

Attachment A14

Public Art Statement

An architectural rendering of a city block in Waterloo, Ontario, Canada. The scene is shown from an elevated perspective. A central development site, bounded by Young Street to the north and south, and between two other streets, is highlighted with a semi-transparent yellow and green glow. This site contains a large, modern building with a curved facade and a green roof. The surrounding area consists of various white, rectangular building footprints of different sizes, representing existing urban fabric. There are also some green spaces with trees scattered throughout the block. The overall lighting is bright and clean, typical of a digital architectural visualization.

244 – 258 YOUNG STREET, WATERLOO

PRELIMINARY PUBLIC ART PLAN

Prepared by

Amanda Sharrad Public Art Curator
for Sustainable Development Group

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PLANNING INTRODUCTION: 244 – 258 YOUNG STREET WATERLOO

This Preliminary Public Art Plan is submitted to the Council of the City of Sydney (**Council**) to support a request for a Planning Proposal relating to land at 242-258 Young Street, Waterloo. The Planning Justification Report prepared by Ethos Urban outlines the proposed amendments to the Sydney Local Environmental Plan (Sydney LEP) 2012.

The proposed amendments are seeking principally to facilitate the delivery of a new independent K-12 vertical school, catering for approximately 800 students. The amendments sought to the Sydney LEP 2012 will encourage and facilitate the redevelopment of the site by allowing for:

- an increased maximum Floor Space Ratio (FSR)
- an increased maximum Building Height.

Supporting the amendments to the Sydney LEP 2012 is an amendment to the Sydney DCP 2012 which includes site-specific controls. For assessment purposes, the Planning Proposal is supported by a concept scheme prepared by Plus Architecture that facilitates the following:

- A new 6 storey vertical school consisting of:
 - 45 GLS, 13 specialist / classrooms
 - A multi-purpose hall / auditorium
 - A library
 - A canteen
 - Administration, lobby and circulation spaces
 - An active green roof
 - A basement including 60 car parking spaces and end-of-trip facilities
- The incorporation of the existing film school within the new vertical school building
- A total of approximately 13,543m² of gross floor area which equates to a floor space ratio of 2.94:1. The gross floor area comprises approximately:
 - 10,608m² education floor area
 - 2,935m² commercial (film school) floor area
- Outdoor spaces totalling approximately 4,978m².

INTRODUCTION

This Preliminary Public Art Plan has been developed by public art curator Amanda Sharrad in support of a planning proposal for a mixed-use development comprising an independent K – 12 school and film school at 244 – 258 Young Street Waterloo.

The purpose of this Preliminary Public Art Plan is to provide a public art vision on behalf of Sustainable Development Group for the development and is based upon the Design Report prepared by Plus Architects, Landscape Schematic Concept prepared by Turf, and a planning report by Ethos Urban.

This Plan includes analysis of the historical, social and cultural context, and provides a public art vision, as well as objectives and principles to guide the commissioning of public art. It identifies the best initial opportunities for public art throughout the schematic architectural and landscape designs.

It is recommended that the public art curator drive and facilitate leading commissioning processes within a collaborative framework that allows for participation by the Sustainable Development Group, the selected design team and key external stakeholders such as the City of Sydney. Finally, a public art commissioning timeline and recommended budget allocation for art has been provided.

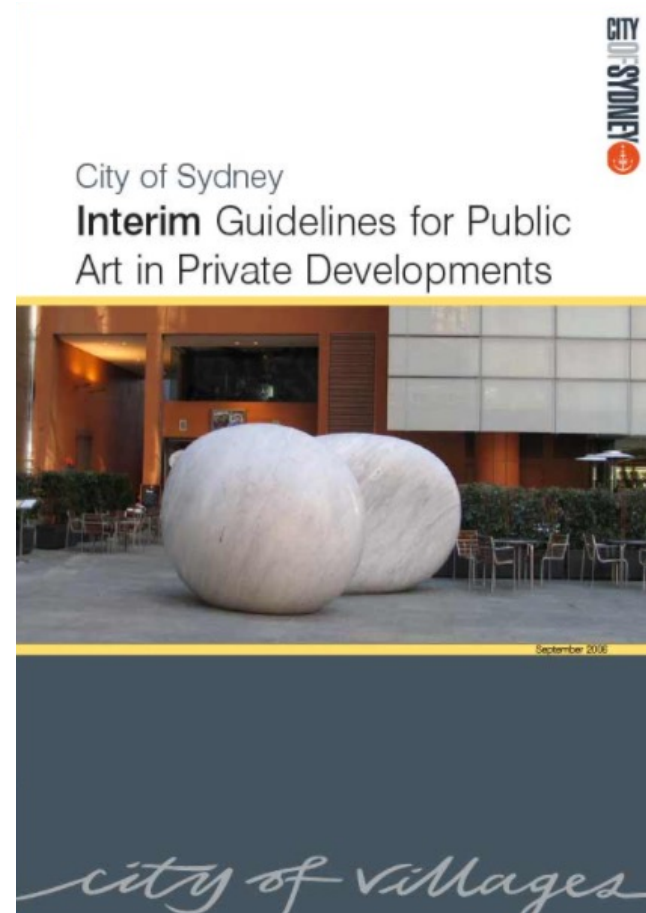


Image of 244 – 258 Young Street Waterloo development courtesy Plus Architects.

