is to provide flood detention; and hot water and energy for heating and cooling will be provided by trigeneration from natural gas (which could take Green Square off the grid). With the recent cycles of drought and flood, water is at the forefront of our collective urban consciousness. The reticulation systems, floodwater strategies, stormwater re-use, trigen and water as a sculptural/play element are all potentials for art integration.

### Art & Site

The Aboriginal and industrial history of the site are recognised as important themes for permanent and temporary commissions at Green Square. 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 area was important swampland for Aboriginal peoples, with a freshwater creek running through. Interesting industrial themes for potential artworks are the strength and longevity of the glass and automobile industries historically located at Green Square. The former Royal South Sydney Hospital site also has a rich social history and is a place of importance for the existing surrounding communities.

### Art & Community

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.



## Visioning Curatorial Vision

"Humanity's ability to imprint on the natural environment and in turn, nature's affect on us." — teamLab

The contour lines across the site traverse a multilayered history of place. Known as Nadunga Guard or Sand Dune Country, the area here was once a boundless environment dotted with small, interconnected waterholes. The Gadigal peoples' deep time knowledge of this place and its important resources remain pertinent in our contemporary understandings of the area today.

Now, ecological and urban landscapes meet as one, but the vital resource of water continues to wind its way through place here. The Curatorial Vision *common waters* speaks to a strong sense of community here, the future of the site as a shared space; a common place for all to enjoy; and the liquidity of histories and memories which have traversed this place across time.

Inspired by the heritage water-pumping buildings, art will trace aquatic histories and collective identities of place. Artists may explore the humble grandeur of our water resources, or the inseparable connection to community we all share. Alternatively, artists may tell stories of resilience and adaptation through past, present and future terrains, evoking memories and connections to place here.

*common waters* envisages the future of the site as, once again, a shared space, inviting the creation of public art which helps to forge a place of belonging for all who travel through. Artists may stretch their imaginations to dream of the ways in which this place will continue to take shape over time, discovered and re-discovered in new ways through common experiences and revelations of place.

*"We seek to transcend these boundaries in our perception of the world, of the relationship between the self and the world, and of the continuity of time. Everything exists in a long, fragile yet miraculous, borderless continuity of life." — teamLab*

# Common Waters



# **COLLABORATIVE DESIGN PROCESS & COMMUNITY CONSULTATION PLAN**



# Community Consultation Plan

## Overview

Work completed by the City of Sydney in collaboration with Jila, MAPA and Bangawarra at the onset of the project highlighted the need for community consultation at every stage of the development's lifespan and collaborative design as the key creative driver for public art delivered. These methodologies of practice complement each other and it is envisaged that they work hand-in-hand through the concept design process and future stages.

### Creative Collaboration

Encouraging creatives of diverse professions to create public art for the site: e.g. craftspeople, industrial designers, graphic designers, architects, landscape architects, writers, musicians, curators, poets.

This method of procurement will celebrate the importance of collaboration for the site, and will also invite artists who may work in collaborative teams to produce art.

### Artist + Community

This procurement methodology will invite artists to work with the community from the beginning of the project through open workshop and/or makers sessions to explore the community's key narratives, stories and needs. These vital workshop sessions will inform the artist's concept.

### Mentorship

UAP will provide mentorship to all artists/artist teams through the process of community and design workshops. UAP will provide design-assist services and guidance that will support artists/artist teams in the development of their site-specific concept proposal. This will include workshoping, one to one design sessions, materiality investigations, fabrication and budget advice, 3d rendering advice and support to develop their overarching proposal and presentation.

### Public Realm and Landscape Design

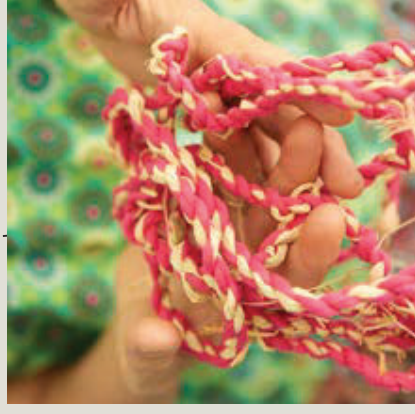
As the Landscape Architects for the project, Arcadia will be involved in key sessions throughout the community workshops. This engagement with the community will be critical for informing key elements of the landscaping design such as the Social Table and the Dahl'wah Circle. Key language and thematics explored throughout the workshop with Bangawarra and the community may also inform artworks, ground plane treatments and signage.



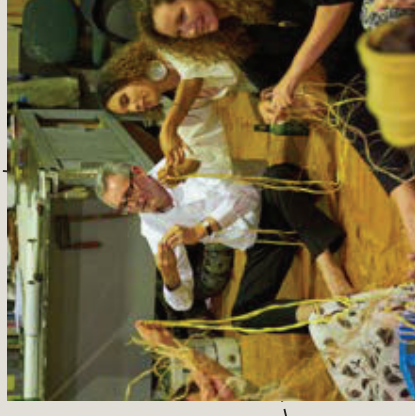
Creative Collaboration



Community Engagement Advisor



Mentorship



Artist + Community



# Community Consultation Plan

## Overview

### Community Engagement Advisor

UAP acknowledges the importance of First Nations cultural knowledge and will ensure that a Community Engagement Advisor experienced in the integration of public art and social art practices is engaged prior to the artwork being designed and delivered and will be involved in the lifecycle of the public art project.

UAP are in the process of seeking Bangawarra's interest and participation for the project, and will work in close consultation and conversation with any engaged artists or artist teams to develop their ideas. This will ensure culturally appropriate contextual representation of elements on site.

Artists will also engage with Traditional Owners to ensure a sensitive, considered outcome which is truthful to the local community groups of the area.

### Designing with Country

Public artworks will have strong connections to the landscape and natural surroundings of the site, considering a Country centred design approach and will support the development of First Nations artists in creating public art concepts.

Bangawarra's Designing with Country principles in the City's Dank Street South Concept Design report will be included within the artist briefing document and will be unpacked during the artist / community workshops in consultation with Bangawarra / First Nations Cultural Advisor.

### Criteria for participating Artists and Artist teams

The following high-level criteria is recommended for the selection of artists/artist teams participating in the workshops and concept design process. This criteria will be further refined with the engagement of the First Nations Cultural Advisor.

- Aboriginal and Torres Strait Islander artists with an appropriate creative practice/s for the local context and the site
- Traditional Owner artists
- Creatives or practitioners with a socially engaged artistic practice that have a strong connection to site
- Emerging artists and/or artists from the local community
- Practitioners with experience working collaboratively in a multi-disciplinary team. Artist teams may include: historians, scientists, craftspeople, industrial designers, writers, musicians, poets.



# Community Consultation Plan

## Pre-workshop Consultation

Please note that the DSSP Concept Design Report is not publicly accessible, however an abridged version will be prepared for circulation ahead of the Have Your Say Consultation.

### **Engage Consultants** (if available and interested, alternative leads to be reviewed and approved if required)

Collaborate with Bangawarra to identify key points of contact, collaborators and First Nations artists and community to be invited to the pre-workshop consultation. Email, hard copy letter or phone call by Bangawarra to nominated community. Engage MAPA (if available and interested) to identify key contacts, collaborators, potential artists and community members to be invited to participate in the community consultation

In collaboration with Bangawarra set the workshop participation rates and define the expectation for ICIP for those who partake. Define with Bangawarra if we there is a separate First Nations workshop.

### **Pre-workshop Consultation**

Have Your Say (City of Sydney) email or hard copy letter goes out to all previous resident respondents who had registered interest in the project. The correspondence via Have Your Say (City of Sydney) will notify the community that the 903 Bourke Street Public Art Strategy + Dank Street South Precinct Open Spaces Concept Design Report (approval of summarised version required from CoS) is online and will be available for a 4-week community consultation period.

- All community members can review the strategy and comment online; or reply by letter; or meet to discuss in person at three available times
- UAP would like to talk about what the communities would like to see realised in their space, how UAP can support this, and how we can work with the community to provide collaborative design opportunities
- A Register of interest will be available. UAP would like community representatives to nominate themselves as either workshop leaders, for example, MAPA; or community participants.

### **Location and Details**

- Community morning tea/lunch/afternoon tea to be held at Artbank or a location near the Dank Street South Precinct during the 4 week community consultation period
- Community will have a chance to have a talk to a UAP Curator and Designer and notify UAP if you would like to participate in the future hands-on workshops or simply what projects they would like to see realised in their community

### **Indicative Schedule**

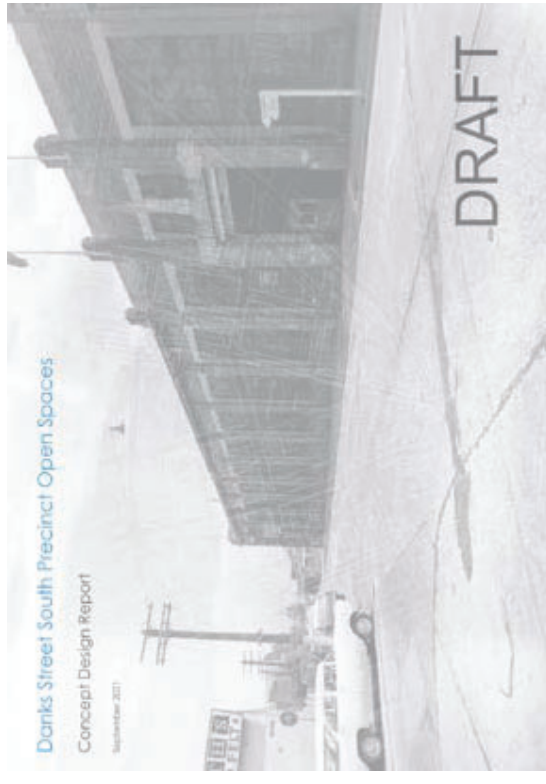
- Community morning tea (2 hours during working hours)  
[ For example, Tuesday 10am-12pm]
- Afternoon tea discussion (2 hours after work hours)  
[ For example, Wednesday 2pm-4pm]
- Lunch discussion (2 hours in the middle of the day)  
[ For example, Thursday 2pm-4pm]

### **Outcomes**

Following pre-workshop consultation UAP will develop a report detailing the number of project concept ideas that will be selected from the Dank Street South Precinct Open Spaces Concept Design Report. Following this UAP will develop Artwork Briefs and will consult with the City of Sydney. The Artwork Briefs will guide the hands-on, collaborative design workshops with the community.

### **Deliverable:**

- Pre-workshop consultation report to be issue to the City of Sydney





# Processes

## Artist Procurement

There are two (2) main methods recommended for the procurement of artists and artist teams for 903 Bourke Street artwork opportunities:

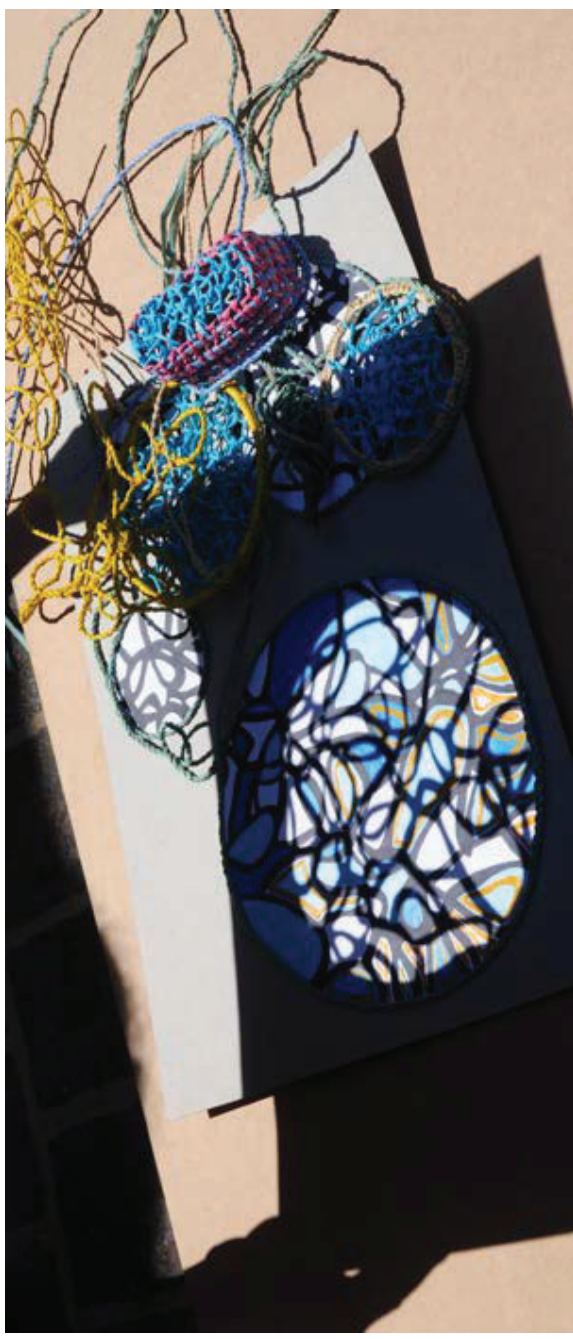
### Limited Competition

- A short list of 4 – 6 artists/artist teams is developed
- Up to 2 artists are selected to develop concept designs in competition with each other
- The 2 concept designs are presented for selection of 1 concept to continue to design development
- All artists/artist teams are paid a concept design fee

### Direct Engagement

- A short list of 3 – 5 artists/artist teams is developed
- 1 artist is selected to develop a concept design
- The artist's concept design is presented for approval to continue to Design Development
- The artist/artist team is paid a concept design fee

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# Community Consultation Plan

## Indicative Workshop Methodology

The focus of the workshops will be to clarify, simplify and integrate the Project Concept ideas as they appear in the Danks Street South Precinct Open Spaces Concept Design Report, rather than adding to what already is in the report by undertaking the following activities:

### 1) Collaborative Community Workshop Phase (Bangawarra Led) (if available and interested, alternative leads to be reviewed and approved if required)

The City of Sydney have indicated that they would like Community Collaborative Design Workshops to inform the design of the artworks, community will be invited to share stories, mark-making and model making. UAP will confirm this process through the Pre-Workshop Consultation phase. UAP propose a First Nations specific 2 Day Workshop Indicative methodology:-

- Day 1: Cultural or Community Storytelling
- Day 2: Collaborative Design
- Engagement of and attendance by Bangawarra to lead the community workshops (2 x 5 hr workshop sessions, plus preparation and reporting.)
- Venue hire & booking
- Attendance by 2-3 UAP staff

### 2) Collaborative Community Workshop Phase

The City of Sydney have indicated that they would like Community Collaborative Design Workshops to inform the design of the artworks, community will be invited to share stories, mark-making and model making. UAP will confirm this process through the first Pre-Workshop Consultation phase.

