

Public Art Strategy, Pitt Street North Over Station Development

Public Art Strategy,
Pitt Street North Over Station
Development
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Station Development

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1

Executive summary

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Executive summary
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This Public Art Strategy has been prepared to accompany a detailed State Significant Development (SSD) development application (DA) for a commercial Over Station Development (OSD) above the Sydney Metro Pitt Street North Station.

The proponent is Pitt Street Developer North Pty Ltd which is part of the Oxford Properties group of companies, the applicant for the Detailed SSD DA (SSD-10375). Following the completion of a competitive bid process, Sydney Metro appointed the proponent as the preferred development partner to deliver the Pitt Street North OSD.

The SSD DA submission by the proponent, of which this strategy is one part, addresses the Pitt Street North OSD only. Separate submission and development applications address the Sydney Metro Station works and the Pitt Street South Over Station Development, located at Bathurst and Pitt Streets.

The public art strategy should be read in conjunction with the Secretary's Environmental Assessment Requirements (SEARs), dated 25 October 2019. The strategy deals with and responds to the SEARs condition number 15, which states that the proponent must prepare a Public Art Strategy in accordance with the City of Sydney Guidelines. The strategy deals specifically with the OSD, with the requirements for public art in the area of the station being undertaken separately by Sydney Metro.

1.1

Artwork types, locations, artist selection process and artwork delivery

Two artwork types and locations are preferred and discussed in detail in Section 7:

- grand entry foyer, which provides the opportunity for art to attract people to enter the building and for the public to interact at close range with art, and
- Pitt Street – Park Street corner façade, a location for public art that is outward facing and visible to all in the vicinity. **[Images 3a–b]**

An artist selection process will be implemented and overseen by art advisor Barbara Flynn as described in Section 9, below. The artists considered will be those who are capable of making art that is of excellent quality, relevant, exciting, innovative and original; unique to the development and to Sydney; and timeless in artistic content and durable (with a lifespan of 25 years, in the case of permanent works).

Public art will be delivered in 2024, which is a time frame that provides adequate time to run a responsible, fair and impeccable process.

1.2 Sydney Metro description

Sydney Metro is Australia’s biggest public transport program. A new standalone railway, this 21st century network will revolutionise the way Sydney travels. There are four core components:

1 Sydney Metro Northwest (formerly the 36 kilometre North West Rail Link)

This project is now complete and passenger services commenced in May 2019 between Rouse Hill and Chatswood, with a metro train every four minutes in the peak. The project was delivered on time and \$1 billion under budget.

2 Sydney Metro City & Southwest

Sydney Metro City & Southwest project includes a new 30 kilometre metro line extending metro rail from the end of Metro Northwest at Chatswood, under Sydney Harbour, through new CBD stations and southwest to Bankstown. It is due to open in 2024 with the ultimate capacity to run a metro train every two minutes each way through the centre of Sydney.

Sydney Metro City & Southwest will deliver new metro stations at Crows Nest, Victoria Cross, Barangaroo, Martin Place, Pitt Street, Waterloo and new underground metro platforms at Central Station. In addition it will upgrade and convert all 11 stations between Sydenham and Bankstown to metro standards.

In 2024, customers will benefit from a new fully air-conditioned Sydney Metro train every four minutes in the peak in each direction with lifts, level platforms and platform screen doors for safety, accessibility and increased security.

3 Sydney Metro West

Sydney Metro West is a new underground railway connecting Greater Parramatta and the Sydney CBD. This once-in-a-century infrastructure investment will transform Sydney for generations to come, doubling rail capacity between these two areas, linking new communities to rail services and supporting employment growth and housing supply between the two CBDs.

The locations of seven proposed metro stations have been confirmed at Westmead, Parramatta, Sydney Olympic Park, North Strathfield, Burwood North, Five Dock and The Bays.

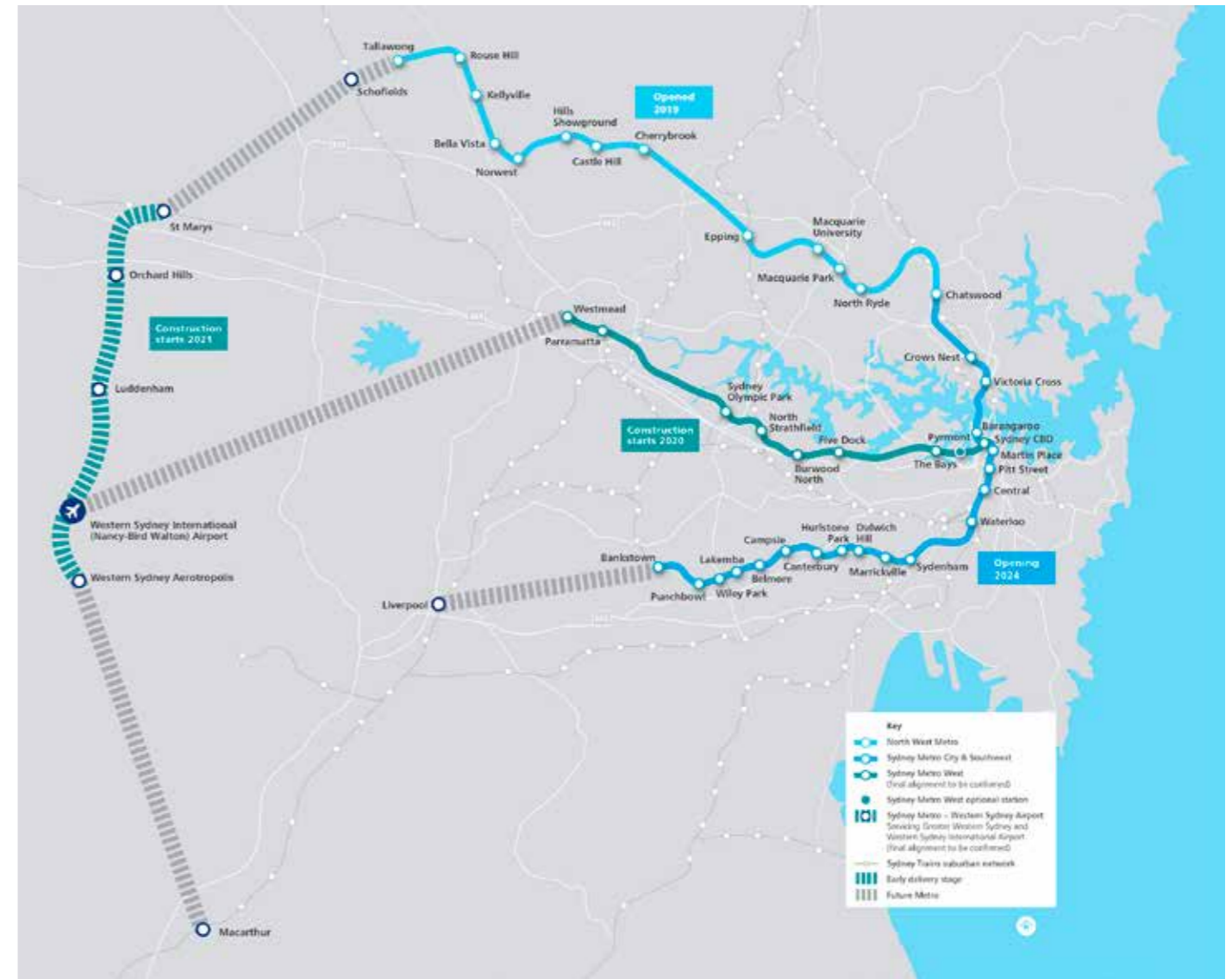
The NSW State Government is assessing an optional station at Pymont and further planning is underway to determine the location of a new metro station in the Sydney CBD.

4 Sydney Metro – Western Sydney Airport

Metro rail will also service Greater Western Sydney and the new Western Sydney International (Nancy Bird Walton) Airport. The new railway line will become the transport spine for the Western Parkland City’s growth for generations to come, connecting communities and travellers with the rest of Sydney’s public transport system with a fast, safe and easy metro service. The Australian and NSW State Governments are equal partners in the delivery of this new railway.

The Sydney Metro project is illustrated in **Image 1**.

