

Our ref: SSD-10437-PA-15

Ryan Thomas  
WL Developer Pty Ltd  
c/- Mirvac  
Level 28, 200 George Street,  
SYDNEY NSW 2000

30 August 2023

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**Subject: Waterloo Metro Quarter Southern Precinct - Detailed Public Art Plan under Condition B43**

Dear Mr Thomas,

I refer to the Detailed Public Art Plan submitted in accordance with Condition B43 of the consent for the Waterloo Metro Quarter Southern Precinct (SSD-10437). I also acknowledge your responses received on 28 August 2023 to the Department's request for additional information dated 21 June 2023.

I note the Detailed Public Art Plan and additional information:

- confirm the Detailed Public Art Plan has been prepared in consultation with parties required to be consulted with; and
- contains the information required by the conditions of approval.

The Department has carefully reviewed the document and is satisfied that it meets the requirements of Condition B43. Accordingly, as nominee of the Planning Secretary, I approve the Detailed Public Art Plan (undated, however received on 31 May 2023 and prepared by Tess Allas, Sebastian Goldspink and Aillen Sage Architects).

If you wish to discuss the matter further, please contact Russell Hand on 8275 1313 or at [russell.hand@planning.nsw.gov.au](mailto:russell.hand@planning.nsw.gov.au).

Yours sincerely,



Annie Leung  
Team Leader, Key Sites Assessments

As nominee of the Planning Secretary

# Waterloo Metro Quarter

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## Detailed Public Art Plan

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

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

**We specifically acknowledge the Gadigal people as the Traditional Owners of the land in which the Waterloo Integrated Station Development is situated.**

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# 01 Introduction

# *is, was and always will be*

***'The living Indigenous culture is a part of this rich complexity (of Waterloo/Redfern), and is the same culture as stretches back more than 60,000 years. While aspects of Indigenous culture have adapted to changing circumstances, Indigenous culture remains connected to Country - is, was and always will be Aboriginal land.'***

- Aboriginal Cultural Stories and Knowledge as Context for the Engagement Strategy to inform design, Waterloo Metro Community Engagement, Prepared by Murawin, April 2020

With this quote as a key driver, the curators of the precinct have identified opportunities for visual artists from across a wide spectrum of practice whose varied practices and conceptual approaches can be integrated or adapted into the design of the Metro Quarter Development.

It is our vision that the completed artworks enable local communities to see themselves reflected in the art, to engage with it immediately and in the decades to come, support a sense of community ownership and have works that connect new and existing communities through recognition of intrinsic cultural and generational diversity, both historic and contemporary. This diversity of residents is held up as a strength of the community, a source of dynamism and pride.

It is envisaged that the public art for the precinct will provide a bridge and an opportunity for connection between all members of the community and its visitors – from across varied backgrounds and generations – not only in the resulting work that will be installed, but also in the process of developing and creating the works that will support local people and industries - strengthening and building a vibrant and connected precinct.

# 02 Site & Context



# Waterloo Metro Quarter

Waterloo is located within a strategic corridor between the Sydney city centre and the airport, close to major employment and educational precincts, and undergoing significant renewal.

Botany Road is and has long been a key transit route from the harbour to the bay. It is an historic corridor of movement and enterprise.

The area represents a complex overlapping of urban and natural systems – once a wetland scattered with interconnected water bodies naturally abundant in food and resources, it has since been overlaid by a cultivated and industrial landscape, resulting in a constructed topography characterised by large green spaces and renewal sites split by transport corridors and controlled water courses.

The existing built fabric of the Waterloo/Redfern area is highly diverse, consisting of warehouses and industrial buildings; Institutional buildings and campuses; large enterprises as well as small scale commercial buildings; and a fine grain of terrace houses interspersed with parks, ovals and pockets of green.



The Waterloo Developer's vision for the Waterloo Metro Quarter is for a place that strengthens Waterloo's existing character, celebrates the area's Aboriginal and multi-cultural history, increases community cohesion, supports a diverse community with a range of social and human services, provides diverse housing choices, encourages active transport options and contributes to a vibrant and secure future for the area.

*'The public realm is conceived as a place of abundance, where stories are shared and people cross paths. A new layer of collaboration, expression and enterprise that supports a resilient and connected population, activated by community, retail, commercial and other uses, creating places of character and colour. Here, permanent public art connects new and existing communities with the vital Aboriginal histories of the site, acknowledging its significance as a nationally important place of social resistance and change.'*

- Waterloo Metro Quarter Design Approach, Waterloo Developer (provided to Sydney Metro, May 2020)

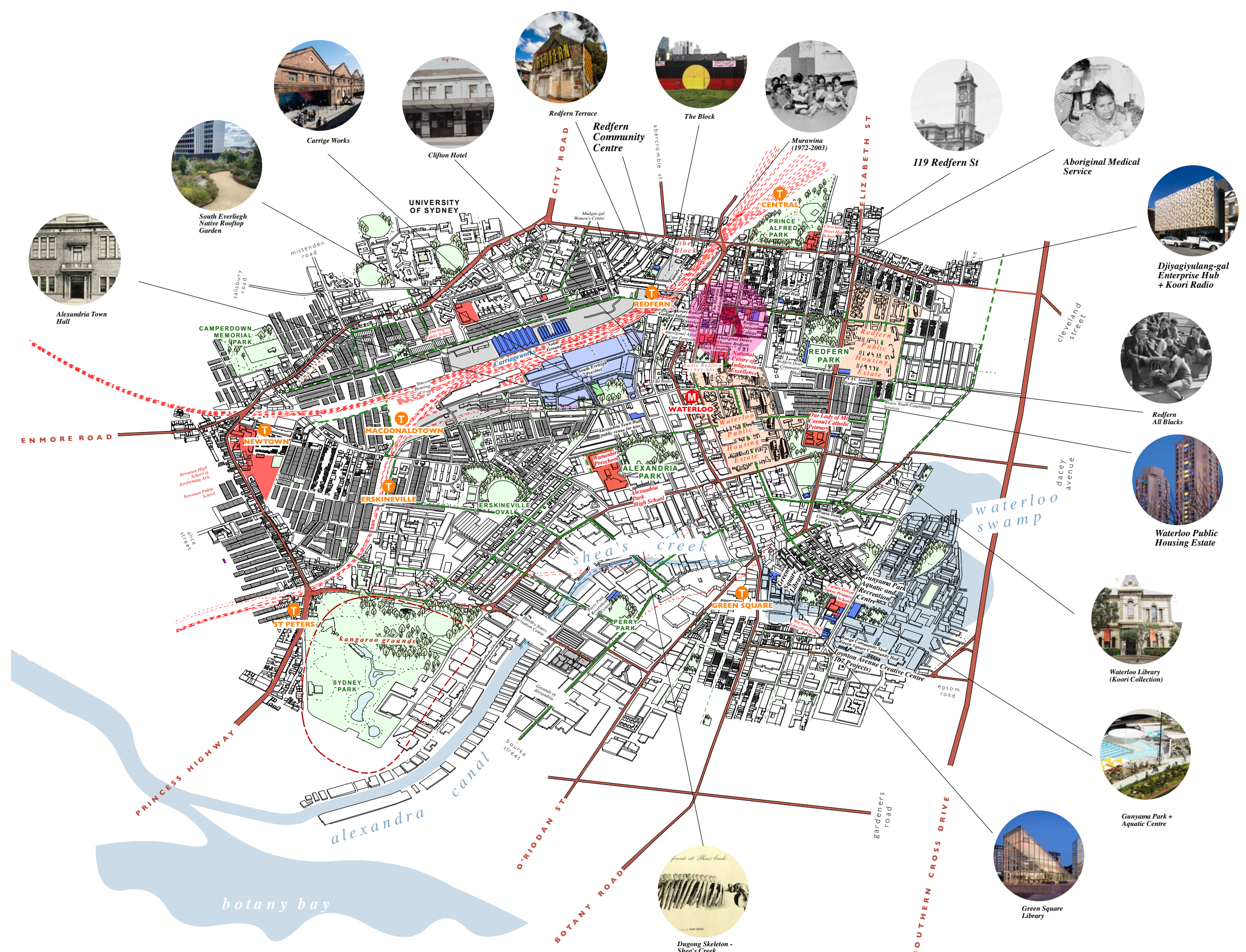


Waterloo Metro Quarter  
Cope Street Plaza



Layered & Diverse

Waterloo/Redfern has an established, engaged and active community. There is a network of community spaces and services throughout the neighbourhood – for young and old, for creatives and entrepreneurs. It has a highly layered history of socially and historically significant places.



