



# Toga Central Preliminary Public Art Plan

Final - Revision A October 2022



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## Acknowledgment

This strategy report has been prepared for Toga by Tilt Industrial Design in collaboration with Curatorial Executives David Stein and Sally Dan-Cuthbert.



The Toga project team acknowledges the Gadigal people of the Eora nation, the traditional custodians of the land on which Toga Central will be situated. We pay our respects to Elders past, present and emerging. We acknowledge and respect their continuing culture and connection to these lands.

# Cultural and Civic References

This Preliminary Public Art Plan has been informed by a review of the following key documents:



2006, Interim Guidelines for Public Art in Private Developments, City of Sydney

2011, City Art Public Art Strategy, City of Sydney

2016, Public Art Policy, City of Sydney

2020, Heritage Impact Statement, Urbis

2021, Western Gateway Sub-Precinct Design Guide, Transport for New South Wales

2021, Project Vision, Toga Development

2021, TOGA Central Design Excellence Competition Report, Bates Smart

2021, Toga Cultural Values: Draft Report, Waters Consultancy Pty Ltd

2022, Toga Central Public Domain, Arcadia & Bates Smart

2022, Western Gateway Sub-Precinct Development:Block C, Connecting with Country Framework, Cox Inall Ridgeway

2022, Toga Central Heritage Interpretation Strategy, Freeman Ryan Design Pty Ltd, Draft Issue A 21 July 2022





# Executive Summary

The Central Precinct Renewal Program presents an exciting opportunity to reinvigorate Sydney's Central Precinct for the next generation through invested urban renewal and place-making.

This Preliminary Public Art Plan for Toga Central presents a curatorial vision and procurement strategy for a world-class program of integrated and landmark public artworks by cross-cultural, interdisciplinary artists and creatives that will welcome residents and visitors into the Central Precinct for years to come.

The proposed public art program in this plan has been divided into a Primary Commission and a Secondary Commission. This two-pronged approach ensures public art at Toga Central will be diverse, dynamic, global and authentically engaged with local culture. Both commissions may comprise multiple artworks or artistic treatments by singular visionaries or creative teams, that will span across Henry Deane Plaza, forming an immersive narrative and experience.

This PPAP addresses a vital set of cultural and civic guidelines, identified on the pages to follow, that help drive the creation of civic spaces in the City of Sydney that are inclusive, inspiring and innovative. Public art at Toga Central will contribute directly to this legacy and become an enduring symbol of contemporary culture and a growing community.





## Vision

"To create a public art program for Toga Central that is innovative, well integrated, distinctive and reflective of the character, culture and heritage of the area."



# Toga's Objectives

To commission public art which:

// Contributes to the attraction of a precinct encouraging the convergence of individuals, experiences and ideas

// Fosters connections with the local Indigenous community, recognises the cultural identity of the site and re-connects to Country

// Values the history of the former Parcels Post building and communicates its stories back to the community

// Contributes to a sense of place and provides a welcoming entry experience for the public, contributing to a sense of destination for the precinct

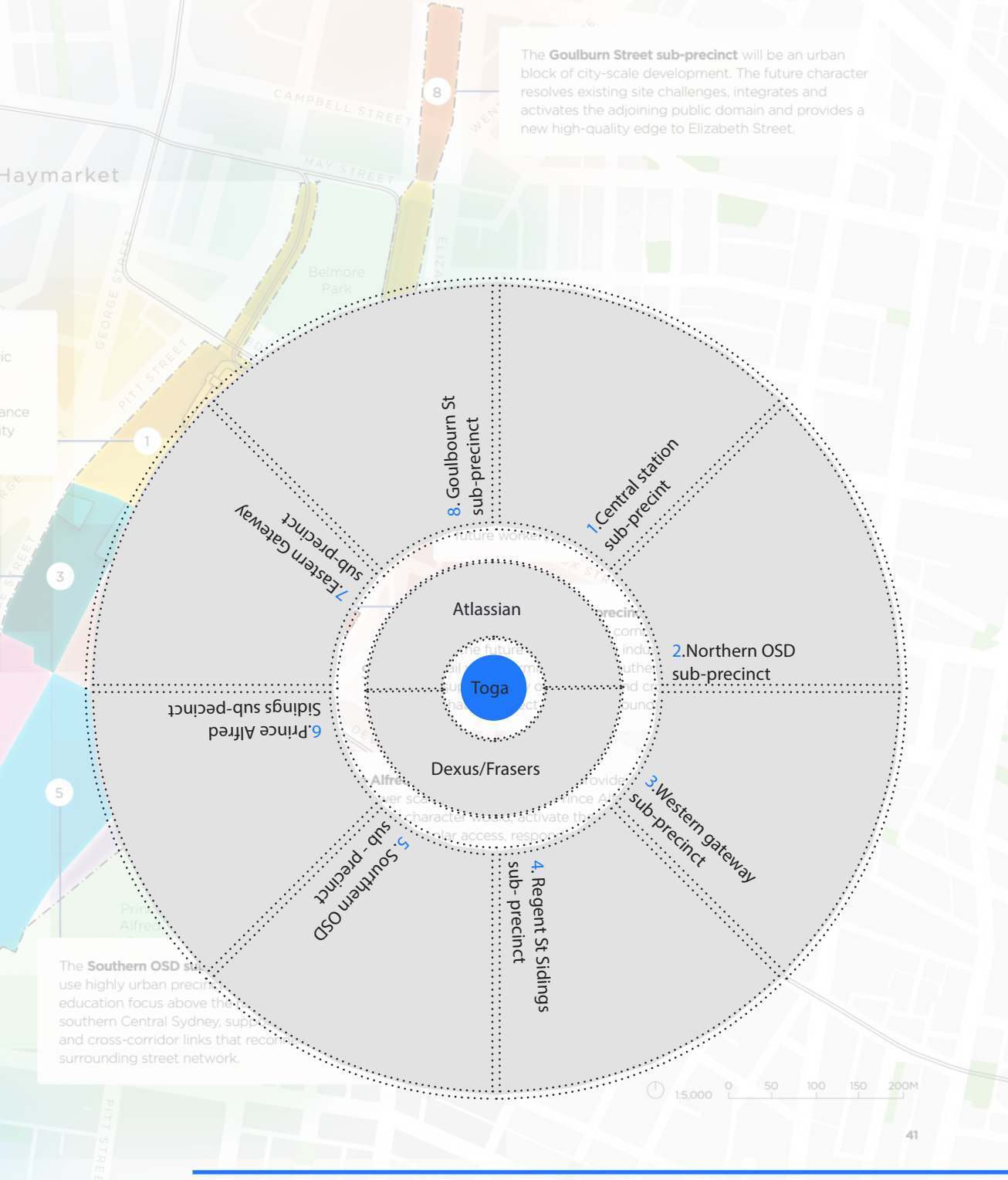
# Development Context

In 2019 the NSW Government designated Central Station and its surrounds as a State Significant Precinct. What is anticipated to become 'Tech Central' The Central Precinct Renewal Program is a government-backed technology hub next to Central Station and above its rail yards, vastly expanding the southern end of Sydney's CBD.

The 24-hectare precinct, covering a corridor of land running between Goulburn and Cleveland Streets at the southern end of Sydney's CBD, will feature 250,000sqm of commercial space set to home some of the country's leading technology companies. This innovation precinct, next to Central Station, will have a focus on science, technology, education and mathematics, along with life sciences and increased technology exports.

The Central Precinct Renewal Program comprises eight sub-precincts. The Western Gateway Precinct is proposed as the first sub-precinct to be rezoned for development. It consists of three blocks with varying planning controls. Toga will be redeveloping land contained in Block C, with the neighbouring Block A to be developed by Atlassian and Block B by Dexu-Frasers.

Central Precinct is located on the traditional lands of the Gadigal people of the Eora Nation and holds significant social, cultural, and commercial values to both Aboriginal and non-Aboriginal people.





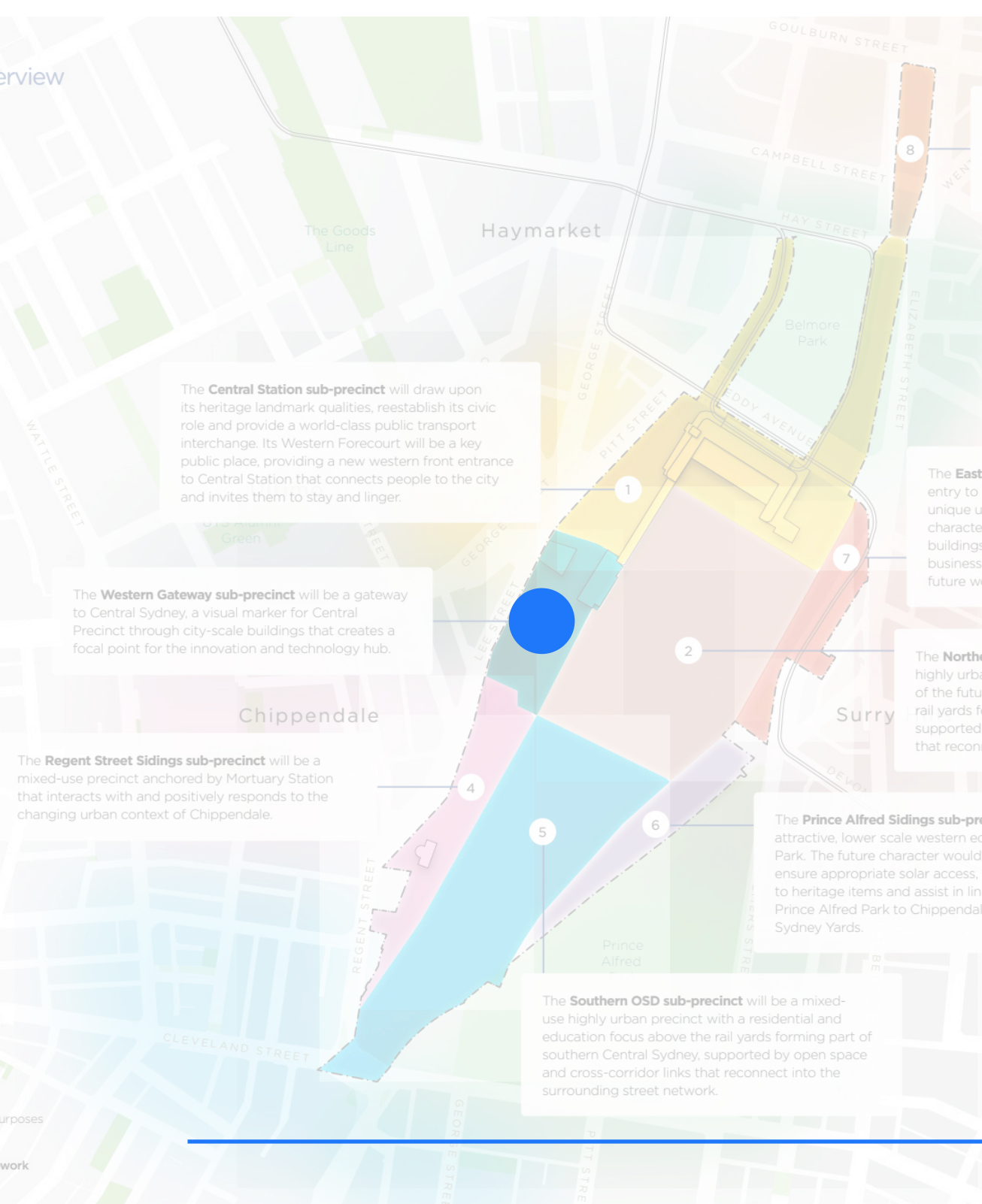
# Toga Central

The proposed mixed-use development, known as Toga Central, will be located adjacent to the approved Atlassian development and the proposed Central Place development by Dexu-Fraser.

Immediately adjoining Central Station, Toga Central will include a world-class hotel, commercial office tower, high-quality retail floorspace and Henry Deane Plaza (public domain). The restoration of the heritage-listed hotel building, the former Parcels Post building on the site, and the delivery of new commercial and hotel floor space and public domain improvements within the sub-precinct, will collectively contribute to the NSW Government's vision for an iconic technology precinct and transport gateway.

The audience for public art at Toga Central will be made up of a broad community of hotel guests, workers, and visitors to the precinct. The new public plaza and tower are intended to become a welcoming destination for people to work, shop, eat and socialise.

Henry Dean Plaza will enhance pedestrian connections from Central Station through to Railway Square, UTS and the broader Chippendale, Ultimo and Pyrmont catchment area.



# Site History & Significance

## Pre-colonisation

Archaeological evidence has established the presence of Aboriginal people in the Sydney region for at least 10,000 years prior to European settlement. The current-day Central Precinct area consisted of a giant multi-generational ecosystem; a sand dune network, covered in heath, low scrub, a 'grass-highway', creeks and freshwater wetlands home to various fauna including birds, fish and eels. Aboriginal people travelled on a network of tracks and gathered nearby this site to trade, conduct ceremony and come together for recreation. The site is at a point of overlap for a number of different Aboriginal groups from the Sydney region, namely the Wangal, Gadigal and Kameygal clans, therefore, it was an important place of communication and exchange between clans.