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1

Map showing full alignment of Sydney Metro

2 Vision

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Listening and discussion are essential activities at the start of thinking about public art for a new development, and we look forward to the vision for public art continuing to evolve during the early phases of this project.

Discussions, guided by Flynn, will take place between the proponent and the architects. This strategy is a first articulation of the vision that is emerging. It takes the location of the development and the physical characteristics of a unique site into account.

The location provides an opportunity for public art to create a vibrant outward face for the building. The building will enjoy good sightlines from the surrounding area, and the public will be able to view the work or works of public-facing art from a distance. **[Image 2]** This dynamic outward face will find balance in the interactions with public art on a more intimate scale that will be possible in the entry foyer, where people will be able to experience the art at closer range. The context for art will also be important to the discussion as it develops; in addition to considering the location and the physical attributes of the site, Flynn will present relevant examples of public art, including local city art installations and international models.



2

Pitt Street North Over Station Development
View along Park Street looking west to Sydney Town Hall

3 The site

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The site
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The legal designation of the site is Lot 20 DP1255509, which comprises the block bounded by Pitt Street, Park Street and Castlereagh Street. **[Images 3a-b]**



3a

Pitt Street North Over Station Development
Pitt Street, corner with Park Street



3b

Pitt Street North Over Station Development
Site context

4

Planning requirements and guidelines

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Planning requirements and
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4.1

Planning requirements

Consent authority

The consent authority for the Pitt Street North OSD is the NSW Minister for Planning and Public Spaces.

Approvals and consents granted

*Critical State Significant Infrastructure project (CSSI)
(reference SSI 15_7400) (CSSI Approval)*

On 9 January 2017, the Minister for Planning approved the Sydney Metro City & Southwest – Chatswood to Sydenham project as a Critical State Significant Infrastructure project (CSSI) (reference SSI 15_7400) (CSSI Approval). The terms of the CSSI Approval encompassed all works required to construct the Sydney Metro stations, including the Pitt Street North Station and the demolition of existing buildings and structures on the site. The CSSI Approval also encompassed construction of below- and above-ground improvements associated with the structure of the metro station within what is known as the ‘metro box envelope’.¹

Concept SSD (SSD-8875)

On 25 June 2019, the Minister for Planning granted development consent to the Concept SSD (SSD-8875). Concept Approval was granted for:

- conceptual land use for either one of a mixed-use or commercial scheme (not both), and
- a maximum building envelope, building height and gross floor area, as well as other elements.

Also included in the SSD-8875 approval was condition 15, stating that the proponent must prepare a Public Art Strategy in accordance with the City of Sydney Guidelines. **[Image 4]** This strategy seeks to satisfy that requirement.



Part One
—
City Art and
Sustainable
Sydney 2030

- 1.1 Foundations in Public Art
- 1.2 City Art and Sustainable Sydney 2030
- 1.3 Priority City Art Projects

Part Two
—
City Art
Implementation
Plan

**Implementation Plan
Summary: Guiding Principles
and Projects**

Implementation Plan

- 1 Major Art Projects
- 2 Aboriginal and Torres Strait Islander Art
- 3 Temporary Art
- 4 Local and Community Art
- 5 Art in New Development
- 6 Partnerships
- 7 Conservation
- 8 Communication

Part Three
—
City Art
Making It
Happen

- 3.1 Implementing Sustainable Sydney 2030
- 3.2 The Public Art Advisory Panel
- 3.3 City Art - Project Delivery
- 3.4 Placemaking and Sustainability
- 3.5 City Of Sydney Case Studies

4

City Art guidelines

Guidelines

City of Sydney Guidelines

The City of Sydney reference guidelines documents are: the Public Art Policy, 2015 (approved January 2016); *City Centre Public Art Plan*, 2013, by Flynn; City Art Public Art Strategy, 2011; and Graham Jahn et al., *Central Sydney Planning Strategy: 2016–2036 Overview*, Sydney: City of Sydney, 2016.

While the Department of Planning, Industry and Environment (DPIE) will be assessing, it is likely that the established City of Sydney guidelines will be used as a guide. As an example, some of the City's guidelines require updates to be provided by the art advisor from the early stages of defining the vision and approach and identifying artists, through fabrication and installation, to final installation, inspection and acceptance on the site. The City also has guidelines for public art plans/strategies which should provide:

- an analysis of the precinct, planning requirements and any studies pertinent to the public art objectives
- identification of the public art opportunities
- the methodology proposed for the selection and commissioning of artists, and
- an estimated budget and program.

Relevant State of New South Wales studies

The studies relevant to public art that have been produced by the State of New South Wales are the *City & Southwest Metro Public Art Masterplan*, October 2017, and the *Public Art Masterplan*. The principles that the NSW State Masterplan embraces – creating a benchmark, expanding the audience for contemporary art, and raising awareness of and pride in local histories and cultural diversity – provide an excellent guideline that the Pitt Street North OSD public art project fully supports.

Note

- 1 The exact wording of the CSSI consent was for: 'Construction and operation of a metro rail line, approximately 16.5 kilometres long (of which approximately 15.5 kilometres is located in underground rail tunnels) between Chatswood and Sydenham, including the construction of a tunnel under Sydney Harbour, links with the existing rail network, seven metro stations, and associated ancillary infrastructure.' The CSSI Approval further required that any changes to the 'metro box envelope' and the public domain were to be pursued in satisfaction of the CSSI conditions of approval. Such changes to the 'metro box envelope' do not form part of the scope of the proponent's SSD DA for the OSD.

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Analysis of the precinct and civic context

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Analysis of the precinct and
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5.1

Analysis of the precinct

The site is located near the Sydney Square/Town Hall/St Andrews Special Character Area, the symbolic centre of the city of Sydney. Sydney Square is a major public open space framed by Sydney Town Hall and St Andrew's Cathedral. Town Hall is one of the most important civic buildings in New South Wales. **[Image 5]** The steps of the Town Hall attract many people and Sydney Square acts as a major meeting and gathering place. The Pitt Street – Park Street corner façade **[Images 3a–b]** will be visible from Town Hall; the façade is a location for public art anticipated to be of great interest to artists.

5.2

Historical context

Heritage

The Sydney Square/Town Hall Square/St Andrews Special Character Area is home to an ensemble of Sydney's finest heritage sandstone architecture. Especially notable are the Town Hall, St Andrew's Cathedral and the Queen Victoria Building; and in the immediate vicinity of the Pitt Street North OSD, the Pitt Street Uniting Church (I1936) and the former Gresham Hotel (I1735, now Hong Kong House). Other buildings in proximity to the development that have been safeguarded include the Sydney School of Arts (SHR 00366) and The Great Synagogue (SHR 01710), all listed on the New South Wales State Heritage Register. Locally listed heritage features are the exteriors and interiors of the Criterion Hotel (I1933), Pilgrim House (I1935), National Building (I1931) and Masonic Club (I1699); and the façade of the (former) Australian Consolidated Press building (I1751). **[Image 6]**

Aboriginal history

The Gadigal people of the Eora nation are the traditional custodians of the land on which the Pitt Street North OSD will be built. The site is situated within the



5
Sydney Town Hall and Town Hall steps



6
Heritage buildings in the vicinity of the Pitt Street North
OSD
Source: Sydney Local Environment Plan, 2012

boundaries of the Metropolitan Local Aboriginal Land Council, an organisation that advocates for, supports and represents the Aboriginal communities of the Sydney region.¹

As Anita Heiss and Melodie-Jane Gibson have written, ‘With the invasion of the Sydney region, the Gadigal people were decimated’.² Thus it is not surprising that no tangible remnants of that history remain.