Waterloo Metro Quarter Context Illustration  
Aileen Sage

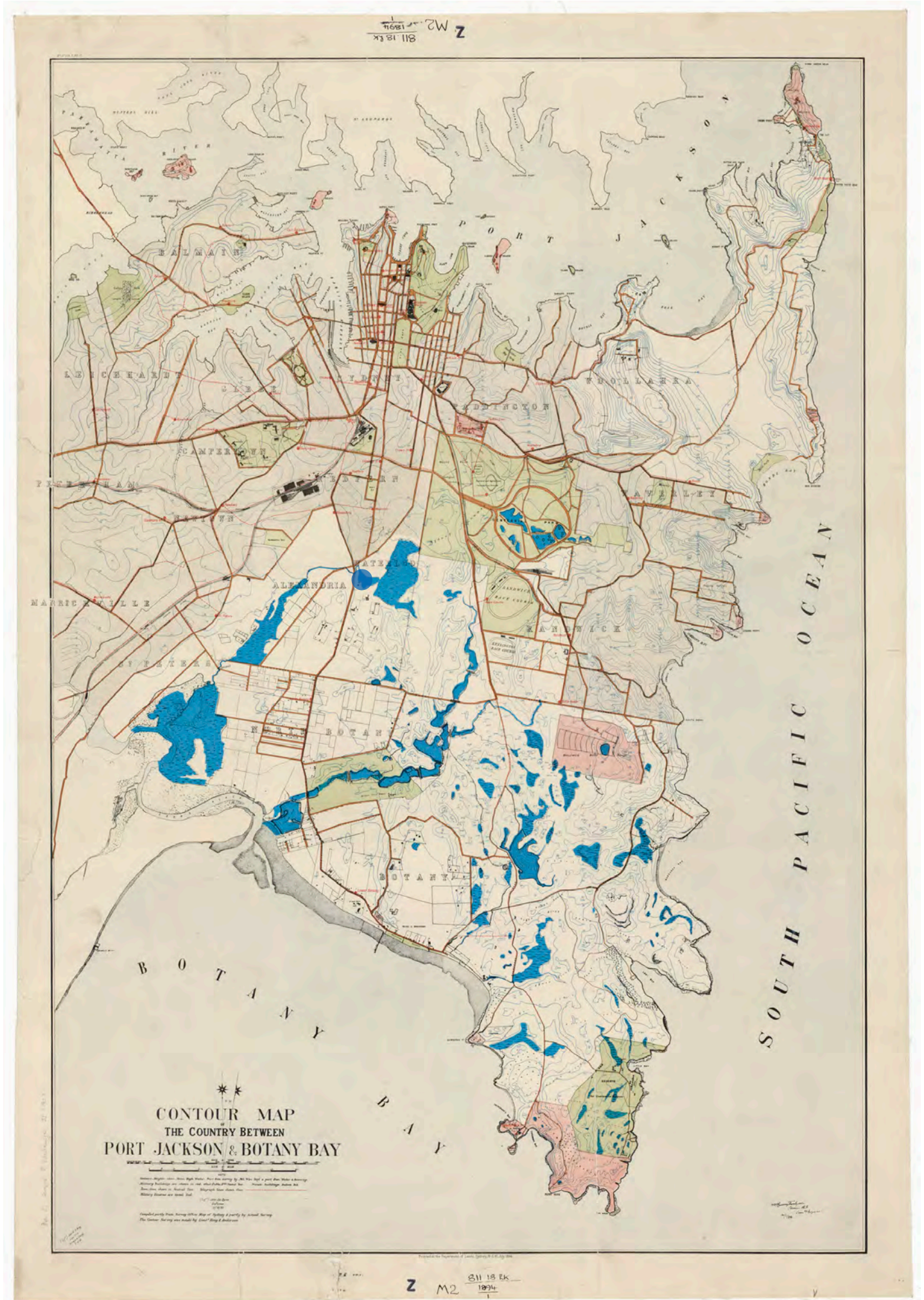


Ecology

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



Remnant Banksia Scrub  
Photo: Danièle Hromek



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



The precinct is characterised by a number of public domain areas, each with their own character.

The current names of each area are purely for the purposes of identification. The naming of each area will be developed in due course by the Precinct Steering Committee.

**Raglan Street** will provide a comfortable microclimate with shade trees and planting to cool the street frontage. Permeable paving over deep soil with predominantly native understorey planting provides opportunity for education through urban foraging, and places to sit, wait or rest.

Generous footpath widths are provided along **Botany Road** with native street trees and understorey planting creating amenity and separation from the busy vehicular street.

**Cope Street Plaza** provides a vibrant meeting place, neighborhood square and communal gathering area. Active building uses are edges to the square, making this an attractive space to be during day and evening.

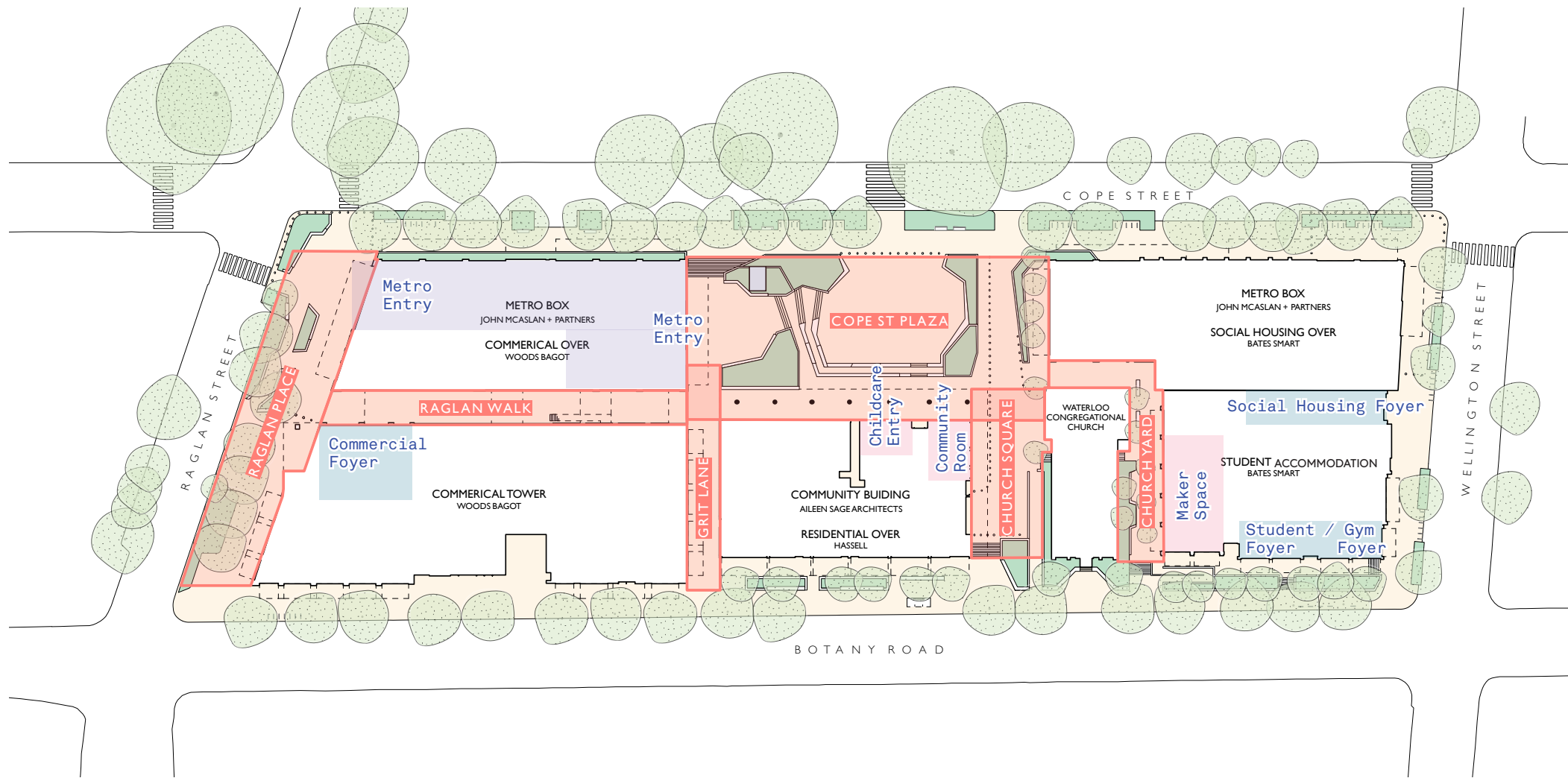
Located at footpath level, the square is subtly separated from the surrounding circulation zones and outdoor dining areas, creating a protected place for community use. Areas of the plaza will provide places for trade /busking /gathering linked to the original trade route walking trail now known as Botany Rd.

**Raglan Walk** is an important north south connecting laneway activated by adjacent building lobby, retail tenancies as well as Metro retail and bike storage. The laneway is covered over by the building above and is 3 storeys high.

**Grit Lane** will be a well-used connector between the Metro southern entrance and Botany Rd bus stop, activated by retail tenancies on both sides.

**Church Square** provides both pedestrian access across the precinct and vehicular access to the basement. The distinctive paving pattern of this area will demarcate it as a shared zone and will be commissioned as part of the Public Art Strategy for the precinct.

This protected courtyard, which makes up **Church Yard** framed by the church and the facade of the student accommodation building, allows activities to flow out from the church and maker space. The area is envisaged as an active community space that will be enlivened and enriched as a key part of the Public Artwork & Heritage Interpretation Strategy.