- UAP propose a 2 Day Workshop Indicative methodology:
- Day 1: Community Storytelling
- Day 2: Collaborative Design
- Venue hire & booking
- Attendance by 2-3 UAP staff

### Purpose:

The purpose of the workshops is to:

- Narrow down on project ideas
- Check in and test with community feedback
- Define future public art project details in consultation with community
- Invite the selected artists to participate and engage with the community

### Deliverable:

- Collaborative Design Process and Community Consultation Plan Report

### Workshop payments

- (1) Bangawarra led, supported by UAP, for First Nations participants (2 days, participants will each be paid \$200 per day)
- (2) UAP led, for non-aboriginal community members (2 days, participants will each paid \$200 per day)
- Community workshop leader fees to be defined in pre-consultation
- Total: 4 day of hands-on workshops
- ICIP applies to the Workshop 1

- UAP will work closely with all project consultants to provide technical assistance throughout the Community Collaborative Design Consultation process. Arcadia will be invited to the workshops.

## Indicative Public Art Process and Timeline

The table below outlines the indicative public art process and anticipated timeframes for each stage, for the implementation of public art at 903 Bourke Street. Final details will be captured in the Community Consultation and Collaborative Design Report.

Planning		Design		Delivery		
<p><b>Preliminary Public Art Plan (04 – 06 weeks)</b></p> <ul style="list-style-type: none"> <li>Project initiation meeting and workshop process with key stakeholders</li> <li>Review of development's design documents</li> <li>Research into local culture, history and environment</li> <li>Development and documentation of Art Strategy with identification of art locations and benchmarking</li> <li>Implementation planning including development of: art budget guide, art process and initial</li> </ul> <p><b>CURRENT STAGE</b></p>	<p><b>Pre-workshop Consultation (04 weeks)</b></p> <ul style="list-style-type: none"> <li>Engage Bangawarra and MAPA to identify key contacts, collaborators, potential artists and community members to be invited to participate in the community consultation</li> <li>Identify, clarify and integrate the Project Concept ideas as outlined in the Dank Street South Concept Design Report</li> </ul>	<p><b>Artist Procurement (02 – 04 weeks)</b></p> <ul style="list-style-type: none"> <li>Facilitate and support artist short-listing and selection process with Client and Project Team</li> <li>Confirm artist availability</li> <li>Develop Artist Briefing documents</li> <li>Contract selected Artists</li> <li>Brief contracted Artists</li> </ul>	<p><b>Collaborative Community Design Workshops (01 week)</b></p> <ul style="list-style-type: none"> <li>Collaborative Community Workshops led by Bangawarra and UAP</li> <li>Selected artists will attend the workshops to engage with the community</li> </ul>	<p><b>Design Assist (06 – 08 weeks)</b></p> <ul style="list-style-type: none"> <li>Artist support for research and investigation, concept development, selection of materials, colours and scale</li> <li>Concept Design presentation including narrative descriptions, sketches and visualisations prepared by artists</li> <li>Preliminary manufacturing program and budget</li> <li>Management of Client review and selection of winning Concept Designs</li> </ul>	<p><b>Technical Assist (08 – 10 weeks)</b></p> <ul style="list-style-type: none"> <li>Artist support for further materials investigation</li> <li>Preliminary engineering advice and liaison with design consultants and manufacturing team</li> <li>Final models and computer generated visualisations (as required)</li> <li>Material selection and fabrication budget review with client</li> <li>Management of Client review and approval of Developed Designs</li> </ul>	<p><b>Manufacturing and Installation (24 – TBC weeks)</b></p> <ul style="list-style-type: none"> <li>Full manufacturing documentation and engineering certification including samples and prototypes (as required)</li> <li>Final manufacturing budget review with client</li> <li>Project management and budget control of artwork manufacturing</li> <li>Management of fabrication process, including:</li> <li>Artwork fabrication</li> <li>Client approvals during manufacturing</li> <li>Quality control</li> <li>Transportation to site</li> <li>Maintenance advice and development of Maintenance Manual/s</li> <li>Attribution plaque</li> </ul>
<p>Council review points by stage</p> <ul style="list-style-type: none"> <li>City of Sydney review Art Strategy</li> </ul>		<ul style="list-style-type: none"> <li>City of Sydney review Pre-workshop consultation report</li> </ul>	<ul style="list-style-type: none"> <li>City of Sydney review community consultation outcomes</li> </ul>	<ul style="list-style-type: none"> <li>City of Sydney review review and approval point, confirming completion of art requirement</li> </ul>		

# PUBLIC ART OPPORTUNITIES & APPROACH

# Public Art Opportunities

## Overview

### Dank Street South Concept Design Report

Each project within the Dank Street South Concept Design Report (as shown right and outlined in detail in the next chapter) will be discussed with the community during pre-consultation. From this UAP will develop a report of findings on what project the community would like to see realised.

### Public Art Budget Allocation

A budget that is commensurate with the scale and nature of the development in line with the Guidelines for Public Art in Private Developments and with the Central Sydney Planning Strategy is required.

The client team has noted the comments received and have increased the public art budget including Community Consultation to \$1,700,000 AUD.

The Central Sydney Planning Strategy identifies a figure of 0.5% to 1.5% of the cost of development be allocated to public art, as the necessary level of investment to achieve high quality public artworks. The nominated \$1.7million is in line with the Central Sydney Planning Strategy.

Further allocation of funding for bespoke elements will be considered within the VPA Public Domain works, this detail will be developed following the community consultation report.

This budget is inclusive of:

\$1,550,000 for the production and delivery of artworks\*

\$150,000 for the Community Consultation Workshops

\*inclusive of public art consultancy fees, artist fees, concept design, technical design, fabrication and installation.

Caretaker Residency	Remembering Daragun (as a Sunken Water Channel)	Making the Invisible Visible
Stories of Country	Sheltered Edge	Amenity
Urban Canopy	Recycling and reuse	Social Table
Dahl'wah Circle	Temporary Hoardings (New proposal)	



## Public Realm and Landscape Design

As part of the Community Consultation Collaborative Design Process, artists and practitioners will be encouraged to respond to key projects and thematics from the Dank Street South Concept Design Report.

As the Landscape Architects for the project, Arcadia, will be involved in key sessions throughout the community workshops. This engagement with the community will be critical for informing the placement of key projects from the Dank Street South Concept Design Report within the DA zone and VPA zones. *All locations are to be confirmed in the community consultation and the collaborative design process.*



# Temporary Hoardings (Pre-construction and during construction)

## Community Consultation Collaborative Design Process

UAP would like to propose that before and during construction creative hoardings are explored as a sustainable initiative to connect to the site and publics before and during construction. Creative Residents can be engaged to explore various research, stories and history of place that can be transferred onto the hoardings.

### Form

- Direct application of paint, vinyl application, graphic treatment or a panel attachment to the hoarding.

### Implementation

Implementation of temporary artworks like hoarding, could involve direct engagement from an 'Caretaker Resident', inviting them to develop a response which could be applied to the hoarding. Alternative procurement methods may involve seeking expressions of interest from artists or community members, then selecting concepts to realise.

Artist procurement methodologies for this opportunity include:

1. Direct Engagement
5. Expression of Interest

For example, artists may be directly engaged to develop a concept for the hoardings, and then be invited to live paint the hoarding across a number of days as part of an activation of the site,

This opportunity will be discussed with the community during pre-consultation. From this UAP will develop a report of findings on what project the community would like to see realised.



Midnight Zoo by Studio A artists: Emily Crockett, Lauren Keenan, Thom Roberts and Phillip Sidney



In the future... I want to be a unicorn by Alphabet Studio and students from Crown Street Public School



Magic Circles by Kieran Butler



# The Caretaker Residency

## Community Consultation Collaborative Design Process

UAP

Before and during construction, the Caretaker Residency facilitates the research, development, and delivery of projects, in association with the community as part of a collaborative process. The location of physical infrastructure for the Caretaker Residency is to be confirmed as part of the Community Consultation and Collaborative Design Report. After construction, the Caretaker Residency facilitates ongoing cultural and educational maintenance in collaboration with community and stakeholders.

Socially engaged curator(s) engage creative and cultural practitioners as Residents. These Residents – Aboriginal knowledge keepers, artists, scientists, historians, performers, filmmakers, designers, etc. – develop creative programs, undertake collaborative design research before development and ultimately deliver projects during development. Some projects are to be maintained after development as part of an ongoing cultural and education maintenance program in collaboration with community and other stakeholders.

### Proposed outcomes as per the DSSPCDR

- **Program outcomes would be various and dependent on the specific practice and investigations of the invited Caretaker Residents and the particular community or group whom Residents are working with. These could include meetings, feasts, performances, debates, film screenings, forming new clubs and activities.**
- **The Caretaker Residency is contingent on the provision of physical infrastructure and community programming before, during and after development.**
- Physical infrastructure requirements: short, mid and long term infrastructure options include: offsite remote locations (e.g Artbank Sydney, community centre), Mobile Caretaker Residency Modules and viewing platforms and seating areas around the perimeter of the site.
- The longterm vision is that a permanent venue for the Caretakers Residency is confirmed on the DSSP site with support from existing landowners and stakeholders in the form of a fixed building or continued use of the Mobile Caretake Residency modules
- Caretaker Residents may also make use of the newly constructed public infrastructure which forms part of the public domain, large open spaces and plazas.

### BEFORE

- Location - Artbank - availability to be confirmed

### DURING

- Location of the mobile unit(s) could be on Young Street or adjacent to Ausgrid. Placement and partnership to be confirmed in the next stage in collaboration with the client and CoS





# The Social Table

## Artwork Opportunity

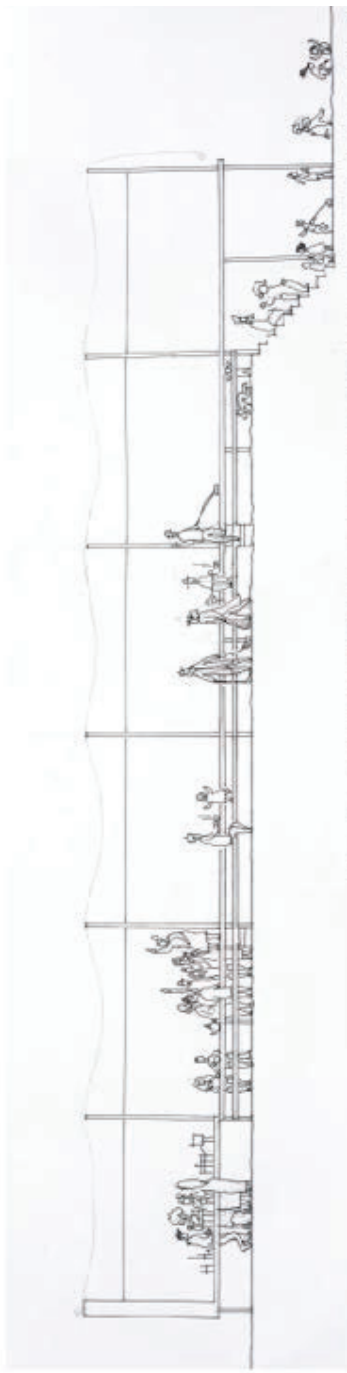
The concept of the Social Table is a key project outlined in the Dank Street South Concept Design Report. The original concept sketch by MAPA is shown (right).

The Social Table is a key collaboration opportunity between Arcadia, UAP and the community. It has been proposed that through the Community Consultation Collaborative Design Process artists and creative teams will develop elements that will feed into the design of the Social Table.

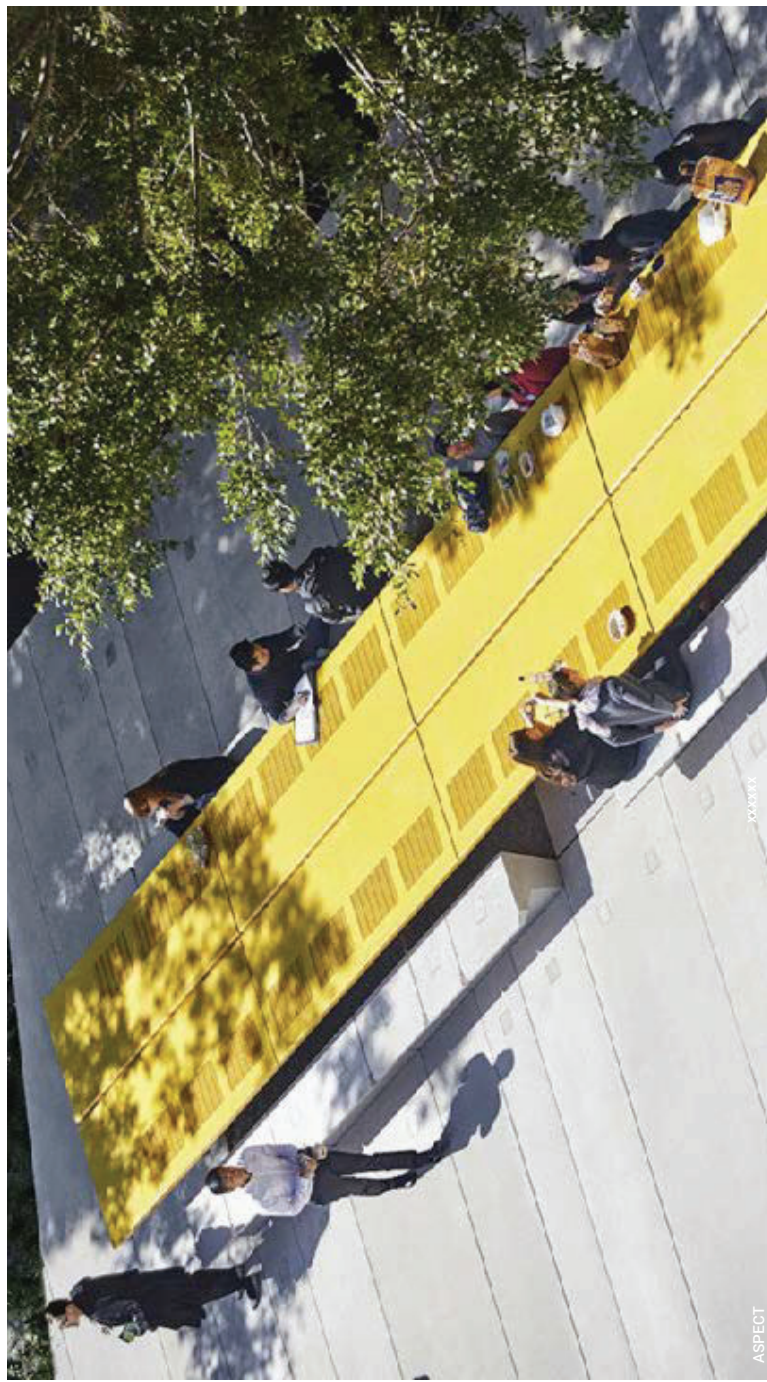
The vision of the Social Table is to provide communal infrastructure to the community and become a place of gathering for diverse publics. It will also offering opportunities for engagement through the Caretaker Residency program. Post- construction, Residents will be able to use this space as a key site for engagement, knowledge sharing and interaction.