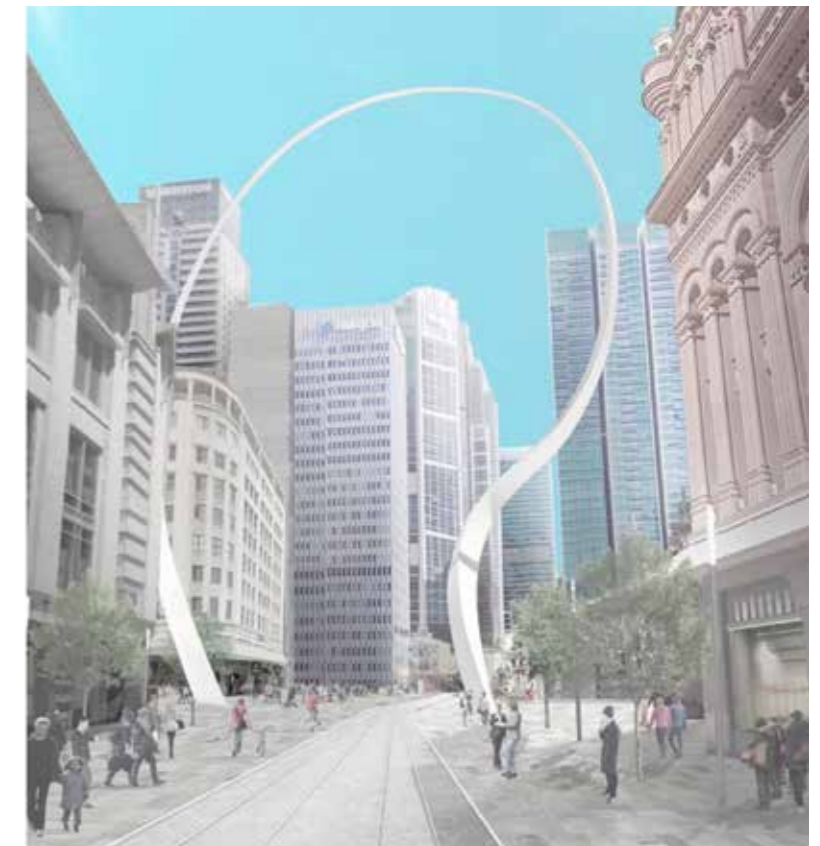
5.3 Civic context

Sydney enjoys a significant public art collection that forms an integral part of the experience of the central city, thanks to the City of Sydney’s many public domain initiatives and commitment to artists, curators and public art. Artworks in the immediate vicinity of the Pitt Street North OSD include London-based artist Cerith Wyn Evans’s *Light event for 161 Castlereagh Street* (2013), a work suspended in the volume of the undercroft marking the Castlereagh Street entrance of the 2013 A-Grade ANZ office tower by FJMT architects (Sydney) at 161 Castlereagh Street. **[Image 7]** To come are Tokyo-based Junya Ishigami’s *Cloud Arch* for Town Hall Square **[Image 8]** and Sydney artist Agatha Gothe-Snape’s mosaic ceiling for the East Lane of the Greenland Centre development at Pitt and Bathurst Streets. Public art for the Pitt Street North OSD will support and expand on the work the City has begun and which it continues to encourage in the immediate area.

City of Sydney has articulated clear planning strategies for the mid-city, which encompasses the important thoroughfare of Park Street, and what the City’s planners like to describe as the city’s ‘living room’ at Town Hall Square and Sydney Square. The strategies are relevant to the Pitt Street North OSD. They are:

- to create an attractive and useful amenity to satisfy the working population and residents of the area and, ideally, to attract a new generation who have a choice of where they work, live, shop and play
- to ensure some public space is reserved for respite and relaxation; the City of Sydney remains intent on retaining intimate and special places even as it approves the construction of taller buildings and new infrastructure in response to demand and to attract investment, and
- to build on the City’s objective for art to be part of what the City’s public art personnel have described as ‘an outdoor gallery within the city’.

In late 2018, employing the catchphrase ‘Sydney 2050’,³ the City of Sydney embarked on an intensive outreach program of community consultation, and solicited external and internal specialist expertise to develop a vision for the next stage of economic and cultural development for the city into the future. **[Image 9]** Future planning assumes a complete reconceptualising of the Sydney Square/ Town Hall/St Andrews Special Character Area with the introduction of light rail in George Street and the possible demolition of the existing Woolworths Building at the south-east corner of Park and George Streets. Studies that reinforced this direction were commissioned by the City from Tony Caro Architecture (Town Hall Square + Precinct Design Study, March 2010) and Gehl (Town Hall Precinct: Urban Design Study, 2010). The Gehl study projected how Town Hall Square would be transformed into an open, central square for both everyday life and



7 (top)

Cerith Wyn Evans
Light event for 161 Castlereagh Street ..., 2013
 Neon
 ANZ Tower, 161 Castlereagh Street, Sydney
 Commissioner: Grocon
 Project curator: Barbara Flynn, Art Advisor to Grocon for
 161 Castlereagh Street

8 (bottom)

Junya Ishigami
Cloud Arch, 2014–22
 Artist’s impression
 George Street, Sydney
 Commissioner: City of Sydney
 Project curator: Barbara Flynn, Curatorial Advisor, City
 Centre, City of Sydney



Insights from Engagement

Key themes identified

A city for people

People want a city that is green with trees and plants, has quality public spaces and different types of housing that is affordable. It is a socially supportive community that is safe, and inclusive.

A city that moves

People want to be using public transport, walking and bikes to move around. There is a reduction of cars, where streets and public spaces are easily accessible to people. The city is welcoming, and people can readily get to where they need to go.

An environmentally responsive city

People overwhelmingly want a response to climate change. They want a city with sustainable waste management and use of resources. People want to see a reduction in emissions, greater recycling and reusing of products and changes to how we use our city to reduce our impact on the environment.

A lively, cultural and creative city

People want a vibrant city, weaving its culture, heritage, entertainment and bold ideas through the workings of the city. The city has diverse shopping and entertainment options and a lively nightlife that includes many options. Locals and visitors gather for events and cultural experiences using public spaces.

A city with a future focussed economy

People want a city that is supported by digital infrastructure that sustains the creation of new jobs and allows businesses to respond to changing customer needs. People are optimistic about the opportunities that will be available in terms of education, jobs, innovation and the economy.

larger events; a great street for pedestrians; and a quiet respite away from the hustle and bustle of the city.

In addition to expert specialists, Sydneysiders and creatives were asked to think about what they would like to see as the concept and design of Sydney's new 'outdoor living room'. Already one of the busiest parts of the city, the area has substantial vehicular and pedestrian movement in both east-west and north-south directions. Other questions raised in the consultation considered how to retain the best qualities of the Sydney Square/Town Hall/St Andrews Special Character Area, and how the area might best manage the influx of workers expected when several mid-city construction projects are completed.

This strategy sees the thinking process led by the City as beneficial. As a result of the work being done, the area seems assured of serious investment and serious focus, and a very bright future. It promises to be reconfigured with the benefit of sophisticated and state-of-the-art input, models, advances and innovations from around the world. The kind of public space the City aspires to create signifies an economically and culturally thriving city and has the potential to draw a large public to the Pitt Street North OSD.

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Analysis of the precinct and
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Notes

- 1 Information available at the Metropolitan Local Aboriginal Land Council website, <http://metrolalc.org.au/about-us/>.
- 2 Anita Heiss and Melodie-Jane Gibson, 'Aboriginal people and place', *Barani: Sydney's Aboriginal History*, 2013, www.sydneybarani.com.au/sites/aboriginal-people-and-place/
- 3 Further information is available at City of Sydney, 'Planning for 2050', www.cityofsydney.nsw.gov.au/vision/planning-for-2050

6

Public art for the site: Developing the brief to artists

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6.1

Objectives for public art and the outcomes public art can achieve

Australian or international?

This strategy proposes that art will be made by Australians, Aboriginal Australians, and non-Australians.

The following Australian and Aboriginal Australian artists are under consideration at this early stage. Jonathan Jones, Lille Madden, Barbara McGrady and Thea Anamara Perkins are all artists who hail from New South Wales. (McGrady also has connections to Queensland and northern New South Wales.) The Tangentyere artists Betty Nungarrayi Conway, Sally M. Nangala Mulda, Nyinta Donald Peipei, Grace Kemarre Robinya and Doris Thomas are respected female elders of the Anmatyerr, Arrernte, Luritja, Pitjantjatjara, Western Arrernte and Yankunytjatjara peoples; the artists live in the Town Camps in and around Alice Springs. Yvonne Koolmatrie's people are the Ngarrindjeri; the eminent master weaver lives in Berri, South Australia. Warwick Thornton is a Kaytej man (Central Australia) and lives in Alice Springs.