Waterloo Metro Quarter  
Public Domain Precincts

NOTE: The current names are indicative only for identification purposes





Cope Street Plaza (Aspect Studios, Landscape Architects)  
Central Precinct Community Podium (Aileen Sage Architects)  
Residential Tower (Hassell)



North Precinct Metro Entry & Commercial Buildings  
John McAslan + Partners, Woods Bagot Architects



North Precinct Raglan Walk  
Woods Bagot Architects



Southern Metro Box (John McAslan + Partners)  
Social Housing & Student Accommodation (Bates Smart)

# 03 Curatorial Approach & Process



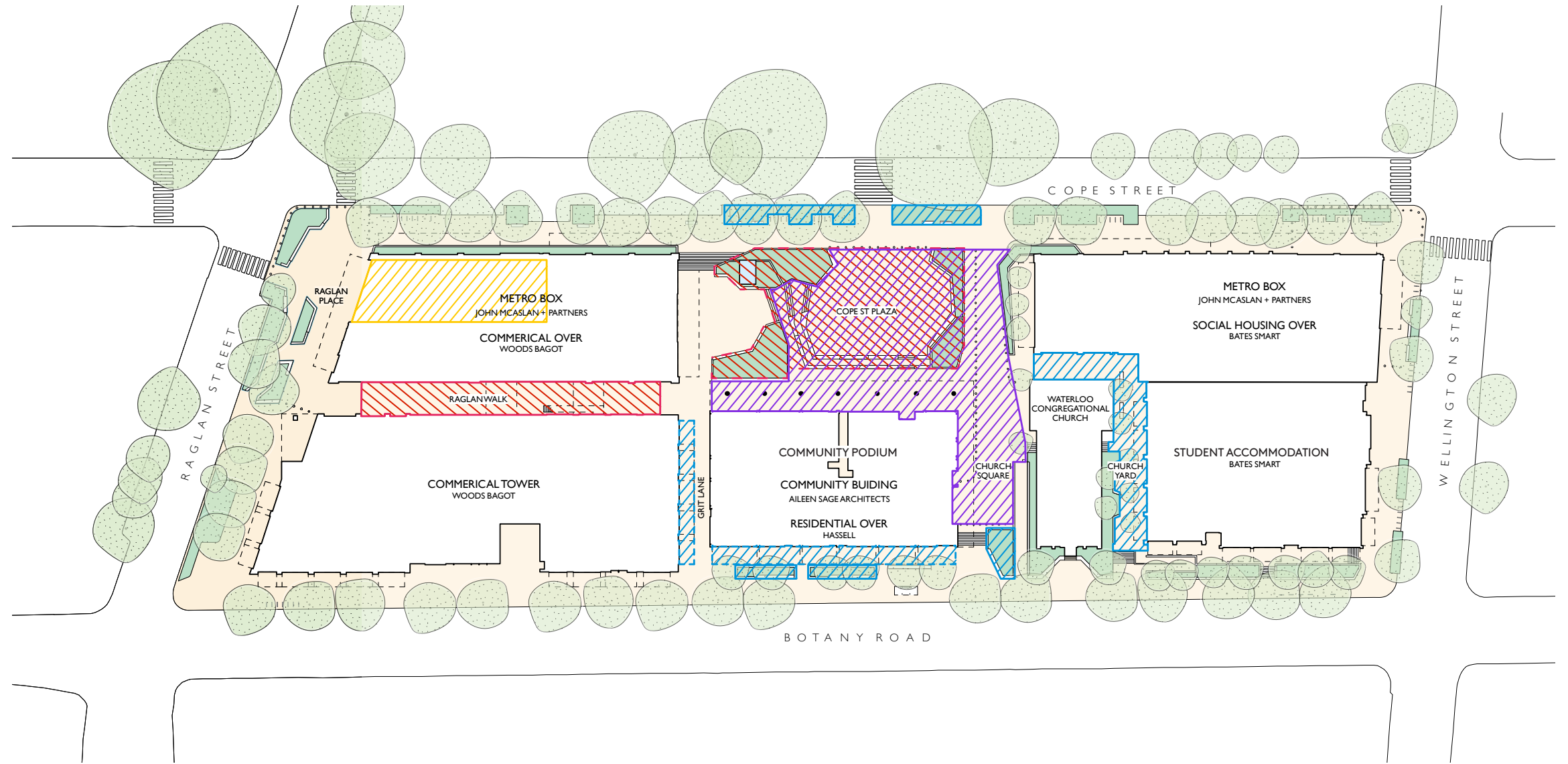
The Curatorial Team for the Public Art is Indigenous-led and includes a mix of backgrounds and experience:

Tess Allas (Lead Curator)  
Sebastian Goldspink (Assistant Curator)  
Isabelle Toland, Aileen Sage Architects (Architectural Integration)

The Curatorial Team is supported by Murawin Consultants who are providing Cultural and Community Consultation advice to the team.

The themes for the proposed public art recognise in particular the important Indigenous histories of the site and acknowledge the significance of the Waterloo/Redfern area as a nationally important place of social resistance and change.

The themes for each artwork opportunity are articulated as celebrations of the area's unique history, legacy and future.



Waterloo Metro Quarter  
Public Artwork Locations



**Opportunity 1**  
**Celebrating Country**

A two dimensional design or pattern that will be translated into the mesh screen facades of the community podium building that is located at the heart of the development.



**Opportunity 2**  
**Celebrating Community & Language**

Integrated text-based artwork embedding poetry and storytelling within the site as illuminated, etched or integrated elements in key strategic public domain sitting, dwelling & pedestrian movement paths across the site.



**Opportunity 3**  
**Celebrating Knowledge & Innovation**

A dynamic / suspended / sculptural artwork, either integrated with the landscape or suspended above, extending through Raglan Walk and over /or within the landscaped areas of Cope Street Plaza.



**Waterloo Metro Station Artwork (by Sydney Metro)**

This artwork is being co-ordinated and managed by Sydney Metro in line with their overall public art strategy for their Northwest, City and Southwest lines. The artist for this work has been appointed by Sydney Metro.

## SSDA Condition

This Detailed Public Art Plan has been prepared in response to the below requirements of the SSDA (State Significant Development Approval):

*'B43. Within six months of commencement of works, the Applicant must prepare and submit to the satisfaction of the Planning Secretary a Detailed Public Art Plan.*

*The Plan must include:*

**(a) provisions to coordinate with the Sydney Metro Public Art Strategy.**

**Refer timeline overleaf (p.16) showing 'Consultation to date'. Sydney Metro Consultation Session was held on 30 August 2022.**

**(b) evidence of consultation with the City of Sydney's Public Art Team and City of Sydney Public Art Advisory Panel, including consultation on the final selection of artist.**

**'Consultation to date' (p.16) - City of Sydney Public Art Team & Advisory Panel - 24 May & 22 June 2022. Refer also Appendix 1: Advice Sheet No. 111 3c/2022 City of Sydney Public Art Advisory Panel (p. 40).**

**(c) details on how artists, including First Nation's artists, will be invited to submit Expressions of Interest proposals for the identified public art opportunities.**

**Refer Section 07 of this Report - Timeline & Considerations (p.37).**

## Artist Selection Process

Artists have been selected for each of the three identified Public Art Opportunities.

Artist selection methods include:

- **Artist Shortlist**
  - Shortlist 5 or less artists for each opportunity
  - Consult with City of Sydney's Public Art Team and Public Art Advisory Panel, and Sydney Metro Public Art Team
- **Artist Selection Criteria**
  - Level of the artists' experience and appropriate skills, including with specific materials, relevant to the site and project
  - Quality of the artist's previous work demonstrates a high standard of excellence in contemporary art;
  - Suitability of the artists' work, knowledge and /or skills and experience to the historic, cultural, social, environmental context;
  - Suitability to represent community priorities, concerns and stories;
  - Specialised expertise, knowledge or a particular way of working that will contribute to realising the vision and objectives of the precinct;
  - Artist's interest, availability and commitment to the project;
  - Artist's capacity and willingness to meaningfully and appropriately engage with relevant local community members with a long standing relationship and connection to this area.

## Precinct Art Panel

The Waterloo Developer (Mirvac + John Holland Group) have established a precinct specific Public Art Advisory Panel for this project. The panel will provide advice and feedback on the proposed artwork concepts before the artists proceed with the design development and delivery of their artworks.

The role of the Panel is to attend concept presentations by the invited artists over two full days, currently planned for November 2022. Additional meetings may be called if required. As a result, the Panel will provide recommendations and advice to the Waterloo Developer on the presented concepts.

The panel includes representatives from Carriageworks, 107 Projects, Aspect Studios, Hassell, and the Australian Museum.

## Public Art Budget

The overall public artwork budget for the precinct is \$4M.

This budget is inclusive of all Artist fees, gallery commission (if applicable), Curatorial Team Fees, Artist's sub-consultant fees, Artist's own artwork project management, site visits, fabrication and installation, inspections, design meetings, client presentations, all design stages, all fabrication, storage (if required), transportation, installation costs, travel, disbursements and insurances.