This opportunity will be discussed with the community during pre-consultation. From this UAP will develop a report of findings on what project the community would like to see realised.

Heritage Plaza - Social Table



Concept for social table, sketch by MASA illustrating The Table for dedicated MAAL Architecture Commission © MADA Art + Architecture 20





# Dahl'wah Circle

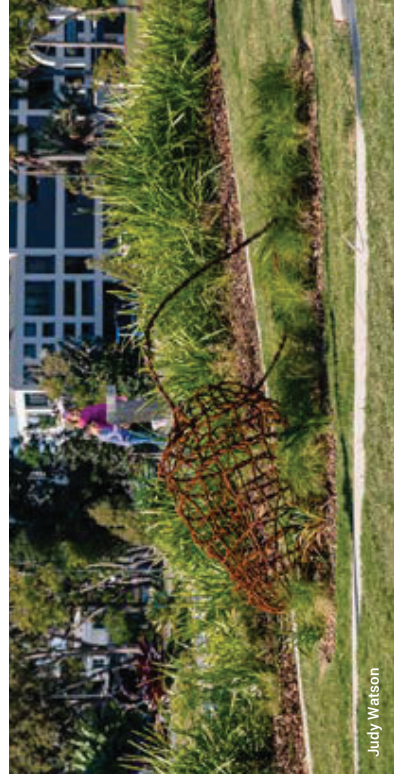
## Artwork Opportunity

The concept of the Dahl'wah Circle is a key project outlined in the Dank Street South Concept Design Report and aligns to the project outcomes of Stories of Country and Urban Canopy.

The Dahl'wah circle is a semi-circular amphitheater style area that will become a multipurpose community space for informal gatherings or programmed events. The Dahl'wah Circle will also be a key activation site for the Caretaker Residency program.

The Dahl'wah Circle is a key collaboration opportunity between Arcadia, UAP and the community. It has been proposed that through the Community Consultation Collaborative Design Process a select artist and/or creative teams will develop a proposal for the Dahl'wah Circle that will inform the landscape design approach and key creative elements that will be incorporated.

This opportunity will be discussed with the community during pre-consultation. From this UAP will develop a report of findings on what project the community would like to see realised.



# DANKS STREET SOUTH PRECINCT CONCEPT DESIGN REPORT

# Project Context

## Danks Street South Precinct Concept Design Report

The City of Sydney engaged JILA, Bangawarra and MAPA to collaborate and propose a strategy for the public domain at the Danks Street South Precinct site. This work built upon MAPA's visioning as part of Open Field Agency and took shape as the Danks Street South Precinct Concept Design Report (DSSP CDR). The DSSP CDR is an output from the City of Sydney, acknowledging the importance of community-centred design.

UAP have summarised the key Project Ideas which emerged from their work, below. UAP, in collaboration with the wider project team, will work to respond to these ideas, creating narrative threads which will run through the site. These key themes will also form part of the artist briefing and will be discussed in detail during the community collaborative design process.

### Connecting to the Enduring Spirit of Country - Keeping the Open Field

"The site will change dramatically from the open and unkempt place that currently captures the imagination. The urban plan does, however retain some relatively large open spaces - the public domain plan seeks to maximize the reading of the open areas - particularly around the central square - by keeping the visual field as continuous as possible, and reinforcing the edges as closed spaces in contrast."

### Connecting to the Enduring Spirit of Country - An Expression of Water

"Originally part of a vast dune wetland, the Danks Street South Precinct has a rich association with water. That association continues into the present through the use of the site by Sydney Water. The expression of water through design can become the narrative that ties the site together and forms a distinctive character by telling the story of water above and below the ground."

### Making the Invisible Visible

"Working with Sydney Water to make visual and legible the story of infrastructure below the ground. Locations and operations of the massive underground works could be illustrated on the ground plane and make visible the maintenance required for these operations."

### Protecting Country - Recycling & Reuse, Phyto remediation

"The ambition for this project is to reduce waste, and reuse site materials to reflect the history and character of the site. There is ample opportunity for reuse on this site, with large quantities of brick and concrete present (refer to page 6) and remnants of past infrastructure."



# Project Context

## Danks St South Precinct Strategy

"Like a lot of places around here, it is about to change. But for the first time in a long time, there will be a part of the site which will be open to everyone. A public place."

MAPA were invited by the City of Sydney to create a Public Domain and Public Art Strategy for Danks Street. Through creative engagement with the surrounding Danks St community, MAPA was able to collect their stories, values and ideas in order to imagine and shape the future of the site here.

Through community consultation, MAPA developed three mandatory guiding principles for the development of Danks Street South Precinct, outlined below. *It is important to note that MAPA's Guiding Principles will be included within the artist briefing document and will be unpacked in detail during the artist/community workshops.*

### Open to all: A truly common space.

- An inclusive space, representative of the different individuals, groups and collectives present within the area
- Creating a place for Aboriginal people here now, and into the future.
- How could this place be a meeting point between public housing and private housing, between established communities and new ones? How could it achieve this without repeating and reinforcing the narrative of displacement?

### Open space: The living ruin. A creative absence.

- The inherent state of absence of the former Sydney Water site; its stillness and tranquility amongst a sleek, highly-designed precinct
- A need for spaces and places for creativity to foster, accessible local resources for the community
- The space as a place for contemplation; where open fields meet waterways, and the past uses of the land are invited to return

### Open process: Slow development.

- A long term strategy for development of the site, which will emerge gradually across time, being constantly refined and redefined
- Creating a true social space for all to enjoy, one which is accessible physically, financially, environmentally and socially.



# Project Context

## Bangawarra's Designing with Country Principles

As part of the DSSP CDR, Bangawarra developed Designing with Country principles for the site. These are drawn directly from the DSSP CDR and summarised below. *It is important to note that Bangawarra's Designing with Country Principles will be included within the artist briefing document and will be unpacked in detail during the artist/community workshops.*

### Designing with Country and respecting the Enduring Spirit of Country

The Principles of Designing with Country are embedded into this project through connections to local Traditional Owners with Ancestral knowledges and stories of Country.

The area now known as Waterloo is Nadunga Gurad (sand dune Country) known for millenia for its nattai (sweetwater / freshwater) wetlands. The area is on the underlying Botany Sands Aquifer with freshwater springs.

This Country is a Songline.

- An important space on the Songlines that run between War'an (Sydney Cove) and Gamay (Botany Bay).

This Country is a refuge from the destruction of the colony.

As the Sydney colony grew, Country was being destroyed.

The area around the sand dunes and wetlands now known as Waterloo became an important refuge for nearly two years after the arrival of Europeans.

This Country is a refuge from the missions.

- By the turn of the 20th century, this Country becomes a place of refuge for Aboriginal people from all over Australia to find labouring work in Waterloo and Redfern.
- Important events including the 1938 Day of Mourning, the Freedom Rides and the 1967 Referendum were planned on this Country amongst the Aboriginal communities who gathered here.

Continuing the Spirit of Country through Stories.

- We now draw upon our Ancestral stories to continue the enduring Spirit of Country.
- Dahl'wah is the protector and safety Tree that provides shelter and refuge. Today Country will provide, shelter and feed the community once again.
- The Parradowee (eel) Songline speaks of resilience and persistence as Parra makes its way from saltwater to freshwater and back again on its migration across Country and into the sea.
- This Country is Tuggor'ah meaning that it is many differing elements and ecologies coming together such as saltwater and freshwater. In the same way, today both natural and cultural aspects come together to create a new future for Country while respecting the ancient, enduring spirit that is embedded here.

## Connecting to the Enduring Spirit of Country

### Galumban Nura (Home Country)

#### Design Principles

1. Tell stories of what has happened here on Country in a living way.
2. Continue the story of water, expressing the presence of water with reference to Daragun, Dahl'wah and the history of the Sydney Water site and living function.
3. Continue the sense of openness in the public space.
4. Maintain the sense of rawness and unfinished quality of the site.
5. Identify words and contexts recognising the site's pre-colonial history.

### Gumal Duga (People – Generosity)

#### Design Principles

1. Develop the public space incrementally and work with communities to test possible public programs.
2. Provide facilities that encourage all communities to use the site.
3. Provide infrastructure, programming and maximum social interaction spaces that foster informal encounters, community participation and understanding of the local environment.
4. Encourage natural activation through a network of good connections.
5. Leave spaces for people to be creative.
6. Provide living landscape that provides for people.
7. Provide hard-stand landscape that can accommodate more intensive social uses.

### Now and into the future – Ngabay Yuoli (Planning – Protection)

#### Design Principles

1. Reduce waste by reusing site materials and retaining soils in situ.
2. Explore innovative approaches to remediation of contaminated soils such as phytoremediation.
3. Meet canopy coverage targets of 50% for Waterloo.
4. Encourage the maintenance and return of ecosystems to the site, planting for biodiversity and habitat, management of stormwater to improve ecosystem health.

## Country Provides

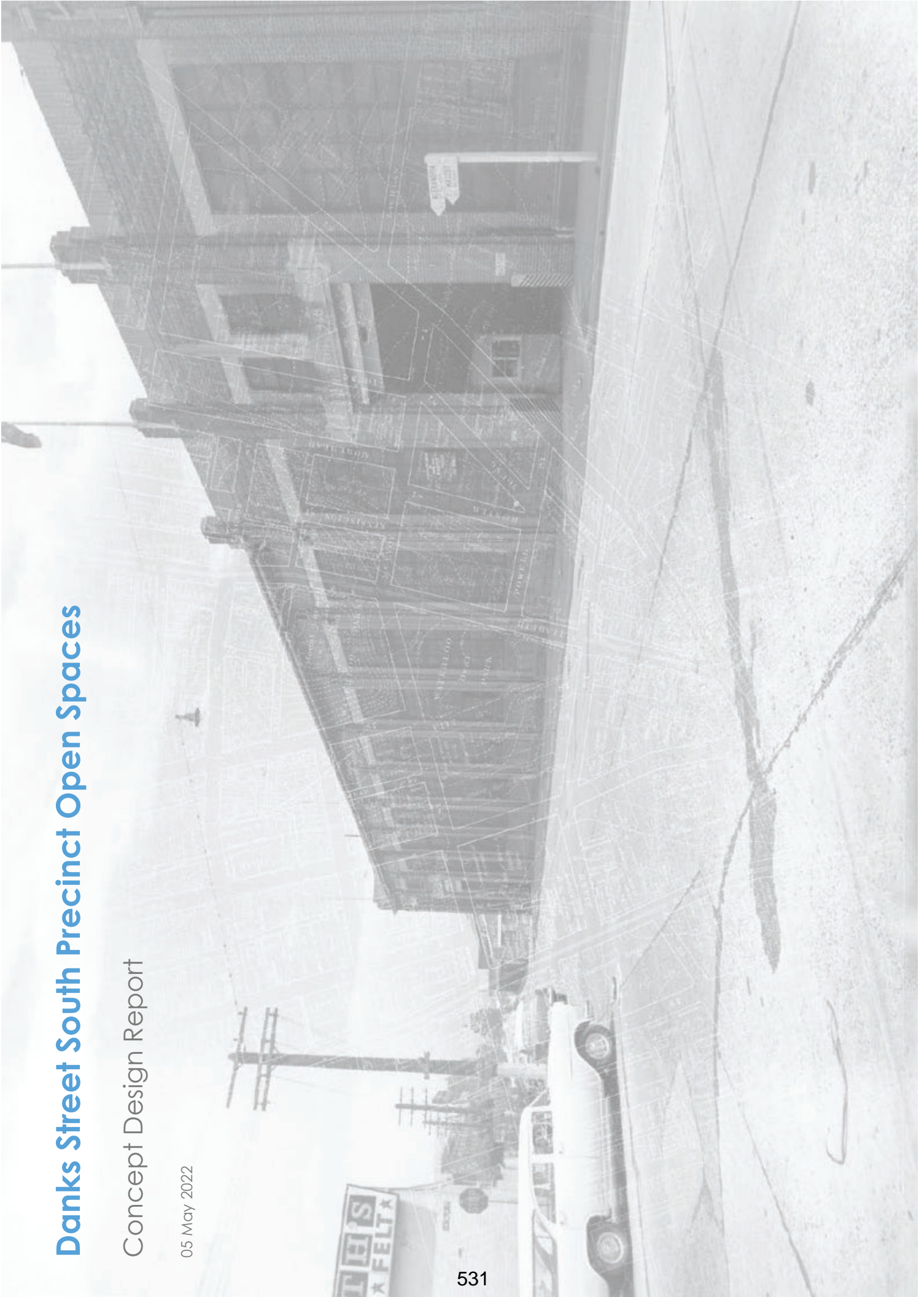
## Protecting Country



# Danks Street South Precinct Open Spaces

Concept Design Report

05 May 2022





## Design Process

Between 28 October to 29 November 2020, the City undertook extensive public consultation with the community, private landowners, Sydney Water and Transport for NSW. Engagement activities included letter to residents, a webpage and interactive online mapping tool (Social Pinpoint interactive map), on-site signage, social media promotion, and an online Zoom briefing for community and businesses in the area.

