



WATERLOO METRO QUARTER OVER STATION DEVELOPMENT

**Environmental Impact Statement
Appendix MM – Public Art Strategy**

**SSD-10437 Southern Precinct
SSD-10438 Basement Car Park
SSD-10439 Central Precinct and
SSD-10440 Northern Precinct**

Detailed State Significant Development
Development Application

Prepared for **Waterloo Developer Pty Ltd**

30 September 2020



Waterloo Integrated
Station Development

A Joint Venture Project

**JOHN
HOLLAND**



Waterloo Metro Quarter

Public Artwork Strategy

SSDA Report

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JULY 2020

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

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

We specifically acknowledge the Gadigal people as the Traditional Owners of the land in which the Waterloo development is situated.

We also pay respect to all First Peoples of the Sydney area, who have continued through strength and courage to retain and reclaim their culture, languages, identities and connections to Country, and recognise the valuable contribution of Aboriginal people in Sydney to community, narratives and places.

We acknowledge all the people, Indigenous and migrant, who have contributed to the stories of this area. We thank them for their knowledge of this place and the links of their stories to Waterloo.

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Introduction

This site wide Public Artwork Strategy has been prepared by Aileen Sage Architects with art curators Tess Allas and Sebastian Goldspink, to accompany a detailed State significant development (SSD) development applications (DA) for the Northern, Central and Southern Precincts of the over station development (OSD) at the Waterloo Metro Quarter site.

This report demonstrates the commitment of the Waterloo Developer to the commissioning, implementation and management of high-quality public art through the inclusion of a Public Art Strategy that is in line with the Project Delivery Agreement (PDA), conditions of the concept SSD DA for the development of the site, and the Planning Secretary’s Environmental Assessment Requirements (SEARS) Section 4.12(8) of the Environmental Planning and Assessment Act 1979, Schedule 2 of the Environmental Planning and Assessment Regulation 2000.

The developer of this precinct, Waterloo Developer (Mirvac & John Holland Group Joint Venture), recognises that the integration of high quality, accessible public art into the urban fabric of a development can provide significant cultural and economic benefits to the precinct.

To ensure these benefits are maximised, this strategy has been developed collaboratively and in close consultation with a highly respected and experienced team of art curators, architects and landscape architects during the Concept Design Review and Stage 2 Development Application Stages of the project to ensure that the works proposed are integrated and will significantly and meaningfully contribute to the overall vision and design ambitions for the precinct.

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

Planning Requirements

The Minister for Planning, or their delegate, is the consent authority for the SSD DA and this application is lodged with the NSW Department of Planning, Industry and Environment (DPIE) for assessment.

This report addresses the relevant conditions of the concept SSD DA (SSD 9393) and the Secretary’s Environmental Assessment Requirements (SEARs) issued for the detailed SSD-10437 Southern Precinct, SSD-10439 Central Precinct, SSD-10440 Northern Precinct, SSI-7400 Station Precinct, as well as the Waterloo Design and Amenity Guidelines dated March 2020, Section 3V Public Art Criteria.

Whilst this is not technically a private development, nor are the works being commissioned by the Council, this Public Art Strategy recognises its location within the City of Sydney Local Government Area and has therefore been developed with reference to the following documents:

- City of Sydney Interim Guidelines for Public Art in Private Developments September 2006
- City of Sydney Public Art Policy January 2016
- City Art: Public Art Strategy 2011
- Sustainable Sydney 2030 Community Strategic Plan 2017–2021
- Sydney Local Environmental Plan 2012; and
- Sydney Development Control Plan 2012.

These guidelines and strategic policies provide a relevant reference upon which to build a framework for the implementation, care, acquisition and management of public art for the precinct, recognising in particular the City of Sydney DCP 3.1.5 Public Art:

‘Public art is a defining quality of dynamic, interesting and successful cities. The City recognises the cultural and economic benefits by integrating public art into the urban fabric. Well-integrated ecologically sustainable public art is encouraged in new development. Ecologically sustainable public art can be embedded into essential infrastructure to carry out vital processes for new development such as stormwater treatment, water collection and the generation of power in creative and innovative ways.

Developers, architects, landscape architects and artists should be involved in producing public artworks. The City of Sydney Guidelines for Public Art in Private Development will assist developers to provide high quality artworks that benefit the City and businesses, residents, tourists and visitors. Developers should refer to these guidelines when planning a development so that public art is integrated into the fabric of the building and the public domain.’

The following objectives of the City of Sydney DCP 3.1.5 Public Art are also recognised in this report, and will continue to guide the development of the detailed artist briefs, engagement and commissioning process in the next stages of the project:

- *Increase the number and improve the quality of public artworks in private developments.*
- *Promote sustainability through public art in new development.*
- *Ensure that public art is an integrated and cohesive part of new development.*
- *Deliver essential infrastructure in creative and innovative ways through the use of public art.*
- *Recognise former uses through interpretive public art.*

This Strategy has also taken into consideration key recommendations and advice provided to the Waterloo Developer by the City of Sydney in June 2020 regarding the public art for the precinct including the following:

- *Reflects local and national Indigenous identity, character and heritage of the area*
- *Engages local Aboriginal artists and if suitably qualified artists are unavailable, then offers mentoring and collaborative opportunities with local and emerging Aboriginal artists*
- *Involves local communities in story and skill sharing to create art in public places*

Additionally, this Strategy recognises the following **Project Delivery Agreement (PDA)** requirements:

- *Potential locations for significant public art elements may include Raglan Lane and around the Congregational Church*
- *Implement a co-design process including local artists and community members*
- *Incorporate permanent public art in Cope Street Plaza, which provides opportunity for local engagement and cultural expression as contemplated by the process in accordance with the Cultural Heritage Strategy*
- *Instill cultural heritage in distinctive elements of the MQD Works*
- *Consider whether public domain cultural heritage elements may include: interpretative signage and wayfinding devices informed by Indigenous cultural heritage; a community-led paving pattern in parts of the MQD*

The Strategy has also been prepared in accordance with the design criteria and objectives for **3U Culture** of the **Waterloo Metro Quarter Design and Amenity Guidelines** (a Condition of Consent):

- *Reflect Waterloo’s distinct culture in a design approach that respects and celebrates the area’s significant heritage and contemporary cultural values through integrated and innovative design that showcases contemporary interpretations of traditional forms and narratives*
- *Express Aboriginal cultural heritage values and narratives and integrate culture with the design of the built form, landscape and public art through the participation of Aboriginal artists, designers and landscapers as part of the creative development of place-making and built form*
- *Embrace and respond to Transport for NSW’s Reconciliation Action Plan 2019-2021 and develop measures to improve employment, empowerment and economic development opportunities for Aboriginal and Torres Strait Islander peoples*

- *Consider providing cultural programs as part of the development including Aboriginal cultural programs*
- *Programs should engage and link the various communities within the Metro Quarter through ongoing and temporary activities that enliven and interpret the location*
- *Design processes should respect the tangible heritage items within and surrounding the Metro Quarter and heritage interpretation processes should make accessible intangible heritage values and histories of the area*

The Report also recognises the design criteria and objectives for **3V Public Art** of the **Waterloo Metro Quarter Design and Amenity Guidelines**:

- *Integrate public art in the urban environment to offer unique experiences and bring a diverse and changing community together – connecting and orientating the Metro Quarter to its neighbouring villages, supporting pedestrian movement and experience*
- *Support an active street life, public access and personal safety through the delivery of public art in locations that correspond with high movement corridors, sight lines, key entry and activation areas and enhance social connections and the community’s experience of the public domain*
- *Build an authentic sense of place through activating the site and enabling the creative voices of the local community and its artists to be embedded in the design through inviting community participation to deliver works that connect the Metro Quarter to the community*
- *Integrate public art with the planning and delivery of landscaping and way finding*
- *Create opportunities to celebrate Aboriginal culture and voices within the context of the wider cultural narratives of Waterloo – responding to Waterloo’s unique character and stories, including the Aboriginal stories of the place and the area’s contribution to a contemporary city*
- *Allow artists to respond to the site and be embedded into the early stages of the design process*
- *Explore a variety of art typologies, including permanent, ephemeral, performance, integrated and embedded artworks, and cultural activities and programs*
- *Respond to the staging of development across the precinct, acting as an anchor for social cohesion across a changing community*
- *The Sydney Metro Public Art Strategy will be used to deliver public art for the station, providing art works within the station entrance that are publicly visible and enhance the entry experience*
- *Any artworks proposed on Council owned land will require consultation and approval from the City of Sydney*

Site Overview & Precinct Analysis



Figure 1 - Aerial image of the site (Source: Urbis)