# Consultation to date

Engaged by Waterloo Developer



Placemaking & Cultural Heritage Community consultation

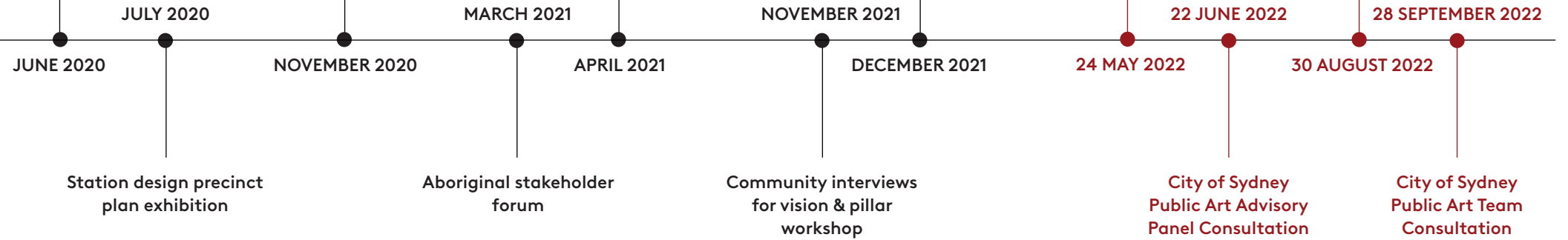
DA public exhibition

Community open night

WMQ Vision and pillar workshop

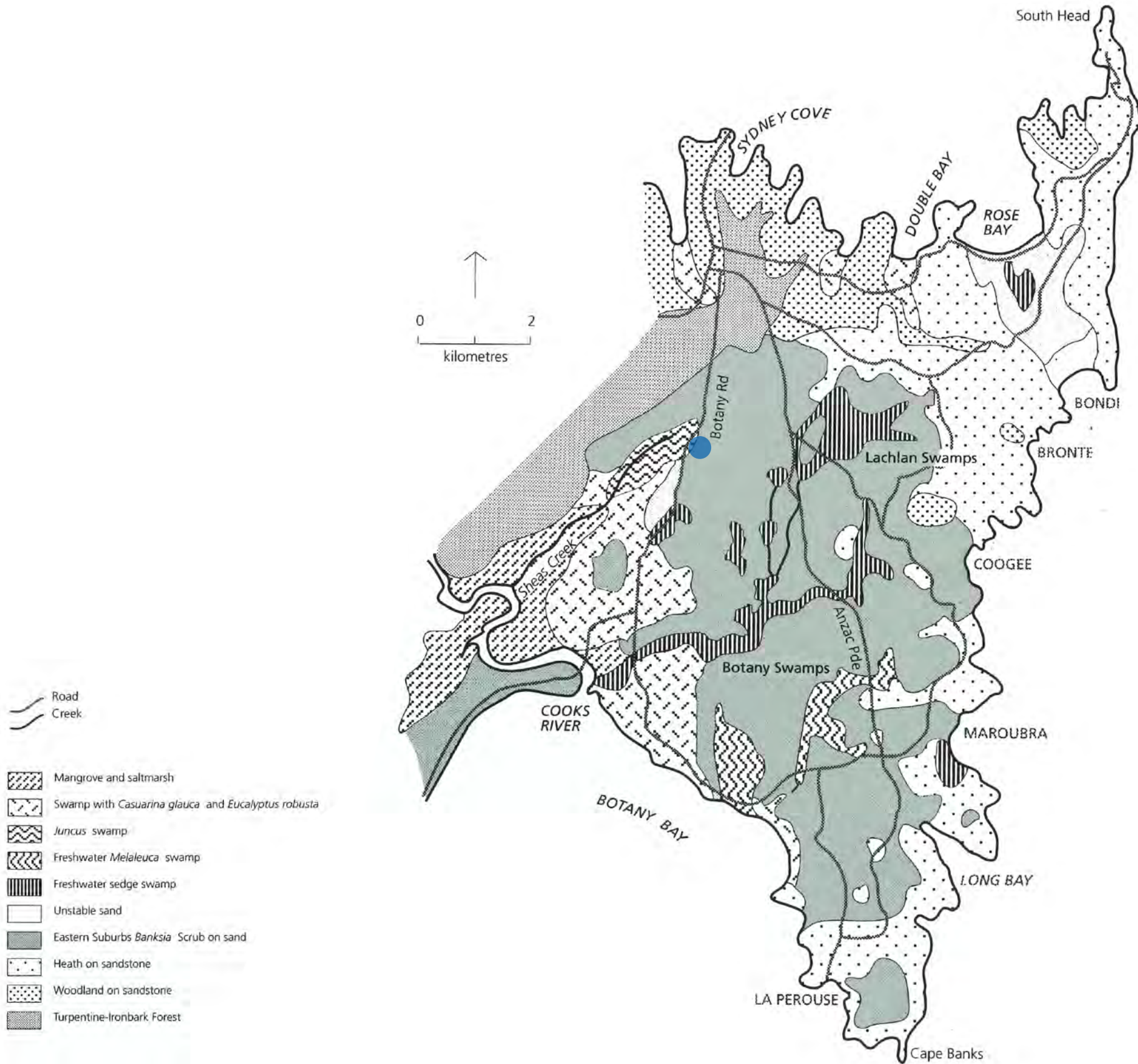
City of Sydney Public Art Team Consultation

Sydney Metro Consultation



# 04 Public Art Opportunity 1: *Celebrating Country*





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

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

This work will acknowledge and celebrate the essential nature of the land that Waterloo sits on, above and within: Aboriginal land that has provided stories, skills, designs and cultural practices. Weaving patterns (from woven bags, baskets, and mats) will be developed by the artist, as well as interpretations of kinship stories or systems as patterns and designs. This work may also incorporate elements that reflect the local contemporary history of the area.

The word 'Country' encompasses community, culture and all things that exist – both tangible and intangible. It is used here in this way. 'The term contains complex ideas about law, place, custom, language, spiritual belief, cultural practice, material sustenance, family and identity.' (<https://aiatsis.gov.au/explore/welcome-country>).

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

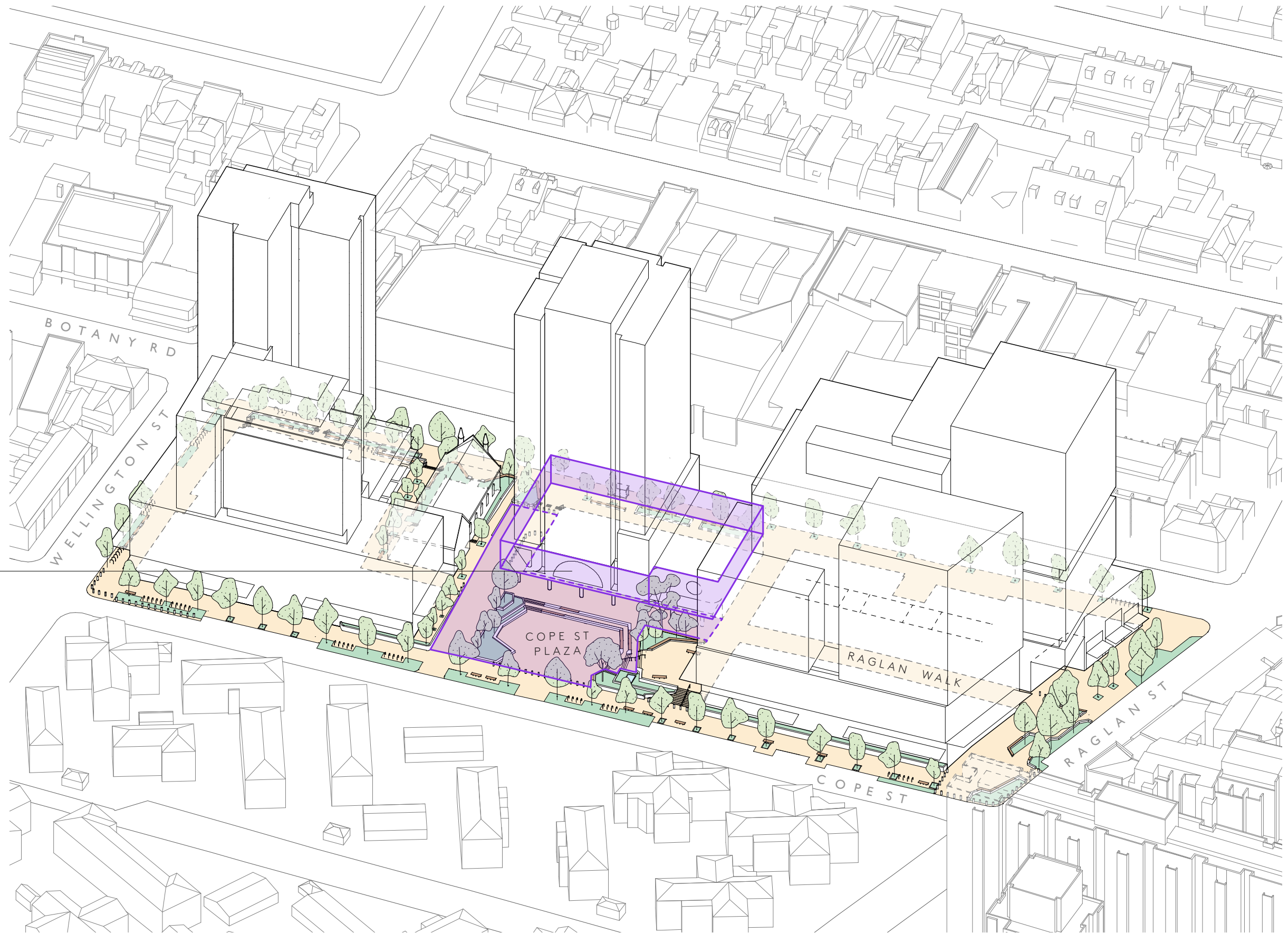
This artwork is analogous for the over-arching curatorial vision for all three opportunities – the concept that these discreet artworks are interlaced and intrinsically woven physically and culturally. The artists engaged will have shared notions of place and culture and the precinct is being considered as a whole. The ground plane of the area, its pathways, plantings and sculptures reflects celestial positioning. An overarching vision that embraces notions of Country in a physical realisation. What exists above exists below.

04  
Public Art Opportunity 1

Celebrating Country

This commission is for artwork to be located around the facades of the Childcare Podium Building. The artwork should create a strong visual character when experienced up close as well as when viewed from a distance - looking towards the building from areas of the public domain.