## Post Colonisation

The first major development of the area by European settlers was the construction of Parramatta Road. This involved widespread land clearing by convict labourers between 1789 and 1791. The road quickly became the most important means of connection between Sydney and Parramatta – the two largest settlements in the colony at the time. From the beginning of the 19th century the site was home to Brickfield Hill, a brickmaking operation that provided most of the bricks required for the development of Sydney until around the 1850's. Railway Square was originally known as Central Square and in the 19th century and early 20th century, Central Square was the heart of the city's modern retail district, enhanced by the presence of Central railway station and its adjacent hotels, built to serve country visitors arriving in Sydney by train and a rapidly growing economy and city.

## Parcels Post Building

The Parcels Post Building, situated beside Central Station, was the principal parcels sorting office in Sydney from its opening in 1913 until the 1960s, when these operations were transferred to Redfern. The Parcels Post building is a significant heritage institutional building and a fine example of the Federation Academic Classical style of architecture. It is a six-storey concrete encased steel structure and was designed by the Government Architect's office with George McRae contributing the greater part. In the brief given by the Postmaster General, it was to be a "handsome building... in keeping with the station buildings already erected."

Its prominent location at Railway Square, at the junction of a number of major roads and a major rail terminus has meant that the building has been a landmark of central Sydney since its completion.



Cockle Bay now Darling Harbour. Hand-coloured aquatint published in London in 1823, Major James Taylor c1819-20



Parcels Post Building and Railway Square, 1920

"Central is truly central to Gadigal Country and was smack bang in the middle of Gadigal land – it was a massive transitional area zone for mob."

First Nations stakeholder who contributed to the Connecting with Country framework by Cox Inall Ridgeway



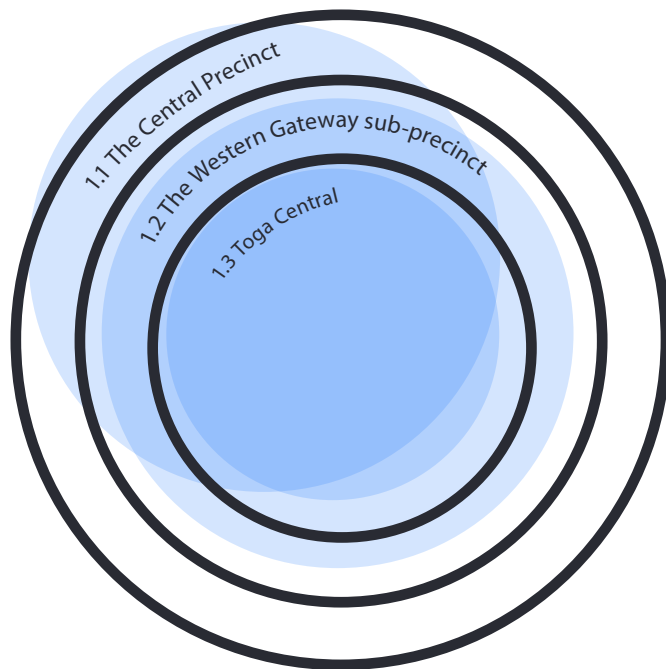
# Guiding Principles for Public Art

These six guiding principles, together with Toga's objectives for commissioning public art, will form the backbone of a curatorial vision; driving the development of a culturally rich and thoughtfully integrated public art program at Toga Central.

1. Connecting with Country
2. Place Creation and Integration
3. Innovation
4. Quality and Originality
5. Heritage
6. Sustainability

# 1. Connecting with Country

Adopting the Connecting with Country framework and working with local First Nations Community must happen at three interconnected levels, in order to be truly effective.



“Connecting with Country is viewed as a way of ‘seeing, knowing and behaving’ as opposed to simply ‘doing’. It is a process-based approach.”

Page 35. Connecting With Country framework for TOGA Central by Cox Inall Ridgeway

In this Preliminary Public Art Plan, we have set out a Curatorial Vision and Procurement Strategy for a program of compelling public art projects by cross-cultural and interdisciplinary artists and creatives; referred to as the Primary Public Art Commission and the Secondary Public Art Commission.

The Primary Public Art Commission is open to both Indigenous and non-Indigenous artists. The Secondary Public Art Commission will be a dedicated commission for a local interdisciplinary First Nations artist or creative team with connections to the Gadigal people of Eora Nation.

Artists and creatives from the long lists included in this plan, will be selected for the short list based on their ability to respond to the Six Guiding Principles. It is anticipated that non-Indigenous artists and creatives from the long list will form ‘project teams’ comprising local First Nations Community stakeholders and / or local First Nations creatives, in order to meet the important cultural obligations of this public art opportunity.

On the pages to follow, we outline how Guiding Principle 1: Connecting with Country will be addressed at three levels of this project; being the overarching Central Precinct, The Western Gateway sub-precinct and the Toga Central development.



## 1.1 A coordinated approach to Connecting with Country across the entire Central Precinct Renewal Program



Diagram contextualising the site of the wider Central Precinct renewal program

At the highest level, Toga acknowledges that all developments in the state significant Central Precinct renewal program should adopt a precinct-wide approach to Connecting with Country for the commissioning of public artworks and Toga is committed to working with an Indigenous Advisory Committee.

In addition to this, a Central Precinct Renewal Program Public Art Strategy by Cultural Capital was released by Transport for NSW in July 2022 (Version 1). This document contains important contributions by Indigenous design and strategy studio Balarinji and embraces pre-existing cultural policies and frameworks including a Connecting with Country framework in section 7.2.2, page 83. The Connecting with Country framework originally derives from the Government Architect NSW 'Draft Connecting with Country' document released in November 2020.

As one of three developments leading the official commencement of the overarching Central Precinct renewal program, Toga is committed to establishing a strong precedent for effective communication and coordination with the appointed Indigenous Advisory Committee, as well as a strong precedent for implementing the Connecting with Country framework in the creation of public art. This may be reflected upon by developers involved in the Central Precinct renewal program in the future.

The Preliminary Public Art Plan for Toga Central addresses the Government Architect NSW 'Connecting with Country' framework by responding to the seven statements of commitment and principles for action in the table to follow

<b>'Draft Connecting with Country' framework</b> <b>Statement of commitment</b>	1. We will respect the rights of Aboriginal peoples Indigenous cultural intellectual property, and we will support the right of Country to be cared for.	2. We will prioritise Aboriginal people's relationship to Country, and their cultural protocols, through education and enterprise by and for Aboriginal people.	3. We will prioritise financial and economic benefits to the Country where we are working, and by extension to the Traditional Custodians of that Country.	4. We will share tangible and intangible benefits with the Country where we are working, and by extension the Traditional Custodians of that Country, including current and future generations.	5. We will respect the diversity of Aboriginal cultures, but we will prioritise the local, place specific cultural identity of the Country we're working on. Aboriginal people will determine the representation of their cultural materials, customs and knowledge.	6. We will prioritise recognition and responsibility of Aboriginal people, supporting capacity building across Aboriginal and non-Aboriginal communities, and across government project teams.	7. We will support Aboriginal people to continue their practices of managing land, water, and air through their ongoing reciprocal relationships with Country.  We will create opportunities for traditional first cultures to flourish.
<b>'Draft Connecting with Country' framework</b> <b>Principle for action</b>	Connect with Country through first languages in collaboration with local community groups and their recognised Aboriginal knowledge-holders.  Incorporate shared histories of cultural landscapes into project design principles.	Connect with Country by engaging with, and responding to, cultural practices led by community groups and their recognised Aboriginal knowledge-holders with spiritual links to Country.	Include impacts to Country and culture when evaluating economic, environmental, and social benefits and disadvantages of the project.	Develop indicators to measure impacts to Country and culture during project formation.	Build relationships with local Aboriginal communities and incorporate enterprise opportunities for Aboriginal businesses (local and beyond, existing and emerging) at all stages through the project life cycle, including future opportunities.	Partner with Aboriginal- owned and run businesses and professional services, from project formation through to delivery and maintenance, to help guide design and engagement processes.	Identify and nurture immediate and longer term opportunities to support cultural practice on Country – through the development and delivery of the project as well as future use
<b>Toga action*</b> <b>*with input from the 'Design Specific Principles' pages 36-42 in the 'Connecting with Country' framework developed for Toga by Cox Inall Ridgeway</b>	Toga is committed to incorporating multiple voices and diverse stories from local First Nations Community.  The curatorial team will explore how first languages can be incorporated into public art making processes and outcomes, in collaboration with with local community groups for both the primary and secondary public art commissions.	Toga is committed to continuing to work with a First Nations consultant and First Nations contributors during the exploration of First Nations cultural practices and narratives which may inform artworks authored or co-authored by Aboriginal people.  The curatorial team has identified Keeping Places and Water as significant cultural symbols for further exploration as recommended by CIR on page 37 of their framework.	Toga will work with a First Nations consultant to facilitate Community engagement throughout the process of procuring and making art.  Toga will explore artwork concepts that require a level of ongoing participation / contribution from First Nations peoples with suitable remuneration that demonstrates how public art can have longer term economic benefits for First Nations Communities.	Toga will work with a First Nations consultant to regularly audit project processes and to measure genuine impacts to Country and local Community throughout the procurement of public art.	The project team will consider how local Aboriginal owned and operated businesses may be engaged throughout the procurement, fabrication and installation stages of public art making and will refer to government resources like Supply Nation.  For the secondary public art commission the curators will consider local First Nations contributors that expand the field of 'artist' to achieve broader reach.	Toga will work with a First Nations consultant to facilitate Community engagement throughout the process of procuring and making art.  The project team will consider how local Aboriginal owned and operated businesses may be engaged throughout the procurement, fabrication and installation stages of public art making and will refer to government resources like Supply Nation.	The project team will deliver public art in the public domain (Henry Deane Plaza) that can be activated in the future for cultural events and practises on Country.  As well as work with Arcadia Landscape Architects to explore integrated art concepts that consider native regeneration as a theme or outcome.

Page 32, Section 3.1 'Draft Connecting with Country' framework by Government architect NSW

Page 83, Section 7.2.2 'Connecting with Country' framework by Balarinji as part of the Central Precinct Renewal Program Public Art Strategy by Cultural Capital

Pages 35-42 'Connecting with Country' framework developed for Toga Central by Cox Inall Ridgeway



## 1.2 A coordinated approach to Connecting with Country within the Western Gateway sub-precinct

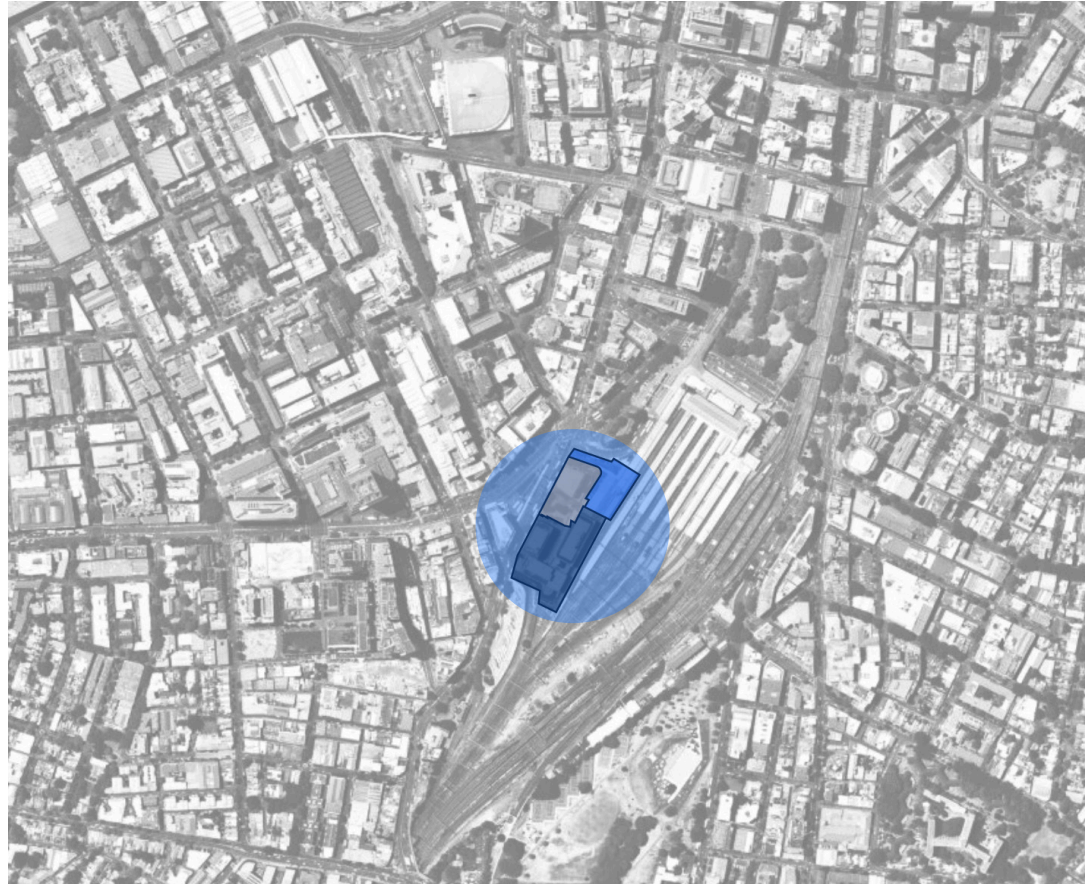


Diagram contextualising the site of the Western Gateway sub-precinct

Toga met with the adjoining developers Atlassian and Dexus-Frasers in October 2022.