Artists based internationally who are under consideration include Isaac Julian, who is British and lives in London, and Tomás Saraceno, who is Argentinian-born and lives in Berlin.

To avoid duplication and oversaturation, new works of art city-wide in Sydney are increasingly being commissioned with existing artworks in mind. Typically, the various commissioning entities will try to strike a balance between supporting Australian artists and working with international artists. International artists may have enjoyed more opportunities in creating art for the public domain, enabling them to develop some unique and extraordinary ways of working that might be the best match to the objectives for art and the site.

6.2

Art by Aboriginal Australians

Australia's Aboriginal people are uniquely placed to instruct us on the values of appreciating personal and universal histories; of sustainability and respect for the land; and of respect for elders, the family and one another. As beneficiaries of this culture, Aboriginal artists are practitioners of sensitivity and intelligence who make art that is worth creating, embodying meanings that are worth conveying. Being from New South Wales, Jonathan Jones, Lille Madden, Barbara McGrady and Thea Anamara Perkins are well equipped to address and make sense of Aboriginal culture and beliefs as they apply to this project and this part of Sydney.

With the lack of Aboriginal artefacts and archaeology in the Sydney central city in mind, how can an Aboriginal artist even begin to weave a story about Aboriginal presence on a particular site, without any physical evidence? To try to do so raises the questions 'What is history?' and 'Whose history is it anyway?' Jonathan Jones (Kamilaroi and Wiradjuri) is one Aboriginal artist who has come up with ways to address the loss of cultural artefacts – and of specific traces of his own forebears – and his example is instructive. He focuses on initiatives that can be pursued to an assured result, such as his sound works, linked to the retrieval of Aboriginal languages currently underway in Australia, that played an important part in his project *barrangal dyara (skin and bones)* in the Royal Botanic Garden Sydney in 2016.

In that project and with *untitled (maraong manaóuwi)*, presented at Hyde Park Barracks, Sydney, from 21 February to 15 March this year, Jones uses collaboration and storytelling to fill in the narratives of his people that have been lost, facilitating an extensive program of speakers representing Australians of Aboriginal and European descent to accompany his artwork installations.

In another project, the Brisbane-based Kamilaroi artist Archie Moore took inspiration from an actual structure known to have existed that has links to the first people of Sydney, the Gadigal of the Eora nation. In 2016 Moore recreated Bennelong's Hut, which Governor Arthur Phillip arranged to be built for Bennelong in 1790 near the site of today's Sydney Opera House, as the artwork *A Home Away From Home (Bennelong/Vera's Hut)*. **[Image 10]**

This strategy puts forward a number of excellent practitioners who are Australian Aboriginal artists. Certain guidelines apply and protocols need to be followed when one works with Aboriginal artists. The guidelines are sensible and straightforward. Rather than being onerous in any way, the recommendations provide a fascinating insight into the culture of Australia's first people.¹

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6.3

Permanent art that creates a legacy while remaining relevant and fresh

The focus on permanent works of art for the Pitt Street North OSD is inspired in part by City of Sydney policy. For example, the *City Centre Public Art Plan* advocates for a legacy of permanent artworks carefully commissioned and placed in the central city. Drafted by Flynn, it argues that permanent works of art have the potential to become familiar touchstones for the public: ‘The aim is to transform the city centre with a legacy of art that possesses a gravitas and landmark quality equivalent to that of our great civic buildings and spaces.’¹²

The words ‘gravitas’ and ‘landmark’ evoke a certain reality while, in fact, the experience of getting to know a permanent work of art that stays constant over time can also be an exciting one because even an immutable statue in bronze – consider Caroline Rothwell’s two *Youngsters* in Barrack Street – never remains the same: it changes with the light at different times of day and with one’s outlook on the day. **[Image 11]** It is possible to hate it one day and come to love it the next, and there’s a lesson in that about the power and impact of art on us and our daily lives; as we change, our perception of art changes. One of the most exciting kinds of outcomes is, for example, when Pitt Street North OSD becomes known for its art in the background of selfies and iPhone snaps. This can happen in an instant, and the art becomes more than just part of the texture: it becomes iconic, a new kind of landmark for today.

Do temporary works of art have a role to play?

Presenting the public with a mix of permanent and temporary works of art could satisfy the desire of the proponent for interaction and immediacy. A rotating program of temporary art realised in a single location or multiple locations within the public space may satisfy an appetite for art that is fresh and changing among the dedicated audience of company executives and office workers, as well as the wider public. Such a project could be run on a quick rotation. Temporary art will capture the attention of people when it changes over frequently. Art that calls attention to itself might also whet the public’s appetite to learn more about the practices of living artists, many of them in their own age group. When temporary works succeed in this way, by inspiring an enthusiastic public response, the decision is often made to keep them. *Forgotten Songs* (2011) by Michael Thomas Hill, one of the most beloved works of public art in the central city, was made permanent by popular demand in this way. **[Image 12]**

6.4

Developer’s input on the anticipated audience for art

The demographic of the regular building users is likely to be in the range of 25 to 50 years of age, with a significant proportion being in their thirties and forties.

6.5

Developer’s input on the outcomes it hopes public art will achieve

With people in their thirties and forties being the anticipated demographic, the proponent is thinking already about how to keep tenants of the building interested over the ten or so years of their tenancy. Its representatives asked how



11 (top)

Caroline Rothwell
Youngsters, 2012
 Bronze
 Barrack Street, Sydney
 Commissioner: City of Sydney

12 (bottom)

Michael Thomas Hill
Forgotten Songs, 2011
 Bird cages, sound
 Angel Place, Sydney
 Commissioner: City of Sydney

art could assist tenants to keep people interested and proud enough to continue to invite others to visit and gather at their corporate address.

6.6 Architects' priorities and understanding of their design

In discussion with representatives of Foster + Partners, architects for the Pitt Street North OSD, Flynn has come to understand the importance of the volume of the entry foyer space to the overall design.

6.7 Architects' input on how best to match art to architecture

Foster + Partners are keen to see what the public art process and concepts produce, and have mentioned, among other preliminary ideas, that light and sound works may be well-suited to the space.

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Notes

- 1 See Arts NSW, *Aboriginal Arts and Culture Protocols 2011*, 2011, www.create.nsw.gov.au/wp-content/uploads/2011/03/Arts-NSW-ABORIGINAL-PROTOCOLS-TI-logo.pdf; Australia Council for the Arts, *Visual Arts: Protocols for producing Indigenous Australian visual arts*, 2nd ed., 2007, www.australiacouncil.gov.au/workspace/uploads/files/visual-protocols-for-indigenou-5b4bfce4b0333.pdf. Also informative are Arts NSW, *NSW Aboriginal Arts & Cultural Strategy 2015–2018: Connection, culture, pathways*, 2015, www.create.nsw.gov.au/arts-in-nsw/nsw-aboriginal-arts-and-cultural-strategy-2015-2018-connection-culture-pathways/ and Museums & Galleries NSW, *Keeping Places & Beyond: Building cultural futures in NSW – A reader*, 2019, https://mgns.org.au/wp-content/uploads/2019/01/keeping_places_and_beyondnew2.pdf. The Museum of Applied Arts and Sciences (MAAS) developed an excellent guideline document, *MAAS Australian Indigenous Cultural and Intellectual Property Protocol*, 2016: <https://maas.museum/app/uploads/2016/08/Australian-Indigenous-Cultural-and-Intellectual-Cultural-Property-Protocol-v1.0.pdf>
- 2 *City Centre Public Art Plan* by Flynn, Curatorial Advisor to City of Sydney for the City Centre, June 2013, p. 16, www.cityofsydney.nsw.gov.au/_data/assets/pdf_file/0008/150947/City-Centre-Public-Art-Plan.pdf

7

The opportunities for public art: Possible types of art matched to locations

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The opportunities for
public art
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7.1 Early discussions of the possible artwork types