Location  
Childcare Podium  
Building



Waterloo Metro Quarter  
Public Artwork  
Opportunity 1 Locations



Location:  
Childcare Podium Building Facades



Woven /illustrated metal mesh  
Reference Images: 'Lace Fence' by  
Demakersvan; Cleveland Street Bridge  
by Nadeena Dixon with Balarinji






**Location: Childcare Podium Building Facades**

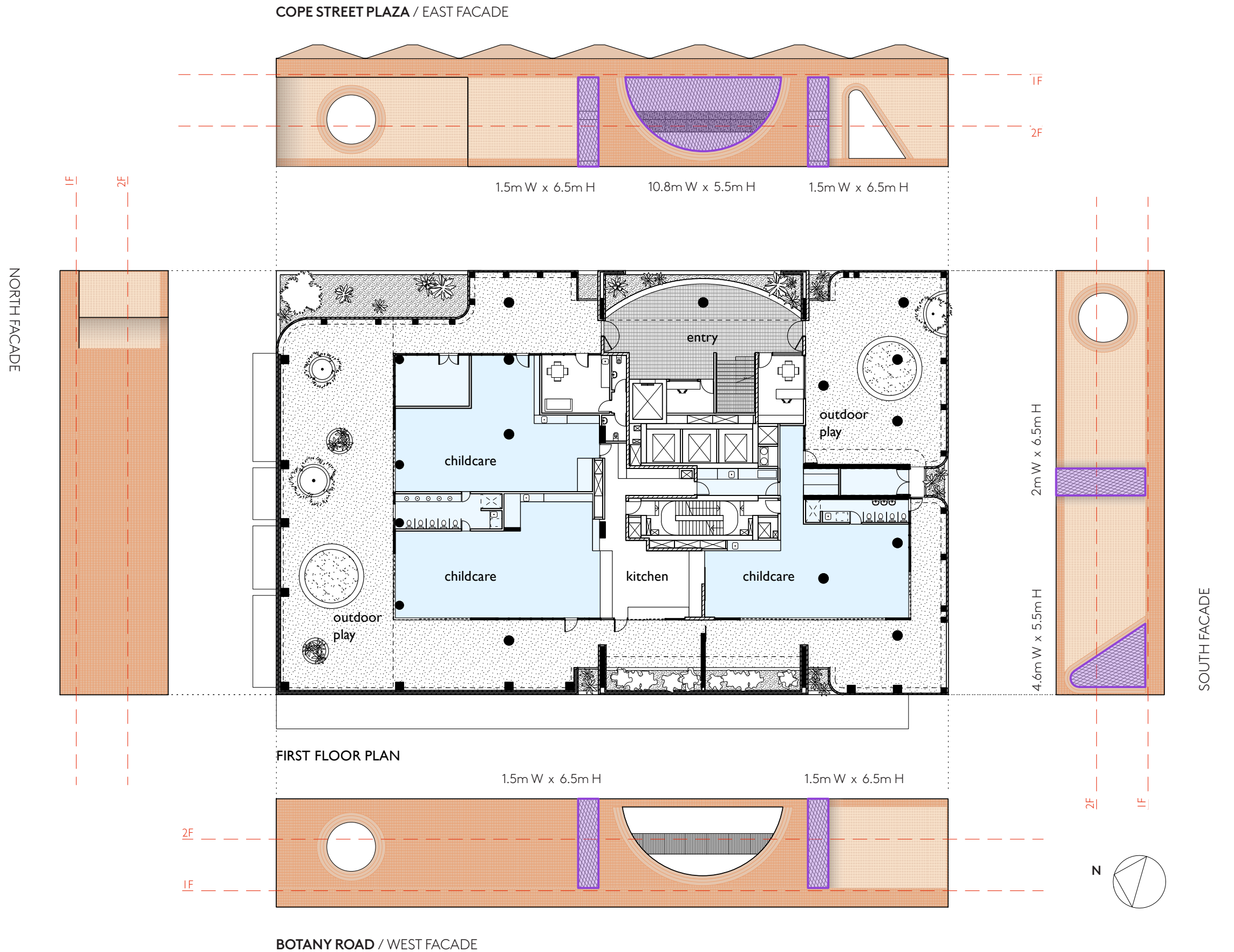
**Artwork Type:**

This artwork will be a two-dimensional design that will be integrated or woven into the metal mesh inserts of the Childcare Podium building facades.

**Artwork Role:**

Highly visible from the public realm, provides a distinctive character to this place, adds interest both up close as well as from a distance, tells stories of this place, provides an education and storytelling opportunity for the childcare facility and public domain experience.

 Mesh inserts integrated into Podium Building Facades





BUILDING 2  
CHILDCARE &  
RESIDENTIAL

Location:  
Childcare Podium Building Facades



Woven /illustrated metal mesh  
Reference Images: 'Lace Fence' by  
Demakersvan; Cleveland Street Bridge  
by Nadeena Dixon with Balarinji



View of Childcare Podium and  
Existing Waterloo Congregational  
Church along Botany Road

BOTANY ROAD



# 05 Public Art Opportunity 2: *Celebrating Community & Language*



Image: National Archives  
of Australia NAA.  
A8739.A2/8/74/17

**These works will acknowledge the history of the Aboriginal civil rights movement in the Waterloo /Redfern /Eveleigh area and its continuing significance for the Aboriginal community. Recognising the friendships forged working alongside the emerging communities with each new wave of migration, acknowledging also the stories of food production, industry, craftspeople and makers who at various times have contributed to the character of this area.**

The artists for this work would be locally practicing poets /writers. The selected writers would be of Aboriginal or Torres Strait Islander heritage with strong connections and understanding of the local Aboriginal community, and with strong connections and understanding of other local migrant communities within the Waterloo area.

This commission will acknowledge the first language of these lands that has never been silenced and subsequent languages that have joined this community. It will work with poetry and storytelling to embed text within the site as illuminated, etched or integrated elements in key strategic places.

Naming of local Indigenous community leaders and important community members as place names could also be incorporated, as well as celebrating historical knowledge and stories that honour the site's position as a place of social progression from the train workers strike and the Prime Ministers 'Redfern Address' in Redfern Park in December 1992 as well as other moments in history where Aboriginal people have been involved alongside other newly arrived migrant communities.

The achievements of local people in a diverse range of fields may be recognised and celebrated, paying tribute to important initiatives that began in this area including (but not exclusive to) the Aboriginal Legal Service, the Aboriginal Medical Service, the Aboriginal Children's Service, and the National Black Theatre.

Acknowledgments of Country could also be included at key entry points to the precinct.

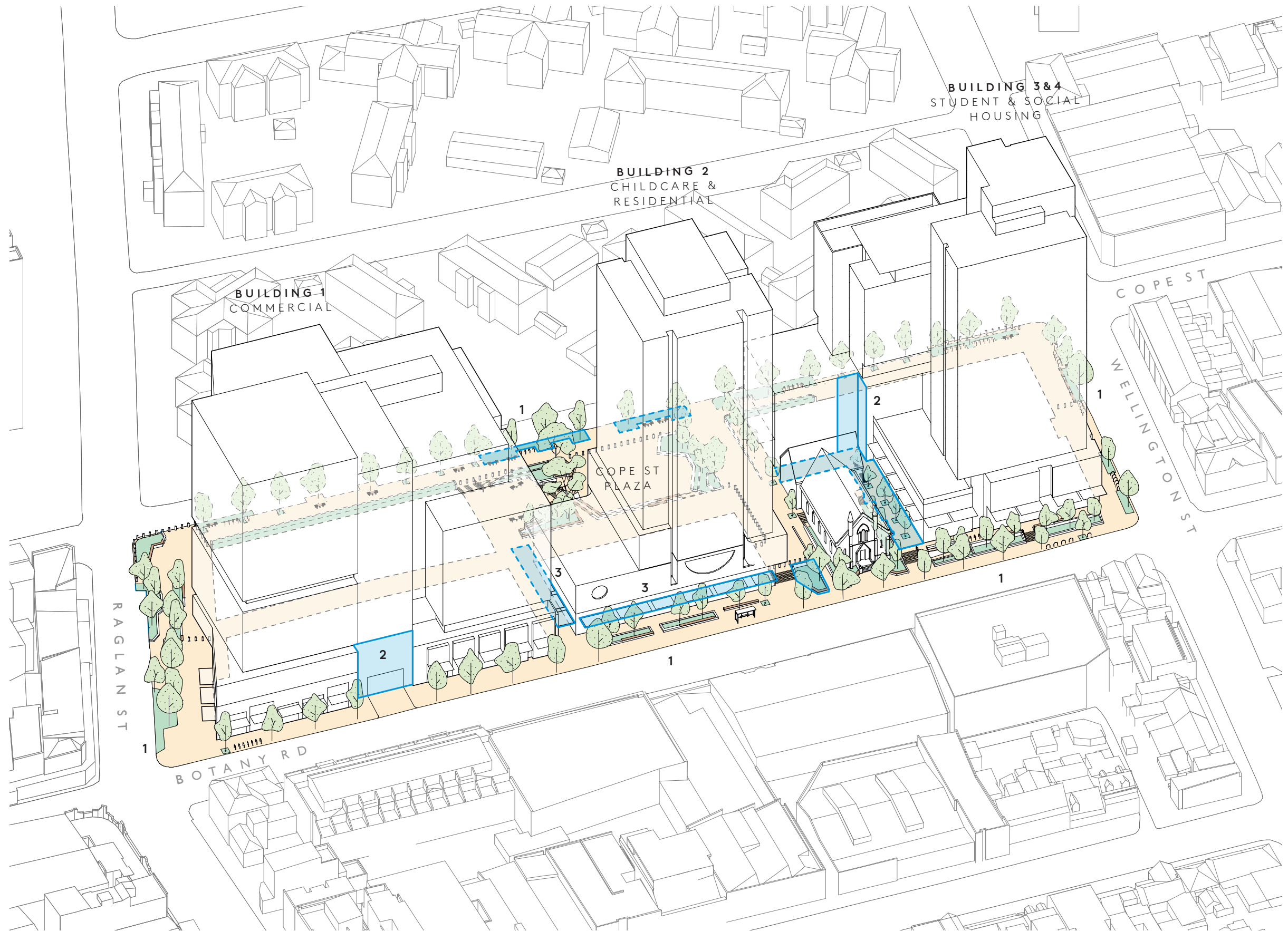
Celebrating Community & Language

This commission is for a series of text-based artworks located throughout the precinct.

The locations of the work will be carefully considered and judiciously placed. The exact locations and integration with the building fabric are being determined in collaboration with the curators and the precinct design team.