The City and consultant team presented three (3) overarching design principles and fifteen (15) high level project ideas and initiatives that were well received from both the community and private landowners, and are as follows:

Design principle 1: Connecting to the enduring spirit of Country  
Galumban Nura (Home Country)

Design principle 2: Country provides  
Gumal Duga (People - Generosity)

Design principle 3: Protecting Country, now and into the future  
Ngabay Yuuli (Planning - Protection)

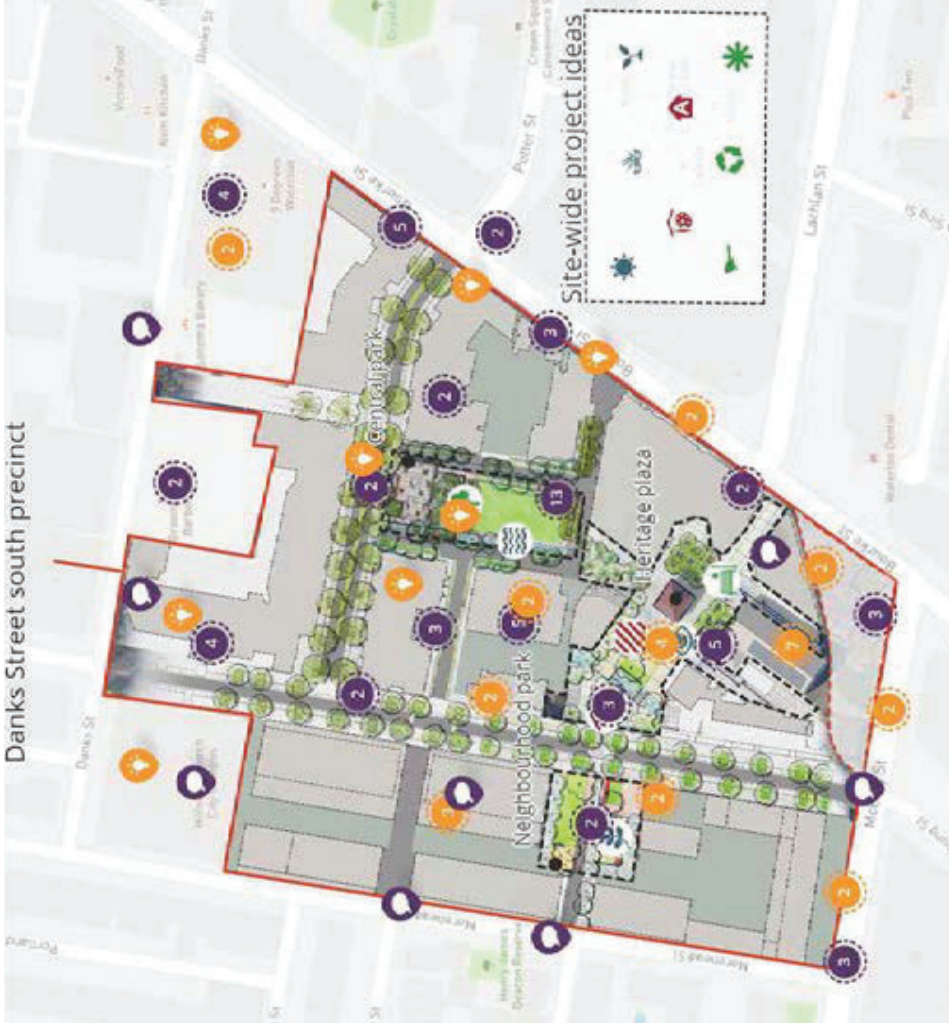
- Project idea 1: Stories of Country
- Project idea 2: Community gardens and edible plants
- Project idea 3: Water play
- Project idea 4: Remembering Shea's Creek
- Project idea 5: Casuarina forest (Dal'wah)
- Project idea 6: Making the invisible visible
- Project idea 7: Heritage plaza
- Project idea 8: Creative cultural spaces
- Project idea 9: Public domain activation
- Project idea 10: Public amenities
- Project idea 11: Multi-species habitat
- Project idea 12: Re-use materials
- Project idea 13: Green social spaces
- Project idea 14: Phytoremediation
- Project idea 15: Sheltered edges.

In response to the project ideas put forward by the City, the Social Pinpoint interactive map was able to document that 78% of the respondents from the public exhibition period indicated that they liked all the project ideas and 21% like some of the project ideas.

For more information please refer to TRIM ref: <https://record.cityofsydney.nsw.gov.au/2019/369509-50>

The City and consultant team presented to the Design Advisory Panel and Public Art Advisory Panel on two occasions – during the public exhibition period and before the finalisation of the project.

The specialist advisory panels advice sheets are available in the Appendix 4 section of this report. Feedback from the public exhibition period and specialist advisory panels subsequently informed the development and finalisation of the eight (8) Project Concepts and Landscape Concept Plans.



**Legend**

- Precinct boundary
- - - Project boundary

**Design principles**

- 1 Connecting to Country
- 2 Country provides
- 3 Protecting Country

**Project ideas**

- 1 Stories of Country
- 2 Community gardens and edible plants
- 3 Water play

**Site-wide project ideas**

**Project idea 1: Stories of Country**

**Project idea 2: Community gardens and edible plants**



## Design Process

A second workshop was held with Stakeholders for feedback on the developed design - the responses below were integrated into refinement of the final concept design.

### Complexity of site issues

There was general recognition of the complexity of the site and process, with a number of site owners and the future management of public and private areas to achieve a cohesive public domain. This and issues around consultation and the ongoing art and community programs will need to be carefully managed. Sydney Water services vehicles swept paths were largely confined to access from Young Street and McEvoy Street.

### Public Toilets

Concerns were raised whether toilets are essential to the operation of the park. The project team noted that toilets are integral to community programming to encourage equitable use, and to draw people from beyond the site to spend time here.

### Community gardens

Stakeholders commented that community gardens should be noted as a future allocation, with the interim noted as free play. Provision of gardens for community use may be used by communities beyond this site - however, the notes on staging have been included.

### Water play

Several strategies considered, including staging, and ongoing coordination with developer required. The Plan includes demonstration pods for phytoremediation of contaminated soils, and inclusion of Water Sensitive Urban Design (WSUD) as a form of phytoremediation.

### Greening Sydney Strategy

50% tree canopy cover over the precinct was achieved with the exception of the TfNSW reserve, which achieved a target of 41.3%.

### Paving treatments

Differing views on design of paving – have maintained a diversity of paving patterns using a limited palette – City of Sydney standard paver, recycled concrete, recycled brick.

For more information please refer to TRIM ref: <https://record.cityofsydney.nsw.gov.au/2019/369509-80>



## Project Concept 1

### What is this?

The Caretaker Residency is the central mechanism for the development and delivery of meaningful public space across the Dank Street Precinct (DSSP) in collaboration with community.

Before and during construction, the Caretaker Residency facilitates the research, development and delivery of projects, in association with community as part of a collaborative design process.

This approach encourages the incremental use of public domain communal infrastructure including the Social Table, the Dahl'wah Circle, the open spaces of the plaza, and other public amenity elements such as public toilets and cooking facilities.

The Caretaker Residency facilitates an ongoing inclusive practice that connects people to place through making and experiencing things together. It is a Participatory and Social practice that focuses on community participation.

Through this process the Caretaker Residencies continually produce and deliver cultural content on site, building a truly unique and ever changing identity for the precinct while providing benefits for both new and existing communities. Projects realised in collaboration with community as a result of this approach resonate community narrative and spirit.

After construction has been completed, the Caretaker Residency facilitates ongoing cultural and educational maintenance in collaboration with community and stakeholders.

### How it works

The success of the Caretaker Residency is contingent on the provision of:

1. physical infrastructure; and

2. community engagement programming before, during and after development.

### Opening the site: Tours.

In 2019 MAPA worked with Sydney Water, The Metropolitan Aboriginal Land Council and the City of Sydney to begin the process of connecting possible publics to this place through a series of tours entitled 'The Waters of Waterloo'. These tours opened up the multiple overlapping stories of water, as productive wetland, as industrial resource, and as major living infrastructure. For the first time in perhaps a century this place was made physically open to the public.



Waters of Waterloo tours by MAPA Art + Architecture, Uncle Allen Madden and Philip Bennett, Sydney Water Lead Heritage Advisor running public tours on the site. Photo above by Joe Wigdahl, photo below by Kelly Robson.

Prepared by



The Caretaker Residency  
An ongoing inclusive practice of making a place Public





# Project Concept 1

Mid-term (6-18 months):

During this phase, Mobile Caretaker Residency Modules are to be utilised for the purposes of Caretaker Residencies (include visual reference here). Located on site (refer to Figure 4) this infrastructure provides the Caretaker Residency a semi-permanent presence on site while a more permanent built form solution is explored.

This form of Mobile Caretaker Residency is comprised of four modules. Each mobile module is approximately 4m x 4m in plan. These dimensions may cater for two-levelled live/work Caretaker Residencies or a single level residency.

In keeping with previously realised projects by MAPA, this modular mobile residency infrastructure has an anticipated life expectancy of approximately 25 years. A maintenance program would be required as part of the commissioning process to ensure optimum ongoing use of the mobile infrastructure.

As mobile units, the Caretaker Residency modules will be easily transportable. According to the various development phases, the modules may be relocated to various areas throughout the site, before, during and after construction. As per Figure 4, the following sites have been identified as interim locations before and during construction:

- A. Young Street gate entrance;
- B. Young Street Edge;
- C. McEvoy/Bourke St Edge;
- D. Danks Street connection;
- E. Young St future public open space;
- F. Interim condition of Central Park

## 536

### Long-term (18 months onwards):

A permanent venue for the Caretaker Residency is confirmed on the DSSP site with support from existing landowners and/or stakeholders either in the form of a fixed building or continued use of the Mobile Caretaker Residency modules.

The social table provides for a democratic use of public infrastructure. People can use it together or alone and is accessible to everyone at all times for a range of activities including feasts, debates, performances, homework and the like.



Figure 1. Illustration of 6 possible areas (shown yellow) to create small, temporary public spaces for the Caretaker Residency to be established on the site during development by pushing back the boundary fence. Locations and dimensions are indicative only and could be adapted to suit construction requirements and staging. The preferred option would be on Young Street, next to the Heritage Substation.



Figure 2. Precedent image to show possible form of viewing platform to observe, comment/contribute to development. The North Eveleigh Propositional, 2011 Heidi Axelsen and Hugo Maline Plywood, perspex, newspaper print, bottle caps The Right to The City, curated by Lee Slack-ellis and Zanny Begg. Tin Sheet Gallery, Sydney.

A vehicle for urban conversation; part viewing platform, part newspaper dispenser, part post box, part writing desk, part slideshow-queue gymbal machine. The Propositional was placed around the North Eveleigh development site to both dispense and collect proposals for alternative visions for its use.

More: <https://mapa.net.au/The-North-Eveleigh-Propositional>

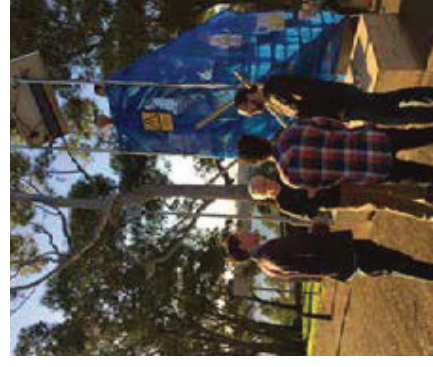


Figure 3. Precedent image to show possible form of viewing platform to observe, comment/contribute to development. Unauthorised Access, 2015 Builders mesh, galvanised scaffolding, LED message board, plywood.

Shelter Union exhibition Millers Point and UNSW Galleries A public billboard for the creation, collection and distribution of public 'unsolicited proposals' for Barangaroo and Millers Point at Clyne Reserve, More: <https://mapa.net.au/Unauthorised-Access> Sheltered

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## Project Concept 1

### 2. Programming requirements

The Caretaker Residency infrastructure hosts the Caretaker Residency Program. The Program has three distinct phases aligned to development staging:

1. Before;
2. During; and
3. Post development.

The Caretaker Residency Program begins with the engagement of socially-engaged curator(s) with expertise in developing and delivering participatory programs, projects and On-Country Aboriginal Cultural practices.

These socially engaged-curator(s), tasked with administering the selection of Caretaker Residents and Indigenous Cultural Consultants, support multi-tiered engagement with the many publics of the Open Field and the day to day operation of the Program as well as maintenance of the infrastructure. Selection of Caretaker Residents and Indigenous Cultural Consultants is based on the alignment of proposals with Projects and Key Design Principles.

Socially engaged-curator(s) engage creative and cultural practitioners as Residents. These Residents; Aboriginal Knowledge Keepers, artists, scientists, historians, performers, filmmakers, designers, etc., develop creative programs, undertake collaborative design research before development and ultimately deliver projects during development. Some projects are to be maintained after development as part of an ongoing cultural and educational maintenance program in collaboration with community and other stakeholders.

After development is completed, socially engaged curator(s) or administrators manage the Caretaker Residency ongoing. The administrator, with expertise in developing and delivering participatory programs, projects and On-Country Aboriginal Cultural practices; invites new and existing publics to connect to the site, through knowledge exchange, the use of the site and surrounds. In this way, individual and group experiences will create meaningful bonds, a sense of responsibility and inclusion in caring for the new public space. Examples of local and international precedents are available on page 96.

### the Overarching Outcomes

The core task of each Resident is to use their practice to work with the diverse 'publics' – all the people who could use the public space – in ways which connect them more meaningfully to the place and to each other. Each Residency is to make the site more 'open' to the diverse groups and individuals who connect to it and use it. This 'opening up' has two specific meanings: firstly, as knowledge and secondly, as use.

In the first instance, a variety of interchangeable perspectives will contribute to knowledge of the layered histories on the site.