The objectives of this group meeting were:

- To form a 'Western Gateway sub-precinct Public Art Committee'
- To investigate opportunities for larger public art commissions
- To plan for effective consultation with First Nations Community for public art across the Western Gateway Precinct
- To review all proposed locations for public art in the Western Gateway Precinct holistically, with the aim to optimise the public's experience of travelling through and dwelling in the Western Gateway Precinct
- To review the public art proposed in the public domain (Henry Deane Plaza) and ensure effective consultation and coordination across all three development sites as requested by the City of Sydney in October 2022.

Additionally, the Toga project team has conducted a survey of proposed public art projects by First Nations artists as part of the Atlassian and Dexus-Frasers developments in the Western Gateway Precinct, enabling us to map out possible connections, duplications and conflicts between the three developments. This survey is Included as Appendix 1.

## 1.3 A nuanced approach to Connecting with Country within the Toga Central development

Toga acknowledges that embedding voices and perspectives from past, present, and future First Nations stakeholders is fundamental to ensuring that this project is realised as an authentic and inclusive place for all.

In May 2022, Cox Inall Ridgeway (CIR) delivered a 'Connecting with Country' framework specifically for Toga Central. The Framework was prepared with input from specialist associate consultant, Janine Constable and developed in collaboration with key Aboriginal stakeholders, supported by deep Aboriginal heritage and cultural research.

Moving forward, the project team will continue to work with an appropriate First Nations consultant and facilitator for engaging with local First Nations stakeholders during the process of procuring artists and developing concepts for public artworks.

*"The role of First Nations voices in design projects cannot be understated. As the built environment sector strives to undertake design projects that are culturally inclusive and respectful of traditional knowledges and lived experiences of First Nations peoples, the Project and its design teams understand that such design outcomes cannot be achieved in the absence of engagement."*

Page 12. Connecting With Country framework for Toga Central by Cox Inall Ridgeway

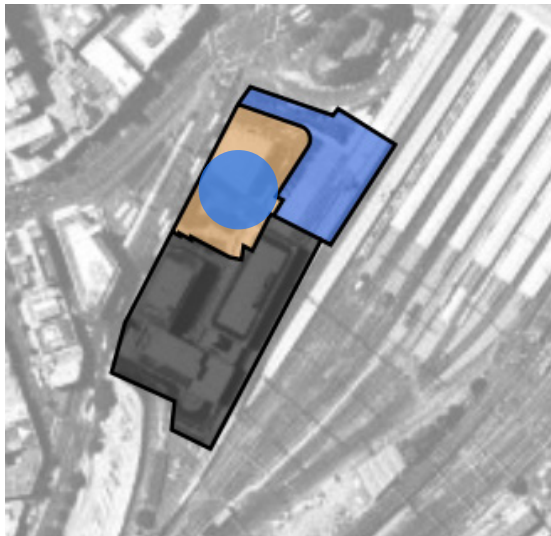


Diagram contextualising the site of Toga Central

This Preliminary Public Art Plan responds to the 'Design Outcomes' proposed in the Connecting with Country Framework by Cox Inall Ridgeway in the following ways:

- The curatorial team will explore public art outcomes across multiple planes, with a particular focus on integrating public art into the landscaping and public domain scheme by Arcadia Landscape Architects.
- The curatorial team will explore materiality (its cultural context, source, procurement and application) as an opportunity for storytelling and Connecting with Country.
- The curatorial team will ensure that awarded First Nations artists / creatives are included in the total life cycle of the artwork. And we will explore opportunities for their ongoing involvement and participation in the art; for example digital artworks may require ongoing / rotating content programming and updates to data sets for a fee.
- The curatorial team will pursue early engagement with a diverse network of First Nations contributors with support from an appropriate First Nations consultant to ensure First Nations contributions drive the conception of public art outcomes and are not contemplated as an afterthought.
- The curatorial team will expand its reach and engagement with a broad range of First Nations people from departments, sectors and industries outside of 'the arts' with the intention of laying foundations for ongoing cultural and knowledge exchange at Toga Central.

The curatorial team has integrated a selection of the 'Design Prompts' proposed by CIR into the Curatorial Vision and Themes for both the Primary and Secondary public art commissions, these can be seen on page 23 of this plan. These Design Prompts have been endorsed by First Nations stakeholders who believe them to provide "innovative and modern interpretations of Gadigal Country, culture and ceremony".



## 2. Place Creation and Integration

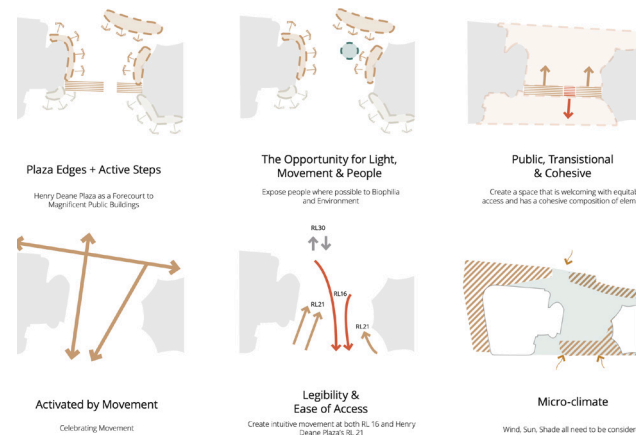
### Public Art and Landscaping

The public art delivery team Tilt Industrial Design, is in a unique position to work at the intersection of public art, landscaping and urban design. Tilt has oriented its public art strategy around developing public artworks that integrate thoughtfully into the scheme for landscaping and urban design by Arcadia Landscape Architects.

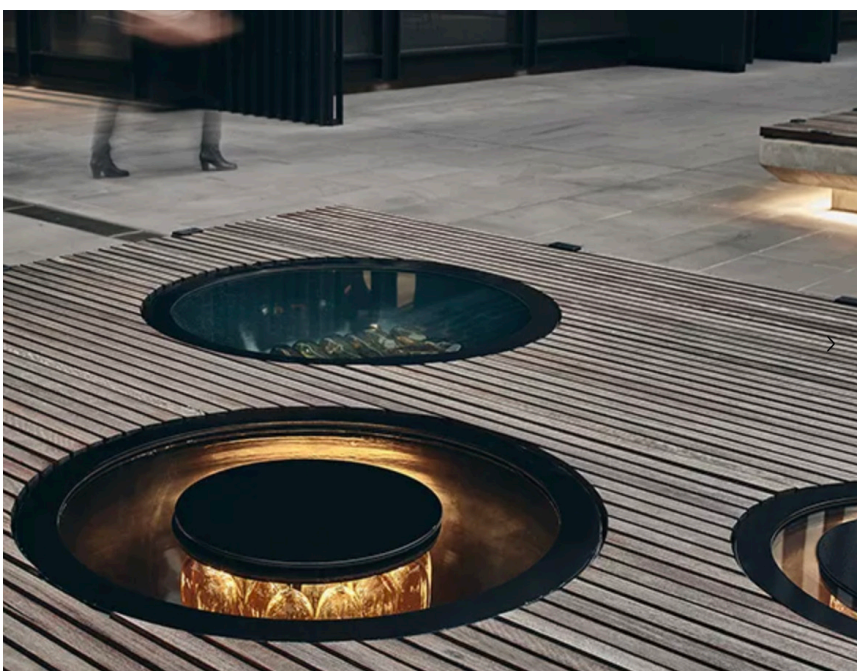
Tilt has reviewed the 'Landscape SSDA Package' by Arcadia and is proposing artwork locations and typologies in this plan that are sympathetic to the design principles and schemes delivered by Arcadia.

From concept development through to installation, Tilt will work closely with Arcadia to harness opportunities for integration and embedding. This may include an exploration of artistic treatments embedded into paving, urban furniture, and planting-as-artwork.

Arcadia has also been engaged as the landscaping team for Central Place Sydney by Dexus-Frasers. This will help strengthen the conduit between Toga and Dexus-Frasers for the coordination of public art in the public domain.

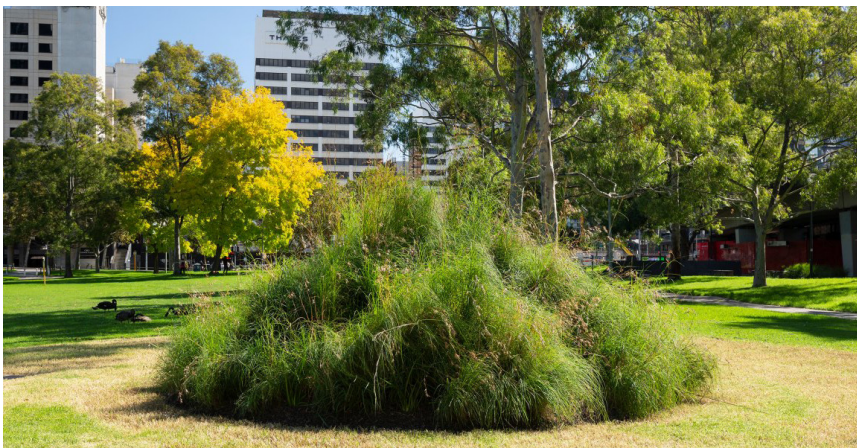


Arcadia's Design Principles: Page 42, Toga Central, Henry Deane Plaza, Sydney - Landscape SSDA Package by Arcadia.



Yhonnie Scarce, Fire 2019, Melbourne Square at Two Melbourne Quarter

This is an excellent precedent for an art work that is embedded into public seating and draws focus to the subterranean history of the ground plane.



Tom Nicholson, Chimney in store (Towards a monument to Bateman's Treaty) 2021, Bateman Park, Melbourne

Here, artist Tom Nicholson purposefully blurs the line between public art and planting.

### Mentorship for integrated art

Tilt Industrial Design will provide mentorship and technical support to all shortlisted and awarded artists / creatives based on experience, to aid in the translation process of art concepts to integrated art for the public domain. Tilt recognises that many artists / creatives are accomplished in their chosen medium or scale, however their experience working in the public domain with varying materials, integration requirements and safety considerations may be limited and that is where the practice provides invaluable support.



### 3. Innovation

"Artists are constantly redefining what makes art. Perceptions of public art and agendas are regularly challenged, as one system of art-making gives way to the next. The ability to adapt and innovate is essential to the creation of a dynamic and resilient community and economy."

Page 64, City Art Public Art Strategy

An innovative vision requires leadership and bravery and Toga wholeheartedly supports innovation and experimentation in the process of developing public art. Both the Primary and Secondary public art commissions should, where appropriate, incorporate the use of new or emerging technology and media.

Whilst the Central Precinct is being heralded as a new Innovation / Tech Precinct, the term 'innovation' can take many forms; as such, public art at Toga Central will look at innovation not exclusively through the lens of technology, but also through the lenses of public art procurement, art-making-processes, communication and entrepreneurialism.



<https://www.wildewesten.be/nl/event/burned-cork-resilience>

Delindro's work translates the volatile processes of organic material – such as water, wood, soil and geological waste – into elaborate sound sculptures.



Robert Andrew, Tarrawarra Biennial 2016 – Endless Circulation

Andrew's work articulates a contemporary relationship to his Country—using technology to make visible the interconnecting spiritual, cultural, physical, and historical relationships with the land, waters, sky, and all living things.

## 4. Quality and Originality

### Quality

The long list of artists and creatives included in this plan has been partly informed by artists' level of experience in delivering high quality artworks of any kind and / or willingness to work alongside Tilt Industrial Design for technical resolution and quality control. The art concepts selected will have an enduring life with technical and material infrastructure that allows for manageable maintenance for years to come.

### Originality

The long list of artists and creatives being proposed for the Primary commission has been partly informed by the candidates track-record for producing compelling and highly original artistic concepts.

The long list of artists and creatives being proposed for the Secondary commission leans purposefully towards a selection of interdisciplinary First Nations creatives and professionals, who have limited or no experience developing public art. This is a strategic approach by the curatorial team, to in part render highly original creative outcomes that defy our preconceptions of what public art is and who makes it.

The curatorial team will encourage all artists, creatives, collaborators and fabricators involved in this project to break from their artistic, professional or cultural roles to switch perspectives with others. By releasing ourselves from disciplinary, social or cultural conventions for a moment, we can generate a much greater sense of possibility, free ourselves from habitual thinking and build empathy for others involved in the process of creating public art. We believe a trans-positioning mindset will lead to highly original and high quality artistic outcomes.



Reference to go in here

One of Tilt's most ambitious public artworks to date; the Heliostat demonstrates the translation of a highly original artistic concept with superb technical and aesthetic resolution.



## 5. Heritage

It is one of Toga's primary objectives to treat heritage buildings and other historical elements on the site with respect. Selected artists and creatives will have the opportunity to connect with the history of the former Parcels Post Building. This heritage building is a significant and unique feature of the Toga Central site and relates closely to stories of the local community and modes of communication of the past century.

A Draft Heritage Interpretation Strategy by Freeman Ryan Design (FRD) has been developed for Toga (Issue A, July 2022) and additionally FRD has been appointed by both neighbouring developers, Atlassian and Dexu Frasers to deliver Heritage Interpretation Strategies. As such a Central Western Gateway Precinct Wide Interpretation Strategy was presented to the Heritage Council of NSW on 5 October 2022.

FRD has provided information relating to the pre and post-colonial heritage of the site as well as previous commercial uses over time. Selected artists and creatives will be provided with both documents by FRD for further historical and conceptual exploration in the next phase.

