

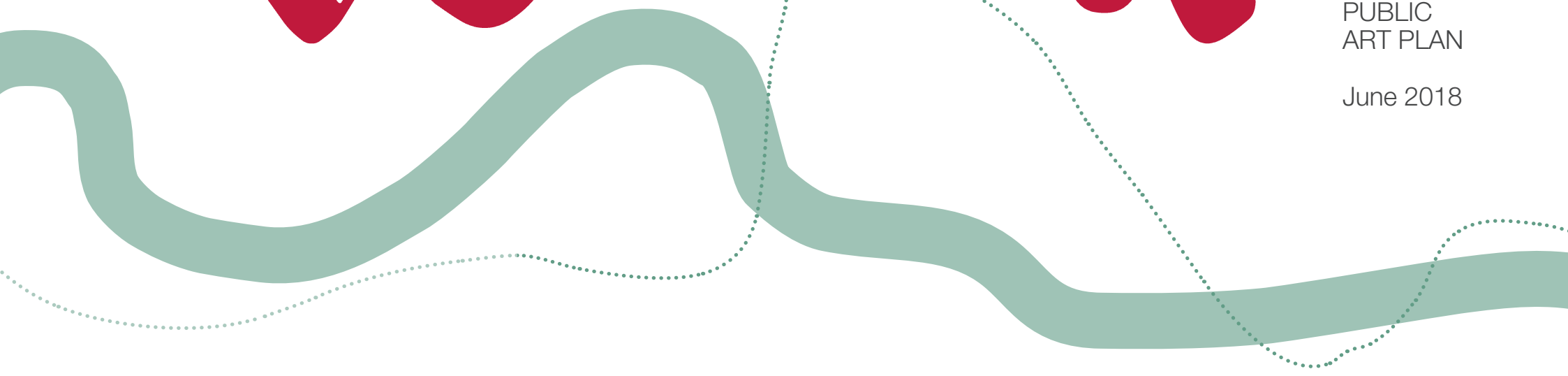


WATERLOO  
STATE  
SIGNIFICANT  
PRECINCT  
STUDY  
METRO  
QUARTER

# Waterloo

PUBLIC  
ART PLAN

June 2018



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1.0 INTRODUCTION

The Minister for Planning has determined that parts of Waterloo are of State planning significance which should be investigated for rezoning through the State Significant Precinct (SSP) process. Study Requirements for such investigations were issued by the Minister on 19 May 2017.

Investigation of the Precinct is being undertaken by UrbanGrowth NSW Development Corporation (UrbanGrowth NSW), in partnership with the Land and Housing Corporation (LAHC). The outcome of the State Significant Precinct process will be new planning controls that will enable future development applications for renewal of the Precinct.

The Precinct includes two separate, but adjoining and inter-related parts:

- The Waterloo Metro Quarter (the Metro Quarter)
- The Waterloo Estate (the Estate)

While the study requirements for the Precinct were provided as separate requirements for the Metro Quarter and for the Estate, comprehensive baseline investigations have been prepared for the entire Precinct. However, lodgement of a separate SSP study for the Metro Quarter in advance of the SSP Study for the Estate is proposed to allow construction of Over Station Development (OSD) within the Metro Quarter to be delivered concurrently with the Metro Station, as an Integrated Station Development (ISD).

While this report therefore provides comprehensive baseline investigations for the entire Precinct, it only assesses the proposed Planning Framework amendments and Indicative Concept Proposal for the Metro Quarter.

1.2 OVERALL PRECINCT OBJECTIVES

The following are the objectives for renewal of the Precinct:

**Housing:** A fully integrated urban village of social, private and affordable housing  
A place that meets the housing needs of people with different background, ages, incomes, abilities and lifestyles – a place where everyone belongs. New homes for social, affordable and private residents that are not distinguishable and are modern, comfortable, efficient, sustainable and adaptable.

**Services and Amenities:** New and improved services, facilities and amenities to support a diverse community  
A place that provides suitable and essential services and facilities so that all residents have easy access to health, wellbeing, community support, retail and government services.

**Culture & Design:** A safe and welcoming place to live and visit  
A place where there is activity day and night, where people feel safe, at ease and part of a cohesive and proud community. A place that respects the land and Aboriginal people by showcasing and celebrating Waterloo’s culture, history and heritage.

**Open Space & Environment:** High quality public spaces and a sustainable urban environment  
A place that promotes a walkable, comfortable and healthy lifestyle with high quality, well designed and sustainable buildings, natural features and safe open spaces for everyone to enjoy, regardless of age, culture or ability.

**Transport and Connectivity:** A well connected inner city location  
Integrate the new metro station and other modes of transport in such a way that anyone who lives, works or visits Waterloo can get around easily, safely and efficiently.



# 2.0

## WATERLOO STATE SIGNIFICANT PRECINCT

The Waterloo SSP study area is located approximately 3.3km south-south-west of the Sydney CBD in the suburb of Waterloo (refer Figure 1). It is located entirely within the City of Sydney local government area (LGA).

It is bordered by Phillip Street to the north, Pitt Street to the east, McEvoy Street to the south and Botany Road to the west. It also includes one block east of Pitt Street bordered by Wellington, Gibson and Kellick Streets. The Precinct has an approximate gross site area of 20.03 hectares (ha) (including road reserves). The Precinct is comprised of two separate but adjoining parts:

1. The Waterloo Estate; and
2. The Waterloo Metro Quarter (the Metro Quarter).

A map of the relevant boundaries is at **Figure 2**.

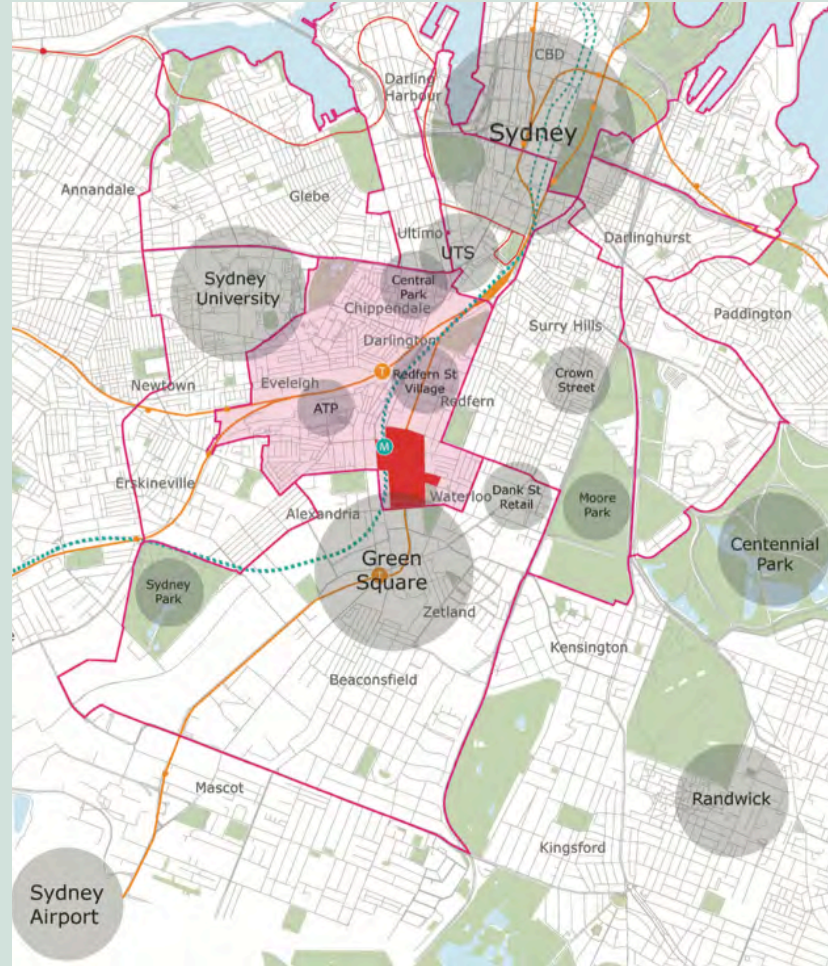


Figure 1 Location and site plan of the Precinct

Source: Turners Studio



Figure 2 Aerial photograph

Source: Ethos Urban & Nearmap

- Waterloo SSP
- Waterloo Metro Quarter SSP
- Waterloo Estate SSP
- Proposed Waterloo Metro Station
- Proposed Sydney Metro Alignment

## 2.1 THE METRO QUARTER

The Metro Quarter comprises land to the west of Cope Street, east of Botany Road, south of Raglan Street and north of Wellington Street. It has an approximate gross site area of 1.91ha and a developable area of 1.28ha. The heritage listed Waterloo Congregational Church at 103–105 Botany Road is located within the Precinct. However there are no proposals for physical works or changes to the planning framework applicable to the church.

Formerly privately owned, all land in the Metro Quarter was purchased by the NSW Government to facilitate construction of the Waterloo Metro Station and associated over station development.