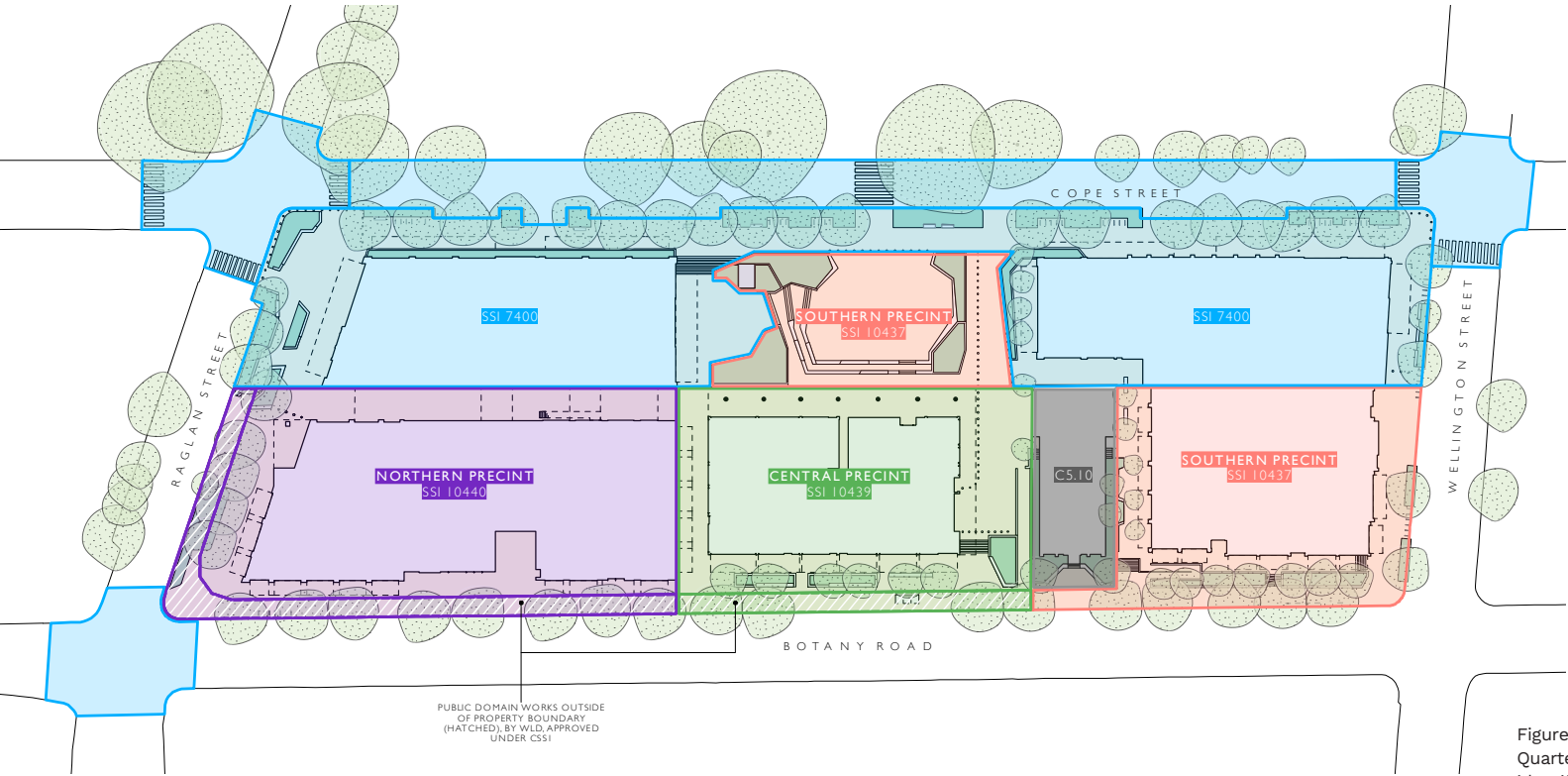


Figure 2 - Waterloo Metro Quarter site with sub-precincts identified

The Waterloo Metro Quarter development is located along the Botany Road transport corridor and above the future Waterloo Metro station.

The site is located within the City of Sydney Local Government Area (LGA). The site is situated about 3.3 kilometres south of the Sydney CBD and eight kilometres northeast of Sydney International Airport within the suburb of Waterloo.

The Waterloo Metro Quarter site comprises land to the west of Cope Street, east of Botany Road, south of Raglan Street and north of Wellington Street. The heritage-listed Waterloo Congregational Church at 103–105 Botany Road is within this street block but does not form a part of the Waterloo Metro Quarter site boundaries.

The Waterloo Metro Quarter site is a rectangular shaped allotment with an overall site area of approximately 1.287 hectares.

The Waterloo Metro Quarter site comprises the following allotments and legal description at the date of this report. Following consolidation by Sydney Metro (the Principal) the land will be set out in deposited plan DP1257150.

- 1368 Raglan Street (Lot 4 DP 215751)
- 59 Botany Road (Lot 5 DP 215751)
- 65 Botany Road (Lot 1 DP 814205)
- 67 Botany Road (Lot 1 DP 228641)
- 124–128 Cope Street (Lot 2 DP 228641)
- 69–83 Botany Road (Lot 1, DP 1084919)
- 130–134 Cope Street (Lot 12 DP 399757)
- 136–144 Cope Street (Lots A-E DP 108312)
- 85 Botany Road (Lot 1 DP 27454)
- 87 Botany Road (Lot 2 DP 27454)
- 89–91 Botany Road (Lot 1 DP 996765)
- 93–101 Botany Road (Lot 1 DP 433969 and Lot 1 DP 738891)
- 119 Botany Road (Lot 1 DP 205942 and Lot 1 DP 436831)
- 156–160 Cope Street (Lot 31 DP 805384)
- 107–117A Botany Road (Lot 32 DP 805384 and Lot A DP 408116)
- 170–174 Cope Street (Lot 2 DP 205942).

The boundaries of the overall site are identified at Figure 1, and the subject site of the detailed SSD DA is identified at Figures 2. The site is reasonably flat with a slight fall to the south.

The site previously included three to five storey commercial, light industrial and shop top housing buildings. All previous structures except for an office building at the corner of Botany Road and Wellington Street have been demolished to facilitate construction of the new Sydney Metro Waterloo station. As such the existing site is predominately vacant and being used as a construction site.

Construction of the Sydney metro is currently underway on site in accordance with critical State significant infrastructure approval (CSSI 7400).

The Context

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

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

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

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

This is, was, and continues to hold great community significance as a place of activism, social resistance and change.

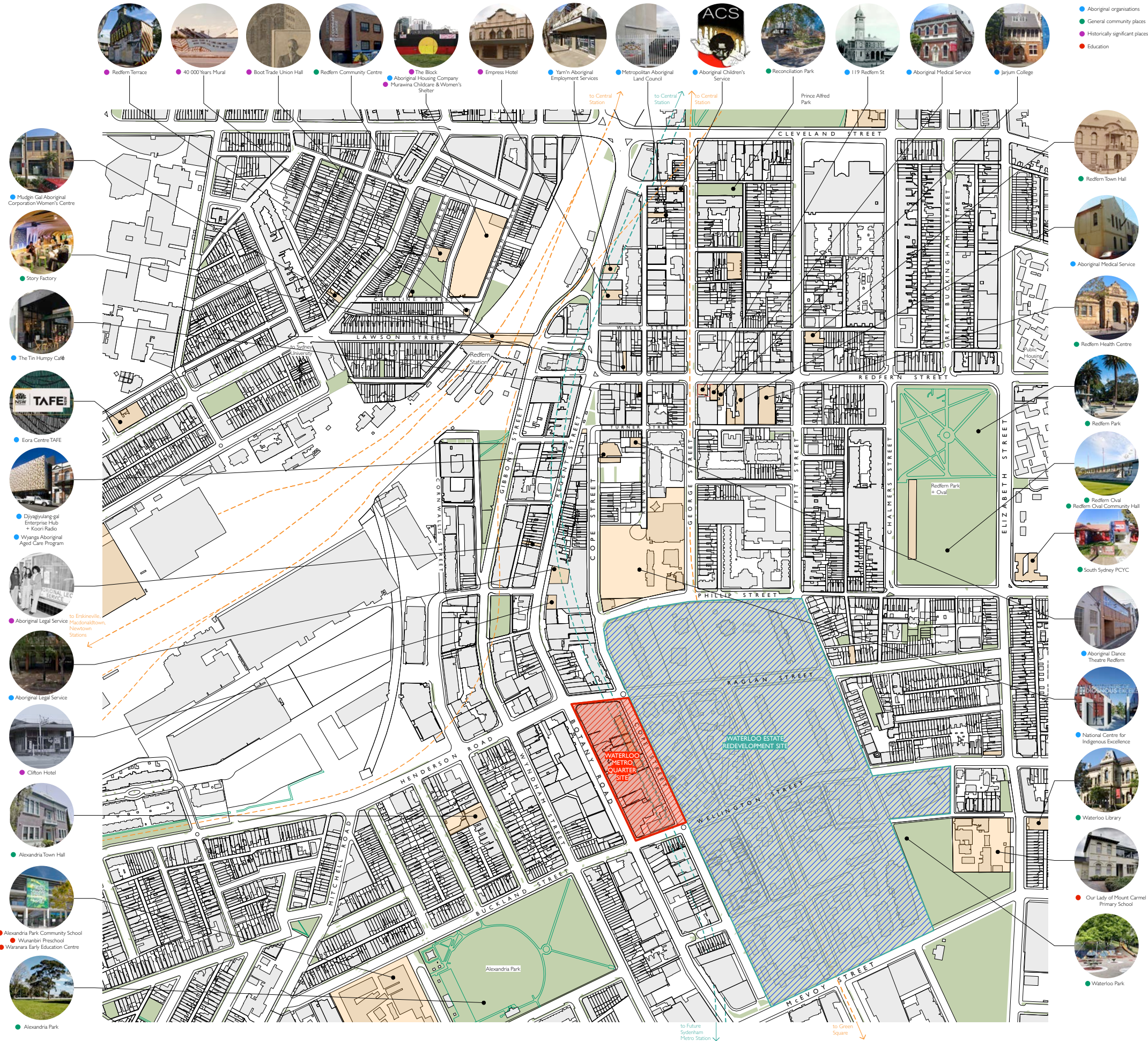


Figure 3 - Waterloo Metro Quarter Context Illustration, Aileen Sage Architects

Waterloo/Redfern has an established, engaged and active community. There is a network of community spaces and services throughout the neighbourhood – for young and old, for creatives and entrepreneurs.

It has a highly layered history of socially and historically significant places.

