

Waterloo South

Prepared for Stockland on behalf of NSW
Land and Housing Corporation
Document Type Preliminary Public Art
Masterplan

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UAP

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A blurred background image of a person in traditional Indigenous attire holding a spear, with purple flowers in the foreground.

UAP acknowledges the Traditional Custodians of the land on which we are meeting and recognise the value, diversity and integrity of First Nations arts, cultures and expressions, and their continual significance today.

We pay our respect to Elders past and present, and extend that respect to all Aboriginal and Torres Strait Islander people. We acknowledge that Indigenous sovereignty has never been ceded.

Introduction

This Preliminary Public Art Plan is submitted to the Department of Planning, Housing and Infrastructure (the Department) on behalf of Stockland and NSW Land and Housing Corporation (the Applicant) in support of a concept State Significant Development Application (SSDA) for the redevelopment of the site within the Waterloo Estate (South) Precinct Area, hereby known as “Waterloo South”.

In this report reference to “NSW Land and Housing Corporation ” or “the Applicant” shall also be taken to mean “New South Wales Land and Housing Corporation (LAHC)” who is the registered owner of 93 per cent of land within the Waterloo South Precinct Area. Any reference to “Waterloo South” in this report should be read as the redevelopment of land owned by LAHC and associated public land (such as roads) throughout the Precinct Area.

The concept development is categorised as State Significant Development (SSD) as per Section 26, Schedule 1 of State Environmental Planning Policy Planning Systems 2021 (Planning Systems SEPP) as the project includes housing development carried out by or on behalf of the LAHC, with an estimated development cost (EDC) of more than \$30 million.

The concept development, in summary, aims to deliver:

- High quality mixed tenure housing in the context of a rapidly transforming area.
- Approximately 3,300 new dwellings, of which a minimum 30% will be social housing, approximately 20% will be affordable housing, and a maximum 50% will be market housing (measured as a percentage of the total residential gross floor area).
- An authentic mixed-use precinct, with housing co-located with non-residential uses, community uses, essential services, and access to public transport.

The concept SSDA will guide the detailed design of future buildings, open spaces, and the public realm within the Waterloo South site. The concept SSDA seeks development consent for key planning metrics, including maximum building envelopes, building heights, setbacks, vehicular access points and road network, and the distribution of floor area across different land uses and residential tenure types.

A state-assessed rezoning application has also been prepared and submitted concurrently to give effect to this concept SSDA. The state-assessed rezoning application seeks amendments to the Sydney

Local Environmental Plan 2012 (SLEP 2012) and the Waterloo Estate (South): Design Guide 2022 (2022 Design Guide) to align with the maximum building envelopes sought in this concept SSDA. Notably no additional gross floor area (GFA) or density is sought under the state-assessed rezoning application than is currently permissible on the site under the SLEP 2012.

Waterloo Estate (South): Design Guide 2022

This Preliminary Public Art Strategy addresses Section 13 of the Waterloo Estate (South): Design Guide, as set out in the table below.

Table 1: Design Guide Compliance Table

Objectives	Response/Location in Report
a) Ensure that public art is an integrated and cohesive part of new development.	See Curating Place chapter (pg. 34)
b) Recognise the history and cultural significance of the site through interpretive public art.	See Stories of Place chapter (pg. 21)
Provisions	Response/Location in Report
(1) As part of the Stage 1 Development, a Preliminary Public Art Masterplan is to be submitted which:	
a) Considers the City of Sydney’s policies and plans for public art.	See Strategic Alignment: Public Art Policies (pg. 17)
b) Considers any existing public art within the site.	See Iconic Markers of Place: Counter Monument (pg. 45)
c) Addresses themes based on history of the site.	See Stories of Place chapter (pg. 21)
d) Is informed by consultation with the local community, including Aboriginal and Torres Strait Islander People.	See Listening to Place chapter (pg. 31)
f) Provides examples of relevant public art types.	See Curating Place chapter (pg. 34)
g) Describes how temporary projects will be delivered during or after construction.	See Temporary Programming (pg. 53)

h) Details ownership of property and public art assets, maintenance implications for owners and budgets and funding expectations.	See Public Art Delivery chapter (pg. 58)
(2) A Public Art Plan to be submitted for development applications that respond to the Preliminary Public Art Strategy and is prepared in accordance City of Sydney guidance for development of detailed public art plans.	

The Site

The Waterloo South Precinct Area comprises approximately 123,149m² across 10 street blocks in the City of Sydney Local Government Area (LGA), generally bounded by Cope, Raglan, George, Wellington, Gibson, Kellick, Pitt and McEvoy Streets.

The Waterloo South site area, excluding any privately owned properties within the Waterloo South Precinct Area, comprises approximately 114,822m², or just over 93 per cent of the land within the Precinct Area. The legal description of Waterloo South Precinct Area is detailed in Table 2.

Waterloo South

Site Executive Summary

Table 2: Legal Description of Waterloo South

Address	Lot/DP
<i>Lots owned by NSW Land and Housing Corporation (land is subject to both the rezoning and the concept SSDA)</i>	
209-219 Cope Street, Waterloo	Lot 1 DP 217386
238-246 George Street, Waterloo	Lot 1 DP 225159
229-231 Cope Street Waterloo	Lot 3 DP 10721
6 John Street, Waterloo	Lot 1 DP 533762
97-109 Cooper Street, Waterloo	Lot A DP 105916, Lot B DP 105916, Lot C DP 105916, Lot 14 DP 10721,
248-254 George Street, Waterloo	Lot 2 DP 533678
232 Pitt Street, Waterloo	Lot 11 DP 635663, Lot 10 DP 635663
74-76 Wellington Street, Waterloo	Lot 1 DP 224728
331-337 George Street, Waterloo	Lot 3 DP 533680
247-251 Cope Street, Waterloo	Lot 1 DP 533679
339-341 George Street, Waterloo	Lot 1 DP 77168
250 Pitt Street, Waterloo	Lot 313 DP 606576
Cooper Street, Waterloo	Lot 3 DP 217386
<i>Lots owned by others (land that does not form a part of the concept SSDA)</i>	
221-223 Cope Street, Waterloo	Lot 6 DP 10721, Lot 7 DP 10721, Lot 9 DP 10721, Lot 8 DP 1147179
225-227 Cope Street, Waterloo	Lot 5 DP 10721, Lot 4 DP 10721
233 Cope Street, Waterloo	Lot 12 DP 1099410, Lots 1-41 SP 79210
116 Wellington Street, Waterloo	Lot 10 DP 10721, Lot 11 DP 10721
111 Cooper Street, Waterloo	Lot 15 DP 10721
291 George Street, Waterloo	Lot 10 DP 1238631, Lots 1-20 SP 96906
110 Wellington Street, Waterloo	Lot 101 DP 1044801, Lots 1-58 SP 69476
336 George Street, Waterloo	Lot 3 DP 10686
213-215 Cope Street, Waterloo	Lot 2 DP 217386

Site and Surrounding Context

The suburb of Waterloo is located within the City of Sydney Local Government Area (LGA) and is located 3km south of Sydney CBD. The site is part of the broader Waterloo Estate, which comprises the northern, central, and southern precincts and accommodates a significant community residing in social housing.

The Waterloo South Precinct Area is predominantly owned by LAHC, however, as outlined in Table 2, the site, the subject of this report, excludes several privately owned lots located within the boundary of the broader Waterloo South precinct outlined in Figure 1. The privately owned lots are currently used for residential, office, light industrial, and infrastructure uses. The LAHC owned sites are currently used almost exclusively for the provision of social housing, with ancillary offices and community uses. Overall, Waterloo South currently contains a total of 750 social housing dwellings and 120 private dwellings.

As shown in Figure 2, surrounding suburbs include Redfern to the north, Green Square to the south, Alexandria to the west and Zetland to the east. This broader area has been subject to significant change over the last 10 years with projects such as South Eveleigh, Redfern North Eveleigh Precinct Renewal, Waterloo Metro Quarter and Over Station Development (OSD) all contributing to the changing character of the area.

These broader renewal projects are supported by proximity to a range of public transport services, including Redfern Station, Green Square Station, and Waterloo Metro Station, all of which are within walking distance of Waterloo South.



Waterloo South Precinct Area NOT TO SCALE

Figure 1: Aerial view of the Waterloo Estate and the Waterloo Estate (South) precinct. Source: Six Maps, modified by Beam Planning



Figure 2: Waterloo South Project Area Source: SJB

Project Vision and Intended Outcomes

The vision for the site is to create a unique and vibrant mixed-tenure housing precinct that supports the needs of the community and delivers much needed housing in response to National and State Government priorities.

The Vision is:

To create a new and unique urban village on the Project Land (Gadigal Land) which: delivers new homes, community places and green spaces with diverse housing choice and amenity; prioritises the health and wellbeing of residents; and offers an authentic sense of place and mixed and more sustainable local and mixed communities.

The proposed redevelopment seeks to respond to this Vision by creating a unique and vibrant neighbourhood that can deliver significant social benefits to residents, visitors, and workers in the Waterloo area and broader City of Sydney LGA. The co-location of community uses with housing and employment will ensure the redevelopment is an integrated, accessible and connected precinct that supports the social needs of community.

Proposed Concept SSSDA

The concept SSSDA seeks concept approval in accordance with section 4.22 of the Environmental Planning and Assessment Act 1979 (EP&A Act) for the comprehensive redevelopment of the Waterloo South site.

The concept proposal, if approved, will guide the detailed design of future buildings, public open spaces, and the public realm within Waterloo South. It will seek concept development consent for key planning metrics for the precinct as generally described in Table 3 (indicative figures).

Table 3: Key development metrics

Descriptor	Project Details
Project Area	<ul style="list-style-type: none"> Waterloo South has a developable site area of 114,822sqm / 11.5ha The broader Waterloo South Precinct Area, which includes all LAHC owned and privately owned properties and roads within the precinct, has a site area of 123,149sqm / 12.3ha
Project Description	<ul style="list-style-type: none"> Maximum building envelopes, including maximum building heights, street-wall heights and setbacks. Distribution of gross floor area (GFA) across the Waterloo South development blocks. Indicative allocation of floor space between social, affordable and market housing, as well as non-residential and community uses across the Waterloo South Precinct Area. Loading, vehicular, pedestrian, and active transport access arrangements. Public domain upgrades and new public domain and publicly accessible areas. Indicative subdivision plan, staging plan and delivery sequencing for development. Approval of the following management plans and strategies to inform future stages of the development: <ul style="list-style-type: none"> Updated Design Excellence Strategy Design with Country Strategy Preliminary Public Art Strategy Contamination Strategy Flood Management Strategy Stormwater Management and Drainage Strategy ESD Strategy Strategies for utilities and service provision including service infrastructure lead-in enabling works Tree Retention Strategy
Land Uses	<ul style="list-style-type: none"> Residential <ul style="list-style-type: none"> Social housing: no less than 30% of residential GFA Affordable housing: ~20% of residential GFA (balance between the delivery of minimum 30% social housing, and the maximum 50% market housing) Market housing: no greater than 50% of residential GFA Non-residential <ul style="list-style-type: none"> A total of 15,000m² of GFA, of which at least 5,000m² of GFA is to be delivered as 'Community Uses' (which can include childcare, health, education or community uses).
Gross Floor Area	Up to 282,485m ²
Building Heights	Between 2 and 33 storeys
Car Parking	Approximately 1,500 spaces (across all land uses), excluding on-street car parking spaces
Staging/Phasing	It is expected that the redevelopment will occur in seven (7) stages (inclusive of the delivery of the large park on Block 1), however this staging remains indicative.

Introduction

Public art is a connective medium that binds communities together. Engaging the local culture of a place, public art is one of the most versatile tools for creating vibrant and thriving places. A visual reflector of a place's identity and the aspirations of its people, public art has the power to transform mundane spaces into inspiring places.

THE PROJECT

“The Waterloo Renewal Project will enhance the strength and diversity of Waterloo, a unique urban village on Gadigal Land.”

NSW Government and Homes NSW, *Waterloo South People and Place Plan*, October 2025

Introduction

The Project

Waterloo South

Waterloo South is Australia's largest social housing renewal initiative. Over the next 10-15 years, the project will deliver approximately 3,300 social, affordable and market homes, in addition to parks, open spaces and community amenities.

The redevelopment forms part of NSW Land and Housing Corporation's Waterloo Renewal Project, which aims to revitalise Waterloo's existing social housing and foster a vibrant, inclusive community for the suburb's next chapter.

Waterloo South is underpinned by a project vision and objectives that were developed in consultation with the local community. These include:

- New and better social housing
- Positive outcomes for tenants
- Positive outcomes for Aboriginal people
- An authentic sense of place
- Environmental sustainability
- Strong collaboration

Waterloo's Housing Evolution

Social housing and the Waterloo Estate hold an important place in the history of Sydney's inner south. In 1941, the NSW Government created a Housing Commission to provide affordable homes for working-class communities across the state. As part of the effort, the Commission began subdividing land in Sydney and undertook 'slum clearance' in the inner city.

Waterloo, Redfern, Surry Hills and Glebe were among the first suburbs to be cleared and redeveloped. By 1952, three blocks of social housing flats were built in Waterloo on George, Raglan and Cooper Streets.

One of the most significant projects in the Waterloo Estate was the Endeavour Project of the 1960s and 1970s which saw the development of the thirty-storey Matavai and Turanga towers, as well as the Marton, Daniel Solander, Joseph Banks and James Cook residences.

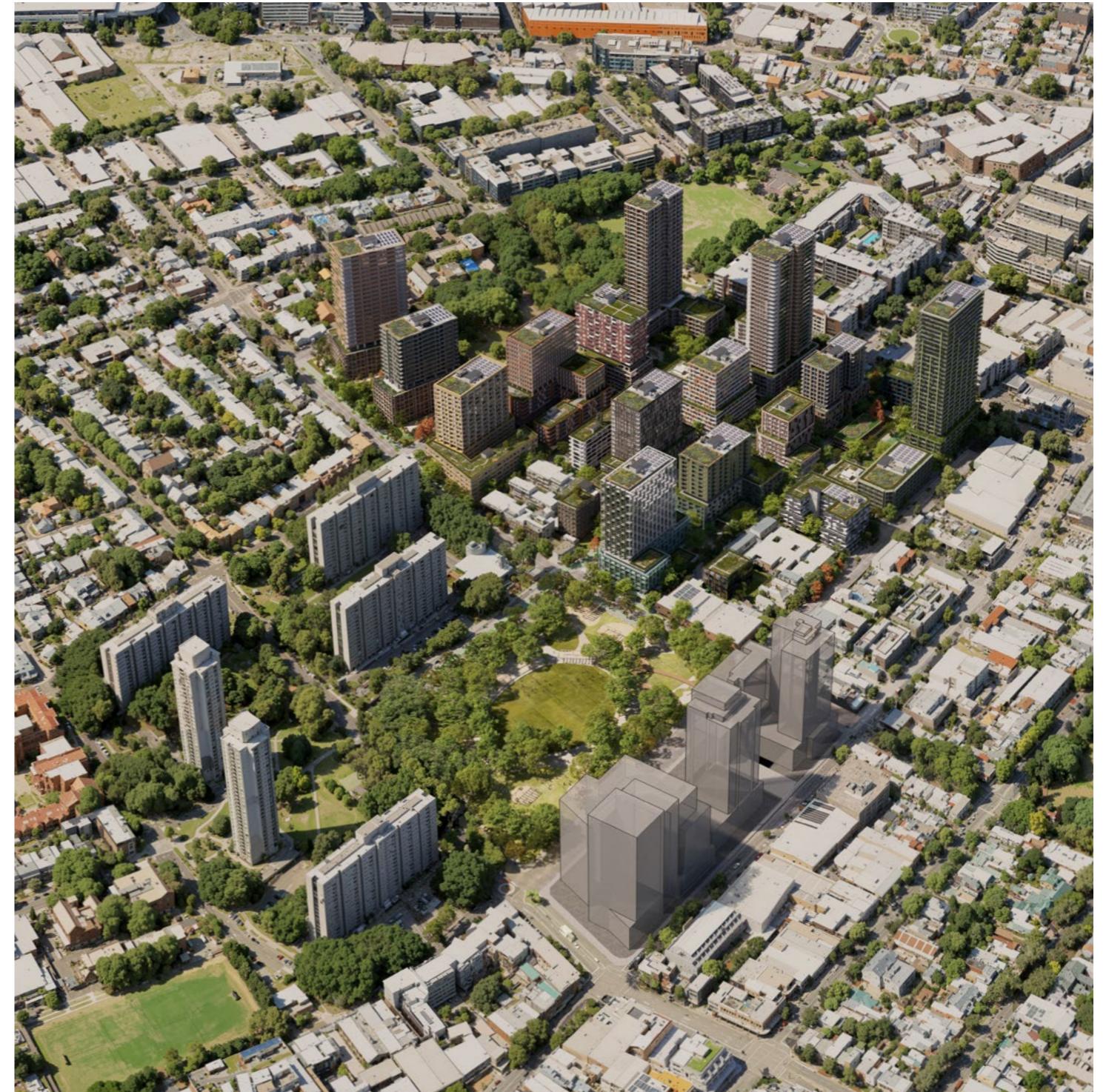
The last of the development concluded in 1983 with the instalment of an additional 130 units and local childcare centre. By this time, there were several thousand social housing flats in Waterloo.

