



# Toga Central Preliminary Public Art Plan

Final - Revision A July 2022

# Contents

## Acknowledgment

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



03	Introduction
04	Vision
05	Objectives
06	Site context
07	Audience
08	Guiding principles
10	Curatorial vision
13	Locations for public art
16	Procurement strategy
18	Artist references
33	References

---



# Introduction



Image produced by Arcadia Landscapes

Tech Central is a government-backed technology hub next to Central Station and above its rail yards which will vastly expand the southern end of Sydney's CBD.

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

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

As part of its building design, Toga has identified key sites for the integration of public art, an important element of place making. Public art at a large scale can become an iconic symbol of communities and culture. Public art at any scale can contribute to the creation of a sense of place that will grow a creative element, attract investment, cultivate social unity and enhance the quality of people's lives.

This public art strategy considers the Western Gateway Design Guidelines, the City of Sydney Public Art Strategy, Public Art Policy and Interim Guidelines for Public Art in Private Developments. The strategy sets out the key principles, curatorial framework and other information to guide artists in developing public art concepts for this project.



## Vision

"To create a Public Art Program for Toga Central that is innovative, well integrated, distinctive and reflective of the character and heritage of the area."





# Objectives

To commission public art which:

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

*// Fosters connections with the local Indigenous community, recognise the cultural identity of the site and re-connect to Country*

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

*// Contributes to a sense of place and provides a welcoming entry experience for the public and contributes to a sense of destination for the precinct.*

# Site context



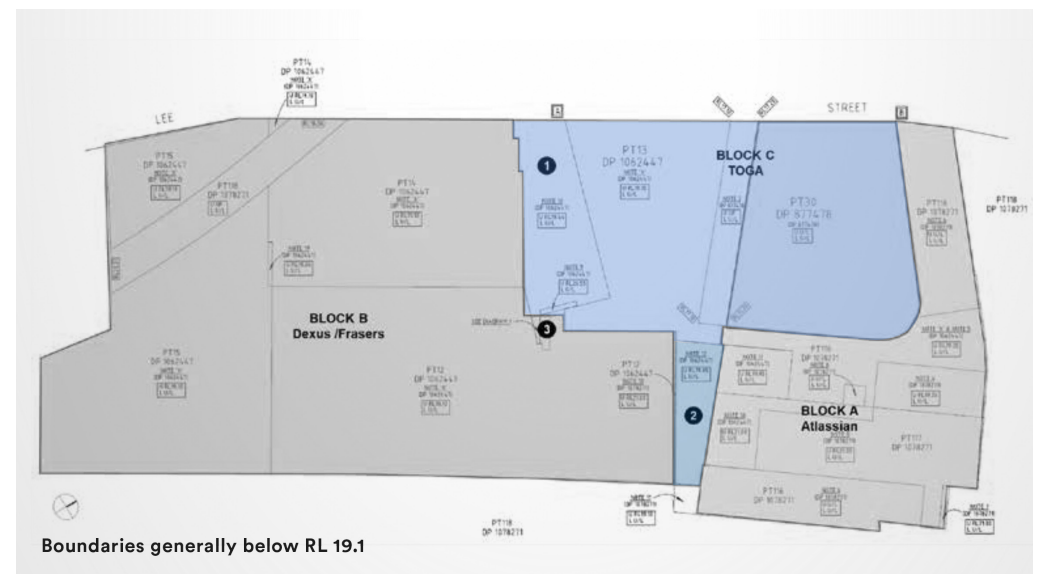
Site context

Source: 2021, Project Parameters, Toga Development s Smart

The NSW Government designated Central Station and surrounds as a State Significant Precinct at the end of 2019.

The Western Gateway Precinct is proposed as the first sub-precinct to be rezoned for development. It consists of 3 Blocks with varying planning controls proposed. Toga will be redeveloping land contained in Block C, with the neighbouring Block A to be developed by Atlassian and Block B by Dexu-Fraser

The site sits on Gadigal land with a rich, layered history. Traditional Owners recognise the site as truly central; a pathway between two resource areas, with the wetlands on one side and the estuary and harbour on the other. Themes of gathering and movement continue to resonate despite the changes brought about through British settlement. The influence of settlement is seen in the heritage listed former Parcels Post Building. This building sits within Toga's boundary and reflects the colonial architecture of the time.