Figure 4 - Waterloo/Redfern Area Community Facilities, Historically Significant Places & Aboriginal Community Services Organisations & Enterprises



Architectural Context

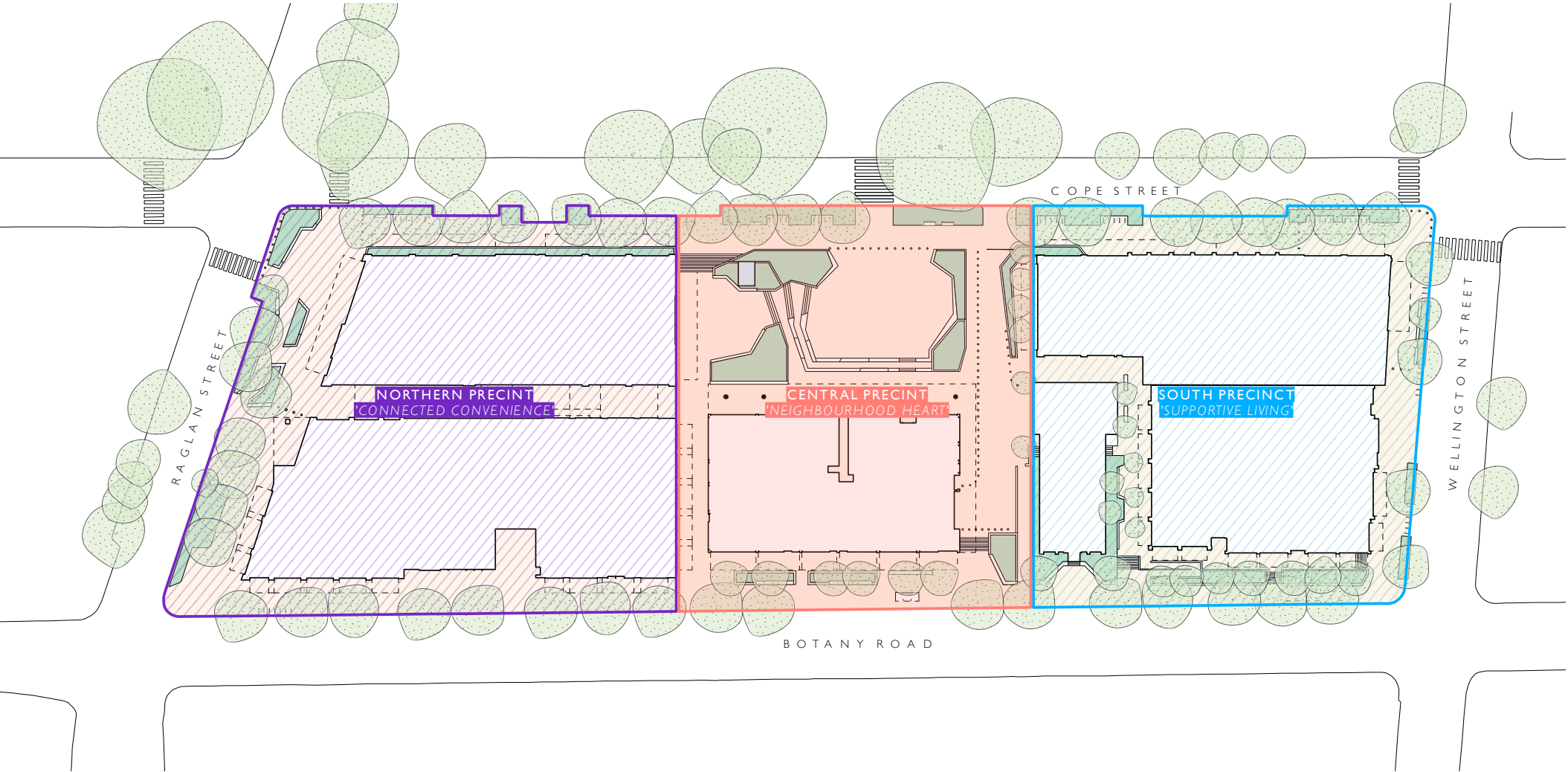


Figure 5 - Waterloo Metro Quarter site with Community /Place Framework Precincts identified

Precinct Vision

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

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

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

The Design Team

The architectural team appointed for the Waterloo Metro Quarter Site includes John McAslan for the station areas on the north and south ends of the site; Woods Bagot for the above station commercial development at the north end of the site; Aileen Sage Architects for the central community podium with Hassell for the residential tower above, ground level retail and overall urban strategy; Bates Smart for the Student and Social Housing Developments at the South end of the site; and Aspect Studios for the landscape and public domain.

Waterloo Metro Quarter will be a dynamic precinct within the broader surrounds of Waterloo comprised of public spaces including a neighbourhood square (Cope Street Plaza), laneways (Raglan Walk, Grit Lane and Church Lane), a courtyard (Church Yard) and surrounding streetscapes with generous footpaths and planting areas.

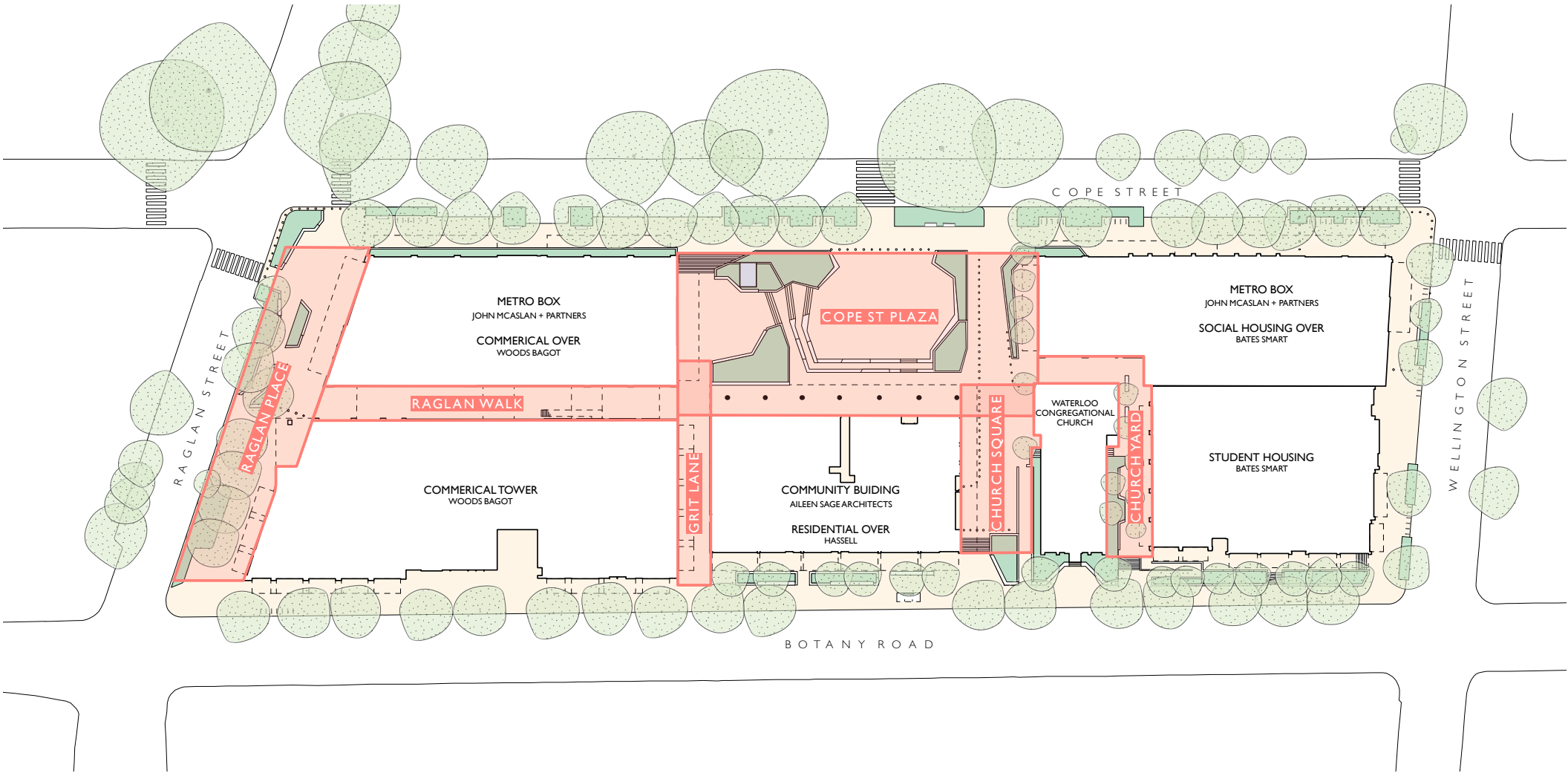


Figure 6 – Waterloo Metro Quarter Public Domain Precincts

Raglan Street

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

Wellington Street

Understorey planting in the verge provides a green connector to Alexandria Park. Weeping Lilly Pilly street trees with native understorey planting and bike parking integrated near the separated cycle path.

Cope Street

Generous circulation space is provided around the Metro and building entries, with parking / taxi /kiss ‘n ride areas within the widened verge. A comfortable microclimate is created with shade trees and planting to cool the street frontage including *Corymbia Eximia* (Yellow Bloodwood) with native understorey planting. Metro security elements and WSUD (Water Sensitive Urban Design) are integrated, along with bike parking and benches located to provide amenity near Cope Street Plaza.

Botany Road

Generous footpath widths are provided along Botany Road with new *Lophostemon Confertus* (Brush Box) street trees and native understorey planting creating amenity and separation from the busy vehicular street.

A double row of trees is provided in areas with a greater setback, with ground floor retail to the Central building providing a pedestrian friendly environment. Convenience retail uses are proposed along the edge to maintain activation of the street into the evening, creating a safe environment for residents, workers and visitors.

A raised planter garden with integrated seating provides places to wait for the bus and a continuous awning along Botany Road to provides shelter from the weather.

Cope Street Plaza

This central plaza is the heart of the precinct where the podium of the Central building interfaces with the public place. The activated edge is made up of Community Retail on the southeast corner, residential and childcare lobby in the middle then retail to the north connecting to Grit Lane.

A colonnade along Waterloo Place frontage provides weather protection for pedestrians and shading for community and retail use.

Located at footpath level, the square is subtly separated from the surrounding circulation zones and outdoor dining areas, creating a protected place for community use.

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

Areas of the plaza will provide places for trade / busking /gathering linked to the original trade route walking trail now known as Botany Rd.

Raglan Walk

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

Grit Lane

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

Grit Lane has been conceived as both an important connector between Botany Road and the metro station and a place for a variety of retail tenancies. It will be characterised by an eclectic mix of small fine grain shop fronts animated by serving counters, built-in seating and loose furniture.