The Community

Today, there are 2,137 dwellings across Waterloo Estate, 870 of which are in Waterloo South. The population is a mosaic of cultural identities and home to a significant First Nations community.

There are also long-standing communities of Russian, Ukrainian and Chinese language-speakers. In 2021, over one-third of Waterloo residents spoke a language other than English at home.

Once the redevelopment is complete, Waterloo South will host approximately 3,300 dwellings. Of these new homes, no less than 30% of residential GFA will be social housing, approximately 20% will be affordable housing and the remaining 50% will be market housing. Importantly, 20% of all new social housing and 15% of all new affordable housing by GFA will be prioritised for Aboriginal tenants, ensuring First Nations voices and cultural connections remain a core part of Waterloo's future community.



Aerial view of Waterloo South Precinct Area, courtesy SJB

Introduction

Project Team

The Waterloo South project team is led by LAHC, Stockland and the consortium partners and a team of multi-disciplinary consultants, including:

Housing Consortium

NSW Land and Housing Corporation is working with a consortium of partners to deliver Waterloo South: Stockland and community housing providers Link Wentworth Housing, City West Housing and Birribee Housing.

Lead Developer: Stockland

Stockland is one of Australia's leading residential developers and bring extensive experience in masterplanning vibrant residential communities. As the project developer, the firm is committed to delivering sustainable development, inclusive social and affordable housing, and spaces for community in Waterloo South.

Precinct Architects: SJB

SJB is leading Waterloo South's architectural design scheme during the SSDA phase. The multi-studio collective provides expertise in architecture, planning and urban design, backed by nearly 50 years of experience. Guided by the principle of empathy, SJB's approach grounds each project in its context to achieve an authentic sense of place.

Designing with Country Consultants: Nguluway DesignInc (NDI)

Nguluway DesignInc bring a crucial First Nations design lens to Waterloo South. Led by Wiradjuri architect, Craig Kerslake, NDI's team of architects, urban planners, interiors designers and landscape architects ensure First Nations knowledge systems are embedded in design thinking and shape meaningful project outcomes.

Precinct Landscape Architects: ASPECT Studios

ASPECT Studios is leading the design of communal open spaces for Waterloo South in the SSDA phase.

The international design practice is dedicated to creating places that foster community engagement, while supporting natural systems for long-term sustainability. Their approach prioritises context-sensitive design solutions that celebrate the site's existing qualities.

Community Engagement: Ngurra Advisory

Ngurra Advisory is a First Nations-owned consultancy firm specialising in Connecting with Country, diversity and inclusion, and stakeholder engagement. Ngurra, meaning 'side by side' or 'together', is leading community engagement initiatives and worked closely with the local First Nations communities to gather actionable feedback for Waterloo South.

Public Art Consultants: UAP

UAP is honoured to have been engaged as the public art curators and delivery managers for the precinct. UAP is a globally renowned public art company, specialising in collaborative placemaking and the management and delivery of art and design solutions for the public realm.

UAP's curatorial work foregrounds research and narratives of place as the launchpad for site-specific and site-responsive public art commissioning processes. Together with the experienced team of consultants listed above, we are working to shape the dynamic experience of Waterloo South for future residents and visitors.



Artist impression of George Street looking north, courtesy SJB

Introduction

Key Moves

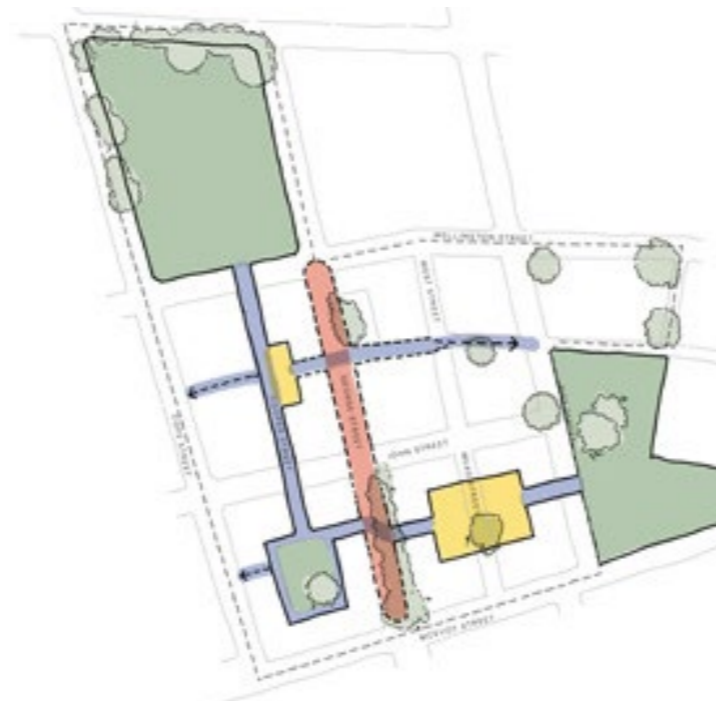
Nguluway Design Inc. (Designing with Country), SJB Architects (Architecture and Urban Design) and ASPECT Studios (Landscape & Public Domain) have crafted a unified set of key design principles for the Waterloo South renewal, as shown below. The principles form the foundation of the Urban Design Strategy and support the vision for the precinct, the Designing with Country methodology and public domain strategy.

In response to these shared design principles, SJB and ASPECT have developed complementary design visions, which are detailed in their respective reports.



Embed Country

Ensure that Country is embedded in the urban, landscape and architecture of the precinct from day one.



Improve Amenity

Distribute building typologies equitably across social, affordable and market dwellings to ensure each tenure has access to the same quality of living and amenities.



Built for Everyone

Improve the quality of the public domain and dwellings through access to the sky and sun and improvement of the public and private realm interface.



Creating a Legacy

Create an inclusive, culturally grounded precinct that celebrates community and connection for all people.

Reference

- 01 ASPECT Studios, *Waterloo South Concept SSDA Application Public Domain and Landscape Report*, March 2026, pg. 29
- 02 SJB, *Rezoning Proposal and Concept SSDA Urban Design Report*, March 2026, pg. 43

Introduction

Designing with Country: Nguluway DesignInc

YINDYAMARRA WINHANGANHA

It doesn't happen by chance. You need to build it in.

NGULUWAY DESIGNINC

Nguluway DesignInc's Designing with Country report is centred around four key principles that seek to embed Country in the design of Waterloo South.

These principles will inform how public art is addressed across the site.



Water Story

Draw inspiration from the site's historic waterways and their natural east-west flow. Reflect the organic qualities of water to create fluid connections and moments of pause throughout the precinct.



The Fold

Express the contrasting conditions of the dry heights towards the east, and the wetter lowlands to the west. Tell the story of both sides of the landscape.



Contemporary Journey Line

Echo the significant songline that runs north-south through the precinct, along the western edge site connecting Kamay and Warrane.



Belonging to Community

Celebrate First Nations identity and belonging throughout the precinct, recognising Waterloo as a place of political significance and shared cultural heritage.

Reference

01 ASPECT Studios, *Public Domain and Landscape Report*, March 2026, pg. 30

All imagery courtesy Nguluway DesignInc

Introduction

Strategic Alignment: Cultural Frameworks

Led by the traditional wisdom and pursuit of truth, Waterloo will deliver a world-leading Urban Homeland that honours the proud legacy and thriving community of this place, where Country is central and celebrated, and where together we can all reach our full potential.

VISION FOR COUNTRY, MURAWIN

Strategic Analysis

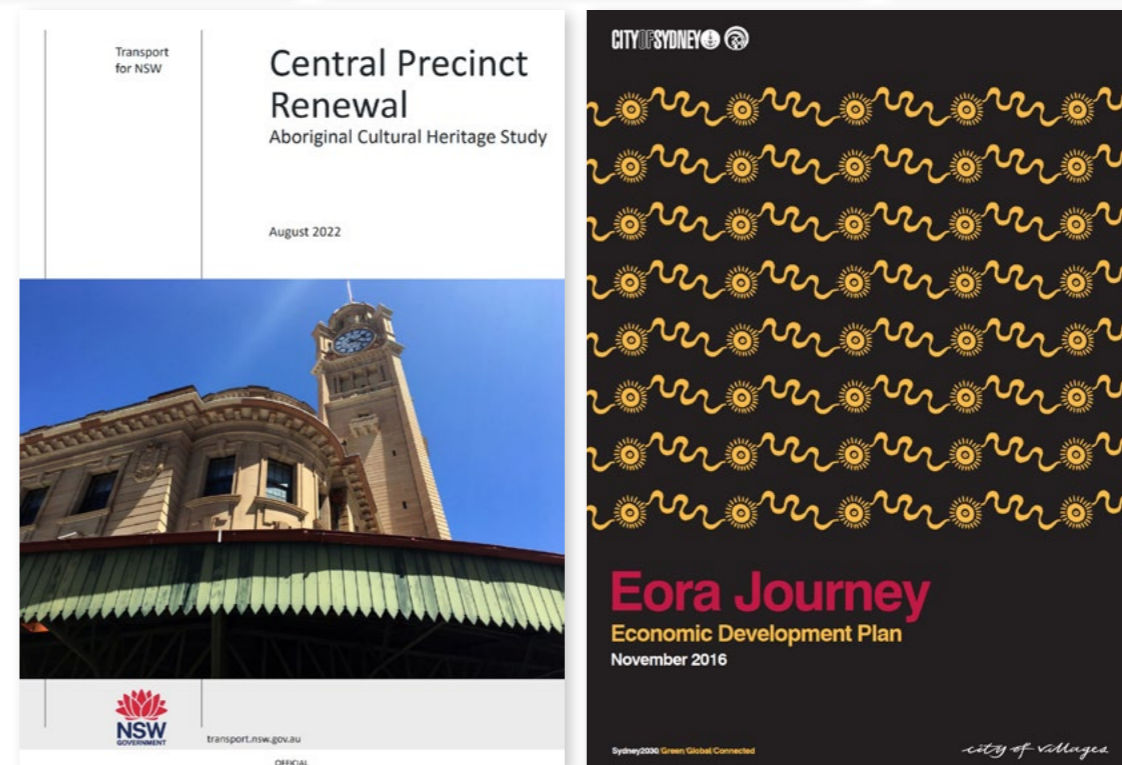
This Preliminary Public Art Masterplan draws on a wide body of existing research and community engagement initiatives related to the Waterloo Estate and broader Waterloo area. These studies provide critical contextual and heritage insights that underpin the stories of place presented in this Masterplan.

First Nations Cultural Frameworks

First Nations communities and cultural heritage are integral to Waterloo's identity. Over the last five years, substantive strategic work has been undertaken to inform planning processes and deepen engagement with First Nations residents within the precinct.

A key report in the collection of existing work is the *Waterloo Estate, Connecting with Country Framework (2023)* by First Nations-owned and led consultancy, Murawin. The study establishes contextual foundations and guiding principles to provide a clear lens for identifying and advancing actionable opportunities for the community. These culminate in a 'Vision for Country' and 'Country Narrative' that informs this report's strategic approach.

Cox Inall Ridgeway's report, *Brief Aboriginal History of the Botany Road Corridor and Surrounds (2021)*, draws on historical research and community interviews to highlight key places within Waterloo that embody the area's rich and diverse social histories. These accounts inform the Stories of Place chapter of this Masterplan, ensuring that public art outcomes are sensitively woven into Waterloo's First Nations cultural identity.



Introduction

Strategic Alignment: Community and People

I want this to be something that we can show off and the people that live there can be really proud of because I love where I live, and I love my house, and I'm proud of where we live.

JACKIE LAU, WATERLOO RESIDENT, 2017, WATERLOO STORIES REPORT

Community and People

Various studies have been conducted by state and local groups to record and explore Waterloo's sociocultural narratives. These reports profile past, current and future resident groups to prioritise community-centric outcomes at Waterloo South.

This includes the *Waterloo Stories Report* (2017-2018) by Cinetal Productions for Land and Housing Corporation and Department of Family and Community Services, which provides extensive oral accounts of local residents and their families. The result is a comprehensive chronicle of Waterloo's communities across centuries and cultural backgrounds. These narratives provide essential contextual foundations for the Stories of Place chapter in this Masterplan.

NSW Government and Homes NSW's *Waterloo South People and Place Plan* (2025) sets out key strategic recommendations to deliver meaningful outcomes for the people and places of Waterloo. Central to the plan is a commitment to inclusive stakeholder engagement and accessible opportunities. This Masterplan will leverage the report's recommendations to position public art as an accessible and resonant outcome that enriches Waterloo South's community identity.



Introduction

Strategic Alignment: Water Stories

Don't worry about getting lost when streams diverge, canals are blocked or drains flood.

Don't get confused when water evaporates and fills your nose with the stench of industry or the sweet scent of tea trees.

Watery archives are unruly and ephemeral.

You can always come back to the map and choose a different portal or discover new portals yourself and add them to this growing archive.

GREEN SQUARE ATLAS OF WATER STORIES

Water Stories

Waterloo and the Green Square precinct form part of an extensive system of wetlands and sand dunes. The landscape is layered with enduring water stories that continue to ripple across the area.

The *Green Square Atlas of Water Stories* (2024) by the UTS *Mapping Edges Project* brings together local D'harawal stories with significant water stories by local professionals, researchers and artists. These include tales of endangered frog species, public artworks that speak to water management systems, fleeting meteorological conditions and the future of critical water infrastructures.

This Masterplan seeks to honour these narratives with public art outcomes that amplify the ecological systems flowing beneath and through Waterloo's streets.



Artists are vital to the lifeblood of a city.

LORD MAYOR CLOVER MOORE MP

City of Sydney Policies and Guidelines

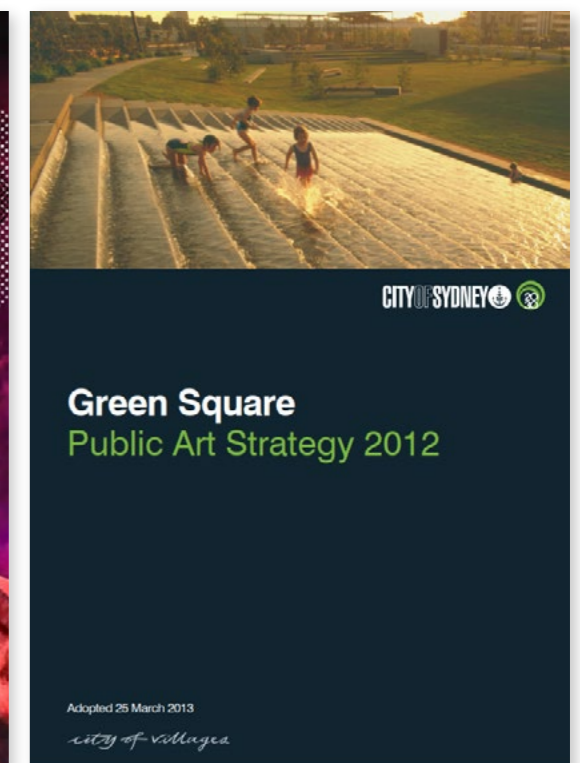
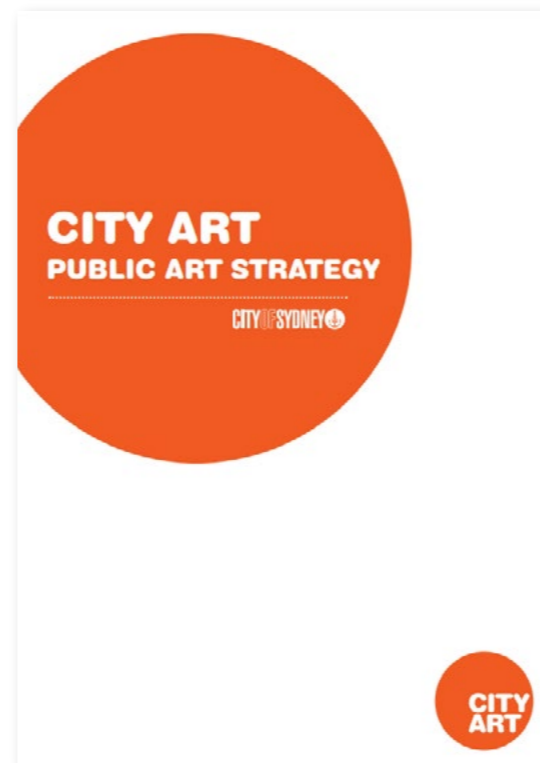
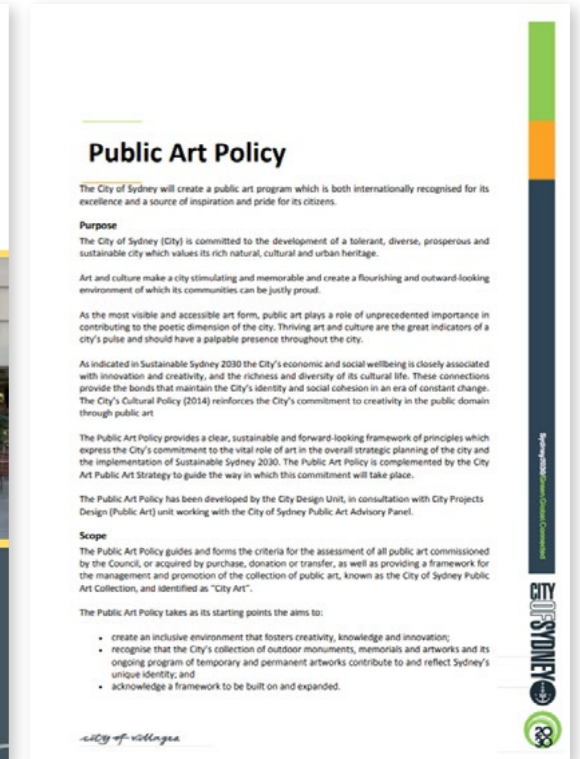
Public art for Waterloo South will be developed in alignment with the intentions set out in the following City of Sydney documents:

- Sydney Development Control Plan 2012
- Interim Guidelines for Public Art in Private Development (2020)
- Public Art Policy (2016)
- Cultural Strategy 2025 - 2035 (2025)
- City Art Public Art Strategy (2011)

Collectively, these documents demonstrate the City of Sydney's commitment to enriching the city's cultural life and acknowledge the value of public art as an integral thread of Sydney's urban fabric. Their aim is to cultivate a distinctive and engaging urban landscape, ensuring Sydney's cultural life and identity is engaging, bold and diverse.