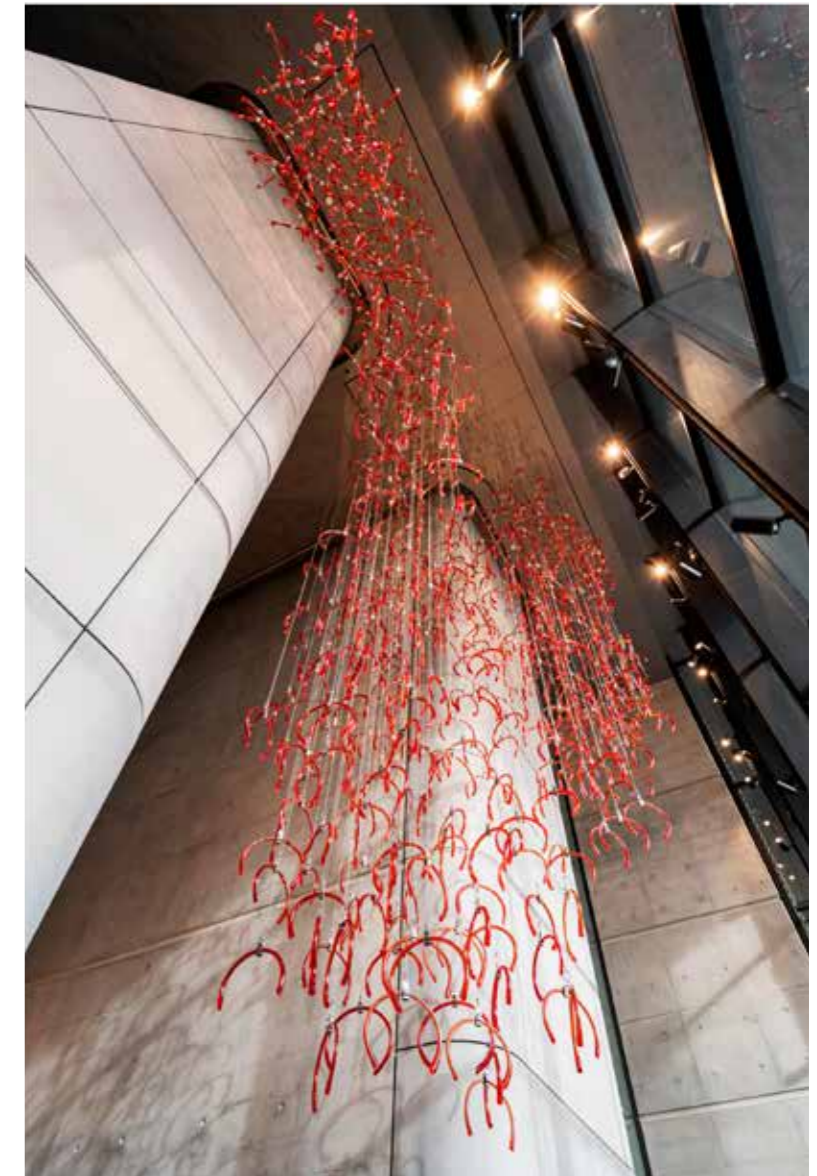
In meetings with Flynn, exploring whether digital artworks, possibly coupled with soundscapes, would be a good fit for the space is one of the possibilities that has been flagged.

The recommended approach is to consider artists who can work successfully with these artwork types while leaving it to them to interpret the brief and come up with something original in line with the philosophy underlying their art and their vision for the artwork project. In terms of scale and tenor, they may make art that is monumental and spectacular, or intimate and the opposite of monumental. We are not artists ourselves; what Flynn would like to see is an approach that values the contribution of artists and demonstrates confidence in them to propose works we aren't able to imagine ourselves.

In the hands of artists, art can be bright, exuberant and inviting, or more layered and content-based. Content doesn't have to mean ponderous, hard to take or confronting; multi-layered works can be accessible and wonderful to look at while providing access to deeper messages that are of meaning to people. An example is the work *Ectopia* by Yhonnie Scarce (Kokatha and Nukunu people) in the entry foyer of the Foster + Partners building, 100 Broadway, the home of the UTS School of Medicine, located within the Sydney development Central Park. **[Images 13–14]** *Ectopia* dazzles through its deep-saturated red colour expressed spectacularly through 700 suspended handmade glass elements. The Scarce artwork provides us with a choice for how we want to experience it. For those who are interested, the colour red and the form of the glass elements refer to other meanings and histories that run deeper than is apparent at first glance.

7.2 Locations for art

Two locations for art are preferred: the grand entry foyer, which provides the opportunity for art to attract people to enter the building and for the public to interact with art; and the Pitt Street – Park Street corner façade, a location for public art that is outward facing and visible to all in the vicinity. **[Images 3a–b]**



13 & 14

Yhonnie Scarce
Ectopia, 2019 (Installation view and detail of glass calipers)
UTS Graduate School of Health
100 Broadway, Central Park
Commissioner: Frasers Property Australia and Sekisui House Australia
Project curator: Barbara Flynn, Art Advisor to Frasers Property and Sekisui House for
Central Park

Entry foyer

The entry foyer provides an opportunity for the public to enjoy a direct and more intimate experience of art that they can examine close up. Another possibility is for art in this location to be placed up ahead in front of users and visitors at the entry to the tower to draw them into the public space of the foyer and up to Level 2.

There are many ways artists can address the impressive volume of the entry foyer space. They may consider the main wall of the interior, the ceiling above the long expanse of the escalators, or the two together combined into a single location for art – for an immersive, all-over painting, for example – extending from the floor up the wall and across the ceiling in an inverted L-configuration.

Art placed up ahead will draw people forward and into the building; lifting up a work of art ensures it will be visible from far and wide. Art placed high up is inspiring. Looking up is a basic human impulse that can have the effect quite literally of lifting one's spirits – of being uplifting. Looking up can also encourage people to take a break from today's relentless focus on personal devices. In this way, the instant devoted to looking at art has a chance of transporting them and providing some relief from the onslaught of messaging and routine.

Pitt Street – Park Street corner façade

The proponent is interested in whether art can inspire people to enter the building, encourage them to engage and draw them up to the activated spaces on Level 2. The Pitt Street – Park Street corner façade is readily visible from Town Hall Square and this recommends it as an art location. A work of art that graces or projects from this façade would be visible from the street and from afar. People would be excited to approach the site for a closer look at what looks so fascinating from a distance. Upon arrival they would be drawn further to the area on Level 2 that the City of Sydney is keen to see become an active part of the OSD project's street activation.

Artists have worked very effectively to embellish façades. Examples include Aunty Esme Timbery and Jonathan Jones's decorative cut-aluminium work *shell wall* (2015) for the façade of the Alexander R9 residential tower at Barangaroo South, Sydney; [Image 15] and the works by Chris Burden, Isa Genzken and Ugo Rondinone for the Bowery façade of the New Museum in New York. The New Museum commissions a single artist at a time to make a work for the façade of the building, which was designed by Tokyo-based architects SANAA and inaugurated in 2007.



8

Who are the artists who can work most effectively in the locations proposed?

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Considerable thought and discussion have been invested in this strategy, even if it hasn't been possible to nail down every idea that could be of interest for the project. Presented in this section are the art advisor's and proponent's initial ideas for artists who could work with the directions for art that promise to be most resonant and exciting. The approach leaves room for the sort of intensive further discussion process that will lead to making good decisions for the project.

Nothing, not even art, is only local anymore. The world has become even more collaborative in a virtual sense with the advent of the coronavirus in recent weeks. This strategy works with this fact by building collaboration into the artmaking process. The process of artists coming into dialogue with one another is a metaphor for this complexity. Artists with great affinity to one another from here and elsewhere are suggested.