Generally, all Caretaker Residents work through a process of open research to 'make public' knowledge and understanding of the place that is specific to their practice.

As part of this knowledge exchange, commissioning Aboriginal Caretaker Residents for all work involving Aboriginal cultural knowledge is fundamental to understanding Aboriginal perspectives of Country, Indigenous Cultural Intellectual and Property (ICIP) held by Aboriginal Caretaker Residents that expands our knowledge and understanding of this place must be acknowledged, respected and valued.

The second and ongoing purpose of the Caretaker Residencies is to enact new uses and gather new collectives from all the diverse communities, both established and new, and from surrounding areas. Particularly important is the role of inviting communities and individuals who would otherwise feel excluded or disconnected.



Figure 4: Proposed locations for Mobile Caretaker Residency Modules.

# Project Concept 1

## Program Outcomes Pre-development

During this phase and as part of the collaborative community design process, Caretaker Residents work together with the development project teams and the relevant community members (existing and where possible, new) to research and develop knowledge of the site.

Stories and history will be multiple and overlapping including perspectives of ecology, refuge, provision, industry, activism, contamination, infrastructure and more. This knowledge exchange provides specific content for the integrated bespoke elements for the public domain to be delivered through the co-design process. These projects include: Making the Invisible Visible, Stories of Country, Remembering Daragan (Shea's Creek), Caretaker Residency Infrastructure and Public Amenity.

In keeping with previous activations, creative placemaking activations and other site activations during the pre-development phase may include: Indigenous cultural practices, data collection for relevant projects such as Healing Country - Phyto remediation, and multiple species habitats. These activations will test, prototype and develop possible activities and forms for the eventual permanent public and private domain outcomes to be delivered through either landowner/ public authorities negotiations, VPA works or DA Conditions of Consent on development sites.

## Program Outcomes During development

The knowledge assembled during the pre-development phase is reviewed and assessed by the Caretaker Residents. Key features are identified, and following further collaboration with the relevant communities, Caretaker Residents outline the proposed interpretation of the projects.

Final collaboratively designed outcomes are developed with input from the project development team and other key collaborators for the project (e.g. landscape architects, architects, etc.) and demonstrate collaboration between these disciplines in line with the design strategies outlined in the Report. These outcomes are to be illustrated and converted to DA level design and subsequently detailed construction documentation for delivery as agreed between the landowner and the City.

Outcomes during this phase are an extension of the pre-development outcomes. In keeping with previous activations, creative placemaking activations and

other site activations during development may include: Indigenous cultural practices, data collection for relevant projects such as Healing Country - Phyto remediation, and multiple species habitats. Establishing (mobile) community gardens and other site activations may be required during this stage to test, prototype and develop possible activities and forms for the public and private domain works to be delivered through landowner/ public authorities negotiations. VPA works or DA Conditions of Consent on development sites.

## Program Outcomes Post development

Post development, Caretaker Residents make use of the newly constructed public infrastructures which forms part of the new public domain, large open spaces and the plaza. Program outcomes would be various and dependant on the specific practice and investigations of the invited Caretaker Residents and the particular community or group with whom Residents are working. These could include: meetings, feasts, performances, debates, film screenings, forming new clubs and activities. The aim here is to initiate programs, activities and uses which continue long after each individual Caretaker Residency has come to an end.

Ongoing, the Caretaker Residency Program adds to the diverse range of public domain activations through a cultural and educational maintenance program in collaboration with community and stakeholders. In keeping with previous (pre and during) activations, this includes walking tours, creative placemaking activations; Indigenous cultural practices, undertaking continued data collection for relevant projects such as Healing Country - Phyto remediation, multiple species habitats and maintaining (mobile) community gardens.

Continuation of the Caretaker Residency Program after development is complete will be dependent on ongoing funding and resourcing. Given the extended duration of development, various stakeholders, community and cultural and other interested groups have time pre and during development to explore affiliations and benefits such an opportunity offers.



Before image: The Young Street edge of the Dank Street South Precinct before the fence is moved back.



After image: Caretaker Residency commencing on the Young Street edge of the Dank Street South Precinct by pushing back the fence.

## Project Concept 2

Sited on the underlying Botany Sands Aquifer and part of what was once a vast dune wetland, the Danks Street South Precinct has a rich association with water. This was an important area for local Aboriginal people, that journeyed north/south between War'ran (Sydney Cove) and Gormay (Botany Bay). It was known for its sweetwater/freshwater wetlands and was an important source of food, water, medicines, tools and shelter along that north/south journey. That association with water continues today through the use of the site by Sydney Water tasked with pumping water to reservoirs in the Eastern suburbs of Sydney.

Daragun is the word used to describe a small water course or stream. In keeping with First Nations' philosophy that all things are one, are connected and there is no notion of separateness, Aboriginal people do not "name" aspects of Country.

The expression of water through design can become the narrative that ties the site together by forming a continuous band across the length of the site (from Danks Street to McEvoy Street) and forms a distinctive character by telling the story of water above and below the ground. This can be achieved through the use of water sensitive urban design to interpret the productive wetland and Daragun at the surface, and the potential inclusion of a water feature in the plaza. The still vital underground infrastructure associated with the contemporary use by Sydney Water can be part of the narrative of water that connects past present and future, by making it visible at the ground - selected access points, pit covers, paving etc can be designed to reveal the services which represent the ongoing role of water on the site. Although not visible, the current network of underground water could also be recognised audibly through listening points and some more open grates. The project, Making the Invisible Visible is explored on the following page.

To genuinely engage with people and place, content, including language, is to be produced and/or curated by an Indigenous artist/designer through the collaborative design process as per the Caretaker Residency.

### Infrastructure /Amenity/Facility

The expression of Remembering Daragun can be achieved in the following ways:

- The use of water sensitive urban design to interpret the productive wetland and Daragun at the surface;
- The installation of "listening points" creating an audible connection to the underground water that continues to flow through the site today;

- Integration of inground elements throughout the site capturing the north easterly to south westerly below ground water flow;
- Text and impressions in the ground plane, forms to include:

- Moulded inset lettering from precasting;
- Hydrochromic paint in the water play areas;
- Bronze lettering set into the ground surface;
- Lettering cut-outs/perforations in concrete as water inlet/grate; and
- Sand blasting to existing concrete slabs.

### Locations: Site-wide Program/Activations

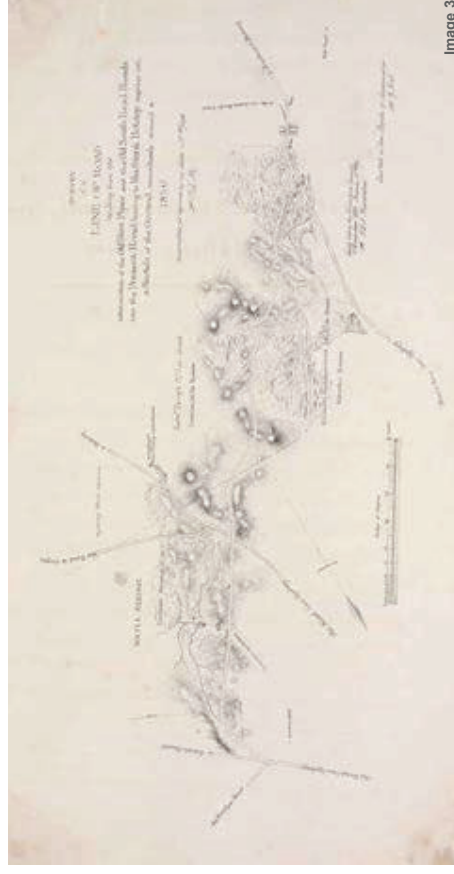
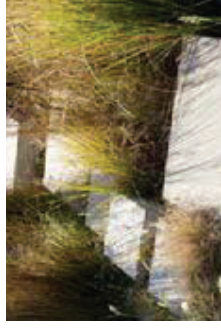
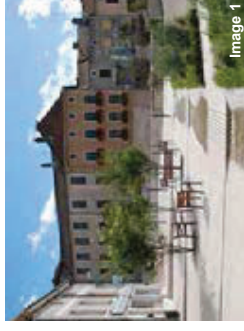
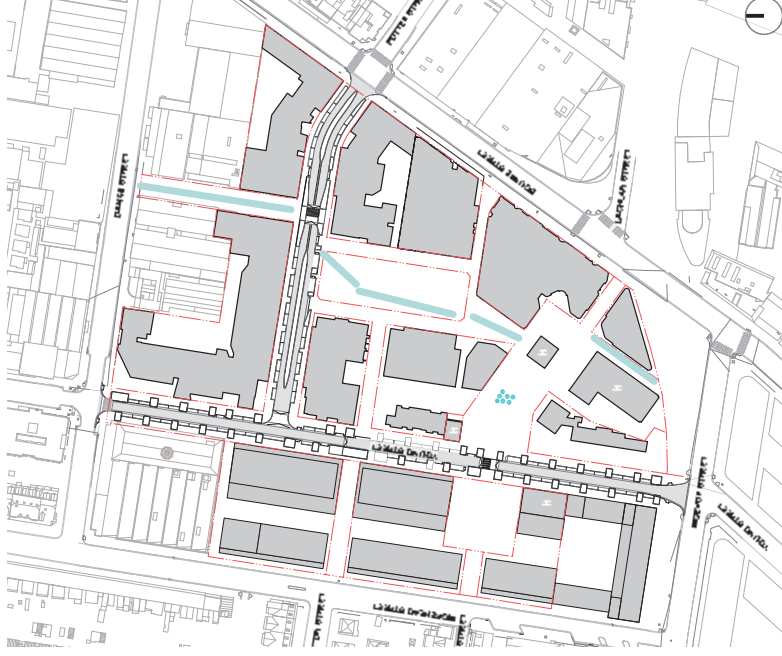
**Pre Development**  
In collaboration with existing and possibly new community members, the commissioned Aboriginal Caretaker Resident(s) expands and develops our understanding of Aboriginal perspectives of Country. Information shared and gathered as part of this knowledge building and experiential process will inform the collaborative design process for the Remembering Daragun project.

### During Development

As part of the collaborative design process, the information assembled pre-development is reviewed and assessed by the Aboriginal Caretaker Resident(s). Key features are identified, and following further collaboration with the relevant communities, the Caretaker Resident(s) outlines the proposed interpretation of the bespoke elements specific to this project. Where possible and in keeping with previous activations, walking tours and other events may be required during this stage. Final collaboratively designed outcomes are illustrated and converted to construction documentation.

### Post Development

The final design outcome of elements responding to Remembering Daragun are subject to a collaborative design process in consultation and in collaboration with various communities in and around the DSSP and relevant stakeholders. As part of the ongoing cultural and educational maintenance program administered through the Caretaker Program, a diverse range of opportunities for Caretakers and community to rediscover and contemplate the significant water story at both a micro and macro level is provided. That is, how the larger ecosystem (comprising the Botany Sands Aquifer and the east coast) has shaped not only the industrial story of the specific site, but also its relationship to surrounding areas including Centennial Park. The Caretaker Residency Program offers individuals and groups to bond with place and people, past and present, on an ongoing basis.





## Project Concept 3

Important working infrastructure supplying water to the Eastern parts of the city still operates on this site. The site's relationship with water, including the current infrastructure is to be made visible in the landscape. It can be illustrated through artistic and/or heritage interpretation on the ground plane, building facades and re-use of Sydney Water pipes and pumps.

### Infrastructure /Amenity/Facility

The expression of Making the Invisible Visible could be achieved in a variety of ways including:

- **Accentuate underground functional and non-functional access points** including manholes and pit-lids to interpret the significant underground infrastructure, at the surface to highlight the never-ending work which goes on out of site but that keeps the city alive;
- **Retention of existing heritage symbols and/or items** connecting the heritage character of the site and its underground workings to the surface;
- **Re-use Sydney Water pipes and pumps** for incidental play. Sydney Water pumps and valves which could be re-purposed through the Caretaker Residencies in the development of the industrial playscape in Central Park.