Green Square Public Art Strategy (2012)

The Green Square Public Art Strategy was crafted for the major urban renewal projects at the neighbouring suburb of Green Square. Although focused on Green Square, the strategy references Waterloo as an important residential precinct, inviting permanent and temporary artworks that reflect the area's historical, cultural and ecological character.



Introduction

Precinct Location

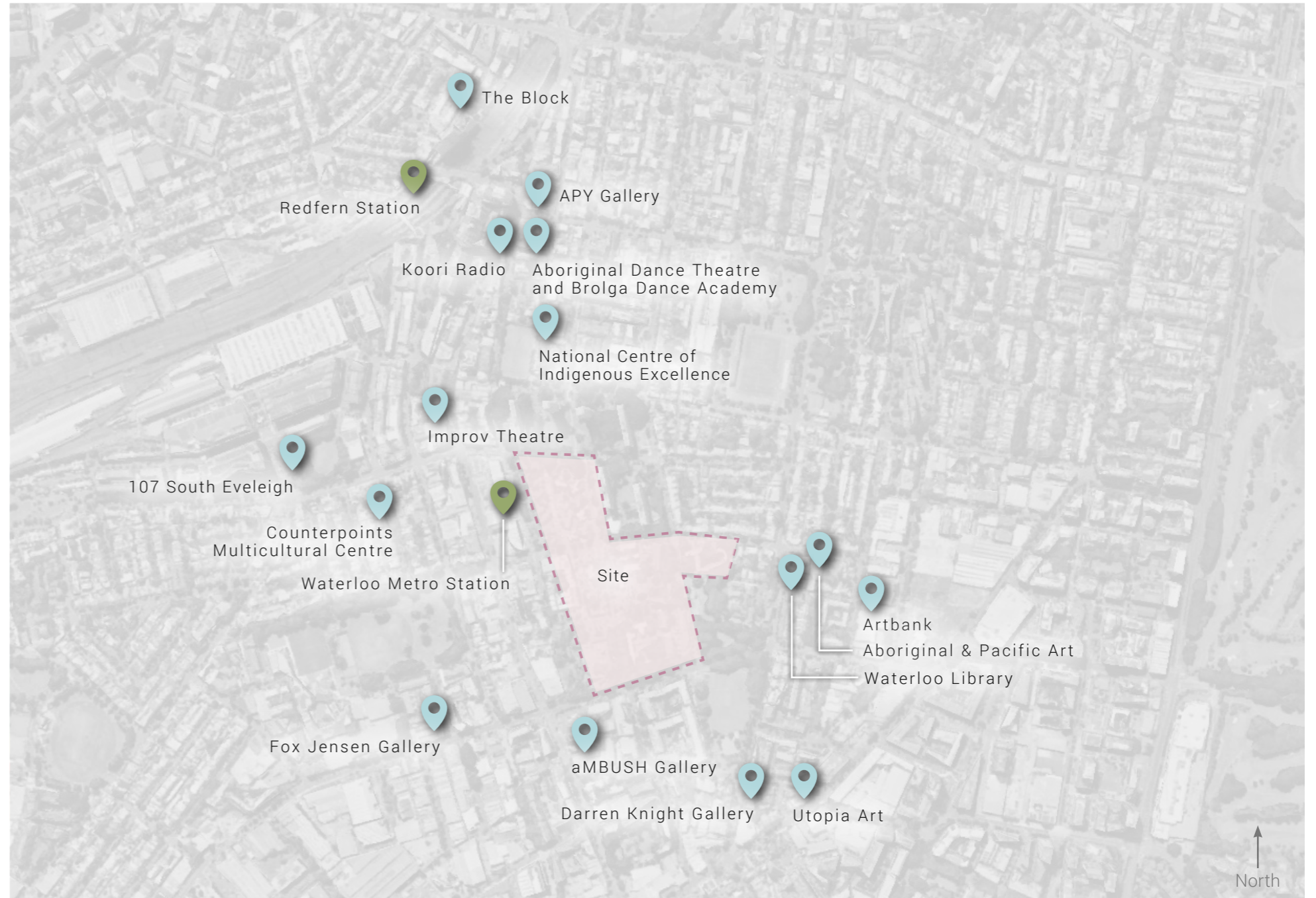
Waterloo South is surrounded by a dynamic network of cultural and arts organisations that have shaped the area's creative identity. These organisations include performance spaces, commercial galleries and community-driven arts centres that champion local talent and creative expression.

Arts and Culture

- Aboriginal Dance Theatre
- Brolga Dance Academy
- Improv Theatre
- National Centre of Indigenous Excellence
- Artbank
- aMBUSH Gallery
- Counterpoints Multicultural Centre
- Waterloo Library
- Utopia art
- Darren Knight Gallery
- APY Gallery
- Aboriginal & Pacific Art
- Fox Jensen Gallery
- Koori Radio
- 'The Block' residential and cultural precinct
- 107 South Eveleigh

Transport

- Waterloo Metro Station
- Redfern Station



- Arts and Culture Organisation
- Transport
- Site

Image courtesy Google Maps

Introduction

Precinct Character Areas

1. George Street

Not your typical High Street. A modern songline and place to build on living memories, an offer suited to the community. Where people and nature share cultural connections.

2. Community and Creatives Neighbourhood

Fostering a bright future with support, creativity and entrepreneurship. New opportunities for all generations with early delivery of community uses and social infrastructure in Block 8.

3. Village Neighbourhood

Homes for real people addressing their distinctive needs. A place where every generation can belong.



Precinct character areas map, courtesy SJB

Introduction

Indicative Precinct Staging

STAGE	BLOCKS	NON-RESIDENTIAL
1	8, 9	Retail, community uses
2	2, 4	Retail, community uses
3	3	Retail
4	5, 6	
5	10	Retail, community uses
6	7	
The Park	1	Open green space



Staging, courtesy SJB

Stories of Place

This chapter asks 'what are the stories of this place?'

Through historical, social and cultural research, key narratives emerge that form the foundation of this Preliminary Public Art Masterplan.

Waterloo Waterways

The following information references Traditional Owner Knowledge contained in Murawin's *Waterloo Estate - Connecting with Country Framework* (2023), and *Mapping Edges' Green Square Atlas of Water Stories* (2021-2023) developed in consultation with Shannon Foster, D'harawal Knowledge Keeper and registered Sydney Traditional Owner. For further information consult the full documents.

The first tracks that shaped the journey lines we use today followed the water systems that sustained 'Illpah', the Gadigal name for what we now know as Waterloo, named after the native raspberry that flourished here. Trees and pathways aligned with these flows, tracing the lifelines of Country. The story of this place is one of water as life-giving, sustaining and abundant. Illpah has always been a gathering place, a source of nourishment and connection.

Prior to colonisation, the Waterloo area and surrounds were a waterscape of freshwater ponds and wetlands, nurturing waterbirds, fish and turtles, alongside forests of paperbark and swamp mahogany, ferns and lilies. This flow of freshwater supported an ecology that provided food in abundance for the Gadigal, Gweagal and Wangal peoples who gathered here for sustenance and cultural exchange. These wetlands were part of a vast system within the Botany Basin, formed over thousands of years by windblown sands and freshwater flows. Creeks and ponds linked the Paddington ridge to Cooks River and Gamay (Botany Bay), creating the water corridor that sustained human and non-human life for millennia.



The Drying Green, Zetland. Image credit: McGregor Coxall

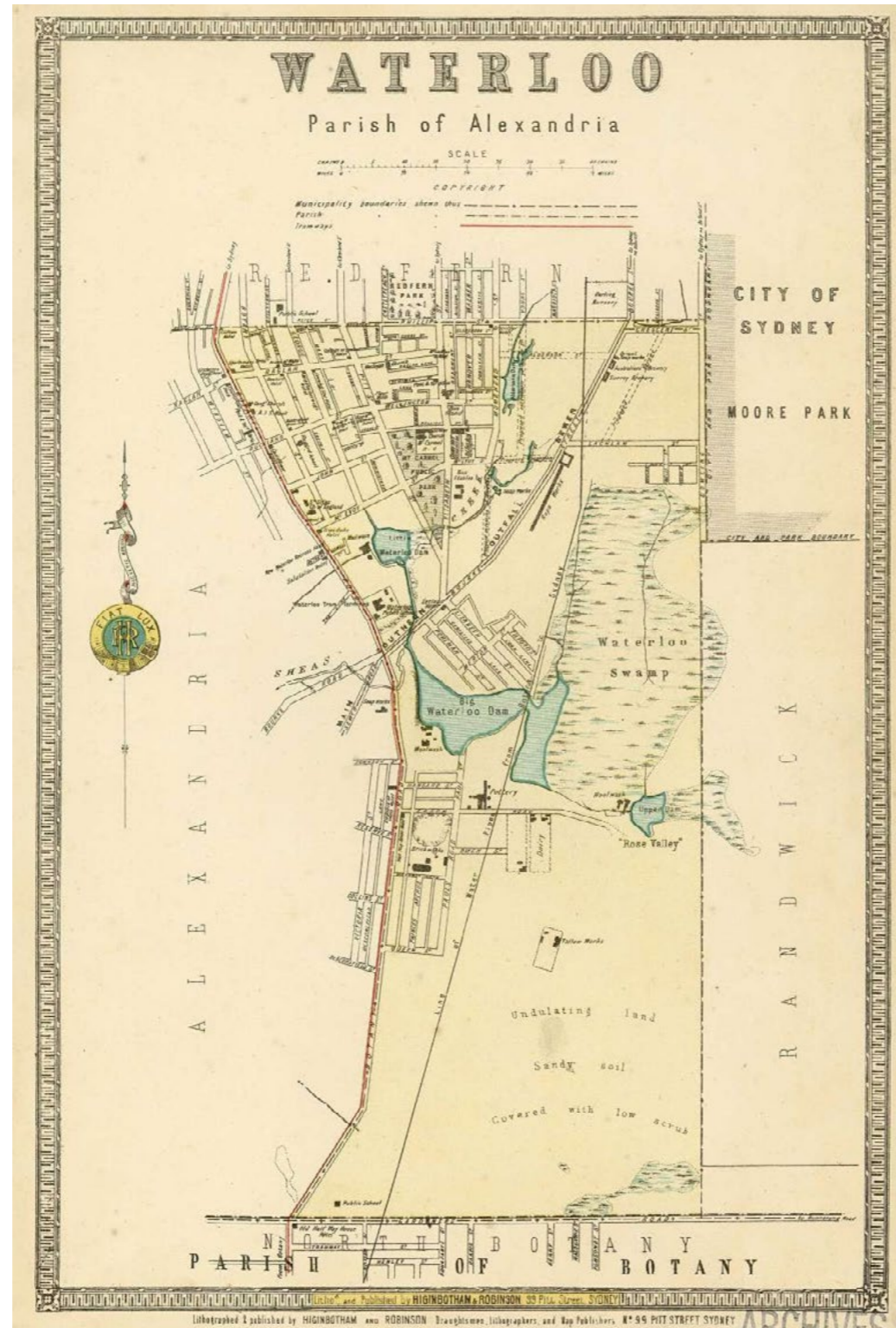
From 1788 onward, Sydney's growth transformed its landscape, including the Waterloo wetlands. Early settlers drained sections of these swamps to secure farmland and harness the water supply for the benefit of the fledgling colony.

Dams were constructed in the mid 19th century, and tanneries and wool-washing industries soon clustered around the dams in Waterloo, Sheas Creek and the wetlands extending to Botany Bay. These fertile soils later gave rise to expansive market gardens owned and farmed by Chinese migrants who worked with the seasonal shifts to yield crops to feed much of the Sydney area during the late 1800s and early 1900s.

Today, restoration programs led by NSW agencies, research groups and community initiatives aim to reverse this destructive legacy. Efforts include hydrological rehabilitation, replanting native vegetation and improving water quality to revive endangered freshwater wetland communities near Waterloo. These projects integrate scientific innovation with cultural knowledge, seeking to restore ecological processes and biodiversity while acknowledging the wetlands' layered history within a modern city.

References

- 01 *Brief Aboriginal History of the Botany Road Corridor and Surrounds*, Cox Inall Ridgeway for The City of Sydney, 2021
- 02 *Waterloo Estate - Connecting with Country Framework*, Murawin (2023)
- 03 *Green Square Atlas of Water Stories*, UTS Mapping Edges (2021-2023)



Top right: Storm water canal in Alexandria, 3 July 1929. Image credit: City of Sydney Archives

Left: Waterloo, Parish of Alexandria, Higginbotham and Robinson, 1885-1890. Image credit: City of Sydney Archives

Bottom right: Sydney Park, Alexandria. Image credit: Ethan Rohloff Photography



Redfern Rises: Legacies of Activism

Redfern's so significant to our people and has been for a very long time. It's not just about the housing and the living situation, it's about the community.

BLAKE ROBINSON, REDFERN RESIDENT, 2019
 SYDNEY MORNING HERALD

Waterloo and its surrounding suburbs hold a profound place in Australia's history as the birthplace of Aboriginal rights activism. Comprising of Darlington, Redfern, Eveleigh and Waterloo, these suburbs are the living repositories of political, cultural and social memory, especially for many First Nations families who have called them home for generations.

The increasing demand for industrial labour at factories on Botany Road and the Eveleigh Railway Workshop in the early 20th century offered First Nations people a pathway out of the enforced Aboriginal missions that existed across the country, a national Government program designed to erase peoples' cultural identity. Although providing a way out of the traumatic conditions of the missions, relocating meant permanently leaving traditional lands and family behind. As a result, Redfern and Waterloo provided displaced Aboriginal people a place where new kinships and cultural communities could be formed.