8.1 Art that addresses the volume of the entry foyer space: Jonathan Jones and Lille Madden

Jonathan Jones is the artist discussed in section 6, above, whose art explores Aboriginal histories, practices, relationships and ideas for the future. A project by Jones for completion at Circular Quay in 2021 demonstrates his capacity to create art that will address the heritage of a site without losing its way as art. As discussed above, Aboriginal heritage has been obliterated through scurrilous disregard almost everywhere in central Sydney. Jones's Circular Quay project will call attention to the absence of a tangible, physical history by bringing to life the story of an Aboriginal man who lived at the time of European settlement and is buried near the site of the development.

untitled (giran), Jones's contribution to the 2018 Asia Pacific Triennial organised by the Queensland Art Gallery/Gallery of Modern Art, Brisbane, involved collaboration with Wiradjuri elder and language expert Dr Uncle Stan Grant Snr AM and other Aboriginal artists who contributed weaving and carving to the work.¹ [Images 16–17] On the Gallery's website, project curator Geraldine Kirrihi Barlow describes *giran* as 'a murmuration of winged sculptures evoking birds in collective flight. The sounds of wind, bird calls and



16 & 17

Jonathan Jones
untitled (giran), 2018
2000 handmade sculptures, representing six types of tools, each made from a different material
Six tools: bagay – an emu eggshell spoon; galigal – a stone knife; bingal – an animal bone awl;
bindu-gaany – a freshwater mussel scraper; dhala-ny – a hardwood spear point; waybarra – a rush
'start' (the beginning of a woven item, such as a basket)
Exhibited 9th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery/Gallery of
Modern Art, Brisbane, 24 November 2018 – 28 April 2019

breathing susurrante through the space as Wiradjuri speakers whisper softly'. In a recorded conversation with Barlow on 28 May 2018, Jones further explained that 'understanding wind is an important part of understanding country. Winds bring change, knowledge and new ideas to those prepared to listen'.

Jones is a scrupulous collaborator who fully credits everyone he works with, and a meticulous researcher whose every image used is based in reality, fact and truth. In *giran*, close to 2000 sculptures represented six types of tool 'used by our ancestors to eat, sustain, hunt, hold, prepare and protect – to live lightly and flexibly'. Jones's works also always lift off from their grounding in fact to poetry. In *giran*, a bunch of feathers was attached to each tool as a metaphor for Jones himself as artist – in his words, 'a sort of a messenger, sending messages onto people and community and places'.

Lille Madden is a younger generation Sydney-based artist at the start of her life as an artist, and a traditional owner of the Gadigal land, who is making works of sound art. **[Image 18]** In 2017 she participated in the Bayala: Let's Speak Sydney Language project for the Sydney Festival. Appearing on the program *AWAYE!* on Radio National, Madden speaks words in Gadigal language as part of the initiative to reawaken the language.² She speaks three words from the diaries of William Dawes, who learned Gadigal language from a young Aboriginal woman named Patyegarang at the time of European settlement.

Madden would need the chance to consider the opportunity. If she were to decide to work in relation to the Bayala project, one can imagine Gadigal place names spoken within earshot of people as they enter the foyer space and ascend the escalators.

8.2

Yvonne Koolmatrie and Tomás Saraceno

Art placed high up is inspiring; it acts as a beacon to attract people. Precedents for suspending art to effectively transform a space exist in the work of US-based artists Janet Echelman and Doug Aitken. Aitken's projection work *Sleepwalkers* changed forever people's perception of MoMA's venerable sculpture garden, which had been designed by architect Philip Johnson in 1953.

This strategy proposes Ngarrindjeri elder and master weaver **Yvonne Koolmatrie** and Argentinian-born, Berlin-based artist **Tomás Saraceno**, who create works of art that are light in weight, and easily and safely installed in public space. Koolmatrie could create multiple woven works of varying scales, from monumental to more intimate, to hang in the foyer space. **[Image 19]** Visitors entering the foyer would initially appreciate the spectacle of a multitude of creations hanging at various heights and want to approach them more closely for a better look. At close range they would see how the woven objects are made, appreciating Koolmatrie's great precision.

Koolmatrie's art and life, like Jones's, are dedicated to extolling and preserving cultural practices and values, such as the importance of family in Aboriginal culture. Koolmatrie's life story is that of a father and mother who worked every day of their lives and introduced their children to work, keeping their family together when other families were pulled apart by Australian government policies. As they survived together, the young Yvonne learned to bag-sew, trap rabbits, pick fruit, class wool, and work as a 'tarboy' in shearing sheds across South Australia; her firsthand experience of the state of South Australia is extensive. They were always in the family group. The message of keeping people

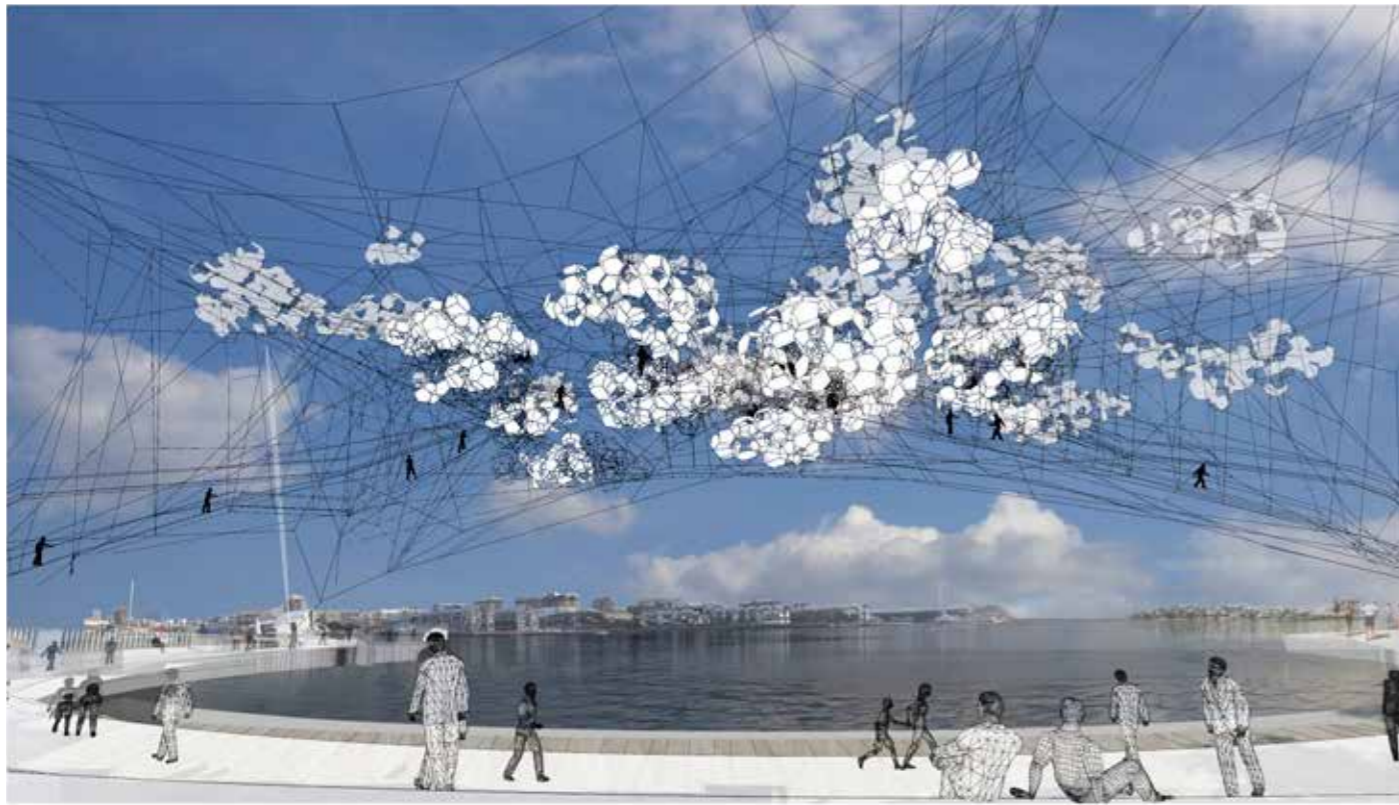


18 (top)

Lille Madden
Promotional image for Bayala: Let's Speak Sydney
Language
Sydney Festival, 2017

19 (bottom)

Yvonne Koolmatrie
Multiple woven works
Shown here suspended in a group, indicating how they
might be installed in the entry foyer space, Pitt Street North
OSD



20 (top)

Tomás Saraceno
Sundial for Spatial Echoes, 2015
 Proposal for Barangaroo South

21 (bottom)

Tomás Saraceno
14 billion, 2010
 Bonniers Konsthall, Stockholm, Sweden

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8.3

‘Let’s paint the house down!’ Thea Anamara Perkins and the Tangentyere Artists

The younger generation Arrernte and Kalkadon artist **Thea Anamara Perkins** collaborated with five female elders of the Tangentyere Artists collective in Alice Springs on a painting project for the *Tarnanthi 2019* exhibition in Adelaide at the end of last year. **[Image 22]** Perkins’s painted portraits of the artists hung alongside the many small and brightly coloured works by the senior artists themselves. **[Image 23]** The galleries in the museum where the works hung became a kind of tribute to wisdom and perseverance in the face of the adversity experienced by people in the Town Camps around Alice Springs every day.