Additionally, the heritage interpretation themes established by FRD have been incorporated into the Curatorial Vision and Themes within this plan, detailed on page 23.

The project team will continue to work closely with FRD to coordinate how heritage interpretation gestures and public artworks read together and independently within the site.



Mike Hewson, St Peters Fences, 2020, 40 x 20 x 6m approx. Heritage brick & sandstone, refurbished play equipment, structural steel, various. Simpson Park, St Peters, NSW Australia.

Hewson's work demonstrates how heritage themes, specifically the architectural and material heritage of the former Parcels Post Building could be reimagined as a playscape, urban furniture or architectural folly at Toga Central.



Dennis Golding, Cast in cast out, 2020

Golding reproduces original panels from Sydney terrace houses and forms shields of armour in an attempt to decolonise the decorative language of Victorian-era colonialism.



## 6. Sustainability

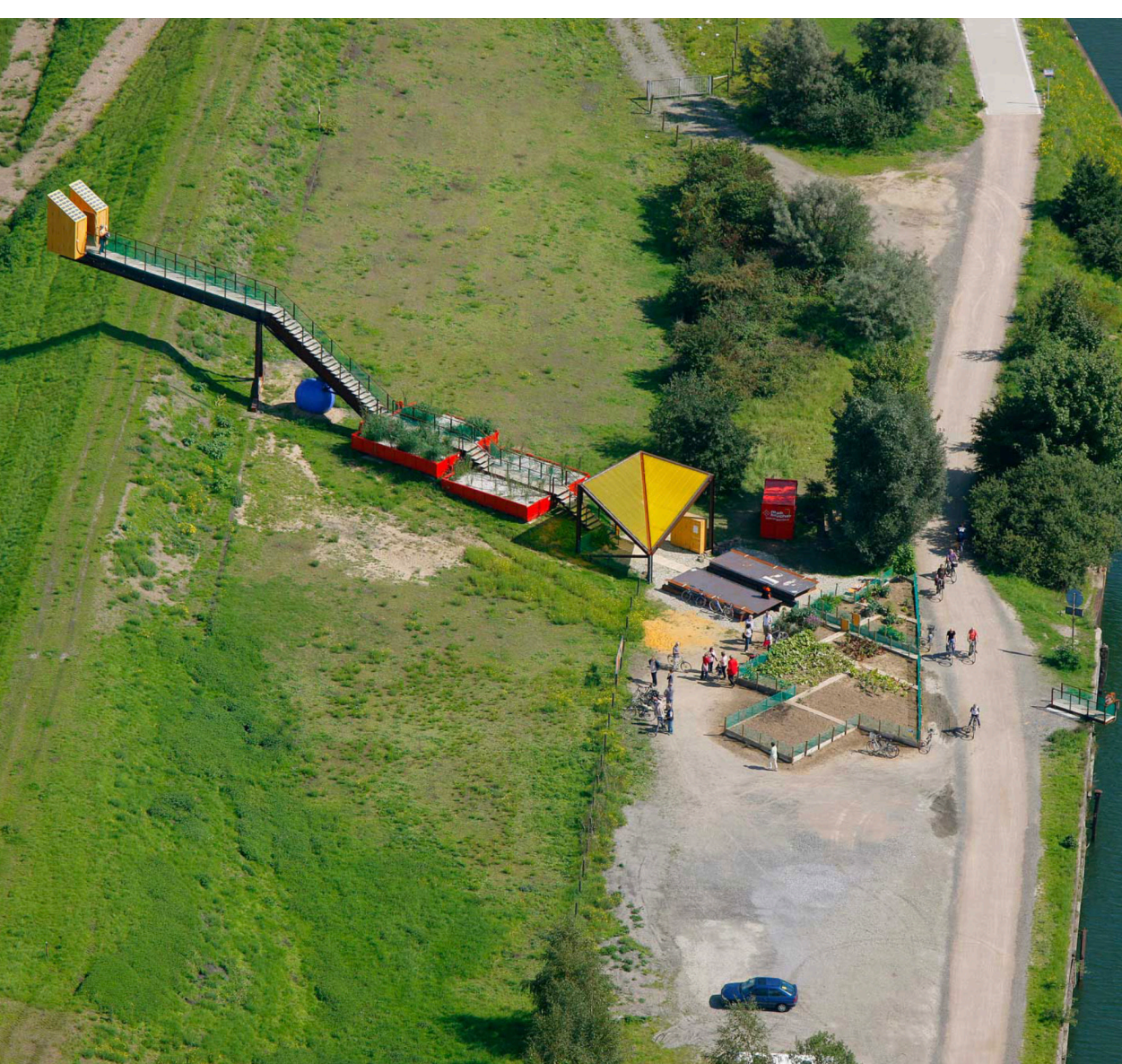
Public artworks must be made of robust materials and require minimal maintenance. Sustainability principles should be considered in the development of public art concepts by the artists and creatives as early as the concept development phase.

Of course, 'sustainability' should be addressed beyond just materials, maintenance and environmental impact to encompass cultural, economic and social sustainability. Toga advocates for the development of public art works that explore sustainability in all its facets.

“Artworks themselves often make reference to environmental sustainability by:

- Directly demonstrating and revealing renewable power sources
- Creatively resolving environmental issues in major developments
- Using particular materials (recycled or new green technology) and processes to manufacture the work”

Page 67, City Art Public Art Strategy



Reference to go here

Between the Waters is a public artwork and sustainable water-supply infrastructure-line between the polluted Emscher River and the clean Rhine-Herne Canal in Germany. By making art out of the treatment process, the artists invite the public to interact with each element of this low-tech system, as it works to help restore the surrounding natural habitat.



# Curatorial Vision



Reference to go here

From the small-scale...



Reference to go here

to the all-encompassing...

The Curatorial Vision for public art at Toga Central is underpinned by Toga's objectives and six guiding principles. Together the Primary and Secondary public art commissions at Toga Central will symbolise the strength of cross-cultural and interdisciplinary creative practices and a commitment to harnessing cultural, environmental and social frameworks to produce world-class public art.

The Primary public art commission provides an opportunity for a 'landmark' work or series of works by the same artist that serves as a welcoming gesture into the precinct. Whilst 'landmark' might naturally conjure ideas of scale, volume and visual-audaciousness, the curatorial team also encourages artists to explore concepts that may be more tactile, ephemeral and transient; beckoning deep observation and discovery through all of the senses. This could be an enveloping habitat, a water feature or a kinetic-based work as just some examples.

The Secondary public art commission provides an opportunity exclusively for a local First Nations individual or team to work with Tilt Industrial Design and Arcadia Landscape Architecture to develop a concept for an integrated or embedded series of artworks. The conceptual starting point for this work may originate from an area well outside of 'the arts'. The curatorial team encourages the convergence of science, mathematics, medicine, music, climate justice and entrepreneurialism, to name a few, to drive a concept for the secondary public art commission.

The selected artists and creatives across both commissions are encouraged to consider opportunities for content programming and the changes to the site across an hour, a day, a year or a season. They should regularly shift their perspective to think in a macroscale and a microscale, from above and from below, and enact how individuals at Toga Central will journey through the precinct, converge around ideas, exchange knowledge and partake in multi-cultural practices in years to come.

Clear and transparent creative briefs and end-to-end Community consultation facilitated by an appropriate First Nations consultant will avoid hierarchical relationships and disingenuous collaborative partnerships.

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## A note on addressing themes:

This public art strategy is an exercise in delicately interweaving important cultural and heritage themes, without being too general or too nuanced. Our Curatorial Vision incorporates some but not all of the themes identified by Balarinji, Cox Inall Ridgeway and Freeman Ryan Design in their respective frameworks.

In addition to the themes outlined on the page to follow, Toga's Cultural Values Report published in 2021 by Waters Consultancy identifies elements of Country and Place that are essential to First Nations identities and should be considered by artists, including the ecological environment and waterways surrounding the site, travel routes connecting people and Country and Tribal law.



To help visualise how we have arrived at our themes we have created the chart below. Highlighted in blue are the themes we have synthesised for the primary public art commission and in orange, for the secondary public art commission

Key Design Themes Balarinji	Reconnecting Redfern & the Harbour	Replacing Landmarks of Country	A Connection to Sky Country and Cosmology	The legacy of Sydney trains	A Meeting Place	Connecting to Country through layers of sandstone	Acknowledgement and Healing	Biodiversity & Restoring the sounds of Country	Place Based Learning	Six Season Planting	Living Technology	Community Space & Facilities
Design Prompts Cox Inall Ridgeway	Culture + Environment  Culture + Environment	Atmosphere + Environment	Lights + Narrative	Community + Gathering	Ceremony (Smoke)	Communication (Totems)	Movement (Aboriginal Highways)	Movement (Water)	Nature  Nature	Temporal / Ephemeral		
Heritage Interpretation Themes Freeman Ryan Design	Connecting Country  Connecting Country	Lines of Communication	The Lie of the Land	A Very Fine Building								

#### Primary Commission

- Connecting Country
- Biodiversity & Restoring the sounds of Country
- Living Technology
- Culture + Environment
- Communication (Totems)
- Movement (Aboriginal Highways)
- Movement (Water)
- Nature
- Temporal / Ephemeral Atmosphere
- Lines of Communication
- A Very Fine Building

#### Secondary Commission

- Connecting Country
- A Meeting Place
- Culture + Environment
- Place Based Learning
- Atmosphere + Environment
- Community + Gathering
- Nature

# Primary Commission

## 'Movement, Messaging and Connection'

information in a matrix of both the visible and invisible, audible and silent, at subterranean depths and far into the sky.

["Country is not just what you can see, but what you can't see."](#)

First Nations stakeholder who contributed to the CIR report

For the Primary public art commission, we encourage artists to explore both ocular and non-ocularcentric ideas of movement, messaging and connection in a 'landmark' sense, through mediums such as immersive soundscapes, water features, kinetic sculptures and other ephemeral and sensory-driven concepts. First Nations stakeholders have endorsed the exploration of movement through water design, which also serves to acknowledge the role and importance of Sea Country in Gadigal life and the omnipresence of water channels in the predisturbed landscape of the Gadigal people, where the Central precinct sits today.

First Nations stakeholders have also endorsed the themes of semi-permanence and temporality. Prior to British settlement, seasonal travel for different First Nations language groups supported an often transient lifestyle. Temporality could be interpreted as a common thread in the patterns of First Nations peoples lifestyles as well as the early European-settler mindset. The original Sydney Station, built on the Central precinct site in 1855 was a simple and temporary corrugated iron shed which provided shelter over a single timber platform - worlds away from the permanence and grandeur of the Central Station Building or the Parcels Post Building that both stand present today.

There are many moments in the long history of the Central Precinct and site of the former Parcels Post Building that demonstrate the social, cultural and economic impacts brought about by technological shifts. We encourage artists to explore juxtapositions between old and emerging technologies, semiotics and languages that both exist and possibly don't yet. We encourage a creative response that considers both human and non-human networks of messaging, communication and connection.

The key themes for the Primary public art commission at Toga Central are movement, messaging and connection. These themes could be interpreted by artists through the lens of the site's deep ecological and Indigenous history, comprising networks of sand dunes, grass highways and freshwater wetlands traversed by Aboriginal people who traded, gathered and conducted ceremony along these passages.

Aboriginal people remained connected across the land through the use of message sticks. Message sticks relayed formal and informal messages between local groups, First Nations clans and other language groups. Message sticks aided oral communication, providing prompts for the carrier through symbols that denoted the information, and importantly could be translated by different language groups.

Similarly, the themes of movement, messaging and connection could be explored through the site's activity after British settlement. A number of early attempts were made by European settlers to document the language(s) spoken by Aboriginal people in the Sydney region. The most notable was that of William Dawes in collaboration with cultural informant and Eora woman, Patyegarang.

One of the key elements of Gadigal culture identified by First Nations stakeholders who contributed to the CIR report for Toga Central is that the Gadigal People facilitated Welcomes to Country for disparate language groups. We strongly encourage shortlisted artists to explore First Nations languages as both the inspiration and basis for text-based artworks and typographic treatments.

The contemporary context in this new technology precinct is that modes of messaging and connection have moved predominantly to digital and online mediums. Where trade routes, water channels, root systems and mycorrhizal networks once flowed and flourished underfoot, lines of digital communication now move through the layers of ground and airspace around us. Our living environment shares its foothold with living technologies that transmit vital messages and

Reference goes here

Reference goes here

This magnificent exhibition pairs olfactory inquisitiveness with architecture.

A beautiful precedent for a landmark water artwork.



# Secondary Commission

'A meeting place, a keeping place, a learning place'

Reference goes here

The Secondary public art commission at Toga Central is purposefully broad and sets out to empower potentially unexpected individuals who may not have any prior experience in developing public art to contribute to the reinvigoration and future legacy of Toga Central. We are not setting a rigid curatorial framework or narrative. Instead we will invite a dynamic shortlist of Sydney-based First Nations creatives to respond to the prompts:

What does a contemporary cross-cultural space for meeting, keeping and learning look like and feel like to you?

How might people experience and learn from your field of expertise and interest in a public setting?

How can we embed some of the thinking behind your discipline into the urban landscape of Central Sydney, for current and future generations to discover and reflect upon?