At 6m wide, the laneway will have an intimate quality and be an accessible and safe link between bus stops and the metro station due to the food and beverage trading hours. Unique lighting and /or paving will add to the character of the lane, making it a known destination.

Church Square

This square provides both pedestrian access across the precinct and vehicular access to the basement. It is an important east-west connector across the site for pedestrians and will be a shared space through which vehicles pass slowly. The distinctive paving pattern of this area will demarcate it as a shared zone and will be commissioned as part of the Public Art Strategy for the precinct.

With the church on the south and the community building on the north, the square will have a unique civic character. It allows the side facade of the church building to be exposed, contributing to the character of the place.

Church Yard

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

A detailed description of the architectural expression for each precinct on the site is included within the Urban Design Report, as well as the Southern, Central, Northern and Metro Precinct Reports submitted as part of this SSDA. An abbreviated version is provided here to describe the architectural context of the site within which the artworks will sit.



Figure 7 - View of North Precinct Raglan Walk, Artist's Impression

Northern Precinct

The Northern Precinct includes a 17-storey tower generating approximately 30,000 sqm of commercial space (NLA), ground floor retail tenancies, community space and shared loading dock. It also includes a two level basement car park, new public open space such as Raglan Street Plaza, Raglan Walk and tree-lined footpaths along Botany Road.

At street level, the podium design references surrounding building typologies through the articulation of facade openings, shopfronts and the use of a rich textural materiality. The tower above is broken down into four distinctive volumes de-scaling the archetype of the commercial towers to better integrate with the local context.

Green roofs and planted recesses to the facade soften the edges of the building providing greater general amenity within the precinct.



Figure 8 - View from Cope Street of Central Precinct community & childcare podium & residential tower over, Artist's Impression

Central Precinct

The central building is a vibrant vertical neighbourhood with an active ground plane, community & childcare facility in the podium, affordable (key worker) housing and residential apartments within the tower, and a shared lounge and outdoor garden on the rooftop.

Facing the new Cope Street Plaza to the east and the bus interchange to the west, this building will play a significant role in how people engage and remember this place.

The podium is generously setback to create Church Square providing improved access and visual connection to the Waterloo Church from the wider precinct.

The Central Precinct is envisioned as the 'neighbourhood heart' – a safe, welcoming and engaging place that fuels social interaction between residents, workers and visitors.

The built form and materiality has been drawn from the rich and layered character of Waterloo.



Figure 9 - View of South Precinct student accommodation building & podium

Southern Precinct

Located on the corner of Botany Road and Wellington Street is a student accommodation tower and a mixed use podium containing the student accommodation communal spaces, a community space and a commercial gym.

The podium design & materiality of brick and metal aims to reflect the scale and character of the local built context.

The community space creates an active frontage to Church Yard, an intimate public space situated between the new building and the Waterloo Church.

Entries to the student accommodation, the gym and the social housing building activate the frontages to Botany Road and Wellington Street

An 'L shaped' tower accommodates 474 students in a range of studio and twin studio units over 20 floors. On each level a common room occupies the prime street corner location capturing views to the west and south.



Figure 10 - View of southern metro box & residential apartment building over

Situated above the southern metro box, on the corner of Wellington Street and Cope Street, Building 4 contains 70 residential apartments over 9 levels.

The building massing, articulation and facade expression responds to the built context, building orientation and environmental conditions such as solar shading, acoustics and privacy.

The floorplate design aims to provide a high level of amenity to both the apartments and the shared common spaces, whilst a communal rooftop terrace and community room provide residents with shared spaces for relaxation and socialising.

The facade design has been developed to create a building skin that offers a high degree of privacy, solidity and environmental performance. A simple palette of materials consisting of brick, concrete and metal has been chosen for their longevity, durability and their timeless quality.

Guiding Principles

Building on the work undertaken by Urban Growth and acknowledging the Waterloo State Significant Precinct Study Metro Quarter Public Art Plan of June 2018, this Public Art Strategy for the precinct is based on the following principles:



Figure 11 - Superkilen, Copenhagen, Denmark, Topotek 1 + BIG Architects + Superflex

Activation

The Waterloo Metro Quarter Public Art Strategy will significantly contribute to the creation of a precinct that is distinctive, welcoming and reflects the aspirations of its communities through the development of permanent public art that will provide spaces and opportunities for the community to engage with each other through the creation of artworks that will prompt and encourage connection, communication and social interaction between the local community and visitors alike.



Figure 12 - Dennis Golding, "Overlooking Botany Bay" 2018 Digital Image

Recognition

The permanent public art that is developed at Waterloo will greatly contribute to connecting new and existing communities with the important Indigenous histories of the site and acknowledge its significance as a nationally important place of social resistance and change. It will also recognise the intrinsic ethnic, cultural and generational diversity of the area, both historically and today, and its important social housing and industrial heritage.



Figure 13 - Carmen Glynn-Braun, "Untitled" 2018

Ownership

The commissioning of the public art for the precinct will include a mix of established and emerging artists whose work will be integrated and considered within the overall design of the precinct and upon completion the community will adopt an ownership of place. Our aim will be for the local communities to see themselves reflected in the art, to engage with it immediately and in the decades to come. Artists will be asked to respond to the Place Story that will be established for the precinct - responding to the social, political, environmental and geological stories of the site.



Figure 14 - Metro North West, NSW "Light Line Social Square", Turpin Crawford Studio + McGregor Westlake + Hassell

Integration

The stories and development of the artworks will be an integrated and collaborative approach between the artists, consultants and community, ensuring that each artwork plays a strategic social and culturally significant role in the precinct.

Furthermore, the following objectives identified in 3U & 3V of the Waterloo Metro Quarter Design and Amenity Guidelines have been prioritised and are clearly reflected in this Public Artwork Strategy -

This is reflected in both the artwork opportunities themselves that are proposed in this document, as well as the process that has resulted in these proposed opportunities - of working in collaboration with Aboriginal Cultural and Community Consultants Murawin Consulting & experienced Contemporary Aboriginal Art Curators Tess Allas and Sebastian Goldspink - throughout the Concept Design Review Stage and in the production of this Development Application Document - in the endeavour to ensure the incorporation of contemporary Indigenous cultural values, perspectives and opportunities within this Public Art Strategy:

- Reflect Waterloo's distinct culture in a design approach that respects and celebrates the area's significant heritage and contemporary cultural values – through the participation of Aboriginal artists, designers and landscapers as part of the creative development of place-making and built form to incorporate and reflect Aboriginal cultural values
- Embrace and respond to Transport for NSW's Reconciliation Action Plan 2019-2021 to improve employment, empowerment and economic development opportunities for Aboriginal and Torres Strait Islander peoples
- Integrated and innovative design that showcases contemporary interpretations of traditional forms and narratives is encouraged
- Respect the tangible heritage items within and surrounding the Metro Quarter and make accessible intangible heritage values and histories of the area through heritage interpretation processes
- Integrate public art in the urban environment to offer unique experiences and bring a diverse and changing community together
- Build an authentic sense of place through activating the site and enabling the creative voices of the local community and its artists to be embedded in the design
- Create opportunities to celebrate Aboriginal culture and voices within the context of the wider cultural narratives of Waterloo
- Deliver public art that is coordinated with the design and considers opportunities to connect and orientate the Metro Quarter to its neighbouring villages, supporting pedestrian movement and experience
- Support an active street life, public access and personal safety
- Integrate public art with the planning and delivery of landscaping and way finding
- Deliver public art in locations that correspond with high movement corridors, sight lines, key entry and activation areas
- Respond to Waterloo's unique character and stories, including the Aboriginal stories of the place and the area's contribution to a contemporary city
- Enhance social connections and the community's experience of the public domain
- Invite community participation to deliver works that connect the Metro Quarter to the community
- Explore a variety of art typologies, including permanent, ephemeral, performance, integrated and embedded artworks, and cultural activities and programs
- Respond to the staging of development across the precinct, acting as an anchor for social cohesion across a changing community

Public Artwork Opportunities

The following section identifies the locations, extent and type of public artworks proposed for the precinct. The artworks are distributed across the precinct within the public domain areas. They are integrated into the built fabric and landscape strategy for the site, noting that a judicious placement will be carefully considered as the Strategy is further developed in collaboration with the selected artists during the Detailed Design Stage.



Waterloo Metro Station Artwork

In accordance with 3V Public Art of the Waterloo Metro Quarter Design and Amenity Guidelines, the Sydney Metro Public Art Strategy is being used to deliver public art for the station, providing art works within the station entrance that are publicly visible and enhance the entry experience.

The selection of this work is being co-ordinated and managed by Sydney Metro in line with their overall public art strategy for their Northwest, City and Southwest lines. The artist for this work will be appointed by Sydney Metro and contracted to Waterloo Developer. Within this project team they will be managed by the lead station architect.

This work will respond to the brief that has been developed and provided to the artist by Sydney Metro which included the following documents: 1. Waterloo Metro Community Engagement: Aboriginal Cultural Stories and Knowledge as Context for the Engagement Strategy and to inform design, April 2019, prepared by Murawin; 2. Cultural Place Making, prepared by Murawin – both of which will also be provided to all selected artists for the broader precinct Public Art Strategy.

Over Station Development (OSD) Public Artworks

The public art within the Waterloo Metro Precinct will compliment the Waterloo Metro Station Artwork and responds to the overall Sydney Metro Public art objectives which aim to ‘*elevate their customer’s travel experience, engage and expand diverse audiences for contemporary art, foster creative partnerships, create a benchmark for public art in transport in Australia and raise awareness of pride in local histories and cultural diversity.*’ (Sydney Metro, Waterloo Metro Station Art Brief, 14 May 2020).

The precinct public artwork strategy responds to key themes that have been drawn from the initial and ongoing reporting from Murawin’s and Elton’s community consultations. These themes have been developed by the curators and Aileen Sage Architects in consultation with Murawin and Elton.

The themes for each artwork opportunity are articulated as celebrations of the area’s unique history, legacy and future and are described in detail in the following pages:



Opportunity 1
Celebrating Country

A two dimensional design or pattern that will be translated into the paving of Cope Street Plaza & Church Square.