**Locations:** Site-wide

### Program/Activations

#### 540

#### Development

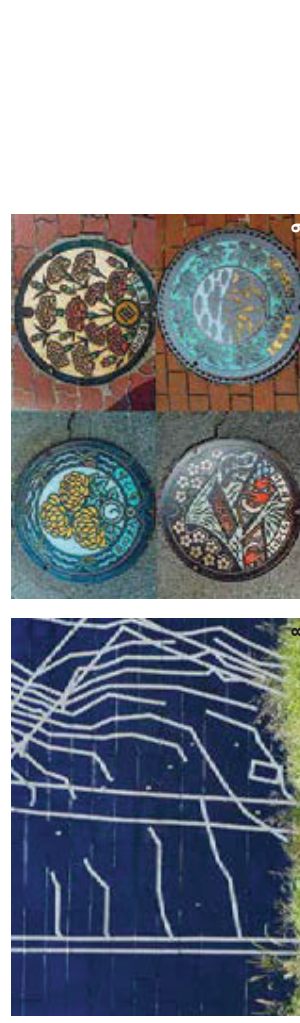
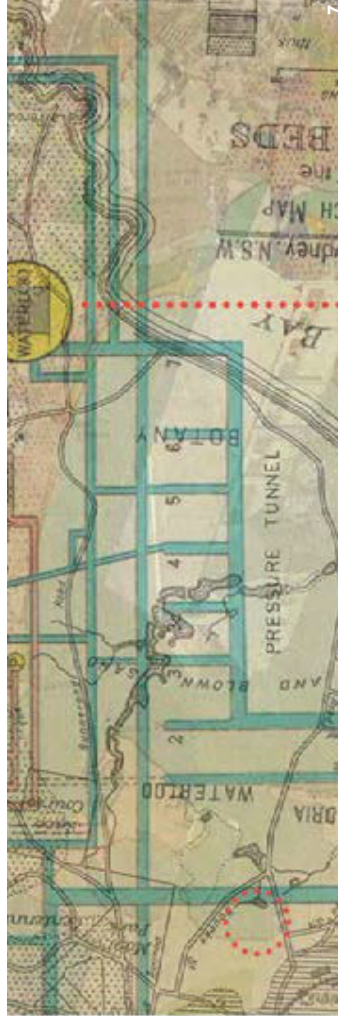
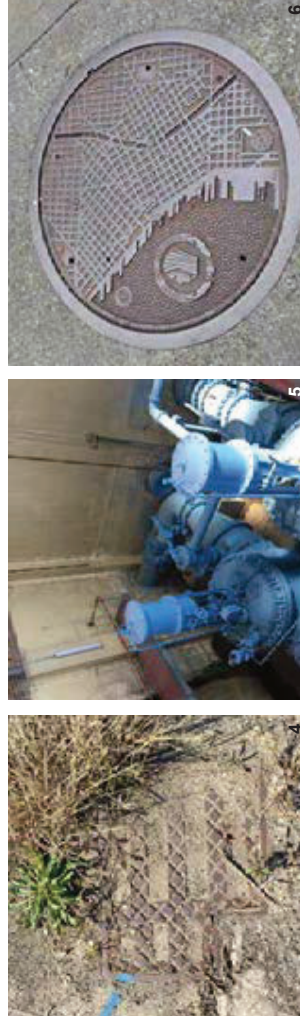
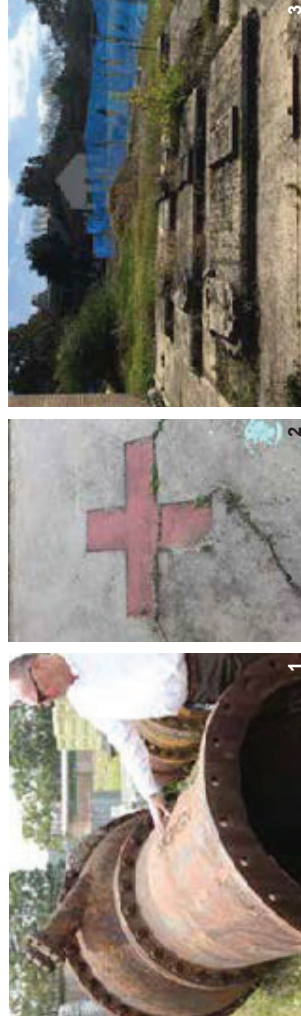
In collaboration with existing and possibly new community members, the commissioned Caretaker Resident(s) research and develop knowledge of the site. Information shared and gathered as part of this knowledge building and experiential process will inform the collaborative design process for elements illustrating the Making the Invisible Visible project.

#### During Development

As part of the collaborative design process, the information assembled pre-development is reviewed and assessed by the Caretaker Resident(s). Key features are identified, and following further collaboration with the relevant communities, the Caretaker Resident(s) outlines the proposed interpretation of the elements specific to this project. Where possible and in keeping with previous activations, walking tours and other events may be required during this stage. Final collaborative designed outcomes are illustrated and converted to construction documentation.

**Post Development**  
The final design outcome of elements responding to Making the Invisible Visible is subject to a collaborative design process in consultation and in collaboration with various communities in and around the DSSP and relevant stakeholders.

As part of the ongoing cultural and educational maintenance program administered through the Caretaker Program, a diverse range of opportunities for Caretakers and community to rediscover and contemplate the significant water story at both a micro and macro level is provided. That is, how the larger ecosystem (comprising the Botany Sands Acquifer and the east coast) has shaped not only the industrial story of the specific site, but also its relationship to surrounding areas including Centennial Park and surrounding suburban water reservoirs. The Caretaker Residency Program offers Sydney Water opportunities to engage with individuals and groups in a myriad of ways in an unprecedented fashion.



- 1-4. Markings on site, remnants of former activity
5. Sydney Water infrastructure
6. Custom manhole cover, Seattie
7. Historic maps with water network overlay
8. Cartography/hi - public artwork by MAPA that traces the creek and former buildings on site, McNelly Park, Marrickville
9. Japanese manhole covers image courtesy of <https://www.thisislifeoftravel.com/japan/japan-manhole-covers>

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## Project Concept 4

Stories of Country creates public spaces for storytelling, coming together, learning and sharing. Honouring Country is to remember and protect the many different stories of Country from across millennia from the Nattai Bamalmaray (freshwater wetlands) to its recent industrial history.

The enduring spirit of Country is that of shelter, refuge, and provision. A unique opportunity exists in the Danks St South precinct to honour the enduring spirit of Country.

### Infrastructure /Amenity/Facility

Opportunities to tell the lived and living stories of Aboriginal experience, perspectives and knowledge can be achieved in the following ways:

- **Draw on local Aboriginal languages to apply Indigenous names** to the future park, plaza, open spaces, streets and through site links throughout the site as per the City's Naming Policy and reflecting a site-wide response to Country, cultural knowledge and (hi)stories. In consultation with relevant stakeholders and developers, the City of Sydney will lead the naming process and ensure appropriate consultation and registration with the Geographical Names Board.
- **To honour the stories of water**, it is proposed that a stream runs (literally and conceptually) through the site to honour the many different stories of water on this Country. In some areas, a small stream actually flows while in other areas, the stories and design elements of water are incorporated conceptually into the ground plane through other media such as hydrochromic paints, etched pavers and manhole covers. It is also proposed that an accessible water feature is incorporated into the development, providing opportunities for close connections to water as a vital aspect of Country. Caring for Country is caring for all of the living and non-living aspects of Country including the precious resource of water. Interpretation and design of water treatment, storage and phytoremediation must allow for educational opportunities that highlight the importance of caring for the many water stories of this place.

- **To honour Country as shelter we draw on the story of Dahl'wah**, (the casuarina tree). Long before land was cleared and concrete laid down, Dahl'wah has grown on this freshwater Country. Dahl'wah honours our women and their role as storytellers and educators, providing a space for gathering together to learn, share and experience the shelter that Country provides. For millennia, local Aboriginal peoples have gathered under the protection of Dahl'wah to hear stories and learn culture. Today, when the breeze blows through the canopy you can still hear the chattering and laughter of the old women as they teach the next generations.

- It is proposed that **groves of Dahl'wah** be scattered across the site with one located at the main entrance to the precinct next to Young Street. Here, a grove of Dahl'wah create a space that can provide shelter for sharing stories and gathering to experience the stories of Country.

- The Dahl'wah grove protects a semi-circular amphitheatre style area known as the **Dahl'wah Circle**, that can be a multi-purpose community space for informal gatherings or programmed events. The Casuarina circle and adjacent plaza has been named by Registered Traditional Owner and local knowledge keeper Shannon Foster as the Dahl'wah Circle. All other parts of the plan are to be named in accordance with the City of Sydney Naming Policy.

- **Healing Country – Phytoremediation**. Phytoremediation tells the story of the changing character of the site since colonisation and the desire for restitution of contaminated water and land. This project explores innovative approaches to remediation of contaminated soils by using plants to draw toxins out of the soil. For example, create pods in areas identified as contaminated so, through the ongoing Caretaker Residency program, the community can witness the changing chemical composition of the soil over time.

- **Prioritising the use of native plants** endemic to the area allows for the telling of stories of Country while on Country and provides food, medicines and resources for communities.

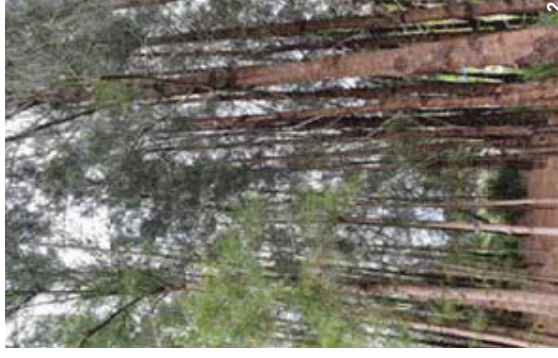
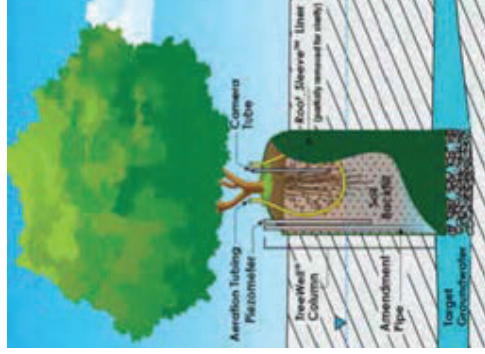
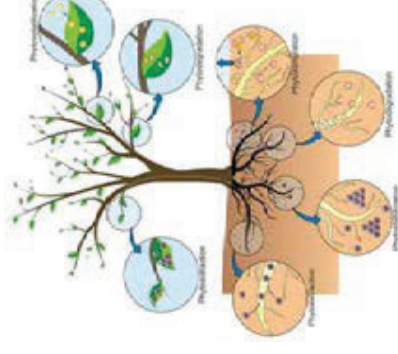
- **Planting complete ecologies** honours the interrelatedness of all aspects of Country. Native plants endemic to the site can grow in association with each other to create more powerful active ingredients, enjoy better rates of survival and require less maintenance and cost going into the future.

- In creating complete ecologies, we also **provide multi-species habitats**, encouraging species other than humans to find shelter on Country whilst increasing biodiversity in the area.

- **Provide Community Gardens** focused on local Aboriginal medicinal and edible plants once found on this land. Continuing the history of this Country as a place to gather food, gardens planted and managed by the community as well as fruit, medicinal and other edible plants be accessible to everyone. Temporary mobile community gardens are encouraged until a permanent location is confirmed.

- **Integration of symbols, sounds or other elements significant to Aboriginal people** throughout the site to convey Aboriginal culture, communicate stories and encourage cultural practices.

- Designing with Country requires **minimising damage to Country** by retaining and protecting built aspects of heritage that have the potential to tell the stories of Country and its people eg: concrete slabs and footings of now demolished buildings.



1. Telling the Stories of Country at Centennial Park's Gurilwah Interpretive Trail. Image courtesy of Bangawarra artwork by Shannon Foster.

2. The shelter and protection of Dahl'wah. Image courtesy of Bangawarra.

## Project Concept 4

**Locations:** Site-wide

**Program/Activations**

### Pre Development

The Concept Planning/Design Development process for final design outcomes relating to Stories of Country must be led and developed by an Indigenous Cultural Consultant(s) in consultation and in collaboration with various communities in and around the DSSP and relevant stakeholders.

In collaboration with existing and possibly new community members, the commissioned Aboriginal Caretaker Resident expands and develops our understanding of the width and breadth of Aboriginal perspectives of Country through the Stories of Country project. Information shared and gathered as part of this knowledge building and experiential process will inform the co-design process for bespoke elements illustrating the individual Stories of Country projects which are multiple and overlapping. Where possible and in keeping with previous activations, Aboriginal Cultural practices, walking tours and other events may be required during this stage.

### During Development

As part of the collaborative design process, the information assembled pre-development is reviewed and assessed by the Aboriginal Caretaker Residents. Key features are identified, and following further

542

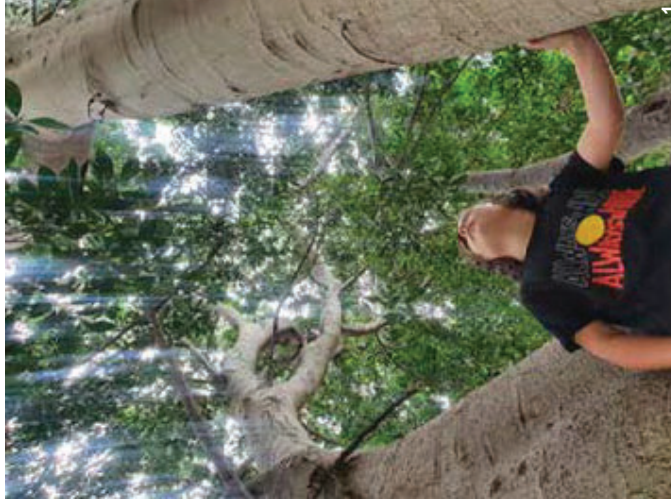
collaboration with the relevant communities, the Caretaker Resident(s) outlines the proposed interpretation of the bespoke elements specific to this project. Where possible and in keeping with previous activations, Aboriginal Cultural practices, walking tours and other events may be required during this stage. Final co-designed outcomes are illustrated and converted to construction documentation.

### Post Development

The final design outcome of elements responding to Stories of Country are subject to a collaborative design process in consultation and in collaboration with various communities in and around the DSSP and relevant stakeholders.

As part of the ongoing cultural and educational maintenance program administered through the Caretaker Program, Stories of Country provides spaces that respect Country and allow it to once again, support local communities and ecologies in a reciprocal relationship of care and custodianship. Caretakers and community may undertake ongoing data collection for various projects such as tracking the changing contamination levels overtime through the Healing Country - Phytoremediation or the types and

numbers of species returning and/or migrating to the site in response to multiple species habitats, etc., as well as the personal wellbeing, social and civic responses resulting from connecting with shelter, refuge, and provision - concepts at the heart of the enduring spirit of Country.



1. Providing space to learn the stories of Country. Image courtesy of Bangawarra.

2 & 3. The story of Dahl'wah told through public art in a casuarina grove. Image courtesy of Bangawarra robotic arm printed ceramic artwork by UTS Masters of Architecture students.



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## Project Concept 5

For the site to function as a true public space and as a means of expanding the Open Field beyond the areas designated as public domain, the architectural design of built form elements may interpret the ground floor of buildings as a continuation of public space.

Providing a human scale to buildings, composing legible, open and permeable spaces that offer visual and physical connections throughout the precinct provide access without subjecting people to commercial imperatives.

Application of the Open Field concept to the built form may produce distinctive styles and characters in the architectural design while maintaining visual connections across the site and allowing free movement, activity and use.

### Infrastructure/Amenity/Facility

Sheltered Edges may be achieved by creating habitable edges at the ground floor retail frontages to provide shade, shelter and climate resilient spaces. Rather than solely retail and commercial spaces, public amenities should be provided such as seating, toilets, cooking facilities and creative spaces.

**Locations:** Proposed Locations in yellow, although may extend elsewhere.

### Program/Activations

543

**Development:** Should Sheltered Edges would not be programmed but rather lend themselves to informal gatherings for existing and new residents, workers and visitors. These areas are one strategy of balancing out the exclusion that happens at an invisible level where retail activity exists.

Sheltered Edges also provide a place of refuge to protect oneself from the elements, providing cooler, shaded areas in the hot summer months and covered shelter during the wet.