PLANNING CONTEXT & STAKEHOLDERS

As the development site is within the City of Sydney LGA the primary stakeholders are the City of Sydney. This Preliminary Public Art Plan has been developed in accordance with relevant planning principals identified in City of Sydney public art and urban planning policies and guidelines such as the City of Sydney *City Art Public Art Strategy, Public Art Policy, Guidelines for Public Art in Private developments, Guidelines for Acquisitions and Deaccessions and Sustainable 2030*. “The City’s Public Art Policy provides a framework of principles to support the City’s commitment to the experience of art in the strategic planning of the city and the implementation of Sustainable Sydney 2030”, City of Sydney. The site is also within the greater Green Square renewal area, and therefore the *Green Square Public Art Strategy* authored by this curator, has also informed and guided this Plan.

The City of Sydney’s guiding principles that have been considered in development of this Plan include recognising and celebrating Aboriginal stories and heritage in public space, supporting local artists and vibrant places in village centres with art projects, and promoting high quality public art in new development. The Plan provides guidelines for public art aims that will enhance the public domain, create high quality amenity, activate spaces, respect and reflect the site’s heritage, and engage with the local diverse community in order to enhance wellbeing and meet the demands and needs of future generations.



244 – 258 YOUNG STREET, WATERLOO SITE

The site is situated on the traditional land of the Gadigal people of the Eora nation, located at 242-258 Young Street, Waterloo within the City of Sydney Local Government Area (LGA). The site is prominently positioned at the junction of Hunter Street, Young Street and Powell Street. It is located 4km south of the Sydney CBD within the Green Square Urban Renewal Area.

The site comprises three lots which are legally described as Lot 1 in DP84655 and Lots A and B in DP 161650. The site's area is 4,611m² and is triangular in shape and is bounded by Hunter Street to the west, Young Street to the east and Powell Street to the south. The site has street frontage dimensions of 118m along Hunter Street, 137m along Young Street and 4.3m along Powell Street. The topography of the site generally falls in an east to west direction.

The site and is currently occupied by two storey office building and important to note in the cultural landscape of the area is that it also housed the Waterloo Studios, a film school that will be replaced and housed within the new development. The southern tip of the site is a grass lawn area.





Image of 244 – 258 Young Street Waterloo development courtesy Plus Architects.

WATERLOO CONTEXT ANALYSIS: CURRENT & FUTURE DEVELOPMENT

The Young Street Waterloo public art will engage with local residents, film and school students attending the proposed school and visitors to the area.

The surrounding area has a highly multicultural community that has been privy to significant urban renewal over the last ten years. The Waterloo area in particular is currently undergoing substantial redevelopment. These areas include key strategic precincts such as the Waterloo Metro Quarter, and the proposed development directly interfacing with the site are the future Woolworths Waterloo development, Lachland Precinct and Dank Street South Precinct. These future redevelopments generally have a focus on mixed use, providing retail, commercial, and residential dwelling, and will greatly reshape the context of the site.

The character of this part of Sydney therefore includes light industrial dotted amongst an eclectic mix of contemporary creative spaces, galleries, cafes, retail and of course much new development. Best global practice architecture is on display nearby such as the new developments surrounding Green Square Town Centre by Koichi Takada, Peter Stutchbury, Andrew Burges and Stewart Hollenstein, soon be joined by high quality private development such as John Wardle's Bourke & Bowden mixed-use development nearby.

The Botany Road corridor will see many new office buildings catering for young workers in knowledge-based industries, and the establishment of new places to work and cultural amenities is supported by a new school in Green Square Town Centre by Bligh Voller Nield, in addition to this proposed new school and film school at 244 Young Street. The Drying Green Park by McGregor Coxall and Gunyama Park and Aquatic Centre provide important open space for new families to the area, and the future Waterloo Metro Station and upgrades to the Green Square station precinct will provide important public transport experiences and options.