### 2.1.1 Approved metro rail infrastructure

The Waterloo Metro station will be constructed within the eastern side of the Metro Quarter as part of the Sydney Metro City & Southwest - Chatswood to Sydenham. This section of the Sydney Metro project received planning approval in January 2017 (SSI 15\_7400), with construction led by Sydney Metro. While most of the Metro Station will be located beneath finished ground level, two substantial entry/plant structures, with heights equivalent to a 5 storey residential building (up to 20 metres), will protrude above finished ground level; one along the northern end of Cope Street, the other along the southern end of Cope Street.

Demolition of existing buildings has been completed and excavation of the Waterloo Metro Station is underway.

## 2.2 PURPOSE

The purpose of this report is to address the relevant Study Requirements detailed below.

# 3.0

## STUDY REQUIREMENTS

On 19 May 2017 The Minister issued Study Requirements for the nominated Precinct. Of relevance to this study are the following requirements:

### 1. Vision, strategic context and justification

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

- City Art – Public Art Strategy 2011
- Creative City | Cultural Policy and Action Plan 2014

### 25. Public art

25.1. Prepare a public art plan that:

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

- identifies opportunities and an overarching conceptual approach/curatorial rationale for the precinct
- proposes a sound methodology for the selection, commissioning and delivery of public art as part of future development applications in a way that ensures the strategic intent, vision, artistic integrity and quality of all public artworks is maintained throughout this process
- ensures that adequate checks and balances are in place to achieve best practice outcomes
- outlines a budget for public art that allows for best practice outcomes that will contribute to the future public life in Waterloo, and
- clarifies the lifespan of the artwork and process for decommissioning as well as ownership, funding and responsibility for ongoing maintenance of all artworks.

### 25.2. Demonstrate how it is consistent with:

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



# 4.0

## BASELINE INVESTIGATIONS

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

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

### 4.1 MAPPING

The Baseline Report identified and assessed existing conditions providing a foundation to better understand arts and culture in the area. The Report adopted a broad and integrated approach to cultural planning recognising the synergies between cultural development, and placemaking. It looked at the cultural diversity, history and heritage stories of Waterloo and also documented existing creative cultural assets as well as gaps. It mapped Waterloo's cultural ecology including its creative industries and identified opportunities to apply arts and cultural strategies that could contribute to cultural vitality, cohesiveness and community wellbeing in Waterloo.

### 4.2 DEFINITION OF CULTURE IN WATERLOO

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

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

### 4.3 WATERLOO THEMES AND STORIES

A preliminary contextual overview of Waterloo was collated for the Report. This drew on previous work and research from the Central to Eveleigh project and drew on the findings of other baseline reports undertaken for the Waterloo SSP including the Social Sustainability Study, Urban Forest Study, the Heritage Assessment Study and the Placemaking Framework.

From this work a number of important themes and concepts associated with Aboriginal culture and heritage as well as with post-settlement history have informed the curatorial narrative and development of the Waterloo Metro Quarter Public Art Plan. While key points in the Waterloos development are summarised below, it is not intended to be a historic record of the area.

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

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

During the early 1800's factories moved into the area to take advantage of the local water supply including tanneries, wool washing,

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

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

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

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

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

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

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

#### Post-settlement cultural narratives

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

#### 4.3.3 Metro Quarter context

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

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

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

Transport for NSW is also considering its approach to public art for the network of more than 18 Metro Stations. The overarching theme of 'storylines', offers an expansive and inclusive thread for public artworks that will speak across all stations. Transport's public art plan allows for station specific work that in Waterloo aligns with the curatorial themes of this public art plan, including drawing on the unique history of the area and working closely with the community. Final locations within the stations will be determined by the future architects and artists working in collaboration. UrbanGrowth and Transport for NSW are working together to ensure a cohesive and integrated approach at the Waterloo Metro Quarter for artworks both within the Station as well as the publicly accessible open space.

## 4.4 COMMUNITY AND STAKEHOLDER ENGAGEMENT

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

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

The engagement program included interviews, workshops as well as a broad-based community engagement process, associated with 'Let's Talk Waterloo' undertaken as part of the visioning for the SSP area. These stakeholder and community engagement programs which included the Metro Quarter, informed the preparation of the Baseline Report and included interviews, pop-up stalls, a community day, online surveys and workshops, aimed at visioning options and Masterplan testing with over 1,570 participants.

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

The following key words and phrases were used by participants to describe components of memorable cultural places:

- Design excellence which encourages a sense of place, through the integration of local heritage with new or more contemporary urban cultural environments.
- Festivals and events that transform everyday places that value and connect to local stories.
- Imaginative arts programming that celebrates local cultural narratives and traditions.
- Embedded public art and integrated design, can contribute to establishing unique destinations as well as economic growth and vitality.

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

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

### 4.4.1 Community engagement – visioning Waterloo

Based on feedback from over 1500 participants, the Phase 1 community engagement program provided information across five themes including culture and community life. The program highlighted that people felt connected to each other, and to Waterloo's history and cultural heritage (including its Aboriginal heritage), and that these elements are what makes Waterloo unique. The community has also shown their desire to see these elements preserved, supported and strengthened for the future. The Aboriginal community identified the need to provide opportunities for 'connection to culture' and to retain and strengthen a strong sense of community and belonging.

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

- 70% wish to acknowledge and celebrate Aboriginal culture and history
- 36% of residents want the creation of high quality public and open spaces
- Nearly 50% of participants indicate support for communal events, programs and festivals
- Nearly 50% of participants also indicated support for public art

- The community is greatly interested in public art that represents the community being built into facades and a local neighbourhood
- The community is greatly interested in design, including the integration of flags, sport teams, signage, street art, statues and storyboards

Building on the feedback during the Phase 1 Community engagement process "Let's Talk Waterloo", a number of vision Principles for the Waterloo Redevelopment Precinct have been developed to reflect the community's priorities and aspirations for the future, and to guide the Masterplan for the Waterloo redevelopment area. The following Principles have informed the preparation of the Waterloo Public Art Plan:

- Character of Waterloo
- Aboriginal Culture and Heritage
- Communal and Open Space
- Design Excellence.

## 4.5 CURRENT CONSTRAINTS AND OPPORTUNITIES

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

### 4.5.1 Strategic constraints

**Creative clusters and cultural vitality:** Waterloo does not have a critical mass of creative opportunities and cultural infrastructure to meet needs for creative participation.

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

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

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

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

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

### 4.5.2 Strategic opportunities

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

**Culture including arts activation** and entertainment could create a unique Waterloo destination, including offerings in close proximity to transport hubs, opportunities to engage with and understand a diversity of cultural heritages, and building a sense of pride in a unique local identity. Supporting and nurturing creative workers to live, work and visit Waterloo, will contribute to local vitality and economic growth.

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

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

**Cultural diversity:** There is the opportunity to strengthen, enrich and celebrate Waterloo's

diversity of cultures, both in telling local stories and programming that engages the local community.

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

**Capturing rich cultural content and Local stories:** Using multiple media to celebrate local culture and stories from past, present to future can provide the community opportunites to develop a sense of belonging and connection to better understand the place as it is now.

**A diversity of creative spaces:** Provide space for community arts engagement and participation as well as professional practice. The delivery of creative development and learning programs will need to take into account new models of delivery in contemporary, fit-for-purpose facilities.

**Nature as a cultural driver:** The natural environment and the experiences it provides are recognised for their role in contributing local identity and social well-being. Art which reflects a commitment to excellence, innovation and diversity should be built into the fabric of Waterloo's natural spaces.

### Summary findings

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

- Waterloo has rich layers of cultural resources through its community, history and environment but these are not widely known
- Its informal cultural life is organic, dynamic and complex

- While rich in intangible culture, the number of physical cultural resources in Waterloo is limited compared to a growing base of creative professionals and businesses in the wider area
- Current permanent public art in Waterloo is heavily weighted to the story of Captain Cook's Voyage and does not reflect the richness of Waterloo's Aboriginal heritage, postcolonial stories, customs and diverse cultural traditions
- Dedicated places for creatives as well as the general Waterloo community to participate in, experience and learn creative capabilities through the arts is limited.