Through these prompts, we anticipate a set of very different responses that are not necessarily bound to the expectations of public art, but spring from a desire to share knowledge and ideas through object, place and material-based learning. We are seeking responses of all shapes; from the quotidian to the fanciful to the academic, from music to data, poetry, landscaping and algorithms. We encourage all creatives to approach their field of expertise through the lens of adventure, discovery, surprise and tactility. Creatives should consider how all senses can be activated and the benefits of object, place and material-based learning on social engagement and wellbeing.

Not surprisingly, responses from a graduate marine biologist, for example, may be very different to that of a young carpenter or musician. All creatives should consider the interplay of nature and the environment within their discipline and how an urban landscape can become a forest of ideas and information nestled amongst built and natural elements.

Creatives should consider the entire public domain at Toga Central as a canvas for embedded artworks and treatments spanning the built and landscaped environments. We particularly encourage creatives to consider the amphitheatre-like seating in the public domain designed by Arcadia and how both permanent and temporary 'public art works' and embedded treatments could shape the atmosphere and use of this space in future years.

To support the interdisciplinary artists and creatives in translating their ideas, information, experiments, data etc into concepts that can be tested, fabricated, coordinated and installed into the project site, Tilt Industrial Design will run a mentorship program that will open the doors to its studio and workshop for ideation, experimentation, prototyping, material exploration and the production of the final outcome. From concept development through to the final installation of this commission, Tilt will provide guidance and support.

This process-driven commission will be supported by end-to-end consultation facilitated by an appropriate First Nations consultant and may include opportunities for young creatives to partner with more established First Nations artists or professionals.

The curatorial team will invite a cross-section of First Nations artists and interdisciplinary creatives to engage in a paid concept development phase before selecting the final concept for further development.

Reference goes here



Here, tiny display screens with digital artworks have been embedded into brass frames. We encourage concepts at jewellery-scale.

# Potential Locations for Public Art

In consultation with Bates Smart and Arcadia, potential locations for both the Primary and Secondary public art commissions have been identified. The predominant location for public art is within the Henry Deane Plaza. Across the plaza there are various canvases available for artists and creatives to investigate. Complimentary locations, such as the eastern facade, the glass facade and concrete soffit have been considered and may be available to artists for further exploration.

The locations have been identified as they present variety in form and materiality, along with prominence in the public domain. The locations encourage diversity in their responses and could be suitable for both landmark and embedded outcomes.







Brick Facades



Glass Balustrade and seating around the oculus

## Henry Deane Plaza

### Suitability of site

Henry Deane Plaza is an existing plaza space that has been named after the Engineer in Chief of the Railway Construction Branch between 1890 and 1912. Deane was then appointed the first Engineer in Chief of the Commonwealth and contributed to a number of large-scale engineering projects, the first and largest electric powerhouse, the Trans-Australian Railway and the zig-zag railway.

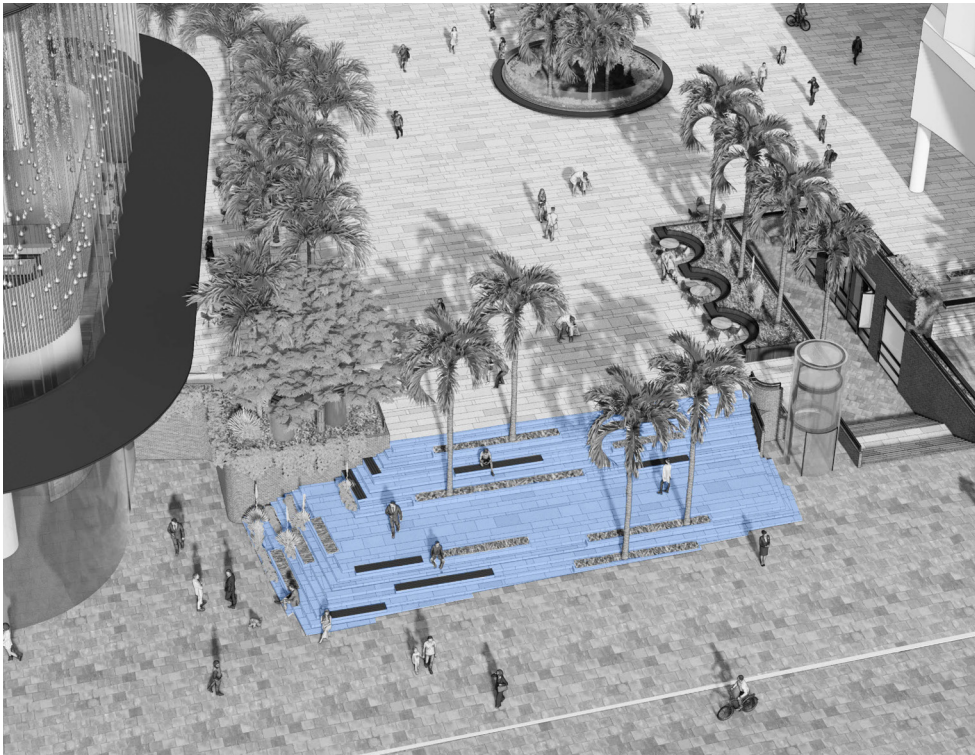
The redesign of the plaza within the Toga Central scheme offers Toga with the opportunity to reframe their retail and commercial offering, linking the plaza space to the hotel and commercial building and provide a revitalised mixed-

use public domain. The plaza offers key pedestrian transit routes through the Lee St tunnel, connecting through to the Devonshire St tunnel. The users of the space will vary from commuters, to those visiting for specific activities such as markets and events to those who work within the Tech Central precinct.

Within the current scheme there are various opportunities for public artworks that are integrated and responsive to the site. These include the ground plane paving, the stairway, brick facades, the glass balustrade and seating around the oculus and lift shaft.

Artists and creatives will have an opportunity to explore the various viewing angles and positions for public engagement including from Lee St, pedestrian access points through the plaza as well as from within the building looking down onto the plaza.

By providing the entire plaza to both artists and creatives for response, both are encouraged to explore the interplay between the landscape planes and the relationship to the surrounding buildings. They may choose to conceptualise multiple works that tell a narrative across the site, focus on a particular location within the space or create a work that expands across the plaza.



Stairway



Lift Shaft

## Henry Deane Plaza

### Brick Facades

At the Lee St entry there is a brick facade with built in planters. This facade meets the stairs leading up to Henry Deane Plaza and is a prominent position for pedestrians as they enter the precinct. There is opportunity for an applied or embedded artwork within the facade and could compliment the extension of the work to the stairway.

### Stairway

The stairway leading up to Henry Deane Plaza incorporates planters and opportunities for seating. Similar to the brick facades, the stairway could be treated and artwork applied in a number of different ways. These may include surface treatment, embedment, lighting or projection.

### Glass balustrade and seating around the oculus

The glass balustrade around the open-air oculus provides a different experience for artist to explore. As people move through the subterranean space below there may be opportunity for artists consider the relationship between inside and outside and the planting that is closely connected to the balustrade.

### Lift Shaft

The public access lift connects Lee St to the plaza. Structurally there is an opportunity for artist to consider a more sculptural response. Of interest is the opportunity for artists to visually link Lee St to the plaza and continue the narrative across the levels.

### Ground Plane

The ground plane paving across the plaza offers a substantial canvas for an artistic response. The application of art and the treatment across the surfaces opens the possibilities to a number of different artistic practices and mediums.



# Artwork Typologies

The art typologies explored on the pages to follow demonstrate how the project team can locate opportunities and apply art within the site that is sympathetic to the Guiding Principles and Curatorial Vision.

This is by no means an exhaustive survey of typologies, but more of an inspiring one, featuring both 'landmark' and 'embedded' examples.



Grounded in the present 2021, Public Artwork Creek St, Brisbane

Robert Andrew's work demonstrates how subtle organic sculptural treatments could be integrated into Arcadia's scheme for built-in seating with a raised edge.



Heritage and site-specific materials from demolition could be respectfully repurposed by artists



The curatorial vision encourages concepts that consider tactility and an engagement of non-ocularcentric senses



# Artwork Typologies



An immersive architectural pavilion, foley or enveloping habitat could constitute a landmark public artwork for the Henry Deane Plaza.

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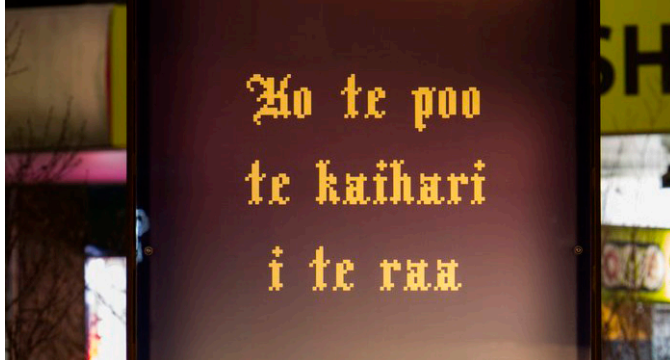


insert reference here

Marjetica Potrč with Ray Woods, The House of Agreement Between Humans and the Earth, 2022

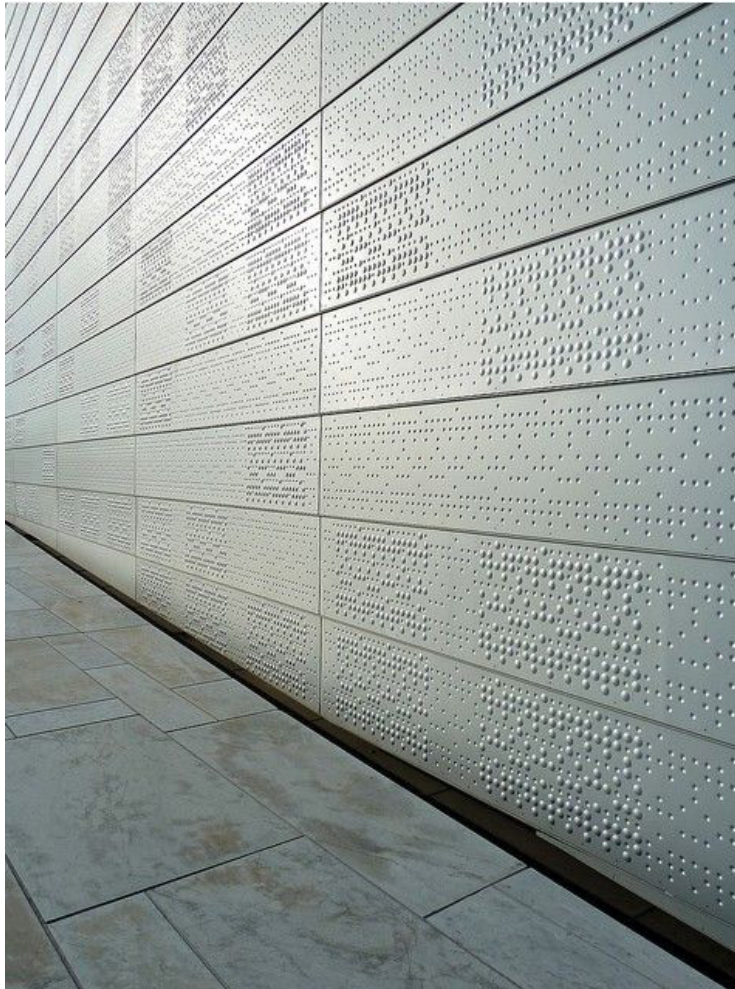






Magial-mori-mystery, Johnson Witehira

# Artwork Typologies



Ref goes here



Magial-mori-mystery, Johnson Witehira

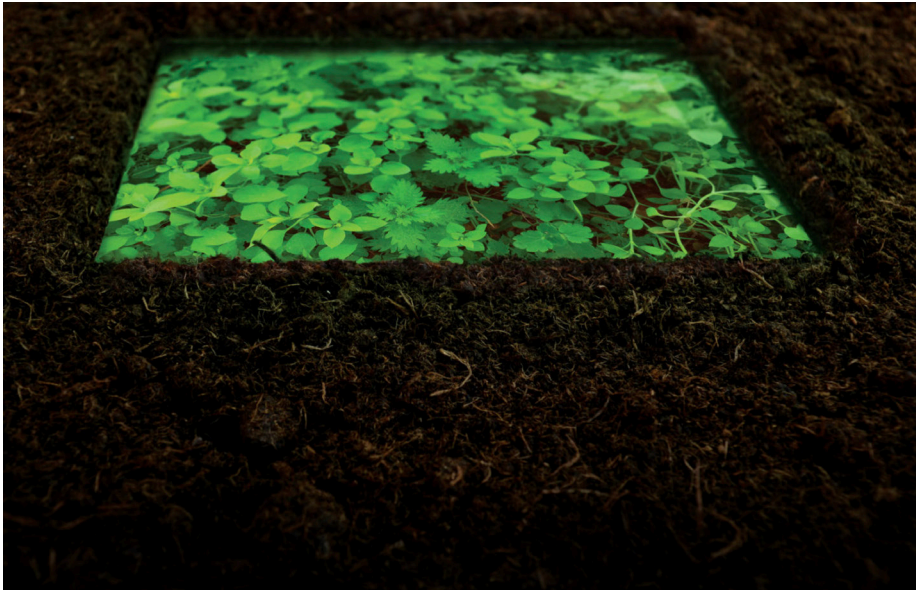


Magial-mori-mystery, Johnson Witehira

Examples of how languages of all kinds could be adapted, where appropriate into text-based artistic treatments that span the entire precinct.