The proposed locations are:

- 1 Public domain planters & seating
- 2 Vertical building surfaces





05  
Public Art Opportunity 2

Celebrating Community & Language

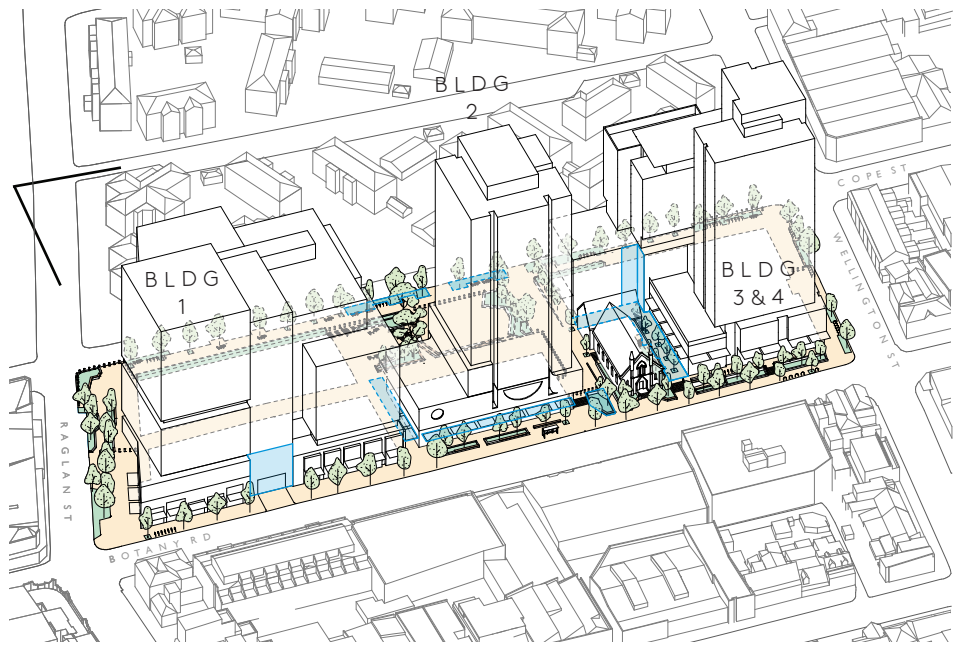
Location 1: Public domain planters & seating

Artwork Type:

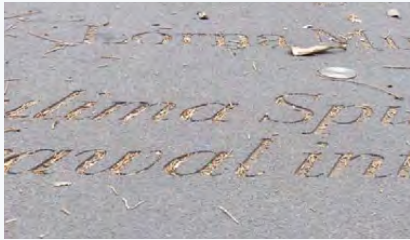
Strategic placement of text around public seating areas and planters.

Artwork Role:

This text will recognise particular local heroes, innovators, organisations and significant historical places, industrial heritage or events relevant to the site and community. It will educate visitors to the precinct as to the contemporary Indigenous history and heroes of the area.



Location 1:  
Public domain planters & seating



Etched text in paving /public seating  
Reference Images: 'Muru nanga mai'  
Lorna Munro with Bangawarra  
Sydney Olympic Park



BUILDING 1  
COMMERCIAL

BUILDING 3 & 4  
SOCIAL & STUDENT  
HOUSING

BUILDING 2  
CHILDCARE &  
RESIDENTIAL

Text integrated into vertical  
faces of public domain  
planters & seating





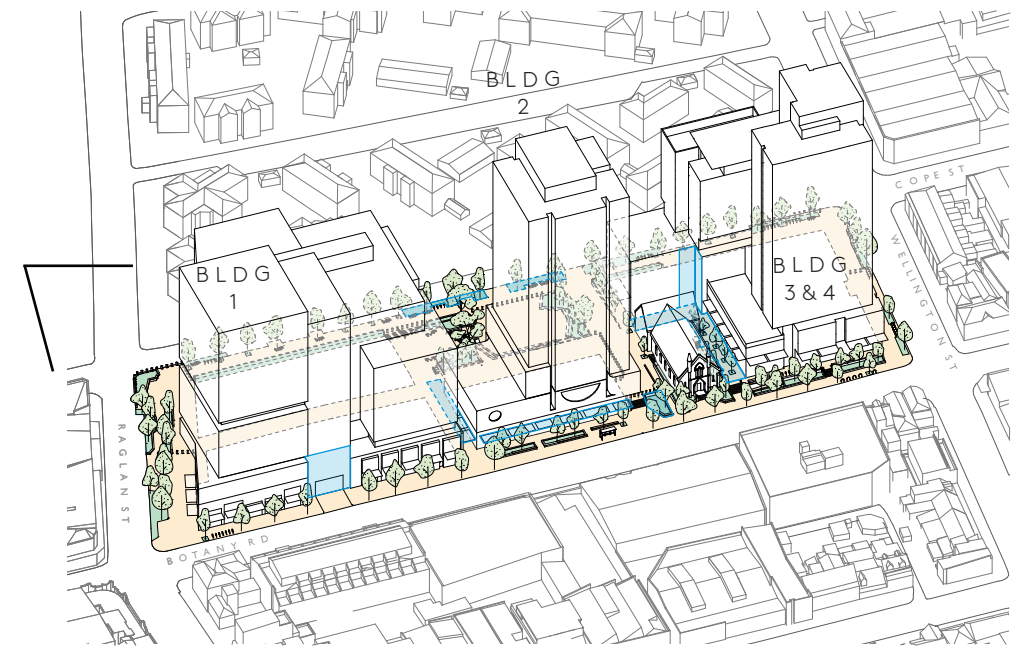
BUILDING 1  
COMMERCIAL

Text integrated into vertical  
faces of public domain  
planters & seating

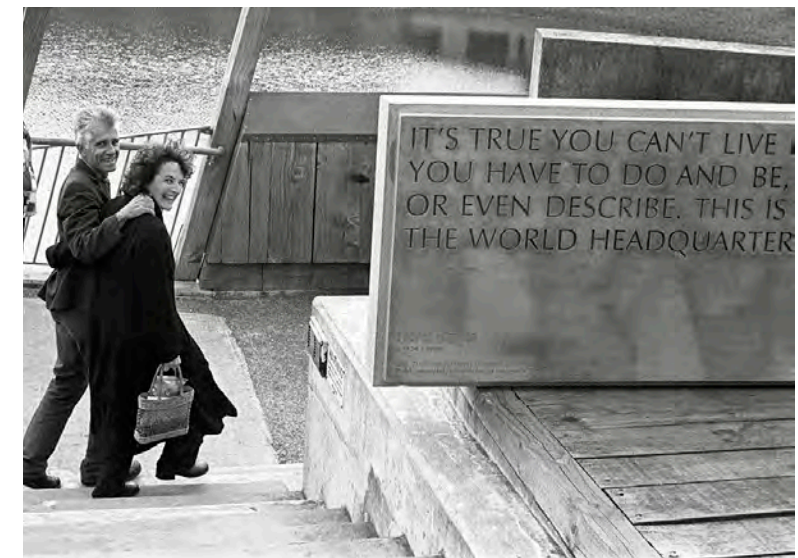
Text integrated into vertical  
faces of public domain  
planters & seating

COPE STREET

RAGLAN STREET



**Location 1:**  
Public domain planters & seating



Reference Image: Wellington Writers Walk  
Catherine Griffiths with New Zealand Society of Writers  
Wellington, New Zealand



Celebrating Community & Language

Location 2: Vertical building surfaces

Artwork Type:

Strategic placement of illuminated text around or upon selected walls or vertical surfaces in the precinct.

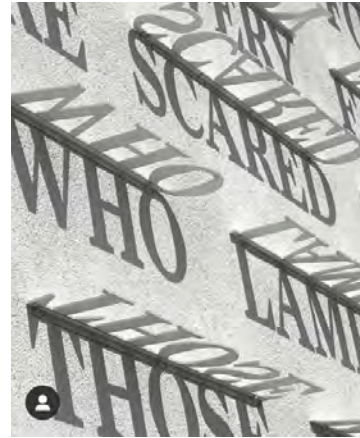
Artwork Role:

Illuminated text to be integrated in locations where safety and security will benefit from considered lighting and activation – such as Church Yard, Church Lane and the tall vertical service core wall of Building 1, addressing Botany Road.