### 4.5.3 Public art specific findings

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

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



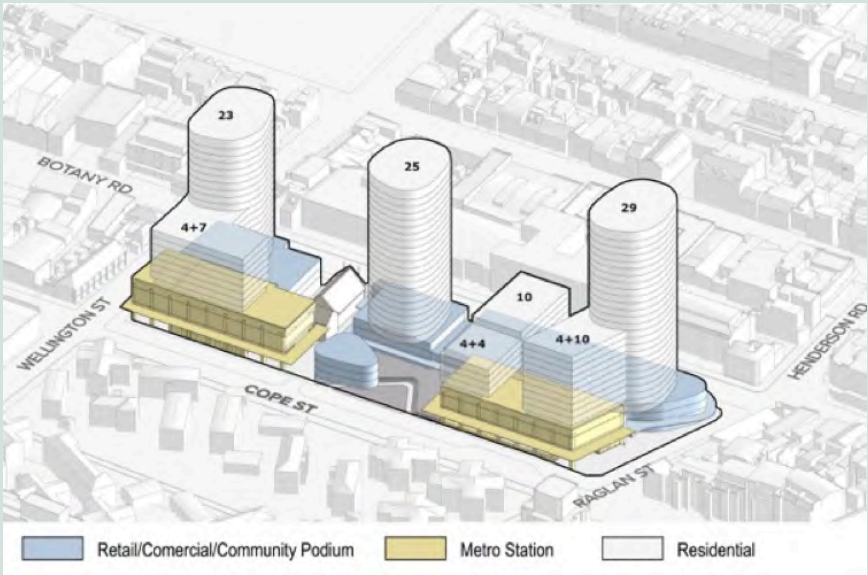


Figure 3 – Three-dimensional drawing of the Indicative Concept Proposal, viewed from the East

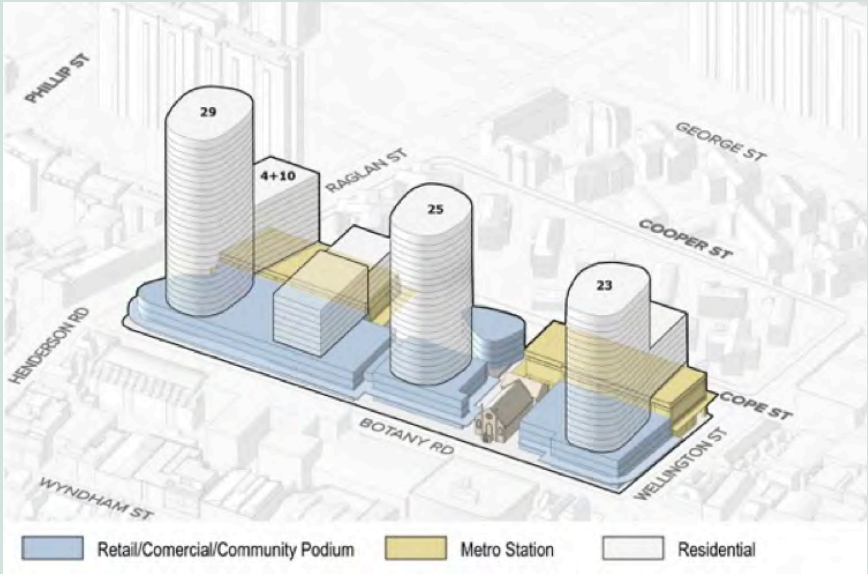


Figure 4 – Three-dimensional drawing of the Indicative Concept Proposal, viewed from the West

# 5.0

## PROPOSAL

This report relates to:

- An SSP Study to create a new suite of planning controls; and
- an Indicative Concept Proposal for the Waterloo Metro Quarter ISD.

## 5.1 PROPOSED PLANNING FRAMEWORK

The existing and proposed planning framework for the Metro Quarter is summarised at Table 1.

	Existing	Proposed
<b>Zoning</b>	B4 Mixed use	B4 Mixed use
<b>Height of Buildings</b>	Part 12, part 15 metres	- Part RL 116.9 (AHD) - North - Part RL 104.2 (AHD) - Central - Part RL 96.9 (AHD) - South
<b>Floor Space Ratio</b>	1.75:1	6.1:1 (including Metro Station)

## 5.2 INDICATIVE CONCEPT PROPOSAL

The Indicative Concept Proposal for the Metro Quarter ISD comprises:

- Approximately 69,000 sqm of gross floor area (GFA), comprising:
  - approximately 56,500 sqm GFA of residential accommodation, providing for approximately 700 dwellings, including 5 to 10% affordable housing and 70 social housing dwellings
  - approximately 4,000 sqm of GFA for retail premises and entertainment facilities
  - approximately 8,500 sqm GFA for business and commercial premises and community, health and recreation facilities (indoor)
- Publicly accessible plazas fronting Cope Street (approximately 1400 sqm) and Raglan Street (580 sqm)
- A three storey mixed-use, non-residential podium, including a free standing building within the Cope Street Plaza
- Three taller residential buildings of 23, 25 and 29 storeys, and four mid-rise buildings of four to ten storeys above the podium and/or the approved metro station infrastructure
- Parking for approximately 65 cars, 700 residential bicycles and 520 public bicycles
- Two east-west, through-block pedestrian connections.

Approval has already been separately granted for a Sydney Metro station on the site, which will comprise approximately 8,415 sqm of GFA. The total GFA for the ISD, including the metro station GFA is approximately 77,500 sqm. Transport interchange facilities including bus stops on Botany Road and kiss and ride facilities on Cope Street will be provided under the existing CSSI Approval.

The above figures are deliberately approximate to accommodate detailed design resolution

While the existing heritage listed Waterloo Congregational Church is within the SSP Study Area, there are no proposals for physical works or changes to the planning framework applicable to the church.

Three dimensional drawings of the Concept Proposal are included at Figures 3 and 4.

# 6.0

## PUBLIC ART PLAN

### 6.1 INTRODUCTION

The Public Art Plan for the Metro Quarter has been developed to guide the preparation of the SSP proposal, that will result in the integration of a range of quality public art throughout the precinct. The Plan embraces artworks that may be permanent, temporary or ephemeral, and which are integrated and embedded throughout the Precinct. The Plan establishes public art principles and objectives, linking to themes that integrate with overall urban planning and placemaking strategies for Waterloo. The Plan also embraces creative placemaking, through activation and programming that compliments public art projects, and provides opportunities to integrate arts and creativity into events, entertainment, celebrations and cultural activities and programs. It has been informed by relevant City of Sydney plans and policies. See Appendix 13.4 for detail.

The Plan's public art principles, objectives and opportunities have been prepared to inform future plans. The Public Art Plan sets out ways that artists can participate in the public art process from an early stage. The curatorial narrative builds a thematic scaffolding for the precinct, to allow curators to further drill down with detailed public art plans, within individual developments. This includes the preparation of artist's briefs and plans for artwork projects, leading onto the commissioning, design, fabrication, installation and maintenance of the artwork. A cohesive response to the Metro Quarter considers a breadth of transformative art projects for the public realm.

The Public Art Plan for the Metro Quarter sets a platform to activate street life, and give creative voices to the local community, its artists and diverse audiences. The Public art will be about Waterloo, from its Aboriginal stories to its contribution as a distinctive place in contemporary Sydney. Public art provides an enduring view for the community with permanent, temporary and ephemeral artworks and dynamic events which can transform the narrative of daily life, and help to build an attachment and pride in the local community, through the expression and celebration of unique Waterloo stories.



## 6.2 DEFINING PUBLIC ART

The Waterloo Metro Public Art Plan adopts the City of Sydney's definition of 'public art', in the broadest sense as artistic works or activities accessible to the public. The work may be of a temporary or permanent nature. The artwork may be located in or part of a public space, or facility provided by either the public or the private sector. Public Art also includes the conceptual contribution of an artist, as a member of an integrated team to the design of public spaces and facilities.

Public art is also informed by site specificity, where artists respond to the character, constraints and opportunities of the site. Public art is built from a conceptual framework, interacts with the audience/ participant in a shared space, and contributes to the cultural voices in placemaking. These artworks can be an integral part of their environment, through their relationships with the built form, public spaces, parks, infrastructure, streets and audiences. They can stand alone, or function within the design of buildings, open spaces and landscaping and help to orient people's movements.

### 6.2.1 Public art in the Metro Quarter

**Permanent Artworks:** are works with a 25-year life. These commissions engage artists to respond to the specific nature, history and cultural threads of the site, and to produce stand alone artworks. The materiality, scale and number of these works vary depending on the artist's practice, curatorial vision and the specific site constraints and opportunities.

**Ephemeral Artworks:** are temporary artworks which have a designated life span, contingent upon an event or the commissioning requirements. They may be made of permanent materials, but the works are moved off site after a set time, or are constructed from fragile materials with a short lifespan.

**Performance Artworks:** are works performed outside of the formal framework of the theatre, and consider the sensitivities of their audience in context of duration, costume and location.

**Integrated and Embedded Artworks:** are incorporated within the building, public open space, and landscaping fabric. They require the engagement of an artist early in the design process, to enable a collaborative approach within the team.

### 6.2.2 Creative place activation

In this Plan public art and creative placemaking have been linked, in order to leverage diverse opportunities to animate and enliven the public realm. Activation and creative programming through arts, cultural activities and events, engages with the community from an early conceptual stage. This provides opportunities for curators/ producers to design and deliver memorable experiences, performances and events that enhance local identity and a sense of belonging.