+50,000 RESIDENTS (2041)
(REDFERN / WATERLOO / GREEN SQUARE)
<https://forecast.id.com.au/sydney/about-forecast-areas?WebID=140>
<https://forecast.id.com.au/sydney/about-forecast-areas?WebID=2010>



21,000 + NEW JOBS
(GREEN SQUARE)
<https://www.urbanagendaplatform.org/best-practice/i-green-square-rich-industrial-past-vibrant-sustainable-and-connected-community>



FUTURE WATERLOO METRO (2024)



+30,000 NEW DWELLINGS (2030)
(GREEN SQUARE, BEACONSFIELD, ZETLAND, ALEXANDRIA, ROSEBERY, WATERLOO)
<https://www.cityofsydney.nsw.gov.au/green-square>



+40 NEW PARKS IN GREEN SQUARE TOWN CENTRE
<https://news.cityofsydney.nsw.gov.au/articles/green-square-new-park-drying-green-residents>



Images of surrounding future development including clockwise from above left: Dank Street South; Lachland Precinct; Woolworths Waterloo and Waterloo Metro Quarter.

CONTEXT ANALYSIS: WATERLOO AND SURROUNDING SUBURBS HISTORICAL CONTEXT

Stories of First Nations culture, migration and industry colour the history of this part of Sydney.

The Gadigal people of the Eora are the traditional owners of the site. They relied on the natural resources of this freshwater wetland area for hunting and collecting. Heath and low scrub-covered sand dunes, mudflats and wetlands such as the Blackwattle Swamp, were fed by creeks such as Sheas and Blackwattle Creek constituting the landscape of pre-colonial Alexandria. Soon after the colonial contact, it is well known that many of the Gadigal around Port Jackson were wiped out due to introduced disease. As the Tank Stream near Sydney Cove became heavily polluted with colonial occupation, the Gadigal moved further out of the city to higher ground in this part of Sydney, and the natural wetlands were particularly abundant source of indigenous fruits and vegetables, fish and shellfish and a focus of Aboriginal activity and camps. Main roads throughout the area such as Botany Road closely follow historical walking tracks important for social connection, trade, sharing resources and reaching ceremonial sites. In warmer seasons clans travelled towards the coast to fish. Eora women had notable skills in fishing, swimming, diving and canoeing, providing food for their families whilst caring for their young, and held a powerful place within Eora society. Distinctive crescent-shaped *bara* (fish-hooks) were fashioned out of the shell of a sea snail. Shellfish, fish, eels, wildlife and vegetation such as watercress sustained the Gadigal. The Gadigal spent cooler seasons inland as evidenced by nearby sandstone rock shelters containing shell middens and white hand and foot stencils. Alexandra Canal has three sites recorded by the Metropolitan Aboriginal Land Council, including a Dugong skeleton with Aboriginal markings and two stone axe-heads nearby, uncovered over a hundred years ago that have been carbon-dated to indicate Aboriginal presence 6000 years ago.

Industries were important sources of employment, but the life and activity of the First Nations community was greatly depleted from the area with the draining of the wetlands for development and industry, and the use of waters systems as a waste drain. The industries in this area attracted people from country areas seeking employment, connection with community, and refuge with relatives due to the scarcity of rural work, closure of Aboriginal reserves and expansion of farming throughout NSW. The industries included glassmaking, brickworks, pottery works, metal foundries, tanneries, wool washers and mills.

This part of Sydney has seen large waves of migration throughout its modern history, often working class and Aboriginal people resulting in a diverse community. The Irish, Maltese, Lebanese, Syrian and Chinese were well represented. The heritage listed Yiu Ming Chinese Temple for example supported large populations of Chinese migrants throughout the last century who established market gardens.

Many local Aboriginal men and women have played an essential role in the welfare of the Aboriginal population and this part of Sydney over the last century. Nearby Redfern in particular, has been a focus for civil and land rights activism over the last 90 years. Jack Patten led the Aboriginal Progressive Association, Faith Bandler a leading Aboriginal rights campaigner was integral in the 1967 YES Referendum and Pearl Gibbs was the first and only female on the NSW Welfare Board who campaigned for the abolishment of the Aboriginal Protection Act that had resulted in the forced removal of Aboriginal children from their families. Colleen Shirley Smith was awarded with the Order of Australia and Order of the British Empire for her work for the Redfern Aboriginal Children's Services, and in 1971 co-founded Australia's first Aboriginal Medical Service in Redfern. Elder Charles 'Chicka' Dixon was Australian Aborigine of the year in 1984 for his commitment to Aboriginal issues, arts and culture through the Aboriginal Arts Board, and integral to establishing Australia's first Aboriginal Legal Service in Redfern in 1970. More recently respected Gadigal Elder Uncle Charles 'Chicka' Madden has served the Aboriginal community as Director of the Aboriginal Medical Service, Secretary of the Metropolitan Local Aboriginal Land Council, Director of the Aboriginal Hostels NSW and life member of the Redfern All Blacks. Jenny Munro has continued the fight for affordable housing in the area, establishing the Aboriginal Tent Embassy at 'The Block' in 2014.