The collaboration of Perkins and the ladies replaced the defeat and depression often felt in the Camps with an unbridled joy expressed through the direct and unselfconscious way of painting of **Betty Nungarrayi Conway, Sally M. Nangala Mulda, Nyinta Donald Pepei, Grace Kemarre Robinya and Doris Thomas**. **[Images 24–25]** Subjects range from families moving around the landscape in pursuit of essential services and their vehicles breaking down in a painting by Betty, to scenes of police patrolling the camps (Sally) and depictions of the rain that finally came as the drought broke in February (Grace).

For the south wall and ceiling of the Pitt Street North entry foyer, Perkins could once again collaborate with her venerable elders, this time on a painting on a giant scale. Despite the advanced age of the Tangentyere artists, the feat is doable: Flynn would draw on the Sydney-based painting crew that transposed the work *Lissadell* by Kimberley artist Freddie Timms to the undercroft ceiling of the Coca-Cola building at 40 Mount Street, North Sydney, in 2010. **[Image 26]**

Timms, a Ngarrmaliny and Janama man, died in 2017, seven years after the painting was completed. In the years since then the people of North Sydney have had cause to be grateful that such an exemplary senior artist was commissioned to make a painting on this scale during his lifetime – while it was still possible for him to do so. Painters approaching the end of their careers are a very special breed of creative people. At the end of their lives they often make their greatest works. Examples abound, from the iconic late works of Picasso, to the dot



22 (top)

Thea Anamara Perkins (at right) and Sally M. Nangala Mulda
Tangentyere Artists, Alice Springs, March 2020
Photo: Ruth McMillen / © Thea Anamara Perkins, Sally M. Nangala Mulda and Tangentyere Artists, 2020

23 (bottom)

Thea Anamara Perkins
Sally, 2019
Synthetic polymer paint on clay board
30.5 x 40.5 x 2.5cm

24 (top)

Betty Nungarrayi Conway
Family Camping, Illari Spring, 2019
Synthetic polymer paint on linen
61 x 152.4cm

25 (bottom)

Sally M. Nangala Mulda
Three Town Camp Stories, 2019
Synthetic polymer paint on linen
61.5 x 152.5cm



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paintings Yayoi Kusama (b. 1929) continues to make in her Tokyo studio every day.

If the proponent would like to consider an international artist, Kusama, in addition to Perkins and the Tangentyere artists, could also paint up the south wall and across the ceiling. Kusama's submission at the competition stage for the 8 Chifley Square development of Mirvac in 2012 (architects RSH+P, London), illustrated here, demonstrates how she might address the entry foyer space. **[Image 27]**

8.4

Art for the Pitt Street – Park Street corner façade: Barbara McGrady

Superficiality – being closer to decoration than art – is one pitfall of art for a façade. To avoid this, an artwork in this location should look well integrated and 'right' – as if it was always meant to be there. In the hands of a talented and sophisticated artist, danger is averted and what might have been mundane and forgettable becomes elevated to the status of memorable and iconic. An example of a successful façade artwork by Jonathan Jones collaborating with La Perouse elder and shell artist Aunty Esme Timbery is mentioned in Section 7, above. Ugo Rondinone's witty *Hell, Yes!* brought a smile to our faces and helped us to navigate to New York's New Museum for a good three years, from 2007 to 2010; it is another example of an artwork that, though flat, transcends superficiality and the merely decorative. **[Image 28]**

The idea of wallpaper on a monumental scale is fascinating to consider for the Pitt Street – Park Street façade location. The current Biennale of Sydney presents the photographic works of Kamilaroi/Gomeroi Murri artist **Barbara McGrady** as such large-scale paperings of the walls of the entry court of the Art Gallery of New South Wales. In a first, Biennale artistic director Brook Andrew describes the McGrady works as 'wallpaper'. Dedicating the façade to McGrady's work would enable a changing installation of the photographer's important chronicling of the past five decades of Australian life. **[Images 29–30]**

To imagine the power of such an artwork, we need only think back on the impact of *that portrait* in black and white of gold-medal winner Cathy Freeman. An image of Freeman's face and torso at the moment of 'ready, set, go' in the race of her life took out the entire side of a tall building at the eastern end of the Anzac Bridge during the Sydney Olympics in 2000. It was an example of art – and of an historic moment – that was unforgettable.

26

Freddie Timms
Lissadell, 2007–2010
Ceiling painting
16 × 20m
Coca-Cola Place (formerly The Ark), 40 Mount Street, North Sydney
Commissioner: Investa Property Group
Project curator: Barbara Flynn, Art Advisor to Investa Property Group



27 (top)

Yayoi Kusama
Flowers - Black and White, 2011
 Proposal 2B for 8 Chifley Square, Sydney



28 (bottom)

Ugo Rondinone
Hell, Yes!, 2007
 Neon and mixed media
 New Museum, New York, 7 December 2007 –
 12 November 2010
 Commissioned for the Façade Sculpture Program



29 (top)

Barbara McGrady
Uncle Max Eulo, Smoking Ceremony, 2015
 Yabun Festival, Sydney



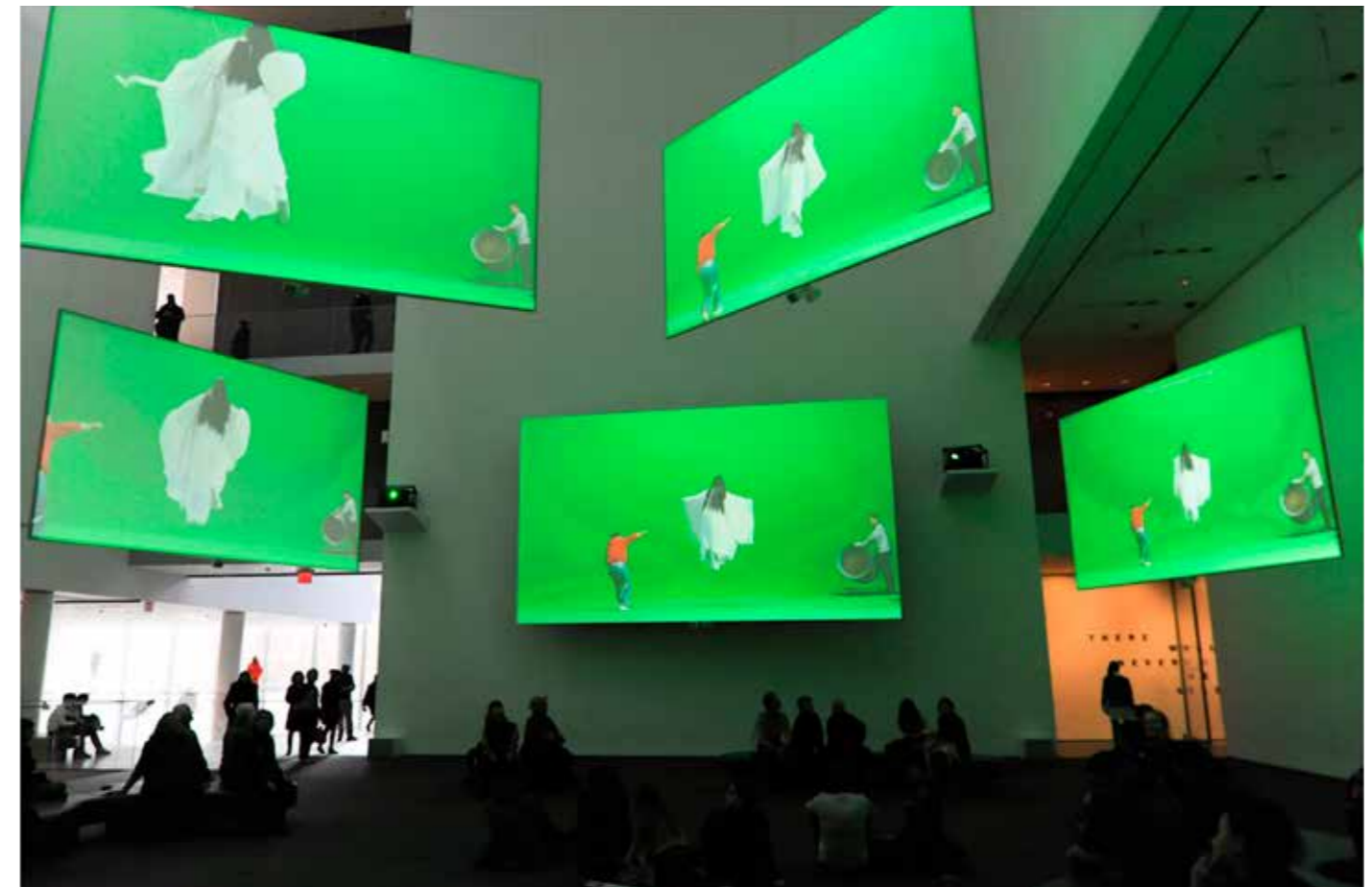
30 (bottom)