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

**Events:** festivals, fairs, markets

**Cultural activities and programs:** digital storytelling, makers spaces

**Live entertainment/ street performances.**

Opposite Page: Soaring Umbrellas





# EXAMPLES OF PUBLIC ART PROJECTS

## EPHEMERAL PUBLIC ART



From top:  
Popper Box,  
Paddington  
Reservoir  
Gardens,  
Paddington;

Harrell Fletcher  
and Avalon Kalin,  
Portland State  
University, USA;

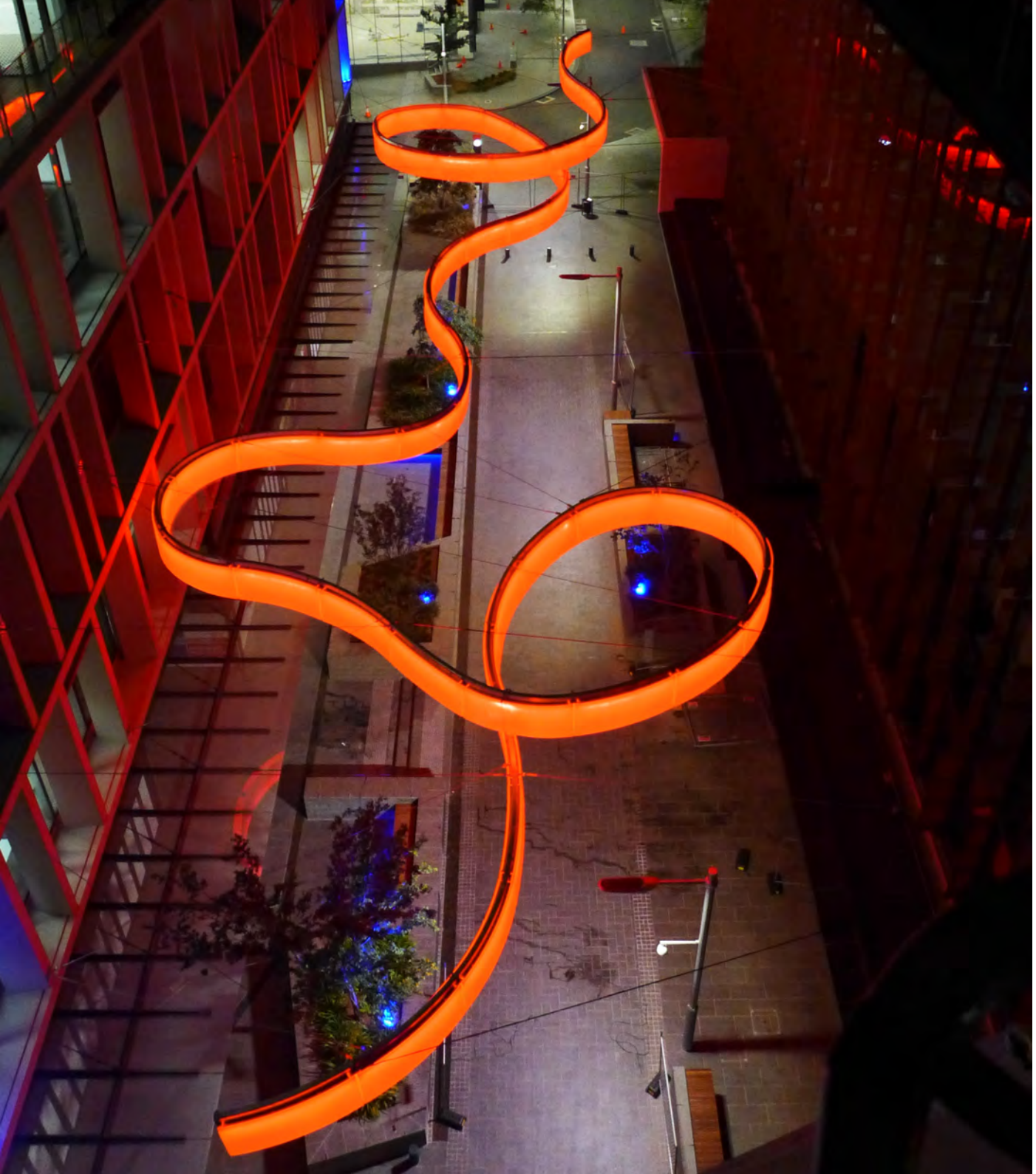
Baby Guerilla,  
Footscray,  
Melbourne



## PERMANENT PUBLIC ART



Above: Lawrence Argent, I See What You Mean, Colorado  
Convention Centre;  
John Kelly, Docklands Melbourne;  
Left: Xavier Veilhan, Orange Man, Lyon;  
Right: Warren Langle, Armature, Perth.



## 6.3 PUBLIC ART PRINCIPLES

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

### Site specificity

Public art is about Waterloo and responding to its unique character, from its Aboriginal stories to its contribution to a contemporary city. Art projects narrate, surprise and illuminate. It gives voice and opportunity to the local community and its artists.

### Activated public domain and streetscapes

Public art acknowledges and enhances the social connections and communities experience of the public domain, and reinforces street life. In the public domain it supports public access and safety. Ongoing creative programming is encouraged through each stage of the development.

### Excellence, integrity and sustainability

Public art is of a high quality, durable and ecologically sustainable. The early engagement of artists and a commitment to new ideas promotes these principles. Each public art project has an integrated and embedded approach as part of the new development, and is consistent with existing planning, heritage and environmental policies.

### Contemporary practice

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

### Cultural community

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

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



## 6.4 PUBLIC ART'S ROLE

Public art in Waterloo is a critical part of the ongoing placemaking process by orienting, animating streets, interacting with locals, illuminating parks and buildings, guiding movement, creating spaces of convergence, and building character and identity. Public art considers the role of artwork projects as a part of the very fabric of the public domain.

The Metro Station is the first welcome to the Precinct for visitors, commuters and locals. This location as a station threshold can be a distinctive arrival. The role of public art here, anticipates the movement and pause of people. It may connect, celebrate, define and be leaned upon. Public art in the Metro Quarter accompanies the gathering places, the areas of movement and the streetscapes around the station.

By enabling the creative abilities of the current and future artist/creative community, through an ongoing program of art/ performances using film, photography, sound and theatre, public art invests in its locale. This approach preserves the existing cultural assets of the place, as it transforms and ensures their collective spirit is kept and valued.

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

- **Community wellbeing role**

Artwork and performance projects can contribute to the health and social cohesion of a community, through a celebration of its character and the nurturing of the creative powers of local residents.

- **Connecting Role**

Public art can connect within, and to villages and communities beyond; So that the Waterloo SSP presents as a coherent place connected to its neighbourhood. The Metro Station becomes an important place for these links.

- **Place character role**

Public art helps to build pride and attachment to the place, through telling of important local stories that respond to the curatorial themes.

- **Generational role**

A navigation through newly designed spaces, and the integration of existing and new art accompanies this transition.

- **Investment role**

Public art invests in the creative and local economy, through the engagement of local artists and businesses to broader connections. It also improves the footfall for local retail and has potential to support the creation of a unique local destination.

- **Placemaking role**

Public art is an important ingredient to transform spaces into places, that people and communities can identify with.

## 6.5 PUBLIC ART PLAN OBJECTIVES

1. **Build partnerships through an ongoing public art and activation program**

Develop community opportunities by partnering on public art and activation with established residents, local education, local businesses, artists and creatives, in order to build upon Waterloo's local character within public spaces.

2. **Enhance the spirit of place through a program of distinctive public art projects**

Establish a public art program from the development phase, that activates and influences a sense of identity and local character in Waterloo's public spaces (programming for place activation).

3. **Make placemaking connections through public art projects**

Connect and orient the Metro Quarter to the Estate, and its neighbouring villages with a cohesive visual language linked by public art and design.

4. **Ensure public art and design programs contribute to community wellbeing**

Develop public art and activation within the public domain, that influences the experience of everyday life in Waterloo, building cohesion, resilience and confidence.

## PERFORMANCE PUBLIC ART



Ed Woodham, Camouflage, Manly;  
Lismore lantern Parade;  
Rainbow Crossing, Belingen.

## INTEGRATED PUBLIC ART



Milne Stonehouse, Fence, Harris Park, Sydney;  
Regina Walter, Police Building Parramatta;  
Milne Stonehouse, Flora Kingdom, Sydney.

# 7.0

## CURATORIAL NARRATIVE FOR PUBLIC ART IN THE METRO QUARTER AND THE ESTATE

### 7.1 INTRODUCTION

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

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

Waterloo's significance to Aboriginal and workers communities, helped form the unique character of this precinct. This spirit of place is a

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

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





From top:  
Tad Savinar,  
Drop of  
Sustenance,  
Seattle Link  
Light Rail;

Brooke Andrew  
Colours,  
Barangaroo;

Christopher Trotter,  
Flowmotion.



## CONCEPT PUBLIC ART

### 7.2 CONCEPTS

#### Aboriginal Heart

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

#### H2O

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

#### Nourish, Thrive and Grow

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

#### Compass and Calendar

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

#### Making Waves/Watershed

The workers in Waterloo were the backbone of manufacturing, living in proximity to the factories and workshops. In parallel with the engine room reference from the Central to Eveleigh Creative Place Strategy, this idea focuses upon the labour investment in industry, and artisanal pride in the hand made. Sharing a common working day gave workers an affinity with their neighbours and community, with workshops giving workers a sense of pride in producing. The various movements such as women's and Aboriginal rights which fermented in Waterloo, gave rise to social change and reflected the collective spirit in this place.