Sketches by MAPA Art & Architecture illustrate the sheltered edges of the built form as a generous gesture to create inhabitable edges of buildings to provide shade, shelter and climate resilient spaces and informal gathering space.

Example of a 'sheltered edge' of the built form. Annual street party, Kapitbahayan Filipino Housing Cooperative, Canley Vale, 2011. Architect Hugo Moline. Photo courtesy of MAPA Art & Architecture



Areas shown in yellow to be considered as extensions of the 'Open Field' via the strategies of sheltered edges. These areas should be prioritised for the provision of open public amenity without the requirement to pay (eg. public toilets, provisions of water, power, wifi, seating, shelter from rain and summer sun). As much of the ground level should be left open access, where this is not possible consider visual transparency and continuation of ground plane and materiality from the plaza.



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## Project Concept 6

The site should be welcoming for all people, and provide amenity that encourages and facilitates people to stay. It should continue to be a place of refuge for the diverse communities that inhabit the area.

Provide:

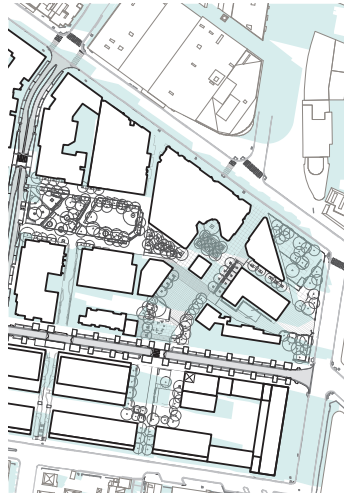
- Seating and walking spaces in the sun in winter, and in the shade in summer;
- Public cooking facilities;
- Power connections for public events;
- Public wi-fi and charging points
- Public toilets

The shadow diagram shows:

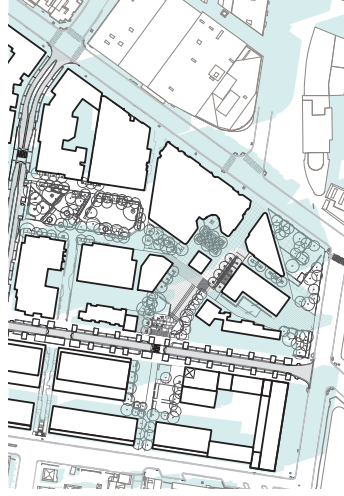
- a sunny place in winter in the northern sector of the central park;
- sun most of the year to the lower section of the park, suitable for open grassed area;
- some open sunny places throughout the year in parts of the plaza;
- Young Street site.



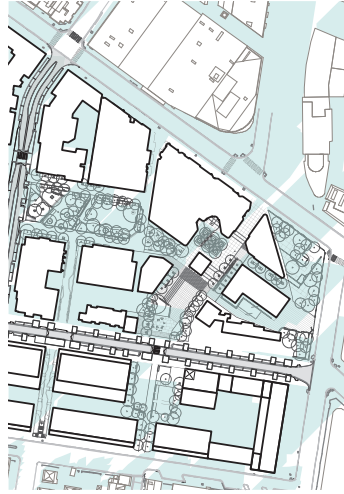
June - Winter 9am



June - Winter 11am



June - Winter 1pm



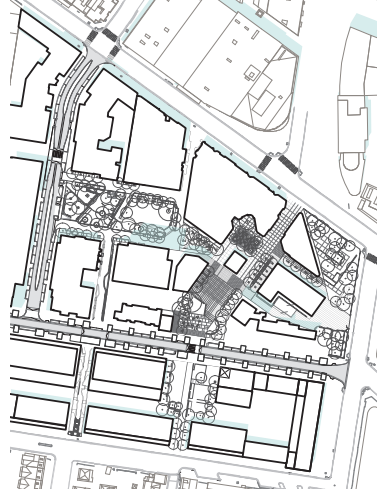
June - Winter 3pm



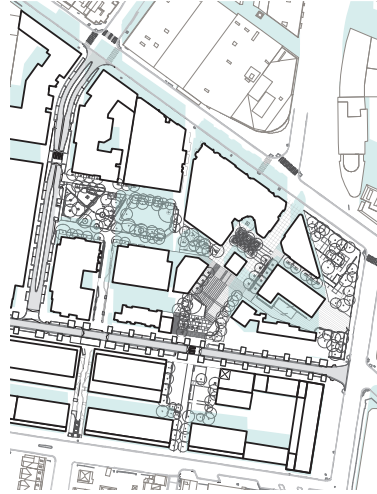
December - Summer 9am



December - Summer 11am



December - Summer 1pm



December - Summer 3pm

\*ADAPTED DRAWINGS FROM BATES SMART

Prepared by

**jila**  bangawarra

**CITY OF SYDNEY** 

**Amenity**  
Solar Access



## Project Concept 7

Open spaces of the public domain need to be balanced with tree canopy for shade, biodiversity and climate mitigation - to provide shelter and feed the community.

Dahl'wah (Casuarina glauca) is the protector and Safety Tree that provides shelter and refuge. Today Country will provide shelter and feed the community once again. A Dahl'wah circle sits at the entrance to the plaza, as a symbol of refuge.

Selection of trees should connect the site back to the indigenous landscape and encourage:

- food plants as street and park trees;
- reflect the six seasons of Sydney in the planting;
- work with the patterns of sun and shade from built edges;
- restore diversity of plants and wildlife.

### CALCULATION OF TREE CANOPY COVER

• Central Park  
Tree Canopy: 1587.6 m<sup>2</sup>  
Ground Plane: 2403.9 m<sup>2</sup>  
Canopy Cover: **66%**

• Heritage Plaza  
Tree Canopy: 2821.2 m<sup>2</sup>  
Ground Plane: 4486.4m<sup>2</sup>  
Canopy Cover: **62.8%**

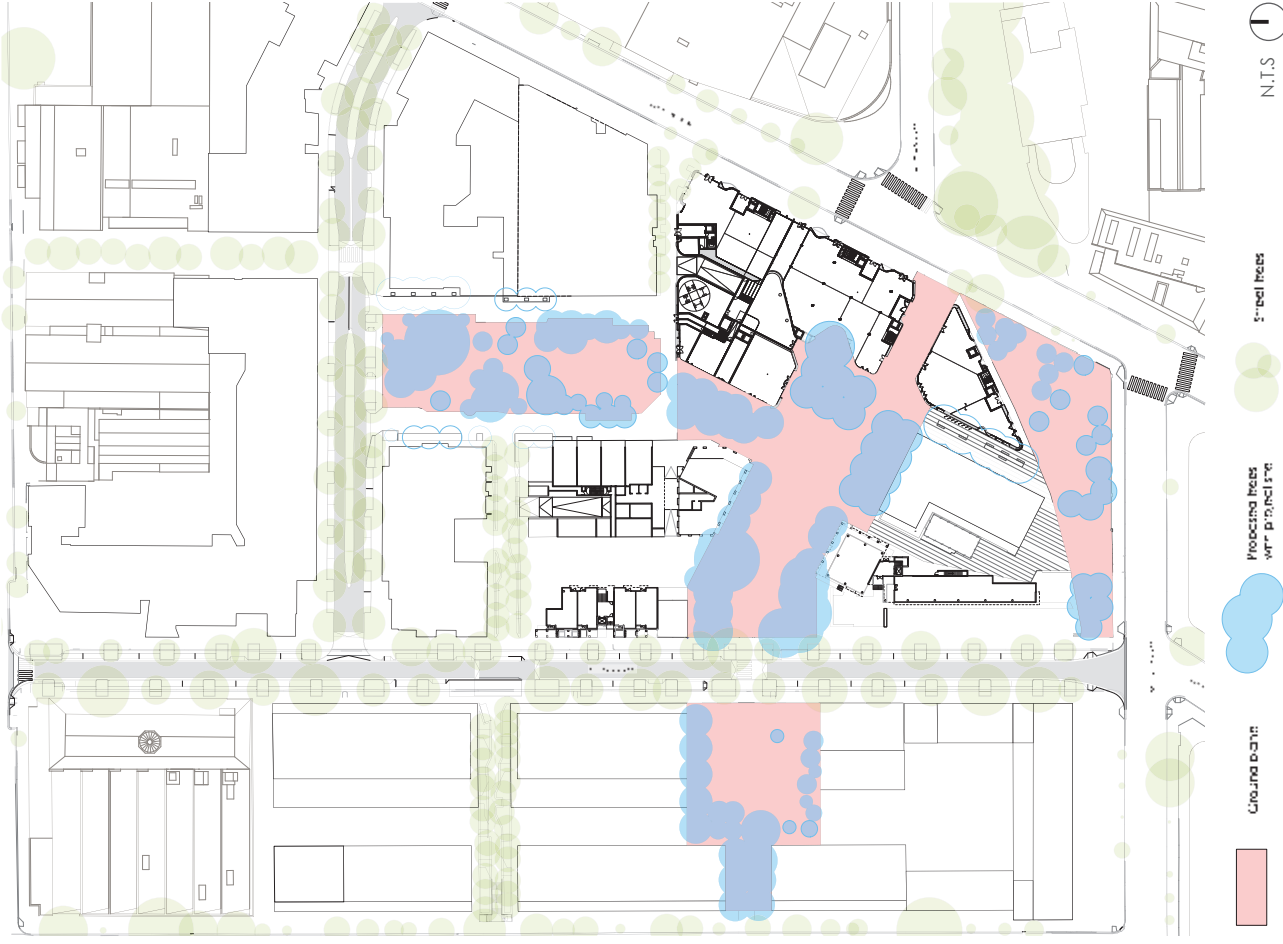
• Young Street  
Tree Canopy: 1128.3 m<sup>2</sup>  
Ground Plane: 2044.3m<sup>2</sup>  
Canopy Cover: **55%**

• TfNSW Reserve  
Tree Canopy: 820.5m<sup>2</sup>  
Ground Plane: 1988.6m<sup>2</sup>  
Canopy Cover: **41.3%**

### CALCULATED AREA IN TOTAL (m<sup>2</sup>)

Tree Canopy: 6950.7 m<sup>2</sup>  
Ground Plane: 10923 m<sup>2</sup>

**Total Canopy Cover: 60%**



Prepared by



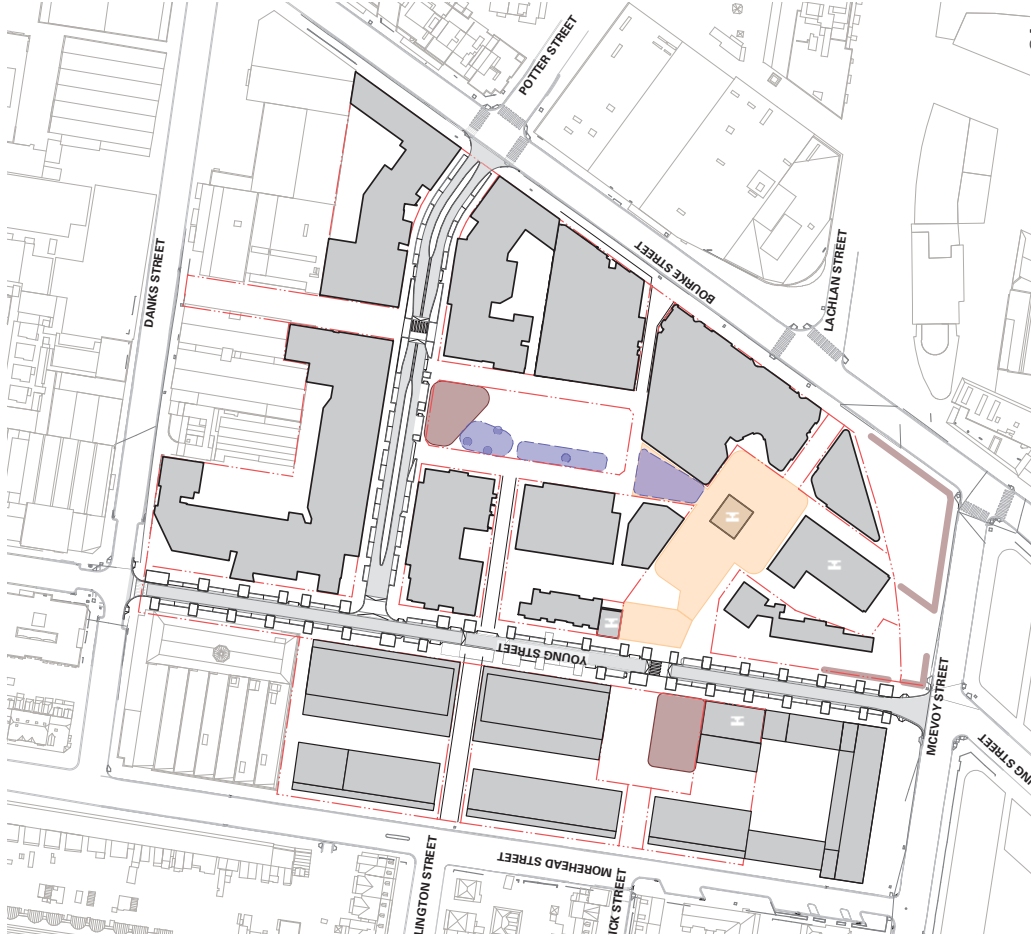
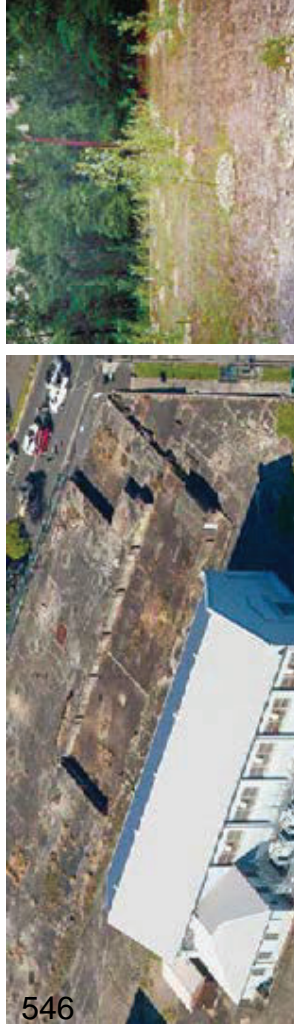
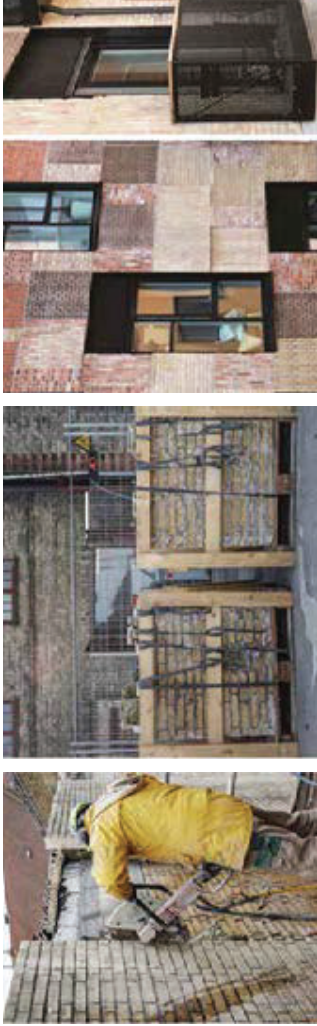
## Project Concept 8

The ambition for this project is to reduce waste, and reuse site materials to reflect the history and character of the site. There is ample opportunity for reuse on this site, with large quantities of brick and concrete present and remnants of past infrastructure.