Toga site, block C, boundaries below RL

Source: 2021, Project Parameters, Toga Development





## Audience

The audience for public art at Toga Central will be made up of a broad community of hotel guests, workers, and visitors to the precinct.

The new public plaza and tower are intended to become a welcoming destination for people to work, shop and socialise. It will also be a new food and beverage precinct that will anchor Toga Central as a destination and connect Surry Hills across Central Station.

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

Accordingly, public art will be viewed by a broad audience and will contribute to the creation of a place where people want to spend time.



# Guiding principles

These principles demonstrate values which will lead to high quality, well integrated and memorable public artworks and programs.

## First Nations

Public art by First Nations artists may have a tangible presence in the public domain and be a point of distinction for Toga Central. There is an opportunity through engaged planning and design to create spaces that welcome the contemporary cultural relationship between First Nations people and Country and enable First Nations to connect social engagement with place.



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

## Place Creation and Integration

Successful integration requires that the procurement process and drafting of an artist brief commences at an early stage of planning so that the public art concept is very much a part of the public realm or building fabric.

Public art responding to the character of a site will contribute to a creative sense of place and encourage connection with locals and visitors. Artist responses to place will be site specific and for the purposes of integration will require collaboration between artists, architects, and design professionals.

## Innovation

An innovative vision requires leadership and bravery. Toga encourages innovation in public art commissions. Artists should reflect international contemporary trends in public art practice and where appropriate, incorporate the use of new technology and media in concepts submitted.

## Quality and Originality

This project requires the commissioning of public art presenting original ideas that are generated from a high standard of contemporary art practice. Artist concepts selected will have an enduring life with technical infrastructure that allows for manageable maintenance.

## Heritage

It is one of Toga's values to treat heritage buildings or other historic elements with respect. Artists will have the opportunity to capture the history of the former Parcels Post building through a contemporary lens which references its stories back to the community.

## Sustainability

Public artworks must be made of robust materials and require minimal maintenance. Sustainability principles should be considered in the development of the artist concepts, and the art selection process. Toga supports the development of sustainable green cities and public spaces.



## City of Sydney Guidelines

In the development of this strategy, consideration has been given to the key criteria outlined within the City of Sydney Public Art in Private Development Guideline.

The guidelines require that the strategy and subsequent procurement phases consider:

- 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 Plan of Management
- Consideration of public safety and the public's access to and use of the public domain
- Consideration of maintenance and durability requirements



*This strategy seeks alignment with the City of Sydney guidelines which aims to promote high quality public art in private development as well as increase the range and experience of public art in the city centre and across the villages of the local government area.*

# Curatorial vision

## Themes

A curatorial vision supports artists in responding to particular themes of relevance.

The key themes for TOGA Central are [messaging and connection](#), bringing together two distinct periods of history for the site:

1. Indigenous heritage and the opportunity for indigenous artist expression and storytelling through public art and;
2. The later European settlement heritage feature of the former Parcels Post office building completed in 1913.

The contemporary context in this technology precinct, is that communication mediums and postal communications/connection have moved predominantly to online communication.

## Connecting with Indigenous Placemaking

Toga development's Connecting with Country Framework ('the Framework') reflects the key principles which are identified as critical in implementing a Connecting with Country approach. The Framework was developed in collaboration with key First Nations stakeholders and was supported by intensive First Nations heritage and cultural research. Toga has acknowledged that embedding voices and perspectives from past, present, and future First Nations stakeholders is fundamental in ensuring that their project is realised as an inclusive and welcoming place for all First Nations people.

Long before post offices were built following European settlement, message sticks were a graphic communication device traditionally used by Indigenous Australians. The objects were carried by messengers over long distances and were used for reinforcing a verbal message.

This strategy acknowledges the recommendations outlined within the Framework. The Framework recommends that;

- Gadigal and Sydney artists should be involved
- An innovative approach to Indigenous art is taken
- Exploration of Soundscape within the public art approach

Toga's Cultural Values Report 2021 by Waters consultancy identifies many elements of Country and Place that are essential to First Nations identities and that should be considered by artists.