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



Artefacts unearthed during the Metro Quarter archaeological excavations



Cope Street Alley off Regent Street

## 8.0

### SITE ANALYSIS

### SITE CONTEXT

The Botany Road interface acts as a powerful visual edge for the Metro Quarter and the Estate. Its sightlines both north and south mark its vehicle and pedestrian threshold for the precinct from the west. The intersection with Raglan Street and Henderson Road is formidable as the one-way direction terminates at this point, and cars travelling south merge onto a two-way Botany Road.

There are two distinct thresholds for the Metro Quarter, one along Botany Road and the other from the underground station to the surface closer to Cope Street. While Transport NSW is responsible for the passenger movement into and out of the Metro Station, the immediate arrival at street level and within the square focuses people within the precinct. Once the station is completed, the pedestrian movement will change according to travel and working timetables. The previous arrival into Waterloo from Redfern Station down Cope, Renwick and George Streets will reduce over time, as residents walk east along Raglan and Wellington Streets towards the precinct, and west towards Alexandria. Opportunities for public art along these streets adjacent to the station, have a captive audience and can respond to an increased pulse and activity.

The function of art in the Metro Quarter serves as both destination and connective tissue for the precinct and its surrounding neighbourhood. Public art both reinforces this place and can relink this precinct to nearby villages. This link to the adjacent suburb of Green Square, is interpreted in the curatorial narrative with the exploration of water as a common story.

Along Regent Street and Botany Road to the north, the shops project an organic eclectic street interface with ground plane artworks identifying significant local groups and events. For the view through to Cope Street from Botany Road, artists can respond to the apparent sightlines and movement between streets. Artists can consider also, the street furniture, awnings and landscape of the Eastern views along Raglan Street.

The function of the Metro Station affects the opportunities within the Metro Quarter for public art. Within the Metro's operational area, there are opportunities for artworks to be integrated with facades, within landscaping and projecting onto surfaces. With the strong circulation around the station, these potentials have a mobile captive audience. The entrances to the Metro Station are extensions of the public plaza and public domain and can be approached collaboratively with the Sydney Metro public art planning.

Within the central ground plane area of the Metro Quarter, which includes the public plaza and laneway next to the Waterloo Congregational Church, artists can respond within the constraints of the site, such as the anticipated concentration of pedestrians pausing and walking through and vehicular access. The community centre within the plaza will attract a diverse local audience. The community centre also offers a range of potential sites for local artists to create imaginative and distinctive artworks.

The podium level which is privately owned, has a potential for further artwork opportunities within its open areas, as well as an art integration within the building envelopes.

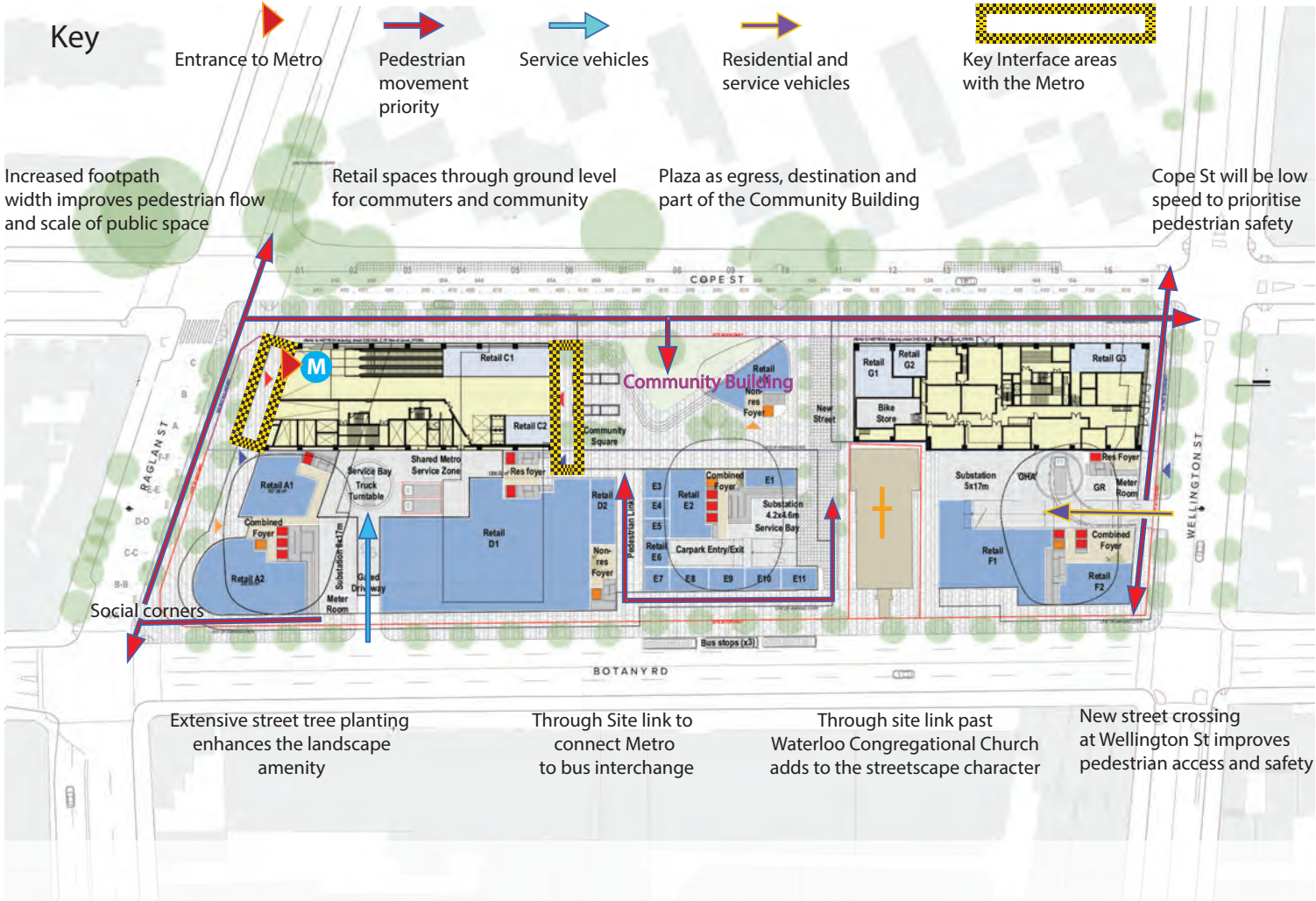


## 8.1 SITE PLAN OF METRO QUARTER

### Key Public Art Context

The implementation of future public art and activations consider not only the response to a site, but the inclusion of recurrent programs which activate the larger precinct and help create a cohesive place.

The plan shows the potential pedestrian hotspots and vehicle access for services. The Community Building will act as a gathering point within the plaza to reinforce the station as a destination. The rhythm of movement illustrated here influences the interaction of artworks with their audience and the regular flow increases according to commuting timetables and lunchtime pauses. The public art projects and their artists should consider the way the community experiences the station and the Metro Quarter as a whole.



## 8.2 SITE OPPORTUNITIES

The opportunities presented by the Public Art Plan are wide ranging and can include:

- Creating an urban environment that fosters pride, ownership and shapes local identity
- Increasing community cultural participation (debate and awareness), in the planning and development of public art projects
- Encouraging local creative employment and skills development in public art projects
- Capturing and celebration of Waterloo's stories, through public art and activation programs
- Enriching the lived experience of Waterloo, through embedded and integrated public art in the public domain including buildings, parks and streets
- Celebrating Aboriginal heritage and connection through public art
- Enhancing and realizing a unique cultural destination for public art programs and projects
- Fostering a vibrant, connected focal point for street life through art
- Developing a unique suite of Waterloo's public art assets
- Engaging public art with memories and current narratives of social relationships, overlaying the site to bring old and new residents together, and engaging the community throughout the process
- Providing links to the natural environment, raising awareness of the cultural ecology of the place.



Artist Impression of the view through to Cope Street from Botany Road. Artists can respond to the apparent sightlines and movement between streets.

## 8.3 SITE CONSTRAINTS

The constraints for consideration and delivery of public artworks include:

- Site constraints such as service delivery, pedestrian movement and safety requirements
- Sensitive scale to work with the built environment, intimacy of street engagement and audience
- Material selection to work with the language of the urban fabric, and an interaction with street life.
- Management of the project with consultation and engagement of stakeholders and community.