Recycling and reusing materials are to be given preference over using new materials and finishes.

This diagram shows potential areas for incorporation of reused and recycled materials.

It also identifies sites where there may be potential for phytoremediation. This should be tested in future studies.

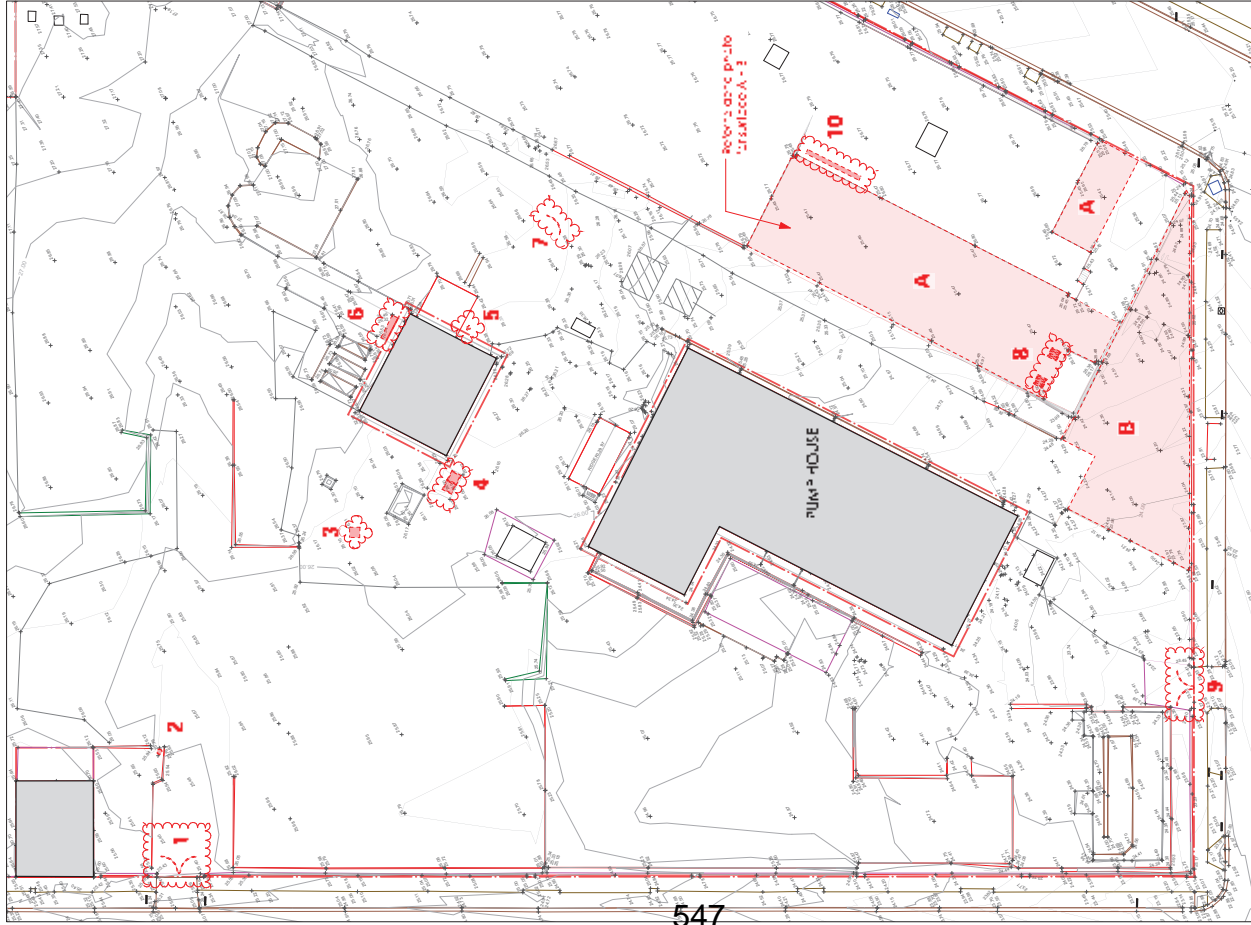


### LEGEND

-  Re-use site brick
-  Re-use site concrete
-  Potential phytoremediation area



# Project Concept 8



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## Salvage Surfaces



1. Salvage existing concrete for reuse as paving in stage

This is an estimation of the area of suitable concrete slab, which appears to be mostly intact and without cracks, approximately 130mm thick and without reinforcement.

Prepare test panel, report back to City of Sydney regarding efficacy.

Sawcut into manageable sized pieces that can be stockpiled for later cutting into sizes appropriate for paving, and potential reuse in the RMS site. Cutting does not need to result in perfect edges as pieces can be refined later.

Remove earth from underside surface of concrete slabs as they are removed.





## Project Concept 8

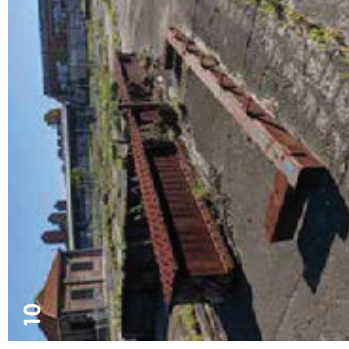
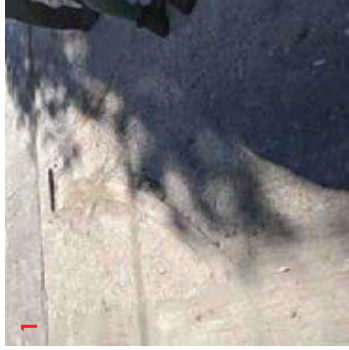
### Salvage Items

#### RETAIN IN PLACE

1. gate track (Young St) - retain in place in existing slab
9. gate track (McEvoy St) - retain in place in existing slab
6. concrete slab retain in place

#### SALVAGE

2. remove pit lid intact for reuse
3. salvage steel cover
4. salvage concrete hobs(x2) intact
5. saw-cut slab as shown, preserve coloured cross. Concrete may separate upon removal, if so, retain all pieces.
7. salvage trachyte pieces
8. sawcut slab surrounding steel tracks(x2), salvage slab tracks.
10. salvage beam for reuse in the RMS site.





# IMPLEMENTATION

# Implementation

## Copyright, Moral Rights & ICIP

There are important copyright, moral rights and Indigenous Cultural and Intellectual Property (ICIP) protocols that must be recognised and adhered to throughout the artist procurement and artwork development processes. It is important that arrangements regarding copyright, moral rights and ICIP be clearly identified by means of an artist contract prior to an artist's engagement in a project. The contract should define and recognise the artist's rights, as well as clarify arrangements regarding copyright and ownership of the work and any associated intellectual property.

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#### Copyright

Copyright refers to a group of rights which protect certain subject matter from being copied or used in particular ways without the copyright owner's permission. Copyright provides a way for artists to protect and monetise their creativity. Copyright exists separately from the physical work, meaning that sale of a physical work does not automatically include the copyright. As a result, the copyright owner of a work might be different to the owner of the physical work.

Only the copyright owner of a work has the rights to do certain things with the work, such as:

- Communicate the work to the public
- Publish the work
- Adapt the work

Other people require permission to do any of these things, even if they are the owner of the physical work.

#### Moral Rights

Moral rights are personal rights that protect the personal relationship between a creator (or 'author') and their work, even if the creator no longer owns the work or the copyright in the work. Moral rights concerns a creator's right to be properly attributed or credited for their work, and safeguards their work from derogatory treatment. Unlike the copyright of a work, moral rights cannot be bought, sold or given away, however they can be exercised by a personal representative of the creator in instances where the creator of the work has passed away.

There are three types of Moral Rights:

- **Right of attribution**  
The right of an author to be identified and named as the author of their work.
- **Right against false attribution**  
The right of an author to stop someone else being credited at the author of their work.
- **Right of integrity**  
The right of an author to ensure that their work is not subjected to derogatory treatment, which is any act in relation to the work that is harmful to the author's honour and reputation.

#### Indigenous Cultural & Intellectual Property

Indigenous Cultural and Intellectual Property (ICIP) refers to the rights that Indigenous people have, and want to have, to protect their traditional arts and culture. Sometimes the words "Cultural Heritage" are used to refer to the same thing. ICIP includes rights such as:

- Right to protect traditional knowledge and sacred material
- Right to ensure that traditional laws and customary obligations are respected, especially where money is made from ICIP
- Right to be paid for use of ICIP, particularly if it has been used in a way which is inconsistent with traditional laws or without the community's permission
- Right to full and proper attribution or naming of the community connected with the ICIP
- Right to prevent insulting, offensive and misleading uses of ICIP
- Right to control the recording of cultural customs and expressions, and language which may be essential to cultural identity, knowledge, skill and teaching about Indigenous culture

#### Resources

UAP and parties involved in the artwork production process are recommended to refer to and adhere to the following resources and organisations regarding copyright, moral rights and ICIP.

- National Association for Visual Artists (NAVA)
- Copyright Act 1968
- ArtsLaw



All artworks commissioned for 903 Bourke Street should consider the importance of environmental sustainability. Throughout the development phases of the artwork, the artists, and the design, construction and installation teams will be encouraged to consider implications for sustainability and environmental impact as follows:

### Materials Selection

It is suggested that all artists, design and construction team members consider environmentally preferred materials options, based on 6 primary considerations:

- Proportion of recycled content of the material
- End of life recyclability of the material
- Total Carbon footprint of material
- Longevity of the material
- Sustainable technologies
- **The functional re-use of salvaged materials from site (see Appendix for details)**

Artists and designers are encouraged to consider the potential for incorporating sustainable technology into the artwork. This may include, but not be restricted to:

- Water – minimisation / storage / recycling
- Energy – efficiency / renewable sources for lighting, sound or kinetic elements

### Microclimatic Effects

All structures in our environment, large or small, can affect the conditions in their immediate locality. Wind tunnels or screens, light reflection or shadow, radiant heat from surfaces or masses, can all potentially affect human comfort in a space, positively or negatively.

Artists and designers will be encouraged to consider how their designs may affect conditions in the immediate locality of the artwork. This can be summarised as the localised effect on:

- Temperature: heat 'island' absorption and radiation / cooling effect
- Light: reflection / focusing / penetration / shading
- Wind: tunnelling / cooling / deflection / turbulence / noise
- Water: runoff / catch / storage / absorption / evaporation / humidity

### Construction Phase

A number of key elements should be considered during the construction phase of the artworks:

All artists, design and construction teams will consider the sustainability of the finished piece. This may include, but not be confined to, the environmental costs associated with light, sound, motion, microclimate installation, maintenance and lifespan. All sub-contractors will be assessed with respect to their environmental awareness, reputation or credentials

The design and engineering methods will take into consideration the complexity of construction and assembly and its carbon emissions impact through energy intensity or efficiency.

# Implementation Maintenance

Maintenance is a key factor in the long-term care and quality of public artworks and should be taken into consideration during concept and design development, during material selection and manufacturing.

There are climatic conditions within each location that all artists and fabricators should consider during permanent artwork development to ensure the longevity of all artworks. These conditions include humidity, fatigue, vehicular pollution, UV degradation and vandalism. **Details of each site including the artwork locations will be confirmed as part of the Community Consultation and Collaborative Design Report.**

## Maintenance Program

During the development of a public art project, consideration should be given to the thorough documentation of the processes involved in the future care and maintenance requirements of the artwork. In order that maintenance responsibilities and associated costs do not become onerous it is recommended that responsibility for maintenance is clearly established and that a condition check of the artwork is undertaken on a regular basis with any remedial works and cleaning carried out when necessary. This will prevent any deterioration of the artwork that may lead to more expensive restoration works in the long-term.

An Artwork Maintenance Manual which outlines the following information in relation to the artwork should be issued at the time of project completion:

- Contact details for the manufacturing company/companies involved
- Materials used during manufacturing and supplier details
- Treatments, aftercare works and processes
- Design and structural drawings
- Predicted lifespan of components
- Location of power source, power supply, water supply etc
- Cleaning program outlining processes and recommended frequency
- Any specific specialist maintenance requirements

The Artwork Maintenance Manual forms the final handover of ownership of the artwork.

## Artwork Life-Span

Artwork(s) should be commissioned with permanent intent and sustainability as a key objective. Where artworks include technology elements with expected lifespans shorter than 25 years, the future owner of the artwork may choose to conduct a review of the artwork before the intended expectancy is reached to ensure the artworks longevity or potential replacement.

## Decommissioning

When the artwork has reached the end of its lifespan, a decommissioning process should be undertaken through either relocation or deaccessioning.

Deaccession involves removing a work from the collection under which it is owned and managed. Deaccession can include the return of the work to the artist/designer, donor or lender, relocation of the work, or the destruction of the work. The permanent removal and destruction of an artwork should only take place as a last resort. A full and thorough process of assessment and consultation should take place before such an action is undertaken, and the artist should first be given the opportunity to take over ownership of the work and properly document the artwork.



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