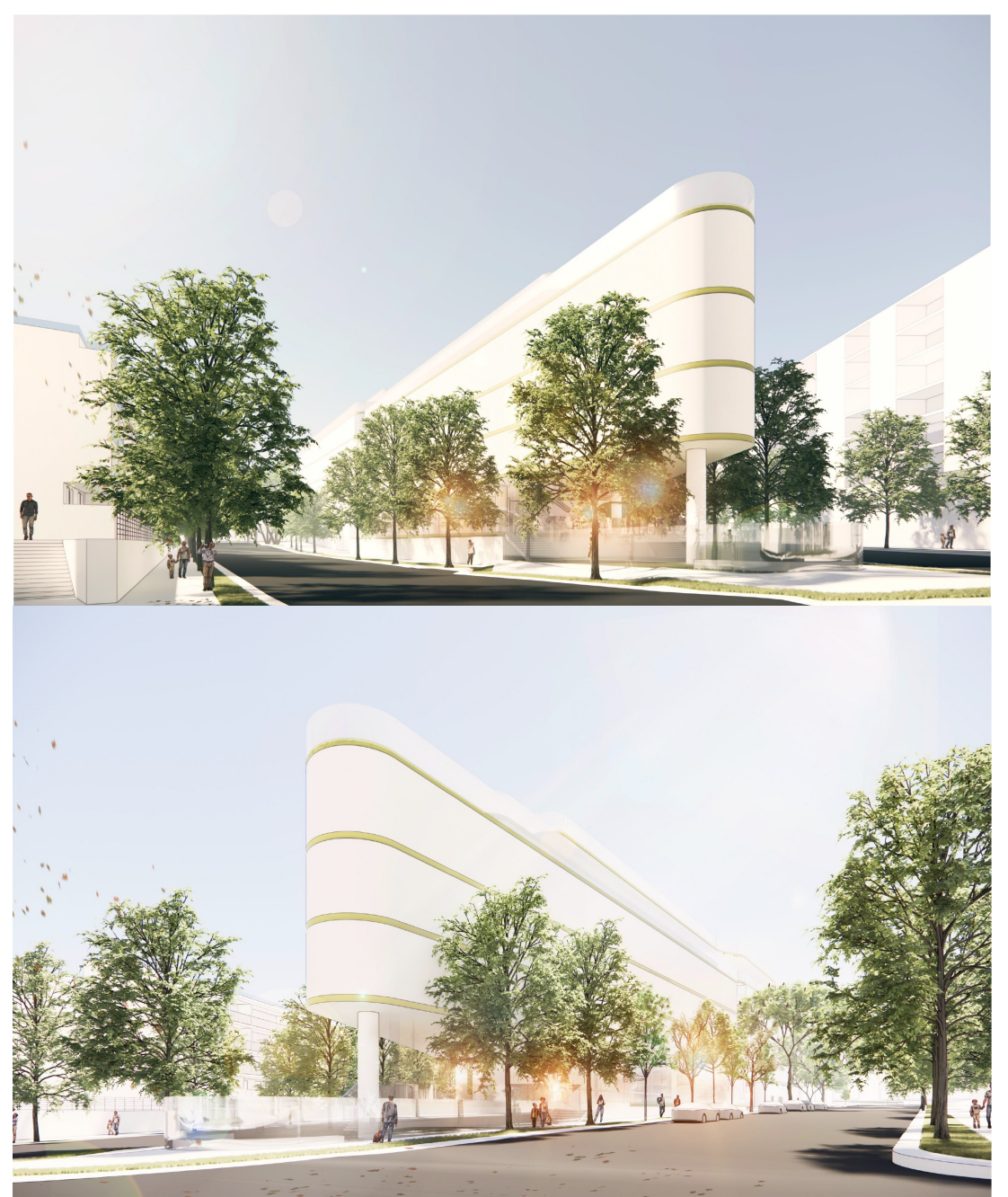
DEVELOPMENT REFERENCE SCHEME

Despite the strong population growth forecast for the Waterloo-Green Square Corridor, there is a significant lack of planned school infrastructure to provide for the educational needs of children. No new high schools are currently in planning within a 2km radius of the target site, in the heart of Waterloo.