These include:

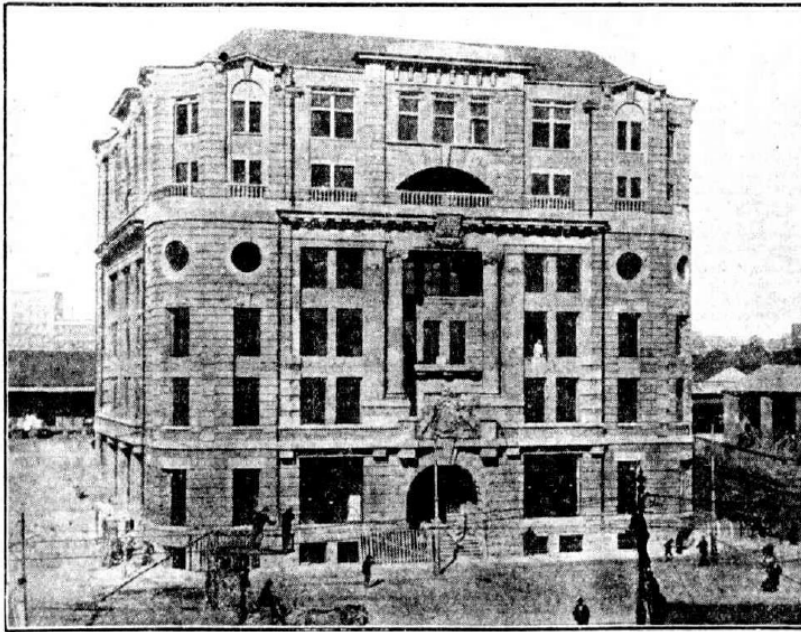
- The ecological environment and waterways surrounding the site
- Travel routes connecting people and country
- Flora, fauna and vegetation
- Food sources
- Care of Country
- Tribal law

These recommendations will be incorporated within the framing of the artist brief and subsequent concept development phases.



*Girralang (Carmel Taylor), Vertical Message Sticks, 2014, Aubury City Council, Installation view.*





*The New Parcels Post Office.*

Source: The Sun, 18 August 1913, p5The Sun, 18 August 1913, p5.



*The New Parcels Post Office and Railway Square.*

Source: The Sun, 18 August 1913, p5The Sun, 18 August 1913, p5 1913, p5.

## The former Parcels Post Office building, Railway Square

Artists should consider the place and stories attaching to this important heritage building. Railway Square was originally known as Central Square. In the 19th century and early 20th century, Central Square was the heart of the city's modern retail district, enhanced by the presence of Central railway station and its adjacent hotels, built to serve country visitors arriving in Sydney by train. The Parcels Post Office, situated beside Central Station, operated as a post office until the 1960s – a point of exchange and connection.

A six-storey concrete encased steel structured building constructed in Federation Academic Classical design, it is a dominant feature on the Railway Square streetscape, it was designed by the Government Architect's office with George McRae contributing the greater part. In the brief given by the Postmaster General, it was to be a "handsome building... in keeping with the station buildings already erected." The basement was to be devoted to a mails and parcels sorting room with "observation galleries for the detectives at each end."

The original plans for the ground floor included writing desks and large counters, circular in plan, over which parcels could be booked or taken possession of. Offices for customs officials were included, as was an entrance for carts at the rear of the building. The former Parcels Post office building was originally designed with four above ground storeys but midway through construction, a decision was made to add a further two storeys.



*Redfern Railway Station and Central Railway Station , Sydney c1920*  
Source: State Library of NSW

Extracted from Heritage Interpretation Strategy by Freeman Ryan Design

## Heritage Interpretation

A Heritage Interpretation Strategy for the site is being developed by Freeman Ryan Design Pty Ltd (FRD). Within the draft report (Issue A, 21 July 2022) , FRD have provided further site context regarding the heritage and previous uses of the site over time. This provides further framing for the formation of the artist brief and layers of stories for artistic exploration.

The strategy also defines a number of interpretative opportunities and it is recognised that close coordination is required between the public art response and the heritage interpretation. This coordination extends across themes, responses, locations and the way in which the heritage interpretation and the public art response read together and independently within the site context.



# Potential locations for public art

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

The locations have been identified as they present variety in form and materiality, and their prominence within the public domain. The locations encourage creativity and diversity in their responses and encourage conceptualisation which is aligned to Toga's vision for an innovative art outcome.