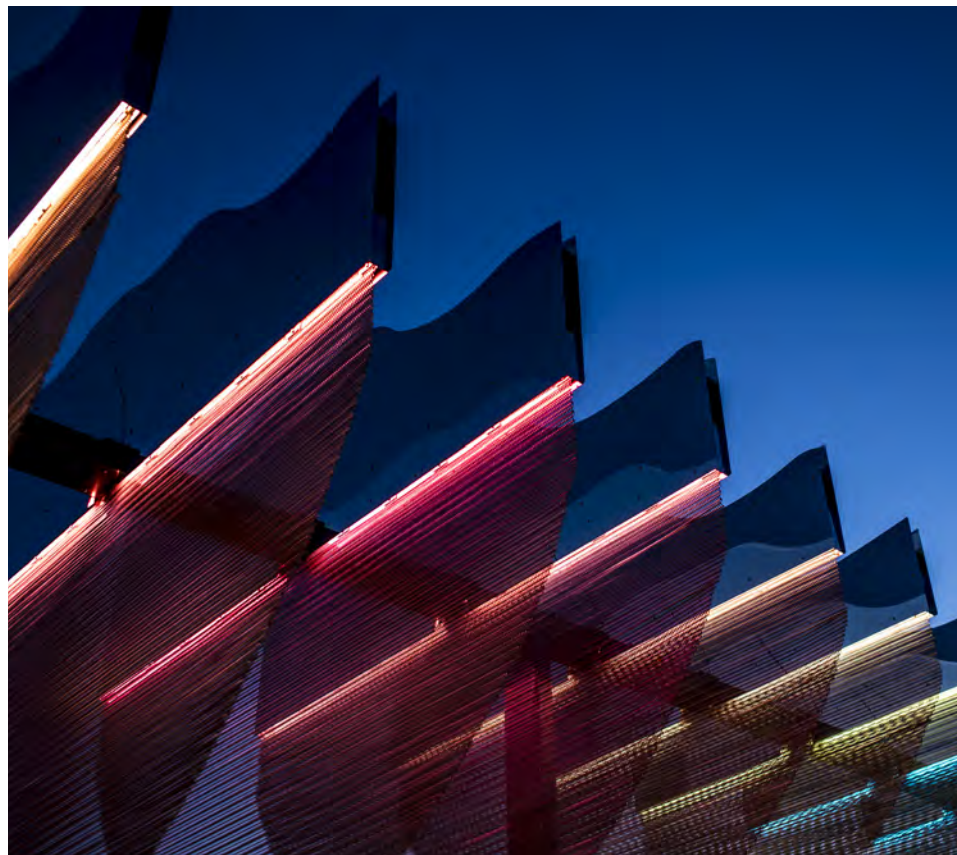
Milne and Stonehouse with Shane Fahey, sound artist, Granville



Artist impression of the views east along Raglan Street. Artists can respond to street furniture, awnings and landscape.



## 8.4 PUBLIC ART PRECEDENT EXAMPLES RELEVANT TO THE METRO QUARTER



Clockwise from left:  
Jason Wing, Kimber Lane, Sydney; MilneStonehouse, Imprint, South Perth;  
Henri de Millar, L'ecoute, Paris; MilneStonehouse, Tiers, Brisbane;  
Poet Gwyneth Lewis, Wales Millenium Centre, Wales;  
Stuart Green New Children's Hospital Perth.



Ceramic Tile art on the threshold between Regent Street and Botany Road



Botany Road church retained as part of the Metro Quarter development and adjoins a new street connecting Botany Road with Cope Street



Public area where artists consider the gathering and movement of people in the square as well as landscaping and the fine grain of steps

## 8.5 FUNDING

It is recommended that the public art contribution be considered in future public art plans at a minimum of one percent of construction costs. This can be allocated across the various forms of public art, including permanent, integrated, programming, and creative place activation. The release of these contributions should be staged, to ensure that artists can be engaged early in the master planning and design stage and the Metro Quarter can be gradually activated.

As a guide, future detailed public art plans which include activation projects and permanent art projects, should consider the following costs related to public art:

- Project coordination and curation, which engages an art planner to oversee the total process from commissioning to installation. This may involve coordination between the artist and landscape architect, principal contractor and other consultants
- Artist fees to consult and engage with the community
- Artist fees to mentor and/or engage with local artists.
- Any costs relating to an Expression of Interest process and selection panel, including advertising, production of Expression of Interest packages and printing costs

- Artist fees for concept development, design development, documentation, fabrication and installation
- Engineering fees and other technical advice sought to include the footings, materiality and scale of the artwork. 3D models may be utilised to test the artwork's location, and provide a virtual tour of its presence. These drawings can be extrapolated for construction and shop drawings.
- Fabrication and certification
- Site preparation, traffic management, transport delivery and installation
- Preparation of a maintenance and decommissioning manual
- Ongoing curation and governance structure to enable public art renewal and program support.

## 8.6 PARTNERSHIPS AND COLLABORATIONS

The potential collaboration with different organisations and parties such as, the private sector, City of Sydney, the creative sector, and various government agencies working together with the community, can result in a more coherent landscape for public art projects, and can create cross disciplinary partnerships.

On a local level collaboration with creatives, businesses and communities instil a sense of connection to their public places and an opportunity to author the design processes of projects such as the fine grain design of furniture, the lighting

programs, participation in park design, performance and an ongoing program of cultural projects.

Developing strong cultural partnerships is key in creating flourishing and sustainable places. Partnering with these groups will contribute to ensuring site specific work, redevelopment of the locality as well as supporting the implementation of the creative place strategy, and long-term activation of the development.

Partnerships and collaborations can aid and enable the following:

- Forward funding of significant art elements
- Increase of connectivity and engagement with the local community, and diverse groups
- Help to ensure the integrity of the work
- Build new audiences and awareness
- Providing the public realm space for outdoor activation and performance programs
- Assist in creative community engagement programs, in tandem with those already in place
- Support for the commissioning approach via a curatorial partnership.
- Support for events and activation programs.



## 8.7 IMPLEMENTATION

The approach to the implementation of permanent public art projects, in the Metro Quarter considers regulatory requirements, budgets, commissioning processes, timeframes as well as site constraints and opportunities. While these implementation aspects are practical phases to take into account, the Public Art Plan for the Metro Quarter reinforces significant values for a cohesive public domain, a well-designed and sustainable streetscape and a place for the local community to be proud of, and to meet together.

The alignment of future Detailed Public Art Plans with this Metro Quarter Public Art Plan, ensures that the strategic intent and vision is further developed through this process, with the context of this document used as a critical reference for public art plans, and the implementation of public art projects. The areas in the Metro Quarter Public Art Plan that should influence these processes are as follows:

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

The methodology for ephemeral projects, performances and activation programs, differs in the context of the role of these projects. Greater emphasis is given to consultation with stakeholders, as the setting for these projects may extend through the precinct.

Programs should be considered before, during and after construction as well as with ongoing precinct management. The inclusion of the community within these projects is also considered. In order to sustain excellence in these projects, a similar rigour and probity should be applied during the project planning process. The relationship between artist and community often built over time, can determine the participation and engagement of the locale.

## 8.8 COORDINATION

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

## 8.9 CRITERIA FOR ACQUIRING NEW WORK

Based on the Public Art Principles, and guidance from the City of Sydney Public Art Strategy, the below sets out guiding criteria for the procurement/ commissioning of public art.

In future detailed public art plans, public art work:

- is relevant to, and responsive to the site
- is of a scale appropriate to the development
- is responsive to the curatorial narrative
- demonstrates high standard of excellence in contemporary art
- aligns with policy frameworks; planning, heritage, environmental, public art, cultural
- demonstrates capacity to be achieved within budget, including commissioning, fabrication and ongoing maintenance
- contributes to the amenity of the public domain, and enhances community connections to place.

## 8.10 ARTIST COMMISSIONING GUIDELINES

The purpose of these guidelines are to provide supporting checks and balances to be in place for high quality outcomes.

An art manager, creative producer or curator, should be engaged to assist the development and delivery of public art to a high standard, and assist with the interface with technical design teams, to help project manage the process of the design and delivery of works.

Strong consideration should be given to Aboriginal curators and artists that engage with the Aboriginal community. The appointed curator is to be responsible for the curation and management of any cultural commission, from concept development through to final delivery. They will represent the interests of both the client and the artist, ensuring that the integrity of the artwork is maintained throughout the commissioning process. The curator should have experience working with artists, artworks and within developer-led construction and design teams.

The partnership of lead artists and inexperienced artists invests in the project, by giving hands on experience

to the emerging practitioner alongside the veteran. The public art principles regard the inclusion of local artist/ creatives, in the authorship of public art as an important prerequisite for some projects.

The artist commissioning guidelines include:

- Developed in close consultation with City of Sydney
- Appointment of a curator
- EOI supports partnering/ mentoring experienced artist with emerging / local artist and engagement with the community in the development or delivery of the work
- Artists commissions should be considered early in the process, and commissioned as a member of a collaborative team, or engaged with a lead artist to work with the design team during the planning stage
- Artist selection responds to the curatorial narrative
- Engagement where possible with the community and local artists
- The Intellectual Property rights of artists should be protected, and a copyright agreement undertaken in the contract
- Artists should be provided an artist contract if novated to a builder. The contract should outline their responsibilities and rights

### Artist brief

The artist brief will contain all the relevant material as appropriate from which an artist can submit a proposal. It will be developed with input from the curator, and any relevant key stakeholders. It should include the following:

- Overview, aims and objectives of the commission
- Clear selection criteria
- Site Resources: Site plans and visuals, design code, technical considerations
- Context Resources: History, geography, planning, partners
- Usage: Physical or technical constraints
- Artistic scope and anticipated role of artist
- Budget & Timetable
- Selection Process (Competition, Interview, etc.)
- Proposal development process.
- Proposal submission requirements
- Copyright and ownership (designs and final artwork)
- Key contacts.