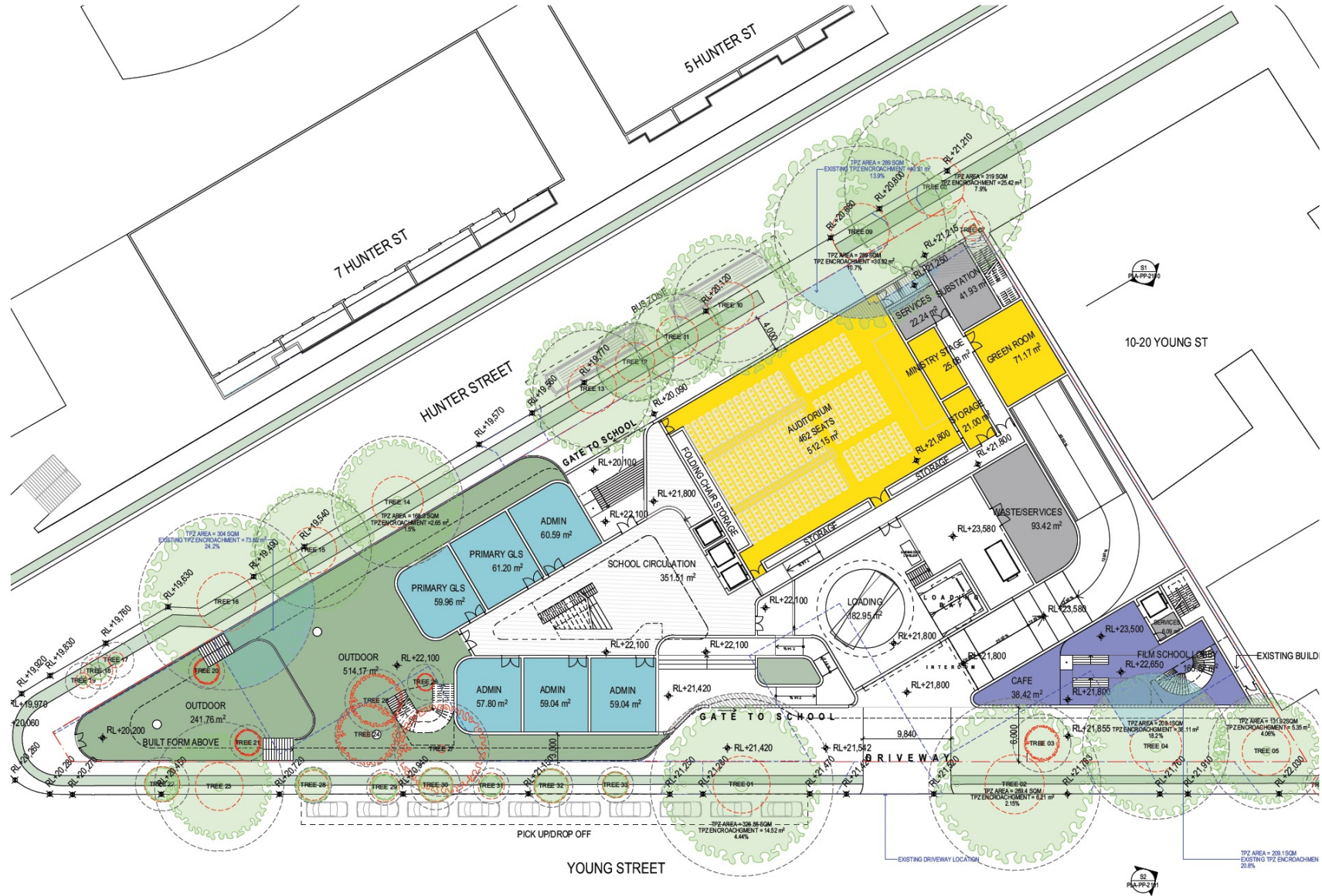
New schooling facilities are needed to cater to the educational needs of local students, with demand expected to double in this period.

The proposal envisions a mixed-use infill building that is primarily a Kindergarten to Year 12 School, with spaces for the current film school on-site, which can be shared with the ministry. The aim for the development is to provide much needed educational infrastructure to the Waterloo area, as well as provide great urban activation to its surrounds. The proposal also envisions a community aspect through its flexible auditorium on ground floor, which can be used by the school, the ministry, as well as the community. Plus Architecture.

Perspectives of 244 – 258 Young Street Waterloo development courtesy Plus Architects.



244 – 258 YOUNG STREET GROUND FLOOR LAYOUT PLAN





SCHOOL



TERTIARY FILM SCHOOL



COMMUNITY



MINISTRY



WELCOMING TO COMMUNITY



FLEXIBLE USE AND INNOVATIVE LEARNING SPACES



DYNAMIC OUTDOOR SPACES



SUSTAINABILITY

PUBLIC ART VISION

The public art sought for the precinct will be of the highest quality. It will be relevant to the site and local community, as well as global contemporary art discourse, achieving excellence through artworks that are exceptional, unique, meaningful and engaging in order to enhance the experience of place and bring considerable value to the site.

Mandatory requirements for any permanent artworks integrated into the built environment will be the use of durable, low maintenance materials that are structurally stable, utilising the most up to date technologies and not a risk to public safety or accessibility.

PUBLIC ART PRINCIPLES

- High quality artworks that exhibit artistic excellence;
- Durable, safe and low maintenance artworks;
- Public art that respects the site's rich First Nations and multicultural histories of the area;
- Sustainability – artworks created with sustainable best practice;
- Artwork that engage with the school and film school students, local community and residents.