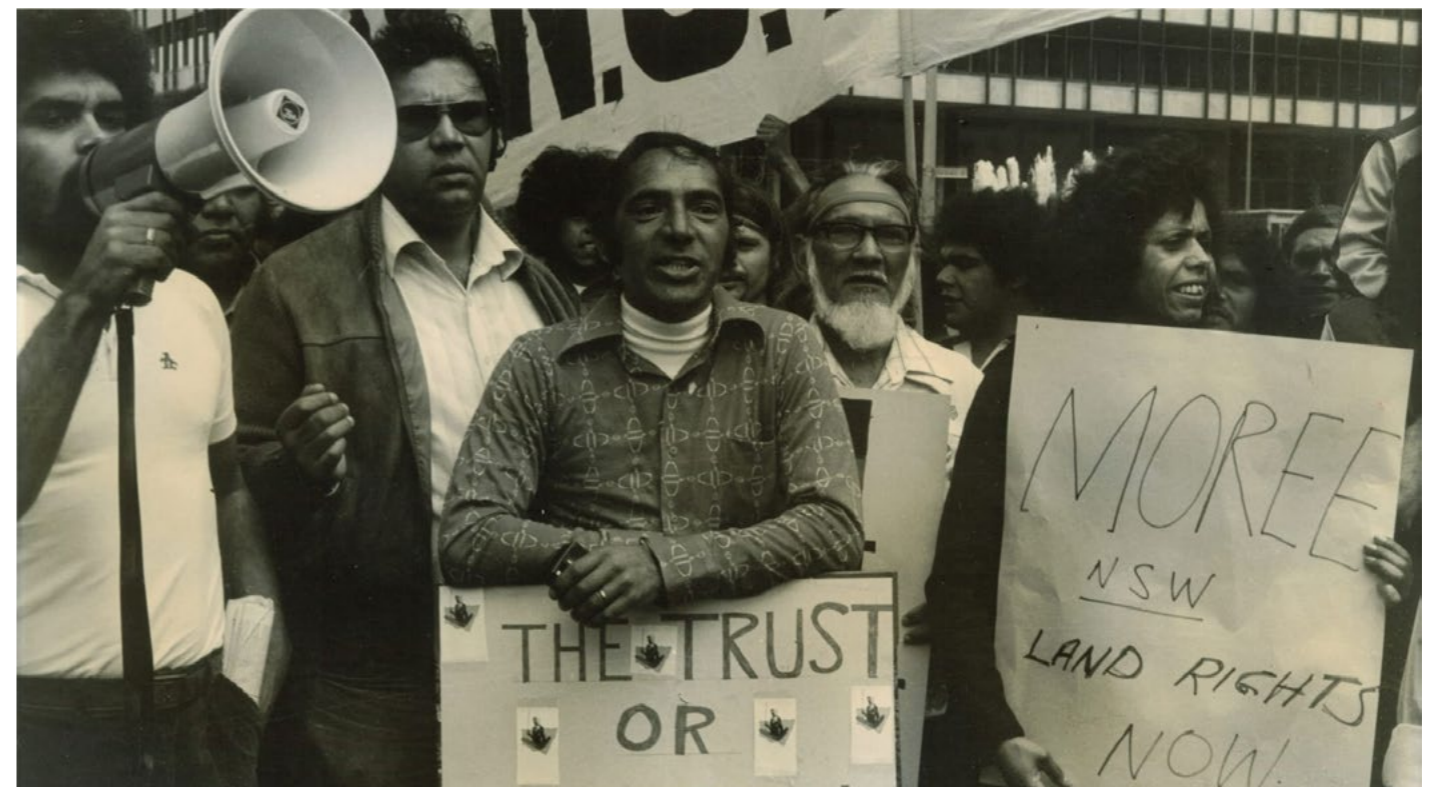
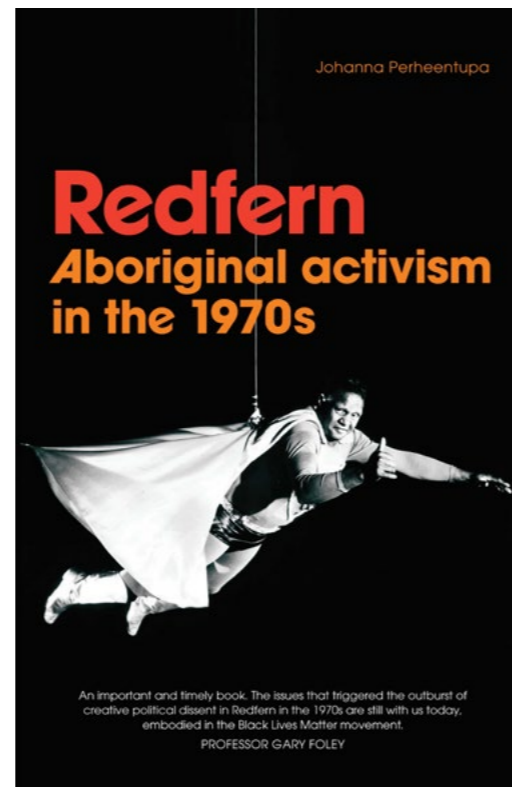
Through solidarity and shared experiences, Redfern and Waterloo became a powerful centre for political and cultural movements, driving campaigns for justice, land rights, self-determination and challenging systemic discrimination.



Top right: Tracey Moffat and Avril Quail painting 40,000 Steps mural in Redfern in the 1980s. Image credit: Sydney Barani

Below right: Lyall Munro Jr, Paul Coe, Vic Simms and Linda Coe at a land rights march in 1980. Image credit: Aboriginal Legal Service NSW/ACT

Below left: Johanna Perheentupa, *Redfern: Aboriginal Activism in the 1970s* (book cover), 2020





Left: Paul Keating delivers his historic 'The Redfern Park Speech' in Redfern Park, 1992.
Image credit: The Guardian

Right: Reko Rennie, *Welcome to Redfern*, 2013, Caroline Street, Redfern



Key moments in the Aboriginal rights movement that found momentum in these communities include the National Day of Mourning (1938) led by Jack Patten and William Ferguson, and the 1965 Freedom Ride led by Charles Perkins.

Organisations such as the Aboriginal Legal Service, Aboriginal Medical Service, National Black Theatre, Murawina Childcare Centre and the Aboriginal Housing Company emerged from the 1920s onwards to meet urgent community needs and advance self-determination.

Redfern and Waterloo were not only sites of protest and advocacy, but also spaces where art, identity and resilience flourished as living repositories of political and cultural memory for generations of First Nations families.

Homes often served as meeting places and safe havens, while The Block, a cluster of Aboriginal-owned housing, stood as a symbol of resistance and pride. Its murals transformed domestic architecture into public declarations of identity, reinforcing Redfern's role as an enduring emblem of empowerment.

References

- 01 *Indigenous Connections - Railway Days*, South Eveleigh Heritage, eveleighstories.com.au
- 02 *A Brief Aboriginal History of the Botany Road Corridor and Surrounds*, Cox Inall Ridgeway for the City of Sydney, 2021
- 03 *This is the story of Redfern*, NIAA, niaa.gov.au

Woven Together: Waterloo's Communities

Waterloo is a place where layers of memory live in the bricks, the soil and the stories shared across generations.

Waterloo was a vital freshwater gathering place for the Gadigal People, sustaining life for millennia and embedding cultural knowledge in the landscape. Colonial settlement transformed these wetlands through land grants, farming and industry.

Eventually, the agriculturalists moved away and before long, the handful of modest country homes in the area found themselves hemmed in by rows of terrace housing built for workers and middle-class families drawn to the area.

In the early 1900s, the bubonic plague exposed unsafe housing conditions and poor sanitation, prompting slum-clearance plans. In the 1920s, First Nations employment in Redfern was centred on manual and industrial jobs, particularly at the Eveleigh Railway Workshops and factories along Botany Road. It was at this time that Chinese, Russian and Ukrainian, migrants relocated to Redfern and its surrounding suburbs to work in these industrial businesses, marking the start of the diverse and multicultural community that continues to this day.



Rachel Forster Hospital, Redfern, 1924. Image credit: State Library, NSW



Top left: Waterloo Estate Facilities Launch, 1997. Image credit: City of Sydney Archives

Bottom left: Waterloo community members. Image credit: Homes NSW

Right: Daniel Solander public housing building at 180 Pitt Street, Waterloo, 2000. Image credit: City of Sydney Archives



By 1941, the NSW Housing Commission was established to provide affordable homes, with Waterloo identified as a focus area for renewal. From the mid-1960s, major redevelopment, including the Endeavour Project's high-rise towers, created thousands of flats, forming a dense public housing community. Today, Waterloo South is set for another transformation, with the proposed redevelopment led by the Stockland consortium aiming to deliver 5,000 homes with a mix of social, affordable and private housing, alongside parks and community spaces.

Through these changes, Waterloo has remained a place of belonging and cultural exchange. It became a hub for First Nations social and political life in the 20th century and continues to carry stories of resilience and diversity - from First Nations activism to migrant influences including from Russia, Ukraine and China.

The idea of 'home' in Waterloo is more than shelter, it is a living archive of intergenerational knowledge, cultural memory and collective strength.

References

- 01 *Waterloo South: People and Place Plan*, Homes NSW, October (2025)
- 02 *A Brief Aboriginal History of the Botany Road Corridor and Surrounds*, Cox Inall Ridgeway for the City of Sydney (2021)

Food is memory, and Waterloo's soil holds centuries of stories about sustenance and exchange.

Top left: Preparing Latvian sourdough bread at the bakery, Inara Strungs. Image credit: Waterloo Stories

Bottom left: Eamon Donnelly, *The Milk Bar*, 2014.

Right: Sausage sizzle at Waterloo Estate Facilities launch, 1997. Image credit: City of Sydney Archives



Recipes, ingredients, and growing and cooking practices are carriers of cultural knowledge. They encode migration histories, trade routes, and ecological relationships. From Illpah as a waterscape sustaining human and non-human life for millennia, a strong tradition of growing food has long existed in Waterloo and continues today.

The Gadigal people used the wetlands to gather fresh water and Warrigal greens, native raspberries and river mint. The waterscape and abundant animal life provided a flourishing edible ecosystem which sustained communities throughout seasonal cycles.

By the 19th century, the flat lands around Sheas Creek, now Waterloo and Green Square, were reshaped into productive farmlands supplying Sydney. Market gardens introduced fences, drains, and irrigation systems. After the gold rush, Chinese migrants became central to this economy, bringing innovations like pump systems and trench irrigation. Their gardens were highly productive but also targeted by racist campaigns, revealing how food and farming were entangled with cultural tensions.

This culinary legacy persists. From Gadigal knowledge to Chinese market gardens that fed Sydney in the late 19th and early 20th centuries, Waterloo has long been a place where food connects people and place. Today, community gardens at Waterloo Central continue this story of sustenance and cultural exchange - a living archive of resilience and shared knowledge.

References

- 01 *Brief Aboriginal History of the Botany Road Corridor and Surrounds*, Cox Inall Ridgeway for The City of Sydney, 2021
- 02 *Waterloo Estate - Connecting with Country Framework*, Murawin (2023)
- 03 *Green Square Atlas of Water Stories*, UTS Mapping Edges (2021-2023)

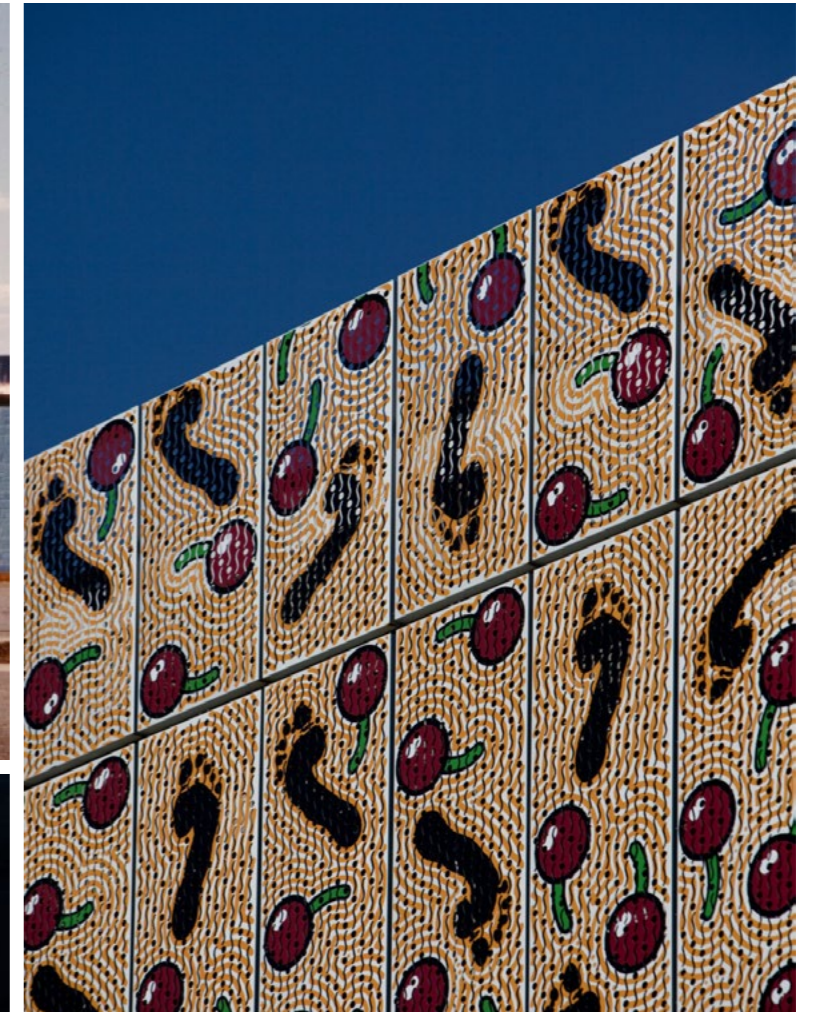
Art, Culture and Connection

Waterloo and its surrounding suburbs have long been at the heart of Sydney's art and cultural movement. From the bold political murals of Redfern in the 1970s and 1980s - powerful statements of Aboriginal rights and community resilience - to major public art commissions in recent years at Waterloo Metro Station, Redfern Park and Green Square. Art here has always been a voice for identity and change.

Iconic examples include the *40,000 Years* mural on Lawson Street in Redfern, first painted by artists Carol Ruff, Colin Nugent, Tracey Moffatt, Joe Geia, Avril Quail, Kristina Nehm and Charlie Aarons in 1983 and restored in 2018, which grounds First Nations history in the heart of Redfern. Another iconic mural is the Aboriginal flag painted in 2000 by Alex Tui, a former world champion kickboxer. Tui painted this mural on the wall of the Elouera-Tony Mundine Gym where he was the manager for 25 years. The original mural was removed as part of the redevelopment of The Block in 2019, however in recognition of its importance to the community, it was reinstated on the wall of the newly built gym in the area.

Welcome to Redfern (2012–2013) by Reko Rennie and collaborators is another striking mural that covers the entire facade of a terrace house, with future plans to activate the venue as an art space for the community. Elsewhere, *Mission Boy Dreams* (2006) by Wiradjuri artist Roy Kennedy on the Wyanga Aboriginal Aged Care Building reflects personal and collective memory. *Cherry Pickers* (2009) by Blak Douglas on the front of the Koori Radio building is a bold work that pays homage to Aboriginal Playwright Kevin Gilbert.

Moving off the walls and into the parks, Fiona Foley's *Bibles and Bullets* (2016) in Redfern Park is a conceptually layered sculptural work in the form of a playscape, fountain and skate park for children.



Top left: Carol Ruff, Colin Nugent, Tracey Moffatt, Joe Geia, Avril Quail, Kristina Nehm and Charlie Aarons, *40,000 years*, 1983, Lawson Street, Redfern

Right: Blak Douglas, *Cherry Pickers*, 2008, Koori Radio Building, Cope Street, Redfern

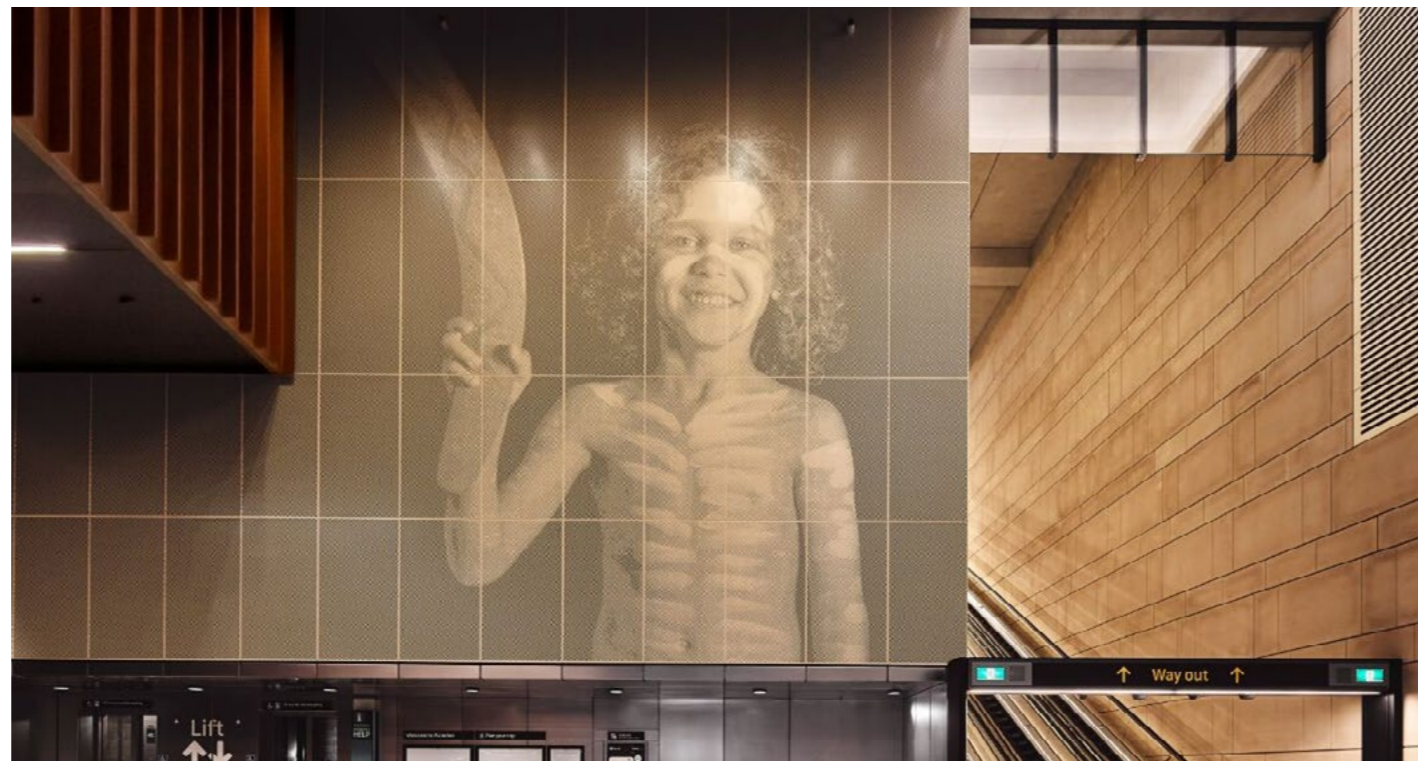
Bottom left: Aboriginal flag in Redfern's block, Alex Tui, 2000, formerly on Eveleigh Street Redfern



Top left: Artbank Sydney, Waterloo. Image credit: Sydney Contemporary

Bottom: Nicole Monks, *Footprints on Gadigal Nura*, 2014, Waterloo Metro Station

Top right: Ruby and Sweet Williams in the *Cake Man*, National Black Theatre, 1975. Image credit: The Conversation



In 2024, artist Nicole Monks was commissioned to create a series of three wall-mounted works at Waterloo Station. *Gadigal Nura* is a monumental sculptural map formed from more than 100 individually cast aluminium feet, each marking locally significant sites along what is now Botany Road.