# Artwork Typologies



The artworks above demonstrate how information and narratives around the native ecology and former landscape of the site could be presented through digital media and emerging technology formats like live-video, audio recording, 3D printing and robotics.





Primary Commission

Proposed Artists

# Artist profile

## Brook Andrew

### Bio

Brook Andrew is an established artist of Wiradjuri and Scottish ancestry who grew up in Enmore, but now works and lives in both Melbourne and Paris.

His interdisciplinary practice ranges across installation, large scale photography, performance and museum intervention. Interested in uncovering the forgotten and marginalised narratives of First Nations people, Andrew directly addresses Australia's colonial past and offers alternatives to the dominant, conventional Western readings of the world.

His site specific installations are dynamic and immersive, presenting an augmented physical experience that investigate the complex history of British colonial migration.



Brook Andrew, *The Space Between*, 2018, Kochi Biennale Foundation, Kochi, Installation view.  
Photography by Jaime Powell.



# Artist profile

## Gary Carsley

### Bio

Gary Carsley is an internationally active artist, curator, cultural commentator and academic. His areas of research include queer theory, alternative histories and postcolonial studies.

Carsley has born in Brisbane and works in Sydney and Amsterdam. His studio practice is characterised by hybridising established modes of imaging such as painting and drawing with more recent digital and immersive technologies to produce complex visually rich spatial environments.

He is currently investigating neo-medievalism and the Hortus Conclusus (enclosed garden) as a way of critically engaging with the paradigm of the flat world realised by the post-internet, globalised cultural and political economy.

He has a specialist interest in the hand made as a sight of resistance to uniformity and as a way of renegotiating the digital and virtual.



Gary Carsley, ARBOUR ARDOUR, 2020, Roslyn Oxley9 Gallery, Sydney. Installation view.  
Image courtesy of the artist and Roslyn Oxley9 Gallery.

# Artist profile

## Brenda L Croft

### Bio

Brenda L Croft is an extraordinary artist, curator, lecturer and writer from the Gurindji/ Malngin/Mudburra peoples from the Victoria River region in the Northern Territory.

Her multi-disciplinary practice encompasses photography, performance and installation, as she investigates representation and identity, indigenous story telling and creative narratives from a sensitive, insider's viewpoint. Working closely with family, friends and First Nations community members, Croft presents powerful images of people, places and cultural objects, that are both personal and political. Her work expresses the autoethnographic element to her ongoing critical research, that is paramount to her practice.



Brenda L croft, hand/made/held/ground, 2019  
Photography by James Henry



# Artist profile

## Chris Fox

### Bio

Chris Fox bridges the disciplines of art, architecture, engineering and construction, recalibrating our perception of place through material and architectural intervention.

His studio navigates the complex constraints of the public domain with poetic sensibility, utilising innovative computational processes and unexpected material manipulations.

Working from concept design to project delivery, Studio Chris Fox has developed a collaborative computational workflow, integrating structural engineering, digital fabrication through to on site coordination and project management.

The studio team thrives in meaningful collaborations, generating unique cultural placemaking outcomes with a diverse range of creatives, stakeholders and practitioners. These include First Nations artists, designers and thinkers, architects, landscape architects, engineers and urban designers.



Chris Fox, Interchange Pavilion, 2020, South Eveleigh, Sydney.  
Photography by Josh Raymond.

# Artist profile

## Shaun Gladwell

### Bio

Although Shaun Gladwell works across a range of media – including painting, photography, installation, performance and, on occasion, choreography – he is best known for his extensive body of video work concentrating on bodies in motion.

Gladwell was born in Sydney and continues to live and work in Sydney. His works are shot in natural and urban environments and explore the relationship between landscapes and people.

He is particularly interested in forms of performance that, while highly disciplined, operate as modes of free expression in relation to the conventional functionality of their immediate physical environments and to cultural conventions.

Skateboarders, break-dancers, BMX-bike riders, circus performers, surfers and parkour practitioners all feature prominently in his work.



Shaun Gladwell, Self Portrait Spinning and Falling in Paris, 2015.  
Photography courtesy of the artist and Anna Schwartz Gallery.



# Artist profile

## Dennis Golding

### Bio

Dennis Golding is a Kamilaroi/Gamilaraay artist, curator and collaborator based in Sydney. His practice reclaims Aboriginal history and identity through sharing his personal experiences and childhood memories from growing up within Sydney's Redfern.

Golding critiques the processes of colonialism in Australia using a range of mediums to encourage new conversations around historical, social, political, and cultural narratives.

With his current studio sitting as part of the CarriageWorks precinct, adjacent to Central, and focusing on his youth on these streets and reflecting on the architecture of the Victorian terrace houses – the homes and community centres of the area, with beautiful iron lacework adorning their balconies, he is uniquely located to understand the significance of the Central site.



Dennis Golding, *Casting Shadows*, 2022 Adelaide Biennial of Australian Art: Free/State, Art Gallery of South Australia. Installation view. Photography by Paul Steed.

# Artist profile

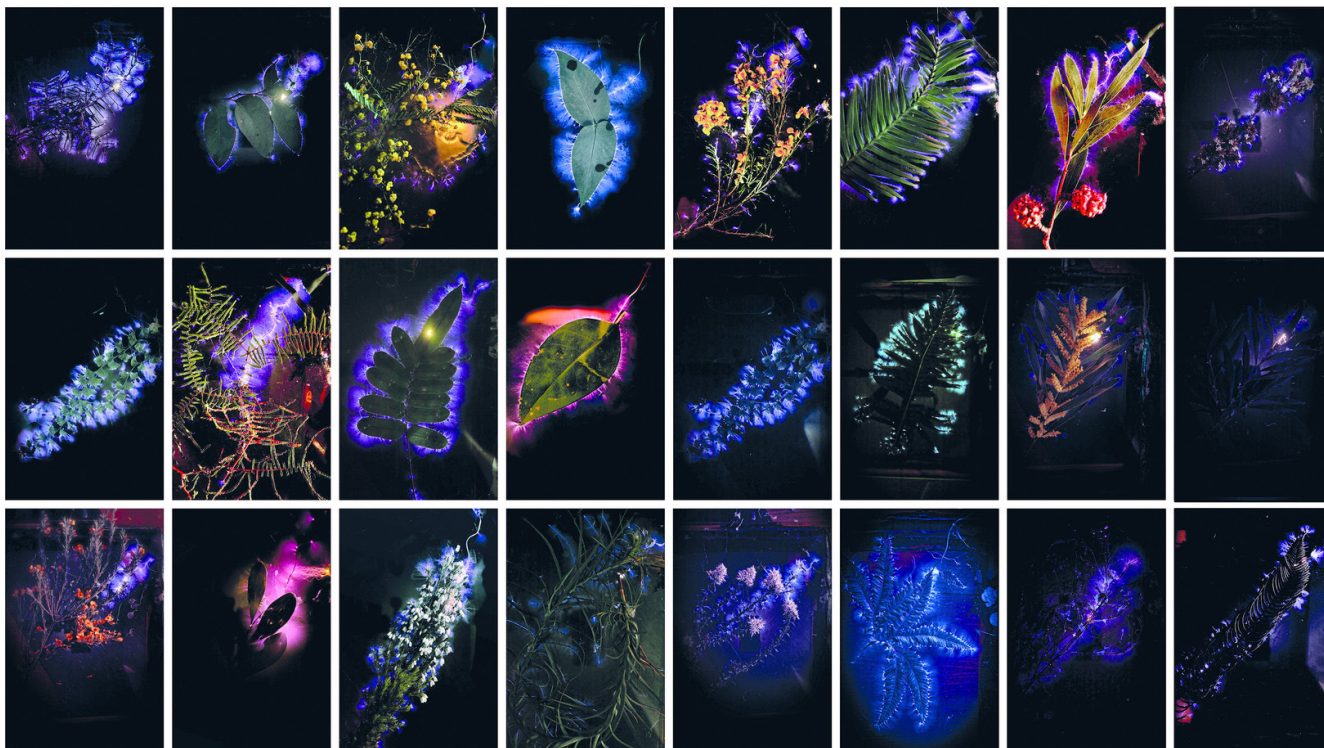
## Haines & Hintering

### Bio

David Haines and Joyce Hintering, live and work in the Blue Mountains of Australia. Working on large-scale art works, they explore diverse subject matter, often with a focus on revealing the unseen and the unheard.

These works often incorporate Joyce's investigations into energetic forces and David's concern with the intersection of hallucination and the environment. In recent years, they have been working with gaming technologies and produced *Monocline*, *White cube* and *The Outlands*, an interactive projection work that won the Anne Landa Award for Video and New Media Arts, Art Gallery of NSW.

These works invite visitors to take control and conduct their own voyage through digital and sonic environments of virtual forests, islands and futuristic interiors. David and Joyce have a long standing engagement with sound in installation and performance.



Haines & Hintering, *The Wollemi Kirlians*, 2014.  
Image courtesy of the artist.



# Artist profile

## Rebecca Hatch



Rebecca Hatch  
Image courtesy of ABC

### Bio

Rebecca Hatch is a young composer and lyricist from Western Sydney who celebrates her Kamilaroi and Pacific Islander heritage through music.

Creating songs which reflect on her unique cultural background, she won Triple J's Unearthed High Indigenous Initiative at age 16 which allowed her to receive wider attention. In the years that followed, Rebecca Hatch has established herself as a dynamic artist whose voice and style adds a beautiful flair to the current wave of Australian artists bringing R&B-centric music back to the fore. Working collaboratively with another artist, Hatch could produce an exciting sound-based visual work.

# Artist profile

## Sabine Marcelis

### Bio

Born in The Netherlands and raised in New Zealand, Sabine Marcelis is a designer who graduated from the Design Academy of Eindhoven in 2011 and now lives and works in the harbour city of Rotterdam.

Earning international recognition for her bold experimentation which pushes the limits of both material and production capabilities, Marcelis strives to capture transient moments of light and movement in her work.

Creating a fascinating interplay between the static and the ephemeral, Marcelis incites a sensorial experience that transforms resin and glass into soft, luminescent and dynamic pieces that continually surprise.

Marcelis was recently commissioned by the Fundacio Mies van der Rohe to respond to the famous Barcelona pavilion, creating two chaise longues, two pillar lights and a fountain for the installation.

Using glass, travertine and chrome in a direct response to the materials found throughout the pavilion, each of the pieces uses transparency, reflections and ombré effects to distort how they appear as visitors move around the pavilion. This approach echoes how the pavilion's architects employed polished stone, mirrored steel and glass originally to amplify the sense of space inside the structure.



Sabine Marcelis, No Fear of Glass, 2020, Mies van der Rohe Barcelona Pavilion, Barcelona.  
Photography by Jose Hevia.



# Artist profile

## Nicole Monks

### Bio

Nicole Monks is a multi-disciplinary creative of Yamaji Wajarri, Dutch and English heritage, who lives and works on Worimi and Awabakal Country (Newcastle).

Her practice extends across contemporary art and design, as she works with furniture and objects, textiles, video, installation and performance. Central to her thinking is an exploration into First Nations philosophies of sustainability, innovation and collaboration.

However, she is particularly interested in exploring her own complex identity, and fostering communication and cross-cultural understanding between Western and First Nations culture. Her public works act as a mode of story telling and are embedded with narratives that aim to increase a connection to and understanding of place.



Nicole Monks and Make or Break, Nganggurnmanha:sound dust, 2020, Carriageworks, Sydney, Installation View.  
Photography by Jacquie Manning.