PUBLIC ART OBJECTIVES

The public art objectives will be applied to the artist briefs, seeking public art that responds to the following:

- Create public art that is inspiring and socially engaged;
- Provide public art that is layered with meaning and has conceptual depth beyond the decorative;
- Propose public art that is aesthetically pleasing and exhibits artistic excellence;
- Propose public artworks that engaging all the senses – with a specific emphasis on digital or projected works that are participatory and involve the viewer;
- Provide public art that is innovative, unique and contemporary;
- Integrate the public art into the fabric of the site – whether architecture or landscape design;
- Reflect upon the diverse stories in the community of the past, present and anticipated future audiences;
- Create works that are exceptional, distinctive and identifiable to enhance a sense of place and place identity.

THEMATIC FRAMEWORK & DIRECTION FOR ARTISTS

The public art will primarily address this as a site for a school and film school. It is to reflect upon themes around inner growth, cultural production, learning, performance and digital creation. The art is to also address cultural sustainability and social engagement.

The public art will acknowledge the diverse people who have inhabited this place throughout history, who live and work nearby and the students who will utilize the spaces throughout the development.

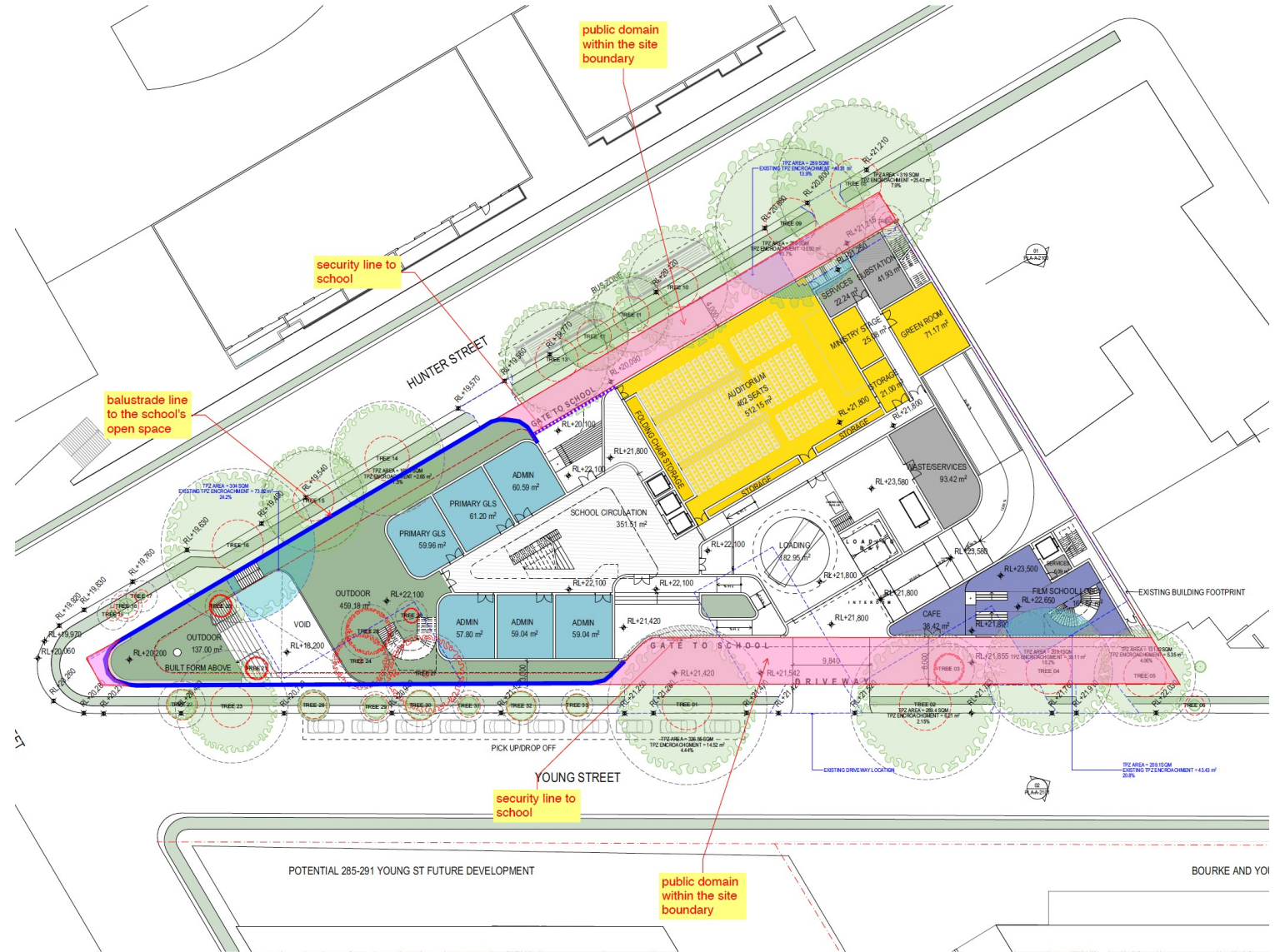
The following key themes will be explored by artists through public art:

- Performance – the body vs digital;
- Social Connection;
- Inner Growth & Learning;
- Cultural production;
- Sustainability;

PUBLIC ART OPPORTUNITIES

This notated plan indicates the public domain within the site boundary in pink that provides great opportunity for public art as it would be owned and maintained by the developer. The balustrade to the school indicated in blue sits on the boundary – so public art could be highly integrated into this boundary material.