Brick Facades



Ventilation Stacks



Escalator Canopy

## Henry Deane Plaza

### Suitability of site

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

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

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

Within the current scheme there are various opportunities for a public art response that is integrated and responsive to the site. These include the ground plane paving, the stairway, brick facades, ventilation stacks, escalator canopy and lift shaft.

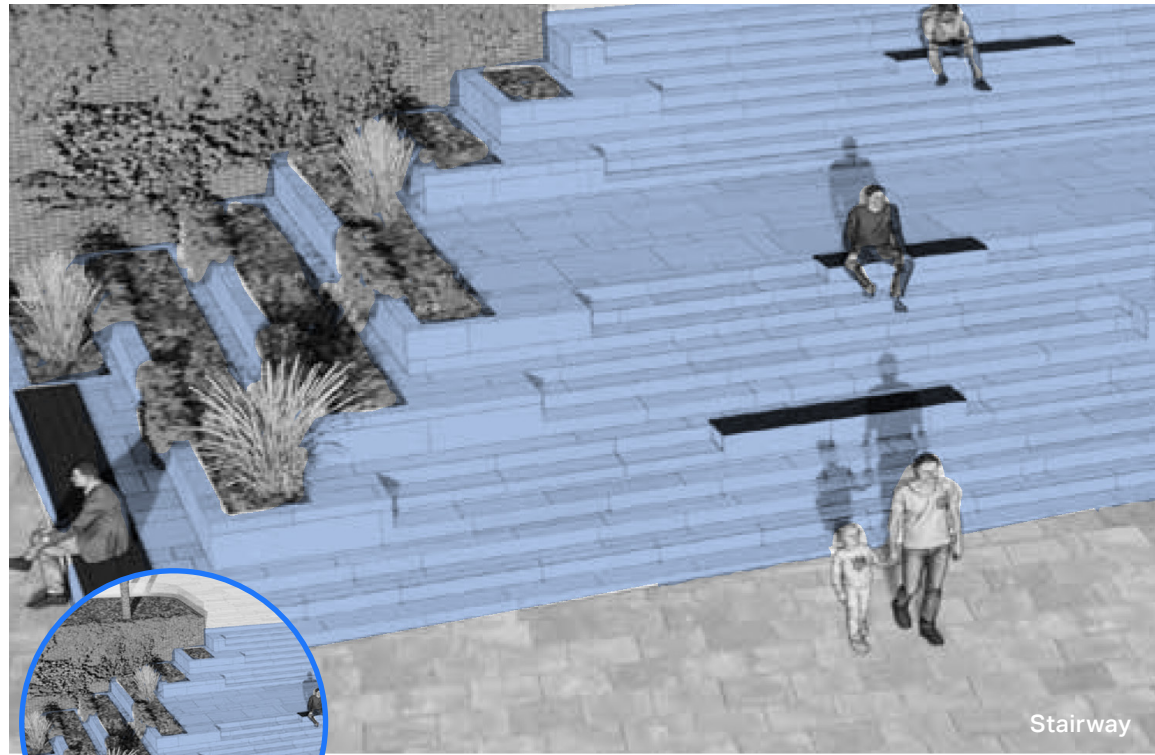
Artists will have an opportunity to explore the various viewing angles and positions for public engagement including from Lee St, pedestrian access points through the plaza as well as from within the building looking down onto the plaza.

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





Lift Shaft



Stairway

## Henry Deane Plaza

### Brick Facades

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

### Stairway

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

### Ventilation Stacks

The ventilation stacks are currently located within a garden bed. As a key piece of infrastructure with a functional purpose, the ventilation stacks could be externally treated and dressed in an artistic manner, whilst also responding the surrounding planting and landscape scheme.

### Escalator Canopy

The escalator canopy provides a different experience for artist to explore. As people move through a space and travel on the escalators there may be opportunity for artists consider the relationship between inside and outside and the materiality of the proposed glass roof.

### Lift Shaft

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

### Ground plane

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

# Procurement strategy

## Budget

The overarching procurement strategy is guided by Toga's vision for a landmark, monumental artwork commission.

This has been demonstrated in the selection of the site locations, the reference imagery provided and establishing an opportunity for an artist to respond to a \$1.5m artwork budget. The procurement strategy, as endorsed by Toga, is to procure one major artwork commission.

This approach will provide the selected artist the necessary creative freedom to utilise one or more identified locations. There is additional scope for the artist to form an artist team to respond to the site, the curatorial framework and narrative.