Opportunity 2
Celebrating Community & Language

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



Opportunity 3
Celebrating Knowledge & Innovation

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

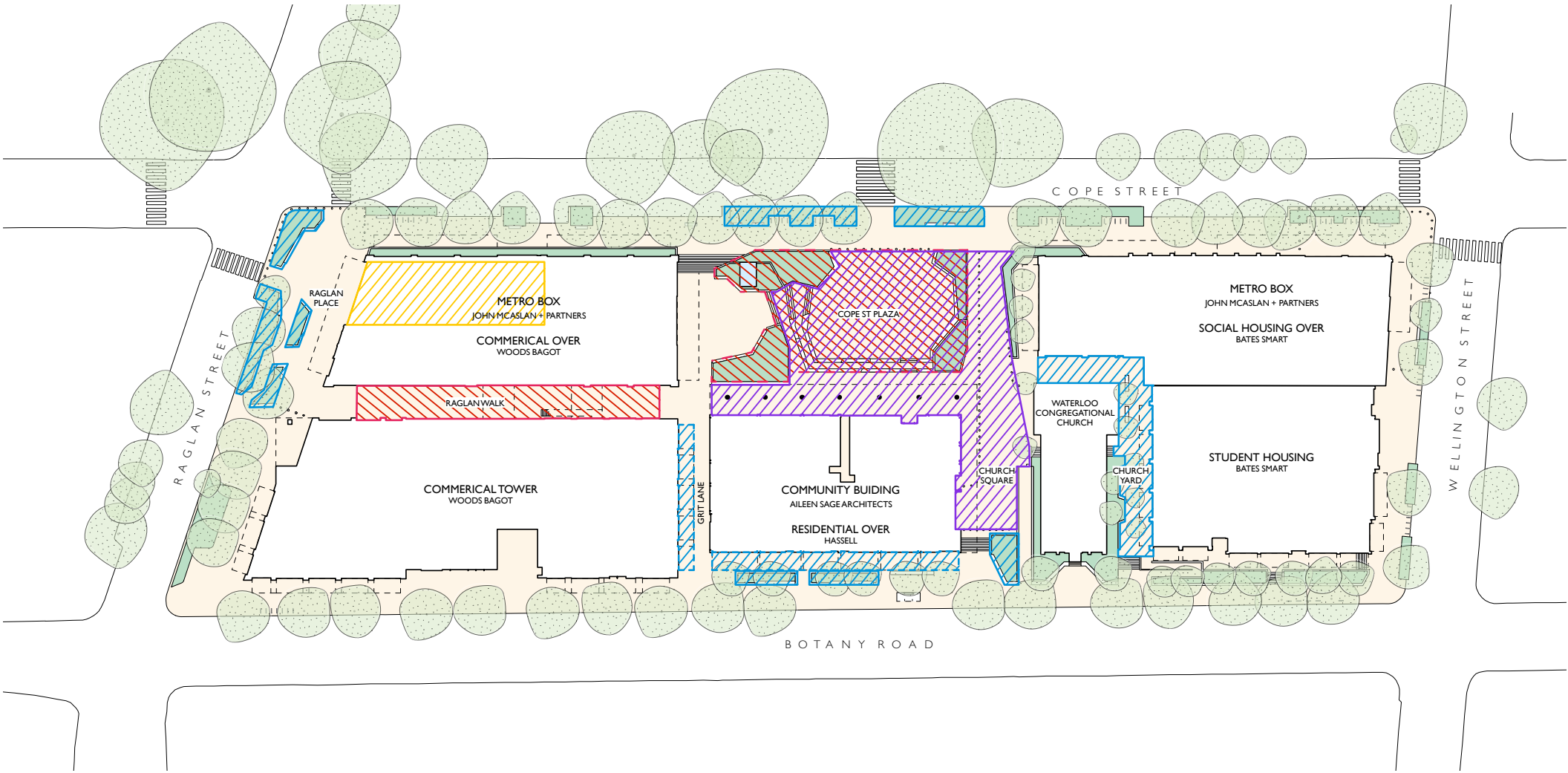


Figure 15 - Waterloo Metro Quarter Public Artwork Locations

Opportunity 1
Celebrating Country

Artwork Role: Highly visible from the public realm, provides a distinctive character to this place, adds interest both up close as well as from a distance, provides a memorable pedestrian experience, tells stories of this place, demarcates the major public square as well as the shared vehicle & pedestrian zone.

Artwork Description: This artwork will be a two dimensional design or pattern that will be translated into the brick or concrete unit paving of Cope Street Plaza and the shareway area of Church Square between Building 2 and the Waterloo Congregational Church.

The work will be highly graphic and abstract, clearly demarcating these important civic zones and creating a strong visual character and marker of these public domain areas when viewed from a distance and from above, looking down from the residential, community and commercial buildings of the precinct and surrounds.

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

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

This work recognises in particular the following key strategic objectives outlined by the City of Sydney in relation to the development of public art with in the City’s Local Government Area:

‘Recognise and celebrate Aboriginal stories and heritage in public spaces; Support local artists; Promote high quality public art in new development’

– City of Sydney Public Art Policy January 2016 & City Art: Public Art Strategy 2011

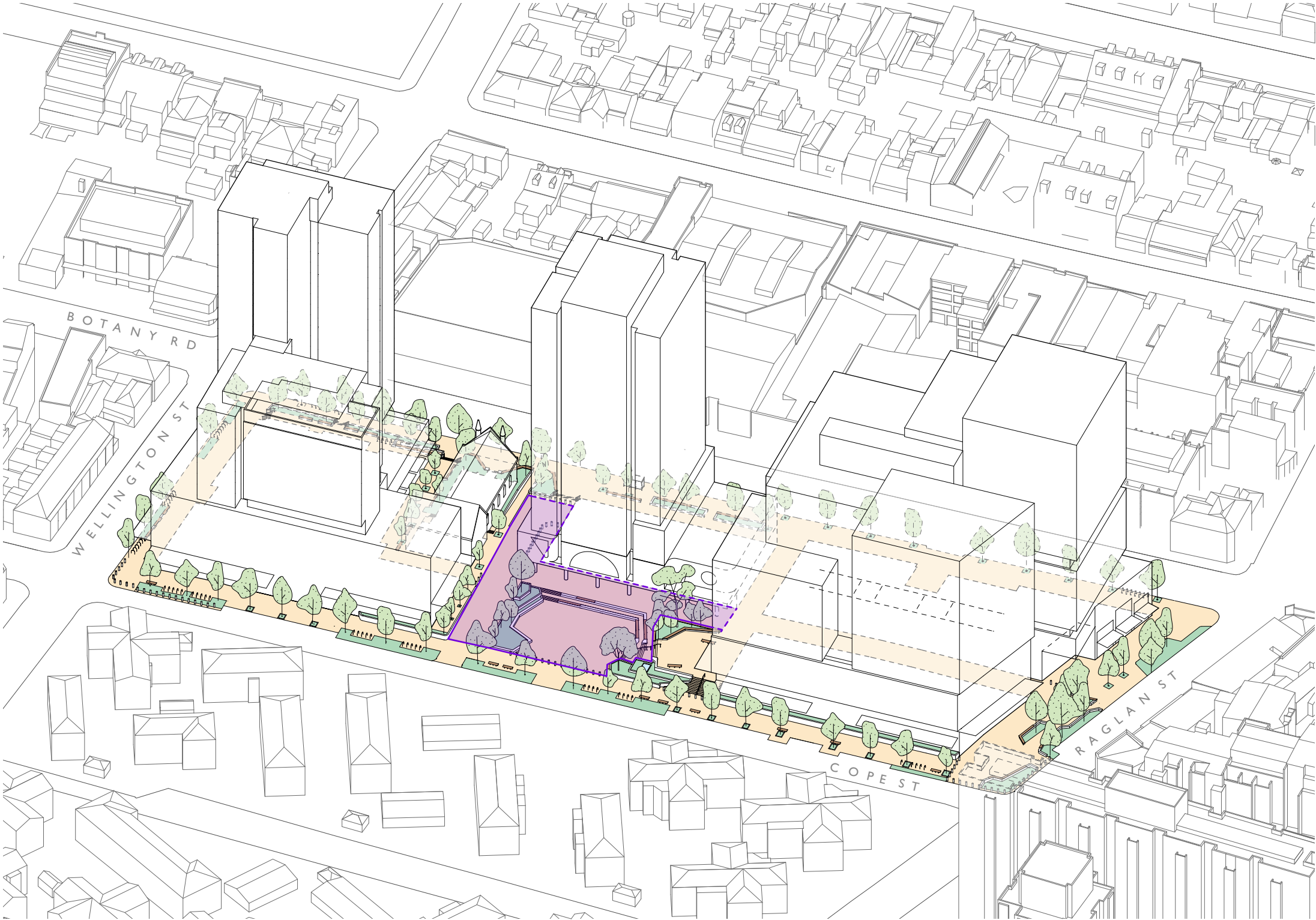


Figure 16 - Waterloo Metro
Quarter Public Artwork
Opportunity 1 Location

Opportunity 1

This opportunity also recognises the following objectives identified in 3U & 3V of the Waterloo Metro Quarter Design and Amenity Guidelines:

- *Reflect Waterloo’s distinct culture in a design approach that respects and celebrates the area’s significant heritage and contemporary cultural values – through the participation of Aboriginal artists, designers and landscapers as part of the creative development of place-making and built form to incorporate and reflect Aboriginal cultural values*
 - *Integrate public art in the urban environment to offer unique experiences and bring a diverse and changing community together*
 - *Build an authentic sense of place through activating the site and enabling the creative voices of the local community and its artists to be embedded in the design*
- *Create opportunities to celebrate Aboriginal culture and voices within the context of the wider cultural narratives of Waterloo*
 - *Deliver public art that is coordinated with the design and considers opportunities to connect and orientate the Metro Quarter to its neighbouring villages, supporting pedestrian movement and experience*
 - *Integrate public art with the planning and delivery of landscaping and way finding*
 - *Deliver public art in locations that correspond with high movement corridors, sight lines, key entry and activation areas*
 - *Respond to Waterloo’s unique character and stories, including the Aboriginal stories of the place and the area’s contribution to a contemporary city*
 - *Enhance social connections and the community’s experience of the public domain*