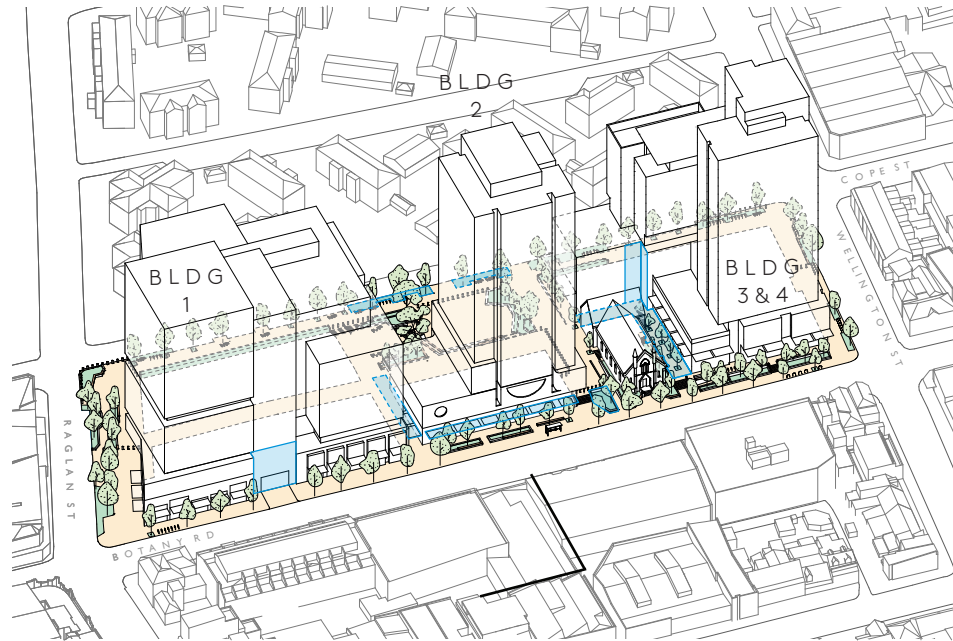




Location 2:  
Vertical building surfaces



Reference Image: DAKU Shadow  
Graffiti



BUILDING 1  
COMMERCIAL  
SERVICES  
CORE

BUILDING 2  
CHILDCARE &  
RESIDENTIAL

BOTANY ROAD



BUILDING 3 & 4  
SOCIAL & STUDENT  
HOUSING

Location 2:  
Vertical building surfaces



Reference Images:  
Nathan Coley 'The Same for Everyone', Denmark



Michaela Gleave, 'We Are Made of Stardust' Hobart, Tasmania

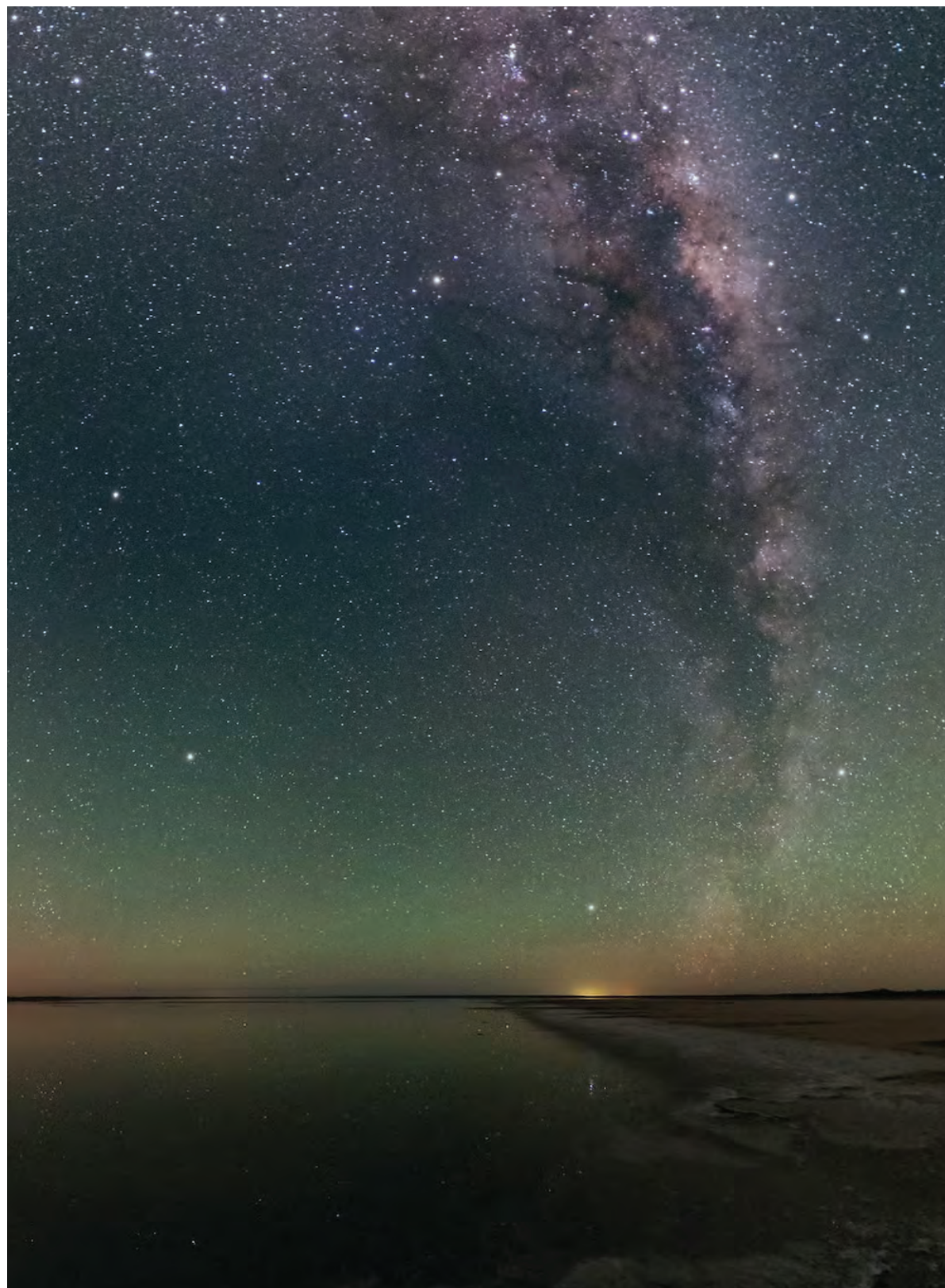
EXISTING  
WATERLOO  
CONGREGATIONAL  
CHURCH

CHURCH YARD

FUTURE  
MAKERS  
SPACE



**06 Public Art**  
**Opportunity 3:**  
*Celebrating*  
*Knowlegde &*  
*Innovation*



Arcturus (Marpeankurric - on the lower left) and the Milky Way  
 photo: Alex Cherney  
<https://theconversation.com/stories-from-the-sky-astronomy-in-indigenous-knowledge-33140>

**This work will celebrate the area's Aboriginal history and future with a focus on innovation, incorporating ideas and practices celebrating Indigenous knowledge of the skies. Recognising a deep knowledge and understanding of the interconnection between our planet and the broader universe. Honouring the sky above us that unites us under the same blanket of stars.**

The land is just as important and will be recognised in the plantings that will in turn be reflected in the artwork that will be situated in the plaza.

The works will celebrate the (sometimes difficult) journeys migrants took from the northern hemisphere to the southern and the unifying use of stars as a way of finding place. Honouring the stories of the southern constellations and the ongoing research and innovations that continue to build on this ancient knowledge. The works will also reflect the ancient knowledges of the land upon which the new arrivals began to call home.

The idea of light envelopes this work and refers to physical illumination and equally creative inspiration.



Celebrating Knowledge & Innovation

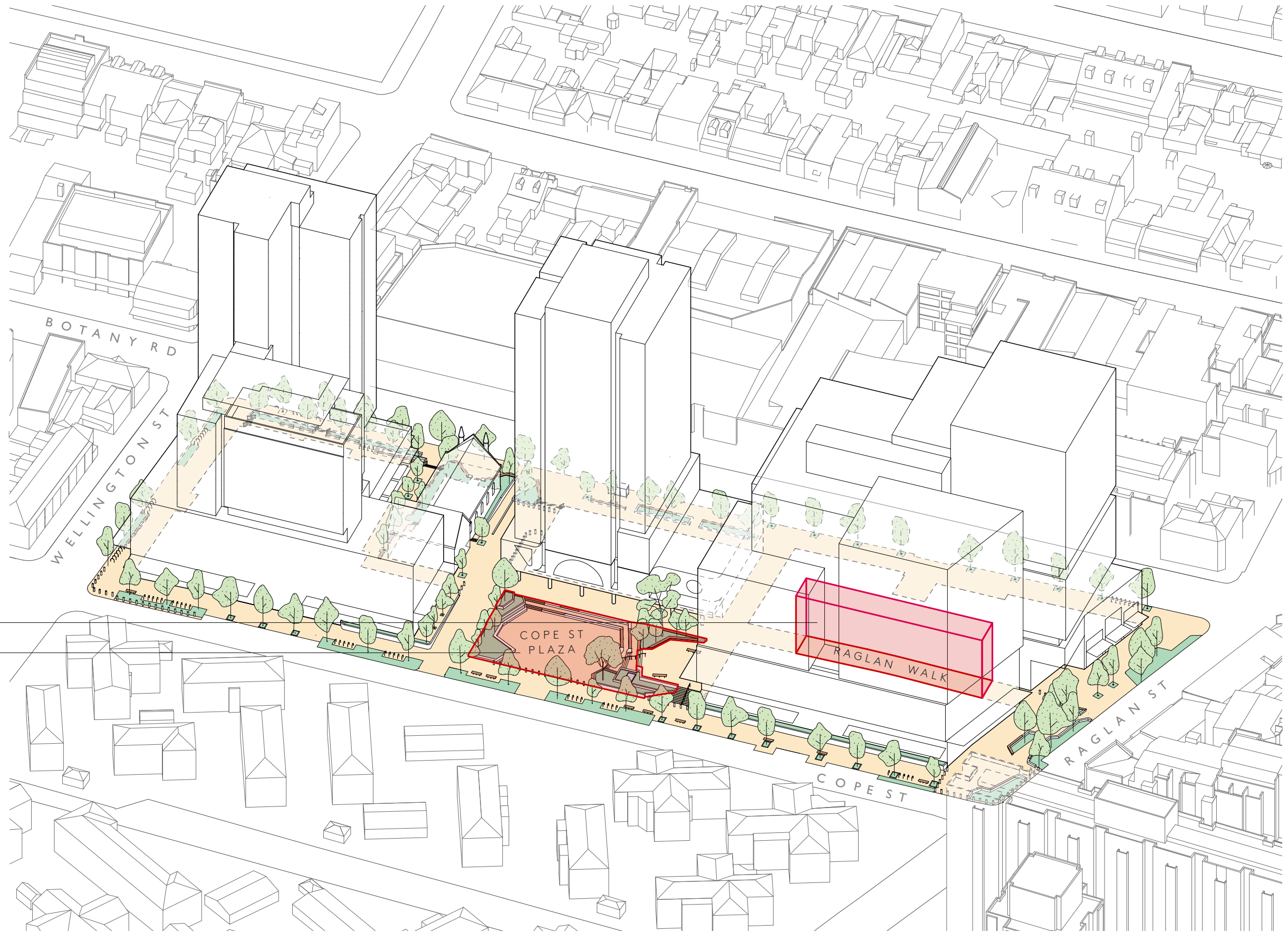
This commission is for two artworks. One is to be located along Raglan Walk, and the other within Cope Street Plaza.