The following procurement strategy outline provides a road map for both the next stage Concept Design as well as the Procurement of the Artwork. This road map will be influenced by the development of the artist brief, feedback on the artist long list and short list as well as the Concept Development phase undertaken by the artists.

**Timeframe:** Overall timeframe for Concept Development – approx. 12 weeks (subject to discussions with Artists and broader project team).

## Concept development

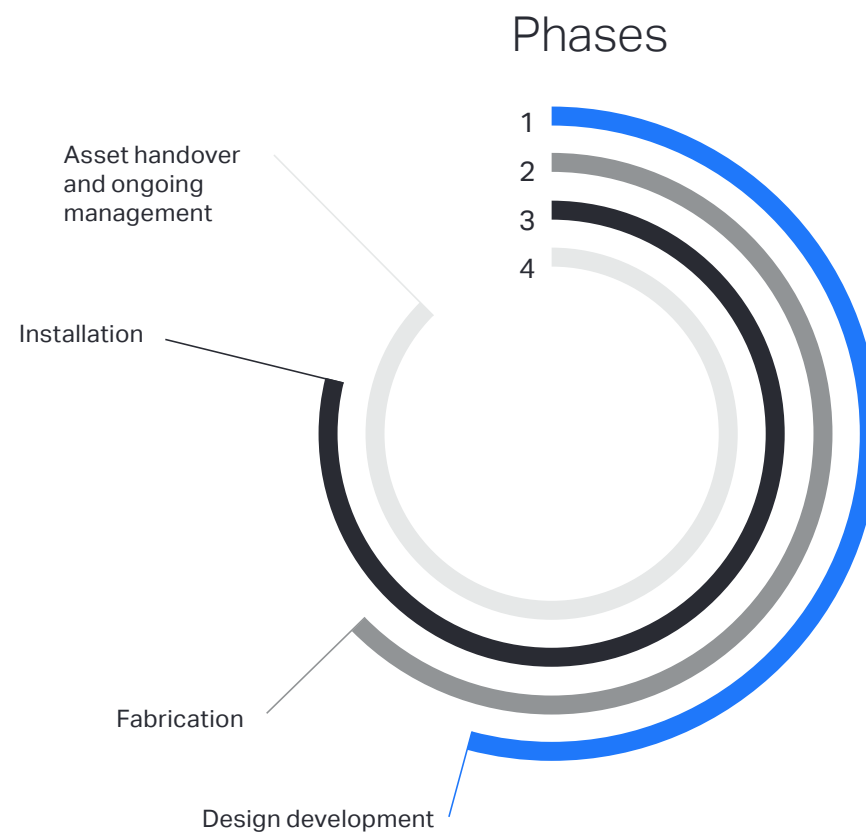
Phase 01 ↓	Presentation of Artist Long List to TOGA	Development of Artist Long list by the Curatorial Team. List to consider scale of the public art commission, artist experience and suitability to respond to the curatorial framework
Phase 02 ↓	Briefing Session for Shortlisted Artists (invited). Proposed 3 artists shortlisted, one artwork to be selected	In-depth briefing session with each artist to discuss the overarching Artist Brief which includes Toga's vision, site context, curatorial framework and concept development process
Phase 03 ↓	Concept Design	Curatorial Team to conduct workshops throughout Concept Development to ensure alignment of artwork direction to curatorial framework and provide technical assistance
Phase 04 ↓	Artist presentation to Curatorial Panel	Artists to present concepts to Curatorial Panel. Presentation format and deliverables to respond to the artist practice and site context
Phase 05 ↓	Curatorial Panel Selection	Curatorial Panel to provide feedback and select preferred artist for Commission. Curatorial Team to provide guidance as to next stages of development with broader design team
Phase 06 ↓	Notify Stakeholders of Outcome	Notification to stakeholders including Tech Central precinct and City of Sydney of preferred Commission
Phase 07	Contract Award	Curatorial Team to prepare Artist Agreement in conjunction with Toga and respond to contractual requirements. Move forward into Procurement of the Artwork stage