In addition to the visual arts, the National Black Theatre was run by a small collective of First Nations people in the Redfern and Waterloo area from 1972-1977. This grass-roots arts organisation grew out of the political struggles and activist movements, providing a multi-disciplinary platform for modern and traditional dancing, script development, film and photography classes.

In contrast to the significant First Nations expressions, on Raglan Street in Waterloo stands a large sundial commemorating the bicentenary of Lieutenant James Cook's landing at Botany Bay in 1770. Created and installed in 1970, the sundial represents an earlier era of commemoration. It is the more recent works, however, that signal the community's evolving priorities and perspectives.

Today, the public art tradition continues with nearby Green Square's ambitious public art program. Sculptures, installations and integrated artworks celebrate the area's freshwater heritage for a contemporary city. Together these areas form a continuum of public art that speaks to history, community and ecology, connecting past and present through creativity and cultural expression.

References

- 01 *Green Square Atlas of Water Stories*, UTS Mapping Edges (2021-2023)

Listening to Place

This chapter reflects on the stories and perspectives shared through the community engagement process.

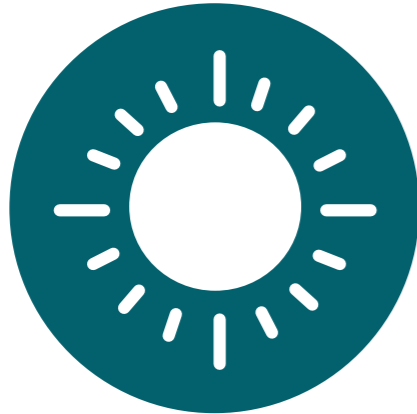
Community Engagement

Engagement with the existing community has been central to the planning and development of Waterloo South. Stockland and Ngurra have initiated open dialogue and sought feedback from both First Nations and non-indigenous residents to ensure the future precinct meets the community's needs.

Engagement with the community will be ongoing to achieve long-term, tangible outcomes.



UAP-led community workshop 16 May 2024, Photo: Jacquie Manning



Design for Safety

Some tenants expressed concerns about safety in the new development. There is a call for safe, accessible open spaces and for people to feel comfortable moving through the precinct at all times.

Public art can enhance civic safety through functional design elements, such as artist-informed lighting or seating, that create inviting, well-lit gathering spaces and thoroughfares from day to night.



Support Mental Health & Wellbeing

Mental health and wellbeing was a significant point of a conversation in the community. Feedback emphasised the importance of open living environments and communal spaces. The goal is to improve interpersonal connection and avoid feelings of claustrophobia.

Public art can support mental health and wellbeing outcomes through artworks and projects that foster social connection and in turn reduce isolation. This may be achieved through permanent public art outcomes or artist-led residency initiatives during construction.

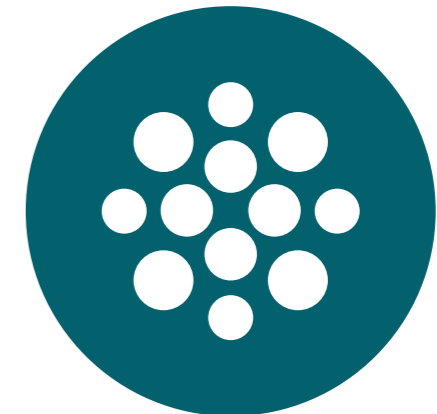


Celebrate First Nations Communities

Feedback from tenants and community members and Designing with Country engagement sessions highlighted the importance of Waterloo Estate as a First Nations community hub. Tenants are proud of their identity as Waterloo residents.

Public artworks may speak specifically to elements of Country, such as activations of the Fold, or may seek to hero local Elders and community members.

Opportunities to engage First Nations artists and/or a First Nations curator will ensure local voices are platformed and outcomes thoughtfully reflect stories of Country.



Showcase Multicultural Identities

Alongside the First Nations community are a thriving mix of cultural identities that reflect the area's rich and layered history. This diversity has long shaped the character of Waterloo Estate as a welcoming and inclusive community.

Public artworks can play a central role in celebrating Waterloo South's multicultural communities. These works can honour the contributions of different communities and foster cross-cultural understanding to ensure tenants feel represented and connected to their neighbours.

Curating Place

This chapter details the conceptual and programmatic armature onto which all public art commissioning for Waterloo South is built.

Context Alignment

The curatorial framework for this Masterplan has been developed with reference to the suite of strategic and design-led thinking developed by the team of consultants for Waterloo South.

Building on these foundations, the framework invites artists to engage with the conceptual narratives articulated in these reports and to develop artwork concepts which sit sensitively within the site's design language.



Precinct Curatorial Vision

The curatorial vision is a site-specific thematic overlay that serves as a conceptual launch pad for future artists to engage with Waterloo South.

Home is Community

Home is Community invites us to see the home not just as a place of shelter, but as something we carry with us in ways that are sensory and ritualistic, and grounded in familial and community connections. It lives on in the stories we tell, in our bodies, in what we eat and grow, and in how we move through life with each other. This expanded sense of home speaks to the politics and poetics of Waterloo, and how private worlds intersect with public histories.





The history of the Waterloo Estate is deeply rooted in its public housing communities, which have been a cornerstone of the area for decades. But before this, Waterloo, or *Illpah*, was an important freshwater gathering place for Gadigal People and later, a meeting ground for First Nations peoples from across the country. Here, the essence of 'home' expanded and so did the cultural memory of this place. These layers of history and memory are not static, they are encounters negotiated physically and intimately in the present moment.

By framing home as community, artists are invited to explore how domestic rituals, food practices and intergenerational knowledge become carriers of identity and resilience. Through works that activate memory and imagine possible futures, as well as invite participation, art can make visible the continuity of care and connection that defines this precinct. For visitors, these projects offer a way to experience Waterloo not only as a site of redevelopment but as a living network of cultural and ecological exchange.



Image Credit Top: Marinella Senatore, *London Procession*, 2018, London
Bottom: Rirkrit Tirvanija, *untitled 1990 (pad thai)*, 1990, opening at Paula Allen Gallery, New York



Water as memory and story

The first stories of Waterloo, or Illpah, are held within its subterranean memory. This place was once a network of freshwater ponds and wetlands stretching across the landscape, from sandy high points to waters flowing toward the ocean. Waterloo's unique character is shaped by a natural 'fold' in the terrain (now experienced as George Street), where this transition from the sand hills to wetlands occurs. This underlying watery shift from fresh water to sea water defines Waterloo's pre-colonial identity and continues to echo through its layered histories.

Artists may choose to respond to the idea of the 'fold' as a place of tension as the waters shift in character and purpose. Or alternatively, create works relating to water practices as a way of materialising social-ecological connections of the area.

Image Credit Sydney Park. Courtesy Armidale Creeklands



Home as place of activism and renewal

Waterloo and the greater Redfern area are defined by a tension between activism and urban renewal. Historically, these neighbourhoods are crucibles for First Nations human rights movements, where political struggle and cultural assertion reshaped Australia's social landscape. It is here that art became a language of resistance and identity, expressed through murals, protest and collectivism which assert sovereignty and solidarity.

Urban renewal introduced new architectures and economies, often challenging community continuity. Yet this friction sparked creativity: artists and collectives have responded to gentrification with works that interrogate power, reclaim space and celebrate heritage. It is precisely this tension between preservation and transformation that makes Redfern and Waterloo unique and generative, producing art that is deeply rooted in history while imagining new futures.

Image Credit Thomas 'TJ' Hickey's Younger Sister, 2004. Courtesy State Library of NSW



Home as a place of belonging

The human experience of home is carried in the sharing of knowledge that echoes across generations. These stories are a living ecology of kinship, where memories are entangled and continually reshaped as we build the meaning of our home.

This subtheme is anchored by the idea of 'belonging' as central to the recognition of home. It is a need that extends to all living things. Animals and plant life have evolved over millennia in direct response to their surrounds. Their habits, behaviours and survival belong uniquely to their natural home.

Artists may make works that materialise the social-ecological connections of family, community, and place, revealing how belonging is both inherited and continually reimagined.

Image Credit Nendo, Bird-Apartment, 2012, Ando Momofuku Center, Japan



Home as sensory and ritualistic

Home is inscribed through our bodies - through touch, scent, taste and sound. These sensory traces form a living archive, where rituals of daily life become markers of belonging. Recipes, ingredients, and growing and cooking practices carry cultural knowledge, encoding migration histories, trade routes and ecological relationships. Smells and touch may recall seasonal shifts, ritual practices and habits carried forward across generations.

Artists may choose to respond to the idea of home as a sensory vessel where rituals materialise belonging and continuity, or make works that explore how embodied practices such as cooking, gathering, listening and touching connect the individual to the collective, and the present moment to ancestral memory.

Image Credit Daniel Spoerri, Déjeuner sous l'Herbe, 1983, Versailles, France

Artwork Activations

The recommended artwork activations across the precinct have been grouped according to the type of impact and experience public art can contribute to the precinct.

Artwork Activations Overview

This Preliminary Public Art Masterplan proposes a series of public artwork options for Waterloo South that serve to guide future commissioning. Recommended opportunities and locations have been informed by the anticipated public experience to ensure the precinct is enlivened through a diverse yet cohesive series of artistic interventions.

Proposed locations will be within private land site boundaries. The public art locations will be assessed on a precinct wide basis and will look to capture key, meaningful locations and 'moments' within the precinct. This may include responding to insights arising from engagement activities to ensure the strongest and most suitable outcomes are prioritised, whether large or small.

Artwork Typologies & Potential Forms:

Iconic Markers of Place

- Counter Monument
- Thresholds
- Activating the Fold

Embedded Storytelling

- Small sculptural forms and/or attachments
- Ground plane
- Facade treatment including murals
- Lighting

Artist-led Functional Elements

- Seating, tables and shelters
- Micro playscapes
- Lighting

Temporary Programming During Construction

- Bespoke Hoarding
- Artist in Residence
- Workshops, events, programs

Precinct Public Art Budget

The total public art allowance for Waterloo South is indicated as \$9,200,000.00 ex GST. The budget will be allocated in accordance with best practice approaches to commissioning public art and is inclusive of all artist fees, consultant fees and all costs associated with production and delivery of artworks to site. This budget is indicative as per preliminary understandings of the development.



01 Iconic Markers of Place



02 Embedded Storytelling



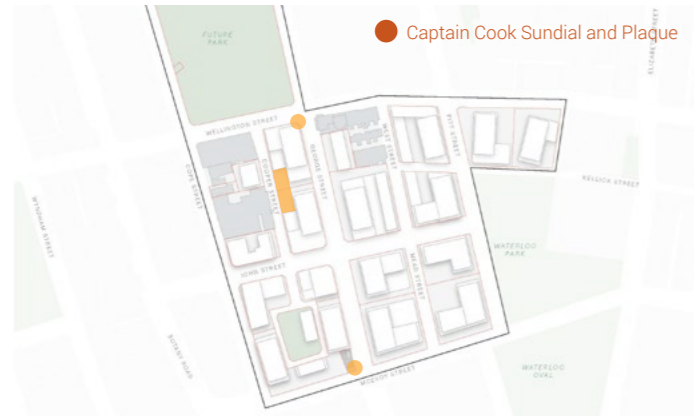
03 Artist-led Functional Elements



04 Temporary Programming

Iconic Markers of Place

Iconic Markers of Place



COUNTER MONUMENT

One of the few permanent public artworks in Waterloo Estate is the *Captain Cook sundial and plaque* (1970), located in Waterloo Green between the Joseph Banks and Mano Desovski Towers in Waterloo Central. The large sundial sculpture was commissioned to commemorate the bicentenary of Lieutenant (later Captain) James Cook's landing at Botany Bay in 1770 and his claiming of the Eastern seaboard for the British Crown. Embedded in the pebblecrete ground plane is a map of Australia and New Zealand, with a line documenting the route of Cook's ship, the Endeavour.

Public monuments to colonial histories have been the target of protest movements in recent history, a sentiment that emerged alongside the Black Lives Matter movement of the 2010s. Colonial statues across the globe have been defaced, torn down and critically reframed for contemporary audiences. In Australia, several 'counter monuments' have appeared in the last decade, including Judy Watson's *bara* (2022) and Alison Page's *The Eyes of the Land and Sea* (2020).

The siting of the *Captain Cook sundial and plaque* within the Waterloo and Redfern community can today be appreciated as ill-placed and tone-deaf in light of the devastating impact of the British invasion* on Australia's First Peoples.

This artwork activation presents an opportunity for an artist

The provided benchmarks are indicative only and seek to demonstrate the experience of public art at Waterloo South. These benchmarks illustrate the envisioned impact of a free standing sculpture.

*City of Sydney Aboriginal and Torres Strait Islander protocols formally adopted the term 'invasion' in 2011 to describe the arrival of Europeans in Australia in 1788.

to create an iconic 'counter monument' within the community-focused open space in the pocket plaza of Block 3 along the community-focused Cooper Street. Located at the end of the 'Community Street' through the precinct, and positioned as a South-West counterpoint to the North-East location of the sundial, an artwork in this location will re-instate a culturally relevant, resonant counter-narrative that reflects a 21st century understanding of Australia's complex history.

This opportunity is for a First Nations artist, and would be developed with guidance from a First Nations curator.

Potential Artwork Forms:

- Free standing sculpture
- Integrated ground plane treatment

Artwork Locations:

Locations may include:

- Pocket plaza of Block 3
- Intersection of George and Wellington Streets
- Intersection of George and McEvoy Streets



Image Credit Top: *Captain Cook Sundial*, 1970, Waterloo Green
Bottom: Alison Page and Nik Lachajczak, *The Eyes of the Land and the Sea*, 2020

Iconic Markers of Place

CASE STUDY

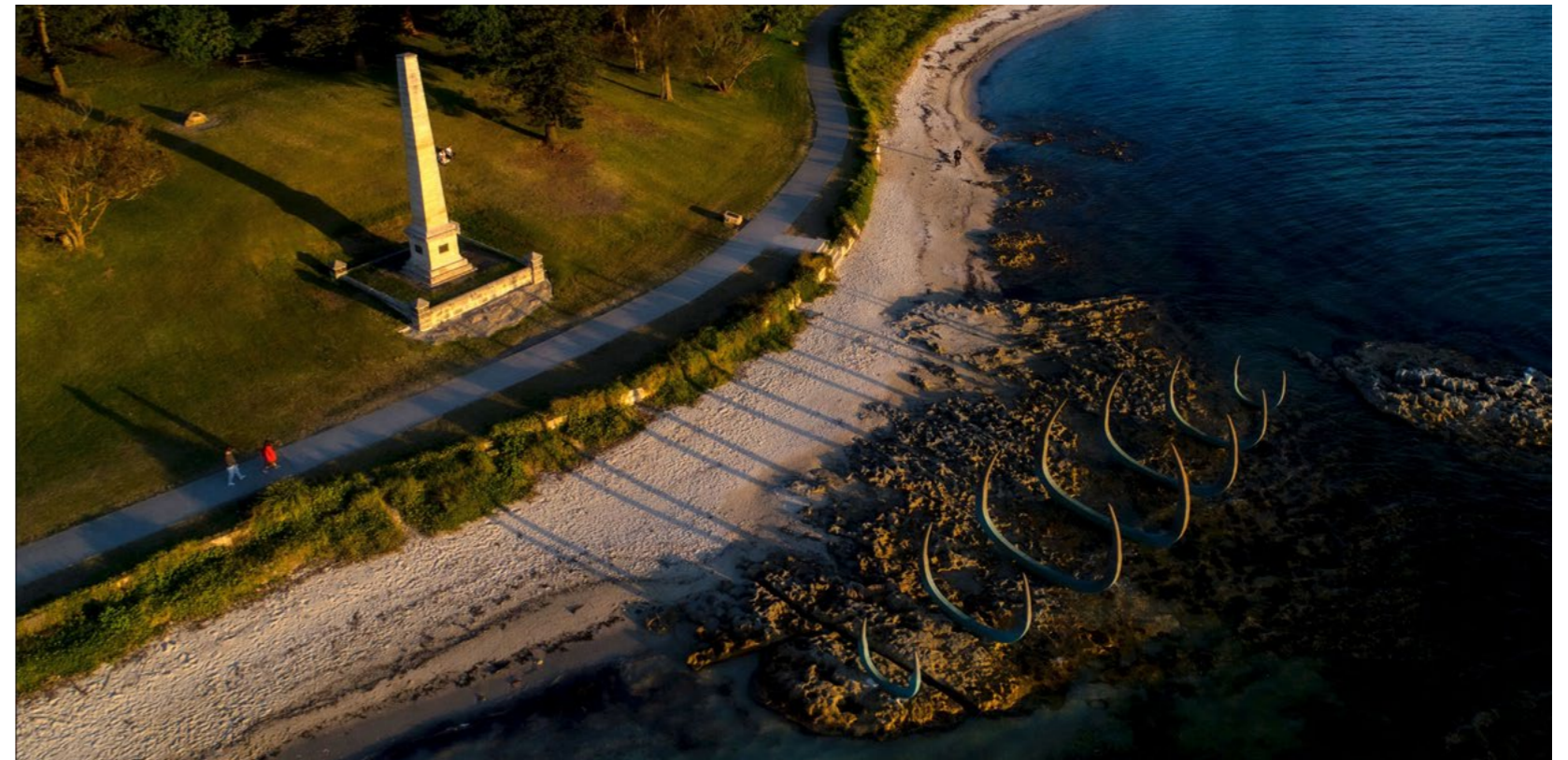
Alison Page and Nik Lachajczak
The Eyes of the Land and Sea, 2020

The Eyes of the Land and the Sea by Alison Page and Nik Lachajczak is a monumental public artwork located at Kamay Botany Bay National Park. Installed in 2020, it commemorates the 250th anniversary of the 1770 encounter between First Nations people and Lieutenant James Cook's crew aboard the HMB Endeavour, and is intentionally positioned adjacent to the Captain Cook Monument erected in 1871.