### Artist selection

The approach will depend on the work and stage of the project delivery. Artists can be selected through an expression of interest process as an open call, or through a pre-selected long list invitation, both of which result in a short-list of artists who are supported to further develop their concepts.

This process would be led by the curator, whereby the shortlist of artists would be selected and offered a fee to develop and present their refined a concept proposal to an appropriate advisory group. The selection would be made on the basis of the agreed selection criteria.

Strong consideration should be given to engaging Aboriginal artis is to respond to the site's curatorial narrative.

### Decommissioning of work

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

However, changing circumstances such as a complete change of site use, or user may necessitate decommissioning of a work. Options for decommissioned works include, relocation, storage and de-accession. The decommissioning of an artwork should only take place after a considered process, that includes assessment against stated criteria and by following agreed procedures and assessment. The process would be governed by respect for the artist and would follow the City of Sydney's Guidelines: Public Art Acquisitions and Deaccessions 2010.

### Maintenance of artworks

The Artist be supported by the curator and design team to develop an appropriate maintenance plan as part of their commission..

Most local authorities, including the City of Sydney require commissioned works to be as durable and 'maintenance light' as possible. This should be emphasised at briefing and contract level.

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

Community involvement, a quality selection process and a successful commission can help to reduce the threat of vandalism, and high maintenance costs. It is also important to identify the eventual owner of the work when determining maintenance.



# 9.0

## CONCLUSION

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

This document can be used by curators for its curatorial narratives, by developers to help understand the specific processes for procuring public art within the City of Sydney's policies and guidelines and in response to the unique qualities of the precinct.

Given the considered planning development of the precinct, the introduction of public art projects can commence now in the context of the public art plan's recommendations.

# 10.0

## APPENDICES

### 10.1 SUMMARY OF POLICIES

The following key implications of the policy review have been based on the analysis of relevant NSW State Government and City of Sydney policies. These will provide critical policy and planning considerations to inform the Public Art Plan for the Metro Quarter and the proposed Waterloo SSP.

- The Waterloo SSP and the broader Central to Eveleigh renewal provides opportunities to engage with local communities to deliver bold arts and cultural initiatives that result in increased participation in and access to memorable spaces and places
- Artworks that celebrate and respect Waterloo's rich history and heritage will be important to existing and to new residents and workers. Capturing the spirit of Waterloo through local stories will build a sense of belonging for current and future residents, workers and visitors

- Waterloo's Aboriginal and Torres Strait Islander community has a long-standing cultural connection to the place. Their voices should be heard and valued in planning for public art
- Supporting Aboriginal artists to find creative opportunities within public art projects, responds to NSW State Government and City of Sydney policy priorities
- Supporting and nurturing artists and creative workers to live, work and visit Waterloo will contribute to local vitality and economic growth. Access to affordable spaces for artists as key workers should be a key consideration in the arts and cultural planning for the Precinct and reflects priority strategies in the NSW State Government and City of Sydney cultural policies. This cultural hub can provide opportunities within ephemeral public art projects
- Engaging residents including residents from Waterloo's significant Culturally And Linguistically Diverse (CALD) community, and especially its older residents, will inform the development of public art projects which include their stories

- Art which reflects a commitment to excellence, innovation and diversity should be built into the fabric of Waterloo's built and natural spaces so as to add cultural value and to encourage civic pride in the distinct local character of Waterloo.
- The active and ongoing participation of local and nearby communities in planning Waterloo's cultural character and sense of place will build on resident's strong attachments and develop new connections for incoming residents and workers.

### 10.2 ARTS AND CULTURE-RELATED POLICY REVIEW

A suite of policies and plans at the NSW State Government level provide a big-picture planning framework which broadly informs the renewal of the Waterloo Precinct. These include the NSW 2021: Plan to Make NSW Number One and the policies and strategies of the NSW Department of Planning and Environment and the Greater Sydney Commission.

The following section takes into account the State Government's policy hierarchy and in particular provides an overview focus on the arts and cultural policy environment as it relates to public art policy in the Waterloo SSP. It provides a summary review of key arts and cultural policies and related strategies at the State and Local Government level, highlighting principles and actions that will inform the preparation of the Public Art Plan for the Metro Quarter.

TABLE 1 POLICY REVIEW SUMMARY

POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART PLAN FOR METRO QUARTER
NSW State Government		
NSW 2021: A Plan to make NSW Number 1.Sydney: NSW Department of Premier and Cabinet, 2011.	The 10 year plan sets 32 goals with proprieties for action linked to the NSW budget. Government agencies are tasked with achieving the goals relevant to their portfolios.	Goals relevant to arts and cultural development include:  Enhancing cultural, creative, sporting and recreation opportunities  Fostering opportunity and partnerships for Aboriginal people.  Increase participation in cultural activities by 10%
<i>A Metropolis of Three Cities - the Greater Sydney Region Plan.</i> Sydney: Greater Sydney Commission, 2018.	20 year plans presented as a bridge between regional and local planning.  The Eastern Sydney District Plan will inform local LEPs, community strategic plans and the assessment of planning and development proposals whilst also aligning with place-based development outcomes.  Note: The GSC Social Panel identified 6 themes that can influence through local and district planning instruments to determine a city's liveability. Arts, Culture and Entertainment is one of the 6 themes.	The NSW Department of Planning and Environment's <i>Plan for Growing Sydney</i> is being realised through the key objectives of the Greater Sydney Commission's work across 6 planning districts including Eastern District which includes the CoS LGA and Waterloo.  Eastern Sydney District planning futures include: <ul style="list-style-type: none"><li>- Boosting innovation and creative industries alongside knowledge-intensive jobs growth</li><li>- Stimulating the night-time economy within a responsive regulatory environment</li><li>- Sustaining communities through vibrant public places, walking and cycling, and cultural, artistic and tourism assets</li><li>- Being innovative in providing recreational and open space areas and increasing urban tree canopy.</li></ul>
Create in NSW: NSW Arts and Cultural Policy Framework. Sydney: ArtsNSW, 2015.	The NSW State Government's first Arts and Cultural Policy Framework providing an integrated platform for the arts and culture sector, communities, business and government partners to shape the State's cultural future. It will guide future strategy, investment and partnerships to grow the sector locally and globally in NSW.	The Vision anticipates that "NSW will be known for its bold and exciting arts and culture that engage our community and reflect our rich diversity." Within the ambitions of <b>Excellence, Access and Strength</b> , a number of Actions are projected including Innovation, Leadership, Aboriginal Arts and Culture, International Connections and Revitalising Infrastructure.  Key State Priorities are: <ul style="list-style-type: none"><li>- To increase cultural participation by 15% to 2025</li><li>- To build cultural infrastructure.</li></ul>
NSW Aboriginal Arts and Cultural Strategy. Sydney: Create NSW, 2015-2018.	Stage 2: <i>Aboriginal Arts and Cultural Strategy</i> 2015-2018.  Aims to build employment capability in a contemporary multi-disciplinary Aboriginal arts and culture sector.	The Goal of the Strategy is to foster a vibrant Aboriginal arts and cultural sector that affords Aboriginal people greater opportunities to participate in, share and strengthen their culture through arts practice, and develop careers and businesses in the arts and cultural sector. Stage 2 of the Strategy provides a focus for job opportunities in the creative and cultural industries through the development of employment capabilities.



POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART PLAN FOR METRO QUARTER
NSW Health and the Arts Framework. Sydney: NSW Health, 2016.	Linked to the NSW Arts and Cultural Policy.	Principle of public art aligned with health and well being
Central to Eveleigh: creative place strategy. Sydney: FutureCity for UrbanGrowth NSW, (unpublished draft) June 2017.	This Strategy (Draft) sets the scene for the emergence of “Sydney’s cultural engine room: an engine room for culture and creativity, for education and research and for production and innovation”. The Strategy provides a focus on three areas within the Central to Eveleigh corridor: North Eveleigh, Waterloo and Redfern Station and therefore provides a broad framework to inform future detailed arts and culture plans.	<p>The Strategy (June Draft) proposes a Vision as ‘Sydney’s Engine Room for Culture’ drawing on the area’s rich Industrial and Indigenous heritage.</p> <p>Supported by 5 Vision characteristics:</p> <ul style="list-style-type: none"><li>- Indigenous and industrial heritage</li><li>- Invention and making</li><li>- Learning and knowledge</li><li>- Contemporary arts and expression, and</li><li>- Diverse and socially active.</li></ul> <p>Cultural Placemaking Principles include:</p> <ul style="list-style-type: none"><li>- Creative Spaces</li><li>- Partnerships</li><li>- Connectivity</li><li>- Stewardship</li><li>- Animated Public Realm.</li></ul> <p>These principles align with the public art objectives.</p>
Public Art Guidelines for Landcom Projects. Sydney: UrbanGrowth NSW and Landcom, 2016.	This document outlines the benefits of public art in new development, and a best practice implementation process for UrbanGrowth NSW projects.	This document sets out the benefits for communities including creating cultural identity, a sense of arrival, animating public environments and celebrating creativity and innovation, celebrating community cultures, exploring heritage, responding to Aboriginal heritage, engaging local communities and supporting creative industries. It also sets out processes for putting public art into practice.
Waterloo Placemaking Framework.	Sets out an approach to placemaking for the precinct using place stories, drivers, character and principles.	<p>Principles which underpin the public art plan directly include</p> <ol style="list-style-type: none"><li>1. Network of Spaces</li><li>2. Centre of Activity</li><li>5. Visible Public Life</li><li>9. Inclusivity and Equitability</li><li>10. Intrinsic Aboriginal Culture.</li></ol>

POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART PLAN FOR METRO QUARTER
Local government		
Creative Sydney Cultural Policy and Action Plan 2014 - 2024. Sydney: CoS, 2013.	This Study underpins the City’s priority planning for its investment in Sydney’s creative future. This includes support for artists and creative workers, connections and ideas that enhance the experience of and participation in cultural life.	The Public Art Plan for Waterloo recognises these principles in its objectives, principles and curatorial narrative with reference to the inclusion of Aboriginal cultural projects, inclusivity of places, innovation and artist contribution to the range of cultural activity.
Public Art Policy 2016. Sydney: CoS, 2016.	<p>The Policy’s Purpose is to provide a clear, sustainable, forward thinking framework of principles which express the City’s commitment to the vital role of art in the overall strategic planning of the City.</p> <p>The Policy compliments the CoS’s <i>Guidelines for Public Art Acquisitions and Deaccessions</i>, 2010.</p>	<p>The Public Art Plans for the Waterloo and the Metro Quarter affirm these principles within their objectives, definitions, and artist commissioning processes.</p> <p>It prescribes the public art in private developments process from the City’s policy and plans for the inclusion of a range of project types and processes with budget allowances, artist engagement and context to site.</p> <p>The Policy’s 8 guiding principles which align with the Metro Quarter public art plan are:</p> <ol style="list-style-type: none"><li>1. Align significant City Art projects with major Sustainable Sydney 2030 urban design projects;</li><li>2. Recognise and celebrate Aboriginal stories and heritage in public spaces;</li><li>3. Support local artists and activate city places through temporary art projects;</li><li>4. Support vibrant places in Village Centres with community art and City Art projects;</li><li>5. Promote high quality public art in private development;</li><li>6. Support stakeholder and government partners to facilitate public art opportunities;</li><li>7. Manage and maintain the City’s collection of permanent art works, monuments and memorials;</li><li>8. Initiate and implement programs to communicate, educate and engage the public about City Art.</li></ol>
City Art Public Art Strategy, 2012.	<p>Aims to embed public art into the fabric of the city</p> <p>Principles which align with Waterloo include</p> <ol style="list-style-type: none"><li>1. Recognise and celebrate Aboriginal stories and heritage</li><li>2. Support local artists and activate city sites with temporary art projects</li><li>3. Support vibrant places</li><li>4. Promote high quality public art in new development</li><li>5. Support stakeholder and government partners to facilitate public art opportunities.</li></ol>	The celebration of Aboriginal stories and the support of local artists in the activation of temporary art projects and permanent public art is reflected in the Public Art Plan.



POLICY/STRATEGY	SUMMARY OVERVIEW	RELEVANCE TO PUBLIC ART PLAN FOR METRO QUARTER
Eora Journey: Economic Development Plan. Sydney: CoS, 2016.	<p>The Council's Eora Journey program is focused on working towards cultural, economic and social sustainability for Aboriginal and Torres Strait Islander communities in the City of Sydney LGA. This Action Plan recognises that cultural recognition needs to be underpinned by economic opportunities.</p> <p>The Plan sets 4 Main Themes:</p> <p>1.Create an economic hub</p> <p>2.Maximise employment outcomes</p> <p>3.Enhancing tertiary education opportunities</p> <p>4. Grow sectors of the economy.</p> <p>Under each Theme are several areas for Action:</p> <ul style="list-style-type: none"><li>- Business owners and entrepreneurs</li><li>- Jobseekers and employees</li><li>- Students and tertiary education</li><li>- Key interest sectors: Finance and professional services, tourism, retail and creative and digital.</li></ul>	<p>The significance of investment in Aboriginal and Torres Strait Islander artists is a principle of the public art plan.</p> <p>The plan's curatorial narrative reinforces the inclusion of this voice.</p>
Guidelines for Public Art Acquisitions and Deaccessions, 2010.	Ensure that new works reinforce CoS Art Policy and that deaccessioning is an ethical process	This policy underwrites all public art plans for the Metro Quarter and that the commission of permanent artworks consider this policy.
Green Square Public Art Strategy, 2012.	The plan sets out opportunities for public art in the new development with case studies and implementation strategies for commissioning artists	Sitting adjacent to Waterloo, there are synergies in shared histories and heritage.
Interim Guidelines for Public Art in Private Development, 2006.	<p>Ensure excellent public art is included in accessible public spaces in private developments.</p> <p>Assist owners and developers in this procurement, commissioning process.</p> <p>Ensure the public artworks are constructed and installed as part of a DA consent.</p>	<p>Sets out the public art process for master plan sites or stage 1 Development Applications.</p> <p>Establishes criteria for the approval of public artworks.</p>
Graffiti Management Policy, 2013.	Minimise incidents of graffiti while providing legitimate avenues for street art expression.	Impacts upon the street art component of the public art plan for ephemeral artworks.

Table 2 This table from the City of Sydney Development Control Plan of 2012 illustrates how the public art contributes to the public domain elements.

Sydney DCP 2012 Section 3

SYDNEY DCP 2012 GENERAL PROVISIONS	SUMMARY	PUBLIC ART PLANNING OBJECTIVES
Public Domain elements	Developments should add to the Public domain.	Public art considers the role of artwork projects as a part of the fabric of the public domain.
3.1.1 Streets, lanes and footpaths	These provide permanent pedestrian vehicle connections, urban hierarchy, permeability and vistas.	Public art can enhance views and connections, reinforce movement and pause, illuminate for safety and destination.
3.1.4 Public open space	These accommodate a range of cultural activities with connected networks, accessible entries, primarily soft landscaping WSUD use.	Artworks strengthen edges celebrate cycle movement integrate as playground elements.  Art contributes to a smaller ecological footprint.
3.1.5 Public art	<p>Defines the dynamic quality of cities</p> <p>Recognises the cultural and economic benefits of integrating art within the urban fabric.</p> <p>Ecologically sustainable public art embedded into infrastructure.</p>	<p>Art within infrastructure, as interpreter increase artworks in private developments.</p> <p>Promote sustainability.</p> <p>Integrate art as a cohesive part of new developments.</p> <p>Recognise former uses through interpretive public art.</p> <p>Deliver infrastructure in creative and innovative ways through the use of public art.</p>
3.1.6 Sites greater than 5,000sqm	Ensure high quality public art is included.	A public art strategy submitted with a Ste Specific DCP or Stage 1DA.
3.2 Defining the Public Domain	Positive address to the street, contribute to active street frontage.	Artworks contribute to the building's interface.
3.2.8 External lighting	Minimise light pollution and enhance the features of the building.	The integration of lighting in artworks considers safety and existing lighting plans.
3.3 Design Excellence	Ensure high quality and varied design through a competitive design process.	A public art strategy can inform and be included in the competition design brief.
3.6 Ecologically Sustainable Development	Developers encouraged to implement Ecologically Sustainable Design principles (ESD).	Public art to integrate with ESD infrastructure.
3.7 Water and Flood management	Adopt Water Sensitive Urban Design principles (WSUD)	Public art is part of the stormwater and water harvesting narrative.
3.9 Heritage	Heritage is considered as an important part of the City's fabric.	Art and design can interpret heritage.
3.12 Accessible Design	Creating an inclusive and accessible city with access for people with disabilities.	Public art considers inclusive and accessible interactions.



10.3 OTHER  
RELEVANT POLICIES  
AND STRATEGIES

These documents demonstrate the complex and cross-disciplinary functions of public art and culture in government policy. They inform the development of public art projects from the planning stage to delivery. These studies may influence approaches, sites and commissioning processes.

Busking Policy Interim 2011

Grants and Sponsorship Policy (including Accommodation Grants), 2014

City Centre Public Art Plan, 2013

Curatorial Policy of the Civic Collection, 2016

Community Garden Policy, 2016

Connecting Sydney – Transport Strategy, 2012–2015

Conservation Plan 2007 – 2017

Eora Journey: Recognition in the public domain, 2011

Aboriginal and Torres Strait Islander Protocols, 2012.

10.4 PUBLIC DOMAIN  
OBJECTIVES

In the Sydney Development Control Plan 2012 Section 3 General Provisions, a number of features are included to contribute to a high quality public domain. Detailed public art plans for sites/locations within the precinct should include these objectives within their artist briefs to ensure the contribution of public art projects to the public domain’s role and function.

Section 3.1.5 includes Public Art as an integral part of a dynamic city.