Barbara McGrady
Anthony Mundine, 2013
 Redfern, Sydney

Digital art in the entry foyer space: Isaac Julian and Warwick Thornton

Isaac Julian and **Warwick Thornton** are among the most vivid and effective storytellers of our time.

Each also brings a knack for effective visual display to their museum and gallery installations (in the case of Julian) and films (Thornton). **[Image 31]** Julian's method of animating a vaulted space by suspending multiple screens and setting them at different angles has been very effectively deployed and tested in venues worldwide. One salient example of this, showing the disposition of screens, was the exhibition of Julian's seminal work *Ten Thousand Waves*, in the Donald B. and Catherine C. Marron Atrium at MoMA, New York, in 2010. **[Image 32]**



Notes

- 1 Discussion of *untitled (giran)* is based on material on the QAGOMA website at <https://blog.qagoma.qld.gov.au/apt9-jonathan-jones-untitled-giran-is-a-murmuration-of-winged-sculptures>
- 2 ABC Radio National, 'Word Up: Lille Madden', *AWAYE!*, 26 November 2016, www.abc.net.au/radionational/programs/awaye/features/word-up/word-up/8051114
- 3 Chris Koolmatrerie, quoted in Riverland: Yvonne Koolmatrerie, Adelaide: Art Gallery of South Australia, 2015, p. 18. For comments of Yvonne Koolmatrerie made on the occasion of winning the Australia Council's Red Ochre Award in 2016, see ABC News, 'Indigenous NSW south coast rapper wins prestigious arts award', 27 May 2016, www.abc.net.au/news/2016-05-27/indigenous-nsw-south-coast-rapper-wins-national-art-award/7451264

31 (top)

Warwick Thornton
Actor Rowan McNamara in *Samson and Delilah*, 2009
(film still)

32 (bottom)

Isaac Julian
Ten Thousand Waves, 2010
Immersive film installation projected onto nine double-sided screens
55 minutes
Exhibition Floor 2, the Donald B. and Catherine C. Marron Atrium,
2013–14
MoMA, New York

Process of commissioning works of art

Artist identification and selection criteria

The success of a public artwork project is ensured by artists who are capable of making art that is:

- excellent in quality, relevant, exciting, innovative and original
- unique to the development and to Sydney, and
- timeless in artistic content and durable (with a lifespan of 25 years in the case of permanent works).

These criteria conform to the criteria City of Sydney has established for public art in the central city. When the City is called upon to comment on or approve a work of art for the Sydney public domain, it evaluates:

- standards of excellence and innovation
- the integrity of the work
- relevance and appropriateness of the work to the context of its site
- consistency with current planning, heritage and environmental policies, and plans of management
- consideration of public safety and the public’s access to and unfettered use of the public domain, and
- consideration of maintenance and durability (25 years).

Artist pool

The artworks commissioned will be only as excellent and exciting as the pool of artists we start with. Artists will be considered who are:

- based locally, nationally and internationally
- representative of a mix of generations: emerging, mid-career and senior artists
- representative of equity, diversity and inclusion, and
- comfortable with the vision articulated.

Program

The projected practical completion date for Pitt Street North OSD building construction is 2023–24. Assuming the site is prepared and ready to take the public art, the aim will be to install works three months ahead of practical completion.

The following table sets out the milestones of a public art project.

1 Initial stage

Stage	Project milestones
Site analysis, curatorial research, articulating the vision and approach, possible locations and types of public art, artist identification	Advice of art advisor
Contracting of art advisor	Execute engagement contract
Discussions of the possible artists matched to sites; selection of artists to direct commission	Ongoing briefings of artist by art advisor and architects
Template artwork contract provided as starting point for contracting the nominated artists	

These artists:

- may belong to special interest groups, such as
 - Aboriginal artists
 - the national groups that make up the population of the city of Sydney and state of New South Wales
 and will
- work collaboratively with one another, the proponent, the art advisor, the architects and the larger project team
- communicate effectively, and
- be able to meet the allocated budget and delivery program.

Project delivery

The process of commissioning and delivering public art is dynamic. Flynn has developed the ability to foreshadow and plan for the possible eventualities and has documented them in the Barbara Flynn Pty Ltd template artwork contract that she has developed across several realised Sydney public art projects. The artist contract sets out all stages of conceiving, designing, fabricating, installing and approving artworks.

Future ownership and care of the work of art

Commissioning and owning art brings with it obligations for care and maintenance that are reinforced by Australian moral rights law.

Preliminary budget discussions with nominated artists

2 Commissioning of artist stage

Stage	Project milestones
Draft provisional cost plan in consultation with artists, to be approved by an art-experienced quantity surveyor, and monitored and updated as artwork concepts and materials are defined by the artists	Site visits and artist briefings by architects and art advisor
Development by artist of artwork concept proposals	Start discussions with engineer and lighting consultant
Recommendation of art advisor and acceptance by client of artwork concept proposals	Ongoing briefings of artist by architects Research and vetting of materials selection considering longevity and safety

3 Creation of artwork stage

Stage	Project milestones
Finalising of artwork contracts	
Design development	
Commissioning of prototypes	Prototyping
Construction documentation	Reconfirm costings
Identifying possible fabricators	
Tender	
Engagement of successful tenderers	
Artwork lighting design	Lighting design with input from the artists and art advisor
Preparing DA documentation, if required	

4 Fabrication and preparations for installation

Stage	Project milestones
Fabrication	Fabricate artwork
Artwork light fixtures secured/ delivered	
Preparations for transport	
Site preparation	Site preparation signed off by art advisor and engineer

5 Final delivery and installation stage

Stage	Project milestones
Transport to site	Deliver and install artwork
Installation	
Maintenance manual	Complete maintenance manual by artist
Inspection and acceptance	Mandatory site visit by artist for final inspection and acceptance
Defects rectification	Rectify any defects by artist
Signage, promotional material, catalogue	Signage, drafting of promotional material and any artwork catalogues or brochures by art advisor and other nominated experts
Artwork photography	Photograph the artworks

6 Launch

Stage	Project milestones
Launch	Launch with artist in attendance (mandatory)

9.3

Estimated budget

The public art budget for the Pitt Street North OSD is a level of investment not to exceed \$3 million (excluding GST), which represents approximately 1 per cent of the construction budget – a budget for art that will allow for a truly excellent outcome and a significant contribution by the proponent to Sydney public art. The proposal is to commit that sum to realise works in a minimum of two locations. The entry foyer and the Pitt Street – Park Street corner façade are the two locations preferred as of the time of writing of this strategy.

10

Conclusion

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The Pitt Street North OSD site presents a unique opportunity for public art. Together with the architecture, art will cement the important connection of the development to the Sydney Square/Town Hall/St Andrews Special Character Area nearby. Art will hold the interest of tenants of the building from their first coffee on Monday morning to drinks on Friday afternoon, and entice them to stay for their full lease terms. Along with their clients and visitors, they will develop relationships with the art over time that are rich and unfailingly exciting.

F L Y N N

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