Figure 17 – Reference Image:
Plattan Stockholm, Sweden,
photo: Pretto Film



Figure 18 – Reference Image:
Circular Quay, Sydney
photo: Abdul Moez



Figure 19 – Reference Image:
Place d'Youville, Canada
Claude Cormier + Associates

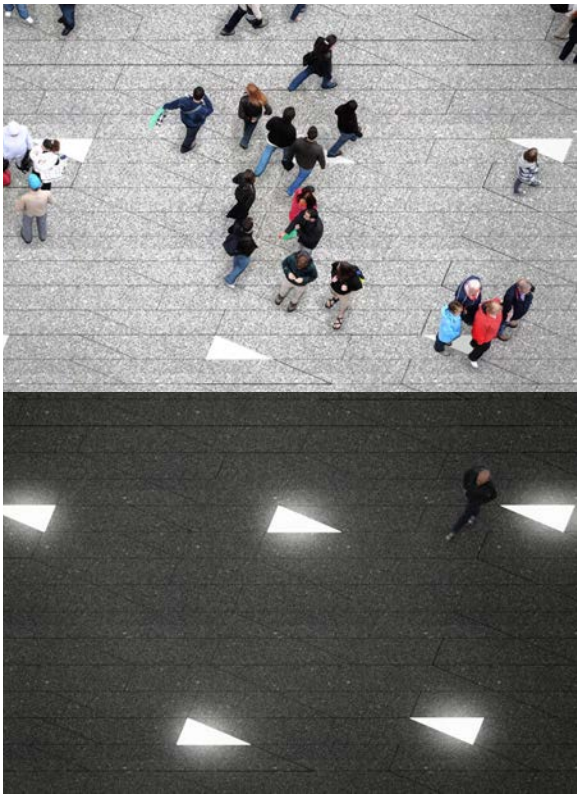


Figure 20 – Reference Image:
Modular paving & combined
lighting, In Tenta



Figure 21 – Y Reference Image:
York Campus Toronto, Canada
photo: Yuksel Camas



Figure 22 – Reference Image:
Rubensplein Knokke, Belgium
Robbrecht en Daem Architects

Opportunity 2

Opportunity 2
Celebrating Community & Language

Artwork Role: Highly visible from the public realm, inspiring pedestrians to look up and experience this place in unexpected and engaging ways.

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

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

The work will be in the local Sydney language as well as selected migrant languages which may include English, Mandarin, Arabic, and could include some other European languages such as Italian, Greek, French and Russian and any other key languages considered important in responding to particular immigrant groups with strong relationships, historical and contemporary, with the area.

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

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

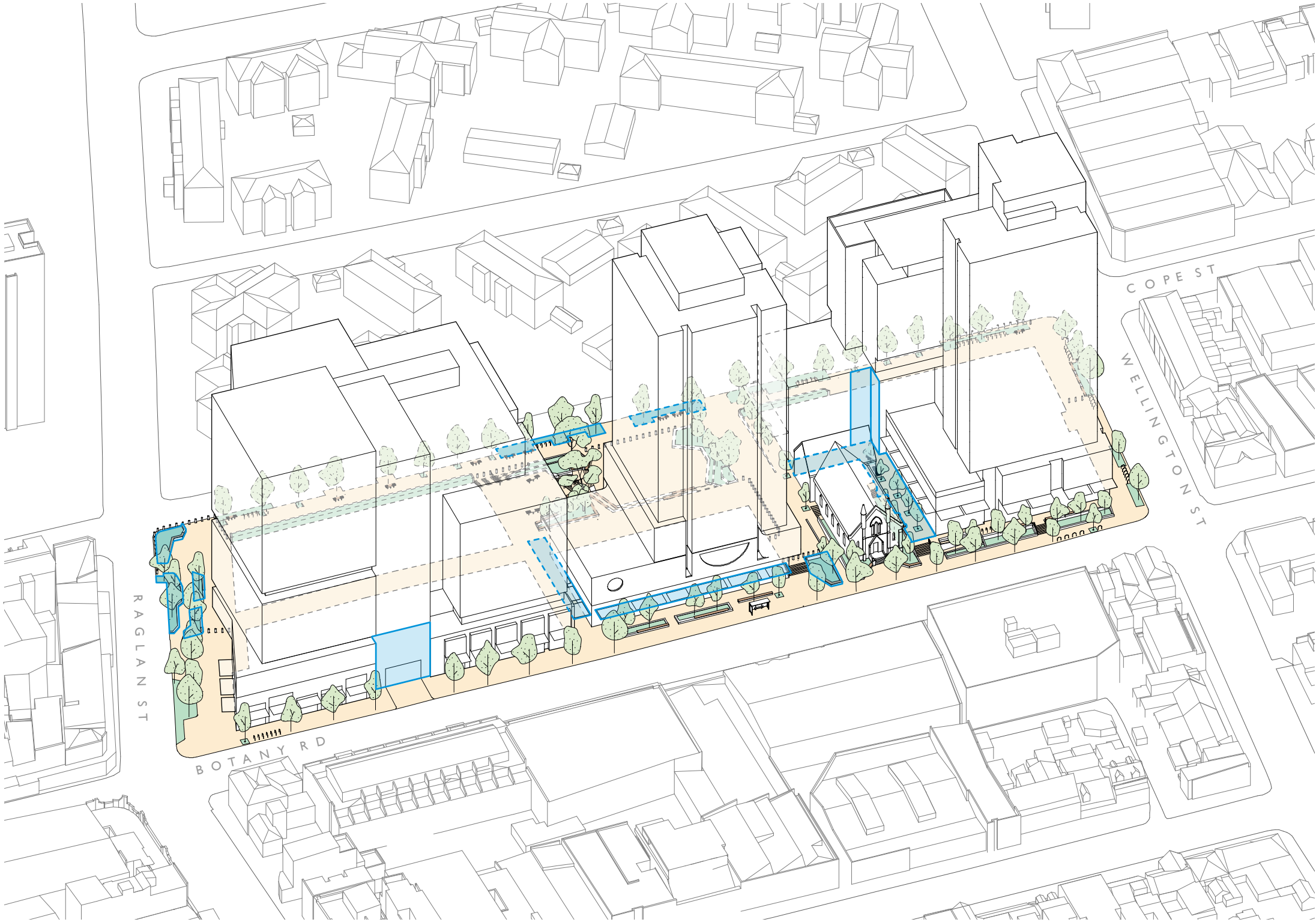


Figure 23 - Waterloo Metro
Quarter Public Artwork
Opportunity 2 Locations

Opportunity 2

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

The locations of the work will be carefully considered and judiciously placed. The exact locations being determined in collaboration with the curators and the precinct design team during the Detailed Design Stage.

These may include:

- Integration within glass building awnings such that when light passes through the awnings, the words will be cast in shadow onto the paving below. These may be located in particular along Botany Road and could speak to the idea of Botany Road as a long existing path of travel, it may relate to the rail that runs below the surface (historical & current – industry brought many people to the area from highly varied backgrounds), and could recognise the original watercourses of the site connecting fresh water from the area to salt water at Kamay (Botany Bay).
- This idea could also be incorporated into the continuous glass awning along Grit Lane – which provides a covered path of travel between the metro station and the bus interchange on Botany Road.

- Illuminated text around or upon strategic walls or vertical surfaces in the precinct – in particular in locations where safety and security will benefit from considered lighting and activation – such as Church Yard, Church Lane and the tall vertical service core wall of Building 1, addressing Botany Road. These could recognise particular local heroes / innovators or significant historical places, industrial heritage or events relevant to the site and community.
- Integrated text (engraved /etched /inlaid into materials) within specific functional design elements within the public domain such as public seats /seating areas, the skylight, the public domain lighting strategy and hostile vehicle mitigation structures. These could be interesting quotes /extracts from stories relating to the original environmental qualities and geology of the site – once a freshwater wetland, sand dunes and a place abundant in food - providing talking points at places of rest or reflection.

Proposed Artist: The artist for this work would be a locally practicing poet /writer from a local organisation such as The Red Room with whom the Waterloo Developer has already identified a potential strategic future relationship for the site.

The writer would work in collaboration with an Aboriginal archivist /historian, and would be selected on the basis of their experience writing work for public spaces that would appeal to and interest a broad spectrum of age groups – from young children, to teenagers and young adults, to parents and elderly citizens.

The selected writer would be of Aboriginal or Torres Strait Islander heritage with strong connections and understanding of the local Aboriginal community, and with strong connections and understanding of other local migrant communities within the Waterloo area.