The following pages identify specific opportunities for public art within these areas.



PUBLIC ART OPPORTUNITY SITES

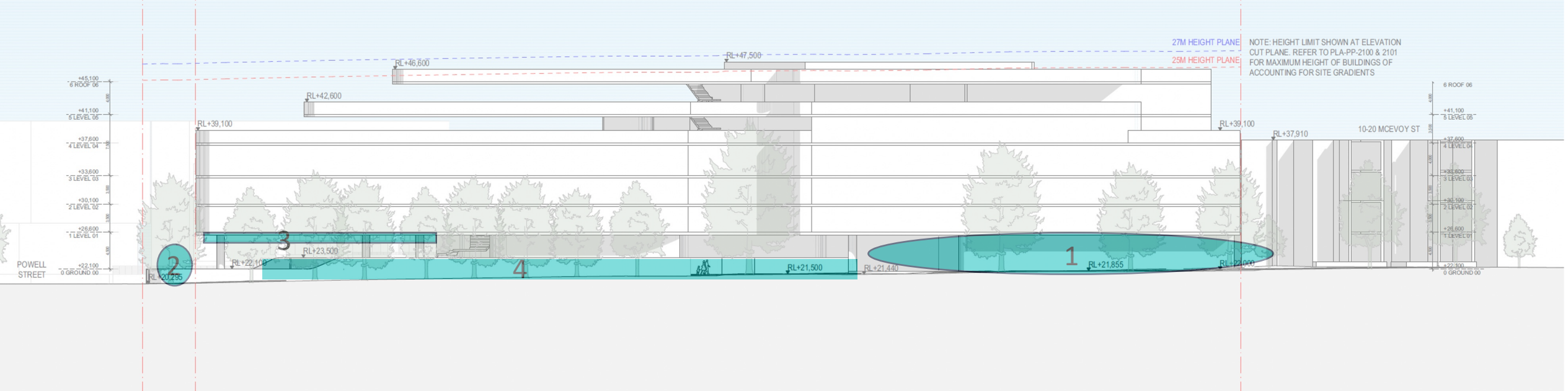
The school building envelope has two four-meter set-backs along Hunter and Young Streets that are currently intended to be landscaped. The spaces near the entrances to the proposed school along Young Street and Hunter Street could be activated by public art in order to announce the school and provide a destination focus.

At the western end of the development site, an area outside the boundary fence to the school sits within the development site – so also affords space for an artwork on public domain. The boundary fence material itself provides an opportunity for a public artwork that is highly integrated within the fencing material. An additional location for public art that is within the school development, but highly accessible visually, is the large soffit expanse leading up to the western point of the building. Public art that is sculptural could also be suspended from this soffit, and could include a lighting element in order to enhance a sense of safety at night for users of the building, particularly when the auditorium is used for community events and film school productions or screenings.

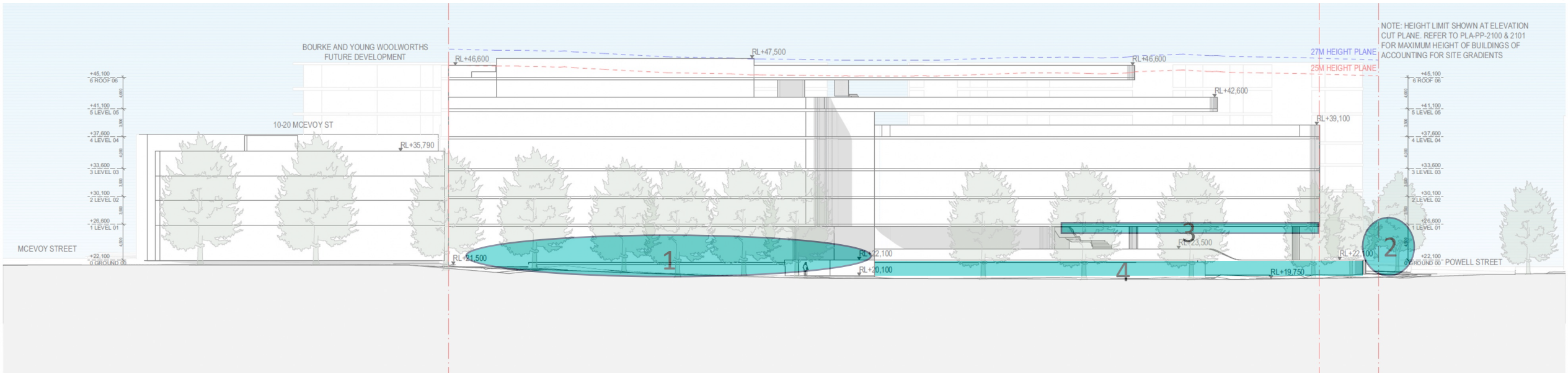
The various types of public art possible therefore include sculptural installations, sculptural seating, suspended or mounted artworks, lighting artwork, digital artworks displayed on screens or projections, art elements integrated into the ground plane or architectural fabric, cultural planting and sound. The following are recommended at the marked locations on the plan to the right:

1. Sculptural artworks amongst landscaping/sculptural seating/shade structures/water/cultural planting;
2. A tall vertical sculptural landmark artwork;
3. Highly integrated artworks in the soffit of the architectural fabric or a sculptural / lighting artwork suspended from the soffit;
4. Highly integrated artwork in the boundary fence.





E1 YOUNG STREET ELEVATION
SCALE: 1:250@A1



E2 HUNTER STREET ELEVATION
SCALE: 1:250@A1

COMMISSIONING PROCESS

The intent is for Amanda Sharrad, the public art curator to be engaged to oversee the public art commissioning process from inception to completion. This curatorial stewardship will maximise the value of the artwork for the development, ensure that the artists achieve excellence, that the public art provided is unique and meaningful as well as highly contemporary and engaging.

The curator's network of suitable contemporary artists will be utilised for artist proposed, and the curators expertise will be called upon for managing the artist selection process, facilitating the engagement of artists with best practice agreements, and handholding artist and developer throughout the commission.

In the first instance the curator will deliver the required detailed public art strategy for the development application in collaboration with the developer. This will offer principles and objectives for public art that are aligned with the winning development design and to key planning objectives for the site. It will identify the best possible opportunity sites within the winning architectural scheme for public art, the range of approaches possible, along with benchmark projects to inspire and exemplify the vision that is sought. This collaboration will fine-tune specific locations possible for public artworks that can be developed and integrated into the winning architectural scheme.

An Evaluation Panel consisting of the developer, curator and design team member will be confirmed, and the curator will develop an artist brief for best identified opportunities throughout the development in collaboration with the developer and design teams. Insightful artist briefs will identify the most compelling aspects of place and opportune locations for art, and when this is delivered to the best possible most suitable artists, can deliver public art that is unique, meaningful and contributes fresh ideas to the field.

The curator will then propose best suited contemporary artists for the commission, recommending a shortlist of concepts from which to select a winning proposal. Selected shortlisted artists will be invited to submit proposed concepts and the curator will then manage the artist or concept selection process, engagement of artist/s, commissioning and development of the public artwork/s and final installation.

Artists will be selected according to their proven expertise and the strength of their concept proposal that are developed in response to an artist brief that will also be developed by the public art curator in collaboration with the selected architects, landscape architects and Sustainable Development Group.

This process is advised to achieve the best possible outcome for the development and site and for Sydney and the community.

PUBLIC ART TIMELINE

PLANNING

Stage One: Public Art Strategy:

The curator will develop this Preliminary Public Art Plan into a detailed Public Art Strategy.

Stage Two: Artist Brief, Shortlisted Concepts & Artist Selection

An evaluation panel is established to include the developer, curator and design team member. The Artist Brief is developed by the public art curator in collaboration with the developer and design teams. The curator provides a long list of suitable artists for commissions who are shortlisted by the evaluation panel. Shortlisted artists are invited to develop concept proposals in response to the public art artist brief. The successful artists are selected from these concept proposals and engaged. Successful artists are engaged by the developer through a process facilitated by the curator.

DESIGN

Stage Three: Artwork Concept Refinement:

The selected artwork concept is developed and refined in response to feedback provided by the developer, the curator, design team and key external stakeholders as required into a Refined Artwork Concept.

Stage Four: Detailed Design Development & Documentation:

The refined artwork concept is developed in response to feedback provided by the developer, the curator, design team and key external stakeholders as required into a Detailed Design package, the details of which are incorporated into a Detailed Public Art Plan for submission for formal approvals.

Approvals: A Detailed Public Art Plan is required for approvals.

CONSTRUCTION

Stage Five: Public Art Fabrication & Installation:

The public art will be fabricated with hold-points for inspection and approval of samples and fabricated works by the developer and curator. The artwork is transported to site, installed and completed on site.

Approvals: A Final Public Art Report may be required detailing the fabrication process and final installed images for formal approval.