# Procurement of Artwork

## Approach

Phase	Approach
Design development	<ul style="list-style-type: none"> <li>— Produce maquettes, prototypes, samples and artwork visualisations</li> <li>— Facilitate discussions with the broader project team (architects &amp; builders) to ensure ease of site integration, transparency on costs and consideration of construction timelines.</li> <li>— Early consideration of artwork maintenance, safety and risk management issues</li> <li>— Accurately cost artworks and preparation of public art budgets for client review</li> <li>— Document the artwork in line with architecture and landscape plan</li> <li>— Provide engineering certification and construction drawings</li> <li>— Complete Detailed Public Art Plan for submission</li> </ul>
Fabrication	<ul style="list-style-type: none"> <li>— Manage the procurement and fabrication of the artwork components in line with the design development process</li> <li>— Offsite assembly and testing of artwork alongside artist (where applicable)</li> <li>— Outline detailed installation methodology and commissioning process and issue to project team.</li> </ul>
Installation	<ul style="list-style-type: none"> <li>— Site establishment and set out Installation of the artwork components (scope based on artwork requirements)</li> <li>— Onsite testing and commissioning Coordination with builder regarding surrounding integration and finishing.</li> </ul>
Asset handover and ongoing management	<ul style="list-style-type: none"> <li>— Provide comprehensive handover documentation.</li> <li>— Provide ongoing support beyond project completion (troubleshooting, site inspections and recommendations) Development of maintenance schedules (6-month, Year 1 and schedule beyond DLP).</li> </ul>



# Artist reference Works

Through exploration of Toga's vision and site, the early curatorial process has led to artwork references and ideas. Demonstrated over the next pages, the images and references provided indicate art mediums and practicing artists who may be suitable to respond to the site.

These references allude to potential for integrated art applications that are permanent in their infrastructure but also provide the opportunity for site responsive and rotating art programs.

Combined with responses to the architecture and plaza landscape, this approach provides Toga with the opportunity to procure public art that extends beyond the immediate physical limits of the site context and provides artists with a brief that considers the changes to site across a day, a year or a season.

The reference imagery provided draws on both local and international artists who have worked across large scale, monumental commissions. It is felt that this calibre of artists possess the experience and artistic practice that warrant their involvement in a commission of this scale and budget.



# Artist profile

## Brook Andrew

### Bio

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

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

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



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



# Artist profile

## Gary Carsley

### Bio

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

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

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

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



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



# Artist profile

## Brenda L Croft

### Bio

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

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



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

# Artist profile

## Chris Fox

### Bio

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

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

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

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



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



# Artist profile

## Shaun Gladwell

### Bio

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

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

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

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



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

# Artist profile

## Dennis Golding

### Bio

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

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

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



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



# Artist profile

## Haines & Hintering

### Bio

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

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

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

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

# Artist profile

## Rebecca Hatch



*Rebecca Hatch*  
Image courtesy of ABC

### Bio

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

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



# Artist profile

## Sabine Marcelis

### Bio

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

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

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

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

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



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

# Artist profile

## Nicole Monks

### Bio

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

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

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



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



# Artist profile

## Marc Newson

### Bio

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

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

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

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



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

# Artist profile

## Lisa Reihana

### Bio

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

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

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

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



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



# Artist profile

## Yhonnie Scarce

### Bio

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

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

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

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



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

# Artist profile

## Sally Smart

### Bio

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

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

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

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



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



# References

- 2006, *Interim Guidelines for Public Art in Private Developments*, City of Sydney
- 2011, *City Art Public Art Strategy*, City of Sydney
- 2016, *Public Art Policy*, City of Sydney
- 2020, *Heritage Impact Statement*, Urbis
- 2021, *Western Gateway Sub-Precinct Design Guide*, Transport for New South Wales
- 2021, *Project Parameters*, Toga Development
- 2021, *Project Vision*, Toga Development
- 2021, *TOGA Central Design Excellence Competition Report*, Bates Smart
- 2021, *Toga Cultural Values: Draft Report*, Waters Consultancy Pty Ltd
- 2022, *Toga Central Public Domain*, Arcadia & Bates Smart
- 2022, *Western Gateway Sub-Precinct Development: Block C, Connecting with Country Framework*, Cox Inall Ridgeway
- 2022, *Toga Central Heritage Interpretation Strategy*, Freeman Ryan Design Pty Ltd, Draft Issue A 21 July 2022

58 Hotham Parade, Artarmon  
NSW 2064, Australia  
+02 9966 8867

**Tilt** The Built Environment  
Made Exceptional