This work recognises the following objectives of 3U & 3V of the Waterloo Metro Quarter Design and Amenity Guidelines :

- *Integrated and innovative design that showcases contemporary interpretations of traditional forms and narratives is encouraged*
- *Respect the tangible heritage items within and surrounding the Metro Quarter and make accessible intangible heritage values and histories of the area through heritage interpretation processes*
- *Integrate public art in the urban environment to offer unique experiences and bring a diverse and changing community together*
- *Build an authentic sense of place through activating the site and enabling the creative voices of the local community and its artists to be embedded in the design*
- *Support an active street life, public access and personal safety*
- *Integrate public art with the planning and delivery of landscaping and way finding*

- *Deliver public art in locations that correspond with high movement corridors, sight lines, key entry and activation areas*
- *Respond to Waterloo's unique character and stories, including the Aboriginal stories of the place and the area's contribution to a contemporary city*
- *Enhance social connections and the community's experience of the public domain*
- *Invite community participation to deliver works that connect the Metro Quarter to the community*
- *Explore a variety of art typologies, including permanent, ephemeral, performance, integrated and embedded artworks, and cultural activities and programs*

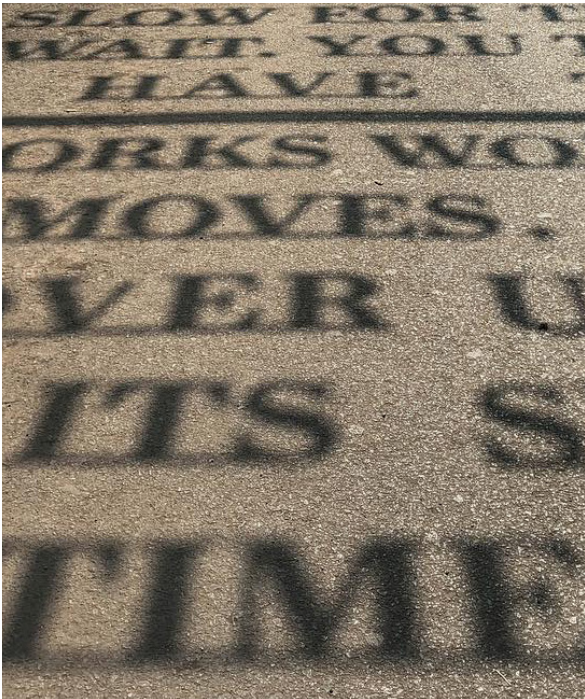


Figure 24 - Reference Image:
DAKU, Shadow text Goa, India

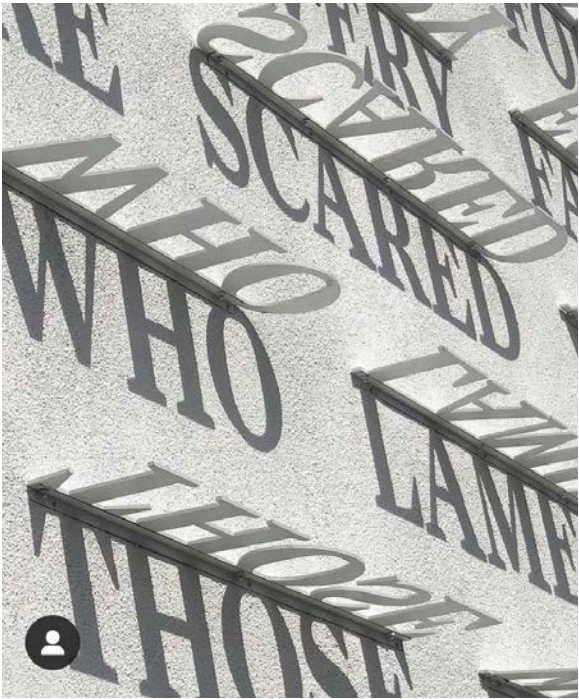


Figure 25 - Reference Image:
DAKU, Shadow Graffiti, USA

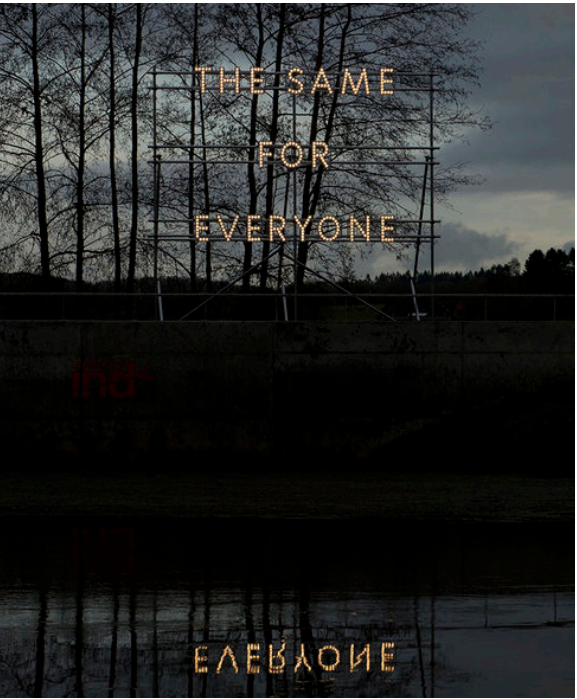


Figure 26 - Reference Image:
Nathan Coley "The Same for Everyone", Viborg, Denmark



Figure 27 - Reference Image:
Michaela Gleave "We Are Made of Stardust" Hobart, Tasmania

Opportunity 3
Celebrating Knowledge & Innovation

Artwork Role: A dynamic and engaging experience, incorporates both broad & universal interests with highly local knowledge and stories, encourages multi-disciplinary collaborations.

Artwork Description: This opportunity proposes a co-design process including local artists and community members. A dynamic / suspended / sculptural artwork, either integrated with the landscape or suspended above, would be commissioned extending from Raglan Walk through to Cope Street Plaza.

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

The work will celebrate the (sometimes difficult) journeys migrants took from the northern hemisphere to the southern and the unifying use of stars as a way of finding place. Honouring the stories of the southern constellations and the ongoing research and innovations that continue to build on this ancient knowledge.

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

The work would also provide a point of connectivity, providing free Wi-Fi that would be accessed through a portal that could form part of the artwork itself. It could provide links to audio walking tours of the area and potentially an augmented reality project that re-imagines the landscape pre-colonisation and could link the site to the nearby South Eveleigh precinct as the site of industry and innovation that brought many members of the community from across the country and from overseas to work and build what has evolved into the community it is today.

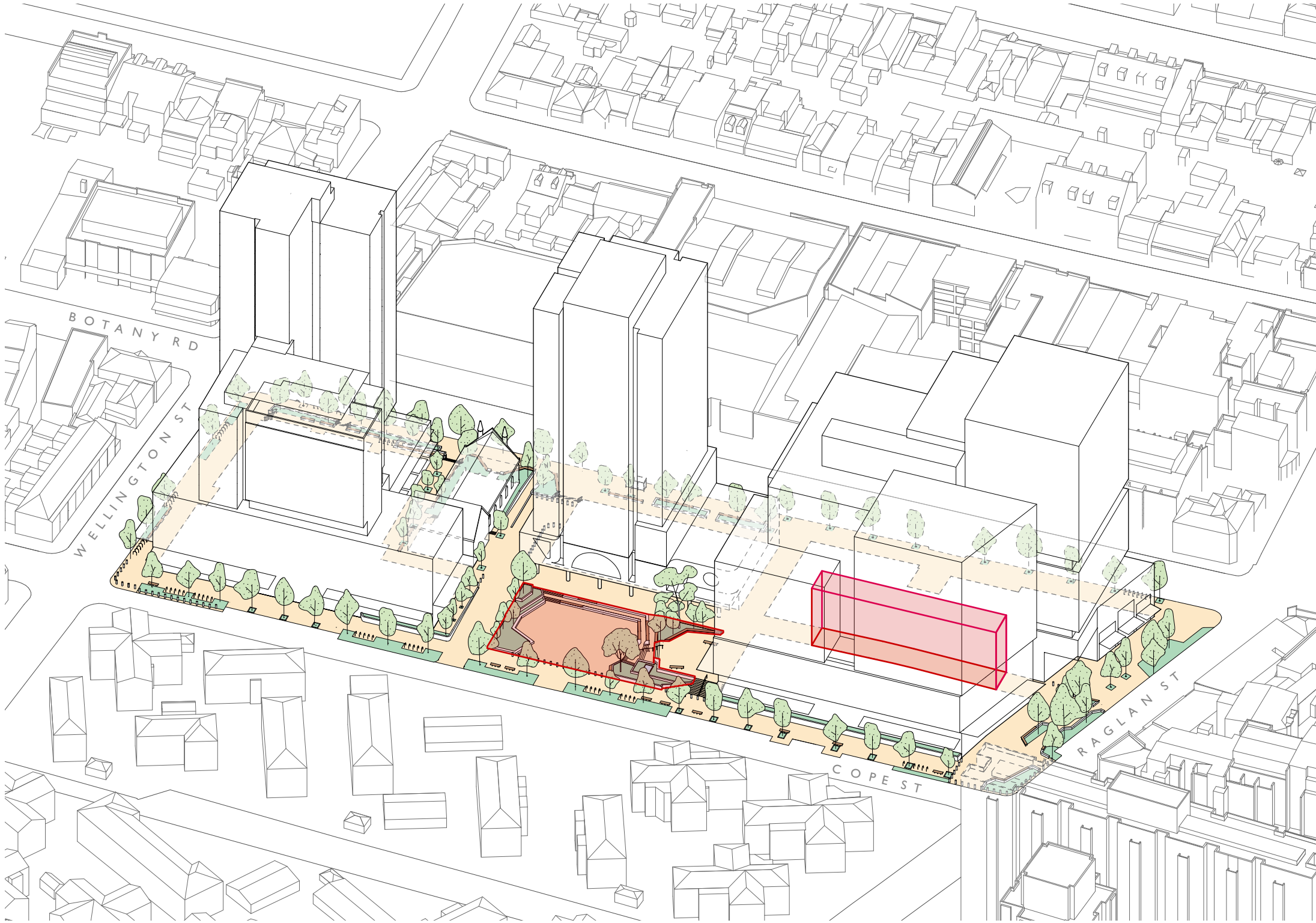


Figure 28 - Waterloo Metro
Quarter Public Artwork
Opportunity 3 Locations



Figure 29 – Reference Image:
Michael Thomas Hill, “Forgotten
Songs”, Angel Place, Sydney



Figure 30 – Reference Image:
Renzo Piano & Alvisi Kirimoto,
dynamic shade sails
Sardinia, Italy



Figure 31 – Reference Image:
Janet Echelman, Denver,
Colorado, USA



Figure 32 – Reference Image:
Janet Echelman, “As If It
Were Already Here” Boston,
Massachusetts, USA

This work could also provide an opportunity to connect with the makers’ space on Church Yard, yielding a vibrant connected hub which honours traditional modes of connectivity. Wi-Fi provision to this area and connection to potential digital programs /workshops and technology assistance to local residents through the makers’ space could provide a highly active and valuable communal space connecting students families, older residents and children.