# Artist profile

## Marc Newson

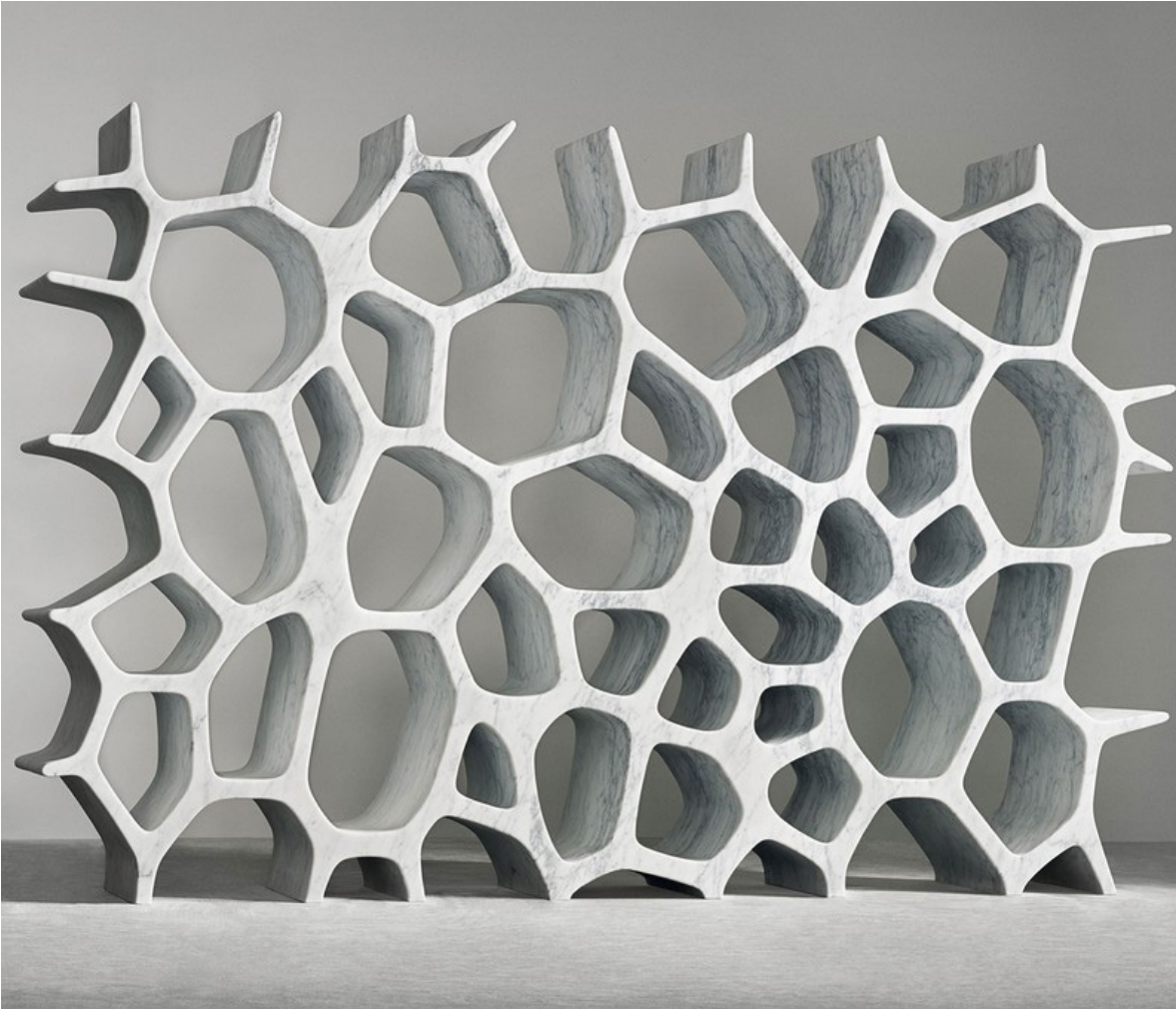
### Bio

Marc Newson was born in Sydney and has worked in Sydney, Tokyo, Paris and currently lives and works in London. He has been described as one of the most influential designers of his generation.

He has worked across an extremely wide range of disciplines, and his clients include some of the best-known and most prestigious brands in the world spanning diverse sectors from manufacturing and technology to transportation, fashion, and luxury goods.

Newson is the only industrial designer represented by the Gagosian Gallery, and alongside Frank Gehry forms the gallery's 'Masters of Design.' Leading museums around the world have hosted solo retrospective exhibitions of his work.

Additionally, his work is presented in the permanent collections of many major museums including: The Museum of Modern Art (MoMA) and Cooper Hewitt, Smithsonian Design Museum in New York, San Francisco Museum of Modern Art, the Design Museum (London), V&A Museum (London), Musée National d'Art Moderne, Centre Pompidou (Paris), Musée des Arts Décoratifs (Paris), Vitra Design Museum (Weil am Rhein), Museum Angewandte Kunst (Frankfurt), Museum für Kunst und Gewerbe Hamburg, MUDE- Museu do Design e da Moda (Lisbon), Israel Museum (Jerusalem), Powerhouse Museum (Sydney), and the National Gallery of Victoria (Melbourne). He has also been appointed Chair of the London Design Museum's International Design Council.



Marc Newson, Moroni Shelf, 2007, Gagosian Gallery, New York.  
Image courtesy of the artist.



# Artist profile

## Lisa Reihana



Lisa Reihana, Tai Whetuki - House of Death, 2015, Bishop Museum Pacific Hall.  
Image courtesy of the artist.

### Bio

Lisa Reihana is a multi-disciplinary artist whose practice spans film, sculpture, costume and body adornment, text and photography.

Since the 1990s, she has significantly influenced the development of contemporary art and contemporary Māori art in Aotearoa New Zealand. She has earned an outstanding reputation as an artist, producer and cultural interlocutor with her attention to the complexities of contemporary photographic and cinema languages expressed in myriad ways.

Her ability to harness and manipulate seductively high production values is often expressed through portraiture where she explores how identity and history are represented, and the intersection of these ideas with concepts of place and community.

Influenced by Indigenous filmmaking, her technically ambitious and poetically nuanced work disrupts gender, time, power, and representational norms. Lisa offers a different perspective.

# Artist profile

## Yhonnie Scarce

### Bio

Yhonnie Scarce was born in Woomera, South Australia, and belongs to the Kokatha and Nukunu peoples.

Scarce's interdisciplinary practice explores the political nature and aesthetic qualities of glass and photography. Her work often references the on-going effects of colonisation on Aboriginal people; in particular her research has explored the impact of the removal and relocation of Aboriginal people from their homelands and the forcible removal of Aboriginal children from their families.

Family history is central to Scarce's work, drawing on the strength of her ancestors, she offers herself as a conduit, sharing their significant stories from the past.

She is known for her monumental installations taking over rooms in museums such as the currently on exhibition, Reclaim the Earth, at the Palais de Tokyo, Paris, and in 2019, she won the NGV Architecture Commission with Edition Office with In Absence which towered out of the Grollo Equiset Garden at the NGV.



Yhonnie Scarce, Cloud Chamber, 2020, TarraWarra Biennial, TarraWarra Museum of Art. Installation view.  
Photography by Andrew Curtis.



# Artist profile

## Sally Smart

### Bio

Sally Smart is one of Australia's significant contemporary artists with a practice that engages identity politics: ideas relating to the body; the home and history.

Smart is recognised internationally for producing stunning, large-scale cut-out assemblage installations made from aluminium, acrylic, felt, canvas, silk- screened and everyday fabrics.

Smart is a process-oriented artist, often presenting narratives that characteristically subvert gender hierarchies through deconstruction and reconstruction of historical events and political associations with the traditional activities of women.

Her work identifies with the art practices of Cubism, Dada, and Surrealism, and reflects a long engagement with avant-garde modernist women artists such as Sonia Delaunay, Hannah Hoch, Lyubov Popova, and Sophie Taeuber, all exponents of work with performance, collage and textiles and a lineage of practice she shares.



Sally Smart, *Shadow Trees*, 2014, Victoria Harbour, Melbourne. Installation view.  
Photography courtesy of Fred Kroh.

Secondary Commission

Examples of First Nations  
Interdisciplinary Creatives



# Profile

## Samantha Rich

### Bio

Samantha Rich is a Wiradjuri woman, a Graduate of Architecture and she is dedicated to embedding First Nations worldview into the design of buildings and the broader built environment.

Samantha has a focus on addressing systemic housing needs facing many remote and regional communities. She has been working with the community-led partnership called Yuwaya Ngarra-li for the last few years looking at multiple housing needs in the Walgett community. She is interested in the role that housing can play in supporting reciprocal relationships embedded in Indigenous culture to care for people, communities and Country.

Her experience working across diverse typologies of health, housing, urban design, commercial, infrastructure, and Designing for Country has developed her design skills into creating culturally sensitive design and engaging authentically with First Nations Communities. Samantha is deeply interested in the intersections of social and cultural factors that can provide breadth and depth to these places to make them uniquely embedded in the characteristics and story of place.

Having worked as an architectural designer and cultural design consultant on Gadigal Country for 10 years, Samantha believes her role is to “care for and be a custodian of this place, and also – as it isn’t my ancestral land – to understand and uplift the voices of the people that are from this place.”

Reference here



# Profile

## Kirsten Banks

### Bio

Kirsten Banks is a proud Wiradjuri Woman and Astrophysicist with an undeniable passion for space and astronomy. She is known for her work in promoting mainstream and Aboriginal astronomy.

Kirsten loves to communicate science and she has done so on many platforms, some include writing for The Guardian Australia, speaking across Australia and Europe on numerous radio shows, appearing on Play School and speaking in Primary and Secondary schools around NSW.

Kirsten is astronomer in residence on Triple M's Night Shift and 2SER's weekend breakfast shows. Most recently, she has shared her passion on the TEDx stage at TEDxYouth@Sydney 2019, and was also recently a panellist on ABC TVs The Drum and Q and A.

Reference here





# Profile

## William Barton

### Bio

William Barton is a composer, producer, multi-instrumentalist and vocalist. He is widely recognised as one of Australia's leading didgeridoo players and composers.

For two decades, William Barton has forged a peerless profile as a performer and composer in the classical musical world, from the Philharmonic Orchestras of London and Berlin to historic events at Westminster Abbey for Commonwealth Day 2019, Anzac Cove and the Beijing Olympics. His awards include Winner of Best Original Score for a Mainstage Production at the 2018 Sydney Theatre Awards and Winner of Best Classical Album with ARIA for *Birdsong At Dusk* in 2012. With his prodigious musicality and the quiet conviction of his Kalkadunga heritage, he has vastly expanded the horizons of the didgeridoo — and the culture and landscape that it represents.

Reference here



# Profile

## Kirli Saunders

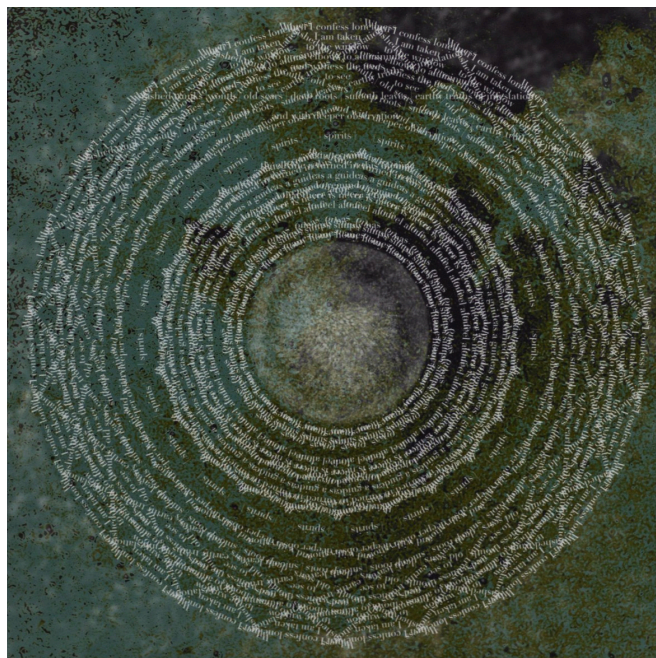
### Bio

Kirli Saunders is a proud Gunai Woman and award-winning multidisciplinary artist and consultant. An experienced speaker and facilitator advocating for the environment, gender and racial equality and LGBTIQ+ rights, Kirli was the NSW Aboriginal Woman of the Year (2020).

In 2022, she was awarded an Order of Australia Medal for her contribution to the arts, particularly literature. Kirli's books, *The Incredible Freedom Machines* (2018, Scholastic), *Kindred* (2019, Magabala) and *Bindi* (2020, Magabala) have been celebrated by the Prime Minister's, QLD, WA, Adelaide, Victorian Premier's Literary, ABIAs, Kate Challis RAKA, Speech Pathology, ABDA and CBCA awards.

Kirli's solo visual arts exhibition, *Returning* showed at SHAC Gallery in Nov-Dec 2021 and was supported by Australia Council for the Arts. Her works have been exhibited at Shoalhaven Regional, Wollongong Regional, Good Space and Red Earth Arts Precinct Galleries. Her art has been commissioned by Fender X Children's Ground, State and Local Government. She was a collaborating artist for VIVID, with TRACES alongside Kamsani Bin Salleh, Google and Magabala at Sydney Opera House.

Reference here





# Profile

## Amelia Telford

### Bio

Amelia Telford is a Bundjalung woman who is the National Director of the Seed Indigenous Youth Climate Network.

Amelia is passionate about supporting a national grassroots network of Aboriginal and Torres Strait Islander young people to protect the land, culture and communities from the impacts of climate change and fossil fuel extraction and be a part of creating positive change for Indigenous people. Amelia was awarded National NAIDOC Youth of the Year 2014, Bob Brown's Young Environmentalist for the Year 2015 and Australian Geographic Young Conservationist of the Year 2015 for her commitment to building a more just and sustainable future for all young people.

Reference here



# Budget and Procurement Strategy

Primary commission

Limited Tender

Indigenous and non-Indigenous Australian artists as well as some international artists are being considered

Secondary commission

Limited Tender

Only local Indigenous Australian creatives are being considered

## The revised budget for public art at Toga Central is \$1.9 million dollars

This amount is commensurate with the neighbouring Atlassian's commitment to delivering a public art program valued at 0.5% of the construction budget. The procurement strategy, as endorsed by Toga, is to commission a Primary artwork or series of artworks under limited tender by an Indigenous or non-Indigenous artist and a Secondary series of artworks under limited tender by a First Nations interdisciplinary artist or creative team.

The curatorial team will follow the 'Limited Tender' procurement model as recommended by Cultural Capital on page 79 of the Central Precinct Renewal Program Public Art Strategy document.

The curatorial team is proposing that the Primary artwork commission is a 'landmark' style work or series of works situated in the Henry Deane Plaza and the Secondary public art commission is contemplated as a series of works or artistic treatment that is embedded into the landscaping and / or built environment in the Henry Deane Plaza.

The overall budget proposed for both commissions will provide the selected artists and creatives with the necessary freedom to explore one or more of the identified locations. Both commissions will be substantially supported with technical expertise and design mentorship (where necessary) by Tilt Industrial Design.