The cast bronze work comprises seven rib-like forms that evoke both the hull of the Endeavour and the bones of a whale, a totem of the Gweagal people. This fusion of two distinct shapes symbolises the contrasting perspectives of those first encounters, inviting reflection on themes of sentiment, mutual understanding and reconciliation.

The Eyes of the Land and the Sea exemplifies how contemporary artists can engage with places steeped in colonial narratives to create counter-narratives that resonate with modern audiences. It stands as a powerful statement on shared history and the ongoing dialogue between cultures.

MATERIAL	Bronze
YEAR	2020
LOCATION	Botany Bay, NSW





THRESHOLDS

In its contemporary form, Waterloo South is defined by a site boundary framed by several roads and through-site links, creating a series of thresholds into and out of the precinct. These thresholds hold a dual identity: they are both the physical markers of a modern land ownership process, and visible points of entry and exit for residents and visitors.

However, when we consider an expanded definition of 'home', the stories of a place are not confined to its physical borders. They travel with people as they move through the world. In this sense, the thresholds of Waterloo South become liminal spaces. They are the points of transition where different identities and stories co-exist to form new places and meanings.

This typology offers the opportunity for an artist to activate these precinct thresholds. This could take the form of a major artwork at the key threshold at Wellington and George Street or McEvoy and George St, energising the site's 'high street'. Alternatively, an artist may create a connected series of works that signpost a network of other thresholds across the precinct.

Potential Artwork Forms:

- Freestanding sculptural elements of varying size and scale, tailored to each location
- Ground plane treatments
- Integrated facade works

The provided benchmarks are indicative only and seek to demonstrate the experience of public art at Waterloo South. These benchmarks illustrate the envisioned impact of threshold activations.

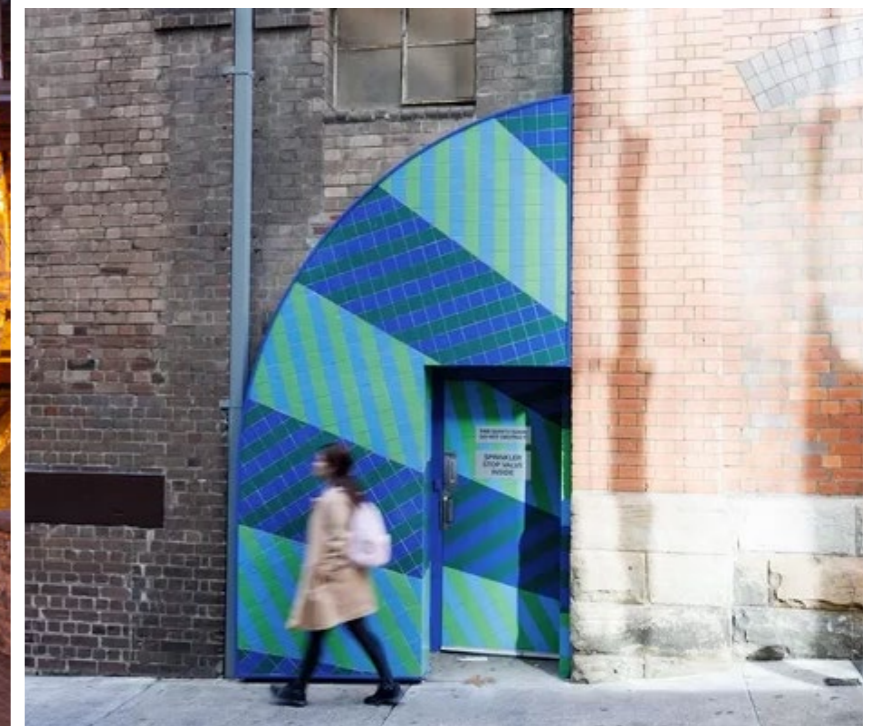
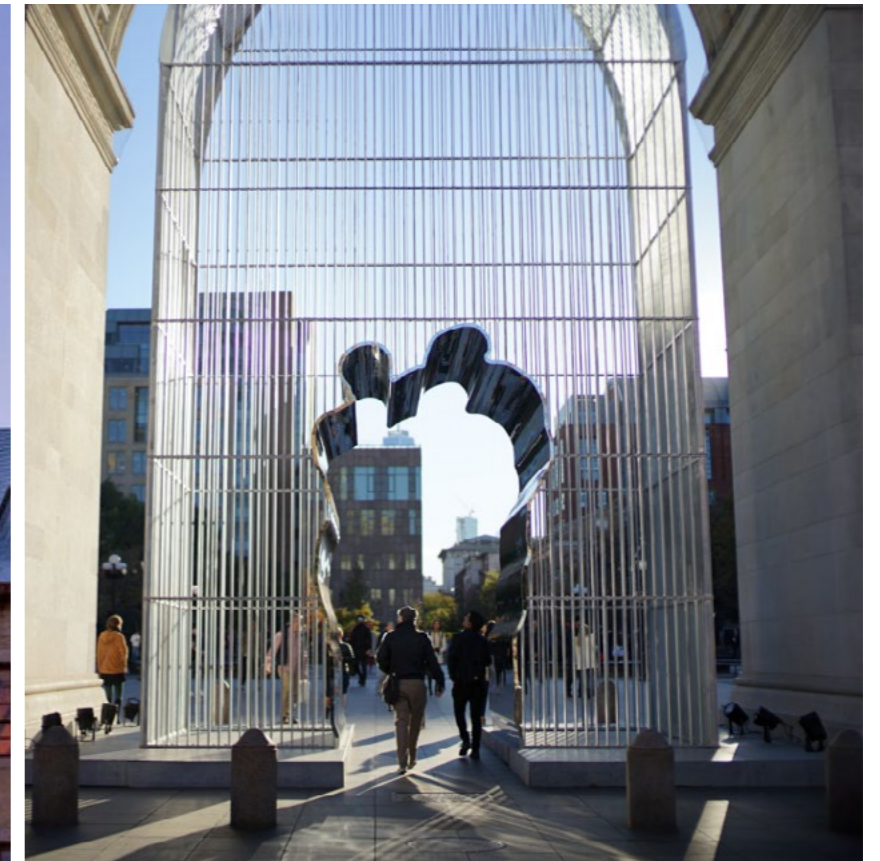


Image Credit Left: Felice Varini, *Double interlaced concentric circles*, 2023
 Top right: Ai Wei Wei, *Good Fences Make Good Neighbours*, 2017
 Bottom right: Callum Morton, *In Through the Out Door*, 2024

Iconic Markers of Place



ACTIVATING THE FOLD

The Designing with Country framework developed by NDI for Waterloo South identifies present day George Street as 'the Fold' in the precinct. It is acknowledged as both a contemporary expression of where the echoes of a songline pass across the precinct, as well as the physical transition point between the low-lying 'wet Country' to the west of the precinct and the steep inclines of 'dry Country' on the eastern parts of the estate.

This activation presents an opportunity for a landmark commission by a First Nations artist that celebrates the embedded stories and significance of the Fold. It could take the form of one major piece that spans the length of George Street. It could also present as a series of works placed along the street that punctuate a pedestrian experience along this corridor. This opportunity is for a First Nations artist, and would be developed with guidance from a First Nations curator.

This commission does not necessarily mean that other typologies will not interface with George Street. Rather, it is envisaged to be a prominent artistic feature in direct response to the conceptual proposition of The Fold in the Designing with Country framework.

Potential Artwork Forms:

- Embedded ground plane treatments
- Integrated facade works
- Sculptural elements

The provided benchmarks are indicative only and seek to demonstrate the experience of public art at Waterloo South. These benchmarks illustrate the envisioned impact of ground plane activations.



Image Credit Top: Jonathan Jones, *barrangal dyara (skin and bones)* 2017
 Bottom right: Megan Cope, *Walangala*, 2020
 Bottom right: Studio Roosegarde, *Van Gogh Path*, 2012

Iconic Markers of Place

CASE STUDY

Nekisha Durett, *Don't Forget to Remember (Me)*, 2025

Nekisha Durett's *Don't Forget to Remember (Me)* was commissioned by Bryn Mawr College as part of the ARCH Project (Art Remediating Campus Histories), a five-year program developed in collaboration with Monument Lab. Durett's artwork seeks to reinstate stories which were absent or erased from the college's demonstrated history, particularly those of former Black staff members who worked at the college during the early to mid 1900s when Black students were systematically denied admission or attendance due to race.

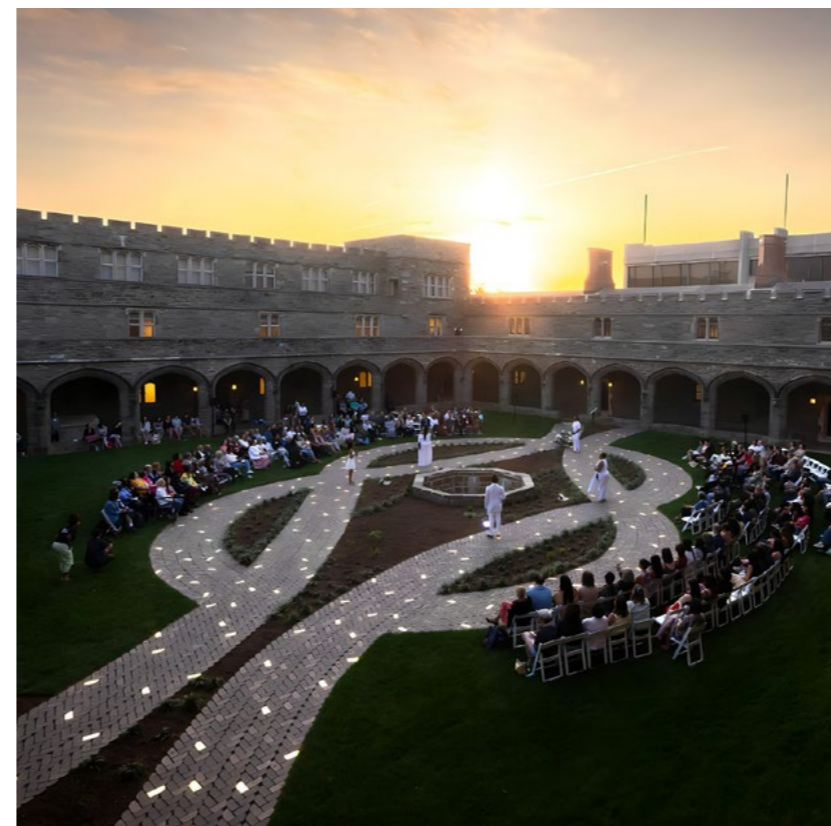
The artwork comprises approximately 250 engraved pavers, each depicting the names of former Black staff including live-in domestic servants, maids, porters and other personal support roles, gathered through staff and student research of the college's archives. The names serve to both recognise known staff and allude to a broader network of people whose names and identities are still unknown. Arranged in a square knot formation, together the names symbolise interconnectivity and the permanence of lived history.

Don't Forget to Remember (Me) is a compelling example of embedding and reinstating unrecognised histories within a place and a community's collective conscience. Through paving and LED lights, the artwork literally illuminates erased histories with the additional effect of contributing to wayfinding and public safety at night.

MATERIAL Custom clay pavers, LED lights, polymeric sand, soil

YEAR 2025

LOCATION Bryn Mawr College, Pennsylvania, United States



Embedded Storytelling

Embedded Storytelling



POSSIBLE TYPOLOGIES

Embedded Storytelling explores the fine-grain character of the precinct, celebrating the power of small moments to coalesce into impactful site narratives. To achieve precinct-wide activation, a series of discovery typologies are proposed, each designed to create a cohesive and immersive public art experience. Not all options listed here will progress.

Possible artwork forms include but are not limited to:

Small scale sculptures and/or attachments

- A series of small scale sculptures or integrated treatments dispersed across Waterloo South for moments of discovery and delight.

Embedded ground plane treatments

- To connect pedestrian pathways with a continued creative language. These works may celebrate the east-west water pathways identified in the Connecting with Country framework.

Facade treatments

- Activation of building facades through murals, integrated forms or sculptural attachments to achieve storytelling that is directly embedded within the precinct's built forms.

Possible Artwork Locations:

- East-west pedestrian through-site links and roads.
- Forecourts, gateways and lobbies.
- Building facades or gateways with high public visibility.

The provided benchmarks are indicative only and seek to demonstrate the experience of public art at Waterloo South. These benchmarks illustrate the envisioned impact of discovery moments.

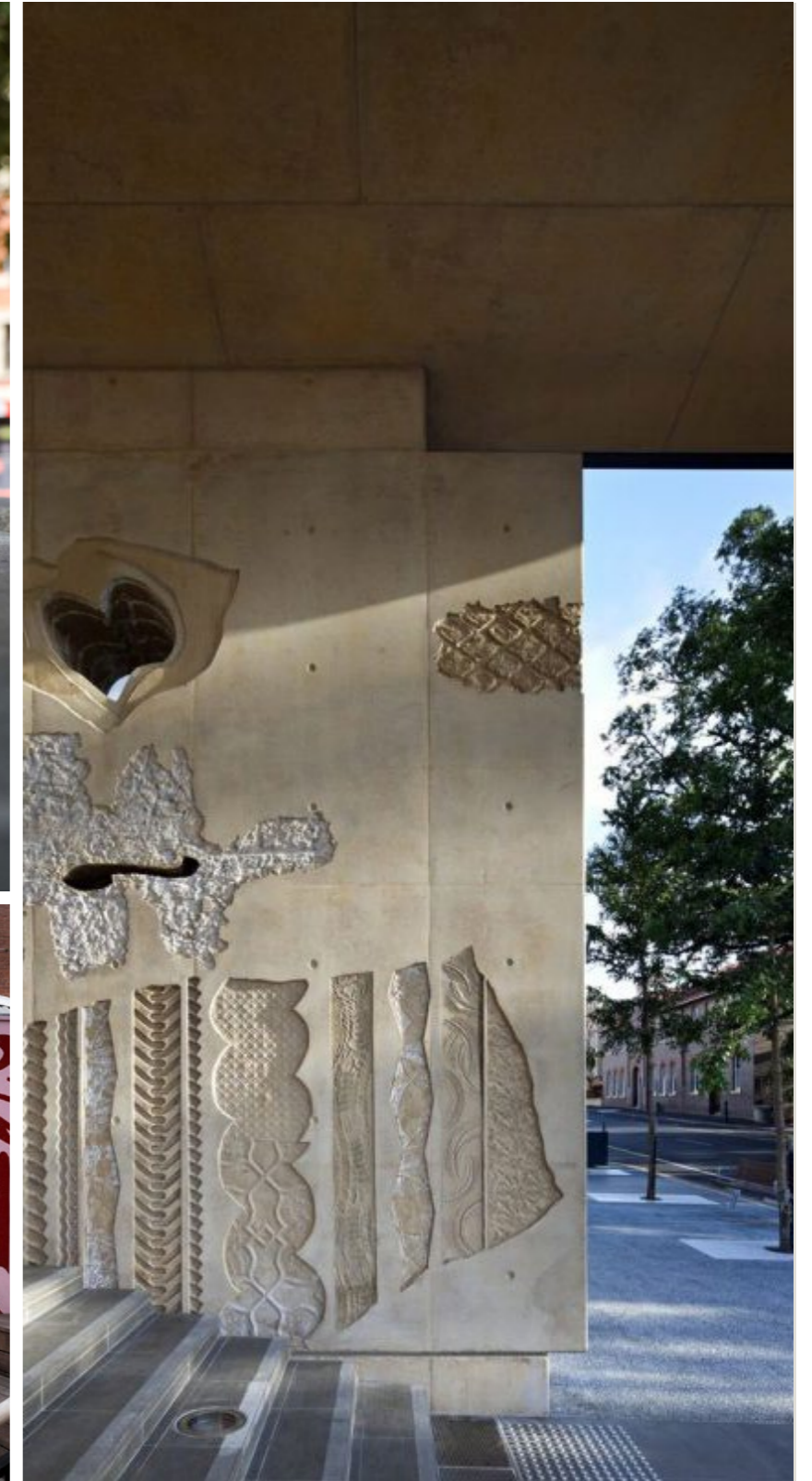


Image Credit Top left: Tracey Emin, *The Distance of Your Heart*, 2018
 Bottom left: Aretha Brown, *New Shakahari Wall Mural Commission*, 2021
 Right: Bruce Reynolds, *Tread*, 2011

Embedded Storytelling

CASE STUDY

Jonathan Jones, *remembering Arbanoo*, 2022

Jonathan Jones' *remembering Arbanoo*, commissioned by AMP Capital and curated by Barbara Flynn, was awarded the Property Council of Australia Innovation & Excellence Awards, Award for Best Public Art Project 2023 in recognition of its immense impact. Developed with the permission of Elders from Gadigal Country, particularly Uncle Charles 'Chicka' Madden, the artwork is imbued within the site's contemporary and heritage architecture to prompt passerby to consider Sydney and Australia's First Nations and colonial heritage.