Proposed Artist: The collaborative team for this artwork would include locally practicing emerging and /or experienced contemporary artists, historians, astronomy /science /technology specialists and fabricators /craftspeople from various cultural heritages including Aboriginal or Torres Strait Islander heritage and with strong connections and understanding of the local Aboriginal community, and /or with strong connections and understanding of other local migrant communities within the Waterloo area.

This work recognises the following strategic objectives of the City:

‘Create an inclusive environment that fosters creativity, knowledge and innovation’

- City of Sydney Public Art Policy (January 2016)

‘Encourage the appreciation and development of Aboriginal cultural heritage and its contemporary expression.’

- City of Sydney’s Sustainable 2030: Strategic Direction 7 – A Cultural and Creative City

‘Opportunities for local artists, creative workers and cultural organisations are supported and extended, leading to productivity gains, innovation and more sustainable careers across the cultural sector.’

- City of Sydney’s Sustainable 2030: Strategic Direction 7 – A Cultural and Creative City

This opportunity also recognises the following objectives identified in 3U & 3V of the Waterloo Metro Quarter Design and Amenity Guidelines:

- Reflect Waterloo’s distinct culture in a design approach that respects and celebrates the area’s significant heritage and contemporary cultural values – through the participation of Aboriginal artists, designers and landscapers as part of the creative development of place-making and built form to incorporate and reflect Aboriginal cultural values
- Embrace and respond to Transport for NSW’s Reconciliation Action Plan 2019-2021 to improve employment, empowerment and economic development opportunities for Aboriginal and Torres Strait Islander peoples
- Integrated and innovative design that showcases contemporary interpretations of traditional forms and narratives is encouraged

- Integrate public art in the urban environment to offer unique experiences and bring a diverse and changing community together
- Build an authentic sense of place through activating the site and enabling the creative voices of the local community and its artists to be embedded in the design
- Create opportunities to celebrate Aboriginal culture and voices within the context of the wider cultural narratives of Waterloo
- Deliver public art that is coordinated with the design and considers opportunities to connect and orientate the Metro Quarter to its neighbouring villages, supporting pedestrian movement and experience
- Integrate public art with the planning and delivery of landscaping and way finding
- Deliver public art in locations that correspond with high movement corridors, sight lines, key entry and activation areas

- Respond to Waterloo’s unique character and stories, including the Aboriginal stories of the place and the area’s contribution to a contemporary city
- Enhance social connections and the community’s experience of the public domain
- Respect the tangible heritage items within and surrounding the Metro Quarter and make accessible intangible heritage values and histories of the area through heritage interpretation processes
- Support an active street life, public access and personal safety
- Invite community participation to deliver works that connect the Metro Quarter to the community
- Explore a variety of art typologies, including permanent, ephemeral, performance, integrated and embedded artworks, and cultural activities and programs

Proposed Methodology & Budget

Artwork Budget

The overall public artwork budget for the precinct is \$4M inclusive of all Artist fees, gallery commission (if applicable), Curatorial Team Fees, Artist’s sub-consultant fees, Artist’s own artwork project management, site visits, fabrication and installation, inspections, design meetings, client presentations, all design stages, all fabrication, storage (if required), transportation, installation costs, travel, disbursements and insurances.

Artist Selection

Lead and associate Indigenous curators with contemporary art expertise, Tess Allas and Sebastian Goldspink, have worked in collaboration with co-ordinating Architects, Aileen Sage, on the development of this Public Art Strategy, as the Curatorial Team for the precinct.

In the next stage of the project (Detailed Design Stage), this Curatorial Team will identify selected artists for each opportunity. The selection process will thus be undertaken by those possessing relevant professional knowledge and lived experience to judge the artistic, aesthetic and practical quality of each artists’ practice and its relationship to the historical, cultural, social and environmental aspects of the site.

The artists will be selected by the Curatorial Team according to the following Selection Criteria:

- Level of the artists’ experience and appropriate skills, including with specific materials, relevant to the physical site and or nature of public art making;
- Quality of the artist’s previous work demonstrates a high standard of excellence in contemporary art;
- Suitability of the artists’ work, knowledge and /or skills and experience to the historic, cultural, social, environmental context;
- Suitability to represent community priorities, concerns and stories;
- Artists may possess an area of specialised expertise or a particular way of working that will contribute to realising the vision and objectives of the precinct;
- Artist’s interest, availability and commitment to the project;
- Artist’s capacity and willingness to meaningfully and appropriately engage with Indigenous community members and knowledge holders, as well as with key migrant communities – to document &/ interpret their stories, histories and knowledges through the artworks.

Artwork Selection & Development Process

Following the selection of artists, the Curatorial Team would then work in collaboration with the artists and appropriate collaborating specialist consultants to develop specific proposals for each opportunity. This will encompass collaboration on a range of levels - ie with the Curatorial Team, members of the precinct design team (as relevant to each specific opportunity), fabricators, community, specialist consultants and whomever is required to achieve the best outcome for the particular artwork.

These proposals will be presented to and confirmed with the Waterloo Precinct Leadership Group – which will be established in accordance with the Project Delivery Agreement for the site.

The resulting artworks will be developed in close consultation with the precinct landscape architect, building architects and other consultants to ensure co-ordination with the design, structure and services of the public domain and, where integrated with specific buildings, will be coordinated with the architects and services and structural consultants of those buildings.

The artworks will be developed by the artists, their collaborators and specialist consultants into final detailed works and will be assessed during this process by the Curatorial Team and the Waterloo Precinct Leadership Group (PLG) on the following criteria:

- relevance to and responsive to the site, including having potential for integration with the landscape, heritage, materials, use / function /public movement;
- be of a scale appropriate to the development;
- be responsive to the Curatorial Statement and engage with the themes identified in this Public Art Strategy as well as themes identified in the Urban Design Report by Hassell, Public Domain Report by Aspect Studios and Place Story, Precinct Vision, Objectives & Community Consultation outcomes identified by Elton, Brickfields & Murawin for the precinct;
- demonstrate a high standard of excellence in contemporary art and sustainability;
- align with policy frameworks; planning, heritage, environmental, public art and cultural;
- demonstrate a capacity to be achieved within budget (including commissioning, fabrication & installation);
- maintenance requirements and associated ongoing costs;
- demonstrate that it contributes to the amenity of the public domain and enhances community connection to place, including potential for ongoing/future activation and public /community engagement and appreciation.

Once concepts and cost plans are confirmed for each work, the team and selected artists and consultants will undertake detailed design and delivery of the work in the Detailed Design, Construction & Commissioning, Post-Construction Stages.

The Project Brief and approved detailed design will inform the drafting of a subsequent Commissioning Agreement to be entered into between the Waterloo Developer and each artist. This Strategy recommends adopting an Agreement based on the ArtsLaw Sample Commissioning Agreement - Public Visual Artwork endorsed by NAVA (National Association for the Visual Arts).

Both the Project Brief and Commissioning Agreement will establish the rights, obligations, conditions and expectations of each party at each stage of the process as they work collaboratively on developing and delivering a high standard public art project outcome. These mechanisms, together with continual engagement of, and consultation with, technical experts, stakeholders and community throughout the process as required, will ensure excellence insofar as artwork execution and integrity, achieving the overall Precinct Vision and Objectives and balancing the interests of the Commissioner, artist and community.

Art Planning

Design

Construction / Delivery

Artist Procurement 8 weeks	Concept Design 10-12 weeks	Design Development 12-14 weeks	Construction Documentation 12-14 weeks	Delivery 12-24 weeks
· identify potential artists	· contract selected artists	· support artists' further materials, fabrication & installation research	· full construction documentation including all co-ordinated engineering & services documentation & certifications (as required)	· project management & budget control of artwork construction
· confirm availability	· brief contracted artists	· preliminary engineering &/ any other required specialist consultant advice	· final construction budget review with Client	· management of fabrication process
· confirm ability to meet selection criteria	· support artists' research, investigations, concept development, material selection & scale	· final models and computer generated visualisations &/simulations (as required)		· management of Client approvals during construction
· develop artist briefing documents	· prepare preliminary cost plan, construction methodology, program & plan of integration with the broader project design development	· developed design documentation drawings		· quality control
	· prepare concept design visualisations & presentation models (as required)	· material selection & fabrication budget review with Client		· transportation to site
	· management of Client review, feedback & approval of proposed Concept Designs	· management of Client review and approval of Developed Designs		· maintenance advice and development of maintenance manuals
				· co-ordination of attribution plaques

Lifespan

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

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

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

Sustainability

Considerations that will be included with in the artists briefs will include:

- selection of materials that include recycled content &/ are able to be recycled
- low embodied carbon
- local materials wherever possible and consideration for material origin and environmental & social impact
- engagement of local suppliers, fabricators, craftspeople & consultants wherever possible
- use of sustainable technologies & where technology elements are incorporated they must be of high quality, warrantied components & fittings that are easily accessible for replacement, consider longevity & energy efficiency

- consideration for how water & energy will be used and managed (eg- water collection, reuse & impact on nearby waterways; energy efficient systems /or the ability to generate energy or connect with existing on site energy generation as part of the artwork)
- consideration for any microclimatic effects that may result from the artwork (eg- heat ‘island’ effects, heat radiation /absorption, cooling effects, light reflectivity /shading / intensification, wind tunnelling / deflection / noise, water run off / ponding / absorption / evaporation / humidity, etc)

Maintenance

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

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

The maintenance plan will consider longterm environmental impacts such as solar /UV exposure, humidity, air pollution, vandalism, wind, rain, temperature variations, etc.

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

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

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

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

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

Conclusion

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

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

With this quote as a key driver, the curators of the precinct have identified opportunities for visual artists from across a wide spectrum of practice whose varied practices and conceptual approaches can be integrated or adapted into the design of the Metro Quarter Development. It is our desire that the completed artworks enable local communities to see themselves reflected in the art, to engage with it immediately and in the decades to come, support a sense of community ownership and have works that connect new and existing communities through recognition of intrinsic ethnic, cultural and generational diversity, both historic and contemporary.

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

The completed public art will have the capacity to grow the site into a ‘destination’ site that could be utilised or activated in the future into programs such as Vivid Festival, Sydney Contemporary and the Biennale of Sydney.