They are to be dynamic sculptural works, that should be in dialogue and complement each other, as focal points of a wider celestially-focused work extending throughout the precinct.

The works would commission a multidisciplinary team including artists working alongside an astronomer and tech innovation specialists to create an innovative and dynamic work which may include elements of dynamic digital programming and/or illuminated elements and an audio component that could be programmed to respond to particular site conditions /activities /astrological /seasonal /environmental conditions particular to the site.

This interpretation would reference constellations and the idea that like former distant stars, cultural knowledge and inspiration is still visible across time.

The artworks will create a strong visual character and be equally as engaging when experienced up close as well as when viewed from afar.



**Location 1**

Suspended within / along Raglan Walk

**Location 2**

With in landscape &/or suspended above Cope Street Plaza



**Location 1: Raglan Walk**

**Artwork Type:**

This artwork will be a suspended sculptural illuminated artwork that will make use of the height and volume of Raglan Walk.

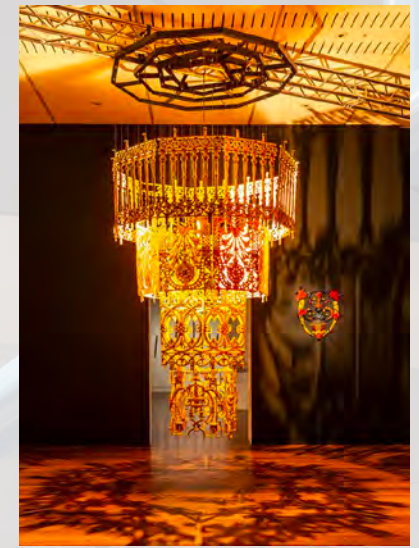
**Artwork Role:**

A dynamic and engaging experience, incorporating both broad & universal interests with highly local knowledge and stories. A multi-disciplinary & highly collaborative approach is encouraged.

The work should be equally as engaging during the day as at night.



Reference Images:  
Michael Thomas Hill, 'Forgotten Songs', Angel Place, Sydney



'Casting shadows [Chandelier]' by Dennis Golding, Adelaide Biennial of Australian Art, 2022  
Photo: Saul Steed





**Location 2: Cope Street Plaza**

**Artwork Type:**

This artwork will be an illuminated work in Cope Street Plaza - scattered within the landscape &/or suspended above the plaza.

**Artwork Role:**

Highly visible from the public realm, provides a distinctive character to this place, adds interest both up close as well as from a distance, provides a memorable pedestrian experience, and tells stories of this place.

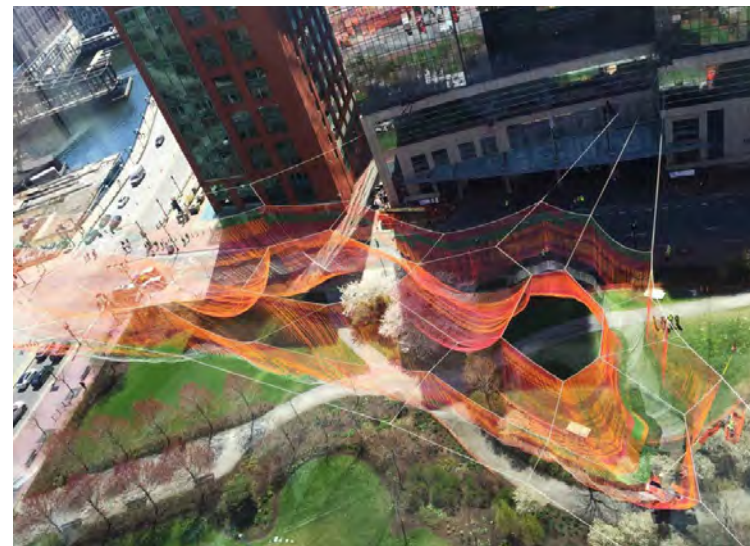
The work must be complementary to the artwork commissioned for 'Opportunity 1: Celebrating Country' that will be integrated into the facades of the Childcare Podium building addressing the Plaza.

A multi-disciplinary & highly collaborative approach has been encouraged.

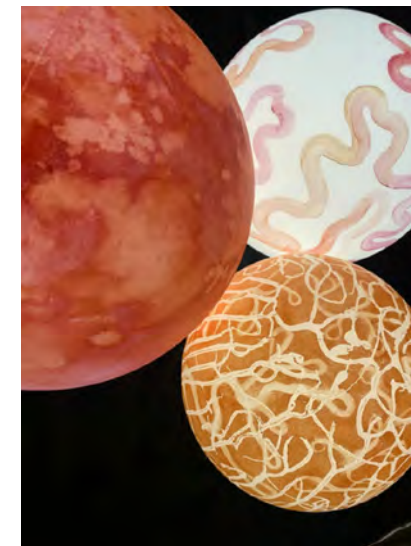
The work will be equally as engaging during the day as at night.



Reference Images:  
Janet Echelman, Denver,  
Colorado USA



Janet Echelman, 'As if it  
Were Already Here'  
Boston, USA



'My Mother's Keeper'  
Carmen Glynn Braun



Cultural Garden, South Eveleigh  
Jiwah & Yerrabingin



# 07 Timeline & Considerations

<b>2022</b> <b>24 May</b>	<b>Meeting with City of Sydney Public Art Team</b> Present Public Art Plan & Approach
<b>22 June</b>	<b>Meeting with City of Sydney Public Art Advisory Panel</b> Present Public Art Plan, Artist longlist & Proposed Artist Selection Process
<b>30 August</b>	<b>Meeting with Sydney Metro Public Art Team</b> Present Public Art Plan & Approach
<b>September</b>	<b>Precinct Public Art Panel &amp; Artist Briefs</b>  Finalise Precinct Public Art Panel Members & Engagement  Develop artist briefs  Confirm availability & interest of artists  Finalise Artists Briefs for Invited Submissions  <b>Artists Invitation to submit EOI proposals</b> Artists Briefings & Site Visits  Mid point check in with invited artists
<b>November</b>	<b>Preliminary Artist Submissions</b>  Client & Curatorial Team Review of Preliminary Submissions
<b>Early 2023</b>	<b>Artist Presentations</b>  Artist Presentations to Precinct Advisory Panel, Client & Curatorial Team  City of Sydney Public Art Team update  <b>Final Concept Proposals submitted to City of Sydney for Approval</b>

## Accessibility

All artworks for the precinct will consider how they will be experienced by a broad range of people, at various times of the day. They will consider the multi-sensory potential of the work and accessibility for people of varied levels of mobility.

The night time experience will be considered as much as the daytime one. And consideration of how the work might extend beyond the physical experience on the site will be taken into account (eg- a connected audio or digital experience, opportunities for connections to local events or organisations, seasonal performances / celebrations).

Artwork Key Considerations:

- Strongly address the histories and stories of the site in an accessible and engaging way;
- Be highly visible from the public domain;
- Work in both a day and night time context.

## Artwork Lifespan

It is intended that the artworks for the precinct will be robust, vandal proof and durable with a longevity and maintenance needs comparable to the rest of the built fabric of the precinct.

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

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

## Sustainability

Concept proposals will consider:

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

## Maintenance

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

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

Maintenance plans for each artwork will consider longterm environmental impacts such as solar /UV exposure, humidity, air pollution, vandalism, wind, rain, temperature variations, etc.

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

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

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

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

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

# 08 Appendix



ADVICE SHEET NO: 111 3c/2022

CITY OF SYDNEY

PUBLIC ART ADVISORY PANEL



<b>Project</b>	Waterloo Metro Quarter Public Art
<b>Review Date</b>	Tuesday 22 June 2022
<b>Panel Present</b>	Felicity Fenner (Chair) Tony Albert Judith Blackall Richard Johnson Anne Loxley Leon Paroissien
<b>COI Declaration</b>	None
<b>Council Officer</b>	Claire Morgan Program Manager Special Projects Public Art
<b>Advice</b>	<p>The Panel received an update on the Preliminary Public Art Plan for the Waterloo Metro Quarter development and acknowledged the incorporation of previous advice offered by the Panel.</p> <p>The Panel noted the monumental plaza artwork opportunity has the potential to make this site a significant ‘destination’ for art and culture, fulfilling an array of socio-cultural and commercial benefits for the various local communities and businesses if done well.</p> <p>The Panel also noted that the proposed direct appointment of certain artists was to ensure artists who would not respond to Expressions of Interest were given the opportunity to extend their professional practice by undertaking a public art project.</p> <p>While it was noted that the City is not the consent authority for the site, the proposed Preliminary Public Art Plan was generally supported by the Panel, subject to the following comments and recommendations:</p> <ul style="list-style-type: none"> <li>• That the architectural, landscaping and marketing budgets be leveraged to address the deficient budget to ensure the public art plan’s commendable ambition to connect the architecture and the public domain across the precinct is achieved;</li> <li>• That consideration be given to increase the \$4M budget (0.8% of the \$500M construction value) to \$5M (1% of construction value) to demonstrate a commitment to the theme of Aboriginal history and culture and to ensure a respectful, consultative, collaborative process for artists and community, as well as allowing the use of quality materials and resources to achieve precision integration as needed; and</li> <li>• That further investigation be carried out by the Curatorial and delivery team into a cadetship for First Nations students to create professional growth opportunities in the development and delivery of public art projects and therefore provide a chance to augment the diversity of practitioners working in the public domain.</li> </ul>