# Procurement Process

Curation		Design	Fabrication & Delivery		
Limited Tender Artist Procurement 3-6 weeks	Concept Development TBC	Design Development TBC	Fabrication TBC	Installation TBC	Asset handover and ongoing management
<ul style="list-style-type: none"> <li>— The curatorial team make a short list of artists from the long list proposed in the PPAP for both the Primary and Secondary commissions.</li> <li>— The shortlisted artists are invited to respond to a creative brief with a concept, CV and examples of relevant works (where applicable) for a fee.</li> </ul>	<ul style="list-style-type: none"> <li>— The shortlisted artists develop concepts with technical support / mentorship from Tilt</li> <li>— Concepts are reviewed by the curatorial team, Toga and the First Nations consultant to ensure alignment of artwork direction with objectives, guiding principles, and curatorial vision</li> <li>— An artist / creative is awarded for the Primary commission and Secondary commission.</li> </ul>	<ul style="list-style-type: none"> <li>— Produce maquettes, prototypes, samples and artwork visualisations</li> <li>— Facilitate discussions with the broader project team (architects &amp; builders) to ensure ease of site integration, transparency on costs and consideration of construction timelines.</li> <li>— Early consideration of artwork maintenance, safety and risk management issues</li> <li>— Accurately cost artworks and preparation of public art budgets for client review</li> <li>— Document the artwork in line with architecture and landscape plan</li> <li>— Provide engineering certification and construction drawings</li> <li>— Complete Detailed Public Art Plan for submission</li> </ul>	<ul style="list-style-type: none"> <li>— Manage the procurement and fabrication of the artwork components in line with the design development process</li> <li>— Offsite assembly and testing of artwork alongside artist (where applicable)</li> <li>— Outline detailed installation methodology and commissioning process and issue to project team.</li> </ul>	<ul style="list-style-type: none"> <li>— Site establishment and set out Installation of the artwork components (scope based on artwork requirements)</li> <li>— Onsite testing and commissioning Coordination with builder regarding surrounding integration and finishing.</li> </ul>	<ul style="list-style-type: none"> <li>— Provide comprehensive handover documentation.</li> <li>— Provide ongoing support beyond project completion (troubleshooting, site inspections and recommendations) Development of maintenance schedules (6-month, Year 1 and schedule beyond DLP).</li> </ul>
Key collaborators					
<ul style="list-style-type: none"> <li>— Tilt</li> <li>— Cox Inall Ridgeway</li> </ul>	<ul style="list-style-type: none"> <li>— Tilt</li> <li>— Cox Inall Ridgeway</li> </ul>	<ul style="list-style-type: none"> <li>— Tilt</li> <li>— Arcadia</li> <li>— Bates Smart</li> <li>— Cox Inall Ridgeway</li> </ul>		<ul style="list-style-type: none"> <li>— Tilt</li> <li>— Arcadia</li> <li>— Bates Smart</li> <li>— Cox Inall Ridgeway</li> </ul>	<ul style="list-style-type: none"> <li>— Tilt</li> <li>— Arcadia</li> <li>— Bates Smart</li> <li>— Cox Inall Ridgeway</li> </ul>





# 1.

The list of First Nations artists below has been collected from the Preliminary Public Art Plans submitted by Atlassian and Dexu Frasers. It should be noted that these artists are 'indicative' only and may not necessarily be involved in the projects.

## Survey of Proposed Public Art by First Nations Artists in Neighbouring Developments

### Block A

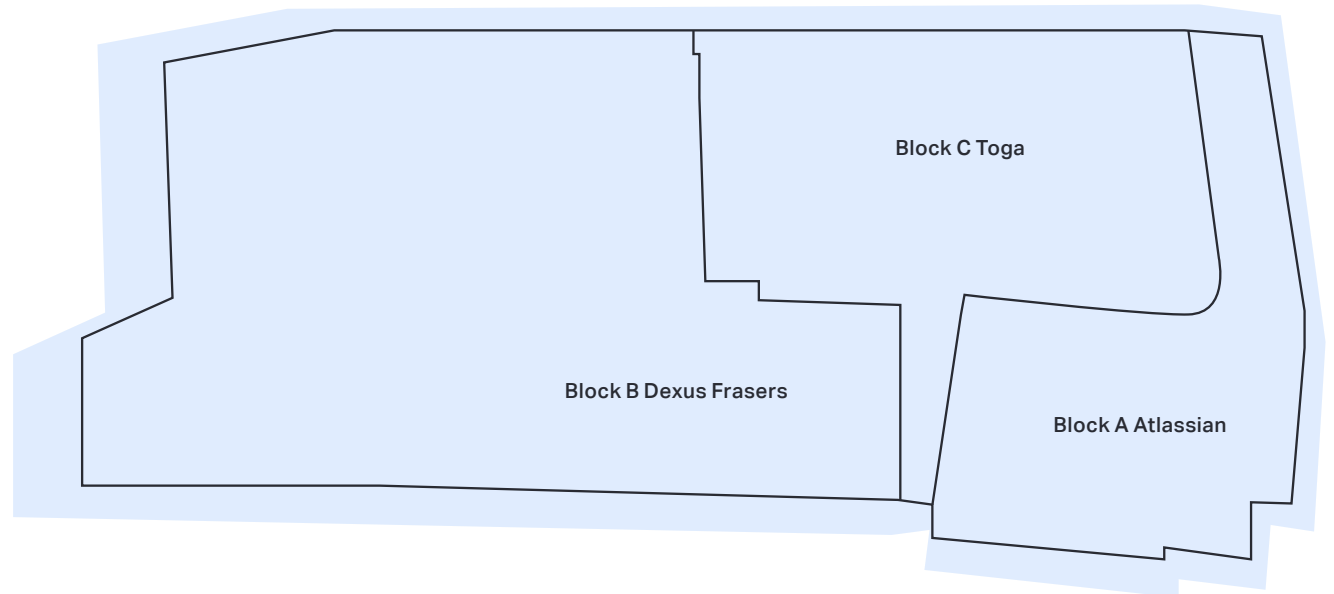
#### Atlassian

Jonathan Jones  
Brook Andrews  
Nicole Foresheew  
Tony Albert

### Block B

#### Dexu Frasers

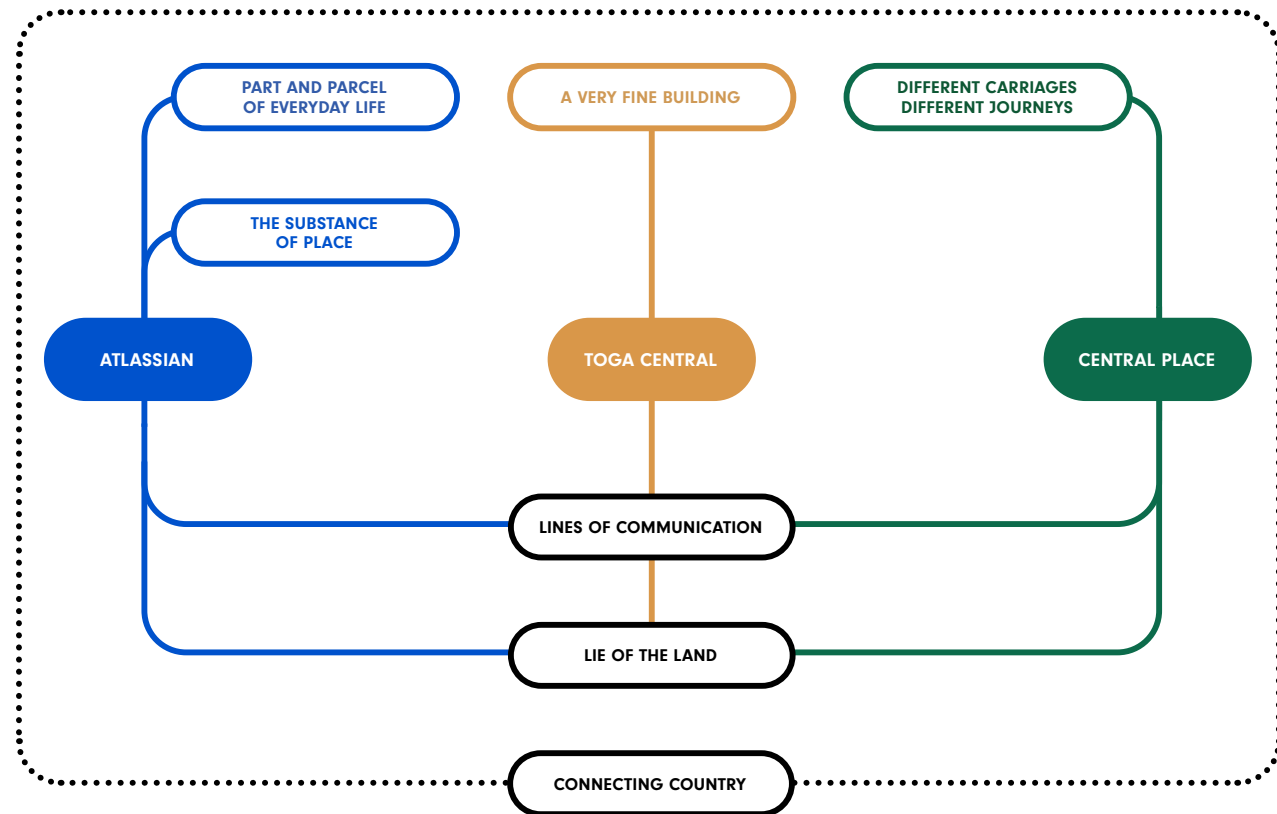
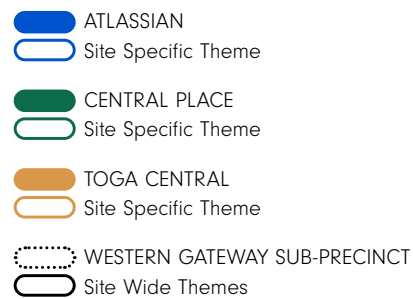
Mervyn Bishop  
Blak Douglas  
Jazz Money  
Jonathan Jones  
Barbara McGrady  
Brenda L Croft  
Amrita Hepi  
Yvonne Koolmatrie  
Vincent Namatjira OAM  
Ryan Presley  
Yhonnie Scarce  
Garry Sibosado  
The Unbound Collective  
Gutingarru Yunupingu



## Thematic Structure Matrix

FRD has developed a thematic structure that accommodates both the unique stories specific to each site, and also the shared stories that cross the three Western Gateway sub-precinct site boundaries and spread into the broader precinct, and beyond.

The thematic structure has been streamlined across all three sites. This reduces the overall number of themes.





Thank you on behalf of Toga and Tilt Industrial Design in  
collaboration with Curatorial Executives David Stein and  
Sally Dan-Cuthbert.





## PUBLIC ART ADVISORY PANEL

<b>Project</b>	TOGA Central Preliminary Public Art Plan
<b>Review Date</b>	Tuesday 8 November 2022
<b>Panel Present</b>	Felicity Fenner (Chair) Anne Loxley (Deputy Chair) Judith Blackall Richard Johnson Janet Laurence (online)
<b>COI Declaration</b>	None
<b>Council Officer</b>	Glenn Wallace Senior Project Manager Special Projects, Public Art
<b>Advice</b>	<p>The Panel was presented with the Preliminary Public Art Strategy for the Toga Central development envelope located within the Western Gateway of the Central Precinct State Significant Development. While it was noted that the City is not the consent authority for the site, the Panel thanked the presenters for the opportunity to provide the following feedback and recommendations:</p> <ul style="list-style-type: none"> <li>• While the Panel acknowledged the consultation fatigue experienced by First Nations communities, it recommended that a coordinated consultation plan be prepared to engage with First Nations community members across the precinct for the three developments underway by Dexus, Atlassian and TOGA, so as not to create duplication or conflicting narratives and ensure that public art opportunities demonstrate a coordinated approach to Connecting with Country, supported by the Aboriginal community;</li> <li>• The Panel questioned the proposed naming of the Plaza (Henry Deane) particularly given the Curatorial intent to Connect With Country. TOGA's support for Indigenous naming was noted, despite naming not being included in the consultation process;</li> <li>• In the absence of an overarching strategy for the Western Gateway precinct from the State Government, and given the strategic location of TOGA's site, it was noted that TOGA has a clear opportunity to lead the design of the public domain. The TOGA team is encouraged to build on the work underway with other developers and their representatives in the precinct to ensure a meaningful precinct wide collaboration on the development, design, and delivery of public art, and the public domain maximising opportunities for collaboration;</li> <li>• The Panel noted that the revised \$1.9m budget for public art does not reflect the Cultural Capital Strategy for public art which indicates budgets should be 1.5% of the Cost of Construction,</li> </ul>



	<p>and recommended that the budget be further revised to reflect this;</p> <ul style="list-style-type: none"><li>• That investment mechanisms allowing for the pooling of funds with other developers be explored to develop a significant artwork, noting that a singular iconic artwork would benefit the public;</li><li>• The City lend its expertise and provide necessary support where needed to all 3 developers to achieve an integrated site wide approach for this highly strategic and significant precinct;</li><li>• The Panel noted TOGA's awareness of any potential conflicts of interest for Sydney based commercial gallerist Sally Dan-Cuthbert on the Tilt design team and her involvement in the selection of artists for this project.</li></ul>
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