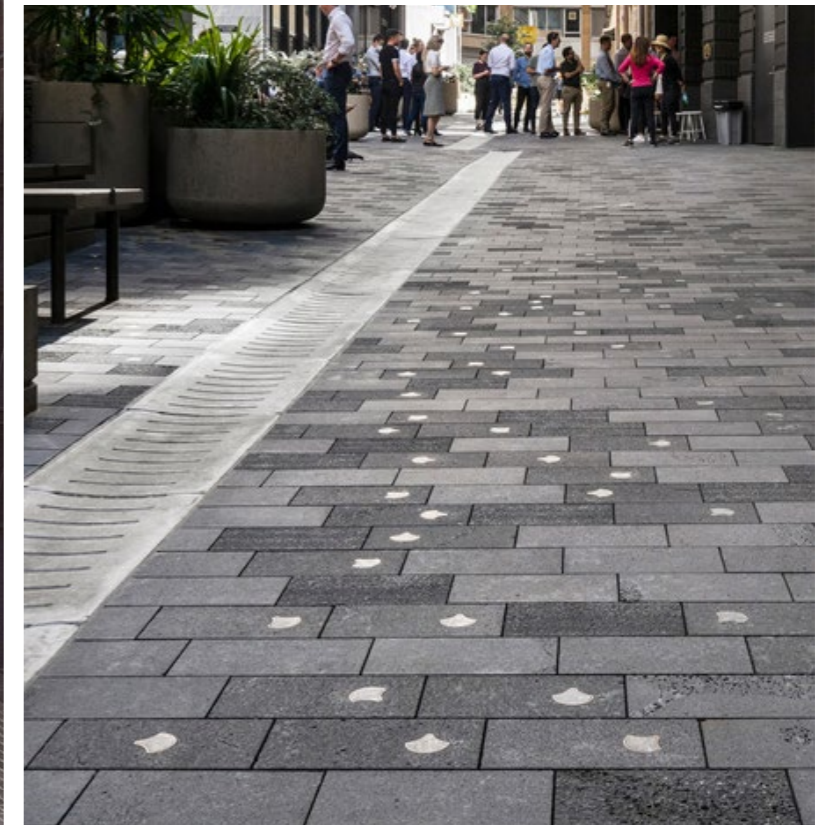
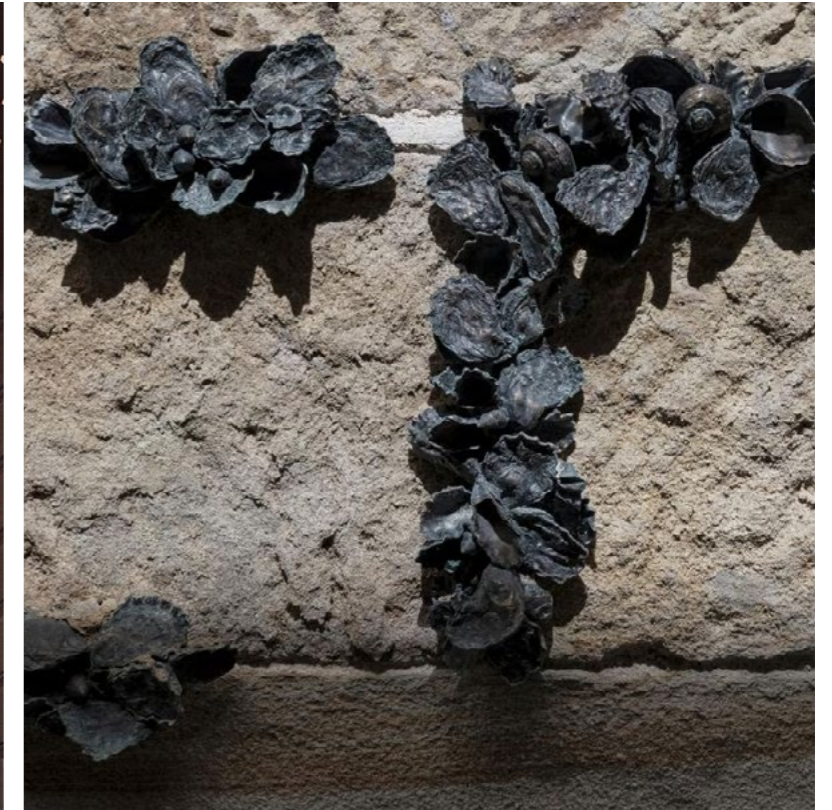
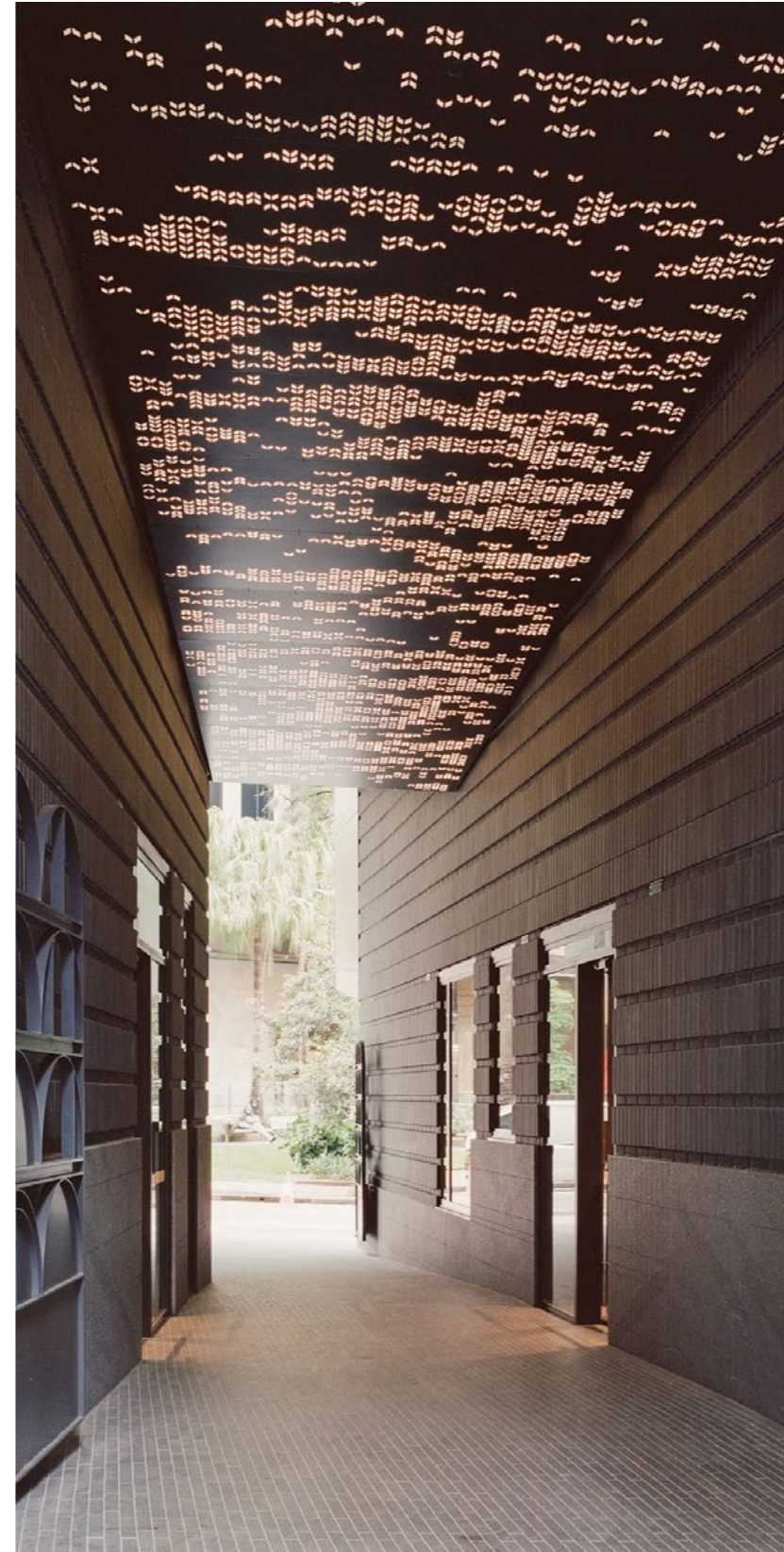
Comprising a series of five artwork elements which culminate in one multi-part experience across Sydney's Quay Quarter Lanes, *remembering Arbanoo* combines a range of material approaches including wool flags hung from historic pulleys; 3,500 individual bronze oysters; in situ cast concrete; an LED soffit with a 24-hour stereo soundscape featuring two native speakers, Lille Madden and Joel Davison, speaking in language; and 1,007 fish scales cut from salvaged and recycled marble from the former AMP Tower embedded within the ground plane.

remembering Arbanoo is a compelling example of multiple distinct elements culminating in one holistic artwork experience. Together each component combines to slowly reveal a larger story of place. As described by Jones in *Curatorial Guide and Maintenance Manual for remembering Arbanoo* (2022), the artwork exists as one installation narrative which is not only integrated into and unites the site, but contributes creatively to the urban landscape and its community. It demonstrates the power of engaging deeply with site histories and embedding these within built forms in multiple ways to honour a place's rich and complex identities.

MATERIAL Bronze, in situ cast concrete, LED lights, perspex and 24-hour stereo soundscape, 1007 fish scales of salvaged and recycled Verde Issorie marble, wool flags

YEAR 2022

LOCATION Quay Quarter Lanes, Sydney, New South Wales



Artist-Led Functional Elements

Artist-Led Functional Elements



POSSIBLE TYPOLOGIES

Functional elements within a precinct can serve many purposes, such as seating, shade, play areas or safety features. When designed by an artist, these everyday objects are transformed into creative expressions and inviting social nodes.

The following functional elements are proposed as options for Waterloo South to enrich the public realm with unexpected moments of delight and discovery. It is not expected that all listed options will progress.

Potential Artwork Forms:

Social Structures

- May include seating, tables or shelters that foster quieter moments of connection or foster large-scale social events.
- Micro playscapes.

Lighting

- Create safe spaces while animating the precinct at night.

Interspecies Support

- Interventions that foster connection between people and the non-human life for a healthier, more resilient urban environment.

Potential Artwork Locations:

- Forecourts, publicly accessible courtyards and building lobbies
- Cooper Street, Mead Street/Pitt Street

The provided benchmarks are indicative only and seek to demonstrate the experience of public art at Waterloo South. These benchmarks illustrate the envisioned impact of an artist-led functional elements.



Image Credit Top left: Alicia Framis, *Street Lights*, 2019-2020
 Top right: Rochelle Haley, *Lunar Swing*, 2024 | Middle right: Jeppe Hein, *Modified Social Benches*, 2019
 Bottom centre: Kalle Damm & Dzamil Kamanger, *Bug Rugs*, 2025

Artist-Led Functional Elements

CASE STUDY

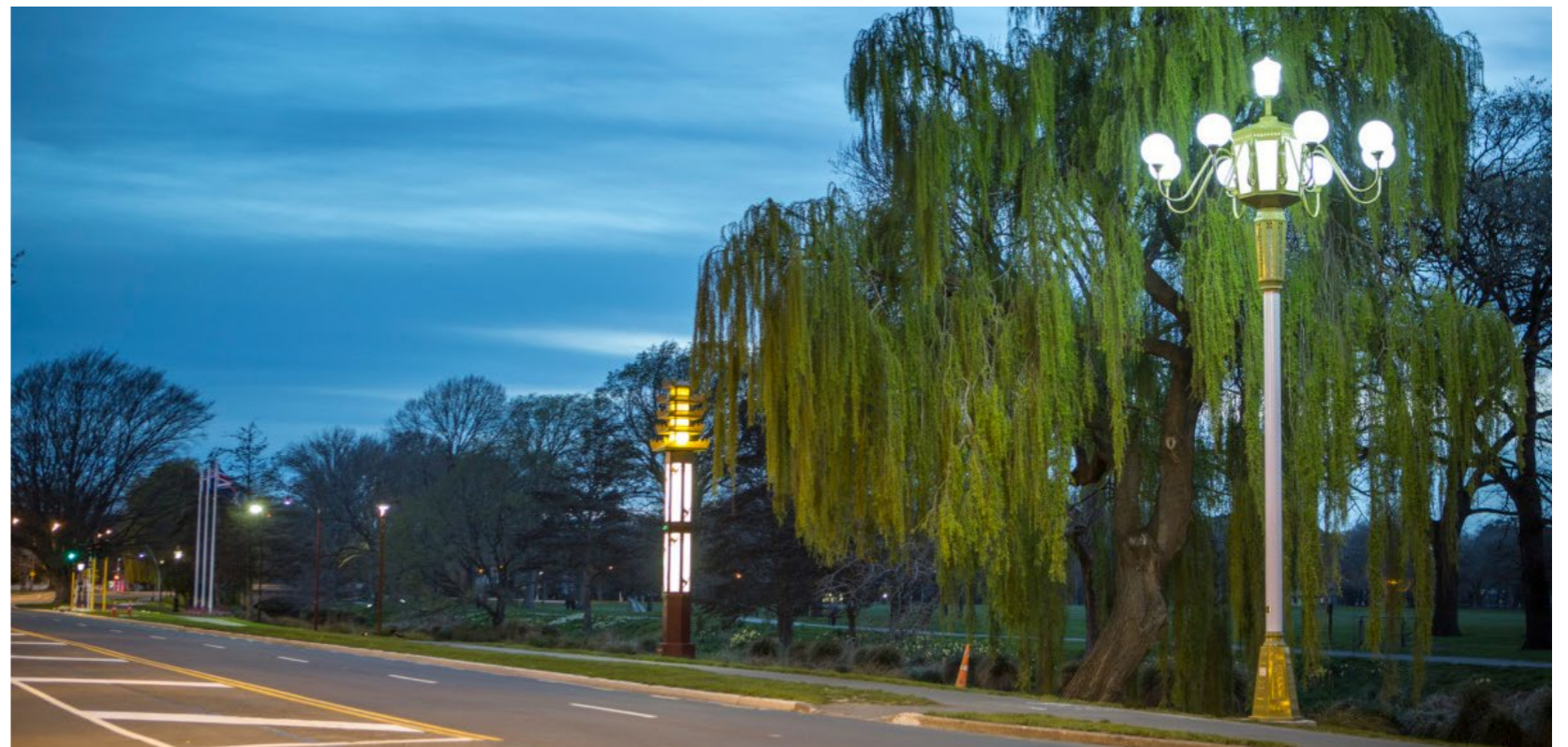
Mischa Kuball, *Solidarity Grid*, 2013 - 2016

Mischa Kuball's *Solidarity Grid* is a unique artist-led creative infrastructure replacement project located along one of Christchurch's main streets, Park Terrace. Commissioned by the Christchurch City Council and produced by Scape for the 2013 SCAPE Biennale, the artwork has become a permanent fixture of Christchurch's streetscape.

The project materialised in the wake of two devastating earthquakes which rocked the city in 2010 and 2011, damaging over 50 per cent of the city's buildings. In response to the significant destruction to the urban landscape, artist Mischa Kuball sought to highlight the positive symbolism of light as a universal metaphor for care. Contributing to the city's recovery and rebuild, twenty-one partner cities gifted a unique street lamp in a gesture of solidarity. Each lamp was sequentially installed within the streetscape, culminating in a collection of iconic infrastructure which embodies the generosity of cities around the world.

Solidarity Grid is a compelling example of how artist-led activations can extend beyond conceptual or aesthetic statements to functional infrastructure which delivers vital amenity for an area's residents and visitors. The artwork is at once a symbolic exploratory trail of light and a functional illuminator for pedestrians and cyclists travelling through the city at dark. It is an intriguing point of conversation, with the uncharacteristic street lamps engaging the public in a dialogue of curiosity. In promoting the project, Scape described how Christchurch's recognisable landmarks became lost through the earthquakes, with *Solidarity Grid* offering the potential to create new symbols of identity which reflect the city's diverse and international community.

MATERIAL	Gifted street lamps
YEAR	2013 - 2016
LOCATION	Christchurch, New Zealand



Temporary Programming

Temporary Programming



DURING CONSTRUCTION
A THRIVING PLACE TO CALL HOME

'A thriving place to call home' is a temporary program designed to seed experiences that lay the foundations of a 'home' through shared moments, neighbourly connections and stories that become local lore.

This initiative positions Waterloo South as a living ecology that accumulates character and identity over time. Through this lens, temporary programming becomes a catalyst for creating a sense of belonging and vibrancy.

Potential Temporary Activations:

- Stage-based bespoke hoarding commissions.
- Artist in Residence: an artist with a socially engaged practice is engaged for a fixed period of time to spend time on site, host workshops, connects with the community and propose temporary activations in response to community interest. This is not envisaged as an accommodation-based residency.
- Workshops with local community groups, such as schools.

The provided benchmarks are indicative only and seek to demonstrate the experience of public art at Waterloo South. These benchmarks illustrate the envisioned impact of temporary programming.



Image Credit Top: Aretha Brown, *Collins Arch mural*, 2022
 Bottom left: Danny Mulyono shows St Peter Chanel Primary School students mural painting. Image source: Giovanni Portelli, Catholic Weekly
 Bottom right: Krušće Creative Center. Image source Guido Mencari, Res Artis

Temporary Programming

CASE STUDY

Lauren Brincat, *When do I breathe?*, 2025

Lauren Brincat's *When do I breathe* is a public performance activation which marked the culmination of a year-long engagement with the local communities of Randwick, Sydney. Commissioned by the Randwick Health & Innovation Precinct, which comprises the University of New South Wales (UNSW), the Royal Children's and Prince of Wales hospitals, and forthcoming health research buildings, the project sought to explore how social infrastructure can foster connections across the precinct and unite medicine, health and community.

Focusing on questions of safety and wellbeing which were prominent amongst the Royal Women's Hospital workforce, 80 per cent of whom are female, Brincat identified a need for the safe and joyful reclamation of public spaces. Using performance as a connection medium, she prioritised co-design and collaboration in a series of activations and events which responded to the importance of finding a moment and place to breathe and exhale.

The project is a compelling example of embedding a site-responsive program across a precinct through multiple connected and engaging activations united by a shared conversation of safety and belonging. An initial activation, *24hr Tea Break*, sought to combat the disconnection which emerged from the Covid-19 pandemic by creating a constant drop-in space outside the hospital for people to gather, connect and share experiences. The project culminated in a performance developed in collaboration with the leader of UNSW Collegium Musicum Choir Sonia Maddock, composer Evelyn Ida Morris, and choreographer Charmene Yap, which exemplified the project's ambition and united participants in a collective action of empowerment and connection.

MATERIAL	Performance and activations
YEAR	2025
LOCATION	Sydney, New South Wales



Public Art Delivery

Artist Engagement: Procurement Models

Artist commissioning methodologies are varied and when used in tandem, they support the creation of a robust public art landscape. This page details the most common procurement methodologies which may be applied across Waterloo South to support a vibrant public art collection across the precinct.

When employed in unison, these models will enable a range of artists to develop site-responsive artworks. Different locations may be better suited to specific commissioning models depending on the budget, scale and timeline of the opportunity.

Recommendations for specific commissions will be identified in the Block-specific Public Art Plans.



Expression of Interest (EOI)

An EOI is an open call to artists to apply for a project. It is a democratic process which may be beneficial to engage emerging artists.

- 01 - Artists submit application in response to an open call out
- 02 - EOI applications are reviewed by the Public Art Panel
- 03 - Public Art Panel nominate shortlist to be paid a concept design fee to develop their idea further.
- 04 - Public Art Panel nominates one artwork to commission for the site.



Direct Selection

Direct selection directly engages a single artist to develop a concept design specific to a site. This method is useful when a specific artist or outcome is desired for a project.

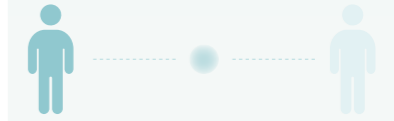
- 01 - Public Art curator develops a shortlist of suitable artists for consideration by Selection Panel
- 02 - Public Art Panel nominates one artist from shortlist to proceed into paid concept design process
- 03 - Artist presents site-specific concept to Public Art Panel to endorse for commissioning.



Limited Competition

Limited competition engages a specialist public art curator to nominate a shortlist of artists. This approach provides multiple concept designs for the client consider.

- 01 - Public Art curator develops a shortlist of suitable artists for consideration by Public Art Panel
- 02 - Public Art Panel nominates 2-3 artists from shortlist to proceed into paid concept design process
- 03 - Public Art Panel nominates one artwork to commission for the site.



Mentorship

Mentorships draw on the expertise of experienced practitioners to support emerging artists and foster knowledge exchange within the public art sector.

This approach strengthens the arts community by allowing emerging voices to be heard with the guidance of those more experienced, and can result in high quality outcomes.

Mentorships follow a similar process to limited competitions.

Additional Public Art Stakeholders

Additional consultants and stakeholders may be engaged to support public art deliverables.

First Nations Curator

A First Nations curator brings authenticity and cultural knowledge to thematic steering on a project. Their involvement ensures cultural integrity across the curatorial process.

For Waterloo South, a First Nations curator will be engaged during block delivery Stage One and Stage Two for the identified First Nations-led artwork opportunities. The curator will contribute to the Public Art Strategies, Artist Briefs and Artist Selections. They may also provide guidance on appropriate artists, and support engagement initiatives between the artist and the local First Nations community.

Public Art Selection Panel

A public art panel is a group of internal and/or external stakeholders who are engaged to provide feedback during the curatorial and concept development phases. This approach is aligned with industry best practice and ensures a rigorous review of the shortlisted artists and their proposals. It also reinforces Stockland's commitment to design excellence and cultural integrity.

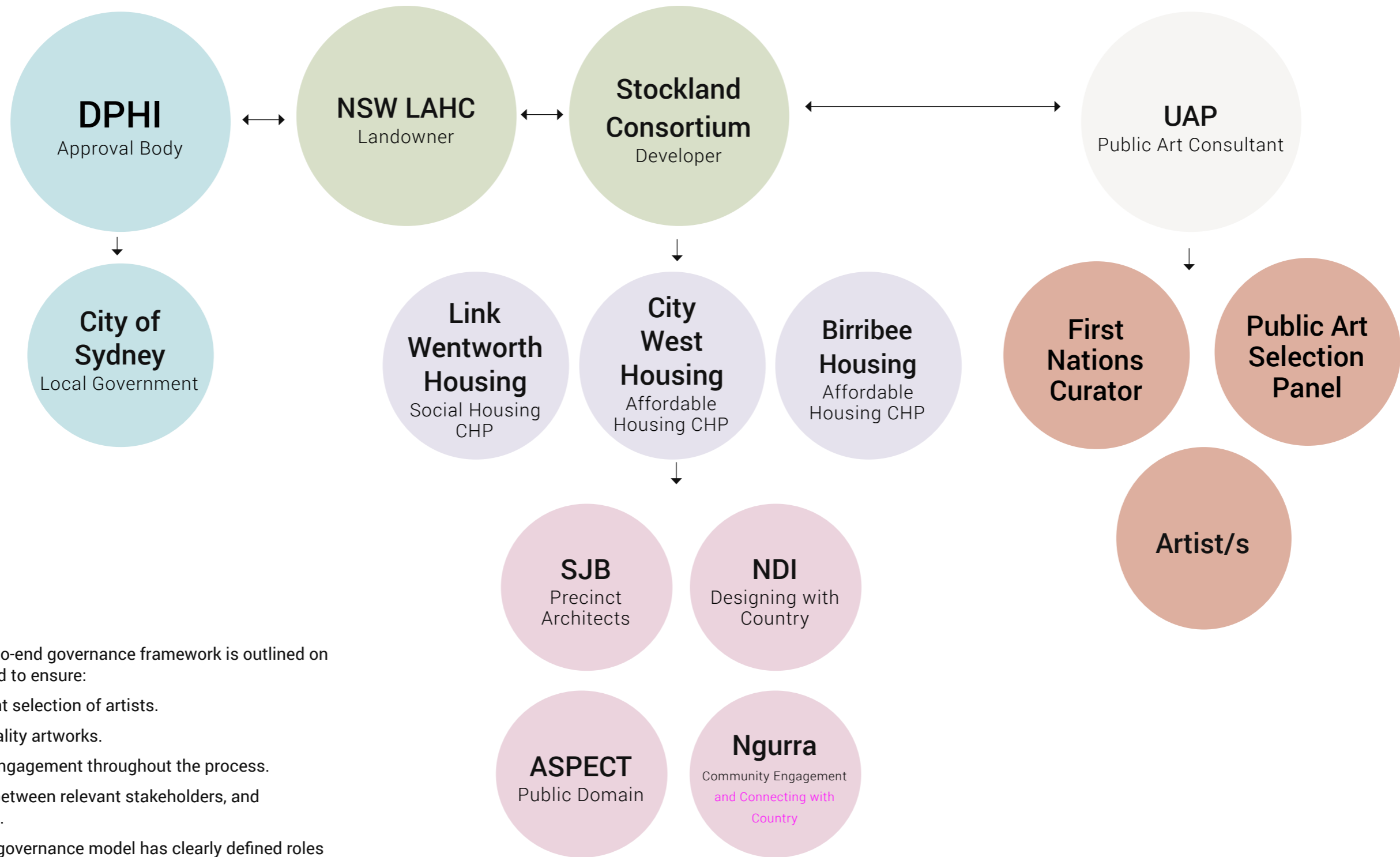
This process may include:

- Presentation of and review of artist shortlist
 - Scoring of concept proposals based on:
 - Artistic merit
 - Response to the brief
 - Cultural relevance
 - Community resonance
- Consensus on preferred artist.



UAP-led community workshop 16 May 2024, Photo: Jacquie Manning

Public Art Delivery Project Governance

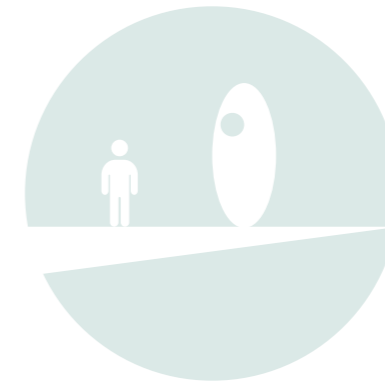


A comprehensive end-to-end governance framework is outlined on this page. It is designed to ensure:

- Fair and transparent selection of artists.
- Delivery of high-quality artworks.
- Consultation and engagement throughout the process.
- Ongoing dialogue between relevant stakeholders, and government bodies.

Each group within the governance model has clearly defined roles and responsibilities across the commissioning process. This structure guarantees that all necessary reviews and approvals are appropriately integrated into every commission.

Commissioning Process and Milestones



Public Art Planning
 Concept SSDA Preliminary Public Art Masterplan
 Block-specific SSDA Preliminary Public Art Strategies

Artist Selection & Artist Engagement
 Facilitate and support artist-shortlisting and selection process in consultation with client team and Selection Panel.

Concept Development
 Selected artists develop site-specific artwork concept in response to a brief.
 Concepts presented to Selection Panel to endorse winning concept proposal.
 Artist to engage with community as required by the project.

Design Development
 Refinement and finalisation of selected concept in preparation for production.
 Artist to engage with community as required by the project.

Fabrication & Installation
 Artwork fabrication. Includes final approvals, transportation to site and installation.

Post Installation Activation
 Launch event with artist to celebrate artwork with community. May include cultural events and talks.

REVIEW POINTS BY STAGE

To achieve Development Approval:
 DPHI (supported by City of Sydney) to endorse Concept SSDA and Block-specific SSDA and provide public art conditions.

To achieve Construction Certificate:
 DPHI (supported by City of Sydney) to endorse Detailed Public Art Plan aligned to mandated construction certificate.

To achieve Occupation Certificate:
 DPHI (supported by City of Sydney) to endorse Final Public Art Plan.

Maintenance and Decommissioning

Maintenance is a key factor in the long-term care and quality of public artworks and should be taken into consideration during concept and design development, during material selection and manufacturing.

There are climatic conditions that all artists and fabricators should consider during permanent artwork development to ensure the longevity of all artworks. These conditions include humidity, fatigue, vehicular pollution, UV degradation and vandalism.

Material Selection

To withstand these conditions, artists will be required to ensure their artworks are of a robust nature, incorporate technologies that are easily replaced and be constructed from materials suitable for long-term exterior installations.

Materials not considered suitable include resins, soft timbers and any materials that are not UV stable.

Where artworks include technology elements, these should be high quality, warranted components and fittings that are easily accessible for replacement. Use of LEDs is recommended for longevity and power efficiency of lighting installations.

Maintenance Program

During the development of a public art project, consideration should be given to the thorough documentation of the processes involved in the future care and maintenance requirements of the artwork. In order that maintenance responsibilities and associated costs do not become onerous it is recommended that responsibility for maintenance is clearly established and that a condition check of the artwork is undertaken on a regular basis with any remedial works and cleaning carried out when necessary. This will prevent any deterioration of the artwork that may lead to more expensive restoration works in the long-term.

An Artwork Maintenance Manual which outlines the following information in relation to the artwork should be issued at the time of project completion:

- Contact details for the manufacturing company/companies involved
- Materials used during manufacturing and supplier details
- Treatments, aftercare works and processes
- Design and structural drawings
- Predicted lifespan of components
- Location of power source, power supply, water supply etc
- Cleaning program outlining processes and recommended frequency
- Any specific specialist maintenance requirements

The Artwork Maintenance Manual forms the final handover of ownership of the artwork.

Artwork Life-Span

Permanent artworks should be intended to have a life expectancy of the life of the building. Artworks with technology elements have a shorter lifespan.

Decommissioning

When the artwork has reached the end of its lifespan, a decommissioning process should be undertaken through either relocation or decommissioning.

Decommissioning involves removing a work from the collection under which it is owned and managed. Decommissioning can include the return of the work to the artist/designer, donor or lender, relocation of the work, or the destruction of the work. The permanent removal and destruction of an artwork should only take place as a last resort. A full and thorough process of assessment and consultation should take place before such an action is undertaken, and the artist should first be given the opportunity to take over ownership of the work and properly document the artwork.



Copyright, Moral Rights & ICIP

There are important copyright, moral rights and Indigenous Cultural and Intellectual Property (ICIP) protocols that must be recognised and adhered to throughout the artist procurement and artwork development processes. It is important that arrangements regarding copyright, moral rights and ICIP be clearly identified by means of an artist contract prior to an artist's engagement in a project. The contract should define and recognise the artist's rights, as well as clarify arrangements regarding copyright and ownership of the work and any associated intellectual property.

Copyright

Copyright refers to a group of rights which protect certain subject matter from being copied or used in particular ways without the copyright owner's permission. Copyright provides a way for artists to protect and monetise their creativity. Copyright exists separately from the physical work, meaning that sale of a physical work does not automatically include the copyright. As a result, the copyright owner of a work might be different to the owner of the physical work.

Only the copyright owner of a work has the rights to do certain things with the work, such as:

- Communicate the work to the public
- Publish the work
- Adapt the work

Other people require permission to do any of these things, even if they are the owner of the physical work.

Moral Rights

Moral rights are personal rights that protect the personal relationship between a creator (or 'author') and their work, even if the creator no longer owns the work or the copyright in the work. Moral rights concerns a creator's right to be properly attributed or credited for their work, and safeguards their work from derogatory treatment. Unlike the copyright of a work, moral rights cannot be bought, sold or given away, however they can be exercised by a personal representative of the creator in instances where the creator of the work has passed away.

There are three types of Moral Rights:

- **Right of attribution**
The right of an author to be identified and named as the author of their work.
- **Right against false attribution**
The right of an author to stop someone else being credited as the author of their work.
- **Right of integrity**
The right of an author to ensure that their work is not subjected to derogatory treatment, which is any act in relation to the work that is harmful to the author's honour and reputation.

Indigenous Cultural & Intellectual Property

Indigenous Cultural and Intellectual Property (ICIP) refers to the rights that Indigenous people have, and want to have, to protect their traditional arts and culture. Sometimes the words "Cultural Heritage" are used to refer to the same thing. ICIP includes rights such as:

- Right to protect traditional knowledge and sacred material
- Right to ensure that traditional laws and customary obligations are respected, especially where money is made from ICIP
- Right to be paid for use of ICIP, particularly if it has been used in a way which is inconsistent with traditional laws or without the community's permission
- Right to full and proper attribution or naming of the community connected with the ICIP
- Right to prevent insulting, offensive and misleading uses of ICIP
- Right to control the recording of cultural customs and expressions, and language which may be essential to cultural identity, knowledge, skill and teaching about Indigenous culture

Resources

UAP and parties involved in the artwork production process are recommended to refer to and adhere to the following resources and organisations regarding copyright, moral rights and ICIP.

- National Association for Visual Artists (NAVA)
- Copyright Act 1968
- ArtsLaw



Public Art Delivery Curatorial Team



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Director | Curatorial

Natasha leads the UAP curatorial team globally, with teams located in Brisbane, Sydney and Melbourne in Australia, Shanghai in China, and New York in the United States.

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Marissa is a key client point of contact who worked to establish the project requirements and deliverables at the point of procurement, and remains a constant through the life of the project.

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Aimee is a core part of the curatorial team, providing research and contextual support in the development of the public art strategy, briefing documents and artist selection.

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In her role as Assistant Curator, Tess contributes to the delivery of creative visions, public art strategies and masterplans for clients in both Australia and the Middle East.

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Public Art Delivery
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As a Senior Project Manager for UAP in the Brisbane office, Craig's primary role is to apply his experience in design, manufacturing, and construction to deliver world class projects within time and budget whilst maintaining relationships with all stakeholders.

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